THE VOCAL SOLOS FROM THE INCIDENTAL DRAMATIC
MUSIC OF HENRY PURCELL

THESIS

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By

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In this study, every effort has been made to cover the principal factors in the solos from the incidental music which are peculiar only to this part of Purcell's work. The melody and text have been of primary concern. The effects of the social and economic background of the times and the actual dramatic setting of the songs are given careful attention.

It is not the purpose of this work to study the harmonic style of Purcell. This is admittedly a most intriguing and attractive subject. However, as the principal accompaniment is the continuo and the implied harmonies of his figured bass are not always clear the harmonic style will not be treated as an element of the solos. It is fully worthy of individual treatment which would be free to draw upon the vast instrumental examples of his work in a comprehensive study of his style.

A complete survey of the songs is included in Appendix D for reference and for the information of the reader. It is hoped that the reader will be encouraged to pursue a closer study of these songs, and to consider their possible use today.
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CHAPTER I

INFLUENCES ON PURCELL’S COMPOSITION
OF DRAMATIC MUSIC

In a life pressed by constantly changing social and political circumstances, such as the life of Henry Purcell, it is impossible to study an isolated part without first taking a panoramic view of the whole. George Thewlis reminds us, "No great composer arrives spontaneously; he is the culmination of those who have gone before."¹ Truly Purcell was the culmination of English music for after him there came the "dark age"² in which there was a greater dearth of true English musicians than there had been since the earliest days of the kingdom.

The study of Purcell’s life would show three major fields of musical endeavor. First, chronologically, was his service to the king in the Chapel Royal. Second, was his service at the Westminster Abbey. The third field of endeavor was the challenging field of the theatre. The concentration of this thesis will be on the latter field. The first two will be treated in relation to it. As the influences become clear, it will be easier to see how the first two contributed to Purcell’s interest in the third. Added to these influences will come that of his own family and his


personal social life. Contributing also will be the external forces of his surroundings: social, cultural and political.

The most notable influences begin indirectly during the Elizabethan age when music was the inheritance of the people as well as the aristocracy, and professional musicians were few. Public opinion of them was poor as the indictments of the Middlesex court sessions, and many other authors since, record.³ "Musicians probably got into more trouble than ordinary men . . . but everywhere the lawless or unfortunate confirmed year after year the common impression that musicians are an untrustworthy lot."⁴ The people, both common and noble, "had music at dinner, music at supper, music at weddings, music at funerals, music at night, music at dawn, music at work, music at play."⁵

With the large part that music played in the everyday life of the people we can only imagine the tragic effect of the civil war. English musical culture received a disastrous blow. Music, under the Puritans, was "condemned as one of the frivolous arts of the Anti-christ; and therefore it was banished, not alone from church service but also from the family circle."⁶ Even the royal musicians were dispersed

⁴Ibid.
⁵Frederic Louis Ritter, Music in England (New York, 1883), p. 44.
⁶Ibid., p. 47.
and persecuted. Music in large quantities was destroyed. The Long Parliament closed all the theatres and ordered the apprehension of violating actors, who were to be publicly whipped. Cromwell's soldiers destroyed organs at Chichester, Worcester, Norwich, Peterborough, Canterbury and Winchester, and the Westminster Abbey pipes were bartered with the London taverns for pots of beer. Music was silenced and a deep gloom settled upon the life of the people. This was the state of existence up until the Restoration in 1660. Its indirect influence upon the life of Henry Purcell came through those with whom he was most closely associated. His parents must have felt the weight of its social ramifications. The Church, directly hit, was changed and bore the scars for some time. The musicians and personnel at the Chapel Royal could also remember with grim associations its powerful effect upon their profession.

In 1659 Henry Purcell was born into this atmosphere. Immediately the social and political scene changed for the better. In 1660 Charles II ascended to the throne ending the period of gloom and swinging the pendulum of morality and social decorum in the other direction. The King was a lover of variety, in music as much as in his other pleasures. He was quite impressed with the violin, a new

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8Ibid.

9Ibid.

instrument, which he had heard in the French court. He consequently had twenty-four violinists imported from France for his pleasure. The new form of musical drama which he witnessed there also pleased his fancy. The drama was not heavy and the addition of music delighted him. These fancies of King Charles II, as we shall see later, played a large part in the life of Purcell.

Charles II has been called "the Merry Monarch" and his frivolous nature set the pace for the social and cultural attitudes of his time. After the extreme moral suppression now came an "appalling license; and a parade of vice took the place of an ostentatious show of real or assumed virtue." The court, as well as the people it ruled, gave liberty to their previously subdued desires. Liberality and robust humor took the place of reserved sobriety. In this the people did no more than follow their king whose latest amorous adventure was the subject of alehouse humor. Although proportionately few of the dramas are extant, "Restoration drama is constantly said to be filthy."The King was a just and generous man in spite of his frivolity and levity. Immediately upon assuming the throne he paid a debt of gratitude to many who, at the risk of their lives, had given proof of a noble


12Ibid.

13Dupré, op. cit., p. 112.

14Ibid.

15Arundell, op. cit., p. 112.
devotion to Charles I.\textsuperscript{16} He summoned to his side the composers Henry Lawes and Matthew Locke. Shortly thereafter he summoned other musicians; Laniere, Coleman, Banister, Childe, Christopher Gibbons, Captain Cooke and, doubtless, Purcell's father, who, with his brother, became Gentlemen of the King's Chapel.

It is known that Henry Purcell Sr. was a well-known and accomplished musician. He was the friend of Matthew Locke with whom he sang and acted in D'Avenant's experimental opera "The Siege of Rhodes" in 1656.\textsuperscript{17} He also sang in the choir at the Coronation of Charles II and was elected singing man at Westminster Abbey and master of the chorister boys of that church.\textsuperscript{18} He was a member of the King's band.\textsuperscript{19} In all probability the earliest recollections Purcell had of his father were in connection with his theatrical friends. Another early influence was the musical tradition of which his father was a part at the Chapel Royal. This tradition would cause him to revere the King as sovereign and protector.

It is important to note the fact that Henry Purcell Sr. was master of the choristers at the Abbey. This would give us reason to believe that at an early age the younger Purcell was already receiving excellent training at home. He never lacked the loving affection and guidance of a

\begin{footnotesize}
\begin{enumerate}
\item Dupré, \textit{op. cit.}, p. 26.
\item \textit{Ibid.}, p. 10.
\item \textit{Ibid.}, p. 12.
\end{enumerate}
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family. When his father died in 1664, his uncle Thomas adopted him as his own son. He made reference to him in that regard in several extant sources. Through the influence of Thomas Purcell, and perhaps in deference to his father's fine record, Henry Purcell was placed under the able guidance of Captain Henry Cooke as one of the children of the Chapel Royal.

Of the other members of Purcell's family we do not have complete account. However, it is known that Daniel followed the pursuits of his brother Henry and became a musician of some reputation. The other brother, Edward, became an outstanding soldier, noted for bravery and wisdom, and was buried in the Abbey. Little is known of their sister Katherine.

In his first appointment as one of the children of the Chapel Royal, Purcell had the good fortune of coming under the able teaching of Captain Henry Cooke, a musician of great note who also possessed a sense of military discipline. Cooke had been a musician in the court of Charles I but had served with the Royalist army in the civil war, winning a Captain's commission. Samuel Pepys makes note of his excellent singing on several occasions and of the fine singing and trained talent of his choristers. "Within the space of five years the

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20 Ibid., p. 13. (See also excellent discussion of debated parentage in Holland, op. cit., p. 180.)

21 Hadow, English Music, p. 90.

22 Cummings, op. cit., p. 19.
whole leadership of Restoration music had assembled on this parade-
ground." 23 This fertile situation into which he had been placed was the
first of many fateful happenings which nurtured and expanded his genius
into many channels of music.

It was here in the Chapel Royal that the influence of the Theatre
was again felt. It came through one who had a lasting influence on his
life. We have record that Captain Cooke was also an actor of good
reputation and was often required on the stage. 24 Also notable is the
influence of Pelham Humphrey, 25 the most promising young man
among the Chapel Royal musicians, whom the King appointed to study in
Paris under Lully in 1664. Returning in 1667 he was full of the glory of
the French stage production with all its glamor. No doubt his accounts
of these experiences were heard with eager ears by the children of the
chapel. Five years later he took the duties of Captain Cooke, now
deceased, as master of the children of the chapel. Purcell had then
reached the impressionable age of thirteen.

By this time a new pattern of musical culture was established in
the life of the people. This would also affect Purcell. First, the
music of the period was placed in the hands of the professional
musicians, "for music was no longer a grace, was no longer a part

23 Hadow, op. cit., p. 90.

24 Cummings, op. cit., p. 19.

of the lady’s or a gentleman’s accomplishments.” Some critics attributed this to the growing levity and frivolity of the youth which caused them to lack interest in the "troublesome task of learning their gamuts."  

Secondly, with the middle of the seventeenth century there came a change in the world of fashion which tended to centralize in the metropolis of London, abandoning the country coteries and quasi-feudal households of the nobility. The "rapid advance of technical attainments, both instrumental and vocal, simultaneously produced a more marked differentiation between the professional and the amateur." Thus the musicians were attracted to the city of London. Gradually there became visible the pressure on a composer to write to satisfy someone else more primarily than himself. He was compelled to "underline his effects, to do something or another to secure success among his inferiors in artistic knowledge." However, with the same condition that brought pressure upon the musician there came also honor as several of the tombstones in Westminster Abbey will attest. With this gathering of musicians the public received a more vigorous musical life (entertainment, not participation). Weekly concerts were


27Hadow, op. cit., p. 88.


29ibid., p. 181.  

30Dupré, op. cit., p. 25.
held in six of the colleges as well as in private homes. John Banister, in 1672, started one of the first series of public concerts in English history. Both vocal and instrumental music was performed, according to the advertisement, "by excellent masters at four o'clock every afternoon."31

Third, the influence of the previous Puritan suppression of ecclesiastical music resulted in a powerful impulse toward secular forms.32

Fourth and last, the influence of the King was felt. Theatrical performances interspersed with music were very much cultivated and encouraged by King Charles II.33 He was also benevolent towards musicians.34

In the year 1673 Purcell's voice cracked and he lost his position as one of the children of the Chapel Royal. With this event ended his boyhood. Although still quite young, he began to do the work of a man. He was immediately established in a quasi-apprenticeship to the keeper, maker, mender, repairer and tuner of the King's many instruments, and kept in the King's service. He also received further gratuities as a "late child of his Majesties Chappell Royall."35 He was probably

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31 Walker, op. cit., p. 144.  
32 Maine, op. cit., p. 70.  
34 Dupré, Purcell, p. 16.  
already a favorite of the King for his early compositions, notably "The Address of the Children of the Chapel Royal to the King, and their Master, Captain Cooke, on his Majesties Birthday, A.D. 1670, composed by Master Purcell, one of the Children of the said Chapel."\(^{36}\)

Indeed, Charles II encouraged the musical composition done by the children "by indulging their youthful fancys, so that ev'ry month at least, and afterwards oft'ner, they produc'd something New of this Kind. In a few years more severall others, Educated in the Chappell, produc'd their Compositions in this style;" \(^{36}\) [referring to the addition of an instrumental interlude to break the monotony of Anthems or dull proceedings] "for otherwise it was in vain to hope to please his Majesty."\(^{37}\)

It can easily be seen why Purcell might feel indebted to the King by this time. Purcell was a modest person, from all indications,\(^{38}\) who never seemed to realize how great his own genius was. It is therefore probable that his work for the King, at least his early work, was on a higher plane than mere employment. It appeared later that his loyalty was to a position rather than to the King. \(\ldots\) he possessed a kind of transitory allegiance; and when the former had attained to sovereignty, besides those gratuitous effusions of loyalty, which his relation to the


\(^{37}\)J. A. Westrup, \textit{Purcell} (New York, 1937), p. 200; also p. 17 (quoted by him from Tudway) (no other information given).

\(^{38}\)Cummings, \textit{op. cit.}, p. 52.
court disposed him to, could as easily celebrate the praises of William as James.\textsuperscript{39} However, this was not the case with his loyalty to the Monarch of his youthful days. It must also be noted that Hawkins excuses this flexibility of his loyalty by stating, "This indifference is in some degree to be accounted for by that mirth and good humour (sic) which seems to have been habitual to him, . . . .\textsuperscript{40} The King had shown a personal interest in the young chorister, Purcell. It is probable that Purcell felt kindly toward his King and morally indebted to him for this personal interest. This would be a motivating influence to cause Purcell to strive to please the King not only in his court but also in this new innovation of musical drama which had taken the King's fancy.

The "mirth and good humour,"\textsuperscript{41} mentioned, may also be clearly stated as an influence. The music of the Abbey was confined and necessarily somewhat staid (although quite light in comparison with previous forms). The music of the Chapel, although of a lighter nature, was also confined to more or less auspicious occasions and/or courtly entertainment. The music of the theatre was far from either of these. However common and low the words and subject of dramas may have been they probably offered a real outlet for this characteristic part of Purcell's personality. In supplying the incidental music for the plays of his time


\textsuperscript{40}\textit{Ibid.}, \textsuperscript{41}\textit{Ibid.}. 
he could "let his hair down" and enjoy the levity of the drama itself, clarified and intensified by his own music.

Purcell was a friend of the common people. In spite of his royal connections he was often seen exchanging wit with his friends at the "Black Swan" or at another tavern, whose sign was "Purcell's head, a half length; the dress a brown full bottomed wig, and a green night gown, very finely executed. The name of the person who last kept it as a tavern was one Kennedy, a good performer on the bassoon and formerly in the opera band." Purcell's popularity no doubt increased as he added this popular medium of entertainment to the first two more formal expressions of his talent. Possibly his desire to please the people in this regard may also be added as a contributing influence in his life, toward dramatic music.

Although the many professional musicians who flocked to London during the Restoration probably included composers as well as performers, it is doubtful that any of them could have received the musical background of intense training and cultural development that was Purcell's. However, there were those in the guild of that day, The Fellowship of Minstrels Freemen of the City of London, who were ready to compose for this new secular field of music. "The educational function of their company ranked second to none. Besides serving economic ends, the system provided the sole school for professional secular music training, contributed to the preservation of order and

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42Ibid., p. 507.  
43Woodfill, op. cit., p. 5.
morality and tended to maintain or raise standards of musical performance and professional discipline." By 1638 the apprenticeship for the company became a minimum of seven years. With new honor being given to the tradition of the professional musician, there was an increasingly competitive spirit among them. Because of his many connections, and as the genius of his time, the natural place of leadership fell to Purcell. This professional elevation demanded that here too he mark the standard toward which the others could strive. He seemed to take personal pride in his accomplishments, though not to the point of conceit. "All through his career he was deliberately measuring his strength with his predecessors sturdily resetting what they had set before, often blotting out their very memory." This desire to prove himself capable in any field of music no doubt encouraged him to explore the possibilities of dramatic music.

Purcell's life from 1673 became a complexity of musical production in multiple positions. In 1674 he was appointed organ tuner in the Abbey. In 1676 he was given the post of organist at the Collegiate Church of Saint Peter at Westminster as successor to Dr. Christopher Gibbons who died that year. In the same year he became one of the

44Ibid., p. 16 (also a full account of this guild and its conflict with the Chapel Royal, its re-establishment, et cetera, p. 5ff).

45W. J. Lawrence, The Elizabethan Playhouse and Other Studies (Stratford upon Avon, 1912), p. 220.

46Westrup, op. cit., p. 261. 47Hawkins, op. cit., p. 496.
copyists of Westminster Abbey, there being a severe shortage of music due to the destruction of the Puritan era. It is probable that his new organ teacher, John Blow, organist at Westminster Abbey, made the suggestion to him and recommended him to the Abbey. The experience received in this capacity alone was invaluable to him in his musical training. John Blow was "eminent for his goodness, amiability and moral character, and combined with those excellent qualities all the learning and experience of a sound musician." That Blow was greatly respected for his musicianship can be attested to by the fact that in 1674, upon the untimely death of Pelham Humphrey, he was given the post of Master of the children of the Chapel Royal.

In 1677 Matthew Locke died. Purcell immediately was given his post as composer in ordinary to the King's violins. His uncle, Thomas, was the Master of the King's violins and probably was instrumental in both introducing him to the art of composing for this new instrument and in securing for him the position. Purcell's own father had been a composer in ordinary to the "lutes, voyall [viol] and voyces." At this time Purcell was holding all four of the above mentioned positions.

48 Cummings, Purcell, p. 25. 49 Ibid., p. 24.

50 Arundell, Henry Purcell, p. 14 (Dupré, op. cit., p. 50, and De Lafontaine, op. cit., p. 322).


52 De Lafontaine, op. cit., p. 170.
Purcell resigned his position as copyist at the Abbey in 1678. The reason is not evident but it is assumed that he felt a lack of the necessary time.  

The most important single year in the life of Henry Purcell must have been 1680. In this year he added the distinguished positions of organist at Westminster Abbey and Master of the King's Violins to his existing position of assistant to the keeper, maker, mender, repairer and tuner of the King's instruments. He also received his first commission to compose for the stage. As if to punctuate his good fortune or as the result of it, he married Francis Peters. The commission which he received this year was that for the drama Theodosius.

53 Dupré, Purcell, p. 50.
54 Prendergast, op. cit., p. 257 (Cummings, op. cit., p. 113; Scholes, op. cit., p. 449; Dupré, op. cit., p. 50, all concur. Hadow, op. cit., p. 95; Holland, op. cit., p. 54; Westrup, op. cit., p. 34, all date 1679). Note: Holland seems to contradict his own dating, p. 56.
55 Hadow, op. cit., p. 95.  56 Scholes, op. cit., p. 450.

The dating prior to 1680 had been in general agreement among the majority of sources consulted. However, there is a radical disagreement concerning dating, especially in his dramatic music, after that time. The excellent work of W. Barclay Squire, the foremost authority on the subject, is taken as a conclusive source for dating. Most authors writing about Purcell since the publication of Squire's scholarly research, "Purcell's Dramatic Music," Sammelbände der Internationalen Musik Gesellschaft, V (Leipsig, 1904), 489-564, have also referred to him as authoritative.

W. Barclay Squire has been acclaimed as a source for dating by the following: Edward Dent, Foundations of English Opera (Cambridge, 1928), p. 149; Dupré, op. cit., p. 56ff; Arundell, op. cit., p. 33 (also dedicated to Squire); Lawrence, op. cit., p. 565;
At this point, a view of the stage of Purcell's time will help the reader to see the attraction it must have held for him. From this year, 1680, he was eminently associated with it.

At this time the English stage, under the influence of a French-bred monarch, was approaching the Continental style in character. The theatre itself was changing in internal arrangements, the Elizabethan projection of the stage into the pit gradually becoming less. Moveable scenery, introduced into England the year after the Kings accession, was becoming common, women were at last being cast for the female parts, previously played by boys. . . . the popularity of playgoing was enormous. 58

The last mentioned innovation alone would have more than justified the following remark concerning its popularity. A contemporary source tells us,

Before the restoration no actresses had ever been seen upon the English stage. The characters of women, on former theatres were perform'd by boys or young men of the most effeminate aspect. . . . The additional objects then of real, beautiful women, could not but draw a proportion of new admirers to the theatre. 59

This source also gives a clear account of the circumstances which brought about this innovation.

Squire collaborated with H. C. Colles to produce the fine article on Purcell in Grove's Third Edition of his Dictionary of Music and Musicians. Squire was secretary of the Purcell Society before his death and is their source for all the datings of Purcell's dramatic music.

58 Scholes, op. cit., p. 449.

Purcell's first known contribution to the field of dramatic music was in the play *Theodosius*, written by Nat Lee and performed at the Duke's Theatre in 1680. The title page made special note of the music between the acts. There was a good deal of music required in the course of the action and evidently the music was well received. Arundell provides the following quote: "... all the parts in't being perfectly perform'd with several Entertainments of Singing; Compos'd by the famous Master Mr. Henry Purcell (being the first he e'er Compos'd for the stage) made it a living and Gainful Play to the Company." This shows not only the success of the play but also the honor which had already attached itself to the name of Henry Purcell, just now twenty-one years old. This no doubt encouraged him to continue this sideline. It was followed by *The Virtuous Wife*. The following year he set to music a drama by Nahum Tate entitled *King Richard II*, but due to its political allusions it opened under another name and was closed two nights later. His later collaboration with D'Urfey on *Sir Barnaby Whigg* did not produce anything notable.

Purcell received a position as organist at the Chapel Royal in July 1682. This honor was dimmed by the death of his uncle Thomas, who had been a father to him since he was five. The death of John

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63 Dupré, *op. cit.*, p. 52.
Baptist Purcell, a son, who lived only two months, added to his sorrow. His only incidental music this year was that composed for the drama *The Double Marriage* by Fletcher and Beaumont.

Two additional offices were given him the next year. Upon the death of John Hingston, Purcell became the keeper, maker, mender, repairer and tuner of the King's instruments.64 This was an important post with considerable authority and power of requisition. He was also given the post of composer in ordinary to the King.65 He was now organist of Westminster Abbey, Organist at the Chapel Royal, a composer in ordinary to the King, a member of the King's music, and keeper, maker, mender, repairer and tuner of the King's instruments. At least one source66 believes he had already resumed his work as copyist at the Abbey which most sources place as 1688.67 He held all of these positions concurrently from this time onward until his death. There may have been more than one addition to these occupations during the reign of King James II, a Catholic who had his own private Chapel at Whitehall. To have filled these many posts adequately would have been remarkable. Purcell did more! He was greatly respected for his work in each. Then the addition of his experiment with the stage must become even more astounding. He must have been greatly attracted by the charm and challenge of this new medium.

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64 Westrup, *Purcell*, p. 263.


After the death of Charles II in 1685 "Purcell resumed the composition of music for the theatre and continued this to the end of his life ten years later."\(^6\) It is interesting to note that during the three year reign of James II, 1685-1688, Purcell added to all the above duties that of "harpsicall player"\(^6\) of the King's private music. He also composed music for two tragedies; D'Avenant's *Circe* and Nathaniel Lee's *Sophonisba*.

The next significant incidental dramatic music was composed in 1688 for D'Urfey's *A Fool's Preferment*. Eight tenor solos are included in the music. Although the play was ill-received, the music it produced is worthy of praise. As James II was exiled this year, Purcell's position as harpsichord player to the King probably ended. If so, it was immediately replaced, for in this year Purcell was appointed to the new King's private music.

The work for which Purcell is perhaps most noted, *Dido and Aeneas*, was performed the following year in 1689.\(^7\) "... the musical interest of the work, its nobility of style, and the grandeur and pathos with which it is inspired entitle *Dido and Aeneas* to be regarded as the first opera worthy of the name produced in the country."\(^7\) This was Purcell's answer to the influx of foreign styles. It is one example of Purcell's capabilities when given a free hand to

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\(^6\) Scholes, *op. cit.*, p. 455.

\(^6\) Arundell, *op. cit.*, p. 20

\(^7\) Dupré, *op. cit.*, p. 55.
choose or reject the substance of the opera. This was the case in his collaboration with Josias Priest in the production of this work.

Another large work, *Dioclesian*, followed in 1690. It was Betterton's adaptation of *The Prophetess* by Beaumont and Fletcher. This work was influential in the future of Purcell's dramatic music because it "brought Purcell into touch with Dryden and gave him great reputation as a dramatic composer." As a result of this impression, Dryden commissioned him to compose the music for his comedy *Amphitryon or the Two Sosias*, which followed closely. Elkanah Settle's tragedy, *Distressed Innocence*, Thomas Southerne's comedy, *Sir Anthony Love*, and Nathaniel Lee's tragedy, *The Massacre of Paris*, were also given music by Purcell this year.

The impossibility of Purcell being acknowledged as an opera composer during his lifetime may easily be seen in connection with *Dioclesian*, which, in the minds of the people, constituted opera. "*Dido and Aeneas* was a freak and though he may have caught from it a glimpse of what might be possible in the way of dramatic music and would have welcomed the opportunity to try his hand at a realistic opera of human emotions, Purcell was forced to comply with the accepted idea described by Dryden in the preface to *Albion and Albanius*."

An opera is a poetical Tale or Fiction, represented by Vocal and Instrumental Musick, adorn'd with Scenes, Machines and Dancing. The supposed Persons of this musical Drama, are generally supernatural, as Gods and Goddesses, and Heroes, which at least are descended from them, and are in

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72Arundell, *op. cit.*, p. 71. 73Ibid., p. 75.
due time, to be adopted into their Number. The Subject therefore being extended beyond the Limits of Human Nature, admits of that sort of marvellous and surprising conduct, which is rejected in other Plays.\textsuperscript{74}

This is typical of the shallow appreciation and fanciful desires of the culture of Purcell's time. There was evident in Purcell's work a genius far superior to the appreciation of the people. Without other recourse for the flair he had for dramatic declamation, Purcell took the only remaining alternative recognized by the people.

Another continuing influence may have been the articles about his excellent work which were the result of his collaboration with such an important writer as Dryden. Although Purcell was not a vain man, the flattery of such printed material must have been at least encouraging. Sincere praise such as the following could have in part made up for the puerility of the texts he was given to set.

> There is nothing better, than what I intended, but the Musick; which has since arriv'd to a greater Perfection in England, than ever formerly especially passing through the Artful Hands of Mr. Purcell, who has Compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging Audience.\textsuperscript{75}

Again in 1691 Purcell produced a spectacular work with excellent music in the Dryden drama \textit{King Arthur}. Also set to music this year were an anonymous comedy \textit{The Gordian Knot Untied}, the Dryden and Howard tragedy, \textit{The Indian Emperor}, Southerne's comedy, \textit{The}

\textsuperscript{74}\textit{Ibid.}, citing Dryden, preface to \textit{Albion and Albanius}.

\textsuperscript{75}\textit{Ibid.}, p. 77, citing Dryden, "Epistle Dedicatory" to \textit{King Arthur}.
Wives' Excuse, and the Beaumont and Fletcher drama The Knight of Malta.

The well-known adaptation from Shakespeare, The Fairy Queen, was performed the next year and caused a sensation throughout the city. "Never did Purcell so consistently write good music." This production was at great expense to the company and took much time and effort to prepare. The dubious honor of following it that same year fell to Regulus, Cleomenes, the Spartan Hero, Henry II and Oedipus, an adaptation from Sophocles which contained a good amount of music.

The last three years of Purcell's life saw a profuse production of music as a long parade of dramas passed under his pen. This profusion would have been respected in the twentieth century as a full-time occupation. However, the working hours in his day or the genius of the man himself placed it in the capacity of a sideline to his other more important duties. 77

In all three fields of Purcell's major endeavor he met with complications which might have discouraged a lesser man. At the Abbey

76 Ibid., p. 83.

there was no organ. He was also limited by the new secular style. "Not even his genius could make a flawless artistic whole out of the typical anthem-form that the French-loving court had popularized." In his work at the Chapel Royal he was faced with a shortage of treble voices. This forced him to limit himself to only occasional S A T B composition. Music for men's voices was more frequent. "At the Chapel Royal, however, owing perhaps to the temporary dissolution of the choir he found only twelve boys - who possibly were not as yet reliable - and he was obliged to write for the brilliant men's voices alone, . . . ." His creative ability was also frustrated in his efforts for the theatre by the "inconsiderate attitude and thistledown mentality displayed by the majority of the audiences . . . ." "We have seen how largely his church music was conditioned by fashion, and the Restoration theatre was even more fettered than the Restoration church."

To add further to his difficulties he was under obligation to royalty as a music instructor to their children. "His scholars were the sons and daughters of the nobility and principal gentry in the

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78 Arundell, op. cit., p. 30.


80 Arundell, op. cit., p. 30.

81 Ibid., p. 18.

Kingdom ... "83 "Lady Howard had been a scholar of Purcell; she was the eldest daughter of Thomas earl of Berkshire, and the wife of Dryden."84

These complications may have reduced the quality of his work from its high potential but it did not hinder its profuseness. "In a short life crowded with official duties he wrote over seventy anthems, over fifty operas and dramatic pieces, nearly thirty odes and over two hundred songs besides a large quantity of instrumental music."85 It has been said that "Purcell did everything so much better than anyone else."86 and that he "left no branch of music untouched."87 But in all this work Purcell was essentially a composer of dramatic and objective music.88

Purcell wrote programme music and treated all human passions as brilliantly as he turned a calm sea into music. Heaven to him was but one of the myriad facets of mortal and immortal truths that could be reflected by his art. ... the translation of passion and action into music, which was part of the essence of Purcell's scheme, was but incidental to Bach.89

Purcell's humility was as amazing as his genius. He was praised most by those who knew him best. The following is found in the preface


87Arundell, *Henry Purcell*, p. 111.

88Ibid., p. 115. 89Ibid.
to "Orpheus Britannicus," "Himself was as humble as his Art was high." The life of "the greatest musical genius England ever produced," placed in the shallow period of the Restoration, seems wasted. However shallow the period, Purcell was at least greatly respected by his contemporary musicians, who "bowed before his superior genius." So ceased the rival crew, when Purcell came, They sang no more, or only sang his fame: The godlike man, Alas! too soon retired As he too late began.

He left behind a monument of music to perpetuate his fame. Most of it, unfortunately, is not easily available. The lack of interest shown in Purcell's work is largely a matter of the ignorance of the general public and even of many musicians. To have heard one or two Purcell songs is by no means to have heard them all. He cannot be judged by any single work. Purcell was a lover of variety. This is evident in the great variety of settings in his song compositions. There must exist in this vast accumulation of music something to please even the most discriminating musician. There now exists a complete edition of his works for the examination of interested musicians. "The Purcell Society's edition is a treasure house of music waiting to be discovered by performers; but the volumes are not convenient for

90Dupré, Purcell, p. 190.

91Ritter, Music in England, p. 73.

92Dupré, op. cit., p. 185.

93Ibid.
practical use and in any case most of them have been out of print for several years."  

"Before long we shall have the whole of Purcell's music in print, even if it is not always easily available. After that there is still more to be done: a necessary revision of the earlier volumes and equally important, a more adventurous spirit on the part of the performers."  

It remains the task of the performers, vocal and instrumental, to go to these works and bring out the treasure that is hidden from the public eye. Only then can the memory of Henry Purcell receive justice. In his own reference to his work is this quote: "All that I shall further add, is to wish, That what is hear (sic) mention'd may be Useful as 'tis intended, and then 'twill more than Recompence the Trouble of the Author."  

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CHAPTER II

TREATMENT OF TEXTS

An outstanding feature of Purcell's work is his ability to create music which conveyed the thought of the words it accompanied and heightened their emotional intensity. However, this element was much more than a feature of his work. It was the very heart of it. Around the text all the elements of dramatic production, vocal technique and musical composition revolved. Therefore, any criticism of his style must come into direct reckoning with this one aspect.

Purcell was not an innovator. He did not begin a new school of musical expression. "Purcell came to fulfill, not to begin anew."1 In English music history he was the culminating link between the music of the Elizabethan age and the music of the present. Purcell borrowed from every desirable source to satisfy the desires of the people. He saw the musical trend of the people and placed himself in front of it, at once becoming their leader and benefactor. Yet he was only supplying their wants from the storehouse of his great ability. "Within these limitations he made of the superficialities of his age a profound work of art; as the true genius of the Restoration he shared the defects of its

virtues and the virtues of its defects."² He did not compose with aesthetic standards of excellence in mind. Nor did he intend to appeal to the artistic nature of his audiences. This would have proved futile in view of the contemporary opinion of the purpose of music. "The prime object of the court music in England was to provide sensuous entertainment and to serve as a sonorous ornament."³ Purcell composed to create reactions and to stimulate human feelings of emotion in relation to any given animate thought. The thoughts involved were those created by the words and action of the drama.

It is not believable that a supreme genius like Purcell could have been personally satisfied with the pottering scrappiness of some of his work; it is obvious enough that it is written, in as musicianly a style as he could, to satisfy the rather elementary tastes of the people who could not bring their minds to grasp organisms of any sort of largeness.⁴ It must be realized then that any criticism of Purcell's style is not at all a measurement of his possibilities. They shall never be known. However, some of the elements of his style based on the texts of his songs and the action of the dramas can be noted.

Much of the criticism of Purcell's songs results from the presence of one or more of four elements in most of his settings: (1) pious or artificial words; (2) vulgar, common or uncouth language; (3) excessive repetition, and (4) extreme ornamentation of words. These will bear a closer investigation.

It is immediately evident that the first two of these four points are the work of the dramatist. The artificial words so often used were more prevalent in the Odes and Welcome Songs to the king than in the dramatic works. But the habit of exaggeration, whenever words were framed in praise of almost any object, was carried over into the dramatic music. It was the natural result of the exuberance of the period.

Doubtless the apathy which is shown towards Purcell's music is frequently due to the stilted and artificial texts which he sometimes set. Indeed, some of his most characteristic airs are associated with words which even in relation to their time can only be judged as puerile.  

If Purcell is to be criticized, it must be on his acceptance of these words. Walker states that "... literary considerations never seemed to have affected him in the least ... and he set anything to which he was asked to put his hand."  

This criticism cannot be taken too literally in the light of Purcell's own words which show that although he accepted the words he did so with objections. "... even our Poets begin to grow ashamed of their harsh and broken Numbers and promise to file our uncouth Language into smoother words."  

Be that as it may, he obviously accepted much literature which is too flowery for the tastes of modern musical drama. These trite excesses are especially

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6 Walker, op. cit.

7 Henry Purcell, Dedication of The Vocal and Instrumental Musick of the Prophetess or the History of Dioclesian, cited by William Cummings, Purcell (London, 1881), p. 53.
found in the love songs, which are quite numerous. Some of them revel in recent bliss, as does this song from Pausanias, Act III, reportedly written by a dramatist named Norton.  

Sweeter than Roses, or cool Evening's breeze,
On a warm Flowery shore,
Was the dear Kiss, first trembling made me freeze,
Then shot like Fire all o're;
What Magick has victorious love!
For all I touch, or see,
Since that dear Kiss, I hourly prove,
All, all is Love to me.

Another song extolling the sweetness of love is found in Tyrannic Love, by John Dryden.

Sighs which are from Lovers blown
Gently move and leave the heart,
And by tears they shed alone,
Cure like trickling balm the smart.
Lovers when they lose their breath
Bleed away in easy death.

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9 (No first name given) Norton, "Sweeter Than Roses," Pausanias, cited in The Works of Henry Purcell, XXI (London, 1917), vi. The writer of this play is unknown. The only reference of contemporary sources to him is an obscure reference to Norton, no other name being given. There was an Elizabethan dramatist named Thomas Norton, 1532-1584, who wrote the first three acts of "the earliest English tragedy." The first edition of it was published in 1565 as the Tragedy of Gorboduc; the second edition was published in 1570 as the Tragedy of Ferrex and Porrex. The last two acts were written by Thomas Sackville, 1536-1608. No reference to any dramatist in the late 17th century named Norton is found in the reference, Tucker Brooke, A Literary History of England (New York and London, 1948), p. 461.

The far more frequent languishing cries of the spurned lover add to this love-song category. Another of Dryden's works yields a second example. This is taken from *Cleomenes the Spartan Hero*.

No, no, poor suffering Heart, no Change endeavor,
Choose to sustain the smart, rather than leave her;
My ravish'd Eyes behold such Charms about her
I can dye with her, but not live without her.
One tender Sigh of hers to see me Languish,
Will more than pay the price of my past Anguish:
Beware, O cruel Fair, how you smile on me,
'Twas a kind Look of yours that has undone me.

Love has in store for me one happy Minute,
And she will end my pain who did begin it;
Then no day void of Bliss, or Pleasure leaving,
Ages shall slide away without perceiving:
Cupid shall guard the Door the more to please us,
And keep out Time and Death when they would seize us.
Time and Death shall depart, and say in flying,
Love has found out a way to Live by Dying. 11

Dryden was not alone in the production of these sad words. The following is taken from *The Wives Excuse* by Thomas Southerne.

A faithful lover should deserve
A better fare, than thus to starve.
in sight of such a feast;
But oh! if you'll not think it fit,
Your hungry slave should taste one bit;
Give some kind looks at least. 12

The element of lamentation is not limited to unrequited love. It seems to fall the lot of more successful lovers, probably in answer to public demand, as illustrated by the following excerpt from *Regulus*, Act II, by John Crowne.


Ah me! to many Deaths decreed,
    My Love to War goes every day.
In every Wound of his I bleed,
    I die the hour he goes away,
Yet I wou'd hate him shou'd he stay.

Ah me! to many Deaths decreed,
    By Love or War I hourly die;
If I see not my Love I bleed,
    Yet when I have him in my Eye,
He kills me with excess of Joy.13

A descriptive passage from a song in The Rival Sisters by Robert Gould will show a similarity in its extremes.

Celia has a thousand charms,
    'Tis Heaven to ly within her arms!
    While I stand gazing on her Face,
        Some new and some resistless Grace
        Fills with fresh Magick all the Place!
Love his Darts around her throwing,
    Her Breath Arabian Perfumes blowing,
And Venus was not half so knowing.14

The dramatic tragedies, which often involved the separation of lovers, yield further examples. Outstanding among them is "Ah Cruel Bloody Fate," which followed the fourth act of Theodosius by Nat Lee.

    ... Her poinard then she took
    And held it in her hand,
    And with a dying look
    Cried "Thus I fate command;
        Philander, ah! my love, I come
To meet thy shade below,
    Ah I come" she cried,
    "With a wound so wide,
    There needs no second blow."


In purple waves her blood
Ran streaming down the floor,
Unmov'd she saw the flood,
And blest the dying hour;
"Philander, ah Philander!" still
She wept awhile,
And she forced a smile,
Then closed her eyes, and died. 15

The element of the supernatural was a favorite and there resulted
several mad songs, best known of which is "I'll Sail Upon the Dog-
Star." Covering both heaven and earth, the words are called
"extremely curious" by Dupré. 16

I'le sail upon the Dog-Star,
And then persue the morning;
I'le chase the Moon till it be Noon,
But I'le make her leave her Horning.

I'le climb the frosty mountain,
And there I'le coyn the Weather;
I'le tear the Rainbow from the Sky
And tye both ends together.

The stars pluck from their Orbs too,
And crowd them in my Budget;
And whether I'm a roaring Boy,
Let all the Nation judge it. 17

Another song with the supernatural element is "Now the Fight's Done"
from Theodosius by Nat Lee in which are pictured the god of war and
the god of love.


16Dupré, Purcell, p. 119.

Now, now the Fight's done and the Great God of War
Lies sleeping in shades, and unravels his ears;
Love laughs at his rest, and the Soldier's allarms;
He Drums and he Trumpets, and struts in his Arms;
He rides on his Lance, and the Bushes he bangs,
And his broad bloody Sword on the Willow-tree hangs.

Love smiles when he feels the sharp point of his Dart,
And he wings it to hit the grim God in his heart,
Who leaves his Steel Bed and Bolsters of Brass,
For Pillows of Roses and Couches of Grass.
His Courser of Lightning is now grown so slow,
That Cupid ith' Saddle sits bending his Bow. 18

These examples are numerous. They are representative of a broad
field of the similarly inclined songs of Henry Purcell.

A final example of the flowery poetry of the period is found in The
Massacre of Paris, also by Nat Lee for which Purcell composed two
settings. This attests to the popularity of the song.

Thy Genius, lo, from his sweet Bed of Rest,
Adorn'd with Jassamin, and with Roses drest,
The Pow'r Divine has rais'd to stop thy Fate;
A true Repentance never comes too late:
So soon as born she made herself a Shroud,
The weeping Mantle of a Fleecy Cloud,
And swift as thought, her Airy Journey took,
Her hand Heaven's Azure Gate with Trembling shook
The Stars did with Amazement on her look;
She told thy Story in so sad a Tone,
The Angels start from Bliss, and gave a groan.
But Charles beware, oh dally not with Heav'n
For after this no Pardon shall be given. 19

In these examples Purcell's difficulty in giving a sincere and lasting
setting to these overdone expressions will easily be seen. It must be

18 Nat Lee, "Now the Fight's Done," Theodosius, cited in the

19 Nat Lee, "Thy Genius, Lo," The Massacre of Paris, cited in
agreed that this is a weakness in his songs from the dramatic music. It must also be understood that it was the mode of the period and the work of the poet.

Restoration drama has a common reputation as being vulgar, even filthy. Although this was not true of all the dramas, it was certainly true of many. Contemporary examples show that a frank, lusty and immoral humor, as a part of the plot, was common. In other cases a suggestive song, extolling the joys of the bed and unfaithfulness for pleasure, was inserted to brighten up an otherwise respectable drama which the people would have considered dull. Again Purcell is seen serving the desires of the people with the material presented to him by the dramatists he served.

This second criticism of the texts of the Purcell dramatic music is even more objectionable in polite society. The vulgar references, the suggestive wordings, and often the very deeds themselves depicted are far too harsh for audiences of this age. This sample from The Rival Sisters, by Gould, lauds the virtue of the girl who yields to her passion before she has reached her teens.

How happy is she that early her passion begins
And willing with Love to agree
Does not stay till she comes to her teens.
Then she's all chaste and pure
Like Angels, her smiles to be prized
Pleasure is seen cherub-faced
And Nature appears undisguised. 20

The text of another song, in *The Fatal Marriage* by Southerne, was not duplicated in *The Works of Purcell* because of their vulgarity. The altered passage, as revised in the latter work, is here quoted.

The danger is over, the battle is past
   The nymph had her fears, but she ventured at last,
She tried the encounter, and when it was done,
   She smiled at her folly, and owned she had won.
By her eyes we discover that she has been pleased
   Her blushes became her, her feelings are eased.
She dissembles her joy and effects to look down,
   If she sighs, 'tis for sorrow 'tis ended so soon.

Appear all you virgins, both aged and young,
   All you who have carried that burden too long,
Who have lost precious time, and you who are losing,
   Betrayed by your fears betwixt doubting and choosing;
Draw nearer, and learn what will settle your mind,
   You'll find yourself happy when once you are kind;
Do but wisely resolve the venture to run,
   The loss will be little, and much to be won. 21

The original words may be found in *Joyful Cuckoldom* 22 and in the British Museum, Add. MS 35043.

There is a disparagement of the sanctity of marriage evident in this song from Southerne's *The Maid's Last Prayer*.

... When you talk of your duty,
   I gaze on your beauty
Nor mind the dull maxim at all
   Let it reign in Cheapside,
With a Citizen's bride,
   It will never be received at Whitehall.

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22 Ibid.
What apocryphal tales are you told,
By one who would make you believe,
That because of "to have and to hold,"
You still must be pinn'd to his sleeve;
'Twere apparent high treason
'Gainst love and 'gainst reason,
Should one such a treasure engross;
He who knows not the joys
That attend such a choice,
Should resign to another who does. 23

Southerne was adept at these wordings and another short example from his Sir Anthony Love will bear criticism.

... Faint kisses may in part supply
Those eager Longings of my Soul:
But oh! I'm lost if you deny
A quick possession of the whole. 24

However, where these are suggestive some were raw and obvious in their implications. Such is this concluding example from Theodosius by Nat Lee.

... Love, love is the cry: love and kisses go round,
While Phillis and Damon lie clasp'd on the ground.
The shepherd too quick does her pleasure destroy,
"'Tis Abortive," she cries and "he murders my joy."
But he rallies again with the force of her charms,
And kisses, embraces, and dies in her arms. 25

It is hoped that at least these quotations were reserved for adult ears. In the present age, with the all-pervading influence of television, radio, the theatre and the ever present "juke box," certain


restrictions of subject matter have been fortunately preserved. It would appear that, at times, these restrictions are all too lax. But in comparison to the texts of the above songs the modern idiom seems weak and even moral.

The third criticism must be attributed to Purcell. He often repeated words to excess. His purpose in this repetition varied. Many times it was purely for emphasis, where Purcell felt a need for emphasis. It must be conceded, however, that this was not always the case. Unfortunately, he was sometimes called upon to make a song from a very short rhyme. In order to make a time filling song of normal length he repeated excessively. Although the words which he selected for this repetition may be justified, the repetition itself may not. This is a fault he shared with other composers of his time. "... third is one [fault] which he shares with other composers of the 17th and 18th centuries ... the construction of a song on a single quatrain or an even more slender foundation the words of which were constantly repeated in order to eke out the music."26 The following song, quoted earlier, may be seen as an example of this stretching process. The words repeated ("cool," "dear," "all," ) and some of the phrases may be partially justified for purpose of emphasis. But this is clearly an example of excess.

26 Hadow, English Music, p. 100.
Sweeter than roses, or cool, cool evening breeze
Sweeter than roses, or cool, cool evening breeze,
   On a warm flowery shore,
Was the dear, the dear, the dear, dear, dear kiss,
   first trembling, first trembling made me, made me freeze,
   made me freeze
Then shot like fire all, all, all, all o'er, then shot like fire
   all, all, all, all, then shot like fire all, all o'er.
What magic has victorious love
What magic has victorious love
   For all, all all I touch, for all, all, all I touch or see,
Since that dear, dear kiss, I hourly, hourly prove,
   All, all, all, all is love, all, all, all, all, all is love,
   all, all, all, all is love, all, all, all, all, all is love,
   all, all, all is love to me.  

Examples of this weakness in Purcell's songs are not as common as the
above quoted statement might lead one to believe. Indeed, they are few.
Far more common are the songs consisting of a single musical setting
to which are set several verses. Word repetition cannot be called an
outstanding fault in relation to the broad field of his songs. Most often
the repetition is justified for emphasis. "... come away, come
away; even the repetitions of the word 'come,' so characteristic of
Purcell and his contemporaries, to the scorn of Burney, add to the
hammering force of the phrase."  

In the last criticism a different situation is found. Florid,
ornamented passages and words in abundance are found scattered all
through Purcell's dramatic music. Acceptance of this part of his
style is a matter of taste. To the modern mind this ornamentation may

27Norton, "Sweeter Than Roses," Pausanias, arranged and set to
music by Henry Purcell, cited in The Works of Henry Purcell, XXI
(London, 1917), 45.

28Edward Dent, Foundations of English Opera (Cambridge, 1928),
p. 135.
seem extreme. But to at least one twentieth-century writer, a biographer of Purcell's life, it is logical and well ordered.

In another way, too, Purcell was always scrupulous, and that is in his ornamentation of words: he was always logical in this (it cannot be realistic, as it is purely a musical device) and only ornamented words that suggest a certain rhythm or run of notes - "chase," "fly," "thunder," "trembling," or words whose idea can be heightened by a rhythm - "glory," "gay," "cares," "delight," - or again words that imply a dramatic piece of action "sighing," "smiling," "captivate," "rudely." ... He was careful to ornament only the stressed syllables and preferably long vowels. 29

There are numerous examples of his ornamentation of words describing movement. In the following example, a flight takes on audible proportions through the device of ornamentation.

Fig. 1--"I See She Flies Me," Aureng-Zebe, cited in The Works of Henry Purcell, XVI (London, 1906), 42.

In this same song an ornamentation of the word "long" stretches and increases its effectiveness. The word "love" receives a slightly different treatment which is more expressive of the full and abiding qualities of love. It should be noted that the ending of this last word gives a typical example of Purcell's thoroughness in vocal notation. The ending grace (a turn) is written out.

29 Dennis Arundell, "Purcell and Natural Speech," Musical Times, C (June 1939), 323.
Another setting of the word "fly" creates a feeling of direction. As the soloist calls Cupid to "come hither" the passage descends on this word.

Also showing direction as well as action is the word "chase" in this example.

The opposite effect is evident in this ascending passage picturing audibly the "mounting" flames of Hell. The word clearly takes on a new and more intense meaning.
Fig. 5--"Let the Dreadful Engines," The Comical History of Don Quixote, Pt. I, cited in The Works of Henry Purcell, XVI (London, 1906), 143.

The action of the tempestuous wind is portrayed by this ornamentation of the word "blow."

Fig. 6--"From Rosy Bowers," The Comical History of Don Quixote, Pt. III, cited in The Works of Henry Purcell, XVI (London, 1906), 189.

Descriptive words were also greatly enhanced by Purcell's skill. This brief excerpt enlarges the mental concept of "great" through a musical definition of the word in this ascending ornamentation.

Fig. 7--"I Sigh'd and I Pin'd," A Fool's Preferment, cited in The Works of Henry Purcell, XX (London, 1916), 12.

The word "thunder" indicated a rumbling, irregular sound to Purcell who turned it into music with this irregular descending and ascending treatment of the word.
Fig. 8—"Let the Dreadful Engines," *The Comical History of Don Quixote, Pt. I*, cited in *The Works of Henry Purcell*, XVI (London, 1906), 143.

The last example of an ornamented word setting is this example using "sound." The word in the text refers to the sounding of a trumpet and on this word Purcell imitates the sounding of a trumpet call thus audibly relating the word to a specific sound.

Fig. 9—"O Lead Me to Some Peaceful Gloom," *Bonduca*, cited in *The Works of Henry Purcell*, XVI (London, 1906), 84.

Purcell's great versatility with his art made it possible for him to be just as effective by a complete lack of this ornamentation. By this device he achieved a striking effect, without which this study would not be complete. In this example the word so intensified is "unmoved." The sustained constancy of one note accompanied by a moving continuo part vividly portrays the full meaning of the word.
Fig. 10--"Lucinda Is Bewitching Fair," Abdelazer or The Moor's Revenge, cited in The Works of Purcell, XVI (London, 1906), 19.

The difficulty these ornamentations presented to the contemporary singers does not seem to compare to the cold reception it so often receives at the present time. This may be due to the lack of flexibility in the modern singer. The singer of the seventeenth century was constantly confronted with ornamentation. Now it is confined largely to a few show pieces for the concert stage. It is certainly not prevalent on Broadway in the musical drama now existing as our nearest counterpart to their drama with music. Regardless of the difficulty of the ornamentation, the excessive repetition, and the stilted and sometimes vulgar texts, the skill of Henry Purcell in the musical handling of the English language is unquestioned.

Furthermore by his constant care for the qualities of the English language he is an example for in this he shows that the voice is primarily to be regarded as a medium for words, not as a wordless instrument. The proud claim that Purcell is essentially an English composer can be based on any one of his many qualities.

30Maine, op. cit., p. 57.
on the deportment of his melodies, or on his deep humanity or on his disconcerting variety of sentiment, or, as a French critic has observed, on his sensitiveness and passion, but on none more securely than on his instinct for intensifying the beauty of the English Language. 31

31 Ibid., p. 71.
CHAPTER III

TREATMENT OF MELODY

Purcell's melodic ability may have been due partly to his experience and training as a singer.

From the list of the gentlemen of the chapel printed in Sandford's account of James II's coronation in 1685 it appears that Purcell was a bass. Some confusion has arisen as a result of a passage in the Gentleman's Journal for November 1692, which tells us that at a performance of Purcell's Ode on St. Celella's Day in that year the second stanza - a counter-tenor solo - 'was sung with incredible Graces by Mr. Purcell himself.' But there is nothing unusual or remarkable in the fact that a man who was once a bass should cultivate a counter-tenor... Indeed it was not unknown for a singer to cultivate both at once.1

There is evident in Purcell's work a "continual pre-occupation with vocal technique, as we should expect from one who was that rare sort of musician, a composer who sang."2 As a result of his combined talents "... he gave to the voice a melody more interesting and impassioned than during the last century had been heard in this country, or perhaps in Italy itself, he soon became the delight and darling of the nation."3

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1 Jack Allen Westrup, Purcell (New York, 1937), p. 41.


The principal criticism of his melody, as with his text settings, concerns his over-ornamentation. The melody itself appears to be very florid in comparison with some of the other melodies of this period. However, it appears more technical because he almost always wrote out the vocal ornaments. This abundance of notes gives the impression of a very highly technical melody. A greater appreciation for and understanding of Purcell's music comes with the realization that these melodic runs and the rapid flurry of notation often follow a simple formula of classified ornamentation. Indeed, one can better ascertain the original tempo as well as the exact melodic execution by the presence or lack of ornamentation, the slower songs having more abundant graces. Even the portamento was written out. It is significant to note Purcell's comprehensive knowledge of the graces for the violin for which instrument he composed in the service of the King. In many instances the ornamentation is the same. A view of the current opinion of ornamentation in Purcell's day may be seen in the following quotation from Tosi:

When on an even and regular Movement of a Bass, which proceeds slowly, a Singer begins with a high Note, dragging it gently down to a low one, with the "Forte" and "Piano," almost gradually, with Inequality of Motion, that is to say, stopping a little more on some Notes in the Middle, than on those that begin or end the "Strascino" or "Dragg. Every good musician takes it for granted, that in the Art of Singing there is no Invention superior, or Execution more apt to touch the Heart than this . . . . Whosoever has most Notes at Command, has the greater Advantage; because this pleasing

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Ornament is so much the more to be admired, by how much the greater the fall is. Perform'd by an excellent Soprano, that makes use of it but seldom, it becomes a Prodigy; but as much as it pleases descending, no less would it displease ascending. 5

The appearance of this "filling in" of descending passages is a characteristic ornamentation of the period in England. Another was the double appoggiatura, a slide from the third above or below the principal note. Although the source above is Italian, it must be remembered that English style was greatly influenced by Italian as well as French styles. A very thorough study of these seventeenth-century ornaments has been done by Aldrich 6 although there is still confusion resulting from the conflicting reports from contemporary sources of that period.

The following are ornamented examples from Purcell's work. They are followed by a possible basic reduction without ornamentation.

![Ornament Example](image)

Fig. 11--Ornamentation, "Lucinda Is Bewitching Fair," Abdel-azer or The Moor's Revenge, cited in The Works of Henry Purcell, XVI (London, 1906), 16.

---


Hawkins stated that during Purcell's time,

The use of the vocal organs was but little understood; and as to what is called a fine manner, the best singers were as much strangers to it as they were to the shake, and those many nameless graces and elegances in singing now so familiar to us; for which reason it is that we see in many of Purcell's songs the graces written at length, and made a part of the composition.  

Although this weakness existed among the singers of the time, they still made attempts at ornamentation and "probably never executed a solo part as it was written." The evident need for the provision of these ornaments in the notation did not stop the criticism of his contemporaries. "Between 1650 and 1750 the practice of writing ornaments in notes was frowned upon as detrimental to the visual clarity of the

---


melodic lines. 9 He was not the last to be criticized for this thoroughness. J. S. Bach also received criticism for a similar notation. 10 But Purcell was one of the earlier composers practical in answering this need.

Since the late 18th century the pendulum has swung in the other direction, and composers have endeavored to indicate their intentions as precisely as possible on paper, using a minimum of signs and expressing all complex ornaments in such a way that there can be no doubt as to what notes are to be performed. . . . 11

This was a characteristic feature of Purcell's melody.

This element of ornamentation has already been partially evaluated and criticized in the preceding chapter. The fact that Purcell wrote out these graces shows again his precise nature and his desire to help the unskilled singer in an exact execution of his intentions.

Purcell's melodies vary, with the text, from intensely moving to highly invigorating. During this period, melody made great strides as an instrument for dramatic declamation. "Only in the middle Baroque did composers like Humphrey, Blow, and Purcell infuse sufficient pathos into the melody to achieve affective declamation in music." 12

The melodic treatment varied with the dramatic situation. The longing lover usually received a languid flowing melody in the minor mode. The following example, taken from the songs in his dramatic music, will enable one to see more clearly Purcell's ability to convey

9 Ibid., p. 545. 10 Ibid. 11 Ibid., p. 546.

intense, moving emotion. Note the double appoggiatura written out repeatedly. This characteristic ornamentation "follows from the natural tendency to secure emphasis by approaching the note from below." 13

13 Holland, op. cit., p. 92.
Another example of this languid treatment may be seen in this selection from *King Richard II*.


A lighter, flowing melody gave a simple background which allowed the text to speak for itself without the slightest distraction.
This was a great talent. In his simplest airs, Purcell treats some of the deepest subjects with great effect. It may seem strange that the following example is in major mode since the subject is such a touching desolate lament. But sorrow of the soul, the deep emotion was not the deciding factor. It seems that Purcell reserved the minor mode for sections of songs which dealt with human desire and physical longing.

![Melody](image)

Fig. 15--Melody, "Ah Cruel Bloody Fate," Theodosius, cited in The Works of Henry Purcell, XXI (London, 1917), 133.

This simple type of setting (though not frequent) was employed for humorous as well as tragic settings.
The dramatic declamation of subject matter was another characteristic feature of Purcell's melodies. He was capable of expressing the emphatic nature of his texts to the fullest. The following melodic examples attest strongly to this.
Fig. 17--Melody, "Hang This Whining Way of Wooing," The Wives' Excuse, cited in The Works of Henry Purcell, XXI (London, 1917), 164.

Another melody demonstrating this flexibility and emphasis on expression is the following:

...
Fig. 18--Melody, "How Happy's the Husband," _Love Triumphant_, cited in _The Works of Henry Purcell_, XX (London, 1916), 70.

Even in slower melodies this ability was marked:

---
The effectiveness of Purcell's melodic style has been seen in the above examples. However, some adverse criticism is justified. In his halting repetition of text, he sometimes severed the melodic line most inappropriately. The results of this breaking up of the melody for dramatic emphasis are debatable. It may be justified on the basis of the subject matter. But the effect on the melody is sometimes awkward. In this example, the stammering swain is adequately portrayed by the repetition, thus accomplishing the purpose of Purcell's dramatic music. But the awkwardness of the interruptions is evident.

This criticism may best be summarized in the words of Burney, "Melody, during his short existence, was not sufficiently polished by great singers; and though there are grand designs in his works, and
masterly strokes of composition and expression, yet his melody wants symmetry and grace.\textsuperscript{14}

In order to see more clearly the melodic style of Henry Purcell, the following exemplary analysis table is compiled.

\textbf{TABLE I}

\textbf{EMPHASIS OF SCALE DEGREES BY DURATION "RETIRED FROM ANY MORTALS SIGHT"}\textsuperscript{15}

<table>
<thead>
<tr>
<th>Scale Step</th>
<th>Note</th>
<th>Duration</th>
<th>Note Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>B$^b$</td>
<td>12 1/4 beats</td>
<td>12 $\frac{1}{2}$</td>
</tr>
<tr>
<td>5</td>
<td>D</td>
<td>12 beats</td>
<td>12 $\frac{1}{4}$</td>
</tr>
<tr>
<td>1</td>
<td>G</td>
<td>7 1/2 beats</td>
<td>7 $\frac{1}{2}$</td>
</tr>
<tr>
<td>2</td>
<td>A</td>
<td>6 1/2 beats</td>
<td>6 $\frac{1}{2}$</td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>5 beats</td>
<td>5 $\frac{1}{2}$</td>
</tr>
<tr>
<td>#6</td>
<td>E</td>
<td>4 1/4 beats</td>
<td>4 $\frac{3}{4}$</td>
</tr>
<tr>
<td>#7</td>
<td>F$^#$</td>
<td>4 beats</td>
<td>4 $\frac{3}{4}$</td>
</tr>
<tr>
<td>#4</td>
<td>C$^#$</td>
<td>3 1/4 beats</td>
<td>3 $\frac{3}{4}$</td>
</tr>
<tr>
<td>#3</td>
<td>B</td>
<td>2 beats</td>
<td>2 $\frac{3}{4}$</td>
</tr>
<tr>
<td>6</td>
<td>E$^b$</td>
<td>3/4 beat</td>
<td>1 $\frac{3}{4}$</td>
</tr>
</tbody>
</table>

This is a typical example in g minor. Purcell clearly preferred the melodic minor scale. The variation of the third between major and

\textsuperscript{15}This melody is written out as Figure 14.
minor, the excursion to the related key of d minor, measures 8-11, and a momentary B♭ major, measure 6, are characteristic of the diverse and fluctuating nature of his music. Some of Purcell's liveliest tunes are in the minor mode. This is not as incongruous as it might seem. Although in the present the minor mode is usually associated with sadness, as indeed it was in Playford's time, its possibilities of melodic variation make it an appealing means of expressing completely the meanings of a given text, joyful as well as sorrowful.

Purcell was a capable composer for the voice. The vocal ranges of his songs are not extreme. Many are written for high voice and without transposition would not be usable by low voices. But the scope of the range is not prohibitive. A survey of the fifty-six solo songs from the incidental dramatic music of Purcell shows his understanding of vocal limitations.

TABLE II

VOCAL RANGES OF SOLOS IN PURCELL'S DRAMATIC MUSIC

<table>
<thead>
<tr>
<th>Range</th>
<th>Number of Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>8ve and a 7th</td>
<td>none</td>
</tr>
<tr>
<td>8ve and a 6th</td>
<td>3</td>
</tr>
<tr>
<td>8ve and a 5th</td>
<td>15</td>
</tr>
<tr>
<td>8ve and a 4th</td>
<td>21</td>
</tr>
<tr>
<td>8ve and a 3rd</td>
<td>12</td>
</tr>
<tr>
<td>8ve and a 2nd</td>
<td>5</td>
</tr>
<tr>
<td>8ve,</td>
<td>none</td>
</tr>
</tbody>
</table>

16 Holland, op. cit., p. 95.
The range of an octave and a fourth is characteristic. Even today this is considered less than the usable vocal range. The songs were written with a specific tessitura and particular persons in mind. In many of the dramas the songs were sung by the same soloists. If brought down to the proper key for medium and low voices, these songs would be easily within the scope of most voices. Many of them are deserving of whatever transposition is necessary for practical use today.
CHAPTER IV

DRAMATIC SETTING

In the previous chapters, Purcell has been proven an objective composer. He was concerned with people, places, dramatic plots and emotions. Therefore, to complete this study of his songs and the circumstances surrounding their creation, the place of these songs in the dramas for which they were created must be examined.

In the context of the drama, and with the added interpretation of the singer, these songs reach their fullest meaning and expression. Purcell develops these songs

in a most natural and amusing way by repetitions of words, which may appear ridiculous on the printed page or when sung with such seemly restraint and reverence as is of course due to classical music, but when backed up by appropriate gestures and movements, are full of life and humanity.  

In these presentations, the singer was given even more freedom than is witnessed in modern "musicals." There was usually a separation of the song from the drama, although the text and interpretation were often inseparably linked to it. The public had already acquired a taste for an entertaining performance rather than a logical unified drama. This is the principal difference between this drama with music and the present conception of opera. In the drama

the singer could be introduced anywhere, and the audience came not to be moved by the presentations of real emotions but to admire and applaud the skill of the presenter in which case it could not matter whether the emotion was presented as real or deliberately feigned. 2

Further contributing to this concert hall effect, "... no action occurred during the musical numbers." 3 The people were able and willing to accept any introduction of the musical element, however poor the continuity, as long as it could be logically explained.

We know positively from textual indications, that when a song or dance was given in a normal play - and nearly every Post-Restoration comedy ended in a general dance - the instrumentalists came on with punctilious realism to provide the music. Not only that but the dramatist was expected to insert a few words accounting for their presence. Note how ingeniously Congreve brings in the musicians and leads up to the song in the second act of The Double Dealer. So too, in Mrs. Behn's The Amorous Prince, 1671. Clovis is unable to dance a jig to dissipate Frederick's sadness until she had first gone off to procure music. 4

The people were willing to set aside the plot and the drama itself to give full attention to an inserted song. This later drew the attention of the townspeople as a whole to the dramatic music. These, then, became popular even as many popular songs today follow the production of a Broadway musical.

Purcell used the soprano voice almost exclusively. Of his fifty-six songs from the dramatic music, forty were written for soprano. In

2Ibid.


many of these the text issues from a forlorn swain, or is in some other way directed to the fairer sex. They would be far more appropriate if sung by a tenor or bass. However, here again a knowledge of the Post-Restoration theatre is helpful in finding a logical explanation for this strange assignment of parts. Before the Restoration no actresses had ever been seen on the English stage. If the addition of women to the drama was such a success then it must logically follow that women to perform the music must have been an even greater attraction. Most of the vulgar and suggestive songs discussed earlier were sung by a female soprano. Perhaps the company was playing down to its audience and appealing to its lowest qualities; following the Puritan suppression this was the demand of public opinion.

With the popularity of the songs and their performers established, the "spotlighted" effect of the songs cited and the preference for soprano clarified, a more meaningful reference to the drama itself can be made. It is regrettable that in many cases the place of the song in the drama cannot be accurately fixed, due to the obscurity of its production and the absence of accurate explanatory scorings or cue sheets. Such is the case with "Lucinda Is Bewitching Fair," "Retired from Any Mortal's Sight," "To Arms," "There's not a Swain on the Plain," "Sweeter Than Roses" and fifteen others. In many cases the act is known, but how the song was introduced is not recorded.

One device for introducing music was to have the musicians enter on stage, for the purpose of entertaining those in the drama itself. In Amphitryon or The Two Sosias, the song "Celia That I Once Was Blest"
is a serenade to Alcmena, given by a soprano at the command of Jupiter, who enters, attended by musicians and dancers and gives a sign for the song and dance. The performance of this song under the guise of pure entertainment was probably far different than the text might suggest. As entertainment it might have been a very amusing parody on the languishing love songs of the Renaissance. If the song had been sincere, it is not likely many hearts were touched, for with the low morality of the period such a true lover would have been hard to find. If found, he would have been the object of considerable humor. A more appropriate song to match that period is "Take Not A Woman's Anger Ill" from The Rival Sisters, which notes "if one won't, another will."  

A very similar circumstance prevails later in the same play (Amphitryon) when Mercury in disguise is boasting to Phaedra of his power. Answering his stamp on the ground, some singers come "... from underground," while others enter from the sides of the stage. The song "For Iris I Sigh" was therefore supposedly sung by one of the residents of the underworld as a demonstration of Mercury's power. The song itself is typical of the period and is very amusing in its praise of unfaithfulness.

---


Fair Iris I love, and hourly I dye,
But not for a Lip nor a languishing Eye;
She's fickle and false, and there we agree;
For I am as false and as fickle as she:
We neither believe what either can say;
And neither believing, we neither betray. 7

However, this sentiment was not pleasing to Phaedra and this dialogue
follows:

Phaedra This power of yours makes me suspect you for little
better than a God; but if you are one, for more
certainty, tell me what I am just now thinking.

Mercury Why, thou art thinking, let me see; for thou art
a Woman and your minds are so variable, that it's
very hard even for a God to know them. But to
satisfy thee, thou art wishing, now, for the same
Power I have exercis'd; that thou mightest stamp
like me; and have more Singers come up for
another Song.

Phaedra Gad, I think the Devil's in you. Then I do stamp
in somebody's Name, but I know not whose; (Stamps)
Come up, Gentle-folks, from below; and sing me a
Pastoral Dialogue where the Woman may have the
better of the Man; as we always have in Love
matters. 8

And again music is brought into view while the plot halts and everyone
relaxes to enjoy the interlude of entertainment. This kind of intro-
duction was quite frequent. This is straining a point for most modern
minds. But if the musical element in both the motion picture industry
and the more recent television drama can be justified, even so can this
element in the seventeenth-century drama with music. In present day
"musical" motion pictures, one is accustomed to hearing a lover sing
to his beloved, although completely isolated from civilization in one way

7 Ibid. 8 Ibid.
or another, accompanied by a full orchestra. Much similar was the
effect of this type of presentation in Purcell's day, although somewhat
more logical through preparation and introduction of the musicians. In
some plays a friendly after-dinner setting demands an amusing song for
mutual entertainment. It was therefore not essential to the plot but was
performed by a character more or less essential.

A concluding example will suffice to establish this introduction of
music into the drama as a type. In *The Fatal Marriage*, the song "The
Danger Is Over" is sung as entertainment at a wedding.

Carlos I should have visited 'em with an Epithalamicon
to bless their endeavors, but have a sonnet is
pretty well to the purpose. Strike up boys.\(^9\)

Then follows the music and the song on stage.

A second method of introducing music into the drama was its
inclusion as an active part of the plot. This would cover its perform-
ance by either major or minor characters as an expression of their
character or for purposes of plot motivation. The druid, in his prayer
to his gods for victory over the Romans in a forthcoming battle sings
"Hear Ye Gods of Britain" in *Bonduca*. In *Circe* a typically involved
plot is partially solved by the calling up of Pluto from the underworld.
This was a favorite practice in these dramas. In this altered version
of the original, *Iphigenia of Tauris*, a love interest is provided in the
usual seventeenth-century manner.

---

\(^9\) Purcell Society, *The Works of Henry Purcell*, XX (London,
1916), ii.
Circe appears as the second wife of Thoas, King of the Scythians. Iphigenia is loved by Thoas, and also by Ithacus, the son of Circe by Ulysses, but she rejects their advances, and joins Circe in urging Ithacus to marry Osmida, daughter to Thoas by a former Queen. At the request of Ithacus Circe summons Pluto by magical Arts in order to consult him on the difficulties of the situation.\(^{10}\)

The following song, in which Pluto is called up, is one of the few bass solos in the dramatic music. The soloist is a minor priest whose primary function was to sing this song, but his presence was necessary to the plot in his work of calling up the god, Pluto.

A humorous example is found in *The Comical History of Don Quixote* Part III. Here Altisidora, a major character, not only sings but also dances. She sets out to make Don Quixote unfaithful to Dulcinea.

Altisidora I intend to teize him now with a whimsical variety, as if I were posess'd with several degrees of Passion - sometimes I'll be fond and sometimes I'll be freakish; sometimes merry, and sometimes melancholy, - sometimes treat him with Singing and Dancing, and sometimes scold and rail as if I were ready to tear his eyes out. (Don Quixote enters in his nightcap and Altisidora makes love to him.)

Altisidora Come now, you shall see me sing and dance, and how far I excell dull Dulcinea.\(^{11}\)

She immediately sings "From Rosy Bowers," a song of some 150 measures with five distinct changes of mood and tempo. It gave a

\(^{10}\)Dent, *op. cit.*, p. 154.

marvelous opportunity for exhibition, but at the same time demanded much of the actor-singer, Miss Cross.

The concluding example of this type will also be one in which the music was actually introduced and sung by a leading character. It was far easier to have a musician written into the plot in a minor role with but a few spoken lines or none at all. Therefore, these instances of songs by major characters were few. The part is that of the "... well bred ingenious gentleman: who being hindred of his Mistress by the King, fell distracted." This man was Lyonel, given to liquor and fits of melancholy. In this drama, A Fool's Preferment, are found seven of the nine songs Purcell composed for tenor in his dramatic music. Indeed, all the extant songs from this drama were sung by the same central figure, the fool, whose sad plight formed the background for it. The tenor was William Mountfort, an ideal combination of singer-actor. The play begins with him alone on stage.

Act I

(Scene I. - A garden, discovering Lyonel crown'd with flowers, antickly drest, sitting on a Green Bank.)

Lyonel sings:

I sigh'd and I pin'd . . . . 13

Later in the same scene, he sings "There's Nothing So Fatal As Woman." The third act finds him singing "Fled Is My Love," "Tis


13 Ibid.
Death Alone Can Give Me Ease" and "I'lle Mount to Yon Blue Coleum." In Act IV he sings the well-known "I'll Sail Upon the Dog-Star." His last song is in Act V, "If Thou Wilt Give Me Back My Love."

As a third device, a song might also be introduced by having it sung off-stage as a background. In this case the song would comment on the state of affairs at the time or indicate the thinking of one of the characters. During the song the action on stage would cease, becoming a tableau. We do not know how many of Purcell's songs were introduced into the dramas, but it is probable that many of them were introduced in this way. Since they were not part of the action, nor called for on stage, they were easily cued off-stage. This would in part explain the absence of information about their presentation. In the notes preceding the Purcell Society's popular edition of songs, this substantiating comment is made:

Into the spoken play were introduced masques, spectacular or comic scenes, songs, dances, and so forth; but as a general rule these musical interludes, however long and elaborate, did nothing to carry on the dramatic action. The actors were seldom called upon to sing; sometimes, however, a soliloquy was sung behind the scenes while the actor stood still on the stage. "What shall I do to show how much I love her?" sings the voice, while Maximilian "stands gazing at the Princess all the time of the song."14

Likewise in Pausanias, a duet and the song "Sweeter Than Roses" are sung behind the stage, and serve to create the right atmosphere for

the scene in which Pandora, the Persian mistress of Pausanias, attempts to seduce the young Argilius."15

In a fourth type of presentation, the song was not introduced into the drama proper at all, but was rendered purely for entertainment between the acts. These songs were replacements of the tunes with which the small orchestra usually entertained the audience between the acts. This research reveals that the only known example of this is in Theodosius. "Now the Fight's Done" is a flowery song with a vulgar ending discussed earlier in the chapter on text. It was sung after the first act. In direct contrast to it is the simple song, "Ah Cruel Bloody Fate." This song followed the fourth act. It also has been treated previously, in the chapter on melody.

With these circumstances in mind, it will be more possible for the critic to accept many of the Purcell songs as not only well fitted in their dramatic context but very enjoyable as well. It is regrettable that they are difficult to separate from their original purpose. However, in view of their musical value, it is hoped that the ones which can be separated from their dramatic context will be published in the popular editions now being published by Novello and Company, London. Even if their present day presentation required some explanation of their original purpose in many cases it would be justified. It would be gross wastefulness to condemn this music to collector's volumes and library shelves when their presence would be welcome in the concert hall of today.

15Ibid.
APPENDIX A

DIRECT AND INDIRECT INFLUENCES
ON PURCELL'S DRAMATIC MUSIC

INDIRECT

Puritan Supression of Church Music . . . . . . . . . . led to secularity

Closing of Theatres . . . . . . led to blossom of Theatre entertainment and Restoration drama

Persecution of Musicians . . . . led to dependence on King for support, desire to please him, music specialization and professionalism

DIRECT

Home . . . . . . . . . . . . . . Father an actor-musician, actor friends

Chapel . . . . . . . . . . . . . Cooke an actor, a musician, a disciplinarian

Humphrey an innovator trained in France at Royal expense

The King indulged Purcell, increasing his desire to please him, levity, variety, innovation

Social Culture Professionalism pressure to write to satisfy patron, competition - impetus toward spectacle

Cultural Public opinion desiring Theatre entertainment, sensual, spectacular drama
# Appendix B

## The Professional Life of Henry Purcell

<table>
<thead>
<tr>
<th>Year</th>
<th>Age</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1659</td>
<td>6</td>
<td>Born.</td>
</tr>
<tr>
<td>1665</td>
<td>11</td>
<td>Child of the Chapel Royal.</td>
</tr>
<tr>
<td>1670</td>
<td>16</td>
<td>Assistant to John Hingston.</td>
</tr>
<tr>
<td>1675</td>
<td>21</td>
<td>Copyist, Abbey.</td>
</tr>
<tr>
<td>1680</td>
<td>26</td>
<td>Copyist, Abbey.</td>
</tr>
<tr>
<td>1685</td>
<td>31</td>
<td>Copyist, Abbey.</td>
</tr>
</tbody>
</table>
| 1690 | 36  | (Died).  

**1670-1675**
- 1674: Organist, St. Peter's College, Oxford.
- 1674: Voice cracked.

**1676-1680**
- 1676: Organist for Westminster Abbey.
- 1677: Composer for Chapel Royal.
- 1679: Wrote 'The Address of the Children.'

**1680-1690**
- 1680: Master of Kings Violins.
- 1682: Organist for Chapel Royal.
- 1683: Composer in Ordinary to the King.
- 1684: First Commission and subsequent work for the Stage.
- 1685: Harpsichord Player of King's Private Music - James II.
APPENDIX C

PUBLISHED EDITIONS OF THE SONGS

All of the following songs have been published in *The Works of Henry Purcell*, Vol. XVI, XX and XXI, London, Novello Ewer and Company, 1906-1917. Additional publication is noted after each song. Many are not available outside of the above work.

"Ah Cruel Bloody Fate," *Theodosius*, no listing.
"Ah Me, To Many Deaths Decreed," *Regulus*, no listing.
"Beneath the Poplar's Shadow Lay Me," *Sophonisba*, no listing.
"Celia That I Once Was Blest," *Amphitryon or The Two Sosias*, no listing.
"For Iris I Sigh," *Amphitryon*, no listing.


*Seven Songs from Orpheus Britannicus* (figured basses realized by Benjamin Britten, vocal parts edited by Peter Pears), Boosey & Hawkes, New York, Chicago, Los Angeles.


"I Looked and Saw Within the Book of Fate," *The Indian Emperor*, no listing.

"In Vain Clemene," *Sir Anthony Love*, no listing.
"In Vain 'Gainst Love I Strove," **Henry the Second**, no listing.


"I Sigh'd and I Pin'd," **A Fool's Preferment**, no listing.


*"Lucinda Is Bewitching Fair, **Abdelazer** or **The Moor's Revenge**, no listing.


**Purcell - 40 Songs for Voice and Piano**, Vol. II (high or low) (realization of figured basses and editing by Sergius Kagen), International Music Co., New York.


**Seven Songs from Orpheus Britannicus** (figured basses realized by Benjamin Britten, vocal parts edited by Peter Pears), Boosey & Hawkes, New York, Chicago, Los Angeles.


"No No Poor Suff'reng Heart," **Cleomenes the Spartan Hero**, no listing.

"Now the Fight's Done," **Theodosius**, no listing.


**Purcell - 40 Songs for Voice and Piano**, Vol. IV (high or low) (realization of figured basses and editing by Sergius Kagen), International Music Co., New York.


"Pluto Arise," Circe, no listing.


Six Songs from Orpheus Britannicus (figured basses realized by Benjamin Britten, vocal parts edited by Peter Pears), Boosey & Hawkes, New York, Chicago, Los Angeles.


"There's Not A Swain on the Plain," Rule A Wife and Have A Wife, Six Songs from Orpheus Britannicus (figured basses realized by Benjamin Britten, vocal parts edited by Peter Pears), Boosey & Hawkes, New York, Chicago, Los Angeles.


"There's Nothing So Fatal As Woman," A Fool's Preferment, no listing.

"Though You Make No Return," The Maid's Last Prayer, no listing.

"Thus to A Ripe Consentning Maid," The Old Bachelor, Fifteen Songs and Airs, Set I (high or low), Novello and Co. Ltd., London (H. W. Gray Co., U. S. Agents for Novello and Co. Ltd.).

"Tis Death Alone Can Give Me Ease," A Fool's Preferment, no listing.
"To Arms Heroic Prince," The Libertine, no listing.
*"Twas Within A Furlong," The Mock Marriage, Schott and Co.,
  London, Mainz (Associated Music Publishing Co., New York,
  U. S. Agents for Schott and Co.).
  Henry Purcell - Lieder fur ein hohe Stimme (edited by Tippet
  and Bergman), Edition Schott 4349, B. Schott's Sohne, Mainz
  B. Schott's Sohne).
"When Night Her Purple Veil," unknown, no listing.
"When the World First Knew Creation," The Comical History of
  Don Quixote, Part I, no listing.
"Whilst I With Grief," The Spanish Friar.

*Melody found in Chapter III of the present work.
APPENDIX D

SHORT SUMMARY OF SONGS

In this appendix, the songs covered by this study have been briefly treated for basic factors of music, text, method of presentation in the drama and present suitability for performance. The information is arranged in the following order:

1. The drama.
2. The author.
3. Place and date of performance.
4. Song title.
5. Original voice classification.
6. Vocal range (middle C taken as C\(^1\), each octave higher thereafter receiving an additional number. The C below middle C will be designated as a small C as will all notes in that octave. The G\(^\#\) below that will be designated by a capital letter.
7. Principal key.
8. Time signature (with modern counterpart or interpretation in parentheses).
9. Original accompaniment (as nearly as can be ascertained).
10. Number of verses (if verses are set to the same music).
11. Total measures including indicated repeats.
12. Reference information (volume number and page of The Works of Henry Purcell).
13. Brief discussion of musical elements, especially melody and rhythm, taking note of outstanding elements. In some cases form and key changes are also covered.
14. Method of introduction into the drama. Name of singer and background of plot where possible.

15. Comment and opinions by the present writer as to suitability for modern audiences and musical tastes.

ABDELAZER or THE MOOR'S REVENGE, by Mrs. Aphra Behn
Performed at the Theatre Royal in Drury Lane, 1690.

1. "Lucinda Is Bewitching Fair"

Soprano (d¹ - aᵇ₂) c minor; (⁴⁄₄ Andante); continuo;
81 measures; ref. Vol. XVI, p. 16.

Music: A flowing melody, gracefully ornamented.
Echo effect in continuo following melodic interruptions. The principal theme is repeated twice giving an a B a c a form. The frequent ascending double appoggiatura gives elevating effect.

Performance: The music is not in any edition of the play. It was probably added for a revival performance April 4, 1695. The location of the song in the drama is unknown but it was published in Hudge- butt's Thesaurus Musicus, 1695, as "A new Song set by Mr. Henry Purcell, in the Play call'd Abdelazar. Sung by the boy."

Comment: Excellent for present use.

2. "Celia That I Once Was Blest"

Soprano (d¹ - g²) g minor; (⁴⁄₄ Andante); continuo;
interlude with 2 violins; 20 measures; ref. XV, p. 31.

Music: Simple flowing melody, little ornamentation. Eighth notes rise and fall giving an expressive movement to the song. The form is small, the unit being 4 measures, a a b c c.

Performance: This is a serenade to Alcmena, at the order of Jupiter, who enters attended by musicians and dancers. The actual singing was done by Bowman who also played the part of Phoebus, according to Squire (see Bibliography), p. 497. However, a problem arises when it is known that although the music is written for a soprano, Bowman was a bass.

Comment: Text somewhat flowery, but still excellent song for present use.
AMPHITRYON or THE TWO SOSIAS, by John Dryden
Performed at the Theatre Royal in Drury Lane, 1690.

3. "For Iris I Sigh"

Soprano (e\(^{-} - g^{2}\)) a minor; 31 \(3\); continuo, introduction by
2 violins; 32 measures; ref. XVI, p. 32.

Music: A melody well matched to its humorous text, which
is an agreement between lovers, both equally fickle.
"We neither believe what either can say, And neither
believing, we neither betray." Good variety in
rhythm with moving eighth notes, flowing or inter-
rupted, and half and quarter note movement.

Performance: This is a part of the entertainment given
at the command of Mercury, under the disguise of
Sosia, for Phaedra to show Mercury's power. He
stamps on the ground and dancers and singers
come from underground, others from the side of
the stage. The song was sung by Mrs. Butler.

Comment: Wherever these words will draw amusement,
the song will be welcome. It is simple, yet offers
a sprightly humor and a varied melodic and rhythmic
treatment. Easily performed.

4. "I See She Flies Me"

Soprano (d\(^{-} - g^{2}\)) g minor; C\(\frac{4}{4}\) Moderato), 31 \(3\) piu lento
D. C.; continuo; 77 measures; ref. XVI, p. 42.

Music: The music here is very expressive of the flight
described by the text. The middle section is in B\(\text{b}\)
Major and offers good contrast, less agitated.
Except for the narrow confinement of its subject
matter, this is an excellent song for demonstration
of vocal flexibility. The Da Capo gives this song
an a B a form.

Performance: This song was added for a revival of the play
between 1692 and 1694. It was the only song in the
drama.

Comment: A show-piece, limited subject matter, difficult.
BONDUCA or THE BRITISH HEROINE, by Thomas Southerne
Performed at the Theatre Royal in Drury Lane, 1695).

5. "Hear Ye Gods of Britain"

   Bass (G - e\textsuperscript{b1}) c minor; \( \frac{4}{4} \) Andante; continuo, 2 violins and viola throughout; 23 measures; ref. XVI, p. 65.

   Music: A fervent dramatic declamation. This is a cry to the gods to give victory to the Britons in their coming battle with the Romans. Short interrupted melodic phrases are echoed by strings. Strong, expressive rhythm.

   Performance: Act III, Scene 2, sung by the 5th Druid on stage as part of the action.

   Comment: Although somewhat short, its intense nature and declamatory style make it an outstanding showpiece. It requires a flexible voice.

6. "O Lead Me to Some Peaceful Gloom"

   Soprano (d\textsuperscript{1} - a\textsuperscript{b2}) c minor; \( \frac{4}{4} \) Andante; continuo; 63 measures; ref. XVI, p. 83.

   Music: The music is expressive of the reason she seeks the gloom rather than the gloom itself. It is highly ornamented also containing a trumpet imitation. The second section begins to establish a more relaxed feeling but the music moves on to another intense passage.

   Performance: Act V

   This is sung by the character Bonvica (Miss Cross) in expression of her deep melancholy following the complete route of the British armies by the Romans.

   Comment: The harmonic and melodic treatment of the text is very stirring. The title is deceptive as the treatment is a negative one. The words "where none but sighing lovers come, Where the shrill trumpets never sound, But one eternal hush goes round . . ." et cetera, are given a moving melodic and harmonic treatment calling to mind those things she seeks to escape. A very stirring composition, difficult of interpretation, but rewarding for its intensity.
CIRCE, by Charles Davenant
Performed in a revival of the play c. 1685.

7. "Pluto Arise!"

Bass (G - d$^1$) C Major; $\frac{4}{4}$ (Andante); continuo, 2 violins, viola throughout; 23 measures; ref. XVI, p. 117

Music: This is almost an arioso style leaning first to recitative then to air. The melody is not impressive as it is so designed to call up Pluto from the shades. It is through composed.

Performance: Act I, sung by a Priest.

Comment: Subject rather narrow in scope; words not meaningful without explanation. Therefore, it does not stand well out of its context in the drama.

CLEOMENES THE SPARTAN HERO
Performed at the Theatre Royal in Druey Lane, Spring 1692.

8. "No, No, Poor Suff'ring Heart"

Soprano (e$^1$ - a$^2$) d minor; 31 (3$\frac{3}{4}$ Andante); continuo; 2 verses; 32 measures; ref. XVI, p. 120.

Music: The descending characteristic of the melody, with feminine endings adds to the soft beauty of this lament; the words are somewhat overdone. At times the ornamentation matches this flowery text. The continuo is simple, projecting the melody.

Performance: Act II, Scene 2. The scene opens discovering musicians and dancers in Cassandra's apartment. Ptolemy leads in Cassandra, Sosibius follows and they sit. Towards the end of the song and dance Cleomenes and Cleanthes enter on one side of the stage where they stand. The song was sung by a musician (Mrs. Butler) on stage as an entertainment of the participants in the drama. This melody and verse are all that remains from the original music of the drama.

Comment: Text overdone but music worth using. The music is an excellent setting of the words but they lack meaning out of their context.
THE COMICAL HISTORY OF DON QUIXOTE Part 1, by Thomas D'Urfey
Performed at Queens Theatre - Dorset Gardens, Spring, 1694.

9. "When the World First Knew Creation"

Bass (c - d\textsuperscript{1}) F Major; \(\frac{4}{4}\) (Allegro Moderato); continuo;
3 verses; 24 measures; ref. XVI, p. 141.

Music: A swinging triple meter gives this jolly melody more life. The range is small, not difficult vocally, but the melody is somewhat evasive as it leaps from point to point in expression of the text.

Performance: Act III, Scene 2, Don Quixote frees the galley slaves, one of which (Gines) calls for another to match the occasion with a song. Another galley slave proves in song that all the world are rogues after one sort or another since the world began.

Comment: Very singable, humorous. There are a few shifted accents (to second beat rather than first). Some word adjustment to clarify archaic expressions would be well rewarded by this humorous song, in programming.

THE COMICAL HISTORY OF DON QUIXOTE Part 2
Performed at Queens Theatre - Dorset Gardens, Summer, 1694.

10. "Let the Dreadful Engines"

Bass (c - g\textsuperscript{1}) F Major; \(\frac{4}{4}\) (Moderato), \(\frac{6}{8}\) (Allegretto), \(\frac{4}{4}\) (Recitative, \(\frac{3}{4}\) (Andante Sostenuto), \(\frac{4}{4}\) (Recitative, \(\frac{3}{4}\) (Andante), \(\frac{4}{4}\) (Sostenuto), 2(\(\frac{4}{4}\) Vivace), \(\frac{4}{4}\) (Lento); continuo; 168 measures, ref. XVI, p. 143.

Music: A true example of Purcell's versatility. There are 7 key signature changes and 8 time signature changes. There is only brief repetition (28-42 by 54-68) otherwise through-composed. Almost every characteristic of Purcell's dramatic music is found in this one song. It must be read for full appreciation.

Performance: Act IV Scene 1. After some dialogue between Don Quixote and Sancho, Cardenio (Bowman) enters in ragged clothes and in a wild posture sings this song, then exits. This is a mad song whose only purpose is to entertain by means of its extremes.
Comment: Very high for the voice indicated, with frequent g\textsuperscript{1} occurrences. Also vocally difficult because of its extreme technical nature and wide variety of emotions. It is highly dramatic, shifting quickly from one sentiment to another. First a tender thought of Lucinda, then anger at her refusal and ingratitude, et cetera. An excellent showpiece, but quite difficult, both vocally and interpretively.

11. "Lads and Lasses Blithe and Gay"

Soprano (c\textsuperscript{1} - g\textsuperscript{2}) C Major; \( \frac{4}{4} \); continuo; 3 verses; 16 measures; ref. XVI, p. 185.

Music: Very well ordered and tonal. Melody well-defined and tonal, although less refined than some. Quite short.

Performance: Act V, Scene 2, Don Quixote has been vanquished by Duke Ricardo's page, disguised as the Knight of the Screech Owl. To celebrate the victory, an entertainment is given to the combatants. This song is part of the entertainment which was given in honor of the Duke and his page by St. George and The Genius of England. Sung by Mrs. Hudson.

Comment: This simple ballad offers little. The length is short, the words are archaic and suggestive. The melody alone is somewhat attractive, though simple.

THE COMICAL HISTORY OF DON QUIXOTE Part 3, by Thomas D'Urfey
Performed at the Theatre Royal - Drury Lane, Autumn, 1695.

12. "From Rosy Bowers"

Soprano (d\textsuperscript{1} - g\textsuperscript{2}) c minor; \( \frac{4}{4} \) (Andante), 2(\( \frac{5}{2} \) Allegretto), \( \frac{4}{4} \) (Adagio), \( \frac{3}{8} \) (Andante), \( \frac{4}{4} \) (Allegro); 150 measures; ref. XVI, p. 186.
Music: Melody begins in a slow flowing movement. It varies to strong quarter-note melody then to a descriptive florid melody. The fourth section shows Purcell's use of rhythmic interruption for emphasis, still maintaining melody. The last section is a florid display of virtuosity with a matching continuo. Through-composed.

Performance: Act V, Scene 1, Song used by Altisidora in a display of her charms meant to seduce Don Quixote from his faithfulness to Dulcinea. "Come now you shall see me sing and dance and how far I excel dull Dulcinea." The dances with which she accompanied the song added to the display. Sung by Miss Cross.

Comment: Showpiece only. It is incoherent out of its context and will demand some explanation or introduction. Even so, it could not be reproduced to any degree like the original which included a considerable amount of acting and dancing.

THE DOUBLE DEALER, by William Congreve
Performed at the Theatre Royal, November, 1693.

13. "Cynthia Frowns"

Soprano (e¹ - a²) a minor; $\frac{4}{4}$ Allegretto, $\frac{3}{4}$ Andante; continuo; 104 measures; ref. XVI, p. 207.

Music: Begins in rollicking air on Cynthia's indecision. Latter part is more flowing, addressed directly to Cynthia. Good contrast rhythmically and melodically.

Performance: Act II, Scene 1, By a musician for the entertainment of the characters in the drama.

Comment: A clever and appealing melody. Text humorous, though somewhat suggestive.
14. "The Danger Is Over"

Soprano (d₁ - g₂) d minor; ⁶⁄₄(Allegretto); continuo; 2 verses; 29 measures; ref. XX, p. 1.

Music: Unnecessary repetition on meaningless phrases rob the song of unity in first section (16 measures). Melody partly composed of broken chords. The last section (13 measures) far more legato and music better fitted to words. Through-composed form.

Performance: Act III, Scene 2, An entertainment at the wedding of Isabella and Villeroy. Carlos: "I should have visited 'em with an Epithalamicon to bless their endeavors but have a sonnet which is pretty well to the purpose. Strike up, boys."

At this, Mrs. Hudson, on stage, sang the song.

Comment: Out of context and without explanation this song would not be understood. However, due to its vulgar implication, it would probably be best as it is. The melodic and rhythmic medium of the words is not of outstanding quality.

15. "I Sighed and Owned My Love"

Soprano (d₁ - a²) g Major; ⁴⁄₄(Andante), 31/₃, ⁶⁄₈(Allegretto); continuo; 81 measures; ref. XX, p. 3.

Music: The melody is well ornamented in first section expressing the soft receptiveness of his "fair." It demands long phrasing and flexibility. His further advances are met with "cold forbidding frowns" expressed by the dotted eighth-sixteenth rhythm which dominates this section. Last section has more flowing rhythm expressing that although she "checks the flame" she "cannot put out the fire." A ground bass is implied at the beginning but never materializes.

Performance: Act III, Scene 2, In the entertainment scene at the wedding of Isabella and Villeroy. Sung by Mrs. Ayliff.

Comment: Difficult. Good melody but not outstanding. The flowery words condemn the song to mediocrity unless treated humorously.
A FOOL'S PREFERMENT, by Thomas D'Urfey
Performed at Queens Theatre - Dorset Gardens, Spring 1688.

16. "I Sigh'd and I Pin'd"

Tenor (e - b\(^1\)) d minor; \(3\(\frac{3}{4}\)\) Andante), \(\frac{6}{8}\) (Allegro); continuo;
37 measures; ref. XX, p. 11.

Music: Not outstanding - expressive qualities of music weakened by trite words. Good variety of time values with frequent shifting of rhythmic emphasis.

Performance: Act I, Scene 1, "A garden, discovering Lyonel crown'd with flowers and antickly drest, sitting on a Green Bank." Lyonel was "a well bred ingenious gentleman who, being hindred of his Mistress by the King, fell distracted." Lyonel was portrayed by William Mountfort.

Comment: Not outstanding. Out of its context it would seem extremely overdone, requiring explanation.

17. "There's Nothing So Fatal As Woman"

Tenor (d - g\(^1\)) d minor; \(3\(\frac{3}{4}\)\) Allegretto); continuo;
33 measures; ref. XX, p. 13.

Music: Clever melody with shifting rhythmic emphasis.

Performance: Act I, Scene 1, Again sung by Lyonel.
(see above for characterization)

Comment: Brief length and subject matter offensive, though humorous, ending "he that's drunk is not able to woo."

18. "Fled Is My Love"

Tenor (e - a\(^1\)) a minor; \(\frac{4}{4}\) (Andante), \(3\(\frac{3}{8}\)\); continuo;
27 measures; ref. XX, p. 14.

Music: Flowing melody over-ornamented for its short length, in first section. The meaning of the words outside of context gives little for the melody to express.
Performance: Act III by Lyonel (see number 16 above for characterization).

Comment: Too short. Inseparable from drama.

19. "Tis Death Alone Can Give Me Ease"

Tenor (d - g₁) d minor; 4/4 Andante Sostenuto; continuo;
16 measures; ref. XX, p. 15.

Music: Beautiful melody, ornamented gracefully and accompanied by a flowery bass which maintains the pace while the melody executes the graces.

Performance: Act III by Lyonel (see number 16 above for characterization).

Comment: Much too brief.

20. "I'll Mount to Yon Blue Coelum"

Tenor (f - b₁) C Major; 2/4 Andante Con Moto; continuo;
14 measures; ref. XX, p. 16.

Music: Excellent declamation. Good melody. Running bass adds to the movement of the song.

Performance: Act III Lyonel (see number 16 above for characterization).

Comment: Too brief. The compact likeness of "I'll Sail Upon the Dog-Star." Strong, free and completely with abandon.

21. "I'll Sail Upon the Dog-Star"

Tenor (d - a₁) C Major; 4/4 Allegretto; continuo;
33 measures; ref. XX, p. 17.

Music: A flexible, fast-moving melody imitated in echo effect by the bass in 16th notes. The bass also adds movement to the song by even eighth notes, in disjunct motion.
Performance: Act IV by Lyonel (see number 16 above for characterization).

Comment: Good showpiece. A mad song whose purpose is to entertain by variety. It requires considerable flexibility. The words are not always meaningful to present day audiences "leave her hornin," "crowd them in my budget" and "coin the weather."

22. "If Thou Wilt Give Me Back My Love"

Tenor (f - b^b1) F Major; 3(3/8 Andante); continuo; 32 measures; ref. XX, p. 22.

Music: Short. Shifting rhythmic emphasis, from an eighth and a quarter to a quarter and an eighth. Awkward leaps in melody.

Performance: Act V by Lyonel. (For characterization see number 16 above).

Comment: Short. Words less than appealing. Demands high flexible range unless transposed.

HENRY THE SECOND, by John Bancroft
Performed at the Theatre Royal in Drury Lane, 1692 or 1693.

23. "In Vain 'Gainst Love I Strove"

Soprano (c1 - g2) c minor; C(4/4 Moderato), 31 (3/4 poco piu molto); continuo; 67 measures; ref. XX, p. 38.


Performance: There is no song in the printed play. However, in Comes Amoris (1693), a song, "In Vain 'Gainst Love I Strove," has the heading "A New Song, sung by Mrs. Dyer in the new Play call'd Henry the 2nd Compos'd by Mr Purcell."

Comment: Excellent song for artistic interpretation and yet maintains humor. Very singable.
THE INDIAN EMPEROR, by John Dryden
Place of performance unknown.

24. "I Looked and Saw Within the Book of Fate"

Tenor (d - g\(^1\)) g minor; \(\text{\textfrac{4}{4}}\) Andante; continuo;
44 measures; ref. Vol. XX, p. 41.

Music: Melody has some beauty but awkward melodic
leaps and key exchanges distracting.

Performance: Act III, Scene The Magicians Cave.
Montezuma consults the High Priest as to his
fate. The High Priest calls up an Earthy Spirit,
who foretells disaster.

Comment: Subject matter foreign to present audiences
without proper orientation to the drama. Not
outstanding otherwise.

KING RICHARD THE SECOND
Performed at the Theatre Royal, 1681?

25. "Retired from Any Mortal's Sight"

Soprano or Tenor (d\(^1\) - f\(^2\)) g minor; \(\text{\textfrac{4}{4}}\) Andante Sostenuto;
continuo; 3 verses; 15 measures; ref. Vol. XX, p. 43.

Music: A descending line characterizes the melody which
expresses the weight of melancholy in the text. It is
simple with little ornamentation, but is intensely
moving. The words are flowery and overdone (in
which he dies the victim of a broken heart) with a
pastoral setting.

Performance: Act IV, Prison scene? It is uncertain if
this song was even performed on the two nights this
ill-timed drama was performed. Due to political
allusions in this play it was closed after the second
night and only sparse information remains concerning
its Dramatis Personae, singers, the cuing, et cetera.

Comment: Except for the somewhat overdone ardor of the
words, this is an excellent song with intense yet
flowing melody; a sad lament well set to music.
THE LIBERTINE, by Thomas Shadwell
Place of performance unknown - a revival of the play either 1692 or 1695.

26. "Nymphs and Shepherds"

Soprano (d1 - g2) G Major; (Allegro Moderato); continuo;
(14 m.; 2 violins and viola and continuo);
70 measures; ref. Vol. XX, p. 45.

Music: Melody is light and clever as it invites the shepherds
to come to "Flora's holy day." Some florid vocalization
and deceptive disjunct motion.

Performance: Act IV, Little is known about the actual
method of introduction. However, its purpose is
clear. It introduces a frolicsome scene.

Comment: Words flowery, meaning shallow, but music has
some enjoyable qualities (lightness, flexibility,
et cetera).

27. "To Arms Heroic Prince"

Soprano (c1 - g2) C Major; ( Allegro); continuo; 94 meas-
ures; ref. Vol. XX, p. 64.

Music: The trumpet and continuo speak and answer
throughout with voice and trumpet also doing
imitative dialogue.

The first section of the song is militant
with the cry "to arms" repeated by the voice
echoed by the trumpet.

The second section maintains a more calm
continuo accompaniment, especially accompanying
the words "glory like love has powerful charms,
Let glory now thy soul engross and recompense
its rival's loss."

The third section, introduced by the words
"bid trumpets sound," again gives the voice and
trumpet an echo effect even greater than before
ending in a statement together in thirds.
Performance: Performed for a revival about which little is known. It was sung by Jemmy Bowen, well-known as "The Boy," who had an excellent soprano voice with amazing technical ability as well as grace and good taste in the use of ornamentation.

Comment: The music is very florid and requires great flexibility, but it is one of Purcell's best examples of stirring militant music.

**LOVE TRIUMPHANT**, by John Dryden
Performed at the Theatre Royal in Drury Lane, 1694.

28. "How Happy's the Husband"

Soprano ($e^1 - g^2$); C Major; $\frac{6}{8}$ (Moderato); continuo;
28 measures; ref. Vol. XX, p. 70.

Music: A rhythmic pattern of a dotted eighth, a sixteenth and an eighth (followed by the same to complete the measure) is found to run throughout in the accompaniment imitating the voice (melody) which is interrupted for this effect. The melody is simple, not outstanding, but able vehicle for the home-spun words.

Performance: Sung by Mrs. Ayliff, other circumstances unknown.

Comment: A simple carefree song expressing the true joy of family security and faithfulness (an unusual turn for the light morality of that time). Very acceptable subject, easily performed, interesting music.

**THE MAID'S LAST PRAYER**, by Thomas Southerne
Performed at the Theatre Royal, Spring, 1693.

29. "Though You Make No Return"

Soprano ($e^1 - g^2$) a minor; $\frac{6}{4}$ (Allegretto); continuo;
37 measures; ref. Vol. XX, p. 72.

Music: A rollicking melody with several awkward leaps. Varying rhythmic pattern which shifts emphasis. Largely dotted quarter, eighth and quarter (repeated to complete measure) alternated with a quarter, half and dotted half. A A B B form.
Performance: Act IV, A scene representing a music meeting at the house of Sir Symphony. This very amusing commentary precedes the song (made while instrumental group on stage performs as part of the action);
Sir Symphony: O God there's a flat Note! how surprisingly the key changes! O Law! there's a double relish! I swear, Sir, you have the sweetest little Finger in England! hal! that stroak's new; I tremble every inch of me: Now, Ladies look to your Hearts - Softly Gentlemen - remember the Echo - Captain, you play the wrong Tune - O Law! my Teeth, my Teeth! for God's sake, Captain, mind your cittern. - Now the Fuga, bases! again, again! Lord! Mr. Humdrum you come in three barrs too soon. Come, now the song. . . .
After which the song was sung by either Mrs. Hodgson or Mrs. Dyer. (The printed play listed Mrs. Hodgson while Hudgebutts' Thesaurus Musicus (1693) Book I credits Mrs. Dyer with the song.)

Comment: The words again imply low moral standards and lower the usability of the song which otherwise is very clever and entertaining.

30. "Tell Me No More"

Soprano (g\^1 - a^2) C Major; $\frac{6}{4}$ ($\frac{6}{8}$ Andante); continuo; 50nmeasures; ref. Vol. XX, p. 82.

Music: The melodic line is deceptive, characteristically disjunct, with a shifting rhythmic emphasis. The range is narrow but fixed high in this key.

Performance: Act V, Scene I, Lord Malepert's house.
Sir Symphony: Ladies, I esteem myself very luckily here. For the entertainment of so much Company I have some Gentlemen in my Consort, whom I can prevail upon to treat you in their way with a Song or a Dance. Then follows the song and the dance. Mrs. Ayliff sang the song.

Comment: Not outstanding. Vulgar text.
THE MARRIED BEAU, by John Crowne
Performed at the Theatre Royal, 1694.

31. "See Where Repenting Celia Lies"

Soprano \(d^1 - a^2\) d minor; \(31\left(\frac{3}{4}\text{ Andante}\right)\); continuo;
62 measures; ref. Vol. XX, p. 104.

Music: Quasi-hoquet effect between the continuo and the melody at the beginning of both sections, where the continuo forms an imitation of the melody, which is interrupted. The melody, following these interruptions, is beautiful and flowing in spite of a characteristic leaping from one pattern of notes to another.

Performance: Act V (No other information available).

Comment: Words overdone, flowery, trite. Music otherwise good.

THE MASSACRE OF PARIS, by Nat Lee
Performed at the Theatre Royal in 1690.

32. "Thy Genius, Lo!"

Bass \(c - f^1\) C Major; \(1\left(\frac{4}{4}\text{ Andante}\right)\); continuo;
62 measures; ref. Vol. XX, p. 106.

Music: An excellent ground bass begins in the seventeenth measure. The words carry very little meaning outside of context. The melody is far from outstanding and the song, except for the ground bass, is not up to Purcell's usual appealing work.

Performance: Act V, Scene I, In this opening scene Charles IX is discovered alone. It is daybreak: The King rises from his couch and recites a brief monologue. Genius enters and the song constitutes his message to the King. It was sung by Bowman.

Comment: Too flowery. Music less than usual beauty, except for organization of the ground bass.
33. "Thy Genius, Lo!" (Second Setting)

Soprano \(c^\#_1 - g^2\); g minor; C \(\frac{4}{4}\) Andante; continuo; 43 measures; ref. Vol. XX, p. 110.

Music: Very beautiful plaintive melody characterized by long winding phrases and conjunct patterns. Some leaps of various difficulty. The accompaniment is sparse, leaving the melody exposed for well-deserved praise.

Performance: Act V, Scene I (as above), sung by Jemmy Bowen, "The Boy," in a revival of the play in which he replaced Bowen. (1690?)

Comment: Also too flowery. However, the melody is very attractive. Words overdone.

**THE MOCK MARRIAGE**, by Thomas Scott

Performed at the Queen's Theatre at Dorset Gardens, Autumn, 1695. All three songs from this drama appear in the Purcell Society Edition with altered texts, presumably because of their vulgar or suggestive nature. These texts, although probably improved, are still offensive in all three of the following songs.

34. "Oh, How You Protest!"

Soprano \(c^1 - f^2\); a minor; \(\frac{6}{4}\) Allegretto Scherzando; continuo; 18 measures; ref. Vol. XX, p. 113.

Music: Rhythm smooth, mostly quarter notes. Awkward melodic leaps.

Performance: Act II, by Mrs. Knight.

Comment: Text offensive, length much too short, otherwise poor musically.
35. "Twas Within A Furlong"

Soprano (d - g) g minor; $\frac{4}{4}$ (Andante); continuo; 2 verses; 16 measures; ref. Vol. XX, p. 115.

Music: Clever melody, appropriate for the novel words of this song.

Performance: Act III sung by Miss Cross (called "The Girl")

Comment: Text still somewhat suggestive but not vulgar. Meaning not always clear in text but with a few word exchanges this "farmer's daughter" setting could be usable in polite society, with enjoyable result.

36. "Man Is for the Woman Made"

Soprano (e1 - g2) C Major; $\frac{4}{4}$ (Allegro); continuo; 20 measures; ref. Vol. XX, p. 117.

Music: Short ground bass measures 7-15. Melody is very catchy and the form is compact A B A (6-8-6).

Performance: Act IV sung by Miss Cross, who also spoke the prologue to the play.

Comment: Except for a few words not in polite usage today this is a delightful song concerning the fitness of woman for man and vice versa. With a few textual changes (which have been made in recent publications) this is a very appealing song.

OEDIPUS, by Nat Lee and John Dryden
Performed in 1692, a revival of the play.

37. "Music for a While"

Alto (g - a1) c minor; $\frac{4}{4}$ (Andante); continuo; 38 measures; ref. Vol. XXI, p. 7.

Music: Excellent ground bass throughout. Chopped melody interrupted frequently by rests or awkward leaps. The usual runs and florishes. Strange and unusual words.
Performance: Act III, Scene I

Tiresias: Am I but half obeyed? Infernal gods, must you have musick too? Then tune your voices, and let them have such sounds as hell ne'er heard since Orpheus bribed the shades.

A grisly chorus follows, after which comes the song as a brief respite from the mention of hell's torment. It is in turn followed by the successful calling up of Laius from the shades.

Comment: Outside of context, word meanings not clear. Music not appealing unless for the organization of the ground bass, which alone gives continuity to this song.

THE OLD BACHELOR, by William Congreve
Performed at the Theatre Royal January, 1693.

38. "Thus to a Ripe Consenting Maid"

Soprano \((d^1 - g^2)\); a minor; 31 \(\frac{3}{4}\) Andante); 2 \(\frac{4}{4}\) Allegretto); continuo; 41 measures; ref. Vol. XXI, p. 33.

Music: Interrupted ground bass. Melody good but flow of the line is interrupted by somewhat awkward sequential repetition.

Performance: Act II

Araminta: I am glad we shall have a song to divert the Discourse. Pray oblige us with the last new song.

Then follows the song.

Comment: The subject is unusual and somewhat charming, concerning the wisdom of resisting men, a lesson from one who knows—poor old lamenting Delia. The music is not outstanding but very serviceable.
PAUSANIAS, by [no first name given] Norton
Performed at the Theatre Royal, Autumn, 1695.

39. "Sweeter Than Roses"

Soprano \(d^1 - a^b2\) c minor, C Major; \(\frac{3}{4}\) Andante),
31 \(\frac{3}{4}\) Allegretto; continuo; 69 measures; ref.
Vol. XXI, p. 44.

Music: Very excited melody. Also overdone florid
ornamentation. Several similar bass patterns, but
not consistent or substantial enough to call ground
bass.

It is not known whether Pandora sang the song or
whether the scene was a tableau, the song being
sung in the background.

Comment: Words too flowery to be entertaining to modern
ears. Altogether overdone.

REGULUS, by John Crowne
No certain information on this performance, probably at the
Theatre Royal in the Spring of 1692.

40. "Ah Me! To Many Deaths"

Soprano \(d^1 - f^2\); d minor; \(\frac{4}{4}\) Andante); continuo;
26 measures; ref. Vol. XXI, p. 51.

Music: Melody is highly ornamented and presents a tech-
nical display which matches the excessive, unnecessary
emotion discussed in the text. Although with the slow
tempo the runs and range would not be difficult, it is
doubtful that the singer could achieve any purpose other
than vocalization with this song.

Performance: Act II, Scene 3
Enter Fulvia and her Women, a Song sung to her
(sung by Mrs. Ayliff).

Comment: Overdone, exceedingly overdone.
THE RIVAL SISTERS, by Robert Gould
Performed at the Theatre Royal, Autumn, 1695.

41. "Celia Has A Thousand Charms"
Soprano (dⁱ - f²) g minor; ½ (¼ Andantino), 3 (¾ Andante)
continuo; 67 measures; ref. Vol. XXI, p. 79.
Performance: Act II, Scene 1, Boy Sings (Bowen sings).
Comment: This caution to Mirtilo to beware the fickle nature of Celia would not be easily used out of its context.

42. "Take Not A Woman's Anger III"
Tenor (d - f¹) B♭ Major; 2 (≠ Allegretto); continuo;
25 measures; ref. Vol. XXI, p. 82.
Music: In two parts. Simple, not impressive. Tonalities are not clear. Melody fleeting and light.
Performance: Act IV, Scene 1, Sung by Mr. Leaveridge.
Comment: The message is a rather vain admonition to keep trying the women, "if one won't, another will." Not appealing.

43. "How Happy Is She"
Soprano (d¹ - f²) g minor, B♭ Major, g minor;
½ (Allegretto); continuo; 21 measures;
Music: Triple background rhythm varies between a quarter note on the first pulse and an eighth note on the first pulse, shifting the rhythmic emphasis. Melody is appealing.
Performance: Act IV, Sung by Miss Cross (no other information available)

Comment: Although the subject is not completely clear, out of context, it would appear to be somewhat lecherous.

How happy is she that early her passion begins
And willing with love to agree
does not stay till she comes to her teens.
Not outstanding musically, somewhat offensive textually.

**RULE A WIFE AND HAVE A WIFE**, by John Fletcher

No certain information on this performance, probably at Theatre Royal, 1693, a revival of the original.

44. "There's Not A Swain on the Plain"

Soprano (b - g²) e minor; ³⁄₂ (Animato); continuo;
16 measures; ref. Vol. XXI, p. 85.

Music: Melody flows in eighths and quarters but interrupted by frequent and continuous text repetitions.

Performance: There were no songs in the original play and it is uncertain where this song was introduced but it was referred to by 17th century sources as a song in this play sung by Mrs. Hudson.

Comment: Words much overdone. Very short song, fortunately.

There's not a swain on the plain,
Would be blest like me could you but on me smile
But you appear so severe that
Trembling with fear my heart goes pit-a-pat all the while

When I cry 'must I die?' you make no reply
But look shy and with a scornful eye
Kill me by your cruelty-
Oh - Can you be so hard to me?
**SIR ANTHONY LOVE**, by Thomas Southerne
Performed at the Theatre Royal, Autumn, 1690.

45. "Pursuing Beauty"

Soprano \((d^1 - g^2) G\) Major; \(\text{C} \left( \frac{4}{4} \text{ Andante} \right), 2\left( \frac{4}{4} \text{ Allegro} \right)\);
continuo prelude by 2 violins and continuo;
73 measures; ref. Vol. XXI, p. 90.

Music: Melody is at times labored with the text which itself is misleading. "We women like weak Indians stand inviting from our golden coast." It also shows a very shallow opinion of love. "... for love is but discovery - when that is made the pleasure's done."

Performance: Act II, Circumstances not clear.

Comment: Offers little.

46. "In Vain Clemene"

Soprano \((d^1 - f^2) d\) minor; \(\text{C} \left( \frac{4}{4} \right)\); continuo, a short interlude shared between continuo and hautboy;
72 measures; ref. Vol. XXI, p. 98.

Music: Florid ornamentation of melody. Variety provided by alternating running eighth notes with passages of dotted eighth, sixteenth notes.

Performance: Circumstances not clear.

Comment: The text consists of expression of man's desire for woman, "Faint kisses may in part supply those eager longings of my soul. But oh! I'm lost if you deny a quick possession of the whole."
Overdone textually and musically.

**SOPHINSBA**, by Nat Lee

No certain information on this performance. Perhaps at the Theatre Royal in either 1685 or 1693 at a revival of the play.
47. "Beneath the Poplar's Shadow"

Soprano \( (e^1 - a^2) \) a minor; \( \text{C} \left( \frac{4}{4} \right) \text{Andante} \), 31 \( \left( \frac{3}{4} \right) \text{Moderato} \); continuo; 47 measures; ref. Vol. XXI, p. 109.

Music: Excellent melody. Long vocal line. Some few runs of difficulty.

Performance: Act IV, Scene I, A sacrifice scene - Aglase and Cumana are prisoners of Bellona. A brief descriptive monologue by Aglase is followed by "Enter Cumana scratching her Face, stabbing a Dagger into her Arms: Spirits following her. She sings the song."

Comment: This poignant song tells of a desire to leave this life. With explanation it could be used to advantage. It has musical value somewhat above average.

**THE SPANISH FRIAR**, by John Dryden

No certain information on this performance. Possibly at the Theatre Royal in 1694 or 1695.

48. "Whilst I with Grief"

Soprano \( (d^1 - a^2) \) g minor; \( \text{G} \left( \frac{4}{4} \right) \text{Andante} \), 2 \( \left( \frac{1}{3} \right) \text{Allegro} \) continuo; 52 measures; ref. Vol. XXI, p. 112.

Music: Quasi-Recitative beginning with a florid display. Melody difficult for its long runs which give good flowing effect.

Performance: Act V, Scene I

Comment: In the text Marcella is entreated to return the love of him who now seeks it and to quit her flame for Ambrosio who has spurned her. This text is the principal fault of the song which is otherwise very enjoyable music.
THEODOSIUS, by Nat Lee
Performed at the Duke's Theatre, 1680.

49. "Now the Fight's Done"

Soprano ($f^1 - a^2$) C Major; $31(\frac{3}{4}$ Vivace); continuo; 3 verses;
32 measures; ref. Vol. XXI, p. 127.

Music: Melody clever and carries the light happy air of
the message very well.

Performance: Circumstances unknown.

Comment: Stilted text. Flowery words about the triumph of
love over war. Last verse very vulgar, obscene.
Words again principal objection to song.

50. "Ah Curel Bloody Fate"

Soprano ($d^1 - g^2$) G Major; $\circ(\frac{4}{4}$ Andante); continuo;
3 verses; 16 measures; ref. Vol. XXI, p. 133.

Music: Lament seems out of place to be in Major
(Her grief over her departed lover bring her
to suicide) Very simple, beautiful, flowing
melody.

Performance: Sung either between Acts IV and V or actually
in Act V where the words appear in the printed edition
of Theodosius.

Comment: Extreme emotion in text, either deeply moving
or very repulsive. Another extreme of excess in
text of this 17th century melodrama.

TYRANNIC LOVE, by John Dryden
No certain information on this performance. Possibly in 1694
or 1695.

51. "Ah! How Sweet It Is to Love!

Soprano ($f#^1 - g^2$) g minor; $\circ(\frac{4}{4}$ Andante); continuo; 2 verses
42 measures; ref. Vol. XXI, p. 146.
Music: Melody is interesting and appealing as it wanders through the imitative sequences demanded by the ground bass which runs with it in 3rds and 6ths, less often in echo imitation. The continuo ground bass sets up an interesting rhythm (dotted eighth, three sixteenths and an eighth) which controls and unifies the ground which varies from a strict repetition notewise but maintains the rhythm.

Performance: Act IV, Scene I, late in the scene Damilcar sings this. At the end of the song, a Dance of Spirits, after which Amariel, the Guardian Angel of St. Catherine, descends to soft Musick, with a flaming sword. The Spirits crawl off stage amazedly and Damilcar runs to a corner of it.

Comment: It seems strange to the listener for the words "Ah how sweet it is to love" and "Ah how gay is young desire" to begin the song in g minor. Not outstanding.

THE WIVES' EXCUSE, by Thomas Southerne
Performed at the Theatre Royal, Winter, 1691.

52. "Ungrateful Love"

Soprano (d¹ - aᵇ²) g minor; .temps.; continuo;
25 measures; ref. Vol. XXI, p. 162.

Music: Unnecessarily florid. A melodic technical display, the words triumph, laugh and rebel receiving special attention.

Performance: Act I, Scene II, A musick meeting. Musick Master: Why, really, Sir, I would serve any Gentleman to my power; but the Words are so abominably out of the way of Musick. I don't know how to humour 'em; there's no settin 'em, or singing 'em, to please anybody, but himself. Then the song.

Comment: Short. Subject matter and text trite. Music technical beyond beauty.
53. "Hang This Whining Way of Wooing"

Soprano ($g^1 - a^2$) C Major; $3\frac{3}{4}$ Animato; continuo;
80 measures; ref. Vol. XXI, p. 164.

Music: Melody moves lightly in a rhythm of two eighths followed by two quarters. Tonality strong. The form is unusually clear. The unit is 16 measures. The form is A B A c A. The B section is in G major, the c section in a minor.

Performance: Act IV, Scene I, Sung by Mrs. Butler.


54. "Say Cruel Amoret"

Soprano ($e^1 - g^2$) d minor; $\frac{4}{4}$ Andante; continuo;


Performance: Act IV, Scene I, Sung by Mountfort, tenor, although written for soprano.

Comment: Text flowery—the pangs of unrequited love. (But Oh! if you'll not think it fit, Your hungry slave should taste one bit, Give some kind looks at least.) Offers little.

55. "Corinna I Excuse Thy Face"

Soprano ($e^1 - a^2$) G Major; $\frac{4}{4}$ Grazioso; continuo;
16 measures; ref. Vol. XXI, p. 169.

Music: Melody flexible, running in eighth notes. Tonality secure. Although it runs "over hill and dale" it is an acceptable medium for the words which are a tribute to the mind of Corinna. Very short.
Performance: Act V, Scene III, Information lacking on performance details, or singer.

Comment: Too short for isolation from its dramatic background.

An unknown play (author unknown)

56. "When Night Her Purple Veil" (solo contata)

Bass (G - e\(^b\)) \(\frac{4}{4}\) (Andante Sostenuto), \(\frac{3}{4}\), 2(\(\frac{4}{4}\) Andante),
\(\frac{4}{4}\) (Andante), \(\frac{3}{4}\) (Adagio), \(\frac{3}{4}\) (piu Lento),
\(\frac{4}{4}\) (Andante Maestoso), 2(\(\frac{4}{4}\) Allegro), \(\frac{6}{4}\) (Andante);
continuo, 1st and second violins throughout;

Music: Very dramatic. All the heavier devices of Purcell's skill used here. (Some similarity to "Der Erl König" in its presentation.)

Performance: Details unknown.

Comment: It seems odd that this, by far the longest of all the vocal works from the incidental dramatic music should be from an unknown play. Unfortunately, the subject is again the pangs and torments of unrequited love. But the ending is happy, in which he decides (after resigning himself to death) that he will never be slave to a "barberous fair" and "starting up, and with a mien that shew'd disdainful joy he smiling thus pursu'd." The first 75 measures simply picture the woodland scene to which Damon has come. (He arrives in the 76th measure.) However, the song maintains a discussion of his situation for some time further. Damon does not express his woe until past the middle of the song. An outstanding work, very dramatic. But much too flowery and overdone. A modern performance would probably be both very impressive and very boring.
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