Symphony No.2 and the Text Setting of Henry Purcell's Dido and Aeneas

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SYMPHONY NO.2
AND THE TEXT SETTING OF HENRY PURCELL’S
DIDO AND AENEAS

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
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M.M., Louisiana State University, 2013
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PREFACE

Before studying composition at Louisiana State University under the guidance of Dr. Dinos Constantinides, Boyd Professor of Composition, I mainly wrote tonal pieces. I clearly remember his first lesson, when he introduced me to atonal music. It was like a new language for me, which was quite amazing and fascinating. Since then, one of my primary concerns has been mixing tonal and atonal music in one piece, and Symphony No. 2. is the result of that. The main reason I composed this piece is to express the benefits of mixing tonal and atonal elements in one piece as a 21st-century classical composer and to provide other composers with musical inspiration. I used many compositional techniques that I learned from Dr. Dinos Constantinides to write this piece, which will serve as the cornerstone for continuing my musical experiments.

Dr. Alison McFarland’s lecture of English Baroque music enabled me to learn about Henry Purcell and his music. Reviewing his magnificent works was a great pleasure and I was deeply impressed with his opera, Dido and Aeneas. I was moved to research this work due to its tuneful songs and astonishing musical devices that excellently support its text. I wrote part 2 because I believe that Dido and Aeneas is an extraordinary English Baroque opera and its text setting can help us understand English Baroque music as well as its story and historical importance.
ACKNOWLEDGEMENTS

I deeply thank Dr. Dinos Constantinides, Boyd Professor of Composition, for his guidance and advice throughout my studies at Louisiana State University. His lessons and masterpieces have consistently helped me to improve my composition skills and provided me with fresh musical ideas.

I also wish to thank Dr. Alison McFarland for her lectures, which provided me with new historical insights, and Dr. Robert Peck for his practical and clear music theory lecture.

Finally, the warmest thanks go to my wife Jooyoung, who has always been my muse of musical inspiration and has encouraged me to study and compose music. I dedicate this dissertation to her.
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ABSTRACT

This work is conceived as a unit that has two parts. Part one is an original composition, Symphony No. 2. This piece is scored for symphony orchestra and it is a sequel of the composer’s master thesis, a symphonic poem titled Moonlight Sprite, which describes the various landscapes of imaginary sprites in nature. The compositional techniques include whole tone scale, octatonic scale, pentatonic scale, atonality, bitonality, polytonality, tone clusters, and minimalism. The piece’s orchestration style and techniques are mainly influenced by Stravinsky, Bartok, Schoenberg, Webern, Penderecki, Charles Ives, and Dinos Constantinides.

Part two is an analysis of the text setting of Henry Purcell’s opera, Dido and Aeneas. After exploring Purcell’s biography, the characteristics of the Baroque music period, and all of Purcell’s works across different genres, this study meticulously analyzes his musical devices for text setting and provides score examples. Ultimately, the analysis reveals Purcell’s effective use of ascending and descending melodic lines to represent the text phrases’ various moods or feelings, embellishments to express the nuance of the words, and harmonic structures to support the atmosphere of various scenes. The analysis emphasizes the importance of Dido and Aeneas as a piece of English Baroque theater music in Western music history. In addition, this dissertation draws attention to a misprinting of Ellen Harris’ score edition of Dido and Aeneas, thereby providing Oxford University Press with an opportunity to correct it. Henry Purcell’s compositional techniques such as ascending and descending melodic lines, bass ostinato, and harmonic structure in Dido and Aeneas are reinterpreted and used in Symphony No. 2. Thus, Dido and Aeneas and Symphony No. 2 share some compositional devices.
PART 1. AN ORIGINAL COMPOSITION
SYMPHONY NO. 2

Instrumentation

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)

English Horn (E. Hn.)
2 Clarinets in Bb (Bb Cl.)
2 Bassoons (Bsn.)
2 Horns in F (Hn.)
2 Trumpets in C (C Tpt.)

Timpani (Timp.)
16 Violin I (Vln. I)
14 Violin II (Vln. II)
10 Violas (Vla.)
10 Cellos (Vc.)
8 Contra Basses (Cb.)
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
 Symphony No. 2
Symphony No. 2

Picc.  
Fl. I  
Fl. II  
Ob. I  
Ob. II  
E. Hn.  
Bb Cl. I  
Bb Cl. II  
Bsn. I  
Bsn. II  

Hn. I  
Hn. II  
C Tpt. I  
C Tpt. II  

Timp.  

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  

30
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2

III

Picc.
Fl. I
II
Ob. I
II
E. Hn.

Bs. Cl. I
II
Bsn. I
II

Hn. I
II
C Tpt. I
II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.


$\text{Symphony No. 2}$

$\text{III}$

$\text{42}$
Symphony No. 2
Picc.

Fl. I
II

Ob. I
II

E. Hn.

B+ Cl. I
II

Bsn. I
II

Hn. I
II

C Tpt. I
II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.
Symphony No. 2

Picc.

Fl. I

II

Ob. I

II

E. Hn.

B- Cl. I

II

Bsn. I

II

Hn. I

II

C Tpt. I

II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
Symphony No. 2
PART 2. THE TEXT SETTING OF HENRY PURCELL’S *DIDO AND AENEAS*
CHAPTER 1
BIOGRAPHY

Henry Purcell (1659-1695) was born in Westminster, London on September 10, 1659. He became a member of the Children of the Chapel Royal when he was approximately six years old, and received lessons in singing, lute, violin, and harpsichord.¹ Purcell is said to have started composing at nine years old. When he was 14 years old, he wrote a catch titled ‘Here’s that will challenge all the Fair’, a vocal piece and his first surviving composition.² His first published composition is also a vocal piece, a song titled ‘When Thyrsis did the splendid eye’ (1675). With this publication, he began his professional career at only 16 years old.³ In 1677, Purcell succeeded Locke, a renowned English composer who was a family friend of the Purcells’ and who had a musical influence on young Henry, as composer for Charles II’s string orchestra.⁴ In 1679, Purcell was appointed as organist at Westminster Abbey succeeding John Blow, a renowned composer and Purcell’s teacher, which “marked the end of his basic apprenticeship”.⁵ At this time, he started to earn over £10 per year as a professional musician,⁶ and the ability to compose consistently for a permanent orchestra gave him the opportunities to perfect his music.⁷ In 1682, Purcell took the

¹ Margaret Campbell, Henry Purcell (London: Hutchinson, 1993), 36.
² Ibid., 40.
³ Ibid., 41.
⁶ Campbell, 49.
⁷ Westrup, Purcell, 34.
place of Edward Lowe, the Chapel Royal’s organist, after Lowe’s death. During the reign of Charles II (from 1680 to 1685) Purcell was primarily a court composer. Subsequently, during James II (from 1685 to 1688) when James was deposed in the Glorious Revolution, the status of the Chapel Royal was diminished. This happened because James II tried to restore the Catholic faith to the nation and designated his own chapel in Whitehall, which opened in 1686. Consequently, Purcell’s position as instrument keeper responsible for organs was restricted until he restored it in 1688. After the coronation of William and Mary in 1689, the court ceased to be the important musical center that it had often been; thus, Purcell sought employment elsewhere. Starting in 1690, he concentrated on theatre music continued fulfilling other duties such as writing odes for Queen Mary. During this period, Purcell wrote music for plays that can be considered operas or semi-operas: Dido and Aeneas (1688), Dioclesian (1690), King Arthur (1691), The Fairy-Queen (1692), The Indian Queen (1695), The Tempest (1695), and Timon of Athens (1694). In 1695, Purcell’s funeral was held in Westminster Abbey.

Ultimately, Henry Purcell was a prolific composer who wrote in various genres: odes, welcome songs, church music, instrumental music, songs, and theatre music. This dissertation examines each of these genres with examples from Purcell’s work as contextual information for

8 Campbell, 73.


10 Westrup, Purcell, 58.

11 Ibid.

12 Ibid.
the analysis of the text setting of *Dido and Aeneas* and the defining characteristics of the Baroque music that Purcell contributed to.
CHAPTER 2
THE BAROQUE MUSIC

Derived from the Portuguese *barroco*, or “a pearl of irregular shape,” the term “baroque” is used to describe the period or style of Western European art music in roughly 1600-1750.\(^\text{13}\) During the 17\(^{th}\) century, new genres such as cantata, concerto, sonata, oratorio, and opera emerged in Italy and developed in various style in England, Germany, and France, which are identified as Baroque music. Camerata, an academic group of intellectuals and musicians in Florence who became a cornerstone for the philosophical currents in Baroque music, studied and emulated ancient Greek music and followed its philosophy that music has the power to move the emotions.\(^\text{14}\) In this vein, composers in the Baroque period sought musical means to express or arouse emotions such as sadness, joy, anger, love, fear, excitement, or wonder.\(^\text{15}\)

In 1605, the concept of “first” and “second” practice arose in the context of a dispute between the Italian theorist and composer Giovanni Maria Artusi and Claudio Monteverdi. Monteverdi defined second practice as a way of counterpoint and composition that permitted breaking the rules of the 16\(^{th}\) century counterpoint to express the feelings evoked in the text, while harmony and counterpoint take precedence over the text in first practice.\(^\text{16}\) The second practice did not displace the first, but each was used where appropriate.\(^\text{17}\) This increased interest in the rhetoric

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\(^\text{16}\) Hill, 44-45.

\(^\text{17}\) Palisca, 300.
role of music triggered the advent of new genres, particularly in the area of vocal music, such as opera, oratorio, and cantata.\(^\text{18}\)

While musicians in the early seventeenth century still used modes, composers in the last third of the century such as Corelli and Lully started writing tonal music.\(^\text{19}\) In the same vein, the homophony of prominent bass and treble lines replaced the polyphony of independent voices in 16\(^{\text{th}}\) century music.\(^\text{20}\) This triggered the advent of basso continuo, in which an instrumental bass line is written out and one or more keyboard, lute, or similar instruments fills in the harmony with appropriate chords or improvised melodic lines. Baroque musicians did not regard a score as an unalterable text and both continuo players and instrumental soloists ornamented melodies while performing.\(^\text{21}\) Treble instruments and basso remained standard practice until the end of the Baroque period.

Among all the treble instruments, the violin soon became “the Baroque instrument of instruments”\(^\text{22}\) and has maintained its status until today\(^\text{23}\) while some prominent Baroque instruments such as the harpsicord, lute, and viol are infrequently employed in modern ensembles. The viol appeared in Europe toward the end of the 15\(^{\text{th}}\) century\(^\text{24}\) and the violin was invented as a

\(^\text{19}\) Palisca, 305.
\(^\text{20}\) Ibid., 300.
\(^\text{21}\) Ibid., 304.
\(^\text{23}\) Ibid.
new idea around 1530 in Italy. Although their shape resembles each other, the viol and violin are two completely different instruments. The viol family has flat rather than curved backs, sloped rather than rounded shoulders, c-holes rather than f-holes, between five and seven strings rather than four, the presence of frets, and an underhand rather than overhand bow grip. In addition, viols are tuned in fourths with a major third in the middle, whereas the violin family is tuned in fifths. While violins have a bright and clear tone, the viol has a rich and dark tone. Like the violin, the viol became the leading bowed string instrument in the 16th century and continued to flourish until the middle of the 18th century.

In the baroque period, the violin, viola and cello used gut strings rather than modern metal-wrapped strings, which created a mellower, sweeter tone than modern metal-wrapped strings. Baroque bows generally look straight or bent slightly outward at the middle with an elegant "swan-bill" pointed head. They are typically made from strong, heavy snakewood. By contrast, a modern bow is made from pernambuco wood and has a marked inward bend, particularly when


32 Ibid.
the hair is relaxed, and has a "hatchet" head at a right-angle to the stick. In addition, Baroque music grants significant freedom to the performer and the scores do not contain detailed information such as articulation, ornamentation or dynamics. Thus, modern ensembles have to imagine their conventional sound and decide how to reproduce it.

33 Ibid.


36 Ibid.
3.1. Odes and Welcome Songs

Of all the genres in which Purcell composed, the odes represent ‘by far the fullest picture of his musical development’.\(^{37}\) From 1680 when he was at the age of twenty-one to 1695, he kept composing odes every year except 1688, and most of his odes can be assigned not merely to the relevant year but to particular occasions.\(^{38}\) Mostly his odes were for state occasions, such as birthdays, marriages and the king’s return from holiday.\(^{39}\) From 1680 until 1687 Purcell provided an annual ‘welcome song’ to mark the Charles II (1680-4) and James II (1685-7)'s return from his summer progress, while under William and Mary he composed an ode for the Queen's birthday each year from 1689 to 1694. He wrote further odes for other royal occasions and for organizations outside the court, including the ‘Musical Society’ which annually celebrated St Cecilia’s Day in London from 1683.\(^{40}\) Welcome songs are normally written for solo voices and chorus with four-part strings and continuo, which is similar to choral cantatas.\(^{41}\)

Purcell’s first odes, ‘Welcome, Vicegerent’ (z 340) shows exceptionally variable quality. The typical common-time opening movement dramatically changes to the lively triple-time section. Also, influenced by the symphony anthem, 'The Lord is My Shepherd' by Blow who was


\(^{38}\) Ibid.

\(^{39}\) Westrup, 172.

\(^{40}\) Mark Humphreys, “Purcell.,” XX: 600.

\(^{41}\) Westrup, Purcell, 173.
ten years Purcell’s senior and wrote thirty-five odes and the large group of anthems, he uses second movement as an accompaniment to the opening chorus, which outshines Blow's symphony anthem with its efficiently confined restatement to the outer parts. It also demonstrate high portion of writing for the full choir, and the final chorus offers double counterpoint, complete with inversions of one of the subjects. These features set a pattern for Purcell's odes over the next three or four years. His second ode, 'Swifter, Iisis, Swifter Flow' (z 366) is notable for his earliest work to include woodwind parts. It has a recorders accompaniment part for a bass solo and an independent part for oboe. He continues using woodwind parts in his third ode, 'What Shall be Done in Behalf of the Man?' (z 341) in its opening solo and ritornello. In 1682 welcome song, 'The Summer's Absence Unconcerned we Bear' (z 377), he uses a declamatory bass solo that is surprisingly long delayed, which is not shown in his previous odes. This ode contain an alto solo, 'These had by their ill-usage drove,' which is credited as technically outstanding work by Jack Allan Westrup, an English musicologist, writer, and teacher. He also points out the similarity between this song and 'Oft she visits this lone mountain,' from Dido and Aeneas in his article.

42 Burden, The Purcell Companion, 76-77.
43 Ibid., 202.
44 Ibid., 203.
45 Ibid., 203.
46 Ibid., 206.
47 Ibid., 207.
48 Ibid., 209.
49 Westrup, Purcell, 173.
50 Westrup, Purcell, 173.
As he mentions, both have repeated eighth notes in their accompaniment part, and they share the rhythmic pattern of mixture of quarter, dotted quarter, and tied eighth notes of melody as well. The text setting of 1683 ode, 'Fly, Bold Rebellion' (z 324) reminds one of *Dido and Aeneas* as well. Here, the word 'victorious' accompanied by the repeated dotted eighth notes resembles the rhythmic pattern of 'The triumphing Dance' from *Dido and Aeneas*. Also, this ode is credited as being much more impressive than its predecessors with its bold melodic invention with fascinating drooping figure or a spacious setting by Westrup.51 ‘Ye Tuneful Muses’ (z 344) that is composed in 1686 is credited as another masterpiece among his odes. Bruce Wood, a professor of Bangor University, describes it as Purcell's best ode since 'Fly, Bold Rebellion'.52 According to him, the opening duet for basses is "vastly superior to the similarly scored number in the previous year's ode [and] eloquent fusion of declamation and melody memorably intensified by languishing chromaticism."53 Westrup pays attention to open-note scrubbing on the violins to illustrate the words 'Tune all your instruments,' of it, and persistent tonic and dominant bass progression to accompany its solo and chorus, 'From the rattling of drums.'54 The 1687 ode, 'Sound the Trumpet, Beat the Drum' (z 335) is Purcell's last authenticated ode for James II. The orchestral accompaniment in the last two choruses is impressive in aspect of being wholly independent instead of doubling the voices.55 The central movement, 'Let Caesar and Urania live' has contrapuntal ground-bass duet for countertenors, which is the earliest of several such in his

51 Ibid., 175.
53 Ibid.
54 Westrup, *Purcell*, 178.
His such use of contrapuntal ground-bass was borrowed by other composers of royal odes for more than half a century after his death. The 1692 ode, 'Hail, Bright Cecilia,' (z 328) contains the chorus 'Soul of the World,' which Westrup describes its quality as "one of Purcell's most majestic, most ingenious and most inspired choral movements." In its passage, the discord of nature's atoms is effectively represented by diminished seventh chords and string tremolo. It is one of Purcell's most frequently performed odes today. Along with 'Hail, Bright Cecilia,' the 1694 ode, 'Come ye Sons of Art Away' (z 323) is regularly performed these days. It is his last work for Queen Mary. It is divided into four parts by structure and tonality: opening air and chorus in tonic, a pair of solos in tonic minor, a pair of solos in dominant, and rondo-form duet and chorus in the tonic. It shows masterly ground-bass movements and orchestration that accompanies chorus and doubles it in unison and octave. During his lifetime, he wrote 24 odes.

3.2. Church Music

Purcell began his musical career as a choirboy and served as a church musician throughout his life, in Westminster Abbey as well as the Chapel Royal. Eric Van Tassell, an American writer,

56 Ibid.
57 Burden, The Purcell Companion, 228.
58 Westrup, Purcell, 191.
59 Ibid.
60 Burden, The Purcell Companion, 200.
61 Ibid.
62 Burden, The Purcell Companion, 244.
63 Ibid.
64 Mark Humphreys, “Purcell,” XX: 611.
critic, and editor of music books, divides his church music into six types in his article: services, full anthem for chorus only with basso sequente, full+verse anthem for chorus and solo voices with basso sequente, verse anthem for solo voices and chorus with continuo only, symphony anthem for solo voices, chorus, and strings with continuo, and concerted anthem for chorus, solo voices, and strings with basso sequente. From 1676 to 1695, Purcell wrote 6 full anthems, 8 full+verse anthems, 29 verse anthems, 25 symphony anthems, and 2 concerted anthems.

Up to 1679, Purcell already was familiar with every anthem genre and finished exploring his predecessors' styles such as Humfrey's, Blow's, and Locke's. 'Behold Now, Praise the Lord' (z 3) and 'My Beloved Spake' (z 28) are symphony anthems written in this period. They already show the typical characteristics of the form: an instrumental introduction, solo voice sections with organ accompaniment, verses for groups of solo voices, and choral finale. Especially, 'My Beloved Spake' shows bold experiment of several time changes in homophonic vocal sections and dance-like passages. In this piece, the repetition of several sections and motivic coherence between different passages achieves unity of texture, which is typical characteristic of Purcell's large-scale works. From 1680 to 1682, he wrote most of his full and full+verse anthems. His full and full+verse anthems contain some of his finest imitative writing and counterpoint. 'O God, Thou Hast Cast Us Out' (z 36), 'Lord, How Long Wilt, Thou Be Angry' (z 25), 'Remember Not, ____________

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65 Burden, The Purcell Companion, 103-04
66 Burden, The Purcell Companion, 104-05
67 Westrup, Purcell, 206-7.
68 Mark Humphreys, “Purcell,” XX: 611.
69 Ibid.
70 Burden, The Purcell Companion, 185-86.
Lord, Our Offences' (z 50), and 'O Lord God of Hostes' (z 37) are representative full and full+verse anthems written in this period, which contains various points of imitation and counterpoint.\textsuperscript{71} Full+verse Service in Bb (z 230) is his representative liturgical piece, which also contains emphasized counterpoint section. This is a setting of all the canticles for morning and evening prayer as well as the commandment responses and Creed for the communion service.\textsuperscript{72} From 1682 to 1685, Purcell focused almost exclusively on symphony anthems.\textsuperscript{73} Members of the royal violin band were assigned to duties in the Chapel in groups of five, which suggest that the instrumental sections of most symphony anthems were performed by a single player to each part.\textsuperscript{74} Stylistically, he more often used Italian-style canzona than French 'tripla' as he did in the opening symphony of 'Awake, Awake, Put On Thy Strength' (z 1), and also gradually emphasized the virtuosity of Chaple Royal's singers.\textsuperscript{75} Besides French influence, 'Awake, Awake, Put On Thy Strength' also demonstrates formal development with its fugal passage instead of a dance in the second section of the symphony, and ground bass in the concluding Alleluia section. Another good example of formal development is 'Rejoice in the Lord Away' (z 49), which can be regarded as rondeau form with its repeated minuet-like theme. Another symphony anthem, ‘I will Give Thanks unto Thee, O Lord’ (z 20) shows vivid text setting. He uses ascending melody for the phrase, ‘for though the Lord be high’, of which the highest and longest note is assigned to word “high”, and descending melody for “unto the lowly”.

\textsuperscript{71} Ibid., 186.
\textsuperscript{72} Mark Humphreys, “Purcell,” XX: 611.
\textsuperscript{73} Burden, The Purcell Companion, 105.
\textsuperscript{74} Mark Humphreys, “Purcell,” XX: 611.
\textsuperscript{75} Burden, The Purcell Companion, 105.
Similar pattern is found in his another symphony anthem, ‘Praise the Lord, O My Soul, and All’ (z 47). Here, ascending melody line with dotted rhythm perfectly matches with the phrase, ‘for look, how high the heav’n is’, while following phrase ‘in comparison of the earth’ is expressed with fast descending sixteenth notes.

‘Here My Prayer, O God’ (z 14) also contains vivid images supported by musical device. The phrase, ‘is fall’n up’ is matched with several continuously descending sixteenth notes.
Also, a quaking melisma of eighth and sixteenth notes expresses ‘trembling’, and a falling major seventh reinforces the feeling of ‘horrible dread’.\(^{76}\)

![Musical notation]

Such text setting is described by Tassel as, “dazzling contrasts of height and depth, climaxing on carried up to heaven and down again to the deep”.\(^{77}\)

Though Purcell mainly wrote odes, welcome songs and theatre music from 1686 to 1695,\(^{78}\) he still wrote considerable amount of anthems: ten verse anthems, six symphony anthems, one full anthem, and one concerted anthem. His last concerted anthem, 'Praise the Lord, O Jerusalem' (z 46) is noteworthy for its subtle balance between strings and voices. In the first verse section, the voices and the strings perform alone one after another. Only then do they unite, of which delayed ensemble achieves tension and balance between two parts.\(^{79}\) During his lifetime, he wrote 70 anthems totally.

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\(^{76}\) Burden, *The Purcell Companion*, 140.


\(^{78}\) Ibid., 115.

\(^{79}\) Ibid., 188.
3.3. Instrumental Music

Purcell’s chamber music falls into two divisions: fantasias for strings and two sets of sonatas for two violins, bass viol and basso continuo.\textsuperscript{80} The fantasias represent his early attachment to old traditions such as counterpoint, while the sonatas are typical of his study of the Italian style.\textsuperscript{81} The essence of fantasia in his time was imitation. Canon, augmentation, inversion and diminution were used to develop a simple thematic fragment.\textsuperscript{82} These imitative sections became the cornerstone of the development of the eighteenth century fugue,\textsuperscript{83} though it had become out of fashion by the eighteenth century, with the introduction of the French and Italian instrumental music.\textsuperscript{84}

Purcell wrote his fantasias within the English viol consort tradition, but the reason Purcell wrote them is not clear.\textsuperscript{85} Westrup assumes that Purcell wrote his fantasias as composition exercises rather than as performance material, because at that time viol already became out of fashion, and Roger North, who was Purcell’s companion musician, stated that the viol consort repertoire had been ended with John Jenkins and Matthew Locke, who were the predecessor composers of Purcell.\textsuperscript{86} Jenkins is noted for developing viol consort fantasia, and Locke is known as Purcell’s teacher. Indeed, all the four-part fantasias were composed during June and

\textsuperscript{80} Westrup, \textit{Purcell}, 222.
\textsuperscript{81} Ibid.
\textsuperscript{82} Ibid.
\textsuperscript{83} Ibid., 223.
\textsuperscript{84} Ibid.
\textsuperscript{85} Burden, \textit{The Purcell Companion}, 271.
\textsuperscript{86} Ibid.
August in 1680, during the period he studied contrapuntal techniques.\(^{87}\)

While they are based on traditional viol fantasias, some of his fantasias demonstrate bold trial and experiment. In Fantasy upon One Note in F major (z 745) cantus firmus is reduced to a single middle C.\(^{88}\) In Fantasy in C minor (z 738), inversion is combined with augmentation and double augmentation in its opening section.\(^{89}\) Fantasy in D minor (z 743) even shows single, double, and triple augmentation combined with inversion.\(^{90}\)

Purcell’s sonatas mostly have five or more sections rather than the more modern type of four movements. According to the preface of the 1683 set of sonatas, Purcell wrote his sonatas to faithfully imitate the most famed Italian Masters at that time.\(^{91}\) His Italian predecessors such as Murizio Cazzati, a renowned composer of San Petronio Basilica in Bologna, Giovanni Legrenzi, one of the most prominent composers for opera, vocal and instrumental music in Venice in the late 17th century, and Lelio Colista who was an composer, lutenist, and guitarist seem to be his models for sonatas, whose works had conservative contrapuntal form.\(^{92}\) Like Legrenzi’s sonatas op.2, the opening themes of sonatas in A minor (z794) and G major (z 797) reoccurred later combined with new material.\(^{93}\) In the canzona movements of sonata in B flat (z 791), two themes at the outset comes in invertible counterpoint and combines in the form of inversion,

\(^{87}\) Ibid., 272.
\(^{88}\) Ibid., 278.
\(^{89}\) Ibid.
\(^{90}\) Ibid.
\(^{91}\) Ibid., 282.
\(^{92}\) Burden, \textit{The Purcell Companion}, 283.
\(^{93}\) Ibid.
augmentation and stretto, which seems to be modelled on those in Colista’s works.\(^4\) Overall, his sonatas were serious contrapuntal works intended to appeal to the players at home rather than listeners at public concerts or the theatres.\(^5\)

3.4. Songs

Henry Purcell’s achievement as a song composer is well reflected by *Orpheus Britannicus*, a collection of songs by Henry Purcell, published posthumously in London in two volumes, the first in 1698 and the second in 1702. In the preface to the first volume, Henry Playford, the printer of the volume, wrote that Purcell had ‘a peculiar Genius to express the energy of English Words, whereby he mov’d the Passions of all his Auditors’.\(^6\)

Peter Holman, an English conductor and musicologist best known for reviving the music of Purcell, writes that dance songs, declamatory songs, and dialogues make up most of Henry Purcell’s song repertory until the 1680s.\(^7\) Dance songs were usually settings of light verse, with short lines of regular length and correlation between poetic and musical accent, which was especially popular after the Restoration.\(^8\) Typical examples include ‘Sylvia, now your scorn give over’ (z 420), ‘Phillis, I can ne’er forgive it’ (z 408), ‘Ah! how leasant ‘tis to love’ (z 353), and ‘Love’s power in my heart shall find no compliance’ (z 395).\(^9\) Declamatory song, for more serious poetry, were always in duple time, and the vocal line mirrored the inflections of speech,

\(^{94}\) Ibid., 284.

\(^{95}\) Ibid., 288-89.

\(^{96}\) Mark Humphreys, “Purcell,” XX: 606.


\(^{98}\) Holman, 24.

\(^{99}\) Ibid.
thus they are rarely tuneful, though they tend to have more melodic coherence than recitative.\textsuperscript{100} Declaratory songs were in theory thorough-composed, but in practice strophic structures were used as well.\textsuperscript{101} The dialogue was a specialized type of declaratory song, dramatizing a brief exchange between two characters.\textsuperscript{102} This genre was regarded as obsolete even in Purcell’s youth, thus he must have been the last composer to write it.\textsuperscript{103} ‘Haste, gentle Charon’ (z 490), ‘Hence, fond deceiver’ (z 492), ‘While you for me alone had charms’ (z 524), and ‘Why, my Daphne, why complaining?’ (z 525) can be typical examples of it. During his lifetime, he wrote over 150 songs.

3.5. Theatre Music

Purcell wrote one opera and six semi-operas between 1688 and 1695. His six semi opera includes: \textit{Dioclesian} (1690), \textit{King Arthur} (1691), \textit{The Fairy-Queen} (1692), \textit{The Indian Queen} (1695), \textit{The Tempest} (1695), and \textit{Timon of Athens} (1694). \textit{Dioclesian} was the first theatre music by an English composer to be published in full score, as well as his only semi-opera to be printed in his lifetime.\textsuperscript{104} While Curtis Price, a professor of Music in the University of London, explains that the military and ceremonial mood of play limits Purcell largely to less bold music, Peter Holman, an English musicologist, describes that it contains a good deal of beautiful instrumental music with elaborate trumpets, oboes, and strings.\textsuperscript{105} \textit{King Arthur}, Purcell’s second semi-opera,

\begin{flushright}
\textsuperscript{100} Ibid., 25-26.
\textsuperscript{101} Ibid., 26.
\textsuperscript{102} Ibid.
\textsuperscript{103} Ibid., 27.
\textsuperscript{104} Holman, 202.
\textsuperscript{105} Ibid.
\end{flushright
is unique among Purcell’s semi-operas in that it is not an adaptation but “a quaint mixture of historical legend and pure fantasy,” thus it owes little to history or medieval romance. This allowed Purcell to write varied music matching various scene of play. Holman describes it as Purcell’s most successful stage work during his life time. The Fairy Queen, an adaptation of Shakespeare’s A Midsummer Night’s Dream, has little connection with the play but is a simple succession of masques. It is the longest of his stage works. The Indian Queen is about the Inca and Aztec empires in ancient Peru and Mexico, of which ‘Ye twice ten hundred deities’ in Act 3 is credited as Purcell’s greatest incantation song. The Tempest, one of Shakespearian adaptations, exhibits complete absorption of the Italian style. Especially, its da capo aria reflects the Italian influence. Westrup describes it as “Purcell’s most mature work for the theatre”. Timon of Athens is a revival of Shakespeare’s play, in which the mood of scene is characterized by key, scoring, and musical style. For example, wine is portrayed always in B flat major with oboes in dance rhythms, while love is illustrated in varied key, scoring, and musical style. Dido and Aeneas is Purcell’s only opera that is an anomaly in his theatre music in that it is all-

106 Westrup, Purcell, 131.
107 Mark Humphreys, “Purcell,” XX: 614.
108 Holman, 207.
109 Westrup, Purcell, 137.
110 Ibid.
111 Mark Humphreys, “Purcell,” XX: 614.
112 Westrup, Purcell, 145.
113 Westrup, Purcell, 145.
114 Holman, 218-19.
sung. Though it was modelled on John Blow’s masque, *Venus and Adonis* (1682) and borrowed its elements such as form of prologue and three acts, and the dancing chorus that has prominent role, Purcell made *Dido and Aeneas* unique with three ground bass arias placed at strategic points in the drama. ‘Ah! Belinda’, a minor-key variant of the ciaconna, reveals the depth of Dido’s guilty passion for Aeneas. ‘Oft she visits this loved mountain’, a duple-time ground in flowing quavers, creates the necessary moment of repose before the storm and the appearance of the false Mercury. The third, Dido’s lament is a chromatic passacaglia that is credited as “the most potent emblem of love and death” by Holman.

Because *Dido and Aeneas* is credited as the most important work among his theatre works, this dissertation investigates Henry Purcell’s compositional techniques in *Dido and Aeneas*, and demonstrates how the text is supported by his music in this opera. Specifically, three elements for the effective expression of libretto in this opera are to be discussed below: appropriate melodic line that reflects the meaning of text, the embellishment that emphasizes the meaning of the matched word, and the change of key that illustrates the mood of scenes.

115 Mark Humphreys, “Purcell,” XX: 614.
116 Holman, 200.
117 Ibid.
118 Ibid.
CHAPTER 4
DIDO AND AENEAS

4.1. The Story

The story is based on Virgil’s epic the *Aenead*. It recounts the love of Dido, Queen of the city of Carthage for the Trojan hero Aeneas, and her despair and death when he abandons her. Aeneas leaves the destroyed city of Troy with a band of devoted followers; their object is to found a new state in Italy. After seven tempest-tossed years the ragged and diminished fleet takers harbor at the city of Carthage where the widowed queen Dido welcomes them with warm hospitality. Although Dido and Aeneas falls in love, Dido resists her emotions because of the vow of chastity she swore after her husband’s death and her fear about Aeneas’ fidelity. Dido’s relationship with Aeneas, however, develops with the aid of supportive goddesses, Juno and Venus. To weaken Dido’s resolve Venus sends Cupid and disguises him in the form of Ascanius, Aeneas’s young son whom Dido keeps with her in the palace, and Juno conjures up a storm during a hunting party so that Dido and Aeneas must take shelter in a cave, where their love is consummated. Consequently, Aeneas devotes himself entirely to Dido, but Jove, discovering Aeneas’s dalliance, sends Mercury to remind the hero of his destiny to found a kingdom. Aeneas, although stunned by this message, accepts it immediately, and eventually he leaves her though Dido pleads, threatens, and begs. After Aeneas departs, she kills herself on his sword.

Adapting this story, Nahum Tate, an English poet, playwright and librettist, wrote a libretto of Henry Purcell’s *Dido and Aeneas*. He was a renowned writer for stage and wrote many works in addition to *Dido and Aeneas* such as *Brutus of Alba, or The Enchanted Lovers* (1678), *The Loyal General* (1680), *The Sicilian Usurper* (1681), *Duke and no Duke* (1685), *King
Lear (1687), and The Island Princess (1687). For Dido and Aeneas, Tate makes some changes in the outline. The number of characters is reduced, and goddesses are replaced by witches who successfully plot Dido’s fall. After Aeneas leaves Dido, she dies non-violently from grief.

4.2. The Importance of Dido and Aeneas

Dido and Aeneas is known to be premiered in 1689 at Josias Priest’s girls’ school in London. Henry Purcell highly regarded poetry and thought that music and poetry supports each other. He believed that “both [music and poetry] of them may excel apart, but sure they are most excellent when they are joined, because nothing is then wanting to either of their perfections.” Indeed, his text setting has been regarded as a revolution in England and highly esteemed by critics. Michael Tippett, a renowned 20th century English composer, writes that “Purcell broke away from the old rule” of syllable-to-a-note, which was a “decisive change of practice.” John Playford, who was a publisher in the 17th century London, praises Purcell as a “genius to express the energy of English words.”

Also, Dido and Aeneas has been highly credited for its musical illustration for text. Shaw writes in his review that Dido and Aeneas is “full of his spirit, his freshness, his dramatic

\text{\textsuperscript{120}}\text{Mark Humphreys, “Purcell,,” XX: 613.}\\
\text{\textsuperscript{122}}\text{Michael Tippett, “Our Sense of Continuity in English Drama and Music,” in Henry Purcell 1659-1695, ed. Imogen Holst (London: Oxford University Press, 1959), 44.}\\
\text{\textsuperscript{123}}\text{Imogen Holst, “Purcell’s Librettist, Nahum Tate,” in Henry Purcell 1659-1695, ed. Imogen Holst (London: Oxford University Press, 1959), 39.}\\

expression, and his unapproached art of setting English speech to music.”¹²⁴ Price states that *Dido and Aeneas* is “one of the greatest operas composed between Monteverdi’s lifetime and Mozart’s.”¹²⁵ Zimmerman describes *Dino and Aneas* as “the first truly dramatic “English Opera” worthy of the name.”¹²⁶ Westrup regards *Dido and Aeneas* as “the first modern tragic opera” in England,¹²⁷ and claims that it maintains “sovereign superiority over any English opera” to appear since.¹²⁸ Thus, *Dido and Aeneas* is a beloved piece that shows Purcell’s excellent ability of setting English speech to music.

*Dido and Aeneas* stands as the greatest operatic achievement of the English seventeenth century. Although it lacks the monumental dimensions of a Wagnerian opera, for the opera was originally composed not for the public theatre, but for a private girls’ school in Chelsea and takes little more than an hour to perform, Purcell’s composition withstands comparison with operatic works from any period for its ability to express human passion in a perfect blend of words and music.

4.3. Analysis of Text Setting of *Dido and Aeneas*

Purcell’s use of melodic lines according to the meaning of the text is the most interesting and important correlation between music and its text in *Dido and Aeneas*. Specifically, he uses an ascending or descending melodic line to express the meaning or mood of related phrases or


¹²⁶ Zimmerman, 170.


sentences. Several examples of this are shown throughout the piece. In Scene I Act I, When Dido sings, “prest, with torment” the melodic line gradually descends as the text implies that she feels down.

Example 1: “prest with torment”

When Belinda sings “Grief increases by concealing” to Dido, the melodic line ascends to emphasize the increase of grief and then descends to depict Dido’s suppressed emotion implied by the text, “by concealing”.

Example 2: “Grief increases by concealing”

When Aeneas sings the sentence “Let Dido smile, and I’ll defy, The feeble stroke of Destiny,” the melody goes up to the climax of “defy” expressing his passion for Dido and his challenge to
destiny, then sinks down feebly to support the meaning of the phrase “The feeble stroke of Destiny”.

Example 3: “Let Dido smile, and I’ll defy, The feeble stroke of Destiny”

When Belinda encourages Dido in her love singing “Pursue thy conquest, Love,” the melody gradually ascends in accordance with the text’s positive and elevating mood.

Example 4: “Pursue thy conquest, Love”

An ascending melodic line to emphasize the positive air of text is used again for Belinda and the chorus’s part at the beginning of Scene II Act II. Belinda and the chorus sing “So fair the game, so rich the sport”, praising the plains of Diana the Huntress, and here the melody goes up twice to support each phrase, “So fair the game” and ‘so rich the sport.”
Example 5: “So fair the game, so rich the sport”

Then, as the storm approaches, Belinda warns everyone to “haste, haste to town.” The supporting melodic line goes up steeply here. In the score edited by Ellen Harris, the first ‘haste, haste to town’ part is indicated as Dido’s, but it seems to be an error because Price’s critical score and investigated performance clips indicate that the part is Belinda’s. Invested performances include Jacobs School of Music’s, Moran Singers Ensemble’s, and San Francisco School of the Arts’.

Example 6: “haste, haste to town”
This pattern continues at the following chorus part; this time the melodic lines go up and down repeatedly.

Example 7: The following chorus

![Melody illustration]

The repeated upward and downward steep melodic lines vividly illustrate the urgent mood evoked by “haste.” Then, the melody of “My injur’d Queen to pacify” that Aeneas sings descends chromatically to depict the feeling of relief in the word “pacify.”

Example 8: “My injur’d Queen to pacify”

![Melody illustration]

In the following phrase “but with more, more,” the meaning of “more” is emphasized by the repeated leaps of melody that ascends ever higher.
Example 9: “but with more, more”

The descending melody of “In our deep vaulted cell” sung by witches in Scene I Act II also illustrates the descent to the deep hideout of the witches in the cave.

Example 10: “In our deep vaulted cell”

In Act III, Dido sings “Earth and heaven conspire my fall.” All three keywords in this phrase, “earth,” “heaven,” and “fall” contain the image of height. Purcell reflects this by setting “heaven” to a high note, and setting “earth” and “fall” to low notes. Thus, the melody of “earth and heaven” creates a feeling of ascending from Earth to heaven with the melody of low to high notes and then emphasizes the feeling of falling down by going down an octave from a high tonic to a low tonic note in the key of G minor at “conspire my fall.”
Example 11: “Earth and heaven conspire my fall”

Another similar melodic expression of text image is shown in the chorus, “to the hills and the vales” in Act I. Here, “to the hills and the vales” is matched to a leap and descent of melody while “to the rocks and the mountains” is supported by a gradual ascending melody of quarter notes that describes the motion of rock and mountain climbing. The following phrase “To the musical groves” and “cool shady fountains” are expressed with gradual descending melodies that remind listeners of groves and fountains located in relatively lower altitude than that of rocks and mountains.

Example 12: “To the hills and the vales, to the rocks and the mountains, To the musical groves, and the cool shady fountains”
A similar pattern is shown when Dido’s courtiers sing “hills and dales.” The melody of “hills” leaps from a dominant to a tonic note in D minor, while the descending melodic line of “and dales” supports the meaning of the matching word.

Example 13: “hills and dales”

![Example 13: “hills and dales”]

This kind of melodic expression of a text image is also shown in the last chorus of this opera. It starts with the phrase “With drooping wings” that contains an image of going down. Its supporting melody gradually and steadily descends with quarter notes. In particular, the meaning of “drooping” is emphasized with four descending quarter notes.

Example 14: “With drooping wings”

![Example 14: “With drooping wings”]
The most interesting melodic pattern of ascending and descending is shown in the last conversation between Dido and Aeneas in Act III. Aeneas says to Dido that he will stay but Dido refuses his proposal and keeps saying “No, no, away, away!” Aeneas resist her and keeps saying “No, no, I’ll stay” simultaneously. Here, the pattern of Dido’s melodic line keeps descending while that of Aeneas shows an ascending shape. Their repeated contrasting melodic pattern excellently illustrates the conflicting will between Dido and Aeneas; Dido suppresses Aeneas’ will with a downward melody, but he keeps resisting her with an upward melody.

Example 15: “No, no, away, away!” and “No, no, I’ll stay”

Interestingly, this pattern is inverted at the end of their conversation; Dido’s melody of “away, away” goes upward while Aeneas’s melodic line of “I’ll stay” descends.

Example 16: Inverted melodic pattern between Dido and Aeneas
This is another example of the excellent ability to express through text because the inverted melodic pattern seems to reflect the fact that Aeneas will leave Dido after all; Aeneas lost his conviction at the end, and in the melodic line, his “I’ll stay” is no longer ascends vigorously but rather descends tentatively. In contrast, the ascending melody of Dido’s “away, away” at the end of the conversation seems to reveal her deepest inner hope that she, in fact, wants Aeneas to stay with her even though she keeps telling him to leave her, as Belinda has already penetrated it, having sung “Her eyes Confess the flame, her tongue denies” in Act I. With contrasting melodic lines between Dido and Aeneas, Purcell supports their subtle and complicated emotion effectively.

In addition, Purcell uses various types of embellishment with a single word to illustrate its meaning. Belinda’s first song starts with the word “Shake,” and is embellished with a combination of sixteenth notes and dotted eighth notes. With this fast dotted rhythm, the melody line ascends and descends to express the fast movement of shaking.

Example 17: “Shake

A similar pattern is shown for the word “flowing.” Here, the melodic line gradually descends from f to b flat expressing the flowing of pleasures from the high authority of the Empire.
Example 18: “flowing”

The word “storm” is shown several times throughout the piece. There are two types of “storm.” The first is sung by Dido and her courtiers and the other is sung by witches. The embellishment types for those differ from each other. To Dido and her courtiers, a storm is an ominous phenomenon to avoid. Accordingly, the “storm” they sing about is embellished by repeated sixteenth notes that create an urgent and anxious mood.

Example 19: “storm” sung by Dido and her courtiers
Meanwhile, storm is a necessary and welcome phenomenon for the witches as it will help complete their plot. When the witches sing “We’ll conjure for a storm” in Act II, the “storm” is comprised of descending or ascending repeated eighth notes and a long half note at the end, of which steady and slow movement creates the dismal mood of reciting a spell.

Example 20: “storm” sung by witches
Similarly, the nuance of dismal conjuration of text is reinforced by music when witches sing “And drive ’em back to court.” Here, Purcell here used repeated eighth notes mixed with quarter notes and dotted half notes for “drive.” This long melisma that is a slow and steady movement of notes effectively creates the grotesque tone of the witches who cast a spell on Dido and Aeneas to drive them back to court.

**Example 21: “drive’ em back to court”**

When Dido praises the courage of Aeneas singing of “Anchises’ valor” in Act I, he uses several dotted 16th notes combined with 32nd notes that are the fastest in this opera. This dotted rhythm fits the positive and triumphant mood of “valor” well.
Example 22: “valor”

Purcell uses a dotted rhythm for “triumphs” again when Dido’s courtiers sing “Let the triumphs of Love and of Beauty be shown” in Act I. This time “triumphs” is embellished with dotted eighth notes with 16\textsuperscript{th} notes.

Example 23: “triumphs”

Purcell’s use of dotted rhythm for triumph continues. The repeated dotted eighth notes are used for the main rhythmic pattern in the following instrumental part “The Triumphant Dance.”
Example 29: Dotted rhythm in The Triumphing Dance

15. The Triumphing Dance/Siegestanz

Thus, a dotted rhythm is used several times to depict the mood of triumph in Dido and Aeneas effectively, with an appropriate shape according to the specific meaning of a word in each case.

When Dido sings “how fierce in arms,” praising Aeneas’ virtue, Purcell uses successive 16th notes for “fierce.” This embellishment is similar to what was used for the “storm” among
Dido and her courtiers but this time the melody goes upward against a “resolutely descending bass”\textsuperscript{129} to show his undaunted intrepidness against the hardship of war.

Example 30: “fierce”

A reversed pattern is used for “fall” when Aeneas sings “A hero fall, and Troy once more expire” in Act I. The melodic line for “fall” descends with successive 16\textsuperscript{th} notes expressing the nuance of a rapid fall.

Example 31: “fall”

A similar pattern is shown when Dido sings “how thunder Rends the mountain oaks asunder” in Act II. For “thunder,” the melodic line of successive 16\textsuperscript{th} notes ascends and descends at the

\textsuperscript{129} Ellen T. Harris, \textit{Henry Purcell’s Dido and Aeneas} (New York: Oxford University Press, 1987), 95.
beginning and then dramatically descends to the lowest eighth note, which vividly emulates a
rumble of thunder from sky to mountain.

Example 32: “thunder”

When Belinda and her courtiers sing “haste to town” in Act II, each “haste” is accompanied by
repeated 16th notes mixed with a few eighth notes. This fast rhythmic movement of notes
efficiently supports the rushing mood of “haste.” In addition, they all have an arched or inverted
melodic line. This repeated arched melodic line emphasizes the urgent mood of warning, “haste,
haste to town.” Interestingly, this pattern of an arched melodic line resembles the pitch of
modern sirens that are used as warnings.
Example 33: Arched and inverted melodic lines

When Dido sings her last lament, “When I am laid, am laid in earth” a descending melodic line with slow dotted rhythmic pattern is used for “laid.” Here, dotted quarter notes express the slow movement of “laid in earth,” and the descending melody expresses the motion of being laid down in the ground.
Example 34: “laid”

In the last chorus of this opera, cupids sing “never, never, never, never part.” Here, the first two “never”s are accompanied by two plain eighth notes without embellishment, and the latter two “never”s are illustrated by a dotted eighth note, dotted quarter note, and 16\(^{th}\) notes. This setting of the rhythmic structure that gradually becomes complicated effectively emphasizes “never.”

Example 34: “never”

Key structures also play an important role in *Dido and Aeneas* to express the mood of the text. Overall, Purcell used major keys for feelings of happiness or brightness and minor keys for sadness or darkness. Beyond this, Purcell’s harmonic use is “revolutionary in its association of each key with specific emotions or dramatic situations.”\(^{130}\) The opera opens in C minor and closes in G minor. At various points of interest, it touches F minor, D minor, C major, and D major thus achieving variety.\(^{131}\) Among them, the most important key centers C minor, D minor,

\(^{130}\) Harris, 70.

\(^{131}\) David Z. Kushner, “Henry Purcell’s *Dido and Aeneas*: An analytical discussion,” *The American Music*
and G minor serve as structural pillars at the work’s beginning, middle, and end.\textsuperscript{132}

The first scene in C minor represents Dido’s grief and guilty passion for Aeneas. This mood is evoked well in the text like “Ah Belinda, I am prest with torment,” “I languish till my grief is known,” “Peace and I are strangers grown,” “Grief increased by concealing,” and “I fear, I pity his too much.” Then, Belinda and the Second Woman start to sing a duet, “Fear no danger to ensure, the here loves as well as you.” This duet and the following chorus are about the joy of the love between Dido and Aeneas. To reflect this bright mood, the key changes to C major. The next scene introduces the Sorceress and her witches, for which the key is F minor moving to F major. Initially, the Sorceress calls her sister witches singing “Wayward sisters, you that fright the lonely traveler by night.” This dismal singing of the Sorceress is accompanied by a dark mood of F minor. Then, the witches enter singing “Harm’s our delight and mischief all our skill” in F major. The brightness of the witches expressed in F major demonstrates a vivid contrast to the following sections in F minor sung by the Sorceress.\textsuperscript{133} Then, the witches laugh in chorus “Ho, ho, ho” in C major, which is also bright. After a brief recitative, they sing another more varied chorus “Ho, ho, ho” in bright C major again. Due to the excessive brightness and even humorous characteristic of the witches’ choruses, Amanda Eubanks Winkler, a scholar of English music and culture, evaluated them as humorous songs of “ultimately…figures of fun.”\textsuperscript{134}

However, considering that madness is often described with laughter and excessive brightness,


\textsuperscript{132} Holman, 200.

\textsuperscript{133} Kushner, 27.

\textsuperscript{134} Amanda Eubanks Winkler, “Gender and Genre: Musical Conventions on the English Stage, 1660-1705” (PhD diss., The University of Michigan, 2000), 88.
their choruses warrant more careful observation. Jonson explained that “shouts and clamors” like “Hoo” and “Har Har” are often used to express the horror of witches or the devil.\textsuperscript{135} The brightness of F major and C major key seem suitable to reflect this kind of abnormal brightness and grotesque madness among the witches that were originally implied by libretto. Moreover, the rapid key changes between major and minor from the Sorceress’ song to the witches’ choruses implies the witches’ overly emotional or volatile characteristics.\textsuperscript{136} After the royal hunt scene, the Sorceress and witches sing about their successful plot. Their malice is shown in libretto such as “Our plot has took, The Queen’s forsook,” “Our next motion, Must be to storm her lover on the ocean,” and “Destruction’s our delight,” and repeated laugher “ho,ho,ho” implies grotesque mood. This part is accompanied by the B flat major key. Purcell usually used B flat major for pastoral scenes,\textsuperscript{137} which may seem to contradict the text’s mood.\textsuperscript{138} However, this intended mismatch of music and text rather excellently expresses the witches’ grotesque brightness and madness.

The last scene shows Dido’s death and is in G minor. When Aeneas leaves Dido singing his last song, the music shows a clear G minor cadence.


\textsuperscript{136} Winkler, 82.


\textsuperscript{138} Winkler, 92.
Example 35: G minor cadence

Then Dido’s final lament and choruses follow in G minor. David Kushner, Professor of Music Emeritus in the University of Florida School of Music, evaluated that this key is “well-suited to the mood of tragedy that is about to befall the Queen.” Indeed, G minor is Purcell’s favorite key for grief and he “nearly always sets lyrics treating of death in the key of G minor.” Thus, the usage of specific keys excellently expresses the various moods of the texts in each scene.

139 Kushner, 25.

140 Price, Henry Purcell and The London Stage, 21-22.
CHAPTER 5
CONCLUSIONS

Purcell regarded words as an important element in his music. By analyzing his use of ascending and descending melodic lines, various embellishments with fast and slow notes, and the use of specific keys for various scenes, this dissertation has shown how Purcell musically expresses and supports the libretto. The author’s original analysis provides new insights into the relationship between words and music in his opera. Additionally, the author reviewed and compared other scholar’s conflicting opinions about specific elements such as the witches’ chorus in this piece, speculated about whose opinion was more acceptable, and then provided answers with evidence. Further analysis of his other semi-operas, odes, and songs is needed to complete the analysis of his whole composition skill of text setting. Norman Platt, a British baritone and opera director, praised Purcell,

Purcell had a profound understanding of the rhythmic nature of the language and grasped its essential flexibility . . . [he] realized, too, that the singer is a hybrid, a cross-breed between musician and actor . . . for a singer’s material is always a combination of the basic stuff of the actor – words, and that of the musician – notes.¹⁴¹

*Dido and Aeneas* is an excellent example that demonstrates his abilities.

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¹⁴¹ Campbell, 271.
APPENDIX. LIST OF WORKS

A.1. Odes and Welcome Songs

Z 320, Ode, "Arise my Muse" (1690)
Z 321, Ode, "Celebrate this festival" (1693)
Z 322, Ode, "Celestial music did the gods inspire" (1689)
Z 323, Ode, "Come Ye Sons of Art" (1694)
Z 324, Ode, "Fly, bold rebellion" (1683)
Z 325, Ode, "From hardy climes and dangerous toils of war" (1683)
Z 326, Ode, "From those serene and rapturous joys" (1684)
Z 327, Ode, "Great parent, hail!" (1694)
Z 328, Ode, "Hail, bright Cecilia!" (1692)
Z 329, Ode, "Laudate Ceciliam" (1683)
Z 331, Ode, "Love's goddess sure was blind" (1692)
Z 332, Ode, "Now does the glorious day appear" (1689)
Z 333, Ode, "Of old when heroes thought it base" (1690)
Z 334, Ode, "Raise raise the voice" (c. 1685)
Z 335, Ode, "Sound the trumpet, beat the drum" (1678)
Z 336, Ode, "Swifter, Isis, swifter flow" (1681)
Z 337, Ode, "The summer's absence unconcerned we bear" (1682)
Z 338, Ode, "Welcome, welcome glorious morn" (1691)
Z 339, Ode, "Welcome to all the pleasures" (1683)
Z 340, Ode, "Welcome, vicegerent of the mighty king" (1680)
Z 341, Ode, "What, what shall be done in behalf of the man?" (1682)
Z 342, Ode, "Who can from joy refrain?" (1695)

Z 343, Ode, "Why, why are all the Muses mute?" (1685)

Z 344, Ode, "Ye tuneful Muses" (1686)

A.2. Church Music

Z 1, Verse Anthem, "Awake, put on thy strength" (c. 1682–85)

Z 2, Verse Anthem, "Behold, I bring you glad tidings" (1687)

Z 3, Verse Anthem, "Behold now, praise the Lord" (c. 1680)

Z 4, Verse Anthem, "Be merciful unto me" (before 1683)

Z 5, Verse Anthem, "Blessed are they that fear the Lord" (1688)

Z 6, Verse Anthem, "Blessed be the Lord my strength" (before 1679)

Z 7, Verse Anthem, "Blessed is he that considereth the poor" (c. 1688)

Z 8, Verse Anthem, "Blessed is he whose unrighteousness is forgiven" (c. 1680–92)

Z 9, Verse Anthem, "Blessed is the man that feareth the Lord" (c. 1688)

Z 10, Full Anthem, "Blow up the trumpet in Sion" (before 1679)

Z 11, Verse Anthem, "Bow down thine ear, O Lord" (c. 1680–82)

Z 12, Verse Anthem, "Give sentence with me, O Lord" (before 1681)

Z 13, Verse Anthem, "Hear me, O Lord, and that soon" (c. 1680–82)

Z 14, Verse Anthem, "Hear my prayer, O God" (before 1683)

Z 15, Full Anthem, "Hear my prayer, O Lord" (before 1683)

Z 16, Verse Anthem, "In thee, O Lord, do I put my trust" (c. 1682)

Z 17, Full Anthem, "In the midst of life" (before 1682)

Z 18, Verse Anthem, "It is a good thing to give thanks" (c. 1682–85)

Z 19, Verse Anthem, "I was glad when they said unto me" (c. 1682–83)
Z 20, Verse Anthem, "I will give thanks unto Thee, O Lord" (c. 1682–85)
Z 21, Verse Anthem, "I will give thanks unto the Lord" (c. 1680–82)
Z 22, Full Anthem, "I will sing unto the Lord" (before 1679)
Z 23, Verse Anthem, "Let God arise" (before 1679)
Z 24, Verse Anthem, "Let mine eyes run down with tears" (c. 1682)
Z 25, Full Anthem, "Lord, how long wilt Thou be angry?" (c. 1680–82)
Z 26, Verse Anthem, "Lord, who can tell how oft he offended?" (c. 1677)
Z 27, Full Anthem, "Man that is born of woman" (c. 1680–82)
Z 28, Verse Anthem, "My beloved spake" (before 1677)
Z 29, Verse Anthem, "My heart is fixed, O God" (c. 1682–85)
Z 30, Verse Anthem, "My heart is inditing" (1685)
Z 31, Verse Anthem, "My song shall be always" (1690)
Z 32, Verse Anthem, "O consider my adversity" (Unknown)
Z 33, Verse Anthem, "O give thanks unto the Lord" (1693)
Z 34, Full Anthem, "O God, the king of glory" (before 1679)
Z 35, Full Anthem, "O God, thou art my god" (c. 1680–82)
Z 36, Full Anthem, "O God, thou has cast us out" (c. 1680–82)
Z 37, Full Anthem, "O Lord God of hosts" (c. 1680–82)
Z 38, Verse Anthem, "O Lord, grant the King a long life" (1685)
Z 39, Verse Anthem, "O Lord, our governor" (before 1679)
Z 40, Verse Anthem, "O Lord, rebuke me not" (Unknown)
Z 41, Verse Anthem, "O Lord, Thou art my God" (c. 1680–82)
Z 42, Verse Anthem, "O praise God in his holiness" (c. 1682–85)
Z 43, Verse Anthem, "O praise the Lord, all ye heathen" (before 1681)
Z 44, Verse Anthem, "O sing unto the Lord" (1688)
Z 45, Verse Anthem, "Out of the deep have I called" (c. 1680)
Z 46, Verse Anthem, "Praise the Lord, O Jerusalem" (1689)
Z 47, Verse Anthem, "Praise the Lord, O my soul, and all that is within me" (c. 1682–85)
Z 48, Verse Anthem, "Praise the Lord, O my soul, O Lord my God" (1687)
Z 49, Verse Anthem, "Rejoice in the Lord alway" (c. 1682–85)
Z 50, Full Anthem, "Remember not, Lord, our offences" (c. 1679–82)
Z 51, Full Anthem, "Save me, O God" (before 1681)
Z 52, Verse Anthem, "Sing unto God" (1687)
Z 53, Verse Anthem, "The Lord is king, be the people never so impatient" (Unknown)
Z 54, Verse Anthem, "The Lord is King, the earth may be glad [thereof]" (1688)
Z 55, Verse Anthem, "The Lord is my light" (c. 1682–85)
Z 56, Verse Anthem, "The way of God is an undefiled way" (1694)
Z 57, Verse Anthem, "They that go down to the sea in ships" (1685)
Z 58, Verse Anthem, "Thou know'st, Lord, the secrets of our hearts" (1687)
Z 59, Full Anthem, "Thy righteousness, O God, is very high" (Unknown)
Z 60, Verse Anthem, "Thy way, O God, is holy" (1687)
Z 61, Verse Anthem, "Thy word is a lantern unto my feet" (Unknown)
Z 62, Verse Anthem, "Turn thou us, O good Lord" (Unknown)
Z 63, Verse Anthem, "Unto Thee will I cry" (c. 1682–85)
Z 64, Verse Anthem, "Who hath believed our report?" (c. 1679–80)
Z 65, Verse Anthem, "Why do the heathen so furiously rage together?" (c. 1682–85)
Z 101, Catch, "Joy, mirth, triumphs I do defy" (Unknown)
Z 103, Canon, "Gloria Patri et Filio" (c. 1680)
Z 104, Canon, "Gloria Patri et Filio" – Canon 3 in 1 (c. 1680)
Z 105, Canon, "Gloria Patri et Filio" – Canon 4 in 1 per arsin et thesin (c. 1680)
Z 106, Canon, "Gloria Patri et Filio" – Canon 4 in 1 (c. 1680)
Z 107, Canon, "Gloria Patri et Filio" – Canon 7 in 1 at the unison (Unknown)
Z 108, Canon, "Laudate Dominum" – Canon 3 in 1 (Unknown)
Z 109, Canon, "Misere Mei" – Canon 4 in 2 (published 1687)
Z 120, Chant in A minor (Unknown)
Z 121, Chant in G major (Unknown)
Z 122, Chant in G major (Unknown)
Z 123, Chant in D minor (Unknown)
Z 124, Chant in G major (Unknown)
Z 125, Burford psalm-tune in G minor (Unknown)
Z 130, Hymn, "Ah! few and full of sorrow" (c. 1680)
Z 131, Hymn, "Beati omnes [qui timent Dominum]" (c. 1680)
Z 132, Hymn, "Early, O Lord, my fainting soul" (c. 1680)
Z 133, Hymn, "Hear me, O Lord, the great support" (1680–82)
Z 134, Hymn, "In guilty night" (published 1693)
Z 135, Hymn, "Jehova, quam multi sunt [hestes]" (c. 1680)
Z 136, Hymn, "Lord, I can suffer thy rebukes" (c. 1680)
Z 137, Hymn, "Lord, not to us, but to thy name" (c. 1680)
Z 138, Hymn, "O all ye people, clap your hands" (c. 1680)
Z 139, Hymn, "O happy man that fears the Lord" (Unknown)

Z 140, Hymn, "O, I'm sick of life" (c. 1680)

Z 141, Hymn, "O Lord our governor" (c. 1680)

Z 142, Hymn, "Plung'd in the confines of despair" (c. 1680)

Z 143, Hymn, "Since God, so tender a regard" (c. 1680)

Z 144, Hymn, "When on my sickbed I languish" (c. 1680)

Z 181, Hymn, "Awake, and with attention hear" (published 1681)

Z 182, Hymn, "Awake, ye dead" (published 1693)

Z 183, Hymn, "Begin the song, and strike the living lyre" (published 1681)

Z 184, Hymn, "Close thine eyes and sleep secure" (published 1688)

Z 185, Hymn, "Full of wrath his threatening breath" (Unknown)

Z 186, Hymn, "Great God and just" (published 1688)

Z 187, Hymn, "Hosanna to the highest" (Unknown)

Z 188, Hymn, "How have I strayed" (published 1688)

Z 189, Hymn, "How long, great God?" (published 1688)

Z 190, Hymn, "In the black dismal dungeon of despair" (published 1688)

Z 191, Hymn, "Let the night perish" (published 1688)

Z 192, Hymn, "Lord, what is man?" (published 1693)

Z 193, Hymn, "Now that the sun hath veiled his light" (published 1688)

Z 195, Hymn, "Sleep, Adam[, sleep and take thy rest]" (published 1688)

Z 196, Hymn, "Tell me, some pitying angel" (published 1693)

Z 197, Hymn, "The earth trembled" (published 1688)

Z 198, Hymn, "Thou wakeful shepherd" (published 1688)
Z 199, Hymn, "We sing to him, whose wisdom form'd the ear" (published 1688)

Z 200, Hymn, "With sick and famish'd eyes" (published 1688)

Services [Z 230–232]

Z 230/1, Morning Service, "Te Deum Laudamus in B-flat major" (before 1682)

Z 230/2, Morning Service, "Benedictus in B-flat major" (before 1682)

Z 230/3, Morning Service, "Benedicite Omnia Opera in B-flat major" (before 1682)

Z 230/4, Morning Service, "Jubilate Deo in B-flat major" (before 1682)

Z 230/5, Communion Service, "Kyrie Eleison in B-flat major" (before 1682)

Z 230/6, Communion Service, "Nicene Creed in B-flat major" (before 1682)

Z 230/7, Evening Service, "Magnificat in B-flat major" (before 1682)

Z 230/8, Evening Service, "Nunc dimittis in B-flat major" (before 1682)

Z 230/9, Evening Service, "Cantate Domino in B-flat major" (before 1682)

Z 230/10, Evening Service, "Deus misereator in B-flat major" (before 1682)

Z 231, Evening Service, "Magnificat and Nunc dimittis in G minor" (Unknown)

Z 232, Morning Service, "Te Deum and Jubilate Deo in D major" (1694)

A.3. Instrumental Music

Z 641, Air in G major (Unknown)

Z 642, Almand and Corant in A minor (Unknown)

Z 644, Corant in G major (Unknown)

Z 645, Ground on Gamut in G major (Unknown)

Z 646, A New Irish Tune in G major (1687)

Z 647, March in C major (1687)

Z 648, March in C major (1687)
Z 649, Minuet in A minor (1687)
Z 650, Minuet in A minor (1687)
Z 651, Minuet in G major (Unknown)
Z 652, Prelude in A minor (Unknown)
Z 653, Rigadoon in C major (1687)
Z 654, Saraband in A minor (Unknown)
Z 655, A New Scotch Tune in G major (1687)
Z 656, Sefauchi's Farewell in D minor (1687)
Z 660, Suite in G major (1696)
Z 661, Suite in G minor (1696)
Z 662, Suite in G major (1696)
Z 663, Suite in A minor (1696)
Z 665, Suite in C major (1687)
Z 666, Suite in C major (1696)
Z 667, Suite in D major (1696)
Z 668, Suite in D minor (1696)
Z 669, Suite in F major (1696)
Z 670, The Queen's Dolour in A minor (Unknown)
Z 716, Verse in F major (Unknown)
Z 717, Voluntary in C major (Unknown)
Z 718, Voluntary in D minor (Unknown)
Z 719, Voluntary in D minor (Unknown)
Z 720, Voluntary in G major (Unknown)
Z 721, Voluntary in A major on the 100th Psalm (Unknown)
Z 730, Chacony in G minor
Z 731, Fantasy upon a Ground in D major/F major
Z 732, Fantasy in D minor
Z 733, Fantasy in F major
Z 734, Fantasy in G minor
Z 735, Fantasy in G minor
Z 736, Fantasy in B-flat major
Z 737, Fantasy in F major
Z 738, Fantasy in C minor
Z 739, Fantasy in D minor
Z 740, Fantasy in A minor
Z 741, Fantasy in E minor
Z 742, Fantasy in G major
Z 743, Fantasy in D minor
Z 744, Fantasy in A minor (incomplete)
Z 745, Fantasy upon One Note in F major
Z 746, In Nomine in G minor
Z 747, In Nomine, Dorian, in G minor
Z 748, Pavan in A major (1680)
Z 749, Pavan in A minor (1680)
Z 750, Pavan in B-flat major (1680)
Z 751, Pavan in G minor (1680)
Z 752, Pavan in G minor (1680)
Z 770, Overture in G minor (1680)
Z 771, Overture in D minor (Unknown)
Z 772, Overture in G minor (Unknown)
Z 780, Trio Sonata in G minor (Unknown)

Twelve Sonatas in Three Parts (c. 1680)
Z 790, Trio Sonata in G minor
Z 791, Trio Sonata in B-flat major
Z 792, Trio Sonata in D minor
Z 793, Trio Sonata in F major
Z 794, Trio Sonata in A minor
Z 795, Trio Sonata in C major
Z 796, Trio Sonata in E minor
Z 797, Trio Sonata in G major
Z 798, Trio Sonata in C minor
Z 799, Trio Sonata in A major
Z 800, Trio Sonata in F minor
Z 801, Trio Sonata in D major

Ten Sonatas in Four Parts (c. 1680)
Z 802, Trio Sonata in B minor
Z 803, Trio Sonata in E-flat major
Z 804, Trio Sonata in A minor
Z 805, Trio Sonata in D minor
Z 806, Trio Sonata in G minor
Z 807, Trio Sonata in G minor
Z 808, Trio Sonata in C major
Z 809, Trio Sonata in G minor
Z 810, Trio Sonata in F major
Z 811, Trio Sonata in D major
Z 850, Sonata in D major (1694)

A.4. Songs

Z 351, Song, "Aaron thus propos'd to Moses" (1688)
Z 352, Song, "Ah! Cruel nymph, you give despair" (Unknown)
Z 353, Song, "Ah! how pleasant 'tis to love" (1688)
Z 354, Song, "Ah! Cruel nymph, you give despair" (Unknown)
Z 355, Song, "Amidst the shades and cool refreshing streams" (1687)
Z 356, Song, "Amintas, to my grief I see" (1679)
Z 357, Song, "Amintor, heedless of his flocks" (1681)
Z 358, Song, "Ask me to love no more" (1694)
Z 359, Song, "A thousand sev'ral ways I tried" (1684)
Z 360, Song, "Bacchus is a power divine" (Unknown)
Z 361, Song, "Beware, poor Shepherds" (1684)
Z 362, Song, "Cease, anxious world" (1687)
Z 363, Song, "Cease, O my sad soul" (1678)
Z 364, Song, "Celia's fond, too long I've loved her" (1694)
Z 365, Song, "Corinna is divinely fair" (1692)
Z 367, Song, "Cupid, the slyest rogue alive" (1685)
Z 368, Song, "Farewell, all joys" (1685)
Z 369, Song, "Fly swift, ye hours" (1692)
Z 370, Song, "From silent shades and the Elysian groves" (1683)
Z 371, Song, "Hears not my Phyllis" (1695)
Z 372, Song, "He himself courts his own ruin" (1684)
Z 373, Song, "How delightful's the life of an innocent swain" (Unknown)
Z 374, Song, "How I sigh when I think of the charms" (1681)
Z 375, Song, "I came, I saw, and was undone" (Unknown)
Z 376, Song, "I envy not a monarch's fate" (1693)
Z 377, Song, "I fain would be free" (Unknown)
Z 378, Song, "If grief has any power to kill" (1685)
Z 379, Song, "If music be the food of love" (1692–1695)
Z 380, Song, "If prayers and tears" (Unknown)
Z 381, Song, "I lov'd fair Celia" (1694)
Z 382, Song, "I love and I must" (Unknown)
Z 383, Song, "Incassum Lesbia, incassum rogas" (1695)
Z 384, Song, "In Cloris all soft charms" (1684)
Z 385, Song, "In vain we dissemble" (1685)
Z 386, Song, "I resolve against cringing" (1679)
Z 387, Song, "I saw that you were grown so high" (1678)
Z 388, Song, "I take no pleasure in the sun's bright beams" (1681)
Z 389, Song, "Leave these useless arts in loving" (Unknown)
Z 390, Song, "Let each gallant heart" (1683)

Z 391, Song, "Let formal lovers still pursue" (1687)

Z 392, Song, "Love arms himself in Celia's eyes" (Unknown)

Z 393, Song, "Love is now become a trade" (1685)

Z 394, Song, "Lovely Albina's come ashore" (Unknown)

Z 395, Song, "Love's power in my heart shall find no compliance" (1688)

Z 396, Song, "Love, thou canst hear, tho' thou art blind" (1695)

Z 397, Song, "More love or more disdain I crave" (1678)

Z 399, Song, "My heart, wherever you appear" (1685)

Z 400, Song, "Not all my torments can your pity move" (Unknown)

Z 401, Song, "No watch, dear Celia, just is found" (1693)

Z 402, Song, "O! fair Cedaria, hide those eyes" (Unknown)

Z 403, Song, "O! how happy's he" (1690)

Z 404, Song, "Olnida in the shades unseen" (Unknown)

Z 405, Song, "On the brow of Richmond Hill" (1692)

Z 406, Song, "O solitude, my sweetest choice" (1687)

Z 407, Song, "Pastora's beauties when unblown" (1681)

Z 408, Song, "Phyllis, I can ne'er forgive it" (1688)

Z 409, Song, "Phillis, talk no more of passion" (1685)

Z 410, Song, "Pious Celinda goes to prayers" (1695)

Z 411, Song, "Rashly I swore I would disown" (1683)

Z 412, Song, "Sawney is a bonny lad" (1694)

Z 413, Song, "She loves and she confesses too" (1683)
Z 414, Song, "She that would gain a faithful lover" (1695)
Z 415, Song, "She who my poor heart possesses" (1683)
Z 416, Song, "Since one poor view has drawn my heart" (1681)
Z 417, Song, "Spite of the godhead, pow'rful love" (1687)
Z 418, Song, "Sweet, be no longer sad" (1678)
Z 420, Song, "Sylvia, now your scorn give over" (1688)
Z 421, Song, "The fatal hour comes on apace" (Unknown)
Z 422, Song, "They say you're angry" (1685)
Z 423, Song, "This poet sings the Trojan wars" (1688)
Z 424, Song, "Through mournful shades and solitary groves" (1684)
Z 425, Song, "Turn then thine eyes" (Unknown)
Z 426, Song, "Urge me no more" (Unknown)
Z 427, Song, "We now, my Thyris, never find" (1693)
Z 428, Song, "What a sad fate is mine" (Unknown)
Z 429, Song, "What can we poor females do?" (1694)
Z 430, Song, "When first Amintas sued for a kiss" (1687)
Z 431, Song, "When first my shepherdess and I" (1687)
Z 432, Song, "When her languishing eyes said 'love''" (1681)
Z 433, Song, "When I a lover pale do see" (1678)
Z 434, Song, "When my Aemelia smiles" (Unknown)
Z 435, Song, "When Strephon found his passion vain" (1683)
Z 436, Song, "When Thyrsis did the splendid eye" (1675)
Z 437, Song, "While Thyrsis, wrapt in downy sleep" (1685)
Z 438, Song, "Whilst Cynthia sung, all angry winds lay still" (1686)
Z 440, Song, "Who but a slave can well express" (Unknown)
Z 441, Song, "Who can behold Florella's charms?" (1695)
Z 442, Song, "Why so serious, why so grave?" (Unknown)
Z 443, Song, "Ye happy swains, whose nymphs are kind" (1685)
Z 444, Song, "Stript of their green our groves appear" (1692)
Z 461, Song, "Beneath a dark and melancholy grove" (Unknown)
Z 462, Song, "Draw near, you lovers" (Unknown)
Z 463, Song, "Farewell, ye rocks" (1685)
Z 464, Song, "Gently shepherds, you that know" (1687)
Z 465, Song, "High on a throne of glitt'ring ore" (1690)
Z 466, Song, "Let us, kind Lesbia, give away" (1684)
Z 467, Song, "Musing on cares of human fate" (1685)
Z 468, Song, "No, to what purpose should I speak" (Unknown)
Z 469, Song, "Scarce had the rising sun appear'd" (1679)
Z 470, Song, "See how the fading glories of the year" (1689)
Z 471, Song, "Since the pox or the plague" (1679)
Z 472, Song, "What hope for us remains now he is gone?" (1679)
Z 473, Song, "Young Thyrsis' fate, ye hills and groves, deplore" (Unknown)
Z 482, Song, "Alas, how barbarous we are" (Unknown)
Z 483, Song, "Come, dear companions of th'Arcadian fields" (1686)
Z 484, Song, "Come, lay by all care" (1685)
Z 485, Song, "Dulcibella, when e'er I sue for a kiss" (1694)
Z 486, Song, "Fair Cloe, my breast so alarms" (1692)
Z 487, Song, "Fill the bowl with rosy wine" (1687)
Z 489, Song, "Go tell Amynta, gentle swain" (Unknown)
Z 490, Song, "Haste, gentle Charon" (Unknown)
Z 491, Song, "Has yet your breast no pity learn'd?" (1688)
Z 492, Song, "Hence, fond deceiver" (1687)
Z 493, Song, "Here's to thee, Dick" (1688)
Z 494, Song, "How great are the blessings 'A Health to King James" (1686)
Z 495, Song, "How sweet is the air and refreshing" (1687)
Z 496, Song, "In all our Cynthia's shining sphere" (Unknown)
Z 497, Song, "In some kind dream" (1687)
Z 498, Song, "I saw fair Cloris all alone" (1687)
Z 499, Song, "I spy Celia, Celia eyes me" (1687)
Z 500, Song, "Julia, your unjust disdain" (1687)
Z 501, Song, "Let Hector, Achilles and each brave commander" (1689)
Z 502, Song, "Lost is my quiet forever" (1691)
Z 503, Song, "Nestor, who did to thrice man's age attain" (1689)
Z 504, Song, "O dive custos Auriacae domus" (1695)
Z 505, Song, "Oft am I by the women told" (1687)
Z 506, Song, "Oh! what a scene does entertain my sight" (Unknown)
Z 507, Song, "Saccharissa's grown old" (1686)
Z 508, Song, "See where she sits" (Unknown)
Z 509, Song, "Sit down, my dear Sylvia" (1685)
Z 510, Song, "Soft notes and gently raised" (1685)
Z 511, Song, "Sylvia, thou brighter eye of night" (Unknown)
Z 512, Song, "Sylvia, 'tis true you're fair" (1686)
Z 513, Song, "There never was so wretched lover as I" (Unknown)
Z 514, Song, "Though my mistress be fair" (1685)
Z 515, Song, "Trip it, trip it in a ring" (Unknown)
Z 516, Song, "Underneath this myrtle shade" (1692)
Z 517, Song, "Were I to choose the greatest bliss" (1689)
Z 518, Song, "What can we poor females do?" (Unknown)
Z 519, Song, "When gay Philander left the plain" (1684)
Z 520, Song, "When, lovely Phyllis, thou art kind" (1685)
Z 521, Song, "When Myra sings" (1695)
Z 522, Song, "When Teucer from his father fled" (1686)
Z 523, Song, "While bolts and bars my days control" (Unknown)
Z 524, Song, "While you for me alone had charms" (Unknown)
Z 525, Song, "Why, my Daphne, why complaining?" (1691)
Z 541, Song, "Hark Damon, hark" (Unknown)
Z 542, Song, "Hark how the wild musicians sing" (Unknown)
Z 543, Song, "How pleasant is this flowery plain" (1688)
Z 544, Song, "If ever I more riches did desire" (Unknown)
Z 545, Song, "In a deep vision's intellectual scene 'The Complaint'" (Unknown)
Z 546, Song, "'Tis wine was made to rule the day" (Unknown)
Z 547, Song, "We reap all the pleasures" (Unknown)
A.5. Theatre Music

Z 626, Opera, Dido and Aeneas (by 1688)

Z 627, Semi-Opera, Prophetess or The History of Dioclesian or Dioclesian (1690)

Z 628, Semi-Opera, King Arthur or The British Worthy (1691)

Z 629, Semi-Opera, The Fairy-Queen (1692)

Z 630, Semi-Opera, The Indian Queen (1695)

Z 631, Semi-Opera, The Tempest or The Enchanted Island (c. 1695)

Z 632, Semi-Opera, Timon of Athens (1694)
BIBLIOGRAPHY


Sungho Kim, a native of Seoul, Korea, received his bachelor’s degree at Berklee College of Music in 2008. Thereafter, he entered graduate school in the Department of Music at Louisiana State University. He received his master’s degree in 2013 under the guidance of Boyd Professor Dr. Dinos Constantinides and is now pursuing his doctoral degree in musical composition at Louisiana State University under the guidance of Dr. Dinos Constantinides. Ever since his music was featured in a Korean TBS radio show (1996), various genres of his work have been used in the commercials of several renowned companies including Nexon, Kia, Hyundai, Krell Industries, Taste Makers, and Dunhill. In addition, his virtual orchestral pieces were featured in international expositions such as 100% Design London (2008). His string quartets were performed by the Tri-State String Quartet, while his brass quintets, woodwind quintets, and chamber orchestral pieces have been performed by the Louisiana Sinfonietta since 2012. Recently, his solo pieces for saxophone, flute, and violin were performed by renowned artists such as Dr. Athanasios Zavras, Dr. Esther Waite, and Dr. Yova Milanova.