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

Sungho Kim

*Louisiana State University and Agricultural and Mechanical College*

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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  
Sungho Kim  
B.M., Berklee College of Music, 2008  
M.M., Louisiana State University, 2013  
May 2020

## 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

Score in C

Sungho Kim

## I

♩ = 90

The musical score is for the first movement of Symphony No. 2, in C major, 4/4 time, with a tempo of 90 beats per minute. The score is divided into two systems. The first system includes the Piccolo, Flute I and II, Oboe I and II, English Horn, Clarinet in B♭ I and II, Bassoon 1 and 2, Horn in F I and II, and Trumpet in C I and II. The second system includes the Timpani, Violin I and II, Viola, Cello, and Contrabass. The woodwinds and strings are mostly silent in the first system, with some activity in the second system. The Piccolo plays a series of eighth notes. The Flute I and II play a melodic line. The Oboe I and II play a melodic line. The English Horn, Clarinet in B♭ I and II, and Bassoon 1 and 2 play a melodic line. The Horn in F I and II and Trumpet in C I and II are silent. The Timpani is silent. The Violin I and II, Viola, Cello, and Contrabass are silent.

Piccolo

Flute I  
II

Oboe I  
II

English Horn

Clarinet in B♭ I  
II

Bassoon 1  
2

Horn in F I  
II

Trumpet in C I  
II

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

# Symphony No. 2

9

Picc. *mf*

Fl. I *mf*  
a2  
Fl. II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for Symphony No. 2, page 4, features a variety of instruments. The Piccolo and Flutes I and II are the primary melodic instruments, playing a melodic line marked *mf*. The Oboes, English Horn, B-flat Clarinets, and Bassoons are playing a rhythmic pattern. The Horns, Trumpets, Timpani, Violins, Viola, Violoncello, and Contrabass are playing a sustained note.

# Symphony No. 2

14

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

14

Hn. I  
II

C Tpt. I  
II

14

Timp.

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for Symphony No. 2, page 5, features a woodwind section with active parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, Horns I and II, C Trumpets I and II, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The woodwind parts begin at measure 14 with various melodic and rhythmic figures, while the other instruments remain at rest.

# Symphony No. 2

21

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

21

Hn. I  
II

C Tpt. I  
II

21

Timp.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

1

3

# Symphony No. 2

28

Picc. *mp*

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II *mp*

Bsn. I  
II *mp*

Hn. I  
II

C Tpt. I  
II

28

Timp.

28

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

33

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

33

Hn. I  
II

C Tpt. I  
II

33

Timp.

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*f*

*f*

*f*

*f*

## Symphony No. 2

This musical score page contains measures 38 through 42 of a symphony. The instrumentation includes Piccolo (Picc.), Flute I and II (Fl. I II), Oboe I and II (Ob. I II), English Horn (E. Hn.), B♭ Clarinet I and II (B♭ Cl. I II), Bassoon I and II (Bsn. I II), Horn I and II (Hn. I II), C Trumpet I and II (C Tpt. I II), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 38-42 are marked with a repeat sign. The woodwind section (Picc., Fl. I II, Ob. I II, E. Hn., B♭ Cl. I II, Bsn. I II, Hn. I II, C Tpt. I II) has a dynamic of *f* (forte) in measure 38, which changes to *p* (piano) in measure 40 and back to *f* in measure 42. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) has a dynamic of *f* in measure 38, which changes to *p* in measure 40 and back to *f* in measure 42. The Timpani part is marked with a dynamic of *f* in measure 38, which changes to *p* in measure 40 and back to *f* in measure 42.

# Symphony No. 2

43

Picc. *f* *mp*

Fl. I *mp* *f* *mp*

Fl. II *mp* *f* *mp*

Ob. I

Ob. II

E. Hn.

B♭ Cl. I

B♭ Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

C Tpt. I

C Tpt. II

Timp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



## Symphony No. 2

[illegible]

## Symphony No. 2

51

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

51

Hn. I  
II

C Tpt. I  
II

51

Timp.

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, measures 51 through 53. The score is for a full orchestra. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, Horns I and II, and Trumpets I and II. The brass section includes Trombones I and II. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score is for measures 51 through 53. The first measure (51) starts with a Piccolo playing a whole note G5. The Flutes I and II play a half note G4. The Oboes I and II play a half note G4. The English Horn plays a half note G4. The B♭ Clarinets I and II play a half note G4. The Bassoons I and II play a half note G4. The Horns I and II play a half note G4. The Trumpets I and II play a half note G4. The Trombones I and II play a half note G4. The Timpani play a half note G4. The Violins I and II play a half note G4. The Viola plays a half note G4. The Violoncello plays a half note G4. The Contrabass plays a half note G4. The second measure (52) starts with a Piccolo playing a whole note A5. The Flutes I and II play a half note A4. The Oboes I and II play a half note A4. The English Horn plays a half note A4. The B♭ Clarinets I and II play a half note A4. The Bassoons I and II play a half note A4. The Horns I and II play a half note A4. The Trumpets I and II play a half note A4. The Trombones I and II play a half note A4. The Timpani play a half note A4. The Violins I and II play a half note A4. The Viola plays a half note A4. The Violoncello plays a half note A4. The Contrabass plays a half note A4. The third measure (53) starts with a Piccolo playing a whole note B5. The Flutes I and II play a half note B4. The Oboes I and II play a half note B4. The English Horn plays a half note B4. The B♭ Clarinets I and II play a half note B4. The Bassoons I and II play a half note B4. The Horns I and II play a half note B4. The Trumpets I and II play a half note B4. The Trombones I and II play a half note B4. The Timpani play a half note B4. The Violins I and II play a half note B4. The Viola plays a half note B4. The Violoncello plays a half note B4. The Contrabass plays a half note B4.

## Symphony No. 2

54

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

54

Hn. I  
II

C Tpt. I  
II

54

Timp.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

57

Picc. *mp*

Fl. I  
II *mp*

Ob. I  
II *mp*

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

Timp.

Vln. I *pizz.* *arco* *pizz.*

Vln. II *pizz.* *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.* *arco* *mp*

Cb. *pizz.* *arco* *pizz.*

# Symphony No. 2

61

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

61

Timp.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*arco*

*a2*

*3*

## Symphony No. 2

64

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

64

Hn. I  
II

C Tpt. I  
II

64

Timp.

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

# Symphony No. 2

67

Picc. *f*

Fl. I  
II *f*

Ob. I  
II *f*

E. Hn. *f*

B♭ Cl. I  
II

Bsn. I  
II

Hn. I  
II *f*

C Tpt. I  
II *f*

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

# Symphony No. 2

73

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

73

Hn. I  
II

C Tpt. I  
II

73

Timp.

73

Vln. I  
*f*

Vln. II  
*f*

Vla.

Vc.

Cb.



# Symphony No. 2

76

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

76

Hn. I  
II

C Tpt. I  
II

76

Timp.

76

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

# Symphony No. 2

80

Picc. *f*

Fl. I  
II *a2 f*

Ob. I  
II *a2 f*

E. Hn. *f*

B♭ Cl. I  
II *a2 f*

Bsn. I  
II *a2 f*

Hn. I  
II *a2 f*

C Tpt. I  
II *a2 f*

Timp. *mp ff*

Vln. I *f* *pizz. mf*

Vln. II *f* *pizz. mf*

Vla. *f*

Vc. *f*

Cb. *f*

# Symphony No. 2

83

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

83

Hn. I  
II

C Tpt. I  
II

83

Timp.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*mp*

arco

*mp*

*mp*

*mp*

*mp*

*mp*<sup>3</sup>

# Symphony No. 2

88

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

88

Hn. I  
II

C Tpt. I  
II

88

Timp.

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

## II

23

## Symphony No. 2

98

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

*mp*

98

Hn. I  
II

*mp*

C Tpt. I  
II

98

Timp.

98

Vln. I

*mp*

Vln. II

Vla.

*mp*

Vc.

*mp*

Cb.

*mp*

## Symphony No. 2

[illegible]

# Symphony No. 2

110

Picc. *mf*

Fl. I  
II *a2 mf*

Ob. I  
II *a2 mf*

E. Hn. *mf*

B $\flat$  Cl. I  
II *a2 mf*

Bsn. I  
II *a2 mf*

Hn. I  
II *a2 mf*

C Tpt. I  
II

Timp. 110

Vln. I 110

Vln. II

Vla.

Vc.

Cb.



# Symphony No. 2

112

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

112

Hn. I  
II

C Tpt. I  
II

112

Timp.

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

*mf*

# Symphony No. 2

115

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

115

Timp.

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

119

Picc.

Fl. I  
II

*mf*

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

119

Hn. I  
II

C Tpt. I  
II

119

Timp.

119

Vln. I

*pizz.*

*p*

Vln. II

*pizz.*

*p*

Vla.

*pizz.*

*p*

Vc.

*pizz.*

*p*

Cb.

*p*

# Symphony No. 2

123

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

123 a2  
Hn. I  
II *mf*

C Tpt. I  
II

123  
Timp.

123  
Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

This musical score page contains measures 127 through 130. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute I and II (Fl. I II), Oboe I and II (Ob. I II), English Horn (E. Hn.), B♭ Clarinet I and II (B♭ Cl. I II), Bassoon I and II (Bsn. I II), Horn I and II (Hn. I II), and Contrabass Trombone I and II (C Tpt. I II). The second system includes Timpani (Timp.), Violin I and II (Vln. I II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 127 begins with a key signature of one flat (B♭) and a common time signature (C). The woodwinds and brass instruments are marked with a piano (*p*) dynamic. The strings are marked with a piano (*p*) dynamic. The Piccolo and Flute I parts have a first ending bracket over measures 127 and 128. The Oboe and English Horn parts have a first ending bracket over measures 127 and 128. The B♭ Clarinet and Bassoon parts have a first ending bracket over measures 127 and 128. The Horn and Contrabass Trombone parts have a first ending bracket over measures 127 and 128. The Violin I and II parts have a first ending bracket over measures 127 and 128. The Viola, Violoncello, and Contrabass parts have a first ending bracket over measures 127 and 128.

Measure 129 features a key change to two flats (B♭, E♭) and a common time signature (C). The woodwinds and brass instruments are marked with a piano (*p*) dynamic. The strings are marked with a piano (*p*) dynamic. The Piccolo and Flute I parts have a first ending bracket over measures 129 and 130. The Oboe and English Horn parts have a first ending bracket over measures 129 and 130. The B♭ Clarinet and Bassoon parts have a first ending bracket over measures 129 and 130. The Horn and Contrabass Trombone parts have a first ending bracket over measures 129 and 130. The Violin I and II parts have a first ending bracket over measures 129 and 130. The Viola, Violoncello, and Contrabass parts have a first ending bracket over measures 129 and 130.

Measure 130 features a key change to two flats (B♭, E♭) and a common time signature (C). The woodwinds and brass instruments are marked with a piano (*p*) dynamic. The strings are marked with a piano (*p*) dynamic. The Piccolo and Flute I parts have a first ending bracket over measures 130 and 131. The Oboe and English Horn parts have a first ending bracket over measures 130 and 131. The B♭ Clarinet and Bassoon parts have a first ending bracket over measures 130 and 131. The Horn and Contrabass Trombone parts have a first ending bracket over measures 130 and 131. The Violin I and II parts have a first ending bracket over measures 130 and 131. The Viola, Violoncello, and Contrabass parts have a first ending bracket over measures 130 and 131.

# Symphony No. 2

131

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.

*mp*

1

## Symphony No. 2

[illegible]

## Symphony No. 2

This musical score page contains measures 138, 139, and 140. The instrumentation includes Piccolo, Flutes I and II, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, Horns I and II, Contrabass Trombones I and II, Timpani, Violins I and II, Viola, Violoncello, and Contrabass.

**Measure 138:** The Piccolo, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, and Violins I and II play a sixteenth-note figure. The Flutes I and II play a half-note figure. The Viola, Violoncello, and Contrabass play a half-note figure. The Timpani play a half-note figure.

**Measure 139:** The Piccolo, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, and Violins I and II play a sixteenth-note figure. The Flutes I and II play a half-note figure. The Viola, Violoncello, and Contrabass play a half-note figure. The Timpani play a half-note figure.

**Measure 140:** The Piccolo, Oboes I and II, English Horn, B♭ Clarinets I and II, Bassoons I and II, and Violins I and II play a sixteenth-note figure. The Flutes I and II play a half-note figure. The Viola, Violoncello, and Contrabass play a half-note figure. The Timpani play a half-note figure.



# Symphony No. 2

141

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

1

1

## Symphony No. 2

[illegible]

# Symphony No. 2

150

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

150

Hn. I  
II

C Tpt. I  
II

150

Timp.

150

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for Symphony No. 2, page 37, features a variety of instruments. The Piccolo, Flutes I and II, Oboes I and II, and English Horn have melodic lines starting at measure 150. The Bassoons and Horns have sustained notes. The Violins and Viola are silent. The Violoncello and Contrabass have sustained notes. The Timpani is silent.

## Symphony No. 2

[illegible]

# Symphony No. 2

158

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

158

Timp.

158

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

165

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.

mp

pizz.

arco

1

# Symphony No. 2

172

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

172

Hn. I  
II

C Tpt. I  
II

172

Timp.

172

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

## III

175 ♩ = 80

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.

*mp*

*mp*

*mp*

*mp*

*mp*

*p*  $\triangleleft$  *f*

*mp*

*mp*

*mp*

*mp*

*mp*



# Symphony No. 2

179

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.

*mp*

## Symphony No. 2

184

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

184

Hn. I  
II

C Tpt. I  
II

184

Timp.

*ff*

184

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, measures 184 through 187. The score is arranged in a system with multiple staves. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, English Horn, B♭ Clarinets I and II, and Bassoons I and II. The brass section includes Horns I and II, and Trumpets I and II in C. The percussion section features Timpani. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. Measures 184 and 185 show active timpani playing a rhythmic pattern of eighth and sixteenth notes, with triplets in measure 185. Measures 186 and 187 show the timpani playing a triplet of eighth notes followed by a quarter rest. The dynamic marking *ff* (fortissimo) is present in measure 186. The rest of the staves are mostly empty, indicating that the other instruments are silent during these measures.

## Symphony No. 2

[illegible]

# Symphony No. 2

194  $\text{♩} = 108$

Picc.  $f$

Fl. I  $f$

Fl. II  $f$

Ob. I

Ob. II

E. Hn.

B♭ Cl. I

B♭ Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

C Tpt. I

C Tpt. II

Timp.

194  $\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

Cb.

$mf$

$mf$

## Symphony No. 2

[illegible]

# Symphony No. 2

203

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

*a2*  
*mf*

Hn. I  
II

*a2*  
*mf*

C Tpt. I  
II

Timp.

203

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

207

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

207

Hn. I  
II

C Tpt. I  
II

207

Timp.

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

a2

mf

a2

mf

## Symphony No. 2

[illegible]



# Symphony No. 2

219

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

219

Hn. I  
II

C Tpt. I  
II

219

Timp.

219

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

## Symphony No. 2

224

Picc. *ff*

Fl. I  
II *ff*

Ob. I  
II *ff*

E. Hn. *ff*

B♭ Cl. I  
II *ff*

Bsn. I  
II *ff*

224

Hn. I  
II *ff*

C Tpt. I  
II *ff*

224

Timp.

224

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

228

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

228

Hn. I  
II

C Tpt. I  
II

228

Timp.

228

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

232

Picc. *mf* *ff*

Fl. I *mf* *ff*

Fl. II *mf* *ff*

Ob. I *mf* *ff*

Ob. II *mf* *ff*

E. Hn. *mf* *ff*

B $\flat$  Cl. I *mf* *ff*

B $\flat$  Cl. II *mf* *ff*

Bsn. I *mf* *ff*

Bsn. II *mf* *ff*

Hn. I *mf* *ff*

Hn. II *mf* *ff*

C Tpt. I *mf* *ff*

C Tpt. II *mf* *ff*

Timp. 232

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

# Symphony No. 2

236

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

236

Hn. I  
II

C Tpt. I  
II

236

Timp.

*ff*

236

Vln. I

Vln. II

Vla.

Vc.

Cb.

## IV

56

# Symphony No. 2

244

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

244

Hn. I  
II

1 *p*

C Tpt. I  
II

244

Timp.

244

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

245

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

1

*p*

245

Timp.

245

Vln. I

Vln. II

Vla.

Vc.

Cb.



# Symphony No. 2

248

Picc. *mf*

Fl. I  
II *mf*

Ob. I  
II *mf*

E. Hn. *mf*

B♭ Cl. I  
II

Bsn. I  
II *mf*

Hn. I  
II *mf*

C Tpt. I  
II *mf*

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 248-250 of Symphony No. 2. Measure 248 features a Piccolo entry with a sixteenth-note pattern, followed by Flutes I and II, Oboes I and II, and English Horn, all playing sustained notes. The Bassoons I and II enter with a sixteenth-note pattern. Measure 249 shows the Horns I and II and Trumpets I and II entering with a sixteenth-note pattern. Measure 250 continues the woodwind and brass entries with various rhythmic patterns and dynamic markings.

# Symphony No. 2

251

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

251

Hn. I  
II

C Tpt. I  
II

251

Timp.

251

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

[illegible]

# Symphony No. 2

255

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

255

Hn. I  
II

C Tpt. I  
II

255

Timp.

255

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Symphony No. 2

[illegible]

# Symphony No. 2

260

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B $\flat$  Cl. I  
II

Bsn. I  
II

Hn. I  
II

C Tpt. I  
II

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*a2*

*f*

*f*

*a2*

*f*

*a2*

*f*

*f*

*mf*

*f*

*mf*

*f*

# Symphony No. 2

263

Picc. *mf*

Fl. I  
II *mf*

Ob. I  
II *mf*

E. Hn. *mf*

B♭ Cl. I  
II *mf*

Bsn. I  
II *mf*

Hn. I  
II *f* *a2* *mf*

C Tpt. I  
II *mf* *a2*

Timp. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

Cb. *f*

# Symphony No. 2

267

Picc. *f* *mf*

Fl. I *f* *mf*

Fl. II *f* *mf*

Ob. I *f* *mf*

Ob. II *f* *mf*

E. Hn. *f* *mf*

B♭ Cl. I *f* *mf*

B♭ Cl. II *f* *mf*

Bsn. I *f* *mf*

Bsn. II *f* *mf*

Hn. I *f* *mf*

Hn. II *f* *mf*

C Tpt. I *f* *mf*

C Tpt. II *f* *mf*

Timp. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

Cb. *f*



# Symphony No. 2

271

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

271

Hn. I  
II

C Tpt. I  
II

271

Timp.

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Symphony No. 2

276

Picc. *f*

Fl. I  
II *f*

Ob. I  
II *f*

E. Hn. *f*

B♭ Cl. I  
II *f*

Bsn. I  
II *f*

Hn. I  
II *f*

C Tpt. I  
II *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

# Symphony No. 2

280

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

284

Picc. *mf*

Fl. I  
II *mf*

Ob. I  
II *mf*

E. Hn. *mf*

B♭ Cl. I  
II *mf*

Bsn. I  
II *mf*

Hn. I  
II *mf*

C Tpt. I  
II *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

# Symphony No. 2

289

Picc. *ff*

Fl. I  
II *ff*

Ob. I  
II *ff*

E. Hn. *ff*

B $\flat$  Cl. I  
II *ff*

Bsn. I  
II *ff*

Hn. I  
II *ff*

C Tpt. I  
II *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

# Symphony No. 2

292

Picc.

Fl. I  
II

Ob. I  
II

E. Hn.

B♭ Cl. I  
II

Bsn. I  
II

292

Hn. I  
II

C Tpt. I  
II

292

Timp.

292

Vln. I

Vln. II

Vla.

Vc.

Cb.

## PART 2. THE TEXT SETTING OF HENRY PURCEEL'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.<sup>1</sup> 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.<sup>2</sup> His first published composition is also a vocal piece, a song titled 'When Thyrus did the splendid eye' (1675). With this publication, he began his professional career at only 16 years old.<sup>3</sup> 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.<sup>4</sup> 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".<sup>5</sup> At this time, he started to earn over £10 per year as a professional musician,<sup>6</sup> and the ability to compose consistently for a permanent orchestra gave him the opportunities to perfect his music.<sup>7</sup> In 1682, Purcell took the

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<sup>1</sup> Margaret Campbell, *Henry Purcell* (London: Hutchinson, 1993), 36.

<sup>2</sup> Ibid., 40.

<sup>3</sup> Ibid., 41.

<sup>4</sup> Jack Westrup, *Purcell* (London: J.M.Dent & Sons LTD, 1980), 26.

<sup>5</sup> Franklin B. Zimmerman, *Henry Purcell, 1659-1695* (Philadelphia: University of Pennsylvania Press, 1983), 70.

<sup>6</sup> Campbell, 49.

<sup>7</sup> Westrup, *Purcell*, 34.



place of Edward Lowe, the Chapel Royal's organist, after Lowe's death.<sup>8</sup> During the reign of Charles II (from 1680 to 1685) Purcell was primarily a court composer.<sup>9</sup> 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.<sup>10</sup> Consequently, Purcell's position as instrument keeper responsible for organs was restricted until he restored it in 1688.<sup>11</sup> 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.<sup>12</sup> 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

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<sup>8</sup> Campbell, 73.

<sup>9</sup> Mark Humphreys, "Purcell.," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), XX: 605.

<sup>10</sup> Westrup, *Purcell*, 58.

<sup>11</sup> Ibid.

<sup>12</sup> 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.<sup>13</sup> During the 17<sup>th</sup> 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.<sup>14</sup> 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.<sup>15</sup>

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<sup>th</sup> century counterpoint to express the feelings evoked in the text, while harmony and counterpoint take precedence over the text in first practice.<sup>16</sup> The second practice did not displace the first, but each was used where appropriate.<sup>17</sup> This increased interest in the rhetoric

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<sup>13</sup> Claude V. Palisca, “Baroque,” *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), ii: 749.

<sup>14</sup> John Walter Hill, *Baroque Music* (New York: W. W. Norton & Company, 2005), 25.

<sup>15</sup> Claude V. Palisca, Donald Jay Grout, and J. Peter Burkholder, *A History of Western Music*, 8<sup>th</sup> ed. (New York: W. W. Norton & Company, 2010), 296.

<sup>16</sup> Hill, 44-45.

<sup>17</sup> Palisca, 300.

role of music triggered the advent of new genres, particularly in the area of vocal music, such as opera, oratorio, and cantata.<sup>18</sup>

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.<sup>19</sup> In the same vein, the homophony of prominent bass and treble lines replaced the polyphony of independent voices in 16<sup>th</sup> century music.<sup>20</sup> 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.<sup>21</sup> 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”<sup>22</sup> and has maintained its status until today<sup>23</sup> 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<sup>th</sup> century<sup>24</sup> and the violin was invented as a

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<sup>18</sup> Music of the Baroque, “What is Baroque Music?,” <https://www.baroque.org/baroque/whatis> (accessed January 12, 2020).

<sup>19</sup> Palisca, 305.

<sup>20</sup> Ibid., 300.

<sup>21</sup> Ibid., 304.

<sup>22</sup> Edith Borroff, *The Music of the Baroque* (Wm. C. Brown Company, 1970), 42.

<sup>23</sup> Ibid.

<sup>24</sup> Ian Woodfield, “Viol,” *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), xxvi: 663.

new idea around 1530 in Italy.<sup>25</sup> 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.<sup>26</sup> In addition, viols are tuned in fourths with a major third in the middle, whereas the violin family is tuned in fifths.<sup>27</sup> While violins have a bright and clear tone, the viol has a rich and dark tone.<sup>28</sup> Like the violin, the viol became the leading bowed string instrument in the 16<sup>th</sup> century and continued to flourish until the middle of the 18<sup>th</sup> century.<sup>29</sup>

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.<sup>30</sup> Baroque bows generally look straight or bent slightly outward at the middle with an elegant "swan-bill" pointed head.<sup>31</sup> They are typically made from strong, heavy snakewood.<sup>32</sup> By contrast, a modern bow is made from pernambuco wood and has a marked inward bend, particularly when

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<sup>25</sup> Diabolus in Musica, "Violins and Viols," <http://www.diabolus.org/guide/viols.htm> (accessed January 14, 2020).

<sup>26</sup> Kate Bush Encyclopedia, "Viol," <https://www.katebushencyclopedia.com/viol> (accessed January 3, 2020).

<sup>27</sup> Classic Cat, "Viol," <https://www.classiccat.net/iv/violadagamba.info.php> (accessed January 3, 2020).

<sup>28</sup> Diabolus in Musica, "Violins and Viols," <http://www.diabolus.org/guide/viols.htm> (accessed January 14, 2020).

<sup>29</sup> Ian Woodfield, "Viol," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), xxvi: 663.

<sup>30</sup> Music of the Baroque, "What is Baroque Music?," <https://www.baroque.org/baroque/whatis> (accessed January 12, 2020).

<sup>31</sup> Peanutsetz, "Baroque Violin," <https://peanutsez.wordpress.com/2019/11/04/handels-messiah-and-the-baroque-violin/> (accessed January 5, 2020).

<sup>32</sup> Ibid.

the hair is relaxed, and has a "hatchet" head at a right-angle to the stick.<sup>33</sup>In addition, Baroque music grants significant freedom to the performer<sup>34</sup> and the scores do not contain detailed information such as articulation, ornamentation or dynamics.<sup>35</sup> Thus, modern ensembles have to imagine their conventional sound and decide how to reproduce it.<sup>36</sup>

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<sup>33</sup> Ibid.

<sup>34</sup> Robert Donington, *Baroque Music: Style and Performance* (London: Faber Music, 1982), 6.

<sup>35</sup> Music of the Baroque, "What is Baroque Music?," <https://www.baroque.org/baroque/whatis> (accessed January 12, 2020).

<sup>36</sup> Ibid.

## CHAPTER 3

### THE WORKS OF HENRY PURCELL

#### 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’.<sup>37</sup> 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.<sup>38</sup> Mostly his odes were for state occasions, such as birthdays, marriages and the king’s return from holiday.<sup>39</sup> 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.<sup>40</sup> Welcome songs are normally written for solo voices and chorus with four-part strings and continuo, which is similar to choral cantatas.<sup>41</sup>

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

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<sup>37</sup> Michael Burden, *The Purcell Companion* (Portland: Amadeus Press, 1995), 200.

<sup>38</sup> Ibid.

<sup>39</sup> Westrup, 172.

<sup>40</sup> Mark Humphreys, “Purcell,,” XX: 600.

<sup>41</sup> Westrup, *Purcell*, 173.

ten years Purcell's senior and wrote thirty-five odes and the large group of anthems,<sup>42</sup> 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.<sup>43</sup> 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.<sup>44</sup> These features set a pattern for Purcell's odes over the next three or four years.<sup>45</sup> His second ode, 'Swifter, Iis, 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.<sup>46</sup> 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.<sup>47</sup> 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.<sup>48</sup> 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.<sup>49</sup> He also points out the similarity between this song and 'Oft she visits this lone mountain,' from *Dido and Aeneas* in his article.<sup>50</sup>

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<sup>42</sup> Burden, *The Purcell Companion*, 76-77.

<sup>43</sup> Ibid., 202.

<sup>44</sup> Ibid., 203.

<sup>45</sup> Ibid., 203.

<sup>46</sup> Ibid., 206.

<sup>47</sup> Ibid., 207.

<sup>48</sup> Ibid., 209.

<sup>49</sup> Westrup, *Purcell*, 173.

<sup>50</sup> 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.<sup>51</sup> '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'.<sup>52</sup> 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."<sup>53</sup> 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.'<sup>54</sup> 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.<sup>55</sup> The central movement, 'Let Caesar and Urania live' has contrapuntal ground-bass duet for countertenors, which is the earliest of several such in his

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<sup>51</sup> Ibid., 175.

<sup>52</sup> Burden, *The Purcell Companion*, 225.

<sup>53</sup> Ibid.

<sup>54</sup> Westrup, *Purcell*, 178.

<sup>55</sup> Burden, *The Purcell Companion*, 228.

output.<sup>56</sup> His such use of contrapuntal ground-bass was borrowed by other composers of royal odes for more than half a century after his death.<sup>57</sup> 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."<sup>58</sup> In its passage, the discord of nature's atoms is effectively represented by diminished seventh chords and string tremolo.<sup>59</sup> It is one of Purcell's most frequently performed odes today.<sup>60</sup> Along with 'Hail, Bright Cecilia,' the 1694 ode, 'Come ye Sons of Art Away' (z 323) is regularly performed these days.<sup>61</sup> 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.<sup>62</sup> It shows masterly ground-bass movements and orchestration that accompanies chorus and doubles it in unison and octave.<sup>63</sup> 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.<sup>64</sup> Eric Van Tassel, an American writer,

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<sup>56</sup> Ibid.

<sup>57</sup> Burden, *The Purcell Companion*, 228.

<sup>58</sup> Westrup, *Purcell*, 191.

<sup>59</sup> Ibid.

<sup>60</sup> Burden, *The Purcell Companion*, 200.

<sup>61</sup> Ibid.

<sup>62</sup> Burden, *The Purcell Companion*, 244.

<sup>63</sup> Ibid.

<sup>64</sup> 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.<sup>65</sup> 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.<sup>66</sup> '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.<sup>67</sup> Especially, 'My Beloved Spake' shows bold experiment of several time changes in homophonic vocal sections and dance-like passages.<sup>68</sup> 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.<sup>69</sup> 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.<sup>70</sup> 'O God, Thou Hast Cast Us Out' (z 36), 'Lord, How Long Wilt, Thou Be Angry' (z 25), 'Remember Not,

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<sup>65</sup> Burden, *The Purcell Companion*, 103-04

<sup>66</sup> Burden, *The Purcell Companion*, 104-05

<sup>67</sup> Westrup, *Purcell*, 206-7.

<sup>68</sup> Mark Humphreys, "Purcell.," XX: 611.

<sup>69</sup> Ibid.

<sup>70</sup> 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.<sup>71</sup> 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.<sup>72</sup> From 1682 to 1685, Purcell focused almost exclusively on symphony anthems.<sup>73</sup> 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.<sup>74</sup> 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.<sup>75</sup> 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".

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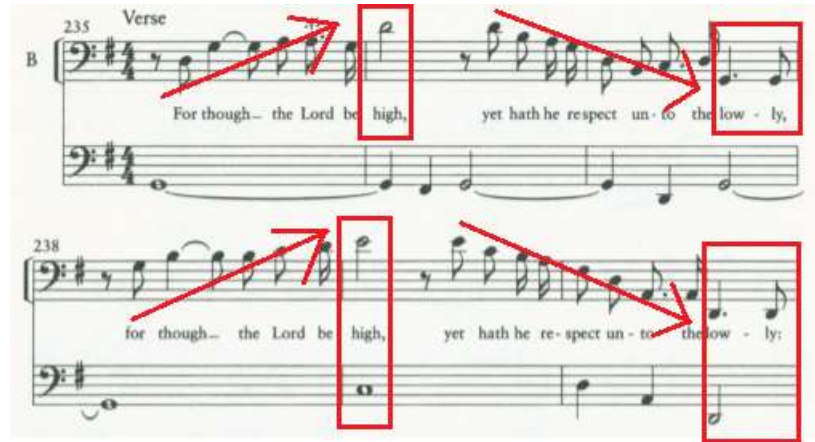
<sup>71</sup> Ibid., 186.

<sup>72</sup> Mark Humphreys, "Purcell," XX: 611.

<sup>73</sup> Burden, *The Purcell Companion*, 105.

<sup>74</sup> Mark Humphreys, "Purcell," XX: 611.

<sup>75</sup> 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’.<sup>76</sup>



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”.<sup>77</sup>

Though Purcell mainly wrote odes, welcome songs and theatre music from 1686 to 1695,<sup>78</sup> 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.<sup>79</sup> During his lifetime, he wrote 70 anthems totally.

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<sup>76</sup> Burden, *The Purcell Companion*, 140.

<sup>77</sup> Burden, *The Purcell Companion*, 157.

<sup>78</sup> Ibid., 115.

<sup>79</sup> 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.<sup>80</sup> The fantasias represent his early attachment to old traditions such as counterpoint, while the sonatas are typical of his study of the Italian style.<sup>81</sup> The essence of fantasia in his time was imitation. Canon, augmentation, inversion and diminution were used to develop a simple thematic fragment.<sup>82</sup> These imitative sections became the cornerstone of the development of the eighteenth century fugue,<sup>83</sup> though it had become out of fashion by the eighteenth century, with the introduction of the French and Italian instrumental music.<sup>84</sup>

Purcell wrote his fantasias within the English viol consort tradition, but the reason Purcell wrote them is not clear.<sup>85</sup> 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.<sup>86</sup> 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

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<sup>80</sup> Westrup, *Purcell*, 222.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid., 223.

<sup>84</sup> Ibid.

<sup>85</sup> Burden, *The Purcell Companion*, 271.

<sup>86</sup> Ibid.

August in 1680, during the period he studied contrapuntal techniques.<sup>87</sup>

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.<sup>88</sup> In Fantasy in C minor (z 738), inversion is combined with augmentation and double augmentation in its opening section.<sup>89</sup> Fantasy in D minor (z 743) even shows single, double, and triple augmentation combined with inversion.<sup>90</sup>

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.<sup>91</sup> 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.<sup>92</sup> 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.<sup>93</sup> 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,

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<sup>87</sup> Ibid., 272.

<sup>88</sup> Ibid., 278.

<sup>89</sup> Ibid.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid., 282.

<sup>92</sup> Burden, *The Purcell Companion*, 283.

<sup>93</sup> Ibid.



augmentation and stretto, which seems to be modelled on those in Colista's works.<sup>94</sup> Overall, his sonatas were serious contrapuntal works intended to appeal to the players at home rather than listeners at public concerts or the theatres.<sup>95</sup>

### 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'.<sup>96</sup>

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.<sup>97</sup> 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.<sup>98</sup> 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).<sup>99</sup> Declamatory song, for more serious poetry, were always in duple time, and the vocal line mirrored the inflections of speech,

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<sup>94</sup> Ibid., 284.

<sup>95</sup> Ibid., 288-89.

<sup>96</sup> Mark Humphreys, "Purcell," XX: 606.

<sup>97</sup> Peter Holman, *Henry Purcell* (New York: Oxford University Press Inc., 1994), 27.

<sup>98</sup> Holman, 24.

<sup>99</sup> Ibid.

thus they are rarely tuneful, though they tend to have more melodic coherence than recitative.<sup>100</sup> Declamatory songs were in theory thorough-composed, but in practice strophic structures were used as well.<sup>101</sup> The dialogue was a specialized type of declamatory song, dramatizing a brief exchange between two characters.<sup>102</sup> This genre was regarded as obsolete one even in Purcell's youth, thus he must have been the last composer to write it.<sup>103</sup> '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: *Dioclesian* (1690), *King Arthur* (1691), *The Fairy-Queen* (1692), *The Indian Queen* (1695), *The Tempest* (1695), and *Timon of Athens* (1694). *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.<sup>104</sup> 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.<sup>105</sup> *King Arthur*, Purcell's second semi-opera,

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<sup>100</sup> Ibid., 25-26.

<sup>101</sup> Ibid., 26.

<sup>102</sup> Ibid.

<sup>103</sup> Ibid., 27.

<sup>104</sup> Holman, 202.

<sup>105</sup> Ibid.

is unique among Purcell's semi-operas in that it is not an adaptation but "a quaint mixture of historical legend and pure fantasy,"<sup>106</sup> thus it owes little to history or medieval romance. This allowed Purcell to write varied music matching various scene of play.<sup>107</sup> Holman describes it as Purcell's most successful stage work during his life time.<sup>108</sup> *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.<sup>109</sup> It is the longest of his stage works.<sup>110</sup> *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.<sup>111</sup> *The Tempest*, one of Shakespearian adaptations, exhibits complete absorption of the Italian style. Especially, its *da capo* aria reflects the Italian influence.<sup>112</sup> Westrup describes it as "Purcell's most mature work for the theatre".<sup>113</sup> *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.<sup>114</sup> *Dido and Aeneas* is Purcell's only opera that is an anomaly in his theatre music in that it is all-

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<sup>106</sup> Westrup, *Purcell*, 131.

<sup>107</sup> Mark Humphreys, "Purcell.," XX: 614.

<sup>108</sup> Holman, 207.

<sup>109</sup> Westrup, *Purcell*, 137.

<sup>110</sup> Ibid.

<sup>111</sup> Mark Humphreys, "Purcell.," XX: 614.

<sup>112</sup> Westrup, *Purcell*, 145.

<sup>113</sup> Westrup, *Purcell*, 145.

<sup>114</sup> Holman, 218-19.

sung.<sup>115</sup> 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 ciaccona, reveals the depth of Dido's guilty passion for Aeneas.<sup>116</sup> '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.<sup>117</sup> The third, Dido's lament is a chromatic passacaglia that is credited as "the most potent emblem of love and death" by Holman.<sup>118</sup>

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.

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<sup>115</sup> Mark Humphreys, "Purcell,," XX: 614.

<sup>116</sup> Holman, 200.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

## CHAPTER 4

### *DIDO AND AENEAS*

#### 4.1. The Story

The story is based on Virgil's epic the *Aeneid*. 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).<sup>119</sup> 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.<sup>120</sup> 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."<sup>121</sup> Indeed, his text setting has been regarded as a revolution in England and highly esteemed by critics. Michael Tippett, a renowned 20<sup>th</sup> century English composer, writes that "Purcell broke away from the old rule" of syllable-to-a-note, which was a "decisive change of practice."<sup>122</sup> John Playford, who was a publisher in the 17<sup>th</sup> century London, praises Purcell as a "genius to express the energy of English words."<sup>123</sup>

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

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<sup>119</sup> NNDB, "Nahum Tate," <https://www.nndb.com/people/448/000098154/> (accessed January 28, 2020).

<sup>120</sup> Mark Humphreys, "Purcell,," XX: 613.

<sup>121</sup> John Dryden, *The Works of John Dryden*, ed. Edward Hooker (Berkeley: University of California Press, 1956), XVII:324.

<sup>122</sup> 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.

<sup>123</sup> 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.”<sup>124</sup> Price states that *Dido and Aeneas* is “one of the greatest operas composed between Monteverdi’s lifetime and Mozart’s.”<sup>125</sup> Zimmerman describes *Dido and Aeneas* as “the first truly dramatic “English Opera” worthy of the name.”<sup>126</sup> Westrup regards *Dido and Aeneas* as “the first modern tragic opera” in England,<sup>127</sup> and claims that it maintains “sovereign superiority over any English opera” to appear since.<sup>128</sup> 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

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<sup>124</sup> Michael Burden, *Purcell Remembered* (Oregon: Amadeus Press, 1995), 81.

<sup>125</sup> Curtis Price, *Dido and Aeneas* (New York: W. W. Norton & Company, Inc., 1986), vii.

<sup>126</sup> Zimmerman, 170.

<sup>127</sup> Jack Westrup, *Henry Purcell & the Restoration Theatre* (Massachusetts: Harvard University Press, 1991), 42.

<sup>128</sup> Westrup, *Henry Purcell & the Restoration Theatre*, 38.

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”

The image shows two staves of music for Dido. The first staff starts at measure 7 and ends at measure 12. The melody is in G major (one sharp) and 4/4 time. A red line is drawn above the staff, starting at measure 7 and curving downwards to measure 12, indicating a descending melodic line. The lyrics are: "prest, with tor - ment, ah, ah, Qual - sa - gen muss ich, ah, ah,". The second staff starts at measure 13 and ends at measure 18. The melody continues with a similar descending pattern. The lyrics are: "I am prest, With tor - ment mei - ne Qual Sa - gen muss ich,".

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”

The image shows a musical score for two characters, Dido and Belinda. Dido's part is on the top staff, starting at measure 1 and ending at measure 4. The melody is in G major (one sharp) and 4/4 time. The lyrics are: "Mine ad-mits of no re - Da-her mei-nes Kummers". Belinda's part is on the bottom staff, starting at measure 1 and ending at measure 4. The melody is in G major (one sharp) and 4/4 time. A red line is drawn above the staff, starting at measure 1 and curving upwards to measure 2, then curving downwards to measure 4, indicating an ascending then descending melodic line. The lyrics are: "Grief in-creas-es by con-ceal-ing. Leid wird grö-s-ser in der Stil-le.".

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



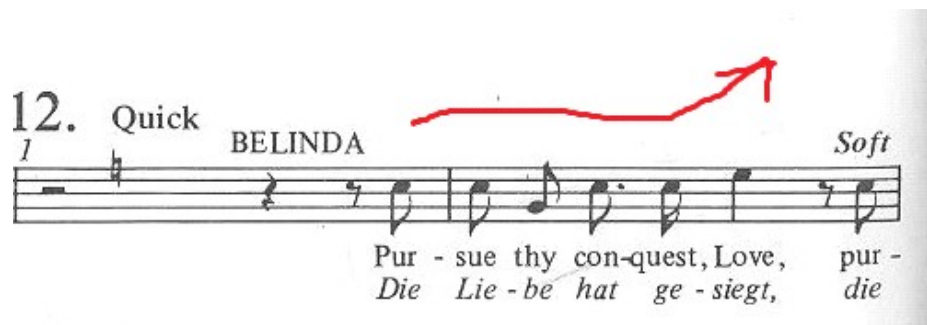
destiny, then sinks down feebly to support the meaning of the phrase “The feeble stroke of Destiny”.

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”

52

BEL.

9

So fair the game, so rich the sport,  
So schön die Jagd, Beu - te zu - gleich,

[2nd time]

CHOR.

these woods re - sort. So fair the game, so rich the  
hier - ihr Be - reich. So schön die Jagd, Beu - te zu -

8

these woods re - sort. So fair the game, so rich the  
hier - ihr Be - reich. So schön die Jagd, Beu - te zu -

these woods re - sort. So fair the game,  
hier - ihr Be - reich. So schön die Jagd,

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”

146

27

BELINDA

Haste, haste to town, haste, haste,

Example 7: The following chorus

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.”

## 64

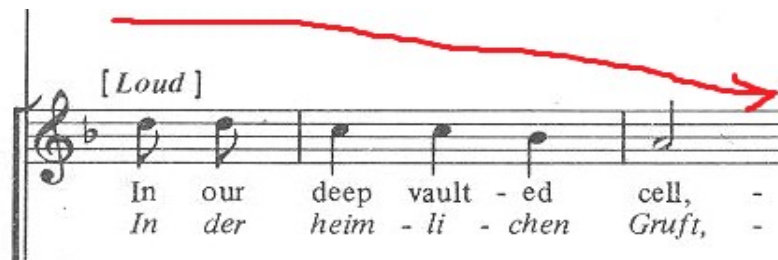
In the following phrase “but with more, more,” the meaning of “more” is emphasized by the repeated leaps of melody that ascends ever higher.

Example 9: “but with more, more”



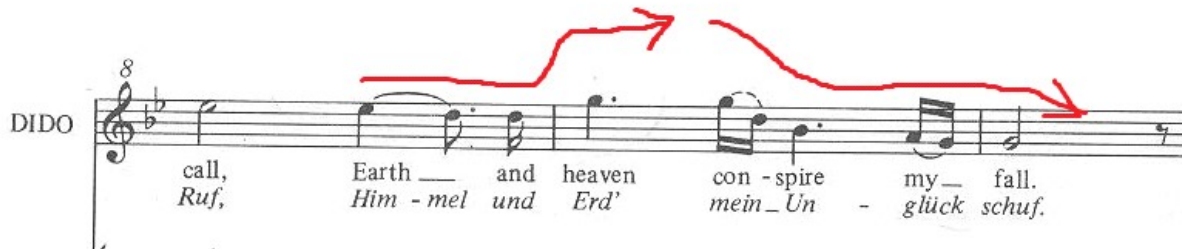
The descending melody of “In our deep vaulted cell” sung by witches in Scene I Act II also illustrates the descent to the deep hideout of the witches in the cave.

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"

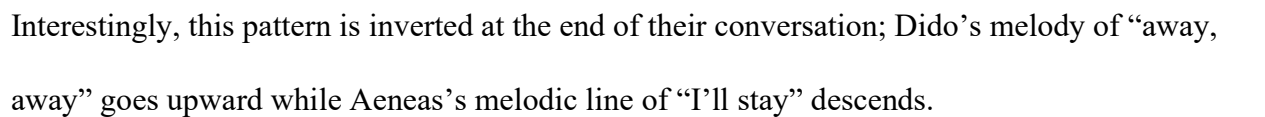


This kind of melodic expression of a text image is also shown in the last chorus of this opera. It starts with the phrase "With drooping wings" that contains an image of going down. Its supporting melody gradually and steadily descends with quarter notes. In particular, the meaning of "drooping" is emphasized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

Example 14: "With drooping wings"

A musical score for the phrase "With drooping wings" in D minor. The score is written for four staves: a bass staff (top), a treble staff (second), a bass staff (third), and a treble staff (bottom). The melody for "With drooping wings" is marked with a red arrow showing a descending line. The lyrics are: With droop - - ing wings ye Cu -  
In sanf - - tem Flug, oh kommt  
CHOR. 8 With droop - ing wings  
In sanf - tem Flug,  
The score includes a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are in German and English.

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



50

DIDO

no, a-way, a-way, a - way, a - way, a - way.

nein, fort, fort von mir, fort, fort, von mir, fort, fort.

AEN.

8

I'll stay, and Love o - bey, I'll stay, and Love o - bey. I'll stay,

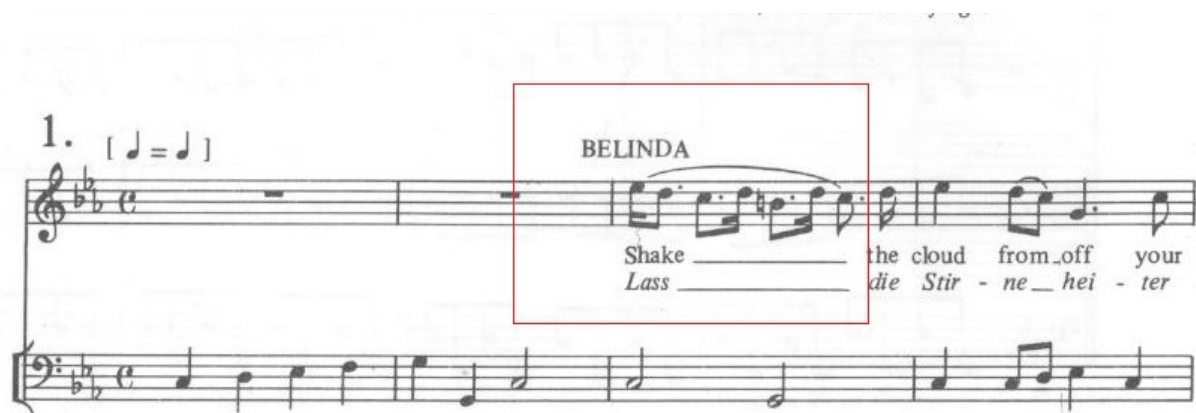
ich bleib,' mein Lieb, bei Dir, ich bleib,' mein Lieb, bei Dir, ich bleib,'

4 3

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”

5  
BEL. *brow, Fate your wish - es does al - low. Em - pire grow - ing, plea - sures*  
*sein, Glück - lich ist - das - Schick - sal Dein: Gröss - re Macht Dir lust - voll*

9  
BEL. *flow - - - ing, For - tune smiles and so should you. Shake*  
*lacht - - - hier, Oh, be - kla - ge nie Dein - Los. Lass*

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

DIDO

Whence could so much vir - tue spring, What storms,  
*Von tapf - ren Ah - nen er ent - sprang, Von Sturm,*

15 DIDO

pi - e - ty. Mine with storms of care opprest,  
 from - men Sinn. Da mich Leid und Sor - ge be - rührt

CHOR.

shel - ter from the storm, the storm can yield. Haste, haste,  
 Schutz - dach ge - gen Sturm, ge - gen Sturm ent - hält. Schnell, schnell,  
 o - pen field, no shel - ter from the storm, the storm can yield. Haste, haste to  
 off - ne Feld kein Schutz - dach ge - gen Sturm, den Sturm ent - hält. Schnell, schnell zur  
 shel - ter from the storm, the storm can yield. Haste,  
 Schutz - dach ge - gen Sturm, den Sturm ent - hält, Schnell  
 o - pen field, no shel - ter from the storm can yield. Haste,

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

5

1st WI. storm. But ere we this per - form,  
 nun. Doch eh' wir die - ses tun,  
 2nd WI. But ere we this per - form, We'll con - jure for  
 Doch eh' wir die - ses tun, Er - heb' sich Sturm-

(ex. 20 cont'd.)



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 16<sup>th</sup> notes combined with 32<sup>nd</sup> notes that are the fastest in this opera. This dotted rhythm fits the positive and triumphant mood of “valor” well.

### Example 22: “valor”

DIDO

what bat-tles did he sing. An-chis-es' va-lour mix'd with Ve-nus'  
 von Schlach-ten tönt sein Sang! An-chis-es Star-ke mit der-Ve-nus

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<sup>th</sup> notes.

### Example 23: “triumphs”

CHOR.

groves, and the cool sha-dy foun-tains, Let the tri-umphs, let the  
 Schluch-ten, Euch — Quel-len im Schat-ten, Sei die Freu-de, sei die

groves, and the cool sha-dy foun-tains, Let the tri-umphs, the tri-  
 Schluch-ten, Euch — Quel-len im Schat-ten, Sei die Freu-de, die Freu-

8 groves, and the cool sha-dy foun-tains, Let the tri-umphs, let the  
 Schluch-ten, Euch — Quel-len im Schat-ten, Sei die Freu-de, sei die

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 Triumphant Dance

15. The Triumphant Dance/Siegestanz

The musical score is for a piece in 3/8 time, titled 'The Triumphant Dance/Siegestanz'. It consists of three systems of staves. The first system includes a tempo marking '[♩ = ♩]'. Red boxes highlight specific dotted rhythms: in the first system, measures 1-2 and 4-5; in the second system, measures 1-2, 3-4, and 5-6; in the third system, measures 1-2 and 3-4. The score is written for a single melodic line with a basso continuo line below it.

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”<sup>129</sup> to show his undaunted intrepidity against the hardship of war.

### Example 30: “fierce”

14

DIDO

charms, mild, How soft, wie sanft, how soft, wie sanft in peace, and yet how fierce, hart in sei-her Waf-fen

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<sup>th</sup> notes expressing the nuance of a rapid fall.

### Example 31: “fall”

12. Quick BELINDA Soft

Pur-sue thy con-quest, Love, pur-die  
Die Lie-be hat ge-siegt, die

AEN.

fall, and Troy once more expire.  
strahl, und wie der Tro-ja un-ter-gehn.

5 6 5  
# 4 #

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<sup>th</sup> notes ascends and descends at the

<sup>129</sup> Ellen T. Harris, *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”

The musical score for Example 32, titled "thunder", is presented in three systems. The first system features a vocal line for DIDO (soprano) and a piano line for AEN. (piano). The DIDO line begins with the lyrics "The skies are cloud-ed. Hark, hark, how thun-". The AEN. line begins with the lyrics "Welch Wol - ken - him - mel! Horch! Das Grol -". The second system features a string section with Violins and a vocal line for DIDO. The Violins play a fast, repeated eighth-note pattern. The DIDO line begins with the lyrics "der Rends the mountain oaks a - sun - der. Lässt der Ei - chen Wip - fel rol - len!". The third system continues the vocal line for DIDO. The DIDO line begins with the lyrics "der Rends the mountain oaks a - sun - der. Lässt der Ei - chen Wip - fel rol - len!". Red boxes highlight specific musical phrases: the first box in the first system highlights a descending eighth-note phrase in the DIDO line, and the second box in the third system highlights a similar descending eighth-note phrase in the DIDO line.

When Belinda and her courtiers sing “haste to town” in Act II, each “haste” is accompanied by repeated 16<sup>th</sup> 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

31. [Quick]

Haste, haste to town, haste, haste, haste, haste, Schnell, schnell zur Stadt, schnell, schnell, schnell, schnell, haste, haste, haste, haste, to town, haste, haste, haste, zur Stadt, schnell, schnell, schnell, schnell.

haste, haste, haste, haste, to town, haste, haste, haste, zur Stadt, schnell, schnell, schnell, schnell.

haste, haste, haste, haste, to town, haste, haste, haste, zur Stadt, schnell, schnell, schnell, schnell.

haste, haste, haste, haste, to town, haste, haste, haste, zur Stadt, schnell, schnell, schnell, schnell.

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<sup>th</sup> 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.”<sup>130</sup> 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.<sup>131</sup> Among them, the most important key centers C minor, D minor,

<sup>130</sup> Harris, 70.

<sup>131</sup> 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.<sup>132</sup>

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.<sup>133</sup> 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."<sup>134</sup> However, considering that madness is often described with laughter and excessive brightness,

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*Teacher* 21 (1971): 28.

<sup>132</sup> Holman, 200.

<sup>133</sup> Kushner, 27.

<sup>134</sup> 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.<sup>135</sup> 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.<sup>136</sup> 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 laughter “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,<sup>137</sup> which may seem to contradict the text’s mood.<sup>138</sup> 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.

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<sup>135</sup> Ben Jonson, *Masque of Queens (1609)* ed. Stephen Orgel (New Haven: Yale University Press, 1969), 540.

<sup>136</sup> Winkler, 82.

<sup>137</sup> Curtis Price, *Henry Purcell and The London Stage* (Cambridge, Cambridge University Press, 1984), 22.

<sup>138</sup> Winkler, 92.

Example 35: G minor cadence

53 Exit Aeneas

DIDO fly if long-er you de-lay, a-way, a-way!  
- fängt mich hier, wenn län-ger Du noch saumst, fort, fort von mir!

AEN. 8 and Love o-bey, and Love o-bey.  
mein Lieb, bei Dir, mein Lieb, bei Dir.

6 4 5 #

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."<sup>139</sup> 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."<sup>140</sup> Thus, the usage of specific keys excellently expresses the various moods of the texts in each scene.

<sup>139</sup> Kushner, 25.

<sup>140</sup> 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.<sup>141</sup>

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

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<sup>141</sup> 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 offendeth?" (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, Sefautchi'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, "Olinda 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 Thyrsis, 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)

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## VITA

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 Zarvas, Dr. Esther Waite, and Dr. Yova Milanova.