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A PERFORMANCE ANALYSIS OF "COME YE SONS OF ART" BY HENRY PURCELL

The University of Oklahoma D.M.A. 1983

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

A PERFORMANCE ANALYSIS OF

COME YE SONS OF ART

BY HENRY PURCELL

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

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by

MICHAEL POHLENZ

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A PERFORMANCE ANALYSIS OF

COME YE SONS OF ART

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TABLE OF CONTENTS

INTRODUCTION 1

CHAPTER ONE: Historical Perspective 4

Introduction 4

The Ode in English Restoration Music to 1680 6

The Influence of Henry Purcell on the English Court Ode, 1680-1695 13

CHAPTER TWO: Structural Analysis 24

Introduction 24

Structural Organization 25

Formal Organization 25
Tonal Organization 27
Textual Organization 27

Analysis of Individual Movements 32

Movement 1 - Overture 32
Movement 2 - Alto Solo and Chorus 40
Movement 3 - Alto Duet 44
Movement 4 - Chorus 48
Movement 5 - Alto Solo and Ritournelle 48
Movement 6 - Bass Solo and Chorus 53
Movement 7 - Soprano Solo 56
Movement 8 - Bass Solo 60
Movement 9 - Soprano/Bass Duet and Chorus 63

CHAPTER THREE: Performance Analysis 69

Introduction 69

Performance Editions 71

Performance Forces 72

Soloists 72
Chorus 78
Orchestra 80

Performance Practices 86

Interpretational Elements 87
Tempo 87
Dynamics 91
Rhythm 96
Phrasing and Articulation 100
Improvisational Elements 106
Ornamentation 106
Continuo Realization 116
Technical Element 120
Bowing 120

Conclusion 127

APPENDIX A: Reconstruction of the Ode Poem 130

APPENDIX B: Suggested Continuo Assignments for Performance . . 132

APPENDIX C: Performance Realization of "Strike the viol" . . . 135

SELECT BIBLIOGRAPHY 145

LIST OF GRAPHS

1. Overall View of Formal, Tonal, and Textual Design 25

2. Abstract View of Sectional and Tonal Organization of Overture . 39

3. Phrase Structure of Part A of Movement 2 43

4. Tempo Recommendations for Movements 2 through 9 89

LIST OF TABLES

1. Harmonic Function of Ground Bass in Movement 3 46

2. Harmonic Function of Ground Bass in Movement 5 51

3. Orchestrational Process of Movements 5 and 6 53

4. Motivic Similarities between Movement 7 and Overture 60

5. Harmonic Function of Ground Bass in Movement 8 62

LIST OF FIGURES

1. Part A of Overture 34

2. Part B of Overture 35

3. Part C of Overture 38

4. Part A of Movement 2 41

5. Sectional Division of Movement 3 47

6. Part A of Movement 5 52

7. Part A of Movement 6 55

8. Sectional Division of Movement 7 58

9. Sectional Division of Movement 8 62

10. Part A of Movement 9 66

LIST OF EXAMPLES[1]

1. Origin of Motive in Section II, Part B of Overture 36

2. Melodic Use of Rests in Part C of Overture 38

3. Ground Bass in Movement 3 46

4. Ground Bass in Movement 5 50

5. Thematic Similarity between Movements 7 and 3 59

6. Ground Bass in Movement 8 61

7. Trumpet II Motive in Movement 9 68

8. Suggested Grace-notes in Movement 6 114

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A PERFORMANCE ANALYSIS OF

COME YE SONS OF ART

BY HENRY PURCELL

INTRODUCTION

During the course of his brief, 36 year lifetime, Henry Purcell rose to the pinacle of musical achievement in his native country. He composed in every contemporary vocal and instrumental musical form, and his music was readily published and widely performed. Purcell was held in high regard by his peers, and since then his achievements have been accorded a place among those of England's greatest composers.

As a Gentleman of the Chapel Royal, Purcell was the principal composer for the King's Court. In this capacity, he wrote twenty-four odes and welcome songs commencing in 1680 with the first of five welcome songs for Charles II. Between 1685 and 1687 he composed three welcome songs for James II, and between 1689 and 1694 six birthday odes for Queen Mary. In addition, he composed four odes to St. Cecilia and an assortment of occasional odes for the Royal family.

The eminent Baroque historian, Manfred Bukofzer, described the odes as ". . . cantatas for chorus, soloists, and a string orchestra,

frequently reinforced by trumpets, recorders, and oboes."[1] This description might also apply to the cantatas of Bach or the anthems of Handel, works which have enjoyed popularity among performers and listeners for many years despite the complicated performance problems they often present. Similar problems are found in Purcell's odes, but they are not insurmountable and should not hinder the performance of these delightful works for modern audiences.

According to Bukofzer, "the odes for Queen Mary and St. Cecilia's Day from Purcell's late period contain passages of supreme mastery . . . ."[2] Concurrence with that opinion was voiced by choral scholar Arthur Jacobs, as follows:

> Some of the finest choral writing of the period is to be found in these court odes . . . but the best are those which he wrote for Queen Mary's birthday, culminating in the splendid Come, ye sons of art, away . . . ."[3]

Westrup wrote without reservation that ". . . the finest of all the Queen Mary odes is the last, Come ye sons of art away (1694)."[4] It is with the endorsement of Bukofzer, Jacobs, and Westrup, and from this writer's personal experience in performing Purcell's Come ye sons of art both as a singer and as a conductor that this ode was selected for a performance analysis in the present study.

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[1]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), p. 208.

[2]Ibid.

[3]Arthur Jacobs, Choral Music (Baltimore: Penguin Books, 1963), p. 118.

[4]Jack Westrup, Purcell (London: J. M. Dent, 1937; revised, 1975), p. 188.

While extensive research has been published on the general subjects of Purcell and his odes, the specific area of performance analysis has received only modest attention. The efforts made by historians to explain and preserve the music of Purcell should ultimately be utilized in the performance of his music. To that end, the purpose of this study is to prepare a performance analysis of Come ye sons of art by Henry Purcell. The analysis leads to recommended solutions to many of the performance problems. The study is augmented by a historical commentary and structural analysis of the work.

The study is comprised of three chapters. Chapter I deals with historical perspectives of the ode in English Restoration music to 1680 and Purcell's influence on the English Court ode from 1680 to 1695. Chapter II contains the structural analysis of the work. Included in the analysis is discussion of the overall organization of form, tonality, and text in Come ye sons of art. Thereafter, the structural elements of sections, phrases, and motives are identified for each movement, accompanied by a synthesis of the stylistic elements of rhythm, melody, harmony, and texture.

Chapter III consists of the performance analysis. Therein, the available performance editions are reviewed, followed by the definition of appropriate modern performance forces based on documentation of Purcell's probable resources. A compendium of performance practice procedures follows in which practical solutions to problems of interpretation, improvisation, and technique inherent in the performance of Baroque music are considered and suggestions for their application to Come ye sons of art are made.

CHAPTER I

HISTORICAL PERSPECTIVE

Introduction

"Ode" is derived from a Greek word meaning "song," that is, any poem suitable for setting to music.[1] As a literary form, the Greek ode of Pindar was adaptable to music because of the constantly changing rhythm and meter of the verse, thus allowing for great variety of musical treatment of the text. The poet most responsible for adapting Pindar's ode style for use by English composers was Abraham Cowley. His intent was not to copy Pindar's style, but rather to reproduce the spirit of Pindar's odes in the English language.[2] In so doing, Cowley imitated the Pindaric formal characteristics of ". . . infinite variation in rhyme scheme, line, and stanza length . . . ."[3] The 17th century English literary ode as inspired by Cowley was most similar to the ancient Pindaric ode by virtue of its irregular formal design.

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[1]George Leininger, "The Odes of Henry Purcell: A Stylistic Study" (Doctoral dissertation, University of Pennsylvania, 1976), p. 9.

[2]Roberta Florence Brinkley, ed., English Poetry of the XVII Century (New York: W. W. Norton, 1936; revised, 1942), p. 473.

[3]James Raaffe, Abraham Cowley (New York: Twayne Publishers, 1972), p. 73.

A second similarity also existed in the tendency of English poets to celebrate particular men, events, or places in their odes. Four types of English musical odes developed during the 17th century: the sacred ode, the cantata ode, the occasional ode, and the St. Cecilia ode.[1] These odes were cultivated for three primary purposes: as a display of loyalty to the reigning monarch; as an act of thanksgiving, usually at the New Year; and as a tribute to St. Cecilia, the patroness-saint of music. The occasional ode, or English Court ode, served the first two of these purposes, providing ". . . elaborate music whenever a public or private festival of any sort was to be celebrated."[2] Thus, the occasional and ostentatious nature of the English Court ode was another important similarity to the classic Greek ode.[3]

The evolution of the English Court ode in the 17th century was influenced by two existing forms of the same era: the masque and the verse anthem. Bukofzer described the masque as follows:

> The typical masque hinged round three specially designed ballets or stage dances of the masquers: "entry," "main dance," and "going-off," and was supplied with an allegorical and spectacular plot or "device" which justified the sudden appearance of the masquers who performed in dumb show. The going-off was followed by the revels, in which the masquers took out the noble ladies of the audience for a series of ballroom dances.[4]

The masque was a lavish production modelled after the French ballet de

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[1]Robert Myers, "Neo-Classical Criticism of the Ode for Music," Publications of the Modern Language Association, LXII (1947), pp. 403-404.

[2]Ibid., p. 403.

[3]Rosamond McGuinness, "Ode: the English Ode," The New Grove Dictionary of Music and Musicians (1980), XIII, p. 498.

[4]Bukofzer, p. 181.

cour. The masque featured elaborate machinery, staging, and costumes with the nobility serving as the masquers, accompanied by their professional court musicians and actors. The ode retained from the masque the sense of occasion for which the masque was often composed, and to a lesser degree, the splendour befitting a royal occasion.

The customary performing forces of the ode were inherited from those of the verse anthem. In regard to form, the latter combined soloists, chorus, and orchestra in a loosely structured design reflective of the text to which it was written. In the ode, the opening movement was usually orchestral, the second movement a solo or duet, and the final movement for chorus and orchestra; the intervening movements were for varied forces. As in the verse anthem, the formal design of the ode was governed by the composer's interpretation of the text. Many stylistic details of the verse anthem influenced the ode, as the following discussion of the evolution of the English Court ode reveals.

The Ode in English Restoration Music to 1680

A variety of elements contributed to the evolution of the English Court ode. The first welcome song of ode-like proportions was composed by Orlando Gibbons in 1617 entitled Do not repine, fair sun. It was not a true Court ode, however, for it had no solo passages but rather alternating sections of choral and instrumental music. Gibbons wrote his welcome song on the occasion of the arrival of King James I in Edinburgh.[1] This gesture by Gibbons was consistent with the medieval tradi-

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[1]Rosamond McGuinness, English Court Odes 1660-1820 (Oxford: Clarendon Press, 1971), p. 10.

tion of extolling in word or song fine qualities of the King or his accomplishments, a tradition which probably lent as much to the development of the English ode as did the adaptation of the ancient Greek ode by Cowley and his contemporaries.

The birthday celebration for King James on June 19, 1620, provided the occasion for another significant contribution to the development of the English ode. For that occasion the esteemed poet, Ben Jonson, wrote a masque entitled Pan's Anniversary. This masque became the source for the earliest known New Year's ode for which, unfortunately, no music exists: A New-yeares-Gift sung to King Charles, 1635.[1] The son of King Charles, Charles II, was to rule England during the years 1660-1685, encompassing the period now known as the Restoration. For his eighth birthday he was given a masque by Thomas Nabbes entitled A Presentation Intended for the Prince his Highness on his Birthday, the 29 of May, 1638, annually celebrated. This work is significant, in part, because its title implies a regularity of Court celebrations which would ultimately provide the scenerio for the maturation of the Court ode.[2]

The evolution of the ode was virtually suspended for the duration of Cromwell's Commonwealth, 1649-1660. It was not until the return of Charles II from France on his birthday in 1660 that the climate toward auspicious Court occasions became friendly once again. For that day Matthew Locke composed a short, simple song, Welcome, welcome royal May. There is no evidence, however, that an ode as such was performed. The

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[1] Ibid., p. 2.

[2] Ibid., p. 6.

King's birthday being the actual day of Restoration, Parliament passed an act two days later to make every future May 29th an official day of celebration.[1]

Although King Charles II ". . . gave encouragement to the development of various forms of music,"[2] the state of music in the King's Chapel Royal during the first years of the Restoration was deplorable. The traditional music for worship had been in a state of decline. Music books and manuscripts were dispersed, and worse yet, there were no boys immediately available to join the men of the Chapel in singing the music that could be retrieved. To further compound matters, the condition of the Treasury prohibited punctual payment of all but the most severe debts incurred by the King's Court.[3]

With these problems at hand, Henry Cooke was engaged to recruit and train a new Chapel Royal choir, and was also given command of the King's new band of Twenty-four Violins. After years of hard work at restoring a respectable quality of music fit for the King, for the New Year's celebration of 1666 Cooke composed an ode, Good morrow to the year, which remains ". . . the earliest manuscript which definitely fits our description of an ode and to which a date can be assigned without a doubt."[4]

A dearth of historical evidence makes it difficult to document

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[1]Ibid., p. 9.

[2]Ibid., p. 77.

[3]Westrup, Purcell, p. 15.

[4]McGuinness, English Court Odes, p. 11.

the development of the ode in the early years of the Restoration.[1] In view of this, only general characteristics of English music may be assumed. English music ". . . lacked the human pathos of Italian music, the fervor and rigid liturgical observance of German Protestant music, and the austere spirit of courtly representation of French music."[2] The musical tastes of Charles II influenced the stylistic development of the verse anthems, and likewise, the odes of Cooke's school. The King instructed Cooke to include instrumental sinfonias and ritornelli in the anthems used for the Chapel Royal services on those days when he was in attendance, requested the music be written with a steady beat in triple meter, and declared a preference for solo songs over compositions written in several parts.[3] The musical preferences of the King were of major concern to the composers and musicians who were reliant upon the Court for their subsistence. Knowing that the King expected these considerations to be implemented in the anthems, it was only natural, to secure his favor, that the same considerations be included in the odes.

Primarily because the King spent the Commonwealth years residing in France, the Restoration Court had considerable Continental influence. Continental training was provided for Pelham Humfrey, and French and Italian musicians were employed to complement the English musicians already serving the Court. The audience to which these musicians catered

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[1]McGuinness, "Ode: the English Ode," p. 499.

[2]Bukofzer, p. 203.

[3]McGuinness, English Court Odes, pp. 78-81.

reacted adversely to native English music with the following effect:

> That audience was composed of the highest and most cultivated part of society, those who felt that they were more correct and well-bred than any earlier generation of Englishmen. It was this society, so oriented toward the Continent, that was most responsible for the end of a strong cultural tradition of English music and musicians. They were the people who fostered the radical split between the old, popular, English musical tradition and the kind of music composed and performed by people trained on the Continent.[1]

When Henry Purcell entered the Chapel Royal choir in 1669, he came under the influence of the Continental musicians as well as native English masters such as Cooke and John Blow. Thus, the international environment of the Court fostered in Purcell a musical language immediately appealing to the King and his pro-Continental audience. From Purcell's English heritage, foreign stylistic elements ". . . emerged remoulded and Anglicized, functioning comfortably as parts of a total entity."[2] Purcell therefore catered to the Continental tastes of his affluent audience and became the most respected musician of the Restoration and post-Restoration eras.

Ten odes are extant from the period of 1660-1680: one by Locke, and three each by Cooke, Humfrey, and Blow, including the previously cited earliest ode from 1666 by Cooke. These odes share many common characteristics and were apparently modelled after their parallel form in sacred music, the verse anthem. Cooke's anthems and odes opened with a ". . . short homophonic instrumental introduction usually for strings in three parts, in triple metre, in binary form, and related melodically

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[1]James Jenson, "English Restoration Attitudes Toward Music," Musical Quarterly, LV (1969), p. 214.

[2]Leininger, p. 3.

to the subsequent section . . . ."[1] The solo ensemble so characteristic of the verse anthem was generally superseded in the odes by duets and individual solos. The solo music was largely syllabic, comprised of short melodic phrases which rarely ventured beyond tonic and dominant harmonies, written in a joyous mood in triple meter with a simple basso continuo accompaniment. The choruses were usually chordal, lacking the polyphonic complexity often found in the anthems.[2] The ceremonial nature of the odes often prompted the composers to concentrate their varied compositional skills on anthem choruses in praise of God rather than the King, especially since the King had openly proclaimed a preference for solo music. The simplistic style of choral writing evident in early Restoration odes improved dramatically in the later odes of Purcell composed after the death of Charles II.

Humfrey and Blow introduced a number of stylistic innovations into their odes. Humfrey, who had studied in France and Italy at the King's expense, implemented Lully's French overture style in his odes. Humfrey's overture for four-part string orchestra was comprised of a slow, ". . . stately opening movement in common or duple metre followed by the binary movement in triple metre which had served by itself as the introduction to Cooke's odes and anthems."[3] He frequently repeated the orchestral introduction within the ode rather than repeating a chorus as Cooke had done. He favored the countertenor and tenor for duets

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[1]McGuinness, English Court Odes, pp. 81-82.

[2]Ibid., pp. 79-82.

[3]Ibid., p. 85.

over the soprano and bass which Cooke had preferred, and he changed time signatures in declamatory sections, as the French had done, in an effort to set the words to their proper syllabic stress. The dimensions of the ode form were expanded by Blow, who chose longer texts which resulted in more and longer movements. Blow's melodic style favored the singer, thus many of his solo movements were on the same lyrical plain as Purcell's music. Blow also made a contribution to the overture, substituting the second movement form of the French overture, a triple-meter movement of mildly polyphonic texture, for the previously popular triple-meter binary form.[1] Until this point in time, 1680, the ode and the verse anthem had progressed along parallel, if subtly different, paths.

The year 1680 was a turning point in the development of the ode for several reasons, foremost being the influence Purcell had on the ode from then until his death in 1695. Purcell viewed musical scope in a grander fashion than his predecessors; this resulted in large-scale anthems, odes, and stage works. In doing so he was sensitive to the integrity of the poetic text and took care to set it in the most flattering and expressive means possible. Within Purcell's sphere of courtly duty was the responsibility of composing for the available performers of the Chapel Royal. Two singers, in particular, contributed to the solo music character of the Court odes by their extraordinary talents: John Abell and John Gostling. Abell, a counter-tenor, and Gostling, a bass, provided opportunity for Purcell to exploit the unique dexterity and range of their respective voices in ways not previously known to

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[1] Ibid., p. 86.

English composers.[1] The positions Purcell and Blow enjoyed as official composers for the English Royalty also provided them with recurring opportunities to compose odes for the King's birthday, his return to Court after the summer holiday, and the New Year's celebration. A natural evolution of style occurred as the ode developed through these annual occasions held over an extended period of time. Thus, the development of the ode from 1680 to 1695, during Purcell's mature creative period, saw a measurable evolution of the form into a sophisticated, tasteful means of jubilant expression.

The Influence of Henry Purcell on the English Court Ode, 1680-1695

Of the variety of musical forms in which Purcell composed, including those of church music, stage music, and court music, only music in the last category, the odes and welcome songs, involved his creative energies throughout his career. His church music was primarily composed early in his life, during his most active association with the Chapel Royal. His stage music was composed during the final years of his life as prompted by the encouragement of the poet, John Dryden. However, the composition of odes, compelled by Purcell's responsibility as principal composer for the King's Court, commenced in 1680 with the first of five welcome songs for Charles II, Welcome, Vicegerent of the mighty King, and did not cease until 1695, the year of Purcell's death, when he wrote an ode for the sixth birthday of the Duke of Gloucester entitled Who can from joy refrain?. Twenty-four odes and welcome songs are extant. They are: five welcome songs composed for Charles II between 1680 and

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[1]Ibid., p. 88.

1684; three welcome songs for James II between 1685 and 1687; six birthday odes for Queen Mary between 1689 and 1694;[1] four odes for St. Cecilia in the years 1683 (twice), c. 1685, and 1692; and, an assortment of occasional odes for the Royal family and other patrons.[2]

Purcell's greatest musical achievements date from the final period of his life, from age 30 in 1689 to age 36 in 1695. These achievements include his major stage works, his final works for St. Cecilia celebrations, and the six odes composed for Queen Mary's birthday celebrations on April 30th, 1689-1694. The chronology of these last compositions is as follows:

1689: Birthday ode, Now does the glorious day appear;
Stage work, Dido and Aeneas.
1690: Birthday ode, Arise, my Muse;
Stage work, Dioclesian.
1691: Birthday ode, Welcome, welcome, glorious morn;
Stage work, King Arthur.
1692: Birthday ode, Love's goddess sure was blind this day;
Stage work, The Fairy Queen;
St. Cecilia celebration, Hail, bright Cecilia.
1693: Birthday ode, Celebrate this festival.
1694: Birthday ode, Come ye sons of art;
St. Cecilia celebration, Te Deum and Jubilate.
1695: Stage work, The Tempest;
Stage work, The Indian Queen.

The birthday odes for Queen Mary were more refined than the earlier odes and anthems and were equalled only by the major works for the theatre and the final two offerings for St. Cecilia in 1692 and 1694. In the six birthday odes, ". . . Purcell, showing increasing mastery over the resources at his disposal and a just balance between the Italian, French,

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[1]Westrup, Purcell, p. 172.

[2]Jack Westrup, "Purcell," The New Grove Dictionary of Music and Musicians (1980), XV, pp. 471-472.

and English styles, reached the height of his power in the field of ceremonial music. The crowning work in this series was the last, Come ye sons of art . . . ."[1]

The most evident recurring French influence in Purcell's odes was his use of the French overture form, especially during the period of 1680 to 1689. During this time, he retained the customary features of Humfrey's opening Grave movement: duple meter, imitative texture, and conjunct chromatic melodies organized in overlapping phrases with a predominance of dotted rhythms. The second movement as originally introduced by Blow, a canzona, was comprised of contrasting elements: a faster-paced triple meter, imitative texture balanced by homophonic sections, and disjunct diatonic melodies organized in clearly marked phrases. Purcell's first experiment with a third movement Adagio to correspond with the coda-like broadened closure of the French overture occurred in his 1682 welcome song, The summer's absence unconcerned we bear. The Adagio movement was characterized by chromatic, minor-key music symbolic of gentle emotions, and Purcell incorporated it with increasing frequency in his later odes, including Come ye sons of art.[2]

The Italian influence was stronger than the French during the final period of his life when Purcell composed the large-scale stage works and the birthday odes for Queen Mary. He acknowledged a preference for the Italian style of music in his 1690 Preface to Dioclesian, as follows:

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[1]Percy Young, A History of British Music (London: Ernest Benn, 1967), p. 252.

[2]Leininger, pp. 72-73.

> Musick is yet but in its Nonage, a forward Child, which gives hope of what it may be hereafter in England, when the Masters of it shall find more Encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees.[1]

In Come ye sons of art, the use of ostinato patterns in the bass part was an Italian trait. Purcell adopted the principle of antiphonal contrast from the Venetian school to provide a measure of entertainment for William and Mary, whose musical interests seemed to demonstrate a lack of appreciation for the finer aspects of Purcell's art. This technique he employed throughout the work, noticeably in the fifth movement, "Strike the viol," wherein the recorders trade melodic material with the strings in the orchestral ritournelle[2] of the movement. The Italian influence as associated with Carissimi occurred in duet-style writing in parallel thirds and sixths, as in "Sound the trumpet," plus in the use of coloratura passages in vocal solo lines, as in "Bid the Virtues." The Italian influence had its effect on his late overtures, as well. In Come ye sons of art, for instance, the opening section is homophonic and excludes the customary dotted rhythms of the French style, and the second section is in duple rather than triple meter. Purcell's ability to integrate these Italian and French traits into a unique manner of English expression represents the true genius of his style. His was a complete consolidation of influences, so that ". . . whatever he absorbed from others became transformed in his hands into something that

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[1] Westrup, Purcell, p. 69.

[2] See Chapter II, Page 49 for discussion of this term.

was peculiarly his own."[1]

Throughout the development of the Restoration Court ode, the most consistent features of formal organization were the presence of an orchestral overture at the beginning of each ode often followed by a solo or duet movement, and a choral movement at the end. The most important factor influencing the sequence and content of the internal movements was the nature of the text. Purcell ". . . intended to match musical meaning with poetic subject and mood, and more important not to equal but to surpass the conversational intimacy of the plain style poet."[2] His determination to set the text effectively can be illustrated by noting his single departure from beginning an ode with an overture. In the 1685 welcome song for James II, Why are all the Muses mute?, the ode opens with a recitative followed by a chorus and then the overture, as the muses symbolically gain use of their voices. Purcell's continual challenge in composing odes was to gain structural homogeneity ". . . not from adherence to a set musical plan, but from a convincing translation of the basic atmosphere of a poem into music."[3]

Word painting was a device well known to English composers, and as an heir to the Elizabethan tradition, Purcell was sensitive to word affect. In Purcell's era, some words evoked certain melodic ornaments, rhythmic patterns, harmonic changes, or even expansions of the instru-

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[1]Westrup, "Purcell," p. 459.

[2]Joan Bicknell, "On Performing Purcell's Vocal Music, Some Neglected Evidence," Music Review, XXV (1964), p. 27.

[3]Leininger, p. 28.

mental texture.[1] Although Purcell was more responsive to textual suggestions for word painting than most of his contemporaries, his ". . . use of realistic suggestion was far more subtle than is generally supposed. . . . In spite of the time in which they were written, Purcell's word representations are uniformly possessed of restraint, variety, and artistic truth."[2]

In setting a text to music, Purcell took special care to match the rise and fall of textual intonation to the rise and fall of melodic, harmonic, and rhythmic elements in the music. As a rule, stressed syllables were given a rhythmic accent, a longer note value, or a different pitch level than secondary syllables. His musical declamation is generally regarded as the finest of the age, and it did not detract from the integrity of the music itself. Indeed, ". . . Purcell's music for royal occasions, however fulsome the texts might be, never compromised artistic standards to curry favor."[3] His achievement in setting text to music can best be summarized as follows:

> Purcell was able to do for British music what Monteverdi had done for Italian, but whereas Monteverdi had on the whole been content to prove that the natural rise and fall of dramatic speech could be heightened into musical progressions, Purcell a generation later could mould his heightened naturalism of speech into a musical shape that was also tuneful.[4]

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[1]McGuinness, English Court Odes, pp. 109-110.

[2]Guy Marco, "The Variety in Purcell's Word Painting," Music Review, XVIII (1957), p. 3.

[3]Anthony Lewis, The Language of Purcell: National Idiom or Local Dialect? (Anthony Lewis monograph, University of Hull, 1968), p. 6.

[4]Dennis Arundell, "Purcell and Natural Speech," Musical Times, C (1959), p. 323.

During the fifteen year period of 1680 to 1695 when Purcell composed his odes, his handling of performance resources evolved in a fashion parallel to the development of his compositional and stylistic skills. Early compositional maturity in the instrumental idiom was demonstrated in the viol fantasias of 1680. His mastery over polyphonic textures was evident at that point, but cast within the framework of the capabilities of the viol: conjunct melodies of limited range and moderate rhythmic complexity. The viol consort was at its apex in chamber works of this period. Purcell had at his disposal, however, the Twenty-four Violins, a string orchestra which he was obliged to integrate into his sacred and secular ceremonial music. In the early odes, Purcell refrained from accompanying the solos or choruses with the orchestra, choosing instead to alternate instrumental and vocal textures. It was not until the chorus "Welcome home" in the 1684 ode, From those serene and rapturous joys, that Purcell made the ". . . first differentiation by melodic contour and rhythm between string accompaniment and choral tunes . . . .",[1] thus venturing beyond the bounds of simple colla voce doublings. In the ensuing odes, he thoroughly explored the virtuosic and accompanistic capabilities of the violin ensemble. The resultant violin style may well have been his most significant contribution to modern string technique, for it was during his lifetime that the violin gained prominence over the viol as the mainstay of the string ensemble.[2] Ultimately, the mature orchestral style of Purcell's final period was

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[1] Leininger, p. 38.

[2] Ibid., p. 39.

dignified yet vivacious, and adapted to either accompanying a melody or voicing polyphonic textures with clarity.

Purcell adopted the customary four-part string divisi as standard for his orchestra. In response to the growing availability and popularity of wind instruments, he added an oboe and two recorders to the orchestra in the welcome song of 1681, Swifter, Isis, swifter flow. He continued to use recorders in 1682, 1686, and 1689, but his next use of oboe was not until 1690, in the Yorkshire Feast Song, Of old when heroes thought it base, when he again employed recorders and made initial use of the trumpet. Thereafter, wind instruments were regular members of the orchestra. Timpani were used only in two late odes, Hail, bright Cecilia of 1692 and Come ye sons of art of 1694.

The evolution of instrumental style and voicing paralleled similar developments in the vocal music of the odes during the same period. Purcell preferred to use soloists rather than the solo ensemble characteristically employed in the anthems. Most notably he favored the countertenor and the bass, and less frequently the tenor. Soprano solos were used only in the last three birthday odes. To the mood of the text Purcell often responded instinctively with stylized musical characterizations. For instance, gay and lively words were often set in dance forms or in simple ballad style, usually for countertenor. "Strike the viol" is a clear example of this. Also for countertenor or tenor, a text of pastoral or peaceful nature frequently evoked a lyrical melody in a minor key with the harmony colored by frequent excursions into related major keys. The bass was often assigned the delivery of texts reflecting any victorious or threatening circumstance. Such texts

". . . found their musical expression either in a declamatory or a ballad style: a passage of declamation by itself; a ballad alone; or a movement beginning with a section in declamation and moving into a section in ballad style"[1] in the manner of recitative and aria. When a recitative was used alone, it was normally given to the bass soloist. These recitatives were comprised of declamatory, disjunct melodies which gradually became more florid and ultimately developed into the Purcellian arioso.[2] There is no example of either recitative or arioso in Come ye sons of art.

Another important Italian device is employed in three movements of Come ye sons of art: the basso ostinato, or ground bass. Found in "Sound the trumpet," "Strike the viol," and "These are the sacred charms," the ground bass was a favorite compositional tool of Purcell's. He used it 87 times during his life, in 65 vocal movements and 22 instrumental movements. In vocal music, it was most often used in solo or duet textures, though rarely with the bass voice. Normally of two to four bars in length, the repetitions of the ground bass were not designed to coincide with the natural phrasing of the melodic line above. The vocal phrases were usually longer in length and more lyric in style than the ground bass.[3]

Duets were most often scored for equal voices, usually basses, altos, or sopranos. Soprano duets were used less frequently in the

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[1]McGuinness, English Court Odes, p. 101.

[2]Leininger, pp. 73-74.

[3]Hugh Miller, "Purcell and His Use of the Ground-Bass," Music and Letters, XXIX (1948), pp. 341-342.

birthday odes, but after 1692, duets for soprano and bass as originally used by Cooke began to reappear. The two duets in Come ye sons of art illustrate the principal formal applications of this medium in the odes. The first duet, "Sound the trumpet," follows a tutti rendering of "Come, ye Sons of Art, away," thus providing ". . . relief after some section sung by fuller forces or some section of considerable gravity."[1] In the second instance, the soprano and bass duet, "See Nature, rejoicing," precedes the choral declamation of the same music in the manner of Cooke from some thirty years before.

Purcell's early choruses were essentially homophonic, syllabic pieces scored in the middle registers of a typical four-part choir. Brief sections of imitation, termed 'reports' by Purcell, first appeared in The summer's absence unconcerned we bear of 1682,[2] and a year later in the welcome song Fly, bold rebellion Purcell ventured uninhibited into a polyphonic choral texture, in this case a seven-part choral fugue.[3] By the time of the birthday odes, the chorus was on a par with the other components. Purcell structured his late choruses on a grand scale, employing textually oriented melodies and occasionally a ground bass. The melodies of the two homophonic choruses of Come ye sons of art, "Come, ye Sons of Art, away" and "See Nature, rejoicing," are extraordinary examples of Purcell's ability to state something simple with such grandeur as to capture the audience and leave them singing the tuneful

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[1] McGuinness, English Court Odes, p. 115.

[2] Leininger, p. 35.

[3] Ibid., p. 39.

music long after the performance had ceased. The other chorus, "The day that such a blessing gave," opens with a brief point of imitation, but is homophonic thereafter. In purely polyphonic textures, the choral parts were written with an independence equal to that of the early viol fantasias.[1] Purcell's finest polyphonic choruses include "May she to Heaven" from Love's goddess sure was blind this day, and "Soul of the World" from Hail, bright Cecilia, both works dating from 1692. Bukofzer assessed Purcell's late choral style as follows: "In choral fugues of this type Purcell set the direct model for Handel."[2]

The consummation of Purcell's vocal and instrumental styles occurred in the last few works of his lifetime: the major stage works, the works for St. Cecilia celebrations, and the six birthday odes. In regard to their ceremonial value to the English Court, McGuinness wrote the following:

> Purcell's later odes came to have a splendour and magnificence that was appropriate to the pomp of the occasion and one that is associated with later Baroque composers such as Handel.[3]

From a modern perspective, it is clear that in his mature works Purcell rose to the threshold of high-Baroque English music.

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[1] Ibid.

[2] Bukofzer, p. 208.

[3] McGuinness, English Court Odes, p. 125.

CHAPTER II

STRUCTURAL ANALYSIS

Introduction

Although there is no limiting definition of ode form, Come ye sons of art meets the descriptive criteria for the genre: ". . . cantatas for chorus, soloists, and a string orchestra, frequently reinforced by trumpets, recorders, and oboes."[1] The only general formal characteristic of the English Court ode was that it opened with an orchestral overture and closed with a chorus involving all of the performers. A solo or duet often followed the overture to introduce the opening text. Within this framework, the order of the internal movements was governed by the composer's interpretation of the text. The structural analysis illuminates the formal organization of the work and the attendant compositional style in which it was written.

To follow the analysis, the reader may wish to consult either the Purcell Society edition[2] or the Schott miniature full score edition[3]

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[1] Bukofzer, p. 208.

[2] Henry Purcell, The Works of Henry Purcell, XXIV, "Birthday Odes for Queen Mary, Part 2," Come Ye Sons Of Art, ed. Geoffrey Shaw (London: Novello and Co., 1926), p. 87.

[3] Henry Purcell, Come Ye Sons Of Art, ed. Michael Tippett and Walter Bergmann (London: Schott & Co., 1951; revised, 1969).

of the work. The latter score is an accurate and reliable edition for both scholarly and performance purposes and it is commercially available.

The author of the text is unknown to modern scholars. Thus, the writer was unable to locate an authentic source of the poetic form for reference purposes in the study. A reconstruction of the poem by the writer based on the Purcell Society edition can be found in Appendix A. All references to the text will be made in regard to the reconstructed version offered therein.

Structural Organization

Formal Organization

The formal organization is clearly related to the tonalities of the work. A composite diagram of the formal, tonal, and textual sections of the work appears in Graph 1. The formal and tonal organi-

MOVEMENT		FORM	TONALITY	TEXT
Overture	1. . .	ABC	D Major	
Part I	2. . .	ABB' x 3 . . .	D Major . . .	Section A
"	3. . .	aabb	" . . .	"
"	4. . .	ABB' x 2 . . .	" . . .	"
Part II	5. . .	aabbAABB . . .	D Minor . . .	"
"	6. . .	aabbAABB . . .	" . . .	Section B
Part III	7. . .	abc	A Minor . . .	"
"	8. . .	ab	A Major . . .	"
Part IV	9. . .	aabacaAABACA .	D Major . . .	Section A'

Graph 1. Overall View of Formal, Tonal, and Textual Design[1]

[1]The use of both lower and upper case letters in depicting the form of each movement signifies differences in the musical texture. The lower case letters imply solo ensemble texture, and the upper case letters imply tutti ensemble texture.

zation indicate four major parts to the work, excluding the Overture, while the text falls into three sections. Movements 2, 3, and 4 comprise a large ABA scheme, with the simple binary form of the Movement 3 alto duet serving as the B Section. The form of the duet is amplified in the parallel settings of Movements 5 and 6. Two through-composed solo songs follow in Movements 7 and 8. Both are of the same length, 36 measures, Movement 7 built in three sections similar to the Overture, and Movement 8 in a bi-partite form without repeats. Movement 9, unique in its repeated rondo formal structure, stands alone as Part IV.

The historical perspective of the Overture merits special consideration in the present chapter because of its formal and motivic importance to the main body of the work. Purcell was known to use identical overture material in more than one work. For instance, he used the first two parts of the Overture to Hail, bright Cecilia of 1692 as the Overture for the 1693 birthday ode, Celebrate this Festival, transposed down a major second. For the Overture to the second act of The Indian Queen, 1695, he used the Overture to Come ye sons of art composed in the previous year, adding a fourth part to the Overture, a gigue, and transposing the entire movement down a major second to C major. The use of the present Overture again in The Indian Queen implies that Purcell held it in high regard. In addition, the chronology of the two works, Come ye sons of art in 1694 and The Indian Queen in 1695, suggests that the Overture was originally composed as part of the former work, and therefore, the possibility exists for the Overture and the textual movements to be interrelated, as the discussion of structural elements in each movement demonstrates.

Tonal Organization

The tonic key of Come ye sons of art is D major. This key was favored for festive music, in part, because it allowed for participation of trumpets in the orchestra. The work is divided into five primary tonal areas, as previously shown in Graph 1. The key relations used in the work are consistent with modern usage of the major/minor tonal system, although the use of the parallel minor and minor dominant keys are less characteristic of later Baroque usage, where the preference was for the relative minor and major dominant keys. The only key relationship apparently missing is that of the relative minor which appears at the outset of the third part of the Overture and ultimately cadences in D major.

Textual Organization

The textual organization varies only slightly from the harmonic design of the work. The text depicts three separate topical areas. The similar content of the first and third imply an overall ternary structure of the text. The first section includes the first four textual movements of the work, Movements 2 through 5. These movements reflect on specific means of celebration: the process of making music with voices and instruments. Purcell set these movements in D major and D minor, both tonic area keys. The middle section of the text includes Movements 6, 7, and 8. These movements discuss the object of the celebration, specifically the special religious qualities of Queen Mary, thus personalizing the ode for the Queen's favor. The tonic minor is used plus the dominant area keys of A minor and A major for this different but related topical area. The final movement represents the last

section, wherein reference to the act of celebration returns, this time by inviting cosmic corroboration of the celebration. The closing section is set in D major once again to complete the tonal cycle of the work.

At this initial point of textual study, some consideration of the origin of the text must be made. The author is not identified in the score of Purcell's ode. In the immediate years before 1694, the text of Queen Mary's birthday ode was published annually in the May issue of The Gentleman's Journal. In 1694, however, the poem was not published in either the May issue or any other issue of that year.[1] Although it is not essential to know the author of the text in order to achieve the purpose of the study, a scholarly attempt at identifying the author is appropriate within the rationale of score analysis inherent in the present type of study.

As a point of departure for the consideration of author attribution, the following argument by McGuinness in support of Nahum Tate, the Poet Laureate from 1692 to 1715, is offered:

> This ode [Come ye sons of art] contains two lines practically identical with Tate's first two lines of his ode for St. Cecilia's Day, 1685. In the latter they appear as follows:
>
> Tune the viol, touch the lute,
> Wake the harp, inspire the flute.
>
> In this ode they are the following:
>
> Strike the viol, touch the lute,
> Wake the harp, inspire the flute.
>
> In addition, there are similarities to other odes by Tate: William is Mary's 'hero' and she supports his 'righteous cause'; and 'Graces' and 'Muses' are mentioned.[2]

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[1] Peter Anthony Motteux, The Gentleman's Journal; or, the Monthly Miscellany, III (1694), pp. 109-144.

[2] McGuinness, English Court odes, p. 52.

The key words to which McGuinness made reference are found in two of Tate's odes composed in 1693. There are also more examples of similar word usage, as shown in the following excerpts:

"An Ode Upon the New Year 1693"[1]

Ye Graces that resort
To Virtue's Temple, blest Maria's Court,
With Incense and with Songs as Sweet
The Long expected Season meet,
The Long expected Season gently Greet.
(from the 1st verse)

Securely our Hero prepares for the Field,
His Valour his Sword, his Virtue his Shield:
(from the chorus)

"A Birthday Ode for Queen Mary"[2]

Hark, hark -
The Muses and the Graces call
To celebrate this Festival:
Britain now thy Cares beguile,
Bless the Day that blest our Isle:
'Tis Sacred - Bid the Trumpet cease,
And War devote this Day to Peace.
(the 1st verse)

While for a Righteous Cause He Arms,
The wondrous Hero scapes
From Death in thousand Shapes,
Still safe, still foremost in Alarms.
(the 8th verse)

Till Conquest to Maria's Arms restore
Peace and her Hero, to depart no more.
(from the chorus)

While some commonality of language usage would be expected among poets of the same period, distinguishing phrases such as "righteous cause," references to King William as "her hero" and to the French battleground as "the field," and similar usage of words like "Muses," "Graces," and

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[1]Kenneth Hopkins, The Poets Laureate (3rd ed.; New York: Barnes and Noble, 1973), pp. 230-231.

[2]Christopher Spencer, Nahum Tate (New York: Twayne Publishers, 1972), pp. 123-124.

"Virtues" may be unique to a single author. In the line "'Tis Sacred - Bid the Trumpet cease," one is reminded of "Bid the Virtues . . . to the sacred shrine repair." In reference to "An Ode Upon the New Year 1693," Broadus made the following observation of Tate's writing style:

> . . . his New Year's and birthday odes, . . . are hardly distinguishable except by their dates and are mere floreate variations on the specimen already quoted . . . .[1]

Broadus thus implies a general similarity of style within Tate's works leading one to expect similar word selections and applications therein.

Tate was also rather careless in the marriage of words to meters. An unstressed syllable or a secondary word such as a preposition or a conjunction was often accorded a primary stress within the poetic meter of the line. The following lines from "A Birthday Ode for Queen Mary" of 1693 illustrate this characteristic:

> The Muses and the Graces call [iambic tetrameter]
> To celebrate this Festival [iambic tetrameter]

Further examples can be discerned in the complete excerpt cited on the previous page. Examples drawn from "Come, ye Sons of Art, away" are unmistakably similar, as follows:

> Sing your patronesses praise [trochaic tetrameter]
> In cheerful and harmonious lays [iambic tetrameter]
>
> The day that such a blessing gave [iambic tetrameter]
> No common festival should be [iambic tetrameter]

Although this brief comparison is scarcely enough of itself to implicate Tate as the author, when viewed with the previously made stylistic observations in mind, the evidence is of substantial value. That Tate was inclined to compose doggerel as that illustrated herein is well

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[1]Edmund Kemper Broadus, The Laureateship (Oxford: Clarendon Press, 1921; reprint, Freeport: Books for Libraries Press, 1966), p. 92.

known, and the present ode is seriously afflicted with poorly written metrical patterns of syllabic stress.

A problem within the rhyme scheme of Verse 3, "Bid the Virtues," gives added fuel to the argument in favor of Tate as the poet. Throughout the ode, the final syllables rhyme either consecutively, aabb, alternately, abab, or in the scheme abba. However, the following two lines show no evidence of sound-rhyme or even eye-rhyme:

> While Maria's royal zeal
> Best instructs you how to pray,

Although "zeal" and "pray" do not rhyme when pronounced in the customary English fashion, the Irish pronunciation in the 17th century of the "ea" vowel in a single syllable such as "zeal" was "ay" as in the word "pray." Nahum Tate was Irish, born in Dublin in 1652, and his name was originally spelled "Teate." This variant spelling and pronunciation is explained as follows:

> "Tate," it is usual to point out, is the Irish way of pronouncing "Teate"; . . . at that time spelling was no very exact science.[1]

With this concept in mind, "zeal" pronounced "zale" would rhyme with "pray," although the common English pronunciation of "zeal" would be recommended for performance purposes. More important to the question of textual origin, Tate, as an Irish author, might have chosen these two words to rhyme in the Irish dialect to which he was accustomed.

In summary, the points made favoring Tate as the textual author are as follows:

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[1]Hopkins, p. 45.

1) the similarity of the couplet "Strike the viol" with "Tune the viol" from Tate's St. Cecilia's Day ode of 1685;

2) the general similarity of style in Tate's works, especially his use of stylized words and phrases;

3) the abundance of metric doggerel in Tate's works; and,

4) the possible use of the Irish "ea" vowel in "zeal" to rhyme with "pray."

While a thorough scientific study would be needed to authenticate the authorship of the poem "Come, ye Sons of Art, away," this argument is offered to augment the hypothesis originally proposed by McGuinness.

Analysis of Individual Movements

The formal components of each movement on which the previous discussion was based will now be studied. The overall formal structure of each movement will be considered initially, followed by examination of the formal subdivisions of the structure. Relevant discussion of the stylistic elements of rhythm, melody, harmony, and texture will be integrated into the structural analysis of each movement.

Movement 1 - Overture
C meter; D major

As was customarily done in the English Court odes, Come ye sons of art begins with an overture. Vestiges of the French overture so popular at the beginning of the Restoration are still evident. The Overture is comprised of three parts in a slow-fast-slow tempo sequence. The opening part, comparatively brief, is homophonic and dignified, although without the propensity for dotted rhythms common to the French style. The characteristic imitative texture of a canzona distinguishes the second part, although Purcell chose a duple rather than a triple meter for this the longest part of the Overture. The third part is the Adagio

which was unique to Purcell's ode overtures. It equates to the adagio ending sometimes found following the canzona of the French overture. However, in Purcell's application, the Italian monodic style is combined with chromatic part-writing, demonstrative of his inclination to remould foreign influences into his own personal musical language.

The Overture is scored for the standard four-part string divisi plus oboe, trumpet, and basso continuo. All of these instruments are used in Parts A and B, but only strings and continuo are employed for the delicate texture of Part C. The composite effect of the three-part Overture is one of changing moods. Part A is somber and pompous, although not without lyrical relief. Part B is bright and cheerful, due, in part, to the momentum created by the change from the polyphonic opening to the vigorous antiphonal dialogue of the closing section. The mood of Part C is one of repose.

Form

The three parts of the Overture are clearly marked by double-bars and tempo rubrics as follows: Part A, bars 1-10; Part B, bars 11-43; Part C, bars 44-59. Parts A and B begin and end in the tonic key. Part C begins in the relative minor, B minor, and returns to D major midway through the section. There are no thematic relationships between the three parts, and there is no use of triple meter. Parts A and C are homophonic, while Part B opens with an imitative, polyphonic texture and closes in a homophonic texture. The overall visual and aural impression of the formal structure is that of a three-part, through-composed movement.

Subdivisions of the Form

Part A of the Overture, the Largo, can be divided into three sections as shown in Figure 1. The sections are delineated by their

Measures:	1 (4) 4:3	4:4 (2) 7:1	7:2 (4) 10
Phrases:	3 note motives	2 bar melody	2 note motives
Tonal Areas:	D b	b D	D D

Figure 1. Part A of Overture

changes in character as well as by their harmonic relationships. Section I is a reiteration of a three-note motive four times. The melodic and rhythmic sequence is accompanied by a series of secondary dominant relationships of the subdominant, dominant, and submediant/parallel minor chords. The second section opens in B minor with a lyrical theme in a dotted rhythmic pattern modulating with sequential suspensions in the bass line, thereby returning to the tonic key. The final section features two beat 'reports', as Purcell called them, between the violin I/ trumpet and the other instruments of the orchestra, ultimately combining at the final cadence in a melodic fragment from the second section. The sectional structure may be thought of thus: 4 + 2 + (2 + 2). In so doing, the final (2 + 2) section is a culmination of motivic ideas from the first two sections.

Part B is the most complex part of the Overture. It is organized in three sections, the middle one serving as a brief transitional bridge. A structural diagram of Part B is given in Figure 2 on the next page. Purcell used the term 'fuge' to describe the imitative texture of Section 1. By practical definition of fugal form, an alternating tonic/dominant tonal pattern is not established, nor is a countertheme used. Instead,

| | | |

the cadence is approached at the end of the section, bars 24-26, when the viola is given similar yet new material to complete a sustained six-voice texture at the cadence.

The thematic development which occurs in Section II assists in establishing the transitory character of this section. The melodic motive of the violin I at the beginning of the section is drawn from Point I, as shown in Example 1. To this motive is added, in bars 29-30



Example 1. Origin of Motive in Section II, Part B of Overture[1]

and finally bar 31, the primary rhythmic motive of Part III, the sequence of six sixteenth notes. During these measures the texture changes from the loose polyphony of the fantasia section to the homophonic, antiphonal dialogue of the final section. Underlying the melodic development and transition of the thematic material is harmonic progression in the relative minor, B minor, with its dominant F# major chord in bar 28. A series of B minor seventh chords follows on the first beats of bars 29-31, ultimately resolving to E minor, the secondary minor dominant of D major, in bar 32. The descending direction of the bass line in bars 27-28, the beginning of Section II, provides important contrast to the ascending direction of Point II as it occurred in the bottom voices at the begin-

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[1]Purcell/Tippett/Bergmann - COME YE SONS OF ART
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ning of Section I.

Section III is comprised of fragmentary motives in a manner reminiscent of Part A of the Overture. These report motives stem from the points first used in bars 11-12. The sixteenth-note motive of bar 32 takes its rhythmic incentive from the second beat of Point I and its range of a perfect fifth from the same interval in the middle of Point I. The eighth-note motive of bar 34 is a diminution of Point III. The fact that these two motives lie in opposite directions reflects the contrasting motion of Points I and III. The culmination of these first two motives occurs with the descending eighth notes in bar 36, harmonized by the subdominant chord of G major, the most decisive role that chord plays in Part B of the Overture. The sixteenth-note motive of bar 37 renews the antiphonal dialogue in anticipation of the final cadence. It originates rhythmically from the motive of bar 31, and is accompanied by the reappearance in bar 38 of Point II in the viola and Point III in the bass line while the harmony at last returns to the tonic key. The disjunct rhythmic motive of the final four measures of the violin I/ trumpet part is an aural reflection of the middle intervals of Point I, as a composite of musical elements from the beginning of Part B combine at the conclusion of the section, in similar fashion to the motivic conclusion observed earlier in the study of Part A of the Overture.

Part C of the Overture differs from Parts A and B in four significant ways, as follows:

1) the formal structure is in two sections rather than three;
2) the texture is monodic with the melody always present in the top voice, usually violin I;
3) the harmony and voice-leading are more chromatic than in the previous Parts:

4) the opening tonal center is B minor rather than D major. The tonic key returns at the beginning of Section II, as shown in Figure 3. As in the previous Parts, Purcell employs rests strategically within

Measures:	44		(7)		50	51		(9)	59
Phrases:	2½	+		4½		2½	+ 3 +		3½
Tonal Areas:	b			F#		D		A	D

Figure 3. Part C of Overture

the melodic structure. The rests compliment the fragmented style of the melody, giving definition to the melodic dimensions. In addition, the primary motive in bar 44 of the violin I part is punctuated by the halting rhythm of the accompanying voices. An even more important application of rests occurs between the violin I and II parts in bars 46:3-48, as shown in Example 2. Therein, the violin I is characterized by



Example 2. Melodic Use of Rests in Part C of Overture[1]

the ascending slide, or 'elevation' as Purcell called it, on beat 3 of each measure. The punctuation of quarter rests separates the elevation

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motive from the quarter-note appoggiatura motive in the violin II. After appearing once in the violin II part in bar 53, the elevation motive returns to the violin I in bar 54 juxtaposed to the first beat of the measure. The dialogue between the elevation and appoggiatura motives occurs thereafter in bars 54-56, wherein the appoggiatura motive is ultimately heard in the violin I melody in bar 56. Successful exposure of this intimate dialogue in performance is quite important to the emotional expression of the music. It should be noted that the sixteenth-note "D" on beat three of bar 53 of the violin II part is erroneously marked "D#" in the Purcell Society edition, but is printed correctly in the Schott miniature score edition of the work.

When the sectional and tonal structure of the Overture is reviewed in retrospect, an important organizational scheme emerges as represented by the following arithmetic expression: (X + Y) + (X + Y) + (Y). The three quantities of this expression are symbolic of Parts A, B, and C of the Overture. Each quantity shares common key relationships, as illustrated in Graph 2. As though to impart a special identity to the

Symbols:	X	Y	
Tonalities:	D Major	B Minor	D Major
Part A	Section I	Section II	Section III
Part B	Section I	Section II	Section III
Part C		Section I	Section II

Graph 2. Abstract View of Sectional and Tonal Organization of Overture

relative minor key, Purcell set the attendant bass line in descending motion. The fact that Part C includes only the "Y" quantity is significant, for it implies that Purcell structured Part C from only partial

though similar elements of Parts A and B. This organizational scheme will be observed again in the melodic analysis of the next movement.

Movement 2 - Alto Solo and Chorus
"Come, ye Sons of Art, away"
3/4 meter; D major

An alto soloist was often used to present the opening text of an ode, originally done in deference to the King's wish to hear soloists rather than solo ensembles or choruses. Come ye sons of art is no different in this respect. The orchestra is used to introduce the festive character of the alto verse.

Text

The opening textual movement corresponds with the first verse of the poetic ode, as follows:

> Come, ye Sons of Art, away,
> Tune all your voices and instruments play,
> To celebrate this triumphant day.

This verse presented Purcell with considerable rhythmic and metric challenges. The meter of the first line is trochaic tetrameter, the second line dactylic tetrameter, and the third line iambic tetrameter with an anapestic substitution. The form is that of a tercet with a rhyme scheme of aaa. Purcell was able to gain musical symmetry by repeating words and phrases of the verse, thus demonstrating in essence the point of the following statement by Moore:

> If anything is clear about the relationship of words to music it is simply that what is singable is not necessarily poetry and what is even mellifluous poetry is not necessarily singable.[1]

---

[1]Robert Etheridge Moore, Henry Purcell and the Restoration Theatre (Cambridge: Harvard University Press, 1961), pp. 62-63.

The irregularity of rhythm and meter was often the feature that made ode poetry of this era so adaptable for musical settings.

Form

The form of Movement 2 can best be described as strophic. The musical material of Part A, the orchestral introduction of bars 1-28, is repeated first by the alto soloist in Part B, bars 29-56, and last by the chorus and orchestra in Part C, bars 57-84. In formal design, the three Parts, or strophes, are identical. Audible contrast between the Parts results from the varied scoring of the music. In Part A, the orchestra is comprised of strings and basso continuo plus two oboes. Part B is for alto solo and continuo. Part C calls for strings, continuo, two oboes, and two trumpets, the largest orchestral contingent yet employed in the work, to accompany the initial entry of the choir.

Subdivisions of the Form

Part A of Movement 2, the orchestral introduction, can be divided into three sections as shown in Figure 4. The immediately striking fea-

Measures:	1 (8) 8	9 (16) 24	25 (4) 28
Phrases:	4 + 4	(4 + 4) + (4 + 4)	4
Tonal Areas:	D D	D A D D A D	D D

Figure 4. Part A of Movement 2

ture of the opening measures of the movement is the minuet-like melody heard in the top voice of the homophonic texture. Cast in triple meter, this buoyant melody seems to announce the official beginning of the birthday celebration. In Part B, the melody is assigned to the alto soloist for delivery of the opening text of the ode. The melody is

sustained in the alto voice of the chorus in Part C, wherein the soprano is given a descant written in thirds and sixths above the melody. In the orchestra, the alto melody is transposed above the soprano descant and is scored in the violin I, oboe I, and trumpet I parts, while the descant appears in the violin II and oboe II parts. The trumpet II is given triadic material suited to the natural-bore instrument.

The melody is organized in four-bar phrases, each phrase generating the next by the simple process of repetition. Thus, Purcell develops 28 measures from 12 measures of melodic materials, with those 12 measures themselves interrelated thematically. By referring to the 12 measures of bars 5-16, it can be observed that the motive in bar 7 is repeated with exact rhythm and only slightly modified intervals in bars 9 and 10, and is used in a further modified form as the melodic pattern of bars 13 and 14.

The phrase organization of Part A is identical to that found in Parts B and C of the movement. The first phrase, bars 1-4, is comprised of two halves of two bars each: antecedent and consequent phrases. This phrase is repeated intact in bars 5-8. An eight-measure phrase, also comprised of antecedent and consequent halves, begins at bar 9 and ends in bar 16. The phrase of bars 9-16 is repeated intact in bars 17-24. The consequent half is used to complete Part A in bars 25-28. Harmonically, the eight-bar phrase is an augmentation of the four-bar phrase wherein the antecedent phrase cadences in the dominant and the consequent phrase in the tonic.

The manner in which the phrases are developed by repetition appears to be related to the organizational scheme introduced in the

analytical summary of the Overture on Page 39. The phrases are combined as shown in Graph 3. When further simplified, the following arithmetic

	Section I	Section II	Section III
Phrases	$(X + X) + (Y^1 + Y^2) + (Y^1 + Y^2) + (Y^2)$		
Duration	$(4 + 4) + [(4 + 4) + (4 + 4)] + (4)$		

Graph 3. Phrase Structure of Part A of Movement 2

expression of the phrase structure results: $(X + X) + (Y^{1+2} + Y^{1+2}) + (Y^2)$. This organization applies to each strophe of Movement 2. The arithmetic expression derived from the Overture was based on the formal and tonal structure of the entire movement, as follows: $(X + Y) + (X + Y) + (Y)$. Each of these arithmetic expressions culminates with a fragment of "Y"-quantity material. While this phenomenon may be the result of subconscious compositional style rather than overt methodology, the implication of such organizational thinking is significant for it suggests the presence of a higher level of structural sophistication than that generally expected in music of this type.

The instrumental scoring of Part A clearly reflects the phrase organization of the three sections. Section I is comprised of two four-bar phrases, the first for oboes and the second for strings. Likewise, the two eight-bar phrases of Section II are scored for oboes first, and then strings. The short final section is scored for combined wind and string instruments. Part B is scored for alto solo and continuo as the first text of the ode is introduced. The orchestrational process of Part C retains some similarity to Part A, but with the basic difference of added trumpets. Unlike Part A, the first four bars are tutti orchestra

instead of winds alone. The first eight-bar phrase of the second section, bars 65-72, is for tutti orchestra, but the second phrase of Section II, bars 73-80, features the melody in the oboes, in similar but reversed order to Part A. The closing phrase is tutti once again.

Movement 3 - Alto Duet
"Sound the trumpet"
C meter; D major

Within the overall formal plan of the work, the alto duet of Movement 3 functions as a B section to the similar A sections which surround it, thus suggesting a large ternary structure of Movements 2-4. Movement 3 provides ample contrast to the surrounding movements by virtue of the following elements:

1) the first use of the vocal duet texture;
2) use of basso continuo accompaniment without any additional orchestral instruments;
3) use of Italianate stylistic characteristics.

Particular Italianate stylistic characteristics are the antiphonal treatment of the duet voices; scoring of the voices in parallel thirds with florid, melismatic melodies; and, employment of the basso ostinato, or ground bass, in the basso continuo line.

Motivic influence from Point II of the Overture canzona is evidenced in the motive which accompanies the word "sound" in bar 8. A more subtle reminder of the Overture is found in the bar 25 appoggiatura-like treatment of the word "celebrate," reminiscent of the appoggiatura motive illustrated in Example 2 on Page 38 of the present chapter. As will be seen from examination of further analytical examples in the ensuing movements, Purcell uses thematic fragments drawn from the Overture to assist in unifying the entire work.

Text

The topic of "instruments play" from Verse 1 is amplified in Verse 2, with specific reference made to the 'high', meaning loud, instruments of the era: the trumpet and the hautboy, that is, oboe. Verse 2 follows, thus:

> Sound the trumpet, till around
> You make the listening shores rebound.
> On the sprightly hautboy play,
> All the instruments of joy
> That skilful numbers can employ
> To celebrate the glories of this day.

The opening lines of Verses 1 and 2 are of identical meter. Verse 2 is comprised, however, of a couplet and a quatrain, a combined line form of (2 + 4), with a rhyme scheme of aabccb. The meter is trochaic tetrameter in lines 1, 3, and 4, the first halves respectively of the couplet and the quatrain, and iambic tetrameter in lines 2 and 5. Line 6 is lengthened to iambic pentameter. Purcell set this unequal poetic structure of a couplet and quatrain in equal halves of the binary musical form.

Form

Movement 3 is set in binary form: aabb. The two halves of the movement are clearly marked by their respective repeated endings.

Purcell employed the ground bass technique three times in Come ye sons of art, in "Sound the trumpet," "Strike the viol," and "These are the sacred charms." The texts of these three movements are comprised of the most balanced and concise poetic verses in the entire ode. The ground bass pattern for "Sound the trumpet" is illustrated in Example 3 on the next page. Important stylistic characteristics of the ground pattern are that it is diatonic, disjunct, two measures long, and organ-



Example 3. Ground Bass in Movement 3[1]

ized in anacrustic rhythmic phrasing. The harmonic function of each statement of the ground is defined in Table 1. Section I is tonic

Section I (Bars 1-16[1])[2]

1. Tonic, D major, ostinato introduction
2. Tonic, b. 3-4
3. Tonic, b. 5-6
4. Tonic, b. 7-8
5. Tonic, b. 9-10
6. Tonic, b. 11-12
7. Tonic, b. 13-14
8. Tonic, b. 15-16, first ending

Section II (Bars 16[2]-31)

9. Dominant, A major, second ending, beat 3
10. Dominant, b. 17:3-19:2
    b. 19:3-20:2, modulatory extension
11. Relative Minor, B minor, b. 20:3-22:2
12. Relative Minor, b. 22:3-24:2
    b. 24:3-24:4, modulatory extension
13. Tonic, b. 25-26
14. Tonic, b. 27-28
15. Tonic, b. 29-30, plus b. 31 final chord

Table 1. Harmonic Function of Ground Bass in Movement 3

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[2]The raised number in brackets refers to the first ending.

throughout, and all of the ground patterns are within the two-bar rhythmic framework. Section II begins in the dominant key, modulates to the relative minor, and returns to the tonic. Therein, the dominant and minor statements of the ground are offset rhythmically to begin on the third beat of the measure rather than on the first beat as needed to allow time for the brief modulatory extensions which tie the ground patterns together. Throughout the movement, the steady rhythmic ostinato of eighth notes remains intact. The pattern appears fifteen times, not counting the repeats of both sections of the movement.

Subdivisions of the Form

The form of the movement falls into two major Sections, as identified in Figure 5. Even though the ground bass pattern recurs at regu-

Section I			
Measures:	1 (2) 2	3 (14) 16[1]	(1) 15[2]
Phrases:	intro	4 + 4 + 4 + 2	2nd ending
Tonal Areas:	D	D D D D	A
Section II			
Measures:	16[2] (16) 31		
Phrases:	4 + 5 + 2½ + 4½		
Tonal Areas:	A b D D		

Figure 5. Sectional Division of Movement 3

lar intervals, the phrases in the vocal parts are quite irregular and do not always coincide. Due to the antiphonal voicing of the duet, the phrases are often fragmented melodies appearing now and again in the different voices. Only two short passages of homophony are clearly visible: bars 8-10 and 25-26. Homophony develops as the outgrowth of

antiphonal entrances preceding the cadences in bars 15, 19, and 31. Elsewhere, the antiphonal polyphony prevails wherein short melodic fragments overlap into phrase-like structures. The effect of such melodic and textural development is an energetic dialogue between the singers.

Movement 4 - Chorus
"Come, ye Sons of Art, away"
3/4 meter; D major

The idea of repeating a chorus was not original with Purcell. Some twenty-five years earlier, Cooke and Humfrey had done so in their odes. Thus, the presence of a repeated choral movement dates from the early development of the English Court ode and, as used by Purcell, is a vestige of that period.

Form

The movement is comprised of Part A, bars 1-28, and Part B, bars 29-56. These correspond respectively to Parts A and C of Movement 2. Part B of Movement 2, the alto solo, is not used again in Movement 4. There is otherwise no difference between the two movements. As mentioned before, the effect of repeating this choral movement is one of providing a closing A section for a large ABA formal pattern.

Movement 5 - Alto Solo and Ritournelle
"Strike the viol"
3/4 meter; D minor

Movements 5 and 6 comprise Part II in the overall organizational form of the ode as shown in Graph 1 on Page 25 of the present chapter. Both movements share common meters, keys, and forms. In regard to formal design, the practice of doubling the length of a movement by repeating the solo material with either the orchestra or the chorus originated

in the odes of Cooke. The French term ritournelle was selected by the writer to describe the orchestral repeat based on the following definition as found in the Harvard Dictionary of Music:

> A 17th-century dance in quick triple time, by far the most common dance type in the ballets of Lully. Like the ritornello, it serves as the conclusion of a song.[1]

Movements 5 and 6 differ from one another by their use of two Italian devices: Movement 5 employs a ground bass and Movement 6 employs a brief point of imitation to introduce the solo entrance.

The alto soloist is used for the final time in Movement 5. The movement is scored, in Part A, for the soloist accompanied by two 'flutes', the accepted term for recorders at the time, and basso continuo. Part B is scored for two recorders, strings, and continuo. The use of recorders is exclusive to this movement.

Text

The subject of instruments introduced in Verses 1 and 2 reaches culmination in Verse 3 with reference to the 'low', or soft, instruments:

> Strike the viol, touch the lute,
> Wake the harp, inspire the flute.
> Sing your patronesses praise,
> In cheerful and harmonious lays.

In "patronesses praise," the act of adulation is suggested. The idea of singing her praise with "lays" is consistent with the original purpose of the medieval French lai, i.e., poems addressed to the Virgin or to a lady.[2] Indeed, Queen Mary is later referred to as "Maria."

---

[1]Willi Apel, Harvard Dictionary of Music (2nd ed.; Cambridge: Belknap Press of Harvard University Press, 1969), p. 735.

[2]Ibid., p. 460.

The most evenly balanced verse in the ode is Verse 3. The first three lines are cast in trochaic tetrameter, and the last line in iambic tetrameter. The rhyme scheme is aabb, thus suggesting the musical form of the movement.

Form

By employing the orchestral ritournelle, the form of Movement 5 doubles in length the form of Movement 3, the alto duet: aabbAABB. Part A, the alto solo, encompasses bars 1-39[1], and Part B, the ritournelle, bars 39[2]-77.

The ground bass pattern is identified in Example 4. It is characterized by a number of important features held in common with the pre-



Example 4. Ground Bass in Movement 5[1]

viously discussed ground in Movement 3, as follows: it is diatonic, disjunct, two measures long, and organized in anacrustic rhythmic phrasing. In addition, it is cast in triple meter in a descending melodic direction. Rests are an integral part of the rhythmic motive, providing the means for an unbroken rhythmic ostinato during the course of the movement.

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There is more variance in treatment of the ground bass pattern in this movement than in the other two movements composed with a ground, as evidenced in Table 2. The ground recurs fourteen times discounting

Part A: Section I (Bars 1-22[1])

1. Tonic, D minor, ostinato introduction
2. Tonic, b. 3-4
3. Tonic, b. 5-6
   b. 7, modulatory extension
4. Secondary Dominant of Relative Major, F major, b. 8-9
   b. 10, modulatory extension
5. Tonic, b. 11-12
6. Tonic, b. 13-14
   b. 15, modulatory extension
7. Relative Major, b. 16-17
8. Relative Major, Motives A & B reversed, b. 18-19
9. Relative Major, b. 20-21
   b. 22[1], modulatory extension, first ending

Part A: Section II (Bars 22[2]-39[1])

10. Relative Major, b. 22[2]-23
11. Relative Major, modulating, b. 24-25
12. Secondary Dominant of Relative Major, b. 26-27
13. Secondary Dominant of Relative Major, modulating, b. 28-29
    b. 30, modulatory extension
    b. 31-32, sequential repetition of ostinato A Motive variant
    b. 33-36, sequential repetition of ostinato B Motive variant
14. Ostinato of B Motive variants returning to Tonic, b. 37-39[1]

Table 2. Harmonic Function of Ground Bass in Movement 5

repeats, although not always in its original form. The pattern is comprised of two four-note motives, designated Motive A and Motive B in previously given Example 4. In the eighth statement of the ground, the

order of the motives is reversed, and in Part A-II of the movement, the motives are separated from one another and individually developed. The harmonic organization of the movement is less clear than in Movement 3. The tonality is D minor, which invites frequent excursions into the relative key of F major. The ostinato pattern itself is used for modulation, as in bars 8-9, 24-25, and 28-29, which requires slight intervallic alteration. Because of the incessant rhythmic ostinato, the aural integrity of the ground is not jeopardized during the modulatory and developmental variations to which it is subjected.

Subdivisions of the Form

The sectional divisions of the movement are identical in Parts A and B. Part A can be divided into two sections as shown in Figure 6.

| | | |

at the fifth and then dissolved into an Italianate melisma to complete the section in bars 33-39. The method of melodic development incorporated herein parallels Purcell's treatment of melodic material previously discussed in regard to Movement 2, "Come, ye Sons of Art, away."

In Part A, the texture is that of three voices: the alto accompanied by the basso ostinato below and the two recorders combined in a rhythmic ostinato above. The basso ostinato and the recorder ostinato create a rhythmic momentum quite remarkable for such a small number of voices. When the strings enter with the melody in Part B answered antiphonally by the recorders, the anticipation created by the dual rhythmic ostinato is relieved. A new sense of anticipation grows thereafter in the antiphonal writing between the recorders and strings which characterizes Part B. The similarity to Part B, Section III, of the Overture is unmistakable. A full-voiced homophonic climax is finally achieved in bar 73. The single ground of the second ending is a fitting conclusion as the unifying factor of the entire movement, the rhythmic ostinato, runs its course to completion.

Movement 6 - Bass Solo and Chorus
"The day that such a blessing gave"
3/4 meter; D minor

Aside from the common elements of meter and key, the use of string orchestra at the outset of Movement 6 provides the most evident aural bridge from Movement 5. The two movements are identical in formal design, being organized in two major parts. Part A is scored for bass solo, string orchestra, and basso continuo; Part B for choir, strings, and continuo. Table 3 on the next page illustrates the scoring effect of expanding ensemble involvement between the movements. By gradually

Movement 5

Part A: alto solo, recorders, continuo

Part B: strings, recorders, continuo

Movement 6

Part A: bass solo, strings, continuo

Part B: choir, strings, continuo

Table 3. Orchestrational Process of Movements 5 and 6

expanding the orchestration, a textural and musical climax is achieved in Part B of Movement 6, thus assisting to define Movements 5 and 6 as Part II in the overall framework of the ode.

Text

Verses 4, 5, and 6 comprise the middle portion of the overall poetic structure. In Verse 4, an eye-rhyme is used in line 4 to complete the abaab rhyme scheme, as follows:

The day that such a blessing gave,
No common festival should be.
What it justly seems to crave,
Grant and let it have
The honour of a Jubilee.

The meter of lines 1, 2, and 5 is iambic tetrameter; lines 3 and 4 are trochaic tetrameter and trochaic trimeter, respectively. As with the first verse, Purcell disguises the irregularity of Verse 4 with considerable word repetition and fragmentation of the textual phrases.

Most of the key descriptive words of the complete poem are used but once. Four key words, however, are used twice: "blessing," "celebrate," "graces," and "sacred." Of the four, only "blessing" is set to music similarly each time, in a descending melodic direction denoting descent from heaven. The first use of the word is in the opening line of Verse 4, where Purcell set it to overshadow all other words in the

line with its range and sustained scalar melody. As used later in Verse 5, it initiates the second section of the movement in an equally important structural role.

Form

The form of Movement 6 is identical to that of the previous movement: aabbAABB. Part A, the bass solo, encompasses bars 1-30[2], and Part B, the chorus, bars 31[2]-60. The texture of the movement is predominantly homophonic, although both Part A and Part B open with brief imitative entries in a polyphonic texture. This polyphonic opening and the canzona of the Overture are the primary examples of polyphonic counterpoint in the work. Additional textural similarity to the Overture can be seen in the homophonic antiphonal dialogue between upper and lower strings in bars 10-12, compared to bars 7-8 of the Overture. The rhythmic disparity between the two examples is caused by the use of triple meter in the present example whereby the antiphony must overlap by a beat.

Subdivisions of the Form

Part A can be divided into two sections as shown in Figure 7.

| | | |

The sectional divisions of the movement are identical in Parts A and B. The key of D minor is retained throughout the Movement, enhanced by half cadences in A major at the repeated endings of Section I.

The unusual range capabilities of the bass soloists for whom Purcell composed, particularly John Gostling, are demonstrated in the expanse of the melody, ranging over two octaves from a low "G" in Section I to a high "F" in Section II. The idiomatic motion of an instrumental bass line with its prevalence of perfect intervals is retained in the solo voice line, also characterized by broad leaps and contrasting scalar passages. The choral parts of Part B are adapted from the orchestral lines of Part A, wherein the bass choral part is identical to the bass solo. The polyphonic entrances of the choir in Part B consummate the jubilant mood of the movement.

Movement 7 - Soprano Solo
"Bid the Virtues"
4/4 meter; A minor

Movements 7 and 8 comprise Part III in the overall organizational form of the work as shown in Graph 1 on Page 25. Both movements are set in the same meter, in dominant-key tonalities, and in through-composed form. Movement 7 is scored for soprano, oboe, and basso continuo.

Perhaps the most advanced compositional technique of the work is employed in Movement 7. The equal treatment of voice and instrument was a key ingredient of the obbligato aria so popular among the succeeding generation of composers. Purcell's handling of the soprano and oboe gives them equal status in the melodic commentary of the music, and thus elevates the historical significance of Movement 7 in the evolution of musical style.

Text

In "Bid the Virtues," Purcell was confronted with the longest irregular verse of the poem, as follows:

Bid the Virtues, bid the Graces
To the sacred shrine repair,
Round the altar take their places,
Blessing with returns of pray'r
Their great defender's care,
While Maria's royal zeal
Best instructs you how to pray,
Hourly from her own
Conversing with the Eternal Throne.

The dominant meter of Verse 5 is trochaic tetrameter, found in lines 1, 2, 3, 4, 6, and 7. Line 8 is trochaic trimeter, while lines 5 and 9 offer contrast as iambic trimeter and iambic tetrameter, respectively. The poetic effect of iambic tetrameter in the last line is to draw emphasis to "the Eternal Throne." The rhyme scheme is a combination of alternate and consecutive rhymes, ababbxxcc, compounded by the suspected Irish pronunciation of "zeal," as previously discussed on Page 31.

The subject content of Movements 6, 7, and 8 assists in identifying their structural role in the work. The status of the birthday celebration is at issue only in Movement 6. The intent of the present verse is to exalt the Queen's heavenly aspirations. The welfare of the King is paramount in Movement 8. It is symbolic that Verse 5 (Movement 7), about the Queen, is sung by a soprano, and Verse 6 (Movement 8), about the King, is sung by a bass. Purcell's intent may have been to flatter the monarchs by such a musical association.

Form

Purcell set Movement 7 in through-composed form, thus complementing the changing moods found in the poetic verse. The elements of

key and subject matter imply a ternary division of the movement. However, subtleties of the formal structure are less important to the functional integrity of the movement than the mood it casts within the framework of the ode. As Leininger observed in his study of Purcell's odes, ". . . his stylistic personality manifested itself as much in the general 'mood' of a work as in details of its construction, and Purcell was a master of moods."[1] Indeed, Movement 7 provides a serene moment in the work in contrast to the driving momentum of the surrounding movements.

Subdivisions of the Form

Three distinct tonal areas provide the best clue for determining the sectional structure of the movement, as shown in Figure 8. Section

Measures:	1	(8½)	9:2	9:3		(15)			23:2
Phrases:	(1 + 2) + 5½			3½ + 3 +	(1½ + 2½)		+	(1 + 3½)	
Tonal Areas:	a	a E		C	a	C	G	C	C

Measures:	23:3	(12½)	36
Phrases:	5 + (3 + 3) + 1½		
Tonal Areas:	a a/E		a

Figure 8. Sectional Division of Movement 7

I is set in the A minor tonic key. In the first two beats of bar 9, the harmony modulates to the relative key of C major on beat three, thus initiating Section II. An equally abrupt modulation in bar 24 returns the tonality to A minor and the beginning of Section III, wherein the dominant harmony prevails to the final cadence. The natural divi-

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[1]Leininger, p. 36.

sions in the poem coincide with the formal structure.

The soprano and oboe duet texture is virtually identical to that found for two altos in Movement 3. The similarity of musical dialogue in the two movements is unmistakable, as is the similarity of the opening theme of "Bid the Virtues" and the motive in bar 7 of "Sound the trumpet" as shown in Example 5. Polyphonic voicing dominates the pre-



Example 5. Thematic Similarity between Movements 7 and 3[1]

sent movement, however, without any instance of homophonic duetting as found in the former example. Continuous antiphony of ornate rhythmic patterns provides rhythmic interest that might otherwise be too static even for a movement of repose.

A number of motivic similarities exist between the soprano part of Movement 7 and the violin I part of the Overture, as indicated in Table 4 on the next page. It is important to note that the corresponding motives occur consecutively in the two movements; both movements are through-composed in tri-partite structure; and they are of similar mood in their respective sections. Purcell's intent may have been to capsulize the mood of the Overture in Movement 7 and thereby enhance the formal cohesiveness of the work.

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Movement 7		Overture
1.	Bar 5:1 - - - - - - - - - - - - - - -	Bar 4:4
2.	Bars 11:3 and 15:1 - - - - - - - - -	Bar 8:4
3.	Bar 16:1-2 - - - - - - - - - - - - - -	Bar 36:1-2
4.	Bar 25:1 - - - - - - - - - - - - - - -	Bar 44:2
5.	Bar 26:2 - - - - - - - - - - - - - - -	Bar 46:3

Table 4. Motivic Similarities between Movement 7 and Overture

Movement 8 - Bass Solo
"These are the sacred charms"
4/4 meter; A major

The mood of Movement 8 brightens considerably from the previous movement because of two significant factors: the A major tonality and the spry rhythm of the ground bass. The texture of the movement, bass solo with basso continuo, is the most transparent found in the work, perhaps indicative of the King's independent nature.

Text

Verse 6 is as follows:

These are the sacred charms that shield
Her daring hero in the field;
Thus she supports his righteous cause,
Thus to his aid immortal pow'r she draws.

The scansion of Verse 6 is the most difficult to determine of all the verses. The lines may be scanned in either of two ways, as follows:

1. iambic tetrameter with a trochaic substitution
2. iambic tetrameter
3. iambic tetrameter with a trochaic substitution
4. iambic pentameter with a trochaic substitution;

or,

1. trochaic tetrameter with a dactylic substitution
2. iambic tetrameter
3. trochaic tetrameter with a dactylic substitution
4. trochaic pentameter with a dactylic substitution.

In either case, the rhyme scheme is aabb.

Form

Movement 8 is through-composed. Although it is identical in length to Movement 7, 36 measures, this movement is bi-partite as the poetic form would suggest.

The ground bass differs noticeably from the previous grounds in being 2½ measures long, as seen in Example 6. By additional compa-



Example 6. Ground Bass in Movement 8[1]

rison, the ground features a conjunct, descending melodic sequence as opposed to the disjunct, non-sequential repetition in the previous examples. Like the other grounds, it is diatonic and organized in anacrustic rhythmic phrasing.

The deployment of the ground bass is symmetrical and systematic, as illustrated in Table 5 on the next page. The ostinato pattern is used twelve times. It occurs six times in Section I, always in the tonic key. In Section II, it is once again heard six times, but in the dominant key the first two times and then interrupted by 4½ measures of modulatory dialogue using fragments of the ostinato pattern. The movement concludes with four tonic statements of the ostinato. For performance purposes, it is important to note that the second sections of the three movements

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Section I (Bars 1-16:2)

1. Tonic, A major, ostinato introduction
2. Tonic, b. 3:3-5
3. Tonic, b. 6-8:2
4. Tonic, b. 8:3-10
5. Tonic, b. 11-13:2
6. Tonic, b. 13:3-15

   b. 16:1-16:2, modulatory extension

Section II (Bars 16:3-36)

7. Dominant, E major, b. 16:3-18
8. Dominant, b. 19-21:2

   b. 21:3-25, modulatory development of ostinato fragments

9. Tonic, b. 26-28:2
10. Tonic, b. 28:3-30
11. Tonic, b. 31-33:2
12. Tonic, b. 33:3-35, plus b. 36 final chord

Table 5. Harmonic Function of Ground Bass in Movement 8

which employ a ground bass include developmental material in which the recurring frequency of the ostinato pattern is broken, thus helping to define moments of climax in the music.

Subdivisions of the Form

The through-composed structure of the movement can be divided into two sections of comparable length, as shown in Figure 9, below.

Measures:	1 (15½) 16:2	16:3 (20½) 36
Phrases:	2½ + (5½ + 5) + 2½	5 + 4½ + (5½ + 5½)
Tonal Areas:	A A	E A

Figure 9. Sectional Division of Movement 8

The beginning of the second section is defined by the tonal shift to

the dominant key, executed in an abrupt fashion like that found in Movement 7. The pompous air of Section I with its aggressive roulads is tempered at the outset of Section II by a modest reference to the Queen and her continuous prayerful support. The importance of "immortal power" is punctuated by antiphonal dialogue reminiscent of Part B, Section III, of the Overture, and finally by the twice-sustained high "E" in the bass solo as the movement reaches its conclusion. Within the span of this short solo song, the energy of Movements 1-6 is rekindled and the stage set for the final movement of the celebration.

Movement 9 - Soprano/Bass Duet and Chorus
"See Nature, rejoicing"
3/4 meter: D major

The final movement, Part IV in the overall formal design, is comprised, in part, of a culmination of textural elements from the immediately preceding movements. The duet with which the movement opens combines the soprano of Movement 7 with the bass of Movement 8. This duet combination, once preferred by Cooke, serves as the intermediate step between the solo textures of Part III and the choral/orchestral finale of the present movement in a pattern of continuous textural growth which outlines the ultimate climax of the work.

Within the textural outline of continuous growth, a consolidation of musical elements drawn from the beginning of the work assists in achieving the aura of finality desired of the movement. Harmonically, the tonality returns to the tonic key, while other apparent elements from Movement 2 are reintroduced: the triple meter set in simple rhythmic patterns; the scoring for soloists, chorus, and full orchestra; and an infectious melody. Of the latter, Ernest Walker wrote that "See Nature,

rejoicing" ". . . is a remarkable example of Purcell's genius for creating significant melodies out of the simplest material."[1] Therein, the happiness of the birthday celebration so characteristic of the opening movements is reinstated as the paramount theme.

Two factors unique to Movement 9 also assist in defining the terminal role of the movement: the rondo form, which will shortly be discussed in detail, and the employment of timpani in the orchestra. The use of timpani with trumpets was a common practice in the Baroque era. The late appearance of the timpani would have surely signalled the finale of this festive work to Purcell's audience. The formal role of the timpani is also important from another viewpoint. Throughout the work, Purcell used solo instruments to mark the beginning of each major part of the overall formal design. In "Strike the viol" at the beginning of Part II, two recorders were used for the first and only time; in "Bid the Virtues" at the beginning of Part III, the solo oboe was used in obbligato style. In the final movement, the timpani serve to enhance the orchestral color as the consummation of the birthday ode is accomplished.

Text

Without an authentic source of the text in poem form, it is impossible to know if the verse/refrain form of Purcell's setting is that of the poet or the composer. For the present purpose, the refrain is repeated in the ode poem as reconstructed by the writer, as follows:

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[1]Ernest Walker, A History of Music in England (3rd ed.; London: Oxford University Press, 1952), pp. 203-204.

See Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
The tuneful grove, and talking rill,
The laughing vale, the replying hill,
With charming harmony unite,
The happy season to invite.
Thus Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.
What the Graces require,
And the Muses inspire,
Is at once our delight and our duty to pay.
Thus Nature, rejoicing, has shown us the way,
With innocent revels to welcome the day.

Verse 7 is the lengthiest in the ode. Even so, it is cast in symmetry unparalleled in any of the other verses, being comprised of a couplet, a quatrain, and an unrhymed tercet. The meter of the couplet, or refrain, of the verse is anapestic tetrameter with a primary iambic substitution in both lines. The quatrain, lines 3-6, is in iambic tetrameter with an anapestic substitution in line 4. The tercet is cast in two lines of anapestic dimeter and one line of anapestic tetrameter. The overall rhyme scheme of aabbccaaddaaa relates the final sentence of the tercet to the refrain couplet by anticipating the a rhyme. With Verse 7, the focus of the poem shifts to invite Nature and her resplendent resources to the celebration.

Form

The movement is comprised of Part A, bars 1-55, and Part B, bars 56-119. Each part is structurally identical, and a repeated rondo form is clearly evident: aabacaAABACA. The major difference between Parts A and B is found in the orchestration of the music. Part A is scored for soprano and bass duet with continuo, and Part B for chorus, orchestra, and continuo. The rondo form is ideally suited to the delivery of Verse 7.

Subdivisions of the Form

Because Parts A and B are structurally identical, only the subdivision of Part A will be detailed. Part A, the soprano/bass duet, can be divided into three sections as shown in Figure 10. The three

| | | |

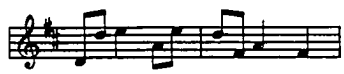
the same characteristic, but with half the number of measures, thereby hastening the return of the closing refrain. In each of the verses, the harmony moves into dominant related areas. In the Section II verse, the harmony begins in the secondary dominant area of E minor, cadencing in A major at the refrain. In Section III, the verse begins in the minor dominant before reaching a half-cadence on the subdominant and a cadence on the dominant at the refrain.

The aural identity of the recurring sections of the rondo form is maintained by essentially two elements: the harmony and the melody. The harmony, in its alternating pattern of tonic and dominant tonal areas, helps to distinguish the verses by also changing the mode from major to minor. In the Section II verse, the conflict between "D" and "D#" provides chromatic interest to the melody while underscoring the text, "with charming harmony unite." The minor mode in the verse of Section III fosters an introspective mood which lingers only briefly before breaking into the soaring, climactic sequence of eighth notes at the words, "our duty to pay."

The melody of the refrain differs in style from the melodies found in the two verses. The refrain melody is diatonic and disjunct as required for performance by the natural bore trumpet. In contrast, the verse melodies are both more chromatic and conjunct. This stylistic difference is of negligible consequence to Part A, but it has a profound bearing on the orchestration of Part B. Therein, the brass family of trumpets and timpani are involved in only the refrain, whereas the verses are played by the oboes, strings, and continuo. The orchestration enhances the subjective nature of the verses and the objective

nature of the refrain.

The scoring technique of the vocal and instrumental parts in Part B is basically identical to that observed in Part C of Movement 2. The melodies of the duet are assigned to the outer voices of the choir and orchestra, and the inner voices are provided new material often related by duet to the original melodies. An interesting variance in the voicing occurs in bars 61-62, 71-72, and 97-98 of the trumpet II part, illustrated in Example 7. This flashy motive may represent an



Example 7. Trumpet II Motive in Movement 9[1]

"innocent revel," causing the primary melody to halt and repeat itself again. Such word painting transcends the ordinary manner of lesser composers. In the final refrain, Purcell's drammatic flair is demonstrated by a modification of the motive, ascending to "F#" in bar 116, followed by a cadential flourish in the penultimate measure. In performance, exposing the role of the second trumpet serves to enliven the finale with additional tonal brilliance.

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CHAPTER III

PERFORMANCE ANALYSIS

Introduction

Before embarking on a discussion of specific elements of performance practice with regard to Come ye sons of art, a few relevant observations by scholars on the general topic of Baroque performance practice are in order. In the performance of music by 19th and 20th century composers wherein interpretive markings are copiously included by the composer, the performer's first obligation is to recreate in music the intention of the composer as so indicated in the score. When considering music of the Baroque era, a different standard exists. According to Babitz, "present-day performers whose knowledge of the music of this period is limited to 'how it looks on paper' are at a disadvantage when they attempt to play it as it is written."[1] Dart concurred, thus: ". . . when a modern performer looks at a piece of early music he must not take for granted the significance of any of the symbols he sees."[2] Aldrich stated the same opinion even more emphatically:

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[1]Sol Babitz, "A Problem of Rhythm in Baroque Music," Musical Quarterly, XXXVIII (1952), p. 541.

[2]Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1063), p. 12.

". . . strict adherence to the composer's texts by no means assures authentic performances. . . . Baroque musicians did not write what they performed or perform what they wrote."[1] Whereas the modern composer governs the performance of his music by his own editorial score markings, the Baroque composer left the performer considerable latitude for interpretation of his music. Donington, in writing on the responsibility of the performer of Baroque music, said the following: "It is our tacit assumption that the composer has first claims; it was their tacit assumption that the performer has first claims."[2] Indeed, according to Aldrich, ". . . the reputation of performers was often based rather upon their imagination and invention in completing and varying the composer's ideas than upon their technical proficiency."[3] To complete the improvisational facets of Baroque music and perform them in the style of the era is a great responsibility for the modern performer, and to further complicate matters, ". . . with very few exceptions . . . there is not one right interpretation in Baroque music with all the others wrong, but a whole range of right interpretations within the flexible conditions of a style."[4] Having discussed the style of the era in Chapter One and the style of the chosen work and its composer in Chapter Two, it is in delimiting the "range of right interpretations" that the final chapter has its purpose.

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[1]Putnam Aldrich, "The 'Authentic' Performance of Baroque Music," Essays on Music in Honor of Archibald Thompson Davison and His Associates (Cambridge: Harvard University, Department of Music, 1957), p. 162.

[2]Robert Donington, "A Problem of Inequality," Musical Quarterly, LIII (1967), p. 504.

[3]Aldrich, p. 168.

[4]Donington, "A Problem of Inequality," p. 503.

Performance Editions

Two editions of Come ye sons of art are available for modern performance, one from Schott and Company of London, and one from G. Schirmer of New York. While the Schirmer materials can be procured directly from the publisher, the Schott materials must be ordered from their American importer, European American Music Distributors Corporation of Totowa, New Jersey. Of the two editions, the Schott materials are more complete, with a miniature full score, vocal score, and choral parts available for purchase, and orchestral parts including a continuo realization available for rent. The Schirmer edition offers no miniature or full score, but the vocal score is rich in performance suggestions. The Schirmer orchestral parts, also for hire only, are not as easy to read as the Schott parts, and the Schirmer continuo realization is basically a keyboard reduction of the full score. While both companies issue orchestral parts only in manuscript, the Schott materials are more legible and less heavily edited.

Another full score source is published by the Purcell Society. Intended for use as a library reference score, it is not readily available to most performers. It was published in 1926 by Novello, and is not as readable or clearly organized as the Schott edition. The two scores differ primarily in minor points of continuo figuration, and the Schott edition is much easier to use for study and performance.

All of the aforementioned materials are based on the same 18th century manuscript. That manuscript is a copy by Robert Pinder dated 1765 which is housed in the library of the Royal College of Music in London. It is the only extant complete manuscript copy. An autograph

manuscript of a single movement, "Strike the viol," is extant in the Gresham College library. This movement was also once published in the May, 1694, issue of The Gentleman's Journal.[1] While the editorial procedures of the Purcell Society edition are not indicated, those of the Schott and Schirmer editions are. In both cases, though, their editions are of Pinder's copy, and no indication of its authority as an autograph copy is evident. Therefore, all references to the modern editions of Pinder's copy must be understood as inconclusive where questions of notational authenticity are concerned.

Performance Forces

In mounting any performance of music, consideration must be given to the size, composition, and timbre of the performance forces. In the case of Come ye sons of art, three areas of consideration are necessary: the soloists, the chorus, and the orchestra. Implicit in consideration of the orchestral forces is selection of the continuo ensemble. The following discussion will delineate appropriate preferences for modern performance forces based on what resources the composer might have had at his disposal.

Soloists

Four soloists are needed in Come ye sons of art: a soprano, two countertenors, and a bass. Boy sopranos sang both the choral and solo parts in the Chapel Royal anthems and odes,[2] while women sopranos

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[1] Motteux, The Gentleman's Journal, pp. 137-139.

[2] Leininger, p. 42.

were often employed outside the Chapel for solo singing in the odes and the stage works. Women and boy sopranos even shared solos in the same performance, as in 1693 when, for the birthday ode Celebrate this festival, Purcell ". . . had the cooperation of two professional sopranos, Mrs. Ayliff and Jemmy [sic, Jeremy] Bowen, for whose talents there was ample scope in the trills and flourishes of the soprano solos."[1] Mrs. Letitia Cross was also a frequent soprano soloist in performances of Purcell's music.[2] Clearly, in the case of the soprano soloist, the conductor is at liberty to select either a boy soprano or a woman soprano, or one of each, to perform the soprano role. In the case of the closing duet, however, an effective balance between the soprano and the bass would be more easily achieved with a woman rather than a boy soprano.

The character of the countertenor in Purcell's time is difficult to define. The question is whether the countertenor voice was that of a lyric tenor singing in headvoice or of a male alto singing in falsetto. The male altos of the Chapel Royal choir were most likely falsettists, as numerous singers, including Purcell,[3] were often complimented for their fine bass and alto ranges. For example, in the following quotation, Damascene is listed among the bass soloists in performances of Hail, bright Cecilia on November 22, 1692, and January 25, 1694:

> It may be assumed that those who performed in November did so again on this occasion, so that Purcell, no doubt beating time

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[1]Westrup, Purcell, pp. 77-78.

[2]Franklin Zimmerman, Henry Purcell, 1659-1695; His Life and Times (London: MacMillan, 1967), p. 223.

[3]Forsyte Wright, "The Alto and Countertenor Voices," Musical Times, C (1959), p. 593.

> from the harpsichord, would have been surrounded by the same soloists: Williams, Damascene, and Woodson (bass), Turner (tenor), Bouchier, Howell, and Pate (counter-tenor), and Mrs. Ayliff (soprano).[1]

In the May, 1694, issue of The Gentleman's Journal, the countertenor solo "Strike the viol" was accredited to have been sung by "Mr. Damascene."[2] A register compiled by Noble of the "Gentlemen of the Chapel Royal, 1682-95" lists one Alexander Damascene as a countertenor from as early as December 6, 1690.[3] This duplicity of voice classification for Damascene can best be understood by assuming that he sang both bass in his full voice and alto in his falsetto voice.

In spite of such recorded examples of basses also singing alto roles, several modern writers have proposed convincing arguments that the alto solos and even choral parts were sung by lyric tenors rather than male falsettists. According to Wright, "the true countertenor is a natural, high tenor voice, clear, flexible and incisive, an essentially masculine voice supported by full resonance."[4] He continued by defining two types of countertenor voice in addition to the falsetto alto voice, as follows:

> The high countertenor has what has been described as a fistular voice which is full, rich, and entirely free from strain in the upper notes, the lower notes being slightly less powerful and

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[1] Zimmerman, p. 241.

[2] Motteux, The Gentleman's Journal, p. 110.

[3] Jeremy Noble, "Purcell and the Chapel Royal," Henry Purcell; Essays on His Music, ed. Imogen Holst (London: Oxford University Press, 1959), pp. 55-56.

[4] Wright, p. 593.

> sonorous than in the tenor.[1]

Of the low countertenor, he wrote the following:

> [The low countertenor] . . . differs from the tenor, which has almost the same tessitura, in the same way as the high countertenor differs from the alto, namely by reason of the great difference in timbre, the low countertenor possessing a more mellifluous and lighter quality than the tenor.[2]

Writing on the falsetto alto voice, Wright said that it is ". . . an artificial voice . . . relatively weak and unsupported by full resonance . . . [with] no great value for solo work on account of its lack of power."[3] He concluded that the falsetto alto was best reserved for choral singing while the true countertenors performed the solo roles.

Equally convincing articles by Baldwin & Wilson and Noble lead to similar conclusions. The former pair wrote that ". . . it is out of character that the practical musician Purcell should have written for what must always sound the slightly ridiculous combination of a full rich bass and a falsetto."[4] Instead, "the voice he wrote for has a flexibility of sound and a forthrightness of timbre which beautifully fit both the words which are sung and the surrounding voices."[5] It should be noted that the sound ideal of the Baroque era was lighter than that of today, so that the full resonance of a Baroque singer was not of present day proportions. The audible difference in volume between a countertenor and falsettist may not be great. Noble concluded that ". . . the three kinds of male voice were regarded as equivalent in weight,

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[1]Ibid. [2]Ibid. [3]Ibid.

[4]Olive Baldwin and T. Wilson, "Purcell's Counter-Tenors," Musical Opinion, LXXXIX (1966), p. 661.

[5]Ibid., p. 665.

voice for voice . . . ."[1] Furthermore, ". . . blend could only have been achieved if counter-tenor and tenor were similar in timbre."[2]

Even in the best of modern performance situations the ideal voices or instruments may not always be available. It is logical to conjecture that Purcell may have preferred the "lyric tenor" countertenor for solo roles while accepting falsettists for alto choral parts and even for solo roles when the true countertenor was unavailable. Both types of voices were apparently available, according to Charles de Brosses who wrote in 1740 that "the countertenors [of Italy] are rare and greatly prized; they range as high as B-mi [high "B"] and are not of the same kind as ours."[3] In view of the fact that both types of countertenor singing are successfully practiced even today, it seems unnecessary to restrain one's thinking to include only "lyric tenor" countertenors or falsetto countertenors for the performance of Purcell's solo music. Indeed, if neither one were available, using a female contralto would be a better alternative than not performing the music at all, for the contralto can approximate the quality of the countertenor. This alternative can easily be justified by recalling Purcell's own acceptance of both a boy soprano and a woman soprano to sing the solo roles in the birthday ode of 1693.

There can be little doubt about the nature of Purcell's bass soloists. Noble wrote as follows: "Purcell's basses were evidently real basses, from whom low E's and D's could be demanded, but they must

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[1]Noble, p. 64. [2]Ibid.

[3]Carol MacClintock, ed., Readings in the History of Music in Performance (Bloomington: Indiana University Press, 1979), p. 274.

have been expected to extend their compass upwards by a discreet use of the head-voice."[1] Noble's description obviously matches that of John Gostling, and the aural image of what Gostling's voice must have been like should be considered in assigning the bass role in Come ye sons of art. The range of the bass solos encompasses nearly two octaves, from low "G" to high "F." A bass-baritone is ideal due to the high tessitura of "These are the sacred charms" and "See Nature, rejoicing." The voice must be flexible enough to negotiate the roulads of the former and yet also possessed of enough power to balance the orchestra in "The day that such a blessing gave." In addition, the voice must be virile and capable of singing in the extremes of its range without noticeable compromises in tone color and intensity.

Writers from the 17th and early 18th centuries made many observations of vocal sound and technique which are pertinent to the performance of Purcell's music. In 1611, Thomas Coryat heard a Venetian singer with ". . . a supernatural voice for sweetness . . . it was nothing forced, strained, or affected."[2] Michael Praetorious wrote in his Syntagma musicum of 1619 that a singer possessed of a fine natural voice must furthermore have a pleasantly vibrating voice, a smooth round throat for singing diminutions, good breath control, and a strong upper register without using falsetto.[3] These qualities of natural vibrato, open throat, breath control, and proper vocal registration were indigenous to bel canto technique, and desired of solo and choral singers alike. In 1640,

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[1]Noble, p. 63.

[2]MacClintock, pp. 115-116. [3]Ibid., p. 164.

André Maugars wrote that the Italian singing manner ". . . is much more animated than ours [the French]."[1] Of the singer Leonora Baroni, he observed that "her voice has a wide range, is true, sonorous, harmonious; she softens it and makes it louder without any grimaces."[2] A century later, de Brosses described two favorite French sopranos as follows:

> [Lemaure:] this kind of voice, so round, so full and velvety, so sonorous, is preferable to all others.[3]
>
> [Vanloo:] her voice is not very extensive . . . but no one surpasses her in delicacy and in exquisite taste in singing.[4]

Writing on the castrato voice, he gave valuable suggestions about the comparative sound of the soprano voice, as follows:

> Their [castrati] timbre is as clear and piercing as that of choir boys . . . Their voices always have a dry and thin quality, far distant from the young and velvety quality of women's voices; but they are brilliant, light, full of éclat [acclaim], very strong, and with a wide range. The voices of the Italian women are also of a similar quality, light and flexible to the last degree; in a word, with the same characteristic as their music.[5] [italics not in the original]

The comparison by de Brosses of vocal quality with musical texture is central to stylistic technique in both vocal and instrumental Baroque music performance. Clearly, the sound technique employed must be compatible with the music.

Concerning the proper technique for singing Baroque music, Aldrich wrote the following:

> Modern voice training places much emphasis upon the fullness and vibrancy of sustained tone. In the Baroque period, on the other hand, emphasis was upon agility and the clear execution of graces, trills and rapid scale passages.[6]

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[1] Ibid., p. 122. [2] Ibid. [3] Ibid., p. 275.

[4] Ibid., p. 276. [5] Ibid., p. 275. [6] Aldrich, p. 163.

In order to attain "agility" and "clear execution," the voice must be restrained from singing at its full capacity of volume. Bel canto technique should be employed, and the voice sustained with the same buoyancy and vitality which characterizes the general style of Baroque music. Donington defined the preferred Baroque tone color as follows:

> . . . clarity is the one quality which practical experience of Renaissance and Baroque music shows to be necessary above all others. However subtly the tone is varied, it must remain transparent.[1]

With conscientious effort, modern singers can adapt to these Baroque principles of sound and technique.

Chorus

The responsibility for performance of the birthday odes fell to the Gentlemen and Children of the Chapel Royal. Concerning the number of singers enlisted in the choir, the complete complement was at least twelve boys singing the soprano part and eight men singing each of the other three parts: a total of 36 singers.[2] According to Noble, the men numbered 32; this would result in a total of 44 singers, although some of the men performed only occasionally.[3] The maximum resources were, in fact, rarely used. Reduced numbers usually performed the Chapel Royal anthems, and probably the odes as well. For instance, in 1678, only eight boys and sixteen men accompanied the King on his annual retreat to Windsor.[4] Thus, for modern purposes, a choir of 20 to 40

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[1]Robert Donington, "On Interpreting Early Music," Music and Letters, XXVIII (1947), p. 232.

[2]Baldwin and Wilson, p. 663

[3]Noble, p. 53. [4]Noble, p. 65.

voices would be historically accurate, and should be chosen accordingly to balance the orchestral ensemble.

The composition of the choir in Purcell's day included boy sopranos and male altos, tenors, and basses. In optimum circumstances today, boy sopranos and male altos might still be available for performance. However, women sopranos and altos are the norm for American choirs, and are customarily deemed suitable for performance. Regardless of the composition of the choir, the singers must be taught to employ the appropriate vocal technique and tone color for the performance of Baroque music in general and Purcell's music in particular, as previously described for the soloists on Pages 77-79. The sound ideal of "clear" and "transparent" vocal tone can most readily be imagined in the boy sopranos of the Chapel Royal choir. For women to emulate such a sound, they must sing with less vibrato and less resonance than the customary vocal technique allows. The same holds true for women altos and the tenors, who must sing with additional brightness of tone as well. The bass sound can remain masculine and virile, although it must be carefully regulated in volume to allow effective articulation of the music while also balancing the other choral parts.

Orchestra

As with the choir of the Chapel Royal, the entire complement of Twenty-four Violins did not always perform together. For the King's Windsor holiday in 1678, as previously cited, only twelve strings accompanied the eight boys and sixteen men who attended. Based on references by Carse to orchestras of a slightly later era, Noble proposed that the

voicing of those twelve strings might well have been 4,4,1,2,1.[1] This voicing, with only one viola, demonstrates the usual polarity of outside voices common to the Baroque style. Upon personal analysis of Carse's findings,[2] a string composition of 4,3,2,2,1 seems equally plausible, a voicing not uncommon in modern chamber orchestras. For performance purposes, string complements of 3,2,1,1,1, to 4,4,3,2,1 would work well depending upon the volume of the wind instruments and the size of the choir. With capable adult voices in the choir, a 1:2 ratio of instruments to voices is usually satisfactory for Baroque music.

A parity of tonal style must be achieved between the choir and the orchestra. According to Donington, transparency of tone was the most desired common factor:

> There is something in the way baroque music is composed which requires that the sound of the string instruments should be transparent. Voices and wind instruments are subject to the same requirement; but voice-production is an art in itself, with Italian bel canto as its foundation, while wind playing, though not without its special problems for baroque performance, does not usually raise a problem in this particular matter of transparent sounds. But for baroque fiddling, it is the problem of problems.[3]

Modern string tone is generally most admired when it is substantial and sonorous. However, even though modern violins are the only alternative in the majority of orchestras, they can be played in a manner well suited to Baroque music. Compared to the modern violin, a Baroque violin ". . . sounds less assertive, less massive, . . . more colorful, more

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[1]Noble, p. 65.

[2]Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer and Sons, 1940), pp. 18-31.

[3]Robert Donington, String Playing in Baroque Music (New York: Charles Scribner's Sons, 1977), p. 11.

edgy, more pungent, . . . less uniform across the different strings; more naturally transparent."[1] A more transparent tone can be achieved if the following physical changes as recommended by Boyden are made in the instruments themselves:

> For music until the advent of the Tourte bow (c. 1785), beneficial changes in equipment might include a flatter and slightly lower bridge, a reconstructed bow of flat stick, the use of gut for the three upper strings, but a silver wound G-string.[2]

Even changes such as these are beyond the scope of most modern orchestras.

If a modern violin must be used without any physical changes, some aspects of correct Baroque tone can be achieved ". . . if not with full historical validity, nevertheless with full artistic validity."[3] The modern violinist can, with a modicum of effort, adapt his playing technique enough to produce a more transparent tone without destroying his virtuosic capability on the instrument. The conductor need request only the following technical changes to cause a dramatic change in tone color:

1) hold the bow by the stick above the frog;
2) use short bow strokes favoring the middle and upper thirds of the bow;
3) control bow pressure more with the wrist than the upper arm;
4) use more pressure than speed to get volume in the bow strokes;
5) play into the string with a minimum amount of index finger pressure;
6) play at the bridge;

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[1] Ibid., p. 19.

[2] David Boyden, "The Violin and Its Technique in the Eighteenth Century," Musical Quarterly, XXXVI (1950), p. 37.

[3] Donington, String Playing, p. 20.

7) limit most playing to the first three positions;

8) employ vibrato sparingly.

Concerning string vibrato, Boyden[1] and Donington[2] concur that it was used in varying degrees and purposes in the 17th century. In short, Donington advised string players to ". . . use a moderate vibrato as a normal though not an entirely continuous left-hand colouring of the tone in baroque music."[3] Additional considerations of bowing technique are discussed on Pages 120-127 of the present chapter.

Three pairs of wind instruments are needed in the orchestra: recorders, oboes, and trumpets. The range of the recorder part requires the use of alto instruments. If recorders are unavailable, modern transverse flutes can be substituted, although the tone should emulate that of the recorder. The oboe in Purcell's day was a recent refinement of the shawm, and possessed a sweeter, more supple tone, mellower than that of the modern oboe. Purcell's trumpet had no valves and produced ". . . a 'sweet' sound almost like that of the Baroque oboe."[4] Because of the high tessitura, the part can be most easily played on the modern A/B-flat piccolo trumpet. The player must be cautioned against producing a brilliant, brassy sound and must instead attempt to match the sweet, mellow, almost vocal tone of the oboe.

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[1]Boyden, "The Violin," p. 26.

[2]Robert Donington, "Performing Purcell's Music Today," Henry Purcell; Essays on His Music, ed. Imogen Holst (London: Oxford University Press, 1959), p. 97.

[3]Donington, String Playing, p. 68.

[4]Leininger, p. 40.

Purcell calls for one more instrument in the orchestra, the timpani, which he employs in only the final movement of the ode. The modern timpani, or kettledrum, is little changed from its 17th century counterpart. By the early 17th century, the instrument was tuned by stretching the skin head with the usual system of screws attached to an iron hoop encircling the head at the top of the drum.[1] A pair of modern timpani, either 25" and 28" or 26" and 29", can be used. They should be played with a rather firm mallot near the rim, thus yielding a dry yet resonant sound.

The question of continuo instruments is of extreme importance to any Baroque performance, for it is in the selection of these instruments that the greatest variety for ensemble voicing, and thus, opportunity for changes of orchestral color exist. In the late 17th century, the cello was just emerging as a desirable orchestral instrument. According to Burnett, the cello ". . . was a firmly established member of the French court and society in 1681."[2] In addition, Carse observed that "the violoncello is frequently specified in the scores of Purcell, Scarlatti, and Stefanni . . . .",[3] although the bass viola da gamba had been the primary bass string instrument for ensemble continuo work during most of the 17th century. A good hint for the application of

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[1]Curt Sachs, The History of Musical Instruments (New York: W. W. Norton, 1940), p. 329.

[2]Henry Burnett, "The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680-1752) in Italy and France," Journal of the Viola da Gamba Society of America, VIII (1971), p. 43.

[3]Adam Carse, The History of Orchestration (London: J. Curwen and Sons, 1925), p. 87.

these two instruments in continuo playing has been made by Dart, thus:

> [The cello] . . . was very much of an orchestral instrument, and for chamber music the gamba was always preferred.[1]

Knowing that the viol consort succumbed in popular favor to the violin orchestra in England during the 1680's, one might anticipate using only cello for Come ye sons of art. However, the bass viola da gamba remained popular long after the viol consort, as such, declined, and could therefore be an alternate choice for continuo work in the present ode. Either of these 8' instruments should be doubled at the octave by a double-bass or a violone, the fretted bass of the viol family.[2]

A third 8' instrument should be included in the continuo group as well: the bassoon. Although none is indicated in the score, according to Dart one would surely have been employed:

> The proper bass instrument for accompanying recorders and oboes is the bassoon; any seventeenth-century conductor knew this, and Purcell did not waste time telling him so in his scores.[3]

Concerning early 18th century French practice, Cyr wrote that "the bassoon, of course, frequently belonged to the continuo group as well, particularly in choral and instrumental portions of an opera or whenever oboes or other wind instruments played."[4] In practical application of

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[1] Dart, p. 123.

[2] The term "violone" may not be as exclusive as current usage would imply. For further discussion of the term, consult the previously cited article by Burnett, the article by Cyr cited below, and:

Stephen Bonta, "From Violone to Violoncello: a Question of Strings?," Journal of the American Musical Instrument Society, III (1977), pp. 64-99.

[3] Dart, p. 123.

[4] Mary Cyr, "Basses and basse continue in the orchestra of the Paris Opera 1700-1764," Early Music, X (1982), p. 155.

the bassoon, the conductor must employ it according to the nature of the musical texture. For instance, in Movement 2 the bassoon sounds natural on the basso continuo whenever the two oboes are playing, while in "Strike the viol" the bassoon would be optionally employed, the choice determined by its effective balance with the recorders. In "Bid the Virtues," the bassoon should not be used to accompany the oboe obbligato because of the idiomatic string style of the basso continuo. These three examples illustrate a range of applications for the bassoon, and in each case consideration of the musical texture must be made by the conductor to govern the use of the instrument. The modern bassoon can be successfully employed as a continuo instrument if the basic elements of balance, tone, and articulation are compatible with the other instruments in the orchestra.

The continuo would best be realized in performance by a harpsichord and a lute, when one is available. These instruments were favored for courtly celebrations and are well suited to the ornate, secular style of the music. Organ continuo as practiced in the anthems seems so unlikely in the odes as to not merit consideration herein. Recommended application of these preferred continuo instruments, the cello, gamba, bassoon, bass, violone, lute, and harpsichord, appears in Appendix B of the study.

Performance Practices

The following compendium of procedures offers suggestions for performance based on known practices of the Baroque era which, when implemented by the modern conductor, would result in a pseudo-authentic rendition of Come ye sons of art. The compendium includes consideration

of eight areas essential to the performance of Baroque music: tempo, dynamics, rhythm, phrasing and articulation, ornamentation, continuo realization, and bowing. Practical application of these elements is illustrated in a performance realization of "Strike the viol" in Appendix C of the study.

Interpretational Elements

The eight areas of performance practice are organized in the present compendium as follows:

1) Interpretational Elements:

   tempo,
   dynamics,
   rhythm,
   phrasing and articulation;

2) Improvisational Elements:

   ornamentation,
   continuo realization;

3) Technical Element:

   bowing.

While the correct understanding of all eight areas defines the style of the music, the Interpretational Elements are those which also most directly affect the expressive quality of the music.

Tempo

The selection of tempos appropriate for the style and character of the music is vital to successful performance, and yet it is often the most evasive element to establish with certainty. Purcell knew the importance of tempo as he indicated in A Choice Collection of Lessons, thus: "There being nothing more difficult in Musick than playing the

true time . . . ."[1] In his discussion of tempo, Purcell attempted to draw parallels between certain time signatures and relative tempos, but only in a general sense. The generality of Purcell's explanation prompted Dolmetsch to write as follows:

> . . . there was much difference between theory and practice in those days as now, and one has to know more than the explanations tell us to decide upon the right tempo of a piece by Purcell.[2]

Based on an exhaustive analysis of tempo discussions in theoretical treatises of Purcell's time, Donington found that it is ". . . impossible to rely on time-signatures as a precise indication of tempo. . [thus] . . it is from the music and not from the time-signatures that the performer has to find his tempo and his pulse."[3]

Only two time signatures are employed in the Purcell Society edition of Come ye sons of art: C and 3/4. Of the C signature, Purcell wrote that it should be the slowest of duple signatures, although that direction would seem relevant only when Common-time is found in conjunction with Cut-time and other duple signatures. That Purcell applied the tempo terms of Largo/Allegro/Adagio to the Overture substantiates that premise, as he thereby attempted to differentiate three separate degrees of Common-time tempo. From the 1683 Preface to Purcell's trio-sonatas, the relative bearing of these different degrees of tempo can be discerned, thus:

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[1]MacClintock, p. 156.

[2]Arnold Dolmetsch, The Interpretation of the Music of the Seventeenth and Eighteenth Centuries (London: Novello, 1915; revised, 1946; reprint, Seattle: University of Washington Press, 1969), p. 34.

[3]Donington, "Performing Purcell's Music Today," p. 86.

> Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo, or Largo by itself, a middle movement: Allegro and Vivace, a very brisk, swift, or fast movement.[1]

Approximate quarter-note tempos of the three parts of the Overture might therefore be as follows: Largo, 58; Allegro, 100; Adagio, 50.

The tempos of Movements 2 through 9 are interrelated, and are illustrated in Graph 4. Movements 2, 4, and 9 are well served by the

Movement	METER	TEMPO	MUSICAL STYLE
2	3/4	♩ = 126	homophonic
3	C	♩ = 92	ground bass
4	3/4	♩ = 126	homophonic
5	3/4	♩ = 96	ground bass
6	3/4	♩ = 116	polyphonic opening
7	C	♩ = 44-52	through-composed
8	C	♩ = 92	ground bass
9	3/4	♩ = 126	homophonic

Graph 4. Tempo Recommendations for Movements 2 through 9

same tempo partially because of their identical homophonic textures and dance-like triple melodies. A faster tempo than the Allegro of the Overture is appropriate according to Donington's conclusion on Purcell's tempo theories, as follows: "A change from duple to triple time . . . may with much greater reliability be taken to indicate an increase of speed . . . ."[2] Movement 6, the bass aria, must be in a slightly slower triple-time than Movements 2, 4, and 9 because of the imitative texture and the disjunct motion of the melodic line.

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[1]Dart, p. 124.

[2]Donington, "Performing Purcell's Music Today," p. 86.

The tempo similarity of Movements 3, 5, and 8 is pertinent because of their ground bass structure with incessant eighth-note motion. While the quarter note still gets the beat, the speed of the quarter note must be tempered by the motion of the eighth notes. Movement 5, in triple time, can be taken slightly faster than the duple movements.

Movement 7, the soprano aria with oboe obbligato, stands in contrast to the other movements in tempo as well as in texture and formal design. Concerning the question of the effect of form on tempo, Sachs wrote that ". . . rigid form entails a steady tempo, and vice versa."[1] The song forms and ground basses which predominate the other movements of the work demand a steadiness of tempo in performance. The through-composed structure of "Bid the Virtues," however, provides the opportunity for fluctuating tempo, even though the score provides no written indication as such. According to Mace, a contemporary of Purcell, flexible tempo was sometimes desired:

> When we come to be Masters, so that we can command all manner of Time, at our Pleasures; we Then take Liberty . . . to Break Time; sometimes Faster and sometimes Slower, as we perceive the nature of the Thing Requires, which often adds, much Grace, and Luster, to the Performance.[2]

Donington, corroborating Mace's opinion, summarized the question of tempo changes in Baroque music, thus:

> Whenever the mood changes within a baroque movement, in such a way as to suggest a change of tempo, that change should be made without waiting for any written indication in the nota-

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[1]Curt Sachs, Rhythm and Tempo (New York: W. W. Norton, 1953), p. 280.

[2]Ibid., p. 279.

> tion. It was expected of the baroque performer, and is desirable for us.[1]

While an average tempo of ♩ = 48 would be appropriate for the movement, variations from 52 at "round the altar take their places" to 44 at "while Maria's zeal best instructs you how to pray" would be equally suitable for a sensitive performance of the text.

Concerning the general question of tempo at cadences, all final cadences and some of the other primary cadences could be accompanied by a ritard in tempo. As desired, the soloists may be given their own cadential ritard prior to that of the instrumental accompaniment at the final cadence; repeated verses may be given a cadential ritard. Donington warned against excessive use of cadential ritards as follows:

> Baroque music is full of cadences, and it would be intolerably disturbing to the natural momentum of the music if we slowed down for each of them. Nevertheless, the most important ones usually need to be acknowledged by some yielding in the tempo . . . .[2]

In all music the balance between momentum and expressive sensitivity is delicate at best. Therefore, the decision to ritard a cadence must be made with regard to the ability of the performers to sustain the desired intensity of the music while purposely allowing the tempo to fluctuate.

Dynamics

Only nominal dynamic indications are found in the score of Come ye sons of art. The Schott edition suggests "(f)" at the beginning of Movement 8; in Movement 9 the Schott and Purcell Society editions give

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[1]Donington, String Playing, p. 79.

[2]Donington, "Performing Purcell's Music Today," p. 87.

"piano" and "forte" markings in bars 17-19 and 81-83 (Schott), creating an echo effect in the melody. Similar "soft" and "loud" markings are found in bars 5-7, 13-15, and 19 of Movement 5 in the Purcell Society edition. The dynamic indications in Schirmer's vocal score accurately reflect the markings found in Pinder's 1765 copy.[1] They verify the Movement 9 indications as authentic to Pinder's copy, and all other markings as editorial. Such a dearth of dynamics is not unusual in music of this era. According to Boyden, Baroque music rarely included detailed dynamic markings by the composer:

> . . . the musical score of that time indicated very little about a number of vital matters such as dynamics: it was merely the starting point for a trained musician imbued with the traditions and conventions of his time and inspired by his own feeling for beauty.[2]

Therefore, the conductor must make substantial decisions on dynamics in Come ye sons of art based on performance practices of the era.

A successful wedding of terraced and graded dynamics is essential to the dynamic structure of Baroque music. Terraced dynamics were most often built into the texture by the manner in which the composer orchestrated the music. The abrupt contrast in dynamic levels produced by giving melodic material first to a soloist or solo ensemble and then to the tutti ensemble caused a natural piano to forte contrast. This principle is clearly evident in Movement 2 wherein terraced dynamics

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[1]Henry Purcell, Come Ye Sons Of Art, ed. William Herrmann (New York: G. Schirmer, 1974), p. 1.

[2]David Boyden, "Dynamics in Seventeenth- and Eighteenth-Century Music," Essays on Music in Honor of Archibald Thompson Davison and His Associates (Cambridge: Harvard University, Department of Music, 1957), p. 193.

occur when the alto solo is followed by a tutti rendering of the solo material in the closing section. Similar applications of the soli/tutti terraced dynamic scheme occur in Movements 5, 6, and 9, whereby Purcell defines the basic piano to forte skeleton of the dynamic range.

Terraced dynamics not implied by the orchestration should be determined by the conductor based on the structural organization of the movement. A basic pattern of loud and soft contrast can be chosen according to the following guidelines:

1) Baroque allegros usually open forte;
2) if the middle of a movement suggests repose, the dynamic level can be piano;
3) a simple dynamic plan is best for repeated music, i.e., AABB=fppf, or AABBCC=fpppff;
4) da capo arias or slow, contemplative movements are often enhanced by a quiet middle section;
5) echo effects, including those at the ends of movements, should be treated as such whether marked or not.[1]

Whereas orchestrated terraced dynamics need not be marked in the performance parts, structural terraced dynamics as chosen by the conductor should be given to the performers during rehearsal in order to ensure unity of dynamic interpretation.

Within the skeleton of terraced dynamics found in the structure and orchestration of the music, graded dynamics must be employed. Graded dynamics were widely practiced during the Baroque era. Their effect, as distinguished from the terraced dynamic limitation of the Baroque organ and harpsichord, is one of the most artful capabilities of wind and string instruments and the human voice. An immediate predecessor of Purcell

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[1]Robert Donington, The Interpretation of Early Music (London: Faber and Faber, 1963; revised, 1974), p. 486.

employed graded dynamics as follows:

> In Matthew Locke's The Tempest (1672) an indication on the score says "lowder [sic] by degrees," and the "tempest" gathers intensity for nearly nine measures of crescendo.[1]

Similar practices are amply documented by Donington.[2] They verify that graded dynamics should be employed to give dynamic shape to phrases and larger structural units of the music. Indeed, by careful design of graded dynamics within the skeletal structure of terraced dynamics, the natural emotions of the music can become more expressive and therefore enhanced. A sample application of both terraced and graded dynamics is given in the performance realization of "Strike the viol" which appears in Appendix C of the study. A discussion of the interrelation of dynamics, harmony, and phrasing may be found on Page 103 of the study.

The effect of gradual crescendo and decrescendo on a single note as practiced by virtuoso singers was known as the messa di voce, and it was duly imitated by instrumentalists as well.[3] The opening vocal motive of "Sound the trumpet" presents an ideal opportunity for the employment of messa di voce, thus providing dynamic shape to a long and potentially static note. Although its primary function is an expressive one of beautifying individual notes, on notes of moderate duration messa di voce can be regarded as a method of accentuation. In this context, the special dynamic shape of a single note performed with messa di voce enhances that note in the phrase, giving it emphasis within the phrase. For

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[1] Boyden, "Dynamics," p. 186.

[2] Donington, The Interpretation of Early Music, pp. 482-490.

[3] Ibid., p. 488.

further discussion of accentuation, refer to Page 102 of the study.

Valuable advice on dynamic proportions came from Quantz in his Essay of 1752, thus:

> Always keep the advantage of being able to produce, at need, after the forte a fortissimo, and after the piano a pianissimo.[1]

Too much crescendo or diminuendo can cause distortion of the desired transparent Baroque tone. The delicate characteristic of transparency precludes the use of sound levels above forte except on rare textural occasions where fortissimo can be achieved. The loudest dynamic levels were usually caused by the addition of instruments or voices rather than by the production of more sound by the individual performers. While soft dynamic levels are more readily attained, in neither instance should dynamic extremes be permitted to impair the intonation of the ensemble. Retaining some dynamic reserve will assist in preserving a clear, transparent tone and accurate intonation.

The fundamental rule for dynamic balance of parts in Baroque music is to polarize the outside voices with dynamic emphasis while restraining the inner ones. This practice is clearly illustrated in the final movement, "See Nature, rejoicing." The movement begins with a soprano and bass duet which is amplified in the closing section by a tutti rendering of the same material. Even in the tutti section, the soprano and bass should predominate over the inside voices. To secure consistent dynamic polarity, a clearly audible bass line is essential:

> It is especially important to bring out the bass with a strength at least equal to the upper parts, and to make a real melodic

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[1] Ibid.

> line of it. The entire texture and polarity of most baroque music depends on this strength and melodiousness of the bottom line[1]

Dynamic polarity applies well to Come ye sons of art with the following exceptions:

1) when the melody is in the alto voice in the choral portion of Movement 2, it must be heard as such;
2) when the melody is scored in two equal, duetting voices, the voices must balance one another, as in the instrumental duetting in Part B of the Overture, the alto duet in Movement 3, and the soprano with oboe obbligato in Movement 7;
3) when the texture is imitative, all voices must enter with equal strength, as in Part B of the Overture and Movement 6.

Achieving suitable dynamic balance is always an important responsibility of the conductor, even in the performance itself when some of the other elements may be beyond his control. In Baroque music, a keen awareness of the melody and the bass line is essential to the proper stylistic balance of the parts.

Rhythm

Of the eight areas of Baroque performance practice included in the present compendium, rhythm received the widest range of interpretation by the different national stylistic schools than perhaps any other element. During Purcell's time, the most progressive nation musically was Italy; France was nearly as advanced. Germany worked diligently at refining the latest Italian conventions, while England favored the assimilation of Continental influences over the development of her own musical language. The bearing of Italian and French style on Come

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[1] Robert Donington, A Performer's Guide to Baroque Music (London: Faber and Faber, 1973), pp. 293-294.

ye sons of art was discussed at some length in Chapters One and Two. The Italian style was found to be clearly dominant, with vestigial French influence most evident in the Overture.

The basic difference in rhythmic notation between the Italian and French schools was that the Italians generally wrote their music the way they expected it to be played, and the French did not. Addressing this subject in 1716, Couperin wrote as follows:

> We notate otherwise than we perform, which is the reason why foreigners perform our music less well than we perform theirs. The Italians on the contrary, write music as they have conceived it.[1]

With this premise in mind, rhythmic justification in Come ye sons of art is limited. Only three movements require rhythmic alteration: the Overture, Movement 6, and Movement 7. Rhythmic alteration of an ornamental nature is possible in Movements 2, 5, and 9 and is discussed in the section of this compendium devoted to ornamentation.

There are three rhythmic elements in the Overture which need justification in performance: the dotted rhythms in Part A, probable unequal rhythms in Part A, and the triplet rhythm in Part B. Concerning the question of interpreting dotted rhythms, it must be understood that ". . . the value of the dot in French music was variable."[2] In specific application herein, the value of the dots should be doubled in the dotted-quarter/eighth-note rhythms of bars 6 and 9 in Part A. In bar 59 of Movement 6, because of the third-beat rhythm of the alto

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[1]Donington, The Interpretation of Early Music, p. 460.

[2]Michael Collins, "A Reconsideration of French Over-Dotting," Music and Letters, L (1969), p. 118.

voice, the soprano, tenor, and violin II must be modified accordingly to coincide with the rhythm of the vocal line. The practice of double-dotting was adopted by the French at least as early as 1668,[1] and continued to be favored in French Overtures composed as late as those by Haydn and Mozart.[2]

Accompanying the convention of double-dotting in the French Overture was the practice of notes inégales, or inequality. According to Sachs, ". . . in the French style successive conjunct quavers are to be played unevenly, in contrast to the even rhythms of Italian music."[3] Playing equally valued notes unevenly was a common, although not indiscriminate, practice in England during Purcell's time.[4] Donington offered the following explanation of discriminate application of inequality:

> . . . inequality was not on the whole felt to be appropriate in march-like melodies; or in vigorously leaping melodies; or on notes that do not fall readily into pairs; or that are more than moderately fast or slow; or that are slower than the fastest notes to appear in substantial numbers during the piece.[5]

A chart of "'Time Signatures for Unequal Notes'"[6] assimilated by Babitz from the theoretical writings of various unnamed French writers from c. 1700, plus Muffat (1695), Heinichen (1728), Quantz (1752), and Mozart (1756) shows clearly that the preferred note value in Common-time for unequal expression was the sixteenth note, and, less frequently, the

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[1]Ibid., p. 116. [2]Ibid., p. 123.

[3]Sachs, Rhythm and Tempo, p. 83.

[4]Donington, "A Problem of Inequality," p. 517.

[5]Ibid., p. 504.

[6]Babitz, "A Problem of Rhythm," p. 561.

eighth note. In either case, the smallest note value predominant in the musical texture was chosen for unequal expression. Herein, the sixteenth-note patterns in bars 4, 5, and 6 of the Overture lead themselves to unequal interpretation, and when so played inject a feeling of gaity and spontenaity into what is otherwise a somber beginning for a birthday ode. When the rhythm of the upper voices in bar 4 is played unequal, the viola on beat 4 of that bar must yield to the prevailing rhythm.

At the outset of Part B, the Italian style becomes predominant, and remains so thereafter. Only the triplet rhythm initially found in bars 11 and 12 of the Overture in the violin I part remains to be resolved, for it cannot sound in conflict with the binary rhythm of the accompanying voices. According to Collins, in "Italian practice . . . if an 8th-note triplet is found in conjunction with two 8th-notes, the first two notes of the triplet are halved in value."[1] Therefore, the triplet rhythm should be played as follows: . Purcell surely intended such an interpretation of these triplets, because in bar 8 of "Sound the trumpet" he employed the motive again, only this time in its resolved state. As in justifying equal rhythms to make them compatible with the principles of double-dotting and inequality, triple rhythms found in a binary texture, and vice-versa, must be resolved to make the rhythmic texture of the music free of unwarranted conflict.

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[1]Michael Collins, "The Performance of Triplets in the 17th and 18th Centuries," Journal of the American Musicological Society, XIX (1966), p. 284.

Phrasing and Articulation

Moving within the scope of Baroque interpretational elements from the overriding concerns of tempo and dynamics through the more subtle area of rhythm, the final consideration of phrasing and articulation represents the most minute details of the musical texture. These are the ingredients of expression which ultimately rely more on the musicianship of the performers than any of the other elements. Although the conductor is responsible to define the basic phrasing of the music and its attendant articulation, the musicians must then express the music through their interpretation of these elements. It is at this level that the conductor commits the ultimate expressive success of the music to the performers.

Even though phrasing and articulation are distinctly different aspects of musical expression, they are paired together in this compendium because of their inseparable expressive role. According to Keller, phrasing serves the following purpose:

> . . . its function is to link together subdivisions of musical thought (phrases) and to set them off from one another . . . .[1]

In this regard, phrasing plays an additional role in assisting to illuminate the structure of the music, while articulation provides the most basic vehicle for expression of the music. Keller defines articulation as follows:

> [Articulation] . . . is the binding together or separation of the individual notes . . . .[2]

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[1]Hermann Keller, Phrasing and Articulation (New York: W. W. Norton, 1973), p. 4.

[2]Ibid.

Phrasing, then, provides separation and identification of musical sentences, and articulation provides enunciation and clarification of musical words.

To phrase Baroque music, two basic things must be done: the phrase must be identified by the performer, and it must then be moulded into an expressive shape. According to Donington, "phrases generally go to a peak note, which is often though not always the highest note, and then relax to a note given away at the end."[1] A phrase is usually characterized by a rise and fall in melodic line and harmonic tension, and thus better defined by its expression than by its formal structure. In vocal music, the musical phrase often coincides with the textual phrase or thought. Once identified, the phrase should be separated by silence, executed as follows:

> (a) There may be a silence taken out of the time of the note before, so that the sound is interrupted but not the tempo (articulated time): or,
> (b) there may be a silence inserted after the note before, and added to the time-value, so that the tempo is interrupted as well as the sound (stolen time).[2]

The silence which marks the terminal points of the phrase is characteristic of Baroque phrasing, fostering a clarity of linear order consistent with the desired textural clarity.

After the phrase has been identified and punctuated it can become the catalyst for musical expression. By employing judicious accentuation and by enforcing subtle changes in dynamics (including mesa di voce) and articulation, the phrase can assume a shape capable of expressing its unique musical thought.

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[1] Donington, String Playing, p. 88. [2] Ibid., p. 89.

Aside from the previously discussed application of mesa di voce on Page 94, three types of accentuation are most common and important in Baroque phrasing: the articulated accent, agogic accent, and decay accent. The articulated accent causes a simulated accent by the insertion of silence immediately before the sound. It is a useful substitute for a dynamic accent in textures either too delicate for strong dynamic contrast or too saturated by volume to endure the addition of more sound. The agogic accent implies a slight prolongation of a note to give it more prominence. An agogic accent is often deployed to emphasize the peak note of a phrase, or to stress a dissonant note in the harmonic texture. The decay accent, or "sforzando" according to Donington,[1] is a most effective means of preserving the clarity of line and texture in Baroque music. In 1756, Leopold Mozart described the practice, thus:

> It is the custom always strongly to emphasise minims [𝅗𝅥] mingled with short notes, and to diminish the sound again. Indeed, many crochets [♩] are performed in the same way.[2]

This accentuation principle is contrary to the addage of "singing through" long notes in mixed-note textures, and represents a marked difference between Baroque and Romantic phrasing techniques. Indeed, the combination of decay accentuation with non-legato articulation as defined in the ensuing discussion is an essential ingredient of Baroque expression.

To complement the four usual types of accentuation, including mesa di voce, and their common application, the following nuances of accentuation are suggested:

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[1]Donington, The Interpretation of Early Music, p. 496.

[2]Ibid., p. 497.

> Syncopated notes require a well-marked accent, discords can more likely be accented than concords; last notes can scarcely ever and the resolutions of discords can never bear a strong accent . . . .[1]

In choosing accentuation, the conductor must understand that the shape of the phrase implies the accentuation;[2] conversely, properly implemented accentuation enhances the expressive potential of the phrase.

The bearing of dynamics on phrasing was described by Donington as follows:

> Normal crescendos and diminuendos, louds and softs, are integral to baroque music in so far as they grow out of that music, following rises and falls in the melodic outline and intensifications and relaxations in the harmony.[3]

Writing in further detail on the relation of dynamics to harmony, he noted that "a discord should be perceptibly louder than its preparation, substantially louder than its resolution."[4] Dynamic nuance such as this would likely be overlooked by the casual performer unless so instructed by the conductor. Concerning the relation of dynamics to the melodic line, he wrote as follows:

> Pitch and emotion generally rise and fall together. Thus rising sequences tend to a crescendo, falling ones to a decrescendo. Taken on a flat dynamic level they are apt to be monotonous.[5]

For effective dynamic phrasing, the dynamics must usually change in sympathy with changes in pitch and harmony.

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[1]Donington, "On Interpreting Early Music," p. 240.

[2]Donington, The Interpretation of Early Music, p. 495.

[3]Donington, "Performing Purcell's Music Today," p. 95.

[4]Donington, The Interpretation of Early Music, p. 490.

[5]Ibid., p. 488.

Effective articulation in Baroque music is directly coupled with the desired transparency of tone color and texture. While tone color and texture may be thought of as vertical considerations, articulation is a horizontal consideration: the perceived distance between the notes.

Although articulation should vary according to the music being expressed, a median quality of articulation may be established to suit the most common Baroque style. In his 1755 discussion of keyboard articulation, Marpurg wrote the following:

> Opposed to legato as well as staccato is the ordinary movement which consists in lifting the finger from the last key shortly before touching the next note. This ordinary movement, which is always understood, is never indicated.[1]

Quantz concurred in writing that "the notes must not sound as if they were glued together."[2] "Ordinary movement" can be further defined from early violin technique, as follows:

> . . . individual bow strokes of the seventeenth century violinist were normally somewhat more articulated than modern strokes. The properties of the old bow and the use of the old bow grips produced a kind of non-legato stroke.[3]

Non-legato as a median point of articulation should result in ". . . a very easy flow of sound, with no abrupt silence between the notes, yet with a certain distinctness."[4]

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[1]Ibid., p. 479.

[2]Donington, "On Interpreting Early Music," p. 237.

[3]David Boyden, The History of Violin Playing (London: Oxford University Press, 1965), p. 263.

[4]Donington, The Interpretation of Early Music, p. 480.

On either side of the standard non-legato articulation are the common and natural variants: staccato and legato. Occasionally, Baroque composers implied a specific manner of articulation by including slurs, wedges, or dots above the notes, indicating articulation other than the ordinary non-legato style. However, ". . . one ought not infer a non-legato manner of performance from the absence of any articulatory indication."[1] C. P. E. Bach, writing in 1753, gave the following assistance for determining articulation:

> In general, the liveliness of the allegros is conveyed by detached notes, and the feeling of adagios by sustained, slurred notes . . . even when not so marked. . . . I realize however that every style of performance may occur at any tempo.[2]

Ultimately, it is the responsibility of the conductor to ascertain what the music is supposed to express, and then to employ the proper articulation to accomplish that expression.

In Come ye sons of art, staccato articulation is useful to provide contrast in an otherwise legato or non-legato line. As a style of articulation for an entire section or movement, it has little use. Legato articulation suits the style of Part C of the Overture and Movement 7 very effectively, allowing these quiet moments to be beautifully expressed. Occasionally the combination of a non-legato bass line with a legato melody is desirable, as with the ground bass movements; the vocal lines are best sung in a legato fashion while the grounds are played non-legato. In "Strike the viol," the upper instrumental voices should assume the non-legato articulation of the bass line, even though

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[1]Keller, p. 51.

[2]Donington, The Interpretation of Early Music, p. 479.

the vocal melody may be more expressive if sung legato rather than non-legato. Like staccato, legato may also be used to provide a moment of contrast within an otherwise non-legato line. The remainder of the work is served well by non-legato articulation which can provide a buoyant transparency to the complete ensemble.

Improvisational Elements

During the Baroque era, the composer left enormous responsibility to the performer for the completion of the music in performance. As has been previously noted in the discussion of interpretational elements, the composer seldom left all necessary elements of a performance complete in the score. The final decision on matters of tempo, dynamics, rhythm, phrasing, and articulation were usually left to the performer. Since the composer often performed his own music, he had some control over the final product.

Two conventions of performance, however, placed more emphasis on the improvisational than interpretational skill of the performer. These conventions dealt with melodic improvisation and harmonic improvisation: ornamentation and continuo realization, respectively. It was in these areas that the composer left the most latitude of responsibility to the performer.

Ornamentation

Ornamentation is an indigenous part of Baroque music. To a significant degree, it is the ornamentation that makes Baroque music Baroque. Neumann wrote in agreement, as follows:

> Ornaments in baroque music were more than expendable surface glitter, they were a fundamental element of style. To tear

> out all ornaments would be comparable to the "modernization" of a baroque facade through the removal of all decorative designs.[1]

In emulating Baroque art and architecture, the basic musical subject must be adorned by the performer to achieve the ornate style envisioned by the composer.

Musicologists long ago identified the essential role of ornamentation in Baroque music. Many volumes have been written on ornamentation and the inherent differences between keyboard, instrumental, and vocal ornaments. For reference purposes, four volumes are recommended, one for its pioneering historical value, two for their contemporary thoroughness, and the last for its practical value to the performer:

> Dolmetsch, Arnold. The Interpretation of the Music of the Seventeenth and Eighteenth Centuries. London: Novello, 1915;
>
> Neumann, Frederick. Ornamentation in Baroque and Post-Baroque Music. Princeton: Princeton University Press, 1978;
>
> Donington, Robert. The Interpretation of Early Music. London: Faber and Faber, 1963; revised, 1974;
>
> Donington, Robert. String Playing in Baroque Music. New York: Charles Scribner's Sons, 1977.

While Neumann's opus is of the most comprehensive scope, Donington profoundly disagrees with Neumann's interpretation of before-the-beat ornaments and prepared trills.[2] Such a bewildering argument as that between Donington and Neumann can only be tempered by the advice of the former:

> . . . the enormous complexity of baroque ornaments, when studied in the detail necessary for specialists, need not weigh too heavily on the average student or performer, since the basic requirements sufficient for most though not all situations are

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[1]Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music (Princeton: Princeton University Press, 1978), p. 576.

[2]Donington, The Interpretation of Early Music, pp. 620-636.

> relatively simple once they have been well taken into one's own musicianship.[1]

That ambiguities of interpretation exist between musicologists should not be surprising, nor should they deter the performer from his art.

Desirous to assist the performer in the execution of ornaments in his harpsichord music, Purcell included his "Rules for Graces" in A Choice Collection of Lessons, reprinted in a number of modern transcriptions.[2] Reference can be made to this guide with some assurance that the rules apply to vocal and instrumental performance as well. Donington incorporated Purcell's "Rules" in his compilation of Baroque ornamentation, augmenting them with corroboration by Purcell's contemporaries. Thus, Donington's findings were consulted in the present study because of their more inclusive nature and comprehensive value.

As with the interpretive elements previously discussed, the composer rarely bound the performer to a prescribed formula of ornamentation, but rather left to the performer that degree of flexibility which fosters spontenaity in performance. Donington described the responsibility of the performer to the composer as follows:

> It is by no means necessary to put in an ornament wherever a sign appears. . . . On the other hand he [the performer] was always at liberty, within reason, to add ornaments where no signs were written.[3]

To completely omit ornaments from the texture of Baroque music is to commit a vital error in performance practice. Baroque music was composed with the assumption that ornaments would be added by the performer.

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[1]Ibid., p. 686. [2]MacClintock, pp. 155-158

[3]Donington, "Performing Purcell's Music Today," p. 84.

The modern performer is obligated to include at least cadential ornaments, those which emphasize the harmonic resolution of dissonance, in his performance. Furthermore, music composed in an unadorned style should be ornamented by the performer at extra-cadential points as well; an instance would be in employing appoggiaturas in recitatives. While ornaments were seldom precisely prescribed by the composer, they were expected to be added by the performer.[1]

Aware that the performer was free to ornament the music in a variety of appropriate fashions, the composer who desired to execute some control over the ornamentation wrote his music in a highly ornate style leaving little room for ornaments. When Purcell desired to control textural ornateness for expressive purposes, he wrote the ornamentation into the music. Holland described this practice as follows:

> Much of what looks like an excess of ornamentation in Purcell's vocal music . . . is nothing more than an attempt to render in notation what the voice actually does in practice. . . . Purcell very largely adopted the habit of writing out his vocal graces in full.[2]

In Come ye sons of art, "Bid the Virtues" is a clear example of Purcell's ornate style. Beyond the written notes, only limited opportunities exist for performer ornamentation and those primarily at the cadences.

The most useful ornaments for Come ye sons of art belong to the following categories:

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[1]Donington, The Interpretation of Early Music, p. 622.

[2]Arthur Holland, Henry Purcell: The English Musical Tradition (London: George Bell and Sons, 1932; reprint, Freeport: Books for Libraries Press, 1970), p. 121.

1) trill;
2) appoggiatura;
3) grace-note;
4) slide;
5) division.

Of these categories, the first is predominantly though not exclusively an instrumental ornament, and the last four, vocal ornaments as employed in the present study.

General characteristics of Baroque trills are that they begin on the beat and are rhythmically unmeasured. Specific characteristics serve to further differentiate between trills. The primary Baroque trill, that trill of sole concern herein, begins on the diatonic note above the written note. The length given to that initial note determines whether the trill is prepared or unprepared. If the initial note is sustained with the effect of an appoggiatura, the trill is said to be "prepared"; if the initial note is of the same unmeasured duration as the other notes of the trill, it is "unprepared."[1] An additional distinction of the trill concerns its resolution. In circumstances of moderate tempo and note values, a "full" or "cadential" trill can be employed. This trill is terminated by either inserting a turn between the repercussions and the following note, or by stopping the repercussions on a precise beat or half-beat value ensued by an anticipation of the following note. A trill which has no termination because of tempo restrictions but simply resolves to the main note after two or three repercussions is called a "half-trill."[2] A half-trill is often

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[1] Donington, The Interpretation of Early Music, p. 241.

[2] Ibid., pp. 250-251.

employed in a Baroque allegro on a quarter note when the speed of the music precludes either preparation or resolution of the trill.

To summarize this synopsis of Baroque trills for the present study, five distinct types of trills are considered:

1) prepared cadential trill resolved by anticipation;
2) prepared cadential trill resolved by a turn;
3) unprepared cadential trill resolved by anticipation;
4) unprepared cadential trill resolved by a turn;
5) half-trill, neither prepared nor resolved.

In practice, Types 1, 3, and 5 occur most often in Come ye sons of art. Types 1 and 2 are the most expressive of the trills because of the gentle appoggiatura effect of their beginning. Thus, they have a greater function than ornamental adornment alone provides. Type 1, the prepared cadential trill resolved by anticipation, is well suited to the dotted-quarter/eighth-note rhythms which abound in the work. Each final cadence in the Overture can be graced by a Type 1 trill, as can intermediate cadences in bar 6 (trumpet and violin I), bar 26 (oboe), bar 31 (trumpet), bar 39 (trumpet, oboe, violins I and II), and bar 55 (violin I). All of the cadential trills in Movement 2 can be Type 1, plus those in "Bid the Virtues." In both cases, the vocalist may employ trills in similar fashion to the instrumentalists. A Type 2 trill works well in Movement 5 at bar 65 in the recorder parts. In that instance, the prepared trill provides more momentum to the composed turn at the end of the measure than an unprepared or no trill would provide.

Most Type 3 trills, the unprepared cadential trill resolved by an anticipation, are found on dotted-eighth/sixteenth-note patterns. Examples occur in "Strike the viol" at bars 17, 19, and 38 of the vocal

line, and in the coinciding measures of the ensuing ritournelle. Three opportunities for Type 3 trills exist in Movement 8: beat 4 of bars 18, 25, and 30. There are no occasions to employ Type 4 trills in the work.

The predominant opportunities for Type 5 half-trills occur in the canzona of the Overture. A half-trill can be applied to beat 4 of bar 12 of the violin II part, and in each subsequent statement of that point of imitation in the other voices. The half-trill may also be used in bar 31:4 of the oboe part and bar 49:4 of the violin I part. In each of these instances, a double-ornamented cadence results and the half-trill is needed in one of the voices to avoid conflict with the trill resolution of the other voice.

Four categories of ornaments as introduced on Page 110 are primarily employed as vocal ornaments in Come ye sons of art: appoggiatura, grace-note, slide, and division. As Neumann suggested of all ornaments, these ornaments serve ". . . to set off the structural elements to greater aesthetic advantage, most typically by imparting to them more grace, elegance, smoothness, or variety."[1] For the purpose thus described, they serve particularly well in the vocal parts of "Sound the trumpet" and "Strike the viol."

The appoggiatura, either long or short, ". . . implies an ornamental note expressively emphasized [on the beat] and drawn out before being more gently resolved on to its ensuing main note."[2] This is the stressed, delay of resolution common to recitative singing. The length

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[1]Neumann, Ornamentation, p. 1.

[2]Donington, The Interpretation of Early Music, p. 197.

of the long appoggiatura depends on the musical context, as follows:

> [1] . . . half the length of an undotted main-note;
> [2] two-thirds the length of a dotted main-note;
> [3] all the first of two tied notes in compound triple time; and
> [4] all of a note before a rest.[1]

The short appoggiatura varies in length but often lasts a quarter of the main note value, still performed on the beat. It is frequently indicated by a small note without a slash through the stem placed before the main note.[2]

In "Strike the viol," long appoggiaturas can be employed to great effect in the repeats of the binary formal structure, as illustrated in the performance realization of that movement in Appendix C. Termed 'forefall' by Purcell when performed from below and 'backfall' when performed from above,[3] the long appoggiatura provides elegance and variety when employed in this context. Forefalls are suggested in bars 7, 12, and 16; backfalls in bars 8, 14, 20, 26, and 30. Elsewhere in the work, a forefall is most effective in "Bid the Virtues" in bar 15:3 on the word "places," and a backfall in bar 29 on the word "pray." In the previous movement, the bass soloist can employ backfalls on the first beats of bars 23 and 25 to soften the angularity of the vocal melody. Throughout the work, the vocalists may occasionally choose to replace cadential trills with long appoggiaturas. This option is well suited to the final cadence of "Sound the trumpet," in bar 30:3, thus causing a double appoggiatura to occur between the duetting voices.

The grace-note is a passing note which fills in open thirds of

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[1] Ibid., p. 201. [2] Ibid., pp. 206-207.

[3] MacClintock, p. 158.

a melodic line. Donington deferred his definition to that of Neumann, who emphasized that it occurs between the beat and is consequently unstressed.[1] The grace-note can assume the rhythm of its environment, or it can be introduced to provide a contrasting rhythm. In bars 45-46 of Movement 2, grace notes can be inserted to fill in the thirds and sustain the rhythmic pattern of eighth notes. In Movement 6, they can be employed as shown in Example 8, accompanied by offset textual under-



Example 8. Suggested Grace-notes in Movement 6[2]

lay to give extra emphasis to the contrasting rhythm. In "Sound the trumpet," the open thirds in bar 18 of the alto II part can be filled with grace-notes of sixteenth-note value. To avoid parallel fifths, the open third between measures 18 and 19 should not be graced. Other opportunities for grace-notes occur in "Strike the viol": in bar 4:1, with the insertion of a sixteenth-note "E", and in bars 30:3 and 31:2 by adding an upper gracing sixteenth note, as shown in Appendix C.

"The slide is a little run of three notes (usually up but sometimes down) filling in a melodic third."[3] Purcell called the upward

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[1]Neumann, Ornamentation, pp. 47-48.

[2]Purcell/Tippett/Bergmann - COME YE SONS OF ART
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[3]Donington, String Playing, p. 98.

slide an 'elevation' and often composed them into his melodies. The adagio melody of the Overture is characterized by elevations which occur in bars 45:2, 46:3, 47:3, 48:3, 52:2, 53:3, 54:1, 55:1, and 57:3, giving it a haunting, melancholy spirit. Purcell composed so many slides in Come ye sons of art that little additional opportunity exists for improvised slides. A slide can be employed in "Bid the Virtues" in bar 14:4 on the word "take," and one is suggested for "Strike the viol" in bar 31:3 to follow the grace-note adornment of beat 2, as shown in Appendix C.

The division, also known as diminution and embellishment, is the least pre-determined of the ornaments. Put simply, it provides enhancement for two notes by sounding several intervening notes chosen by the performer. In "Strike the viol," divisions can occur which provide a natural completion of the ornamental fabric involving trills, appoggiaturas, grace-notes, and slides. As illustrated in Appendix C, divisions can be employed in bars 5:3, 6:1, and 32:2. The final movement of Come ye sons of art is crafted in such a way as to virtually defy improvised ornamentation. Obvious opportunities to fill in melodic thirds exist, but in doing so the assymetrical balance of the line is destroyed, and the melody loses its self-generating rhythmic momentum. Measure 26 seems to be the only melodic point in need of adornment, and a division of the half-note "C" into some combination of eighth notes is suggested.

One final aspect of ornamentation remains to be discussed: rhythmic alteration. As previously mentioned on Page 97, alteration of rhythmic patterns can occur as part of the ornamental scheme of the performer. By dotting or double-dotting note values, noticeably different characterizations of the melody and text can occur. The suggest-

ed snap rhythm in bar 3:3 of "Strike the viol" followed by the graced rhythm in bar 4:1 would highlight the impression of "striking the viol." Likewise, the suggested dotted rhythm in bars 24-25 and 28-29 would be consistent with the festive nature of the Queen's birthday, as the singer implores all to "sing your patronesses praise." Bars 49-50 and 53-54 of the alto solo "Come, ye Sons of Art, away" take on a more jubilant mood when the first beat of each measure is changed to a dotted-eighth/sixteenth-note rhythm. Some subtle modification of the eighth-note rhythms in "See Nature, rejoicing" would be appropriate, but more in the sense of notes inégales than dotted rhythm. A feeling of supple triplets would suffice, especially in bars 16, 18, 20, 21, 22, 24, and 25.

The performance realization of "Strike the viol" demonstrates how all of the ornaments can be combined with rhythmic alteration to complete a total design of ornamentation. As found therein, the ornaments are not definitive, and should be changed at will to satisfy the taste of the individual performer. In determining the role of any ornament in Baroque music, Donington recommended that it ". . . should be added or supplemented with moderation; it should be musically related to what is there already; and it should be performed with verve and lightness."[1]

Continuo Realization

Whereas ornamentation in ensemble music must usually be coordinated by the conductor because of the number of performers involved, successful realization of the basso continuo is more dependent upon the

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[1]Ibid., p. 96.

skills of the keyboard player than on the conductor because the continuo must be realized in sympathy to the improvisation of the other musicians.

As points of practical reference, two sources of continuo realization practice are recommended:

> Arnold, Frank. The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth and XVIIIth Centuries. London: Oxford University Press, 1931; reprint, New York: Dover, 1965;
>
> Williams, Peter. Figured Bass Accompaniment, 2 vols. Edinburgh: Edinburgh University Press, 1970.

Arnold's work is expansive, including extensive historical documentation of figured bass practice plus vast theoretical application of that practice. The two volumes by Williams are more succinct, and in that respect, more accessible to the student of continuo realization. The first volume provides documentation of the basic practice, and the second, an anthology of pedagogical examples. Donington's previously cited work on early music interpretation also provides valuable commentary and advice on continuo realization.

The basso continuo in Come ye sons of art is only partially figured, usually for the more complex harmonies. Predictable harmonic sections, including two of the ground bass movements, "Strike the viol" and "These are the sacred charms," have no figuration whatsoever. The theoretical interpretation of the figuration is a study in itself, well beyond the scope of the present compendium. However, assuming that the keyboard player has a fluent knowledge of continuo figuration, some recommendations for stylistic realization of the figured bass are in order.

Donington described figured bass accompaniment as ". . . a more or less chordal texture against which the written parts stand out,

as opposed to being doubled."[1] He wrote in further detail as follows:

> The fullness and the spacing of the chords, the degrees of independent melodic interest, the dynamics and the registration all have their part to play in making an accompaniment which fits the music as the scoring fits the orchestral piece. The timbre and the sonority of the realization have an influence only second to the actual harmony.[2]

Accordingly, the texture of the part must be sympathetic to the music it accompanies, complimentary to both the melody and the harmony.

In 1606, early in the development of basso continuo practice, Agostino Agazzari made the following critical commentary on figured bass realization in a letter he wrote to a Sienese gentleman:

> . . . in concert (the organ serving as foundation) it should be played with great discretion, paying attention to the quantity and quality of the voices and the instruments. If these are few, one should use a light register and chords; if they are many, add and plan as the occasion demands. . . . The organist should also play the work exactly, avoiding runs and passagework, playing sometimes gracefully with the pedals in the contrabass, above all else strictly and in the low register, for the high register harms the voices and other instruments. And what has been said about the organ applies to the harpsichord, the chittarone, and the lute when they are used as the fundamental harmony.[3]

These recommendations are primarily for organ realization, wherein dynamic contrast is made possible by varying the number of stops employed. The harpsichord may have two or even three ranks, but the range of dynamic contrast cannot usually compare with that of the organ. By playing thicker and thinner chords the harpsichord can more readily exhibit some variation in dynamics. In the case of either instrument, Agazzari emphasized the supportive role of the continuo devoid of melo-

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[1] Donington, The Interpretation of Early Music, p. 206.

[2] Ibid., p. 322. [3] MacClintock, p. 131.

dic and ornamental conflict with the upper voices.

Benjamin Britten, who was a frequent performer of Purcell's music, gave the following advice for determining the texture of the continuo realization in Purcell's songs:

> . . . the principal factors determining the texture are the form of the songs, the shapes of phrases in the voice part or the bass, and of course the mood of the words.[1]

Hence, Britten suggested consideration of three principle factors essential to artistic realization: form, phrasing, and text. His basic recommendation was to coordinate a realization sensitive to these three factors with the natural flow of the music and its changing keys, rhythms, and moods so that the keyboard continuo enhances the efforts of the melodic performers.

The quality of a sympathetic texture should be as animated as the music it expresses, ranging from gentle arpeggios in soft, slow sections to imaginative countermelodies in the most aggressive, melismatic sections. In Come ye sons of art, three basic textures can be suggested which reflect the various styles of music. The predominant texture features a rhythmically structured, chordal realization with moderate, primarily obligatory ornamentation. This texture is well suited to the first two Parts of the Overture, the outside Parts of Movement 2, and all of Movements 4, 5, 6, and 9. A more aggressive texture, still rhythmically structured but featuring occasional countermelodies and more extensive ornamentation, is suggested for Part B

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[1]Benjamin Britten, "On Realizing the Continuo in Purcell's Songs," Henry Purcell; Essays on His Music, ed. Imogen Holst (London: Oxford University Press, 1959), p. 9.

of Movement 2, plus Movements 3 and 8. A gentle, arpeggiated texture with less rhythmic structure but some thematic orientation is suggested for the two adagio portions of the ode: Part C of the Overture and Movement 7. In developing a continuo realization, the performer must understand that Purcell's ". . . own revolutionary boldness not merely invites but demands a comparable boldness in the accompaniment."[1] Even so, the continuo realization should reflect the expressive mood of the music without conflict, serving only as a supportive enhancement of the music.

Technical Element

Every music performance represents a mastery over numerous technical elements. The instrumentalists, singers, and conductor all rely on technique to allow them to translate written music into audible music. The technical element of string bowing is considered herein because distinctly Baroque conventions of bowing existed which, when employed in modern performance, have a natural bearing on the expressive elements of phrasing and articulation.

Bowing

The study of bowing is of great importance to the scholarly performer of Baroque music. During that era, orchestras in the modern sense were just emerging. The instruments were undergoing refinement, and technical studies of their mastery were being written, often reflecting the various modes of performance favored by the different national schools. Since the Baroque string instrument lacked the refinement of

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[1]Donington, The Interpretation of Early Music, p. 329.

its modern descendant, some different conventions of string technique were employed then which had a direct relationship to interpretive style in Baroque music.

Two invaluable guides to Baroque string instrument technique are recommended:

> Boyden, David. The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music. London: Oxford University Press, 1965.
>
> Donington, Robert. String Playing in Baroque Music. New York: Charles Scribner's Sons, 1977.

The former volume is a historical accounting of the evolution of the violin and its performance technique. The latter source is more limited to the consideration of Baroque performance practices. A recording of stylistic examples is available with each book to provide aural illustration of Baroque string technique.

In the previous discussion of articulation on Pages 104-106, non-legato was identified as the desired articulation in most Baroque music. The modern bowing term often thought to imply non-legato is détaché, meaning detached, separated, or disconnected.[1] In present usage, however, détaché is defined as "short separate bows played smoothly: not slurred, not staccato."[2] According to Boyden, ". . . it means an individual stroke connected legato-fashion to the following stroke."[3] Thus, détaché bowing as currently defined is too legato to create non-legato articulation. Donington suggested using the term "sprung détaché"

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[1]Boyden, The History of Violin Playing, p. 263.

[2]Elizabeth Green, Orchestral Bowings and Routines (2nd ed.; Ann Arbor: Campus Publishers, 1973), p. 58.

[3]Boyden, The History of Violin Playing, p. 263.

for non-legato articulation, which he described as ". . . the bow rebounding almost but not quite clear of the string, thus breaking the sound . . . more articulately than the plain détaché."[1] He recommended "pointed détaché" as an alternative to sprung détaché for a rapid series of notes where the tempo will not permit the springing action of the bow, described thus: ". . . the bow changing direction very easily, but still one degree more resiliently than in the plain détaché."[2] These two terms are peculiar to Donington, but necessary to impart that special quality of Baroque articulation which fosters the clarity and transparency of texture so desired by all Baroque writers.

Staccato bowing in early Baroque music was less marked and separated than contemporary staccato because the Baroque bow, as a rule, stayed on the string. In non-legato and legato textures, the bow was drawn well into the string,[3] and this practice resulted in a staccato tempered by on-the-string bowing. Exceptions existed in virtuoso playing where the bow left the string more often, and by the end of the era, Quantz wrote on staccato playing as follows:

> Staccato indicates playing the notes short and taking the bow somewhat off the string; but the bow is to be lifted from the string only where the tempo permits this.[4]

As previously mentioned on Page 105, staccato bowing effects have little application in Come ye sons of art.

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[1]Donington, "On Interpreting Early Music," p. 239.

[2]Ibid.

[3]Donington, "Performing Purcell's Music Today," p. 96.

[4]Boyden, "The Violin," p. 31.

Legato is used more frequently than staccato as a contrasting articulation to the standard non-legato texture, and is especially well suited to slow tempos. Donington described the application of legato articulation as follows:

> It is the most usual requirement of baroque slow movements that they should be taken with a true cantabile, and a true singer's continuity of line and melody . . . .[1]

Because of the expressive potential of cantabile playing, legato is favored for slow music, but not exclusively. To cite an example from the present work, while the adagio tempos in the Overture and Movement 7 are enhanced by legato interpretation, the opening Largo of the Overture gains more ceremonial pomp if played non-legato.

The length of the bowstroke had a natural bearing on the articulation. The Italians depended upon a large, full, singing tone in their music, and subsequently employed longer bowstrokes to help achieve their preferred tone. The French, who from Lully onward were oriented more toward accuracy and discipline, favored shorter bowstrokes.[2] As a result, the two schools developed different grips on the bow. According to Boyden, "in the Italian grip the bow stick is grasped by the four fingers and by the thumb, which is between the stick and the hair."[3] This grip is similar to the customary modern grip, but the modern grip provides more leverage by allowing the player to grip the bow closer to the frog. The Baroque Italian grip taken above the frog would not permit the full length of the bow in the modern sense to be employed. Of the French

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[1]Donington, String Playing, p. 37.

[2]Keller, p. 41.

[3]Boyden, "The Violin," p. 17.

grip, Boyden wrote that ". . . the thumb is placed under the hair, three fingers are on the stick, and the little finger is sometimes braced on the player's side of the stick."[1] The French grip, related to that used with the viola da gamba bow wherein the fingers are in contact with the bow hair, was obsolete by 1750, and is more difficult than the Italian grip for the modern player to emulate with a Tourte bow.

The Italians and French also favored different procedures for determining the direction the bow should take in regard to the music. The Italians initially favored alternating strokes regardless of the rhythmic stress implied.[2] Through the efforts of Corelli, Geminiani, and other Italian violin virtuosi, Quantz concluded by the end of the era that as long as the bow strokes were uniform within an orchestral section and compatible with the rhythm, it was immaterial when up- and down-bows were used. These sentiments prompted string players to realize their bowing based on the demands of the music, even to the extent of adding slurs to make bowings comply smoothly with fast music or music in triple time.[3]

Only the French developed a truly uniform school of bowing.[4] Lully taught his orchestra to take all rhythmically strong notes, regardless of their place in the measure, on the down-bow.[5] Boyden explained the French bowing procedure as follows:

> A basic principle of bowing, already clearly understood in the 17th century, is well stated by Leopold Mozart as follows:

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[1]Ibid., p. 18. [2]Bukofzer, p. 377.

[3]Boyden, The History of Violin Playing, p. 265.

[4]Ibid., p. 260. [5]Bukofzer, p. 377.

> "Except when the measure begins with a rest, the first note of every measure is played down bow, even if [by so doing] two down-bows come together." This so called "rule of down-bow" is applied also to the accented parts of single beats when the tempo permits. The complementary rule is that up-bow is used on unaccented notes and unaccented parts of beats.[1]

In triple time, the "rule of down-bow" meant that the first beat was taken on a down-bow and the second and third beats on an up-bow.[2] The technique of taking consecutive up-bows in successive regions of the bow was called craquer bowing, and whether employed in triple or duple meters its articulation was tailored to match the prevailing articulation of the music in which it was employed.[3] The frequent outcome of the "rule of down-bow" in duple time was consecutive down-bows. This posed a problem for bowing, but it often assisted to clarify the phrasing. In order to execute consecutive down-bows, the player either retrieved the bow or played the second note at a point further up the bow. The latter method was generally preferred.[4] The advantage of consecutive down-bows was a natural silence of articulation created between the notes, a silence inherent in Baroque phrasing and non-legato articulation. The modern player often avoids consecutive down-bows, but in Baroque music he should instead assess them for their value to the phrasing and articulation of the music.

Throughout the study, the simultaneous influence of the French and Italians on English musical practice has been observed. In regard

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[1]Boyden, "The Violin," p. 29.

[2]Sachs, Rhythm and Tempo, p. 285.

[3]Boyden, The History of Violin Playing, p. 260.

[4]Boyden, "The Violin," p. 30.

to violin technique in Purcell's orchestra, a similar amalgamation of influence can be seen. During the Restoration, English musicians such as Pelham Humfrey and John Banister, a prominent violinist, studied in Paris; and a Frenchman, Louis Grabu, became "master of his Majesty's musick" upon the death of Nicholas Lanier in 1666.[1] With Grabu in charge, the "rule of down-bow" was surely practiced by the King's band of Twenty-four Violins, and the French grip employed as well.[2] However, Italian musical influence soon became dominant on the Continent with noticeable affect on England. Demonstrating English acknowledgement of Italian craftsmanship, two violins were purchased in Cremona for the King's band, and in the early 1670's Nicola Matteis taught the advantages of the Italian grip to the English.[3] The expressive style of Italian violin playing became popular everywhere, even in France. Boyden summarized the Continental influence, thus:

> The English were partly influenced by the French dance and bowing style, partly by the new Italian sonata, and partly by the tradition of their past with respect to polyphony, the variation, and the dance. Foreign musicians, whose numbers and influence were so great in the eighteenth century, had already begun to come to England in substantial numbers; and Baltzar and Matteis introduced the English to the German and Italian styles of violin playing.[4]

While no concrete conclusions on English violin technique can be drawn from the influx of the various nationalistic influences of the time, for modern performance two practical assumptions can be made. Considering that Come ye sons of art dates from 1694 at the threshold of high-Baroque style, a modern orchestra might well be instructed to play

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[1] Boyden, The History of Violin Playing, p. 243.

[2] Ibid., p. 249. [3] Ibid., p. 241. [4] Ibid., p. 284.

Purcell's music with the Italian grip, and to employ the "rule of down-bow" where expedient to do so. These two conventions are not far removed from modern procedure, and can be employed with a minimum of difficulty and reasonable assurance of authenticity.

Conclusion

This performance analysis explores the intricacies of Baroque performance practice and identifies the respective responsibilities of the conductor and the performers. The role of the conductor was initially surveyed from the selection of performance materials to the organization of performance forces. The conductor's role in interpreting the style of the music was thereafter placed in perspective within the discussions of tempo, dynamics, rhythm, phrasing, and articulation. These elements in turn were shown to provide the environment in which the improvisational elements thrive. Implementation of those elements, ornamentation and continuo realization, were found to rely on the performers, with the conductor often serving only as an arbiter. The techniques of bowing were discussed because of the inherent bearing of bowing on phrasing and articulation, elements from within the interpretive realm of the conductor.

In examining the specifics of performance, two generalities surfaced which bear significantly on all Baroque performance practice. First, the practices of the performers were of crucial importance to Baroque composers, for many stylistic details were entrusted to them and not written out in the music. Pincherle corroborated this observation as follows:

> . . . we must bear in mind, when it comes to minor details, both the supreme indifference with which the composers regarded them, and their differences of opinion, when they condescended to express one.[1]

The absence of stylistic details is the chasm that separates Baroque music from the 20th century performer. Our knowledge can be enough to make us comfortable in performance, but not enough to actually ensure authenticity. On this problem, Aldrich wrote the following:

> Too much guesswork is involved in all points of interpretation to admit the possibility of reconstructing a Baroque work with anything like scientific accuracy.[2]

Donington offered a similar viewpoint, but one more encouraging to the performer, as follows:

> There is no final solution; there was never meant to be; there can only be a good solution . . . .[3]

These contemporary opinions enforce the point that truly authentic Baroque performance cannot be defined in every detail but is still worthy of pursuit.

The combined impact of these contemporary opinions confirms a need for the second generalization: Baroque music can be performed in a variety of legitimate ways as long as they sound consistent with the understood style of the era. The Baroque theorist, Michel de Saint-Lambert, defended this premise in 1707, thus:

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[1]Marc Pincherle, "On the Rights of the Interpreter in the Performance of 17th- and 18th-Century Music," Musical Quarterly, XLIV (1958), p. 165.

[2]Aldrich, p. 170.

[3]Donington, "Performing Purcell's Music Today," p. 77.

> Since Music is made only for the ear, a fault which does not offend it is not a fault.[1]

Performance liberties may be taken within the confines of Baroque style, and that style can best be discerned by continued analysis of Baroque music as historian, theorist, performer, and listener.

Baroque music does not need 20th century additions or interpretations. It needs, instead, a dedicated awareness of what makes it Baroque. Concerning the performance of Purcell's music in particular, Westrup wrote the following:

> The survival of Purcell's music depends not on factitious additions to his text but on performance by singers and instrumentalists who have the technique and the imagination to do it justice.[2]

The ultimate synthesis of the two generalizations is capsulized in Westrup's words, "technique and imagination." For the serious student of Baroque performance, no greater assets need be cultivated than those of technique and imagination, for on them hinges the fundamental quality of music performance.

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[1] Donington, The Interpretation of Early Music, p. 330.

[2] Westrup, "Purcell," p. 460.

APPENDIX A

Reconstruction of the Ode Poem

As far as present research could ascertain, the ode in its poem form is not published. Therefore, for reference purposes in the study, a reconstructed version of the ode poem was made based on the schemes of capitalization and punctuation found in the Purcell Society edition of the full score. It is noted herein that in the fourth line of the last verse, the Schott and Schirmer editions omit the second word "the" before "replying hill." The text in their version reads "the laughing vale, replying hill."

It is likely that the repeated words found in the musical ode reflect Purcell's treatment of the text, but without an original published version of the ode poem it is impossible to verify this claim. In the present reconstruction, textual repetitions are omitted. Subtle differences in repetitive underlay occur between the three musical editions of the ode, but they have no bearing on the structure of the poem.

Come, ye Sons of Art, away,
Tune all your voices and instruments play,
   To celebrate this triumphant day.

Sound the trumpet, till around
   You make the listening shores rebound.
On the sprightly hautboy play,
   All the instruments of joy
   That skilful numbers can employ
   To celebrate the glories of this day.

Strike the viol, touch the lute,
   Wake the harp, inspire the flute.
Sing your patronesses praise,
   In cheerful and harmonious lays.

The day that such a blessing gave,
   No common festival should be.
What it justly seems to crave,
   Grant and let it have
   The honour of a Jubilee.

Bid the Virtues, bid the Graces
   To the sacred shrine repair,
Round the altar take their places,
   Blessing with returns of pray'r
   Their great defender's care,
While Maria's royal zeal
   Best instructs you how to pray,
   Hourly from her own
   Conversing with the Eternal Throne.

These are the sacred charms that shield
   Her daring hero in the field;
Thus she supports his righteous cause,
   Thus to his aid immortal pow'r she draws.

See Nature, rejoicing, has shown us the way,
   With innocent revels to welcome the day.
The tuneful grove, and talking rill,
   The laughing vale, the replying hill,
   With charming harmony unite,
   The happy season to invite.
Thus Nature, rejoicing, has shown us the way,
   With innocent revels to welcome the day.
What the Graces require,
   And the Muses inspire,
   Is at once our delight and our duty to pay.
Thus Nature, rejoicing, has shown us the way,
   With innocent revels to welcome the day.

APPENDIX B

Suggested Continuo Assignments for Performance

The preferred continuo instruments as discussed on Pages 84-86 of the study are the cello, gamba, bassoon, bass, violone, lute, and harpsichord. The least accessible instruments of this group are the gamba, violone, and lute. A performance with only the other four instruments would be quite satisfactory.

The parallel instruments of the early and recent eras are, respectively, the gamba and cello, the violone and bass, and to a lesser degree the lute and harpsichord. If the selection of bass viola da gamba is possible, more gambas than celli would be needed to balance the same number of violins. If the upper strings are as few as 3,2,1, then two gambas would be recommended for the tutti sections. If the upper strings number as many as 4,4,3, at least three gambas would be needed for balance. In each case, one less cello would balance. In solo continuo textures, only one gamba or cello would be appropriate.

Concerning the selection of violone or bass, either one could be used to accompany the gamba or cello, but they should not be used together. Ideally, the violone would be the most desirable 16' instrument; however, the bass would be a logical alternative with cello, but when paired with the gamba potentially troublesome because of its tonal

weight. The modern bassoon can blend nicely with any of these combinations when played with compatible balance, tone, and articulation.

For the harmonic realization, the harpsichord is essential. The lute would be a useful alternative for some of the solo sections, and could be added to the tutti choruses as well. Of the two instruments, the lute is optional but the harpsichord is not.

If both lute and gamba are available, they would make a good combination for Movement 5, "Strike the viol." The bass viola da gamba, usually called "bass viol" by the English, is suggested in the poetic text of the movement, as is the lute, harp, and flute, or recorder. However, with Baroque practice in mind, the bassoon would be equally suitable for the basso continuo paired with the recorders on the continuo obbligato. A viable assignment for all of the instruments proposed would be to employ the gamba and lute to accompany the vocal solo and then add the bassoon, violone, and harpsichord at the orchestral entrance.

	Cello / Gamba	Bass / Violone	Bassoon	Harpsichord	Lute
MOVEMENT 1					
bars 1-43	X	X	X	X	
" 44-59	X	X		X	
MOVEMENT 2					
bars 1-4			X	X	
" 5-8	X	X		X	
" 9-16			X	X	
" 17-24:2	X	X		X	
" 24:3-28	X	X	X	X	
" 29-56	X			X[1]	X
" 57-76:1	X	X	X	X	X
" 76:2-80:2			X	X	
" 80:3-84	X	X	X	X	X
MOVEMENT 3					
bars 1-31	X			X	
MOVEMENT 4 = MOVEMENT 2	X	X	X	X	X
MOVEMENT 5					
bars 1-38	X		X[2]	X[1]	X
" 39-77	X[3]	X	X	X	X
MOVEMENT 6					
bars 1-60	X	X		X	
MOVEMENT 7					
bars 1-36	X			X	
MOVEMENT 8					
bars 1-36	X	X[4]		X	
MOVEMENT 9					
bars 1-55:2	X			X[1]	X
: 55:3-119	X	X	X	X	X

[1]The harpsichord should be tacet if a lute is preferred.

[2]The bassoon should be tacet if a cello or gamba is preferred.

[3]A single cello or gamba is recommended to balance with recorders.

[4]The bass or violone may join to add depth to the melodic continuo which accompanies the solo bass voice.

APPENDIX C

Performance Realization of "Strike the viol"

The performance realization indicates practical application of tempo, dynamics, rhythm, phrasing, articulation, ornamentation, continuo realization, and bowing as discussed in the compendium of performance practice procedures on Pages 86-127 of the study. Tempo, phrasing, articulation, continuo realization, and bowings would not change during the repeats, although dynamic changes are appropriate and so indicated in the performance realization. The suggested ornamental rhythms and melodic ornaments should be applied only to the repeated sections of the vocal solo, but may be played each time during the purely instrumental section. The continuo realization appears separately at the end of the score realization on Pages 141-144 and is designed for performance on the harpsichord.

"Strike the viol": Performance Realization[1]



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[1]Purcell/Tippett/Bergmann - COME YE SONS OF ART
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18
1.
I
Fl.
II
p
p
tr. [Type 5]
Alto Solo
flute, wake the harp, in - spire the flute.
B.
p
22(a)
2.
f
f
flute. Sing your pat - ron - ess - es praise, sing your
f
28
pat - ron - ess - es praise, sing, sing, sing, sing, in



*Strings and continuo must balance with recorders, regardless of suggested dynamic markings.


48
I
Fl.
II
mf
tr. [Type 5]
I
Vl.
II
Vla.
B.
mf
[Type 5]
55
tr.
1.
2.
I
Fl.
II
f
I
Vl.
II
Vla.
B.
mp
59
tr. [Type 2]
I
Fl.
II
f
tr. [Type 2]
I
Vl.
II
Vla.
B.
1. mf
2. p


66
I
Fl.
II
mf
I
Vl.
II
Vla.
B.
1. mf
2. p
1. mp
2. mp
1. mf
2. mf
72
1.
2.
f
ritard
1. f
2. f
f

"Strike the viol": Continuo Realization




23
27
31
35
39
1.
2.


41
45
49
54
58
1.
2.


59
63
67
71
75
1.
2.

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