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Symphony No. 1: On the Creation and Chromaticism and Harmony in Henry Purcell's Sacred Music

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SYMPHONY NO. 1: ON THE CREATION
AND
CHROMATICISM AND HARMONY IN HENRY PURCELL'S SACRED
MUSIC

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Joshua Adam Carver

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August 2014

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Above all, I am grateful to God for all that He is and all He has done, not only in creating the universe but in creating this continually fascinating phenomenon of music and gifting me with even a little understanding of it.

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ABSTRACT

The first part of this dissertation is a musical composition for orchestra entitled *Symphony No. 1: On the Creation*. Each movement depicts one of the first four days of Creation as it is recorded in Genesis 1 of the Bible. The music is programmatic throughout; melodies, textures, colorations, and even forms serve this purpose. The entities and creations involved in the story each appear with a specific motive, mode, and tonal area, similar to Wagner's leitmotifs. The movements have various forms, which often derive from the literary form of the particular day's creation account in Genesis.

The second part of this dissertation is an exploration of chromaticism and harmony in Henry Purcell's sacred music. Purcell composed during a stylistic period marked by a transition from modality to tonality. The Baroque period developed out of the style of the High Renaissance, which was typified by imitation, counterpoint, and strictly controlled dissonance. By its close, the tonal system, characterized generally by the necessary progression of dominant to tonic harmony, had reached ascendance. Purcell's music often strikes listeners as highly imaginative and original; certain exceptional moments stand out because the sounds and techniques that Purcell uses break with standard Renaissance practice, and remain unusual in the context of subsequent stylistic periods. Chromaticism was a natural part of Purcell's musical language, both at surface and background levels. He used many chromatic techniques, including chromatic motives, chromatic textures, and background chromatic lines to create more vivid expressions of textual ideas and themes, as well as to provide musical coherence across a work. Additionally, Purcell's chromaticism creates many different unusual and striking harmonic effects, including false relation, unusual chord progression, modality, and harsh

vertical dissonance. This document examines numerous remarkable moments that feature these and similar devices in several of Purcell's sacred compositions.

PART I
SYMPHONY NO. 1: ON THE CREATION

INSTRUMENTATION

Piccolo
Flute 1, 2
Oboe 1, 2
English Horn
Clarinet in B \flat 1, 2
Bass Clarinet
Bassoon 1, 2
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Horn in F 1, 2, 3, 4
Trumpet in C 1, 2, 3
Trombone 1, 2, 3 (Bass Trombone)
Tuba

Timpani
Percussion 1
 Crash cymbals, suspended cymbal, chimes, snare drum (IV only)
Percussion 2
 Bass drum (I, IV only), vibraphone, marimba, glockenspiel
Percussion 3
 Slapstick, thunder sheet, triangle, wind chimes, snare drum, bass drum (II, III only), chimes (IV only), 3 wood blocks (low, medium, high)
Piano/Celeste
Organ
Harp

Violin I
Violin II
Viola
Cello
Double Bass

PROGRAM NOTES

Symphony No. 1: On the Creation is a four-movement work for a large orchestra. Each movement chronologically depicts one of the first four days of Creation as it is recorded in Genesis 1 of the Bible. The music is programmatic throughout; for example, the first movement, in which the universe begins and culminates with the creation of light, opens with a representation of the universe exploding into being—a cacophony of themes that will return to represent other aspects of creation later in the work. The movements have various forms, which often derive from the literary form of the particular day's creation account in Genesis. Similar to Wagner's *Ring* cycle, the elements of the story, such as light, darkness, waters, and so forth, each have significant motives, keys, and modalities associated with their appearances.

The first movement of the symphony, "The Creation of Light," tells the story of the first day of Creation. The movement begins with a cacophonous explosion of sound, which is shortly silenced by the voice of God; this theme, which appears in all of the movements, is introduced by a solo F horn. As the movement continues, the orchestra tells of the creation of light, followed by the introduction of darkness and the return of the light, which were the first day. In this way, the form of the movement follows the form of the story.

Genesis 1:1 In the beginning God created the heaven and the earth.

2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

3 And God said, Let there be light: and there was light.

4 And God saw the light, that it was good: and God divided the light from the darkness.

5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

The second movement, titled “The Firmament and the Division of Waters,” reflects the mysterious wording of the text. By stepping back and viewing the whole of the movement outside of the linear progression of time, the structure of the music can be understood to represent the state of the universe on the second day. The form is ABA, and the outer sections are palindromic. The A sections depict the two portions of water, which are described musically by the unsteady 5/4 meter and the rising and falling motives in the orchestra. These two walls of water crash directly into the firmament, portrayed in the triumphant B section of the movement.

6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

8 And God called the firmament Heaven. And the evening and the morning were the second day.

The third movement of the work, “The Appearance of Earth and the Creation of Flora,” is a highly contrapuntal, large-scale fugue with various musical statements and developments serving as expository and episodic music. A fugal section represents the appearance of the earth out of the waters; the water theme is even briefly recalled to portray this in the story. The earth motive from the first movement returns as the second main theme. A third theme, a steadily rising quarter note motion, represents the creation of the plants. The intensity of the music builds steadily to the end of the work, and the climactic full bloom of plant life is sustained for a considerable period of time.

9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

13 And the evening and the morning were the third day.

The closing movement is a brisk, rhythmic, and exciting portrayal of “The Creation of the Sun, Moon, and Stars.” Following the tradition of space-themed music, the brass contribute significantly as the orchestra depicts the power of the creation of the celestial bodies. Layered melodic and rhythmic ostinati are brightly colored by the flashy contributions of various instruments. The B section of this ABA movement recalls the theme of darkness from the first movement, but it lasts only briefly as the stars and sun shine brighter and brighter until the climactic ending.

14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.

16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

17 And God set them in the firmament of the heaven to give light upon the earth,

18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

19 And the evening and the morning were the fourth day.

SYMPHONY NO. 1: ON THE CREATION

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in Bb 1, 2, Bass Clarinet, Bassoon 1, 2, Contrabassoon, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax, Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, Trumpet in C 2, 3, Trombone 1, 2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Piano, Organ, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 4/4 time and includes various dynamic markings (ff, mf, mp) and tempo markings (Allegro). The music is arranged in a standard orchestral format, with the woodwinds and strings in the front and the brass and percussion in the back. The page is numbered 100 at the bottom right.

Symphony No. 1 - I. The Creation of Light

7

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bs. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1 - I. The Creation of Light

13

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Harp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1 - I. The Creation of Light

22

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Org.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

22
 1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.
 10.
 11.
 12.
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 94.
 95.
 96.
 97.
 98.
 99.
 100.

mp
 mf
 f
 cresc.
 decresc.
 pizz.
 marc.

Symphony No. 1 - I. The Creation of Light

35

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Org.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - I. The Creation of Light

50 *a tempo*

Picc. *a tempo*

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sx. *a tempo*

A. Sx.

T. Sx.

B. Sx.

Hn. 1, 2 *a tempo*

Hn. 3, 4

C Tpt. 1 *f*

C Tpt. 2, 3 *f*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Tabu. *mp*

Timp. *a tempo*

Crash Cymbal *mp*

Perc. 1 *f*

Bass Drum

Perc. 2 *f*

Triangle (open)

Perc. 3 *f*

Pno.

Org.

Hp. *f*

Vln. I *a tempo*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

DE CB B / E F G A

Symphony No. 1 - I. The Creation of Light

56

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1 - I. The Creation of Light

62

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1 - I. The Creation of Light

Symphony No. 1 - I. The Creation of Light

80

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bs. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

dim.

f

sf

sfz

Crash cym.

Bass drum

Symphony No. 1 - I. The Creation of Light

90

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Org.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - I. The Creation of Light

97

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bb. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

tr

ff

mp

mf

f

dim

cresc.

sfz

2

3

4

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100

Symphony No. 1 - I. The Creation of Light

102

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1 - I. The Creation of Light

107

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1 - I. The Creation of Light

112

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Symphony No. 1 - I. The Creation of Light

116

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Symphony No. 1 - I. The Creation of Light

119 *a tempo*

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bs. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

II. The Firmament and the Division of Waters

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a standard orchestral layout, with woodwinds and brass in the upper half, percussion in the middle, and strings in the lower half. The score includes musical notation, dynamics like 'pp' and 'ppp', and performance instructions such as 'Calmly and consistently' and 'Con sord.'.

Instruments and Staves:

- Piccolo
- Flute 1, 2
- Oboe 1, 2
- English Horn
- Clarinet in Bb 1, 2
- Bass Clarinet
- Bassoon 1, 2
- Contrabassoon
- Soprano Sax
- Alto Sax
- Tenor Sax
- Baritone Sax
- Horn in F 1, 2
- Horn in F 3, 4
- Trumpet in C 1
- Trumpet in C 2, 3
- Trombone 1, 2
- Trombone 3
- Tuba
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Celesta
- Harp
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Performance Instructions and Dynamics:

- Tempo/Character:** $\text{♩} = c. 112$. Calmly and consistently
- Dynamics:** *pp* (pianissimo), *ppp* (pianissimissimo)
- Articulation:** *molto legato* (very legato)
- Other:** *Con sord.* (Con sordina - with mutes)

Symphony No. 1 - II. The Firmament and the Division of Waters

11 Picc.

11 Fl. 1, 2

Ob. 1, 2

E. Hn.

11 B♭ Cl. 1, 2

B. Cl.

11 Bsn. 1, 2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

11 Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

11 Tuba

11 Timp.

11 Perc. 1

Perc. 2

Perc. 3

11 Cel.

11 Hp.

11 Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

mp

pp

mp

D♭ C♭ B♭ E♭ F G A♭

Symphony No. 1 - II. The Firmament and the Division of Waters

20 Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B. Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

20 Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

20 Timp.

Perc. 1

Perc. 2

Perc. 3

20 Cel.

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Symphony No. 1 - II. The Firmament and the Division of Waters

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The page is divided into systems, with each system containing multiple staves for different instruments. The notation includes notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Rehearsal marks are indicated by numbers in the left margin: 24, 26, and 27. The score is written in a standard musical notation style, with treble and bass clefs used for different instruments. The overall layout is clean and professional, typical of a printed musical score.

Symphony No. 1 - II. The Firmament and the Division of Waters

12

Picc. *mf*

Fl. 1, 2

Ob. 1, 2 *mf*

E. Hn.

B♭ Cl. 1, 2 *mf*

B. Cl.

Bsn. 1, 2 *p* *mf*

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn. 1, 2

Hn. 3, 4 *mp*

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3

Cel.

Hrp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Symphony No. 1 - II. The Firmament and the Division of Waters

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., B. Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Cel., Hrp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *p*, *mp*, *mf*, and *pp* are used throughout. The page is numbered 17 in the top left corner.

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B. Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - II. The Firmament and the Division of Waters, page 28. The score includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Horns 1, 2 and 3, 4, Trumpets 1 and 2, 3, Trombones 1, 2 and 3, Tuba, Timpani, Percussion 1, 2, and 3, Cello, Double Bass, and Harp. The score features various musical notations including dynamics (f, mf, dim), articulation (accents, slurs), and performance instructions (Cresc., Decresc.).

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The musical score is written for a full orchestra. The instruments are listed on the left side of the page. The score is written in 4/4 time and features various musical notations including dynamics (mp, p, f), articulation (accents), and phrasing slurs. The key signature has one sharp (F#).

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - II. The Firmament and the Division of Waters

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., B♭ Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Cel., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sfz*, *sf*). There are also articulation marks like accents and slurs. The page is numbered 107 at the top left.

Symphony No. 1 - II. The Firmament and the Division of Waters

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., Bb Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, 3, Tbn. 1, 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Cel., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as 'cresc.' and 'ff', and a rehearsal mark '75' is visible at the top of the page. The notation is complex, with many notes, rests, and articulation marks.

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vin. I
 Vin. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - II. The Firmament and the Division of Waters

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B♭ Cl. 1, 2
- B. Cl.
- Bon. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D. B.

The score is written in 3/4 time. It includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *rit.*, *a tempo*). The page is numbered 67 in the top left corner.

Symphony No. 1 - II. The Firmament and the Division of Waters

This page of the musical score contains the following instruments and parts:

- Piccolo
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B. Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Hrp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *dim.* (diminuendo) and *mp* (mezzo-piano) are indicated. The page is numbered 91 at the top left and 92 at the bottom left.

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B. Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - II. The Firmament and the Division of Waters, page 37. The score includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Saxophones (Soprano, Alto, Tenor, Baritone), Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & 4, Trombones 1 & 2, Trombone 3, Tuba, Timpani, Percussion 1, 2, and 3, Cello, Double Bass, and Harp. The score features various musical notations including dynamics (mp, dim, p), articulation (accents, slurs), and performance instructions (1., 2., 3.).

Symphony No. 1 - II. The Firmament and the Division of Waters

This page of the musical score contains the following instruments and parts:

- Pic.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1, 2** (Oboes)
- E. Hn.** (English Horn)
- B♭ Cl. 1, 2** (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1, 2** (Bassoons)
- C. Bn.** (Contrabassoon)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Hn. 1, 2** (Horns)
- Hn. 3, 4** (Horns)
- C Tpt. 1** (C Trumpet)
- C Tpt. 2, 3** (C Trumpets)
- Tbn. 1, 2** (Trombones)
- Tbn. 3** (Trombone)
- Tuba**
- Timp.** (Timpani)
- Perc. 1** (Percussion)
- Perc. 2** (Percussion)
- Perc. 3** (Percussion, including Triangle)
- Cel.** (Cello)
- Hrp.** (Harp)
- Vin. I** (Violins I)
- Vin. II** (Violins II)
- Vla.** (Viola)
- Vcl.** (Violoncello)
- D.B.** (Double Bass)

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo) are indicated throughout. The page is numbered 110 at the top left and 111 at the bottom left.

Symphony No. 1 - II. The Firmament and the Division of Waters

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - II. The Firmament and the Division of Waters, page 39. The score includes staves for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horns 1 & 2, Horns 3 & 4, C Trumpets 1, C Trumpets 2 & 3, Trombones 1 & 2, Trombone 3, Tuba, Timpani, Percussion 1, 2, and 3, Cello, Double Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (p, mp, dim, cresc., decresc.), articulation (accents), and phrasing (slurs, ties).

Symphony No. 1 - II. The Firmament and the Division of Waters

121

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

122

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Truba

123

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

124

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

dim.

ppp

dim.

n

III. The Appearance of Earth and the Creation of Flora

Adagio $\text{♩} = 54$

Piccolo

Flute 1,2

Oboe 1,2

English Horn

Clarinet in Bb 1,2

Bass Clarinet

Bassoon 1,2

Contrabassoon

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

Adagio $\text{♩} = 54$

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1

Trumpet in C 2,3

Trombone 1,2

Trombone 3

Tuba

Adagio $\text{♩} = 54$

Timpani

Percussion 1

Percussion 2

Percussion 3

Celesta

Harp

Adagio $\text{♩} = 54$

Violin I

Violin II

Viola

Cello

Double Bass

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., B. Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 2, Hn. 3, 4, C. Tpt. 1, C. Tpt. 2, 3, Tbn. 1, 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Cel., Hp., Vln. I, Vln. II, Vla., Vcl., and D.B. (Double Bass). The score includes musical notation, dynamics (p, mp, mf, dim), and articulation marks. The page is numbered 12 at the top left.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

This page of the musical score contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B. Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Hn. 1, 2
- Tbn. 3
- Tuba
- Temp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*, *cresc.*, *acc.*). The page is numbered 21 at the top left.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Dynamics: *p*, *mp*, *f*, *cresc.*, *decresc.*
 Harp sequence: D-C-B-A (E-F-G-A)

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora. The score is in 3/4 time and features various musical notations including notes, rests, and dynamics. The score is for a full orchestra and includes parts for Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Saxophones, Traps, Tuba, Timpani, Percussion, Cello, Harp, Violins, Viola, Violoncello, and Double Bass.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora. The score is for a full orchestra and includes parts for Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons, Saxophones, Traps, Percussion, Cello, Double Bass, Violins, Viola, and Cello. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are arranged in a vertical column. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The instruments included are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B♭ Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D. B.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., B. Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., S. Sax., A. Sax., T. Sax., B. Sax., Hn. 1, 2, Hn. 3, 4, C. Tpt. 1, C. Tpt. 2, 3, Tbn. 1, 2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Cel., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into three measures, with dynamic markings such as *mp*, *f*, and *cresc.* indicating the volume and intensity of the music. The notation includes various musical symbols, such as notes, rests, and slurs, which are used to represent the musical composition. The overall layout is clean and professional, typical of a printed musical score.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

The musical score is written for a full orchestra. The instruments are listed on the left side of the page. The score is written in 3/4 time. The key signature is one flat (B♭). The score includes various dynamics (p, mp, cresc.) and articulations (acc.). The score is divided into measures by vertical bar lines. The measures are numbered at the beginning of each system. The score is written for a full orchestra, including Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Saxophones, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Cello, Harp, Violins, Viola, Violoncello, and Double Bass.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C Tpt. 1
 C Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora. The score is written for a large orchestra and includes various instruments and their parts. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *crusc.* (crescendo). The score is divided into measures, with some measures containing multiple notes and rests. The instruments listed on the left include Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Saxophones (Soprano, Alto, Tenor, Bass), Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Percussion 1, 2, and 3, Cello, Harp, Violins I and II, Viola, Violoncello, and Double Bass.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bsn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

54

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are arranged in a vertical column. The score is written in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. The instruments included are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- B. Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Temp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

Symphony No. 1 - III. The Appearance of Earth and the Creation of Flora

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Horns (Hn. 1, 2, 3, 4), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Traps (C. Tpt. 1, 2, 3), Tuba, Timpani (Timp.), Percussion (Perc. 1, 2, 3), Cello (Cel.), Double Bass (Db.), Violins (Vln. I, II), Viola (Vla.), and Double Bass (D.B.). The score includes musical notation, dynamics like "molto rall", and rehearsal marks like "III".

IV. The Creation of the Sun, Moon, and Stars

Lively $\text{♩} = 156$

Piccolo *mf*

Flute 1,2 *mf*

Oboe 1,2 *mf*

English Horn *mf*

Clarinet in Bb 1,2 *mf*

Bass Clarinet *mf*

Bassoon 1,2 *mf*

Contrabassoon *mf*

Soprano Sax *mf*

Alto Sax *mf*

Tenor Sax *mf*

Baritone Sax *mf*

Lively $\text{♩} = 156$

Horn in F 1,2 *mp*

Horn in F 3,4 *mp*

Trumpet in C 1 *mp*

Trumpet in C 2,3 *mp*

Trombone 1,2 *mp*

Trombone 3 *mp*

Tuba *mp*

Lively $\text{♩} = 156$

Timpani

Percussion 1 Snare Drum *mf*

Percussion 2 Bass Drum *mf*

Percussion 3

Celesta *mf*

Organ

Harp *mf*

Lively $\text{♩} = 156$

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Double Bass *mf*

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Horns (Hn. 1, 2, 3, 4), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Traps (Tbn. 1, 2, 3), Tuba, Timpani (Timp.), Percussion (Perc. 1, 2, 3), Cello (Cel.), Organ (Org.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes musical notation, dynamics (e.g., *mf*), and performance instructions (e.g., *col legno battuto*). The page is numbered 14 in the top left corner.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

This page of the musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Bassoon 1 & 2 (B. Cl. 1, 2), Bassoon 3 & 4 (B. Cl. 3, 4), Contrabassoon (C. Bn.), Saxophone Soprano (S. Sax.), Saxophone Alto (A. Sax.), Saxophone Tenor (T. Sax.), and Saxophone Bass (B. Sax.). The brass section includes Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 (C. Tpt. 1), Trumpet 2 & 3 (C. Tpt. 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Trombone 3 (Tbn. 3), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Cymbals (Cyl.), Gong (Ong.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 2/4 time and includes dynamic markings such as 'mf' (mezzo-forte) and 'cantabile' (cantabile). The page number 24 is visible in the top left corner.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bb. Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Org.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

⁴⁵
 Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bb-Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
⁴⁶
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
⁴⁷
 Perc. 1
 Perc. 2
 Perc. 3
⁴⁸
 Cel.
 Org.
⁴⁹
 Hp.
⁵⁰
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. B.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

Pucc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B. Cl. 1, 2

C. Bn. 1, 2

S. Sc. 1, 2

T. Sc. 1, 2

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

73

Picc. *mf* *cresc.* *f* *dim.*

Fl. 1, 2 *mf* *cresc.* *f* *dim.*

Ob. 1, 2 *mf* *cresc.* *f* *dim.* 1. *p* *cresc.*

E. Hn. *mf* *cresc.* *f* *dim.*

Bb-Cl. 1, 2 *mf* *cresc.* *f* *dim.*

B. Cl. *mf* *cresc.* *f* *dim.* *p* *cresc.*

Bsn. 1, 2 *mf* *cresc.* *f* *dim.*

C. Bn. *mf* *cresc.* *f* *dim.*

S. Sax. *mf* *cresc.* *f* *dim.*

A. Sax. *mf* *cresc.* *f* *dim.*

T. Sax. *mf* *cresc.* *f* *dim.*

B. Sax. *mf* *cresc.* *f* *dim.*

Hn. 1, 2 *f* *dim.* 2. *p*

Hn. 3, 4 *f* *dim.*

C. Tpt. 1 *f* *dim.*

C. Tpt. 2, 3 *f* *dim.*

Tbn. 1, 2 *f* *dim.*

Tbn. 3 *f* *dim.*

Tuba *f* *dim.*

73

Timp. *f* *dim.* *pp* *cresc.*

Perc. 1 *f* *dim.* *pp* *cresc.*

Perc. 2 *f* *dim.* *pp* *cresc.*

Perc. 3 *f* *dim.* *pp* *cresc.*

Cel. *f* *dim.* *pp* *cresc.*

Org. *f* *dim.* *pp* *cresc.*

Hp. *f* *dim.* *pp* *cresc.*

Vln. I *mf* *cresc.* *f* *dim.* *pp* *cresc.*

Vln. II *mf* *cresc.* *f* *dim.* *pp* *cresc.*

Vla. *mf* *cresc.* *f* *dim.* *pp* *cresc.*

Vc. *mf* *cresc.* *f* *dim.* *pp* *cresc.*

D. B. *mf* *cresc.* *f* *dim.* *pp* *cresc.*

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

The musical score is for the fourth movement of Symphony No. 1, titled "IV. The Creation of the Sun, Moon, and Stars". The score is written for a full orchestra and includes parts for the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- Bb. Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bsn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Org.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D. B.

The score is written in 4/4 time and features a variety of musical notations, including dynamics (mp, p, f, cresc., decresc.), articulation (acc., stacc.), and performance instructions (e.g., "Sun, Cym.", "Wood Blocks"). The score is divided into measures, with some measures containing multiple notes and rests.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

This page of the musical score is for a large orchestra. It contains staves for the following instruments:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hrn.
- B. Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bsn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1 (Snare Drum)
- Perc. 2 (Bass Drum)
- Perc. 3
- Cel.
- Org.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D. B.

The score includes musical notation, dynamics (e.g., *sim.*, *cantabile*), and articulation marks (e.g., *sf*, *f*).

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

102

Picc.

Fl. 1, 2

Obo. 1, 2

E. Hn.

B♭-Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1, 2

Hn. 3, 4

C. Tpt. 1

C. Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

103

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Org.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

104

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bb Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Hn. 1, 2
 Hn. 3, 4
 C. Tpt. 1
 C. Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Cel.
 Org.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Symphony No. 1 - IV. The Creation of the Sun, Moon, and Stars

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, and their corresponding staves are arranged in a vertical column. The score is written in 4/4 time and features complex rhythmic patterns and dynamics. The instruments included are:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- Bb-Cl. 1, 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1
- C. Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Cel.
- Org.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in 4/4 time and features complex rhythmic patterns and dynamics. The instruments included are:

PART II

CHROMATICISM AND HARMONY IN HENRY PURCELL'S SACRED MUSIC

CHAPTER 1

INTRODUCTION

Henry Purcell was a prolific composer, composing hundreds of works for a variety of performing forces in many genres, both sacred and secular. His output is especially impressive considering his untimely death in 1695 at approximately thirty-six years of age.¹ Purcell's sacred music consists of anthems, services, hymns, and songs, altogether a little over one hundred works.² By several accounts, a select few of these pieces have enjoyed continued performance and popularity in the church through history while most have been largely forgotten.³ Many of these works contain harmonies that are stylistically startling, in that they diverge from the past harmonic practice of the Renaissance and remain unusual in the context of subsequent stylistic periods. In this work, I hope to isolate these moments and explore the techniques involved in order to deepen understanding of musical expression, form, and the relationship of text to music. In order to most completely grasp the unique characteristics of Purcell's harmonic language, it will be useful to examine the circumstances of Purcell's life, the concurrent

¹ His exact year of birth is unknown, but it can reasonably be considered to be 1659. For a detailed exploration of this topic, see Franklin Zimmerman, *Henry Purcell, 1659-1695: His Life and Times* (Philadelphia: University of Pennsylvania Press, 1983): 331-347.

² In Zimmerman's catalogue, sacred works are numbered from Z. 1 through Z. 232; *Music for the Funeral of Queen Mary* is catalogued as Z. 860.

³ Robert King, *The Complete Sacred Music of Henry Purcell*, liner notes, Choir of New College, Oxford/Choir of the King's Consort/The King's Consort/Robert King, Hyperion CDS44141/51 (2002): 13; Denis Arnold and Andrew Ashbee, "Purcell, Henry," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed May 31, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5418>; Henry Davey, *History of English Music* (London: J. Curwen & Sons Ltd, 1971): 332.

stylistic trends of Europe and England, and the extent of knowledge in the field of music theory at the time.

Purcell's Life

Because of a lack of records from the time, the details of Henry Purcell's early life are difficult for biographers to determine. It is generally agreed that Purcell was born around the autumn of 1659 (there has not been found a record of his baptism), and at least spent the greater part of his childhood at Westminster.⁴ The identity of his father is yet to be conclusively settled, but historians have narrowed the focus to two brothers, Henry (the more likely father) and Thomas Purcell. The elder Henry, who was master of the choristers at Westminster Abbey, died in 1664, at which point the composer Henry was raised by his mother Elizabeth and the elder Henry's brother, Thomas, who was, like his brother, a Gentleman of the Chapel Royal.⁵ Although the precise date is unknown, the young Henry became a chorister at the Chapel Royal as well.⁶ In service to the King, the choir's twelve young voices, led by Captain Henry Cooke and later Pelham Humfrey, were the best that could be found in England. The boys were housed, clothed, fed, and educated during the time of their service; their educations included Latin, writing, and lessons at the lute, violin, and organ. They were also encouraged to compose new music as soon as they arrived. In the choir, Purcell would have performed the music of

⁴ Jonathan Keates, *Purcell: A Biography* (Boston: Northeastern University Press, 1995): 13, 16.

⁵ *Ibid.*, 14-17.

⁶ Zimmerman, 20. Zimmerman supposes this entrance into Chapel service may have occurred in 1666; J. A. Westrup, *Purcell* (London: J. M. Dent & Sons Ltd., 1975): 8. Westrup notes that the popular tradition of Purcell's entrance at six years of age has no proof. Other composers such as Blow and Humfrey, who were some of the first children after the Restoration, were aged eleven and thirteen when they entered service, and Westrup claims that there was likely no difference in practice from that time to Purcell's time.

Elizabethan and Jacobean composers such as Tallis and Byrd, Cooke, Humfrey, Blow, and several works by children of the chapel.⁷

Sometime in 1673, Purcell's voice broke, meaning that he would leave the choir; however, six months before, he had become an apprentice to his godfather, John Hingeston, who was the caretaker of the royal instruments. He was able to continue working with no interruption, and studied composition with Pelham Humfrey, who emphasized techniques and styles that he himself had learned only recently in France and Italy. Purcell may also have been influenced stylistically by performances of a popular Italian violinist, Nicola Matteis, who visited London in 1674 and became a permanent figure in the local music scene.⁸ When Pelham Humfrey died that summer, Purcell began studying under John Blow, whose influence can partially be determined from his own method book, *Rules for Composition*.⁹ Blow's personal style, a contrapuntally adventurous one that included such techniques as parallel intervals of all kinds, dissonant part-writing, and simultaneous major and minor chordal thirds, was clearly an influence on Purcell's style; this will be explored later.¹⁰ Shortly after beginning his apprenticeship at the court with Hingeston, Purcell became the organ tuner at Westminster Abbey; from this point until the end of his life, Purcell was active in the service of both the court and

⁷ Westrup, 9-10, 18; Keates, 22, 25-26.

⁸ Zimmerman, 34-36.

⁹ While Blow's other method, *Rules for Playing of a Through Bass upon Organ and Harpsichon* (sic), can be found in a modern printing (F. T. Arnold, *Art of Accompaniment of a Thorough Bass, as Practised in the XVIIth and XVIIIth Centuries*, London: Holland Press, 1961), *Rules of Composition* currently only exists in the original manuscript, British Museum, Add. MS. 30933, fo.163-173.

¹⁰ Heathcote D. Statham, "Dr. Blow's Church Music and Its Deformities," *The Musical Times* 67, No. 1005 (Nov. 1, 1926): 988-989.

the church.¹¹ In this early period, he also copied several works of the Elizabethan and Tudor composers, such as Orlando Gibbons, William Byrd, Thomas Tallis, and others, for the Abbey, and would have learned much of composition by doing this.¹²

Finally, Purcell likely studied under composer Matthew Locke until Locke's death in 1677. At the very least, Locke's and Purcell's families were well acquainted, and several of Purcell's early works share similar stylistic characteristics with Locke's music. With these influences shaping his musical understanding, Purcell became a professional composer in 1677, succeeding Locke, upon his death, as composer-in-ordinary to the violins at court.¹³

In 1679, Purcell took the position of organist at Westminster Abbey upon John Blow's resignation; he held the post until the end of his life. He married the following year, and became the organist at the Chapel Royal two years after that in 1682.¹⁴ Most of his anthems were composed during the first part of the 1680s, and they were performed at both the Abbey and at the Chapel Royal. Those written for the Abbey contain organ accompaniment, which was the only instrument available, and those written for the Chapel Royal contain string orchestra accompaniment, a special request by Charles II.¹⁵

Purcell composed prolifically for the remainder of his life. A highlight of his output includes several English-language odes, which were for special occasions of

¹¹ Westrup, 24.

¹² Zimmerman, 40; Robert Shay, "Purcell as Collector of 'Ancient' Music: Fitzwilliam MS 88," in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995): 35-50.

¹³ Zimmerman, 43-45.

¹⁴ Arnold and Ashbee.

¹⁵ Arnold and Ashbee; John S. Bumpus, *A History of English Cathedral Music*, Volume 1 (London: T. Werner Laurie, 1908): 152.

welcome, celebrations, or birthdays; these often featured the ground bass technique. He composed many songs for publications, especially John Playford's, whose collections were especially popular. James II was coronated in 1685 and subsequently established his own Catholic Chapel, which hired mostly foreign musicians; because of this, the Chapel Royal suffered greatly. It was during this time that Purcell began to compose his first operas. When William III became King in 1689, music at court was further decimated, and its continuance at court was due only to the efforts of Queen Anne, who supported music and art until the end of her life.¹⁶

During the final few years of his life, Purcell composed a few sacred works, including his famous *Te Deum and Jubilate*;¹⁷ however, much of his output was for the theater. Arnold and Ashbee mention that Purcell wrote more than forty compositions in various styles and forms for theater during these years, including *King Arthur*, *The Fairy Queen*, and *The Indian Queen*.¹⁸ He also composed music for amateur players and taught several students, including John Weldon, Elizabeth Howard, and Jeremiah Clarke, the author of the famous *Trumpet Voluntary* that was so long attributed to Purcell.¹⁹ In 1694, Queen Anne died, and Purcell composed the music for her funeral. Sometime in the autumn of 1695, Purcell became ill with an unknown condition; speculation ranges from tuberculosis to influenza to a cold caught after his wife locked him out of the house for

¹⁶ Arnold and Ashbee.

¹⁷ For the sake of consistency of the titling of Purcell's works in this document, I have used the capitalization and wording that appears in Zimmerman's catalogue. The scores studied for analysis include Bruce Wood's edition of selected anthems as well as the Purcell Society volumes; more information on these sources can be found in the Bibliography section of this dissertation.

¹⁸ Arnold and Ashbee.

¹⁹ Zimmerman, 228; Curtis Price, "In Search of Purcell's Character," in *Purcell Studies*, ed. Curtis Price (Cambridge: Cambridge University Press, 1995): 1.

questionable nightly activities.²⁰ Whatever the cause, Purcell worked steadily, even continuing to compose on his sick bed.²¹ He died after a sudden worsening of his illness in November 1695, and some of his compositions from Queen Anne's funeral were reused for his own, including *In the midst of life* and *Thou knowest, Lord, the secrets of our hearts* (Z. 58c).²² Thus, at age thirty-six, one of England's greatest composers passed away, leaving behind a large body of works full of both emotion and invention that continues to appeal to its audiences.

Stylistic Trends of Europe and England

Having previously discussed the musical connections that Henry Purcell would have had as a student of composition, it will now be useful to explore the characteristics of those influences in order to recognize them in the analyses that follow in this work. This stylistic review is to some degree historiographic. Early 20th-century scholarship on Purcell, especially by English writers, forms the basis for the current resurgence of research. I have tried to weave these older and newer sources together in a way that will give the reader a basic knowledge of Purcell's influences and how they have been understood across history. Specifically, these influences included contemporary French and Italian music, past British composers such as Tallis and Byrd, and his teachers, Pelham Humfrey, Matthew Locke, and John Blow.

Concerning foreign influences, French music was popular in London during Purcell's younger days. Purcell's teacher Pelham Humfrey had visited Paris prior to the beginning of his instruction of the young Purcell, and Fuller-Maitland describes Humfrey

²⁰ Keates, 275.

²¹ Westrup, 84.

²² Zimmerman, 261-263.

as “full of swaggering admiration for the French and conceited contempt for all things English.”²³ This idea of Humfrey’s attitude derives from an excerpt of the diary of Samuel Pepys, a contemporary of Humfrey, in which Pepys describes Humfrey as “an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody’s skill but his own.”²⁴ Undoubtedly, the leading light of French music at the time, and thus the most closely imitated, was Jean Baptiste Lully, whose most famous compositions were ballets and operas.²⁵ The French style can be generally characterized in a few ways. In terms of sense and emotion, the French were conservative harmonically; Hill describes how Lully’s regularity of chord progression, meter, and phrasing in the commonly occurring dance movements of his works were imitated by subsequent French composers.²⁶ Some adjectives used by various authors historically to describe French style include “smoothness” and “elegant gaity,”²⁷ “the Soft, the Easie, the Flowing, and Coherent,”²⁸ and its distinction from Italian music as “a sonorous decoration rather than as the vehicle of unruly affections.”²⁹ Musically speaking, the characteristics of the French style can include predominance of a melody over

²³ J. A. Fuller-Maitland, “Foreign Influence on Henry Purcell,” *The Musical Times and Singing Class Circular* 37, No. 635 (Jan. 1, 1896): 10.

²⁴ Samuel Pepys, *The Diary of Samuel Pepys: 1667*, Volume VIII, eds. Robert Latham and William G. Matthews (London: HarperCollins Publishers, 2000): 529.

²⁵ Claude V. Palisca, *Baroque Music* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968).

²⁶ John Walter Hill, *Baroque Music* (New York: W. W. Norton & Company, 2005): 248-252.

²⁷ Westrup, 242-243.

²⁸ F. Raguenet, *A Comparison between the French and Italian Musick and Operas* (1709): 14, Quoted in Westrup, 242.

²⁹ Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton & Company): 141.

accompaniment,³⁰ a preponderance of parallel thirds in the upper voices,³¹ a contrast of *sol*i and *tutti* textures or of the sonorities of the strings and winds,³² and formal structures such as the French overture, chaconne, and rondeau.³³ It can be assuredly known that Purcell was familiar with Lully's output. According to Adams,³⁴ the "Frost Scene" from Purcell's *King Arthur* features significantly similar scoring to the "shivering chorus" from Lully's *Isis*, a point echoed by Stauffer³⁵ and noticed as least as early as Fuller-Maitland.³⁶ Although Zimmerman notes that the popularity of French music in England declined in 1674 and was supplanted by works in the Italian style,³⁷ it is clear that French influence was part of Purcell's stylistic palette, particularly in his orchestral compositions.³⁸

By Purcell's own admission, he preferred the Italianate style to the French. In his preface to *The Prophetess, or The History of Dioclesian*, which was published in 1691,

³⁰ Martin Adams, *Henry Purcell: The Origins and Development of His Musical Style* (Cambridge: Cambridge University Press, 1995): 6.

³¹ *Ibid.*, 23.

³² Adams, 51; Lois Rosow, "Power and Display: Music in Court Theatre," in *The Cambridge History of Seventeenth-Century Music*, eds. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005): 233-234.

³³ Adams, 58-59; Rosow, 233-234.

³⁴ Adams, 68.

³⁵ George B. Stauffer, "The Arts and Royal Extravagance: Music at the French Court," in *The World of Baroque Music*, ed. George B. Stauffer (Bloomington: Indiana University Press, 2006): 120-121.

³⁶ Fuller-Maitland, 10.

³⁷ Zimmerman, 35-36.

³⁸ Westrup, 242.

he wrote that “English music is ‘now learning Italian which is its best master.’”³⁹ His introduction to his 1683 publication of *Sonatas in Three Parts* claims outright that he “faithfully endeavour’d a just imitation of the most fam’d Italian masters” and that “he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists.”⁴⁰ To continue the Baroque contemporary Raguenet’s sensual contrast of French and Italian music, the writer states:

...the Italians pass boldly, and in an Instant from *b* Sharp to *b* Flat, and from *b* Flat to *b* Sharp; they venture the boldest Cadences, and the most irregular Dissonance; and their Airs are so out of the way that they resemble the Compositions of no other Nation in the World.⁴¹

In terms of musical practice, some distinguishable characteristics of Italian music include periodic phrasing,⁴² smooth melodic lines,⁴³ repetition and melisma,⁴⁴ the da-capo aria, ritornello form, and, at Purcell’s time, the emergence of a normalized harmonic style which later became the tonal system.⁴⁵

Over the course of the seventeenth century, the harmony associated with the Italian style moved from one of bold, somewhat meandering chromaticism and surprise to the more predictable and organized system of tonality. The chromatic current to

³⁹ Tim Carter, “Mask and Illusion: Italian Opera after 1637,” *The Cambridge History of Seventeenth-Century Music*, eds. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005): 279.

⁴⁰ Adams, 28.

⁴¹ Raguenet, 14, quoted in Westrup, 242.

⁴² Adams, 35.

⁴³ Holman, 108.

⁴⁴ Adams, 49; Adams remarks that this characteristic was known by composers of the time.

⁴⁵ Hill, 329-343.

Purcell can be briefly traced from the freely chromatic madrigals of the late Renaissance to early Italian opera composers, passing from there to the English composers who were influenced by the new genre. Because free chromaticism was introduced in the early-Baroque harmonic environment based on counterpoint without the confines of key, a work's modulatory limitations were imposed only by each composer's sense of balance.⁴⁶ Westrup interestingly remarks that while the twentieth-century definition of musical progress was to break down the tonal system, the seventeenth-century definition would have been the opposite: a "persistent struggle" to express an innate sense of order.⁴⁷ It is also important to note that Italy led the development of the Baroque style; the adoption of Italian innovations by other countries often lagged by decades.⁴⁸ Therefore, the progression from free chromaticism to tonality that was occurring in Italy was mirrored in Purcell's own stylistic development, as noted by historian Kenneth Long:

Clearly traceable is a gradual progress from the daring harmony, contrapuntally derived dissonance, and frequent modality of the earlier works towards a more tonally directed harmony and a simplified harmonic texture in the later works; thus he reflects a change which was taking place in European music generally, a movement towards the eventual rigidity and inevitability of late eighteenth-century harmonic practice.⁴⁹

It is, however, important to note that while Purcell's later works tend to exhibit a stronger sense of tonal organization, there is unequivocally no shortage of harmonic surprise or chromaticism; a case in point is his late work, *Lord, what is man*, which will be studied later.

⁴⁶ Palisca, 39, 46-53; Westrup, 246.

⁴⁷ Westrup, 245.

⁴⁸ Bukofzer, 17.

⁴⁹ Kenneth Long, *The Music of the English Church* (London: Hodder and Stoughton, 1971): 272.

The works of Purcell's teachers, specifically Matthew Locke, Pelham Humfrey, and John Blow, can be studied to define the English middle-Baroque style. Owing partly to the tumultuous events in England's government in the mid-1600s, the traits of the English writers can regularly be connected to the prior innovations of the French and Italians. In addition to Charles II's directive to include the French-style string orchestra, foreign influence is regularly found in the works of the three main English composers prior to Purcell. Hill notes the influence of Carissimi's declamatory style on Humfrey, Locke's indebtedness to French phrasing and rhythm, and echoes of Lully's *grands motets* found in Blow's work.⁵⁰ Some historically enumerated characteristics of this style include awkward harmonic progressions, closely-spaced false relations, augmented or diminished melodic intervals,⁵¹ modality, canonic imitation, melodic inversion and rhythmic augmentation and diminution,⁵² an abundance of triple meter,⁵³ rousing melodies,⁵⁴ and a general character of stately pomp and circumstance.⁵⁵ Bukofzer puts it

⁵⁰ Hill, 359-361.

⁵¹ Bukofzer, 188.

⁵² Hill, 364-365.

⁵³ Davey, 333.

⁵⁴ Wilibald Nagel, *Geschichte der musik in England*, 2nd Part (Strassburg: Verlag von Karl J. Trübner, 1897): 262. After discussing how Purcell incorporated foreign influences, the author states, "In ihm war die alte englische Freudigkeit lebendig, der Sinn für körnige, herzenswarme und urgesunde Melodie. Die Liebe zu diesem nationalen Besitztum war es offenbar zunächst, welche ihn gegen das pomphafte, phrasenreiche und hohle Declamationsprincip Lully's sich wenden liess und ihn der Pflege echt volksmässiger, innig und wahr empfundener Weise zutrieb. Und darin liegt der Grund, warum wir ihn mit vollem Rechte einen nationalen englischen Tonsetzer nennen dürfen." ("In him the Old English joyousness was alive, with its coarse, heart-warming, and healthy melody. It was apparently the love for this national trait that turned him against Lully's pompous and hollow declamation style and toward the cultivation of a genuinely modest, intimate, and truly felt manner. And therein lies the reason that we may justly call him a national English composer.")

⁵⁵ Noel O'Regan, "The Church Triumphant: Music in the Liturgy," in *The Cambridge History of Seventeenth-Century Music*, eds. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005): 320.

succinctly: “The peculiar effect of the English idiom can be described as the clash between the chromatic, or rather non-tonal melody and an essentially diatonic harmony.”⁵⁶ The language alone has a certain effect on the style; for example, the sixteenth plus dotted eighth rhythm, such as would accompany the word “never,” appears frequently in Purcell’s works. In order to properly illuminate what would have been considered “English” style to Purcell, it will be necessary to determine the characteristics both of the Elizabethan and Jacobean composers of the early seventeenth century and of Purcell’s teachers, of whom Humfrey and Locke worked primarily a generation before Purcell and of whom Blow composed before, during, and after Purcell.

Early on in his life, during his days as a chorister at the Chapel Royal, Purcell was certainly exposed to Thomas Tallis (c. 1510-1585), William Byrd (c. 1542-1623), and Orlando Gibbons (1583-1625). Each of these English luminaries of sacred polyphony were Gentlemen of the Chapel Royal and their compositions were performed regularly by the Chapel Royal during Purcell’s tenure there.⁵⁷ It is also known that Purcell learned composition by copying works of these composers and others. A collection of Purcell’s handwritten copies dated 1673 and held in the Fitzwilliam Museum in Cambridge (MS 88) contains copies of Tallis, Byrd, Gibbons, Mundy, Tomkins, Batten, Giles, Humfrey, Blow, Locke, Child, and several of Purcell’s original compositions.⁵⁸ These composers were known for their polyphonic style, which included imaginative harmony and bold chromaticism, including false relations and, occasionally, strong dissonances such as both

⁵⁶ Bukofzer, 188-189.

⁵⁷ Adams, 5; Westrup, 17-18.

⁵⁸ Zimmerman, xx, 47-48; Shay, 49-50.

raised and lowered versions of the same scale degree sounding together.⁵⁹ One example of this type is found in Tallis' *Verily, verily, I say unto you* (Example 1).

Example 1 shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part has a note labeled '7' above it. The Alto part has a note labeled '(7)' above it. The Tenor part has a note labeled '(7)' above it. The Bass part has a note labeled '8' below it. The lyrics are 'Son of man, and'.

Example 1: Thomas Tallis, Simultaneous versions of seventh scale degrees, in *Verily, verily, I say unto you*, m. 7

Other historically recognized traits inherited from the Elizabethan composers include open fifths at cadences, for which Purcell had a particular penchant, and a lack of strong internal cadences, as in *Hear my prayer, O Lord*.⁶⁰ Composers who followed these men and who wrote prior to the Commonwealth ban on church music in 1640 had already begun using homophonic and solo-with-accompaniment textures.⁶¹ When Purcell's three main teachers were most active in the 1660's, the Italian theatrical style that introduced

⁵⁹ Shay, 44-48.

⁶⁰ Heathcote D. Statham, "The Influence of the Elizabethan Composers on Purcell," *The Musical Times* 64, No. 962 (April 1, 1923): 269.

⁶¹ Westrup, 197-199.

orchestral forces and forms such as the ritornello were becoming normal in the newly-composed anthems.⁶²

Pelham Humfrey (1647-1674) preceded Henry Purcell as a chorister in the Chapel Royal. A talented singer and composer, Humfrey was sent to France and Italy at age seventeen by Charles II in order to learn about each country's musical practice.⁶³ His music was often performed by Purcell in the Chapel Royal. In addition to his aforementioned affinity for the style of the French, Humfrey's composition was also indebted to the Italian style. This can be seen in two main ways: that his harmonic progressions exhibit more tonal direction than his compatriots Locke or Blow, and that he included elements of the declamatory recitative in his sacred music.⁶⁴ Additionally, Humfrey's use of false relation and special attention to the prosody of his text are characteristic of Purcell as well.⁶⁵

Matthew Locke (1621-1677) was the eldest of Purcell's teachers. Locke was a talented opera composer whose early *Cupid and Death* is a prime example of his style, replete with unusual harmonic progressions and closely-spaced false relations. In addition to his fondness for unprepared dissonance, Locke often progressed very quickly through harmonies as a means of intensifying expression and emotion, something that Purcell often imitates.⁶⁶ Another influence of Locke on Purcell was the former's frequent

⁶² Bukofzer, 199; Hill, 360.

⁶³ Adams, 4.

⁶⁴ Bukofzer, 200-201; Davey, 311; Hill, 360.

⁶⁵ Bukofzer, 200-201.

⁶⁶ Peter Holman, "Locke, Matthew," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed June 3, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16848>.

deployment of the augmented triad.⁶⁷ Bukofzer claims that the striking harmonies used by Locke and Blow, as well as Purcell, were for the sake of sonority and not dictated entirely by part-writing concerns.⁶⁸ This is confirmed by Locke himself in his preface to his 1675 opera, *Psyche*; he informs his audience that the strong dissonance is intentional and serves to augment the tension of the music, and subsequently the resolution at its cadences. He was quite proud of his harmonic boldness, as he continues in his preface:

...in them [these Compositions] you have from Ballad to single Air, Counterpoint, Recitative, Fuge, Canon, and Chromatick Musick; which variety (without Vanity be it said) was never in Court or Theatre till now presented in this Nation: though I must confess there has been something done, (and more by me than any other) of this kind.⁶⁹

John Blow (1649-1708), who was nearly the same age as Humfrey and who had also sung as a choirboy at the Chapel Royal, was another of Purcell's composition teachers. As evidenced from his composition method book, *Rules of Composition*, Blow knew well the standard contrapuntal conventions of his day; however, his own compositions bent or broke many of these rules. Statham's series of articles contemporary with Whittaker's work give several examples of these "deformities," so named by the famous historian Charles Burney, which include parallel dissonant intervals of all sizes, triads that contain both the major and minor third above its root, and a 9-8 suspension in which the suspension and the third above it both resolve simultaneously to

⁶⁷ W. Gillies Whittaker, "Some Observations on Purcell's Harmony," *The Musical Times* 75, No. 1100 (October 1934): 889.

⁶⁸ Bukofzer, 188.

⁶⁹ Matthew Locke, Preface to *Psyche*, reprinted in *Musica Britannica*, Vol. 51, transcribed and edited by Michael Tilmouth (London: Stainer and Bell, 1986): xx.

the same note.⁷⁰ Most of Blow's compositions are sacred, and several of his anthems such as *O praise the Lord of Heaven* feature chromaticism so strong it seems as though the composer was thinking in two keys at once. Both Blow and Purcell shared an affinity for Italian music; each of them copied scores of Italian composers and imitated the forms and practices that were coming from Italy.⁷¹ One of these techniques that served both composers well was the transposition of the ground bass; this can be found in Blow's 1681 ode, *Great Sir, the Joy of All Our Hearts*, as well as Purcell's 1683 ode, *From Hardy Climes*.⁷²

In a study of musical style, there is a balance to be struck. Each composer is unique in his own influences, as well as in his own consumption, digestion, and expression of those influences. The English composers, in this case Locke, Blow, and Humfrey, were the figureheads of English music at the time, yet each of them were obviously influenced in varying degrees by their French and Italian contemporaries. Purcell's style is considered by many to be one of the English paragons, but a closer study of his music proves it to be much more cosmopolitan, analogous to the London musical scene in which Purcell lived and participated.

Music and Compositional Theory in Middle-Baroque England

The treatises that existed in the Baroque period that dealt with composition focused on two main points: how to compose counterpoint, and how to compose thorough-bass. Writers who focused more on counterpoint were typically more harmonically conservative and preferred the *stile antico* (old style); writers who focused

⁷⁰ Statham, 989, and continued in *The Musical Times* 67, No. 1006 (Dec. 1, 1926): 1083-1085.

⁷¹ Adams, 5.

⁷² Ibid., 40.

more on thorough-bass composition were usually more harmonically adventurous and preferred the *stile moderno* (modern style). Particularly in the *stile moderno* works, treatises explore improvisation (and ornamentation as a subset), elaboration, and other formulas such as cadence patterns or ground basses.⁷³ In order to place Purcell's music in the correct theoretical context, it will be beneficial to discuss important points from a few Baroque English treatises. Fortunately, Purcell's own theoretical viewpoints as they relate to composition pedagogy survive as a section of Playford's *An Introduction to the Skill of Musick*,⁷⁴ this will be examined as well. Purcell also recommends two treatises in his contribution to the Playford volume, these being Elway Bevin's 1631 *A Briefe and Short Instruction of the Art of Musicke* and Christopher Simpson's 1667 *A Compendium of Practical Musick*.

A survey of English music theory must necessarily begin with Thomas Morley's *A Plain and Easy Introduction to Practical Music*.⁷⁵ Published in 1597, the book was clearly a result of much study, score copying, preparation and planning. Additionally, Morley was a student of William Byrd and was clearly well-educated both in the liberal

⁷³ Bukofzer, 382-384.

⁷⁴ Playford's book was a compilation of smaller books by himself and various other authors. The first edition of 1655 included a book on rudiments of music, music theory, and performance by Playford himself and a second book, "The Art of Setting or Composing of Musick in Parts, by a most familiar and easie Rule of Counterpoint. Formerly published by Dr. Tho. Campion: but now reprinted with large Annotations, By Mr. Christoph. Sympson, and other Additions." This section is a retitling of Campion's *A New Way of Making Fowre Parts in Counterpoint*, which is discussed below. The 10th edition of *An Introduction* in 1683 replaced Campion's book with a book by an anonymous author, entitled, "A Brief Introduction to the Art of Descant, or Composing Musick in Parts: Setting forth the Exact Rules and Principles, to be observ'd by all Practitioners that desire to Learn to Compose Musick either Vocal or Instrumental, in two, three, or more Parts." Purcell's contribution to *An Introduction* is a revision of the anonymous treatise; it first appeared in the twelfth edition of 1694, with the title, "The Art of Descant, or Composing Musick in Parts: In a more Plain and Easie Method than any heretofore Published." W. Barclay Squire's article, "Purcell as Theorist," is a useful examination of the changes made by Purcell to the existing treatise found in Playford's book.

⁷⁵ Thomas Morley, *A Plain and Easy Introduction to Practical Music*, ed. R. Alec Harman (London: J. M. Dent & Sons Ltd, 1952).

arts as well as the important theory treatises of the past; the style of his presentation is Socratic dialogue throughout, similar to Fux's *Gradus ad Parnassum* (1725). The book is divided into three parts. The first discusses elements of music, including the hexachordal system; the second discusses rules of counterpoint; and the third discusses composition and rules of harmony.⁷⁶

Some of the compositional rules given by Morley are useful to know. Morley condemns alternation of perfect and imperfect fifths, although he gives examples of its use and admits to its use himself.⁷⁷ Later, he teaches the student not to compose the entrance of a voice on a dissonance,⁷⁸ nor to use consecutive dissonances.⁷⁹ Morley also includes a detailed table of which intervals are vertically allowable; these intervals can be reduced by a modern reader to spellings of triads in various inversions.⁸⁰ He also discusses acceptable usage of the sixth and fifth together, i.e. the 6/5 chord; the example he gives, shown in Example 2, is a half-diminished seventh chord.⁸¹ Finally, Morley singles out the simultaneous false relation of the subtonic degree, a dissonance even his great teacher Byrd used, saying "that and many other such closings have been in too much estimation heretofore amongst the very chiefest of our musicians, whereof amongst

⁷⁶ Thurston Dart, Foreword to Thomas Morley, *A Plain and Easy Introduction*, xviii-xxii.

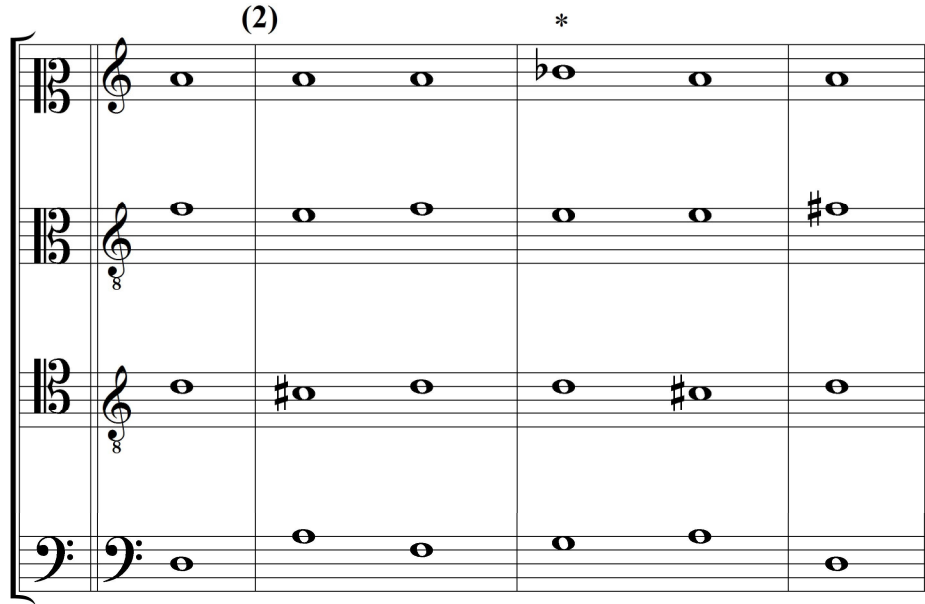
⁷⁷ Morley, 148-149.

⁷⁸ Ibid., 154-155.

⁷⁹ Ibid., 211.

⁸⁰ Ibid., 226-227.

⁸¹ Ibid., 243.



Example 2: Thomas Morley, Example of acceptable 6/5 harmony, in *A Plain and Easy Introduction to the Skill of Music*, p. 243

many evil [sic] this is one of the worst.”⁸² Assuredly, Purcell was aware of these teachings; significant portions of Morley’s work are contained in Simpson’s *Compendium* and Playford’s *An Introduction to the Skill of Music*, to which Purcell himself later contributed.⁸³

Two other well-known treatises dealing with harmony that were written in the early part of the seventeenth century include Giovanni Coprario’s *Rules how to Compose* (c. 1610) and Thomas Campion’s *A New Way of Making Fowre Parts in Counterpoint* (c. 1613). Campion’s treatise would certainly have been known by Purcell, as early editions of Playford’s *An Introduction to the Skill of Musick* included the work in its entirety

⁸² Morley, 272.

⁸³ Dart, xxiv.

under the title, *The Art of Descant, or Composing Musick in Parts*.⁸⁴ Campion and Coprario certainly collaborated with each other in musical matters, and their treatises share similarities of presentation. Campion's work is much easier to understand, with Coprario's explanations being very pedantic and cluttered; it seems as though Campion may have taken Coprario's ideas, distilled them, and re-explained them with much more clarity.⁸⁵

Campion, who composed many songs for lute, much preferred homophony to polyphony for the sake of setting a text expressively, and his theoretical ideas show significant understanding of harmonic ideas, even those which had not yet been discussed or codified.⁸⁶ The most important aspect of Campion's treatise is his unprecedented understanding of the importance of the bass note in harmonic thinking, which eventually leads him to the concept of chordal roots. In his own words,

Having now demonstrated that there are in all but foure parts, and that the Base is the foundation of the other three, I assume that the true sight and iudgement of the vpper three must proceed from the lowest, which is the Base... True it is that the auncient Musitions who entended their Musicke onely for the Church, tooke their sight from the Tenor, which was rather done out of necessity then any respect to the true nature of Musicke: for it was vsuall with them to haue a Tenor as a Theame, to which they were compelled to adapt their other parts: But I will plainely conuince by demonstration that contrary to some opinions, the Base contains in it both the Aire and true iudgement of

⁸⁴ John Playford, *An Introduction to the Skill of Musick*, Seventh Edition, first published in London in 1674 (Ridgewood, NJ: The Gregg Press Incorporated, 1966).

⁸⁵ Campion does not credit Coprario anywhere in his treatise; however, the similarity of ideas leads historians to conclude that the parallels are unlikely to be coincidental.

⁸⁶ Christopher R. Wilson, Introduction to *A New Way of Making Fowre Parts in Counterpoint by Thomas Campion and Rules how to Compose by Giovanni Coprario*, ed. Christopher R. Wilson (Burlington, VT: Ashgate, 2003): 1-4, 7-9.

the Key, expressing how any man at the first sight may view in it all the other parts in their originall essence.⁸⁷

Later in his work, Campion proceeds to explain that the key of a piece is not derived from the melody, as claimed by Morley, but from the primary triad worked out from the bass; this was done by dividing the octave of a cadential sonority into a fourth and fifth, and then by identifying the fifth, of which the lower note was the tonic of the key.⁸⁸ From there, he describes his understanding of key by enumerating three important cadential areas in minor-key pieces, the tonic being most important, followed by the dominant, followed by the minor third (i.e., the relative major). In major-key pieces, the key of either the supertonic or subdominant was substituted for the key of the third.⁸⁹ This shows an early understanding of evolving tonal practice.⁹⁰

Finally, Campion introduces an idea of great significance: the notion of first inversion triads, which implies understanding of a root note. In discussing an example in the key of G major, Campion explains that an F-sharp in the bass unequivocally requires a 6/3 harmonization above. In Wilson's words, "The reason he gives is that 'such Bases are not true Bases' because 'the true Base is a third lower.' This is an extraordinary statement for its time and breaks new ground because it relates the chord of the sixth to the fundamental bass."⁹¹ Campion's articulation of the nature of vertical harmony,

⁸⁷ Thomas Campion, *A New Way of Making Fowre Parts in Counterpoint*, 46. I have retained all spellings to be consistent with Campion's version, which also appears thus in the modern version edited by Wilson.

⁸⁸ Campion, 59; also, Wilson, 23.

⁸⁹ Campion, 60.

⁹⁰ Wilson, 24.

⁹¹ Ibid., 25. This can be read in the context of Campion's writing on page 52. Campion's concept of a fundamental bass long predates Rameau's writing on the "basse fondamentale." For more information on Rameau's theory, see Joel Lester, "Rameau and Eighteenth-Century Harmonic Theory," in *The Cambridge*

especially with his treatise's widespread publication in England, must come to bear in an analysis of Purcell's harmonic language.

The other two more contemporary treatises mentioned by Purcell, Bevin's *A Briefe and Short Instruction of the Art of Musicke* and Simpson's *A Compendium of Practical Musick*, merit a brief discussion. Bevin's work is devoted entirely to the sound composition of canon, and Purcell recommended a study of it to his "Younger Practicioners" [sic] in place of writing his own instruction on the technique. The entire book is basically a compendium of every possible type of canon: those at various intervals; those with various rhythmic alterations; and those with various numbers of possible entrances, with many examples of each type.⁹²

Simpson's treatise is similar in subject matter to the previous composition texts of Morley and Campion, in that it begins with the rudiments of music and progresses to compositional rules and canon. Simpson begins his discussion of counterpoint by affirming that the bass is the foundation of harmony and the rule against which intervals are measured.⁹³ To Simpson, the key is determined by the last note of the bass and the quality of third above it.⁹⁴ Additionally, while skilled composers may write intermediary cadences in any key area, Simpson limits beginners to the same key areas in major- and minor-key compositions as those mentioned in Campion's treatise.⁹⁵

History of Western Music Theory, edited by Thomas Christensen (Cambridge: Cambridge University Press, 2002): 753-777.

⁹² Elway Bevin, *A Briefe and Short Instruction of the Art of Musicke* (London: R. Young, 1631): 1-52.

⁹³ Christopher Simpson, *A Compendium of Practical Musick* (London: William Godbid, 1667): 37.

⁹⁴ *Ibid.*, 43.

⁹⁵ *Ibid.*, 44-46.

Harmonically, Simpson speaks of using 6/5 chords, citing Morley's half-diminished 6/5 cadence, and appends an inverted dominant seventh chord as a new type of acceptable sonority; this is shown in Example 3.⁹⁶



Example 3: Christopher Simpson, Examples of acceptable 6/5 harmony, in *A Compendium of Practical Musick*, p. 60

Strangely, Simpson allows for several consecutive dissonances including fourths, sevenths, and ninths if both voices are moving by step together in contrary motion. He even gives an example, shown in Example 4, with parallel sevenths in the outer voices, which is permissible “not by oversight, but set with design.”⁹⁷ Purcell calls the *Compendium* “the most Ingenious Book I e’re met with upon this Subject” (that is, three-voice composition); his only complaint is the quality of Simpson’s example composition, which he recomposes to support the given melody rather than to be its own independent

⁹⁶ Simpson, 59-61.

⁹⁷ Ibid., 91.



Example 4: Christopher Simpson, Examples of acceptable consecutive dissonances, in *A Compendium of Practical Musick*, p. 91

voice.⁹⁸ Therefore, at least for Simpson, some of the traditional contrapuntal conventions had begun to break down, and, noting that Simpson recommends his students to study Locke, a harmonically imaginative contemporary of his, it may very well be that Simpson's theory followed rather than prescribed the practice of the composers of his time.

Purcell's own writing on the topic of composition offers some insight into his method. On the whole, Purcell's work is well-written and his examples are far stronger and more elegant compositionally than those found in the other theory works. In terms of key schemes, Purcell adds the intermediary key of the subtonic in minor as an equal option with the mediant, and replaces the subdominant of Simpson's work with the submediant key, which is equal in importance to the supertonic.⁹⁹ He also adds the 4/3

⁹⁸ Henry Purcell, "An Introduction to the Art of Descant; or, Composing Musick in Parts," in Playford, *An Introduction to the Skill of Musick*, fifteenth edition (London: W. Pearson, 1703): 143.

⁹⁹ Ibid., 133-134.

chord to Simpson's expanded possibilities; in his given example, shown in Example 5, the 4/3 chord is a minor seventh chord in second inversion.¹⁰⁰

8	6	5	4	7	6
	5	6	3	6	5

Example 5: Henry Purcell, Example of acceptable 4/3 harmony, in “An Introduction to the Art of Descant; or Composing Musick in Parts,” from Playford’s *An Introduction to the Skill of Musick*, fifteenth edition, p. 163

It is interesting to note that these 6/5 and 4/3 sonorities that Morley, Simpson, and Purcell added to the harmonic canon of the time are all used in a way that matches the emerging tonal context. While the theory of the time recognized neither the tertian seventh chord nor the idea of functional harmony, these musicians’ ears were intuiting the way toward the tonal system. It is curious, therefore, that some of these intuitions led to diatonic tonality while others, several of which will be discussed in the chapter on harmony, led to a musical language that would not be realized for many decades.

In terms of contrapuntal practice, Purcell’s words are bolder than what has been written before. Compared to Simpson’s example of two voices moving in contrary

¹⁰⁰ Purcell, 163. It should be noted that the bass note of the harmony in question is misprinted in this edition; it should be an A instead of F, which would correctly render the harmony a 4/3 harmony rather than a 6/5 one. The correct bass note is supplied in Example 5.

motion by step, Purcell's example does not exhibit a preponderance of dissonance; rather, his part-writing treats dissonance in the traditional passing manner, i.e. the dissonance being created and resolved against a sustained note.¹⁰¹ Purcell does allow parallel sevenths, with the caveats that two major sevenths are "not good" and that a minor seventh must precede a major one and not vice versa.¹⁰² When he arrives at four-part counterpoint, Purcell introduces the idea of chords that include major sevenths, found often in recitative, and minor sevenths, which resolve downward to the fifth. In his example, seen in Example 6, the chord with the major seventh is a g-sharp diminished triad over an A pedal note, labeled #7/4/2, in which all voices are neighbor notes to the tonic; the chord with the minor seventh harmony is a fully-diminished seventh chord, labeled b7/b5/3.¹⁰³

Example 6: Henry Purcell, Example of acceptable harmonies with sevenths, in "An Introduction to the Art of Descant," p. 161

¹⁰¹ Purcell, 113.

¹⁰² Ibid., 124.

¹⁰³ Ibid., 161. The unusual figures and their placements are reproduced according to their appearance in the Playford book.

Continuing with newly possible discords, Purcell provides an “Elegant Passage” (which seems to be another unknown author’s work) to show the use of the “flat sixth” (above the bass), which in his example appears as the root of a Neapolitan-sixth chord at (a); the same example has an interesting elaboration of the dominant harmony through a chromatic line at (b) (Example 7).¹⁰⁴

The musical score for Example 7 is presented in four staves. The first staff is a treble clef, the second is a treble clef, the third is a bass clef with an 8va marking, and the fourth is a bass clef. The music is in C major and 3/4 time. The score is divided into two sections, (a) and (b). Section (a) shows a Neapolitan-sixth harmony with a flat sixth above the bass. Section (b) shows an elaboration of the dominant harmony with a chromatic line. The score includes various musical notations such as notes, rests, and accidentals.

Example 7: Henry Purcell, “Elegant Passage” showing (a) Neapolitan-sixth harmony and (b) Elaboration of dominant harmony, in “An Introduction to the Art of Descant,” p. 162

Another of Purcell’s illustrations showing what harmony is possible over a pedal bass note includes a complete dominant seventh chord, beginning with a suspension of the fourth concurrent with the chordal seventh; this is a harmony that appears with some regularity in his own works.¹⁰⁵ An important takeaway from observing these several examples is that, for Purcell at least, neither the seventh above the bass nor the seventh above the root (which may or may not have been the same note in the examples)

¹⁰⁴ Purcell, 162.

¹⁰⁵ Ibid., 163.

absolutely had to be resolved like other dissonances over the course of its associated harmony. That is, the seventh was beginning to be heard and treated in certain situations as a chord member. It is also interesting that Purcell mentions, “Formerly they used to Compose from the Bass, but Modern Authors Compose to the Treble when they make Counterpoint or Bases to Tunes or Songs.”¹⁰⁶ This shows that while Purcell was certainly aware of the bass voice’s impact on harmony, his ultimate goal was the “good Air, which ought to be preferr’d before such Nice Rules.”¹⁰⁷

¹⁰⁶ Purcell, 129.

¹⁰⁷ Ibid., 143.

CHAPTER 2 REVIEW OF LITERATURE

This dissertation builds upon the foundation laid by W. Gillies Whittaker in his 1934 article, “Some Observations on Purcell’s Harmony.” In the introduction to the article, Whittaker opens with a bold statement: “Probably no composer offers such continual harmonic surprises as Purcell.”¹⁰⁸ While this is certainly an unprovable claim, it gives insight to the author’s regard for Purcell’s work; he compares passages in Purcell’s music to works by Wagner and Brahms in terms of harmonic adventurousness. These interesting and unusual harmonic moments, which stand out even to the modern ear, are the foci of this dissertation. Generally, Whittaker’s work is a catalog of techniques and methods that might be found in Purcell’s *Sonatas of Four Parts* (Z. 802-811) and his *String Fantasias* (Z. 732-743 and Z. 745; Whittaker used the Curwen edition), with several pages of brief examples, numbering eighty-two in all. Whittaker humorously explains, “All the illustrations are drawn from a rather circumscribed field, for the simple reason that I am on holiday, in a remote place, and have with me only the second set of Sonatas...and the String Fantasias.”¹⁰⁹ This dissertation limits itself to examples drawn from Purcell’s sacred music.

Whittaker begins his discussion by explaining that these inventive harmonies were possible because tonality had not yet entirely taken hold. Whittaker specifically uses the terms “tonic” and “dominant” to describe the tonal system, and this helps explain his next point: namely, that the dominant harmony often appears long after the opening,

¹⁰⁸ Whittaker, 887.

¹⁰⁹ Ibid.

which is highly unlike the coming norm exhibited by Mozart and Haydn.¹¹⁰ The subsequent keys of Purcell's modulations also are unusual and often change rapidly, and, in Whittaker's example, which begins in A minor and cadences as far away as B \flat minor, many of the keys are quite distant from the original. In addition, Purcell's harmonic rhythm can be unusually rapid, often changing five to eight times in a single measure.¹¹¹ Whittaker also notes that Purcell's voicing of the diminished triad appears in all three positions, a technique that was normally replaced by the time of Handel with either first-inversion triads or first-inversion seventh chords (6/5/3).¹¹²

Many of Purcell's harmonic surprises are tied up with his deployment of dissonance, especially those involving chromatic inflection. Purcell's interesting harmonizations of chromatic lines remind Whittaker of the *Vorspiel* of Wagner's *Tristan und Isolde* and the opening of Brahms' *Requiem*. The author also notes frequent Dorian modal inflection, progression directly from a major triad to a minor triad (or vice versa) of the same root, and "hundreds of instances" of false relations of various density and intensity, which he connects with Tudor church music (e.g. Tallis) and English madrigals of the past, "producing a curious blend of archaism and modernity."¹¹³ Purcell frequently deploys augmented triads and seventh chords, particularly as a way to accommodate a

¹¹⁰ Whittaker, 887.

¹¹¹ Ibid., 889. As discussed in Chapter 1, this can be analogized to Locke, who also used this technique to heighten intensity in his compositions.

¹¹² Ibid.

¹¹³ Ibid.

chromatic line.¹¹⁴ He also regularly deploys augmented and diminished octaves, both by step and by leap in one or both voices.¹¹⁵

Whittaker notes that Purcell often revels in dissonance, often making the resolution much shorter in duration than the dissonance, chaining several discords together, or using long notes in various voices, similar to an organ point, to create dissonance in unusual places. Many of his cadences deploy anticipatory dissonances, and some of these create a great amount of tension because of the intervals used or the length of time the dissonance holds.¹¹⁶

Contrapuntally, Purcell was considerably free of the traditional rules, some of which were discussed above in his own theoretical writing. Whittaker gives instances of parallel fifths (perfect, augmented, and diminished), fourths, sevenths, and seconds; he describes their frequent appearance by humorously remarking, “‘Consecutives’ are like blackberries in autumn.”¹¹⁷ In addition, using Purcell’s figured bass as proof, Whittaker writes that Purcell did not consider strict resolution of dissonance necessary. In closing, the author notes that while Bach and Purcell both invented new harmonies and contrapuntal devices, Purcell’s ideas fell by the wayside for some reason, even in England. He laments,

[T]hough in the native-born music ever since his day we can trace the influence of every important foreign composer, there is practically never a suggestion of the one

¹¹⁴ Whittaker, 889.

¹¹⁵ Ibid., 891, 893.

¹¹⁶ Ibid., 891.

¹¹⁷ Ibid., 890-891. Whittaker mentions that works by Locke, Jenkins, and Young, some of which he examples, regularly deploy parallel dissonances near cadences.

man who in two centuries and a half spoke with an authoritative and masterful voice.¹¹⁸

Another work that discusses this topic at some length is Fritz de Quervain's 1935 treatise *Der Chorstil Henry Purcell's: (Studien zu seinen Anthems)*. Unfortunately for English-speaking Purcell scholars, de Quervain's treatise exists only in German, which I believe must be remedied soon, as the work is clear in its presentation and especially useful to Purcell analysts interested in stylistic characteristics and Purcell's harmony. Focusing on Purcell's anthems, Quervain begins with a history of the form; the following section on technique makes up the majority of the treatise. Here, his main purpose is a distillation of composition techniques according to four styles: polyphony, homophony, the "Hallelujah" form, and Venetian techniques, namely antiphonal composition. While these may not be the most useful categories, Quervain discerns useful descriptions for Purcell's stylistic characteristics; one in particular is the increased "compaction" of themes in order to create an effective climax. In all, it is a broad but thorough explanation of Purcell's anthem style.

The topic of greatest concern to the present analysis is his final chapter on harmony, which is a relatively small portion of the work. This chapter is divided into several subheadings, including foundations of Purcell's style, his cadences, false relations, the triad containing both the major and minor third of the chord (as he calls it, the *Übermassiger Dreiklang*, or "massive triad"), and treatment of various dissonances such as free dissonance in homophonic textures, chains of dissonances, harmonic clusters, pedal-related harmonies, and "programmatic" dissonance.

¹¹⁸ Whittaker, 894. The time period the author references goes from Purcell's death to the time of his writing, October 1934.

Similar to Whittaker's article, Quervain's discussion of harmony is basically a catalogue, though not an exhaustive one, of strange harmonic moments in various anthems, which I intend to fully explore later in my analysis. Quervain states that the background influencing Purcell's style is the decaying harmonic direction of English church music around 1620, in the lead-up to the establishment of Cromwell's Puritan Commonwealth in 1649. This, combined with French sensitivity to harmonic progression and the Italian move toward tonality, which was exemplified by an increased favor of fourth and fifth leaps in the bass voice,¹¹⁹ was the basis of Purcell's harmonic language.¹²⁰ Quervain gives examples of Purcell's use of modality, specifically the Mixolydian and Dorian modes, as well as Purcell's tonal instincts, shown by many circle-of-fifths progressions.¹²¹ He devotes a few pages to a discussion of false relation, which he traces to the madrigalian style, and he is careful to explain that the strongest sounding form, which is typically tied to an expression of pain or death, is that which occurs in the outer voices. He also states that Gabrieli and his pupils or Schutz may have been the vehicle of Purcell's education on this technique.¹²²

In terms of dissonances, Quervain gives examples of the double anticipation, in which both the root and third of the tonic chord at a cadence are anticipated during a dominant harmony; the simultaneous suspension and resolution; dissonances against long notes in various voices, which he terms *Orgelpunktwirkungen* ("organ-point effects");

¹¹⁹ Fritz de Quervain, *Der Chorstil Henry Purcell's: (Studien zu seinen Anthems)* (Bern und Leipzig: Paul Haupt, 1935): 98. Quervain explains that the preference for leaps by fourth and fifth are a subordination of the linear aspect to the functional sensation of the tonal system.

¹²⁰ Ibid., 97-98.

¹²¹ Ibid., 108.

¹²² Ibid., 113-114. While this may be true, I have been unable to find any evidence of this.

and programmatic dissonance, in which his example, from *My Beloved Spake*, is a chord cluster of B \flat -D \flat -E \flat -A \flat and is meant to imitate the cooing of turtledoves.¹²³ In a final summary of how to understand Purcell's style, Quervain writes that some characteristics are backward-looking while others are experimental:

Auf der einen Seite weist sie zahlreiche Erscheinungen auf, die in der geschichtlichen Entwicklungslinie liegen, anderseits Sonderwege, die bis an Grenzfälle und sogar an den Charakter des Experimentes reichen... Dabei zeigt diese eigenartige Mischung individueller und traditioneller Züge auch noch die weitere Gemeinsamkeit mit den früher untersuchten Stilmerkmalen, dass gerade die traditionellen, die historischen Zusammenhänge zum Teil gar nicht aus der unmittelbaren Vorgängerschaft ableitbar sind, sondern vielfach über Umwege und grosse Bogen vor- und rückwärts weisen.¹²⁴

Throughout the treatise, Quervain repeatedly relates Purcell's compositional style to his sensitivity to the text he is setting. Purcell's harmonic boldness, chromaticism, melodic contour, density of dissonance, and his technique of compacting multiple themes are all done in service of the emotion or the literal word of the text.¹²⁵ His final words on Purcell are a comparison of his harmony with that of Mozart and Haydn, a similar acknowledgment to Whittaker's that Purcell's music sounds far ahead of its time.

Another in-depth study of Purcell's anthems is Robert Manning's 1979 dissertation, "Purcell's Anthems: An Analytical Study of the Music and its Context," written while the author was a student at the University of Birmingham in England.

¹²³ Quervain, 115-117.

¹²⁴ Ibid., 117. "On the one hand, there are numerous phenomena that follow the historical line of development; on the other hand, there are unique instances that overreach boundaries and even have an experimental character... yet rather than just sharing traditional stylistic features with his predecessors, the historical contexts informing Purcell's music are not derivable in a linear fashion, but often contain stylistic detours and bow backward and forward."

¹²⁵ Ibid., 40, 44-45, 68, 84, 89, 117.

Manning's dissertation investigates the historical background of the anthem, Purcell's influences, the various forms and techniques of his anthem compositions, and an investigation of his style, including sections on Purcell's counterpoint and harmony.¹²⁶

In terms of counterpoint, Manning explains that Purcell had mastered advanced contrapuntal techniques at an early age; however, his anthems rarely employ methods such as canon or augmentation.¹²⁷ Purcell does deploy double counterpoint occasionally, and one of the anthems, *Lord, how long wilt Thou be angry*, ends with a five-part canon.¹²⁸ Some of the instrumental sections of Purcell's anthems feature fugal expositions, two of these being *Awake, put on thy strength* and *Unto Thee will I cry, O Lord*.¹²⁹

Manning devotes more discussion to the harmonic and melodic style of Purcell's anthems. There are several topics discussed in this section: cadential features and false relations, pedal points, use of sequence, modality, and chromaticism. This section is well-researched and often includes references to techniques that Blow, Humfrey, or Locke used or avoided.

In the section on cadential features, Manning discusses a variety of topics. He writes about the frequency of Purcell's deployment of the subdominant or dominant as the penultimate harmony, noting that about one-third of Purcell's cadences are plagal.¹³⁰

¹²⁶ Robert Manning, "Purcell's Anthems: An Analytical Study of the Music and its Context" (Ph.D. dissertation, University of Birmingham, 1979), in Ethos, British Library, <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.464848> (accessed June 16, 2014).

¹²⁷ Ibid., 181-182.

¹²⁸ Ibid., 182-183.

¹²⁹ Ibid., 184.

¹³⁰ Ibid., 190-191.

Manning also writes about unusual dissonances that appear in cadential figuration, including the anticipation of the third of the tonic over the dominant chord, the frequent appearance of the seventh, and parallel dissonances.¹³¹ Most importantly, Manning discusses the “English cadence,” which he defines as the false relation of the lowered and raised third over the dominant harmony; the false relation may or may not be simultaneous. He writes that the clash can be attributed to the two voices being in different modes individually.¹³² In the section on pedal points, Manning notes that Purcell often used an Italian device, the “inverted pedal,” which allowed him to more easily compose using seconds, one of his favorite dissonances.¹³³

Manning’s view on Purcell’s chromaticism is that his church music is not nearly as chromatically “extravagant” as some of his secular music. Compared to other sections of his dissertation, Manning seems to have given little attention to Purcell’s chromaticism; the focus of his writing here is a similarity with Humfrey in which a subdominant harmony accommodates the minor and major third as the line moves toward the following dominant harmony. Manning also writes that there are “snippets” of chromaticism in his earlier works, but for the most part leaves the topic alone.¹³⁴ Manning briefly mentions that modality regularly appears in Purcell’s compositions, and that the most common appearance is the lowered seventh. He also writes that Purcell’s

¹³¹ Manning, 191-194.

¹³² Ibid., 194-196.

¹³³ Ibid., 206-207.

¹³⁴ Ibid., 208-211.

modal inflections “give a feeling of tonal leaning towards the subdominant rather than one of modal leaning.”¹³⁵

A shorter work of particular note is a 2001 article by Friedhelm Krummacher titled, “Klangfolge und Stimmführung im Vokalsatz Henry Purcells,” or, “Harmonic Progression and Voice Leading in Henry Purcell’s Vocal Composition.”¹³⁶

Krummacher’s research focuses on certain anthems of Purcell’s. The article is divided into three sections. In the first section, the author gives a few examples, such as *Rejoice in the Lord alway* and *Praise the Lord, O Jerusalem*, in which Purcell’s contrapuntal lines create unexpected harmony. His discussion focuses on the deployment or avoidance of the leading tone at cadences. He explains that some of these unusual instances occur because of modal inflection, a fairly common instance being the appearance of the lowered seventh tone near the cadence.¹³⁷ Krummacher also shows how the leading tone can appear as part of a descending scale, without the upward drive that helps define tonality; he even shows that Bach still used this sound as late as 1724 in the cantata, *Du Hirte Israel, höre*, BWV 104.¹³⁸

The second section of Krummacher’s article draws a link from Purcell’s use of false relation to past English composers, specifically William Byrd. Krummacher mentions the close, sometimes simultaneous, appearance of both forms of the seventh scale degree at a cadence as being a historically English technique, comparing such a dissonance to “blue notes.” He is careful to mention that the linear consideration of

¹³⁵ Manning, 212.

¹³⁶ Friedhelm Krummacher, “Klangfolge und Stimmführung im Vokalsatz Henry Purcells,” *Schütz-Jahrbook* 23 (2001): 69-82.

¹³⁷ Ibid., 70-72.

¹³⁸ Ibid., 73.

avoiding scalar tritones shows that this bold dissonance was planned by the early composers such as Byrd and cannot simply be discarded as an error.¹³⁹ Krummacher shows that Purcell's use of both seventh-degree forms often requires melodic tritones but typically behaves tonally, in that the raised seventh resolves upward and the lowered seventh moves downward; he continues to relate this dissonant sound to a modal origin.¹⁴⁰

The last section of Krummacher's work gives examples of chromaticism and dissonance in service to the text of a work. He details the ending of *Hear my prayer, O Lord*, explaining the amount of dissonance at certain points and how Purcell derives the sounds linearly, namely that he leads the voices to a goal.¹⁴¹ Krummacher also studies a chromatic portion of *Man that is born of a woman* with similar results. Krummacher's article is particularly important because the author looks beyond the recognition of unusual harmony or chromaticism. He finds linear explanations for these moments and offers them as proof that Purcell carefully crafted them, giving attention to both the vertical and horizontal aspects of the music.

One final work that is of considerable importance to the following discussion is a recent article by Thérèse de Goede that discusses the categories of unusual dissonances particular to seventeenth-century music in the context of figured bass realization.¹⁴² At the outset, the author lists these categories of dissonance: extreme or unprepared

¹³⁹ Krummacher, 74-75.

¹⁴⁰ Ibid., 76-77.

¹⁴¹ Ibid., 79.

¹⁴² Thérèse de Goede, "From Dissonance to Note-Cluster: The Application of Musical-Rhetorical Figures and Dissonances to Thoroughbass Accompaniment of Early 17th-Century Italian Vocal Solo Music," *Early Music* 33, No. 2 (May 2005): 233-250.

dissonance (*durezza* or *heterolepsis*), unresolved dissonances at cadences (*ellipsis*), harsh note-clusters (*acciaccatura*), and repetition of a note to create dissonance at a cadence in the bass voice (*extensio*) or the vocal line (*cadentia duriuscula*).¹⁴³ The article is an exploration of only two of these categories: *cadentia duriuscula* and *ellipsis*.

The *cadentia duriuscula*, described and named by seventeenth-century theorist Christoph Bernhard, is regularly found in recitative portions of seventeenth-century works. In music exhibiting this technique, the solo voice creates unresolved dissonance with the bass voice. Goede gives examples of various pieces and composers in which the technique is used, and in all of them, the upper voice repeats a note while the harmony and bass line create dissonances and consonances with the upper voice. In some instances, the repeated note begins on a dissonance and later moves to consonances, while in other examples the repeated note begins with a consonant harmony and becomes a dissonance later.¹⁴⁴ This is the same technique mentioned by Quervain as *orgelpunktwirkungen*, the use of a pedal in a non-bass voice to achieve a dissonant sonority. Additionally, Purcell's example of the 4/3 harmony given above displays this technique; the upper two voices repeat a major second above a series of harmonies, some more consonant than others.

Much of what follows in Goede's article explores figured-bass realization (or lack thereof) in past treatises and how modern players should deal with this dissonance. One of the most important points the author makes on this subject deals with the textual relationship. Goede discusses how many composers such as Monteverdi or Frescobaldi deployed this technique when the text described pain or death, and she concludes that this

¹⁴³ Goede, 233.

¹⁴⁴ Ibid., 234-238.

consideration should factor into a modern editor's inclusion of figured-bass dissonance concerning *cadentia duriuscula*.

In the second of her explanations, Goede writes about *ellipsis*, in which the vocal part sustains a suspension of a 4th or 7th without resolution, while the continuo player is directed to resolve that dissonance. This technique is also denominated by Bernhard, in his treatise called *Tractatus*; specifically, he writes that *ellipsis* is omission of a resolution of a dissonance.¹⁴⁵ There may be two voices having the same dissonance, with one resolving while the other holds and may or may not resolve later, while in other instances, there is no resolution of any dissonance and the sonorities simply progress onward. Goede concludes by noting that these strong dissonances were typical at cadences and were meant to powerfully evoke a strong emotion in a text.¹⁴⁶

¹⁴⁵ Goede, 246.

¹⁴⁶ Ibid., 246-249.

CHAPTER 3 CHROMATICISM

Those reflecting on Purcell's music often remark that his chromaticism seems to flow naturally from pen to paper; in Whittaker's words, "Purcell carried chromaticism to a height previously unknown and rarely climbed in the next hundred years ...

Chromaticism is a common mode of speech."¹⁴⁷ Purcell deploys chromaticism in three main ways: on a local, motivic level; on a deeper, structural level; and to color sonorities or harmonic progressions. This chapter will explore the first two situations with an emphasis on linear chromaticism, and will leave the third situation, which carries a stronger vertical effect, for the next chapter's discussion of harmony and dissonance.

Local Chromaticism

Purcell's chromaticism on a local level can be sometimes be best understood with a melodic focus, while in other circumstances, a textural view is more appropriate. In almost every case, localized chromatic moments are composed in the service of the illumination of text.

One clear example of melodic chromaticism is the second germinal motive in *Hear my prayer, O Lord*, heard alone at the outset of the work as shown in Example 8.



Example 8: Purcell, Second germinal motive, in *Hear my prayer, O Lord*, mm. 3-6 (Treble I)

The text "and let my crying come unto thee" describes two directions of motion: the downward motion of tears falling and the upward motion of the tears toward God in

¹⁴⁷ Whittaker, 889.

heaven. The initial outlay of the motive ascends, yet as the piece continues, the same motive is inverted, yielding the opposite motion and fulfilling through motivic development the double direction of the text (Example 9).



Example 9: Purcell, Inverted version of second germinal motive, in *Hear my prayer, O Lord*, mm. 7-10 (Treble II)

This motive contains chromaticism whose motion is interrupted by a step. This subtle but impressive consideration serves not only to slightly soften the directness of the line but to cause the latter chromatic step to be perceived more definitively as a leading tone rather than simply a continuation of a chromatic line.

Another small chromatic gesture used to textual effect can be found in the verse anthem *Let mine eyes run down with tears*. The first verse is a mostly diatonic section that follows a thoroughly chromatic choral opening; it is sung alternately by the bass, tenor, and alto soloists. After a choral introduction, the tenor soloist sings, “and if I enter into the city, then behold them that are sick with famine!” Shown in Example 10, the word “sick” appears on the downbeat of measure 27 with the tenor singing B \flat -B \sharp -C on the first three eighth notes. The rhythmic brevity of the chromatic melody, coupled with the fact that the notes G, D, and F accompany both versions of the B, which gives the harmonic effect of a shift of quality, creates an unsettled, lurching feeling that perfectly mirrors the text.

The image shows a musical score for four parts: Alto, Tenor, Basso Continuo, and Organ. The music is in 4/4 time and B-flat major. The Tenor part has the lyrics "then be-hold them that are sick with fa-mine!". The Alto part has the lyrics "yea, both the". The Basso Continuo and Organ parts feature chromatic descending lines, with fingerings 7 6 and 7 6 5 indicated. The Organ part also has a chromatic descending line in the right hand.

Example 10: Purcell, Chromatic gesture, in *Let mine eyes run down with tears*, mm. 26-28

A common deployment of a chromatic melody in the music of Purcell's time is a descending bass line, often occurring as a ground bass. Purcell's sacred music generally avoids the ground bass, as he associated the technique with the secular genre,¹⁴⁸ but examples of chromatic bass lines appear regularly; one of these can be found in Purcell's Latin psalm, *Jehova, quam multi sunt hostes*, which uses Psalm 3 as its text. Having cadenced completely on an F# major chord, Purcell clearly marks a new section of the music at measure 90 (Example 11). A double barline, a new meter, and the introduction of a recitative texture appear with this text: "*qui percussisti omnes inimicos meo maxillam, dentes improborum confregisti*" ("For Thou hast smitten all mine enemies upon the cheek-bone; Thou hast broken the teeth of the ungodly"). Below an A sung by the bass soloist, the continuo line descends chromatically from F# to B (omitting only E#). In a typical deployment of a chromatic bass like this, the goal tone is the dominant pitch,

¹⁴⁸ Bukofzer, 207.

90

Bass

qui per - cus - si - sti om - nes in - i - mi - cos me - os max - il - lam, den - tes im - pro - bo - rum con - fre - gi - sti,

90

Organ

Example 11: Purcell, Chromatic bass line under recitative, in *Jehova, quam multi sunt hostes*, mm. 90-93

which here would be C#. Interestingly, Purcell continues the descent two more half steps and eventually cadences in G major, an atypical modulation in terms of harmonic proximity, especially considering that it occurs over the course of only four measures.

One further example of a local chromatic line which portrays a specific textual idea can be found in *Remember not, Lord, our offences*. Shown in Example 12 in the Treble II voice (mm. 13-15), the text “spare us, good Lord” appears in each of the voices over the course of mm. 13-27, always making a chromatic ascent of a minor third (excluding the final statement at the cadence, which itself contains a tremendously dissonant sonority, to be discussed later).

13

Treble II

but spare us, good Lord, nei - ther

Example 12: Purcell, Chromatic motive, in *Remember not, Lord, our offences*, mm. 13-15 (Treble II)

The text of the entire piece is given below, with the chromatic line assigned to the bolded line of text.

Remember not, Lord, our offences,
nor th'offences of our forefathers;

neither take thou vengeance of our sins,
but spare us, good Lord,
spare thy people,
whom thou hast redeem'd with thy most precious blood,
and be not angry with us forever.
Spare us, good Lord.

The subject matter of the text takes the form of an arch. The first three lines ask the Lord not to take three different actions, and the final lines have a similar feeling of declining emotion, in which the people give the Lord the reason for their request and ask Him again not to take action. The central line, then, carries the activity of the text and is the heart of the people's cry to God. It is therefore most appropriate that Purcell sets a chromatic line as the melody for each voice singing this line; it is text-painting both an ascent to God as well as a climactic, emotional plea from every congregated voice for God to take action and avert his justice from them. In this example, Purcell adds a secondary dimension of chromaticism; not only is each melodic line purposefully chromatic, but the lines are layered in order to create a chromatic harmonic fabric that emotes the text to the audience at a deeper level.

In some situations, these chromatic textures appear locally, while in others, the texture is more widespread. One piece that exemplifies textural chromaticism serving a local purpose is the solo song, *Lord, what is man*. The general harmony and melody of this song follows traditional practice, making Purcell's brief deployments of chromaticism stand farther in relief when they do appear. One miniature example of this occurs when the soloist sings "To become a poor, tormented man," speaking of Christ in His descent from heaven to earth; this is shown at (a) in Example 13.

Example 13: Purcell, (a) Chromatic texture and (b) Augmented-sixth chord, in *Lord, what is man*, mm. 9-11

Because the piece begins in g minor, this measure can be understood as a complex of chromatic movement leading toward the dominant triad of D major. The vocal line ascends from its earlier C to C#, the continuo introduces the leading tone E from the previous F harmony, followed by the Eb that leads downward to D. The suspensions of F and D in the voice serve to heighten the intensity of the moment as well. The two metrically strong harmonies of measure 10, a c#-diminished triad and an augmented-sixth chord, shown at (b), not only illustrate the pain described in the text, but behave according to the coming tonal convention of functional progression.

Local chromatic texture can also be found in mm. 62-70 of the verse anthem, *Blessed is he that considereth the poor* ((a) in Example 14).

Alto

Tenor

Bass

Basso Continuo

Organ

62

The Lord com - fort him, the

The Lord com - fort him, the Lord com - fort, com - fort him, the

The Lord com - fort him, the Lord com - fort, com - fort him, the

62

62

(a)

66

Lord com - fort him, when he li - eth sick up - on his bed:

8

Lord com - fort him, when he li - eth sick up - on his bed:

66

Lord com - fort him, when he li - eth sick up - on his bed:

66

66

(b)

Example 14: Purcell, (a) Chromatic texture and (b) Anticipation of a root note, in *Blessed is he that considereth the poor*, mm. 62-70

Here, the soloists sing, “The Lord comfort him when he lieth sick upon his bed.” The harmony of the anthem is basically diatonic until this moment. From mm. 62-66 of this example, the chromaticism appears to serve Purcell’s harmonic progression foremost; the linear chromatic motion covers a small distance and the notes behave like leading tones. However, at this point, as the text changes from “comfort him” to “when he lieth sick,”

the chromatic melodies become the main feature. The alto continues its descent from G down to E and resumes shortly with D down to B, and the tenor descends from C down to G \sharp ; simultaneously, the bass ascends from F \sharp to A. In this chromatically dense texture, Purcell combines the abovementioned lurching chromatic line with two falling chromatic lines, which are generally a third apart from each other, in order to create a highly unstable harmonic fabric that even further serves his purpose of textual illumination. A melodic reduction of these chromatic voices is offered in Example 15; slurs indicate chromatic scale segments.

Line 1

Line 2

Line 3

Example 15: Purcell, Graphic reduction of chromatic lines, in *Blessed is he that considereth the poor*, mm. 62-70

Purcell also deploys chromatic textures on a larger scale. His polyphonic music exemplifies imitative counterpoint and motivic development. Therefore, a work with polyphonic texture that features a chromatic theme, such as *Hear my prayer, O Lord*, is necessarily permeated with chromaticism, thereby creating an overall environment of

drama and charged emotion. Some version of the chromatic theme appears in twenty of its thirty-four measures, and other chromatic elements appear in most of the other measures as well. In that particular work, which is brief and considered to be a fragment of a larger anthem,¹⁴⁹ the only text of the entire work is “Hear my prayer, O Lord, and let my crying come unto thee.” It is fitting that Purcell’s setting is a musical elaboration of this one text, exhibiting one emotion throughout, one sort of harmony, and one clear cadence; it is as if every aspect of the work is text-painted.

This sort of motivically developed chromaticism can also be seen in the sacred part-song, *Lord, I can suffer*. The texture of this work varies; there are solo, duet, and ensemble sections, and while chromaticism can be found throughout, it is a central feature of most of the contrapuntal textures. In the first ensemble section, the text “Pity my languishing estate; And those perplexities I feel” features a chromatic line in the Bass voice that descends through a perfect fourth. Purcell begins the counterpoint in m. 9 by layering a second chromatic line in the Soprano II voice at a pitch distance of eight semitones (this is spelled various ways during this passage) and a rhythmic distance of two beats; this can be seen in brackets in Example 16. As the section continues, one of the three voices consistently carries a chromatic line, and at times a second or third chromatic line joins the first. The paired chromatic lines also appear at harmonic distances of three semitones and six semitones later. Interestingly, when Purcell pairs chromatic lines here, the harmony changes simultaneously, although the rhythms of the two lines are not identical. Later, when the next line of text is set, the direct chromaticism

¹⁴⁹ Franklin Zimmerman, *Henry Purcell 1659-1695: An analytical catalogue of his music* (New York: St. Martin’s Press, 1963): 14. Zimmerman comments that the autograph copy is missing the usual double bar and flourishes of complete works, and several blank pages follow the anthem.

Example 16: Purcell, Chromatic layering, in *Lord, I can suffer*, mm. 8-12

only appears in fragments, although Purcell retains tension by a quickened harmonic rhythm.

In an alto and bass duet near the end of the work, Purcell again deploys paired chromatic lines. Accompanying the text, “for this my mournful voice will bring God nearer to my aid,” the alto voice directly ascends from A to F, and the bass ascends from G to C. Unlike the earlier passage, the paired voices ascend at different times but remain three to four semitones apart until Purcell breaks the technique. This can be seen in Example 17.

Polyphonic chromaticism can be found in the sacred part-song, *Plung'd in the confines of despair*, at the opening and closing sections of the work. In the first twelve measures, shown in Example 18, the opening motive chromatically descends two semitones and then falls a tritone. Shown at (a), this motive is treated imitatively and is a focal point of the texture; the harmony, which mostly progresses functionally by

Alto
your hopes Are dash'd; for this my mourn - ful voice, my mourn - ful voice Will bring God near-er to my aid.

Bass
your hopes Are dash'd; for this my mourn - ful voice, my mourn - ful voice Will bring

Basso Continuo

Organ
(or
Harpsichord)

Example 17: Purcell, Chromatic layering, in *Lord, I can suffer*, mm. 47-51

(a)

Tenor I
Plung'd in the con-fines of des-pair, To God I

Tenor II
Plung'd in the con-fines of des-pair, To God I cried,

Bass
Plung'd in the con-fines of des-pair, To God I cried, Plung'd in the

Basso Continuo

Organ
(or
Harpsichord)

(b)

cried, Plung'd in the con-fines of des-pair, To God I cried, I cried with fer-vent pray'r;

Tenor II
Plung'd in the con-fines of des-pair, To God I cried, to God I cried with fer-vent pray'r;

Bass
con-fines of des-pair, To God I cried, to God I cried, to God I cried with fer-vent pray'r;

Basso Continuo

Organ
(or
Harpsichord)

Example 18: Purcell, (a) Imitative chromaticism, (b) Melodic tritone, and (c) Melodic diminished octave, in *Plung'd in the confines of despair*, mm. 1-12

60

Tenor I

flows. To hum - ble souls he gra - cious is,

Tenor II

flows. To hum - ble souls he gra - cious is, To hum - ble souls he

Bass

flows. To hum - ble souls he gra - cious is, To

Basso Continuo

60

Organ
(or
Harpsichord)

60

65

To hum - ble souls he gra - cious is, To hum - ble souls he gra - cious is

gra - cious is, To hum - ble souls he gra - cious is

hum - ble souls, to hum - ble souls he gra - cious is, he gra - cious is

65

120

To recapitulate, Purcell's deployment of chromaticism at a local level appears melodically and texturally. Melodically speaking, chromatic lines appear in a variety of lengths and rhythms. From a textural point of view, Purcell sometimes uses small chromatic textures to illustrate a text, while at other times the chromatic texture is larger and more encompassing because of motivic considerations, especially in polyphonic situations. Additionally, Purcell regularly layers multiple lines of chromaticism, often eliding these lines to continue the process for a significant portion of music. In the course of explaining textural chromaticism, it becomes clear that chromaticism influences Purcell's sacred compositions from a structural perspective as well.

Structural Chromaticism

As an exploration of texture demonstrates, Purcell often defined entire formal sections of his music by composing using contrasting amounts of chromatic inflection. One excellent example of this technique is his anthem, *Blow up the trumpet in Sion*. This work is a verse anthem, meaning that choral sections alternate with sections for a soloist or soloists, similar to the Italian *ritornello* form with its *solì* and *tutti* sections; this contrasts with the full anthem, in which the entire choir sings throughout the work. The textual excerpt is from the book of Joel in the King James Version of the Bible. The text of this passage is a call for the people of God to take several actions to avoid their country's destruction and to return their spiritual focus to God. This is made plain by the following verses of Joel, which give several examples of how God will greatly bless his people for taking these repenting actions. Purcell divides his music with double bars into several sections, as shown in Table 1 below.

Table 1: Form and harmony in Purcell's *Blow up the trumpet in Sion*

VERSE/ CHORUS	TEXT	HARMONY	MEASURES
Verse	Joel 2:15a Blow up the trumpet in Zion (Sion),	Diatonic	1-14
Verse	15b Sanctify a fast, call a solemn assembly: 16a Gather the people, sanctify the congregation,	Chromatic	15-29
Chorus	(Blow up the trumpet in Sion)	Diatonic	30-40
Verse	16b assemble the elders, gather the children, and those that suck the breasts: let the bridegroom go forth of his chamber, and the bride out of her closet. 17a Let the priests, the ministers of the LORD, weep between the porch and the altar,	Diatonic	41-54
Verse	(Let them weep between the porch and the altar,) 17b And let them say, Spare thy people, O LORD, and give not thine heritage to reproach, that the heathen should rule over them:	Chromatic	55-77
Chorus	(Spare thy people, O LORD,)	Chromatic (repeat)	78-83
Verse	17c wherefore should they say among the people, Where is their God?	Diatonic	84-100
Chorus	(wherefore should they say among the people, Where is their God?)	Diatonic (repeat)	101-117

Another example of form delineated by chromaticism is the sacred song, *Lord, what is man*. The song is divided into three sections by several different characteristics. The first section, from mm. 1-45, is in 4/4 time, begins and ends with g minor harmony, and contains significant portions which feature chromaticism, one of which was explained above. Several progressions of descending fifths behave as tonicization of major triads, which necessitate chromatic inflection; some of these areas are G major, C major, F major, B \flat major, and D major. At measure 46, the meter changes to a lively 3/4 meter and is much more diatonic overall; the key areas tonicized, such as d minor, B \flat

major, and c minor are more closely related to the section's g minor beginning and ending. The third and final "alleluia" section, from mm. 92-120, returns to the more deliberate 4/4 meter but is marked *con brio*, and the vocal performer is required to perform several extended sixteenth-note melismas, several of which contain chromatic motion. Often, the chromaticism of this section creates a circle-of-fifths progression or appears in a chromatic bass line. Certainly, the amount of chromaticism in each section is noticeably different, and this serves as a characteristic of formal division.

A third example of chromaticism as a formal marker can be found in *In the midst of life* from Purcell's *Funeral Sentences*. This relatively brief anthem has two parts: the first part is for four soloists and, while it contains a few strong dissonances, the chromaticism is almost entirely derived from the c minor key of the work. A repeat sign frames the second section, in which the soloists sing the first iteration and the full choir sings the repeat. There is considerably more chromaticism in this section, especially when Purcell sets the text, "deliver us not into the bitter pains of eternal death." The effect of so many voices singing chromatically ascending lines is quite unsettling, and there are even two instances of the simultaneous appearance of two versions of the same note. In this situation as well, the difference in the amount of chromaticism is one contrasting quality that serves to elucidate a formal division.

To return to the topic of chromatic lines, it is important to notice that while Purcell was fluent with chromaticism deployed at the foreground level, he also used chromatic lines to govern portions of music, sometimes even on a more abstract middleground level. In the abovementioned work, *Lord, what is man*, Purcell sets a long chromatic line in the foreground accompanying the bold text:

The Deity was shrunk into a span,
And that for me, O wondrous love, for me.

His setting of this text is shown in Example 20 (mm. 20-27).

The musical score for Example 20 is presented in three systems. The first system (mm. 20-22) features a Voice part with the lyrics "shrunk in-to a span, And that for me, for me, O". The Basso Continuo part provides a harmonic foundation with a chromatic line. The Organ (or Harpsichord) part includes a *mf* dynamic marking. The second system (mm. 23-25) continues the vocal line with the lyrics "won-drous love, for me, And that for me, for me, O won-drous love, for me." and includes annotations (b), (a), and (b) with asterisks. The third system (mm. 26-27) shows the final measures of the setting, with the organ part concluding the passage.

Example 20: Purcell, (a) Chromatic sequence and (b) Unusual #9-10 chromatic retardations, in *Lord, what is man*, mm. 20-27

In this case, Purcell treats this section like a sequence at (a); after the first statement cadences, it is repeated transposed up a fourth, effectively allowing the chromatic line to continue upward from where it left off. As this is one of the only instances of a chromatic line in the work, and certainly the most obvious one, it stands as a marker; either Purcell saw it as the climax of the poem's text, or it meant something particularly significant to him personally. Certainly, this line of text tells of the poet's amazement at God's

transcendent love; this, indeed, is the heart of Christian teaching. The ascending chromaticism seems to be Purcell's way of text-painting the sense of divine mystery associated with this excerpt of text. This is also one of the longest chromatic lines to be found in Purcell's sacred music, nearly a full octave, covering the distance from A to D in one phrase and from D to G in the sequential continuation.

Chromaticism can also be traced in the background of certain pieces; in other words, a chromatic ascent or descent can be followed through a section of music, but the line often appears in different voices or octaves and typically appears with more time between notes than a chromatic line in a single voice. This structure can be seen in the anthem, *Remember not, Lord, our offences*. Beginning in measure 5 and continuing through measure 11 (shown in Example 21), a chromatic ascent can be traced from E up to A, causing the following B, which breaks the ascent, to be heard as a dominant harmony. This chromatic line connects the opening harmonies of a minor and E major (tonic and dominant) through a developmental section and an eventual tonicization of the E key area.¹⁵⁰

Another example of this background chromaticism is the anthem *Man that is born of a woman*, also from Purcell's *Funeral Sentences*. Purcell's setting of "He cometh up, and is cut down like a flow'r" contains a chromatic line that drives upward from G to E \flat across mm. 11-23, shown by circled notes beginning at (a) in Example 22. The upward thrust of the chromatic background gives the entire section a unified backbone and is itself an example of Purcell's unending sensitivity to his text.

¹⁵⁰ I refrain from calling this E key area major or minor because of the constant alternation throughout the developmental section of G-natural and G-sharp. The section begins with one of Purcell's characteristic techniques of a major triad progressing directly to its parallel minor, and it ends with an E major harmony.

Example 21: Purcell, Structural chromatic ascent, in *Remember not, Lord, our offences*, mm. 5-11

In the course of examining Purcell's sacred music, it is clear that chromatic lines appear regularly in works of all genres, including the anthems, part-songs, hymns, and psalms. In some cases, these lines serve a local purpose of painting a particularly charged text; in other cases, they create structure in a work, giving a section or even an entire work a more generalized and thorough sense of motion and tension. In all cases, Purcell deploys the scale to great effect in the service of his text, heightening the emotion, drama, and tension of the music, often creating a physical reaction in the listener, and unifying the presentation of music and text in a masterful way.

Example 22: Purcell, (a) Structural chromatic ascent, (b) Entrance of a voice on a dissonance, and (c) Parallel unequal fourths, in *Man that is born of a woman*, mm. 11-23

CHAPTER 4 HARMONY

As shown in the previous chapter, Henry Purcell regularly deploys the chromatic scale in a linear fashion for a variety of purposes. In addition to this, Purcell uses chromaticism and dissonance to create exceptional effects; many writers and composers, including Whittaker¹⁵¹ and Edward Elgar,¹⁵² have wondered whether their Purcell scores contained errors. Almost always, these striking harmonic moments are a result of contrapuntal processes, a consideration noted by scholars such as Manning and Krummacher. While some of these harmonic effects have overlapping explanations, I intend to present them in a way that proceeds as logically as possible.

False Relation

One of the most obvious uses of dissonance, and one that fell out of favor after Purcell's time due to the ascendance of tonality, is his thorough deployment of false relations. Also called cross-relation or non-harmonic relation, false relation is the chromatic contradiction of two notes; i.e. the interval of an augmented or diminished prime between two different voices, or the adjacent or simultaneous occurrence of two versions of the same modal degree. The contradiction is considered "false" because the two versions are in different voices; traditionally, chromatic motion was conventionally resolved melodically.¹⁵³ There are numerous instances of false relations in Purcell's music; however, many of them can be better explained by other means. Therefore, I will give examples under this classification that show this technique only.

¹⁵¹ Whittaker, 887.

¹⁵² King, 115.

¹⁵³ George Dyson, "False Relation," *Grove Music Online, Oxford Music Online*, Oxford University Press (accessed June 18, 2014), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09269>.

Purcell's *O Lord God of hosts*, a full anthem with verse composed c. 1680-82, is an excellent example of false relation. At (a) in measure 19 of the opening polyphonic section (Example 23), one can find a simultaneous false relation at between the D-sharp (Tenor II) and D-natural (Soprano I), and in measures 20-21 a false relation between G-sharp (Soprano II) and G-natural (Bass II). Both of these false relations have a strong harmonic impact and are an example of text-painting the line, "how long wilt thou be angry with thy people."

The image displays a musical score for Purcell's *O Lord God of hosts*, measures 19-21. The score is written for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II, and Organ. The key signature is D major (two sharps) and the time signature is 4/4. Measure 19 is marked with a '19' and a '19' in a circle. The lyrics are: 'an - gry with thy peo - ple, how long wilt thou be an - gry with (Lord) God of hosts, (peo) - ple that pray - eth, an - gry, how long wilt thou be an - gry,'. A dashed line labeled '(a) & (b)' connects the D-sharp in Tenor II and the D-natural in Soprano I in measure 19. Another dashed line labeled '(a)' connects the G-sharp in Soprano II and the G-natural in Bass II in measures 20-21. The Organ part is shown in the bottom staff, with a '19' in a circle at the beginning of the measure.

Example 23: Purcell, (a) False relation and (b) Harmonic diminished octave, in *O Lord God of hosts*, mm. 19-21

One of Purcell's later works that contains false relation is *Praise the Lord, O Jerusalem*, a verse anthem composed c. 1688. In the final "alleluja" section, there are several descending scalar passages that give a constant feeling of descent (an unusual programmatic choice), and the harmony alternates between G7 and D7 sonorities. The harmony is further obscured by a long D pedal in the continuo, which seems at times to imply the d minor key area in addition to the other two chords. Over the course of these measures, shown at (a) in Example 24 (mm. 231-237), F and F-sharp appear alternately in various voices, giving a strong sense of false relation.

The musical score for Example 24, Purcell's *Praise the Lord, O Jerusalem* (mm. 231-237), is presented in a multi-staff format. The staves are labeled on the left: Violin I, Violin II, Viola, Treble I, Treble II, Countertenor, Tenor, Bass, Basso Continuo, and Organ. The key signature is one sharp (F#), and the time signature is common time (C). The score begins at measure 231. The vocal parts (Treble I, Treble II, Countertenor, Tenor, Bass) sing the words "ja, al - le - lu - ja, al - le - lu - ja." The instrumental parts (Violin I, Violin II, Viola, Basso Continuo, Organ) provide harmonic support. The Basso Continuo part features a long D pedal point. The Organ part provides a harmonic accompaniment. The score includes two specific annotations: (a) and (b). Annotation (a) is marked with an asterisk and the letter 'a' in parentheses, indicating a false relation between F and F-sharp. Annotation (b) is marked with the letter 'b' in parentheses, indicating a Dorian modal inflection. The score ends at measure 237.

Example 24: Purcell, (a) False relation and (b) Dorian modal inflection, in *Praise the Lord, O Jerusalem*, mm. 231-237

Another of Purcell's late works that contains false relations is the 1693 verse anthem, *O give thanks unto the Lord*. In this contrapuntal excerpt, the individual lines ascend chromatically a perfect fourth; however, eighth rests frequently interrupt the melodic ascent. During these rests, the chromatic note appears in a different voice in a different octave, creating the false relation. This can be seen at (a) in measures 117, 118, and 120 of Example 25.

Example 25: Purcell, (a) False relation, (b) Upper neighbor idiom, (c) Dissonant Tenor note, and (d) Augmented-sixth sonority, in *O give thanks unto the Lord*, mm. 116-120

The false relation of the A-flat and A-natural in measure 118 is particularly unusual in that the interval created is an augmented octave; typically, the simultaneous false relation creates a diminished octave, which will be explored more fully later. This highly unusual dissonance is created by the combination of conventional contrapuntal techniques. At (b), the bass voice has an upper neighbor of a half-step (G-A \flat -G), a very common cadential figure in minor key areas, for two beats. The best explanation for the tenor voice at (c) seems to be a harmonic one; if the tenor's A-natural is considered to be the chord tone

rather than the A-flat on beat four, the harmony would progress by fifths in a tonal series of dominant progressions. The dissonance, therefore, would be the obstinate suspended note of A-flat, which seems to be at a slower harmonic rhythm than the voices above it. However, it is interesting to note that the A \flat in the Bass creates an augmented-6th harmony with the F \sharp of the Alto, resolving to a G augmented triad rather than the expected major sonority; this is shown in brackets at (d).

Modality

Modal inflection is fairly common across the sacred works of Purcell. In some instances, the modal sound appears in a way that is tied up with the discussion of false relation. A common instance of this is the so-called English cadence, discussed by Manning in Chapter 2, in which both versions of the third of a dominant harmony appear near or with each other. As will be shown, this sound occurs due to the clashing melodies being in different modes simultaneously. Another instance connected to false relation is Purcell's use of the melodic minor scale. Finally, some situations exhibit harmony that is clearly derived from the church modes, which were fading into the past by the time of Purcell's writing.

One clear example of the English cadence can be seen in mm. 14-16 (Example 26) of *Gloria Patri et Filio* (Z. 103), which is a canon for four voices. The B \flat dominant harmony is clear from the downbeat of measure 14 in all voices, but by the downbeat of measure 15, the Soprano has a D \flat , which can be clearly seen as a Mixolydian inflection if the scale is followed to its conclusion. The Tenor (II) voice that it clashes with maintains the D-natural of the normal dominant harmony and the E \flat major scale.

Mixolydian scale

(b3)

Soprano

o et spi - ri - tu - i, spi - ri - tu - i san - cto;

Alto (or Tenor I)

et spi - ri - tu - i, spi - ri - tu - i san - cto;

Tenor (II)

cto, spi - ri - tu - i san - cto;

Bass

tu - - - i san - cto;

Basso Continuo

14

Organ

Dominant prolongation

Example 26: Purcell, English cadence, in *Gloria Patri et Filio* (Z. 103), mm. 14-16

A second example can be seen in the final cadence of an early full anthem called *O God, the King of glory*. As shown in Example 27 (mm. 35-37), the harmony progresses from an F-sharp major dominant harmony on beat three of measure 35 to a B major tonic triad on the downbeat of measure 36. The tenor line carries the dominant chord's lower third, which is approached by step and which also had been sung by the tenor for most of the preceding two measures. Therefore, it would not have been difficult to perform, but it certainly stands out as an extreme vertical dissonance.

In both of these examples, the Mixolydian-derived minor third occurs simultaneously with the leading tone; it can also occur in quick succession as well. In a very interesting intermediate cadence in *Jehova, quam multi sunt hostes*, shown in

Example 27: Purcell, English cadence, in *O God, the King of glory*, mm. 35-37

Example 28, the Countertenor voice has the lower, modal third of the false relation; however, it also has the normal leading tone at the outset of the measure. This consideration makes it clear that Purcell wrote this English cadence intentionally, and it also shows the modal derivation of the clashing tone clearly.

Purcell's use of the melodic minor, which has a raised sixth and seventh degree when ascending and a lowered sixth and seventh degree when descending, leads to false relations as well. This is common practice in his minor key works, but the opening of his verse anthem, *Out of the deep have I called*, will serve as a representative example of adjacent and simultaneous false relations caused by his deployment. Three instances can be seen in mm. 1-9 of Example 29. In measure two, the descending continuo line creates a false relation with the ascending Soprano melody. In measure six, a false relation appears between the Tenor and Bass. Later in measure nine, the descending Bass line and

51

Treble I

(su) - ae max - i - me.

Treble II

ta - tis su - ae max - i - me.

Countertenor

(#3) (#3)

su - ae max - i - me.

Tenor

8

(su) - ae max - i - me.

Bass

max - i - me.

Organ

51

Dominant harmony

Example 28: Purcell, English cadence, in *Jehova, quam multi sunt hostes*, mm. 51-52

ascending Soprano voice create a complex of false relations, including a simultaneous instance on beat two.

Modal inflections are most easily distinguished by their difference from either the major or minor scale; for example, the Lydian mode can be understood as a major scale with a raised fourth degree. Several of Purcell's sacred works display remnants of the fading church modes. Just after the Mixolydian cadence discussed above in *Jehova, quam multi sunt hostes*, Purcell begins the next phrase with B \flat Lydian harmony. As seen in Example 30, the E-natural can be heard clearly in a modal context on beat two of measure 53 as well as beat one of measure 54. An example of Dorian inflection can be seen in the Tenor I solo of the sacred part-song, *O, I'm sick of life*. In measures 9-10

The musical score for Example 29, Purcell's "Out of the deep have I called", mm. 1-9, is presented in five staves. The Soprano part begins with the lyrics "Out of the deep have, I call - ed to thee, O Lord. Hear my voice." and includes melodic annotations (a) and (b). The Alto and Bass parts enter with "Lord, hear, Lord,". The Basso Continuo and Organ provide harmonic support with figured bass notation. The second system continues the vocal lines and organ accompaniment.

Example 29: Purcell, (a) Melodic minor mode and false relation and (b) Entrance of a voice on a dissonance, in *Out of the deep have I called*, mm. 1-9

(Example 31), the harmony progresses from g minor to d minor, and the vocal line ascends through an E-natural, which is the (raised) sixth degree. The same E-natural note, this time with F-natural, appears later in the piece to inflect a Mixolydian scale over a G major harmony. It stands out as particularly modal because the E-natural is raised from the strong E-flat chord tone of the preceding measure. Example 32 (mm. 47-48) shows

53

Treble I

E - go cu - bui et dor - mi - vi;

Treble II

E - go cu - bui et dor - mi - vi;

Countertenor

E - go cu - bui et dor - mi - vi;

Tenor

8 E - go cu - bui et dor - mi - vi;

Bass

E - go cu - bui et dor - mi - vi;

Organ

53

Example 30: Purcell, Lydian modal inflection, in *Jehova, quam multi sunt hostes*, mm. 53-55

9

Tenor I

8 air: what should thy wrath in - cense To pun-ish him who

Tenor II

8 air.

Bass

air.

Basso Continuo

9

Organ
(or
Harpsichord)

9

mf

Example 31: Purcell, Dorian modal inflection, in *O, I'm sick of life*, mm. 9-10

Example 32: Purcell, Mixolydian modal inflection, in *O, I'm sick of life*, mm. 47-48

Example 32: Purcell, Mixolydian modal inflection, in *O, I'm sick of life*, mm. 47-48

the E \flat harmony and the Mixolydian scale pattern in the Tenor I voice. Dorian inflection can also be found at (b) in Example 24 above (p. 127), from *Praise the Lord, O Jerusalem*.

Use of Chord Quality to Accommodate a Chromatic Line

One of the most interesting aspects of Purcell's music is how he harmonizes chromatic lines. This exploration will focus on a few examples of long and short chromatic moves in order to distill the methods with which Purcell harmonically incorporates chromaticism. I will be using analytical labels derived from popular music chord symbols to discuss harmony where appropriate. The introductory chapter noted that English theorists were among the first to recognize chordal roots and inversions; furthermore, dealing somewhat anachronistically with matters of harmonic labeling will allow a 21st-century audience a familiar way to digest the material as well as to observe the degree of tonal influence on Purcell's ear.

[illegible]

66 (b) cont.

Lord com - fort him, when he li - eth sick up - on his bed:

Lord com - fort him, when he li - eth sick up - on his bed:

Lord com - fort him, when he li - eth sick up - on his bed:

66

66

A7 D Dm C F#° G C#° A(add9) Dmin7 E A (unison)

139

In this example, roots with qualities are shown above, and figured bass is provided when useful, in addition to Purcell's own figures. In terms of chord quality, there are major, minor, and diminished triads; dominant, minor, and half-diminished seventh chords; one major triad with a ninth above; and one chord cluster, $\sharp 7/\flat 6/3$ in figured bass. Some chord progressions that are particularly Purcellian include C major moving down a minor third to A major (here, a dominant seventh chord) in mm. 65-66, D major moving directly to d minor in m. 67, root motion of C major to $f\sharp$ half-diminished (the distance of a tritone) in mm. 67-68, G major moving directly to $g\sharp$ diminished in m. 68, and the consecutive root motion of upward seconds in m. 68.

Example 34 (mm. 8-17) is a harmonic analysis that expands on a previously discussed portion of *Lord, I can suffer*. In terms of chord quality, Purcell uses major, minor, diminished, and augmented triads, as well as dominant, minor, half-diminished, and fully-diminished seventh chords. In terms of progression, Purcell alternates major and augmented harmonies by holding a common tone through both; additionally, there are several examples of root motion down by third, such as in mm. 14-15.

In these two examples, the analyst can discover a majority of the techniques used by Purcell to progress harmonically while incorporating chromatic motion. These can be found in the analysis of harmonized chromatic lines, similar to the sections exemplified above, or they may be found in fragments in moments of singular tension or importance. These techniques can be distilled to:

1. Typical tonal progression, i.e. chords whose roots descend a fifth (typically perfect but occasionally diminished), descend a third, or ascend a second;
2. Progression to a chromatic mediant;

Example 34: Purcell, Harmonic analysis of chromatic texture, in *Lord, I can suffer*, mm. 8-17

3. Accommodation of a chromatic line by a common tone or tones;
4. Deployment of diminished and augmented harmonies; and
5. Convergences that are harmonically unusual and result from melodic motion.

It will be helpful to explore other instances of these elements below. To briefly address typical tonal progression, one should be reminded that a progression such as a dominant

seventh chord to its associated major triad contains two half-step resolutions, one ascending and one descending, each of which could easily be assimilated into a chromatic line if desired.

Chromatic mediant relationships are a favorite of Purcell's. They are commonly found throughout all periods and genres of his sacred music. In some situations, Purcell deploys chromatic mediant in the midst of a phrase. In addition to the above example, this can be seen in m. 159 of *Praise the Lord, O Jerusalem*, shown in Example 35 (mm. 158-160).

The musical score for Example 35 shows measures 158-160. The top section, labeled 'Voices only', includes staves for Treble I, Treble II, Countertenor, Tenor, and Bass. The bottom section includes staves for Basso Continuo and Organ. The organ part features a chromatic mediant relationship, indicated by an asterisk (*) and circled chord symbols (C, F, D, Gm) below the staff. The lyrics for the voices are: 'God up - hold - eth the hold - eth the same, God up - hold - eth the hold - eth the same, for for ev - er, for ev - er,'.

Example 35: Purcell, Chromatic mediant, in *Praise the Lord, O Jerusalem*, mm. 158-160

Here, an F major harmony proceeds directly to a D major harmony. The passage is a rising-step pattern: the F triad is locally tonicized by the C major triad (V-I in F) in m. 158; also, the D major triad locally tonicizes the g minor triad in the following measure (V-i in g). In many other instances, the chord exhibiting the chromatic mediant sound is actually a dominant seventh sonority that progresses to a local tonic. Examples of this can be discovered earlier in the work at mm. 85-87 (Example 36), as well as at (b) in Example 33 above (p. 136) from *Blessed is he that considereth the poor*.

85

Violin I

Violin II

Viola

85

Treble I

praise thy God, O Si - on, O

Treble II

praise thy God, O Si - on, O

Countertenor

praise thy God, O Si - on, O

Tenor

praise thy God, O Si - on, O

Bass

praise thy God, O Si - on, O

85

Basso Continuo

85

Organ

F D7 G

Example 36: Purcell, Chromatic mediant with dominant seventh sonority, in *Praise the Lord, O Jerusalem*, mm. 85-87

Occasionally, the chromatic third relationship is simply a harmonic move with no discernable functional implications. This can be seen in Example 37, which shows mm.

31-32 of *Man that is born of a woman*.

31

Treble

ne'er con - tin - u - eth, ne'er con - tin - u - eth

Countertenor

eth, ne'er con - tin - u - eth in one

Tenor

and ne'er con - tin - u - eth

Bass

tin - u - eth, ne'er con - tin - u - eth in

31

Organ

(B \flat) (G) (A \flat) (Dm)

(a) mediant (b) tritone

Example 37: Purcell, (a) Chromatic mediant and (b) Tritone root move with false relation, in *Man that is born of a woman*, mm. 31-32

In m. 31 at (a), a B \flat triad progresses to a G major triad, a straightforward chromatic mediant progression. In the next measure at (b), an A \flat major triad progresses to a D minor triad; the motion of the voices is similar to the previous move, but Purcell replaces the expected C that would continue the pattern with a D. The false relations in the two progressions are similarly obvious to the ear.

A normal chromatic mediant can also be found in mm. 14-16 of *Blow up the trumpet in Sion*, as seen in Example 38. In this example, the progression from the

authentic cadence on C major to the G major of the second section makes the following E \flat major chord appear strongly as a chromatic mediant; this is especially true because all of the three triads appear in root position.

14

M[edius] C[antoris] [Soprano I]
(trum) - pet in Si - on, Sanc - ti - fy a fast, sanc

M[edius] D[ecani] I [Soprano II]
pet in Si - on, Sanc - ti - fy a fast, sanc

M[edius] D[ecani] II [Soprano III]
in Si - on, Sanc - ti - fy a fast, sanc

C[ontratenor] C[antoris] [Alto I]
in Si - on, Sanc - ti - fy a fast, sanc - ti

T[enor] C[antoris] I [Alto II]

C[ontratenor] D[ecani] [Tenor I]
in Si - on, Sanc - ti - fy a fast,

T[enor] D[ecani] [Tenor II]
(trum) - pet in Si - on, Sanc - ti

T[enor] C[antoris] II [Tenor III]

B[assus] C[antoris] [Bass I]

B[assus] D[ecani] [Bass II]
in Si - on, Sanc - ti - fy a fast, sanc

Organ
14
mf
C G E \flat
*

Example 38: Purcell, Chromatic mediant, in *Blow up the trumpet in Sion*, mm. 14-16

Purcell also deploys the chromatic mediant frequently as an abrupt modulatory device. In these situations, the antecedent phrase cadences, and the consequent phrase begins immediately in the key of a chromatic mediant harmony. One excellent example of this can be found in mm. 133-135 of *Out of the deep have I called*, shown in Example 39.

The image displays a musical score for five parts: Soprano, Alto, Bass, Basso Continuo, and Organ. The music is in 3/4 time and spans measures 133 to 135. The lyrics for all parts are: "plen - teous re - demp - tion, and with". The Soprano, Alto, and Bass parts are written in treble clef, while the Basso Continuo and Organ parts are in bass clef. The Organ part is a grand staff with both treble and bass clefs. The key signature changes from E major (indicated by a sharp on the F line) to C major (indicated by a natural on the F line) between measures 134 and 135. Below the Organ part, two circles labeled 'E' and 'C' are connected by a horizontal line with an asterisk (*) underneath, indicating the chromatic mediant modulation.

Example 39: Purcell, Chromatic mediant modulation, in *Out of the deep have I called*, mm. 133-135

The phrase comes to an authentic cadence in E major, and the next phrase begins in a new tonic of C major. This exact modulation also appears at mm. 37-39 in *Jehova, quam multi sunt hostes*, shown in Example 40. Later in that work, an authentic cadence in D moves directly to a Bb major triad; this can be seen in Example 41 (mm. 52-53).

Example 40: Purcell, Chromatic mediant modulation, in *Jehova, quam multi sunt hostes*, mm. 37-39

Example 40: Purcell, Chromatic mediant modulation, in *Jehova, quam multi sunt hostes*, mm. 37-39

Example 41: Purcell, Chromatic mediant modulation, in *Jehova, quam multi sunt hostes*, mm. 52-53

Example 41: Purcell, Chromatic mediant modulation, in *Jehova, quam multi sunt hostes*, mm. 52-53

A second type of abrupt modulation of which Purcell is particularly fond is a change of triad quality with the same tonic note. Many of Purcell's works exhibit this technique, and one representative example will suffice. In his 1694 anthem *The way of God is an undefiled way*, Purcell cadences in d minor at m. 132 and ends with a double bar; then, m. 133 continues directly on to D major, with a change of key signature accompanying it as well. This can be seen in Example 42.

The image shows a musical score for measures 132 and 133 of Purcell's anthem. The score is written for four parts: Alto I, Alto II, Basso Continuo, and Organ. The key signature changes from one flat (D minor) to two sharps (D major) between measures 132 and 133. The lyrics "shall not hear them." are written under the vocal parts. The organ part has a "poco f" marking. At the bottom, a diagram shows the chord progression from Dm to D, with an asterisk (*) above the bar line indicating the modulation.

Example 42: Purcell, Modulation involving quality shift, in *The way of God is an undefiled way*, mm. 132-133

Such accommodation of chromatic motion in a voice by common tones occurs throughout Purcell's sacred music. Interestingly, the chromatically shifting notes can appear as roots, thirds, fifths, or sevenths of the adjacent harmonies. The part-song *Plung'd in the confines of despair* includes instances in which the root, third, and fifth of the harmony carry the chromatic motion in turn. The accommodation by the root occurs

in m. 61 (Example 43); that by the third occurs throughout the work, such as in m. 2 (Example 44); and that by the fifth can be observed at m. 5 (Example 45).

61

Tenor II

8

souls he gra - cious

Bass

To

61

Basso Continuo

61

Organ
(or
Harpsichord)

F F#

Example 43: Purcell, Accommodation of chromaticism by chord root, in *Plung'd in the confines of despair*, m. 61

2

Tenor II

8

Plung'd in the

Bass

con - fines of des - pair, To

2

Basso Continuo

2

Organ
(or
Harpsichord)

A Am

Example 44: Purcell, Accommodation of chromaticism by chordal third, in *Plung'd in the confines of despair*, m. 2

5

Tenor I

8

pair, To God I

Bass

Plung'd in the

Basso Continuo

5

7

#3

#6

#3

Organ (or Harpsichord)

5

*

C#m C#dim

Example 45: Purcell, Accommodation of chromaticism by chordal fifth, in *Plung'd in the confines of despair*, m. 5

Another work that offers several examples of this technique is the psalm, *O Lord our Governor*. This work includes chromatic accommodation by the third, fifth, and seventh of adjacent harmonies. Accommodation by third can be seen at m. 51 (Example 46); that by the third at (a) and the fifth at (b) occurs in m. 69 (Example 47);¹⁵⁴ and that by the seventh occurs at m. 54 (Example 48).

Diminished and augmented triads and seventh chords are frequently discovered in many of Purcell's sacred works. There is little that needs to be said concerning diminished chords; Whittaker writes that the most interesting aspect of Purcell's diminished triads usage is that all inversions of the harmony can be found. It can briefly be noted that half-diminished seventh chords can be found with regularity, and typically

¹⁵⁴ It should be noted that in this example, the fifth of the first harmony ascends by half-step, and the resulting harmony is an augmented sonority, in which any note can potentially be a root, third, or fifth in a tonal context. The note spelling changes to A-flat, and its context in the progression is unclear whether the root can be understood to be C or A-flat. Indeed, Purcell was likely not nearly as concerned with chordal harmonic progression as with a finding way to linearly ascend chromatically in an effective way.

51

Soprano I

an - gels made, He wears

Soprano II

an - gels made,

Alto
(or Tenor)

He wears — a glo - rious

Bass

Though low

51

Basso Continuo

51

Organ
(or
Harpsichord)

Gm G

Example 46: Purcell, Accommodation of chromaticism by chordal third, in *O Lord our Governor*, m. 51

69

Alto
(or Tenor)

but let no man Dis

Bass

man Dis - own —

69

Basso Continuo

69

Organ
(or
Harpsichord)

Cm C+

(a) (b)

Example 47: Purcell, (a) Accommodation of chromaticism by chordal third and (b) Accommodation of chromaticism by chordal fifth, in *O Lord our Governor*, m. 69

54

Soprano I

He wears

Soprano II

an - gels made, He wears

Alto
(or Tenor)

an - gels made, Though

Bass

crown,

54

Basso Continuo

54

Organ
(or
Harpsichord)

b7-47-8

Bbm

Example 48: Purcell, Accommodation of chromaticism by chordal seventh, in *O Lord our Governor*, m. 54

these are found in the 6/5/3 position described by Simpson and others as detailed in Chapter 1. In addition, fully diminished seventh chords certainly appear in Purcell's harmony. Example 49, which shows mm. 14-16 of *Lord, I can suffer*, contains a fully diminished seventh as well as a chain of half-diminished seventh chords, shown at (a).

Augmented triads and sevenths, on the other hand, occur with considerable variance. In some instances, such as m. 45 of *O Lord God of hosts* (Example 50), the augmented harmony appears with no embellishment as its own entity. In other instances, it is best to label a sound an "augmented sonority" rather than an augmented chord because of the contrapuntal processes surrounding it. The anthem *In the midst of life*

(b)

Soprano I
feel, Pi - ty my lan-guish-ing es - tate; And those per - plex - i

Soprano II
tate, pi - - - ty my lan-guish-ing es - tate; And those per - plex - i

Alto (or Tenor)
plex - i - ties I feel; Pi - ty my lan-guish-ing es - tate; And those per

Bass
Pi - ty my lan-guish-ing es - tate; And those, and those per - plex - i

Basso Continuo

Organ (or Harpsichord)
C7 Bdim7 Eø Aø Dø G7 Cm

(a)

Example 49: Purcell, (a) Half-diminished and fully-diminished seventh chords and (b) Parallel tritones, in *Lord, I can suffer*, mm. 14-16

Soprano I
tears

Soprano II
(tears,) of tears

Alto I
(tears,) of tears

*

Example 50: Purcell, Augmented triad, in *O Lord God of hosts*, m. 45

contains a good example of this at m. 11 (Example 51); this sonority also consists of the augmented triad with an added seventh, which is not unique to this piece. The G can be explained away as a suspension and the E-natural as a passing note, but to ignore this

The musical score for Example 51 is written for five parts: Treble, Countertenor, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is 4/4. The score covers measures 10 and 11. The lyrics are: "suc - cour, but of thee, O (life) we are in of whom may we". An asterisk (*) is placed above the Treble staff in measure 11, indicating an augmented sonority. The organ part provides harmonic support with chords and moving lines in both hands.

Example 51: Purcell, Augmented sonority, in *In the midst of life*, mm. 10-11

sonority simply because it has a melodic explanation ignores the fact that Purcell designed the sonority in the first place. All contrapuntal conventions deal with how a composer should craft the vertical aspect of combining melodies; in other words, sonority is a main reason for having contrapuntal convention at all. Another example of this idea is mm. 20-24 of *O, I'm sick of life* (Example 52), in which an augmented sonority can be heard in six different instances. Each sonority can be explained horizontally by anticipation, escape tone, passing tone, or suspension, but it is obvious that the augmented sound is central to this passage of the part-song.

The final way that Purcell harmonizes chromatic motion is by convergence. These moments have little in common except for their uniqueness and resultance from melodic motion. I will show two such types below. One recognizable harmony is the augmented sixth chord, which appears rarely. At (b) in m. 10 of *Lord, what is man* from Example 13

Example 52: Purcell, Augmented sonorities, in *O, I'm sick of life*, mm. 20-24

above (p. 111), the harmony of beats three and four is the result of a descending chromatic bass line and neighbor motion in the soprano voice. The sonority can be understood as an E-flat major seventh chord with C-sharp acting as a chromatic neighbor tone or as an Italian augmented-sixth harmony that briefly appears after an extended 7-#6 suspension. A particularly dissonant harmony partially caused by an augmented sixth can be seen in *O give thanks unto the Lord* at (d) in Example 25 on p. 128; the A-flat in the Bass creates an augmented sixth with the F-sharp in the Alto. As studied earlier in the section on false relations, the explanation of this particular dissonance is quite convoluted and has several possible explanations.

Another unusual example is m. 69 from *Blessed is he that considereth the poor*, which can be seen at (c) in Example 33 above (p. 136). Here, a combination of chromatic suspension and a chromatic passing tone with the D and F chord tones creates an otherwise unexplainable #7/b6/3 cluster that is unique to this piece. One possible explanation is a reinterpretation of C-sharp as D-flat, meaning that this triad includes both the major and minor third above the root note.

Contrapuntal Idiosyncracies

In addition to chromaticism involving chords, several aspects of Purcell's counterpoint are unusual compared to the standard conventions of dissonance treatment.

These aspects can be enumerated thus:

1. Entrance of voices at dissonant intervals
2. Melodic dissonance
3. The diminished octave
4. Parallel vertical dissonances
5. Anticipations
6. Suspensions and retardations

Because Purcell himself declared musical considerations superior to “nice rules” of counterpoint, it is relatively easy to find instances of unconventional counterpoint in his works.

One of Purcell's common divergences from contrapuntal rules is to introduce contrapuntal voices at a dissonant interval. This is a widespread phenomenon in his anthem, *Out of the deep have I called*. As can be seen at (b) in m. 4 of Example 29 above (p. 133), the Alto voice enters a ninth above the Bass. Another typical instance can be found at (b) in m. 17 of *Man that is born of a woman* (see Example 22 above, p. 124). While the entrance of the Countertenor voice is consonant with the Bass, it begins concurrently with a dissonant tone, which in this case is a second below it in the Tenor voice.

Music theory at the time of Purcell still used hexachords to explain scalar thinking, and hexachordal theory eschewed the melodic tritone. Purcell's *Plung'd in the*

confines of despair features a descending tritone leap in its opening theme, which can be viewed at (b) in m. 1 of Example 18 (p. 116). Other melodic dissonances that can be found include the diminished seventh, which can be seen in mm. 9-10 of *Man that is born of a woman* (Example 53); and the diminished octave, which occurs at (a) in m. 89 of *Let God arise* (Example 54) and at (c) in m. 2 of *Plunged in the confines of despair* (Example 18, p. 116).

The image displays a musical score for five parts: Treble, Countertenor, Tenor, Bass, and Organ. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The lyrics for all parts are "full of mi - se - ry." In measure 9, the vocal parts (Treble, Countertenor, Tenor, and Bass) all have a whole note. In measure 10, the vocal parts have a dotted half note. An asterisk (*) is placed above the Countertenor staff in measure 10, indicating a melodic diminished seventh interval between the Countertenor and Tenor parts. The Organ part consists of two staves. In measure 9, it plays a chord of B-flat and E-flat in the right hand and a single B-flat in the left hand. In measure 10, it plays a chord of B-flat and E-flat in the right hand and a single B-flat in the left hand.

Example 53: Purcell, Melodic diminished seventh, in *Man that is born of a woman*, mm. 9-10

Harmonic diminished and augmented octaves are surprisingly common in Purcell's sacred music. These intervals occur in every instance of simultaneous false relations of his English cadences. A non-cadential harmonic diminished octave can be found in m. 19 of *O Lord God of hosts*, which can be viewed at (b) in Example 23 above

The image shows a musical score for Example 54, which is a vocal setting of "Let God arise" by Henry Purcell, measure 89. The score is written for Soprano, Alto, Tenor, Bass, Basso Continuo, and Organ. The time signature is 4/4. The Soprano part has the lyrics "ev'n as Mount Si - nai al". The Alto part has the lyrics "al - so was mov". The Tenor part has the lyrics "as Mount Si - nai al - so was". The Bass part has the lyrics "Si - nai al - so was". The Basso Continuo and Organ parts provide harmonic support. A melodic diminished octave is marked with a dashed line and labeled (a) between the Soprano and Bass parts. A harmonic augmented octave is marked with an asterisk and labeled (b) between the Soprano and Bass parts.

Example 54: Purcell, (a) Melodic diminished octave and (b) Harmonic augmented octave, in *Let God arise*, m. 89

(p. 126). Also, at (b) in Example 54, a harmonic augmented octave occurs between the Bass and Soprano voices.

Parallel vertical dissonances are fairly common in Purcell's compositions as well. Both he and Simpson discuss this technique in their treatises; therefore, it ought to come as no surprise that this is the case. I will present a few different examples. Parallel tritones, the spelling of which alternates between augmented fourths and diminished fifths, can be observed above at (b) in Example 49 (p. 150) from *Lord, I can suffer*. Parallel ninths can be found in m. 88 of *Praise the Lord, O Jerusalem* (Example 55).

Violin I

Violin II

Viola

Treble I

Treble II

Countertenor

Tenor

Bass

Basso Continuo

Organ

Example 55: Purcell, Parallel ninths, in *Praise the Lord, O Jerusalem*, m. 88

Parallel unequal fourths can be observed at (c) in m. 22 of *Man that is born of a woman* (Example 22 above, p. 124).

Henry Purcell was particularly fond of anticipations. There are countless instances of anticipations to be observed in cadential material. While the most common instance is the anticipation of the root, there are also instances of anticipation of thirds and even sevenths elsewhere. In *Blessed is he that considereth the poor*, anticipation of a root note can be seen at (b) in m. 69 in Example 14 above (p. 112). In *O Lord God of hosts* at mm. 62-63 (Example 56), an anticipation of the third can be found in the Soprano II and Alto I voices at (a). In mm. 34-35 of *Lord, I can suffer* (Example 57), the chromatic descent of the Soprano I anticipates the lowered seventh of the dominant G harmony in m. 35.

Finally, suspensions and retardations are exceedingly common throughout Purcell's sacred music. Because of this, I will limit my own discussion to the most unusual deployments of these. One particularly strong moment occurs in *Lord, what is man* at (b) in mm. 23 and 26 of Example 20 above (p. 121). On the downbeats of both of these measures, Purcell suspends a chromatic dissonance, creating a #9-10 retardation. A #5-6 retardation appears in m. 37 of *O, I'm sick of life*, shown in Example 58.

One of Purcell's most striking vertical techniques is the deployment of a suspension concurrent with the note of its resolution. While this always occurs (trivially) with 9-8 suspensions, Purcell's use of this technique yields much richer sonorities. One instance is the dominant harmony in the penultimate measure of *Hear my prayer, O Lord*, seen in Example 59. The typical 4-3 suspension, which appears in the Treble II voice, clashes with the leading tone of its resolution, which appears in the Tenor I voice. Another example of this sound is found in m. 62 of *O Lord God of hosts*, which can also be seen just below at (b) in Example 56 (p. 158). A similar occurrence that appears as an

Example 56: Purcell, (a) Anticipation of third and (b) Simultaneous suspension and resolution, in *O Lord God of hosts*, mm. 62-63

Example 57: Purcell, Anticipation of seventh, in *Lord, I can suffer*, mm. 34-35

Tenor II

Basso Continuo

Organ
(or
Harpsichord)

37 8 (must) Re-solve to my o *

Example 58: Purcell, #5-6 retardation, in *O, I'm sick of life*, m. 37

Treble I

Treble II

Countertenor I

Countertenor II

Tenor I

Tenor II

Bass I

Bass II

Organ

32 5 4 3 8 (cry) - ing come un - to thee. come, my cry - ing come un - to thee. (come) un - to thee.

Example 59: Purcell, Simultaneous suspension and resolution, in *Hear my prayer, O Lord*, mm. 32-34

English cadence can be found in *Thou knowest, Lord, the secrets of our hearts* (Z. 58b); this is shown in Example 60.

The musical score for Example 60 consists of five staves: Treble, Countertenor, Tenor, Bass, and Organ. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins at measure 50. In measure 50, the Treble staff has a half note C4 (labeled with a circled '5' and an asterisk) and a half note B-flat3. The Countertenor staff has a half note C4 (labeled with a circled '4') and a half note B-flat3. The Tenor staff has a half note B-flat3 (labeled with a circled 'b3' and an '8') and a half note A2. The Bass staff has a half note B-flat3 and a half note A2. The Organ staff has a half note B-flat3 and a half note A2. In measure 51, the Treble staff has a half note B-flat3 and a half note A2. The Countertenor staff has a half note B-flat3 and a half note A2. The Tenor staff has a half note A2 and a half note G2. The Bass staff has a half note A2 and a half note G2. The Organ staff has a half note A2 and a half note G2. The lyrics 'way from thee.' are written below the vocal staves.

Example 60: Purcell, Simultaneous suspension and resolution, in *Thou knowest, Lord, the secrets of our hearts* (Z. 58b), mm. 50-51

The suspended C in the Countertenor appears simultaneously with the lower third, B-flat, in the Tenor voice. As the Tenor descends to the root, the resolution of the suspension appears as the raised third, B-natural. A third example in which the root, third, and ninth appear together is found in m. 66 of *Out of the deep have I called*, shown in Example 61. In this situation, the basic harmony is a first inversion d minor triad. While the two suspensions are 7-6 and 9-8, the sonority is a rich and unusual harmonic cluster of E, F, G, and A. If the analyst observes the harmony from a rooted-chord perspective, the suspended sounds are the ninth and the eleventh together. This example segues perfectly into the final consideration of harmony, Purcell's other types of diatonic dissonance.

The image displays a musical score for Example 61, featuring five staves: Soprano, Alto, Tenor, Bass, and Basso Continuo/Organ. The music is in 3/4 time and D minor. The lyrics are: "but there is mer - cy, is". The Soprano staff has a circled note labeled "7-6 (chordal ninth)". The Alto staff has a circled note labeled "9-8 (chordal eleventh)". The Tenor staff has a circled note labeled "8". The Bass staff has a circled note labeled "65". The Basso Continuo staff has a circled note labeled "65". The Organ staff has a circled note labeled "Eb" and a circled note labeled "Dm".

Example 61: Purcell, Simultaneous suspension and resolution with inversion, in *Out of the deep have I called*, mm. 65-66

Diatonic Dissonance

Even without the aid of chromaticism, many of Purcell's rich harmonies occur simply by his treatment of diatonic dissonances. The previous section explored this topic in terms of the composer's unusual suspensions. Purcell also uses typical suspensions to achieve rich sonorities. One striking example is m. 50 of *O Lord God of hosts*. As shown in Example 62, the Soprano I, Soprano II, and Alto II voices all suspend their resolutions through the downbeat of the measure, creating a beautiful $\sharp 11/9/7/5/3$ sonority over the complete D major chord.

49

Soprano I

ve - ry strife un - to our

Soprano II

(us) a ve - ry strife un - to our

Alto I

ve - ry strife un - to our

Alto II

ve - ry strife un - to our

Tenor I

ve - ry strife un - to our

Tenor II

(us) a ve - ry strife un - to our

Bass I

ve - ry strife un - to our

Bass II

ve - ry strife un - to our

Organ

Example 62: Purcell, Three simultaneous suspended notes, in *O Lord God of hosts*, mm. 49-50

Purcell often creates rich harmonies such as in the previous example by prolonging groups of notes. Termed “*orgelpunktwirkungen*” by Quervain, this technique is the use of sustained notes in voices other than the bass, which provides a pedal tone.

Throughout *Remember not, Lord, our offences*, Purcell consistently deploys passing tones against sustained chord tones that spell a pair of either a seventh and ninth or a ninth and eleventh over the root. Both of these instances can be discovered in m. 23 (Example 63).

The musical score for Example 63 shows measure 23 of the piece. The parts are arranged as follows:

- Treble I:** Notes for "(nei)", "ther", "take", and "thou". The "thou" note is circled and labeled "7th".
- Treble II:** A whole rest followed by a half note "nei".
- Countertenor:** Notes for "take", "thou", "ven", and "geance". The "thou" note is circled and labeled "11th", and the "geance" note is circled and labeled "9th".
- Tenor:** A whole rest followed by a half note "sins,".
- Bass:** Notes for "ven", "geance", "of", and "our". The "geance" note is circled and labeled "2nd".
- Organ:** A grand staff with a treble and bass clef. The treble staff has a whole note chord, and the bass staff has a whole note chord.

Example 63: Purcell, Paired passing dissonances against sustained chord tones, in *Remember not, Lord, our offences*, m. 23

A gorgeous passage of music using the organ-point technique is mm. 53-57 of *Jehova, quam multi sunt hostes* (Example 64). Dissonances have been circled while sustained notes have been bracketed. In m. 53, the Countertenor and Tenor pass against the sustained notes of the other voices; in m. 54, the Treble I and Tenor move against the

Example 64: Purcell, Dissonances created with sustained tones, in *Jehova, quam multi sunt hostes*, mm. 53-57

other three sustained tones;¹⁵⁵ the passing notes of the Tenor in m. 55 are exceptionally strong because each one creates close dissonances with two of the sustained voices; and the contrary motion of the Tenor and Bass voices in m. 56 create dissonance to add to the dissonance of the sustained notes. Because of the sustained tones and the abundance of secundal moments across the sonorities, this remarkable passage of music reminds me strongly of techniques used by successful choral composers of the late 20th century such as Eric Whitacre, Morten Lauridsen, and Arvo Pärt, whose famous *tintinnabuli* method is similar to the *orgelpunktwirkungen* technique.¹⁵⁶

¹⁵⁵ The downbeat of m. 54 can be analyzed as a tone cluster because of its metric position and the shifting harmony due particularly to the G in the tenor voice. The figured bass for this downbeat would be 6/5/4/3.

¹⁵⁶ Representative examples of these composers whose works feature secundal choral harmony are Whitacre's *Water Night*, Lauridsen's *O Magnum Mysterium*, and Pärt's *The Woman with the Alabaster Box*.

The final type of dissonance that merits discussion is a type of cluster that seems to be partially explained as the combination of two chords. These instances are rare enough to merit individual investigation. In mm. 27-29 of *Remember not, Lord, our offences* (Example 65), the voices excluding the tenor seem to be following a slightly embellished cadential convention of 6/4 resolving to 5/3 (although the voices of resolution on beat three are atypical); the Tenor voice, however, sounds the leading tone of the dominant harmony on the downbeat of the measure. Even though this voice is passing through the leading tone to reach the G root, the metrical placement of the sound is disorienting and comes across as a tremendous dissonance. The figured bass for the dissonant sonority would be $\flat 6/4/3$, with an upward resolution to $7/5$ on the second beat.

The musical score for Example 65 shows measures 27, 28, and 29. A vertical line with an asterisk (*) marks the double chord complex in measure 28. The parts are as follows:

- Treble I:** "Lord, spare us, good Lord, spare thy"
- Treble II:** "but spare us, good Lord, spare thy"
- Countertenor:** "(spare) us, spare us, good Lord, spare thy"
- Tenor:** "but spare us, good Lord, spare thy" (with a 'G' label above the first note of measure 28)
- Bass:** "spare us, good Lord, spare thy"
- Organ:** Accompaniment with complex chords in measure 28.

Example 65: Purcell, Double chord complex, in *Remember not, Lord, our offences*, mm. 27-29

Another strange example occurs in m. 131-132 of *The way of God is an undefiled way*, shown in Example 66.

The musical score for Example 66 consists of four staves: Alto I, Alto II, Basso Continuo, and Organ. The key signature is D minor (three flats) and the time signature is 4/4. Measure 131 is marked at the beginning of each staff. A box labeled (b) encompasses measures 131 and 132 in the Alto I and Alto II staves, with an asterisk (*) above it. The lyrics for the vocal parts are: Alto I: "(cry,) but he shall not, he shall — not hear them."; Alto II: "shall not, he shall — not hear them."; Basso Continuo: "shall not, he shall — not hear them."; Organ: "shall not, he shall — not hear them." A bracket labeled (a) is placed under the Basso Continuo staff in measure 131.

Example 66: Purcell, Double chord complex, in *The way of God is an undefiled way*, mm. 131-132

At (a) in m. 131, the bass voice is clearly engaging in a cadential figuration that progresses from dominant to tonic; the F of the tonic d minor appears on beat three. At (b) in the upper voices, an A7 harmony of the first beat is expanded to a c# fully-diminished seventh sonority by beat three. This strong beat dissonance is quite disconcerting, although the upper voices resolve correctly when the tonic D appears in the bass voice of beat four. The figured bass for this sonority would be 7/#5/4/2.

CHAPTER 5 CONCLUSION

Henry Purcell's deployment of chromaticism and harmony in his sacred compositions was inventive for his time and remains unique from the subsequent stylistic developments after his untimely death. His unique style was possible partially as a result of the circumstances of his life, such as his family's connection to the Chapel Royal. Also, the English, French, and Italian musical styles of the Baroque and Renaissance were all vibrant and being performed during the time of his musical study and throughout his career. Theoretical ideas that were circulating in England were surprisingly advanced, and Purcell's didactic writing shows a mastery of composition as well as a thorough knowledge of the contemporary musical techniques.

In order to contribute to the field of knowledge concerning Purcell's style, I have sought to address his unusual deployment of chromaticism, which has heretofore been largely overlooked, especially in his sacred music, and how he deployed harmony. More groundwork has been previously laid in the latter area, but it has yet to be applied to all genres of his sacred music with a focus on compositional procedure.

In terms of chromaticism, Purcell uses chromatic fragments, such as have been observed in *Let mine eyes run down with tears*, as a manner of text-painting. Chromatic motives, such as in *Hear my prayer, O Lord* or *Plung'd in the confines of despair*, not only depict emotion in the immediate text; they offer Purcell a thread to be used in a fabric of chromatic texture that portrays a greater emotion more deeply and more extensively. Furthermore, Purcell deploys chromaticism structurally; in cases such as *Blow up the trumpet in Sion*, the degree of chromaticism acts as a characteristic of formal

definition, while in others such as *Man that is born of a woman*, a background-level chromatic line gives a section of music both structure and direction.

In terms of harmony, Purcell uses a wide variety of techniques to create dissonance in the service of his text. False relation, a bold harmonic technique that fell into disuse after Purcell, has been discovered in several of his works. In *O Lord God of hosts*, the technique is used to illustrate the text, “how long wilt thou be angry with thy people.” In *Out of the deep have I called*, Purcell exploits the nature of the melodic minor mode to create several varied instances of false relation. Modality is a common occurrence as well. The simultaneous major and minor chordal thirds of the English cadence, which sonority is partially created by the Mixolydian lowered-seventh degree, appears in many works, including the early canon *Gloria patri et Filio* (Z. 103) and the anthem *O God, the King of glory*. Modal inflections arising by Purcell’s use of the Dorian, Mixolydian, and Lydian modes are frequent as well.

Inspection of Purcell’s harmonization of chromatic lines has yielded several useful compositional techniques. In addition to a typical tonal progression, one finds frequent use of chromatic mediant relationships. Examples of this have been discovered in *Blow up the trumpet in Sion* and *Out of the deep have I called*. Many times, the chromatic mediant sound is a result of step progressions in which each root move by second is embellished by its dominant; an example of this type has been shown in *Praise the Lord, O Jerusalem*.

Another useful technique is the accommodation of chromatic motion by common tones, in which the chromatic line is harmonized as two different versions of a chord’s root, third, fifth, or seventh. A study of *Plung’d in the confines of despair* and *O Lord our*

Governor has allowed one to observe all of these instances, and they can be found in many other works as well. Diminished and augmented triads and sevenths are common, while chromatic resultances, which include augmented-sixth chords, such as in *Lord, what is man*, and unusual sounds, such as in *Blessed is he that considereth the poor*, are infrequent and more unique.

Purcell also breaks traditional contrapuntal conventions in a variety of ways. Often, voices enter at dissonant intervals rather than consonant ones; this has been seen in *Out of the deep have I called*. Melodic dissonances such as the diminished seventh, seen in *Man that is born of a woman*, or the diminished octave, seen in *Let God arise*, are relatively common as well. Diminished and augmented octaves have also been found harmonically in *O Lord God of Hosts*. Parallel vertical dissonances, as well as suspensions and retardations, are frequent. One particular type of sonority in which a suspension is heard at the same time as its resolution is a very unusual effect used often by Purcell. The root position version has been seen in *O Lord God of hosts* as well as *Thou knowest, Lord, the secrets of our hearts* (Z. 58b); an inverted version has been discovered in *Out of the deep have I called*.

Finally, Purcell uses certain diatonic dissonances to great effect as well. Three suspensions at once have been shown in *O Lord God of hosts*. Dissonance against multiple sustained notes, called *orgelpunktwirkungen* or organ-point technique, creates rich harmonies such as the ones discussed in the Latin psalm, *Jehova, quam multi sunt hostes*. Occasionally, as shown in *Remember not, Lord, our offences* or *The way of God is an undefiled way*, some of Purcell's dissonances seem to be best explained as two different chords occurring simultaneously.

Conducting this exploration of Purcell's sacred music has been a tremendously enlightening experience for me as a composer. I have been able to study in depth the techniques employed by a paragon of a generally forgotten style. As a long-time chorister, I have always been intrigued by works of Purcell's because I recognized early on how much more harmonically adventurous they are than many works typically performed in a similar style. Through my analysis and study of these sacred compositions, I have added several new techniques and tools to my own compositional style palette. Purcell's music is bursting with beautiful moments created by these methods, and many more books deserve to be written about the individual works and how Purcell's construction of these works exhibits his compositional mastery. I hope that my exploration of Purcell's techniques will contribute to a greater understanding and awareness of his compositions and their continued relevance and value for theorists, performers, and especially composers.

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VITA

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