USING BAROQUE VOCAL MUSIC TO INTRODUCE HORN STUDENTS
TO THE MUSICAL CONCEPTS OF EXPRESSION,
ARTICULATION, PHRASING, AND TEMPO

Angela K. Winter, B.M., M.M.

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APPROVED:

William Schamberg, Major Professor
Keith Johnson, Committee Member
Deanna Bush, Committee Member
John Holt, Chair of the Division of
Instrumental Studies
Benjamin Brand, Director of Graduate
Studies in the College of Music
John C. Scott, Dean of the College of
Music
Mark Wardell, Dean of the Toulouse
Graduate School

Baroque music is an area largely neglected in the music education of young horn students and wind players in general. Baroque horn repertoire is very demanding primarily due to the range. Baroque composers wrote for horn using the uppermost register of the instrument. In this range the partials are closer together, allowing for more melodic writing. This music requires an advanced level of technique, endurance, and ability. Often this repertoire is not suitable for students until they are well into their collegiate years of study. Frequently this music is performed on descant horns. Since only a small number of middle school and high school horn students continue to play after they leave their school band programs, they many never get first hand experience performing Baroque music.

Vocal students are often introduced to Baroque arias early in their training. Purcell's songs and arias are an excellent example of the literature that young voice students use. These arias and songs can be the perfect portal to Baroque music for horn students as well. Here I have created an edition of Henry Purcell's songs and arias for young horn students. Each aria used the text as a guide for the “affect” and its impact on tone, articulation, and phrasing. The bass line is also used as a guide for determining tempo and style. Each piece is transcribed as a solo with piano accompaniment and as a duet. The goal of this edition is to use Baroque vocal music to introduce horn students to the musical concepts of expression, articulation, phrasing, and tempo.
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PART I

EXPLANATORY SECTION
Introduction

The goal of this dissertation is to introduce the concept of musical expression, enhanced with appropriate articulation, phrasing, and tempo, to young horn players via the transcription of solo vocal works from the Baroque era. A secondary aim of these transcriptions is to guide the young horn player toward performing in a historically informed manner.

The Baroque era was the period in music history from roughly 1600-1750, following the Renaissance and preceding the Classical era. Music composition and performance in the Renaissance was primarily funded by the church and was predominantly sacred and polyphonic vocal music. In the Baroque era the amount of secular music grew because funding for the arts increasing came from royalty and public performances. The Baroque era fostered musical characteristics and innovations that shaped the course of Western music, including what we now refer to as functional tonality and standardized music notation. The era also saw the beginnings of now standard genres such as opera, cantata, oratorio, concerto, and sonata. The solo voice became much more important when compared to the more prevalent vocal ensemble of the Renaissance. New and improved keyboard, string, and wind instruments attracted composers to write solo works for them. Combining these new and improved instruments saw the birth of what would become the orchestra.

In what was known as the Seconda Pratica or the stile moderno,\(^1\) the Baroque era witnessed the dominance of mostly homophonic writing (monody) rather than the polyphony that had preceded it. This new style was well suited for opera where the

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\(^{1}\) The Seconda Pratica or “Second Practice” is a term used in the early Baroque to distance itself from the characteristics of music that had directly preceded it. Music of the “Prima Pratica,” is characterized as adhering to strict rules of counter point treatment of dissonances.
declamation of the text was of the utmost importance. Basso continuo (generally performed with harpsichord melodically doubled by a cello or another bass instrument) was the type of accompaniment used in solo arias that allowed both the text to be understood and served as a platform for the soloist to flaunt virtuosity.

Baroque composers wrote music to move the emotions/passions (affections) of the listener. Bruce Haynes explains in *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*, "Affection might be called the meaning in music. Whereas a Romantic musician was chiefly concerned with generating beauty, a Baroque performer's job, first and foremost, was to understand what 'humor' composers wanted to evoke, and to convince their audience of its presence."2 Furthermore, in an aria or single movement of a sonata, it was considered confusing to attempt to move the listener's emotions in more than one direction.3

Unfortunately, Baroque music is largely neglected in the music education of young instrumentalists.4 Because of the horn's design in that era (i.e., no valves), diatonic melodies could only be performed in the highest realm of the harmonic series, unattainable today by young horn players (see "The Horn in the Baroque Era" below).

While listening to performances and formally studying the music of the Baroque era can be beneficial, many educators agree that these types of learning experiences cannot replace the power of active music making. David Elliot, in his book *Music Matters A New Philosophy of Music Education*, draws from several music education theorists. He explains that "[a]lthough verbal concepts contribute to the development of

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3 Ibid., 167-170.
musicianship, formal knowledge is secondary to procedural knowledge in music education. The window of music teaching and learning opportunities must not be lost or sacrificed for the sake of listening to recorded music or acquiring formal knowledge.”

Daniel and Laurel Tanner, in *Curriculum Development: Theory into Practice*, support this concept stating, “when performance is depreciated in favor of appreciation, it is doubtful that the adolescent will gain the level of appreciation expected. [T]hey are denied the opportunity of concretely engaging in the act of doing, or making, or creating.”

Howard Gardner, in *The Unschooled Mind* tells us “in the arts, production ought to lie at the center of any artistic experience.” All of these sources agree that active music making is always more effective than merely observing.

Vocal students are introduced to Baroque music early in their training; vocal repertoire books designed for middle school and high school students include music by Bach, Handel, Vivaldi, Monteverdi, Scarlatti, Carissimi, Telemann, Purcell, and others. These Baroque songs and arias, I believe, can also provide a portal to introducing musical expression to instrumental students. Because compositions after the Baroque era generally feature a diverse range of emotions within each work, the simplicity of studying one emotion at a time in a Baroque aria is easier to grasp by the younger student. Together with the emotional impact, the instrumental student can witness how text is set, and how the harmonic rhythm and tone color enhance the text. Another reason for choosing Baroque arias is their formal structure – the prevailing form in the Baroque, the da capo aria, offers a simple and regular structure for young students.

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For this study and because English is the native language for most of the students for whom I am designing this method, I used the vocal repertoire of the English composer Henry Purcell. Purcell (1659?-1695) was one of the major composers of the Baroque and certainly one of England’s greatest composers. He worked as organist and composer at Westminster Abby for the majority of his career where he served during the rule of three kings. Purcell is known for his sacred and instrumental works and works for the stage. He created a tremendous body of work even though he died at the young age of 36.

Eleven of Purcell’s songs were selected from the Texas Prescribed Music List (PML) for middle school and high school voice students. The PML is used nationwide as a principal resource for evaluating the difficulty level of performance material for music programs.8

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The Horn in the Baroque Era

While the horn in the early Baroque era was used mostly in operas and ballets to elicit the sound of the hunt as portrayed on stage, it was gradually “improved” to the point that it could blend better with other instruments during this era. The horn was a fixed length of tubing coiled either once or twice, and the performer could only produce the pitches of the tube’s natural harmonic series. The harmonic series is the collection of notes or overtones produced over a fundamental pitch. In this collection of vibrations, all of the frequencies are multiples of the fundamental frequency. The higher up on the series the closer the notes are to one another. Because of this, diatonic melodies were available only in the highest and most physically demanding segment of that series. With the addition of “crooks” (tubing of various lengths added usually to the front of the instrument) and more gentle bell flare, both reputedly added to horns by the Leichamschneider brothers in Vienna, performers could migrate to other keys, still only one at a time, and blend better with other instruments. The Baroque horn was smaller in bore size and bell flare than classical horns and far smaller than the modern horn. In addition, the mouthpiece design, with a shallow cup and narrow rim by today's standards, favored high “clarino” playing.

Today, compositions written for the Baroque horn are among the most demanding for the modern player in terms of high range (strength) and stamina. Most of the Baroque horn literature was performed by what we would call today “doublers” - brass players who played both trumpet and horn and who specialized in the high range where the harmonics are in close proximity. Examples of Baroque horn writing often heard on recordings include J. S. Bach’s Brandenburg Concerto No. 1, B Minor Mass,
and Cantatas; Handel’s *Royal Fireworks Music* and *Water Music*; and several concertos for one or more horns by such composers as Georg Philipp Telemann, Christoph Förster, Leopold Mozart, and Johann Peter Fick.

Typically, this repertoire is not performed until the hornist is at the graduate level, and then a “descant horn” is often used to facilitate accuracy in that register.\(^9\) There are transcriptions of some Baroque oboe/violin sonatas and Bach’s Cello Suites, but the only instruction on how to perform this music generally comes from recordings and/or a private instructor.

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Significance and State of Research

Due to the limitations of the horn in the Baroque era, most young horn players seldom encounter Baroque music in their training. If they do, they are generally limited to a few transcriptions of solo or chamber music contest literature. In addition, a very limited number of Baroque works have been transcribed for band. For a representative cross section of Baroque transcriptions for band, see Teaching Music Through Performance in Band. Vol. 1,2, 4, 5, & 6.¹⁰

Since opera and monody were developed during the Baroque period, a large body of vocal music is available that is accessible for instrumental students at all stages of development.¹¹ There are a few Baroque vocal solos already transcribed for horn, but none address the text and none include instruction on expression, articulation, phrasing, or tempo. In her book Performing Baroque Music, Mary Cyr points out that there are factors common to the interpretation of Baroque music: 1) vocal performance continues to be the model for instrumental performance; 2) articulation, tempo, and phrasing of a work are affected by the text; and 3) in a vocal work the bass line serves as the foundation of the harmony.¹² For these reasons, the study of vocal works is an excellent starting point for instrumentalists.

There is a body of Baroque music that has been transcribed for modern brass ensembles, including the instrumental and antiphonal works of such composers as Gabrieli, Schutz, and Scheidt. The works of Stadtpeiffer's (city wind players), such as Reicha and Pezel from the middle and late Baroque era, have also been transcribed for

modern instruments. Others have transcribed Baroque vocal and dance music for solo and chamber music mediums for a variety of instruments. With vocal transcriptions, there has been no attempt to use the text as a performance guide. It is my hope that this dissertation project will help fill this educational gap.
Transcribing and Annotating Purcell’s Vocal Music

The collection of transcriptions I have created is designed for the young hornist with the assistance of a private (horn) instructor. The Purcell vocal works were selected by consulting the Texas Prescribed Music List (PML) for voice. All of them are deemed appropriate for a middle or high school voice student. The range of these arias was also taken into consideration to be appropriate for a middle school or high school level horn player. At times, the vocal work has been transposed up or down to accommodate the horn’s range limitations. When this is the case, the edited transposition is in brackets, allowing the student flexibility in performance based on their individual skill level. Beaming of the notes has been altered from the original to better accommodate use by instrumentalists; however, the text placement under each note has been kept true to the original. The piano realizations of the bass lines were taken from modern editions used for voice. Attribution has been given to the arrangers of these editions for each piece.

Each transcription has a brief narrative offering key information about the piece, such as the origin of the work. Some are arias from operas and others are sacred songs. If from an opera, that opera is recognized. If it is a sacred work, the intent – to rejoice, praise, pay respect – is noted. This key information sets the context for the transcription.

In the introduction to the collection of transcriptions, there is an instructional page with a set of guided questions for each aria or song. These questions take the student through the process of making decisions regarding musical expression, appropriate articulations, phrasing, and tempo.
The text to each work, in prose form, is presented before the transcription. All of the transcriptions are presented in two formats – as a duet and as a solo with piano accompaniment. In both the duet and solo versions, the text is printed under the melody as it was in the original vocal version. The following sections discuss how the transcriptions intended use.
The Text as Guide for the “Affect” and its Impact on Tone, Articulation, and Phrasing

The text directly effects the articulation of the melodic line – it tells the performer when to tongue, slur, and how to phrase. The performer should tongue at the beginning of each consonant and slur when several notes fall within a syllable or vowel. Grammatical structure and punctuation will dictate breathing and phrasing. For example, a period dictates the end of a phrase and a comma separates the phrase into smaller sections.

Studying the text can lead to subtleties of interpretation beyond one’s choice of articulation and phrasing. The combination of metric and syllabic stress, plus the color of consonants and vowels can create a rich texture that most instrumentalists seldom consider. The consonants, vowels, and syllables tell us both when to articulate, how, and to what degree. After reading the text, one should examine it as a vocalist would in its original layout – with the syllables placed under the melody. Students can clearly see where and how the tongue should be used. A hard consonant (t, b, d, k, p) requires a firm and clear articulation whereas a softer consonant (h, l, m, n) indicate a softer tonguing. A syllabic stress or weakness can be translated into the stress of the articulation. The text also informs phrasing decisions beyond simply where and when to breath. On a grander scale, the story line of the text shapes phrasing as well. The climax of the text shapes the climax of the phrase structure.
Bass Line and Form – The Guide for Tempo and Style

In Baroque music the bass line and the melody are of equal importance. The tempo of the aria can largely be determined by its harmonic rhythm, i.e., the speed of harmonic changes in the basso continuo. The format of these transcriptions enables performers to determine an appropriate tempo from studying the harmonic rhythm. By playing both lines at various tempi, one can select an appropriate tempo based on both the speed of the harmonic changes and the text.

These arias and songs are written for voice and continuo, making them easy to transcribe as a horn solo with piano or as a duet. As a solo, the horn plays the vocal line accompanied by piano. As a duet, the top line is the vocal line and the bottom is the bass line of the original basso continuo part transposed for horn. The duet format makes them ideal for both private lessons and students playing duets. In a private lesson, the student can play the melody while the instructor plays the bass line and vice versa. By playing and hearing both the vocal line and the bass line, the student immediately experiences the important relationship between these two components. Another way the duets could be used is to have the student read or sing the text while the instructor plays the bass line and vice versa. This further shows how articulations and phrasing correlate with the vocal and bass lines.

A convincing vocal performance is the key to a compelling instrumental performance of the aria. This exercise can be accomplished with the bass line played on either the horn or the piano. Since the bass lines are simple, the student or teacher can also play the bass line on piano while singing or reading the text. To do this, the student should use the version for solo horn and piano. In “I Attempt From Love’s
Sickness to Fly," The Knotting Song," “Nymphs and Shepherds,” and “Strike the Viol” the left hand of the piano plays only the unrealized bass line. In “When I Have Often Heard a Young Maid Complaining,” “Man is for the Woman Made,” “I’ll Sail Upon the Dog-star,” and “Hark! The Ech’ing Air” there are only a few places where more than the original bass line (bracketed) is in the left hand of the piano. In the cases where the left hand contains much more than the original bass line, a separate staff has been created below the piano part. “We Sing to Him,” “If Music be the Food of Love,” and “An Evening Hymn” have this extra staff below the piano part. An amateur pianist can easily make use of either the left hand alone, the left hand with bracketed notes, or the separate staff with only the bass line while the text is spoken, sung, or played above it. The pianist need not be very skilled to perform this bass line.

By playing both lines at various tempi, one can select an appropriate tempo, based on both the harmonic rhythm and the text. The format of these transcriptions allows students to experience the relationship between the solo and bass line.
Conclusion

Of course, the concepts behind these transcriptions can benefit more than just horn players. They could be applied to any instrument and might be particularly useful for instruments that did not exist until after the baroque such as saxophone, euphonium, and tuba. Since no compositions were created for these instruments during that era, transcriptions are the only avenue to this music. Transposing these transcriptions for other instruments can also enable students to play in mixed ensembles, pairing flute with horn or clarinet with euphonium, for example. Rather than limiting the use of these transcriptions to only like-instruments, students could play them with friends and colleagues on any instrument. Since baroque instrumental music was often performed by a variety of instrumental combinations, this flexibility is in the spirit of being “historically informed.”

These transcriptions are designed to give young horn players the opportunity to engage with issues of musical expression, a topic generally ignored in most public school music curriculums. Works from the Baroque era, with its focus on expression or emotion, are both fitting for that purpose and largely ignored in the instrumentalist’s education. Studying and performing these transcriptions should better equip young musicians with the skills to make concrete musical choices concerning articulation, tone, phrasing, and tempo to enhance the emotional impact of any composition.
Bibliography

Articles
Cottrell, Jeffrey. “I.H. Odell’s 1899 The Imperial Method for the Cornet: An Examination in Regard to Ornamentation Practice of the Late Nineteenth and Early Twentieth-Century Brass Performance,” ITEA Journal 32, no. 1 (Fall 2004).


Books


Dissertations


Recordings


Reference Works
Scores


PART II

TRANSCRIPTIONS
Introduction

*Arias and Songs Selected*

This section contains the transcriptions. Here you will find: 1) a set of questions entitled “Keys to Guide the Student Performer” to be applied to each work, 2) an introductory passage for each work, 3) the text in prose form, 4) the song/aria as a duet, 5) the song/aria solo, and 6) the piano accompaniment with a highlighted bass line.

Henry Purcell

Henry Purcell (1659?-1695) was an English composer who composed during the Baroque era. He incorporated Italian and French stylistic elements in his works to create a particularly “English” style of music. He was a prolific composer who wrote instrumental music and keyboard works, music for the theater, and both secular and sacred songs.

Keys to Guide the Student Performer

Before playing the transcription, read the introductory passage that precedes each piece, then apply the following.

**Text:**

Read the text.

What is the origin of the work? Is it sacred or secular?

If it is a sacred work, what is its focus – to rejoice, praise, or pay respect?

If it is a secular work, what is the text about?

What of the mood or *affect* of this text? Does it make you feel happy, excited, sad, lonely, or some other feeling?
**Phrasing and articulation:**

Keep the text in mind. Practice reading aloud, then singing the text in rhythm.

What is the shape of the text and what are the stressed syllables?

Is one syllable divided into more than one note?

How would the consonants and syllables affect your tonguing?

Where are the punctuations markings (commas, periods, question marks)?

How would these punctuation marks affect your breathing?

**The bass line:**

The bass line should help you find an appropriate tempo.

Both the melodic and bass part should be interesting and playable.

If it is too slow, the bass line will be boring. If it is too fast, the solo line may be frantic!

Are the notes in the bass line fast or slow?

How does the bass line fit with the melody and the text?
“I Attempt from Love’s Sickness to Fly”

“I Attempt From Love’s Sickness to Fly” is an aria from the semi-opera *The Indian Queen* for which Purcell wrote the music in 1695. A semi-opera is a play with episodes of music and dance between the spoken play and interludes. These episodes are called masques. Purcell died before he could complete the semi-opera. His younger brother, Daniel Purcell, finished the work and wrote much of the music for the final act of *The Indian Queen*. Queen Zempoalla, queen of the Mexicans, is in love with Montezuma, a Peruvian general, but their two empires are at war with one another. Queen Zempoalla sings this aria expressing her despair and longing.

**Text:**

I attempt from love’s sickness to fly in vain,  
Since I am myself my own fever,  
since I am myself my own fever and pain.

No more now, no more now, fond heart, with pride no more swell,  
Thou canst not raise forces,  
thou canst not raise forces enough to rebel.

I attempt from love’s sickness to fly in vain,  
Since I am myself my own fever,  
since I am myself my own fever and pain.

Love has more power and less mercy than fate.  
To make us seek ruin,  
to make us seek ruin and on those that hate.

I attempt from love’s sickness to fly in vain,  
Since I am myself my own fever,  
since I am myself my own fever and pain.
Solo Horn in F

I attempt from Love's sickness to fly in vain, Since

I am myself my own fever, since I am myself my own fever and pain.

No more now, no more now, fond heart, with pride no more swell, Thou canst not raise forces, thou canst not raise forces enough to rebel. I attempt from Love's sickness to fly in vain, Since I am myself my own fever, since I am myself my own fever and pain. For Love has more power and less mercy than fate. To make us seek ruin, to make us seek ruin and on those that hate. I attempt from Love's sickness to
I attempt from Love's sickness

fly in vain, Since I am my - self my own fe - ver, since

I am my - self my own fe - ver and pain. I at - tempt from Love's sick - ness to

fly in vain, Since I am my - self my own

fe - ver, since I am my - self my own fe - ver and pain.
Horn in F & Piano

I attempt from Love's sickness

John Dryden and Sir Robert Howard

Henry Purcell
realized by
William H. Cummings

Horn in F

I attempt from Love's sickness to fly in vain, Since

Piano

Hn.

I am myself my own fever, since I am myself my own fever and pain.

Pno.

Hn.

No more now, no more now, fond heart, with pride no more swell, Thou

Pno.
I attempt from Love’s sickness
canst not raise for-ces, thou canst not raise for-ces e-nough to re-bel. I at-
tempt from Love’s sick-ness to fly in-vain, Since I am my-
self my own fe-ver, since I am my-self my own fe-ver and pain. For
I attempt from Love’s sickness

Love has more power and less mercy than fate. To make us seek ruin, to

make us seek ruin and on those that hate. I attempt from Love’s

sickness to fly in vain, Since I am myself my own
I attempt from Love's sickness

fever, since I am myself my own fever and pain. I attempt from Love's

sickness to fly in vain, Since I am myself my own

fever, since I am myself my own fever and pain.
I attempt from Love's sickness to fly in vain, Since

I am myself my own fever, since I am myself my own fever and pain.

No more now, no more now, fond heart, with pride no more swell, Thou

canst not raise forces, thou canst not raise forces enough to rebel I at-

tempt from Love's sickness to fly in vain, Since I am my-
I attempt from Love's sickness

I am myself my own fever and pain.

Love has more power and less mercy than fate. To make us seek ruin and on those that hate. I attempt from Love's sickness to

fly in vain, Since I am myself my own fever, since

I am myself my own fever and pain. I attempt from Love's sickness to
I attempt from Love's sickness

fly in vain, Since I am myself my own

fever, since I am myself my own fever and pain.
"We Sing to Him"

"We Sing to Him" is Purcell's 1688 setting of a text by Nathaniel Ingelo (ca. 1621-1683) – an English clergyman and writer. Ingelo greatly supported music and was a skilled musician himself. He was once criticized for his deep love of music because it was seen as an indulgence. To this Rev. Ingelo replied: "Take away Music, take away my life’" [John, Evans, Chronological Outline of the History of Bristol. (Bristol, 1824) 192].

"We Sing to Him" includes several examples of word painting. Purcell ‘s setting leaps an octave on the imperative to “hear.” The music is richly scored for the word “harmony” and the melody rises on the phrase “offer up with ev’ry tongue a heart’.” This song can be found in Harmonia Sacra, Vol. I published in 1688.

We sing to him whose wisdom form’d the ear,
Our songs, let him who gave us voices hear!
We joy in God, who is the spring of mirth,
Who loves the harmony of heav’n and earth;
Our humble sonnets shall that praise rehearse,
Who is the music of the universe.
And whilst we sing we consecrate our art,
And offer up with ev’ry tongue a heart.
We sing to him whose wis-dom formed the ear,
Our songs let Him who
gave us voic-es, hear;
We joy in God who is the spring of mirth,
Who loves the har-mo-ny of heav’n and earth,
Our humble son-nets shall that praise re-hearse
Who is the mu-sic of the uni-
verse.
And whilst we sing, we con-se-crâte our art.
And of-fer up with ev’ry tongue a heart.
And whilst we sing,
and whilst we sing, we con-se-crâte our art,
and of-fer up,
and of-fer up with ev’ry tongue a heart.
We sing to him

Horn in F & Piano

Maestoso

Horn in F

We sing to him whose wisdom formed the ear,

Our

Piano

songs let Him who gave us voices, hear;

We joy in God who

Original

Figured Bass

Bass
We sing to him

is the spring of mirth,
Who loves the harmony of heav'n and earth,
Our humble sonnets
We sing to him

Hn.

shall that praise rehearse Who is the music

Pno.

Con moto

Hn.

of the universe. And whilst we sing.

Pno.

Bass

Bass
We sing to him

and whilst we sing,
we con-
se-
crate
our
art.

And of-
fer
up
with
ev-
ry
tongue
a
heart.
We sing to him

And whilst we sing, and whilst we sing, we con-

descrate our art, And offer up,
We sing to him

and offer up with every tongue a heart.
We sing to him whose wisdom formed the ear, Our songs let Him who gave us voices, hear; We joy in God who is the spring of mirth, Who loves the harmony of heav’n and earth, Our humble sonnets shall that praise rehearse Who is the music of the uni-
We sing to him

18
Hn. 1 Con moto
verse. And whilst we sing,
and whilst we sing, we con-

Hn. 2 se-crate our

art. And of-
fer

up with ev-
t'ry tongue a
heart. And whilst we sing,

Hn. 1

and whilst we sing, we con-

Hn. 2 se-crate our art, And of-
fer up,

Hn. 1

and of-
fer

up with ev-
t'ry tongue a
heart.

Hn. 2
“An Evening Hymn”

"An Evening Hymn" is song for soprano and basso continuo and is the first piece in *Harmoni Sacra*, Vol. I, published in 1688. The English churchman William Fuller (1608-1675) wrote the text.

This is an example of a *chaccone*, a basso ostinato form or “ground bass,” with a repeated descending line, in this case, in triple meter and heard in the first five measures. In Purcell's time the chaconne was used for stately and majestic music.

**Text:**

Now, now that the sun hath veil’d his light  
And bid the world goodnight;  
To the soft bed my body I dispose,  
But where shall my soul repose?  
Dear, dear God, even in Thy arms,  
And can there be any so sweet security!  
Then to thy rest, O my soul!  
And singing, praise the mercy  
That prolongs thy days.  
Hallelujah!
Solo Horn in F

An Evening Hymn

William Fuller

Henry Purcell

Andante non troppo lento

Now, now that the sun hath veil'd his light. And bid the world good night, To the soft bed, To the soft, the soft bed, my body I dispose, But where, where shall my soul repos? Dear, God, even in thy arms, even in thy arms, and can there be Any so sweet security! Can there be any so sweet, so sweet security!

Then to thy rest, O my soul! Then to thy rest, O my soul! And sing - - - ing praise the mercy, that
An Evening Hymn

jah, Hal le-lu jah
An Evening Hymn

Henry Purcell
realized by Benjamin Britten

Horn in F & Piano

William Fuller

Andante non troppo lento

Piano

Original
Figured Bass

Hn.

Now, now that the sun hath veilted his light, And

Pno.

Bass

48
An Evening Hymn

Hn.

Pno.

Bass

bid the world good night, To the soft bed, To the soft, the

soft bed, my body I dispose, But where, where shall my
An Evening Hymn

soul re-pose? Dear, Dear, God, even in thy arms,

ven in thy arms, and can there be Any so sweet se-

50
An Evening Hymn

Hn.  
4  
36  

Pno.  
36  

Bass  

Hn.  
42  

Pno.  
42  

Bass  

“Curiosity! Can there be any so sweet, so sweet...

Curiosity! Then to thy rest, O my...
soul! Then to thy rest, O my

soul! And singing praise the mercy, that

loco
An Evening Hymn

58
Hn.

--- pro-logs thy days, and sing ing praise the mer-cy that

Pno.

--- pro-logs thy days.

Bass

53
An Evening Hymn

Hn.

Pno.

Bass

III

Hn.

Pno.

Bass
An Evening Hymn

Andante non troppo lento

Horn in F 1

Horn in F 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Now, that the sun hath veil'd his light, And bid the world good night. To the soft bed, To the soft bed, my body I dispose, But where, where shall my soul re-
Then to thy rest, O my soul! And sing -

ing praise the mercy, that pro-long thy days, and sing -

ing praise the mercy that pro-long thy days.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
An Evening Hymn

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2
“Hark the Ech’ing Air”

"Hark the Ech’ing Air" is from the semi-opera The Fairy Queen, first performed in 1692. The libretto is from an adaptation of Shakespeare's A Midsummer Night's Dream. "Hark the Ech'ing Air!" is from the last act of this five-act semi-opera. At this point in the play, all of the quarrels between the main characters have been resolved and preparations are being made for a double wedding. In the original setting a trumpet begins and ends the aria. The vocal line is written to mimic the trumpet. This aria is a melismatic, meaning there are many notes for each syllabus of text. You will notice there is far more music than text in this piece. This will strongly influence articulation.

Text:

Hark! now the echoing air a triumph sings.
And all around pleas’d Cupids clap their wings.
Hark the ech'ing air!

Henry Purcell

Solo Horn in F

Quick and brilliant

Hark! hark, the ech'ing air a triumph sings,

Hark, the ech'ing air a triumph

triumph a triumph sings, a triumph

triumph, triumph sings,

triumph, triumph sings,

And all around, and all around, pleased

Cupids clap their wings, clap, clap, clap, clap their wings, pleased
Hark the ech'ing air!

Cupids clap their wings, and all around, and all around, pleased

Cupids clap, clap.

clap, clap, clap their wings, clap their wings, clap their wings, clap their wings,

wings, pleased Cupids clap their wings. And all a-

wings. 
Hark the ech'ing air!

Quick and brilliant

Horn in F

Piano

*Bracketed notes are from original figured bass

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.
Hark the ech'ing air!

Hn.

Pno.

Hn.

Pno.

Hn.

Pno.
Hark the ech'ing air!

1. Hn. sings, Pno.

2. Hn. and all a round, and all a round, pleased

Pno.

2. Hn. Cupids clap their wings, clap, clap, clap, clap their wings, pleased

Pno.
Cupids clap their wings, and all around, and all around, pleased Cupids clap, clap, clap their wings, clap their wings, clap their
Hark the ech'ing air!

wings, pleased

Cupids clap their

wings.

And all a-wings.

1.

2.

f

p
Hark the ech'ing air!

Henry Purcell

Quick and brilliant

Horn in F 1

Hn. 1

Horn in F 2

Hn. 2

Hark! hark, the ech'ing air a tri-

Hark, the ech'ing air a tri-

triumph sings, a tri-

triumph sings, a tri-

triumph a tri-

triumph a tri-
Hark the ech'ing air!

Hn. 1

Hn. 2

And all around, and all around, pleased

Cupids clap their wings, clap, clap, clap, clap their wings, pleased
Hark the ech'ing air!

Hn. 1

Cupids clap their wings, and all around, and all around, pleased Cupids clap, clap, clapping, clapping, clapping their wings, clap their wings, pleased

Hn. 2

Hn. 1

Hn. 2

Cupids clap their wings, and all around, and all around, pleased Cupids clap, clap, clapping, clapping, clapping their wings, clap their wings, pleased

Cupids clap their wings. And all around, and all around, pleased Cupids clap, clap, clapping, clapping, clapping their wings, clap their wings, pleased

Hn. 2
"If Music Be the Food of Love"

Colonel Henry Heveningham (1651-1700) wrote the text for "If Music Be the Food of Love," drawn from Shakespeare's opening speech from *The Twelfth Night* where the lovesick character Orsino tells his musicians, “If music be the food of love, play on.”

Purcell wrote three settings of Heveningham's text: the first was published in 1692 and the second shortly after in 1693, with only minor alterations. The third version, published in 1695 in *Deliciae Musicae*, Vol. II, is completely different from the first two. It is through-composed, unlike the other versions, and has a bustling quality as a result of the meter, syncopations, dotted rhythms, and chromatic motion in the bass line. There are many melismas throughout this piece on words such as “sing,” ”Joy,” and the longest, appropriately, on the word “music.”

**Text:**

If Music be the Food of Love
If music be the food of love,  
sing on till I am fill'd with joy;  
for then my list'ning soul you move 
with pleasures that can never cloy,  
your eyes, your mien, your tongue declare  
that you are music ev'rywhere.  
Pleasures invade both eye and ear, 
so fierce the transports are, they wound, 
and all my senses feasted are,  
 tho' yet the treat is only sound.  
Sure I must perish by our charms,  
unless you save me in your arms.
If music be the food of love
(3rd version)

Henry Purcell
realized by
Benjamin Britten

Solo Horn in F

Recitativo animato

If music, if music be the food of love, sing on, sing on, Sing on, sing on, sing, sing on, till I am fill'd with joy.

For then my list'ning soul you move, for then my list'ning soul you move you move, To pleasures that can never, never cloy; Your eyes, your mien, your tongue declare that you are mu...
If music be the food of love

Allegretto

Pleasures invade both eye and ear, So fierce, the transports are, they wound,

And all my senses feast-ed are, Tho' yet the feast is only sound;
If music be the food of love

sound, sound, sound, is only sound. Sure I must perish I must, I must perish by your charms; Unless you save me in your arms.
Horn in F & Piano

Henry Heveningham

If music be the food of love
(3rd version)

Henry Purcell
realized by
Benjamin Britten

Recitativo animato

If mu-sic, if mu-sic be the food

Original
Figured Bass

Hn.
of love, sing on, sing on,

Sing on, sing

Pno.

Bass
If music be the food of love

Hn.  

Pno.  

Bass  

Hn.  

move,  

Pno.  

Bass  

82
If music be the food of love

20

Hn.

mien,
your tongue
declare
that
you
are

22

Hn.
music
eyer
If music be the food of love

Hn.  

Pno.  

Bass

where,  
Your eyes,  
your mien,  
your tongue  

clar
ate
to  

are  
mus
If music be the food of love

Allegretto

Hn.

Pno.

Bass

Pleasures invade both eye and ear, Pleasures in-
If music be the food of love
If music be the food of love

the transports are, they wound

So fierce the transports are they
If music be the food of love

Hn.

wound, And all my sens - es feast - ed are, And all my

Pno.

pp

f

Bass

sens - es feast - ed are, Tho' yet the feast is on - ly

Bass
If music be the food of love

sound; Tho' yet the feast is only sound, sound,
If music be the food of love

Sure I must perish

must, I must perish by your charms; Un-less you save
If music be the food of love...

me in your arms.
If music be the food of love

(3rd version)

Recitativo animato

Horn in F 1

Horn in F 2

Hn. 1

Hn. 2

Hn. 1

Hn. 2

joy,

till I am fill'd with joy;

If mu - sic, if mu - sic be the food of love, sing on, sing on, Sing on, sing, sing, sing on, till I am fill'd with
If music be the food of love

For then my list'ning soul you move,

...for then my list'ning soul you move you move, To pleas

ures that can nev-er, nev-er cloy; Your eyes, your

mien, your tongue de-clare that you are

mus-ic ev-'ry
If music be the food of love

Hn. 2

\[ \text{where, Your eyes, your mien, your tongue de-} \]

Hn. 1

\[ \text{clare that you are mus-} \]

Hn. 2

\[ \text{sic ev-ry-} \]

Hn. 1

\[ \text{Allegretto Pleas-} \]

Hn. 2

\[ \text{ures in-vade both eye and} \]

Hn. 1

\[ \text{ear, Pleas-} \]

Hn. 2

\[ \text{ures in-vade both eye and ear, So fierce,} \]

Hn. 1

\[ \text{so fierce} \]

Hn. 2

\[ \text{the trans-ports} \]
Sure I  must per-ish I must, I must  per-ish by your charms;

Un-less you save  me in your arms.
“I’ll Sail Upon the Dogstar”

“I’ll Sail Upon the Dog Star” is incidental music from *A Fool’s Preferment*, a play written in 1688 by English author and comedian, Thomas D’Urfey (1653-1723). The Dog Star is the brightest star in the sky and is an important historical reference for nautical navigation. This song is about the travels and adventures of the narrator as the Dog Star guides the way. Word painting is employed on phrases such as “climb the frosty mountain,” where the melody also climbs. The text is energetic and lively, which should influence the players approach to articulation and tempo.

**Text:**

I'll sail upon the Dog Star,  
And then pursue the morning,  
I'll chase the moon 'till it be noon,  
But I'll make her leave her horning.

I'll climb the frosty mountain,  
And there I'll coin the weather;  
I'll tear the rainbow from the sky,  
And tie both ends together.

The starts pluck from their orbs, too,  
And crowd them in my budget!  
And whether I'm a roaring boy,  
Let all the nations judge it.
I'll sail upon the Dog-star

sail upon the Dog-star and then pursue the morning and then pursue the morn-ing:

I'll chase the moon till it be noon, I'll chase the moon till it be noon but I'll make, I'll make her leave her horn-ing.

I'll climb the frost-y moun-tain, I'll climb the frost-y moun-tain, and there I'll coin the weather;

tear the rainbow from the sky, I'll tear the rainbow from the sky and tie, and tie both
ends together.

The stars pluck from their orbs too, the

stars pluck from their orbs too, and crowd them in my budget; and

whether I’m a roaming boy,

a roaming boy, let all,

let all the Nation judge it.
I'll sail upon the Dog-star

Horn in F

Vivace

I'll sail up-on the Dog-star,

Piano

Hn.

sail up-on the Dog-star and then pursue the morn-ing and then pursue, and then pursue the

Pno.

morn-ing;

Hn.

I'll chase the moon till it be noon, I'll

Pno.


I'll sail upon the Dog-star

chase the moon till it be noon but I'll make, I'll make her leave her horn ing.
I'll climb the frost-y moun - tain, I'll climb the frost-y moun - tain, and there I'll coin the weath-er; I'll
I'll sail upon the Dog-star

tear the rainbow from the sky,
and tie both ends together.

The
I'll sail upon the Dog-star

23 stars pluck from their orbs too, the stars pluck from their orbs too, and

25 crowd them in my budget;

and

whether I'm a roaming boy,
I'll sail upon the Dog-star

Vivace

I'll sail upon the Dog-star, I'll sail upon the Dog-star and then pursue the morning and then pursue, and then pursue the morning;

I'll chase the moon till it be noon, I'll chase the moon till it be noon but I'll make, I'll make her leave her
I'll sail upon the Dog-star

honing.
I'll climb the frosty mountain, I'll climb the frosty

mountain, and there I'll coin the weather; I'll

tear the rainbow from the sky, I'll tear the

rainbow from the sky and tie, and tie both
ends together.

The stars pluck from their orbs too, the

stars pluck from their orbs too, and crowd them in my budget;

whether I'm a roaming boy,

a roaming boy, let all,
I'll sail upon the Dog-star

let all the Nation judge it.
“Man is for a Woman Made”

"Man is for a Woman Made" is from Thomas Scott's play *The Mock Marriage*, also known as *The Woman Wears the Breeches*, first performed in 1695. The incidental music for the play was composed by Henry Purcell and another English composer and organist, Jeremiah Clarke (1674-1707). The playful text for "Man is for a Woman Made" was written by English author, play-write, and translator, Peter Anthony Motteux (1663 -1718). The piece was also published in *Deliciae Musicae*, Vol. III in 1696.

**Text:**

Man is for the woman made,  
And the woman made for man;  
As the spur is for the jade,  
As the scabbard for the blade,  
As for digging is the spade,  
As for liquor is the can,  
So man is for the woman made,  
And the woman made for man.

As the scepter to be sway'd,  
As for night's the serenade,  
As for pudding is the pan,  
And to cool us is the fan,  
So man is for the woman made,  
And the woman made for man.

Be she widow, wife or maid,  
Be she wanton, be she stayed,  
Be she well or ill array'd  
Whore, bawd or harridan,  
Yet man is for the woman made,  
And the woman made for man.
Man is for the woman made

Peter Anthony Motteux

Con spirito

Man, man, man, is for the woman made and the woman for the man

1. As the spur is for the jade, as the scabbard for the blade, As for
2. As the sceptre to be sway'd, As for nights the serenade, As for
3. Be she widow be she maid, Be she wanton be she staid, Be she

Digging is the spade, As for liquor is the can, So
Pudding is the pan, And to cool us is the fan, So
Well or ill array'd Princess or haridan, So

1, 2, 3.

man, man, man is for the woman made and the woman for the man.
**Man is for the woman made**

Peter Anthony Motteux

Henry Purcell
realized by
Benjamin Britten

**Con spirito**

Horn in F

Piano

1. As the spur is for the jade, as the scabbard for the blade,
2. As the sceptre to be sway'd, as for nights the serenade,
3. Be she widow be she maid, Be she wanton be she staid,

*Bracketed notes are from original figured bass*
Man is for the woman made

Hn.

man, man, man is for the woman made

and the

Pno.

16

man, man, man is for the woman made

and the

20

wom - an for the man.

3.

wom - an for the man.
Man is for the woman made

Peter Anthony Motteux

Henry Purcell
realized by
Benjamin Britten

Con spirito

Horn in F 1

Man, man, man, is for the woman made and the woman for the

Horn in F 2

Hn. 1

1. As the man 2. As the spur is for the sceptre to be jade, sway'd as the seashard for the blade, As for
3. Be she widow be she maid, Be she wanton be she staid, As for

Hn. 2

Hn. 1

digging is the spade, As for liquor is the can, So
puding is the pan, And to cool us is the fan, So
welling ill array'd Prin- cess or harri- dan, So

Hn. 2

Hn. 1

man, man, man is for the woman made and the woman for the man.

Hn. 2
"Strike the Viol"

"Strike the Viol" is an aria from the 1694 *Ode for the Birthday of Queen Mary*, also known as *Come Ye Sons of Art*. Irish poet Nahum Tate (1652-1715) wrote the text "Strike the Viol," which can be found in *Orpheus Britannicus*, Vol.I.

**Text:**

Strike the Viol, touch the Lute;  
Wake the Harp, inspire the Flute:  
Sing your Patronesse’s Praise,  
Sing, in cheerful and harmonious Lays.
Solo Horn in F

Strike the Viol

Nahum Tate

Henry Purcell

Moderato

Strike the Vi - ol, strike the Vi - ol,

touch, touch, touch, touch, touch, touch the Lute; wake the Harp,

wake the Harp, wake the Harp, In - spire the Flute, wake the Harp, In - spire the Flute; Sing your Pa - tro - nes - se's Praise, sing your Pa - tro - nes - se's Praise, sing, sing, sing, sing, in cheer - ful and har - mo - nious Lays.
Strike the Viol

Horn in F & Piano

Nahum Tate

Moderato

Henry Purcell

realized by

Sergius Kagen

Horn in F

Piano

(simile sempre)

Bracketed notes are from original figured bass

*Bracketed notes are from original figured bass

Hn.

Pno.

117
Strike the Viol

Hn. 16

Harp, Inspire the Flute, wake the Harp, In-

Pno. 16

Pno. 21

Hn. 21

spire the Flute; Sing your Patro- nes's

Pno. 21

Pno. 26

Hn. 26

Praise, sing your Patro- nes's Praise, sing,
Hn.  

\(31\)  

\(\text{sing, sing, sing, in cheer}\)

\(36\)  

\(\text{ful and harmonious Lays.}\)

Pno.  

\(\text{sing, sing, in cheer}\)
Two Horns in F

Strike the Viol

Nahum Tate

Henry Purcell

Moderato

Horn in F 1

Horn in F 2

6

Hn. 1

Hn. 2

p

Hn. 1

Hn. 2

p

Hn. 1

Hn. 2

p

Hn. 1

Hn. 2

P (simile sempre)
Strike the Viol

spire the Flute; Sing your Praises's Praise,

sing your Praises's Praise, sing, sing, sing.

sing, in cheer - - - - - - - - - -

ful and harmonious Lays.
“The Knotting Song”

The text to "The Knotting Song" was a poem by Sir Charles Sedley (1639-1701), published in 1694. Sedley's was an English play-write, comedian, and politician. In the poem, the speaker grows slightly irritated with Phillis, who seems to be paying far more attention to her activity of knotting fringes than in the poor speaker. Purcell has set this poem in a lighthearted fashion, drawing on Sedley's wit. The piece was published in *Thesaurus Musicus* Vol. III in 1695.

**Text:**

Hears not my Phillis how the birds
Their feather'd mates salute?
They tell their passion in their words.
Must I alone, must I alone be mute?
Phillis, without a frown or smile,
sat and knotted all the while.

The god of love in thy bright eyes
Does like a tyrant reign;
But in thy heart a child he lies
Without his dart or flame.
Phillis, without a frown or smile,
sat and knotted all the while.

So many months in silence past,
And yet in raging love,
Might well deserve one word at last,
My passion should approve?
Phillis, without a frown or smile,
sat and knotted all the while.

Must then your faithful swain expire,
And not one look obtain,
Which he to soothe his fond desire
Might pleasingly explain?
Phillis, without a frown or smile,
sat and knotted all the while.
Solo Horn in F

The Knotting Song

Charles Sedley

Henry Purcell
realized by
Benjamin Britten

1. Hears not my Phyllis how the birds their feather'd mates sa-

2. So many months in silence past and yet in raging

3. Must then thy faithful swain expire and not one look ob-

p

lute, They tell their passions in their words, must I alone, must

love, Might well deserve one word at last my passion to, my

tain, Which he to sooth his fond desires might pleasingly, might

I alone be mute? Phyllis without a frown or smile sat and

passion to approve, pleasingly explain.

knot-ed, and knot-ed, and knot-ed and knot-ed all the while, while.

123
The Knotting Song

Charles Sedley

[With movement]

Henry Purcell
realized by
Benjamin Britten

Horn in F & Piano

1. Hears not my Phyllis
2. So many months in
3. Must then thy faith-ful

Horn in F

Piano

optional intro

1. How the birds their feather'd mates salute,
   silence past and yet in raging love,
   They tell their passions

2. Swain expire and not one look obtain,
   Might well deserve [one
   Which he to soothe [his

3. In their words, must I alone, must I alone be mute?
   Word at last] my passion to, my passion to approve.
   Fond desires] might pleasingly, might pleasingly explain.
Phyllis without a frown or smile sat and knotted, and knotted, and knotted all the while.

while.

optional outro
The Knotting Song

Charles Sedley

Henry Purcell
realized by Benjamin Britten

Horn in F 1

1. Hears not my Phyllis how the birds their feather'd mates sadness swain expire and not one look ob-

2. So many months in silence past and yet in raging

3. Must then thy faithful

Horn in F 2

Hn. 1

lute, They well deserve [one
love, Might his word at last] must
tain, Which my passion to, my

Hn. 2

Hn. 1

I alone be mute? Phyllis without a frown or smile sat

Hn. 2

Hn. 1

knot-ted, and knot-ted, and knot-ted and knot-ted all the while.

Hn. 2
When I Have Often Heard a Maid Complaining

"When I Have Often Heard a Maid Complaining" is from the third act of The Fairy Queen. This is a masque from a semi-opera adaptation of Shakespeare's Midsummer Night's Dream. It can be found in Orpheus Britannicus, Vol. II. In the text, a nymph speaks rather cynically about the battle of the sexes.

Text:

A Nymph:
When I have often heard young Maids complaining,
That when Men promise most they most deceive,
The I thought none of them worthy of my gaining;
And what they Swore, resolv'd ne're to believe.
But when so humbly he made his Addresses,
With Looks so soft, and with Language so kind,
I thought it Sin to refuse his Caresses;
Nature o'ercame, and I soon chang'd my Mind.
Should he employ all his wit in deceiving,
Stretch his Invention, and artfully feign;
I find such Charms, such true Joy in believing,
I'll have the Pleasure, let him have the Pain.
If he proves Perjur'd, I shall not be Cheated,
He may deceive himself, but never me;
'Tis what I look for, and shan't be defeated,
For I'll be as false and inconstant as he.
A Thousand Thousand ways we'll find
To Entertain the Hours;
No Two shall e're be known so kind,
No Life so Blest as ours.
When I have often heard young maids complaining

Solo Horn in F  
Henry Purcell

1. When I have often heard young maids complaining, That when men promise most, they most deceive;
   Then I thought none of them ventured and quite crack his brain, I find such charms, such true worthy my gaining. And what they swore I would never believe;
   joys in believing, I'll have the pleasure, let him have the pain.

2. Should he employ all his arts in deceiving, Stretch his invention and quite crack his brain,
   Then I thought none of them ventured and quite crack his brain, I find such charms, such true worthy my gaining. And what they swore I would never believe;
   joys in believing, I'll have the pleasure, let him have the pain.

3. But when so humbly one made his addresses, With looks so soft, and with language so kind,
   I thought it sin to refuse his caresses, but never me; 'Tis what I look for, and shan't be defeated,
   Nature o'er came and I soon chang'd my mind. For I'm as false and unconstant as he.
When I have often heard young maids complaining

Horn in F & Piano

Henry Purcell
realized by
J. S. Shedlock

1. When I have often heard young maids complaining, That when men

2. Should he employ all his arts in deceiving, Stretch his in-

Hn.

promise most, they most deceive; Then I thought none of them

ven-tion and quite crack his brain, I find such charms, such true

Pno.

worth-y my gaining, And what they swore I would never believe;

joys in believing, I'll have the pleasure, let him have the pain.
When I have often heard young maids complaining

But when so humbly one made his addresses, With looks so soft, and with
If he prove perjur'd, I shall not be cheat-ed, He may de-cieve him-self,

language so kind, I thought it sin to re-fuse his ca-res-ses,
but ne-ver me; 'Tis what I look for, and shan't be de-feat-ed,

Na-ture o'er-came and I soon chang'd my mind.
For I'm as false and un-con-stant as he.

*Bracketed note is from original figured bass
When I have often heard young maids complaining

Two Horns in F

Henry Purcell

Horn in F 1

1. When I have of-ten heard young maids com-plain-ing,
2. Should he em-ploy all his arts in de-cei-v ing,

Horn in F 2

That when men promise most,
Then I thought none of them

Hn. 1

pro-mise most, they most de-cieve;
I'll have the pleasure, let him have the pain.

Hn. 2

ven-tion and quite crack his brain,

Hn. 1

wor-thy my gain-ing, And what they swore I would ne-ver be-lieve;

Hn. 2

joys in be-lie-ving,

Hn. 1

But when so hum-bly one made his ad-dres-ses,
If he prove per-jur'd, I shall not be-cheat-ed,

Hn. 2

With looks so soft, and with He may de-ceive him-self,
When I have often heard young maids complaining

language so kind, I thought it sin to refuse his caressing,

but never me; 'Tis what I look for, and shan't be defeated,

Nature o'er came and I soon chang'd my mind.

For I'm as false and unconstant as he.
“Nymphs and Shepherds”

"Nymphs and Shepherds" is incidental music Purcell wrote for a play, The Libertine. The play was written in 1692 by the English poet and play-wright Thomas Shadwell (ca.1642-1692), and produced in 1695. A “libertine” is a freethinker who is morally unrestrained and rebels against accepted norms. The text is about rallying people up to have a good time. “Flora’s holiday” refers to the celebration of the Roman goddess of spring and flowers, Flora. Since she is often associated with dancing and drinking, she is natural match for The Libertine. "Nymphs and Shephards" can be found in Orpheus Britannicus, Vol. I.

Text:

Nymphs and shepherds, come away.
In the groves let's sport and play,
For this is Flora's holiday,
Sacred to ease and happy love,
To dancing, to music and to poetry;
Your flocks may now securely rove
Whilst you express your jollity.
Nymphs and shepherds, come away.
Nymphs and Shepherds

Vivace e leggero

Nymphs and shepherds, come away, come away, Nymphs and shepherds,

come away, come away, come, come, come away. In the groves, in the

groves let's sport and play, let's sport and play, let's sport and play, For this, this is

Flora's holiday, this is Flora's holiday, this is Flora's holiday, Sacred to ease and happy love. To

dancing, to music, to dancing, to music and to poetry; Your flocks may now, now, now,

now, now, now, now, now, now securely rove. Whilst you ex-
Nymphs and Shepherds

press, whilst you express your jollity. Nymphs and Shepherds, come away, come away, come, come, come a-way.

ppp
Nymphs and Shepherds

Vivace e leggero

Horn in F

Piano

Nymphs and shep-herds, come a-way, come a-way, Nymphs and shep-herds,

come a-way, come a-way come, come, come, come a-way. In the groves, in the

groves let's sport and play, let's sport and play, let's sport and play. For this, this is

For this, this is
Flora's holiday, this is Flora's holiday, this is Flora's holiday.

day, Sacred to ease and happy

love, To dancing, to music, to dancing, to
Nymphs and Shepherds

Hn.

Your flocks may now, now, now, now, now, now, now, now, now securely

Pno.

Whilst you express, whilst you express

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Nymphs and Shepherds

Nymphs and Shepherds, come away, come away, Nymphs and Shepherds,

Nymphs and Shepherds, come away, come away, come, come, come away.
Vivace e leggero

Nymphs and shepherds, come away, come away, Nymphs and shepherds,

Hn. 1

come away, come away come, come, come, come away. In the groves, in the

Hn. 2

groves let's sport and play, let's sport and play, let's sport and play, For

Hn. 1

this, this is Flora's holiday, this is Flora's holiday, this is

Hn. 2

Flora's holiday, Sacred to ease

Hn. 1


Nymphs and Shepherds, come away, come away,