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The court odes of Henry Purcell:  
An evaluation his style from 1680-1695

by

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A Dissertation Submitted in Partial Fulfillment of the  
Requirements for the Degree of

DOCTOR OF PHILOSOPHY

in the School of Music

We accept this dissertation as conforming  
to the required standard

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## ABSTRACT

The Restoration of Charles II to the throne of England in 1660 gave rise to a new form of composition. The "Ode," loosely patterned on the poetry of Pindar and cast in the form of an address, was written for royal occasions such as birthdays and public events and to welcome returning monarchs from their progresses. The primary feature and intent of this poetry was flattery and adulation. Henry Purcell (1659-1695) set sixteen of these texts to music for the Stuart monarchs, and his contributions are considered to be among the best of the genre.

Musically, the English Ode is similar to the Italian cantata but is particularly associated with parallel developments in the English verse anthem. The Ode featured the use of solo and concerted voices, chorus, and orchestra with continuo in alternating vocal movements and choruses. Although similar to the operatic prologues of Lully in France in the 1670s, the Ode was wholly an English invention, having no direct counterpart in France.

Purcell is credited with expanding the scope of the court Ode with a wider range and sensitivity to dramatic effect, the inclusion of more colourful orchestral instruments to the basic string group, virtuosic writing for fine performers, and the inclusion of ritornelli, recurring ground basses, and other organizational features which gave coherence and unity to the form. However, until very recently

there has been little critical evaluation of these pieces, and they are just now beginning to be recognized as masterpieces.

Through analysis, this dissertation focuses on the chronological changes of style seen in Purcell's writing of court Odes, of which there is at least one contribution every year from 1680-1695 (with the exception of 1688, the year of James II's departure). The unity of purpose, as well as performers and instrumentalists available at the court (so that Purcell was not compromised in his writing by a lack of talented forces), offers a unique opportunity to examine how his style changed and matured over time. The disposition of movements, harmony, phrasing, structural organization, and counterpoint--perhaps the most important element of his work as a composer--are discussed in the context of his stylistic and technical development.

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Christopher Joseph Marshall Grant

## INTRODUCTION

To become acquainted with the court odes of Henry Purcell is a fascinating and gratifying endeavour. Purcell worked under three different, very diverse monarchies, and this is the only body of works which spans his entire career from the early years as a young composer to his death in 1695. Peter Holman states, "Purcell's odes have received short shrift in modern times . . . the sequence of twenty-four surviving works offers an unparalleled opportunity to observe successive changes in Purcell's style between 1680 and the last few months of his life."<sup>1</sup>

As such, it is also the only body of works where the development of his style can be evaluated with some degree of consistency. Indeed, Purcell's *oeuvre* is notably divided into groups according to the demands of the court and his need for an income. The early works are primarily anthems and some instrumental music which he wrote for his own benefit, the middle works see him engaging more frequently with the theatre after the ascension of James II to the throne, and the late works are almost exclusively centered around the theatre. The court odes appear to have been performed no matter who was on the throne, or how popular the monarch was, and so have none of the problems which plague his other works. The questions of dating and chronology, availability of performing forces, political intrigues of the theatre, etc. are not

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<sup>1</sup>Peter Holman, Henry Purcell (Oxford: Oxford University Press, 1994), p. 144.

present here. Purcell carefully dated each of the odes and entered most of them chronologically<sup>2</sup> in one of his three great fair copy books, Royal Music 20.h.8, held by the British Library. In his autographs, he sometimes indicated not only its date of composition, but also the day of its performance and some of the singers.

The poets of the court odes remain anonymous for the early period, with the exception of From those Serene and Rapturous Joys by Flatman in 1684. It is not until Thomas Shadwell wrote the text for Now does the Glorious Day Appear (Z332) of 1689 that the poets come to be identified, and this trend was not necessarily consistent. Thomas D'Urfey wrote the text for Arise my Muse (Z320) of 1690. Love's goddess Sure was Blind (Z331, 1692) was written by Charles Sedley. It is interesting to note that all of these poets were associated with the theatre, and perhaps this association contributed to the dramatic flair and flexibility which characterizes these odes, making them ideal for musical setting.

Purcell wrote twenty-four odes while under the employ of the Stuart monarchs. These include six welcome songs for Charles II, three welcome songs for James II, six birthday odes for Queen Mary, and nine odes for other occasions. These occasional odes do not form a part of this study because the possibility of augmented or limited forces, venue, and different performers calls into question

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<sup>2</sup>Some of the odes are partial autographs and some are in the hand of a copyist, but the majority are the autographs of the composer.

the uniformity of critical evaluation, but nonetheless these works should be mentioned. From Hardy Climes and Dangerous Toils of War (Z325) was written for the wedding celebrations of Princess Anne to George of Denmark in 1683. Of Old when Heroes Thought it Base (Z333) of 1690, popularly known as the "Yorkshire Feast Song," was "An Ode on the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary Feast, March the 27th, 1690,"<sup>3</sup> with a text by Thomas D'Urfey. Celestial music did the gods inspire of 1689 (Z322) was written to the text of a scholar of "Mr. Maidwell's School" on the 5th of August. Great Parent, Hail (Z327) was performed in Christ Church Cathedral on the 9th of January, 1694, and was written to celebrate the centenary of the foundation of Trinity College, Dublin.

The remaining occasional odes were all written for the celebrations of St. Cecilia's Day, 22 November, and it appears that it was a great honour to be the composer who set the ode each year. The origin of the English custom of celebrating St. Cecilia's Day with a concert featuring the performance of a newly commissioned ode is unknown. The only reliable information about the first datable ode,

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<sup>3</sup>Ian Spink in Purcell Studies, ed. Curtis Price (Cambridge: Cambridge University Press, 1995), p.170. Contemporary newspaper reports confirm that the ode was indeed performed on that day in Merchant Taylors' Hall—there is mention of "a very splendid Entertainment of all sorts of Vocal and Instrumental Musick" — but also reveal that the event had been postponed, from 14 February. See also J.A. Westrup Purcell, The Master Musicians Series, ed. Stanley Sadie (London: J.M. Dent & Sons Ltd., 1980), pp. 65-6.

Purcell's Welcome to all the pleasures, comes from the title-page of the score, published by John Playford in 1684 which states:

A Musical entertainment perform'd on November XXII. 1683. It being the Festival of St. Cecilia, a great Patroness of Music; whose memory is annually Honour'd by a Public Feast made on that Day by the masters and lovers of Music, as well in England as in Foreign Parts.<sup>4</sup>

Ian Spink, in *Purcell Studies*,<sup>5</sup> reports an account by Peter [Pierre] Motteux published in the first issue of The Gentleman's Journal (January, 1691/92), describing the way St. Cecilia's day was celebrated at the end of the seventeenth century:

On that day or the next when it falls on a Sunday . . . most of the Lovers of Music, whereof many are persons of the first Rank, meet at Stationers Hall in London, not thro a Principle of Superstition, but to propagate the advancement of that divine Science. A splendid Entertainment is provided, and before it is always a performance of Music by the best Voices and Hands in Town; the Words, which are always in the Patronesses praise, are set by some of the greatest Masters in Town . . . 6 Stewards are chosen for each ensuing year, four of which are either Persons of Quality or Gentlemen of Note, and the two last, either Gentlemen of their majesties Music, or some of the chief Masters in Town . . . This Feast is one of the genteelest in the world; there are no formalities nor gathers like as at others, and the appearance there is always very splendid. Whilst the Company is at Table, the Hautboys and Trumpets play successively. Mr. Showers hath taught the latter of late

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<sup>4</sup>Holman, *Henry Purcell*, p. 160

<sup>5</sup>*The Gentlemen's Journal*, Jan. 1691/2, pp. 4-5 quoted in Ian Spink, "Purcell's odes: propaganda and panegyric," in *Purcell Studies*, p. 160.

years to sound with all the softness imaginable, they plaid us some flat Tunes, made by Mr. Finger, with a general applause, it being a thing formerly thought impossible upon an Instrument design'd for a sharp Key.

Purcell was honoured to be chosen to write several odes for St. Cecilia's day. These works are listed here along with manuscript sources and any other pertinent information:

Laudate Ceciliam Z329

'A Latine Song made upon St. Cecilia, whoes day is commemorated yearly by all Musitians made in the year 1683'

British Library, R.M. 20.h.8 folio 190 (autograph)

Raise, raise the voice Z334

'A Song for St. Cecilia's day' (?1683?)

British Library, Add. Ms.33287

Welcome to all the pleasures Z339

'A Song for St. Cecilia's day' 22 November 1683

Cambridge, Fitzwilliam Museum Ms. 658 (supposed autograph)

Text by Christopher Fishburn

Hail bright Cecilia Z328

St. Cecilia Ode 1692

British Library Egerton 2956 (autograph)

The odes written for the monarchy form the basis of this study. As previously mentioned, these provide a uniformity of

performing forces, of singers, and of situations for which each work was written. The fact that they were written obligingly every year for the same occasions (varying of course, from the welcome songs and the birthday odes) gives a uniformity on which critical scrutiny can be based without qualification. Because these works are chronologically not in question, this work in part presents a survey of Purcell's works, but is not intended just to discuss what he did, but to glean the progress of his stylistic development and how the later works differ from those written in the early years.

Chapter one of this study provides a short synoptic background to the writing of odes in the seventeenth century, with a brief survey of those contributions made by Purcell. Chapter two focuses analytically on the welcome songs for Charles II and James II, and chapter three discusses the birthday odes for Queen Mary. Chapter four discusses the symphonies to each of the odes and the influence of motivic material presented on the rest of the work. Chapter five offers conclusions based on the observations of the previous chapters.

The court odes provide a fascinating insight into Purcell's stylistic development, from a young composer to his maturity. However, it must be noted that with Purcell, there are no "juvenile" works. The early instrumental pieces and anthems of the 1670's are accomplished and masterful compositions and simply cannot be classified as "lesser" than those of his later years—they are merely different in style. This assessment is not a superficial evaluation, and is not based on value judgement or the appraisal of grandeur

from piece to piece. In the odes for the Stuart court can be seen Purcell's progress in structure, harmony, the use of counterpoint, the setting of text, and the composer's firm grasp of works on a large scale. These are exciting and invigorating works which deserve to be known as masterpieces.

## CHAPTER ONE

THE BACKGROUND OF THE COURT ODE  
AND ITS STATE OF DEVELOPMENT AT THE RESTORATION

On 29 May, 1660, Charles II officially entered the city of London as the restored and rightful king of England. Having been exiled to France during the period of the interregnum after the execution of his father, Charles I, he had had many opportunities to observe the power of pageantry and ceremony in the consolidation of power.<sup>1</sup> Thus, his procession from Rochester to Whitehall lasted seven hours and had such an effect on John Evelyn that he wrote in his diary:

I stood in the strand, & beheld it, & blessed God: And all this without one drop of blood, & by that very army, which rebell'd against him: but was the Lords doing, *et mirabile in oculis nostris*: for such a Restauration was never seene in the mention of any history, antient or modern, since the returne of the Babylonian Captivity, nor so joyfull a day, & so bright, ever seene in this nation: this hapning when to expect or effect it, was past all humane policy.<sup>2</sup>

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<sup>1</sup> Paula R. Backscheider, Spectacular Politics. Theatrical power and Mass Culture in Early Modern England (Baltimore and London: The John Hopkins University Press, 1993), p. 3.

The procession was so grand that Pepys commented that it was hard to look upon because of the glittering of jewels,<sup>3</sup> and Evelyn described it thus:

Above 20000 horse & foote brandishing their swords and shouting with unexpressable joy: the wayes straw'd with flowers, the bells ringing, the streetes hung with Tapistry, fountaines running with wine: the Mayor, Aldermen, all the Companies in their liver[ie]s, Chaines of Gold, banners; Lord & nobles, Cloth of Silver, gold and vellvet every body clad in, the windos [sic] and balconies all set with Ladys, Trumpets, Musick . . . .<sup>4</sup>

In being restored to the throne of England, Charles had not just to accept the crown, but had, in essence, to rebuild the institution of the monarchy and the public's perception that prosperity and peace would follow.<sup>5</sup> Most important to this task was the reestablishment of his authority, as well as the "ancient authority of the monarchy, the Right of Kings and the rightness of

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<sup>2</sup> George Evelyn, *Diary*, ed. E.S. DeBeer (Oxford: Clarendon Press, 1955), Volume 3, p. 246.

<sup>3</sup> Pepys stated, "So glorious was the show with gold and silver, that we were not able to look at it" (2.82.83). Quoted in Backscheider, *Spectacular Politics*, p. 13.

<sup>4</sup> Quoted in Evelyn, *Diary*, vol. 3, p. 246.

<sup>5</sup> *Ibid.*, p. 2. Many people were either deeply ambivalent about the Restoration, or opposed to it.

his family's reign," ideas which were coloured by his many years at court in absolutist France.<sup>6</sup> With his spectacular entrance into London, he had "Begun the effort to impress his subjects with his magnificence, confidence, popularity, and even absolute authority."<sup>7</sup> As Paula R. Backscheider states in her book Spectacular Politics, "although [Charles] could draw upon many inherited symbols, he had to obscure some and, more crucially, invent new stories, ceremonies, and insignia in order to restore the monarchy's sacred distance and authority. . . . The awesome impression of invulnerability, of holy taboo, had to be reimprinted."<sup>8</sup>

The most effective way to communicate and reinforce these ideas to an audience, whether through public spectacle or privately, was through the arts. Charles made great use of spectacle during his entrance to London and for his coronation some months later, and continued throughout his reign to use music, theatre, art, and literature to reinforce the mystique of the monarchy. In music, a

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<sup>6</sup> Ibid., p. 11. See also p. 2. For a detailed account of the political use of music in France, see Robert M. Isherwood, Music in the Service of the King France in the Seventeenth Century (Ithaca and London: Cornell University Press), 1973.

<sup>7</sup> Ibid., p. 8

<sup>8</sup> Ibid., p. 21.

genre evolved and was developed for this specific purpose. The “ode,” traditionally a literary form, was set to music and performed for the King on the occasion of his birthday, a celebration of the new year, or upon his return home.<sup>9</sup> The musical ode typically featured encomiastic verse, often of dubious quality, but set gloriously to music by some of the finest composers in the land, including Henry Purcell, to reflect upon the king’s majesty.

The English ode was the product of a revival of interest in the ancient Greek poet Pindar (522-448? B.C.) in the early part of the 17<sup>th</sup> century.<sup>10</sup> The odes of Pindar were a type of public, laudatory verse, written in the form of an address to honour the aristocratic victors of the Olympic, Pythian, Nemean, and Isthmian public games

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<sup>9</sup> The last named odes are generally referred to as “Welcome songs.”

<sup>10</sup> Ben Jonson may have been the first English poet to write a “Pindaric ode.” He was a leading proponent of a classical ideal and as such printed and translated Horace’s *Ars Poetica* in 1640. Although he wrote very few odes, his examples emulate the characteristics of the classic odes written by Horace and Pindar. See Rosamond McGuinness, *English Court Odes 1660-1820* (Oxford: Clarendon Press, 1971), p. 8. His own odes include the *Ode to Sir William Sidney, on his Birth-Day*, *Ode to Himself*, (two) and the *Ode to Sir Lucius Cary and Sir H. Morison*. See John Heath-Stubbs, *The Ode* (Oxford: Oxford University Press, 1969), pp. 24-27.

which were held at regular intervals. As such, they were full of exalted imagery and mythological allusion.<sup>11</sup>

Structurally, Pindar's odes were organized into groups of three stanzas known as "triads" comprised of a "strophe" and "antistrophe" which were identical in structure, followed by a contrasting "epode." The odes of Horace were more regular, featuring structurally identical four-line stanzas; they were also usually more personal and contemplative than those of Pindar.<sup>12</sup> Although Jonson and Milton produced odes that closely imitated those of Pindar and Horace, it is Abraham Cowley who is credited with introducing the "irregular" ode to English poets with his Pindarique Odes, Written in Imitation of the Stile and Manner of the Odes of Pindar, published in 1656,<sup>13</sup> in which he translated two of

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<sup>11</sup> Heath-Stubbs, The Ode, p. 3. These games were held at regular intervals. An ode would be composed to honour the victors. It often contained allusions to mythological events associated with the city of the victor, and might also contain religious or mystical ideas.

<sup>12</sup> The actual prosodic structure of the Pindaric ode was not understood until 1811 in an edition by August Boeckh. See Margaret Drabble, ed., "Pindar" in The Oxford Companion to English Literature, Fifth Edition (Oxford: Oxford University Press, 1985), p. 766. See also George W. Leininger, "The Odes of Henry Purcell: a Stylistic Study," Ph.D. Dissertation, Philadelphia: University of Pennsylvania, 1976, p. 13.

<sup>13</sup> Drabble, ed., "Abraham Cowley" in The Oxford Companion to English Literature, p. 235.

Pindar's odes, and wrote some of his own in emulation of the style.<sup>14</sup>

Cowley came under criticism for what Samuel Johnson termed his "Lax and lawless versification".<sup>15</sup> In his translation of the First Nemean Ode and the Second Olympic Ode of Pindar, Cowley admits that he has provided a free translation of the tone and content, but not of structure. He states in his Preface:

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<sup>14</sup> Cowley's work is comprised of translations of two odes of Pindar, and thirteen works by Cowley himself. Though Cowley may be credited with "introducing" the Pindaric ode to the public, the odes of both Pindar and Horace were well known to scholars of Westminster School, whose head master from 1638 until his death in 1695 was Richard Busby. Cowley attended this school, as did John Dryden and probably Henry Purcell. The curriculum as stated in The Frowlick Document in the library of Dulwich College 2<sup>nd</sup> Series, vol. XXXIX Register of Accounts 1680-1714/15, The Third Book, for the fourth form states: "Sometimes att the Master's pleasure are used Aristophanes. Sophocles. Pindar and Theocritus.: Under the heading "The forme of Exercises" is found this statement: "In the fith [sic] form ye same exercise except that sometimes they turn Horace his Odes into different sort of verses from the Authour. In the third, fourth, and fith form sometimes any oration or description in any Historian is turnd into verse, as ye Master think's fitt. Sometimes an Ode of Horace into Greek Verse. In ye sixth form ye same exercise is performed." Quoted from James Anderson Winn, John Dryden and his World (New Haven and London: Yale University Press, 1987), p. 524.

<sup>15</sup> Martin Adams, "Purcell, Blow and the English court ode," in Purcell Studies, ed. Curtis Price (Cambridge: Cambridge University Press, 1995), p. 174. John Dryden, as well, criticized Cowley's seemingly cavalier attitude towards translation, saying: "The third was [of translation] is that of Imitation, where the Translator (if now he has not lost that Name) assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion: and taking only some general hints from the Original to run division on the ground-work, as he pleases. Such is *Mr. Cowley's* practice in turning two Odes of *Pindar*, and one of *Horace* into *English*." Quoted from Winn, John Dryden and his World, p. 330.

If a man should undertake to translate Pindar word for word, it would be thought that one Madman had translated another; as may appear, when he that understands not the Original, reads the verbal Traduction of him into Latin Prose, than which nothing seems more Raving . . . Upon this ground, I have in these two odes of Pindar taken, left out, and added what I please; or make it so much my aim to let the Reader know precisely what he spoke, as what was his way and manner of speaking . . . .<sup>16</sup>

The seventeenth-century writers of odes followed Cowley's free rendering of Pindar, and understood the ode to be free in form.<sup>17</sup> In his Discourse on the Pindaric Ode, William Congreve criticized this freedom of interpretation. He stated:

There is nothing more frequent among us, than a sort of Poems [sic] intitled Pindarique Odes; pretending to be written in Imitation of the Manner and Stile of Pindar, and yet I do not know that there is to this Day extant in our Language, one Ode contriv'd after his Model . . . The Character of these late Pindariques, is, a Bundle of rambling incoherent Thoughts, express'd in a like Parcel of irregular Stanzas, which also consist of such another Complication of disproportion'd, uncertain and perplex'd Verses and Rhimes. And I appeal to

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<sup>16</sup> Abraham Cowley, Pindarique Odes, written in Imitation of the Stile & Manner of the Odes of Pindar (London, 1671), p. 1. Cowley obviously had difficulty with an apparent difference in metre. The poetry of Pindar and Horace was written in verses measured by long and short syllables as opposed to strong and weak syllables. See Leininger, "The Odes of Henry Purcell: A Stylistic study," p. 13. John Heath-Stubbs states that it would appear that Cowley was unaware of the true structure of the Pindaric ode, and that his translations are a kind of rhymed free verse. See Heath-Stubbs, The Ode, p. 40.

<sup>17</sup> Leininger, "The Odes of Henry Purcell: A Stylistic Study," p. 13.

any Reader, if this is not the Condition in which these Titular Odes appear.<sup>18</sup>

It seems, however, that this very irregularity was the attractive feature of the Pindaric or pseudo-Pindaric ode. A poem written in this manner could be in rhymed free verse with varying lengths of line, and varying rhythms as the sense and emotion dictated.<sup>19</sup> Thus, it was particularly suitable to communicate lofty sentiments about the king, and it was particularly well suited to musical setting. These works were cast in the form of an address to the king or other royal personage, using myth, allegory, allusions to contemporaneous events, and elevated language to praise the king on the occasion of a public celebration.<sup>20</sup>

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<sup>18</sup> Quoted in Heath-Stubbs, The Ode, p. 49. Congreve understood the true structure of the Pindaric Ode and describes it in this work. Although Congreve criticized the lack of structure in the ode, he did seem to have admired Cowley, stating that the “beauty of his Verses, are an Atonement for the Irregularity of his Stanzas; and though he did not imitate Pindar in the Strictness of his Numbers, he has very often happily copy’d him in the Force of his Figures, and Sublimity of his Stile and Sentiments.” See p. 50.

<sup>19</sup> Heath-Stubbs, The Ode, p. 40.

<sup>20</sup> Paul H. Fry, The Poet’s calling in the English Ode (New Haven and London: Yale University Press, 1980), pp. 3, 4. Winn states as well that it was up to the poet to determine what was “public” and what was “important.”

Many of the texts of Restoration odes portrayed the king as god-like and one to be worshipped. Rosamund McGuinness states:

In all the odes each monarch is THE ONE of whom the Delphic oracle and the Druids spoke. Each is divinely chosen; the BEST, and in this sense, the FIRST; Perfection personified, possessing all virtues known to man. Each rules over ALL things, chief among them Nature, and all things of Nature pay tribute to each one. Each will be the most famous in times to come and therefore will, and indeed MUST have eternal life.<sup>21</sup>

These sentiments are clearly shown in the Ode upon his Majesty's Restoration and Return by Abraham Cowley:

Auspicious star! Again arise,<sup>22</sup>  
 And take thy noon-tide station in the skies,  
 Again all heaven prodigiously adorn;  
 For, lo! Thy Charles again is born.

He then was born with and to pain;  
 With and to joy he's born again.  
 And, wisely for this second birth,  
 By which thou certain wert to bless  
 The land with full and flourishing happiness,  
 Thou mad'st of that fair month thy choice  
 In which heaven, air, and sea, and earth,  
 And all that's in them, all, does smile and does rejoice.<sup>23</sup>

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<sup>21</sup> Rosamund McGuinness, English Court Odes 1660-1820 (Oxford: Clarendon Press, 1971), pp. 64-65.

<sup>22</sup> The "star" refers to a noon-day star which was visible throughout the day of Charles' birth. Charles was quick to capitalize upon it as a sign of the divine ordination of his reign. See Backscheider, Spectacular Politics, p. 15.

<sup>23</sup> Quoted from The Works of Mr. A. Cowley in prose and verse, with notes by Dr. Hurd late Bishop of Worcester, Vol. 1 (London: Printed for John Sharpe, in Piccadilly, 1809), p. 117.

It was also quite common that divine right and biblical authority were called upon to validate the Restoration. In the same work, Cowley draws a parallel between the exile of Charles and the situation of the Jews in Egypt:

That God had no intent t'extinguish quite  
 The pious king's eclipsed right.  
 He who had seen how by the Power Divine  
 All the young branches of this royal line  
 Did in their fire, without consuming, shine –  
 How through a rough Red-sea they had been led,  
 By wonders guarded, and by wonders fed –  
 How many years of trouble and distress  
 They'd wander'd in their fatal wilderness,  
 And yet did never murmur or repine;--  
 Might, methinks, plainly understand,  
 That, after all these conquer'd trials past,  
 Th'Almighty mercy would at last  
 Conduct them with a strong unerring hand  
 To their own Promis'd Land:  
 For all the glories of the earth  
 Ought to be entail'd by right of birth  
 And all Heaven's blessings to come down  
 Upon his race, and to whom alone was given  
 The double royalty of earth and heaven;  
 Who drown'd the kingly with the martyrs' crown.<sup>24</sup>

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<sup>24</sup> *Ibid.*, p. 122. Cowley appears to be alluding to the book of Exodus, chapters 14-19 here, and has clearly amplified the biblical story to glorify the monarch.

Much has been said about the poor quality of the poetry in the odes – generally in terms of its sycophantic content and cloying tone. Indeed, encomiastic verse was not confined to the court ode during Charles' reign, but appears to have been very common in general, particularly in the early years of the Restoration.<sup>25</sup> In the context of celebrations of the Restoration and the continuing need to affirm Charles II as the rightful monarch, this kind of writing was engaged in by poets of small talent, as well as those of great stature. These kinds of texts were quite necessary to fulfill the purpose and duty of the genre, which was to flatter unabashedly the monarch or other royal personage, and, although many of the worst in this regard were set to music, this problem was not exclusive to odes written for musical setting. Such flattering verses were extremely common for the time, and the very nature of the ode was to feature encomiastic sentiment. As Peter Holman states, there is no evidence that anyone at the time thought the text of these court odes to be excessively sycophantic.<sup>26</sup> There appears to have been a great variety of poets who wrote such verses, and talent was not

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<sup>25</sup> Winn, *John Dryden and His World*, pp. 103-104.

necessarily an issue. In fact, it seems that the least-talented were the most prolific. John Dryden, in his An Essay of Dramatic Poesy, stated:

[a man] could scarce have wished the [naval] victory at the price he knew he must pay for it, in being subject to the reading and hearing of so many ill verses as he was sure would be made on that subject. . . . No argument could scape some of those eternal rhymers, who watch a battle with more diligence than the ravens and birds of prey; and the worst of them surest to be first in upon the quarry: while the better able either out of modesty writ not at all, or set that due value upon their poems, as to let them be often desired and long expected.<sup>27</sup>

For example, on July 5, 1660, an allegorical pageant was presented welcoming Charles II to the city of London. In this pageant, a person representing "Time" addressed the king with verses from John Tatham:

Such is the vertual fervour of your beams,  
That not obliquely but directly streams  
Upon your subjects; so the glorious sun  
Gives growth to th' infant plants he smiles upon.<sup>28</sup>

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<sup>26</sup> Holman, Henry Purcell, p. 147.

<sup>27</sup> Quoted in McGuinness, English Court Odes, p. 8.

<sup>28</sup> Quoted in Backscheider, Spectacular Politics, p. 22.

The same author, in his entertainment Neptune's Address, addresses Charles thus:

Hail, Mighty Monarch! Whose Imperial Hand  
 Quiets the Ocean and secures the Land;  
 You are our Neptune, every Port, and Bay  
 Your Chambers: the whole Sea is Your High-way  
 Though sev'ral Nations boast their Strength on Land,  
 Yet You alone the Wat'ry world command.<sup>29</sup>

John Dryden, one of the leading literary figures of Restoration England, who later would become poet laureate during the reign of Charles II, may have criticized the quality of such verses, but he was not above writing them himself. Of course, he had a vested interest in currying favour with the king, as it was royal patronage that gave the greatest support to the arts, but he also hoped to persuade Charles to “look the other way” in terms of his Puritan upbringing and commonwealth associations prior to the Restoration.<sup>30</sup> In his “full-blown panegyric,”<sup>31</sup> Astraea Redux of 1660, he wrote:

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<sup>29</sup> Ibid., p. 16.

<sup>30</sup> Winn, John Dryden and his World, p. 13. Dryden's cousin Gilbert Pickering was one of the judges at the trial of Charles I, though he did not sign the death warrant. See pp. 11-12.

How shall I speak of that triumphant Day  
 When you renew'd the expiring Pomp of May!  
 (A Month that owns an Intrest in your Name:  
 You and the Flow'rs are its peculiar Claim.)  
 The Star that at your Birth shone out so bright  
 It stain'd the duller suns Meridian light,  
 Did once again its potent Fires renew  
 Guiding our eyes to find and worship you.<sup>32</sup>

Such verses serve to remind us of the function of some poetry in Restoration England and indeed, in times previous to the “romantic” literary flowering of poetry in the nineteenth century. Poetry was often not a personal revelation of feeling; it was a public act. As James Anderson Winn states in John Dryden and his World, “the attention paid to a new poem was far more likely to focus on its success as an argument and its quality as an artifact than on its overt or covert revelation of its author’s soul . . . .”<sup>33</sup> Thus, the poetry presented in the odes addressed to the monarch or to the public at large about the Restoration and the monarchy was aimed at persuasion, and as such, was a perfect vehicle for propaganda.

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<sup>31</sup> Ibid., p. 103.

<sup>32</sup> John Dryden, “Astrea Redux” lines 284-291, from The Works of John Dryden, ed. Edward Niles Hooker and H.T. Swedenberg, Vol. 1 (Berkeley and Los Angeles: University of California Press, 1956), p. 30.

<sup>33</sup> Winn, John Dryden and his World, p. 1.

Many texts contained allusions to contemporary political events, and made persuasive comment about them. For example, Dryden's Absalom and Achitophel, published in 1681, allegorically deals with the intrigues of the "Exclusion crisis" of 1678-81 and the Duke of Monmouth's<sup>34</sup> ambition to succeed Charles II as king.<sup>35</sup> These themes were not the exclusive domain of poetry in print, but were also explored in odes conceived for musical setting. The Welcome Song What what shall be done on behalf of the man (1682) was written to welcome James, Duke of York (who would become James II) back from Scotland where he had been sent, no doubt to be out of the public eye.<sup>36</sup> The text, by an anonymous author, seeks to

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<sup>34</sup> The Duke of Monmouth was the illegitimate son of Charles II.

<sup>35</sup> The "Exclusion Crisis" was caused by the conversion of James II to Catholicism in 1673. Although this was not a crisis in itself, the years of 1678-81 saw an increased tension on the part of the anti-catholic "Whigs" about his likely succession to the throne. Charles II had no legitimate heir. It was feared that James, if he became king, would reconvert England to Roman Catholicism. A statute was introduced in parliament to exclude James from the succession, causing a furor between those who did not want him as King, and those who felt it was his right to be named the legitimate heir. The result was a stalemate, with Charles shutting down parliament, and governing without it until his death in 1685. A concise yet penetrating account of this event is given in Andrew W. Walking, "Political Allegory in Purcell's 'Dido and Aeneas'," Music and Letters, Vol. 76 No. 4 (November, 1995), pp. 541-542.

<sup>36</sup> Bruce Wood, "Only Purcell e're shall equal Blow," in Purcell Studies, ed. Curtis Price (Cambridge: Cambridge University Press, 1995), pp. 152-153.

reinforce the rightness of his succession. An excerpt from the text illustrates these ideas:

What, what shall be done in behalf of the man  
 In whose honour the King is delighted,  
 Whose conduct abroad Has his enemies awed  
 And ev'ry proud rebel affrighted  
 .....  
 His foes shall all tremble before him  
 His friends little less than adore him  
 And the mobilé crowd  
 Who so foolishly bowed  
 To the pageant of royalty, fondly mistaken,  
 Shall at last from their dream of rebellion awaken  
 And now ev'ry tongue shall make open confession  
 That York, royal York, is the next in succession.<sup>37</sup>

The text becomes even more persuasive in a section which Purcell set in recitative for Bass solo. It states, very pointedly:

Mighty Charles, though joined with thee,  
 Equal in his pedigree,  
 Noble York by nature stands,  
 Yet he owns thy sovereignty  
 And readily obeys all thy commands.  
 His quick obedience still aspires  
 To take for such thy least desires;  
 Wish he begone to foreign soils  
 Or in to the extremest isles,  
 The greatest hardships he defies,  
 Such forward duty in a brother lies

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<sup>37</sup> "What, what Shall be done on behalf of the Man?" The Works of Henry Purcell, ed. Ralph Vaughan Williams (London: The Purcell Society Edition vol. 15), 1905.

As has out done  
And ought to shame even a son.<sup>38</sup>

The text goes on to catalogue James' virtues and actually disintegrates into silliness in so doing, when the poet calls to mind that James is "punctual," but the point may be taken that this text was a direct statement to the "exclusionists" and very pointedly, in the last two lines, to Monmouth himself.

A further example of a musical ode setting having a direct political comment is found in the 1683 welcome song Fly Bold Rebellion, also set by Purcell. Its text commemorates the "Rye House Plot," a Whig conspiracy to assassinate the King and the Duke of York and create either a democracy or a weakened monarchy with the Duke of Monmouth as its head.<sup>39</sup> Perhaps the most interesting point about this text is that after criticizing the rebellion and reaffirming the rightful deliverance of Charles from the hands of

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<sup>38</sup> *Ibid.*

<sup>39</sup> An Anabaptist, Cromwellian soldier named Rumbold owned a property called the Rye House, and the King rode past this piece of property on his way to and from the races at Newmarket. The plot was apparently to block the road with a car, and fire upon the King and the Duke of York. The plot was unsuccessful because a fire at Newmarket prompted them to return to London a week early. See Winn, John Dryden and his World, p. 389.

traitors, it directly turns to address those who might harbour some sympathy with the plotters:

Come then, change your notes, disloyal crowd,  
 You that already have been too loud  
 With importunate follies and clamours;  
 'Tis no business of yours to dispute the high Pow'rs,  
 As if you were the government framers.<sup>40</sup>

Set stridently by Purcell in the key of f minor, the lines are unabashedly accusatory.

The early origin of ode composition for musical setting is difficult to trace. A tradition of presenting musical entertainments to the monarch had existed under the Tudors, and the “masque,” which attained its highest pinnacle of brilliance at the Jacobean and Caroline courts combined music, dancing, and poetry in an entertainment rich in myth and allegory to promote the ideology of Stuart culture and reinforce loyalty.<sup>41</sup> As Stephen Kogan states in The Hieroglyphic King, “Music, dance, and poetry, along with allegorical costumes, settings, and illuminations, not only came

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<sup>40</sup> “Fly, Bold Rebellion,” The Works of Henry Purcell, ed. Ralph Vaughan Williams (London: The Purcell Society Edition, vol. 15), 1905.

together in a single form but also reflected one another's meaning endlessly, as in a royal hall of mirrors."<sup>42</sup> Adulation of the monarch was the *raison d'être* of the masque. The character Strato in Beaumont and Fletcher's play The Maid's Tragedy (1619) states that masques "must commend their King, and speake in praise of the assembly, blesse the Bride and groome, in person of some God, they'r tied to rules of flatterie."<sup>43</sup> John Milton, reacting to the excesses of the court and the "base necessitie of court flatteries"<sup>44</sup> in his work The Readie and Easie Way to Establish a Free Commonwealth (1660), states:

. . . a king must be ador'd like a Demigod, with a dissolute and haughtie court about him, of vast expence and luxurie, masks and revels.<sup>45</sup>

Roy Strong, in Art and Power, comments on this likening of the monarchy to the divine, stating that "the rise and fall of the masque is indeed exactly coincidental with the rise and fall of extreme

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<sup>41</sup> For detailed information on the masque and its political agenda, see Stephen Kogan, The Hieroglyphic King: Wisdom and Idolatry in the Seventeenth-Century Masque (London and Toronto: Associated University Presses), 1986.

<sup>42</sup> Ibid., p. 27.

<sup>43</sup> Ibid., p. 11.

<sup>44</sup> Ibid., p. 37.

claims to monarchical divinity. It cannot also be a coincidence that the disparate elements from which it emerged, all already in existence in the sixteenth century, suddenly came together to form this distinctive genre at the moment of the advent of the Stuarts and the official enunciation of the divine Right of Kings.”<sup>46</sup> The masque expressed the power of the monarchy to bring harmony, order, and obedience, and all masques move from disorder toward order, reflecting the king and the court in “emblematic form as gods and goddesses, heroes and heroines, sun and stars.”<sup>47</sup>

Charles II, even as a child, was apparently the object of such musical tributes. A masque was written for his eighth birthday with a text by Thomas Nabbes, entitled A Presentation Intended for the Prince his Highness on his Birth-day, the 29 May 1638, annually

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<sup>45</sup> *Ibid.*, p. 37.

<sup>46</sup> Roy Strong, Art and Power: Renaissance Festivals 1450-1650 (Woodbridge, Suffolk: the Boydell Press, 1984), p. 154, 159. James I made known his opinions on the Divine Right of Kings in a speech to Parliament on March 21, 1609, stating: “The state of Monarchy is the supremest thing upon earth. For Kings are not onely GODS Lieutenants upon earth, and sit upon GODS throne, but even by GOD himself they are called Gods. There bee three principall similtudes that illustrates the state of MONARCHIE: One taken out of the word of GOD; and the two other out of the grounds of Policie and Philosophie. In the scriptures Kings are called Gods, and so their power after a certaine relation compared to the Divine power. Kings are also compared to fathers of families: for a King is trewly Parens Patriae, the politique father of his people. And lastly, Kings are compared to the head of this Microcosme of the body of Man.”

celebrated.<sup>48</sup> Excerpts from the text show little, if any, distinction from the tone and content of the later Restoration Ode:

I will have all the world observe this day,  
 So glorious by the birth of him that may  
 Fill volumes with his acts, and challenge more  
 Then all the great *Heroes* went before.<sup>49</sup>

Even without the brilliant scenery and machines of Inigo Jones, the political agenda of the masque as propaganda must certainly have contributed directly to the development of the court ode set to music. In fact, the earliest extant ode text to be set to music was adapted by Ben Jonson from his masque Pan's Anniversary, written for the birthday of James I in 1620 and retitled A New-yeares-gift sung to King Charles, 1635/36.<sup>50</sup> The Restoration

<sup>47</sup> Ibid., p. 157.

<sup>48</sup> McGuinness, English Court Odes, p. 6. As McGuinness states, even though the title suggests that a masque may have been presented to Charles II every year, no other examples survive.

<sup>49</sup> Quoted in McGuinness, English Court Odes p. 7. Although they may have been different in performance, the presentation of a masque as a show of loyalty is not far removed ideologically from the presentation of a Restoration ode. Indeed, the masque of Stuart culture, presented to celebrate a given occasion, became a useful medium for ideology and for comment on political issues. See Jerzy Limon, The Masque of Stuart Culture (Newark: University of Delaware Press, London and Toronto: Associated University Presses, 1990), p. 63.

“welcome song” may have had an early precedent in Orlando Gibbons’ Do not repine, fair sun, presented to James I upon his arrival from Edinburgh in 1617.<sup>51</sup>

In the context of the glorification of the monarch in the masque, it is important to note that the impetus for the Restoration ode did not, as has been widely believed, come from any imitation of the musical activities of the French Court, where Charles II was in exile during the Commonwealth. It is probable that the French had an influence on the English musical practice, particularly in the employment of the Lullian French Overture used by Humfrey which was subsequently taken up by other composers,<sup>52</sup> but the English custom had already been well established by this time. The French never developed a musical/literary form comparable to the ode. Indeed, Rosamund McGuinness acknowledges that Charles II’s stay

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<sup>50</sup> McGuinness, English Court Odes, pp. 2-3. McGuinness notes that Jonson was extremely popular during the years following the Restoration. It is noteworthy in this regard that Jonson had written a series of poems on royal occasions from 1629 until his death in 1637. At the Restoration, Nicholas Lanier reused some of Jonson’s verses from the above-mentioned work in his work A Pastorall Song, to the King on Newyeresday of 1663. See also The New Grove Dictionary of Music and Musicians, Sixth Edition, ed. Stanley Sadie, (London: MacMillan and Company), p. 498.

<sup>51</sup> The New Grove Dictionary ed. Stanley Sadie, s.v. Ode.

<sup>52</sup> See below, p. 31

at the French court may have reinforced already existent tendencies toward self-glorification based on his experiences as a child.<sup>53</sup> However, it must be remembered that at the time when Charles was at the court of Louis XIV, eulogies to the King were only given in the prologues to plays. When Lully began glorifying Louis XIV musically in operatic prologues in the 1670's Charles was no longer in France.<sup>54</sup> The growth of the court ode is more generally attributed to indigenous factors: the prevailing literary tradition, the psychological climate of celebration after the Commonwealth, and the purposeful coincidence of the date of Charles II's birthday with the date of his return to England.<sup>55</sup>

In the Restoration, the tradition of setting odes to music for presentation to the King took a considerable length of time to be established, and only ten odes written between 1660 and 1680 survive in complete form.<sup>56</sup> It was not, in fact, until twenty years

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<sup>53</sup> McGuinness, English Court Odes, p. 9.

<sup>54</sup> Holman, Henry Purcell, p. 144. See Also McGuinness, English Court Odes, p.2.

<sup>55</sup> Grove VI, s.v. Ode.

<sup>56</sup> Ibid. See also McGuinness, English Court Odes, p. 80. These are comprised of one ode by Locke, and three each by Cooke, Humfrey, and Blow.

after the Restoration of Charles II that welcome songs, odes to mark the New Year, and odes commemorating the King's birthday on the 29<sup>th</sup> of May,<sup>57</sup> were composed and expected on a regular basis. There is no document extant to inform us whether or not the King or another person attached to the court commanded that an ode was to be written on a particular occasion, and the tradition may have developed simply through habit.<sup>58</sup>

The paucity of odes written in the early years of Charles' reign may possibly also be accounted for by the lack of an established body of musicians to serve the court. The royal musical establishment had been abolished during the time of the interregnum, and perhaps the efforts of both the re-established and the new young composers were given the priority of composing anthems for the Chapel Royal.

It is not known exactly when the first Restoration odes were written.<sup>59</sup> There seems to have been a distinction in the occasions

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<sup>57</sup> Charles II chose to enter the City of London on his birthday, inexorably linking his own nativity with the Restoration.

<sup>58</sup> McGuinness, *English Court Odes*, p. 2

<sup>59</sup> Holman, *Henry Purcell*, p. 144.

for which odes were set – whether they were for the King’s birthday, which coincided with the Restoration of his monarchy, odes for the New Year, or Welcome Songs. Not all of these types were composed at the outset of the Restoration. The earliest surviving musical odes are Henry Cooke’s Good morrow to the year<sup>60</sup> and two settings by Matthew Locke, All things their certain periods have<sup>61</sup> and Come loyal hearts, make no delay,<sup>62</sup> all of which were probably written in celebration of the New Year in 1666.<sup>63</sup> The text alone is extant for Nicholas Lanier’s adaptation of Ben Jonson’s 1636 ode, A Pastorall Song, to the King on Newyeyesday. An[no] Domini 1663[4]. The earliest extant odes for May 29 are two settings by Captain Henry Cooke, Rise thou, best and brightest morning and Come we shepherds, both of which are undated but of course precede Cooke’s death in 1672.<sup>64</sup> There also exists a short part-song, Welcome,

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<sup>60</sup> British Library Additional Manuscript 33,234, folios 1-35.

<sup>61</sup> Barber Institute MS 5001, folio 6.

<sup>62</sup> The music for this work is lost. See Holman, Henry Purcell, p. 145.

<sup>63</sup> Holman, Henry Purcell, p. 145. See also Grove VI, s.v. Ode. “Captain” Henry Cooke was appointed Master of the Children of the Chapel Royal at the Restoration.

<sup>64</sup> Holman, Henry Purcell, p. 145.

welcome, royal May by Matthew Locke, published in 1667, undoubtedly to commemorate the King's birthday, drawn from a poem by Alexander Brome entitled On the Kings returne, published in 1661.<sup>65</sup> The first welcome song, Purcell's Welcome vicegerent of the Mighty King, was not written until 1680.

The early court ode was similar to the verse anthem, which, throughout its development during the reigns of Elizabeth I, James I, and Charles I, had become reasonably standardized in form and structure as a multi-sectional work with sections sung by solo voices alone or in ensemble, contrasting with sections sung by full chorus.<sup>66</sup> Orlando Gibbons' Do Not Repine Fair Sun of 1617, as noted above, used the verse anthem form, and although this particular work lacked the solo sections of the typical Restoration ode, the feature of ensembles of solo voices alternating in contrast with choral sections anticipated later developments.<sup>67</sup> The use of

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<sup>65</sup> *Ibid.*, p. 145. The song was published in Playford's Catch that Catch Can; or, the Musical Companion in 1667.

<sup>66</sup> See Peter LeHuray, "Anthem" in New Grove, Vol. I, p. 456. See also McGuinness, English Court Odes, p. 78. The early verse anthem may have been inspired, consciously or unconsciously, by the Italian cantata.

<sup>67</sup> Gibbons (1583-1625) served under James I as senior organist of the Chapel Royal. He wrote about forty verse anthems which were composed either

instrumental music for strings in the divine service had been established by Orlando Gibbons as well in the anthem This is the Record of John.<sup>68</sup> The use of string accompaniment in church was, however, particularly cultivated by composers at the time of the Restoration in accordance with the wishes of Charles II, stemming from his fondness for the *Vingt-quatre violons* of Louis XIV. The Restoration anthem, with the addition of string ritornelli and symphonies between the verses as the King commanded, was distinctly suitable as a model for the composition of odes. Indeed, the association between the forms perhaps paid the king “Quasi-divine honours.”<sup>69</sup> The tastes of the new King added a theatrical touch to services. As Tudway stated:

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specifically for the Chapel Royal or for special occasions, and many feature accompaniments for viols and other consort instruments. The sections of his verse anthems are surprisingly complete in themselves, representing almost alternate miniature movements. See Kenneth R. Long, The Music of the English Church (London: J.M. Dent & Sons Ltd., 1980), p. 197.

<sup>68</sup> J.A. Westrup, Purcell, p. 197.

<sup>69</sup> McGuinness, English Court Odes, p. 78. One of the important manifestations of continental influence was the introduction of instrumental ritornelli in the traditional anthem by Captain Cooke, using the full band of twenty-four violins, the first instance taking place September 14, 1662. It was received with more enthusiasm by Pepys than by Evelyn, whose thoughts are recorded thus: “[One] of his Majesties chaplains preachd: after which, instead of the antient grave and solemn wind musique accompanying the *Organ* was introduced a Consort of 24 Violins betweene every pause, after the *French* fantastical light way, better suiting a Tavern or Play-house than a church: this

His Majesty who was a brisk, and airy Prince, coming to the Crown in the Flow'r, and vigour of his Age, was soon, if I may say so tyr'd with the Grave and Solemn way, And order'd the Composers of his Chappell to add Symphonies etc. with Instruments to their anthems; and thereupon established a select number of his private music to play the symphonies, and ritornellos, which he had appointed. The King did not intend by this innovation to alter anything of the established way; he only appointed this to be done, when he came himself to the Chappell, which was only upon Sundays in the Mornings, on the great Festivals, and days of Offerings . . . <sup>70</sup>

The King's tastes led to the establishment of a style which had many secular features - among them instrumental movements bearing similarities to the dance, and melodic writing patterned on the affective style of Italian declamation. This latter innovation was given further impetus by the King sending John Banister to France to study French methods of string playing and composition in 1661,<sup>71</sup> and particularly by Pelham Humfrey, a former child

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was the first time of change, & now we no more heard the *Cornet*, which gave life to the organ, that instrument quite left off in which the English were so skilfull" See E.S. de Beer, ed., *The Diary of John Evelyn*, Vol. 3, p. 347. Throughout the duration of Charles II's reign, continental styles continued to be in favour.

<sup>70</sup> Quoted in Westrup, *Purcell*, p. 199.

<sup>71</sup> Peter Dennison, *Pelham Humfrey*, Oxford Studies of Composers (21) (Oxford: Oxford University Press, 1986), p. 2.

chorister of the Chapel Royal, being sent to the continent supposedly to study with Lully.<sup>72</sup>

Even though the early ode may have taken its nascent form from the verse anthem, it soon diverged because of its difference in function. The ode was specifically composed to honour the king on one particular occasion. The text was much longer than the scriptural texts used for anthems, and although the text was unified by its theme of jubilation, verses were often of divergent character, and these were generally used as the basis for entire sections, rather than for just a couple of phrases.<sup>73</sup> Much was made of contrasts between sections. The poet, the composer, or both were free to indulge in textual repetition, creating a much more flexibly dramatic and freer form than the contemplative, more structurally cohesive verse anthem.<sup>74</sup> Whereas techniques of the *stile concertante* and the use of solo ensembles play a lesser role in the

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<sup>72</sup> Westrup, *Purcell*, p. 202. It is assumed that the purpose of Humfrey's travels was to study with Lully, but there is no evidence to confirm that he did so.

<sup>73</sup> McGuinness, *English Court Odes*, pp. 78-79.

<sup>74</sup> *Ibid.*, p. 79.

ode than in the anthem, the solo song takes a more prominent position.<sup>75</sup>

One of the most influential figures in the musical establishment during the early part of the Restoration was Captain Henry Cooke (1615-1672). As Master of the Children of the Chapel Royal and one of the first composers of the Restoration, Cooke was instrumental in the reestablishment of musical activities at court and was active as a composer, organizer, teacher, and performer. He composed three court odes (which must have been used as models for subsequent composers to follow), and, given that many later composers either were or had been his students, as were Humfrey and Blow, his example as a composer of anthems as well as of court odes would have exerted a great deal of influence.

The earliest court odes seem to have received a relatively straightforward, simple treatment, with rhythm appearing to be the

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<sup>75</sup> *Ibid.* Solo settings for bass and soprano are most prominent in the works of Cooke, Humfrey, and Blow. The justification is postulated that Cooke himself was available to sing the bass solos, and one of the boys would sing the soprano. It may be that, once again, the reestablishment of the Chapel royal and the lack of singers may have had an influence on this. The King also seems to have had a preference for solo songs. See p. 81.

element of greatest concern.<sup>76</sup> This had a profound influence on what music was composed, for it seemed that no one dared write anything that was not rhythmically straightforward, leading, of course, to the ultimate demise of the fantasia for viols, which Charles is said to have detested. As Roger North stated in The Musical Grammarian:

And it was & is yet a mode among ye Monseurs, allwais to act ye musick, which habit the King had got and never in his life could endure any that he could not act by keeping the time, which made the comon andante or els the step tripla ye onely musicall styles at court in his time. And after ye manner of france, he set up a band of 24 violins to play at his dinners, which disbanded all the Old English musick at once.<sup>77</sup>

Indeed, Rosamund McGuinness considers many of the early court odes to be “bound by rhythmic shackles” imposed by the King’s taste. It is the rhythm which dominates all other musical considerations, and triple time airs abound.<sup>78</sup> Most songs and choruses were set syllabically, with little presence of counterpoint or

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<sup>76</sup> The early ode by Matthew Locke is the exception, as Locke was an established composer before the Restoration. His contribution does not follow the arrangement described here. See McGuinness, English Court Odes, p. 80.

<sup>77</sup> Roger North, The Musicall Gramarian, ed. Hilda Andrews (London: Oxford University Press, Humphrey Milford 1925), p. 27.

melodic complexity. The works typically open with a homophonic instrumental introduction in triple time, in binary form, usually for three-part strings,<sup>79</sup> followed by a number of short vocal movements with continuo accompaniment, and end with a chorus. The introduction was generally related melodically to the following section.<sup>80</sup> The work as a whole had a narrow harmonic range, staying close to the tonic and dominant. Cooke frequently repeated sections in the same work, as with the chorus in his ode Come we shepherds, which is used at both the middle and the end,<sup>81</sup> and it was also a frequent practice for the chorus to repeat portions of the text sung by a soloist with different music.<sup>82</sup> Choruses were generally short, sometimes only consisting of a few statements of dominant and tonic sonorities.<sup>83</sup>

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<sup>78</sup> McGuinness, English Court Odes, p. 83. The pattern of quarter—quarter—quarter/ Half—quarter /was apparently very commonly used.

<sup>79</sup> Ibid., p. 80.

<sup>80</sup> Ibid. Cooke called this introduction a “prelude” in his anthems, but a “symfonye” in his odes, following Italian practices, an interest for which he was noted.

<sup>81</sup> Ibid., p. 83. Cooke also sometimes used the same musical material for both odes and anthems. See p. 78.

<sup>82</sup> Ibid., p. 79.

Three odes survive that were composed by Cooke's pupil Pelham Humfrey (1647-1674). See, mighty sir, the day appears was written for the New Year, 1672, When from his throne the Persian god appears was composed for Charles' birthday, 1672, and Smile, smile again twice happy morn, was perhaps presented for Charles' birthday, 1673.<sup>84</sup> Humfrey is credited with supplanting Cooke's strictly triple-time binary "symphonie" with the French Overture. This consisted of a slow, stately movement in duple metre followed by a binary movement in triple metre modelled on that of Cooke but played instead by four string parts.<sup>85</sup> Humfrey made no attempt to relate his overture with other movements of the ode thematically, but used the opening symphony repeatedly throughout as a unifying device. He also added variation to the triple time pattern of Cooke's odes.<sup>86</sup> Humfrey appears to have shown more sensitivity in text setting, frequently changing the metre in solo passages to

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<sup>83</sup> *Ibid.*, p. 83.

<sup>84</sup> Holman, *Henry Purcell*, p. 145.

<sup>85</sup> McGuinness, *English Court Odes*, p. 84.

<sup>86</sup> *Ibid.*, p. 85. Humfrey substituted the pattern of dotted quarter--eighth--quarter for Cooke's. See above, n. 77.

reflect correct stresses and metrical accents.<sup>87</sup> He also extended the use of solo ensembles.<sup>88</sup>

John Blow (1649-1708) dedicated about twenty odes to the Stuart kings and composed about ten for other occasions. Also a pupil of Cooke's, he was in a position to use the nascent form of the ode, and, alongside Henry Purcell, to experiment and to contribute to its development as an art form in the 1680's and 1690's.<sup>89</sup>

Blow's early innovations included the utilization of both the first and second movements of the Lullian French overture. Generally, though, his early contributions are related to the enlargement of the form, in particular, making use of extensive, independently conceived instrumental movements.<sup>90</sup> Other early developments were the introduction of a tuneful type of solo song in

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<sup>87</sup> Leininger, "The Odes of Henry Purcell," p. 24.

<sup>88</sup> McGuinness, English Court Odes, p. 85. See also Martin Adams, "Purcell, Blow and the English court ode," in Purcell Studies, ed. Curtis Price (Cambridge: Cambridge University Press, 1995), p. 173.

<sup>89</sup> Bruce Wood remarks that it is apparent that from the mid-1670s until the death of Purcell the two composers were "engaged in a constant traffic of musical ideas." See Bruce Wood, "Only Purcell e're shall equal Blow," in Purcell Studies, ed. Curtis Price, p. 106.

<sup>90</sup> McGuinness, English Court Odes, p. 86.

common time, and the expansion of the chorus from the status of merely making interjections to commanding the entire movement.<sup>91</sup>

Essentially, the court ode that existed when Purcell began his career as a composer was a very flexible genre, still in its experimental phases. Although certain features became standardized, the ode continued to be a forum for experimentation throughout Purcell's career. He experimented with new kinds of form and structure and tried out various kinds of musical innovations. Several elements made the court ode appropriate for Purcell's experiments. He had at his disposal the royal musicians and choristers, as well as the surety of a suitably grand performance venue and an audience. The knowledge that he would have the best singers and the best instrumentalists would open up possibilities not dreamt of by other composers who were hampered by musicians who were incapable of playing complex music.

The year 1680 is readily identifiable as a turning point in the development of the court ode,<sup>92</sup> and it is indeed from this year to the end of the century and beyond that ode writing gained a great

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<sup>91</sup> Leininger, "The Odes of Henry Purcell," p. 25.

deal of momentum. Rosamund McGuinness identifies three circumstances which enabled this “flowering” of the ode to occur. The first, as mentioned above, was the availability and therefore the influence of talented performers like the profound bass John Gostling and counter-tenor John Abell, both of whom encouraged composers to indulge themselves in new modes of musical expression. The second circumstance was the sheer talent of Henry Purcell himself with his keen dramatic sense, and the third, the mutual influence of Purcell and John Blow in the setting of court odes after 1680. Indeed, the relationship between Blow and Purcell, particularly in the development of the court ode, is widely recognized. Bruce Wood notes that “. . . it is often impossible to be certain which work is the precursor and which the derivative.”<sup>93</sup> Martin Adams states: “Restoration composers had to invent what was practically a new genre and, while there is no reason to believe Purcell could not have done it from scratch, the music would be

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<sup>92</sup> McGuinness, *English Court Odes*, p. 88.

<sup>93</sup> Wood, “Only Purcell e’re shall equal Blow,” in *Purcell Studies*, p. 191.

inconceivable without the stimulus offered by Blow's technically imaginative search for new methods and style."<sup>94</sup>

Purcell wrote twenty-four compositions that qualify to be called odes, though these divide into the categories of "welcome songs," "birthday songs," and "ceremonial and occasional" odes. It is interesting that the last category, the ceremonial and occasional odes, including four to St. Cecilia, is the only one that spans his entire career. The welcome songs were written yearly during the reigns of Charles II and James II to celebrate the king's return to Whitehall from his summer residence at Windsor, or in the fall, from Newmarket,<sup>95</sup> and the birthday odes were written exclusively for Queen Mary between 1689 and her death in 1694. The only year between 1680 and Purcell's death in 1695 that is not represented by a Purcellian ode is 1688, the year that James II left the throne of England and fled the country. Purcell's odes, with their inscriptions (if any) and manuscript sources, are listed below by category.<sup>96</sup>

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<sup>94</sup> Martin Adams, "Purcell, Blow and the English court ode," in Purcell Studies, p. 191.

<sup>95</sup> Ian Spink, "Purcell's odes: propaganda and panegyric," in Purcell Studies, p. 160.

## WELCOME SONGS

1. Welcome Vicegerent of the Mighty King Z340  
 "A song to Welcome home his Majesty from Windsor 1680"  
 British Library Add. Ms. 31447, folio 107
2. Swifter Isis, Swifter Flow Z336  
 "A Welcome Song in the Year 1681 for the King"  
 British Library, R.M. 20.h.8, folios 245v-237 (autograph)
3. What, what shall be done in behalf of the man? Z341  
 "A Welcome Song for his Royall Highness at his return from  
 Scotland in the yeare 1682"  
 British Library, R.M. 20.h.8, folios 238-232 (autograph)
4. The Summer's Absence Unconcerned we Bear Z337  
 "for his Majesty at his return from New Market October 1682"  
 British Library, R.M. 20.h.8, folios 232v-227v (autograph)
6. Fly, Bold Rebellion Z324  
 "the Welcome Song perform'd to his Majesty in the year 1683"  
 British Library, R.M. 20.h.8, folios 197v-191v (autograph)
10. From Those Serene and Rapturous Joys Z326  
 "on the King's return to Whitehall, after his Summer's  
 Progress, 1684  
 British Library, R.M. 20.h.8, folios 182v-176v (autograph)  
 Text by Thomas Flatman

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<sup>96</sup> The number at the left indicates each piece's chronological position. In the case of those pieces which do not acknowledge the author of the text, the author is unknown. For more information about the sources of Purcell's odes, see Robert Thompson, "Purcell's great autographs," in *Purcell Studies*, pp. 6-34.

11. Why, why are all the Muses Mute? Z343  
 “Welcome song 1685 being the first Song performed to King James the 2d”  
 British Library, R.M. 20.h.8, folios 166-158v (partial autograph)
13. Ye Tuneful Muses, Raise your Heads Z344  
 “Welcome Song 1686”  
 British Library, R.M. 20.h.8, folios 155-144
14. Sound the Trumpet, Beat the Drum Z335  
 “Welcome song 1687”  
 British Library, R.M. 20.h.8, folios 139-129v (autograph)

#### BIRTHDAY ODES

15. Now does the Glorious Day Appear Z332  
 “Birthday song for Queen Mary” 1689  
 British Library, R.M. 20.h.8, folios 116v-105  
 Text by Thomas Shadwell
17. Arise, my Muse Z320  
 “Birthday song for Queen Mary” 1690  
 British Library, R.M. 20.h.8, folios 105v-91v  
 Text by Thomas D’Urfey
18. Welcome, welcome Glorious Morn Z338  
 “Birthday song for Queen Mary” 1691  
 British Library, Add. Ms. 31447

19. Love's goddess Sure was Blind.Z331  
 "Birthday Song for Queen Mary" 1692  
 British Library, Add. Ms. 31447  
 Text by Charles Sedley
21. Celebrate This Festival Z321  
 "Birthday Song for Queen Mary" 1693  
 British Library, Add. Ms. 31447  
 Text by Naham Tate
23. Come, ye sons of Art Z323  
 "Birthday Song for Queen Mary" 1694  
 London, Royal College of Music ms. 993
24. Who can from Joy Refrain? Z342  
 "A Birthday song for the Duke of Gloucester" July 24, 1695  
 British Library, Add. Ms. 30934 (autograph)

In these works, Purcell is generally credited with expanding the scope of the Court Ode with a wider range and sensitivity to dramatic effect, the addition of more colourful orchestral instruments to the basic string group, virtuosic writing for fine performers, and the inclusion of ritornelli, recurring ground basses, and other organizational factors which give coherence and unity to the form. Purcell's odes offer the most consistent and methodically viable opportunity to study the development of his musical style.

CHAPTER TWO  
THE GENERAL FEATURES OF THE MUSICAL ODE  
AND  
THE WELCOME SONGS FOR CHARLES II AND JAMES II  
1680-1687

Each of the nine "Welcome Songs" written by Henry Purcell for the restored Stuart kings--six for Charles II (r. 1660-1685) and three for James II<sup>1</sup> (r. 1685-1688)--is a multi-movement, highly complex and well-organized musical work fitting the previous definition of the musical "ode." Each work is made up of a mixture of movements for chorus (generally SATB, but occasionally with more voices and sometimes instruments added to heighten the effect), a variety of ensemble verses, instrumental ritornelli, and pieces patterned after dances. Particularly impressive are the many solo verses set as virtuoso airs, ground basses, and recitatives. These solos gave such singers as the bass John Gostling and counter-tenor John Abel the

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<sup>1</sup>J.A. Westrup lists five Welcome songs for Charles II and three for James II. He may be considering What, what shall be done in behalf of the man? (1682) as an occasional piece, as it welcomes James as Duke of York back from Scotland. However, Westrup does not count it among those written for James II during the years of his reign. Because of its chronological position, I have included it in the group dedicated to Charles II. See Westrup, Purcell, p. 172.

opportunity to exhibit their virtuosic abilities to the fullest;<sup>2</sup> at the same time they called attention to the rather conspicuous abilities of Henry Purcell, who was as yet a very young composer.<sup>3</sup>

Some of these earliest odes have been subjected to an unfortunate degree of negative criticism. Sir J.A. Westrup in Purcell considers the first three odes to be of poor quality, calling them "dull and uninteresting," with an "awkward gait and pompous conventionalism."<sup>4</sup> Westrup admits that there is no poverty of invention in these works, and he is correct in acknowledging the fact, for the first odes are far from dull; they are exceedingly interesting, and, in fact, invigorating in their sheer unpredictability. They are critically fascinating in terms of the degree of experimentation present. It is engaging to witness the freshness of the young composer's approach to each work. It must have been a tedious exercise to write such a lengthy work at least once yearly on a compulsory subject with a (usually) weak text, but it is the consensus

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<sup>2</sup>The only voice type which is never assigned a solo is the soprano. Presumably the soprano parts in these works would have been sung by boys, and they are featured only in ensemble verses and duets.

<sup>3</sup>Purcell would have been twenty-one at the writing of the first ode. His dates are 1659-1695.

<sup>4</sup>J.A. Westrup, Purcell, p. 172. Westrup acknowledges that these pieces are very valuable to the student of Purcell's music in terms of stylistic study and his early evolution as a composer.

that Purcell's odes never give the impression that he thought of his assignment as banal. There is no evidence in the early welcome songs of a lack of care, and although some works are somewhat uneven and show themselves to be experimental, a great deal of craft and musical sensitivity is nevertheless evident in their composition. None of these pieces are unworthy of Purcell's reputation.<sup>5</sup> Westrup's opinion of these early odes is not shared by this writer. Many analysts do not put these pieces within their own context, but draw comparisons with what Purcell was able to do with the later mastery of his skills. Thus it is a futile exercise to compare Welcome Vicegerent (1680) with Hail! Bright Cecilia (1692) as the language of the latter was not yet possible for Purcell.

However, as was pointed out in the first chapter, the composition of these early works was still in its nascent phase, and very little precedent for the writing of an ode existed. In essence, once the text was set for the occasion, the structure and character of the ode were completely up to the composer.

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<sup>5</sup>Purcell's first welcome song, Welcome Vicegerent of the Mighty King (1680), was not included in his fair copy book R.M. 20.h.8, of which the verso side begins with the welcome song Swifter Isis, Swifter Flow (1681). Some have speculated that he thought it unworthy to begin the book and decided not to include it. However, the work shows so much invention and, indeed, "panache" that I find it difficult to believe that Purcell considered this work to be substandard, unless he came to that view some years later.

Statistically, it is informative to enumerate the distribution of composition types among the first nine welcome songs. To this end, the following list is presented. The most obvious structural groupings are represented by spacing.<sup>6</sup>

Figure I: Welcome Vicegerent of the Mighty King (Z340, 1680)

		<u>key</u>	<u>metre</u>	<u>bars</u>
Symphony	A Section	CM	[8/4] <sup>7</sup>	9
	B Section	CM	3/4	39
SATB Chorus/Strings	“Welcome Vicegerent of the Mighty King”	CM	3/4	41
AB verse	“Ah! Mighty Sir”	cm	2/2	29
Ritornello		cm	2/2	9
SATB Chorus	“But your Blest Presence Now”	CM	3/4	23
Ritornello		CM	3/4	56
T verse with Chorus <sup>8</sup>	“Your Inflowing approach”	CM	3/4	36
Instrumental link		to GM	2/2	5
SS duet	“When the summer in his glory”	gm	2/2	36
SATB Chorus	“All Loyalty and Honour Be”	GM	2/2	36
T verse	“Music the Food of Love”	GM	3/4	12

<sup>6</sup>Not all of Purcell's structural groupings are obvious, as they take place over larger spans of time. These will be discussed and illustrated. In the following enumeration, all choruses are SATB accompanied by continuo unless otherwise marked. Similarly, solo and ensemble verses will be assumed to be accompanied only by continuo unless otherwise stated.

<sup>7</sup>This is the editor's interpretation of Purcell's metric indication.

<sup>8</sup>This section is unique because it is not truly a chorus, but I have included it here because it is a harmonized "echo" in a solo tenor verse. It will be discussed separately.

SATB Chorus	(repetition of solo)	GM	3/4	12
T verse	"Touch with a Joyful Sound"	GM	3/4	12
SATB Chorus	(repetition of solo) <sup>9</sup>	GM	3/4	12
Link		to CM	3/4	4
Ritornello		GM	3/4	24
SATB Chorus	"His Absence was Autumn"	CM	3/4	16
AB/Chorus	"Then all that have voices"	CM	3/4	19

Figure 2: Swifter Isis, Swifter Flow (Z336,1681)

			<u>key</u>	<u>metre</u>	<u>bars</u>
Symphony	A Section	GM	2/2	12	
	B section	GM	3/4	61	
A verse	"Swifter Isis"	GM	3/4	30	
Link		GM	3/4	3	
SATB Chorus	(elaboration of solo)	GM	3/4	33	
Instrumental Postlude		GM	3/4	7	
SATB Chorus	"Charles the Mighty Sov'reign"	GM	2/2-3/4	39	
Ritornello		GM	3/4	11	
Instrumental Introduction		gm	4/4	3	
B verse	"Land him safely"	gm	4/4-3/4	38	
Introduction (flutes)		CM	4/4	20	
A verse (ground)	"Hark Hark just now my list'ning ears"	CM	4/4	41	
Instrumental postlude		CM	4/4	8	
ATB verse	"Welcome dread sir"	CM	3/4	12	
SATB Chorus	(repetition of Solo)	CM	3/4	12	

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<sup>9</sup>"Music the Food of Love" and "Touch with a Joyful Sound" are actually two parts of the same binary piece, but with choruses intervening and repeating the music verbatim, albeit in harmony. This is the earliest instance in which Purcell uses the chorus to create a larger structure. I have shown the sections independently here to illustrate the interspersing of choral parts.

ATB verse	“Though causeless jealousy”	CM	3/4	12
SATB Chorus	(repetition of verse)	CM	3/4	12
B verse	“But with as great devotion meet”	am	2/2	12
A verse	“Your Augusta he charms”	FM	3/4	16
SATB Chorus	(repetition of verse)	FM	3/4	16
Instrumental postlude		FM	3/4	8
Instrumental Introduction		dm	2/2	4
SS verse	“The King whose presence” (pseudo-ground) <sup>10</sup>	dm	2/2	32
SATB Chorus	“Then since, Sir, from you all our blessings do flow”	GM	3/4	67

Figure 3: What what shall be done in behalf of the man? (Z231,1682)

Symphony	A Section	Bb-FM	2/2	48
	B Section	BbM	6/4	77
B solo	“What what shall be done”	BbM	3/4	32
AT verse	“His foes shall all tremble”	Bb	4/4	4
T solo	“And the mobilé crowd”	Bb	3/4	16
ATB verse	“And now ev'ry tongue”	Bb	3/4	20
SATB Chorus	(repetition of ATBverse)	Bb	3/4	20
Ritornello	(strings and flutes) <sup>11</sup>	Bb	3/4	32
A Solo	“All the grandeur he possesses”	gm	2/2	32

<sup>10</sup>This term was coined by Peter Holman in his book Henry Purcell and is used to describe a setting which sounds like a ground bass, but does not conform to its structure. See Holman in Henry Purcell, pp. 158, 159.

<sup>11</sup>Martin Adams notes that this was Purcell's first use of flutes and strings in contrasting groups. See Origins, p. 226.

		key	metre	bars
Ritornello		gm	2/2	16
SATB Chorus	"Let us sing the praises"	gm	3/4	41
B Solo	"Mighty Charles tho' joined with thee"	Eb-BbM	2/2	18
SATB Chorus	"But thanks be to Heaven	Bb-FM	3/4	27
SATB Chorus	"Long Live King Charles"	F-CM	2/2	8
SATB verse	"York the Obedient"			
SATB Chorus	"Never oh Never may this royal pair be separate"	Bb	3/4	37
Ritornello	(Strings and flutes)	Bb	3/4	20
SS verse	"May all factious troubles cease"	Bb	2/2	12
SATB Chorus (with instruments)	(Repetition of verse)	Bb	2/2	48

Figure 4: The Summer's Absence Unconcerned we Bear (Z337,1682)

Symphony	A Section	CM	2/2	16
	B Section	CM	6/4	56
	A Section	CM	4/4	6
Bass verse	"The Summer's Absence"	CM	4/4	15
ATB Verse	"Shine Thus"	CM	2/2	17
SATB Chorus	(Repetition of ATB Verse)	CM	2/2	17
Ritornello	(Strings)	CM	2/2	40
A Verse (ground)	"And when Late from your Throne"	CM	3/4	49
Chorus (ground)	" Let no sham pretense" (repetition of the second section of the A verse)	CM	3/4	21
Ritornello (ground) (strings)		CM	3/4	21
B Verse	"Ah! Had we Sir the Pow'r"	cm	4/4	11
SS Verse	"All Hearts should smile"	CM	3/4	36
SATB Chorus	"Then would be conclude"	CM	3/4	26

		<u>Key metre bars</u>		
Introduction	(continuo)	em	2/2	4
<u>metre bars</u>				
AABB Verse	“Happy happy”	em	2/2	36
Ritornello	(strings)	em	2/2	12
T Verse	“So happily, happily”	am	6/4	27
A Verse	“These had by their ill usage drove” (pseudo-ground)	dm	2/2	28
Ritornello	(continuation of verse, strings)	dm	2/2	28
T Verse	“But those no more shall dare repine”	GM	3/4	32
SATB Chorus	“Britannia shall now her large empire bestride”	CM	3/4	61

Figure 5: Fly, Bold Rebellion (Z324, 1683)

Symphony	A Section	FM	2/2	20
	B Section	FM	9/8	42
AATBB Verse	“Fly Bold Rebellion”	FM	3/4	34
Ritornello	(Strings)	FM	3/4	15
B Verse	“The Plot is Displayed”	FM	3/4	23
SATB Chorus	“Then with Heart and with Voice”	FM	6/4	14
Introduction	(continuo)			
A Verse	“Rivers from their Channels turned”	dm	2/2	28
Ritornello	(reiteration of A verse)	dm	2/2	30
SATB Chorus	“For Majesty Moves”	dm	3/4	32
B Verse	“If then we've found”	Bb-cm	4/4	10
T Verse	“But Kings like the sun”	am	3/4	47
Ritornello	(reiteration of T verse)	am	3/4	48
SSA Verse	“But heaven has now dispelled”	FM	3/4	36
Ritornello	(strings)	FM	3/4	12
ATB Verse	“Come then change your notes disloyal crowd”	fm	4/4	23
SATB Chorus	“But with heart and with voice”	FM	3/4	28
A Verse (ground)	“Be welcome then, great Sir”	FM	2/2	34
Ritornello	(reiteration of A Verse)	FM	2/2	18

Choral verse<sup>12</sup> "Welcome to all those wishes fulfilled" FM 3/4 60

Figure 6: From those Serene and Rapturous Joys (Z326, 1684)

		key	metre	bars
Symphony	A Section	dm	4/4	32
	B Section	dm	3/2	86
A Verse	"From those Serene and Rapturous Joys"	dm	2/2	21
Ritornello	(strings)	dm	2/2	42
B Verse/violins	"Behold the Indulgent Prince is Come"	DM	2/2	39
Ritornello	(strings)	DM	2/2	5
SATB Chorus	"Welcome Welcome home"	DM	3/4	31
SS Verse	"Not with an Helmet"	bm	3/4	51
Ritornello	(Independent)	bm	2/2	48
B Verse	"Welcome as the Soft Refreshing Showers"	GM	4/4	41
SATB Chorus	"Welcome Welcome home" (with violins)	GM	3/4	32
T Verse (ground)	"Welcome more welcome does he come"	em	2/2	32
Ritornello	(ground, strings)	em	2/2	32
AB Verse	"Nor does the sun more comfort bring"	am	2/2	32
Postlude	(violins, viola, bc)	am	2/2	5
Ritornello	(strings)	DM	3/4	16
BT Verse	"With trumpets and shouts"	DM	3/4	38
Ritornello	(strings)	DM	3/4	16
SATB Chorus	"With trumpets and shouts"	DM	3/4	52

Figure 7: Why, why are all the Muses Mute? (Z343, 1685)

A Solo	"Why, why are all the Muses Mute?"	dm	4/4	14
SSATB Chorus	(elaboration of A solo)	dm	4/4	22

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<sup>12</sup>SSAATBB.

Symphony	A Section	dm	2/2	19
	B Section	dm	3/2	31
T Solo	“When should each soul exalted be”	FM-dm	4/4-3/4	34
SSATTBB Chorus	“For Cæsar's Welcome we prepare” (with violin, continuing T Verse)	dm	3/4	23
Ritornello	(strings)	dm	3/4	22
A Verse (ground)	“Britain, thou now art great”	DM	2/2	37
Ritornello	(strings)	DM	2/2	17
ATB Verse	“Look up and to our Isle returning see”	DM	4/4	47
SATB Chorus	“Great Cæsar's reign with conquest did begin” (continuation of verse)	DM	4/4	21
Bass solo	“Accursed rebellion reared his head” (with violins)	gm	4/4	59
SS Verse	“So Jove, scarce settled in his sky”	gm	4/4	33
Ritornello	(Independent)	gm	3/4	24
AB Verse	“Cæsar, for milder virtues honour'd more”	EbM	3/4-2/2	26
Postlude	(strings)	EbM	2/2	4
T Solo	“The many headed beast is quelled at home”	CM	6/8	26
SATB Chorus	(Repetition of T Verse)	GM	6/8	16
BB Verse	“In the equal balance laid”	am	2/2	30
A Verse	“O how blest is the Isle”	dm	3/4	50
Ritornello	(Strings)	dm	3/4	50
SSATB Chorus	“O how blest is the Isle” (Repetition of A Verse)	dm	3/4	63

Figure 8: Ye Tuneful Muses, Raise your Heads (Z344, 1686)

Symphony	A Section	gm	2/2	44
	B Section	gm	3/4	65

BB Verse	"Ye Tuneful Muses, Raise your Heads"	gm	2/2	44
Ritornello	(strings)	gm	4/4	7
SATB Chorus	"This point of time"(with violins)	gm	4/4	12
A Verse	"Be Lively then and gay"	GM	6/8	14
SATB Chorus	(Repetition of A Verse)	GM	6/8	24
Ritornello (strings)	(Repetition of verse)	GM	6/8	24
Bass Solo	"In his just Praise"	em	2/2	28
SATB Chorus	"Try ev'ry strain" (with violins)	em	3/4	39
Introduction	(strings)	CM	3/4	40
Tenor Solo	"From the ratt'ling of drums"	CM	3/4	8
SATB Chorus	"From the ratt'ling of drums" (with strings)	CM	3/4	8
SST Verse	"The best protectors	CM	3/4	8
SSATB Chorus	"From the ratt'ling of drums" (with violins)	CM	3/4	8
ATB Verse	"By which he glory first"	CM	3/4	8
SATB Chorus	"From the ratt'ling of drums" (with strings)	CM	3/4	16
Ritornello	(strings)	CM	3/4	8
SATB Chorus	"From the ratt'ling of drums"	CM	3/4	8
Ritornello	(strings)	CM	3/4	16
SATB Chorus	"From the Ratt'ling of drums" (with strings)	CM	3/4	8
ATB Verse	"To Music's softer but yet kind" <sup>13</sup>	cm	4/4	24
A Verse (ground)	"With him he brings the partner" (with strings)	cm	4/4	40
Ritornello	(strings)	gm	4/4	30
SS Verse	"Happy in a mutual love"	gm	2/2	36
Tenor solo	"Whilst in Music and Verse"	gm	3/4	18
SATB Chorus	"Whilst in Music and Verse"	gm	3/4	18

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<sup>13</sup>This verse is accompanied by two flutes, which are employed antiphonally against as well as in alternation with the voice parts. Adams notes that whereas Purcell uses flutes in the ode What what shall be done? of 1682, in this work the antiphony of the instruments either prolongs the harmony or carries each phrase to different harmonic areas. See Origins, p. 46.

Figure 9: Sound the Trumpet, Beat the Drum (Z335, 1687)

		<u>key</u>	<u>metre</u>	<u>bars</u>
Symphony	A Section	am	2/2	44
	B Section	am	3/4	126
AB Verse	"Sound the Trumpet"	DM	2/2	12
SATB Chorus	"Cæsar and Urania Come" (with strings)	DM	2/2	2
"Ritornello"	(Strings)	DM	2/2	2
SATB Chorus	"Cæsar and Urania Come" (with strings)	DM	2/2	2
Bass Solo	"Bid the Muses Haste"	DM	2/2-3/4	11
SATB Chorus	"Sound the Trumpet"	DM	2/2	2
Ritornello	(strings)	DM	2/2	2
SATB Chorus	"Cæsar and Urania Come" (with strings)	DM	2/2	2
T Solo (ground)	"Crown the Year"	bm	3/4	71
SATB Chorus	"To Cæsar all Hail" (with strings)	GM	2/2	13
AA Verse (ground)	"Let Cæsar and Urania live"	dm	2/2	35
Ritornello	(on ground for strings)	dm	2/2	18
TB Verse	"What greater Bliss can Fate bestow"	dm	3/4	63
SATB Chorus	"With Plenty Surrounding" (with strings)	FM	3/4	34
"Chaconne"	(strings)	FM	3/4	128
Bass Solo	"While Cæsar like the morning star" (with strings)	am	4/4-3/4	55
ATB Verse	"To Urania and Cæsar"	am	3/4	53
Chorus <sup>14</sup>	"'Tis but just our best wishes"	am	4/4-3/4	23
Chorus	"To Urania and Cæsar"	am	3/4	17
Alto Solo	"Since the joys we possess"	em	3/4	4
SATB Chorus	"'Tis but just our best wishes" (with strings)	am	3/4	21
Ritornello	(Strings)	am	3/4	6
SATB Chorus	"'Tis but just our best wishes"	am	3/4	14

<sup>14</sup>This chorus is set as AATTBB. That which follows ("To Urania and Cæsar") is set as SAATTBB.

## Choruses

From this categorization, several observations can be made. Statistically, with the exception of the opening "symphony" which prefaces every work,<sup>15</sup> it is the choruses that are the most prevalent, numbering forty-four distributed among nine works. Thirty-nine of these forty-four are set for SATB choir. It is apparent even from the rudimentary groupings provided in this initial list that Purcell uses the choruses, in addition to the numerous instrumental ritornelli, to bind together the diverse sections of the ode, endeavouring to shape each work into a structural unity as opposed to a concatenation of small, independent pieces.

In this first group of welcome songs, Purcell did not generally use choral groupings larger than SATB, but there are some exceptions.<sup>16</sup> As noted, among the last three works, all for James II,<sup>17</sup> Why, why are all the Muses Mute? contains groupings for SSATB

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<sup>15</sup>In one instance, that of Why, why are all the Muses Mute?, the symphony does not actually begin the ode; as a theatrical touch, the Muses must be roused to welcome the King before the symphony can begin, and it is played after the solo counter-tenor calls them forth.

<sup>16</sup>Even in the large choral complexes of Sound the Trumpet, the choruses, with the exception of the final complex, are all SATB.

<sup>17</sup>It could be supposed that Purcell felt somewhat insecure in his position at the court of James II and took special pains to make these odes as grand as possible.

and SSATBB, and Ye Tuneful Muses, Raise your Heads (1686) uses the SSATB grouping for repetitions of the same chorus accompanied by and antiphonally set against a body of strings.<sup>18</sup> The possibility that Purcell began writing larger choruses only in the late works is discounted by the unique final chorus in Fly Bold Rebellion of 1683 which features just as large a choral grouping as later works, SSAATBB. This chorus, which Purcell called a "verse," ends the ode in glorious style.

The SATB choruses written for the first nine welcome songs may be classified into several types, with a variety of functions. The vast majority of the SATB choruses are set syllabically, the symmetry or asymmetry of phrases being dictated by the text.<sup>19</sup> Many choruses among the first nine odes provide a rich recapitulation of the preceding verse, setting it in four-part harmony and providing harmonic elaborations which contribute additional poignancy to the text. These choruses round off sections, create sub-

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<sup>18</sup>The 1684 ode, From those Serene and Rapturous Joys, displays the same technique with antiphonal and accompanimental strings, albeit with a four-part chorus.

<sup>19</sup>The term "symmetry" here does not necessarily indicate four-bar phrases.

sections, and consolidate the structure of each work.<sup>20</sup> Examples of this type are found in every welcome song. Indeed, there are seventeen such choruses distributed among the first nine. The chorus "Music the Food of Love" from Welcome Vicegerent of the Mighty King (1680) features symmetrical phrase lengths of six bars, echoing exactly the preceding tenor solo. Here it is apparent how the warmth and beauty of the harmonization of the text heightens its meaning.

Example 1: Welcome Vicegerent of the Mighty King (Z340), "Music the food of Love," mm. 283 to 300

283 Tenor Solo.  
Mu - sic, the food of love. The gen - tle re - liev-er of care.

Bassi.  
289  
Gift of the Pow'r a - bove. Please, please with a cheer - ful air.

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<sup>20</sup>Some choruses repeat verbatim the material of the preceding solo, and some only reiterate a part of it.

295

The image shows a musical score for a chorus, numbered 295. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Mu - sic, the food of love. The gen - tle re - liev-er of care." The score is written in a key signature of one sharp (F#) and a common time signature (C). The Soprano part begins with a treble clef, while the Alto, Tenor, and Bass parts begin with bass clefs. The lyrics are written below the corresponding vocal lines.

In some of the choruses, additional material is presented as a continuation of the sentiments of the previous verse, usually in the form of elaboration through counterpoint which, in some works, is purposefully programmatic. A delightful example is found in the ode of 1681, Swifter Isis, Swifter Flow,<sup>21</sup> in the chorus which follows the first verse. The representation of water (calling upon and imitating the descending motive of the preceding symphony and Alto solo) in four descending vocal parts entering at the space of one bar in counterpoint, is very effective.

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<sup>21</sup>"Isis" was the name given in Oxford to the River Thames which, in the welcome song, is carrying the royal barge back to London.

Example 2: Swifter Isis. Swifter Flow (Z336), "Swifter Isis, Swifter Flow," mm. 92 to 98

The musical score is for a SATB chorus and Basses. It begins at measure 92. The Soprano part has a melodic line starting in measure 95. The Alto, Tenor, and Bass parts have instrumental accompaniment consisting of sixteenth-note patterns. The lyrics are: "Swift - er I - sis, flow, swift - er". The Soprano part has the lyrics "Swift" in measure 97. The Alto part has the lyrics "Swift - er I - sis," in measure 97. The Tenor part has the lyrics "Swift - er I - sis, flow, swift - er" in measure 97. The Bass part has the lyrics "Swift - er I - sis, swift - er flow, swift - er" in measure 97. The Basses part has the lyrics "Swift - er I - sis, swift - er flow, swift - er" in measure 97.

Another device for setting the chorus is the embellishment of the vocal parts with instrumental accompaniment to heighten the effect of the vocal parts. This, too, may be programmatic. One of the most interesting examples of this in the early welcome songs occurs in Ye Tuneful Muses, Raise your Heads (1686) in the SATB Chorus "Try, try ev'ry strain, Excite, excite ev'ry vein," over which is superimposed the sound of strings tuning in fifths, in excited, tremulous sixteenth notes (see Example 3).

Example 3: Ye Tuneful Muses. Raise your Heads (Z334), "Try, try ev'ry strain, Excite, excite ev'ry vein," mm. 213 to 223

213

Violins.

Soprano.

Alto.

Tenor.

Bass.

Ex - cite. ex - cite ev - 'ry vein.

Try. try ev' ry strain.

219

Tune all your strings. tune. tune all your strings

Tune all your strings. tune. tune all your strings

Tune all your strings. tune. tune all your strings

Tune all your strings. tune. tune all your strings

Ye Tuneful Muses is the only ode that does not start with a symphony because the Muses must first be roused; thus this scoring is specifically used to conjure the image of the orchestra tuning.

An additional example of particular interest is the final chorus from Welcome Vicegerent of the Mighty King (1680) where the composer sets the voice parts against each other to conjure up the image of the random cheering of a crowd saying "God save the King"<sup>22</sup> (Example 4).

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<sup>22</sup>Perhaps one shortcoming of this chorus is that it is far too short, continuing for only twelve bars. In the early odes it often seems that the composer was uncomfortable about how to end the work.

Example 4: Welcome Vicegerent of the Mighty King (Z340), "God Save the King," final chorus, mm. 383 to 394

383

1st Violin.

2nd Violin.

Viola.

Soprano.

"God save the King," let 'em cheer - ful-ly— sing and say.

Alto.

"God save the King." let 'em cheer - ful-ly— sing and

Tenor.

"God save the King." "God save the King." let 'em cheer - ful-ly— sing. le 'em

Bass.

"God save the King," let 'em cheer - ful-ly— sing. "God save the King." le 'em

Bassi.

The image shows a musical score for the hymn "God Save the King". It consists of two systems of staves. The first system (measures 1-4) shows a keyboard accompaniment with a treble and bass clef. The second system (measures 5-8) includes a vocal line with lyrics and a keyboard accompaniment. The lyrics are: "God save the King." let 'em cheer - ful-ly— sing. "God save the King." say. "God save the King." "God save the King." cheer - ful-ly— sing and say, "God save the King." cheer - ful-ly— sing. let 'em cheer - ful-ly— sing. "God save the King." The score is in G major and 3/4 time.

The early odes illustrate the composer's attempts to achieve unity through using a variety of experimental techniques in the choruses as well as in other types of pieces. Because of this, Purcell had some reasonable success even at the outset of his work with this new genre. His early odes reveal the young composer striving to go

beyond the stringing together of triple-time airs, the normal practice of his music master, Henry Cooke.<sup>23</sup>

There are two fascinating examples of Purcell's experimental use of the chorus in the first of the welcome songs, Welcome Vicegerent of the Mighty King (Z340, 1680). The first occurs in the opening SATB chorus immediately following the symphony. Here, the composer repeats the second (B) section of the symphony as accompaniment to the chorus. It seems, as Martin Adams suggests,<sup>24</sup> that Purcell must have composed the choral part before the "B" section of the symphony was written, in order then to superimpose the symphony as a *concertato* accompaniment.<sup>25</sup> That he uses the entire section of the symphony verbatim instead of only parts of it, or allusions to it, is quite telling in this regard. The beginning measures of the symphony may be seen below in example 5a, and its choral counterpoint in 5b.

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<sup>23</sup>Although Purcell's welcome songs have their fair share of triple-time airs in accordance with the tastes of the king, the works are not dominated by them, nor do they conspicuously govern the course of the work.

<sup>24</sup>Adams, Origins, p.223.

<sup>25</sup>As McGuinness points out, none of Purcell's contemporaries had attempted such a practice and did not do so until some ten years later. See McGuinness, English Court Odes, p. 89. Bruce Wood points out that Purcell used the same technique, albeit with only the outer instrumental parts, in the opening verse of the anthem "O Praise God in his Holiness." However, this anthem is dated c.1682-85, and so postdates the technique in the ode. See Wood, "Only Purcell e're shall equal Blow," in Purcell Studies, p. 110.

Example 5a: Welcome Vicegerent of the Mighty King (Z340)  
Symphony, mm. 10 to 27

10

Musical score for measures 10-15. The score is in 3/4 time and consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A flat (b) is visible above the first staff in the fifth measure.

16

Musical score for measures 16-21. The score continues with the same four-staff format. The right hand part shows a melodic line with some rests, while the left hand continues with a dense rhythmic accompaniment.

22

Musical score for measures 22-27. The score concludes with the same four-staff format. The music becomes more sparse in the final measures, with longer note values and some rests.

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Example 5b: Welcome Vicegerent of the Mighty King (Z340)  
"Welcome Vicegerent of the Mighty King," accompanied by the symphony, mm. 1-12.

The musical score is arranged in a system of staves. The top three staves are for the string section: 1st Violin, 2nd Violin, and Viola. The next three staves are for the vocal soloists: Soprano, Alto, and Tenor. Below these are two staves for the Bass vocal part. The final staff at the bottom is for the Organ. The lyrics for the vocal parts are: "Wel-come. wel - come. wel - come Vice - ge - rent of the Migh - ty". The organ part provides a rhythmic accompaniment with chords and moving lines.

King That made and go - vems, and go - vems ev' - ry thing.

King That made and go - vems, and go - vems ev' - ry thing.

King That made and go - vems, and go - vems ev' - ry thing.

King That made and go - vems, and go - vems ev' - ry thing.

Another point to be made about this vocal/instrumental combination concerns the structure of the symphony. It consists, as can be seen in the above example, of two main motives: the dotted rhythmic figure, and that of a descending third followed by an ascending fourth set to the rhythm "quarter rest-half note" in each bar where it occurs. In the symphony itself, the metric emphasis is thereby shifted to the second beat, creating a gap of silence on the

first beat of the bar wherever it occurs.<sup>26</sup> The superimposition of overture and chorus provides the metrical accent, for the full chorus provides the downbeat with the word "Welcome!"<sup>27</sup> Although some authors are not convinced of the effectiveness of this vocal and instrumental combination at the outset of Purcell's first ode,<sup>28</sup> it creates a seven and eight-part movement for voices and instruments without doubling of parts. As the first vocal portion of the work, addressing the king directly, it creates a feeling of glorious grandeur and is extremely exciting and effective.

Another experimental chorus occurring in Welcome Vicegerent of the Mighty King is that of "Your Influous Approach" (mm. 206-243). Here, Purcell juxtaposes a solo tenor with an echo chorus such as that later used in Dido and Aeneas (Z. 626, 1689). The latter well-known chorus, sung by the witches in Act II, "In our Deep Vaulted Cell," features a chorus offstage which echoes the end of

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<sup>26</sup>The "A" section of this symphony also has some fascinating irregularities. These will be discussed later in this chapter.

<sup>27</sup>It may be fanciful to consider, but the absence of the downbeat in the overture may rhetorically represent the absence of the monarch, whose welcome is acclaimed strongly by the chorus on the first beat of each bar, resolving the tension of both the music and the country.

<sup>28</sup>Adams, for example, calls it "blatantly contrived." See Origins, p. 223. However, as Dr. Alan Hughes, theatre historian, mentioned to the writer in conversation, anything in the seventeenth century that was not "blatantly contrived" was doomed to failure.

each phrase. According to Martin Adams, this chorus "has no direct precedent in Purcell;"<sup>29</sup> however, a comparison between this chorus and "Your Inflowing Approach" is very enlightening.<sup>30</sup> During "In our Deep Vaulted Cell" chorus echoes chorus directly, providing a real echo effect, and there is a distinct possibility that the idea could have come from "Your Inflowing approach," where the last part of each phrase of the solo tenor is echoed by the chorus in much the same way:

Your inflowing approach our pensive hope recalls

Chorus: (our pensive hope recalls)

While joyful sounds redouble from the walls

Chorus: (redouble from the walls)

As when Apollo with his sacred lyre

Chorus: (with his sacred lyre)

Did in the Theban stones a harmony inspire

Chorus: (a harmony inspire)

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<sup>29</sup>Adams, Origins, p. 58.

<sup>30</sup>This is not the only instance of similarity between the early odes and Dido and Aeneas. Westrup points out the similarity of the alto solo "These had by their ill usage drove" from The summer's absence unconcerned we bear (1682) and the soprano solo "Oft she visits this lone mountain." See Westrup, Purcell, p. 173.

The setting of "In our deep vaulted cell" is so similar that even a cursory comparison makes the point obvious. The text is set thus:

In our deep vaulted cell	
Chorus:	( - ted cell)
Our Charms we'll prepare	
Chorus:	(prepare)
Too dreadful a practice	
Chorus:	(too dreadful a practice)
For this open air	
Chorus:	(for this open air)

The musical setting of this text may be seen in example 6.

Example 6: Welcome Vicegerent of the Mighty King (Z340), "Your influous approach," mm. 203 to 222

203

VERSE. (Tenor Solo.)

Your in - fluous ap - proach our pen - sive hope re

210 CHORUS.

our pen - sive hope re - calls,  
CHORUS.  
our pen - sive hope re - calls,  
CHORUS. VERSE  
calls, our pen - sive hope re - calls, While joy - ful sounds re - dou - ble from the  
CHORUS.  
our pen - sive hope re - calls,

216 CHORUS.

re - dou - ble from the walls,  
CHORUS.  
re - dou - ble from the walls,  
CHORUS. VERSE  
walls, re - dou - ble from the walls, As when A - pol - lo with his sa - cred lyre, with  
CHORUS.  
re - dou - ble from the walls, with

Purcell used the SATB chorus with great frequency in the early works, particularly as an independent piece not attached to a verse. Despite Purcell's experimentation, the earlier works are less unified than those in which the choruses are structurally integrated. The early ode Welcome Vicegerent of the Mighty King (1680), which

contains seven SATB choruses, only two of which are joined to verses, is a particularly obvious example of this. It is demonstrable that even in the second ode, Swifter Isis, Swifter Flow (1681), Purcell was beginning to use the chorus as a part of larger groupings.<sup>31</sup> In the 1684 ode From those Serene and Rapturous Joys he used the repetition of a chorus as a structural agent, framing or parenthesizing sections of like sentiment, a tendency that increased as time went on. It is evident that Purcell was becoming interested in the efficacy of creating large architectural groupings rather than simply stringing together a succession of small pieces in varying textures, or even pairing verses with choruses in succession. This is true particularly of the organization of the choruses in the last two welcome songs for James II, which feature the fusing of individual pieces into definable and lengthy topical and tonal complexes, but it can clearly be seen as early as 1684. In the ode From those Serene and Rapturous Joys the chorus frames the entire middle section of the piece, thus:

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<sup>31</sup>In this work, the chorus "Welcome dread Sir" is sung in alternation with an ATB verse. Purcell had done this in Welcome Vicegerent with "Music the Food of Love," as previously noted.

Chorus (SATB) Welcome, welcome home (DM)

Verse (SS) Not with an helmet (bm)

Ritornello (bm)

Bass Welcome as soft refreshing showers  
(GM)

Chorus (SATB) Welcome, welcome home (GM)

By comparison, the organization of the choruses in the 1687 welcome song Sound the Trumpet, Beat the Drum shows unequivocally the tendency toward using the chorus for unity--in this case, several choruses, all of which are used to define large structural units, appear in alternation with verses, and function as grand refrains. For example, the SATB chorus "Cæsar and Urania Come" acts as an acclamation, appearing three times in the opening section of the work. Each appearance is only two bars long, but it frames and gives cohesion to a much larger grouping. The structure is as follows:

AB verse: "Sound the Trumpet"

Chorus: "Cæsar and Urania come"

Ritornello

Chorus: "Cæsar and Urania come"

B verse: "Bid the Muses Haste"

Chorus: "Sound the Trumpet"

Ritornello

Chorus: "Cæsar and Urania come"

It can be seen as well that in this complex the chorus "Sound the trumpet" is used as a reiteration of the opening AB verse, and recurs later in the complex as a kind of recapitulation rather than simply being paired with verses in the earlier manner.

A much longer complex at the end of Sound the Trumpet involves choruses of AATTBB and SAATTBB.<sup>32</sup> Here, two choruses are juxtaposed between verses, but are much lengthier than those which opened the piece.<sup>33</sup> The structure is as follows:

B Verse:	"While Cæsar like the morning star"	(55)
ATB Verse:	"To Urania and Cæsar delights"	(53)
Chorus AATTBB	"'Tis but just our best wishes"	(23)
Chorus SAATTBB	"To Urania and Cæsar delights"	(17)
A Verse:	"Since the joys we possess"	(4)
Chorus SATB <sup>34</sup>	"'Tis but just our best wishes"	(21)
Ritornello		(6)
Chorus SATB	"'Tis but just our best wishes"	(14)

These sections are also unified tonally. The ode as a whole is in the key of a minor, but after the opening symphony, the first complex is set entirely in the key of the subdominant, D Major. The final

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<sup>32</sup>See note 114.

<sup>33</sup>The opening "Sound the trumpet" complex has very brief sections totalling 39 measures. The length of each section of the final complex is stated here for comparison.

<sup>34</sup>Both this and the final chorus are accompanied by three-part strings.

complex reestablishes the tonic of a minor, with excursions to closely related keys.<sup>35</sup>

Statistically, the choruses decrease in number fairly predictably through the first seven welcome songs with few exceptions. As mentioned, Welcome Vicegerent of the Mighty King (1680) contains seven SATB choruses, Swifter Isis, Swifter Flow (1681) contains five, What, what shall be done in behalf of the man (1682) has six, The Summer's Absence Unconcerned we Bear (1682) has four, Fly, Bold Rebellion (1683) and From those Serene and Rapturous Joys (1684) both contain three, and Why, why are all the Muses Mute? (1685) has only two. Ye Tuneful Muses Raise your Heads (1686) also has choruses which are set into lengthy complexes like those of Sound the Trumpet, Beat the Drum.<sup>36</sup>

Whether independent, elaborative, or repetitive, the choruses invariably give the impression of making additional comment on the content of the text, as if the sentiments expressed by the chorus were the consensus of all subjects of the land. This use of the chorus

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<sup>35</sup>The entire lengthy middle section of the work avoids the tonic key completely.

<sup>36</sup>The organization of this may be seen on p. 90.

is reminiscent of ancient Greek practices, where the chorus acted as commentator. James G. Smith states:

Delivering its commentary from a traditional, conservative perspective that bespoke its earlier existence as a religious and ceremonial body, the chorus acted as an articulate spokesman for conventional society, thereby heightening the spectators' perceptions of the tensions existing between the protagonists and their environment.<sup>37</sup>

Purcell's use of the chorus is conspicuous in this regard, even if the length or complexity of the choral part itself may not be substantial. An example may be seen in the chorus, set syllabically, "And now ev'ry tongue shall make open confession that York, Royal York, is the next in succession" from Fly, Bold Rebellion (1683). It is obvious that Purcell is using the chorus to create consensus in the context of the political debate over the succession to the throne. In the ode of 1682, What, what shall be done in behalf of the man?, Purcell uses counterpoint to create consensus. At mm. 274-279, the composer staggers the setting of the text "But thanks be to Heaven" with voices entering ASTB. The effect suggests different people conversing and agreeing with each other that it is a blessed thing that James, Duke of York, has once again returned unharmed.

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<sup>37</sup>James G. Smith, "Chorus," in Grove VI, Vol. 4, p. 342.

## Solo Ensembles

Purcell's use of solo ensembles is very similar to that of the choruses, though there is an obvious difference in purpose. The solo ensembles contribute to the telling of the story of the text rather than reflecting upon it and therefore exhibit, on the whole, a great deal more flexibility, harmonic exploration, and direct emotion. It is here that Purcell is more likely to engage in contrapuntal play between voices, and often in an obviously Italianate manner,<sup>38</sup> using the various voice groupings to great effect in illustrating the meaning of the text. By far the most widely used solo ensemble groups are the soprano duet and the ATB voice grouping. Other ensemble verse groupings seem to be specifically used for requirements of texture and colour.<sup>39</sup> The disposition of ensemble verses among the nine welcome songs is as follows:<sup>40</sup>

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<sup>38</sup>The most apparent feature of the "Italian manner" of vocal style is florid counterpoint which comes together at cadences.

<sup>39</sup>Of course, in this early stage, Purcell could simply have been trying out different combinations of voices.

<sup>40</sup>I have presented this second enumeration because it shows another side of the disposition of pieces. Here, it is obvious visually that with the exception of the soprano duet and the ATB grouping, Purcell used a different combination of voices in virtually every welcome song.

Soprano I, Soprano II Verse

<u>Welcome Vicegerent</u>	“When the Summer in his Glory”
<u>Swifter Isis</u>	“The King, whose presence like the spring”
<u>What, what shall be done</u>	“May all factious troubles cease”
<u>Summer's Absence</u>	“All hearts should smile”
<u>Serene and Rapturous Joys</u>	“Not with an helmet or a glitt'ring spear”
<u>Why are all the Muses</u>	
<u>Mute?</u>	“So Jove scarce settled in his sky”
<u>Ye Tuneful Muses</u>	“Happy in a mutual love”

Alto I, Alto II Verse

<u>Sound the Trumpet</u>	“Let Cæsar and Urania Live” (ground)
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Alto, Bass Verse

<u>Welcome Vicegerent</u>	“Ah! Mighty Sir”
	“Then all that have voices”
<u>Why are all the Muses</u>	“Cæsar, for milder virtues honour'd
<u>Mute?</u>	More” (accompanied by violins)
<u>From those Serene and</u>	“Nor does the sun more comforts bring”
<u>Rapturous Joys</u>	(accompanied by violins)
<u>Sound the Trumpet</u>	“Sound the Trumpet”

Alto, Tenor, Bass Verse

<u>Swifter Isis</u>	“Welcome Dread Sir”
<u>What What shall be done</u>	“And now ev'ry tongue”
<u>Summer's Absence</u>	“Shine Thus”
<u>Fly, Bold Rebellion</u>	“Come then, change your notes disloyal crowd”

Why are all the MusesMute?

“Look up and to our Isle returning see”

Ye Tuneful Muses

“By which he glory first did gain”

Sound the Trumpet

“To Urania and Cæsar delights”

Alto I, Alto II, Bass VerseYe Tuneful Muses

“To music's softer but yet kind and  
pleasing melody”  
(antiphonally with flutes)

Alto, Tenor VerseWhat what shall be Done

“His foes shall all tremble”

Soprano, Alto, Tenor, Bass VerseWhat what shall be done

“York the Obedient”

Alto I, Alto II, Bass I, Bass II VerseSummer's Absence

“Happy Happy while all her neighbours  
bled”

Alto I, Alto II, Tenor, Bass I, Bass II VerseFly, Bold Rebellion

“Fly, Bold Rebellion”

Soprano I, Soprano II, Alto VerseFly, Bold Rebellion

“But Heaven has now dispelled those  
fears”<sup>41</sup>

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<sup>41</sup>The setting of this verse is virtually identical in character and purpose to the soprano duets. The addition of the alto voice does not alter the

Soprano I, Soprano II, Tenor Verse

Ye Tuneful Muses                      “The best protectors of his royal right”

Soprano I, Soprano II, Alto I, Alto II, Tenor, Bass I, Bass II Verse

Fly, Bold Rebellion                      “Welcome to All those Wishes  
fulfilled”<sup>42</sup>

Tenor, Bass Verse

From those Serene  
and Rapturous Joys                      “Welcome, welcome, more welcome does  
he come”

Sound the Trumpet                      “What greater bliss can Fate bestow”

Bass I, Bass II Verse

Why are all the Muses  
Mute?                      “In the equal balance laid”  
Ye Tuneful Muses                      “Ye Tuneful Muses raise your Heads”

Soprano duets exist in seven out of the nine works,<sup>43</sup> and appear to have the same function in all of them. The soprano duets

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sentiments expressed. Likewise, the SST verse from Ye Tuneful Muses, “The best protectors of his royal right,” features the two sopranos in parallel motion with the tenor in counterpoint to them.

<sup>42</sup>Because this verse grouping is so elaborate, and ends the welcome song, I have discussed it as a chorus rather than a verse.

are less flexible than other duets, and are remarkably predictable in their tone and content. In the early works, they are almost invariably set syllabically in parallel thirds,<sup>44</sup> with only two exceptions. The first of these is "Not with an helmet or a glitt'ring spear," in From Those Serene and Rapturous Joys (1684), which makes use of some imitative counterpoint, although the imitative entries are immediately followed by the joining of the voices in parallel motion. Perhaps a more interesting example of Purcell's growth and use of Italianate styles in the setting of soprano duet is "So Jove, scarce settled in his sky" (Why are all the Muses Mute? of 1685). An interesting comparison may be made between this piece and one from an earlier ode, "All hearts should smile" from The Summer's Absence Unconcerned we Bear (1682), which features constant parallel motion.

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<sup>43</sup>This grouping does not appear in Fly Bold Rebellion (1683) and Sound the Trumpet (1687).

<sup>44</sup>The soprano duets in Welcome Vicegerent of the Mighty King, (1680) ("When the Summer in his glory"), Swifter Isis, Swifter Flow, (1681) ("The King whose presence like the spring"), What what shall be done in behalf of the man? (1682) ("May all factious troubles cease"), and The Summer's Absence Unconcerned we Bear (1682) ("All hearts should smile"), all feature syllabically set, parallel-moving soprano duets. Interestingly, Purcell returned to this parallel form of soprano duet in the later work Ye Tuneful Muses, Raise your heads (1686) with the concordant duet "Happy in a Mutual love". It is obvious in this regard that affect played a role in his choice of ensemble.

Example 7a: The Summer's Absence Unconcerned we Bear  
 (Z337), "All hearts should smile," mm. 212-220

212 VERSE.  
 Soprano I.  
 All hearts should smile as at that hour When you from ex - ile blest our shore. All

Soprano II.  
 All hearts should smile as at that hour When you from — ex - ile blest our shore. All

- pear.

Example 7b: Why, why are all the Muses Mute? (Z343), "So Jove,  
 scarce settled in his sky," mm. 318-325

Soprano I.  
 So Jove, scarce set - tled in his sky.

Soprano II.  
 So Jove, scarce set - tled in his sky. The im - pious

The im - pious sons of earth. the im - pious sons of earth

sons of earth. the im - pious sons of earth, the sons of earth

The soprano duets are the least demanding vocally of all the solo voice groups, perhaps because they would have been sung by boys. They invariably express sentiments of peace, joy, and happiness,<sup>45</sup> quite unlike the angular, discordant vocal passages which, for Purcell, express more negative sentiments. Another interesting point about the soprano duets is their position within each ode. They are either placed in approximately the middle of the ode, where the topic of the monarch's return has been introduced and where it is apparent that the King will bring peace, joy, and happiness, or they appear close to the end, where they sum up all the sentiments that have been elaborated upon throughout the text. In the latter case, the duet is reminiscent of a prayer of thanks.

The alto/tenor/bass ensemble also occurs seven times in the first nine welcome songs,<sup>46</sup> the exceptions being Welcome Vicegerent of the Mighty King (1680), From those Serene and Rapturous Joys, (1684), and Sound the Trumpet (1687). The first ATB verse, occurring in Swifter Isis, Swifter Flow (1681), is a syllabic setting addressing the Monarch directly in saying "Welcome, dread Sir, to

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<sup>45</sup>These could be considered "angelic" or "cherubic" in sound.

<sup>46</sup>This ensemble setting is used twice in Ye Tuneful Muses Raise your Heads (1686).

town." Here, the binary verse is set in four three-bar phrases (3+3+3+3) in the "A" section, which are directly repeated by the following SATB chorus to create a symmetry between the two vocal groupings. The "B" section, with the text "Though causeless jealousy," is set in phrases of five plus seven bars, repeated verbatim by the chorus.

"And now ev'ry tongue will make open confession" from What, what shall be done in behalf of the man? (1682) is another syllabic setting which is likewise repeated by a four-part chorus, with minor variations. Here, the two sentences of the verse constitute an ABABB form which is reiterated by the chorus, with the final B section set one step higher.

The Summer's Absence Unconcerned we Bear (1682) contains the ATB setting "Shine thus" which is preceded by a virtuosic bass solo on the text of the title. When the verse commences, Purcell contrapuntally delays the entrance of the bass in the ensemble, but when it enters, it continues the sentiments of the opening air by being juxtaposed against the two upper voices. From this point, two voices are generally paired against the third until the last five measures, where all voices sing in concert. The chorus which follows

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continues this relationship between the bass and the upper voices, though the contrapuntal setting lasts only for a few bars and the chorus is set syllabically with occasional contrapuntal elaboration.

In the setting "Come then change your notes, disloyal crowd" from Fly, Bold Rebellion (1683) the strident, syllabic f-minor setting is followed by a chorus which does not repeat the verse, but instead turns to the key of F Major, stating "But with heart and with voice, prepare to rejoice."<sup>47</sup> In this case, the chorus dispels the gloomy, accusatory tone of the previous verse, which deserves to be shown in part for its setting of the text.

Example 8: Fly Bold Rebellion (Z324), "Come then, change your notes,"  
mm. 303-313

303

VERSE

Alto.

Come then, change your notes, dis - loy - al crowd, You that al - rea - dy have been too

Tenor.

Come then, change your notes, dis - loy - al crowd, You that al - rea - dy have been too

Bass.

Come then, change your notes, dis - loy - al crowd, You that al - rea - dy have been too

<sup>47</sup>Mentioned above for its exceptional SSATTBB setting.

307

loud With im - por - tu - nate fol - lies and cla - mours; 'Tis no bus' - ness of yours To dis - pute the high

loud With im - por - tu - nate fol - lies and cla - mours; 'Tis no bus' - ness of yours To dis - pute the high

loud With im - por - tu - nate fol - lies and cla - mours; 'Tis no bus' - ness of yours To dis - pute the high

311

Pow'rs. As if you were the gov - ern - ment fra - mers.

Pow'rs. As if you were the gov - ern - ment fra - mers.

Pow'rs. As if you were the gov - ern - ment fra - mers.

The syllabic, unelaborated setting of the text "you that already have been too loud" is extremely effective, using ascending pitch to illustrate the sentiment of anger. Likewise, in the second section, the shrill melodic jump of a minor sixth on the words "high pow'rs," (m. 311) repeated a step higher at m. 315, is very forceful.

The Alto/Tenor/Bass Verse "Look up and to our Isle Returning See" from Why, why are all the Muses Mute? (1685) is one of the more Italianate ATB settings, employing what could be described as a madrigalian texture. Here, intervallic imitation is not followed

closely, but rhythmic motives, particularly the dotted motive for "triumph" with extensive vocal roulades are used extensively. The top voice is the most prominent, though motivic material is also given to the other voices. The 3+3+7 phrase structure of the "A" section (the seven-bar phrase being the result of extended setting of the word "triumph") gives a feeling of continuous development. The chorus which follows the verse is based exclusively on the "B" (second) section and contains a great deal of contrapuntal elaboration.

Ye Tuneful Muses, Raise your Heads (1686) contains one ATB setting. This occurs within the extremely elaborate complex "From the ratt'ling of drums," which has the following structure:

m. 286	Tenor solo - "From the ratt'ling of drums"
m. 294	Chorus - "From the ratt'ling of drums"
m. 302	Verse: SST - different text
m. 310	Chorus - "From the ratt'ling of drums"
m. 318	Verse: ATB - different text
m. 327	Chorus - "From the ratt'ling of drums"
m. 335	Ritornello
m. 342	Chorus - "From the ratt'ling of drums"
m. 345	Ritornello
m. 350	Chorus - "From the ratt'ling of drums"

In this complex the ATB verse is used as a texture and a colour to contrast with the choral settings.

## Solo verses

The solo verses are the most virtuosic sections of every welcome song,<sup>48</sup> and it is apparent that Purcell used each voice type not only to express specific kinds of sentiments, but also kept in mind the available singers and their varying degrees of virtuosity. Eight out of the nine welcome songs employ at least one bass solo, and many have two. Also, alto solos are numerous, with eight out of nine works containing at least one, sometimes two, and occasionally even three settings. Tenor solos are found in six of the nine. There are no solo settings for soprano. The disposition of solos is as follows:

### Tenor Solos

#### Welcome Vicegerent

“Your Influuous approach” (with choral echoes)

“Music the Food of Love”

#### Summer's Absence

“So happily happily still you your counsels employ”

“But those no more shall dare repine”

#### Fly, bold Rebellion

“But Kings like the sun sometimes have their clouds”

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<sup>48</sup>Although they will be discussed separately, solo settings of ground basses are included here.

Serene and Rapturous Joys “Welcome, welcome, more welcome does  
he comè” (ground)

Why are all the Muses Mute “When should each soul exalted be”  
“The many headed beast is quelled at  
home”

Ye Tuneful Muses “From the ratt'ling of drums”  
“Whilst in music and verse our duty we  
show”

Alto Solos

Swifter Isis “Swifter Isis”  
“Hark, Hark! Just now my list'ning ears”  
(ground)  
“Your Augusta he Charms”

What, what shall be done “All the grandeur he possesses”<sup>49</sup>

Summer's Absence “And when late from your throne”  
(ground)  
“These had by their ill usage drove”  
(pseudo-ground)

Fly, Bold Rebellion “Rivers from their channels turned”  
“Be Welcome, then, great Sir” (ground)

Serene and Rapturous Joys “From Those Serene and Rapturous Joys”

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<sup>49</sup>Purcell later used this solo in the suite for The Gordian Knot Unty'd Z597/2. See Holman, Henry Purcell, p. 157, and also Adams, Origins, p. 180.

Why, why are all  
the Muses Mute?

“With trumpets and shouts”

“Why are all the Muses Mute”

“Britain thou now art great” (ground)

“O how blest is the Isle to which Cæsar  
is given”

Ye Tuneful Muses

“Be lively then and gay” (ground)

“With him he brings the partner of his  
throne” (ground)

Sound the Trumpet

“Since the joys we possess”  
(interspersed with SATB Chorus -“’tis  
just out best wishes”)

Bass Solos

Swifter Isis

“Land him Safely” (accompanied by  
flutes)

“But with as great devotion meet”

What, what shall be done

“What, what shall be done”

“Mighty Charles tho' joined with thee”

Summer's Absence

“The Summer's Absence Unconcerned”

“Ah!, had we, Sir, the pow'r”

Fly, Bold Rebellion

“The plot is displayed”

“If then we've found the want of his  
rays”

Serene and Rapturous Joys

“Behold the Indulgent Prince is come”

“Welcome as soft refreshing showers”

Why, why are all the Muses Mute? “Accursed rebellion reared his head”

Ye Tuneful Muses “In his just praise”

Sound the Trumpet “Bid the Muses Haste to greet 'em”

“While Cæsar like the Morning Star”

The bass solos are in general the most virtuosic, particularly in showing the flexibility and range of John Gostling's voice,<sup>50</sup> exceeding two octaves. In terms of character, they feature sentiments of loyalty, triumph, and victory as well as verbal descriptions of war and ominous circumstances, which gave plenty of opportunity for flourishes on key words. An excellent example which features very effective word painting on such evocative words as “down,” “rose,” and “hell,” is “Accursed Rebellion Raised his Head” from Why, why are all the Muses Mute? (1685), which extends from low D to the E above middle C.

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<sup>50</sup>It is possible that Gostling even collaborated with the composer on the setting of these pieces. See McGuinness, English Court Odes, p. 102. Gostling had a fantastic range of over two octaves and a vocal dexterity to match. Many of Purcell's virtuosic airs for bass were written specifically for him as display pieces, a practice which Gostling apparently encouraged.

Example 9: Why, why are all the Muses Mute? (Z343) "Accursed  
Rebellion Raised his Head," mm. 250-305



250 1st Violin. *soft*

2nd Violin.

VERSE. Bass.

Ac-cursed re-bel-lion reared his head. And his proud ban-ners vain-ly spread.

253

Back'd by all the Fowers of Hell, back'd by all the Powers of Hell. Pride.

256

An-bi-tion. Rage and Zeal.

261

But when Cæ - sar from on high Let his a - veng - ing thun

266

der fly. But when Cæ - sar from on high Let his a

271

veng - ing thun der fly. How soon — the

276

threat-'ning mon-ster fell, how soon the threat-'ning mon-ster

282

fell, when Cæ-sar from on high Let his a - veng - ing thun

288

der fly. how soon the threat-'ning mon-ster fell Down. down, down, down.

294

down, down, down, down, from whence it rose to Hell, Down, down, down.

300

Viola.

down, down, down, down, from whence it rose to Hell!

This verse is accompanied by two strings which engage both each other and the vocal parts in imitation. The strings elaborate upon the vocal part very much as in *recitativo accompagnato*. The violin parts are seldom paired and are remarkably independent from each other. Drawing upon the motivic material of the vocal part, the strings enhance the meaning of the text and provide a great deal of integration. The solo is split into two sections, each of which illustrates the text. The first, in duple time and set in declamatory style, discusses the "Accursed Rebellion;" the second, at m. 258, in triple time, is set as an air discussing the success of its overthrow.

Another virtuosic declamatory setting for bass occurs in The Summer's Absence Unconcerned we bear (1682). Here, it is the opening solo which takes its text from the title of the welcome song. Great virtuosity and a wide range are needed for its performance.

Example 10: The Summer's Absence 'Unconcerned we Bear' (Z337)  
 "The Summer's Absence Unconcerned we bear," mm. 51-58

51 VERSE. Bass Solo.

The sum-mer's ab-sence un-con-cerned we bear Since you, since you great Sir, great

Sir, more charm ing fair ap-pear.

Bass solos typically occur either as declamatory, virtuoso settings or as triple-time airs, sometimes referred to as "dance-songs" and often, as in this piece, both.<sup>51</sup> They may, however, also occur as airs in duple time, for example, "Behold the indulgent Prince is come" from From Those Serene and Rapturous Joys (1684), which contains a great deal of virtuosic writing, but keeps the voice almost completely

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<sup>51</sup>This combination of virtuosic declamation/dance-song is quite common. It is also found in "Welcome as soft refreshing showers" from From Those Serene and Rapturous Joys (1684).

in its high range.<sup>52</sup> Another combination is the duple-time air<sup>53</sup> which changes to triple time, for example, "Land him safely on our shore" from Swifter Isis, Swifter Flow (1681). "The plot is displayed" from Fly Bold Rebellion (1683), is a triple-time air with limited rhythmic interest, though the vocal range is still more than two octaves.

The tenor voice is given ten solos in the nine welcome songs. These bear little relationship to those set for the bass. The tenor solos are almost exclusively triple time airs, or "dance-songs." In only one instance, namely "When should each soul exalted be" from Why are all the Muses Mute? (1685), did Purcell use the duple/triple formula so often encountered in bass solos. Here, the binary verse is set in duple time, and changes to triple for new text which prefigures the chorus to follow. All other tenor solos are in triple or compound time. In these cases, the affect is not expressed through rhythmic manipulation, and it is pure tunefulness which takes precedence. A comparison may be made between the careful rhythmic declamation of "When should each soul exalted be" (noted above) with "But those

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<sup>52</sup>This may be seen as exceptional in these works as the pieces set for bass usually contain great leaps in the melody and exploit every possible capability of the voice.

<sup>53</sup>"Duple-time air" settings are more tied to the metre than those in declamatory style, which feature a considerable amount of rhythmic freedom.

no more shall dare repine" from The Summer's Absence Unconcerned we Bear of 1682; the latter illustrates the treatment of the majority of tenor solos in these early works.<sup>54</sup>

Example 11: Why, why are all the Muses Mute? (Z343), "When should each soul exalted be," mm. 87-90 ("A" section)

87 VERSE. Tenor.

When should each soul ex - alt - ed be To all the heights of har - mo - ny?

Example 12: The Summer's Absence Unconcerned we Bear (Z337), "But those no more shall dare repine," mm. 380-392

380 VERSE. Tenor Solo.

But those no more shall dare re - pine. Nor shall she e - ver

387

1. 2.

hence re - move. But move, But to tal - ly now her heart re - sign And

<sup>54</sup>Ground basses set for solo tenor will be discussed presently. They are not included in this discussion.

Melodic motion in these solos is mostly conjunct, except for the setting of key words that may call for wider or more discordant intervals. Such is the case in the tenor solo "So happily, happily still all your counsels employ" from The Summer's Absence Unconcerned we Bear (1682).

Example 13: The Summer's Absence Unconcerned we Bear (Z337),  
"So happily, happily still all your counsels employ," mm. 315-321

315  
ease: To the plague of re - bel-lion the mis - chief, the mis-chief was grow-ing— And the life, the life of the

320  
State to your con-duct is ow-ing, and the life, the life of the State to your con-duct is ow-ing.

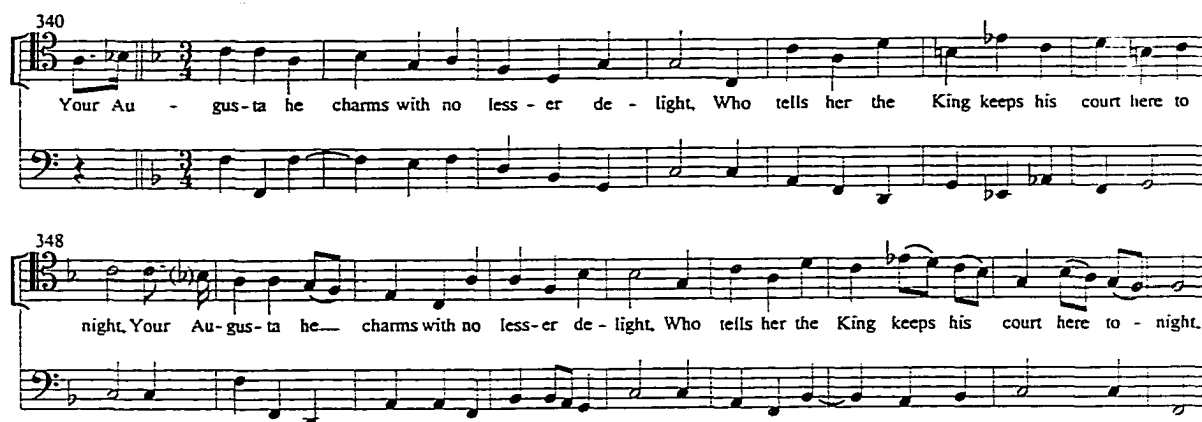
In the first group of welcome songs, solos set for Alto<sup>55</sup> are much the same as those set for Tenor. The Alto solos are triple-

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<sup>55</sup>I have chosen to use the designation "Alto" instead of "Countertenor" because of Purcell's designation in his fair copy manuscripts. The voice in Purcell's day was that of a male falsetto. Ian Spink, in his edition of A Song for the Duke of Gloucester's Birthday, 1695, states that he is convinced that the voice was not a falsetto, but a high tenor much like the French "haute-contre." See Henry Purcell, A Song for the Duke of Gloucester's Birthday, 1695, ed. Ian Spink, Purcell Society Edition, Volume 4 (London and Sevenoaks: Novello, 1990), p. vii.

time airs, usually in major keys and with simple, diatonic harmonies. These features may be seen in many of the settings, notably "Your Augusta he charms" from Swifter Isis, Swifter Flow (1681), seen in Example 14.

Example 14: Swifter Isis, Swifter Flow (Z336), "Your Augusta he charms," mm. 340-356



340  
Your Au - gus-ta he charms with no less - er de - light, Who tells her the King keeps his court here to

348  
night, Your Au-gus-ta he— charms with no less-er de - light, Who tells her the King keeps his court here to - night.

As Rosamund McGuinness states, "since the texts did not warrant any poignant modulations, none were forthcoming."<sup>56</sup> McGuinness, however, recognizes that "a text of a pathetic nature like the pastoral or peaceful ones also evoked a song in the minor usually for counter-tenor. But here the melody was less graceful than in either of the other two types and with its diminished intervals, its chromatic progressions, and its suspensions conveyed the dejected mood of the

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<sup>56</sup>McGuinness, English Court Odes, p. 105.

text."<sup>57</sup> The only truly plaintive text set for alto solo in the early odes is "Why are all the muses mute?" from the ode of the same name (1685) in which the calls of "Why" are indeed pathetic.

Example 15: Why, why are all the muses mute? (Z343) "Why, why are all the muses mute?" mm. 1-9

1 VERSE

Alto Solo. Why, why are all the mu-ses mute? Why, why sleeps the vi - ol and the lute?

Bassi.

5

Why, why hangs un - tuned the i - dle lyre? A - wake, awake 'tis Cæ - sar does in - spire

The affective declamation of this passage illustrates Purcell's sensitivity to text, as does the entire opening to this ode, with its programmatic delay of the symphony. The alto, as can be seen in the above example, rouses the muses and introduces the choir, but it is Cæsar who furnishes the inspiration.<sup>58</sup>

<sup>57</sup>*Ibid.*, pp. 105-106. There appear to be no texts of this nature unless one takes into account the ground basses, which even in this early group are not particularly pathetic.

<sup>58</sup>It is interesting to note that in the three welcome songs for James dating from his reign (excluding *Fly, bold rebellion*, an earlier work), James II is never named, but is in every instance called Cæsar.

The consideration of affect is very important in these works, and becomes even more so in the later odes. McGuinness suggests that of all the composers of the seventeenth century, it was Purcell who paid the greatest attention to the question of affect in his setting of the text, using melodic ornaments, rhythmic patterns, rests placed at strategic points, and poignant harmonic changes to underscore the textual implications.<sup>59</sup> A particularly good example of Purcell's pictorialism and ability to convey mood is the alto solo "From Those Serene and Rapturous Joys" from the ode of the same name (1684), in which the elongation and wandering melodic line of the word "rapturous" is a beautiful touch. The setting of the words "exempt from tumult and noise" is noteworthy for the disjunct motion used, climaxing on a high A. The word "troubles," with its initial minor third, is another example of Purcell's concern for affect. Here, the modality switches back and forth from major to minor as the text suggests that the country life can offer the king a life "almost as happy" as that enjoyed by his subjects.

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<sup>59</sup>McGuinness, English Court Odes, p. 109.

Example 16: From those Serene and Rapturous joys (Z326), "From those serene and rapturous joys," mm. 62- 82

62 VERSE. *Alto.*

From those se-rene and rap - tur-ous joys A coun-try life a - lone can

*Bassi.*

65

give. From those se - rene and rap - tur-ous joys A coun-try life a - lone. — a - lone can

69

give. Ex-empt from tu - mult and from noise, Where kings for - get the trou

72

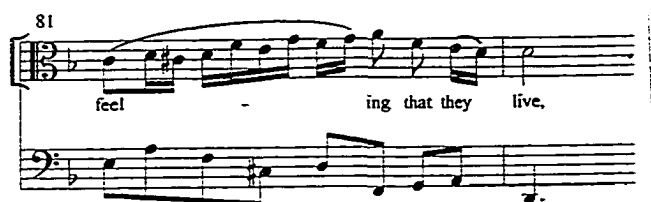
bles of their reigns, And are al - most as hap-py, as hap - py as their lum - ble

75

swains By feel - ing that they live. And are al - most as hap-py. as

78

hap - py as their lum - ble swains By feel - ing that they live. by



### Ground basses

Purcell reserved the great majority of pastoral songs and those expressing pathetic sentiments for settings above a ground bass, and for this type of setting he most often chose the alto voice. None of the early ground bass pieces use pathetic texts, but several are pastoral. Indeed, there was little reason during this early period for pathos, as the Restoration was a glorious era in the reigns of Charles II and, for a brief time, James II. Consequently, the sentiments expressed are uniformly joyous, whether they be rousing or reflective. In general, ground bass settings tend to be reflective in nature.

Purcell used the ground bass in every ode with the exception of Welcome Vicegerent of the Mighty King (1680) and What, what shall be done in behalf of the Man? (1682). Of the ten vocal grounds<sup>60</sup> that exist in the remaining seven pieces, Purcell gave five to the Alto

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<sup>60</sup>The "chaconne" in Sound the Trumpet. Beat the Drum is, of course, an instrumental ground.

voice, set one for Alto duet, and gave two to the Tenor, notably "Welcome, more welcome does he come" in From those Serene and Rapturous Joys (1684) and "Crown the year and crown the day" from Sound the Trumpet, Beat the Drum (1687). This latter work, the last presented to James II, is distinct in that it has three ground bass settings--one for alto, one for tenor, and the noted alto duet "Let Cæsar and Urania Live." There are, conspicuously, no grounds for bass, and this perhaps shows that Purcell had specific ideas about which voice types were appropriate for particular sentiments in the odes.<sup>61</sup>

The grounds are so frequent that it seems as if the composer was simply exploring how a particular bass figuration would work and taking some joy in the challenge presented in its devising. As Burney stated in A General History of Music:

The composing songs [sic] on a ground-base, was an exercise of ingenuity, in which Purcell seems to have much delighted; but though it was as much a fashion in his time, as the composing masses on the subjects of old tunes in the days of Jusquin [sic], and variations upon those tunes in the days of Bird and Dr. Bull, in which they all manifested superior abilities, yet the

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<sup>61</sup>There are settings of grounds, however, which are continued by the chorus at the termination of the solo. An example of one of these is "Let no sham pretense" from The Summer's Absence Unconcerned we Bear (1682).

practice was Gothic, and an unworthy employment for men possessed of such genius and original resources.<sup>62</sup>

The fact that he continued to set ground basses in almost every ode shows, as Rosamund McGuinness suggests, that in these works, written dutifully every year, "he created some enjoyment for himself by designing a new puzzle to be solved."<sup>63</sup>

Purcell's own discussion of grounds in the twelfth edition of Playford's Introduction to the Skill of Music, which he edited, reveals much about his attitude:

One Thing that was forgot to be spoken of in its proper place, I think necessary to say a little of now, which is Composing upon a Ground, a very easie thing to do, and requires but little Judgment: As 'tis generally used in Chacones, where they regard only good Air in the Treble, and often the Ground is four Notes gradually descending, but to maintain Fuges upon it would be difficult, being confined like a Canon to a Plainsong. There are also pretty Dividing Grounds, of whom the Italians were the first Inventors, to Single Songs, or Songs of Two Parts, which to do nearly, require considerable Pains, and the best way to be acquainted with em, is to score much, and chuse the best Authors.<sup>64</sup>

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<sup>62</sup>Charles Burney, A General History of Music, Vol. 3 (London: 1789), p. 494.

<sup>63</sup>Rosamund McGuinness, "The Ground-Bass in the English Court Ode I," Music and Letters, Vol. 51, no. 2 (April, 1970), p. 118.

<sup>64</sup>Henry Purcell, ed., Introduction to the Skill of Music, 12th ed., 1995.

Purcell typically used the air constructed on a ground bass for verses of particularly beautiful or poignant sentiments.<sup>65</sup> It is as if the repetitive structure of the form gave him a framework to work from, which, in being tied to a repeating structure, paradoxically inspired greater freedom in the vocal line. The choice of bass did not seem to have a relationship with the text, with the exception of "Hark! Hark! Just now my list'ning ears" from Swifter Isis, Swifter Flow, in which the ground bass is a pictorial representation of the barge with its "lab'ring oars" coming down the Thames. Generally however, Purcell used the melody and setting of the words with the underlying harmonic juxtaposition to set the bass, rather than assigning a character to particular types of bass patterns.<sup>66</sup> The beauty and ingenuity of his settings are stunning.

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<sup>65</sup>Unfortunately, the assessment made of the ground bass airs written by John Blow, Purcell's contemporary, in his own court odes is rather deprecating. Whereas Purcell seems to have considered the ground bass a challenge to produce a thing of beauty, Watkins Shaw stated: "As to the quality of much of Blow's music, I cannot help thinking that whilst Purcell could scarcely prevent himself from writing excellent music for whatever event or medium, Blow must have regarded the constant demands for ceremonial music as troublesome things which must be satisfied, and, as he was well aware that they would be easily pleased and never paused to think that his music would be the subject of a tedious disquisition before a learned society of posterity, was content to turn out anything which would stop the gap." Quoted from McGuinness, "The Ground-Bass in the English Court Ode II," Music and Letters, vol. 51, no. 3 (July, 1970), p. 265.

<sup>66</sup>This is not true of every work. Purcell's setting of "Dido's Lament" with the descending chromatic ground bass associated with grief, is

Purcell never used the same bass formula twice,<sup>67</sup> though different "types" of grounds emerge as common, and his tendency to stay stubbornly on the original pitch of the ground<sup>68</sup> without alteration gave way to his use of modulation in the later works to heighten affect.<sup>69</sup> He used three different types of ground basses in the welcome songs. The first is that described as pictorial in the ode of 1681 (Swifter Isis, Swifter Flow). This unique bass, which represents the "la'bring oars" and the movement of the barge through the water, is shown in Example 17.

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purposeful. In the odes, however, with the noted exception, there does not seem to be a uniformity of affect.

<sup>67</sup>McGuinness notes that this is the case even though Purcell wrote for occasions where repetition would have easily gone unnoticed.

<sup>68</sup>Perhaps a vestige from his renaissance style exercises.

<sup>69</sup>Martin Adams considers that "Purcell had an obsessive streak which, in his early days, made him unwilling to engage in anything other than exact repetition of a ground." See Adams in Purcell Studies, p. 183. Adams regards the grounds "Crown the Year" and "Let Cæsar and Urania Live" from the 1687 ode, Sound the Trumpet, as the first truly successful grounds using transposition--see p. 185.

Example 17: Swifter Isis, Swifter Flow, Ground Bass of "Hark! Hark!  
just now my list'ning ears" (1681).

Alto Solo.

Hark. hark! just now my list'ning ears Are struck with the re-peat-ed

Bassi.

sound, re-peat-ed sound Of lab'ring ears.

A descending tetrachord in triple time is used in "And when late from your throne" from The Summer's Absence Unconcerned we Bear (1682), as well as in the instrumental chaconne in Sound the Trumpet, Beat the Drum (1687). This latter piece also uses a chromatically descending tetrachord for the setting of "Crown the Year and crown the day."<sup>70</sup> Six settings employ the "dividing" duple time ground in continuous eighth notes that Purcell mentions in the

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<sup>70</sup>The chromaticism of this setting does not indicate a mournful text. It reads: "Crown the year and crown the day / While distant shores their tribute pay, / While never-failing Thames shall glide / With treasures and pleasures renew'd with each tide."

above excerpt, featuring the registral jumps recognizable as compound melody.<sup>71</sup> The frequency of change of notes in the bass in these pieces results in a rapid harmonic rhythm, with a greater selection of available harmonies. Thus, these settings seem to be more flexible and fluent as the composer manipulates the harmonic setting of the words upon repetition. Instances of this bass type are given in Example 18.<sup>72</sup>

Example 18: "compound melody" ground basses:

18a: Fly Bold Rebellion (Z334), "Be welcome, then, great Sir"

348

VERSE. Alto Solo.

Be

18b: From those Serene and Rapturous Joys (Z326) "Welcome, more welcome does he come"

Tenor.

Bassi.

Wel- come.

<sup>71</sup>This term is used to describe two different melodic lines which, in forming one horizontal line, nonetheless interplay with each other contrapuntally.

<sup>72</sup>These ground basses are set out clearly in McGuinness, "The Ground-Bass in the English Court Ode," pp. 36-38. Nonetheless, it is helpful to include them, for the sake of completeness, within this discussion.

18c: Why, why are all the Muses Mute (Z343), "Britain, thou now art great"

162 VERSE. Alto.

Brit-ain, thou now art

18d: Ye Tuneful Muses, Raise your Heads (Z334), "With him he brings the partner of his throne"

383

With him he brings the

18e: Sound the Trumpet, Beat the Drum (Z335), "Let Cæsar and Urania live"

Alto I.

Alto II.

VERSE

Let Cæ-sar and U-ra-nia

Let Cæ-sar and U-ra-nia live. Let

The success of Purcell's ground basses lies primarily in his manner of superimposing the melody on the ground itself. Even when the phrase ending coincides with the end of the ground, the

effect is never that of a melodic fragment being reworked for each repetition. Purcell's melodies are coherent and beautiful, the melody often overlapping the bass so that it does not coincide with the repetitive structure. Often, as well, the new phrase begins on a different part of the ground than the beginning, as in this excerpt from "Hark! Hark! Just now my List'ning ears" from Swifter Isis, Swifter Flow (1681) shown in Example 19. Note particularly the phrase "See, see, it is the royal barge" (m. 249) which is contrived to begin on the dominant and not the tonic.<sup>73</sup> The melody itself is through-composed, with very little textual repetition.

Example 19: Swifter Isis, Swifter Flow, (Z336), "Hark, Hark! Just now my list'ning ears," mm. 1-40

Alto Solo.

Bassi.

Hark, hark! just now my list'ning ears are struck with the re-peat-ed sound, re-peat-ed sound of list'ning ears, and it ap-pears, and it ap-pears, By grow-ing strong, they're this way bound, they're this way bound. See, see, it is the roy-al barge,

<sup>73</sup>This ground has seventeen repetitions.

see, see, it is, Oh, oh, oh,— oh, oh,— how she does my eyes de - light, Let

bells ring, Let bells ring, ring, ring and

great guns dis - charge, Whilst nu m'rous bon - fires, whilst

nu m'rous bon - fires ban - ish

The ground "And when Late from your Throne" from The Summer's Absence Unconcerned we Bear (1684) features a four-bar descending tetrachord from C to G. In this pastoral setting, Purcell

created an interesting relationship between melody and ground. The first section of the melody has two phrases of four and five bars, respectively, and is repeated. The second section consists of two nine-bar phrases. The square effect of the descending tetrachord bass is therefore circumvented by this asymmetry in the vocal part. Although the ground does not modulate, Purcell has used a  $vii^{o6}$  of  $vi$  (mm. 149-150) in the second section at the setting of the words "Let no sham pretences give birth . . . ," a gesture very obviously contrived to heighten the sense of the text.

The ground "Welcome, welcome, more welcome does he come," sung by the tenor soloist in From those Serene and Rapturous Joys (1684), is of particular interest because of the affective use of rests in both the ground and the vocal line, and the motivic manipulation of the ground itself in the melody. In this four-bar ground, Purcell has built in a secondary-dominant relationship moving from  $e$  minor and passing from  $V6$  of  $iv$  to  $iv$ , then moving through the relative major ( $G$ ) before returning to the tonic key. This relationship is present in every repetition of the ground. The phrase structure of the melody is binary with "A" (6 bars) repeated and "B" (7 bars) repeated sections. The use of motifs from the ground in the melody is striking. At mm. 328-329 and the repeat at mm. 336-337, the

melody is sung and then imitated by the ground at the space of half a measure. This is shown in Example 20.

Example 20: From those Serene and Rapturous Joys (Z326),  
"Welcome, more welcome does he come," mm. 328-330

328

drow - sy tomb, than life to Laz' - rus in his drow - sy, drow - sy tomb,

The evocation "Come Forth" is framed by affective rests which isolate it from the melodic line and draw attention to its special significance. By the coincidence of this gesture with the rest at the beginning of the ground, the voice evokes the arrival of the king without accompaniment and creates a great sense of waiting (Example 21).

Example 21: From those Serene and Rapturous Joys (Z326) "Welcome, more welcome does he come," mm. 339-341

339

sheet at his new birth, The strange sur - pris - ing word was said 'Come forth,' 'come forth,' the

The ground "Be lively then and Gay" from Ye Tuneful Muses, Raise your Heads (1686) has been the focus of much attention, because Purcell uses the popular song "Hey boys, up go we" as the ground bass,<sup>74</sup> and also in the string parts accompanying the following chorus. The tune is shown in Example 22.

Example 22: Ye Tuneful Muses, Raise your Heads (Z344), "Be lively then, and gay" mm.135-148



The ground basses up to 1687 were written exclusively for the solo voice. In only one instance in the early welcome songs, that of "Let Cæsar and Urania Live" from Sound the Trumpet (1687), did

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<sup>74</sup>This is but one of the popular songs that Purcell incorporated into his works. "Hey, boys, up go we" was associated with a ballad written by Thomas D'Urfey satirizing the pretensions of the Whigs in the Exclusion Crisis of 1679-81. The subliminal message conveyed by the use of this tune was the reassuring of James that his opponents would be defeated. See Ian Spink in Purcell Studies, p. 169, and Holman, Henry Purcell, p. 168.

Purcell set a ground bass as a duet for two altos. This setting is extremely Italianate in its effect. The unique vocal combination affords a great deal of antiphonal and contrapuntal interplay between the voices, which come together in florid cadences to intensify the affect of the text. Because of its uniqueness as well as the facility of writing, including successful transitions to other keys, a portion of this work deserves to be shown.<sup>75</sup>

Example 23: Sound the Trumpet, Beat the Drum (Z335), "Let Cæsar and Urania Live," mm. 183-204

183

Let all de - lights the stars can give Up-on the roy - al pair des  
roy - al pair des-cend. Let all de - lights the stars can give Up-on the roy - al pair des

186

cend. Let Cæ - sar and U - ra - nia live. Let all de-lights

cend. Let Cæ - sar and U - ra - nia live. Let all de-lights

<sup>75</sup>Another version exists for this ground, set for two sopranos, and includes a ritornello at the beginning instead of the end. It is almost identical, but does contain some differences, one of which is the length. The setting for soprano duet is two bars longer than that which Purcell chose to incorporate into his work, and there are some minor changes of notes and rhythms. The ground itself, with its tonal fluctuations, is identical, as is the transfer of the ground to the first violin part.

139

the stars can give Up-on the roy-al pair, des-cend. Let all de

192

lights the stars can give Up-on the roy-al pair des-cend. Let Dis

195

cord to the shades be driv'n. let Dis-cord to the shades be driv'n. While earth and

198

sky our song at-tend, And thus our loy-al vows as-cend, and thus -

201

— our loy - al vows as - cend: "O. O. O pre - serve 'em. pre - serve 'em. pre - serve 'em.

— our loy - al vows as - cend: "O. O. O pre - serve 'em pre - serve 'em. pre - serve 'em.

4 #3

This d-minor ground is made up of twenty-five repetitions. The end of the fifth repetition is altered so as to move to a cadence in the dominant, A major, which remains in effect during the sixth repetition. The seventh, eighth and ninth statements return to the tonic. Exactly the same alteration is made at the end of the ninth statement, this time to introduce the dominant minor. After two statements in this key, statement twelve returns to the tonic key. The thirteenth repetition at m. 201 has two altered notes at the end, allowing a resolution to F major for the fourteenth. The ground returns to the tonic, d minor, where it stays for numbers fifteen to twenty. The ritornello for strings that closes the duet features a free contrapuntal treatment of the material of the duet. For example, the ground is transferred at m. 216 to the first violin part, while the lower strings play the material of the vocal part of mm. 206-207, inverting the parts.

A word must be said about "pseudo-grounds," pieces which sound like ground basses, particularly with a constantly running pattern of eighth notes, but with a bass pattern that changes when the voice moves to the second phrase. These pieces sound like--but are not--true grounds. Such an example may be found in the alto verse "These had by their ill usage drove" from The Summer's Absence Unconcerned we Bear of 1682. This work is written in the form of A A B1 B2 B1 B2.<sup>76</sup> The "A" section is firmly in d minor. "B1" moves to the relative F major at both occurrences, and "B2" stays firmly in the tonic key.

### Ritornelli

The numerous ritornelli for strings in the welcome songs function much like the choruses; they provide unity, and link sections together.<sup>77</sup> Ritornelli may repeat a vocal section entirely, as in "Music the Food of Love" from Welcome Vicegerent of the Mighty King (1680) (see Example 1), or may harmonize only the last phrase.

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<sup>76</sup>"B2" indicates the same words, but with a different harmonization.

<sup>77</sup>I am including instrumental introductions, short postludes, and links between movements in this category. Many are named "Ritornello" in Purcell's autographs, but just as many are not. It is obvious, though, that all such sections function in a similar way.

After the duet for bass and alto "Ah! Mighty Sir" from the same work, an eight-bar ritornello takes the motivic material of the word "follow" from the end of the verse and develops it contrapuntally in the strings. This may be seen in example 24.

Example 24: Welcome Vicegerent of the Mighty King (Z340), "Ah! Mighty Sir!" mm. 111-125

The musical score is divided into two main sections. The first section, starting at measure 111, features vocal parts for Bass and Alto. The lyrics are: "Fol - low, fol - low, fol - low, fol - low the jour - ney of the sun, fol - low, fol - low". The word "soft" is written above the final two phrases. The second section, starting at measure 116, is labeled "RITORNELLO." and features string parts for 1st Violin, 2nd Violin, Viola, and Bassi. The lyrics for the string parts are: "fol - low, fol - low the jour - ney of the sun." The score shows the contrapuntal development of the "follow" motif in the strings.

Another example of the use of the motivic material, this time in a "ritornello" which acts as an instrumental coda, is found in the picturesque words "dead low waters" drawn from the preceding verse and chorus, "Charles the Mighty Sov'reign," from Swifter Isis. Swifter Flow (1681), shown in Example 25.

Example 25a: Swifter Isis, Swifter Flow (Z336), "Charles the mighty Sov'reign," mm. 144-149

Example 25b: Swifter Isis. Swifter Flow (Z336), Ritornello, mm. 162-167

In some works, Purcell uses the ritornello for further contrapuntal development and to explore other key areas, moving the entire movement onto a different pitch level. One such example is that which follows the alto verse "From those serene and rapturous joys" from the work of the same name. The verse is in the key of d minor with an internal modulation to a minor. The ritornello begins in d minor (m. 82), modulates to a minor at the end of the "A" section, then in the "B" section touches on F Major (m. 92), d minor (m. 93), and g minor (m. 94), returning to the tonic d minor for the final three bars of the ritornello.

Often, instrumental sections designated "ritornello" are very brief, like that within the chorus "Tis Just our best Wishes" from Sound the Trumpet (1687), which is a mere six bars long. Another example is provided by the two-bar instrumental interjections,

labelled "Ritornello," in the chorus "Cæsar and Urania Come," also from Sound the Trumpet.

Several of the ritornelli in the earlier works are lengthy, and are to a large extent, if not entirely independent of the surrounding material. Most of these are conspicuously danceable; they draw upon dance rhythms and are written with symmetrical phrase patterns suitable for dancing.<sup>78</sup> It is possible that the court ode may have some vestigial relationship to the court masque, and that dancing may actually have been part of the performance. There are many pieces of ample length for dancing. The fact that these pieces are generally in repeated binary form, with a regular "square" four-bar phrasing untypical of Purcell, and of a length appropriate for dancing, suggests this possibility.<sup>79</sup>

Examples of conspicuously danceable ritornelli are found throughout the nine early odes. Welcome Vicegerent of the Mighty King (1680) contains a triple time ritornello of fifty six bars,<sup>80</sup> and

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<sup>78</sup>Purcell in general did not employ symmetrical phrasing as a matter of course. Phrases of three and five bars are very common in most of his music, as well as a good deal of rhythmic manipulation which throws the listener "off the beat."

<sup>79</sup>This is course ties in the the concept of the function of the chorus in the Greek drama, where dancing was an integral element.

<sup>80</sup>This ritornello is in the form or a Rondeau with eight bar phrases of A1,A2,B,A2,C,A1,A2. A1 ends with an open cadence, and A2 ends with a closed cadence. As Martin Adams states, the basing of melodic material on two

The Summer's Absence Unconcerned we bear (1682) contains a duple-time ritornello of forty bars. The instrumental postlude to "But Kings like the Sun" from Fly Bold Rebellion is forty-nine bars long in triple time.

The instrumental portions of each ode are listed here to illustrate how Purcell used instrumental music in the welcome songs, and to facilitate a comparison between instrumental links and codas and the longer instrumental sections which are often not labelled as "ritornelli".<sup>81</sup>

#### INSTRUMENTAL MUSIC IN THE EARLY ODES

##### Welcome Vicegerent

*Ritornello* reflecting "Ah! Mighty Sir," triple time, 56 bars, m. 118

*Ritornello*-- independent, minuet rhythm, 56 bars, m. 149

linking bass line m. 243, 5 bars

instrumental link m. 332, 4 bars

*Ritornello* reflecting "Music the Food of Love," triple time,

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motives only could lead to an extremely square and dull movement, but the harmonic and melodic frequently do not coincide. In this regard, it is similar to Purcell's ground bass technique which always manages to avoid coincidental repetitions. See Martin Adams, Origins, p. 121.

<sup>81</sup>I have italicized those movements which Purcell labelled "Ritornello."

24 bars, m. 232

Swifter Isis. Swifter Flow

instrumental link, 3 bars, m. 90

instrumental coda to chorus "Swifter Isis," 7 bars, m. 127

*Ritornello* reflecting the last phrase of "Charles the mighty sovereign," triple time, 11 bars, m. 10 bars

Instrumental introduction to "Land him safely," 3 bars, m. 173<sup>82</sup>

Instrumental introduction to "Hark Hark," duple time, 20 bars, m. 214.

Instrumental postlude to "Hark Hark," 9 bars, m. 274

Instrumental postlude to "Your Augusta," 8 bars, m. 374

Instrumental introduction to "The King whose presence,"<sup>83</sup> 4 bars, m. 383

What What Shall be done

Instrumental postlude to "And now ev'ry tongue," 20 bars, m. 170. <sup>84</sup>

Instrumental postlude reflecting "all the grandeur he possesses," 16 bars, m. 191

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<sup>82</sup>This introduction is written for flutes alone.

<sup>83</sup>In this case, the instrumental music is confined to continuo, which introduces the pattern of what is to be a "pseudo-ground."

<sup>84</sup>This section is performed antiphonally between the strings and continuo, and two flutes.

Instrumental postlude, 20 bars, m.  
346<sup>85</sup>

Internal instrumental interlude in the  
chorus "May all factious troubles  
cease," 4 bars, m. 418

Instrumental interlude in the chorus  
"May all factious troubles cease," 8  
bars, m. 450

### The Summer's Absence

*Ritornello*, duple time, 40 bars, m. 180

*Ritornello*, triple time, 21 bars, m. 180

Continuo introduction to "Happy happy,"  
4 bars, m. 257

*Ritornello* postlude to "Happy happy,"  
12 bars, m. 292

*Ritornello* postlude to "These had by  
their ill usage drove," 28 bars, m.  
353

### Fly, Bold Rebellion

*Ritornello* postlude to "Fly bold  
rebellion," 16 bars, m. 65

continuo link, 5 bars, m. 118

*Ritornello* postlude to "Rivers from their  
channels turned," 30 bars, m. 143

Instrumental postlude to "But Kings like  
the Sun," 48 bars, m. 231

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<sup>85</sup>This section is also performed antiphonally between two flutes and the strings.

*Ritornello* , 12 bars, m. 291

Continuo link to alto solo "Be welcome then, great Sir," 3 bars, m. 348

*Ritornello* - following "Be welcome then, great Sir," 18 bars, m. 381

From those Serene  
and Rapturous Joys

Instrumental postlude reiterating "From those serene and Rapturous Joys," 28 bars, m. 82

Postlude to "Behold the indulgent Prince," 5 bars, m.137

Instrumental interjections in the chorus "Welcome, welcome home," 3 bars, m. 145, 1 bar, m. 155, 1 bar, m. 157, 4 bars, m. 162

Instrumental postlude to "Not with an helmet," 40 bars, m. 224

Instrumental interjections in the repetition of the chorus "Welcome, welcome home," 3 bars, m. 292; 3 bars, m. 299; 1 bar, m. 303; 1 bar, m. 305; 4 bars m. 310

Continuo introduction to "Welcome, more Welcome," 4 bars, m. 321

Instrumental postlude to Welcome, more Welcome," 29 bars, m. 353

Continuo link to "Nor does the sun," 2 bars, m. 366

Instrumental postlude to "Nor does the sun," 21 bars, m. 389

Instrumental introduction to chorus "With trumpets and shouts," 16 bars, m. 529

Why are all the Muses Mute?

Instrumental postlude to chorus "Cæsar, Earth's greatest good!" 22 bars, m. 139

Continuo introduction to alto solo "Britain thou now art great," 4 bars, m. 162

Instrumental postlude to alto ground "Britain thou now art great," 17 bars, m. 182

Instrumental introduction to triple time section of bass solo "Accursed Rebellion raised his head," 3 bars, m. 258

Instrumental postlude to bass solo "Accursed Rebellion raised his head," 6 bars, m. 303

Instrumental postlude to "Accursed Rebellion raised his head," 40 bars m. 351, sarabande rhythm

Instrumental postlude to "Cæsar, for milder virtues," 6 bars, m. 399

Instrumental introduction to chorus "O how blest is the Isle," 50 bars, m. 535

Ye Tuneful Muses

Instrumental postlude to "Ye  
Tuneful Muses," 7 bars, m. 116

*Ritornello* following chorus "Be lively  
then and gay," 24 bars, m. 173

Instrumental prelude to solo "From the  
ratt'ling of Drums," 52 bars, m. 242

Instrumental interlude within chorus  
"From the ratt'ling of Drums," 8 bars, m.  
335

Instrumental interlude within chorus  
"From the ratt'ling of Drums," 8 bars, m.  
343

Instrumental interludes within verse  
"To music's softer," 4 bars, m. 362,  
4 bars, m. 368, 3 bars, m. 374

Continuo introduction to ground "With  
him he brings the partner of his  
throne," 3 bars, m. 383

*Ritornello*, on the ground bass of the  
preceding "With him he brings the  
partner of his throne," 30 bars, m. 423

Sound the Trumpet

Instrumental interjections within the  
chorus "Cæsar and Urania come," 4 bars,  
m. 94; 2 bars, m.100; "Ritornello," 2  
bars, m. 117; 2 bars, m. 121; 3 bars, m.  
125

Continuo introduction to ground "Let  
Cæsar and Urania live," 2 bars

Instrumental postlude continuing the ground bass of "Let Cæsar and Urania Live," 19 bars, m. 210

Chaconne, 128 bars, m. 319

*Ritornello*, within the chorus "'tis just our best wishes" 7 bars, m. 618

The functions of instrumental links, introductions, postludes and independent "ritornelli" are quite varied and require categorization. Instrumental links usually occur to move from one section to another, or to modulate between sections. This is true of postludes as well. Introductions precede all types of vocal combinations including ground basses and choruses. When writing a ground bass, Purcell generally introduces it with the continuo alone. When writing a postlude to a ground, he scores it for full strings and writes it as an instrumental continuation of that ground. This treatment is identical to many ritornelli which follow choruses. Independent ritornelli may be found at any point in an ode, as these are not functioning to elaborate harmonically on a text. In these instrumental pieces, as well as those which reiterate choruses, harmonic exploration and elaboration is common.

One interesting example may be seen in the ode What what shall be done in behalf of the man? For the first time, Purcell

actually repeats the ritornello from mm. 171-190 at mm. 346-365 in the same key and with exactly the same antiphonal arrangement between the two flutes and the body of strings, framing the entire middle section of the piece, and containing all music not in the tonic, Bb Major.<sup>86</sup>

Binary form symphonies are present in every court ode, and are an extremely important feature, particularly in the areas of structure and unity of the piece as a whole. Symphonies will be discussed separately in Chapter 4.

### Large-Scale Structure

Ye Tuneful Muses is perhaps most noteworthy for the massive rondeau which takes place from m. 286 to m. 358. Here, "From the ratt'ling of Drums" is presented in eight-bar units, varying verses and solos with choruses and ritornelli. The section begins with an introduction and ritornello which reinforces the pitches C and G in martial style, and some have argued that this is indicative of lost parts for trumpets and drums.<sup>87</sup> This can be clearly seen in the

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<sup>86</sup>The first ritornello is the precursor to three sections in g minor, then a move from Eb Major to Bb major. "But thanks be to heaven" moves from Bb to F and from there to C Major and D major. The preceding chorus to the second ritornello moves firmly back to Bb Major.

<sup>87</sup>See Peter Holman, Four and Twenty Fiddlers, p. 430. Holman notes that the top part uses only notes from the harmonic series and the unceasing alternation of tonic and dominant may give credibility to the argument.

introduction, which in mm. 242-246 almost sounds like a "call to the dance."

Example 26: Ye Tuneful Muses (Z344), Introduction, mm. 242-246

The structure as a whole is as follows:<sup>88</sup>

	Introduction and Ritornello <sup>89</sup>	C Major	53 bars
Tenor solo	(A) "From the ratt'ling of drums"	C major	8 bars
Chorus	(A) "From the ratt'ling of drums"	C major	8 bars
Verse: SST	(B) "The best protectors"	to V	8 bars
Chorus	(A) "From the ratt'ling of drums"	C major	8 bars
Verse: ATB	(C) "By which he glory first"	to V	8 bars
Chorus	(A) "From the ratt'ling of drums"	C Major	16 bars
Ritornello	(B)	C Major	8 bars
Chorus	(A) "From the ratt'ling of drums"	C Major	8 bars
Ritornello	(C)	to V	8 bars

<sup>88</sup> The designations "SST" (The best protectors) and "ATB" (By which he glory first) refer to Soprano I and Soprano I, Tenor, and Alto, Tenor, Bass verses.

<sup>89</sup> The opening ritornello itself has a structure which both introduces the music, and anticipates, in part, the structure of that which is to follow, of ABACA.

Chorus (A) "From the ratt'ling of drums" C Major 8 bars

This is quite a departure from anything Purcell had done previously, though it is foreshadowed in What what shall be done in behalf of the man? of 1682<sup>90</sup>

The last welcome song for James II, Sound the Trumpet, Beat the Drum, uses two similar rondeau-like structures. The first, which is quite irregular in the length of each section, follows directly after the symphony with the following form:

AB verse	(A) "Sound the Trumpet"	D Major	4 bars
	(B) "Cæsar and Urania come"	D Major	4 bars
Interlude	(A)		
Chorus	(B) "Cæsar and Urania come"	D Major	2 bars
"Ritornello"(C)		to V	2 bars
Chorus	(B) "Cæsar and Urania come"	D Major	2 bars
Bass verse	(D) "Bid the muses haste"	D Major	5 bars
Interlude	(A)	D Major	2 bars
Chorus	(B) "Cæsar and Urania come"	D Major	2 bars
Interlude	(C)	to V	2 bars

The second of these thematic complexes occurs at the end of the work, alternating "To Cæsar and Urania delights without measure"

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<sup>90</sup>This work sees the use of a rondeau-like structure with contrasts of scoring to add another dimension to the repetitions. See Adams, Origins, p. 226.

with "Tis just our best wishes." In this case, the complex is extensive and incorporates some lengthy verses between refrains. The makeup of the complex is as follows:

		<u>Key</u>	<u>Bars</u>
Bass Verse	"While Cæsar like the morning"	am	56
ATB Verse	"To Urania and Cæsar delights"	to CM	17
Alto Solo	"Since the joys we possess"	am	18
ATB Verse	"To Urania and Cæsar delights"	to GM	8
Tenor Solo	"Since the joys we possess"	am	10
Chorus <sup>91</sup>	"'Tis just our best wishes" <sup>92</sup>	am	23
Chorus <sup>93</sup>	"To Urania and Cæsar delights"	to CM	16
A Verse	"Since the joys we possess"	am	4
Chorus	"'Tis just our best wishes"	to GM	20
"Ritornello" <sup>94</sup>		to CM	6
Chorus	'Tis just our best wishes	am	15

These lengthy complexes are quite different from the structural organization of the earlier odes for Charles II, in which many individual pieces are grouped together by key and direct repetition. For example, What shall be done in behalf of the man? (1682) is

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<sup>91</sup>This chorus is set for AATTBB.

<sup>92</sup>The text of this chorus is taken from the second line of "Since the joys we possess."

<sup>93</sup>Set for SAATTBB.

<sup>94</sup>This ritornello uses the thematic material that is set to the word "flow" in "tis just our best wishes."

written in four large sections (excluding the opening symphony), each of which deals with a topic or affect, and is generally unified by key. The structure is shown below:

Symphony	A section	48 bars	Bb-FM
	B section	77 bars	BbM
B Verse	"What shall be done"	32 bars	BbM
AT Duet	"His foes shall all tremble"	21 bars	BbM
ATB Trio	"And now ev'ry tongue"	20 bars	BbM
Chorus	"And now ev'ry tongue"	20 bars	BbM
Ritornello		32 bars	BbM
A Verse	"All the grandeur"	36 bars	gm
Ritornello		24 bars	gm
Chorus	"Let us sing the praises"	41 bars	gm
B Verse	"Mighty Charles"	18 bars	Eb-BbM
Chorus	"But thanks be to heaven"	27 bars	Bb-FM
Chorus	"Long live King Charles"	8 bars	F-CM
SATB Verse	"York the Obedient"	8 bars	F-DM
Chorus	"Never oh Never"	37 bars	BbM
Ritornello		20 bars	BbM
SS Verse	"May all factious troubles"	12 bars	BbM
Chorus	"May all factious troubles"	48 bars	BbM

Purcell's 1681 ode, Swifter Isis, Swifter Flow, is organized in a similar fashion but with eight distinct sections.

In the first nine welcome songs for Charles II and James II there is a clear demonstration of several elements. One is the increasing application of modulation in ground basses, and another is the setting of a duet over a ground bass in Sound the Trumpet. The

duet setting is used in the later odes quite consistently. Structural considerations progress from collections of several small sections strung together to large thematically integrated structures. Purcell's symphonic writing moved closer toward the Italian style, even using canzona-like textures in the A section of his symphonies while still retaining the seemingly obligatory dotted rhythm. From 1680 to 1687 Purcell gained a good deal of insight into how to unify a large structure, and his command over the various types of movements became much more assured.

CHAPTER THREE  
THE BIRTHDAY ODES FOR QUEEN MARY  
AND THE BIRTHDAY ODE FOR THE DUKE OF GLOUCESTER

The odes celebrating birthdays, marking the New Year, and celebrating the return of Monarchs to court during the years of the reign of William and Mary (1689-1702) were inspired by different social and political circumstances than those written for Charles II and James II. With the succession of the Catholic James II to the throne of England, it soon became obvious that he had an agenda which had nothing to do with cooperation with the parliament, and that he fully intended to reign without it.<sup>1</sup> Although assuming the throne peacefully in 1685 after the death of Charles II, James managed to alienate much of the "political nation"<sup>2</sup> during his brief reign, embarking on policies that "seemed to threaten England's laws, liberties, and Protestant religion."<sup>3</sup> According to W.A. Barker, James argued that "the laws . . . were the King's laws, and since they were

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<sup>1</sup>W.A. Barker, A General History of England 1688-1832 (London: A. & C. Black, Ltd., 1952), p. 3.

<sup>2</sup>Lois G. Schwoerer, "The Queen as Regent and Patron," in The Age of William III & Mary II Power, Politics and Patronage 1688-1702 a reference encyclopedia and exhibition catalogue, ed. Robert P. Maccubbin & Martha Hamilton-Phillips (Williamsburg, Virginia: The College of William and Mary, 1989), p. 220. Schwoerer notes that this included both Whig and Tory factions.

<sup>3</sup>Ibid.

made and executed in his name, he asserted the right to dispense with them altogether, if he wished."<sup>4</sup> Much of James' controversial policy concerned his declared Catholicism and his desire for England to be Catholic once again and to destroy the Church of England.<sup>5</sup> His policies contravened the Test Act of 1673, which made it illegal for Catholics to hold Royal Office, by filling his council, law court, and the army with his own supporters. The birth of a male heir in 1688 by his second wife, Mary Beatrice, caused a crisis, many refusing to acknowledge that the baby was actually born to the Queen, but was "brought to her bed in a warming pan."<sup>6</sup> The real issue, however, was that if the child was legitimate, it put an end to the hope of a Protestant succession in England and created a difficulty so great that Prince William of Orange was invited to England to help protect Protestantism.<sup>7</sup> James fled England in 1688 apparently stating:

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<sup>4</sup>Barker, General History, p. 3.

<sup>5</sup>Ibid., p. 3.

<sup>6</sup>Schwoerer, "The Queen as Regent and Patron," in The Age of William and Mary, p. 220.

<sup>7</sup>Barker, General History, p. 3.

If I do not retire I shall certainly be sent to the Tower, and no King ever went out of that place but to his grave. It is a cruel thing for a subject to be driven out of his native country, much more for a King to be driven out of his three kingdoms . . . I retire for the security of my person, and I shall always be in readiness to return, when my subjects' eyes may be opened. <sup>8</sup>

Parliament's response to James's departure was ultimately to decide that he had not truly been forced out, but had "abdicated," which paved the way for the continuation of the hereditary monarchy.

In the "Glorious Revolution" of 1688, Mary, the elder daughter of James II, and her husband, the Dutch Prince William of Orange, *Stadtholder* of the Netherlands,<sup>9</sup> were invited by Parliament to take the English crown and govern jointly in a settlement of constitutional monarchy.<sup>10</sup>

As William A. Speck argues, "The main political effect of the Revolution was to transform Parliament from an event into an institution," no longer called at the bidding of the King to "rubber stamp" his royal will, but as a permanent legislative body to whom

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<sup>8</sup>Quoted from Barker, General History, p. 5

<sup>9</sup>William was Mary's first cousin. He was the son of Mary Stuart, the sister of Charles II and James II. See Schwoerer, "The Queen as Regent and Patron," in The Age of William III & Mary II, p. 218.

<sup>10</sup>Barker, General History, p.7.

the monarch was responsible.<sup>11</sup> Although William was farther from hereditary succession than was Mary, he made it clear that in order to accept the English offer, his authority would not be subject to Mary's and that he would be King, and not "Prince Consort."<sup>12</sup> She, as Queen, would govern only in his absence.

Mary was a much beloved Queen, certainly much more popular than William, who was perceived as "rude, arrogant, insensitive, and offensive. . . . He made many blunders in his dealings with English politicians. His autocratic and haughty temperament as much as his abysmal ignorance of English politics soon caused his stock to fall sharply."<sup>13</sup> The degree to which Mary's popularity offset these negative qualities in her husband cannot be overestimated.<sup>14</sup> Mary, aside from governing the country in William's absence, involved herself in a number of social, religious, and moral causes that

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<sup>11</sup>William A. Speck, "Religion, Politics and Society in England," in The Age of William III & Mary II Power, Politics and Patronage 1688-1702 a reference encyclopedia and exhibition catalogue, ed. Robert P. Maccubbin & Martha Hamilton-Phillips, p. 49.

<sup>12</sup>Schwoerer, "The Queen as Regent and Patron," in Age of William III & Mary II, p. 221.

<sup>13</sup>Speck, "Religion, Politics and Society in England," in The Age of William III & Mary II, p. 51.

<sup>14</sup>Ibid., p. 52

endeared her to her people, and set herself as a model of piety and social responsibility for her subjects.

Purcell's odes for Queen Mary's birthday (April 30) were written exclusively for her; he wrote no odes for King William. The New Year odes were still, according to tradition, set by John Blow, with the birthday odes for William being shared by Blow and Nicholas Staggins.<sup>15</sup>

The odes Purcell composed for Queen Mary's birthday from 1689 to 1694 are grand works, and draw not only on his experience of writing the earlier odes but also benefit from his experience of writing for the theatre and for the general populace.<sup>16</sup> In fact, Purcell borrowed extensively from his odes to furnish pieces for his theatrical works.<sup>17</sup>

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<sup>15</sup>A complete enumeration of the odes, composers, and poets is given in McGuinness, English Court Odes, pp. (13-43).

<sup>16</sup>It is well known that Purcell wrote extensively for the theatre, particularly during the 1690's. Speck notes (pp. 49-50) that instead of the court entertaining the aristocracy and gentry, visitors frequented coffeehouses and theatres of the West End.

<sup>17</sup>The Duke of Gloucester's Birthday Ode (1695) has the same overture as Timon of Athens (transposed to C), and the Symphony from Hail! Bright Cecilia (1692) was transposed once again to C major for Celebrate this Festival (1693). The D Major symphony from Come ye sons of Art (1694) was reused again, transposed to C Major, in The Indian Queen (1695). It is supposed that the C major versions existed earlier, but this cannot be proved. See Ian Spink, ed., Ode for the Duke of Gloucester's Birthday, The New Purcell Society Edition Vol. 4 (London and Sevenoaks: Novello, 1990), p. viii.

It is noteworthy that even though these odes were written specifically for Mary, most of them refer equally to William's power and his military exploits, as he was often absent from the country, and some of them are overtly theatrical. The texts portray Mary as serene, patient, kind, and pious, and often juxtapose these qualities with the militarism of William, a true reflection of the reality of England during these years, when William was campaigning against the Irish and the French while still defending the Netherlands and England.

The birthday odes for Queen Mary are different from the earlier welcome songs in several ways, the most obvious being a great expansion in orchestration to include oboes, trumpets, drums, five-part instead of four-part strings, recorders, and basso continuo. Not all of these instruments are used in every work, but the majority of pieces in each work are accompanied by some sort of instrumental body, be it strings, winds, or both.<sup>18</sup> Solos and ensembles accompanied by continuo alone are much less frequent, though still present. The birthday songs are made up of essentially the same

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<sup>18</sup>McGuinness notes that Purcell used instruments in his odes more extensively and imaginatively than did other composers, particularly John Blow, and his practices in this regard antedate those of his contemporaries. See English Court Odes, p. 99.

formula of choruses, solos and ensembles, but each work is expanded, the writing is more fluent, and the structure is much more tightly controlled.

As in Chapter Two, it is statistically informative to enumerate the distribution of composition types in the Odes for Queen Mary's birthday. To this end, the following list is presented. The most obvious structural groupings are, as in Chapter Two, separated by spaces.

Figure 10: Now does the Glorious Day Appear (Z332,1689)

		<u>Key Metre Bars</u> <sup>19</sup>		
Symphony	A section	DM	4/4	38
	B section	DM	3/4	120
SATB Chorus	"Now does the glorious day appear" (with strings)	DM	4/4	23
Ritornello		DM	4/4	9
TB Verse	"Not any one such joy"	AM/DM	3/4	36
T Verse	"This does our fertile isle"	am	3/4	41
Ritornello	(5-part strings)	am	3/4	25
SATB Chorus	"Now does the glorious day appear" (with strings)	DM	4/4	23
Ritornello		DM	4/4	9
Bass solo	"It was a work of full as great a weight"	GM	4/4	28
A solo (ground)	"By beauteous softness"	dm	4/4	24
Instrumental Interlude		dm	4/4	19
Ritornello	(on ground)	dm	4/4	19
BB Verse	"Her hero, to whose conduct and whose arms"	DM	3/4	72
SAT Verse	"Our dear religion"	dm	3/4	45
T Solo (pseudo-ground)	"No more shall we the			

<sup>19</sup> "Bars" indicates the number of bars in each movement.

"Symphony"	great Eliza boast"	DM	4/4	27
	.	DM	3/4	80
SATB Chorus	"Now now with one united voice" (with orchestra)	DM	3/4	76

Figure 11: Arise, my Muse (Z330, 1690)

		Key	Metre	Bars
Symphony	A Section	DM	4/4	42
	B Section	DM	6/8	64
CT solo/strings Ritornello	"Arise, my Muse"	DM	4/4	20
		DM	4/4	4
SATB Chorus	"Ye sons of music, raise your voices" (with orchestra)	DM	4/4	14
Instrumental postlude	(trumpets, oboes, strings)	DM	4/4	4
Tenor verse	"Then sound your Instruments"	DM	3/4	34
SATB Chorus	"Then sound your Instruments" (with orchestra)	DM	3/4	42
CT Solo (ground)	"See how the glitt'ring ruler of the day"	bm	3/2	68
CT duet (ground)	"Hail gracious Gloriana Hail"	DM	4/4	41
SATB Chorus (ground)	"All hail Gloriana"	DM	4/4	5
Ritornello	(trumpets, oboes)	DM	4/4	13
Bass solo	"And since the time's" (with violins)	am	4/4	43
ATB Verse	"To quell his country's foes"	am	2/2	54
Instrumental introduction		dm	4/4	4
CT solo/flutes	"But ah I see Eusebia drown'd in tears"	dm	4/4	54
Bass solo	But glory cries "Go on" (recorders and violins)	DM	6/4	16
CT solo/recorders	"Ah! Wretched me"	dm	4/4	15
CT/Bass verse	"But Glory gries 'Go on'" (recorders and violins)	DM	6/4	5

SATB Chorus		dm	4/4	10
	"But Glory cries, "Go on" (recorders and strings)	DM	6/4	21

Figure 12: Welcome, welcome Glorious Morn (Z338, 1691)

		Key	Metre	Bars
Symphony	A section	CM	4/4	32
	B section	CM	3/4	94
CT solo (ground) 2 oboes/bc	"Welcome, welcome, glorious morn"	CM	4/4	15
Chorus (ground) SATB/2 oboes, strings	"Welcome, welcome, glorious morn"	CM	4/4	16
CT/Bass verse	"At thy return the joyful earth"	CM	3/2	40
Ritornello	(reiteration)	CM	3/2	40
Chorus SATB	"Welcome, welcome glorious morn"	CM	4/4	7
SATB verse	"For Nature's richest pride"	CM	4/4	3
Chorus SATB	"Welcome, welcome glorious morn"	CM	4/4	5
CT/B Verse	"Welcome, welcome as when three kingdoms"	gm	3/4	86
T solo/strings	"The mighty goddess of this wealthy isle"	CM	3/4	27
Interlude		CM	3/4	5
CT/T/B Verse	"Full of wonder and delight"	CM	3/4	26
Chorus SATB	"Full of Wonder and delight" (with orchestra)	CM	3/4	26
Ritornello	(Trumpets, strings, oboes, bc)	CM	3/4	32
CT/T/B Verse	"Full of Wonder and delight"	CM	3/4	26
Chorus SATB	"Full of Wonder and delight" (with orchestra)	CM	3/4	26
Ritornello	(Trumpets, strings, oboes, bc)	CM	3/4	32
(Bass?) Verse	"And lo! a sacred fury swell'd"	cm	4/4-3/4	60
SATB Chorus	"To lofty strains"	cm	3/4	53
S Solo	"My prayers are heard"	cm	4/4	10
S Solo (ground)	"I see the round years"	cm	3/4	75
Chorus SATB	"Then our sad Albion shall suffer no more"	cm	3/4	43
BB Duet	"He to the field by honour call'ed shall go"	CM	4/4	32

CT Solo	"Whilst undisturbed his happy consort reigns"	am	3/4	51
T solo	"Sound all ye spheres"	CM	2/2	39
Chorus SATB	"Sound all ye spheres"	CM	2/2	57

Figure 13: Love's goddess Sure was Blind (Z331, 1692)

			<u>Key</u>	<u>Metre</u>	<u>Bars</u>
Symphony	A Section	gm	2/2	55	
	B section	gm	3/2	61	
Alto Solo	"Love's goddess sure"	gm	4/4	39	
Ritornello	(flutes)	gm	3/2	90	
Soprano Solo	"Long may she reign"	CM	3/4	40	
Chorus SATB	"Long may she reign"	CM	3/4	32	
Introduction		gm	6/4	16	
Soprano Solo (ground)	"May her blest example chace"	gm	6/4	16	
Ritornello (ground)		gm	6/4	16	
Introduction		dm	2/2	3	
AA Verse (ground)	"Many such days"	dm	2/2	49	
Ritornello	(Strings)	dm	2/2	15	
Chorus SATB	"May she to heaven" (with orchestra)	GM	4/4	29	
SATB Verse	"As much as we below shall mourn"	gm	3/2	20	
Chorus SATB	"Our short but their eternal choice"	gm	2/2	11	

Figure 14: Celebrate this Festival (Z321, 1693)

			<u>Key</u>	<u>Metre</u>	<u>Bars</u>
Symphony	A Section	CM	2/2	10	
	B Section "Canzona"	CM	2/2	35	
SS Verse	"Celebrate this Festival"	CM	3/4	43	
SSATB Chorus	"Celebrate this festival"	CM	3/4	12	
SS Verse (ground)	"Britain, now thy cares Beguile"	am	2/2	36	
Ritornello	(Oboes and Strings)	CM	2/2	12	
SATB Chorus	"Celebrate this Festival"	CM	3/4	12	
Soprano Solo & Trumpet	"'Tis sacred, bid the				

	trumpets cease"	GM	2/2	15
Ritornello	(Violins and continuo)	cm	2/2	27
Soprano Solo	"Let sullen discórd smile"	cm	2/2	20
Chorus SATB	"Devote this day to Peace"	cm	2/2	8
Alto solo (ground)	"Crown the Altar, Deck the Shrine"	gm	3/4	85
Bass Solo	"Expected spring at last has come"	CM	3/8	67
Chorus SATB (strings)	"She waited for Maria's Day"	CM	3/8	31
Alto Solo	"April who till now"	dm	4/4	63
Ritornello	(Strings)	em	4/4	35
Alto Solo	"Departing Thus you'll hear him say:"	em	4/4	4
	"I envy not the pride of May"	EM	3/4	49
Ritornello	(two oboes, continuo)	am	4/4	11
Alto Verse	"Happy, happy, happy realm"	am	4/4	86
Bass solo	"While for a righteous cause he arms"	CM	4/4	200
Introduction	(flutes and strings)	cm	3/2	20
Alto Solo	"Return fond Muse"	cm	3/2	59
Chorus SSATTBB	"Repeat Maria's Name"	cm	2/2	50
Soprano Solo	"Kindly treat Maria's day"	CM	3/4	50
Chorus SATB	"Kindly treat Maria's day"	CM	3/4	52

Figure 15: Come, ye sons of Art (Z323, 1694)

Symphony <sup>20</sup>	A Section	DM	4/4	10
	B Section	DM	4/4	33
"Adagio"		DM	4/4	16
Ritornello	(oboes, strings, continuo)	DM	3/4	28
Alto Solo	"Come ye Sons of Art"	DM	3/4	28
SATB Chorus <sup>21</sup>	"Come ye sons of Art"	DM	3/4	28
AA Duet (ground)	"Sound the trumpet"	DM	4/4	61
Ritornello	(oboes, strings, continuo)	DM	3/4	28
SATB Chorus <sup>22</sup>	"Come ye sons of Art"	DM	3/4	28

<sup>20</sup>This symphony is scored for trumpet, oboe, two violins, viola, and basso continuo.

<sup>21</sup>This chorus is accompanied by two trumpets, two oboes, strings, and continuo.

<sup>22</sup>This chorus is identical in scoring to the previous setting.

A Solo (flutes)	"Strike the viol, touch the Lute"	dm	3/4	61
Ritornello	(Flutes, strings, continuo)	dm	3/4	67
B Solo	"The day that such a blessing gave"	dm	3/4	60
Chorus SATB	"The day that such a blessing gave"	dm	3/4	60
Soprano Solo and oboe	"Bid the Virtues"	am	4/4	36
Bass Solo	"These are the sacred charms"	AM	4/4	36
Soprano/Bass Verse	"See Nature rejoicing"	DM	3/4	64
Chorus SATB <sup>23</sup>	"Thus nature rejoicing"	DM	3/4	65

### Choruses

The choruses continue to play an important structural role in the odes, though they are more frequently used as repeated structural agents and the actual number of choruses is fewer. One of the most obvious differences about the choruses for the odes for Queen Mary is the greater breadth of structure and the apparent knowledge on Purcell's part of how to achieve length in setting a text.<sup>24</sup> These choruses are also very tightly organized tonally, showing the awareness of the composer of the power of tonal procedure, breaking away from harmonic convolutions, and concentrating on the prolongation of dominant and tonic functions.

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<sup>23</sup>This chorus is accompanied by two trumpets, drums, two oboes, two violins, viola and basso continuo.

<sup>24</sup>The typical procedure in setting a text for a verse anthem was to set one line of text to one line of music. Therefore, Purcell's exercises in choral writing in the odes are quite different, for he was allowed to alter the text with repetitions and other kinds of structural embellishments.

The opening chorus on the text of the title of Now does the Glorious Day Appear (1690), is perhaps the most long-breathed chorus Purcell had set up to this time in the odes, with a mere two lines of text spread over the space of twenty-four bars. The tonal tonic/dominant alternation of the imitative entries of bass, alto, tenor and soprano, overlapping from the beginning, lends a feeling of tension building to a climax. The first phrase may be seen in Example 27.

Example 27: Now does the Glorious Day Appear (Z332), “Now does the glorious Day Appear,” mm. 82-91

82

Violin 1

Violin 2

Viola 1

Viola 2

CHORUS  
SOPRANO

ALTO

TENOR

BASS

Now does the glo - rious day ap - pear, ap - pear, ap - pear.

Now does the glo - rious

Now does the glo - rious day ap - pear, ap - pear, ap - pear.

86

Now does the glo - rious day ap - pear, ap - pear, Now does the glo  
pear, — ap - pear, Now does the glo  
day ap - pear, ap - pear, ap - pear Now does the glo  
Now does the glo

90

rious day ap - pear,  
rious — day — ap - pear,  
rious day ap - pear,  
rious day ap - pear,

The instruments accompanying the first line of text, "Now does the glorious day appear," do not double the voice parts. The two violins play motivically with the dotted rhythm of the setting, and the violas act in a harmonic capacity. The second line of text, "the mightiest day of all the year," receives quite a different treatment, the instruments now doubling voice parts pervasively but not systematically.<sup>25</sup> The only instrument that does not double a vocal part without any departure at any time is the first violin. The instruments seem to have two functions – first, to reinforce vocal parts, and second, to imitate the thematic vocal material independent from the voices. The ritornello that follows this chorus picks up the theme of the text and treats it imitatively, now joined by an string bass in a five-part texture.

The chorus and the following ritornello are repeated without a single variation in mm. 217-248, framing the tenor/bass duet, "Not any one such joy could bring," and the tenor solo, "This, this does our fertile Isle." It is noteworthy that these two verses depart from the

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<sup>25</sup>There is instrumental doubling in every bar of this setting save the last, but it appears to be rather random. For example, at m. 91, viola 2 doubles the tenor. At m. 92, viola 1 doubles the alto. The entrance of the bass at m. 93 is not doubled. At mm. 94-96 violin 2 doubles the soprano and viola 1 doubles the alto. At mm. 96-97 viola 1 doubles the soprano. At m. 97, viola 2 doubles the tenor. At m. 98 violin 2 doubles the soprano for four bars. At m. 99, viola 2 briefly doubles the alto. At m. 100 violin 1 doubles the alto, but in an altered manner.

tonic, D Major, the former moving to A Major (and then back to D Major at its conclusion) and the latter, along with its ritornello, moving to the key of a minor. The repetition of this grand chorus now brings the tonal center back to D major.

The final chorus, "Now, now with one united voice," is a lengthy structure of seventy-six measures, accompanied by two violins, two violas, and basso continuo. Set in triple time, it follows the rhythmic pattern of the preceding "symphony" and uses its rhythm in what initially seems to be a "see-saw" effect in the first phrase. Each sentence of text is set differently. The first phrase is entirely homophonic, the voice parts being doubled by the strings. The second phrase is more imitative, initially pitting the alto and tenor against the soprano and bass, with all voices coming together for the cadence. The instrumental writing in this movement is interesting, as the doubling sometimes shifts between voice parts. In mm. 493-98 for example, the first violin doubles the soprano, but then switches to double the countertenor at m. 496, possibly to shift the leading tone to the highest voice. The imitation in this phrase becomes homophonic at the cadence. The last setting of text, "Iô Triumphe," followed by "and let heav'n's mighty concave ring," are

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the grandest sections, featuring a significant amount of imitation between the melismatic parts.

The opening chorus of the birthday song for Queen Mary of 1690, Arise My Muse, is based on two lines of text treated imitatively for eleven bars (mm. 77-88). It is obvious from this SATB chorus, "Ye sons of Music, raise your voices high," that Purcell was becoming aware of how to expand imitative choral movements through full statements and fragmentation. For example, each voice states the complete two phrases of text in turn, alternating tonic and dominant, and then the voices engage in fragmentation, where only one of the sentences may be treated by a particular voice. The bulk of the writing for these sentences of text in the chorus is occupied by the prolongations of dominant and tonic.<sup>26</sup> (Example 28)

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<sup>26</sup>There is only one brief tonal digression to a minor, which occurs at mm. 83-84.

Example 28: *Arise my Muse* (Z320), "Ye Sons of Music, Raise your Voices High," mm. 77-79

77 Violin 1

Violin 2

Viola 1

Viola 2

CHORUS  
SOPRANO

COUNTERTENOR

Ye sons of Mu-sic, raise, raise, raise your voi - ces— high, And like your theme

TENOR

Ye sons of Mu-sic, raise raise, raise your voi - ces—

BASS

Ye sons of Mu-sic, raise, raise,

2

The chorus is accompanied by a full complement of strings: two violins, two violas, and basso continuo. The string parts generally double the vocal parts, but there are some instances of independence. For example, the first entrance of the first violin, commencing at m. 79, is independent of any vocal part. The final measures of the chorus offer, "Then sound your instruments," in

ascending fourths and fifths leading into a four-bar interlude featuring the entire orchestra—two trumpets, two violins doubled by oboes, two violas, bass and basso continuo on a martial theme reminiscent of the A section of the symphony and built entirely on tonic and dominant pedal points. Measures 87-90 are shown in Example 29.

Example 29: *Arise my Muse* (Z320), “Ye Sons of Music, Raise your Voices High,” mm. 87-90

87

like your theme be your blest har - mo - ny; Then sound your in - stru - ments.

like your theme be your blest har - mo - ny; Then sound, sound your in - stru - ments.

your blest har - mo - ny; Then sound, sound your in - stru - ments.

theme be your blest har - mo - ny; Then sound, sound your in - stru - ments.

The following verse for tenor and bass presents this last fragment of text, "Then sound your instruments," as a symmetrical binary triple-time air in the tonic, D Major accompanied only by basso continuo. The texture is extremely imitative with the tenor leading in both sections and sometimes dividing particular words between voices, in this case, "sound," at mm. 98-99 shown in Example 30.

Example 30: Arise, my Muse (Z320), "Then sound your Instruments," mm. 95-99

The musical score for Example 30 is presented in three systems. The first system shows the Tenor and Bass parts starting at measure 95. The Tenor part is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Bass part is in a bass clef with the same key signature and time signature. The lyrics are: "Then sound your in - stru - ments and - charm the earth, sound, sound, sound, sound." The second system continues the lyrics: "Then sound your in - stru - ments, sound, sound, sound, sound." The third system shows the continuation of the musical notation for both parts.

The tonality is straight-forward, presenting only one excursion to a minor key at mm. 104-105.

The following chorus, "Then Sound your Instruments," which is accompanied by the full orchestra rounds off this opening section of the work,<sup>27</sup> and echoes verbatim the previous verse's tenor line in its

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<sup>27</sup>It is interesting to note that this work divides easily into three major sections, each of which commences with a solo by countertenor which appears

entirety, now transposed to the soprano. The second tenor now sings the bass material from the previous verse, but only in the first section. The texture is quite imitative, often featuring the pairing of voices. Purcell's use of chorus and solo to bind together the material and provide unity for this section is quite evident.

The chorus "Then our sad Albion," from the 1691 ode Welcome, welcome Glorious Morn (Z338), features a syllabic chorus which, after its first sentences, breaks into imitation, using vocal pairings in juxtaposition to each other and then alternating between homophony and polyphony. The most interesting feature of this chorus, accompanied by strings doubled by oboes, is the presence of echo effects at mm. 472-473, at mm. 473-474, and again at mm. 475-476, all set to the words "no more." This is shown in Example 31.

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to explain the topic of the section. The first, "Arise my Muse," features dialogue about music and instruments. The second, beginning with the countertenor solo "See how the glitt'ring ruler of the day," centers on Queen Mary. The third, "But ah, I see Eusebia drown'd in tears" is highly theatrical and is concerned with the Queen's grief at being separated from her husband, who must go on to claim glory.

Example 31: Welcome, welcome Glorious Morn (Z338), "Then our sad Albion," mm. 472-476

472

suf - fer no more, no more, shall suf - fer no more, no

suf - fer no more, no more, shall suf - fer no more, no

suf - fer no more, no more, shall suf - fer no more, no

suf - fer no more, no more, shall suf - fer no more, no

Violin one doubles the sopranos throughout the chorus, but the other string parts only reinforce the voices at specific, important points where the composer chooses to highlight the melodic line.

The final chorus of this work, "Welcome, welcome glorious morn," is introduced by a tenor solo, "Sound all ye spheres," accompanied by two trumpets playing triadic fanfares between the vocal phrases. When the chorus enters, the instrumental forces are

augmented to include two oboes, two violins, and viola. The first section is entirely homophonic, with the trumpets entering between vocal phrases as they do in the previous tenor solo. Commencing with the beginning of the "B" section, the instruments play continuously to the end, the vocal parts entering from the lowest voice to the highest. The bass, beginning at m. 596 and continuing to m. 600, sings "And long preserve the blessings thou hast giv'n" in augmentation, providing an harmonic foundation for the numerous entries of the other voices. This chorus is martial in character and serves as an effective climax to this ode. Measures 596-600 are shown in Example 32.

Example 32: Welcome, welcome Glorious Morn (Z338), "And long preserve the blessings thou hast giv'n," mm. 596-600

596

And long pre - serve the bless - ings thou hast giv'n, And long pre  
 And long pre-serve, and long pre - serve the bless - ings thou hast giv'n,  
 long pre-serve the bless-ings thou hast giv'n, And long pre-serve the... bless - ings thou hast  
 long pre - serve the bless - ings thou hast giv'n, And

The 1692 birthday ode Love's Goddess sure was blind (Z331) is remarkable in that it contains only three choruses, which are presented and used in different ways. The chorus "Long may she reign" is a harmonized reiteration of the preceding soprano solo. The chorus "May She to Heaven late return," accompanied by three

strings, (two violins and viola), is one of the most magnificent choruses in the odes, and it would not be an exaggeration to say that it assumes "Handelian" proportions. Purcell departs from his usual practice of presenting voices with the same subject in staggered entries, and instead presents the subject in the tenor in the tonic key, G Major (m. 327), and a countersubject relying heavily on descending sequential patterns in the bass (m. 328). This is shown in example 33.

Example 33: Love's goddess Sure was Blind (Z331), "May She to Heaven late Return," mm. 331-351

331

May she to Hea - ven late re - turn, late re - turn, And choirs of  
 Hea - ven late re - turn, May she to Hea - ven late re  
 And choirs of an - gels there re - joice, re - joice,  
 re - joice, May she to Hea - ven late re - turn, And choirs of

334

an - gels there re - joice, and choirs of an - gels there re - joice, May she to Hea - ven  
 turn And choirs of an - gels there re - joice,  
 and choirs of an - gels there re - joice,  
 an - gels there re - joice, May she to Hea - ven late re - turn, late re

337

late re - turn, May she to Hea - ven  
 May she to Hea - ven late re - turn, And choirs of An - gels there re  
 And choirs of an - gels there re - joice, re  
 turn, And choirs of an - gels there re - joice, re - joice,



346

joyce, And choirs of an - gels there re - joyce, re - joyce, re - joyce,  
an - gels there re - joyce, re - joyce,  
turn, And choirs of an - gels there re - joyce,  
And choirs of

Detailed description: This block contains the musical score for measures 346 through 348. It features a piano accompaniment with a right-hand melody and a left-hand bass line. The vocal parts include a soprano line with lyrics, an alto line, a tenor line, and a bass line. The lyrics are: 'joyce, And choirs of an - gels there re - joyce, re - joyce, re - joyce,' in the soprano part; 'an - gels there re - joyce, re - joyce,' in the alto part; 'turn, And choirs of an - gels there re - joyce,' in the tenor part; and 'And choirs of' in the bass part. The music is in a major key with a 4/4 time signature.

349

re - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re  
re - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re  
an - gels there re - joyce, re - joyce, re - joyce, re - joyce, re  
re - joyce, re - joyce, re

Detailed description: This block contains the musical score for measures 349 through 351. It continues the piano accompaniment and vocal parts from the previous block. The lyrics are: 're - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re' in the soprano part; 're - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re - joyce, re' in the alto part; 'an - gels there re - joyce, re - joyce, re - joyce, re - joyce, re' in the tenor part; and 're - joyce, re - joyce, re' in the bass part. The music is in a major key with a 4/4 time signature.

The entire chorus is built from these two melodic strands, their inversions, and orchestral interplay reinforcing the entries of the voices. The string parts seldom double the vocal parts for any length of time; instead, they appear to be used as reinforcement and then digress to independent contrapuntal play, as example 33 shows. The chorus ends with a rousing syllabic coda on the word "rejoice."

The meditative verse which follows, "As much as we below shall mourn," is set for soprano, alto, tenor, and bass soloists, and has the effect of being a meditative ensemble. Example 34 shows how the texture here is built up very gradually with the soprano entering in the sixth bar, and the bass not until the ninth bar. This is a very affective rendering of the text with a great deal of antiphonal pairing of voices, particularly the alto and tenor vs. the soprano and bass in weeping slurs on the words "shall mourn." Particularly striking is the chromatic descent of the bass line at m. 369, stating G,F#,F,E, Eb and D (which is the dominant to the g minor tonic of the following and final chorus). These features are shown in example 34.

Example 34: Love's goddess Sure was Blind (Z331), "As much as we  
Below shall Mourn," mm. 356-375

356 VERSE  
Soprano

Alto

Tenor

Bass

As much as we be - low shall

As much as we be - low shall mourn, - shall mourn, - shall

As much as we be - low shall mourn, - shall mourn, - as we be - low shall mourn, -

mourn, as much as we be - low shall mourn, shall mourn, shall mourn, shall

mourn, shall mourn, shall mourn, shall mourn, shall mourn, shall

shall mourn, shall mourn, shall mourn, shall mourn, shall mourn, shall

As much as we be - low shall mourn, shall mourn, shall mourn, shall mourn,

368

The musical score consists of two systems. The first system includes staves for 1st Violin, 2nd Violin, and Viola. The second system includes staves for four vocal parts (Soprano, Alto, Tenor, Bass) and a Bass line. The lyrics are: "mourn, shall mourn, shall mourn, shall mourn, shall mourn, shall mourn, Our". The music is in a minor key and features a contemplative, meditative character.

The final chorus, "Our short, but their eternal choice," once again meditative in character, is also accompanied by two violins and viola, which in this case double the vocal parts. It seems apparent that Purcell was interested in the effect of a full sonority for this ensemble, perhaps wishing to evoke the sound of a chorus from an anthem. The ode ends softly with this contemplative chorus, and it is interesting that on the final chord, the third is omitted, affectively leaving the final cadence "open" on the word "choice."

The chorus that follows the bass solo, "Expected spring at last has come" from Celebrate this Festival, draws upon part of the text of

the previous bass solo, "She waited for Maria's day." This SATB chorus, beginning syllabically, becomes elaborately polyphonic and almost madrigalian in its fragmentation of the text from m. 393 to the end (Example 35).

Example 35: Celebrate this Festival (Z321), "Expected spring at last has come," mm. 393-402

would be-fore, nor would be-fore, nor would be-fore that morn be gay, Nor

would be-fore, would be-fore, nor would be-fore, would be-fore that morn be gay, Nor

would be-fore, would be-fore, nor would, nor would be-fore that morn be gay, Nor

would be-fore, nor would be-fore, nor would be-fore that morn be gay, Nor

398

would be - fore, nor would be - fore, nor would be - fore that morn be gay.

would be - fore, would be - fore, nor would be - fore, would be - fore that morn be gay.

would be - fore, would be - fore, nor would, nor would be - fore that morn be gay.

would be - fore, nor would be - fore, nor would be - fore that morn be gay.

### Solo Ensembles

Purcell's ensemble writing in these later works is much more unconstrained than in those of the 1680s (excluding the ode for 1689, *Now does the Glorious Day Appear*, Z332).<sup>28</sup> Purcell makes use not only of more various vocal combinations, but also pairs voice groups with instruments in an accompanimental role, as well as in a contrapuntal, antiphonal one. Whether the ensemble verses feature the use of instruments or are only accompanied by continuo, they are

<sup>28</sup> *Now does the Glorious Day Appear* is the only work of the 1680's written for Queen Mary and there is an immediate stylistic difference between this ode and those written for Charles II and James II.

invariably more contrapuntal than the earlier ensembles, and seem to be written with fluency.

The tenor/bass duet "Not any one such joy could bring" from Now does the Glorious Day Appear of 1689 (Z332) is written in close imitation between the voice parts, each sentence of text receiving new melodic material. The bass entry is delayed by three bars, but subsequent sentences are imitated at the space of only one bar. The bass consistently follows the tenor, and it seems that the more numerous repetitions of motivic material in the bass lend it greater emphasis. Typically, the two voices come together at cadences and sing extended roulades but in counterpoint to each other without any parallel writing. Example 36 shows these features.

Example 36: Now does the Glorious Day Appear (Z332), "Not any one such joy could bring," mm. 115-128

The musical score consists of three staves. The top staff is the tenor part, starting at measure 115 with the lyrics "Not a - ny one such joy could bring, not a - ny". The middle staff is the bass part, which enters at measure 118 with the lyrics "Not a - ny one. not a - ny one such". The bottom staff shows the continuation of the bass part. The music is in G major and 3/4 time. The tenor part features a melodic line with a long note on "joy" and a cadence on "bring,". The bass part follows with a similar melodic structure, demonstrating close imitation.

121

one such joy could bring. No. no. not that which ush - ers in. which

joy could bring. No. no. not that. no.

127

ush - ers in the Spring, no.

no. not that, no. no. not that which

This verse is symmetrical, with A and B sections each having 19 bars.

The bass duet "Her hero, whose conduct and whose arms" is very compelling in its blend of same-voice types. This Italianate verse is closely imitative, but also finds occasion for parallel thirds. These are particularly apparent in extended settings of the words "trembling" (mm. 327-331), written entirely in parallel thirds, and "victorious" (mm. 344-349), which proceeds in parallel fashion but then departs from similar motion, engaging in counterpoint. The latter setting (of the word "victorious" at mm. 343-350) may be seen in Example 37.

Example 37: Now does the Glorious Day Appear (Z332), "Her hero,  
whose conduct and whose arms," mm. 343-350

The soprano/alto/tenor verse "Our dear religion without Law's defense" features an imitative, closely contrapuntal texture that comes together for cadences. The text "to be the everlasting theme of praise" uses the ensemble in an interesting way, continually pitting two voices against another voice, which sings the text to a dominant pedal point. This pedal point is never sung by the alto, however, and the voice groupings alternate. At m. 396 and at m. 405, the soprano sings the pedal while the alto and tenor sing the melody in parallels. In m. 401 and m. 410, the soprano and alto are paired with the tenor voice singing the pedal point (Example 38).

Example 38: Now does the Glorious Day Appear (Z332), "Our dear religion without Law's defensé," mm. 396-410

400

To be the ev - er - last - ing theme of praise, To

To be the ev - er - last - ing theme, the ev - er - last - ing theme of praise, To

To be the ev - er - last - ing theme, the ev - er - last - ing theme of praise, the

405

be the ev - er - last - ing theme of praise, To be the

be the ev - er - last - ing theme of praise, To be the ev - er -

ev - er - last - ing theme of praise, To be the ev - er -

410

ev - er - last - ing theme of praise,

last - ing theme, the ev - er - last - ing theme of praise,

last - ing theme, the ev - er - last - ing theme of praise,

The verse for countertenor, tenor, and bass "Full of Wonder and delight" from the 1691 ode Welcome, welcome Glorious Morn (Z338) features a reasonably low tessitura for this combination. This verse is uncharacteristic for this late date in that the setting is completely syllabic--the only exception being the bass voice which holds a dominant pedal point at mm. 232-235 and mm. 243-245. This is a straightforward setting in the tonic C Major with only one brief excursion to G Major at m. 237.

The bass duet from the same work, "He to the field by honour call'd shall go," is in the style of an Italianate binary air, with the two voices imitating each other; bass 2 following bass 1 or bass 1 following bass 2, and coming together for cadences. There is some very affective word painting with "Dangers he shall know," where Purcell, in the context of a C major tonic, uses *vii*<sup>07</sup> of V, and then remains in the key of the dominant until the end of the "A" section. The imitation here shows a great facility in the Italian style and appears rather effortless and free flowing. The "A" section of eighteen measures is completely imitative, but the "B" section on the text "the god of arms his godlike son shall bless" is set in parallel motion at both mm. 520-523 and mm. 527-530. The final phrase, "And crown his fleet and armies with success" is also written, for the

most part, in parallel motion. Measures 512-520 are shown in Example 39.

Example 39: Welcome, welcome Glorious Morn (Z338), "He to the field by honour call'd shall go," mm. 512-520

VERSE  
512 BASS I

He to the field by hon-our call'd shall go, by hon-our call'd shall

BASS 2

He to the field by hon-our call'd, by hon-our call'd shall

515

go, And dan - gers, dan - gers he shall know, and

go, And dan - gers, dan - gers he shall know, and won -

518

won - ders he shall do.

- ders he shall do

The chorus which follows, accompanied by strings and oboes, is a harmonized and elaborated reiteration of the previous verse. The following ritornello does not repeat the verse for the third time. Instead, scored for trumpets, strings, oboes and continuo, it is a regal statement on the previous sentiments calling upon the brilliance of the instruments. The ritornello is a simple binary form divided into two sections of four-bar symmetrical phrases.

The alto duet "Sweetness of Nature" from Love's goddess Sure was Blind (1692, Z331) is accompanied by two flutes.<sup>29</sup> In the first section, voices and instruments trade motives back and forth on the opening words of the text with both voices and instruments written in parallel thirds.<sup>30</sup> At m. 115 the instruments are silent, and the still highly imitative voices become much more florid and Italianate. Conversely, at m. 122, the instruments take over and the voices are silent; the instruments play what the voices sing at m. 192. This duet has an ABABCC structure.

Celebrate this Festival of 1693 has several highly unusual solo and ensemble settings for soprano, perhaps because of the

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<sup>29</sup>Holman in Henry Purcell, p. 181, argues that the scoring of flutes in the new Purcell Society Edition of this work is a misallocation and that the scoring should be for violins.

availability of some exceptional soprano voices.<sup>31</sup> The opening verse, "Celebrate this festival," is for soprano duet, joined at m. 58 by bass, tenor, and alto. These lower voices do not reinforce the soprano voices; rather, they contrast with them and sing a different text. The soprano duet commences imitatively, but then features a great deal of sequential parallel writing in thirds, reminiscent of trumpet flourishes. This is shown in Example 40.

Example 40: Celebrate this Festival (Z321), "Celebrate this Festival,"  
mm. 54-61

The musical score for Example 40 consists of six staves. The first two staves are for soprano voices, with lyrics "Celebrate this festival". The third staff is for bass, the fourth for tenor, and the fifth for alto. The sixth staff is the basso continuo. The lyrics for the lower voices are "Hark! Hark! the Muses and the". The music is in G major and 3/4 time. The soprano parts feature sequential parallel writing in thirds, which is highlighted by a bracket and a line above the first two staves.

<sup>30</sup>Holman notes that this verse is similar to some of the Italian songs in Pignani's 1679 collection. See Purcell, p. 181.

<sup>31</sup>In this ode, the soloists are listed. They are as follows: Ayliff (G2), Bowman (F4), 'the Boy' (G2), Damascene (C3), Edwards (F4), Howell (C2), Robert (C3), Snow (C4), Turner (C3), Woodson (F4); See Franklin B. Zimmerman, Henry Purcell 1659-1695: An Analytical Catalogue of his Music (London: Macmillan & Co. Ltd., 1963), p. 36.

When the lower voices enter with the words "Hark! the Muses and the Graces call," the writing is imitative, with some parallel pairing of voices. The juxtaposition of the soprano duet and the alto/tenor/bass trio forming a full quintet is shown in Example 41, mm. 46-53.<sup>32</sup>

Example 41: Celebrate this Festival (Z321), "Celebrate this Festival,"  
mm. 46-53

The musical score for Example 41 consists of two systems of vocal parts and a bass line. The first system (measures 46-50) features two soprano parts and a bass line. The lyrics are: "Ce - le-brate this fes - ti-val, Ce - le-brate this fes - ti-val, Ce". The second system (measures 51-53) features two soprano parts and a bass line. The lyrics are: "le-brate this fes - ti - val, le-brate this fes - ti - val,". The music is in 3/4 time and features a soprano duet with imitative entries and a bass line providing harmonic support.

<sup>32</sup>The chorus which follows is an elaboration of the previous verse, now with all voices present (but only one soprano part) joined by trumpet, strings, and oboes. The chorus consists entirely of the soprano duet element of the verse, and not the setting for the lower voices.

The soprano duet "Britain now thy cares beguile" from the same work is a pseudo-ground based on broken chord figures as accompaniment in the continuo. Indeed, the broken chord figures are taken up by the voices sequentially, and particularly in perfect fourths. The writing is both imitative and antiphonal between the voices, with some writing in parallel thirds, particularly at the cadences.<sup>33</sup>

The soprano and bass duet "See Nature rejoicing" from Come, ye sons of Art (1694) is a syllabically set, regular triple time air in D Major followed by a chorus on the same words which is its exact repetition. However, when the orchestra enters, the effect is grandiose, featuring two trumpets, drums, two oboes, strings, and basso continuo. The setting for voices remains syllabic and is accompanied by the full orchestra throughout with the exception of the modulating sections, where the trumpets and drums are silent. This final chorus, a grand rondeau with the form AABACA, is a fitting conclusion to this last tribute to Mary, who died in the following December.

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<sup>33</sup>The twelve-measure ritornello for two oboes commencing at m. 147 is drawn from the soprano duet component of the opening verse, "Celebrate this festival," and leads into yet another restatement of the chorus on the same name. This constitutes another instance of Purcell framing solo and ensemble sections with a repeated chorus, forming a large complex of related material.

## Ground basses

Purcell continued to write ground basses; there is at least one in each of the Queen Mary odes. They are generally of the compound melody or descending tetrachord type. In one case, reminiscent of the previous use of "Hey boys up go we" employed for the setting of "Be lively then and gay," from Ye Tuneful Muses (1686), Purcell uses a popular song, "Cold and Raw," as the ground bass for "May her blest example chace," from Love's goddess Sure was Blind, Z331. Some of Purcell's finest writing can be found in his vocal and instrumental settings to ground basses, which in these later works have a greater tendency to modulate than to stick stubbornly to the notes of the ground in the tonic key.

The alto solo, "By beauteous softness mix'd with majesty" from Now does the Glorious Day Appear (1689, Z332), is set to a ground bass, in this instance a compound melody, but the lower part descends stepwise four pitches (D-C-Bb-A) resulting essentially in a decorated chaconne. This particular ground, of which one statement is three measures long, does not modulate during the singing of the verse, and the vocal lines coincide with the repetitions of the ground. The verse structure is A A B C C, each "A" section consisting of six

measures (two repetitions each), "B" consisting of three (one repetition), and "C" consisting of two repetitions of three measures each.

The ground "See, how the glitt'ring ruler of the day," from Arise my Muse (1692), is most effective in the rhythmic placement of its component parts. This is a four-bar ground consisting of an ascending line with a cadential figure, but Purcell has divided it into units of three half-note beats separated by a half rest, resulting in an intriguing ambiguity as to the location of the downbeat, resolved only when the voice enters (Example 42).

Example 42: Arise my Muse (Z329), "See how the glitt'ring ruler of the day," mm. 131-139

The musical score consists of two systems of staves. The first system, starting at measure 131, is labeled "COUNTERTENOR SOLO" and features a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The melody is composed of half notes and rests, with lyrics "See. see how the" aligned under the notes. The second system, starting at measure 137, continues the melody with lyrics "glitt - 'ring Ru - ler of . . . the day From the". A trill ornament (tr) is placed above the note for "ring". The bass line in both systems consists of half notes and rests.

The ground is in the key of b minor and modulates in the B section at mm. 165-66 to f# minor for two repetitions of the ground, then to A Major for one repetition at m. 176, an interesting approach to the returning tonic, b minor.

"Hail, gracious Gloriana, hail," which follows immediately, is also a ground bass, this time accompanying a duet for countertenors in running eighth notes, but not featuring compound melody. This ground, set in the tonic D Major, is rather martial in character. After the introduction, there are six repetitions in the tonic key (each repetition is two bars long), two repetitions in the subdominant, a minor, three in D major, one in b minor, which is altered for the transition back to the tonic key, and eight more in the tonic. The voices are highly imitative at the space of a bar, and they are mostly imitated at the unison, sometimes being paired in thirds for roulades on important words and at cadences. Example 67 shows mm. 207-211, featuring an extremely effective treatment of dissonant suspensions (Example 43).

Example 43: Arise my Muse (Z320), "Hail, gracious Gloriana Hail,"  
mm. 207-211

207

and charm - ing, charm - ing, charm - ing— as your eyes. and charm - ing, charm -

and charm - ing, charm - ing— as your eyes. and charm -

46 4 7 4 4 # b6 4

210

- ing, charm - ing— as your eyes. And

- ing, charm - ing— as your eyes. And each suc-ceed- ing

5 7 4  
3 5 2

The chorus which follows continues the ground as well as the text, and is accompanied by oboes and strings. Although beginning with some imitative entries, the purpose of this short chorus is really only meant to reiterate "all hail." The following ritornello for trumpets and oboes is imitative, each instrument taking the subject in turn (Trumpet 1, Trumpet 2, Oboe 1, Oboe 2), this time all in the tonic. This ritornello, still over the continuing ground bass, features

the martial themes so prominent throughout this work, even taken from the ground bass itself. Some interesting doubling occurs near the end at m. 235 where the first trumpet and oboe are paired against the second trumpet and oboe before the cadence.

The birthday ode Love's goddess Sure was Blind (Z331) of 1692 features the ground bass "Many such days may she behold," set once again as a duet for altos. The treatment of the two voices and their relationship to the ground is very similar to "Let Caesar and Urania Live" from Sound the Trumpet of 1687, discussed in Chapter Two. The ground is of a compound melody type, which consists of an ornamented two-bar descending figure. The first alto does not enter until more than half way through the second statement of the ground, because the melody itself is derived from the opening figure of the ground (Example 44).

Example 44: Love's goddess Sure was Blind (Z331), "Many such days may she behold," mm. 262-271

263

Man - y. man - y. man - y such days may she. be - hold.

Man - y. man - y. man - y such

6 5 6 5 6

Man - y. man - y. man - y such days may she be -

days may she be - hold. Man - y. man - y. man - y such

hold Man - y. man - y. man - y. man - y. man - y such days may she be - hold.

days may she be - hold. Man - y. man - y. man - y. man - y. man - y such days may she be - hold.

When the second alto enters, it does so in exactly the same place in the ground's third statement. The form of this section is ABABCC, which conforms to the development of each line of text. However, each sentence is not merely presented and abandoned, but undergoes considerable antiphonal and contrapuntal development, the two voices coming together only at cadences; a mark of Purcell's growing skill.

The ritornello that follows continues the ground bass, but instead of relying on the melody of the previous verse, this instrumental movement develops the motivic material of the ground

itself both in complete sequential statements of it, and in fragmentation (Example 45).

Example 45: Love's goddess Sure was Blind (Z331), Ritornello, mm.  
312-315

At m. 323 the overlapping fragments sound almost Bach-like, reminiscent of the c minor fugue from the first volume of Bach's Well Tempered Clavier,<sup>34</sup> shown in example 46.

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<sup>34</sup>I am indebted to Dr. Harald Krebs for identifying a specific work of Bach's which contains similarities to this passage.

Example 46: Love's goddess sure was Blind (Z331), Ritornello, mm.  
323-326

The 1693 ode for Queen Mary's birthday, Celebrate this Festival (Z321), contains the well-known ground "Crown the altar, deck the shrine," which is also known in a keyboard arrangement (ZD222).<sup>35</sup> The ground, in the key of g minor, is of the compound-melody variety with some interesting harmonic features. The lower voice of the compound melody descends from F# to Eb, D, C, Bb, A, and G, following the harmonic minor scale formula. The augmented second between the F# and Eb gives the ground a very distinctive character, which becomes more pronounced when Purcell juxtaposes it with the vocal part, which uses the ascending melodic minor form.

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<sup>35</sup>Holman, Henry Purcell, p. 183.

Cross relations occur with striking effect between the bass and the voice at mm. 234 and 253. A portion of this ground, from m. 228 to m.236, is shown in Example 47.

Example 47: Celebrate this Festival (Z321), "Crown the altar, deck the shrine," mm. 228-236

228

Crown the al - tar. deck the shrine.

233

deck the shrine,

This ground, consisting of nineteen repetitions of the bass pattern, is transposed to Bb Major for the eighth and twelfth repetitions, corresponding to its ABBA form. At the tenth repetition, the pattern of the ground is altered; it begins in g minor, but leaps up to the dominant, d minor. An extra measure is added at m. 261 to facilitate the return to the tonic key. Exactly the same motion is found at repetition fourteen. An interesting and very effective instance of word painting occurs at the sentence "The Sacred Quire attend too long," mm. 279-286, where the composer has the voice simply hold

the word "long" for over three and a half measures, as shown in Example 48.

Example 48: Celebrate this Festival (Z321), "The Sacred Quire attend too long," mm. 279-286

282

Quire at-tend too long.

Purcell's final ode for Queen Mary's birthday, Come ye sons of Art (Z323) of 1694, contains three ground basses, each of which has a distinct character. The first is "Sound the trumpet," a duet for two altos with a ground of the compound melody variety, two bars long, and ending with the dominant. The ground is in binary form, demarcated by repeat signs. In the second section, Purcell explores non-tonic key areas. Originally in the tonic of D major, the ground moves to A major at m. 159, where it is extended by half a bar. At m. 163 the ground commences half way through the bar, and so is also extended to two and a half bars. At m. 163 the precise pattern of the ground is momentarily abandoned to allow a smooth transition to b minor, ending at the half bar of m. 165. Another half bar is then added to the ground to ease the transition back to the tonic, D

Major.<sup>36</sup> The vocal parts of this ground, singing antiphonally, and coming together at cadences, are highly imitative and Italianate.

The ground "Strike the viol, touch the lute," an alto solo in triple time accompanied by two flutes, is based on a highly mobile two-bar cadential formula. (The movement may therefore not be a true ground, but rather a pseudo-ground). The pattern is kept intact, but is used sequentially for the establishment of secondary key areas. The vocal part is extremely tuneful instead of virtuosic and is followed by a ritornello which reiterates the verse antiphonally between flutes and strings.

The third ground bass in Come ye sons of Art is unique and quite fascinating. "These are the sacred charms that shield" is a solo for bass which features a degree of metric ambiguity. The ground can be heard either in triple time with an extra beat at the end, or in duple time (see Example 49).

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<sup>36</sup>This movement shows a great deal of facility in Purcell's later dealing with ground basses; as noted in Chapter 2, in the early works he would avoid modulation completely.

Example 49: Come ye sons of Art, (Z323) "These are the sacred charms," mm. 410-417

410

These, these, these are the sa-cred

414

charms, these are the sa-cred charms that shield Her dar - ing

417

he-ro in— the field,

The opening melody, entering as expected after a statement of the ground, is actually the ground itself with the first notes in augmentation. The words "These, these, these are the sacred charms, these are the sacred charms that shield" forming the "A" section are consistently set to the melody of the ground bass. The form is ABABBBC, the "C" section manipulating the ground to such a degree that mm. 430-437 may be considered to be episodic. Measures 427 to 434, where the ground in E major then returns to A major after the "episode," are shown in Example 50.

Example 50: Come ye sons of Art, (Z323), “These are the sacred charms,” mm. 472-437

- ports his right - eous cause, Thus, thus, thus, thus to his aid im - mor-tal pow'r, im - mor-tal pow'r,

im - mor-tal pow'r she draws, Thus thus, thus, thus — to his aid im-mor

In the “A” section, the beginning of the ground consistently coincides with the end of the vocal phrase, but in the “B” section it appears that the voice and ground are quite independent of each other.

### Ritornelli

Ritornelli in the odes for Queen Mary show a firm mastery of style. Although there are works in which a ritornello follows on the heels of a verse and merely reiterates it, this is not generally the case; the ritornelli tend to be independent. There are also instances, notably in Come ye sons of Art and Who can from Joy Refrain?, the birthday ode for the Duke of Gloucester's birthday in 1695, of an

instrumental section following a symphony before the first vocal movement of the work.

Now does the Glorious Day Appear of 1689 features a "Symphony"<sup>37</sup> beginning at m. 442. It is a rondeau structure for five-part strings and continuo with each section repeated, in the form ABACA. The sarabande-like rhythm of quarter half half quarter quarter half half quarter is used throughout the symphony. The opening phrase bears a very strong resemblance to "Cupids strew your path with flow'rs" from Dido and Aeneas.

Example 51: Now does the Glorious Day Appear (Z332), Symphony, mm. 442-449

442 SYMPHONY

Violin 1

Violin 2

Viola 1

Viola 2

Instrumental Bass

<sup>37</sup>It is unique that Purcell would use this designation for an instrumental piece so late in a work. Normally, it would be expected to be called a "ritornello."

The movement is firmly tonal in D Major, with only brief excursions to other keys--in the "B" section to a minor, e minor, and a minor, and in the "C" section to b minor and e minor. In this case, the refrain, entirely in D Major, provides a rather uplifting balance to the minor excursions of the contrasting sections.

The texture in this movement is wholly homophonic with very little counterpoint at all--atypical for Purcell who always seemed to take a great deal of satisfaction in writing interesting and vigorous inner parts. As well, the sections are uncharacteristically symmetrical; each one consists of two four-bar phrases. The homophony and regularity of this movement introduce the final chorus, which continues the rhythm and tone of this instrumental interlude.

Purcell's last birthday ode for Queen Mary, Come ye sons of Art (Z323, 1694), is unusual in that the opening symphony is followed immediately by a ritornello which introduces the material of the following solo and chorus on the title words, "Come, ye sons of Art, away." The ritornello features two oboes and strings alternating in seven four-bar phrases, the oboes playing the first four, followed by the strings playing the same material for the next four. The oboes then take the next eight measures, followed by eight measures in the

strings. All parts come together for the final four bars. The opening solo for Alto is an exact repetition of the ritornello, albeit without antiphony. The following chorus, another exact repetition of the ritornello, is scored for two trumpets, two oboes, two violins, viola, and basso continuo. The thematic material in the instrumental parts is divided much as it is in the ritornello. The melodic material first played by the trumpets at the onset of the chorus is followed at m. 132 by the same melodic material in the oboes to the words "Tune all your voices and instruments play." It is interesting to note that it is the voices that sometimes deviate from the melody and not the instruments; it is as if the voices were written in counterpoint to the already existing ritornello, with expanded orchestration. The ritornello in its original form returns at m. 175, framing the first solo, the chorus, and the ground bass "Sound the trumpet." It is then followed once again by the chorus "Come ye sons of Art," a statement of the first chorus. Thus the first section of this ode is largely governed by the ritornello and the chorus drawn from it.

### Solo Verses

The tenor solo "This, this does our fertile isle with glory crown" from the Now does the Glorious Day Appear (1689) seems at odds

with its tonal setting. The text celebrates the blessed birthday of the Queen and the prosperity of the land, but it is set in a minor with an unceasing rhythmic and tonal ostinato. A portion of this verse is shown in Example 52.

Example 52: Now does the Glorious Day Appear (Z332), "This, this does our fertile isle with glory crown," mm. 156-164

156  
This, this does our fer - tile isle with glo - - - - - ry crown,

The accompaniment to the verse and in the ritornello that follows with added strings, uses the rhythm "quarter note, quarter rest, quarter note," with no variation. The continuo accompaniment focuses almost exclusively on the alternation of tonic and dominant root position chords, with a few very brief excursions to other keys (C Major in mm. 159-160, mm. 175-177, and again towards the end in mm. 183-184 and mm. 186-187). D minor receives the most emphasis, at mm. 177-182. F Major is touched upon briefly in mm. 184-185 and again in mm. 187-188. With the exception of the d minor excursion, all of these brief excursions to secondary tonal

areas take place over the bar line and, for the most part, involve only two chords.

The ritornello for five-part strings that follows does not reflect the vocal part. Rather, it takes the rhythmic and tonal ostinato as its starting point in all parts. At m. 200, the two violins play scalar material in an excursion to iv (e minor) and then resume the unceasing reiteration of tonic and dominant chords. An interesting point to be made about this section is that Purcell simply "switches" the order of his ostinato. What was an E dominant resolving to an A tonic becomes an A subdominant resolving to an E tonic in mm. 202-205, before the introduction of the dominant of e minor (B) for the cadence in m. 208.

Example 53: Now does the Glorious Day Appear (Z332), Ritornello, mm. 192-211

The musical score for Example 53, Ritornello, mm. 192-211, is presented in five staves. The top staff is Violin 1, followed by Violin 2, Viola 1, Viola 2, and Instrumental Bass. The music is in 3/4 time and features a rhythmic ostinato pattern of eighth notes and quarter notes. The key signature has one sharp (F#). The score shows the first few measures of the ritornello, with the violins playing scalar material and the other parts providing harmonic support.

The image displays two systems of musical notation. The first system, starting at measure 199, consists of five staves: two grand staves (treble and bass clef) and three bass staves (two alto clefs and one bass clef). The second system, starting at measure 206, also consists of five staves with the same clef arrangement. The notation includes various note values, rests, and accidentals, typical of a classical score.

The bass solo "It was a work of full as great a weight" is of the recitative type, featuring an extreme range and fastidious rhythmic declamation. This is a duple time recitative that does not, as expected, lead to a triple-time air. Particularly impressive are the lengthy roulades on the word "triumph" at mm. 264-266 and again from mm. 269-271, seen in Example 54.

Example 54: Now does the Glorious Day Appear (Z332), "It was a work of full as great a weight," mm. 264-271

267  
add- ing to the Saints made joy in Heav'n As well as tri -

270  
- umph up - on Earth.

The tenor solo "No more shall we the great Eliza boast" is a pseudo-ground written in a binary design of AaAa BbBb, each section consisting of three measures. The subsections shown in lower case denote merely a different beginning for the same phrase and melody. The solo divides into four phrases of "A" and four phrases of "B," each featuring only two lines of text. It is interesting that in this D major solo, with its unceasingly running bass, Purcell does not use the tonality to provide contrast between the phrases. The only tonal excursion in fact is a brief move to a minor in the "A" section at mm. 419-20, which is repeated at mm. 425-27. The "B" section stays

firmly in the tonic key, and changes only in register when it appears necessary to make such an alteration.

The opening solo for counter-tenor, Arise my Muse (Z320) from the ode of the same name (1690), is accompanied by two violins, two violas, and basso continuo. This solo more closely follows the pattern of what may be expected for a bass recitative; the melody is free-flowing and highly ornamented, featuring extended and rapturous melismas on key words like "arise," as shown in Example 55.

Example 55: Arise, my Muse (Z320), "Arise, my Muse," mm. 53-59

53 Violin 1

Violin 2

Viola 1

Viola 2

COUNTERNOR SOLO

A-rise, my Muse, a-rise, my Muse, — and

*tr*

to thy tune-ful lyre Com- pose a migh - ty, migh - ty ode. Whose charm - ing

4 7

The strings play only simultaneous chordal blocks in units of three eighth notes followed by a quarter note. Very limited melodic movement occurs between statements of the chords, not enough to lift the strings above the function of simple, harmonic support. The four-bar ritornello that follows is based on the vocal sequence of the verse at m. 71.

The bass solo "And since the time's distress," from Arise, my Muse (1690), accompanied by two violins, follows the previous pattern of bass solos under Charles II and James II, that is, of beginning as a recitative in duple time, then moving into a triple time air. The metric change occurs here at m. 249. The violins follow the voice motivically but do not imitate it without alteration. This piece is a turning point in the ode; it calls King William to arms, providing much opportunity for glorious vocal roulades. The solo in

a minor is not as virtuosic as many previous bass solos, the highest note being E above middle C, and the lowest, low G. The beginning is shown in Example 56.

Example 56: Arise, my Muse (Z320), "And since the time's distress,"  
mm. 238-231

238 Slow  
Violin 1  
Violin 2  
BASS  
And since the time's dis - tress to war's a - larms, a-larms Call.

One of the most effective solos in Arise, my Muse is the alto solo "But ah, I see Eusebia drown'd in tears," set in the key of d minor. This solo introduces the third and final section of the ode, a lengthy and highly unified complex dealing with the separation of William and Mary because of William's campaigns abroad. The solo itself--and indeed the entire section--is remarkable for its sheer theatricality, and it must not be forgotten that the librettist for this ode, Thomas D'Urfey, was a playwright with whom Purcell collaborated in the theatre. There are many "Didoesque" touches here; recall that Dido and Aeneas had an effect on the 1689 ode, Now

does the Glorious Day Appear. In this final section, Queen Mary is personified as Eusebia. Her key is 'd minor, and her accompanying instruments are recorders. It is most striking that she is actually presented in the first person, and in juxtaposition to William, whose music is invariably in D Major, martial in nature, and accompanied by violins. The theatrical solo has an affective, mourning tone and even speaks of this sentiment at mm. 320-324, shown in Example 57.

Example 57: Arise, my Muse (Z321), "But ah, I see Eusebia  
drown'd in tears," mm. 320-324

The first person speaks at m. 336, again with the text "Ah, wretched me, must Caesar for my sake these fatal dangers undertake?" The similarity here to Dido and Aeneas is striking; there is a parallel in Dido's dialogue with Aeneas, "Some pity on your lover take." See example 58.

Example 58: Arise, my Muse (Z320), "But ah, I see Eusebia drown'd  
in tears," mm.336-343

336

"Ah, wretch-ed me, ah, wretch-ed me, must Cæ-sar for my — sake These

6 5 6 # 5 4 # 5 6

342

fa-tal dan-gers un-der take?

7 6 #5 6 # 4 4

A further very striking parallel is the linking of fate and duty to leaving a queen in both works, and it is possible that Purcell saw a parallel in the situation of Queen Mary to that of Dido. Example 59 shows the relevant passage in the ode.

Example 59: Arise, my Muse (Z320), "Ah, wretched me," mm. 346-354

346

No, no, no, no, no, no, ye aw-ful Pow'r's no, no:

352

Fate must some mean-er force em-ploy:

Tonally, this solo engages in several modulations and tonicizations. Beginning in d minor, it moves to g minor at m. 322, then to F major, Bb major, and F major while discussing her "hapless fate". The tonic returns again at m. 336 with "Ah, wretched me", moves to a minor, then C major, and finally returns to d minor.

The bass solo "But Glory cries, "go on, go on, illustrious man" is in D major and, as previously mentioned, accompanied by violins. Its

most characteristic feature is an ascending line from d to e' as the King is urged to "go on." (Example 60).

Example 60: Arise, my Muse (Z320), "But Glory cries "Go on, go on,"  
mm. 367-371

367 Recorder 1

Recorder 2

Violin 1

Violin 2

BASS

But Glo - ry - cries, "Go on, go on, go on, Go on, il - lus - trious man:

5 6 # 6 4 #

At m. 383 Eusebia returns with the alto once again singing "Ah, wretched me," recapitulating the earlier solo with the accompaniment of recorders. The bass once again interrupts with the D Major statement of "But Glory cries, 'Go on, go on, great Prince,'" interspersed with Eusebia's interjections of "No, no, Fate must some meaner force employ; Fate must not let him go." This last statement leads into the final chorus of the work, set for SATB accompanied by strings, "But Glory Cries go on," an imitative choral setting of the

previous verses for bass solo, again in D Major. The section as a whole pits d minor against D Major in a superb theatrical complex.

The opening solo for countertenor of Purcell's 1691 ode, setting the title text Welcome, welcome Glorious Morn (Z338) is based on a descending four-note arpeggiating figure, and an extensive virtuosic dotted-note roulade on the word "glorious" (Example 61). The solo is accompanied by two oboes which echo its thematic material. This setting involves a ground bass, but the ground here is essentially a cadential figure of one bar plus one quarter-note moving from tonic to dominant and back again.

Example 61: Welcome, welcome, Glorious Morn (Z338), "Welcome, welcome, glorious morn," mm. 64-68

The musical score for Example 61 consists of four staves. The top two staves are for Oboe 1 and Oboe 2, both in 4/4 time. The third staff is for the Countertenor Solo, also in 4/4 time, with lyrics: "Wel-come, wel-come, wel - come, wel-come, wel - come, wel - come." The bottom staff is a bass line in 4/4 time, providing a ground bass accompaniment. The score shows the first four measures of the piece, starting at measure 64.

67

glo - - - rious morn:

There are ten repetitions of this formula, with only the sixth and seventh moving to the relative minor (a minor). The chorus which follows continues the ground and restates the verse SATB in alternating sections of imitation and homophonic statements. The homophonic sections are set to "Nature smiles at thy return," while the imitative sections are simply based on the word "Welcome," giving the impression of a crowd of well-wishers. The chorus is accompanied by two oboes, strings, and continuo with nine repetitions of the ground. Only the fifth repetition has a statement in a minor.

The following duet for Bass and Countertenor "At thy return the joyful earth" is a very Italianate air in 3/2 time. Binary in form, the structure is such that the bass imitates the countertenor, then sings together with it in parallel motion. The "A" section stays

exclusively in the tonic key of C Major, while the second section moves to a minor, d minor, a minor and back again to C major. The phrasing is very regular, being two 4 + 4 bar phrases in the "A" section, and the "B" section dividing into 5 + 3 + 3 + 3 bars.

The ritornello which follows this duet is set for two oboes, two violins, viola and continuo in a rich harmonization of the countertenor melody. There is no attempt to draw on the imitative relationship of the bass, and the phrase structure and harmonic movement are identical to the duet "At thy return."

The following chorus, "Welcome, welcome glorious morn," is almost identical to that which follows the ritornello, but a small verse section is added at mm. 145-146 on the words "For Nature's richest pride with thee was born." This chorus thus appears three times and clearly defines a complex which reiterates the affect of the welcome. It must be noted that this is quite similar to the use of choral forces in Sound the Trumpet, Beat the Drum of 1687.

The tenor solo "The Mighty Goddess" from Welcome, welcome, Glorious Morn features a string accompaniment which consists of repeated chords broken up by eighth rests. This C Major air is very florid, featuring a triadic theme with abundant flourishes. The vocal part is freely written, but is not recitative. It is as if the

accompaniment is "keeping up" with the voice, but is not forcing the voice to fit its metre. Another countertenor solo, "Whilst undisturb'd his happy Consort reigns," is once again a binary air, this time with a repeating bass figure reminiscent of the ground for soprano<sup>38</sup> "I see the round years" as a cadential formula, but not maintaining the integrity of a ground bass formula. The melodic writing here is particularly beautiful and it uses symmetrical four-bar phrases, which in the "B" section explore several secondary dominants.

The bass solo "And lo! a sacred fury swell'd," is of the type which has an introductory recitative, and a triple time air.<sup>39</sup> Set in c minor, the virtuosic recitative section is very conjunct and melodic. Generally, bass recitatives are very disjunct, showing off the range of the soloist, but this setting is quite different. A mere eight bars in length, this solo contains many Italianate features including extensive vocal roulades. The recitative is shown in Example 62.

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<sup>38</sup>This ground will be discussed presently.

<sup>39</sup>If it is indeed meant for bass, this solo has an exceptionally high tessitura, rising as high as G above Middle C, and having a lower limit of only C below Middle C. It is thus in the tenor, and not bass range.

Example 62: Welcome, welcome, Glorious Morn (Z338), "And lo! a sacred fury swell'd," mm. 297-304

297 BASS

And lo! a sa - cred fu - ry swell'd her

301

breast, And the whole god her la - b'ring soul pos - sest. To

b 6 4 2 6 7 4

The triple time section, set to the words "To lofty strains," is a pseudo ground, with the voice accompanied by unrelenting dotted figures in the continuo. Rosamund McGuinness in "The Ground Bass in the English Court Ode," considers this to be a true ground. However, the integrity of the bass pattern is departed from as early as the second repetition. It is interesting, however, that the second section of the solo recapitulates the first seven measures of the bass pattern before departing again.<sup>40</sup> A chorus follows which repeats the verse in a homophonic setting accompanied by strings, still with the dotted accompaniment in the continuo.

<sup>40</sup>McGuinness, "The Ground Bass in the English Court Ode," Music and Letters, 51 no. 2 (1970), 138-139.

The following solo, "My prayers are heard," is set for soprano and, as such, is the first solo setting in the court odes for that voice. The soprano air is in two parts, the first in duple, and the second in triple time over a ground bass. The first section, reminiscent of recitative, strongly resembles the kind of writing usually seen in Purcell's writing for the bass. It is interesting that m. 388, which features a Phrygian cadence, is strongly reminiscent of the dialogue immediately preceding Dido's final act Lament ("My prayers have all been in vain / to earth and Heav'n I will complain") from Dido and Aeneas. Measures 387-390 are shown in Example 63.

Example 63: Welcome, welcome, Glorious Morn (Z338), "My Pray'rs are heard," mm. 384-390

384 SOPRANO SOLO

My pray'rs are heard, Heav'n has at last be-stow'd The migh-ty, migh-

387

- ty bless-ing which it long has ow'd; At length the boun-teous gods have sent us down A

5 6 7 6

The ground bass "I see the round years" which continues the soprano solo, features a ground that is much more like a cadential formula than a ground bass, similar to that used in the countertenor solo "Welcome, welcome," but being even shorter, of only one bar's duration. It could be considered a "harmonic" ground; even though the intervals remain the same, it changes pitch frequently to travel briefly to other key areas. An excerpt is shown in Example 64.

Example 64: from Welcome, welcome Glorious Morn (Z338), "I See the Round Years," mm. 394-400

394

I see the round years suc - ces - sive-ly

399

move To

6  
5

The opening verse of Purcell's 1692 ode for Queen Mary's birthday, Love's goddess Sure was Blind (Z331), is set for alto solo on the title of the work. This setting, in ABA form, has an interesting phrase structure. The first section has two phrases of 3 and 5 bars

respectively, in the tonic key; the "B" section has two phrases of 5 bars, mostly in the relative major, Bb. The "A" section returns with a reiteration of the 3 + 5 bars plus a symmetrical statement of an additional 4 + 4 bars in g minor. The ritornello that follows is an exact instrumental repetition of the verse, but filled out in texture by two violins and two violas.

The bass solo from the same work, "Those eyes, that form," is set in the relative major, Bb. This solo is accompanied by three-part strings (two violins and viola) which unceasingly play block chords on alternate beats of the bar from the beginning until the postlude at m. 175. This verse is set entirely in duple time. Although its style is that of a recitative, it has a regular phrase structure.

The solo "Long may she reign" from Love's goddess Sure was Blind, is exceptionally set for soprano. This simple triple-time binary air in C major is followed by a chorus which restates its melody and fills out its harmony in a direct, homophonic texture accompanied by violins and viola. In this chorus, the first violin doubles the soprano voice, but the other instrumental parts are free. For example, the second violin starts to double the tenor, but in the second system, switches to double the alto.

A second soprano solo in this work, "May her blest example chace," is quite famous for its inclusion of the Scottish song "Cold and Raw." The song is introduced by continuo alone in the verse at mm. 220-231, and is then used as the foundation for the verse that follows. Sir John Hawkins relates the following anecdote:

. . . one day after listening to Arabella Hunt and John Gostling singing some of Purcell's songs to his own accompaniment, the queen--no doubt rather bored--asked Mrs. Hunt to sing 'Cold and raw,' which she did, accompanying herself on the lute. Purcell was all the while sitting at the harpsichord unemployed, and not a little nettled at the queen's preference of a vulgar ballad to his music; but seeing her majesty delighted with this tune, he determined that she should hear it upon another occasion: and accordingly in the next birthday song, vis., that for the years 1692, he composed an air to the words 'May her bright example chace Vice in troops out of the land,' the bass whereof is the tune to Cold and Raw.<sup>41</sup>

The ground, which constitutes an introduction to the solo, is presented here in Example 65.

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<sup>41</sup>Cited in Spink, Purcell Studies, p. 159.

Example 65: Love's goddess Sure was Blind (Z331), "May her blest example chace," mm. 220-231

The image shows two systems of musical notation. The first system, starting at measure 220, consists of a treble staff with a key signature of one flat and a 4/4 time signature. The treble staff contains several measures of rests, while the bass staff contains a melodic line with eighth and quarter notes. The second system, starting at measure 226, follows the same notation style, with the treble staff again containing rests and the bass staff providing the primary melodic content.

The tune is quite folk-like in that it uses the g "natural" minor scale, with the lowered seventh degree. The song is in binary form, the "A" section ending on a Bb, and the "B" section being provided with an F# in the bass resolving to a G. The cadences, notably that at the end of the "A" section, move from i (g minor) to III Bb Major) and are left unresolved, leading to a feeling of tonal ambiguity. The final cadence, as well, is an unresolved semi-cadence. This is interesting in itself, as Purcell could have used the leading-tone F# in the penultimate bar as a basis for a V6 to i cadence, and could have used the final D as an arpeggiation of the tonic chord instead of leaving it open. It is interesting that Purcell also leaves the ritornello "open" on a i-V cadence, leading into a ground bass in d minor. One might speculate that because of the Queen's interest in the song, he did not

want to alter it to fit his tonal scheme, but rather took care to preserve the integrity of its folk-like character.

The 1693 ode for Queen Mary's birthday, Celebrate this Festival (Z321) with a text by Nahum Tate, has some unique vocal features. One of the most striking is the emphasis on the solo and ensemble soprano voice. This ode contains a unique soprano solo which could actually be considered a duet for soprano and trumpet. In this verse, the voice states, "'Tis sacred, bid the trumpet cease." Musically this is most interesting, as the trumpet and voice parts play and sing antiphonally in a florid interchange of sequential triplets, the vocalise of the trumpet lending a feeling of somewhat rapturous freedom. At the end, the trumpet is indeed silenced, and strings and chorus emphasize the word "cease." A portion of this verse is shown in Example 66.

Example 66: Celebrate this Festival (Z321), "'Tis' sacred, bid the trumpet cease," mm. 171-178

The musical score for Example 66 consists of three staves. The top staff is labeled '171 Trumpet' and shows a series of sequential triplets of eighth notes. The middle staff is labeled 'Soprano Solo' and shows the vocal line for the words "'Tis sa - cred," with the lyrics written below the notes. The bottom staff is a bass line with whole notes.

174

bid the trum - - - pet cease,

177

Tis sa - cred,

Detailed description: This block contains two systems of musical notation. The first system (measures 174-176) features a vocal line with lyrics 'bid the trum - - - pet cease,' and a piano accompaniment. The vocal line includes several triplet markings. The second system (measures 177-178) continues the vocal line with the lyrics 'Tis sa - cred,' and the piano accompaniment. The piano part consists of a single melodic line in the right hand and a bass line in the left hand.

The brief ritornello of seven measures in c minor which follows is scored for violins and continuo. It has a mournful tone reminiscent of Purcell's earlier writing for viols. False relations occur in m. 191 as the harmony moves from f minor back to c minor. (See Example 67.)

Example 67: Celebrate this Festival (Z321), Ritornello mm. 186-192

RITORNELLO

186

1st Violin

2nd Violin

Detailed description: This block shows the beginning of a Ritornello section, measures 186-192. It is scored for 1st Violin, 2nd Violin, and Continuo. The key signature is C minor (two flats). The 1st and 2nd Violin parts play a melodic line with a mournful character, while the Continuo part provides a harmonic accompaniment. The section is marked 'RITORNELLO' and begins at measure 186.

Yet another soprano solo follows, this time a virtuosic yet slow and affective secco recitative. The first sentence, "Let sullen Discord smile," is given ten measures of vocal treatment, featuring several diminished seventh chords. The next sentence, "Let War devote this day to peace," resolves the dissonant harmonies, moving to the relative major, Eb. The soloist is joined by the chorus and instruments in homophonic and completely diatonic reiterations of "Devote this day to peace."

Example 68: Celebrate this Festival (Z321), "Let sullen Discord smile,"  
mm. 193-206

193 Soprano Solo

Let sull - en Dis - cord smile.

Let sull - en Dis - cord smile.

Let War - devote this day to Peace. Let

Celebrate this Festival contains two solos for bass. The first, "Expected Spring at last is come," is a jaunty but virtuosic triple-time air not introduced by a section of recitative, and accompanied from beginning to end by two violins. The virtuosic element features extremely long sequential sixteenth-note runs. In C Major, the air briefly establishes G Major, C Major, d minor, F Major, a minor, e minor and returns to the C major tonic. The other solo for bass, accompanied by trumpet, appears close to the end of Celebrate this Festival and must be considered one of its most significant components. "While for a righteous cause he arms" (Example 69) is a full two hundred bars in length because of the recapitulation of the A section in what could be considered a Da Capo aria.<sup>42</sup> The "A" section is set in duple time and the "B" section in triple. This solo is virtuosic, featuring extended vocal roulades. The trumpet part is very militaristic and concentrates for the most part on broken chords, but with occasional sequential runs as it represents King William. It is noteworthy that the trumpet part has such a significant amount of material in this solo, like "'tis Sacred. . .," that, it

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<sup>42</sup>Holman, Henry Purcell, pp. 183-184.

could also be considered a duet for bass and trumpet, but of a much different character and purpose.

Example 69: Celebrate this Festival (Z321), "While for a righteous cause he arms," mm. 576-581

576

while for a right-eous cause he arms, he

580

arms, he arms,

The verse for alto solo, "Departing thus you'll hear him say," is significant for its chromatically descending bass at the outset in four bars of recitative in the key of e minor. Once again, as in the previous ode, Arise, my Muse, a theatrical touch is added by the poet by now putting King William in the first person with Purcell setting the text in E Major--a key he seldom used--which actually establishes B major at the end of the A section and moves to C# minor at m. 484. Even though this solo is in essence a binary air, it is

emphasized and, in a sense, isolated by its far-ranging tonality.

Measures 458-473 are shown in example 70.

Example 70: Celebrate this Festival (Z321), "Departing thus you'll hear him say," mm. 458-473

458 Alto Solo  
De-part-ing thus, thus, you'll hear, thus you'll hear him say: I

463  
en - vy not the pride of May, Crowned with the hon - our,

469  
Crowned with the hon - our of this day: I

The following ritornello introduces a lengthy complex, commencing with the verse for alto, tenor, and bass, "Happy, Happy realm." The verse, a syllabic, binary setting, is unexceptional except that the reiterations of "Happy, happy realm" by the syllabic chorus are interrupted by the solo bass at mm. 519 to 526, by the solo alto at mm. 543 to 547, and by antiphonal writing between the alto and

tenor in mm. 549 to 554. The binary syllabic setting appears three times unaltered, the “A” section always being twenty bars, and the “B” section, twelve bars long.

The alto solo "Return, fond Muse" from Celebrate this Festival (Z321, 1693), is introduced by a ritornello of twenty bars for two flutes and viola. The flutes consistently move in parallel thirds, while the viola plays in counterpoint to them. The solo is again quite theatrical; the Queen now speaks to William, bidding him return. Set in the key of C minor, this solo is mournful in tone, featuring vocal lines descending by step, interspersed with descending minor thirds in the instruments. This is shown in Example 71.

Example 71: Celebrate this Festival (Z321) Ritornello introducing “Return, fond Muse,” mm. 1-27

The musical score for Example 71 consists of five staves. The top two staves are for Flutes, the third staff is for Viola, and the bottom two staves are for Alto Solo. The key signature is C minor (three flats) and the time signature is 3/8. The Flutes part features a melodic line of eighth notes in parallel thirds. The Viola part provides counterpoint with a mix of eighth and sixteenth notes. The Alto Solo part is currently silent, indicated by a large 'X' over the staff.

The image shows a musical score for a piano solo and a vocal entry. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a vocal line. The second system includes a grand staff and a vocal line with lyrics. The lyrics are: "Re - turn, fond Muse, Re - turn, fond Muse, the". The music features a complex counterpoint between the piano and the vocal line.

The solo concludes with the entry of an extremely dramatic chorus on the words "repeat Maria," for two violins, viola, two sopranos, two altos, two tenors, and two basses. The first violin doubles the soprano part, the second violin doubles the first bass, and the viola doubles the first alto. The other vocal parts are not doubled. A short sample of this remarkable counterpoint is shown in Example 72.

Example 72: Celebrate this Festival (Z321), "Repeat Maria," mm. 746-748

746

*Chorus*  
Re - peat, re - peat, re - peat, re - peat, re - peat, re - peat Ma - ri - a.

*Chorus*  
Ma - ri - a, Re - peat, re - peat, Ma - ri - a, re -

*Chorus*  
Ma - ri - a, Re - peat, re - peat, re - peat, re - peat, re -

Ma - ri - a's name. *Chorus* Ma - ri - a, Re - peat, re -

*Chorus*  
Re - peat, re - peat Ma - ri - a, re - peat, re - peat, re -

*Chorus*  
Ma - ri - a.

*Chorus*  
Re - peat, re - peat, re - peat, re - peat, re - peat, re - peat Ma -

*Chorus*  
Ma - ri - a, re - peat, re - peat Ma - ri - a.

*Chorus*  
Ma - ri - a, re - peat, re - peat Ma - ri - a.

The last verse, "Kindly treat Maria's Day," is once again set for soprano, this time accompanied only by continuo. This is a triple-time binary air with regular, symmetrical phrasing, which is then repeated by a chorus accompanied by trumpets, oboes, violins, and viola. It is interesting that at the conclusion Purcell employed a type of ending that had been experimental in the Cecilian ode Welcome to all the Pleasures, (Z339); the voice parts drop out one by one in ascending order, leading to silence. In this work, however, the voices drop out in descending order, and return for the cadence in the last two bars to emphasize the words "No, no more." This is shown in example 73.

Example 73: Celebrate this Festival (Z321), "No, no more," mm. 834-

834 840

de - part no more, no, no more. no, no more.

de - part no more, no, no more. no, no more.

de - part no more, no, no omre. no, no more.

de - part no more, no, no more, no, no more.

The final birthday ode for Queen Mary, Come ye sons of Art, features a bass solo accompanied by two violins, viola, and basso continuo, "The day that such a blessing gave," in d minor. Strident and declamatory, the voice enters as the fourth voice of a motive introduced in imitation by the strings. The solo is very virtuosic, featuring wide leaps and extended runs of the variety typically written for John Gostling. The declamatory nature of this solo is reinforced by the rhythm of the instrumental parts, which, except for one antiphonal digression at mm. 331 to 339, follow exactly the rhythm of the voice. Particularly effective is the imploring descending octave leap and ascending perfect fifth on the words "Grant Oh grant" of mm. 331-334 shown in example 74.

Example 74: Come ye Sons of Art (Z323), "The day that such a blessing gave," mm. 331-339

331

what it just-ly it just-ly seem'd to crave, Grant, oh grant, grant, oh grant, and let it have, let it, let it

7 6 5 4 4 5 2 2 3

The following chorus is set for SATB and strings. Violin one doubles the soprano line until m. 366, then doubles the alto. The chorus is the same length as the verse, the staggered entries which introduce the voice in the verse now being taken by the instruments.

The soprano solo accompanied by oboe, "Bid the Virtues, bid the Graces," is in the nature of a duet between the two voices, much as the previously discussed ode, Celebrate this Festival, which features the soprano solo, "Tis sacred, bid the trumpet cease," set as a duet with trumpet. This duet, however, is not one in which the voices sing separately, but are integrated beautifully in overlapping imitation. Particularly striking are the suspensions of mm. 378-382 shown in example 75.

Example 75: Celebrate this Festival (Z321), "Bid the Virtues, bid the Graces," mm. 374-382

The musical score for Example 75 consists of three staves. The top staff is for the Hautboy, starting at measure 374. The middle staff is for the Soprano Solo, with lyrics: "Bid the Vir - tues, bid the Gra - ces, bid the Gra - ces To the". The bottom staff is the bass line, featuring a double bar line and a fermata over a whole note chord in measure 378, and another double bar line and fermata over a whole note chord in measure 382. The key signature has one sharp (F#) and the time signature is common time (C).

378

sa cred shrine. re -

382

pair. Round.

The Ode for the Duke of Gloucester's Birthday in 1695, Who can from Joy Refrain?, to verses written by Nahum Tate, was performed on 24 July 1695 to celebrate the sixth birthday of the Duke of Gloucester. It is an extensive work, written for a young boy who had an obsession with things military--probably out of hero-worship for his uncle and god-father, William III. He was, after the death of Queen Mary in 1694, the only Protestant heir to the throne, being the only son of George of Denmark and Princess Anne, younger daughter of

James II.<sup>43</sup> William, Duke of Gloucester, was the only one of Princess Anne's (later Queen Anne) eighteen children to survive infancy. He was afflicted with hydrocephalus and died at the age of eleven.<sup>44</sup> He had difficulty walking unaided and was very frail. The young Duke nevertheless apparently had a private regiment of twenty-two little boys armed with wooden swords who marched in Hyde Park, and had a passion for horses and drums.<sup>45</sup> The celebrations for his birthday were apparently very grand, involving the performance of the ode followed by a ball. All who attended were splendidly dressed for the occasion. Olive Baldwin and Thelma Wilson have noted that the extravagant outlay for new clothes for celebrating birthdays was "notorious." They state:

Lady Wishfort in Congreve's The Way of the World complains of her lover: 'Warrant the Spendthrift Prodigal's in Debt as much as . . . the whole Court upon a Birth Day'.<sup>46</sup>

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<sup>43</sup>Olive Baldwin and Thelma Wilson, "Who can from Joy Refraine? Purcell's Birthday Song for the Duke of Gloucester," The Musical Times, 122 (1981), 596-99.

<sup>44</sup>Ian Spink, ed., "Ode for the Duke of Gloucester's Birthday," The New Purcell Society Edition (London and Sevenoaks: Novello, 1990), p. vi.

<sup>45</sup>Ian Spink, ed., "Ode for the Duke of Gloucester's Birthday," The New Purcell Society Edition (London and Sevenoaks: Novello, 1990), p. vi.

<sup>46</sup>Baldwin and Wilson, "Who can from joy refrain?" pp. 596-597.

The disposition of this piece is as follows:

Figure 16: Who can from Joy Refrain? 1695 (Z342, 1695)

		Key	Metre	Bars
Symphony	A Section	4/4	CM	15
	B Section	6/8	CM	52
"Slow"		4/4	CM	12
A solo	"Who can from joy refrain?"	3/4	CM	68
A3B solo	"Wond'rous day"	4/4	GM	6
A2A3B solo	"Wond'rous day"	4/4	CM	3
A solo	"Who can from joy refrain?"	3/4	CM	7
SSAB Chorus	"Wond'rous day"	4/4	CM	2.5
A3B solo	"For tho' the sun has all"	4/4	CM	35
A2 solo (ground)	"A prince of glorious race"	2/2	cm	45
Ritornello		2/2	cm	41
B solo	"The father's Brave"	3/4	cm	52
S solo (2 oboes)	"The Graces in his mother shine"	4/4	GM	22
A4 solo	"Sound the Trumpet"	4/4	CM	52
Chaconne		3/4	CM	49
SS Verse	"If now he burns"	3/4	CM	24
Instrumental Interlude		3/4	CM	17
SS Verse	"From pole to pole he'll stretch"	3/4	CM	33
Instrumental Interlude		3/4	CM	24
AAB solo/ plus SS	"Then Thames shall be Queen of Tiber"	3/4	CM	36
Instrumental Interlude		3/4	CM	16
SSAB Chorus	"Then Thames shall be Queen of Tiber"	3/4	CM	28

It may be seen from this enumeration that the work is organized into the introductory symphony and three large sections, the beginning of each defined by a solo for alto; there were four solo altos in this piece.<sup>47</sup> There is an extensive amount of instrumental

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<sup>47</sup>The alto soloists were indicated as Alexander Damascene, John Freeman, John Howell and Anthony Robert. The bass was sung by Leonard

music, particularly in the third section, but only two choruses. The instruments included are trumpet,<sup>48</sup> three oboes,<sup>49</sup> bassoon, strings and continuo, but, interestingly, no drums.

The "A" section of the symphony is dotted in the French manner with the instruments (trumpets violins, viola, and continuo) playing homophonically set music, with a bare minimum of contrapuntal activity between voices. The "B" section, however, is highly imitative. It is based on a two bar theme of repeating notes, which emulates the rattling of drums.

Example 76: Who can from Joy Refrain? (Z342), Symphony, mm. 16-20

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Woodson. The sopranos were not indicated. See Ian Spink, ed., "Ode for the Duke of Gloucester's Birthday," vii. Also, as Baldwin and Wilson state, "The four countertenors emerge as two show soloists of very different sorts and two minor soloists." See Baldwin and Wilson "Who can from joy refraine?" 599.

<sup>48</sup>The part was probably played by John Shore, who seems to have been the most famous trumpeter of the time and worked with Purcell on several occasions. See Baldwin and Wilson, "Who can from joy refraine?" 599.

<sup>49</sup>The Chaconne of the third section calls for tenor oboe as well as oboe 1 and oboe 2.

The B section of the symphony has a second thematic component of descending perfect fifths which is also imitated and constitutes a sub-section. The form is "A"(8 bars), "B"(11 bars), "A"(4 bars), "B"(4 bars), "A"(8 bars), and "B"(17 bars). The "Slow" instrumental section in c minor for strings alone that precedes the first verse, is once again homophonic, with several secondary key areas. The general tone is rather sorrowful.

The solo "A prince of glorious race" is a ground bass made up of ascending first inversion triads descending by step--once again much like a decorated chaconne. The ground is altered at m. 30 to an ascending instead of descending figure from C-D-E-F-G with a cadential bar moving to Eb Major, and an additional two ascending bars leading back to c minor, where the ground once again commences in the tonic key.

The opening solo for alto, "Who can from joy refrain," is a virtuosic, meticulously notated solo, of the kind expected in Purcell's writing for alto. The bass solo, "The father's brave," accompanied by two violins and continuo, is not, however, typical of the previous solos for bass. Although it expresses a reasonably wide range (low Bb to D above middle C), it has very few melismas, and expresses much of its melody in triple-time quarter notes. The solo "The

Graces in his mother shine," however, is just the opposite; introduced by two oboes and continuo, the vocal line is extremely detailed and florid.<sup>50</sup> The triple-time section of this solo relies heavily on a dotted note pattern. It is noteworthy that, once again, the soprano solo is set much like the "Gostling-type" of bass solo as a virtuosic recitative in duple metre, followed by a triple time air.

The Alto solo "Sound the trumpet" is accompanied by solo trumpet in an antiphonal relationship where the voice and instrument rarely play at the same time. This does occur as at mm. 41-49 on the word "shaking," shown in Example 77.

The image shows a musical score for Example 77. It consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a trumpet line in bass clef. The vocal line has lyrics "His hands like shak - - - - - ing" written below it. The trumpet line has a complex rhythmic pattern of eighth and sixteenth notes. The score is set in a duple metre, followed by a triple time air.

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<sup>50</sup>Baldwin and Wilson, in "Who can from joy refraine?" p. 599, postulate that Catherine Cibber, sister of John Shore who was a stage singer and had been a pupil of Purcell's, may have sung this soprano solo. They do not, however, provide any evidence.

Example 77: Who can from Joy Refrain? (Z342), "Sound the Trumpet,"  
mm. 45-50

li - lies play. And at ev - 'ry

Henceforth, the antiphonal play becomes closer, joining together for the final six measures. The trumpet initially plays neighbour-note figures and then quickly repeated sixteenth notes once again emulating drums, but becomes more melodic as it joins with the voice. Example 78 shows the continuation and conclusion.

Example 78: Who can from Joy Refrain? "Sound the Trumpet," mm.  
49-52

at ev - 'ry spear.

The ensemble writing in Who can from Joy Refrain? seen in "Wond'rous day"--alto1, alto 3, and bass--features strictly parallel thirds, though melismatically expressed. When the two sopranos join the first three voices, these express the same parallel melismas, while the lower voices support them harmonically. The later soprano duet, "If now he burns," is also written in parallel thirds, this time in what could be called Purcell's very early style, employing simple rhythms of quarter notes and eighth notes. The ritornello that follows for strings is a harmonized elaboration of this simple melody.

The soprano duet "From pole to pole" also begins simply with parallel thirds, breaking into antiphonal play at m. 84. This lengthy antiphonal section helps break up what would otherwise be quite a monotonous air, because of the parallelism which returns at cadence points and at the end of the duet. Measures 78-89 are shown in Example 79.

Example 79: Who can from Joy Refrain? (Z342), "From pole to pole,"  
mm. 78-89

The musical score for Example 79 consists of two systems of staves. The first system is for Soprano 1 Solo and Soprano 2 Solo. The second system is for Soprano 1 Solo and Soprano 2 Solo. The lyrics are: "From pole to pole he'll stretch his fame all, all, and all, all, and all, all the world And all, all, and all, all, and all, all the world".

The verse for two altos and bass, "Then Thames shall be Queen," is set up in much the same way. When the voices sing together they do so syllabically, then break into antiphonal sections. At m. 130 Purcell adds two sopranos in an antiphonal relationship to the lower voices.

The duet for alto three and bass, "For tho's the sun has all," is contrapuntal and antiphonal, fitting the expectation of these later works. Measures 88-93 in Example 80 illustrate these features.

Example 80: Who can from Joy Refrain? (Z342), "For tho's the sun has all," mm. 88-93

all, has all his sum-mer's glo - ries

tho' the sun has all, has all his sum-mer's glo - ries

on, has all, all, all, has all, all, all his sum - mer's glo - ries

on, has all, all, all, has all his sum - mer's glo - ries

There are only two choruses in Who can from Joy refrain?, one in the first thematic complex and one in the last. The first, "Wond'rous day," is accompanied by trumpet, strings, and basso continuo, but it is odd in being designated "Chorus" as this soloistic, parallel statement for two sopranos, alto, and bass lasts only three measures.

Example 81: Who can from Joy Refrain? (Z342), "Wond'rous day,"  
mm. 1-4

Trumpet

Violin I

Violin 2

Viola

CHORUS

SOPRANO 1

Won - - - d'rous day.

SOPRANO 2

Won - - - d'rous day.

ALTO

day. Won - - - d'rous day.

BASS

day. Won - - - d'rous day.

The musical score consists of ten staves. The first four staves are for the instrumental ensemble: Trumpet, Violin I, Violin 2, and Viola. The next four staves are for the vocal chorus: Soprano 1, Soprano 2, Alto, and Bass. The lyrics are: "Won - - - d'rous day." The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, while the vocal parts have a more melodic line with some rests.

The second chorus, SATB, coming at the end of the work, is a continuation of the solo verses on the text "Then Thames shall be Queen of Tiber," accompanied by trumpet, three oboes, and continuo. This chorus is conspicuously uncontrapuntal for a final chorus in Purcell's odes. The voice parts are treated quite plainly in quarter notes and, although there is some splitting of voice parts, they proceed syllabically to the end of the work.

Who can from Joy Refrain? contains a great amount of instrumental music in the form of ritornelli and instrumental interludes, particularly in the final section, which features a chaconne and instrumental sections between each verse. Although labeled a "Chaconne," its bass is not a descending tetrachord but rather a ground bass featuring trumpet, violin and oboe one paired, violin two and oboe two paired, viola and tenor oboe paired, and basso continuo. The ground bass, which is eight measures long, is stated only twice before it turns into a chaconne based on the descending tetrachord from C to G. This tetrachord, however, is only presented twice, whereupon the bass becomes free at m. 25, and then at m. 33 assumes the original pattern of the ground bass.

The instrumental interlude following the verse "from pole to pole he'll stretch" is noteworthy in that it resumes the chaconne bass

at m. 107 for two repetitions, and then continues the original ground bass from the beginning of the section. In the interlude following the verse "And then Thames shall be queen," the basso continuo plays an elaborated figure of continuous eighth-notes, which contains the melodic design of the ground bass. Measures 159 to 165 are shown in Example 82.

Example 82: Who can from Joy Refrain? (Z342), Interlude following  
"From pole to pole he'll stretch," mm.158-167

Violin 1 and Oboe 1 160

Violin 2 and Oboe 2

[Viola and Tenor Oboe]

ran - ges.

ran - ges.

ran - ges. [Bass and Bassoon]

The musical score consists of nine staves. The first three staves are for strings and woodwinds: Violin 1 and Oboe 1, Violin 2 and Oboe 2, and Viola and Tenor Oboe. The next three staves are for vocal parts, with the lyrics "ran - ges." written below them. The final staff is for Bass and Bassoon, featuring a continuous eighth-note pattern. The measure number 160 is indicated at the top right of the first staff.

The image shows a page of musical notation for a piece by Henry Purcell. The page is numbered 249 in the top right corner. The score is written in G major and 3/4 time. It consists of a vocal line at the top, followed by a keyboard part with two staves (treble and bass clef). The keyboard part includes a complex figured bass line in the bass clef. The score is marked with a '1' at the beginning and '165' above the first measure. There are some asterisks and a small 'r' above the first measure of the vocal line.

Although this was one of Purcell's last large works, and contains some innovative features, the composer seems to have relied a great deal on past experience, as there is little in this work that breaks any new ground.

Overall, though, odes for Queen Mary's birthday and for the Duke of Gloucester represent some of Purcell's finest writing. The comparison of these works and those written under Charles II and James II reveals that progress from a young to a mature composer. The features which differentiate these works will be discussed in the final chapter.

CHAPTER FOUR  
THE INFLUENCE OF THE SYMPHONIES ON THE CONTENT OF  
THE COURT ODES FOR THE STUART MONARCHS

The "symphony" is present in all of the odes. In the early welcome songs, it invariably follows the structural plan of two sections, the first of which is primarily chordal and is patterned after the dotted French overture,<sup>1</sup> while the second is imitative and frequently resembles the imitative Italian canzona used in the composer's trio sonatas.<sup>2</sup>

As previously mentioned, it has been held as a common belief that the form of the ode was borrowed from the operatic prologues offered to Louis XIV in France. However, this French genre antedates that of the ode in England.<sup>3</sup> This is not to say that the ode was devoid of French influence, for the newly devised "symphony" anthem which featured the King's band of French-inspired twenty-

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<sup>1</sup>See McGuinness, English Court Odes, p. 93.

<sup>2</sup>The first section is often imitative as well, but it is not as apparent as it is in the "B" section. This will be discussed presently.

<sup>3</sup>According to Peter Holman, French composers never developed a choral and orchestral genre equivalent to the English ode, and Lully only established the practice of glorifying the king in operatic prologues in the 1670s. See Holman, Henry Purcell, p. 144.

four violins accompanying and playing dance-like music between the movements at church probably came directly from France.<sup>4</sup> Given the double reprise form (AABB) followed consistently in Purcell's early symphonies, it is apparent that the composer was using a pre-existing framework, and was likely paying some homage to Lully. Even so, the music makes it apparent that he was not "using a "mold," but was taking great pains to establish unique opening musical material for each ode.<sup>5</sup>

The symphonies to all of the welcome songs are rich in experiment and innovation. These experiments include elaborate counterpoint, unique harmonic and/or melodic gestures, and subtle rhythmic manipulation; in addition, material is introduced which is used later in the work to provide structural coherence. Indeed, the symphonies contain many fascinating harmonic and rhythmic twists, but these do not come about just as local occurrences. The musical evidence in Purcell's odes suggests that the composer thought of the "symphonies" to his Odes as being integrally connected to the work

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<sup>4</sup>I have already stated the comments made in John Evelyn's diary in regard to the contemporary reception to this music. See Chapter 1, note 67.

<sup>5</sup>In the late 1670s and early 1680s, Purcell gave himself the exercise of writing several Fantasias and *In Nomines*, and in 1683, published a collection of twelve trio sonatas. His facility for writing instrumental music was therefore quite developed by the time of in the early odes.

that followed. In many of these works, the motivic material presented in the symphony exerts an influence on the following movements, sometimes in an obvious manner, sometimes in a more subliminal fashion.<sup>6</sup>

The symphony to Purcell's first welcome song, Welcome Vicegerent of the Mighty King (1680), is that in which the "B" section is repeated verbatim as a counterpoint to the opening chorus, shown in example 5. The "A" section sets up some of this material and although it employs the expected dotted rhythm, contains a great deal of counterpoint which foreshadows things to come. An example may be seen in the opening bars where the two violins are initially paired with an ascending motive which is treated sequentially for three measures. This initial motive is imitated by the viola halfway through the bar, and in the second violin at the beginning of the second bar. There are four statements of the motive in the first violin, and also four in the second, which overlaps at the space of one (whole note) beat in measure two. The viola has only one entry, and the bass, functioning harmonically as opposed to motivically, could be said to present the motivic material in

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<sup>6</sup>This connection has been remarked upon, but not pursued, by Martin Adams in his book Henry Purcell the Origin and Development of his Musical Style. See p. 118.

inversion, but this is not made apparent. A fascinating feature of these three bars is that there is rhythmic antipathy among the parts.<sup>7</sup> The material of the duple section is based on the antiphonal interplay of the new dotted motive between the two upper string parts. The basso continuo and viola introduce a different figure at the end of measure 4 which is treated antiphonally between them and features a quarter rest followed by a quarter note and a half note in descending thirds. This gesture prefigures one of the important musical gestures of the B section, which then becomes important to the opening chorus. At m. 6, the viola engages with the upper string parts in motivic play on the dotted figure. The last three measures of the A section return to imitation on the sequential figure of the opening three bars, and m. 7 and part of m. 8 can once again be heard in triple meter, but with the cadence reverting to duple.<sup>8</sup> In itself, the "A" section of the symphony has an ABA form. This section is shown in example 83.

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<sup>7</sup>The tenor verse with the echo chorus "Your Influuous approach" also features this metrical ambiguity where the effect is that of 3/2 time, in spite of the notated meter.

<sup>8</sup>Martin Adams has also commented on the metrical ambiguity of this overture, pointing out particularly that the viola and bass are metrically clear, while the upper strings are irregular. He interprets this irregularity somewhat differently, stating: "Within a four-beat bar, violin I begins with a three-beat unit (a), which is repeated (b) and then shortened to two beats (c);

Example 83: Welcome, Vicegerent of the Mighty King (Z340),  
Symphony, A section, mm. 1-9

1 SYMPHONY.

1st Violin.

2nd Violin.

Viola.

Bassi.

4

7

this shortened unit is in turn repeated and extended to four beats (d) by the addition of a new figure [(e)]. See Adams, Origins, p. 120.

In the "B" section of the symphony, drawn from the dotted motive of mm. 4-6 of the A section, Purcell presents violin 1, viola, violin 2, and continuo in imitation at the space of one bar. After this initial presentation, the motivic work continues to be based on the dotted figure, and verbatim statements of the opening figure are quite pervasive, though not continuously overlapping. At m. 24, a different figure is introduced--that first heard in the interplay between viola and bass in mm. 4 and 5 of the "A" section. Now the descending thirds are answered by ascending fourths in block chords, the first beat of the bar being conspicuously silent. This motive is drawn out in diminution in counterpoint to the primary dotted motive, before joining it as an integrated statement.<sup>9</sup>

Purcell's intention to unify this work using material from the symphony is made apparent in several ways, the most obvious of which is his choice of accompanying the opening chorus with the entire "B" section of the symphony, as previously discussed. Other relationships are evident throughout the work at the motivic and gestural levels, where material, particularly from the "A" section, is used as the basis for further unity. In particular, the ascent of the

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<sup>9</sup>The "B" section of the symphony and its counterpoint with the opening chorus are shown in examples 5a and 5b.

first three bars in the upper string parts, and the descent of the bass in contrary motion to it, the melodic descent of measures 4-6, and the rhythmic motives foreshadow musical events throughout the work.

For example, the initial octave leap and the ensuing descent of the bass in the "A" section of the overture at mm. 1-2, also form the basis for the opening measures of the affective verse "Ah! Mighty Sir." In the overture, the leap and descent is the C tonic and descending C major scale, adjusted in m. 2 for a brief establishment of d minor, using C#. In "Ah!, Mighty Sir," the same gesture is used, with exactly the same C octave leap and descent, but now in the tonic minor, and making a tonal adjustment to reinforce the tonic. These two lines are shown in example 84.

Example 84a: Welcome, Vicegerent of the Mighty King (Z340),  
Symphony, A Section bass, mm. 1-3

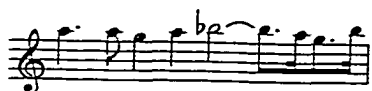


Example 84b: Welcome, Vicegerent of the Mighty King (Z340),  
"Ah! Mighty Sir," bass, mm.1-5



A much more subtle relationship may be seen in the neighboring gesture A - B $\flat$  at the end of the initial ascent of the symphony (m. 3). This same gesture, used in the same register, is present as the basis for the words "follow" at mm. 111-112, and mm. 115-116 of "Ah! Mighty Sir," and the opening measures (mm. 118-119) of the following ritornello.

Example 85a: Welcome Vicegerent of the Mighty King (Z340),  
Symphony, m. 3.



Example 85b: Welcome Vicegerent of the Mighty King (Z340),  
"Ah! Mighty Sir," setting of the word "follow," mm. 111-112



Example 85c: Welcome Vicegerent of the Mighty King (Z340),  
"Ah! Mighty Sir," setting of the word "follow" at mm.  
115-116



Example 85d: Welcome Vicegerent of the Mighty King (Z340),  
Ritornello, , mm. 118-122.



The affective gesture of this G-Ab relationship is present in "Ah! Mighty Sir" as well in the intensification of the opening lines, at mm. 95-97. Here, the alto sings the Ab, which descends to the G at m. 97. See Example 86.

Example 86: Welcome Vicegerent of the Mighty King (Z340),  
"Ah, Mighty Sir," mm. 95-99.

The tenor solo with echo chorus, "Your influous approach" features the same interval albeit in a different register, on the word "pensive."

The upper string parts of measures 4-6 of the symphony also relate to the above examples, featuring an obvious and regular linear descent from A to D. The relationship is conspicuous in measures 111-118 of "Ah! Mighty Sir," and the following ritornello, (beginning at m. 118) which is entirely patterned on this gesture. The octave leap and ensuing descent in the bass, this time moving to the dominant, is familiar from the beginning of the symphony as well as

that of "Ah! Mighty Sir."<sup>10</sup> This may be seen in the above excerpt in example 85d) from the ritornello.

The first ritornello following the chorus "But your blest presence now" is also based on the descent of a perfect fifth now in the tonic, C Major, and the descent from A to D is integral to the tenor solo "Music the food of love," transposed to G major. Note, as well, the close correspondence of the setting of the words "Please, please with a cheerful air" (mm. 303-306) with the overture, m. 7. (See Example 83).

Example 87: Welcome Vicegerent of the Mighty King (Z340),  
"Music the food of love," mm. 302-307



The relationship between the "B" section of the symphony and the lengthy ritornello beginning in m. 149 is not immediately apparent aside from the shared triple time movement in eighth notes. A closer relationship may be seen in the neighboring gestures of the eighth notes of the symphony with those of the ritornello. However, there is an even stronger and more pervasive link in the intervallic succession of mm. 22-29. The same melodic gesture, this

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<sup>10</sup>It must be noted that mm. 7-9 of the symphony feature a bass line descent to the dominant in the same register.

time presented in quarter notes, occurs at mm. 183-189. This relationship is shown in example 88.

Example 88a: Welcome Vicegerent of the Mighty King (Z340),  
Symphony, B section, mm. 22-28

A musical score for Example 88a, consisting of four staves. The notation is dense, featuring many quarter notes and some eighth notes, with some notes beamed together. The staves are arranged vertically, and the music appears to be in a single system.

Example 88b: Welcome Vicegerent of the Mighty King (Z340),  
Ritornello, mm. 183-189.

RITORNELLO.

149 1st Violin.

2nd Violin.

Viola.

Bassi.

158

A musical score for Example 88b, titled "RITORNELLO." It consists of two systems of four staves each. The first system is labeled "149" and the second system is labeled "158". The staves are labeled "1st Violin.", "2nd Violin.", "Viola.", and "Bassi." The notation includes various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The score is presented in a standard musical notation format.

The soprano duet "When the summer in his glory" contains allusions to both the "A" and "B" sections of the symphony. The primary descending sequence of minor thirds set to the above words at mm. 248 has a correspondence with the descent of the overture at mm. 5-8.

Example 89a: Welcome Vicegerent of the Mighty King (Z340),  
"When the summer in his glory," mm. 248-249



Example 89b: Welcome Vicegerent of the Mighty King (Z340),  
Symphony, mm. 5-8

A multi-staff musical score for the beginning of the symphony, measures 5-8. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a descending sequence of notes in the bass line.

The setting of "now decrepit winter's coming" shows a motivic link with the opening of the "B" section (Example 90).

Example 90a: Welcome Vicegerent of the Mighty King (Z340),  
Symphony, B section, mm. 3-5



Example 90b: Welcome Vicegerent of the Mighty King (Z340),  
"now decrepit winter's coming," mm. 255-256

Example 90b shows a vocal line with lyrics and a piano accompaniment. The lyrics are: "Now de-crep - it Win - ter's com - ing." The music is in 4/4 time. The vocal line consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

In the chorus "'All loyalty and honour be," the words "this our mortal deity" are set to a descending minor triad. This is similar to the sequential treatment of mm. 31-35 (Example 91).

Example 91: Welcome Vicegerent of the Mighty King, (Z340), "All loyalty and honour be," mm. 31-35

Example 91 shows a piano accompaniment with multiple staves. The music is in 4/4 time. The piano accompaniment consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

These motivic, gestural connection may seem remote when compared to the overtures of Gluck or Mozart, but Purcell, in striving for unity in these lengthy works, was drawing on the experience of the seventeenth century, and particularly with his own forays into the Italian manner in the trio sonatas which he published as the Sonnatas in Three Parts in 1683. It is in these works that Purcell related the movements by incipit, following the practice of Italian models in the works of Vitali, Cazzati, Lonati, and Colista, to name just a few.<sup>11</sup> This was an important method of unifying a multi-movement work, and the embedding of motivic material from the symphony in subtle ways during the course of the work is almost to be expected particularly at this early date, when Purcell would also have been working on or at least projecting the Sonatas of Three Parts.

The connections in Swifter Isis, Swifter Flow (Z336, 1681) are quite obvious at the outset. The symphony, with its typical “A” and “B” sections, is of the utmost importance to the work. The fantasia-like “A” section, based on dotted figures, features a descending

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<sup>11</sup>For an in-depth discussion of this practice, see Peter Allsop, The Italian "Trio" Sonata from its Origins Until Corelli (Oxford: Clarendon Press, 1992). For an examination of Purcell's use of the technique, see Wendy Grant, "Continuity and Contrast: A Study of English and Italian Influences in the Trio

chromatic figure treated canonically in all parts--two in dotted notes, and two in quarter notes. The texture, using the dotted note formula, is highly contrapuntal rather than homophonic. The section is fantasia-like in that it lacks a sense of rest and continues seamlessly; the expected harmonic movement is circumvented. This movement is rich in secondary dominants and spends little time in any given key center. It is interesting that at times when the melody appears to move toward a cadence, Purcell undermines the cadence by making the bass unstable, for example in m. 5 where the melody, suggesting a sense of rest, is accompanied by V of bvii. Indeed, there is not a single cadence in the A section until the end, in the minor dominant, d minor. This section is shown in example 92.

Example 92: Swifter Isis, Swifter Flow, (Z336), Symphony, A  
Section, mm. 1-12

1  
SYMPHONY.

1st Violin.

2nd Violin.

Viola.

Bassi.

5

9

The “B” section of the symphony (mm.1-7) is very significant as a source of material for the vocal sections to follow, and features a descending motive traditionally associated with the ringing of bells, which is presented imitatively in all four parts at the space of two bars (see Example 93).

Example 93: *Swifter Isis, Swifter Flow* (Z336), Symphony, B section, mm. 13-19

The musical score for Example 93 consists of four staves, likely representing vocal parts (Soprano, Alto, Tenor, Bass). The music is in 3/4 time and the key of D major (one sharp). The score shows a descending melodic motive in all four parts, imitatively presented at the space of two bars. The first staff (Soprano) begins with a descending eighth-note pattern: G4, F4, E4, D4. The other parts enter two bars later, following the same pattern. The score spans 13 measures, with the final measure showing a continuation of the descending line.

This section is diatonic and more clearly tonal than the archaic-sounding “A” section. It does incorporate some of the former section's slippery avoidance of cadences, for example at mm. 52-53 where a d natural is found in place of the expected E in the soprano voice, shown in example 94.

Example 94: Swifter Isis, Swifter Flow, (Z336), Symphony, B  
 section, mm. 52-53

The musical score consists of four staves. The top two staves are for the right hand (treble clef), and the bottom two are for the left hand (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The melody in the right hand is a descending eighth-note pattern. The left hand provides a bass line with specific fingering: 2, 6, 4, 6, 7, 6, 7, 6, 7.

The opening verse for alto solo begins with the descending "bell" figure from the material of the "B" section, introducing the scenario that "Isis" is bringing the King back to London on the Royal barge. When joined by the strings at m. 90 and then the chorus at m. 92, the material of the "B" section is recapitulated in imitation reminiscent of the lapping of waves, with the chorus repeating and elaborating upon the opening tenor verse. The text and rhythm are repeated here, but the harmony is much more adventurous than at the outset (see Example 95).

Example 95: Swifter Isis, Swifter Flow (Z336), "Swifter Isis,  
Swifter Flow," mm. 90-96.

The musical score consists of two systems. The first system shows the piano accompaniment with a treble and bass clef. The second system shows the vocal parts: Soprano, Alto, Tenor, Bass, and Bassi. The lyrics are: "Swift - er I - sis, swift - er flow, swift - er". The vocal parts feature melodic lines with lyrics underneath. The piano accompaniment includes a prominent eighth-note pattern in the right hand and a more active bass line.

The dotted material used on the word "Guard" (mm. 111-112, 119-120) is clearly drawn from the "A" section of the symphony, as is that of the brief ritornello following (mm. 127-133).

Example 96: Swifter Isis, Swifter Flow, (Z336), Ritornello, mm.  
127- 133

The setting of "Great lord of the exhaustless main" (mm. 135-139) comes directly from the "A" section of the symphony where it is treated contrapuntally in mm. 5-7 (see example 97).

Example 97: Swifter Isis, Swifter Flow, (Z336), "Great Lord of the exhaustless main," mm. 135-139

Charles, the migh-ty sov-reign, Great lord of the ex - haust - less main, From whose foun - tain

Charles, the migh-ty sov-reign, Great lord of the ex - haust - less main, From whose

Charles, the migh-ty sov-reign, Great lord of the ex - haust - less main,

Charles, the migh-ty sov-reign, Great lord of the ex - haust - less main,

The "A" section of the symphony features a descent from supertonic to the dominant (mm. 1-6) and then touching upon that dominant with an added C# in the soprano at m. 7. It is most interesting that the notes of this descent occur at the same metric position in every bar, except for the cadence which as expected, is placed on the strong beat. The chorus featuring the affective setting of the words "Your dead low waters are supplied" is partially based on this same descent (mm. 144-162). It is in the ritornello that follows that the relationship becomes evident, as exactly the same gesture as that of the symphony is played by the strings, descending down to and briefly tonicizing the dominant. The relationship may be seen in example 98.

Example 98a: *Swifter Isis, Swifter Flow*, (Z336), Symphony, A section, mm. 1-7

The musical score for Example 98a consists of two systems of staves. The first system includes staves for 1st Violin, 2nd Violin, and Bassi. The second system includes staves for the Piano (Grand Staff) and Bass. The music is in G major and 3/4 time, featuring a descending melodic line in the strings.

Example 98b: Swifter Isis, Swifter Flow, (Z336), Chorus: "Your  
dead low waters are supplied," mm. 144-148

144

dead low, dead low wat - ers are sup - plied

dead low, dead low wat - ers are sup - plied

dead low, dead low wat - ers are sup - plied

dead low, dead low wat - ers are sup - plied

dead low, dead low wat - ers are sup - plied

Example 98c: Swifter Isis, Swifter Flow, (Z336), Ritornello, mm.  
162-172

RITORNELLO.  
1st Violin.

162

2nd Violin

Viola

- plied,

- plied,

- plied,

- plied,

- plied,  
Bassi.

The ground "Hark hark! Just now my list'ning ears" is a unique, martial-sounding ground bass,<sup>12</sup> perhaps emulating the sound of the rowing of the barge coming down the river. The movement consists of seventeen repetitions of the bass pattern, each repetition being four bars long. The vocal part begins after an instrumental introduction of twenty measures on the sixth repetition. The ground is written in the form of a through-composed narrative statement and as such does not fall easily into phrases which coincide with cadences.

The connection to the "B" section of the symphony is once more made apparent by the reappearance of the descending bell motive at mm. 261-263 seen in example 99a.

Example 99a: *Swifter Isis, Swifter Flow*, (Z336), "Hark, hark! Just now my list'ning ears," mm. 261-263




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<sup>12</sup>It is the only ground bass in the early welcome songs that is not a descending tetrachord or continuously running eighth notes in compound melody.

The ensuing instrumental postlude, scored for three violins, viola and oboe transposes the ground to the 'soprano while the other parts continue with the bell motive. After one statement of the ground in the soprano, the oboe and third violin then continue with six measures drawn from the melodic content of the "repeated sound of lab'ring oars" (example 99).

Example 99b: *Swifter Isis, Swifter Flow*, (Z336), "Hark, hark!  
Just now my list'ning ears," mm. 239-242

It is interesting that the viola line of mm. 275-276 of the example is also the melody that is set to the "repeated sound of lab'ring oars" in mm. 239-241 (see example 99). The instrumental postlude is shown in Example 100.

Example 100: Swifter Isis, Swifter Flow, (Z336), postlude, mm.  
271-282

The musical score consists of five systems of staves. The first system includes staves for Oboe and 3rd Violin, 1st Violin, 2nd Violin, Viola, and Bassi. The Bassi part has the lyrics "m'rous bon-fires ban-ish night." written below it. The second system continues the musical notation for the same instruments.

The ATB verse "Welcome, dread Sir, to town" has the same initial melodic contour as the "B" section of the symphony, seen in Examples 101a and 101b.

Example 101a: Swifter Isis, Swifter Flow, (Z336), "Welcome, dread Sir, to town," mm. 283-290

283 Alto.

Wel-come, dread Sir, to town, Thrice wel-come to this your chief seat, Pen - sive at your re

Example 101b: Swifter Isis, Swifter Flow, (Z336), Symphony, B section, mm. 13-15

13

A connection with the "A" section of the overture occurs near the end of the work, with the chorus "May no harsher sounds e'er invade your blest ears" at mm. 455-456. The chromatic descent of the bass corresponds to that in mm. 8-12. It is significant that the descent occurs on exactly the same pitches, in the same register, seen in examples 102a and 102b.

Example 102a: Swifter Isis, Swifter Flow, (Z336), chromatic descent from the chorus "May no harsher sounds," mm. 455-456

The musical score for Example 102a consists of four staves. The top staff is a vocal line with lyrics: "may no harsh - er sounds e'er in - vade your blest ears, To dis". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: "may no harsh - er sounds e'er in - vade your blest ears, To dis". The bottom staff is a piano accompaniment with lyrics: "dis - may no harsh - er sounds e'er in - vade your blest ears, to". The music features a chromatic descent in the vocal lines, moving from a higher note to a lower note in a stepwise fashion.

Example 102b: Swifter Isis, Swifter Flow, (Z336), Symphony, A section, mm. 10-12

The musical score for Example 102b consists of four staves. The top staff is a piano accompaniment. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The bottom staff is a piano accompaniment. The music features a chromatic descent in the piano accompaniment, moving from a higher note to a lower note in a stepwise fashion.

The symphony of the welcome song What what shall be done in behalf of the man? (Z341), dedicated to James, Duke of York in 1682, is made up of the usual two sections, this time with the lengthier "B" section not being repeated. The "A" section uses the traditional

dotted rhythms, dividing rather ambiguously into three phrases of twelve, eight, and five bars, respectively. The sections are ambiguous because the underlying harmonies and cadence points are rather indistinct and the establishment of clear tonality is frequently subverted, or the establishment of a clear tonality contradicts the melody at key structural places. For example, the semi-cadence at mm. 4-5 is immediately negated by the move to E natural in the soprano which sets up a rather odd establishment of the major supertonic (C Major) before passing through g minor and then returning to the tonic of the work, Bb Major. Part of this shifting results from the canon occurring between the outer parts in mm. 1-8 and mm. 13-19 (see Example 103).

Example 103a: What what shall be done in behalf of the man?  
(Z341), Symphony, A section, mm. 1-8

The musical score for Example 103a consists of two systems of four staves each. The top system includes staves for 1st Violin, 2nd Violin, Viola, and Bassi. The bottom system includes staves for the piano (treble and bass clefs) and the Bassi. The music is in 2/2 time and B-flat major. It features dotted rhythms and a canon between the outer parts. A measure number '5' is marked at the beginning of the second system.

Example 103b: What what shall be done in behalf of the man?  
(Z341), Symphony, A section, mm. 13-19

At the final cadence of the “A” section, Purcell, after clearly remaining in the tonic key for many bars, at the last moment briefly establishes the dominant as a temporary tonic by leaping down a major sixth (Bb-D) and placing the raised leading tone E natural in the bass to lead to the dominant. The “B” section then begins in the tonic, Bb major, its dominant "introduction" creating a powerful sense of arrival.

The “B” section is extremely Italianate and closely resembles the format of Purcell's interpretation of the Italian canzona, based on the possible combinations of subject and countersubject and their various contrapuntal permutations. Set in compound triple time, it is highly imitative and often canonic between the outer voices. The rhythmic permutations of this "canzona" are fascinating, with the

manipulation of the repeated note figure of the subject being presented at different metric positions in counterpoint to itself like that at mm.33-36<sup>13</sup> and reorganized into truncated patterns and shifting groups of accents at mm. 44-47 (example 104).

Example 104a: What what shall be done in behalf of the man?  
(Z341), Symphony, B section, mm. 33-36

Example 104b: What what shall be done in behalf of the man?  
(Z341), Symphony, B section, mm. 44-47.

Both the "A" and "B" sections of this symphony are based on a descent, with the countersubject of the "B" section featuring a rising,

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<sup>13</sup>A technique which, of course, would come to be known as "stretto."

sequential motive (Example 105a). It is interesting that this motive strongly resembles that used at the end of the “A” section (mm. 19-24) (Example 105b).<sup>14</sup> It may be said, as well, that the descent of the B section of the symphony is a metrical reshaping of that of the A section.

Example 105a: What what shall be done in behalf of the man?  
(Z341), “Symphony,” B section, sequential motive, mm. 1- 6

Example 105b: What what shall be done in behalf of the man?  
(Z341), Symphony, A section, mm. 1-5

<sup>14</sup>Martin Adams comments at length on this symphony. See Adams, Origins, pp. 121-125.

The opening verse set for solo bass, "What, what shall be done" has a very conspicuous opening, featuring a descending jump of a minor sixth. This contour of Bb-D-E-F-[Bb] comes directly from the close of the bass line of the "A" section of the symphony, mm. 23-25. This is shown in Examples 106a and 106b.

Example 106a: What what shall be done in behalf of the man?  
(Z341), "What what shall be done in behalf of the man?"  
mm. 23-25

Example 106b: What what shall be done in behalf of the man?  
(Z341), "What what shall be done in behalf of the man,"  
mm. 78-80

In the alto/tenor duet "His foes shall all tremble before him", there is an allusion to the "B" section of the overture in the affective introduction of Db into the melody on the word "dream" at measure 124 and again at m. 127. In the "B" section of the symphony, one finds the same gesture of a stepwise descent through a Major 3rd countered by an ascending semitone in the second entrance of the subject at m. 30. This is shown in Examples 107a and 107b.

Example 107a: What what shall be done in behalf of the man?  
(Z341), Symphony, B section, mm. 29-30.

Example 107b: What what shall be done in behalf of the man?  
(Z341), "His foes all tremble before him," mm. 123-128

The 1684 ode From those Serene and Rapturous Joys also contains motivic connections to the opening symphony. The similarity of the melodic contour of the “A” and “B” sections is quite obvious; in both sections, a falling fifth (A-D) is embellished by the upper neighbor Bb (see Examples 108a and 108b).

Example 108a: From those Serene and Rapturous joys (Z326),  
Symphony, A section mm. 1-4

Musical score for Example 108a, showing the first four measures of the A section of the Symphony. The score is for four staves: 1st Violin, 2nd Violin, Viola, and Bass. The key signature has one flat (Bb) and the time signature is common time (C). The 1st Violin part features a melodic line with a falling fifth (A-D) embellished by an upper neighbor Bb. The other instruments provide harmonic support.

Example 108b: From those Serene and Rapturous Joys (Z326),  
Symphony, B section, mm. 1-5

Musical score for Example 108b, showing the first five measures of the B section of the Symphony. The score is for four staves: 1st Violin, 2nd Violin, Viola, and Bass. The key signature has one flat (Bb) and the time signature is 3/2. The 1st Violin part features a melodic line with a falling fifth (A-D) embellished by an upper neighbor Bb. The other instruments provide harmonic support.

The "A" section is quite uniform in presenting one idea in counterpoint, with alterations. The "B" section, however, presents a great variety of ideas. After presenting the initial material, Purcell engages in a sequential series of "weeping" slurs, reminiscent of those heard in measures 10 and 11 of the "A" section. After the presentation of the initial motive, a series of eighth notes appears. After many altered statements of the subject, a series of descending quarter notes is presented, blending, as at mm. 58-59, with the original material. Very conspicuous is the long descent from D to the D two octaves below at mm. 53-55, which is then repeated at mm. 57-59.

Example 109: From those Serene and Rapturous Joys (Z326),  
Symphony, mm. 53-55

The image shows a musical score for measures 53-55 of the piece "From those Serene and Rapturous Joys" (Z326) from Purcell's Symphony. The score is written for four staves: two treble clefs (likely for violin and flute) and two bass clefs (likely for cello and double bass). The music is in a minor key and 3/4 time. The first staff (top) features a melodic line with a series of eighth notes. The second staff (second from top) features a descending line of quarter notes, which is the primary focus of the example. The third and fourth staves provide harmonic support with various rhythmic patterns and rests.

The opening verse for alto "From those serene and rapturous joys" is very relaxed and pastoral after the almost frenetic counterpoint of the "B" section of the overture. Particularly striking is the setting of the word "rapturous" in m. 63, which is then repeated in m. 66 at a different metric position.

Example 110: From those Serene and Rapturous Joys (Z326),  
 "From those serene and rapturous joys," mm. 62-67

62 VERSE.  
 Alto.  
 From those se-rene and rap - tur - ous joys A coun - try life a - lone can  
 Bass.

65  
 give, From those se - rene and rap - tur - ous joys A coun - try life a

#6 3

Apart from the beauty of the melody, however, one can note a descent from D to d in the bass, reminiscent of the same scale at the end of the symphony. It is also used in the bass at mm. 128-30 and mm. 134-135.

The material of mm. 40-42 in the B section of the symphony provides motivic material for the instrumental string accompaniment to the chorus "Welcome home," where it is used sequentially and antiphonally with the voice parts. In this context,

it almost seems that this motive is associated with joy at the king's return. As well, this same material is closely related to the setting of the word "rapturous" in the first verse (see example 110). This entire work seems connected, as both the themes from its "A" and "B" sections are triadic in nature, or based on ascending or descending fifths, as are most of the verse and choruses.

Example 111: From those Serene and Rapturous Joys (Z326),  
Symphony, B section, mm. 40-42



Why, why are all the Muses Mute? from 1685, the first ode dedicated to James II as king, seems more defiant in its triumph than glorious, with an intensely political text which discusses the rebellion of Monmouth and its resolution. As previously stated, the symphony here is presented after the first verse and chorus and follows the typical pattern of a dotted "A" section in duple time, and a canzona-like "B" section in triple time. The "A" section is highly imitative

with constantly overlapping statements of the subject, but its counterpoint is less dense than that of the previous works, more closely resembling the imitation of a canzona than of a fantasia. Its greatest similarity to the “A” sections of previous works is its dotted rhythm. There are very few places where the subject is not engaged in at least one voice, with the counterpoint embedded in the texture.

A relationship may be seen between the melodic material of the two sections. The “A” section of the symphony descends, in dotted rhythms and ornamental neighboring motion from A to D with the key notes placed on the second beat (with the exception of the A which is prominent throughout the first two measures). It is here that the opening measure of the “B” section can be found.

Example 112a: Why, why are all the Muses Mute? (Z343),  
Symphony, A section, mm. 37-41

The musical score for Example 112a is presented in two systems. The first system contains measures 37 through 40, and the second system contains measure 41. The music is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and is in G major, 3/4 time. The key signature has one sharp (F#), and the time signature is 3/4. The score shows a complex texture with overlapping statements of the subject and counterpoint. The dotted rhythm and ornamental neighboring motion are clearly visible in the upper voices, particularly in the first two measures of the first system.

Example 112b: Why, why are all the Muses Mute? (Z343),  
Symphony, B section, mm. 56-59

It may be seen in the opening alto verse, "Why, Why are all the Muses mute?" that the melodic contour is similar in melodic content (See Example 110).

Example 113: Why, why are all the Muses Mute? (Z343), alto  
verse, "Why, why are all the muses mute?" mm. 1-2

The opening of the tenor verse "When should each soul exalted be" is also based on a similar melodic gesture, (Example 114).



The alto/bass duet "Caesar for milder virtues honour'd more" is related to the "A" section of the symphony, shown by the very close melodic contour in each section (Example 116).

Example 116a: Why, why are all the Muses Mute? (Z343),  
"Caesar for milder virtues honour'd more," mm. 366-370

Musical score for Example 116a, showing vocal parts and strings. The score is in G major and 3/4 time. It begins at measure 366. The vocal parts are Alto and Bass, and the string parts are Violins and Bass. The lyrics are: "Cæ - sar, for mild - er vir - tues hon - our'd more,". The tempo marking is *soft*.

Example 116b: Why, why are all the Muses Mute? (Z343),  
Symphony, A section, mm. 37-40

Musical score for Example 116b, showing the A section of the Symphony. The score is in G major and 3/4 time. It begins at measure 37. The string parts are 1st Violin, 2nd Violin, and Viola. The tempo marking is *soft*.

The symphony of Ye Tuneful Muses (1686) also shows connections between movements. The "A" section is once more in a quasi-imitative, French style with dotted rhythms featuring

dissonant ascending sequences. The first cadence in all voices does not occur until m. 12,<sup>15</sup> following Purcell's frequent practice of avoiding cadences in the "A" section. The dotted rhythmic motive and melodic sequences appear to be more important than the overall melodic curve (see Example 117).

Example 117: *Ye Tuneful Muses, Raise your Heads* (Z344),  
Symphony, A section, mm. 1-12

The musical score for Example 117 is presented in four systems. The first system contains the staves for Viola, 1st Violin, 2nd Violin, and Bass. The second system shows a continuation of the string parts. The third system shows the piano accompaniment. The fourth system shows the piano accompaniment continuing. The music is in 2/2 time and features a dotted rhythmic motive and melodic sequences.

<sup>15</sup>Considering the degree to which Purcell avoids cadences in the earlier works, a cadence occurring at m. 12 might appear to be quite early.

The “B” section of the symphony is once again an imitative canzona in triple time, based on a running eighth-note figure and a wide-interval sequential jumping motive. The sequences in the A section continue to move higher, but here, the initial jump of the motive is countered by another jump downward, sometimes by as much as an octave.

Example 118a: Ye Tuneful Muses, Raise your Heads (Z344),  
Symphony, B section, mm. 1-3

The musical score for Example 118a consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The first measure shows a treble clef with a G4 quarter note, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The bass clef has a G2 quarter note, followed by eighth notes F#2, E2, D2, C2, B1, A1, G1. The second and third measures continue this pattern with various interval jumps.

This same contour is present at m. 112 (second bass), again at m. 114 (first bass), and also occurs in the ritornello at m. 116 in the first violin part. This is shown in Examples 53, 54, and 55.

Example 118b: Ye Tuneful Muses, Raise your Heads (Z344),  
Symphony, B section, m.12 (second bass)

The musical score for Example 118b shows three staves. The top staff is the first bass part, the middle is the second bass part, and the bottom is the first tenor part. The key signature has one sharp (F#) and the time signature is 3/4. The first bass part has a G2 quarter note, followed by eighth notes F#2, E2, D2, C2, B1, A1, G1. The second bass part has a G2 quarter note, followed by eighth notes F#2, E2, D2, C2, B1, A1, G1. The first tenor part has a G3 quarter note, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2. The lyrics "fright And blest you with his joy - ful" are written below the staves.

Example 118c: Ye Tuneful Muses, Raise your Heads (Z344),  
Symphony, B section, m. 114 (first bass)

114

ray, and blest you with his joy - ful,

blest you with his joy - ful, joy - ful,

Example 118d: Ye Tuneful Muses, Raise your Heads, (Z344),  
Ritornello, m. 116-117, first violin

116 1st Violin.

2nd Violin.

Viola.

As previously mentioned, Purcell incorporated the popular song "Hey boys, up go we" as the ground bass to the song "Be lively then and gay." This bass is presented in Example 119.<sup>16</sup>

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<sup>16</sup>It should be noted that the opening notes of the song, G,B,E,C are the inversion of the opening of the symphony. The symphony was perhaps generated by this song by inversion.

Example 119: Ye Tuneful Muses, Raise your Heads (Z344), "Be lively, then, and gay," from the bass line "Hey Boys, up go we"

135

142

149

In the ritornello that follows, the line is given to the first violin, and bears a great similarity to the jumping sequences of the opening measures of the symphony shown in example 120.

Example 120: Ye Tuneful Muses, Raise your Heads (Z344),  
Symphony, A Section, mm. 3-6

3

The first of the birthday odes for Queen Mary (r. 1689-1694)  
Now does the Glorious Day Appear Z332, breaks with the tradition of

the opening symphony. In this work, the "A" section is no longer indebted to the dotted rhythms of the French style, but is instead systematically fugal with regular entries of thematic material on alternating tonic and dominants, and then, in turn, on descending dominants and tonics beginning at m. 6. The opening theme (A) is reminiscent of a trumpet fanfare scored now for five parts--two violins, two violas, bass, and basso continuo--instead of the usual four parts of the earlier odes.<sup>17</sup> The fanfare theme features a repeated note figure in sixteenth notes, followed by an eighth note figure which drops a perfect fourth, seen in Example 121.

Example 121: Now does the Glorious Day Appear, (Z332),  
Symphony, A section, mm. 1-3

The musical score for Example 121 consists of five staves. The top staff is Violin 1, followed by Violin 2, Viola 1, Viola 2, and Instrumental Bass. The key signature is one sharp (F#) and the time signature is 4/4. The title "SYMPHONY" is written above the first staff. The score shows the first three measures of the A section. In measure 1, Violin 1 plays a sixteenth-note figure (D4-E4-F#4-G4) followed by an eighth-note figure (A4) that drops a perfect fourth to D4. The other parts have rests or simple accompaniment.

<sup>17</sup>Bruce Wood considers that this scoring may have been influenced by G.B. Draghi's setting of "From Harmony," composed for St. Cecilia's Day in 1687, with a text by John Dryden. See Bruce Wood, ed, Henry Purcell Birthday Odes for Queen Mary Part 1, Purcell Society Edition, Vol. 11 (London: Novello, 1993), ix.

Example 122 shows how at m. 11, a new idea (B) is introduced consisting of descending sequential thirds which would seem to be episodic in nature, were it not imitated as well in all parts.

Example 123: Now does the Glorious Day Appear, (Z332),  
Symphony, A section, mm. 11-19

The image displays a musical score for Example 123, covering measures 11 through 19. The score is written for a piano and consists of five staves: two for the right hand (treble and alto clefs) and three for the left hand (alto, bass, and tenor clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music begins at measure 11, marked with a '11' above the first staff. The right hand features a prominent melodic line with descending sequential thirds, while the left hand provides harmonic support with various rhythmic patterns. The score concludes at measure 19, marked with a '19' above the first staff and a first ending bracket. The notation includes various note values, rests, and dynamic markings.

The opening theme then returns and is imitated once again, including a statement in augmentation in the bass before the close of the

section. This section of the symphony breaks with usual practice in that it also makes regular use of cadences instead of avoiding them. This section is strongly tonal and not linked with fantasia practices.

The "B" Section of the symphony is usually a canzona and this section follows suit, but it can be seen that the transition to fugue is being made here. Instead of close imitation at the distance of one bar, the presentation of the subject is systematic and long breathed. The melody is tuneful and based on running eighth notes instead of repeated note figures seen in Example 123 and the rhythmic manipulation of them, consistent with the treatment of these kinds of subjects in the symphonic movements of earlier odes.

Example 124: Now does the Glorious Day Appear (Z332),  
Symphony, B section. mm. 40-54

The musical score for Example 124 is presented in a grand staff format, consisting of two systems of three staves each. The top system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a melodic line in the upper voice that consists of a series of eighth notes, often beamed together, creating a flowing, tuneful melody. The lower voices provide harmonic support with various rhythmic patterns, including quarter and eighth notes. The second system continues this melodic and harmonic development, maintaining the same key signature and time signature. The overall texture is dense and rhythmic, reflecting the 'canzona' style mentioned in the text.

This section is more or less monothematic, but Purcell dissects his material for some interesting effects—particularly for the highly Italianate alternation of *piano* and *forte* based on the material of the subject beginning at m. 55, seen in example 125.

Example 125: Now does the Glorious Day Appear (Z332),  
Symphony, B section, mm. 55-61

The cadence patterns in this movement are fairly regular, but often occur in the lower voices independent of the first violin, which, when cadencing, draws all voices together. It is interesting to note that in this five-part scoring, the bass has the highest number (seven) of statements of the subject. The first violin has only three, the second violin six, the first viola five, and second viola only one that is not altered. Even though the movement is highly contrapuntal, the lower voices in two places abandon their participation of the imitation to

engage in harmonic, chordal support for the two violins. This occurs at mm. 55-60 (see example 125) with the alternation of *piano* and *forte*, and again from mm. 70 to the end.

The material of the opening symphony is subliminally very important to the thematic material of the rest of the work. The initial three-note repeated figure (seen in example 122) is perhaps the most apparent. In the fugal opening chorus, "Now does the glorious day appear," the basses begin with a rhythmic variation of this motive, and the second subject "The mightiest day of all the year" uses it as well, as does the following ritornello.



strings at m. 518, where the first violin reiterates the high A in quarter notes, resting on a half note. The final chorus then picks up this motive and uses it most importantly for its "ring, ring, ring, ring" theme.

Example 127: Now does the Glorious Day Appear, (Z332),  
Ritornello, mm. 518-525

The musical score for Example 127, Ritornello, mm. 518-525, is presented in a four-staff format. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (Violin I) begins with a high A in quarter notes, which is the motive mentioned in the text. The second staff (Violin II) features a rhythmic pattern of eighth notes. The third staff (Viola) and fourth staff (Cello/Double Bass) provide harmonic support with various rhythmic patterns.

The chorus, stating "Iô Triumphe," states exactly the intervallic as well as the rhythmic content of the motive which begins the work in the A section of the overture, with repetitions of "Ring, ring, ring, ring" (Example 128). The use of these motives at the beginning, throughout, and particularly at the end the work must surely not be coincidental.

Example 128: Now does the Glorious Day Appear (Z332), "Ô  
Triumphe," mm. 529-534

529

I - o Tri - um - phe, Tri - um - phe let us sing.

I - o Tri - um - phe let us sing

I - o Tri - um - phe let us sing

I - o Tri - um - phe let us sing.

The use of the thematic material from the "B" section also exerts an influence through the course of the work. The seemingly innocuous running eighth notes with neighboring motion is integral to many movements, as is the figure at m. 21 which is so forcefully reiterated at m. 55 in echoing *fortes* and *pianos*. The tenor/bass duet "Not any one such joy could bring" features imitation on this figure in mm. 134-137, set to the words "That of ensuing plenty." It is interesting here, that the imitation of the tenor by the bass overlaps

and almost creates an echo effect in itself. This is shown in example 129.

Example 129: Now does the Glorious Day Appear, (Z332), "Not any one such joy could bring," mm. 134-137

134

That of en - su - ing plen - ty, that of en - su - ing plen - ty hopes does

That of en - su - ing plen - ty, that of en - su - ing

The rhythm of the basso continuo of the verse and ritornello "This, this does our fertile isle with glory crown" is drawn from the B section of the overture, at mm. 54 to 60 (see example 124), and is reiterated in the final bars at mm. 76-80. It is conspicuous that in both cases, the placement of what will become a rhythmic and tonal ostinato on dominant and tonic in the verse, shown in example 125 is already presented here in example 130 with the same function.

Example 130: Now does the Glorious Day Appear, (Z332),  
Ritornello, mm. 192-208

192 Violin 1

Violin 2

Viola 1

Viola 2

Instrumental Bass

200

The ritornello beginning at m. 301 of Now does the Glorious Day Appear is very interesting as the continuation of a previous ground bass, and specifically for the departure of the string parts from the melodic contour of the countertenor solo, "By beauteous softness mix'd with majesty" after which it is patterned. At m. 37 seen in example 131, can be heard the "B" motive of sequentially

descending thirds from the B section of the symphony melded with the repeated note figure.

Example 131: Now does the Glorious Day Appear (Z332),  
Symphony, B section, 37-40

The musical score for Example 131 consists of three staves. The top staff is for the 1st Violin, the middle for the 2nd Violin, and the bottom for Cello/Double Bass. The music is in 3/4 time and begins at measure 37. The 1st and 2nd Violin parts play a descending melodic line, while the Cello/Double Bass part plays a repeated note figure.

This same ritornello features a great deal of manipulation of the material from the verse, with considerable allusion to the melody, but with no actual repetitions of it. It is in the ritornello that links may be seen to the overture of the work. The “B” section of the symphony begins with a jump from F# to B (see example 123), and then descending by step to F# again. Example 132 shows how at mm. 301-312 of the ritornello, the descent on these pitches in the same register is featured and set apart by rests. It is interesting to note that in the ritornello, the descent, now from Bb to F, is preceded by an A. The opening gesture of the B section of the symphony is also preceded by an A at the same pitch.

The descending thirds at mm. 11-12 (see example 124) in the “A” section of the overture reappear in this ritornello at mm. 307-

308, and are likewise set apart in that at this place only, Purcell states the descending tetrachord of the ground separated by rests and without the ornamental compound component, shown in example 132.

Example 132: Now does the Glorious Day Appear (Z332),  
Ritornello, mm. 307-308

Example 133 shows the sequence of descending thirds found in the symphony at mm. 62-64.

Example 133: Now does the Glorious Day Appear (Z332),  
Symphony, B section, mm. 62-64

The final chorus of the work, "Now, now with one united voice" seems to sum up the work with its connections to the overture. For example, the melismas shown in example 134a of mm. 506-510 in both violins and voices are linked to the same figure in the "B" section of the symphony at mm. 58-60 (seen in example 125), and in measures 75-80 (Example 134b).

Example 134a: Now does the Glorious Day Appear (Z332), "Now now with one united voice," mm. 506-510

Example 134b: Now does the Glorious Day Appear (Z332),  
Symphony, B section, mm. 75-80

In the ode for Queen Mary's birthday in 1690, Arise my Muse, Purcell uses both a full complement of strings as well as two trumpets, doubled by oboes.<sup>18</sup> The trumpets are used to present a martial motive, an ascending fanfare on the D Major tonic chord of the work in alternate bars. As they do this, they are interspersed by the strings with a sixteenth note repeated figure with an ending cadential gesture in the strings shown in Example 135.

Example 135: Arise, my Muse (Z320), Symphony, A section, mm. 1-3

The musical score for Example 135, titled "SYMPHONY", shows the first three measures of the A section. The score is for Trumpet 1 (Oboe 1), Trumpet 2 (Oboe 2), Violin 1, Violin 2, Viola 1, Viola 2, and Instrumental Bass. The key signature is D major (two sharps) and the time signature is 4/4. The trumpets play an ascending fanfare on the D major tonic chord in alternate bars. The strings play a sixteenth note repeated figure with an ending cadential gesture.

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<sup>18</sup>Ibid., p. ix

Example 136 shows how this cadential gesture is taken up by the other parts in the “B” section beginning at m. 40 and treated contrapuntally among them. Introduced first in the trumpets, it is taken through all parts in descending order to the end of the section.

Example 136: Arise, my Muse (Z320), Symphony, B section,  
mm. 40-49

The musical score for Example 136 consists of seven staves. The first four staves are for the woodwinds (flutes, oboes, clarinets, and bassoons), and the last three staves are for the strings (violins, violas, and cellos/double basses). The score is written in a grand staff with a key signature of one sharp (F#) and a time signature of 3/4. The music features a prominent cadential gesture in the trumpets, which is then taken up by the other parts in descending order.

There are three main figures in the “A” section; the trumpet fanfare arpeggio, the repeated note cadential figure, and one which features neighboring motion. This introduction to the work has absolutely no affinity to the French style.

The “B” section is a 6/8 time fugal movement initially presenting imitation between the five string parts on alternating tonics and dominants in descending order seen in Example 136. The trumpets do not enter for fourteen bars, after which they also engage in the fugal subject.

At m. 39, the trumpets present a repeated note arpeggiation which is then taken by all string parts in imitation. Antiphonal interplay between the trumpet and strings takes place at m. 44 and lasts for four bars, all on this figure, seen in Example 137.

Example 137: Arise my Muse (Z320), Symphony, A section, mm.

Perhaps the most striking feature of this overture, besides its brilliant orchestration, is its martial character; unavoidable when using the trumpets, but written very idiomatically for the instrument with a profusion of broken chords, ascending and descending perfect fourths and fifths, and neighbor-note motion. This martial character pervades most of the ode to follow, and the result is highly dramatic.

Welcome, welcome Glorious Morn Z338, was written for Queen Mary's birthday in 1691. The symphony takes great advantage of

orchestration, using two trumpets, two oboes, two violins, viola and instrumental bass as well as basso continuo. The trumpets and oboes are fully independent in this work and are particularly used for fanfares. In the second section of the symphony, they are featured in antiphonal effects.

The "A" section of the symphony is completely devoid of dotted rhythms, and relies on the alternation of repeated note and neighboring figures contrasting with long sustained chords (see Example 138).

Example 138: Welcome, welcome Glorious Morn (Z338),  
Symphony, A section, mm. 1-3

The musical score for Example 138, Symphony, A section, mm. 1-3, is presented in a standard orchestral format. It consists of eight staves, each representing a different instrument. The time signature is 4/4. The key signature is one flat (B-flat major or D minor). The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure continues the melodic and harmonic development. The third measure concludes the section with sustained chords. The trumpets play a fanfare-like melody, while the other instruments provide harmonic support with sustained chords and repeated notes.

These chords spell out the long-range harmonic movement I (C Major)-V-I-vi-I6-vi-V-I. From mm. 13-16 a new figure is introduced, where block chords are placed on alternate beats separated by quarter rests, shown in Example 139.

Example 139: Welcome, welcome Glorious Morn (Z338),  
Symphony, A section, mm. 13-16

The musical score for Example 139 consists of six staves. The first four staves are grouped by a brace on the left, representing the right hand of a piano. The fifth and sixth staves are grouped by a brace on the left, representing the left hand. The score begins at measure 13, indicated by a '13' above the first staff. The music is in 4/4 time. The right hand part features a rhythmic pattern of block chords on alternate beats (1, 3, 1, 3) separated by quarter rests. The left hand part features a rhythmic pattern of block chords on alternate beats (2, 4, 2, 4) separated by quarter rests. The chords in the right hand are C major, G major, F major, and C major. The chords in the left hand are F major, C major, F major, and C major. The score ends with a double bar line at the end of measure 16.

The "B" section of the symphony is the canzona type, with the full orchestral complement involved in the imitation. However, it is seldom in this movement that the full orchestra is used at any one time. Instead, the instrumental groupings are used antiphonally.

The main motivic material and harmony are provided by the strings. At m. 29, the trumpets and oboes play the primary material, while at m. 32 the strings play alone. All instruments play together from mm. 34-37. Example 140 shows mm. 17-33.

Example 140: Welcome, welcome Glorious Morn (Z338),  
Symphony, B section, mm. 17-33

Musical score for Example 140, measures 17-33. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/4 time. The key signature has one sharp (F#). The music features a prominent rhythmic motif of eighth notes in the upper staves, with a more active bass line in the lower staves.

Musical score for Example 140, measures 26-33. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/4 time. The key signature has one sharp (F#). The music continues the rhythmic motif from the previous section, with a more active bass line in the lower staves. A measure number '26' is written above the first staff of this section.

At this point, the strings accompany the pairing of Trumpet 1 and Oboe 1 for two bars, and then Trumpet 2 and Oboe 2. At m. 42, the trumpets are paired, and at m. 45 the oboes are paired. At m. 48, all instruments join in a section of echo effects and antiphonal interchanges with the strings invariably being paired with the trumpets to the end of the movement.

The material presented in the symphony exerts an influence throughout this work. Example 141 shows how the initial descent of the trumpet parts which spell out a descending C Major triad are used now as the primary motivic material for the first solo for countertenor, "Welcome, welcome glorious morn."

Example 141: Welcome, welcome Glorious Morn (Z338),  
countertenor solo, "Welcome, welcome glorious morn,"  
mm. 64-66

The musical score for Example 141 consists of four staves. The top two staves are for Oboe 1 and Oboe 2, both in 4/4 time. The third staff is for the Countertenor Solo, also in 4/4 time, with the lyrics "Wel-come, wel-come, wel - come, wel-come, wel - come, wel - come." written below it. The bottom staff is a bass line, likely for the strings, in 4/4 time. The score shows a descending melodic line in the oboes and countertenor, which is a descending C Major triad (C-B-A-G-F-E-D-C).

The roulade on the word "glorious" at m. 76 ornamentally ascends in dotted notes, the primary melodic movement being c-e-d-f-e-g, shown in Example 142.

Example 142: Welcome, welcome Glorious Morn (Z338)  
 countertenor solo, "Welcome, welcome glorious morn,"  
 mm. 76-78

The musical score for Example 142 consists of four staves. The top two staves are for the piano accompaniment, showing a steady eighth-note pattern in the right hand and a bass line in the left hand. The bottom two staves are for the countertenor solo. The vocal line begins at measure 76 with a dotted note on the word "glo" and continues with a series of dotted notes: "rious, glo - rious morn." The melodic movement is ornamentally ascending, with the primary movement being c-e-d-f-e-g.

This ascent is present in the melodic movement of the "B" section of the symphony from mm. 17-21 (see Example 140). This melodic material is of course of wider consequence, as it also forms the material for the following chorus and its repetition at m. 138 seen in Example 143.

Example 143: Welcome, welcome Glorious Morn (Z338),  
 Chorus, "Welcome, welcome glorious morn," mm. 79-83

80

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

CHORUS  
 SOPRANO

COUNTERTENOR

TENOR

BASS

Wei- come, wel - come, wel- come, glo - rious morn, wel- come,

Wel- come, wel- come, wel- come, wel - come, glo

Wel- come, wel- come, wel - come, wel- come, glo - rious morn, Wel- come,

Wel- come, wel- come, wel- come, wel- come, glo

Violin 1, Oboe 1

Violin 2, Oboe 2

Viola

glo - - - rious morn:

- - - rious, glo - rious morn:

wel - come, glo - rious, glo - rious morn:

- - - rious, glo - rious morn:

3

Detailed description: This is a page of a musical score. At the top, there are three staves for instruments: Violin 1 and Oboe 1 (treble clef), Violin 2 and Oboe 2 (treble clef), and Viola (alto clef). Below these are four vocal staves. The first vocal staff has the lyrics 'glo - - - rious morn:'. The second vocal staff has the lyrics '- - - rious, glo - rious morn:'. The third vocal staff has the lyrics 'wel - come, glo - rious, glo - rious morn:'. The fourth vocal staff has the lyrics '- - - rious, glo - rious morn:'. At the bottom, there is a bass clef staff with a triplet of eighth notes, indicated by a '3' above it.

The beginning of the "B" section of the symphony (see example 140) also bears a very close relationship to "At thy return the joyful earth," shown in Example 144.

Example 144: Welcome, welcome Glorious Morn (Z338),  
countertenor solo, "At thy return the joyful earth," mm.  
93-95

93 COUNTERTENOR

At thy re-turn the joy-ful— earth, the joy-ful.

The extended block chords (m.1, m.3, m.5, m.7, m.9 see example 138) which are a strong feature of the "A" section of the symphony (including the first-beat E from m. 2) form the melodic contour that is used in the countertenor verse "Welcome as when three happy kingdoms strove," mm. 153-155 shown in example 145.

Example 145: Welcome, welcome Glorious Morn (Z338),  
"Welcome as when three happy kingdoms strove," mm.  
153-158

VERSE COUNTERTENOR

Wel-come, wel-come, as when three hap-py, hap-py king - doms strove,

BASS

Wel-come. wel-come, as when three

3

As well, the ritornello which commences at m. 281 contains the same melodic curve as that of the “B” section of the symphony. Example 146 shows this relationship.

Example 146: Welcome, welcome Glorious Morn (Z338),  
Ritornello, mm. 281-288.

RITORNELLO

Trumpet 1

Trumpet 2

Violin 1

Violin 2

Viola

Instrumental Bass

The melodic contour of the extended block chords seen here in Example 147a, the text “She saw and bless’d the noble sight” from the verse “Full of wonder and delight,” is also present in the tenor solo “The mighty mighty Goddess of this wealthy Isle” in the introduction which features repeated chords separated by rests seen in example 147b.

Example 147a: Welcome, welcome Glorious Morn (Z338), "She saw and bless'd the noble sight," mm. 272-280

— She saw, and bless'd the no - ble sight, She saw, and bless'd the no - ble sight.

— She saw, and bless'd the no - ble sight, She saw, and bless'd the no - ble sight.

— She saw, and bless'd the no - ble sight, She saw, and bless'd the no - ble sight.

— She saw, and bless'd the no - ble sight, She saw, and bless'd the no - ble sight.

Example 147b: Welcome, welcome Glorious Morn (Z338), introduction to the tenor solo "The mighty goddess of this wealthy Isle," mm. 197-201

Violin 1

Violin 2

Viola

TENOR

The

Another relationship is apparent between the opening symphony of Welcome, welcome Glorious Morn and later features of the work.

The chorus "Then our sad Albion shall suffer no more" features echoes reminiscent of the antiphonal echoes at the end of the symphony. Example 148a shows the antiphonal echoes from mm. 55-63 of the overture, and example 148b shows the first seven measures of "And then our sad Albion."

Example 148a: Welcome, welcome Glorious Morn (Z338),  
Symphony, A section, mm. 55-63

The image displays a musical score for Example 148a, consisting of seven staves. The top six staves are arranged in three pairs, each pair representing a different instrument or voice part. The bottom staff is a single bass line. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings, illustrating the antiphonal echoes described in the text.

Example 148b: Welcome, welcome Glorious Morn (Z338), "Then our sad Albion shall suffer no more," mm. 1-7

CHORUS  
SOPRANO

Then, then our sad Al-bion shall suf-fer no more, no more, shall suf-fer no

COUNTERTENOR

Then, then our sad Al-bion shall suf-fer no more, no more, shall suf-fer no

TENOR

Then, then our sad Al-bion shall suf-fer no more, no more, shall suf-fer no

BASS

Then, then our sad Al-bion shall suf-fer no more, no more, shall suf-fer no

With the 1692 birthday ode Love's goddess Sure was Blind, Z331, Purcell used features of the French overture format in the "A" section of the symphony. The dotted rhythms of the opening theme, however, do not dominate the entire opening section, but present material for only nine measures. After this, motivic material featuring descending scale figures and neighbour-note sequences turn the section into a movement resembling a canzona.

The "B" section of the symphony, set in 3/2 time, is overtly canzona-like and his highly imitative featuring entries of subject and countersubject on alternating tonics and dominants. Purcell introduces a great amount of motivic material in this section, manipulating different motives in turn, but somehow giving the impression of a piece that is well-integrated. This may be because



One exceptional and unexpected feature of the “B” section of this symphony is the presence of what can only be termed a "drag coda" at mm. 81-89, which brings back the dotted rhythms of the “A” section and some of the motivic material, in an archaic sort of recapitulation that interrupts the progress of the canzona and brings the movement to a close. This "coda" is quite exceptional in that at m. 82, instead of the bass resolving as expected to the tonic G, it jumps down a major 6th to A, then descends from Bb to the dominant before resolving to the tonic g minor. It must be noted as well, that the rising motive of the “A” section of the symphony, mm. 82-84, is also present here, seen in example 150.

Example 150: Love's goddess Sure was Blind (Z331),  
Symphony, B section, mm. 81-89

The musical score for Example 150 is presented in two systems. The first system covers measures 81-89, and the second system covers measures 90-92. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is written for piano and consists of two systems. The first system contains measures 81-89, and the second system contains measures 90-92. The score features a complex rhythmic pattern with dotted rhythms and a prominent rising motive in the upper voices.

The opening section of the symphony features a theme which ascends from D to Bb and then descends to F#. Measures 1-14 are shown in example 151.

Example 151: Love's goddess Sure was Blind (Z331),  
Symphony, A Section, mm. 1-4

The opening material of the first violin which spells out an ascending second inversion tonic triad, introduces the melody of the first verse on the words "Love's goddess sure, sure was blind this day." It is immediately apparent that in the verse, the alto sings an F# on the words "sure" before ascending to Bb. In mm. 3-7 of the overture, the F# bears a strong resemblance to that of the alto contour. Here, the vocal line given in example 152 may be compared to Example 151 above.

Example 152: Love's goddess Sure was Blind (Z331), "Love's goddess sure was blind this day," mm. 89-94

89 Alto Solo

Love's god - dess sure, sure was blind this day Thus to a - dom, thus to a - dom her great

The bass solo "Those eyes, that form" from the same work is accompanied by block chords in the string accompaniment. Example 153, mm. 154-156 may be compared to the opening bars, which present an ascending tonic triad.

Example 153: Love's goddess Sure was Blind (Z331), "Those eyes, that form," mm. 154-156

154

Bass Solo

Those eyes, that form, that lof - ty mien, Who could for

The beginning of the "B" section of the symphony Example 149a (m. 29) presents a descending tonic triad which is then inverted at m. 60

in the relative major. This ascending triad is a significant motivic element in the "B" section of the symphony, and its reappearance at the beginning of the bass solo links it to the symphony. It is significant, as well, that the verse "Sweetness of nature" begins with exactly the same triadic gesture and relies upon it throughout the duration of the verse to accompany the word "Sweetness," shown in example 154, mm. 181-184.

Example 154: Love's goddess Sure was Blind (Z331),  
"Sweetness of Nature," mm. 181-184

The musical score for Example 154, measures 181-184, is presented in a standard format. It features a piano accompaniment at the top, consisting of a grand staff with a treble and bass clef. Below this are the vocal parts for the 1st Alto and 2nd Alto, also in a grand staff. The lyrics are written below the vocal staves. The key signature is one flat (B-flat) and the time signature is 3/2. The score shows the beginning of the phrase "Sweetness of nature" in both vocal parts, with the piano accompaniment providing harmonic support.

The ground bass alto duet "Many such days may be behold" also bears a close relationship to the symphony. The initial opening figure of the verse, shown in Example 155a, bears a striking

relationship to the opening of the A section of the symphony shown in example 155b.

Example 155a: Love's goddess Sure was Blind (Z331), "Many many such days," mm. 263-265

263

Man-y, man - y, man - y such days may she be hold,

Man-y, man - y, man - y such

6/5 6/5 6

The "A" section of the symphony may once again be seen to exert an influence on other areas of the ode. As a further example, the material of the first twelve measures forms the melodic basis in its ascending thirds for the repeated note motion at m. 320 in the ritornello that follows the ground. This ritornello also conspicuously relies upon the repeated note motive drawn from mm. 69ff from the "B" section of the symphony in counterpoint to the fragmentation of the ground bass. The first twelve bars of the symphony are shown in Example 156a; Example 156b shows mm. 69-74 of the symphony; and Example 156c shows mm. 69-74 of the symphony. Example 156c shows the ritornello, mm. 320-323.

Example 156a: Love's goddess Sure was Blind (Z331),  
Symphony, A Section, mm. 1-12

1 SYMPHONY

1st Violin

2nd Violin

Viola

Bass

7

[#]

[4]

Example 156b: Love's goddess Sure was Blind Z331,  
Symphony, mm. 69-74

69

Example 156c: Love's goddess Sure was Blind (Z331),  
Ritornello, mm. 320-323

The symphony to the birthday ode of 1693, Celebrate this Festival Z321, is that which Purcell used in his St. Cecilia's day ode of 1692, Hail! Bright Cecilia, transposed from the key of D Major to C Major.<sup>19</sup> The first section of the symphony features fanfares pairing trumpet and oboe 1 with trumpet and oboe 2, in an antiphonal exchange with the strings. Although it is based on a dotted rhythmic motive, it has the effect of grandeur without sounding particularly French. This opening fanfare is a brief ten measures before moving to the "B" section which Purcell has labeled "Canzona." Here, Purcell uses a subject and contrasting countersubject which enters in opposition to it in the second measure, and the inversion of the countersubject. The interplay between these three elements

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<sup>19</sup>This has been noted by Peter Holman in Henry Purcell, p. 183.

encompasses twenty-one measures and there is very little material which is not involved in this interplay. This is shown in Example 157.

Example 157: Celebrate this Festival (Z321), Symphony, B section, mm. 16-19

Musical score for measures 16-19. The score is written for five staves: two treble clefs (top two staves), a bass clef (third staff), a tenor clef (fourth staff), and a bass clef (bottom staff). The music is in 3/4 time. Measures 16-19 are shown. The notation includes various rhythmic values, accidentals, and dynamic markings.

Musical score for measures 20-21. The score is written for five staves: two treble clefs (top two staves), a bass clef (third staff), a tenor clef (fourth staff), and a bass clef (bottom staff). The music is in 3/4 time. Measures 20-21 are shown. The notation includes various rhythmic values, accidentals, and dynamic markings.

24

Musical score for measures 24-26. The score is written for five staves: two treble clefs (top two staves), a grand staff (middle two staves), and a bass clef (bottom staff). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests. The key signature has one flat (B-flat).

27

Musical score for measures 27-30. The score is written for five staves: two treble clefs (top two staves), a grand staff (middle two staves), and a bass clef (bottom staff). The music continues with a complex rhythmic pattern, featuring eighth and sixteenth notes, triplets, and rests. The key signature has one flat (B-flat).

This would harken back to the practices of the early 1680's were it not for a long antiphonal episode commencing at m. 32, drawn from the sixteenth notes of the countersubject and spelling out broken seventh chords split between the instruments. Measures 33-39 are shown in example 158.

Example 158: Celebrate this Festival, (Z321), Symphony, B section, mm. 33-39

The image displays a musical score for measures 33-39 of the B section of the Symphony 'Celebrate this Festival' (Z321). The score is arranged in two systems, each containing four staves. The top two staves of each system are for the right hand of a piano, and the bottom two are for the left hand. The notation features sixteenth-note patterns that spell out broken seventh chords, split between the instruments. The key signature has one flat (B-flat), and the time signature is common time (C). The first system covers measures 33-35, and the second system covers measures 36-39. The music is characterized by its rhythmic complexity and the way it breaks down harmonic structures across the instruments.



These same broken chords are also featured in the bass solo "Expected Spring at last is come" both in the vocal line and the string accompaniment. Measures 305 to 320 are shown in example 160.

Example 160: *Celebrate this Festival*, (Z321), "Expected Spring at last is come," mm. 305-320

305 1st Violin

2nd Violin

Bass Solo

Ex - pect - ed Spring at

313

last is come, ex - pect - ed Spring at last is come, is come, At - tird in

As well, this melody bears a close relationship to the subject of the canzona in the "B" section of the symphony, seen in mm. 11-12 of

example 157. It is conspicuous that the broken chord figure appears again much later in the work, in the bass solo "While for a righteous cause he arms," at mm. 592-593, shown in example 161.

Example 161: Celebrate this Festival, (Z321), "While for a righteous cause he arms," mm. 592-593

592

shapes, Still safe, still safe, still fore-most in a

The symphony to the final ode written for Queen Mary's birthday in 1694, Come Ye Sons of Art Z323, features a symphony of three parts, where the usual "A" and "B" sections are followed by a sixteen bar Adagio. The "A" and "B" sections of the symphony are lavishly scored for trumpet, oboe, two violins, viola, and basso continuo. The "A" section, a Largo of ten measures, is solemnly based on neighbouring figures and repeated notes. The neighboring figures take place for the most part in the bass, and are used for establishing several secondary dominants. The tonic key being D major, m. 2 moves to G major, m. 3 to A major, m. 4 to b minor, then descending

back through G major and A Major to the tonic D. Example 162 shows this harmonic motion.

Example 162: Come ye Sons of Art. Away (Z323), Symphony,  
A section, mm. 1-10

The *Allegro* that follows is fascinating and, like the canzona in Celebrate this Festival, is thoroughly occupied with counterpoint. The focus on counterpoint once again in Come ye sons of Art confirms that counterpoint remained an important exercise for Purcell. This

section uses three motivic strands shared between six instruments. The first motive is based on ascending perfect fourths and descending perfect fifths, the second motive is a descending triplet sequence, and the third, an ascending quarter note scale separated by rests, featuring a penultimate eighth note. The contrapuntal imitation of these three motives involves just about every note from m. 11 to m. 26, often dove-tailing one motive with another, continuously overlapping as in the fantasia style, but with complete control over the tonality and the functions of dominant and tonic. At m. 26, the voices engage in an episode featuring the antiphonal exchange of wind instruments and strings. Fragmentation based on the previous material is present, but is transformed into new melodic material. The second and third motives re-enter in m. 38 in the viola and bass, respectively, and the material in the last four bars is clearly drawn from the subject. It is interesting here that Purcell abandoned the systematic presentation of his three motives in favour of their derivations.

The Adagio is set for strings and continuo and in b minor, has a mournful, plaintive tone featuring in particular, the chromatic descent of the bass moving from mm. 46-50 to tonicize f# minor. Mm. 44-50 are shown in Example 164.

Example 164: Come ye sons of Art (Z323), *Adagio*, mm. 44-50

Adagio  
44  
1st Violin  
2nd Violin  
Viola  
Bass

6 7 6 5 4 2 7 6 7 6 6 4 4 4 4

This section actually presents a series of cadences at m.3, m.7, m.11, m.13, and m.59 by which time it has moved from the preceding f# minor to the relative A major and back to D major.

The seventeenth century was one that was rich in experiment, and it is obvious from the above examples that the recognition in music of a composer's desire to relate the material of his overture to the following work should be re-examined as an evolution and not a spontaneous occurrence. The clear demonstration of Purcell's organic coherence and the thematic integrity between the overture and the balance of the work demonstrates that this concern predates the eighteenth century. The significance of these developments cannot be over-rated, as through his experimentation with such techniques, Purcell gained a feeling for organic form that pervaded his works and contributed to his stature.

## CHAPTER FIVE

### CONCLUSIONS

It is obvious in this examination of Purcell's court odes from 1680 to 1695 that a progress in terms of style takes place. As mentioned previously, Purcell never seems to have compromised his artistic integrity because the task may have been boring.<sup>1</sup> Quite the opposite, the impression is given of a composer who was very interested in what he was doing for its own sake, and put his best efforts into every commission, even if it may, As Watkins-Shaw suggests, have seemed a tedious exercise. Curtis Price, in one of the best summations of Purcell's character this writer has read,<sup>2</sup> states the following:

Purcell possessed tremendous self-confidence and was well aware of his talent. He could be somewhat testy and irritable, not only with colleagues and his immediate superiors but even, on one occasion, with Queen Mary herself. He may have had a certain contempt for his public, which is perhaps surprising for a composer who wrote so many popular tunes. He was . . . a

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<sup>1</sup> See note 65, Chapter two.

<sup>2</sup>Facts about Purcell's life are just facts--court records, theatre books, etc. Very little is known about his personality, and anecdotal evidence of his character is so thoroughly lacking that this lack of information is daunting for the scholar. Price's opening essay in Purcell Studies, "In search of Purcell's character," is written from the standpoint of one who has spent many years studying this composer and his music, and has an intimate intuitive knowledge that few would dare to put forth.

musical conservative, very proud of his mastery of the *stile antico*. He was also intensely interested in the latest French and Italian music but never followed fashion for its own sake; rather, he was confident that he could produce better music than anyone, English or foreign.<sup>3</sup>

In Purcell's odes this confidence and panache may be seen in the progression from the works of a young composer trying out new techniques, striving to make a unity out of a variety of short movements (all of which were intended to flatter and impress the king and nobility); in the later odes for Queen Mary, the experiments are not those of a composer reluctant to leave the key of a ground bass, or experimenting with superimposing a chorus on an already-existing symphony, but of a man who had full confidence in his abilities to write the best music possible. The always fascinating but sometimes tentative experiments of the early years give way to equally fascinating but uncompromising expertise which, nonetheless, did not neglect his early years as a composer of contrapuntal fantasias and anthems; he used his early experiences in a cumulative effect, and drew upon all of them with conviction and confidence.

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<sup>3</sup>Ibid., p. 3.

Purcell is foremost a contrapuntal composer, and this is paramount to an understanding of his music. Purcell's counterpoint was never abandoned in favour of simpler or more tuneful styles, even though these may have been more successful with the public.<sup>4</sup> It is rare that Purcell did not include some sort of counterpoint in his music and sometimes even concealed it, so that it must be looked for. One is rarely disappointed in this endeavour. Again, Curtis Price states:

What is remarkable about Purcell's development as a composer is that he never compromised his gift for counterpoint, never completely gave in to French 'airyness' or to addictive Italian figuration and sequences.<sup>5</sup>

Indeed, Purcell's counterpoint is both pervasive and unrelenting, as he applies it to both to "French "airyness" and "Italian figuration" as well as the nascent stages of the fugue, and most likely, because he simply enjoyed the challenges it presented. Peter Holman's statement that From Hardy Climes, (1683) The Summer's Absence, (1682) and Fly bold Rebellion, (1683) (all early works) mark the beginning of a trend to introduce more counterpoint into

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<sup>4</sup>Ibid.

<sup>5</sup>Ibid., p. 4:

the ode may be a correct observation,<sup>6</sup> but counterpoint was a familiar means for Purcell to add length to a composition, including the early odes. In the early 1680s, though early in his career, counterpoint was not something he was experimenting with, or had only a cursory knowledge of. The symphony to Welcome Vicegerent of the Mighty King (1680) with the overlay of the first chorus with the "B" section of the symphony is a case in point, as are Purcell's earlier forays into the writing of fantasia for viols--masterworks in their genre-- and Italianate trio sonatas.

Purcell's use of counterpoint is a primary ingredient of his music, and its application in the early 1680s as opposed to the middle 1690s, which, though just as pervasive, is quite different.

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<sup>6</sup>Holman, Purcell, p. 158. Holman also states: As we have seen, the same thing happened in the anthem at about the same time, and for the same reason: by casting some of his choruses as fugal movements, and by writing solo passages for several solo voices in an idiom drawn from the verse sections of symphony anthems, Purcell and Blow were able to introduce greater variety into the genre, making it less dependent on dance patterns. Both 'The summer's absence' and 'Fly, bold rebellion' have anthem-like opening vocal sections, the former for ATB soloists, the latter for AATBB, and both end with fugal passages; in 'Fly, bold rebellion' there is a remarkable contrapuntal ensemble in minuet time for seven solo voices, which leads into the final six-part chorus. Another sign of the times is Purcell's use of fugal writing in the first strain as well as the second of the fine symphony to "The summer's absence". He used the same device in a number of later odes, including the 1683 St. Cecilia ode Welcome to all the pleasures Z339, as did Blow in Begin the song, the 1684 St. Cecilia ode. It must be noted, however, that these three works are extremely early in Purcell's writing of court odes, and almost early enough to be insignificant.

The fundamental difference in Purcell's counterpoint in these time periods is its tonal or non-tonal application. In the early odes, the counterpoint, seen in the symphonies, choruses, and ensemble writing is akin to that of the contemporaneous fantasias and some of the trio sonatas.<sup>7</sup> In these works, the counterpoint did not function tonally, but was instead a governing agent of the structure of the whole, with the subject and countersubjects furnishing the harmonic progress of the work, and not necessarily in dominant and tonic relationships.

Examples have been seen in many of the early works, where particularly in the symphonies, the tendency to cadence is often circumvented in favour of the continuation of contrapuntal exchange. In the later odes, the alternation of dominant- and tonic-functioning entries either of voices or of instruments is a sharp contrast, anticipating many of the development of the eighteenth century, and without doubt, having a great influence on composers like Handel.

The symphonies show the most obvious movement from contrapuntally governed writing to tonally governed writing. The symphonies in every work are of two parts, the A section grandiose,

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<sup>7</sup> Many of Purcell's 1683 trios sonatas, the Sonnatas in Three Parts, are constructed in a linear and not a harmonically governed fashion. The first

and the "B" section imitative. The early symphonies show a homage (probably because of the King's tastes) to the dotted rhythms of the French style, but concealing canon and imitation between voices. Such an example is in the "A" section of What, what shall be done in behalf of the Man? of 1682 where there is a close imitation between the outer parts that is not readily apparent, particularly because of the use of augmentation in the bass, but which almost constitutes a canon.

Many of the "A" sections of the early symphonies do not have internal cadences, saving the cessation of the counterpoint until the very end. Such is the case with Welcome Vicegerent (1680), Swifter Isis (1681), and Fly Bold Rebellion (1683). From those Serene and Rapturous Joys (1684), The Summer's Absence Unconcerned we Bear (1683), do have internal cadences, but not at any point that indicates a symmetry in writing. In fact, these cadences are quite incidental, as the cessation and sense of rest normally associated with a true cadence is undermined by the counterpoint simply continuing as if a harmonic event had not even happened. Such is also the case in the ode for James II, Why, why are all the muses mute? (1685) which has one cadence fairly early on, but no others for the duration of the

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movement of *Sonnata* no. 1 of this set is an excellent example, consisting of

section. The welcome song for James II of 1686 Ye tuneful Muses. Raise your Heads (1686) also has one cadence in the "A" section of the overture at m. 12 (out of 22 bars).

The welcome song of 1687, Sound the Trumpet, Beat the Drum shows a departure from Purcell's earlier practices in which all instruments in the "A" section played together from the first bar. In this work, the "A" section commences with "head motive" imitation in staggered entrances more resembling a "B" section "canzona" than a French-inspired A section. Nonetheless, in its length of twenty-two bars, there is only one internal cadence which is obviously placed to ease the transition into an episode. The "A" section of the symphony for Now does the Glorious Day Appear (1689) for Queen Mary, is not patterned after French models, the opening measures consisting of the first violin accompanied by solid chord blocks which resemble drones. However, the chords are gradually abandoned as each voice enters into a contrapuntal relationship.

It is in the works for Queen Mary that we see tonality emerge as a process instead of just a consideration. The "A" section of the symphony to Arise my Muse, for example, is contrapuntal, but is based on a subject which features only tonic and dominant notes.

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twenty-two repetitions of the same motive through three instruments.

There is still only one cadence in the section, however; as is the case also in Welcome, Welcome Glorious Morn (1691).

It must be noted that with Arise my Muse, the character of the opening symphony changes from a French dotted overture to a martial-sounding introduction relying on repeated notes and the harmonic series, presumably for the sake of trumpets. Dotted notes may not even be used at all. Welcome, Welcome Glorious Morn (1691) makes use of repeated notes alternating with block chords and for the first time, is not a contrapuntal opening movement. The 1692 ode, Love's goddess Sure was Blind, the 1693 ode Celebrate this Festival, and the final birthday ode, Come ye sons of Art (1694), all feature chordal, and not contrapuntal "A" sections which base their material primarily on reiterations of tonic and dominant for their content.

The "B" sections of the symphonies are all imitative canzona types to contrast with the pomposity of the openings. Many are light and playful, some are more serious, but they are without exception based on counterpoint.

The “B” sections of the symphonies also illustrate a progression of style.<sup>8</sup> The “B” section of Swifter Isis, Swifter Flow (1681) has been discussed in detail in chapter four, introducing as it does, thematic material to be used later in the work. This is light-hearted and based on the descending figure which will appear later. The “B” sections from all works are a full-blown Italian canzonas involving the imitation of four voice parts with subject and countersubject, strongly resembling Purcell's canzonas in the Sonatas of Three Parts, published in 1683. The imitation in the “B” sections of these early works are often at the space of one measure, and continuously overlap with the inclusion of some episodic material. Once again, as in the “A” sections, it is quite conspicuous that Purcell moves from subject-governed counterpoint to tonal counterpoint, particularly with Arise my Muse of 1690, where vocal entries are presented systematically on alternating tonic and dominant chords at the space of one bar in an extremely organized fashion, anticipating true fugal writing. There is not less counterpoint in the later works. The difference is that the subjects are constructed tonally and are

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<sup>8</sup>Although imitative, the B section of Welcome Vicegerent will not be included in this discussion because it is obviously set in counterpoint to the first verse. Because of this, it is lighter in character than any of the other B section canzonas.

presented systematically in order to prolong dominant and tonic functions.

This change to fugal writing is also evident in the later choruses, for example that which was discussed, "May she from heav'n late return" from Love's Goddess Sure was Blind (Example 33) in which we can easily hear anticipations of Handel's tonal counterpoint and breadth of design in fully developed fugal choruses.<sup>9</sup>

The earlier choruses, on the whole have a tendency to be mostly homophonic and to reiterate verses instead of being autonomous, contrapuntally constructed pieces. Of the seven choruses for example in Welcome, Vicegerent, (1680) only the last, "Then all that have voices," features any contrapuntal activity at all. In Swifter Isis, Swifter Flow, the opening chorus is imitative because of its programmatic emulation of the "B" section of the symphony picturing the royal barge coming down the Thames, and the lapping of water. The remaining choruses in this work are homophonic.

The choruses invariably have some element of counterpoint,

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<sup>9</sup> Purcell's music, particularly Hail! Bright Cecilia and the Te Deum and Jubilate were played frequently after his death, as were many other pieces contained in the Orpheus Britannicus published by John Playford. Handel would no doubt have heard these larger works by Purcell performed and

and this most often occurs in the final chorus, for example the SSAATBB chorus of Fly Bold Rebellion (1683) which has minor points of imitation, but is for the most part homophonically set.

With the ode Why, why are all the Muses Mute? (1685), the first ode written for James II, Purcell begins to use the chorus in a theatrical manner. After the alto asks "Why, why are all the muses mute?" the choir enters in counterpoint on the words "Awake, awake! 'Tis Caesar does inspire." Thus, the choir becomes a participant instead of a commentator, as it does in a similar situation, in Ye Tuneful Muses (1686) where the chorus, in stating "Try, try ev'ry strain, excite, excite ev'ry vein," also acts as a participant. The chorus repeating "Be lively then and gay" from Ye tuneful Muses is highly contrapuntal. The norm, however, is homophony interrupted at times for theatrical effect by a counterpoint which, through repeated and often higher pitch entries of thematic material, is truly exciting.

With the first birthday ode for Queen Mary, Now does the Glorious day Appear of 1689, the choruses begin to have more breadth and it is in this work that the first appearance of a choral fugue with tonal entrances of voices on the tonic and dominant is

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perhaps incorporated the elements so popular with the British audience into

seen in the opening chorus on the words of the title, "Now does the Glorious day appear." As well, the chorus "Ô Triumphe" is highly contrapuntal.

Another difference between the early and late odes is the amount of orchestration included to accompany the vocal writing, be it for solo, ensemble, or chorus. For example, in Now does the Glorious Day Appear (1689) the first chorus, "Welcome, welcome, glorious morn," is accompanied by two oboes, two violins, viola, and basso continuo. This tendency grows with the later works, particularly those with a strong "William" component, featuring the use of drums, trumpets, and oboes as in Celebrate this Festival (1693), Come ye sons of Art (1694), and the Ode for the Duke of Gloucester's Birthday Who can from Joy Refrain? (1695).

Throughout Purcell's *oeuvre*, it is the solo verses which tend to be the most virtuosic, though solos are not always so. Certainly, those written for the bass John Gostling and some of the verses for alto are suitably difficult and obviously designed to display the singers' talents, but Purcell also furnished these works with many memorably tuneful and delightful solo songs, several of them appearing as ground basses. One of the striking noteworthy features

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his own works.

of note in the later odes is the presence of the solo soprano voice featured in a virtuosic role instead of the consistent duet for two boy sopranos in parallel motion. One possible explanation is the engagement of the trumpeter John Shore's adult sister to perform this work. Certainly the presence of these virtuosic verses speaks of vocally accomplished women, likely associated with the theatre like the afore-mentioned Arabella Hunt,<sup>10</sup> and who were now performing for the court. It is a bold gesture to represent the Queen in first person in the odes.<sup>11</sup>

Purcell's melodic writing from the beginning made great use of word painting and vocal pictorialism. However, the later odes take the earlier often brief vocal roulades or simple rhetorical gestures and make them in to extended virtuoso passages to convey the affect of the verse. In the later works, these virtuosic passages are conspicuous.

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<sup>10</sup> For further information on women who sang in theatrical productions, see Curtis Price, Henry Purcell and the Longon Stage. Cambridge: Cambridge University Press, 1984.

<sup>11</sup>It would be very difficult to imagine a boy soprano singing "Ah wretched me" from Arise, my Muse, and surely these later pieces, with their personifications of the queen, would have been sung by women. They are no longer simple settings for dual sopranos with a limited range, but are virtuosic soprano arias, albeit without the *Da Capo* form. The affect of these pieces could simply have not been successfully achieved by boys.

Purcell's ground basses have been discussed in detail in chapters two and three, particularly from the standpoint of his willingness to modulate and "break the ground." One of the unique traits seen in Purcell's music is his steadfastness in setting a ground without varying it, or indeed in just being able to set a melody to a fixed *cantus firmus*, which is the nature of the ground. Purcell seems to have taken great pride in his ability to set a ground, witnessed by his "Fantasia upon one note" and other works, including two "In Nomines" for viols which he wrote on fixed ground basses. This ability transferred to the odes and it appears that he had some difficulty in allowing himself the freedom to modulate, as if departing from the original ground in the tonic key was a failing. It may be that Purcell came to favour the "compound melody" ground bass because of its modulatory character; the facility with which modulation could occur without compromising the effect of the ground. This gave a respectable freedom to a composer who was accustomed having to overcome such self-imposed and enjoyable shackles, and prided himself in so doing.

One of the fascinating points to be made about Purcell's ground basses is the way he came to manipulate the metric relationship between the voice and the ground. It is in works like "See how the

glitt'ring Ruler of the day" from Arise, my Muse (1690) that the use of rests in the ground offsets the verse, placing metrical accents in different and often unexpected points in the vocal part. Purcell did not attempt the setting of imitative duets over a ground in the early odes. "Many such days" from Love's Goddess sure was blind (1692) and "Hail Gracious Glorianna Hail" from Arise my muse (1690) show a level of skill that represents a true progression of style as well as unparalleled confidence.

Purcell's ensemble verses show changes not only in style, but in degree of use. In the early odes, Purcell used solo ensembles, particularly the ATB verse and soprano duet to a great degree. In the later odes, the soprano duets were all but abandoned with the exception of two soprano duets in Celebrate this Festival of 1693. These duets, "Celebrate this festival" which is imitative and virtuosic, and "Britain now they cares beguile," a duet over a ground bass show a completely different concept of writing for the soprano voice than the typical cherubic parallel-motion duets of the early odes.

The ensemble verses in general are of a much greater length and use a different kind of counterpoint than those of the odes for Charles II and James II. These later works are Italianate, and particularly feature contrapuntal vocal roulades which come together

at the cadences. The length gained from this kind of imitative motion between voice parts is a great difference from the short imitative sections of ensemble verses in the earlier odes.

Purcell's phrases are always tied to his counterpoint, and this is an essential feature of his style. Typically asymmetrical, it is rare that Purcell writes in square four-bar phrases in an antecedent/consequent relationship, though in some of his vocal music for the theatre, this is typically the case. It must have been, in his mind, a different situation, noted by Curtis Price, that although theatre-goers preferred symmetrical phrasing and simple melodies, the court odes gave him the freedom to expand upon this, and leant a certain freedom to his treatment of phrasing for the sake of rhetorical expression. Purcell's vocal writing has always been held up as a standard of composing for the English language, with clear declamation. It is a conspicuous feature of Purcell's writing for the voice that his rhythmic notation is intricate. He did use ornamental signs, and did give the performer some freedom in "gracing" his music, but this consists of minor gestures like graces and the filling in of thirds in a reprise.<sup>12</sup> Purcell's vocal music is often notated down

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<sup>12</sup>There is a famous anecdote in this regard about a rehearsal involving the boy soprano Jemmy Bowen, where Purcell told the others of "the Music" who were advising ornamentation at one point to "leave him alone ... he will

to the the level of 32nd and 64th notes--an exceptional feature for this time. Thus, it is not possible to say that in the early works he simply did not write everything down and expected the performer to know what to do, but was writing in a less intricate style than in the later odes.

Purcell's ensemble writing progresses in an easily seen manner from ensembles in the similar motion of parallel thirds to roulades set in counterpoint. The progression is really quite staggering, as Purcell gleans the freedom offered in the "Italian" idiom, and adopts it in many of these works which progress from very extended counterpoint to harmonic unity at cadence points. Clearly he saw this as an alternative that offered greater possibilities, and he adopted it consistently in his later works.

Purcell's writing for instruments necessarily depended on which instrumentalists were available. For example, he used oboes in the early works, because there were some French oboists available,<sup>13</sup> but basically, the early works feature strings and continuo in accompaniment to the voices. The Queen Mary odes feature a greatly augmented instrumental compliment of oboes,

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grace it better than you or I could teach him" . . . Quoted from Westrup, Purcell, p. 76.

flutes, strings, trumpets, drums and continuo, in what is essentially a full baroque orchestra, with the composer choosing instruments to accompany the affect of each section, often interacting, in the late works, with the voices in a very intimate manner. This simply did not happen in the works for Charles II and James II.<sup>14</sup> Perhaps there was more intimacy with the reign of Mary that led Purcell actually to cast voices in duet with trumpets and oboes. Whatever the case, these movements are rapturous and undoubtedly unique in the odes.

Purcell's use of tonality becomes clearer and more oriented to the eighteenth century "common practice" period in the 1690s. Leininger's statement that "the statistics generated in a complete harmonic analysis of nine odes from throughout Purcell's career . . . show that the composer's tonal system remained essentially the same throughout his lifetime. . ." is rather shortsighted and superficial,<sup>15</sup> for though a composer may be using the same chords, the way they are used through time may be completely different,

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<sup>13</sup>Holman, Henry Purcell, p. 155.

<sup>14</sup>Charles II preferred music for strings and formed his own "twenty-four violins" in emulation of the group which served Louis XIV. However, woodwind and brass players were still a part of the "Musick." For further information see Andrew Ashbee, Records of English Court Music, vol. 5 (1625-1714) Aldershot: Scolar Press, 1991.

and such is the case with Purcell. There are many things musical which simply cannot be easily tabulated and explained, and this is the essence of art.

Indeed, Purcell's tonal practices evolved dramatically in the fifteen brief years in which he was active as a composer for court and theatre. Contrasts may be made easily between the earlier and later works, where the functions of tonic and dominant override the persistence of counterpoint, and give the piece or section a sense of direction which the early works did not have.

The court odes written by Henry Purcell, whether for Charles II, James II or for William and Mary, are stunning works. The earlier odes are the works of a young composer, but not an immature composer. The early works show a young man with great gifts, and the later odes show a change of style but, as previously mentioned, it is wrong to judge these early odes by what Purcell was capable of doing in the 1690's. Each of the early odes is fascinating unto itself and is valuable music. The evolution of Purcell's style seen throughout these works, from multi-sectional pieces which were "glued together" by choruses to works which flow in virtuosic solos and highly contrapuntal ensembles, with occasional choral

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<sup>15</sup>See Leininger, p. 59.

interspersions, is quite dramatic. Purcell's contribution to the genre continued to be an example to his peers and to those who followed after his death. The odes fully deserve the recognition they are just beginning to gain: they are among the composer's greatest works.

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