THE THEATRE MUSIC OF DANIEL PURCELL

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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* * * * *

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PREFACE

The music of Daniel Purcell, younger brother of Henry Purcell, has remained virtually unexplored. Like so many other English composers active in that period between Henry Purcell's death (1695) and the arrival of Handel (1711), his contribution to the musical scene has been glossed over with a few disparaging remarks.

This neglect has been especially pronounced in the area of theatre music. Lacking either a dramatist or musician of eminence to provoke interest, researchers have not been attracted to the subject. Yet it was in the theatre that many, if not most, of the musicians sought either to sustain or supplement their livelihood. Daniel Purcell was no exception to this rule.

Immediately following the demise of his brother, Daniel left an organist's post to assume a position as composer for the Drury Lane theatre. He remained active in this position for over a decade. During this time, a large amount of vocal and instrumental music for the stage came from his pen. It will be the purpose of this paper to present a representative sample of this music, to discuss its stylistic features, to explain its functions within the
dramatic presentation, and to set in some perspective the role of the music and its composer in the theatrical milieu of this period.
CHAPTER I

BIOGRAPHY

Without becoming entangled in the argument regarding the genealogy of Daniel Purcell, it should be noted that both of the persons proposed as the father of the Henry Purcell (and thus also of Daniel), viz., Henry the Elder and his brother Thomas, were members of the Chapel Royal. Henry the Elder is listed in the Lord Chamberlain’s Records in 1660 as a "composer for the violins," and in the Cheque Book of the Chapel Royal, April 23, 1661, as one of the "Gentlemen" who participated in the Coronation of King Charles II. Thomas Purcell is also listed in the Lord Chamberlain’s Records in 1660. Thomas, however, was

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musician for "lutes and voyces." In 1662, he was appointed to the "private musick for lutes, voyall and voyces" and "musician in ordinary," both in place of Henry Lawes, deceased. Thomas was to assume what was apparently a much more favored position in his later years, for in 1674 he was appointed to distribute salaries "amongst 24 of the Kings Musicians." Still further evidence in this regard is provided by the fact that Thomas' salary was second only to Nicholas Staggins, "Master of His Majesty's Music," and was more than double that of most of the other musicians.

With both a father and an uncle as members of the Chapel Royal, and with his older brother Henry having been a child of the Chapel and having been recently appointed to "composer in ordinary" for the violin in place of Matthew Locke, it is not surprising to find Daniel as one of eight "children of the chapel" in attendance "on his Majesty at Windsor for 44 days, from 14 August to 26 September, 1678. . . ." Since the designation "child" was normally discontinued after a change of voice had occurred,

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4 Lafontaine, 122.
5 Ibid., 151.
7 Ibid., V, Part 1, 645.
8 Lafontaine, 322.
9 Ibid., 339.
it may reasonably be assumed that Daniel was no older than fifteen or sixteen at the time, and was possibly somewhat younger. In regard to this, it may be instructive to note that two of the seven other "children" in "attendance," viz., Vaughan Richardson and Hugh Bradock, do not have voice changes recorded until 1688 and 1691 respectively. While such information tells us nothing specific about Daniel, it does suggest the possibility that he may easily have been as young as eight or nine at the time of this service. If this were true, a birth date of c. 1670 is not implausible. This date, is obviously too late if Henry were the father, for he died August 11, 1664. It is not too late for Thomas, however, who lived until July 31, 1681.

In view of the fact that no further mention of Daniel is made in the Lord Chamberlain's Records, and since no birth register listing his name is now known, the above dating must be regarded as speculation. So also must we speculate about Daniel's activities from the 1678 date to 1687, the time when he was appointed organist of Magdalen College, Oxford, in place of Francis Pigott. Accepting a birth date of 1670 makes this task easier, although not

\[\text{Ibid.}, \ 387, \ 406.\]

\[\text{Chester, 161, footnote 1.}\]

\[\text{Ibid.}, \ 205.\]

necessarily more accurate. Using this date, however, it is quite possible that Daniel remained a child of the Chapel until c. 1685, and then continued in the "custody and teaching" of Dr. John Blow, Master of the Children, or one of the other Chapel musicians until his appointment as organist. At this time he would have been seventeen, certainly not an unreasonable age to assume such a post.

Precise details of Daniel's activities while holding this post are lacking. From some publications of the period, however, it is certain that he did not sever all contacts with London, for his songs were included in the first four books of The Banquet of Music published between the years 1687-1689; in the second book of Comes Amoris, published 1687; in the first two books of Vinculum Societatis, published 1687-1688; and in the second book of Harmonia Sacra, published in 1693. How many, if any, of his anthems date from this period cannot be definitely stated, although the first group of anthems in Bodleian Library MS Mus. d. 226 appear to be in a different hand\textsuperscript{14} from those on succeeding folios.

Daniel continued as organist at Magdalen until 1695, when he resigned to return to London. Undoubtedly the illness or death of Henry prompted this move, for Daniel immediately set about composing the music to the Fifth Act

\textsuperscript{14}See prefatory and marginal notes in the manuscript.
of The Indian Queen, thereby completing a task denied Henry by his death. Almost overnight Daniel assumed the duties of "house composer" for Drury Lane (and also Dorset Gardens), and remained active in this role for the next ten years.

During this period Daniel composed all or part of the music for no fewer than fifty theatrical productions, eight of which were operas (see Appendix A for a calendar of first productions of these plays). A rather sharp drop in the number of these new productions per year is observable after 1701, and by 1707 the instances are few indeed. Much of the reason for this decline can be directly attributed to the increasing popularity of opera, especially Italian opera. A series of comments in the Muses Mercury describes this tendency during 1707:

The present Humour is so much for Opera's, that the Stage has been troubled with fewer new Plays this Winter, than we have seen in one Season, since the two Houses were divided. Whether the Town has got or lost by it, let others judge: But as indifferent as our new Plays us'd to be, they were so reasonable a Diversion, that they pleas'd longer than the Opera's are likely to do. If Plays were bad, 'twas chiefly because there was but a bad Price paid for them, and the Poets cou'd not be at the Expence of much Thought, at the Rate their Poems went off at. Half the Encouragement given to them, which has been given to such as are concern'd in the Performance of Opera's, wou'd have produc'd Plays that shou'd always have pleas'd.15

The Season for renewing the Pleasures of the Town advancing, the Theatres are open'd, and Plays acted at both Houses; but such as have been so often play'd, that 'twill be no News to the World to hear of them;

15The Muses Mercury; or, The Monthly Miscellany, I, 3 (March, 1707), 76.
it may perhaps be some to know there are several Opera's doing from the Italian; but that which is in the greatest Forwardness, is La Didone Delirante of Scarlatti, which has been finished these two Months, is now learning by the Performers, and will be ready to be practis'd within three Weeks. . . . 'Tis entirely Scarlatti's, and there's no body, who knows anything of Musick, will desire any other recommendation of it. . . .

Since we took any notice of the Theatres in our Mercuries; there has been a Revolution, with which all Lovers of Opera's are very well pleas'd. For the Masters and Performers employ'd for the Stage, have at last prevail'd, that the House in the Hay-Market should be taken up wholly for Opera's, and that in Drury-Lane for Plays. At that in the Hay-Market, Opera's will be perform'd twice a Week for 9 Months in the Year, and Plays as usually at the Theater in Drury-Lane. . . . As for Opera's, the Expence of that Diversion is a little too great for such as declare for exact Oeconomy; and as the Great chiefly incourage them, they are now nearer than ever to their Protectors. . . . The Opera has been always crowded since it has been under the present Management, and is now in a fairer way to live than ever.

While the view of opera presented here is generally a bright one, the total picture shows that even at this early date financial considerations were no small matter:

The Theatre in Drury-Lane has not been much made use of this Season. There was a great Expectation of an Audience for the Opera of 'Camilla,' last Saturday, and they were all forc'd to return as they came; the Singers, the Women, and Foreigners especially, refusing to sing, without being secur'd such exorbitant Rates ev'ry Night for the whole Season, that not scarce any one could think they deserv'd for once only.

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16Ibid., I, 9 (September, 1707), 218.
17Ibid., I, 12 (December, 1707), 287-288.
18Ibid., I, 10 (October, 1707), 240.
Although no new productions utilizing Daniel's talents occur after 1707, a number of the old plays and operas for which he composed the music continued to be included in the theatres' repertoires for several seasons. Whether Daniel received any financial reward for these later performances is not known, but it seems likely that the remuneration, if any, would have been a small one.

If Daniel had other duties as part of his role as "house composer," they are not recorded. Certainly someone had to be concert-master at the keyboard for the productions, and others had to play in the orchestra itself. Since the only musical talent Daniel is known to have exercised after being a child of the Chapel is that of organist, it seems more likely that he would have been found at the keyboard. Another task of no mean nature was that of making "fair copies" of the music for each presentation. Accounts from a period c. 1710 record payments of from twelve to sixteen pounds for a score and parts.\(^{19}\) While a composer in a busy period would probably not have concerned himself with such matters, a composer in an idle period may well have taken time to provide his own fair copy in order to supplement his income. With no direct evidence to support either of these possibilities, the matter must remain open to conjecture.

\(^{19}\)British Museum, Egerton MS 2159, ff. 29-39.
In addition to his music for the theatre, Daniel also composed for various other occasions. For the Duke of Gloucester's birthday and Installation as Knight of the Garter, February 22, 1696, Daniel composed the ode *Appear Apollo's Darling Sons.*\(^{20}\) For the birthday of "Her Royall Highness the Princess Ann of Denmarke," February 6, 1698, his ode *Welcome, Welcome Glorious Day*\(^{21}\) was presented. According to the *Post Boy,*\(^{22}\) this ode was subsequently performed in York Buildings May 25, 1698, as part of a "benefit" concert for the composer.\(^{23}\) Later in this same year, Daniel was chosen to compose the ode for the "Society of Gentlemen, Lovers of Musick's" annual observance of St. Cecilia's Day.\(^{24}\) This ode as well figured in two later benefit performances, one for "Mr. Howel and Mr. Shore," the other for "Mr. Pate and Mr. Daniel Purcell."

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\(^{20}\) Bodleian Library, Tenbury MS 1175, pp. 1-21.

\(^{21}\) Royal College of Music MS 989.

\(^{22}\) #476, May, 1698, pp. 21-24; The London Gazette, #3388, April 21-May 2, 1698, states that "The Song which was Sung before her Royall Highness on Her Birth Day last" was to be performed May 4 for the "Benefit" of Dr. Turner. Presumably this also was Daniel's composition.


\(^{24}\) Ibid., 506.

\(^{25}\) Ibid., 507, 520.
Of Her Majesty's Reign, and several compositions by Henry formed the program for a concert in Drury Lane. And, on December 6, 1709, Daniel's anthem The Lord Gave The Word was presented before the Sons of the Clergy for their annual gathering.

It may be noticed, however, that once again the activity is confined primarily to the years prior to 1707, all of which would seem to indicate that his years from 1707 to 1713 may have been lean ones indeed from a financial standpoint. That he would not have been alone in this regard is evident in the following excerpts from the Spectator:

We whose names are subscribed, think you the properest person to signify what we have to offer the town in behalf of ourselves, and the art which we profess, music. . . . Music is to aggravate what is intended by poetry; it must always have some passion or sentiment to express, or else violins, voices, or any other organs of sound, afford an entertainment very little above the rattles of children. It was from this opinion of this matter, that when Mr. Clayton had finished his studies in Italy, and brought over the opera of Arsinoe, that Mr. Haym and Mr. Dieupart, who had the honour to be well known and received among the nobility and gentry, were zealously inclined to assist by their solicitations, in introducing so elegant an entertainment as the Italian music grafted upon English poetry. For this end Mr. Dieupart and Mr. Haym, according to their several opportunities, promoted the introduction of Arsinoe, and did it to the best advantage so great a novelty would allow. It is not proper to trouble

26Source not located.
28St. Michael's College, Tenbury MS 310, ff. 141r–157r.
you with particulars of the just complaints we all of us have to make; but so it is, that without regard to our obliging pains, we are all equally set aside in the present opera. Our application therefore to you is only to insert this letter in your paper, that the town may know we have all three joined together to make entertainments of music for the future at Mr. Clayton’s house in York-buildings. What we promise ourselves is, to make a subscription of two guineas, for eight times; and that the entertainment, with the names of the authors of the poetry, may be printed, to be sold in the house, with an account of the several authors of the vocal as well as the instrumental music for each night; the money to be paid at the receipt of the tickets, at Mr. Charles Lillie’s. . . . We aim at establishing some settled notion of what is music, at recovering from neglect and want very many families who depend upon it, at making all foreigners who pretend to succeed in England to learn the language of it as we ourselves have done, and not to be so insolent as to expect a whole nation, a refined and learned nation, should submit to learn theirs. In a word, Mr. Spectator, with all deference and humility, we hope to behave ourselves in this undertaking in such a manner, that all English men who have any skill in music may be furthered in it for their profit or diversion by what new things we shall produce; never pretending to surpass others, or asserting that any thing which is a science, is not attainable by all men of all nations who have proper genius for it. . . .

You will forgive us professors of music if we make a second application to you, in order to promote our design of exhibiting entertainments of music in York-buildings. It is industriously insinuated that our intention is to destroy operas in general, but we beg of you to insert this plain explanation of ourselves in your paper. Our purpose is only to improve our circumstances, by improving the art which we profess. We see it utterly destroyed at present, and as we were the persons who introduced operas, we think it a groundless imputation that we should set up against the opera itself. What we pretend to assert is, that the songs of different authors injudiciously put together, and a foreign tone and manner which are expected in every thing now performed amongst us, has

put music itself to a stand; insomuch that the ears of the people cannot now be entertained with any thing but what has an impertinent gaiety, without any just spirit, or a languishment of notes, without any passion, or common sense...30

We are, SIR,
Your most humble servants

Thomas Clayton
Nicolino Haym
Charles Dieupart

Daniel is known to have organized at least one concert similar to those just described, the notice of it being carried in the London Gazette of March 31, 1712:

On Wednesday the third of April, at Stationers' Hall, Mr. Daniel Purcell, brother of the memorable Mr. Henry Purcell, will exhibit an entertainment of vocal and instrumental musick, entirely new, and all parts to be performed with the greatest excellence.31

It was probably for this occasion and others like it that Daniel composed his sonatas and cantatas.32

Still, such incidental activity as this, incidental that is if surviving records are at all an accurate guage, would scarcely have demanded the full time of the composer. The inscription on his anthem The Lord Gave The Word, viz., that it was performed before the "Sons of the Clergy,

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30Ibid., 116-117.


32His cantata By Silver Thames Flow'ry Side was published in 1710 as part of the Monthly Mask of Vocal Music, March, p. 34.
6 Dec. 1709, "is perhaps an item of information not to be lightly regarded in this matter. That Daniel would have been chosen to compose the music for this annual event when he apparently had been disassociated musically from the church for over a decade is not a little enigmatic. Still further, it is difficult to assign to mere coincidence the facts that Christopher Rich was dismissed from his position as manager of Drury Lane June 6, 1709, just six months prior to that date; that as a result Drury Lane was closed for the summer season; that when Drury Lane opened in the fall it was under new management; and that Daniel had composed no new music for the theatre since 1707. It may be that Daniel was dismissed from his position as "house composer" by the new manager, or that he had already left it on his own volition. It is also possible that he had returned to, or was vying for an organist's post at that time.

No record is known of Daniel's having accepted a church appointment during this time. Yet, his livelihood could scarcely have been sustained by the theatre unless he remained a member of the orchestra or received "royalties"

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A document in British Museum 1855 c.4 (reprinted in Zimmerman, Henry Purcell, . . .; 303-304) shows that Daniel was organist at St. Dunstan's in the East as well as St. Andrew's, Holborn. He began his duties at St. Andrew's in 1713 (see below). That he may have been appointed to St. Dunstan's prior to this date is not inconceivable. If so, it would help explain the unusual circumstances surrounding his service at St. Andrew's (see also below).
from continuing performances of his earlier works. The
evidence is, of course, inconclusive. We do know, however,
that Daniel assumed the duties of organist at St. Andrew's,
Holborn in 1713, although under conditions that appear to
be somewhat less than ideal. While precise details are
lacking, a manuscript of c. 1727 relates that Daniel played
the organ without having been elected or appointed, and
without having a fixed salary.34

That Dr. Henry Sacheverell, a former colleague of
Daniels' at St. Magdalen, had been appointed by the Queen
to the "living" of St. Andrews on April 13 of this same year
(1713)35 may or may not have played a part in Daniels'
taking the post under these conditions. Whatever the case
may have been, Daniel remained in this post until his death
in 1717.36

The only evidence of his death is in an advertisement
in the Daily Courant, December 12, 1717, inserted by Edward
Purcell, "only son to the famous Mr. Henry Purcell," who was
a candidate for the post of organist "in the room of his
uncle, Mr. Daniel Purcell, deceased." To this period may

34Great Britain, Historical Manuscripts Commission,
The Royal Commission On Historical Manuscripts, Seventh
Report, VI (London: George Edward Eyre and William Spottis-
woode, 1879), 639.

35Leslie Stephan and Sidney Lee (eds.), The Dictionary
of National Biography, XVII (London: Oxford University
Press, 1950), 571.

36Ibid., XVI, 481-482.
reasonably be ascribed his Psalm tunes, published separately\textsuperscript{37} and as part of \textit{The Harpsichord Master Improved},\textsuperscript{38} and many of his anthems.

Although Daniel no longer participated actively in the theatre during his later years, many of the operas and plays for which he had composed the music continued to be presented with each new season, and much of his music was published. After his death his theatre music soon fell into disuse and was replaced, or the plays themselves discontinued. Publications containing his music continued to appear, however, gradually decreasing in quantity to the end of the century.

\textsuperscript{37}Daniel Purcell, \textit{The Psalms Set full} . . . (London: Printed for J. Walsh . . . , n.d.).

\textsuperscript{38}(London: Printed by & for Daniel Wright . . . & John Young . . . , Sold by B. Cooke . . . , n.d.).
CHAPTER II

THE THEATRE

The Plays

By the time Daniel returned to London in 1695, the gay, witty theatrical world of the libertine Charles II had undergone some sobering changes. The small coterie of sophisticated aristocrats that under and along with Charles II had so generously supported the theatre, no longer existed. James II, during his short reign (1685-1688), had effectively disbanded and dispersed this group of Protestant courtiers by replacing them with ardent Catholics. Poetic justice was served, perhaps, for James himself was later forced to flee the country when William of Orange landed a powerful Dutch army in southern England in November, 1688. William and his wife Mary (James's daughter) were subsequently named as joint sovereigns by a convention parliament. The presence of a Dutch-speaking monarch more interested in war than in cultural pastimes, one with at best an indifferent attitude toward the theatre, had done little to encourage the re-establishment or formation of an aristocratic coterie. Thus, with support coming only infrequently from the court, the theatre was forced to
rely almost entirely upon the favor of the general audience for economic sustenance.

Into this audience, and concomitantly into the place of influence left vacant by the court, had stepped "respectable" people, husbands and wives of the newly wealthy middle-class, bringing along with them their middle-class morality. When combined with the usual assortment of fops, beaux, and bullies that continued to frequent the theatre, they formed a motley group that, for the most part, was both socially unsophisticated and intellectually decadent. The reaction against wit and eroticism brought about by this change in audience soon developed into a crusade climaxed by Jeremy Collier's *A Short View Of The Immorality And Profaneness On The English Stage* (1698).

To quell the fervor of this moral animosity, and to accommodate the tastes of their new clientele, the poets turned to sentimentalism, "... the emotion-supported belief that this is the best of all possible worlds, that there is good in everyone, and that a sinner can be reformed by appeals to his sensibility--often miscalled his reason."¹ To be sure, the transition was a gradual one, but by the 1695-96 season the effects had begun to show. Chief among these was the elevation of womanhood, resulting in the increased importance of female roles. One can only imagine

the amount of tears that flowed and the number of hearts
that swelled with joy when, on occasion, a hero was saved
or a rake reformed by the power of a good woman. To this
change in role may also be attributed the reversal of the
anti-marriage theme. One of the first plays to utilize
this novel turn, and to deliberately cater to the sentimen-
tal segment of the audience was the comedy Love's Last
Shift, or The Fool In Fashion (January?, 1696) by Colley
Cibber. The reform occurs and the heart strings are pulled
in Act V, p. 92 where Loveless, on bended knee, confesses to
his wife Amanda:

Oh thou hast rouz'd me from my deep Lethargy of Vice!
For hitherto my Soul has been enslav'd to loose Desires,
to vain deluding Follies, and shadows of substantial
bliss: but now I wake with joy to find my Rapture Real.
Thus let me kneel and pay my thanks to her, whose con-
quering Virtue has at last subdu'd me. Here will I
fix, thus prostrate sigh my shame, and wash my Crimes
in never ceasing tears of Penitence.

AMANDA: O rise! this posture heaps new guilt on me!
now you over-pay me.

LOVELESS: Have I not used thee like a Villain! For
almost ten long years depriv'd thee of my Love, and
ruin'd all thy Fortune! But I will labour, dig, beg
or starve, to give new proofs of my unfeign'd
Affection.

AMANDA: Forbear this tenderness, least I repent of
having mov'd your Soul so far: you shall not need to
beg. Heav'n has provided for us beyond its common
care. 'Tis now near two years since my Uncle Sir
William Wealthy sent you the news of my pretended
death, knowing the Extravagance of your Temper he
thought it fit you shou'd believe no other of me; and
about a month after he had sent you that advice, poor
man, he dyed, and left me in the full possession of
two thousand pounds a year, which I now cannot offer
as a Gift, because my Duty, and your lawfull Right,
makes you the undisputed Master of it.
(Inheriting sufficient wealth to provide for the remaining years of bliss was the conventional reward bestowed upon the repentent prodigal and his beloved.) In the epilogue, Cibber recounts how well he has treated the male constituents of this group:

Now Gallants, for the Author: first to you
Kind Citty-Gentlemen, o'th' middle-Row:
He hopes you nothing to his Charge can lay,
There's not one Cuckold made in all his Play.
Nay, you must own, if you'll believe your Eyes,
He draws his Pen against your Enemies:
For he declares to day, he merely strives
To maul the Beaux--because they maul your Wives.

Lest he alienate himself from the rakehells, however, Cibber continues thusly:

Now, Sirs, to you, whose sole Religion's Drinking,
Whoring, Roaring, without the Pain of Thinking;
He fears h'as made a fault, you'll ne'er forgive,
A Crime, beyond the hopes of a Reprieve;
An Honest Rake forego the Joys of life!
His Whores, and Wine! t'Embrace a Dull Cast Wife;
Such out of fashion stuff! But then agen!
He's Lewd for above four Acts, Gentlemen!
For Faith he knew, when once he'd chang'd his Fortune,
And reform'd his Vice, 'twas Time--to drop the Curtain.
Four Acts for your Course Pallats was design'd
But Then the Ladies Tast is more refin'd,
Thry for Amanda's sake will sure be Kind.
Pray let this Figure once your pitty move,
Can you resist the Pleading God of Love!
In vain my Pray'r's the other Sex pursue,
Unless your Conquering smiles their stubborn hearts subdue.

Cibber's addressing the final six lines to the fairer sex should not be regarded as merely a mannerly gesture.

Rather this move is indicative of the growing impact of the female play-goer on box office receipts. Attesting to this fact are numerous prefaces, prologues, and epilogues of
subsequent plays, stating in effect that if only the ladies are or have been pleased, the efforts of the poet shall not have been in vain. In the preface to Achilles; or, Iphigenia in Aulis (1699), the poet concludes with the following:

... Yet notwithstanding all these Inconveniencies, my Iphigenia has pleas'd the fairest Part of the Town, I mean the Ladies, and having gain'd this Point, I have my Wishes.

A more verbose example is the epilogue to The Triumphs of Virtue (1697?):

If this Play hopes a Beam of Grace to meet, It must kneel only at the Ladies Feet: From those kind Stars it has some small pretence T'a smiling Aspect, for 'twas borrow'd thence. Triumphant Virtue, while that Name inspires, Our Muse from those fair Heavens stole her chaste Fires. Then let this Play as your own Mirror pass, You bring the Beauties, and we hold the Glass. Pray let it live, and from that gracious Beam, Encourag'd Virtue shall be still our Theam: The Muses, with their whole Poetick Rage, Shall lash the Shame of a degenerate Age: You shall reform the World, and we'll reform the Stage.

If I from those fair Eyes a Smile may find, If possible to deserve a Grace so kind; I'll pay this dutious Gratitude; I'll copy You. At your own Vertues Shrine my Vows I'll pay: Study to live the Character I play: So high I prize the Favour of the Fair, That all my whole Ambition's bounded there.

In the play, Bellamire, by her constancy, wins back and/or reforms her brother Antonio, the Duke Polycastro from his sinful ways, and Perollo as her lover—after she chastises him. About which Bellamire states:
I have done no more
Then my whole Sexes duty, bound by all
The Sacred Laws of the fair Virgin Charter. (III, 1, 33)

While the female role was often the one of primary
importance, it was not always the one to be admired. The
central figure in villain tragedies—tragedies dealing with
lust, ambition or revenge, and placing emphasis on a
"Machiavell"—was often a villainess. In Mary Pix's *Ibrahim*
(1696), Sheker Para, the Sultan's chief mistress, plays such
a role. Her lustful advances are denied by Amurat, who
intends to remain faithful to Morena. Sheker vows revenge.
She has the Sultan Ibrahim ravish Morena (thus Morena, by
convention, is doomed to an early death because she has lost
her honor). Revenge on behalf of Morena is sought by a
friend, Solyman. He first kills Achmet, Ibrahim's guard,
and then goes for Ibrahim himself. They fight, and stab
one another simultaneously. Upon learning that her plot has
failed, Sheker Para stabs herself. Morena drinks poison and
offers herself as an atonement for all the bloodshed.
Amurat, unable to live without his beloved Morena, also
takes his own life.

A similar chain of development is followed in
*Neglected Virtue* (1696). The essential parts of the dia-
logue of Act V, pp. 44-48, are given in this instance to
show the effect of sentimentality on the tragic play:

*KING*:  O Heavens! what mean these Ghostly Fear[s]
Why do I stiffen, as if my Destiny
Was drawing on!—--I beg for ease, and yet
Your loads oppress; nay, tho I strive to shake
You hence, your Darts still goad me;
My pains increase; But where's the hidden Wound?
Oh! that's within, a throbbing conscious Guilt
That spight of all Resolves upbraids me, with
A Life ill-spent, discovers to my view, [sic]
The History of past, and present Crimes;
Tells me of Death, of large Accounts to come,
And Punishments unknown:

Thou dost not know, Thermusa, what a weight
A tainted Conscience bears; thou'rt Innocent,
Thy Hand unspotted; Nay, thy Heart is free,
Mine both are deeply plunged in Murtherous Gore.

Oh Empire! had I felt thy weight before,
Ambition to my Arms the burthen bore;
Not all thy glittering Robes, Scepter, or Fame,
Thy boasted Grandeur, and Eternal Name,
Shou'd e're my Soul in such a Scarlet dy'd,
To glut the hunger of thy tow'ring Pride.
Oh! What can wash it white? Rivers and Seas,
Are all too shallow for such Blots as these.
The Watry Element hath not a Flood,
To cleanse the Stain of Paricidial Blood. (Enter Memnon
Oh, I faint--
Upon thy Bosom let me lean a while; ... stabs him, he falls)

MEMNON: My ready hands have your Commands perform'd,
And thus I run to clasp my bliss---
THERMUSA: Hold off---
MEMNON: How, Madam! Have not my Actions purchas'd yet
Your favours?
THERMUSA: They have, and I'll reward them. (Falls on
Guards, seize the Traytor.
Oh my dear Murther'd Lord---
as the Guards enter)
MEMNON: Am I betray'd? Then Love I blow thee hence;
Spirit of Hate drawn from the Lees of Nature,
Assist me now, whilst thus
I act Revenge--- (Stabs the Queen [Thermusa],
THERMUSA: Curst Villain! Guards seize him.)
But thus thou shalt not brag thy Treachery,
Bear him away, and let the Murderer taste
The subtil'est Pains e're tortur'd Wretch yet felt,
Worse than the Damn'd partake, or Devils invent.
MEMNON: They're Merciful to thee, nor shall I find,
In Hell a Fury worse than Womankind. (Carry'd off by
the Guards.)
Enter Artaban, Lysander and Guards.

ART: What is the meaning of this Scene of Horrour.  
QUEEN: Oh Artaban! E're to the Shades of everlasting Night  
My Soul its Journey makes.  Hear me,  
I must be short my Summons calls me hence;  
Love was the cause of this, and Love to thee  
Thou best, thou most deserving of Mankind;  
For thee, Great Phraates fell by my Command;  
For thee I met my Fate by Memnon's hand;  
Alinda was the next that must have fell;  
Forgive me, and my Death will prove a Blessing.  (Dies)  

Enter Emillia

EMIL: Oh, Sir, this Scene of horror you behold,  
Comes short of what must follow your poor Alinda.  
ART: Ha! my heart bodes horror.  
EMIL: Deny'd your Life by her remorseless Father,  
In wild Despair she took a fatal Draught,  
That will with racking Torments end her Life.  
ART: Oh Gods! my fears prove true.  

Enter Alinda led by two Women.

ALIN: I burn, I burn, I'm all one Funeral Pile;  
A flaming Bolt shoots thro' my hissing Veins;  
Not as young Phaeton's Wheels that drove the Sun and set the World on Fire.  
ART: Why was I born  
To see this Day! What will the Gods do with me.  
ALIN: Oh for a Rock of Ice, a Bed of Snow  
To lull my pains, and hush my sleeping Fever:  
Here, take me quick, throw me into the Sea,  
Pour Oceans o're me, Plunge me, Sink me, Drown me,  
If all the Waters of the Deep can quench  
My blazing Mines of Fire.  
ART: No pitying God!  
No aiding Power to drop these lovely Ruines.  
ALIN: Stand off, and let me go, I'll mount the Pole,  
Drive round the Northern Wain, and freeze to a Star.  
Oh 'tis a Glorious Chariot, ha, ha, ha.  
Sherurana, Phraates, Artaban, look there,  
Yonders my Love, Oh 'tis a fine old Gentleman.  
See how the Grizly Frost, and Reverend Isicles  
Hang on his hearty Beard a front of Snow,  
Soft as the Down of Doves, and Cool as Charity.  
ART: Answer my aking Heart, speak Life my Fairest.  
ALIN: Nay, I have choice of Lovers, if that old dull  
Winter Fool don't like me, he has a Rival  
Will be more kind, kind Death: Yes, he'll be
Kind indeed; no angry Kings will hinder me
From his Embracing Arms; he has a Nuptial-Bed
Prepar'd for poor Alinda.
ART: Sweetest Innocence
Yet speak to thy mourning Artaban.
ALIN: Ha, my dear Artaban, and art thou come,
To hand thy poor Alinda to her Grave!
'Tis kind, 'tis wondrous kind; but how more kindly
Had our Stars smil'd, might I have Liv'd, my
Artaban! What a long thousand thousand Years of Love
Which those dear Arms had given me, have I lost!
But I am not so poor; what Earth has robb'd me off, [sic]
The Gods will give me back: There we shall meet
No Rival Queens, nor Tyrant Fathers part us,
There I shall mount to everlasting Joys,
To Love Heaven and Artaban. (Dies)
ART: She's Dead, she's Dead, that Sovereign of my Soul
Has left the World and me; and dares this Traytor,
This Rebel heart out-live the fatal Blow?
No; Love's fair Martyr, thou hast reacht Heaven before me;

But thus I'll post to follow thee. (Falls on his Sword)
The Eternal Gordian's ty'd; so now no Tyrant's Sword
Shall cut those Bonds of Love: Ah my Alinda,
I'll find the[s] out in the blest Walk above:
In that last Path my Love can never stray,
Thy own bright Beams, fair Saint, shall light the way.
CAST. SEN. Farewel, young Hero: Was ever Faithful
Pair like this?
When these
Last Wounds the Seals of Truth and Love they give,
How have they Dy'd, to shew us how to Live.
FINIS

In both of the examples above the outcome merely
evokes a feeling of pity for the innocent unfortunate
victims of circumstance. Terror does not grip the heart
and soul as in high tragedy. As a point of fact, very few
high tragedies are to be found among the serious plays of
this time. The tradesman could not identify with greatness,
and thus could scarcely be empathetic or sympathetic
towards the fall of a noble soul. More than this, he was
much more favorably inclined towards being entertained and
a "they lived happily ever after" ending.

This is not to say that the audience disavowed violence. Quite to the contrary, the more persons poisoned, murdered, maimed, racked, raped, beheaded, disemboweled, quartered and hung on hooks for all to view, the better.² (Such butchering is vividly displayed in an engraving of a torture scene from an earlier play, *The Empress of Morocco* (1673), by Elkanah Settle.)³ The sole claim to tragedy for many of the serious plays is relegated to this generous outpouring of blood. Referring again to the tragedy *Ibrahim*, a slave is stabbed (III, p. 24), a messenger is strangled (IV, p. 32), and the Visier is given to the crowds to be torn asunder (V, pp. 32-33). Adding these three to the six already mentioned above, we arrive at a grand total of nine deaths. In *Neglected Virtue*, five of the main characters perish within the confines of the final act.

Because of the make-up of his new audience, the comic poet could hardly afford to continue to poke fun at only the tipsy tailor or the bumbling butcher. The aristocrats had to come in for their share of ridicule as well. As Cibber aptly pointed out in the prologue to *The Careless*.

²In Rowe's *The Royal Convert* (1707) is the following scene: "... A Fire is prepar'd on one of the Altars; near it are plac'd a Rack, Knives, Axes, and other Instruments of Torture. ..." (V, 51).

Husband (1704), the persons appropriate to comedy are not
those of low degree, but:

... they whose Birth, and Education says
They've every Help that should Improve Mankind,
Yet still live Slaves to a vile Tainted Mind;
Such as in Wit are often seen 'Abound,
And yet have some weak Part, where Folly's found:
For Follies sprout like weeds, Highest in Fruitful Ground.

Such are the persons we today provide,
And Nature's fools for once are laid aside...

More often, however, the jests were spread around to
cover all segments of the audience so that each might have
opportunity to laugh at the other. Such was the case in The
Humours of the Age (1701), where the poet Thomas Baker
relates in the prologue:

But yet your Tasts so strange of late we find,
New Authors have small hopes to prove you kind.
Now 'tis not Sense, and Wit best entertains,
Nor what's writ most by Rule, most Favour gains:
But he that has most Whimsies in his Brains.
For the French Modes are so much our Disease,
That ev'n a Play must be Ragou to please;
Therefore this Poet to secure his own,
Seeing the various Humours of the Town,
Has got some Fancy to please every one.
To gain the Court, he calls the City, Fools,
To please the Citts, the Court he ridicules;
To win the Beaux, that nice i'th Box appear,
He laughs at Gall'ry Things that Ape an Air,
The Men of Sense, there due Respect he shows,
And to divert their Spleen, presents the Beaus;
In short, there's not one Fool in all this Town,
But is by Character, or Satyr, shown; ...

To a large extent, variety was the spice of life.
Thus for those who desired neither blood nor laughter,
there was tragi-comedy, that hybrid genre so named not
"... in respect of mirth and killing, but in respect it
wants death, which is enough to make it no tragedy, yet
brings some near it, which is enough to make it no comedy"—
in modern terms, a melodrama.\(^4\)

**Management**

Changes had also occurred in the operation of the
theatre. For nearly thirteen years plays had been produced
under the auspices of one joint enterprise, the United
Company. When, on 23 October, 1693,\(^5\) Alexander Davenant,
one of the two patent owners of the company, fled to the
Canary Islands to avoid prosecution for his slippery finan-
cial manipulations, he set off a chain reaction that even-
tually led to a division of the Company. Primary contribu-
tor to this breakdown was the cunning lawyer Christopher
Rich. Both he and Sir Charles Skipwith had purchased shares
in the patent of Davenant as investments and to give
Davenant financial assistance. When Davenant absconded,
Rich moved not only to usurp Skipwith's prerogative as major
shareholder and assume Davenant's managerial position by
himself, but also to wrest control from the other patent
owner, Charles Killigrew. Although not entirely successful
in the former venture, Rich did emerge as "chairman" of the
three owners and control passed largely into his and

\(^4\)Wilson, 53.

Skipwith's hands.

Both Rich and Skipwith were completely lacking in theatrical acumen. Their ineptitudes led to lower profits, lower profits to reductions in salaries, lower salaries to disenchchantment among the players, etc. And, as if a bleak financial situation were not enough, they compounded matters by violating the seniority rights of the actors, giving the leading roles to the younger players. When, in December, 1694, the older players led by Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle confronted the two via the Lord Chamberlain with a list of grievances, they were unimpressed and made no amends.\(^6\) An appeal was subsequently made for, and a private audience granted by the King. Shortly thereafter, on March 25, 1695, the Lord Chamberlain's office issued to Betterton et al. a separate license to act, restoring the two-company situation that had existed prior to 1682. Betterton and his followers established themselves at Lincoln's Inn Fields, enjoyed unusual success with their opening play, Congreve's Love For Love, and were off to a good start.

For Rich & Co. the picture was not so bright. While they retained control of both of the good theatres, viz., Drury Lane and Dorset Garden, they were left by and large with only the younger, less talented, and less experienced

players. Not only that, but acting was suspended following the death of Queen Mary, December 28, 1694. Thus, by the time the suspension was lifted (March 30, 1695), some three months of the season had passed without any receipts. This, plus the large expenditures needed to hire new personnel, to retain those that were left, and to win back some of those that had deserted, told heavily on the pockets of the three owners. As Rich himself later related:

subsistence money was allowed not only to several actors and others who did not desert . . . But also to several persons who were hired and entertained to act, sing, or dance under the said Letters patents to fill up the Company; And moneys were expended in and about Rehearsals of plays and preparations for acting, and with intent to hinder the said deserting actors and others from setting up or acting for themselves in Opposition and prejudice to the said Letters patents and the Interest under the same.7

The crisis was evidently quite severe, for Rich says further that he, Skipwith and Killigrew:

debated between them . . . whether to carry on acting or to desist by reason of the said chief actors and others deserting as aforesaid . . . [However,] it was thought that if acting were not carried on under the authority of the said Letters patents that the whole concern might be lost; And therefore it was resolved . . . to carry on acting with all possible vigor, and for that purpose to hire and entertain Actors and others, and to Endeavor to procure the Return of all (or so many as could be) of such as had deserted, and to use such means as should be advised for the Recalling or annulling of the said License granted . . . by the Earl of Dorset.8

7Hotson, 299-300.
8Ibid., 300.
It is obvious from these statements that the directors had been jolted out of their lethargy and their posture of aloofness. But yet, while salaries were doubled for those primary actors who remained, it is just as apparent that the real concern of the directors was less with the welfare of their actors than with the preservation of their own business interests. At any rate, Rich & Co. did weather the storm. And, with the energy and adaptability of their younger actors in contrast to the internal dissension constantly gnawing at Betterton & Co., Rich & Co. soon emerged as the stronger of the two playhouses.

Rich continued as primary director of Drury Lane until June 6, 1709, when he was dismissed for disregarding the Lord Chamberlain's order (issued April 30, 1709) prohibiting him from deducting more than £40 for house expenses on the night of a benefit performance for an actor. 9 Drury Lane was also closed. At the beginning of the regular season the following September, Drury Lane was re-opened under the management of Aaron Hill.

Two important events occurred during this period from 1695 to 1709. 10 On April 9, 1705, the Queen's theatre,  

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10A third perhaps should also be mentioned, viz., the summer offerings at Greenwich theatre, inaugurated by William Penkethman in 1709.
built by John Vanbrugh, opened in the Haymarket with the opera \textit{The Loves of Ergasto}.\textsuperscript{11} For the following full season, Vanbrugh turned the management over to Owen Swiney, a move apparently looked upon very favorably by Rich. As a result, most of Rich's best players (among them Colley Cibber and Robert Wilks) were allowed to transfer to and act at the Queens.\textsuperscript{12} More important for Daniel—that is, if he received any recompense for additional performances—was the fact that plays using his music were now presented at two theatres. This practice continued until January 13, 1708. At that time an agreement between the two theatres relegated dramatic productions to Drury Lane (to be given nightly except Sunday), and Italian opera to the Queens (to be given two nights a week, Tuesday and Saturday).

Because of insufficient proceeds to pay for opera, and possibly the change in manager, this agreement was discontinued during the 1709/1710 season, and the two theatres (the Queen's once again under Betterton) reverted to their former practice of competitive offerings. This action was not to stand, however, for on November 6, 1710, Swiney,

\textsuperscript{11}Avery, Ixxii. Pulver's statement in \textit{A Biographical Dictionary}. . . ., p. 377, that Daniel Purcell's \textit{Orlando Furioso} was given for the opening is therefore incorrect. Probably the opera was presented during the second full season (1706/1707) of the theatre, for the Muses Mercury . . ., I, 1 (January, 1707), 11, mentions it as one to be given that year.

\textsuperscript{12}Also see comments by Colley Cibber, \textit{An Apology For The Life Of Mr Colley Cibber}, ed. Robert W. Lowe, I (London: John C. Nimmo, 1889), 331-337.
Wilks, Cibber and Thomas Doggett were granted a license to act, and on the twentieth of that month, moved to Drury Lane. As a result, dramatic offerings were once again produced solely at Drury Lane, and Italian operas at Queens, now under the management of William Collier. Two modifications were made in the scheduling of the presentations, however. Opera was still presented twice a week, but on Wednesday (rather than Tuesday) and Saturday. Drury Lane reduced its presentations to five nights a week (Monday, Tuesday, Thursday, Friday, and Saturday) to allow the Queens the necessary financial advantage of one night without competition.

Except for changes in management, this theatrical arrangement remained virtually the same until December 18, 1714. On this date the new playhouse in Lincoln's Inn Fields opened. Built by Christopher Rich and under the management of John Rich, his son—Christopher had died before the opening—it brought to a close the dramatic monopoly so long enjoyed by Drury Lane.

Scenes and Machines

The division of the United Company in 1695 into two competitive playhouses undoubtedly revitalized the interest in, and certainly added new importance to, theatrical display. Although changeable scenery had been introduced at the outset of the Restoration in the revival of Davenant's Siege of
Rhodes (1661), and its effects along with those of stage machines had been exploited by both the Duke's and the King's Companies up to the time of their union in 1682, the audiences' fascination with the startling, the magnificent, and the unusual had not abated. For the "new audience" now beginning to assert itself at the theatre, the spectacular had even more appeal. Rich & Co., struggling to survive while rebuilding on the one hand, and competing with a company of superior actors on the other, turned to superior facilities of their two theatres as one means of countering the appeal of the better acting:

. . . Between us and the other Theatre
There is proclaim'd, and still maintain'd a War.
And all, but knocking out of Brains, is fair.
We're blam'd for raising in one Night, what they
In thirty tedious days can scarce display;
But that to our Advantage sure, is spoke;
So Heusler by swift Marches, gain'd his Work:
And Cut off the Provision of the Turk.
And therefore, if the Truth you would declare;
Say Gallants, to your Smiles, who bids most fair;
Our Growing Spring; or Fading Autumn there?
Besides, though our weak Merit shines less Bright,
Yet we've the Advantage, a Fairer Light,
Our Nobler Theatre's. Nay we are bringing
Machines, Scenes, Opera's, Musick, Dancing, Singing;
Translated from the Chiller, Bleaker Strand,
To your Sweet Convent-Garden's Warmer Land.
To us, Young Players, then let some Smiles fall:
Let not their Antiquities sweep all.
Antiquity on a Stage? Oh Fye! 'tis Idle:
Age in Good Wine is well, or in a Fiddle.
Ay then it has a little Musick there;
But in an Old, Intrepid, Wither'd Player;
It looks like a stale Maid at her last Prayer.

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13See discussion of this in Richard Southern, Changeable Scenery (London: Faber and Faber Ltd., 1952), 109-123.
Therefore divide your Favours the right way,  
To th' Young your Love, to th'd old your Reverence pay.  
(Prologue: Bonduca: or the British Heroine, 1696)

For the normal presentation, the curtain (usually green and unscenic) rose after the prologue and remained open until the epilogue had been delivered. Only for special circumstances, e.g., Act V of the Island Princess, was the curtain dropped or utilized during the play itself. Thus, the various changes of scenery took place before the eyes of the audience. Because of this factor, the scenery was an active participant, an operative factor in the play, rather than simply an adjunct to form the proper background or setting for each scene.

Some of the side scenes were apparently made of solid wooden panels as well as canvas stretched over a wooden frame. Many were undoubtedly painted on both sides to save materials and storage space.

In some romantic gardens and water scenes there were translucent sections of painted or oiled silk. These were used to give shimmering moonlight effects on the water, for distant lights, active volcanos, burning cities and so on.\(^{14}\) The stage lights would be

\(^{14}\)The frontispiece in the 1711 edition of Beaumont and Fletcher's Island Princess, reproduced in George C. D. Odell, Shakespeare From Betterton To Irving, I (New York: Charles Scribner's Sons, 1920), opposite page 294, shows a burning castle. Footlights are shown in an engraving reproduced in Southern, Changeable Scenery, plate 27 opposite page 161, from A Second Tale Of A Tub (1709). Also noteworthy is an account of 1670/71 that provides for "... making a trough at ye foot of the stage for lights to stand in." See Eleanore Boswell, The Restoration Court Stage (1660-1702) (Cambridge: Harvard University Press, 1932), 47.
darkened, the foot lights lowered [in depth, i.e., under the stage], and candles would be revealed behind the translucent sections to give colorful romantic charm to the scene. Heavens and glories were done in this same way.

In some scenes mood and atmosphere as well as time of day and climate or season was indicated by painting techniques. A garden by moonlight would have been painted in cool blues, greens and silvery highlights. The effect would then have been intensified by translucent areas around the moon and on the water in the fountains or stream. The stage would have been darkened; and there might have been some attempt at a wash of pale blue or greenish light, made with bottles of colored liquid and stained glass or colored cloth held in front of the lights.\(^{15}\)

To provide for quick changes, the scenes—whether wings (i.e. side scenes), shutters (divided back scenes), or flats (probably scenes of solid canvas as opposed to those having holes through which one could see for purposes of perspective)\(^{16}\)—were placed in grooves one behind the other.\(^{17}\) As the front set of scenes was "drawn off," the set in the second groove was "discovered" along with any characters that might be associated with it. Conversely, if there were a return to a former scene, the characters would commonly remain on stage and be blotted from view by the closing of that scene rather than making an exit.

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\(^{16}\)See Southern, Changeable Scenery for other possible connotations of this word.

\(^{17}\)See Plate II in Appendix B for spacing and disposition of these grooves.
Quite often a character would go from one scene to another. On such an occasion the stage direction "manent" was given, indicating that the character was to "remain" on stage during the change of scene, perhaps taking a few steps down stage and/or to the right or left in order to allow the scene to "draw" or "shut" behind him. In an instant he was in a different setting. To separate the acts, all characters would exit and a pause would ensue. During some of these breaks special entr'acte entertainments were presented.

To accommodate the use of various flying machines, the scenes were divided horizontally as well as vertically. With this division, the top part of the scene could draw and "discover" the gods in their chariots independent of any changes being made below. To facilitate the antics of furies, demons, and other characters of the abyss, various types of machines and trap doors were located on or beneath the stage.

The movement of the machines and scenery was not without its hazards. For a production of The Prophetess: or, The History of Dioclesian, (December 3, 1715) the following request was made:

... And whereas there are a great many Scenes and Machines to be mov'd in this Opera, which cannot be done if Persons should stand on the Stage, (where they could not be without Danger) it is therefore hoped no Person will take it ill that they must be deny'd Entrance on the Stage.18

18Avery, 379.
Nor were the poets totally enamored with the amount of emphasis being placed on scenic effects. In the prologue of *The Funeral* (1701) the poet laments:

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Nature's Deserted, and Dramatic Art,
To Dazzle now the Eye, has left the Heart;
Gay Lights, and Dresses, long extended Scenes,
Daemons and Angels moving in Machines.
All that can now, or please, or fright the Fair,
May be perform'd without the Writer's Care,
And is the Skill of Carpenter, not Player: . . .
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The current stocks of scenes and mechanical devices of Rich's two theatres was ample to provide the necessary variety of palaces, forests, bowers, ascending and descending gods or devils for even the most lavish productions.

To wit, George Powell's opera, *Brutus of Alba* (1696), where the following was presented:

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I, 1: The Scene is, The River of Thames, the Prospect reaches as far as can be seen from the Bridge, in a clear Day: On one side of the Stage, lies Augusta, attended by Cities; on the other, Thamesis, attended by Rivers; Angello hovering in the Air. After a Symphony of Musick, Angello speaks.

I, 1, 2: Hermes Descends in his Chariot, drawn by Ravens.
3: Augustus, Thamesis, and their Attendance all Sink.
   3: Angello and Seraphina ascend.
   6: The Scene Changes to a Poetical Hell; there is a Figure of the Prometheus Chain'd to a Rock, the Vulture knowing his Liver; Sisiphus rolling the Stone; beyond abundance of Figures in various Torments; then a great Arch of Fire, behind this a Pyramide of Flames in perpetual Agitation; behind this glowing Fire which illuminates the Prospect; then rises the Court of Pluto. . .

II, 1, 10: The Scene is a very pleasant Garden; in the midst of the great Walk is a Fountain, and on each side the Stage large Figures, standing in Shells, at the farther end is fill'd with Cascades.
   16: He waves his wand, and behind the Fountain rises a Triton and a Sea Nymph, who sing a Dialogue.
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II, 1, 17: Carries her away and plunges with her. After the Dialogue rises eight Statues who leap of[f] their pedestals and Dance; after the Dance they sink . . .

III, 1, 19: The Scene is, A very Pleasant Grove, and Stately Garden, belonging to the Palace; the Great Walk is bounded on either side with Figures of Gold; and in large Vases of Gold, are Orange, Lemon, and other Trees.

22: Coreb waves his Wand, and a Misty Cloud rises out of the Earth; as it ascends, a great Wind-mill is discovered, out of which comes Millers, and Countrey Women, who Dance; After their Dance, the Wind-mill is changed into a Witch, out of which come several Devils, who Dance with the Witch, and then sink.

23: Angelo seen in the Air with Hermes
25: Iris descends on a Rainbow, and comes forward
25: While this Chorus is Singing, Juno, Iris, and Mercury ascend.

IV, 31: Waves his Wand, and a Banquet rises, they sit down, and two Scaramouch Men, and two Scaramouch Women Enter and Dance: Then two Harlaquin Men and Women . . .

32: The Scene changes to the Cliff of Dover, Augusta, Thamesis, and their Followers rise out of the Sea and Sing.

V, 1, 52: As the King enters, the Cave of Proteus rises, which consists of Twelve Arches of the Tuscan Order: The Frontispiece is adorn'd with a Triton, a Naired, and several Sea-monsters, enrich'd with Mother-Pearl, Coral, and Sea-shells. At the farther end Proteus appears, with his Followers, who come forward and sing.

53: Scene changes to a stately Palace, compos'd of wreath'd Columns of the Corinthian Order; the Wreathings are adorn'd with Roses, and the Columns have several little Cupids flying about 'em, and a single Cupid standing upon every Capitol. At a good distance are seen three Arches, which divide the first Court from the other part of the Building; The Arches are beautified with Festoons; all the Cupids, Capitol, and Enrichments are of Gold.

54: Soft Musick. Seraphino descends.
55: A very large Machine descends, the Figure of it is Oval, the Clouds Gold, with Figures of Cherubims flying about. In this Machine sits Apollo, Cupid,
Mars, Vulcan, Juno, Venus, etc. Apollo sings.  
59: As Apollo's Heaven ascends, the Temple of Fame rises from underneath the stage, in which is Fame, and his Followers: Fame comes forward, with his Followers, and sings:

The attraction of the totally new could not be altogether denied, however, despite the expense of such an undertaking (Isaac Fuller asked the sum of £ 335 10s for a "Paradise" in 1669). Thus, in June of the same season (1696/97), Settle's *The World in the Moon* was produced. In his dedicatory epistle the poet relates:

... This Performance, I confess, wants an Universal Protection: For if Industry, Labour, and Expence, can deserve a Smile, it stands high for a Favourite. So Great an Undertaking, I am sure has never been on an English Stage; ...  

And here I think my self obliged to do the Pencil this Publick Right, to tell the World, That never was such a Pile of Painting rais'd upon so Generous a Foundation; especially under all the Hardships of so backward a Season of the Year (our Misfortune, not Fault.) ...  

As to the Entertainment it self, I hope I shall not be vain to say, That the Model of the Scenes of this Play, are something of an Original: I am sure I have removed a long Heap of Rubbish, and thrown away all our old French Lumber, our Clouds of Clouts, and set the Theatrical Paintings at a much fairer Light. ...  

For as I dare confidently aver, the Prospect of this Stage will put all the old Rags out of Countenance: So I hope the Town will graciously please to pardon the undeserving Scribbler, for some small Merit in the Projector.

A contemporary account (Post Boy, June 12-15, 1697)
of the preparations for this production notes that:

    Great Preparations are making for a new Opera
    [The World in the Moon] in the Play-house in Dorset-
    Garden, of which there is great Expectation, the
    Scenes being several new Sets and of a model different
    from all that have been used in any Theatre
    whatever, being twice as high as any of their former
    Scenes. And the whole Decoration of the Stage not
    only infinitely beyond all the Opera's ever yet per-
    formed in England, but also by the acknowledgment of
    several Gentlemen that have travell'd abroad, much
    exceeding all that has been seen on any of the
    Foreign Stages.20

The audience was treated to quite a visual feast:

    The Curtain rises, and discovers the Flat Pallace,
    with a new Arch, richly decorated with Gold; with
    these Three Motto's:
    
    Vives dabit amula Virtus---
    Spectemur agendo---
    Per Apeilem splendet Apolio.

The Cieling [sic] being new painted with the Figure
of Majesty seated upon a Globe, encircled with Glory,
and attended by Cupids, etc.

I, 1, 6: The Flat-Scene draws, and discovers Three
grand Arches of Clouds extending to the Roof of the
House, terminated with a Prospect of Cloud-work, all
fill'd with the Figures of Pames and Cupids; a
Circular part of the back Clouds rolls softly away,
and gradually discovers a Silver Moon, near Fourteen
Foot Diameter: After which, the Silver Moon wanes off
by degrees, and discovers the World within, con-
sisting of Four grand Circles of Clouds, illustrated
with Cupids, Etc. Twelve golden Chariots are seen
riding in the Clouds fill'd with Twelve Children,
representing the Twelve Celestial Signs. The Third
Arch entirely rolling away, leaves the full Prospect
terminating with a large Lanschape of Woods, Waters,
Towns, etc. Enter Cynthia's Train, being Twenty
Singers, and other Retinue.

    7: A Dance of Four Swans. To them enter Five
green Men, upon which the Swans take Wing and fly up
into the Heavens. The green Men dance; which con-
cludes the Act.

20William Van Lennep (ed.), *The London Stage 1660-
1800*, Part 1 (Carbondale: Southern Illinois University
Press, 1965), 480.
II, 14: During a Symphony of Musick, a Palace of Cynthia, near Twenty Foot High, appears with the Clouds; supported upon Twelve Pillars [word blurred] is Lazari; fluted with golden Darts, shafted and plumed with Silver; the Capitals, Bases, and all the Enrichment of the Roof and the Etableture of Silver.

III, 17: Scene Mr. Deputy's House

20: The Scene draws, and discovers a magnificent Pallace, consisting of Seven Arches, extending near Thirty Foot high, the Pillars of which are white twisted Marble; the Capitals, Bases and Girdles circu- cled with Foliage, Fruitage, Cupids and Coronets of Gold; the whole entire Roof of all these Arches enrich'd with Pannels, Mouldings, and carved Flowers of Gold; the Visto continued with a new Order of, Dorick Pillars of Egyptian Marble, terminating with a Triumphal Arch.

22: Two Beaus arise from under the Stage; to whom enter Two Young Ladies and dance.

IV, 1, 26: The Scene a Wood, near Thirty Foot high, the Paintings meeting in Circle; all the Side-Pieces and Back-Scene cut through, to see a farther Prospect of a Wood; continued to the Extent of the House. An Imperial Bed appears on the Stage of Crimson Silk, enrich'd and furl'd with Gold, and other Ornaments; with a Bed and rich Counterpane, Tom. lying in it.

26: Two Dancers enter, who are immediately interrupted by Thunder. The Bed and all the Furni- ture drops down under the Stage.

27: Scene Mr. Deputy's House

31: The Scene, An Arborage of Palms and Lawrels, consisting of Nine Arches, environ'd with Flotoons of Flowers, bound with Ribbons of Gold, and held up with Flying Cupids:

35: Enter Sir Dottrell with a Dark Lanthorn, [to signify darkness] and Palmarin with a Ladder, which he sets up to the Balcony.

42: Scene the last. Cynthia's Bower. Being a Prospect of Terras Walks on Eight several Stages mounted one above another, each Stage contains a Range of Stone-work extending from side to side, decorated with Paintings in Fresco of Heroick History; over each Piece of Painting are carved Rails and Banisters with Pedestals: On Thirty Two Pedestals are planted Sixteen Golden Flower-Pots, and Sixteen Statues of Gods and Goddesses, viz. Jupiter and Juno; Apollo and Diana; Mars and Venus; Neptune and Thetis; Pallas and Mercury; Bacchus and Ceres; Hercules and
Flora; Cupid and Psyche. Through the Center, and advancing Twenty Four Foot high, is an Ascent of Marble Steps. This Set of Scenes is encompass'd round with Arborage-work, circled round with double Festoons of Flowers tied up in Ribbons of Gold, terminating at Fifty Foot deep, being the Extent of the House, with a Prospect of a Garden above the highest Terras.

Above Fifty Figures are seen upon the several Terras's, some of which Descend upon the Stage for the Entertainment.

A still more spectacular scene occurred in the British Enchanters: or, No Magic Like Love (1706, by George Granville):

II, 1, 16: ... Instruments of Horrour are heard under Ground and in the Air. Monsters and Demons rise from under the Stage, whilst others fly down from above, crossing to and fro in Confusion: Clashing of Swords behind the Scenes: Thunder and Lightning, during which Time the Stage is darken'd. On the sudden a Flourish of all the Musick succeeds, the Sky clears and the Scene changes to a pleasant Prospect, Amadis appearing leaning on his Sword, surrounded by Shepherds and Shepherdesses, who with Songs, Musick, and Dances perform the following Enchantment.

When one added these scenic displays to the vast array of colorful costumes--various combinations of golds, greens, silvers, scarlets, blues, crimson velvets, "cherry-coloured Avinion," etc., often bedecked with lace, "Tinsey Ribbon," and other frills; plumes of feathers in as many colors, occasionally even speckled; large hats, shiny helmets and swords--the total effect could hardly have been anything short of breathtaking!

Variety was not limited to the facilities of the theatre, however. The diversity of the audience demanded more. Since any one thing was likely to appeal to only one
segment of the audience, several different types of entertainment were presented during the three hours normally occupied in an evening at the theatre. Among these were dancing, (usually by Frenchmen), singing, and instrumental performances. Not an uncommon offering was that advertised to be given in conjunction with the December 8, 1702 production of *The Bath, or The Western Lass*:

Singing. 'Let the dreadful Engines' by Leveridge, 'Since the Times are so Bad' by Leveridge and Mrs Lindsay, 'Sing, Sing, All Ye Muses' by Larone and Hughes, 'A Scotch Song' by Leveridge. Dancing. Between every Act by a Devonshire Girl never seen on the Stage before, who performs a 'Genteel Round' to the Harp alone; and Irish Humour, 'The Whip of Dunboyne,' with her Master; another genteel dance; a 'Highland Lilt' with her Master; and 'A Country Farmer's Daughter'; all in Natural Habits.21

Other musical attractions frequently featured were flute sonatas played by Mr. Peasable, singing by "the boy" Jemmy Bowen and Mrs. Campion, sonatas of Corelli and Gasparini, the "Enthusiastic Song" from *The Island Princess*, "I burn, I burn" from *Don Quixote*, and the "Frost Scene" from *King Arthur*.

More on the novelty side was the entertainment to be given for the June 18, 1703 production of *Love's Last Shift; or, The Fool In Fashion*:

The Famous Mr Clynoch will for this once, at the desire of several Persons of Quality, perform his Imitation of an Organ, with 3 Voices, the Double Curtel, and the Bells, the Huntsman with his Horn and Pack of Dogs; All which he performs with his Mouth on the

21Avery, 29.
open Stage, being what no Man besides himself could ever yet attain to.\textsuperscript{22}

Occasionally the divertissment went from the sublime to the ridiculous—"to wit, the production of The Northern Lass (February 4, 1706) where it was advertised that "A Comical Epilogue" would be delivered by "Pinkethman riding on an Ass."\textsuperscript{23} Cibber relates that Rich was seriously considering bringing an elephant onto the stage, but had to give up the idea when his carpenters advised him that the theatre would cave in if they opened a hole in the wall large enough to admit the pachyderm.\textsuperscript{24}

After the agreement (1705) between Swiney and Rich allowing the transfer of actors to the new Haymarket theatre, Rich's Company devoted itself more and more to divertissments and entertainments while the new theatre (with practically all the good actors) concentrated on the improvement of drama \textit{per se}. About this development Cibber remarks that Rich continued

\begin{quote}
\leavevmode\ldots in his usual Method of paying extraordinary Prices to Singers, Dancers, and other exotick Performers, which were as constantly deducted out of the sinking Sallaries of his Actors: \ldots it seems he had not purchas'd his Share of the Patent to mend the Stage, but to make Money of it: And to say Truth, his Sense of every thing to be shewn there was much upon a Level with the Taste of the Multitude, whose Opinion and whose Money weigh'd with him full as much as that of the best Judges. His Point was to
\end{quote}

\textsuperscript{22}Ibid., 38. \hspace{1cm} \textsuperscript{23}Ibid., 116.

\textsuperscript{24}Cibber, II, 6.
please the Majority, who could more easily comprehend anything they saw than the daintiest things that could be said to them.25

**Theatre Design**

A precise description of the interiors of the theatres in which these productions were given must await the discovery of more extensive contemporary evidence. However, the general design of Dorset Garden can be determined from a description by Francois Brunet in 1676; that of Drury Lane from an account of Henri Misson who traveled in London in the last decade of the 17th century; and that of Vanbrugh's Opera House in the Haymarket from a design by Gabriel-Martin Dumont that incorporates the alterations of 1707/1708.26

From Francois Brunet it is learned that the amphitheatre of Dorset Garden sloped upwards toward the boxes. "On the lower tier were seven boxes, each seating twenty persons; above these, the middle gallery was divided into seven boxes of equal capacity; and above this portion was

25Ibid.

26London County Council, *Survey of London, XXIX* (London: London County Council, 1960), 227. According to Cibber, I, 321, the alterations included the replacement of the "Semi-oval Arch" over the orchestra "that sprung fifteen feet from above the Cornice" with a flat ceiling to prevent the "undulations" that garbled the words of the actors. The width of the theatre was also contracted by three ranges of boxes on each side. Avery, xxvii.
the upper gallery." In the description of the scenes in The World in the Moon (p. 42) it is noted that the stage was "fifty foot deep," a measurement that apparently included the apron in front of the proscenium arch as well as the stage area behind it. Making allowance for the boxes (or at least doors for purposes of exiting from the apron), the width of the apron was probably no more than 35' to 40' and undoubtedly narrowed some as it approached the proscenium arch. (The outside dimensions of the theatre are given as 140' x 57'.) That there was an abundance of space above the stage is indicated by the thirty foot high scenes used in this same opera (pp. 20, 26).

Not only is the interior described, but the seating arrangement as well is given in the account of Drury Lane by Henri Misson:

There are two Theatres at London, one large and handsome [Dorset Garden], where they sometimes act Opera's and sometimes Plays; the other [Drury Lane] something smaller, which is only for Plays. The Pit is an Amphitheatre, fill'd with Benches without Backboards, and adorn'd and cover'd with green Cloth. Men of Quality, particularly the younger Sort, some Ladies of Reputation and Vertue, and abundance of Damsels that hunt for Prey, sit all together in this Place, Higgledy-piggledy, chatter, toy, play, hear, hear not. Further up, against the Wall, under the first Gallery, and just opposite to the Stage, rises another Amphitheatre, which is taken up by Persons of the best Quality, among whom are generally very few Men. The Galleries, whereof there are only two

27Iennep, xl.

28Ibid. See a reproduction of the exterior of this theatre in The Musical Times, C (June, 1959), 321.
Rows, are fill'd with none but ordinary People, particularly in the Upper one.²⁹

The outside dimensions of this theatre were almost identical to those of Dorset Garden after the addition of a twenty-eight foot tiring room onto the original 112' x 59' structure. On the inside, however, the stage depth behind the proscenium arch appears to be about fifteen feet, the apron in front of it approximately seventeen feet,³⁰ thus nearly twenty feet less than that of Dorset Garden.

The width is again uncertain. However, the designs show clearly that the two exit doors and gallery boxes on both sides of the apron were in a substantial margin from the outer walls (see Plate II, Drawings 2 and 3, Appendix B). When Rich placed additional boxes along the sides and shortened the forward part of the stage to increase the seating capacity of both the side and pit areas some time before 1700, the actual acting area was further contracted.

The designs of the Opera House are sufficiently complete to require but little additional explanation (see Plates III and IV, Appendix B). Two items should be noted in Plate IVb, however, viz., the lighting fixtures above the inner stage (probably of the same type used in many of the plays), and the three musicians with music in front located in the upper gallery on the right.

²⁹Lennep, xli-xlili. Also see Plate I, Appendix B.

³⁰Nicoll, The Development . . ., 163.
CHAPTER III

THE THEATRE MUSIC OF DANIEL PURCELL

Instrumental Music

Introduction

The purely instrumental music of the plays and operas consists of both single and multiple movement compositions. Included in the single movement category are symphonies, act tunes, and ritornels. Multiple movement compositions include symphonies, sonatas, and overtures.

While this nomenclature is not always unequivocal, the terms in most instances do denote particular types, styles, or forms of compositions. In the case of the symphony there is a greater latitude and variety than in any of the other classifications, but even here certain characteristics are usually found. As a one-movement form it is usually rather short (often no more than ten or twelve measures); it is homophonic with occasional bits of imitation between the outer voices; it is normally set to a duple meter, rarely to a triple, never to a 3/8 or compound meter; and its rhythmic pulse proceeds in quarter notes.

The symphony as a multiple-movement composition is the same as the sonata. Both normally have three movements.
The first movement is predominantly homophonic. Although characterized by eighth plus two sixteenth-note rhythms its unit of beat is the quarter note. The second movement, a short adagio is characterized by quarter-note rhythms and a rich adventuresome harmonic style. The third movement is an imitative piece in 3/8 or 6/8 meter. In one instance, the opening "Symphony" in the Judgment of Paris, a canzona is inserted as the second movement, making it a four-movement composition. Also noteworthy in regard to this particular symphony is the use of dotted eighth, sixteenth-note rhythms for the first movement in place of the more usual pattern.

The overtures are more accurately described as orchestral suites. They begin with a French overture and continue with six to eight dance tunes of various types. A homophonic style and dotted rhythms set to a duple meter characterize the initial movement. The second movement is imitative and may be either duple or triple. Only infrequently is there a brief adagio at the conclusion of the second movement (see Cynthia and Endimion). By far the most common designation for the dance tunes is "aire," a catch-all for several different kinds including jigg, round o, minuet, and alman. These aires sometimes have more descriptive titles such as "slow aire," "brisk aire," or "trumpet aire," but many have only the single word. In addition to the different kinds of dances named above the bore, hornpipe,
chaconne, gavott, and march are included.

Comprising the remaining single-movement compositions are "act tunes," "ritornels," and "first musick" and "second musick." Most often these conform to the style of the single-movement symphony.

Only instrumental compositions of three or more parts are included in this study. Except for the second movement of the first "Symphony" of The Rival Queens, no piece is presented where any part is lacking. Compositions not identified with a particular play were excluded. Unless justified by extra-musical considerations, no music from a play or opera having as few as three individual pieces is presented. (It will be noted from the music list in Appendix C, however, that most of the instrumental music available met these criteria.)

Because figured bass symbols are only infrequently given or altogether absent, these three-part and four-part instrumental compositions provide the major basis for the study of Daniel's harmonic vocabulary, of his formal designs, and of his contrapuntal techniques.

Therefore, in the following paragraphs discussing the salient features of the instrumental music, special emphasis will be given to these three considerations. The discussion will proceed by individual play, drawing comparisons and making analogies to similar pieces in other plays or operas where appropriate. It should be stated at this point that
there is little if any difference between the music for a play and that for an opera except for quantity and therefore also variety. This variety, however, manifests itself more in the vocal than in the instrumental compositions.

_Cynthia and Indimion; or, The Love's of the Deities_

Of the four overtures to be considered, only that for _Cynthia and Indimion_ has the final _Adagio_ section (II, pp. 246-247, measures 40-50).\(^1\) Although similar to the opening movement in its use of dotted note patterns, this section is much more daring harmonically. Particularly striking is the progression from \(c^7\) to \(a^6\) to \(a^b^6\) to \(a^b^9\) in measure 20, counts 1-3.

The first movement (II, p. 244), replete with dotted rhythms, is basically homophonic. However, imitation at the fifth, initiated by the top part and answered by the bass two beats later, occurs in measures 1, 5-7, and 8-9. In contrast to the first movements in two of the other overtures, the final cadence of this first movement ends on the dominant rather than the tonic.

The subject of the second movement (II, pp. 244-246) is based on the descending form of the tonic triad, and as such relates to the opening melodic figure in the first movement. Because of the brevity of this second movement,

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\(^1\)This and succeeding entries in this form refer to the music contained in Volume II of this study.
little opportunity is found to manipulate or develop the subject other than presenting it in contrary motion (see measures 10-14).

Only two other instrumental pieces specifically designated as belonging to this opera have been found, viz., what is in all probability a "Symphony," (no title is given in the source) and "Cupid's Dance" (with Psyche in Act V). As in the "Overture," the initial melodic idea in the top part of this "Symphony" (II, pp. 248-249) is imitated immediately by the bass. After that point, however, imitation is not used. Another technique involving the outer parts is found in measures 16-18. Here, the top part presents a descending sequential passage of fifths. To heighten the effect of these skips and to alleviate as much as possible the effect of parallelism, the bass presents its accompanying pattern in alternate octaves.

In contrast to the binary division of the "Symphony," "Cupid's Dance" (II, pp. 250-252) consists of three sections, each with a different meter and tempo. This piece suffers from several faults: parallel octaves between the second part and bass in measure 5 and between the third part and bass in measure 41; a non-directional melody, especially in the last two sections; and an erratic rhythmic movement. It is perhaps only fair to remark that no name is affixed to this piece and that it may not be by Purcell. A more likely possibility, however, is that this manuscript version
(Royal College of Music MS 1172) is not the final one, for such egregious errors as the parallel octaves rarely occur in any composer's music of this period.

Royal College of Music MS 1172 also contains two other pieces that may belong to this opera, since they are in the same key as the "Symphony" described above and appear on the previous folio. One is incomplete, having only the outer parts, and therefore is not included here. The other, a short "Aire" (II, p. 253) is included because of its interesting rhythmic structure. The dotted patterns and fast meter combine to imbue a delightful bouncing quality to the piece, a quality that may have served well the entrance or dance of the antimask at the beginning of Act V.

The Rival Queens; or, The Death of Alexander the Great

The "Symphony" for trumpet and violins (II, pp. 254-263) comes from the third act of this production. Of note here is not the music itself, although the piece is not without interest, but rather its origin. This "Symphony," along with the vocal music in this Act (see list in Appendix C), is taken from D. Purcell's A Song On The Anniversary of ... Princess Ann Of Denmarke ... [February 6] Anno 1697/8. Further still, according to McGuinness, Daniel borrowed "... the entire opening vocal movement of Blow's

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'Welcome, Welcome, Happy Day,' which had greeted triumphant William in the preceding November" and incorporated it in his birthday ode. Thus we have at least part of an ode twice removed from its original function, serving in a dramatic production.

Only two movements of the "Symphony" are presented here complete, simply because the middle or slow movement is lacking the upper three parts. While it is possible that this movement was relegated to the continuo group, all evidence points to the contrary. It should be noted that this middle movement does not exist in the "Ode," and that there the "Symphony" is labeled "Overture." With the middle movement, however, the piece conforms exactly to the description of the multiple movement symphony given above.

The two flute trios (II, pp. 264-265) form part of the music for Act V, the remaining instrumental music having been composed by Godfrey Finger, who also composed the music for the second and fourth acts. In both pieces the upper parts move mostly in thirds or sixths, although the texture of the first is decidedly imitative, whereas the second is strictly homophonic. Both pieces as well are cast in binary form, the first moving to a cadence on the mediant (measure 12), the second quite unusually progressing to the subdominant (measure 10).

The range of flute I in the opening measures of the first trio extends beyond that used in any of the other
compositions. The harmony, not unexpected with the slow tempo, is quite colorful. Of special interest are the resolutions of the suspensions in measures 5 and 9, and the progression in measures 6-7.

**Indian Queen**

The significance of the music from Act V of the *Indian Queen* (II, pp. 266-269), like that of the *Rival Queens*, results more from external circumstances than from the music itself. Rhythmically the "Symphony" (II, pp. 266-267) is extraordinary. Note particularly the one beat of silence in measure 6 and the syncopation in measures 13 and 15. Other than this, however, neither it nor the "Trumpet Aire" (II, pp. 268-269) has much to offer but simplicity. Not to be passed over lightly, however, is the fact that this music marked Daniel's entry into the theatrical world, and allowed his subsequent rise to prominence as a theatrical composer.

**The Relapse; or Virtue in Danger**

Although the outer parts are as usual the more active, the two inner parts in the "Overture" to this play (II, pp. 270-273) participate in the presentation of the melodic material to an unusual extent. While in most instances the melodic activity of these inner voices is doubled at the third by one of the outer parts, the result of the more complete imitative interplay as well as a more
precisely controlled harmonic progression produce a piece of considerably greater musical interest. Another result of the imitative interplay is the almost total permeation of the piece with the \( \left\{ \begin{array}{c} \text{root} \\ \text{root} \\ \text{root} \\ \text{root} \end{array} \right\} \) affect. Aside from the first and second endings and measure 9, in each instance a measure containing a cadential passage, this affect occurs on every first and third beat of the piece. Characteristically, dotted quarter, eighth-note rhythms also abound.

Following a cadence on the dominant, the second movement of the "Overture" begins with the subject stated in close imitation by pairs of voices (II, p. 271). The subject, based on the tonic triad, is simply a rhythmic variation of the melodic motive of the first movement. The top part follows the "g, f\#, d," pattern of the bass part in the opening measure of the first movement, and the second part follows the "d, b\#, g," pattern of the top part in the first two measures of the first movement. The initial entry by each of the lower parts is doubled at the tenth (or octave and then tenth) by one of the upper parts.

From measure 6 to measure 15 the material appears to be new. It is based on a doubled eighth-note pattern in either its natural or ornamented versions:
One can consider it an inversion of the opening subject,

After the cadence on the dominant in measure 16, the subject appears once again. This time, however, the last eighth, two sixteenth-note grouping is changed to a straight sixteenth-note pattern. This sixteenth-note pattern is employed in the bass line in measures 19-20 to prepare the cadence on VII in measure 21. Here the doubled eighth-note pattern of measures 6-15 again comes into play and carries the piece to its conclusion. The final 2 1/2 measures are a modified repetition of measures 25-28.

An inverted form of the "g" minor triad is presented in the initial measure in the top part of the "Slow Aire" (II, pp. 273-275), establishing a thematic relationship between this movement and the two sections of the overture. While the piece is basically homophonic, the lower three parts, on occasion, participate in the presentation of melodic material by means of imitation. This interplay occurs more often in the second section, (see measures 9-10, and 19-23) but also is employed in the first section (see measures 2-3, between the top part and the bass; measures 4-5, between the top and tenor parts; and measures 6-7, between the top, count 1, and the second part, count 3). The imitative activity of these lower parts contrasts
markedly to the purely accompanying role given to these same parts in the "Hornpipe" that follows. There the melodic activity is confined almost entirely to the upper part.

The "Hornpipe" (II, pp. 275-276) is but twelve measures in length. It consists of three 4-measure phrases ending on the dominant, relative major, and tonic respectively. The absence of any movement by the lower three parts on the second beats of most of those measures having the characteristic syncopated rhythm, i.e., measures 1, 5, 6, 7, 9, 10, creates a brief suspension in the otherwise steady rhythmic motion of the piece.

This suspension is not found in the other two hornpipes (see II, pp. 294, 310-311) although in all other respects their rhythmic styles are similar. Not an unimportant facet of this style is the dichotomy of motion between the faster moving upper parts and the slower moving lower parts. Other features shared in common are the minor mode and the absence of imitation. The "Hornpipe" of the Unhappy Penitent (II, pp. 310-311) also follows the same harmonic outline as that above, viz., cadences on the dominant (measure 8), relative major (measure 16), and tonic (measure 24).

Points of imitation between the top part and bass begin each phrase of "Aire no. 4" (II, pp. 276-277), but melodic interest after those points is largely confined to
the upper part. In measure 2 of this part the first two notes of measure 1 are reversed, thus avoiding the more common melodic device of exact repetition (at a softer dynamic level).

Another reversal in procedure occurs in the handling of the imitation in the "Brisk Aire no. 5" (II, pp. 277-279). Beginning with measure 16 the imitative interplay is initiated by the bass rather than the top part. The melodic subject used in this and the preceding interplay is reduced to its initial three-note motive in measure 13 and measures 20-23 in one of the few obvious instances of subject development.

Closely related to this "Brisk Aire" but presented in the major rather than the minor mode is "Brisk Aire no. 7" (II, pp. 281-282). Establishing this relationship are the first two measures of the piece and the initial four measures after the double bar. Both are nearly identical to the corresponding measures in the earlier "Aire." The formal structures are also the same because of similar harmonic progressions, i.e., they both begin in the tonic, progress to the dominant for the first ending, progress from there to the relative major or minor in measure 16, and then conclude on the tonic. Except for the changes in harmony dictated by the shift in mode and the dissimilarity of melodic lines after the initial measures of each section, the primary difference between the two pieces is the amount
of imitative interplay. In "Aire no. 5" it occurs consistently, in "Aire no. 7" infrequently.

Although at a slow rather than brisk tempo, the material of the "Slow Aire no. 6" (II, pp. 279-280) is treated in virtually the same manner as that of "Aire no. 7". Imitation is usually employed in the outer parts with only an occasional doubling at the third by an inner voice. The harmonic structure involves a progression from tonic to dominant (measure 8), to relative minor (measure 12), and back to tonic.

This is not the procedure of "Slow Aire no. 8" (II, p. 283). Here the piece is strictly homophonic. It follows a different harmonic pattern, tonic to dominant (measure 4) to tonic (measure 8); relative major (measure 9) to tonic (measure 16) and moves smoothly and evenly rather than with irregular dotted rhythms. One of the finest musical moments in this entire set occurs in the final phrase of this piece. It begins with the sequential passage in measures 13-14 and concludes with the poignant dissonance on count 2 of measure 15.

Set to the same formal structure and following the same harmonic pattern, the final "Gavott" (II, p. 284) is essentially a variation of "Slow Aire no. 8." While its rhythm is noticeably more active and its texture is permeated with imitative interplay rather than being strictly homophonic, the melodic design of the "Gavott" closely
resembles its model.

The use of the variation to relate these last two numbers was perhaps but the final step in the composer's endeavor to unify this set. In no other set is there such consistent use of a specific melodic formula (viz., the tonic triad) to begin the compositions, nor is there the obvious pairing of movements either by a parody technique as in Aires no. 5 and no. 7 or by variation as in the final two numbers.

Fortunately this unity does not suffer from a lack of imagination. None of the pieces is without interest, some are in fact quite engaging and delightful. All in all, they represent one of Daniel Purcell's more successful musical endeavors.

The Inconstant; or, The Way To Win Him

The only other "Gavott" (II, p. 296) (from The Inconstant) is remarkably similar to the one in The Relapse, especially in view of the wide diversity of rhythms and melodies found in this dance. Particularly noticeable melodically is the use of the repeated note (cf. II, p. 296, measures 4-6 with II, p. 292, measures 1-2, 4-6, 9-10). Rhythmically prominent in both is the use of quarter and eighth-note groupings. Structurally both are divided into two eight-measure sections. From the standpoint of texture, however, the "Gavott" in The Relapse is considerably more
imitative than that in *The Inconstant*.

An imitative technique not uncommon with Purcell is used in the first movement of the "Overture" (II, pp. 285-288). A sequential passage involving imitation between the top part and bass is begun in measure 11, with the initial statement of the subject in the top part. The passage moves to a cadence on the tonic in measure 17, whereupon part of the passage (viz. measures 13-17) is repeated. Of note here is not necessarily the fact that the bass now initiates the imitation, but that the material is offset by half a measure from its original statement, i.e., what was originally on the first beat is now on the third beat. Such a technique adds a bit of spice to an otherwise mundane repetitional procedure.

"Aire no. 2" (II, pp. 291-292) is a parody of a dance in the *Island Princess* (II, pp. 289-290), the latter probably composed by Jeremiah Clarke.\(^3\) In this parody the outer parts duplicate exactly their counterparts in the model for the first three measures although the inner parts are varied both melodically and rhythmically. From that juncture the two pieces go their respective ways.

Musically one might well question the rather abrupt

\(^3\) Contrary to what the Preface to the publication seems to imply, Daniel Purcell probably composed only vocal music for this opera. Jeremiah Clarke not only composed the music for the "Musical Interlude" appended to the opera, but also composed most if not all the instrumental music for the opera itself (see listing in Appendix C).
change in rhythmic motion in measures 12-13 (II, p. 291) and measures 20-21 (II, p. 292). With the almost continuous flow of eighth notes both preceding and following, the shift to an "echo" pattern of dotted eighth-sixteenth rhythms in those two places is disturbing. Yet, the appearance of such passages here is not unique, this same echo technique having been used as well in measures 12-13 of "Aire no. 4" (II, p. 277) in The Relapse, and in measures 6-11 in the "Symphony" (II, p. 266) from the Indian Queen. That a marked change in rhythm does not accompany the occurrences in these instances, however, is a notable difference.

Two aspects of "Aire no. 6" (II, p. 295) should be mentioned, not necessarily because they are seldom used, but because they create musical interest. The first is the brief bit of chromatically descending bass across measure 2 into measure 3. This device is rarely used by Purcell. The second is the melodic line of measures 13-14, later given to the bass in measures 16-17. The sequential pattern of octave skips set to the dotted eighth, sixteenth rhythm creates a most pleasing musical moment.

Of no less interest is the frequent use of contrary motion in "Aire no. 8" (II, p. 297). In measure 2 of this piece the top line runs contrary to both the third line and bass; in measures 5-7 the second line counters, in part, each sixteenth-note passage by one or the other of the outer lines; and in the penultimate measure, the bass and top
lines proceed in contrary motion.

The "March" (II, p. 293), one of the less frequently used dances in the suite, is generally relegated to certain rhythmic styles. The one presented here, consisting largely of eighth, two sixteenth-note, and four sixteenth-note groupings is not uncommon.

Once again the imitative procedure is worthy of note, primarily in the second section. In the last three measures of this section imitation occurs at the octave between the outer parts (one beat apart) with occasional doublings at the third by an inner part. Imitation at the fifth between these same two parts begins the second section, although here they are two beats apart. Measure 6 is of special interest. Here the outer parts have the same notes but in reverse order.

The melodic repetition in measure 6 seems ill-prepared, for after the emphasis on "e" in measure 5, a move to a different pitch level and a change in harmony is expected. With successive hearings and with dynamic contrast for the repetition, the static effect is at least partially ameliorated. And, with the sprightly tempo indicated by the meter, the piece assumes a delightful bouncy quality.

While there are only two minuets, both coming from this particular play (Inconstant), they reveal the two rhythmic styles most commonly used in this dance. The first
style is characterized by the use of the rhythm \( \frac{1}{4} \frac{3}{4} \) at the beginnings of phrases (see initial measures of both sections of "Minuet no. 3," II, pp. 292-293). The second has the more conventional trochaic pattern of half-note, quarter-note units. These are sometimes broken down into units of three quarter notes or various quarter-note, eighth-note combinations (see "Minuet no. 9," II, pp. 298-299).

Mention should perhaps be made of the occurrences of the iambic rhythm in "Minuet no. 9," viz., in the top two parts in measure 23, and in the bass part in measures 7, 18, and 19. In measure 23, the rhythm is used to strengthen the rhythmic drive to the final cadence. In all instances where the bass has the pattern, the upper three parts negate the iambic effect with their regular patterns. Thus none of the uses of the rhythm in "Minuet no. 9" creates the same effect as that in "Minuet no. 3."

"Minuet no. 9" has the usual instances of imitation between the top part and bass at the beginning of each section. It is otherwise homophonic, as is the whole of "Minuet no. 3."

**Unhappy Penitent**

Dissonances between "c" and "d" (measure 3, count 3) or "c" and "d^b" (measure 6, count 1) and a cross-relationship of "e" with "e^b" (measure 8) vitalize the harmonic progression in the initial half (to measure 13) of the.
first movement of this "Overture" (II, pp. 300-303). The two dissonances are especially effective because of their placement on stronger beats.

An extended sequential progression, repeated, makes up the last half of the movement. Its length suggests an overzealousness on the part of the composer.

Although imitative initially, the burden of the melodic presentation is placed on the top part in the second movement. Except for the initial entries by each of the parts, the complete subject is heard again only in the upper line. There is, of course, subsequent interplay between this upper part and the lower parts, but in this interplay (measures 15-16) the lower parts act as a unit rather than separately. A different rhythmic pattern is used to progress to other tonal centers, e.g., in measures 11-14 from "E\textsuperscript{b}" to "c," in measures 18-20 from "G" to "c," and in measures 22-25 (repeated in the final phrase) from "G" to "c."

Stylistically this second movement is most closely related to that of The Relapse (cf. II, pp. 271-273). This relationship is due in part to the common use of duple meter (the second movements of Cynthia and the Inconstant are both in a triple meter), but is even more pronounced because of the prominence of the eighth plus two sixteenth-note rhythm employed in their respective subjects.

Because of the similarity of the opening melody of
"Aire no. 2" (II, pp. 304-305) with the familiar "Trumpet Voluntary" (now known to be a work of Jeremiah Clarke) one might be inclined to a slower tempo than this piece demands. A brisk speed \( \frac{\text{j}}{\text{= c. 120}} \) seems most appropriate, and is in keeping with the dictates of the meter \( (C, \frac{\text{j}}{\text{2}}, \frac{\text{j}}{\text{3}}, \text{and } \frac{\text{j}}{\text{4}}) \) were the standard metrical designations for increasingly faster tempi).

Having criticized negatively the placement of a repeated passage in the "March" from the Inconstant, it is perhaps only fair to point out the timely inclusion of such a passage in this piece. The passage, a measure in length, begins as a pick-up to measure 17 and is immediately repeated with slight harmonic changes. The effect is one of giving greater emphasis to measure 19, which carries the harmony to the dominant and starts the momentum toward the final cadence, a momentum that is greatly enhanced by the incessant rhythm and gradually ascending pitch of the melodic line in this final phrase.

Stylistically "Aire no. 3" (II, pp. 305-306) is similar to many of the preceding numbers. The outer parts are set imitatively. The inner parts either double one of these at the third or sixth or provide harmonic "filler." Neither the melody nor the harmony present anything of particular interest. In this category may also be placed the "Bore" (II, pp. 306-307).

In "Slow Aire no. 5" (II, pp. 307-308), however, the
melody is worthy of note because of the change in its rhythmic design in the second section. Having a smooth flowing movement in the first section resulting from a predominance of straight quarter and eighth-note rhythms, the melody assumes an irregular motion in the second section due to the extensive use of dotted rhythms.

To a not uncommon harmonic progression in measures 12-14 of "Aire no. 6" (II, pp. 309-310), viz., C, C\(^4\), F\(^6\), G\(^6\), C, a, B, e, have been added upper and lower neighbors (measure 13, counts 1 and 2) that produce striking dissonances. Rubbing especially hard against the "g" of the C major triad on count 1 is an "f\(^\#\)." Forming an augmented fourth with the "a" (in the bass) on count 2 is a "d\(^\#\)."

The "Chaconne" (II, pp. 312-319), based on a repeated descending tetrachord, falls into nine-measure (4 plus 5) segments. Over this ground are presented different melodies set to various rhythms. The ground itself participates in the variation procedure, although its basic melodic outline is preserved.

Some of these variations are paired by means of a common rhythmic pattern, viz., IV and V, IX and X, and XI and XII. Others bear slight melodic or rhythmic resemblances to one another (e.g., VI and XIII), or are totally different. The 9/6 proportion employed in variations IX and X indicates a sesquialtera relationship to the eighth notes.
of the preceding variation. In effect, the proportion pits a 9/8 rhythm against one in 3/4, unless the eighth notes (see for example measures 84 and 88) are played as notes inégales. It should also be remarked that this proportion is not particularly uncommon in music from this period.

By the end of the "Chaconne" all but the second part have presented individually one or more of the variations. The second part is saved from a completely uninteresting role by doubling the first part at the third in variation III, and on occasion either the bass or first part in later variations.

Although not particularly inventive, this "Chaconne" is not without interest. Cross relationships between "f" and "f#" (measure 39) and "g" and "g#" (measures 38, 47) provide color. By avoiding a strict rhythmic pattern and by giving the higher pitches a longer note value and placing them on count 2 of measures 2-3 in the melody of variation IX, the composer almost completely negates the strong accentual qualities normally associated with a 9/8 rhythm. The more common procedure is employed in variation X.

**Judgment of Paris**

This music, composed for a competition, uses somewhat greater musical resources than most of the other plays. To begin with, the first movement of the opening symphony is scored for two trumpets, two hoboys (doubling the first and second violins), and kettledrums in addition to the usual
complement of strings and continuo. The kettledrums are not used in the next two movements, presumably because of their more involved harmonic structures. They do return in the fourth movement along with the hoboys that are tacet in the second and third movements, and with the trumpets that are silent also during the third movement. In a later symphony (for Paris), two flutes are added to the instrumentation. This greater number of instruments not only enabled the composer to present a wider variety of instrumental combinations, but also allowed more complex musical structures.

Believing this latter aspect is the first movement of the opening "Symphony" (II, pp. 320-334). While it employs more than the usual number of instruments, it has a very simple statement-answer structure dominated wholly by a single affect. This cannot be said, however, of the second movement of the "Symphony," the "Canzona" (II, pp. 322-325). In addition to its six-part texture, it employs many of the more learned devices of contrapuntal writing including stretto, inversion, retrograde, and augmentation of the subject matter. The result is one of the most intricate structures in all of Purcell's theatre music.

The subject of the "Canzona," three measures in length, is presented first by violin I. Following this is a statement in the dominant by the second violin. Succeeding these two entries are the viola, bass, first trumpet, and
second trumpet respectively. It should be noted that these initial entries overlap one another in *stretto*. In measures 13-14 the subject is stated in inversion by the first trumpet, and in measures 14-16 a similar inverted statement by the second trumpet is combined with a simultaneous statement in original position by the bass. A retrograde version in augmentation by the bass (measures 16-19) is combined with a statement in original position by the viola (measures 16-17) and an inverted statement by the second violin (measures 17-19). In measures 20-21 is another instance in which the inversion and the subject in original order are combined, but with two different instruments (trumpet I and viola). *Stretto* is used once again in measures 21-25, although in this instance the entries are more closely grouped, apparently to push towards the cadence in measure 26.

Divided into two ornamented halves, the initial two measures of the subject, first in inversion and then in original order, are used for an episode in measures 26-32. Stripped of these ornamental notes, abbreviated mirror versions of the subject between trumpet II and violin II (measures 32-33) and trumpet I and violin I (measures 33-34) conclude the piece.

From the discussion above it is evident that the composer had at his command all the contrapuntal techniques necessary to compose what for all intents and purposes is a fugue. The skill with which he employed these techniques
produced a truly integrated piece of music.

Movement three (II, p. 326) is presumably for strings and continuo alone, since no other instruments are indicated. The movement provides bold relief from the contrapuntal intricacies of the previous movement, but other than some rather unusual chord progressions (e.g., the augmented F chord, measure 3 count 4, to the G⁹ chord, measure 4 count 1; or the A⁹, measure 7 count 2, to the e⁷ to b⁹ chords on the following two counts) has a paucity of interest.

Harmonically the final movement (II, pp. 327-334) generates little interest. With the exception of a brief excursion to the dominant in measures 35-38, the progression is largely a continuous alternation of tonic and dominant chords.

Not so easily dismissed, however, is the final cadential passage, for in it is presented a different solution to the problem of slowing down rhythmic, melodic, and harmonic motion so that a piece will not seem to end abruptly. The more normal procedure for accomplishing this task in this and much other Baroque music was to have the final IV or ii⁶ - I⁴ - V - I cadence played ritardando. In this instance, however, the final chord is repeated six times at gradually lower pitch levels and, to compensate for the rise up to the tonic in the final two measures, longer note values.

This same procedure is also employed in the final
cadence of the third movement of the "Sonata for Pallas" (II, pp. 342-348), a movement almost identical in style to that just discussed. The similarity of these two endings to the repetitious V-I, V-I patterns so typical of final cadences of faster movements of the Classic period is impressive. Looking back historically, these passages may be considered a "progressive" feature of Purcell's writing.

In the "Symphonies" for Paris and Juno and the "Sonata" for Pallas are presented the only fully instrumental pieces designated for specific characters. The designations are somewhat misleading, for in the case of the "Symphony for Paris" the music functions to cover the sounds of machines lowering the three goddesses Juno, Pallas, and Venus rather than to distinguish Paris. Stylistically the "Symphony" for Paris (II, pp. 335-336) has much in common with the first movement of the opening "Symphony," both in its dotted eighth-sixteenth rhythm and its presentation by alternating groups of instruments.

The "Symphony for Juno" (II, pp. 337-338) also has a non-musical function, viz., to provide the setting for Juno's descent from her machine to a propitious stage area from which she can address her plea for the golden prize. As the wife of Jove, her bearing would have been stately, though not necessarily majestic, in this descent. The melodic emphasis placed in the bass line along with the slow harmonic rhythm dictated by the repetitious melodic
design of the three upper parts is perhaps as appropriate a setting as any to give the weight and deliberateness called for by her manner. From a purely musical standpoint, the method and amount of repetition in the upper three parts of this composition is unparalleled when compared with the use of this device in other pieces considered in this study.

Why Pallas was given so much more attention musically is not absolutely certain. It may have been because of her position as Queen of the Arts. Her plea for the golden prize, like that of Juno, was in vain.

In keeping with sonata form (at least as Daniel Purcell evidently understood it), the "Sonata for Pallas" (II, pp. 339-348) is divided into three movements. The first movement is characterized by eighth-note and sixteenth-note groupings in 4/4 meter of moderate tempo. The second movement proceeds in a slow, deliberate homophonic style in which quarter notes prevail. Eighth and sixteenth-note patterns are the rule in the faster and imitative third movement.

In the first movement neither the motto beginning nor the remainder of the melody has a strong sense of direction. Not helping the situation is the repetition of measures 10-13 for the final phrase. The net result is a melodic style that may be described as "wandering."

In the second movement, the return to the tonic (now c minor rather than C major) in measure 5, the skip of a
fourth in the top part and of an octave in the bass across the bar line to measure 6, and the introduction of a new (dotted eighth, sixteenth) rhythm in measure 6, combine to divide this movement into two, five-measure sections. The only unexpected harmonic turn comes on count 1 of measure 8. Here a G6, on count 4 of measure 7, progresses to C on count 2 of measure 8 with a suspension in the top part and an accented upper neighbor in the second part on count 1. The effect is not disrupting, but does contrast with the more common progressions found in the remainder of the piece.

In analyzing the imitative procedures employed in the final movement, nothing new is discovered. The initial entries alternate between tonic and dominant. The melodic design of the subject is similar to those of other final movements. Internal cadences are reached on the dominant (measure 35) and the dominant of the dominant (measure 65). And, there is little manipulation or variation in repetitions of subject material. As noted earlier, the final cadence is an extension of the tonic triad.

Of interest in the "Symphony of All" (II, pp. 349-350) is measure 16. Having reached a cadence on the dominant in measure 8, the melody and harmony of the succeeding measures leads purposefully toward an expected tonic cadence at measure 16. Almost effortlessly, however, the progression moves to a iv6 with a suspension in the top part. Intruding upon the scene in count 3, however, is a cross-relationship
(F♯), the effect of which, along with the suspension and the hemiola rhythm in measures 17-18, successfully delays the achievement of the tonic cadence until measure 19.

A totally different effect results from the same passage in measure 20. Here, because of poor rhythmic placement and lack of preparation, only an unexpected embellishment is produced.

By its instrumentation, its melodic and rhythmic style, the "Symphony" for two trumpets and kettledrums (II, p. 351) is obviously martial music. This fact is confirmed by its placement in the work, viz., immediately before it (Pallas) sings:

Hark, hark! the glorious Voice of War
Calls aloud, for Arms prepare:
Drums are beating,
Rocks repeating,
Martial Music charms the joyful air.

Little need be said of the final "Symphony" (II, pp. 352-361), not because it lacks interest, but because its instrumentation, its melodic and rhythmic design, its texture, and its form are so similar to the "Sonata for Pallas" that much of what could be said would be redundant. Suffice it then to point out the sequential passage using imitation and ending with a cross-relation (g-g♯) in measures 7-9 of the second movement (II, p. 355), the change in directions of the subject for the second section (measures 19-27, in the dominant) of the third movement (II, pp. 358-359), and the continuo solo in the three-
measure extension of the final cadence (II, p. 361).

The Grove; or, Love's Paradise

A rigorously kept concertato style characterizes the opening "Symphony" (II, pp. 362-364) of The Grove. In it the musical material is divided evenly between the strings and woodwinds (bassoon and two oboes) and is presented in two-measure segments with the single exception of measures 13-14 where each group has only one measure. Other than the final four measures, the design of the alternation is antecedent and consequent rather than simple repetition.

This concertato style is also employed in the "Symphony for Flutes and Hautbois" (II, pp. 365-368) and another number entitled merely "For Hautbois and Flutes" (II, pp. 377-379). In both of these compositions, however, the alternation procedure is different in that the number of measures allotted to the "statement" and "answer" are often not the same. This produces an irregular rather than regular succession between the two groups of instruments.

Although the "Trumpet Sonata" (II, pp. 369-376) is in the usual three-movement form, its features still warrant some comment. If played as written, the half note in the melody in the third measure of the first movement causes an unduly long hesitation in the momentum built up by the

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4 The outer parts for an orchestral suite exist in Royal College of Music MS 1144, ff. 34v, 44v.
preceding sixteenth notes. Almost certainly some ornamentation was applied here to alleviate the problem.

Further on in measures 12-14 of this movement there seems to be another passage best described as "much ado about nothing." A closer look, however, reveals that the passage beginning on the last half of count 2 in measure 13 and continuing for a full measure is an exact repetition of the previous measure, and thus should be played at a softer dynamic level. With this contrast, the repetition has some meaning.

As in the other slow movements, unresolved dissonances (measure 1, count 4) and suspensions (measures 2-4, 6-8) are used to create harmonic interest. Not commonly found, however, is the divisi in the tenor part on the final cadence. It perhaps should be noted that the third of the chord is not supplied in nearly half of the final cadences. Whether it was added by the keyboard instrument in these instances is not certain.

Without doubt, the subject of this particular third movement is the most distinctive of the group. Its dotted eighth, sixteenth rhythmic pattern (on the second pulse) sets it apart from the other rhythms in this piece and distinguishes it from the more regular or even flowing rhythmic patterns of other third movement subjects.

The bass is the primary melodic vehicle in the modulatory sequential passages, e.g., measures 13-17, 25-29,
and 31-36. Internal cadences are reached on the dominant (measure 19), the supertonic (measure 31), and the tonic (measure 37). This latter cadence is not particularly strong, however. As a result, an extended passage over a tonic pedalpoint is supplied to firmly establish the key. This passage (measures 37-44) is not unlike the extended tonic cadences concluding other similar movements in the Judgment of Paris (see above), or those at the end of the first and third movements of "Sonata II."

The first movement of "Sonata II" (II, pp.380-388), also has the extended tonic cadence. Its repeated use to announce the appearance of Fame is unique.

The melodic and rhythmic relationships between this and the first movement of the "Trumpet Sonata" go beyond the general similarities one would expect. The final eight measure segments of both movements use a more energetic rhythm. The direction and interval of many of the melodic skips in these passages are also the same. And, corresponding measures are repeated (measures 12-13 in the "Trumpet Sonata," and measure 13 in "Sonata II").

Elimination of the trumpet part and harmonic richness are attributes shared in common by the two second movements of these sonatas. Their tonal patterns, however, are different. The second movement of the "Trumpet Sonata" begins and ends in the relative minor. The second movement of "Sonata II" progresses from the relative minor to the
major key.

In the treatment of its subject, the third movement of "Sonata II" has more in common with the third movement of the final "Symphony" from the Judgment of Paris (II, pp. 356-361), than with the third movement of the "Trumpet Sonata." As in the "Symphony" the subject is inverted at the first repetition (measure 38). It continues in the inversion for a few measures, and then returns to the original form (measure 51).

Another cadential passage of interest is that in measures 5-6 of the next "Symphony" (II, p. 389). In order to make this progression to the dominant stronger, a raised third for the supertonic $\frac{5}{3}$ on count 3 of measure 5 would seem the more likely choice. If this were done, however, the tension created up to and including the first two beats of measure 5 would be totally dissolved in the "major" sound of this supertonic chord, and the push towards the dominant would dissipate before the chord was reached.

Of the two remaining symphonies little need be said, for their style has nothing new or different to offer. The "Ritornel" is worthy of note because it is a four part version of the song preceding it (the second part of "Underneath a gloomy shade," II, pp. 408-409) the only instrumental piece so derived.
Conclusion

Some conclusions regarding Purcell's instrumental music for the theatre should be drawn at this point. Based on the evidence presented in certain of the compositions, the standard instrumentation for the bulk of this music was undoubtedly strings and continuo—so standard, in fact, that it was deemed unnecessary to indicate the instruments in the score. It is entirely possible that at least some of these parts were doubled by appropriate woodwinds. But caution should be exercised before stating that such a practice was common, considering the dire financial situation prevalent so much of the time, and the apparently meagre amount of music incorporated into many of the plays. For the more elaborate productions such as The Grove, a larger instrumentation was necessary if only for the sake of variety. To this end flutes, oboes, and trumpets were most often the additional instruments.

In the homophonic compositions, imitation is to be expected between the outer voices in the initial measures and occasionally in subsequent passages. These outer voices are not only the more active melodically, but often are also the more active rhythmically. Of the four basic parts, that of the viola is usually the most sedate.

Harmonic interest in these compositions is determined largely by category and tempo. If the composition is an independent single-movement work, the harmony is not usually
bold—the degree of boldness being inversely related to the speed of the movement. In a slow middle movement of a sonata or symphony, the harmonic progression is often quite daring, involving upper and lower neighboring tones, suspensions, and cross-relations. Pieces in binary form, normally employ sequence immediately after the double bar.

The harmonic language of imitative movements (specifically the second movements of overtures and the third movements of sonatas and symphonies) is less adventuresome. In fact, a basic tonal pattern emerges from the primary cadential points: Unhappy Penitent (c minor)—i to III (m. 11), to v (m. 18), to i; Cynthia and Indimion (c minor)—i to III (m. 11), to V (m. 23), to i; Relapse (g minor)—i to III (m. 12), to v (m. 16), to VII (m. 21), to i; Grove (d minor)—i to III (m. 26), to i; Faithful Bride of Granada (a minor)—i to v (m. 7), to iv (m. 12), to III (m. 17), to i. As can be seen, internal cadences on III and some form of V occur in all but one instance (Relapse). In two of the plays, Unhappy Penitent and Cynthia and Indimion, these cadences are reached in approximately the same measures.

Even less variety is found in imitative movements set in a major mode. Considered here were movements from

5Overture is from Royal College of Music MS 1144, ff. 34v, 44v.

6From Royal College of Music xxix A. 29; the top part is wanting.
the "Trumpet Sonata" and "Sonata II" in the *Grove*; the "Canzona," and the last movements of the opening "Symphony," "Symphony for Pallas," and final "Symphony" in the *Judgment of Paris*; and the music in the *Inconstant*. The pattern is I, V, I, in all but three instances ("Sonata II" stays on the tonic; the "Symphony for Pallas" and "Trumpet Sonata" have I, V, ii, I patterns). Thus in both major and minor movements the cadences reveal a limited tonal pattern, a pattern that results at least in part from a contrapuntal sense of harmony.

The cadences mentioned above follow two basic patterns differentiated largely by the movement of the outer parts. The most common has a descending soprano line and a ii\(^6\), V, I harmonic progression:

![Musical notation](image)

The other, used extensively for cadences on the dominant in minor keys and commonly referred to as a Phrygian cadence, employs contrary motion in the outer voices expanding to the cadence chord through a iv, or iv\(^6\) to V progression:
A third type of cadence should also be mentioned, viz., the "extended tonic cadence." Used only at the conclusion of faster movements of sonatas, this cadence presents a wholly different approach to the problem of concluding pieces in brighter tempi. As such, it is a harbinger of a practice that becomes standard in the early classic period. (See an example of this type of cadence at the conclusion of "Sonata for Pallas," II, p. 348.)

In addition to the harmonic language and cadences, a rather standard imitative procedure is also found in these movements. The melodic subject is stated by each of the parts following a tonic-dominant, tonic-dominant pattern. These initial statements may occur separately (as in the Unhappy Penitent and Inconstant), they may occur in close form (as in The Relapse where the entries are paired), or they may occur in a combination of these methods (as in Cynthia and Indimion where the first two parts enter in close imitation and the subsequent two entries are separate).
From this point the handling of the subject varies. In most, e.g., *The Inconstant*, *Unhappy Penitent*, and *Cynthia and Indimion*, the subjects continue to be used almost continuously. In others, e.g., *The Relapse*, the subject appears only occasionally with a substantial amount of different material interspersed between these appearances. Modification of the subjects is normally confined to inversion and to intervallic changes necessitated by the harmonic progression. In the *Unhappy Penitent* the second half of the subject is used extensively. But for the most part, the subjects remain intact and unaltered throughout a movement. The more learned devices of diminution, augmentation, and retrograde are used only in the "Canzona."

Thematic relationships among various pieces for the same play are usually tenuous if not altogether absent. Exceptional in this regard are the compositions for *Relapse*, which are bound together by a common melodic motive and thematic similarities.

The unifying force of key is more common. This point holds even when the limited number of keys used by the Baroque musician is considered. In no piece of instrumental music presented here does Purcell go beyond two accidentals in the key signature. For those compositions in "c" minor, e.g. the overture to *Cynthia and Indimion*, the "a" flat is added as an accidental. (Even contemporary treatises and instruction books for the various instruments
rarely go beyond four accidentals as a practical matter.) Thus within any one production, the keys are usually limited to the dominant, dominant minor, and relative or tonic minor of the opening key. If keys outside these limits are used (as in the Grove and Judgment), the choice is dictated as much by the limitation of accidentals as by the musical circle relationship. The popularity of the key of "D" should not be overlooked.

With the exception of certain compositions in the Judgment and Grove, little connection can be found between the instrumental music and the dramatic situation it prepares or supports. This is not to say that the music was inappropriate (there are, of course, displays of the more obvious in the text such as the "warlike" piece; or in the Grove, the first "Trumpet Sonata" which is preceded by the text ". . . the Trumpet drives away their care and makes 'em languish."); or "Cease your Am'rous Pipes and Flutes" which serves between the "Symphony of Oboes and Flutes" and the "Trumpet Sonata," telling the former to stop and the latter to begin and thereby carrying the action forward); but rather that precise affects for stock situations and characters are not apparent. It should be pointed out once again, however, that the bulk of this instrumental music was played before or between acts, both usually non-dramatic situations; and that one of its primary purposes was that of divertissement. Still further, such factors as the insertion
of a birthday ode into a production or the use of music by
two or more composers can hardly be evidence of a close
musico-dramatic relationship. A somewhat different picture
is presented by the vocal music.

Vocal Music

Introduction

The music chosen as representative of Daniel Pur-
cell's vocal writing is from the opera, The Grove; or,
Love's Paradise. The opera is presented in the standard
five-act form. Although the development of the plot is
almost entirely in the spoken dialogue, the vocal music
plays a decisive role in heightening certain dramatic
situations.

From the forty-five different vocal compositions
included in this opera a well-grounded assessment of Pur-
cell's compositional techniques for voices can be made.
The kinds of vocal compositions included in this opera are
the same as those used in other operas, in masques, comedies,
and tragedies. Thus, while the specific use of a composi-
tion here may not be exactly the same or the amount of music
different, the compositions are nevertheless typical. Still
further, by presenting all the vocal compositions from one
production rather than selecting individual pieces from many,
it is believed a more sound judgment can be made of the
interaction of the spoken dialogue and music, of the
organization of the various kinds of compositions to achieve dramatic effect, and therefore of the larger role of his music for the theatre. Other factors determining this choice are the following:

1. at least one example of each kind of vocal composition Purcell composed for the theatre is present.
2. the amount of vocal music is sufficient to reveal the variety of compositional techniques employed.
3. all of the music for the opera is available.
4. all of the music for the opera was composed by Purcell.
5. most of the stock situations and many of the dramatic purposes for which music was used in the theatre are found.
6. the opera was performed as a part of the regular theatrical offering.

With but few exceptions, the vocal music in this opera appears in large segments rather than being interspersed throughout the dialogue. It is concentrated at the end of Acts I, II, and V, at the beginning of Act III, and shortly after the beginning of Act IV. In each instance the pieces have a particular function: Act I, to alleviate the "distemper'd" mind of Aurelia; Act II, ostensibly a duel between human music (war) and music of the mythical deities (love), in fact a stock musical interpolation for the entertainment for the audience; Act III, a rather lengthy episode involving mythical deities of the court of Pan, these representing in greater or lesser degree the main
characters of the opera and their present state in the
development of the plot—in a sense, a musical recapitulation
of the dramatic situation; Act IV, to seduce Nicias,
the guard, into granting permission for Phylante to see the
enchained Adrastus; Act V, a celebration of the triumph of
Love, involving the wedding of Adrastus and Phylante.

The dramatic plot unfolds thusly: Act I. Aurelia,
daughter of the Emperor of Greece, has fled with her lover
Amintor, the Prince of Thrace (disguised as Eudosius) to an
enchanted isle on the coast of Italy in order to avoid
marriage to her stepmother's brother. On the one hand,
both Aurelia and Eudosius are pleased with their decision
and their state of being. On the other, both suffer pangs
of conscience, she for disobeying her father, he, of the
nobility, for succumbing to the forces of Love. The
Emperor, completely unaware of his daughter's presence
there, decides to visit the isle, thereby setting off the
chain of events that follows.

Act II. Aurelia and Eudosius make plans for the
impending arrival of the Emperor. Adrastus, brother to
Eudosius and the agent by which he and Aurelia managed to
flee, comes as an envoy of the Emperor. He greets Eudosius,
and sees for the first time in years his beloved Phylante,
friend and confidant of Aurelia. Because of their friend-
ship, Phylante felt it necessary to flee with Aurelia so
that she would not be alone in a strange land.
Act III. Overwhelmed by the beauty and riches of the isle, the Emperor becomes uneasy. From whence come these riches? Why is Adrastus so friendly with Eudosius (whom the Emperor has not yet discovered)? He suspects conspiracy and possibly treason. Parmenio, the favorite of the Emperor, sees advantage for himself in the situation and feeds the anxiety of the Emperor. (Jealousy and envy are Parmenio's faults. He loves Phylante, who has shunned him in favor of Adrastus.) Adrastus is enchained and removed to seclusion. Eudosius hears of this act and immediately concludes that the Emperor's coming to view the isle was merely a ruse to seek out him and Aurelia.

Act IV. Eudosius is torn between love and honor. He must free his brother, but Aurelia reminds him they are in a grove where love, not war, is supreme. He is informed that Parmenio has deployed soldiers at strategic places to prevent Adrastus from being freed. Parmenio, upon seeing a woman allowed to visit Adrastus, momentarily fears his scheme to kill Adrastus and the Emperor has been discovered.

Act V. Parmenio's scheme is discovered by both Eudosius and Nicias. Nicias, initially taken into confidence by Parmenio, remains a true subject to the Emperor, however, and thereby prevents the Emperor's drinking a potion. Aurelia is discovered to the Emperor; they both swoon. Adrastus is freed. Eudosius arrives on the scene just in time to save Phylante from being ravaged by
Parmenio. Parmenio is seized and condemned to a slow death. Adrastus is awarded the hand of Phylante in marriage and the crown of Thrace. Eudosius and Aurelia are allowed to remain in their paradise of love.

Eleven different types of vocal compositions are included in the opera: dialogue, recitative, arioso, duet, trio, grand chorus, air with chorus, air with trio accompaniment, air with single obbligato instrument, composite airs, and continuo airs. Fourteen individual compositions in this last category are found.

With but two exceptions, the continuo airs are rather simple pieces in binary form. Motto beginnings, often times repeated, as well as repetitions of the final phrase are not uncommon. Within this general framework, however, a variety of styles as numerous as the songs themselves is found. Of necessity most of this variety is due to textual considerations.

Continuo Airs

Phylante, friend and confidant of Aurelia, sings the first air "In vain you tell me" (II, pp. 393-394), purportedly to "... lay the rising tempest of Aurelia's soul" (I, p. 6, line 8). To depict the gnawing guilt of Aurelia's disobedience, dotted rhythms are used. Quite in...

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7According to source #36 (see Appendix C), the actual singer was Mrs. Erwin, a professional employed to come on stage and perform in this kind of situation.
contrast to this general rhythmic affect is the smooth undulation on "sweet" (measure 8), all the more so because of the syncopated setting of "love" that immediately precedes it. Even more conspicuous is measure 14, where, because of the natural rhythm of "nothing," dotted rhythms are discarded in favor of straight eighth notes. It is the only measure of the piece where a single note value prevails. "Restless" (measures 16-19) is made increasingly restive by the shift to the more insistent dotted eighth, sixteenth pattern in measure 18, and by the downward melodic turn on the second note of measure 17, a turn that disrupts the expected melodic sequence. "Boast" (measure 9) seems insufficiently portrayed in its setting, a more assertive rhythm such as that found in measure 21 would appear to be more appropriate.

The cross-relationship between "B" and "B♭" in measure 7 results more from harmonic demands than from textual considerations. What appears to be a simultaneous occurrence of the ascending and descending forms of the melodic minor is occasioned by an attempt to achieve the strongest possible progression to the dominant-six chord on count 2, and from there to the tonic on count 1 of the following measure. In addition to its tonal pattern, this piece is formally organized by the repetition of the melodic unit of measure 1 in measures 5, 28-30, and, in modified versions, measures 18 and 21.
"Leave your Mountain" (II, pp. 395-396), one of the pieces sung by the "rural Quire" as a further attempt to "cure" the "grievses" and "restore" the "distemper'd" mind of Aurelia, consists almost wholly of straight eighth-notes set in regular four-measure phrases. Interest is provided by the diverse tonal plan. It proceeds from the dominant in the second ending to the mediant in major form in measure 12, the sub-mediant in measure 16, the sub-dominant in measure 20, and then to the tonic.

Further interest is provided by the use of different contrapuntal techniques. Whereas the continuo and vocal line move in parallel motion for the initial two measures of the first two phrases, imitation or contrary motion are used in these measures in the remaining phrases.

The organizational features of "Happy Mansions" (II, pp. 397-399), one of the two airs not set in a binary form, are of special interest. The instrumental introduction recurs as a ritornello three times during the piece, separating the three basic sections and, at the same time, providing a thread of unity. Strengthening this formal device is the melody for "Welcome" (measures 47-48, 51-52), a melody that hearkens back to the setting of the opening word of the song. Not to be overlooked is the use of this same descending fourth, now filled in, for the initial words
of the middle section as well (see measures 28-32). Thus, this particular interval is utilized in some manner in the setting of each of the three couplets of song.

The last two continuo airs in Act I, "The Flocks" (II, pp. 400-402) and "To Her" (II, p. 403), are both cast in binary form, "The Flocks" having as well a repeated motto beginning and final phrase. While "To Her" has no unusual traits, its light, gay, frivolous character make it a most charming piece.

"Tis Love" (II, pp. 404-405), from the musical duel that concludes Act II, is one of the two airs in this group that is preceded by a recitative. The arpeggiated melody beginning the recitative and air establishes a thematic tie between the two sections. This air, like the preceding, has no distinctive structural features. The recitative, however, has two points of interest, viz., the juxtaposition of triple and duple rhythms (measures 1 and 8) and the form. In regard to the latter, it should be noted that the recitative consists of two parts (measures 1-7 and 8-13), the second one measure shorter than the first. While this difference would seem of no great moment, compensation is made for it in the melodic design. Both parts begin with the distinctive rhythm mentioned above, have a rising

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8Offsetting the repetitions of "Gentle Shepherds" by half a measure, a technique encountered in the instrumental music, provides a slight measure of harmonic variation as well as the dynamic contrast normally afforded by such a passage.
melisma in the second measure, and a descending melisma in the penultimate measure. By extending the final melisma in the second part to one and one-half measures, the composer nullifies the imbalance caused by the extra measure in the first part.

Imitation plays a vital role in the texture of "See the Trembling Sheep revive" (II, pp. 406-407). Particularly noteworthy is its application to the sequential pattern beginning in measure 11. The continuo subsequently picks up the pattern (measure 13), continues with it until measure 15, discards it for a measure, and then uses it again to extend the phrase two measures past the closing note of the vocal part. It thereby continues the "trembling" while the vocal line is "reviving."

A trill undoubtedly is performed on the dotted quarter (measures 11-14) to enhance the trembling effect. Dynamic contrast, although not indicated, is certainly dictated by the repetition in measures 50 and 58, and perhaps in measure 43.

"Twice she turn'd," "By Eccho," "Love descends," and "The Force of youth" form the first part of the entertainment of Act IV prepared by Phylante to seduce Nicias into allowing her to see the enchained Adrastus. "Twice she turn'd" (II, pp. 408-409) has the unique distinction of being transformed into a four-part instrumental "Ritornell." It is also the second continuo air preceded by a recitative.
In keeping with the doctrine of affections, dotted rhythms are used to depict the pathos of the Shepherdess' impassioned plea set forth in this recitative. A touch of poignancy is added by the diminished fifth in measure 6. "Eccho" (measures 10-11), in true fashion, repeats the previous two measures (measures 8-9) at a softer level, but inserts a brief caesura to set off the word "behind."

After the uneventful "By Eccho" (II, p. 410), Cupid sings "Love descends" (II, p. 411). The running bass and rather lively melodic line generate a considerable amount of activity in this air by Cupid, perhaps to depict the action taken by Love in response to the Shepherdess' plea. Conspicuous instances of word painting complement this activity, e.g., the falling line for "descend" (measures 3 and 5); the rising line leading to "skies" (measures 19-21); and in this same passage, the pungency of first natural and then sharp and then natural, this last creating harmonically a diminished fifth for "grief" (measure 20, count 3).

Although no less intense, the passion expressed in "The force of youth" (II, p. 412) is achieved in a more restrained manner. Gone is the active vocal line and the running bass. In their place, sequential repetition provides the needed emphasis. To stress the power of "force," a rising sequential pattern in the relative major is used (measures 6-13). Pan subsequently "yields" by means of a descending pattern in the minor (measures 18-25). Formed
in the process is an almost symmetrical melodic arch, and an air with an effective (although somewhat obvious) contrast of emotion.

A slightly later part of this same entertainment is "Happy ever" (II, p. 413). Based on the number of times it was reprinted, "Happy ever" would have to be considered one of Purcell's most popular songs. Indeed it is a very delightful piece, set forth in an A B A C A form. Contributing to its freshness are the five-measure phrases, broken down into regularly alternating two- and three-measure segments. This, along with the sprightly tempo and occasional bits of eighth-note imitation, creates an air of alluring vitality.

Of the last two airs, "Love has blest you" (II, pp. 414-415) and "The Hero" (II, p. 416), both from Act V, only the former warrants any special comment. With the exception of the opening phrases, the melodic design of "Love has blest you" is based on a three-note motive consisting of the repetition of the initial note followed by a skip downward of a third. Most often the motive is decorated by an upper neighbor inserted between the repeated notes. It is in this form that the motive makes its first appearance (measures 9-10), and is firmly established by two immediate repetitions (in measures 10 to 11, and 11 to 12). The pattern minus its last note occurs four times in the sequential progression beginning with "Maid
you" in measure 13 and continuing through measure 15. After this juncture, the motive once again is varied, this time by changing the note value of the upper neighbor from a sixteenth to an eighth and by adding a passing tone to fill in the third. As such, it serves as the vehicle for the melisma on "joyn'd" (measures 18-21, 24-27, and 30-33).

Accompanied Airs

Other than the obvious factor of timbre, the basic stylistic difference between the accompanied and the continuo airs is the frequency and length of interludes. Discounting repetitions of motto beginnings, only one of the continuo airs, "Happy Mansions," uses interludes. Conversely, only one of the accompanied airs, "One of the Gods," does not contain interludes.

From a procedural point, the instruments are incorporated into the texture in four different ways. They may play consistently with the voice as a duet, they may repeat the vocal line quasi concerto, they may imitate the voice, or they may use a combination of these three techniques.

Of the four airs with single obbligato instrument, three are set with trumpet. As part of the musical duel of Act II, "Cease your am'rous Pipes" (II, pp. 417-419) features the trumpet to demonstrate its superiority over the hautboys and flutes displayed in the preceding "Symphony for Flutes and Hautbois" (II, pp. 365-368). Further reinforcement of its position in the dispute is provided by the
full-blown "Trumpet Sonata" (II, pp. 369-376) played at the conclusion of the air.

Structurally "Cease your am'rous Pipes" has two sections, each repeated in toto by the trumpet. While the first section ends on the tonic (measure 17), the second section begins immediately in the dominant, has this solidified by a strong cadence in measures 22-23, progresses to the mediant in measure 26, and then returns to the tonic in the final two cadences.

Of dynamic interest is the inclusion of "soft" and "loud" markings for measures 14 and 16. Although not indicated, this same contrast should be made in the corresponding measures of the vocal line (measures 6 and 8).

Reasons for the popularity of this air are not immediately apparent, for there is nothing unusual or particularly striking in its contents. Yet with repeated playings, there emerges a natural simplicity, an aptness of textual setting that is indeed satisfying.

"Thro wondring worlds" and "Away these Fairy charms," both military or heroic airs, make their musical pronouncements in "D" major. Extended sixteenth-note melismas and arpeggiated figures abound. In "Thro wondring worlds" (II, pp. 420-423), the arpeggiation appears in the continuo as a ground. Because of this ground bass, the tonal pattern is not as adventurous as in most of the other airs. Even when the basic pattern is modified for what is usually a
rather free middle section (measures 29-50), the progressions center mostly on dominant, sub-dominant, and tonic harmonies.

Aside from the melismas, the vocal line in "Away these Fairy charms" (II, pp. 424-426) is restricted almost totally to arpeggiated patterns, patterns easily imitated by the trumpet. The procedure of trumpet imitating the vocal line is maintained throughout the piece.

Points of rhythmic interest are found in both airs, the triplet in measures 7 and 15 of "Thro wondring worlds," the setting of "sing" (measures 17-19) in "Away . . . ."

Although mathematically correct, the syncopated arrangement of the notes for "sing" is a curious one indeed, especially for a word normally rendered in a more regular manner. Complicating the matter even further is a rather sprightly tempo. In view of these factors, a different interpretation of the rhythm may well be in order. One possibility would be to perform the pattern as a triplet, viz., in modern notation \[ \begin{array}{c} \frac{1}{3} \end{array} \begin{array}{c} \times \end{array} \begin{array}{c} \frac{3}{3} \end{array} \]. With such an arrangement, a much more fluent delivery (and perhaps a more accurate one) would be assured.

Although short and simple, the other air of this type, "One of the Gods" (II, p. 427), is not entirely devoid of interest. Most nearly approximating the duet texture, it nevertheless has two measures of imitation between the voice and hautboy immediately following the second ending.
The melodic pattern of the imitation, a sequentially ascending fourth, is then rendered simultaneously by voice and instrument to push to the cadence in measure 8. From this point a descending sequential pattern utilizing the interval of a fifth carries to the final cadence. Adding rhythmic variety to this final phrase is the iambic pattern of "summon" (measures 9-12, 14).

Trio Airs

In certain respects, a more rigid compositional procedure is followed in the airs with trio accompaniment than in any other type. All of the airs repeat their motto beginning and final phrase. With the exception of the first air, concerto technique rather than imitation best describes the disposition of the instruments in relation to the voice.

"Amintors watchfull Care" and "When Venus" follow one another in the entertainment for Aurelia in Act I. Quite in contrast to the other airs of this group, the style of "Amintors . . ." (II, pp. 428-433) is largely imitative. This imitation may involve all three instrumental parts successively (measures 1-2), only the two flutes as a duo in opposition to the voice and continuo (measures 10-13, 32-41), the voice and the flutes individually over a static continuo (measures 13-15), or just the flutes themselves (measures 19-23). Most often the imitation is inaugurated by the flutes, although in measures 15-17 the
voice begins with an ornamented version of a pattern that is imitated in its simpler form by the flutes.

Variation by addition, repetition, and inversion alter considerably the vocal half of the motto beginning of "When Venus" (II, pp. 434-443). The two halves are given below to show these alterations:

\[\text{Musical notation} \]

Separating this initial vocal phrase from its repetition (measures 12-18) is an instrumental interlude based on the first four measures of the phrase (measures 3-6). Measures 6-9 serve as the basis for the next interlude (measures 18-21). The third interlude (measures 25-29) is derived also from this opening phrase, extending the rhythmic figure of measure 7 a full measure and then proceeding to a cadence. It is during this latter passage (measures 22-29) that a modulation to the dominant is accomplished.

The dominant is not retained as the tonal center for the ensuing section, however, for with the third count of measure 29, the "c#" is now natural and the tonality is
immediately that of the relative major. This tonality
continues through the subsequent interlude (based on
measures 35-40) to measure 46. Adding interest to this
interlude is a brief bit of imitation in measures 40-41
and 44. The remaining section (measures 46-60) starts out
as if a repetition of measures 31-40 were to follow, but
melodic adjustments are made in the melisma for "trans-
porting" to allow a return to the tonic.

Tonally then, this air is divided into four sections:
the first (measures 1-21), in the tonic; the second (mea-
sures 21-29), progressing to the dominant; the third
(measures 29-46), in the relative major; and the last
(measures 46-60), in the tonic. Obvious instances of word
painting are found with "charms," "woo'd," "transporting,"
and "joy." More subtle is the chromatic coloring of
"cruel" (measure 30).

In "Ye Men and Maids" (II, pp. 444-446) the sequen-
tial dialogue between the continuo and voice in measures
24-27 (repeated in measures 31-34) is one of the more
finely wrought examples of imitative interplay in the opera.
Missing in this passage is that instance of melodic or
rhythmic awkwardness, that curious turn so often encountered
in other imitative passages. The more normal procedure is
found in a passage based on the same melodic figure, but
incorporating on count 2 of measure 38 an unexpected cross-
relationship between "f♯" in violin II and "f⁴" in the
continuo.

Another harmonic twist, though less conspicuous, occurs in measure 6. In place of the iv, V, i progression of measure 3 is a more poignant (because of the non-harmonic tone on count 1) V, i pattern. In the repetition of this vocal phrase (measures 10-12), this pattern is replaced by the progression of the instrumental model.

In the air "Cease your heavenly Notes" (II, pp. 448-451), instruments and voice emulate one another as the melodic material is passed back and forth. The voice varies the motto beginning. The instruments, in measures 16-21, extract segments of the vocal melisma in measures 15-17 (the upper instrument taking from measure 16 the "and" of count 1 to the first note of count 3; the lower lifting from measure 15 the "and" of count 3 to the first note of count 1 measure 16) to produce an interesting bit of dialogue. Further on, in measures 42-53, the instruments divide the melody of "has told you this" (measures 39-41), the upper instrument taking the notes corresponding to "has told," the lower responding with the "you this" portion. The segments of melody are augmented and extended by each instrument.

Pathos and rage, two extreme affects juxtaposed in one short recitative, provide the basis for a most vivid musical display in the recitative "In vain" preceding "Cease . . . " (II, p. 447). Dotted rhythms, erratic motion,
eloquent melismas, picturesque word painting—all are exploited to create an intense emotional fervor. Who, of course, but Orpheus could sing it?

"Love they say is my God" (II, pp. 452-457), a rollicking, jovial, waggish air, contributes a full measure of gaiety to the wedding scene of the final act. The more extensive instrumental introduction not only sets the mood of the air, but provides time for Hymen to move on stage. Balancing the structure is an extended final phrase.

In the imitative interplay with the continuo in this air, the flutes participate as a unit rather than independently. With measure 30, the interplay ceases as the continuo assumes a purely harmonic role.

A part of the wedding scene as well, "Hymen joyn you" (II, pp. 458-461) essentially follows the same compositional procedure as "Love they say . . ." above. There is one breakdown in the unity of the instrumental parts, viz., measures 20-22, where the vocal melisma (measures 13-14) is divided between the two and offset by half a measure. Other stylistic differences include the use of a running bass (conforming to the melodic minor), the use of violins rather than flutes, and the use of alto rather than bass voice.

Airs With Chorus

Somewhat different procedures are employed in each of the three airs with chorus. For "Come all away," a
three-part chorus merely repeats the concluding phrase of the air. In "Make haste," (Act IV) the entire air is repeated in a four-part setting. And, for "These gentle murmurs," the chorus is a setting of the final couplet of the stanza and thus duplicates no part of the air.

"Come all away" (II, pp. 462-467), a sprightly little air, was used to gather together the various members of the "rural Quire" (Act I). Imitation contributes measurably to the vitality of the piece, the first instance (measures 7-8) carrying the eighth-note rhythmic motion on through count one of measure 8. Even more effective is its role in measures 19-27 and subsequently in the chorus (measures 30-39), where, along with an ascending sequential pattern, it increases the tension and momentum carrying to the cadence.

Typically, the vocal lines of the chorus are duplicated by the instruments, either in unison or at the octave. No explanation can be given for the inclusion of the tacet instrumental stave.

Like "rage," "sing," and "grief," "no" occupied a rather special place in the musical vocabulary of the English musician. It is scarcely ever rendered with a single utterance; it is not uncommon for it to be repeated extensively. Not untypical as well is its setting in a triple meter and fast tempo. That its use therefore occupies somewhat over half of "Make haste" (II, pp. 468-475) should not be surprising.
Imitation, and oblique or contrary motion between the voice and continuo in "Make haste" serve well to prevent ennui with the repetitious "no." Because of the rather nondescript inner parts, the chorus is not quite as fortunate.

Perhaps of greatest interest in "These gentle murmurs" (II, pp. 476-482) is the careful, sensitive treatment given the text. The initial words of the first phrase are set to a basic melodic pattern of a descending fourth. On the third beat of this pattern, however, is a smooth undulation that, along with the immediate repetition at the softer dynamic level and the sequential repetition of the full pattern, expresses the text most graciously.

Equally expressive is the setting given to the second phrase, in particular the words "move" and "passions." Once again the phrase is repeated, but in the repetition "move" is ornamented (compare measures 29-31 with measures 20-21), and "passions" is given a different and more extensive sequential pattern (compare measures 31-33 with measures 19, 23, 28).

Not to be overlooked is the formal significance of this final sequential setting. With its pattern completing a full octave in descending order, the passage clearly establishes its relationship to the octave progression by flute I in measures 4-6 and by the continuo in measures 7-8, thereby adding measurably to the formal unity of the air.

In the chorus, the voice parts are duplicated
exactly by the instruments (probably strings); the meter changes from duple to triple with the quarter-half, half-quarter rhythm of the minuet; and the tempo seems more sprightly because of the sesquialtera relationship. Formally it consists of two periods, the first progressing to the dominant (measure 46), the second returning via the sub-dominant (measure 50) and an extra measure (measure 52) to the tonic. The final phrase is repeated, presumably to reinforce the tonic, to restore symmetry to the imbalance caused by the extra measure, and to allow a more gradual cessation of motion by means of a ritard.

Composite Airs

Included in this category are those compositions consisting of at least two stylistically contrasted airs (or arioso and air), joined together musically and textually. Because of this combination, they are, except perhaps for the number of movements, typical English cantatas.

The first of these, "To Hill and Dale" (II, pp. 483-489), is comprised of two airs and a recitative. Both airs are of the trio type, but differ markedly in style. Very picturesque word painting causes the angular melody and somewhat erratic rhythm of the first air. "Hill and Dale" require high and low. "The winds" lift in "sighs" (measure 43) and then subside to let the "plaints return." The solidarity of "rocks" (measure 21) requires a longer
sustained note value; the "streams" (measure 22) ripple downward in short notes. In
tistent rhythms, now upward, now downward, mark "Now I" (measures 23-24; 25-26, 29-30)
in contrast to the almost even setting of "despair" (measures 24-25, 28-29). And lastly, "despair" and "mourn" (measures 37-39), both words of remorse, are colored by a flatted note and a short descending melisma.

Quite in contrast to all of this is the smooth Italian style of the second air, "The Streams." Distinctive word painting is still found, e.g., the open arpeggio for "hollow" (measure 76), and the diminished fifth for "bewail" (measures 79-80), but is more widely spaced and less energetic.

Modified as well are the instrumental interludes. While these in "The Streams" emulate the vocal line, those in "To Hill...." bear no direct relationship to the vocal model.

Two other textual matters deserve mention. First, harmonic considerations take precedence over textural when there is conflict. An example of this procedure is seen in the use of "B♮" for "grief" at the conclusion of the recitative. Second is the contextual distortion caused by the retention of the poetical form of lines 5 and 7 of "To Hill and Dale" (measures 53-80):

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9It should be pointed out that virtually this same rhythm is used for a different verse in measures 35-39.
The Streams in murmurs, Hill and Dale,
And hollow Rocks my fate bewail.

Contextually "Hill and Dale" is part of line 6, but for poetical reasons appears in line 5. Strangely enough, the musical setting preserves precisely the poetical format, thereby rendering the text somewhat unintelligible. A more satisfactory solution to an analogous situation is found in the setting of lines 7 and 8 (measures 84-96):

   In Ecchoes kindly they resound
   My moan, and seem to feel my wound:

Here the order of the words is manipulated, "My moan" being inserted before "resound." "To feel" is then repeated for poetical and musical balance.

Part of the entertainment for the Emperor in Act III, the second composite air "What voice is this" (II, pp. 490-502) is an extended vocal utterance mostly by the character Pan. The opening air is followed by a short recitative, and another air in a fast duple setting. Concluding is a four-part chorus answering to the demands made by Pan in his delivery.

Interestingly enough, it is the second violin that is the most active in the first air, although both instrumental parts are rather lack-luster in and of themselves. As companions to the vocal line, however, they serve very well. With measure 7 the arioso section comes to a close and a most engaging section in the Italian style begins. Almost stunning is the shift from the minor dominant in

sixteenths to be performed in a duple manner.

Whereas the instruments were relegated to a subordinate role in the first air, they now, because of imitation, assume an importance nearly equalling that of the voice. In few other airs does the imitative technique so pervade the entire structure as in "And you who reign."

Also worthy of mention is the role of the interval of a fifth (or its inversion) to formally unify this air. Used as the opening interval for both instrument and voice, it recurs sequentially in measures 33-43 both in open form (in the voice) and closed form (instrumental parts) to establish a tie-in with the opening section. It serves as well to begin the melody of the chorus, a melody not totally unrelated to the initial measures of the air.

An arioso and an air make up the third composite air "Appear old Hymen" (II, pp. 503-507). As above in "And you who reign," both instruments are actively engaged in melodic and rhythmic interplay with the vocal line and/or with each other. Resulting from this closely knit texture are some skillfully conceived passages, in particular measures 10-12 and 17-18.

Unique among the pieces included in this study, and certainly uncommon in Baroque music generally, is the off-beat rhythmic setting of "pleasures" (measures 7-8 and 12-13). Additional rhythmic interest is provided by the occasional Scotch snap setting of "unspotted" (e.g.,
measure 10).

Although using a different meter from the two previous airs in this category, i.e., 3/4 rather than 3/2, "Come at Cupids dread command" conforms to the Italian tradition. Of special interest is the cadential passage in measures 69-77, first of all because of the unexpected melisma at the end (measures 74-77), and secondly because of the dynamic marking. Of concern in this latter regard is not the inclusion of the markings for this passage, but their omission from the similar passage in measures 95-102. Presumably the second iteration of the two-measure segment by the instrument (measures 97-98) would remain at the loud dynamic level, contrast here being provided by timbre. The voice, in its repetition (measures 99-100) would contrast once again with the softer dynamic level, and then revert to "loud" for the final two measures.

A single arioso, and a recitative not connected to another composition remain. The arioso "Hark! what dreadful Notes" (II, pp. 508-510) follows the "Trumpet Sonata" in the musical duel of Act II. To depict the "dreadful clangor" of the trumpets, Purcell uses a concitato style, agitating by means of a sixteenth-note pattern in contrary motion (e.g., measure 8) and creating harmonic tension with irregular chordal progressions (see especially measures 20-29). Irregular phrasing, an erratic rhythmic structure, and a jagged melodic contour—all resulting from textual
considerations—combine to produce a very rhapsodic vocal line that further heightens the drama of the piece. Especially striking in this regard is the middle section (measures 16-29). With the skip of a sixth\(^{10}\) at the final cadence, one may well conclude that this is indeed a dreadful piece of music.

Surely "Where's my Pan" (II, p. 511) is one of the most impassioned pieces in the opera. And, if indeed it followed the Dialogue song of the Satyr and Nymph (see below), it provided one of the boldest dramatic contrasts of the work. The longing, the anxiety, the yearning are all so aptly portrayed by the descending melismas, the persistent rhythms, the poignant dissonances. Whereas the dialogue song would have been viewed with some degree of amusement, this delivery by Ceres certainly would have touched the sentimental heartstrings of the audience.

Dialogue Songs

The text of the first of the two dialogue songs does not appear in the publication of the text, and thus probably represents an addition\(^{11}\) by the manager to vary or spice up the offerings of the evening. "I've courted thee long"

\(^{10}\) It seems probable in view of the text at this particular moment, that the "a" should, in fact, be a "g." Contextually as a whole, however, the dissonance may be added to elicit one final wince!

\(^{11}\) Perhaps more accurately a substitution, since part of the given text is omitted at this point.
(II, pp. 512-515) is interpolated after the composite air by Pan in Act III. Its bawdy text and pressing manner must have been sheer delight to the young rakes. As one might expect in an amative argument such as this, the tension increases as the dialogue progresses, reaching a climax in the final repeated section. Musically this is achieved by a change in meter (causing the pulses to come closer together), by the more frequent interjections of the Nymph, and by the sequentially rising line of the Satyr (measures 58-62). It is related to the situation at hand only by the reference to Pan and by the use of mythical beings.

Tonality and meter are varied to distinguish the two participants in "Our work at an end" (II, pp. 516-519), the tonality oscillating from minor to major, the meter alternating from duple to triple or compound. Also varied is the phrasing, shifting from regular patterns in the opening two sections (measures 1-8, 9-17) to more irregular groupings after that point. Word painting for "hold" (measures 40, 42) and its repetition causes one such irregularity. Other unusual turns occur in measures 65 and 68. Why "sow" and "bare" are elongated when a more immediate continuation of the following rhythmic patterns seems in order is not known.

Duets

Imitation, in varying degrees, influences the texture of each of the duets. In "For Her we Crowns" (II,
pp. 520-524) every entry involving the two voices uses the device. The continuo begins as an independent part and largely remains that way until measure 25. After that point it duplicates the vocal bass.

Formally the duet is bipartite, with the chorus repeating the second section. Other than a slight rhythmic variant in the soprano in measures 9 and 17, and, of course, the two additional parts, this repetition is exact. Even the imitative procedure is retained, for the voices are paired in the entries. After these entrances, the middle voices function as harmonic filler, the tenor being the least active voice.

In "Plenty mirth" (II, pp. 525-526) the compositional technique, an imitative beginning followed by a joining together of the two voices in a common or similar rhythmic pattern prior to the cadence, differs little from that used above. An interchange of parts (with some modification) occurs in measures 5-10, the bass initiating the pattern in measure 5, the soprano in measure 8. Also of interest in this phrase is the single use of the plural form of "delight" (soprano, measure 10), the only form given in the publication of the text, but omitted by Purcell in the previous occurrences of the word apparently to avoid an intemperate display of the sibilant sound.

An intriguing balance is achieved in the second section by the insertion of two full measures (measures 21-
22) relegated to a single voice. These two measures serve as the central point of a section having eight measures on either side. This finely developed structure and the disciplined contrapuntal technique undoubtedly contributed to the widespread popularity of the piece.

Summing up and bringing to a temporary close the various musical and dramatic threads delivered in the initial series of airs of Act IV is the purpose of the remaining duet "We'll go to the Cave" (II, pp. 527-528). After presenting the problem and then hearing Love's solution, the Shepherd and Shepherdess decide on a plan of action to free Phylander (representing Adrastus) from Pan (representing the Emperor), which is to "go to the Cave." Perhaps to show the equality of each participant in the decision, or perhaps for purely musical reasons, each singer initiates the imitation beginning two phrases. The continuo also shares in the interplay, but to a lesser extent.

Trio

Serving as the melodic affect for the trio "To Love we'll last" (II, pp. 529-531) is an arpeggiated figure, stated first in an ascending form by the various parts as they enter imitatively. The second, and only other appearance of this motive preceding the repeat, is an extended one in the alto beginning with "homage pay" (measure 6) and going to "high" (measure 8).

After the repeat, however, the motive in descending
form dominates the structure. It once again serves to open the section imitatively, occurs in the following measure in the bass, across measures 13-14 in the alto, in measures 16 and 17 in the bass, and permeates all voices from measure 22 to the end.

Of greater significance, however, is the finesse shown in the construction of the piece from the standpoint of choral procedure. Beginning imitatively, Purcell then combines the lower three parts to alternate with the upper voice in a descending sequential pattern (measures 4-6). The section is concluded with a unanimous chordal effort, creating a climax of considerable strength.

The same procedure prevails in the first phrase after the repeat (measures 10-14). With "and every heart," (measure 15), the parts are divided so that the upper two move independently of the lower two. Although the rhythms become almost identical by measure 19, the imitative interplay initiated at the end of that measure on "can" maintains this division until the cadence in measure 22. At this juncture, the bottom three parts are once again joined as a unit to answer the arpeggiated motive stated by the alto.

As each of the remaining cadences is approached, the parts gradually coalesce to move as a single rhythmic entity. The final artistic stroke results from this procedure, viz., the unanimous "no," and one beat of complete silence in measure 29. In all likelihood the repetition of
the final phrase (measures 25-29) would be soft, countered by a solid \textit{forte} for this "no" and the remaining two measures.

\textbf{Grand Chorus}

The final chorus (II, pp. 532-544), while grandiose, is not particularly complicated. Violins and hautboys double the upper two choral parts; the lower strings reinforce the tenor and bass. Fanfare and brilliance are added by the tympani and two trumpets, the latter having parts independent of the chorus.

The structure is sectionalized by the different compositional techniques applied to each verse. For the first line, fugal technique is used; for the second (measure 17) chordal; the third (measure 23) and fourth (measure 27) imitation; and the fifth (measure 45) chordal. For purposes of climax, the full instrumental resources are not utilized until the concluding phrase.

An instance of overzealousness in one place seems to detract from the effectiveness of the piece, viz., measures 17-22. This verse is extended at least one, and perhaps two measures too long. One might also question the necessity of repeating verse 4 \textit{in toto} (measures 36-44). This construction can perhaps be justified on the basis that the repetition at the softer level provides a more striking contrast for the concluding passage.
Summary: Vocal Music

Without doubt the single most important factor governing Purcell's vocal style is his consideration of the text. His melodies are shaped by the words, his rhythms created by them. As the poet states in the Preface to The Grove: "No man ever considered the meaning of the words more than Mr. Purcell. . . ." The consequence of this is seen in the numerous instances of word painting presented above.

Yet with all this diversity, certain intrinsic, certain fundamental characteristics emerge. The doctrine of affects conspicuously governs the style of some of the compositions, e.g., the heroic, the pathetic. On a smaller scale, particular words or types of words, e.g., words of remorse, of joy, of rage, are consistently set in distinctive patterns.

Formal unity is achieved fundamentally by harmonic means, although recurrence of themes, interludes, or melodic motives often aid in the process. Formal balance is frequently enhanced by the repetition of a final phrase to correspond with a repeated motto beginning. Only a few of the compositions leave the generally smaller confines of the bipartite form. An occasional rondo, and now and then a tripartite structure are found, but there is no piece that approximates a full-blown da capo aria. Indeed, to expect such a form would be, for the most part, to expect
the inappropriate. The only large vocal form used is the composite air, which by definition consists of a group of smaller pieces.

Compositional procedure is obviously quite varied, but most pieces are chordal with timely bits of imitation interspersed. Motto beginnings are common. Their repetition along with that of the final phrase is to be expected. Repetition of other phrases with concomitant dynamic and/or melodic variation is equally prevalent. Sequence is another standard feature. It is used for descriptive purposes, as a vehicle for modulation, and to heighten or relax tension.

Used as obbligato instruments are violins, hautboys, flutes, and trumpets, with the requirements of text or dramatic circumstance dictating the choice. They imitate, duplicate quasi concerto, or are written in duet or trio with the voice.

In the choruses the instruments normally double the voice parts in unison or at the octave. Only under special circumstances, e.g., the trumpets in the "Grand Chorus," do the instruments have independent parts.

The harmonic vocabulary is not different from that found in the instrumental music. Tonal areas related by thirds and fifths are the rule. These tonal areas are more consistently varied in the minor keys, with progressions to the relative major and its dominant in addition to the
dominant of the tonic being the usual keys. Cadences on the supertonic and the subdominant are rare.

Though not as routine, cadences on the mediant in both major and minor forms are also found in compositions in the major key. Deceptive cadences occur in more than a third of these pieces. Used habitually to establish the dominant cadences, the supertonic occurs only twice as a cadential key center.

The same factors causing these particular tonal patterns govern as well the harmonic progressions leading to these cadences. The progressions differ from those of "common practice" primarily in their more frequent use of the third as the basis for chordal relationships, rather than relying predominantly on the fifth. Modal influence is evident in the numerous Phrygian cadences and in alternation of major and minor triads (or vice versa) on the same pitch. Diatonic successions of chords in first inversion are commonplace. More colorful progressions, e.g., measures 22-29 of "Hark! what dreadful Notes" (II, pp. 508-510), quite obviously result from word painting and therefore lie outside the general vocabulary.

Both vocal and instrumental music (excluding the introductory "Suite" and "Overture") have a rather vital role in the unfolding drama of The Grove. The instrumental music allows time for stage movement ("Ritornel," Act IV); announces the characters ("Trumpet Sonata," Act III,
announces Fame twice); is used for descriptive purposes 
(musical duel of Act II); and sets a mood. The "Symphony" 
in Act IV probably was used as "soft music" during the last 
few speeches before "Underneath a gloomy Shade." If so, 
flutes or hautboys were undoubtedly substituted for the 
strings. The vocal music explains, elaborates, or by 
analogy brings the dramatic situation into sharper focus. 
Only the "Dialogue" of the Satyr and Nymph (Act III) has 
no connection with the opera, although the musical duel in 
Act II has little connection and no direct bearing on the 
development of the plot.

With few exceptions, the music of the opera is con- 
centrated as a unit within each act. These units consist 
of two or more airs and may include an occasional recita- 
tive, duet, or arioso. In all but Act III, a chorus con- 
cludes the unit. Bringing the unit of Act III to a climax 
is the repetition of the "Trumpet Sonata" followed by the 
heroic air "Away these Fairy charmes." It is only in the 
"Grand Chorus" that the full musical resources are used.

While there is diversity of key within each unit and 
among the several units, key is, nevertheless, the major 
unifying factor. In Act I the keys used are "D" minor and 
"F" major except for a single piece in "C" minor. In Act 
II, the keys employed are: c, F, C, C, a, C in that order. 
In Act III the keys are "D" (major or minor) and its domi- 
nant "A" (major or minor) with the single exception of a
composition in "F" major. Act IV employs the new tonal area of "E" and its dominant "B" minor, with one composition in "G" major. And finally, "D" minor and major are the keys employed in Act V with the exception of one air in "F" major. Considering the five acts as a whole, a "rondo" pattern based on "D" emerges. "D" is central to Acts I, III, and V. Act II centers on "C," one step below "D"; Act IV centers on "E," one step above "D." The result is a musically unified opera. By concluding each of the first four acts with a chorus or other composition of greater dimension, and by reserving the "Trio" and "Grand Chorus" for the conclusion of Act V, musical climax is also achieved.
CHAPTER IV

CONCLUSION

With a disinterested monarchy, and with the coterie of wealthy benefactors disbanded, the theatre managers were forced to rely on box-office receipts for financial sustenance. Coming into their audiences in ever increasing numbers were the middle-class merchants and their wives. First to attract, and then to maintain the interest of this group, major adjustments in the drama were made. Farce replaced wit, morality supplanted eroticism, and tragedy gave way to sensationalism. Sentimentalism took a firm hold. Womanhood was elevated in importance. Speeches were deleted, and in their places were put songs, dances, and other kinds of entertainment or amusement. That drama became less sophisticated because of these changes is of little significance, for the productions continued to appeal to the people in attendance. To this end, the plays were as successful as those of the Restoration or Elizabethan age. Yet the plethora of really ill-conceived and badly contrived plays resulting from these accommodations was scarcely a boon to the theatres. And music, although more consistent in its level of quality, rarely rose to
sufficient heights or played a sufficiently vital role to prevent the demise of a mediocre play. A notable exception was the opera, The Island Princess, which survived because of its music.

Precise information regarding the total musical situation under Rich's management is scanty. It is known from publications of the music that professional musicians rather than the actors themselves sang most of the airs. To an audience accustomed to this procedure, such substitutions caused little concern. On the contrary, the advertisements indicate that the audience looked forward to these substitutions, for the singers, the songs, and other bits of entertainment are often a part of the billing. These same musicians undoubtedly formed the choruses as well.

The size and instrumentation of the orchestra probably remained constant during a season. Although productions such as The Grove or The Judgment specify a wider variety of instruments, it is not unreasonable to assume that for most other productions the woodwinds were regularly used if only to provide contrast within the music preceding and between acts of the play. The precise number of players is not known, but a figure between 15 and 20 seems reasonable. Allowing two players for each of the strings other than violoncello, and one for each of the other instruments, the orchestra for The Grove would have numbered 16, that for The Judgment, 15.
The musicians comprising the nucleus of the orchestra were undoubtedly the composers of the instrumental music, such as Purcell, Finger, Clarke, and Peasable. Supporting this conclusion is an advertisement for the Emperor Of The Moon, April 19, 1703, which states: "A new Entertainment by the whole Band, in which Paisible [sic], Banister, and Latour play some extraordinary Parts upon the Flute, Violin, and Hautboy." ¹

While most of the instrumental music presented in this study is non-dramatic in the strict sense of the word, it nevertheless formed an integral part of the total theatrical offering. Played while the audience was entering the theatre, it served to quiet as well as to entertain. Indeed, it announced that the play was impending (first music), or imminent (second music). Between acts it provided respite for the actors, accompanied divertissements on the stage, or provided background for the chattering, the hawking of oranges, the ogling, and the pinching taking place in the pit. The smaller portion of the instrumental music included within the acts was used for dances, to cover the noise of stage machines, to provide time for movement on the stage, to announce characters, to calm and to stir the passions.

In contrast, most of Purcell's vocal music (all of

it in the case of *The Grove* occurs during the acts. Although these pieces often can be removed without disturbing the development of the plot, they are an integral part of the complementary episodes. As such, they soothe melancholy, assuage fear, entertain the characters, bribe officials, and heighten the effect of duels and wedding scenes.

The compositional style of both instrumental and vocal music is simple and unpretentious, resulting in part from accommodation for the audience. Binary forms are the most numerous. Simple three-part forms and an occasional rondo are also found. Formal unity is achieved basically by harmonic means. Only infrequently do thematic relationships supplement this underlying framework. More commonly aiding in the unifying process is the presence of a single affect.

Harmonically the mediant and sub-mediant chords are vital. Intermediate cadences on these chords as well as root progressions by the third involving these chords are common. Progressions based on dominant relationships are also standard. Conspicuously rare is the use of the sub-dominant. Modal influence is particularly evident in the frequent alteration of chords from major to minor or minor to major. Unusually colorful progressions are found only in the recitatives, ariosos, and other compositions in slower tempos.
The texture of Daniel Purcell's theatre music reveals an interesting combination of homophony and counterpoint. Contrary motion, oblique motion, and imitation at the fifth or octave are consistently employed at the beginnings of the formal divisions of the compositions. More intricate contrapuntal devices such as retrograde, inversion, and augmentation are also found, but their use is quite limited (see in particular the "Canzona" in The Judgment Of Paris).

The melodic line is angular, especially in comparison to the smooth Italian style, and is not always predictable. Sequential and echo passages are common. Standard affects govern many of the melodic patterns. Ornamentation varies the repeated segments of the line by filling in intervals, changing intervals, adding upper or lower neighbors, and by altering rhythms. No ornamental signs are given. The melodies of the vocal compositions reveal an unusual sensitivity to the rhythmic inflection and vocal nuance of the text.

The music herein presented is most analogous to the broadway musical production of today, and must be evaluated or judged on that basis. Its primary purpose was entertainment, not inspiration. To be sure, there were a few compositions from these productions of a quality and appeal that became "hit tunes" of the time and that remained in the repertoire for more than two decades. That most of the compositions did not achieve such fame did not discredit the
composer then any more than it does now. It was composed at a particular time for a particular audience, neither element controllable by the composer. It spoke to and communicated in terms of those immediate circumstances. That it survived with little royal subsidy is evidence of its popular appeal.

The composer, as well, was a product of his time. Daniel Purcell's early musical instruction came as a chapel boy. His first position was that of church organist. With the demise of Henry Purcell, he returned to London and assumed the position of "house composer" for the Drury Lane theatre. In his later years, he returned once again to the organ.

Although a larger portion of his music was written for the theatre, it is not necessarily his best. He also composed anthems, psalm tunes, odes, sonatas, cantatas, and keyboard pieces—practically every type of music common to the English idiom at that time.

As a composer Purcell could not be classified as an innovator, although some of his compositional techniques are progressive. Neither was he a rigid adherent to past traditions. He apparently composed an opera in the Italian style, and he composed one set of cantatas after the Italian manner. He was, however, typically English in his evaluation of the merits of foreign music and its
suitability for the English stage.\textsuperscript{2}

His theatre music is certainly as good as, and perhaps on the whole better than that composed by his contemporaries. There is no evidence to suggest that his employment as "house composer" by Rich was based on any grounds other than his musical abilities. That his musical gift did not equal the genius of Henry Purcell is undoubtedly true. However, the comparison should not even be made. They composed at different times, for different theatres, for different talent, and for a different audience. This is not to imply that a reversal in their situations would have caused a similar degree of change in their compositions, but there would have been differences. Daniel, as did Henry, composed for the situation and circumstances at hand. He assumed a place as one of the better theatre composers on that basis.

\textsuperscript{2}See his preface to \textit{Six Cantatas For a Voice . . . Compos'd after the Italian Manner by Mr. Daniel Purcell} (London: Printed for J. Cullen. . . . , n.d.).
APPENDIX A

CALENDAR OF PLAYS

This calendar presents all of the plays incorporating music by Daniel Purcell. The plays are listed under the season of their premiere or revival. Given in parentheses after the date is the total number of performances of all plays using Daniel's music presented during that season. Thus, for the season of 1696/1697, the number (16) includes not only the performances of the plays that premiered during that season, but also performances of plays that premiered during the previous season. After each play is given in parentheses the total number of performances of that particular play from the date of its premiere to the end of the 1717/1718 season, the year of Daniel's death.

This information is taken from William Van Lennep and Emmet L. Avery (eds.), The London Stage 1660-1800, Parts 1 and 2, I, II, (Carbondale: Southern Illinois University Press, 1960, 1965). It should be understood that the information contained in this source is derived mainly from advertisements, playbills, and contemporary comments, and that therefore the number of performances is only approximate. The figures for the total number of
performances of the first seven seasons are particularly low because of the dirth of such information. In later seasons where advertising was more regular, the numbers are more nearly accurate.

With these limitations, only the relative popularity of each play can be determined. Nevertheless, the list does add another means of assessing Daniel's success as a theatre composer.
Season: 1695/1696 (8)

The Indian Queen (11)

Love's Last Shift; or, The Fool In Fashion (38)

The Younger Brother; or, The Amorous Jilt (1)

The Lost Lover; or, The Jealous Husband (1)

Pausanius (1)

Ibrahim, The Thirteenth Emperour Of The Turks (6)

The Spanish Wives (3)

Season: 1696/1697 (16)

Amalasont, Queen of Ye Goths; or, Vice Destroys Itself (?)

Brutus Of Alba; or, Augusta's Triumph (1)

The Relapse; or, Virtue In Danger (44)

Cynthia And Endimion; or, The Loves of the Deities (2)

The Triumphs of Virtue (1)

Psyche (1)

The World In The Moon (2)

Season: 1697/1698 (9)

Amintas (1)

Sauny The Scot; or, The Taming The Shrew (17)

The Rival Queens; or, The Death of Alexander The Great (25)

Caligua (1)

Phaeton; or, The Fatal Divorce (2)

The Campaigners; or, The Pleasant Adventures At Brussels (1)
Season: 1698/1699 (7)

The Island Princess; or, The Generous Portuguese (70)

Massaniello, The Famous History Of The Rise And Fall Of (1)

Season: 1699/1700 (16)

The Emperor Of The Moon (64)

The Northen Lass (43)

The Constant Couple; or, A Trip To The Jubilee (48)

Achilles; or, Iphigenia In Aulis (1)

The Grove; or, Love's Paradise (1)

The Reform'd Wife; or, The Lady's Cure (3)

The Pilgrim (48)

Season: 1700/1701 (25)

Love Makes A Man; or, The Fops Fortune (64)

The Unhappy Penitent (1)

The Humours Of The Age (3)

The Judgment Of Paris (4)

The Bath; or, The Western Lass (3)

Season: 1701/1702 (4)

The Funeral; or, Grief A-la-Mode (26)

The Modish Husband (1)

The Inconstant; or, The Way To Win Him (4)

(King William died on Sunday, March 8, and the playhouses were forbidden to act until after
the Coronation, April 23.)

Season: 1702/1703 (20)
   All For The Better; or, The Infallible Cure (1)
   The Patriot; or, The Italian Conspiracy (1)

Season: 1703/1704 (42)
   Macbeth (68)
   The Faithful Bride Of Granada (1)

Season: 1704/1705 (53)
   The Careless Husband (54)
   Farewell Folly; or, The Younger The Wiser (6)
   The Tender Husband; or, The Accomplished Fools (34)
   Orlando Furioso (?)

Season: 1705/1706 (50)
   (No new productions)

Season: 1706/1707 (50)
   The Beaux Stratagem (51)
   Orpheus and Euridice, The Masque of (?)

Season: 1707/1708 (53)
   The Royal Convert (7)

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Season: 1708/1709 (27)
(No new productions)

Season: 1709/1710 (51)
(No new productions)

Season: 1710/1711 (28)
(No new productions)

Season: 1711/1712 (26)
(No new productions)

Season: 1712/1713 (25)
(No new productions)

Season: 1713/1714 (21)
(No new productions)

Season: 1714/1715 (75)
(No new productions)

Season: 1715/1716 (77)
(No new productions)

Season: 1716/1717 (62)
(No new productions)

Season: 1717/1718 (19)
(No new productions)

Season: unknown

The Unhappy Conqueror; or, Vertue Rewarded (7)
APPENDIX B

PLATES OF THEATRE DESIGNS
Wren's Drury Lane

1, a drawing adapted from the section of a playhouse designed by Wren and presumed to be for Drury Lane, dated 1674. 2, the reconstructed plan of Wren's Drury Lane to the same scale as the section. The top half is the plan at upper level; the bottom half at stage level.
3, isometric reconstruction of the same with back-stage areas further developed and typical scenery included. The roof construction has been taken from other Wren details.
Coupe prise sur la longueur du Théâtre de l'Opéra de Londres.

Plan de la Salle de l'Opéra de Londres et de ses dépendances.

Opera House, Haymarket. Plan and section, engraved c. 1774 (pp. 227–8). Demolished
SOURCES OF PLATES


2 Ibid., 44.


4 Ibid., Plate 24.
APPENDIX C

CATALOGUE OF THEATRE MUSIC

The individual plays, arranged alphabetically, serve as the basis of organization for this catalogue. The name of the playwright and the date of the premiere performance are given along with each title. Where the premiere date is obviously too early, the date of the revival for which Daniel Purcell composed the music is also given. Question marks follow dates that are uncertain. Unless the contrary is noted, these dates are taken from William Van Lennep et al. (eds.), The London Stage 1660-1800, 5 Parts (Carbondale: Southern Illinois University Press, 1960-).

Listed first under each play title are the instrumental compositions. These compositions are given in the order of their appearance in the score. The vocal compositions, appearing second, are listed in alphabetical order. For both categories, compositions by composers other than Daniel Purcell are listed first.

Beside each composition is entered in parentheses its source, or sources as the case may be. The initial number for each of these entries refers to the list of manuscripts and published collections given at the
beginning of the catalogue. Following this number is the volume (where applicable) or set (where part books are the source), and the pagination.

The reader should understand that pagination in most of these sources is not specific. Many collections have two numbers for each page. Others have some pages numbered (not always correctly) and some unnumbered. The situation is no less problematic in the manuscripts, where, in addition to both of the above complications, some are numbered from back to front as well as front to back. The author has endeavored to be as consistent within each source as possible. Where pagination is absent or misleading, numbers in brackets have been supplied. For songs of more than one page included in sources where only the title page is numbered, the plural of page is given and a hyphen follows the number (e.g., pp. 160-).

Sources for suites are given after the main title "Overture and Aires." If these suites were composed by Daniel Purcell, a listing of the individual dances comprising the suite is indented below this title. In some instances one or more of these individual dances are found in sources other than those containing the complete set. Where this occurs, the additional source is listed beside the particular dance to which it pertains. For those suites by composers other than Daniel Purcell, the listing of the individual dances is restricted to those having an
additional source.

In several plays it will be noted that both vocal and instrumental music by composers other than Daniel Purcell are given. Generally speaking, no attempt was made beyond the sources containing Purcell's music to ferret out the contributions of these other composers. Yet it was felt worthwhile to present the information garnered within this limitation because it provided a more accurate picture of Purcell's role in the total musical situation.

The composer's name is given in one of three different ways. For compositions where authorship is certain, i.e., where his name is found on the piece itself, or where it is given in the title of a collection having no pieces by other composers, the name is given by itself. Where the authorship is probable, i.e., where no definite ascription is found, but where other compositions of the play are by that composer and some supporting secondary evidence is present, the composer's name is followed by a question mark. Where no ascription is found, where secondary evidence is either conflicting or too scanty to make a more precise judgment, "unknown" is used.
Manuscripts

British Museum.

(1) Add. MS 15318. The opera of the Island Princess; or, the Generous Portuguese, in full score, with the libretto...

(2) Add. MS 22099. [Catches, Duets, and Fragments of Instrumental Music, mostly with a bass, in score].

(3) Add. MS 29378. Incidental Music, in score, by John Eccles, ... [and D. Purcell's Mask in ye Pilgrim].

(4) Add. MS 29398. The Judgment of Paris: a masque ... composed by Daniel Purcell...

(5) Add. MS 31405. Separate numbers from dramatic works by English composers, with instrumental symphonies, etc., in score.

(6) Add. MS 31453. Incidental music by various composers ... in score.

(7) Add. MS 31813. Incidental music, portions of Opera etc. ... [usually] accompanied by a bass, in most cases figured, and are in score.

(8) Add. MS 33351. A Collection of songs, duets, and trios by Dr. Thomas Augustine Arne, Corbet, Dr. Samuel Howard, John Stanley, Daniel Purcell, Michael Wise, John Eccles, Richard Leveridge, Monro, J. Barker, Henry Carey...

(9) Add. MS 35043. Original pieces and arrangements for violin or flute, by John Channing; 1694-1697. Included are a few songs with words and numerous fragments of incidental music by Henry Purcell, [Daniel Purcell], and others...

(10) Add. MS 37027. Miscellaneous collection of compositions in score, including: ... Fragment of Nicholas Rowe's Royal Convert [1708], the music by [Daniel?] Purcell.
(11) Add. MS 38189. Collection of dance-tunes, numbers from operas, etc., apparently begun by Sir John Rowland shortly before 1696 . . . with additions in 1722 and later. . . .

Royal College of Music.

(12) MS 988. The Musick in the Opera Called The Grove or Love's Paradise by Mr. Daniel Purcell.


(14) MS 1064. Cease ye Rovers.

(15) MS 1144. [Overtures and Airs].

(16) MS 1172. A Curious Collection of Overtures, Act Tunes, Dance Tunes etc. Composed by Henry Purcell, Daniel Purcell, Mr. Peasable et al. 4 vols.

(17) MS 2103. [Two Songs from The Pilgrim].

St. Michaels College.

(18) Tenbury MS 1175. [Includes music for the last act of Indian Queen, Cynthia and Indimion, and Pausanius].

Fitzwilliam Museum.

(19) MS 23-H-12. The Music In The Opera of the Rival Queens [composed by G. Finger and Daniel Purcell], and Mr. Purcell's Prize Musick [The Judgment of Paris].

(20) Magdalene Part Books. 5 vols.

Bodleian Library.

(21) MS Mus. Sch. c. 61. Miscellaneous pieces of music, chiefly instrumental: among the authors' names are: Henry Purcell, Daniel Purcell. . . .
(22) MS Mus. Sch. c. 95. A large collection of short English musical pieces, both vocal and instrumental.

(23) MS Mus. Sch. 3. 397. Short pieces of instrumental music.

Printed Collections


(28) A Collection of New Songs (British Museum G. 316b).

(29) Collection of Old Songs. [British Museum G. 305].

(30) A Collection of Original Scotch Songs, with a Thorough Bass to each Song, for the Harpsicord. 5 vols. London: Printed for and sold by J. Walsh, n.d.

(31) Collection of Overtures and Aires for the Theatre, in four parts. (British Museum g. 15).

(32) A Collection of Songs (British Museum G. 303).

(33) Collection of Songs (British Museum G. 315).

(34) A Collection of Songs For Two and Three Voices, Set to Music by Mr. Handel, Dr. Blow, Mr. Leveridge, Dr. Greene, Mr. Eccles, Mr. Lampe, Daniel Purcell, Mr. Corse, Henry Carey. London: Printed for John Johnson, n.d.
(35) A Collection of the Choicest Songs & Dialogues
Compos'd by the Most Eminent Masters of the
Age. London: Printed for and sould by J.
Walsh . . . , n.d. [British Museum G. 151].

(36) A Collection of the Choicest Songs & Dialogues
Composed by the Most Eminent Master of the
Age. London: Printed for & sould by J.
Walsh . . . , n.d. [British Museum G. 304].

(37) [Collection of Theatre Songs (Gresham Library)].

(38) The Compleat Musick-Master: Being Plain, Easie,
and Familiar Rules for Singing, and Playing
On the most useful Instruments now in Vogue,
according to the Rudiments of Musick . . .
Containing likewise A great Variety of Choice
Tunes . . . with Songs for two Voices . . .
3rd edition. London: Printed by and for
William Pearson and Sold by John Young . . .
and E. Miller . . . 1722.

(39) Eccles, J[ohn] and Purcell, D[aniel]. A Collection
of Lessons and Aires for the Harpsicord
or Spinnett. Compos'd by Mr. J. Eccles, Mr.
D. Purcell and others. London: Printed for
J. Walsh . . . and J. Hare . . . , n.d.

(40) Deliciae Musicæ; Being a Collection of the
newest and best Songs, With the Additional
Musick to the Indian Queen by Mr. Daniel
Purcell . . . First book of the Second
Volume. London: Printed by J. Heptinstall,
for Henry Playford . . . and John Church,
Sold by Daniel Oring . . . and . . . by
Francis Dollife . . . , 1696.

(41) D'Urfey, Thomas (ed.). Wit and Mirth: or Pills
to Purge Melancholy. 6 vols. New York:

(42) [English Songs (Hirsch m. 1475)].

(43) Harmonia Anglicana; or, English Harmony Reviv'd.
A Collection of the most Favorite Two, Three
and Four Part Songs and Dialogues. 3 Vols.


(50) The Monthly Mask of Vocal Music, or the Newest Songs Made for the Theatres & other Occasions. London: Printed for an sold by J. Walsh and J. Hare et al. . . ., 1705-1718. [Yearly dates for the various months of this collection have been altered and thus are quite irregular, esp. for 1706-1707. It's difficult to determine the precise year of publication.]

(51) Purcell, Dan[iel]. A Collection of new Songs . . . Compos'd by Mr. Dan Purcell, Performed in the new Operas, Tragedys and Comedy's at the Theatre Royall . . . 1701. London: Sould by J. Walsh . . ., [1701?].
(52) Purcell, Daniel. A Collection of New Songs . . . Compos'd by Mr. Daniel Purcell, Perform'd in the Revis'd Comedy call'd the Pilgrim, being the last Writeings of Mr. Dryden. 1700. London: Sold by J. Walsh . . ., n.d.

(53) Purcell, Daniel. The Judgment of Paris, A Pastoral Compos'd for the Music-Prize by Mr. D. Purcell. London: Printed for J. Walsh . . ., n.d. [Two sources for this are identical, viz. British Museum I. 325 and Hirsch II. 749, and thus have been catalogued under the same number.]

(54) Purcell, Daniel. Mr. D. Purcell's Ayres in the Faithful Bride of Granada. [Royal College of Music xxix A. 12, ff. 33-34.


(58) Purcell, Daniel. Songs In The New Opera, Call'd the Grove or Love's Paradise, Compos'd by Mr. Dan: Purcell. [London]: Sold by J. Walsh . . ., n.d.

(59) Musarum Britannicarum Thesaurus: or, A Choice Collection of English Songs, Dialogues, and Catches, for two, three, and Four Voices, in Score; taken from the most Eminent Masters. . . . Waltham: Collected, Printed, and Sold by William East, 1748.

(61) [Overture and Aires for the Theatre. 4 vols. (Royal College of Music XXIV A. 11)].


(63) Sir Griffith Boyrdons Booke August ye 1st 1706 [British Museum D. 24].

(64) Songs In The New Opera Call'd The World In The Moon [by Daniel Purcell and J. Clarke]. [London]: Sould by J. Walsh . . ., & J. Hare . . ., 1697.


(66) Thesaurus Musicus: Being A Collection of the Newest Songs Performed At His Majestie's Theatres; and at the Consort in Viller-Street in York-buildings and in Charles-Street Convent-Garden. 5 vols. London: Printed by J. Heptinstall for John Hedgesbut, and are to be sold by John Carr . . . and John Money . . . 1693-1696.

(68) Twelve [Instrumental] Airs [British Museum d.24; companion to Harmonia Anglicana, the bass part].

(69) Twelve New Songs . . . compos'd by Dr. Blow, Dr. Turner, Mr. Nicola, Mr. Ralph Courtivill, Mr. Samuel Akeroyde, Mr. John Eccles, Mr. Daniel Purcell, Mr. John Barrett, Mr. Williams, Mr. John Church, and Mr. William Crofts . . . with Two New Dialogues, Set by Mr. Jer. Clark, Sung in the east Revived Play, Call'd, The Island Princess: Or, The Generous Portuguese. London: Printed by, and for William Pearson . . ., and sold by Mr. Playford . . ., Mr. Scott . . ., Mr. J. Hair. . ., Mr. Hudgebutt . . ., 1699.


Achilles; or, Iphigenia In Aulis
Premiere: December, 1699

Morpheus thou gentle god of soft repose
(#35, pp.[105-]; #36, pp.106-)

Daniel Purcell
All For The Better; or The Infallible Cure

Premiere: November, 1702

Overture and Aires (#44, pp.13-14; #63, pp.26-27; #68, pp.25-26)

Francis Manning

Jeremiah Clarke

\footnote{Daniel Purcell is listed in the publication of the text as the composer of songs in the first and second acts. This music was not found.}
Amalasont, Queen Of Ye Goths; or, 
Vice Destroys Itself

Premiere: 1696\(^1\)

Hence ye curst infernal train (#22, p.114)  Daniel Purcell

In a grove's forsaken shade (#35, p.83;
 #36, p.80; #45, p.54)  Daniel Purcell

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\(^1\)William Thomas Morgan, A Bibliography of British History 1700-1715, III (Bloomington: n.p., 1939), 471.
Amintas

Premiere: 1697-98?

Cupid make your virgin tender (#33, p.142; Daniel Purcell
#36, p.42; #41, VI, pp.16-17;
#45, p.50; #47, March, pp.52-53)
The Bath; or, The Western Lass

Premiere: May 31, 1701

Thomas D'Urfey

Lord! what's come to my mother
(#7, f.127v; #27, p.289; #35, p.92; #36, p.92; #41, I, 156)

Jeremiah Clarke

What beauty do I see (#41, I, pp.46-48)

Samuel Akeroyde

Away ye brave fox-hunting race
(#41, II, pp.269-270, text only)

unknown

Where oxen do low (#26, VIII, p.63; #27, p.481; #41, I, pp.3-6)

Daniel Purcell
The Beaux Stratagem

Premiere: March 8, 1707

The trifle (#27, p. 47; #49, I, pp. 20-22; #50, July, 1709, p. 54; #60, IV, pp. 100-101)

George Farquhar

Daniel Purcell
Brutus Of Alba; or, Augusta's Triumph
Premiere: October?, 1696

George Powell

Cease Cynthia, cease your fruitless tears (#56, p.1)

Daniel Purcell

Great queen of Hymen's hallowed fires (#56, p.5)

Daniel Purcell

How happy am I the fair sex can defy (#56, p.3)

Daniel Purcell

I courted and writ (#56, p.2)

Daniel Purcell

If mortals laugh and sing (#56, p.8)

Daniel Purcell

Let others boast of liberty (#56, p.7)

Daniel Purcell

Tis vain to tell me I am deceived (#56, p.4)

Daniel Purcell

Why Cloe will you not perceive¹ (#56, p.6)

Daniel Purcell

Why dost thou fly me pretty maid (#56, pp.9-12)

Daniel Purcell

¹There is a different setting of this text by Rene Harris in #48, September, pp. 63-65.
Caligula

Premiere: March?, 1698

Tho over all mankind (#35, pp.153-; #45, pp.86-87) Richard Leveridge

Beneath the covert of a grove (#37, p.25) Daniel Purcell
The Campaigners; or, The Pleasant Adventures At Brussels
Premiere: June?, 1698

Jockey was a dowy lad (#35, p.81; #57, p.16)

New reformation begins through the nation (#32, p.58; #41, II, pp.44-45; #57, p. 15)

Cloris for once take my advice (#57, p.13)

My dear cockadoodle (#27, p.312; #41, I, pp.308-309)

Phyllis has such charming graces (#32, p.3; #33, p.138; #36, p.123; #45, p.52)
The Careless Husband

Premiere: December 7, 1704

Sabina with an angel's face (#50, January-February, 1705, pp. 5-6; #67, pp. 32-36)

Colley Cibber

Daniel Purcell
The Constant Couple; or, A Trip to the Jubilee

Premiere: November 28, 1699

Rondo (#23, pp.38-39)

Poor Damon knock'd at Celias door
(#35, p.125; #36, p.121; #45, p.53; #47, September-December, pp.183-185)
Cynthia and Endimion; or, The Loves of the Deities

Premiere: December 7, 1696

Overture (#18, pp. 59-61)  
Cupid's dance (#16, f. 19r)  
[Symphony] (#16, f. 32v)  
[Aire] (#16, f. 31r) \(^1\)  
[Aire] (#16, f. 31r)  

Appeare my darling Pleiades (#18, pp. 62-63)  
Behold the daughters of fam'd Atlas (#18, p. 63)  
Black and gloomy as the grave (#35, pp. 25-)  
Bright starr sweet Merope (#18, p. 65)  
I know and more am pleased (#18, pp. 66-67)  
Let nature then revill in joy (#18, pp. 68-69)  
Night, deare promoter of lover's felicity (#18, p. 66)  
No, thats not your business here (#18, pp. 63-64)  
The poor Endimion loved too well (#22, p. 121)

\(^1\)Neither this "Aire" nor the next one are specifically attributed to Cynthia.
Cynthia and Endimion . . . p. 2

Then since the affaire is all dancing  
(#18, pp. 64-65)  

Twas when the sheep were shearing  
(#41, I, pp. 318-320)  

The weary, hot and amorous god of day  
(#18, pp. 61-62)
The Emperour Of The Moon  
Premiere: March, 1687; 1699

Dance¹ (#70, II, 1688, p. 27)  
A curse upon the faithless maid (#37, p. 107) Daniel Purcell
All joy to mortals, joy and mirth (#41, VI, p. 181) Daniel Purcell

¹Published in 1688, this dance was probably for the premiere in 1687 and thus not by D. Purcell.
The Faithfull Bride of Granada
Premiere: May?, 1704

Overture and Aires (#54, pp.33-34)
Aire
Aire
Minuett
Round O
Jigg
Aire

William Taverner
Daniel Purcell
Farewell Folly: or, The Younger The Wiser  
Pierre Motteux  
Premiere: January 18, 1705  

Four Aires¹ (#16, ff.32v-32r)  
Godfrey Finger  

How happy he who weds a wife (#50,  
March, 1705, p.[3])  
Daniel Purcell  

¹The source has only "Farewell" to distinguish these aires, but it seems likely that they are for this play.
The Funeral: or, Grief A-la-Mode

Premiere: December?, 1701

Overture and Aires (#44, pp.4-6; #61, set no.11; #63, pp.14-16; #68, pp.14-16)

Slow Aire no.3 (#20, set XIV, no.7)

Jigg no.4 (#20, set XIV, no.9)

Aire no.6 (#20, set XIV, no.8)

Let not love on me bestow (#35, p.90; #36, p.91; #41, VI, pp.22-23)

On yonder bed supinely laid (#35, pp.[117-]; #36, pp.116-)

Ye minutes bring ye happy hours (#35, p.187; #36, p.185)

Richard Steele

William Croft

Daniel Purcell

Daniel Purcell

Daniel Purcell
The Grove; or, Love's Paradise

Premiere: February 19, 1700

Overture and Aires (#15, f.34v treble; f.44v, bass)  Daniel Purcell

Grave

Round 0 (#20, set XXII, no.10)

Aire

Aire (#20, set XLIII, no.6)

Aire

Aire

Chaconel¹ (#15, f.33r, treble; f.43r, bass)  Daniel Purcell

Symphony (#12, pp.1-2)

Symphony for flutes and hautbois (#12, pp.37-40)

Trumpet sonata (#12, pp.43-50)

For hautbois and flutes (#12, pp.53-55)

Sonata II (#12, pp.65-72)

Symphony (#12, p.78)

Symphony (#12, p.93)

Sonata II (#12, pp.106-109)

Symphony (#12, p.113)

Ritornell (#12, pp.115-116)  Daniel Purcell

¹This piece is not specifically attributed to The Grove.
Amintors watchfull care maintains (#12, pp.10-13)  
And you who reign with Pan below (#12, pp.81-84)  
Appear old Hymen from thy cell (#12, pp.140-144)  
At Pans dread command we leave (#12, pp.84-89)  
Away these fairy charms (#12, pp.109-112)  
By Eccho thus mock't (#12, pp.116-117)  
Cease your am'rous pipes and flutes (#12, pp.40-43; #35, p.39; #36, p.37; #58, p.[5])  
Cease your heavenly notes awhile (#12, pp.126-129)  
Come all away you must not stay (#12, pp.3-7; #35, p.40; #58, p.[4])  
The flocks and herds refus'd to graze (#12, pp.20-21)  
For her we crowns of roses wear (#12, pp.22-26)  
The force of youth and beauty (#12, pp.119-120)  
Happy ever, happy we (#12, pp.123-124; #35, p.67; #36, p.75; #58, p.[2])  
Happy mansions pleasant shades (#12, pp.8-10; #35, p.66; #36, p.74; #58, p.[6])  
Hark what dreadful notes I hear (#12, pp.50-53)  
He only he that shou'd hear is deaf (#12, p.34)
The Grove . . . p.3

The hero his laurels to love (#12, pp.156-157) Daniel Purcell

Hymen join you happy pair (#12, pp.150-154) Daniel Purcell

I know thee by thy hundred tongues (#12, pp.80-81) Daniel Purcell

In vain fair nymph (#12, pp.124-125) Daniel Purcell

In vain you tell me (#35, p.85; #36, p.84; #58, p.[1]) Daniel Purcell

I've courted thee long (#12, pp.90-92) Daniel Purcell

Leave your mountain vale and home (#12, pp.7-8; #35, p.40; #58, p.[4]) Daniel Purcell

Love descends at your complaint (#12, pp.118-119) Daniel Purcell

Love has blest you happy swain (#12, pp.155-156) Daniel Purcell

Love they say is my god (#12, pp.145-150) Daniel Purcell

Make hast happy minuts (#12, pp.130-138) Daniel Purcell

One of the gods who rule on earth (#12, pp.94-95) Daniel Purcell

Our work at an end (#12, pp.99-103) Daniel Purcell

Plenty mirth and gay delight (#8, ff.40v-40r; #12, pp.104-106; #34, p.44; #35, p.126; #58, p.[10]; #59, p.25; #65, I, p.76) Daniel Purcell

Raise your notes and lift 'em high (#12, pp.161-174) Daniel Purcell

See the trembling sheep revive (#12, pp.55-57; #35, p.139; #58, p.[7]) Daniel Purcell

These gentle murmurs suit our shades (#12, pp.57-60) Daniel Purcell
Thro wondering worlds I Cesars worth proclaim (#12, pp.73-77)  
Thus loving and belov'd we live (#12, pp.24-26)  
To her we flow'ry chapletts bring (#12, p.21)  
To hill and dale I tell my care (#12, pp.28-34)  
To love we'l lasting homage pay (#12, pp.157-160)  
Underneath a gloomy shade (#12, pp.114-115; #35, p.166; #36, p.166; #58, p.[9])  
Wee'l go to the cave (#12, pp.120-122)  
What voice is this to me unknown (#12, pp.78-80)  
When Venus deck'd with heavenly charms (#12, pp.14-19)  
Where, where's my Pan (#12, pp.93-94; #33, p.[134]; #35, p.182; #36, p.181; #58, p.[3])  
With pitty they inspire our maids (#12, pp.61-64)  
Ye birds that in our forests sing (#12, pp.35-37; #35, p.190; #58, p.[8])  
Ye men and maids who cut the care (#12, pp.96-98; #36, p.181; #58, p.3) 

Daniel Purcell
The Humours of the Age

Premiere: March 1, 1701

Overture and Aires (#61, set no.24)

Beneath a gloomy shade (#35, pp.22-; #36, pp.22-24; #42, pp.7-9; #51, pp.8-10)

Fixt on ye fair Mirandas Eies (#35, p.48; #36, p.55; #51, p.1)

Tis done, the pointed arrows in my heart (#35, pp.159-; #42, pp.10-11; #51, pp.[2-3])
Ibrahim, The Thirteenth Emperour of the Turks

Premiere: May?, 1696

Fly from my sight (#33, pp.[56-57]; #41, I, p.236, text only)
The Inconstant; or, The Way To Win Him
(also, Love's Contrivance)

Premiere: February?, 1702

Overture and Aires (#61, set no.20) Daniel Purcell

Aire (#39, p.7)

Minuett (#39, p.7)

March (#39, p.6; #20, set LVI, no.8)

Hornpipe (#39, p.6; #20, set XLV, no.4)

Aire (#39, p.5)

Gavott (#39, p.5)

Aire

Minuett

Prithee Phillis tell me why¹ (#29, p.352) Vanbrughe

Since Celia tis not in our power (#35, p.137; #36, p.134) Daniel Purcell

¹This aire may or may not belong to this play. The only words given in the publication of the text are "Prithee Phillis" (V, 72.).
Indian Queen  
John Dryden and Robert Howard

Premiere: April?, 1695

Symphony (#6, f.69r; #18, pp.39-40)  
Daniel Purcell

Trumpet Aire (#6, f.77v; #18, pp.52-53)  
Daniel Purcell

Come all and sing great Hymens praise  
(#6, ff.70r-71r; #40, p.2)  
Daniel Purcell

Come all at my call (#6, ff.70v-70r; 
#18, pp.41-43; #40, pp.2-3)  
Daniel Purcell

Good people I'de make you all bles'd  
(#6, f.72r; #18, p.45; #40, pp.4-5)  
Daniel Purcell

I'm glad I have met him (#6, ff.71r-72r; 
#18, pp.44-45; #40, pp.3-4)  
Daniel Purcell

The joys of wedlock soon are past (#6, 
ff.73r-76r; #18, pp.47-49; #40, 
pp.6-9)  
Daniel Purcell

Let loud renown with all her thousand  
(#6, ff.77r-80v; #18, pp.53-57; 
#40, p.13)  
Daniel Purcell

Make hast to put on love's chains (#6, 
ff.76v-76r; #18, pp.51-52; #40, 
pp.11-12)  
Daniel Purcell

My Honey, my Pugg (#6, ff.73v-73r; #18, 
pp.46-47; #40, pp.5-6)  
Daniel Purcell

Sound the trumpet, let love's subjects  
know (#6, ff.75v-76v; #18, pp.49-51; 
#40, pp.9-11)  
Daniel Purcell

To bless the geniall bed (#6, f.70v; 
#18, p.40; #40, p.1)  
Daniel Purcell
The Island Princess; or, The Generous Portuguese

Premiere: November?, 1698

Peter Motteux

First musick (#1, f.1r; #16, f.34r)

First musick, second tune (#1, f.1r; #16, f.35v; #62, p."l")

Second musick (#1, f.2v; #16, f.35v; #62, p."i")

Minuet (#1, f.2v; #16, f.35r; #62, p."i")

Overture (#1, ff.2r-3v; #16, f.33v)

First act tune (#1, f.7v; #16, f.34r; #62, p."l")

Second act symphony (#1, ff.10r-12v)

Symphony (#1, f.13r)

Entre (#1, f.20r; #62, p."f")

Dance (#1, f.21v; #62, p."b")

Second act tune (#1, f.21r; #62, p."a")

Third act tune (#1, f.26r; #16, f.36v; #62, p."m")

Fourth act tune (hautbois) (#1, f.35r)

Symphony of flat trumpets (#1, f.39r)

Fourth act tune (round, minuet) (#1, f.45r; #16, f.33r; #62, p."k")

Overture (#1, f.49r)

Spring dance (#1, f.56v; #16, f.34v; #62, p."f")

Summer dance (#1, f.58v; #62, p."c")

Autumn dance (#1, f.60r; #23, pp.30-31; #62, p."c")
Winter dance (#1, ff.62v-62r; #62, p."g") Jeremiah Clarke
Grand dance (#1, ff.64r-65v; #62, p."e") Jeremiah Clarke
Sebell¹ (#16, f.33r; #62, p."d") Jeremiah Clarke

Come all, let soft again your heart engage (#1, 63v) Jeremiah Clarke
Hail god of desire (#1, ff.63r-64v) Jeremiah Clarke
Hold good Mr. Fumble (#1, ff.60r-61r) Jeremiah Clarke
Let ye young take ye young (#1, ff.61r-62v) Jeremiah Clarke
Love bloom in our Spring (#1, f.65v) Jeremiah Clarke
Mourn drooping seat of pleasures (#1, ff.50v-51v) Jeremiah Clarke
Must I a girl forever be (#1, ff.54v-55r; #69, pp.13-16) Jeremiah Clarke
Now to ye dry wooers (#35, p.109) Jeremiah Clarke
Oh my poor husband (#1, ff.58r-60v; #27, pp.341-; #35, pp.[120-]; #36, pp.118-; #69, pp.17-20) Jeremiah Clarke
Rouze ye tuneful sons of art (#1, ff.52v-53r) Jeremiah Clarke
Tis sultry weather pretty maid (#1, ff.56v-58v; #35, pp.[160-]; #36, pp.161-) Jeremiah Clarke

¹The actual placement of this "Sebell" in the score is not known. Therefore, it has been placed last in this list.
The Island Princess . . . p.3

Hold, hold John (#1, ff.28r-31v; #27, pp.188-; #35, pp.70-; #36, pp.72-; #65, I, pp.32-34)

Let soft desires your heart engage (#35, p.96; #36, p.94; #45, p.83)

Oh cease, urge no more (#1, f.41r)

You've been with dull prologues (#33, p.100; #35, p.191; #62, p."r")

All the pleasures Himen brings (#1, f.17v; #35, p.71; #36, p.73)

Beware ten thousand ills I see (#1, ff.42r-43v)

Cease ye rovers, cease to range (#1, ff.15r-16r; #8, ff.36v-37v; #14, f.29v; #25, I, p.190; #26, II, p.33; #34, p.10; #43, II, p.45; #50, September, 1710, p.17; #59, pp.12-13; #65, I, p.73)

Change may raise a wanton fire (#1, ff.14r-15v)

Happy he who wisely chose (#1, ff.13r-14v)

Hast to ye gods due vengeance give (#1, ff.42v-44r)

Hear gentle moon (#1, f.36r)

Heare thou by whom the rattling thunders (#1, ff.35r-36v)

Heare ye friendly earthy powrs (#1, ff.37v-38v)

Infernall powrs, grimfull sprights (#1, ff.39r-40v; #36, p.132)
The Island Princess ... p.4

The jolly swains that com's roving
(#1, ff.17r-18r; #35, p.156; #36, p.147; #45, p.49)

Lovely charmer, dearest creature (#22, p.60; #23, pp.90-91; #27, p.272; #35, p.94; #36, p.93; #45, p.47; #62, p."q"; #69, p.12)

Love's flame divinely burn (#1, ff.18r-20v)

O skies, O sea, O earth (#1, ff.40r-41v)

Rouse ye gods of the main (#1, ff.38v-39r; #36, pp.131-132)

This glorious day let pleasure flow (#1, ff.12r-13v)
The Judgment of Paris

Premiere: April 11, 1700

Symphony (#4, ff.2r-4r; #19, pp.257-263; #53, pp.1-6)

Symphony for Paris (#4, f.10r; #19, pp.273-274; #53, p.16)

Symphony for Juno (#4, f.15r; #19, pp.282-283; #53, p.24)

Trumpet sonata for Pallas (#4, ff.16r-18r; #19, pp.284-287; #53, pp.26-30)

Symphony of all (#4, ff.22r-23r; #19, p.295; #53, p.37)

Symphony (#4, f.29r; #19, p.308; #53, p.47)

Symphony (#4, ff.32r-33r; #19, pp.312-316; #53, pp.51-53)

Awake thy spirit raise (#4, ff.28r-29r; #19, pp.306-307; #53, pp.46-47)

Distracted I turn (#4, ff.23r-24r; #19, pp.295-297; #53, p.38)

Far from thee be anxious care (#4, ff.37r-38r; #19, p.327; #38, p.22; #45, p.43; #53, p.61)

Fear not mortal, none shall harm thee (#4, ff.12r-14r; #19, pp.278-280; #53, pp.20-22)

Forbear O goddess of desire (#45, p.38)

From high Olympus (#4, ff.4r-5r; #19, pp.263-266; #53, pp.7-9)
The Judgment . . . p.2

Gentle shepherd if my pleading (#4, ff.41r; #19, pp.332-333; #45, p.49; #53, p.66) Daniel Purcell

Happy thou of human race (#4, ff.14r-15r; #19, pp.281-282; #53, p.23) Daniel Purcell

Hark the glorious voice of war (#4, ff.29r-31r; #19, pp.308-312; #53, pp.48-50) Daniel Purcell

Help me Hermes or I die (#2, pp.98-99; #4, ff.11r-12r; #19, pp.275-277; #45, p.41; #53, pp.17-19) Daniel Purcell

Hither all ye graces (#4, ff.44r-54r; #19, pp.337-350; #53, pp.70-82) Daniel Purcell

Hither turn thee gentle swain (#4, ff.20r-22r; #19, pp.289-294; #45, p.42; #53, pp.33-37) Daniel Purcell

I yield, O take the prize (#4, ff.41r-43r; #19, pp.333-336; #53, pp.67-69) Daniel Purcell

Let ambition fire thy mind (#4, ff.24r-25r, 26r-28r; #19, pp.297-299, 303-305; #53, pp.39-40, 44-45) Daniel Purcell

Let not toyls of empire fright (#4, ff.25r-26r; #19, pp.300-303; #53, pp.41-43) Daniel Purcell

Nature fram'd thee sure for loving (#4, ff.39r-40r; #19, pp.330-332; #45, pp.44-45; #53, pp.64-65) Daniel Purcell

O how glorious tis to see (#4, ff.35r-36r; #19, pp.320-323; #53, pp.56-57) Daniel Purcell

O ravishing delight (#2, p.98; #4, ff.10r-11r; #19, pp.274-275; #45, p.39; #53, pp.16-17) Daniel Purcell

O what joys does conquest yield (#4, ff.34r-35r; #19, pp.316-319; #53, pp.54-55) Daniel Purcell
The Judgment . . . p.3

Oh Hermes, I thy godhead know (#4, ff.6r-7r; #19, pp.266-268; #53, pp.10-11)
Daniel Purcell

One only joy mankind can know (#4, ff.38r-39r; #19, pp.327-329; #38, pp.22-24; #53, pp.62-63)
Daniel Purcell

Saturnia wife of thundring Jove (#4, f.16r; #19, pp.283-284; #53, p.25)
Daniel Purcell

Say, wherefore dost thou seek (#4, f.7r; #19, p.269; #53, p.12)
Daniel Purcell

Stay lovely youth delay thy choice (#4, ff.36r-37r; #19, pp.323-326; #45, p.37; #53, pp.58-60)
Daniel Purcell

This radiant fruit behold (#4, ff.8r-9r; #19, pp.270-273; #53, pp.12-15)
Daniel Purcell

This way mortal bend thy eyes (#4, f.19r; #19, pp.287-289; #38, p.19; #45, p.40; #53, pp.31-32)
Daniel Purcell
The Lost Lover; or, The Jealous Husband
Premiere: March, 1696

Mrs. Mary Manly

Second Musick (#16, f.22r)
[Aire] (#16, f.22r)
Second and third act tunes (#16, f.23v)

Lord Byron
Lord Byron
Lord Byron

If you men like turtles (#5, f.142v)

Daniel Purcell
Love Makes A Man; or, The Fops Fortune

Premiere: December 9, 1700

Overture and Aires (#44, pp.[23-24]; #61, set no.10; #63, pp.10-11; #68, pp.10-11)

Overture (#20, set XIV, no.1)
Jig (#20, set LVII, no.9)
Slow Aire (#20, set LVII, no.6)
Courant (#20, set LVII, no.7)
Round O (#20, set LVII, no.8)
Prelude (#20, set XIV, no.5)
Minuet (#20, set XIV, no.6)
Aire (#20, set IX, no.11)
Jigg (#20, set IX, no.12)

For rurall and sincerer joys (#35, pp.[55-]; #36, pp.60-)

Ofelia's aire, her meer, her face (#35, pp.[118-]; #36, p.111)

Thou gay, thou cruel maid (#35, p.158)
**Loves Last Shift; or, The Fool In Fashion**  
Colley Cibber

Premiere: January?, 1696

**Overture and Aires (#15, ff.15r-16v, treble; ff.17r-18v, bass)**  
John Barret

First, second, third, and fourth Lessons (#16, ff.6r-7v)  
Peasable

Dance tune (#11, item no.11 from the back)  
Peasable

**Go home unhappy wretch (#66, V, pp.8-10)**  
Franks

When lovesick Mars ye god of war (#35, pp.173-)  
Richard Leveridge

What ungrateful devil mov'd you (#22, p.122; #40, p.17; #41, III, p.302; #66, V, p.36)  
Daniel Purcell
Macbeth

Premiere: 1697?
January 1, 1704¹

Cease gentle swain (#26, II, p.24;
#71, February, p.[3])

Daniel Purcell

¹The date of Daniel's contribution is uncertain, but since the song was first published in February of 1704, the January date seems the most probable.
Massaniello, The Famous History Of The Rise And Fall Of
Premiere: May ?, 1699

Of all the worlds enjoyments (#27, p.353; #29, p.218; #35, p.115;
#36, p.115; #41, I, pp.267-269)

The devil has pull'd off his jacket (#22, p.114; #41, V, p.278)

From azure plains (#41, I, p.113, text only)

He led her by the milk white hand (#35, p.72)

Tho mighty fate all must obey (#41, I, pp.113-114, text only)

Glory our martall paradise (#35, pp.56-)

Whilst wretched fools sneak up and down (#35, pp.[185-]; #36, pp.183-;
#41, I, pp.270-275)

Young Philander wco'd me long (#27, p.534; #29, p.329; #41, I,
pp.265-266)
The Modish Husband

Premiere: January?, 1702

See where she lyes (#46, October-December, pp.[54-55])

William Burnaby

Daniel Purcell
The Northern Lass

Premiere: April 4, 1662
1699?

Overture and Aires (#63, pp.48-49; #68, pp.47-48)

Daniel Purcell

Aire

Aire

Jigg (#20, set XLVIII, no.10)

Aire

Gavott

Scotch Aire

Jigg
Orlando Furioso

Premiere: 1705?¹

¹Pulver, in his Biographical Dictionary, p. 377, states that this opera was composed for the opening of the Haymarket Theatre. That it was not performed on opening night seems certain (see Avery, Part 2, I, 91). That it may have been performed during the first season is possible, but neither explicit information stating this nor the music itself has been found.
Orpheus and Euridice, The Masque Of\textsuperscript{1}  
Premiere: unknown

\textsuperscript{1}The text of the Masque was published in the Muses Mercury for the month of February, 1707, pp. 29-34. According to this same publication, I, #2, p. 35, the composer was Daniel Purcell. No music for the Masque has been found.
The Patriot: or, The Italian Conspiracy

Premiere: December?, 1702

Overture and Aires (#44, pp.[15-16]; #63, pp.28-29; #68, pp.27-28) Daniel Purcell

Chaccone

Aire

Aire (#20, set XXI, no.6)

Round O

Aire

Boree (#20, set XXIV, no.10)

Slow Aire
Premiere: April?, 1696

Symphony (#18, p.71)

Encrease our traffick and our gain (#18, pp.76-79)

Heare mighty Neptune (#18, pp.72, 73-75)

Let the billows ceas to roar (#18, p.73)

Prepare a solemn sacrifice (#18, p.72)

Whilst blustering winds (#18, p.76)
Phaeton; or, The Fatal Divorce
Premiere: March?, 1698

Symphony (#57, p.1)  
Daniel Purcell

Come all ye shepherds (#57, p.2)  
Daniel Purcell

Fond shepherd, prithee cease
(#57, pp.7-11)  
Daniel Purcell

Let ev'ry shepherd bring his lass
(#57, p.3)  
Daniel Purcell

Life is but a little span (#57, pp.4-5)  
Daniel Purcell

Look down bright god of day (#57, p.14)  
Daniel Purcell

O Hymen must we always see (#24, pp.10-11)  
Daniel Purcell

Oh fie, you must comply (#57, pp.6-7)  
Daniel Purcell

To passive years resign your pining
(#57, pp.11-12)  
Daniel Purcell
The Pilgrim

Premiere: April 29, 1700

Overture and Aires (#20, set LI, nos. 1-8, Aire no. 7 not included in this collection; #44, pp. [20-22]; #63, pp. 23-25; #68, pp. 23-24)

Round O (Aire no. 8) (#23, pp. 40-41)

Minuet (Aire no. 9) (#23, p. 41)

Calms appear when storms are past (#35, p. 35; #36, p. 38)

Chronos, mend thy pace (#3, ff. 194r-195v; #33, p. 154; #48, May, pp. 31-32; #52, p. 29)

Ha! well hast thou done (#3, ff. 196r-198v; #52, p. 31)

Since Momus comes to laugh (#3, ff. 198v-198r; #52, p. 33)

Then our age was in 'ts prime (#3, ff. 204v-206v)

Thou goddess of the silver bow (#17, f. 25v)

Weary of my weight (#3, ff. 195v-196r; #17, ff. 23r-24r)

With horns and with hounds (#3, ff. 198r-201v; #17, ff. 25v-29v; #35, p. 172; #36, p. 177, #52, p. 35)

With shooting and hooting (#3, ff. 201r-204v)

John Vanbrugh

Godfrey Finger

Daniel Purcell
Psyché

Premiere: February 27, 1675
April 8, 1697

Third Act Tune and Minuet (#16, f.12v)

Thus to a lovely youthful swain
(#28, p.20; #37, p.103)

Thomas Shadwell

Morgan

Daniel Purcell
The Reform'd Wife; or, The Lady's Cure
Premiere: March?, 1700

Corinna with a gracefull aire
(#35, p.38; #36, p.40)

Pond woman with mistaken art
(#35, p.50; #36, p.57)

Sabina has a thousand charms
(#45, p.48)
The Relapse; or, Virtue in Danger
Premiere: November 21, 1696

Overture and Aires (#31, pp.[13-14])

Slow aire

Hornpipe (#20, set XV, no.15)
Aire
Brisk aire (#20, set XV, no.11)
Slow aire
Brisk aire
Slow aire

I smile at love and all its arts
(#50, September, 1710, p.48)
The Rival Queens; or, The Death Of Alexander The Great

Premiere: March 17, 1677
February 24, 1698

Praeludium (#19, pp.99-102) Godfrey Finger
Symphony (#19, p.115) Godfrey Finger
Symphony (#19, p.143) Godfrey Finger
Symphony (#19, p.146) Godfrey Finger
Symphony for four flutes (#19, pp.157-158) Godfrey Finger
Symphony (#9, f.37v) unknown

Symphony (#13, ff.[lr-4v]; #19, pp.118-122) Daniel Purcell
Symphony (#19, p.150) Daniel Purcell
Symphony (#19, pp.152-153) Daniel Purcell

Cease you sighing virgins (#19, pp.109-110) Godfrey Finger
Fly to our royal masters aid (#19, pp.144-145) Godfrey Finger
He comes your homage pay (#19, pp.115-117) Godfrey Finger
The mighty blessing (#19, p.113) Godfrey Finger
Oh Morpheus, gentle god (#19, pp.158-165) Godfrey Finger
Our hero comes (#19, pp.104-108) Godfrey Finger
Preserve you powers above (#19, p.114) Godfrey Finger
Swift as the sun (#19, pp.146-149) Godfrey Finger
The Rival Queens . . . p.2

Then keep not your charms (#19, pp.110-112)  Godfrey Finger
You noble warriors all (#19, p.103)  Godfrey Finger

An universall smile (#13, ff.[8r-12v]; #19, pp.129-133)  Daniel Purcell
Awake then Statira (#19, pp.154-157)  Daniel Purcell
Charming, majestick, but not proud (#13, ff.[14v-15r]; #19, pp.137-139)  Daniel Purcell
Is innocence so void of cares (#19, pp.150-152; #35, p.86; #42, p.13; #51, p.6)  Daniel Purcell
Now sooth our joy (#13, ff.[12v-14v]; #19, pp.133-136)  Daniel Purcell
Phillis talk no more of passion (#35, p.122; #36, p.122)  Daniel Purcell
See the virtues, see the graces smile (#13, ff.[16v-17v]; #19, pp.140-142)  Daniel Purcell
She walks as she dreams (#19, pp.153-154; #35, p.87)  Daniel Purcell
Welcome glorious day (#13, ff.[4v-7v]; #19, pp.123-126)  Daniel Purcell
Welcome happy day (#13, ff.[7v-8r, 17v-18r]; #19, pp.127-128)  Daniel Purcell
The Royal Convert

Premiere: November 25, 1707

All dismal sounds (#10, f.57r)  Daniel Purcell
While thus we bow (#10, f.56r)  Daniel Purcell
You who at the altar stand (#10, f.57v)  Daniel Purcell
Sauny The Scot; or, The Taming The Shrew  
Premiere: 1697?

Overture and Aires (#9, ff.104r-105v)  
unknown

Twas in the month of May (#27, p.443;  
#30, II, p.22, III, p.22; #33, p.15;  
#35, p.157; #36, p.150)  
Daniel Purcell
The Spanish Wives
Premiere: August?, 1696

Dance (#16, f.20v)  Peasable?
Four Aires (#16, ff.39r-40v)  Peasable

Alas! when charming Sylvias gone  Daniel Purcell
(#45, p.51)
The Tender Husband; or, The Accomplished Fools

Premiere: April 23, 1705

Richard Steele

While gentle Parthenissa walks
(#2, pp.104-105; #26, VIII, p.61;
#50, April, 1705, p.[1])

Daniel Purcell

Why Belvidera, tell me why (#50,
May, 1705, p.[2])

Daniel Purcell
The Triumphs of Virtue

Premiere: February?, 1697

I'll sing you a song (#41, IV, p.213) Daniel Purcell

So fair young Celia's charms¹ (#45, p.46) Daniel Purcell

¹Publication of text gives "So bright young . . ."
The Unhappy Conqueror; or, Vertue Rewarded

Premiere: unknown

Olinda turne and though thy eyes
(#36, p.114)

Daniel Purcell
The Unhappy Penitent

Premiere: February 4, 1701

Overture and Aires (#44, pp.11-13; #61, set no.9; #63, pp.5-7; #68, pp.5-7) Daniel Purcell

Aire
Aire
Bore
Slow Aire
Aire
Hornpipe
Chacone
The World In The Moon

Premiere: June, 1697

Elkanah Settle

Dance of the Swans (#7, ff.120v-120r)

Jeremiah Clarke

Dance for Green Men (#7, ff.121v-121r)

Jeremiah Clarke

Symphony 4th Act (#7, f.122v)

Daniel Purcell

Divine Astrea hither flew (#7, ff.113v-114r, 131v; #35, p.43; #36, p.47; #55, p.6; #64, p.[4])

Jeremiah Clarke

I' se no more to shady coverts (#7, f.131r; #30, III, p.13; #35, p.84; #64, p.[2])

Jeremiah Clarke

Smile then with a beam divine (#55, p.3; #64, p.[1])

Jeremiah Clarke

Soft peace on earth (#7, ff.116r-117v)

Jeremiah Clarke

Sound the trumpet, sound fair Cynthia's name (#7, ff.114r-116v)

Jeremiah Clarke

Tempest rattle, blood and battle (#7, ff.119v-120v)

Jeremiah Clarke

We know no discords (#7, ff.117v-118v)

Jeremiah Clarke

Whilst thus our calmer pleasures flow (#7, ff.118v-118r; #64, p.[7])

Jeremiah Clarke

Within this happy world above (#7, ff.109r-112r)

Jeremiah Clarke

And now within her smiling sphere (#37, p.59)

Daniel Purcell

Come all and join (#37, p.80)

Daniel Purcell

Come my dear love (#7, ff.124v-126r)

Daniel Purcell
The World . . . p.2

Come Stephon, Phillis (#37, p.98; #55, p.1) Daniel Purcell

Let the blushing (#7, f.122r) Daniel Purcell?

See in the smiling month of May (#37, p.93; #64, p.[5]) Daniel Purcell

Then come kind Damon (#41, VI, pp.323-324; #55, p.2; #64, p.[3]) Daniel Purcell

To Cinthia then our homage pay (#35, p.149; #36, p.157; #37, p.82; #64, p.[6]) Daniel Purcell?

The true joys of life (#7, ff.123v-123r) Daniel Purcell?

Ye nymphs of the plain (#7, ff.122v-122r) Daniel Purcell?

Young Stephon he has woo'd me¹ (#41, VI, pp.240-241; #55, p.7) Daniel Purcell

Young Stephon met me the other day (#55, pp.4-6) Daniel Purcell

¹This song is incorrectly ascribed to Henry Purcell in source #41.
The Younger Brother; or, The Amorous Jilt

Premiere: February?, 1696

Overture and Aires (#16, ff.7r-9r)

What life can compare with the jolly town rakes (#22, p.100; #27, p.479; #33, p.88; #41, V, pp.123-125)

Mrs. Aphra Behn

Morgan

Daniel Purcell
Addenda

Four Aires (#21, ff.5v, 11v-11r)

Aire (2nd treble)

[Minuet]

Round O

March

Accept Maria of a heart (#33, pp.24-; #71, October, pp.1-2)

Belinda's black commanding eye (#56, December, 1707, pp.[1-2])

Celestial harmony is in her tongue (#33, p.67)

Fair Celia's charms the other day (#71, May, pp.3-4)

The happy page, the lovely boy (#37, p.27)

In a cool refreshing shade (#49, I, pp.123-126; #71, September, p.1)

In gazing on the once lov'd swain (#47, May, pp.98-102)

In vain are all your arts to woe me (#50, March, 1707, p.[4])

Jolly Bacchus I love (#26, IV, p.88; #27, p.237; #50, July, 1718, p.151)

Mezena does my heart inspire (#35, pp.[103-]; #36, pp.103-)

Oh why Olinda, prethee why (#47, January, pp.11-13)

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1All compositions in this list were composed by Daniel Purcell. They are in all probability theatre pieces, either as parts of plays as yet unidentified, or as undiscovered additions to plays.
Addenda, p.2

Proud Phoebus now thy triumphs boast (#50, April, 1706, p.[7])
See Pastorella, see the plains (#27, p.401; #50, July, 1717?, p.95)
So fair young Celia does appear (#2, p.61)
Tis vain to fly (#66, V, pp.2-3)
Trust not to the smiles of women (#47, January, p.3)
Venus has left her Grecian Isles (#71, July, pp.1-2)
Wanton Cupids cease to hover¹ (#27, p.507; #50, August, 1718, p.158; #60, VI, pp.90-91)
We with coldness and disdain (#35, p.181)
What garrs the foolish mayde (#26, VIII, p.78; #30, III, p.25)
When Daphne first her shepherd saw (#35, pp.[183-]; #36, pp.179-)
Whilst silently I lov'd (#48, August, pp.52-54)
Who knocks at my heart (#28, p.21)
Why should Aurelia sleep (#26, VIII, p.33; #29, p.86)

¹The setting in the last of these three sources is different from the other two, but both are ascribed to Daniel Purcell.
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Add. MS 30934. Odes in full score.

Add. 31445. Anthems, some of them with instrumental symphonies, in score.

Add. 31461. Anthems, mostly with a figured bass, in score.

Add. 31466. Sixty Six Solos or Sonatas For A Violin, Base Violin, Harpsichord. Composed by Several Eminent Masters.

Add. 33287. Birthday Odes, New Year's Songs, Welcome Songs, Odes to St. Cecilia, etc., by Henry Purcell and Dr. John Blow, 1681-7. . . .

Add. 39566. Incidental music, sonatas, etc., arranged in sets or suites for wind instruments (chiefly flutes) and strings, in parts, by Paisible, Colasse, Tollett, Morgan, Purcell, Finger, Corelli, and Clerke (Jeremiah Clarke ?). Tenor part.

1 See Appendix C for sources of theatre music.
Add. 39567. Incidental music, sonatas, etc., arranged in sets or suites for wind instruments (chiefly flutes) and strings, in parts, by Paisible, Colasse, Tollett, Morgan, Purcell, Finger, Corelli, and Clerke (Jeremiah Clarke?). Bass part.

Add. 39864. Lists of the choirs of Westminster Abbey and the Chapel Royal, at the Coronation of James II, 1685.

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THE THEATRE MUSIC OF DANIEL PURCELL

VOLUME II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Robert Squire Barstow, B.M., M.A.

* * * * *

The Ohio State University

1968

Approved by

[Signature]

Adviser
Department of Music
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INTRODUCTION

The present volume includes all the theatre music discussed in Chapter III of Volume I of this study. The instrumental compositions are arranged by play in the order of their presentation in that chapter. The vocal compositions, arranged by category, also follow the order presented in Chapter III.

With but few alterations, the music is presented as it appears in the sources. Mezzo soprano clefs in the instrumental compositions have been moved up one line to read as alto clefs. Clefs have also been modernized in the vocal compositions, but the original clefs are also given to indicate the particular voice designated by the composer.

Double bars dividing the strains in the instrumental compositions have been left unaltered. Theoretical sources of this time present conflicting or incomplete information regarding the precise meaning of these bars. While it is certain that they are used to separate the strains, it is not certain whether they also denote repetition of these strains. Because most of the compositions having the double bars are short binary dances, repetition is probably intended.

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Instrumentation is also given only when it appears in the source. Where instrumentation is not designated, strings are undoubtedly basic, with occasional doublings or substitutions by woodwinds.

Because metric signatures also indicate tempo, it should be noted that the "C with a dash or bar through it, was the normal common-time signature of Purcell's day. In strict theory it represented a 'diminution' of the time indicated by the plain C. But it had ceased to have such a meaning in England at this period, and should be thought of as 4/4. . . . The ⚫ signature . . . is a true diminution of ⚫. . . ."1

Additions and emendations of notes are given in brackets where possible. Cancelling sharps have been changed to naturals. Other changes are listed in the critical notes.

Capitalization and orthography follow that given in the source, even where discrepancies appear between voices or within the same voice. Titles are taken from the opening phrase of the text. Where recitative and airs are paired, the title of the air is used.

---

CRITICAL NOTES

Cynthia and Indimion; or, The Loves of the Deities

1. Overture: Changed rhythm in measure 2, count 2 of tenor part from eighth plus 2 sixteenths to dotted eighth plus 2 thirty-second notes to conform with first treble. Changed last note of continuo in measure 4 from "a" to "g." Changed sixteenths in continuo in first ending to eighths.

2. Cupid's Dance: Changed first note in tenor part, measure 29, from quarter to half to complete measure.

3. [Aire]: Lowered first six notes of tenor part one step.

The Rival Queens; or, The Death Of Alexander The Great

1. Symphony for trumpet and violins: There are only a few minor variants between the version given here and that in the ode, e.g., the lack of a figured bass in the first two measures, the filling in of the interval in the bass on count 2 of measure 5, and melodic and rhythmic variants in measures 42-43 in the violin and tenor parts.

The Relapse; or, Virtue in Danger

1. Aire no. 6: Changed second count of measure 2 in the first treble from "b-a" to "c#-b" to form thirds with continuo.

2. Gavott no. 9: Changed dotted eighth, sixteenth rhythm in measure 10 of tenor part to eighth, eighth.

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The Inconstant: or, The Way To Win Him

1. Hornpipe no. 5: Last note in second treble measure 12 changed from "e" to "f."

2. Aire no. 6: Called an "Allemande" in A Collection of Lessons and Aires for the Harpsicord or Spinnett compos'd by Mr. J. Eccles, Mr. D. Purcell and others. London: Printed for J. Walsh . . . and J. Hare. . . , n.d.

The Unhappy Penitent

1. Overture: Changed last note of measure 7, second treble, from "g" to "a^d."

2. Hornpipe no. 7: Deleted extraneous "c" from measures 13 and 15 in tenor part.

The Grove; or, Love's Paradise

1. Trumpet Sonata: Changed "d" on count 4 of measure 13 of first treble to "c" to agree with trumpet.

2. Come all away: C meter at beginning of chorus deleted in favor of the 2 meter of the preceding air.
Overture

Cynthia and Endimion; or, The Loves of the Deities
The Relapse; or, Virtue in Danger
Minuett no. 3
Aire no. 6
Aire no. 8
Symphony for Juno
Trumpet Sonata for Pallas
For Hautbois and Flutes

Flute

Hautboy

Hautboy
Sonata II

Trumpet

Violin and Hoboy

Violin and Hoboy
In vain you tell me

Love is sweet and

boast of its delights I hear you

talk of nothing yet but rest--

--less days and nights

nights for when you have your Love en-
joy'd you find the Bliss so small you either think your

Lover cloy'd or

that or that you han't him all for

all.
Leave your mount-ain Vale and home
to the Grove of plea-sure come

come You need not feare your Flocks will
stray Pan pro-tects 'em while you
play you need not feare your Flocks will
Seat of Innocence of Innocence of Innocence

Gentle shepherds
gentle shepherds Gentle

shepherds tender Maids sweet abodes of smile

---

Every Grace and peace
joy possessing welcome him welcome him that gives the blessing

every Grace and joy possessing welcome welcome

welcome him that gives the blessing welcome welcome

welcome him that gives the blessing
The Flocks and Herds refus'd to graze

Flocks and Herds refus'd to graze and

men and Beasts cou'd on-ly gaze

Flocks and Herds refus'd to graze and
men and Beasts cou’d only gaze Aurelia’s beautys thus thus appearing thus shining thus transport—

here thus transport———
- - - - - - - - - - - - - - - - - -
ing here
To Her we flow'ry Chapletts bring

To Her we flow'ry Chapletts bring the

fair'est product of the Spring

Spring To Her we flow'ry Chapletts

bring the fair'est product of the

Spring To Spring
Tis love, tis love's ye Theam

Ye birds that in our forests sing - - - - the winds that wanton with our

Trees ye streams that mur - - - mur to forsake your spring be silent be silent ye out

ra - - - - - gious seas attend attend the Ru - - - - - rall

song

Tis love tis

love's ye Theam

Tis love tis love's ye Theam tis

He tis he our Lays employs life of our Vers life of our Vers and
Monarch of our Joys with numbers soft as their desires with words and Notes that speak their fires. He warms the tune—-ful throng he warms he warms the tune—-ful throng
See the Trembling sheep revive
The shepherds seem again to live the shepherds seem again to live the shepherds seem again to live the shepherds
Twice she turn'd

Underneath a gloomy shade by an ancient Poplar made while the

Zephyrs round——— her play Cloris thus complained lay

where shall I Phylander find Echo answers her behind

Twice she turn'd and saw 'twas false chiding Echo's lying tales

thus she mourn'd again and said where is my Phylander fled

from his Flocks his friends and me when shall I my shepherd see
whether turn to find him out Echo answers her about
By Echo thus mock't on a bank, she reclines resolv'd here to trust her com-

plaint to the winds, plaint to the winds, Till Cupid who pity'd her sorrow and tears on the

wings of a Dove to assist her appears till Cupid who pity'd her

sorrow and tears on the wings of a Dove to assist her appears on the

wings of a Dove to assist her appears
Love descends at your complaint

Love de-scends at your com-plaint love de-scends at

your com-plaint love love who knows who knows what most you want bids you to the

Cave re-pair where you us\'d to vent your Care you shall find you shall find your

Lover there bound by mighty Pan he lies pierc-ing with his grief-

--- the skies There with your Com-pan-ions go try try try what Vir-gin what

Vir-gin songs --- --- --- what Vir-gin songs can do
The force of love and beauty

force ---- the force ---- the force ---- the
force ---- of youth and beauty try and Pan will
yield will yield yield yield yield
yield as well as I and Pan will yield will yield
yield yield yield yield yield as well as I
Happy ever, happy we

Happy ever happy we cou'd we see cou'd we see Phylan-der free

Love the best and sweetest care is our only torment here

Happy ever happy we cou'd we see cou'd we see Phylan-der free

love the best and sweetest Care is our only torment here

Happy ever happy we cou'd we see cou'd we see Phylan-der free

cou'd we see cou'd we see Phylan-der free
Love has blest you happy Swain

goes his richest treasure happy Maid you blush

Now duty now is joyn'd with pleasure is joyn'd
The Hero his Lauralls to Love

Lauralls to Love shall resign the Courtier his Pride and the

To-per his wine wine The saint his devotion the

Virgin her vow all states and conditions the High and the

Low all Ages and sexes to Cupid must bow all

a- ages and sexes to Cupid must bow The bow
Cease your am'rous Pipes and Flutes

The swains must listen to a

tyer sound you only flatter flatter their des-

pair the Trumpet drives away their care and makes 'em

lan-

bler sound
Thro wondring worlds

Trumpet

wondr-ing worlds I Caesars I Caes-sarsworth pro-

claim

wondr-ing worlds I Caesars I Caes-sarsworth pro-
claim

The Nations Trem---ble at his migh---ty

name They Trem---ble at his migh---ty mighty

name
Hundred Tongues my Hundred Tongues his matchless deeds his matchless deeds,

clear In peace his wisdom in peace in Peace his wisdom

or his force

His force

---
in war

his force

---
in war

war
Away these Fairy charms

Away away these Fairy charms away these

Fairy charms away

Too weak too weak too weak too weak to raise

to raise to raise the Hero's praise

the battles and all arms ——— ——— tis I tis I tis I a-
lone must sing the endless Glories
of the King

the endless Glories

endless Glories
One of the Gods who rule on earth descends to visit now the Plain

now the Plain For him for him we bring forth all our mirth for him to summon you summon you summon you summon you your Train
Aminors watchfull Care maintains
min-tors watchfull Care main-tains These quiet fields from

harms tis wis-dom awes the rough-
—er swains the mild his goodness charms when Pan when

Pan when Pan when Pan the Grecian shepherds
swaid nere was more nere was more a-
dor'id

They out of seare their God o-
bev'y'd we, out of
Love out of love our Lord

we out of Love out of love our Lord
When Venus deck'd with heavenly Charms

Violin

When Venus deck'd with heavenly Charms

when Venus deck'd with heavenly Charms
when Venus deck'd with heavenly Charms
Once

wood —— once wood —— a mortal
to her arms

All but the stupid cruel cruel
Boy beheld her with transport --

ing Joy --

trans
port...ing joy transport...ing joy
beheld her with transport
Ye Men and Maids who cut the Eare

Violin

Men and Maids who cut the Eare

Ye Men and Maids who cut the Eare who bind the boun--
15

20

reap the Golden Fields appear appear a while your L-----

25

--bour leave appear appear
Cease your heavenly Notes awhile

In vain In vain fair Nymph with your ce-les-tiall

Art you strive — to reach a mor-tal Heart even I whose Hu-

sick hishd the roare — — — — — — — — of Hell and made her

Feinds for-get their pains when not one hid-eous Broan nor yell was

heard through-out the Sty-gian Plains I nere cou’d hu-man rage — — — —

pell but by the Mon-sters Fu — — — — — — ry fell
keep your songs keep your songs till Fate shall

smile ———— Fate has told you this has told you this by me keep your
songs keep your songs till Fate shall smile

Fate has told you

this has told you this has told you this by me has told you this has told you

this has told you this by me
Love they say is my God
Love they say is my God tho to tell you to tell you the truth I

think he's at best but a slippery slippery slippery slippery youth
slippery slippery slippery slippery youth
He bids me come

to you ye won-der ye won-der I came no soon-er
why as I grow

old I grow lame
By which it falls
out as may hap it does here I oft come a day or two after the Fair

By which it falls out as may hap it does here
I oft come a day or two, oft come a day or two after the Fair
hap\-py Pair

Taste taste the
sweets of harmless pleasure taste 
taste the sweets of harmless pleasure

Joys which you've no

need to fear without guilt and without measure.
Joys which you've no need to fear without guilt

without guilt and without measure without guilt and without measure
Airs With Chorus

Come all away you must not stay

Come come all away you must not stay come come and

sing come come and sing-

and Dance-

Play Come come all away you must not stay 'tis the
Shep-herds 'tis the Shep-herds 'tis the Shep-herds Ho-

-ly day Tis the Shep-herds tis the Shep-herds tis the Shep-herds

Ho- ly
-day 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds 'tis the Shepherds
Shepherds Ho--ly day tis the Shepherds

Shepherds Ho-ly day tis the Shepherds tis the

Shepherds Ho-ly day tis the Shepherds tis the
Tis the Shepherds' tis the Shepherds' Hol--ly
Shepherds' tis the Shepherds' tis the Shepherds' Shepherds' Shepherds' Hol-ly
Shepherds' tis the Shepherds' tis the Shepherds' Shepherds' Hol-ly
Make haste happy minutes make haste to Glorify her Lover restore and

grant us ye Gods when this trouble is past that Pan may torment us torment us torment us torment us no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more no more.
Make haste happy minutes make haste to Cloris her lover res-
tore and grant us ye Gods when this trouble is past that Pan may tortre and grant us ye Gods when this trouble is past that Pan may tortre and grant us ye Gods when this trouble is past that Pan may tortre and grant us ye Gods when this trouble is past that Pan may tortre and grant us ye Gods when this trouble is past that Pan may tortre and grant us ye Gods when this trouble is past that Pan may tort
ment us torment us torment us no more no no no no more no
ment us torment us torment us no more no no no no more no
ment us torment us torment us no more no no no no more no
ment us torment us torment us no more no no no no more no
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more no no no no no no more no no no no no no
more no no no no no no more no no no no no no
more no no no no no no more no no no no no no
no no no no no no no no no no no no no no no
no no no no no torment us no more

no no no no no torment us no more

no no no no no torment us no more

no no no no no torment us no more
These gentle murmurs

Flute

Flute

These gentle murmurs gen-tle mur-murs

loud soft

These gentle murmurs gen-tle murmurs

loud soft

loud soft

These gentle murmurs gen-tle murmurs

loud soft gen-tle murmurs
suit our shades and best and best our passions move

and best our passions move
With pity they inspire our Maids and teach

With pity they inspire our Maids and teach

With pity they inspire our Maids and teach

With pity they inspire our Maids and teach
teach our youth to Love with pity they inspire our
Maids and teach teach our youth to Love and
Maids and teach teach our youth to Love and
Maids and teach teach our youth to Love and
Maids and teach teach our youth to Love and
teach teach teach our youth to Love

teach teach teach our youth to Love

teach teach teach our youth to Love

teach teach teach our youth to Love
tell my Care

To Rocks and streams to Rocks and streams how I how I despair -

------ how I how I despair how I despair ------ how I how
I despair

The faithless winds my fortune mourn-

The winds in signs in signs my plaints re-
65 streams in murmurs Hill and Dale

70 And hollow

75

80 hollow Rocks my fate bewail
In echo kindly they my moan re-

sound And seem to feel to

feel my wound And seem to
feel seem to feel to feel my wound

He he he only

he that should hear is deaf he he on-ly he that can give re-lief des-

pis-es me des-pis-es me and mocks and mocks my Grief --
What voice is this to me unknown what Noise --- that in these

pleas-----ing shades vex-es our youth dis-

turbs and frights our maids Hence hence from these
quiet woods be gone be gone from these quiet these quiet

quiet woods be gone be gone be gone I know thee by thy

Hundred tongues thy hundred Eares and thousand thousand

thousand Kies to Court go sing thy flatt
singing songs among the great --- disparity Lyres nor raise confusion in our

peace---full Land
And you who Reign with Pan be-

low

And you who Reign with Pan be-

low ascend ascend ascend ascend ascend ascend ascend as-
cend as-cend as-cend
And you who rove ---

---
in Wilds

press the Vine or watch In Fields who use the
Crook or bend the Bow appear appear appear appear appear appear appear at my command appear appear appear appear appear appear appear at my command
At Pans dread command we leave working and play to
wait on his call which with Joy
wait on his call which with Joy
wait on his call which with Joy
wait on his call which with Joy
--- we obey at Pan's dread command we leave
--- we obey at Pan's dread command we leave
--- we obey at Pan's dread command we leave
--- we obey at Pan's dread command we leave
Joy — — — — — — — — — — — — — — — — — — — — which with joy we o-
Joy which with Joy which with Joy which with joy we o-
Joy which with Joy which with Joy which with joy we o-
Joy — — — — — — — — — — — — — — — — — — — — which with joy we o-
bey to wait on his call which with Joy ————
bey to wait on his call which with Joy which with
bey to wait on his call which with Joy which with
bey to wait on his call which with Joy ————
Appear old Hymen from thy Cell

Appear appear old Hymen appear appear from thy Cell where uns-

spotted unsotted pleasures

dwell where unspted unspted pleasures

---sures dwell where thy Torch with beauteous light tri-umphs
tri-umphs o'er the shades of night

Come come at Cupids' dread command come
ever joyn'd He be constant He be constant she be constant she be kind

(loud)

constant she be kind
He be constant

He be constant she be

kind
Hark what dreadful notes I hear

Hark

Hark what dreadful Notes I hear

Hark

Hark what dreadful Notes I hear this Clang—
For sure was made for death, our Pipes and Flutes have no no

no no such fatal breath They ease—our pains they soothe

our care These sounds will drive—us to despair

for-bear for-bear your dreadful dread-ful Notes for-
Where, where's my Pan my Lord my love why flies he from the sacred grove why flies he from his Ceres' arms for mortal beauty leave immortal charmes for mortal beauty leave immortal charmes
Dialogue Songs

I've courted thee long

Nymph

Satyr

I've courted thee long and I swear now by

Pan

I'll no more be put off with fair words like a Man Come

O pray let me go I dye if you dear to the Forest

hold me so close

Do you so you think me not handsome e-
ough, if you knew how a Satyr makes Love you'd believe you'd be-

You smell of your Cave you feel rough like a lieve I might do

Bear you've a Tail like a Dev-il

and yet none to spare some

cap-ring you Fop with gay Ribbons and Crook and a face that
shews he can so naught but look with his Rosemary scent and his

What then

Lavender Gravatt shall ask for the favour and shall

Oh Help Oh

have it Come no more words I'm in hast we must fly Come come no more

help Oh fy fy fy Oh help help help

words I'm in hast we must fly t'will be time to cry out to cry out by and by t'will be
Oh help help help oh help oh fy fy fy

time to cry out t'will be time to cry out t'will be time to cry out by and by Come
Our work at an end

He

Our work at an end well a while go to play to Reap-ing and Bind-ing an-other fine way this harvest well in for the next we will Plough and if we ex-pect a new crop we must sow

She

Not so has-ty you're too war-m thus all Rent-ers for a year when they

mean to leave a Farm care not what they ware or Fare Come come

man since you're so stout take a Lease on't and be mer-ry there's no

fear you will ware it out when when you're ob-lig'd
when you're oblig'd to tarry

He

Oh, Oh, talk not of Leases I hate 'em I hate 'em I hate 'em my Honey

you're Copy hold Lands are for men are for men for men that have Honey when I

rent at my will I can do as I please and had much rather hold

hold by another man's Lease and had much rather hold

and had much rather hold by another man's Lease
She

You and I shall never deal Put put an end then to the strife Give me both give me both your hand and seal and the soil and the soil is yours for life and the soil and the soil is yours for life By my troth tis too hard as the Tax-es go now when my Landlord paid all I more freely could sow but since I have try'd it and know how'twill bare tis a bar-gain be-tween us
life Tis a bar-gain be-tween us for life for life

For a year for a year for a year Tis a

Tis a bargain for life for life

bar-gain tis a bargain for a year for a year
Duets

For Her we Crowns of Roses wear

For Her we Crowns of Roses wear which both with

cheer-full cheer-full cheer-full cheer-full cheer-full looks re-

And with as cheer-full cheer-full cheer-full cheer-full

crive and with as cheer-full cheer-full cheer-full
hearts we give as cheer-full cheer-full cheer-full
hearts we give as cheer-full cheer-full cheer-full

hearts we give Thus lov-ing lov-ing
hearts we give thus lov-ing lov-ing lov-ing

lov-ing lov-ing lov-ing and be-lov'd we live thus
lov-ing lov-ing lov-ing and be-lov'd we live
loving loving loving loving loving loving and be-
thus loving loving loving loving loving and be-

lov'd we live [Attacca]

lov'd we live
Thus loving loving loving

Thus loving loving loving loving

Thus loving loving loving loving

Thus loving loving loving loving loving

Thus loving loving loving loving loving loving

loving loving and belov'd we live thus loving

loving loving and belov'd we live thus loving

loving loving and belov'd we live thus loving

loving loving and belov'd we live Thus

loving loving and belov'd we live Thus
loving loving loving loving and beloved we
loving loving loving loving and beloved we
loving loving loving loving and beloved we
loving loving loving loving and beloved we
loving loving loving loving and beloved we

live
live
live
live
live
Plenty mirth and gay delight

light

pleasant days

light pleasant
days and
gay delights

pleasant days and

blissful nights

days pleasant
days and

blissful

All the sweets of

Love and peace

All the sweets of

Love and peace
numerous Flocks numerous Flocks and large increase

ever bless you Pan Pan

Joy attend you and Ceres and Ceres

Pan and Ceres still befriend ye Pan Pan

Pan and Ceres still befriend ye and Ceres and Ceres

Pan and Ceres still befriend ye
We'll go to the Cave

We'll go to the Cave where Phylan-der in

We'll go to the Cave to the Cave where Phylan-der in

Chains lyes wrong-ful-ly ban-ish'd for crimes he ab-hors

Chains lyes wrong-ful-ly ban-ish'd for crimes he ab-hors

horrs With our Lays wee'l en-dea-vour en-dea-vour to

horrs With our Lays wee'l en-dea-vour en-dea-vour to les-sen to

les-sen to les-sen his pains to les-sen to les-sen to

les-sen to les-sen his pains to les-sen to les-sen to
les- sen his pains and please him with sing- ing and please him with
les- sen his pains And please him with sing- ing and

sing- ing the name he a-

please him with sing- ing the name he a-
dores and please him with sing-
dores and please him with sing-

--ing the name he a-

--ing the name he a--dores
To Love we'll lasting homage pay

To Love we'll lasting homage pay we'll lasting we'll lasting

To Love we'll lasting homage pay we'll lasting we'll lasting

To Love we'll lasting homage pay we'll lasting we'll lasting

of the day of the day

New Alters to his Name we'll raise we'll raise

of the day of the day

New Alters to his Name we'll raise we'll raise

of the day of the day

New Alters to his Name we'll raise we'll raise
and every tongue shall speak his praise and every heart and
raise and every tongue shall speak his praise and every

— ev'ry heart his pow'r his pow'r adore for none can hurt no none can
— ev'ry heart his pow'r his pow'r adore for none can hurt no none can
heart and ev'ry heart his pow'r adore for none can hurt no none can

— hurt or bless us more no no no no No no no no No none can
— hurt or bless us more No no no no no no no none can
hurt or bless us more No no no no no no none can
Grand Chorus

Raise your Notes and lift 'em high

Trumpet

Violin and Hautboy

Raise your Notes and lift 'em high

Raise your Notes and lift 'em high

Kettle Drum
Raise your Notes and lift 'em high

lift 'em high and lift 'em high

Raise your Notes and lift 'em high

raise your Notes and lift 'em high and lift 'em high and lift 'em high

Raise your Notes and lift 'em high
lift 'em high and lift 'em high and lift 'em high

Raise your Notes and lift 'em high and lift 'em high and lift 'em high

Notes and lift 'em high and lift 'em high and lift 'em high

Raise your Notes and lift 'em high and lift 'em high and lift 'em high
Love's immortal praises
midst their mighty mighty Joy amidst their mighty mighty mighty mighty Joy
midst their mighty mighty Joy amidst their mighty mighty mighty mighty Joy
midst their mighty mighty Joy amidst their mighty mighty mighty mighty Joy
midst their mighty mighty Joy amidst their mighty mighty mighty mighty Joy
midst their mighty mighty Joy amidst their mighty mighty mighty mighty Joy