THE INFLUENCE OF FRENCH COMPOSERS
ON THE WORK OF PURCELL.

A Thesis submitted for the Degree of Doctor of Philosophy in the Faculty of Music of the University of London.

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Abstract

Italian influences had been prominent in English music since the early seventeenth century and were still the most important after the Restoration, which found English music in a backward state. Yet, due to the admiration of Charles II for both the absolutism of Louis XIV and the entertainments which he enjoyed, and to the French tastes fashionable among the aristocracy, French dance rhythms held sway in theatre music and overflowed into the court ode and even into church music. Some French opera and ballet were produced in London; French pieces were copied into English manuscripts, and some apparently enjoyed quite a vogue.

The French overture developed by Lully in his court ballets from established dance forms and promptly taken up by other composers in France and elsewhere in Europe, received at Purcell's hands a new importance, being treated with considerable diversity.

Purcell was expert at writing for the theatre the French dances already popular at court. Their rhythms appear in his songs and anthems. He was obviously inspired, too, by Lully's treatment of the characteristic dance. He had limited opportunities for using the Lullian choral and instrumental chaconne, but showed interest in this form.

In his airs and recitative Italian example predominates, though French dance forms lend variety. The general layout of choral forms shows French influence, though only in a few particular cases does this influence penetrate further.

The keyboard music maintains basically the French forms and style taken over by his predecessors, though it is very individual, and Italian influences, too, are present.

Purcell's use of French models was partly absorbed from the atmosphere in which he was brought up, but interesting results came from his custom of deliberately adopting, combining, and transcending, with his unique personality and technique, everything useful that came his way.
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It is generally realized that there is a certain amount of French influence in the music of English composers of the Restoration period, but although some very useful observations have been made by many writers, of which the majority, it is hoped, have been considered and acknowledged herein, in what I believe to be the first attempt to investigate fully the evidence, some misunderstandings have also become accepted as facts through frequent repetition. The identification of many anonymous pieces in manuscripts of the late seventeenth century has made it possible to assess the amount of music by Lully circulating in this country during that period. The careful comparison of works by Purcell and Lully has suggested unexpectedly important roles to have been played by the latter's opera, Isis, and, in transmitting to Purcell the Lullian choral and orchestral chaconnes, the example of Grabu. It has also made it possible to see more clearly Purcell's independence in the use of French dance forms in both instrumental and vocal music.

The influence of French composers on Purcell can properly be studied under two headings: (a) environmental — the adoption by Purcell of French forms and characteristics already accepted by his English predecessors and contemporaries; and (b) direct — the deliberate copying by Purcell of certain features of specific French pieces of music in certain of his own compositions. The latter is a phenomenon confined, so far as I know, to his later works, especially those for the stage, where in general he had committed himself more and more completely to Italian methods, and is particularly interesting on account of the clear comparisons it affords between Purcell's methods and those of other composers. It has not been thought appropriate, however, to consider these two types in separate chapters: Purcell's music in which French influence may be observed will be dealt with under the following headings: The French Overture; Dance Forms; Chaconne and Passacaglia; Airs and Choral Music; and Keyboard Music. In a preliminary chapter the general musical situation in England and channels through which French influence entered will be considered; and the closing chapter will be a summary.

I wish to express my gratitude to the authorities and staff of the libraries where I have received cheerful and pain-taking co-operation, especially the British Museum, the Royal College of Music Library, the Royal Academy of Music Library, Christchurch Library, Oxford, Westminster Abbey Library, Durham Cathedral Library and the Bagnall Public Libraries; to my supervisor, Mr. Brian Brookless, at the Battersea College of Technology, for his vital help and suggestions, and above all, to my wife, without whose patience and encouragement this work would have been impossible.

James C. Ayres.
Chapter 1

Foreign influences and the English background.

The great period of polyphonic church music, of the madrigal and of the lute song now past, the great school of virginal composers passed away too, with the death of Thomas Tomkins in 1656, and the fantasy for viols practically obsolete, truly the Golden Age of English music had gone. Certainly considerable interest in music persisted among the "upper classes"; singing and performance upon an instrument seem to have been still fairly widespread accomplishments, and noble patronage remained vital to most professional musicians of any standing; (the importance of patronage during this period is stressed by North, quoted in this connection by Westrup 1) of course, the lower classes, too, continued to enjoy music; however, the forms now used were notably slight, especially when compared with the very solid compositions of Elizabethan and Jacobean times. The masses of tunes for the theatre and the suites of dance music mostly completely dependent on French models, only the jigs and hornpipes standing out as a truly native contribution, and the volumes of songs, "levity" and "balladry" in abundance, in their general tastelessness and lack of originality, fully explain the preoccupation with novelties from abroad; indeed, we may accept the testimony of Purcell himself that an injection of the rhythms and spirit of French music and a transmutation of the power and capacity for development of Italian music were urgently required that English music might live.

The importance of Italian influences in English seventeenth century music is generally recognised. The new Italian recitative was copied in English masques of the early part of the century. That Nicholas Lanier used it in masques in 1617, "The Vision of Delight" and "Lovers Make Men" is well known, though the music of these is lost. What is less generally realised is that as early as 1613, in the song "Bring away the Sacred Tree," which he contributed to the masque for the Wedding of Robert Carr, Earl of Somerset, and Lady Frances Howard on December 26th of that year, Lanier experimented tentatively with this style. The songs from the masque were printed in 1614, and a copy is in the Library of Westminster Abbey. This particular song was also printed in Stafford Smith's Musica Antiqua in 1612. (See Music Example 1) A special Anglicised "just note and accent" version of Italian recitative, which continued to show

its derivation from the arioso-like original type, thereafter persisted up to the end of the century in masque songs and verse anthems. In full anthems, too, its effect is seen, in homophonic sections. In connection with this, Frits de Quervain's analysis of Purcell's choral style in anthems in Der Choristill Henry Purcell's, 2, is very useful.

Although Purcell was not the first Englishman to employ the Italian sonata form he does claim in his preface to the 1683 set of trio sonatas to have studied himself the Italian models; here as much as in any other form taken from abroad, however, his own genius takes complete possession, altering and transforming under the dictates of his unique vision. In his extended da capo arias he is in all respects completely up to date.

French dance forms had long been used at the English court. Playford's Court Ayres of 1655 also include suites comprising the standard almain-corant-caraband-jig sequence by William Lawes, who died in 1645, although Murray Lefkowitz in his article "New Facts Concerning William Lawes and the Caroline Masques" 4, claims that in at least some cases the arrangement of the dances in suites in one key must have been the editor's. The French keyboard style is evident in the Elizabeth Rogers Virginal Book, dated 1656. 5. French musicians had been employed at court before the Commonwealth period. Jacques Gaultier was lutanist at court as early as 1637, and apparently performed in court masques. 6. In 1661 John Rogers was appointed in his place, and the post was still referred to as 'French lute' in 1674, in which year on 23rd April, T. Haywood was appointed to succeed him. Haywood actually took up the post on 23rd October, 1676, on Rogers' death, 7. Another French lutanist at court in pre-Chauncy days was John Hercure, sworn in as musician for lutes and voices in December 1641, 8. At the Restoration Stephen Hau was appointed in place of 'Monsieur Hercure deceased' (ibid., p. 115). There seem to have been a few French lute players of this name, pieces by one appearing in B.M. Add MS. 16,539 the Album Amicorum of Frederic de Rotria of about 1615-16. Evelyn mentions in his diary 9, that on 3rd March 1647, being then in France, he began to receive lute lessons from Monsieur Hercure. Keyboard compositions by Hercure appear in the above-mentioned Elizabeth Rogers Virginal Book.

5. B.M. Add. Ms. 16,337.
7. ibid. p.310
8. ibid. p.109
At the Restoration aristocratic society and culture in general gave way to French influences. Charles II, like many other rulers of the time, admired the court institutions and the absolutism of Louis XIV, and in addition set out to adopt for himself these lesser features. Of course, Charles was not the only one to have been in France during the Commonwealth period. Naturally, Englishmen who had gone into exile frequented French theatres and acquired French tastes, among them Thomas Killigrew, later of the Theatre Royal, 10. Betterton, who was specially sent to France after the king's accession to study French methods, 11, was regarded by John Dennis, bookseller and prompter at the Duke of York's Theatre and writer of Roscius Anglicanus 12, as the principal innovator in the introduction of French singers, dancers and machines. Dent says that technicians of the English theatre were in close personal touch with Paris, 13. The king is said to have encouraged the study of French modes and particularly the use of the rhymed couplet. Devout himself was indebted to French heroic dramatists such as Corneille, 14. Shadwell in the preface to his adaptation of Timon of Athens (1673) ascribes to the prevalence of French influence the slanting of English drama of the time.

"Slight kickshaw bit o' th' Stage, French meat at Feasts,
Not daily temtass the hungry guests."

and

"This Jantoo slantness to the French we owe."

One recalls the similarly rather unfair remarks in the Preface to Purcell's "Socrates of 111 Parts" of 1683 attributing such levity to the French in the musical sphere, and these by one who, as Boxer remarks, 15, absorbed the moral spirit of French music, particularly in his overtures and da capo sections; perhaps Purcell had not by then seen for himself the operas of Lully, which, as we shall see later, he must have admired. The matter of the play, too, was frequently taken from French, though also from Spanish sources. Actual plays and adaptations of plays by Molière, by Rameau, Lully's favourite librettist, and others, were performed here, in some cases quite soon after the original French production, including two adapted by Shadwell himself. The Hiser, published in 1672, a concession to

English Monsieurs who love only French plays,' and Psycbe, published in 1675, for which a Frenchman, St. Andre, made the dances. Micoll, p. 16, says that our writers, many of whom had spent periods of exile abroad, appreciated the pseudo-classic grace of France, and imitated the lucidity and finish of Gallic authors. Dryden, in the preface to his All for Love, sneers at the English critics who affected French standards. The popularity of scenes with shepherds and shepherdesses, though general since the Renaissance, may probably be regarded as especially French. Parisian fashions were the customary dress for the actors, 17, and generally, too, it seems, 18. The introduction of dances into plays may owe something to the French custom, this having been done in Italian operas in France, and then in plays by Molière. Foreign dancers, Italian as well as French, were employed, 19. The effect on Lully himself in his youth of Italian strolling players and dancers must not be forgotten, 20. French dancing was, however, then considered as the model for Europe, just as in singing the Italian example was the most admired, 21.

We read of the francophiles of this period who carried to excess the imitation of French manners and tastes; some of them no doubt, were among those who had really been in France, either during the Commonwealth Period, or subsequently. The English people generally were anti-French, fearing alike Roman Catholicism, the political ambitions of Louis XIV and the social conditions which both supported, 22.

These francophiles, alluded to in the preface to Shadwell's The Miser, quoted above, are made fun of in Dryden's Marriage à la Mode (1673) in which one character, Melanthe, 'an affected lady,' continually uses French phrases, and professes an admiration for French mistresses and an interest in French court ballet.

Music from French court ballets appears in contemporary English manuscripts; a minuet from Le médecin malgré lui (1666) by Lully occurs in R.M. Add. No. 24,889, which also contains pieces apparently from Lully's Balé de Flore (1659). This collection of theatre tunes gives four string parts. It is said

16. op. cit., p.20.
17. Micoll, op. cit., p.49.
18. Prologue to Shadwell's The Miser, 1672.
19. W.J. Lawrence, Foreign Singers and Musicians at the Court of Charles the Second, Musical Quarterly, April, 1923.
20. H. Franques, La Vie Illustrée et Libertines de Jean Baptiste Lully, Paris 1929, p.3.
21. Original Preface to The Fairy Queen, printed in 'Percyall's The Fairy Queen, as presented by the Sadler's Wells Ballet, etc.'
in a note by Dr. E.F. Rimbault to have belonged originally to Thomas Britton, that remarkable 'musical small-coal man', and to have been used at his famous concerts at Clerkenwell from 1678 and 1714. Music from an unnamed ballet of 1670 and from Psyche (1671) is found in Add. 10,445, along with chamber music by Locke, Coremiario, etc. Quite a number of pieces from Lully's Le Triomphe de L'Amour (1681) are in B.M.Add.Nss.29,283-5, a valuable collection of music for three string parts dated from 1682 and bearing the name of Thomas Fuller. It includes also theatre tunes by Farmer, Wood, Crabu and others, Matthew Locke's Little Consort (1656) and Dissinger's Instrumental Ayre (1682) (see below pag.)

In the Royal Music Library are whole operas by Lully in manuscript, including Alcestis, Cadmus et Hermione, Phaeton and Psyche, originally belonging to a Henry Bond and dating from about this period. Some operas of Lully were part of a library of a 'Person of Quality' the sale of which is announced in The London Gazette, December 13th, 1694. The same journal on November 19th, 1691, announced the sale of 'A collection of French and Italian Musick... especially the Trios of the opera of the famous Mr. Baptiste Lully.' There and other valuable quotations on music from the contemporary press are printed in W. Tilmouth, A Calendar of References to Music in Newspapers published in London and the Provinces, 1660-1719, R.M.A. Research Chronical No.1. 1961; an index is printed in Research Chronical No.2. 1962.

Quite a good deal of instrumental music from Lully's operas is included in English manuscripts of the time, usually with little or no indication of identity. In another collection of overtures and act tunes originally belonging to John Channing and dated 1694-97, 23, a selection of tunes from Isis, headed merely 'Mr. Baptiste's Troubles,' appears along with Morgan's pieces for The Half Moon, Finger's for The City Lady and so on. In another collection, this time in full score, 24, the overture and another piece from Armida are given in a four-part arrangement as used for Mrs. Hanley's play, The Lost Lover, in 1696.

Tunes from Isis again appear in B.M.Add.17,853. This is of special interest, as there is plenty of evidence in Purcell's music that he was acquainted with this score, notably in the frost scene in King Arthur, where he reproduces, though in quite original music, the trembling effect of the instrumental and choral music of Lully's 'Peuples des Climats glacez.' The manuscript originally belonged to a Sir William Blakeston, and bears the date of 1694. The collection was

24. R.C.M. Ms. 1172.
apparently made for private enjoyment on the violin or flute, and contains some instructions on the performance of the most common ornaments then in use in this country, the 'beat' and 'shake'. Besides the Isis music, pieces from Ballérophon appear with the French titles disguised under this straightforward code:

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ABCDDEFGILMOPRSTUVZ
AITC9Y4LUIC6Y9IVVZ
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Most of the pieces in the collection are without titles. The comparatively large selection from Ballérophon would explain the need for titles in their case, but why it was thought necessary to disguise their identity under this rough-and-ready code one can only guess.

In addition there are two pieces from the Balet de Flore which are also in Add. 24,889 (see above), a march apparently by Lully which also appears in Add. 24,889 (there described as 'Marche de Trompette' and among other pieces by Lully) and in Christchurch MS. 362, and the overture to Atys.

Two other pieces from Atys apparently enjoyed some popularity in this country: the melody of the chorus 'Nous devons nous amuser d'une ardeur nouvelle' from the invocation of Cybèle in Act I, Sc. VIII, appears in the Channing book mentioned above, and in a keyboard arrangement in E. M. Add. No. 22099. Its alternation of chorus and interludes for instrumental bass (figured in the original) apparently caused English musicians of the time, for it not only begat a whole family of 'Cibell' (variously spelt) gavottes by Croft, Jeremiah Clarke, Purcell and others, — (Thurston Dart believes that Purcell's, originally for trumpet and strings but better known in a harpsichord arrangement, was the first of these and that the others were mostly based on Purcell's, and not on Lully's piece) — but was also twice set in the early eighteenth century as a dialogue to humorous words. Dart, who was the first to publish an explanation of the word 'Cibell' as the name of a musical form, goes fully into the matter in the Revue belge de musicologie, Vol. VI, fasc. 1., but also mentions it in his article Purcell's Harpsichord Music in Musical Times, June 1959, p.324. One recalls Prunières' remarks in La vie illustre et libertine de Lully on Lully's gift for writing simple music appealing to the people, some of his tunes being adapted in France to popular words. Berrel, 25, claims that his airs were hummed all

over France. The popularity in England of Lully's Cibell was, in 1705, still such that the 'new dialogue made to the famous Sebel of Sig. Baptist Lully' was considered sufficiently an attraction to be mentioned in The Daily Courant's advertisement of the play Wonders in the Sun in which it appeared on 5th April, 1706, 26.

Dart wonders how Atys, which was very popular in France, reached England, and whether it could have been brought over by the French company which produced Lully's Cadmus et Hermione in London in 1686. That cannot be ruled out; however, another piece from Atys, a choral minuet sung in homage to Atys, in Act II, Sc. IV, 'Que devant vous taut s'abaisse et tout tremble,' of charming and dignified effect, appears in Christchurch M.S. 592, a late 17th or early 18th century manuscript, bearing on the cover the note 'John Rawlings: his book,' but also in two publications of 1682, Rasure's Recreation for the Lyra Viola (Playford), and Greating's A Pleasant Companion (for the Flageolet, also Playford) both in the tablature of the instruments for which the respective collections were intended. The clue to the Lullian origin of the piece is found in another Playford publication, Apollo's Banquet, 1690, where it is described as 'Minuet Baptist.'

Apollo's Banquet also contains, among other dance tunes by Lully, a minuet from Teisq. John Rawlings's book contains a gavotte on rondeau from Cadmus et Hermione, which opera is further represented by one piece, another gavotte, in B.M. Add. Ms. 31,429. This manuscript is, like Add. Ms. 29,293-5 mentioned above, a collection of string trio arrangements, mainly from the theatre, compiled by Thomas Fuller.

To revert to the Blakeston manuscript, so interesting is it that one would like to know more about the compiler and where he made his collection; but intensive research has so far failed to identify him with any certainty. Sir William Blakeston, 2nd baronet of Gibside, County Durham, seems to be ruled out, as he died in 1692. Leaving no surviving issue, he was succeeded by his brother, Francis. The most likely candidate is the grandson of Nicholas Blakeston, next brother of the first baronet of Gibside, and of Jane Porter, a minor heiress of Shieldrow (also in County Durham) 27, who may have claimed the Gibside baronetcy after it became formally extinct in 1713, as the last Blakeston of the Shieldrow line, Anthony of Bishop Wearmouth, seems have done. For this suggestion I am indebted to the Rev. Patrick Blakeston, M.A., Rector of Alveschurch in Worcestershire.

26. See Tilmouth's A Calender of References . . . cited above.
As we have seen, some of Lully's melodies, appearing as they do in several English manuscripts and printed collections, must have enjoyed some popularity in this country. The stirring Rhapsodie in Isis et Calathée is another piece by Lully found in the John Channing book already referred to, and is also printed in Apollo's Banquet, 1690.

To sum up, it is clear that Englishmen had access to music by Lully and continued to take interest in it throughout the 1680's and '90's, and moreover, that not a few but a large selection of Lully's works were known in this country, representing nearly twenty years of his career. We meet pieces from Isis in various collections from 1690 onwards, but Purcell must have known this work already in 1689 when he penned Dido and Aeneas.

To what extent this considerable influx of French music is due to Charles the Second's well known liking for it is difficult to estimate. He certainly instituted without delay at his accession a band of twenty-four violins like that at the court of Louis XIV, to play for him in the Royal Chapel, in the theatre, and also at meals. Of course, many a monarch and noble before him had enjoyed music while dining, 28. The repertory of Charles' band was based on that of the French original. In 1662 a select twelve out of the twenty-four were formed into a special band under Banister, fresh from a visit to France. This is reminiscent of the Petits Violins instituted at the French court specially to learn Lully's methods.

In 1666 the Frenchman Louis Grabu was appointed Master of the King's Musick and of the twenty four violins, retaining these posts until 1674. As well as writing odes, airs and dances for the court, he composed music for a few plays, including Shadwell's Timon of Athens, 1678 and Waller's alteration of Beaumont and Fletcher's Maid's Tragedy, 1687, and contributed songs to such publications as Playford's Theatre of Music. Several pieces by him appear in manuscript collections of the time. His principal works were the music for Perrin's Arias, when it was performed in London in 1674 (if indeed he did write new music for any considerable part of this opera originally set by Robert Cambert), and for Dryden's Albion and Albanius, 1685, the latter the typical Lullian allegorical prologue in praise of the king expanded into an opera in three acts. In the preface to the text of this work Dryden pays generous (though not entirely justified) tribute to the composer, and also mentions that the king after rehearsals had declared the work more beautiful than any he had heard in England, with particular mention of the choruses. The opera was a failure, but it is possible that Purcell

may have studied the score, which shows most of the outward characteristics of a Lully opera: French overture, "entrée" in dotted \( \frac{3}{4} \) rhythm, airs in the form of minuet and gavotte, bass solos in which the voice doubles the instrumental bass and with the accompaniment of two violins, recitative with frequent time-changes, and in some vocal sections even Lully's favourite \( \frac{3}{4} \) \( \frac{3}{4} \) rhythm; though less subtly than in the French original, verse has to be provided which in its rather mechanical dactylic comes dangerously near to doggerel. There is a large vocal and instrumental chaconne based on the descending tetrachord showing the usual Lullian methods for achieving variety including a middle section in the tonic minor, and there is even a pictorial effect previously used by Lully to express a drowsy feeling, to depict the "lazy slumber" which Democracy feels to be overtaking him (Music Example 2a). Purcell also uses a very similar effect in King Arthur where Cupid orders the Cold Genius to stretch out his lazy limbs (Music Example 2b). It should not be supposed that Grubu's music was entirely without merit. He was certainly not much at home in setting to music English verse, but he was capable of writing on occasion a pleasant dance tune.

We gather from the dedication of Ariane, which looks forward to further operatic productions under the patronage of Charles the Second, that its composer hoped to found a Royal Academy of Music similar to that which ministered to Louis XIV. 29. One other French work may well have been produced in London in 1674. There is the record of the rehearsal of the twelve select violins conducted by Cambert on the 4th July of that year for a performance on the following Saturday. 30. The lack of further evidence is no definite proof to the contrary, especially in view of the jealousy among English musicians against French favourites and the hostility against the French in general among the English public though their art was esteemed by an aristocratic minority.

Grubu was succeeded in his court posts by Nicholas Staggins, whose music for Crown's masque, Calisto (1674-5) contains the usual sarabands, minuets, etc., and was praised by the author, though his extant music is undistinguished.

Another French composer active at court was James Peasable (Paisible), who wrote overtures and act tunes for several plays. He composed the music for a comédie-ballet, Hare au Tout, by Line, La Rocha-Gailhen, performed at court on 29th May, 1677, by a French troupe.

29. A. Teesier, Robert Cambert à Londres, La Revue Musicale 9 me année, No.2, December, 1927.
A base song by Paisible to French words, 'Je penseis finir mon tourment', apparently not from this play, appears in a manuscript collection of 'Airs de divers compositeurs' dated 1668-1678, assembled possibly by one of Cambert's circle, which is in Westminster Abbey Library. Paisible's music does not seem remarkably inspired, but he was a competent exponent of the French style with whose work Purcell must have been acquainted.

A more cosmopolitan visitor to London was Gerhard Bieilner, who had been in the French string band at Cassel for many years, 31, and had in 1665 written an overture in the form perfected by Lully only a few years previously, 32. A trio sonata by him is attached to Matthew Locke's manuscript Collection of Songs (actually motets) made in the Low Countries in 1648 in the British Museum. An Almain and Jig, by him are printed in Locke's keyboard collection Harlothesia of 1673. His Instrumental Ayrs for string trio, published in 1682, according to a notice in The Loyal Post on 24th June of that year, are a most interesting collection, consisting of pieces with French, English and Italian titles, many in French dance forms and including examples of the Branle Simple and Branle Gay described by Kersseme as the basic forms of the French court dance. There are pieces with fanciful titles such as 'Le fugatif' and 'La Temperance', and one, a mimet-like tune, entitled 'Baptist.' There is some 'Horrid music', an 'Asie ridicula', and a very attractive and resourceful Ground. In the preface the composer says that the pieces were written for his pupils and for the little consort of music he often had in his house to entertain his friends. Another notice in The Loyal Post on 22nd October, 1682 invites gentlemen to come to his house 'at the corner of Great Russell Street, over against Mountague-house', on Wednesday nights to hear his recently published Consort of Three Parts, presumably the same work. The pieces were copied into a manuscript originally owned by a Thomas Fuller and dated from 1682, now D.N.Add. Ms. 26, 263-5. The London Gazette of 27th November 1684, advertises a further publication by Bieilner, Kithsapuldoia, or a Book of Lessons for the Harpsichord, containing Preludes, Allemande, Courant, (sic) Sarabande, Jigs and Air's.

It is possible that Matthew Locke (1630-1677) was a personal friend of Dieskern; perhaps he met him during his visit to the Low Countries. In any case, his importance in the introduction to this country of musical developments from abroad is in danger of being overlooked. That he appreciated these is evident from his music, despite his declaration in the preface to his *Little Consort of Three Parts*, published in 1656 but written in 1651, that he never saw any foreign instrumental music except a few French corants worth an Englishman's transcribing. This publication consists of suites each comprising a pavane, ayre, corant and saraband naturally dependent on French models, which also appear in the Fuller manuscript mentioned above. The masque *Cupid and Death*, in which he collaborated in 1653 with Christopher Gibbons, shows acquaintance with Italian as well as French instrumental styles. His collection of keyboard suites, *Malothesia* (1673), to which he contributed a large number of pieces himself, is an important milestone in the establishment of the French keyboard style in this country.

Several French singers and instrumentalists held appointments at the Restoration court, as may be seen from the lists printed in *The King's Music*. A visitor was the Lullian operatic bass, Bocquié, and he took part in Crowne's masque, *Callisto* at Whitehall in 1674.

So Charles encouraged music and drama with some predilection for the forms which entertained his admired French counterpart, but on the whole, probably because it was cheaper, preferred to enjoy them at the public theatre rather than support court opera and ballet on the scale of Louis XIV's. He had, moreover, no special talent for dancing to exhibit.

There are a few other visits recorded of French actors to this country, for which see Nicoll, 33, among them that of 1661, when The Descent of Orpheus into Hell was performed with extraordinary scenic effects: the machines used for this could have been left behind and re-used for other plays. A French company produced Lully's *Cadmus et Hermione* at Dorset Garden Theatre during February, 1686, 34. As is well-known, the melody of *L'Entrée de L'Envie* appears, with an altered bass, among the music which Purcell wrote for *The Tempest*. It is tempting to wonder whether the company also produced any other Lully opera, in view of the appearance of music from *Ida* among English music for the theatre in E. M. Add.Ms. 35,043 mentioned above and the extent to which Purcell apparently knew this work; perhaps the properties for the scene of 'Climate places' were among the 'old French lumber' dispensed with by Elkanah Settle in the Dorset Garden production of *The World in the Moon* in 1697, having been put to some use when *King Arthur* was performed there in 1691.

Roger North, in his Memoirs of Musick, declares that during the first years of Charles the Second's reign, all the music in favour with the court was in the French style, rendered famous in Europe by the works of Lully. Frémière, 35 says that the Duke of Tuscany from 1663 had ordered dances and symphonies from Lully, and the Supplement to Playford's Dancing Master of 1665 contains a Boure de Baptist. These show how early the taste of Lully had become widespread, years before the composition of his first opera in 1672. North adds that all the composers in London strained hard to imitate Lully's vein. In The Musical Grammar he says (p.29) that the music of the French Baptist came over, propagated that style in England, and made it vernacular. Charles himself, we read, could bear no music to which he could not keep time. 'Of songs he approved only the soft vein, in triple time, which rendered that kind of movement fashionable among the masters and composers of the stage'.

Of Pelham Humphrey, famous for the visit to France and Italy which he made between 1664 and 1667, bringing back, as has been supposed, the French style of declamatory recitative, more will be said later (see p.36). It has been imagined that during the couple of years in which he taught Purcell he must have acquainted him with French methods. In fact, however, there is no evidence that he came into direct contact with Lully, 36 nor, indeed that his part in introducing French music to England was particularly crucial. Pepys' contemptuous description of him on his return from the Continent as a 'perfect Monsieur' no doubt reflects a typical bourgeois opinion of Frenchmen in general.

Of the French influence on theatre music there is plenty of evidence, especially from the 1680's and 90's in collections in manuscript, some of which are in the British Museum, by composers such as Purcell himself, Farmer, Wood, Lenton, Pellett and others, the overtures, minuets and bourdons being quite lullian, though some independence is shown in the jigs and hornpipes. In this connection a particularly interesting work is the masque Venus and Adonis, composed probably in 1682 by Blow, who apparently for a while taught Purcell composition. That Purcell knew this score is obvious from many similarities in his Dido and Aeneas (1689). Blow's overture is French.

typical Lullian rhythms appear in 'Cupid's Entry' though without the freely extended phrase, minuets are sung by chorus and soloists, 'In these sweet groves' being imitated by Purcell in the even more mimet-like 'Thanks to these lonesome, lonesome, vale' in Dido, further minuets, a Gavot and a Saraband are played, and there is a 'Ground' for strings in which as Bukofzer says, 37, 'the formal rhythmic patterns are indebted to the chasrones of Lully. Compare, however, Nordhlock's Ground by Blow, for keyboard, printed in The Second Part of Musick's Handmaid (1689), and other grounds and chaconnes for keyboard by English composers of the period, which owe more to Italian models, on which, of course, Lully's own type of variation chascone was based. Nevertheless Lully was no doubt Blow's direct model for the inclusion of a piece of this type in a stage work as he obviously was for other features of this masque.

The appeal of Lully to the theatre composer, especially of the lively theatre of Restoration times, was of course the particular appropriateness of his music for this use: what Lully had made of the French overture, with the dramatic gestures of the opening section and its mounting tension, the bustle and excitement of the ensuing fugato, and the (sometimes) concluding slow section summing up the more serious issues of the drama, made an ideal introduction to the play, while the lively bourée and graceful mimet were ideal entr'acte, We shall see how Purcell developed these and their companion forms to the utmost effectiveness.

North, in The Musical Grammarian records (p.31) the enthusiasm of some 'gentlemen in town', violinists, who met for pure diversion. Their music was 'of the Rabbit way, very good'.

As for the 'theatrical and secular style' in church music, of which Tudway complains in the dedication to Lord Harley of his Collection of Services and Anthems, Vol. 11, (1716) 38, as being due to the command of Charles II to his court composers to add symphonies and ritornelli to the anthems intended for the Chapel Royal for his violins to play, there certainly are some very dance-like rhythms in some of these, which undoubtedly owe something, in their graceful triple metre, to the music of the French ballet de cour. The actual dance forms, sarabande, mimet and courante, are generally absent, and close approximations to them are rare. We shall have more to say about this when we come to deal particularly with Purcell's music.

38. B.M. Harl, 7,333.
A few anthems also begin with a symphony in two sections, the first in duple time and the second in triple. Usually, however, the dotted rhythm is not emphasized in the first section, neither is there fugato writing in the second.

In the dedication to the Duke of Somerset of Purcell's Dioclesian (1690) the composer refers to Italian music as being the most important influence in English music, and French as desirable to impart more 'gaiety and fashion'. We have described the cultivation at the Restoration court of French taste: hence the 'fashion'. The 'gaiety' was that of an art which was mainly an embellishment of a court life governed by a rigid code of etiquette. Strong emotions were out of place. There was in fact no real drama in Lullian opera. The inevitable conclusions, brought about by the intervention of some deus ex machina, seem to reflect the atmosphere of the prologues, canatas applauding the peace and security which Louis had achieved. Lully's art, though not lacking tenderness - to some of his time appearing as vicious and enervating voluptuousness, 39, therefore presents a strong contrast with the as yet untamed, autonomous music of Italy.

Chapter 11

The French Overture

The French overture, with its majestic opening movement in dotted rhythms and triple time, usually ending on the dominant, followed by a quicker movement in more or less fugal style, was undoubtedly the invention of Lully, as Prunieres has shown, 1. Prunieres says that Lully substituted the Italian fugato for the second movement of the primitive French Overture, which was written in compact harmonies. Some have professed to have found the beginnings of the French Overture in Italy, 2. Certainly the invention was quickly taken up by Italian composers: Prunieres instances the use of the form by Cesti in 1669: but Lully's works had by then already penetrated into Italy. However, doubts should be dispelled by a study of Nersesian's description of Branles in his Harmonie Universelle, where the Branle Simple, which opened a ball, is in the familiar dotted rhythm in triple time, and is followed by the Branle Gay in 6. Humphrey and Purcell were apparently aware of the derivation of the French Overture, for they sometimes, in the symphony opening an ode or anthem, revert in the second section to a non-fugal movement in dance form, often resembling a courante. For example, in the case, 'See, mighty Sir' (Humphrey) and 'Hark, Damon Hark,' (Purcell — an early work, for which Gerald Cooper suggests the date 1682-3 (Chronology of Purcell's Works, N.T. July-December 1943), while in one Purcell example, 3, it is plainly a minuet. The use of such a piece in two sections as a symphony can be traced back to 1638 in this country, for Harvey Leckworth, 4, has identified the Almains with an added section in triple time by William Lawes which is No. 135 in Playford's Court Ayres (1655) as having been written for Davenant's masque, Britannia Triumphans, of that year, to accompany a scene change and entry of Galatea. In Cupid and Death (1653) by Locke and Gibbons, the entries each consist of a movement in common time, showing some of the stateliness and dotted rhythm later associated with the opening part of the French Overture, followed by a quicker movement in triple time indistinguishable from the courante. Other movements may follow, in one case forming a regular four-movement suite. Finally on the origin of the French Overture, North, in his Memoirs of Music, actually describes them as 'Branles,' regarding them, apparently, as the most representative form of French Music.

2. Parrish & Chil, Masterpieces of Music before 1750.
3. Chi what a scene.
4. op. cit.
Most of Purcell's overtures to plays are in what Alan Gray (Proceedings of the Musical Association, Feb. 20th 1917) calls "the rigid old Lulli pattern," as are the majority of those to his odes; a few anthems, too, are prefixed by an overture in this form. Lully's use of the form indeed shows little variety; his fugal subjects are brief, in fact of such subject as there is some parts on their first entry may have only a hint; and after this rudimentary 'exposition' a motive of about four notes derived from the subject may be the only survivor of it, and even that may scarcely appear in the inside parts.

Purcell's treatment of this form shows considerable resource and a striking contrast with Lully's methods. His fugal subjects are generally longer and more formed, and show the widest possible variety in rhythm, shape and character. Many of them are in bustling or in jig like ; there are, however, for contrast, the zig-zag contours of that in the independent Overture in D Minor (which also has a particularly jagged opening section); in common time there is the jerky subject in the overture to Dido and Aeneas, and the smooth, canzona-like one in Abdalazer. Purcell avoids the simultaneous entry of two parts in thirds sometimes used by both Lully and Ilor. Consistently modified tonal answers are frequently to be found.

The fugato sections of many overtures are dominated by the successive appearances of the subject in various keys, later entries being often in stretto, Inversion of the subject is not uncommon. An extraordinarily highly organised fugue is that in the late Bondica music (1695). Sometimes a telling final entry in one or more parts in the home key brings the fugal section to a close. A final stretto is hinted at in Lully's overture to the Palet (sic) Royal de Flore (1669), but here, characteristically, the composer shows no concern to give the subject in full in the lower parts. A particularly elaborate fugue is in the independent Overture in G minor where Purcell does not, despite the Lullian five-part strings here employed, approximate more closely to Lully's superficial brand of fugato, but, on the contrary, exults in the increased resources as an opportunity for an extra-intricate and densely-woven fugue with two subjects used simultaneously. It would be interesting to know whether this experimental piece was really intended for the theatre, or whether it is in fact an early example of an independent overture. Incidentally, the use of five-part strings in other contexts does not necessarily imply direct French influence, for instance in the generally Italianate odes, "How does the glorious day appear" (1639), for this type of scoring is used by Cavallii and by other Italian opera composers up to Purcell's time. Giovanni Battista Draghi, an Italian who
settled in London, uses it in his ode for St. Cecilia's Day, 1687, 'From harmony,' a setting of words by Dryden, and that Purcell knew this ode is evident from his song, 'Come if you dare,' in his Dryden opera, King Arthur, (1691) and from his own St. Cecilia's Day ode of 1692.

The beginning of this fugue and of that from Lully's overture to Cadmus et Hermione are given as Music Examples 3, (a) and (b) for comparison. The Lully example is for that composer fairly typical, whereas Purcell does not always write so intricately as here. He breaks up the movement with episodes of contrasting texture, almost suggesting the older fantasia – the influence of this intrudes into his trio sonatas as well, 5, – and there is a hint of a fresh fugato on a new subject, a device used in a few other of Purcell's overtures. However, the dramatic purpose of most of these movements makes unnecessary the general exploitation of contrapuntal complexities, and Lully no doubt had thought it sufficient to sketch in a general manner the various moods of the drama. Purcell accentuates these elements, the modulations and dissonances of the opening section producing a mounting tension, and the more thoroughly fugato movement, aided by the more transparent four-part texture, fully anticipating the swift excitement of the play (an element less conspicuous, certainly, in Lully's stage works on the whole). It would not be true to say that Purcell's fugato sections consistently progressed to a greater fugal integrity in the course of his career. Indeed, the dramatic effectiveness of these parts of the Dido and Aeneas (1689) and Dioclesian (1690) overtures depends as much on non-fugal episodes introduced into the musical rhetoric.

It is notable that when Purcell uses, instead of the French form, a type of brilliant Italian sonata with a statutory opening movement followed by a canzona, it is in works where a ceremonial splendour, not drama, is required. Examples are the introductory symphonies to the ode, 'Hail, bright Cecilia' (1692), the final masque in The Fairy Queen, and the extended ode, 'Great Parent, hail' composed for the Dublin University Centenary in 1694.

Some interesting modifications of the classical Lully scheme may be noted. While in the opening section of examples by Lully there may be some imitation at the outset between treble and bass, a more thoroughly contrapuntal texture

is sometimes found in Blow and Purcell, 6. A definitely odd Purcell example is that in The Fairy Queen with its fascinating and quite un-Italian contrapuntal combinations of three motives. The overture to "Why, why are all the muse mute?" (1685) does not open the work, but follows a solo and chorus. The slow section of the overture, moreover, is as fugal as the second.

In a few odes the usual ponderous opening rhythm is replaced by a more cheerful movement dominated by dotted quavers and semiquavers, for example in "Fly, bold rebellion" and "Fare hardy olimes" (both 1683). A quite smooth and un-dotted opening is found in the overture to Amphitryon (1690).

The fugue subject is in a few cases strongly suggestive of the Italian giga, in "Fly, bold rebellion" for instance, 7, while the fanfare-like figures in The Fairy Queen overture, are, too, more like Italian instrumental writing.

Eukofzer points out, 8, that with Purcell the fast section of the French overture to a verse anthem sometimes serves as the springboard for the subsequent chorus, a practice in contrast with that of Lully, for whom the overture usually remained as independent introduction. In Purcell's 1680 ode, 'Welcome, Vicegerent', the chorus following the overture has as its accompaniment the music of the fugal section of the overture (see Music example 4); in 'Swifter, Isis' (1681) also, the opening 'verse' begins with the melody of the fugue subject, supplying a pictorial flight of quavers to illustrate the word 'swifter'. The figure is likewise used in the chorus to the same words which follows. An interesting parallel from the Italian composer, Zanettini is cited by Worsthorne, 4. In his opera, Hades in Aetna (1673) this composer, too, imitates the fugato of his French overture in the opening chorus of the prologue. Although it is not impossible that this may represent a further interesting example of Italian influence in the use of a French form, especially considering the altogether astonishingly close contact which then existed between Italian, English and French music, it is just as likely that Purcell hit on the idea quite independently.

6. Premières instances an early example by Lully to the ballet music for Armide, 1660, which does contain much imitative writing throughout, 'probably wishing to show that he was not inferior to Cavalli in the use of the fugal style', see The Musical Quarterly, 1910-11.
7. op. cit., p.205.
8. op. cit., p.205.
Chapter 111

Dance Forms.

The French had for a long time maintained a supremacy in dance music. The influence of the already famous ballet de cour is seen in the Balletto which concludes Monteverdi's Scherzi Musicali in 1606, and in the same composer's Ballo del Ingrato of 1608. The Italian-born Lully, though admiring the opera, church and chamber music of his native country, and incorporating all he could of it into his own style, regarded the French dances as superior, 1.

In the perfection of the dance and the prominence he gave to it in his dramatic works he enjoyed the warm approval of the king. There is a great contrast between this pride in the dance and its music and the casual treatment to which it was subjected in Italy, 2. The indication, 'sequel ballo', is so often the only trace of it we have that we can now discover little about it. The music examples from Cavalli quoted by Prunières, 3, show a style very different from the French. Thus enlivened by the genius of Lully, French dance and instrumental music was imitated by enthusiasts throughout Europe, always associated with the name of its greatest master, especially by Georg Muffat in Germany, also by many Englishmen, who had, of course, their royal patron to please, 4, though they did not neglect to give the English jig and hornpipe a place of honour among their entries, minuets and bourées.

Purcell alludes to this preoccupation with French dance music when turning in 1683 to the more serious form of the Italian sonata, in the famous preface which is quoted in full by Westrup, 5.

Purcell inevitably made use of the French dance forms, such as the minuet and bourée. Examples of these appear in some of his early court odes, one bourée set as an alto song. 'All the Grandeur he possesses,' in the 1682 ode, 'What shall be done on behalf of the man?' being used again as an instrumental piece in The Gordian Knot Untied in 1692, for which later work he also re-used a minuet from 'From hardy climes' composed in 1683, and other earlier pieces. Another minuet appears in 'Welcome, Vicegerent', 1680, a song to the

1. H. Prunières, La Vie Illustre et Libertine de Jean Baptiste Lully, p. 35, 73.
2. Worsthorne, op. cit., p.115 f.
5. op. cit., p. 47.
words, 'Musick the food of love,' and a further example in 'Welcome to all the pleasures,' 1633, to the words, 'Beauty then scene of love,' but it is not intended here to present a catalogue. In fact traces of French influence may be seen generally in the instrumental numbers of the early court odes, and more occasionally in the vocal airs. For instance there is this distinctly sarabande-like piece for two flutes and continuo in 'Hark, Damon, hark!' (Music Example 5) and this ritornello from 'Hark how the wild musicians sing,' reminiscent, in its irregular phrase-lengths, of a French 'entrée' (Music Example 6).

Ritornelli, and even vocal sections of his anthems, are sometimes in dance rhythm, though this does not necessarily imply frivolity, despite Tudway. Quittard, commenting on the appearance of dance rhythms in the generally Italianate church music of du Mont, 8, points out that the clavecinistes of this period employed stylised dance forms as a vehicle for lofty sentiments. The following examples strongly suggesting a particular dance form are quite exceptional, however (Music Examples 7, a, b, c and d). The minims on the second beat in Example 7a, giving the music its minuet-like lilt may partly be explained by the natural accent of the words:

O Lord grant the king a long life

The dotted rhythms in triple time of which Purcell was so fond have been a favourite subject of comment as evidence of French influence, and as recently as 1959 in Late Renaissance and Baroque Music, by Alec harmon and Anthony Minus, 9, where it is suggested that they are too jerky to find a place in the Italian bel canto style. It must be born in mind that successions of half-beat notes in music in the French style frequently require an almost dotted effect in performance. The application of this to Purcell's music is discussed by Robert Donington in his chapter on 'Performing Purcell's Music Today' in Henry Purcell, 1659-1695 10. As for the written out dotted rhythm this is much more frequently found in Purcell than in Lully or in

6. More will be said about songs in dance rhythm composed for the theatre in Chapter V.
7. E. 1632-3; see Cooper, op. cit.
French dances for keyboard. Purcell must have been particularly fond of this as of other spicy rhythmic effects. It may nevertheless be assumed that where this rhythm appears in instrumental dance movements and other pieces of French derivation it has its origin in the French models as Prunières admits. French musicians were unequalled in their abuse of dotted rhythms. However, as Bakhter points out, this is not an exclusively French trait, such rhythms appearing in Italian opera and sacred music from Monteverdi up to Purcell's own time. When, therefore, Purcell uses these rhythms in pieces with such strong French connections as the Dioclesian and King Arthur chaconnes and dance-like movements (the chorus "Thou sun'west this world" in the St. Cecilia's Day Ode of 1692 is instanced in this connection by Demarques), we may presume that it has a French origin; when, on the other hand, it appears, as it often does, in pieces in Italian forms, as in the air, 'That I may see,' in the anthem 'O give thanks' (1692) (Music Example 8), in the opening air of the anthem 'My Song shall be alway,' and in three airs from The Fairy Queen (1692) 'Hark how all Things', 'Thus the gloomy world' (Example 9) and 'Ye gentle spirits,' the last two being extended da capo arias, we need not doubt a pure Italian origin. At this point may be inserted two Italian examples of this figuration, (Example 10), from Bernabei's Sacred Modulations (1692) and (Example 11) from a motet by Steffani.

In his incidental music for the theatre Purcell makes use not only of the minuet and bourrée, including two examples of the letter in canon, in Dioclesian and The Fairy Queen, but also, occasionally, of the Canzona, and of the French type of jig with imitative entries, of which we quote one from the prelude to Lully's Roland and that from Purcell's The Fairy Queen (Examples 12 and 13). Another example by Purcell occurs in his music for The Married Beau. Purcell also writes in The Fairy Queen an 'Entry' with the dotted rhythms, extended phrase and pompous manner of similar pieces in Lully, and in The Married Beau a march equally Lullian. A march in triple time, a phenomenon fairly common in Lully, is found in The Old Bachelor. One or two sarabands occur in Purcell's stage music. His passacaglias are not the type of the French court, but are in and resemble more the hornpipe (c.p. the 'English Passy' in The Dancing Master). Only one rigaudon has survived, and that is for keyboard, printed in The Second Part of Musick's Hand-maid (1699).

12. op. cit. p. 206.  
Rondes in ABACA form, familiar from the airs de cour and from French lyric poetry of the time, abound in the music of both composers, and in various rhythms: rondeau minuets in *The Fairy Queen* and "Why, why are all the Muses mute?" and one in *The Indian Queen* with the persistent \( \text{\texttt{\textbackslash j}} \) \( \text{\texttt{\textbackslash j}} \) \( \text{\texttt{\textbackslash j}} \) \( \text{\texttt{\textbackslash j}} \) of the Canaries, while the duet and chorus, "Fear no danger!" (itself in minuet rhythm) in *Dido and Aeneas* and the song "Thou Doting Fool" in *King Arthur*, to receive further consideration under the heading of Vocal Music, are also in this form. The gavotte and rondeau gavotte, favourites with French composers, seem to have been less popular here. Those that appear in English collections usually begin not on the third, but on the first or even the fourth crotchet of the bar.

While speaking of French influence in the use of these forms it must be born in mind that, while the authentic form and something of the spirit of these dances may be present, Purcell's own style usually predominates, and his invention can have as free rein in these forms as in the hornpipe which he made so much his own. In his English predecessors one feels on the whole a certain forthrightness and a crudity in the texture compared with the courtly precision, even insipidity, of the French models, a transformation similar to that which the names themselves underwent when adopted into seventeenth century English. In Purcell the effect is rather of a greater melodic freedom, perhaps owing something to Italian influence, shown in the sensuous lines of this perfectly formed minuet from *The Double Dealer* (Example 14). It is in the form of the minuet that Lully and Purcell have both left us the greatest number of examples for comparison. Lully's show a distinct tendency in the first section to cling noticeably to the notes of the tonic and dominant triads, a feature of much Baroque melody, including much by Purcell himself, but in this case it is emphasized by the limited range, usually not exceeding a fifth or sixth, and by the almost invariable repetition of the first three-four- or five-bar phrase. Purcell's at the outset show much more flexibility. He writes in four- and sometimes three-bar phrases but never in the five-bar phrases which are quite common in Lully. The whole Purcell minuet is often bound together by interesting use of rhythmic figures and sequences. In music Example 15 characteristic openings of minuets by Lully and Purcell are set side by side. That sublimation of the minuet, the song 'Fairest Isle' in *King Arthur*, must await discussion under the heading of Vocal Music.
As for the hornpipes and native type of jig, these preserve a distinct independence of style, and stand out by virtue of their vigorous character from among their courtly Gallic neighbours, in Purcell's own suites for the theatre as well as in those of his English contemporaries.

Inevitably, however, even in an age when composers could at will don an Italian or a French manner, and felt sufficiently confident in the 'Scotch' style to give the minuet a northern dress, hornpipes composed for the theatre acquired something of the grace and polish which French example had taught our composers to associate with the dance.

**Characteristic Dances**

It is no denial of a composer's genius, but inevitable, that in the matter of forms and techniques he should rely considerably on the experience of his predecessors. The development of large forms in this country had received an undeniable setback due to the Civil War and Puritan régime, and even upon the Restoration patronage was meagre compared with that abroad, and it is not at all surprising that Purcell drew much on the work of specialists in Italy and France. A specialist in the field of ballet and the characteristic dance Lully undoubtedly was: Prunières asserts, 14, that his genius for the dance and the theatre equalled his genius for music, and the manner in which he took hold on French court ballet bears incontrovertible witness to this. The movements of the wide variety of characters whose entries constantly provided the French composer's audience with new spectacles found imaginative interpretation in Lully's music, and it would be surprising if Purcell, with his evident knowledge of his great contemporary's music, had been unaffected by it. At the same time, of course, we do not expect to find him constantly leaning upon Lully. As for the well-known appearance of the melody (reharmonised) of the Entrée de l'Envy from Cadmus et Hermione among Purcell's music for The Tempest there is, as Westrup points out, 15, no autograph to prove that Purcell himself was responsible. However, Lully's piece is printed as Music Example 16 with both the original bass and that which appears in the Tempest music. Dent, 16, has already drawn attention to the similarity of the Echo Dance of Puritres in Dido and Aenaes, with its rushing semiquavers (Music Example 17a), to movements by Lully, for instance Music Example 16, and that in Roland, Act IV sc.6, representing the hero's rage, quoted as Music Example 17b. An Echo Dance appears in Lully's opera, Psyché. The dance of the Green Men in The Fairy Queen, with its jerky rhythms, recalls the entries of the French ballet frequently copied in England, though the

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14. La Vie Illustre et libertine de Jean-Baptiste Lully, p.58.
15. op. cit. p. 147
contrapuntal texture goes considerably beyond the imitation between bass and treble found fairly often in the opening section of a French overture: an enrichment typically Purcellian. The same may be said of the dotted dance for the Followers of Night in the same work, a canon 4 in 2. A combination of very dotted rhythms in $\frac{\text{3}}{4}$ with rushing scales is seen in the Dance of Furies in Dioclesian. This may be compared with a prelude from Act IV sc. 3 of Lully’s Alcestis, with its similar effect (Music Example 15). A striking resemblance may be seen between the openings of the Dance of Bacchanals in Dioclesian and an entrée by Lully in Isis, Act. II, sc. V., both in the key of D major, one of several close correspondences between pieces by Purcell and numbers from this particular Lully opera: Lully begins with a little imitation between treble and bass; Purcell writes a considerable stretch of canon between the two outside parts (Music Example 19). The Chair Dance in Dioclesian has the quasi-fugue opening and rhythm of some of Lully’s gigues, though it is relatively extended and free in form.

A clear contrast between French and Italian styles is seen in the First and Second Music to be played before this 'opera': In the first we see the French 'entrée' type of movement, though with profuse imitation among the parts displaying Purcell’s habitual interest in contrapuntal writing, while in the second we see the less severe Italian style.

The Sailor’s Dance in Act III of Dido and Aeneas, with its gay, spontaneous melodiousness, and the Dance of the Haymakers in The Fairy Queen, show on the other hand, how splendid Purcell remained, using the simplest means and completely independent of any foreign suggestion.
Chapter IV

Chaconne and Passacaglia.

Splendour and pomp naturally characterize Lully's operas written for the court of Louis XIV, and as in similar exhibitions of aristocratic sumptuousness in other courts of Europe, the chorus and orchestra play a vital role, choral movements supporting the structure as arias do in late seventeenth century Italian opera. Moreover, at certain focal points in the drama appear lengthy and magnificent chaconnes, "perhaps the greatest moments of Lully's art", (Pukofsky) 1. The same author describes 'The monumental chaconne in Amadis', 2 as illustrating 'with its heavy footed pomp and its inexorable drive a power to sustain an extended movement paralleled only in the music of the late baroque composers such as Vivaldi, Bach and Handel'. Such a series of variations above a ground base of a descending tetrachord was found particularly suitable for extended comment on a single theme, as for example, in celebrating the power of love. These pieces are sometimes for orchestra alone; sometimes an instrumental chaconne and its repetition enclose one for soloists, chorus and orchestra. The dominating rhythm is \( \text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\text{\textcopyright}\) etc., with a stress on the second beat of the bar. The piece may actually begin with a strong chord on the second beat. Generally the phrase division of the upper parts coincides with that of the bass, these four-bar phrases often being systematically repeated once, perhaps with slight variation (see Music Example 20).

The ground base is seldom transposed, (though it may temporarily disappear); however, variety is achieved by a number of stock methods. A chaconne in a major key may contain a middle section in the tonic minor, as in the instrumental chaconne in Amadis, 3, in Roland, 4, and as in the vocal and instrumental chaconne in Grabu's Albion and Albania. This feature also appears, in French keyboard chaconnes of the time. Thick writing for chorus and orchestra or for five-part strings may be interspersed with short sections for vocal solo, or for vocal or instrumental trio, the latter being frequently scored for oboe and bassoon, or for flutes. Sometimes sections for solo and chorus may alternate, the chorus repeating the music of the soloist. Different sections may exploit different types of figuration; mainly crochet or rather \( \text{\textcopyright}\text{\textcopyright}\) movement may be followed by a section built of running quavers, or dotted quavers and semi-quavers, or other rhythms. Rhythmic

2. Act V sc. 5.
3. Act V sc. 4.
features in bass and upperparts may be interchanged, as in these two variations from the chaconne in Rasttra. (Basic examples 21 (a) and (b)).

The bass may be varied in any way. Sometimes it becomes chromatic, as in the chaconnes in Pchanton and Lupis (Examples 22a and b). The following further examples from Lully chaconnes illustrate the methods used, including that of inversion: (Examples 23a and b).

Of course the chaconne itself was not the special property of the French, and as a type of air in triple time with an ostinato bass it had appeared early in Italian opera. Similar methods of figural variation were employed by the English virginalists and possibly, too, in sixteenth century church music; a compendium of them may be seen in Christopher Simpson's Division Violin. They are used in Italian keyboard passacaglia in the second half of the seventeenth century. The French lute and keyboard chaconne used not variation on an ostinato bass but monodin form. The peculiarity of Lully's use of the chaconne lies chiefly in the important place he gave to it in his operas and the subsequent modification to which he subjected it in order to include all his available resources. In these tremendous structures he boldly deployed every type of scoring at his disposal. The brisk dance rhythm and the word-setting in vocal sections give them their French quality.

As for the two terms,' chaconne' and 'passacaglia', of which Lully used both to describe a similar form, it seems that in general baroque usage they were quite interchangeable. A close study of Lully's own usage has revealed only this rather subtle distinction; that in the cases where an instrumental ground is followed by a movement for chorus and soloists on the same ground, when the term 'chaconne' is used it heads the instrumental section only, and in the instructions which customarily follow the choral place regarding the repetition of the instrumental section and part of the choral, the word 'chaconne' may be used unqualified to refer only to the instrumental part. When, however, as in but two such cases, the term 'passacaglia' is used, the word heads both the instrumental and choral sections. Purely instrumental movements may be called either 'chaconne' or 'passacaglia', though in only one case is the latter term used.

When we turn to the 'chaconne' in Grabu's Albion and Albanius we meet at one with a contradiction, for the term is used here to cover the whole of a movement in which an instrumental introduction leads without a break into the choral
section. Similarly in Purcell's 1695 ode, "Who can from joy refrain?" though the use of the term 'passacaglia' for the much more Lullian piece in King Arthur which also comprises an instrumental introduction leading straight into the choral section fits in with Lully's usage.

Passacaglias appear in the following stage works by Purcell: Dido and Aeneas (1689); Dioclesian (1690); King Arthur (1691); The Gordian Knot Untied (1691); The Fairy Queen (1692); and Timon of Athens (1694); and in the following odes: 'Sound the Trumpet' (1687), and 'Who can from joy refrain?' (1695).

Dido's famous Lament on a ground bass in Dido and Aeneas falls outside this discussion, being obviously more closely related to songs of this type in Italian opera.

As in Lully, general rejoicing or the triumph of love were the usual situations which called from Purcell a chaconne, and also as in Lully, the dimensions of these movements are impressive. They constitute a point of climax and repose in the dramatic scheme. Purcell shows himself well acquainted with Lully's methods; however, only in one example is he content with the simple descending tetrad chord which Lully favoured, (unless we count the air and chorus, 'And then late from your throne,' in the ode 'The Summer's absence' (1682) where the music does not in a general way recall Lully); in that from King Arthur, the chaconne, or rather, 'passacaglia,' which shows the greatest abundance of parallels with the French model. A selection of Purcell's ground basses is given as Music Example 24 for comparison.

In the chaconne in 'Who can from joy refrain?' the bass is in place quite free, as in parts of some Lully chaconnes, and the descending tetrad chord makes an occasional appearance.

Apart from the ground basses used, Purcell's methods are very similar to Lully's. Of the nine or so chaconnes in question, three are vocal and instrumental; the rest are purely instrumental. In two cases there is a middle section in the tonic minor, in Dioclesian and in 'Sound the Trumpet.' The \( \frac{1}{2} \) rhythm is very evident in most of these movements. The first chord of the opening instrumental section of the chaconne in King Arthur is on the second beat of the bar.

As we have already observed, the latter is, among Purcell's chaconnes, the most directly modelled on those of Lully. In it, as Bakofzer claims, 5, Purcell 'vied with
Lully’s most pretentious and ponderous works. He does not, however, make the preliminary instrumental section a separate movement, neither does he repeat it, or any part of the choral movement, rondo-fashion at the end, in Lully’s manner. In this respect he would seem to follow Grabu. As Grabu, in Albion and Alhambra, sets out fairly comprehensively the methods used by Lully, including the middle section in the tonic minor employed by Purcell in two cases, and as Isis, the only Lully score which Purcell can be proved, from several correspondences with it in his own music, (see next chapter), to have studied in its entirety, contains no chaconne, a startling possibility presents itself: was Isis in fact the only Lully score of which Purcell knew the whole, and did he never see a chaconne by Lully himself? Certainly his seeming preoccupation with this particular work over a period is surprising if he had equal access to other Lully scores. As we have seen, a wide selection of instrumental pieces from Lully’s ballets and operas was circulating in England at the time, of which Purcell must have seen some, and of instrumental chaconnes there are several examples by Paisible in the British Museum. It would take further research completely to silence this question, which, however, should not be overstressed; Purcell and his librettists were obviously acquainted with the main theme of the Lully chaconne, that of love, and especially the triumph thereof, although Grabu’s chaconne is not on this subject. There is, too, the very slender evidence of the correct use of the term ‘passacaglia’ in King Arthur. One may assume that he took pains to study Lully’s operatic methods as fully as possible. It is not unlikely that he felt a full-scale Lullian rondo repetition here would throw the work out of proportion, and that in any case he preferred more concise forms of expression.

The first part of the King Arthur passacaglia, fifty-six bars for orchestra only, is made up of eight-bar sections, each consisting of a four-bar phrase played twice, violins and oboes alternating. Compare the opening with that of Lully’s Phaéton chaconne: (Examples 25a and b). A skilfully-contrived variety of texture distinguishes the variations. Three variations of the bass itself appear in the opening section, one of them being the inversion. We are led without a break into the second section, for alto solo and chorus, the chorus merely repeating the music of the soloist, as in Lully’s chaconne in Armide. Another section for orchestra alone follows, interesting for the way in which figuration introduced in the treble is taken up in the succeeding variation in the bass (as in the above-quoted example from Lully’s Phaéton): (Music Example 26).

6. Act V sc. 1.
The movement is concluded with a series of duets, trios and choruses. In a duet for soprano and bass, Purcell, in contemplation of 'the pleasure of Love' seems unable to confine himself any longer to Lullian patterns, and enters upon a flight of free development, imitation and vocal melismas thoroughly Italian in intensity. Dryden, who provided Purcell with this libretto, in his exhortation to love while youth lasts, recalls lines which Lully set in his Armide passacaglia:

"Jeunesse cesse, tous vous est favorable.  
Profitez d'un bonheur peu durable.  
D ans l'hiver de nos ans, l'Amour ne rougne plus,  
Les beaux jours que l'on perd est pour jamais perdu."

It is very interesting, in this connection, to compare the dialogue in King Arthur between a Nymph and a Shepherd with an episode in Lully's Le triomphe de l'amour (1681), in which, in exactly the same way, the unwilling Silvia reproaches Daphnis for wishing upon her, too, the pains of love. He replies 'L'Amour de luy mame est amiable, C'est toy Engere impoitoyable, C'est toy qui dans mon coeur on vous faire un torment,' after which they are reconciled.

In this work originally planned as a sequel to Albion and Albanius, set in 1685 as a Lullian opera by the Frenchman Crabu, one may conjecture how far Dryden deliberately set out to reproduce features from operas which had been produced in France, particularly when, as we shall see later, in one scene Purcell was able to draw upon a whole series of Lullian types.

The purely instrumental chaconnes in The Fairie Queen and in the ode, 'Sound the trumpet,' follow the general scheme of similar pieces by Lully, in their repeated phrases, sarabande rhythm, and the methods of variation used, though their basses are not of the simple descending tetrachord type. That from 'Sound the trumpet' has a middle section in the tonic minor key. That from The Fairie Queen yields the collection of examples of Purcell's method of varying the ground bass of a chaconne given as Music Example 27.

A curiosity in the same work, with no precedent in Lully so far as I know, is a further chaconne, if one may call it one, in the same key and on a form of the same ground bass, employing the normal methods of variation in well-planned sequence, but with this unusual imitation at the outset between bass and treble: (Example 29).
The Triumphing Dance in Dido and Aeneas, which for
Westrup, 7. recalls that in Lully's Céleste et Harmonie, seems
to follow the spirit rather than the letter of the Lullian
example. Its place in the dance, and its joyous atmosphere,
celebrating the love of Dido and Aeneas, certainly suggest
that Purcell had studied Lully's scores. It has, on the
other hand, a conciseness and directness characteristic of
the English master, and in the course of its brisk progress
the bass is twice transposed to the dominant.

It follows a chorus, 'To the hills and the vales' in
the same key and tempo, and it is interesting that in the last
four bars of this chorus appears the bass later used as the
foundation for the chaconne in the last act of Dicoclesian,
which again is in the same key and tempo and celebrates 'the
triumphs of love' in the same manner that in some cheerful
choruses in triple time by Lully the chaconnes bass, in such
cases a mere descending tetrachord, makes a fleeting appearance
now and then.

The chaconne in Dicoclesian for two recorders in
canon over a ground bass seems far removed in its intense
expressiveness and ingenuity from the normal method of French
composers, but it shows an indirect link with France in the
similarity of its style to an anonymous ground for keyboard
in The Second Part of Musick's Handmaid, in the same key and
with some imitation between the upper parts. Though on a
ground bass, and therefore not a normal French keyboard
chaconne, it is in the French keyboard style, without the
Italian type of figural variations, and shows traces of rondo
form. The similarity between the two chaconnes is pointed
out by Thurston Dart in his notes for Stainer and Bell's
dition of Musick's Handmaid.

From the foregoing, Purcell's debt to Lully in the
use of this form is clear. He produced only one passacaglia
for soloists, chorus and orchestra on the full Lully scale,
but placing this beside the most readily comparable example,
that in Dicoclesian composed in the previous year, we may at
once see what variety he was capable of achieving within the
bounds of a form which one would have assumed to be already
stereotyped. He was limited in operatic opportunity, and had
he written more operas he might well have written more
chaconnes. We may be quite certain that had he done so he
would have found room for yet further development, in some
thrilling way, perhaps, that we could never imagine.

7. op. cit. p.118.
Chapter V
Vocal Music and Chorus

This field is of special interest, as it is in the combination of words and music that Purcell's genius is most easily appreciated.

Songs in dance rhythm and dance forms are practically as prominent a feature of renaissance and baroque art music as they have been of popular music since. Lute songs in the form of pavane and galliard, familiar from Dowland, gave way to those in the newer styles of allemande and courante, while later still the minuet and gavotte became the favourite rhythms. In Italian bel canto arias we see the influence of the corrente and sarabande, those forming in fact the basis of the early compositions in bel canto style, and the hemiola rhythm was a commonplace in these, as it continued to be later. Both Bent, 2, and Westrup, 3, speak of the influence of foreign dance forms on English song melodies in the seventeenth century, the new tendency towards triple time having also its effect on lyric verse (Bent). The corante, however, with the regular pulse and swinging rhythm referred to by Westrup, 4, was not of the French type. The sophisticated French courante is occasionally found among French airs de cour, 5. I know of only one English song, however, in this form, and that is Banister's 'Beneath a mistletoe shade,' 6 (Music Example 29), though it was a staple item in English suites of court dances.

French songs found their way into England during the sixteenth century, and in the early seventeenth century, in 1629, some by Guédron were published in London. Dart speaks of the influence of the French air de cour on the English lute song, 7, and of the more or less continuous tradition linking Restoration song with that of the early part of the century, while Desmarques, 8, goes so far as to insist on the direct influence of Guédron, Bossert and Cambert on Purcell's songs. The most striking quality in common between English and French airs of the classic period, the early seventeenth century, is the admirably apt wedding of music to words of two different languages. English songs which are not frankly melodic tend

2. op. cit. p. 93.
5. Op. 'Éloignmon cruel martiro' by Guédron, Airs de cour pour voix et luth, 1903-1643, ed. André Verchaly; see note p.XXXXII
6. Choice Ayres, Songs and Dialogues, Playford, 1675.
most strongly to invoke Italian models. Later in the century, however, we do find the French minuet and rondeau frequently among English songs, and from among Purcell's odes and incidental music for plays 'Beauty thou scene of love' from 'Welcome to all the pleasures' (1683), 'Hail to the myrtle shade' from Thaddeus (1680), and two from Dioclesian (1691). "What shall I do to show how much I love her?" and 'Still I'm wishing, still desiring,' spring particularly to mind. Even in the core creates 'Secrecy's Song' in The Fairy Queen the minuet rhythm is unmistakable. Such songs by Purcell are not closely modelled on the songs in dance forms found frequently in Lully's scores. Indeed the expressiveness and melodic flexibility of Purcell's contrast strongly with the comparative triviality of those by Lully, who was not, after all, a great melodist like his English counterpart (see Music Example 30). Purcell inherited, and also elevated, two great melodic traditions, that of Italy as well as that of his own country, while France had no such tradition. Moreover, the lyrical soliloquy is not a salient feature of French opera. The characteristic syncopation of the minuet is to be found in many of Purcell's songs and choruses, as, for instance in the anthem, 'Rejoice in the Lord alway,' and this soprano air from the ode, 'The Summer's absence unconcerned we bear!' (Music Example 31). A few vocal rondeaux in Purcell may also be noted, one, 'Thou doting fool,' occurring in the Frost Scene in King Arthur which contains other examples, too, of French influence. Purcell's rondeaux are not invariably French in style, a distinctly Italian manner being evident in, for instance, 'Sound a parley' in King Arthur. There are the trio episodes in the rondeau chorus, 'Fear no danger' in Dido and Aeneas to strengthen the Lullian impression given by the whole, repeating an effect used in the early anthem, 'O God, Thou art my God.' Purcell did not follow Lully in cultivating the instrumental and sung gavotte, though three particularly delightful pieces approximate to that type; the chorus, 'Round thy coast, fair nymphs of Britain' in King Arthur, the duet, 'Shepherd, shepherd leave decoying' in the same work, and, strikingly similar to the latter in key, form and style, the duet, 'When the summer in his glory' in the 1680 ode, 'Welcome, vicegerent.'

Pelham Humphrey, for a few years Purcell's teacher, has been credited by Pereyra, 9, and others with introducing into England the French type of declamatory recitative, but the style of that in the 1674 production of The Tempest, which is quoted as evidence, may well be compared with that in Cupid and Death, which shows how in the 1650's English composers had already mastered dramatic recitative. In this work recitative arioso and a more arioso type are clearly differentiated, and though the former tended at times to flower into passionate melisma, it shows many of the mannerisms familiar from the later style of the time of Purcell and Humphrey. As has already been noted in Chapter 1, Recitative was imported into this country from Italy quite early

9. Z.L.Pereyra. La Tempête d'après Shakespeare et la Musique de Pelham Humphrey. La Revue Musicale, (No. 1920 – Mar. 1921)
Seventeenth century French recitative uses a technique introduced by L'Académie de Poésie et de Musique, founded in 1570 by Antoine de Balf and Joachim Thibaut, a French counterpart to the better-known Italian movement to revive features of classical Greek drama. Balf and his followers reproduced in music in a mechanical way the poetic metres, setting strong syllables to longer notes and producing in the music repeated patterns such as \( \text{JJJ} \text{JJ} \text{JJ} \text{JJ} \text{JJ} \). These patterns are obvious in the excerpts which follow from Guédron and Mauduit, quoted as Examples 32(a) and (b) but the influence of Balf persists in airs de cour by Cambert, who came to live in England in 1673. The air, "Sousail doux temps de nos ans," from which Example 31 is taken appears in a manuscript in the Library of Westminster Abbey containing English and Spanish, but mainly French airs, and dated 1668-1678. The influence may also be clearly seen in Lully's recitative (Example 34).

Lully's operatic airs were also declamatory and brief, arising out of the recitative and not sharply differentiated from it, in binary and rudimentary da capo form as in earlier Italian opera, embodying far more of the Florentine ideal than the music of his contemporaries in Italy (Example 35).

Gréau applied Lully's methods to the setting of English verse in Albion and Albanius (Example 36) and in this song (Example 37), showing a declamatory treatment of triple-time rare in English composers. Purcell could draw upon a well-established tradition of English recitative, and had, moreover, very little use indeed for the Lullian type of air. Whereario was required he had a much fuller and more Italianate equipment, with every type of expressive vocal and harmonic effect. Only in a couple of early examples is there any approximation to the drier recitative-like air favoured by the French composer. The air in Purcell's dramatic works, and for that matter all the music, dancing and spectacle, serves chiefly decorative function, and accordingly he found delight in every means of expansion and elaboration. The latest Italian developments in the formal airs were eagerly seized upon; the grand da capo form, 'motto' beginning, imitation between voice and instrumental bass, development of motives, modulation and variation find increasing and fuller use in his brief career as a composer for the theatre. His love of the alternative ground bass air, equally a vehicle for ingenuity, is well known, and he hardly ever contented himself with the plain descending tetrad chord in triple time which Lully was quite happy to use even for solo songs. It is therefore remarkable to find in King Arthur a simple minuet-like song occupying, by
virtue of the nobility of both its verse and music, such an important place as 'Faithful Isle,' the ultimate realisation, one might say, of the mimet, within the context of baroque music, for which no one but Purcell could have seen that it was destined, enriched by its association with verse, and, moreover, at the hands of an outstanding genius which shone at its brightest when kindled by poetry.

Another aspect of Lully's conservatism is his frequent use of bass arias in which the voice doubles the instrumental bass with the accompaniment of two instruments in the treble, usually violins, the latter moving frequently in strings of thirds with alternating thirds and fifths between treble and bass, the rather stiff resulting effect well suiting the more pompous utterances of his rather statuesque gods and heroes. Example 38 (a) is from Roland, (b) and (c) are from Phaeton, while (d) is from Grabe's Albion and Albanius. The fairly common occurrence of this type of bass air in Purcell may safely be connected with Lully's example, 10. for though the technique in some cases is very untypical of Lully's methods, for instance in the highly chromatic 'Now Winter comes slowly' in The Fairy Queen and 'Awful matron' in the ode, 'Hail Great Parent' (1694) 11, both with four-part string accompaniment, and the latter of fascinatingly contrapuntal texture, (Example 39) the writing is in other examples much closer to that of Lully; the openings, particularly, of the airs of Bacchus in the Timon of Athens masque (1694) suggest Lully (Examples 40 (a) and (b)). One of the most thoroughly Lullian of these 'doubled-continuo' bass airs is that of the Cold Genius in the Frost Scene in King Arthur, certainly one of the stiffest of statuesque characters! It may be purely coincidence that a similar subject produces a doubled-continuo air in G minor both in Lully's opera Isis (1677) and Purcell's ode, 'Why, why are all the muses mute?' (1685) with roulades suggesting the thundering of Jupiter. Two further interesting specimens are 'Hush, no noise' in The Fairy Queen and 'Come away, come away, do not stay', in Cadmus (1692), in both of which the air serves as a basis for the subsequent chorus, a device for which there is plenty of Lullian precedent. Of course, the use of the melody of a song in the chorus which follows it is quite commonly met with in earlier masques, for example, The Triumph of Peace and Cupid and Death.

10. Dukefizer, op. cit. p. 212
11. The music being used again in Bondura, to the words, 'Hear ye gods of Britain.
It has been suggested by Sietz, 12, that the layout of Purcell’s odes is to some extent derived from the French opera, although in these Purcell merely develops the form bequeathed to him by Humphrey and Blow, and Humphrey, dying in 1674, could have known little about Lully’s operas. Many of the odes have in common with the Lully opera prologue the function of offering homage to the king or some other noble person, and the allegorical features of the text are a further similarity. Within the inevitable sequence of overture, recitative, air, ensemble and chorus there is considerable variety in the treatment from ode to ode. The appearance of an occasional dance movement among the vocal items or as a purely instrumental piece may be regarded as evidence: in Blow we even have a gavotte chorus, (in Great James’) a type of movement frequently met with in Lully. However, the instrumental version of a vocal piece usually follows the vocal version in the English court ode, the reverse of the Lullian procedure; and the custom of beginning with a recitative, as in the majority of odes, is not likewise characteristic of the French opera prologue.

The importance of the chorus in Purcell’s stage works, from the structural point of view, is another point of contact between the English and French masters. In both cases this must derive to some extent directly from the masque or ballet de cour, and where masques formed part of a stage work for which Purcell wrote music the continuation of the native tradition may be clearly seen. Even in the opera Dido and Aeneas the commenting and moralising chorus has its origin in the masque. Important choruses formed part of operas produced at other European courts, but Purcell must have realized Lully’s eminence in this respect, indeed, as we have seen in the case of the chorus, and as in some other particular instances, he pays very definite tribute to the achievement of Lully. The extraordinary importance of the rondau, both as a large-scale and small-scale structural device soon strikes any student of Lully’s scores, 13. This may be observed to a lesser extent in Purcell, for instance in the Masque of the Seasons in The Fairy Queen and in Act II of King Arthur. (Compare, too, the fanfaro-like ritornello for wind instruments, in Act I of Dido and Aeneas, reminding us, on its return, of that in the prologue to Isis.) The dance-like choruses in some anthems show the same device consecrated to the worship of God.

13. op. E. Borrel, Jean Baptiste Lully, etc. Paris, 1949, p. 60; for the rondau-like recurrence of choral music see for example the prologue to Armide.
When one studies Purcell's choral writing more closely, however, it is to realise how fully he was dedicated to Italian methods. The repeated rhythmic patterns of Lully, closely related to those of French solo declamation, are nowhere to be seen; the dance rhythms particularly favoured by Lully are rare. The closest similarity is found in sonorous but rhythmically square choruses such as 'Then all rehearse in lofty verse' in Dido and Aeneas and 'Our natives not alone appear' in King Arthur. Elsewhere Italian models prevail. Canzonetta-like choruses are frequent and varied in character: 'Thou didst the scatter'd atoms bind' in the ode, 'Hail bright Cecilia' of 1692; 'Brave souls, to be renowned in story,' in King Arthur, an impressive example with string interludes anticipating Handel; and the more sombre 'Let the priests with processions' in Dido and Aeneas. Contrapuntal writing is often contrasted with massive choral declamation, as in 'With greater parent' in The Fairy Queen. Such effects may be seen in the operas of Cesti. But more subtle contrasts are also explored, and some of these may be studied in the sequence of choruses beginning 'Hither this way' in Act II of King Arthur. The splitting of the chorus for antiphonal effects, of a more ingenious type than those used by Lully, in 'Now the night is chased away' in The Fairy Queen and 'But chiefly recommend to fame' in the ode 'Great parent, hail' also has Italian precedent.

With exhilarating devices such as these at his disposal it is small wonder that the plainer methods of Lully find little place among Purcell's stage music, even in the ritualistic episodes, the taste for which as A.K. Holland suggests, 14, was probably derived immediately from the librettos of Quinault and the French opera of Lully. But with his love of variety he was also able on many occasions to transform straightforward English melodiousness, the foundation of some comparatively dull pieces in the earlier odes, into a delightful revelation, as in 'Come let us agree' in the Timon masque, 'Thus wildly we live' in The Fairy Queen and the choral refrain to 'Your hay it is moved' in King Arthur.

Finally let us glance at some examples where Purcell has quite clearly built on a Lullian model. The 'Ho ho ho!' choruses of the witches in Dido and Aeneas, interspersed among recitative in which the downfall of the hero and heroine are plotted, present an obvious parallel with the choruses of Chalybes in Lully's Isis. Io is being tormented through the spite of Juno and between the choruses Io protests to La Furie in recitative. Both are quoted in 'Music Example 41.' That Purcell owed his idea to Lully cannot be denied, but his music has individuality nevertheless, and the characteristic Purcellian

addition of contrapuntal interest here gives a madrigalian quality, noticed by Sets; 15. as also in 'Destruction's our delight' from the same opera, where this element is combined with the homophonic manner of Lully, 16, or, one might say, of Hesley himself.

The well-known similarity between the Frost Scene in King Arthur and that in Isis, Act IV sc. 1, first drew attention to by Fuller-Maitland, 17. must be mentioned here. Purcell copies in a splendidly expressive prelude for strings, bass solo and chorus the trembling effect used by Lully for strings and chorus only, but his extreme chromaticism and dissonance contrasts strongly with Lully's simple diatonic writing (Music Example 42). Purcell does not reproduce any other features of Lully's scene.

The trio and chorus, 'They shall be as happy as they're fair' in The Fairy Queen suggests Lully's influence by: its general atmosphere and by the length of the opening phrase which sounds as if it consisted of five bars. (Music Example 43). Some similar music is found, not surprisingly, again in Isis, in a chorus celebrating the apotheosis of Io, a subject not so far removed from that of the apotheosis of human love. Though Lully's chorus does not in fact begin with a five-bar phrase, the key, rhythm, (including some semiquavers later) harmony and choral writing are all indicative of some actual connection between the two pieces (see Music Example 44). It goes without saying, however, that Purcell's chorus nevertheless has a charm and beauty entirely Purcellian, and in, moreover, one example where his modification of the model is in the direction of greater simplicity and not of greater elaboration. His trio and chorus repeat identical music; Lully's chorus is preceded by a setting for duet of the same words to different, though similar, music.

As for the echo chorus in Dido and Aeneas, reminiscent of Lully with his many infernal evocations, 18. it so happens that in Isis there is an echo chorus, in Act I sc. V, which might have appealed to Purcell. Apart from the echo effect there is little enough in the way of further similarity between the two pieces. Lully's chorus is in fact a particularly good example of recitative-like writing for choir. There are other echo choruses by Lully in Le Grotto de Versailles and Proserpine. The echo chorus, found in the masque of Dan Jonah, is one of many instances of a literary or musical device persisting throughout the Baroque period. Locke had made use of it when providing music for Shadwell's Psyche in 1675.

16. Demarques, op. cit. p. 82.
17. Foreign Influences on Henry Purcell, M.T. January, 1898.
Purcell was not a specialist in keyboard music, and some of his best known pieces for harpsichord are arrangements of dance tunes written for the theatre; however, his importance in this field is certainly greater than is generally realised. It is the culmination of English keyboard music of the second half of the seventeenth century. Although keyboard compositions based on the French style are on the whole slighter than those of the great English virginalists, Byrd, Orlando Gibbons and Tomkins, some examples nevertheless reach an advanced stage of formal intimacy and expressiveness; indeed, some movements by Purcell show an intensity of expression hardly found elsewhere in his instrumental works.

The French style of keyboard writing and keyboard suite, represented in its earlier period chiefly by Chambonnières (1602-1672) and Louis Couperin (b.1626) had made a tentative appearance in this country by 1656, the date of the Elizabeth Rogers Virginal Book (B.M. Add. Ms. 10,337). The bulk of this collection consists of allemandes, courantes, and sarabandes in this style by composers such as Beard, Thomas Streatfeild, and Mercure, of whom little or nothing else is known.

The texture, evolved from that of lute music, is light and fragile. The broken chords and double and triple stops peculiar to that most aristocratic of instruments (especially in France) are clearly recognisable, and so is something of that intimacy which must have characterised performance on the lute in that period, a quality which, since the almost complete orientation of music to the concert hall, must in its authentic form, be almost completely lost to us. Part of an allemande from B.M. Add. Ms. 16,283, representing French lute writing of the early seventeenth century, has been transcribed, without the lute ornaments, as Example 45. The style, and its transference to the keyboard are most helpfully described by Bukofzer, I, who draws attention to 'The dualistic nature of the music... the contrast of the extremely florid melody and the constantly arpeggicated chords of the accompaniment.' Compare this delicate 'corant' from the Elizabeth Rogers Book (Example 46) with the thick chords, true partwriting and 'divisions' of the virginalists. (Examples 47 (a), (b) and (c)). In the Elizabeth Rogers Book the dances are mostly in pairs, almand and corant, or corant and saraband, but there are two suites comprising an almand, corant and saraband, 2.

1. (op. cit. p.165 ff).
2. These spellings of the names of the dances are not those used in the book, but of the various spellings used in England in the seventeenth century they seem to be the most authoritative.
Further landmarks in the introduction of the French keyboard style into this country are the publication in 1663 of the first edition of *Harlequin's Handmaid*, in which the first five pieces make up a suite consisting of Preludium, Aire, Corant, Saraband and Jigg, 3. In *Harlequinia*, edited by Matthew Locke and published in 1673, gavotte, rant and hornpipe appear as extra items. An interesting piece is the corant by John Roberts in which each half is followed by an elaborated version entitled 'La Double'. In Purcell's own keyboard works, as we shall see later, Italian elements appear, and these are accentuated in the Six Select Suites of Lessons for the Harpsichord by G.B. Draghi, published in London in 1700, which bear signs of Purcell's influence.

The French clavecinists wished to imitate on their instrument also the ornaments of the lute, at least, such of them as were susceptible of transference to the keyboard; these they were able to develop to an unprecedented degree of elaboration and introduce new ornaments, not being limited by the sustaining power of the string. Of the ornaments, Purcell and his contemporary Englishmen seem to have taken over few. They used some of the French signs, for instance tw and ^‡ signifying a 'Beat', an appogiatura from below followed by a mordent (d'Anglebert's 'Chute at Pince' (1689)) ~ (turn) and ‡ (slur, performed to.). Of the ornaments themselves only the beat was new to English musicians. Though the sign (,” , indicating an arpeggio or 'battery', very seldom appears in the music of Purcell and his English contemporaries, it is probable that the effect was frequently called for. A study of harpsichord music in the French style, including that by Bach himself, taking into account the situations in which the arpeggio sign is written, strongly suggests that practically all chords of three or four notes in the right hand, such as frequently occur at the beginning and end of each section of a dance movement and more generally in the particularly sophisticated courante, were arpeggiated whether so marked or not. The resulting delicate effect, taken from the lute, certainly accords well with the general style of the music; indeed, such chords would otherwise be inexplicable amid the transparent texture of these pieces. The written sign seems only necessitated, in fact, where arpeggio effects are employed in such a free manner that its omission in these cases might confuse the player.

Purcell's keyboard compositions were originally published in *The Second Part of Musick's Hand-maid* (1689) and in the

3. Cp. the sequence in Locke's *Little Consort of Three Parts* 1656, of Pavano, Aire, Corant and Saraband.
Choice Collection of Lessons ... Composed by the late Mr. Henry Purcell published by his widow in 1696. In the latter collection there are eight suites and a few separate pieces; in the former there is one suite, in C major, of which the Courant and Saraband are the same as those of Suite V in the Choice Collection. A further suite in B♭, is also known. Most of the suites consist of a prelude, almand, courant and saraband. Suite VIII ends with a minuet (also in The Double Dealer, 1693), while two have hornpipes, that in Suite VII being also in The Married Beau, 1694. Only the suite in Purcell's Hand-Maid concludes with a jig.

Purcell's keyboard style is mainly a development of French methods, showing quite considerable variety, and employing all the resources of his time except, as we have seen, in the ornamentation. The texture is very lively, exploiting to the limit the 'style breve,' and there is a great deal of the type of syncopation favoured by lute players and illustrated by Example 48, of which (a) is taken from an anonymous French courante for lute and (b) from a courant by Purcell.

Of the preludes, three are extended and definitely Italian in style, with quasi fugato openings, mainly semiquaver movement throughout, regular arpeggios, runs in thirds and figures passed from hand to hand. The others are brief, improvisatory and comparatively uninteresting as music, descended no doubt from the French unmeasured prelude.

The almands are particularly fascinating; usually fairly long and very elaborate in style, and show the richest variety in keyboard writing, including the imitation frequently found in this movement among Purcell's English and French predecessors. The very serious example in D minor anticipates strongly that from the suite in G minor by F. Couperin, (see Music Example 49).

The history of the courante, or corrente, is an engrossing study in itself. That which is regarded as the French type, described by Harsenn in his Harmonic Universelles (1636) may be basically in 6/4 and 3 with some alternation between these two metres. This 'hemiola' effect is found also in the galliard, and is widespread in baroque music, appearing in some French minuets and sarabandes, too, and in Italian balladario arias. Its characteristic rhythm is]_ with a prominent accent on the fifth crochet. This type must have become known in England before the Commonwealth period, for examples by William Lawes, who died in 1645, are printed in Playford’s Court Ayres of 1655. It dominates all collections of dances published in this country from then up to the death of Purcell.

although the Italian corrente in plain triple time had been favoured in England in Jacobean times, persisted side by side with the French form, and gained ground in English keyboard suites at the end of the century. Many of the correntes in the Elizabeth Rogers Book show very clearly the characteristic French rhythm, and include some very charming little pieces, like that quoted as Example 50. The correntes in Musick's Hand-Book (1663) and Locke's Hasteoies confirm the French as the accepted type for keyboard in Restoration times, (Example 51).

Four of the correntes in Purcell's suites are definitely of the French type, with a clear \( \frac{3}{4} \) rhythm, although three are written in \( \frac{3}{4} \) and one in \( \frac{2}{4} \). Purcell does not seem to have felt led to experiment with alternations of \( \frac{3}{4} \) and \( \frac{2}{4} \). The style of the cheerful corante from Suite \( \flat \) in \( G \), is very reminiscent of 'La Mousser' in The Dancing Master (1665). All the others except one, though not sharing the distinctive French rhythm, do exploit to varying degrees the complexities suggested by the French broken style of writing for the keyboard.

Of the sarabands, that in \( G \) minor has a coda formed by the approximate repetition of the last four bars, similar to those found in some dance movements by J. H. d'Anglebert (c.1628-91) and Francois Couperin. They are varied and delicate in texture. That in the Suite in \( G \) major shows at the outset the spread chords which are characteristic of the French keyboard sarabands, but not the full, sonorous chordal writing which French composers, and later Bach, too, were wont to exploit in these pieces. There is an interesting contrast between this and the airy string version often with wide melodic skips.

5. The repetition of the last few bars of a piece by Purcell in binary form may be further studied in the non-fugal dance-like second sections of the overtures to the early ode 'Hark, Demon, hark!', and the anthem, 'They that go down to the sea in ships' (1685) and also in a few vocal pieces, such as 'A thousand, thousand ways' and 'Let the fifes and the clarions' in The Fairy Queen.
Certain types, notably the minuet, march and hornpipe, stand apart by virtue of their more directly melodious style, whether originally written for keyboard, as the hornpipe in the Suite in D minor and the minuet in the Suite in F surprisingly seem to have been, or actually transcriptions of music written for some other medium, such as the famous Cibell and a few minuets in Mugick's Hand-Maid. The true keyboard music is 'performer's music', in a similar way to, if not to the same extent as, that for the lute, which formed the basis of French keyboard writing, and hence of Purcell's. But as performer's we may take it also to be composer's music; in it Purcell has not left us the little pictures dear to the French, but some of his most intimate revelations.
Chapter VII

Summary and Conclusions

For English music in the late seventeenth century, backward in technical resources, its own forms obsolete and unacceptable to the tastes of the day, Italy was the source of revitalisation, as Purcell admits in the preface to Conclusion. The melodic and tonal methods being evolved so vigorously in Italy were food for our starving native music; so were the various forms, aria, recitative, sonata and fugue, to an art so long deprived of any incentive to growth. French models were of much less help, for Lully, while drawing on Italian developments so far as he felt the need, was basically a conservative, dedicated to the service of a reactionary regime, content to provide the French court with the sort of entertainment it liked, though on an unprecedented scale and infused with a new sensuousness. This was the role for which his particular talent and personality equipped him, not that of a pioneer. Thus he stands in complete contrast to Purcell, the model of a professional composer, thoroughly versed in the contrapuntal mastery of an era that was past, inspired by the daring experiment of Monteverdi, (Zimmerman, F., Purcell and Monteverdi, Musical Times, July 1953, p. 386-9,) seizing upon every new development and with it creating, by his own genius, a model for others. Should anyone imagine that Purcell's interest in the great age of English music or his incredible contrapuntal dexterity have been exaggerated, it is only necessary to point to his copying of the works of the polyphonic masters, Gibbons, Byrd, Tallis, 1, and Bull, 2, the madrigalian effect of some choruses in Dido and Aeneas, the style of his string fantasies, his examples of canon in Playford's Introduction to the Skill of English, 3, the Fantasia in Three Parts on a Ground, the free movement of declamatory parts in eight-voice anthems such as 'Hear my prayer, O Lord', and his general readiness in any context to embark on contrapuntal exercises and carry them off with no loss to, but considerable enrichment of, the artistic value of the music. Yet, while the taste of his audiences was for startling stage effects, for mine and graceful dance tunes, he could find something in Lully to please them, and upon which, indeed, to exercise his amazing technical prowess. We see the influence of Lully when fashionable dance music was required, when furies, savages or bacchanals have to dance, (though characteristic dances had long appeared in English masques, and those in Cupid

and Death which are extant show pre-Lully English examples of a type with which Purcell was probably familiar, and in certain scenes employing special or spectacular stage effects, concerned, for instance, with sacrifice, frost, sleep and the supernatural, a feature which those plays of the Restoration period which exploited effect for its own sake shared with Lullian opera, but which in contemporary Italian opera had been subordinated to dramatic interest. It seems likely that, had Purcell written more opera, he would also have provided us with more improvements on Lully. A further, but quite different, example of Purcell imitating Lully in the continuation of a rather old-fashioned device is the doubled continuo aria.

Purcell's use of oboes and recorders to create a pastoral atmosphere in 'Shepherd, shepherd, leave decoying', in King Arthur and elsewhere may be added to the list of French influences, 5. The 'hautboy' was still regarded in Handel's time as a French instrument, 6.

Strangely enough there are to my knowledge no instances in Purcell of the imitation of nature, except in a broader sense, which seem to owe directly to any example of Lully, though the latter was particularly interested in this aspect of his art, and excelled in it, 7. Indeed, in those specimens in Purcell which spring most readily to mind, 'Came all ye songsters of the sky', in The Fairy Queen and 'Hark, each tree,' in the ode, 'Hail bright Cecilia', the treatment is distinctly Italian.

In fact Purcell seized upon any suggestion in all the various music with which he came into contact, whether it were old or new, English, French or Italian, and put it to his own use, transforming it by his own powerful personality, imagination and technical skill, with the resulting wonderful variety: different elements, strange partners perhaps, often find themselves side by side with no suspicion of incongruity; the expressive declamation of sombre words, often in elaborate counterpoint, is contrasted with confident French dance rhythms in many early anthems such as 'Lord, how long wilt thou be angry?' 'O God, thou hast cast us off', and 'O Lord our Governor'.

4. See Woorehorne, op. cit. p. 39f, and H. Prunières, L'Opéra Italian en France avant Lully, p. 363f, where the strong link between Lully and the earlier Italian opera is emphasised, and R. Rolland, Musiciens d'Au'raffais, Paris, 1927, p. 124, and H. Prunières, Francesco Cavalli et l'Opéra Venitien au 17e siècle, p. 84, where musical aspects of this are discussed.


7. Rolland, op. cit. p. 132
the florid recitative of Orpheus in Act V of The Fairy Queen is followed by the demure French chorus, 'They shall be as happy'; while in King Arthur the sublime 'Faithful Isle' is found in close juxtaposition with the rollicking 'Your bow it is moved'. Purcell had ready to hand in his later period the pomp of the Lullian choral drama, & the curiously studied grace in rhythm and in form of the seventeenth century French court dance - which is perhaps most obviously present in pieces like the SLOW AIR in The Harried Beau quoted as Example 52 and the Canaries in Dido and Aeneas, but which is not confined to French instrumental forms, being found also in many songs, such as 'What shall I do to show how much I love her?' in Dido and Aeneas, and in the Hornpipe in The Fairy Queen later set to the words 'There's not a swain on the plain' and the Dance for the Fairies in the same work.

Equally at his command he had the brilliance and intensity of musical Italy and a native boisterousness.

These elements do not, of course, enjoy an equal partnership throughout his career: the complete surrender to the Italian style is a feature of his late anthems, from about 1688, while in his stage works, too, though French influence generally pervades the instrumental music, the French forms prominent in Dido and Aeneas, Didoestian and King Arthur, give way to the thoroughly Italian equipment of his last works.

There is an obvious distinction between the French influence in his earlier works, in which he employs the French overture and dance rhythms by then habitual among his fellow English composers, and that special phenomenon of his later works, the imitation of particular effects from Lully's operas, in which one suspects that Purcell, fully conscious of his own superior technique and imagination, deliberately sets out to emulate the French composer. Tadema confirms that he had 'a most commendable ambition of exceeding every one of his time'. It is worth comparing how his great near-contemporary Milton in Paradise Lost deliberately chose themes used by his predecessors in order to demonstrate his superior mastery.

Binding all these disparate elements together was one of the most fascinating musical personalities of all time, vigorously progressive, yet obstinately clinging to and inimitably spicing his compositions with the harmonic anomalies of his predecessors. His melodic gift was prodigious, yet his apparent spontaneity cloaks tremendous craftsmanship, 9. And above all, a driving force in the most routine court ode, elevating French dryness into sensuous beauty, purifying the Italian style from the oily sentimentality which sometimes invaded it even in the seventeenth century, is a never-flagging energy and an almost truly superhuman. 8.

Appendix A: Bibliography

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APPENDIX B: Music Examples

Example 1

Laniere, Nicholas. Song, "Bring away the sacred tree," from a Masque, 26th December, 1613.

Pulled from this stocke, let her blest hand convey

To any suppliant hand— a bough, etc.

Example 2(a)


Democracy

I feel a lazy slumber lays me low

Example 2(b)

Purcell, H. King Arthur, 1691.
Cupid

stretch out-thy lazy limbs;

Example 3 (a)

Purcell, H. Overture in G minor, opening of fugal section.
Example 3 (b)
Lully, J.-B. Cadmus et Hermione, fugal part of Overture.
Example 4

Purcell, H. Ode, "Welcome, Vicegerent," 1620, opening chorus. A long stretch of the accompaniment is taken bodily from the fugal section of the overture, but with basso continuo part added.
Example 5

Purcell, H. From ode, "Hark, Damon, hark," (1682-3).

Example 6

Purcell, H. Ritornello from ode, "Hark how the wild musicians sing," (1682-3).

Example 7 (a)

Purcell, H. Anthem, "O Lord, grant the King a long life," (1685), opening symphony.

Example 7 (b)

Purcell, H. Anthem, "O Lord, rebuke me not."
Example 7 (c)

Purcell, H. Anthem, "Thy word is a lantern."

Quick-en me, quick-en me, O Lord, according to thy word.

Example 7 (d)

Purcell, H. Anthem, "They that go down to the sea in ships," (1685), ritornello.

Example 8

Purcell, H. Anthem, "O give thanks," (1675), air, "That I may see."

and rejoice
Example 9

Purcell, H. The Fairy Queen (1692), air, "Thus the gloomy world."

Example 10

Bernabei, G. E. Sacrae Modulationes (1691).

Example 11

Steffani, a motet.

Example 12

Lully, J.-B. Roland, gigue, (inside parts omitted).
Example 13

Purcell, H. The Fairy Queen, jig.

Example 14

Purcell, H. The Double Dealer, (1673), minuet.
Example 15

Openings of minuets (a) by Lully (b) by Purcell.
Example 16

Lully, J.-B., Cadmus et Hermione, Prologue
Sc. 3: Entrée de l'Envie, with (a) Lully's original bass, and (b) the bass as in Purcell's Tempest music.
Example 17(a)

Purcell, H. Diomed and Aeneas, Act I, Echo Dance of Furies.
Example 17 (b)

Lully, J.-B., Roland, Act IV Sc.6.

Vite
Example 18(a)

Purcell, H. Dioclesian, Act II. Dance of Furies.
Example 18 (b)

Lully, J.-B., Alceste, Act IV Sc. 3, Prelude.
(The inside parts are not printed in available early editions of the work. These four parts are taken from E. Roger's Collection of operatic instrumental pieces by Lully, Amsterdam, 1720.)
Example 19(a)

Purcell, H. Didolesian Masque: Dance of Bacchanals.

(Inside parts omitted)
Example 19 (b)

Lully, J.-B., Isis, Act II Sc.5, Entrée.

Example 20

Lully, J.-B. Phaéton, Act II Sc.5, charonnes.

Example 21

Lully, J.-B. Phaéton, charonnes.
Example 22

Lully, J.-B. Chaconnes, (a) Phaéton (b) Amadis.

Example 23

Lully, J.-B. Various chaconnes.
Example 24

Purcell, H. Charonone ground basses.

Dido and Aeneas  Dioclesian

King Arthur

The Fairy Queen
Timon of Athens

Sound the Trumpet

Who can from joy refrain?

Example 25
Openings of chaconnes by (a) Purcell (King Arthur) (b) Lully (Phaéton).

Example 26
Purcell, H. King Arthur, Passacaglia.
Example 27

Purcell, H. The Fairy Queen. chaconne.
simple form etc. (a)

e etc. (b)
e etc. (c)

e etc.
Example 29

Banister, J., song, "Beneath a mirtle shade."

Beneath a mirtle shade, Which love for none but hap- py lov- ers made I slept, and
straight my love before me brought, Phyllis, the
object of my waking thought, etc.

Example 30

Lully, J.-B., Proserpine, Prologue, duet for La Felicité et l’Abondance.

Il est temps que l’amour nous enchaîne, Il scrait
Dans les fers qu’amour veut que l’on prenne, Tout est

vaincre les plus fiers vainqueurs; Rendons nous, la
doux jusqu’aux plus tristes pleurs:

T.

E.

S.

H.

E.

L.

S.

H.

E.

L.
Example 31

Purcell, H. Ode, "The summer's absence unconcerned we bear," air, "All hearts should smile."

All hearts should smile as at that hour, etc.

Example 32

Air de cour by (a) Guédron, J. and (b) Maucluirt, J.
Moy qui languis d'un cruel dés-espoir

Eau vive, mais je ne voy le fons de ton cœur.

Example 33

Cambert, R. Air, "Sommeil doux charmé de nos sens."

permètre à mes trist-es acc'ence de troubl-

ler le re-pos, le re-pos

Example 34

Lully, J.-B. Recitative.

Mon em-pire a ser-vi de the-atre à la

guerre

Example 35

Lully, J.-B. Air.
Example 36
Grabu, I. Recitative (Albian and Albanius).

Lors que ne pres-se de me rend-re, etc.

Example 37
Grabu, I. Song in Playford's Choice Ayres and Songs, 1681.

One night while all the village slept Myr-ti-
lus sad des-pair the wan-dering shep-herd wak-ing
kept to tell — the woods his love. Be-gone, said he

Example 39

Bass airs, (a), (b) and (c) by Lutty (Roland and Phaéton) and (d) by Grabu (Albion and Albanius).

Le de-pit es-teint ma flâme, etc.

Que les mortels, etc.

Les mus-es vont lui faire en-tendre, etc.
From the Cal-e-don-ian shore, etc.

Example 39

Purcell, H. Ode, "Great Parent, hail, " (1694),

air, "Awful Matron."

Bless'd E-li-z-a, bless'd E-li-z-a, bless'd E-li-z-a's day re-

Example 40

Purcell, H. Masque in Timon of Athens (1694),
bass airs.
Hence, hence, hence to your trifling Deity

Return, revolting revolting rebels, return where dye go

Example 41 (a)

Purcell, H. Dido and Aeneas, Act I, "Ho ho ho" chorus of witches.

Ho ho ho, etc.

Example 41 (b)

Lully, J.-B. Isis, Act IV, chorus.
Qu'on prépare tout ce qu'il faut, Tôt tôt tôt tôt tôt tôt!

Example 4.2(a)

Example 4.2(b)


Example 4.3


They shall be as happy, happy as they're fair, love.
love shall fill all, all, all the places of care;

Example 4.4

Lully, J.-B. Isis, Act V, chorus.

Is-is est im-mort-el-le, Is-is, Is-is

Is-is va briller — dans les

Cieux, etc.

Example 4.5

Allemande for lute, anon, 1st half of seventeenth century.
Example 46

Keyboard writing, Elizabeth Rogers
Virginal Book, 1656, corant.
Example 47

Virginal writing: (a) Anon., 16th or 17th cent., Coranto; (b) Byrd, W., French Coranto; (c) Gibbons, O., Pavana.
Example 4.8(a)
Anonymous Courante for Tute.

Example 4.8(b)
Purcell, H., Corant from Suite III

Example 4.9(a)
Purcell, H., Almand from Suite VII
Example 4.9 (b)

Couperin, F., Allemande (l'Auguste) from Suite in G minor.
Example 50

Anonymous Corant (Elizabeth Rogers Virginal Book.)
Example 51

Corant. (Melothesia, 1673.)

Example 52

Purcell, H. Air from The Married Beau (1694.)