DANIEL PURCELL:

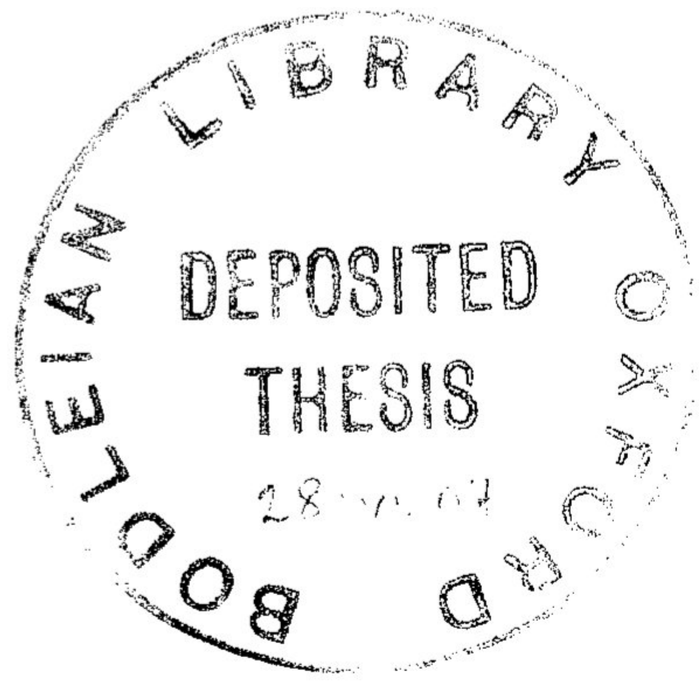
A BIOGRAPHY AND THEMATIC CATALOGUE

(Volume 2: Thematic Catalogue)

Mark Alastair Humphreys

New College

University of Oxford



Submitted in partial fulfilment of the degree of D.Phil.

Trinity 2004

A THEMATIC CATALOGUE OF THE WORKS OF DANIEL PURCELL

Acknowledgements	iv
Introduction	v
Explanatory notes	vii
Short-title list of catalogue numbers	xiii

THE CATALOGUE

1. Sacred music	[catalogue numbers]
a) Anthems	1-26
b) Sacred song	41
c) Service	51
d) Chant	61
e) Instrumental music	71
f) Organ music	81-92
2. Secular Vocal Music	
a) Theatre Music	101-157
b) Non-theatre Songs	201-234
c) Cantatas	301-310
d) Odes and Welcome Songs	401-409

3. Instrumental Music

a) Sonatas for one instrument 501-509

b) Sonatas for two instruments 521-524

c) Miscellaneous 531-535

d) Keyboard Music 541-542

e) Keyboard Transcriptions 551T-562T

APPENDICES

I. Possible works 601P-605P

II. Doubtful and spurious works 701S-710S

INDICES

1. Manuscript Information

2. Printed Collections

3. First-line Index of Vocal Works

4. Authors

5. Performers

Acknowledgements

A work of this kind would be impossible without a large number of people providing very kind assistance. In addition to those mentioned in the introduction to volume 1, I would like particularly to thank Tony Rooley, Denise Gallo, Peter Holman, Tom McGeary, Rosamund McGuinness, John Milsom and Brian Crosby.

Further, I owe a huge debt of gratitude to the staff of all of the libraries listed in the index of manuscript or printed sources, who have been very helpful often beyond the call of duty. In particular, I would like to thank the staff of the Bodleian Library, Oxford, and the British Library, London, for their much-valued assistance.

A Thematic Catalogue of Daniel Purcell's Music

The ideal medium for presenting a synoptic view

of a composer's output.[1]

Daniel Purcell wrote a large amount of music in a variety of genres, which survives widely in both manuscript and printed sources. As such, the compilation of a thematic catalogue of his music is a long and complicated process: it is difficult to decide on levels of detail or presentation of information before having all of the presently-available information at one's disposal, and, even then, there is a constant temptation to 'tinker' when all of the information has already been gathered.

A thematic catalogue of Daniel's music presents particular problems. The quantity of printed sources which survive, sometimes in different collections but from the same plates, complicates their collation. There are relatively few manuscript sources, making editorial questions about incipit texts difficult to address. Finally, the sheer quantity of music – particularly for dramatic works – makes a cataloguer's task even more difficult.

Standard bibliographic tools – such as the various RISM publications, and the RISM manuscript card catalogue – formed a starting point for an investigation which has involved numerous libraries, both in the UK and abroad, and hundreds of manuscripts

[1] A Hyatt King 'The past, present, and future of the thematic catalogue', in *Monthly Music Review* 74 (1954), 43.

and printed sources. What is presented here is the result of study necessarily limited by the period of time allowed, by the resources which are currently available, and by the modest available funding.

It is hoped that the catalogue will provide an introduction to the music of Daniel Purcell which future scholars will be able to use as a starting point for more detailed study, as well as being a valuable resource to editors and scholars interested in the less well-known music of the period.

Explanatory Notes

Information in the header

The catalogue number is followed by the title of the piece. A second line might include the purpose of a work, such as the occasion for which an anthem or ode was written. Next follows the date of composition, or of first performance (where known), and the librettist or other source of text, followed by the theatre in which any dramatic work was first performed (DL = Theatre Royal, Drury Lane, DG = Dorset Gardens, QT = Queen's Theatre, Haymarket). Original performers, where known, are listed next by voice type.

Solo and choral voices and instrumental forces are included on the next line. These refer to actual forces used (in terms of number of singers), not minimum possible requirements. In the case of songs, anthems and cantatas, although they are not explicitly denoted as being for any particular voice type, they are given as soprano unless there is tangible evidence to the contrary. The following abbreviations are used:

Vocal (lower case for solo, upper case for choral):

s	*S*	soprano (or treble)
a	*A*	alto (or countertenor)
t	*T*	tenor
b	*B*	bass

Instrumental:	*tr.*	trumpet	*vln.*	violin
	flat tr.	flat trumpet	*vla*	viola
	ob.	oboe	*bc*	basso continuo
	ten. ob.	tenor oboe	*kbd.*	keyboard
	fl.	flute	*org*	organ
	bsn.	bassoon	*str.*	strings [*2 vln., vla*]
	timp.	timpani		

The terms used are those found in original sources (except timpani, which is generally 'kettle-drum'), and are reproduced here for that purpose. They are used regardless of any performance practice implications ('flute' not 'recorder', for example). This applies particularly to 'str.', which generally means a four-part ensemble, usually of strings but possibly doubled by oboes, tenor oboe, and bassoon. 'Bc' is similarly ambiguous, and I have deliberately left it so. Confirmation of the instrumental forces called for in the sources can be found in the source information section, where designations are reproduced from manuscripts and printed sources.

Incipits

There then follows the incipits themselves. In dramatic works, the act and scene of the piece is given, together with the description of the piece from the published play text. Square brackets around the catalogue number denote that the text to the song is not found in the published play text.

a) *text incipit.* The first line of any text (or the title of an instrumental movement) is given, the *Day and Murrie* song number is then given in square brackets, before the vocal and instrumental forces required (where this is not self-evident). Any character name from the play text is included here in brackets. Finally, the number of bars in that section is noted (for multi-verse songs, only the number of bars in one verse is counted).

b) *musical incipit.* These are generally about 4 bars long, though they are generally longer rather than shorter as the music is not generally easily available. In terms of editorial practice, original beaming is retained, as are time signatures (except in the case of '3i' or '3', which are modernised to 3/4, and '2', which is given as 2/2). However, any changes are noted in the catalogue entry. Spelling is modernised. The pitch of the incipit is as given in the source, though there are evidently examples where the implied transposed treble clef is used.

At the end of the incipits the total number of bars in the piece is given.

Source information

Next follows information about sources, both manuscript and printed. A manuscript name in bold denotes autograph material. The symbol § denotes that the incipit was taken from that source, whilst sources in italics are lost or not extant. In the description of sources, 'I' means stave description for first stave in system in source and 'I-II' means that this writing is between the first and second staves.

There is also further information about the manuscripts and printed collections in the appendix. Finally, a list of modern editions (such as they are) and a commentary including background information and relevant literature is presented.

Manuscript sources are listed before printed sources, both being in the following arrangement:

1. Sources containing the whole work
2. Sources containing more than one piece from the work
3. Sources containing single pieces, in the order the pieces are found in the work

In the case of partbooks, sources are separated by voice type, organ, and full score.

Transcriptions

Title pages (of play texts, etc) are reproduced in quasi-facsimile, reproducing as closely as possible the appearance of the copies consulted. Notable features that are not reproduced are gothic type, small capitals, and any illustrations included on title pages. This is intended to give as much information as possible about the sources consulted, and to aid identification of possible title-page variants. The limitations of this approach are acknowledged, but it is hoped that users of the catalogue will find the information contained within useful.

Library References

Standard RISM sigla are used, and are GB unless otherwise stated.

Modern Editions

Scholarly modern editions are listed.

Literature References

The following abbreviations are used:

Comparison	Staring B Wells (ed.), A *Comparison Between the Two Stages* (Princeton, 1942).
D&M	Cyrus L Day and Eleanore B Murrie, *English Song Books 1651-1702* (London, 1940).
Hunter	David Hunter, *Opera and Song Books published in England 1703-1726: a descriptive biblography* (London, 1997).
LS	Emmett L Avery, Charles Beecher Hogan, Arthur H Scouten, George Winchester Stone, and William Van Lennep (eds.), *The London Stage 1660-1800*, 5 parts, 11 volumes (Carbondale, 1960-68).
LS (new version)	A new version of Part 2 of *The London Stage*, prepared by Robert D Hume and Judith Milhous. Currently only available online at: http://www.personal.psu.edu/faculty/h/b/hbl/London%20Stage%20200 1/ Note that as this pagination is temporary, references have been given to the date under which the entry is listed.
MiRT	Curtis A Price, *Music in the Restoration Theatre with a Catalogue of Instrumental Music in Plays 1665-1713* (Ann Arbor, 1979).
NGI	Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians, Second Edition*, 20 volumes (London, 1980).
Rice	Paul F Rice, *The Solo Cantata in Eighteenth-Century Britain: A Thematic Catalog* (Warren, Michigan, 2003).
RISM A/I	*Einzeldrucke vor 1800 [Printed music before 1800]*, 15 volumes to date (Kassel, 1971 -).
Smith	William Charles Smith, *A Bibliography of the Musical Works Published by John Walsh During the Years, 1695-1720* (London, 1948, R/1968).
Squire-Barstow	Robert Squire Barstow, 'The Theatre Music of Daniel Purcell', Ph.D. diss., Iowa State University, 1968.

Technical information

This catalogue was set using Microsoft Word in Baskerville 10pt. The musical examples were produced in Sibelius v1.4 and imported as encapsulated postscript files. For reasons of space, the catalogue is not submitted in double-spaced type.

Short-title List of Catalogue Numbers

Anthems

001 Blessed is he whose unrighteousness is forgiven

002 Bow down thine ear, O Lord

003 Have mercy upon me, O God

004 Hear my prayer, O Lord

005 I am well pleased

006 I will alway give thanks

007 I will magnify thee, O God, my King

008 I will sing unto the Lord

009 In thee, O Lord, have I put my trust

010 It is a good thing to give thanks

011 Lord, I have loved

012 Lord, let me know my end

013 My God, my God, look upon me

014 O be joyful in God

015 O give thanks

016 O God, thou art my God

017 O let my mouth be filled

018 O Lord, rebuke me not

019 O Lord, thou has searched me out

020 O praise God in his holiness

021 Praise the Lord, O my soul

022 Put me not to rebuke, O Lord

023 Sing we merrily unto God (I)

024 Sing we merrily unto God (II)

025 The Lord gave the word

026 Thou, O God, art praised in Sion

Other Sacred

041 O Miserable Man

051 Magnificat and Nunc Dimittis in E minor

061 Chant in G major

071 Symphony to Carissimi's Mass in C

081 100th Psalm Tune

082 113rd Psalm Tune

083 119th Psalm Tune

084 148th Psalm Tune

085 Canterbury Tune

086 London Tune

087 Southwell Tune

088 St. David's Tune

089 St. Mary's Tune

090 Windsor Tune

091 York Tune

092 [Voluntary]

Theatre Music

101 Achilles, or Iphigenia in Aulis

102 All for the Better, or The Infallible Cure

103 Amalasont, Queen of the Goths, or Vice Destroys Itself

104 Amintas

105 The Basset-table

106 The Bath, or The Western Lass

107 The Beaux' Stratagem

108 Brutus of Alba, or Augusta's Triumph

109 Caligula

110 The Campaigners, or The Pleasant Adventures at Brussels

111 The Careless Husband

112 The Constant Couple, or A Trip to the Jubilee

113 Cynthia and Endymion, or The Loves of the Deities

114 The Emperor of the Moon

115 The Faithful Bride of Granada

116 The Famous History of the Rise and Fall of Massaniello

117 Farewell Folly, or The Younger the Wiser

118 The Funeral, or Grief A-la-mode

119 The Grove, or Love's Paradise

120 The Humour of the Age

121 Ibrahim, the Thirteenth Emperor of the Turks

122 The Inconstant, or The Way to Win Him

123 The Indian Queen

124 The Island Princess, or The Generous Portuguese

125 The Judgment of Paris

126 The Lost Lover, or The Jealous Husband

127 Love Makes a Man, or The Fop's Fortune

128 Love's Last Shift, or The Fool in Fashion

129 The Lying Lover, or the Ladies Friendship

130 Macbeth

131 The Modish Husband

132 Neglected Virtue, or The Unhappy Conqueror

133 The Northern Lass, or The Nest of Fools

134 Orlando Furioso

135 Orpheus and Euridice

136 The Patriot, or The Italian Conspiracy

137 Pausanias, the Betrayer of his Country

138 Phaeton, or The Fatal Divorce

139 The Pilgrim (The Secular Masque)

140 Psyche

141 The Reformed Wife, or The Lady's Cure

142 The Relapse, or Virtue in Danger

143 The Rival Queens, or The Death of Alexander the Great

144 Sauny the Scot, or The Taming of the Shrew

145 The Spanish Wives

146 The Tender Husband, or The Accomplish'd Fools

147 The Triumphs of Virtue

148 The Unhappy Penitent

149 Vice Reclaim'd, or The Passionate Mistress

150 The World in the Moon

151 The Younger Brother, or The Amorous Jilt

152 [unknown play]

153 [unknown play]

154 [unknown play]

155 [unknown play]

156 [unknown play]

157 [unknown play]

Non-Theatre Songs

201 Accept Maria of a heart

202 Ah lovely Strephon cease to sue

203 Behold the sun

204 Belinda's black commanding eye

205 By what I've seen I am undone

206 Cease mighty love to tear a heart

207 Cease on kind husbands

208 Celestial harmony is in her tongue

209 Fair Celia's charms

210 In spite of despair

211 In vain are all your arts to woo me

212 In vain I boasted to be free

213 Jolly Bacchus I love

214 Let Marlborough's action inspire

215 Not Cloris that I juster am

216 Oh why, Olinda, prethee why

217 Proud Phaebus, now thy triumphs boast

218 See Pastorella see the plains

219 Shepherds tune your pipes

220 Thou flask once filled

221 Tis not because I breathe and eat

222 Tis vain to fly like wounded deer

223 Trust not to the smiles of women

224 Twas night and all the village wrapped in sleep

225 Wanton Cupids cease to hover

226 What garrs the feulish made complain

227 What scorn appears in those fair eyes

228 When Daphne first her shepherd saw

229 When gazing on his Phyllis's eyes

230 When you behold my restless pain

231 Whilst silently I loved

232 Who knocks at my heart

233 Why should Aurelia sleep secure

234 Within a solitary grove despairing Sappho sat

Cantatas

301 The Beauteous Daphne

302 By silver Thames's flow'ry side

303 Far from the nymph whom I adore

304 Long had Amintas the unhappy swain (Amintas)

305 Love, I defy thee

306 See there the joy and torment of my soul

307 She whom above myself I prize

308 Whilst on Septimius' panting breast (Septimius and Acme)

309 Wild as despair the tim'roush Daphne flew (Apollo and Daphne)

310 Within a verdant grove, poor Strephon lay

Odes and Welcome Songs

401 A gloomy mist o'erspreads the plains

402 Again the welcome morn we sing

403 Appear, Apollo's darling sons, appear

404 Begin, and strike th'harmonious lyre

405 Begin the noble song

406 The Loud tongu'd war

407 Phoebus, monarch of the skies

408 Prepare the hallow'd strain

409 Welcome, welcome glorious day

Instrumental Music

501 Sonata in C major for flute

502 Sonata in C major for flute

503 Sonata in D major for violin

504 Sonata in D minor for flute

505 Sonata in D minor for flute

506 Sonata in F major for flute

507 Sonata in F major for flute

508 Sonata in F minor for violin

509 Sonata in A major for violin

521 Sonata in D minor for 2 flutes

522 Sonata in F major for 2 flutes

523 Sonata in F major for 2 flutes

524 Sonata in G minor for 2 flutes

531 March

532 Overture

533 Prelude

534 [untitled]

535 [untitled]

541 Rondeau

542 Toccata

551T Aire = 122.3

552T Allemand = 122.7

553T Gavott = 122.8

554T Hornpipe = 122.6

555T March = 122.5

556T Minuett = 122.4

557T Symphony = 123.10

558T [Song tune] = 124.11

559T [Song tune] = 128.1

560T [Song tune] = 145.1

561T [Song tune] = 147.1

562T [Song tune] = 405.12

Possible Works

601P Service: Magnificat and Nunc Dimittis in G minor

602P Theatre Music: The Indian Queen

603P Theatre Music: Pausanias, the Betrayer of his Country

604P Theatre Music: The Rival Queens, or The Death of Alexander the Great

605P Theatre Music: Sauny the Scot, or The Taming of the Shrew

Doubtful and Spurious Works

701S Hymn: How vast must their advantage be

702S Hymn: Thou art, O Lord, supremely good

703S Hymn: We bless the Lord, the just

704S Theatre Music: The False Friend

705S Non-Theatre Song: In my triumphant chariot (Mad Tom)

706S Non-Theatre Song: Wanton cupids, cease to hover

707S Non-Theatre Song: What is power, what a crown

708S Ode: Cecilia, charming saint, we raise

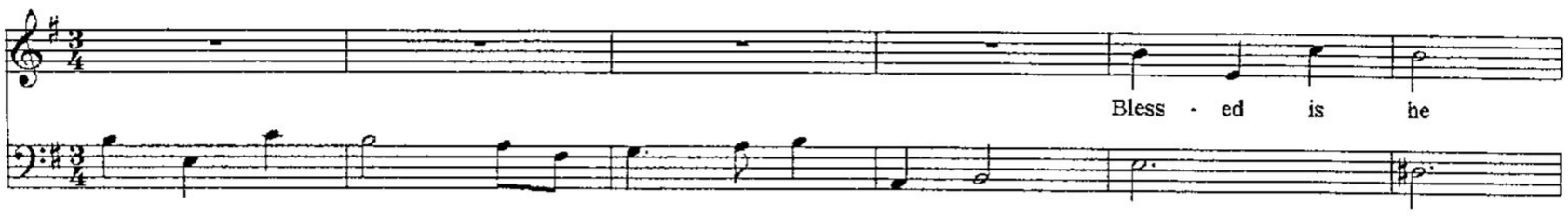
709S Ode: [Ode for St Cecilia's Day]

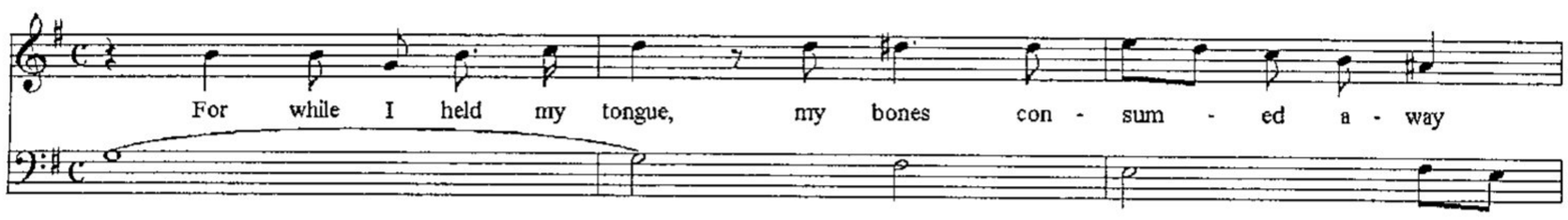
710S Instrumental Music: Trumpett Tune in C

1. Blessed is he whose unrighteousness is forgiven

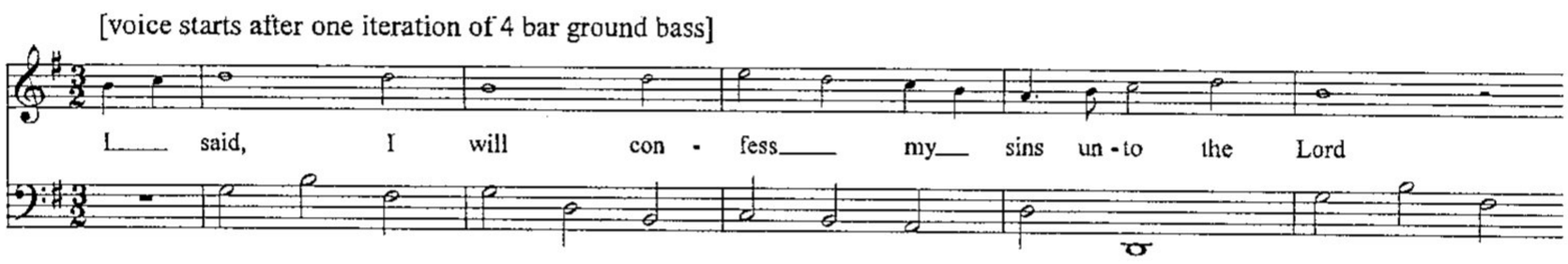
Date unknown; Psalm 32: vv. 1-6, 8, 11, 12.

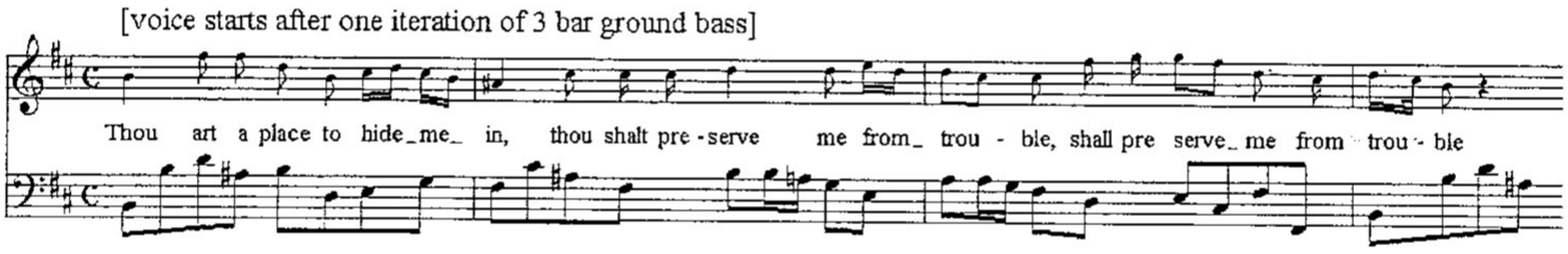
s; org.

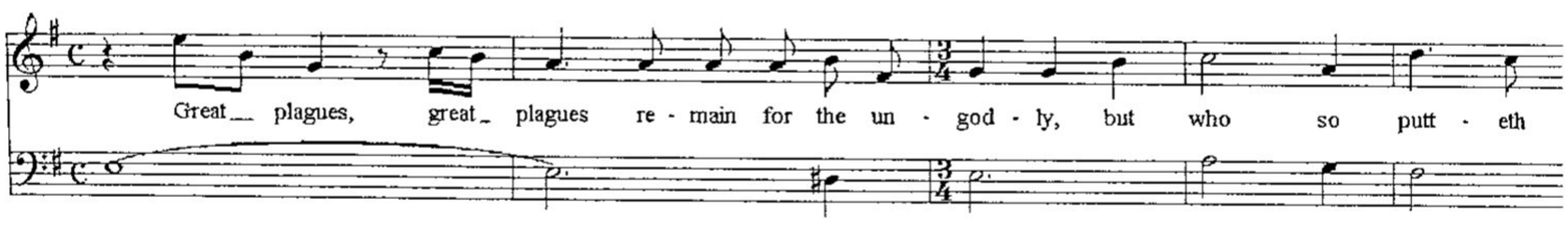
1. Blessed is he whose unrighteousness is forgiven 67

2. For while I held my tongue 14



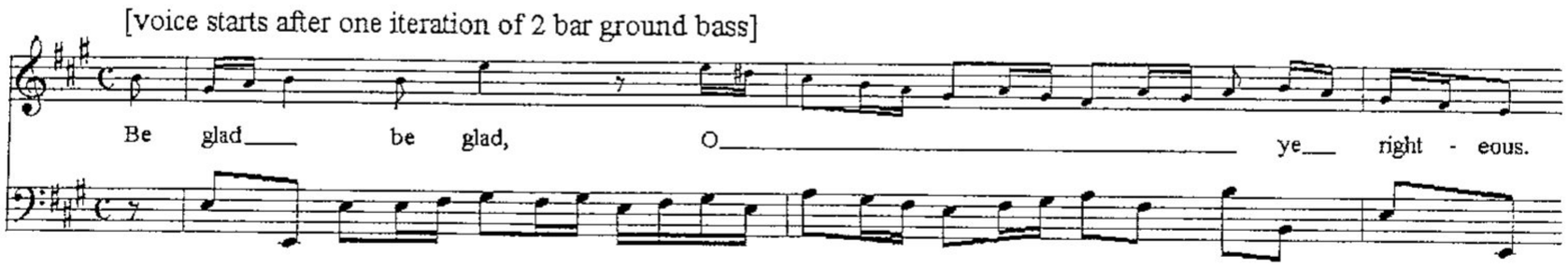
3. I said, I will confess my sins 43



4. Thou art a place to hide me in 36

5. Great plagues remain for the ungodly 36



6. Be glad, O ye righteous 24



Total number of bars: 220

Manuscripts: § **Lbl Add MS 31461** (f.62v-67).
'Psalm 32d'.
1a 'Slow'; **4** 'Slow'; **5** (bar 3) 'Slow'.

Ob MS Mus.d.226 (p.110-118).
At end 'D.P.'.
4 'Slow'.

Printed Ed.: None.

Modern Ed.: None.

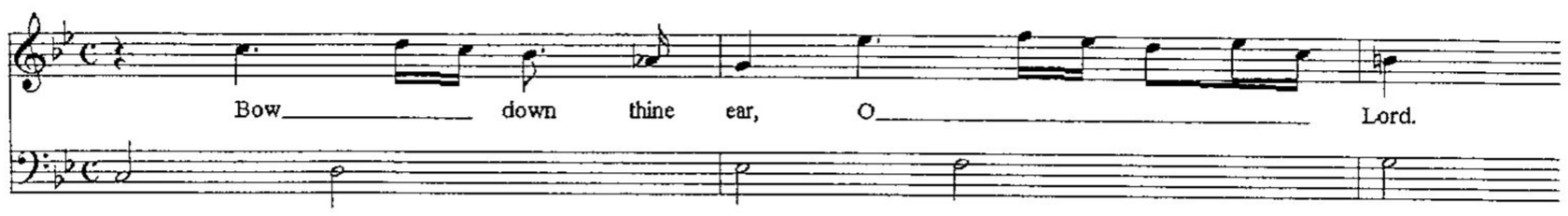
Commentary:

2. Bow down thine ear, O Lord

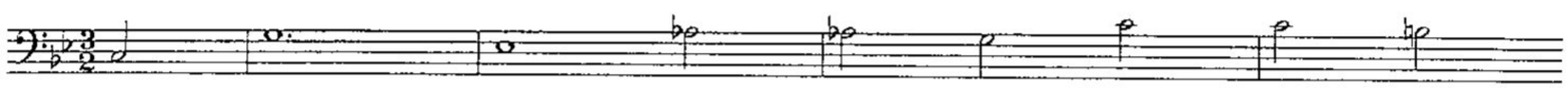
Date unknown; Psalm 86: vv. 1, 3-5, 7, 8, 10, 9, 12, 13a.

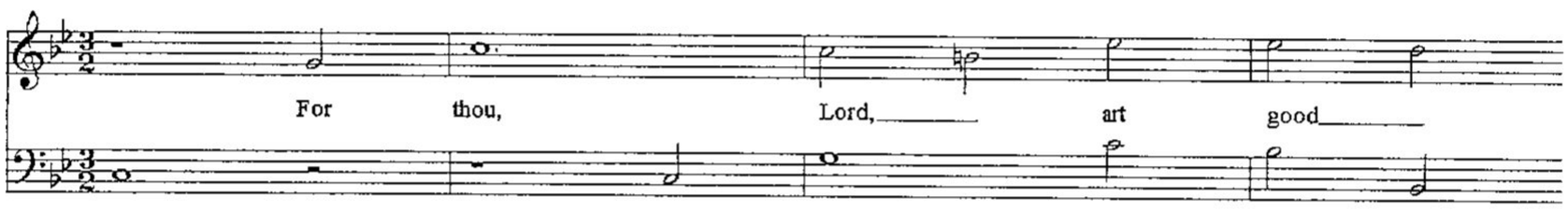
s; SATB; org.

1. Bow down thine ear, O Lord 26

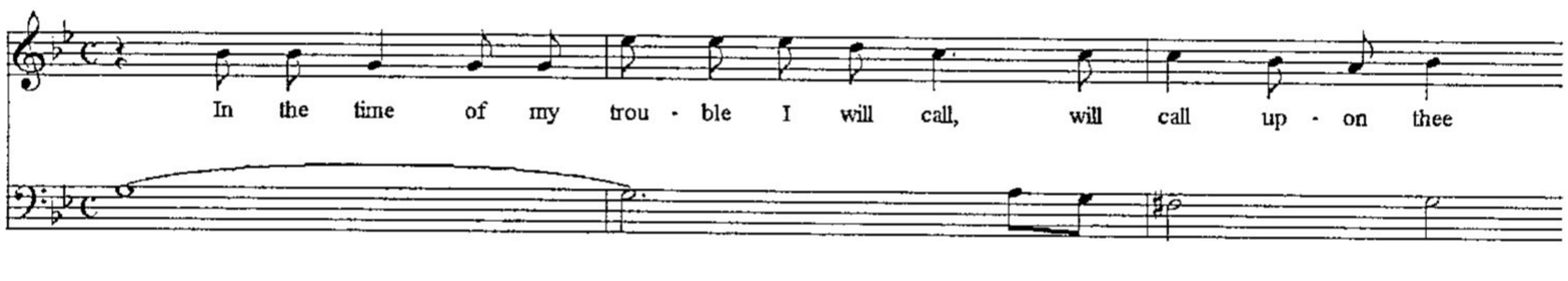


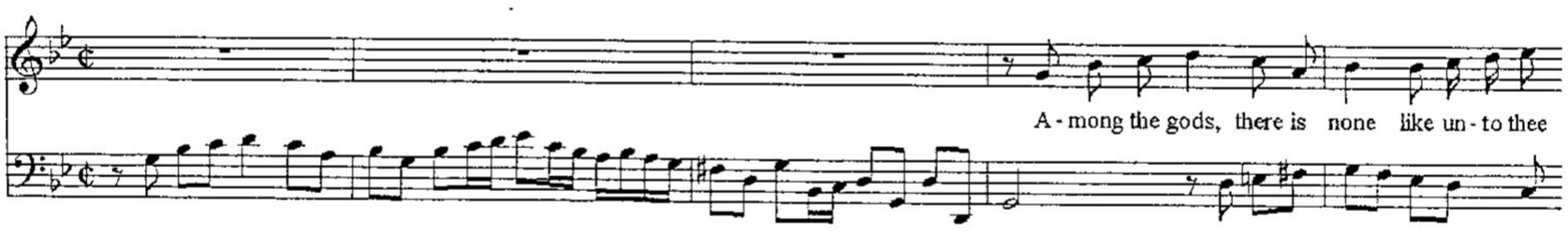
2. For thou, Lord, art good

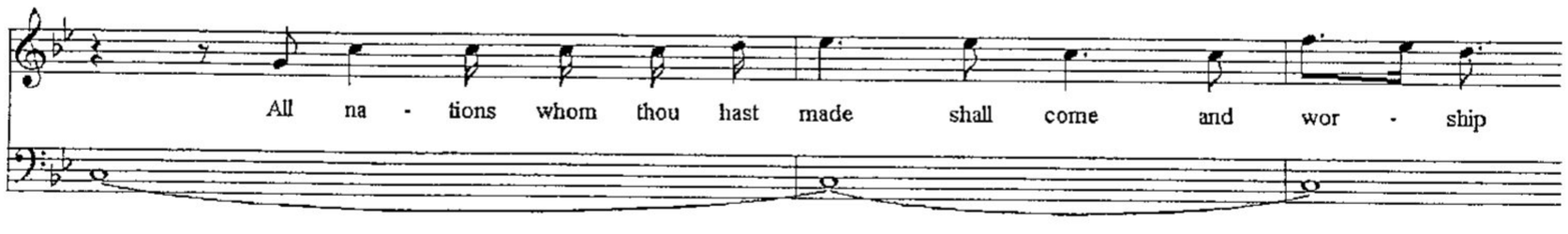
a) 9

b) 50



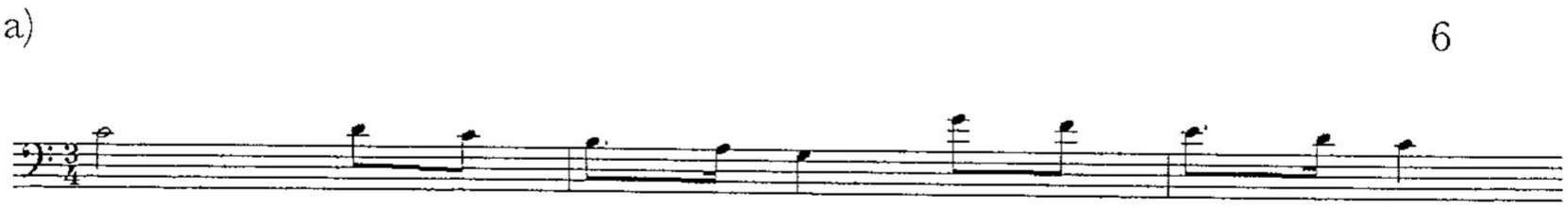
3. In the time of my trouble, I will call upon thee 11

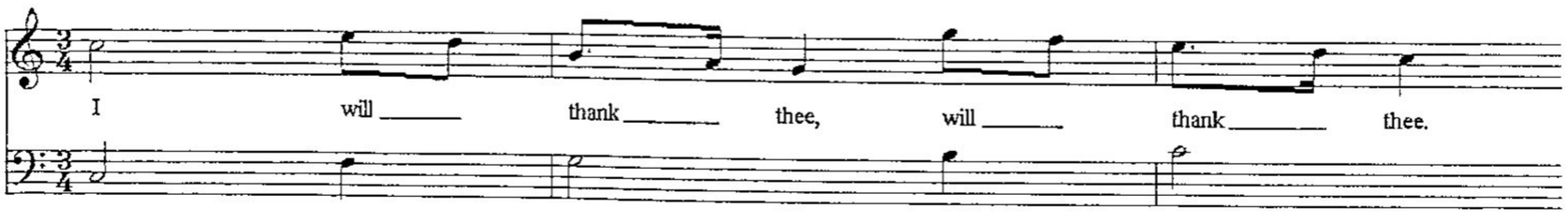


4. Among the gods, there is none like unto thee 32

5. All nations whom thou hast made 13

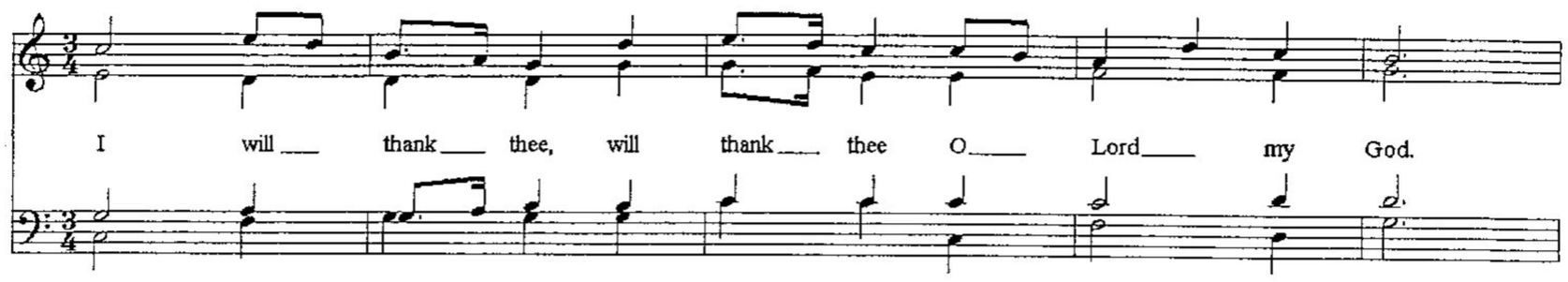


6. I will thank thee

a) 6

b) 53



c) 30



Total number of bars: 230

Manuscripts: § Ob MS Mus.d.226 (p.67-77), untitled.

Omc MS T.14.8 (p.138) [lost].

Printed Ed.: None.

Modern Ed.: **2.6c** Christopher Dearnley (transcr.) (London, Cathedral Music, 1978).

2.6c David Patrick (ed.) *The Purcell Selection* (Croydon, RSCM, 1994).

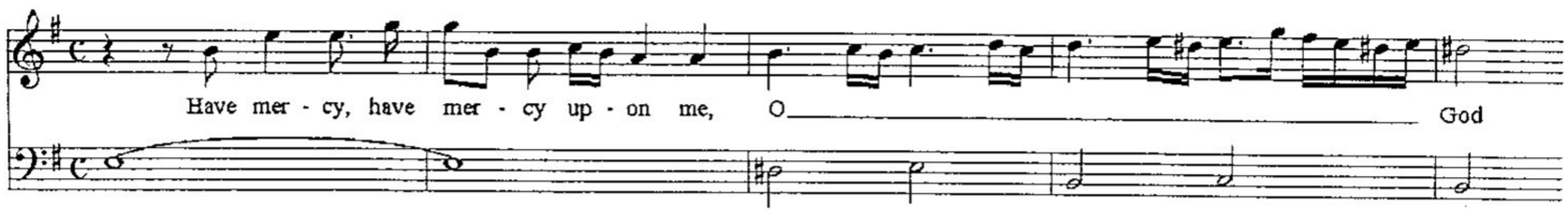
Commentary: The RISM manuscripts card catalogue list this anthem as 'Bow down thine ear', but in Christopher Dearnley's edition of Daniel's E minor service (**H51**) he lists, amongst the contents of the lost Magdalen manuscript, as 'Bow thine ear'. This may be an error, or might possibly suggest that they were different anthems: given the appearance of this anthem in the Bodleian manuscript dedicated to Manningham and Ecton, which probably dates from the mid 1710s, this may well be the case.

3. Have mercy upon me, O God

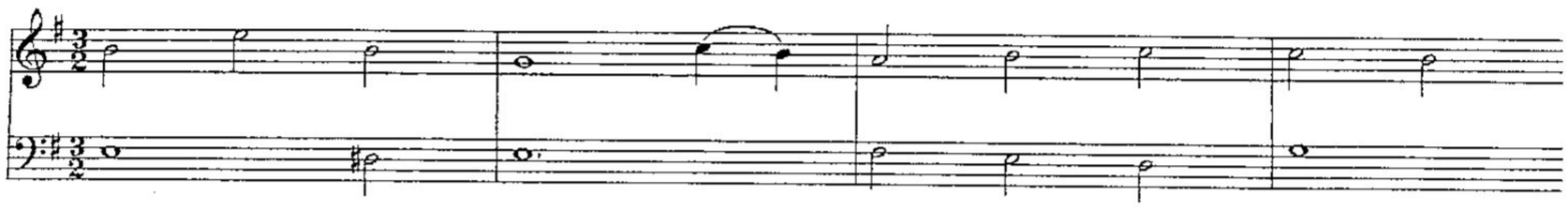
Date unknown; Psalm 51: vv. 1-12, 15.

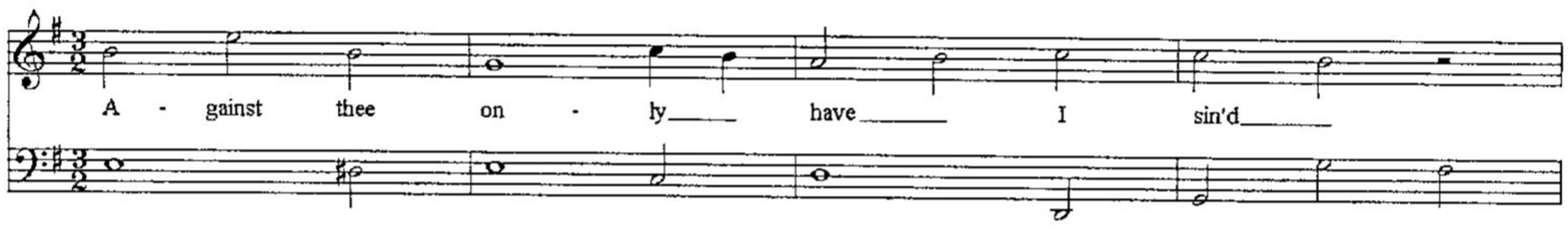
s; org.

1. Have mercy upon me, O God 20

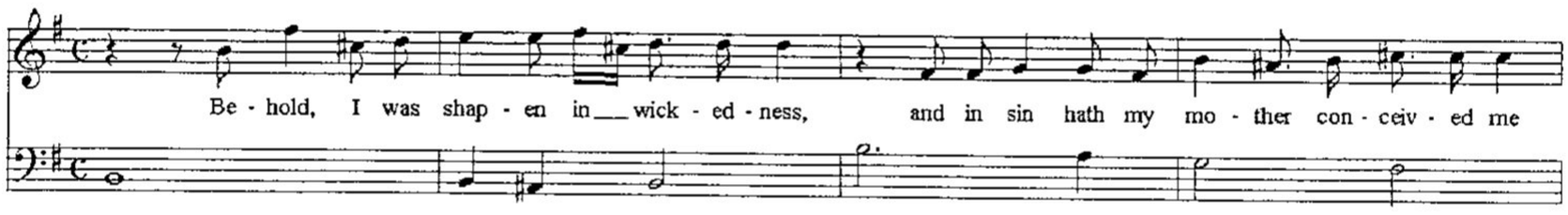


2. Against thee only have I sinned

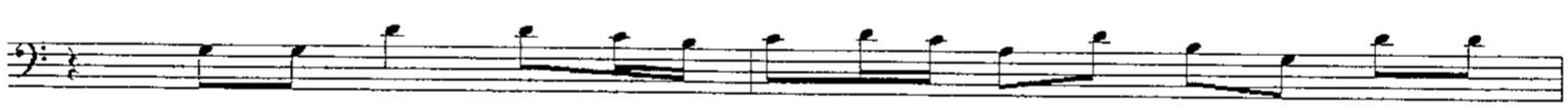
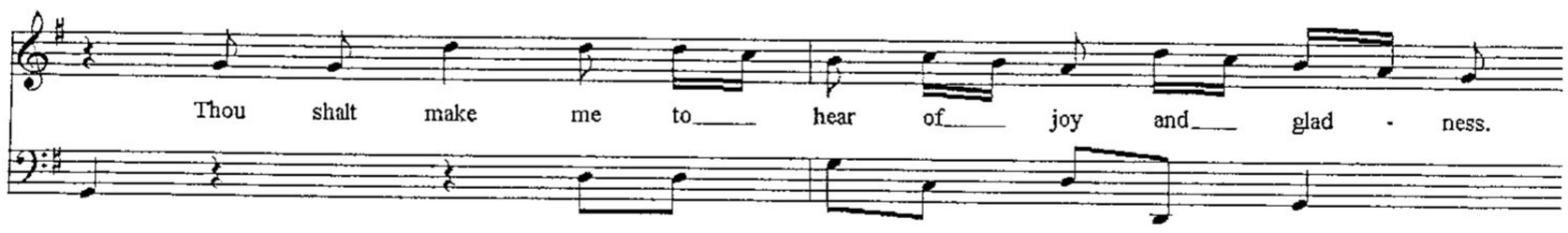
a) 8

b) 53

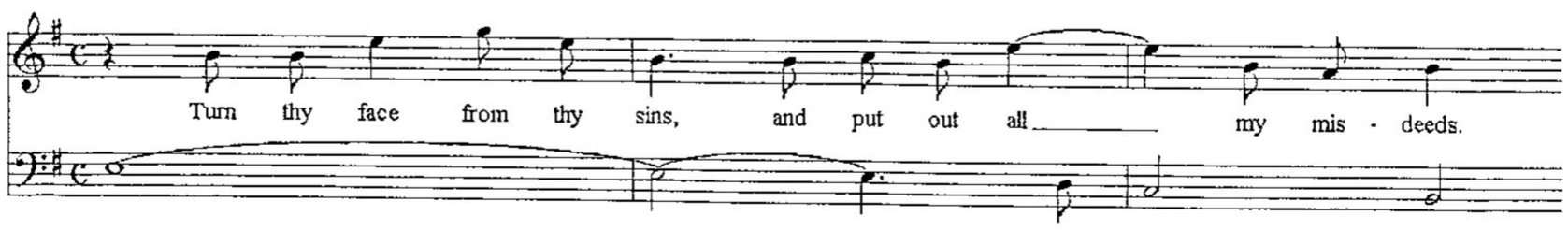


3. Behold, I was shapen in wickedness 13

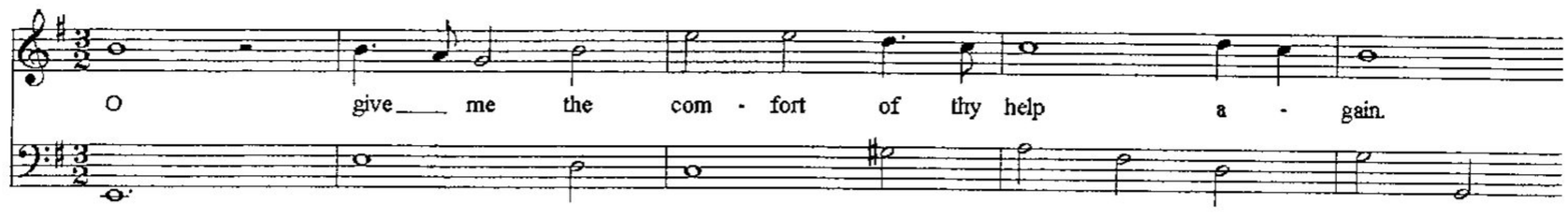


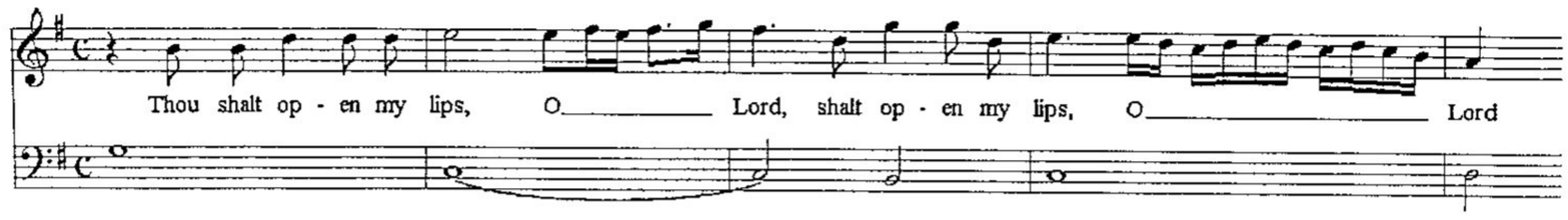
4. Thou shalt make me to hear of joy and gladness

a) 6

b) 33

5. Turn thy face from my sins 10

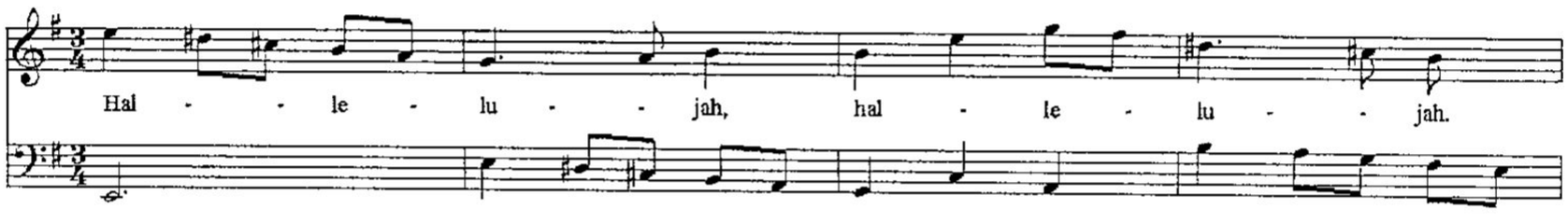


6. O give me the comfort of thy help again 41



7. Thou shalt open my lips, O Lord 9

8. Hallelujah

a) 7

b) 34

Total number of bars: 234

Manuscripts: § **Lbl Add MS 31461** (f.43-47v).
'Psalm 51'.
1 'Very Slow'; **2a** 'Organ alone, Slow'; **4a** 'Slow'.

Ob MS Mus.d.226 (p.78-87), untitled.
2a 'Slow'; **4a** 'Slow'.

Printed Ed.: None.

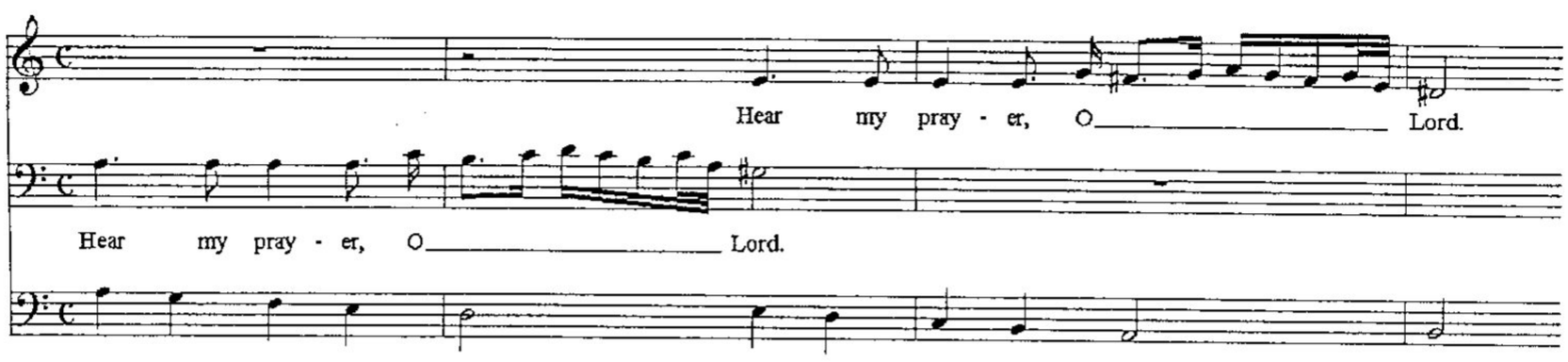
Modern Ed.: None.

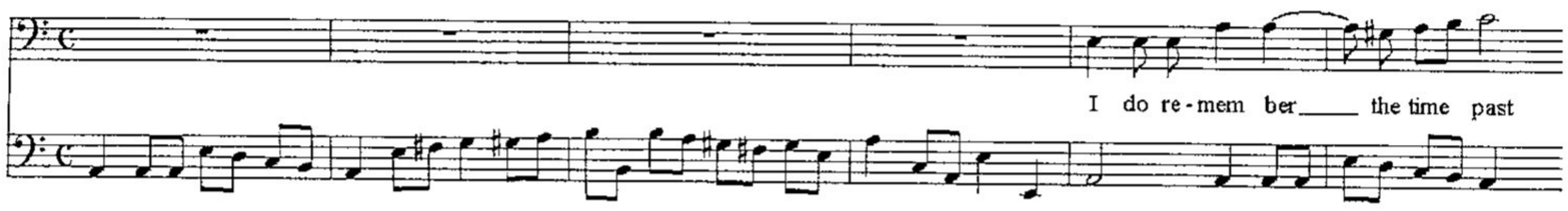
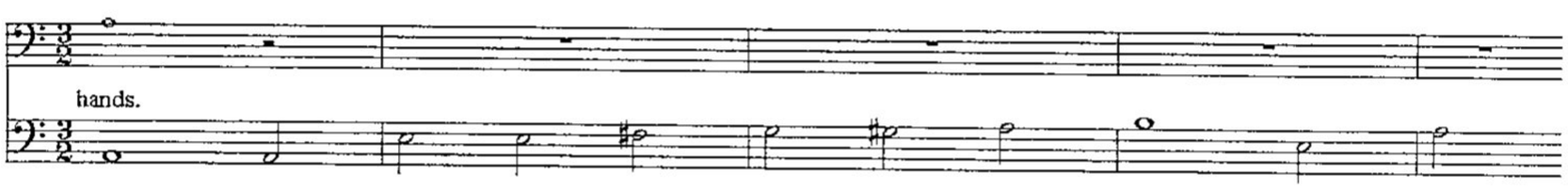
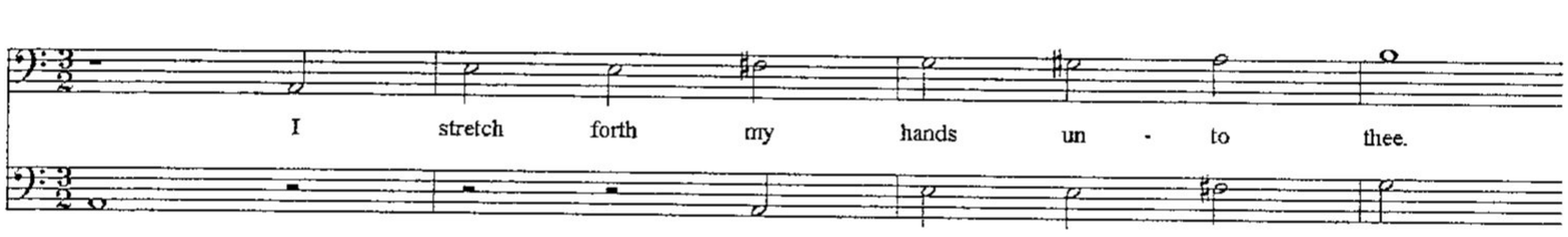
Commentary:

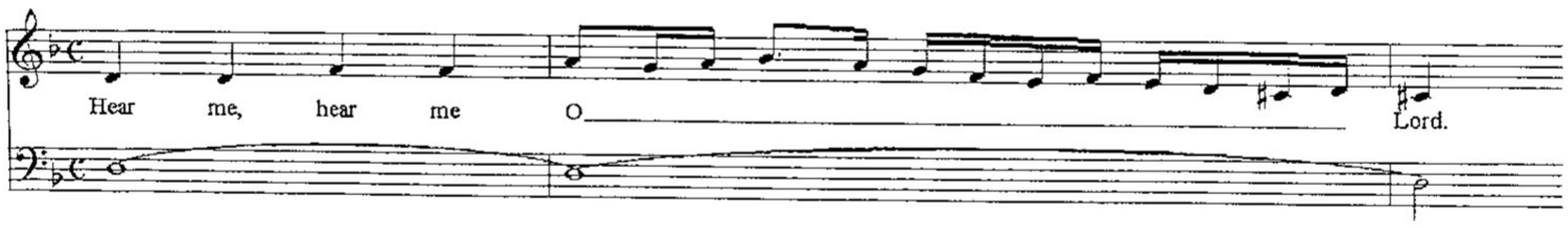
4. Hear my prayer, O Lord

Date unknown; Psalm 143 vv. 1, 2, 5-8, 10a.

ab; org.

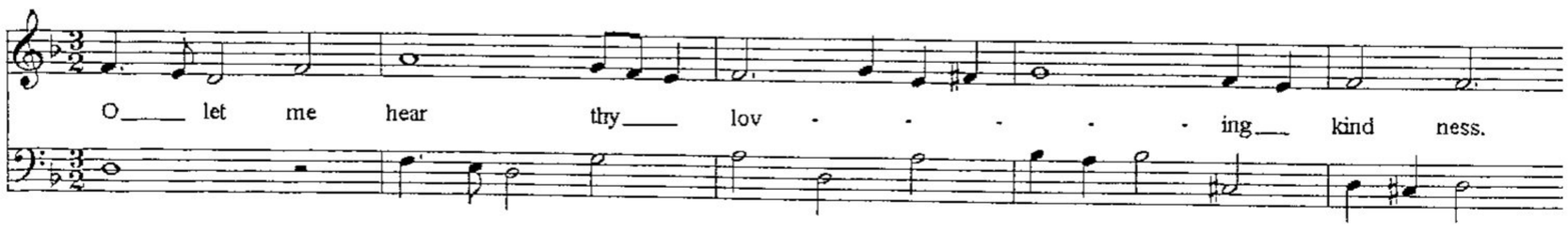
1. Hear my prayer, O Lord *a, b, org* 26

2. I do remember the time past

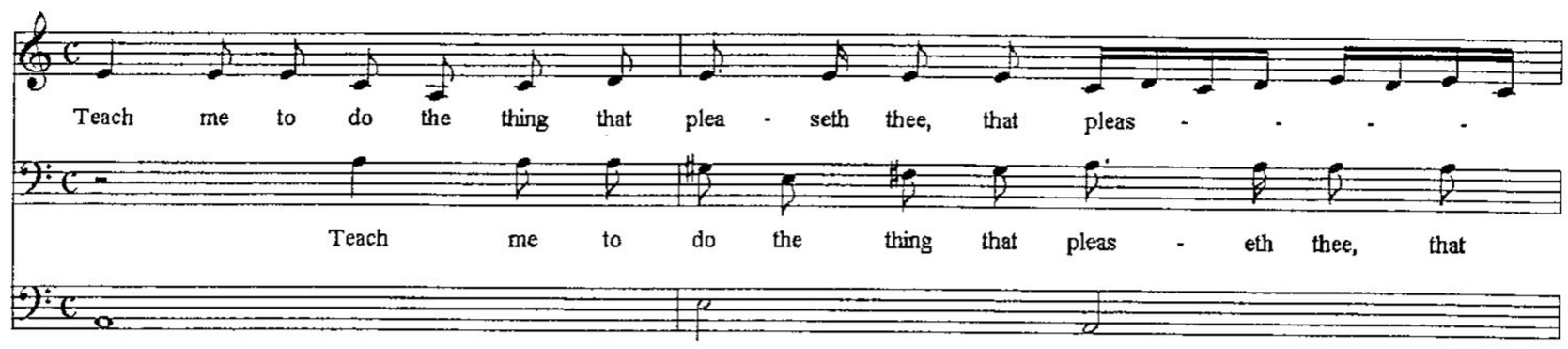
a) *b, org* 24

b) *org* 10

c) I stretch forth my hands unto thee *b, org* 40

3. Hear me, O Lord *a, org* 18



4. O let me hear thy loving kindness

a) *org* 7

b) *a, org* 57

5. Teach me to do the thing that pleaseth thee *a, b, org* 18



Total number of bars: 204

Manuscripts: § **Lbl Add MS 17841** (f.81-86).
'Psalm 143'.
2a 'Solo'; **3** 'Solo'; **5** '2 voice'.

Omc MS T.14.8 (p.140) [lost].

Printed Ed.: None.

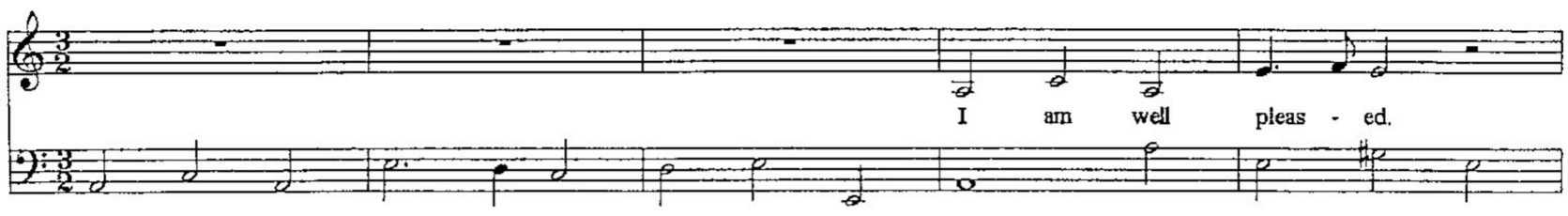
Modern Ed.: None.

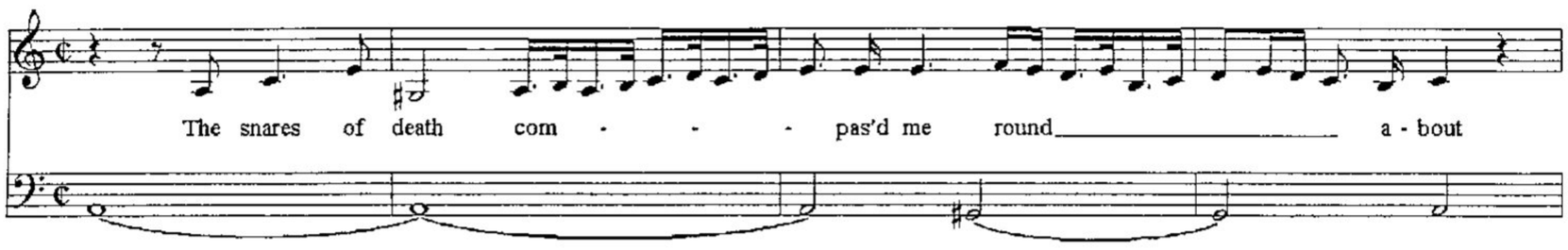
Commentary: As this piece ends without the customary autograph 'flourish' (nor even a double bar), it may well be incomplete.

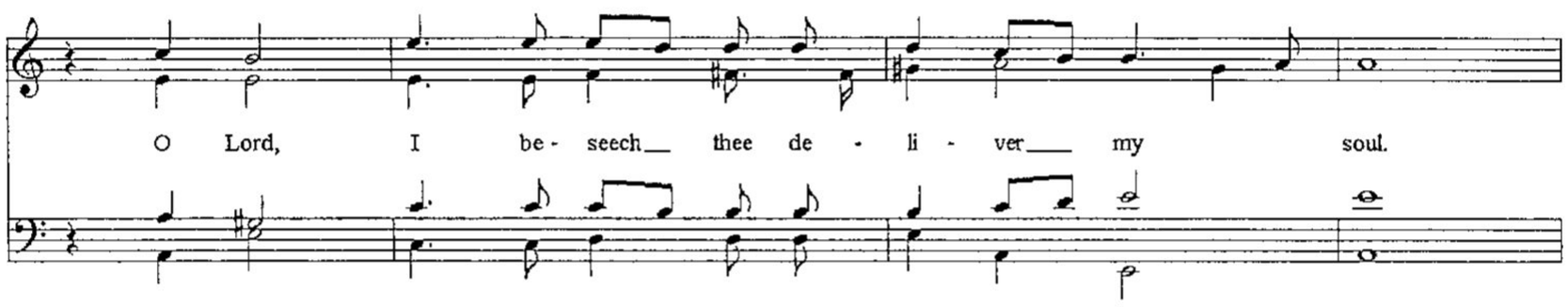
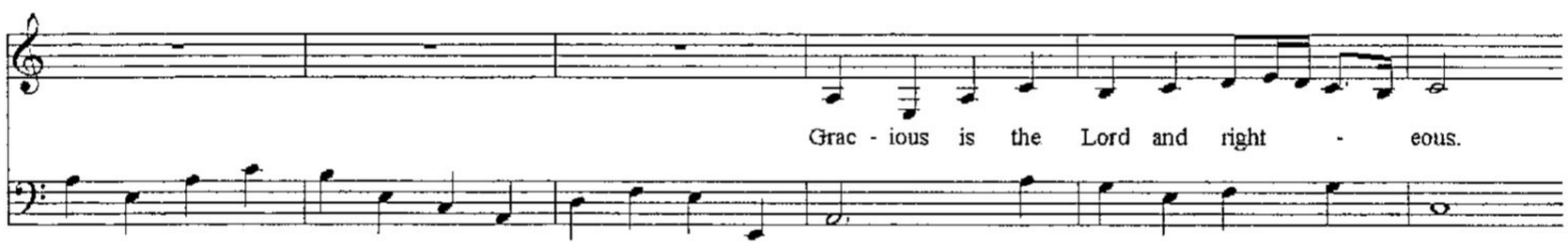
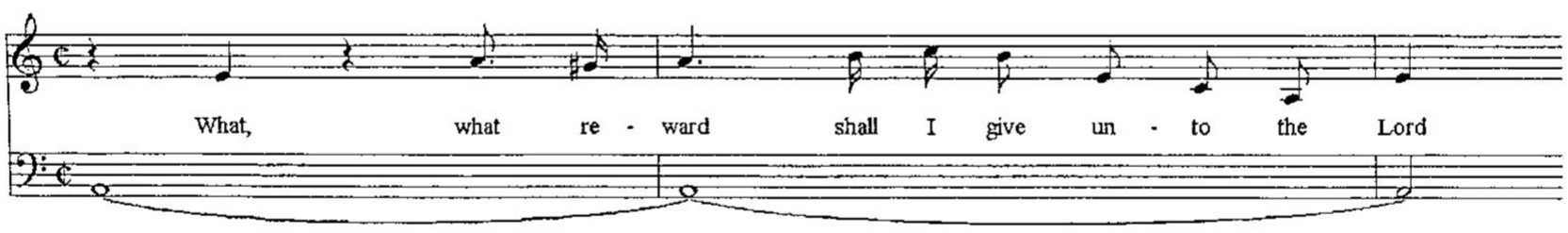
5. I am well pleased

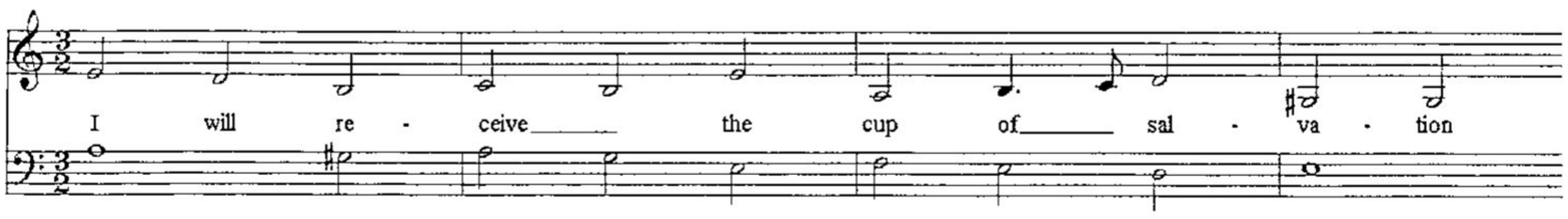
Date unknown; Psalm 116 vv. 1-5, 6b, 11, 12.

a; SATB; org.

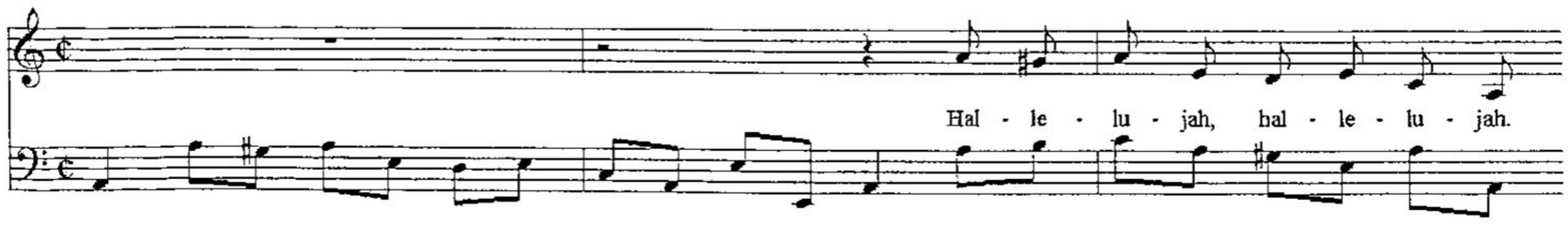
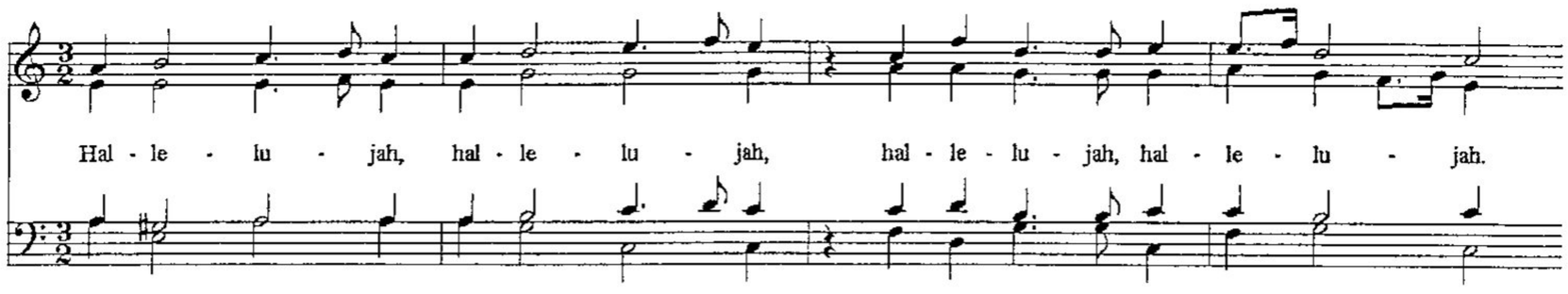
1. I am well pleased 40

2. The snares of death compas'd me 22



3. O Lord, I beseech thee, deliver my soul 4

4. Gracious is the Lord and righteous 21

5. What reward shall I give unto the Lord 9

6. I will receive the cup of salvation 27



7. Hallelujah

a) 21

b) 14

Total number of bars: 158

Manuscripts: § Lbl Add MS 31445 (f.102-105v).
'I am well pleased Mr Dan: Purcell'.
1 'Vers solus, Slow'; **3** 'Cho:'; **5** 'Slow'; **7b** 'Cho:'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: Seemingly in the hand of John Hawkins, who was also responsible for some sources of **H23**.

6. I will alway give thanks

Date unknown; ?Psalm 34.

Manuscripts: *Omc MS T.14.8* (p.130) [lost].

Printed Ed.: None.

Modern Ed.: None.

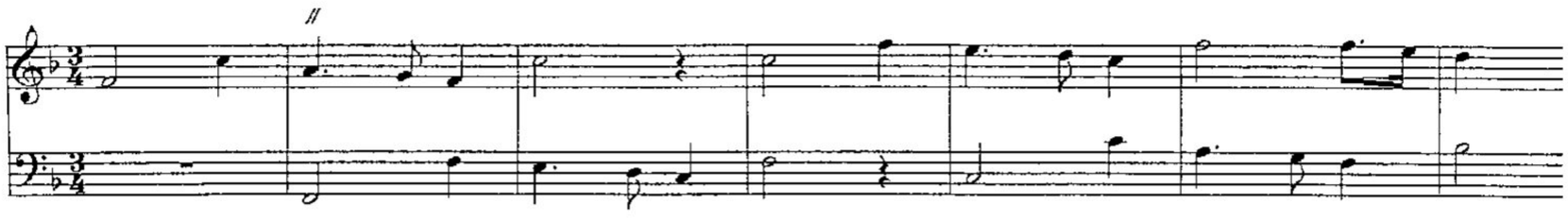
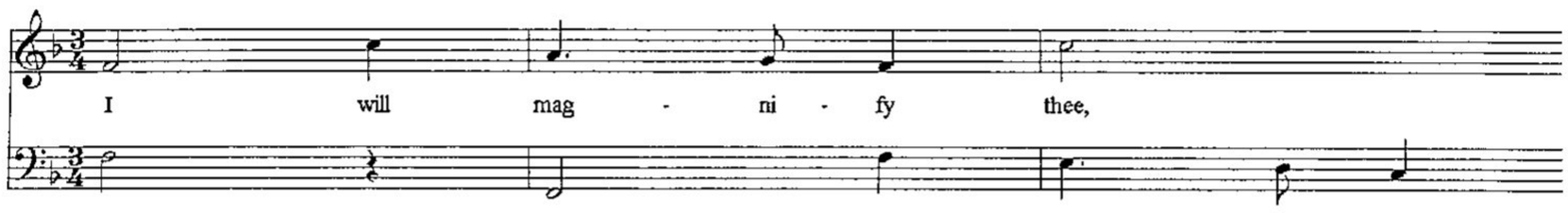
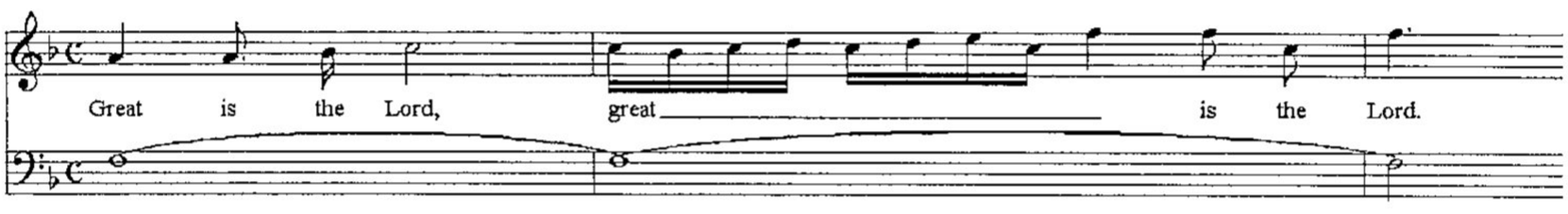
Commentary: The sole source for this anthem is lost.

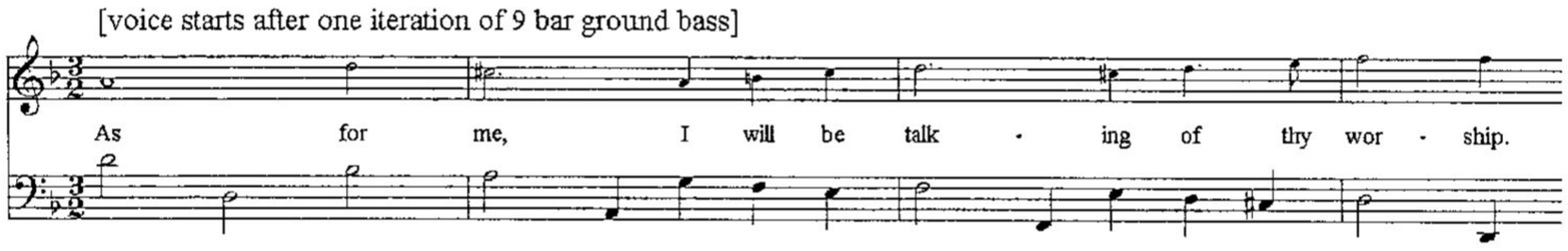
7. I will magnify thee, O God, my King

Date unknown; Psalm 145: vv. 1-6, 8, 9, 21.

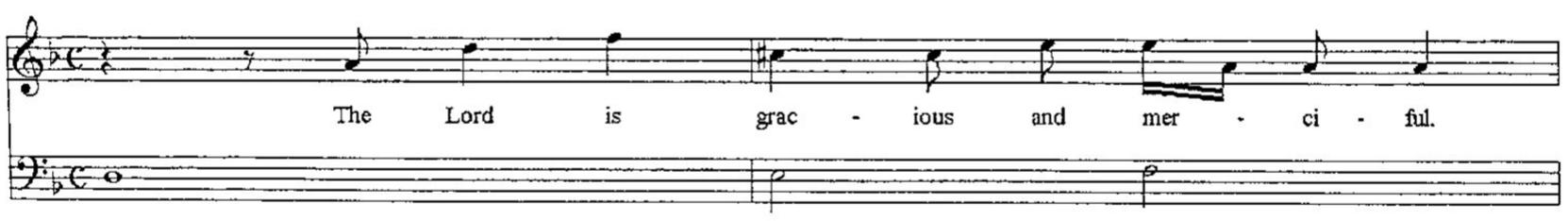
s; SATB; org.

1. I will magnify thee

a) 21

b) 67

2. Great is the Lord 20

3. As for me, I will be talking of thy worship 68

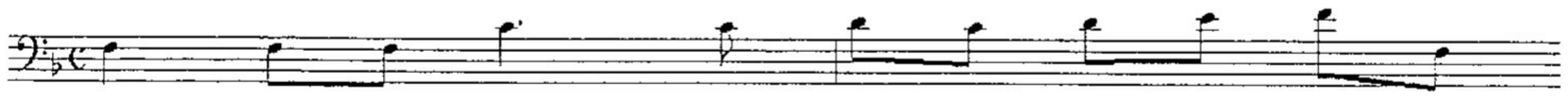


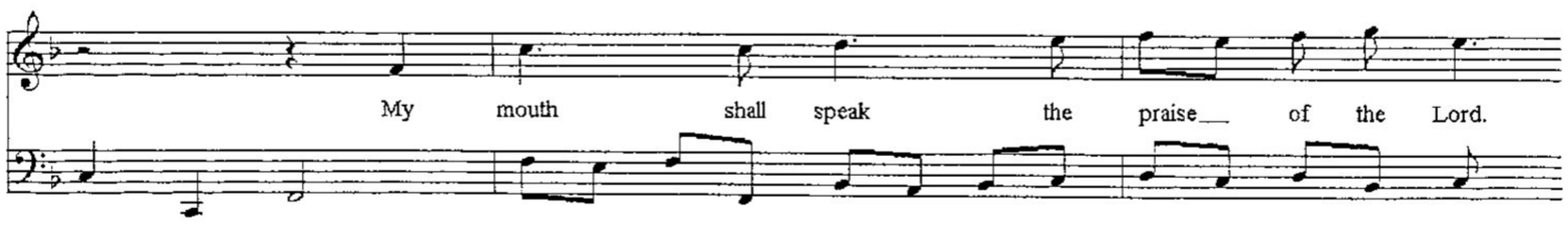
4. The Lord is gracious and merciful 10

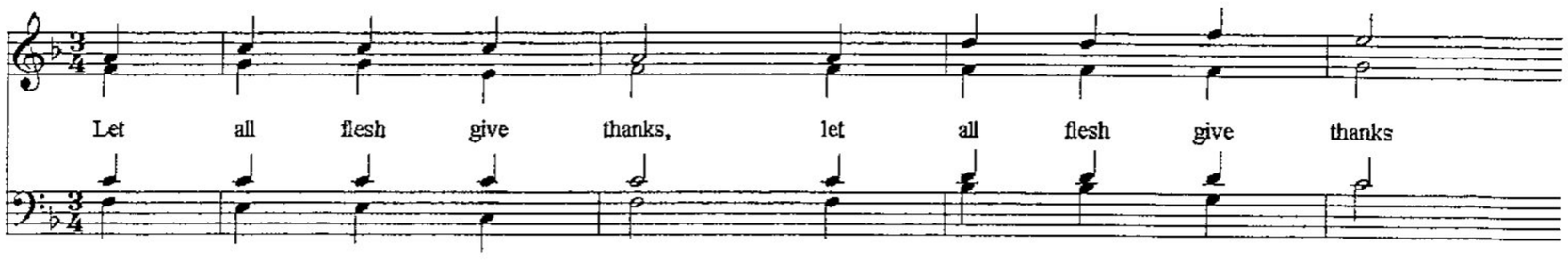


5. My mouth shall speak the praise of the Lord

a) 6



b) 39

6. Let all flesh give thanks 36



Total number of bars: 267

Manuscripts: § **Lbl Add MS 17841** (f.65-71v).
'I will magnifie thee, O God my King: Psalm 145', 'D. Purcell' added later in pencil.
1a 'Slow'; **6** 'Chorous'.

Ob MS Mus.d.226 (p.136-144), omits 6.
'3'.
1a 'Organ, Slow'.

7.1b, 2, 3 Lsp MS Alto 3 (p.192-194), alto solo in B flat.
At end 'D. Purcell', in later hand.
before **1b** 'Ritor. (21) Barrs'; **3** 'Ritor (9)'.

Printed Ed.: None.

Modern Ed.: None.

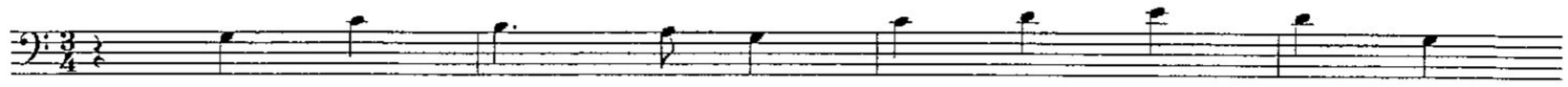
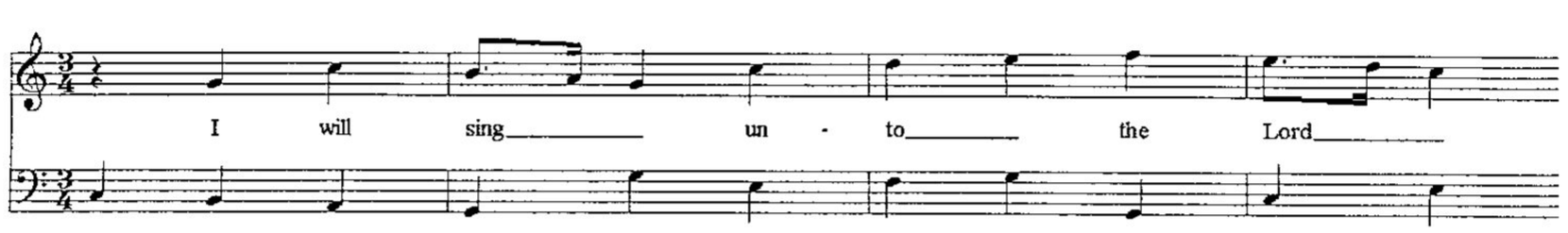
Commentary:

8. I will sing unto the Lord

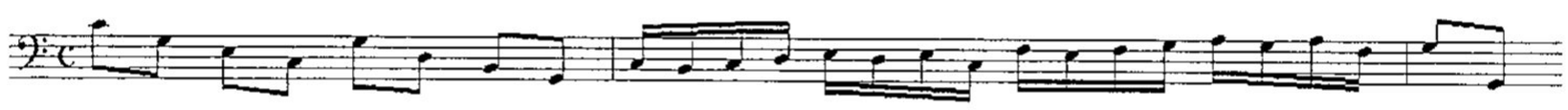
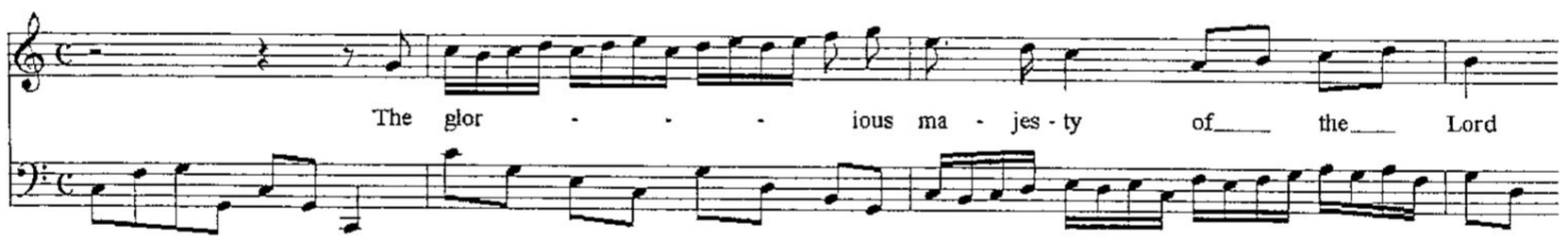
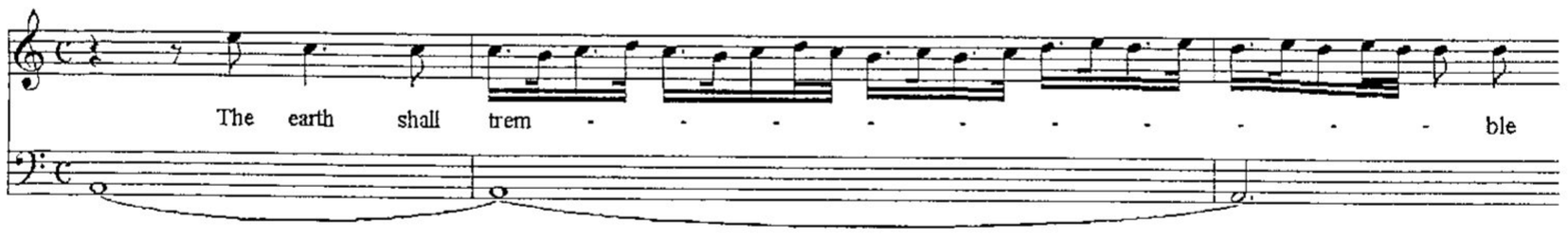
Date unknown; Psalm 104: vv. 33, 34, 24 (part), 31, 32, 35.

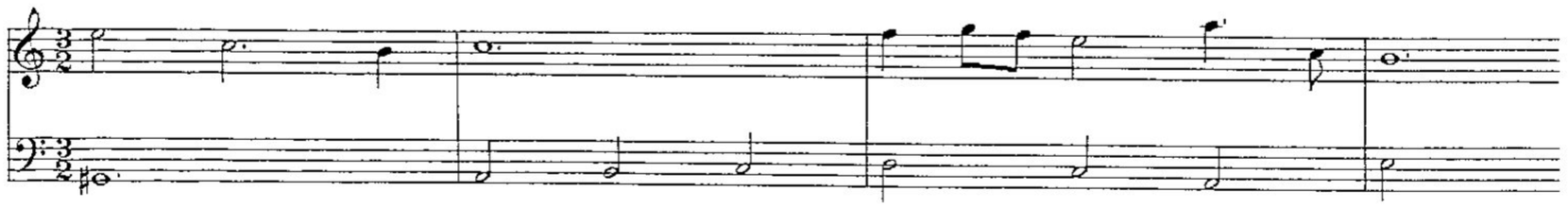
s; SATB; org.

1. I will sing unto the Lord

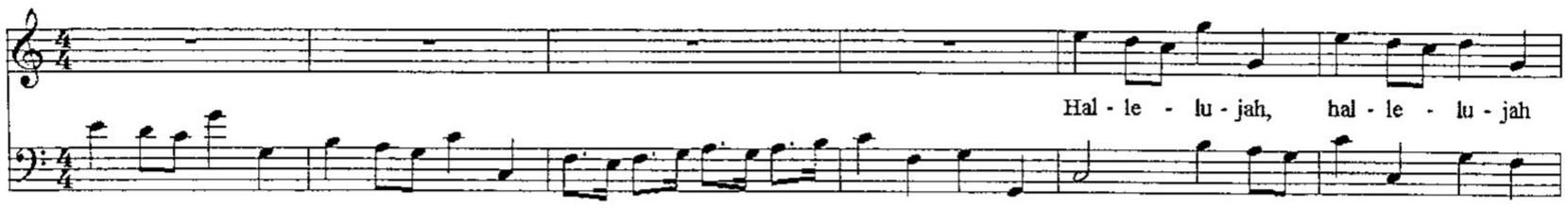
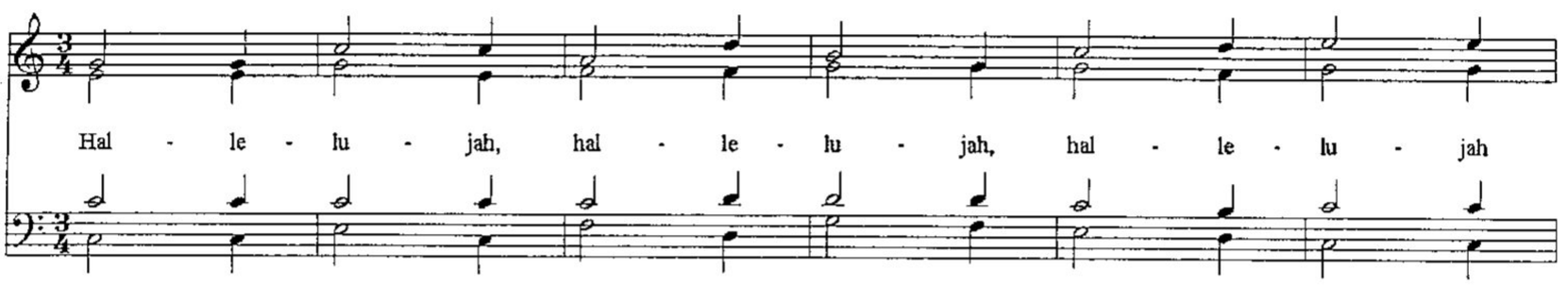
a) 7

b) 80

2. O Lord, how manifold are thy works 15

3. The glorious majesty of the Lord

a) 4

b) 31

4. The earth shall tremble at the look of him 12

5. Praise thou the Lord, O my soul

a) 7

b) 23

6. Hallelujah

a) 44

b) 31

Total number of bars: 254

Manuscripts: § **Lbl Add MS 31461** (f.48v-53).
'Solo anthem Daniel Purcell'.
1a 'Slow'; **5a** 'Organ solo, Very Slow'; **6b** 'Chorus'.
Chorus is in different hand.

Ob MS Mus.d.226 (p.16-31).
'Solo anthem. Mr. Daniel Purcell.'.
5a 'Organ, Very Slow'; **6b** 'Chorus'.

8.6b Ob MS Mus.d.158 (p.54 rev.).
'I will sing &c: D: Purcell'.
6b '(Chorus)'.

8.6b Ob MS Mus.d.161 (p.14 rev.).
'I will Sing &c: Solo:'; at end 'D: Purcell'.
6b 'Chorus'.
Faulty reading.

8.6b Ob MS Mus.d.166 (p.29 rev.).
'I will sing &c: Solo'; at end 'D: Purcell'.
6b 'Chorus'.
Faulty reading.

Printed Ed.: None.

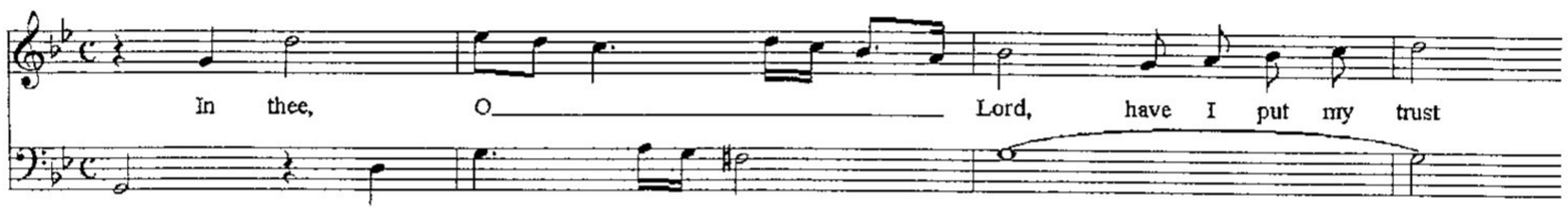
Modern Ed.: None.

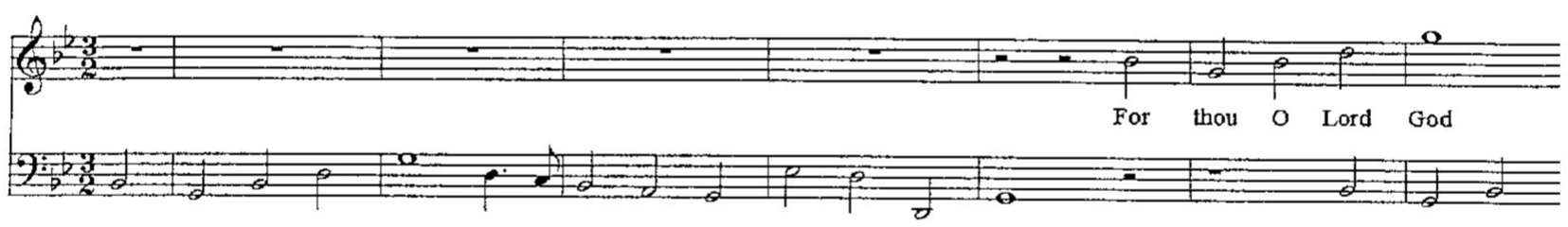
Commentary: The chorus (**H8.6b**) in Lbl Add MS 31461 is in the hand of 'London E', an unidentified copyist closely identified with Daniel Purcell (see Shay and Thompson, *Purcell's Manuscripts*, 245, 317).

9. In thee, O Lord, have I put my trust

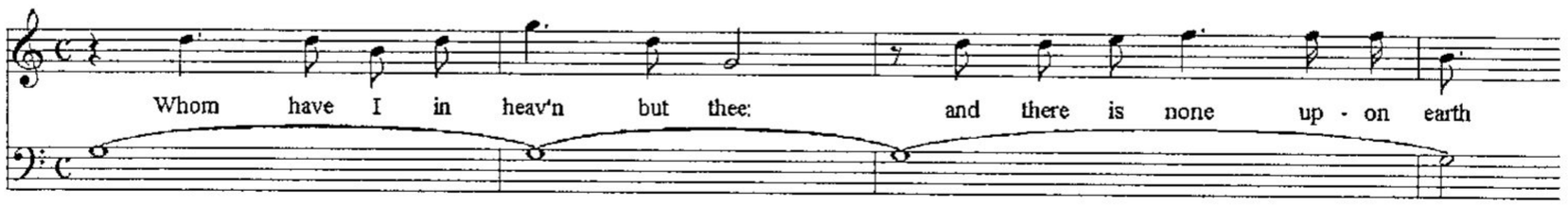
Date unknown; Ps 71 vv. 1, 4; Ps 73 v. 24; Ps 94 vv. 19, 17, 18 (Bible translation); Ps 13 v. 6.

s; org.

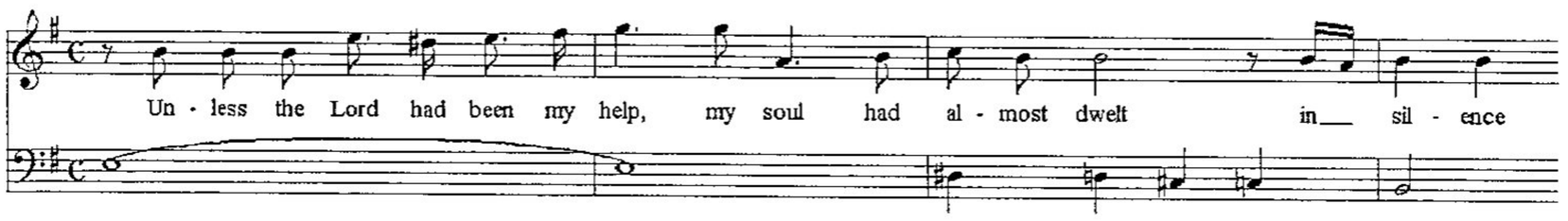
1. In thee, O Lord, have I put my trust 26

2. For thou, O Lord God, art the thing that I long for 47



3. Whom have I in heaven but thee 24

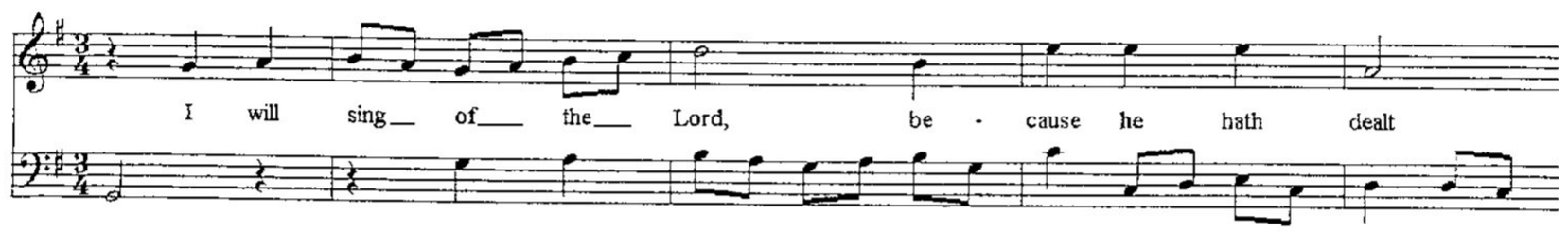
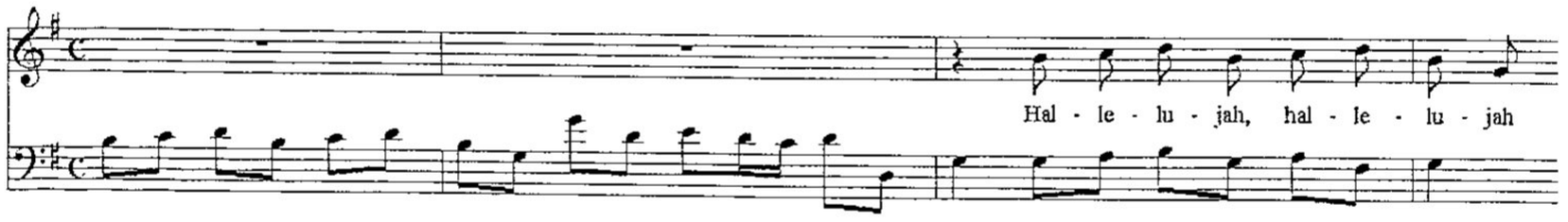


4. Unless the Lord had been my help 12



5. I will sing of the Lord

a) 8

b) 59

6. Hallelujah 19

Total number of bars: 195

Manuscripts: § **Lbl Add MS 31461** (f.27-30).
'Psalm 71st: vers 1st 4th: Psalm 13th: vers 24th / Bible Trans: Psalm 94th: vers 19th, 17th, 18th: / Psalm 13th: vers 6th: Common' [some text lost by cropping].
'Danl: Purcell'.
1 'Solo Slow'.

Ob MS Mus.d.226 (p.32-44).
'Solo Slow, Mr Daniel Purcell:' [also full list of text almost entirely lost by cropping].

Printed Ed.: None.

Modern Ed.: None.

Commentary:

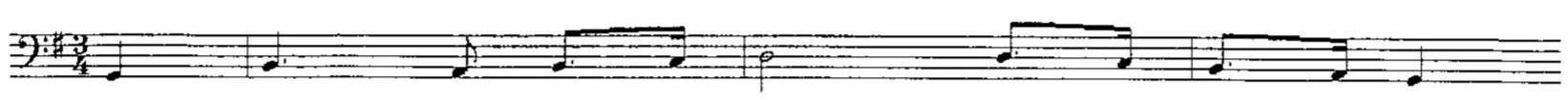
10. It is a good thing to give thanks

Date unknown; Psalm 92: vv. 1-5.

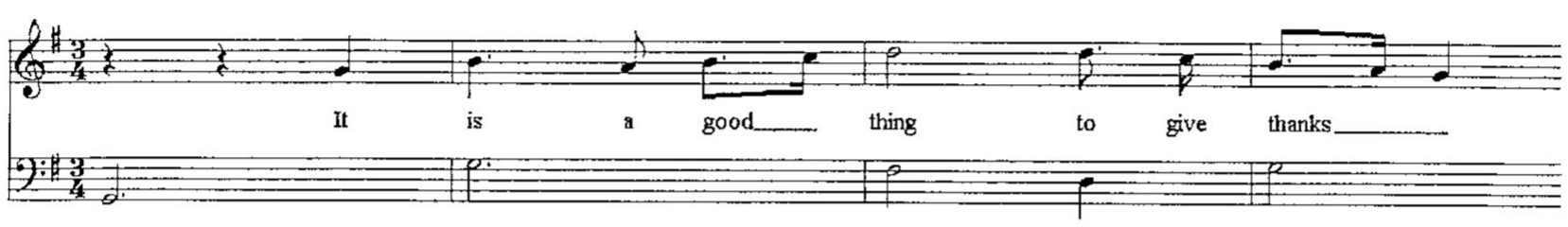
s; org.

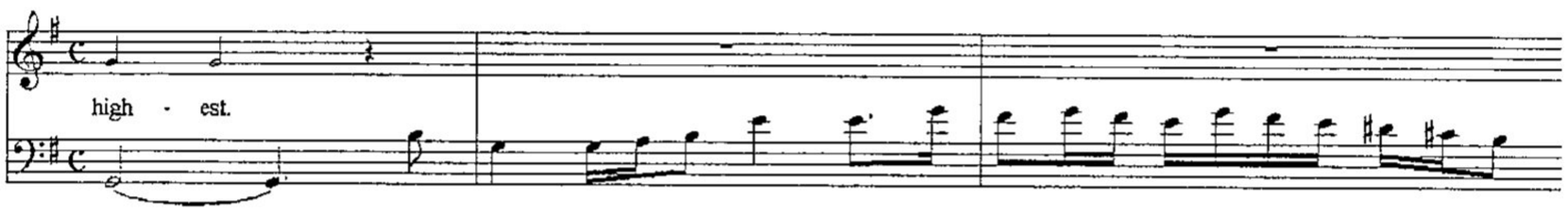
1. It is a good thing to give thanks

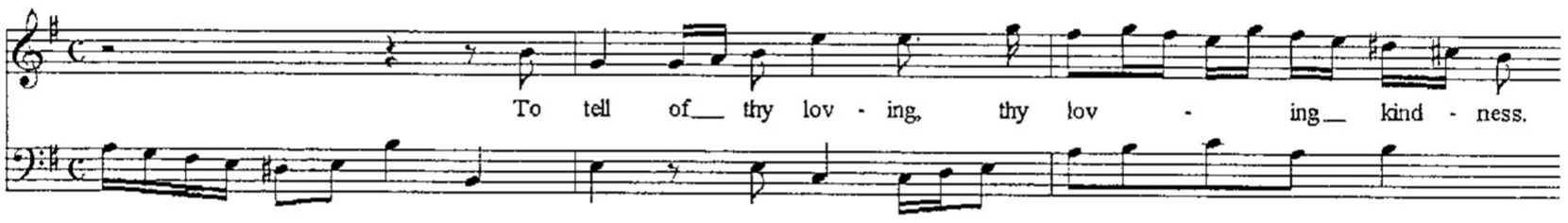
a) 6

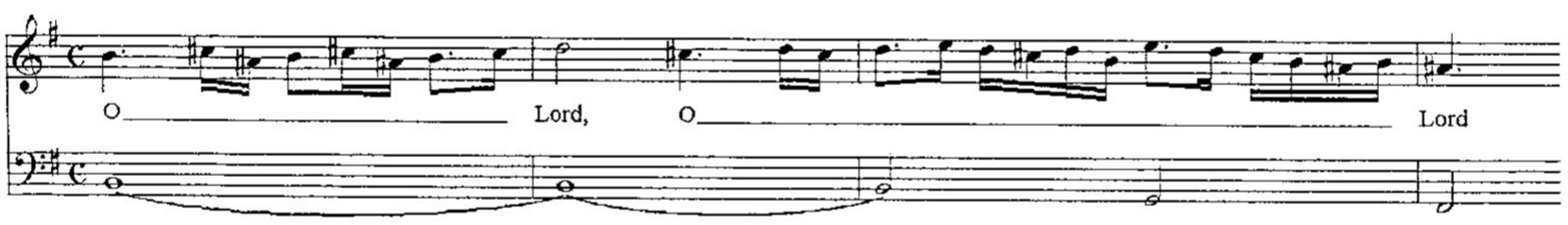


b) 55



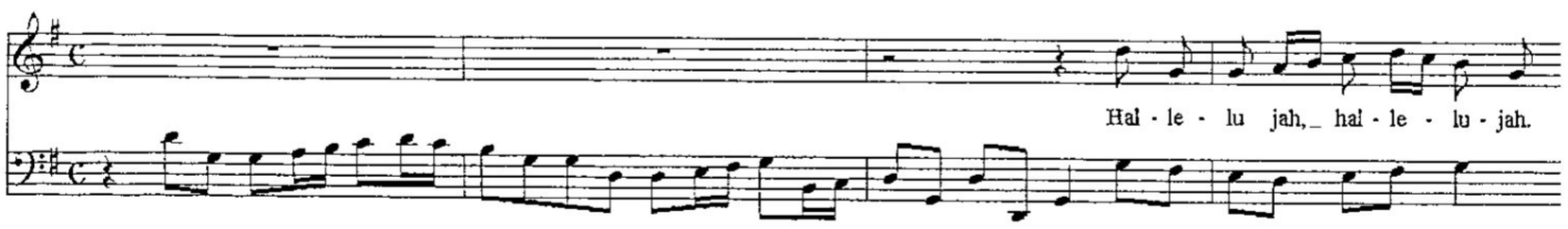
c) To tell of thy loving kindness 5

d) 36



2. O Lord, how glorious are thy works 15

3. It is a good thing

a) as 1a 7

b) as 1b 56

4. Hallelujah 62

Total number of bars: 242

Manuscripts: § **Lbl Add MS 31461** (f.31-34).
'Psalm 92'.
1a 'Solo'.

Ob MS Mus.d.226 (p.153-160), untitled.

Printed Ed.: None.

Modern Ed.: None.

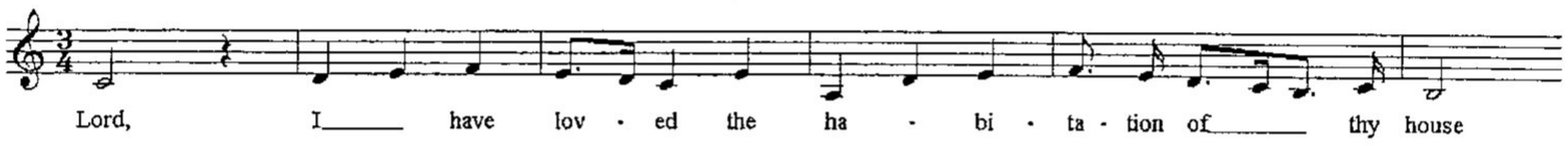
Commentary:

11. Lord, I have loved

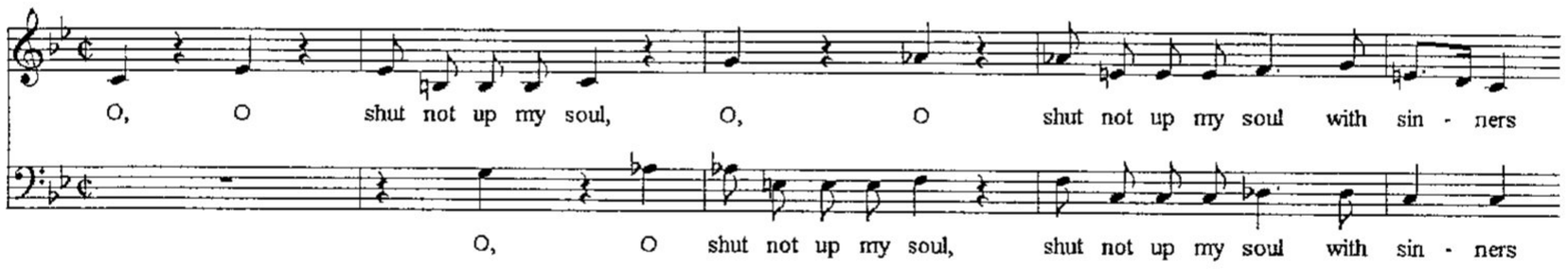
Date unknown; Psalm 26: vv. 8, 9, 2, 3, 6, 7.

ab; [S]ATB; org.

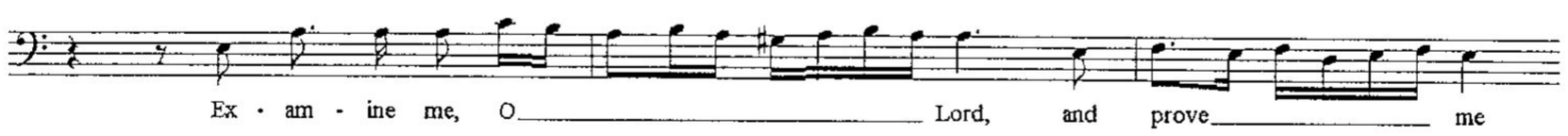
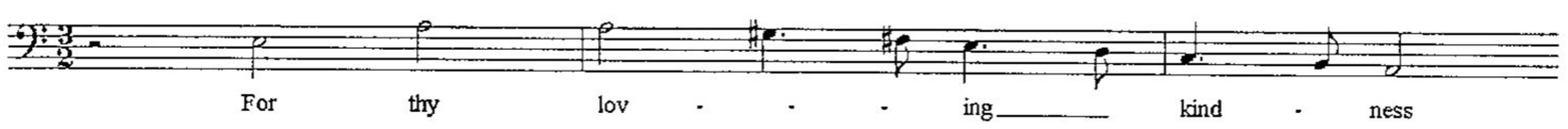
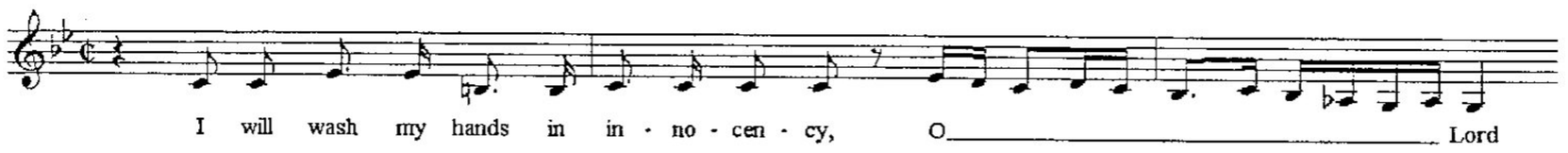
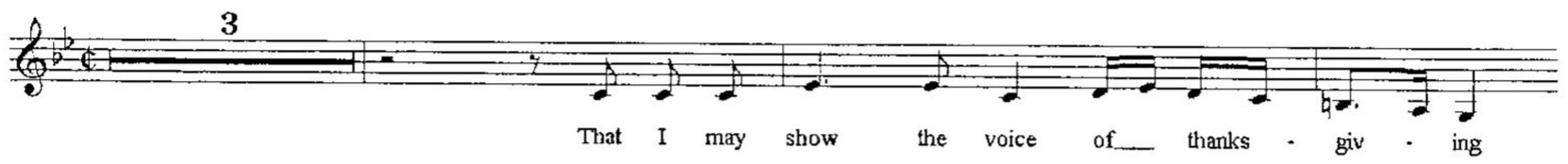
1. Lord, I have loved *a, b, org* 50 + ritor.



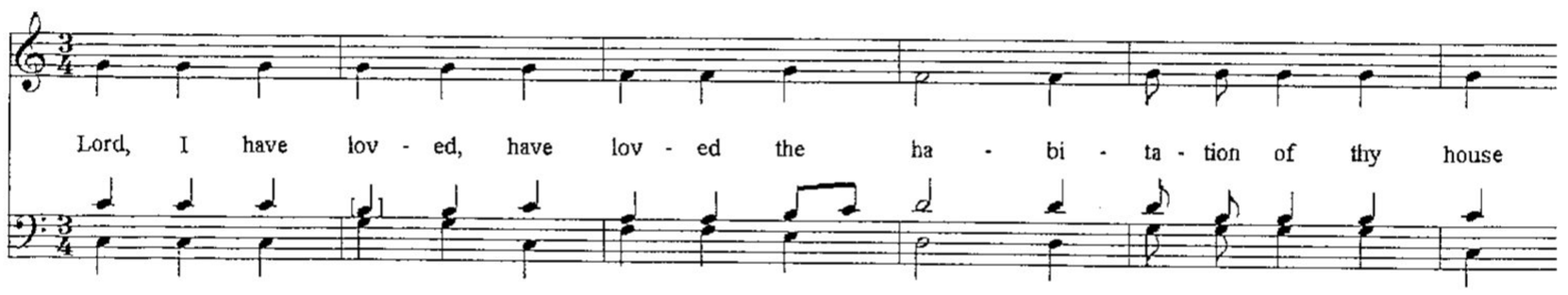
2. O shut not up my soul *a, b, org* 22



3. Examine me, O Lord, and prove me

a) *b, org* 12

b) For thy loving kindness *b, org* 37 + 3 ritor.

4. I will wash my hands in innocency *a, org* 13

5. That I may show the voice of thanksgiving *a, org* 21 + 2 ritor.

6. as 1 50 + ritor.

7. Lord, I have loved *[S]ATB, org* 26



Total number of bars: 228 + ritors.

Manuscripts: **Alto**
§ Lsp MS Alto 3 (p.175-178).
'Ps. 26th vers 8th / Lord I have loved'; at end 'Dan: Purcell'.
1 'vers 3 voc:'; **2** '2 voc:'; **3a** 'Solo for a Base', 'Ritto.'; **4** 'Solo'; **5** 'a little faster'; **6** 'Sing the first 3 part vers again then go to ye Chorus'; **7** 'Cho:'.

Tenor
§ **11.7** Lsp MS Tenor 4 (p.112-113).
'Lord I have loved'; at end 'Dan: Purcell'.
7 'Cho:'.
(Other sections, music not included, described: **1** 'vers 3 voc'; **2** 'vers 2 voc:'; **3a** 'Base Solo:'; **4a** 'Solo contratenor'; **6** 'vers 3 voc:'.)

Bass
§ Lsp MS Bass 3 (p.197-200).
'Ps. 26th vers. 8th Lord I have loved'.
1 'vers 3 voc:'; **2** 'vers 2 voc:'; **3b** 'Solo'; **4** 'Solo: Contratenor'; **6** 'Sing ye first 3 part vers again then goe to the Chorus'; **7** 'Cho:'.

Printed Ed.: None.

Modern Ed.: None.

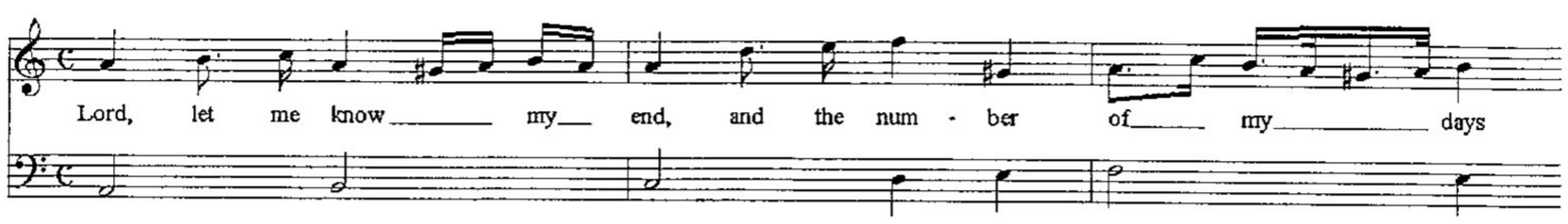
Commentary: There is clearly a voice missing in the first part, 'vers 3 voc:', though there is no evidence to suggest which voice it might be. The lengths of the ritornelli are not known.

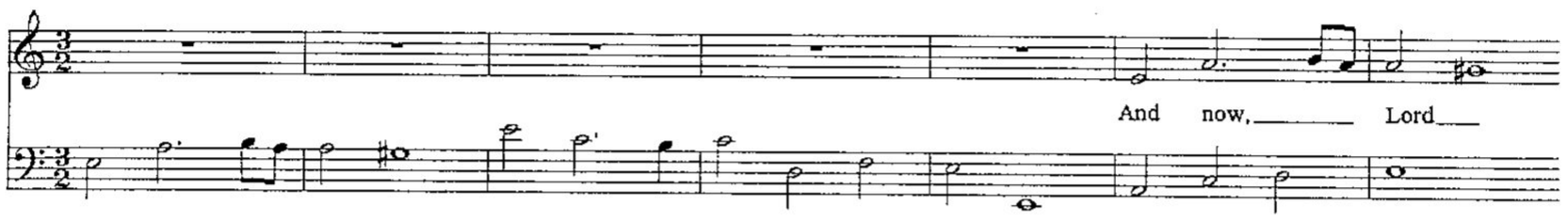
12. Lord, let me know my end

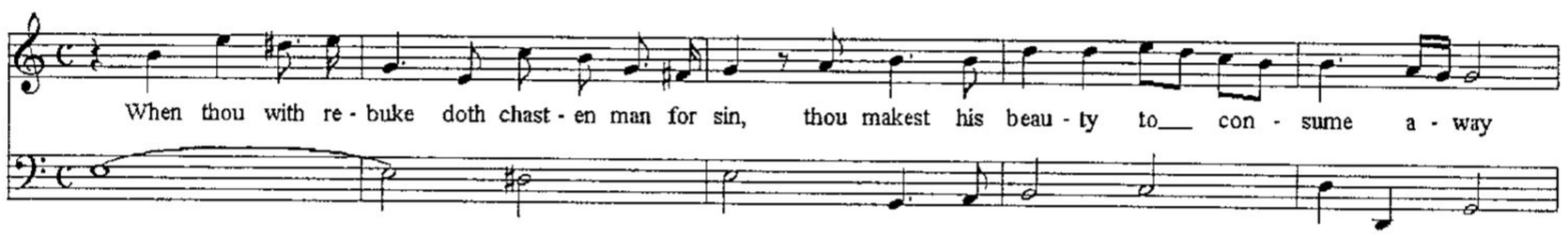
Date unknown; Psalm 39: vv. 5-8, 12-15.

s; org.

1. Lord, let me know my end 37



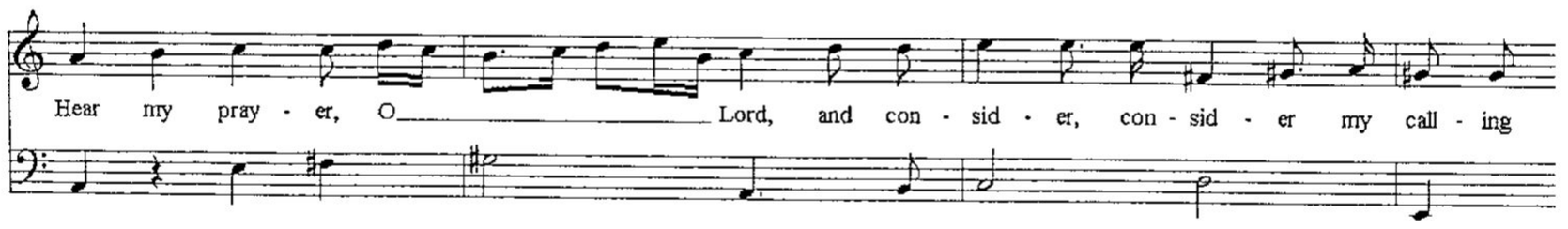
2. And now, Lord, what is my hope 40

3. When thou with rebuke dost chasten man for sin 14



4. Hear my prayer, O Lord

a) 5

b) 25



Total number of bars: 121

Manuscripts: § **Lbl Add MS 31461** (f.70v-73).
'Psalm 39th: vers 5th, 6th, 7th, 8th, 12th, 13th, 14th, 15th'.
1a 'Very Slow'; **2** 'Very Slow'; **4a** 'Organ alone Slow'.

Ob MS Mus.d.226 (p.119-124), untitled.
2 'Slow'.

Printed Ed.: None.

Modern Ed.: None.

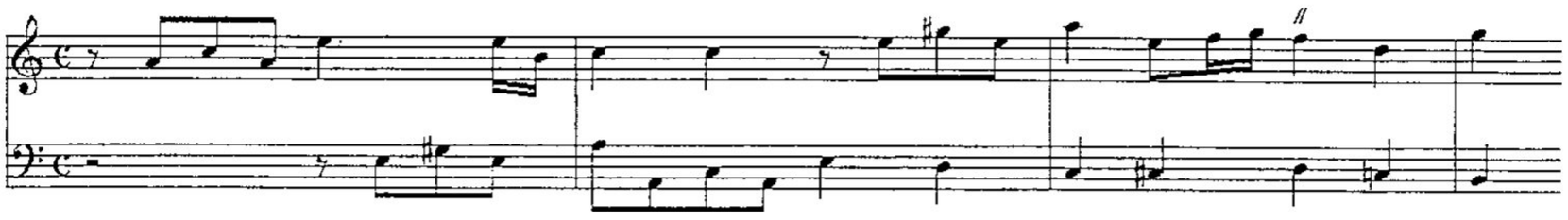
Commentary:

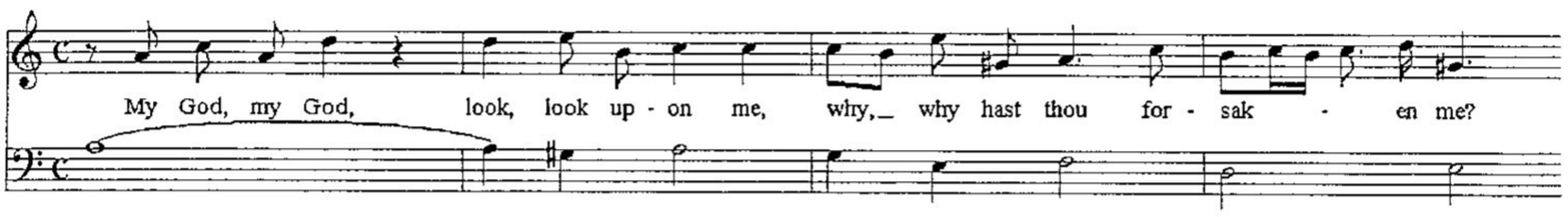
13. My God, my God, look upon me

Date unknown; Psalm 22: vv. 1-14, 17-19, 22-25.

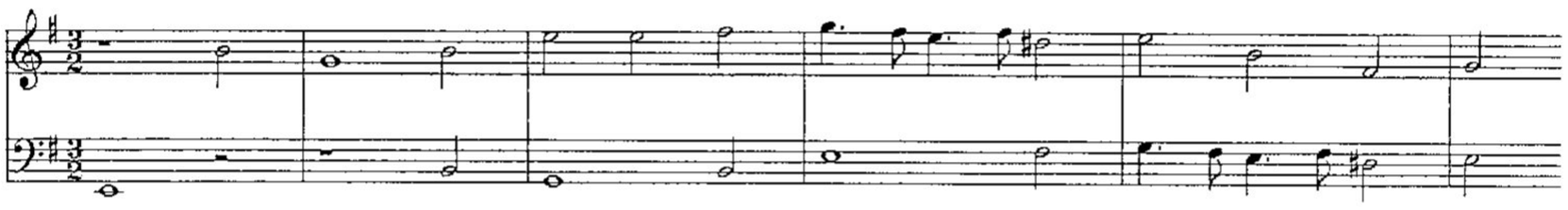
s; org.

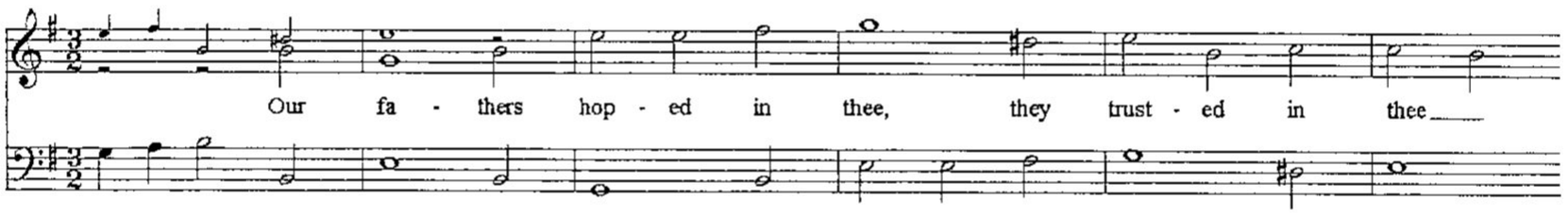
1. My God, my God, look upon me

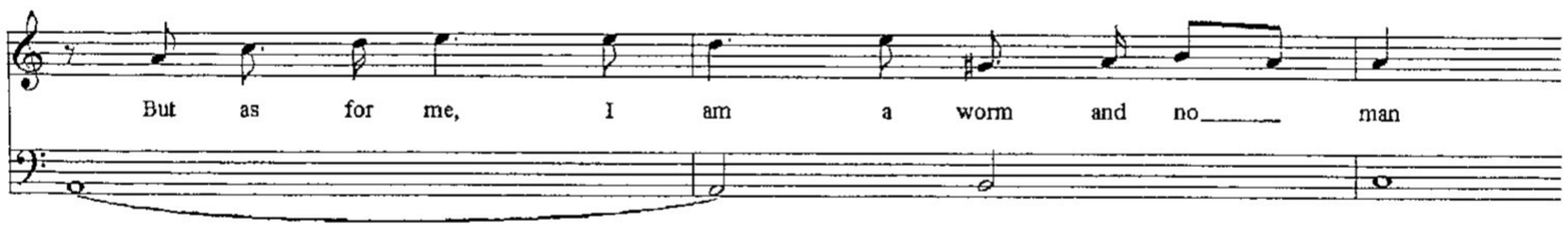
a) 7

b) 27

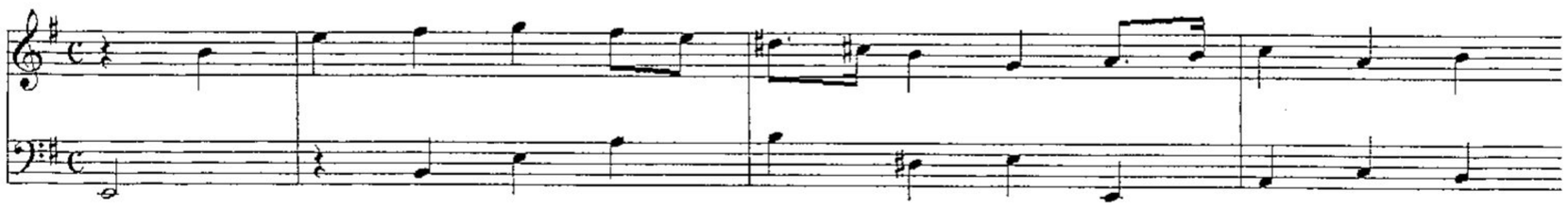


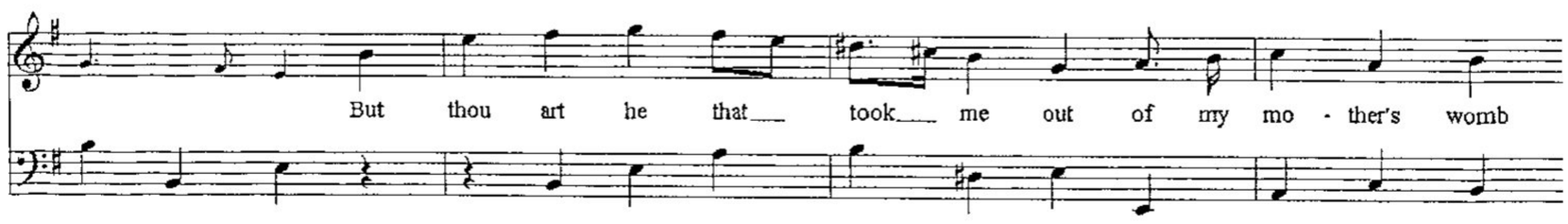
2. Our fathers hoped in thee

a) 8

b) 47

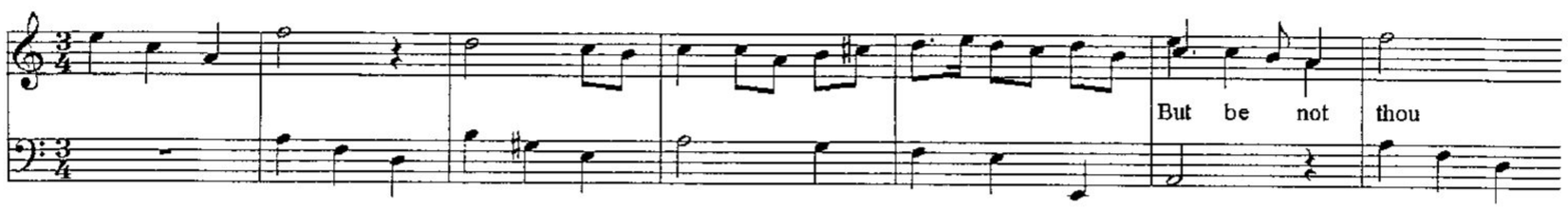


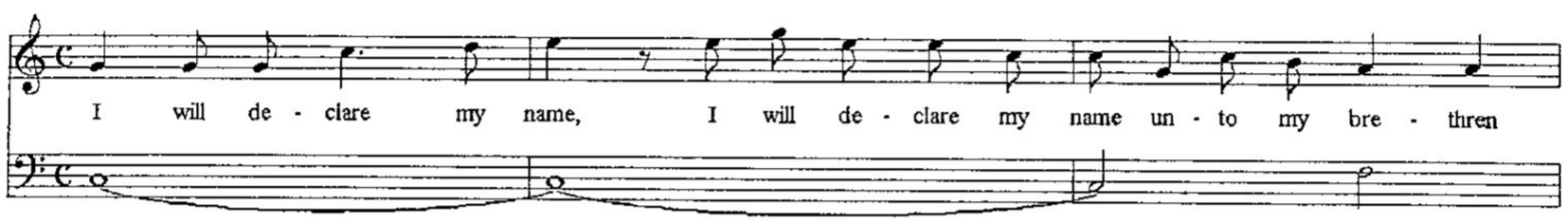
3. But as for me, I am a worm and no man 13

4. But thou art he that took me

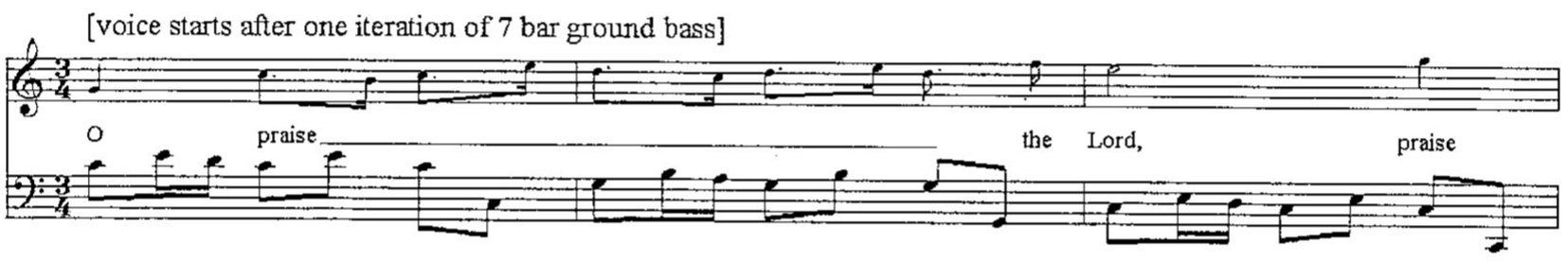
a) 5

b) 32

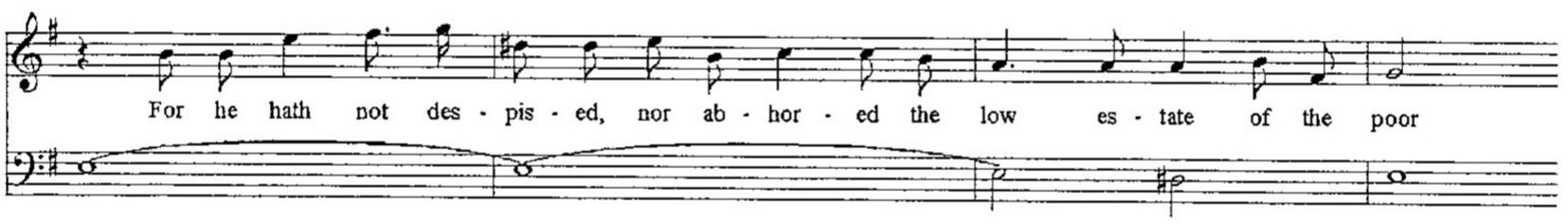


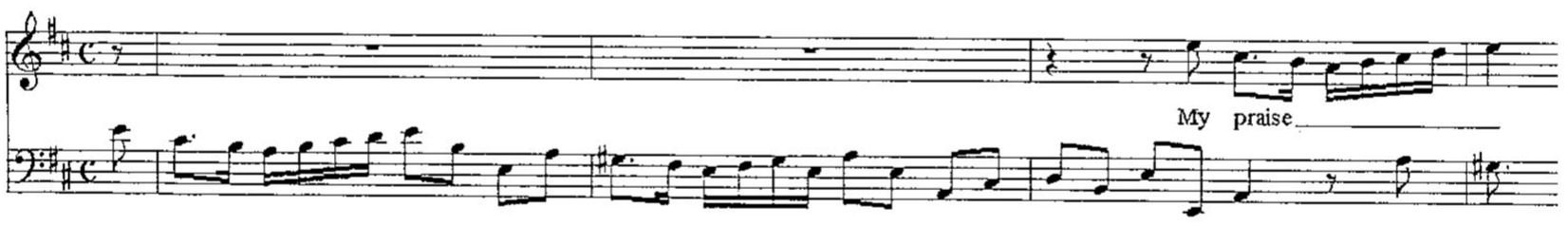
5. O go not from me 23

6. But be not thou far from me 54

7. I will declare thy name 9



8. O praise the Lord 61

9. For he hath not despised 7



10. My praise is of thee in the next congregation 28

Total number of bars: 321

Manuscripts: § **Lbl Add MS 31461** (f.21-26), omits 1a.
'Psalm 22d. Daniel Purcell'.
1b 'Solo'; **2a** 'Organ, Slow'; **4a** 'Slow, Organ alone'; **6** 'Organ, Slow'; **8** 'Brisk'.

§ Ob MS Mus.d.226 (p.44-66) [1a is autograph].
'Solo. Psalm 22d. Mr Daniel Purcell'.
1a 'Slow'; **2a** 'Organ Slow'; **4a** 'Organ Slow'; **8** 'Brisk'.
(Incipit for **1a** taken from this manuscript).

13.1b, 2-5, 7, 8 Och Mus. 49 (p.79-84).
'My God, my God Dan Purcell'.
2a 'Organ'; **4a** 'Organ'; **8** 'Organ'.
(8 is incomplete).

Printed Ed.: None.

Modern Ed.: None.

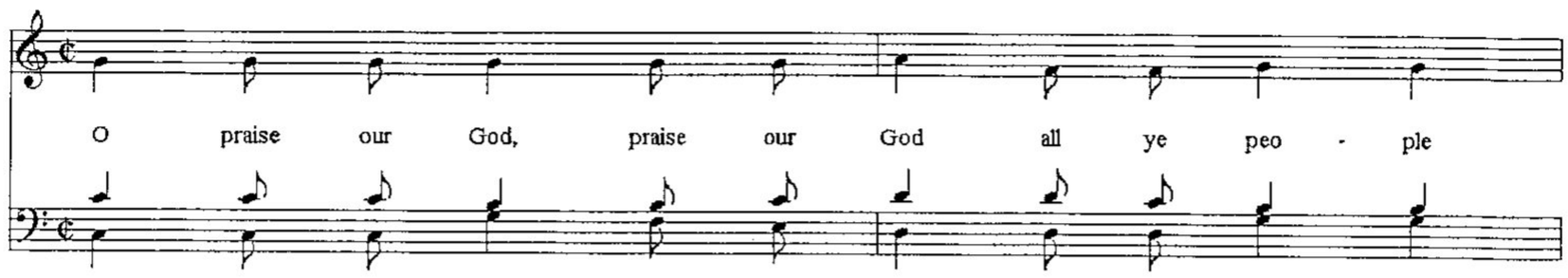
Commentary: The organ introduction (**H13.1a**) is only found in Ob Mus.d.226, though it is given credence by being in autograph in an otherwise copyist's manuscript.

There is no flourish and some blank pages after this anthem in Lbl Add MS 31461. Possibly incomplete. There are also three blank pages after the incomplete **H13.8** in the tract within Och Mus. 49 which contains this piece.

14. O be joyful in God

Date unknown; Psalm 66: v. 7 (text incomplete).

atb; [S]ATB; org.

1. O praise our God, all ye people *[S]ATB, org* 21

Total number of bars: 21

Manuscripts:

Alto
§ Lsp MS Alto 3 (p.198-199).
'O Be Joyfull in God'; at end 'Dan: Purcell'.
Lost movements described as: 'vers 3 voc:'; 'vers 3 voc:'; 'Solo Contr: tenor'; 'Ritt'; 'vers 3 voc:'.
1 'brisk, Cho:'.

Tenor
§ Lsp MS Tenor 4 (p.127).
'O Be joyfull in God'; at end 'Mr. Dan: Purcell'.
Lost movements described as: 'vers 3 voc:'; 'Rit'; 'Solo Bass'; 'Vers 3 voc:'; 'Solo Contratenor'; 'ye first 3 part vers again'.
1 'Chorus'.

Bass
§ Lsp MS Bass 3 (p.224).
'O Be joyfull in God'; at end 'Dan: Purcell'.
Lost movements described as: 'vers 3 voc:'; 'Solo Base'; 'vers 3 voc: C / T / B'; 'Solo Contratenor'; 'vers 3 voc:'.
1 'Cho:'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: Only the lower three parts of the last movement of this work survive.

15. O give thanks

Date unknown; Text unknown (possibly Psalm 106, 107, 118 or 136).

Manuscripts: *Omc MS T.14.8* (p.132) [lost].

Printed Ed.: None.

Modern Ed.: None.

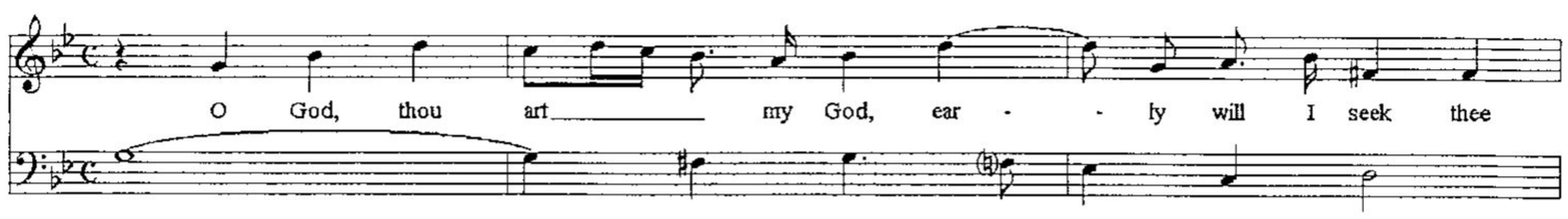
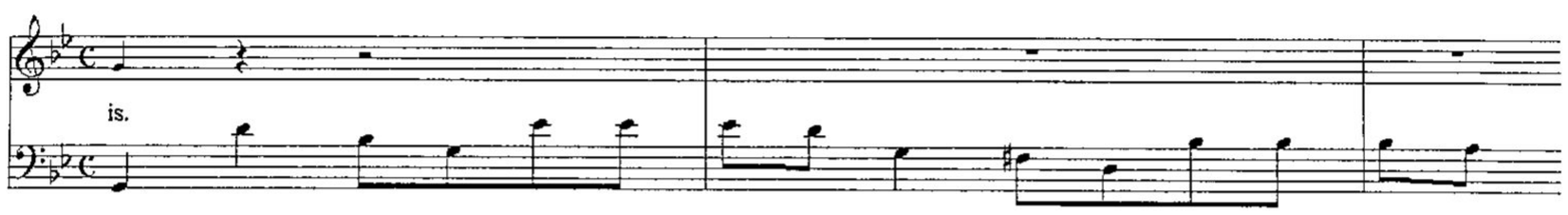
Commentary: The sole source for this anthem is lost.

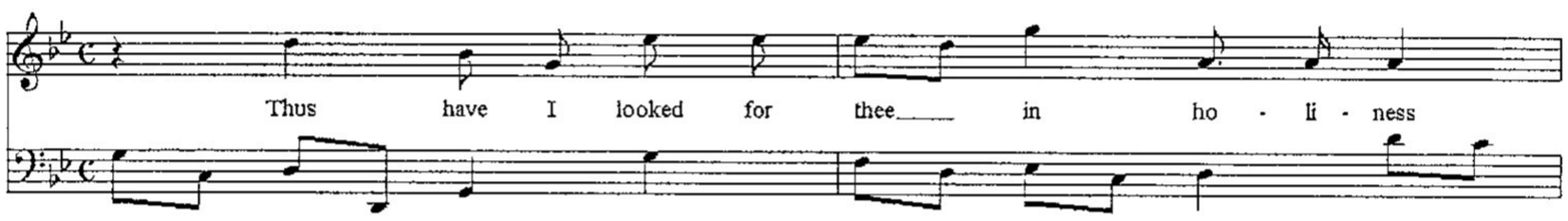
16. O God, thou art my God

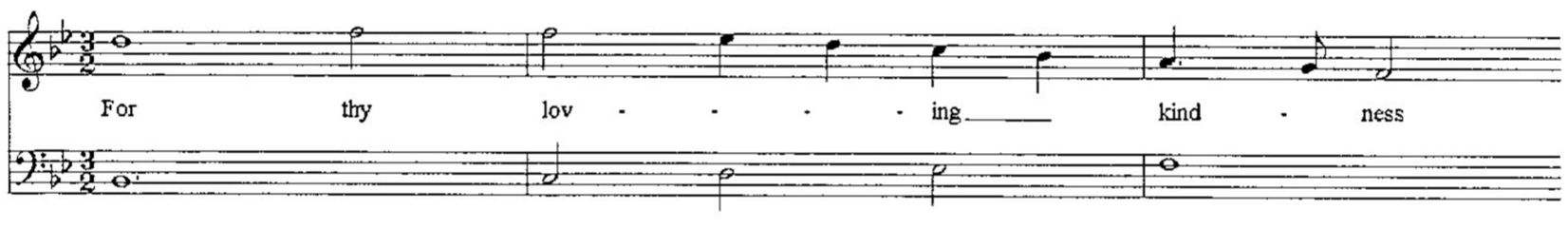
Date unknown; Psalm 63: vv. 1-8.

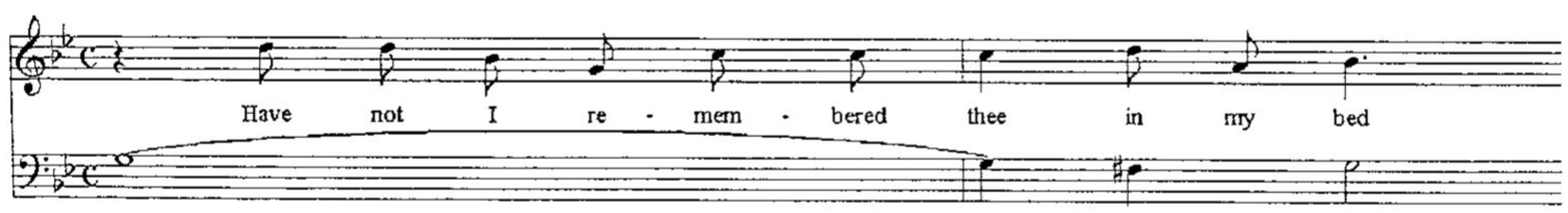
s; org.

1. O God, thou art my God

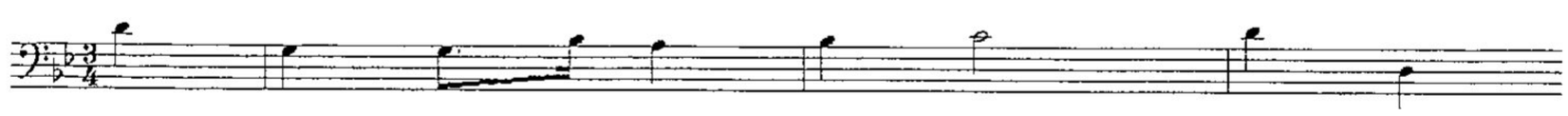
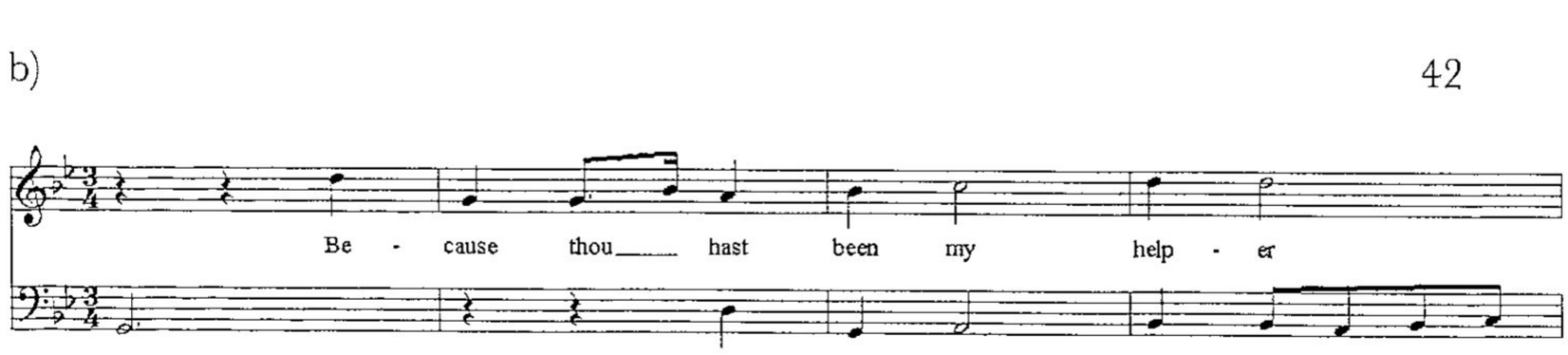
a) 10

b) Thus have I looked for thee in holiness 4

c) 28



2. For thy loving kindness is better 57

3. Have not I remembered thee in my bed 4



4. Because thou hast been my helper

a) 6

b) 42

Total number of bars: 151

Manuscripts: § **Lbl Add MS 17841** (f.90v-93).
'Psalm 63', with 'D Purcell' added later in pencil.
1b 'A little faster'; **4a** 'Slow'.

Ob MS Mus.d.226 (p.131-136), untitled.
1b 'a little faster'; **4a** 'Slow'.

Printed Ed.: None.

Modern Ed.: None.

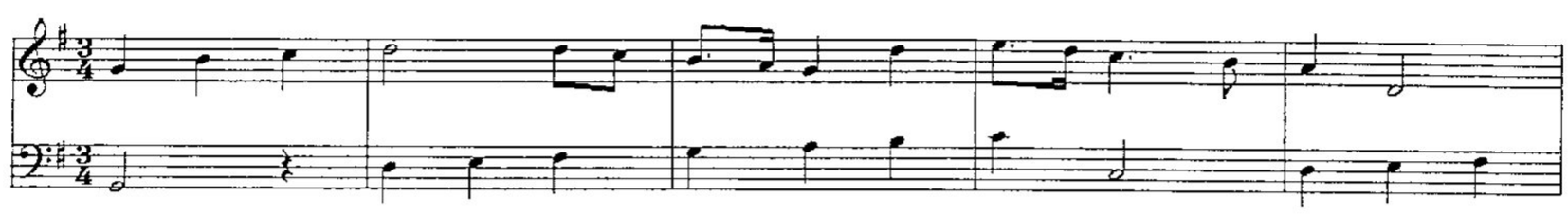
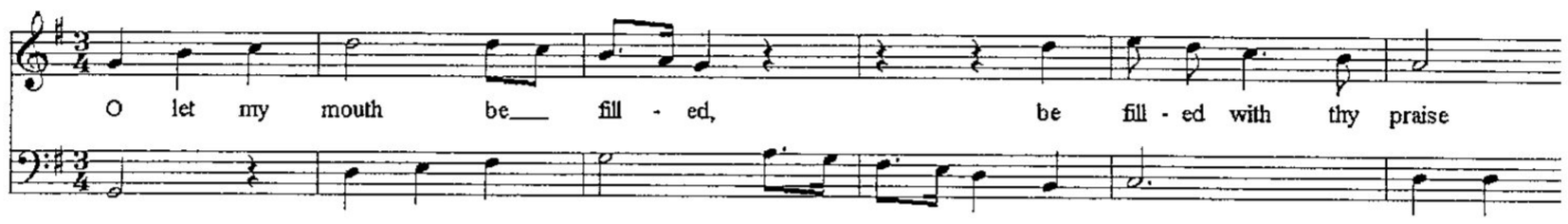
Commentary:

17. O let my mouth be filled

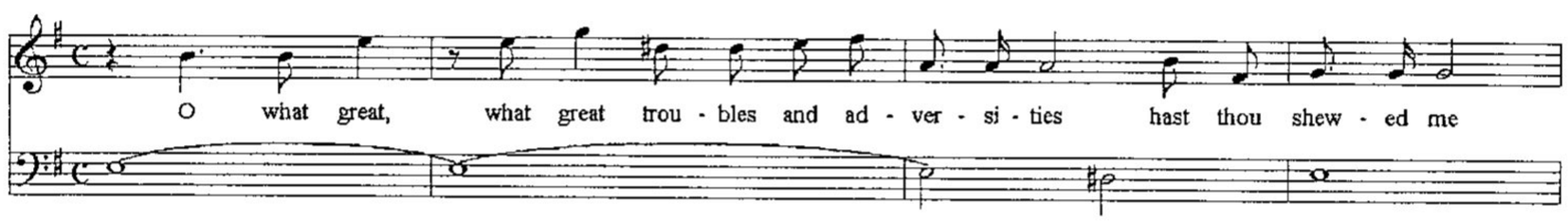
Date unknown; Psalm 71: vv. 7, 18, 20, 12, 13.

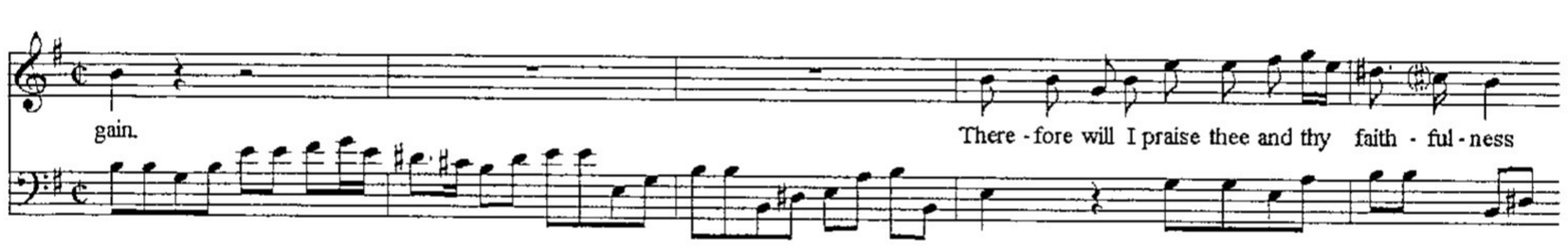
s; [SATB]; org.

1. O let my mouth be filled

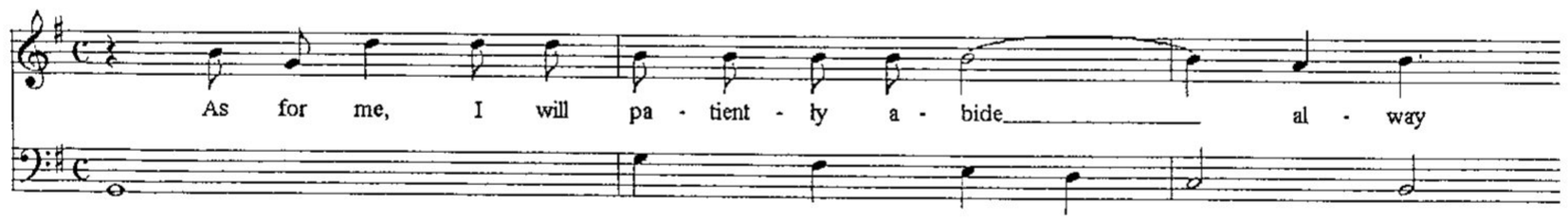
a) 11

b) 62

2. O what great troubles and adversities

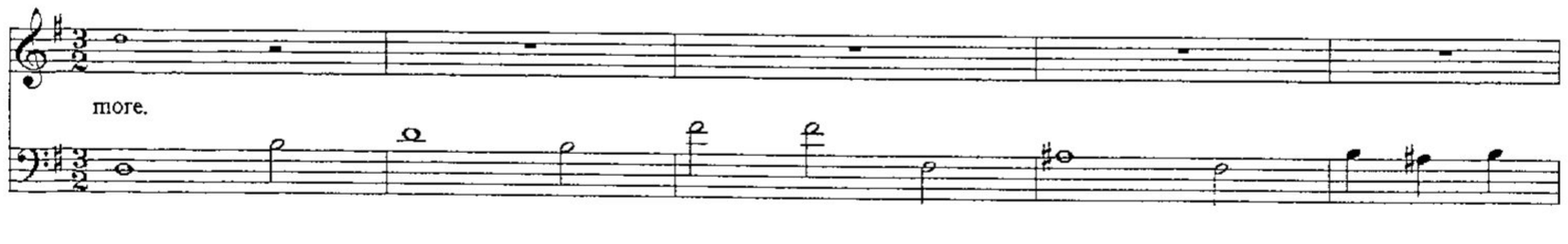
a) 9

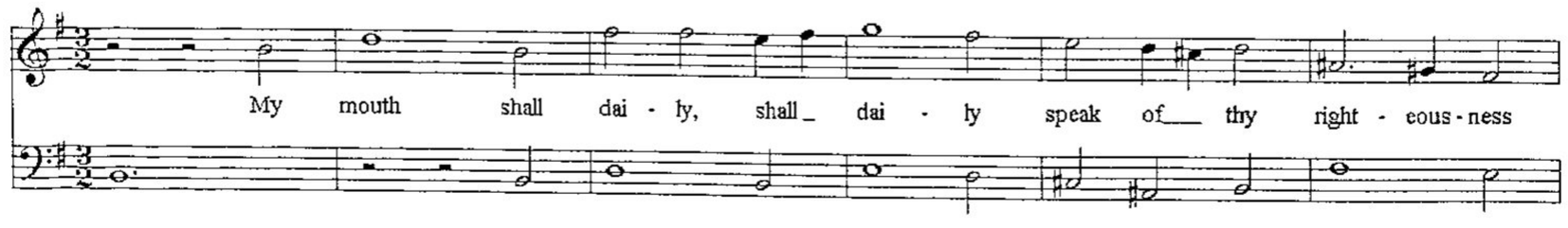


b) Therefore will I praise thee 39

3. As for me, I will patiently abide

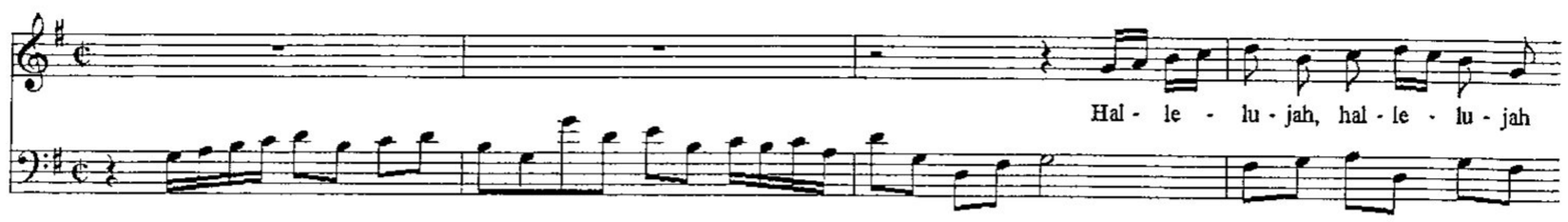
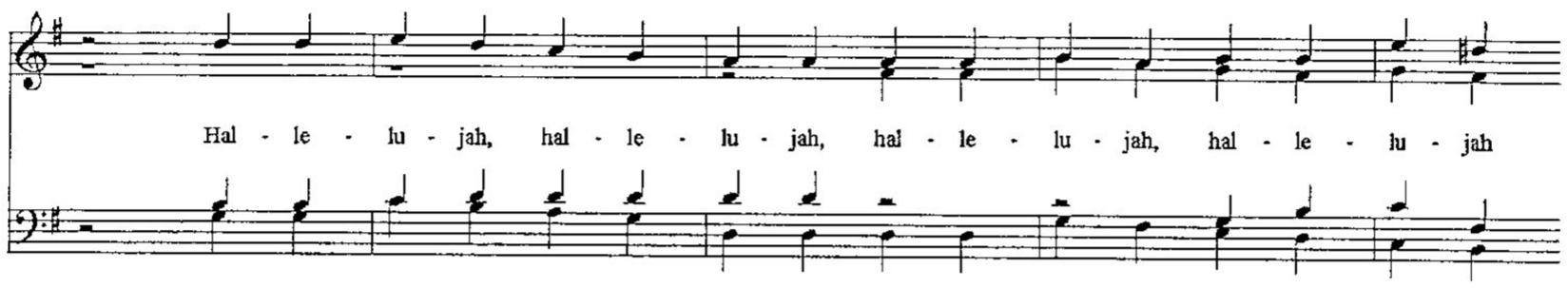
a) 8



b) My mouth shall daily speak of thy salvation 8

c) 60



4. Hallelujah

a)

b)

Total number of bars: 240

Manuscripts: § Lbl Add MS 31461 (f.54-57v.), omits 4b.
'Solo anthem, Daniel Purcell'.

Ob MS Mus d.226 (p.1-14), untitled, omits 4b.
1a 'organ'.

§ Och Mus. 49 (p.72-78), omits 1a, alto solo transposed down an octave.
'Ps: 71 vers: 7 O Let my mouth be filled Dan: Purcell:'.
1b 'vers'; **2a** 'Vers'; **3a** 'vers'; **3b** 'Organ' (though music not written out); **4b** 'Chorus'.
(Incipit for **4b** taken from this source).

Printed Ed.: None.

Modern Ed.: None.

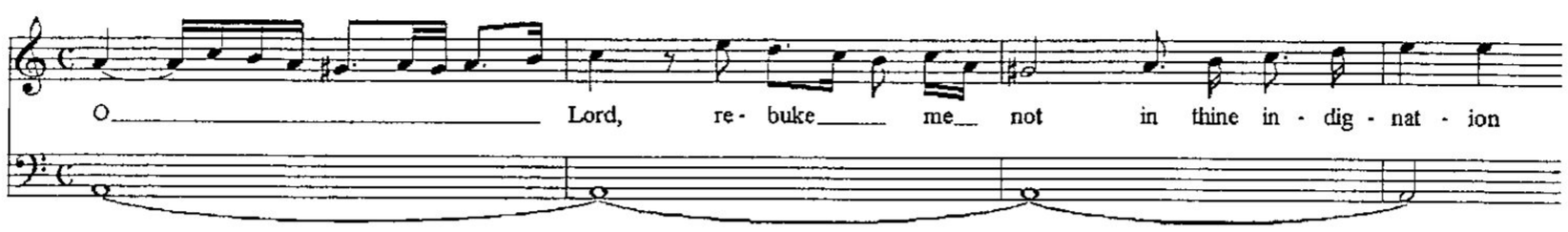
Commentary: The Hughes-Hughes British Library manuscript catalogue says Lbl Add MS 31461 is in Kent's hand. It does, however, seem to have Daniel's signature and autograph title. The chorus at the end of the anthem may well be spurious, as the Och source is not particularly reliable. Some rubrics in Ob MS Mus.d.226 may be autograph.

18. O Lord, rebuke me not

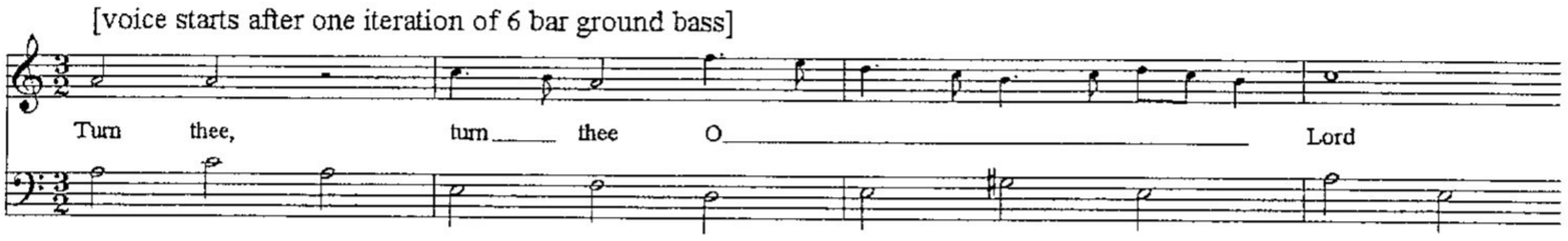
Date unknown; Psalm 6: vv. 1-6, 8, 9.

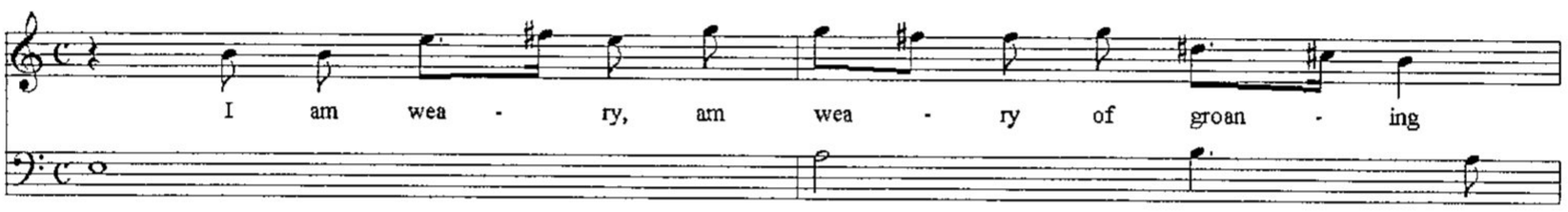
s; SATB; org.

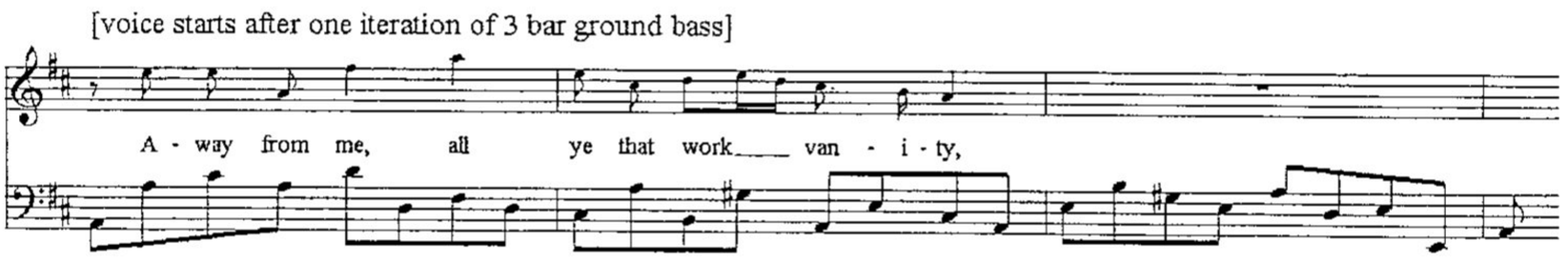
1. O Lord, rebuke me not 27



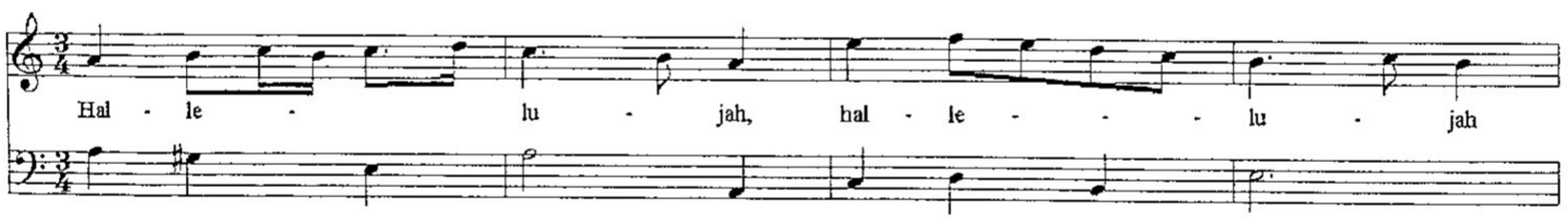
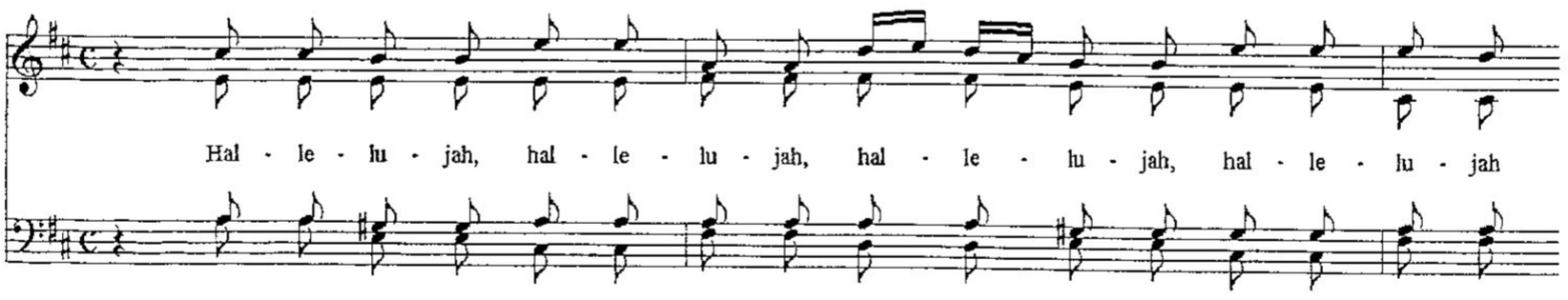
2. Turn thee, O Lord, and deliver 58



3. I am weary of groaning 10

4. Away from me, all ye that work vanity 31



5. Hallelujah

a) 38

b) 14

Total number of bars: 178

Manuscripts: § **Lbl Add MS 31461** (f.39-42).
'Psalm 6th: Daniel Purcell'.
5b 'Chorous'.

Ob MS Mus.d.226 (p.145-152), untitled.

Printed Ed.: None.

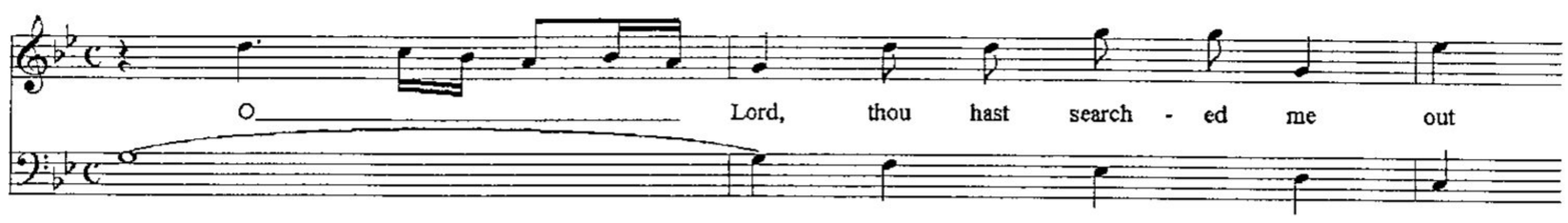
Modern Ed.: None.

Commentary: Last two soprano notes of **H18.5b** are as found in sources.

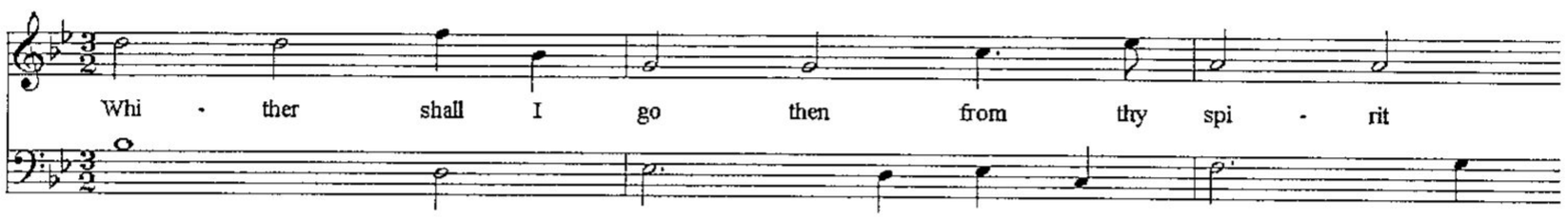
19. O Lord, thou hast searched me out

Date unknown; Psalm 139: vv. 1-11, 17, 18, 23, 24.

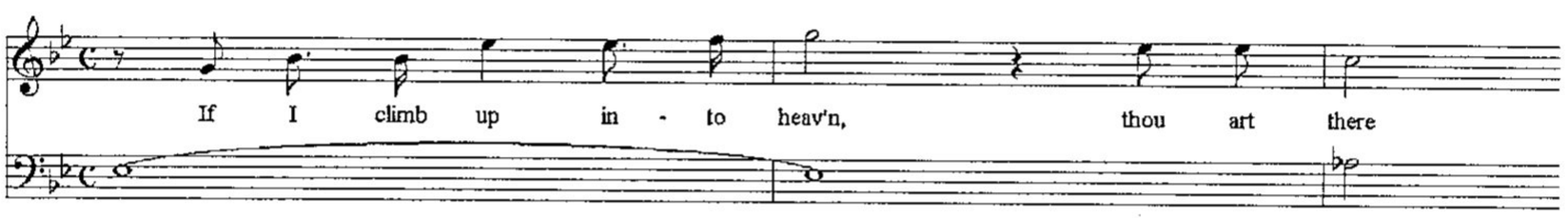
s; SATB; org.

1. O Lord, thou hast searched me out 28

2. Whither shall I go then

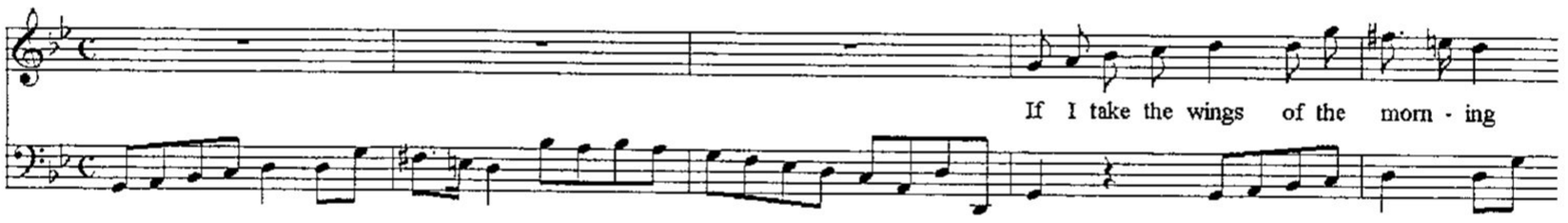
a) 14

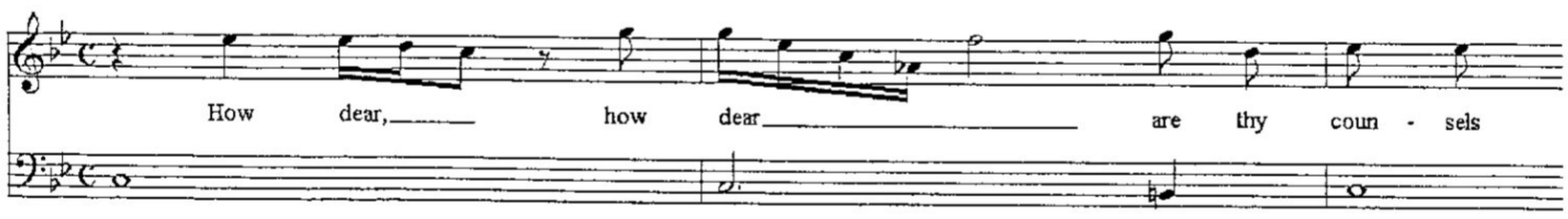


b) If I climb up into heaven 6

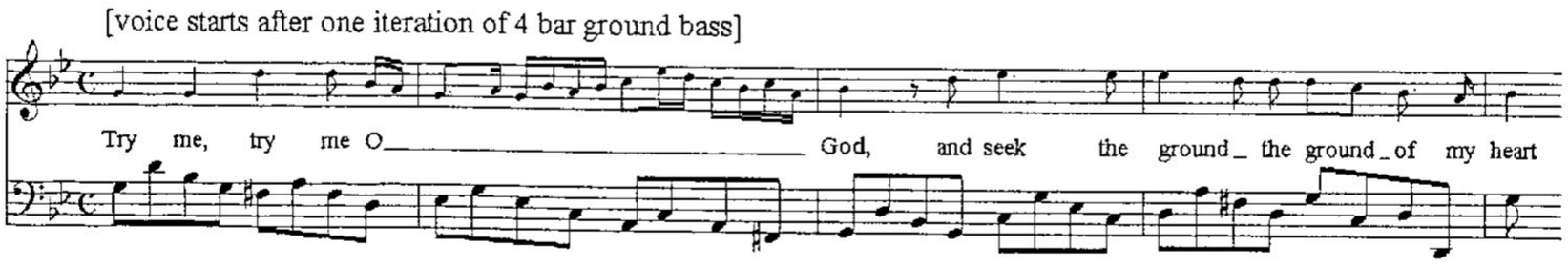


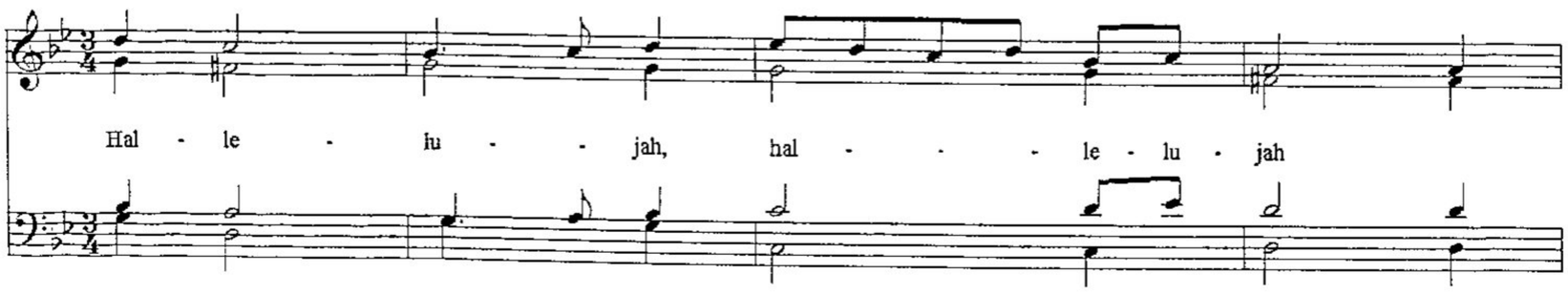
c) as 2a 14

3. If I take the wings of the morning 29

4. How dear are thy counsels unto me, O God 11



5. Try me, O God, and seek the ground of my heart 36

[voice starts after one iteration of 4 bar ground bass]

6. Hallelujah 27



Total number of bars: 165

Manuscripts: § **Lbl Add MS 31461** (f.35-38).
'Psalm 139th: Daniel Purcell'. Also, signed 'Daniel Purcell' at end.
2c 'Whither as before'; **6** 'Chorous'.

Ob MS Mus.d.226 (p.91-98).
At end 'D:P:'.
2c 'Whither shall I go: as before'; **6** 'Chorus'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: The RISM manscript card catalogue ff.31-38 for Lbl Add MS 31461, combining this and the previous anthem (*It is a good thing to give thanks*) in error.

It is interesting to note that, even in sacred music, Daniel cannot resist the play on words on 'ground' in **H19.5**. This work is also of stylistic interest as it is the only one of Daniel's anthems known to use a da capo structure in one of the sections.

20. O praise God in his holiness

Date unknown; ?Psalm 150.

Manuscripts: *Omc MS T.14.8* (p.136) [lost].

Printed Ed.: None.

Modern Ed.: None.

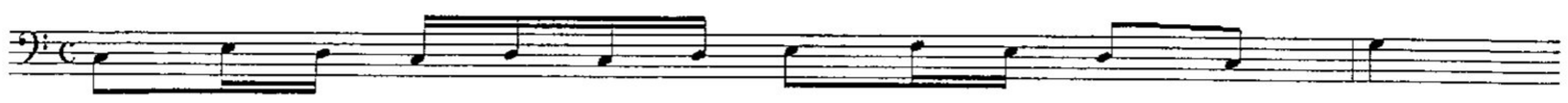
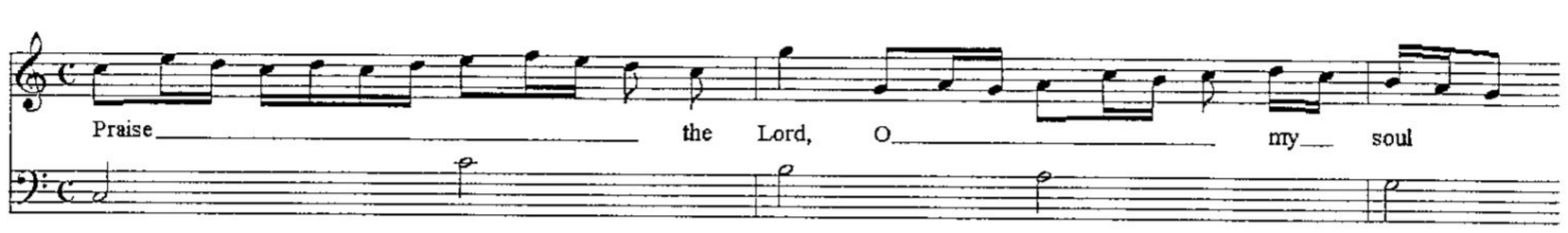
Commentary: The sole source for this anthem is lost.

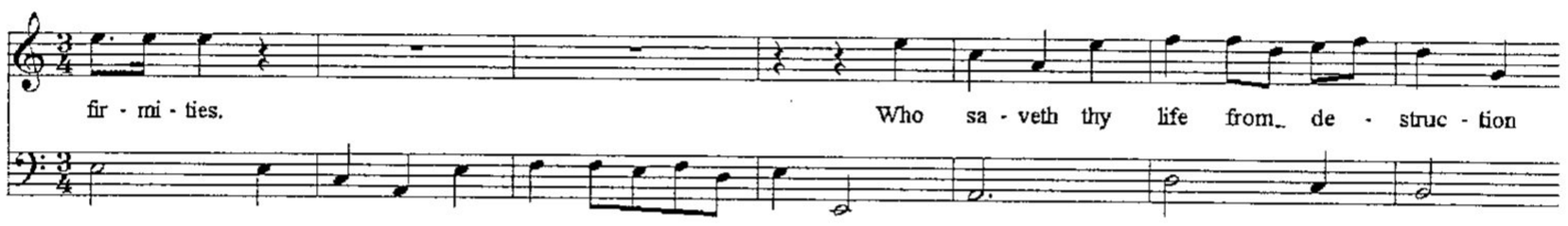
21. Praise the Lord, O my soul

Date unknown; Psalm 103: vv 1-4, 8-11, 13-17, 19, 22.

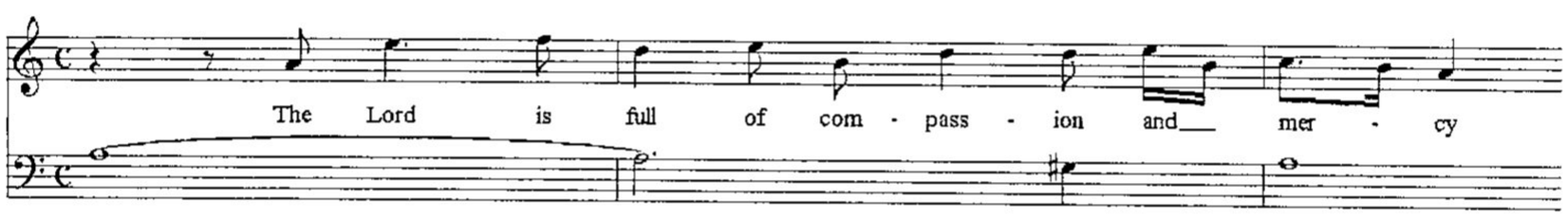
s; SATB; org.

1. Praise the Lord, O my soul

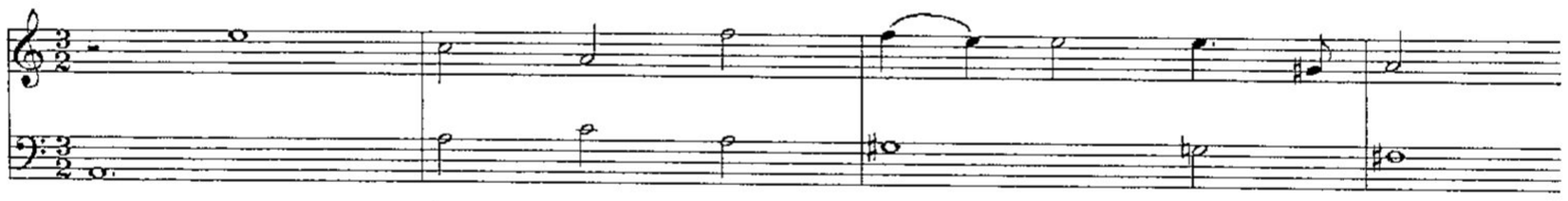
a) 6

b) 5

c) Who saveth thy life from destruction 43

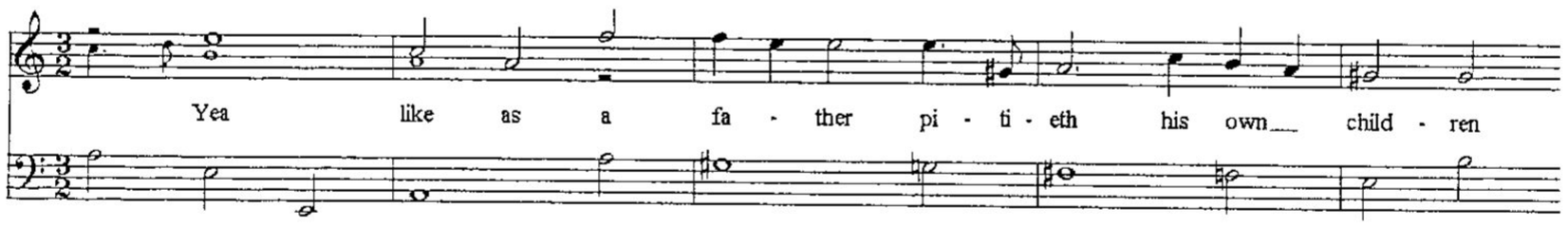


2. The Lord is full of compassion 17

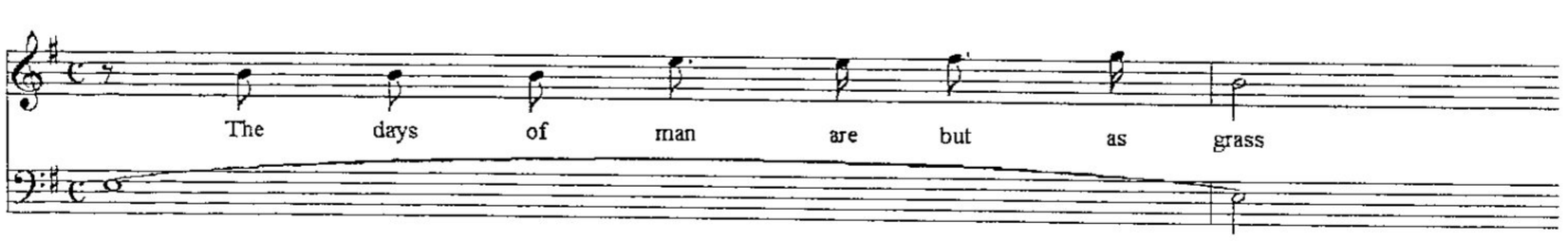


3. Yea, like as a father pitieth his own children

a) 8

b) 45

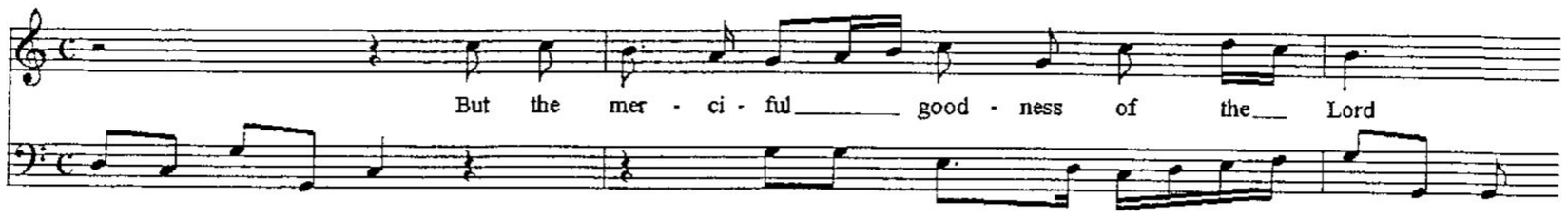


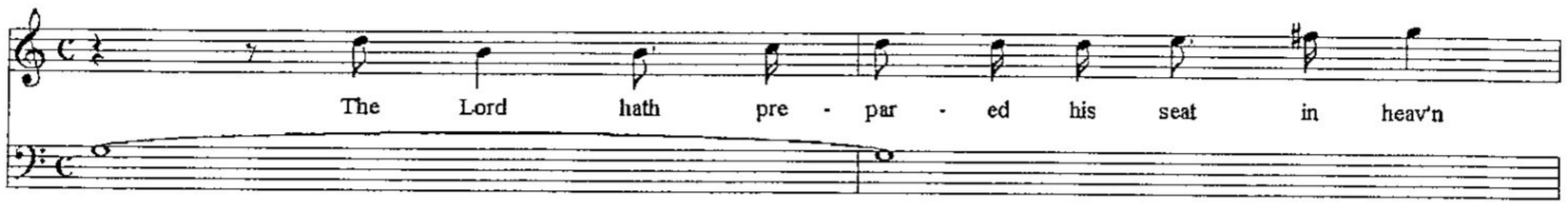
4. The days of man are but as grass 13



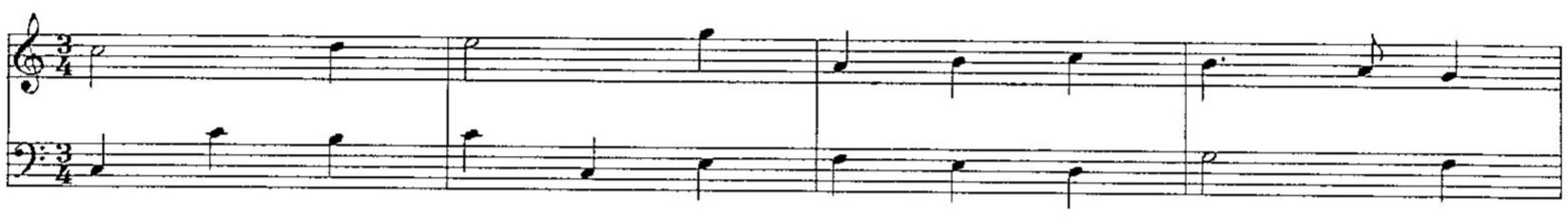
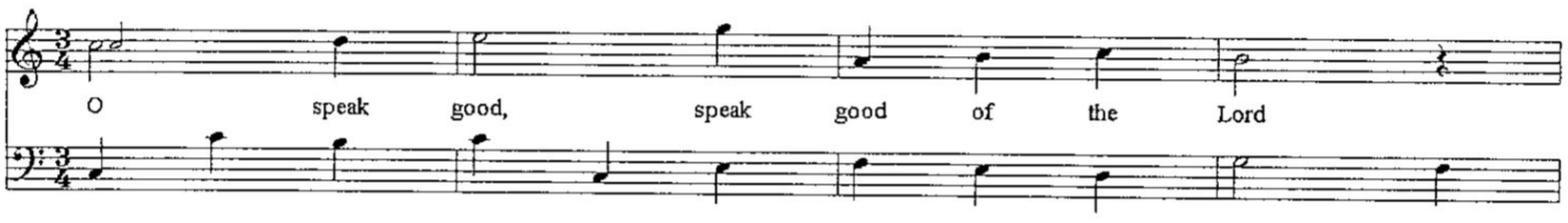
5. But the merciful goodness of the Lord

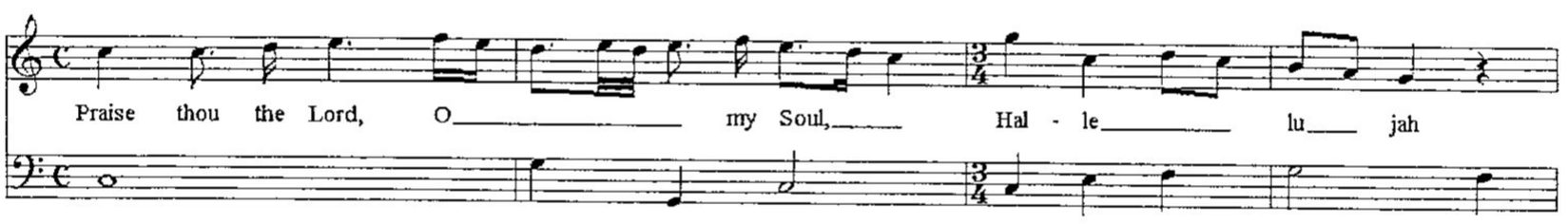
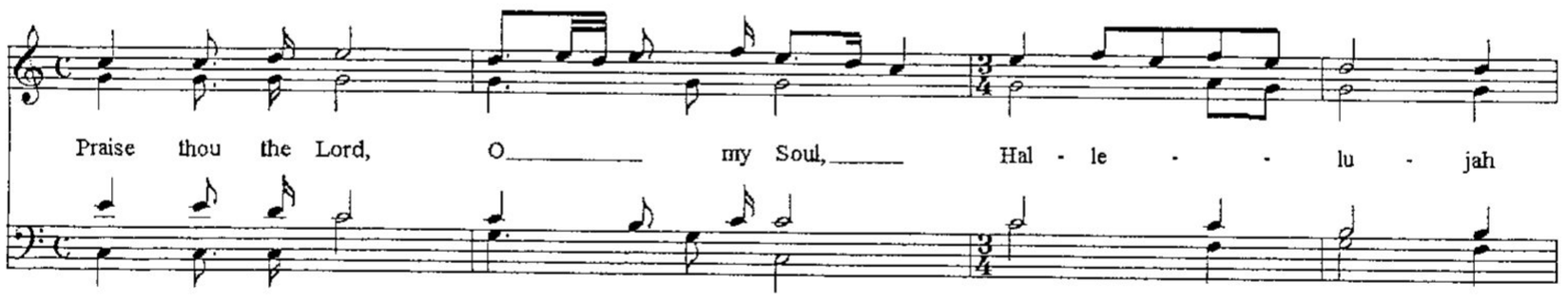
a) 4

b) 30

6. The Lord hath prepared his seat in heaven 4



7. O speak good of the Lord

a) 8

b) 61

8. Praise thou the Lord, O my soul

a) 47

b) 37

Total number of bars: 338

Manuscripts: § **Lbl Add MS 17841** (f.13v-20).
'Praise the Lord O my Soul, Psalm 103'.
1a 'Slow'; **1c** 'Slow'; **3a** 'Organ alone, Very Slow'.

Ob MS Mus.d.226 (p.99-110), untitled, omits 8b.
1a 'Slow'; **3a** 'Organ | Very Slow'.

Printed Ed.: None.

Modern Ed.: None.

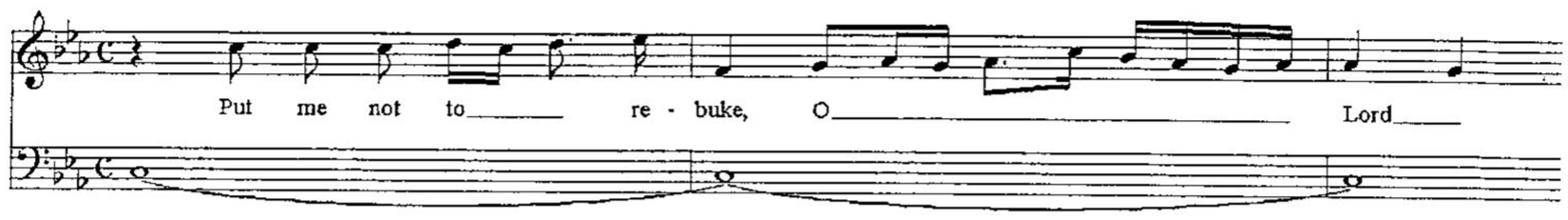
Commentary:

22. Put me not to rebuke, O Lord

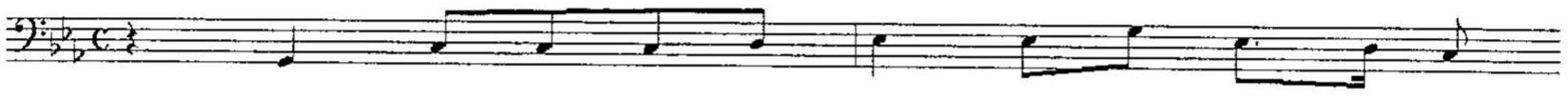
Date unknown; Psalm 38: vv. 1, 2, 6, 8-10, 3, 18-22.

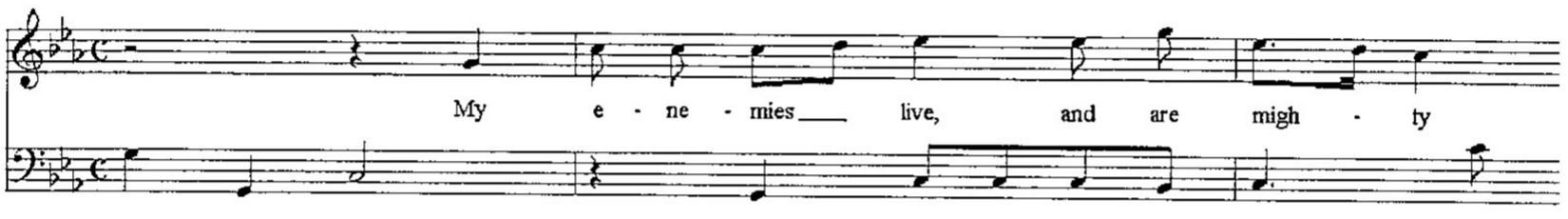
s; org.

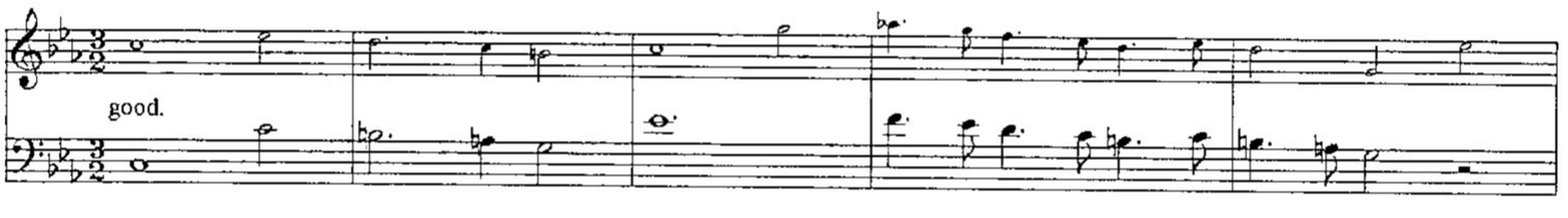
1. Put me not to rebuke, O Lord 54

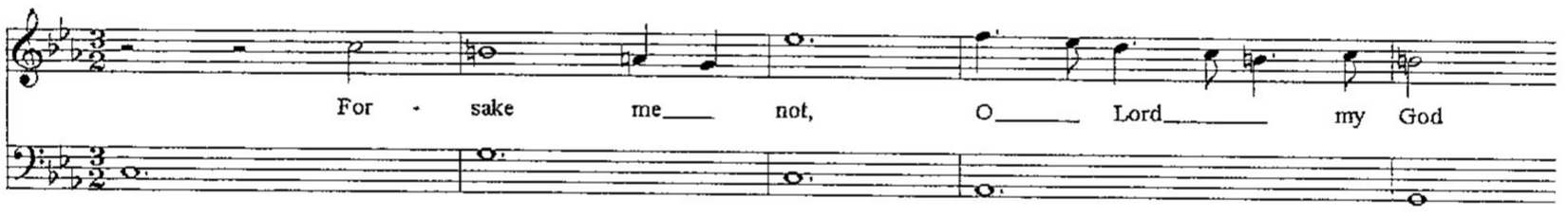


2. Mine enemies live and are mighty

a) 3

b) 19



c) Forsake me not, O Lord my God 6

d) 36



Total number of bars: 118

Manuscripts: § **Lbl Add MS 17841** (f.87-89).
'Psalm 38th: Daniel Purcell'.

Ob MS Mus.d.226 (p.126-130), untitled.
(§ for small notes in **2c**)

Printed Ed.: None.

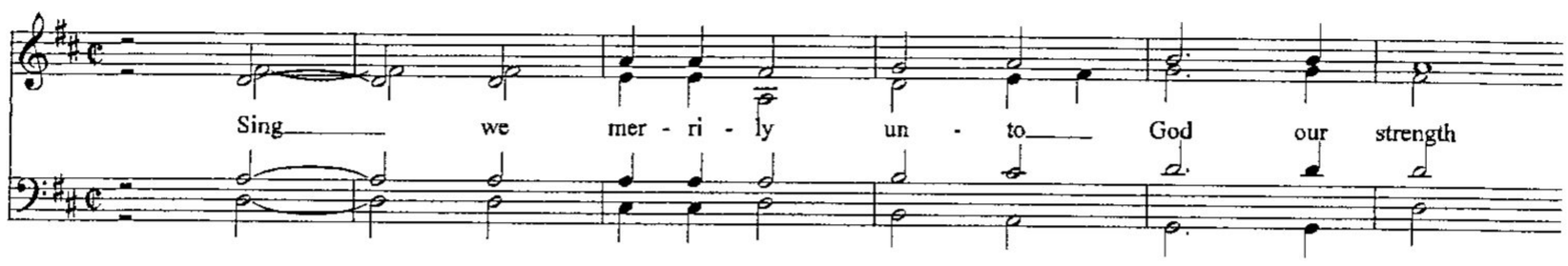
Modern Ed.: None.

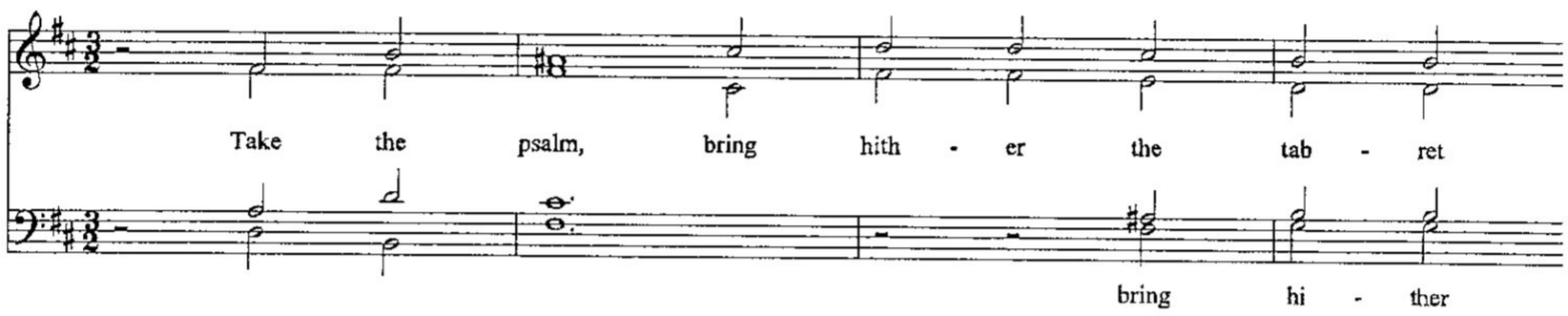
Commentary: Some of the right hand organ part unique to Ob, such as the example in **H22.2c**, may be autograph.

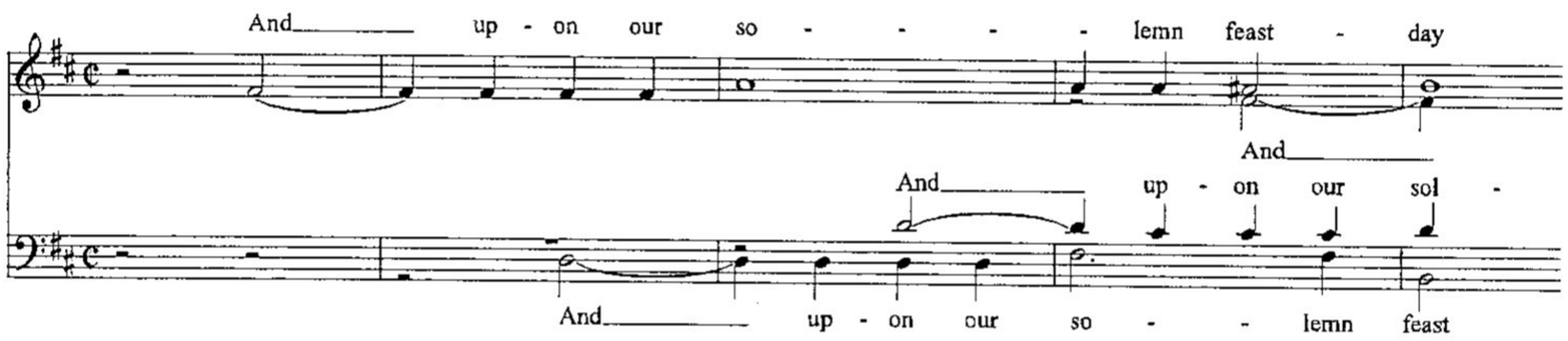
23. Sing we merrily unto God

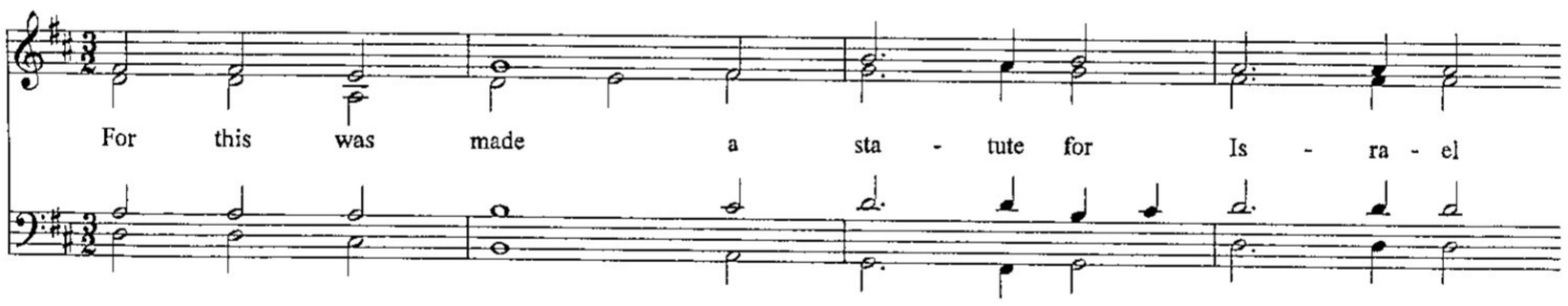
Date unknown; Psalm 81: vv. 1-4.

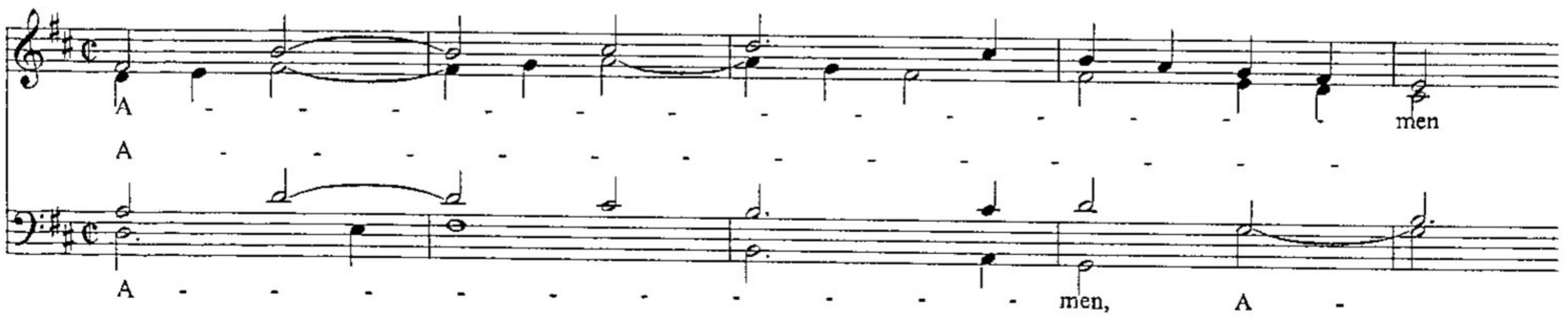
SATB; org.

1. Sing we merrily unto God 25

2. Take the psalm, bring hither the tabret 41



3. And upon our solemn feast day 13

4. For this was made a statute for Israel 24



5. Amen 12

Total number of bars: 115

Manuscripts: **Score**
§ EL EDC MS 10/7/8 (p.187-192).
'Sing we merrily – Mr Hawkins – als Daniel Purcells'.
3 'Slow'.

Organ
EL EDC MS 10/7/3 (p.6-7).
'Sing we merrily' with 'Purcell' added later in pencil.

LF Ms. Mus. 60 (p.94-96).
'Psm. 81st.', 'Sing we merrily.', 'Daniel Purcell.'
3 'Ver: slow'; **4** 'Chos:'.

Alto
EL EDC MS 10/7/30 (p.67-68).
'Sing we merrily unto God our strength', at end, in pencil, 'Hawkins from Purcell'.
3 'Slow'.

LF Ms. Mus. 29 (p.4-5).
'Sing we merrily', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

LF Ms. Mus. 32 (p.2-3).
'Sing we merrily', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

Tenor
EL EDC MS 10/7/26 (p.39-40).
'Sing we merily / Ja: Hawkins'.
1 'ffull'.

EL ECD MS 10/7/28 (p.109-110).
'Sing wee merrily', and at end, 'JH'.
1 'ffull'.

EL EDC MS 10/7/34 (p.32).
'Sing we merrily', with 'Childe' added later in pencil but crossed out and replaced by 'Dan. Purcell'.
1 'Full'.

LF Ms. Mus. 30 (p.3-4).
'Sing we merryly', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

LF Ms. Mus. 33 (p.3-4).
'Sing we merrily', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

PB (Peterborough) Ms.A.
[Untitled].

Bass
EL EDC MS 10/7/27 (p.48).
'Sing we Merrily. /'
1 'Full'.

EL EDC MS 10/7/29 (p.65-66).
'Sing we merrily unto God', in pencil, 'Hawkins from D. Purcell'.

EL EDC MS 10/7/31 (p.235-236).
'Psal. 81 Sing we merrily . - Mr. Daniel Purcel'.
1 'Full'; **3** 'Slow'.

EL EDC MS 10/7/34 (p.172-173).
'Psalm 81. Sing we merrily unto God .-/Mr Daniel Purcell'.
3 'Slow'.

EL EDC MS 10/7/35 (p.43, p.161).
p.43 'Psal. 81 Sing we merrily./' with 'Mr. D. Purcell' added later in pencil.
1 'Full'; **3** 'Slow'.
p.161 'Sing we Merryly / Mr Purcell'.
1 'Full'.

EL EDC MS 10/7/38 (p.52-53).
'The 81st Psalm Sing we merrily / Purcill'.
3 'Slow'.

LF Ms. Mus. 31 (p.3-4).
'Sing we merrily', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

LF Ms. Mus. 34 (p.3-4).
'Sing we merrily', 'Mr. Danl. Purcell' [at top of page].
'Mr. Danl. Purcell', 'Sing we merrily', 'Psalm 81' [start of piece].
3 'Verse slow'; **4** 'Cho: Brisk'.

US BE MS 172.
[Untitled].

Printed Ed.: None.

Modern Ed.: None.

Commentary: Of the Ely manuscripts, 3, 27, 31, 34 and the first entry in 35 are in the same hand, whereas the second entry in 34 and 38 are in a later hand. The anthem is included in the 'full anthems' section of the index to each manuscript. The Lichfield manuscripts are all in the same hand, except for the organ book, which looks rather older.

Notwithstanding the apparent attribution to 'Mr Hawkins' in EL EDC MS 10/7/8, this work seems certainly to be by Daniel Purcell. James Hawkins (b.1662/3, d. Ely, 18 October 1729) was for 46 years organist of Ely Cathedral, and was mainly responsible for rebuilding the music manuscript collection after its destruction during the Commonwealth. Hawkins was also responsible for copying **5** into Lbl Add MS 31445.

EL 26, 28 (tenor), 29 (alto), and 30 (bass) are all listed as containing this piece in the RISM card catalogue. However, Peter Meadows of the Department of Manuscripts at Cambridge University Library (who is also the Keeper of Ely Dean & Chapter archives) suggests these pieces cannot be found in these manuscripts.

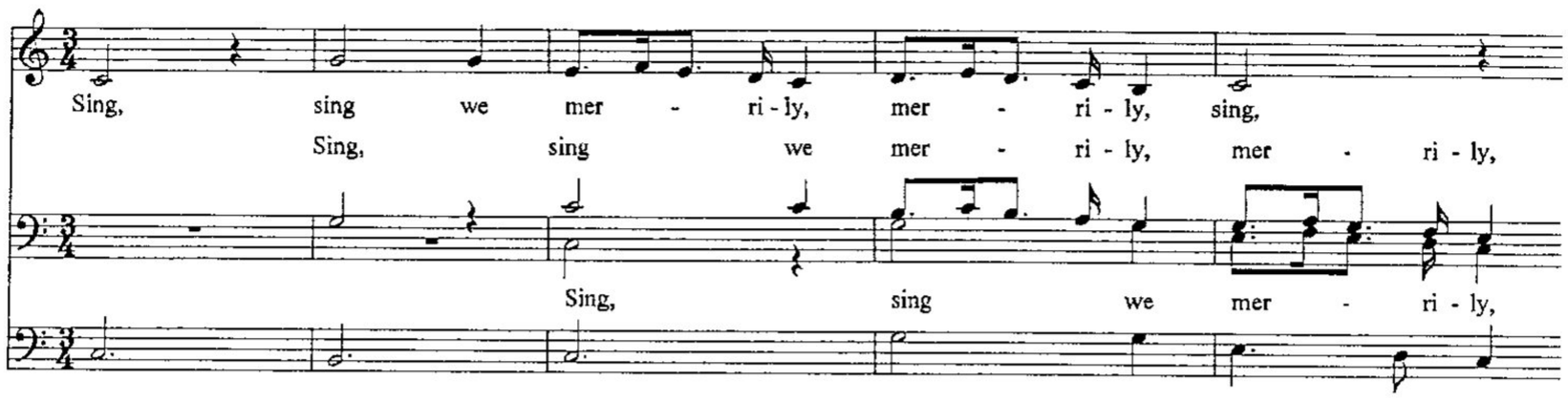
For information about US source, see John A. Emerson, *Catalog of Pre-1900 Vocal Manuscripts in the Music Library, University of California at Berkeley* (Berkeley, 1988), no. 644, p. 234-235. This manuscript has Lichfield connections.

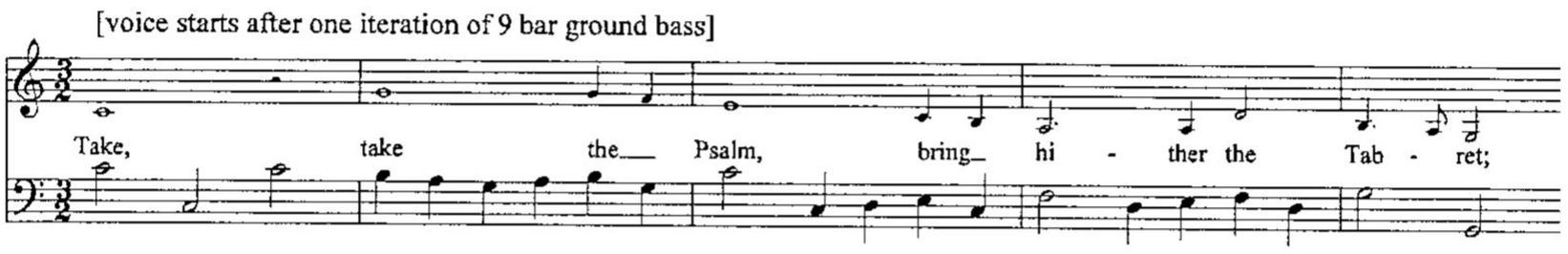
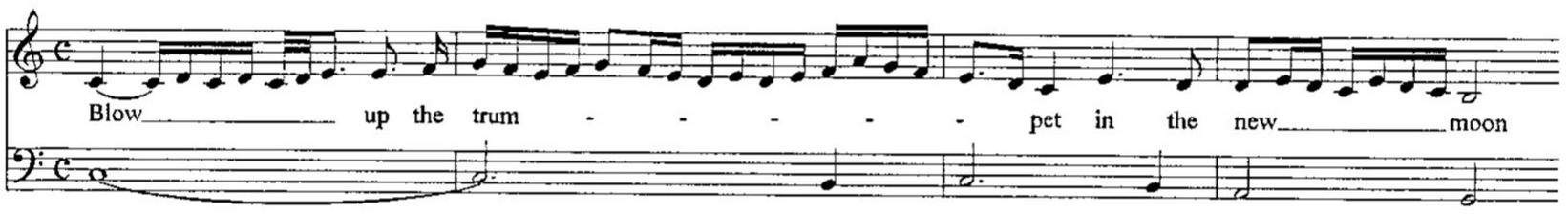
24. Sing we merrily unto God (II)

Date unknown; Psalm 81: vv. 1-4.

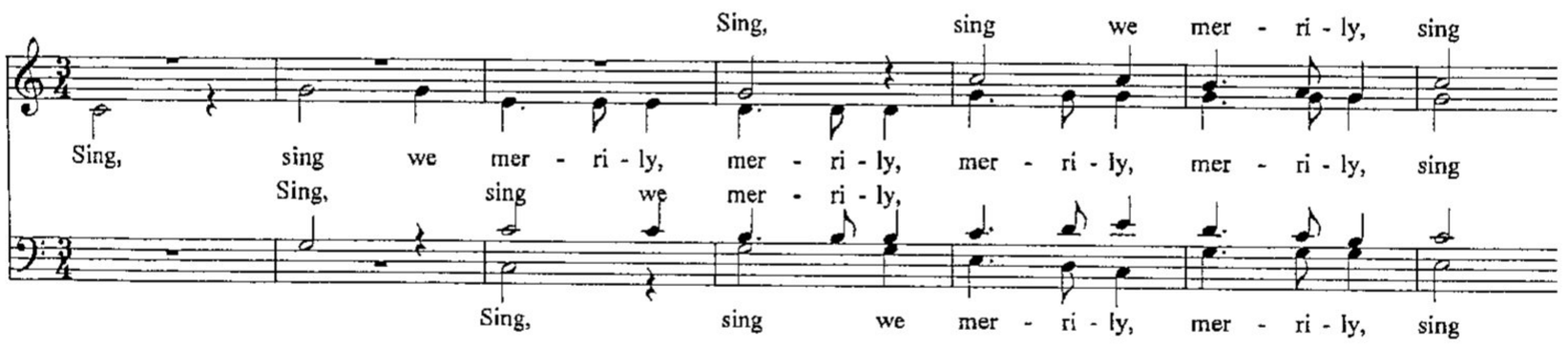
atb; SATB; org.

1. Sing we merrily unto God *atb, org* 48



2. Take the Psalm, bring hither the tabret *a, org* 66

3. Blow up the trumpet in the new moon *atb, org* 42

4. [Sing we merrily unto God] as 1. 25

5. Sing we merrily unto God *SATB, org* 32



Total number of bars: 213

Manuscripts: § **Ob MS Tenbury 310** (p.158-165), untitled.
1 '3 voice'; **2** 'Solo'; **3** '3 voice'; **5** 'Chorous'.

Printed Ed.: None.

Modern Ed.: None.

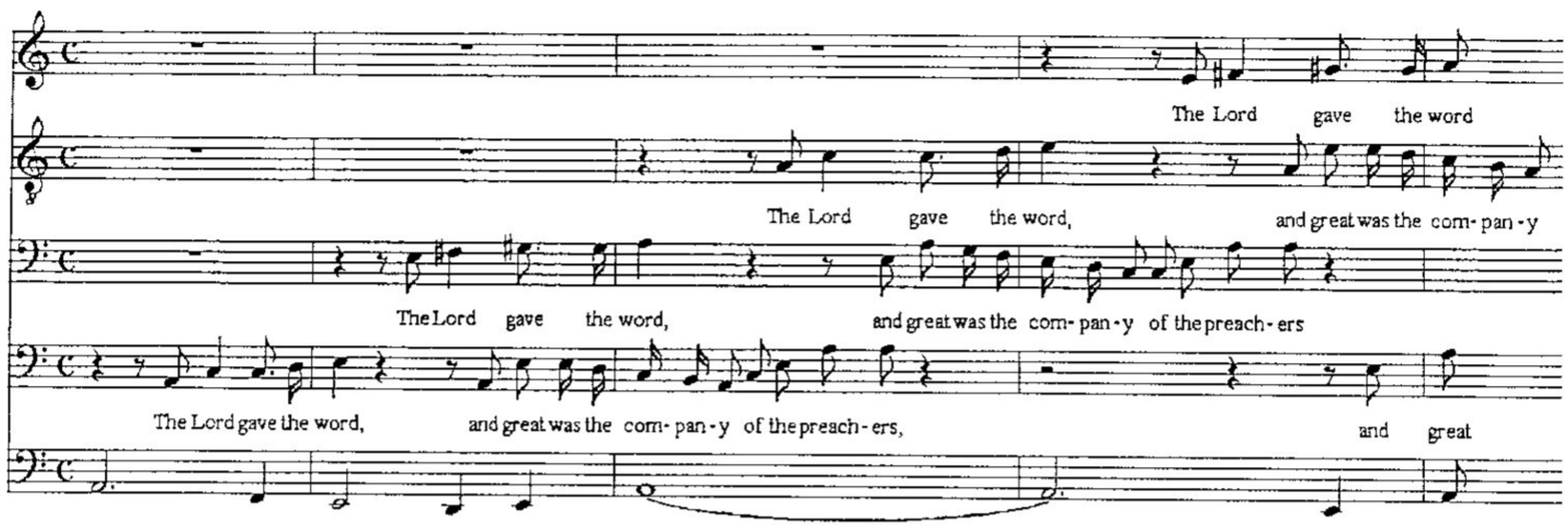
Commentary: Although not directly attributed to Daniel Purcell, this anthem is in his autograph and is in a very similar style to his work. It is also immediately after H25; indeed, this piece starts on the reverse of the final page of that piece.

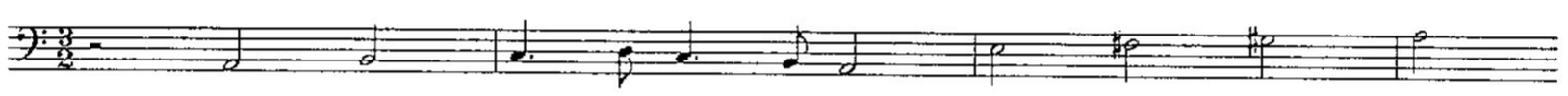
After a ritornello at the end of **H24.3**, there is a direction 'Sing the first 3 part vers then goe to ye Chorous'.

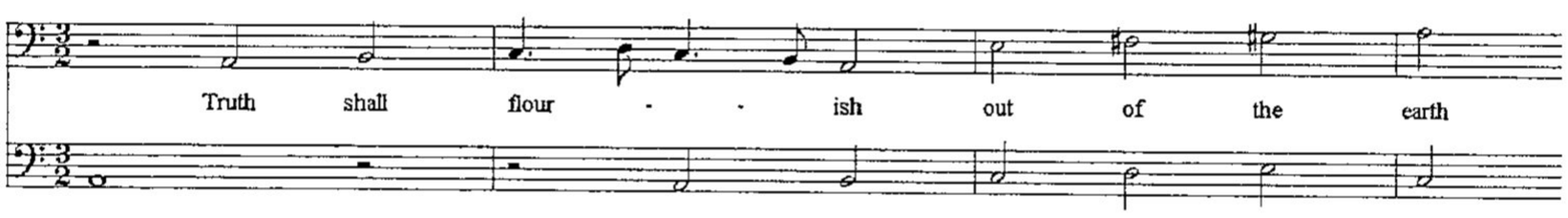
25. The Lord gave the word

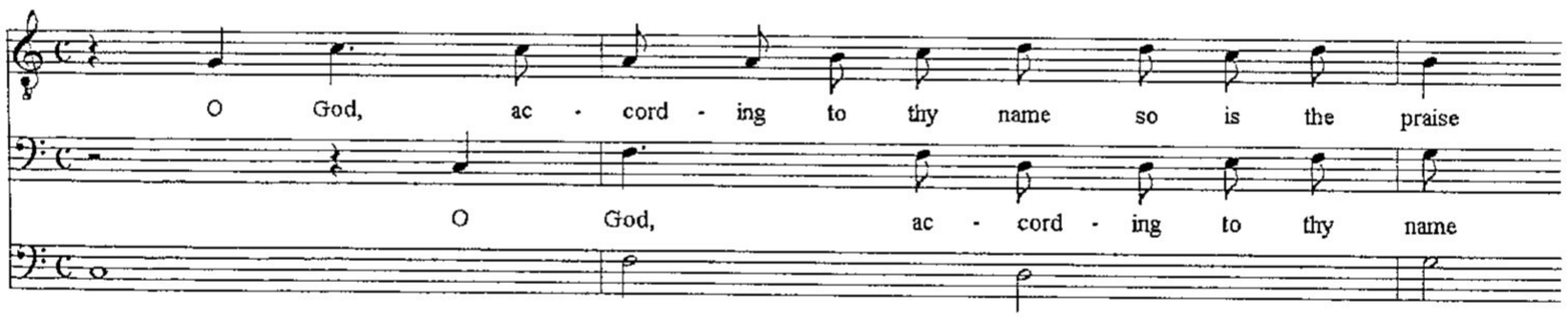
Anthem for the Annual Service of the Corporation of the Sons of the Clergy.
1709; Ps 68 v. 11; Ps 85 v. 11; Ps 48 v. 9a; Ps 102 v. 28; Ps 89 v. 17; Ps 68 vv. 19, 5; Ps 145 v. 9; Ps 135 v. 19; Ps 66 vv. 2, 3; Ps 100 v. 4.

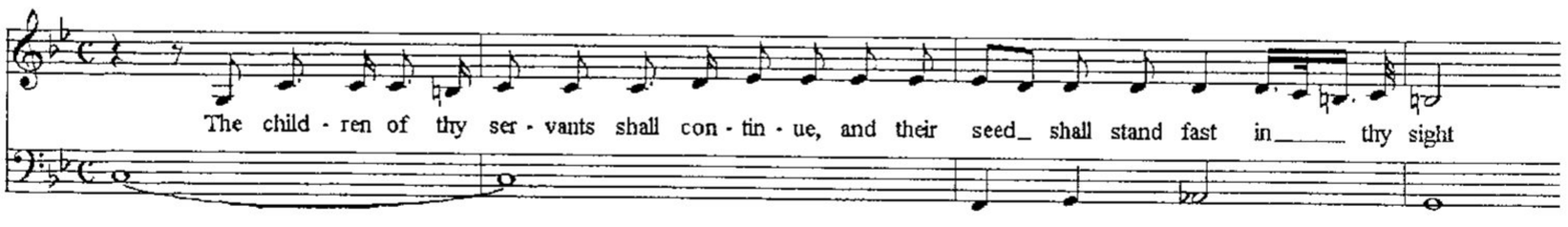
atbb; SATB; org.

1. The Lord gave the word *a, t, b, b, org* 17

2. Truth shall flourish out of the earth

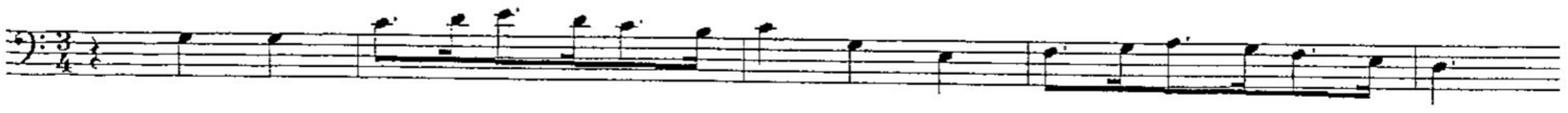
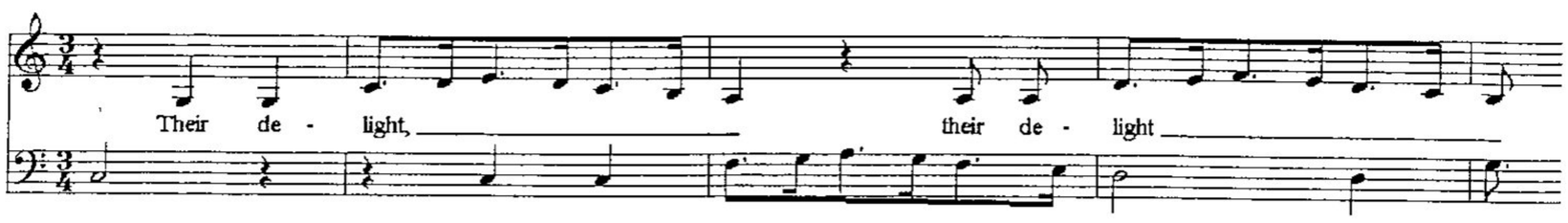
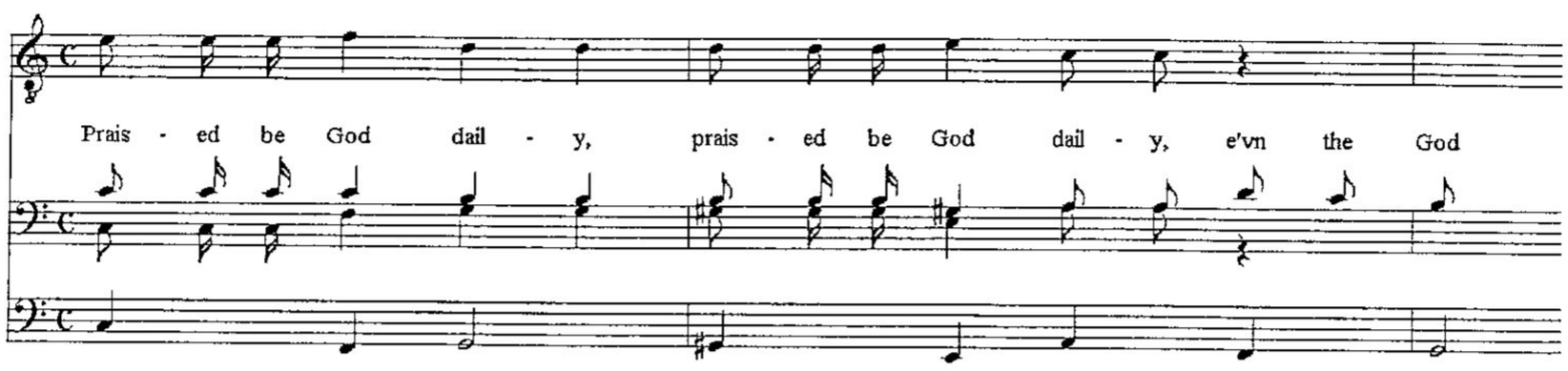
a) *org* 8

b) *b, org* 48

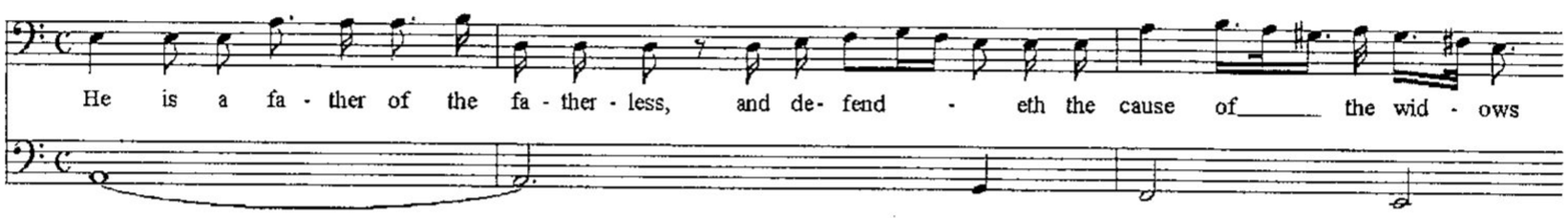


3. O God, according to thy name *t, b, org* 17

4. The children of thy servants *a, org* 12

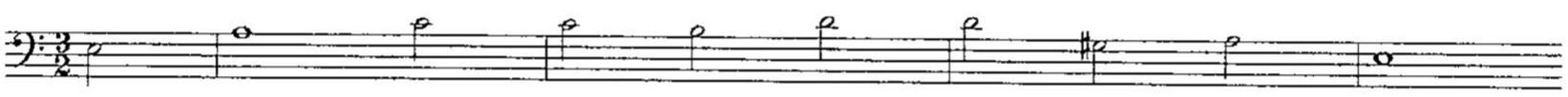


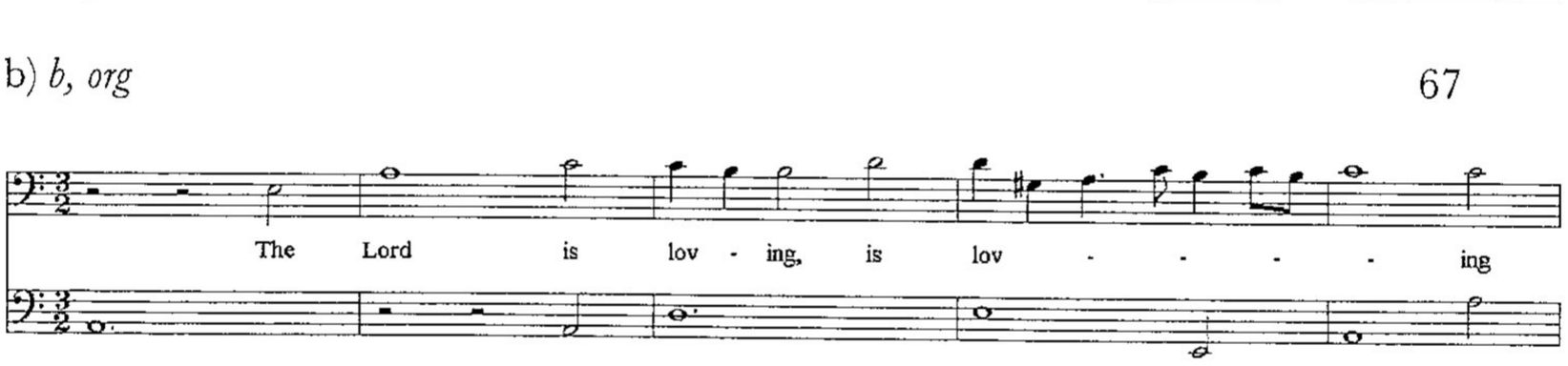
5. Their delight shall be daily

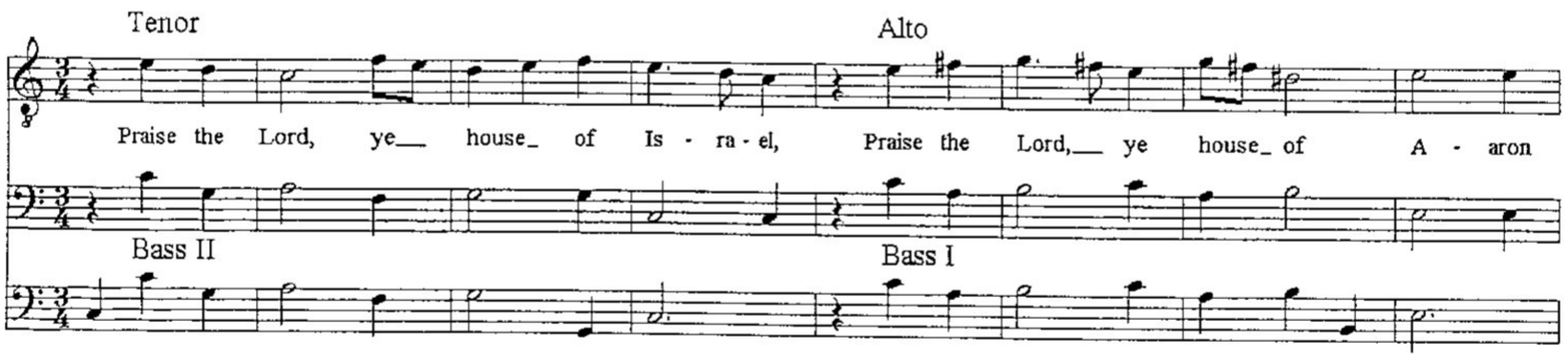
a) *org* 8

b) *a, org* 69

6. Praised be God daily *t, b, b, org* 12

7. He is a father of the fatherless *b, org* 13

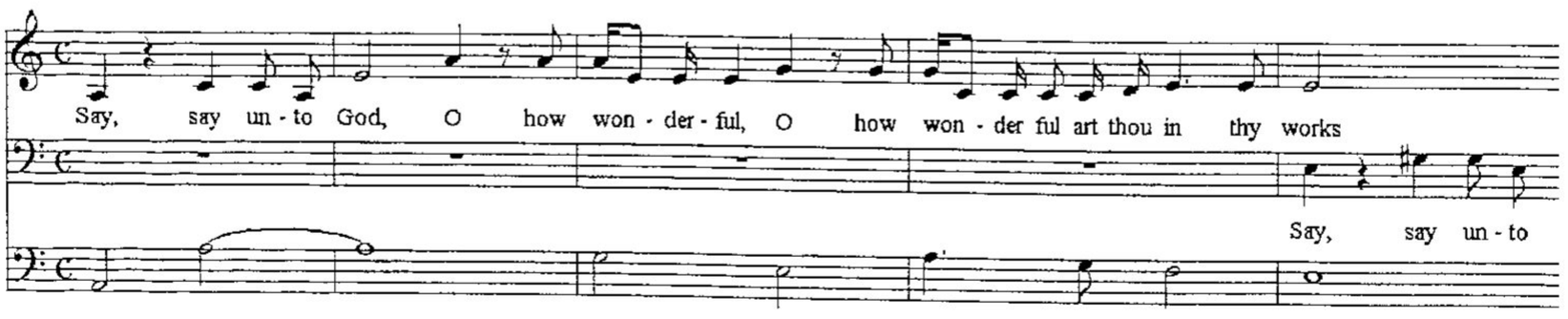


8. The Lord is loving unto every man

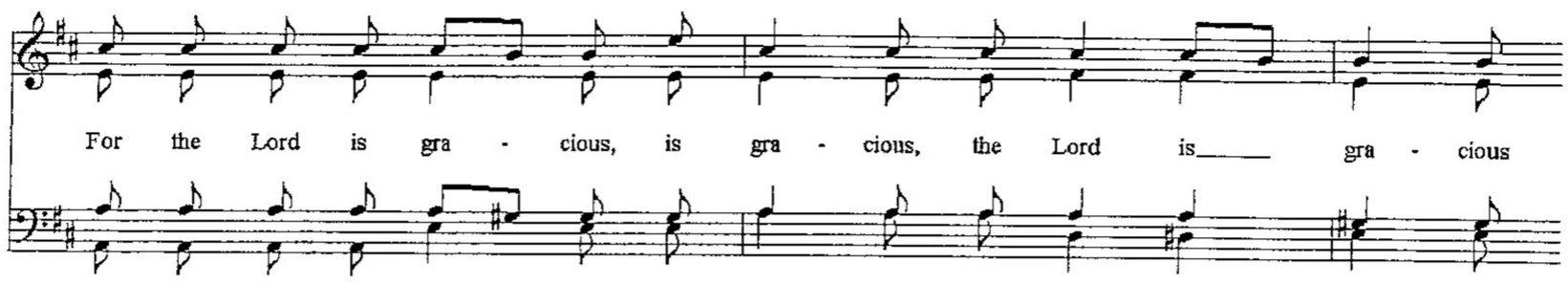
a) *org* 8

b) *b, org* 67



9. Praise the Lord, ye house of Israel *a, t, b, b, org* 40

10. Say unto God, O how wonderful art thou *a, b, org* 41



11. For the Lord is gracious *SATB, org* 20



Total number of bars: 380

Manuscripts: § **Ob MS Tenbury 310** (p.141-157).
'An Anthem sung | before the sons of the Clergy | A:D: 1709 Dec: 6' (not in autograph).
'Dan: Purcell' signature at end.
1 'Vers 4 voice'; **2a** 'Solo'; **3** '2 voice'; **4** 'Solo'; **5a** 'Slow'; **6** '3 voice'; **7** 'Solo'; **9** '4 voice'; **10** '2 voice'; **11** 'Chorous'.

Printed Ed.: None.

Modern Ed.: None.

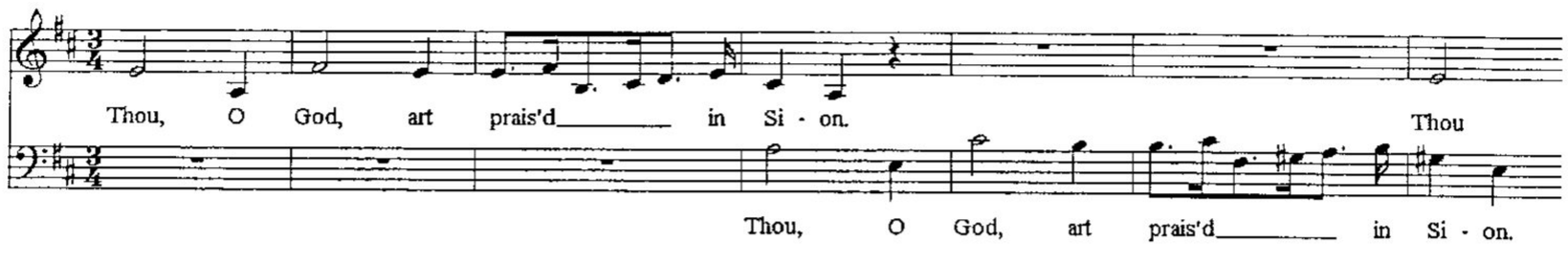
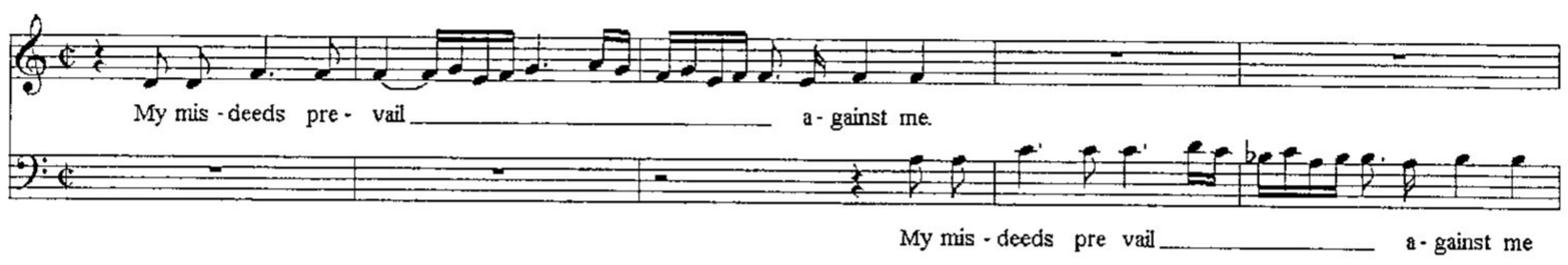
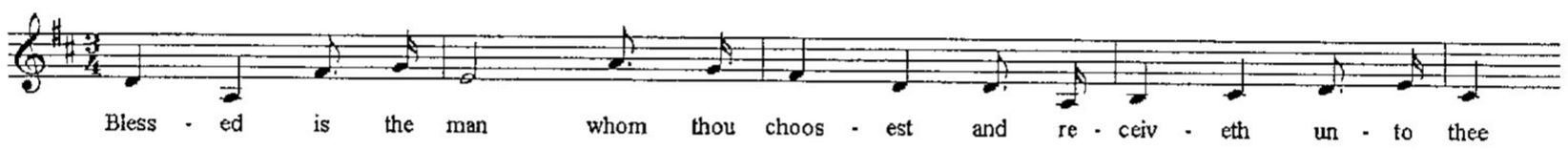
Commentary: The printed Tenbury manuscripts catalogue dates this manuscript to c.1730-40, and not autograph. In fact, it is a Daniel Purcell autograph, and probably dates from the time of its first performance.

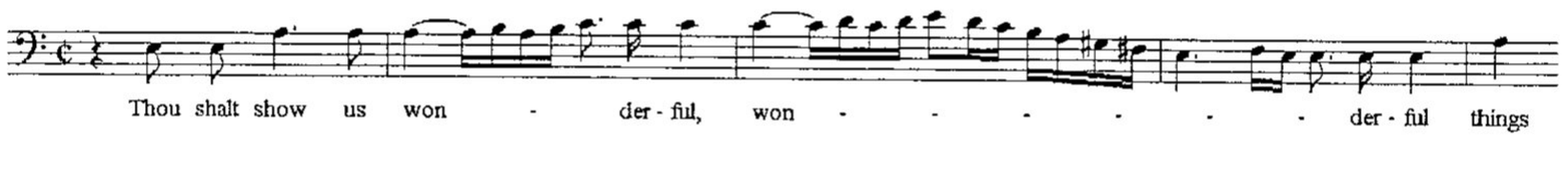
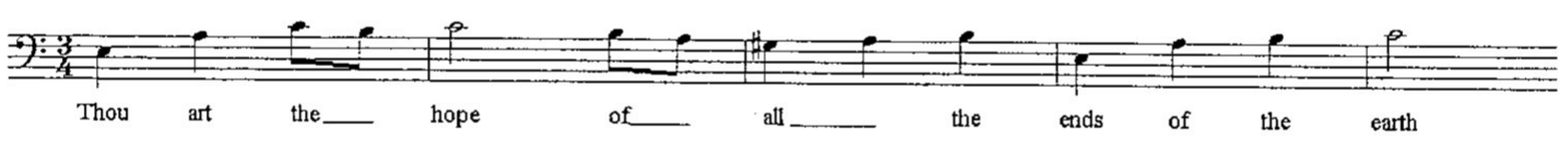
More information on this occasion can be found in the accompanying biography.

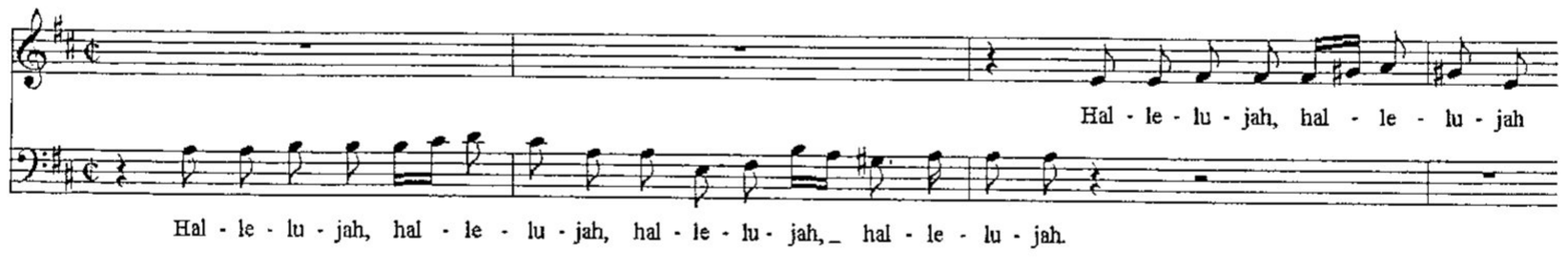
26. Thou, O God, art praised in Sion

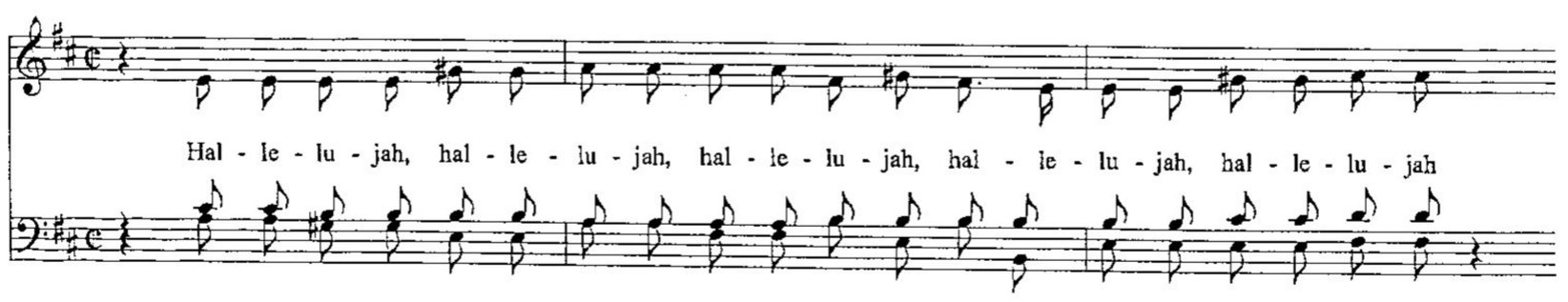
Date unknown; Psalm 65: vv. 1-5.

ab; [S]ATB; org.

1. Thou, O God, art praised in Sion *a, b, org* 50 + ritor.

2. My misdeeds prevail against me *a, b, org* 18

3. Blessed is the man whom thou choosest *a, org* 52 + ritor.

4. Thou shalt show us wonderful things

a) *b, org* 17 + ritor.

b) Thou art the hope *b, org* 27 + ritor.

5. Hallelujah

a) *a, b, org* 17

b) *[S]ATB, org* 9



Total number of bars: 190 + ritors.

Manuscripts:

Alto
§ Lsp MS Alto 3 (p.171-174).
'Thou O God, Daniel Purcell'; at end 'Daniel Purcell'.
1 'Vers 2 voc:'; **3** 'Solo'; **4** 'Base Solo'; **5a** 'vers 2 voc:'; **5b** 'Cho:'.

Tenor
§ **26.5b** Lsp MS Tenor 4 (p.109-110).
'Thou O God art praised'; at end 'Mr: Daniel Purcell'.
1 'vers 2 voc: C.B.'; **3** 'Solo'; **4** 'Solo Base'; **5a** '2 voc: end Halleluia'; **5b** 'Cho'.

Bass
§ Lsp MS Bass 3 (p.192-195).
'Thou O God art' 'Psal: 65th. v.1st'; at end 'finis. Daniel Purcell'.
1 'Contratenor leads'; **2** 'Contratenor leads'; **3** 'Contratenor Solo'; **4** 'Solo'; **5a** 'vers 2 voc:'; **5b** 'Cho:'.

Printed Ed.: None.

Modern Ed.: None.

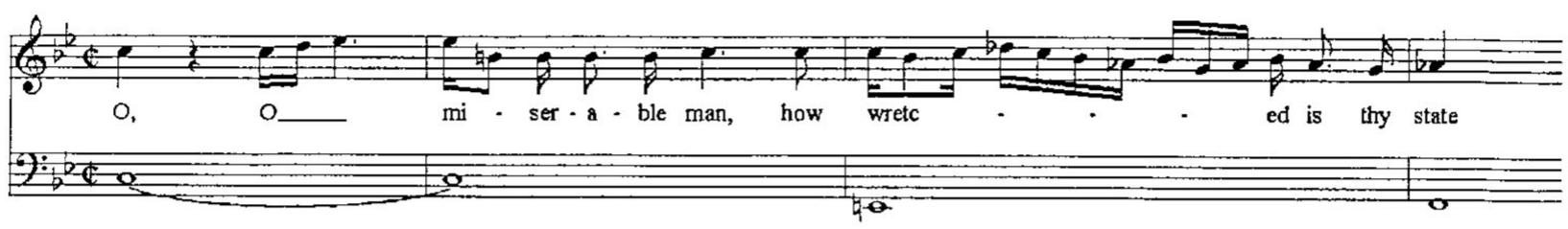
Commentary:

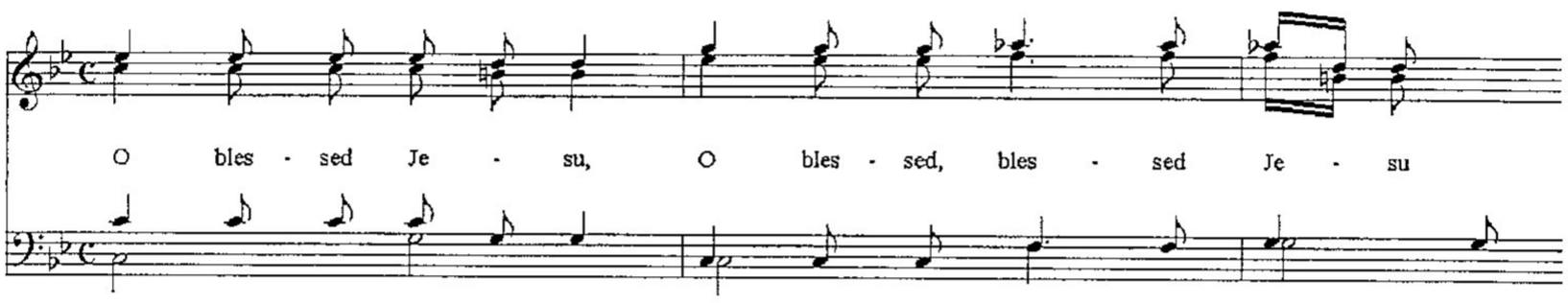
41. O Miserable Man

?1693; ?text.

?t; ?TTB; bc.

1. O miserable man
   a) *?t, bc* 92



   b) O blessed Jesu *?TTB, bc* 19

Total number of bars: 111

Manuscripts: WO MS B.3.24 (p.99-105), attrib. Henry Purcell.
'O! Miserable Man. Set by Mr. H. Purcell.'
1b 'Chorus'.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Harmonia Sacra* II (1693), p.18-23.
1b 'CHORUS.'.

'*O miserable Man!* Sett by Mr. *Daniel Purcell.*', in *Harmonia Sacra* II (1714), p.21-26.
1b 'CHORUS.'.

'O miserable Man! Sett by Mr. *Daniel Purcell.*', in *Harmonia Sacra* II (1726), p.21-26.
1b 'CHORUS.'.

'O MISERABLE MAN! | From the Copy preserved in | The "Harmonia Sacra" Bk. 2, Page 18.', with footnote 'In Playford's Editn., this is attributd to DANIEL PURCELL.', in *Musical Antiquarian Edition. The Cathedral Services, Anthems Hymns and other Sacred Pieces composed by Henry Purcell* III (ed. Vincent Novello), 1844, p.764-767.
1a I 'VOICE'; II[-III] 'ACCOMPT.'; **1b** (all parts) 'Chos.'.

Modern Ed.: None.

Commentary: This work is found in Zimmerman's catalogue as Z S15, owing to its inclusion in the Worcester MS and the 19th- century printed edition under Henry Purcell's name. However, the Worcester MS seems to be merely a transcription of an earlier printed edition.

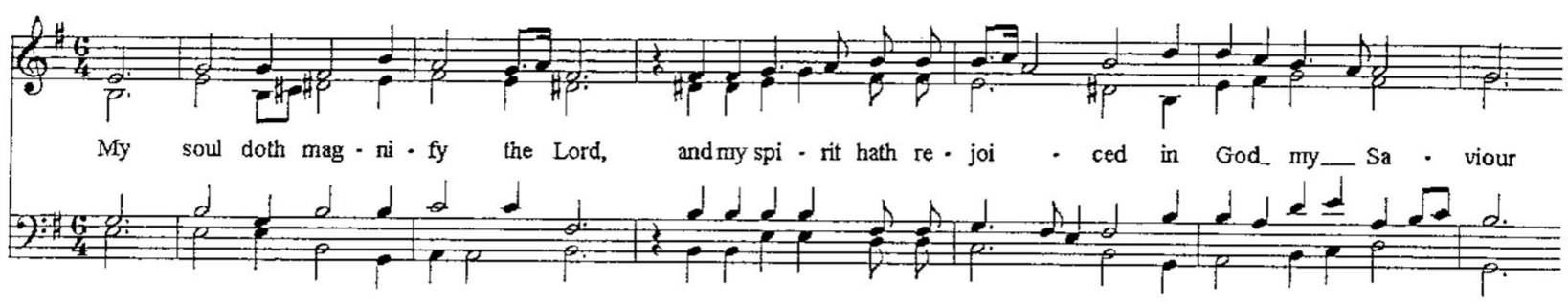
It seems most likely that this work was written for men's voices, possibly members of the Oxford Music Club, or Aldrich's musical gatherings (see biography for further information).

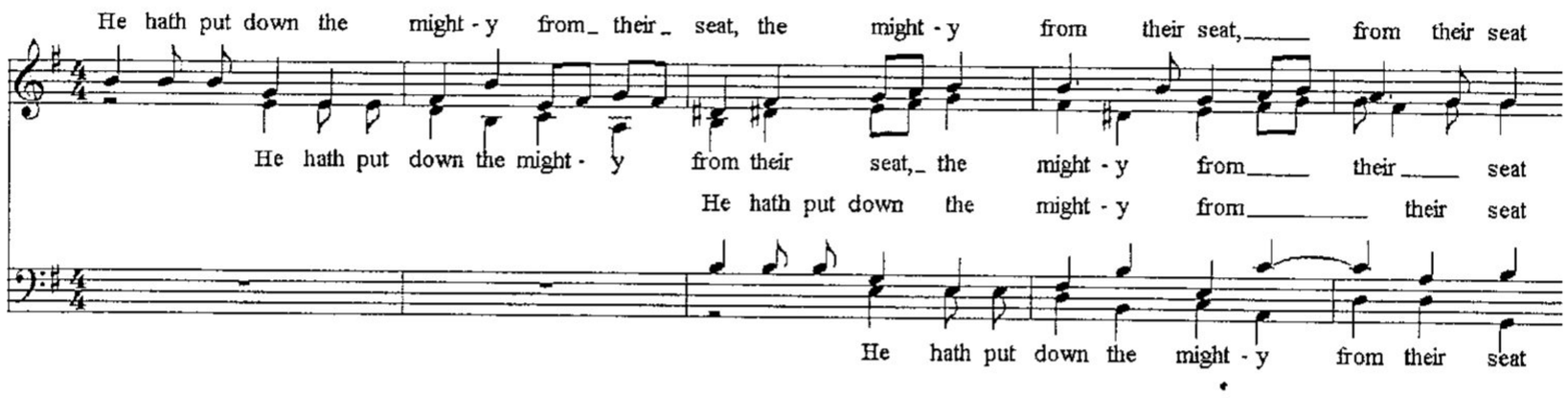
51. Magnificat and Nunc Dimittis in E minor

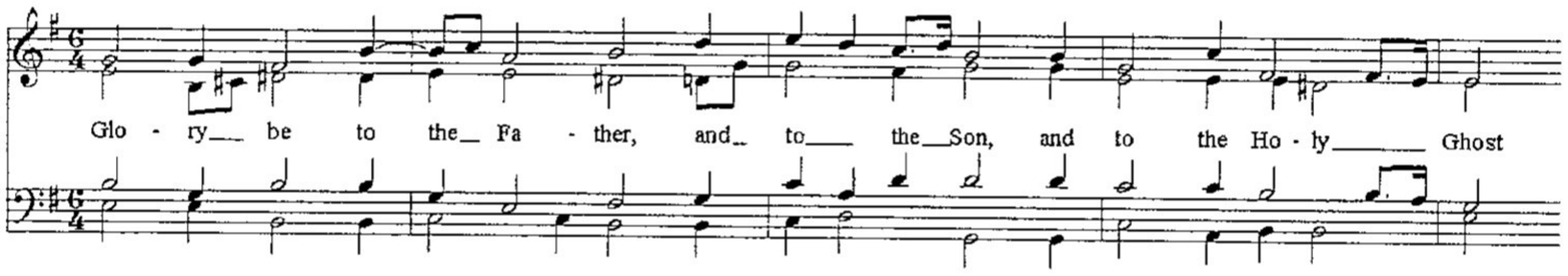
?1690-1695; Luke I.46-55, Luke II.29-32.

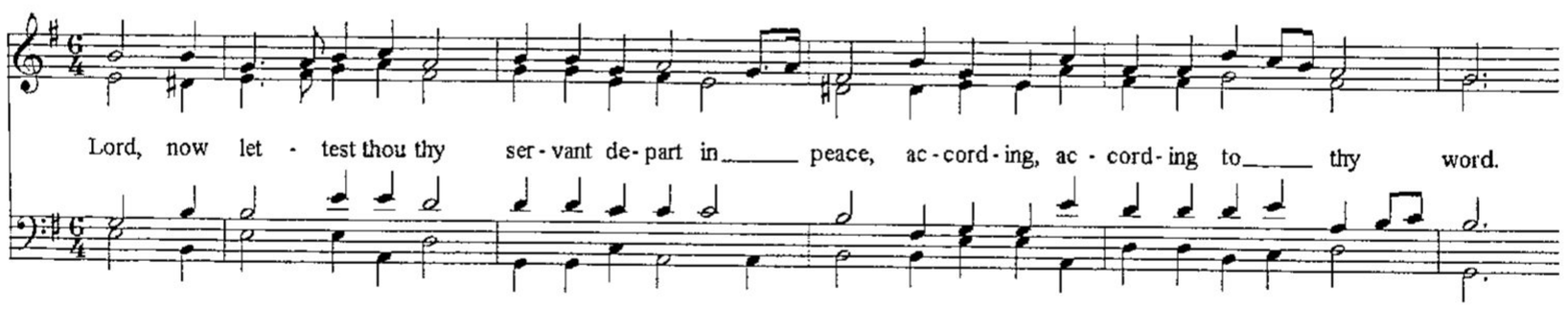
ssaatb; SATB; org.

1. Magnificat

a) My soul doth magnify the Lord 34

b) He hath put down the mighty 29



c) Glory be to the Father 14

2. Nunc Dimittis

a) Lord, now lettest thou thy servant 16

b) Glory be to the Father (as 1c) 14

Total number of bars: 107

Manuscripts: *Omc MS T.14.8* (p.36) [lost].

Printed Ed.: None.

Modern Ed.: *Magnificat and Nunc Dimittis in E minor*, ed. John Stainer (Novello, 1900).

§ *Magnificat and Nunc Dimittis in E minor*, ed. Christopher Dearnley (Novello, 1971).

Commentary: This service throws up significant problems, the sole primary source now bring lost. Of the earlier edition, Dearnley's writes, 'it is possible that the editor added there and elsewhere his own flavour to Daniel Purcell's writing'. Accordingly, the incipits have been taken from a potentially more reliable edition. In terms of editorial practice, it is

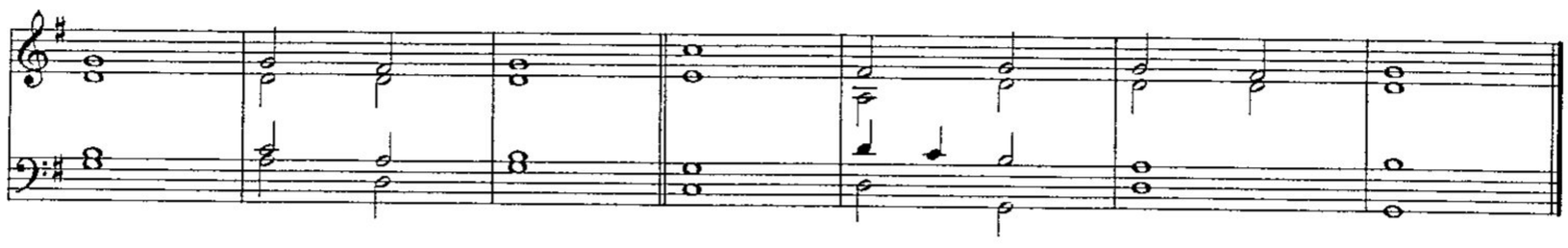
unclear what the orginal time signature would have been (Stainer used 6/2, using double note as those above, Dearnley 6/4 with 3/2 in brackets). Dearnley's edition was presented in F minor, but as this is largely a performance consideration, the music is presented here in the original key. The organ part of Dearnley's edition is conjecture, so has been omitted here.

61. Chant in G major

?date unknown.

[SATB]; org.

1. Chant 7



Total number of bars: 7

Manuscripts: Lbl Add MS 50899 (f.11v).
'At ordinary times. No. 15.' 'D. Purcell.'.

Printed Ed.: None.

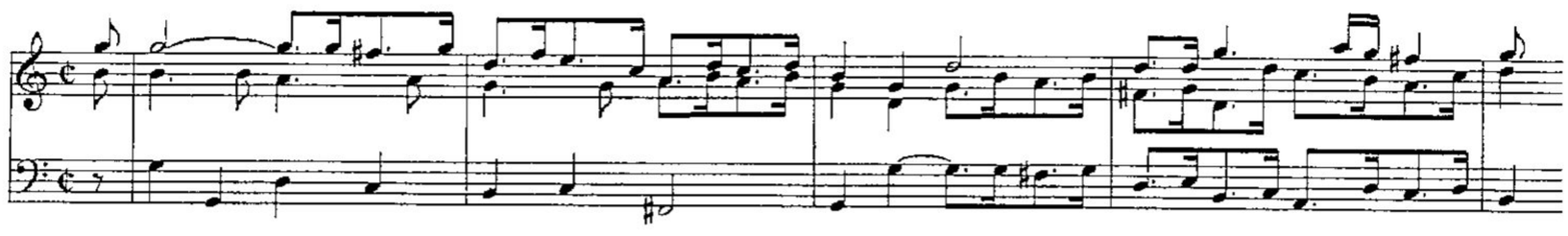
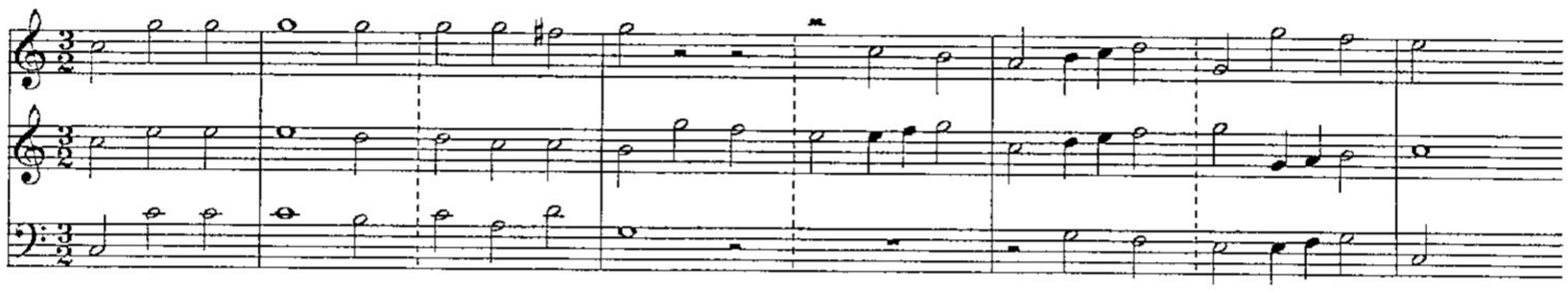
Modern Ed.: None.

Commentary: This chant is found opposite the text for the Magnificat.

71. Symphony to Carissimi's Mass in C

?1690-1695.

2 vln., bc.

1. Symph: 13

2. [untitled] 30

Total number of bars: 43

Manuscripts: § **Ob MS Mus.c.437** (f.1-1v), (formerly Ouf MS L.8.c.4).
'This Symph: by Dan: Purcell.' | 'Carissimi's Mass'.

Printed Ed.: None.

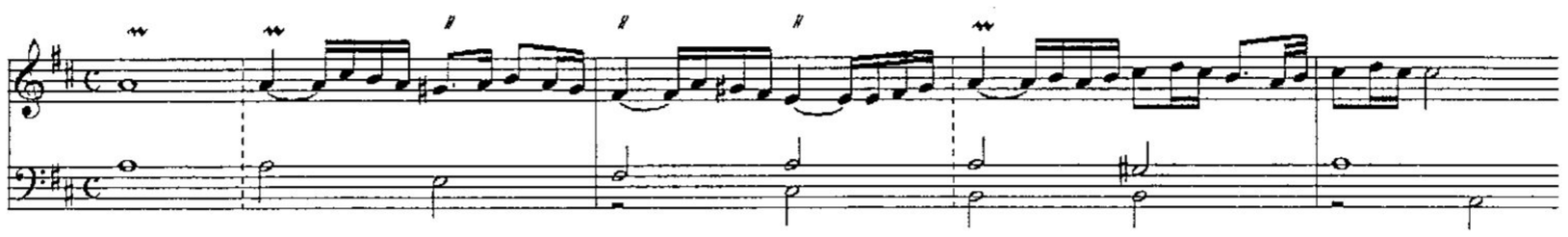
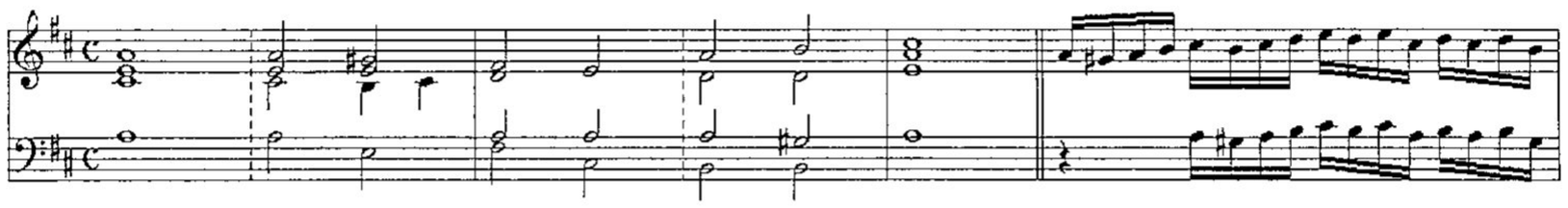
Modern Ed.: None.

Commentary: The whole manuscript, also containing this Carissimi Mass, Henry Purcell's *Te Deum and Jubilate* (Z232), Blow's *Te Deum*, and Henry Purcell's Queen Mary birthday Ode (Z321), might have been compiled for a large musical entertainment, possibly for St Cecilia's Day, in Oxford. Some performers are named, such as Jo.m Groombridge (p.62). The manuscript is only putatively an autograph; as no other early autographs survive it is difficult to be certain.

81. 100th Psalm Tune

?date unknown.

[SATB]; org.

1. 100th Psalm Tune
   a) given out 13

   b) with the Interludes 16

Total number of bars: 29

Manuscripts: None.

Printed Ed.: § 'The 100 Psalm given out', and 'The 100 Psalm wth the Interludes', in *Harpsicord Master Improved* (c.1718), p.23-24.

'The | 100 Psalm | Tune | given out', and 'The | 100 Psalm tune | with the | Interludes', in *Psalms set Full* (c.1718), p.5.

Modern Ed.: None.

Commentary: The bars are occasionally of variable length, but are all counted here equally.

The *Harpsicord Master Improved* was advertised in *Post Man*, 26-29 April 1718.
Psalms set Full is Smith 537 (advertised with Blow's similar work), and 539 (advertised separately).

Daniel's collection of psalm tunes are 'harmonizations of psalms that are no less dry than Continental ones. The ornamentation of the chorale tones retains in a surprising manner the materials of the ancient technique of the virginalists and colorists' (G Frotscher, *Geschichte des Orgelspiels und der Orgelkomposition* (1935), 812, as quoted in Willi Apel, *A History of Keyboard Music to 1700*, 763).

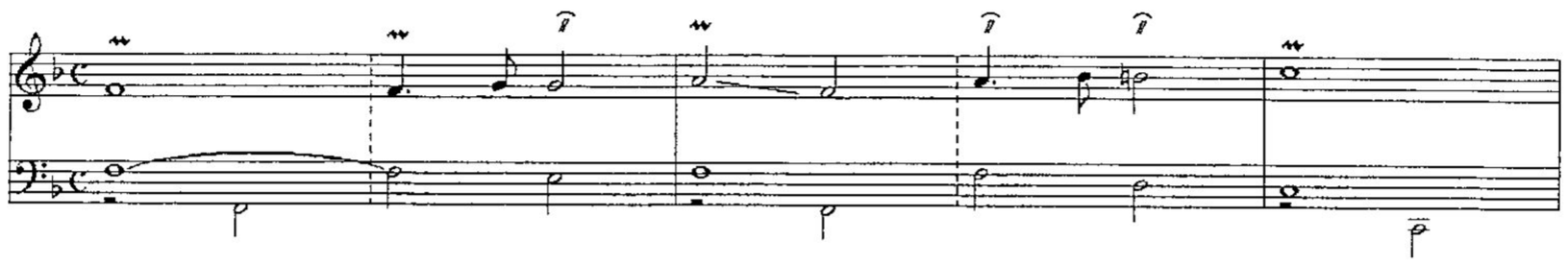
82. 113rd Psalm Tune

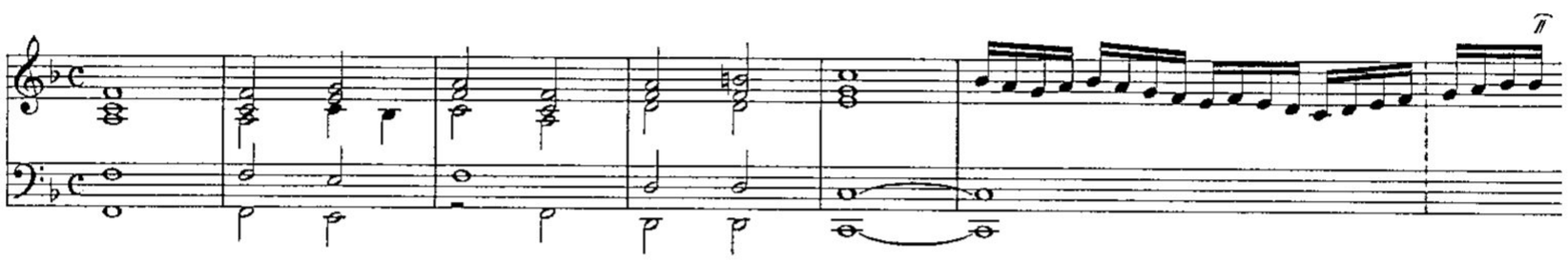
?date unknown.

[SATB]; org.

1. 113rd Psalm Tune

a) given out 36



b) with the Interludes 37

Total number of bars: 73

Manuscripts: None.

Printed Ed.: § 'The | 113 Psalm | Tune | given out', and 'The | 113 Psalm | with the | Interludes', in *Psalms set Full* (c.1718), p.13-15.

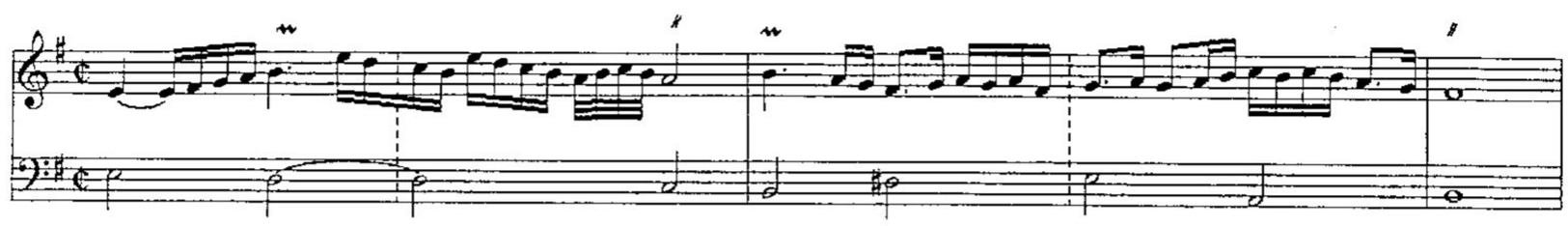
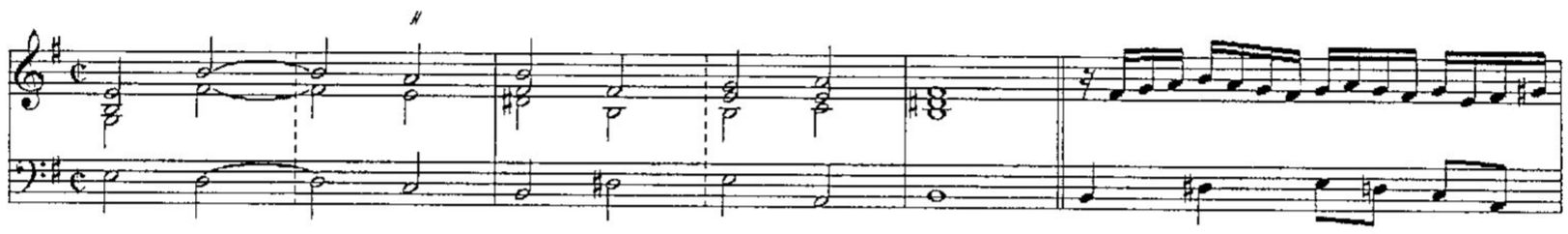
Modern Ed.: None.

Commentary:

83. 119th Psalm Tune

?date unknown.

[SATB]; org.

1. 119th Psalm Tune
   a) given out 21

   b) with the Interludes 28

Total number of bars: 49

Manuscripts: None.

Printed Ed.: § 'The 119. Psalm given out', and 'The 119. Psalm with the Interludes', in *Harpsicord Master Improved* (c.1718), p.31-32.

'The | 119 Psalm | Tune | given out', and 'The | 119 Psalm | with the | Interludes', in *Psalms set Full* (c.1718), p.9-10.

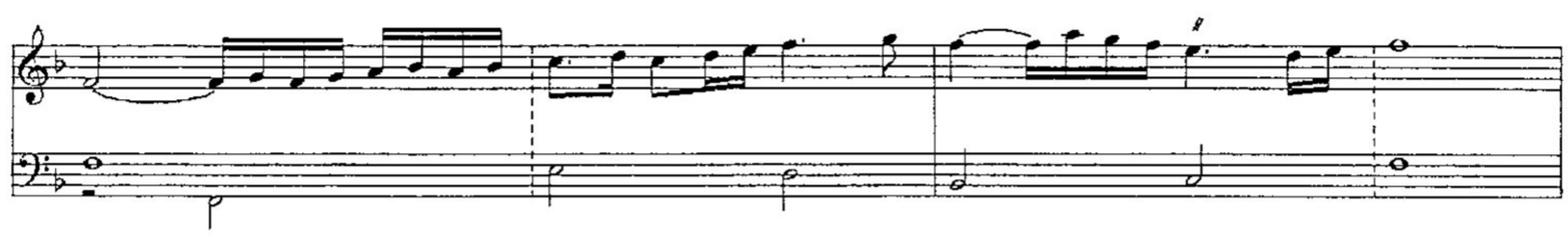
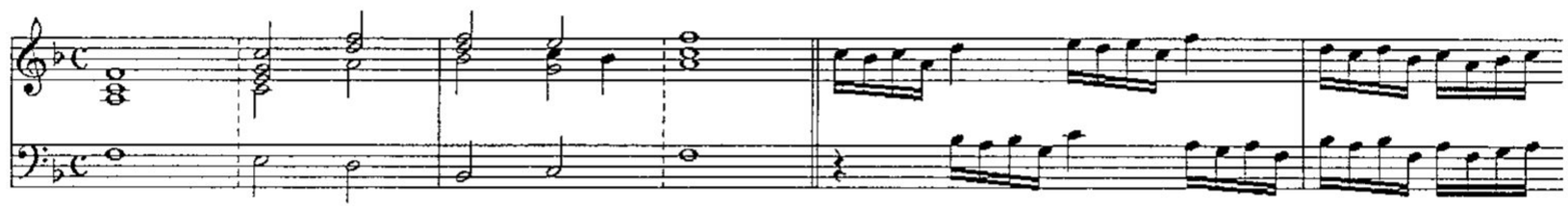
Modern Ed.: None.

Commentary:

84. 148th Psalm Tune

?date unknown.

[SATB]; org.

1. 148th Psalm Tune
   a) given out 15

   b) with the Interludes 26

Total number of bars: 41

Manuscripts: None.

Printed Ed.: § 'The 148. Psalm given out', and 'The 148th Psalm with the Interludes', in *Harpsicord Master Improved* (c.1718), p.33-34.

'The | 148 Psalm | Tune | given out', and 'The | 148 Psalm | with the | Interludes', in *Psalms set Full* (c.1718), p.11-12.

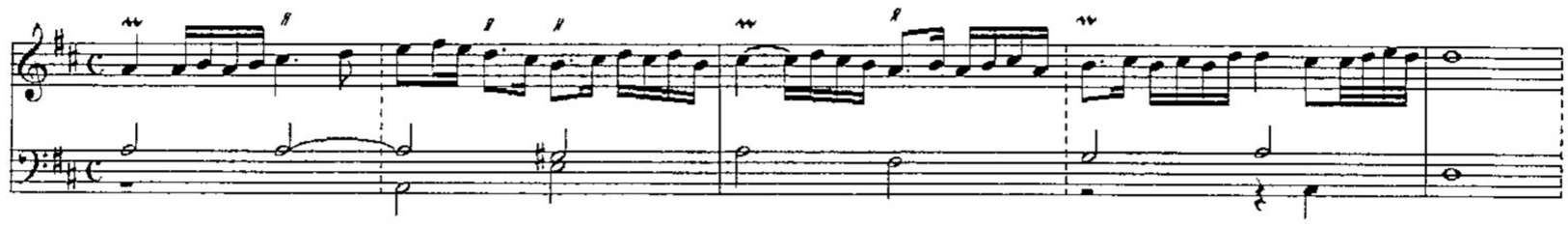
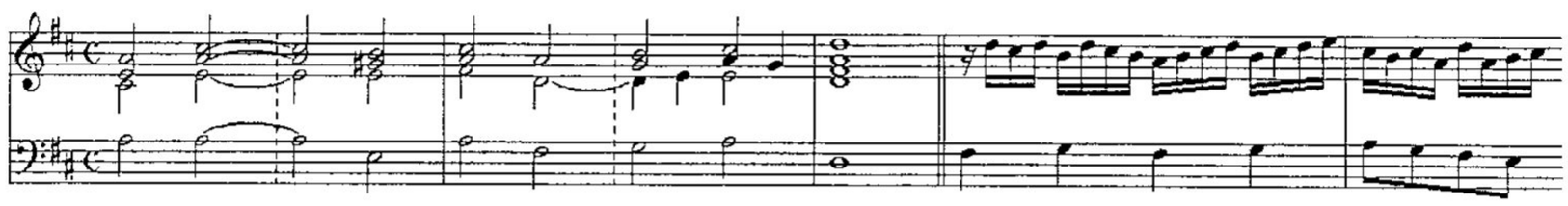
Modern Ed.: None.

Commentary:

85. Canterbury Tune

?date unknown.

[SATB]; org.

1. Canterbury Tune
   a) given out 12

   b) with the Interludes 19

Total number of bars: 31

Manuscripts: None.

Printed Ed.: § 'Canterbury tune given out', and 'Canterbury tune wth the Interludes', in *Harpsicord Master Improved* (c.1718), p.15-16.

'Canterbury | Tune | given out', and 'Canterbury | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.1.

Modern Ed.: None.

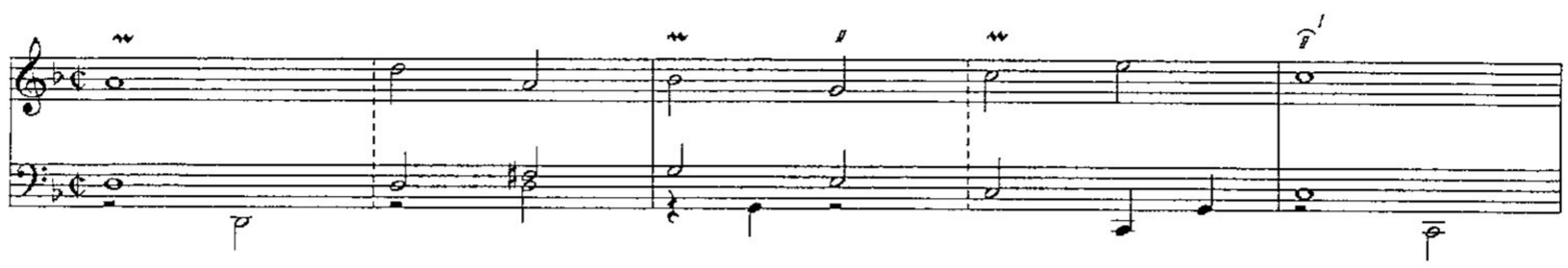
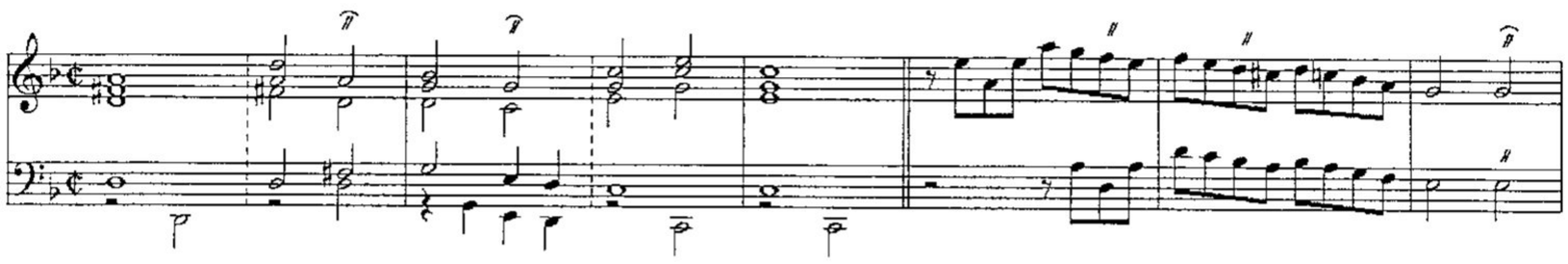
Commentary:

86. London Tune

?date unknown.

[SATB]; org.

1. London Tune

a) given out 11

b) with the Interludes 18

Total number of bars: 29

Manuscripts: None.

Printed Ed.: § 'London tune givein out', and 'London tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.27-28.

'London | Tune | given out', and 'London | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.7.

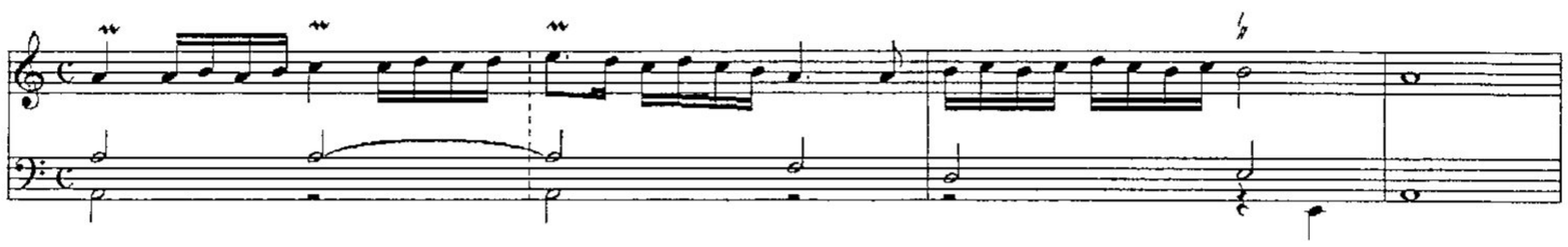
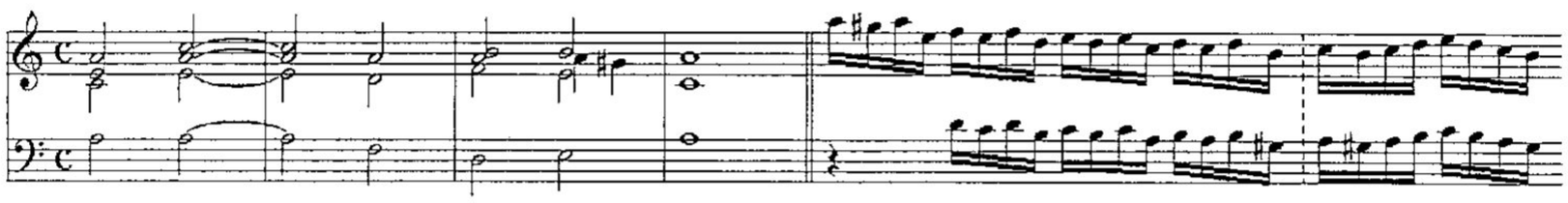
Modern Ed.: None.

Commentary:

87. Southwell Tune

?date unknown.

[SATB]; org.

1. Southwell Tune
   a) given out 11

   b) with the Interludes 13

Total number of bars: 24

Manuscripts: None.

Printed Ed.: § 'Southwell tune given out', and 'Southwell tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.19-20 (actually published the other way around).

'Southwell | Tune | given out', and 'Southwell | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.3.

Modern Ed.: None.

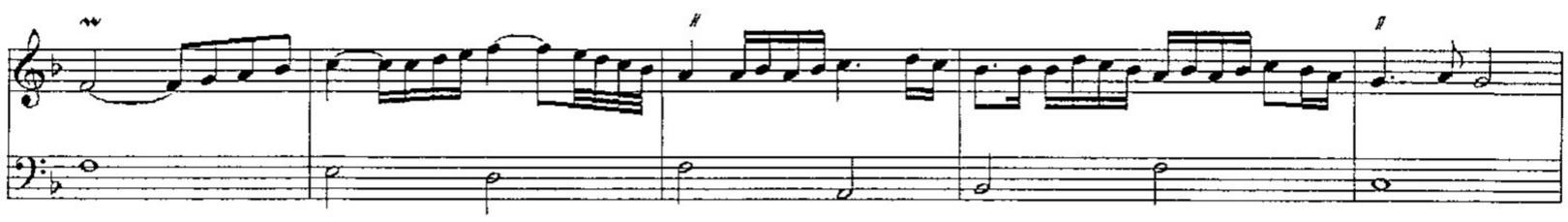
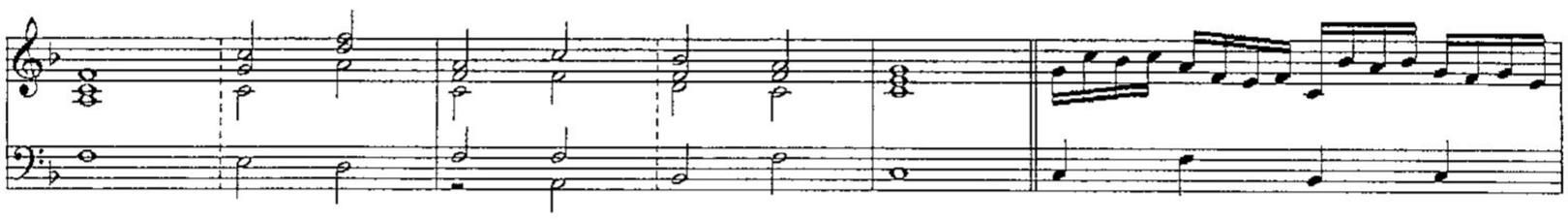
Commentary:

88. St. David's Tune

?date unknown.

[SATB]; org.

1. St. David's Tune

a) given out 10

b) with the Interludes 15

Total number of bars: 25

Manuscripts: None.

Printed Ed.: § 'St. Davids Tune given out', and 'St. Davids Tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.29-30.

'St Davids | Tune | given out', and 'St Davids | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.8.

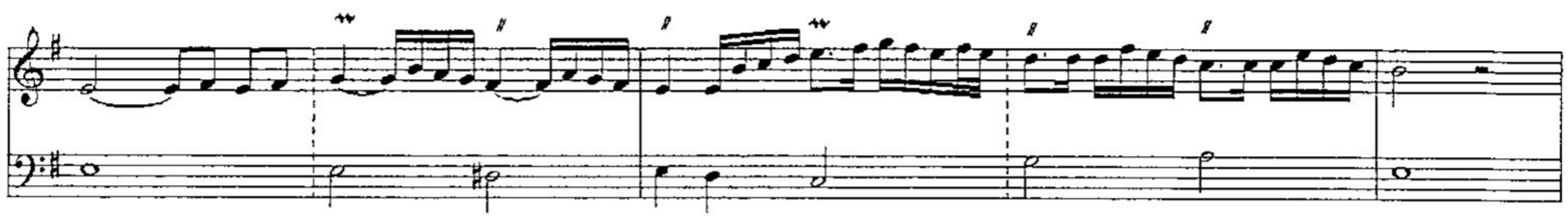
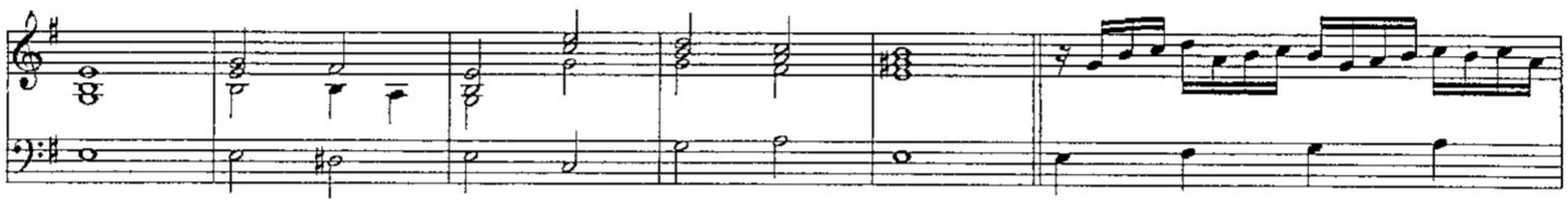
Modern Ed.: None.

Commentary:

89. St. Mary's Tune

?date unknown.

[SATB]; org.

1. St. Mary's Tune
   a) given out 10

   b) with the Interludes 15

Total number of bars: 25

Manuscripts: None.

Printed Ed.: § 'St. Marys tune given out', and 'St Marys tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.21-22.

'St Marys | Tune | given out', and 'St Marys | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.4.

Modern Ed.: None.

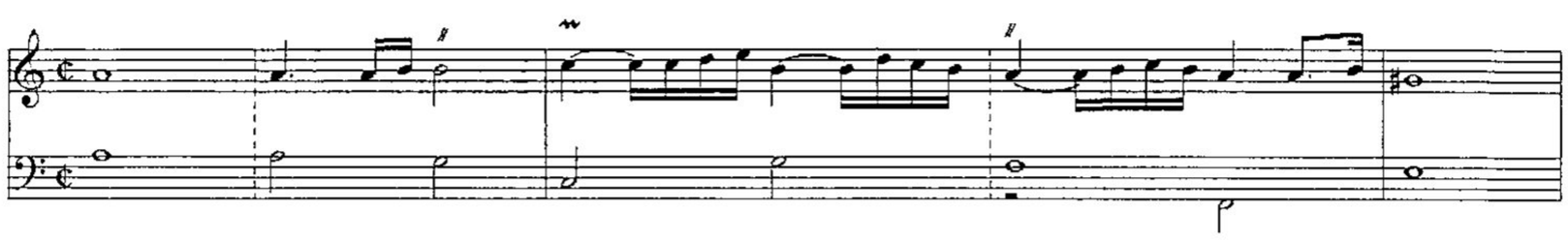
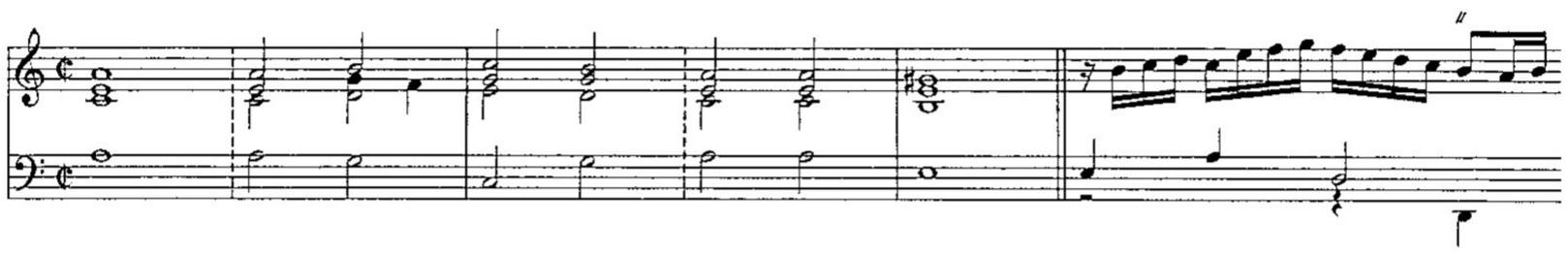
Commentary:

90. Windsor Tune

?date unknown.

[SATB]; org.

1. Windsor Tune

a) given out 12

b) with the Interludes 15

Total number of bars: 27

Manuscripts: None.

Printed Ed.: § 'Windsor tune given out', and 'Windsor Tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.25-26.

'Windsor | Tune | given out', and 'Windsor | Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.6.

Modern Ed.: None.

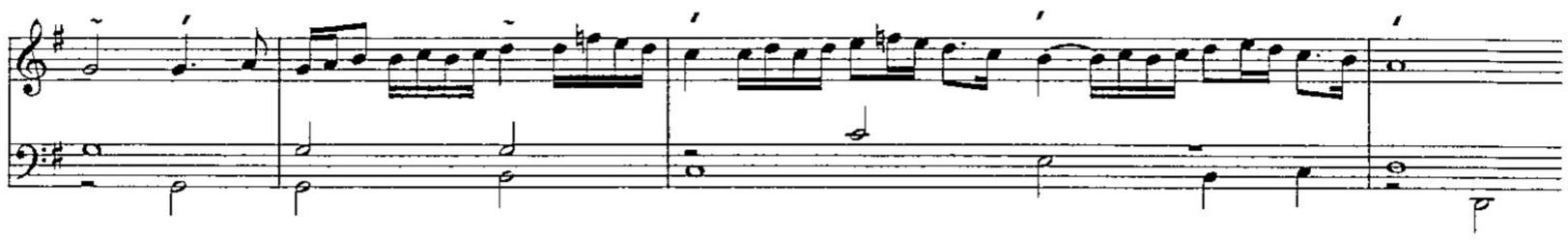
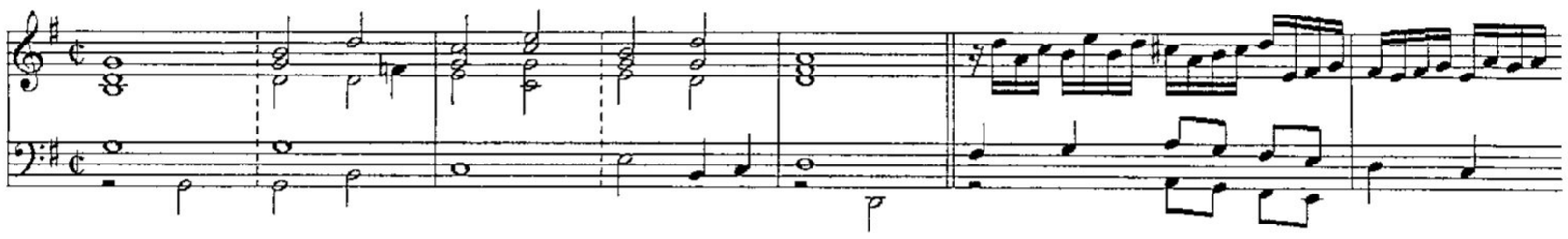
Commentary:

91. York Tune

?date unknown.

[SATB]; org.

1. York Tune

a) given out 18

b) with the Interludes 14

Total number of bars: 32

Manuscripts: None.

Printed Ed.: § 'York tune given out', and 'York tune with the Interludes', in *Harpsicord Master Improved* (c.1718), p.17-18.

'York Tune | given out', and 'York Tune | with the | Interludes', in *Psalms set Full* (c.1718), p.2.

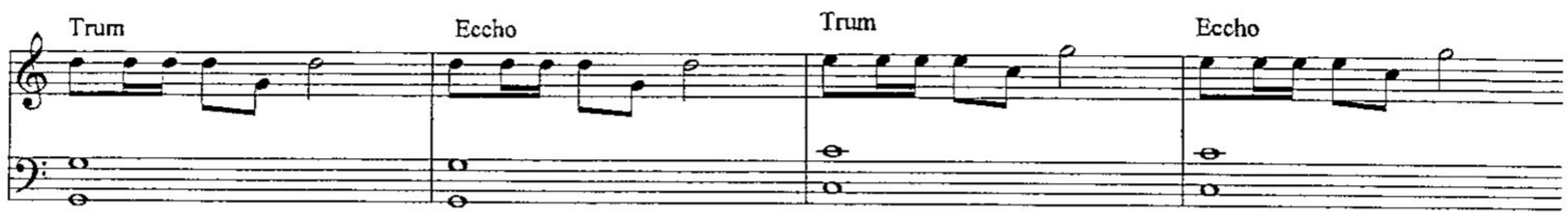
Modern Ed.: None.

Commentary:

92. [Voluntary]

?date unknown.

org.

1. [Voluntary] 384

Total number of bars: 384

Manuscripts: McLean MS (p.4-14).
[Not personally consulted].

Printed Ed.: None.

Modern Ed.: None.

Commentary: This rather long piece was written for a three-manual organ with 'echo' manual. The manuscript is in private hands and has not been personally consulted. The incipit is taken from the article by Hugh McLean.

Bibliography: Hugh McLean, 'Caritas domi incipit: an early 18th-century Organ book', *Studies in Music from the University of Western Ontario* 2 (1977), 52-64.

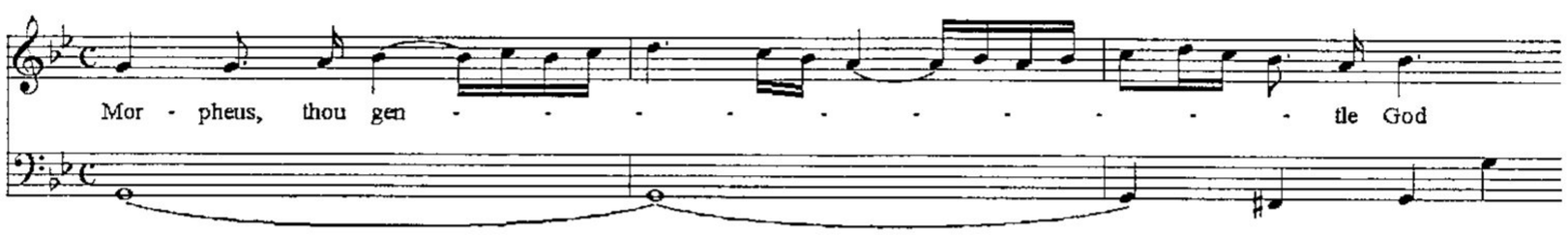
101. Achilles, or Iphigenia in Aulis

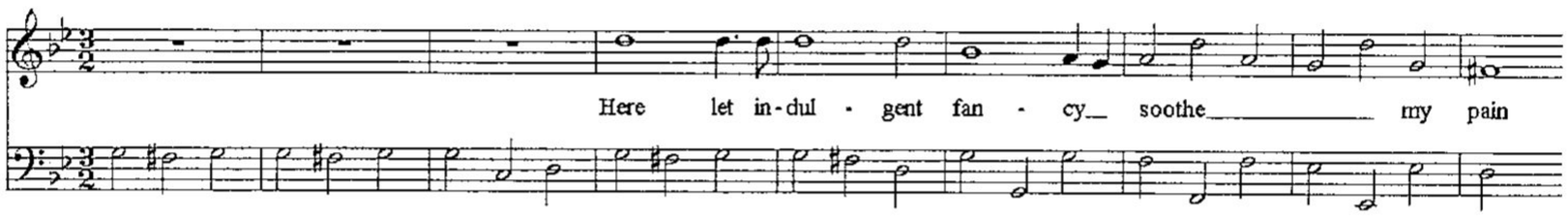
?1700; Abel Boyer. DL.

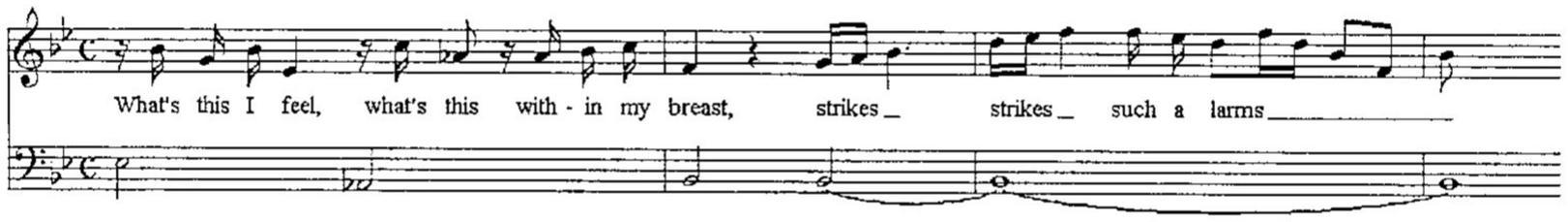
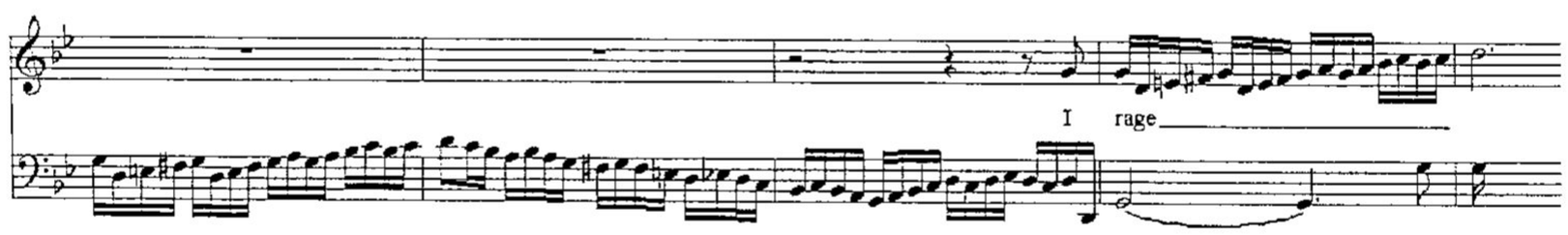
s: Mrs. Erwin.

s; bc.

IV.i
A SONG Set by Mr. PURCEL, and Sung by Mrs. ERWIN.

1. Morpheus, thou gentle god of soft repose
a) 20

b) Here let in indulgent fancy soothe my pain 33



c) What's this I feel 21

d) I rage 29

Total number of bars: 103

Manuscripts: Ob MS Tenbury 345 (f.11v-14), untitled.

Printed Ed.: § '*A SONG in* Iphigenia *Sung by* Mrs. Erwin *Sett by* Mr. Dan: Purcell' [P5712] = *Collection of Choicest Songs and Dialogues* (1703).

Text: ACHILLES: | OR, | *IPHIGENIA* in *AULIS.* | - | A | TRAGEDY | AS | It is Acted at the Theatre Royal in | *Drury-lane.* | - | Written by Mr. BOYER. | - | *Rectius Iliacum Carmen deducis in actus,* | *Quam si proferres ignota indictaque prius.* | Horat. *Art. Poet.* | - | *LONDON.* | Printed for *Tho. Bennet,* at the Half-moon in | St. *Pauls* Church-yard. 1700. [Copy consulted: Ob Harding D 462]

Modern Ed.: None.

Contemporary References: '*Sull.* Then comes the second *Iphigenia* in all her Charms, and like a superiour Mistress was resolv'd to eclipse her Rival: No cost was spar'd by the Masters, nor toil by the Actors; the Town was bespoke in its favour, and all the Friends of the new *Fletcher* and

Beaumont were engaged to clap it. She appear'd, but what pity 'twas (as the Prefacer says) that a Play which had such a glorious run shou'd in four Days disappear, never to rise again. Oh! says Mr. *D* — [i.e. Dennis], mine was acted six Days; and I'll hold you a hundred pound – just what I got by't – How's that? says *Boyer* – I say, Sir, that I'll hold you, or any Man, a hundred Pound, 'twill be acted again ten times this Winter: With that B — fell a laughing, and replies, Sir, says he, I'll stake my *French Dictionary* against your *Criticisms on* Blackmore, and that I think is odds enough – I'll say, I'll hold you that Bet, that you did not get fifty Shillings by't, and that the House lost a hundred Pound. This had like to ha' made sad work; but all was well, for neither of 'em have been acted since, for they both sleep in everlasting Tranquility.
Ramb. After this trial of skill between the two Houses and the two Poets, things return'd to their former Posture; the Stages were still upon the square, both losers by their *Iphigenia*'s, and many a hearty Curse came secretly from their Hearts.' *Comparison*, 24-25.

Commentary: *RISM A/I* and *NGI* (amongst others) suggest that Daniel Purcell wrote this song for Dennis' *Iphigenia*, but that play was performed at Lincoln's-Inn Fields, the rival theatre. In fact, Daniel's song was performed in Boyer's *Achilles*, the reference to *Iphigenia* being the secondary title of this play, which was acted at Drury Lane in direct response to Dennis' play. The play is difficult to date, but the Dedication in the published play text is dated 10 January 1700.

Other Music: V.i *While a symphony is playing …*
A CHORUS OF PRIESTS. The Invocation to Diana.
Oh! Diana! Whose dread eyes
Guardian of each hill and grove
This royal victim our atonement makes
Last Chorus / Now the drums rattle.

102. All for the Better, or The Infallible Cure

early November 1702; Francis Manning. DL.

I.i
SONG. Set by Mr. Daniel Purcell.

1. Come, let us be jolly

II.i
SONG. Set by Mr. D. Purcell.

2. Awake, fair nymph, and dream no more

Manuscripts: None.

Printed Ed.: None.

Text: All for the Better: | OR, THE | Infallible Cure, | A | COMEDY, | As it is Acted at the THEATRE - | ROYAL in *Drury-Lane,* | By Her Majesties Servants. | - | *Si foret in terris rideret Democritus, seu* | *Diversum confusa genus Panthera Camelo,* | *Sive Elephas albus vulgi converteret ora:* | *Spectaret populum ludis attentius ipsis,* | *Ut sibi praebentem mimo spectacula plura.* | *Scriptores autem Narrare putaret Asello* | *Fabellam surdo.* | Hor. Ep. ad Aug. | - | *LONDON:* | Printed; and Sold by *B. Bragg* at the *Blue* | *Ball* in *Avemary-Lane*. 1703. [Copy consulted: Lbl 83.b.15.(2.)]

Modern Ed.: None.

Contemporary References: Publication of play text 'this day', in *Post Boy* 7-10 November 1702.

'This day is published, A new set of Airs, in 4 parts. Composed by Jeremy Clarke, performed in the Comedy called, *All for the Better*, price 1*s.* 6*d.*', *Post Man* 24-27 October 1702.

Commentary: These two songs seem both to be lost, though the act music by Clarkes does survive. Although the play text was dated 1703, its publication in November 1702 suggests a performance during that month.

See *MiRT*, 146-147, *LS (new version)*, ii. ca. early November 1702.

Clarke's act tunes are Smith 100.

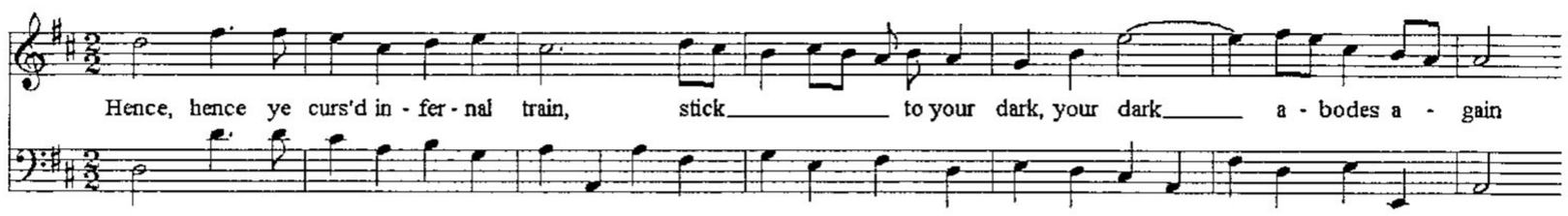
Other Music:
II.i *A Song and soft Musick here* [song is **102.2**]
IV.ii *A short Consort of Musick. / SONG by a Friend. / Oft have I heard our poets sing.*
V.iv *Musick plays*
V.iv *DIALOGUE by a Friend. Set by Mr. Barret. / Tell me, precious, why you prove.*

103. Amalasont, Queen of the Goths, or Vice Destroys Itself

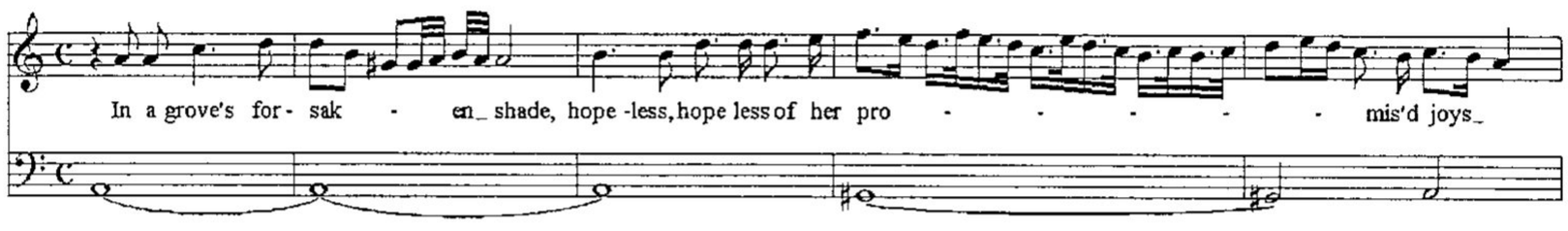
?1700; John Hughes. ?Never staged.

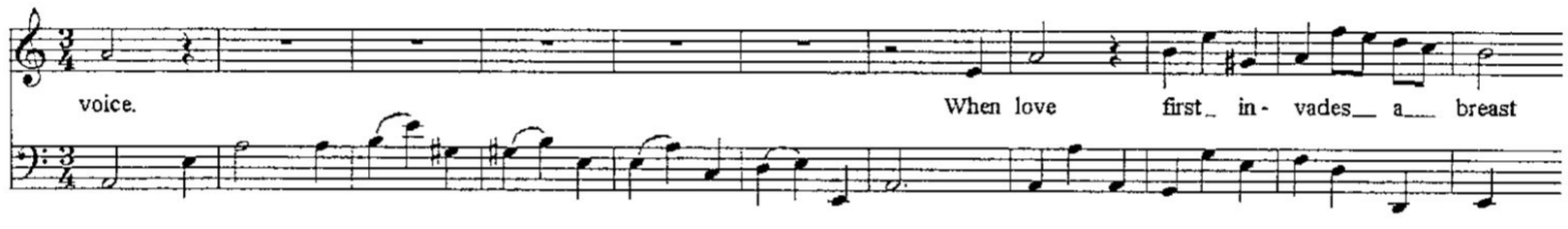
s: Mrs. Lindsey (1); Mrs. Erwin (2).

ss; bc.

[1.] Hence ye cursed infernal train 30

[2.] In a grove's forsaken shade

a) 19



b) When love first invades a breast 82

Total number of bars: 131

Manuscripts: **103.1** Ob MS Mus.Sch.c.95 (p.114), a1.
'In ye Amalasont Queen of ye Goths, &c. Set by Mr Daniel Purcell'.

103.2 Och Mus. 389 (p.34-35), a1.
'Daniel Purcell – from Amalasont' (in later pencil).

103.2 CDp M.c.1.38 (p.18-22).
'Song in the Moors Revenge', at end 'Mr Daniell Purcell'.

Printed Ed.: § **103.1** 'A SONG | *in the Tragedy call'd AMALASONT, Queen of the* | *GOTHS, Or, Vice Destroys itSelf; Set by Mr.* Daniel Purcell, | *Sung by Mrs.* Lindsey, *and exactly engrav'd by* Tho: Cross.' [P5666] = *Collection of Choicest Songs and Dialogues* (1703).

§ **103.2** '*A SONG in AMALASONT Queen of the GOTHS Sung by* | Mrs. ERWIN *Set by* Mr. DAN:L PURCELL' [P5668] = *Collection of Choicest Songs and Dialogues* (1703).

103.2 'A SONG *in the Tragedy call'd AMALASONT Queen of ye GOTHS* | *Or Vice Destroys ifSelf; Set by Mr.* Daniel Purcell, *Sung by Mrs.* Erwin, | *and exactly engrav'd by* Tho: Cross' [P5667].

Text: Does not survive.

Modern Ed.: None.

Commentary: Most biographies of Hughes suggest that the play was never performed, but the publication of this song (together with a performer's name) give a strong, though not entirely reliable, indication that it might well have got as far as the London stage.

Hughes himself wrote, 'Amalasont is not yet upon the stage, but I suppose will be this winter,' (letter to Samuel Say, London, 6 November 1697, in *Correspondence* below), though this is not proof that the play was definitely performed.

The dating of any possible performance is based on the appearance of Mrs. Erwin's name on the published songsheet. She was only named in four of Daniel's songs, all of which were performed in 1700. It seems most likely, therefore, that if this work was performed at all on the London stage, it was at about this time.

According to the *Dictionary of Literary Biography* article on John Hughes, the anecdote (repeated in many Hughes biographies) about the play text surviving in manuscript originated from Hughes' brother-in-law, John Duncombe, but no such manuscript or definitive proof of performance survive.

The title in the CDp manuscript that **H103.2** was performed in the play 'The Moor's Revenge' presumably refers to Aphra Behn's play *Abdelazar, or the Moor's Revenge*, which was revived in 1695 with music by Henry Purcell (Z570). However, this attribution is clearly weakened by the clear reference to *Amalasont* in the two printed sources. The song does not appear in the play text.

Bibliography:

W J Burling, 'British plays, 1697-1737: premieres, datings, attributions, and publication information', *Studies in Bibliography* 43 (1990), 164-182.

W J Burling, 'John Hughes', *Dictionary of Literary Biography*, 84 (1989), 227-233.

The Correspondence of John Hughes, Esq. (Dublin, Ewing, 1773), i. 15.

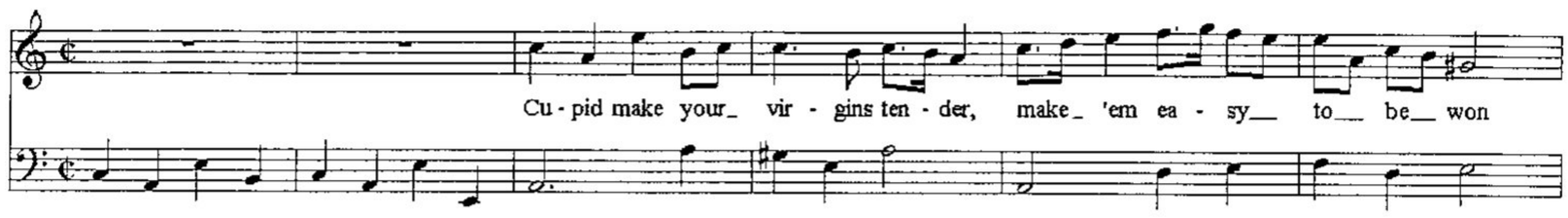
104. Amintas

?1697-8; John Oldmixon. DL.

s; bc.

III.ii
[untitled]

1. Cupid make your virgins tender [771] 24



Total number of bars: 24

Manuscripts: CDp M.c.1.38 (p.24-26), untitled.
At end, 'Mr Daniell Purcell'.

Printed Ed.: § 'Cupid *make your Virgins Tender, A SONG Sett by Mr* D: Purcell' [P5787] = *Collection of Choicest Songs and Dialogues* (1703) = *Comical Songs* (1706), f.21.

'*A Song Set by Mr.* Daniel Purcell, *Sung at the Theatre | Royall in Drury Lane, and exactly engrav'd by* Tho: Cross.' [P5786].

'A New SONG, Sett by Mr *Dan. Purcell.*', in *Mercurius Musicus* (Mar 1699), p.52-53.

'*A SONG Sett by Mr.* Daniel Purcell, *and Sung | at the* Theatre *Royal in* Drury-Lane.', in *Wit & Mirth* IV (1706), p.174-175, a1.

'*A* SONG *Set by Mr.* Daniel Purcell, and *Sung | at the* Theatre *Royal in* DRURY-LANE.', in *Wit & Mirth* VI (1720), p.16-17, a1.

Text: AMINTAS. | A | PASTORAL, | Acted at the | Theatre Royal. | - | Made *English* out of *Italian* from the *Aminta* of *Tasso*, | By Mr. *OLDMIXON.* | - | — *mihi parva rura &* | *Spiritum Graiae tenuem Camenae | Parca non mendax dedit & malignum | Speruere Vulgus.* | Hor. | - | *LONDON*, | Printed for *Rich. Parker*, at the *Unicorn*, under the | Piazza of the *Royal Exchange* in *Cornhil.* 1698. [Copy consulted: Ob Mal. 73 (5)]

Modern Ed.: None.

Contemporary References: '*S.* ... Here's another, *Amintas*. *R.* What a Plague's that? A *Pastoral* I warrant; well, what became on't? *S.* Oh Damn'd Damn'd!', *Comparison*, 18.

Commentary: It is not known quite when *Amintas* was acted. As there are a number of ' markings in the text, indicating that these lines would have been omitted in performance, it is possible that not all of the music was performed, or even composed.

The secondary title 'The Impossible Dowry' found in some modern sources seems to refer not to Oldmixon's play, but to Thomas Randolph's *Amyntas*, of 1638.

Other Music:
I.i *Ah! The golden age is past [Chorus]*
The meads were painted
Rivers then with milk were filled
II.ii *Tell us, Cupid, in what schools [Chorus]*
III.ii *Ye nymphs, no more take pains to hide [chorus]*

[104.1]
The fair in the city
When we go to our lasses
IV.ii *Death in vain opposes love [Chorus]*
What love unites death seldom parts

105. The Basset-Table

20 November 1705; Susannah Centlivre. DL.

[2 vln., vla, bc].

Manuscripts: None.

Printed Ed.: None.

Text: THE | BASSET – Table. | A | COMEDY. | As it is Acted at the *Theatre* - | *Royal* in *Drury-Lane*, by Her | Majesty's Servants. | - | *By the Author of the* Gamester. | - | *LONDON:* | Printed for *William Turner* at the *Angel* at *Lincolns* - | *Inn-Back-Gate* ; and Sold by *J. Nutt* near *Stati* - | *oners-Hall*, 1706. Price 1*s.* 6*d.* [Copy consulted: Ob Mal. 108 (2)]

Modern Ed.: None.

Contemporary References: Publication 'this day' by Walsh and Hare of 'Mr D Purcel's Musick in 4 parts, in the Comedy call'd the *Basset Table*, pr. 1*s.* 6*d.*', *Post Man* 22-24 January 1706.

First performance on 20 November advertised in *Daily Courant*, together with further performances on 21, 22 and 23 November (*LS (new version)*, ii. 20-23 November 1705).

Commentary: The music (presumably the usual set of act tunes) does not survive.

See *MiRT*, 150.

Smith 194.

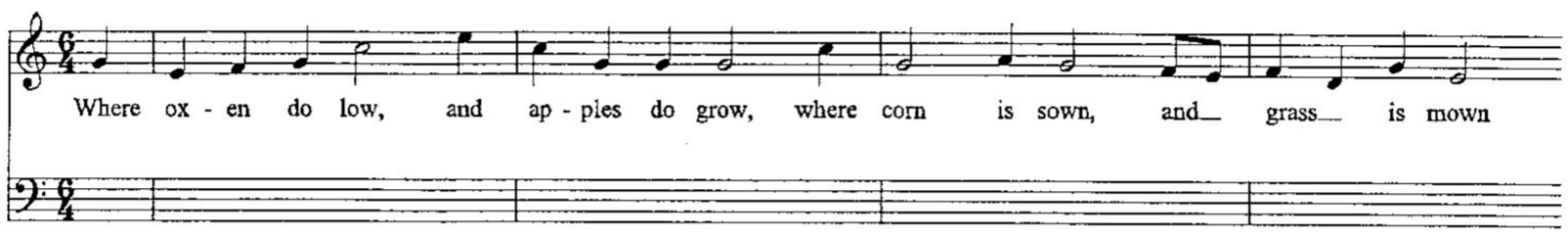
106. The Bath, or The Western Lass

31 May 1701; Thomas D'Urfey. DL.

sb; bc.

V.iii
Second DIALOGUE, between Crab and Gillian.

1. Where oxon do low [3846] 32



Total number of bars: 32

Manuscripts: None.

Printed Ed.: § 'Where Oxen do Low; *A Country* DIALOGUE *made by* Mr Tho Durfey. | Set by Mr Daniel Purcell.' [P5669] = *Comical Songs* (1706), f.117, a1.

'*The Country Dialogue made by Mr.* Tho: Durfey:' [P5670], a1.

'*The Country-Dialogue made by Mr.* Tho: D'urfey, | *Set by Mr.* Daniel Purcel, *Sung by Mr.* Peirson | *and Mrs.* Harris *at Mrs.* Mynns's *Booth in* | Bartholomew-*Fair.*', in *Wit & Mirth* IV (1706), p.66-69, a1.

'*A Country* Dialogue. *Set by Mr.* DANIEL | PURCELL', in *Songs Compleat, Pleasant & Divertive* I (1719), p.3-6, a1.

Text: THE | BATH, | OR, | The Western Lass. | A | COMEDY, | AS IT IS | Acted at the Theatre Royal in *Drury-lane,* | By His Majesty's Servants. | - | By Mr *Durfey.* | - | *LONDON,* | Printed for *Peter Buck* at the Sign of the *Temple*, at the | *Middle Temple Gate* in *Fleetstreet.* 1701. [Copy consulted: Ob Harding D 1002]

Modern Ed.: None.

Contemporary References: Publication of the play text announced in *Post Boy*, 19-22 July 1701.

Commentary: The date of the premiere suggested by its appearance in the Morley playlist under this date. A subsequent revival (8 December 1702), 'made shorter, and intermix'd with Vocal Musick and Dancing' (*Daily Courant*, 7 December) does not seem to have included this song. See *LS (new version)*, ii. 31 May 1701.

Although *Wit & Mirth* IV lists Pierson and Harris as performers, its late date precludes their listing as 'original performers'.

Other Music:

III.i	*Flourish Musick.*
III.i	*The Fox-chace / A Song in Two Parts / Away, ye brave fox-hunting race.* [D&M 294, by D'Urfey]
III.i	*A Dance here.*
V.i	*A DIALOGUE / Enter a Countrey Girl of Thirteen Years Old, and sings; a Town-Beau overhearing her / Lord, what's come to my mother.* [D&M 2083, by Jeremiah Clarke]
V.iii	[**106.1**]

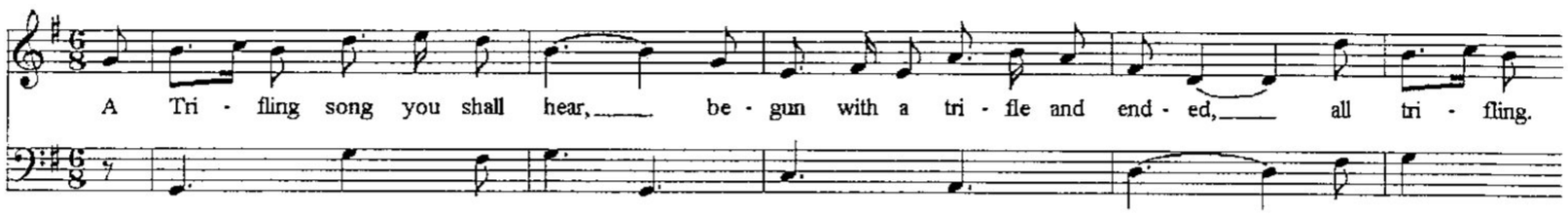
107. The Beaux' Stratagem

8 March 1707; George Farquhar. QT.

b; bc.

III.iii
Sings to the Tune of Sir Simon the King

1. A trifling song you shall hear 32



Total number of bars: 32

Manuscripts: None.

Printed Ed.: 'The Trifle: *A new SONG Set by* Mr D Purcell.' [P5671] = *Monthly Mask* (Jul 1709), a1.

'The TRIFLE' (tune), *'The TRIFLE. Set by Mr.* D. Purcell.' (text), in *Merry Musician* I (1716) p.20-22, a1.

§ '*The* TRIFLE. | Sung by ARCHER in the *Beaux Stratagem.* | *Set by Mr.* D. PURCELL.', in *Musical Miscellany* IV (1730), p.100-103.

Text: THE | Beaux Stratagem. | A | COMEDY. | As it is Acted at the | QUEEN's THEATRE | IN THE | *HAY-MARKET.* | BY | Her MAJESTY's Sworn Comedians. | - | *Written by Mr.* Farquhar, *Author of the* Recruiting-officer. | - | *LONDON:* | Printed for BERNARD LINTOTT, at the *Cross-Keys* next | *Nando* 's Coffee-House in *Fleetstreet.* [Copy consulted: Lbl 11775.g.17]

Modern Ed.: None.

Contemporary References: Publication of the play advertised in the *Daily Courant*, 27 March 1707.

Publication of Gillier's act tunes advertised in the *Post Man*, 18-20 November 1707.

Commentary: Farquhar's *Beaux' Stratagem* (or just *The Stratagem* as it was most frequently called) was one of the most popular plays of the eighteenth century. See *LS (new version)*, ii. 8 March 1707.

Gillier's act tunes are Smith 261.

108. Brutus of Alba, or Augusta's Triumph

October/November 1696; Play by George Powell and John Verbruggen, some song lyrics by Jo Hanes and John Robens. DG.

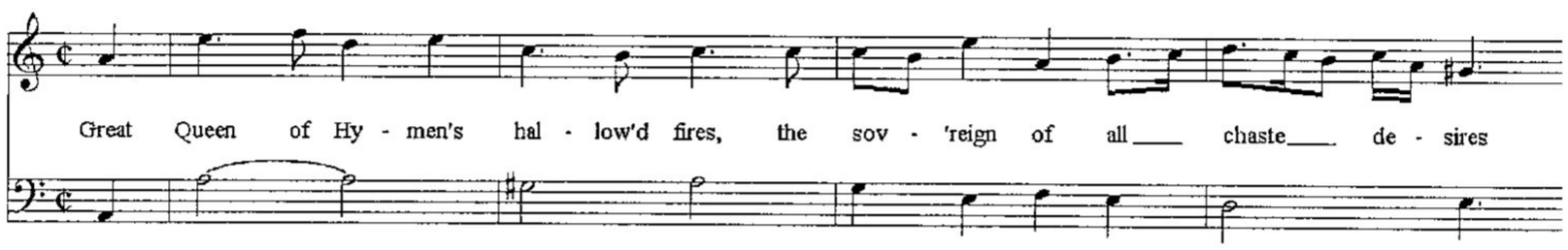
s: Mrs. Willis (1); Mrs. Cross (4, 5).
a: Mr. Freeman (2, 3).
t: Mr. Church (7, 9).
b: Mr. Edwards (4); Mr. Leveridge (6).

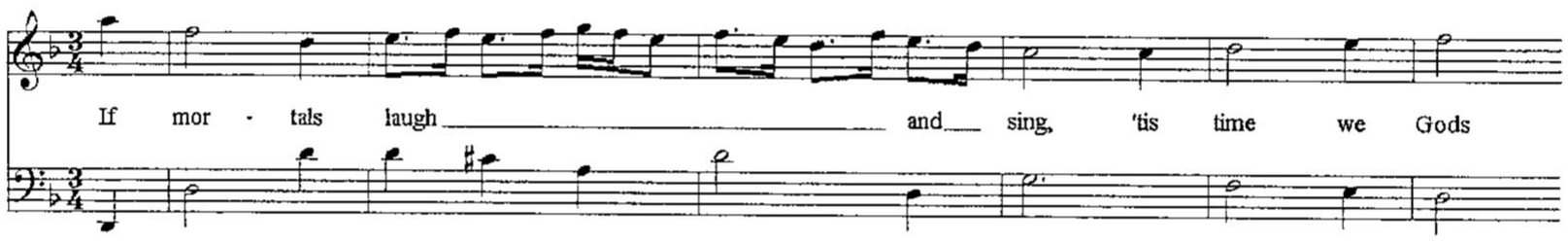
ssatbb; bc.

III.i

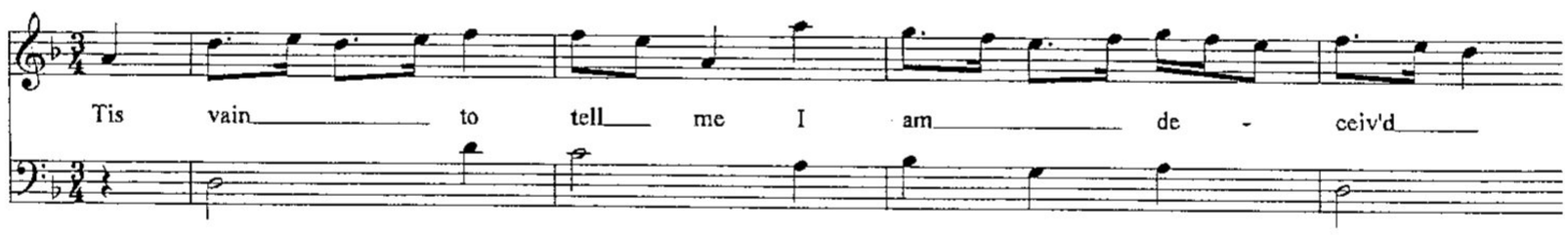
Augustina sings.

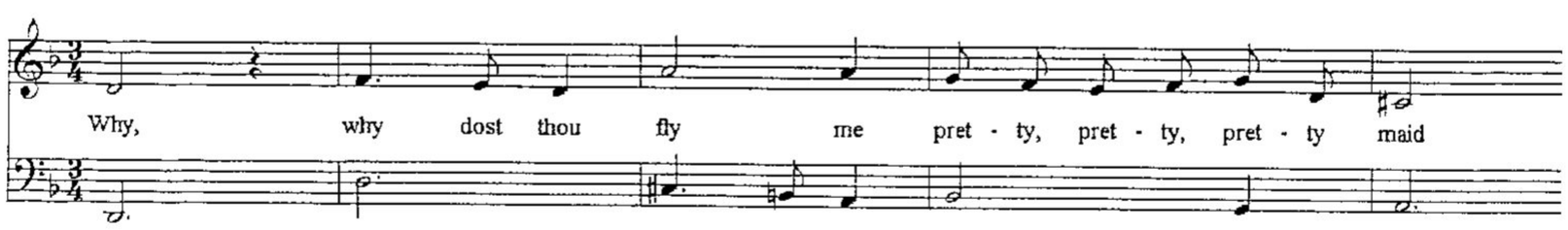
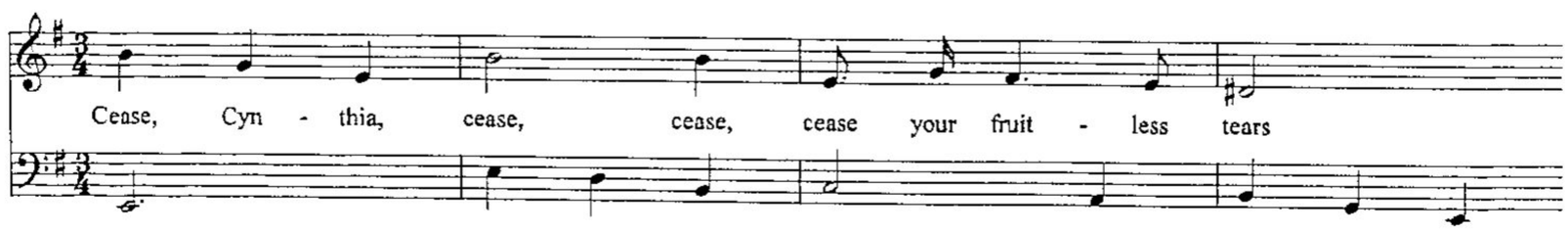
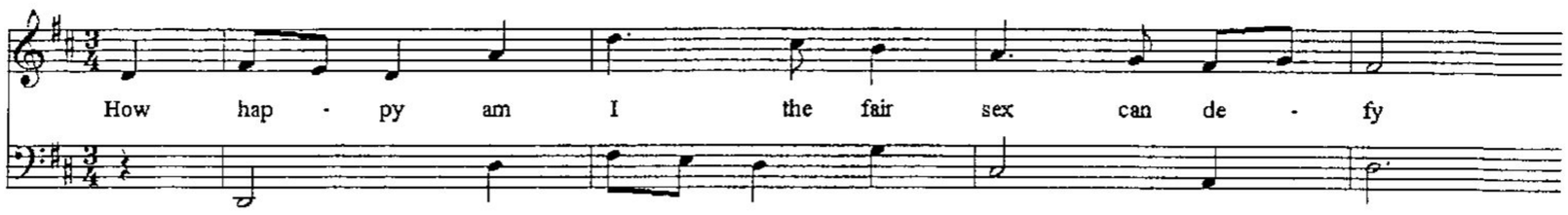
1. Great Queen of Hymen's hallowed fires [1206] *s, bc* 18

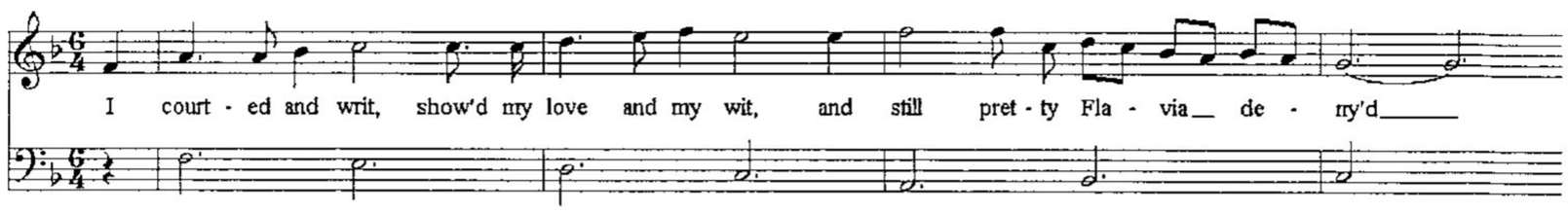


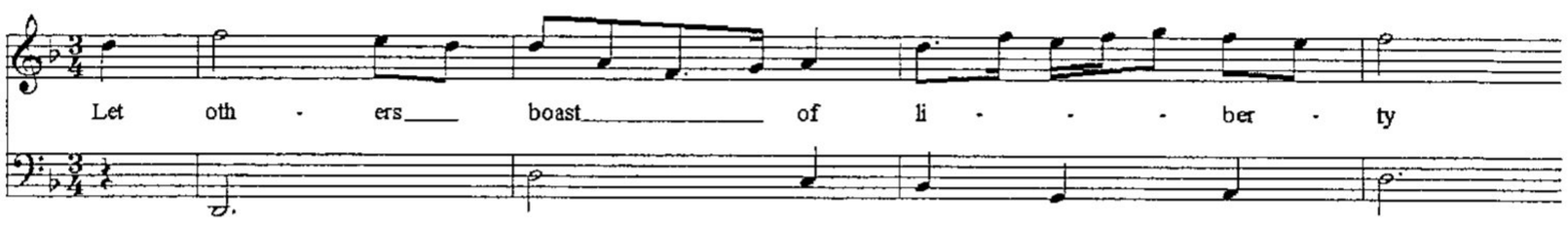
2. If mortals laugh and sing [1694] *a, bc* (Mercury) 30

V.ii

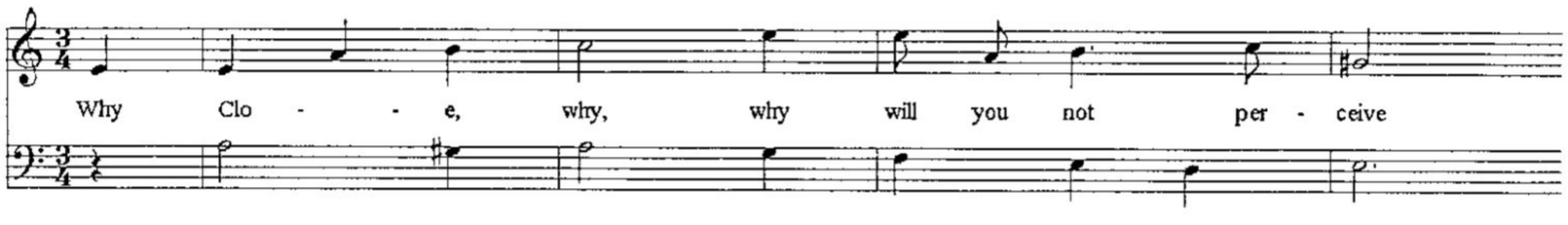
A SONG.

3. Tis vain to tell me I am deceived [3402] *a, bc* 29

A Dialogue between an Old Man and a Young Girl.

4. Why dost thou fly me, pretty maid [3928] *s, b, bc* 143

[5.] Cease, Cynthia, cease your fruitless tears [488] *s, bc* 38

[6.] How happy am I the fair sex can defy [1409] *b, bc* 32

[7.] I courted and writ, showed my love and my wit [1508] *t, bc* 16



[8.] Let others boast of liberty [1986] *s, bc* 29

[9.] Why Cloe will you not perceive [3921] *t, bc* 35



Total number of bars: 350

Manuscripts: **108.4** CDp M.c.1.38 (p.107-113).
'A Dialogue Sung by old Man, and a young Woman', at end 'Set by Mr Daniell Purcell'.

Printed Ed.: § *Single Songs in Brutus of Alba* (1696).
1 'Sung by Mrs. *Willis* in the 3*d.* Act.' (p.5); **2** 'Sung by Mr. *Freeman* in the 5*th.* Act.' (p.8); **3** 'A Song Sung by Mr. *Freeman.*' (p.4); **4** 'A Dialogue Sung between Mr. *Edwards*, and Mrs. *Cross.*' (p.9-12); **5** 'A Song Sung by Mrs. *Cross.*' (p.1); **6** 'Sung by Mr. *Leverige*, the Words by Mr. *Jo. Hanes.*' (p.3); **7** 'Sung by Mr. *Church*, the Words by Mr. *Jo. Hanes.*' (p.2); **8** [untitled] (p.7); **9** 'Sung by Mr. *Church*, Words by *John Robens*, Esq.' (p.6).

Text: A NEW | OPERA; | CALLED, | Brutus of Alba: | OR, | Augusta's Triumph. | - | As it is ACTED | At the THEATRE, in *Dorset-Garden*, | By His Majesty's Servants. | = | *LONDON:* | Printed by *W. Olney*, for *Sam. Briscoe*, at the Corner of *Charles* - | street, near *Russel-street, Covent Garden: R. Welinton*, at the | Lute in St. *Paul* 's Church-yard: *Henry Nelmes* at the Leg and | Star at the *Royal-Exchange.* | MDCXCVII. [followed by advertisements]. [Copy consulted: Lbl 83.a.7.(7.)]

Modern Ed.: None.

Commentary: The Epistle Dedicatory in the published play text is dated 16 October 1696, and the song collection is included in the Term Catalogues for 1696.

This appears to have been a substantial semi-opera, of which only a fraction of the music survives.

Other Music: I.i *Hermes Sings / Thou glorious fabric stand*
Augusta Sings / O Hermes, pity take

Thamesis Sings / And I the noble flood
Tha. / Since our Albion is returning
A dance of Nerieds

I.ii *Pluto Sings / From hills of ice*
PLUTO Sings / Of all my whole infernal brood
Alecto / See noble prince
Minos / He the glorious work will do
Fury / Great Prince, I am at hand
Chronos / Then let your furies advance

II.i *Trumpets sound*

II.i *A Dialogue between a Triton and a Nayad, 'Oh turn and be kind, dear nymph'.*

III.i *After the Dialogue rises eight Statutes who leap of their Pedestals, and Dance*

III.i *Mercury Sings / See the opening clouds divide asunder*
Juno / No, Hermes, no, all quarrels cease
Thamesis sings / Great Queen, who shin'st with those bright beams
[**108.1**] *[with Chorus after]*
Juno / Say, Iris, say, from Battavian strand
Iris / Neptune, his brother, Lord o'th'ocean
[**108.2**]
Chorus / Then all prepare to sing his fame

IV.i *[Dance]*

IV.i *CHORUS / Hail Royal Albion*
Thamesis / Hark, I am call'd [with Chorus after]
A Dance of six Watermen
Neptune / See, see the sea Gods trim thy sails
1st. Triton / Wasted by the calmer gales
Augusta / Each Neried does her locks adorn
Apollo / Albion all hail [with Chorus after]
Apollo / My oracles declare
A Song in Three Parts / At Albion's return

V.i *A SONG / Proteus / Albion, belov'd of Earth and heaven*
Proteus / Albion! Heaven attends him

V.ii *Soft MUSICK*

V.ii *MUSICK*

V.ii *Apollo / From the Imperial Court of Jove*
A Symphony: After that, a Dialogue / Cupid sings / The God of love, with all his train
[**108.3**]
A Symphony
Fame / You nymphs that attend [with Chorus after]
[**108.4**]

Bibliography: Robert D Hume, 'Opera in London, 1695-1706', in Shirley Strum Kenny, *British Theatre and the Other Arts* 1660-1800 (Washington, 1984), 72-73.

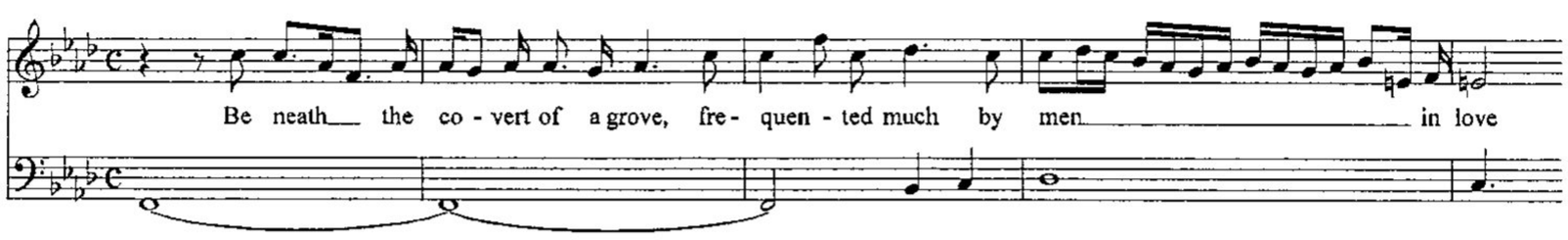
109. Caligula

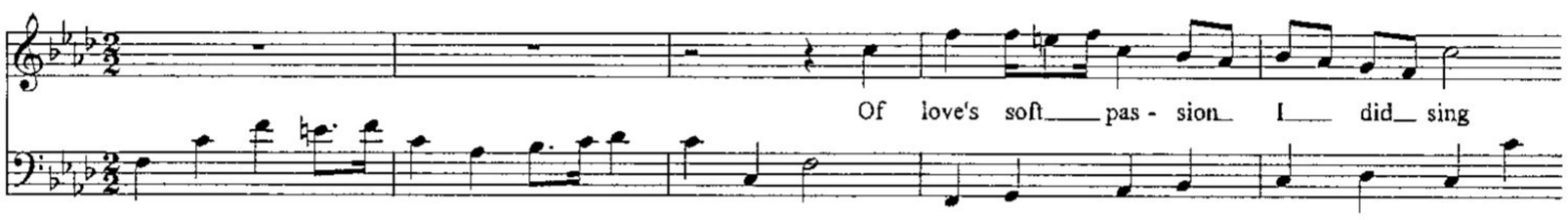
March 1698; John Crowne. DL.

s: 'the boy'.

s; bc.

[1.] Beneath the covert of a grove

a) 14

b) Of love's soft passion I did sing 29



Total number of bars: 43

Manuscripts: None.

Printed Ed.: § '*A Song in CALIGULA, Set by Mr.* Daniel Purcell *Sung before her | Royall highness by the Boy and exactly engravd by* Tho: Cross.' [P5673].

Text: CALIGULA. | A | TRAGEDY, | As it is Acted at the *Theatre Royal*, | BY | His MAJESTY's Servants. | - | Written by Mr. *Crowne*. | - | *LONDON*: | Printed by *J. Orme*, for *R. Wellington*, at the *Lute* in St *Paul*'s | Church-Yard, and sold by *Percivil Gilborne*, at the *Harrow*, at the | corner of *Chancery-Lane*, and *Bernard Lintott*, at the *Cross-Keys* | in St. *Martins-Lane*, near *Long-Acre*. 1698 | - | [followed by advertisements.] [Copy consulted: Ob Mal. 64 (1)]

Modern Ed.: None.

Contemporary References: *Flying Post* 29-31 March 1698.

Commentary: Also contains song by Leveridge 'Tho over all mankind'.

Other Music:

II.i *The SONG Sung by the Priests – Hail! Mighty Prince, whose loud renown*
Our bloody wars are ended
Now peace begin to heal our wounds

IV.i *the Musick plays*

V.ii *a short Entertainment of Musick and Dancing*

110. The Campaigners, or The Pleasant Adventures at Brussels

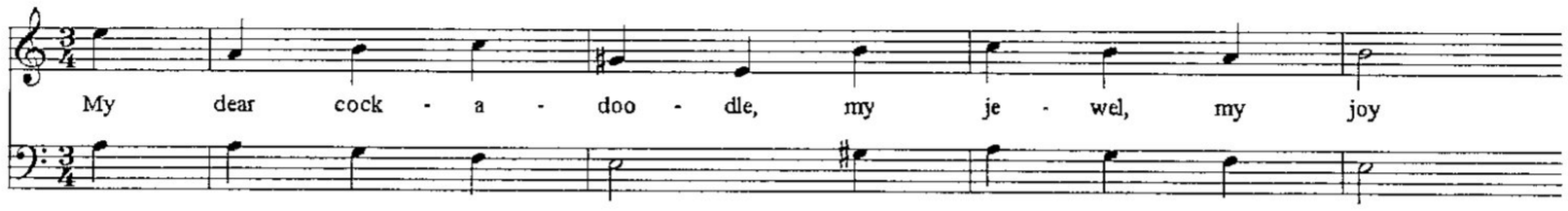
June 1698; Thomas D'Urfey. DL.

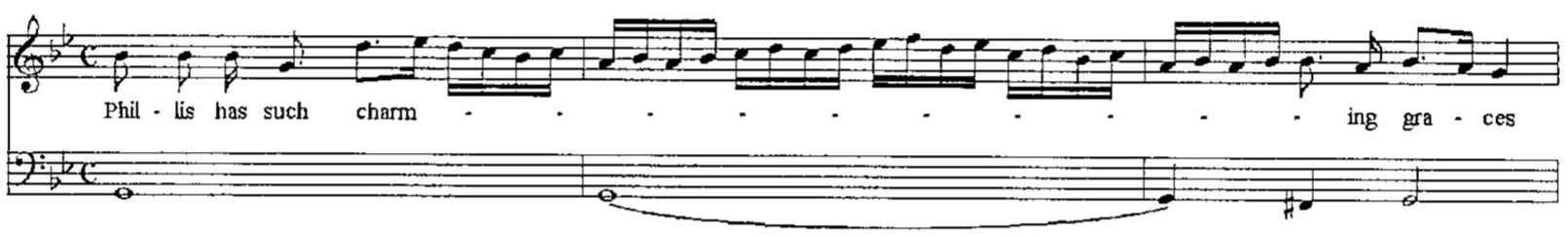
s: Mrs. Lindsey (1); 'New Boy' (2).
b: Mr. Carey (2).

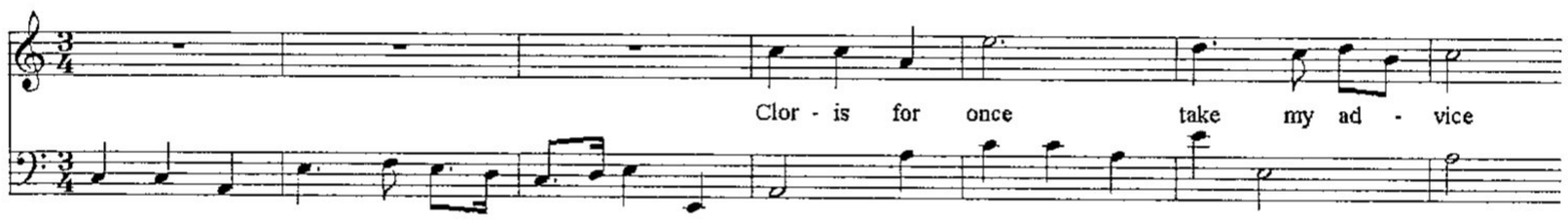
ssb; bc.

II.ii
Nurse sings

1. My dear cockadoodle [2244] *s, bc* 16



[2.] Phillis has such charming graces *s [or b], bc* 82

[3.] Cloris, for once take my advice [555] *s, bc* 47



Total number of bars: 145

Manuscripts: None.

Printed Ed.: § **110.1** '*The Nurses Song in the* Campaigners *the words by Mr.* | Tho: Durfey *Set by Mr.* Daniel Purcell, *Sung by Mrs.* | Lindsey *and exactly engrav'd by* Tho: Cross.' [P5673a] = *Collection of Choicest Songs and Dialogues* (1703).

110.1 '*The Nurses SONG* ', in *Wit & Mirth* I (1699), p.257-8, a1.

110.1 '*The* Nurses SONG', in *Songs Compleat, Pleasant & Divertive* I (1719), p.308-9, a1.

§ **110.2** '*Set by* Mr. Daniel Purcell: *Sung at the* Theatre Royal *by* Mr Carey.' [P5675].

110.2 '*A Song in the* Campaigners *set by Mr.* Daniel Purcell. _ | *Sung by the new Boy and exactly engrav'd by* Tho: Cross' [P5674] = *Collection of Choicest Songs and Dialogues* (1703).

§ **110.3** 'SONG in the *Campaigners* Sett by Mr. *D. Purcell.*', in *Songs in Phaeton* (1698).

Text: The Campaigners: | OR, THE | *Pleasant Advertures at* Brussels. | A | COMEDY. | WITH A | FAMILIAR PREFACE | UPON | *A Late Reformer of the STAGE.* | Ending with a Satyrical Fable | OF | *The* DOG *and the* OTTOR. | - | Written by Mr. *D'urfey.* | - | *LONDON,* | Printed for *A. Baldwin,* near the *Oxford Arms* | in *Warwick lane.* MDCXVIII. [Copy consulted: Ob Holk. d.3. (5)]

Modern Ed.: None.

Contemporary References: *Post Man* 7-9 July 1698.

'Campainers … *Durfey*'s again; *cum multis aliis quae nunc* – and so forth – all Damn'd, every Son and Daughter for ever.', *Comparison*, 20.

Commentary: Three different versions of the libretto give slightly different rubrics for the music and, in one case, a different location for a song. **H110.1** is unattributed in D&M. **H110.2** is sung by 'New Boy' according to P5764, but by 'Mr Carey' in P5675.

Other Music: 'New reformation begins through the nation', a song from this play in I.i, is set to a tune by Henry Purcell (Z611/7). 'Jockey was a dawdy lad', a song in a variant edition of the play text, is by Jeremiah Clarke.

111. The Careless Husband

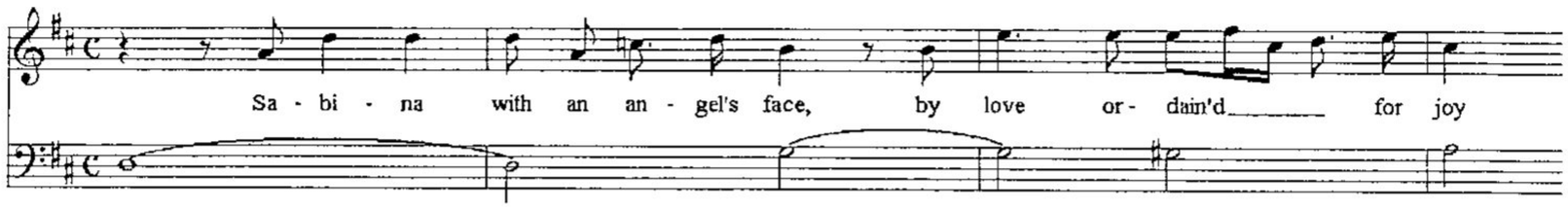
7 December 1704; Colley Cibber. DL.

b: Mr. Leveridge.

b; bc.

V.vi
After the Musick, a SONG

1. Sabina with an angel's face 66



Total number of bars: 66

Manuscripts: None.

Printed Ed.: § 'A SONG *in the* Careless Husband *Sung by* Mr Leveridge | Set by Mr Daniell Purcell' [P5676] = *Monthly Mask* (Feb 1705).

'*Set by Mr.* D. Purcell.', in *Merry Mountebank* I (1732), p.32-36.

Text: THE | Careless Husband. | A | COMEDY. | As it is ACTED at the | THEATRE ROYAL, | BY | Her MAJESTY's Servants. | - | Written by *C. CIBBER.* | - | *Yet none Sir* Fopling *Him, or Him can call,* | *He's Knight o'th'Shire, and Represents you all.* | Qui Capit, Ille Facit. | - | *LONDON,* | *Printed for* William Davis, *at the* Black Bull, *over-against* | *the Royal Exchange in* Cornhill, 1705. [Copy consulted: Ob Mal. 122 (3)]

'A Song in the last New Play, called | *The Careless Husband.* Set by Mr. | *D. Purcell,* and sung by Mr. *Leve* - | *ridge.*', in *Diverting Post* (9-16 December 1704).

Modern Ed.: None.

Contemporary References: Date of the premiere based on advertisement in *Daily Courant* (*LS (new version)*, ii. 7 December 1704).

Publication of play text advertised in *Daily Courant* of 19 December 1704.

'Cibber has produced a play consisting of fine gentlemen and fine conversation altogether; which the ridiculous town for the most part likes: but there are some that know better' (*Congreve: Letters and Documents*, 34-35, quoted in *LS (new version)*, ii. 9 December 1705).

Commentary: The play was a major success, having an initial run of nine nights, and sixteen in all (*LS (new version)*, ii. commentary at beginning of season 1704-1705). Two of these later performances proudly annouced the return to the stage of 'Mrs Cross, Famous for Singing and Acting in the last Reign' (*Diverting Post*, 9-16 December 1704), 'being the first time of her Appearance on the Stage these 5 years' (*Daily Courant*). See *LS (new version)*, ii. 15-16 December 1704 and 2 January 1705.

Although P5676 and the *Monthly Mask* versions look identical, the latter has slightly different words on the second page ('let her gnaw the sheets and dye' instead of 'then let her unpitied dye'), though that is just a correction on the same plate. The *Merry Mountebank* has the former version.

112. The Constant Couple, or A Trip to the Jubilee

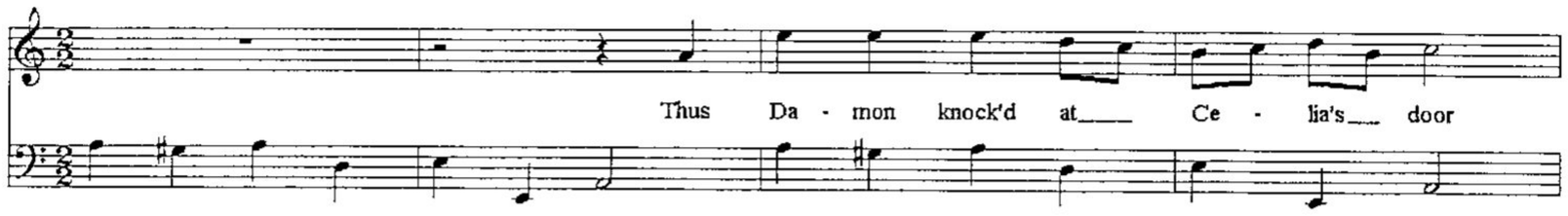
28 November 1699; George Farquhar. DL.

a: Mr. Freeman *or* Mr. Pate.

a; bc.

IV.ii
Sings.

1. Thus [poor] Damon knocked at Celia's door [3351] *a, bc* 61



Total number of bars: 61

Manuscripts: Ob MS Mus.Sch.c.95 (p.97), untitled, a1.

Printed Ed.: § '*The Serenading Song in the CONSTANT COUPLE; or a | Trip to the Jubilee, written by Mr* George Farquhar, *Set by Mr* | Daniel Purcell, *Sung by Mr* Freeman, *and exactly engrav'd by* Tho: Cross.' [P5677].

'*A SONG in ye Constant Couple or a Tripp to ye Iubilee Sung by Mr* Freeman *&* Sett by | *Mr.* Dan: Purcell. *within ye Compass of ye* Flute.' [P5678] = *Collection of Choicest Songs and Dialogues* (1703).

'A New Song in the *Constant Couple*, or *a Trip to the Jubilee*. Sett by Mr. *D. Purcell*, and Sung by Mr. *Pate.*', in *Mercurius Musicus* (Sep-Dec 1699), p.182-185.

'*The Serenading Song in the Constant Couple, or a Trip | to the Jubilee, written by Mr.* George Farquhar, | *Sett by Mr.* Daniel Purcel, *Sung by Mr.* Freeman.', in *Wit & Mirth* IV (1706), p.203-204, a1.

'*The Serenading* SONG *in the* Constant Couple, | *or, a Trip to the* Jubilee; *Written by Mr.* | G. FARQUHAR, *Set by Mr.* D. Purcell, *Sung* | *by Mr.* FREEMAN.', in *Wit & Mirth* VI (1720), p.36-37, a1.

Text: THE | Constant Couple; | OR A | Trip to the Jubilee. | A | COMEDY | Acted at the Theatre-Royal in *Drury-Lane,* | By His Majesty's Servants. | - | By Mr. *GEORGE FARQUHAR,* | - | *Sive favore tuli, sive hanc ego carmine famam* | *Jure tibi grates, candide lector, ago.* | Ovid. Trist. lib.4. Eleg.10. | - | *LONDON;* | Printed for *Ralph Smith* at the Bible under the *Piazza* of | the *Royal Exchange, Cornhil;* and *Bennet Banbury* at the | Blue Anchor in the *New Exchange* in the *Strand.* 1700. [Copy consulted: Ob Mal. 138 (2)]

Modern Ed.: None.

Contemporary References: *Post Man*, 7-9 December 1699.

'*Crit.* ... but above all, commend me to the ingenious Author of the *Trip to the Jubilee. Ramb.* Oh Lord, Sir! you won't quarrel with that Play; never any thing did such wonders. *Crit.* Oh 'twas admirable! admirable! I wonder the Town did not just then bespeak the Bays for him. *Sull.* Nay, for ought you and I know, he may live to enjoy 'em; I assure you all the run of the Town is on his side. The *Owl* was never more esteem'd at *Athens* than the *Trip to the Jubilee* was here. *Crit.* Indeed I have known a

Footman have a great stroak with his Lord at begging a Favour; if all the Footmen in Town that admire him were to club for his Preferment, I don't know what might be done. *Ramb.* The Footmen? Ay, and the middle Gallery too, I assure you are of his side, and that's a strong Party. *Crit.* Why, I believe it, 'tis about the pitch of their understanding; but if it ever diverted one Man of tolerable Sense I'll be hang'd. *Sull.* I don't know who are your People of tolerable Sense, Mr. *Critick*, but at that Play I have seen the Pit, Box and Stage so crowded – and if that is not a sign – . *Crit.* 'Tis no more a sign of their Approbation, than going to Church is a sign of their Devotion: There's (as *Dryden* calls it) a malicious sort of Pleasure in laughing at a ridiculous thing: I have crackt my sides at a *Bart'lemew* Merry-Andrew, tho' at that very Minute I knew him the most despicable Rogue in Nature. *Ramb.* Well then, by your own confession he has gain'd one end of Comedy, he has made you laugh. *Crit.* With scorn, and derision; I wou'd ha' done the same at the merry Tricks of a Monkey, or the Wit of a Jack-pudding, and think it the more interesting Farce of the two. *Ramb.* Shall we enter into the Merits of the Play, and take it Scene by Scene? *Crit.* You may do what you please, Gentlemen, but the Devil take me if I stay in your Company then! I wou'd as soon consent to be poyson'd as to hear that Play read; it wou'd be as offensive to my Nostrils as the turning up of a Dunghil.', *Comparison*, 32-33.

Commentary: This was a successful play, as noted by *Ramble* and *Sullen* above, though the *Critick* thought little of it.

The instrumental music to this play is anonymous (*MiRT*, 156). Squire-Barstow suggests that the Rondo in Ob MS Mus.Sch.E.397 (p.38-39), 'Rondo in ye Jubille', might be by Daniel, but there is no evidence to support this.

The title of the song varies as follows: 'Thus' Damon in MS, P5677, *Wit & Mirth* IV, *Wit & Mirth* VI, play text (note that 'Thus' version in *Collection of Choicest Songs and Dialogues* is not this setting); 'Poor' Damon in P5678, *Mercurius Musicus*.

Other Music: V.iii *Here Singing and Dancing*

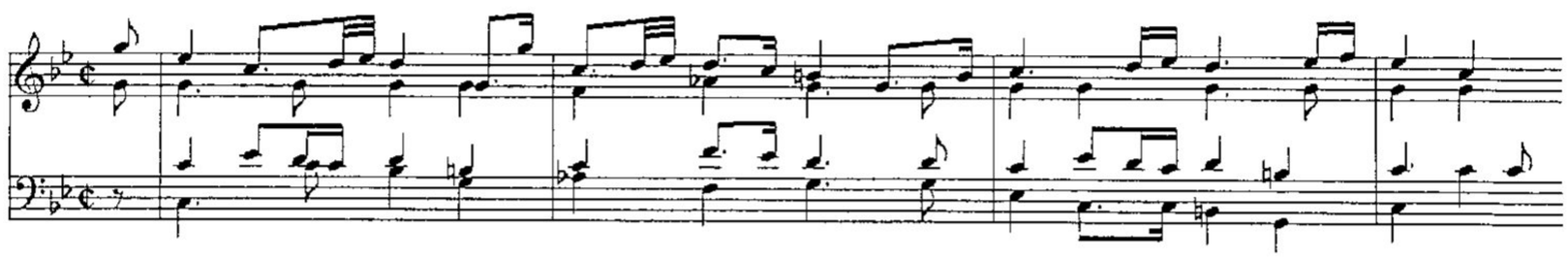
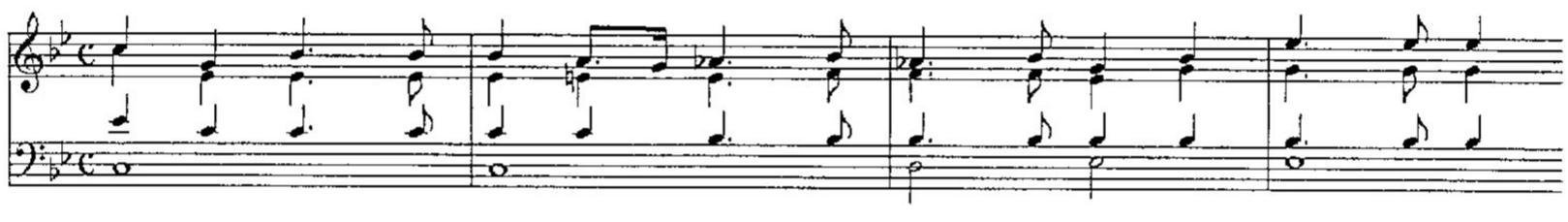
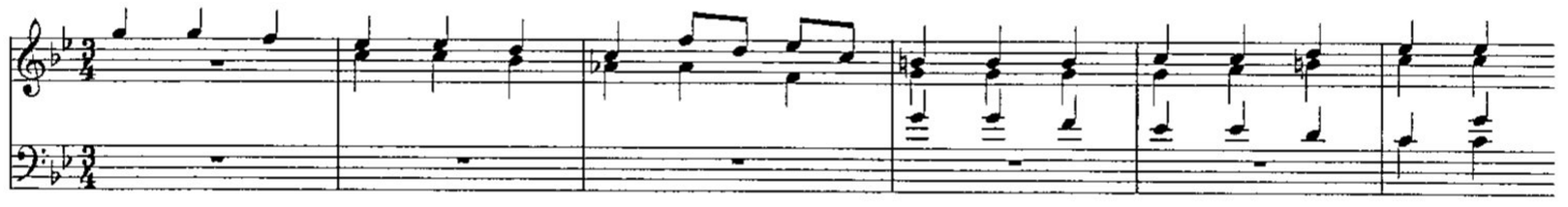
113. Cynthia and Endimion, or The Loves of the Deities

?16 January 1697; Thomas D'Urfey. DL.

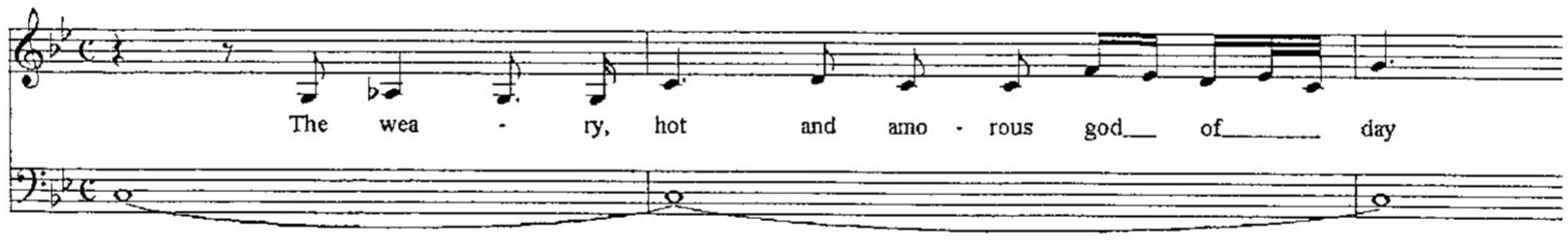
s: Mrs. Lindsey (10).
a: Mr. Freeman (12, 13).

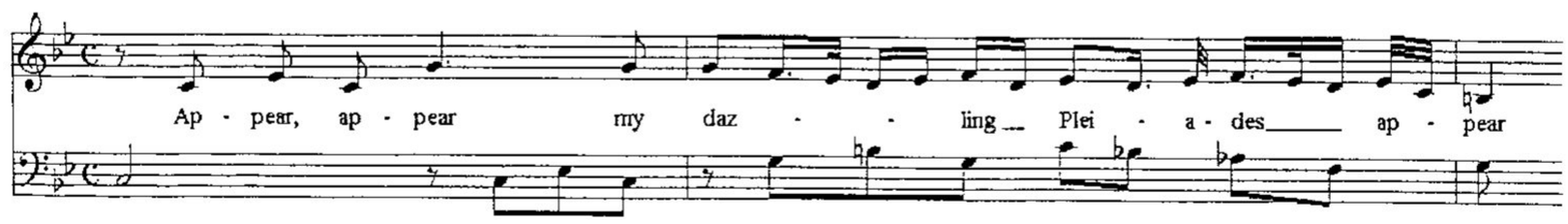
sab; SATB; tr., ob., timp., str., bc.

Prologue
PROLOGUE to Cinthia and Endimion

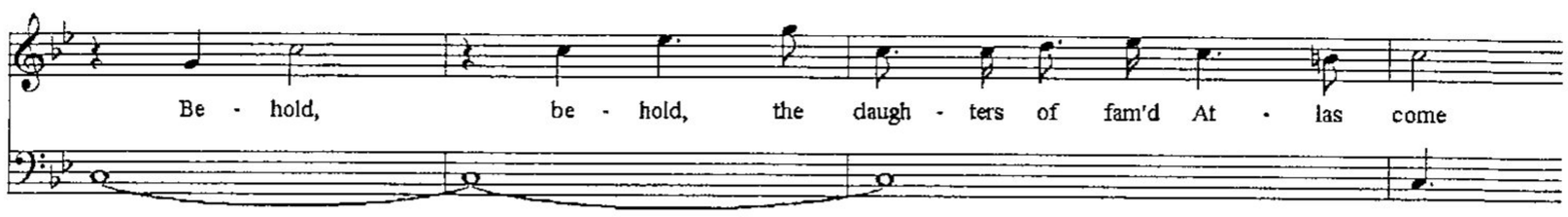
1. [Overture]
   a) *str., bc* 11

   b) *str., bc* 39

   c) *str., bc* 11

... Saturnia representing Night, ascends from the Stage, Sings:

2. The weary, hot, and amorous god of day (Saturnia)
   a) *a, bc* 24

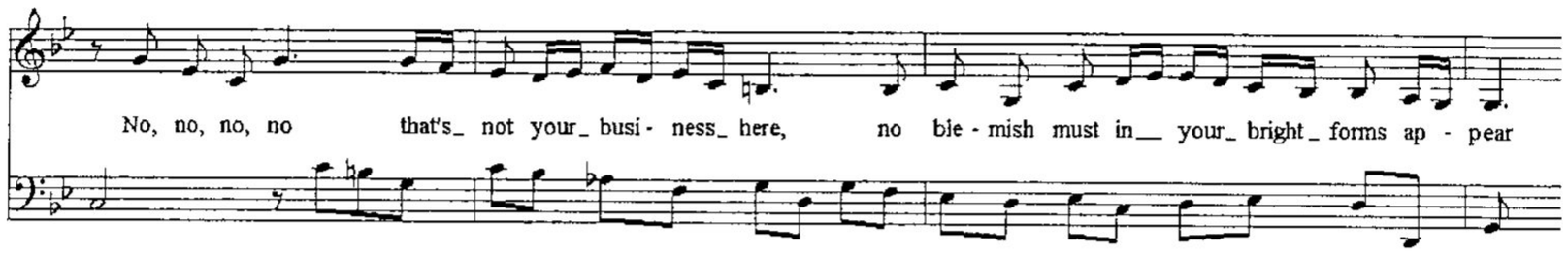


   b) Appear, my dazzling Pleiades, appear *a, bc* 19

Merope prepares to Sing:

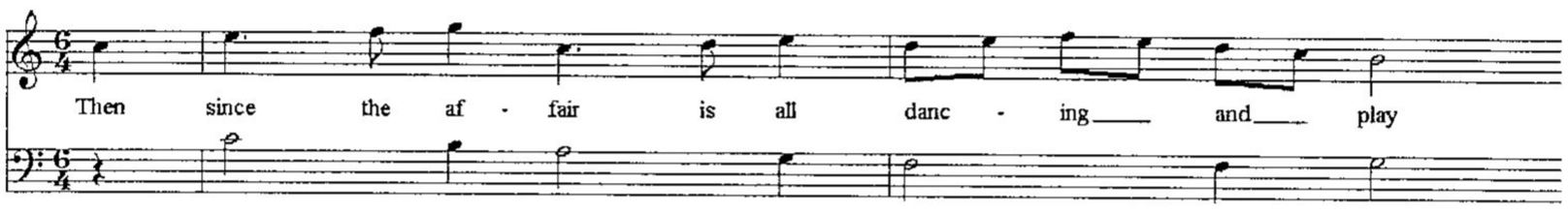
3. Behold the daughters of fam'd Atlas *s, bc* (Merope) 23



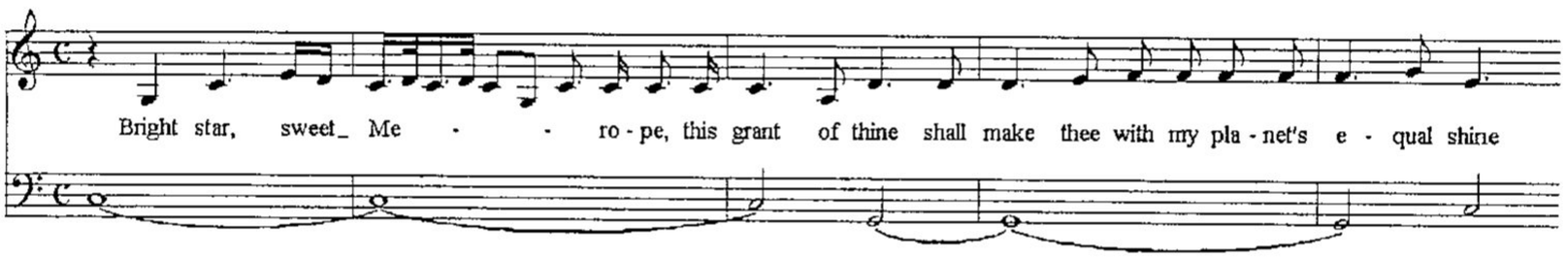
4. No, that's not your business *a, bc* (Saturn) 17



5. Then since the affair is all dancing and play *s, bc* (Merope) 15

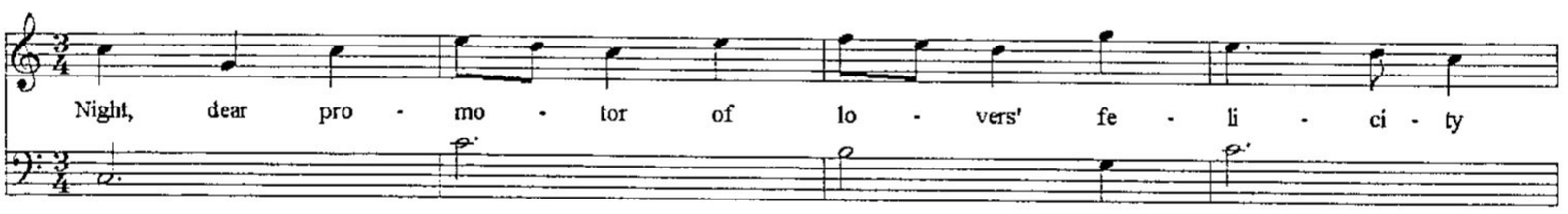


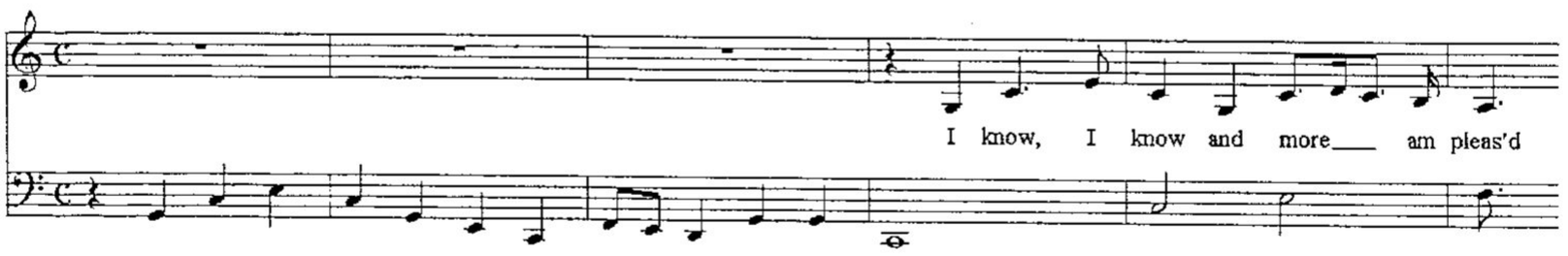
6. Bright star, sweet Merope *a, bc* (Saturnia) 22

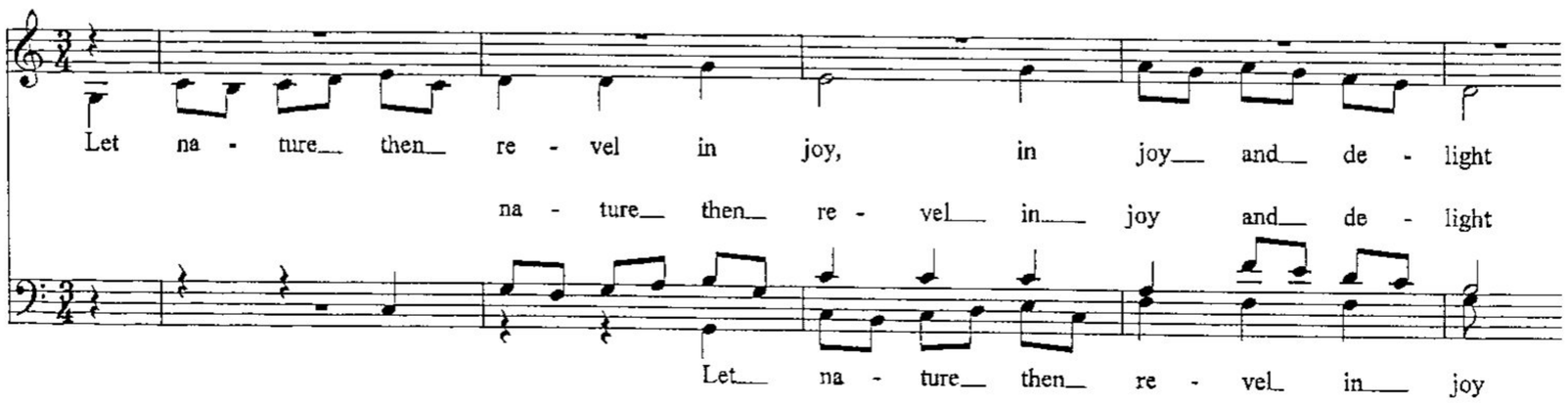


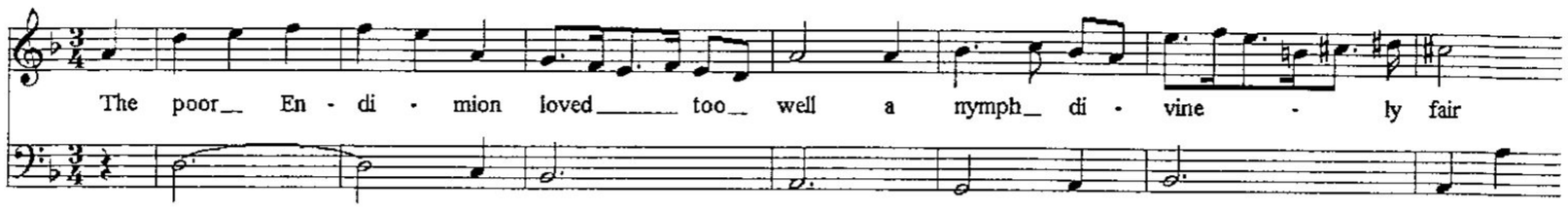
Enter Zephirus. Sings this to a Minuit Tune.

7. Night, dear promoter of lovers' felicity *s, bc* (Zephir) 31

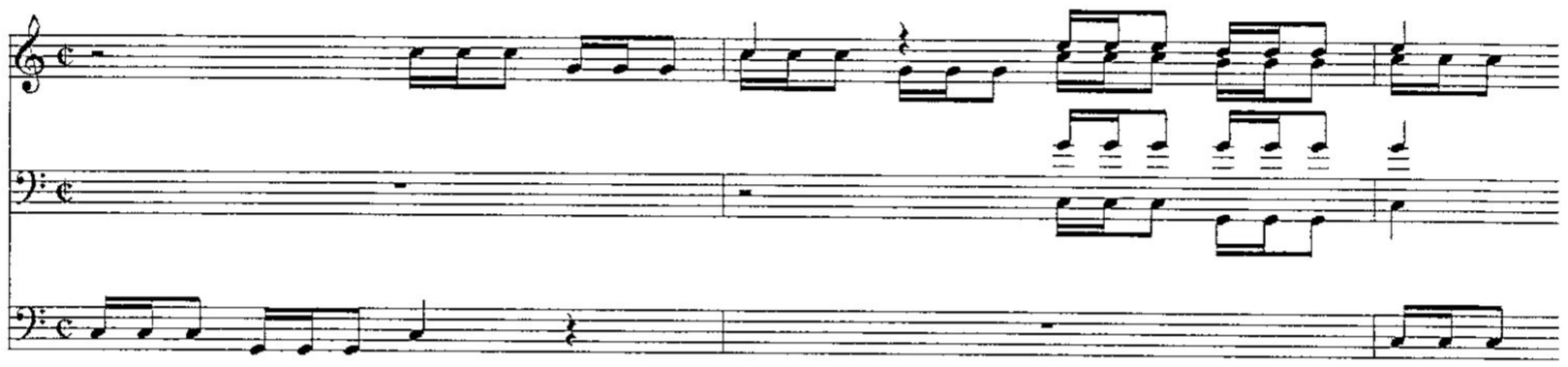
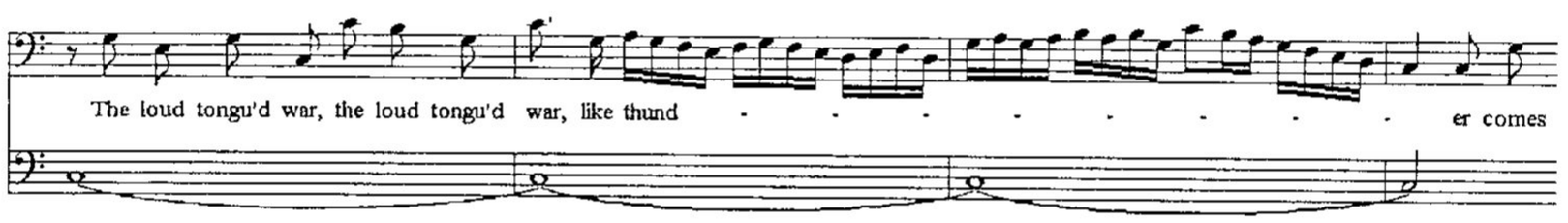


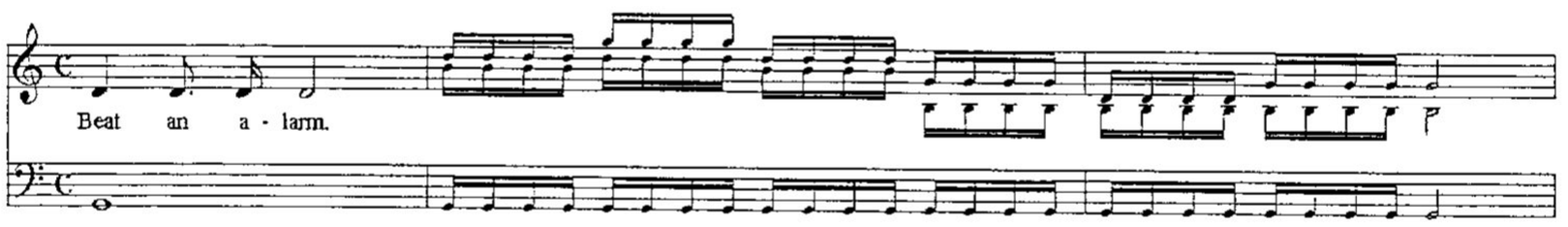
8. I know, and more am pleased *a, bc* (Saturn) 47

GRAND CHORUS

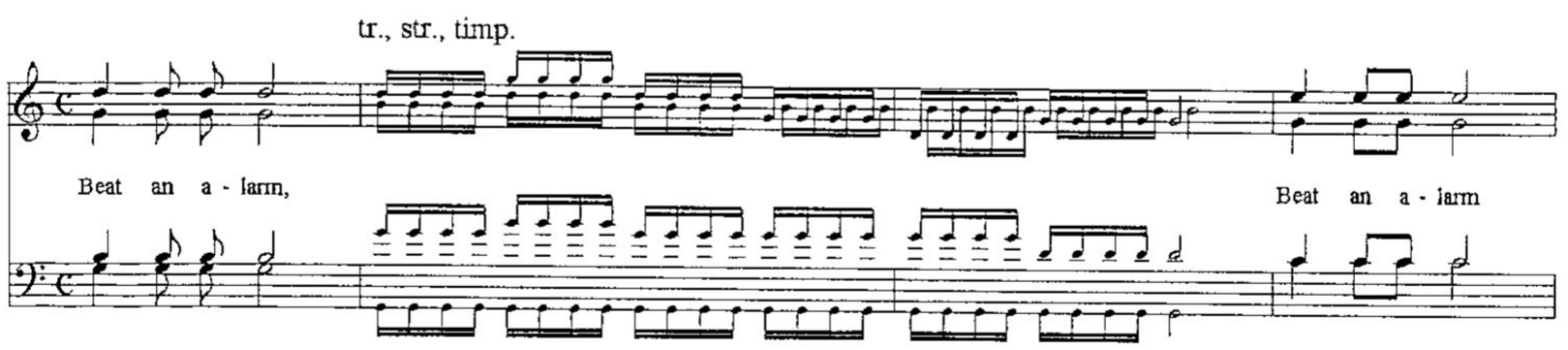
9. Let nature than revel in joy and delight *SATB, [str., bc]* 28

IV.i
[untitled]

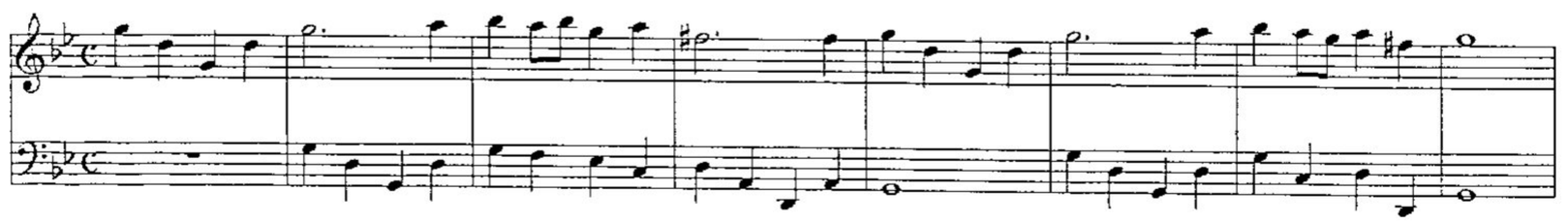
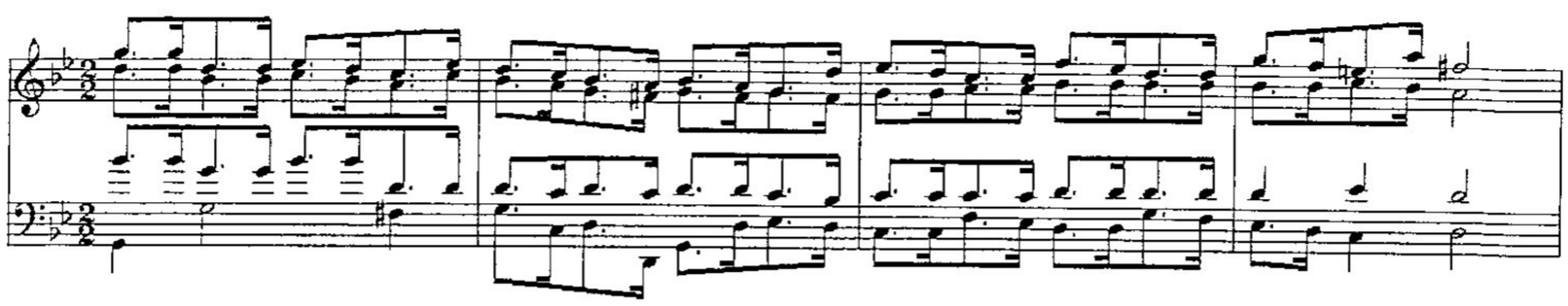
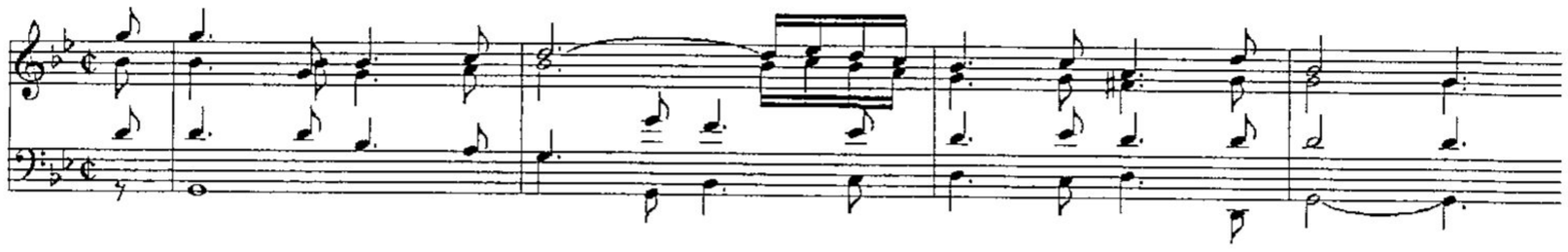
10. The poor Endimion *s, bc* 33

V.v
SONG in Two Parts, between Mars and Minerva.

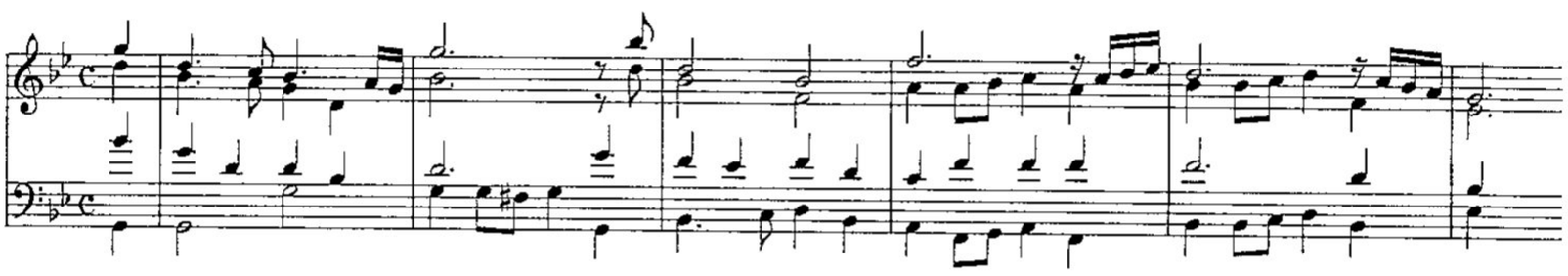
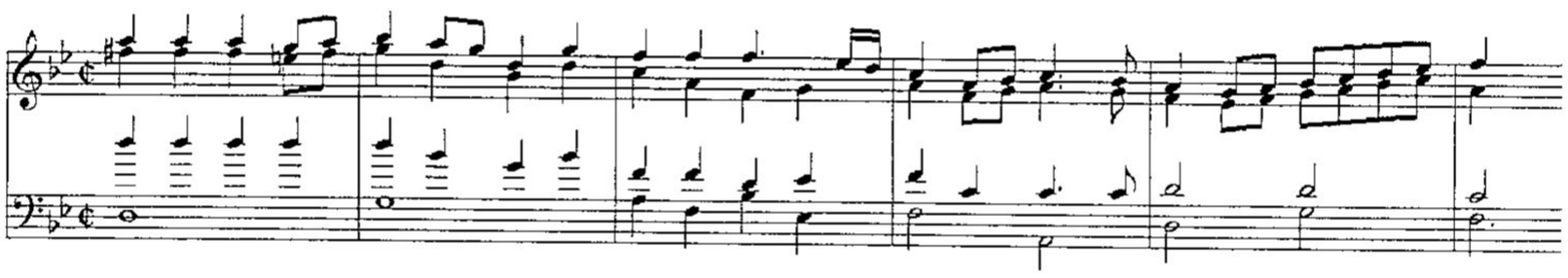
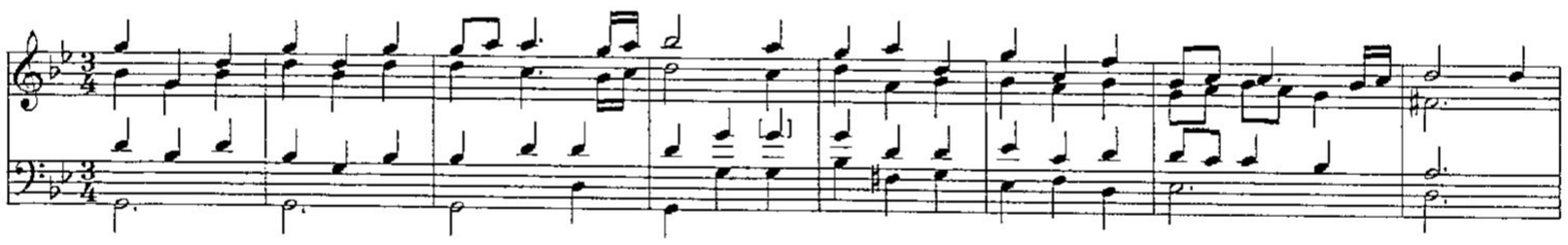
[**11-13** – see also **H407**]

11. Overture *tr., ob., timp., str., bc* 12

12. The loud tongu'd war *a, b, tr., ob., bc* 63

13. Beat an alarm

a) *a, b, tr., ob., timp., bc* 46

b) *SATB, tr., ob., str., bc* 23



14. [Act tune?] *str., bc* 24

15. [Act tune?] *str., bc* 8

16. [Act tune?] *str., bc* 20

17. Cupids dance

a) *str., bc* 9

b) *str., bc* 16

c) *str., bc* 22

Total number of bars: 563

Manuscripts: § **113.1-9** Ob MS Tenbury 1175 (p.59-69).
'Musick | in the Opera of | Cynthia & Endimion | By | Mr D:ll. Purcell. | 1696'
1c 'Adagio'; **2a** 'Saturnia'; **2b** 'Faster'; **3** 'Merope'; **6** 'Saturnia'; **7** 'Zephire'; **8** 'Saturn'; **9** 'Chorus'.

§ **113.11-13 Lbl Add MS 30934** (f.94-104v).
'The following piece was composd by Mr: Dan: Purcell upon King Williams return from Flanders and pr.formed in ye. play house and is the originall score' (in later hand); at end 'Mr Dan: Purcell' (not autograph).
11 'Overture', VII 'B.V.'; **12** I 'Trumpet', II 'Hautboy'; **13a** 'Slow'; **13b** I 'Trumpet', II 'Hautboy', III 'Violins', XI 'Kettle Drum'.

§ **113.14-17** Lcm MS 1172 (f.19, 31, 31v).
14 'Mr D Pur' (f.31); **15** 'Mr D P' (f.31); **16** 'Synthia', at end 'Mr DP' (f.31v); **17** 'Cupids Dance | In Sinthia & Indemion' (f.19).

113.10 Ob MS Mus.Sch.c.95 (p.121), a1.
'In ye Opera called Cynthia & Endimion Set by Mr Daniel Purcell'.

Printed Ed.: § **113.10** '*A Song in the OPERA call'd* Cynthia & Endimion *Set by Mr* | Daniel Purcell *Sung by Mrs* Linsey *& exactly engrav'd by Tho: Cross*' [P5679].

Text: A NEW | OPERA, | CALL'D | Cinthia and Endimion: | OR, THE | Loves of the Deities. | - | As it was | Designed to be Acted at COURT, before the | late QUEEN; and now Acted at the | Theatre Royal, by His MAJESTY's Servants. | - | Written by Mr. *D'URFEY*. | - | *LONDON*: | Printed by *W. Onley*, for *Sam. Briscoe*, in *Russel-street, Covent-garden*; and *R. Wellington*, at the *Lute* in St. *Paul* 's Church-yard, 1697. [followed by advertisements] [Copy consulted: Ob Harding D 1003]

113.10 'Womens Mischief: *A Song*,', in *A Compleat Collection of Mr D'Urfey's Songs and Odes* (London, 1687), p.21-22.

Modern Ed.: None.

Contemporary References: *Post Man*, 14-16 January 1697.

'*S.* ... but to go on, *Cynthia* and *Endymion*. *R.* What a Pox is that? I never heard on't. *S.* I believe not; 'tis one of *Durfey*'s Toys. *R. Durfey*'s? what again? 'twas but just now we parted with him. *S.* Ay but Sir, you must know this is an *Opera* – and as he tells us in the Title-page, design'd to be perform'd at Court before the late Queen – there's for you; *Durfey* in his Altitudes – but notwithstanding the vain and conceited Title-page, 'tis good for nothing within: He's the very Antipodes to all the Poets, Antient and Modern: Other Poets treat the Deities civilly, but Mr. *Durfey* makes the Gods Bullies, and Jilts of the chastest Goddesses. *R.* So, I suppose that was mawl'd, notwithstanding the Honour which he says the Queen intended it. *S.* 'Twas well for *Durfey* her late Majesty never saw it; Gad if she had, People wou'd ha' said, it had first been the cause of her Illness, and then of her Death; for 'tis a mortifying Piece o' my Word: Yes, yes – it was Damn'd. *R.* I'm glad on't; he deserves no better', *Comparison*, 19.

Commentary: Squire-Barstow suggests that 'Twas when the sheep were shearing' (III.i) and 'Black and gloomy as the grave' (V.iii) might be by Daniel Purcell, but they are by Morgan (D&M 3499) and Leveridge respectively. Daniel's setting of **H113.10** is not D&M 2715; Price suggests (surely erroneously) that the song by Underwood, published in 1685, was used in the play (*MiRT*, 205).

H113.11-13 are also catalogued separately as the ode **H407**.

Other Music:

I.i	*Here a Symphony of Flutes and Hautboys are heard*
I.i	*Musing on Cares of Human State*
I.i	A Dance of Cupid's Lovers here [**113.17**?]
II.i	*From the vast Empire of the sea below*
	Each river and murmuring spring
	I come the mighty Neptune to obey
	And I that still among the swarthy moors
	I must confess, were I like you
	Ye sons of the ocean
	Kneel, O kneel, thou stubborn creature
	See, I obey: Appear, appear
	Grand Chor: / Each river and murmuring spring
III.i	*Twas when the Sheep were shearing*
III.ii	*Great Pan, the preserver of our Flocks*
	Last night when Phoebus went to bed

III.ii	*Here the rest of the Satyrs enter and Dance*
IV.ii	*Musick begins here / Chorus of all / Ask the monarch of the noon*
	Look down, almighty Jove
	Ask the Oracles, and straight
V.iii	*SONG, by a Druid - Black and Gloomy as the Grave [during chorus, 'A Dance here']*
V.iii	*Ah, what happy Days and nights*
V.v	*After a Symphony is plaid ... Cupid and Psyche descend and dance; and*
	after them is the grand Dance of Gods and Goddesses.
V.v	*[lower on the same page] ... the Dance of Gods and Goddesses.*

Bibliography:

Carolyn Kephart, 'Thomas Durfey's *Cinthia and Endimion*: a reconsideration', *Theatre Notebook* 39 (1985), 134-139.

Olive Baldwin and Thelma Wilson, 'The music for Durfey's *Cinthia and Endimion*', *Theatre Notebook* 41 (1987), 70-74.

Robert D Hume, 'Opera in London, 1695-1706', in Shirley Strum Kenny, *British Theatre and the Other Arts* 1660-1800 (Washington, 1984), 73.

114. The Emperor of the Moon

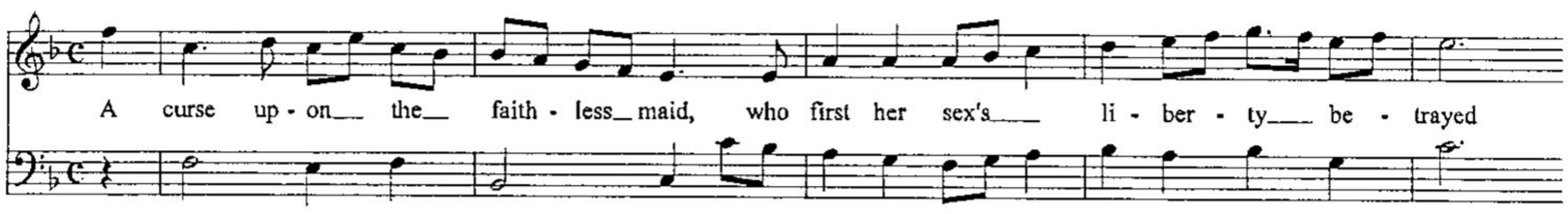
December 1696; Aphra Behn. ?DL.

s: Mrs. Cross.

s; bc.

I.i
[untitled]

1. A curse upon the faithless maid 21



Total number of bars: 21

Manuscripts: None.

Printed Ed.: '*A Song in the Emperour of the Moon Set by Mr.* Daniel Purcel. | *Sung by Mrs.* Cross *and exactly engrav'd by* Tho: Cross.' [P5680].

Text: No version of the play text published at this time.

Modern Ed.: None.

Commentary: No revival was otherwise known at this time, but the publication of Daniel's song at this time may indicate a performance.

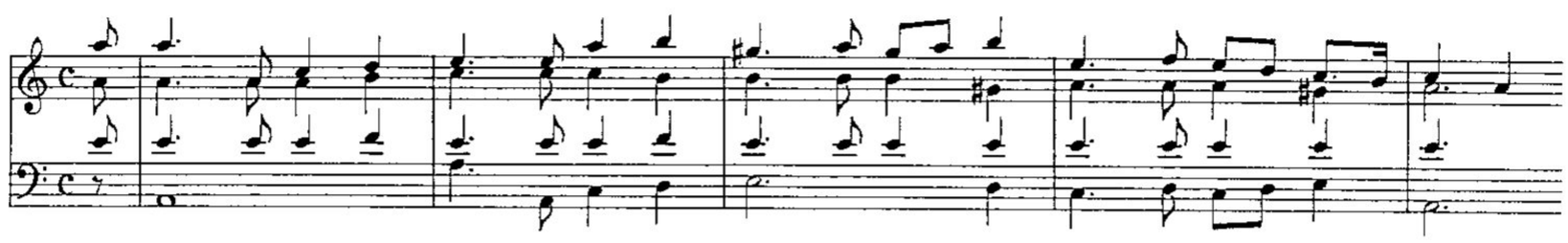
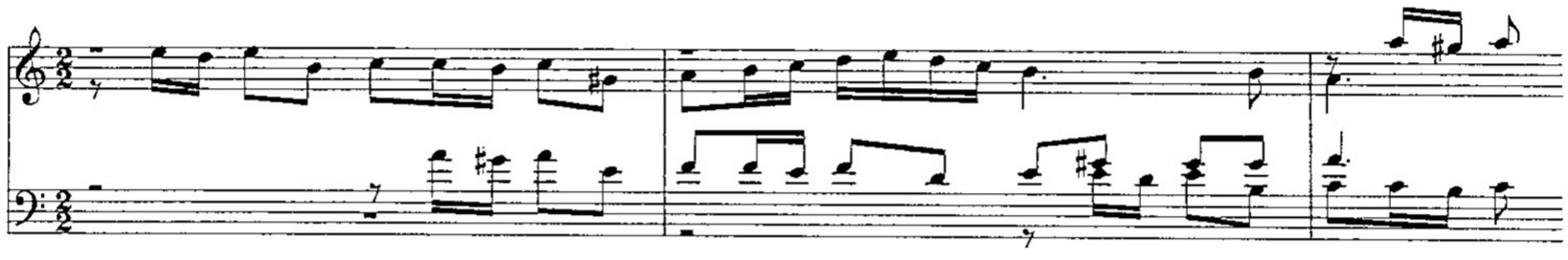
The song 'All joy to mortals, joy and mirth', in *Wit and Mirth* IV p.306 and VI p.181 also seems to come from this play.

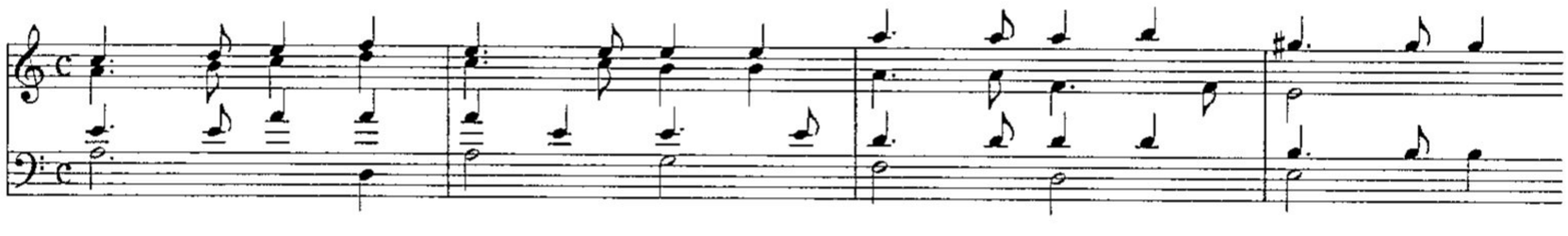
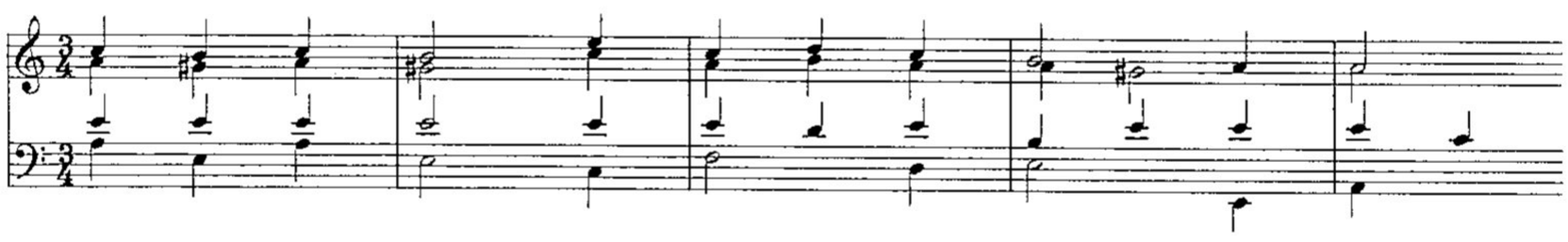
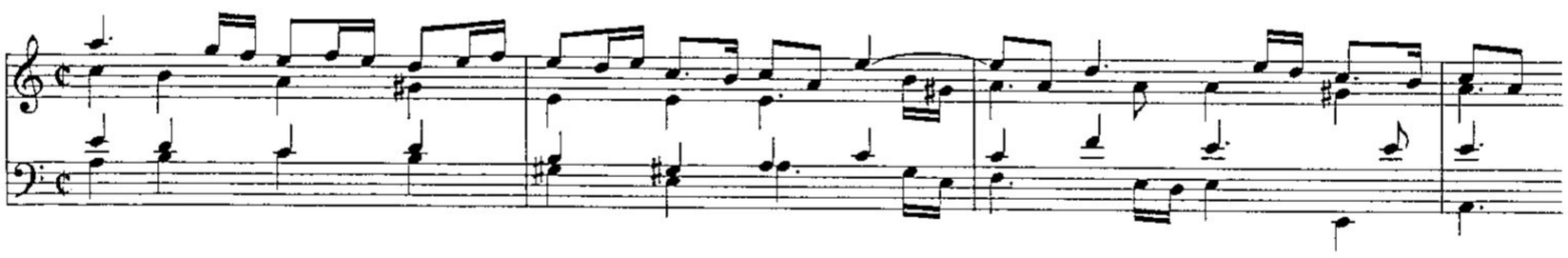
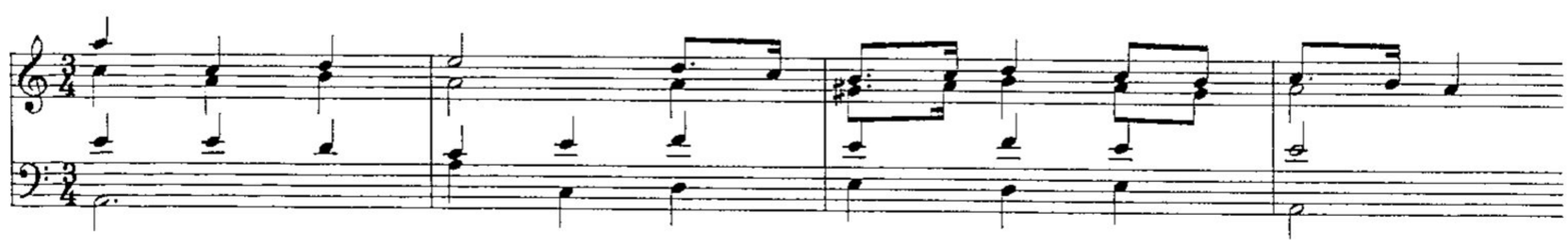
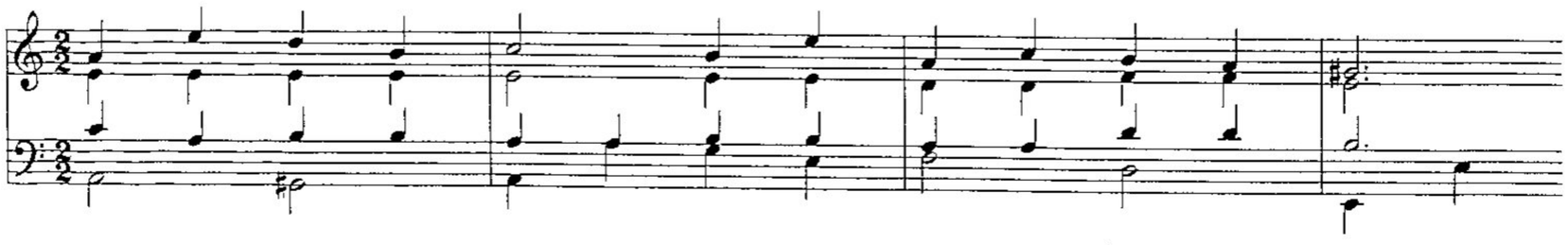
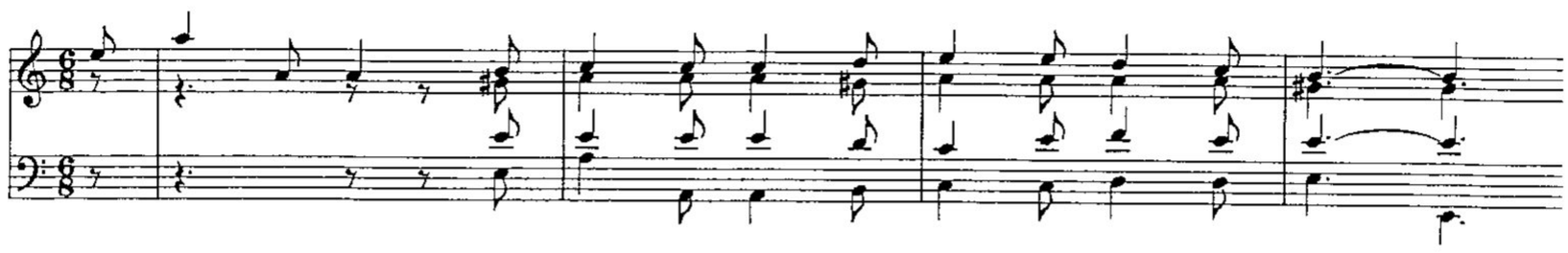
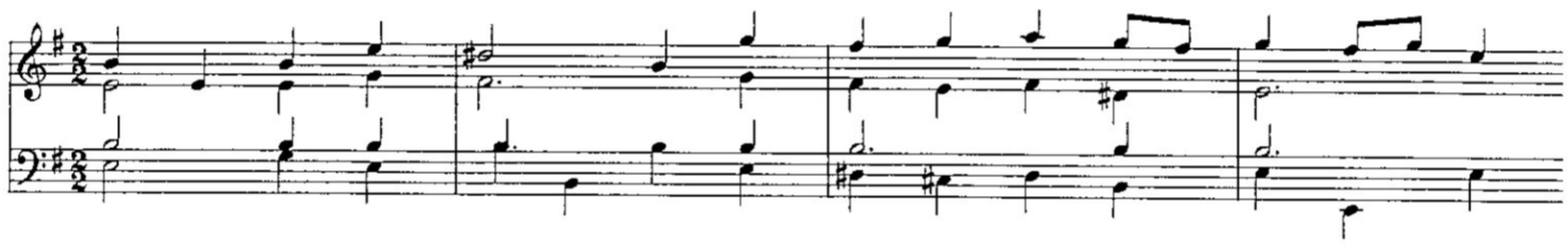
115. The Faithful Bride of Granada

1702; William Taverner. DL.

2 vln., vla, bc.

1. Overture

a) 25

b) 27

2. Aire

a) 19

b) 38

3. Aire *str., bc* 14

4. Minuet *str., bc* 28

5. Round O *str., bc* 32

6. Iigg *str., bc* 24

7. Aire *str., bc* 24

Total number of bars: 231

Manuscripts: US-Cn Case VM 3.1 P985 (f.19-20v), not including tenor.
'Mr Daniel Purcell's First Trebles [2d: Trebles] in the Bride of Gran [lost in binding?]';
'Mr Dn: Purcells Bass in ye faithfull Bride'.
1 'Overture'; **2** 'Aire'; **3** 'Aire'; **4** 'Minuett'; **5** 'A Round'; **6** 'A Jigg'; **7** 'Aire'.
[First treble has **4-6** on f.19, before **1-3, 7**].

§ US-Wc M1515.A.11 Case (p.232-245).
'Mr. D. Purcells Faithful Bride of Grenada'.
1 'Overture'; **2** '2. Aire.'; **3** '3. Aire.'; **4** '4. Minuett.'; **5** '5. Roundo'; **6** '6. Jigg.'; **7** '7. Aire.'.

Printed Ed.: [*Overture and Airs in The Faithful Bride of Granada*] [P5681] (first treble missing).

Text: THE | Faithful Bride | OF | GRANADA. | A | PLAY. | As it is Acted at the | Theatre Royal | In *Drury-Lane,* | By Her MAJESTY'S Servants. | - | *LONDON,* | Printed for *James Knapton,* at the *Crown* in St. *Paul* 's Church - | Yard, *William Turner,* at the *Angel* at *Lincoln's Inn* Back - | Gate, *William Davis,* at the *Black Bull* in *Cornhill,* and *Bernard* | *Lintott,* at the *Middle-Temple*-Gate in *Fleet-street.* 1704. | *Price* 1s. 6d. [Copy consulted: Ob Mal. 123 (5)]

Modern Ed.: None.

Contemporary References: Music advertised in the *Post Man*, 27 August 1702 (Smith).

Publication of the play text 'this day' advertised in the *Daily Courant*, 26 January 1704.

Commentary: There appears to be some confusion over the dating of this play. The playbook appears in the Stationers' Register of June 1704, though on the basis of the play text publication it might seem to date from January 1704. According to *LS (new version)*, ii. introduction to season 1703-1704 ('Undatable plays pertaining to this season'), there does not seem to be a window for its initial three-day run at Drury Lane during the period October 1703 to January 1704. It is suggested that it was either performed a single night during this time, and immediately withdrawn, or first performed in 1703 and published more slowly than is usually the case.

However, all of this evidence is called into question by the appearance of an advertisement for the music which is found much earlier, in 1702. Daniel's music must have been written for an earlier run, the play being reprinted at a later date, possibly to coincide with a revival.

MiRT, 166. Smith 97.

Other Music: III.ii *Solemn Musick, Drums, Trumpets:*

Bibliography: Richard Charteris. 'Some Manuscript Discoveries of Henry Purcell and His Contemporaries in the Newberry Library, Chicago', *Notes* 37 (1980), 7-13.

116. The Famous History of the Rise and Fall of Massaniello

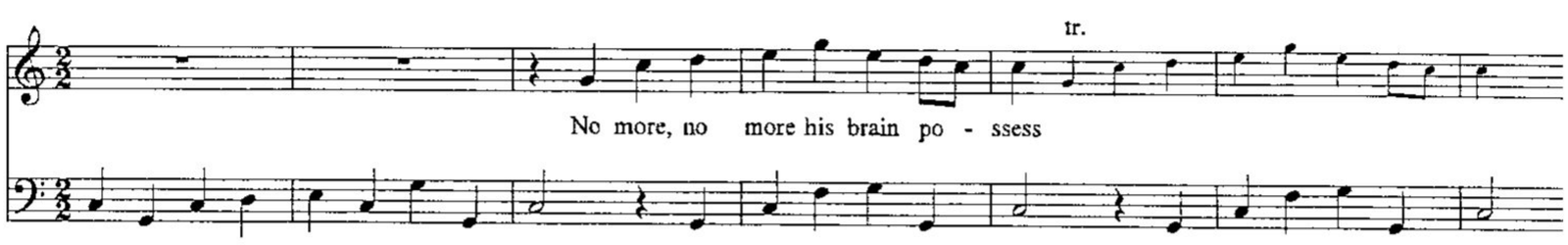
May 1699; Thomas D'Urfey. DL.

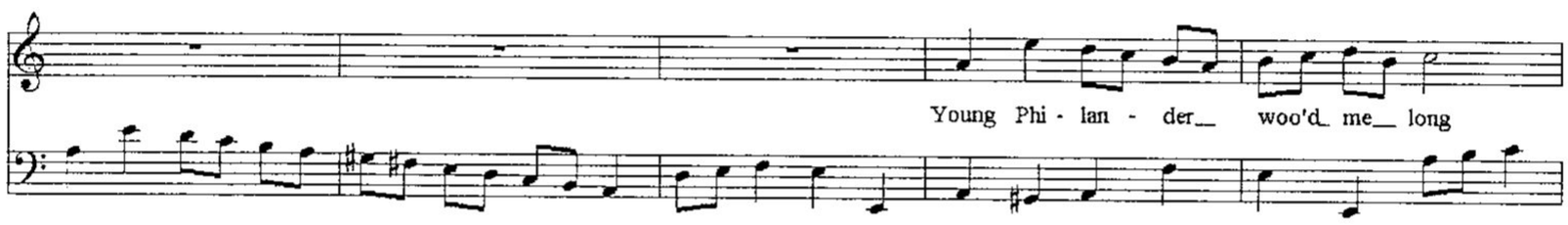
s: Mrs. Lindsey.
a: Mr. Pate (1, 4); Mr. Freeman (3).
b: Mr. Leveridge.

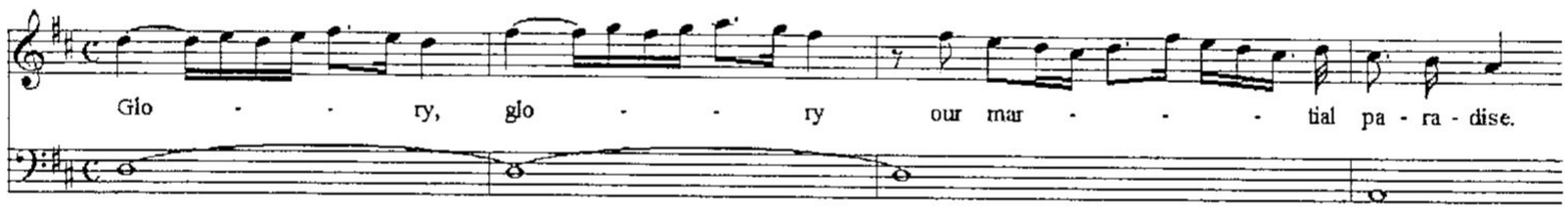
saab; tr., bc.

[First Part]

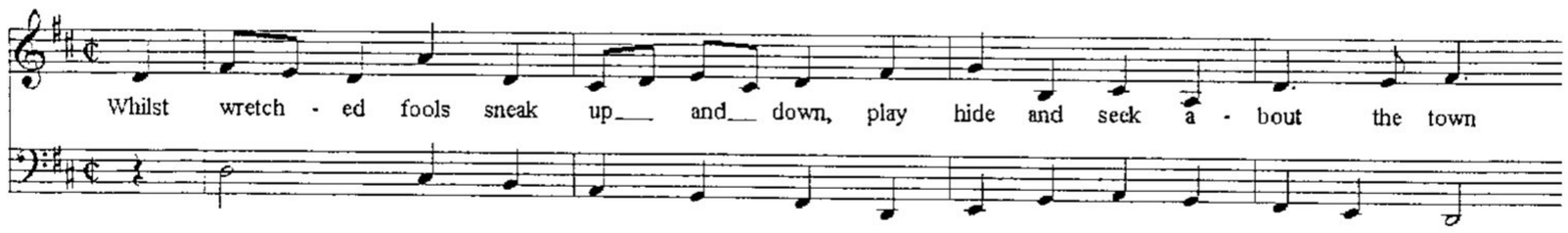
[1.] No more, no more his brain possess *a, tr., bc* 68



[2.] Young Philander wooed me long [4133] *s, bc* 23

[Second Part]
II.ii
Here the Choir comes forward Singing
A SONG in Two Parts, at the Solemnity of Massainello *[sic]*

3. Glory our martial paradise *a, tr., bc* 109

II.ii
A Dialogue between a Town-Sharper and his Hostess

4. Whilst wretched fools sneak up and down [3895] *a, b, bc* 84



Total number of bars: 284

Manuscripts: None.

Printed Ed.: § **116.2, 4** *Second Collection of New Songs* (1699).
2 'The first SONG Sett by Mr. *Daniel Purcell.*' (p.1-2); **4** 'A Dialogue between a Town Sharper and his Hostess, Sung by | Mr. *Leveridge* and Mr. *Pate*, in the 1*st.* Part, Sett by Mr. *Daniel Purcell.*' (p.4-6).
(Incipit for **2** taken from this source)

116.2, 4 *Wit and Mirth* IV (1706), p.50-54 and 32-33, a1.
2 '*A SONG. The Words made by Mr.* D'Urfey; | *Sett by Mr.* D. Purcell.'; **4** '*A Dialogue between a Town Sharper and his Ho -* | *stess, Sung by Mr.* Leveridge *and Mr.* Pate; *Sett by Mr.* Daniel Purcell.'.

116.2, 4 *Songs Compleat, Pleasant & Divertive* I (1719), p.270-275, p.236, a1.
2 '*The First* SONG *Set by* | *Mr.* Daniel Purcell.'; **4** '*A* DIALOGUE *between a Town Sharper and his* | *Hostess, Sung by Mr.* Leveridge *and Mr.* Pate; | *in the first Part. Set by Mr.* Daniel Purcell.'.

§ **116.1** 'A Trumpet SONG *in the First Part of* Massaniello *Set by* Mr. D. Purcell *Sung by* Mr. Pate.' [P5739].

116.2 '*A Song in the First Part of* Massaniello, *Set by Mr.* Danniel | Purcell, *Sung by Mrs.* Lindsey, *and exactly engrav'd by* Tho: Cross.' [P5741].

116.2 '*A SONG Set by* Mr. Daniel Purcell.' [P5742], a1.

§ **116.3** '*A* Trumpet *SONG set by Mr* Dan. Purcell *sung by Mr* Freeman *in ye Second part of Massanella*' [P5738] = *Collection of Choicest Songs and Dialogues* (1703).

§ **116.4** '*A DIALOGUE between a Town Sharper and his Hostes: Sung by* | *Mr. Leavridge & Mr. Pate in ye First Part of Masseniello. Sett by Mr. Purcel.*', at end '*Set by Mr. D:* PURCELL' [P5740] = *Comical Songs* (1706), f.118v-119 = *Collection of Choicest Songs and Dialogues* (1703).

Text: THE FAMOUS | History and Fall | OF | MASSAINELLO: | OR, A | FISHERMAN | A | PRINCE. | - | *The Second PART.* | - | Written by Mr. DURFEY. | - | *LONDON:* | Printed for *J. Nutt* near *Stationers-Hall,* 1699. [Copy consulted: Ob Harding D 1005]

116.4 'SONG XIX.', in *Compleat Academy of Complements* (1705).

Modern Ed.: None.

Contemporary References: Songs are advertised in the *Post Boy*, 24-27 June 1699.

Commentary: Towards the end of **H116.4**, there is an instruction 'they Dance', followed by more singing, which might suggest an instrumental reprise of the previous section of the song.

RISM A/I seems to be wrong when it comes to locations of copies of **H116.2**. It states that there are two versions of the song in Lbl, but there are instead 2 copies of the same version. Furthermore, *RISM A/I* suggests that the only copy of P5742 is in US-SM, but there are 2 copies of this in Lbl.

The collection of 'Songs in the First and Second Parts of Massainello', which appears in the Term Catalogues for June 1699, does not survive (Smith 22).

Other Music: [Second Part]
II.ii [after **116.4**] *Enter a Chimney-Sweeper's Boy and Sings / Sweep, sweep, sweep*
Enter a Cook-maid with a Ladle yawning / Heigh ho, heigh ho, heigh ho
Enter Cookmaid with a great Piece of Bread and Butter / No more of that
III.ii *The SONG. / Weep no more, no longer sigh and groan*
IV.ii *Sings agen. / The devil he pull'd off his jacket of flame*
V.iv *A Solemn Introduction of Instrumental Musick, and then this Song is Sung by Mr. Pate, representing Rebellion / From burning caves*

Then a Dance

Bibliography: Curtis Price, 'Music as Drama', in Robert D Hume (ed.) *The London Theatre World 1660-1800* (Carbondale, Ill., 1980), esp. pp.225-227.

117. Farewell Folly, or The Younger the Wiser

18 January 1705; Peter Motteux. DL.

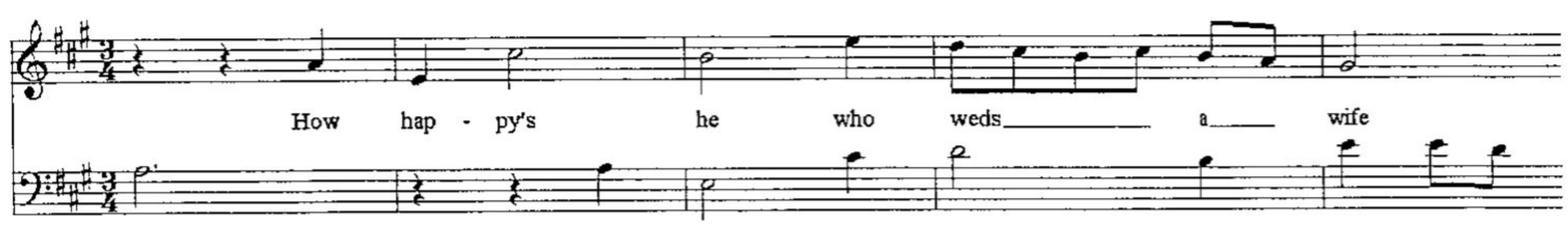
b: Mr. Leveridge.

b; bc.

1. How happy's he who weds a wife [1419]

a)

b)



Total number of bars: 48

Manuscripts: None.

Printed Ed.: § 'A SONG *in the* Farce *call'd the* Younger *the* Wiser, *Sett by* Mr Daniell Purcell, | Sung by Mr Leveridge.' [P5776] = *Monthly Mask* (Mar 1705).

'*A SONG in the* Farce *call'd the* Younger *the* | Wiser, *Sett by Mr* Daniel Purcell. *Sung by* | *Mr.* Leveridge.', in *Wit & Mirth* V (1714), p.179-180, a1.

'*A* SONG *in the* Farce *call'd the* Younger *the* | Wiser: *Set by Mr.* DANIEL PURCELL. *Sung* | *by Mr.* LEVERIDGE.', in *Wit & Mirth* VI (1720), p.369-370, a1.

Text: No version of the play text published at this time.

Modern Ed.: None.

Contemporary References: First performance advertised in the *Daily Courant* (*LS (new version)*, ii. 18 January 1705).

Commentary: *NGI* and *MiRT* give 1707, the date of the publication of the play text, but the publication of a song in the *Monthly Mask* of March 1705 suggests an earlier date. This is confirmed by a run of five performances known at this time.

The play text was first published two years later.

MiRT, 167-168.

Other Music: Lcm MS 1172 includes some anonymous act music.

Richard Leveridge also wrote 'The Mountebank-Song', published in the *Diverting Post* of 13-20 January 1705, and 'See sirs, see here, a doctor rare' (D&M 2878).

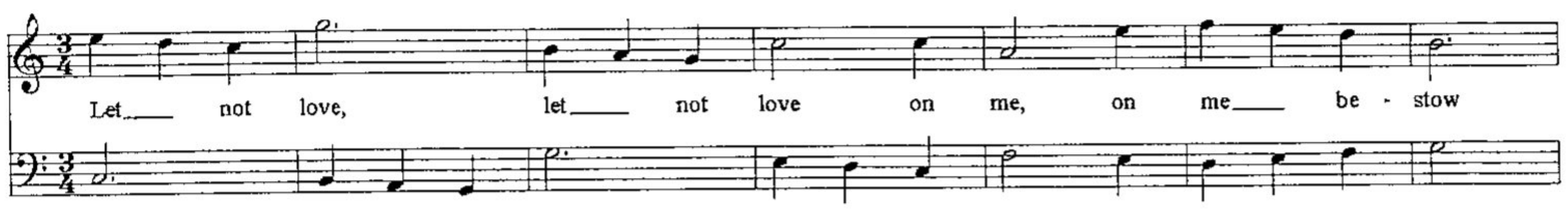
118. The Funeral, or Grief A-la-Mode

December 1701; Richard Steele. DL.

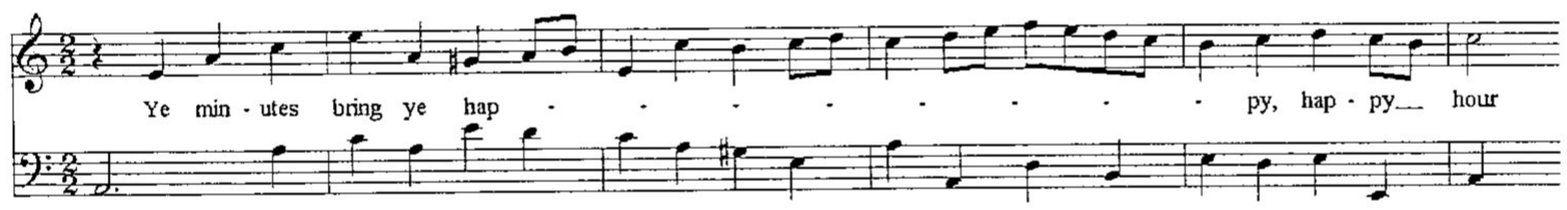
s: Mrs. Harris (1); Mrs. Campion (2).
a: Jemmie Bowen (3); Mr. Pate (4).

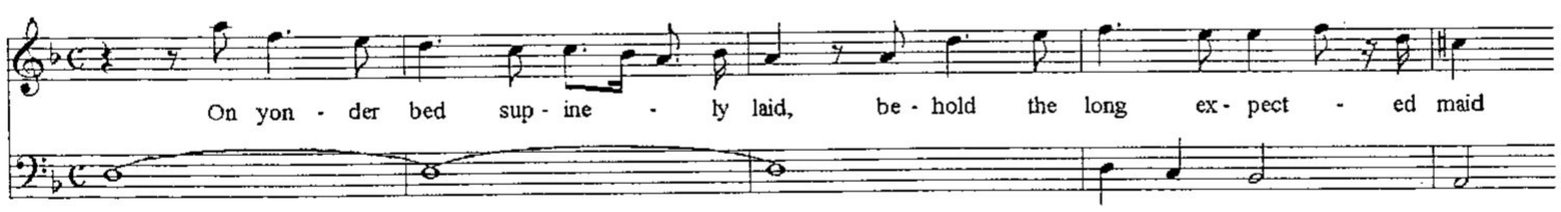
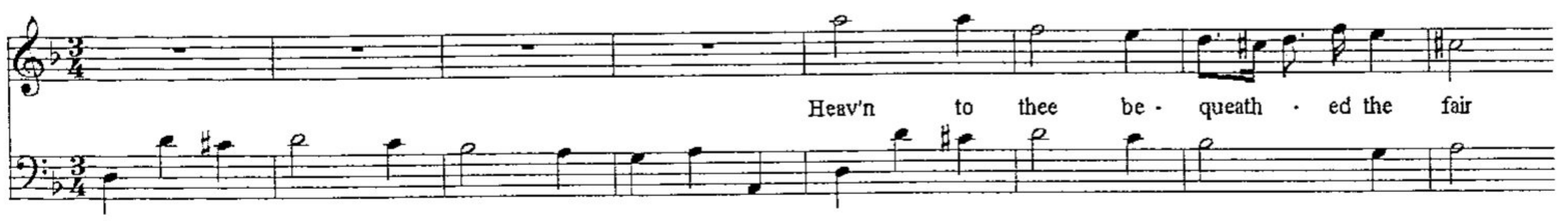
ssaa; tr., bc.

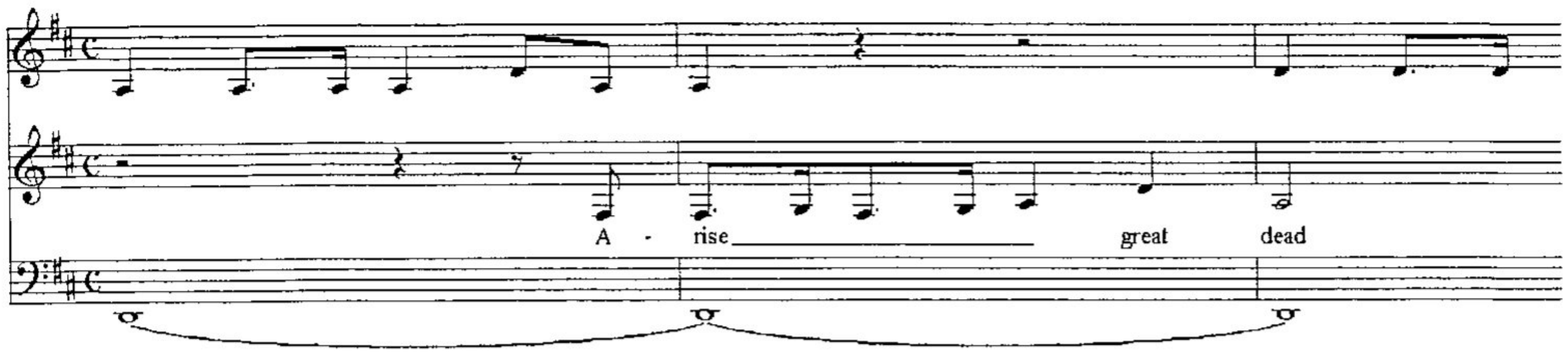
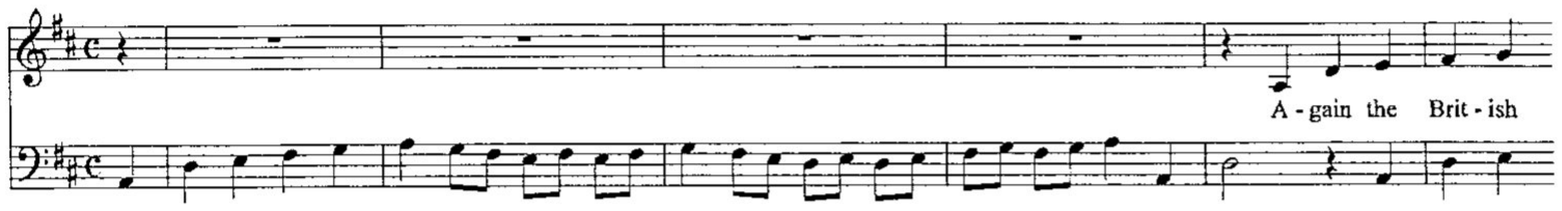
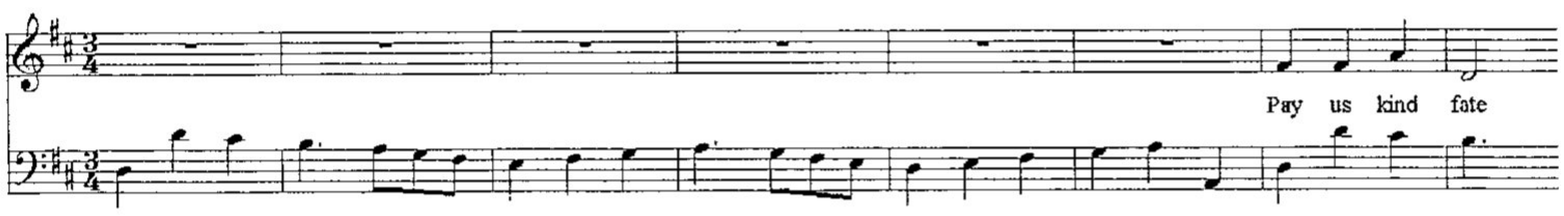
II.ii
Reads
[reading out song text, the composition
of a song being mentioned in the play]

1. Let not love on me bestow [1982] *s, bc* 62

IV.i
Boy Sings.

2. Ye minutes bring ye happy hour 4
   a) *bc*

   b) *s, bc* 59

V.i
Set By Mr. Daniel Purcell. Sung by Jemmie Bowen.

3. On yonder bed supinely laid
   a) *a, bc* 24

   b) Heaven to thee bequeathed the fair *a, bc* 60

Sung by Mr. Pate

4. Arise, great dead
a) *a, tr., bc* 30

b) Again the British trumpet sounds *a, bc* 65

c) Pay us kind fate *a, bc* 66

Total number of bars: 370

Manuscripts: § **118.4 Ob MS Tenbury 1175** (p.81-85).
(untitled, but 'H. Purcel' added in later pencil).
4a 'Trumpett', 'Slow'; **4c** 'Slow'.

Printed Ed.: § **118.1** '*A SONG in the Comedy call'd the Funeral Sung by* Mrs Harris *Set by* Mr. D: Purcell.' [P5682] = *Collection of Choicest Songs and Dialogues* (1703).

118.1 '*A Song in the Funeral Sung by Mrs. Harris Set by Mr. Dan: Purcell*', at end '*T. Cross junr. Sculp*' [P5683].

118.1 '*A SONG in the (Funer.l) Sung by Mrs.* Harris, | *Sett by Mr.* Daniel Purcell.', in *Wit & Mirth* IV (1706), p.184, a1.

118.1 '*A* SONG *in the* Funeral, *Sung by Mrs.* Harris, | *Set by Mr.* Daniel Purcel.', in *Wit & Mirth* VI (1720), p.22-23, a1.

§ **118.2** '*A SONG in the Comedy, call'd the Funeral, Sung by* Mrs. Campion *set by* Mr. D: Purcell' [P5685] = *Collection of Choicest Songs and Dialogues* (1703).

§ **118.3** '*On yonder Bed Supinely Laid,* A SONG *set by* Mr D: Purcell.' [P5684] = *Collection of Choicest Songs and Dialogues* (1703).

Text: THE | FUNERAL: | OR, | Grief A-la-mode. | A | COMEDY. | As it is Acted at | The Theatre Royal in *Drury-Lane,* | BY | His MAJESTY's Servants. | - | Written by Mr. *STEELE.* | - | *Ut Qui conducti plorant in Funere, dicunt* | *Et Faciunt prope plura dolentibus ex animo, sic* | *Derisor Vero plus Laudatore movetur.* Hor. | - | *LONDON:* | Printed for *Jacob Tonson* within *Gray's-Inn-Gate,* | next *Grey's-Inn-Lane.* 1702. [Copy consulted: Ob Mal. 128 (1)]

Modern Ed.: None.

Contemporary References: 'Mr Crofts his new Musick in the Comedy, call'd the Funeral, or Grief Allamode' was published 'this day', as advertised in the *Post Boy*, 11-13 December 1701.

Publication of the play text 'this day' advertised in *Post Boy* 18-20 December 1701.

'*Sull.* To the *Park* the for an Hours walk, and from thence to the *Funeral*, or *Grief Alamode* ... If the Play is not too long we will conclude with a Bottle at the *Rose*: I don't remember much Singing and Dancing in it. ... 'Tis a dangerous Matter to talk of this Play; the Town has given it such applause, 'twill be an ungrateful undertaking to call their Judgments into question. *Ramb.* Sure you won't condemn what so many good Judges have approv'd. *Sull.* Not directly condemn it: We count that Horse a good Racer that comes within distance: I shall agree with the Opinion thus far, that it is a diverting Play, and that it is writ with Care and Understanding; that the Author's Intentions are noble, and that it is in many places a just and lively Satyr. *Ramb.* I hear the Gentleman is a fine Companion, and passes for a Wit of the first Rank. *Sull.* By his Play I shall never allow you that: I can allow you this, that he seems a good judge of Comedy; that he has touch'd some things very justly, that his Vices are new, and his Characters not ill drawn.' *Comparison*, 75, 78 [the beginning only of a lengthy section discussing the play, which continues to p. 92].

'I remember [Rich] once paid us nine Days in one Week: This happen'd when the *Funeral* ... was first acted, with more than expected Success', Cibber, *Apology*, i. 263.

Commentary: *The Funeral*, Steele's first play, was one of Drury Lane's biggest hits of the season, as shown by Rich's rather unusual generosity, though the characters in *Comparison* seems to resent this. A lengthy article on the immoralities of the stage which drew on examples from *The Funeral* was published in *The Lay-Monk* 9, 4 December 1713. *LS (new version)*, ii. ca early December 1701.

On the basis of the spurious attribution in the Tenbury MS, **H118.4** is Z D69 in Zimmerman's catalogue.

H118.3 is Goodall 468.

Croft's act tunes are Smith 74.

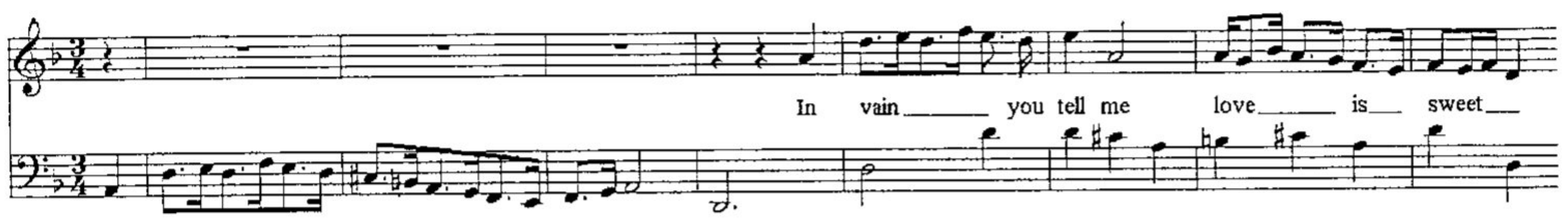
119. The Grove, or Love's Paradise

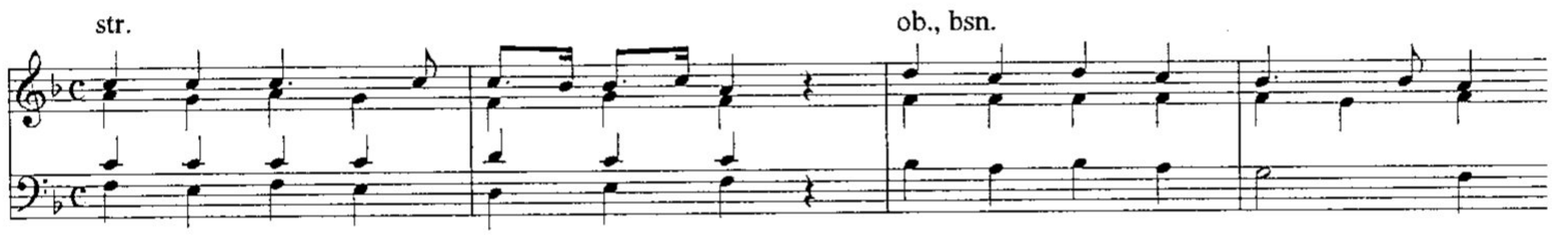
19 February 1700; John Oldmixon. DL.

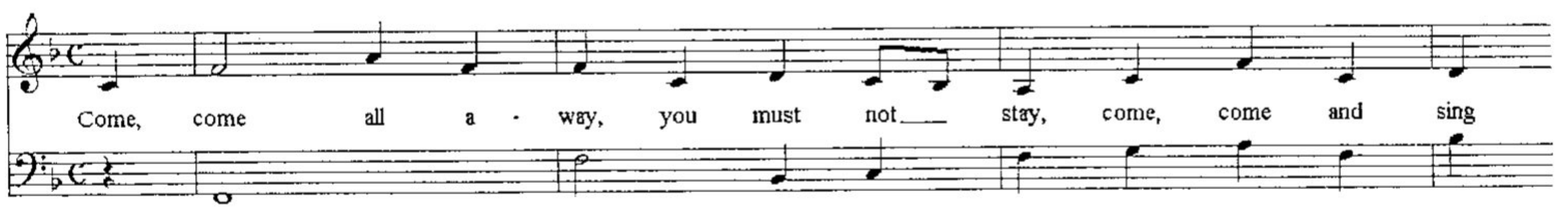
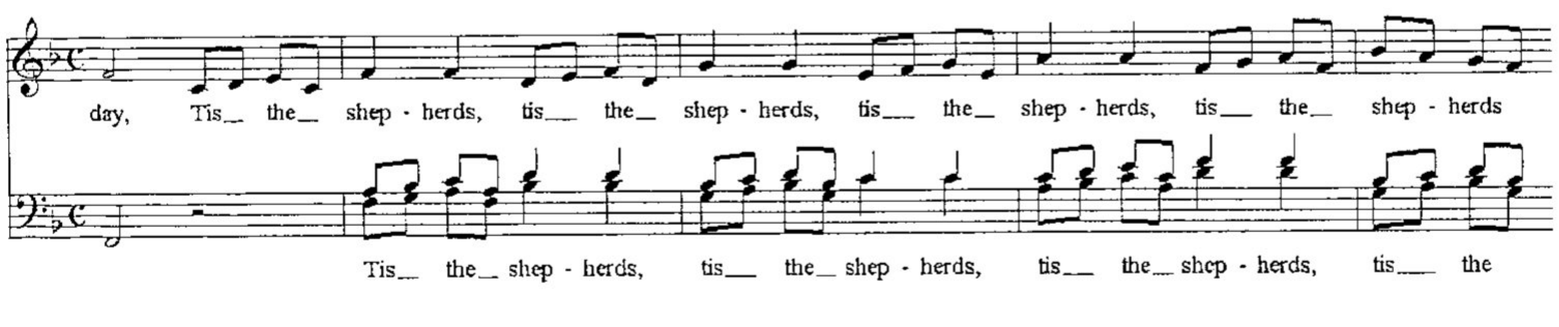
s: Mrs. Erwin (1, 5, 16); 'the Boy' (14, 45); Mrs. Lindsey (31, 33, 35); Mrs. Shaw (39).
a: Mr. Freeman (3a); Mr. Hughes (4); Mr. Pate (20).
b: Mr. Laroon (35).

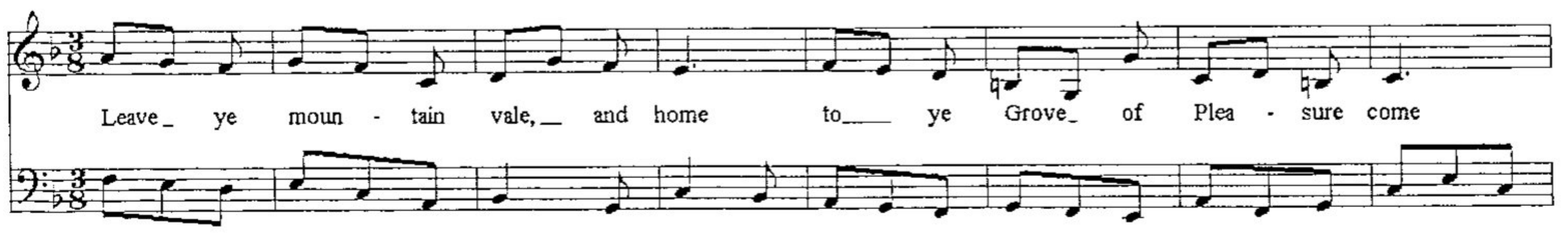
ssssaaatb; SATB; 2 tr., 2 ob., 2 fl., bsn., timp., 2 vln., vla, bc

I.i
SONG.

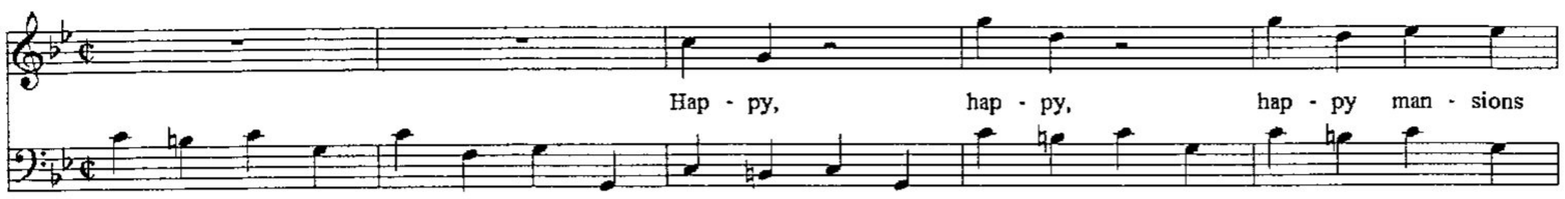
1. In vain you tell me love is sweet [1808] *s, bc* 35

I.i
The Front Scene opens and discovers a Circle of Seven Pillars adorn'd with Garlands of Flowers.
The Shepherds and Shepherdesses dancing within it, to the Tune of the Chorus,
which they sing as they Dance.

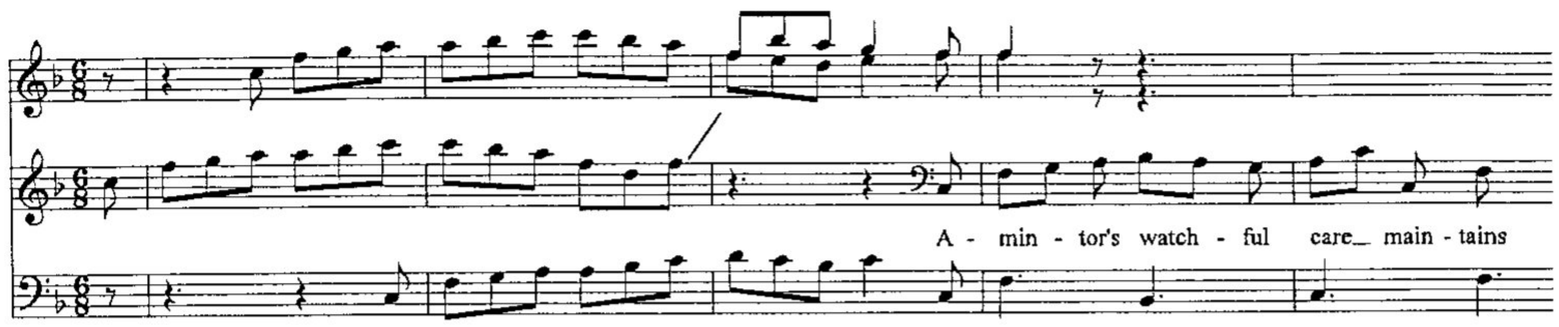
2. Symphony *2 ob., bsn., str., bc* 18

3. Come all away, you must not stay [586]

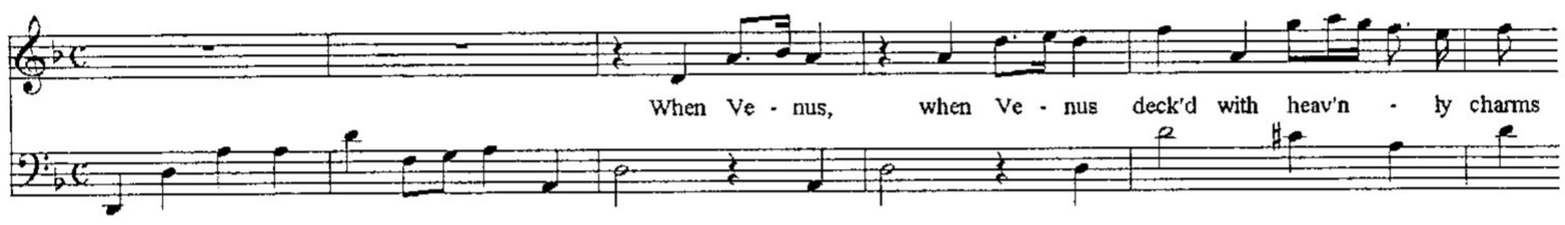
a) *a, bc* 30

b) *ATB, str., bc* (Chorus) 18

4. Leave ye mountain vale [1947] *a, bc* (1 Shepherd) 24



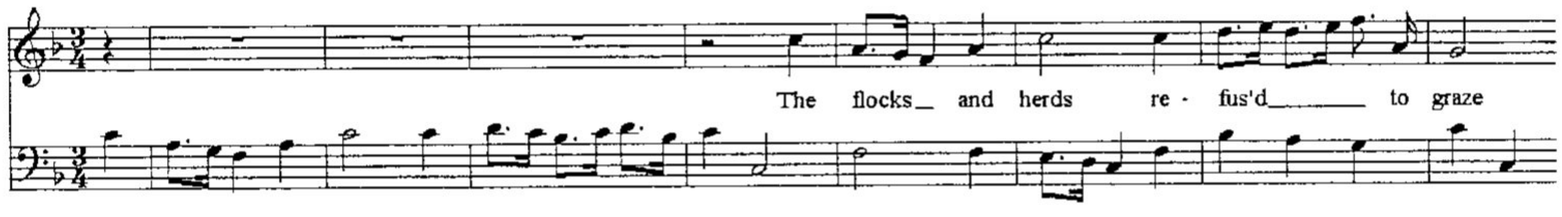
5. Happy mansions, pleasant shades [1240] *s, bc* (Shepherdess) 54

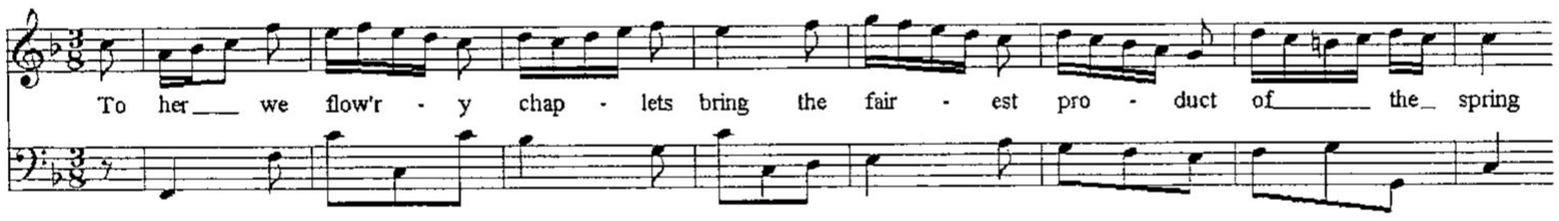


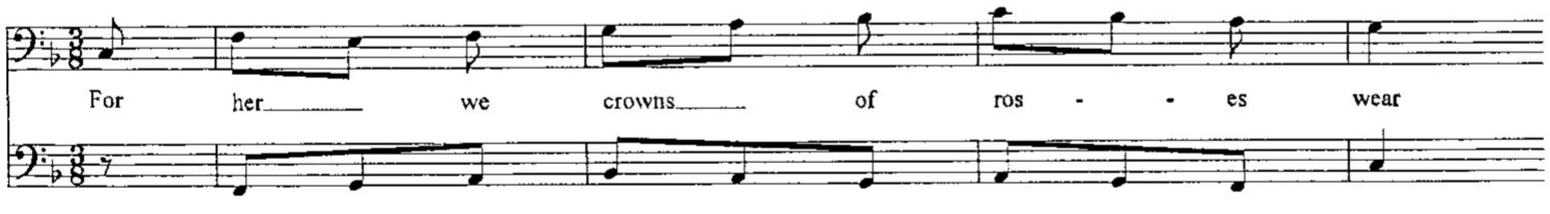
6. Amintor's watchful care maintain *b, 2 fl., bc* (Shepherds) 43

7. When Venus decked with heavenly charms *s, 2 vln., bc* (Shepherdess) 60



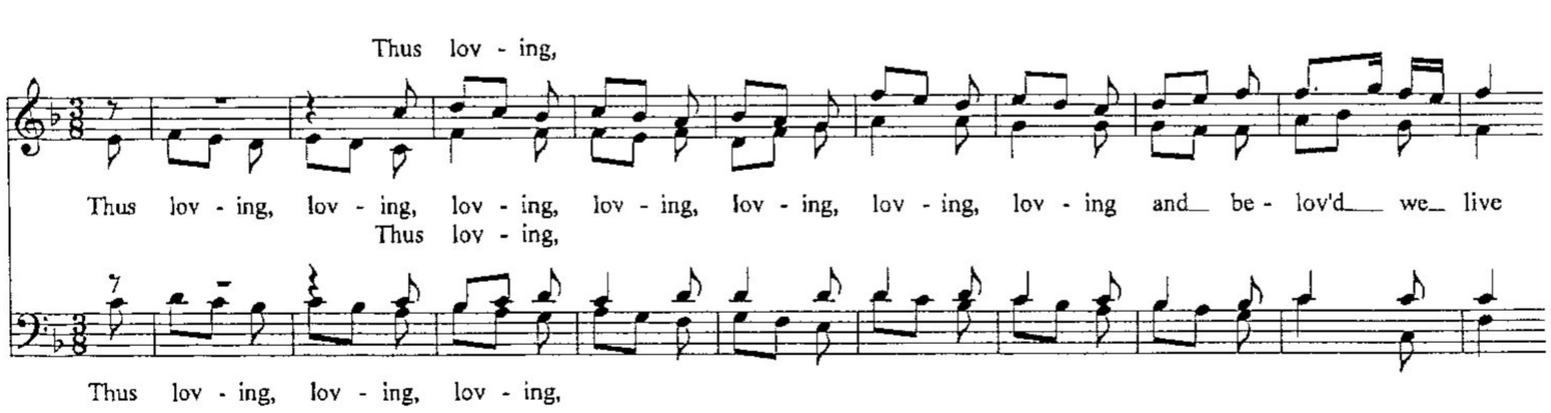
8. The flocks and herds refused to graze *s, bc* 44



9. To her we flowery chaplets bring *s, bc* (Shepherdess) 16

10. For her we crowns of roses wear *s, b, bc* 43

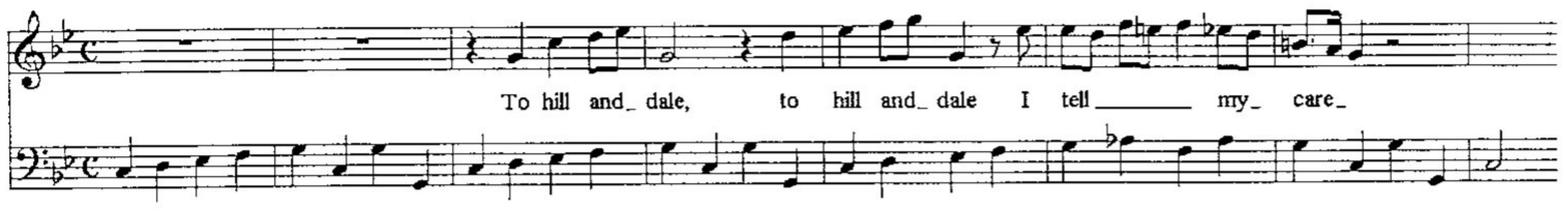


11. Thus loving and beloved we live *SATB, str., bc* (Chorus) 18

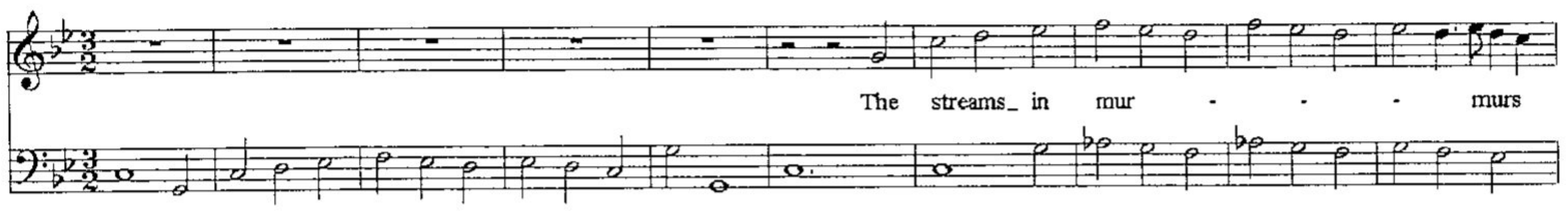


II.i
Scene a Fountain with Bowers of Myrtle around it,
a Shepherdess lying in one that fronts the Stage sings.
SONG.

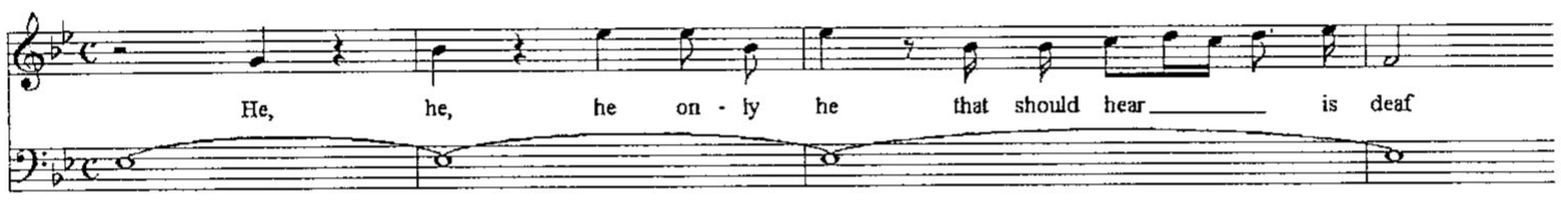
12. To hill and dale I tell my care
a) *s, 2 fl., bc* 47



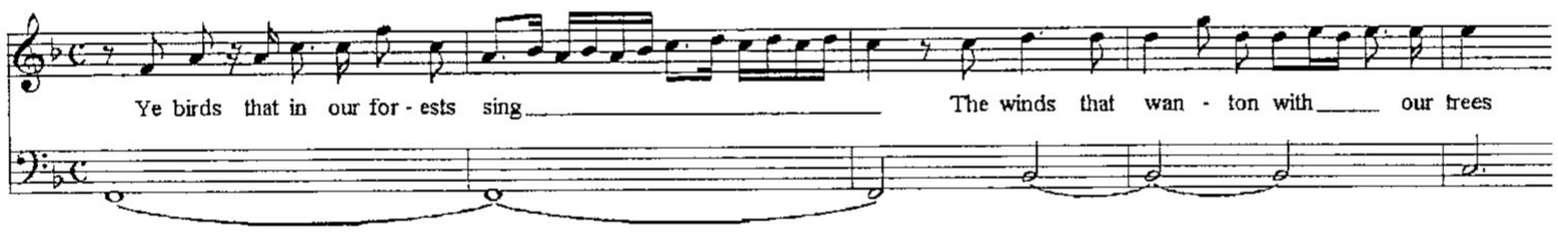
b) The streams in murmurs *s, 2 vln., bc* 63

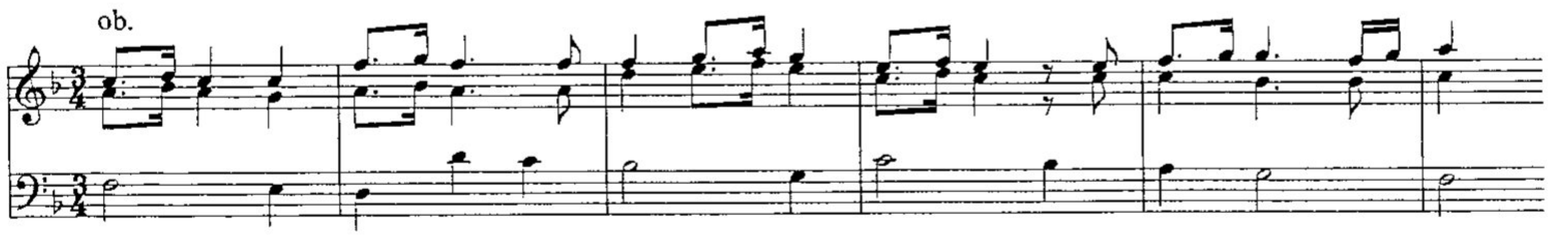


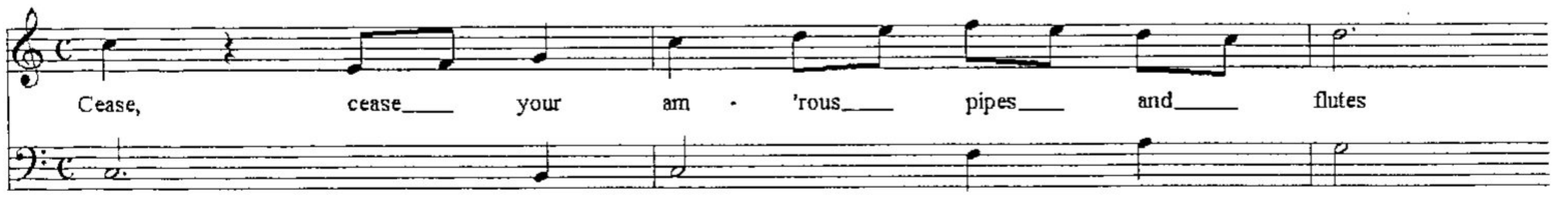
13. He only he that should hear is deaf *s, bc* 10



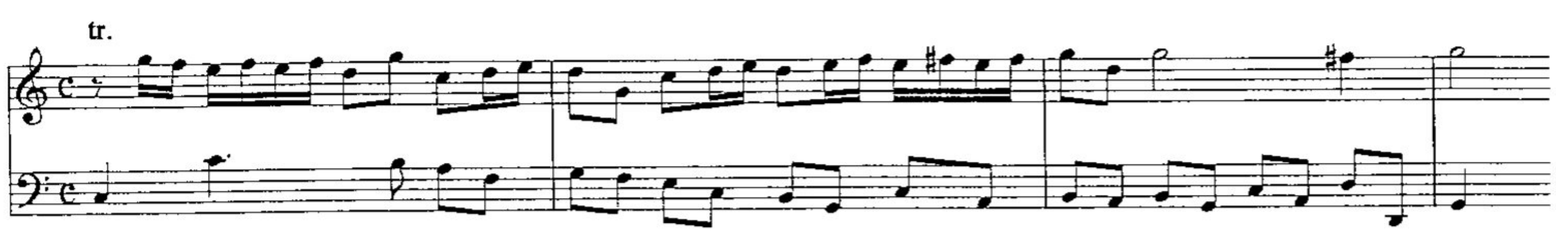
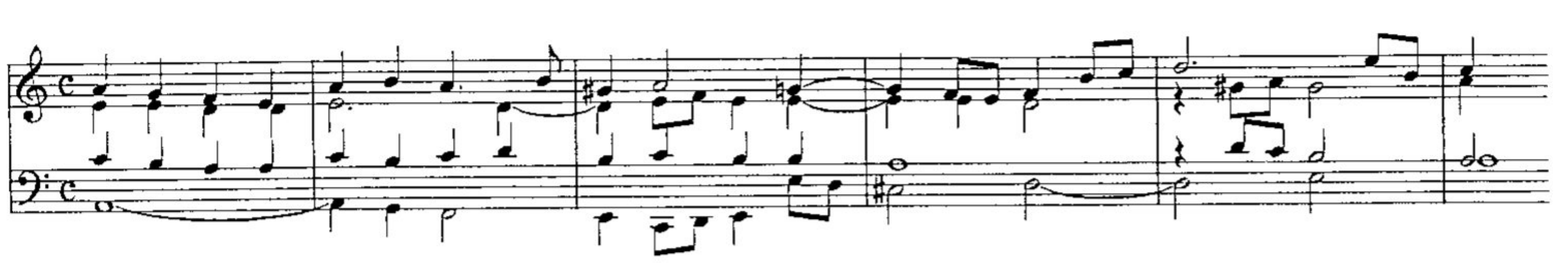
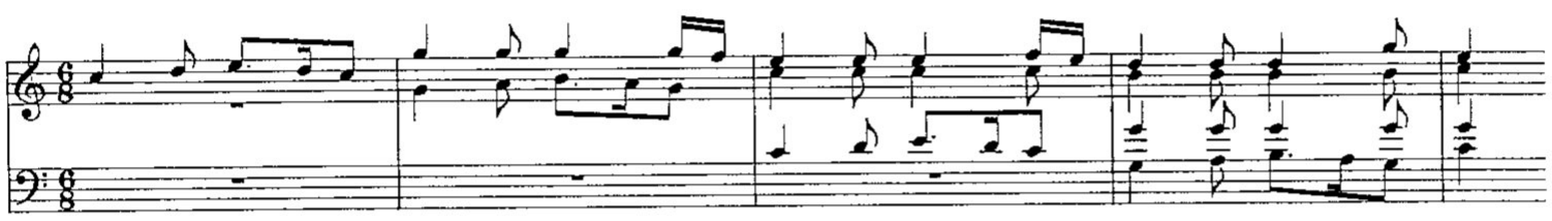
II.i

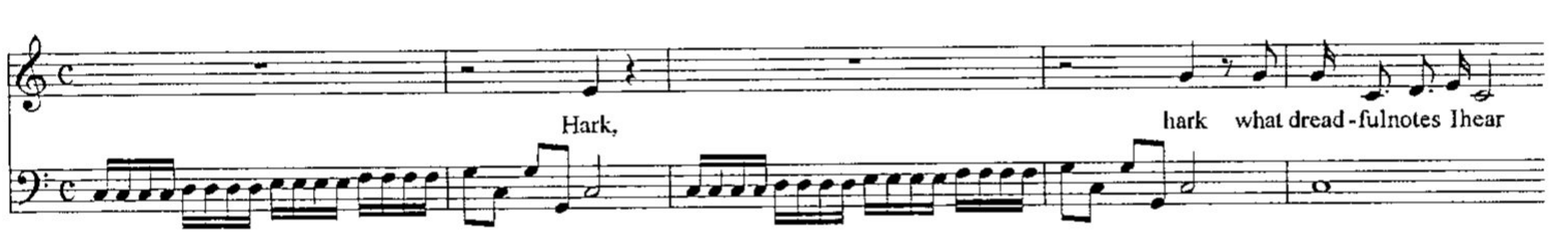
14. Ye birds that in our forests sing [4030] *s, bc* 51

After a Symphony of Hautboys and Flutes, Sileno sings.

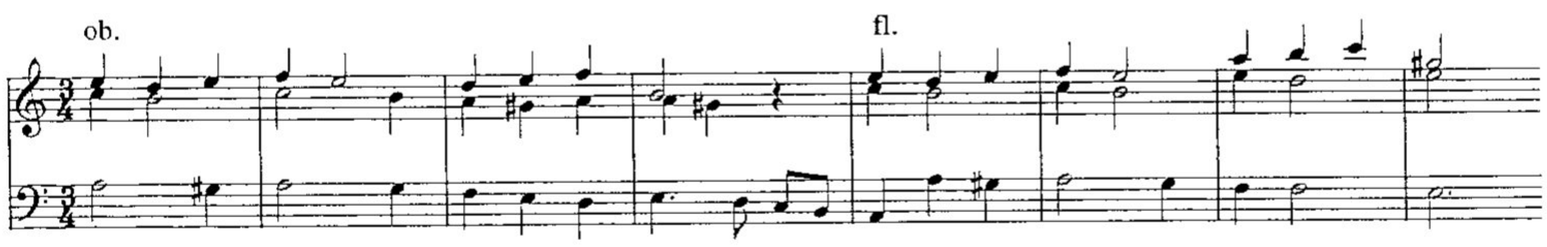
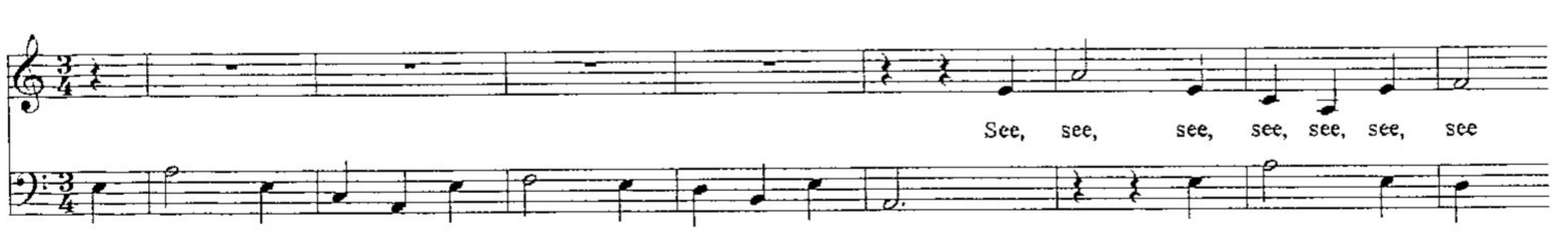
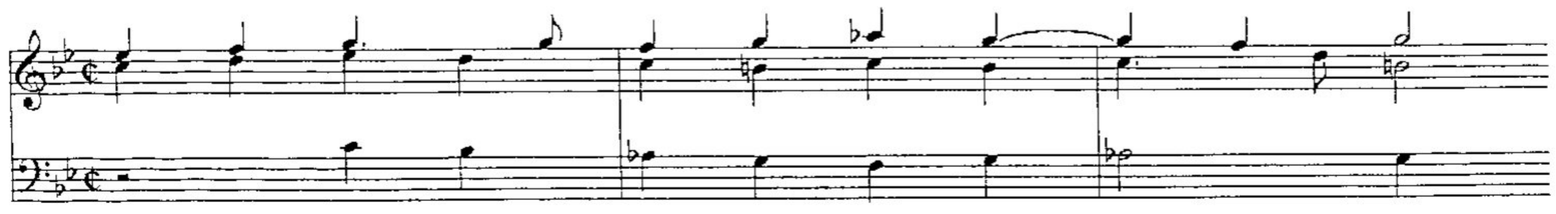
15. Symphony for flutes and hautbois *2 ob., 2 fl., bc* 42

16. Cease your am'rous pipes and flutes [502] *s, tr., bc* 57

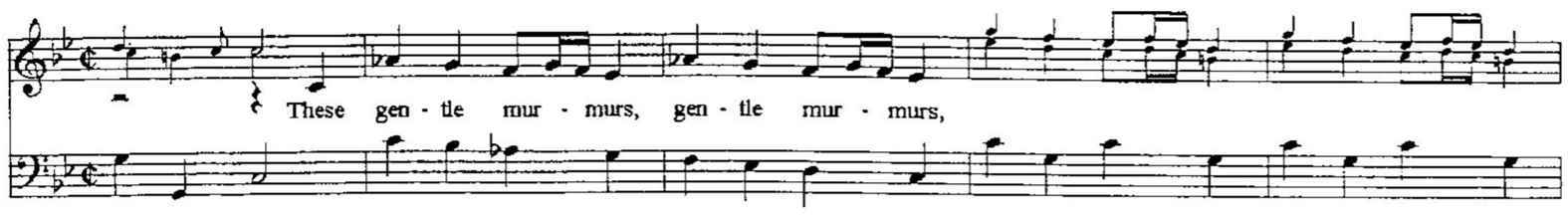


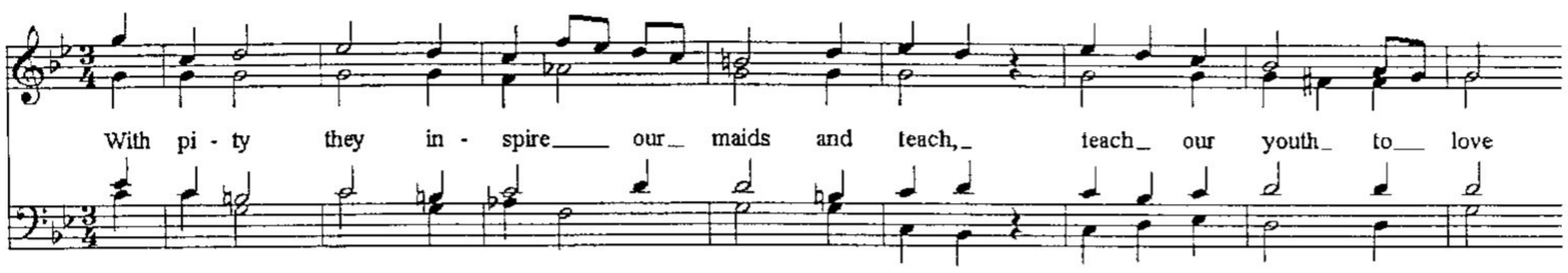
Then the Trumpets play, and the Kettle-Drums.

17. Trumpet sonata
a) Vivace *tr., str., bc* 17

b) Adagio *str., bc* 9

c) Allegro *tr., str., bc* 44

That over, A Lady sings.

18. Hark, what dreadful notes I hear *a, tr., bc* (Sileno) 34

Flutes and Hautboys again.

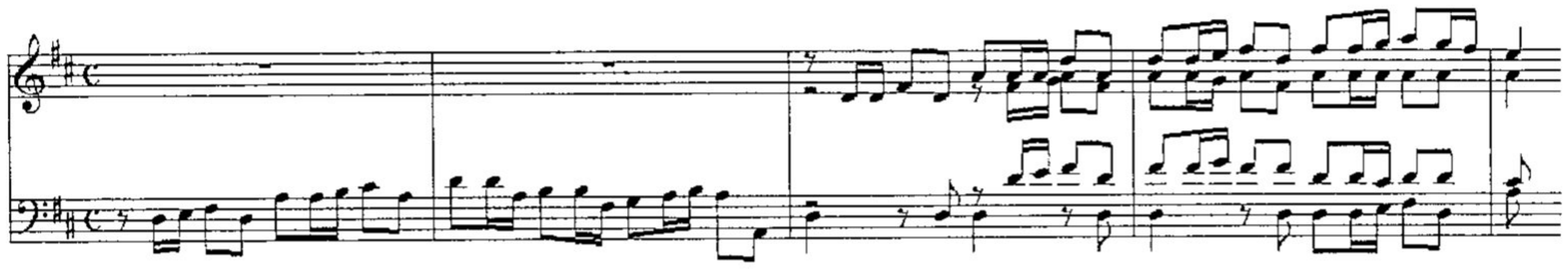
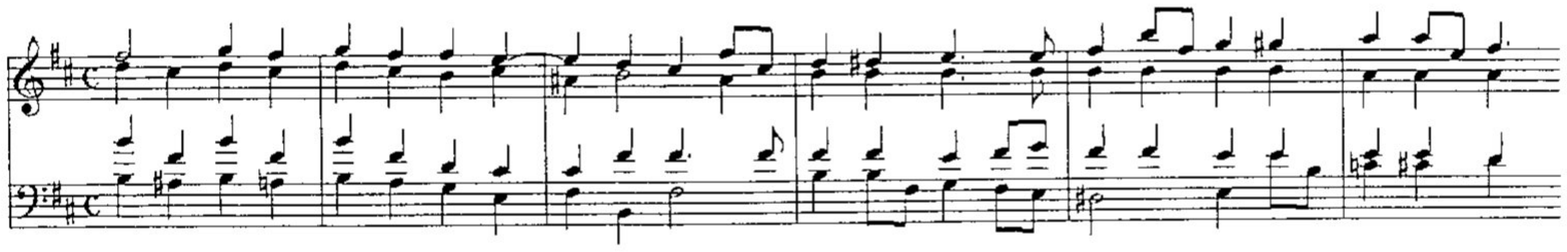
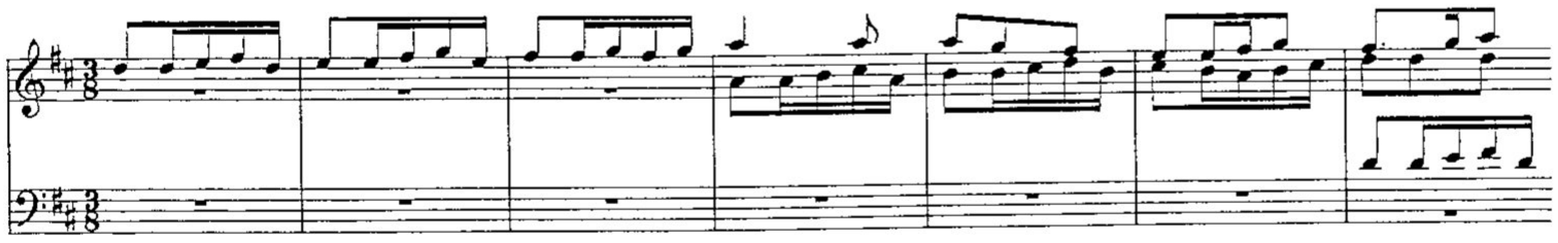
19. For hautbois and flutes *2 ob., 2 fl., bc* 35

20. See the trembling sheep revive [2883] *a, bc* (Shepherd) 61

21. These gentle murmurs suit our shades (Shepherdess)
a) *2 fl., bc* 5

b) *s, 2 fl., bc* 33

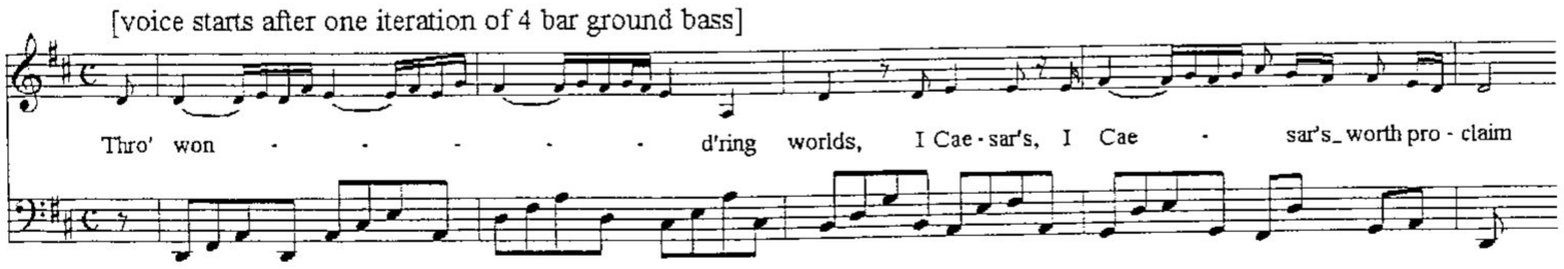
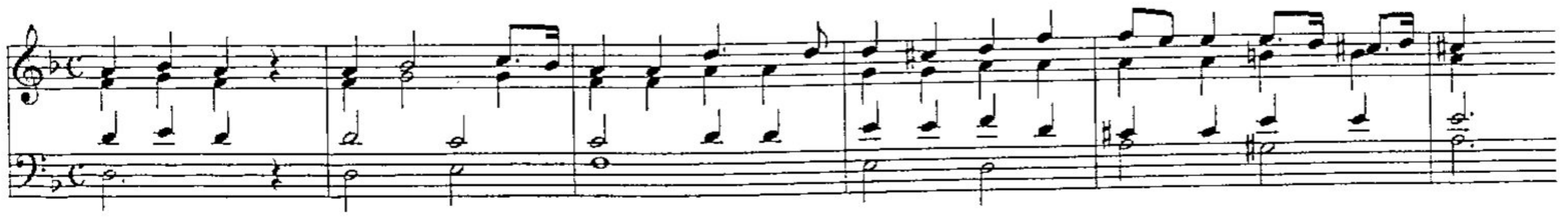


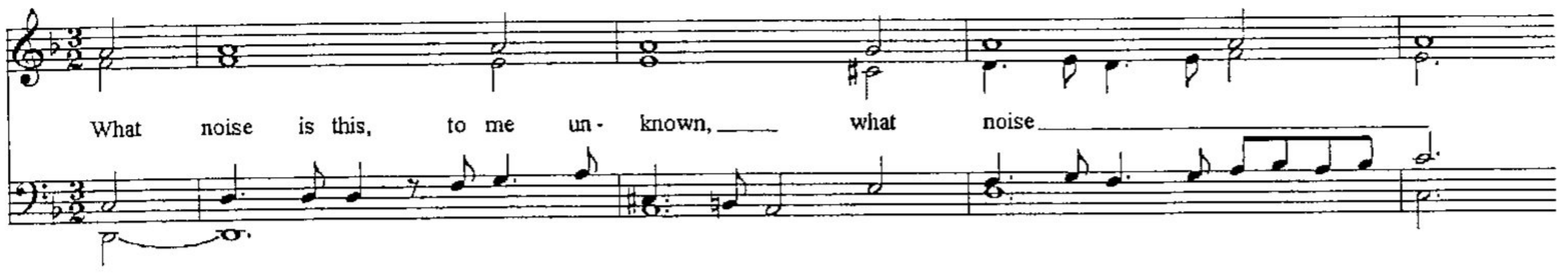
22. With pity they inspire our maids *SATB, str., bc* 22

III.i

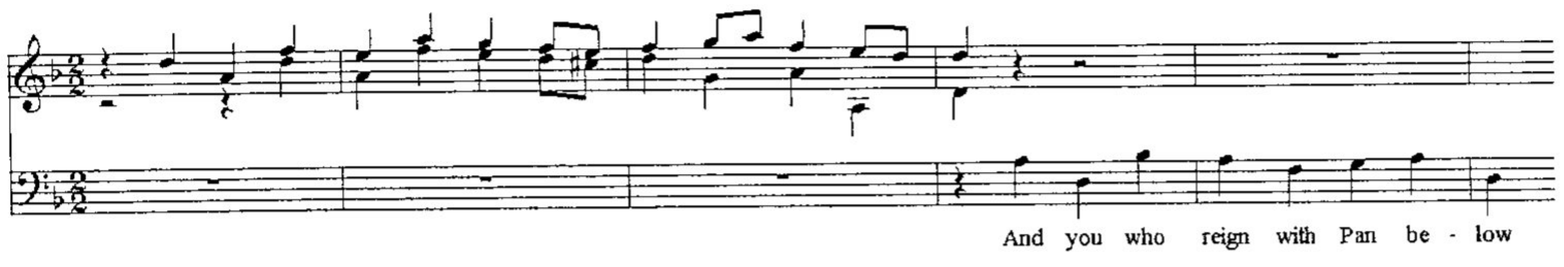
After the Song of Fame is over, Pan rises (while the Musick plays) in a Wood, being several rows of Trees illuminated. All the Actors on the Stage, A Warlike Tune.

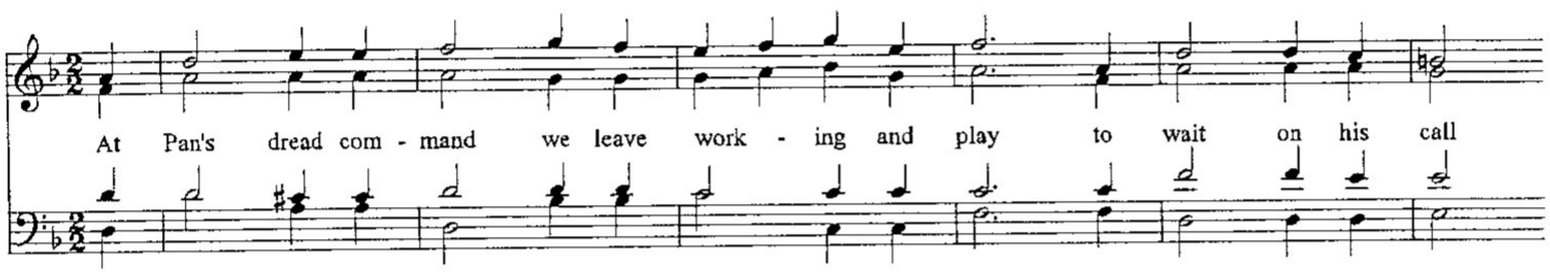
23. Trumpet sonata

a) *tr., 2 ob., str., bc* 17

b) Adagio *str., bc* 10

c) *tr., 2 ob., str., bc* 67

24. Through wondering worlds I Caesar's worth proclaim *a, tr., bc* (Fame) 57

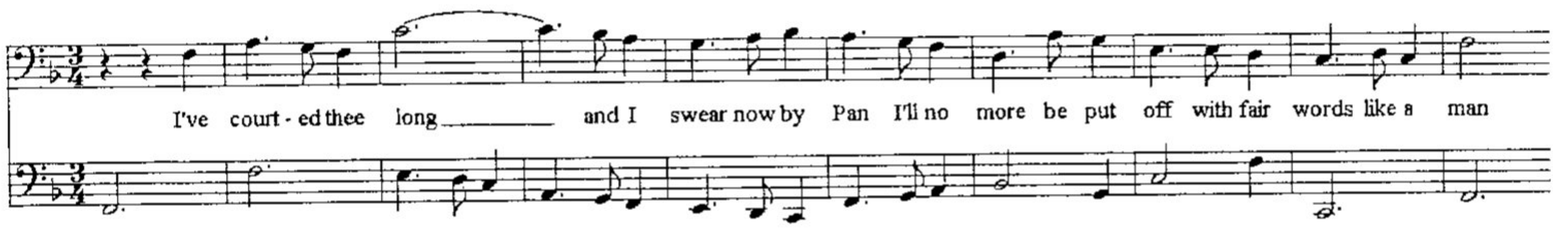
[voice starts after one iteration of 4 bar ground bass]

25. Symphony *str., bc* 11

26. What voice is this to me unknown *b, 2 vln., bc* (Pan) 36



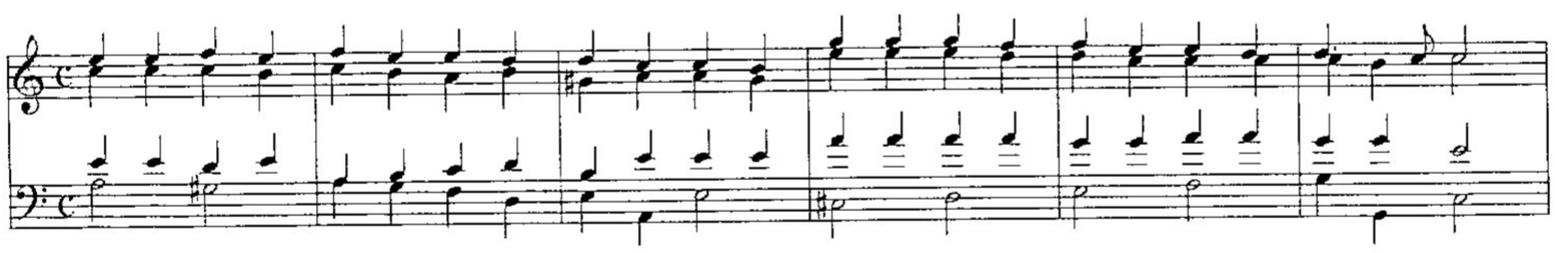
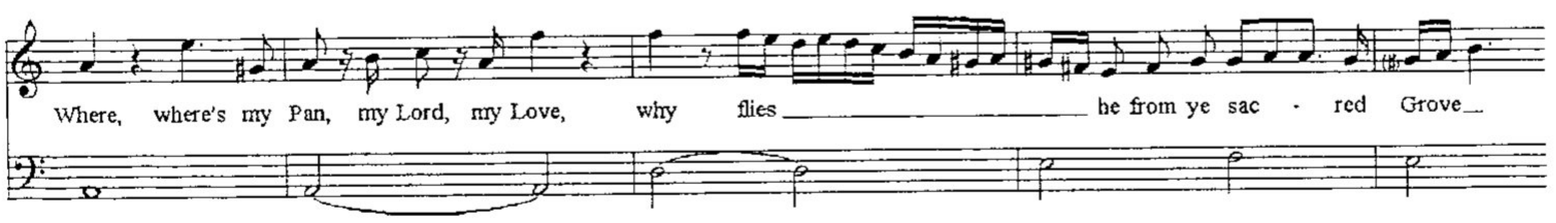
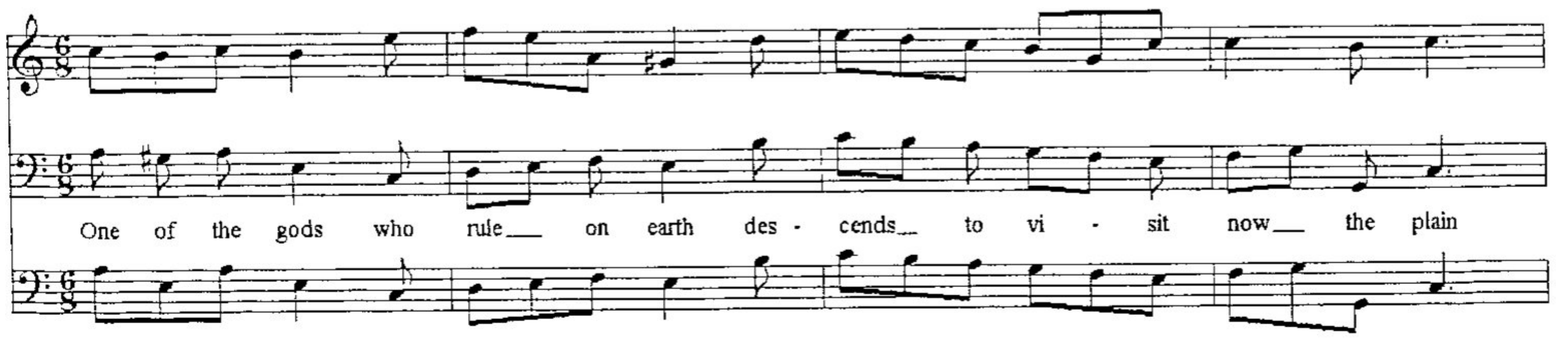
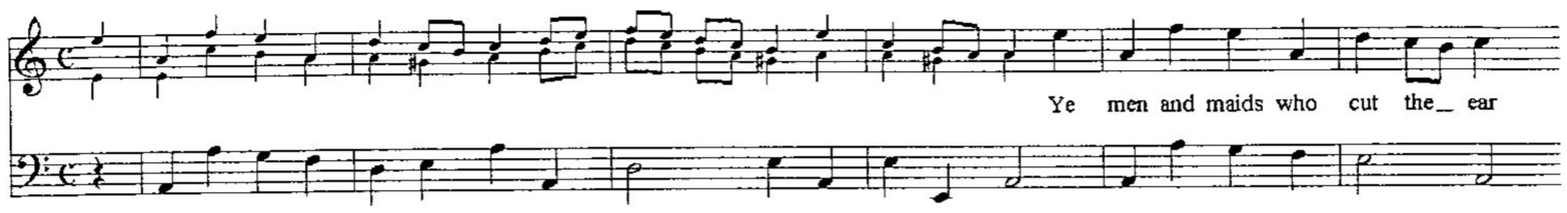
27. And you who reign with Pan below *b, [2 vln.], bc* 43

28. At Pan's dread command we leave working and play *SATB, str., bc* 28

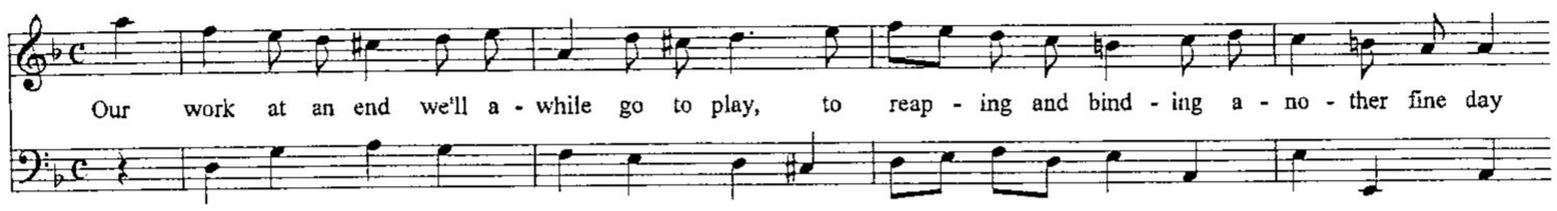


29. I've courted thee long *s, b, bc* 62



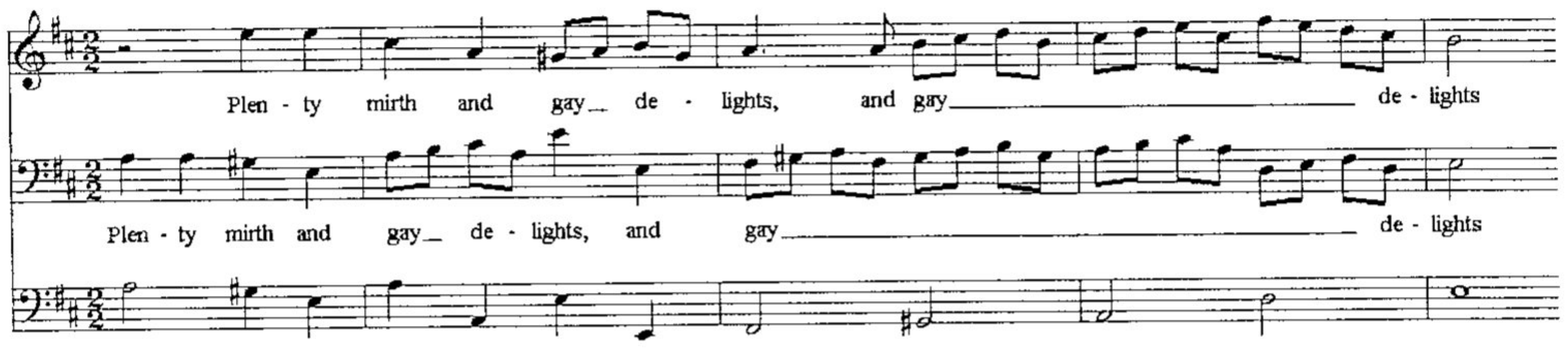
Ceres ascends.

30. Symphony *str., bc* 11

31. Where, where's my Pan, my Lord, my Love [3851] *s, bc* (Ceres) 14

32. One of the gods who rule on earth *b, ob., bc* (Pan) 15

33. Ye men and maids who cut the ear *s, 2 vln., bc* (Ceres) 40

34. Our work at an end we'll awhile go to play *s, t, bc* (Binders and Reapers) 77



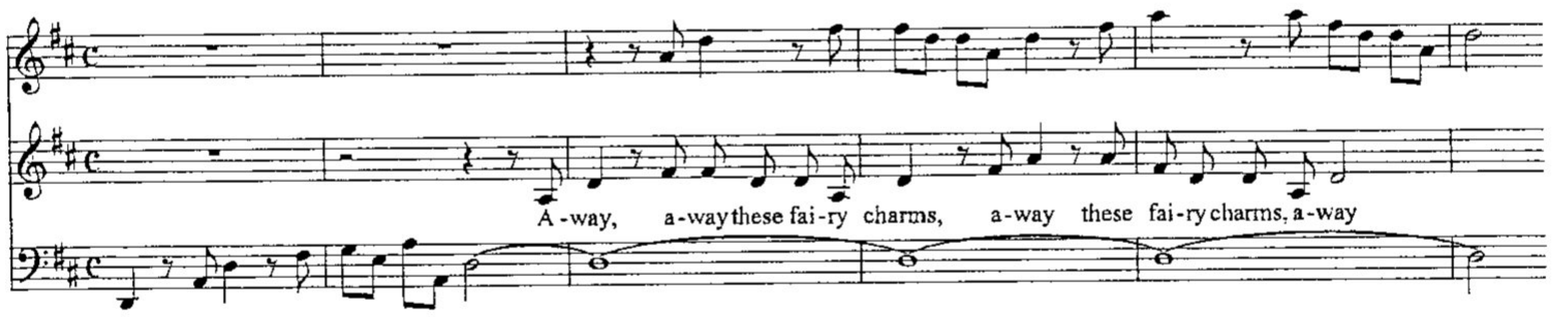
For two Voices.

35. Plenty mirth and gay delights [2707] *s, b, bc* (Pan & Ceres) 30

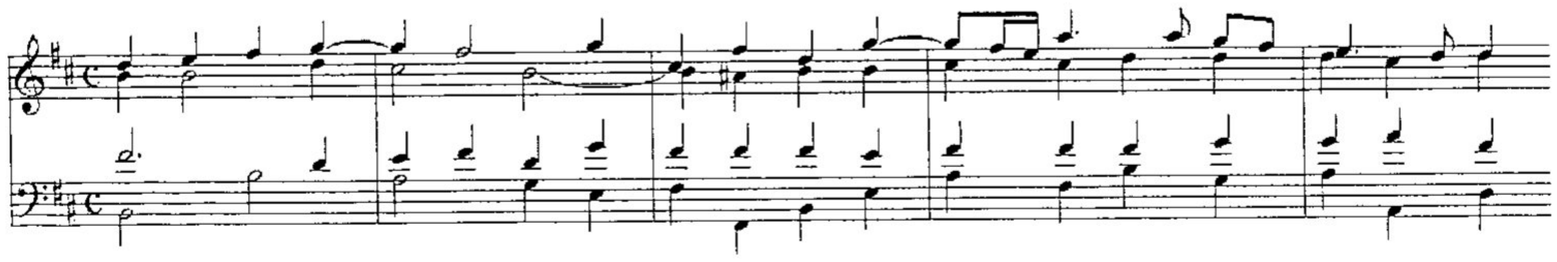
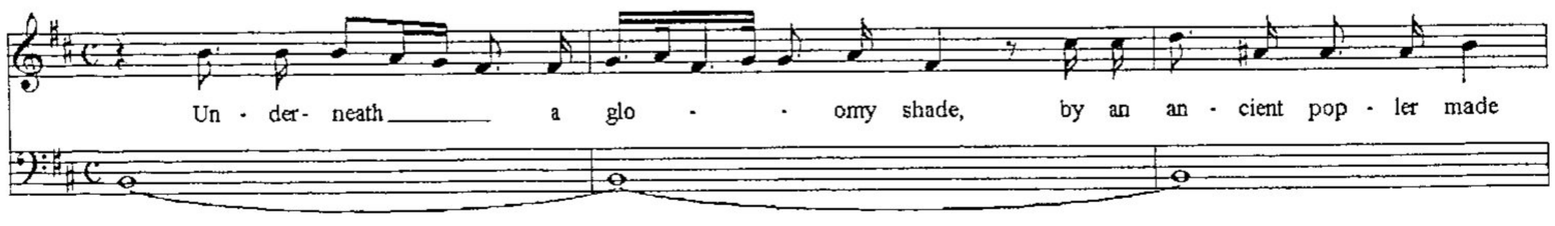
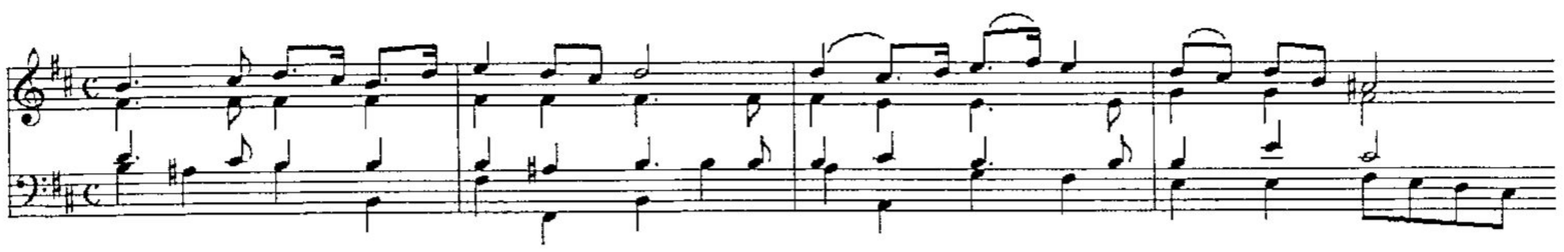
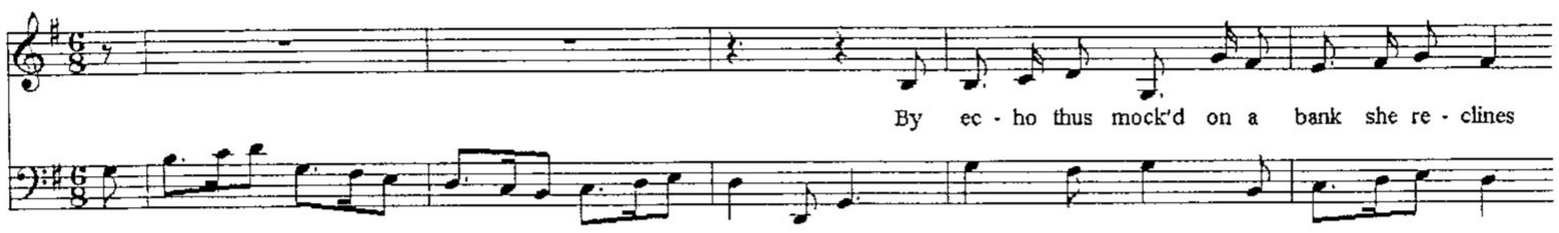


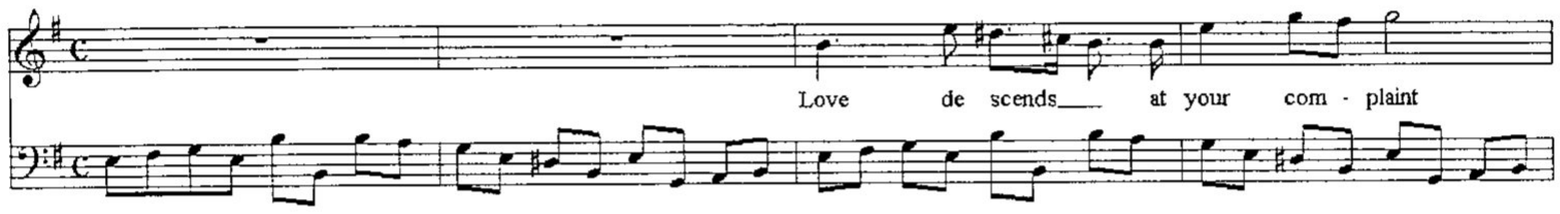
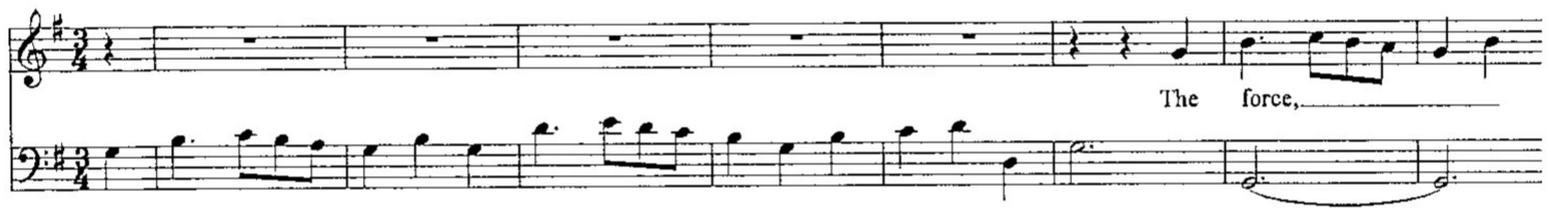
While they descend Fame appears. The Trumpet sounds.

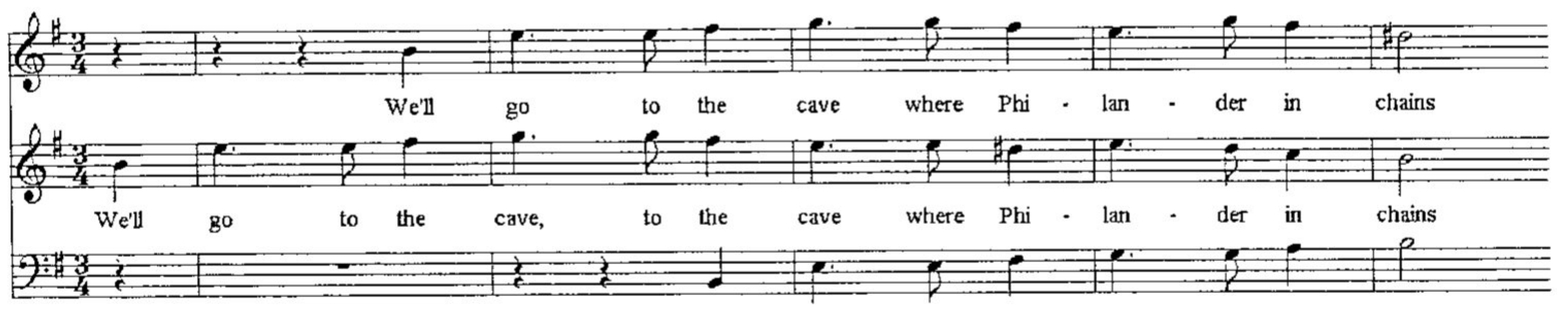
36. [untitled] as 23a 17

37. Away these fairy charms *a, tr., bc* (Fame) 45

IV.i

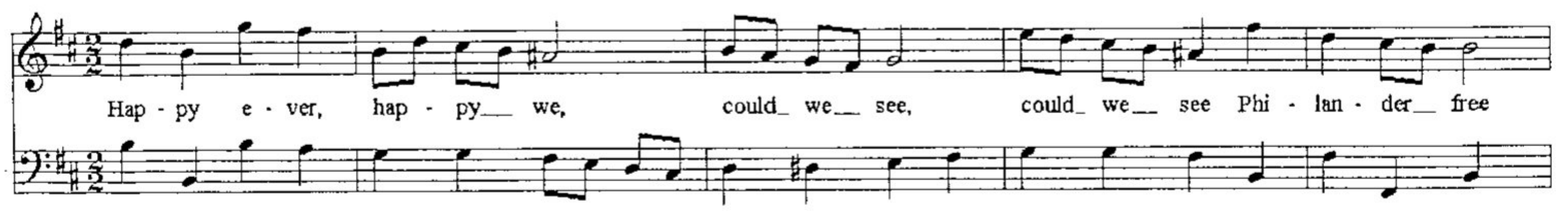
Soft musick begins here, and continues till the other is perform'd. …Musick plays louder.

38. Symphony *str., bc* 11

39. Underneath a gloomy shade [3514] *s, bc* (Shepherdess) 27

40. Ritornell *str., bc* 16

41. By Eccho thus mocked on a bank she reclines *a, bc* (Shepherd) 19

Cupid is seen [in] the Air.

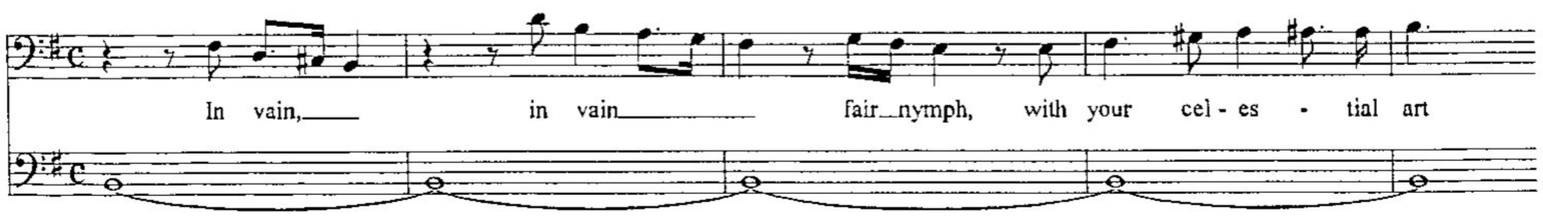
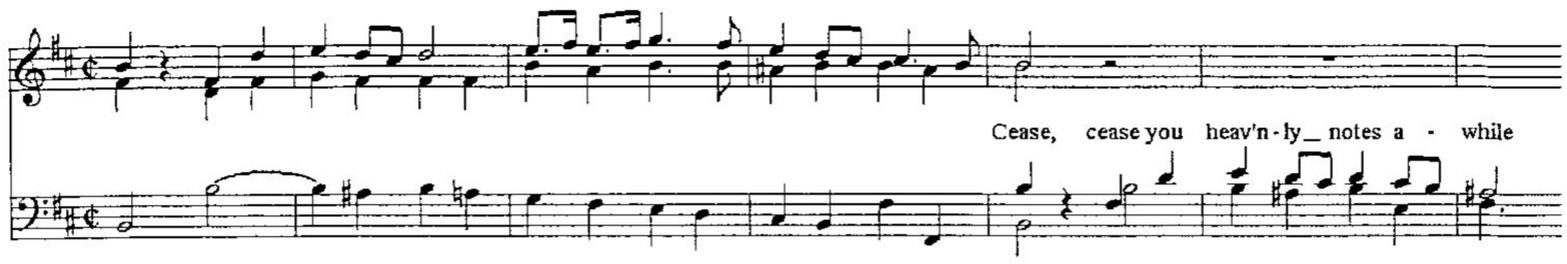
42. Love descends at your complaint *s, bc* (Cupid) 29

43. The force of youth and beauty *s, bc* 37

44. We'll go to the cave *s, s, bc* (Shepherd) 36

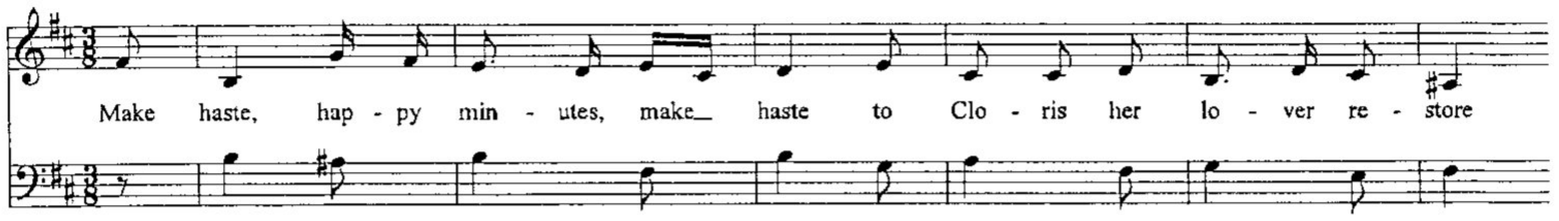
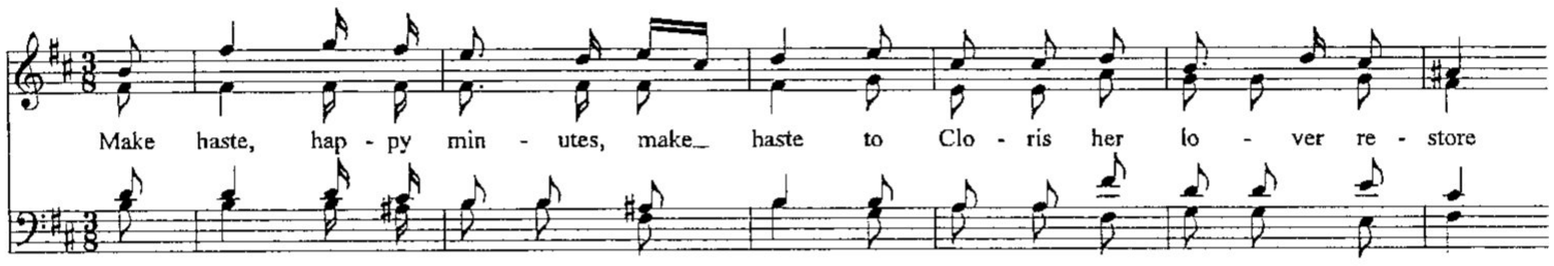


45. Happy ever, happy we [1237] *s, bc* (Shepherdess) 25

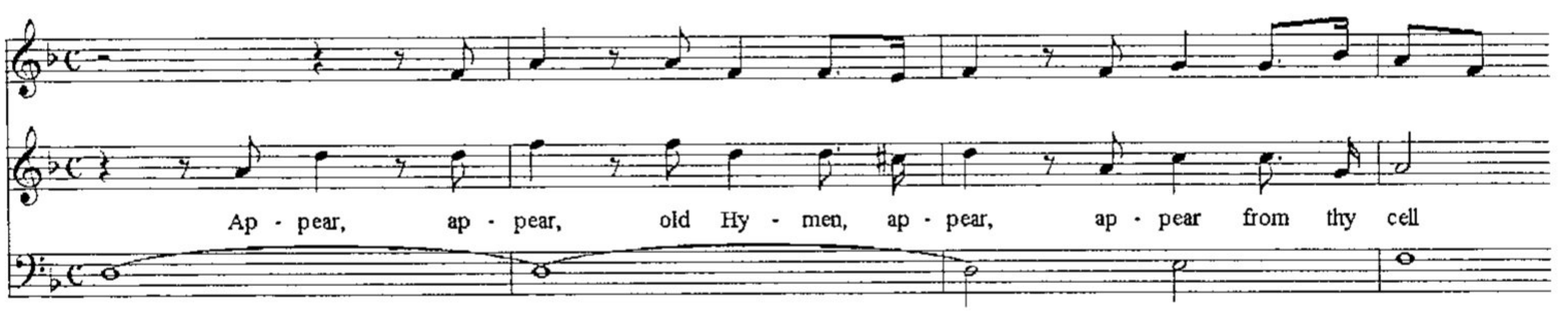
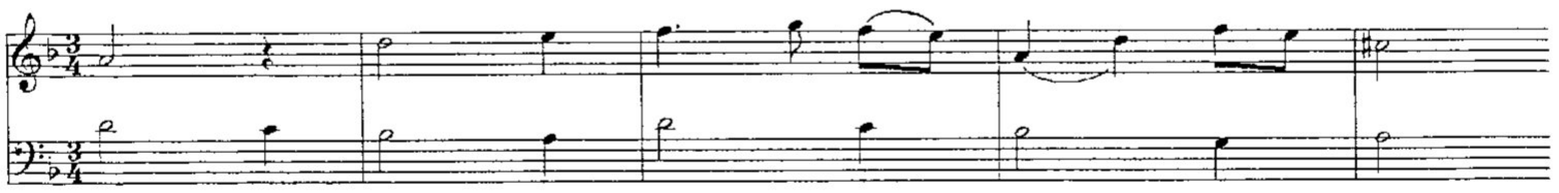


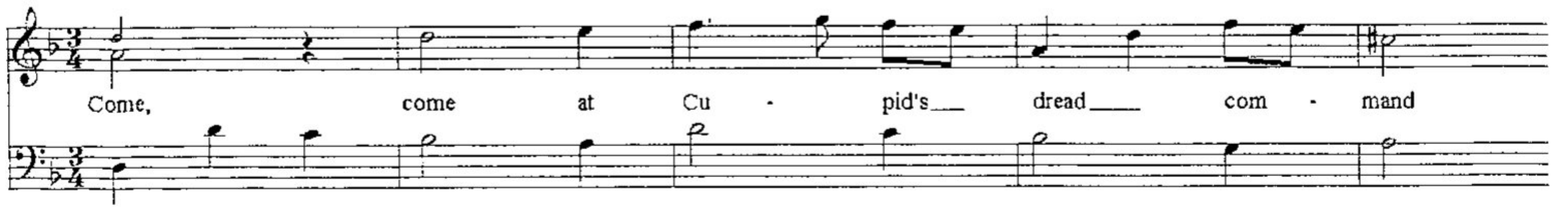
The Ghost of Orpheus arises.

46. In vain fair nymph, with your celestial art *b, bc* (Ghost of Orpheus) 23

47. Cease your heavenly notes awhile *b, [2 fl./vln.], bc* 53

48. Make haste, happy minutes (Chorus)

a) *a, bc* 39

b) *SATB, str., bc* 39

V.ii (really an afterpiece)
Scene the Temple of Love. Cupid is seen lying on his Mothers Lap.

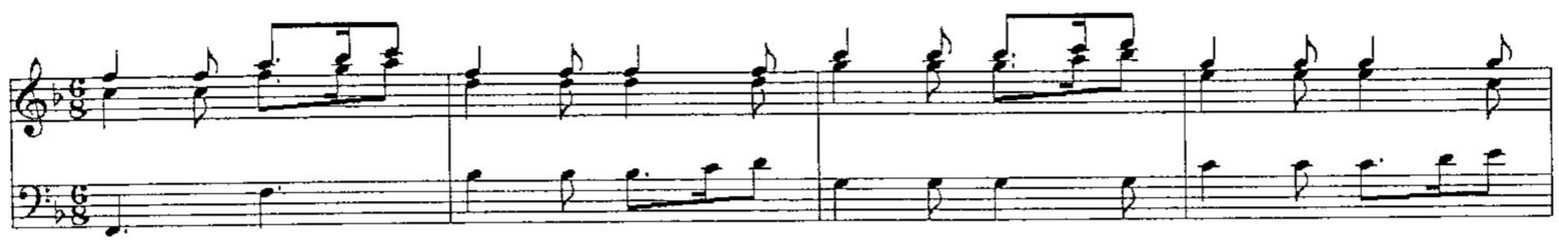
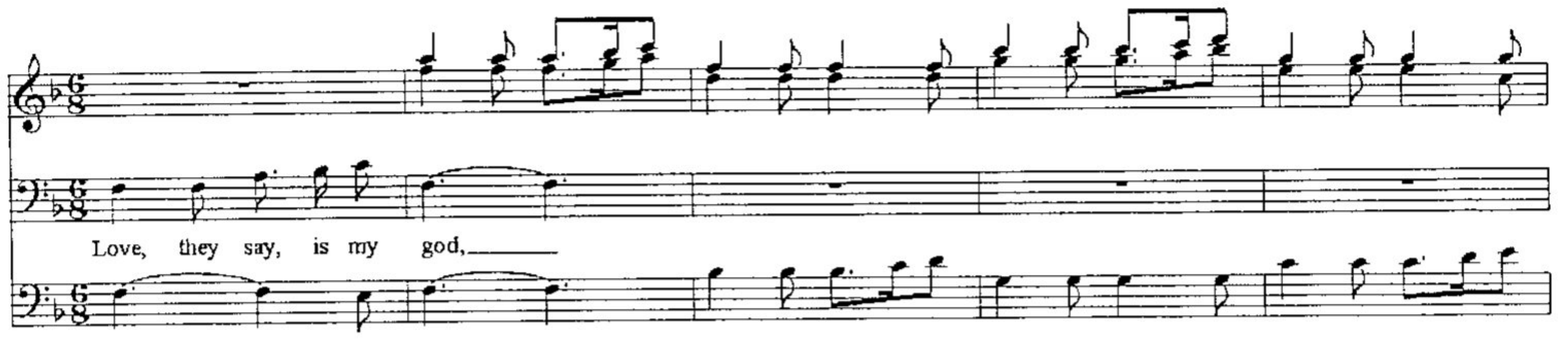
49. Appear, old Hymen, from thy cell (Cupid)

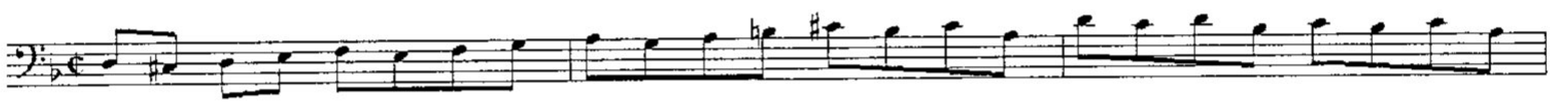
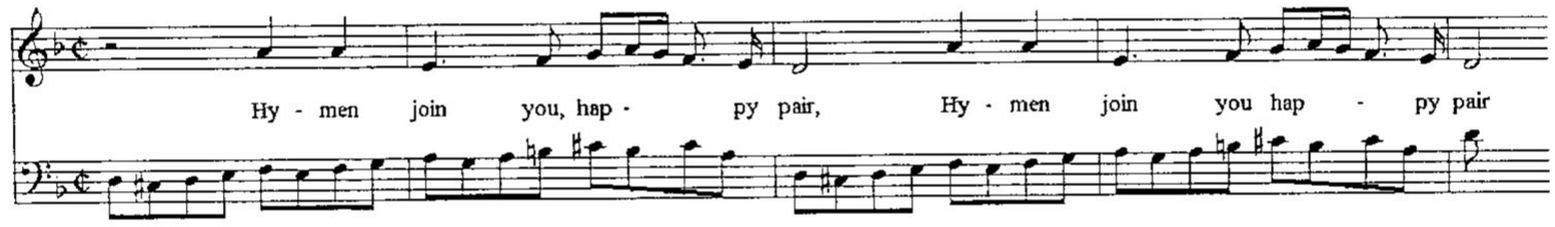
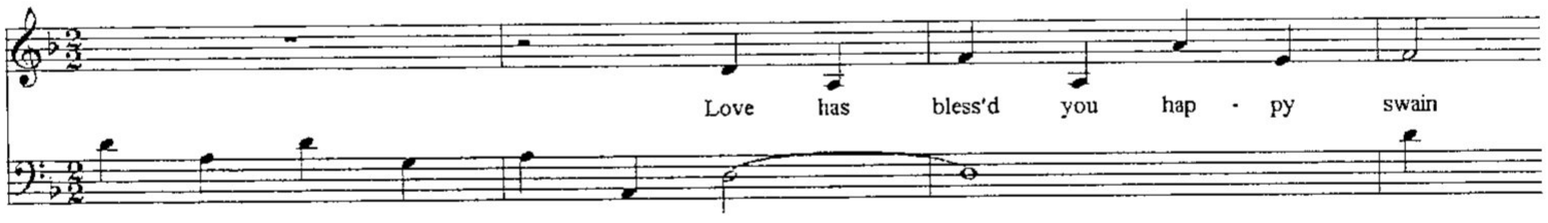
a) *s, [vln.], bc* 23

b) *[vln.], bc* 9

c) Come at Cupid's dread command *s, [vln.], bc* 72

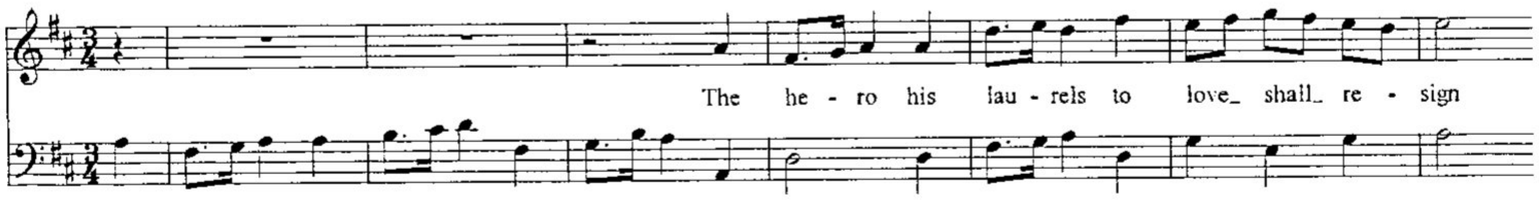


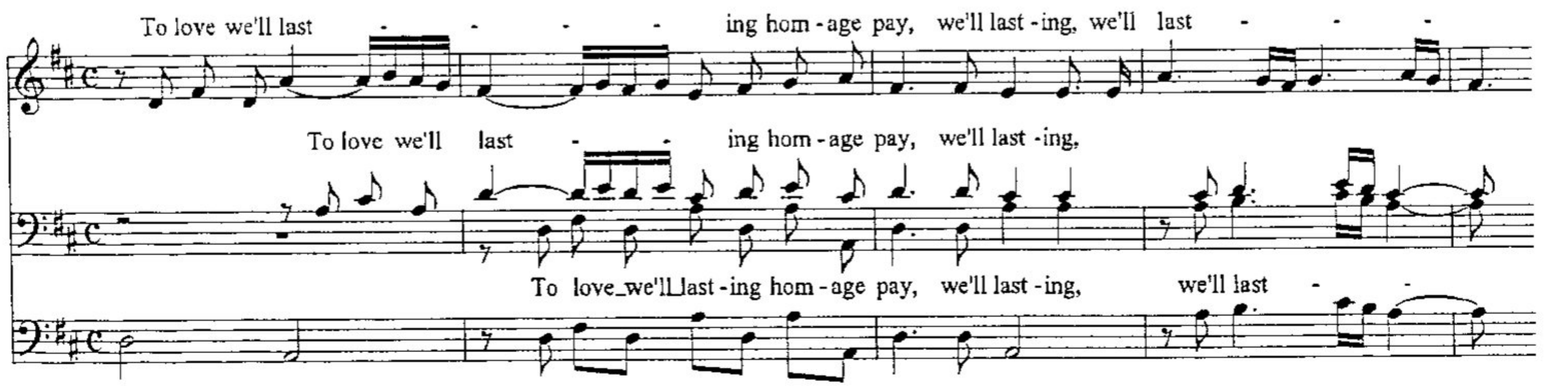
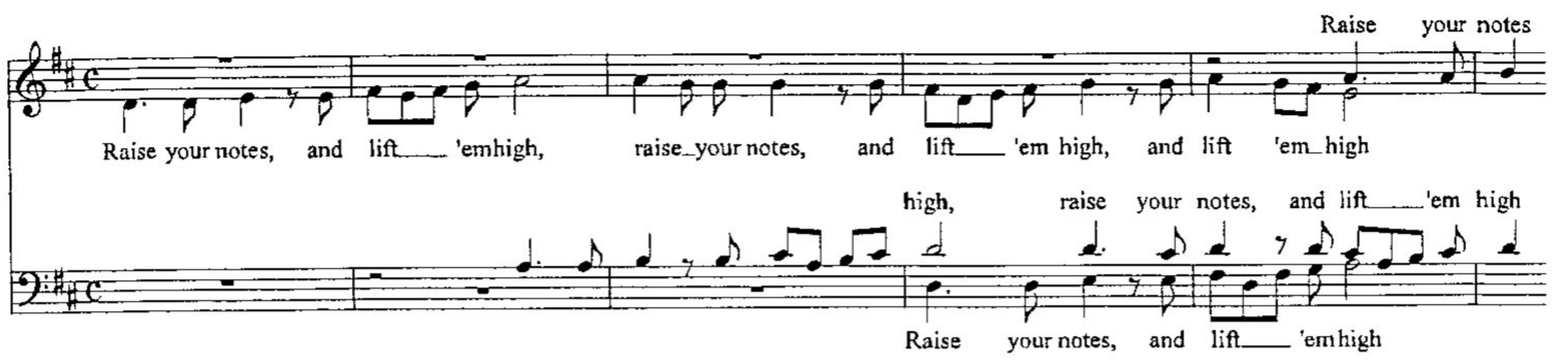
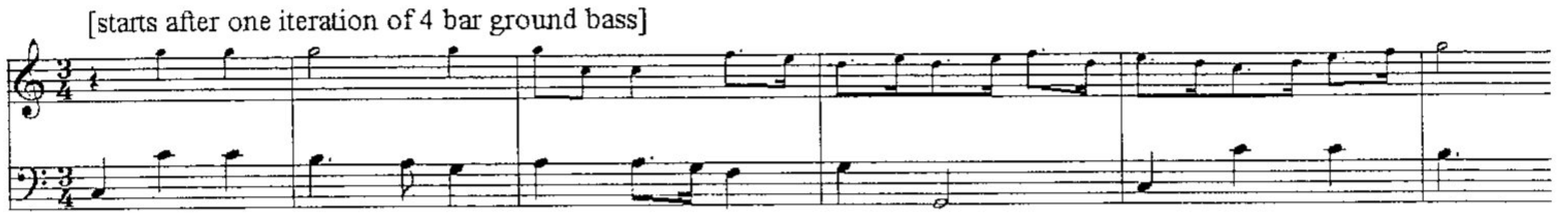
Brisk Musick, while Hymen comes forward

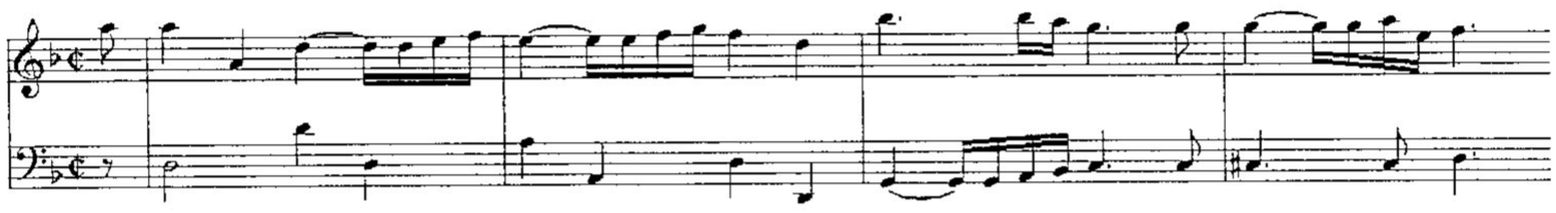
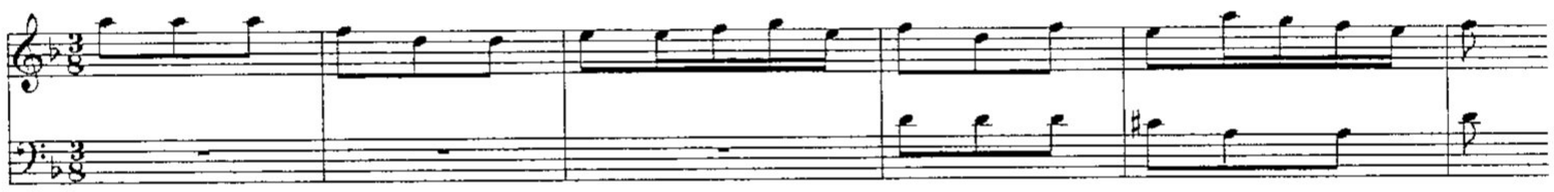
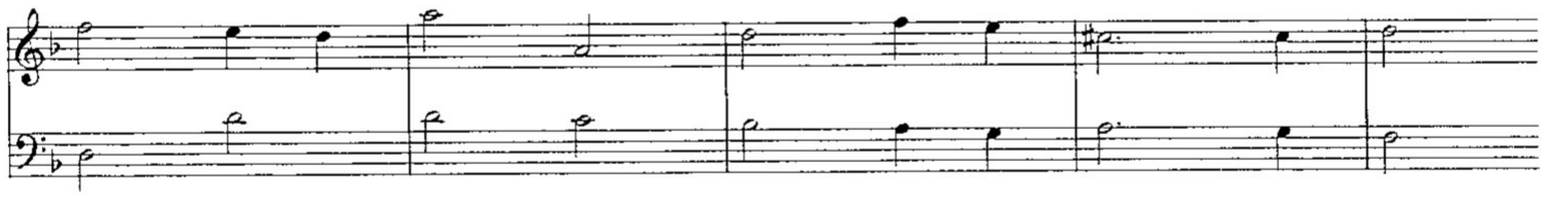
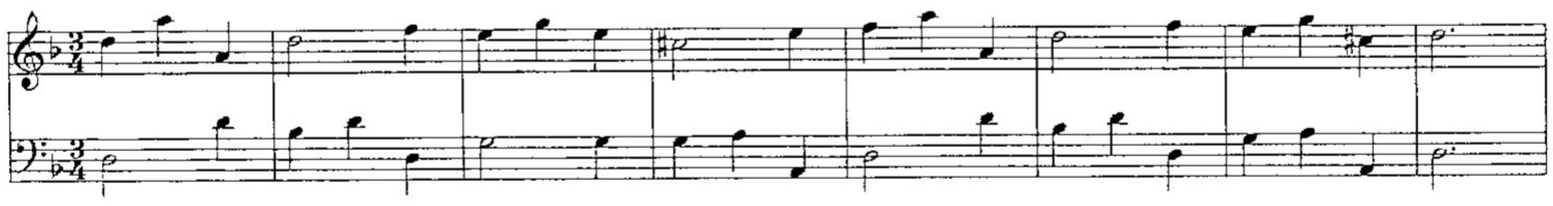
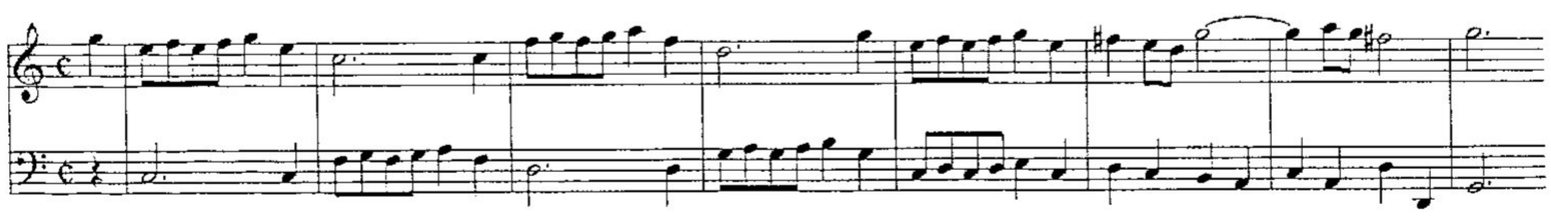
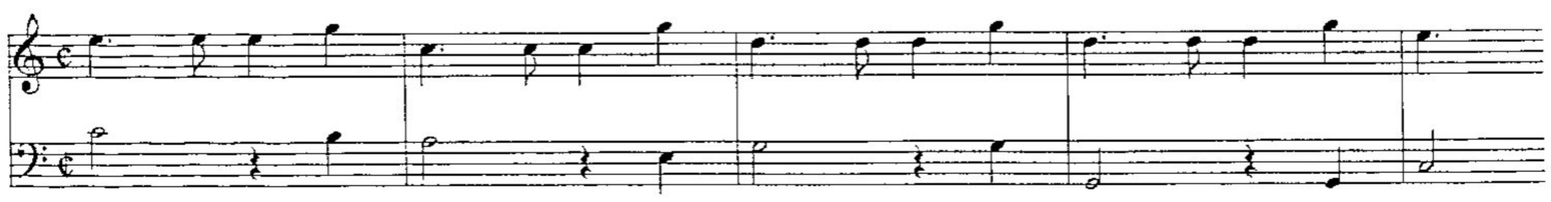
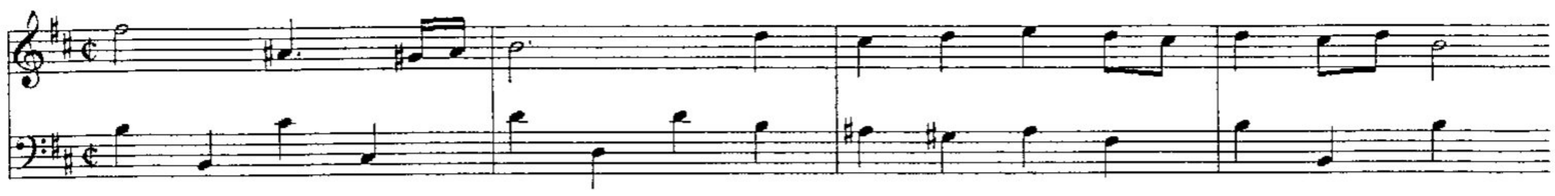
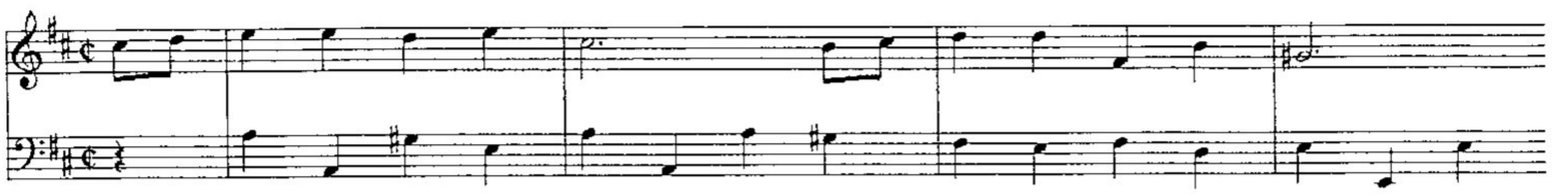
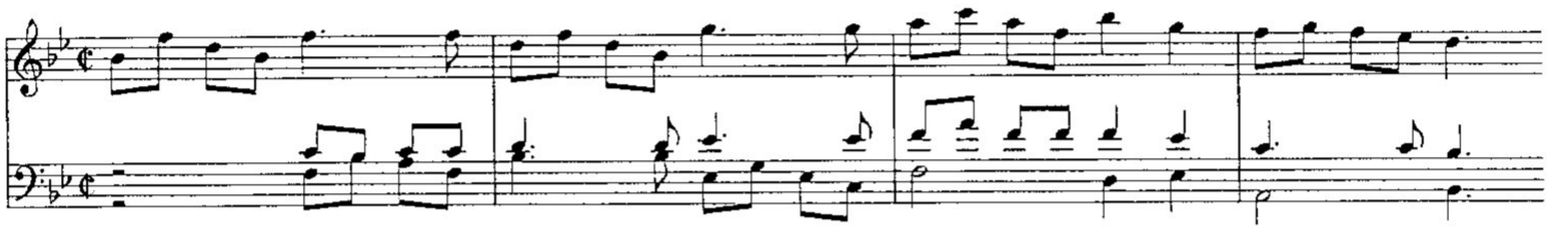
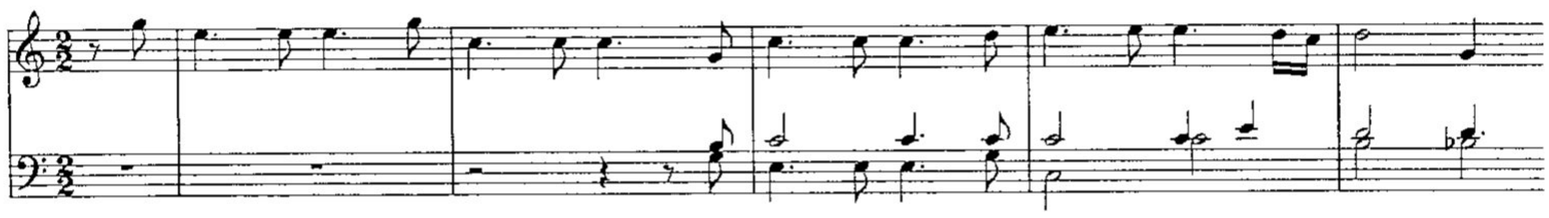
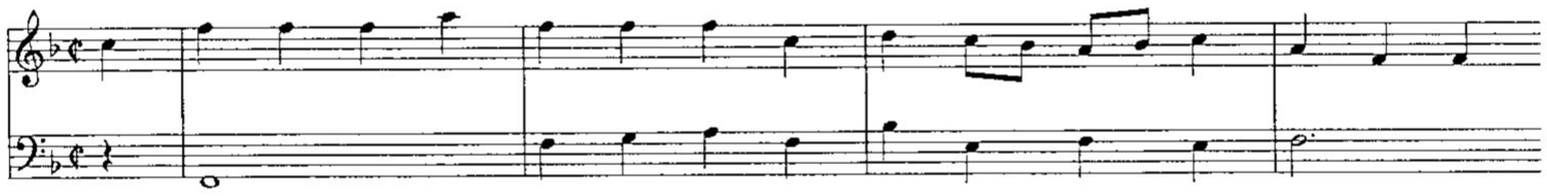
50. Love, they say, is my god (Hymen) 7

a) *2 fl., bc*

b) *b, 2 fl., bc* 62

51. Hymen join you, happy pair (Priest of Love) 4

a) *bc*

b) *a, 2 vln., bc* 45

52. Love has blessed you, happy swain *a, bc* 35

53. The hero his laurels to love shall resign *s, bc* (Votary) 27



54. To love we'll lasting homage pay *a, t, b, bc* (Three Pr. of Love) 31

55. Raise your notes and lift 'em high *SATB, 2 ob., 2 tr., timp., str., bc* (Grand Chorus) 53

[56.] Chacone *str., bc* 113

[57.] [Overture]

a) *str., bc* 14

b) *str., bc* 43

[58.] Grave *str., bc* 33

[59.] Round O *str., bc* 16

[60.] [untitled] *str., bc* 24

[61.] [untitled] *str., bc* 16

[62.] [untitled] *str., bc* 32

[63.] Round O *str., bc* 24

[64.] [untitled] 19

[65.] [untitled] 31

[66.] [untitled] 16

Total number of bars: 2616

Manuscripts: § Lcm MS 988, omits 1, 56-66.
'The | Musick in the | OPERA | Called the | Grove or Loves | Paradice | By | Mr Danll Purcell'.
2 'Symphony', I-II 'Hautbois', III-IV 'Violins', VI variously 'Bass Violin' and 'Bassoon'; **3** 'Vers'; **5** 'Southwick'; **6** I-II 'Flutes', III 'Vers'; **7** I-II 'Violins', III 'Vers'; **9** 'Vers'; **10** '2 Voc'; **11** 'Chorus', at end 'The end of the First Act'; **12a** I-II 'Flutes', III 'Vers'; **12b** I-II 'Violins'; **15** 'Symphony for Flutes & Hautbois', I-II 'Flutes', III-IV 'Hautbois'; **16** I 'Trumpett', II 'Vers'; **17** 'Trumpet Sonata'; **17a** I 'Trumpet', II-III 'Violins', 'Vivace'; **17b** 'Adagio'; **17c** 'Allegro'; **18** I 'Trumpett', II 'Vers'; **19** 'For Hautbois and Flutes', I-II 'Flutes', III-IV 'Hautbois'; **21a** I-II 'Flutes', III 'Vers'; **23a** 'Third Act', 'Sonata', I 'Trumpett', II-III 'Violins and Hautbois'; **24** 'Fame', I 'Trumpett', II 'Vers'; **25** 'Symphony', I-II 'Violins'; **26** 'Slow', I-II 'Violins only', III 'Vers'; **28** 'Chorus'; **29** 'Dialogue', I 'Satyr'; **30** 'Symphony', I-II 'Violins'; **31** I 'Ceres'; **32** I 'Hautboy', II 'Pan'; **33** I-II 'Violins', III 'Vers'; **34** 'Dialogue | Reaper & a Binder', I 'He' (later 'Binder: she'); **35** '2 Voc'; **36** I 'Trumpet'; **37** I 'Trumpett', II 'Vers'; **38** 'Fourth Act', 'Symphony', I-II 'Violins'; **40** 'Ritornell'; **42** 'Cupid'; **44** 'Two Voices'; **46** 'Orpheus'; **48b** 'Chorus'; **50** I-II 'Flutes', III 'Hymen'; **51** I-II 'Violins', III 'Vers'; **54** '3 Voices' (and, in pencil 'good'); **55** 'Grand Chorus', I-II 'Trumpetts', III-IV 'Violins & Hautbois', XI 'Kettle Drum' (and, in pencil 'very good').

§ **119.56-63, 65** Lcm MS 1144, separate treble and bass parts.
58-63 are numbered 2-7 in ms.

Lcm 1144 (I): 'Mr Dan: Purcells | Chacone his Tunes in Loves paradise | The 1st treble' (f.32); '1st Treble Chacone Mr Danll: Purcell' (f.33); '1st Treble in Love's Paradice Mr Dan: Purcell' (f.33v).

Lcm 1144 (II): 'Mr Danll: Purcells Chacone | His Tunes in Loves Paradise | The Bass' (f.42); 'Bass Chacone Mr Danll: Purcell' (f.43); 'Bass in Loves Paradice Mr Dan: Purcell' (f.43v).

119.60, 64, 65 Cmc F.4.35 (2-5) (set 43, no. 6; set 42, no. 9; set 43, no. 3).
60 '6.'; **64** '9.'; **65** '3.'.

119.64, 65 Lbl Add MS 39565 (f.60, f.4), a1 (treble).
64 '5.'; **65** 'Entrée'.

§ **119.64, 65** Lbl Add MS 39566 (f.60, f.4), a1 (tenor).
64 '5'; **65** 'Entrée'.

§ **119.64, 65** Lbl Add MS 39567 (f.60, f.4), a1 (bass).
64 '5.'; **65** 'Entrée'.

119.35 Lbl Add MS 33351 (f.39v-40).
'A two pt Song'.

119.35 Lbl LMS F.63 (f.27v-28), treble part
'a 2 Voc'.

119.35 Lbl LMS F.64 (f.24), bass part
'a 2 Voc'.

119.35 Lcm MS 1064 (f.30v).
'Plenty, mirth & gay delight a 2 pt. song'.

119.65 Lbl Add MS 35043 (f.34v), untitled.

Printed Ed.: There are two very slightly differing editions of P5686 (not noted in *RISM A/I*) in the Bodleian Library and the British Library. Although the musical texts are from the same plates, the titles differ in numerous places. Accordingly, these have been treated as different sources below.

§ **119.1, 3a, 4-5, 14, 16, 20, 31, 33, 35, 39, 45** *Songs in the Grove* (1700) [Lbl].
1 '*A SONG in the New OPERA call'd the GROVE or LOVE's* = | *PARADISE Sung by Mrs. ERWIN Set by Mr. DAN:L PURCELL*' = [P5694] = *Collection of Choicest Songs & Dialogues* (1703); **3a** '*Sung by Mr Freeman in ye Grove or Loves Paradise. Set by Mr. D. Purcell* ' (together with) **4** '*Sung by Mr: Hues*' = [P5688] = *Collection of Choicest Songs & Dialogues* (1703); **5** '*Southwick Sung by Mrs. Erwin in ye Grove or Loves Paradise*', at end '*Set by Mr. D: Purcell* ' = [P5691] = [P5692] = *Collection of Choicest Songs & Dialogues* (1703); **14** '*Sung by the Boy in ye Grove or Loves Paradise. Set by Mr. D. Purcell.*' = [P5702] = *Collection of Choicest Songs & Dialogues* (1703); **16** '*Sung by Mrs. Erwin in ye Grove | or Loves Paradise*', at end '*Set by Mr. D. Purcell* ' = [P5687] = *Collection of Choicest Songs & Dialogues* (1703); **20** '*Sung by Mr Pate in ye Grove or Loves Paradise. Set by Mr. D. Purcell* ' = [P5697] = [P5698] = *Collection of Choicest Songs & Dialogues* (1703); **31** '*A SONG in the New OPERA call'd the GROVE or LOVE's | PARADISE Sung by Mrs. LINSEY Set by Mr. DAN:L PURCELL*' (together with) **33** '*This Song in the same Act Sung by Mrs* Linsey.' = [P5701] = *Collection of Choicest Songs & Dialogues* (1703); **35** '*2 voices Sung by Mrs. Lindsey & Mr. Laroon in ye Grove*', at end '*Set by Mr. D* [. *Pur*]*cell* ' [partially obliterated] = [P5696] = *Collection of Choicest Songs & Dialogues* (1703) = *Comical Songs* (1706), f.106; **39** '*Sung by Mrs. Shaw in ye Grove or Loves Paradise. Set by Mr. D. Purcell* ' = [P5699] = [P5700] = *Collection of Choicest Songs & Dialogues* (1703); **45** '*A SONG*

in the New OPERA call'd the GROVE or LOVE's = | PARADISE Sung by the Boy Set by Mr. DAN:L PURCELL.' = [P5689] = [P5690] = *Collection of Choicest Songs & Dialogues* (1703). (Incipit for **1** taken from this source).

119.1, 3a, 4-5, 14, 16, 20, 31, 33, 35, 39, 45 *Songs in the Grove* (1700) [Ob].
1 [as above]; **3a** '*Sung by Mr Freeman.*'; **4** [as above]; **5** '*Southwick Sung by Mrs. Erwin*'; **14** '*Sung by the Boy*'; **16** '*Sung by Mrs: Erwin.*'; **20** '*Sung by Mr: Pate.*'; **31** [as above]; **33** [as above]; **35** '*2 voices Sung by Mrs. Lindsey & Mr. Laroon.*'; **39** '*Sung by Mrs. Shaw*'; **45** [as above].

119.58, 59, 60, 64, 65, 66 *Theater Music III* (1700), a1 except for **64** and **66**, which are a2.
58 '*Aire in ye Opera Call'd ye Grove*' [sig g]; **59** '*Minuet*' [sig. g]; **60** '*A March in ye Grove*' [sig. h]; **64** '*Air Cibell*' [sig. w]; **65** '*A March*' [sig. h]; **66** '*A Dance in ye Opera Call'd ye Grove*' [sig. w].

119.1 'A SONG *in the* OPERA *call'd the GROVE or LOVE's PARADISE;* | *Set by Mr.* Daniel Purcell, *Sung by Mrs.* Erwin, *and* | *exactly engrav'd by* Tho: Cross.' [P5693].

119.35 'PLENTY, MIRTH.' [P5695].

119.35 '*SONG* | *XXVII.* | *Set by* | *Mr. Laroon.*', in *Catch Club, or Pleasant Musical Companion* (c.1740), p.54.

119.35 '*Sung by Mrs.* Linsey *and Mr.* Laroon.', in *Thesaurus Musicus* I (c.1744), p.76.

119.35 'Set by Mr. Daniel Purcell.', in *Musarum Brittanicanarum Thesaurus* (1748), no. 16.

119.35 '*A* SONG *for two Voices.*', in *Essex Harmony* (1767), p.32-34.

Text: THE | GROVE, | OR, | Love's Paradice. | AN | OPERA, | Represented at the Theatre | Royal in *Drury-lane.* | - | — *Aut famam sequere, aut Sibi Convenientia finge.* | Hor. Art. Poet. | - | By Mr *Oldmixon.* | - | *LONDON,* | Printed for *Richard Parker* at the *Unicorn* under the Piazza | of the *Royal Exchange* in *Cornhil.* 1700. [Copy consulted: Ob Harding D 1752 (2)]

Modern Ed.: None.

Contemporary References: 'As to what relates to the composition, no man ever consulted the meaning of Words more than Mr Purcel has done, and he has succeeded too well with the Publick, to want the applause of his Author.', Oldmixon's preface to the published play text.

Music in 'the last New Opera' advertised in the *Post Boy*, 20 February 1700.

Publication of play text advertised in the *Post Man*, 14-16 March 1700.

LS i. 521 mentions a possible reference to this play by Vanbrugh.

Commentary: Oldmixon's pastoral *The Grove*, Daniel's largest surviving dramatick opera, was probably mounted in reaction to the rival Lincoln's Inn Fields company's success with Gildon's adaptation of *Measure for Measure*.

The vocal and orchestral forces were large: eight solo singers and a large orchestra, including a very early appearance of the bassoon in a London theatre (Fiske, 10). Daniel did cut some corners in its composition: the final grand chorus, in a slightly reworked version, was recycled from his Ode for St Cecilia's Day written in 1698 (see **H405.14**).

The printed collection of songs advertised in the *Post Boy*, 20 February 1700, sees to be a lost collection by J Young (see Smith 29, D&M 187).

There is some confusion over the printed sources listed in *RISM A/I.* Although P5689 and P5690 are given separate RISM numbers, they appear to be identical editions. The same goes for P5691/P5692, P5697/P5698 and P5699/P5700. Further, in these printed editions, **H119.16** and **33** are truncated, voice only versions.

There are a number of textual problems with this work. Nos 53 and 54 are the other way around in playtext, and:

Rubric before	15	in edition appears before	14	in libretto.
	17		16	
	18		16	

Smith 29.

Other Music: II.i *Trumpets are heard*
II.i *A March is heard*

Bibliography: Ian Spink, *English Song from Dowland to Purcell* (London, 1974), 252-253.

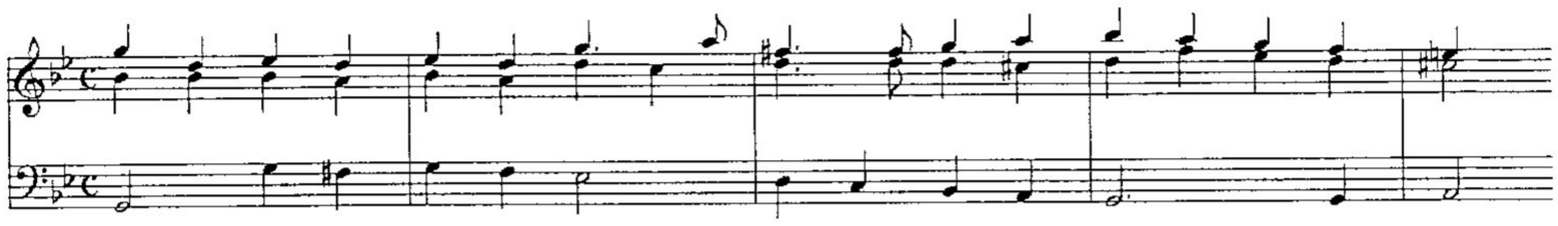
120. The Humour of the Age

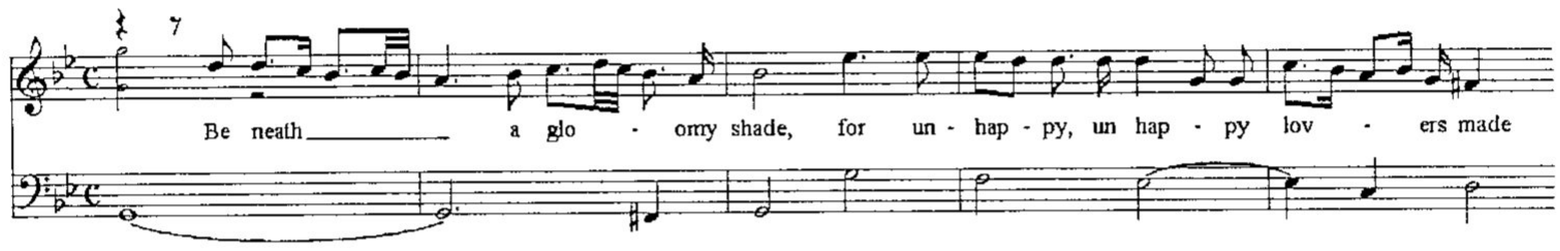
1 March 1701; Thomas Baker. DL.

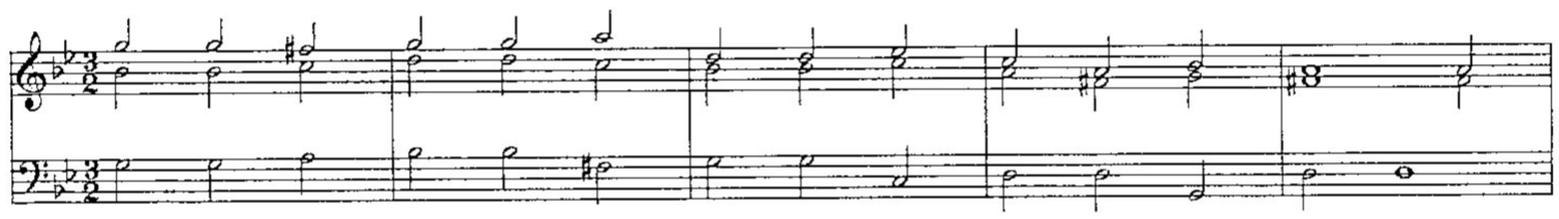
s: Mrs. Shaw (3).
a: Mr. Bowen (1, 2).

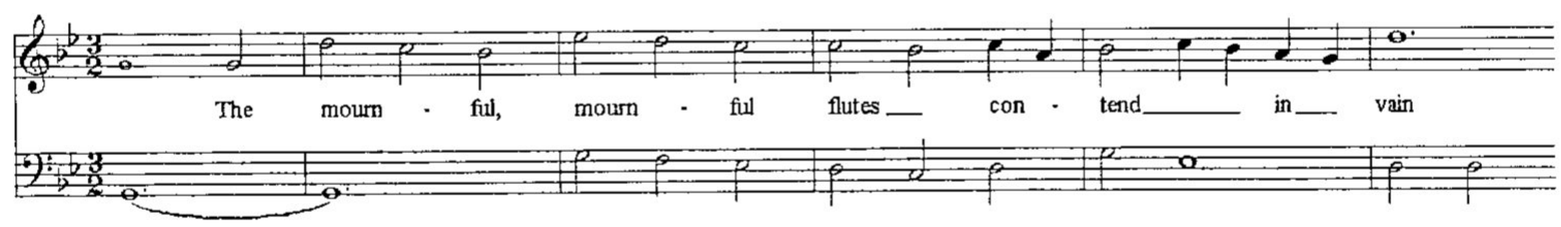
sa; [2 fl.], 2 vln., bc.

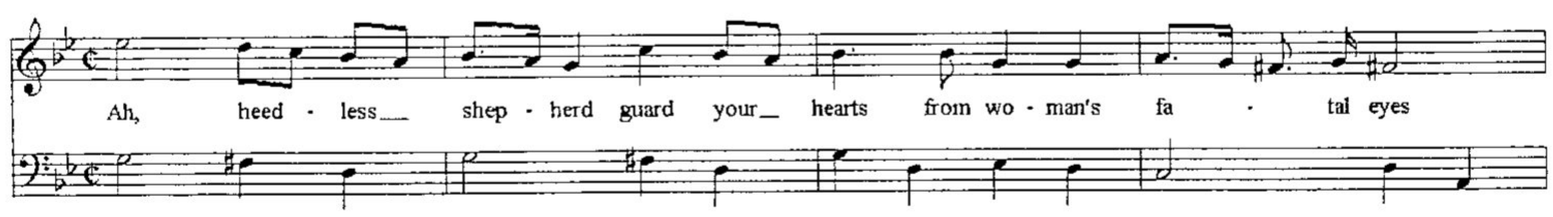
[1.] Beneath a gloomy shade [356]

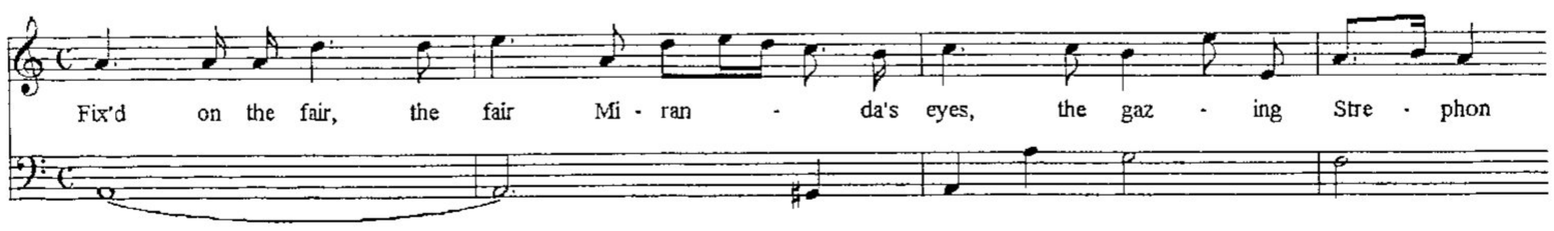
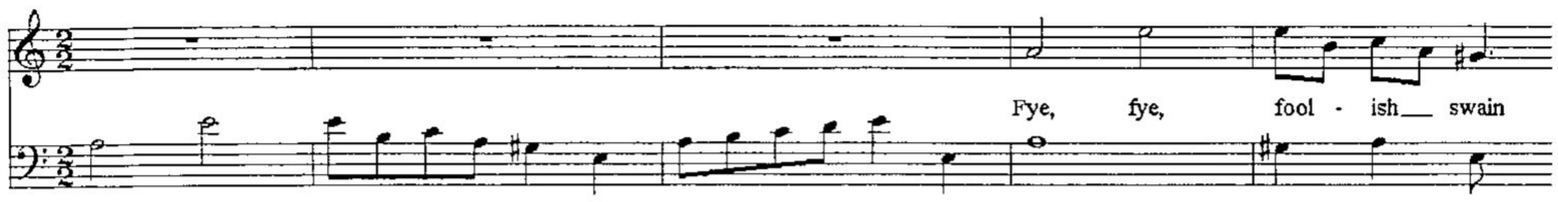
a) *2 vln., bc* 14

b) *a, bc* 21



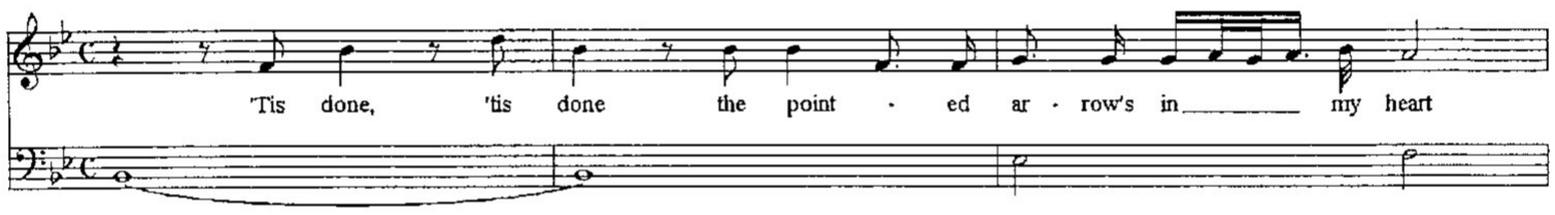
c) The mournful flutes contend in vain *[2 fl.], bc* 16

d) *a, [2 fl.], bc* 51

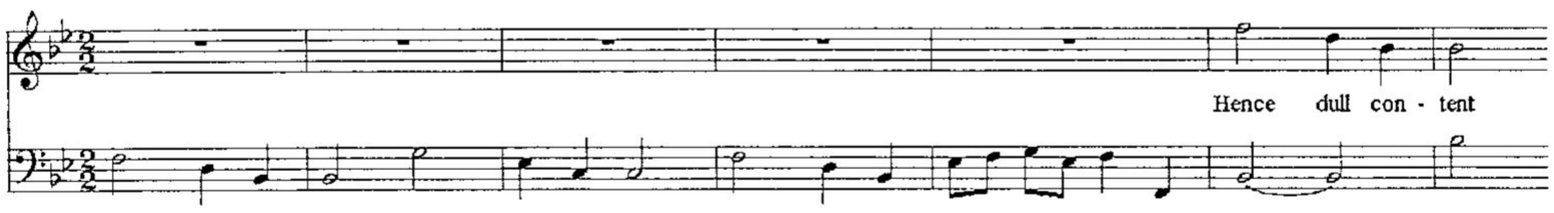


e) Ah, heedless shepherd *a, bc* 28

[2.] Fixed on the fair Miranda's eyes [1012]

a) *a, bc* 18

b) Fye, foolish swain *a, bc* 34

[3.] Tis done, the pointed arrow's in my heart [3377]

a) *s, bc* 36



b) Hence dull content thou empty pall'd delight *s, bc* 51

Total number of bars: 269

Manuscripts: None.

Printed Ed.: § **120.1** '*Sung by Mr.* Bowen *in the Play call'd the* Humors *of the Age Set by Mr.* D: Purcell' [P5703] = *Collection of New Songs by Daniel Purcell* (1701) [P5781] = *Collection of Choicest Songs and Dialogues* (1703).
1a '*Symphony*', I '*Violin 1st*', II '*Violin 2d*'.

§ **120.2** '*Sung by Mr.* BOWEN *in ye Comedy call'd the* Humor *of ye Age Set by Mr. D:* Purcell' [P5704].

120.2 '*A Song in ye Humour of ye Age, Set by Mr.* Dan: Purcell *&* *Sung by Mr.* Bowen' [P5705].

§ **120.3** '*Sung by Mrs. Shaw in the Play call'd the Humors of the Age Set by Mr. D:* Purcell' [P5706] = [P5707] = *Collection of Choicest Songs and Dialogues* (1703).

Text: THE | Humour of the Age. | A | COMEDY. | As it is Acted at the | Theatre-Royal in *Drury-Lane* | BY | His Majesty's Servants. | - | — *Pictoribus atque Poetis* | *Quidlibit audendi semper fuit aequa potestas.* | Hor. de Art. Poet. | - | *LONDON,* | Printed for *R. Wellington* at the *Dolphin and Crown,* the West-end of | St. *Paul* 's Church-yard; and *B. Bernard Lintott,* at the *Post-House,* | in the *Middle Temple-Gate, Fleetstreet,* 1701. [followed by advertisements]. [Copy consulted: Ob Harding D 336 (1)]

Modern Ed.: None.

Contemporary References: Date of premiere taken from the play's earliest appearance in the Morley playlist.

Publication of the play text advertised in *Post Man*, 20-22 March 1701, and the *Post Boy*, 10-12 April 1701.

Publication of *Collection of Songs by Daniel Purcell* (1701 – see Printed Collection index) advertised in the *Post Boy*, 29 April-1 May 1701, and again 'are lately publish'd the

Books following ... A Collection of Songs in the Humour of the Age, the Fop's Fortune, Alexander the Great & other plays, Daniel Purcell', in the *Post Boy*, 17-19 July 1701.

Commentary: *RISM A/I* suggests that there are two different editions of **H120.3** (being P5706 and P5707), and that that P5707 is unique to Lbl. In fact, Lbl has two copies of the same edition.

It is unclear in some cases which instrumental parts are intended for violin and which for flute. Suggestions as to these cases are included in square brackets above.

Other Music: III.iv *A SONG [no text].*
V.i *An Entertainment [no text].*

Production included Act Music by Finger (Smith 62).

121. Ibrahim, the Thirteenth Emperor of the Turks

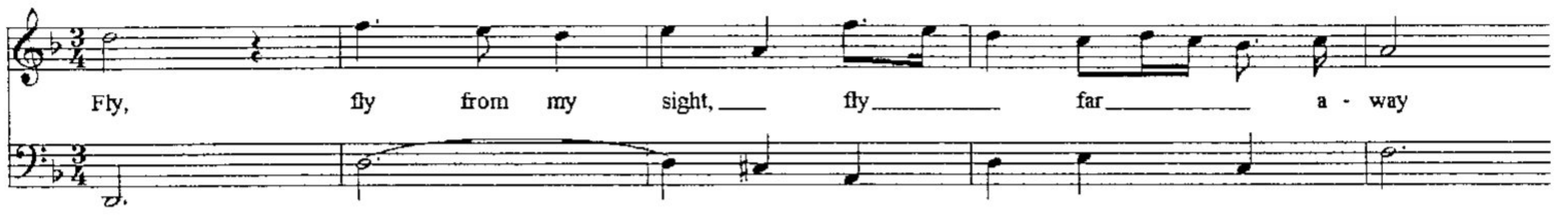
late May 1696; Mary Pix (song text by Thomas D'Urfey). DL.

s: Boyn [i.e. Bowen]; Mrs. Crosse.

ss; bc.

III.ii
A Dialogue Song, Suppos'd to be between an Eunuch Boy and a Virgin.
Made for Boyn and Mrs. Crosse. Written by Mr. D'URFEY.

1. Fly from my sight, fly far away [1022] 125



Total number of bars: 125

Manuscripts: CDp M.c.1.38 (p.42-49).
'A Dialogue Suppos'd to be sung bettween an Eunuch Boy and a Virgin | in Ibrahim', at end 'Mr Daniell Purcell'.

Printed Ed.: § 'A Dialogue suppos'd to be between a *Eunuch* Boy, and | a Virgin. Sung by *Bowen* and Mrs. *Cross* in a New Play call'd *Ibrahim.* | Sett to Musick by Mr. *Daniel Purcell.*', in *Deliciae Musicae* 2/2 (1696), p.7-10.

'*A Dialogue suppos'd to be between a* Eunuch *Boy, and a* | *Virgin. Sung by* Bowen *and Mrs* Cross *in a New Play* | *call'd* Ibrahim. *Set to Musick by Mr* Daniel Purcell. | *Written by Mr* Durfey. *and exactly engrav'd by* Tho: Cross.' [P5708].

'A dialogue suppos'd to be between a eunuch boy, and a virgin. Sung by Bowen and Mrs. Cross in a new play call'd Ibrahim. Sett to musick by Mr. Daniel Purcell. | London, Printed for Henry Playford, and sold at his shop in the Temple-change, Fleetstreet. 1696.' [P5709].

Text: IBRAHIM, | THE | Thirteenth Emperour | OF THE | TURKS: | A | TRAGEDY. | As it is Acted | BY HIS | MAJESTIES SERVANTS. | - | By Mrs *Mary Pix.* | = | *LONDON,* | Printed for *John Harding*, at the *Bible* and *Anchor* in | *Newport-street*, and *Richard Wilkin*, at the *King's Head* | in St *Paul* 's Church-Yard, 1696. [Copy consulted: Ob Harding D 1808 (1)]

'*A* DIALOGUE *Sung at a Play, by a Eunuch* | Boy, *and a* Girl', in *Songs Compleat, Pleasant & Divertive* I (1719), p.236.

Modern Ed.: None.

Contemporary References: *Post Boy*, 27-30 June 1696.

'*S.* ... *Ibrahim. R.* That's a Woman's again, I remember it; so ho! Mr. *Critick. C.* For Charity's sake let me alone: I desire to have nothing to do with you nor them in this affair [the criticism of female authors]', *Comparison*, 18.

'*Cri.* ... her own darling bawdy *Ibrahim*', *Comparison*, 46.

Commentary: *NGI* suggests song in 1696[4], but RISM catalogue lists no songs by Daniel Purcell.

There has been some confusion about the play title, many musical sources calling it 'Ibrahim the Thirteenth, Emperor of the Turks'. In fact, the comma should come after Ibrahim. Further, Pix admits in the preface that she discovered Ibrahim was, in fact, the twelfth emperor, but that the play title would remain unchanged.

Other Music: III.i *A SONG / Imperial Sultan, Hail.*

122. The Inconstant, or The Way to Win Him

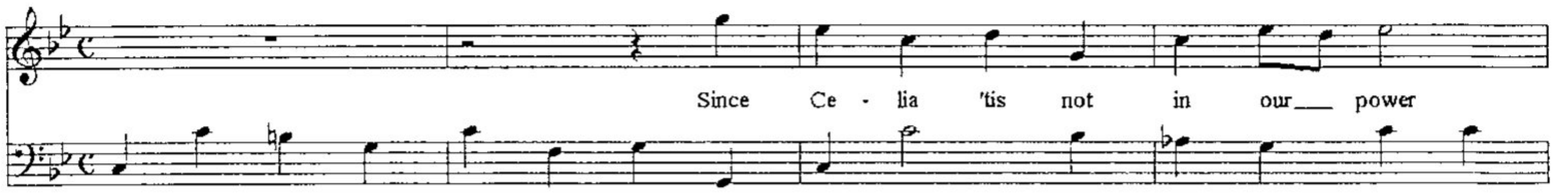
late February 1702; George Farquhar (adaptation of Beaumont and Fletcher's *Wild Goose Chase*). DL.

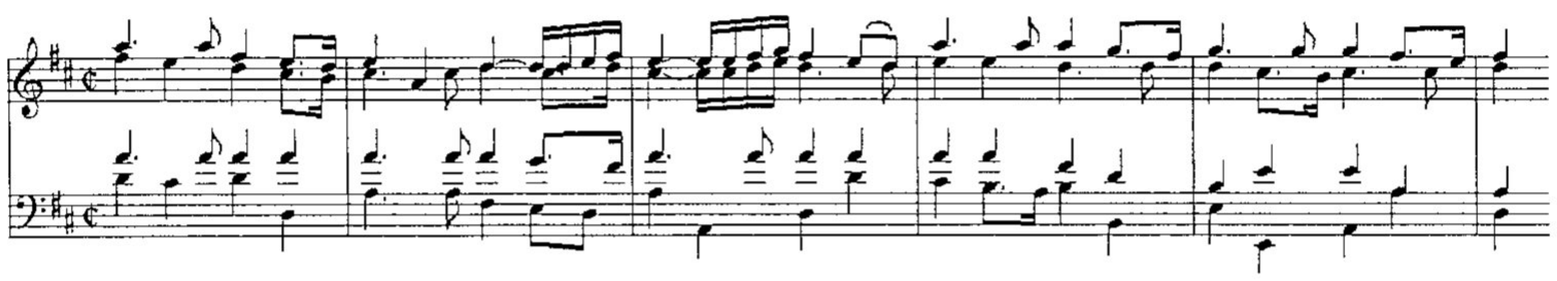
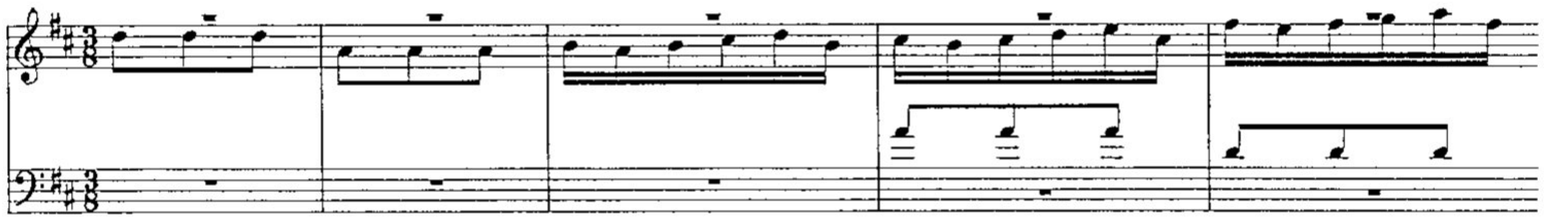
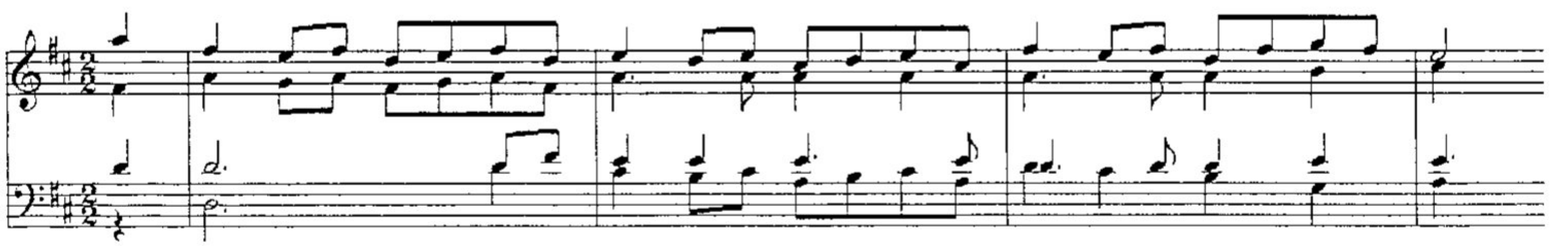
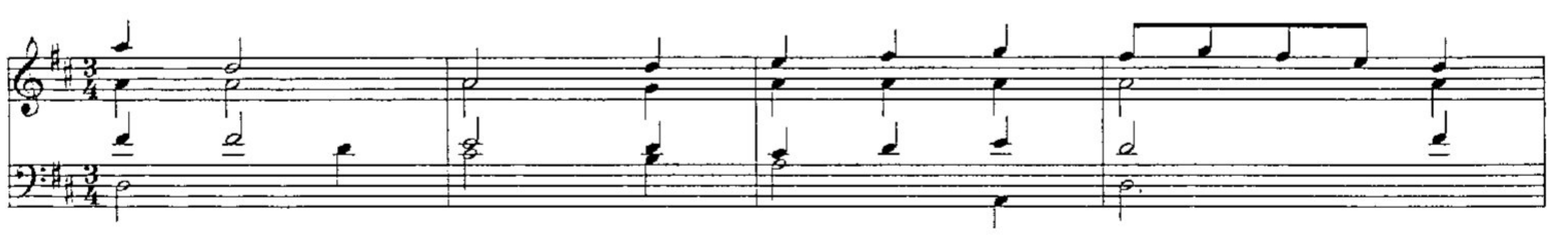
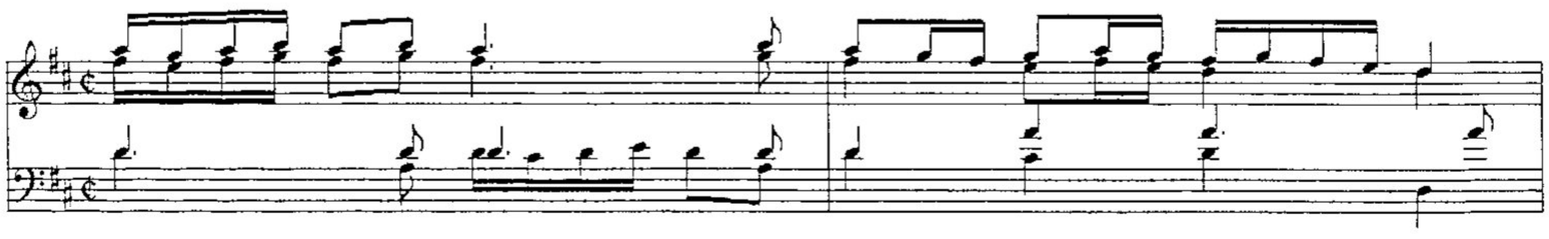
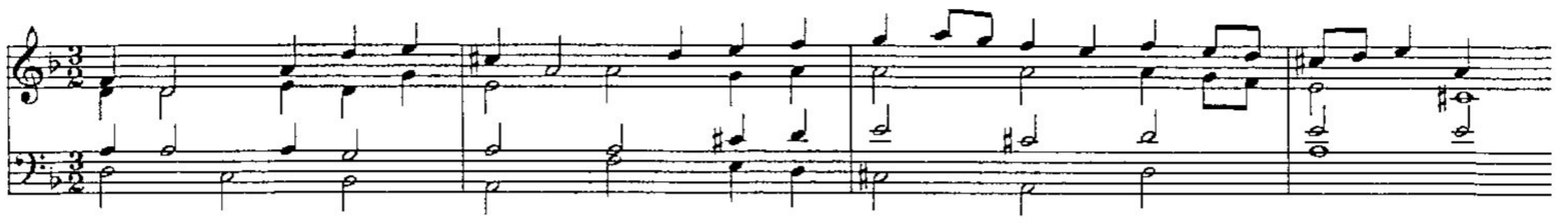
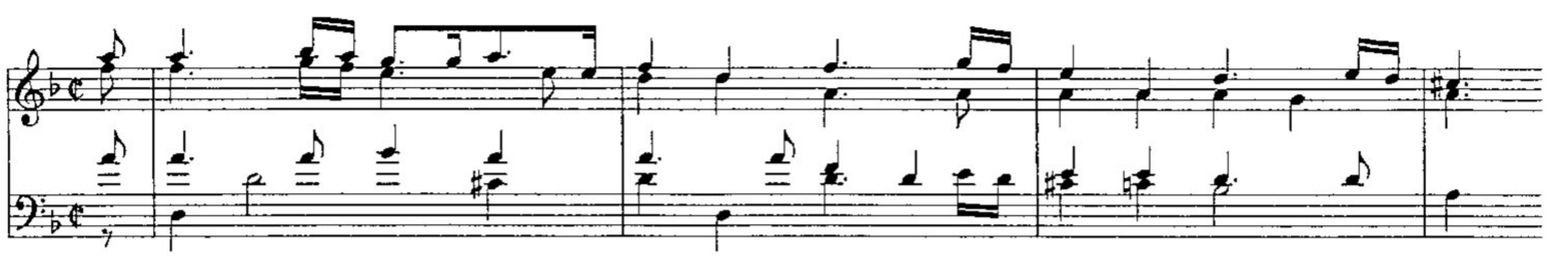
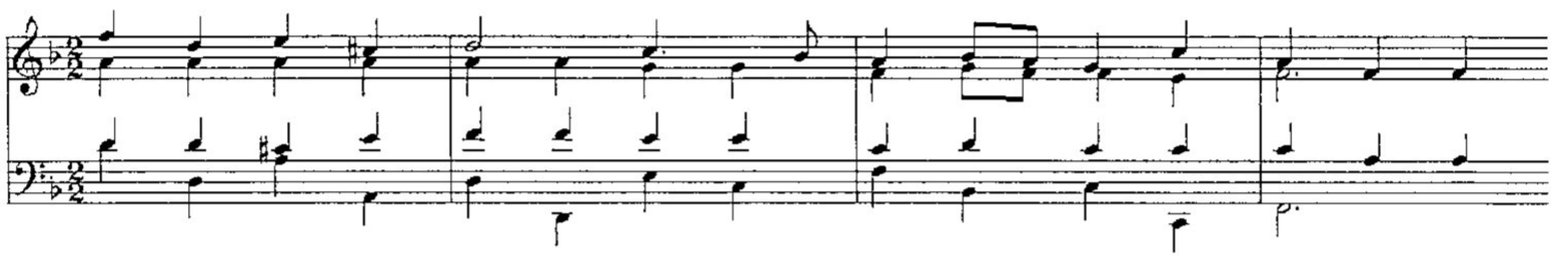
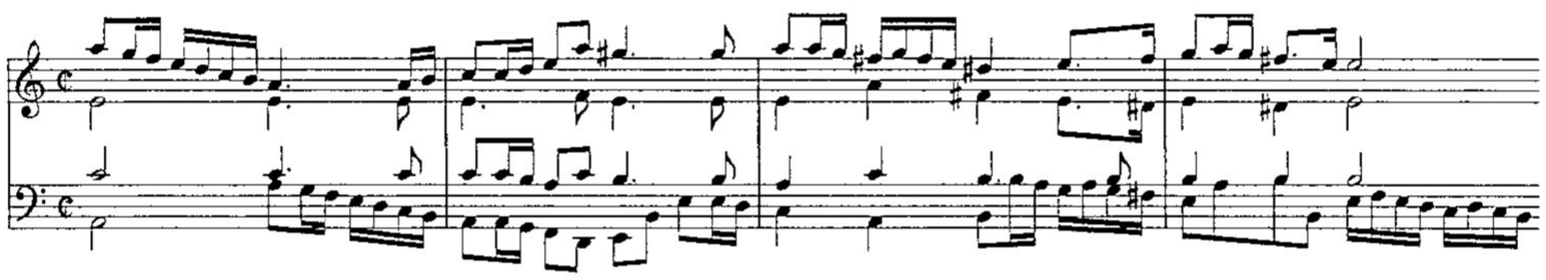
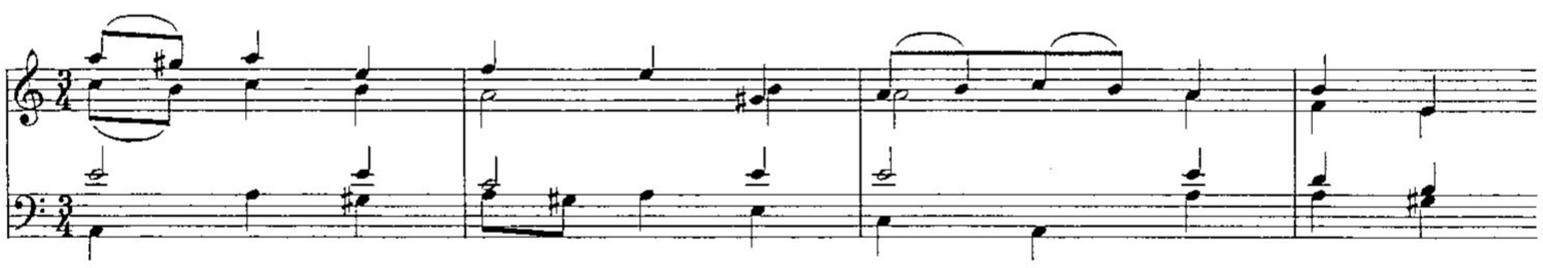
a: Mr. Hughes.

a; 2 vln., vla, bc.

V.iv (really an afterpiece)
SONG. By Mr. O----r. Set by Mr. Daniel Purcell.

1. Since Celia tis not in our power *a, bc* 72



[2.] Overture
a) 23

b) 48

[3.] Aire 24

[4.] Minuett 16

[5.] March 10

[6.] Hornpipe 16

[7.] Aire 18

[8.] Gavott 16

[9.] Aire 12

[10.] Minuett 24

Total number of bars: 279

Manuscripts: **122.5, 6** Cmc F.4.35 (2-5) (set 56, no. 8; set 45, no. 4).
5 '8'; **6** '4.'.

Printed Ed.: § **122.1** '*A Song in ye Comedy call'd ye* Inconstant *or ye way to win him Sung by Mr.* Hughes *Sett by Mr. D. Purcell.*' [P5711] = *Collection of Choicest Songs and Dialogues* (1703).

§ **122.2-10** '*Aires in the Comedy call'd the Inconstant, or ye way to Win him Compos'd by Mr* D. Purcell' [P5710].

122.3-8 *Collection of Lessons and Aires* (1702).
(see keyboard transcriptions: **122.3** = **551T**; **122.4** = **556T**; **122.5** = **555T**; **122.6** = **554T**; **122.7** = **552T**; **122.8** = **553T**).

Text: THE | INCONSTANT: | OR, | The way to win him. | A | COMEDY, | As it is Acted at the | Theatre Royal in *Drury-lane.* | By his Majesty's Servants. | - | Written by Mr *Farquhar.* | - | *In nova fert Animus Mutatas dicere formas* | *Corpora* – Ovid Met. | - | *LONDON,* | Printed for *J. Knapton* at the *Crown* in St *Paul* 's Church-yard; *G:* | *Strahan* at

the *Golden Ball* over against the *Royal Exchange, Corn - | hil*; and *B. Lintott* next the *Middle Temple Gate, Fleetstreet.* 1702. [Copy consulted: Lbl 11774.g.25]

Modern Ed.: None.

Contemporary References: 'The Instrumental Musick, in 4 parts, perform'd in the new Comedy, call'd, the *Inconstant, or the Way to win him.* Compos'd by Mr. D. Purcell, Price 1*s.* 6*d.*', published 'this day', advertised in the *Post Boy*, 3-5 March 1702.

Play text published 'this day', advertised in the *English Post*, 9-11 March 1702.

'*Ramb.* Do you know what Play is now in rehearsal in this House? *Sull.* I never go near 'em; but I hear 'tis one of his who writ the *Trip to the Jubilee*. *Crit.* That's an indefatigable Drudge at the Stage: If he lives as long as *Euripides* did, he will afford us as many Plays; he is as constant every Winter, as Rain and dirty Weather. *Ramb.* Pray what is it? *Sull.* I have not heard the Name, but am told its intirely *Fletcher*'s. *Ramb.* 'Tis a sign his Muse is at an ebb; but if he alters it, 'tis a Thousand to One, he spoils it. Which of *Fletcher*'s pray? *Sull. The wild Goose Chace*. *Ramb.* But why that? I have seen it Acted with good Applause, and needed no Alteration', *Comparison*, 92-93, the opening of a longer discussion of the play on pp. 92-94.

Commentary: As the prologue declares 'we're in *Lent*', the premiere would presumably have taken place some time after 25 February 1702 (*LS (new version)* ii. late February 1702) quoting Danchin, i. 67).

The tenor part of the instrumental collection has the title 'Mr D. Purcell in Love's Contrivance'.

Daniel recycled much of **H122.3** from **H124.10**, written some three years earlier.

Smith 81.

Other Music: V.ii *The new Song – Prithee Phillis, &c / SONG. [no text].*

Bibliography: Pierre Danchin (ed.), *The Prologues and Epilogues of the Eighteenth Century*, 12 vols. in progress (Nancy, 1990-).

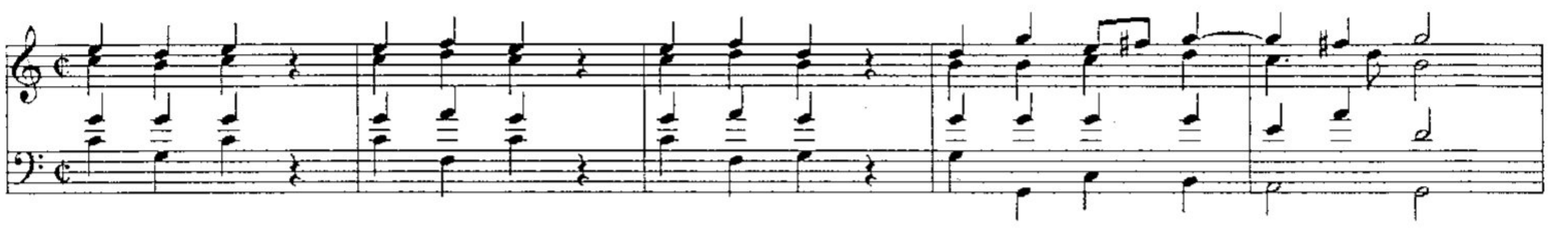
123. The Indian Queen

?late February 1696; John Dryden/Robert Howard. DL.

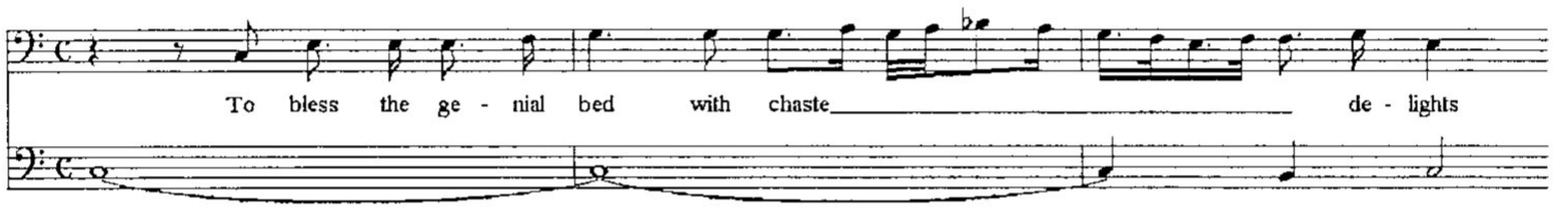
s: Mrs. Cross (3).
b: Mr. Leveridge (2, 5).

sb; SATB; tr., 2 ob., 2 fl., 2 vln., vla, bc.

V.i [though really an afterpiece]
Trumpet Sym

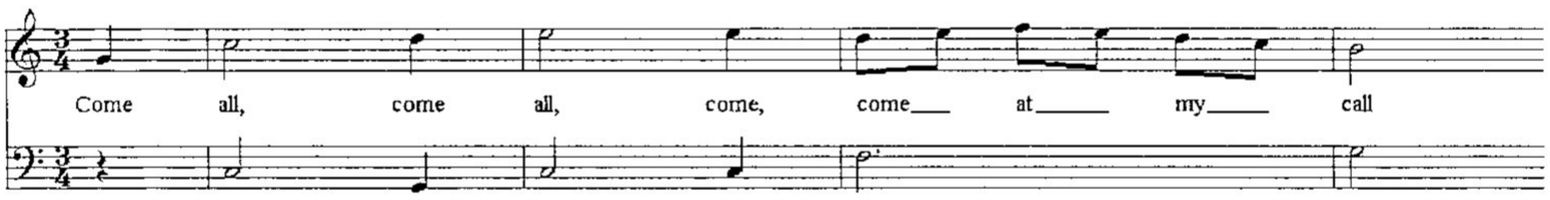
1. Symphony *tr., 2 ob., str., bc* 17

Hymen

2. To bless the genial bed with chaste delights [3413] *b, bc* 20

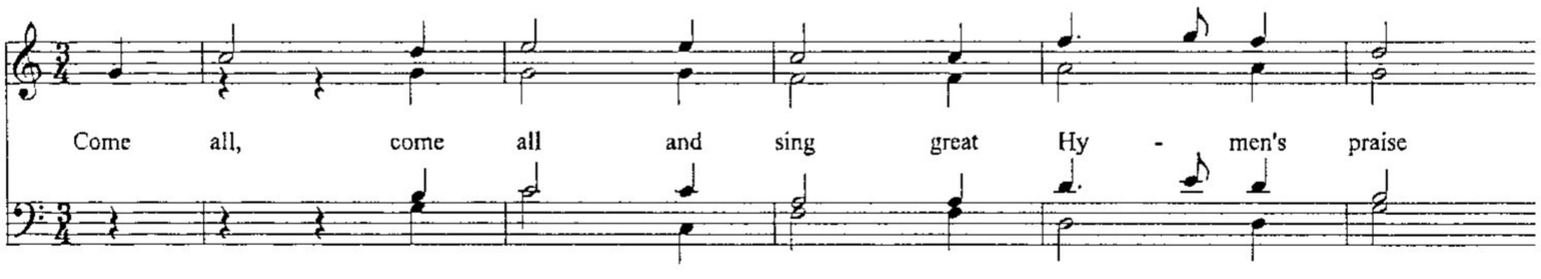


A Folower of Hymens Sings

3. Come all, come at my call [587]

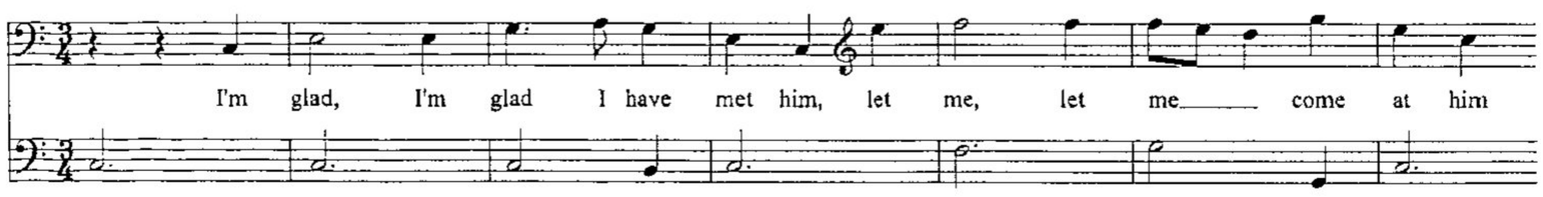
a) *s, bc* 26

Cho

b) *SATB, str., bc* 31

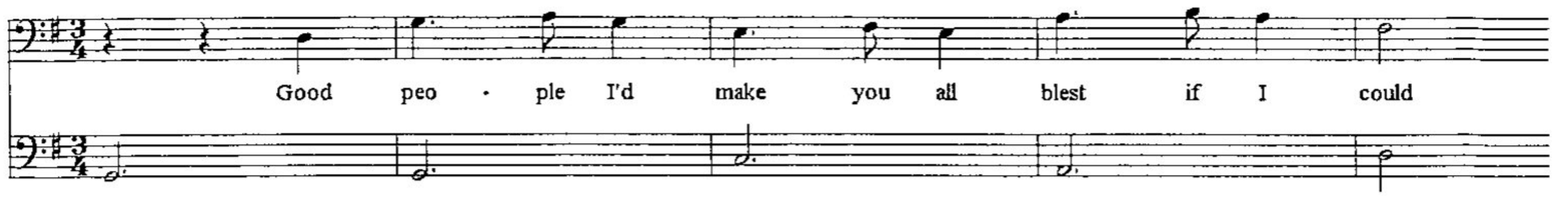


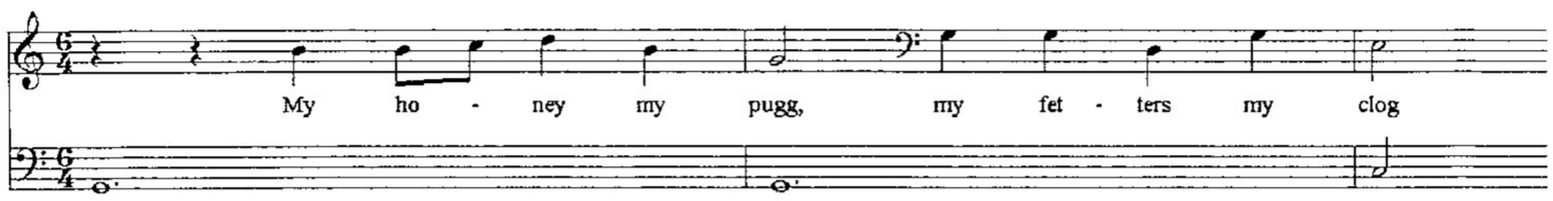
2 Mar[ried] People

4. I'm glad I have met him [1648] *s, b, bc* 45

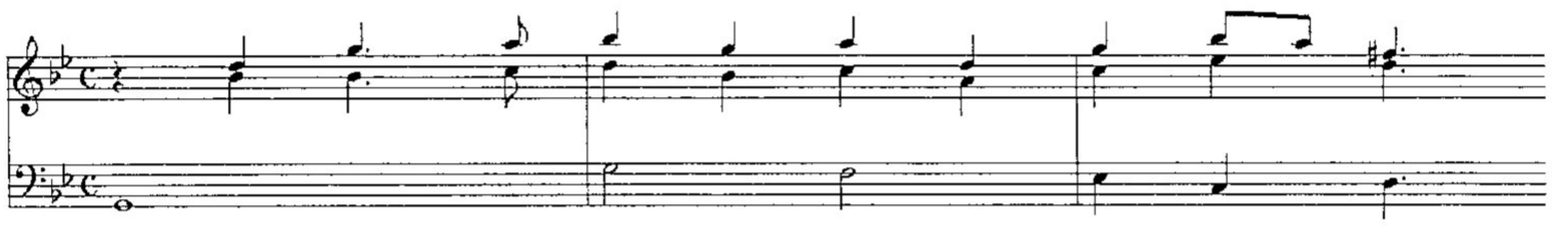


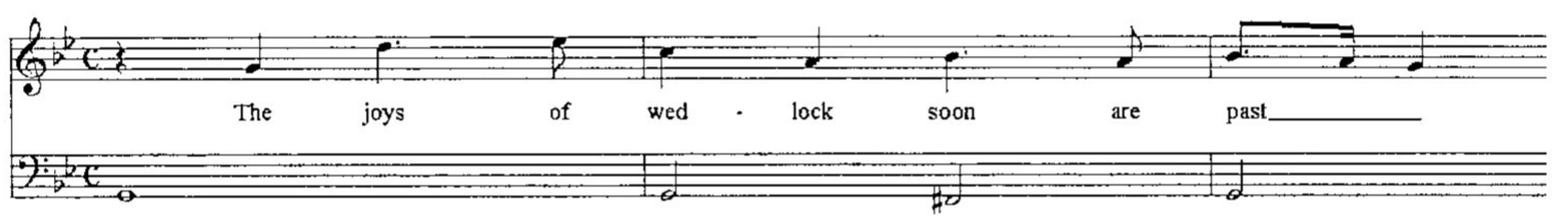
5. Good people, I'd make you all blest if I could [1179] *b, bc* 31

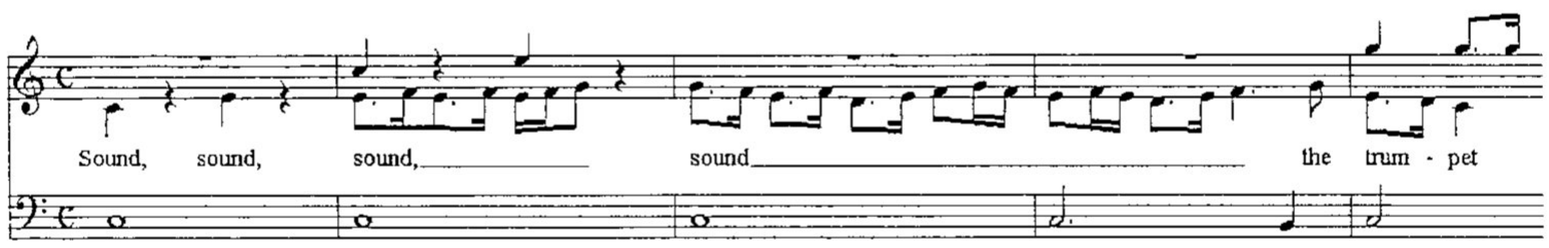
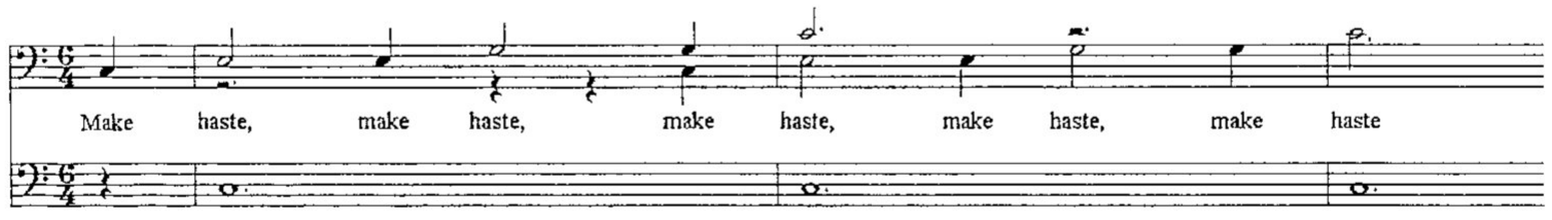


6. My honey, my pugg, my fetters, my clog [2257] *s, b, bc* 29

Sym. Fluts

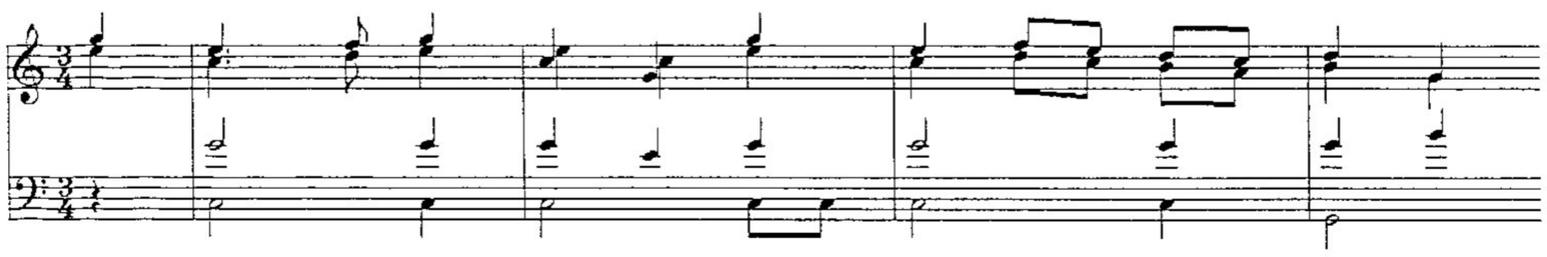
7. The joys of wedlock soon are past [1889]

a) *2 fl., bc* 6

b) *s, 2 fl., bc* 39

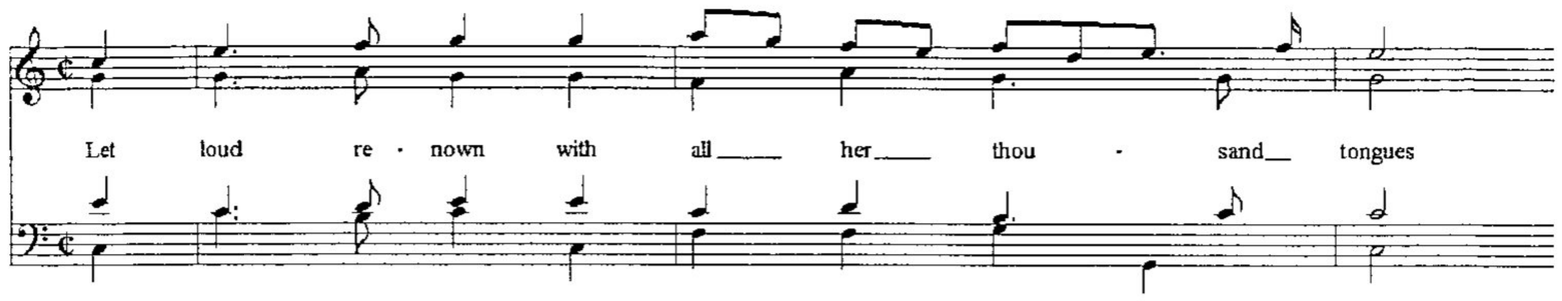


8. Sound the trumpet, let love's subjects know [3042] *a, tr., bc* 31

9. Make haste to put on love's chains [2160] *b, b, bc* 25

Trumpit Air

10. Symphony *tr., str., bc* 25



11. Let loud renown with all her thousand tongues *SATB, tr., 2 ob., str., bc* 25



Total number of bars: 350

Manuscripts: Lbl Add MS 31447 (f.61-64).
'The Fift Act'.
1 'Symphony', 'Trumpet up, Hautboys down'; **2** 'Verse'; **3** 'Verse'; **4** 'Verse'; **5** 'Vers Hymen'; **6** 'Verse'; **7a** 'Symphony'; **8** 'Verse' 'Trumpet'; **9** 'Verse 2 Basses'; **10** 'Trum. & | violins'; **11** 'Grand Cho:'.

Lbl Add MS 31449 (f.59-68v).
1 'Trumpet Sym'; **2** 'Hymen'; **3** 'A Folower of Hymens sing'; **4** '2 Mar People'; **7a** 'Sym. Fluts'; **10** 'Trumpit Air'.

§ Lbl Add MS 31453 (f.69-83).
'~~Last Act~~ Additional Act by Mr Daniel Purcel (Mr Henery Purcell being dead)'.
1 'Symphony'; **2** 'Hymen'; **3** 'Mrs Cross | a follower of | the Hymen'; **3b** 'Ch:'; **7a** 'Symphony for fluts'; **8** 'Trumpet'; **10** 'Trumpet & Violins'; **11** I 'Trumpet', II 'Hautboys', III 'Violins' [though a stave too high].

Ob MS Tenbury 1175 (p.39-57).
'Musick | in the last Act of the | Indian Queen', 'Hen. Purcel' added later.
1 I 'Trumpett', II 'Hautboys', III-IV 'Violins'; **2** 'Hymen'; **3b** 'Chorus'; **7a** 'Symphony for Flutes', 'Sympho'; **8** I 'Trumpet', II 'Vers'; **10** I 'Trumpet', II 'Violin', III 'Violin'; **11** 'Grand-Chorus', 'Chorus', I 'Trumpet', II 'Hautboys', III 'Violins'.

Ooc Ua36 (f.60-75).
[untitled], at end 'Finis'.
1 'Symphony', I 'Trumpett', II 'Hautbois', III-IV 'Violins'; **2** 'Verse'; **3a** 'Verse'; **3b** 'Chorus', I-II 'Violins'; **4** 'Verse'; **5** 'Verse'; **6** 'Verse'; **7a** 'Symphony', I 'Flute 1st', II 'Flute 2d', III 'Verse'; **8** I 'Trumpet'; **9** I 'Verse', II 'Verse'; **10** I 'Trumpett', II-III 'Violins'; **11** 'Grand Chorus', I 'Trumpet', II 'Hautbois', III-IV 'Violins'.

123.2, 3b, 5, 11 Ob MS Tenbury 1278, bass vocal part.
'Mr Leveridge: Indian Queen' (title of whole ms), 'Last Act' (title of Daniel Purcell section).
2 'Hymen'; **3b** 'Cho:'; **5** 'Vers'; **11** 'Grand Chorus'.

123.9, 11 Lbl Add MS 63626 (f.88v-89), 'The Stoneleigh MS'.
9 'Make hast, &c, Mr D. Purcell.'; **11** 'Chorus'.

123.10 Lady Jeans MS2
[now in private hands and not personally consulted]
(see keyboard transcription: **557T**)

Printed Ed.: **123.2-9, 11** *Deliciae Musicae* 2/1 (1696).
'A *Masque.* in the 5*th* Act of the *Indian Queen.* | Sett by Mr. *Daniel Purcell* ', at end 'The end of the Masqe.'.
2 'Sung by *Hymen.*'; **3a** 'A Song Sung by one of *Hymen*'s followers.'; **3b** 'CHORUS.' [S,B parts only]; **4** 'A Song, Sung to *Hymen* by a Maried Couple.'; **5** 'A Song Sung by *Hymen.*'; **6** 'Second Song by the Maried Couple.'; **7** '*Simphony* for *Flutes*, with a Song

Sung by *Cupid.*'; **8** 'A Song Sung by one of *Cupid*'s followers.'; **9** 'A Song Sung by two of *Cupid*'s followers.'; **11** 'CHORUS.' [S, B parts only].

Text: No version of the play text published at this time.

Modern Ed.: Margaret Laurie (ed.) *The Indian Queen*, Purcell Society Edition 19 (London, Novello, 1994).

Contemporary References: An advertisement for a collection containing 'the Additional Musick to the Indian Queen, by Mr Daniel Purcell, as it is now acted at His Majesties Theatre', in the *Post Boy*, 3 March 1696.

Commentary: There being no printed edition of the text, the rubrics are taken from Lbl Add MS 31449, which includes both the musical and textual content of the dramatick opera.

The advertisement noted above presumably refers to Delicae Musicae, and that the music is described as 'additional' and 'now acted' suggests Daniel's music was added for a revival, though *LS* suggests April 1695. See also Purcell Society Edition preface and Wood (below) for further discussion on the dating of Daniel's masque.

See **H603P** for a possible overture and dance tentatively attributed to Daniel Purcell in the Purcell Society Edition. The Purcell Society Edition suggests that **H123.11** can be found in the so-called Magdalene College Partbooks, Cmc F.4.35. However, this is a misprint – it is section 24 in that edition, which is by Henry Purcell, not section 44 (which equates to **H123.11**).

According to Michael Tilmouth (see below), **H123.1** is modelled on Henry Purcell's Z811 (1a).

Bibliography: Michael Tilmouth, 'The Technique and Forms of Purcell's Sonatas', *M&L* 40 (1959), 110.

Andrew Pinnock, 'Play into Opera: Purcell's *The Indian Queen*', *EM* 18 (1990), 2-21.

Margaret Laurie (ed.) *The Indian Queen*, Purcell Society Edition 19 (London, Novello, 1994).

Julia K Wood, 'The Indian Queen', in Michael Burden (ed.), *Henry Purcell's Operas: The Complete Texts* (Oxford, 2000), 411-469.

124. The Island Princess, or The Generous Portuguese

early February 1699, Peter Motteux, after Tate's version of Fletcher & Beaumont. DL.

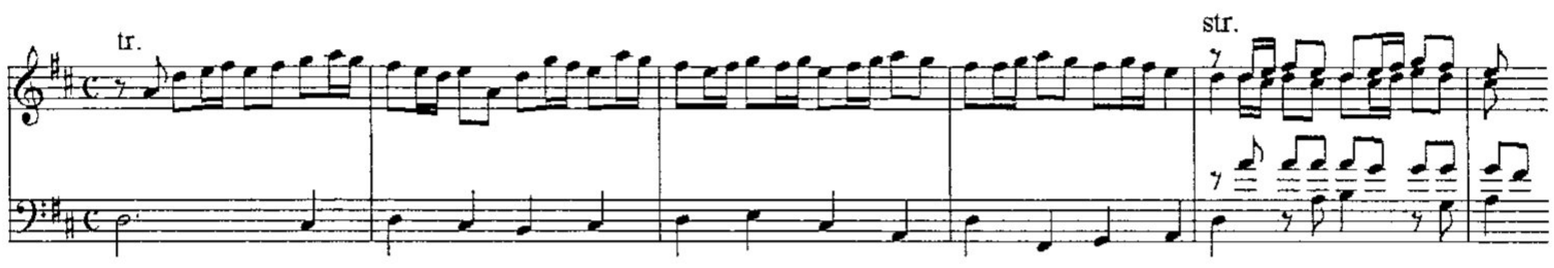
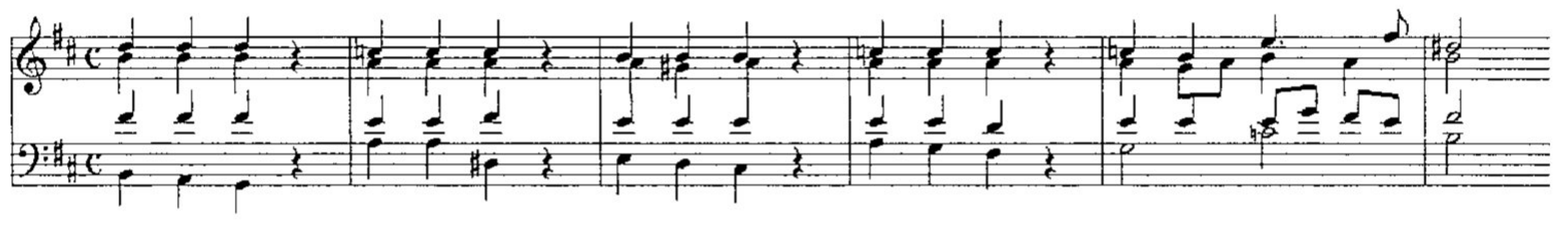
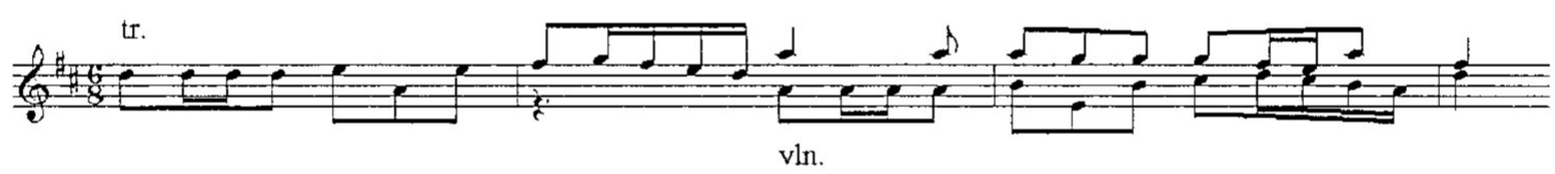
s: 'ye Boy' (6); Mrs. Lindsey (7); 'Mr. Magnus's Boy' (11).
a: Mr. Freeman (3, 15); Mr. Pate (5, 16, 18); Jemmy Bowen (14).
b: Mr. Leveridge (2, 5).

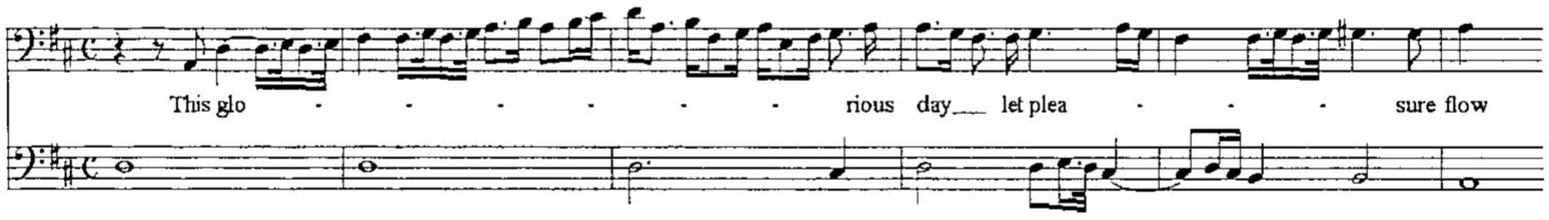
ssaaabb; SATB; tr., 3 flat tr., 2 ob., 2 vln., vla, bc.

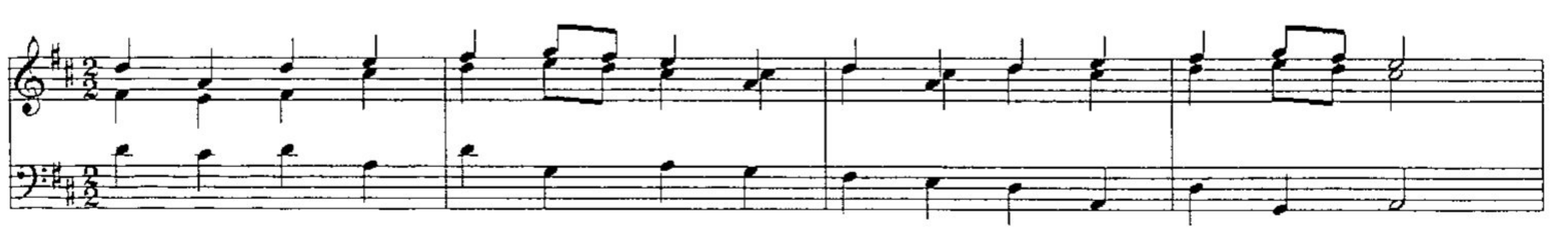
II.iv

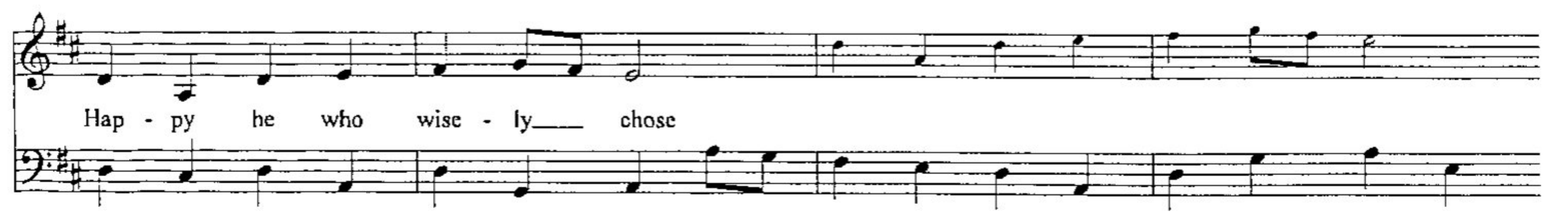
Enter King attended with a numerous Train, Trumpets, Kettledrums and Music.

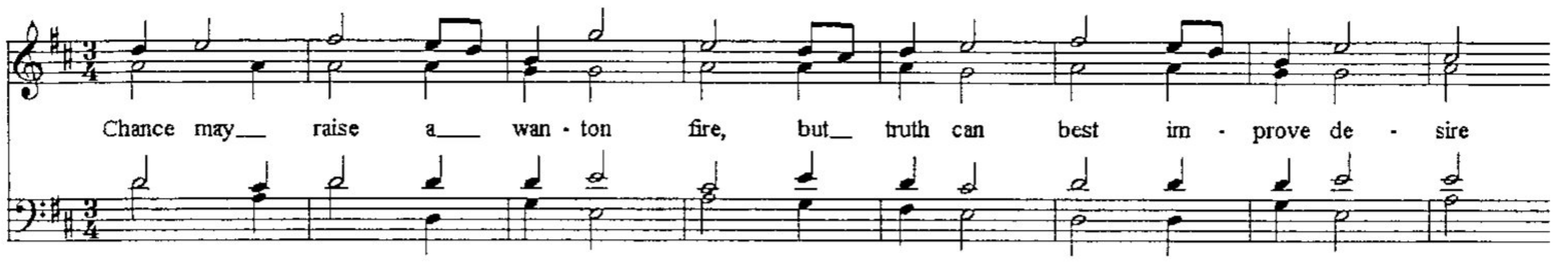
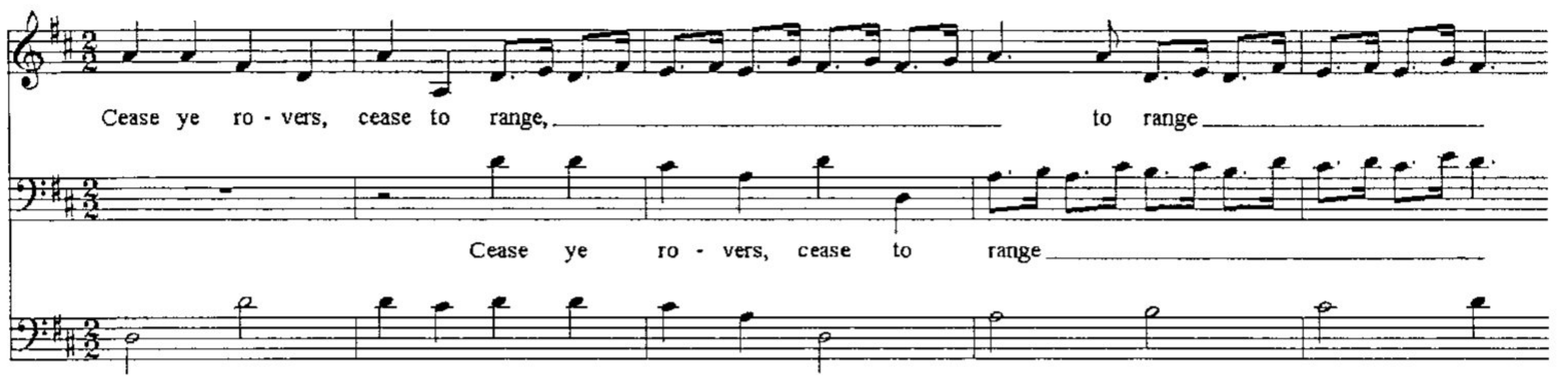
1. Symphony

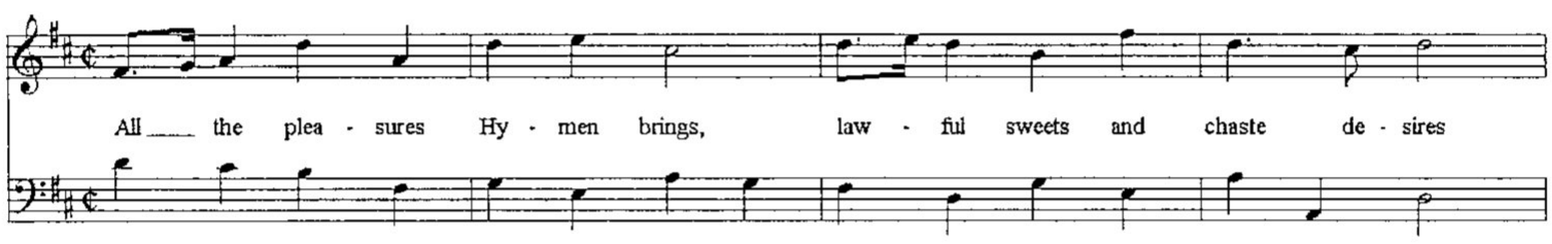
a) *tr., str., bc* 20

b) *str., bc* 12

c) *tr., str., bc* 34

An Entertainment of Music and Dancing. Several Shepherds advance and express their Joy. The words were fitted to the music, which is charmingly compos'd by Mr. Daniel Purcell.

2. This glorious day let pleasure flow *b, bc* 28

3. Happy he who wisely chose

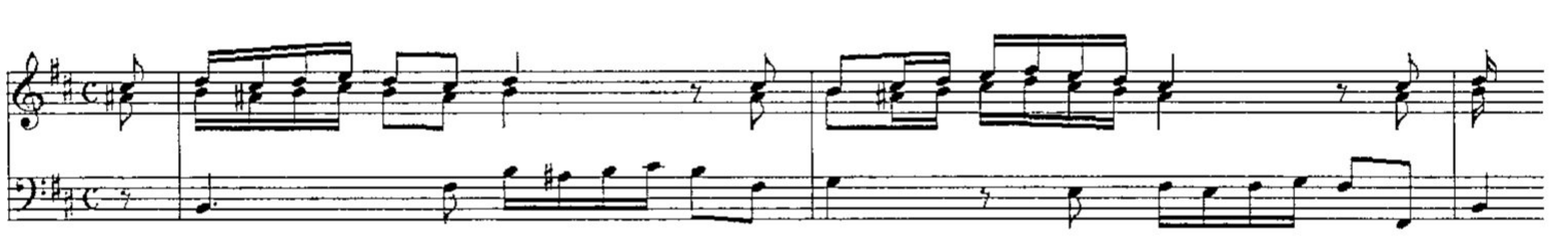
a) *2 ob., 2 vln., bc* 27

b) *a, ob., bc* 35

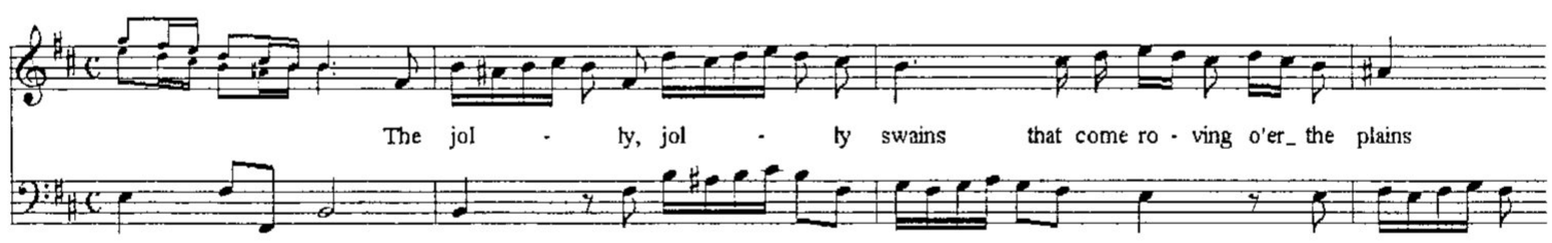


4. Chance may raise a wanton fire *SATB, str., bc* 35

5. Cease, ye Rovers *a, b, bc* 36

6. All the pleasures Hymen brings [131] *s, bc* 20

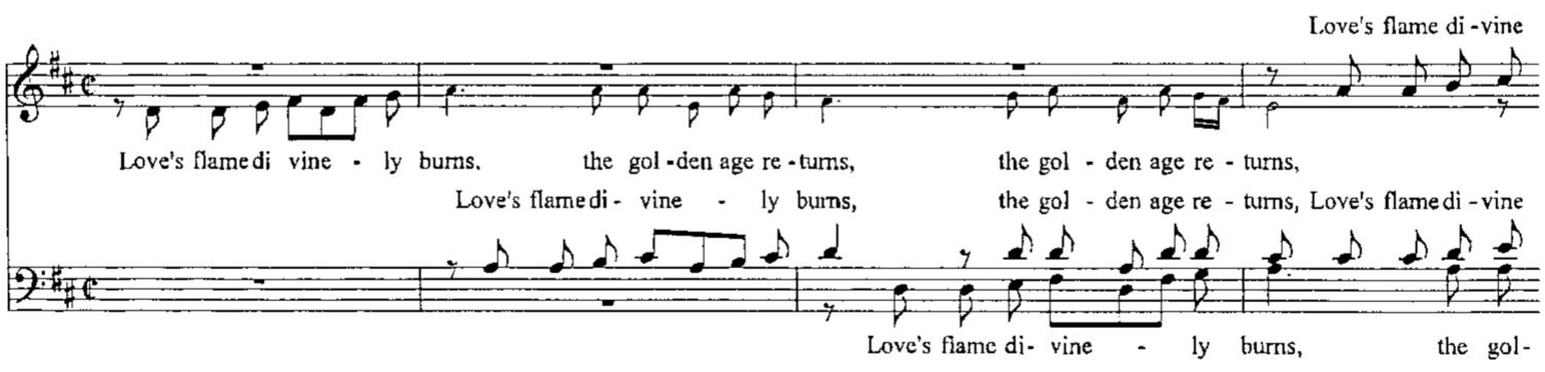


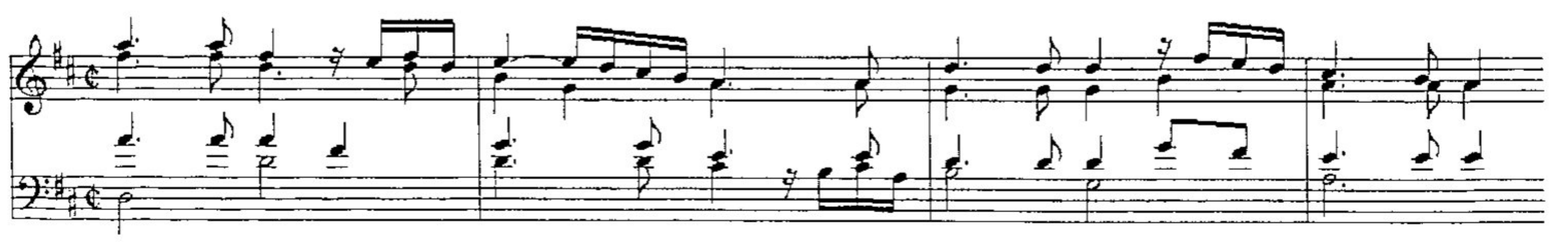
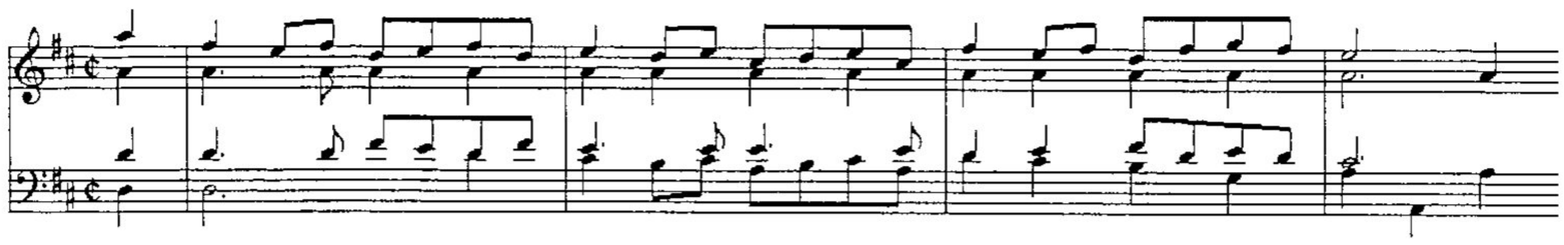
7. The jolly swains

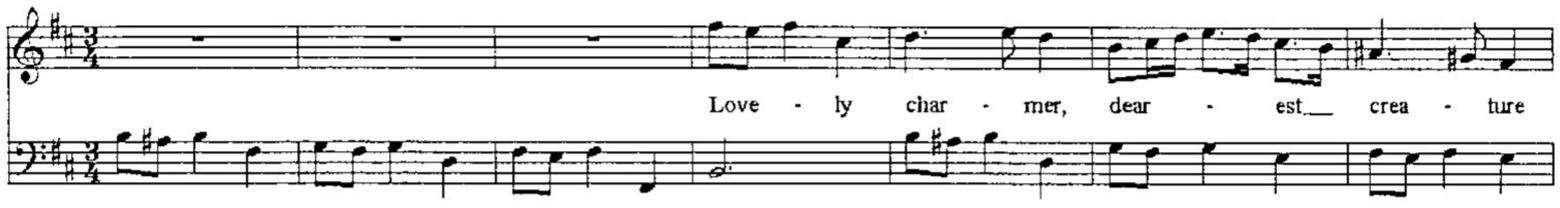
a) *2 vln., bc* 3

b) *s, 2 vln., bc* 37

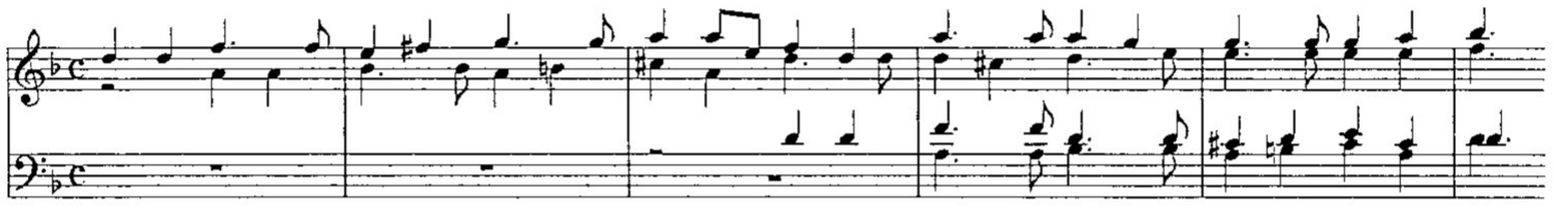
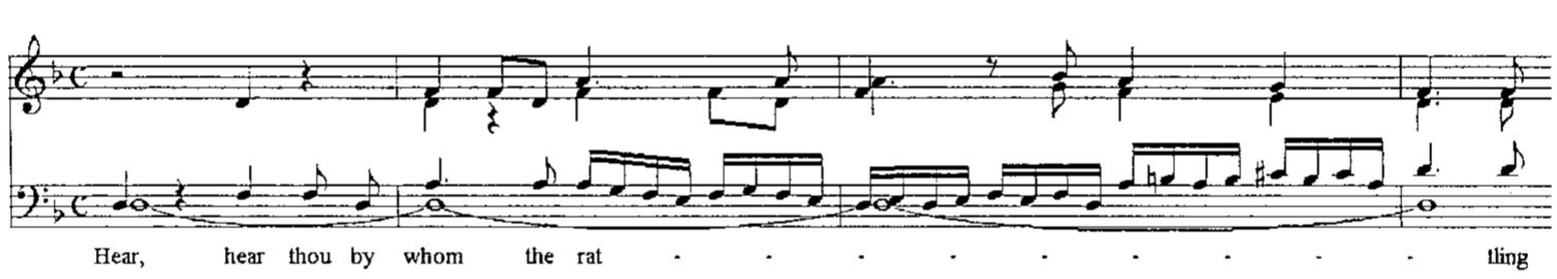


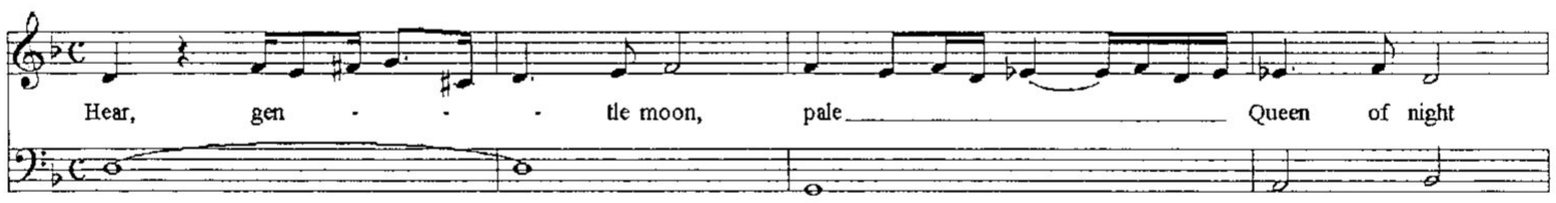
8. Love's flame divinely burns *SATB, tr., str., bc* 45



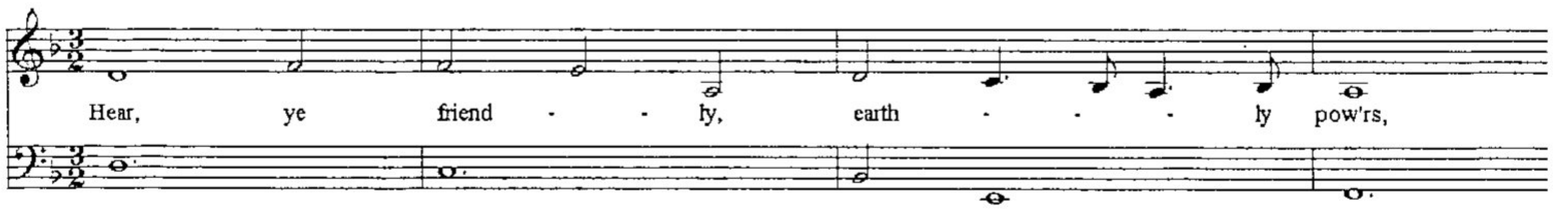
9. Entry *str., bc* 27

10. Dance *str., bc* 25

III.ii
A Song, by the Page. Set by Mr. Purcel

11. Lovely charmer, dearest creature [2128] *s, bc* 48

IV.ii
An Incantation set by Mr. D. and Purcell *[sic]*

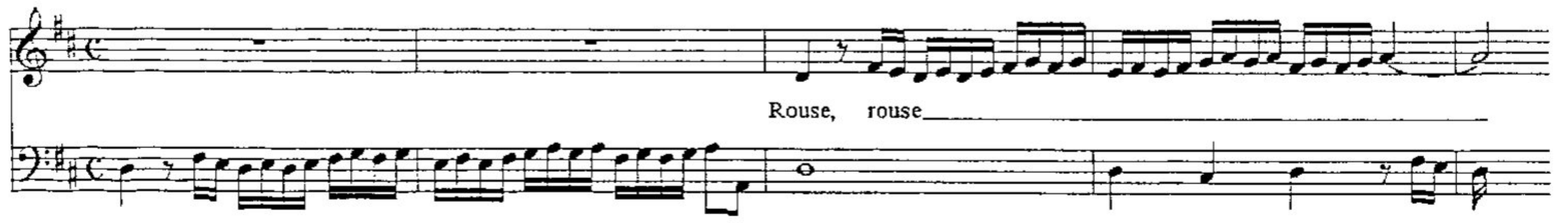
12. Sym[phony of] Vio[lins] *str., bc* 11

13. Hear thou by whom the rattling thunder's hurl'd *b, 2 vln., bc* 24

14. Hear, gentle moon *a, bc* 19

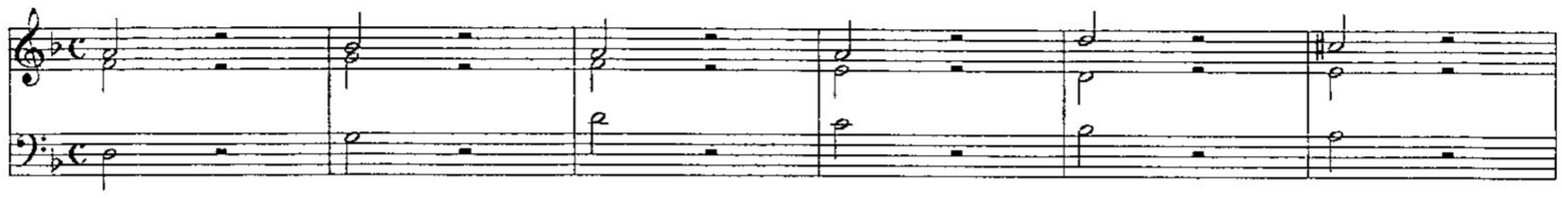
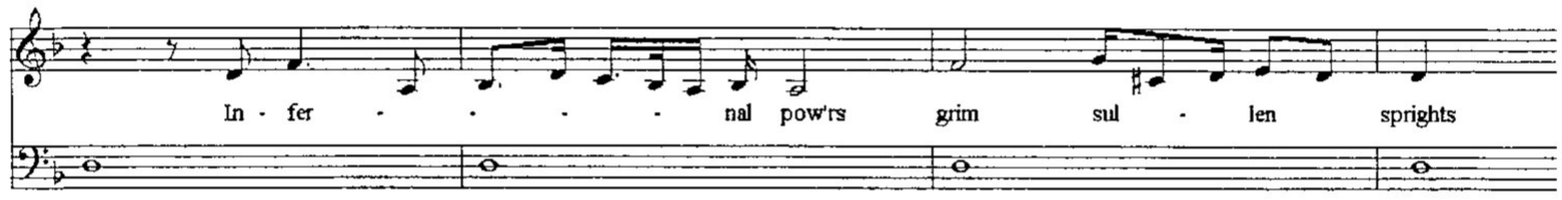
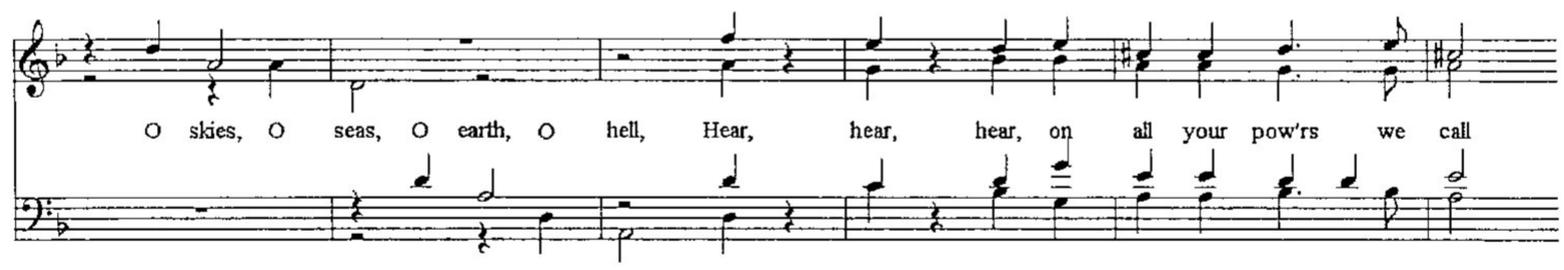


15. Hear, ye friendly, earthly pow'rs *a, ob., bc* 81



16. Rouse, ye Gods of the main *a, tr., bc* 43



17. Symphony of Flat Trumpets *2 flat tr., bc* 15

18. Infernal pow'rs *a, 2 vln., bc* 34

19. O skies! O seas! O earth! *SATB, str., bc* 19

Total number of bars: 678

Manuscripts: § Lbl Add MS 15318, omits **11**.
'The Opera of | The Island Princess, | or | Generous Portuguese.', and, in later hand, '~~The Words by Tate, 1689~~ revived with alterations by Ta[te?] | & by P. A. Motteux, 1701. The is only the principal [?] parts of Fletcher's Island Princess, formed into an | Opera, & performed at the Theatre Royal ~~in Lincoln's Inn Fields~~; & the Music | by Daniel Purcell, Mr. Clarke, and Mr. Leveridge. | also, see Hawkins's Hist. of Music, Vol.V.p.183.', and, in a third hand, 'This is erroneous – had better be covered over'.
1 'Masque | D.P. | in 2d Act Island Princess | (A Masque)' [last line crossed out], I 'Sym. Trum.', II 'Vio & Houtboy'; **3a** 'Sympho | Island Princess'; **3b** 'Mr. Freeman | vers Hautboy'; **4** 'Cho.'; **5** 'D. Purcell'; **6** 'D.P. | Sung by Tho: Morgan (=Mr. Magnus' Boy)'; **7** 'vers Mrs. Linsy'; **8** 'Cho.'; **9** '2d Act | Entre'; **10** 'Dance'; **12** '4th Act | Sym. Vio.'; **13** 'vers violins'; **14** '(Bowen, J.)'; **15** '(Freeman)'; **16** 'vers. Trumpet | D.P.? | (Pate)'; **17** 'Sympho. of Flat Trumpits', between I and II 'Trumpets'; **18** 'vers. 2 volins'; **19** 'Cho.'.

124.5 Lbl Add MS 33351 (f.35v-36v).
'A two Part Song by Mr: Danell Purcell'.

124.5 Lbl LMS F.63 (f.21v-22), treble part.
'a2 Voc H Purcell'.

124.5 Lbl LMS F.64 (f.17-18), bass part.
'a2 Voc H Purcell' (in later writing than music, evidently copied from the treble partbook.)

124.5 Lcm MS 1064 (f.29v).
'A two part Song by Mr D. Purcel'.

124.11 CDp M.c.1.38 (p.183-184), untitled.
At end 'Mr Da: Purcell'.

124.11 Ob MS Mus.Sch.c.95 (p.60), a1.
'A Song in ye Island Princess Set by Mr Daniel Purcell Sung by Mr Magnus's boy'.

124.11 Ob MS Mus.Sch.E.397 (p.89-91 rev.), untitled.
(see keyboard transcription: **558T**).

Printed Ed.: **124.9-11** *Theatre Musick* II (1699), a1.
9 '*an Entre danc't by Mr Prist in ye* Island Princess' [sig. f]; **10** '*Aire*' [sig. b]; **11** '*Song Tune Mr D. Purcell*' [sig. q].

124.5 'A Two Part SONG *Set by* Mr. Dan. Purcell.' [P5714 (i)] = *Monthly Mask* (Sep 1711).

124.5 '*A Two Part Song. Set by Mr.* Danl. Purcell' [P5714 (ii)] = *Collection of Songs for Two and Three Voices* (c.1760), p.10.

124.5 'A Two Part SONG *Set by* Mr. H. Purcell. | *Within Compass of ye Flute*' [P5714 (iii)].

124.5 'A Song for Two Voices. | Set by Mr. HENRY PURCEL', at end 'LONDON: Printed and Sold by R. FALKENER, No 45. Salisbury-court, Fleetstreet. Where may be | had a Choice Collection of the most celebrated Songs, Overtures, &c. at a PENNY a – page.' [P5714a].

124.5 'Cease the Rovers set by Mr. Hen Purcell', in *Calliope, or English Harmony* I (1739), no. 190.

124.5 '*SONG | XXVI. | Set by | Mr. D. Purcell.*', in *Catch Club, or Pleasant Musical Companion* (c.1740), p.53.

124.5 '*A Two Part Song, Set by Mr.* Dan. Purcell.', in *Thesaurus Musicus* I (c.1744), p.73.

124.5 *Musarum Brittanicanarum Thesaurus* (1748), no. 9 [untitled].

124.5 'A Two Part SONG *Set by* Mr. Dan. Purcell.', in *Harmonia Anglicana* II (c.1764), p.45.

124.5 '*A* Song *for two Voices. | Set by Mr.* Henry Purcell.', in *Essex Harmony* (1767), p.27-29.

124.6 '*A Song in ye 2d: act of ye Island Princess Set by Mr Dan.ll* Purcell *Sung by ye Boy*' [P5713] = *Collection of Choicest Songs and Dialogues* (1703).

124.7 'A Song in the Island Princess set by Mr D. Purcell. Printed for I: Walsh:', at end 'The 1st Weekly Song for Thursday ye 7th of Septemr to be continu'd the Yeare Round' [P5715] = *Collection of Choicest Songs and Dialogues* (1703).

124.7 '*A Song in the* Island-Princess, *Set by Mr.* Daniel Purcell, | *Sung by Mrs.* Lindsey *and exactly engrav'd by* Tho: Cross.' [P5716].

124.9 'Treble' '[8]' 'An Entry, the Dance, compos'd by Mr. *Preist.*' (p.13-14 in second sequence), 'Bass' '[8]' (p.14), in *Country Dances* (1699).

124.9 'Entre', in *Self-Instructor on the Violin* III (1700), p.17, in C, a1.

124.11 'A New SONG, Sung in the last Reviv'd Play; call'd, *The Island Princess:* | or, *The Genirous Portuguese;* made into an OPERA. Sett by Mr. *Dan. Purcell.*', in *Twelve New Songs* (1699), p.12.

124.11 '*A Song in the* Island-Princess *Set by Mr.* Daniel Purcell | *Sung by Mr.* Magnus's *Boy and exactly engrav'd by* Tho: Cross' [P5717].

124.11 '*Lovely Charmer A SONG in the* Island_Princess *Set by Mr. D:* Purcell.' [P5718 (i)] = *Collection of Choicest Songs and Dialogues* (1703).

124.11 'A SONG *in the* Island Princess *Set by* Mr. D: Purcell.' [P5718 (ii)].

124.11 '*A SONG in the* Island_Princess, *Set by* Mr. D. Purcell.', at end '*Printed and Sold by J. Cluer, in Bow-Church-Yard.*' [P5719].

124.16-18 (as one) 'Rouse ye Gods of ye Main. Sung by Mr. Pate. Set by Mr D: Purcell' [P5720] = *Collection of Choicest Songs and Dialogues* (1703).

Text: THE | Island Princess, | OR THE | Generous Portuguese. | Made into an | OPERA. | As it is performed at the | THEATRE ROYAL. | - | All the Musical Entertainments and the greatest | Part of the Play new, and written by Mr. *Motteux.* | - | *LONDON,* | Printed for *Richard Wellington,* at the *Lute* in St. *Paul* 's Church-Yard, | and Sold by *Bernard Lintott,* at the *Cross-Keys* in St. *Martins-Lane,* | next *Long Acre.* 1699. [followed by advertisments]. [Copy consulted: Ob Douce MM 360]

THE | Words of a New Interlude, | CALLED THE | FOUR SEASONS, | OR | LOVE in every AGE. | AND | Of all the Musical Entertainments, | IN THE | NEW OPERA, | CALLED THE | Island Princess, | OR THE | Generous Portuguese. | Performed at the THEATRE ROYAL. | - | Written by Mr. *Motteux.* | - | *LONDON,* | Printed for *R. Basset,* at the George over against the *Inner-Temple-* | *Lane* in *Fleetstreet.* 1699. [Copy consulted: Lbl C.57.e.29.]

Modern Ed.: Mark Humphreys, '*The Island Princess* (1699): An Edition with written commentary', Mus.M. thesis, University of Manchester (1998).

Contemporary References: 'What Mr. Daniel Purcel has set is so fine, that as he seems inspir'd with his Brother's wonderful Genius, it cannot but be equally admir'd', Motteux's preface to the published play text.

'*Sull.* Come Gentlemen, ... and let us return to the Consideration of the two contending Stages; we must thus far consider, that they are pretty equal, as to the number of good and bad Plays. But now comes the great Turn which seem'd to decide the Fates of *Rome* and *Carthage*: The *old House* have a Bawble offer'd 'em, made out of *Fletcher's Island Princess*, sometime after alter'd by Mr. *Tate*, and now erected into an Opera by *Motteux*: The Actors labour at this like so many Galley Slaves at an Oar, they call in the Fiddle, the Voice, the Painter, and the Carpenter to help 'em; and what neither the Poet nor the Player cou'd do, the Mechanick must do for him: The Town had seen their best at the Drama; and now, I was going to say, the House look'd like a brisk Highway0man, who consults his Perruke-maker about the newest Fashion an hour before his Execution; this new fangled Invention was a melodious Whim – *Ramb*. How? new fangled Mr. *Sullen*? you forget the *Prophetess, King Arthur*, and the *Fairy Queen*. *Sull* I remember 'em; and pray are not they new? nay, if you go to the utmost of it's Antiquity, it came from no elder a House than *Davenant*'s, and that's new enough of all Conscience: but as I was saying – the *Opera* now possesses the Stage, and after a hard struggle, at length it prevail'd, and something more than Charges came in every Night: The Quality, who are always Lovers of good Musick, flock hither, and by a total revolt from the other *House*, give this new Life, and set it in some eminency above the *New*; this was a sad mortification to the old Stagers in *Lincolns-Inn-fields*', *Comparison*, 21-22, which goes on to describe *Rinaldo and Armida* staged in response to *The Island Princess*.

Commentary: The music was composed jointly by Daniel Purcell, who composed two major musical scenes, Jeremiah Clarke, who contributed the preliminary music, act tunes, and the final masque 'The Four Seasons, or, Love in Every Age' (probably written some years earlier)

and Richard Leveridge, who sang three of his own pieces.

The first known performance was on Tuesday 7 February 1699, and from theatre records we know that the actual first performance cannot have taken place any earlier that Saturday 4 February. This date, though, has been confused for some time. *A Comparison between the Stages* (see above) and *The London Stage* both assign *The Island Princess* to before the Lincolns Inn Fields production of Eccles' *Rinaldo and Armida*, and therefore to sometime in November 1698. This error is repeated even in modern literature. However, most of the available evidence suggests that *The Island Princess* was, in fact, the later work. (See Price/Hume *Introduction* and Milhous/Hume 'Dating Play premieres').

It is possible that two of Daniel Purcell's pieces from this opera have been lost. The rubric 'Enter King attended with a numerous Train, Trumpets, Kettledrums and Music' (specified on f.9 of Lbl Add MS 15318) may or may not relate to **H124.1**, as although is seems overlong for this part of the play, it is probably more appropriate to royalty than to shepherds. The 'Solemn music' (specified on f.46v) is definitely lost, and was probably composed by Daniel Purcell.

Fiske (11-12) describes this as 'by far the most successful English opera before *The Beggar's Opera*'.

P5715 is Smith 26.

Bibliography:

Curtis Price and Robert Hume, Introduction to *The Island Princess*, Music for London Entertainment C2 (Tunbridge Wells, 1985).

Judith Milhous and Robert Hume 'Dating play premieres from publication data, 1660-1700', *Harvard Library Bulletin* xxii (1974), 374-405, esp. 400-402.

Mark Humphreys, '*The Island Princess* (1699): An Edition with written commentary', Mus.M. thesis, University of Manchester (1998).

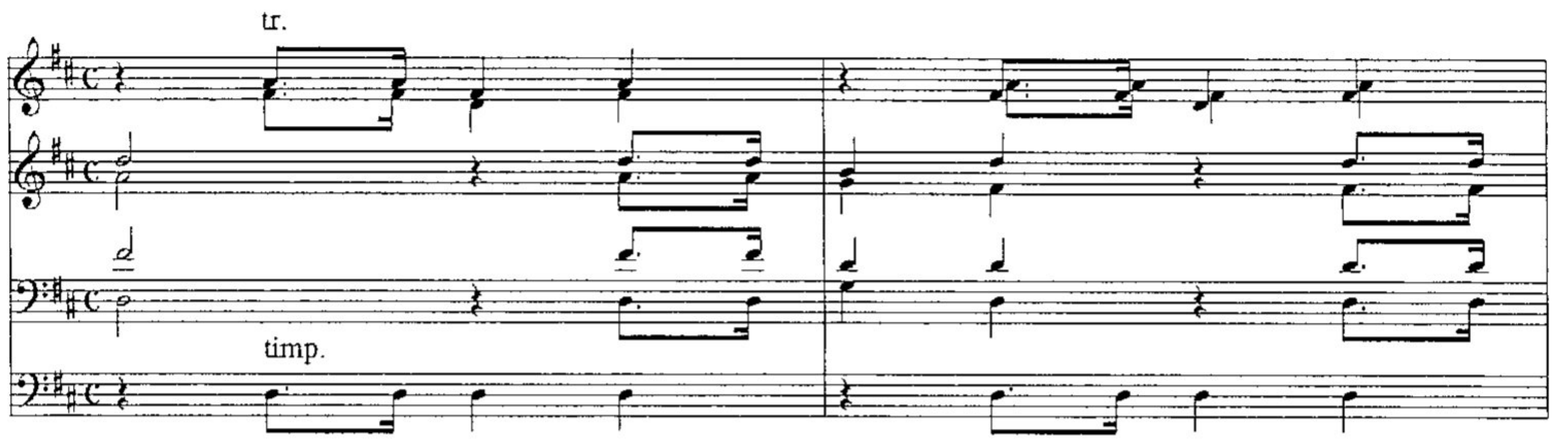
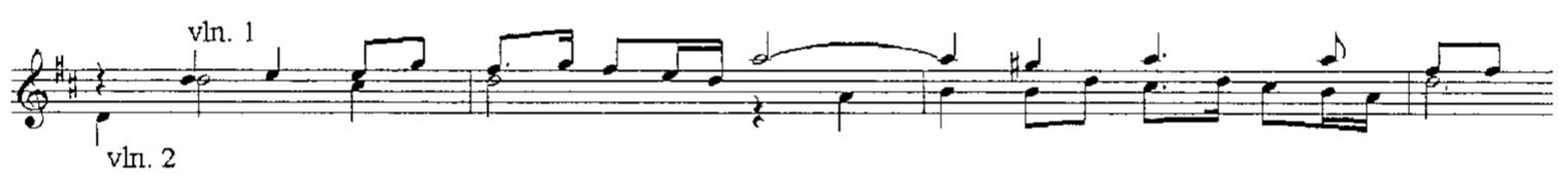
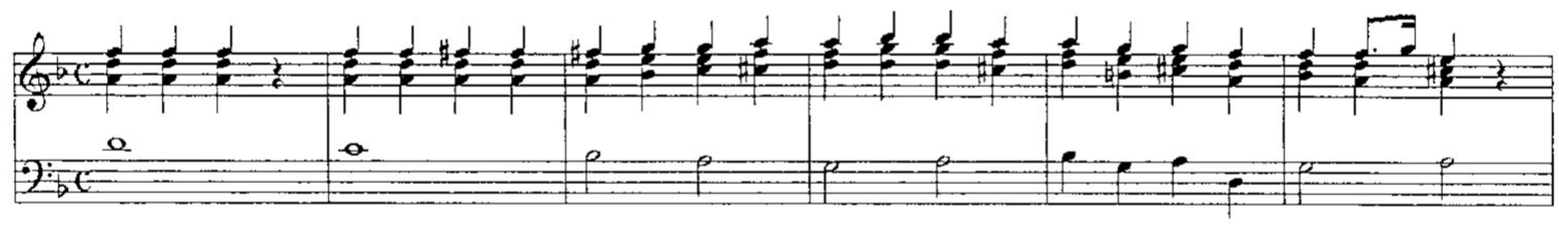
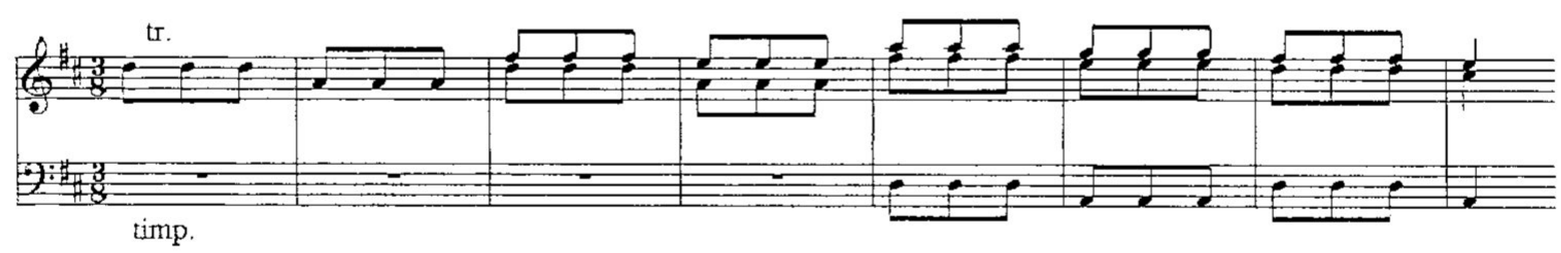
125. The Judgment of Paris

11 April 1701; William Congreve. DG.

sssab; SATB; 2 tr., 2 ob., 2 fl., timp., 2 vln., vla, bc.

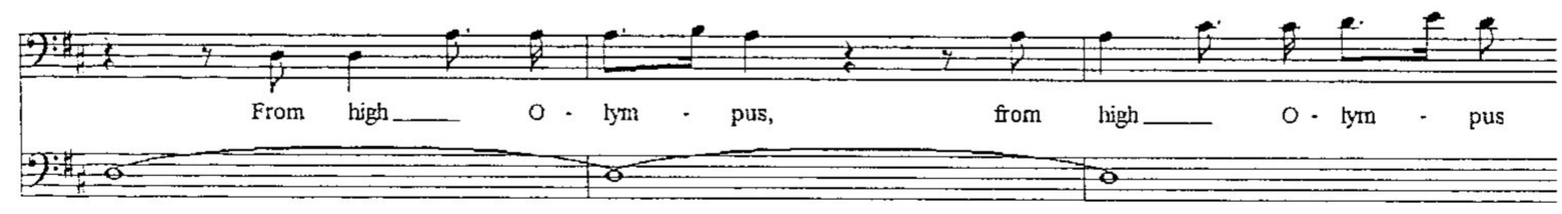
The Judgment of Paris | A Masque.
The Scene is a Landskip of a beautiful Pasture supposed on Mount Ida.
The Shepherd Paris is seen seated under a Tree, and playing on his Pipe; his Crook and Scrip, &c lying by him. While a Symphony is playing, Mercury descends with his Caduceus in one Hand, and an Apple of Gold in the other …

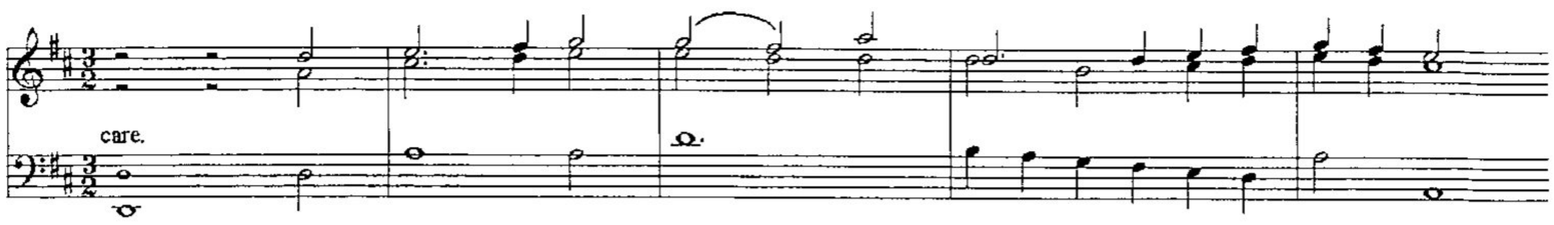
1. Symphony

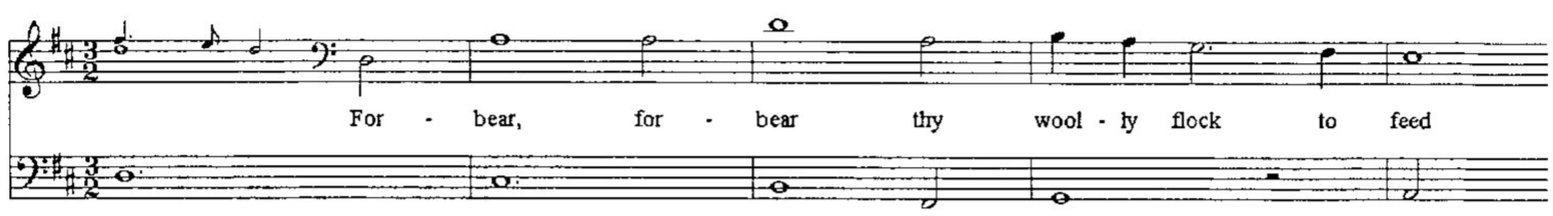
a) *2 tr., 2 ob., timp., str., bc* 11

b) *2 tr., 2 ob., str., bc* 35

c) *str., bc* 12

d) *2 tr., 2 ob., timp., str., bc* 55

… After the Symphony he sings

2. From high Olympus and the realms above [1087] (Mercury)

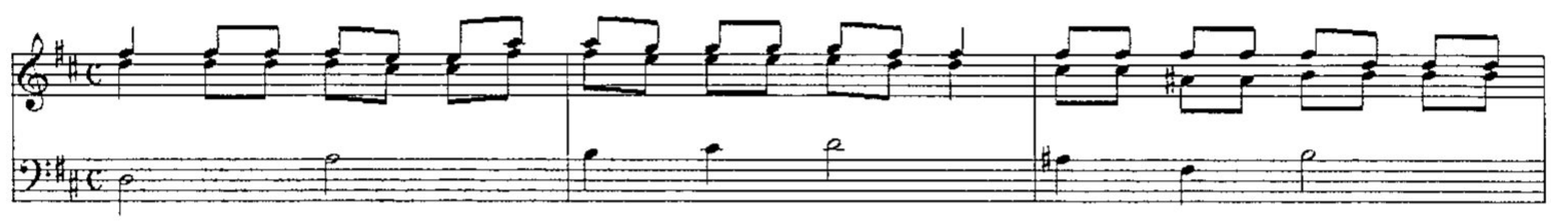
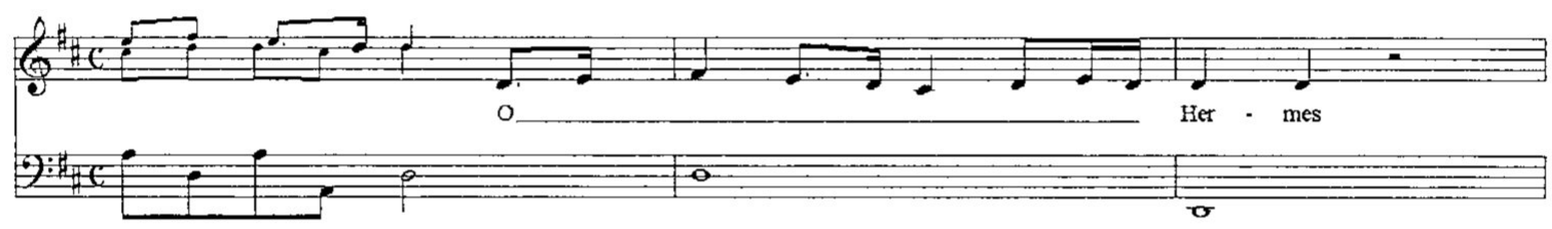
a) *b, bc* 28

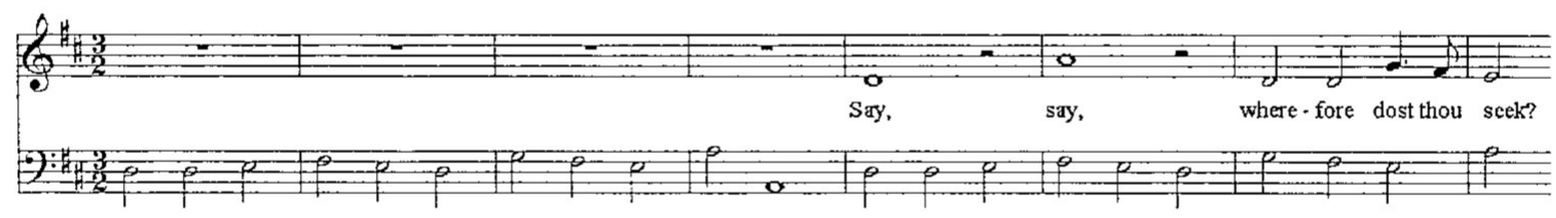


b) *2 vln., bc* 5

c) Forbear, thy woolly flock to feed *b, 2 vln., bc* 79

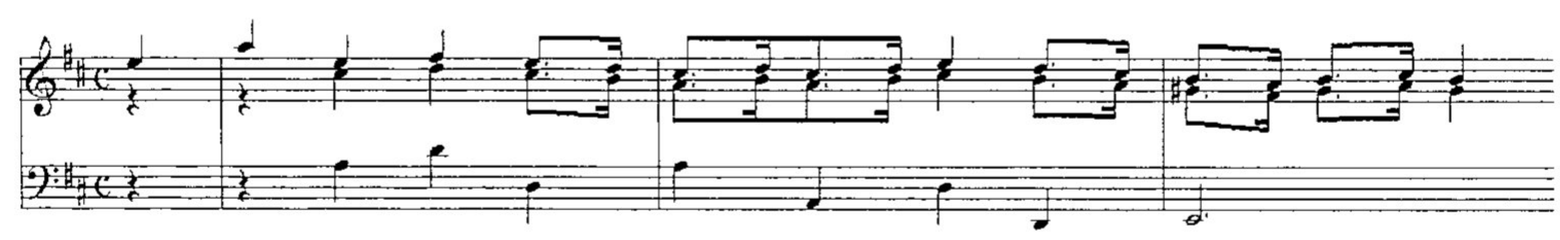


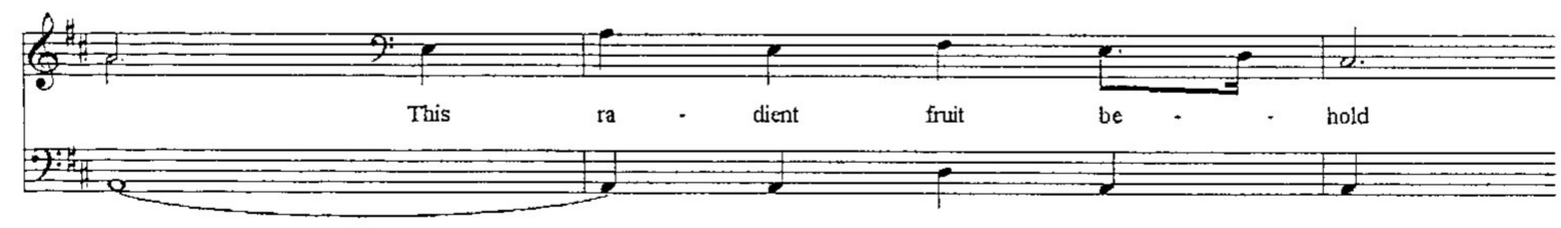
3. Oh Hermes, I thy godhead know (Paris)

a) *2 ob., bc* 8

b) *a, 2 ob., bc* 37

4. Say, wherefore dost thou seek *a, bc* 50



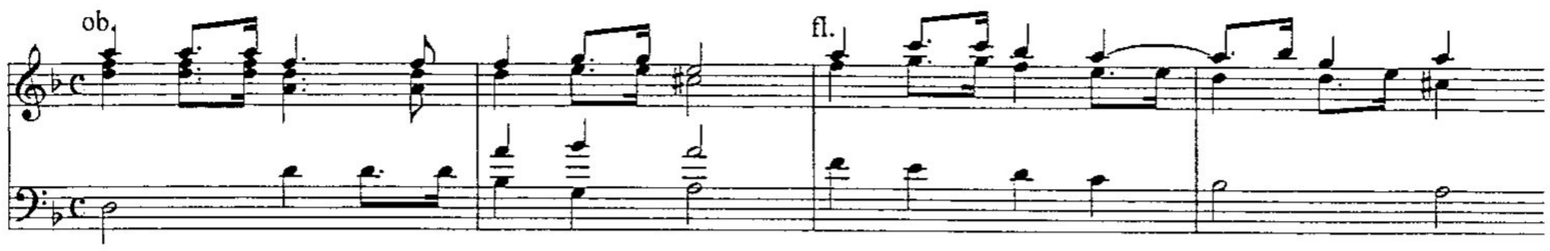
5. This radiant fruit behold (Mercury)

a) *2 vln., bc* 6

b) *b, 2 vln., bc* 88



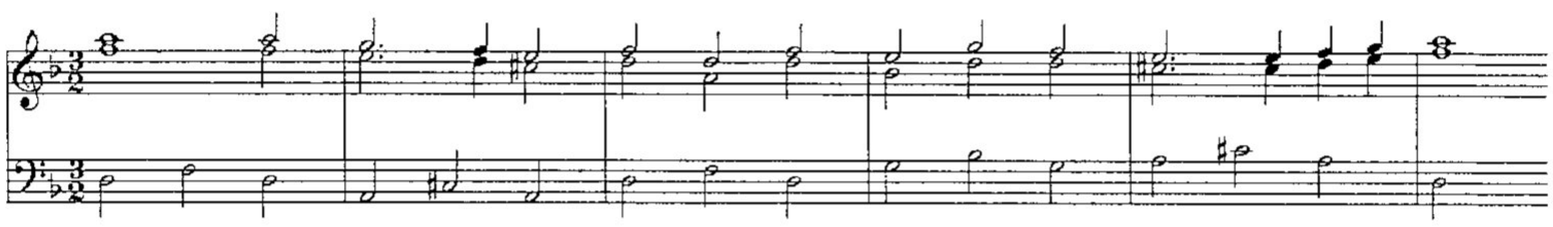
Juno, Pallas, and Venus, are seen at a distance decending in several Machines.

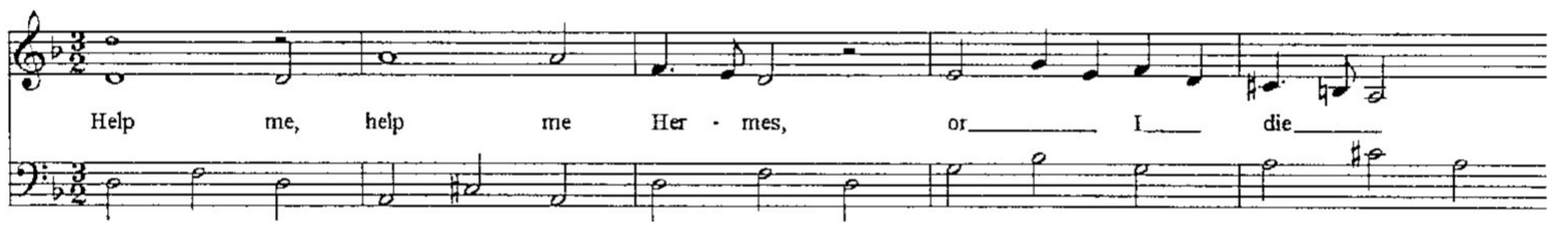
6. Symphony *2 ob., 2 fl., [ten. ob.], [bsn], bc* 14



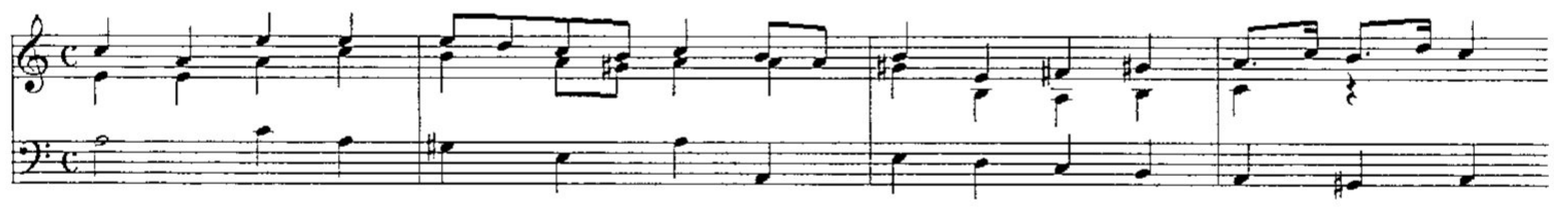
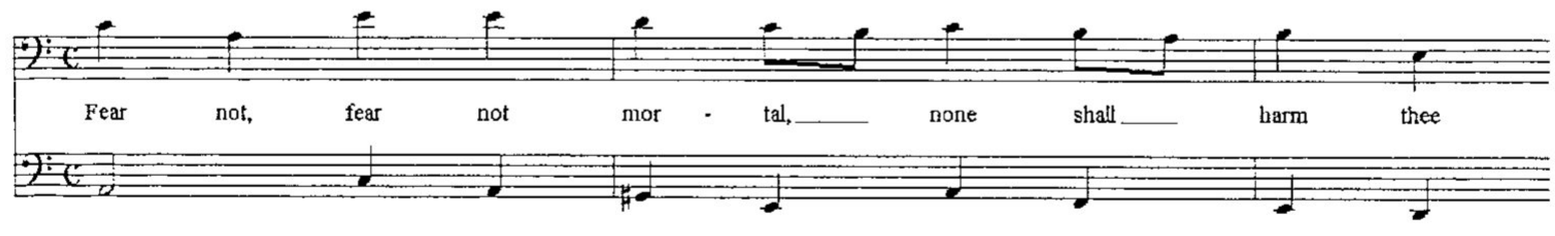
7. O ravishing delight *a, bc* (Paris) 33

8. Help me, Hermes, or I die

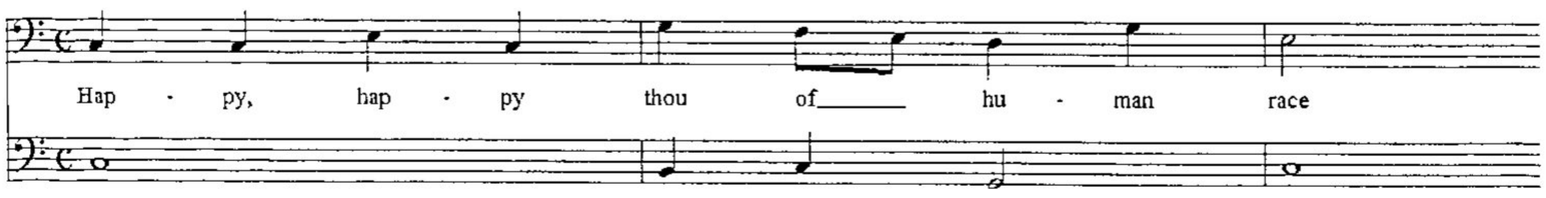
a) *2 fl., bc* 10

b) *a, 2 fl., bc* 67



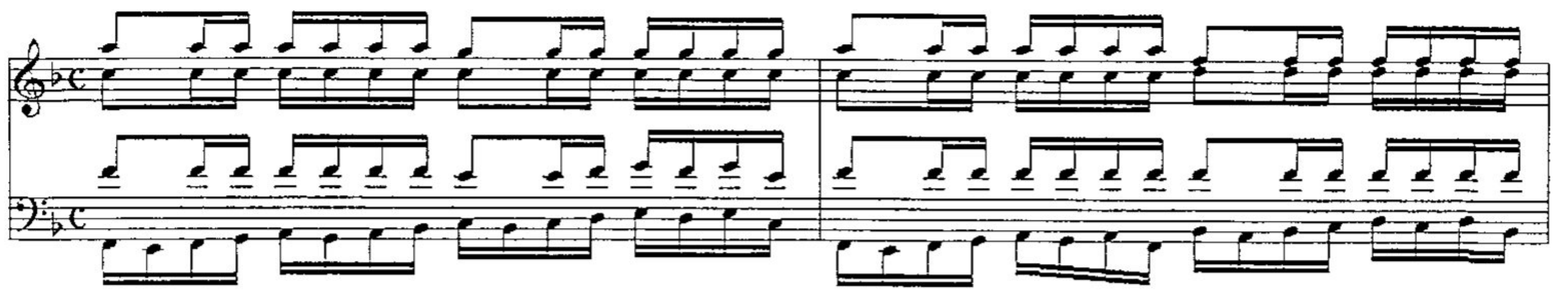
9. Fear not, mortal, none shall harm thee [982] (Mercury)

a) *2 vln., bc* 11

b) *b, 2 vln., bc* 64

For two Parts.

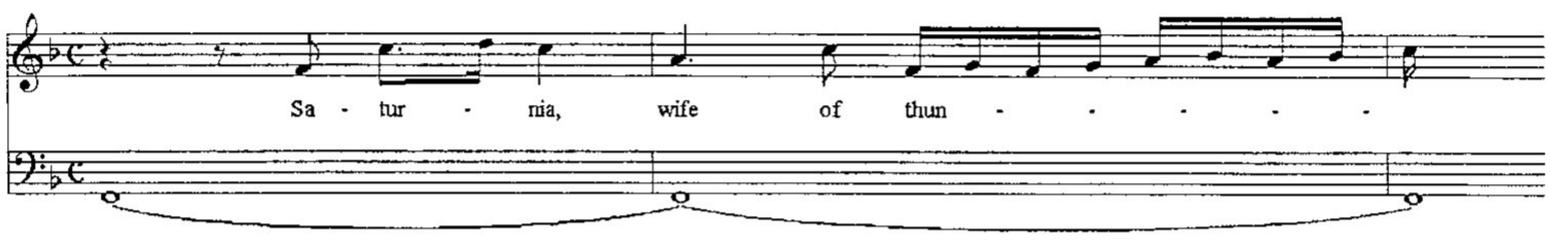
10. Happy thou of human race [1245] *a, b, bc* (Paris, Mercury) 29



While a Symphony is playing, Juno descends from her Machine …

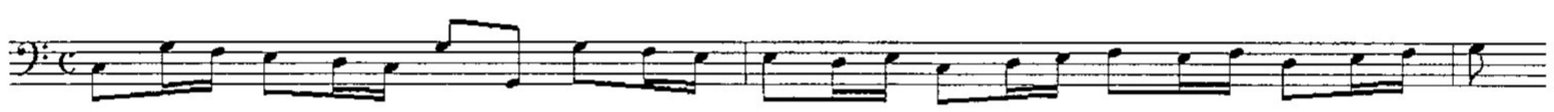
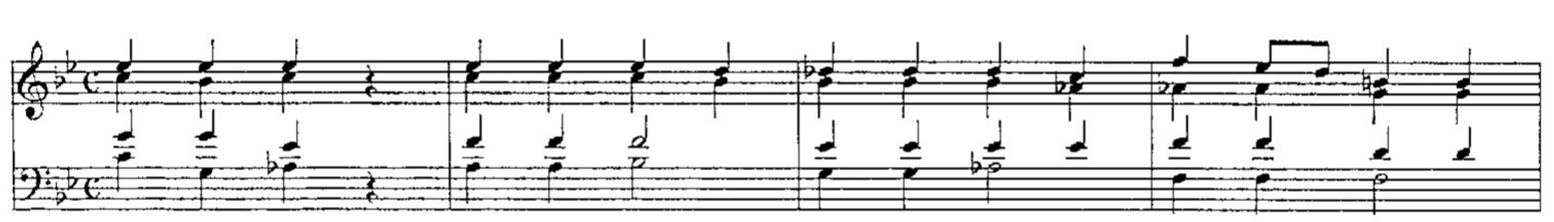
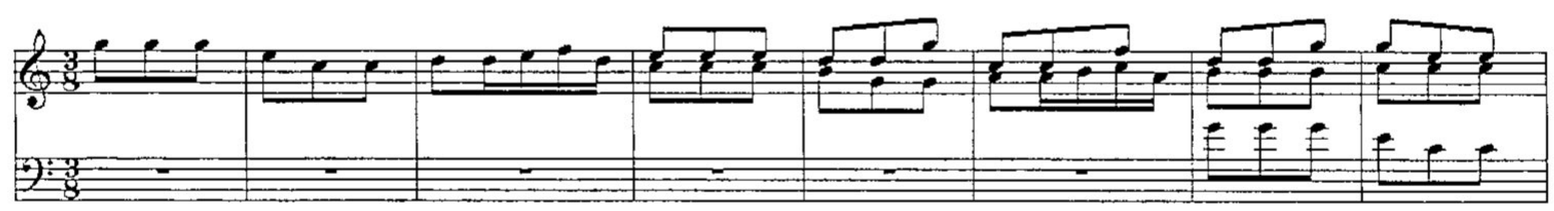
11. Symphony *str., bc* 16

… after the Symphony she sings

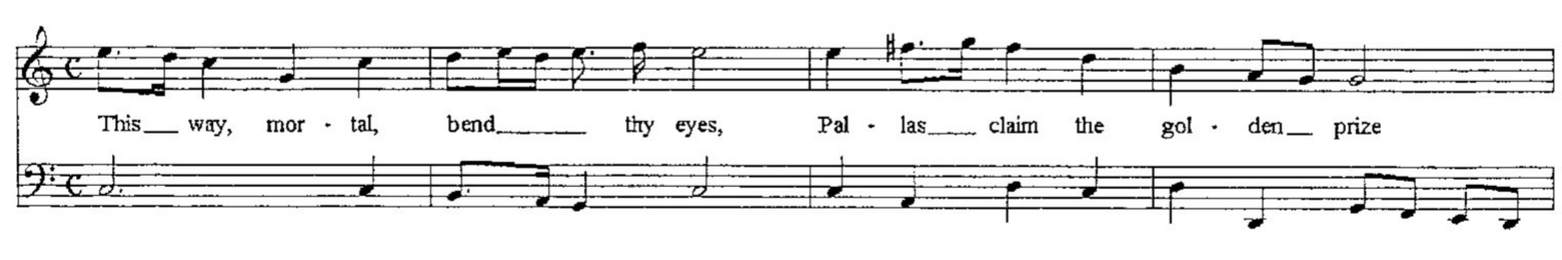
12. Saturnia, wife of thundering Jove *s, bc* (Juno) 21



Symphony for Pallas

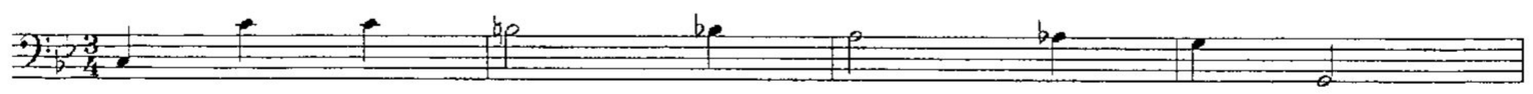
13. Trumpet Sonata

a) *tr., str., bc* 16

b) *str., bc* 10

c) *tr., str., bc* 86

14. This way, mortal, bend thy eyes *s, tr., bc* (Pallas) 49

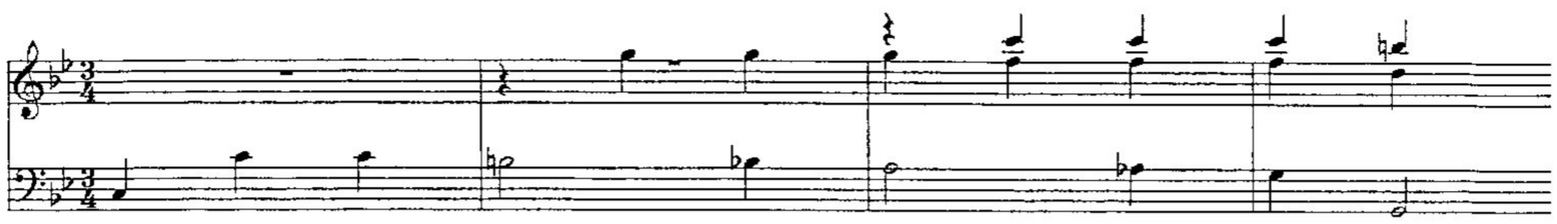


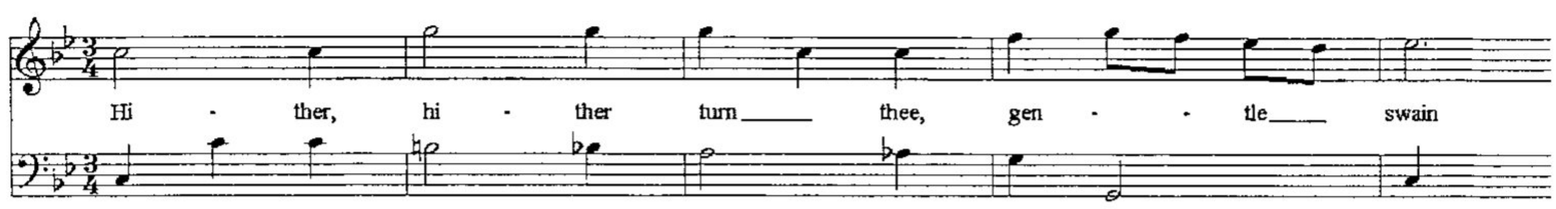
15. Hither turn thee gentle swain

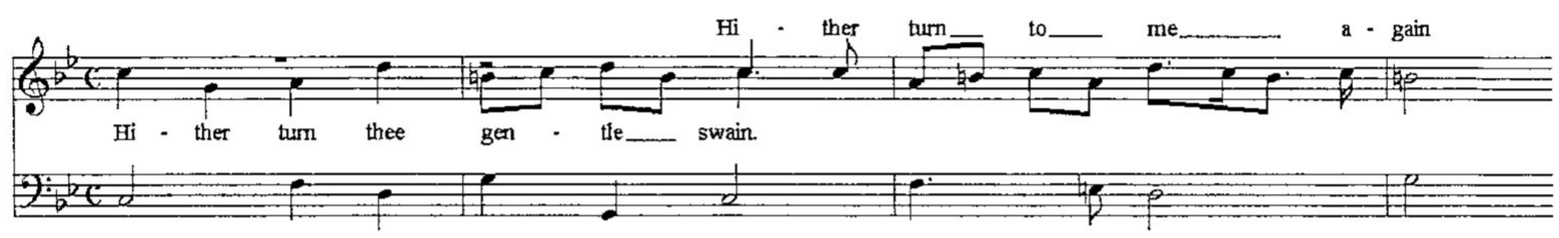
a) *bc* 4

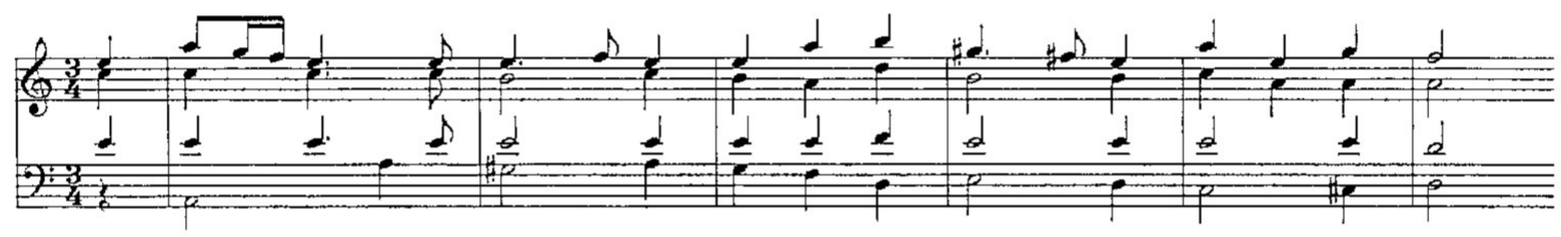
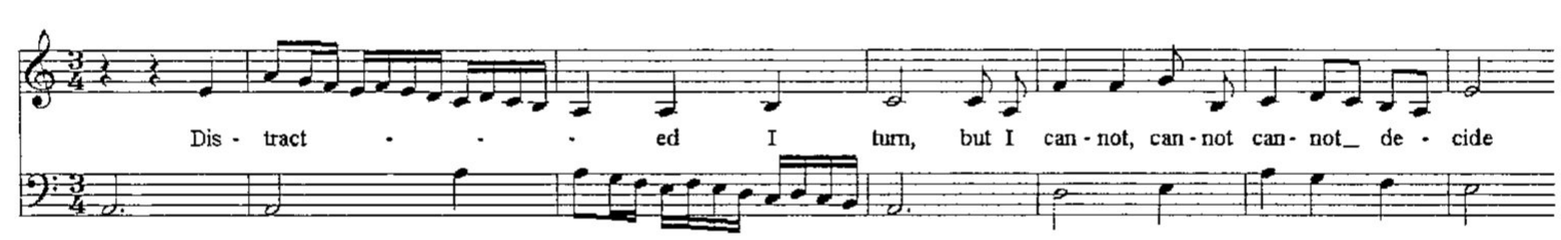


b) *2 fl., bc* 12

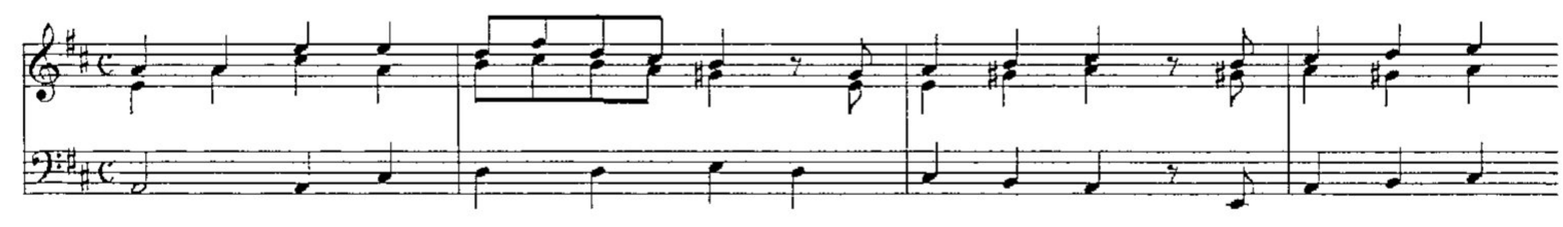


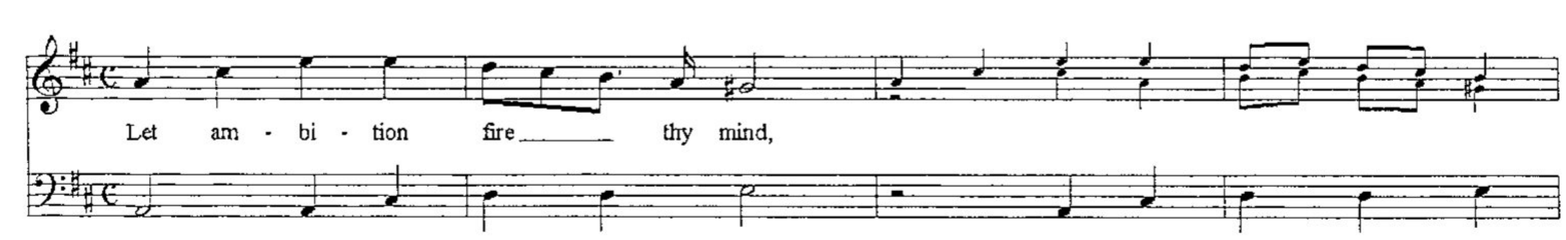
c) *s, 2 fl., bc* (Venus) 89

d) *s, s, s, bc* (Venus, Pallas, Juno) 33



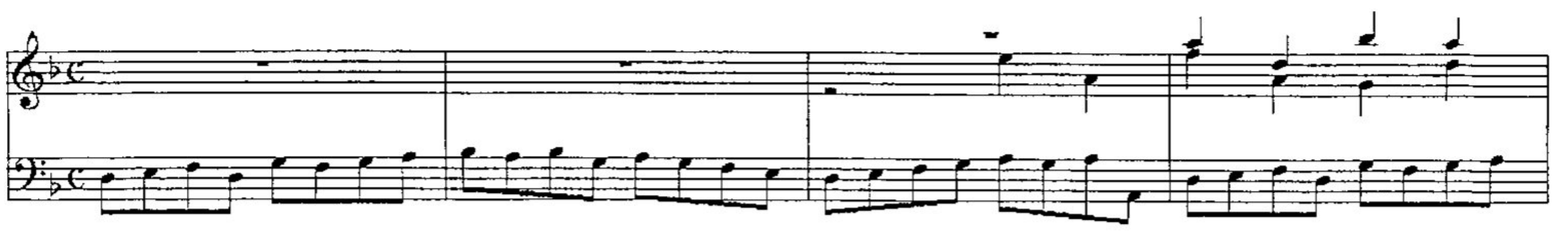
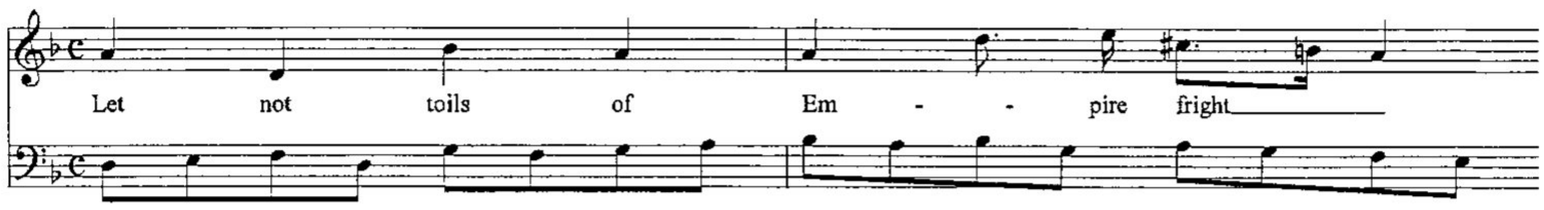
16. Symphony *[str.], bc* 23

17. Distracted I turn but I cannot decide [859] *a, bc* (Paris) 57

Juno sings

18. Let ambition fire thy mind [1955] (Juno)

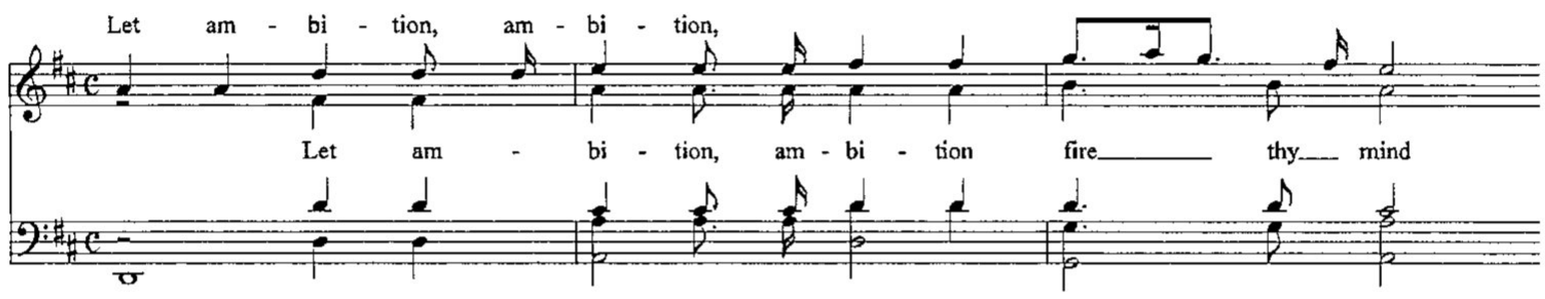
a) *2 vln., bc* 11

b) *s, 2 vln., bc* 46



19. Let not toils of Empire fright

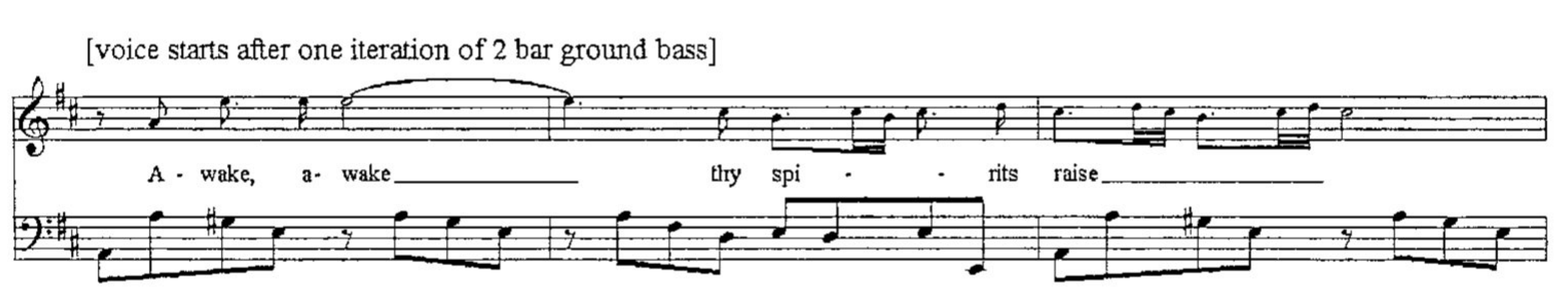
a) *2 ob., bc* 7

b) *s, 2 ob., bc* 55

CHORUS

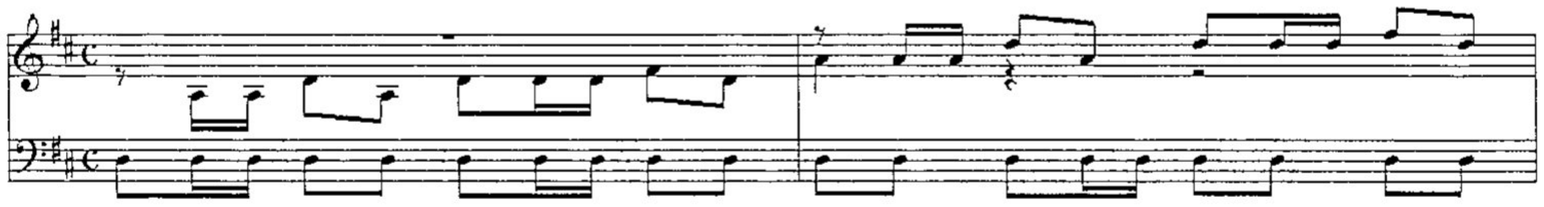
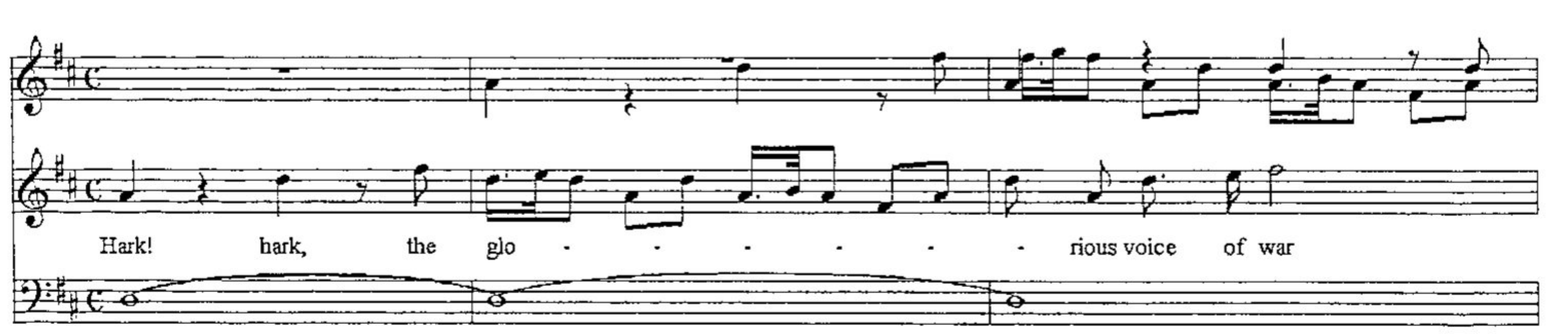
20. Let ambition fire thy mind *SATB, 2 ob., 2 vln., bc* 21



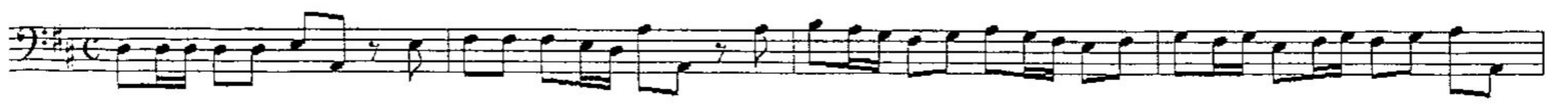
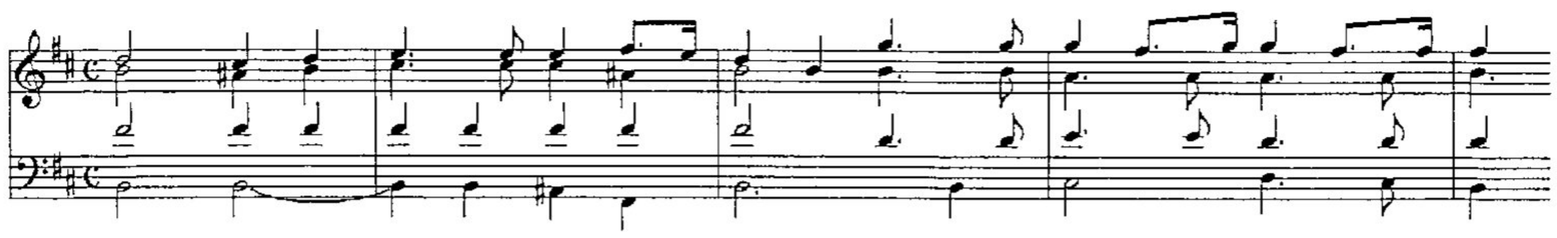
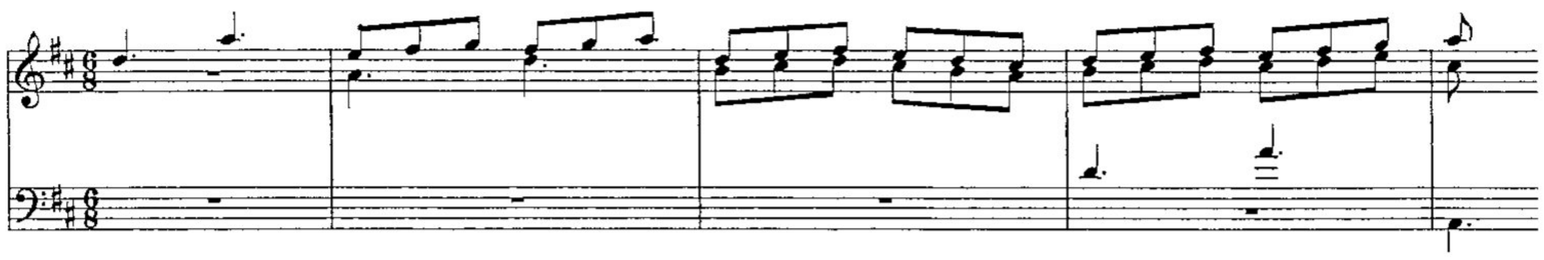
Pallas sings alone

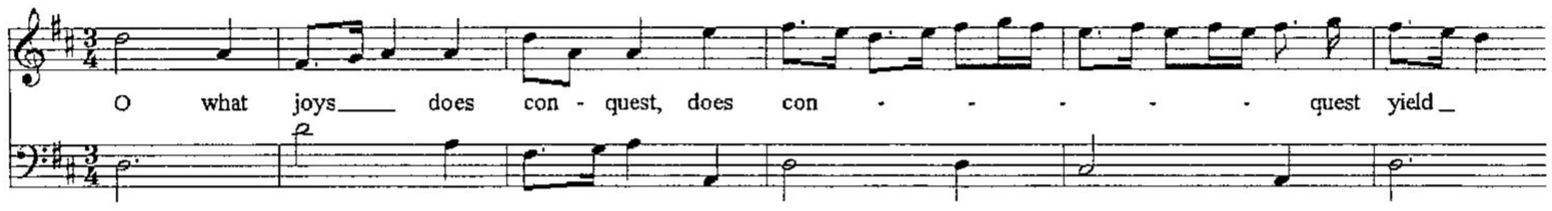
21. Awake, thy spirits raise [287] *s, bc* (Pallas) 53



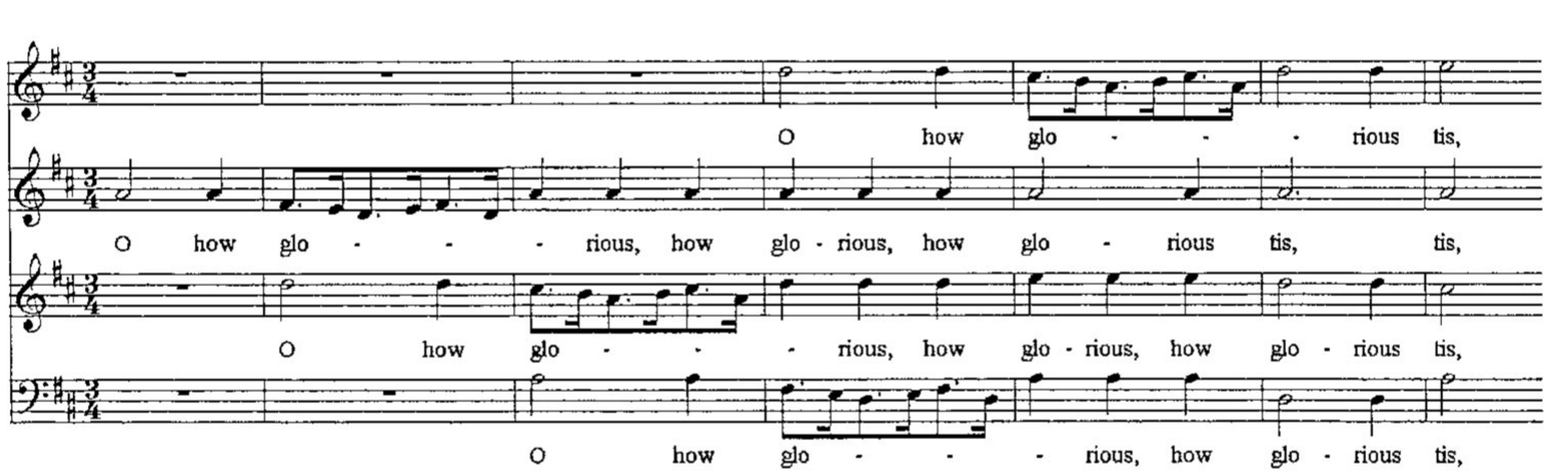
22. Symphony *2 tr., timp.* 8

23. Hark! The glorious voice of war *s, 2 ob., bc* 52

Symphony

24. [Trumpet Sonata]

a) *tr., str., bc* 22

b) *str., bc* 11

c) *tr., str., bc* 45

Pallas Sings

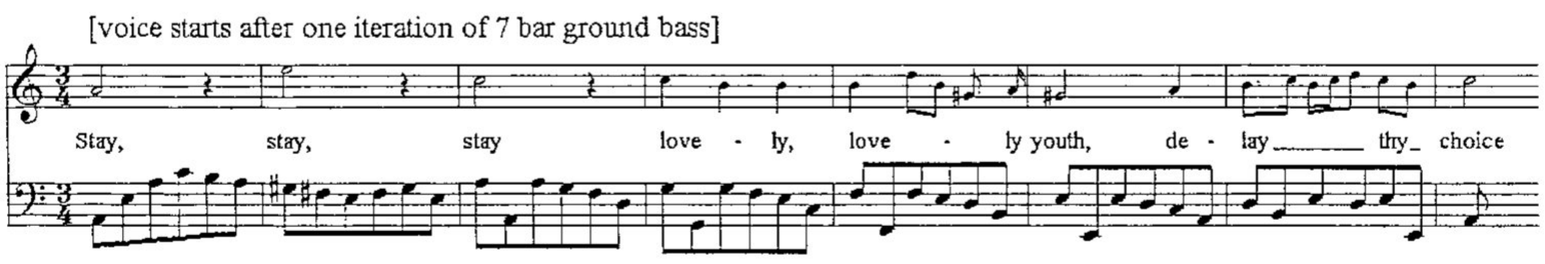
25. O what joys does conquest yield [2550] *s, tr., bc* (Pallas) 94

CHORUS

26. O how glorious tis to see *SATB, tr., str., bc* 32

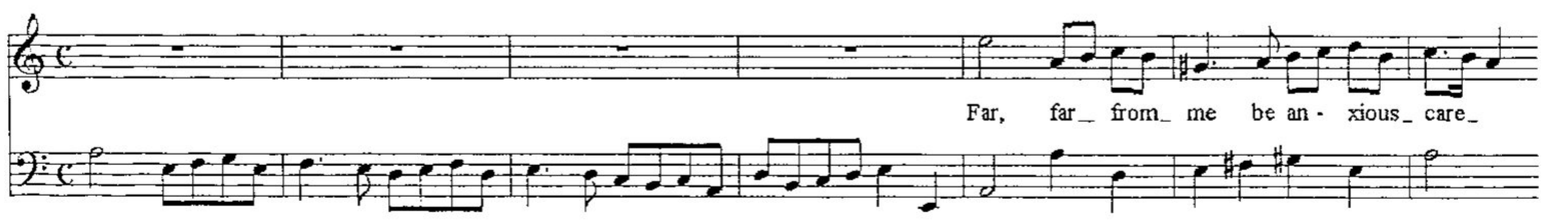


Venus Sings alone

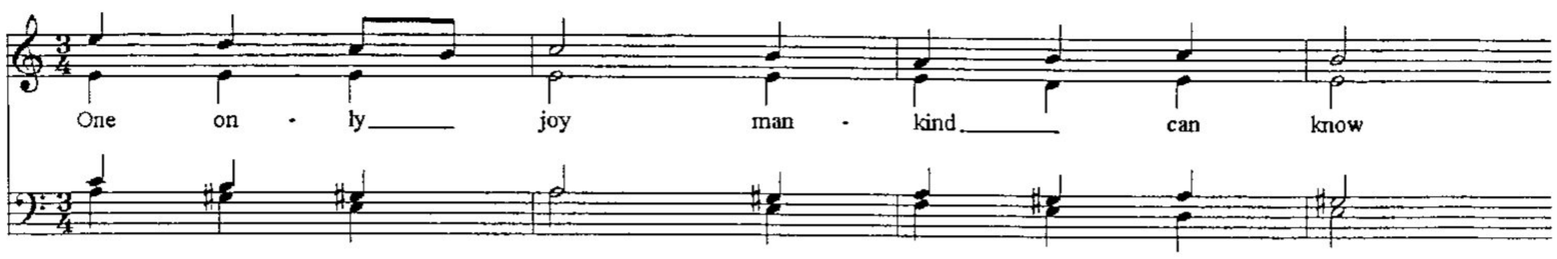
27. Stay, lovely youth, delay thy choice [3060] *s, 2 fl., bc* (Venus) 106



28. Far from thee be anxious care

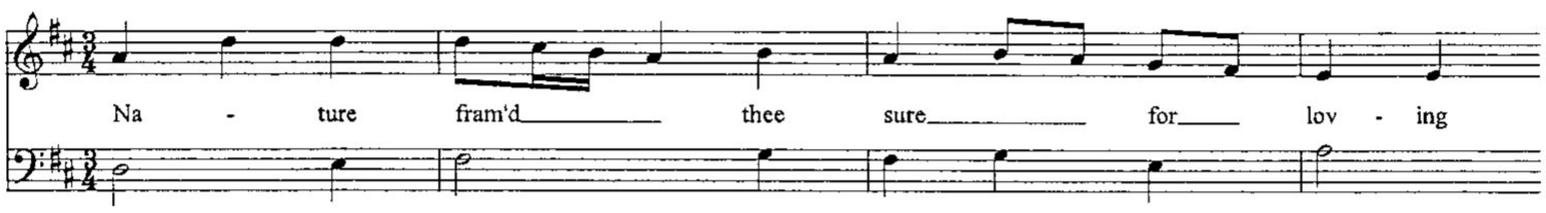
a) *s, bc* 55

CHORUS

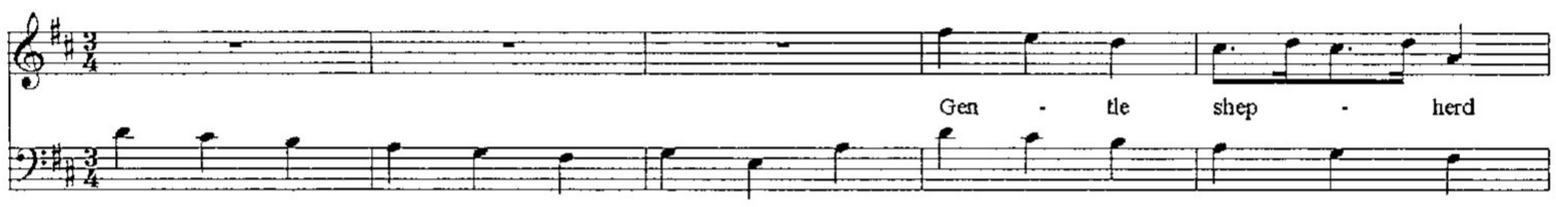
b) One only joy mankind can know *SATB str., bc* 24

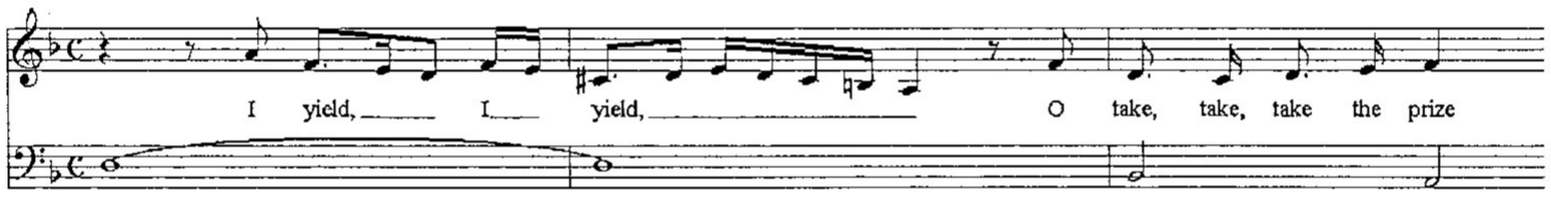
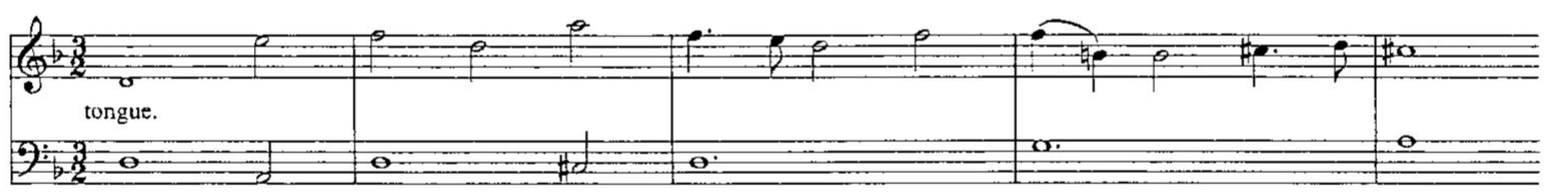


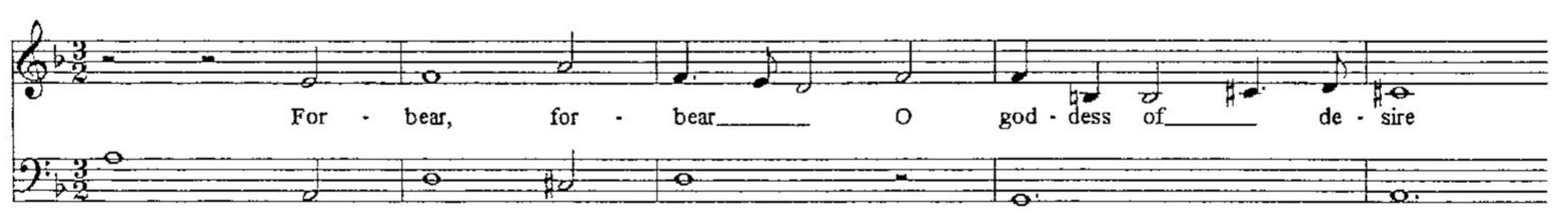
Venus Sings

29. Nature fram'd thee sure for loving [2290] *s, bc* (Venus) 87



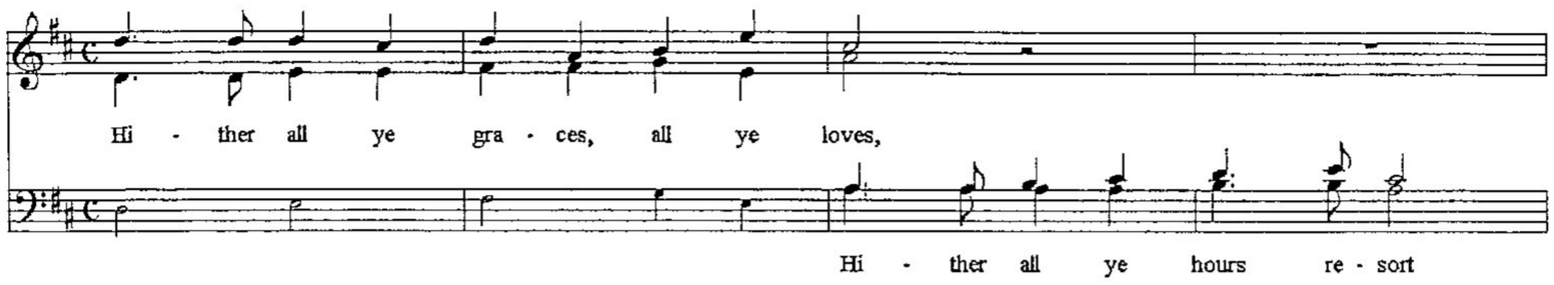
30. Gentle shepherd, if my pleading *s, bc* 46

31. I yield, O take the prize [1624] (Paris)

a) *a, bc* 27

b) Forbear, O goddess of desire *ob., bc* 9

c) *s, ob., bc* 69



Here Paris gives to Venus the golden Apple. Several Cupids descend, the three Graces alight from the Chariot of Venus, they call the Howrs, who assemble; with all the Attendants on Venus. All joyn in a Circle round her, and sing the last grand Chorus; while Juno and Pallas ascend.

GRAND CHORUS

32. Hither all ye graces, all ye loves [1376] *SATB, 2 tr., 2 ob., str., bc* 61

Total number of bars: 1999

Manuscripts: Lbl Add MS 29398.
'The Judgment of Paris'.
'This opera is the composition of Daniel Purcell | (the words by Congreve) and gained the *third* | out of four Prizes amounting in all to £200 | given for the encouragement of music in 1699 [sic.]. | The advertisement in the Lond. Gazette no. 3585. | The 1st prize was gained by Weldon, the 2d by | Eccles, and the 4th by Finger.' [note added to the start of the ms.] Bookplate of Robert Smith, with 'of St: Paul's Ch. Yard' added later', also in pencil 'Very likely in the handwriting of the composer (which it is almost certainly not), and a note describing Smith as 'a celebrated amateur'.
1a 'Symphony', I-II 'Trumpets', III-IV 'Violins & Hoyboys'; **1b** 'Canzona'; **1c** 'Adagio'; **2a** 'Mercury sings'; **2b** 'Slow'; **3a** 'Symphony for Hoyboys to Paris'; **3c** 'Slow'; **4a** 'Symphony for Violins'; **5** 'Symphony for Paris', I-II 'Flutes', III-IV 'Hautboys'; **7** 'Paris solus'; **8a** 'For 2 flutes'; **9a** 'Symphony for violins'; **11** 'Symphony for Juno', I-II 'Dei Capia'; **12** 'Juno sings'; **13a** 'Trumpett Sonata for Pallas'; **13b** 'Adagio'; **13c** 'Allegro'; **14** 'Pallas sings'; **15a** 'Symphony of Flutes for Venus'; **16** 'Symphony of all'; **17** 'Paris sings'; **18a** 'Symphony for violins to Juno'; **19a** 'For two Hoboys'; **20** 'Chorus', I-II 'Violins & Hoboys'; **21** 'Pallas Sings'; **22** 'Two Trumpets', III 'Kettle drum'; **23** 'Two Hoboys'; **24b** 'Adagio'; **25** 'Trumpet'; **26** I 'Trumpet'; **27** 'For two Fluts'; **28a** 'venus'; **28b** 'Chorus'; **29** 'venus sings'; **30** 'Slow'; **31a** 'Paris'; **31b** 'Hoboy'; **32** 'Grand Chorus', I-II 'two Trumpetts', III-IV 'Violins and Hoboys'.

Cfm Mus.MS.87 (f.123-170).
'Mr Danll. Purcells | Prize Musick' [within incomplete sketched cartouche], at end 'Finis'.
1a 'Symphony', I-II 'Trumpets', III-IV 'Hautbois & Violins', VII 'Kettle Drumm'; **1b** 'Canzona'; **1c** 'Adagio'; **2a** 'Mercury', I 'Vers'; **2b** I-II 'Violins', III 'Vers'; **3** 'Paris' 'Symphony', I-II 'Hautbois', III 'Paris'; **4** I 'Paris Solus.'; **5** I-II 'Violins', III 'Vers'; **6** 'Symphony', I-II 'Flutes', III-IV 'Hautbois'; **7** I 'Paris'; **8** I-II 'Flutes', III 'Vers'; **9** 'Symphony', I-II 'Violins', III 'Vers'; **10** I 'Paris', II 'Mercury'; **11** 'Symphony for Juno', I-II 'Violins'; **12** I 'Juno sola'; **13a** 'Sonata', I 'Trumpett', II-III 'Violins'; **13b** 'Adagio'; **13c** 'Allegro'; **14** 'Pallas', I 'Trumpet', II 'Pallas'; **15a** 'Venus', I-II 'Flutes', III 'Venus'; **15d** I 'Pallas', II 'Venus', III 'Juno'; **16** 'Symphony', I-II 'Violins'; **17** I 'Paris solus'; **18a** 'Juno', I-II 'Violins', III 'Juno'; **19** I-II 'Hautbois', III 'Juno'; **20** I-II 'Violins and | Hautbois', IV-V and VII-VIII 'Chorus'; **21** I 'Pallas'; **22** 'Symphony', I-II 'Trumpets', III 'Kettle Drum'; **23** 'Two Hautbois Pallas Sings', I-II 'Hautbois', III 'Vers'; **24a** 'Symphony', I 'Trumpett', II-III 'Violins'; **25** I 'Trumpet', II 'Pallas'; **26** 'Second Chorus', I 'Trumpet', II-III 'Violins', V-VI and VIII-IX 'Chorus'; **27** 'Venus Sings', I-II 'Flutes', III 'Vers'; **28a** I 'Venus sola'; **28b** 'Third Chorus', IV-V 'Chorus'; **29** 'Venus', I 'Venus Sola'; **31a** I 'Paris solus'; **31b** I 'Hautbois', II 'Vers'; **32** 'Grand Chorus', I-II 'Trumptts', III-IV 'Violins & | Hautbois', X 'Kettle Drum'.

125.1, 13, 24 Lbl Add MS 49599 (f.94-101v, 81-87, 53-60), parts.
1 'Sonata For Two | Trumpetts Two Violins | Tenors and 2 Basses | Mr Purcell'. Parts titled 'Continuo', 'Trumpet or Hautboy 1mo', 'Tromba 2do', 'Violino 1mo', 'Violin 2do', 'Tenor', 'Basso Violino'. All parts headed 'Sonata'; **13** 'Sonata: ffor A Trumpett | or Hautboy 2 Violins | Tenor and Basso | Mr D Purcell'. Parts titled

'Violino 1mo', 'Tromba aut Hautbois', 'Violino 2do', 'Tenor', 'Basso', 'Basso'. All parts headed 'Sonata'; **24** 'Sonata: ffor A Trumpett | or Hautboy: 2 Violins | Tenor and Basso | Mr. D Purcell'. Parts titled 'Violino 1mo', 'Tromba aut Hautbois', 'Violino 2do', 'Tenor', 'Basso', 'Basso', [untitled bass part with figures]. All parts headed 'Sonata'.

125.1,5a US-Cn Case VM 3.1 P985 (f.57-57v), not including tenor [bass is f.56v-57].
'Mr Daniel Purcell's Musick calld The Judgement of Paris'.
[There is much inking over [?] in first treble manuscript – difficult to establish exact contents.]
1a 'Symphony'; **1b** 'Canzona'; **1c** 'Adagio'; **1d** 'Allegro'; **5a** 'Symphony for Violins in Mr Henry Purcell's Musick | in 3 parts for instruments' [in first treble]; **5a** 'Symphony for violins Mr Daniel Purcel in the Prize Musick in 3 parts | for instruments' [in second treble].

125.7, 8 Lbl Add MS 22099 (f.50v-51).
'O ravishing delight', and in pencil 'D. Purcell'; at end 'D: Purcell', in A minor. **8** is without flute parts.

Printed Ed.: § *Judgment of Paris* (1701).
1a 'Symphony', I-II 'Trumpets', III-IV 'Violins and Hoboys', VII 'Kettle Drum'; **1b** 'Canzona'; **1c** 'Adagio'; **1d** 'Allegro', VI 'Kettle Drum'; **2a** 'Mercury Sings'; 2b I-II 'Violins Slow'; **3a** 'Symphony for Hoboys to Paris'; **4** 'Slow'; **5a** 'Symphony for Violins'; **6** 'Symphony for Paris', I-II 'Fluts', III-IV 'Hautboys'; **7** 'Paris solus'; **8a** 'For two Fluts'; **9a** 'Symphony for Violins'; **11** 'Symphony for Juno'; **12** 'Juno Sings'; **13a** 'Trumpet Sonata for Pallas', I 'Trumpet', II-III 'violins'; **13b** 'Adagio'; **13c** 'Allegro'; **14** 'Pallas sings', I 'Trumpett'; **15a** 'Symphony of Flut's for Venus'; **15d** I 'Pallas', II 'Venus', III 'Juno'; **16** 'Symphony of all'; **17** 'Paris Sings'; **18** 'Symphony for Violins for Juno'; **19** 'two Hoboys'; **20** 'CHORUS', I-II 'Violins and Hoboys'; **21** 'Pallas sings'; **22** I 'two Trumpets', III 'Kettle Drum'; **23** 'two Hoboys'; **24b** 'Adagio'; **25** I 'Trumpett'; **26** 'CHORUS', I 'Trumpett'; **27** 'For two Flut's', III 'Venus', IV 'Ground'; **28a** 'Venus'; **28b** 'CHORUS'; **29** 'Venus Sings'; **30** 'Slow'; **31a** 'Paris'; **31b** I 'Hoboy'; **32** 'GRAND CHORUS', I-II 'two Trumpets', III-IV 'Violins and hoboys'.

125.14, 28 *Compleat Musick-Master* (1722), p.19, 22-24.
14 '*A. 2. Voc.* TREBLE. *Mr.* Daniel Purcell', '*A. 2. Voc.* BASS. *Mr.* Daniel Purcell' (arr. as 2-part song); **28a** '*A. 2. Voc.* TREBLE. *Mr.* Daniel Purcell', '*A. 2. Voc.* BASS. *Mr.* Daniel Purcell' (arr. as 2-part song); **28b** '*A. 2. Voc.* TREBLE. *Mr.* Daniel Purcell', '*A. 2. Voc.* BASS. *Mr.* Daniel Purcell' (arr. as 2-part song).

125.29-30 '*Venus in the Prize Musick Set by Mr.* Daniel Purcell, *&* | *exactly engrav'd by* Tho: Cross.' [P5726].

125.7 '*The 1st. Vers of* Paris *in the Prize Musick Compos'd by Mr.* | Daniel Purcell, *within the Compass of the Flute*', at end '*Tho: Cross Sculp.*' [P5727].

125.8b '*The 2d. Verse of* Paris *in the Prize Musick Compos'd by Mr.* Daniel Purcell. *being within the Compass of the* FLUTE.', at end '*Tho: Cross sculp*' [P5724] (without flute parts).

125.14 'Pallas *1st. Vers with a Trumpet in the Prize Musick Compos'd by* | *Mr.* D: Purcell, *being within the compass of the flute.* Tho: Cross *sculp*' [P5729].

125.15 'Venus *1st. Verse in the Prize Musick, Compos'd by Mr.* Dan: Purcell.', at end '*Tho: Cross sculp.*' [P5725].

125.27 'Venus *2d. vers in the Prize Musick Compos'd by Mr.* D: Purcell.', at end '*Tho: Cross Sculp.*' [P5728].

125.28 '*The 3d. verse of* Venus *in the Prize Musick Compos'd by Mr.* D. Purcell', at end '*Tho: Cross Sculp.*' [P5722].

125.31c 'Paris *last vers in the Prize Musick Compos'd by Mr.* Daniel Purcell._', at end '*Tho: Cross Sculp.*' [P5723] (without oboe part).

Text: THE | JUDGMENT | OF | PARIS: | A | MASQUE. | - | Written by Mr. *Congreve.* | - | — *Vincis utramque Venus.* Ov.Art. Am. L. I. | - | *Set severally to Musick, by Mr.* John Eccles, *Mr.* Finger, | *Mr.* Purcel, *and Mr.* Weldon. | - | *Invitat pretiis animos, & praemia ponit.* Virg. AEn. 5. | *Nemo ex hoc Numero __ non donatus abibit.* Ibid. | - | *LONDON,* | Printed for *Jacob Tonson* at *Gray's-Inn-Gate,* next | *Gray's-Inn-Lane.* 1701. [Copy consulted: Ob Mal. 49 (6)]

Modern Ed.: None.

Contemporary References: 'I wished particularly for you on Friday last, when Eccles his music for the prize was performed in Dorset Garden, and universally admired. Mr Finger's is to be to-morrow; and Purcell and Weldon's follow in their turn. The latter two I believe will not be before Easter. After all have been heard severally, they are all to be heard in one day, in order to a decision; and if you come at all this spring, you may come time enough to hear that. Indeed, I don't think any one place in the world can show such an assembly. The number of performers, besides the verse-singers, was 85. The front of the stage was all built into a concave with deal boards, all of which was faced with tin, to increase and throw forwards the sound. It was all hung with sconces of wax-candles, besides the common branches of lights usual in the play-houses. The boxes and pit were all thrown into one, so that all sat in common: and the whole was crammed with beauties and beaux, not one scrub being admitted. The place where formerly the music used to play, between the pit and the stage, was turned into White's chocolate-house; the whole family being transplanted thither with chocolate, cool'd drinks, ratafia, Pontacq, &c. which every body that would called for, the whole experience of every thing being defrayed by the subscribers ... Our friend Venus [Anne Bracegirdle] performed to a miracle; so did Mrs Hodgson [as] Juno. Mrs Boman was not quite so well approved in Pallas.', *Congreve: Letters and Documents*, 20-21.

'This present Friday ... at the Playhouse in Dorset Gardens, will be performed Mr Purcell's Musick for the prize, the Profit of the Galleries are for the Benefit of Mr Dogget and Mr Wilks, they having farmed it of the Performer[s]', *English Post*, 9-11 April 1701.

'At the Theatre in *Dorset Garden* ... will be performed all the Pieces of Musick contending for the Prize; the Galleries being at the same Rates as at the single Performances. For the Benefit of Mr Dogget and Mr Wilks, they having farm'd them of the Performers', *Post Boy*, 31 May-3 June 1701.

Music advertised in *Post Boy* 13-16 June 1702, and later reissued, according to the *Post Man* 30 January - 2 February 1703.

'To Anthony Henly Esqr. of the Grange, in Hant=shire. | | Sr. The favourable opinion you had of this piece of Musick | has so far strengthen'd the approbation it met with from Gentlemen of | no less Candour, than knowledge in this science, that thereby I have ga= | thered assurance enough to lay it at your feet in this publick manner, | as some attonement for those other less perfect essays of this, Nature, That | I have presum'd to address to so generous a Lover of this art, so esteem'd by | the Antients that they thought their Heroes and Poetts unaccomplish'd | without a Perfection in it, which in this age is so far sunk that the nearer | a man approaches to the mastery, the farther he is generaly from | meeting with a due encouragement. | | There is a justness of Composition a true Harmony of parts; | The makeing the notes and air's expressive of

the numbers and meaning of the | words, the pathetique or comanding Force that Stirs the Passions, which many | censurers regard no more, than some Masters in their composures, There is a | sort of Painting in musick, as well as Poetry, which if a Master misses he may | be fortunate with the unknowing, but never with such Judges as you Sr: whose | Skill is too great to be imposed on by false Charms, or glaring defects or to | neglect, or over look any reall Beauty and perfection. | | This Sr: ought to awe me from Thrusting my Self on a Second | Tryal before a Judge so knowing, that he can want no true Information of | the Cause, and so Candid and impartial, that he will not lett his favour | byass his Judgment, but from you Sr:, being sure of an animadversion on | my real, not imaginary Errors, I hope so farr to improve by it, as to be able | hereafter to present the world with something more worthy your Patronage | and the desire Sr. | | Of your most humble servt. | Daniel Purcell', Daniel's preface to the printed edition.

Commentary: For a detailed discussion of the Prize Musick competition, for which this was Daniel's entry, see the Biography. See also See Fiske, 16-19.

The manuscript at Cfm was not made available for study, and so the description here is based on a microfilm copy. It is understood that some singers' names might be visible in the manuscript, but these are not discernable in the facsimile microfilm.

Daniel recycled some of his own music in this masque, **H125.13 = H402.1**, the 1700 Birthday Ode 'Again the Welcome Morn we Sing', and **H125.1cd = H405.1bc**, the 1698 St Cecilia Ode. Further, the overture was doubtless influenced by Henry Purcell's overture to *Hail, Bright Cecilia* (Z328), see Tilmouth (below).

There are rubrics for 'Symphony for Venus' (before **H125.15**) and 'Symphony' (before **H123.27**) in the libretto, but if Daniel set music for these they seem not to have survived.

US-Cn Case VM 3.1 P985 also contains a 'Symphony for Violins in Mr Henry Purcell's Prize Musick in 3 Parts for Instruments'. Charteris (see below) suggests it is not found in the printed edition of Daniel's masque.

LS (new version), ii. 21 March 1701 and 11 April 1701,

Smith 89, 114.

Bibliography: Michael Tilmouth, 'The Technique and Forms of Purcell's Sonatas', *M&L* 40 (1959), 110.

Richard Charteris. 'Some Manuscript Discoveries of Henry Purcell and His Contemporaries in the Newberry Library, Chicago', *Notes* 37 (1980), 7-13.

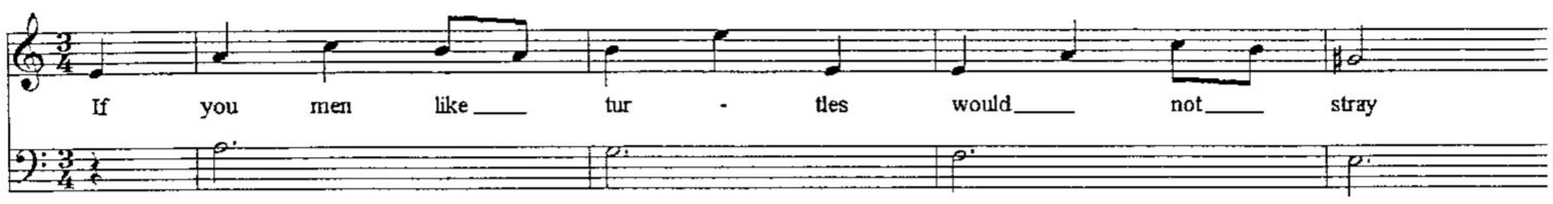
126. The Lost Lover, or The Jealous Husband

March 1696; Mary de la Riviere Manley. DL.

s: Miss. Cross.

s; bc.

[1.] If you men like turtles would not stray 22



Total number of bars: 22

Manuscripts: Lbl Add MS 31405 (f.141v).
'Vers Solo Mrs: E: M:'.

Och Mus. 360 (f.4v), untitled, a1 (first 8 bars only).

Printed Ed.: § '*A SONG in the Lost Lover or the Jealous Husband* | *Set by Mr.* Daniel Purcell. *Sung by Miss* Cross. | *and exactly Engrav'd by* Tho: Cross.' [P5730].

Text: THE | LOST LOVER; | OR, THE | Jealous Husband. | A | COMEDY. | As it is Acted at the | THEATRE ROYAL | BY | His MAJESTY'S Servants. | - | Written by Mrs. Manley. | - | LONDON, | Printed for *R. Bently*, in *Covent-Garden*; *F. Saunders*, in the *New-* | *Exchange*: *J. Knapton*, and *R. Wellington*, in St. *Paul* 's Church - | Yard. MDCXCVI [Copy consulted: Ob Holk.d.18 (3)]

Modern Ed.: None.

Contemporary References: *London Gazette* (No.3177), 20-23 April 1696.

'*R.* Proceed to the next. *S. The lost Lover*, or, *The jealous Husband. R.* I never heard of that. *S.* Oh this is a Lady's! *Crit.* How's that? – *Audetq; viris contendere virgo? R.* See how *Critick* starts at the naming a Lady. *C.* What occasion had you to name a Lady in the confounded Work you're about? *S.* Here's a Play of hers. *C.* The Devil there is: I wonder in my Heart we are so lost to all Sense and Reason: What a Pox have the Women to do with the Muses? I grant you the poets call the Nine Muses by the Names of Women, but why so? not because the Sex had any thing to do with Poetry, but because in that Sex they're much fitter for prostitution.', *Comparison*, 17 (the start of a lengthy discussion of the merits or otherwise of lady authors).

Commentary: Seems to have been a failure. This song is also found as **H219.3**.

MiRT, 189-190.

Other Music:

I.i	... my page shall sing you the last new Song / *Ah Dangerous Swain*
IV.i	*Song and Entertainment of Dancing*
IV.i	*Dance*
V.ii	Song and Musick / *To Love and all its Sweets adieu*

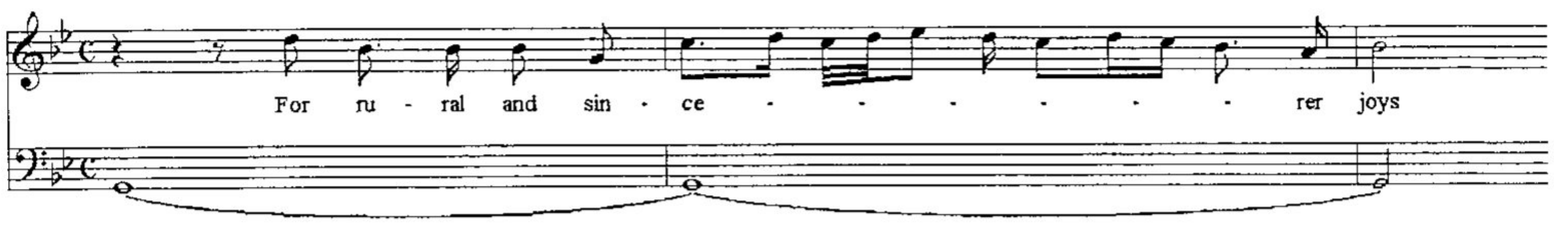
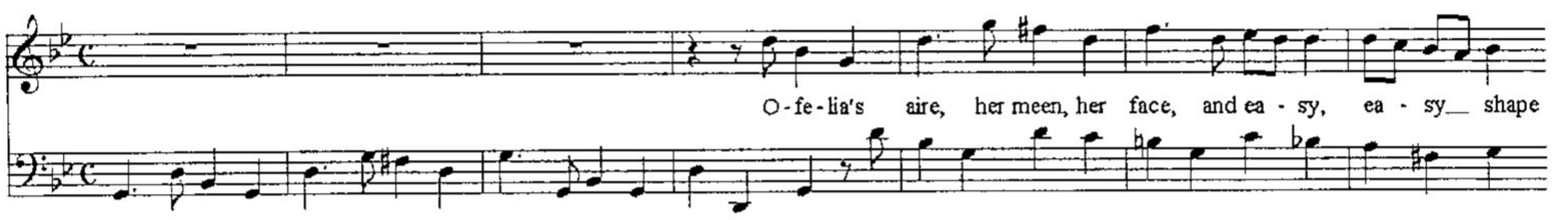
Act music by William Lord Byron (see Lbl Add MS 35043, f.47v-48).

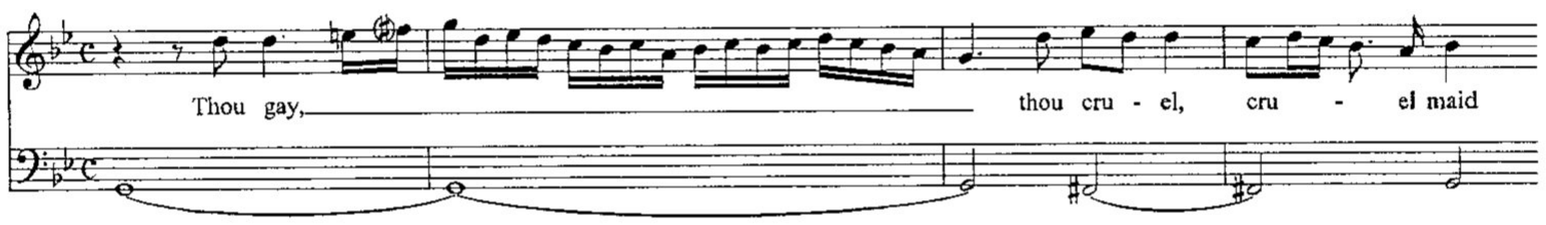
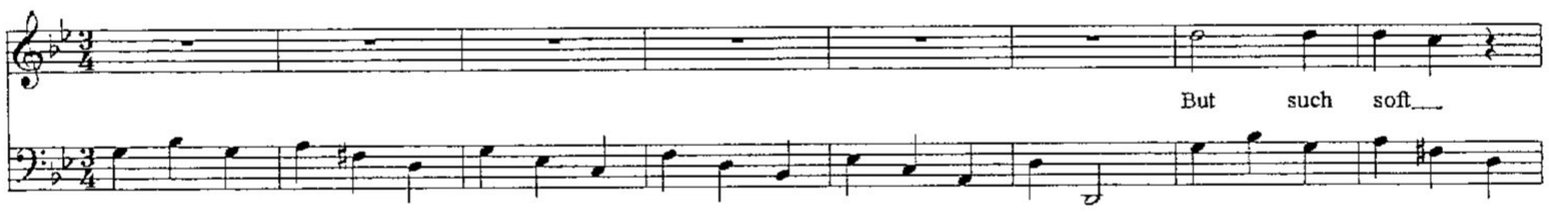
127. Love Makes a Man, or The Fop's Fortune

9 December 1700; Colley Cibber. DL.

s: Mrs. Shaw (1).
a: Mr. Hughes (2); Mr. Bowen (3).

saa; bc.

[1.] For rurall and sincerer joys *s, bc* 126

[2.] Ofelia's aire, her meen, her face *a, bc* 96

[3.] Thou gay, thou cruel maid

a) *a, bc* 19

b) But such soft charms they bear *a, bc* 56

Total number of bars: 297

Manuscripts: None.

Printed Ed.: § **127.1** '*A SONG in the Comedy of Love makes the man, Sung by Mrs. Shaw Set by Mr. D:* Purcell.' [P5731] = *Collection of Choicest Songs and Dialogues* (1703).

§ **127.2** '*A SONG in the Comedy of Love makes the Man, Sung by Mr. Huges Set by Mr. D:* Purcell.' [P5732 (i)].

127.2 '*A SONG in the Comedy of Love makes the Man, Sung by Mr. Huges Set by Mr. D:* Purcell.' [P5732 (ii)] = *Collection of Choicest Songs and Dialogues* (1703).

§ **127.3** '*Sung by Mr.* Bowen *in the Comedy call'd the Fops Fortune Set by Mr. D:* Purcell' [P5733] = [P5734] = *Collection of New Songs by Daniel Purcell* (1701).

Text: Love makes a Man: | OR, | The Fop's Fortune. | A | COMEDY. | Acted at the | Theatre Royal in *Drury Lane,* | BY | His MAJESTY's Servants. | - | *Written by* C. Cibber. | - | *Interdum tollit Comaedia Vocem.* Hor. | - | *LONDON,* | Printed for *Richard Parker* at the *Unicorn* in the *Piazzas* under | the *Royal Exchange, Hugh Newman* at the

Grasshopper in the | *Poultry,* and *E. Rumbal* at the Post-house in *Russel-street,* | *Covent Garden.* 1701. [Copy consulted: Ob Mal. 122 (5)]

Modern Ed.: None.

Contemporary References: Publication of play text advertised in the *Post Man*, 18-21 January 1701.

Publication of *Collection of Songs by Daniel Purcell* (1701 – see Printed Collection index) advertised in the *Post Boy*, 29 April-1 May 1701, and again 'are lately publish'd the Books following … A Collection of Songs in the Humour of the Age, the Fop's Fortune, Alexander the Great & other plays, Daniel Purcell', in the *Post Boy*, 17-19 July 1701.

'Mr. Fingers Ayres in the Comedye of Loue makes a man or ye Fops Fortune', advertised in *Post Boy*, 24-26 July 1701.

Commentary: The date of the first performance is that given in the Morley playlist. Lady Morley then attended five times in two weeks (*LS (new version)*, ii. 9, 12, 13, 14, 18 December 1701).

RISM A/I does not seem to recognise the variants of the two editions of **H127.2**. The presentation (and key) of the flute part differs between P5732 (i) and (ii). Further, *RISM A/I* gives these two editions of **H127.3** separate numbers, saying that Lbl has one of each. However, Lbl has just two copies of the same publication.

As well as the musical items listed below, there are a few 'nonsense' songs, such as 'Lorra! Dorroll! Loll!', which were probably improved singing.

Other Music:

IV.ii	*A Flourish*
IV.ii	*Musick here*
IV.ii	*A SONG here [no text]*
V.iii	*Enter Hautboys playing, Clodio singing*
V.iii	*a Dance ala Mode d'Angleterre / They Dance*

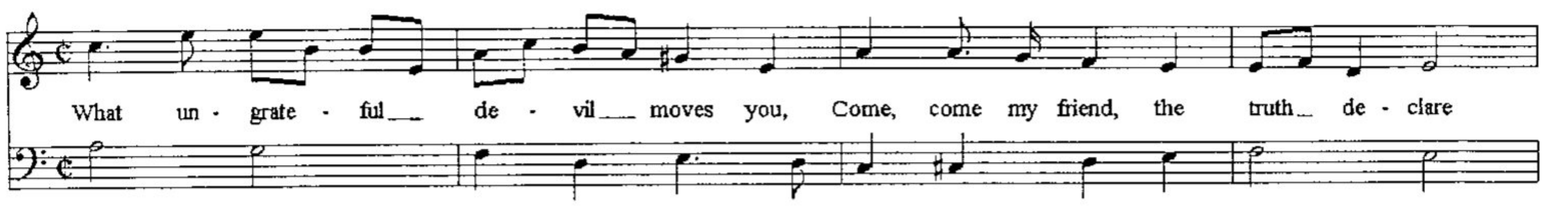
Act tunes by Finger (Smith 58).

128. Love's Last Shift, or The Fool in Fashion

January 1696; Colley Cibber. DL.

s: Miss Cross.

s; bc.

[1.] What ungrateful devil moves you 18

Total number of bars: 18

Manuscripts: **Lgc Safe 3** [was VI.5.6] (f.72v-73), untitled.

Ob MS Mus.Sch.c.95 (p.122), a1.
'In love's last shift or ye ffool in fashion Set by Mr Daniel Purcell'.

Och Mus. 580 (f.19), untitled, a1.

Och Mus. 580 (f.42-41v rev.).
'What ungratefull'.
(see keyboard transcription: **559T**).

Printed Ed.: § 'A Song, Sett by Mr. *Daniel Purcell,* Sung in *Love's Last Shift.*', in *Deliciae Musicae* 2/1 (1696), p.17.

'*A Song in the Comedy call'd* Love's last shift *Or* the Fool | in Fashion *Sung by Miss* Cross *Set by Mr* Daniel Purcell | *and Exactly Engrav'd by* Tho: Cross.', at end '*Printed and Sold by* Tho: Cross, *and are to be had at ye Musick Shops.*' [P5735] = *Collection of Choicest Songs & Dialogues* (1703).

'A Song, Sett by Mr. *Daniel Purcell.*', in *Thesaurus Musicus* V (1696), p.36.

'*A SONG.*', in *Wit & Mirth* I (1699), p.322.

'A SONG', in *Songs Compleat, Pleasant and Divertive* III (1719), p.302, a1.

Text: Love's Last Shift; | OR, THE | Fool in Fashion. | A | COMEDY. | As it is Acted at the | THEATRE ROYAL, | BY | His Majestys Servants. | Written by C. Cibber. | — *Fuit haec Sapientia Quondam,* | *Concubito Prohibere Vago, Dare Jura Maritis.* | Hor. de Art. Poet. | = | *LONDON,* | Printed for *H. Rhodes*, in *Fleet-street, R. Parker*, at the | *Royal-Exchange*, and *S. Briscoe*, the Corner Shop of | *Charles-street*, in *Russel-street, Covent-Garden*, 1696. | There is in the Press and will speedily be Published, the Novels | of Mrs. *Behn*, in one Volume, with Several Passionate Love | Letters betwixt *Deamon* and *Iris,* &c. Printed for *Samuel Bris-* | *coe*, in *Covent-Garden*, 1696. [Copy consulted: Ob Mal. 109 (1)]

'SONG XXXIV. | Friend', in *Compleat Academy of Complements* (1705).

'To a FRIEND', in *Gentleman's Journal* (July 1693), p.224.

Modern Ed.: None.

Contemporary References: *London Gazette* (No.3157) 10-13 February 1696.

'*Ramb.* What's next? *Sull. Love's last shift:* or, *The Fool in Fashion*. *Ramb.* Ay, marry, that Play was the Philosopher's Stone; I think it did wonders. *Sull.* It did so, and very deservedly; there being few Comedies that came up to't for purity of Plot, Manners and Moral: It's often acted now a daies, and by the help of the Author's own good action, it pleases to this Day', *Comparison*, 16.

Commentary: The month of first performance given in Cibber, *Apology*, i. 212-4. *NGI* suggests that a song was published in 1699[6], but *RISM A/I* lists no songs by Daniel. Paisible provided the Act Music (see *MiRT*, 196).

Zimmerman included this song as ZD142.

Other music:	III.ii	*The Musick plays [trumpet sonata]*
	IV.i	*'song' mentioned*
	V	*Hail, Hail! victorious love*

129. The Lying Lover, or The Ladies Friendship

2 December 1703; Richard Steele. DL.

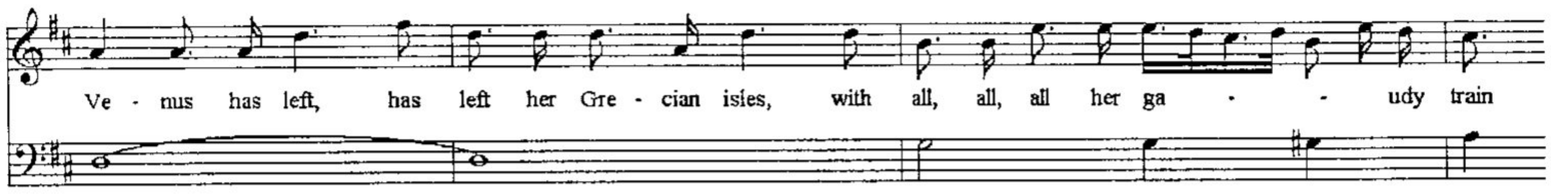
b: Mr. Leveridge.

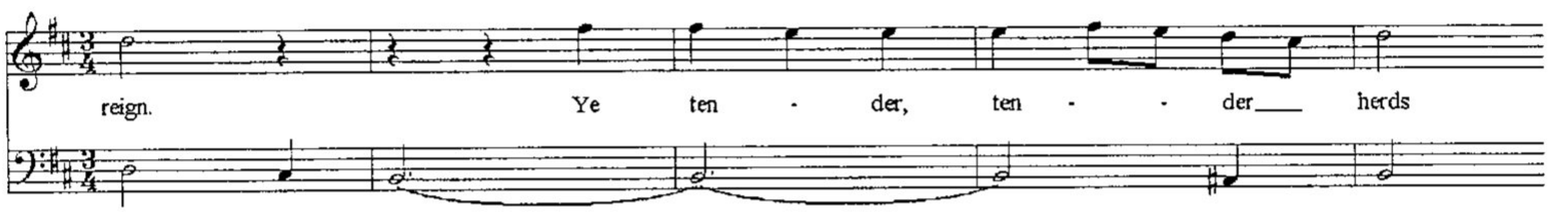
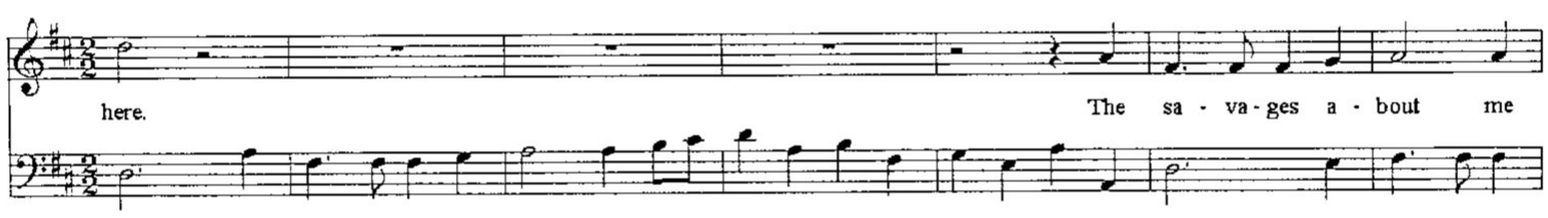
b; bc.

III.i
SONG, by Mr. Leveridge

1. Venus has left her Grecian isles 14

a)



b) Ye tender herds 37

c) The savages about me 47

Total number of bars: 98

Manuscripts: None.

Printed Ed.: § 'A SONG *Sung by* Mr Leveridge *Sett by* Mr. Dan: Purcell' [P5796] = *Monthly Mask* (Jul 1704).

Text: THE | *LYING LOVER:* | OR, THE | Ladies Friendship. | A | COMEDY. | As it is Acted at the | THEATRE ROYAL | By Her MAJESTY's SERVANTS. | - | Written by Mr. *Steele.* | - | *Haec nôsse salus est adolescentulis.* Tertul. | - | *LONDON:* | Printed for BERNARD LINTOTT at the *Middle-Temple-Gate* in | *Fleetstreet.* 1704. | Price 1 *s.* 6 *d.* [Copy consulted: Ob Mal. 119 (2)]

Modern Ed.: None.

Contemporary References: Performance on 2 December advertised in *Daily Courant*, 1 December 1703.

Publication of 'Mr Wm Croft's Musick in the Comedy call'd the Lying Lover' advertised in *Post Man*, 21-23 December 1703.

Publication of the play text advertised in *Daily Courant*, 26 January 1704.

Commentary: Goodall 645. *LS (new version)*, ii. 2 December 1703.

Other Music: II.i *To Celia's Spinet. / Thou soft machine*

IV.ii *Since the day of poor Man.*
V.iii *SONG. / By Mr. LEVERIDGE. / The rolling years the joys restore*

Act music by William Crofts (Smith 141).

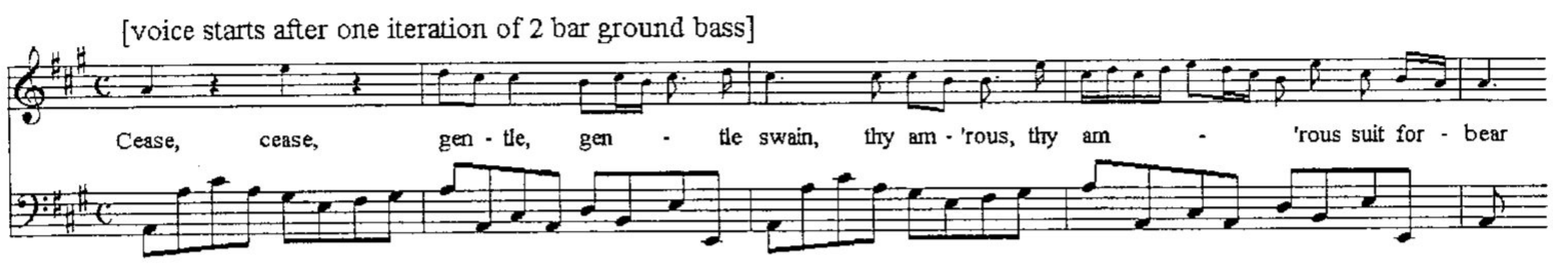
130. Macbeth

27 November 1703; William Shakespeare / ?William Davenant. DL.

t: Mr. Mason.

t; bc.

[1.] Cease, gentle swain 45



Total number of bars: 45

Manuscripts: None.

Printed Ed.: § 'A SONG *Sung by Mr.* Mason *in* Magbeth *Sett by Mr.* D: Purcell' [P5736] = *Monthly Mask* (Feb 1704).

Text: No version of the play text published at this time.

Modern Ed.: None.

Contemporary References: 'All the Musick being compos'd by Mr Leveridge, wherein he performs his own parts. With several comical Dances. And several Entertainments of Singing by Mr. Mason', *Daily Courant* (*LS (new version)*, ii. 27 November 1703).

Commentary: Although it is possible that this song was included as part of an earlier performance 'With Vocal and Instrumental Musick, all new Compos'd by Mr Leveridge, and perform'd by him and others', *Daily Courant*, 19 November 1702, Mr Mason's first appearance on the stage was not until 25 November 1703 *LS (new version)*, ii. 25 November 1703). It seems most likely, therefore, that the revival, including Leveridge's music, on 27 November 1703 which included 'several Entertainments of Singing by Mr. Mason'.

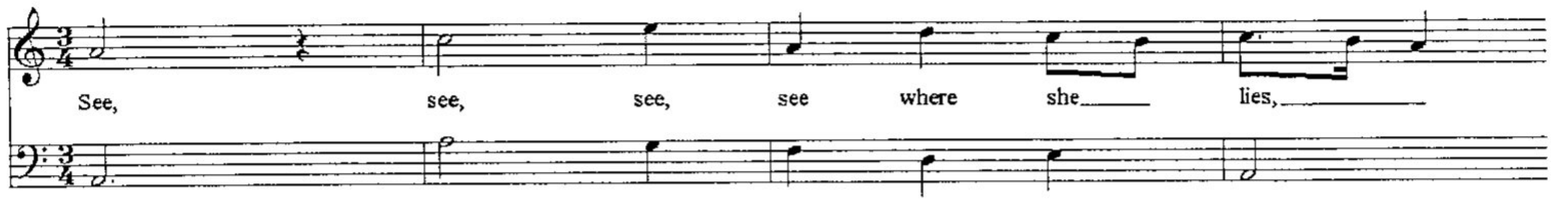
131. The Modish Husband

January 1702; William Burnaby. DL.

s: Mrs. Lindsey.

s; bc.

III.ii
SONG.

1. See where she lies, love and ruin in her eyes [2888] 68

Total number of bars: 68

Manuscripts: None.

Printed Ed.: § '*SONG Sett by Mr.* Daniel. Purcell. *Sung by Mrs.* Lindsey.', in *Mercurius Musicus* (Sep-Dec 1701), p.58-57 [sic, actually p.54-55].

Text: THE | Modish Husband: | A | COMEDY, | As it was Acted at the | Theatre Royal | IN | *DRURY-LANE.* | - | *Notre merite nous attire L'estime des* | *Honnestes Gens & notre Etolle celle du Public.* | - | By the Author of *The Ladies Visiting Day.* | - | *LONDON,* | Printed for *James Knapton* at the *Crown* in St *Pauls* Church - | yard; *G. Strahan* at the *Golden Ball,* over against the *Royal* | *Exchange, Cornhil;* and *B. Lintott* at the Post-house at the | *Middle Temple-gate* in *Fleetstreet,* 1702. [Copy consulted: Ob Harding D 526]

Modern Ed.: None.

Contemporary References: Publication of the play text advertised 'this day', *Post Man*, 3-5 February 1702.

'*Ramb.* What think you of the *Modish Husband*? *Crit.* I don't think at all of it; 'tis satisfaction enough to me that the Town has Damn'd it.', *Comparison*, 105.

Commentary: The publication of the song by December 1701 might suggest a slightly earlier date than that suggested in *LS (new version)*, ii. ca early January 1702. An even earlier performance is suggested by the reference to Mary Lindsay, whose otherwise last known appearance in one of Daniel's new songs was for *The Grove* (**H119**), in February 1700.

Other Music: II.i *SONG / Irene fair and young.*

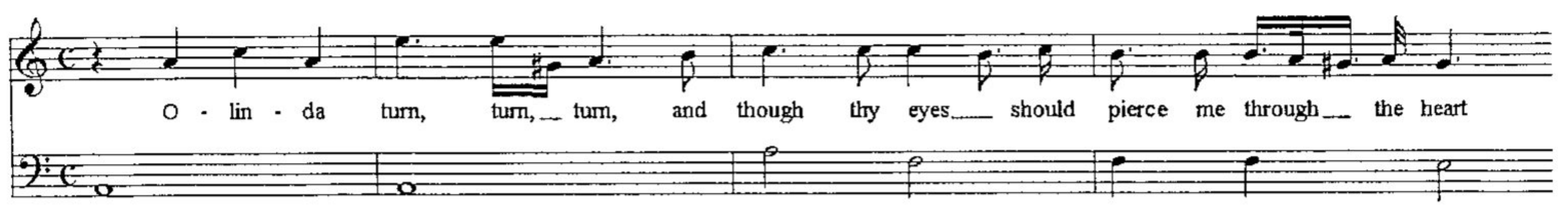
132. Neglected Virtue, or The Unhappy Conqueror

mid February 1696; ?Hildebrand Horden or ?Charles Hopkins. DL.

s: 'ye Boy'.

s; bc.

[1.] Olinda turn, and though thy eyes 28



Total number of bars: 28

Manuscripts: None.

Printed Ed.: § 'A SONG *in ye unhappy* CONQVERER *or* VERTVE *neglected* | *Sung by ye* BOY *And Sett to* Musick *by* Mr. Dan: Purcell' [P5764] = *Collection of Choicest Songs and Dialogues* (1703).

Text: NEGLECTED VIRTUE: | OR, THE | Unhappy Conquerour. | A | PLAY, | Acted at the | Theatre-Royal. | By His MAJESTY's Servants. | = | LONDON: | Printed for *Henry Rhodes*, in *Fleet-street*, *Richard Parker*, | at the *Royal-Exchange*, *Sam Briscoe.* the Corner-Shop | of *Charles-street*, in *Russel-street*, *Covent Garden*, 1696. | *Fatal Mistake*: Or, the *Plot Spoil'd.* A Play. Written by | *Mr. Joseph Haines.* [Copy consulted: Ob Harding D 1319]

Modern Ed.: None.

Contemporary References: '*S. ... Neglected Vertue*, Damn'd', *Comparison*, 18.

Commentary: This play might date from slightly earlier than mid February, but presumably cannot be later than 14 March 1696, the date of the Epistle Dedicatory in the play text. Further, the epilogue has allusions to mid-February.

Regarding the identity of the playwright, Zimmerman D200, listing a number of act tunes, suggests that Horden wrote (and performed, being an actor) the prologue, but that the author of the play was one Charles Hopkins. Although it might be considered that the ascription of the act tunes to 'Mr P' in Lbl Add MS 35043 (f.63v) could indicate Daniel's authorship, their attribution to 'Paisible' in Lbl Add MS 39565 confirms their true origin (*MiRT*, 204),

Other music:

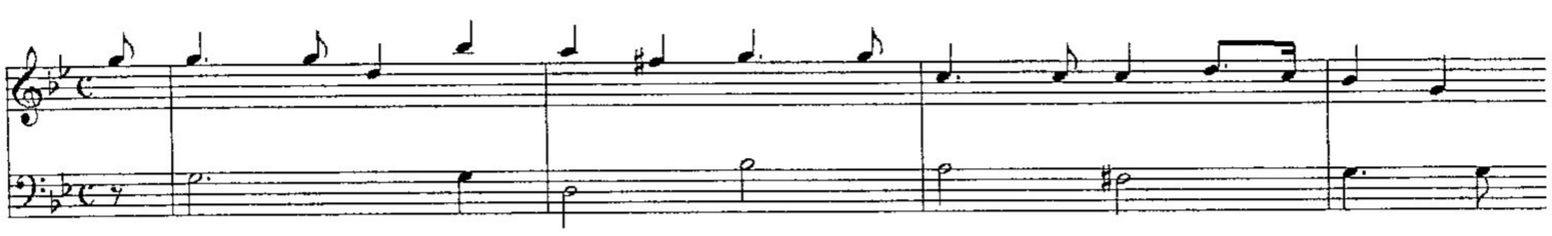
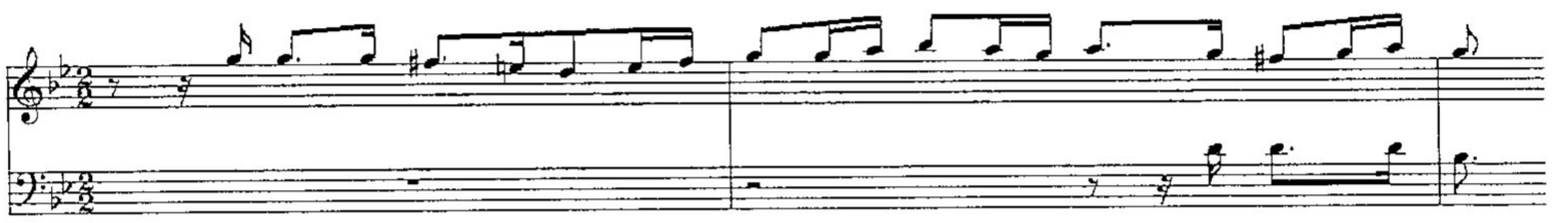
I.ii	*Shouts, Drums and Trumpets within*
II.ii	*Singers in Warlike Habits, A Symphony of Warlike Musick, and then a song [no words]*
II.ii	*King drinks, and Trumpets sound*
V.ii	*The Drums beat a dead March; and Trumpets sound without*
V.iii	*The trumpets sound as from without*

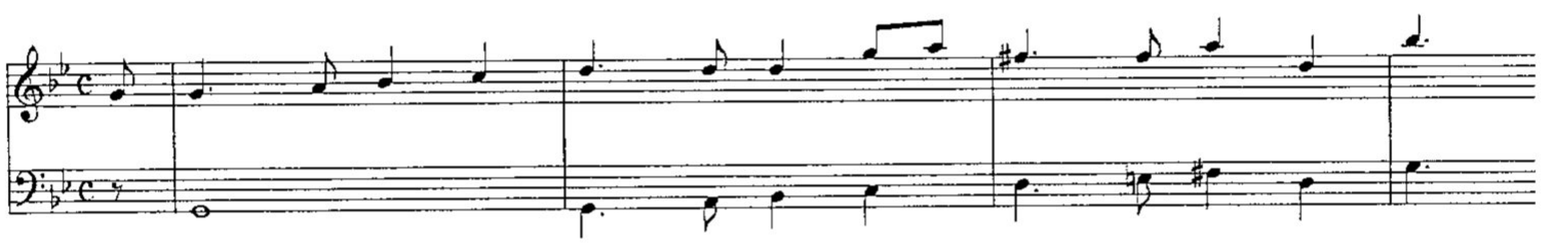
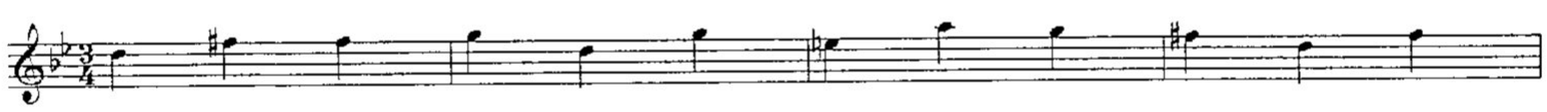
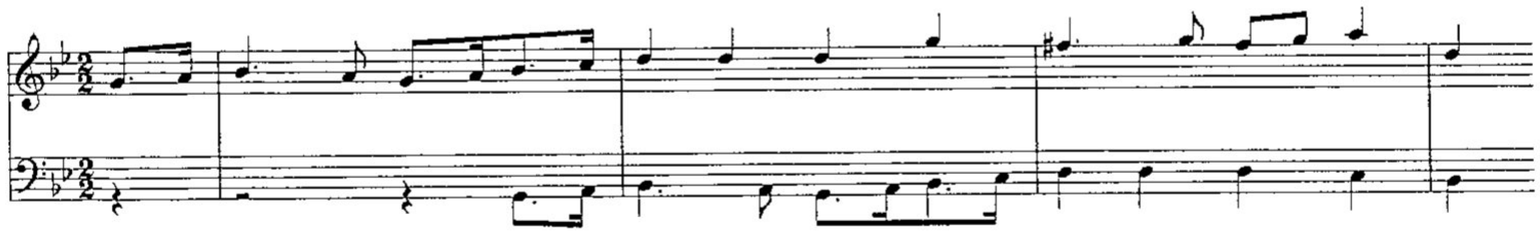
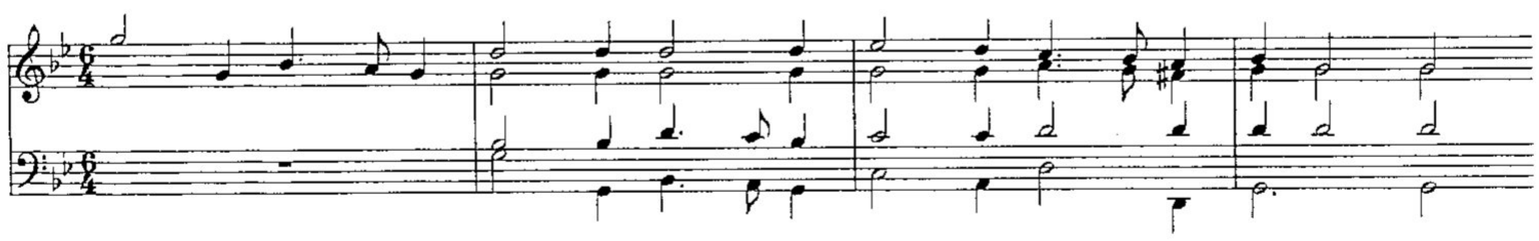
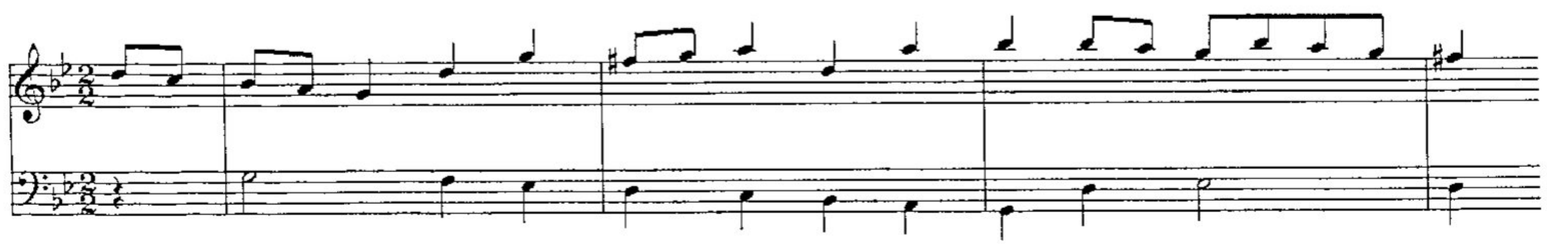
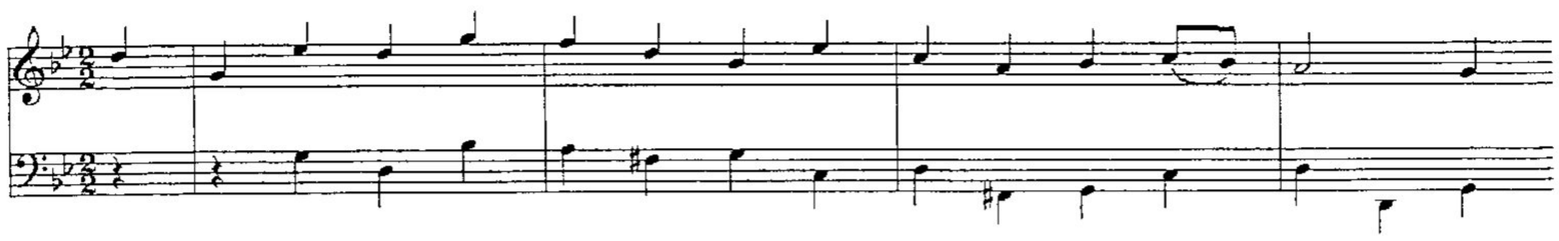
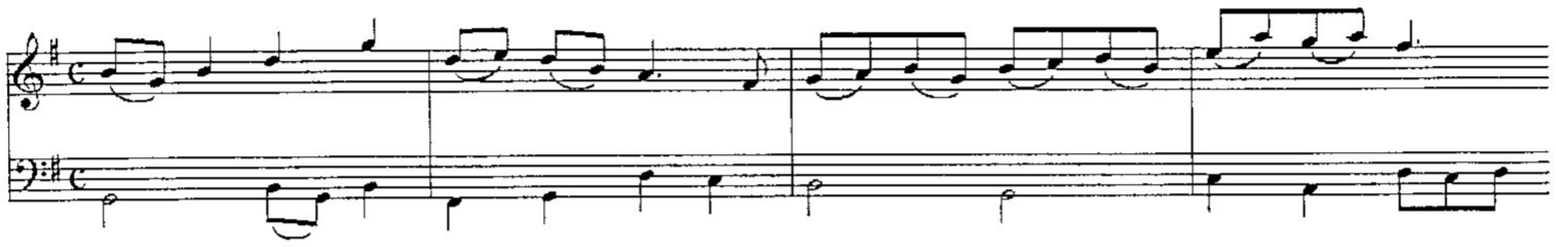
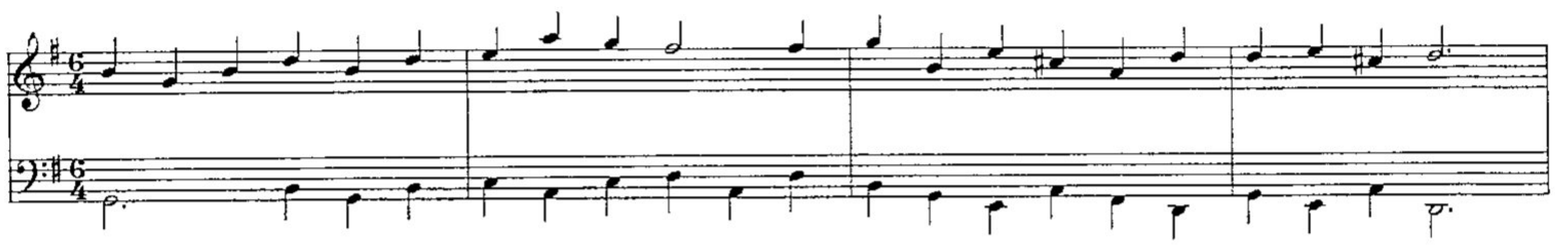
133. The Northern Lass, or The Nest of Fools

8 November 1704; Richard Brome. DL.

[2 vln., vla, bc].

1. Overture

a) 21

b) 38

2. Aire

a) 15

b) 54

3. Aire 24

4. Iigg 16

5. Aire 24

6. Gavot 16

7. Scotch Aire 16

8. Iigg 12

Total number of bars: 236

Manuscripts: § **133.4** Cmc MS F.4.35 (2-5) (set 48, no. 10).
'10'.
(Incipit for second treble and tenor taken from this manuscript.)

Printed Ed.: § '*Mr. D Purcell's Musick in the* COMEDY *call'd the Northern Lass*' [P5743], first treble and bass only.

133.4, 5 *New Flute Master* V (1706), p.5, a1.
4 'Iigg'; **5** 'Aire'.

Text: The Northern Lass, | OR, | The Nest of FOOLS. | A | COMEDY. | As it is now Acted | By Her Majesties Servants | At the *Theatre-Royal.* | With Prologue, Epilogue, and New Songs. | - | By *RICHARD BROME,* Gent. | - | *Hic totus volo rideat Libellus,* Mart. | - | The Seventh Edition. | - | *LONDON:* | Printed by *E.P.* for *George Harris,* next door to the *Bagnio* | in St. *James's-street,* and Sold by *W. Mears* and *J. Browne,* | without *Temple-Bar.* | *** The Musick to this Play is Composed by Mr. *D. Purcel,* and Sold | by *J. Walsh,* at the *Harp* in St. *Catherine-street* in the *Strand.* [Copy consulted: Ob Vet. A4 e.1992]

Modern Ed.: None.

Contemporary References: 'Not Acted these 20 years', *Daily Courant*, 7 November 1704.

'Mr. D. Purcell's Musick in the Comedy call'd the Northern Lass' advertised in the *Post Man*, 15-18 September 1705.

Commentary: This was a revival of old play, first performed in 1684. *MiRT*, 205, gives 1706 as the date, but the cast as listed in what must presumably be a reprint of the above play text could not have been assembled after April 1705 (*LS (new version)*, ii. 8 November 1704). This reprint was printed for H.N. (Hugh Newman) and dated 1706. The advertisement of the music nearly a year after the play was advertised might suggest it was added for a slightly later revival.

Smith 180.

Other Music:	II.iii	*SONG. Set by Mr. William Crofts. / A bonny northern lad*
	II.iv	*Musick.*
	III.ii	*SONG. / A bonny, bonny bird I had*
	III.iii	*Widgin Sings / He that marries a Scold*
	IV.iv	*SONG. / Peace wayward Bairn*
	IV.iv	*A SONG, by Mrs. Prince. / A bonny lad there was*
	V.iii	*Musick tontinues [sic.]*

134. Orlando Furioso

?1704; ?adaptation of Quinault. ?Never performed.

Contemporary References:

'The Play-House in the Hay-Market (the Architect being John Vanbrugh Esq;) built by the Subscription Money of most of our Nobility, is almost finish'd, in the mean time two Opera's translated from the Italian by good Hands, are setting to Musick, one by Mr. Daniel Purcell, which is called Orlando Furioso, and the other by Mr. Clayton, both Opera's are to be performed by the best Artists eminent both for Vocal and Instrumental Musick at the Opening of the House.', *Diverting Post*, 28 October 1704 (also Milhous/Hume *Register of English Theatrical Documents* I, document no. 1782).

'The Opera of *Orlando Furioso,* the hint of which was taken from that of *Quinault,* famous for his Tallent in this Sort of Writing, is Set by Mr. *Daniel Purcell.* The Gentleman's Character who writ it, and who has distinguish'd himself as much by his Judgment in the Arts of *Music* and *Poetry,* as by his Bounty to the *Professors,* can leave no room to doubt but the Fineness of the Sentiments, and the Harmony of the Numbers, have given Mr. *Purcell* an Opportunity to do Honour to the Memory of his Brother.', *Muses Mercury*, January 1707, 11 (also Milhous/Hume *Register of English Theatrical Documents* I, document no. 1888).

Commentary:

Daniel Purcell's composition does not seem to survive, was possibly never performed, and may not have been completed. The *Diverting Post* notice was more of an 'publicity plant' (*LS (new version)*, ii. introduction to season 1704/05) than a statement of fact, so it is possible that Daniel Purcell never wrote a single note of *Orlando Furioso*.

The second advertising 'puff' also included a reference to **H135**, another lost work.

135. Orpheus and Euridice

?1707; John Dennis. ?Never performed.

Text: *Muses Mercury* (February 1707), p.29-34.

The Masque of *Orpheus* and *Euridice*
By Mr. *Dennis*
Orpheus, Euridice, Pluto, Proserpine, Spirits, and Chorus of Spirits.
Symphony Soft, yet Noble.

Orpheus, O Harmony!
All Pow'rful Harmony!
1 Spirit, Heark!
Orpheus, Thou Universal Soul;
That animat'st on High,
All the Refulgent Worlds that rowl,
Unnumber'd thro' th' expanded Sky--
2 Spirit, Heark!
3 Spirit, Heark!
4 Spirit, O Heark!
Orpheus, Thou whose Amazing Pow'r on Earth
Gives Transitory Beings Birth;
And makes conflicting Elements agree--
1 Spirit, Attend ye Damn'd!
2 Spirit, Attend!
3 Spirit, Give ear!
4 Spirit, Celestial Harmony is here.
Orpheus, O Harmony!
Almighty Harmony!
Whose secret Force throughout these gloomy Plains,
The dreadful Empire of the Damn'd maintains.
Hell would be Chaos were it not for Thee.
Chorus of Spirits. O the Blest, th' Enchanting Sound,
Sorrow flies it all around.
Orpheus, Aid me with all the Magick of they Strains!
Chorus, O the Blest, th' Enchanting Sound,
Sorrow flies it all around.

DREADFUL SYMPHONY

Pluto, Ye Terrible Pow'rs that torture the Damn'd,
Dread Sisters advance at your Monarch's Command,
Ye Furies with Sulphurous Torches surround him,
And with Screams and with Scorpions confound him;
For daring to visit these mournful Retreats,
Of Stygean Gods th' inaccessible Seats;
And for corrupting odious Delight,
The cruel, the horrible Natives of Night.
Orpheus, O Harmony!
Celestial Harmony!
Whose Pow'r the Universe controuls,
The Hellish Ferment of their Rage,
By all thy sweetest Sounds asswage,
Infusing Heav'n into their Souls.
Chorus, O Charming Pow'r of Sacred Love!
O Raptures never felt before!
Pluto, Mortal, what art thou? Say!
Who thus uncall'd by Fate, hast left the Day;
And by thy pleasing Strains
Disturbe'd the Horrours of these dismal Plains;
Not Supream Jove, with all his Thunders,
Dares once presume t' explore
The silent dreadful Wonders
Of this lamentable Shore;
Mortal, what are Thou? Say.
Orpheus, A Wretch of all that saw the Sun,
The most accurst, and most undone!
O Grief whose terrible Excess
The Tongues of Gods can ne'er express:
Impossible to be conceiv'd!
And O Deplorable Distress
That comes to Hell to be reliev'd;
And seeks among the Damn'd Redress!
1 Spirit, O Sounds that to Infernal Sprights,
Can bring Ineffable Delights!
Proserp. Banish the Hope of fond Relief,
That made Thee to this silent World repais;
Mortal, redouble here they Grief,
The Gods that govern here
Are deaf to humane Pray'r.
These are the doleful Regions of Despair.
Orpheus, O more than Mortal, more than Hellish Care
Of Love, when doubled with Despair.
For they who dwell on Earth above
May often feel Disastrous Love;
But seldom perfectly despair;
And Hells dread Subjects here below,
Despair indeed but never love;
I love, and I despair.
1 Spirit, O Sounds that to Infernal Sprights
Can bring ineffable Delights!
2 Spir. From your sweet Accents Trouble flies,
3 Spir. And around us cloudy Care --
4 Spir. And Black Despair --
1 Spir. And Infernal Horrour dies.
Chorus. 'Tis no longer Hell,
In the which we dwell;
'Tis no longer Hell;
'Tis Heav'n, 'tis Heav'n, 'tis clear,
For Love and Harmony are here.
Proserp. Mortal forbear, forbear;
I quickly cease the pow'rful Sound,
And that enchanting Air;
And O suppress those Magick Strains,
Which thus debauch the Fiends around,
These unrelenting Plains,
Mortal, Mortal, forbear, forbear;
Orpheus, Alas I love, and I despair.
Lament ye Damn'd, tho now from Tortures free,
Lament ye Damn'd for me,
And my Euridice.
My Torments greater than your own deplore,
Euridice alas is mine no more!
1 Spir. Ah wretched Orpheus!
2 Spir. Miserable Youth!
3 Spir. How we lament thy Love!
4 Spir. How we lament thy Truth!

1 Spir. How to thy Wails we tune each rueful Groan,
Chorus, Heark how we list'ning to thy melting moan,
Pity thy Sorrow, and forget our own!
Orpheus, Mourn on ye Spirits, mourn,
For one that's more than You forlorn!
Pluto, Mortal, forbear, forbear;
Orpheus, Alas, I love, I love and I despair.
Proserp. Thy Grief I can no longer bear;
But feel the Pangs which cause thy Moan,
Pluto compassionate a Care,
So very like thy own.
As once Thou left'st the Realms of Night,
Transported by thy Love for me;
So he comes living from the Light,
T'obtain the lost Euridice.
Chorus, Thy Grief we can no longer bear,
But feel the Pangs which cause thy moan,
Pluto compassionate a Care,
So very like thy own.
Pluto, What's this I hear? What's this I feel?
Dar'st Thou on me Compassion steal?
Can Hell's inexorable King
Vouchsafe to hear a Minstrel sing?
O what has Love and Musick done,
What mighty Empire have they won?
I who so dreadful was before,
The King of Terrors am no more.
Chorus, O what has Love and Musick done,
What mighty Empire have they won.
Pluto, O I am soft as Infancy,
I'm softer Proserpine than Thee;
Let fair Euridice be free.
Ye list'ning Spirit all around,
Convey th' Extatick Sound;
Convey it to the Fatal Three,
Let fair Euridice be free.
Chorus, With Joy and Rapture we agree,
Let fair Euridice be free.
Proserp. Haste Orpheus call Euridice,
She soon will fly to Thee.
Orpheus, Euridice!
Proserp. And twice,
Orpheus, Euridice!
Proserp. And thrice,
Orpheus, Euridice! [She enters.
Eurid. My Lord, My Life, My Soul, I come, I fly.
Orpheus, O I faint, I swoon, I die.
Eurid. 'Tis he, 'tis He, once more he's mine,
I feel his well-known limbs around me twine.

Orpheus, O Extasy!
O cursed Shades of envious Night!
I'd give the World I now could see!
O for one momentary Sight!
O for one glimmering Streak of Light!
Eurid. And couldst thou leave Celestial Light,
And all the Joys is gives for me?
Orpheus, Yes, Heav'n it self was an unpleasing Sight,
When it could not shew me Thee.
Eurid. And I in Horrours here of Hell,
With one who loves so well,
Agreeably could dwell.
Both, And I in Horrours here of Hell,
With one who loves so well,
Agreeably could dwell.
Orpheus, But thou from Hell by Fates Decree,
Must to the Light return with me.
Eurid. Is't possible? Return with Thee?
Orpheus, 'Tis true Thou must return with me.
Both, O Exatsy!
Orpheus, Thrice happy Orpheus!
Eurid. Blest Euridice!
Both, If to the Kingdoms of the Light
With Eagerness I run,
'Tis of thy charming Face to have a sight,
And not to see th' all-chearing Sun.
Eurid. And must I then by Fates Decree,
To the day return with Thee?
O Extasy!
Chorus, Thrice happy Orpheus! Blest Euridice!
Orpheus, Let joy flow warbling all around;
Let blissful Rapture know no Bound;
But every Ghost repeat the Extatick Sound--
Eurid. Orpheus returns--
Orpheus, With his Euridice.
Chorus, Orpheus returns with his Euridice.
Orpheus, The very Damn'd from Torments free,
Are happy for a while as we,
Let Hell have universal Jubilee;
And let it in this Charming Song agree;
Eurid. Orpheus returns--
Orpheus, With his Euridice.
Grand } Let Hell have Universal Jubilee.
Chorus,} And let it in this charming Song agree,
Orpheus returns with his Euridice.
And thus th' Infernal Pow'rs to Mortals tell,
That Constancy can conquer Hell.

Contemporary References:

'There is a Masque of Mr Dennis's on the Story of Orpheus and Euridice, wherein whoever will give themselves the trouble to compare it with the Orpheus and Euridice and Elegy, written in French by Monsieur Sarrafin, or with a Masque by an Amonymous Author, often perform'd on the French Stage, will see that our English Poets have not been behind hand with our English Hero's, in reducing the French Wit to as low a state as their Arms. We shall Print the Masque in our next Mercury; and the World will then perceive that the Author has done his Part, as well as the Composer, whose Musick, on this occasion, is very much commended.' *Muses Mercury* (January 1707), 11.

'In our former Mercury we have spoken of this Masque, and the World will now see, that whatever Beauties there are in the Composition of the Musick, Mr. *Dennis* has not a little contributed to it, by the Opportunities he gave the composer to shew his Art. The whole is very well set by Mr. *Daniel Purcell.*', *Muses Mercury* (February 1707), 35.

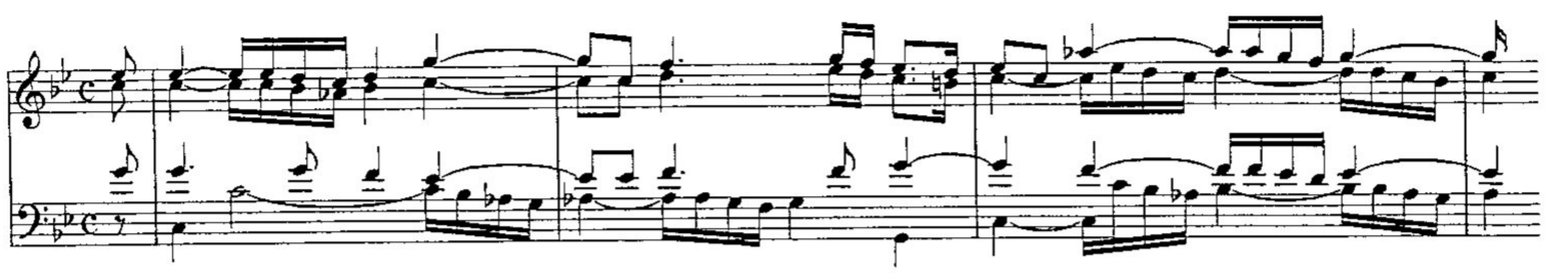
Commentary: No music to this libretto survives. Given the publication of the libretto and description of some of its musical properties, notwithstanding the nature of the publicity material, it seems unlikely that none were ever set.

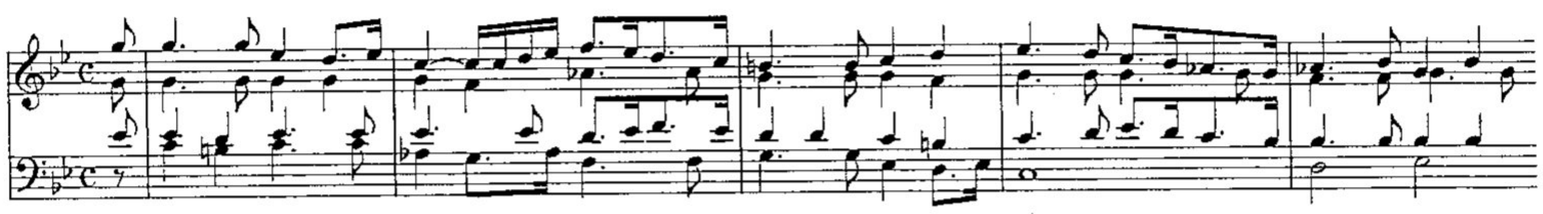
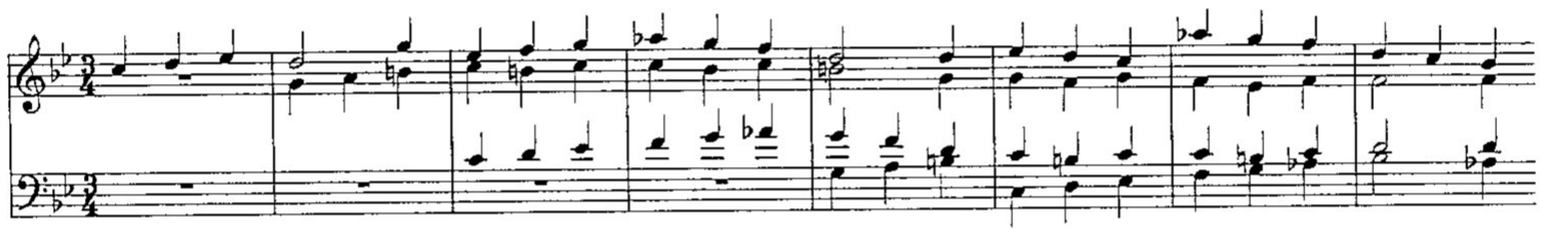
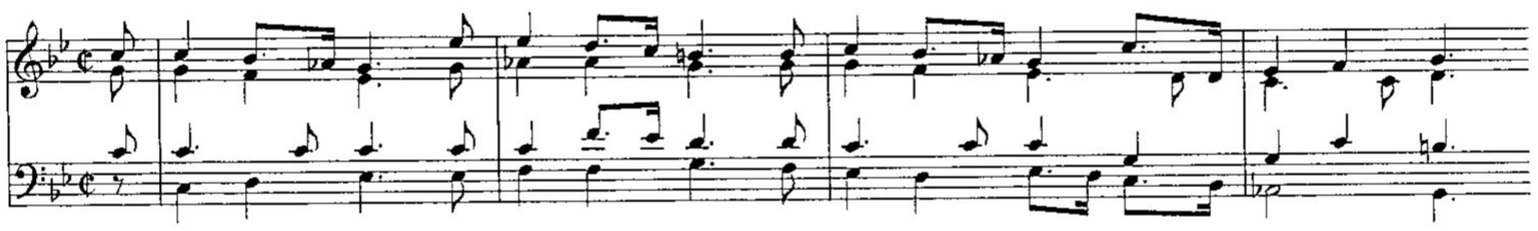
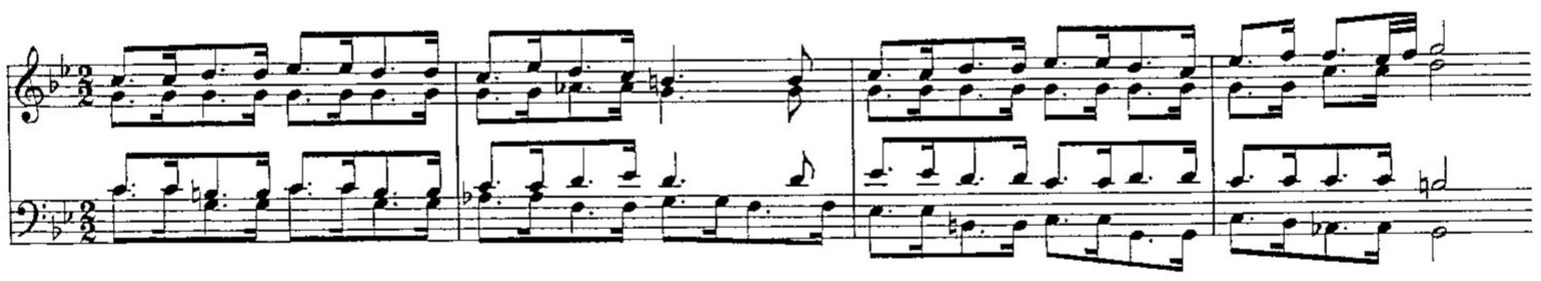
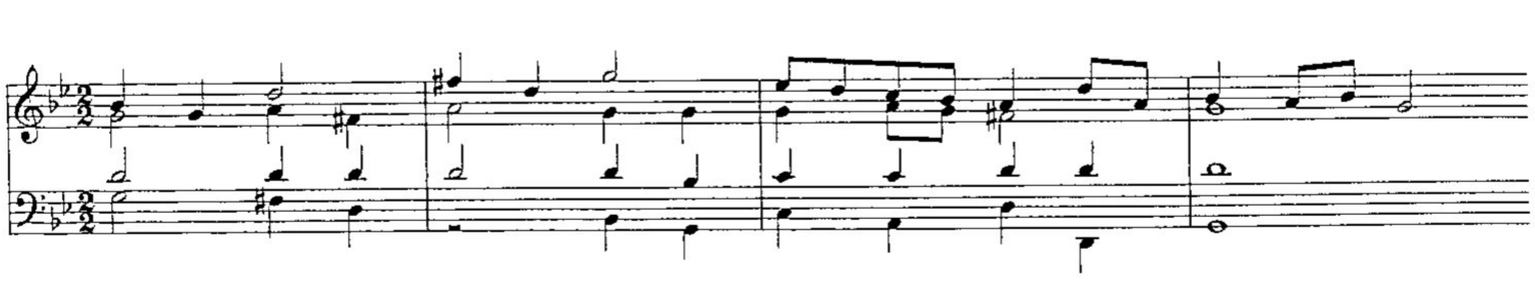
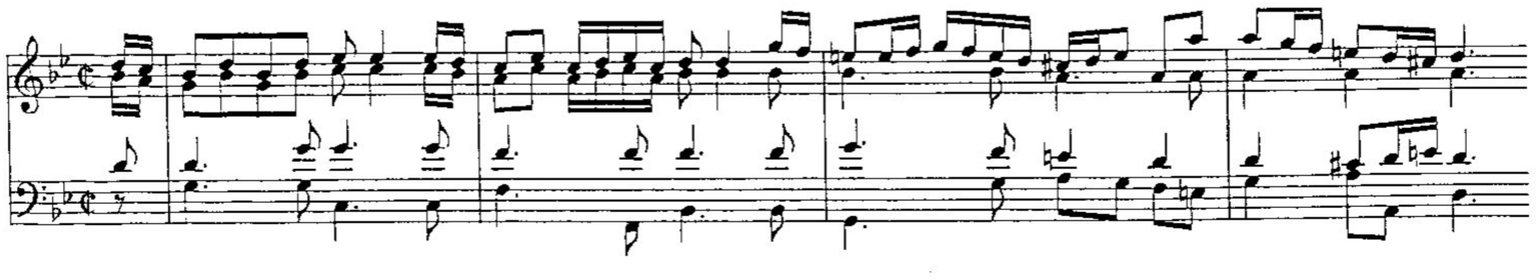
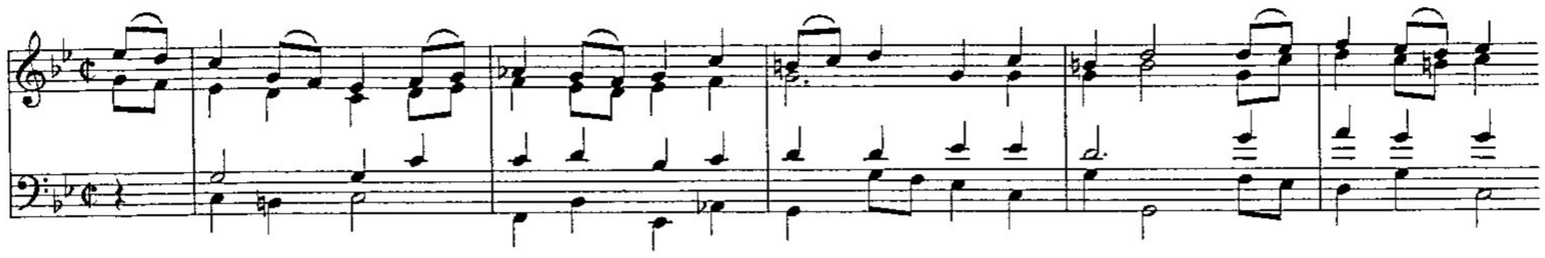
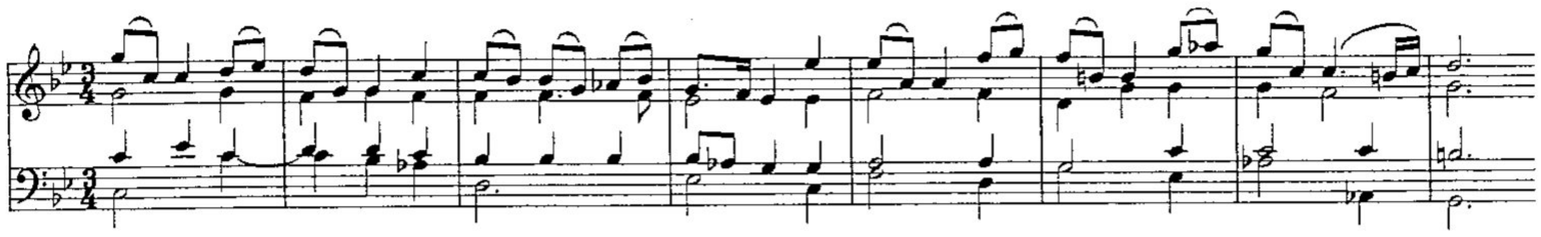
The first advertising 'puff' also included a reference to **H134**, another lost work.

136. The Patriot, or The Italian Conspiracy

c. 3/4 December 1702; adapted from Nathaniel Lee's *Lucius Junius Brutus* by Charles Gildon. DL.

[2 vln., vla, bc].

1. Overture 26

2. Chacconne

a) 13

b) 47

3. Aire 12

4. Aire 12

5. Round O 16

6. Aire 12

7. Boree 16

8. Aire 24

Total number of bars: 178

Manuscripts: US-Cn Case VM 3.1 P985 (f.30v-31v), not including tenor [second treble is f.31v-32v]. 'Mr. Daniel Purcel's Tunes in The Italian Conspiracy'; 'Mr. Daniel Purcell's 2d: Trebles: Italian Consp.'; 'Mr: Daniel Purcels set in ye Italian Conspiracy'.
2 'Chacone' [Bass only]; **5** 'Round O'.

136.4, 7 Cmc F.4.35 (2-5) (set 21, no. 6; set 24, no. 10).
4 '6.'; **7** '10.'.

Printed Ed.: § 'Mr D. Purcells [part name] in the Itallian Conspiracy' [P5744].
8 'Slow'.

Text: THE | PATRIOT, | OR THE | Italian Conspiracy, | A | TRAGEDY. | As it is Acted at the Theatre Royal in | *Drury-Lane.* | - | *Neque te ut miretur Turba labores.* Hor. | *Vincit Amor Patriae Laudumq; immensa Cupido.* Virg. | - | *LONDON:* | Printed for *William Davies* at the *Black-Bull,* and | *George Strahan* at the *Golden-Ball,* in *Cornhill,* | 1703. [Copy consulted: Ob Harding D 1170]

Modern Ed.: None.

Contemporary References: 'A Set of Airs in four part, performed in the Tragedy called *the Italian Conspiracy.* Composed by Mr. Dan. Purcel, price 1*s.* 6*d.*', advertised in the *Post Man*, 28 November-1 December 1702.

Commentary: Date for premiere from *LS (new version)*, based on known performances of other plays at this time. Burling (below) suggests premiere date of late October / early November, given the date of the music publication.

MiRT, 210. Smith 105.

Bibliography: W J Burling, 'British plays, 1697-1737: premieres, datings, attributions, and publication information', *Studies in Bibliography* 43 (1990), 173.

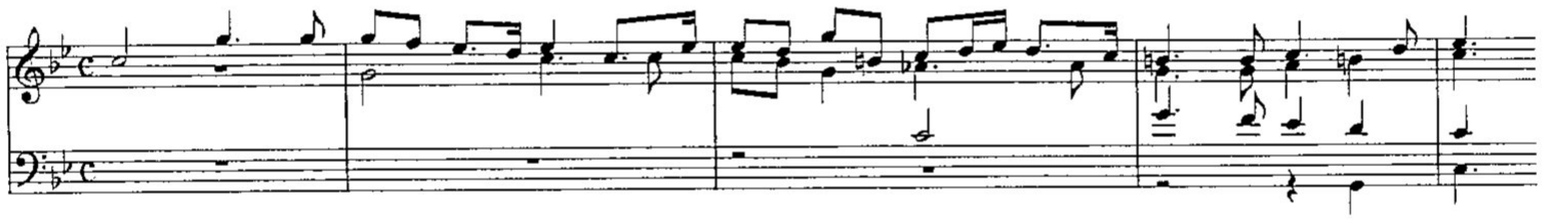
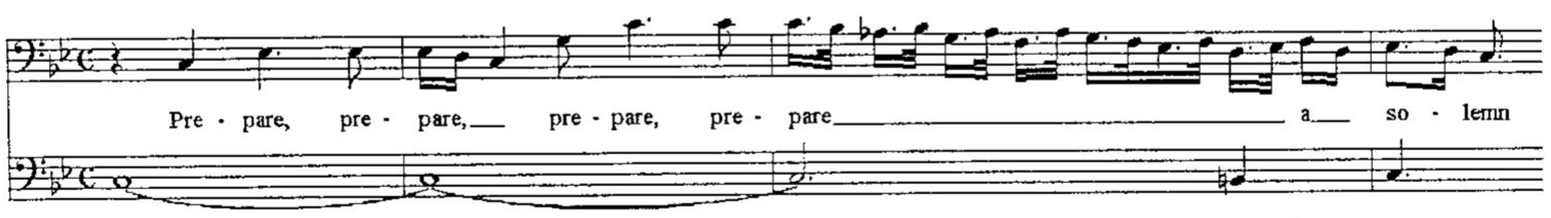
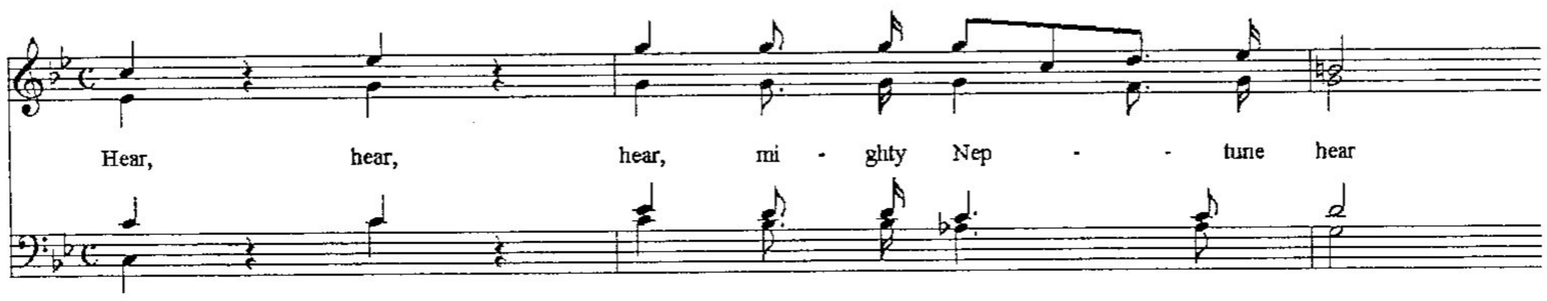
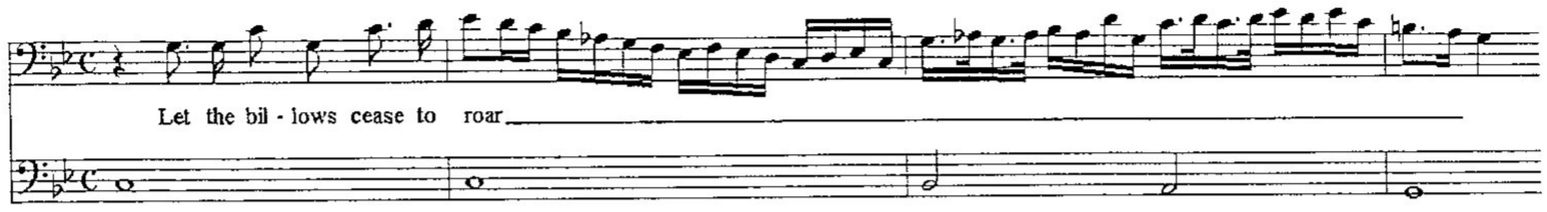
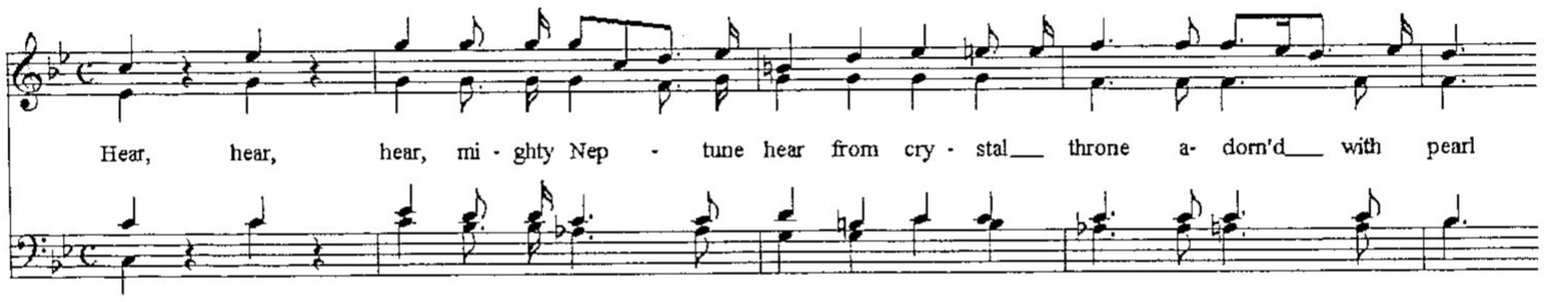
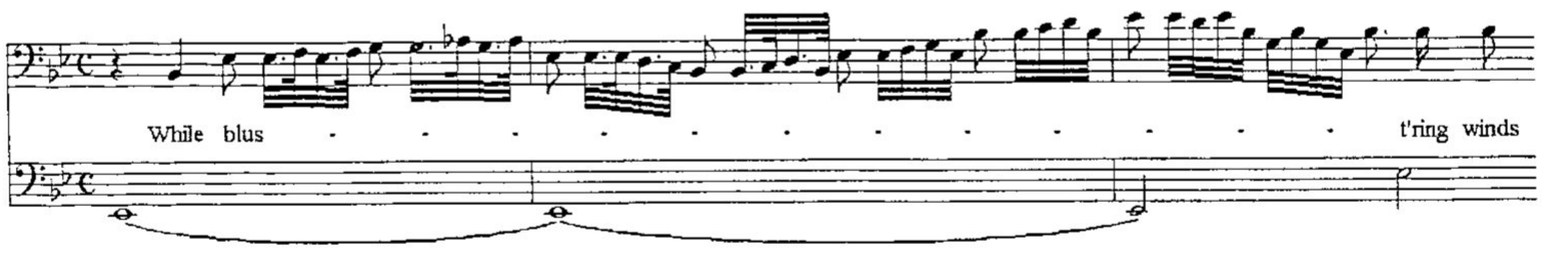
Richard Charteris. 'Some Manuscript Discoveries of Henry Purcell and His Contemporaries in the Newberry Library, Chicago', *Notes* 37 (1980), 7-13.

137. Pausanias, the Betrayer of his Country

?April 1696; Richard Norton. DL.

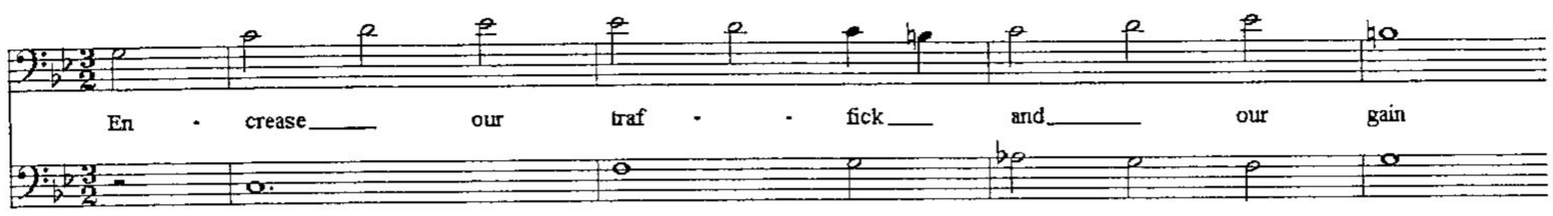
b; SATB; 2 vln., vla, bc.

V.ii
Enter High-Priest, a Choir of Priests followed by Pausanias.
Solemn MUSICK.

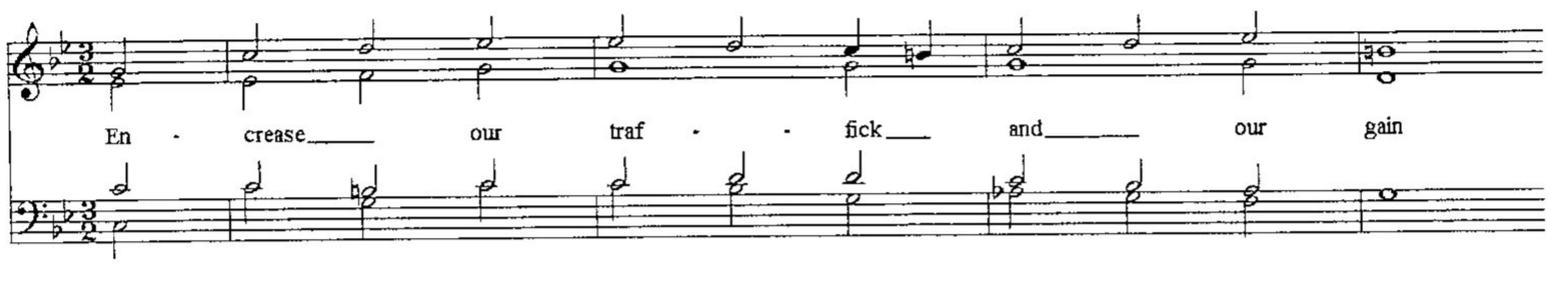
1. Symphony *[str., bc]* 14

2. Prepare a solemn sacrifice *b, bc* (H[igh] Pr[iest]) 9

3. Hear mighty Neptune *SATB, [str.], bc* (Cho.) 6

4. Let the billows cease to roar *b, bc* (H[igh] Pr[iest]) 8

5. Hear mighty Neptune *SATB, [str.], bc* 18

6. Whilst blustering winds do thee obey *b, bc* (H[igh] Pr[iest]) 14

7. as 5 18

8. Encrease our traffic and our gain (Cho.)

a) *b, bc* 22



b) *SATB, [str.], bc* 27



Total number of bars: 136

Manuscripts: § Ob MS Tenbury 1175 (p.71-79).
'Musick | In the Tragedy | of | Pausanius | By | Mr D. Purcell'.
1 'Symphony', 'very slow'; **2** 'Verse'; **3** 'Chorus'; **4** 'Verse'; **5** 'Chorus'; **6** 'Verse'; **7** 'The Chorus again'; **8a** 'Verse'; **8b** 'Grand Chorus'.

Printed Ed.: None.

Text: PAUSANIAS | THE | BETRAYER | OF HIS | COUNTRY. | A | TRAGEDY, | Acted at the | Theatre Royal, | By his MAJESTIES SERVANTS. | - | *Written by a Person of Quality*. | - | *LONDON:* | Printed for *Abel Roper*, *E. Wilkinson*, and *Roger Clavell* | in *Fleetstreet*. 1696. [Copy consulted: Ob Holk. d.18 (4)]

Modern Ed.: None.

Contemporary References: *Post Boy*, 9-12 May 1696.

'*S. … Pausanius*, or *Lover* [sic] *of his Country*, Damn'd, tho' writ by a Person of Quality, and protected by *Southern.*', *Comparison*, 18.

Commentary: The music might well be dated earlier, as the play contains songs by Henry Purcell, who died the previous November. Zimmerman (*Catalogue*) suggests a production in 1695.
See **H604P** for the duet *My dearest, My fairest.*

Other music: III.i *SONGS / Sweeter than Roses* (Henry Purcell)

V.ii Solemn MUSICK
[between **6/7** and **8**: *Glory attend each filling sail*]

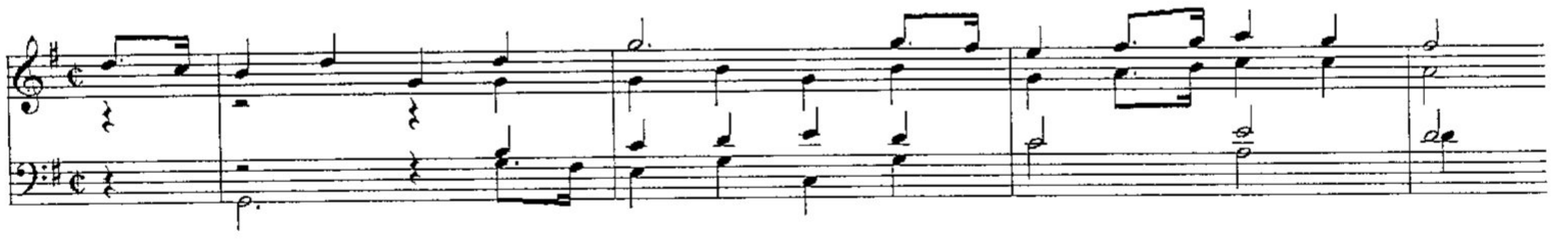
138. Phaeton, or The Fatal Divorce

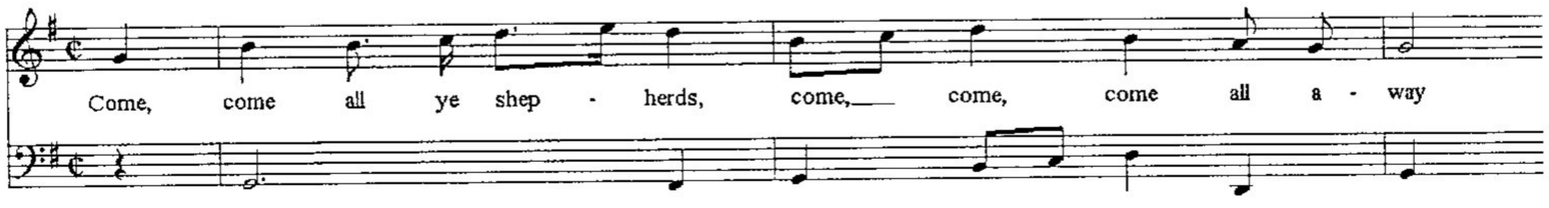
March 1698; Charles Gildon. DL.

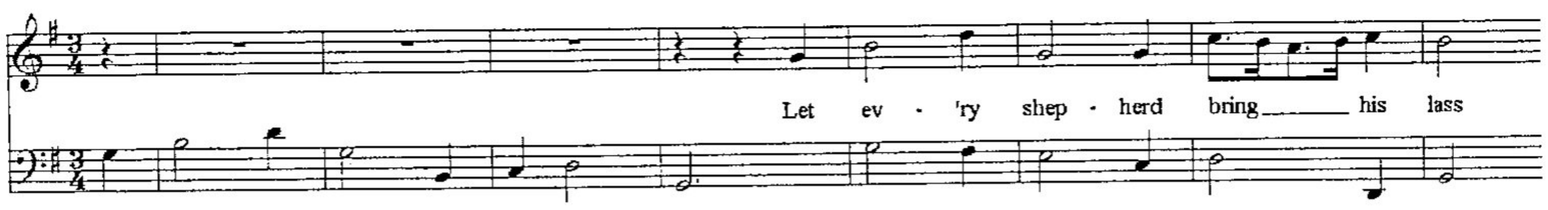
s: Mrs. Campion (3); Mrs. Lindsey (6).
a: Mr. Freeman (1); Young Bowin (3, 5); Mr. Pate (4, 7).
t: Mr. Magnus.

ssaaat; (2 fl. optional), 2 vln., vla, bc.

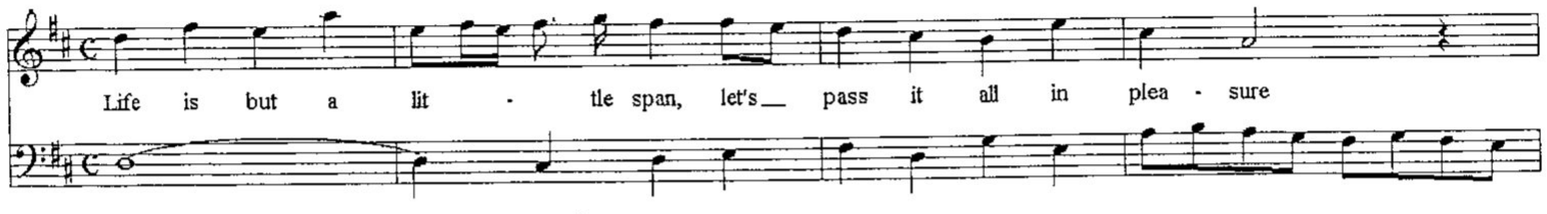
I.i
the Music comes forward.

1. Come all ye shepherds, come all away [596] (First Shepherd) 23
   a) *str., bc (or 2 fl., vla, bc)*

   b) *a, bc* 28

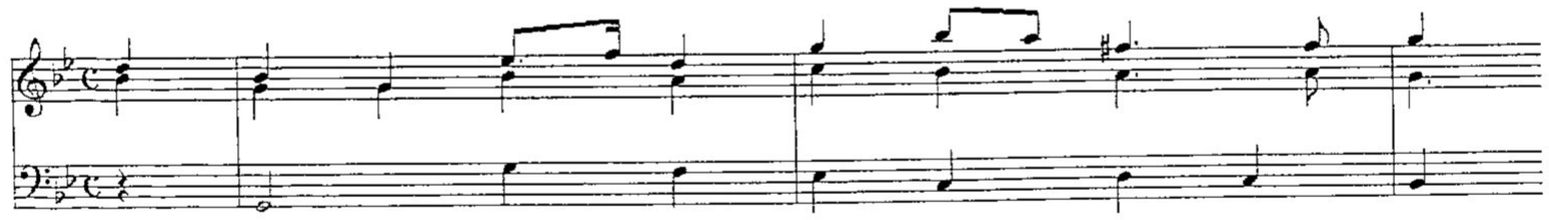


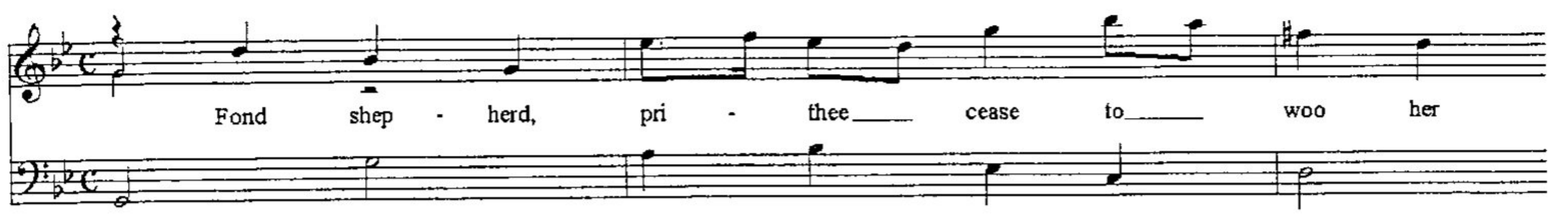
2. Let every Shepherd bring his lass [1967] *t, bc* (Second Shepherd) 47

Boy and Girl come forward.

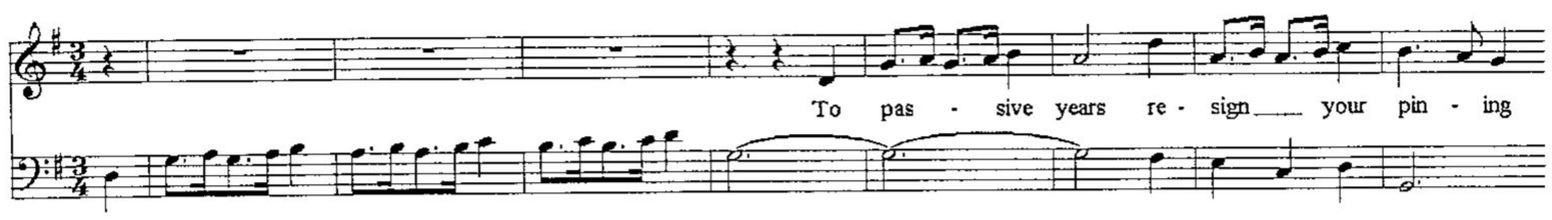
3. Life is but a little span [2039] *s, a, bc* (Boy & Girl) 93



Third Shepherd coming to him and pulling him back by the sleeve

4. Fond shepherd, prithee cease to woo her [1034]
   a) *2 vln., bc* 4

b) *a, 2 vln., bc* 53

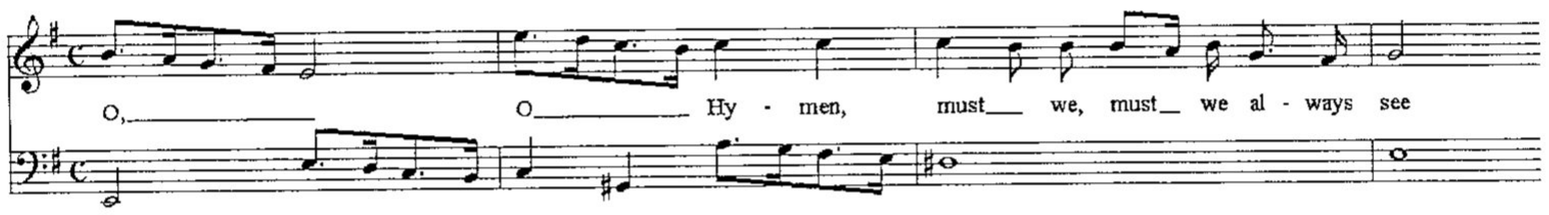


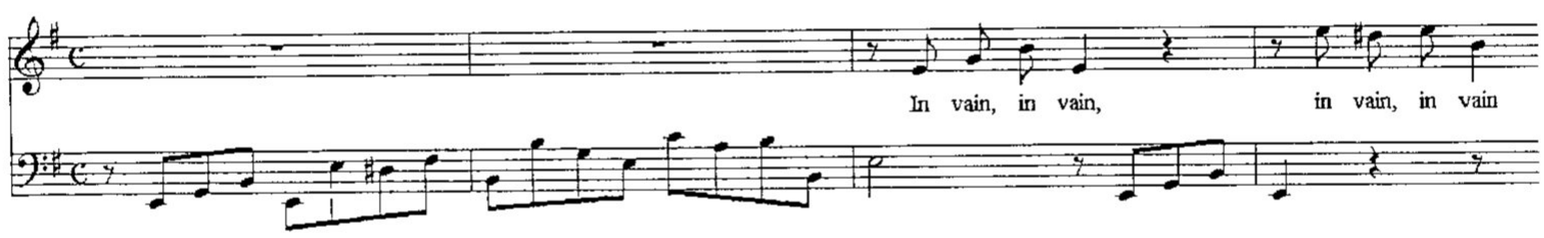
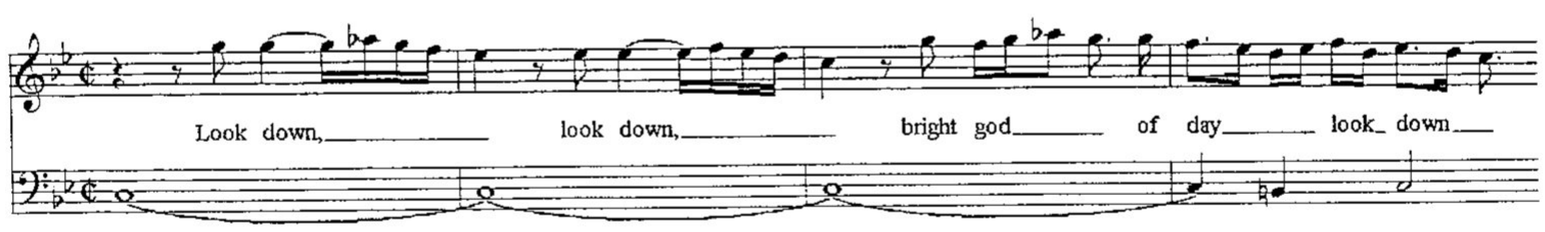
5. To passive years resign your pining [3435] *a, bc* (Fourth Shepherd) 44

III.i

SCENE the same Grove, at the end of it an Arbour, in it Althea,
in a very melancholy posture; her Maids attending without.
Music is heard, and Juno, and Hymen, with their trains descend.

6. O Hymen must we always see (Juno)

a) *s, bc* 21



b) In vain, in vain *s, bc* 26

7. Look down bright god of day [2076] *a, bc* (2d. Priest) 23

Total number of bars: 362

Manuscripts: None.

Printed Ed.: § **138.1-5, 7** *Songs in Phaeton* (1698).
1a '*Symphony for VIOLINS or FLUTES.*' (p.1); **1b** 'Sung by Mr. *Freeman.*' (p.2); **2** 'Sung by Mr. *Magnus.*' (p.3); **3** 'A Dialogue between Young *Bowin*, and Mrs. *Camphion.*' (p.4-5); **4a** 'Two *VIOLINS.*'; **4b** III 'Mr. *Pate.*' (p.7-11); **5** 'SONG Sung by Young *Bowen.*' (p.11-12); **7** 'SONG in the 5*th.* Act. Sung by Mr. *Pate.*' (p.14).

§ **138.6** '*A new Song in the* Fatall Devorse, *set by* | Mr: Daniel Purcell, *Sung by* Ms: Lindsey' [P5746] = *Alamode Musician* (1698), no. 4.

Text: PHAETON: | OR, | The Fatal Divorce. | A | TRAGEDY. | As it is Acted at the THEATRE ROYAL | IN | *Imitation of the ANTIENTS.* | - | *With some Reflections on a Book call'd, a Short View of the Immorality* | *and Profaneness of the English Stage.* | - | *Principibus placuisse Viris non ultima Laus est.* Hor.lib. Epist.1. Eist.17 | *Non ego ventosae Plebis Suffragia*

venor. Lib. eodem. Ep.19. | - | *LONDON,* | Printed for *Abel Roper*, at the *Black-boy* over against | St. *Dunstans* Church in *Fleetstreet.* 1698. [Copy consulted: Ob Harding D 1171]

Modern Ed.: None.

Contemporary References:

'But the *Music* was so admirable, that the best Judges tell me (for I dare not give it as my own bare Sentiment) that there is the true *Purcellian Air* through the whole: that tho' it be so very different in the several Acts, it is every where Excellent; and that Mr. *Daniel Purcells* Composition in this Play in a certain Proof, that as long as he lives Mr. *Henry Purcel* will never die; or our *English* harmony give place to any of our Neighbours.', Charles Gildon, preface to the play text, xvi-xvii.

Post Boy, 28-30 April 1698.

'*S. … Phaeton* … all Damn'd, every Son and Daughter for ever.', *Comparison*, 20.

Commentary:

Phaeton was evidently a substantial work, even if it was not on the same scale of some of Daniel's dramatick operas. It might be supposed that a missing manuscript source contains all of the missing music, which was presumably by Daniel Purcell.

Despite Gildon's praise in the preface, it seems that *Phaeton* was not a success with the public.

Other Music:

I.i 'the Music comes forward'
[138.1]
[138.2]
'Here repeat the Chorus, while the Shepherds and Shepherdesses dance'
Ye smiling graces, come inspire
'Chorus and Dance again.'
[138.3]
Come, gentle Phyllis, we'll softly retire (First Shepherd and first Shepherdess)
Second Shepherd pursuing a Shepherdess that flies him / Cruel Daphne, do not fly me
[138.4]
[138.5]
Whilst the last Chorus is here repeated he seems to leave her, and she looks back kindly on him, and then sings / Can you, can you, will you leave me?
Enough of delays, my passions to raise (He.)
Resisting and yielding well temper'd, still prove (Chorus.)

III.i **[138.6]**
These crimes unpunished must not go (Hymen)
Nemesis and her train of Furies ascend / Grieve, grieve no more, nor sigh in vain (Nemesis) / In this Chorus they dance and shake their Snakes over or toward Althea, then descend - Juno and Hymen with their Train ascend, and then Merope and Cassiope come forward.

IV.i *Symphony and Song / How happy would poor woman be*

V.i *The Bridegroom places himself on one side the Altar, the Bride on the other, and the rest in their order, then the Music begins; during which, Althea often looks on Phaeton / O! Sacred Isis! (1st Priest)*
[138.7]
O! Sacred Phoebus, hear (Chorus)
Isis, by the pain, love cost you (1st Priest)
O! Sacred Isis! (Chorus)

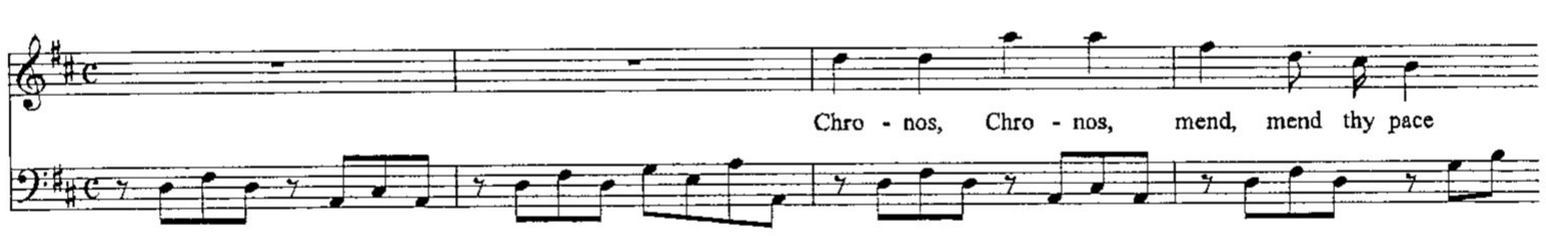
139. The Pilgrim (The Secular Masque)

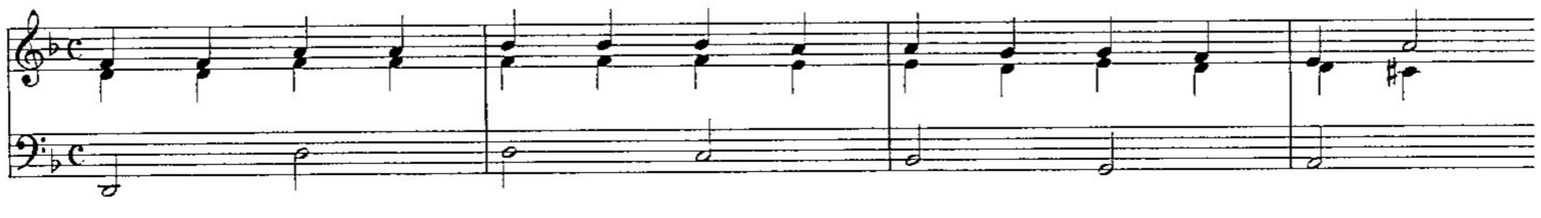
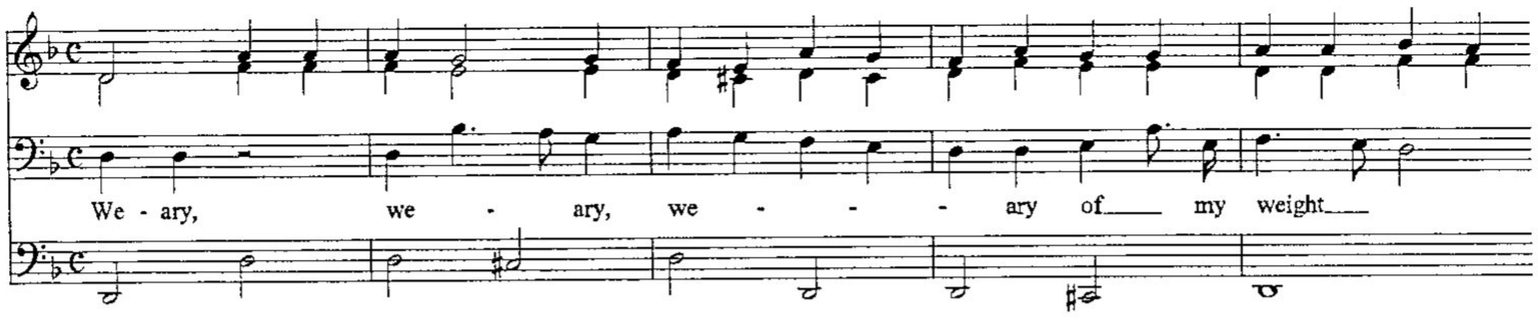
29 April 1700; Play by John Vanbrugh after Fletcher, Masque by John Dryden. DL.

s: Mrs. Erwin (6).
a: Mr. Freeman (1, 4); Mr. Pate (3).

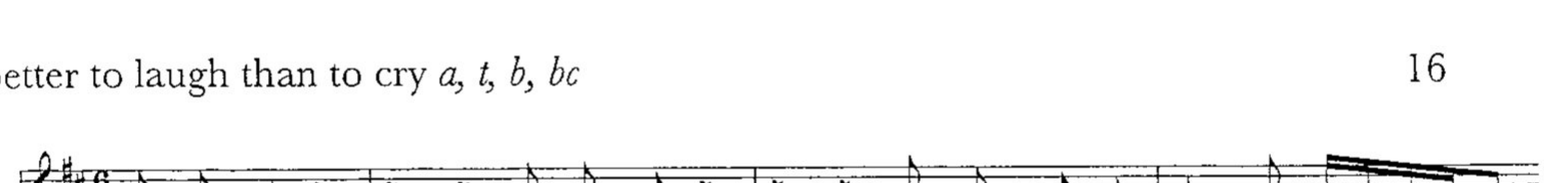
saa; 2 tr., 2 vln., vla, bc.

THE Secular Masque. Written by Mr. DRYDEN
Enter Janus.

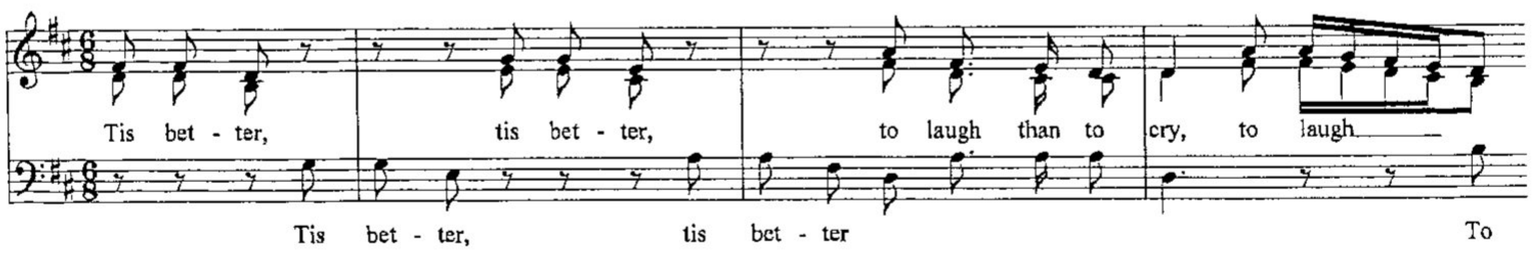
1. Chronos, Chronos mend thy pace [566] *a, bc* (Janus) 38

Enter Chronos, with a Scythe in his hand, and a great Globe on his Back,
which he sets down at his entrance.

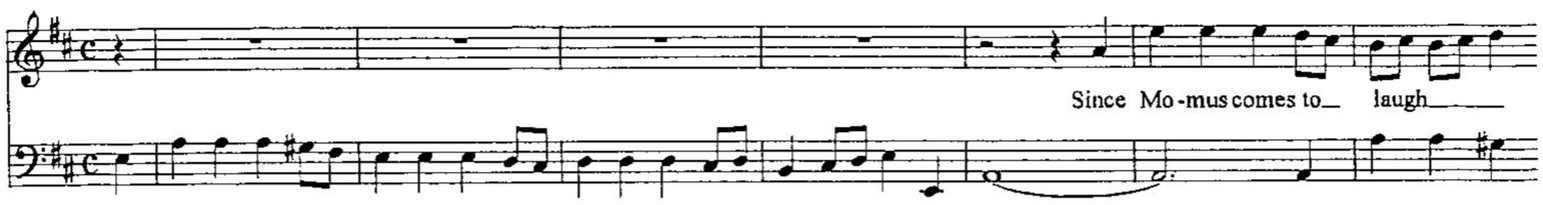
2. Weary of my weight (Chronos)
   a) *2 vln., bc* 6

   b) *b, 2 vln., bc* 54

Enter Momus Laughing

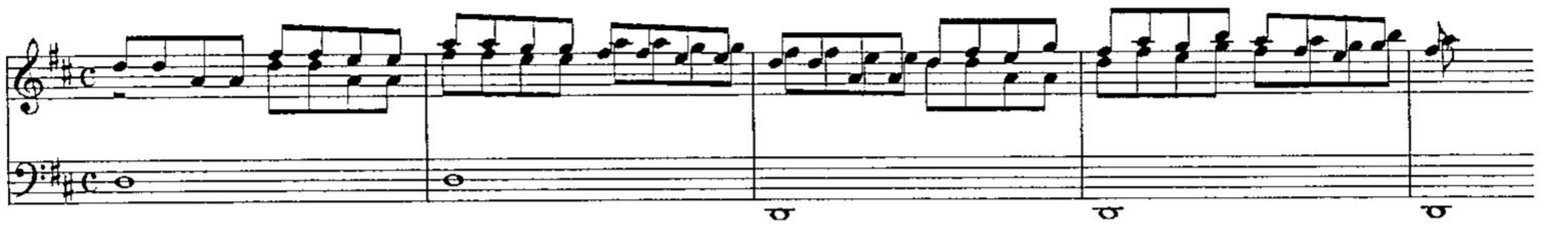
3. Ha! well hast thou done [1215] *a, bc* (Momus) 27

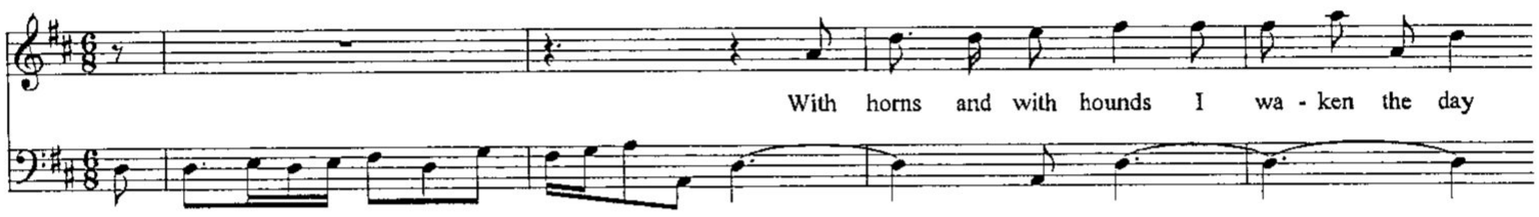


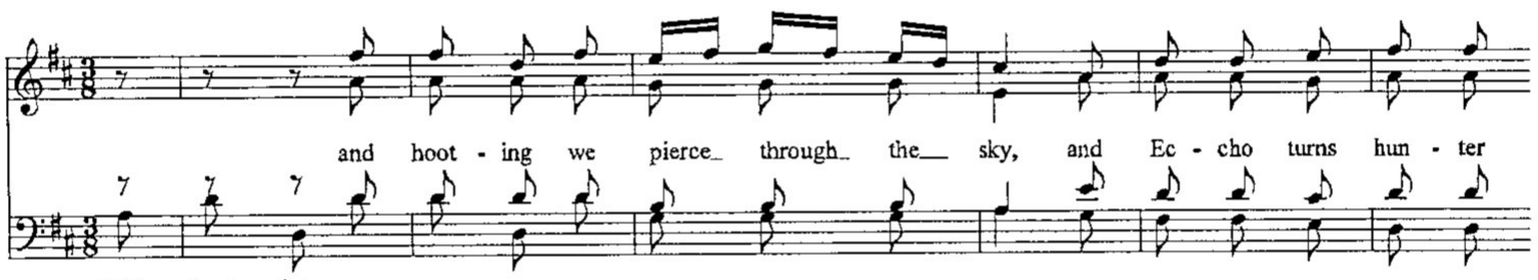
4. Tis better to laugh than to cry *a, t, b, bc* 16

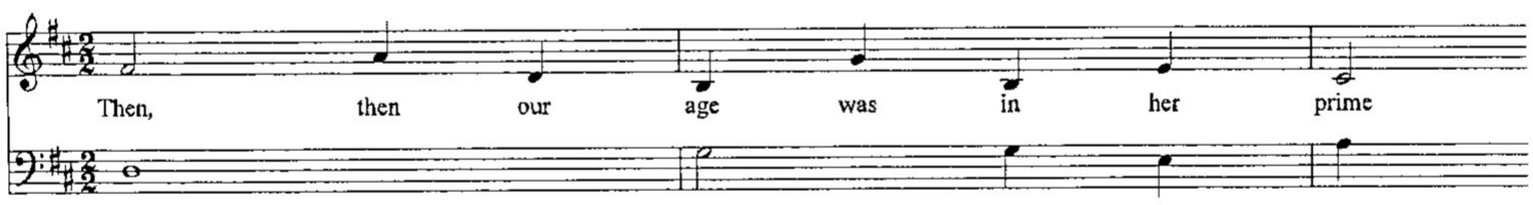
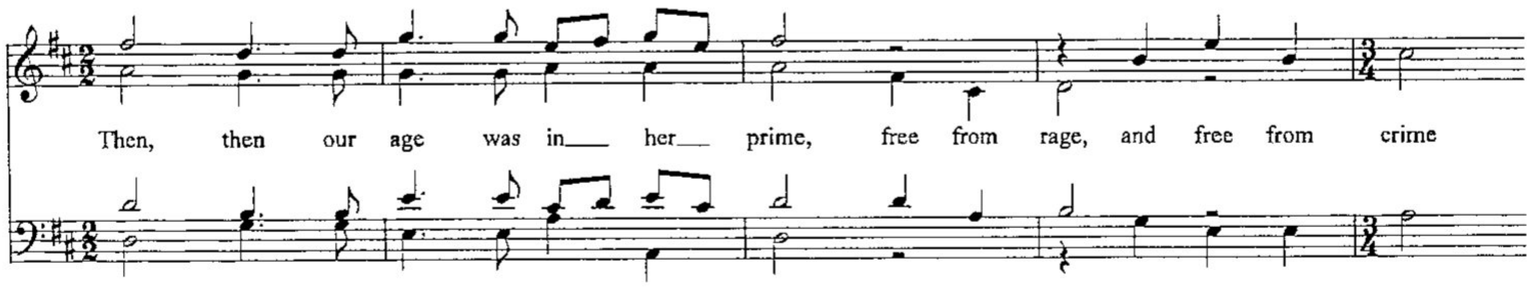


5. Since Momus comes to laugh below [2948] *a, bc* (Janus) 40

Horns, or Hunting-Musique within. Enter Diana.

6. [Prelude] *2 tr., bc* 9

7. With horns and with hounds I waken the day [3994] *s, [2 vln.], bc* 30



8. With shooting and hooting *SATB, str., bc* (Cho. of all) 35

9. Then, then our age was in her prime

a) *s, a, b, bc* 12

b) *SATB, str., bc* 17

Total number of bars: 284

Manuscripts: § Lbl Add MS 29378 (f.194-205v).
'Mr D Purcells | Mask in ye Pilgrim', at end 'Mr D. Purcell'.
1 'Janus'; **2** 'Vers for Chronus with 2 Violins'; **3** 'Momus'; **4** 'Chorus'; **6** 'Trumpetts in Hunting'; **9b** 'Chorus', I-II 'Chorus'.
(Incipits for for **2, 4, 6, 8, 9** taken from this source)

139.2, 7 Lcm MS 2103 (f.23-24, 25v-29v).
2 'No 11 - from the Masque in The Pilgrim - composed by Danl Purcell', I 'Chronos', II-III 'Slow'; **7** 'No. 12', I '(Diana)'. At end 'arranged from the | MS: in ET's possession'.

Printed Ed.: § **139.1, 3, 5, 7** *Collection of New Songs in The Pilgrim* (1700).
1 'IANUS *Sung by Mr.* Freeman *in ye* PILGRIM *Set by Mr. D:* Purcell.' = [P5748] = *Collection of Choicest Songs and Dialogues* (1703); **3** 'MOMUS *Sung by Mr.* Pate *in ye* PILGRIM *Set by Mr. D:* Purcell.' = [P5749] = *Collection of Choicest Songs and Dialogues* (1703); **5** 'IANUS *Sung by Mr.* Freeman *in ye* PILGRIM *Set by Mr. D:* Purcell.' = [P5750] = *Collection of Choicest Songs and Dialogues* (1703); **7** 'DIANA *Sung by Mrs.* Erwin *in ye* PILGRIM *Set by Mr. D:* Purcell' = [P5751] = *Collection of Choicest Songs and Dialogues* (1703).

139.1 'Janus, *Sung by Mr.* Freeman *in the* Pilgrim; *Sett by Mr.* D. Purcell.', in *Mercurius Musicus* (May 1700), p.31-32.

Text: THE | PILGRIM, | A | COMEDY: | As it is Acted at the | *THEATRE-ROYAL,* | IN | DRURY-LANE. | - | *Written Originally by Mr.* Fletcher, *and now* | *very much Alter'd, with several Additions.* | - | LIKEWISE | *A* Prologue, Epilogue, Dialogue *and* Masque, | *Written by the late Great Poet Mr.* DRYDEN, *just* | *before his Death, being the last of his WORKS.* | = | *LONDON,* | Printed for *Benjamin Tooke,* near the *Middle* - | *Temple-Gate*, in *Fleet-street,* 1700. [Copy consulted: Ob Holk. d.19 (5)]

Modern Ed.: None.

Contemporary References: Music advertised in *Post Boy*, 6-8 June 1700.

See *Post Boy*, 4-6 July 1700, for revival.

'*Cri.* Nay then, says the whole party at *D. Lane*, faith we'll e'en put the *Pilgrim* upon him – ay faith, so we will, says *Dryden*, and if you'll let my Son have the Profits of the *Third Night*, I'll give you a *Secular Mask*: Done, says the House, and so the Bargain was struck', *Comparison*, 27.

Commentary: The music for *The Secular Masque* was jointly written by Daniel Purcell and Finger, all of whose music, except for one song, is lost. The act tunes for the play *The Pilgrim* were provided by John Barrett (see Smith 96, *MiRT*, 211-212).

Dryden said to have died on the 'third night' of this play, and, as he died on 1 May, this would have made the premiere date that suggested above.

One minor textual problem exists: in the incipit source for **H139.4**, the tenor part written in C4 clef as if it is in C3.

Smith 30.

Other music: (after **139.9**, set by Finger, all except one song lost - see Fiske,14)
Inspire the Vocal brass, inspire
Sound the Trumpet, beat the drum
Thy sword within thy scabbard keep
Calms appear, when storms are past
The world was then so light
All of a piece throughout
Dance of Huntsmen, Nymphs, Warriours and Lovers.

140. Psyche

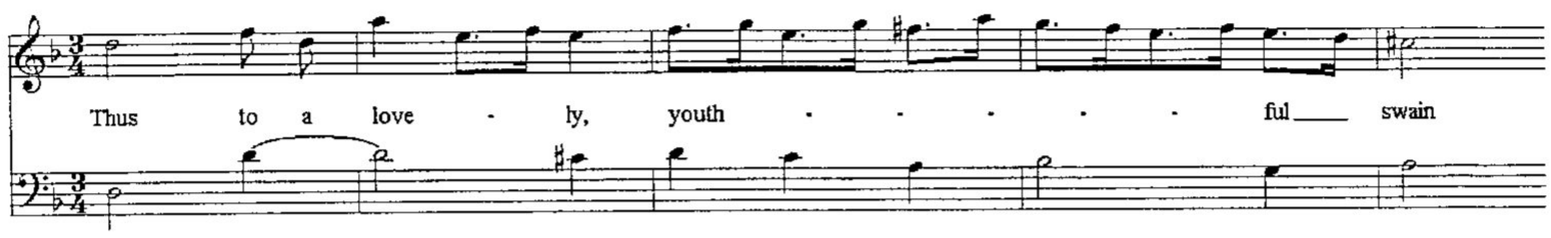
?1698; ?Thomas Shadwell. ?DL.

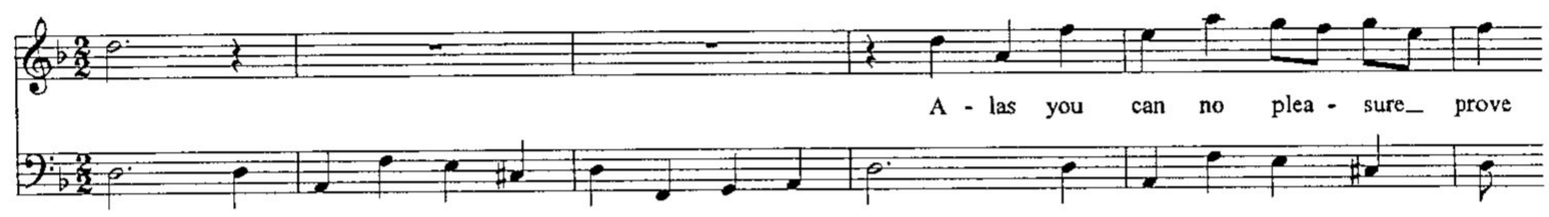
a: Mr. Freeman.

a; bc.

[1.] Thus to a lovely, youthful swain

a) 24



b) Alas you can no pleasure prove 34

Total number of bars: 58

Manuscripts: CDp M.c.1.38 (p.155-157).
'Song in Psyche', at end 'Mr Daniell Purcell'.

Printed Ed.: § '*A Song in PSYCHE Set by Mr.* Daniell Purcell *Sung by Mr.* | Freeman *and exactly engrav'd by* Tho: Cross.' [P5752].

Text: No version of the play text published at this time.

Modern Ed.: None.

Commentary: Although the play has a known revival 9 June 1704, with music by Locke (*LS (new version)*, ii. 9 June 1704), a performance at this date would be far too late for Freeman to have been involved; his last known new work for Daniel was *The Pilgrim* (**H139**), in 1700.

It seems most likely, then, that Daniel's song was written for an unknown revival in the last few years of the 1690s, at a time suggested by the advertisment in 1704, 'not acted these six years'.

Further, Price suggests (*MiRT*, 215), that Morgan's music (Lcm MS 1172 – 'Mr Morgan's Airs in Psyche') was for the 1704 revival, but The *Daily Courant* advertisement certainly says that the 1704 performance was 'with all the Musick, Vocal and Instrumental, compos'd by the Famous Mr Matthew Lock'. Perhaps these act tunes were also written for the putative 1698 performance.

141. The Reformed Wife, or The Lady's Cure

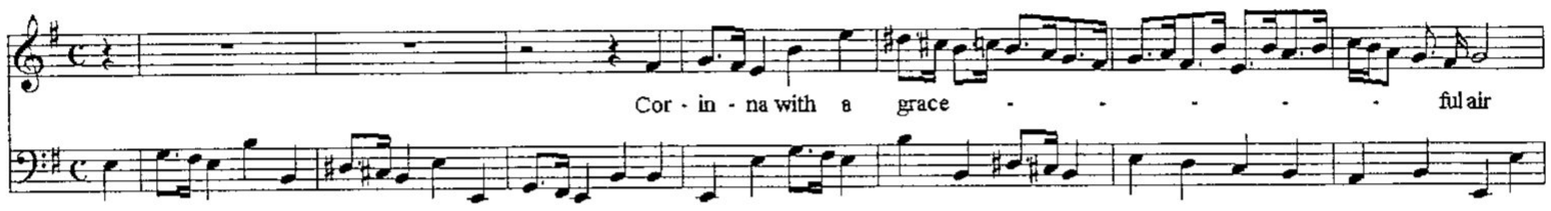
March 1700; William Burnaby. DL.

s: Mrs. Erwin (2).
t: Mr. Cooper (1).
b: Mr. Bourdon (3).

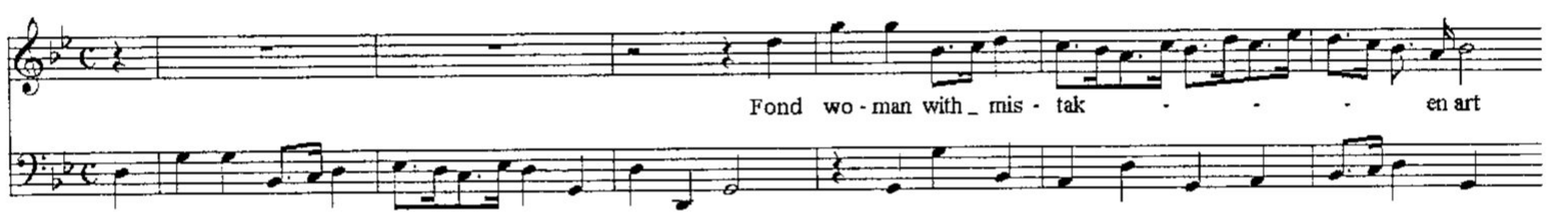
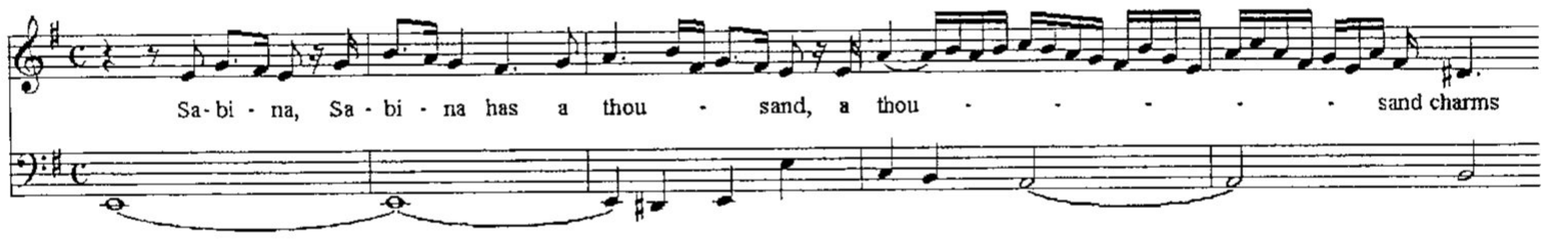
stb; bc.

II.i
Goes behind the stage, and sings

1. Corinna with a graceful air *t, bc* 71



II.i
Sylvia Sings

2. Fond woman with mistaken art *s, bc* 32

[3.] Sabina has a thousand charms *b, bc* 51

Total number of bars: 154

Manuscripts: None.

Printed Ed.: § **141.1** '*A SONG in the REFORM'D WIFE or the LADY'S* = | *CURE Sung by Mr. COOPER Set by Mr. D: PURCELL*' [P5753] = *Collection of Choicest Songs and Dialogues* (1703).

§ **141.2** '*A SONG in the REFORM'D WIFE or the LADY'S* | *CURE Sung by Mrs. ERWIN Set by Mr. D: PURCELL*' [P5754] = *Collection of Choicest Songs and Dialogues* (1703) = *Comical Songs* (1706), f.27.

§ **141.3** 'A SONG *in the Comedy call'd the* Reform'd *WIFE; Set by Mr.* | Daniel Purcell, *Sung by Mr.* Bourdon, *and exactly engrav'd by* Tho: Cross.' [P5755].

Text: THE | Reform'd Wife. | A | COMEDY: | As it is Acted, | At the *THEATRE-ROYAL,* | in *Drury-Lane.* | = | *LONDON,* | Printed for *Thomas Bennet,* at the *Half-Moon,* | in St. *Paul*'s Church-Yard, 1700. [Copy consulted: Lbl 644.d.37.]

Modern Ed.: None.

Contemporary References: *Flying Post*, 2 Apr 1700.

Commentary: There was a second edition of the playtext published, copy at Lbl 83.a.8.(4.), but this also does not include **H141.3**. The text for the song **H141.1** first appears in I.ii, but seems to be sung for first time in II.i.

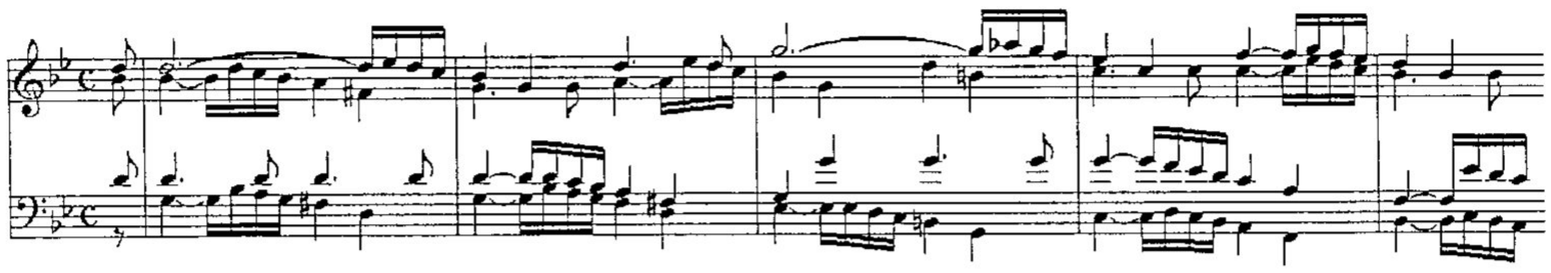
Other Music:
V.i *Musick, Dancers, &c.*
V.i *A Bridal Song, and after it a Mimick Dance.*

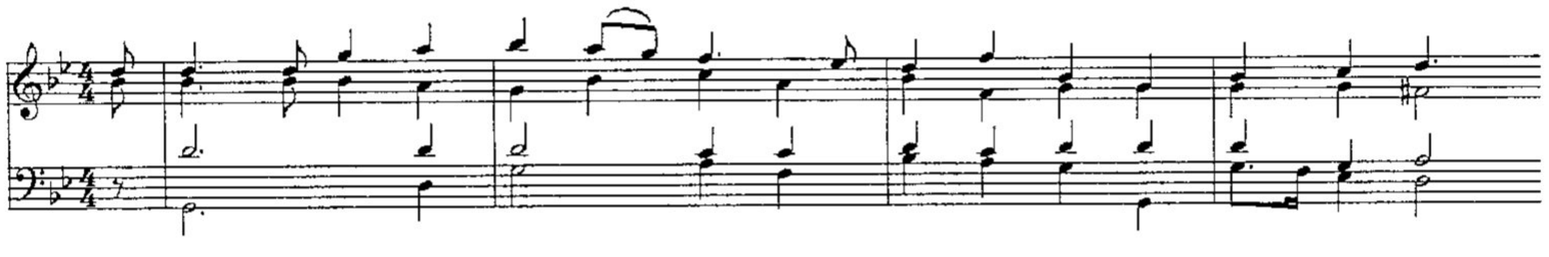
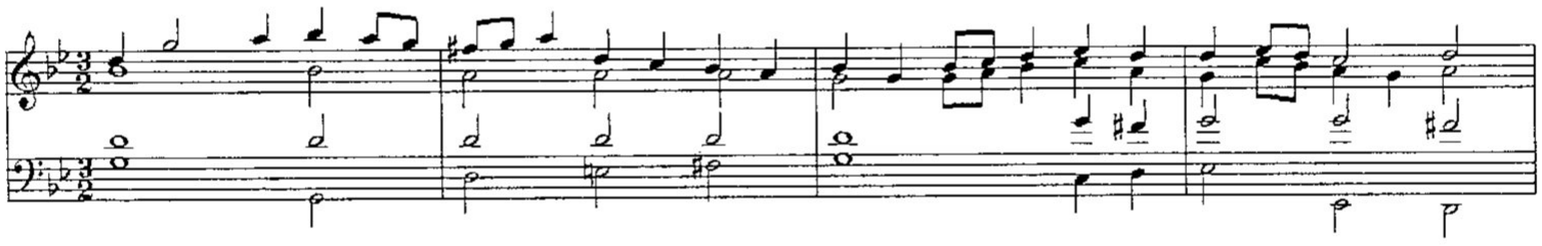
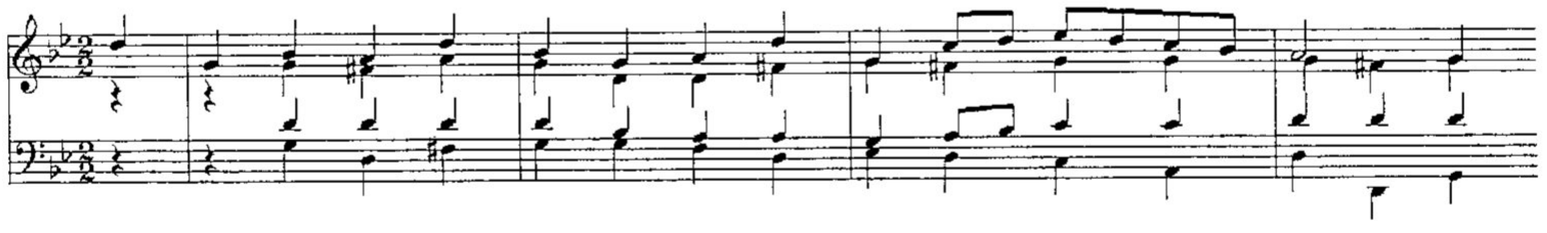
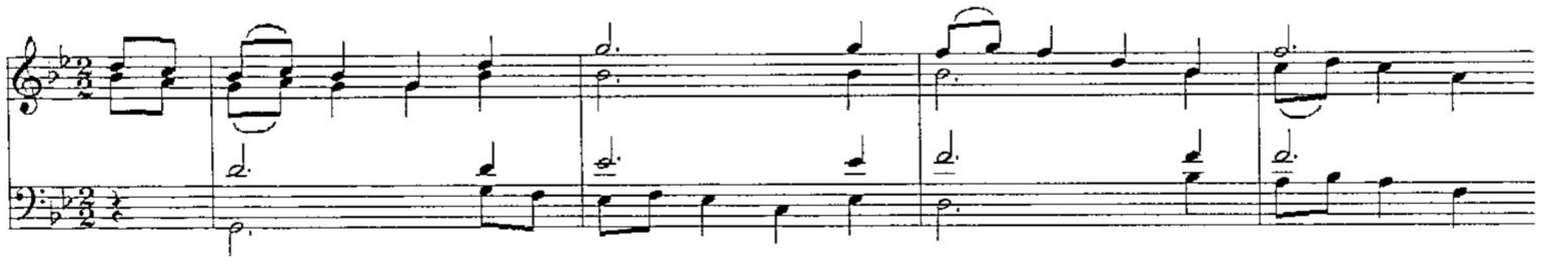
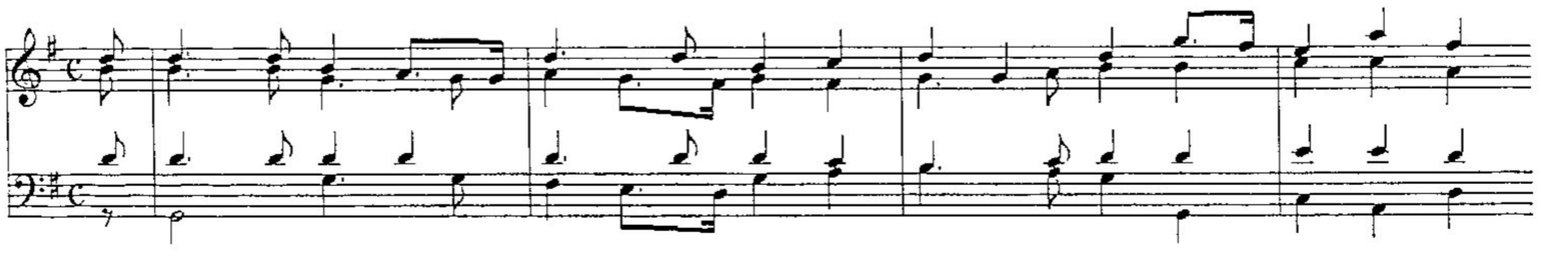
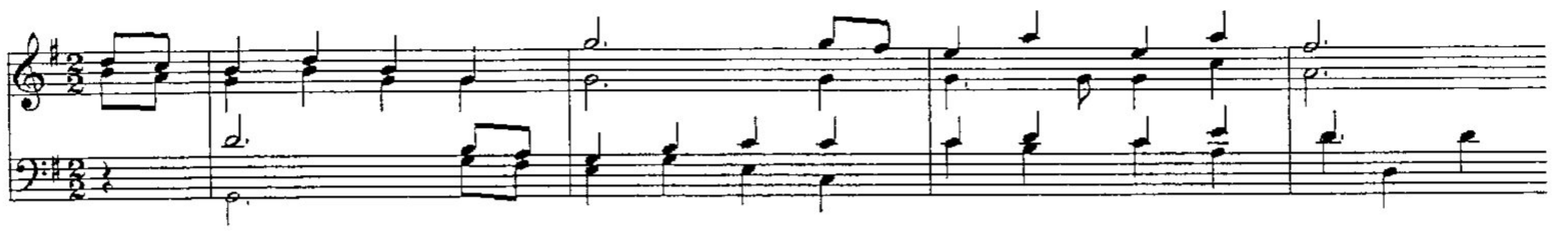
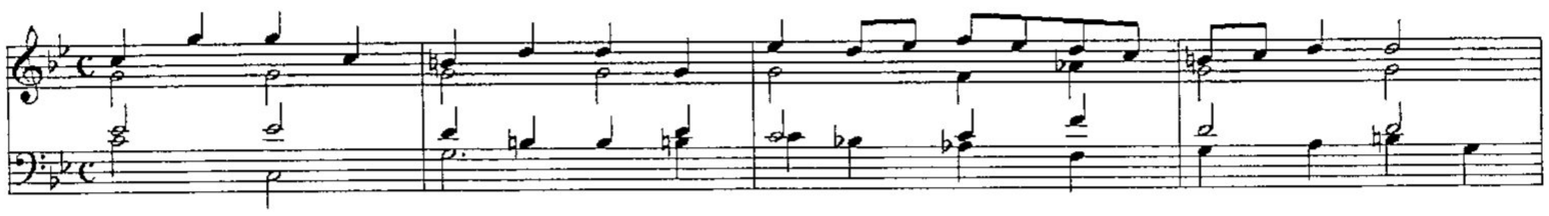
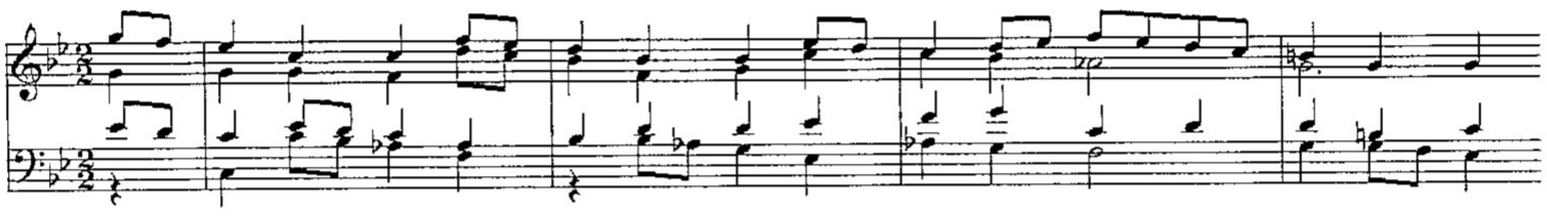
142. The Relapse, or Virtue in Danger

March 1707; John Vanbrugh. DL.

[2 vln., vla, bc].

1. Overture

a) 14

b) 30

2. Slow Aire 24

3. Hornpipe 12

4. Aire 16

5. Brisk Aire 24

6. Slow Aire 16

7. Brisk Aire 24

8. Slow Aire 16

9. Gavott 16

Total number of bars: 192

Manuscripts: **142.3, 5** Cmc F.4.35 (2-5) (set 15, no. 15; set 15, no. 11).
3 '15.'; **5** '11.'.

Printed Ed.: § '*Mr. Danl. Purcells Musick in ye reviv'd Play call'd Vertue in Danger.*' [P5756].

Text: THE | RELAPSE; | OR, | Virtue in Danger: | Being the Sequel of | The Fool in Fashion, | A | COMEDY. | ACTED AT | The *Theatre-Royal* in *Drury-lane*; | - | Printed for *Samuel Briscoe* at the corner of *Charles-street* | in *Russel-street Covent-Garden.* 1697. | - | Next week will be Publish'd Familiar Letters, the Second Volumn written by the | Right Honourable John late Earl of *Rochester*, the Duke of *Buckingham*, | Sir *George Etheridge*, the Honourable *Henry Saville*, Esq; with other Letters, by | a Person of Honour. [Copy consulted: Ob Mal. Q.27.]

Modern Ed.: None.

Contemporary References: Publication of 'Mr Daniel Purcell's Overture and Aires in the Reviv'd Play, call'd Vertue in danger, perform'd at the Theatre Royal, price 1s 6d' advertised in *Daily Courant*, 22 March 1707.

Commentary: The performance advertised in the *Post Boy* 26-29 December 1696 did not include Daniel's music.

Smith 239.

Other music: IV.i *A SONG – I smile at Love, and all its Arts*
V.v *the Mask begins. Dialogue between Cupid and Hymen. Thou bane to my Empire.*

The first of these published in *Monthly Mask* Sep 1710, p.48. The words were published in a collection entitled 'Words for the Musick, | in | The RELAPSE: | OR, | Vertue in Danger. | - |' [undated]. [Lbl 806.k.16.(68*.)]

143. The Rival Queens, or The Death of Alexander the Great

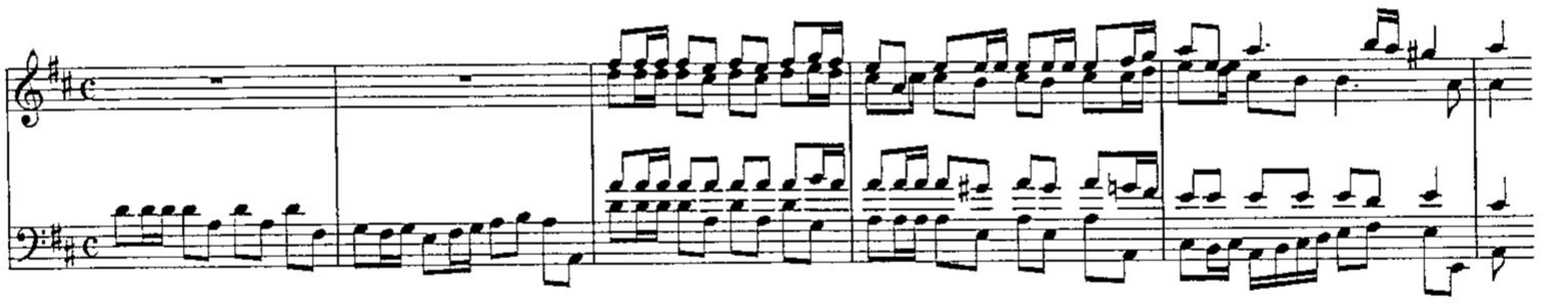
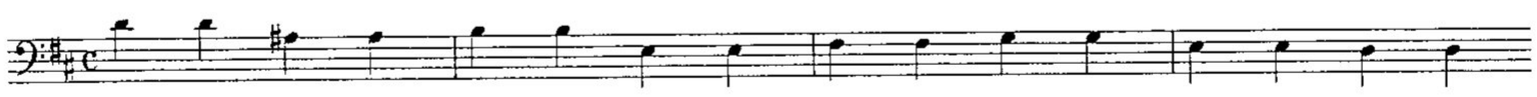
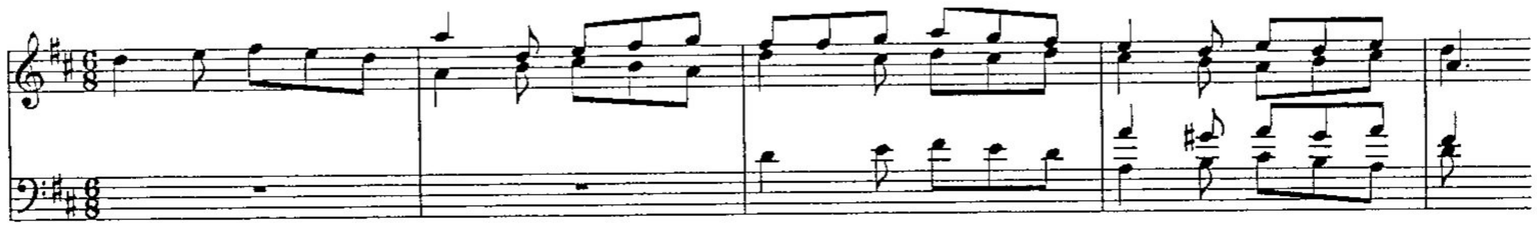
20 February 1701; Nathaniel Lee / adapter unknown. ?DL.

a: Mr. Pate (10).

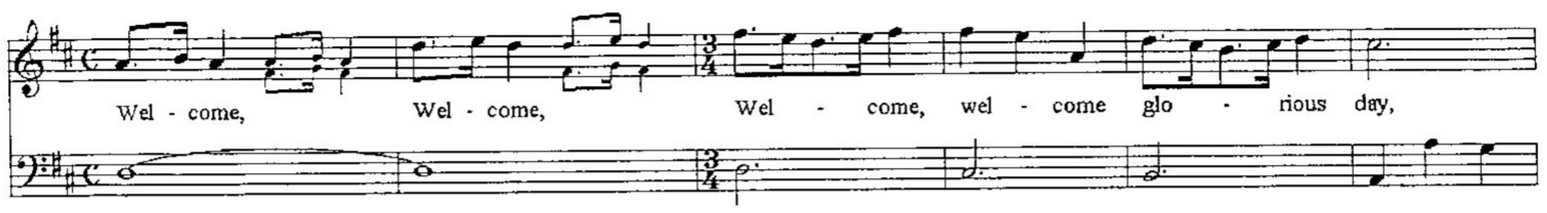
sab; SATB; tr., 2 fl., 2 vln., vla, bc.

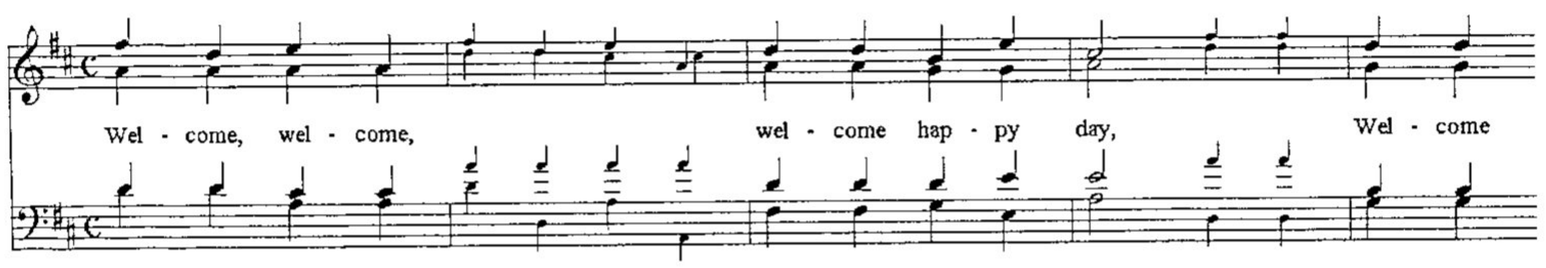
[End of Act III]

[1.] Symphony [trumpet sonata] 21

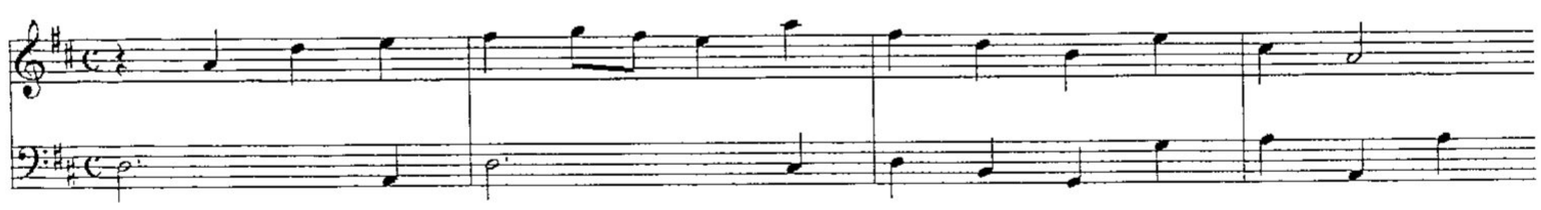
a) *tr., str., bc*

b) *bc* 11

c) *tr., str., bc* 47

[2.] Welcome, welcome, glorious day

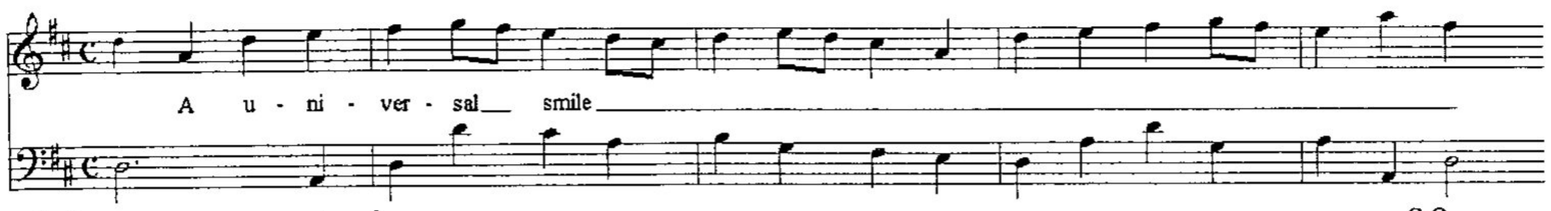
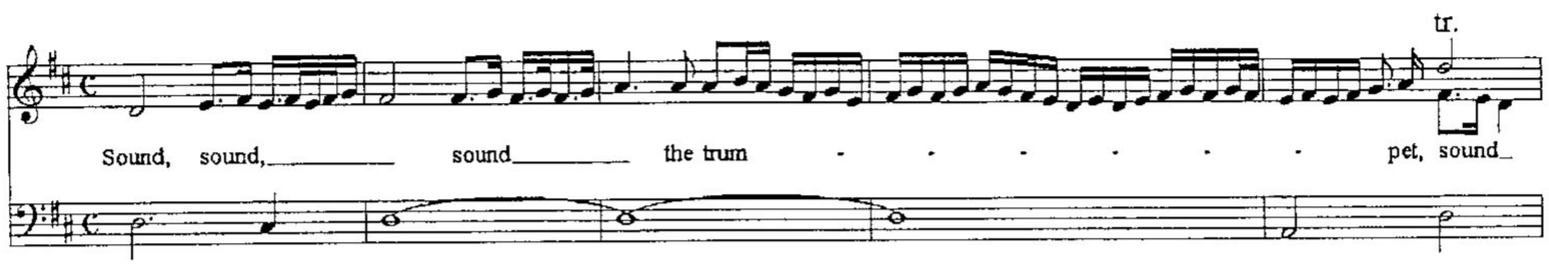
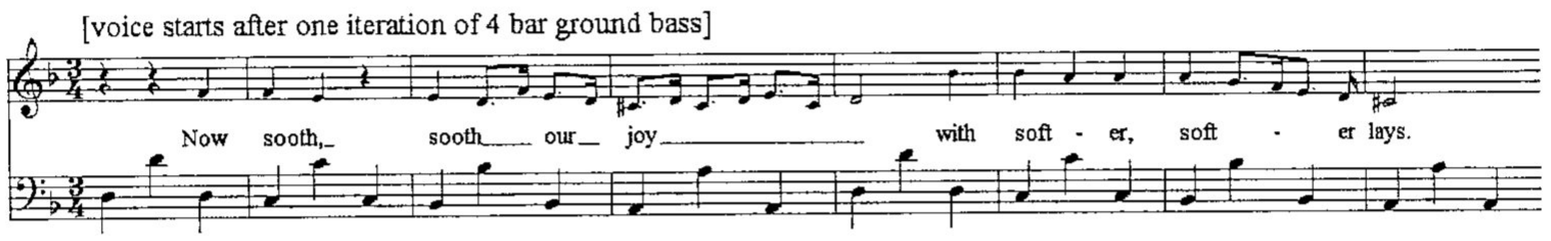
a) *s, [2 vln.], bc* 104

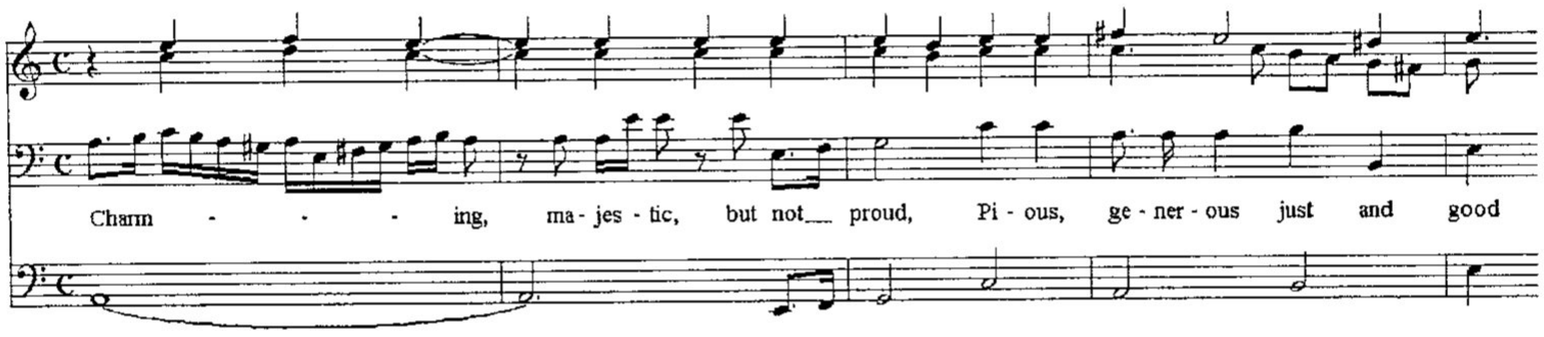


b) *SATB, str., bc* 19

[3.] A Universal smile speaks harmony in every heart

a) *ob., bc* 6

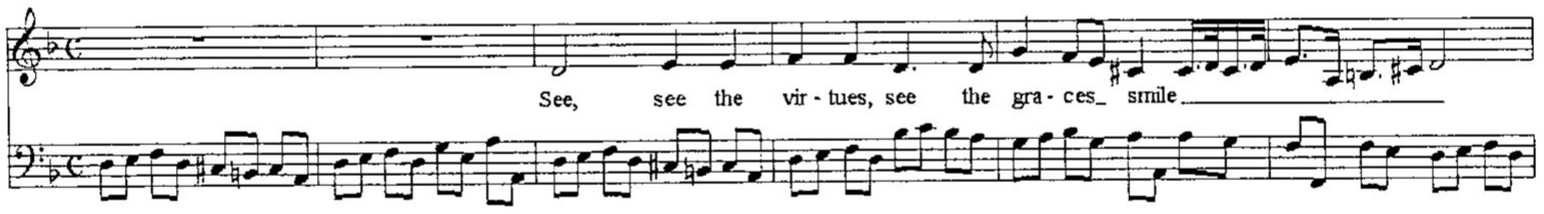


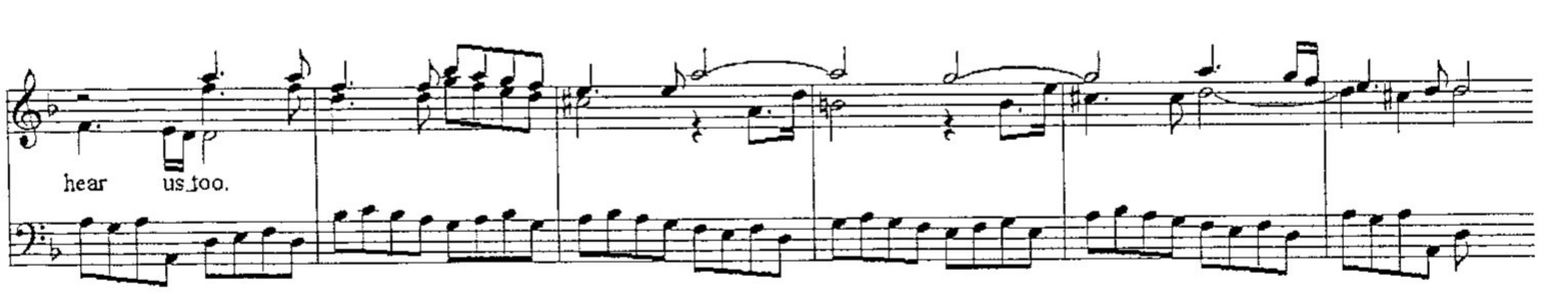
b) *t, ob., bc* 51

[4.] Sound the trumpet *a, tr., bc* 36

[5.] Now sooth our joy *s, 2 fl., bc* 96

[6.] Charming, majestic, but not proud *b, 2 vln., bc* 62



[7.] See the virtues, see the graces smile

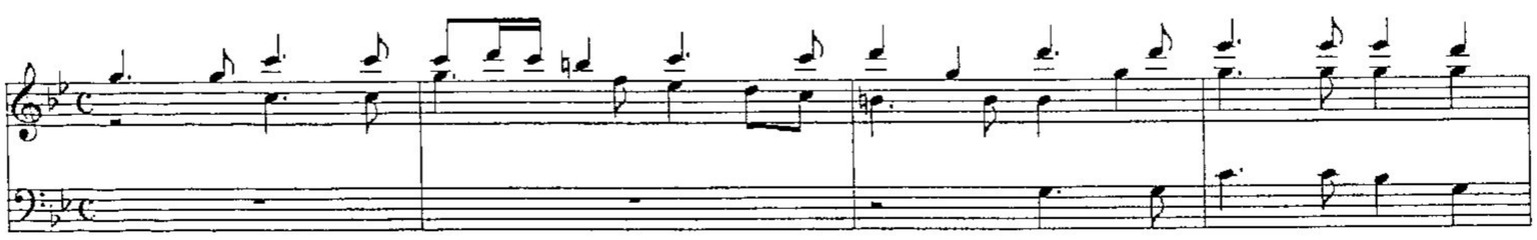
a) *a, bc* 42

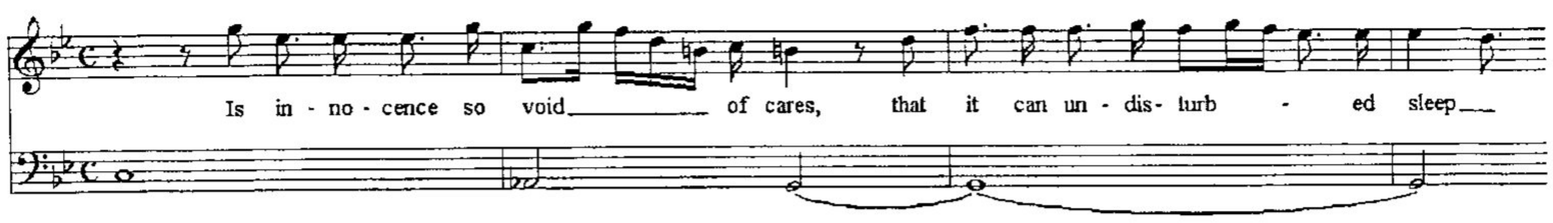


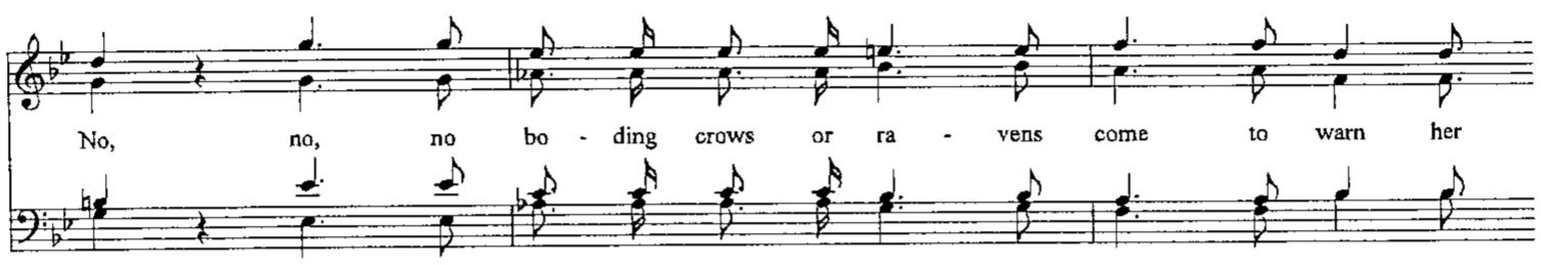
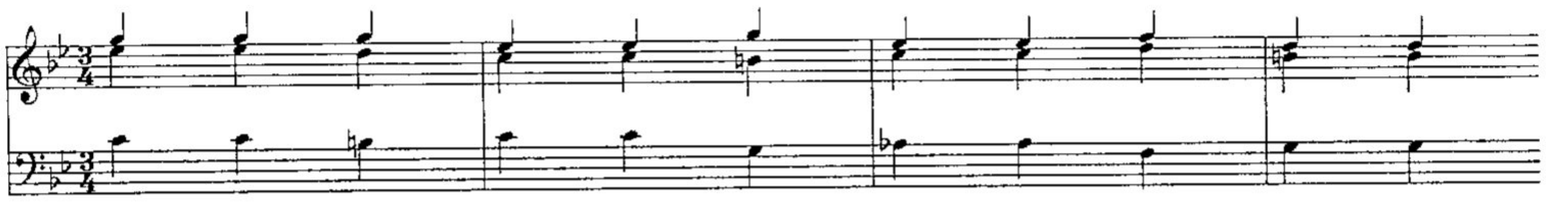
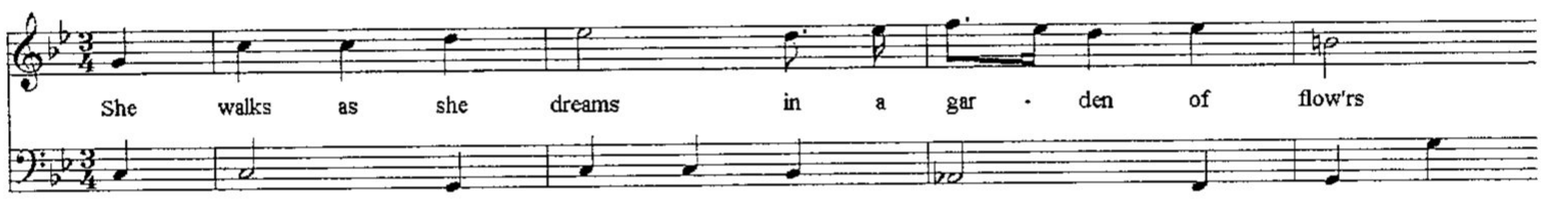
b) Ritornello *str., bc* 10

V.i

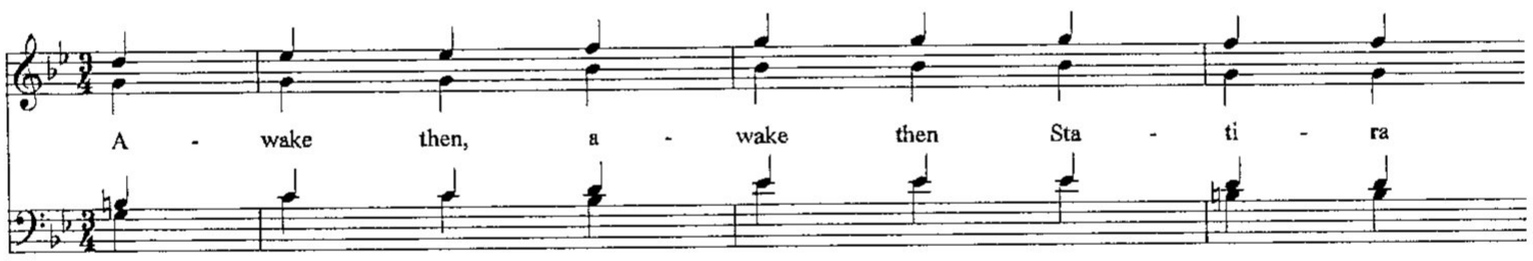
Statira is discover'd sleeping in the Bower or Semaramis. The Spirits of Queen Statira her Mother, and Darius, appear standing on each side of her, with Daggers, threatning her. They Sing.

8. Is innocence so void of cares [1836] (Darius)

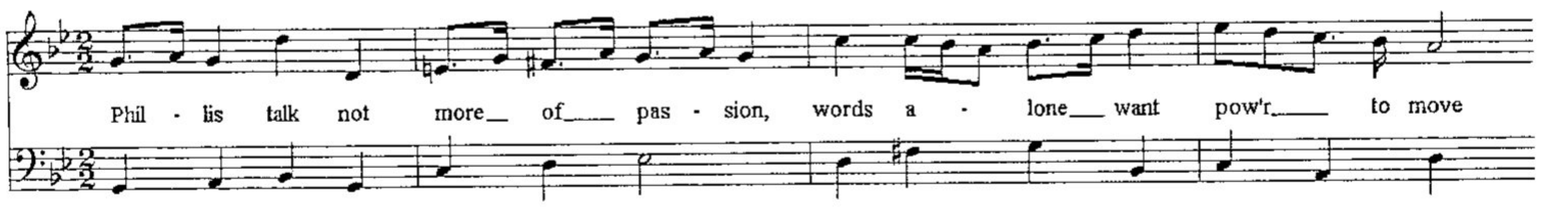
a) Symphony *2 fl., bc* 20

b) *s, bc* 14



9. No boding crows or ravens come (Statira) *SATB, str., bc* 6

10. She walks as she dreams in a garden of flowers (Darius)
a) Symphony *2 fl., bc* 20

b) *a, 2 fl., bc* 46

11. Awake then Statira (Cho:) *SATB, str., bc* 27



[12.] Phillis talk not more of passion *s, bc* [2689?] 18



Total number of bars: 656

Manuscripts: § Cfm Mus.Ms.87 (f.44).
'The | Musick | In the Opera | of the | Rival Queens | by [blank]'.
[then follows the music for Act II by Finger. Daniel Purcell's music for Act III starts on f.53v, and for Act V on f.69v.].
[f.65v] 'The end of the 3d Act | By Mr Daniell Purcell'; f.69v 'The 5th Act'.
1a 'Symphony', I 'Trumpet', II 'Violin 1st', III 'Violin 2nd'; **1b** 'Adagio'; **2a** I 'Violin 1st', II 'Violin 2d'; III 'Vers'; **2b** 'Chorus'; **3a** I 'Hautboy', II 'Vers'; **4** I 'Trumpett', II 'Vers'; **5** I 'Violin 1st', II 'Violin 2d', III 'Vers'; **8** 'Symphony' 'Slow', I 'Flute 1st', II 'Flute 2d.'; **9** 'Chorus'; **10** 'Soft', I 'Flute 1st', II 'Flute 2d'; **10b** 'Vers [?]Teno.'; **11** 'Chorus'.
(Incipits for **1b, 9, 11** taken from this source)

§ **143.1a, 1c, 2-7** Lcm MS 989.
'A Song | On the Anniversary | of | Her Royall Highness the | Princess Ann of Denmarke | Compos'd by Daniell Purcell | Anno 1697/8.'; at end 'Finis'.
2b 'Chorus'; **4** I 'Trumpett'; **5** 'verse 2 Flutes'; **6** I 'Violins'; **7b** 'Ritornell'; **8** 'Chorus'.

143.4 Ob MS Tenbury 345 (f.20v-21), untitled, in B flat.

Printed Ed.: § **143.8** [untitled] [P5662] = *Collection of New Songs by Daniel Purcell* (1701) = *Collection of Choicest Collection and Dialogues* (1703).
8a '*Symphony*', I '*Flute 1st Slow*', II '*Flute 2d*'.

§ **143.10** '*Sung by Mr. Pate in the OPERA of Alexander the Great set by Mr. D: Purcell.*' [P5664] = [P5665] = *Collection of New Songs by Daniel Purcell* (1701) = *Collection of Choicest Songs and Dialogues* (1703).
10a '*Symphony*', I '*Flute 1st*', II '*Flute 2d*'.

§ **143.12** '*A SONG set by Mr.* Dan: Purcll *in Alexander the Great* ' [P5663] = *Collection of Choicest Songs and Dialogues* (1703) = *Comical Songs* (1706), f.61.

Text: THE | Rival Queens; | OR, THE DEATH OF | ALEXANDER | THE GREAT. | ACTED AT THE | THEATRE-ROYAL, | BY HER | MAJESTSIES SERVANTS. | - | By *NAT. LEE,* Gent. | - | — *Naturâ sublimis & acer,* | *Nam spirat tragicum satis, & feliciter audet.* | Horat. Epist. ad Aug. | - | The Fourth Edition. | - | *LONDON,* | Printed for *R. Wellington* at the Dolphin and Crown in St. *Paul*'s | *Church-yard,* and *E. Rumbal* at the Post-House in *Russel-street,* | in *Covent-Garden.* 1702. | Where Gentlemen may have Novels at 6*s* the Dozen, Stitch'd. [Copy consulted: Ob Mal. Q 38]

Modern Ed.: None.

Contemporary References: Publication of *Collection of Songs by Daniel Purcell* (1701 – see Printed Collection index) advertised in the *Post Boy*, 29 April-1 May 1701, and again 'are lately publish'd the Books following ... A Collection of Songs in the Humour of the Age, the Fop's Fortune, Alexander the Great & other plays, Daniel Purcell', in the *Post Boy*, 17-19 July 1701.

Music by Finger ('Ayres in the Opera of Alexander the Great, Mr. Finger') was advertised in *Post Boy*, 28-30 October 1701.

Commentary: This play was first performed in 1677, the revival given in *LS* (i. 390) as 16 January 1690, with music by Finger and Daniel Purcell. Squire-Barstow gives an erroneous date of 24 February 1698, whereas *LS (new version),* ii. 20 February 1701 gives this date, which is most likely correct. This is also the date when Lady Morley attended (Morley playlist). One small piece of evidence casts doubt on this date: Lady Morley was only charged 4s per person – the rate for a normal play – instead of 5s, as was the normal charge for operas. *LS (new version)* suggests this was because of simple staging requirements. The music for this play was a collaboration between Finger (Act II) and Daniel Purcell (Acts III and V). Much of Daniel's music (**H143.1-7**, except **1b**) was borrowed from an earlier work, the Ode *Welcome, Glorious Day* **H410**, written for the birthday of Princess Anne in 1698. The text for **H143.2-7** does not appear in the printed playtext, this order is as they appear in the Cfm manuscript. The manuscript at Cfm was not made available for study, and so the description here is based on a microfilm copy.

Z409 is a setting by Henry Purcell of the same text as **H143.13**. See **H605P** for a symphony possibly by Daniel Purcell from this play.

'Songs in the Opera of Alexander the Great' (Smith 67), listed in Smith's Walsh

catalogue (no. 1) does not seem to survive. See also Smith 66 for some music by Finger for this opera (advertised as noted above). See also Price (below), 297-299.

Other Music:
IV.ii *Here follows an Entertainment of Indian Singers and Dancers: The Musick flourishes... [no text].*
IV.ii *The Indian Dance.*

Bibliography:
Curtis A Price, 'Eight 'Lost' Restoration Plays 'Found' in Musical Sources', *M&L* 58 (1977), 294-303.

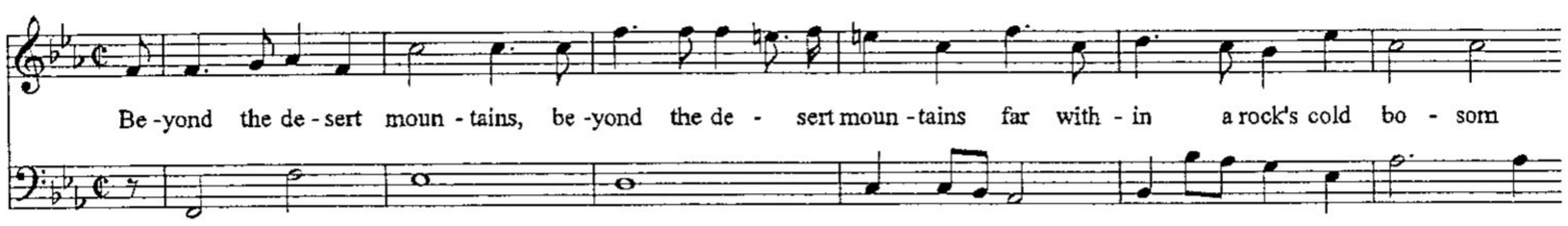
144. Sauny the Scot, or The Taming of the Shrew

?1697/8; William Shakespeare / John Lacey (or Lacy). DL.

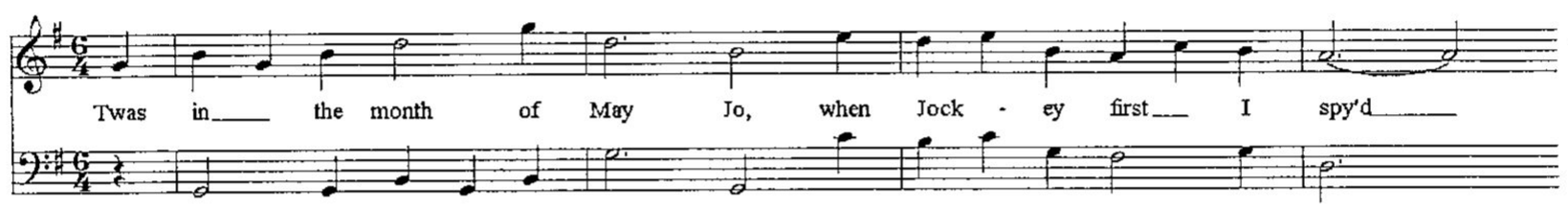
s: Mrs. Cibber (1); Mrs. Harris (2).

s; [2 vln., vla], bc.

[1.] Beyond the desert mountains *s, bc* 52



[2.] Twas in the month of May Jo [3946] *s, bc* 16



Total number of bars: 68

Manuscripts: None.

Printed Ed.: § **144.1** '*A Song in the Taming the Shrew or* Sawny *the* Scot, *Sung by Mrs.* | Ciber *Set by Mr.* Purcell *and exactly engrav'd by* Tho: Cross.' [P5758].

§ **144.2** 'A New *Scotch* SONG. | Sett by Mr. *Daniel Purcell,* | and Sung in the last Reviv'd Play call'd, *The Taming of the* | *Shrew,* Or, Sauny *the* Scot. Sung by Mrs. *Harris.*', at end '*LONDON,* Printed by and for *William Pearson,* next door to the *Hare* and *Feathers* | in *Alders-gate-street,* and Sold at most Musick-Shops in Town. 1699.' [P5759].

144.2 '*A Scotch SONG Sett by Mr.* Daniall Purcell.' [P5760 (i)] = *Collection of Choicest Songs and Dialogues* (1703) = *Comical Songs* (1706), f.68 = *Collection of New Songs* (c.1715), no. 22 = *Collection of Original Scotch Songs* (c.1732), no. [17] = *Second Collection of Original Scotch Songs* (c.1735) no. [12].

144.2 '*A* Scotch SONG *sett by* Mr. Daniel Purcell.' [P5760 (ii)].

144.2 '*A Scotch Song Set by Mr.* Daniel Purcell *within the compass of* | *the Flute, Sung by Mrs.* Harris, *in the Taming of the Shrew* | *and exactly engrav'd by* Tho: Cross.', [not in RISM, or noted as a separate version in Hunter, Lbl G.151.(157.)] in *Collection of Choicest Songs and Dialogues* (1703).

144.2 '*A* Scotch *SONG.*', in *Songs Compleat, Pleasant & Divertive* III (1719), p.324, a1.

Text: Sauny the Scott: | OR, THE | Taming of the Shrew: | A | COMEDY. | - | As it is now *ACTED* at the | THEATRE-ROYAL. | - | *Written by* J. LACEY, *Servant to* | His MAJESTY. | - | And Never before Printed. | - | *Then I'll cry out, Swell'd with Poetick Rage,* | *'Tis I,* John Lacy, *have Reform'd your Stage.* | Prol. *To* Rehers. | - | *London,* Printed and Sold by *E. Whitlock,* near *Stationers-Hall.* 1698. [Copy consulted: Ob Mal. 72 (3)]

144.2 'SONG XXXIII.', in *Compleat Academy of Complements* (1705).

Modern Ed.: None.

Commentary: Not known when in this season it was performed. Published 1698.

The appearance of 'Mrs Ciber' as the singer of **H144.1** is a puzzle. The most well-known Mrs Cibber was Susanna, Colley's wife, the sister of Thomas Arne, who was not born until 1714. Although it is possible that this publication referred to a later revival of a song by Daniel, the reference to 'Mr Purcell' and the late date suggests that its authenticity is not absolutely certain.

See also **H606P** for a set of tunes from this play, possibly by Daniel Purcell.

Other music:

III	*'SONG' [no words]*
III	*'SINGS. / It was the orders of the Fryar Gray' [2 lines only].*
V	*'DANCE'.*

145. The Spanish Wives

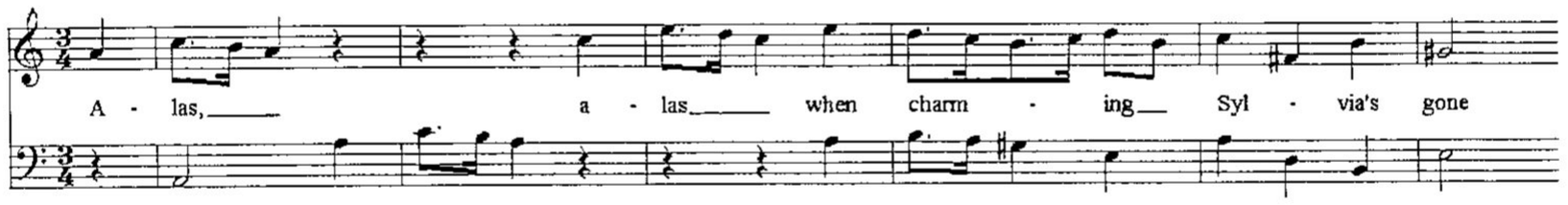
August 1696; Mary Pix. DG.

s: Mr. James Bowen.

s; bc.

I.iii
A SONG

1. Alas when charming Sylvia's gone 38



Total number of bars: 38

Manuscripts: Och Mus. 580 (f.22v-23), a1.
'D. Purcell from Spanish wives' (in pencil).

Och Mus. 580 (f.41-40v rev.).
'Alass when Charming Sylvia's gon.', and 'see the other end', 'D. Purcell.' (last two in pencil).
(see keyboard transcription: **560T**)

Printed Ed.: § 'A | Song in the *Farce* call'd the *Spanish WIVES,* Set to Musick | by Mr *Daniel Purcell,* Sung by Mr *James Bowen,* and exactly | engrav'd by *Tho: Cross.*' [P5757] = *Collection of Choicest Songs and Dialogues* (1703).

Text: The Spanish Wives. | A | FARCE, | As it was Acted by | His MAJESTY's Servants, | AT THE | THEATRE in *Dorset-Garden.* | - | [motif] | - | *LONDON*: | Printed for *R. Wellington*, at the Sign of the *Lute* in | St. *Paul*'s *Church yard*, 1696. [followed by advertisements] [Copy consulted: Ob Holk. d.18 (11)]

Modern Ed.: None.

Contemporary References: *Post Boy*, 15-17 October 1696.

'*S. The Spanish Wives. R.* That's the same Lady's, and 'tis a monst damnable Farce.', *Comparison*, 18.

Commentary: The dating of this play is uncertain: although it appears in the *Post Boy* in October, there are allusions in songs to fairs, and August. There is also some confusion over the place of performance: the title-page of the playtext states Dorset Garden, but *MiRT*, 225, suggests Drury Lane.

This might be the first mention of Jemmie Bowen as 'Mr'.

Other music:

I.i	[character sings] - *Give but a Woman her Freedom still* [only 3 lines]
I.i	[character sings] - *He that has a handsome buxom wife* [only 4 lines]
I.iii	[**145.1**]
I.iii	[character sings] - *If an old man has a beauteous treasure* [only 3 lines]
I.iii	*Songs and Dances ... The Musick ended ...*
I.iii	[character sings] - *Merrily, merrily let's pass our time* [only 4 lines]
II.i	A SONG - *Be gone, be gone, thou Hagg despair*

II.ii	Enter the Gov. singing *Let her have her will* &c
II.ii	[character sings] - *Tormented still's the jealous fool* [only 4 lines]
II.iii	A Dialogue-Song and Dances [no words listed, but probably refers to *Fairest Nymph*, below]
II.iii	A Jigg by Hidewell [a character in the play]
II.iii	A SONG Betwixt Mr Leveridge a Spaniard, and Mrs Cross and English Lady - *Fairest Nymph that ever bless'd our shore*
II.vi	[character sings] - *I'll rouse ye, and mouse ye, and touse ye*
III.ii	[character sings] - *Lock up a woman, or let her alone* [only 3 lines]
III.iv	Exit hastily, singing
III.iv	[character sings] - *If with Horns my kindness thou dost repay* [only 3 lines]
III.v	Songs and Dances

Much of this was probably extemporised or, at the very least, not written down.

The Act music was written by Paisible.

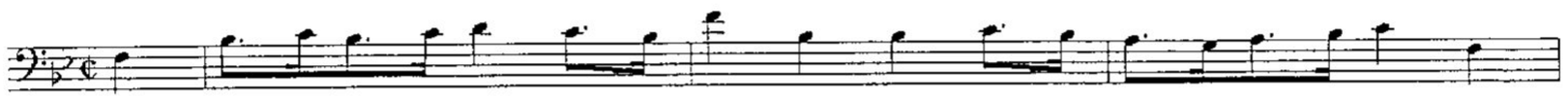
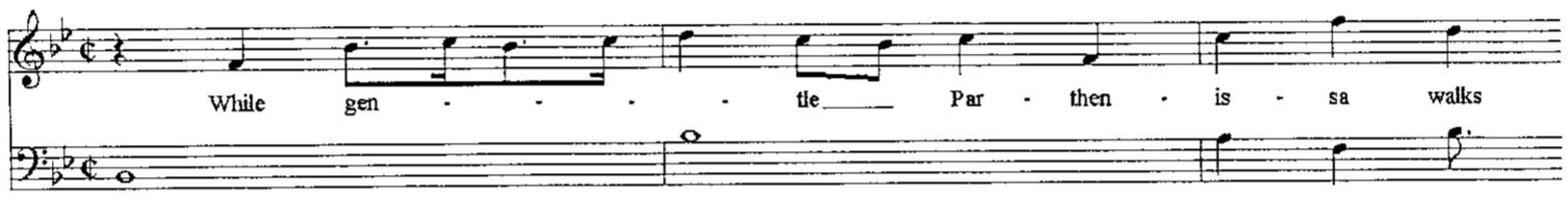
146. The Tender Husband, or The Accomplish'd Fools

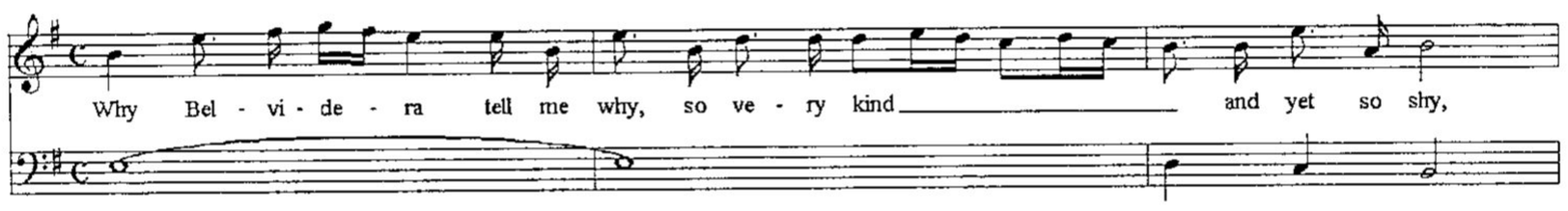
23 April 1705; Richard Steele. DL.

s: 'the Boy' (1).
a: Mr. Hughes (2).

sa; bc.

IV.i
[untitled]

1. While gentle Parthenissa walks
a) *bc* 6

b) *s, bc* 49

[2.] Why Belvidera tell me why *a, bc* 74



Total number of bars: 129

Manuscripts: **146.1** Lbl Add MS 22099 (f.53v-54).
'In the tender husband', at end 'D: Purcell'.

Printed Ed.: § **146.1** 'A SONG *Sung by the* Boy *in the* Tender Husband, *Set by* Mr. Daniel | Purcell. Within the Compass of the Flute.' [P5761] = *Monthly Mask* (Apr 1705).

§ **146.2** 'A SONG *in the* Tender Husband, *Sung by* Mr Hughes *Set by* Mr Dan Purcell. | Within the Compass of the Flute.' [P5762] = *Monthly Mask* (May 1705).

Text: THE | TENDER HUSBAND; | OR, THE | Accomplish'd Fools. | A | COMEDY. | As it is Acted at the | Theatre-Royal in *Drury-Lane.* | By Her MAJESTY's SERVANTS. | - | Written by Mr. *STEELE.* | - | *Oportet ut is qui Audiat Cogitet plura quam | Videat.* Tull. de Oratore. | - | *LONDON,* | Printed for *Jacob Tonson,* within *Grays-Inn* Gate next | *Grays-Inn* Lane. 1705. [Copy consulted: Ob Holk. d.30 (9)]

Modern Ed.: None.

Contemporary References: Play advertised as 'The City Nymph; Or, The Accomplish'd Fools', *Daily Courant*, 21 April 1705.

'Mr Barret's new Musick, in 4 parts, perform'd in the Comedy call'd the Tender Husband, or the accomplish'd Fools', (i.e. the act music by John Barrett) advertised in *Post Man*, 5-8 May 1705 (not extant).

Publication of the play text advertised in *Daily Courant*, 9 May 1705.

Commentary: Joseph Addison helped Steele with this play; Addison had been a friend of Daniel's from Magdalen College. *LS (new version)*, ii. 23 April 1705.

Other music:

III.i	*SONG / With studied airs, and practis'd smiles*
IV.i	*A SONG / Why lovely charmer, tell me why*
V.iii	*DANCE Here.*

Barrett's act tunes are Smith 175.

Bibliography: Shirley Strum Kenny, 'Two Scenes by Addison in Steele's *Tender Husband*', *Studies in Bibliography* 19 (1996), 217-226.

G A Aitkin, *The Life of Richard Steele* (London, 1889), i. 111-123.

147. The Triumphs of Virtue

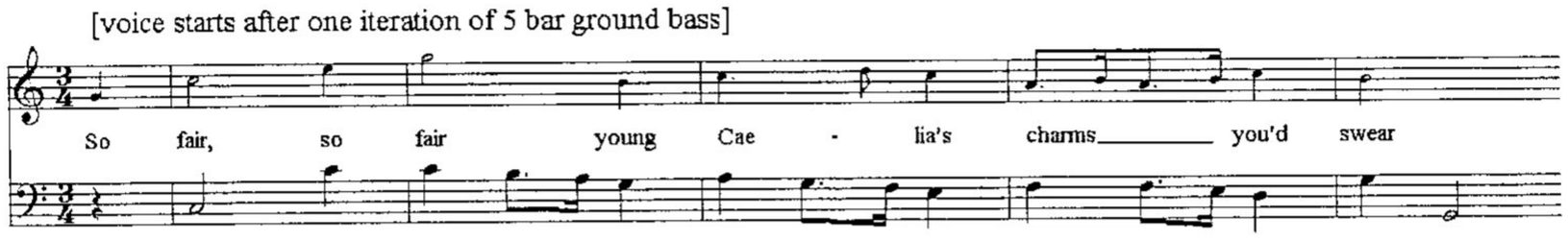
February 1697; ?Librettist unknown. DL.

s: 'Mr. Magnus's Boy'.

s; bc.

II.i
THE SONG

1. So fair young Caelia's charms 114



Total number of bars: 114

Manuscripts: Lbl Add MS 22099 (f.32), untitled.
At end 'D.P.'

US LAuc M678.M4.H295.1710 Bound (f.8), in B flat, first 5 bars only.
'So faire so faire young celia's charmes you sweare'.
(see keyboard transcription: **561T**)

Printed Ed.: § 'A SONG *to a Ground, Set by Mr.* Daniel Purcell, *Sung at the Theatre | in Drury-Lane by Mr.* Magnus's *Boy; and exactly engrav'd by* Tho: Cross.' [P5763].

Text: THE | TRIUMPHS | OF | VIRTUE. | A | Tragi-Comedy. | As it is ACTED at the | THEATRE-ROYAL, | BY | His Majesty's Servants. | - | *LONDON*: Printed for *Abel Roper*, at the *Black-Boy* | in *Fleet-street*; and *Richard Wellington*, at the *Lute* in | St *Paul*'s Church-Yard, 1697. | - | [followed by advertisements]. [Copy consulted: Ob Harding D 32]

Modern Ed.: None.

Contemporary References: '*S.* ... *Triumphs of Vertue*, tho' I think this no ill Play, yet 'twas Damn'd.', *Comparison*, 18.

'*Crit.* ... I have known some Plays that have been excellent in every thing but the Language, and wanting that, they miscarried; the Play you mention'd yesterday, was an example, *The Triumphs of Vertue*.', *Comparison*, 54.

Post Boy, 17-20 Apr 1697.

Commentary: Seems to have been a failure.

On p.27, between the symphony and song, there is this dialogue:
Bellamira: This Musick is too dull, wants Ayr and Life
To feast our Ears more nobly, let me have
The Song, set by the fam'd Musitian
To the great Cardinal of *Alba*.

Daniel was a well-known high churchman, and had recently composed the music to *Brutus of Alba* (**H108**), a large semi-opera (though little music survives). It is possible that the librettist included this reference deliberately, knowing Daniel's liking for puns.

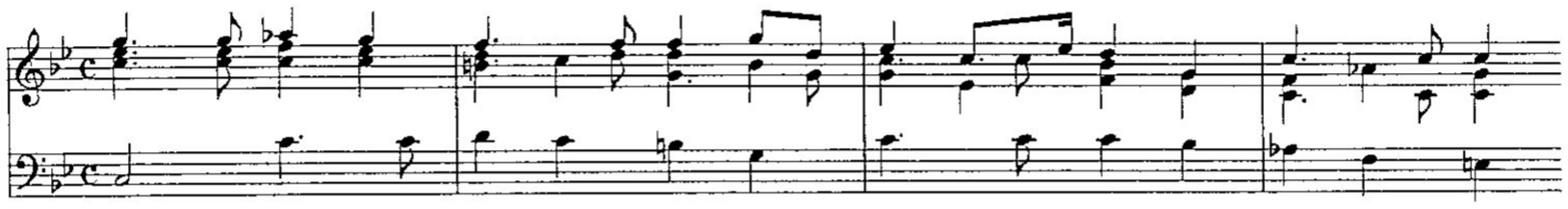
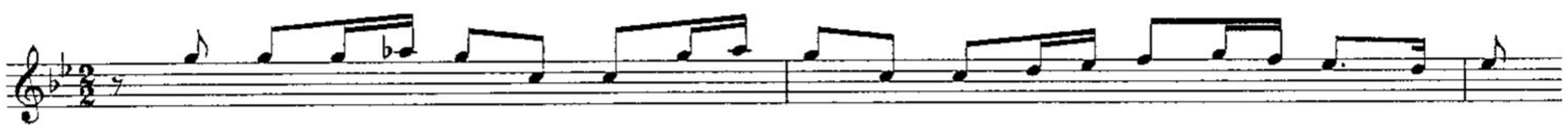
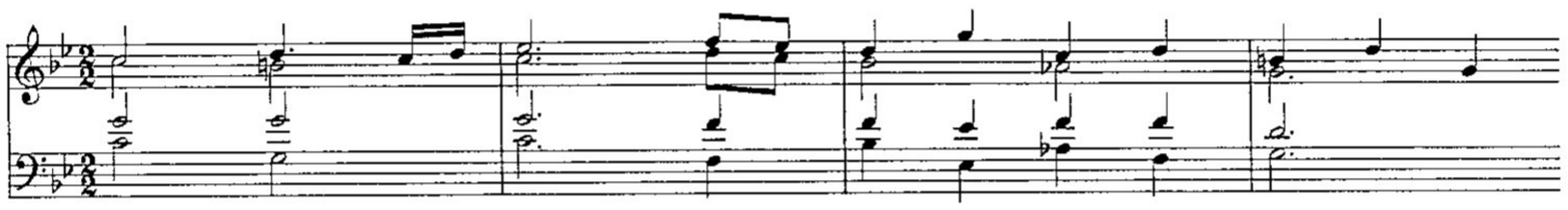
Other music:	III.i	*A Symphony of Musick performed, and a Dance*
	III.i	*The SONG - What is Beauty? What is Youth? [Actually a dialogue]*
	III.i	*SINGS - I'll sing you a Song of my Mistress so pretty* [D&M 1636]

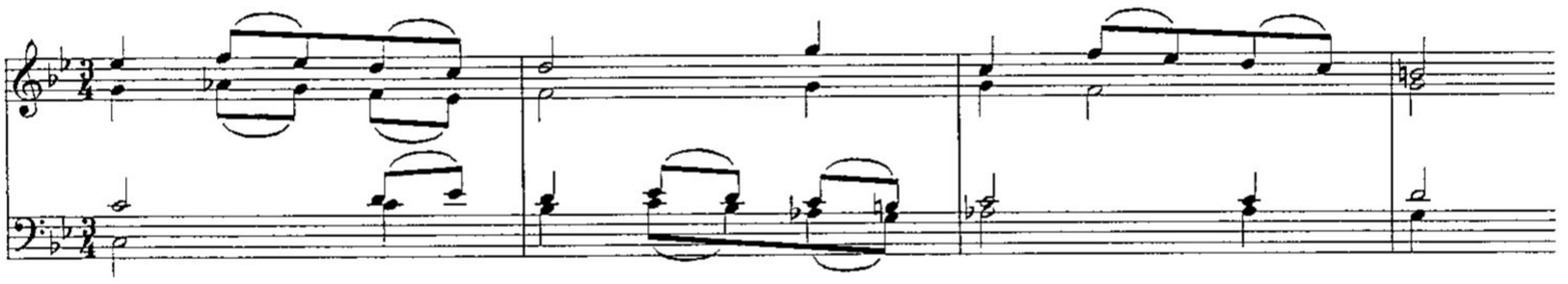
148. The Unhappy Penitent

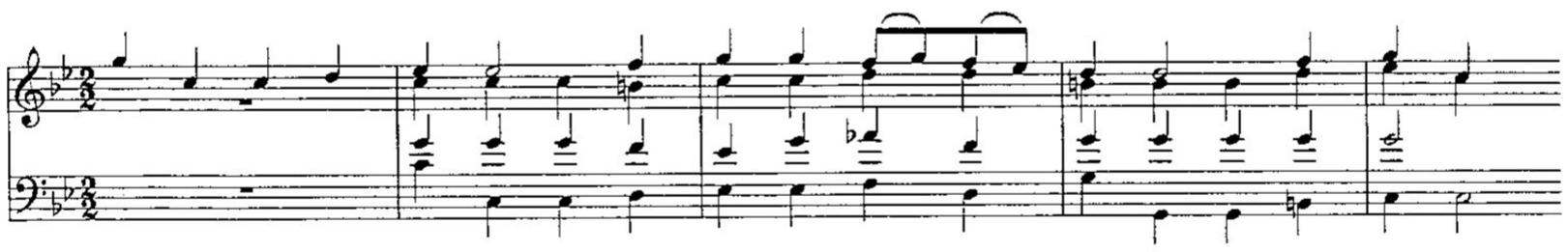
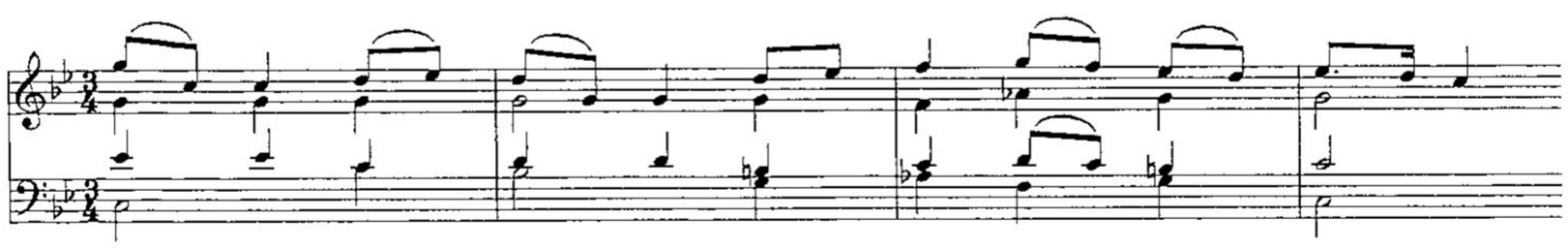
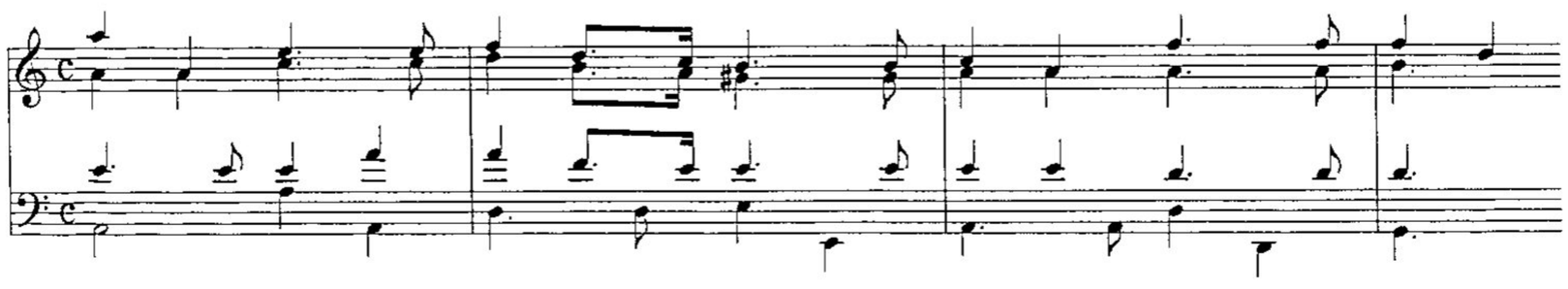
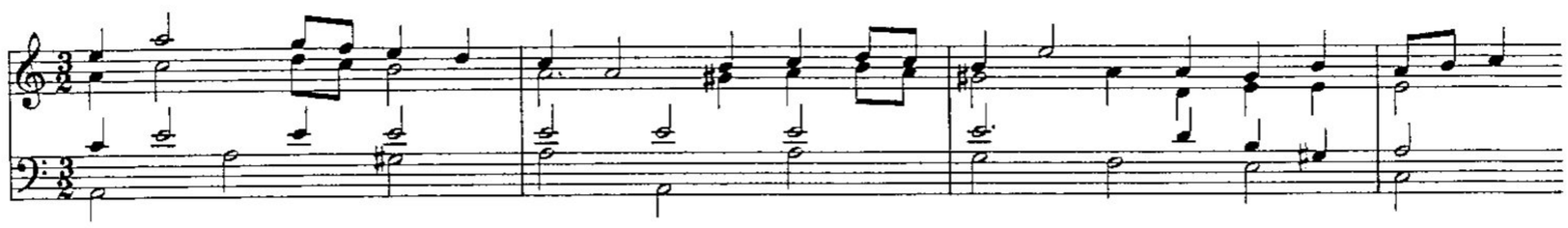
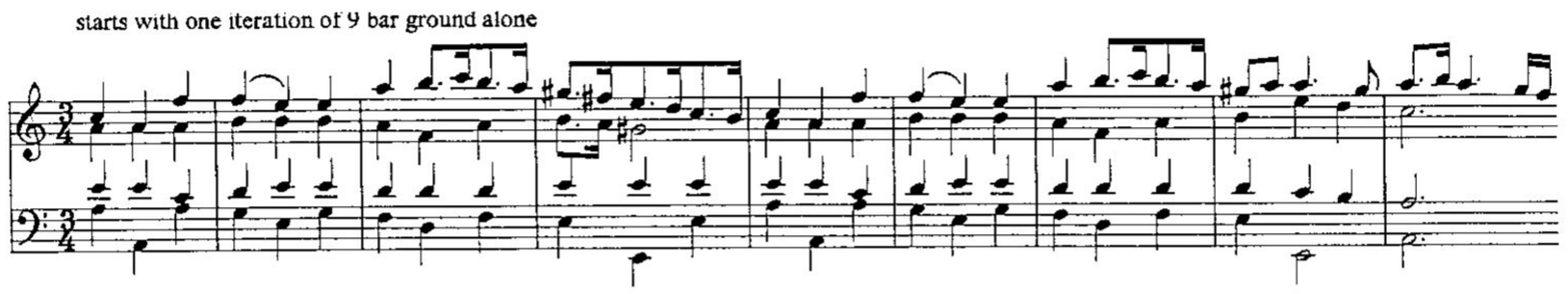
4 February 1701; Catherine Trotter. DL.

[2 vln., vla., bc].

1. Overture

a) 25

b) 28

2. Aire 24

3. Aire 16



4. Bore 24

5. Slow Aire 24

6. Aire 24

7. Hornpipe 24

8. Chacone 135

Total number of bars: 324

Manuscripts: None.

Printed Ed.: § '*Mr D: Purcell s Ayrs in the Tragedy of the unhappy Penitent*' [P5765].

148.8 *Division Violin* II (1693), p.40-41, a2.
'Chacone by Mr D Purcell', I 'Treble', II 'Bass'.

Text: THE | Unhappy Penitent | A | TRAGEDY. | As it is ACTED | *At the* Theatre Royal *in* Drury | Lane, *by his Majesty's Servants.* | - | *Written by Mrs.* TROTTER. | - | *LONDON,* | Printed for *William Turner,* at the *Angel* at *Lin* - | *colns-Inn Back-Gate,* and *John Nutt* near | *Stationers-Hall.* 1701. [Copy consulted: Ob Harding D 2159]

Modern Ed.: None.

Contemporary References: Two advertisements were placed for the music; first, in the *Post Boy*, 11 February 1701, 'Mr D Purcell's new set of tunes' published Saturday next, and in the same paper for 20-22 February 1701 published 'this day'.

Play text publication advertised in *Post Boy*, 31 July-10 August 1701.

Commentary: The date given for the premiere is that found in the Morley playlist. *LS (new version)* suggests the first performance could have been either 3 or 4 February.

In the music for this play, Daniel reused **H148.8**, which had been composed and first some years earlier.

Smith 47. *LS (new version)*, ii. 4 February 1701.

149. Vice Reclaim'd, or The Passionate Mistress

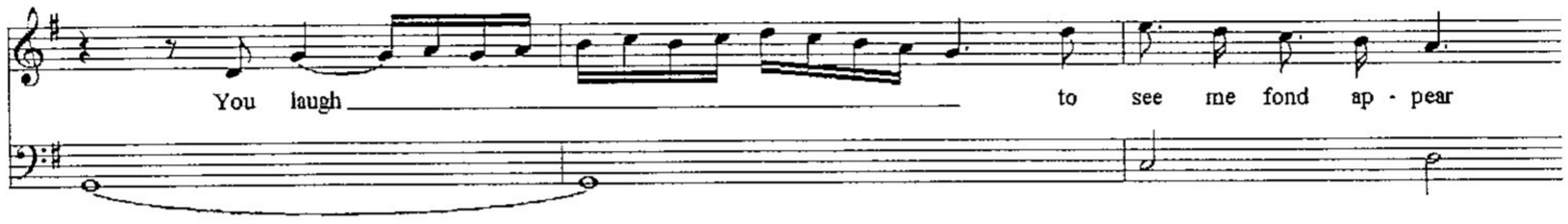
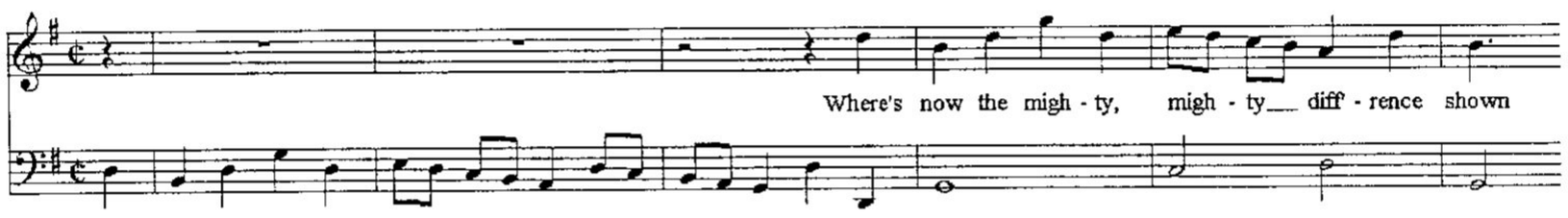
23 June 1703; Richard Wilkinson, song text by John Glanvil. DL.

b: Mr. Leveridge.

b; bc.

V.i
SONG, | Set and sung by Mr. Leveredge

1. You laugh to see me fond appear 19

a)

b) Where's now the mighty difference shown 42

Total number of bars: 61

Manuscripts: None.

Printed Ed.: § '*A SONG Sung by Mr* Leveridge *Set by Mr* D. Purcell' [P5804] = *Monthly Mask* (July 1703) = *Collection of Choicest Songs & Dialogues* (1703).

Text: VICE Reclaim'd: | OR, THE | Passionate Mistress, | A | COMEDY, | As it is Acted at the | THEATRE ROYAL, | By Her MAJESTY's Servants. | - | Written by *Richard Wilkinson*, Gent. | - | – *Ipse Semipaganus* | *Ad sacra vatum Carmen Affero nostrum.* Perf. | - | *LONDON:* | Printed for *Bernard Lintott,* at the *Middle-Temple-Gate* in | *Fleet-street.* 1703. | *Price.* 1*s.* 6*d.* [Copy consulted: Lbl 163.k.22]

'*Kindness to a common Woman excus'd.* | SONG.', in John Glanvil, *Poems: consisting of Originals and Translations* (London, 1725), p.92-93.

Modern Ed.: None.

Commentary: Production advertised in the Daily Courant, 23 June 1703, whilst playtext published 'this day' on 9 July (Daily Courant).

Although the playtext clearly states that this song was by Richard Leveridge, it seems more likely that the ascription to Daniel Purcell in the musical sources, dating so closely to the performance of the play (the July edition of *The Monthly Mask* appeared just a month after the play's original run), is correct.

Goodall 762.

Other music: II.ii *SONG: Oh! when will all the hateful Train*

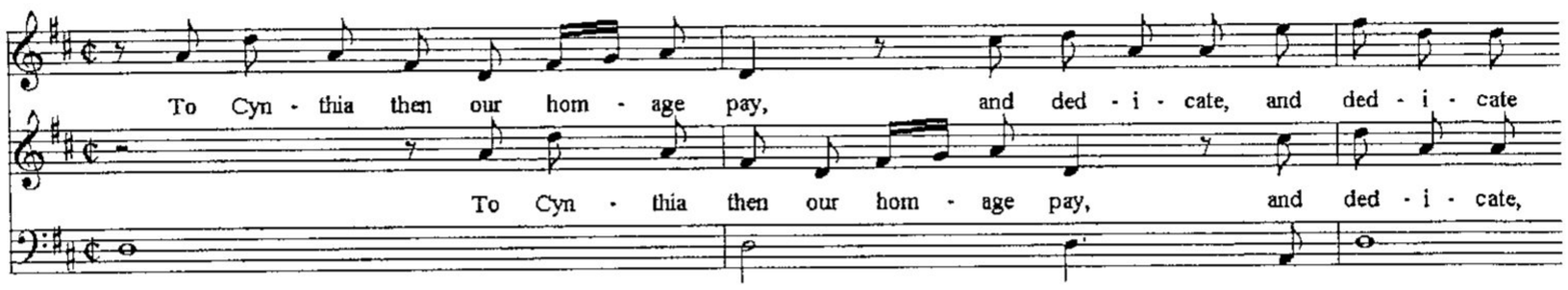
150. The World in the Moon

late June 1697; Elkanah Settle. DG.

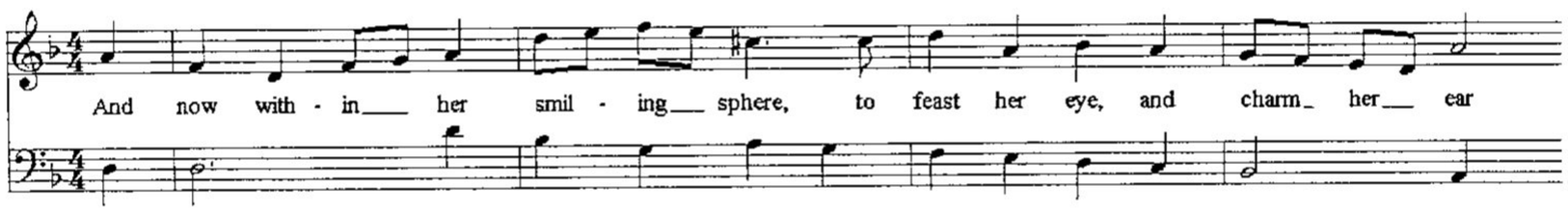
s: Mrs. Magnus (1); 'a Boy' (1); Mrs. Cross (2, 4); Mrs. Lindsey (2, 7); 'a little Girl' (3, 5); 'a Girl' (5).
a: Mr. Freeman (6).
b: Mr. Leveridge (2).

ssssssab; bc.

II.ii
The Entertainment Composed by Mr. Daniel Purcel

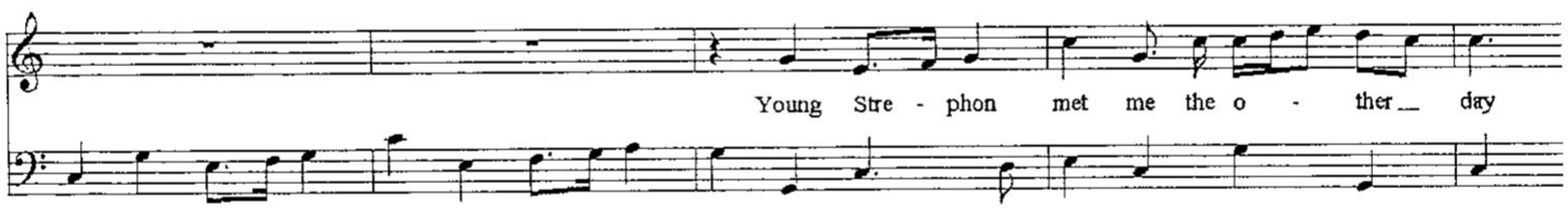
1. To Cynthia then our homage pay [3418] *s, s, bc* 25

III.ii
A Dialogue between Mr. Leveridge and Mrs. Cross
The Musick set by Mr. Daniel Purcel

2. And now within her smiling sphere *s, b, bc* 22

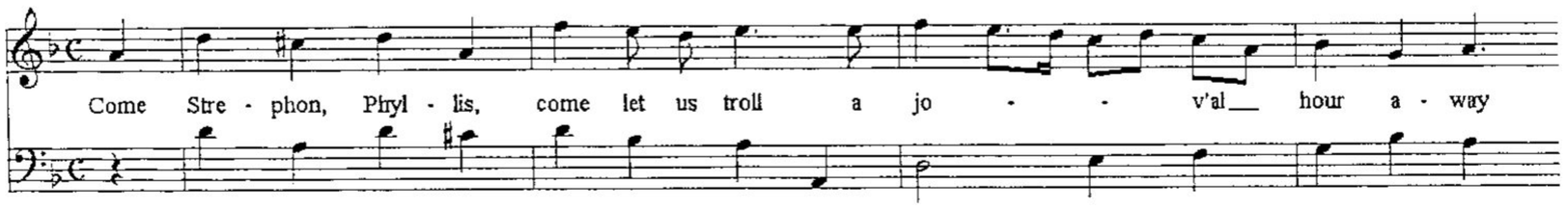


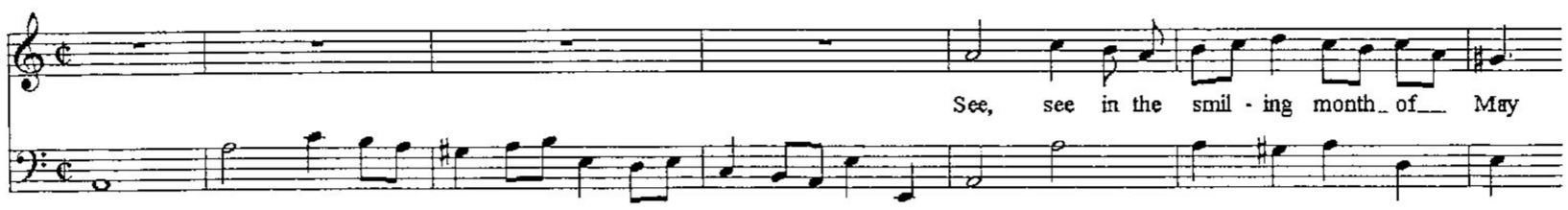
IV.i
A Song sung by Miss ___ ; set by Mr. Purcel.

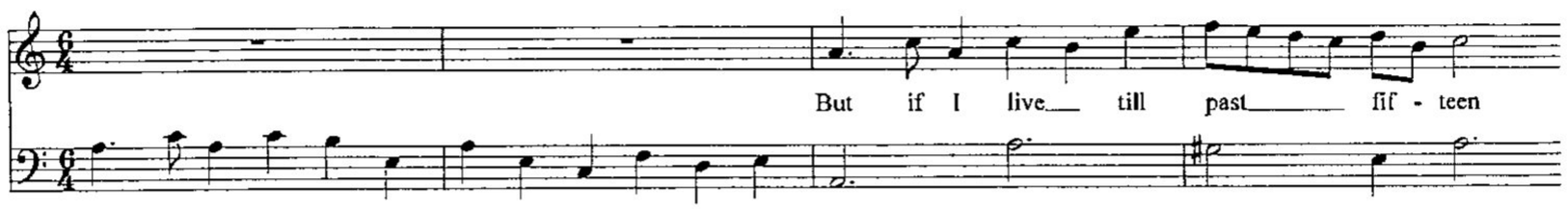
3. Young Strephon met me the other day [4136] *s, bc* 84



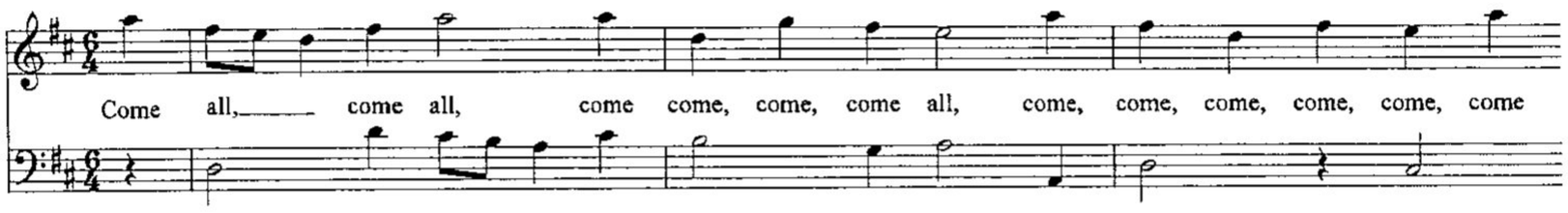
V.ii
Above Fifty figures are seen upon the several Terras's,
some of which descend upon the stage for the Entertainment.
Set by Mr. D. Purcel.

4. Come Strephon, Phyllis, come, let us troll [709] *s, bc* 26

5. See in the smiling month of May [2874] *s, bc*

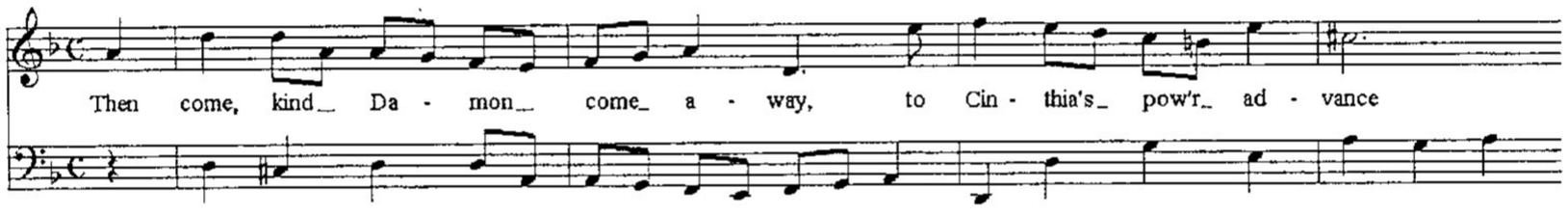
a) 24

b) But if I live till past fifteen 21

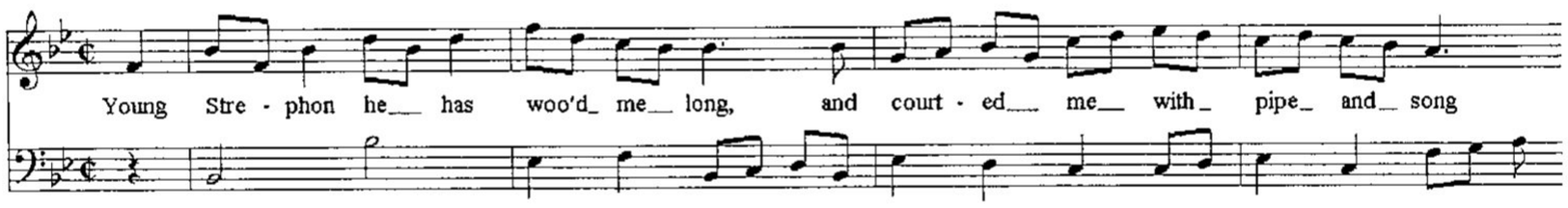


[6.] Come all and join *a, bc* 24



[7.] Then come, kind Damon, come away [3202] *s, bc* 24



[8.] Young Strephon he has wooed me long [4135] *s, bc* 16

Total number of bars: 266

Manuscripts: None.

Printed Ed.: § **150.3, 4, 7, 8** *Single Songs in the World in the Moon* (1697).
3 'A Song Sett by Mr. *Daniel Purcell,* Sung by a little Girl.' (p.4-6); **4** 'Song in the New *Opera,* call'd the *New World in the Moon,* | Sung by Mrs. *Cross.* Sett by Mr. *Daniel Purcell.*' (p.1); **7** 'A Song Sung by Mrs. *Lindsey.* Sett by Mr. *Daniel Purcell.*' (p.2); **8** 'A Song Sett by Mr. *Daniel Purcell* ' (p.7).

§ **150.1, 5, 7** *Songs in the World in the Moon* (1697).
1 '*Sung by* Mrs Magnus *and a* Boy *set by* Mr Daniel Purcell.' = [P5772] = *Collection of Choicest Songs & Dialogues* (1703); **5** '*Sung by a* Girl *set by* Mr. Daniel Purcell.' = *Collection of Choicest Songs and Dialogues* (1703); **7** '*Sung by* Mrs. Linsey *set by* Mr: Daniel Purcell' = *Collection of Choicest Songs and Dialogues* (1703).
(Incipits for **1**, **5** taken from this source)

150.7, 8 *Wit & Mirth* V (1714).
7 '*A SONG.*' (p.236-7); **8** '*A SONG, Sett by Mr.* Daniel Purcell.' (p.109-110).

150.7, 8 *Wit & Mirth* VI (1720).
7 '*A* SONG.' (p.323-4); **8** '*A* SONG. *Set by Mr.* HENRY PURCELL.' (p.240-241).

150.1 '*A Song in the OPERA call'd THE WORLD IN THE MOON. set by Mr.* D Purcell | *Sung by Mrs.* Magnus *and a Boy. and exactly engrav'd by* Tho: Cross.' [P5773].

§ **150.2** '*A Song in the new Opera call'd THE WORLD IN THE MOON, Set | by Mr.* Daniel Purcell *Sung by Mrs.* Lindsey *& exactly engrav'd by* T. Cross' [P5768].

150.4 '*A Song in the new OPERA, call'd THE WORLD IN THE | MOON, Set by Mr.* Daniel Purcell. *Sung by Mrs.* Cross. | *and exactly engrav'd by* Tho: Cross.' [P5770].

150.5 '*A Song in the new OPERA call'd THE WORLD IN THE MOON set by | Mr* Daniel Purcell *Sung by a little Girl & exactly engrav'd by* T. Cross.' [P5771].

§ **150.6** '*A Song in the new OPERA call'd THE WORLD IN THE MOON Set by | Mr.* Daniel Purcell *Sung by Mr.* Freeman *& exactly engrav'd by T.C.*' [P5769].

Text: THE | World in the Moon; | AN | OPERA. | As it is Perform'd at the | Theatre in Dorset-Garden, | By His Majesty's Servants. | - | By *E.S.* | - | *Tentanda via est.* | - | *LONDON*: | Printed for *Abel Roper*, at the *Black Boy* over against St. *Dunstan*'s Church, | in *Fleet-street.* MDCXCVII. [Copy consulted: Ob Harding D 1982]

Modern Ed.: None.

Contemporary References: *Post Boy* of 12-15 June 1697 talks of preparations, whilst the *Post Boy* 22-24 June 1697 includes an advertisement. The *Post Boy* of 1 July describes 'The New Opera ... is acting with great applause'.

Walsh's *Songs in the World in the Moon* (1697) was advertised in the *London Gazette*, 12-15 July 1697.

Commentary: Although the playtext, in IV.iii, calls for 'The Ceremony of Nuptial Entertainment perform'd. Mrs Cross the Bride, and Mr. Leveridge the Bridegroom. The Musick set by Mr. D. Purcel.' the music seems to be by Clarke, and can be found in Lbl Add MS 31813, along with other music by Clarke from this play.

There are two references to this work in Zimmerman's Catalogue. **H150.8** can be found as Z D145 and Z496 is a song called 'In all our Cynthia's shining sphere', set to a similar text to **H150.2**. Zimmerman says that there is doubt over the authorship of this piece, in that *Grove V* attributes it to Daniel Purcell, and that as Daniel would have had the opportunity to correct the attributions to Henry in *Wit and Mirth* (1706) and the second and third editions of *Orpheus Britannicus*, the fact that he did not suggests that the work was, in fact, by Henry. However, this is a different version, and there is no doubt as to Henry's authorship at all.

The musical forces for this piece were quite large: the libretto calls for a chorus of 20 singers (p.7).

Walsh's *Songs in the World in the Moon* (1697) is Smith 12.

Other music:

Prol.	*PROLOGUE / Set to Musick by Mr Jeremy Clark - Welcome Beauty, all the Charms*
I.i	*Composed by Mr Jeremy Clark*
	Within this happy World above
	Sound, sound the Trumpets, sound
	Soft Peace on Earth
	Whilst thus our calmer Pleasures flow
	A Dance of Four Swans ... which concludes the Act
II.ii	*Symphony of Musick*

Come all you nymphs of Cynthia's train

150.1

A dance of Eight Figures

III.ii **150.2**

Look round, and here behold

Two BEAU's arise from under the Stage; to whom enter Two Young Ladies, and dance. A Dialogue between Mrs Cross and Mr Lucas - Oh dear, sweet Sir.

IV.i **150.3**

IV.iii *The Nymphs of the Plain*

An Antick Dance

So now we have done the Work of the Day

Come, come, my dear Love, my Soul's all o'fire

V.ii **150.4**

150.5

A Grand Dance of Shepherds

Hark, hark! to pleasure and delight

151. The Younger Brother, or The Amorous Jilt

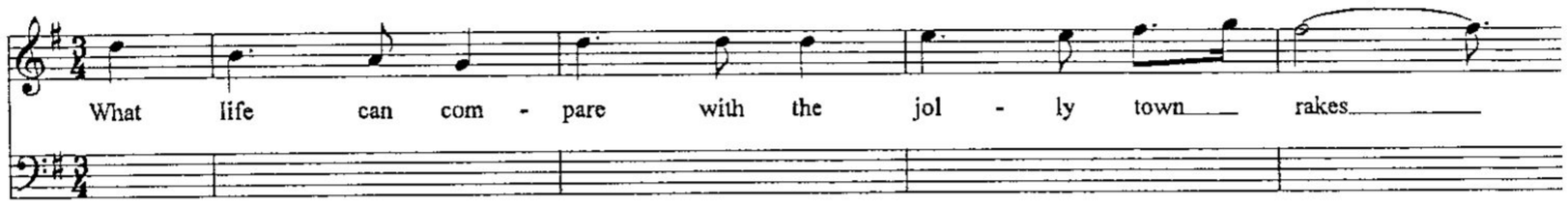
February 1696; Aphra Behn, song text by Peter Motteux. DL.

b: Mr. Edwards.

b; bc.

I.i
A Song | The Town-Rake | Written by Mr. Motteux

1. What life can compare with the jolly town rakes [3649] 51



Total number of bars: 51

Manuscripts: Ob MS Mus.Sch.c.95 (p.100), a1.
'The Town Rakes Set by Mr Daniell Purcell in ye Younger Brother or | the Amorous Jilt'.

Printed Ed.: § '*The Town Rak's A Song set by Mr.* Daniell Purcell *Sung by Mr.* | Edward's *In the* YOUNGER BROTHER *or The* AMOROUS JILT. | *And exactly Engrav'd by* Tho: Cross.' [P5774] = *Collection of Choicest Songs and Dialogues*, a1.

'*The Town Rakes A Song set by* Mr. Daniell Purcell *Sung* | *by* Mr. Edward's *In the* Younger Brother' [P5775], a1.

'*The Town Rakes. A Song set by Mr.* Daniel | Purcell, *sung by Mr.* Edwards.', in *Wit & Mirth* III (1707), p.202-204, a1.

'*The* Town-Rakes, *A* SONG: *Set by Mr.* Daniel | Purcell: *Sung by Mr.* EDWARDS.', in *Songs Compleat, Pleasant and Divertive* V (1719), p.123-125, a1.

Text: THE | Younger Brother: | OR, THE | Amorous Jilt. | A | COMEDY, | ACTED at the *Theatre Royal*, | By His MAJESTY's Servants. | - | Written by the late Ingenious Mrs. *A. BEHN.* | With some Account of her Life. | - | *LONDON*: | Printed for *J. Harris*, at the *Harrow* in *Little-Brittain*, | and Sold by *R. Baldwin*, near the *Oxford-Arms* in | *Warwick-Lane*. 1696 [Copy consulted: Ob Mal. 86 (7)]

Modern Ed.: None.

Contemporary References: *Post Man*, 29 February-2 March 1696.

London Gazette (No.3165), 9-12 March 1696.

Commentary: The act music was by Morgan (see *MiRT*, 236).

Other music:
I.ii *Here the Dance, representing Rake-hells Constable Watch &c.*
II.ii *Song, by Mr. Gildon - No, Delia, no!*
II *A Song, Sung by Sir Rowland in the Second Act - Thus the young Prize (text appears after the end of Act II)*
III *Dialogue in the Masque, at the beginning of the Third Act - Time and place you see conspire (text appears before the start of Act III)*
III.i *The Spanish Dance*

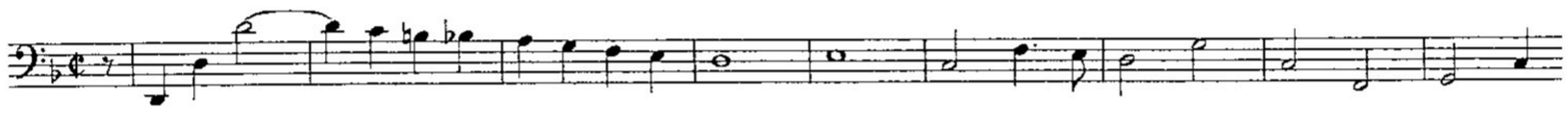
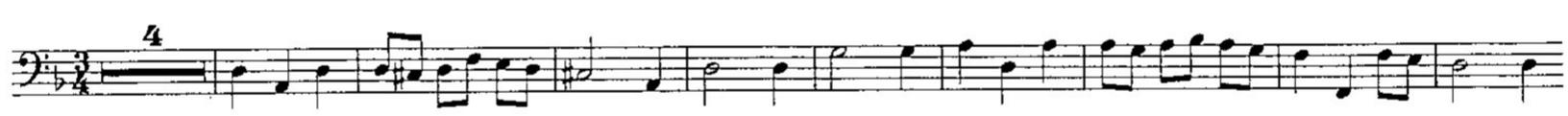
III.i	*Sir Rowland and Lady Youthly Dance*
III.i	*Enter Sir Morgan and Sir Merlin, Drunk, singing*
III.iii	*[as above, drunk]*
IV.i	*Dance*
	Musick and a Song
V.ii	*Song, by Mr Gildon / Ah, Charmion*
V.iv	*Enter Musick playing*

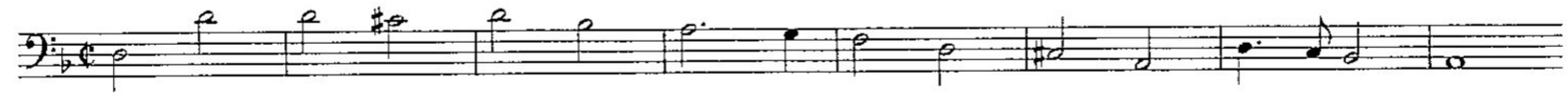
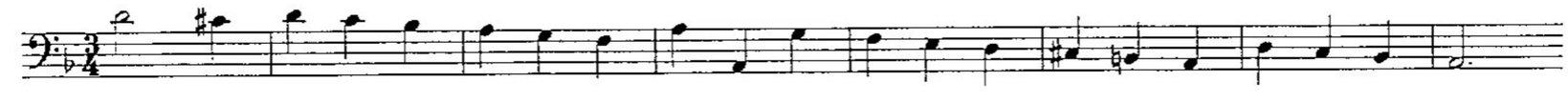
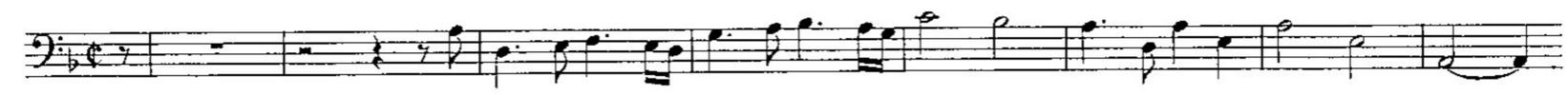
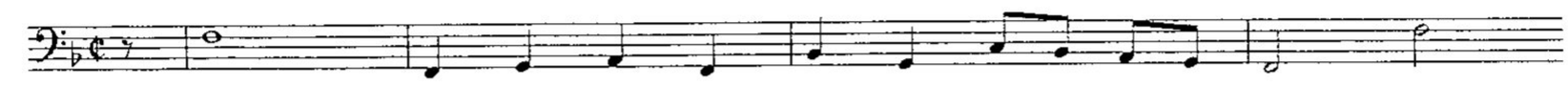
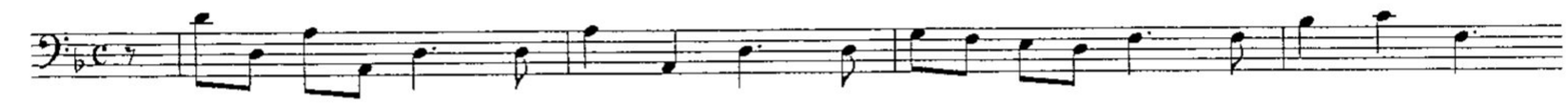
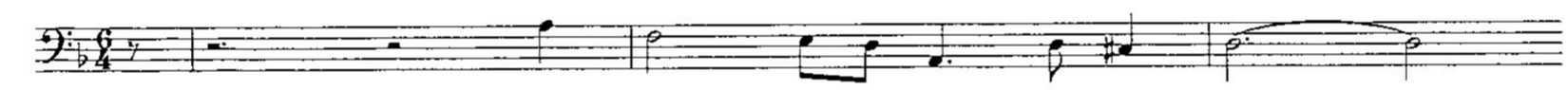
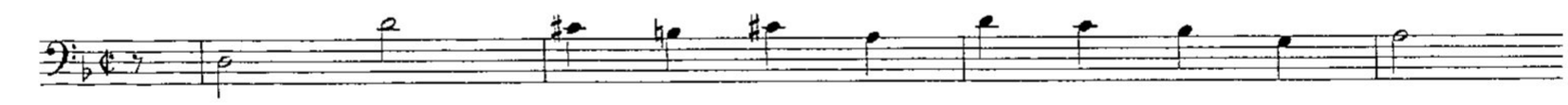
152. [unknown play]

?early 1700s; Librettist unknown. Theatre unknown.

[2 vln., vla, bc].

1. Overture

a) 26

b) 35

c) 5

2. 16

3. 16

4. 18

5. 16

6. 8

7. 20

8. 16

Total number of bars: 176

Manuscripts: § US-NHb Osborn MS 515 (f.17-18), bass part only.
1 'Mr. Danll. Purcell', 'Overture'; **1c** 'Slow'; **2** '2'; **3** '3'; **4** '4'; **5** '5'; **6** '6'; **7** '7'; **8** '8'.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Commentary: It is not known to which play this suite belongs, though potential candidates are probably headed by *The Basset-Table* (**H105**). Eight was a regular number of incidental instrumental music pieces which would be required for a play.

The date of ?early 1700s is also suggested by Daniel's output of that time; most of his sets of instrumental tunes date from this period.

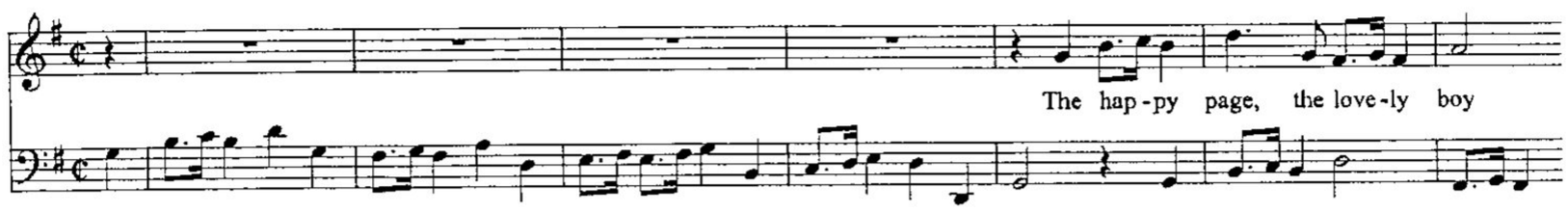
Bibliography: R Ford, 'Osborn MS 515, A Guardbook of Restoration Instrumental Music', *Fontes Artes Musicae* 30 (1983), 174-184.

Robert Shay and Robert Thompson. *Purcell Manuscripts: The Principal Musical Sources* (Cambridge, 2000), 293.

153. [unknown play]

?by 1703; Librettist unknown. DL.

s; bc.

1. The happy page, the lovely boy 52

Total number of bars: 52

Manuscripts: None.

Printed Ed.: § '*A Song, Set by Mr.* Daniel Purcell *Sung at the Theatre,* | *in Drury Lane, and exactly engrav'd by* Tho: Cross' [P5789] = *Collection of Choicest Songs & Dialogues* (1703).

Text: Not known.

Modern Ed.: None.

Commentary: Although this song is not associated with any particular play, it is included in this section as the published song sheet states it was performed in the theatre.

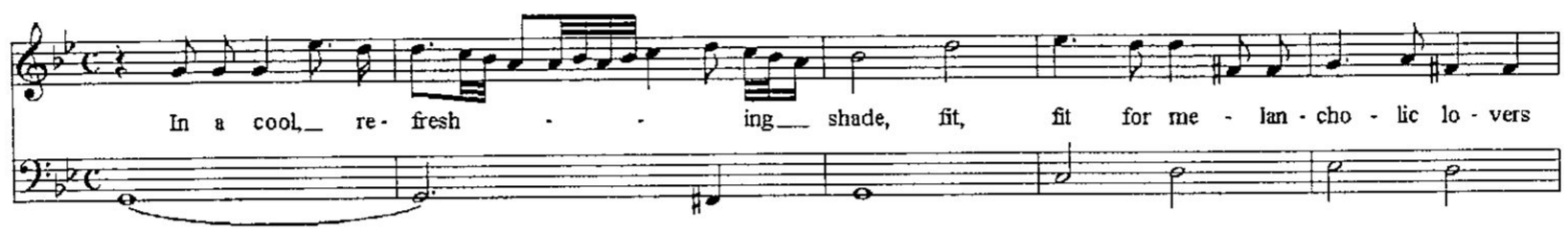
154. [unknown play]

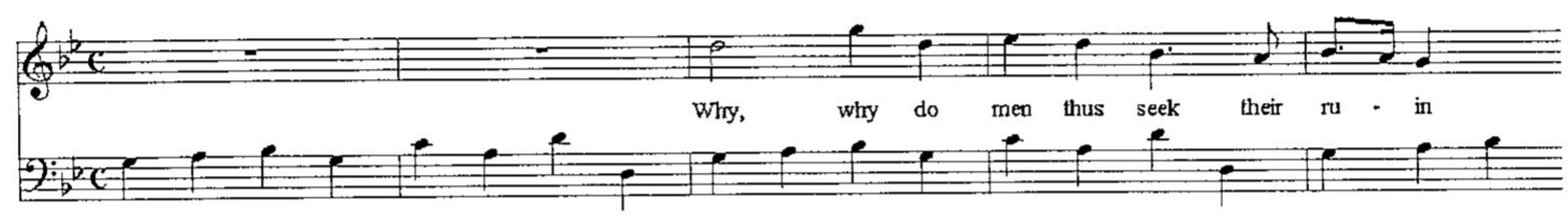
?1704; Librettist unknown. DL.

b: Mr. Davis.

b; bc.

1. In a cool, refreshing shade

a) 17

b) Why do men thus seek their ruin 35



Total number of bars: 52

Manuscripts: None.

Printed Ed.: § 'A SONG *Sett by* Mr Dan Purcell *Sung by* Mr. Davis. *at the* Theatre.' [P5789a] = *Monthly Mask* (Sep 1704).

'*A SONG. Sett by Mr.* Daniel Purcell. | *Sung by Mr.* Davis, *at the* Theatre.', in *Merry Musician* I (1716), p.123-126, a1.

Text: Not known.

Modern Ed.: None.

Commentary: Although this song is not associated with any particular play, it is included in this section as the published sources state it was performed in the theatre.

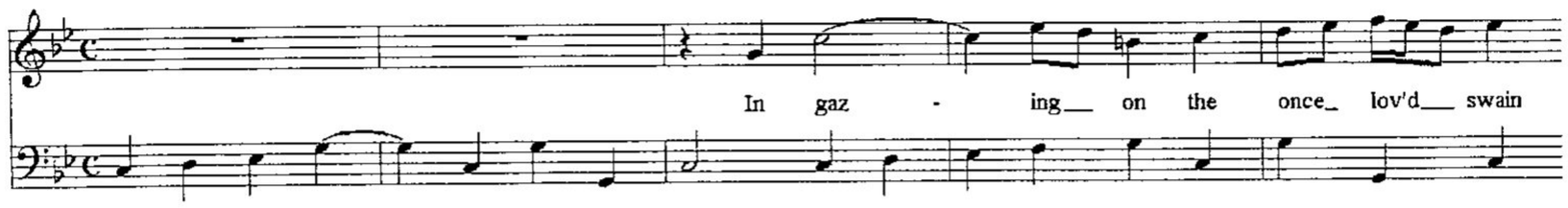
Goodall 294.

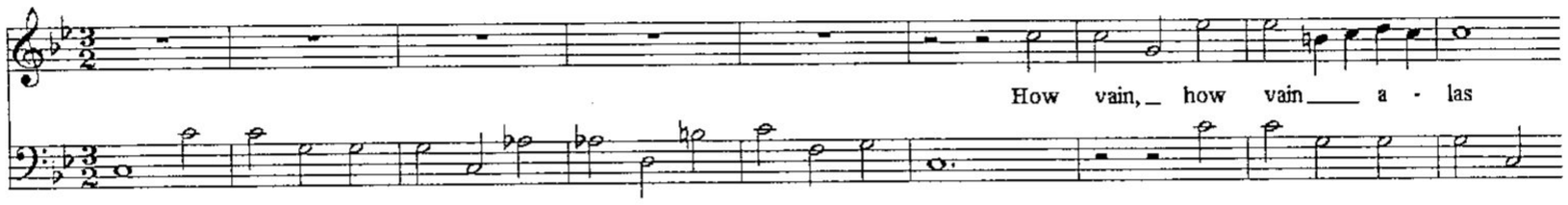
155. [unknown play]

?1699; Librettist unknown. DL.

s; bc.

1. In gazing on the once lov'd swain

a) 39

b) How vain, alas, is our defence 58



Total number of bars: 97

Manuscripts: CDp M.c.1.38. (p.136-140), untitled.
At end, Mr Daniells Purcell'.

Printed Ed.: § '*A Song Set by Mr.* Daniel Purcell, *Sung at the Theatre Royall,* | *in Drury Lane, and exactly engrav'd by* Tho: Cross.' [P5789b].

'A New SONG, Sett by Mr *Dan. Purcell.*', in *Mercurius Musicus* (May 1699), p.98-102.

Text: Not known.

Modern Ed.: None.

Commentary: Although this song is not associated with any particular play, it is included in this section as the published song sheet states it was performed in the theatre.

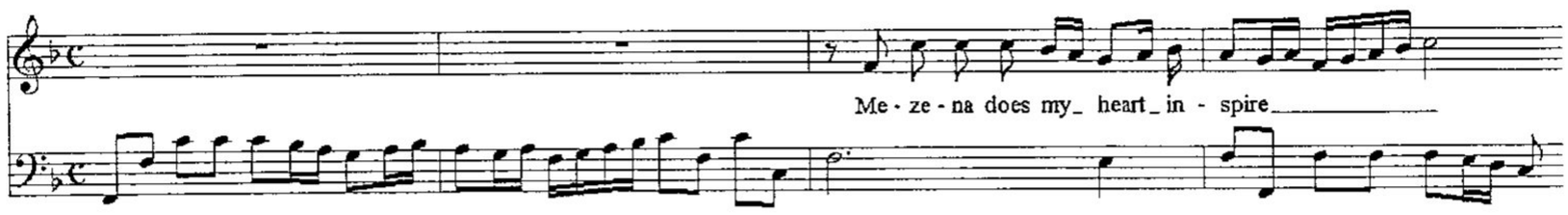
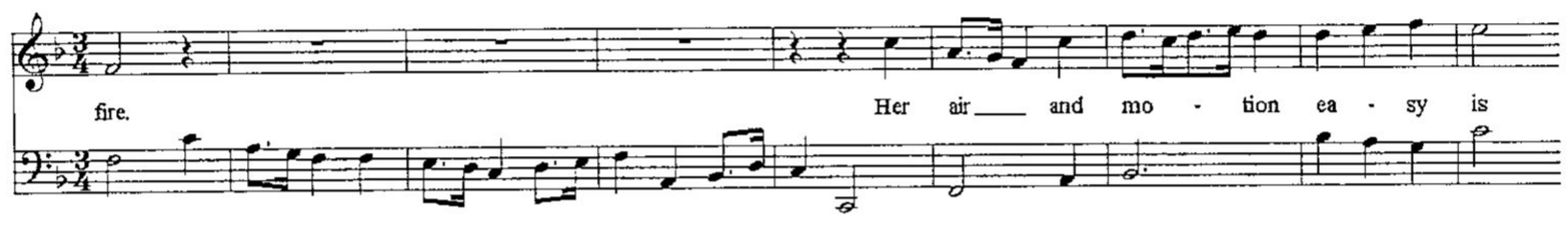
156. [unknown play]

?1702; Librettist unknown. DL.

s: Mrs. Shaw.

s; bc.

1. Mezena does my heart inspire

a) 16

b) Her air and motion easy is 70

Total number of bars: 86

Manuscripts: None.

Printed Ed.: § '*A SONG Sung by Mrs.* Shaw *at the Theatre Royall Set by Mr* D. Purcell.' [P5793] = *Monthly Mask* (Nov 1702) = *Collection of Choicest Songs and Dialogues* (1703).

Text: Not known.

Modern Ed.: None.

Commentary: Although this song is not associated with any particular play, it is included in this section as the published song sheet states it was performed in the theatre.

The *Monthly Mask* edition is dated November 1703, but, as Olive Baldwin and Thelma Wilson have indicated (in private correspondence), this actually refers to November 1702.

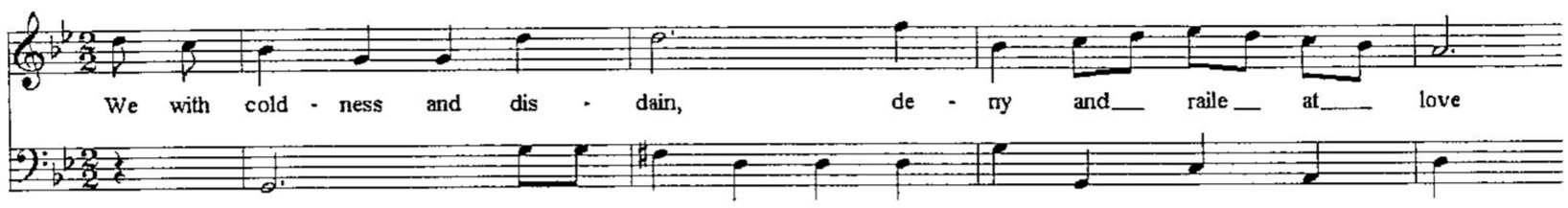
Goodall 384.

157. [unknown play]

?by 1701; Librettist unknown. Theatre unknown.

s: Mrs. Erwin.

s; bc.

1. We with coldness and disdain 36

Total number of bars: 36

Manuscripts: None.

Printed Ed.: § '*Sung by Mrs. Erwin at the Theater Set by Mr.* D: Purcell' [P5798] = [P5799] = *Collection of New Songs by Daniel Purcell* (1701) = *Collection of Choicest Songs & Dialogues* (1703).

Text: Not known.

Modern Ed.: None.

Commentary: Although this song is not associated with any particular play, it is included in this section as the published song sheet states it was performed in the theatre, presumably at Drury Lane.

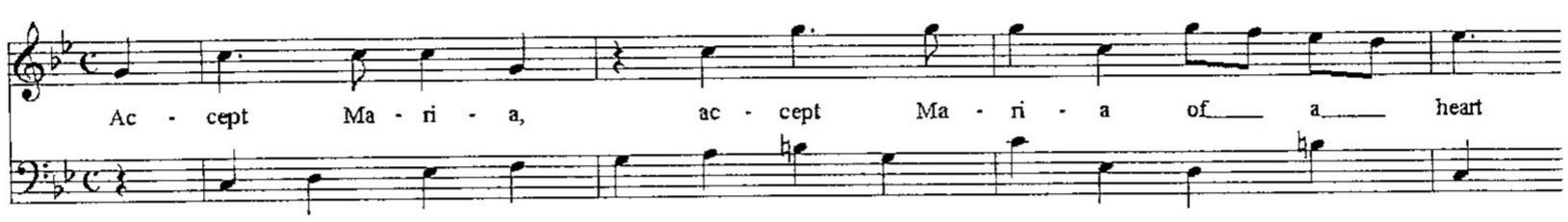
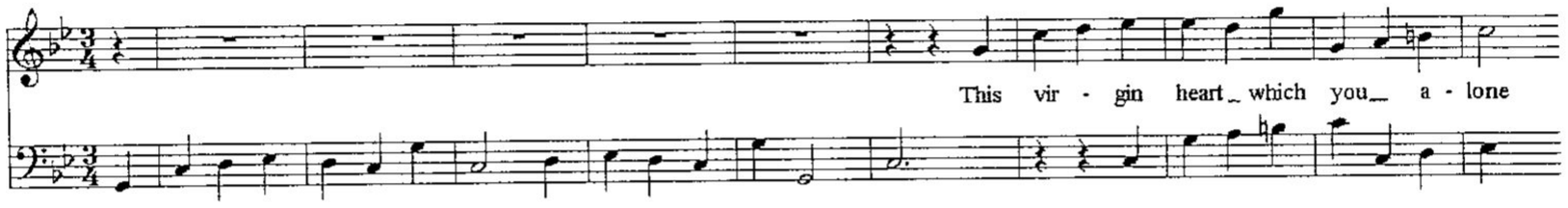
201. Accept, Maria, of a heart

?1704.

b: Mr. Leveridge.

b; bc.

1. Accept, Maria, of a heart

a) 23

b) This virgin heart 67

Total number of bars: 90

Manuscripts: None.

Printed Ed.: § 'A SONG *Sung by* Mr Leveridge, *Sett by* Mr Daniell Purcell.' [P5782] = *Monthly Mask* (Oct 1704).

Text: Not known.

Modern Ed.: None.

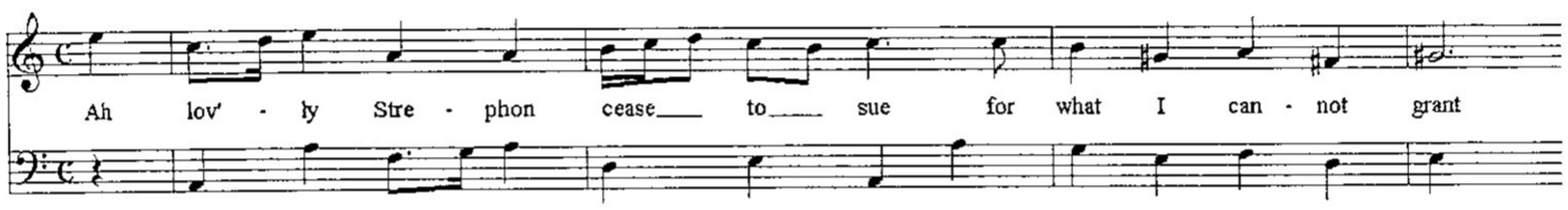
Commentary: Goodall 1.

202. Ah, lovely Strephon, cease to sue

?1688.

s; bc.

1. Ah, lovely Strephon, cease to sue [63] 15



Total number of bars: 15

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Set by Mr. *Daniel Purcel.*', in *Vinculum Societatis* II (1688), p.8.

Text: Not known.

Modern Ed.: None.

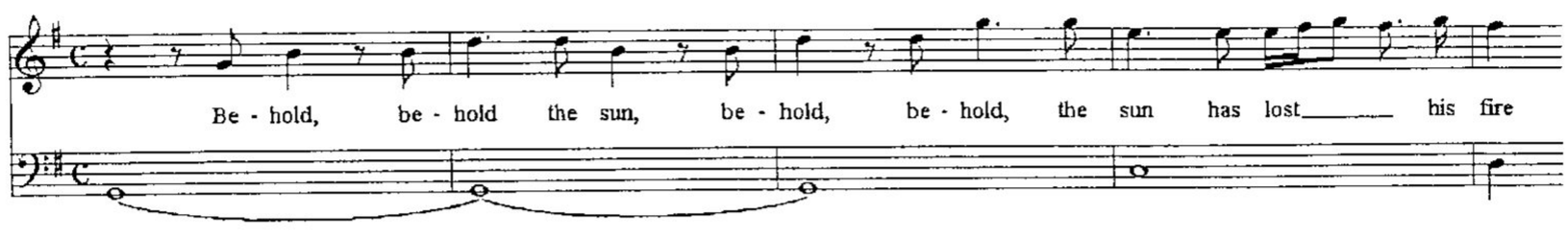
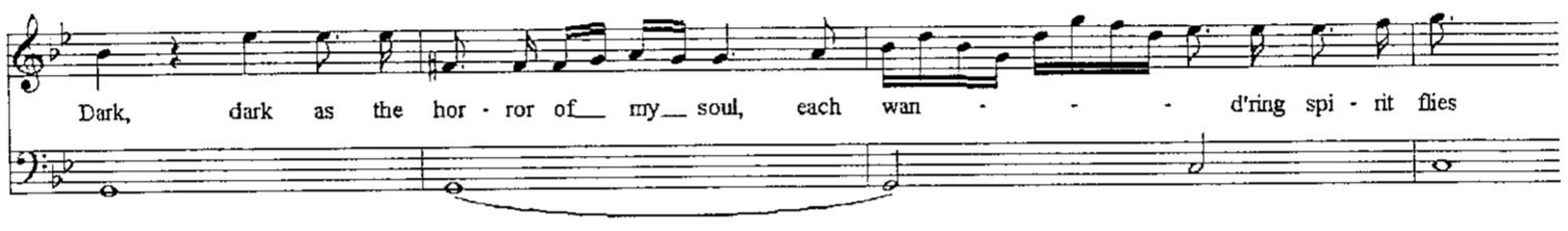
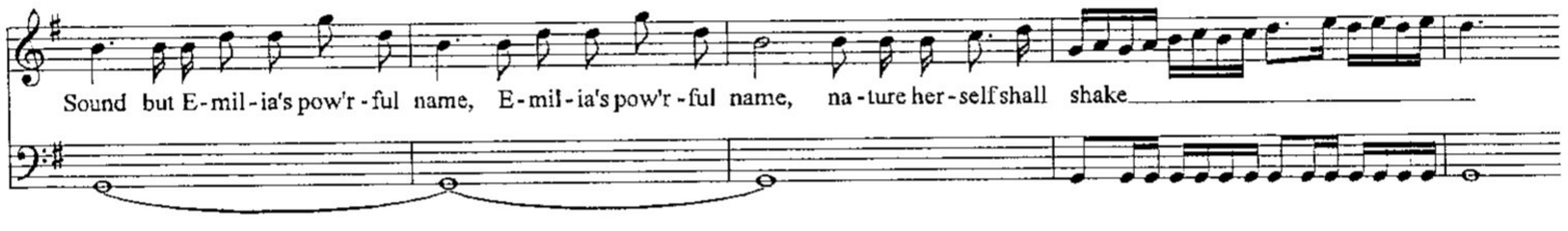
Commentary:

203. Behold, the sun has lost his fire

?date.

s; bc.

1. Behold, the sun has lost his fire 21

a)

b) Dark as the horror of my soul 17

c) Sound but Emilia's powerful name 22

Total number of bars: 60

Manuscripts: None.

Printed Ed.: § '*A Song set by Mr.* Daniell Purcell. *in the compass of the Flute.*' [P5784].
1b 'slow'.

Text: Not known.

Modern Ed.: None.

Commentary: This multi-section song alternates between major and minor keys.

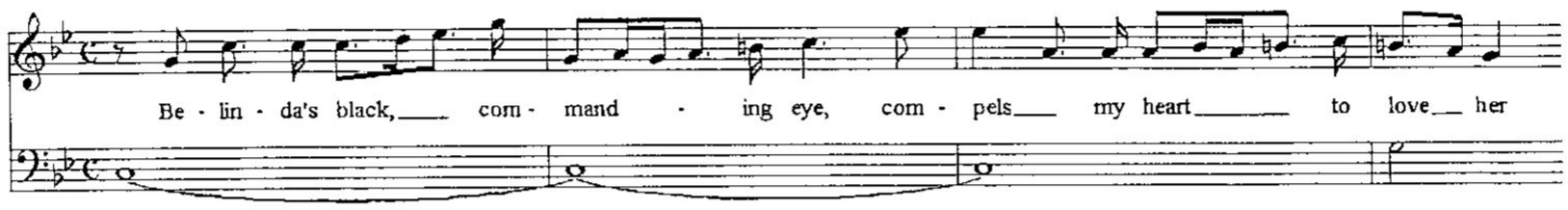
204. Belinda's black, commanding eye

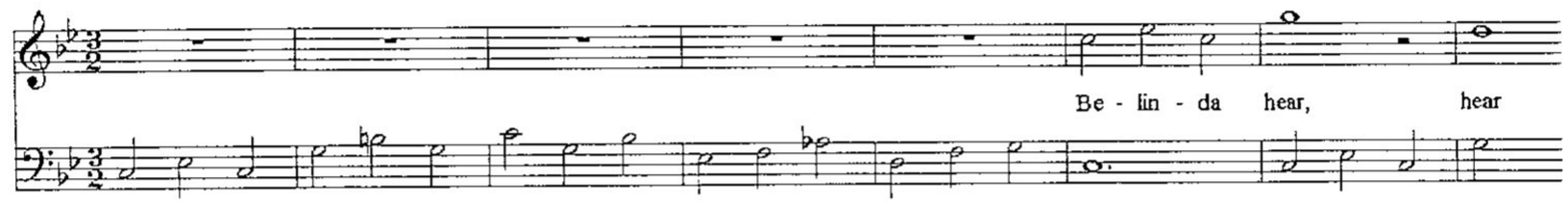
?1707.

s; bc.

1. Belinda's black, commanding eye

a) 21



b) Belinda hear my am'rous song 71

Total number of bars: 92

Manuscripts: None.

Printed Ed.: § 'A SONG *Set by* Mr Daniel Purcel.' [P5784a] = *Monthly Mask* (Dec 1706).

Text: Not known.

Modern Ed.: None.

Commentary: The *Monthly Mask* edition is dated December 1707, but, as Olive Baldwin and Thelma Wilson have indicated (in private correspondence), this actually refers to December 1706.

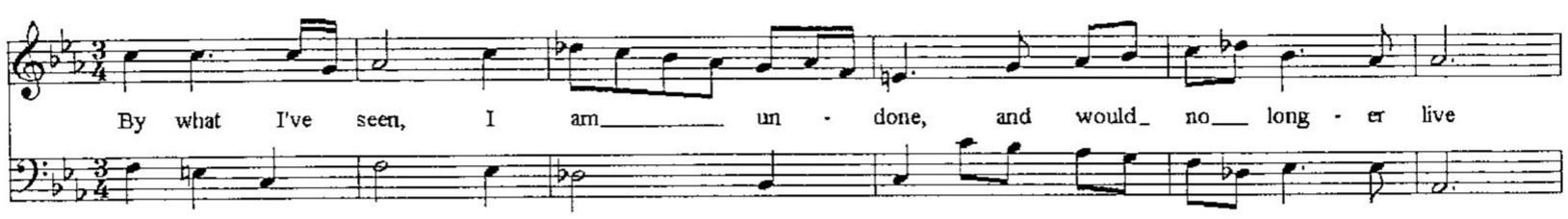
Goodall 87.

205. By what I've seen, I am undone

?1688.

sb; bc.

1. By what I've seen, I am undone [455] 27



Total number of bars: 27

Manuscripts: None.

Printed Ed.: '*A.* 2. *Voc.*', at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* I (1688), p.4.

§ [untitled], at end 'Mr. *Daniel Purcell.*', in *Comes Amoris* II (1688), p.13.

Text: Not known.

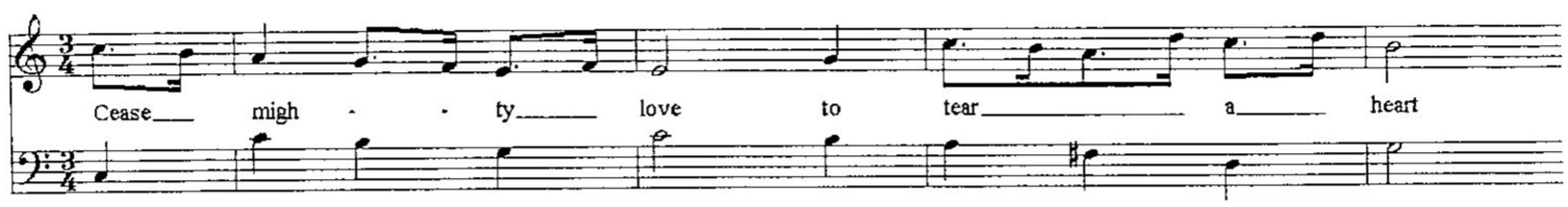
Modern Ed.: None.

Commentary:

206. Cease, mighty love, to tear a heart

?1687.

s; bc.

1. Cease, mighty love, to tear a heart [495] 21

Total number of bars: 21

Manuscripts: None.

Printed Ed.: § 'Mr. *D. Purcel.*', in *Vinculum Societatis* I (1687), p.10.

Text: Not known.

Modern Ed.: None.

Commentary:

207. Cease on kind husbands

?1707; Peter Motteux.

[s; bc].

Cease, cease on kind Husbands hard names to bestow,
All sooner or later come into the Row;
Then wed without dread,
Tho the Whim of Bulls Feathers should spread o'er your Head;
For horns are like Teeth, and we breed 'em as fast,
They pain us at first, but they serve us at last.

Manuscripts: None.

Printed Ed.: None.

Text: 'SONG Set by Mr. *D.P.* | The WORDS by Mr. *M___x.*', in *Muses Mercury* (August 1707).

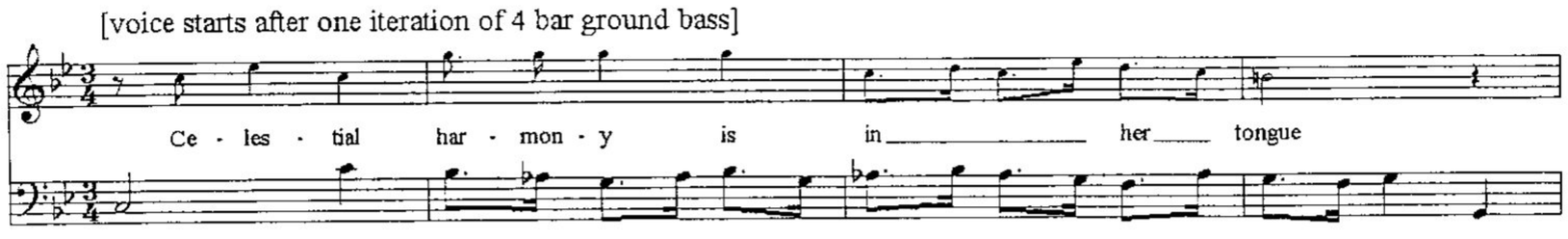
Modern Ed.: None.

Commentary: No musical sources seem to survive.

208. Celestial harmony is in her tongue

?1703.

s; bc.

1. Celestial harmony is in her tongue 92

Total number of bars: 92

Manuscripts: None.

Printed Ed.: § '*A Song Set by Mr.* Daniel Purcell, *and exactly engrav'd by* Tho: Cross.' [P5785].

'Celestiall Harmony *A SONG Set by Mr D:* Purcell' 'Slow', in *Monthly Mask* (Aug 1703) = *Collection of Choicest Songs & Dialogues* (1703).

Text: Not known.

Modern Ed.: None.

Commentary:

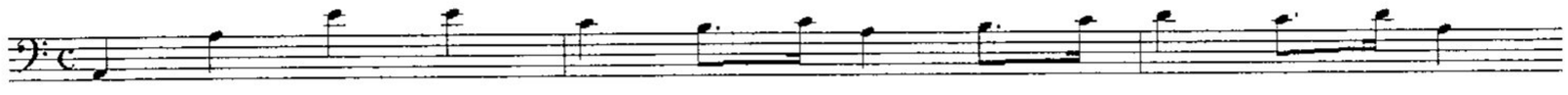
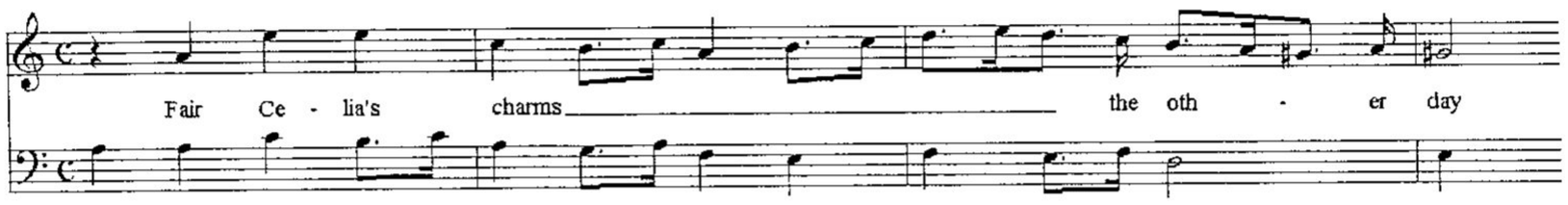
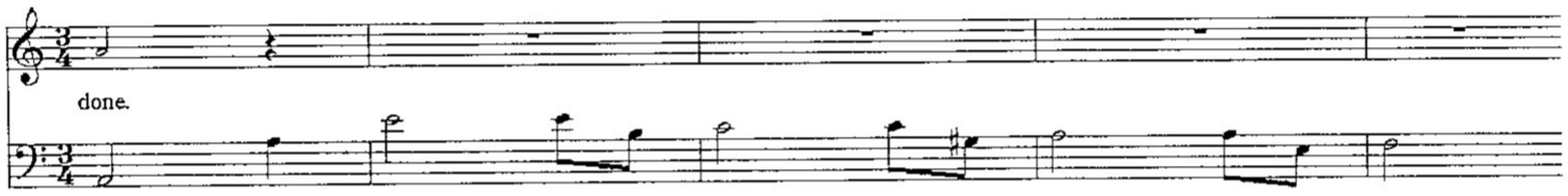
209. Fair Celia's charms

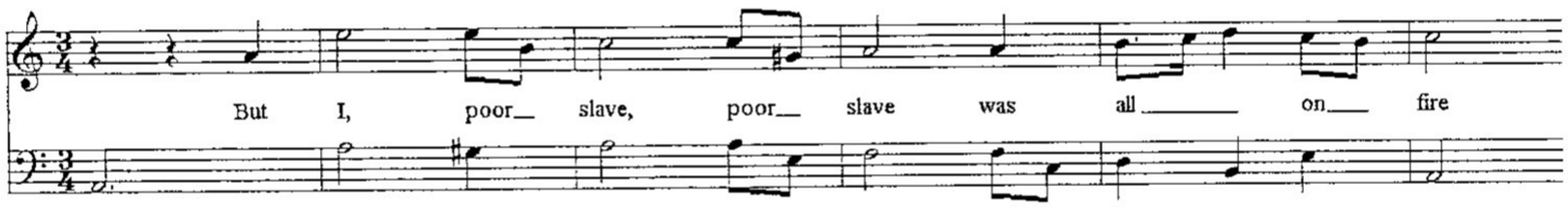
?1704.

b: Mr. Leveridge.

b; bc.

1. Fair Celia's charms

a) 4

b) 49

c) But I, poor slave 6

d) 57



Total number of bars: 116

Manuscripts: None.

Printed Ed.: § 'A SONG *Sung by Mr* Leveridge *Sett by Mr* Daniel Purcell' [P5788] = *Monthly Mask* (May 1704).

Text: Not known.

Modern Ed.: None.

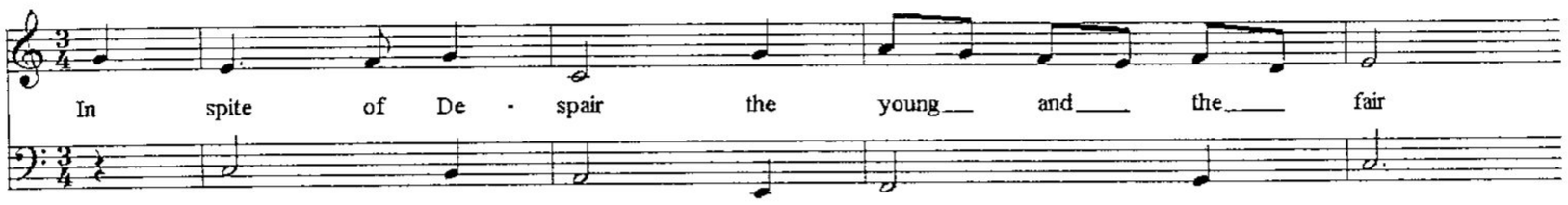
Commentary: Goodall 187.

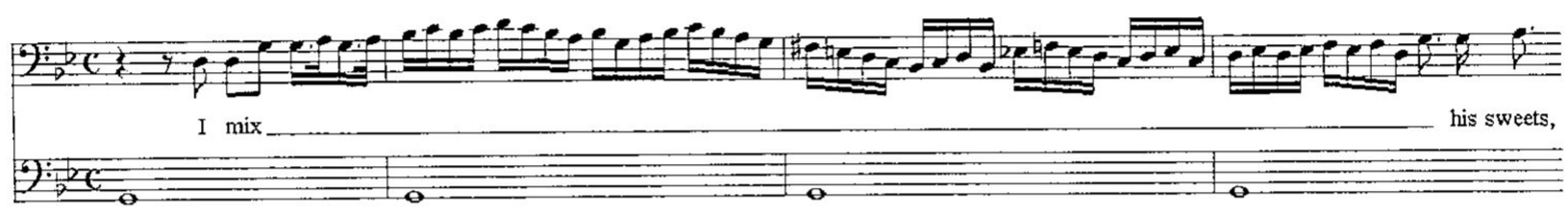
210. In spite of despair

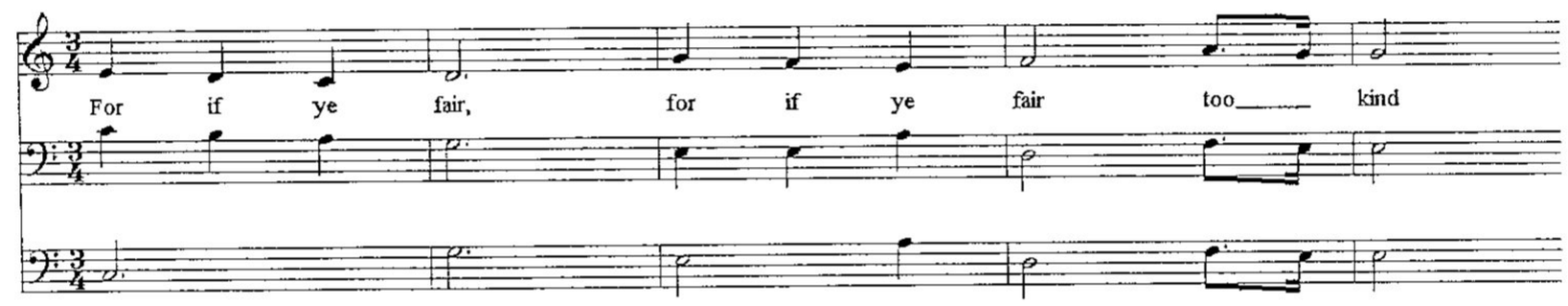
?date.

ab; bc.

1. In spite of despair
   a) *a, b, bc* 104



   b) I mix his sweets to apt to cloy *a, b, bc* 36

   c) For if ye fair too kind shou'd prove *a, b, bc* 33



Total number of bars: 173

Manuscripts: § Och Mus. 1215 (11).
'Song between hope & Despair', at end 'Mr D Purcell'.
1a I 'Hope', II 'Dispair'.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

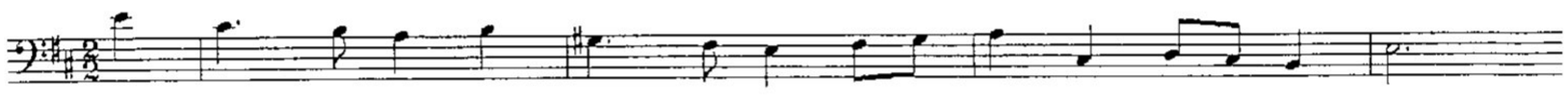
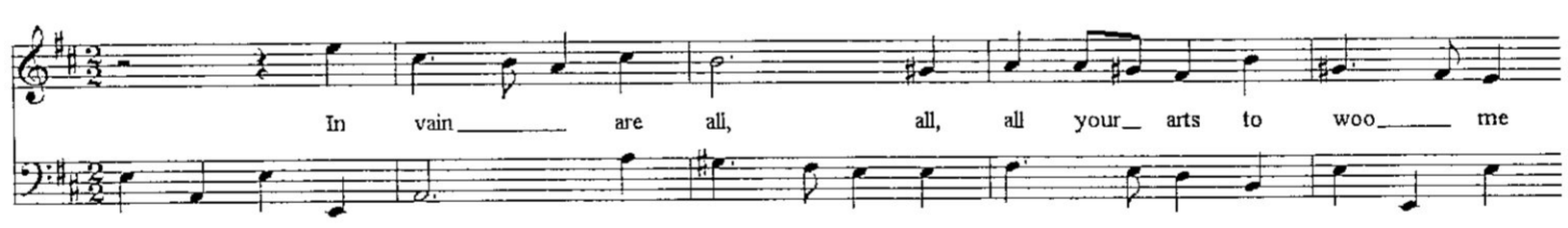
Commentary: This work is a multi-sectional dialogue, with many time signature changes. There are some slight corrections in another hand, which might possibly be autograph.

211. In vain are all your arts to woo me

?1707.

s; bc.

1. In vain are all your arts to woo me

a) 5

b) 50

Total number of bars: 55

Manuscripts: None.

Printed Ed.: § 'A SONG *Set by* Mr Dan. Purcell.' [P5709] = *Monthly Mask* (Mar 1707).

Text: Not known.

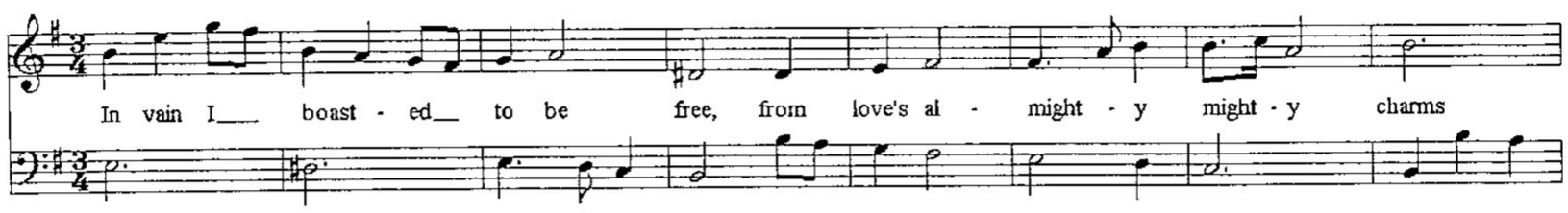
Modern Ed.: None.

Commentary:

212. In vain I boasted to be free

?1688.

s; bc.

1. In vain I boasted to be free [1796] 26

Total number of bars: 26

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Vinculum Societatis* II (1688), p.13.

Text: Not known

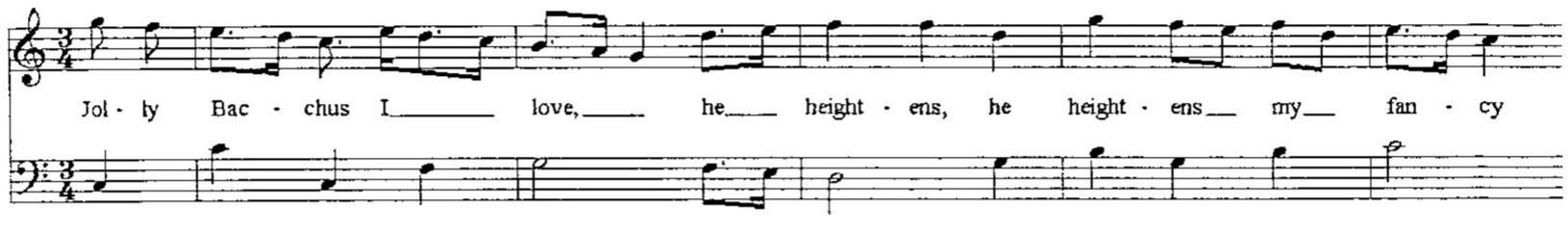
Modern Ed.: None.

Commentary:

213. Jolly Bacchus, I love

?c.1717.

s; bc

1. Jolly Bacchus, I love 56

Total number of bars: 56

Manuscripts: None.

Printed Ed.: § '*A* Drinking *SONG Set by the late* Mr. Daniel Purcell.' [P5791(i)] = *Monthly Mask* (Jul 1718).

'*A Drinking* SONG *by* Mr. Purcell *late* Organist *of* St. Andrew Holbourn' [P5791ii].

Text: Not known.

Modern Ed.: None.

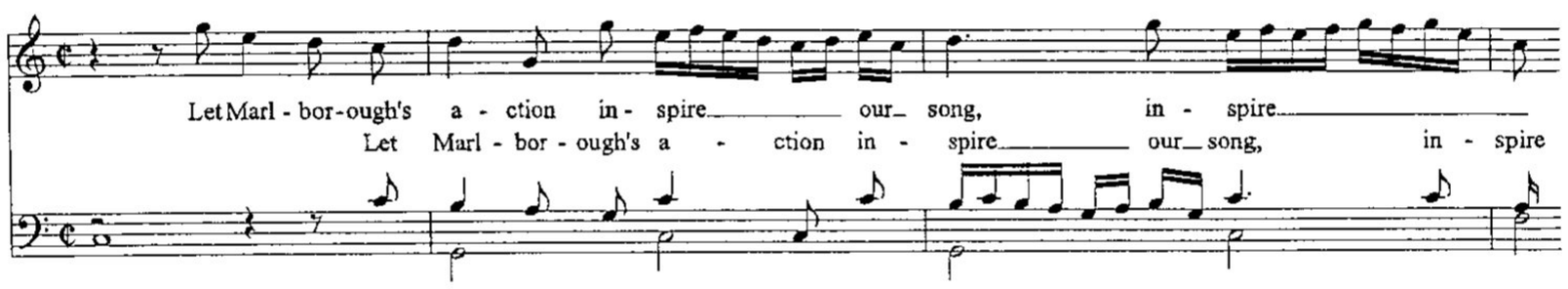
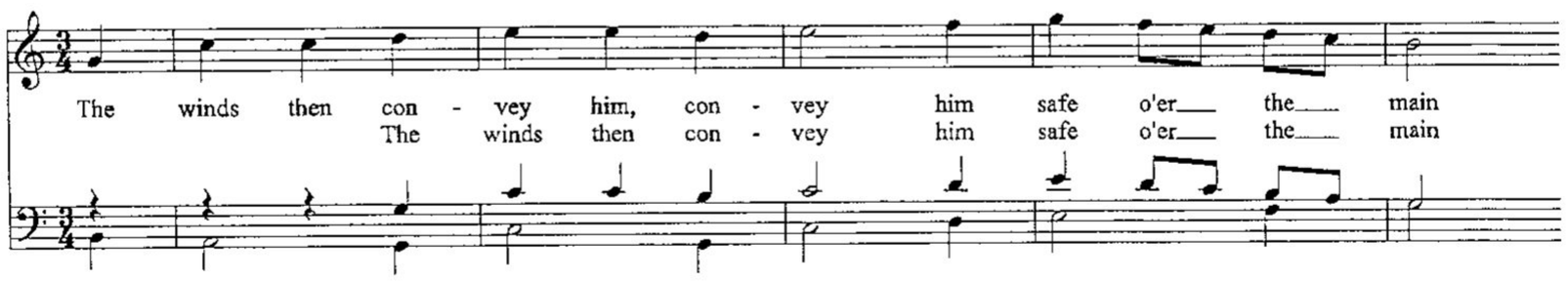
Commentary:

214. Let Marlborough's action inspire

?1704.

sb; bc.

1. Let Marlborough's action inspire

a) 23

b) The winds then convey him 29

Total number of bars: 52

Manuscripts: None.

Printed Ed.: § 'A Song *for 2 voices on his* Grace *ye* Duke *of* Marlborough Compos'd by Mr: Dan: Purcell.' [P5792].

Text: Not known.

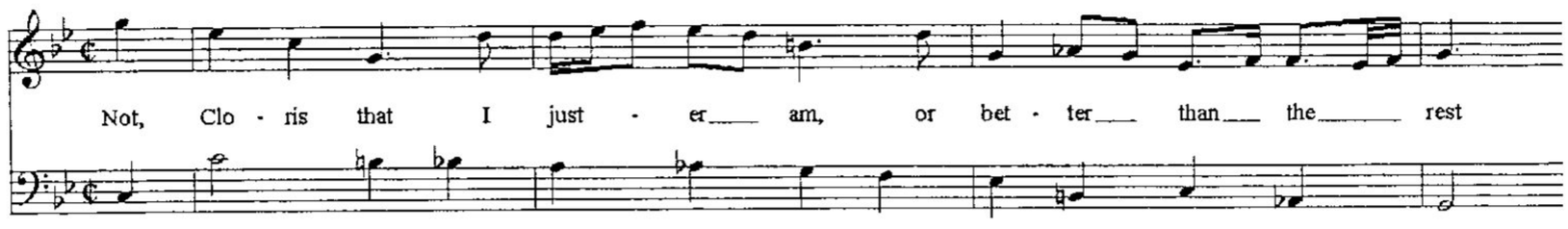
Modern Ed.: None.

Commentary: Possibly written to celebrate the Duke of Marlborough's victory at Blenheim, on 13 August 1704.

215. Not Cloris, that I juster am

?1689.

s; bc.

1. Not Cloris, that I juster am [2362] 15

Total number of bars: 15

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* III (1689), p.11.

Text: Not known.

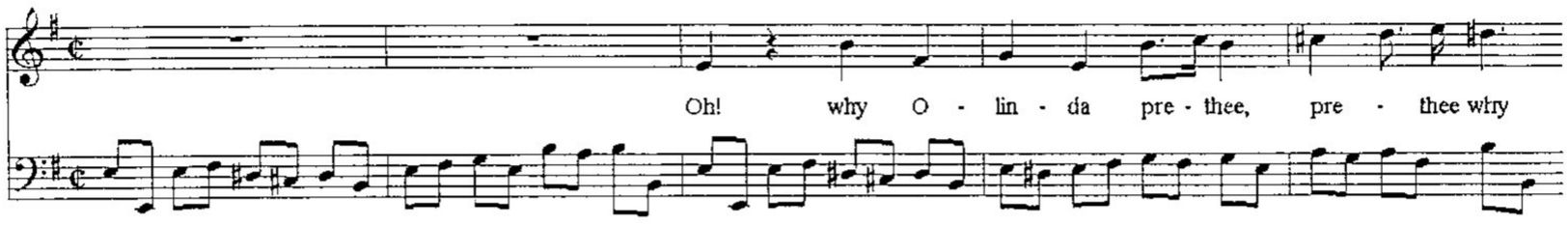
Modern Ed.: None.

Commentary:

216. Oh why, Olinda, prethee why

?1698/9.

s; bc.

1. Oh why, Olinda, prethee why [2554] 38

Total number of bars: 38

Manuscripts: None.

Printed Ed.: § 'A New SONG, Sett by Mr *Dan. Purcell.*', in *Mercurius Musicus* (Jan 1699), p.11-13.

Text: Not known.

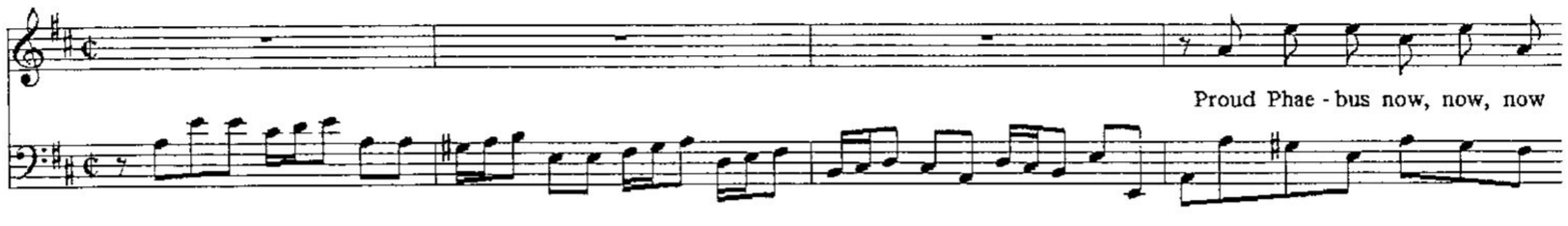
Modern Ed.: None.

Commentary:

217. Proud Phaebus, now thy triumphs boast

?1707.

s; bc.

1. Proud Phaebus, now thy triumphs boast 28

Total number of bars: 28

Manuscripts: None.

Printed Ed.: § 'A SONG *Set by* Mr Dan. Purcell.', in *Monthly Mask* (May 1707).

Text: Not known.

Modern Ed.: None.

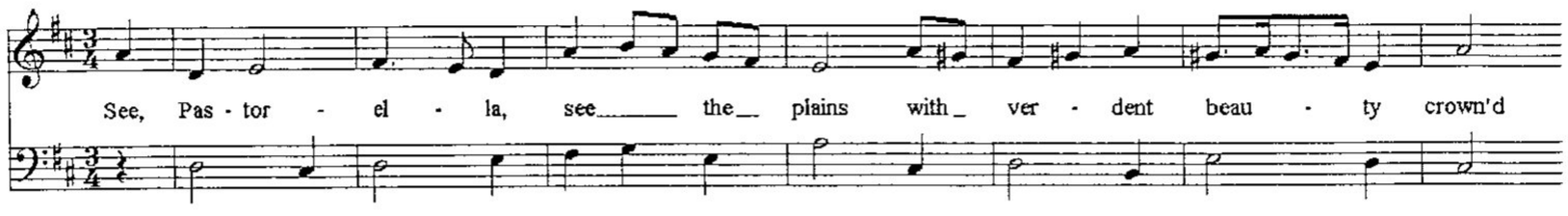
Commentary:

218. See, Pastorella, see the plains

?1717.

sb; bc

1. See, Pastorella, see the plains 30



Total number of bars: 30

Manuscripts: None.

Printed Ed.: § 'Daphnis *and* Pastorella) *Set by* Mr. D: Purcell.' [P5794].

'(Daphnis *and* Pastorella) *A* Dialogue *Set by* Mr D: Purcell.', in *Monthly Mask* (July 1717).

Text: Not known.

Modern Ed.: None.

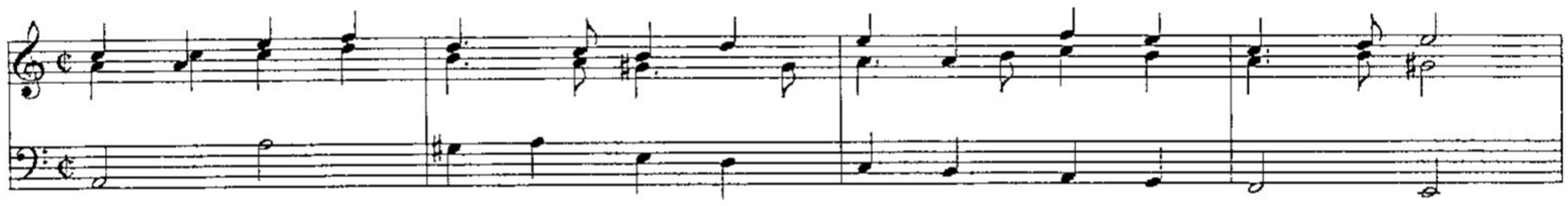
Commentary:

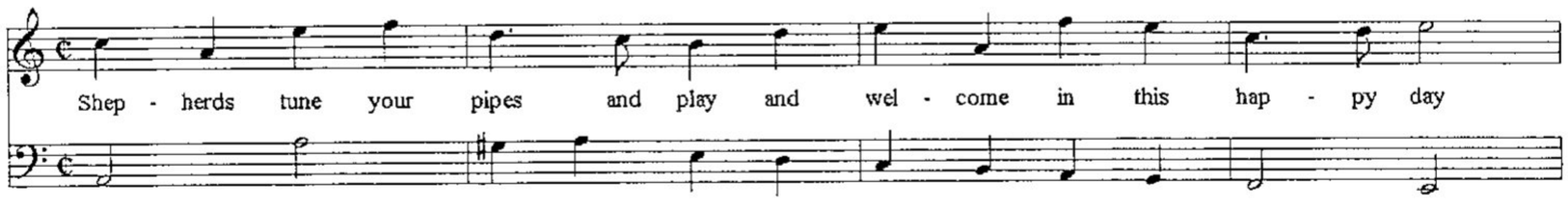
219. Shepherds, tune your pipes

1706.

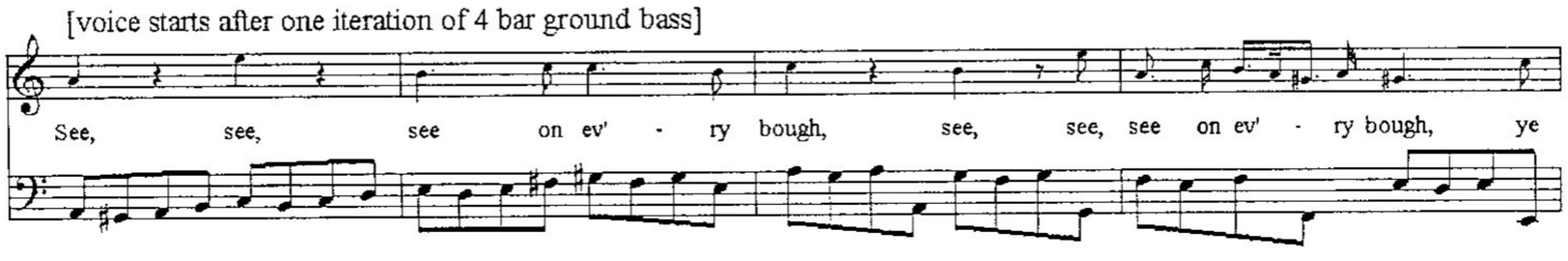
s: Mrs. E.M. (1b, 3); [Mrs.?] C (1b); Mrs. I. M. (2, 4); Mrs. B. (5); Mrs. G. (5).

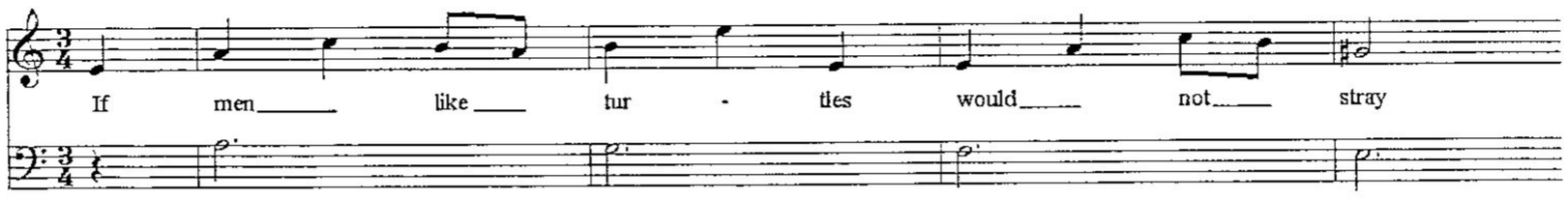
ssss; 2 vln., bc.

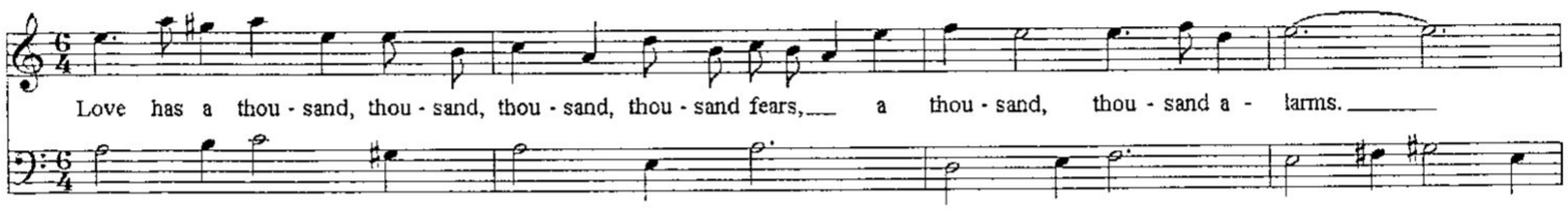
1. Shepherds, tune your pipes
   a) Symphony *2 vln., bc* 16

   b) *s, bc* 16

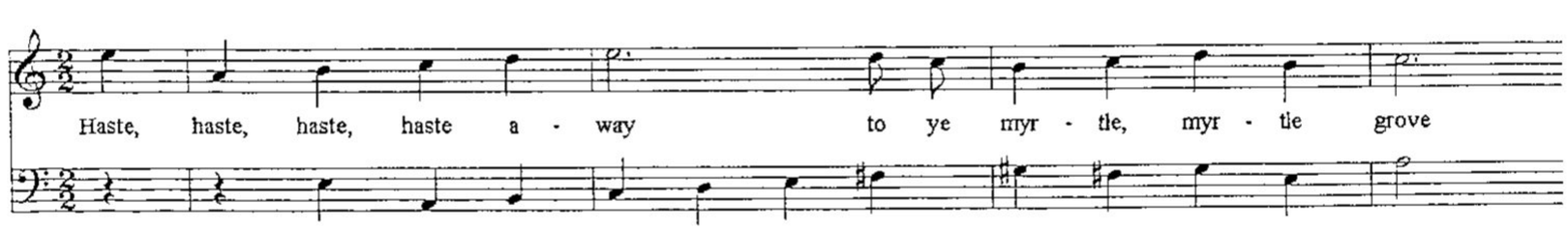


2. See on ev'ry bough *s, [2 vln.], bc* 67



3. If men like turtles would not stray *s, bc* 22

4. Love has a thousand fears *s, bc* 22



5. Haste away to the myrtle grove *s, [2 vln.], bc* 24

Total number of bars: 167

Manuscripts: § Lbl Add MS 31405 (f.140-143).
'Ball Song No: ye 7th 1706', at end 'Finis', 'Mr D: Purcell'.
1a 'Symphony', I-II 'Violins'; **1b** 'Vers Solo: Mrs: E:M: & C:', after **1b** 'This Vers must be Sung & play'd for ye Chorus: | then Goe on:'; **2** 'Vers on A Ground Mrs: I: M:'; **3** 'Vers Solo Mrs: E: M:'; **4** 'Vers Solo Mrs: I: M:'; **5a** 'Vers Solo Mrs: B & Mrs: G:'.

219.1b, 3 Och Mus. 360 (f.4v-5), untitled, a1.
At end (in pencil) 'D. Purcell'.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Commentary: **H219.3** is also found at **H126.1**, probably dating from 1696.

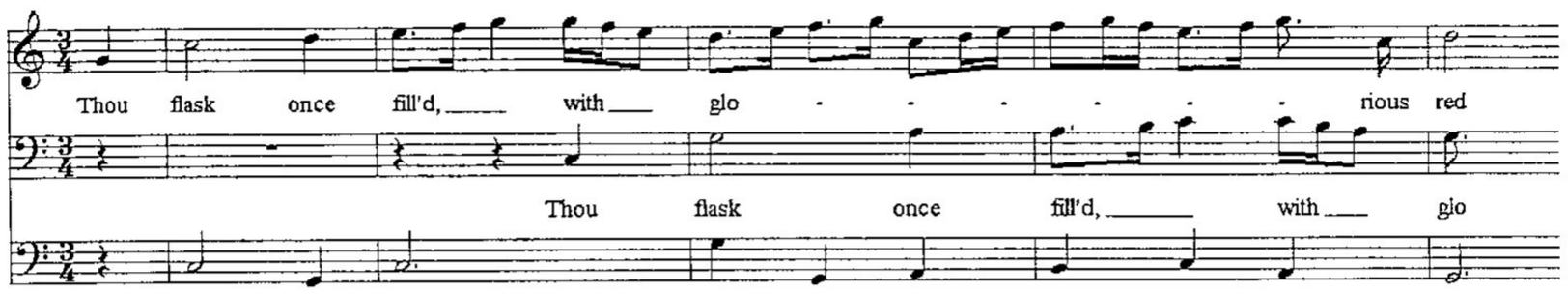
220. Thou flask once filled

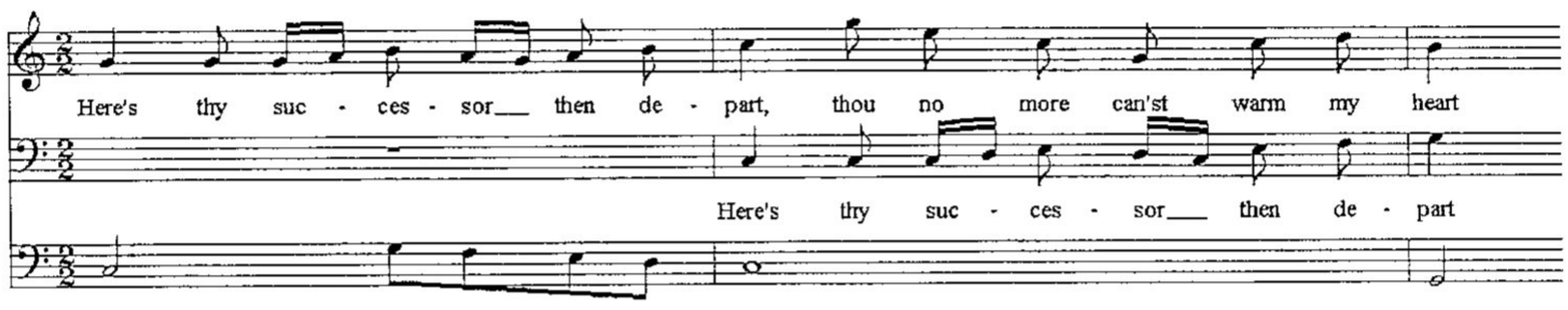
?1710.

sb; bc.

1. Thou flask once filled

a) 47



b) Here's thy successor then depart 14

Total number of bars: 61

Manuscripts: None.

Printed Ed.: § '*A two part* SONG *Set by* Mr Dan. Purcell.' [P5795] = *Monthly Mask* (Jun 1710).

Text: Not known.

Modern Ed.: None.

Commentary: *RISM A/I* suggests that P5795 has 'flast', but it is certainly 'flask' in the source.

This text was also set by Blow.

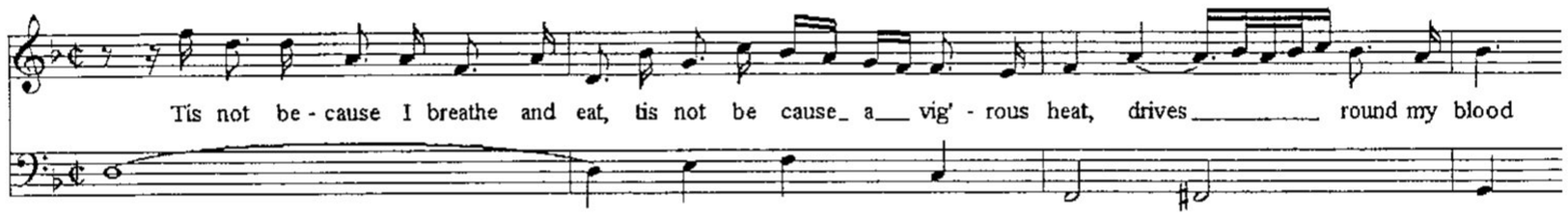
221. Tis not because I breathe and eat

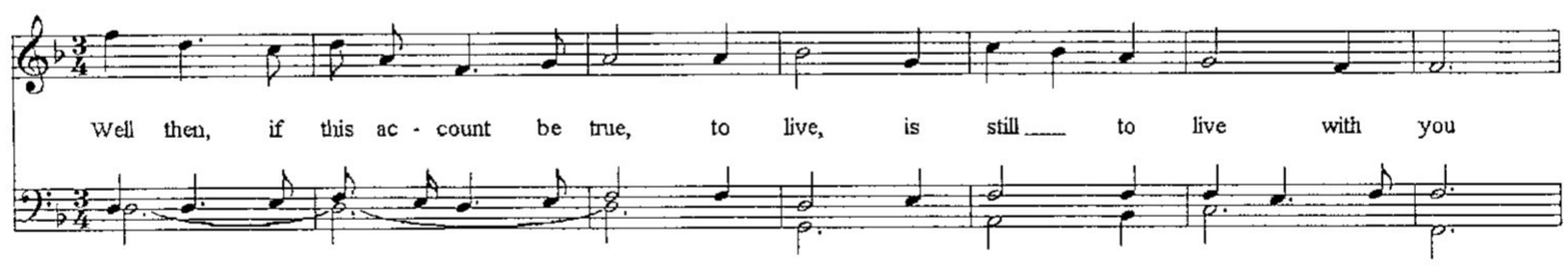
?1690.

sb; bc

1. Tis not because I breathe and eat [3388]

a) *s, bc* 31



b) Well then, if this account be true *sb, bc* 19

Total number of bars: 50

Manuscripts: None.

Printed Ed.: § '*An Answer to a Lady, who ask'd,* | *What Life was?* ', at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* IV (1690), p.20-21.
1b '*CHORUS.*'.

Text: Not known.

Modern Ed.: None.

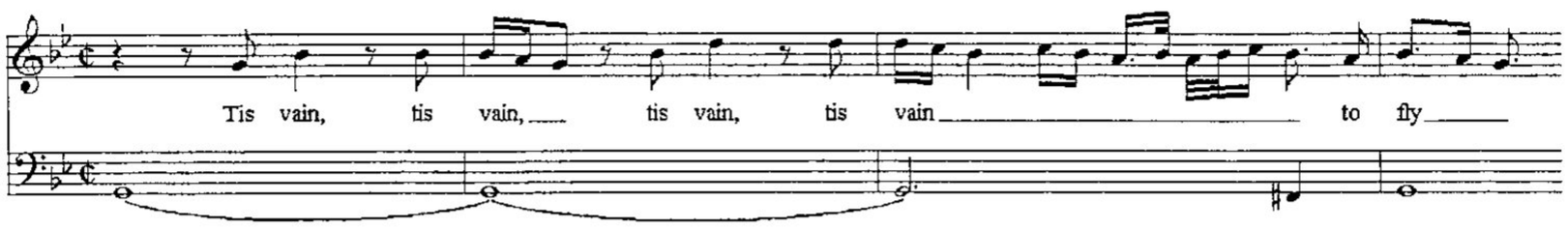
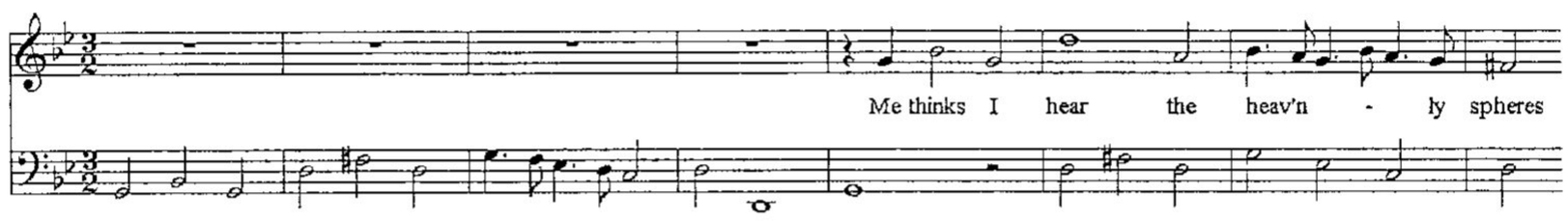
Commentary:

222. Tis vain to fly like wounded deer

?1696.

s; bc.

1. Tis vain to fly like wounded deer [3401]

a) 24

b) Methinks I hear the heavenly spheres 41

Total number of bars: 65

Manuscripts: § **Lgc Safe 3** (f.70v-72).
1b 'Slow'.

Printed Ed.: 'A Song Sett by Mr. *Daniel Purcell.*', in *Thesaurus Musicus* V (1696), p.2-3.

Text: Not known.

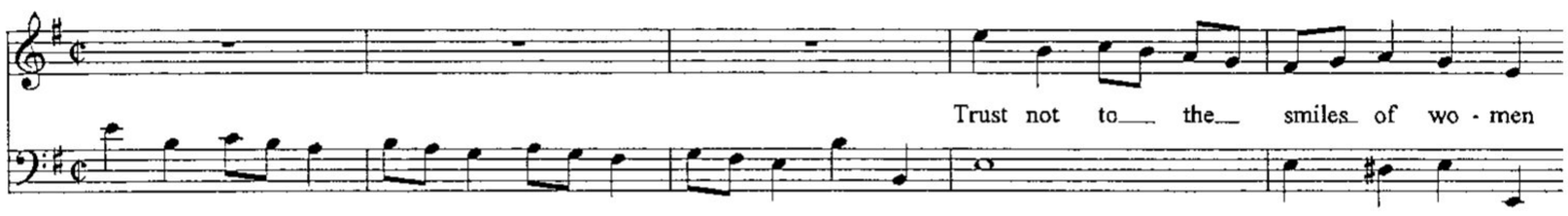
Modern Ed.: None.

Commentary: Its appearance in the 'Gresham Autograph' (Lgc Safe 3) led Zimmerman to include this piece in his catalogue as Z D140.

223. Trust not to the smiles of women

?1698/9.

s; bc.

1. Trust not to the smiles of women [3481] 24

Total number of bars: 24

Manuscripts: None.

Printed Ed.: § 'A SONG, Set by Mr. *Dan. Purcell.*', in *Mercurius Musicus* (Jan 1699), p.3-4.

Text: Not known.

Modern Ed.: None.

Commentary: *Quadratum Musicum* (1687), p.9 contains a different setting of this text.

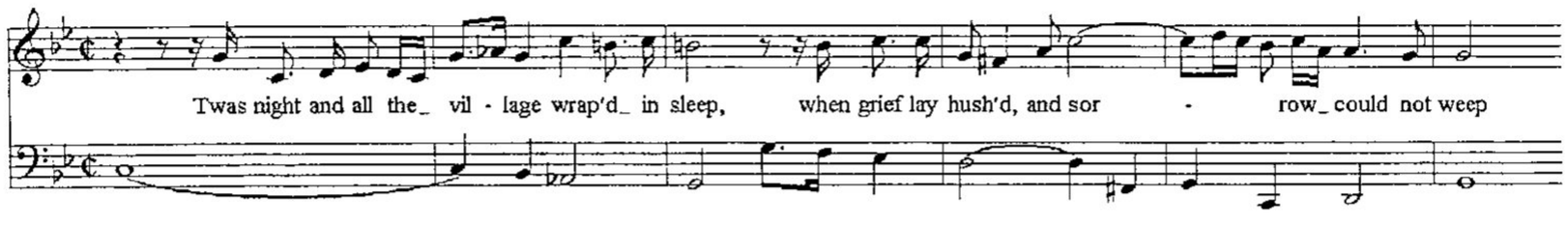
224. Twas night, and all the village

?1688.

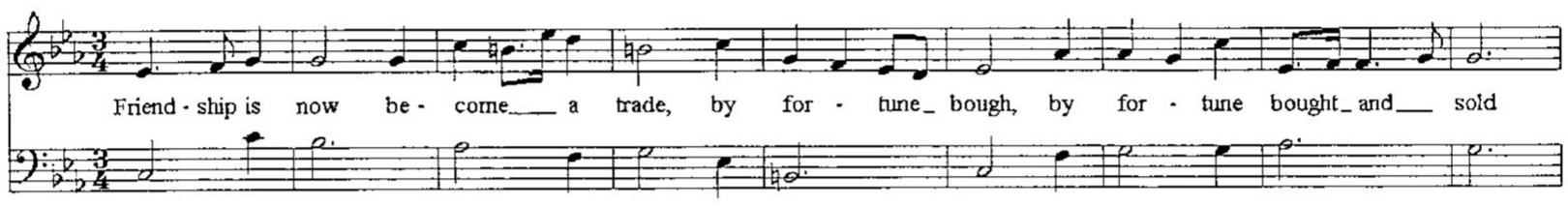
s; bc.

1. Twas night, and all the village [3497]

a) 36



b) Friendship is now become a trade 47



Total number of bars: 83

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* I (1688), p.5-7.

Text: Not known.

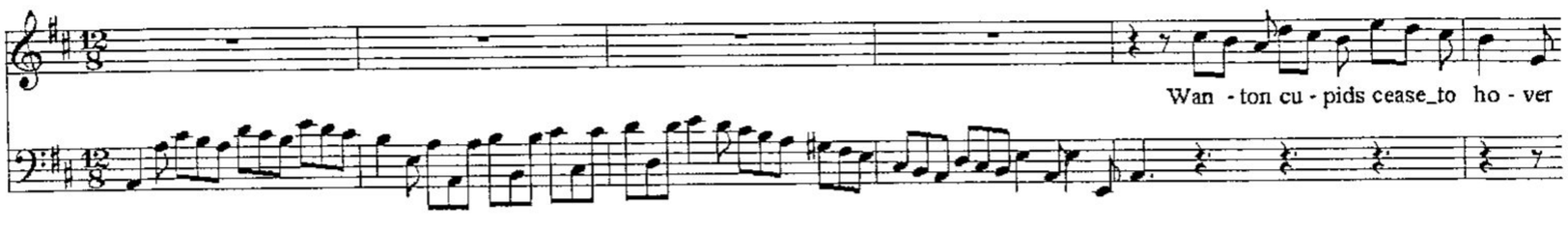
Modern Ed.: None.

Commentary:

225. Wanton cupids, cease to hover

?c.1717. Henry Carey.

s; bc.

1. Wanton cupids, cease to hover 24

Total number of bars: 24

Manuscripts: None.

Printed Ed.: § '*A SONG by Mr.* D. Purcell *late Organist of St.* Andrew Holbourn.' [P5797].

'*A SONG Set by the Late* Mr D. Purcell.', in *Monthly Mask* (Aug 1718).

Text: 'A | SONG,', in *Poems on Several Occasions* (London, 1720), p.48.

Modern Ed.: None.

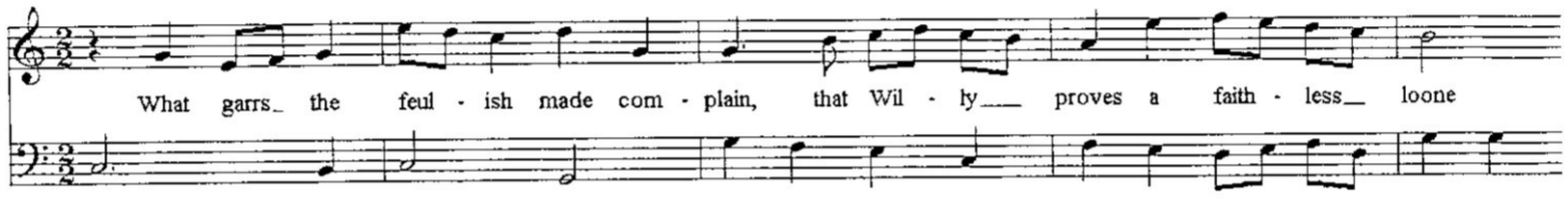
Commentary: See **H706S** for a song of the same title, spuriously attributed to Daniel Purcell.

226. What garrs the feulish made complain

?by 1703.

s; bc.

1. What garrs the feulish made complain 20



Total number of bars: 20

Manuscripts: None.

Printed Ed.: § '*A Scotch SONG Set by Mr.* D: Purcell' [P5800] = *Collection of Choicest Songs & Dialogues* (1703) = *Collection of New Songs* (c.1715), no. 32 = *Second Collection of Original Scotch Songs* (c.1735), no. [11].

Text: Not known.

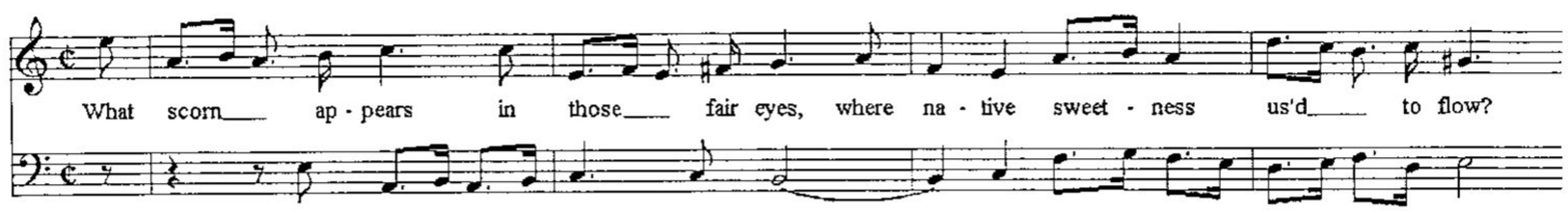
Modern Ed.: None.

Commentary: All editions are identical save for different page numbers in some cases.

227. What scorn appears in those fair eyes

?1688.

s; bc.

1. What scorn appears in those fair eyes [3658] 16

Total number of bars: 16

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* I (1688), p.33.

Text: Not known.

Modern Ed.: None.

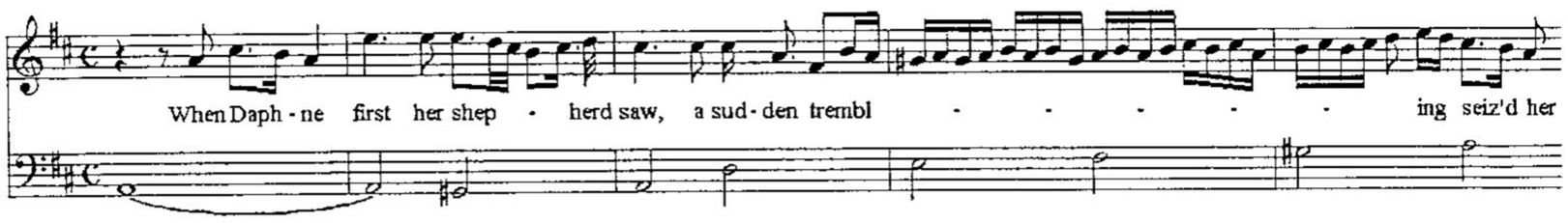
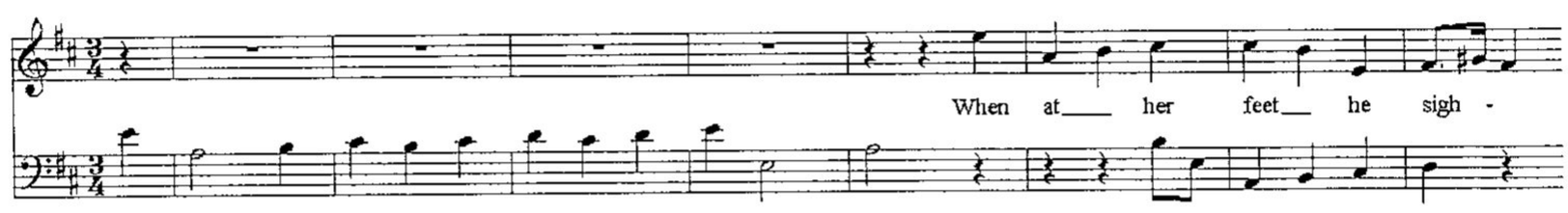
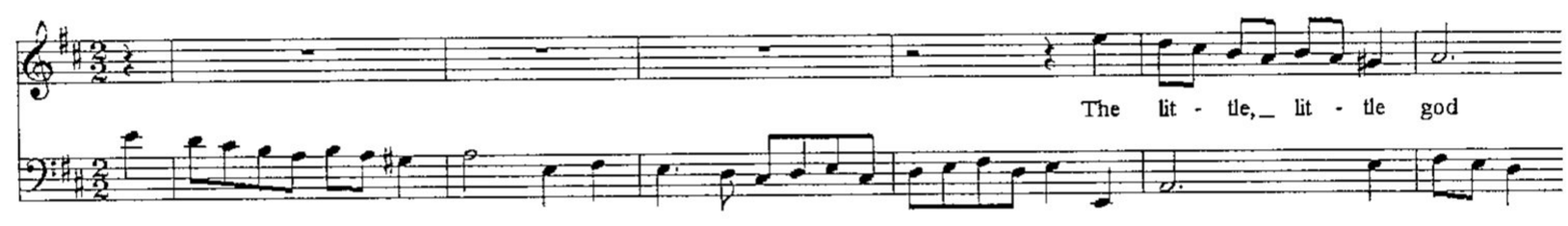
Commentary: Song of the same title, composed by Robert King, in his *Songs for 1, 2, or 3 voices* (1692).

228. When Daphne first her shepherd saw

?by 1703. Lady Mary Chudleigh.

s; bc.

1. When Daphne first her shepherd saw

a) 26

b) When at her feet he sighing lay 55

c) The little god stood laughing by 46

Total number of bars: 127

Manuscripts: None.

Printed Ed.: § '*A SONG Sett by Mr.* Dan: Purcell.' [P5801] = *Collection of Choicest Songs and Dialogues* (1703).

Text: '*SONG.*', in *Poems on Several Occasions* (London, 1703), p.32.

Modern Ed.: None.

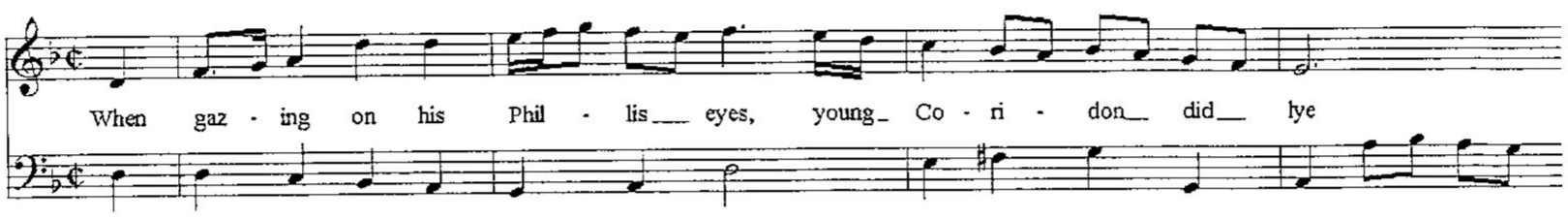
Commentary: Goodall 660.

229. When gazing on his Phyllis's eyes

?1688.

s; bc.

1. When gazing on his Phyllis's eyes [3739] 15



Total number of bars: 15

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* II (1688), p.9.

Text: Not known.

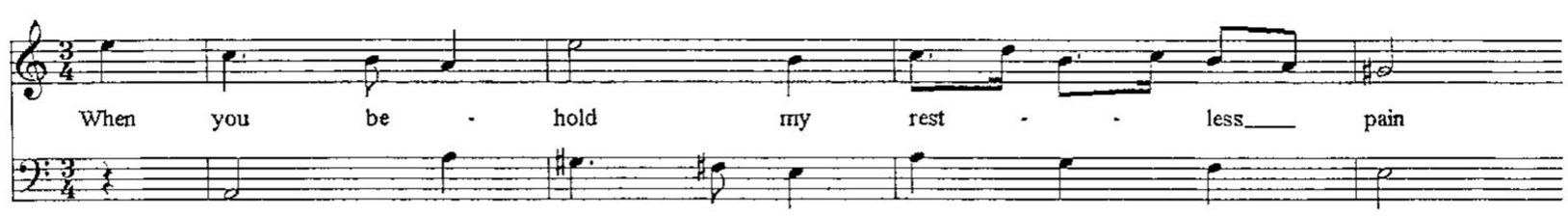
Modern Ed.: None.

Commentary:

230. When you behold my restless pain

?1689.

s; bc.

1. When you behold my restless pain [3828] 15

Total number of bars: 15

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* III (1689), p.9.

Text: Not known.

Modern Ed.: None.

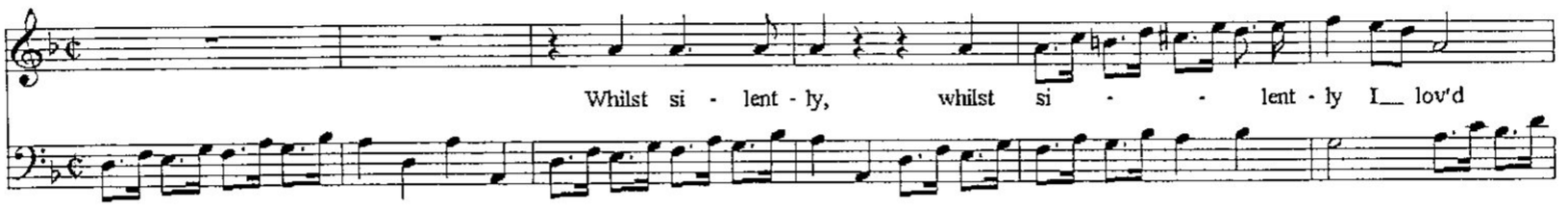
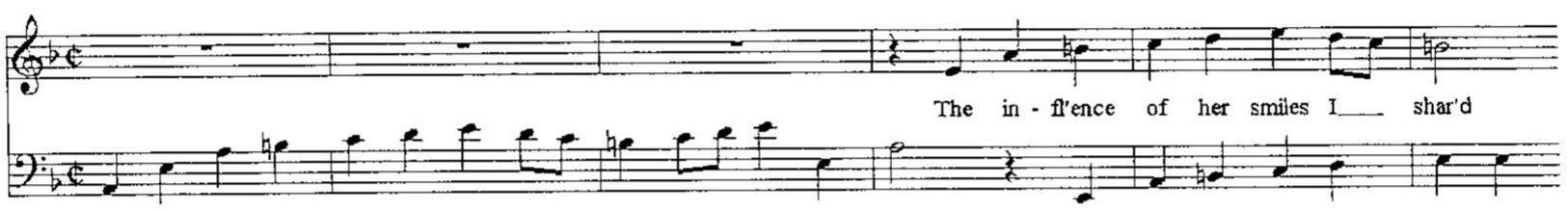
Commentary:

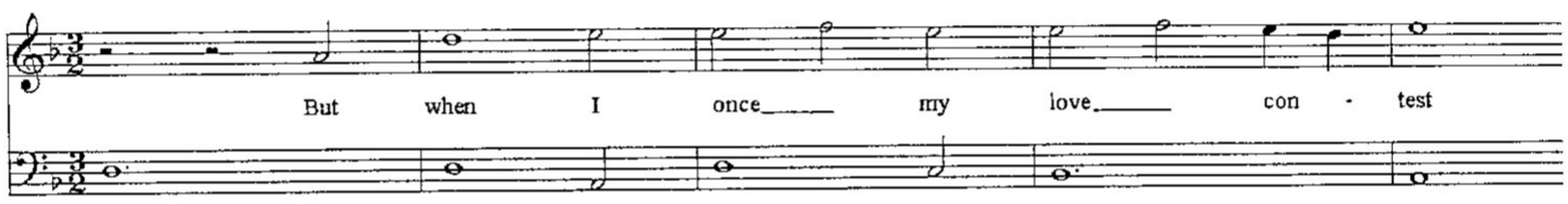
231. Whilst silently I loved

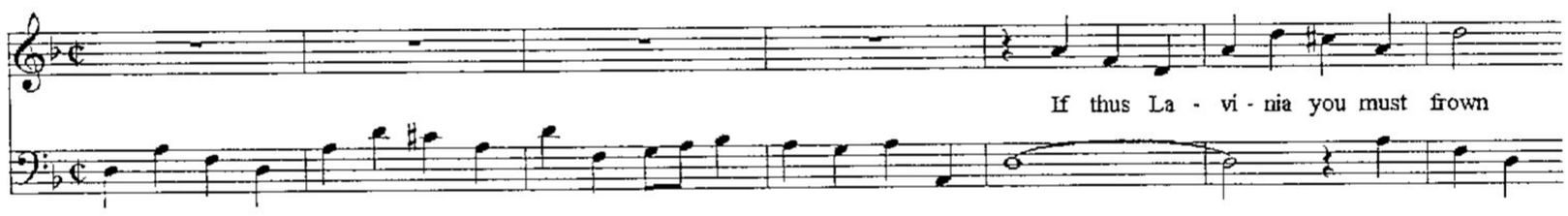
?1700.

s; bc.

1. Whilst silently I loved [3890]

a) 23

b) The influence of her smiles 33

c) But when I once my love contest 39



d) If thus Lavinia you must frown 46

Total number of bars: 141

Manuscripts: None.

Printed Ed.: § '*A SONG Sett by Mr.* Daniel Purcell.', in *Mercurius Musicus* (Aug 1700), p.52-54.

Text: Not known.

Modern Ed.: None.

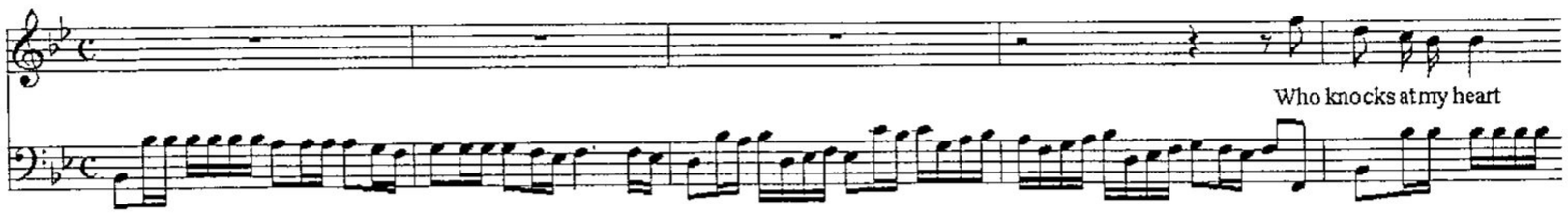
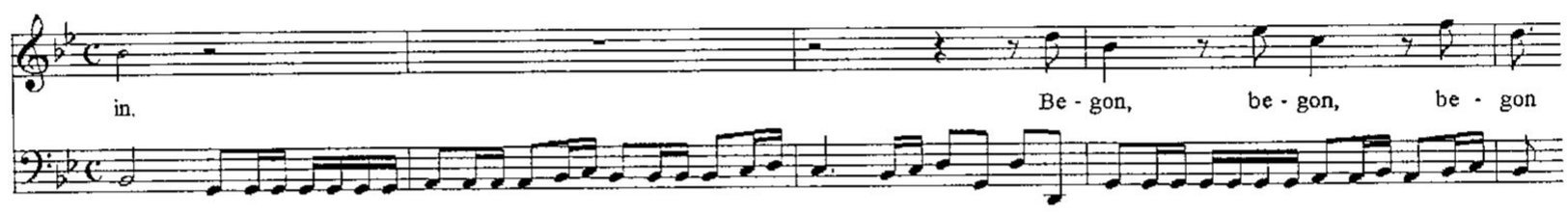
Commentary:

232. Who knocks at my heart

?date.

s; bc.

1. Who knocks at my heart 20

a)

b) 17

c) Da Capo as 1a 21

Total number of bars: 58

Manuscripts: None.

Printed Ed.: § 'A SONG *Set by* Mr D Purcell.' [P5802] = *Monthly Mask* (Aug 1706).

Text: Not known.

Modern Ed.: None.

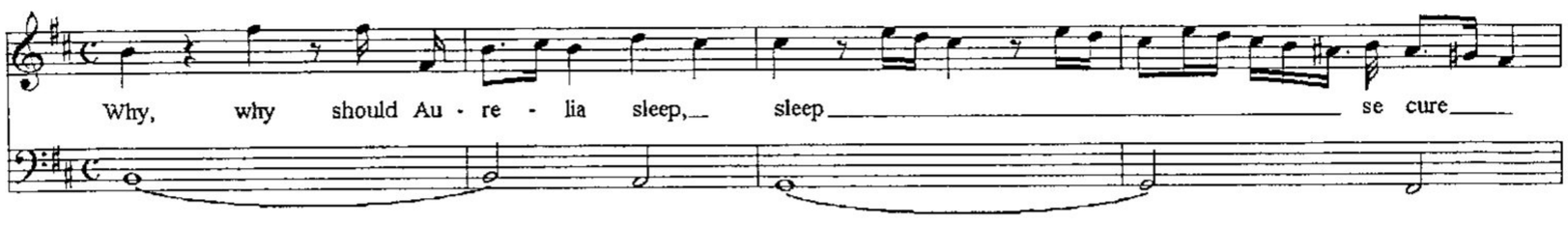
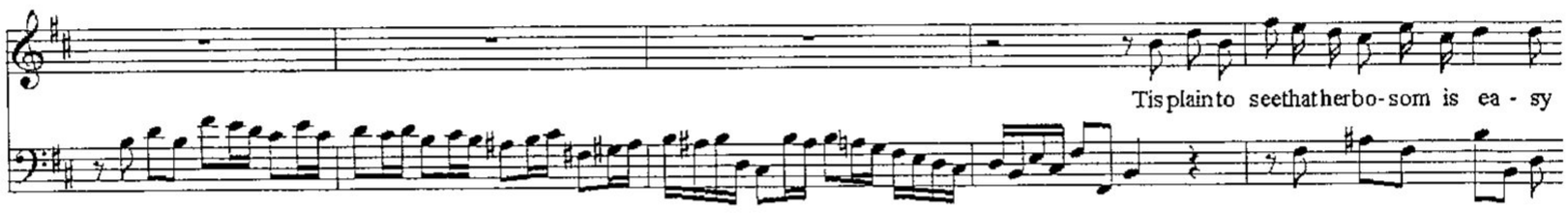
Commentary: As a da capo aria, is likely to be quite a late composition.

233. Why should Aurelia sleep secure

?date.

s; bc.

1. Why should Aurelia sleep secure

a) 22

b) Tis plain that her bosom is easy 30

Total number of bars: 52

Manuscripts: None.

Printed Ed.: § 'A SONG *Sett by* Mr D. Purcell.' [P5803] = *Monthly Mask* (Sep 1708).

Text: Not known.

Modern Ed.: None.

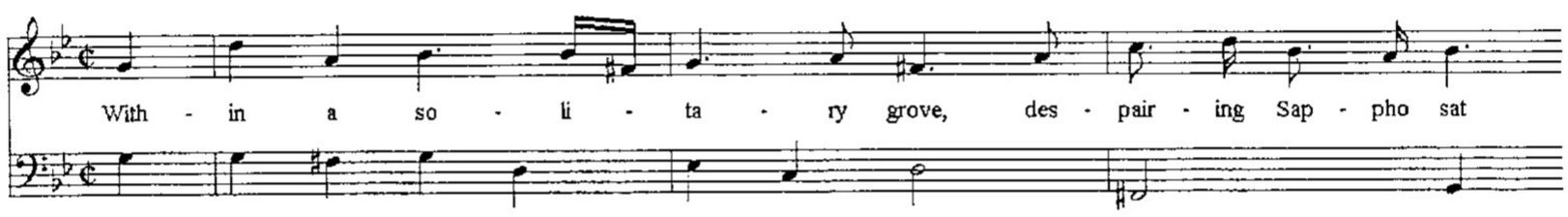
Commentary: Goodall 718.

234. Within a solitary grove

?1688.

s; bc.

1. Within a solitary grove [4005] 13



Total number of bars: 13

Manuscripts: None.

Printed Ed.: § [untitled], at end 'Mr. *Daniel Purcell.*', in *Banquet of Musick* II (1688).

Text: Not known.

Modern Ed.: None.

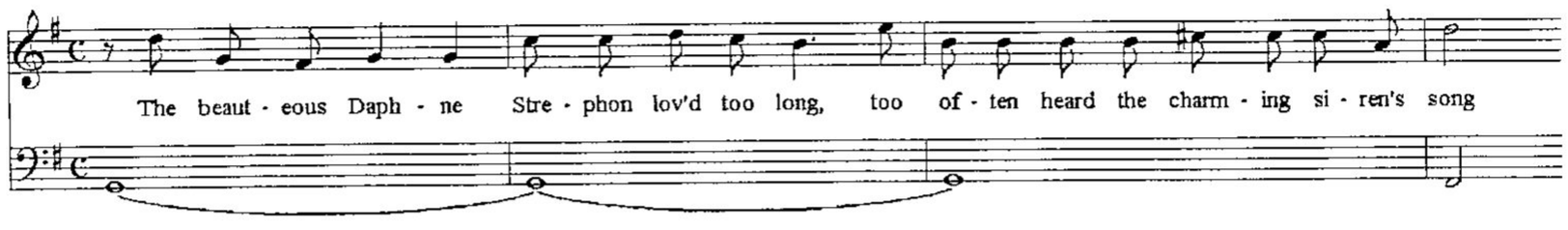
Commentary: There is also a setting by Henry Purcell of same title in *Theater of Music II* (1685), p.10-11 (Z407).

301. The Beauteous Daphne

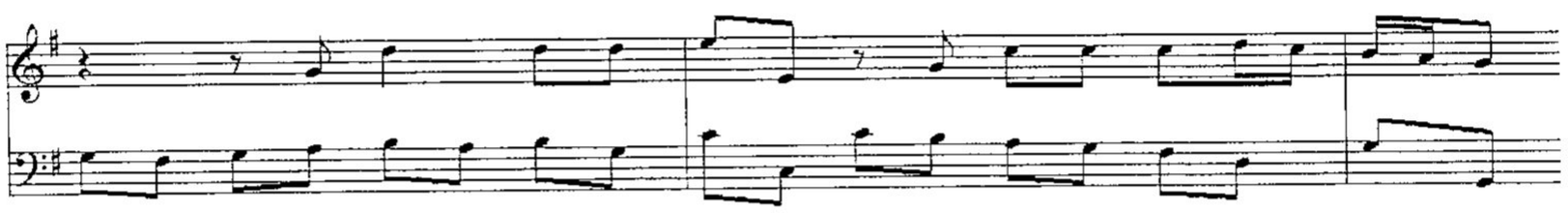
?1713.

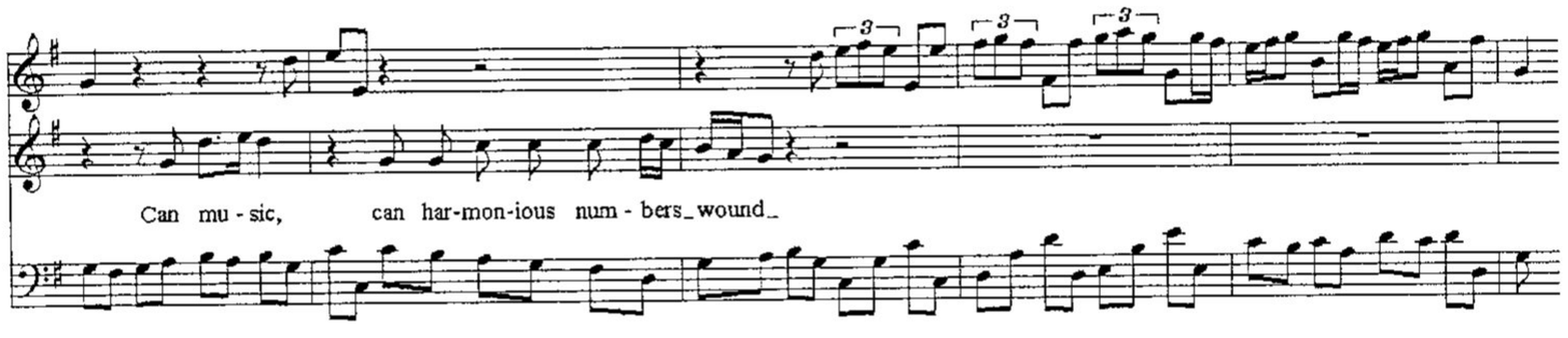
s; vln., bc.

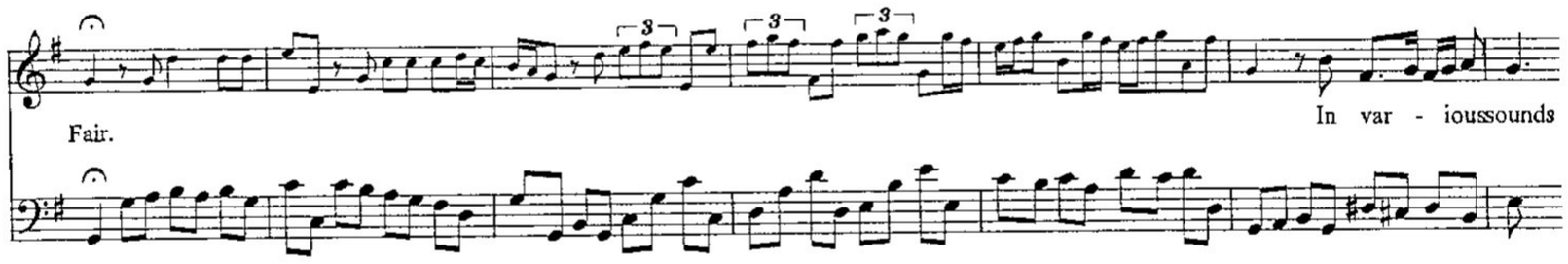
1. The beauteous Daphne *s, bc* 11



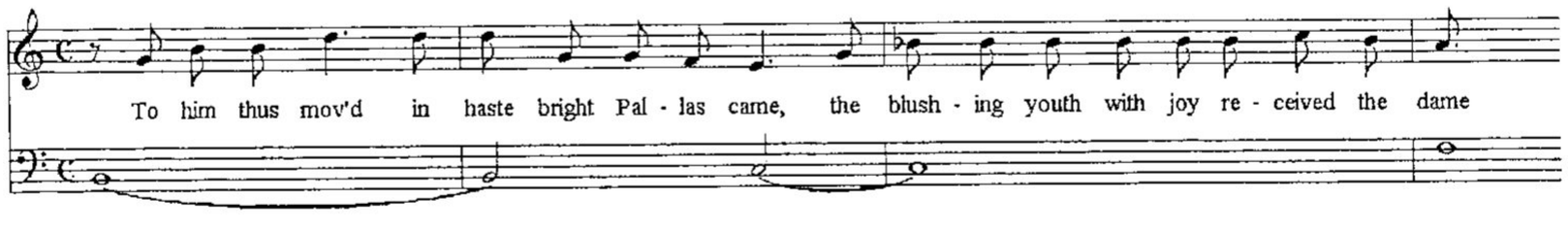
2. Can music, can harmonious numbers wound

a) *vln., bc* 5

b) *s, vln., bc* 35

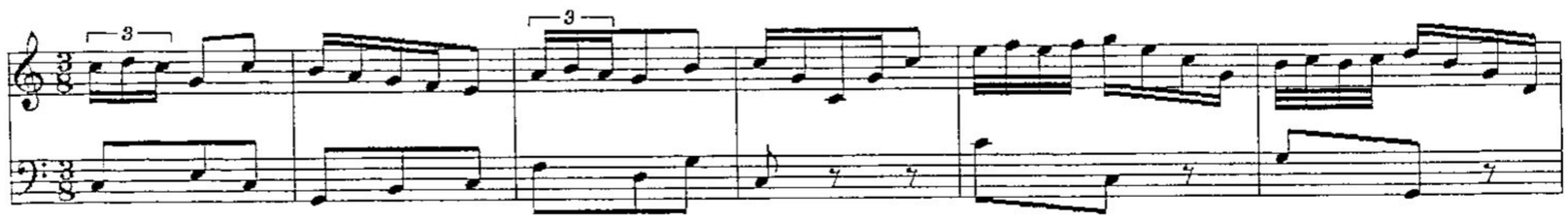
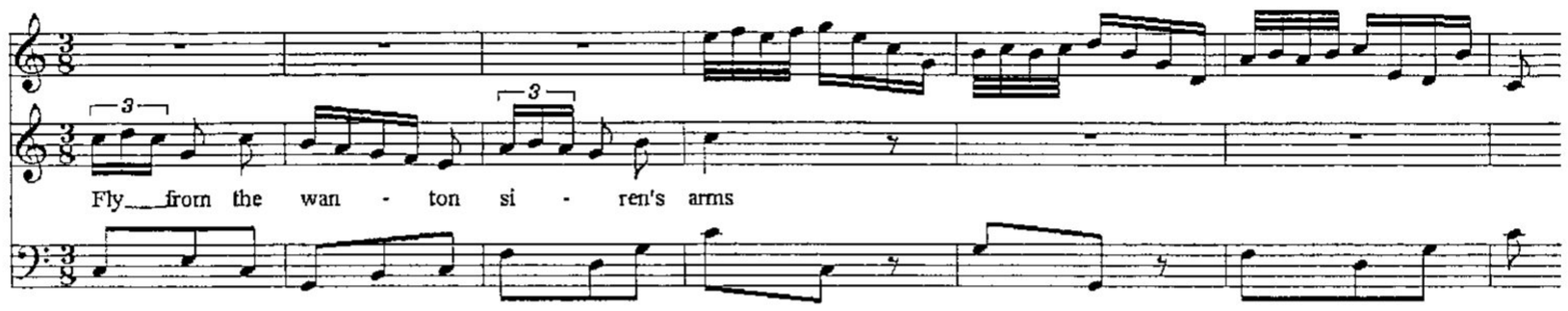
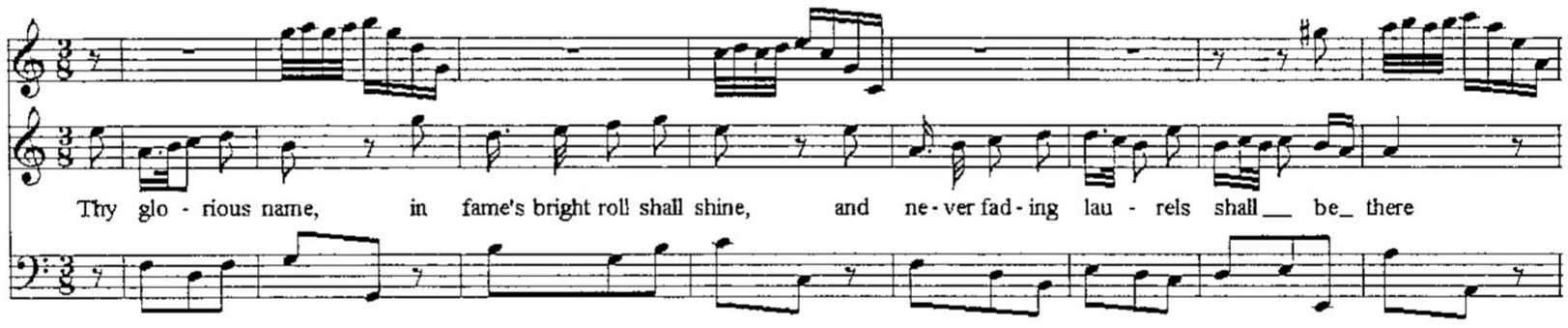


c) 12

d) Da Capo as 2a 36

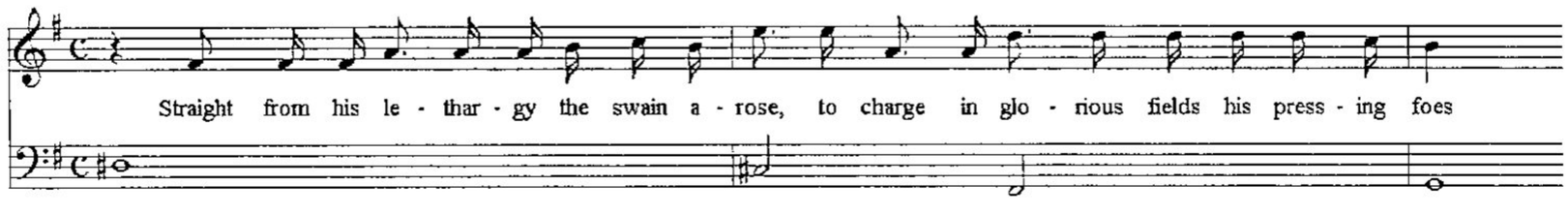
3. To him thus mov'd in haste bright Pallas came *s, bc* 5



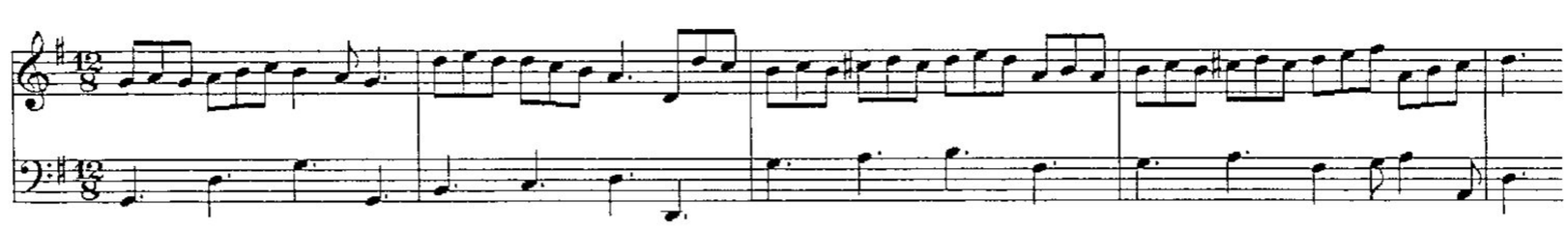
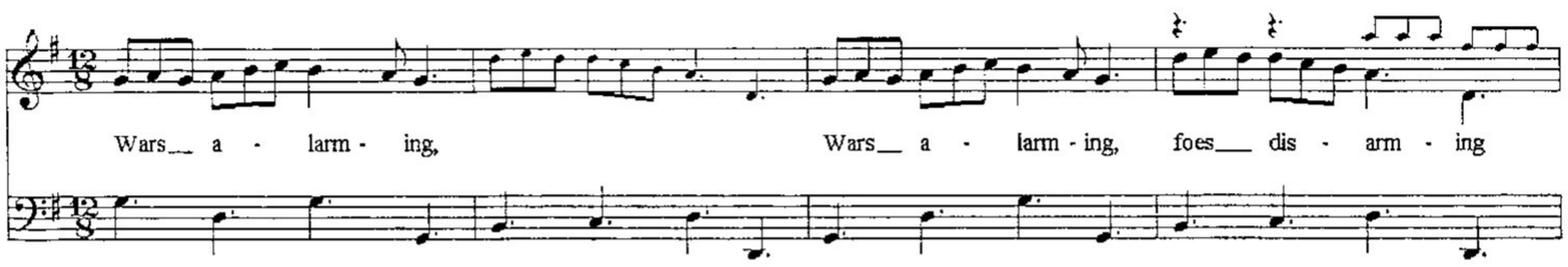
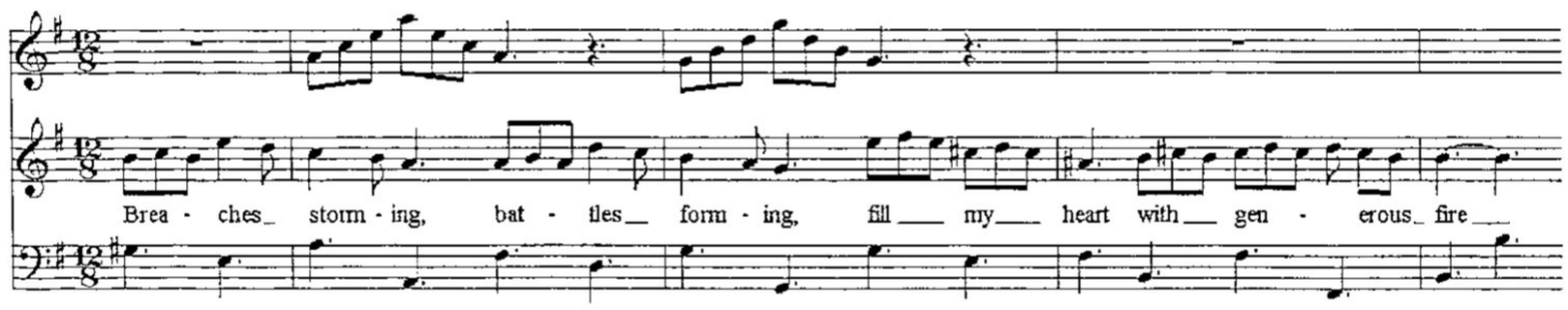
4. Fly from the wanton siren's arms

a) *vln., bc* 7

b) *s, vln., bc* 51

c) 19

d) Da Capo as 4b 58

5. Straight from his lethargy the swain arose *s, bc* 4



6. Wars alarming, foes disarming

a) *vln., bc* 9

b) *s, vln., bc* 21

c) 12

d) Da Capo as 6a 30

Total number of bars: 315

Manuscripts: None.

Printed Ed.: § 'CANTATA', in *Six Cantatas* [1713], p.12-16.
2 'Andante'; **4** 'Allegro'; **6** 'Vivace'.

Text: Not known.

Modern Ed.: None.

Commentary: In this cantata, Daniel Purcell 'weaves in his arias a woolly fabric with excessive sequences and simple repetition of undistingushed phrases, occasionally to the point of absurdity' (Goodall, i. 150).

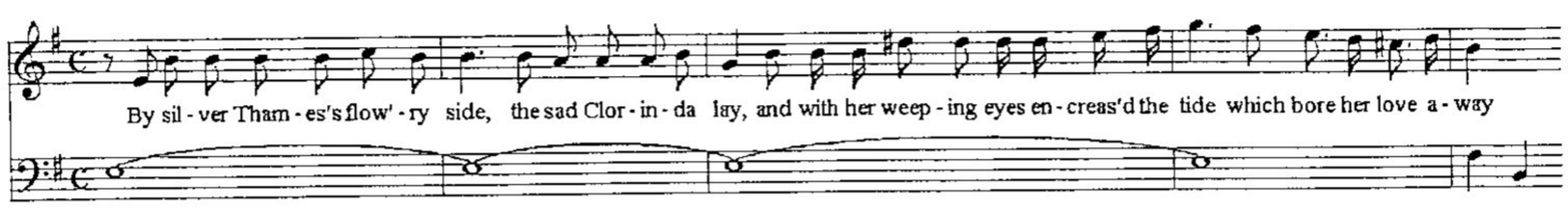
Goodall 80; Rice p.373.

302. By silver Thames's flow'ry side

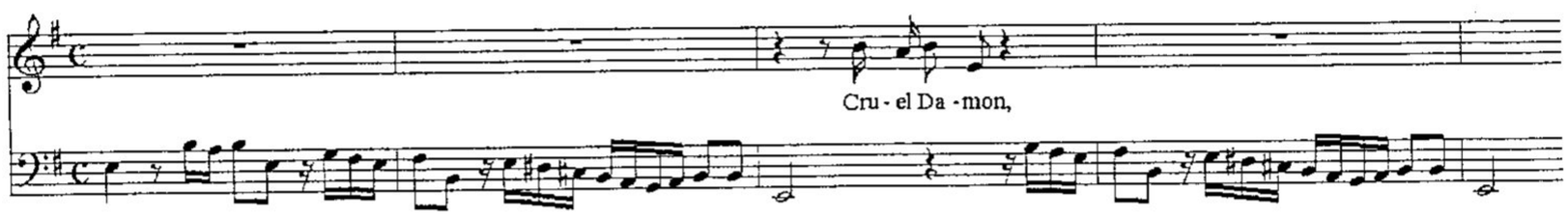
?1710.

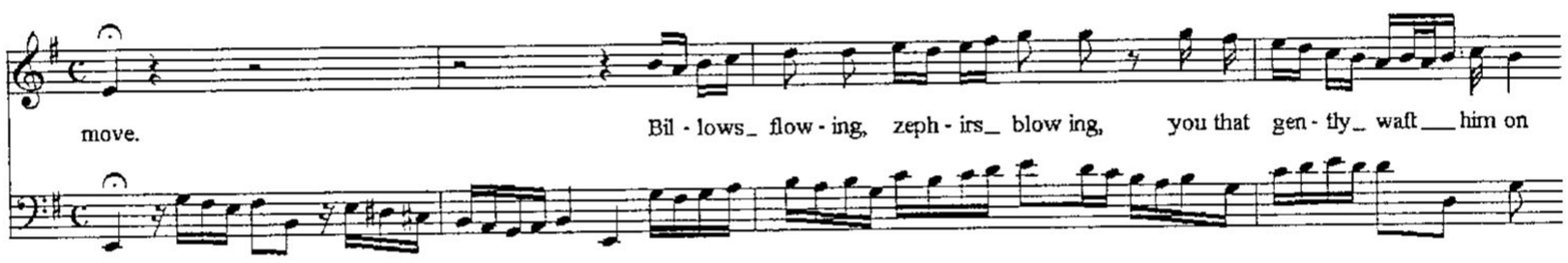
s; bc.

1. By silver Thames's flow'ry side 9



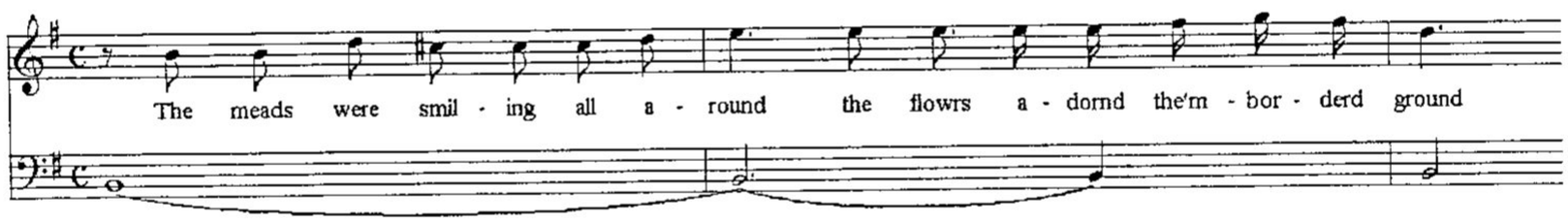
2. Cruel Damon, can you leave me

a) 19

b) 7

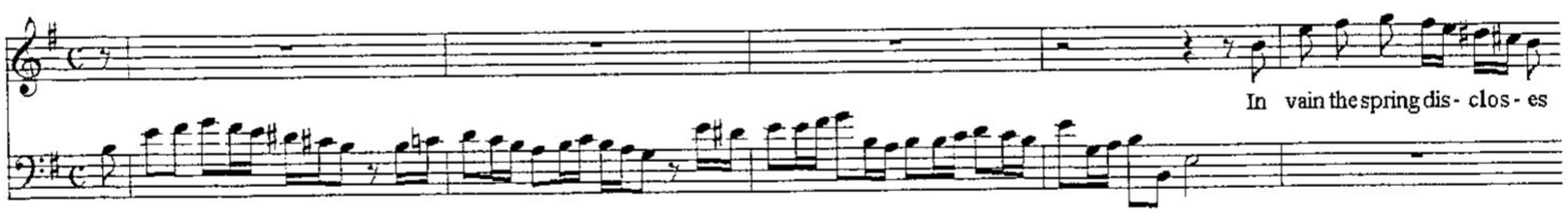
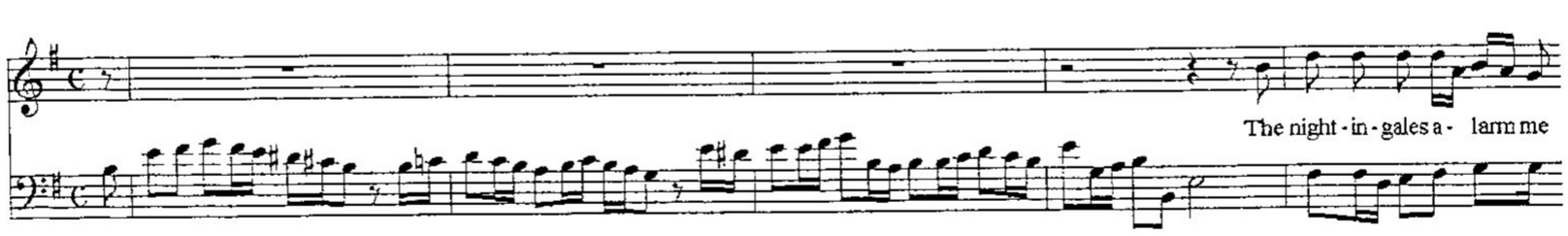


c) Da Capo as 2a 20

3. The meads were smiling all around 10



4. In vain the spring discloses

a) 21

b) 10

c) Da Capo as 4a 21

Total number of bars: 117

Manuscripts: Lbl Add MS 33287 (f.46v-47v), untitled.

Printed Ed.: § 'A Cantata *Compos'd by* Mr Dan Purcell.' [P5778] = *Monthly Mask* (Mar 1710).
2 'Adagio'; **4** 'Andante'.

Text: Not known.

Modern Ed.: None.

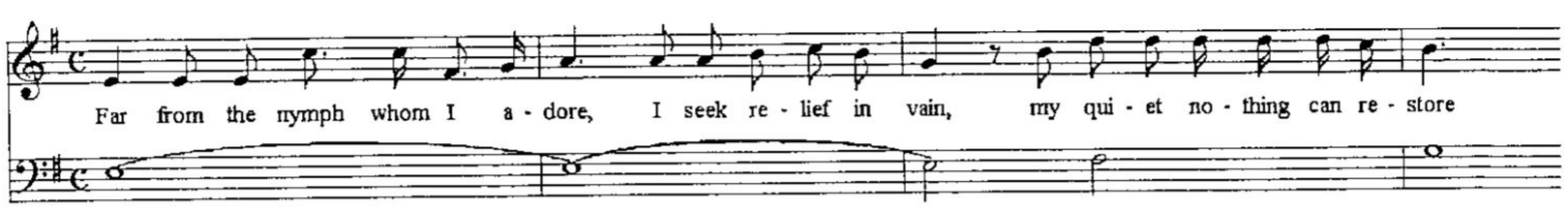
Commentary: Goodall 119; Rice p.367-368.

303. Far from the nymph whom I adore

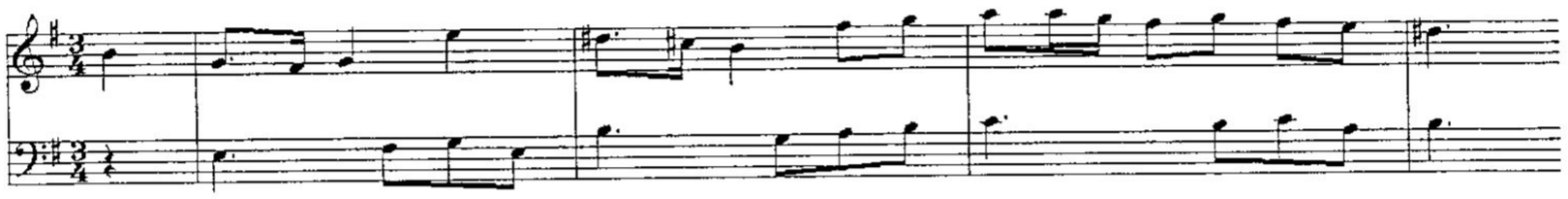
?date.

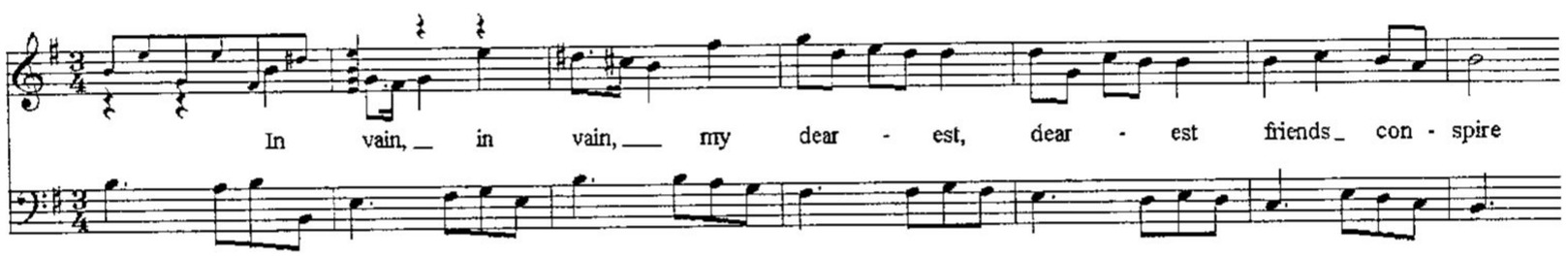
s; vln., bc.

1. Far from the nymph whom I adore *s, bc* 8

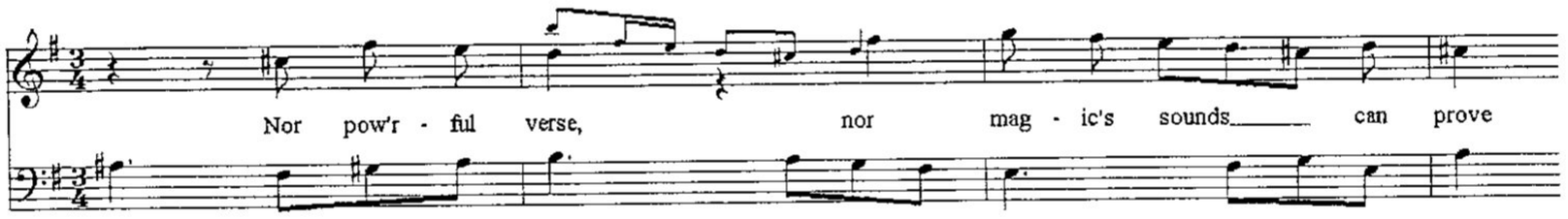


2. In vain my dearest friends conspire

a) *vln., bc* 9

b) *s, vln., bc* 60



c) Nor powerful verse *s, vln., bc* 11



d) as 2 b 60

Total number of bars: 148

Manuscripts: None.

Printed Ed.: § '*Cantata Set by Mr.* D: Purcell.', at end '*Printed for* J. Cullen at the Buck without Temple Bar. T: Cross Sculp.' [P5779].
2 'Largo', I 'Violin'.

Text: Not known.

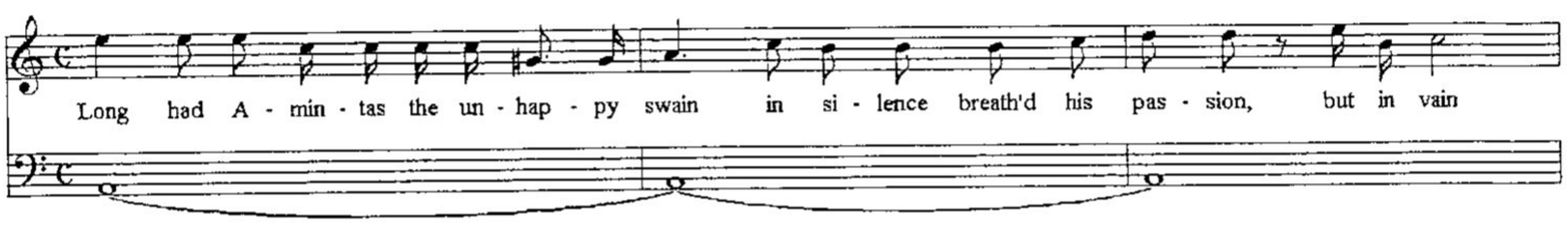
Modern Ed.: None.

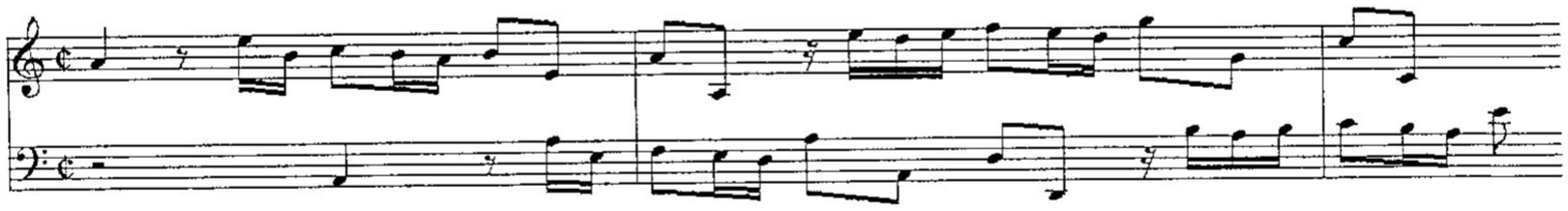
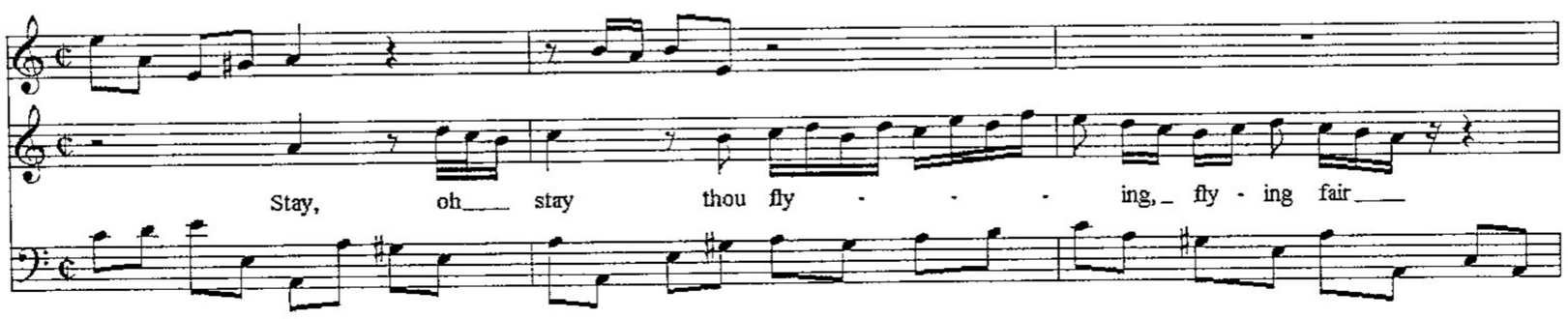
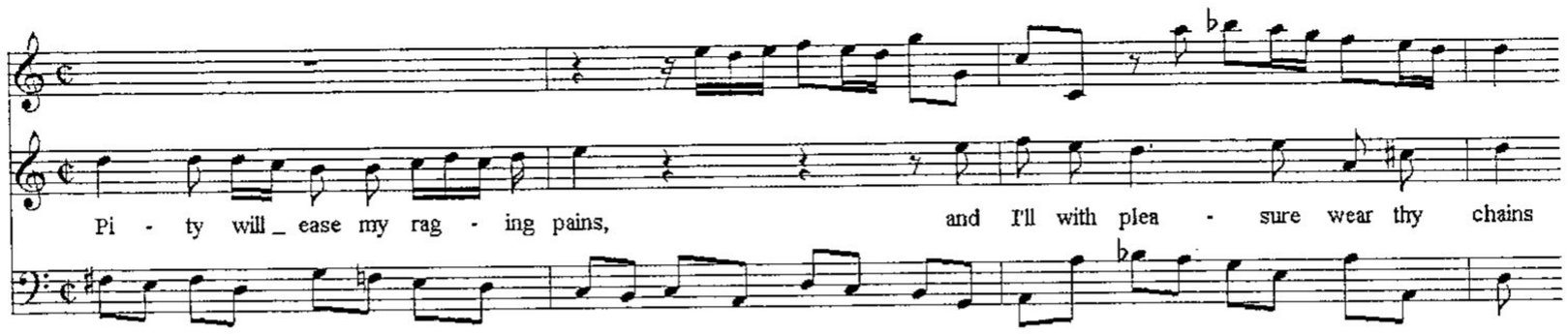
Commentary: Goodall 198; Rice p.368-369.

304. Long had Amintas the unhappy swain (Amintas)

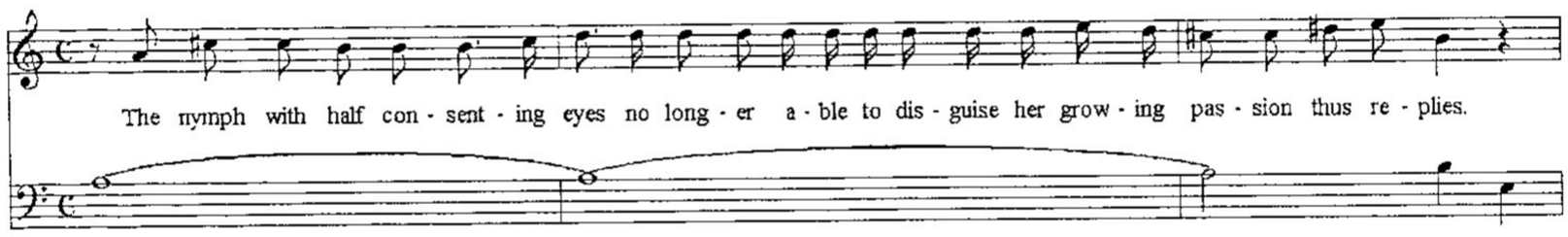
?1713.

s; vln., bc.

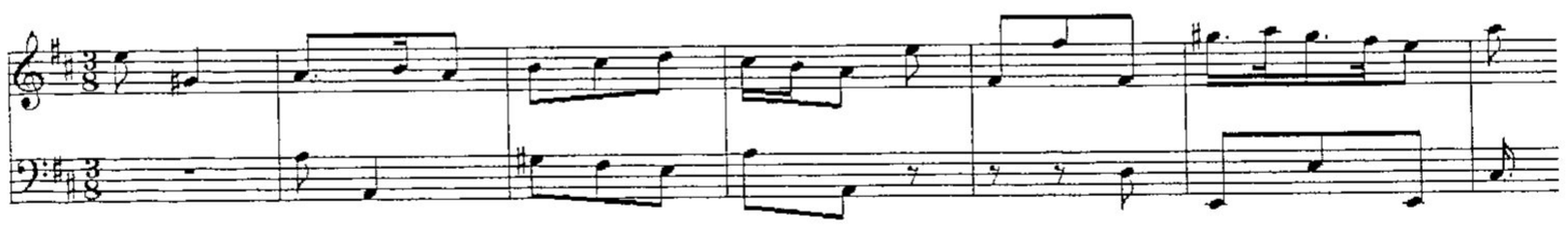
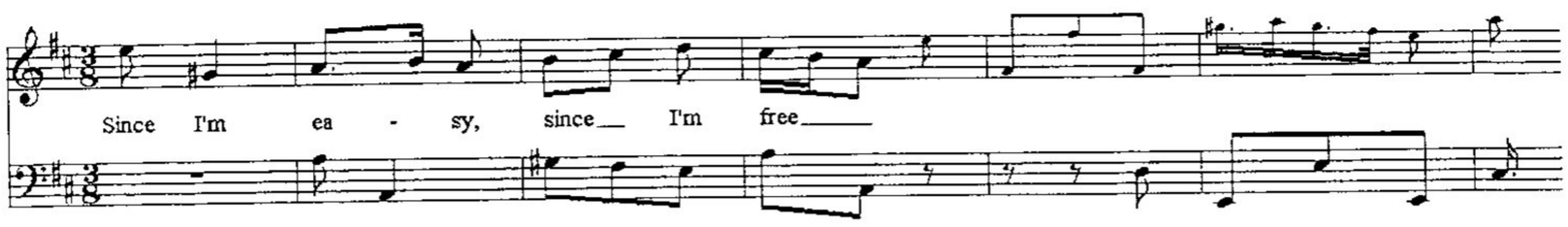
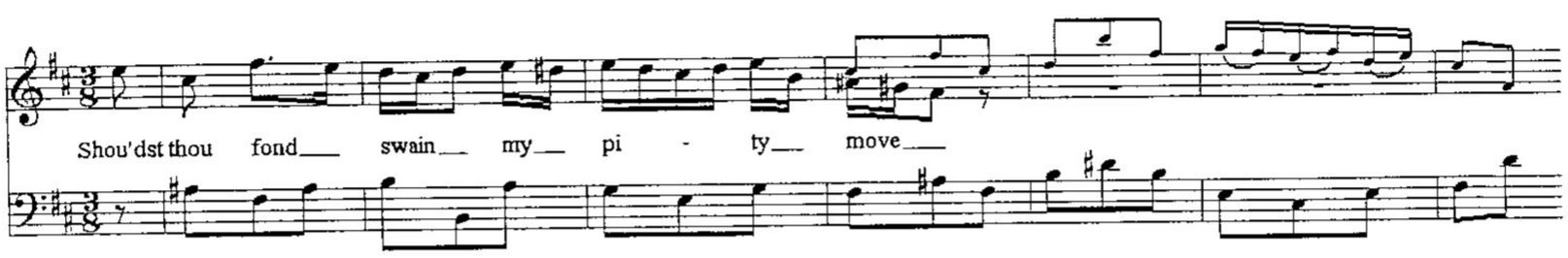
1. Long had Amintas the unhappy swain *s, bc* 9

2. Stay, O stay, thou flying fair

a) *vln., bc* 4

b) *s, vln., bc* 28

c) *s, vln., bc* 5

d) Da Capo as 2a, b 32

3. The nymph with half consenting eyes *s, bc* 3



4. Since I'm easy, since I'm free

a) *vln., bc* 10

b) *s, vln., bc* 33

c) *s, vln., bc* 16

d) Da Capo as 4a, b 43

Total number of bars: 183

Manuscripts: None.

Printed Ed.: § 'Amintas. | *Cantata*', at end '*T. Cross Sculp.*' in *Six Cantatas* [1713], p.9-11.
2 'Vivace'; **4** 'Allegro'.

Text: Not known.

Modern Ed.: None.

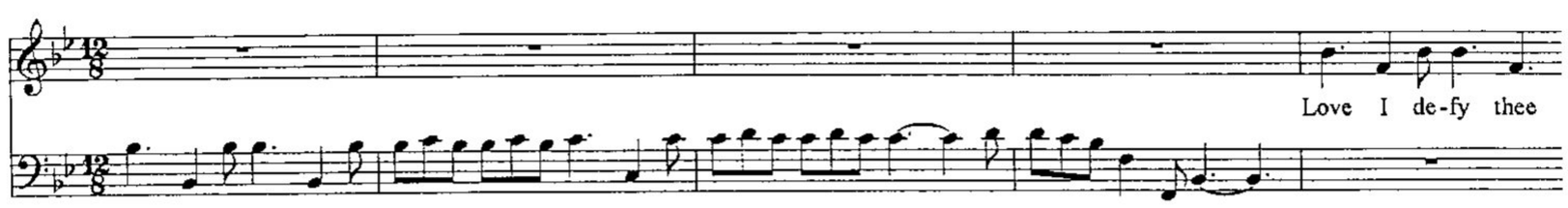
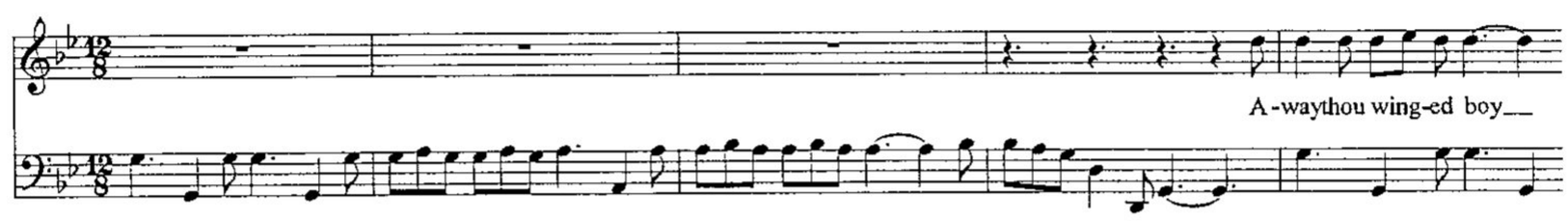
Commentary: See Goodall, i. 149.
Goodall 338; Rice p.372.

305. Love, I defy thee

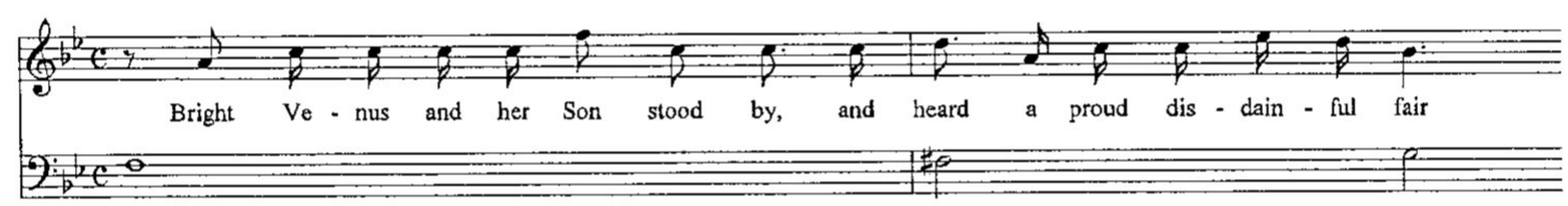
?1706. John Hughes.

s; bc.

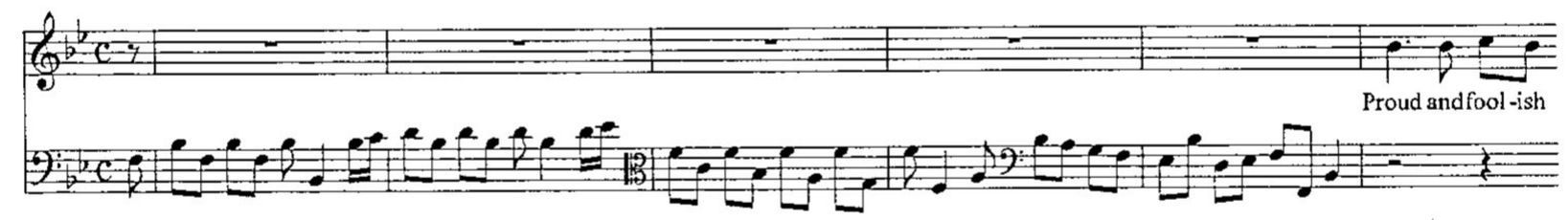
1. Love, I defy thee

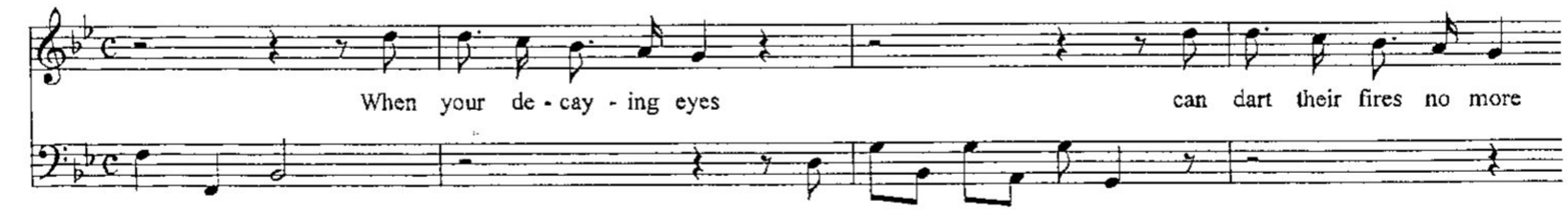
a) 26

b) Away thou winged boy 13

c) Da Capo as 1a 26

2. Bright Venus and her son stood by 8



3. Proud and foolish, hear your fate

a) 25

b) 7

c) When you decaying eyes 13

d) Da Capo as 3a 25

Total number of bars: 143

Manuscripts: Och Mus. 1146.
'A Cantata | sett by | Mr Daniel Purcell. | 1706/7 | W: Armstrong Scripsit'.
2 'Recit:', at end 'Turn quick'.

Printed Ed.: § 'A CANTATA *after the* Italian Stile *Composed by* Mr D Purcell' [P5780] = *Monthly Mask* (Sep 1708) = *XII Cantatas in English for a Voice* (1723), p.22-24.

Text: 'A | CANTATA. | Set by Mr. *D. PURCELL.*', in *Poems on Several Occasions* (London, 1735), p.144-145.

Modern Ed.: None.

Contemporary References: 'At the Desire of several Persons of Quality … the famous Signiora Margaretta de l'Epine will perform several Entertainments of Singing in Italian and English, particularly an English Cantata, written and compos'd after the Italian manner, which will be this day in Print to be dispos'd of at the Playhouse.', *Daily Courant*, 13 April 1706.

Commentary: If, as Goodall suggests, this is the first Italianate cantata in the English language (i. 118-120), then it seems most likely that the 'English Cantata' advertised above, as in an evening which also included Farquhar's *The Recruiting Officer*, was this work. 'On the surface, the work displays all the technical characteristics of the contemporary Italian vocal style, but beneath there lies hardly a spark of genuine inspiration' (Goodall, i. 127).

This cantata may have been either Smith 331 'A Cantata by Mr Purcell', or Smith 315 (Nov 1709).

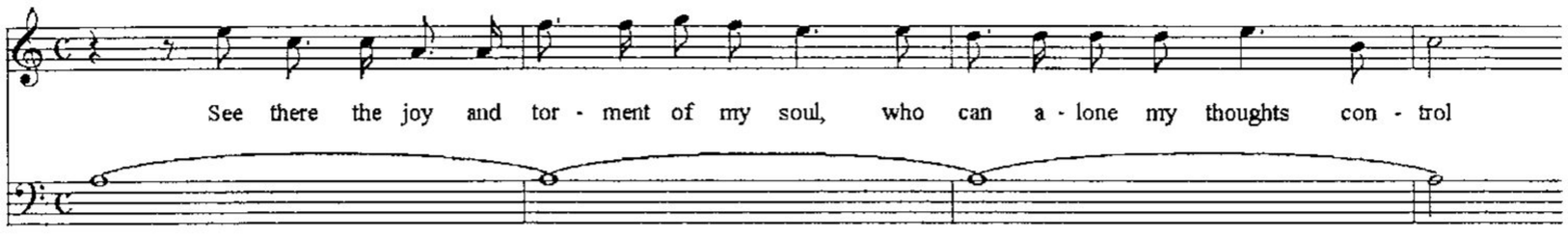
Goodall 351; Rice p.366-367.

306. See there the joy and torment of my soul

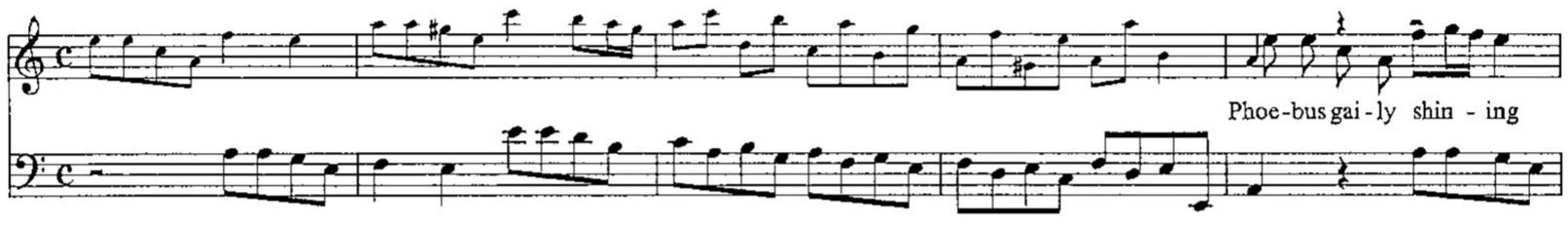
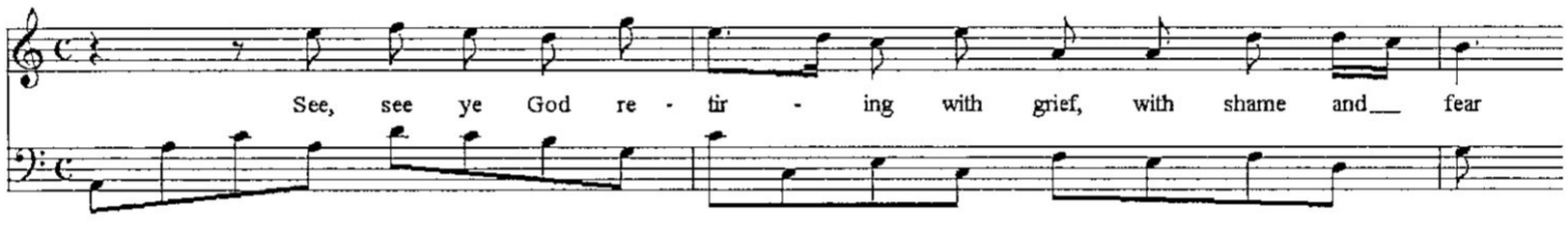
?date.

s; [vln.], bc.

1. See there the joy and torment of my soul *s, bc* 9



2. Phoebus gaily shining

a) *s, [vln.], bc* 24

b) *s, bc* 7

c) Da capo as 2a 24

Total number of bars: 64

Manuscripts: § Lbl Add MS 31461 (f.80-81).
'Cantata by Mr. Danl: Purcell'.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Commentary: This work is probably incomplete: there are clefs, with key and time signatures for f.81v but no music.

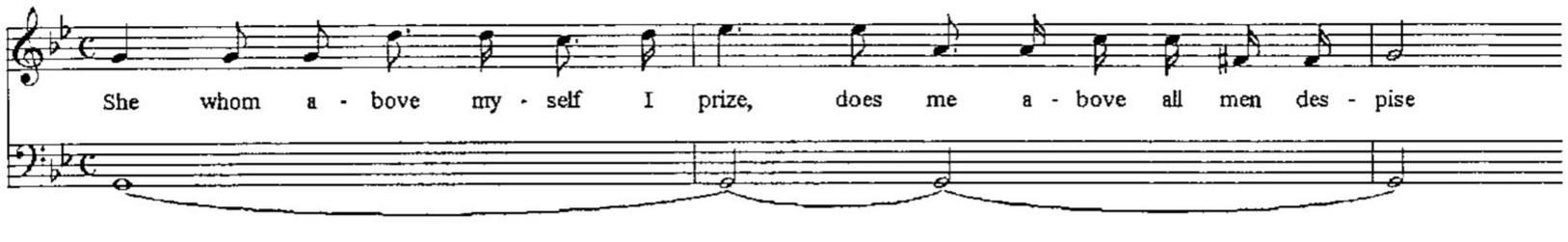
Goodall 509; Rice p.365-366.

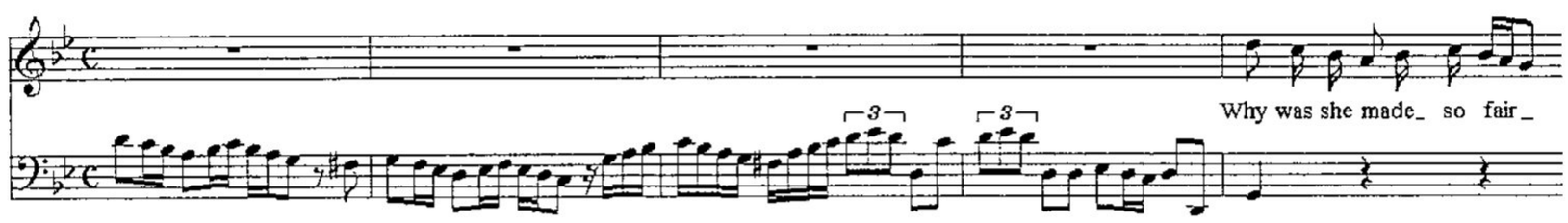
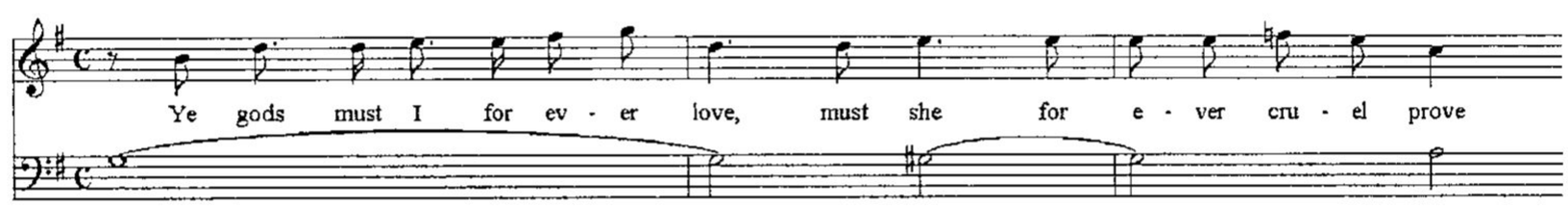
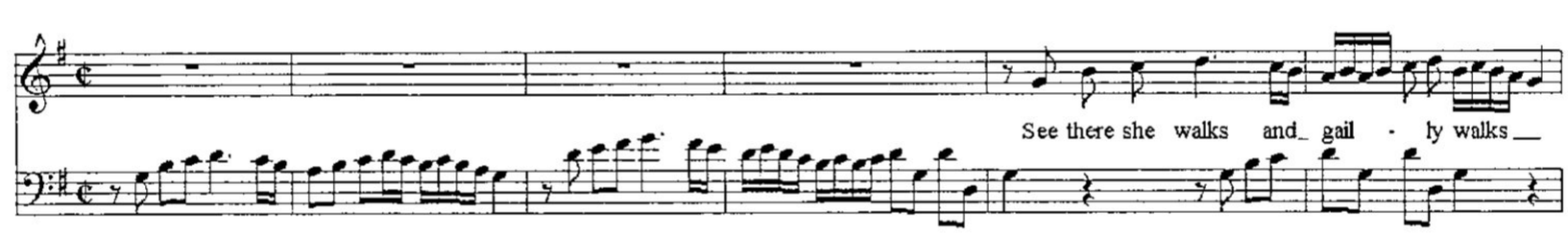
307. She whom above myself I prize

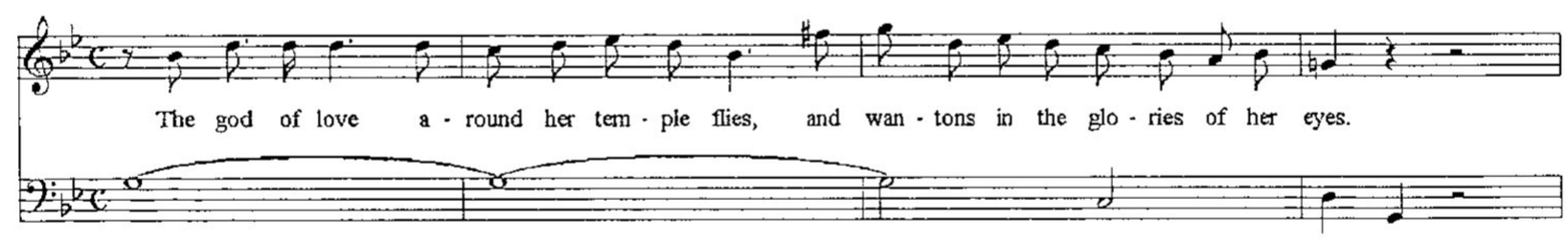
?1713. Henry Carey.

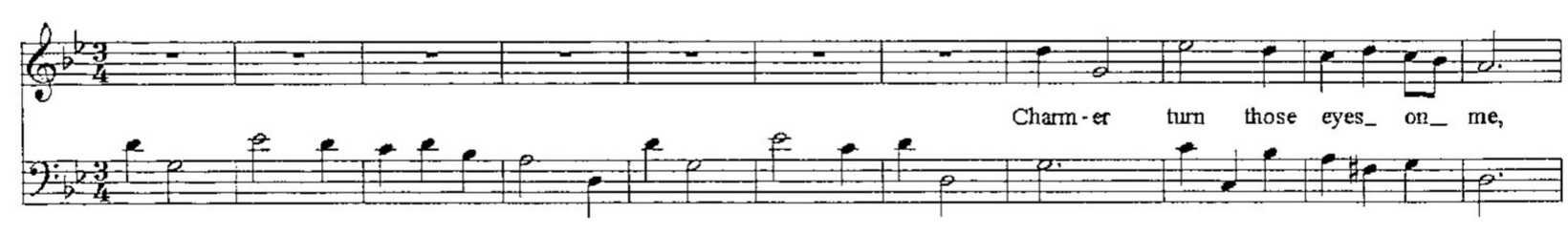
s; bc.

1. She whom above myself I prize 6



2. Why was she made so fair 18

3. Ye Gods, must I for ever love 5

4. See there she walks 20

5. The god of love around her temple flies 4



6. Charmer, turn those eyes on me 55

Total number of bars: 108

Manuscripts: None.

Printed Ed.: § '*Cantata*', at end '*T. Cross Sculp.*' in *Six Cantatas* [1713], p.5-6.
2 'Aire | Adagio'; **4** 'Aire | Vivace'; **6** 'Aire'.

Text: 'ANOTHER [SONG.]', in *Poems on Several Occasions* (London, 1713), p.14-15.

Modern Ed.: None.

Commentary: Goodall, i. 149.

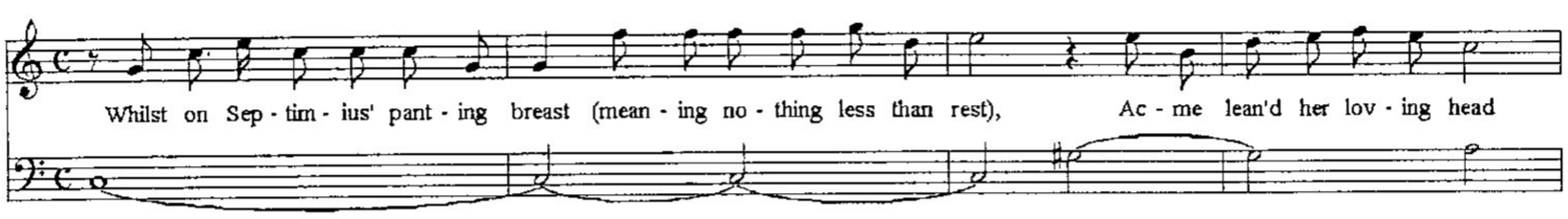
Goodall 516; Rice p.370-371.

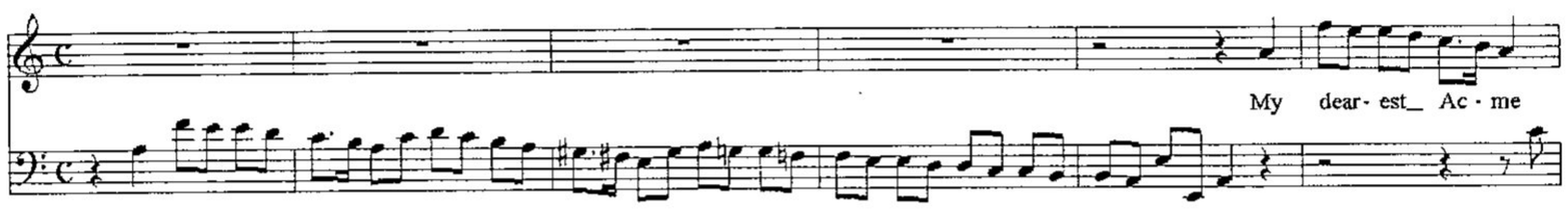
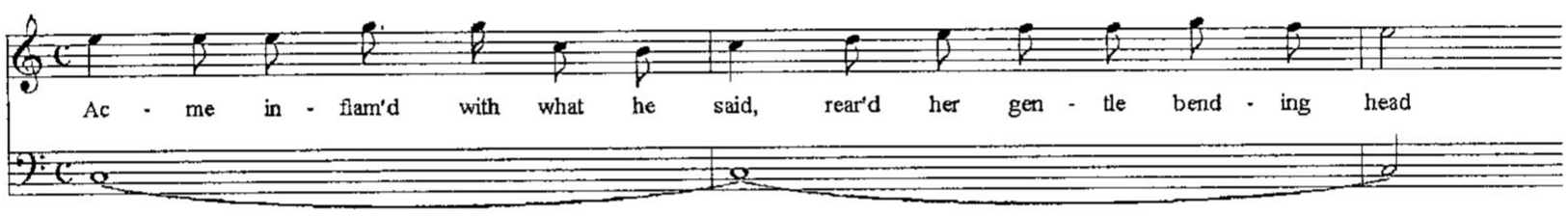
308. Whilst on Septimius' panting breast (Septimius and Acme)

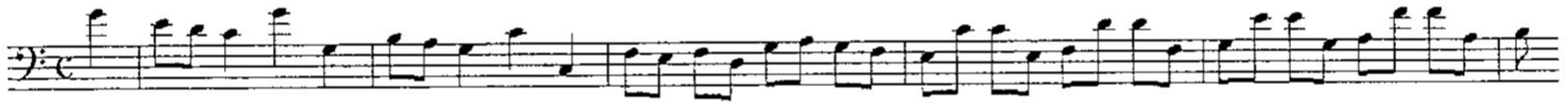
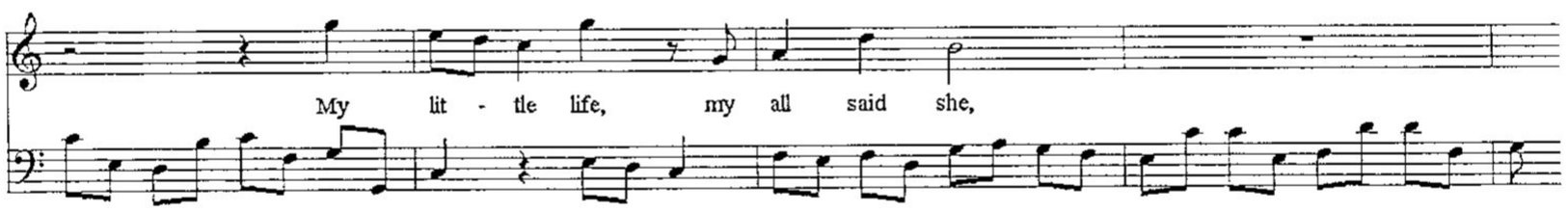
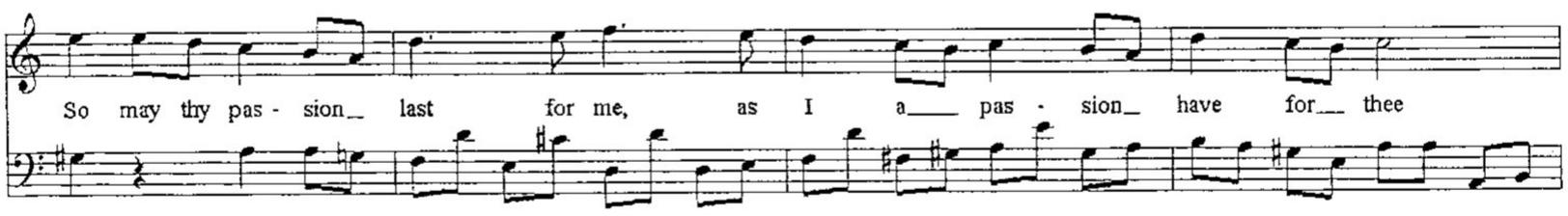
?1713. Translation of Catullus XLV by Abraham Cowley.

s; bc.

1. Whilst on Septimius' panting breast 6



2. My dearest Acme, if I be once alive 35

3. Acme inflam'd with what he said 5

4. My little life, my all said she

a) 6

b) 34

c) 11

d) Da Capo as 4a, b 40

Total number of bars: 137

Manuscripts: None.

Printed Ed.: § 'Septimius & Acme. | *Cantata*', at end '*T. Cross Sculp*', in *Six Cantatas* [1713], p.7-8.
2 'Aire | Adagio.'; **4** 'Aire | Vivace'.

Text:

Modern Ed.: None.

Commentary: Cowley was particularly popular in Oxford, which might suggest that Daniel came across his work whilst at Magdalen College. See Holman, *Henry Purcell*, 44.

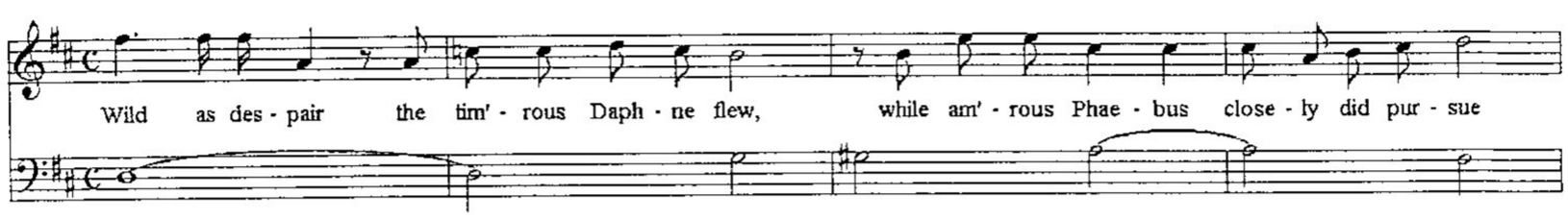
Goodall 706; Rice 371-372.

309. Wild as despair the tim'rous Daphne flew (Apollo and Daphne)

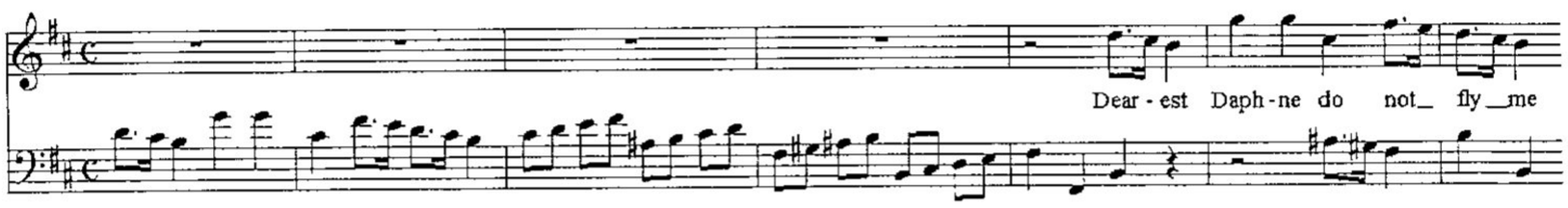
?1713. Henry Carey.

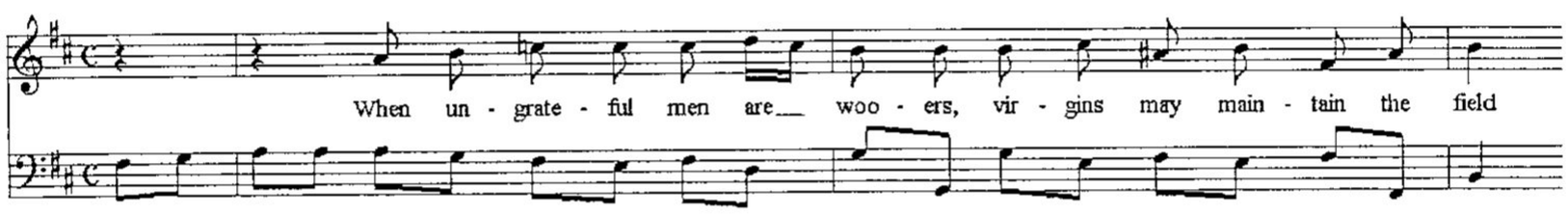
s; bc.

1. Wild as despair the tim'rous Daphne flew 8

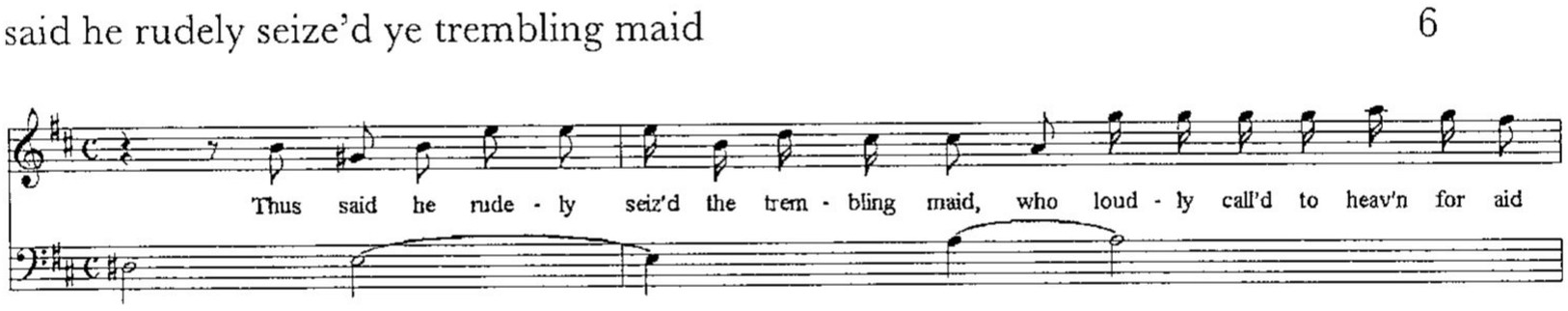


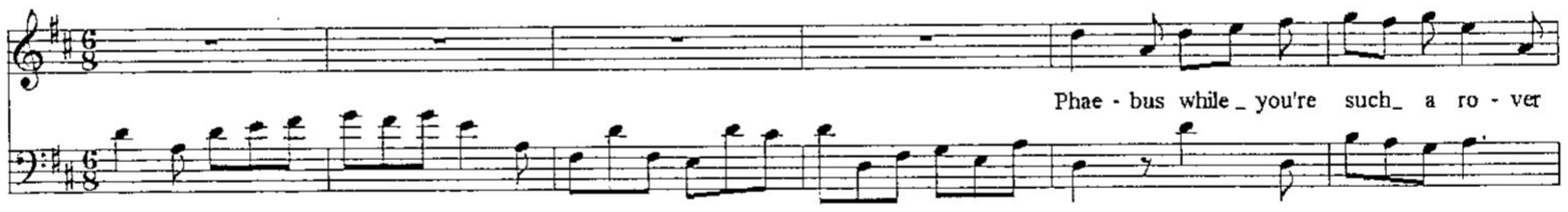
2. Dearest Daphne do not fly me

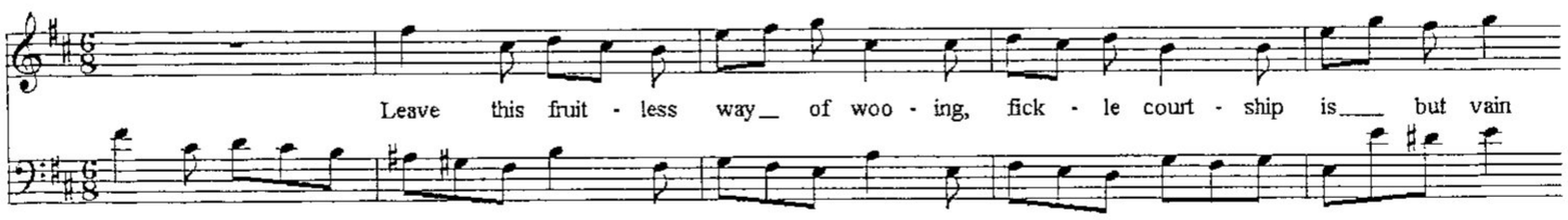
a) 26

b) 6



c) Da Capo as 2a 26

3. Thus said he rudely seize'd ye trembling maid 6

4. Phaebus while you're such a rover

a) 29

b) 11



c) Da Capo as 4a 29

Total number of bars: 141

Manuscripts: None.

Printed Ed.: § 'Apollo & Daphne: | *Cantata*', at end '*T. Cross Sculp*', in *Six Cantatas* [1713], p.3-4. **2** 'Aire | Adagio'; **4** 'Aire | Vivace'.

Text: 'CANTATA II. | *APOLLO* and *DAPHNE.*', in *Poems on Several Occasions* (London, 1713), p.69-70.

Modern Ed.: None.

Commentary: Goodall, i. 149.

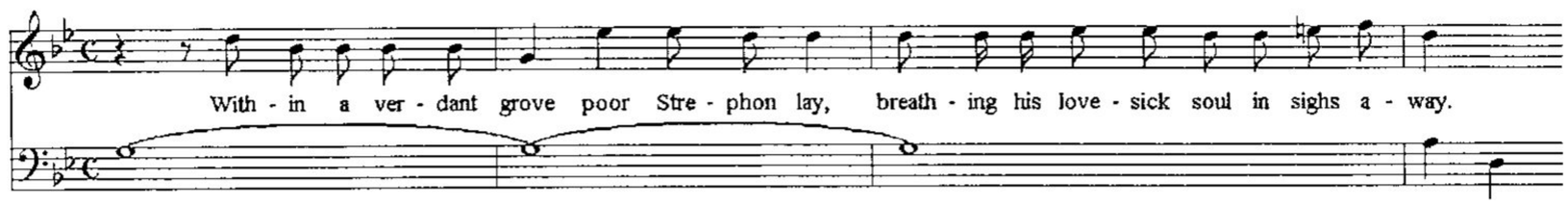
Goodall 724; Rice p.370-371.

310. Within a verdant grove, poor Strephon lay

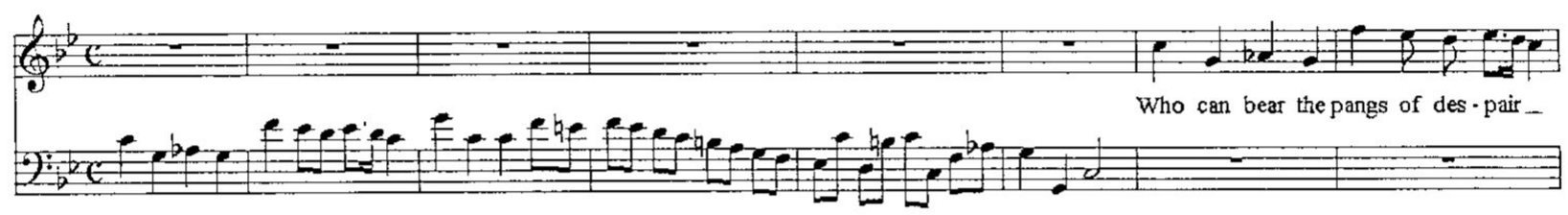
?1713.

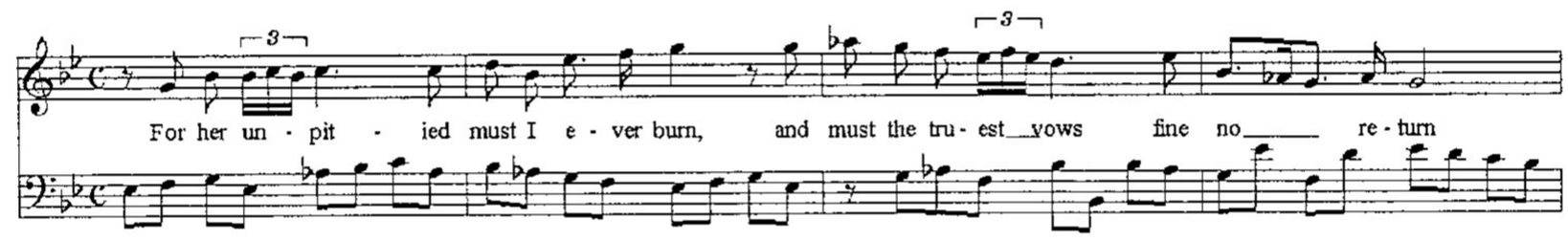
s; bc.

1. Within a verdant grove, poor Strephon lay 7



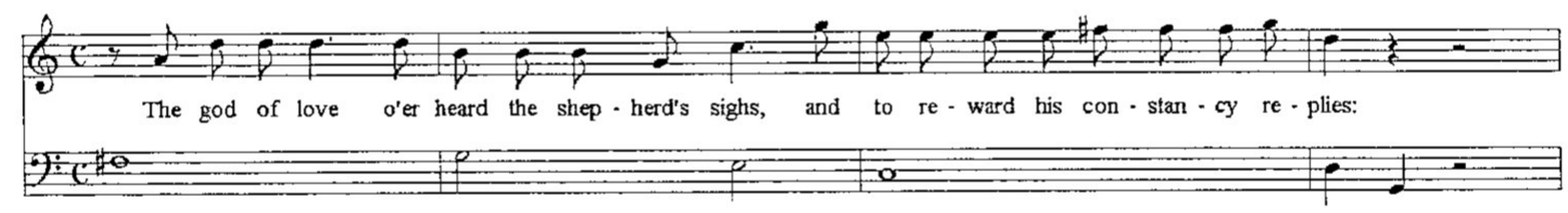
2. Who can bear the pangs of despair

a) 34

b) 8

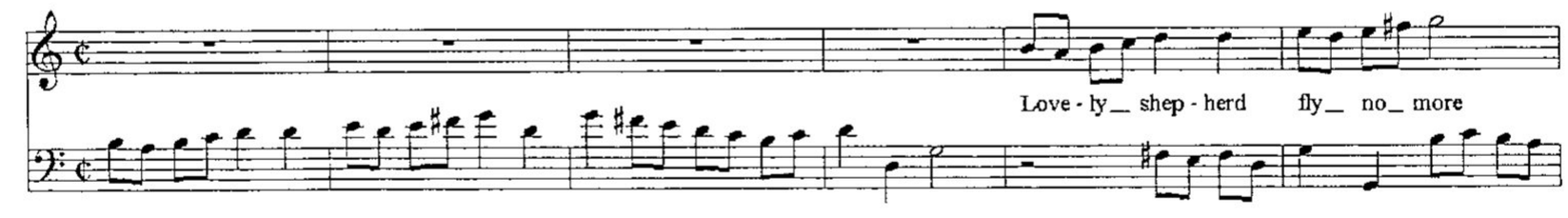
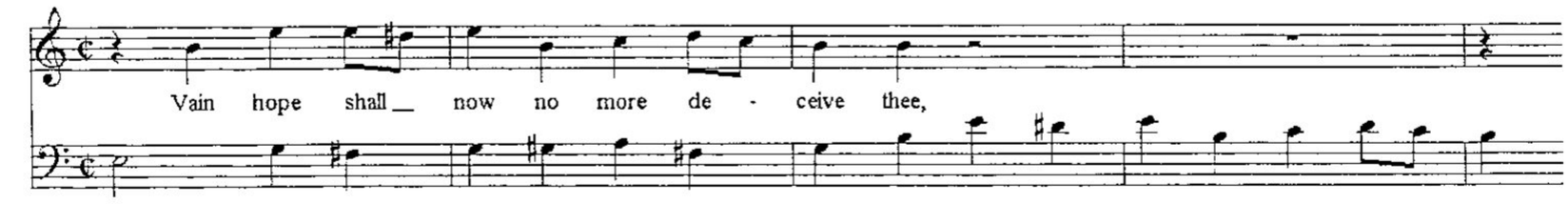


c) Da Capo as 2a 34

3. The god of love o'er heard the shepherds sighs 4



4. Lovely shepherd, sigh no more

a) 37

b) 17

c) Da Capo as 4a 37

Total number of bars: 178

Manuscripts: None.

Printed Ed.: § '*Cantata*', at end '*T. Cross Sculp.*', in *Six Cantatas* [1713], p.1-2.

Text: Not known.

Modern Ed.: None.

Commentary: Goodall, i. 149.

Goodall 739; Rice p. 369-370.

401. A gloomy mist o'erspreads the plains

Lamentation for the death of Henry Purcell.
?1698; Nahum Tate.

I.

A Gloomy Mist o'erspreads the Plains,
More Gloomy Grief the Nymphs and Swains;
The Shepherd breaks his Tuneful Reed,
His pining Flocks refuse to feed.
Silent are the Lawns and Glades,
The Hills, the Vales, the Groves, the Dales,
All silent as *Elizian* Shades.
No more they Sing, no more Rejoice,
Eccho her self has lost her Voice.

II.

A Sighing Wind, a Murm'ring Rill,
Our Ears with doleful Accents fill:
They are heard, and only they,
For sadly, thus they seem to say,
The Joy, the Pride of Spring is Dead,
The Soul of Harmony is fled.
Pleasure's flown from *Albion*'s Shore,
Wit and Mirth's bright Reign is o're,
Strephon and *Music* are no more!

Since Nature thus pays Tribute to his Urn,
How should a sad, forsaken Brother mourn!

Manuscripts: None.

Printed Ed.: None.

Text: § '*A Lamentation for the Death of Mr.* H. | Purcell. *Set to Music by his Bro-* | *ther, Mr.* Daniel Purcell. | *The Words by* N. Tate, *Esq;*', in *Orpheus Britannicus* (3rd ed.), 1721, Book I, p.iv-v.

Modern Ed.: None.

Commentary: Date from Eric Walter-White's 'New Light on *Dido and Aeneas*', in Imogen Holst (ed.) *Henry Purcell 1659-1695: Essays on his music* (London, 1959), 14-34.

No music appears to survive.

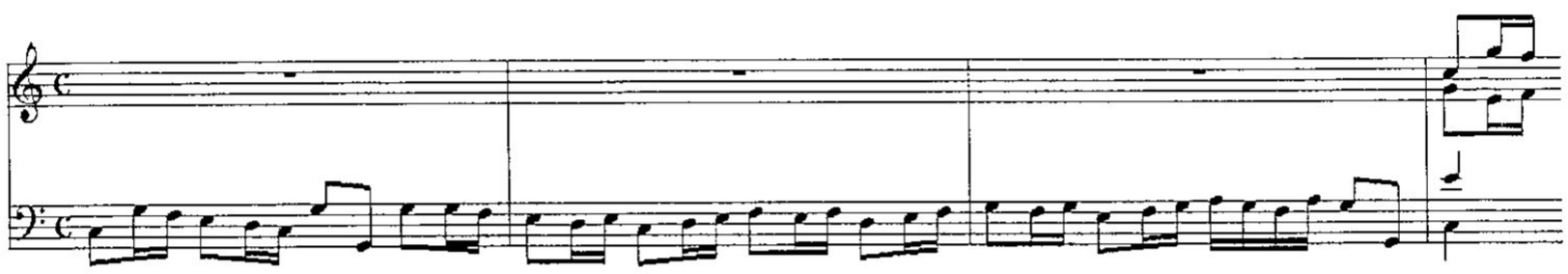
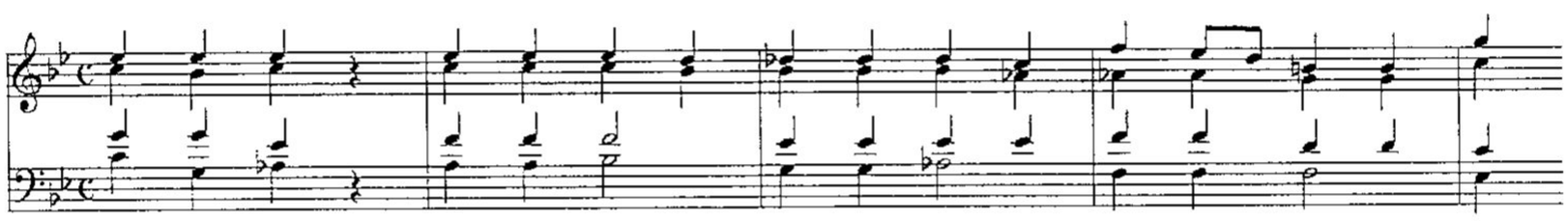
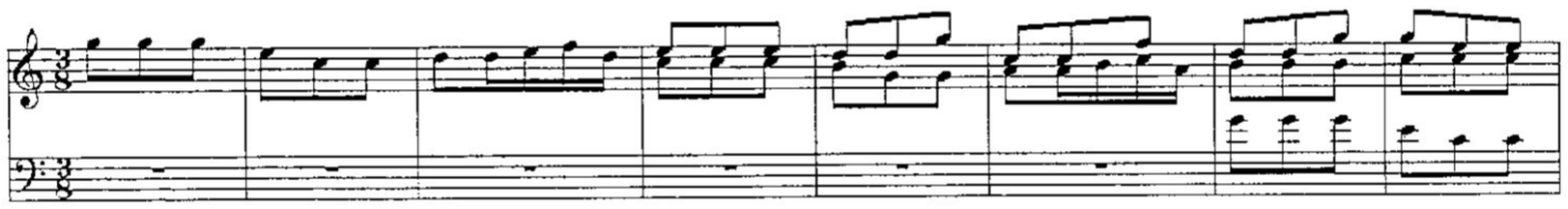
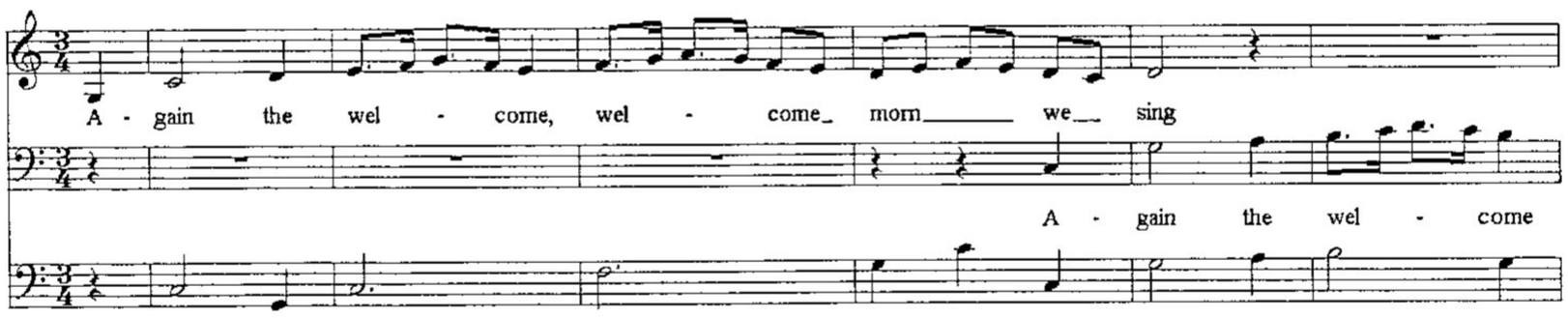
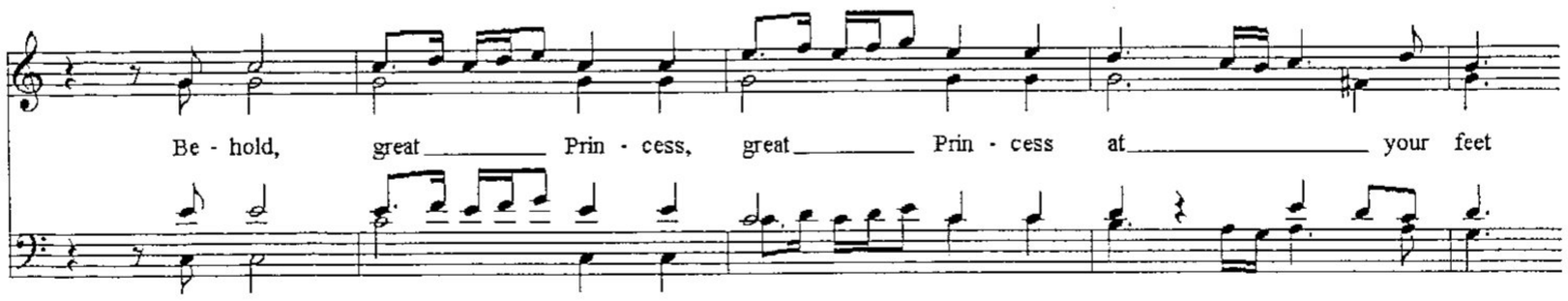
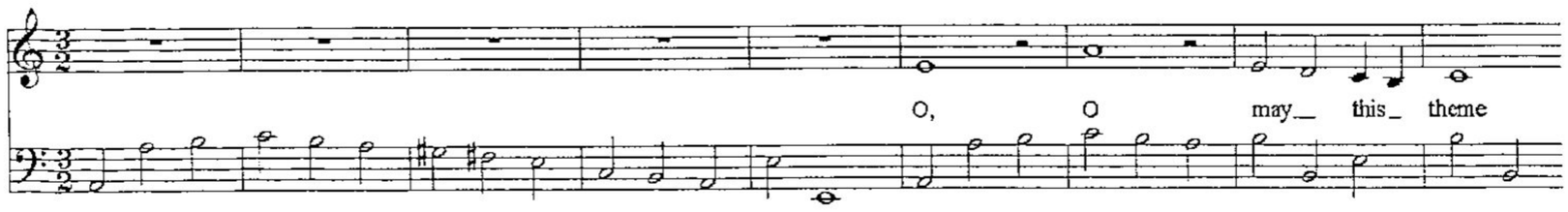
402. Again the welcome morn we sing

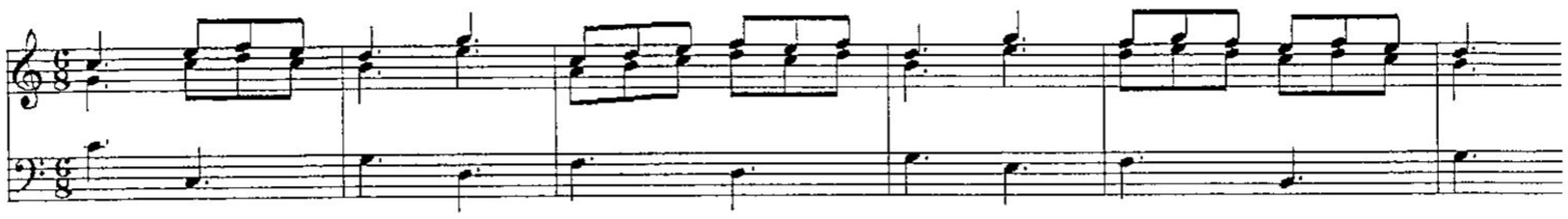
Ode for the birthday of Princess Anne.
6 February 1700; Librettist unknown.

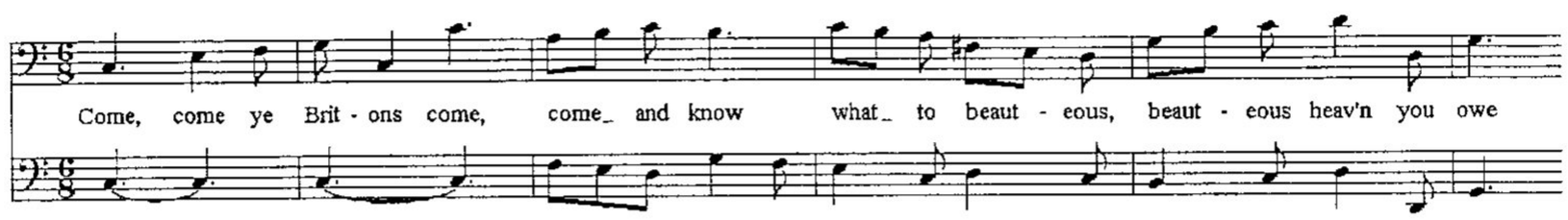
a: Mr. Pate *or* Mr. Hughes (2); Mr. Freeman *or* Mr. Hughes (4, 6).
t: Mr. Magnus (6).
b: Mr. Woodson *or* Mr. Laroon (2, 6); Mr. Bourdon (5).

atb; SATB; tr., 2 vln., vla, bc.

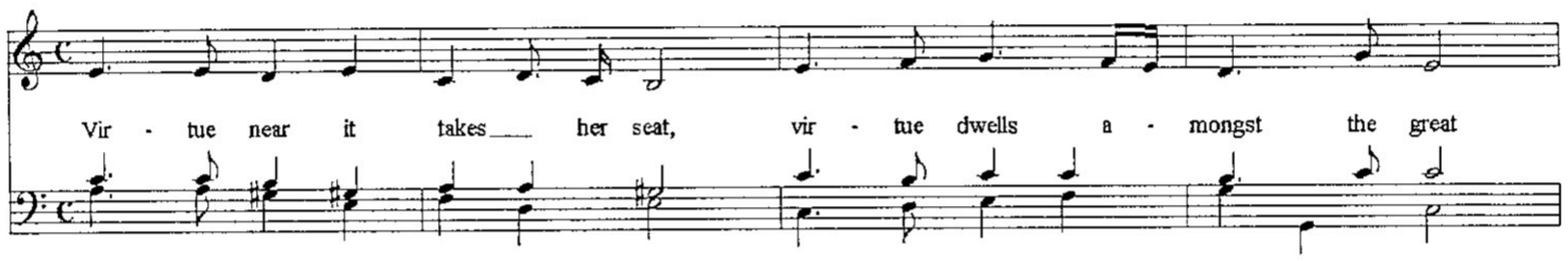
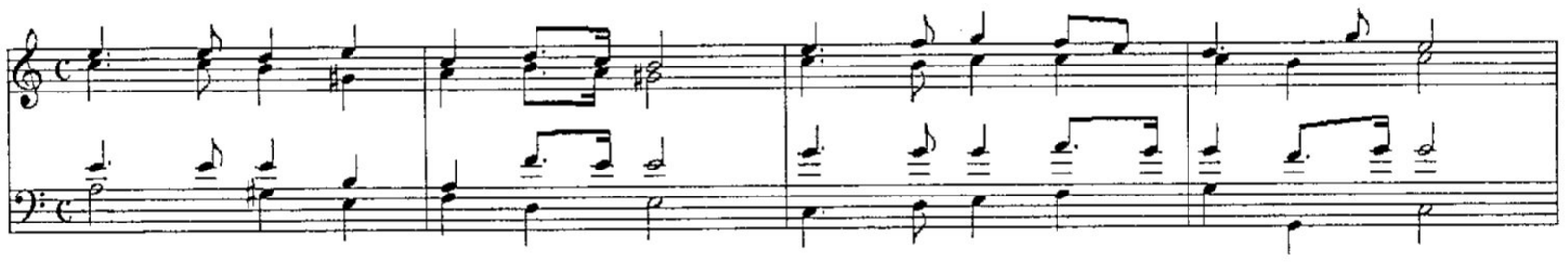
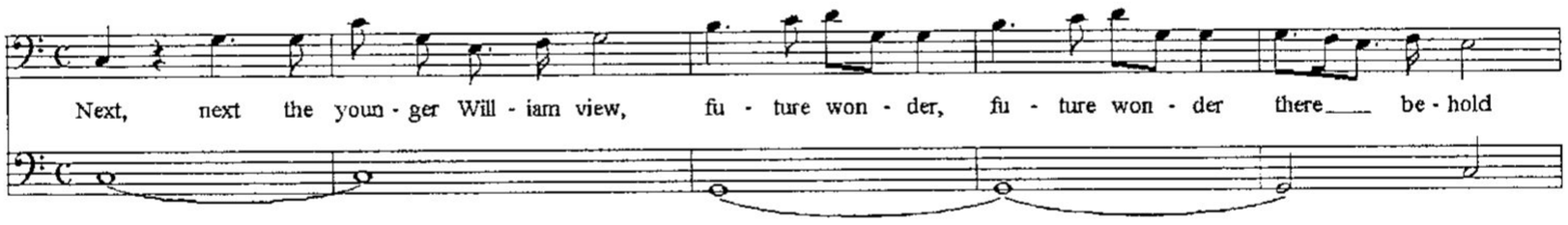
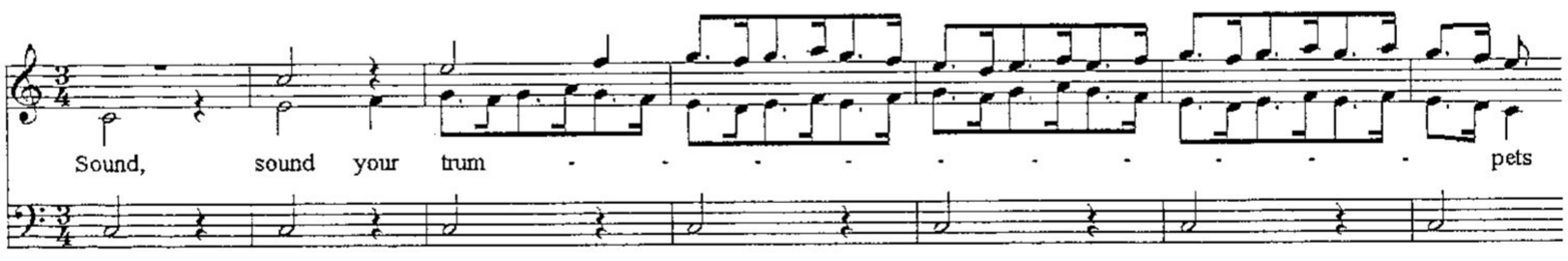
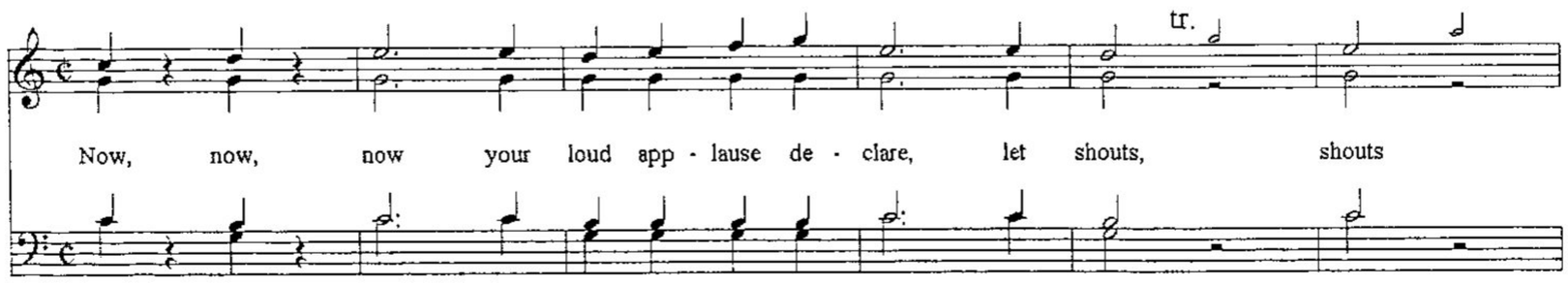
1. Trumpet Sonata

a) *tr., str., bc* 16

b) *str., bc* 10

c) *tr., str., bc* 85

2. Again the welcome morn we sing *a, b, bc* 101

3. Behold great Princess at your feet *SATB, str., bc* 24

4. Oh may this theme continue long *a, bc* 66

5. Come, ye Britons

a) *2 vln., bc* 8

b) *b, 2 vln., bc* 61



6. Virtue near it takes her seat

a) *a, t, b, bc* 17

b) Ritornello *str., bc* 17

7. Next the younger William view *b, bc* 19

8. Sound your trumpets *a, tr., bc* 63

9. Now your loud applause declare *SATB, tr., str., bc* 34

Total number of bars: 521

Manuscripts: § **Lbl Add MS 30934** (f.36-57), partial autograph.
'Song on her Royall Highness | Birth Day | Feb: 6th 1699/[1]700'; at end 'Mr Dan: Purcell' (not autograph)
1a 'Trumpett Sonata', I 'Trumpett', I-II 'Violins'; **1b** 'Adagio'; **1c** 'Allegro'; **2** 'Mr Pate & Mr Woodson', later crossed out with 'Mr Hews' and 'Mr Laroon' substituted; **3** 'Chorus'; **4** 'Mr Freeman', later crossed out with 'Mr Hews' substituted; **5a** I-II 'Violins'; **5b** 'Vers', 'Mr: Bourdon'; **6a** '3 voice Mr: Hews Mr: Magnus Mr: Laroon', with 'Mr Freeman' written in pencil, but struck out in pen; **6b** 'This Ritor. is to come after the following vers'; **8** I 'Trumpet'; **9** 'Grand Chorus', I 'Trumpett'.

402.1 Lbl Add MS 49599 (f.81-87), parts.
'Sonata: ffor A Trumpett | or Hautboy 2 Violins | Tenor and Basso | Mr D Purcell'.
Parts titled 'Violino 1mo', 'Tromba aut Hautbois', 'Violino 2do', 'Tenor', 'Basso', 'Basso'. All parts headed 'Sonata'

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Commentary: **H402.1** is also found in *Judgment of Paris* (**H125.13**).

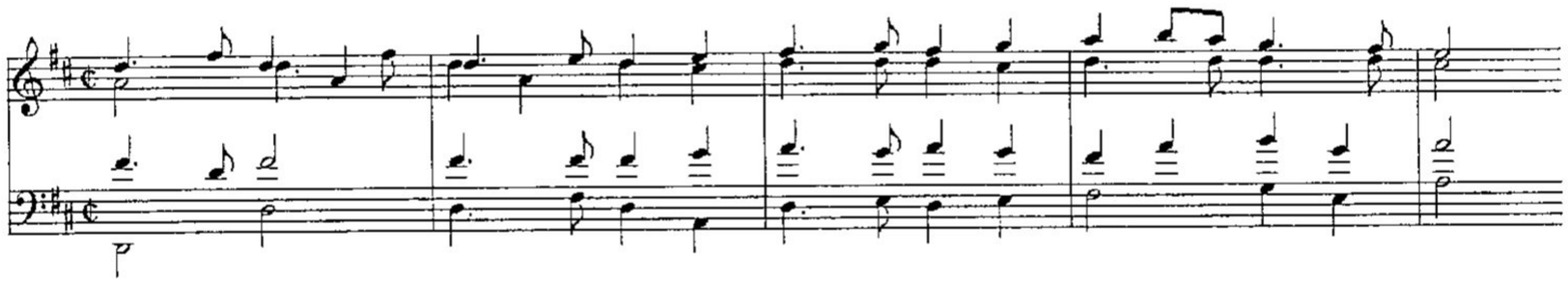
As can be seen from the manuscript description, 6b comes before 6a in the source, but it is clear that it should be performed after. The manuscript is partly autograph and partly in the hand of a copyist. See Shay and Thompson, *Purcell Manuscripts*, 245, 317.

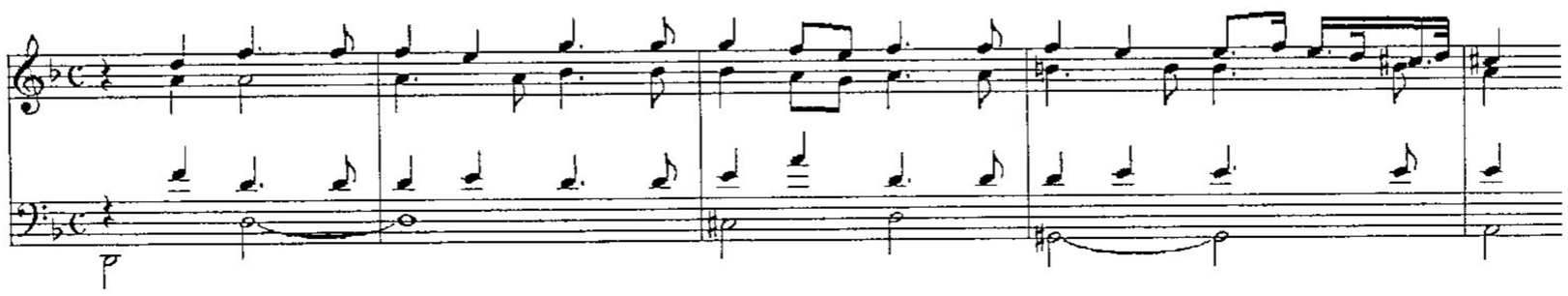
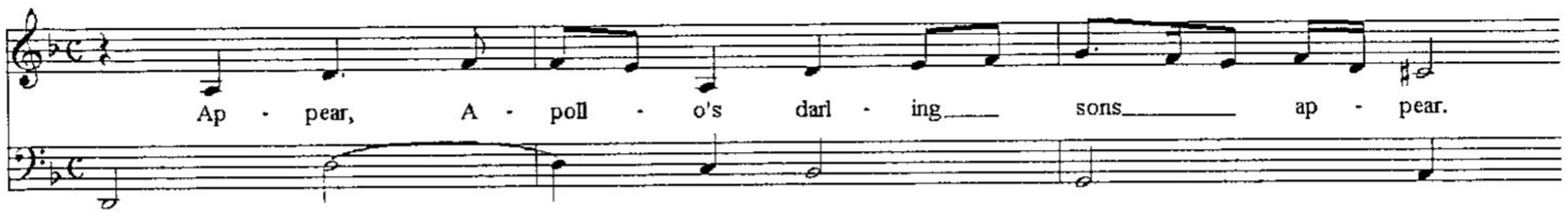
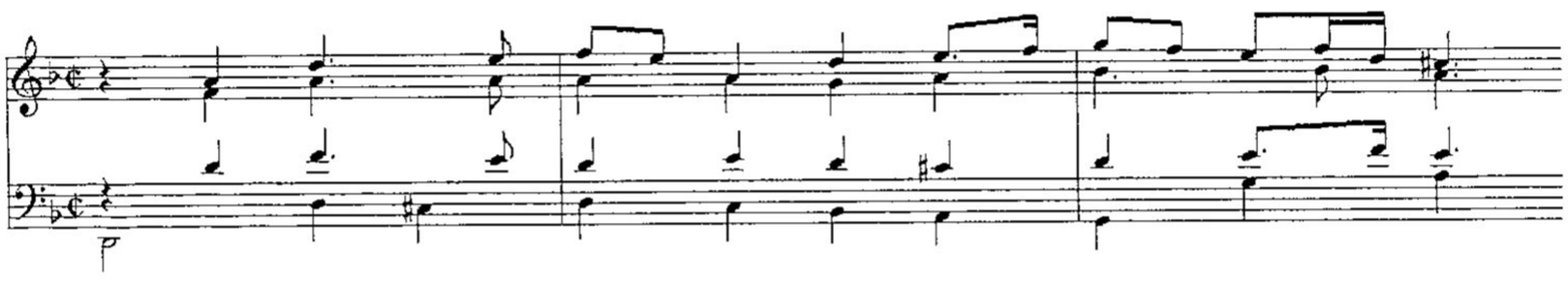
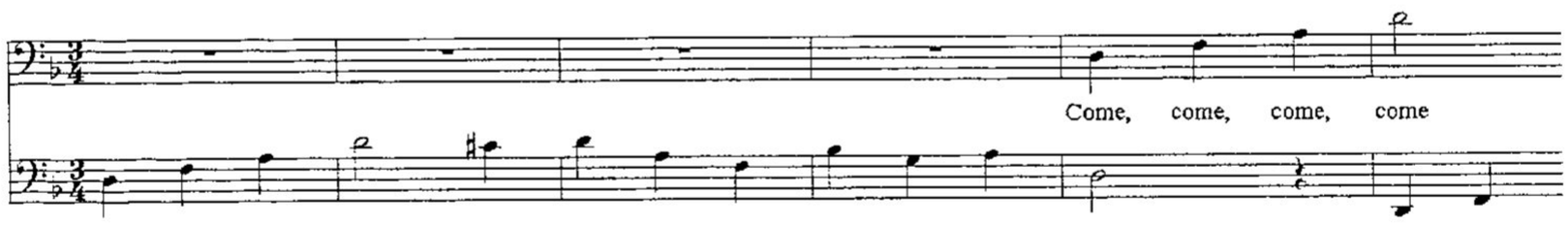
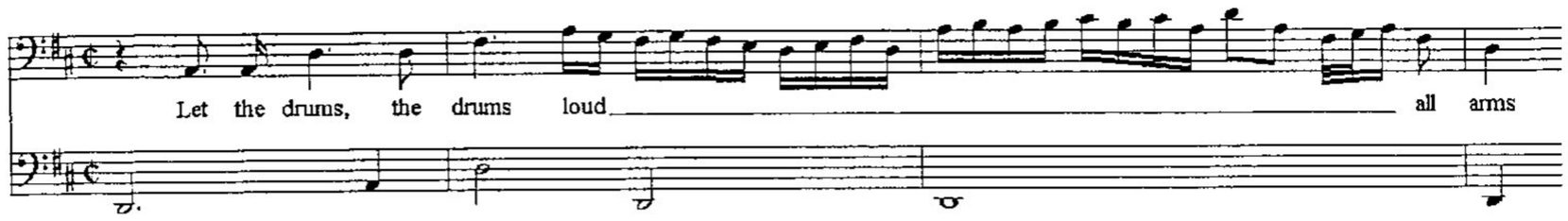
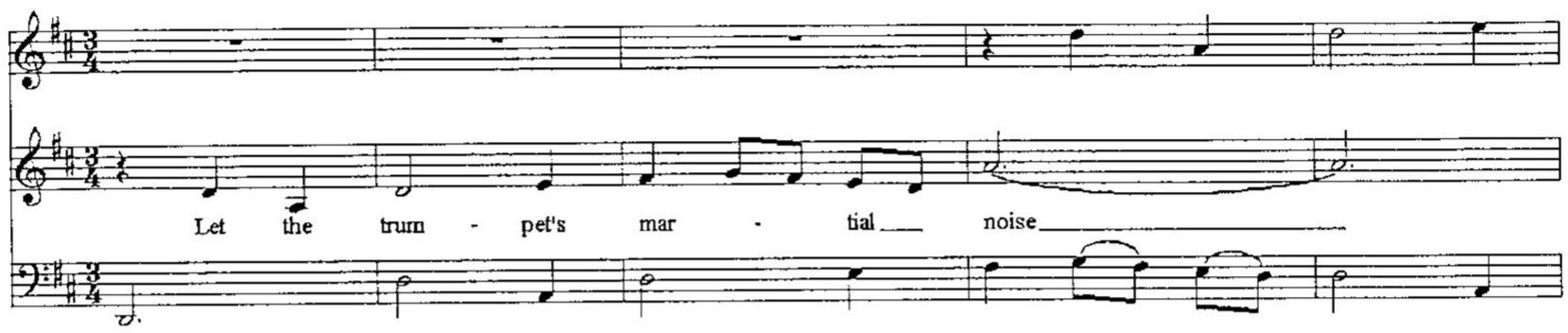
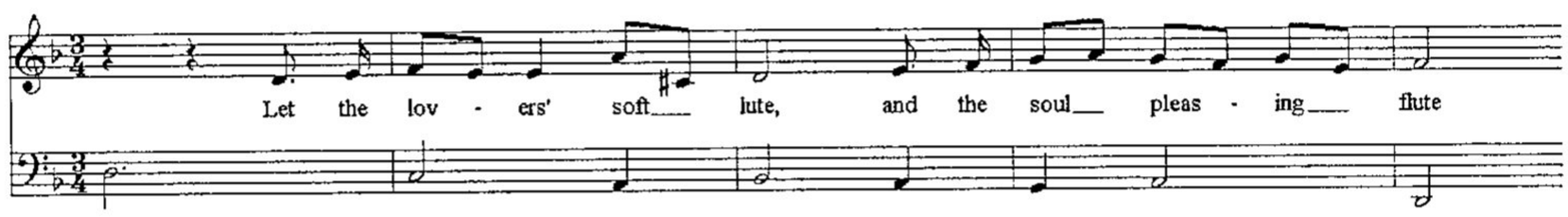
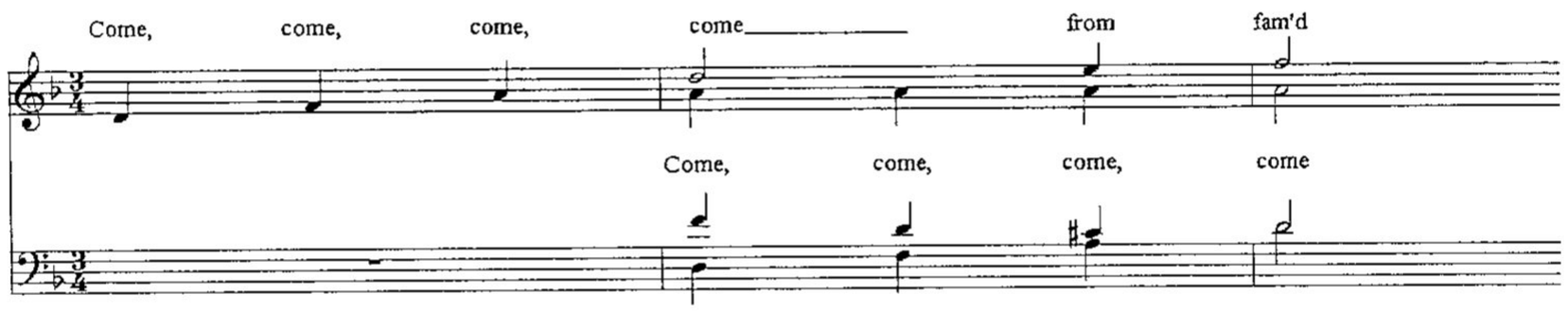
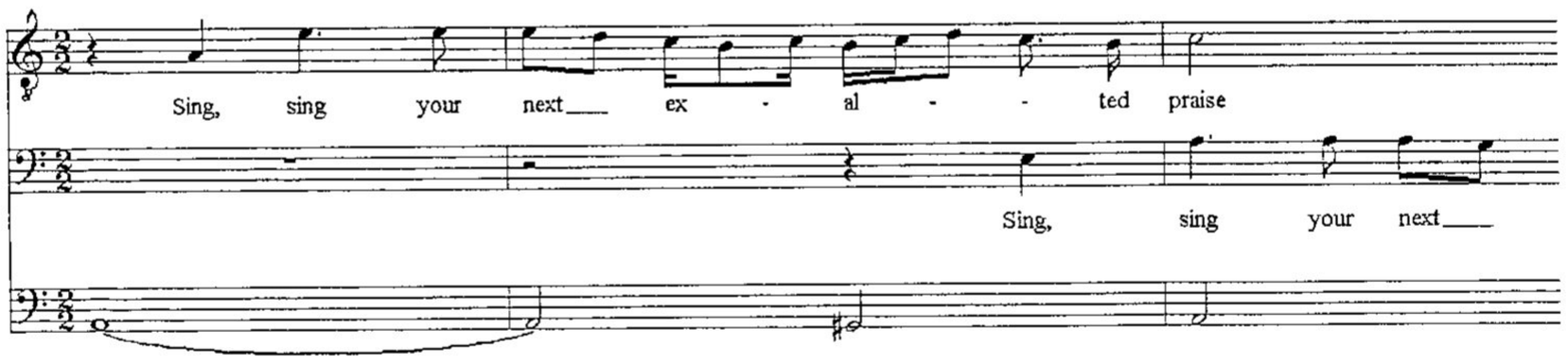
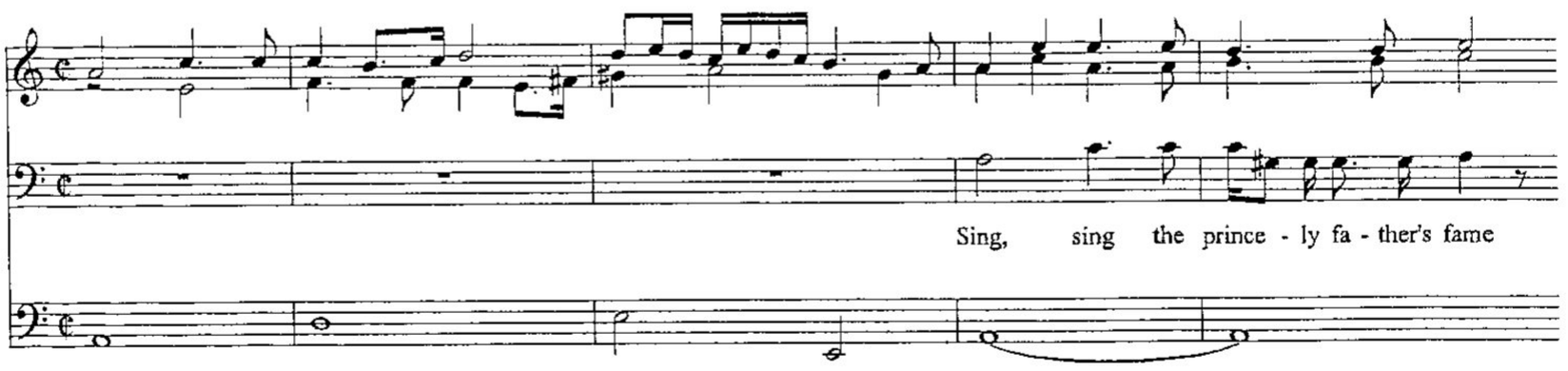
403. Appear, Apollo's darling sons, appear

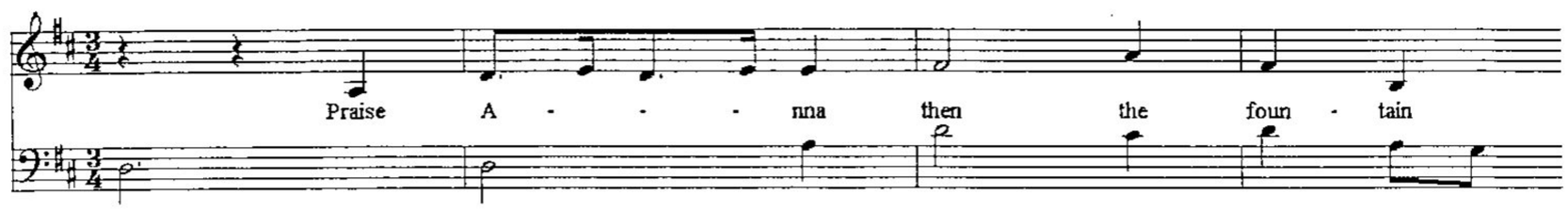
Ode for the Birthday of the Duke of Gloucester.
?27 July 1696; Librettist unknown. Windsor Castle.

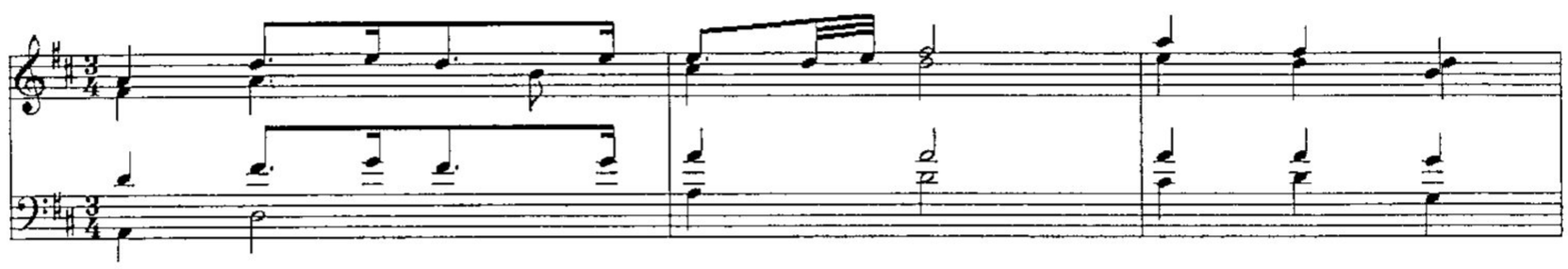
a: Mr. Robart (2).

atb; SATB; tr., 2 fl., 2 vln., vla, bc.

1. [Overture]
   a) *tr., str., bc* 21

   b) *str., bc* 29

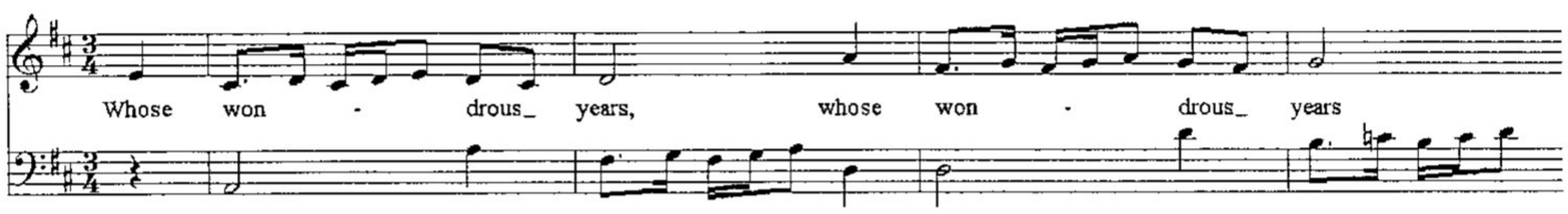
   c) *tr., str., bc* 11

2. Appear, Apollo's darling sons, appear
   a) *a, bc* 24

   b) Ritornello *str., bc* 21

3. Come, from fam'd Parnassus come *b, bc* 117

4. Let the drums loud all arms show *b, bc* 14

5. Let the trumpet's martial noise *a, tr., bc* 41

6. Let the lovers' soft lute *a, 2 fl., bc* 63

7. Come, from fam'd Parnassus come *SATB, str., bc* 27

8. Sing your next exalted praise *t, b, bc* 25

9. Sing the princely father's fame *b, 2 vln., bc* 30

10. Praise Anna, then, the fountain

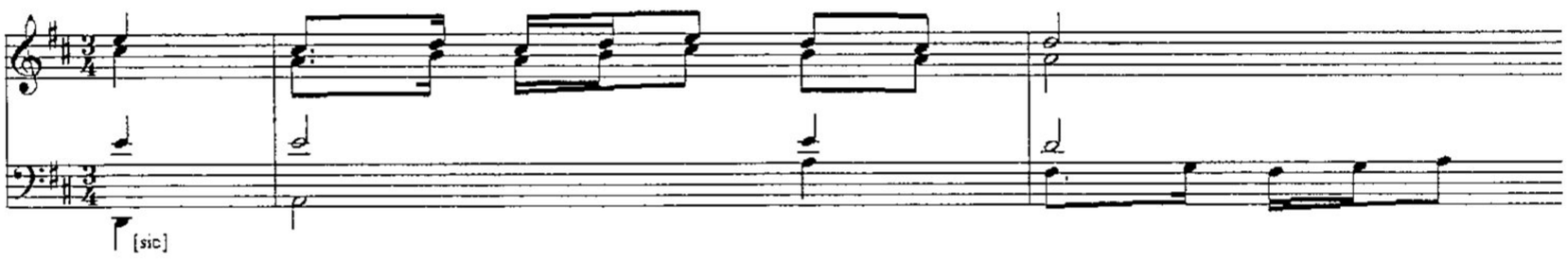
a) *a, bc* 11

b) Ritornello *str., bc* 10

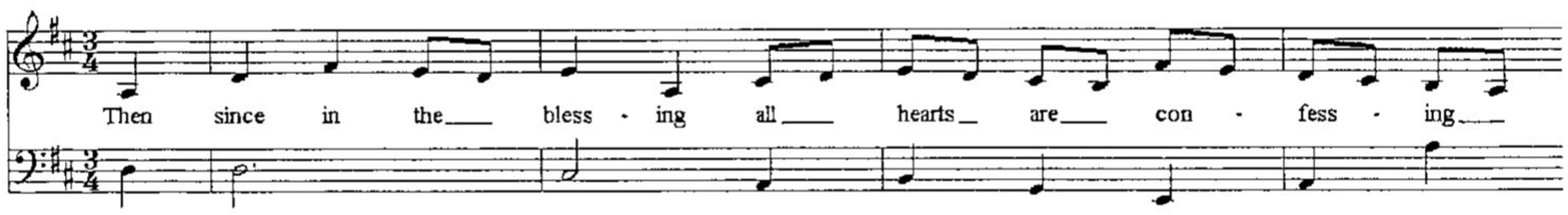


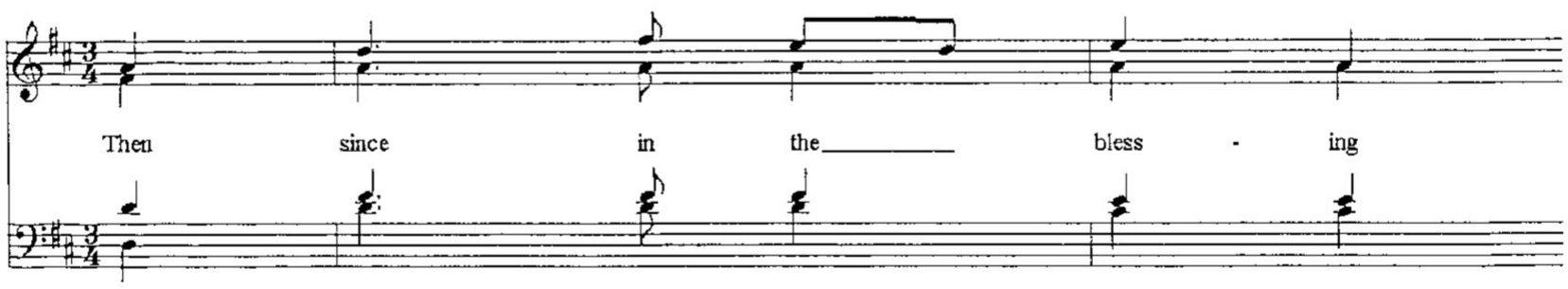
11. Whose wondrous years

a) *a, bc* 24



b) Ritornello *str., bc* 19

12. Then since in the blessing

a) *a, bc* 25

b) *SATB, [?tr.]. str., bc* 33



Total number of bars: 545

Manuscripts: § Ob MS Tenbury 1175 (p.1-21).
'The | Duke of Glost | Birth day | Musick', later pencil (above) 'Born 1659 Dy'd', and below 'Henry Purcel'.
1a I 'Trumpet', I-II 'Violin', II-III 'Violin'; **1b** I 'Trumpet', II 'Violin 1st', III 'Violin 2d'; **1c** 'Grave'; **2a** 'Verse'; **2b** 'Retornell'; **3** 'Verse'; **4** 'Verse'; **5** I 'Trumpett', II 'Verse'; **6** I 'Flute 1st', II 'Flute 2d', III 'Verse'; **7** 'Chorus'; **8** I 'Verse', II 'Verse'; **9** I 'Violin 1st', II 'Violin 2d', III 'Voice'; **10a** 'Verse'; **10b** 'Retornel'; **11a** 'Verse'; **11b** 'Retornell'; **12a** 'Verse'; **12b** 'Grand Chorus'.

Printed Ed.: **403.2** '*A Song Sung by Mr.* Robart *at the Instalment of his High= | ness the Duke of* Glocester *Set by Mr.* Daniel Purcell | *and exactly engrav'd by* Tho: Cross.' [P5783].

Text: Not known.

Modern Ed.: None.

Commentary: In the Tenbury manuscript, this ode is described as a birthday ode, and ascribed to Henry Purcell (albeit in a later hand), but the cross-reference with the printed source clearly identifies it as an ode for the installation of the Duke of Gloucester.

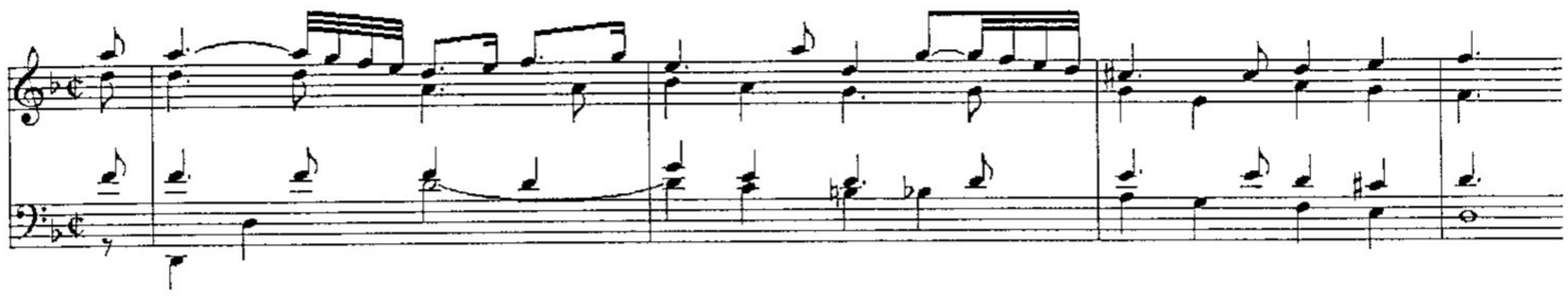
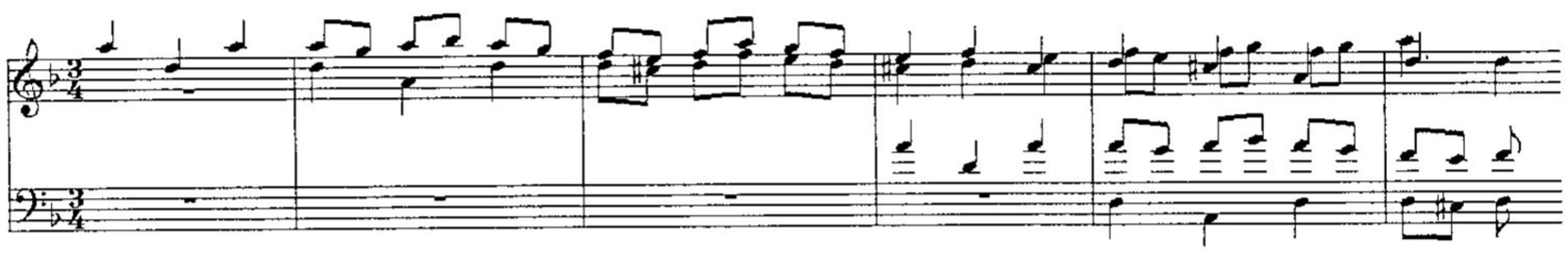
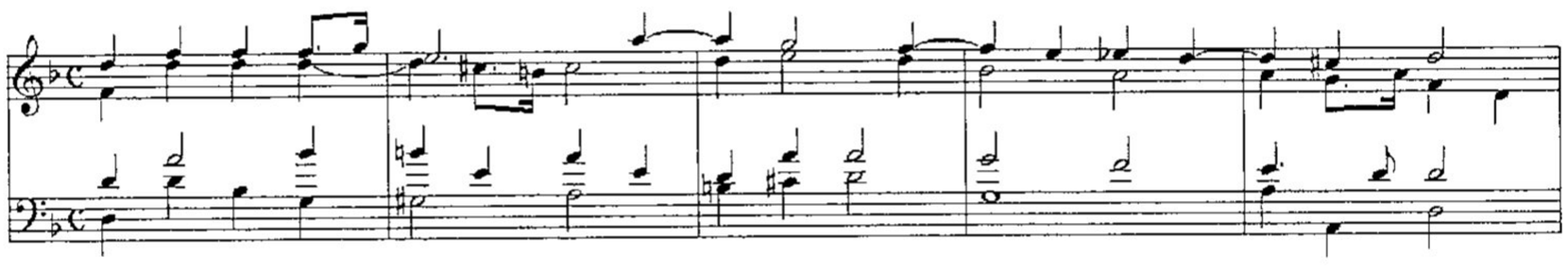
Trowles (ii. 111) clarifies matters. The ode was for a birthday celebration for the Duke of Gloucester, who, on the same day, was installed as a Knight of the Garter. The work was first performed at Windsor Castle. See also Trowles, i, 177-8. Jenkin Lewis (see below) mentions 'a new ode', with no further detail.

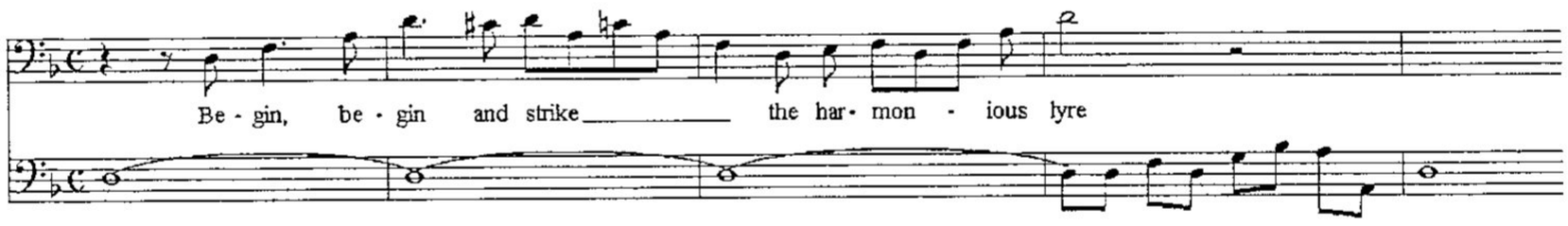
Bibliography: Jenkin Lewis, *Memoirs of Prince William Henry, Duke of Glocester* (London, 1789), 93.

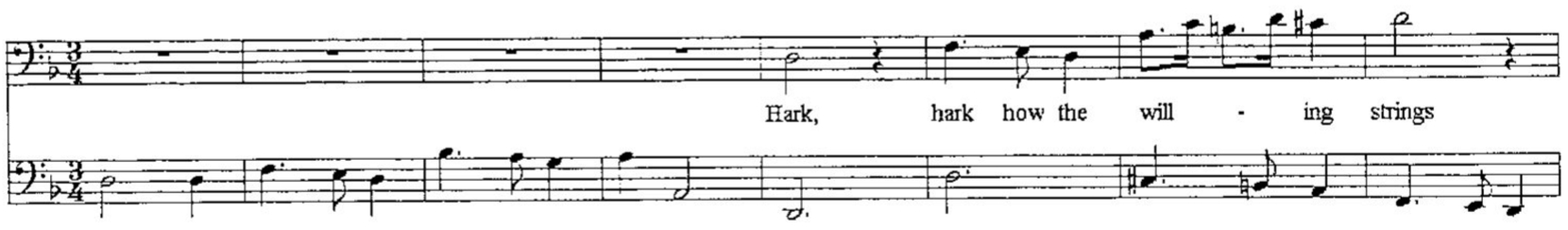
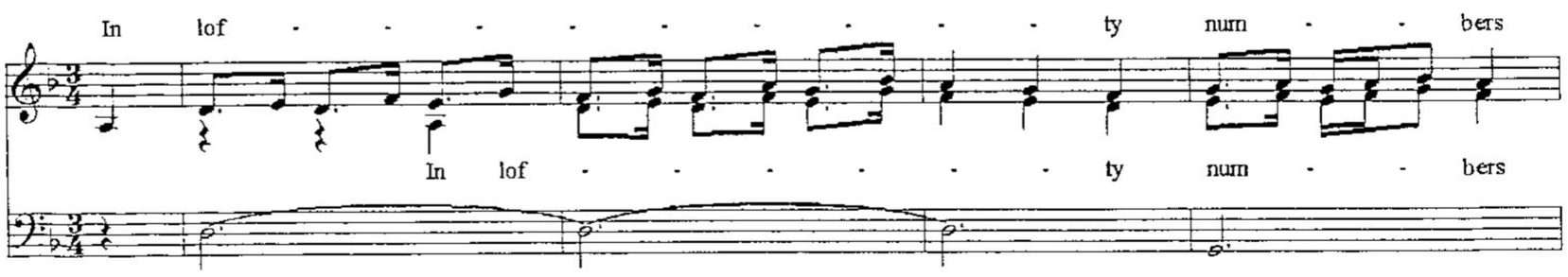
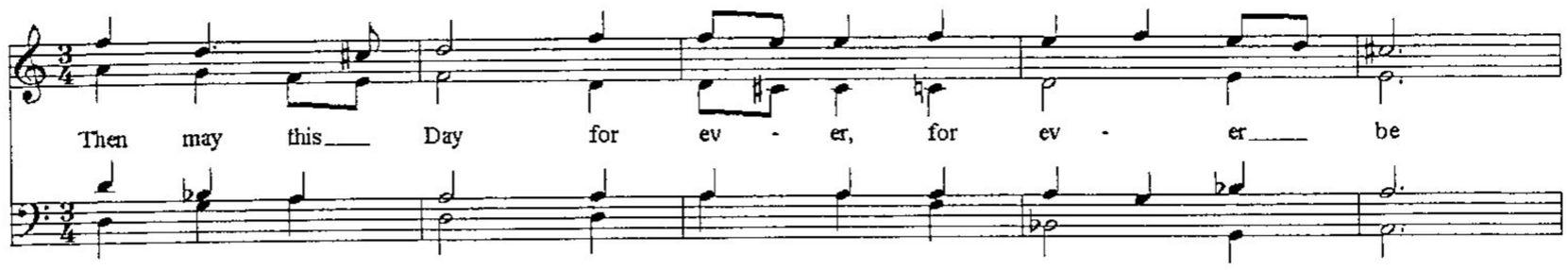
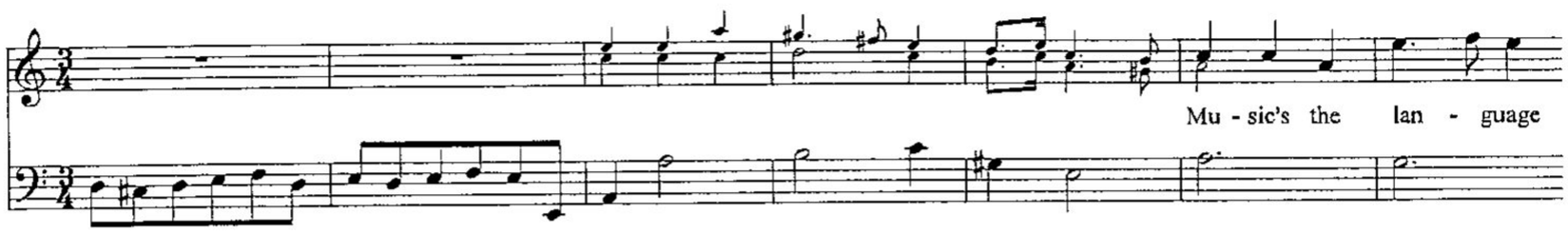
404. Begin and strike th'harmonious lyre

Ode for St Cecilia's Day.
22 November 1694; Thomas Yalden. Stationers' Hall.

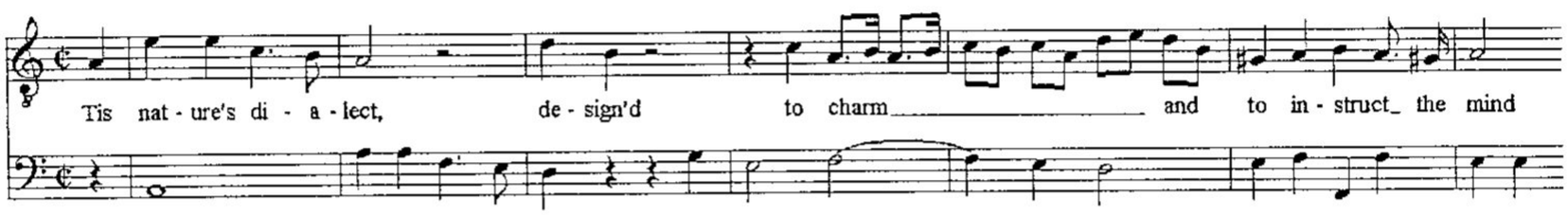
saatb; SATB; [2 vln., vla], bc.

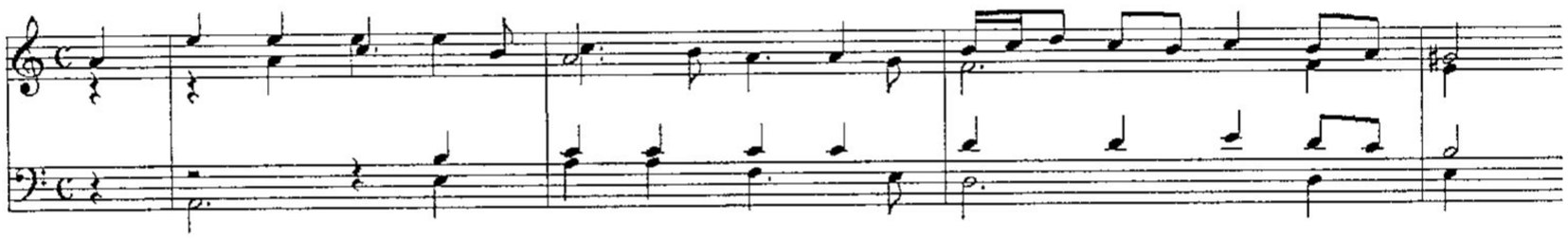
1. Symphony
   a) *str., bc* 26

   b) *str., bc* 35

   c) *str., bc* 5

2. Begin, and strike th'harmonious lyre
   a) *b, bc* 19

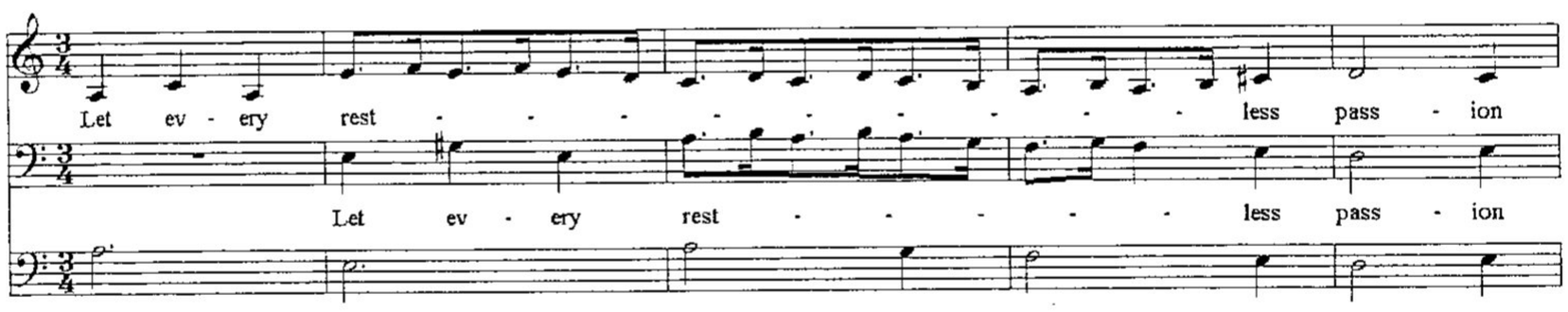
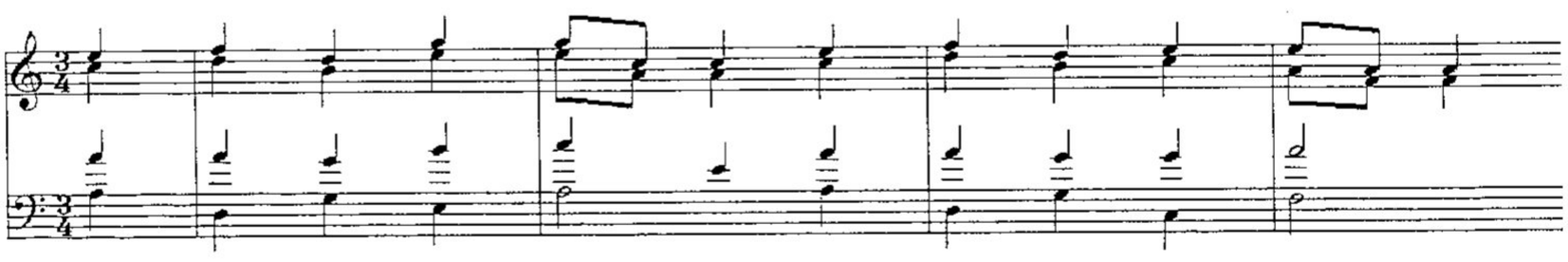


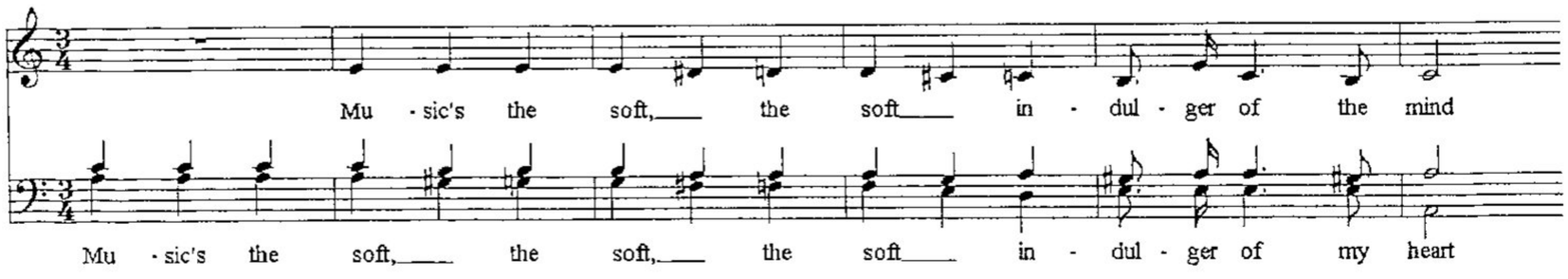
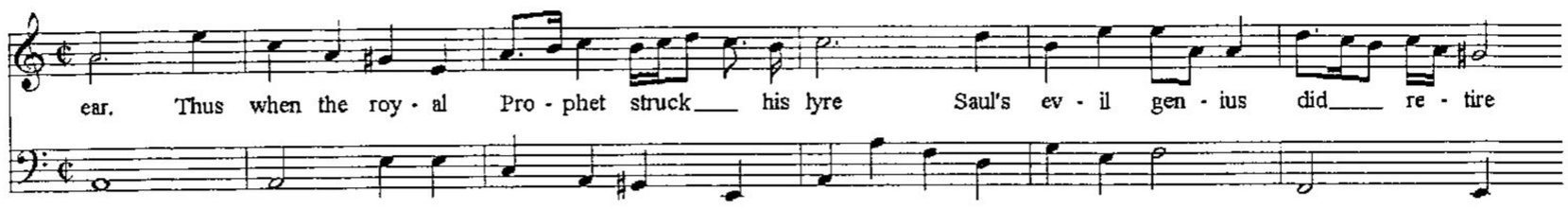
   b) Hark, how the willing strings *b, bc* 40

3. In lofty numbers *a, a, bc* 47

4. Then may this day *SATB, str., bc* 33

5. Music's the language of the blest above *s, [2 vln.], bc* 39

6. Tis nature's dialect

a) *t, bc* 21

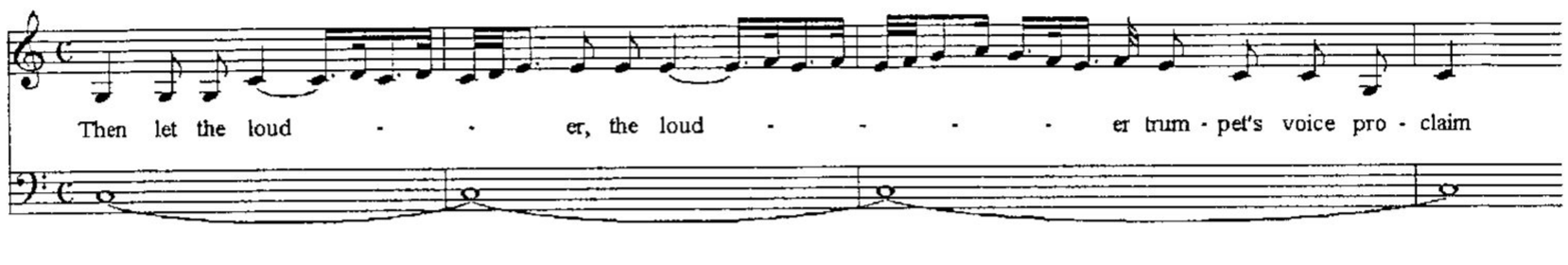


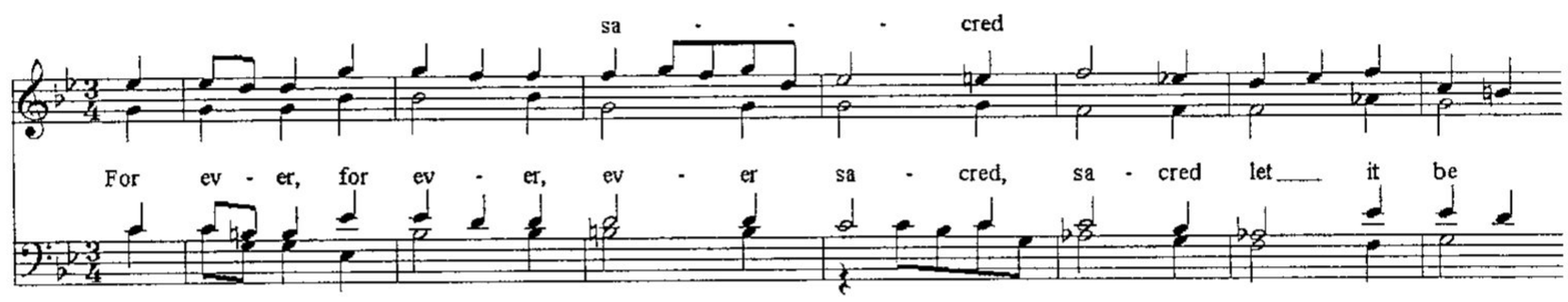
b) Ritor: *str., bc* 24

7. Let every restless passion

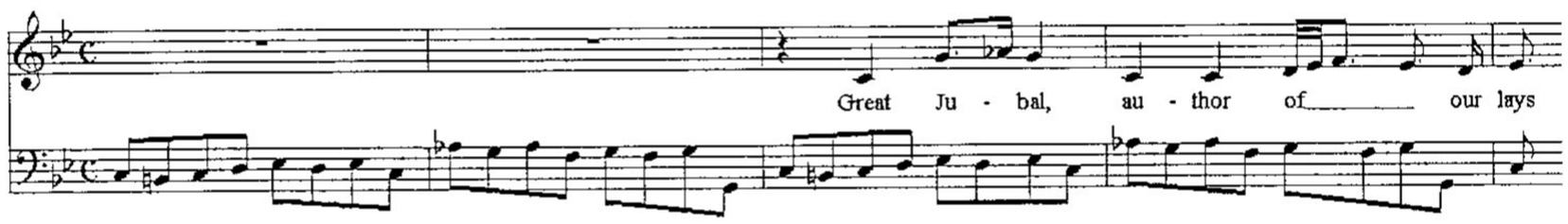
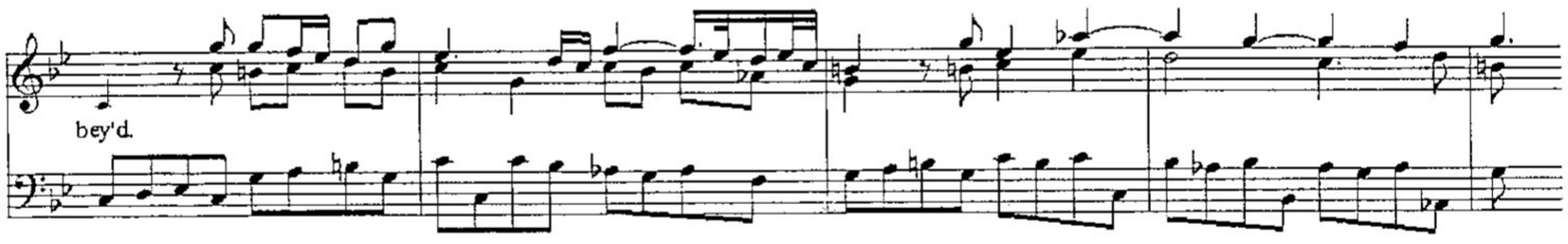
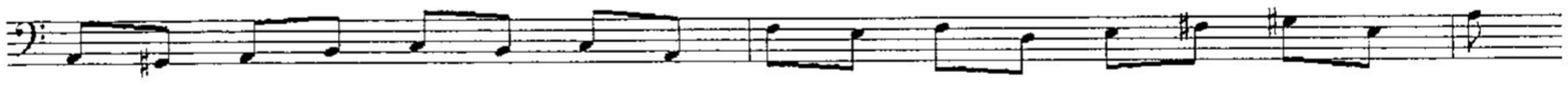
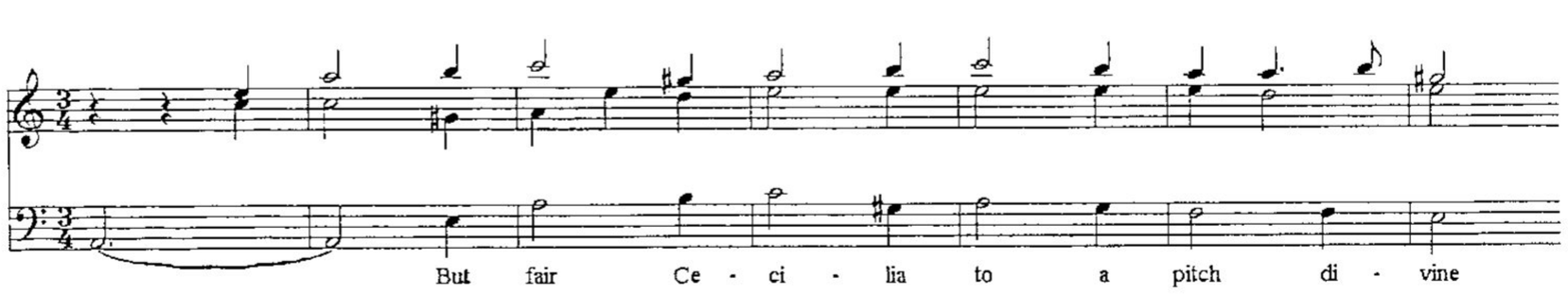
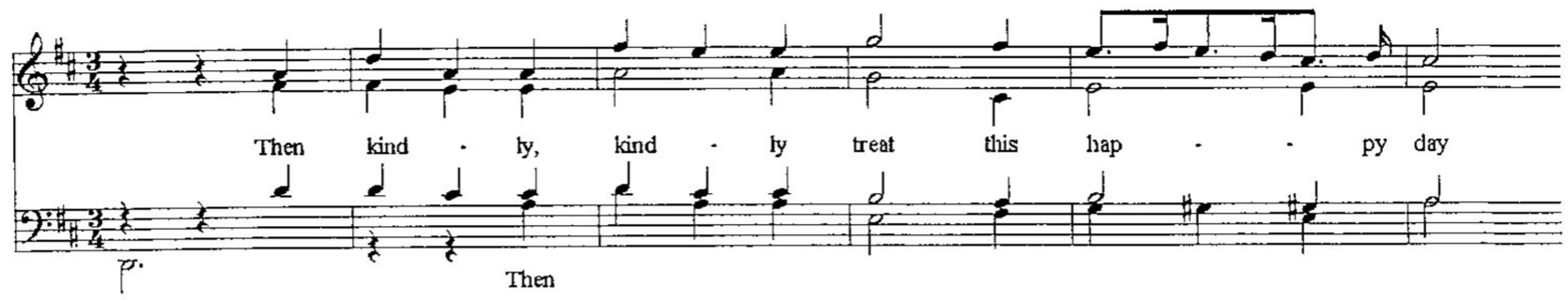
a) *a, b, bc* 39

b) Ritor *str., bc* 7

8. Music's the soft indulger

a) *a, t, b, bc* 32

b) Thus when the Royal prophet *t, bc* 28

9. Then let the louder trumpet's voice proclaim

a) *a, [2 vln.], bc* 13



b) For ever sacred let it be *SATB, str., bc* 23

10. Great Jubal, author of our lays

a) *a, bc* 32

b) Ritor *[2 vln.], bc* 14

c) *bc* 3

d) But fair Cecilia *b, [2 vln.], bc* 38

11. Then kindly treat this happy day *SATB, str., bc* 61

Total number of bars: 515

Manuscripts: § **Lbl Add MS 30934** (f.58-78v).
'The following song was composd by Mr. | Dan: Purcell and performd upon St. Caecilias | Day att Stationers Hall'.
1a 'Symphony'; **1c** 'Slow'; **2a** 'The symphony on the other side then this vers', I 'Solus'; **3** 'vers 2 voc:'; **4** 'Cho:'; **5** 'Slow & soft'; **6a** 'Solus'; **6b** 'Ritor upon ye Close'; **7a** 'vers a 2 voc:'; **7b** 'Ritor'; **8a** 'Slow'; **9b** 'Slow'; **10a** 'Slow'; **10b** 'Ritor'; **10c** 'This is to play before the vers for the base above'; **10d** 'Soft'; **11** 'Cho:'.

Printed Ed.: None.

Text: 'An ODE, | FOR | St. *Cecilia's* Day, 1693. | - | Written by Mr. *THO. YALDEN.* | And | Composed by Mr. *Daniel Purcell.*', in *The Annual Miscellany: For the Year 1694. Being the Fourth Part of Miscellany Poems* (1694), 128-33.

Modern Ed.: None.

Commentary: For further discussion regarding the date of this ode, see the biography.

Bruce Wood (see below) suggests that this work starts with the bass solo **H404.2**. However, the instruction in the manuscript ('The symphony on the other side then this vers') clearly shows that the ode starts more conventionally, with an instrumental overture.

See also Trowles, i. 111-112, and Husk 170-172.

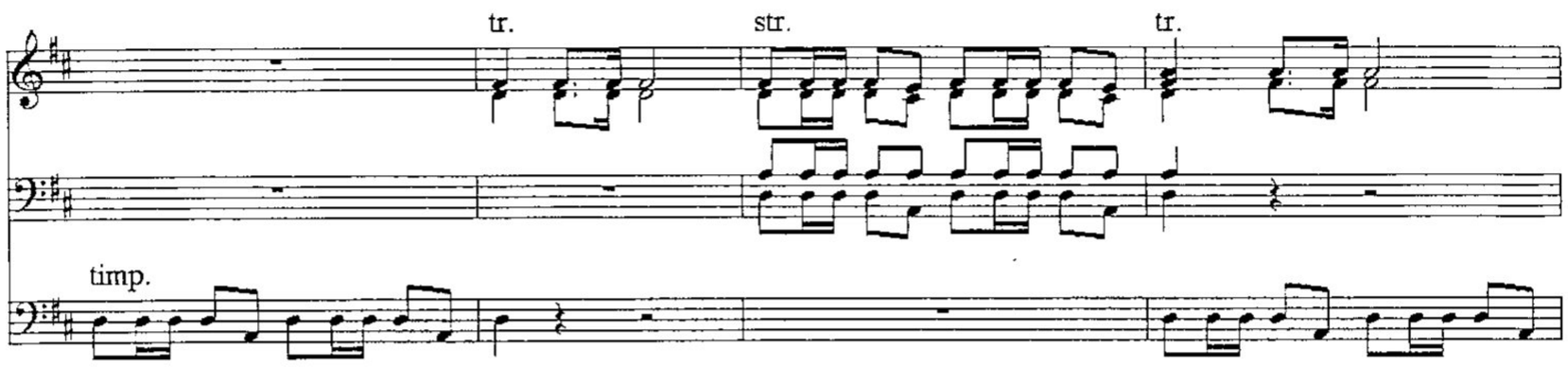
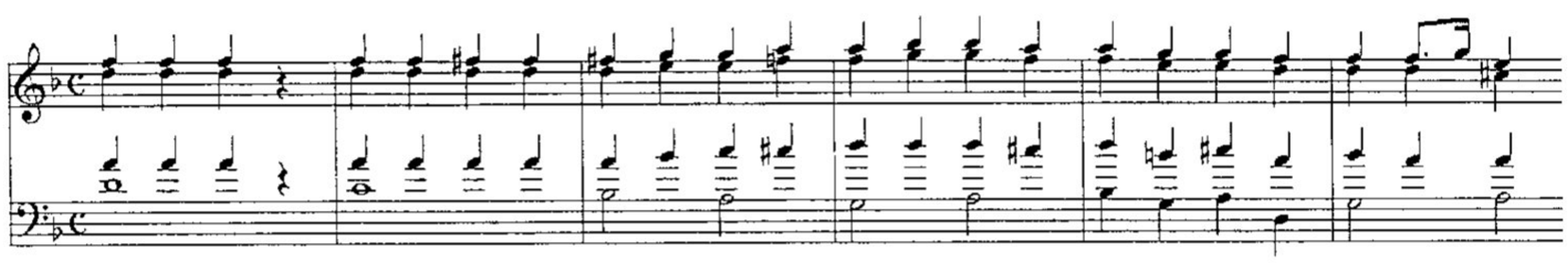
Bibliography: Bruce Wood, 'Purcell's Odes: A reappraisal', in Michael Burden (ed.) *The Purcell Companion*, esp. 221-222.

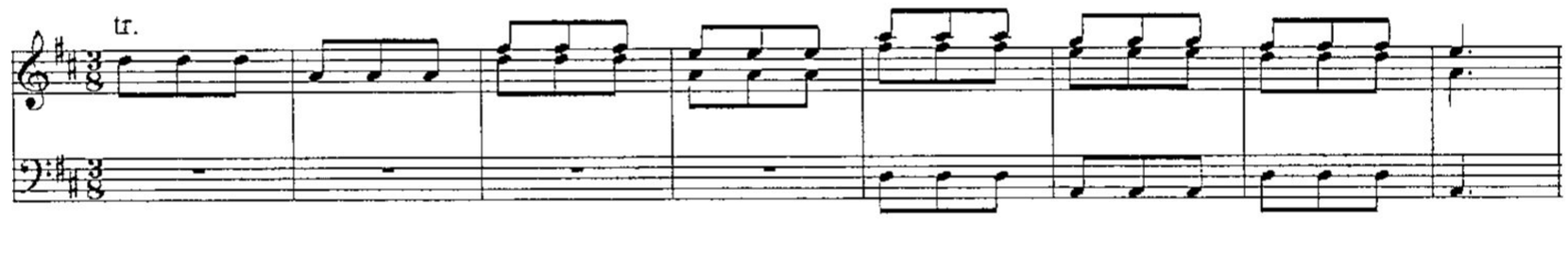
405. Begin the noble song

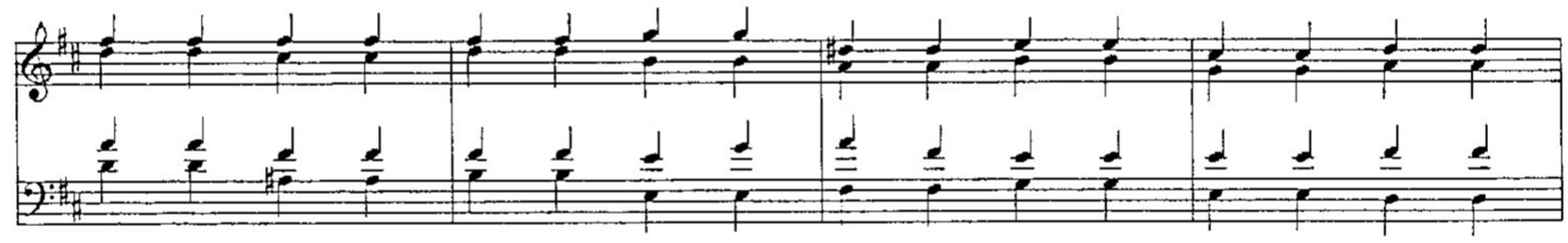
Ode for St Cecilia's Day.
22 November 1698; Samuel Wesley. Stationers' Hall.

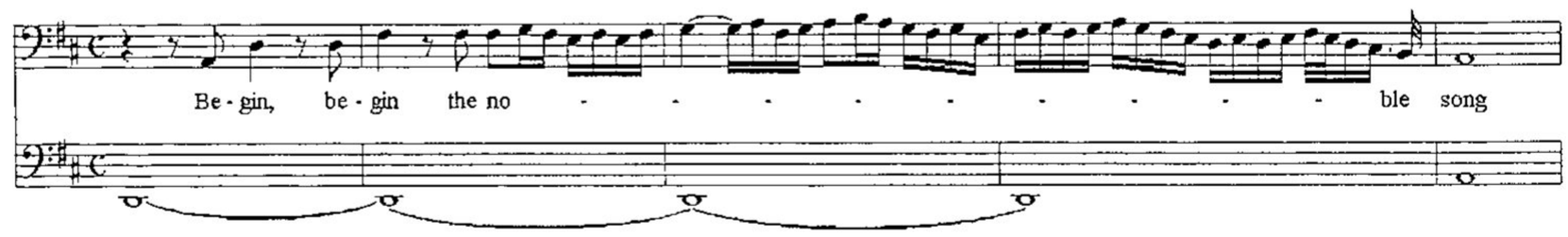
satb; SATB; 2 tr., 2 ob., 2 fl., timp., 2 vln., vla, bc.

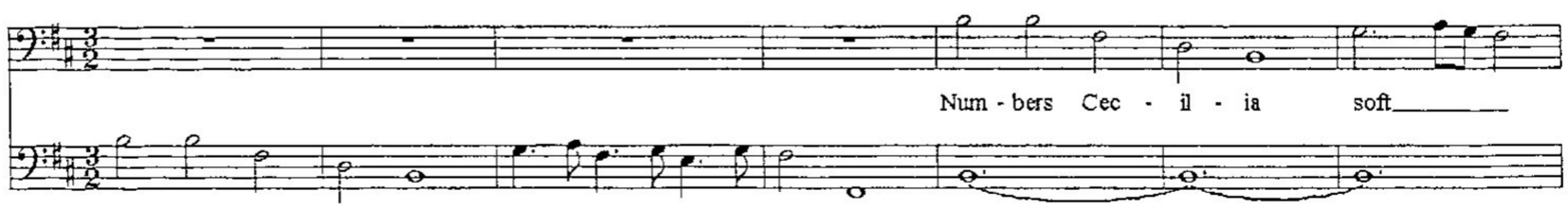
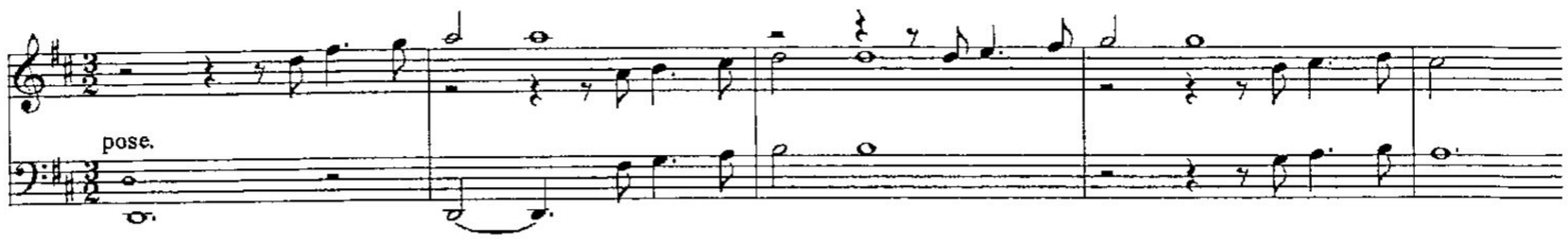
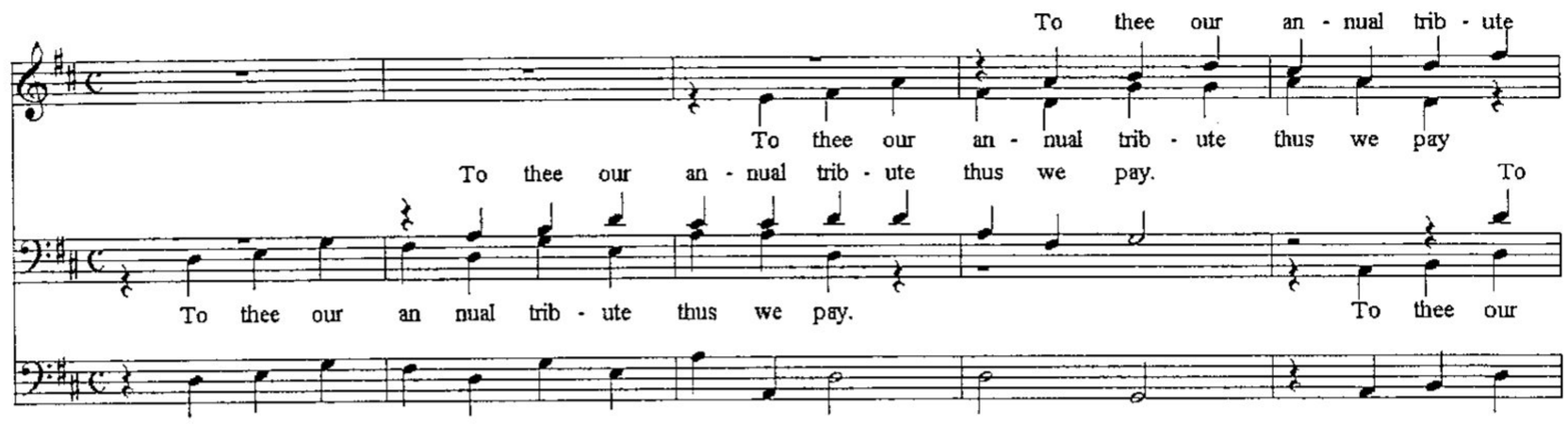
1. Overture

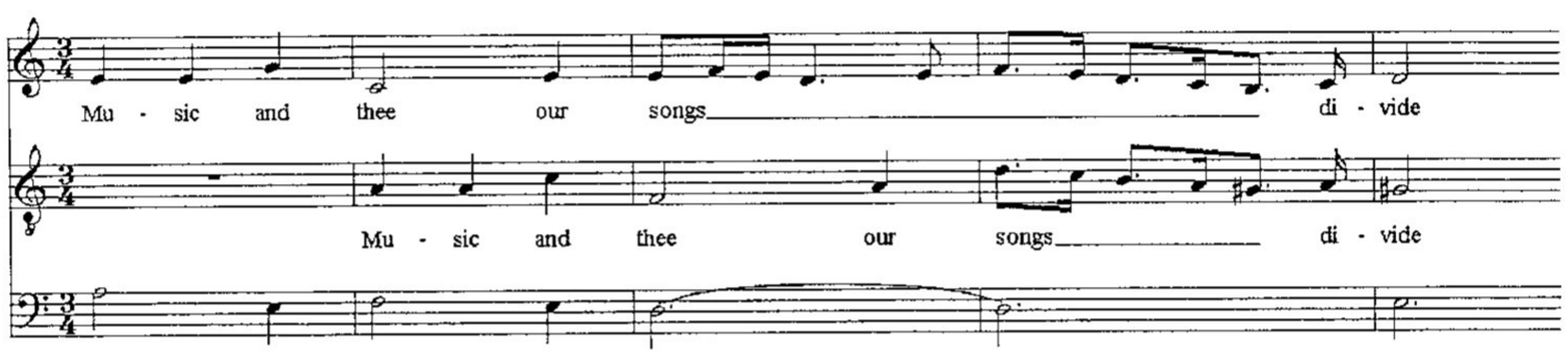
a) *tr., 2 ob., timp., str., bc* 23

b) Adagio *str., bc* 12

c) *tr., 2 ob., timp., str., bc* 58



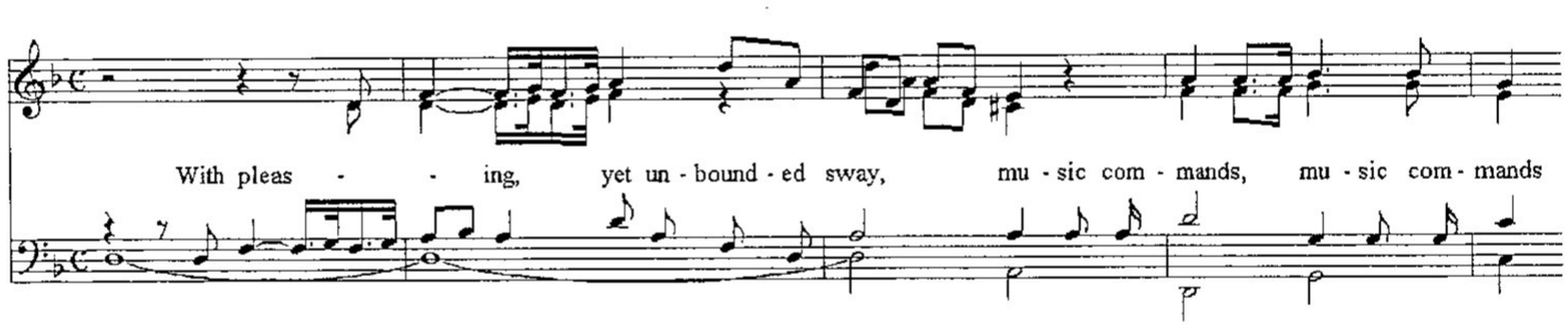
d) Adagio *str., bc* 11

e) as 1c 58

2. Begin the noble song *b, 2 vln., bc* 37

3. Numbers Cecilia soft as those

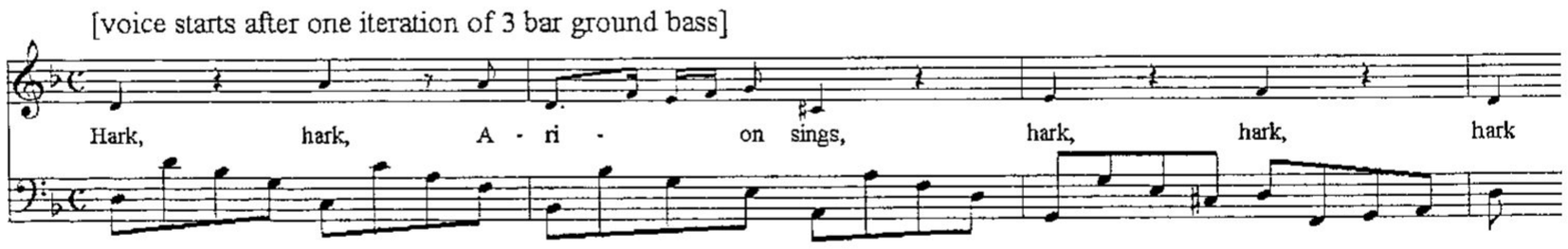
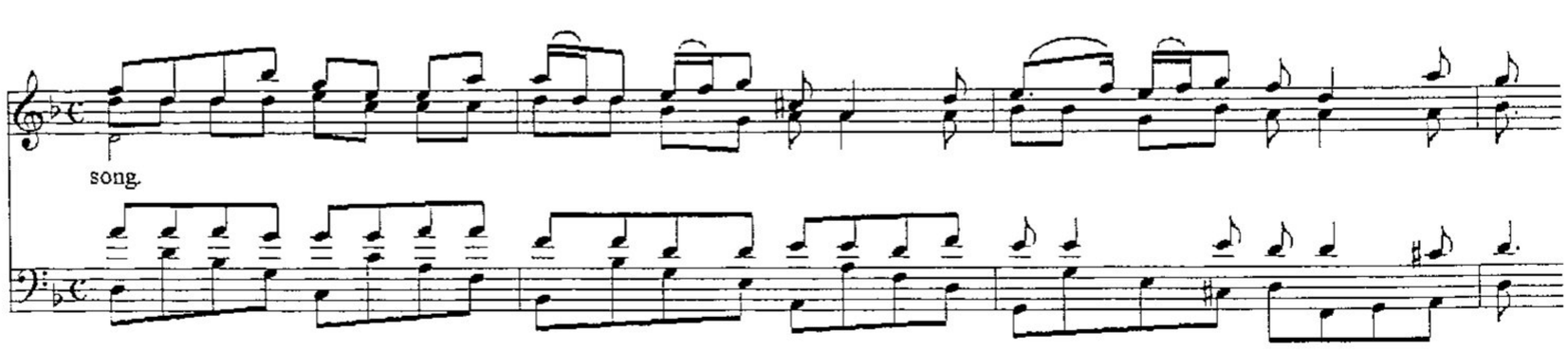
a) *b, bc* 33

b) Ritornel *2 vln., bc* 11

4. To thee our annual tribute thus we pay *SATB, str., bc* 39

5. Music and thee our songs divide *a, t, bc* 44

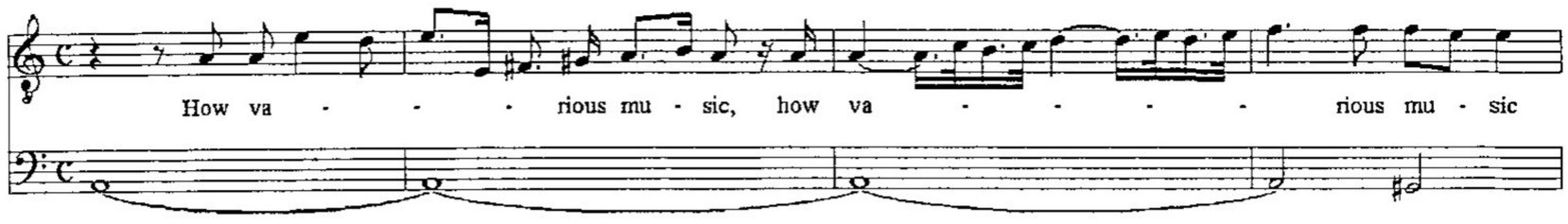


6. With pleasing yet unbounded sway *b, 2 ob., bc* 25

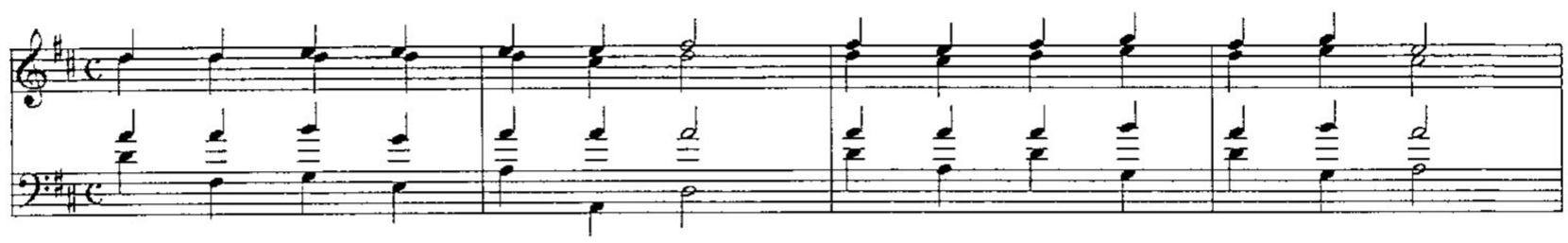
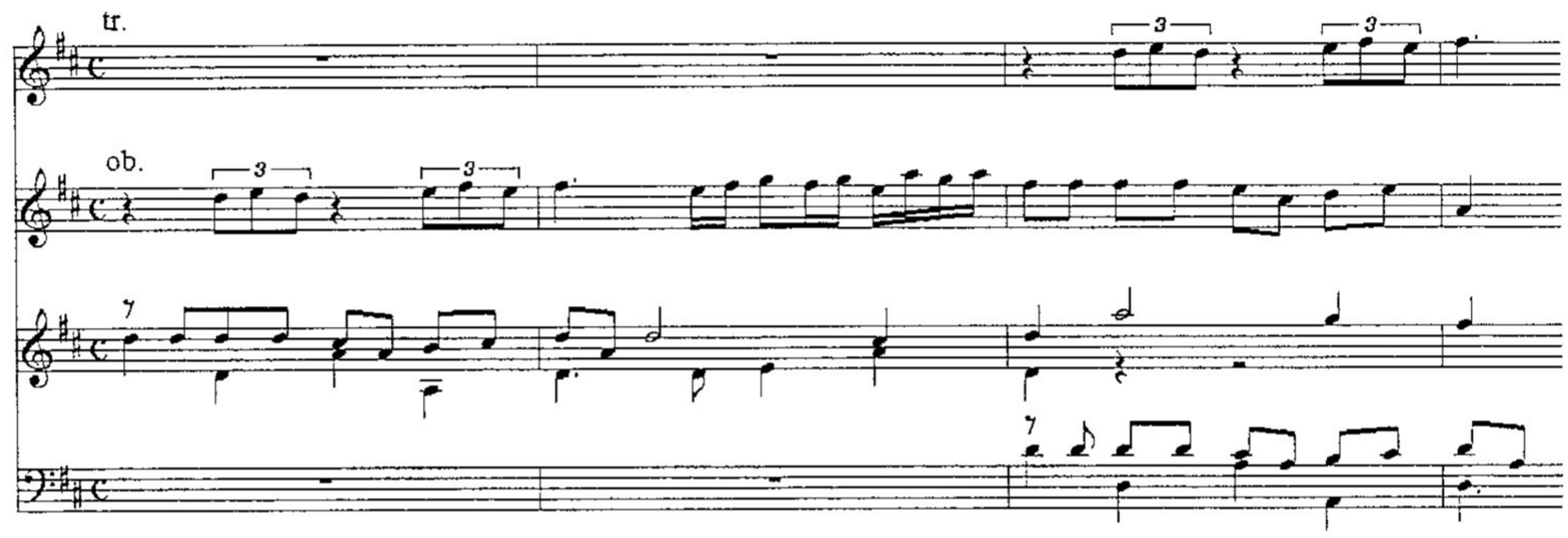
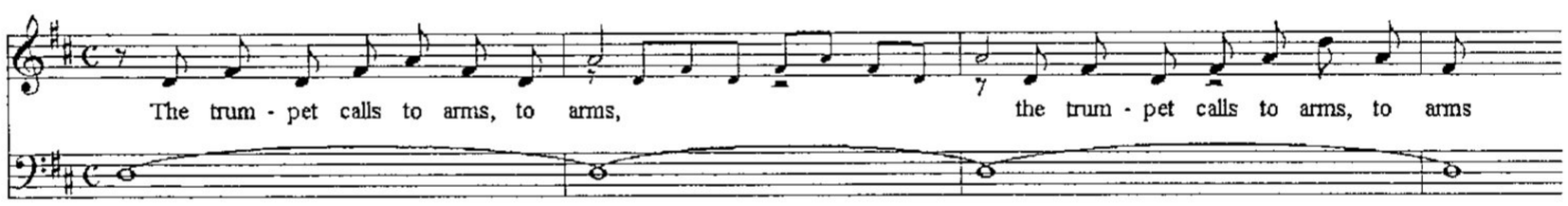
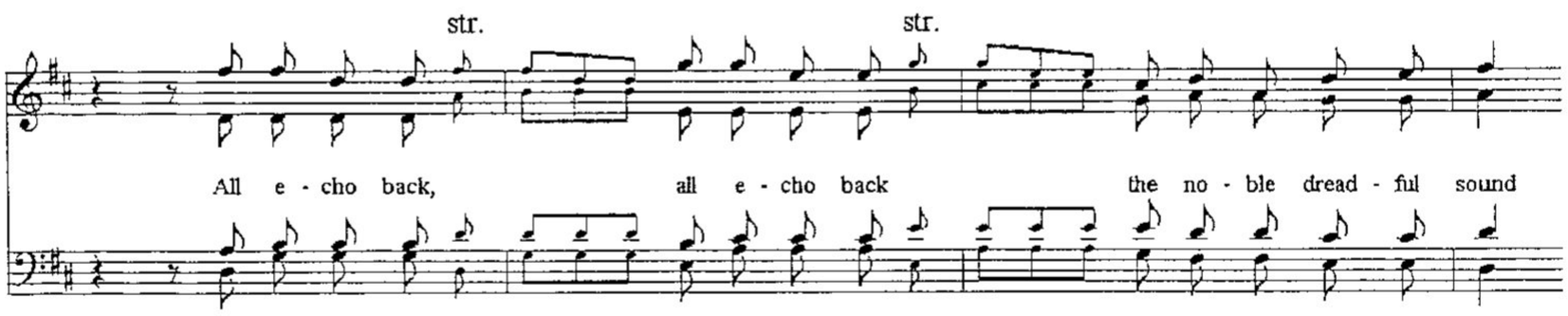
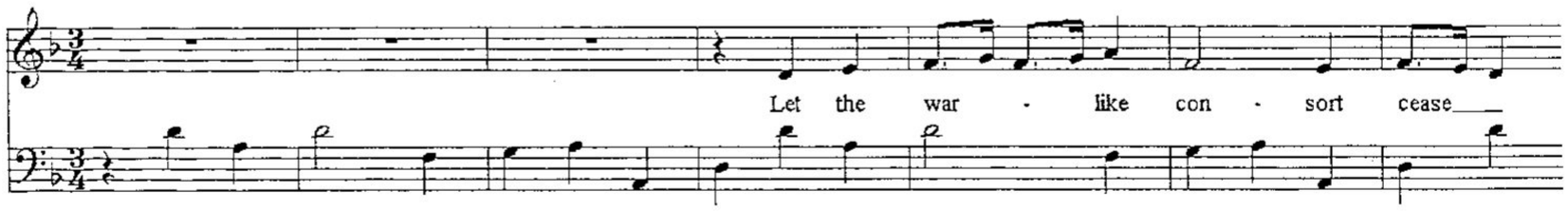
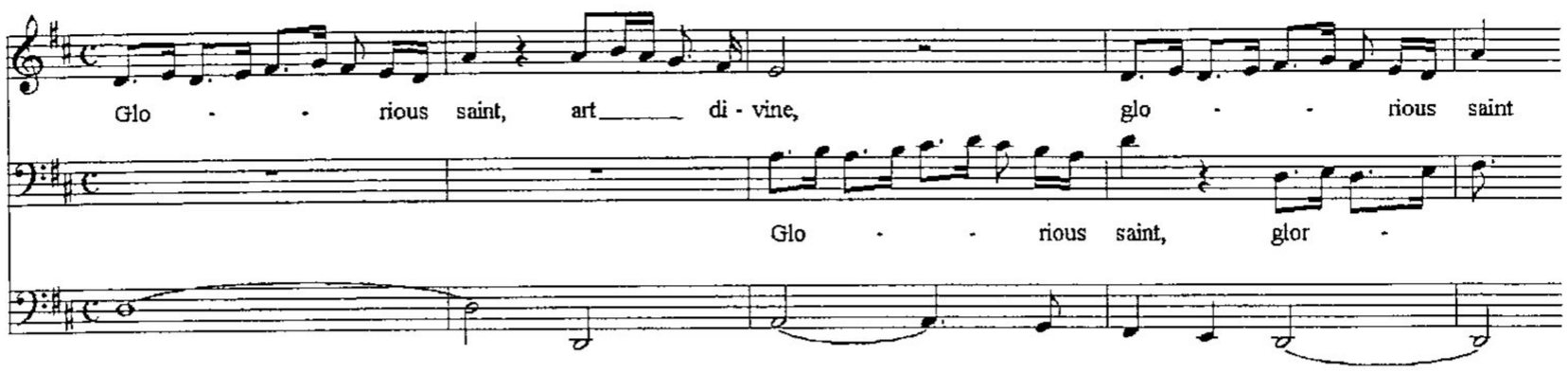
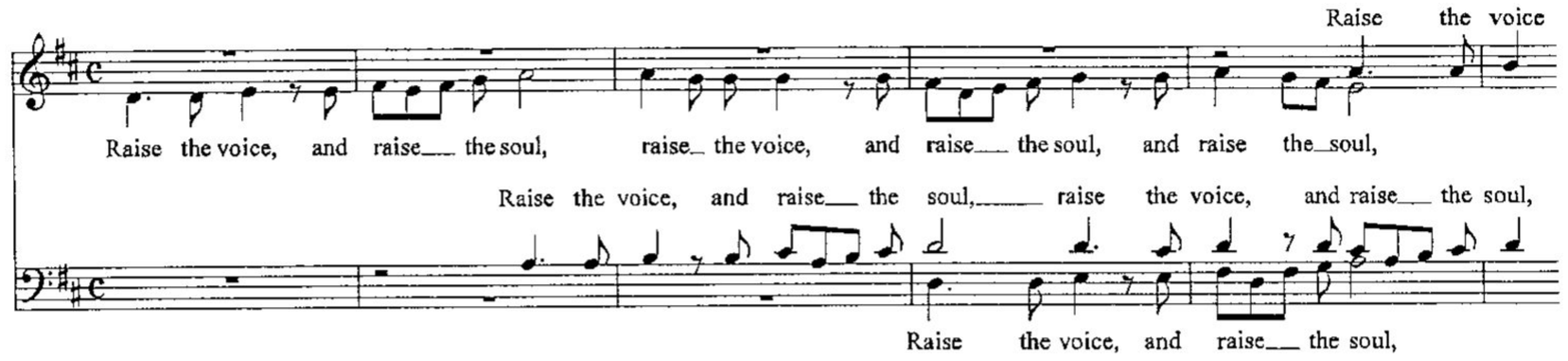


7. Hark, Arion sings and strikes the sounding strings

a) *a, bc* 50

b) Ritornel *str., bc* 13

8. How various music is thy praise *t, bc* 30



9. Symphony

a) *tr., 2 ob., str., bc* 19

b) Canzona *tr., 2 ob., str., bc* 24

10. The trumpet calls to arms *s, tr., bc* 44

11. All echo back *SATB, tr., str., bc* 11

12. Let the warlike consort cease *a, 2 fl., bc* 94

13. Glorious saint art divine *a, b, bc* 29

14. Raise the voice and raise the soul *SATB, 2 tr., 2 ob., timp., str., bc* 51

Total number of bars: 716

Manuscripts: § Lgc G.Mus.458.
'St Caecilias | Song | For the Yeare 1698 | By | Mr Dan: Purcell'.
1a I 'Trumpet 1st', II 'Trumpet 2d, III-IV 'Violins & Hautboys', VII 'Kettle Drum'; **1b** 'Adagio', I-II 'Violins'; **1d** 'Adagio'; **1e** 'End with the Triple'; **2** I 'Violin', II 'Violin 2d', III 'Verse'; 4 'Chorus', I-II 'Violins'; **5** I 'vers', II 'vers'; **6** II-III 'Hautboys'; **7a** I 'vers'; **7b** 'Ritornel'; **8** I 'vers'; **9a** 'Symphony', I 'Trumpet & Hautboy 1st' [in fact, ob.1 is written on a separate staff, below this], III 'Violin 1st', IV 'Violin 2d & Hautboy 2d'; **9b** 'Canzona', also, in pencil 'This part was so much admired by the great | Henry Purcell, as to induce him to introduce | it as a movement in the Indian Queen'; **10** I 'Trumpett', II 'vers'; **11** 'Chorus', I 'Trumpet the same with the 1st violin'; **12** I 'Flute 1st', II 'Flute 2d', III 'vers'; **13** I 'vers', II 'vers'; **14** 'Grand Chorus' I 'Trumpet 1st', II 'Trumpet 2d', III-IV 'violins & Hautboys', XI 'Drumm'.

405.1b, 1c Lbl Add MS 49599 (f.94-101v), parts.
'Sonata For Two | Trumpetts Two Violins | Tenors and 2 Basses | Mr Purcell'. Parts titled 'Continuo', 'Trumpet or Hautboy 1mo', 'Tromba 2do', 'Violino 1mo', 'Violin 2do', 'Tenor', 'Basso Violino'. All parts headed 'Sonata'.

405.12 US LAuc M678.M4.H295.1710 Bound (f.10v), in C minor, first 3 bars only.
'lett the warlike consort Cease'.
(see keyboard transcription: **562T**)

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Contemporary References: Advertisement of performance at York Buildings in January 1699 in *London Gazette*, 2 January 1699.

Commentary: Evidently, the inserted comment about **H405.9b** is erroneous, a well meaning scribe getting this piece confused with Z630/5b. Trowles repeats this comment.

See also Trowles ii. 111-112. The text is reprinted in Husk p.157-159, though this is not identical to the text as set by Daniel.

Three sections from this ode were later used by Daniel in theatre works. Two movements of the overture (**H405.1b, 1c**) were also used in Daniel's 'Prize Musick', *The Judgment of Paris*, of 1701 (**H125.1c, 1d**), and an altered version of the closing chorus (**H405.14**) was used in *The Grove*, 1700 (**H119.55**).

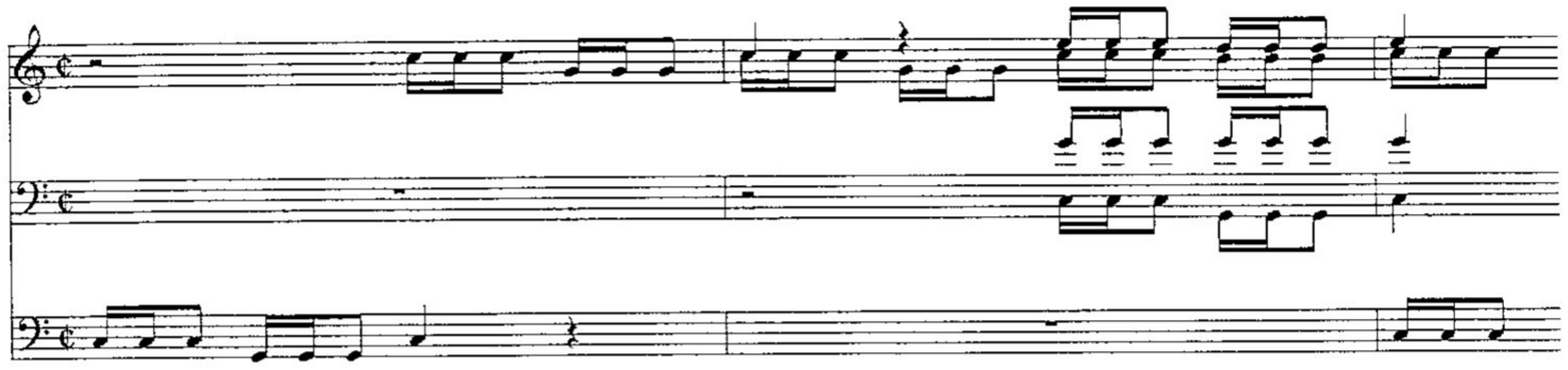
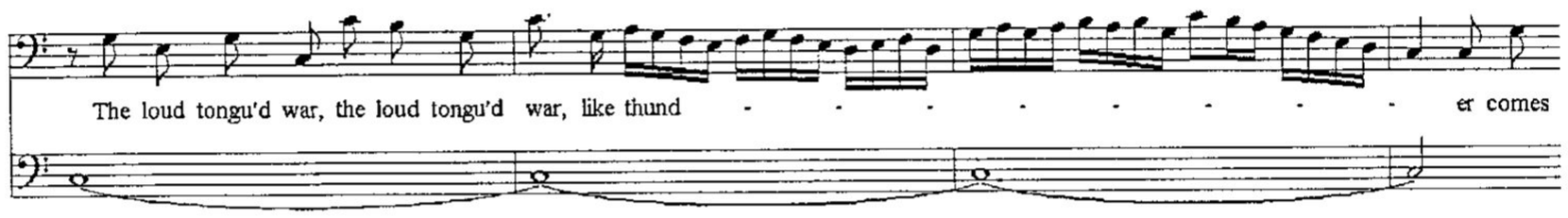
Bibliography: Robert Klakowich, 'Harpsichord music by Purcell and Clarke in Los Angeles,' *Journal of Musicology* 4/2 (1985- 86), 171-190.

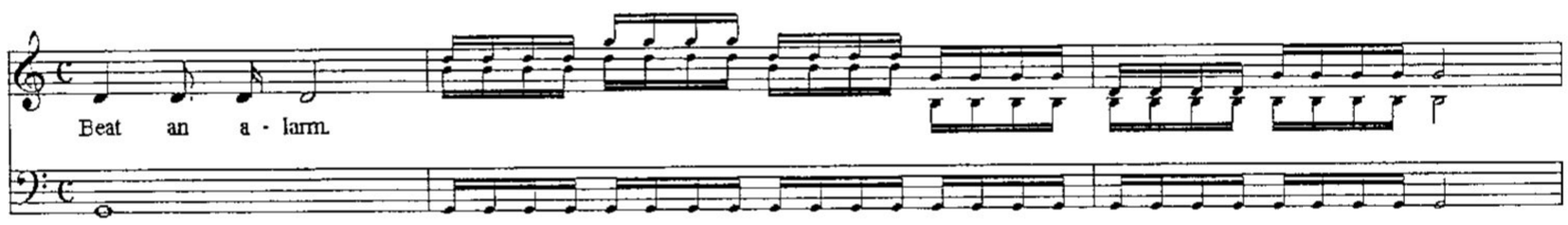
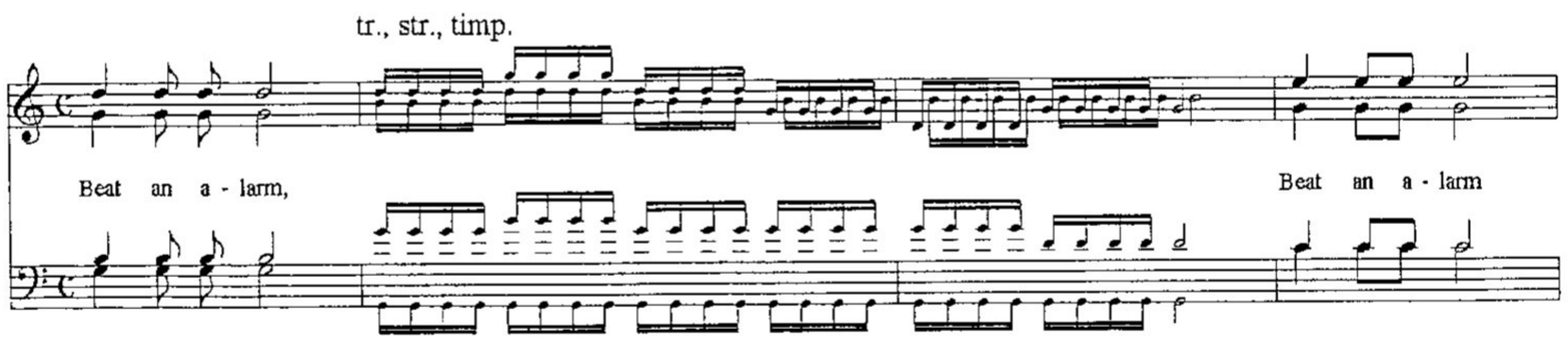
406. The Loud tongu'd war

Welcome song upon King William's return from Flanders.
1697; Librettist unknown. DL.

a: Mr. Freeman.

ab; SATB; tr., ob., timp., 2 vln., vla, bc.

1. Overture *tr., ob., timp., str., bc* 12

2. The loud tongu'd war *a, b, tr., ob., bc* 63

3. Beat an alarm

a) *a, b, tr., ob., timp., bc* 46

b) *SATB, tr., ob., str., bc* 22

Total number of bars: 143

Manuscripts: § **Lbl Add MS 30934** (f.94-104v).
'The following piece was composd by Mr: Dan: | Purcell upon King Williams return from | Flanders and pr.formed in ye. play house and is the | originall score' (in later hand); at end 'Mr Dan: Purcell' (not autograph).
1 'Overture', VII 'B V:'; **2** I 'Trumpet', II 'Haut Boy'; **3a** 'Slow', V 'Kettle Drum'; **3b** I 'Trumpet' II 'Haut Boy', III 'Violins', XI 'Kettle Drum'.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Commentary: Although in 1 stave VII is described as 'B V:' (meaning bass violin), it seems much more

suited to timpani and, indeed, on the next page the same line is described as 'Kettle Drum'. More about original performance on the playhouse stage even found its way into the published libretto.

This music was (also?) performed on the stage as part of a performance of D'Urfey's *Cynthia and Endimion, or The Loves of the Deities*. See also **H113**.

Bibliography: Carolyn Kephart, 'Thomas Durfey's Cinthia and Endimion: a reconsideration', *Theatre Notebook* 39 (1985), 134-139.

Olive Baldwin and Thelma Wilson 'The music for Durfey's Cinthia and Endimion', *Theatre Notebook* (1987), 70-74.

407. Phoebus, monarch of the skies

Ode for the Accession of Queen Anne.
?1702; Librettist unknown. DL (1704 performance).

s: Mrs. Lindsey (2); Mrs. Campion (5, 8).
a: Mr. Hughes (4, 6, 7).
b: Mr. Leveridge (1, 3, 4, 7).

ssab; [SATB]; [str.], bc.

An ODE *on the Glorious Beginning of Her Majesty's Reign.*
Set to Musick by Mr. *Daniel Purcell.*

Sung by Mr. Leveridge

Phœbus, Monarch of the Skies,
Haste, and with a smiling Face arise.
Thy brightest Beams display,
To grace this joyful Day.
This Day Enthron'd bright *ANNA* saw,
Enthron'd, the World to chear and awe.

CHORUS

This Day Enthron'd, &c.

Mrs. Lyndsey.

See, in her Noble Race, how soon
Her Dawn outvies the vulgar Noon.
If Beams so strong her Morn display,
What will she do in her full Day?

Mr. Leveridge.

Her tow'ring Genius can explore
What e'er the Mind would know;
The rising Sun with ease looks o'er
The greatest Nights below.

Mr. Hughs *and Mr.* Leveridge.

How glorious will her Reign appear?
What Trophies guild our *British* Sphere?

Mrs. Campion.

Haste, ye Years, and roll away;
Haste, the Nation chides your Stay.
Eager with a Loyal Fire,
For the Laurels she'll acquire.

Mr. Hughs.

Since then to her Laurels soft Peace is a Bar,
Sound Trumpets, come Warriors, harmoniously jar,
Restoring sweet Peace by her Conquest in War.

Mr. Leveridge *and Mr.* Hughs.

Cease your Martial Sounds a while,
Bless the Pair that bless our Isle,
Bless 'em, from whose Virtues springs
A glorious Peace to *Europe* and its Kings.
Bless 'em, who our Joys Improve,
With some dear Pledge of their Eternal Love.

Mrs. Campion.

May their Pleasure
Know no measure,
Never ceasing,
Still encreasing,
Smoothly all, and purely flow.
'Till possessing

Ev'ry Blessing,
They inherit
Late their Merit;
Greater Joys than Earth can know,
Crowns above for Crowns below.

CHORUS.

May Heav'n their Virtues still reward,
And Crown 'em with Applause:
Taught by Heav'n, they best shall guard
Our Alters and our Laws.

Manuscripts: None.

Printed Ed.: None.

Text: § Folger Shakespeare Library PR 3291 S67 Cage
'Act III | *An* ODE *on the Glorious Beginning of Her* | *Majesty's Reign* | Set to Musick by Mr. *Daniel Purcell.*'
1a 'Sung by Mr. Leveridge'; **1b** 'CHORUS'; **2** 'Mrs. Lindsey'; **3** 'Mr. Leveridge'; **4** 'Mr. Hughs and Mr. Leveridge'; **5** 'Mrs. Campion'; **6** 'Mr. Hughs'; **7** 'Mr. Leveridge and Mr. Hughs'; **8** 'Mrs Campion'; **9** 'CHORUS'.

Modern Ed.: None.

Commentary: The sole evidence for the ode's existence is a programme for a performance, advertised in the Daily Courant (no. 536) for Tuesday 4 January 1704, where this piece is described as 'An Ode upon the Happy Accession of Her Majesty to the Throne, set to Musick by Mr. *Daniel Purcell*, never perform'd before.' As the piece was presumably composed for Queen Anne's accession in 1702, it would presumably have been performed at court that year. The 'never perform'd before' would therefore seem to refer to public performances.

In a letter stored with the programme, Emmett Avery states that 'It is an interesting programme, and I know of no other like it. It must be a programme handed out at the door or to subscribers, although the advertisement does not mention any programme. However, giving out a printed copy of something in the night's performance was not uncommon.' With many thanks to Tom McGeary for drawing this work to my attention. See *LS (new version)*, ii. 4 January 1704.

408. Prepare the hallow'd strain

Ode for St Cecilia's Day
22 November 1699; Joseph Addison, with some lines by Nahum Tate. Oxford.

Prepare the hallow'd strain, my Muse,
Thy softest sounds, and sweetest numbers chuse;
The bright *Cecilia*'s praise rehearse
In warbling words and gliding Verse,
That smoothly run into a Song,
And gently die away, and melt upon the tongue.

First let the sprightly Violin ,
The joyful melody begin.
And none of all her strings be mute
While the sharp sound and shriller lay,
In sweet harmonious Notes decay,
Soften'd and mellow'd by the Flute.
* The Flute, that sweetly can complain,
* Disolve the frozen Nymph's disdain,
* Panting sympathy impart,
* Till she partake her Lover's smart.

Chorus.

Next, let the solemn Organ joyn
Religious Airs, and Strains divine,
Such as may lift us to the Skies,
And set all Heav'n before our eyes:
* Such as may lift us to the Skies,
* So far at least till they
* Descend with kind surprize,
* And meet our pious harmony half way.

Let then the Trumpets piercing sound
Our ravisht ears with pleasure wound,
The Soul o'er-pow'ring with delight:
As with a quick uncommon ray
A streak of Lightning clears the day,
And flashes on the sight.
Let Eccho too perform her part,
Prolonging ev'ry Note with Art,
And in a low expiring strain
Play all the Consort o're again.

Such were the tuneful Notes that hung
On bright *Cecilia*'s charming tongue;
Notes that sacred heats inspir'd,
And with religious ardor fir'd;
The Love-sick Youth, that long supprest
His smother'd passion in his breast,
No sooner heard the warbling Dame,
But by the secret influence turn'd,
He felt a new diviner flame,
And with Devotion burn'd.
' With ravish'd Soul, and looks amaz'd,
' Upon her beauteous face he gaz'd;
' Nor made his amorous complaint:
' In vain her eyes his heart had charm'd,
' Her heavenly voice her eyes disarm'd,

The lines thus mark'd are not set.

‘ And chang’d the Lover to a Saint.

Grand Chorus.

And how the Quire compleat rejoices,
With trembling strings, and melting voices,
The tuneful ferment rises high,
And works with mingled melody;
Quick Divisions run their rounds,
A thousand trills and quivering sounds,
In airy circles o’re us fly,
Till wafted by a gentle breeze,
They faint and languish by degrees,
And at a distance dye.

Text: § ‘AN | ODE | ON | St Cecilia’s Day. | *November* 22. 1699. | - | The Words by Mr *Addison.* | The 4 last Lines of the 2d and 3d Verse added by Mr *Tate*, markt * | - | Set to Music by Mr *Daniel Purcell.* |-|[1699]’. [Copy consulted: Mch H.P.116]

Joseph Addison, *Cupid’s Bee-Hive: or, the Sting of Love* (1721), 76-80. [Copy consulted: Lbl 1486.ee.8]

Modern Ed.: None.

Contemporary References: *London Gazette*, 7 December 1699.

Commentary: No musical sources survive for this ode.

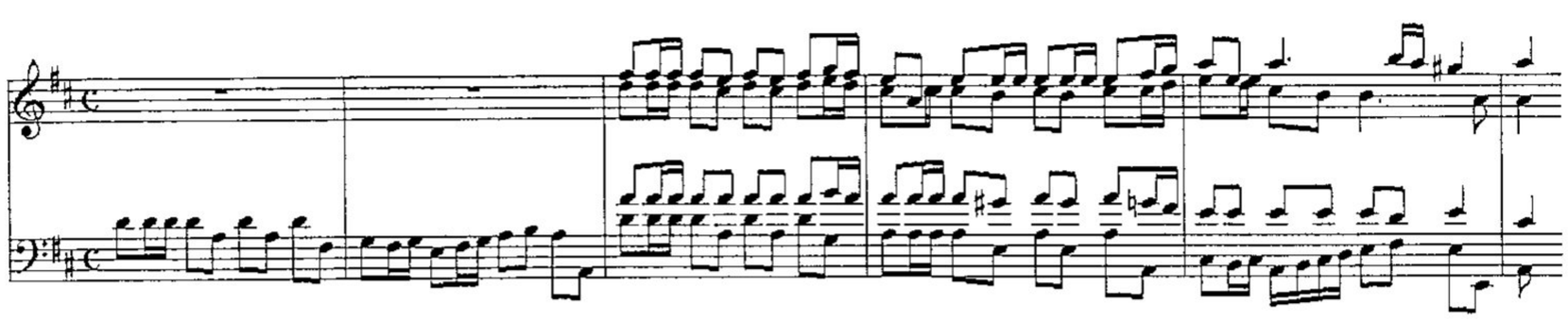
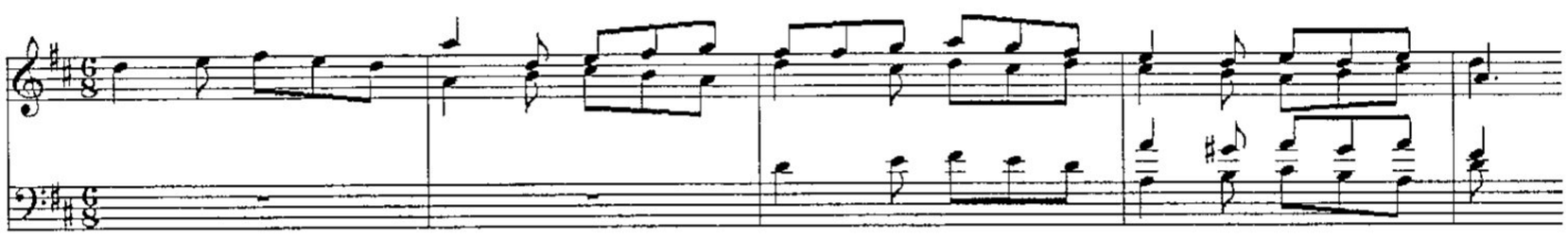
Although this early text source gave ‘hollow’d’ rather than ‘hallow’d’ as the title, later sources agree on the latter.

409. Welcome, welcome glorious day

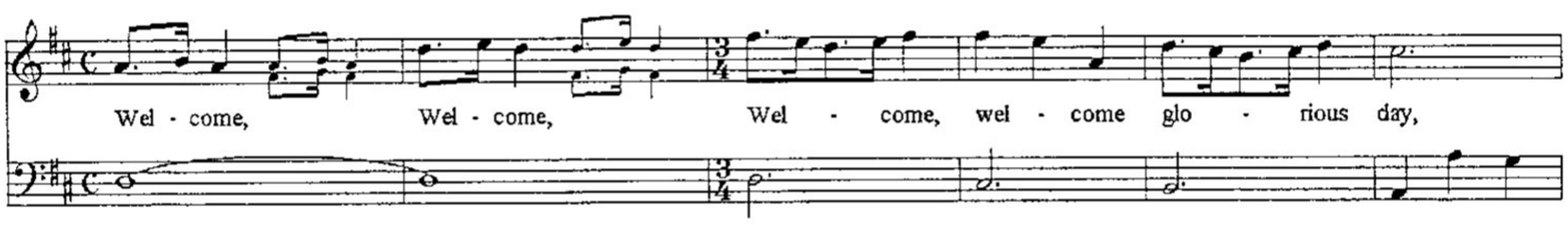
Ode for the birthday of Princess Anne.
6 February 1698; Librettist unknown.

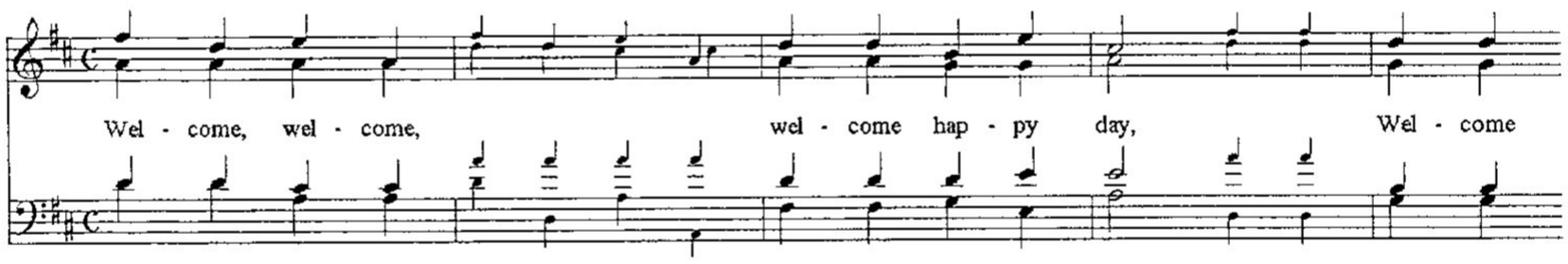
satb; SATB; tr., 2 fl., ob., 2 vln., vla, bc.

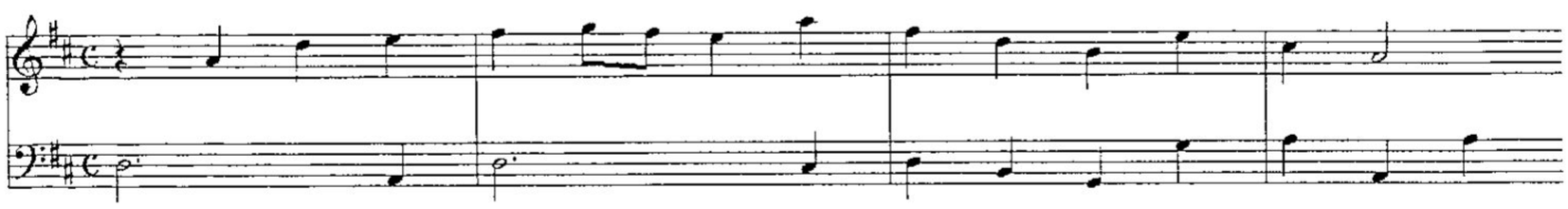
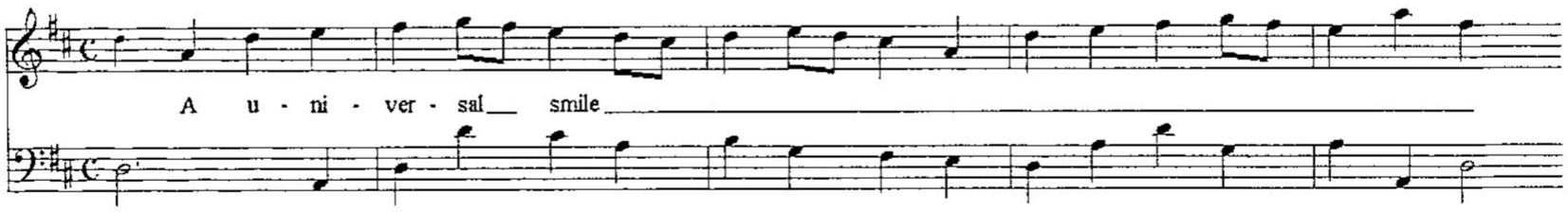
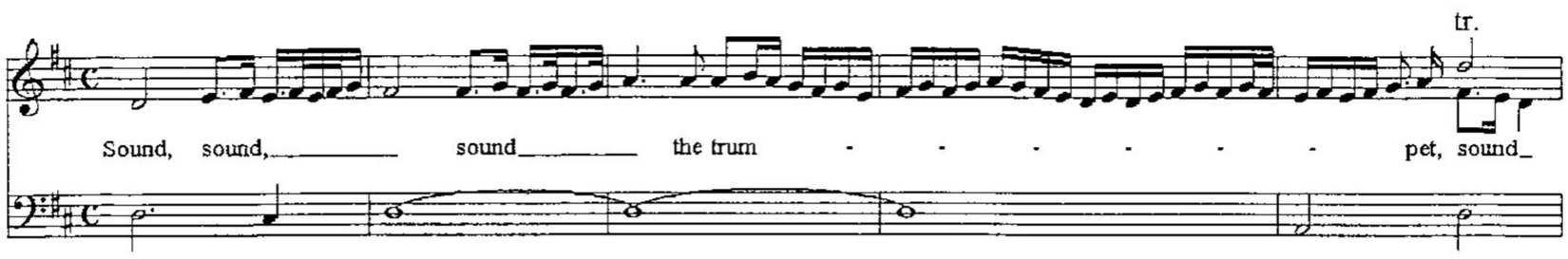
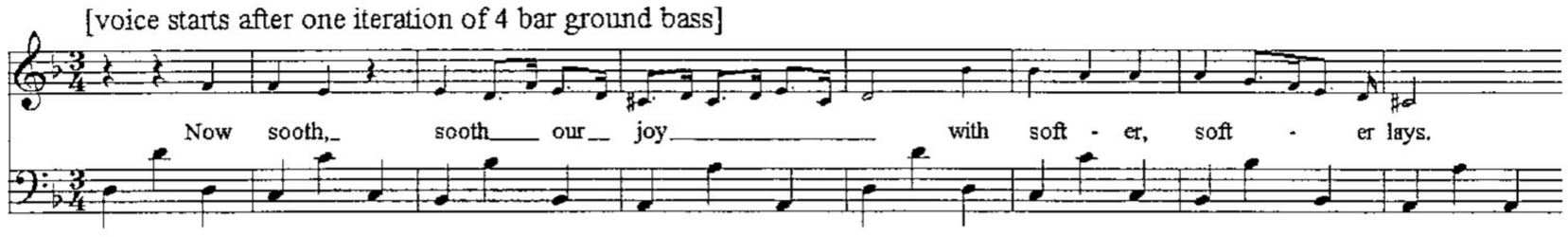
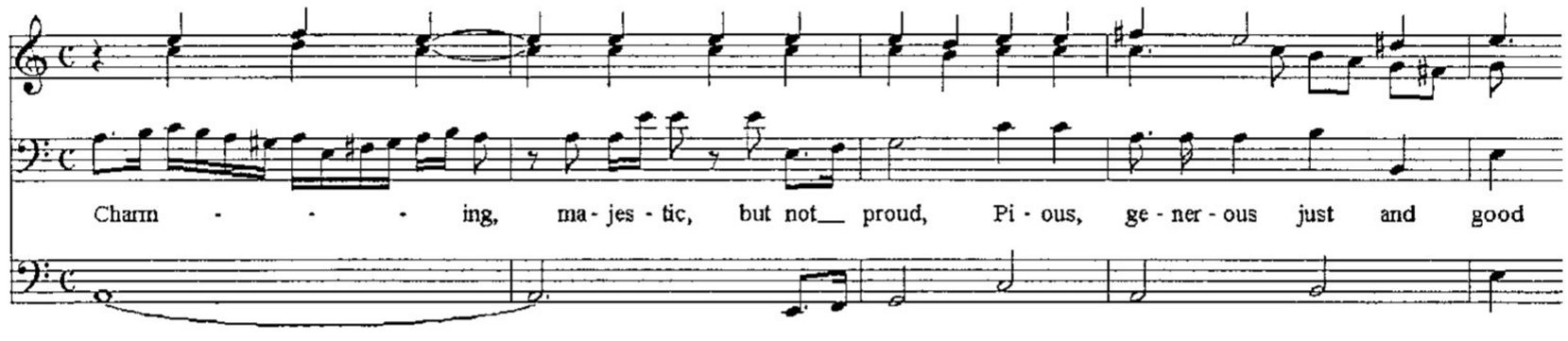
1. Overture

a) *tr., str., bc* 21

b) *tr., str., bc* 47

2. Welcome, welcome, glorious day

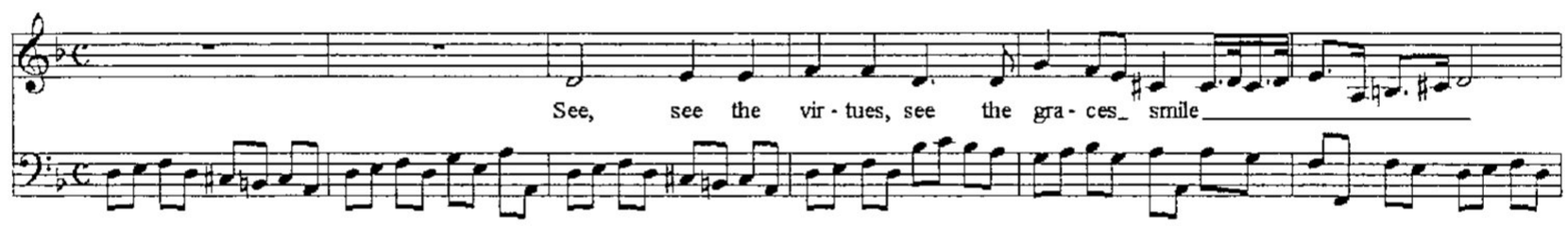
a) *s, 2 vln., bc* 104

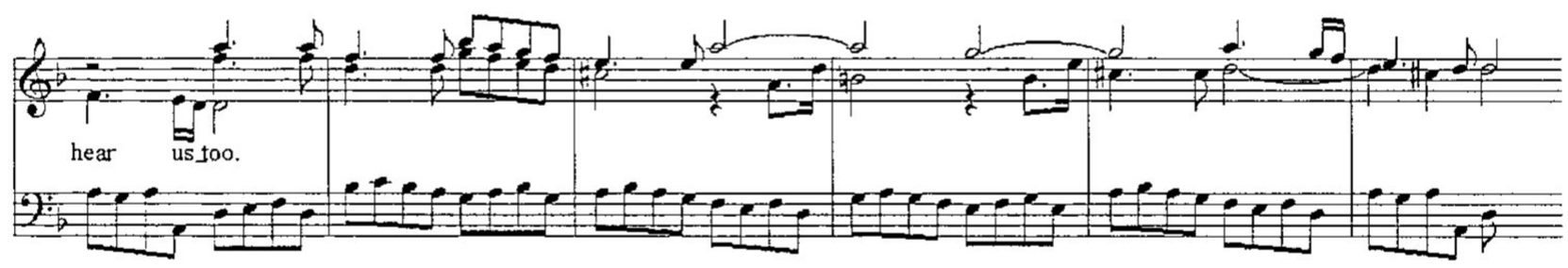


b) *SATB, str., bc* 19

3. A universal smile speaks harmony in every heart

a) *ob., bc* 4

b) *t, ob., bc* 54

4. Sound the trumpet *a, tr., bc* 37

5. Now soothe our joy *a, 2 fl., bc* 96

6. Charming, majestic, but not proud *b, 2 vln., bc* 62

7. See the virtues, see the graces smile

a) *a, bc* 42



b) Ritornello *str., bc* 10

8. Welcome, welcome, happy day *SATB, str., bc*
(as 2b) 19

Total number of bars: 515

Manuscripts: § Lcm MS 989.
'A Song | On the Anniversary | of | Her Royall Highness the | Princess Ann of Denmarke | Composed by Daniell Purcell | Anno 1697/8.'; at end 'Finis'.
1a 'Overture', I 'Trumpett', II 'Violins'; **2b** 'Chorus'; **4** I 'Trumpett'; **5** 'verse 2 Flutes'; **6** I 'Violins'; **7b** 'Ritornell'; **8** 'Chorus'.

409.2-7 Cfm Mus.Ms.87 (f.44)
'The | Musick | In the Opera | of the | Rival Queens | by [blank]'
[then follows the music for Act 2 by Finger. Daniel Purcell's music for Act III, which is this ode, starts on f.53v.].
[f.65v] 'The end of the 3d Act | By Mr Daniell Purcell'.

1a 'Symphony', I 'Trumpet', II 'Violin 1st', III 'Violin 2nd'; **2a** I 'Violin 1st', II 'Violin 2d'; III 'Vers'; **2b** 'Chorus'; **3a** I 'Hautboy', II 'Vers'; **4** I 'Trumpett', II 'Vers'; **5** I 'Violin 1st', II 'Violin 2d', III 'Vers';

409.4 Ob MS Tenbury 345 (f.20v-21), untitled, in B flat.

Printed Ed.: None.

Text: Not known.

Modern Ed.: None.

Contemporary References: 'To Her Royall Highness | the | Princess Ann of Denmarke | Madam, | The gracious reception I found att the Musicall | Entertainment upon Your Royall Highness's Birth day, | has encourag'd me so farr as to believe that there is something | valuable in it, and embolden'd me to dedicate it to You Royall | Highness doubting nothing less that Security from the Censures | and Malice of either the unskillfull or ill natur'd, under so | Illustrious a Patronage, therefore with all Humility I | presume to lay it att Your Royall Highness's Feet, with this | inward satisfaction, that hereby I lett your Royall Highness & | the World know that I am with all respect Imaginable, | Madam | Your Royall Highness's most | humble most faithful and | most Obedient Servant | Daniell Purcell.', Daniel Purcell's preface to the Lcm manuscript.

Post Boy, 24 May 1698.

Commentary: **H409.2a** is not actually by Daniel, but is borrowed from John Blow's 'Welcome, welcome happy day', his birthday song for William III in 1697 (Lbl Add MS 31457, f.28).

H409.2-7 are all included in the incidental music to *The Rival Queens, or The Death of Alexander the Great* (**H143**), which is provisionally dated 1701. It also shares the same overture, but the play source includes an additional slow section in between **1a** and **1b** above which is not found in the ode source. For this reason it is not included above.

Bar 4 of the first movement is faulty in the Lcm source, the first treble part being short by one beat. This bar has been supplied from the Cfm source. The manuscript at Cfm was not made available for study, and so the description here is based on a microfilm copy.

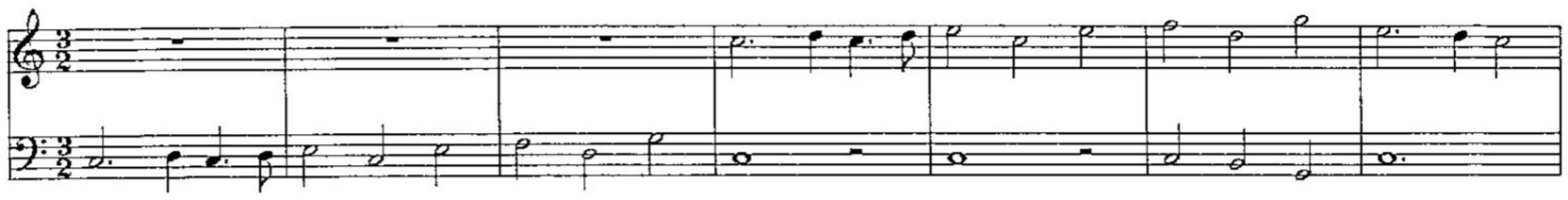
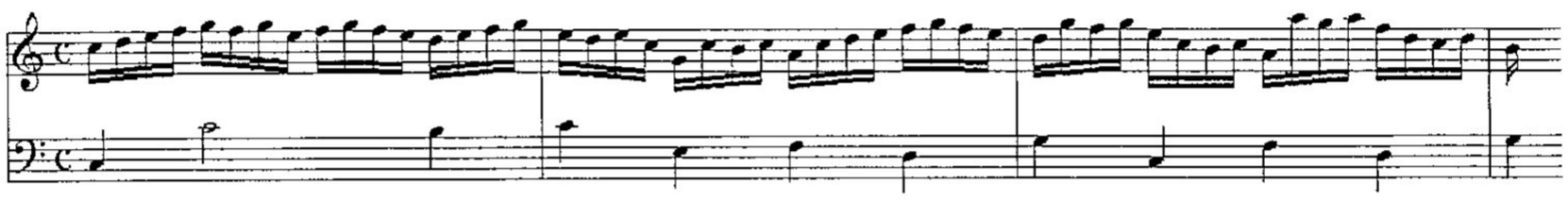
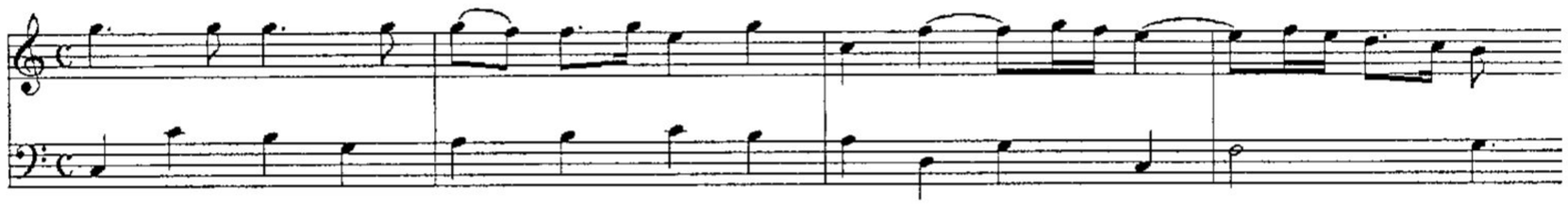
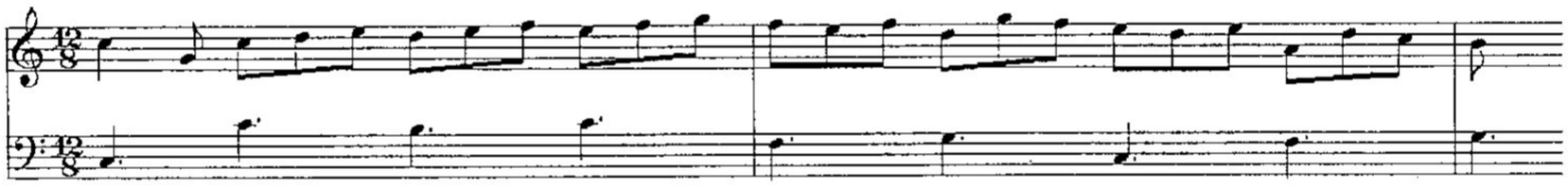
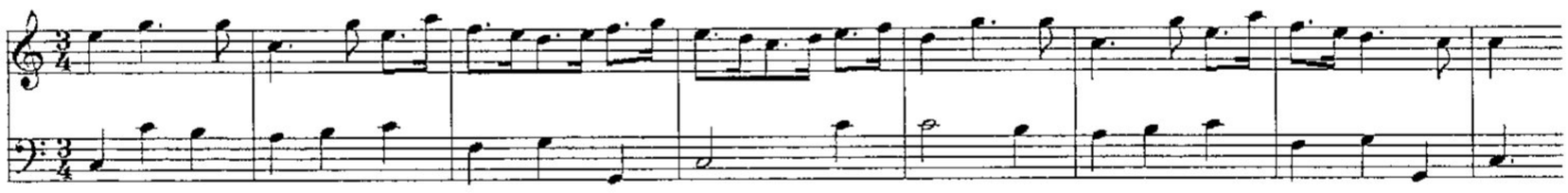
Bibliography: Rosamund McGuinness, 'The Chronology of John Blow's Court Odes', *M&L* 46 (1965), 116-117.

Rosamund McGuinness, 'The Ground-Bass in the English Court Ode', *M&L* 51 (1970), 271-272.

501. Sonata in C major for flute

?1698.

fl., bc

1. [untitled] 37

2. Allegro 18

3. Adagio 13

4. [untitled] 17

5. Largo 42

Total number of bars: 127

Manuscripts: Lbl Add MS 31466 (f.17v-18), in G major.
'Purcell', 'XII.'.

Ob MS Tenbury 1314 (f.7v-8), a1.
'Sonata Quarta Dan: Purcel.', 'Solo'.
2 'Allegro'; **3** 'Adagio'; **5** 'Largo'.

Printed Ed.: § 'SONATA TARZA', in *Six Sonatas* [I] (1698), p.[6-7].

'SONATA SEXTA', in *Six Sonatas* [II] (1709), p.15-17.

Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): I - Sonatas 1-3 for Flute and Continuo (EMA 104).

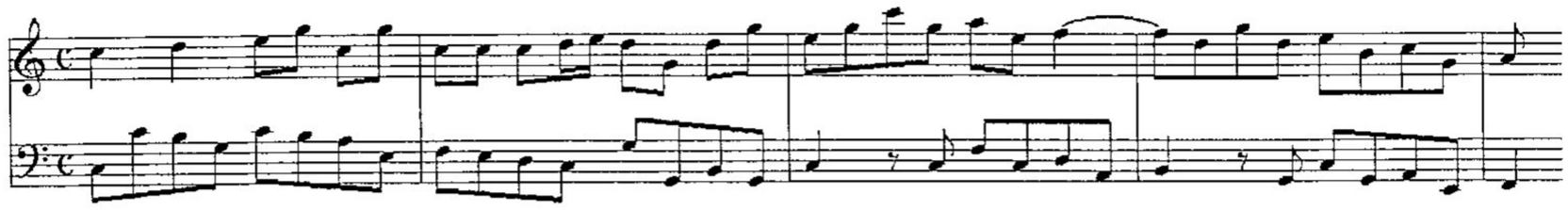
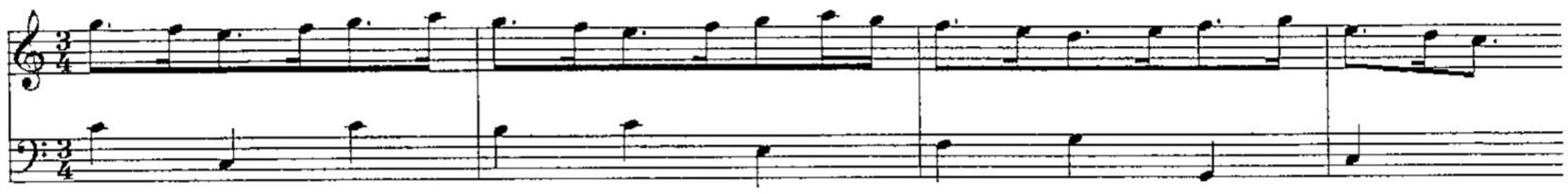
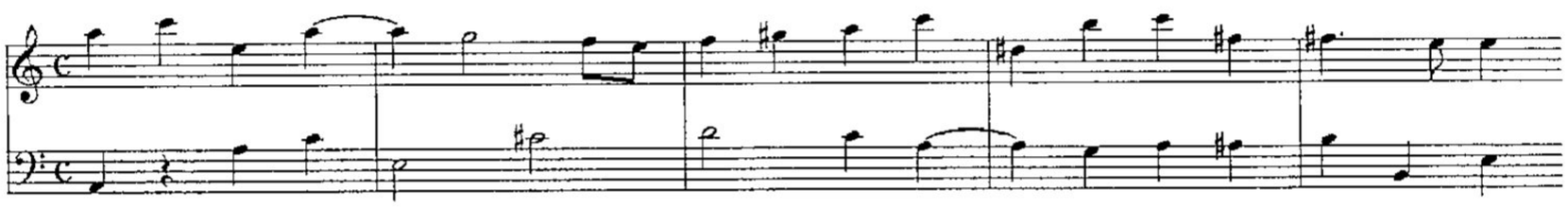
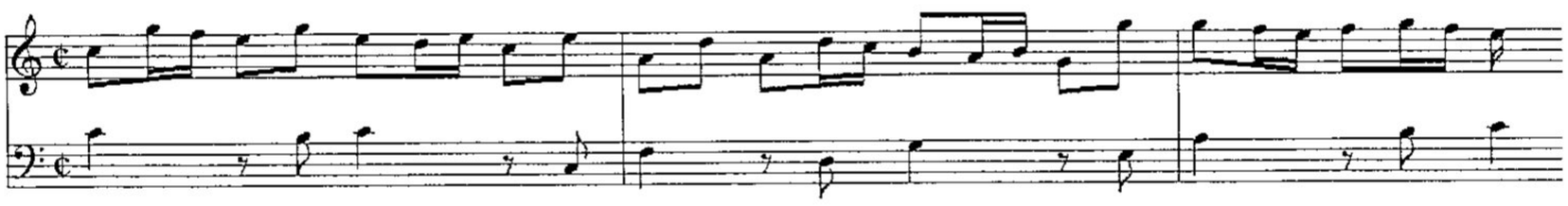
Contemporary References: *London Gazette*, 2-6 June 1698.

Commentary: *Six Sonatas* [I] is Smith 15.

502. Sonata in C major for flute

?c.1710.

fl., bc.

1. Vivace 24

2. Largo 28

3. Adagio 10

4. Allegro 23

Total number of bars: 85

Manuscripts: None.

Printed Ed.: § 'SOLO III', in *Six Sonatas* [III] (c.1710).
I 'FLUTO' (p.8); II 'BASSO CONTINUO' (p.7).

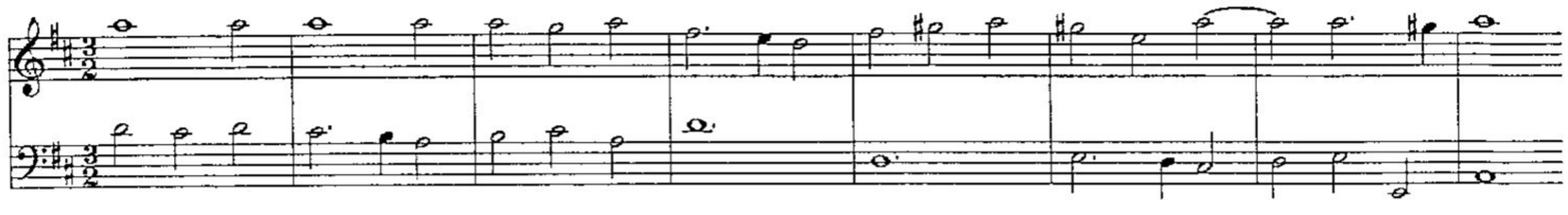
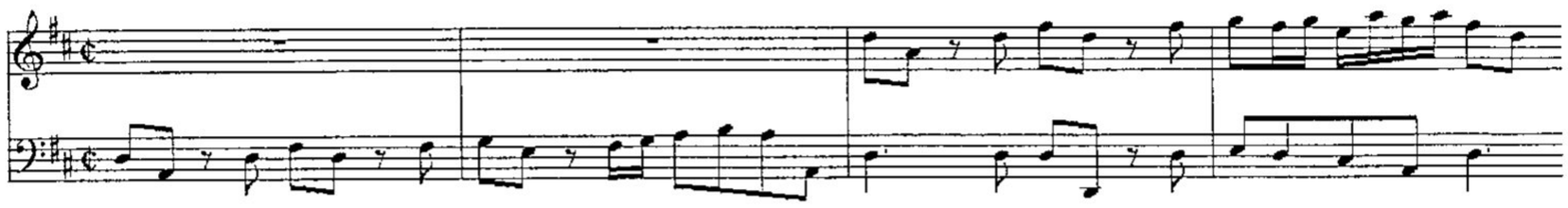
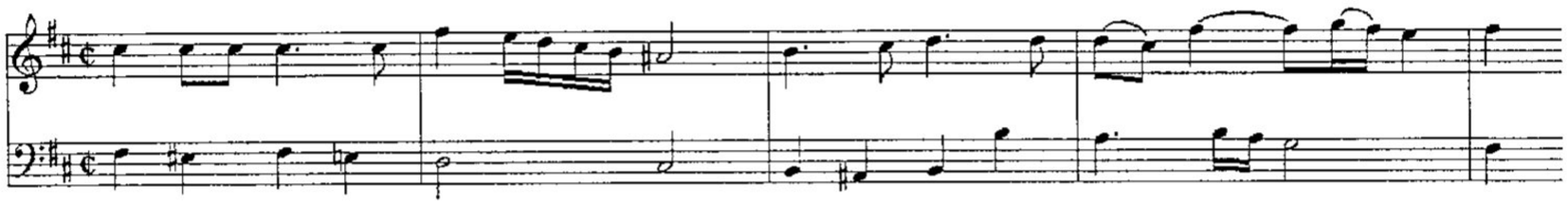
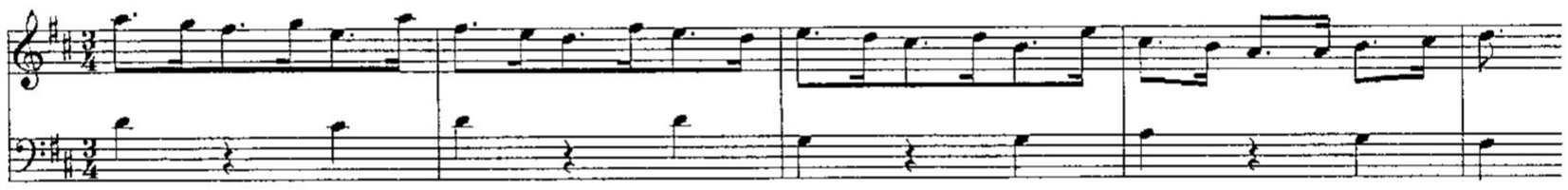
Modern Ed.: None.

Commentary:

503. Sonata in D major for violin

?c.1698.

vln., bc.

1. Poco Largo 37

2. Vivace 27

3. Grave 15

4. Allegro 37

Total number of bars: 116

Manuscripts: Ob MS Tenbury 1314 (f.6v-7), a1.
'Sonata Tertia Dan: Purcel.', 'Solo'.
1 'Poco Largo'; **2** 'Vivace'; **3** 'Grave'.

Printed Ed.: § 'SONATA QUARTA', in *Six Sonatas* [I] (1698), p.[7-8].

Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): II - Sonatas 4-6 for Violin and Continuo (EMA 105).

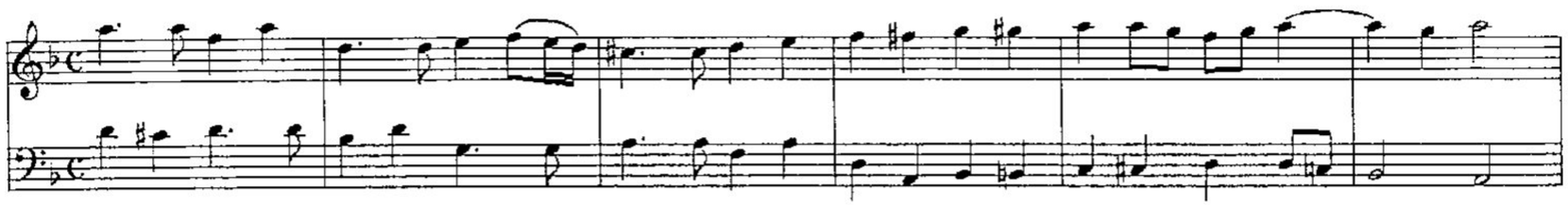
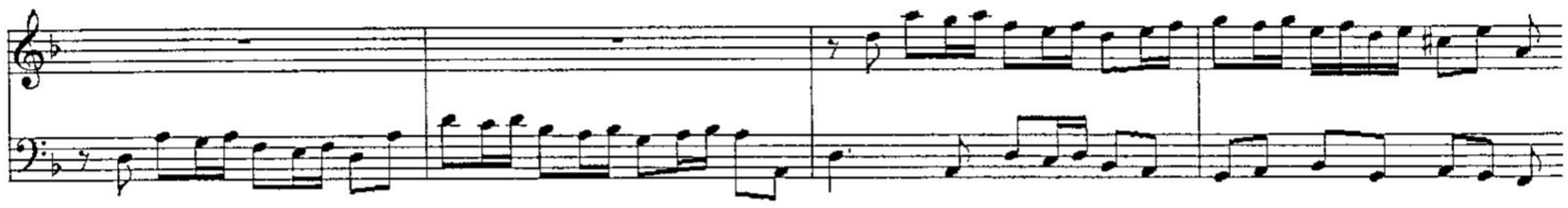
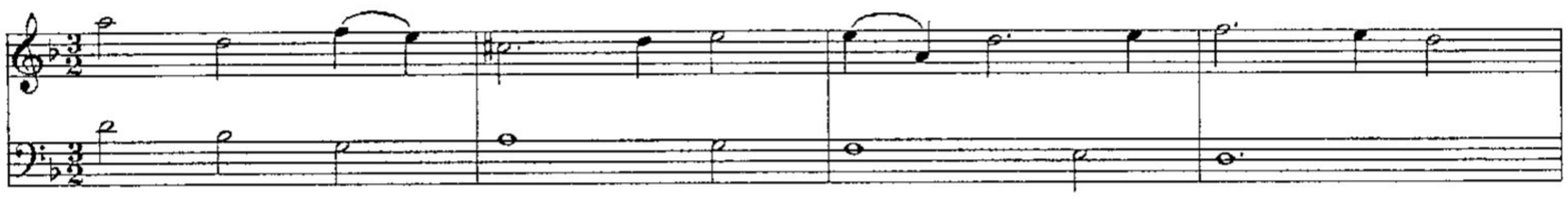
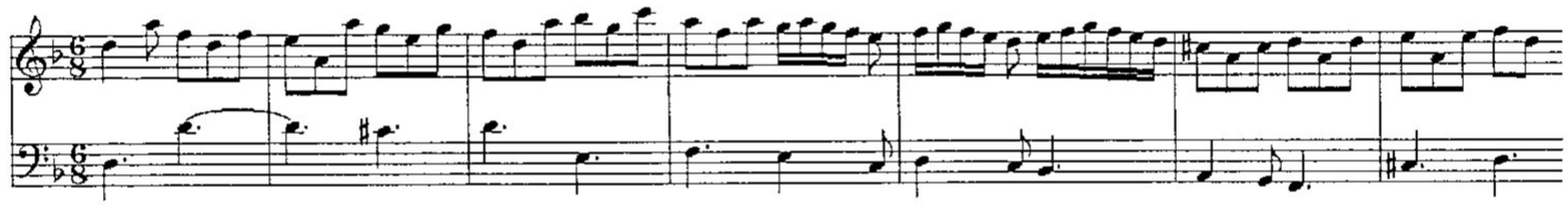
Contemporary References: *London Gazette*, 2-6 June 1698.

Commentary: *Six Sonatas* [I] is Smith 15.

504. Sonata in D minor for flute

?c.1698.

fl., bc.

1. [untitled] 24

2. Vivace 27

3. Largo 28

4. Allegro 37

Total number of bars: 116

Manuscripts: Lbl Add MS 31466 (f.16v-17), in B minor.
'Purcell', 'XI.'.

Ob MS Tenbury 1314 (f.4v-5), a1.
'Sonata Prima Dan: Purcel', 'Solo'.
2 'Vivace'; **4** 'Allegro'.

Printed Ed.: § 'SONATA SECONDA', in *Six Sonatas* [I] (1698), p.[4-5].

'SONATA QUINTA', in *Six Sonatas* [II] (1709), p.12-14.

Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): I - Sonatas 1-3 for Flute and Continuo (EMA 104).

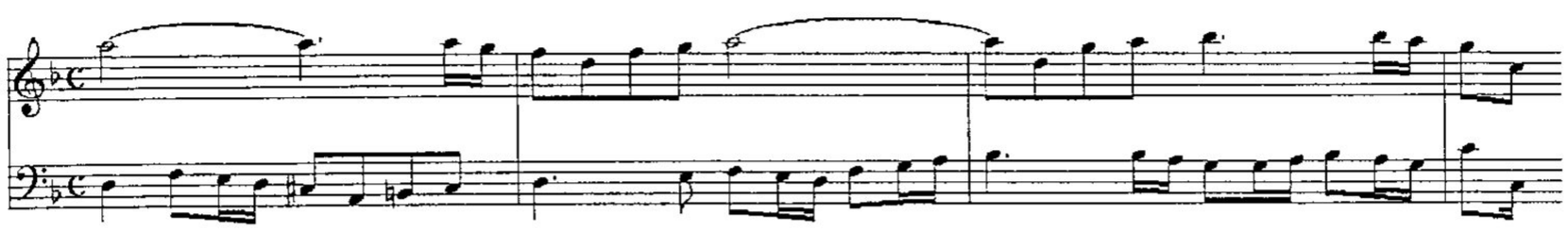
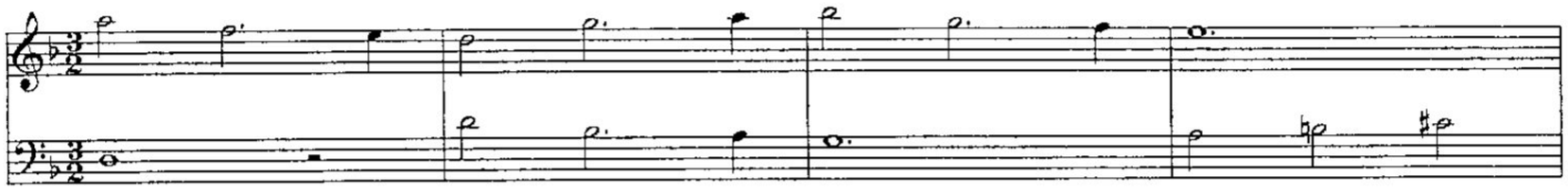
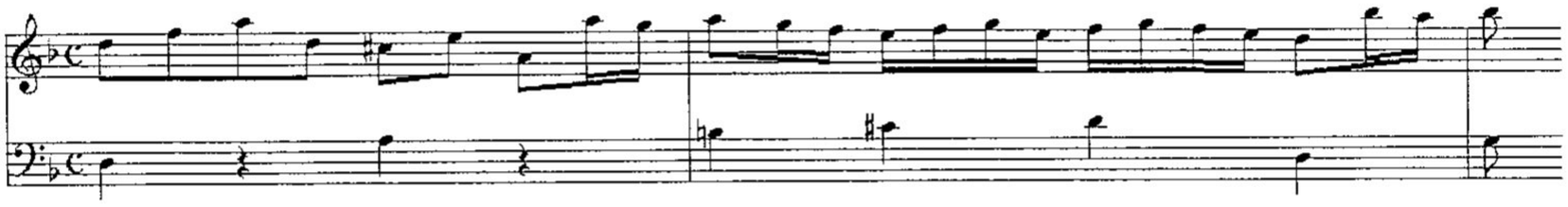
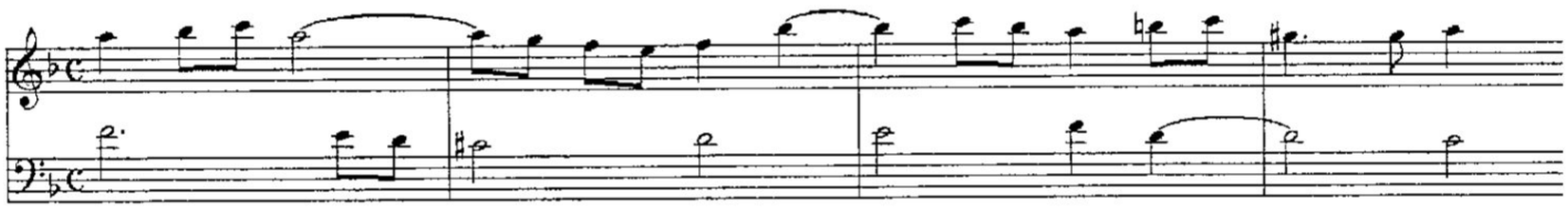
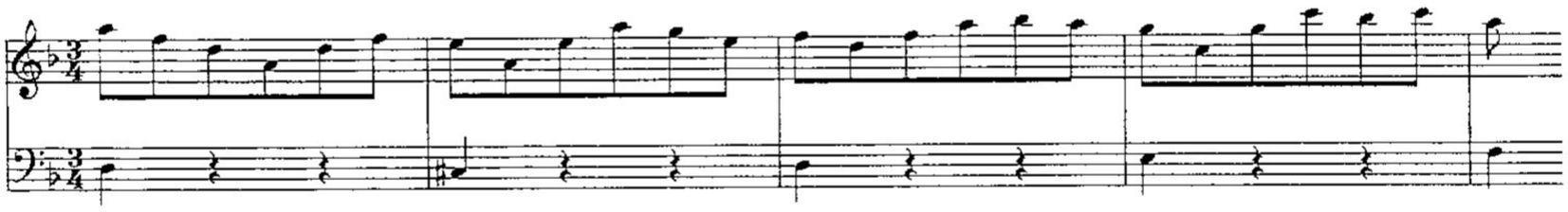
Contemporary References: *London Gazette*, 2-6 June 1698.

Commentary: *Six Sonatas* [I] is Smith 15.

505. Sonata in D minor for flute

?c.1710.

fl., bc.

1. Vivace 23

2. Largo 27

3. Allegro 29

4. Adagio 11

5. Allegro 38

Total number of bars: 128

Manuscripts: None.

Printed Ed.: § 'SOLO II', in *Six Sonatas* [III] (c.1710).
I 'FLUTO' (p.6-7); II 'BASSO CONTINUO' (p.5-6).

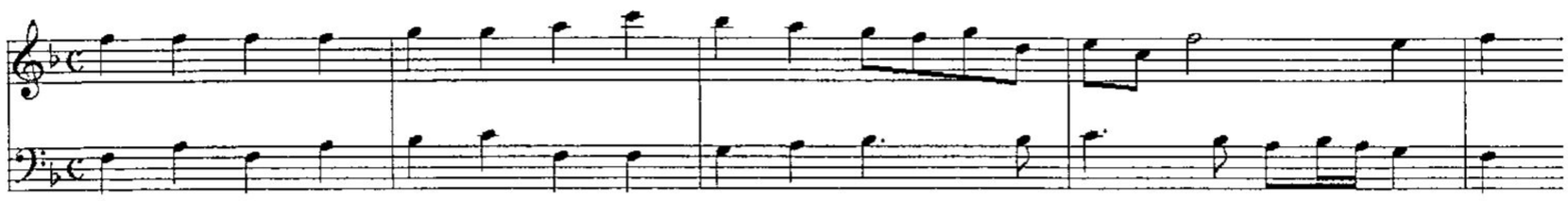
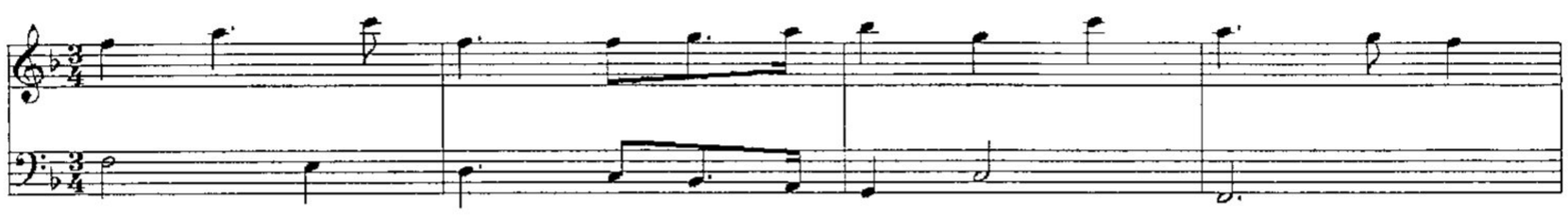
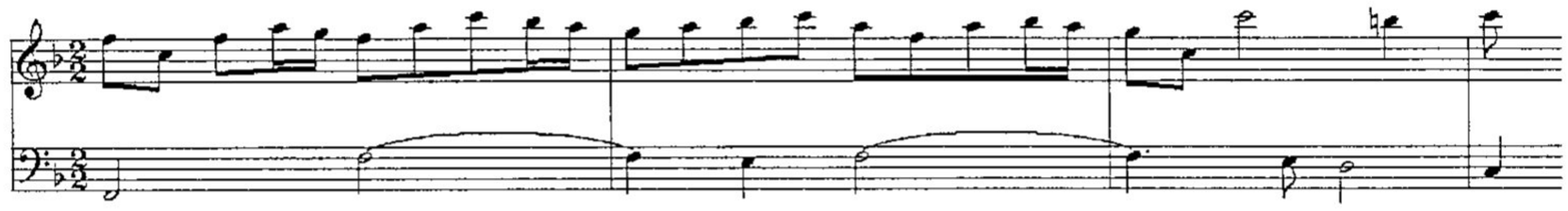
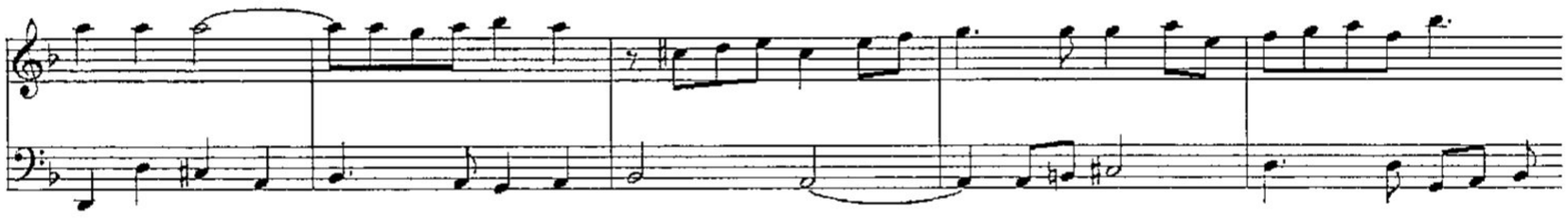
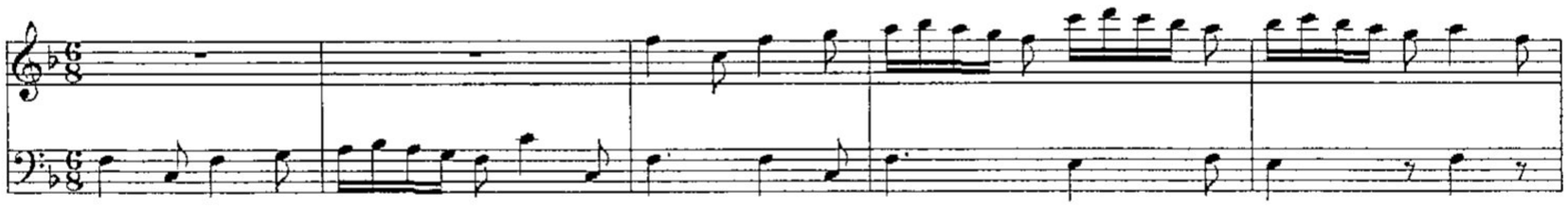
Modern Ed.: None.

Commentary:

506. Sonata in F major for flute

?c.1698.

fl., bc.

1. [untitled] 22

2. Largo 32

3. Allegro 34

4. Grave 15

5. [untitled] 37

Total number of bars: 140

Manuscripts: Lbl Add MS 31466 (f.15v-16), in D major.
'Purcell', 'X.'.

Ob MS Tenbury 1314 (f.5v-6), a1.
'Dan: Purcel. Sonata Secunda', 'Solo'.
2 'Largo'; **3** 'Allegro'; **4** 'Grave'.

Printed Ed.: § 'SONATA PRIMA', in *Six Sonatas* [I] (1698), p.[2-3].

'SONATA QUARTA', in *Six Sonatas* [II] (1709), p.9-11.
1 'Adagio'; **5** 'Allegro'.

Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): I - Sonatas 1-3 for Flute and Continuo (EMA 104).

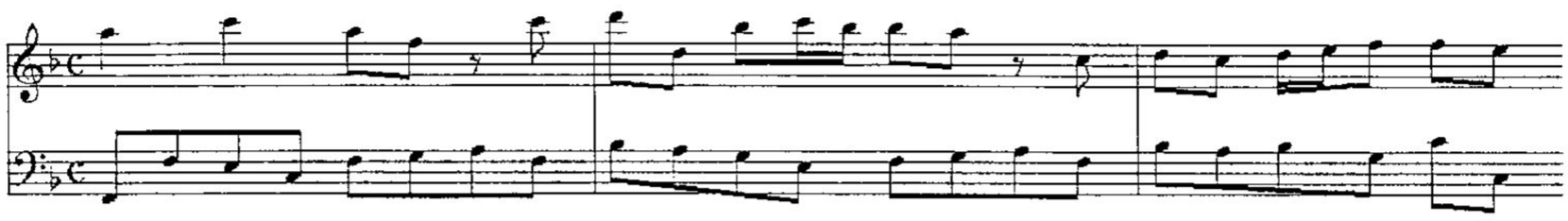
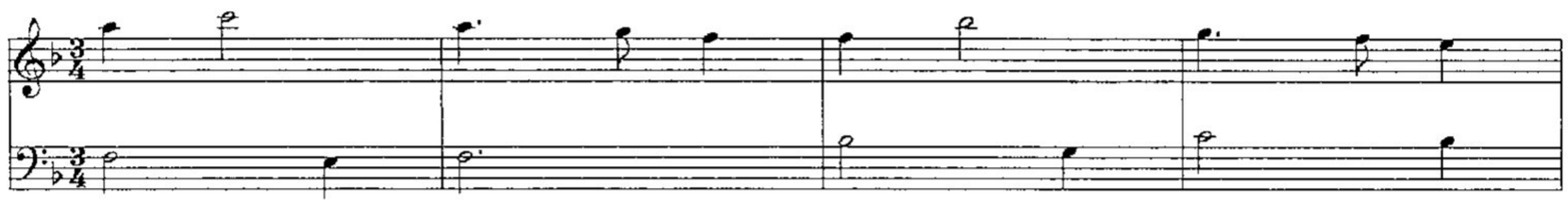
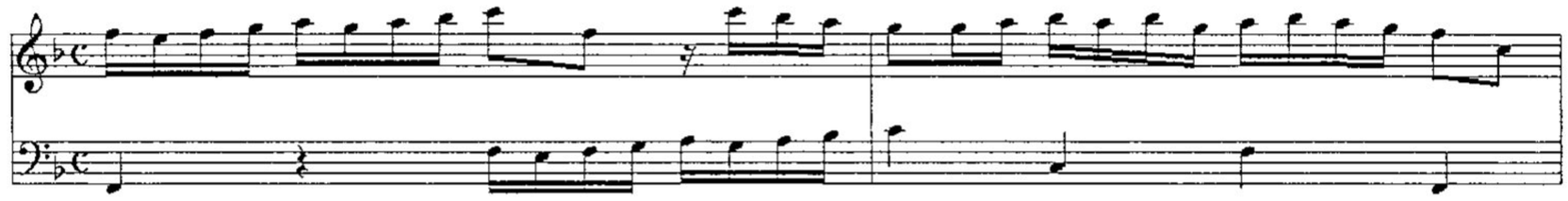
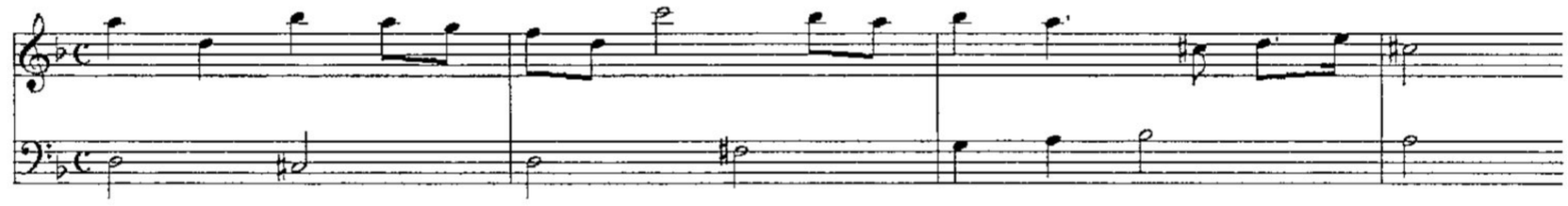
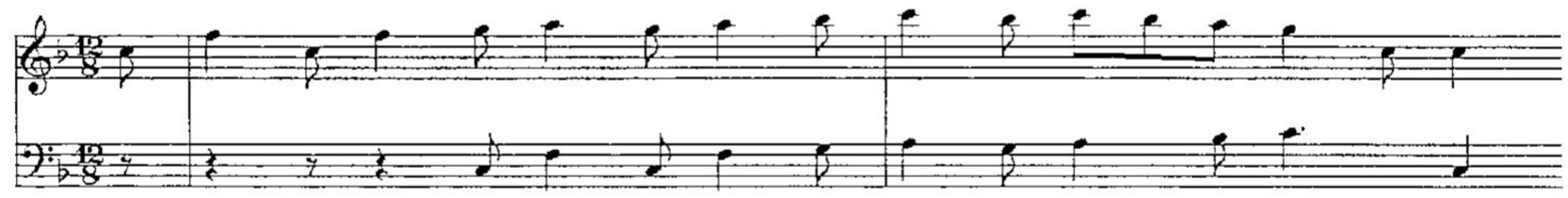
Contemporary References: *London Gazette*, 2-6 June 1698.

Commentary: *Six Sonatas* [I] is Smith 15.

507. Sonata in F major for flute

?c.1710.

fl., bc.

1. Adagio 19

2. Largo 52

3. Allegro 30

4. Adagio 13

5. Giga 29

Total number of bars: 143

Manuscripts: None.

Printed Ed.: § 'SOLO I', in *Six Sonatas* [III] (c.1710).
I 'FLUTO' (p.5-6); II 'BASSO CONTINUO' (p.4-5).

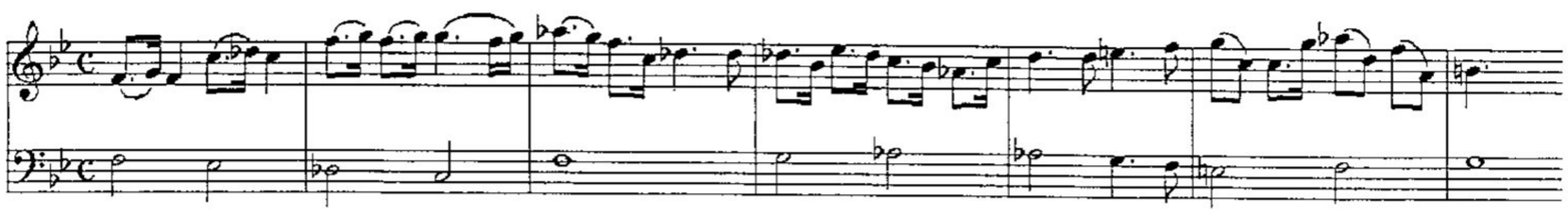
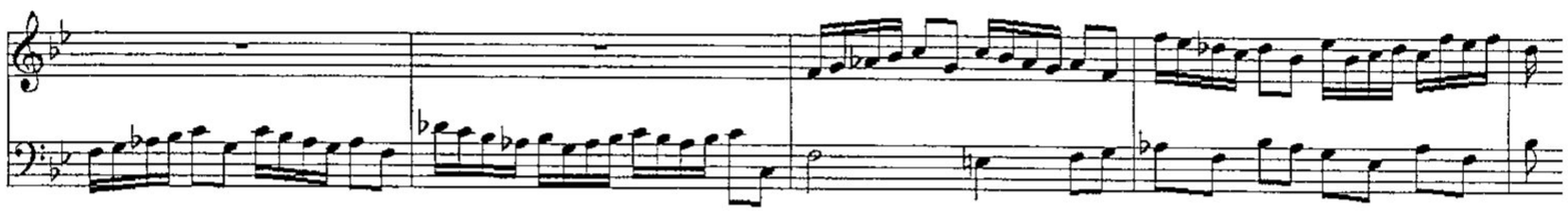
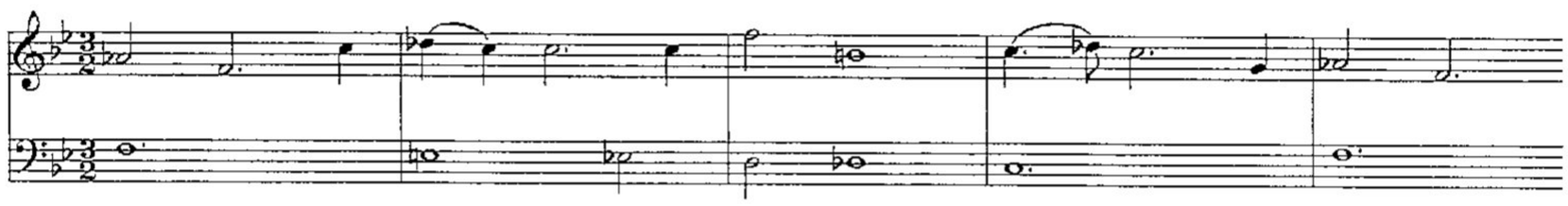
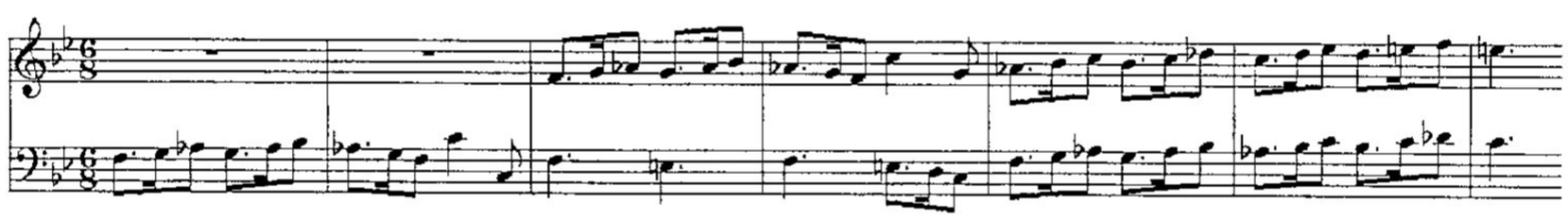
Modern Ed.: None.

Commentary:

508. Sonata in F minor for violin

?c.1698.

vln., bc.

1. Adagio 28

2. Allegro 25

3. Adagio 41

4. Allegro 44

Total number of bars: 143

Manuscripts: None.

Printed Ed.: § 'SONATA SESTA', in *Six Sonatas* [I] (1698), p.11-12.

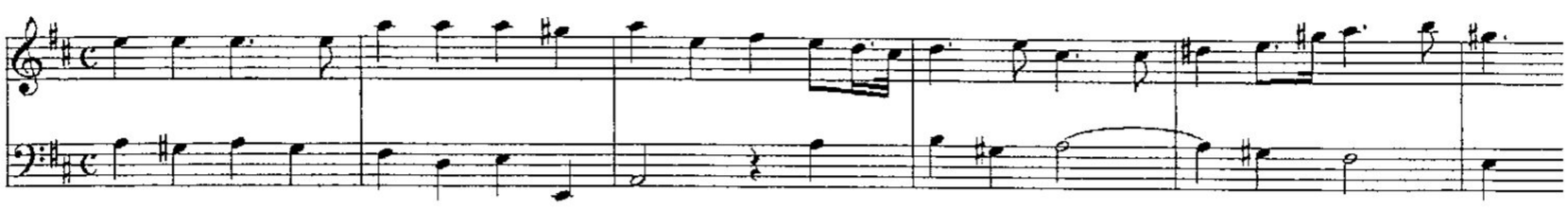
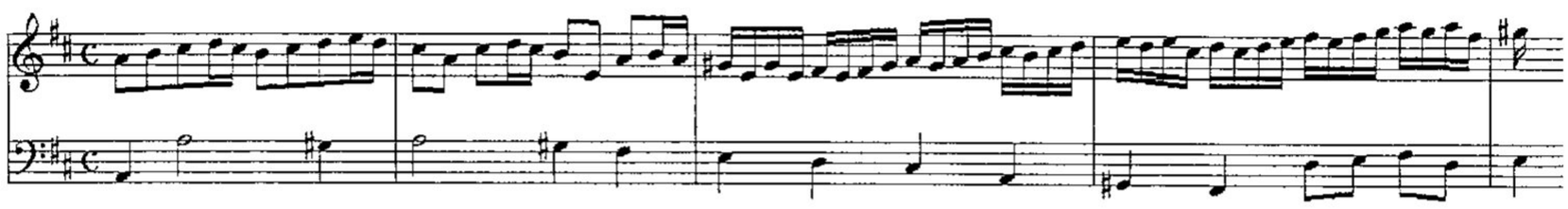
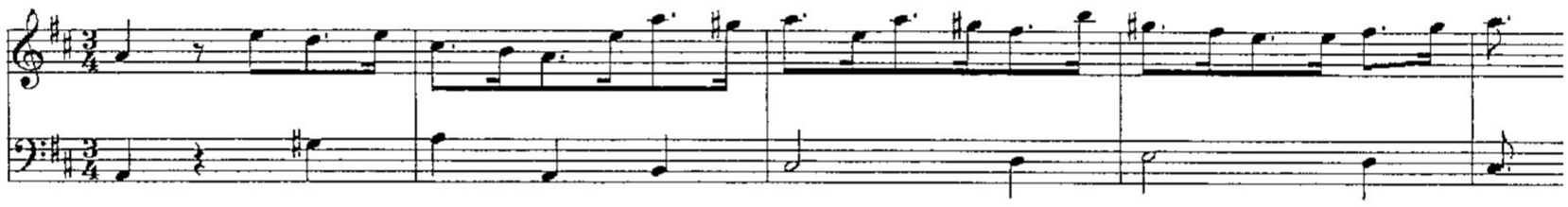
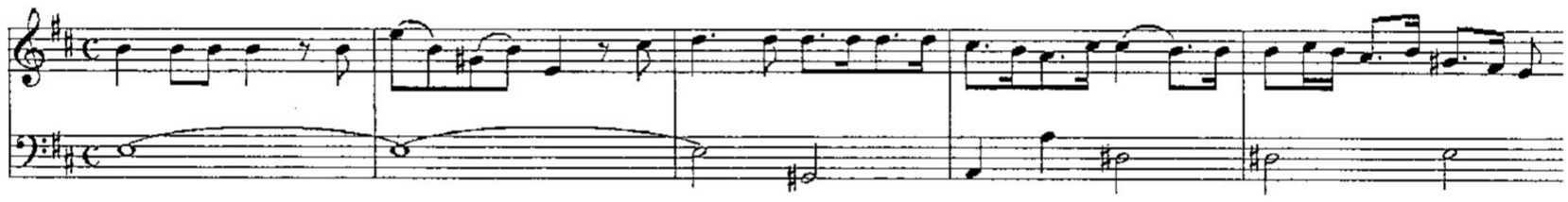
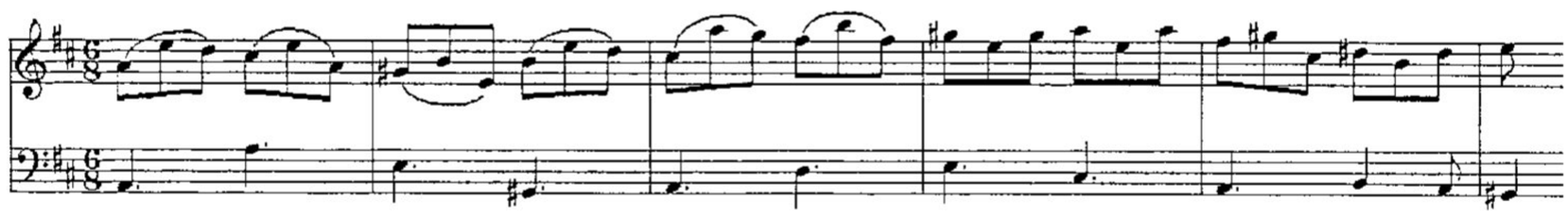
Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): II - Sonatas 4-6 for Violin and Continuo (EMA 105).

Commentary:

509. Sonata in A major for violin

?c.1698.

vln., bc.

1. Adagio 22

2. Allegro 17

3. Largo 30

4. Grave 12

5. Allegro 37

Total number of bars: 118

Manuscripts: None.

Printed Ed.: § 'SONATA QUINTA', in *Six Sonatas* [I] (1698), p.[9-10].

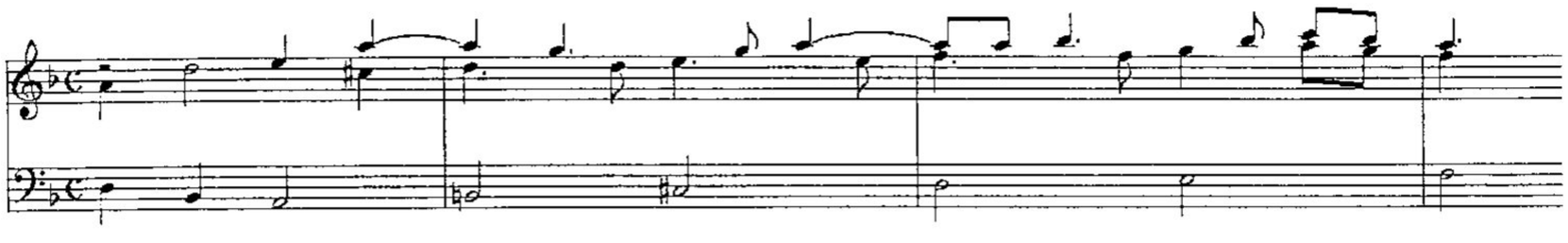
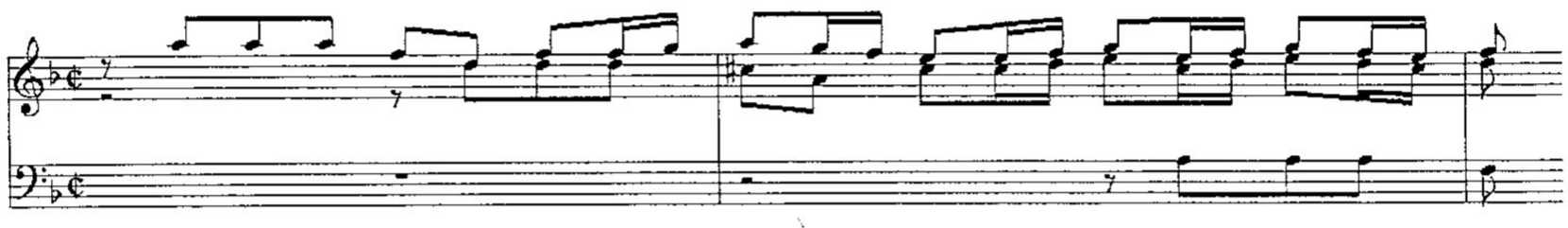
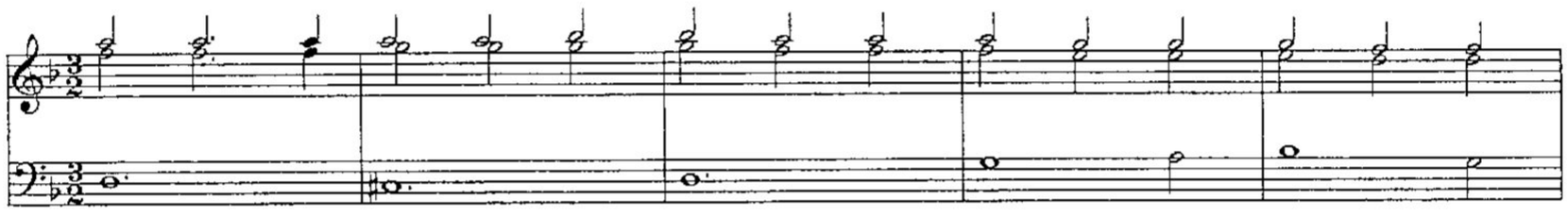
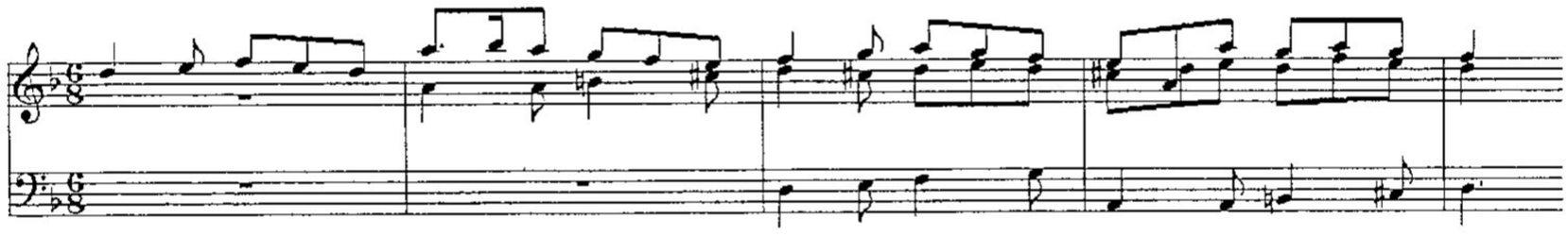
Modern Ed.: Paul Everett (ed.) *Daniel Purcell Six Sonatas (1698)*, European Music Archive (London, 1980): II - Sonatas 4-6 for Violin and Continuo (EMA 105).

Commentary:

521. Sonata in D minor for 2 flutes

?c.1710.

2 fl., bc.

1. Adagio 20

2. Allegro 29

3. Largo 40

4. Allegro 49

Total number of bars: 138

Manuscripts: None.

Printed Ed.: § 'SONATA III', in *Six Sonatas* [III] (c.1710).
I 'FLUTO PRIMO' (p.3-4); II 'FLUTO SECUNDO' (p.3-4); III 'BASSO CONTINUO' (p.3).

Modern Ed.: None.

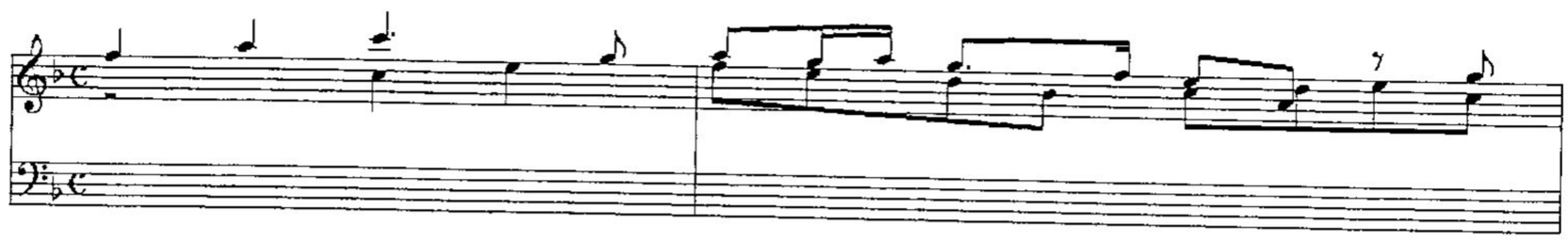
Commentary:

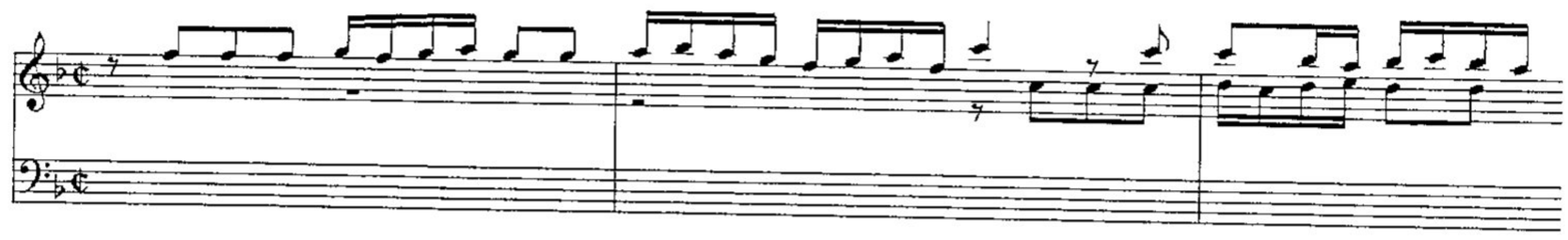
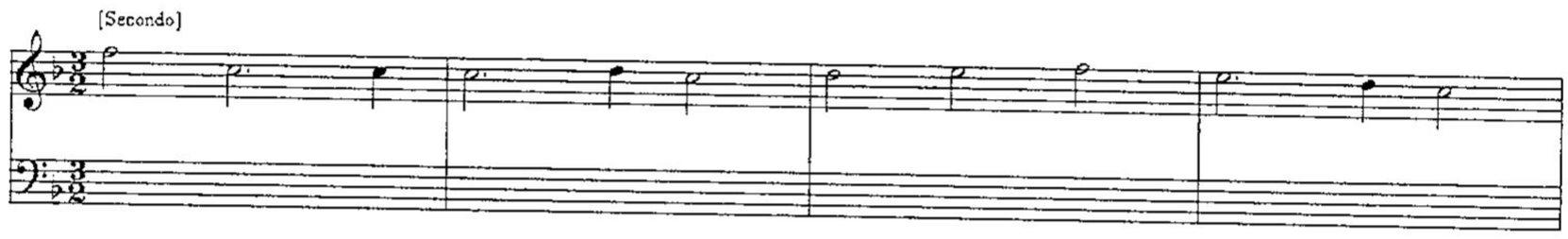
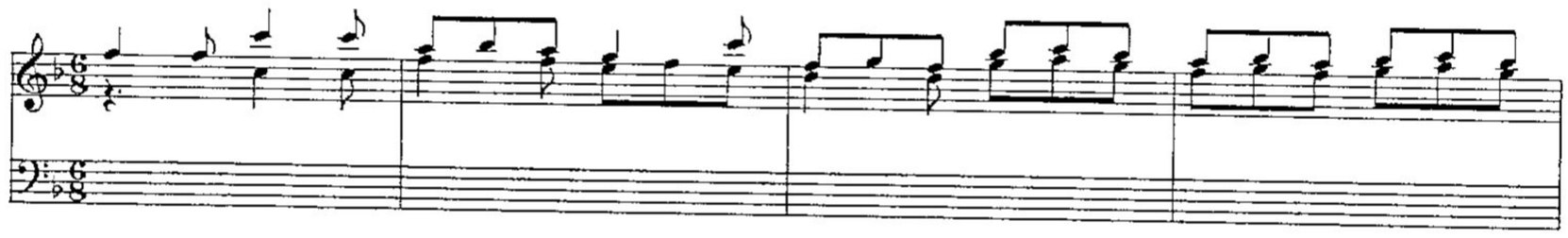
522. Sonata in F major for 2 flutes

?c.1707.

2 fl., bc.

1. Adagio 19



2. Allegro 26

3. Adagio 20

4. Allegro 41

Total number of bars: 106

Manuscripts: None.

Printed Ed.: § 'A new SONATA *for two* Flutes *Composd by* D Purcell' (I); '*A NEW* SONATA *for two* Flutes *Compos'd by* Mr D. Purcell' (II), in *Choice Collection of Airs or Ariett's* (1707).
I 'FLAUTO PRIMO' (p.16-17); II 'FLAUTO SECONDO' (p.16-17).

Modern Ed.: None.

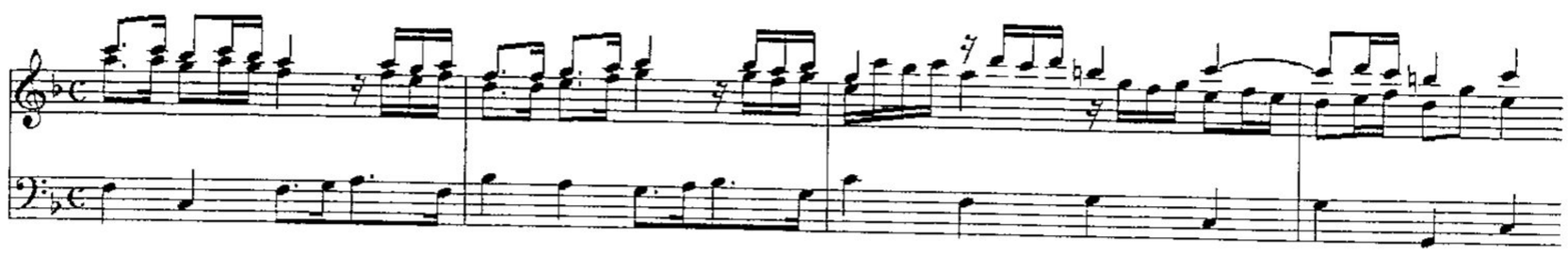
Commentary: The bass part does not seem to survive.

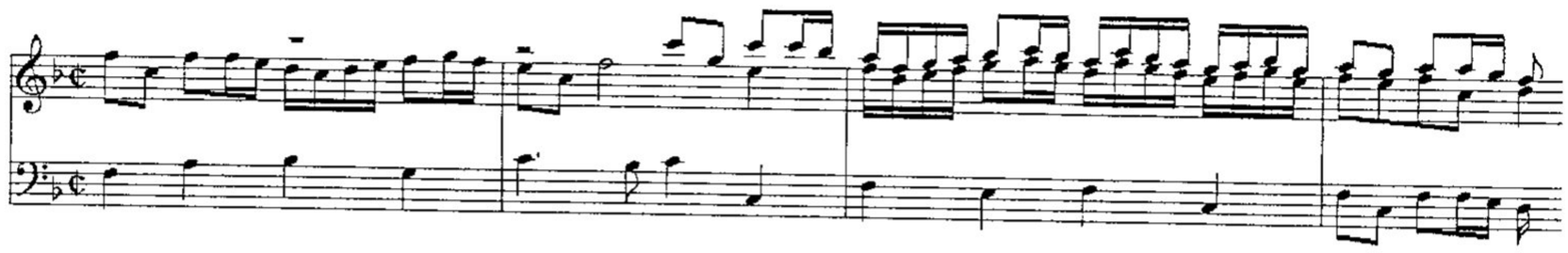
523. Sonata in F major for 2 flutes

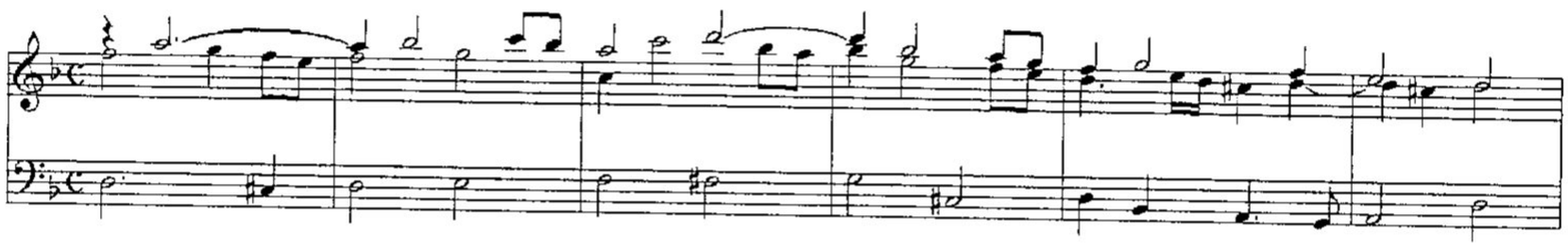
?c.1710.

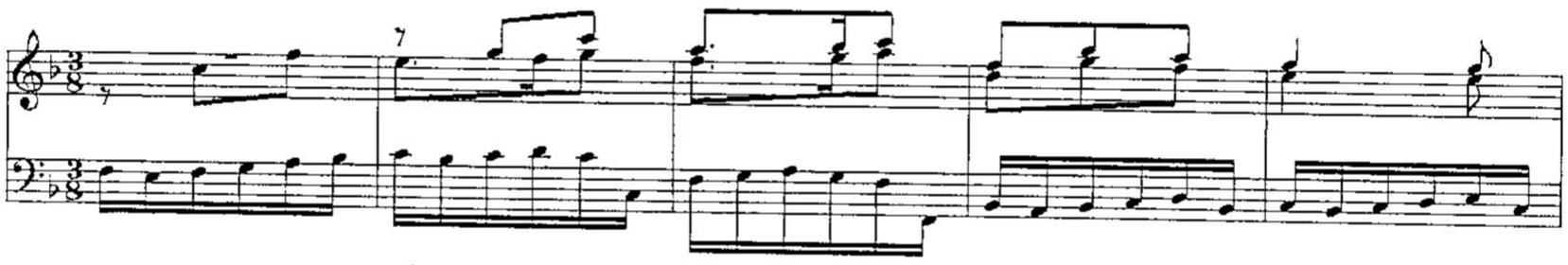
2 fl., bc.

1. Largo

19

2. Allegro

27

3. Adagio

6

4. Vivace

33

Total number of bars:

85

Manuscripts: None.

Printed Ed.: § 'SONATA I', in *Six Sonatas* [III] (c.1710).
I 'FLUTO PRIMO' (p.1); II 'FLUTO SECUNDO' (p.1); III 'BASSO CONTINUO' (p.1).

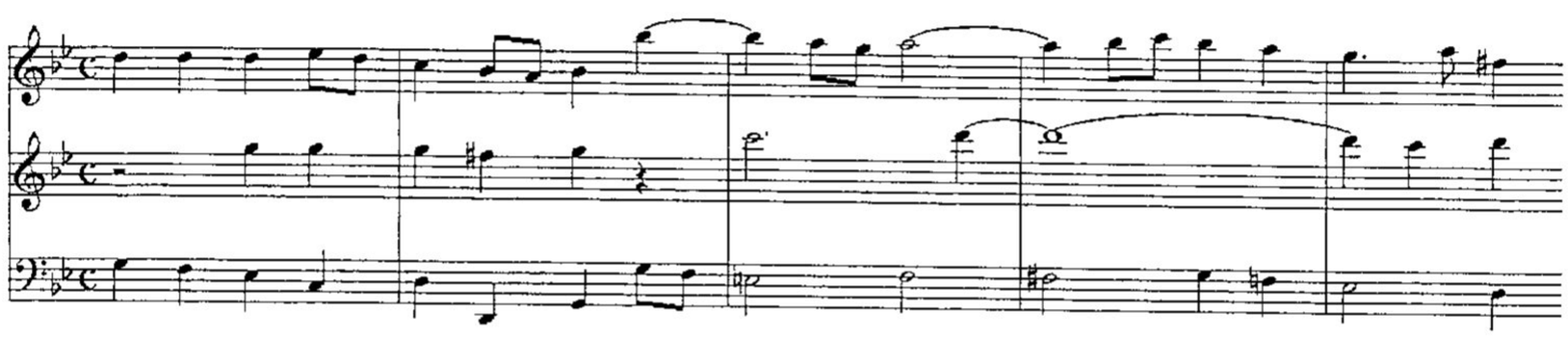
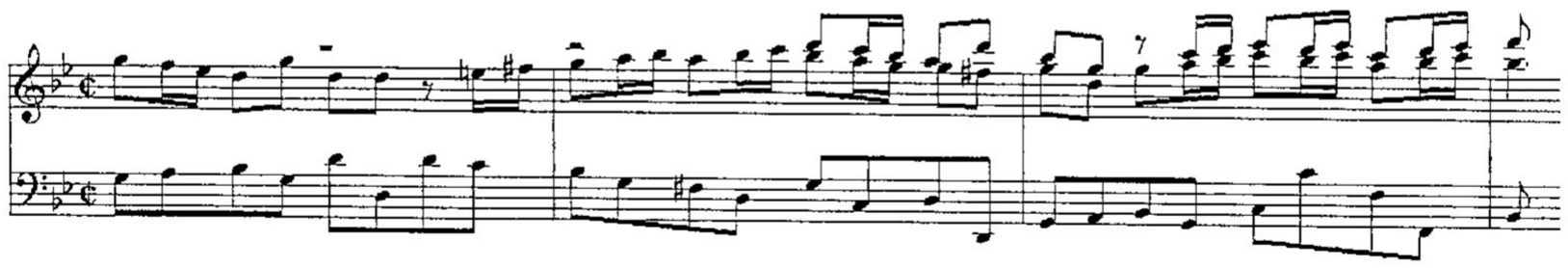
Modern Ed.: None.

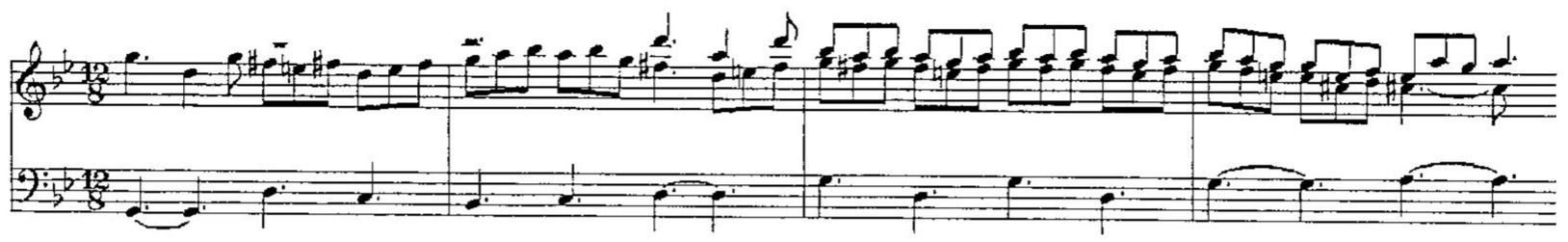
Commentary:

524. Sonata in G minor for 2 flutes

?c.1710.

2 fl., bc.

1. Adagio 20

2. Allegro 26

3. Largo 27

4. Allegro 25

Total number of bars: 98

Manuscripts: None.

Printed Ed.: § 'SONATA II', in *Six Sonatas* [III] (c.1710).
I 'FLUTO PRIMO' (p.2-3); II 'FLUTO SECUNDO' (p.2-3); III 'BASSO CONTINUO' (p.2).

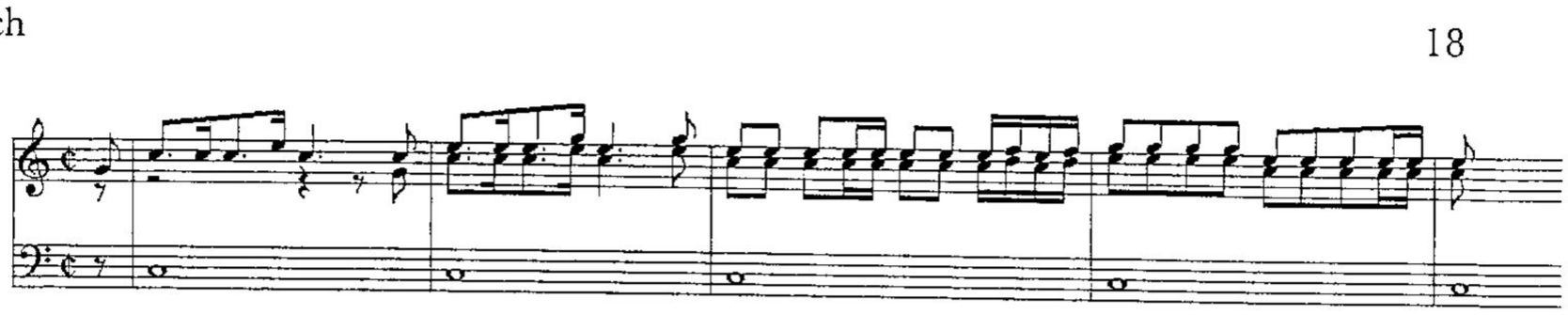
Modern Ed.: None.

Commentary:

531. March

?date unknown.

[2 vln., bc].

1. March

Total number of bars: 18

Manuscripts: § Ob MS Mus.Sch.c.61 (p.79-78 rev.).
'A March.', 'Mr D: Purcell.'
(also, at top of page, 'Sent this to Woc:'.)

Printed Ed.: None.

Modern Ed.: None.

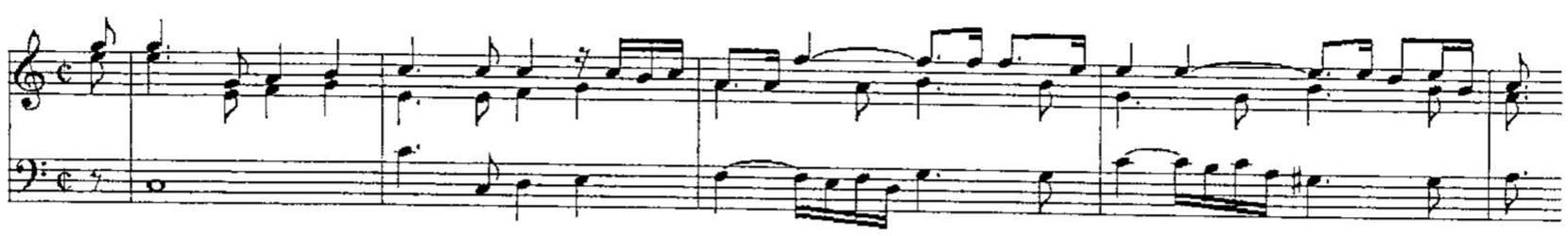
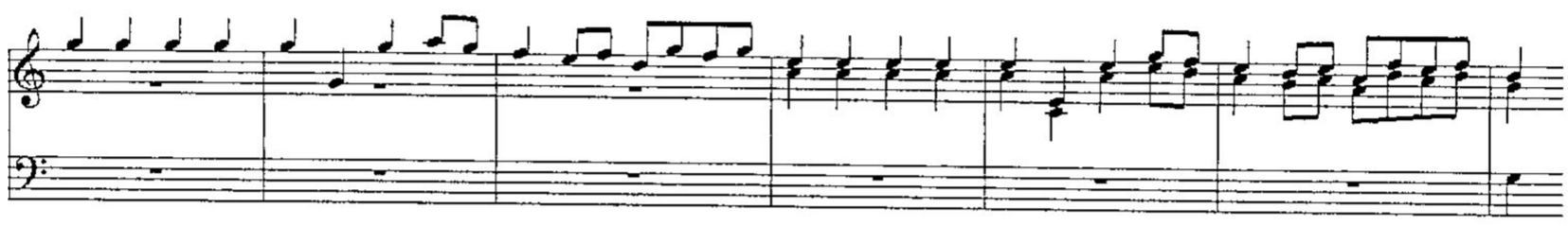
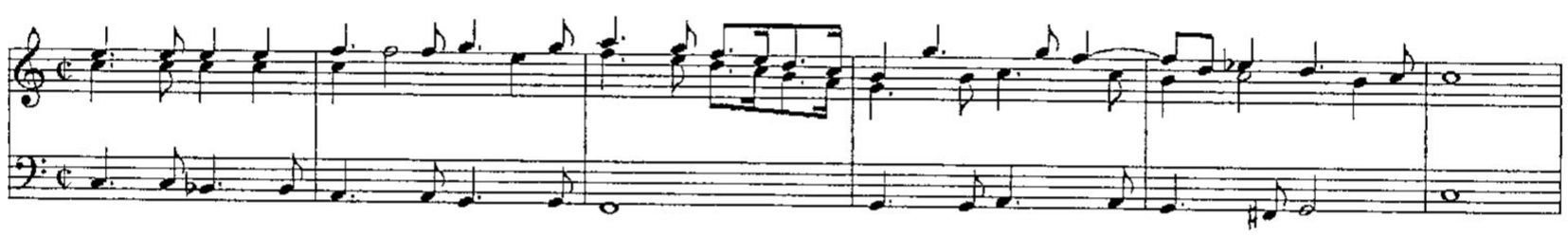
Commentary:

532. Overture

?date unknown.

[2 vln., bc].

1. Overture

a)

b)

c)

Total number of bars: 62

Manuscripts: § Ob MS Mus.Sch.c.61 (p.81-80 rev.).
'Mr D: P.'
1a 'Overture. Slow:'; **1b** 'Play this very quick'; **1c** 'Slow'.

Printed Ed.: None.

Modern Ed.: None.

Commentary:

533. Prelude

?c.1708.

fl.

1. Prelude 34

Total number of bars: 34

Manuscripts: None.

Printed Ed.: § 'Prelude by Mr D Purcell', in *Division Flute* II (1708), p.13, a1.

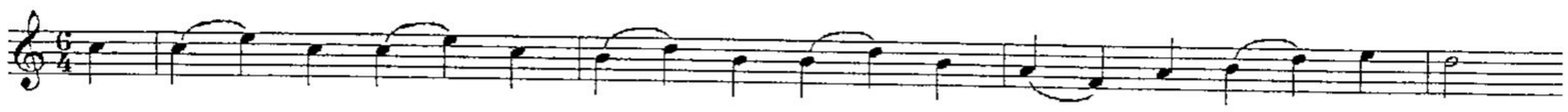
Modern Ed.: None.

Commentary:

534. [untitled]

?date unknown.

[2 vln., bc].

1. [untitled] 16

Total number of bars: 16

Manuscripts: § Ob MS Mus.Sch.c.61 (p.5).
'2d Tre:', at end 'DP.'

Printed Ed.: None.

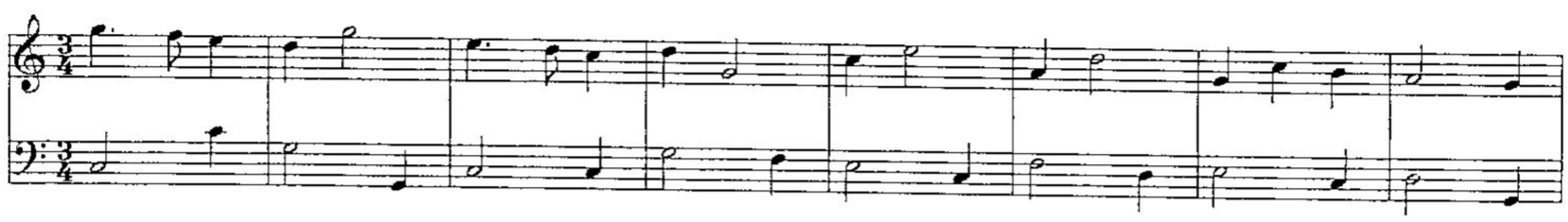
Modern Ed.: None.

Commentary: Only the second treble part of this work seems to survive.

535. [untitled]

?date unknown.

[2 vln., bc].

1. [untitled] 24

Total number of bars: 24

Manuscripts: § Ob MS Mus.Sch.c.61 (p.5).
[untitled], at end 'Mr Da Purcell' and 'D P'.

Printed Ed.: None.

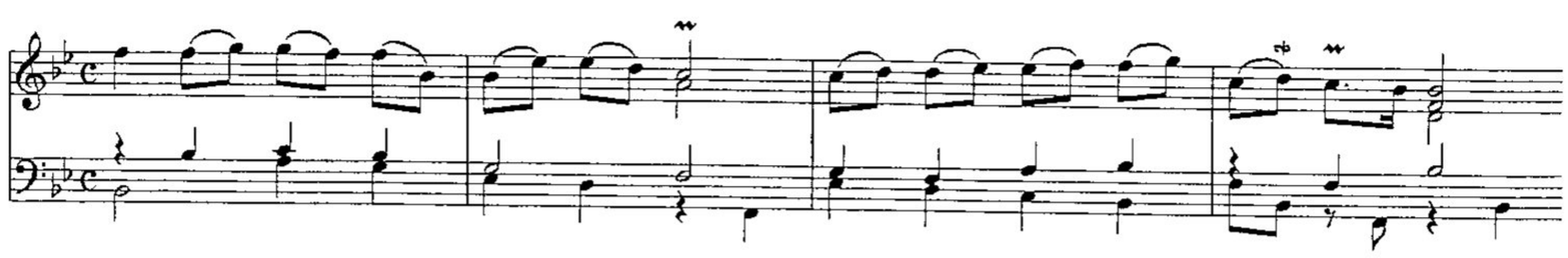
Modern Ed.: None.

Commentary:

541. Rondeau

?date unknown.

kbd.

1. Rondeau 16

Total number of bars: 16

Manuscripts: § Ob MS Tenbury 1508 (f.61v-62).
'Rondeau en B __', 'D. Purcel', 'Slow'.

Printed Ed.: None.

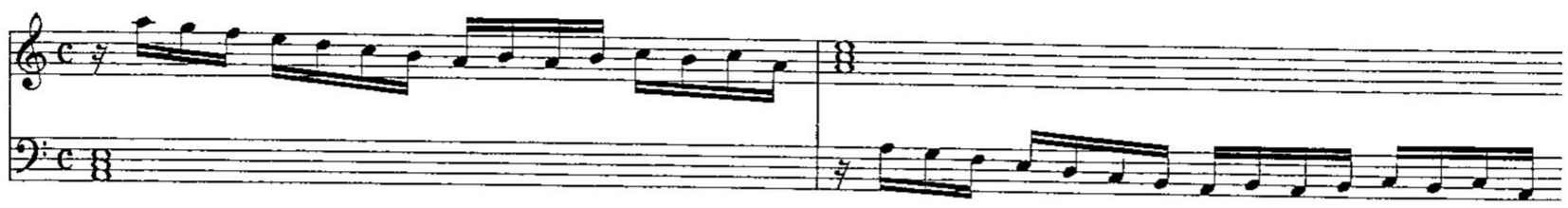
Modern Ed.: None.

Commentary:

542. Toccata

?1708.

kbd.

1. Toccata 13

Total number of bars: 13

Manuscripts: None.

Printed Ed.: § 'Toccata by Mr Dan: Purcell', in *Lady's Entertainment II* (1708), p.17.

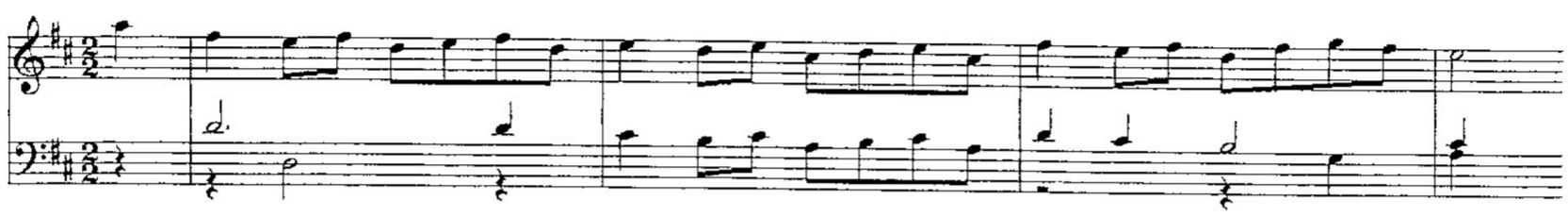
Modern Ed.: None.

Commentary:

551T. Aire

?c.1702.

kbd.

1. Aire

24

Total number of bars: 24

Manuscripts: None.

Printed Ed.: § '*Tunes for the HARPSICORD or SPINNET by* Mr. D. Purcell. | Aire', in *Collection of Lessons and Aires* (1702), p.7.

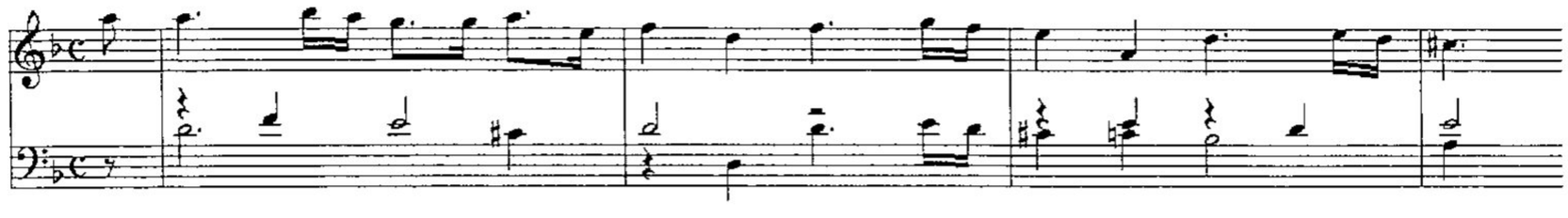
Modern Ed.: J A Fuller-Maitland (ed.) *The Contemporaries of Purcell: Harpsichord Pieces* VI (London, 1921), p.13.

Commentary: See **H122.3**. Fuller-Maitland edition is slightly bastardised.

552T. Allemand

?c.1702.

kbd.

1. Allemand 18

Total number of bars: 18

Manuscripts: None.

Printed Ed.: § '*Lessons for the HARPSICORD or SPINNET Compos'd by* Mr. D. Purcell. | Allemand', in *Collection of Lessons and Aires* (1702), p.5.

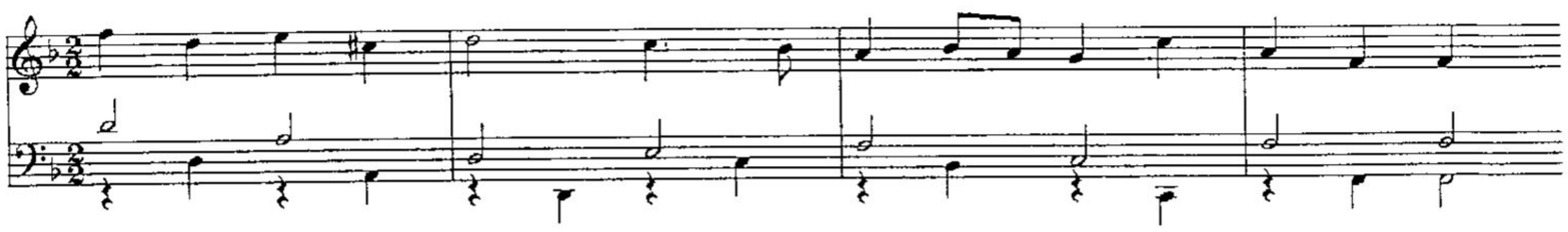
Modern Ed.: J A Fuller-Maitland (ed.) *The Contemporaries of Purcell: Harpsichord Pieces* VI (London, 1921), p.9.

Commentary: See **H122.7**. Fuller-Maitland edition is slightly bastardised.

553T. Gavott

?c.1702.

kbd.

1. Gavott 16

Total number of bars: 16

Manuscripts: None.

Printed Ed.: § '*Lessons for the HARPSICORD or SPINNET Compos'd by* Mr. D. Purcell. | Gavott', in *Collection of Lessons and Aires* (1702), p.5.

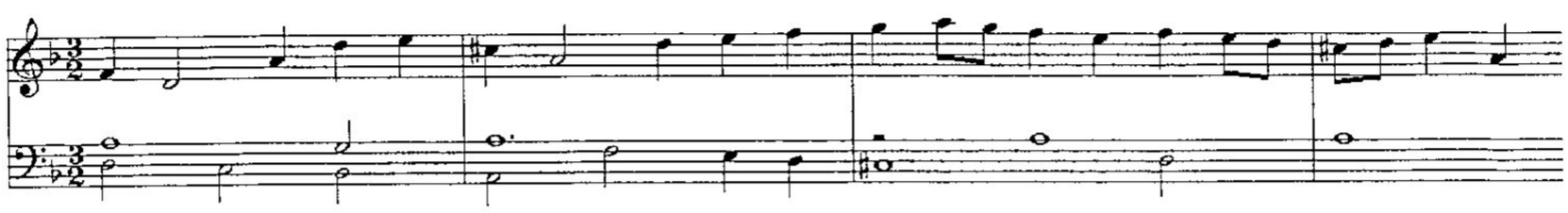
Modern Ed.: J A Fuller-Maitland (ed.) *The Contemporaries of Purcell: Harpsichord Pieces* VI (London, 1921), p.10.

Commentary: See **H122.8**. Fuller-Maitland edition is slightly bastardised.

554T. Hornpipe

?c.1702.

kbd.

1. Hornpipe 16

Total number of bars: 16

Manuscripts: None.

Printed Ed.: § '*Tunes for the HARPSICORD or SPINNET by* Mr. D. Purcell. | Hornpipe', in *Collection of Lessons and Aires* (1702), p.6.

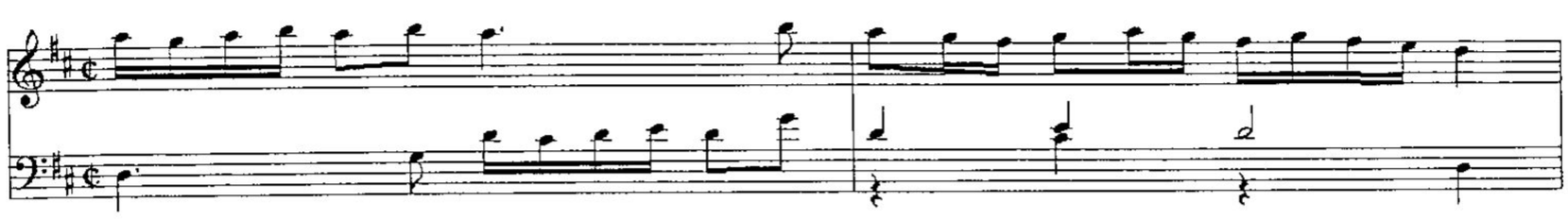
Modern Ed.: J A Fuller-Maitland (ed.) *The Contemporaries of Purcell: Harpsichord Pieces* VI (London, 1921), p.11.

Commentary: See **H122.6**. Fuller-Maitland edition is slightly bastardised.

555T. March

?c.1702.

kbd.

1. March 10

Total number of bars: 10

Manuscripts: None.

Printed Ed.: § '*Tunes for the HARPSICORD or SPINNET by* Mr. D. Purcell. | March', in *Collection of Lessons and Aires* (1702), p.6.

Modern Ed.: J A Fuller-Maitland (ed.) *The Contemporaries of Purcell: Harpsichord Pieces* VI (London, 1921), p.12.

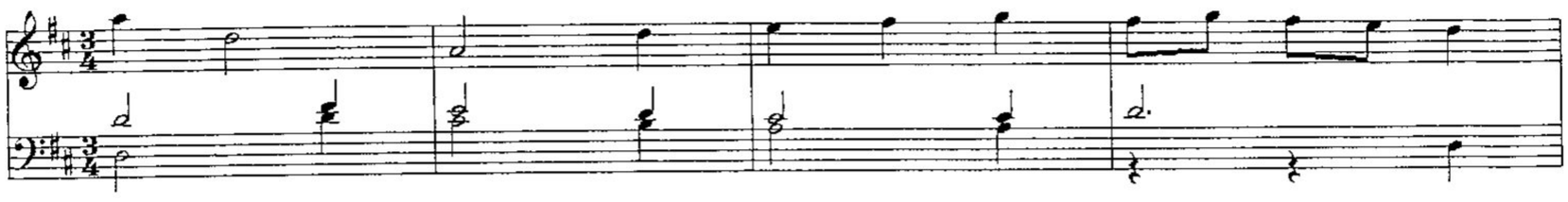
Commentary: See **H122.5**. Fuller-Maitland edition is slightly bastardised.

556T. Minuett

?c.1702.

kbd.

1. Minuett 16



Total number of bars: 16

Manuscripts: None.

Printed Ed.: § '*Tunes for the HARPSICORD or SPINNET by* Mr. D. Purcell. | Minuett', in *Collection of Lessons and Aires* (1702), p.7.

Modern Ed.: None.

Commentary: See **H122.4**.

557T. Symphony

?1696.

kbd.

1. Symphony [25]

Total number of bars: [25]

Manuscripts: § Lady Jeans MS2
[now in private hands and not personally consulted]

Printed Ed.: None.

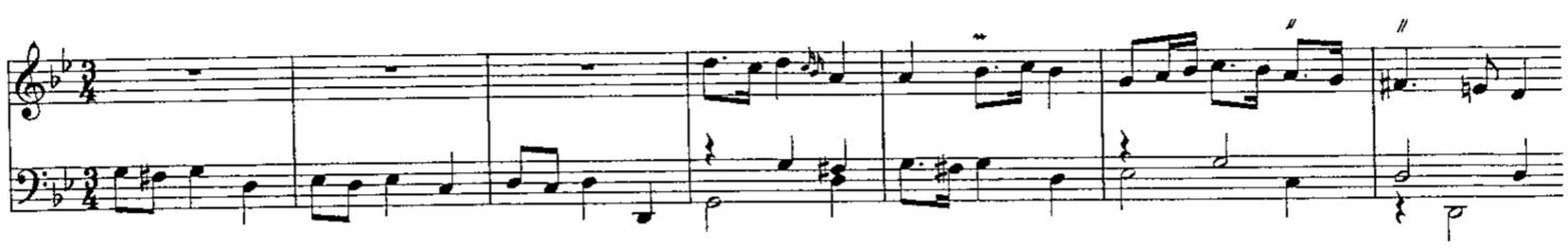
Modern Ed.: None.

Commentary: See **H123.10**.

558T. [Song tune]

?1699.

kbd.

1. [Song tune] 48

Total number of bars: 48

Manuscripts: § Ob MS Mus.Sch.E.397 (p.89-91 rev.), untitled.

Printed Ed.: None.

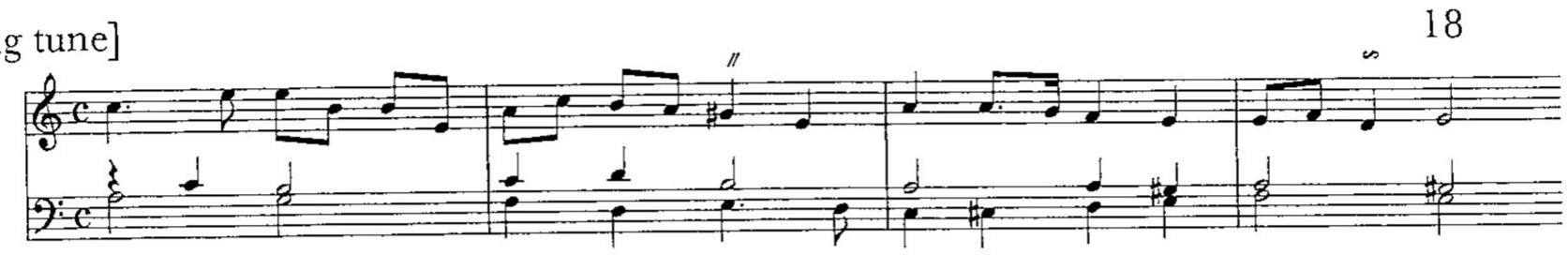
Modern Ed.: None.

Commentary: See **H124.11**.

559T. [Song tune]

?1696.

kbd.

1. [Song tune]

Total number of bars: 18

Manuscripts: § Och Mus. 580 (f. 42-41v rev.).
'What ungratefull'.

Printed Ed.: None.

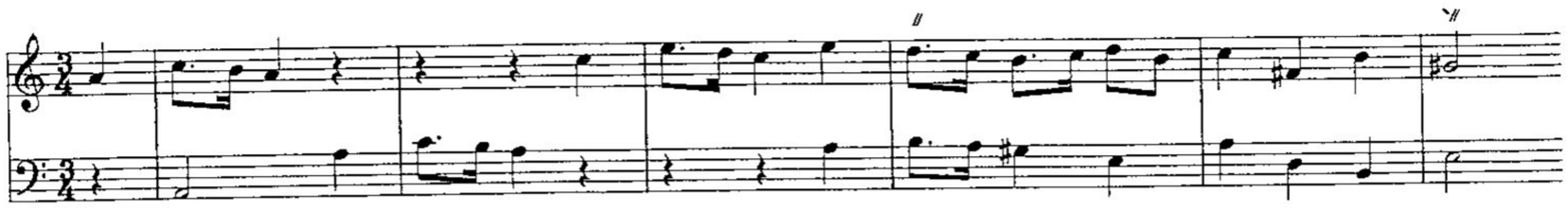
Modern Ed.: None.

Commentary: See **H128.1**.

560T. [Song tune]

?1696.

kbd.

1. [Song tune] 38

Total number of bars: 38

Manuscripts: § Och Mus. 580 (f.41-40v rev.).
'Alass when Charming Sylvia's gon.', and 'see the other end', 'D. Purcell.' (last two in pencil).

Printed Ed.: None.

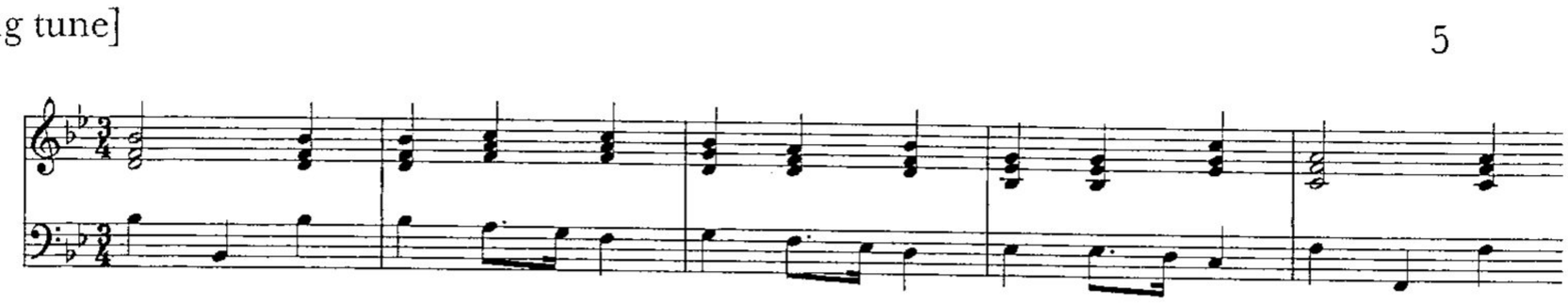
Modern Ed.: None.

Commentary: See **H145.1**.

561T. [Song tune]

?1697.

kbd.

1. [Song tune]

Total number of bars: 5

Manuscripts: § US LAuc M678.M4.H295.1710 Bound (f.8).
'So faire so faire young celia's charmes you sweare'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: See **H147.1**.

This source is a single iteration of the five-bar ground bass with outlined chords above.

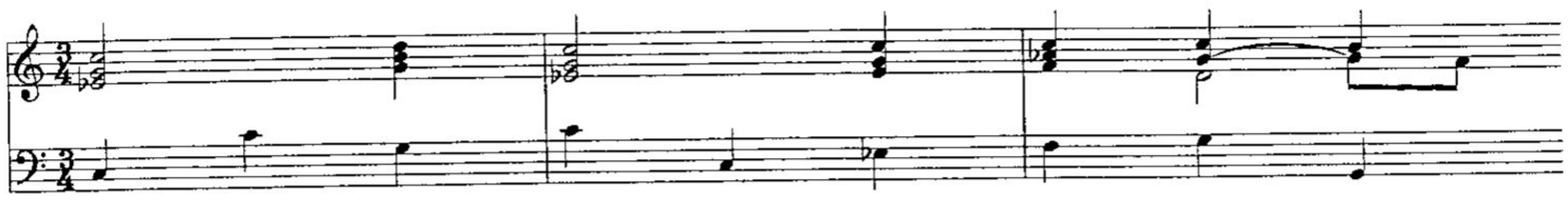
Bibliography: Robert Klakowich, 'Harpsichord music by Purcell and Clarke in Los Angeles,' *Journal of Musicology* 4/2 (1985- 86), 171-190.

Richard Charteris, 'A checklist of the manuscript sources of Henry Purcell's music in the University of California, William Andrews Clark Memorial Library, Los Angeles,' *Notes* 52/2 (1995), 407-421.

562T. [Song tune]

?1698.

kbd.

1. [Song tune] 3

Total number of bars: 3

Manuscripts: § US LAuc M678.M4.H295.1710 Bound (f.10v).
'lett the warlike consort Cease'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: See **H405.12**.

This source is a single iteration of the three-bar ground bass with outlined chords above.

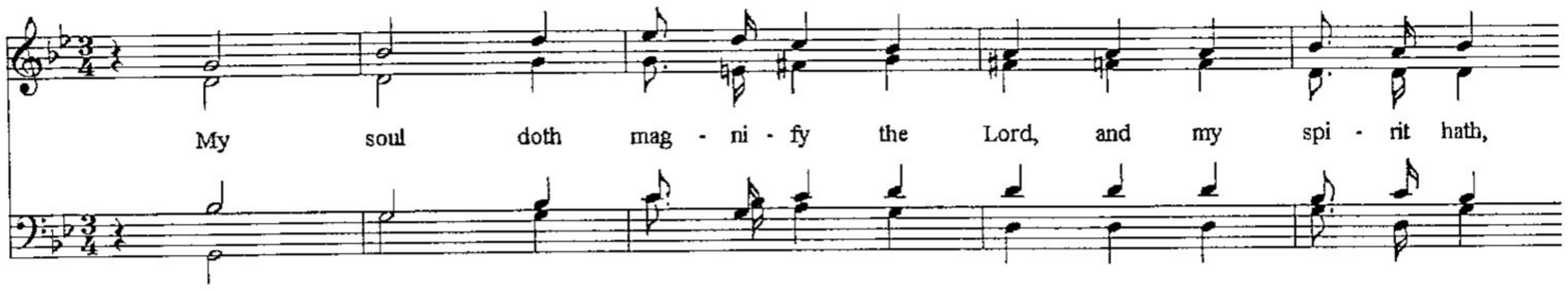
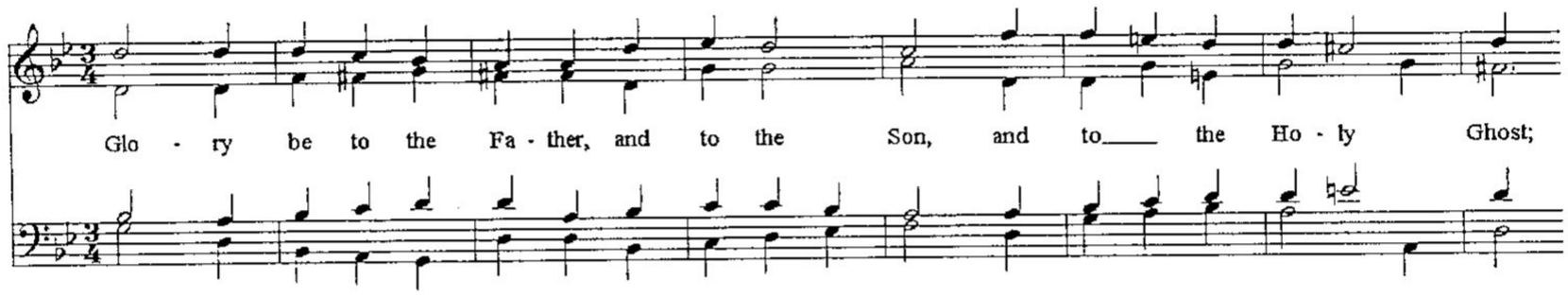
Bibliography: Robert Klakowich, 'Harpsichord music by Purcell and Clarke in Los Angeles,' *Journal of Musicology* 4/2 (1985- 86), 171-190.

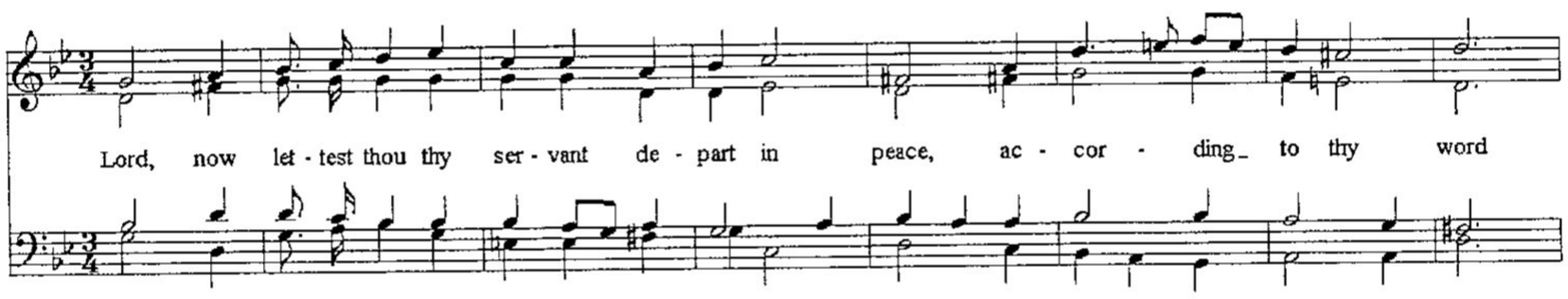
Richard Charteris, 'A checklist of the manuscript sources of Henry Purcell's music in the University of California, William Andrews Clark Memorial Library, Los Angeles,' *Notes* 52/2 (1995), 407-421.

601P. Magnificat and Nunc Dimittis in G minor

Date unknown; Luke I.46-55, Luke II.29-32.

ssaatb; SATB; org.

1. Magnificat
   a) My soul doth magnify the Lord 101

   b) Glory be to the Father 19

2. Nunc Dimittis
   a) Lord, now lettest thou thy servant 31



   b) Glory be to the Father (as 1b) 19

Total number of bars: 170

Manuscripts:

Score

Y M7S (p.1-13).
'Purcell's Evening Service in G. Minor.', [also some illegible text], at bottom of first page 'The original copy of this service was unfortunately destroyed when the Choir, Lady Chapel were | burnt on the 2d July 1829. Vide the note to no. 7. relative to that lamentable occurrence.' **2b** is not the gloria as set for the magnificat but a different piece, 'Canon 4 in 2.', 'Verse'.
1a 'Magnificat', I 'Treble', II 'contra Tenor', III 'Tenor', IV 'Bass', V-VI 'Organ'; **1b** 'Full'; **2a** 'Nunc Dimittis', I 'Treble', II 'contra Tenor', III 'Tenor', IV 'Bass', V-VI 'Organ'.

Y M14/2S (p.184-195).
'Mr. Purcell's Magnificat in Gamut b'. **2b** is not the gloria as set for the magnificat but a different piece, 'Gloria Patri Compos'd by Mr. Rosengrave Junior', 'vers: very slow canon 4 in 2'.
1a 'Full'; **1b** 'Full'; **2a** 'Nunc Dimittis'.

Organ

Ctc MS RISM 9 (p.18-20).
1a 'Magnificat Mr Purcell:'; **1b** 'Cho: Glory be:'; **2** 'Lord now lettest thou thy servant'.

Ctc MS RISM 11 (p.5-8).
At end, 'Mr Purcell'.
1a 'Magnificat Mr Purcell.'; **1b** 'Chos:', 'Glory be to ye'; **2a** 'Lord now'.

LI Music MS 15 [formerly MS 315] (p.3-4), incomplete (much of **1** missing). **2b** is not the gloria as set for the magnificat but a different piece, 'Canon 2 in one', 'Vers very slow'.
2a 'Nunc Dimittis', 'Full'.

Lsp MS Organ 8
[untitled]

Treble
Cjc Q2/1 (p.39-42), first treble verses.
1a 'Purcell's Magnificat in G, Verse [?] First treble' [some text lost owing to cropping];
1b 'Chos'; **2a** 'Nunc Dimittis, Purcell.'; **2b** 'Full'.

Cjc Q2/5 (p.39-42), second treble verses.
1a 'Purcell's Magnificat. Verse. 2d Treble.'; **1b** 'Chorus'; **2a** 'Nunc Dimittis, Purcell.';
2b 'Full', 'Chorus'.

Cjc R2 (p.89-91), second treble verses.
1a 'Mr Purcell's Magnificat in G:'; **2a** 'Mr Purcell's Nunc Dimittis:'; **2b** 'Cho:'.

Alto
Cjc Q2/2 (p.32-33).
1a 'Purcell's Magnificat, Chorus.'; **1b** 'Chorus'; **2a** 'Nunc Dimittis, Purcell.'; **2b** 'Chorus as in ye Magnificat.'.

Cjc Q2/6 (p.40-43).
1a 'Purcell's Magnificat, Verse.'; **1b** 'Chorus', 'Lively'; **2a** 'Nunc Dimittis, Verse – Purcell.'; **2b** 'Glory &c. as before, on the left side.'.

Ckc CH.MS.496 (p.113-116).
1a 'Magnificat: p. Mr Purcel.'; **1b** 'Cho:'; **2a** 'Nunc Dimittis:'; **2b** 'Cho:'.

Y M187 (p.110-115).
'Evening Service in G Minor by Mr. H. Purcell'. **2b** is not the gloria as set for the magnificat but a different piece, 'ver can:'.
1a 'Full'; **1b** 'Full'; **2a** 'Nunc Dimittis in G minor by Mr H. Purcell';

Tenor
Cjc Q2/3 (p.29-31).
1a 'Purcell's Magnificat in G. Chos'; **1b** 'Chorus'; **2a** 'Nunc Dimittis, Purcell. Tenor Chos'; **2b** 'Glory &c. as before.'.

Cjc Q2/7 (p.38-41).
1a 'Purcell's Magnificat in G, Verse, Tenor.'; **1b** 'Chorus'; **2a** 'Nunc Dimittis, Purcell, Verse.'; **2b** 'Glory on the left side.'.

Ckc CH.MS.483 (p.50-52).
1a 'Magnificat: by Mr Purcell.'; **1b** 'Cho:'; **2a** 'Nunc Dimittis:'; **2b** 'Gloria Patri as before'.

Ckc CH.MS.498 (p.56-59).
1a 'Magnificat: p. Purcell.'; **1b** 'Cho:'; **2a** 'Nunc Dimittis:' **2b** 'Cho:'.

LI Music MS 22 [formerly MS 42] (p.120-124). **2b** is not the gloria as set for the magnificat but a different piece.
'Mr Purcells Evening Service'.
1b 'Full'; **2a** 'Nunc Dimittis'; **2b** 'Slow'.

Bass
Cjc Q2/4 (p.35-38).
1a 'Purcell's Magnificat in G. Verse Bass.'; **1b** 'Chos'; **2a** 'Nunc Dimittis, Purcell.'; **2b** 'Chos'.

Cjc Q2/8 (p.32-34).
1a 'Purcell's Magnificat in G. Bass Chorus.'; **1b** 'Chorus'; **2a** 'Nunc Dimittis, Chorus Bass.'; **2b** 'Chorus'.

Ckc CH.MS.486 (p.26-29).
1a 'Magnificat. p Mr Purcell.'; **1b** 'Cho:'; **2a** 'Nunc Dimittis:'; **2b** 'Cho:'.

DRc MS M170 (p.133-134).
1a 'Mr. Henry Purcell's magnificat in G: b'; **1b** 'Cho:'; **2a** 'Nunc Dimittis'; **2b** 'Cho:'.

LI Music MS 16 [formerly MS 317] (p.247-250). **2b** is not the gloria as set for the magnificat but a different piece.
'Mr Purcells Evening Service'.
1b 'Cho'; **2a** 'Nunc Dimitis'.

Y M164/HS (p.93-96).
'Mr Henry Purcell's evening Service in Gamt:', with 'Purcell' added. **2b** is not the gloria as set for the magnificat but a different piece, 'Ver: Can:'.
1b 'Full'; **2a** 'Nunc dimittis'

Y M198(p.33-37).
'Mr H Purcell's Evening Service in G minor'. **2b** is not the gloria as set for the magnificat but a different piece, 'Verse Can'.
1b 'Full'; **2a** 'Nunc Dimittis Purcell';

Printed Ed.: None.

Modern Ed.: § *Evening Service in G minor*, ed. Maurice Bevan (Oxford UP, 1959).

Commentary: This service presents many problems. Traditionally attributed to Henry Purcell (Z231), there are, in fact, no reliable sources which ascribe the work to anything more precise than 'Mr. Purcell'. Many of the surviving sources are relatively late, and musicologists have long doubted the reliability of the evidence for Henry's authorship.

The new edition of Purcell services, on which Bruce Wood is working with Margaret Laurie, will relegate this G minor service to an appendix. Wood says that the G minor service is by Daniel, because 'the earliest ascriptions are simply to "Mr Purcell" - no argument either way, but certainly no reason to assume Henry and if anything, given his far greater fame, the opposite'. Laurie also indicates that the relatively small spread for a work by Henry Purcell (compared with the B flat service, for example), and the close links between them, suggests that the attribution to Henry is suspect.

The Gloria to the Nunc Dimittis given in the OUP edition is almost certainly not by Daniel Purcell, and so is not reproduced here. It is much more likely that, as suggested above, the Gloria from the Magnificat was repeated.

Bibliography: Anthony Ford, 'A Purcell service and its sources', *MT* 124 (1983), 121-122.

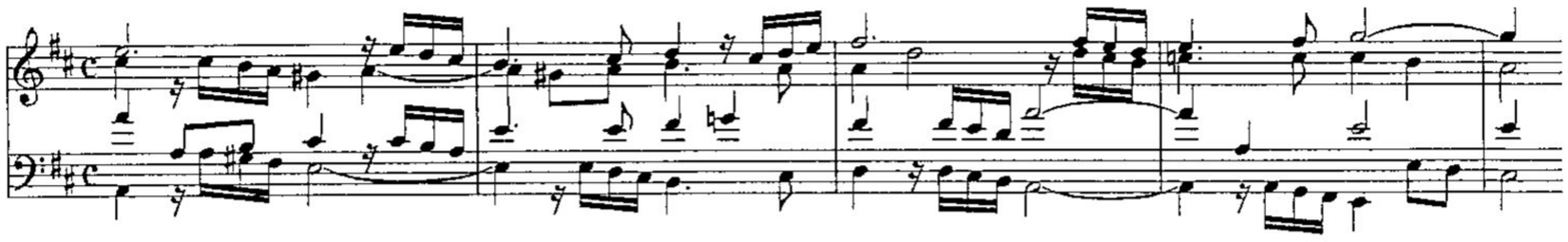
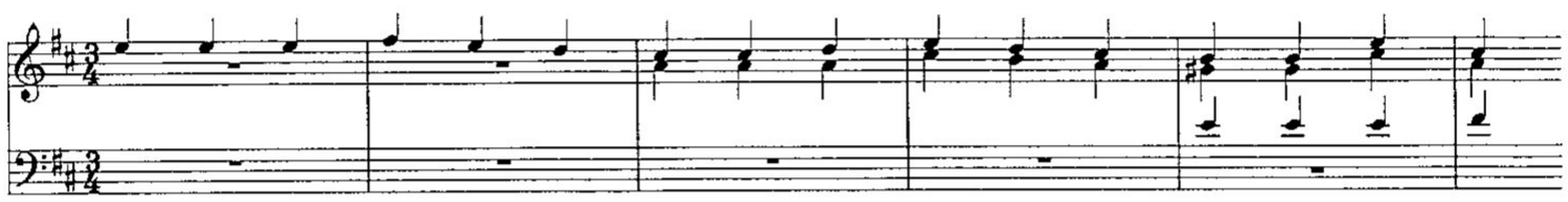
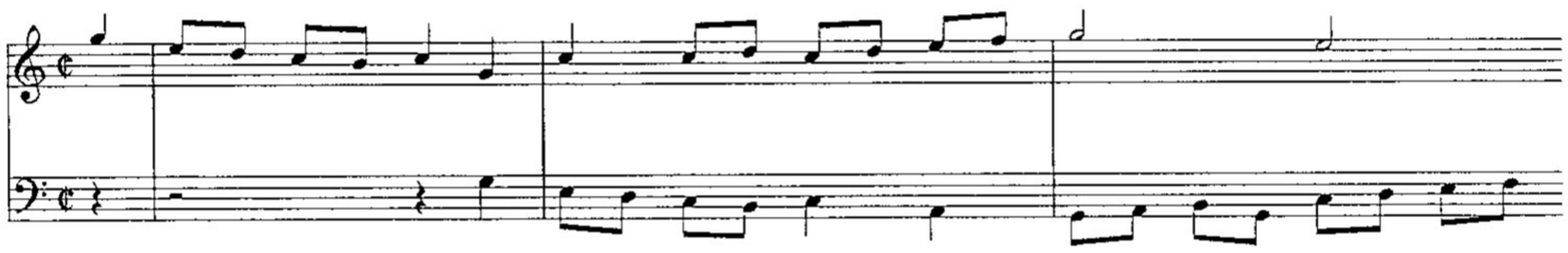
602P. The Indian Queen

?late February 1696; John Dryden/Robert Howard. DL.

[2 vln., vla, bc].

See also **H123**.

1. [Overture]

a) 11

b) 47

2. [Dance] 24

Total number of bars: 82

Manuscripts: **602P** Lbl Add MS 35043 (**1** f.83-83v; **2** f.69), a1.
1 '12' 'Overture', at end 'Finis'; **2** 'A Dance'.

602P.1 Lcm MS 1144 (vol I f.51v, vol II f.67).
vol I '12' 'Overture', vol II '12'.

602P.2 Lbl Add MS 31449 (f.28v).
'Dance'.

Printed Ed.: **602P.1** 'Treble' '[14]' 'An Entry by the late Mr. *Hen. Purcell*, the Dance Compos'd by Mr. *Preist.*', p.23-24 (second sequence) in B flat, 'Bass' '[14]', p.24, *Country Dances* (1699).

603P.1 'OVERTURE' in *Indian Queen* (1790), p.52-53.

Text: See **H123**.

Modern Ed.: § Margaret Laurie (ed.) *The Indian Queen*, Purcell Society Edition 19 (London, 1994).

Commentary: Both of these pieces are tentatively ascribed to Daniel Purcell in the Purcell Society Edition. However, Curtis Price (below) says that section **2** above 'is thoroughly incompetent and could hardly be by either Henry or Daniel Purcell' (p.134-135), though its appearance in Lbl Add MS 31449, a manuscript of the music and spoken parts of the opera, suggests it was performed in early performances of the opera. Inner parts for the dance do not survive.

Bibliography: Curtis Price, *Henry Purcell and the London Stage* (Cambridge, 1984).

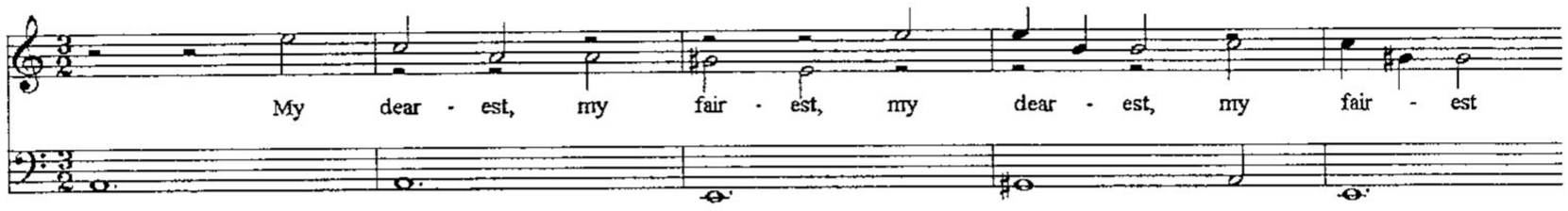
603P. Pausanias, the Betrayer of his Country

?April 1696; Richard Norton. DL.

st, bc.

See also **H137**.

III.i
DIALOGUE

1. My dearest, my fairest *s, t, bc* 72

Total number of bars: 72

Manuscripts: J Tn MS 0.O.10.
[a request to consult this manuscript was refused by its current owners]

Printed Ed.: § 'A DIALOGUE *between Mr.* Cooke *and Mrs.* Hudgson *Set by Mr.* Henry Purcell.' [P5924].

'A DIALOUGE *between* Mr. Cooke and Mrs. Hudgson; *Set by* Mr H Purcell.' [P5925] = *Orpheus Britannicus* (1745), p.117-118.

'A two part Song Set by Mr. H. Purcell.', in *Collection Revival and Refining* (c.1750), p.79-80.

'*A* SONG *for two Voices.* | *Set by Mr.* Purcell.', in *Essex Harmony* (1767), p.66-69.

Text: PAUSANIAS | THE | BETRAYER | OF HIS | COUNTRY. | A | TRAGEDY, | Acted at the | Theatre Royal, | By his MAJESTIES SERVANTS. | - | *Written by a Person of Quality.* | - | *LONDON:* | Printed for *Abel Roper*, *E. Wilkinson*, and *Roger Clavell* | in *Fleetstreet.* 1696. [Copy consulted: Ob Holk. d.18 (4)]

Modern Ed.: None.

Commentary: The duet *My dearest, My fairest* is Z585/2, though Zimmerman admits that it is clearly ascribed to Daniel in the index and text of the manuscript source, which has, unfortunately, not been possible to examine in conjunction with this study. However, as no other source specifically states the work is by Daniel Purcell, it must stay as possible.

See **H137** for the rest of Daniel's music to this play.

604P. The Rival Queens, or The Death of Alexander the Great

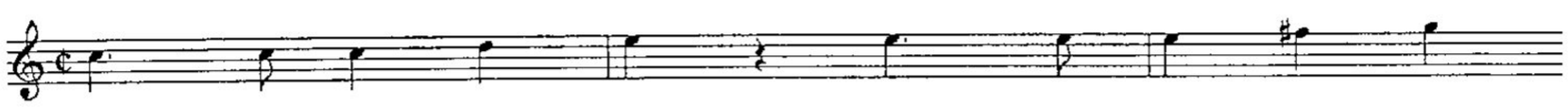
20 February 1701; Nathaniel Lee / adapter unknown. ?DL.

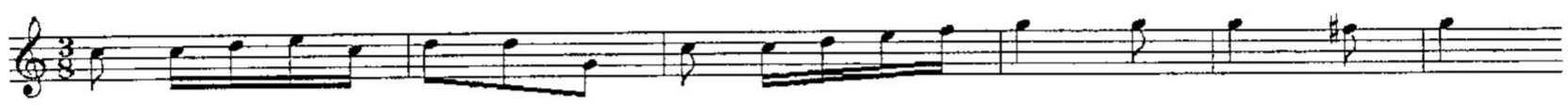
[2 vln., vla, bc].

See also **H143**.

[1.] Symphony

a) 17



b) 84

c) 13

Total number of bars: 114

Manuscripts: § Lbl Add MS 35043 (f.36v), a1.
'A Symphony For Alexander ye Great'

Printed Ed.: None.

Text: THE | Rival Queens; | OR, THE DEATH OF | ALEXANDER | THE GREAT. | ACTED AT THE THEATRE-ROYAL, | BY HER | MAJESTIES SERVANTS. | - | By *NAT. LEE,* Gent. | - | --- *Naturâ sublimis & acer,* | *Nam spirat tragicum satis, & feliciter audet.* | Horat. Epist. ad Aug. | - | The Fourth Edition. | - | *LONDON,* | Printed for *R. Wellington* at the Dolphin and Crown in St. *Paul*'s | *Church-yard,* and *E. Rumbal* at the Post-House in *Russel-street,* | in *Covent-Garden.* 1702. | Where Gentlemen may have Novels at 6*s* the Dozen, Stitch'd. [Copy consulted: Ob Mal. Q 38]

Modern Ed.: None.

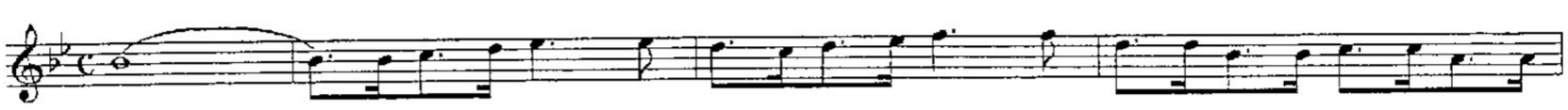
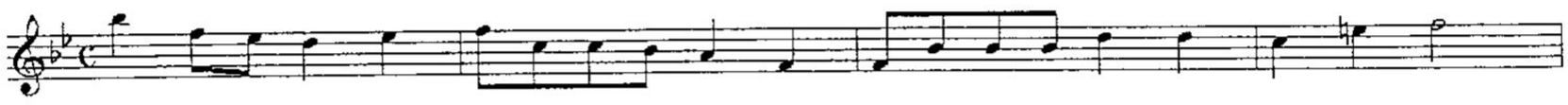
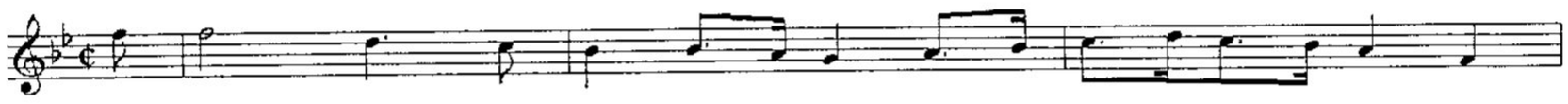
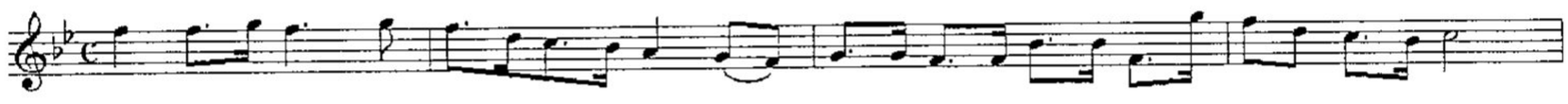
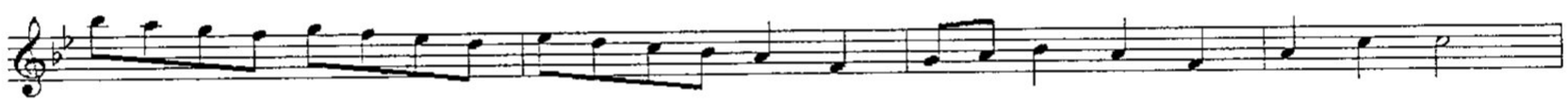
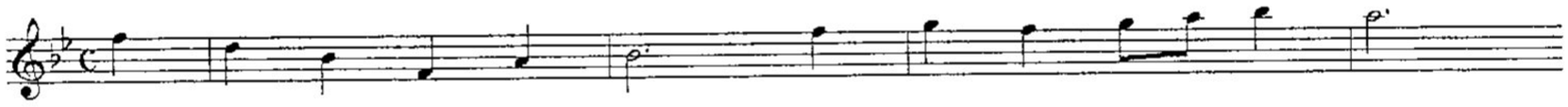
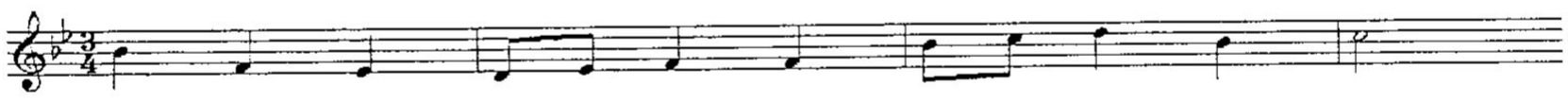
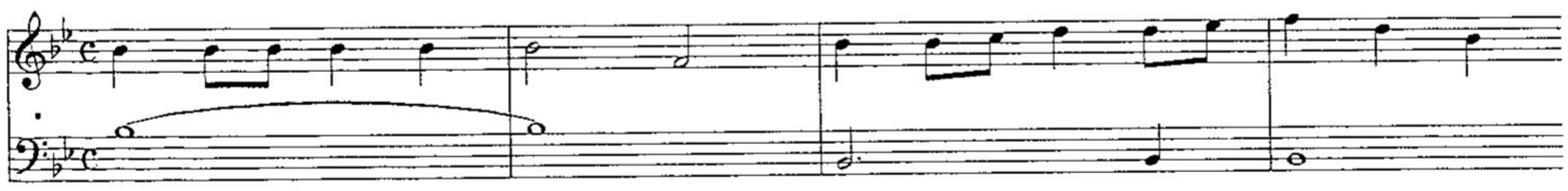
Commentary: Music for this play was written by Daniel Purcell and Finger (see **H143**). This symphony is unattributed so must only be described as possibly by Daniel.

605P. Sauny the Scot, or The Taming of the Shrew

?1697/8; William Shakespeare / John Lacey (or Lacy). DL.

[2 vln., vla, bc].

See also **H144**.

1. [Air] 32

2. [Air] 16

3. [Air] 24

4. [Air] 16

5. [Air] 16

6. [Air] 24

7. [Air] 24

8. [Air] 16

Total number of bars: 168

Manuscripts: § Lbl Add MS 35043 (f.104-104v), a1.
'The Musick in the Play calld Sauney the Scot or ye Tameing ye Shrew', numbered 1-8.

Printed Ed.: **605P.6-8** *Theatre Musick* I (1698), pp. 8, 9, 8, a1.
6 '*Bore*'; **7** '*Minuet*'; **8** '*the Granadears exercise*'.

§ **605P.8** [untitled], in *Country Dances* (1699), p.15, a2 [incipit for bass].
'Treble', 'Bass'.
[text describes the dance as '*Granadiers Exercise*, a New Country Dance', p.15].

Text: Sauny the Scott: | OR, THE | Taming of the Shrew: | A | COMEDY. | - | As it is now *ACTED* at the | THEATRE-ROYAL. | - | *Written by* J. LACEY, *Servant to* | His MAJESTY. | - | And Never before Printed. | - | *Then I'll cry out, Swell'd with Poetick Rage,* | *'Tis I,* John Lacy, *have Reform'd your Stage.* | Prol. *To* Rehers. | - | *London,* Printed and Sold by *E. Whitlock,* near *Stationers-Hall.* 1698. [Copy consulted: Mal. 72 (3)]

Modern Ed.: None.

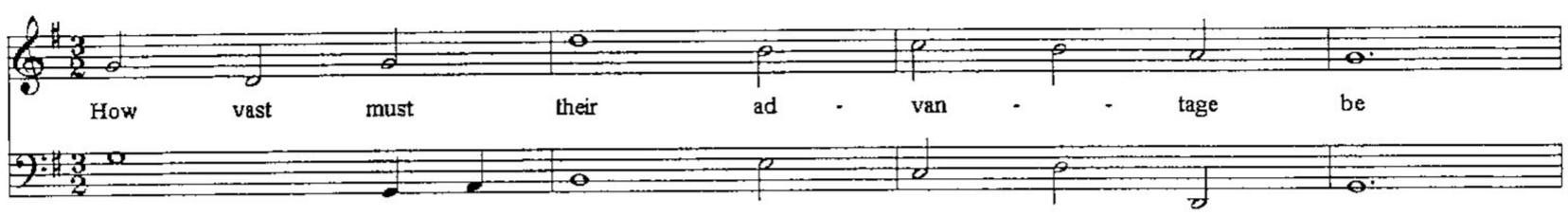
Commentary: Music is unattributed, but Daniel is known to have contributed two songs to this play. See also **H144**.

701S. How vast must their advantage be

?date unknown; ?text.

[s]; org.

1. How vast must their advantage be 14



Total number of bars: 14

Manuscripts: None.

Printed Ed.: § 'HYMN LXVIII.', 'Set by Mr. Danl. Purcell.', in *Young Gentlemen and Ladies Musical Companion* I (1772), p.88.

Modern Ed.: None.

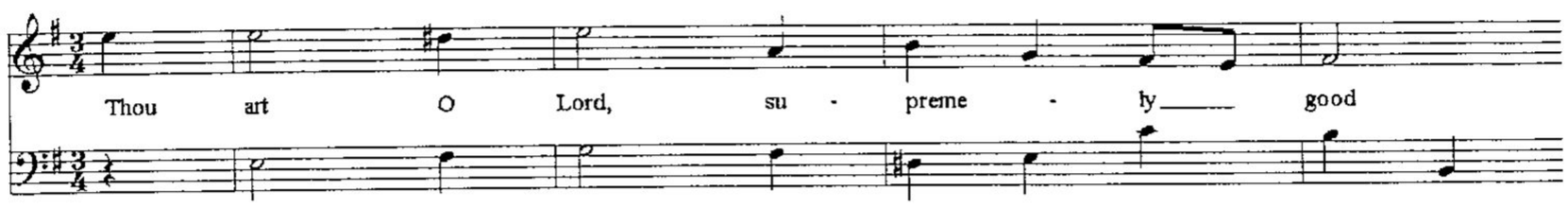
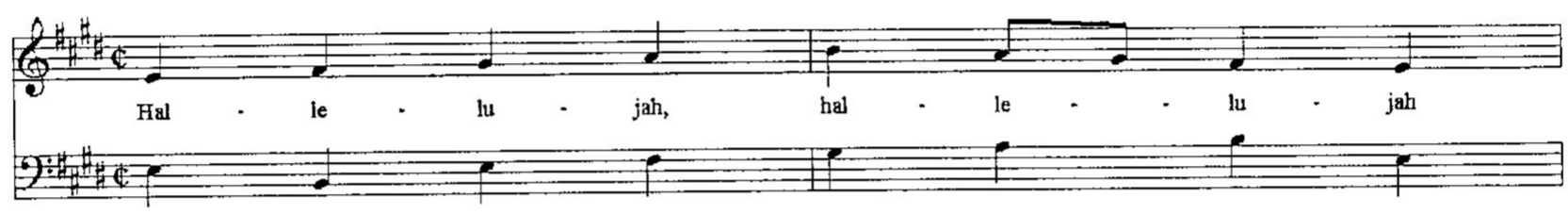
Commentary: This hymn, together with **H702S** and **H703S**, are only found in a very late, and not entirely reliable, source. The authenticity must therefore be doubtful.

702S. Thou art, O Lord, supremely good

?date unknown; ?text.

[S]; org.

1. Thou art, O Lord, supremely good

a) 14

b) Hallelujah 12

Total number of bars: 26

Manuscripts: None.

Printed Ed.: § 'HYMN XIV.', 'Set by Mr. Danl. Purcell.', in *Young Gentlemen and Ladies Musical Companion* I (1772), p.16.

Modern Ed.: None.

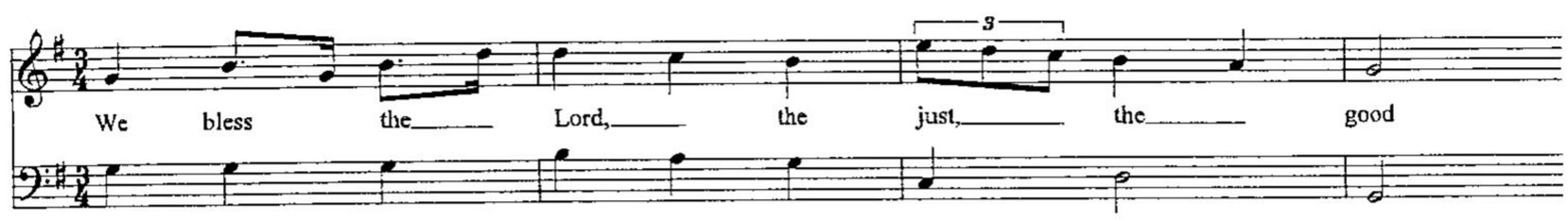
Commentary: See **H701S**.

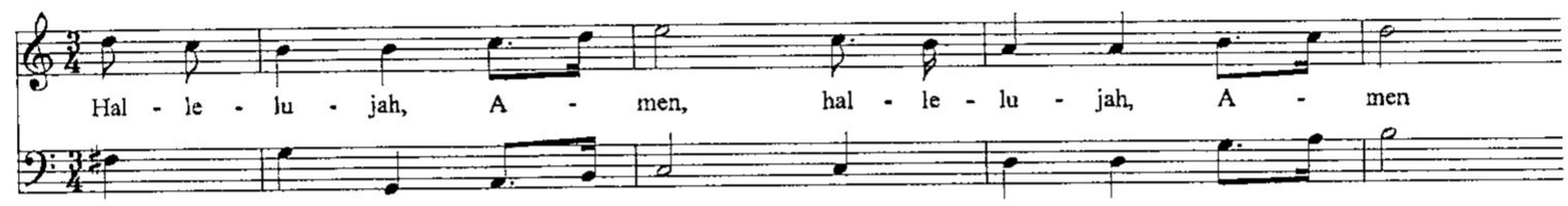
703S. We bless the Lord, the just

?date unknown; ?text.

[s]; org.

1. We bless the Lord, the just

a) 36

b) Hallelujah 8



Total number of bars: 42

Manuscripts: None.

Printed Ed.: § 'HYMN III.', 'Set by Mr. Danl. Purcell.', in *Young Gentlemen and Ladies Musical Companion* I (1772), p.3.

Modern Ed.: None.

Commentary: See **H701S**.

704S. The False Friend

mid-January 1702; John Vanbrugh. DL.

[2 vln., vla, bc].

Commentary: Of a set of Aires for this play, almost certainly by William, Lord Byron, which were published anonymously in Walsh's *Harmonia Anglicana* III (1702), three also appear in Daniel Purcell's *A Collection of Lessons for the Harpsichord* (1702), though without any attribution to Daniel Purcell.

The attribution to Daniel Purcell in Rebecca Herissone 'The Origins and Contents of the Magdalene College Partbooks' is therefore incorrect.

MiRT, 166-7. *LS (new version)*, ii. ca. mid-January 1702.

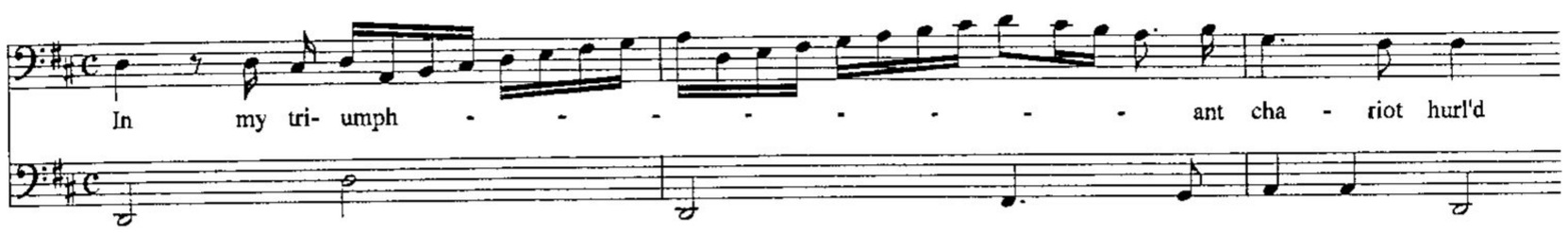
Bibliography: Rebecca Herissone, 'The Origins and Contents of the Magdalene College Partbooks', *RMARC* 29 (1996), 47-95.

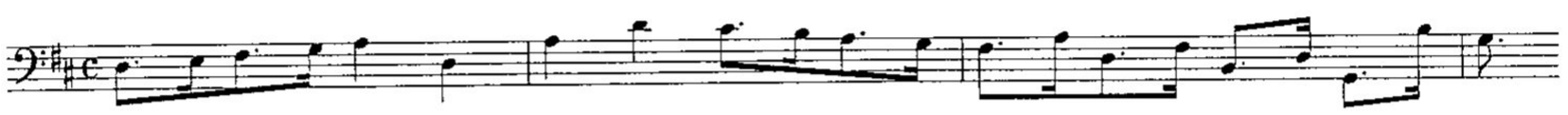
705S. In my triumphant chariot (Mad Tom)

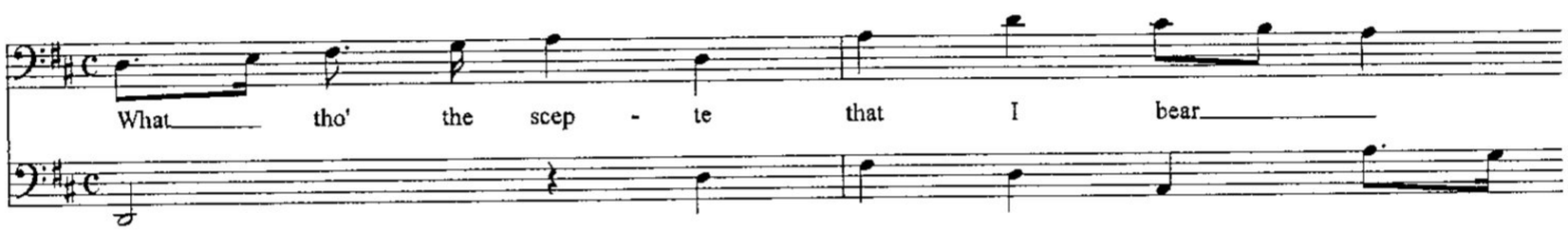
?date unknown; ?text.

b: Mr. Leverage.

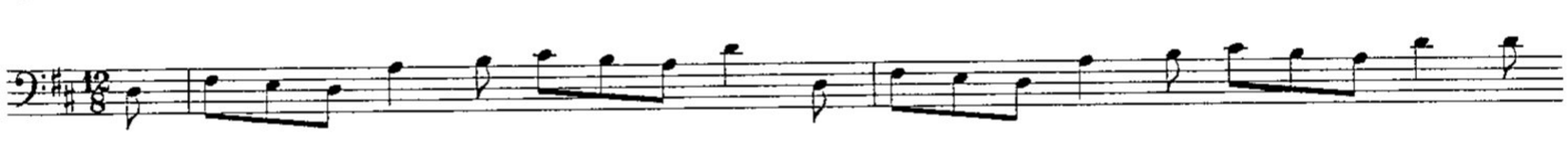
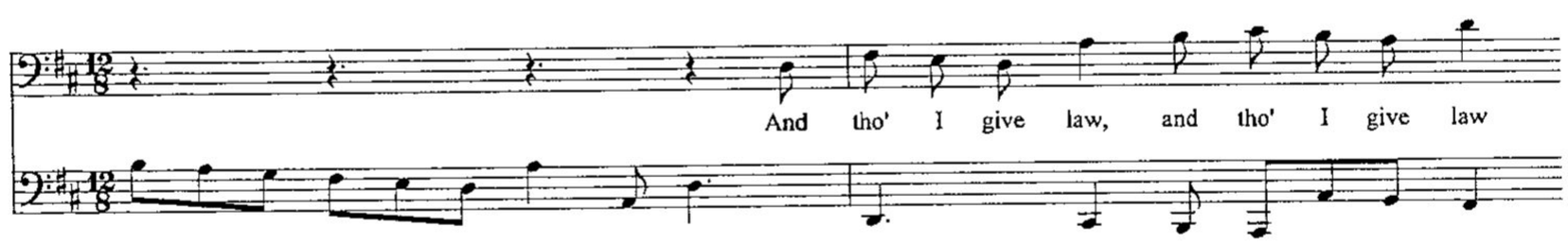
b, bc.

1. In my triumphant chariot 24

2. What tho' the scepte that I bear

a) 7

b) 35



3. And tho' I give law

a) 6

b) 36

Total number of bars: 108

Manuscripts: § Lbl RM 23.a.16.
'Mad Tom Sung by Mr: Leverage Set by Mr: Purcel', added in pencil 'Daniel Purcell').

Printed Ed.: None.

Modern Ed.: None.

Commentary: Although the manuscript contains a pencil ascription to Daniel Purcell, this is presumably only on the grounds that the work is not by Henry. It is, in fact, by George Hayden.

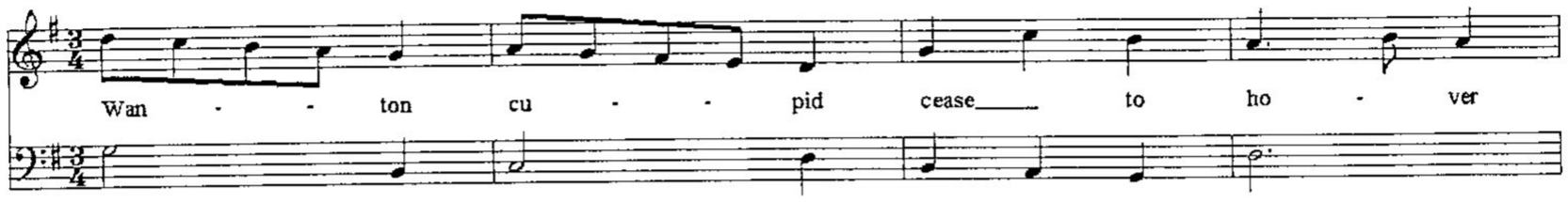
706S. Wanton cupids, cease to hover

?c.1717.

s; bc.

See also **H225**.

1. Wanton cupids, cease to hover 32



Total number of bars: 32

Manuscripts: None.

Printed Ed.: § 'Set by the late Mr. *D. PURCELL.*', in *Musical Miscellany* VI (1731), p.90-91.

Text: Not known.

Modern Ed.: None.

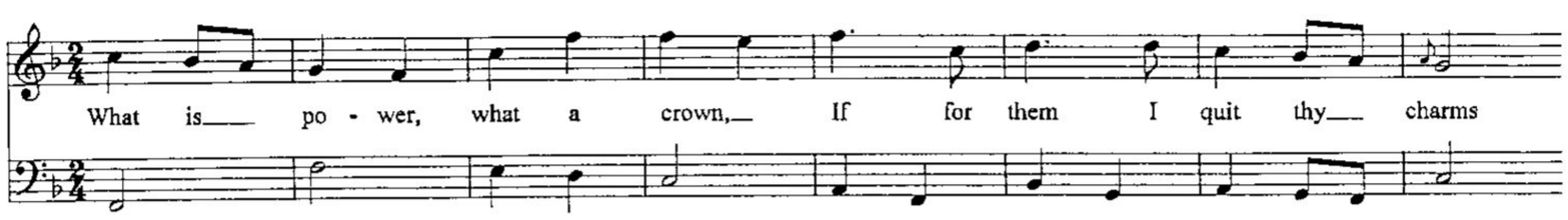
Commentary: A song of the same title is found at **H225**. It seems probable that the compilers of this later collection are mistaken, and that this second setting is not by Daniel Purcell.

707S. What is power, what a crown

?date.

s; bc..

1. What is power, what a crown 32



Total number of bars: 32

Manuscripts: None.

Printed Ed.: § 'To CLOE. Set by Mr PURCELL,', in *British Musical Miscellany* IV (c.1734), p.127.

Text: Not known.

Modern Ed.: None.

Commentary: Although there is no ascription to Daniel Purcell, and there are other pieces elsewhere in the collection by Edward Purcell, this is catalogued as containing music by Daniel Purcell in RISM.

708S. Cecilia, charming saint, we raise

Ode for St Cecilia's Day.
[supposedly 1698]; Thomas Bishop.

Text: John Nichols, *A Select Collection of Poems* (1780-1782), iv, 28-30.

Commentary: A setting of Bishop's ode *Cecilia, charming saint* is attributed to Daniel by Husk (47), though no evidence exists to prove that it was ever set to music. Indeed, the attribution to Daniel is based on a misunderstanding of the link between Bishop's poem and the celebration of 1698. Husk, 47, suggests that this ode was the London St Cecilia ode for 1698, but this was *Begin the Noble Song* (**H405**). Husk seems to have been relying on Malone's erroneous link between the publication of the ode text in Nicol's *Select Collection of Poems*, iv. 28, and a *London Gazette* advertisement of 2 January 1699, which describes the composer of the last ode as Daniel Purcell. However, there is no known link between Bishop's poem and the London celebration of that year. See Malone, *The Critical and Miscellaneous Prose Works of John Dryden*, i. 278 and 297n, and Trowles, ii. 112.

709S. [Ode for St Cecilia's Day]

Ode for St Cecilia's Day
1707; Librettist unknown. St Mary Hall, Oxford.

Manuscripts: None.

Printed Ed.: None.

Text: Not known.

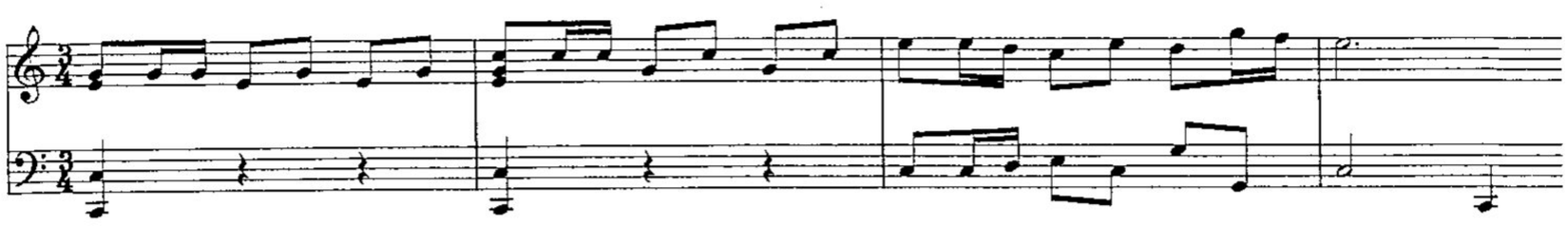
Modern Ed.: None.

Commentary: An ode by Daniel Purcell had been thought to have been performed at St Mary Hall in Oxford. However, the published broadside confirms that the work performed was by Henry Purcell (see Ob G.Pamph. 2288 (14).)

710S. Trumpett Tune in C

?date.

keyb.

1. Trumpett Tune 12

Total number of bars: 12

Manuscripts: § Lbl Add MS 17853 (f.37v).
'Trumpett Tune by Mr. Purcell'.

Printed Ed.: None.

Modern Ed.: None.

Commentary: Described as by Daniel Purcell in the RISM manuscripts card catalogue, this is, in fact, by Henry Purcell and from *The Indian Queen* (Z630/4a).

MANUSCRIPT INFORMATION

Manuscripts are arranged by Library, arranged alphabetically by location (GB first) then RISM sigla. Copyists are largely as identified in Shay & Thompson *Purcell Manuscripts*.

Private Collections

Lady Jeans MS2. Keyboard transcription. **123.10 (=557T).**

McLean MS. Manuscript of voluntaries by Croft, Barrett, Greene etc. **92.**

Cambridge, Fitzwilliam Museum (Cfm)

Mus.MS.87. In the hand of 'London E', also responsible for a number of Daniel Purcell manuscripts. **125; 143 (=409.2-7).**

Cambridge, St John's College (Cjc)

Q2/1. Treble partbook. **601P.**

Q2/2. Alto partbook. **601P.**

Q2/3. Tenor partbook. **601P.**

Q2/4. Bass partbook. **601P.**

Q2/5. Treble partbook. **601P.**

Q2/6. Alto partbook. **601P.**

Q2/7. Tenor partbook. **601P.**

Q2/8. Bass partbook. **601P.**

R2. Treble partbook. **601P.**

Cambridge, King's College, Rowe Music Library (Ckc)

CH.MS.483. Tenor partbook. **601P.**

CH.MS.486. Bass partbook. **601P.**

CH.MS.496. Alto partbook. **601P.**

CH.MS.498. Tenor partbook. **601P.**

Cambridge, Magdalene College (Cmc)

F.4.35. c.1715. Five partbooks for trumpet and strings, containing a large number of suites of theatre music, arranged by key. In the hand of Charles Babel. **119.60, 64-66; 122.5, 6; 133.4; 136.4, 7; 142.3, 5.**

Cambridge, Trinity College (Ctc)

MS RISM 9. Organ book. **601P.**

MS RISM 11. Organ book. **601P.**

Cardiff, Public Libraries, Central Library (CDp)

M.c.1.38. See Malcolm Boyd, 'Music Manuscripts in the Mackworth Collection at Cardiff', in *M&L* 54 (1973), 133-141. **103.2; 104, 108.4, 121, 124.11; 140; 155.**

Durham, Cathedral Library (DRc)

MS M170. Bass partbook. **601P.**

Ely, Cathedral Library (EL)

EDC MS 10/7/3. Organ book. **23.**

EDC MS 10/7/8. Score. **23.**

EDC MS 10/7/26. Tenor partbook. **23.**

EDC MS 10/7/27. Bass partbook. **23.**

EDC MS 10/7/28. Tenor partbook. **23.**

EDC MS 10/7/29. Bass partbook. **23.**

EDC MS 10/7/30. Alto partbook. **23.**

EDC MS 10/7/31. Bass partbook. **23.**

EDC MS 10/7/34. Tenor and bass partbook. **23.**

EDC MS 10/7/35. Bass partbook. **23.**

EDC MS 10/7/38. Bass partbook. **23.**

(these mss held at Cu)

Lichfield, Cathedral Library (LF)

Ms.Mus.29. Alto partbook. **23.**

Ms.Mus.30. Tenor parkbook. **23.**

Ms.Mus.31. Bass partbook. **23.**

Ms.Mus.32. Alto partbook. **23.**

Ms.Mus.33. Tenor parkbook. **23.**

Ms.Mus.34. Bass partbook. **23.**

Ms.Mus.60. Organ book. **23.**

Lincoln, Cathedral Library (LI)

Music MS 15. Organ book. **601P.**

Music MS 16. **601P.**

Music MS 22. **601P.**

London, British Library (Lbl)

Add MS 15318. Early C18. A full score of the words and music to *The Island Princess*. Probably prepared by the Patent Company as a library copy. Part of the 'family' copied by 'London A'. **124** (omits 11).

Add MS 17841. Autograph. C18. With markings by James Bartleman (a noted singer), formerly owned by James Kent. Anthem on f.3 said to be a possible Daniel Purcell autograph, but this is unlikely. Reference to 'Dr. Crofts' places some of this ms post-1713. **4; 7; 16; 21; 22.**

Add MS 17853. C18 instrumental music (some a1, and some for keyboard), and some anthems by Greene. **710S.**

Add MS 22099. Early C18. A Collection of sacred and secular music by Purcell, Blow, Aldrich, Eccles amongst others. Also some instrumental music. **125.7-8; 146.1; 147.**

Add MS 29378. A Daniel Purcell masque in a manuscript otherwise exclusively containing Eccles' theatre music. Formerly belonged to Vincent Novello, also signed by J W Windsor (Bath, 1802). **139.**

Add MS 29398. C18, bookplate of Robert Smith (someone has later added 'of St. Paul's Ch. Yard.'. Possibly copied from printed source. **125.**

Add MS 30934. Autograph. Odes by Clarke, Daniel Purcell and Henry Purcell (*Who can from joy refrain*). In part of this MS, the music is partly autograph and partly of the copyists 'London A' and 'London E'. **113.11-13 (=406); 402; 404.**

Add MS 31405. Anthems, odes and songs including works by Henry Purcell and Croft. **126 (=218.3); 219.**

Add MS 31445. c.1696-7. In the hand of James Hawkins. **5.**

Add MS 31447. c.1715. This manuscript, otherwise of Henry Purcell's works, seems to be a systematic attempt to record Purcell's late theatre works and odes. Probably a copy of Ooc Ua 36. Copyist known by Shay/Thompson as FQ4. **123.**

Add MS 31449. c.1696. Contains play text and music to *Indian Queen*, from the same family as Lbl Add MS 15318. According to Margaret Laurie, in the Revised Purcell Society Edition, this volume was probably prepared in 1696 for the revival when Daniel Purcell's music was first added. She describes the copyist as Purcell's principal assistant from late 1684 onwards, described by Shay and Thompson as 'London A', tentatively suggested to be Francis Pigott. **123; 602P.2.**

Add MS 31453. c.1700. *Indian Queen* portion of this ms was probably originally a separate manuscript. **123.**

Add MS 31461. Mostly Autograph. early C18. Otherwise in the hand of 'London E'. Hughes-Hughes thinks the other copyist is Croft, adding that there is an Anthem by Croft supposedly in DP's hand on f.6. Bookplate of James Kent, Trin[ity]. Col[lege]., Camb[ridge]., and with his signature. (H-H., p.50). H306 not in autograph. **1; 3; 8; 9; 10; 12; 13; 17; 18; 19; 306.**

Add MS 31466 Eighteenth-century collection of sonatas in score by Finger, Corelli, Pepusch etc, with title-page inscribed 'Sixty Six Solo's or Sonata's for a Violin & Base Viol or Harpsichord. Composed by Several Eminent Masters'. **501, 504, 506.**

Add MS 31813. **150.comm.**

Add MS 33287. C17-C18. Very large manuscript, formerly belonging to W H Husk. Contains odes by Blow and Henry Purcell, together with a cantata by Pepusch. **302.**

Add MS 33351. Curious manuscript mixture of songs and poems, dating from mid 18C. Also contains part songs by Arne, Howard. **119.35; 124.5.**

Add MS 35043. 1694-c.1698. Spine of previous binding was inscribed 'Iohn Channing 1694'. Songs, instrumental and theatre music including works by Henry Purcell and John Eccles. **119.65**; **126.comm.**; **602P; 604P; 605P.**

Add MS 39565. **119.64, 65.**

Add MS 39566. **119.64, 65.**

Add MS 39567. **119.64, 65.**

Add MS 49599. Collection of trumpet sonatas by various composers, including Finger. **125.1(=405.1bc); 125.13 (=402.1), 24.**

Add MS 50899 Late C18-C19. Book of chants and anthems (after 1863). **61.**

Add MS 63626. The Stoneleigh Abbey MS. 'The Song Book of Mr Montriot'. Bass song book, probably copied from Delicae Musicae, according to Margaret Laurie (New Purcell Society Edition). **123.9, 11.**

LMS F.63. C18. Treble part book of the Madrigal Society. Many two-part songs by various composers. **119.35; 124.5.**

LMS F.64. C18. Bass part book of the Madrigal Society. **119.35; 124.5.**

RM 23.a.16. C18, contains only one spurious work. **705S.**

Other Lbl mss to note:

Add MS 38189. Pamela Willetts' *Handlist of Music Manuscripts acquired 1908-67* (London, 1970), described Daniel Purcell as a composer 'identified with this ms', but no music by him can be found. This might possibly refer to an instrumental piece written for *Love's Last Shift*, but as Daniel Purcell only wrote a single song for this play, it seems unlikely that it would be his composition.

London, Royal College of Music (Lcm)

MS 988. Late C17. The same decorated title cartouches as others in this set. **119** (omits 1, 55-66).

MS 989. Late C17. Decoratively bound manuscript containing this one ode. Possibly a presentation copy. **143.1a, 1c, 2-7 (=409).**

MS 1064. C18. Mainly sacred music, by 'Dr Crofts', Henry and Daniel Purcell. **119.35, 124.5.**

MS 1144. Late C17-early C18. Two manuscripts (I and II), containing treble and bass parts for a large amount of theatre music. **119.56-63, 65.**

MS 1172. c.1700. Set of theatre tunes, all in G minor., by various composers. In the hand of 'London A'. **113.14-17.**

MS 2103. C20? One of a series of manuscripts to accompany a lecture series by Edward Taylor. **139.2, 7.**

London, Guildhall Library (Lgc)

G.Mus.458. Signed 'E Libris Phil: Hayes | 1757', then 'Purchased at Dr. Hayes sale | by Mr Mumford and since | purchased & corrected by | J. Essex Bac.Mus.Oxon. 1808 | at the late Mr Mumfords Sale.', and 'E Libris J. Essex. 1808', but was certainly in the Gresham College Library collection (started in 1838) by 1872. **405.**

Safe 3. Some Autograph. *(formerly VI.5.6)*. Also known as Henry Purcell's 'Gresham Autograph', formerly in the Collection of Gresham College. Almost exclusively songs by Henry Purcell in autograph. Possibly used as a teaching book, but more likely used for private performances. **128; 222.**

London, St Paul's Cathedral Library (Lsp)

MS Alto 3. Decani alto partbook. **7, 11, 14, 26.**

MS Bass 3. Decani bass partbook. **11, 14, 26.**

MS Tenor 4. Cantoris tenor partbook. **11, 14, 26.5b.**

MS Organ 8. **601P.**

Oxford, Bodleian Library (Ob)

MS Mus.c.437 Autograph. c.1695. *(formerly Ouf MS L.8.c.4)*. Fascinating manuscript, in which Daniel Purcell has copied two works by Henry Purcell (Z232 and Z321), Blow's *Te Deum*, and a Mass in C by Carissimi to which he has added an instrumental introduction. Possibly prepared in association with a performance (for St Cecilia's Day?) in Oxford, around 1695. **71.**

MS Mus.d.158. New College Partbook, cantoris alto. **8.6b.**

MS Mus.d.161. New College Partbook, decani tenor. **8.6b.**

MS Mus.d.166. New College Partbook, cantoris bass. **8.6b.**

MS Mus.d.226. Collection of Daniel Purcell's anthems, with the following text embossed on the cover: 'ANTHEM'S COMPOSED BY DANIEL PURCELL AT THE REQUEST OF IN° ECTON & R^d^ MANNINGHAM'. Contains pencil markings suggesting that it is autograph, but probably isn't. There is one short section of autograph, on p.44, which adds an instrumental introduction to H13. The first page consists of 'An Elegy on the death of Mr. Dan. Purcell.' **1; 2; 3; 7; 8; 9; 10; 12; 13; 16; 17; 18; 19; 21; 22.**

MS Mus.Sch.c.61. c.1687-1700?. Many authorship inscriptions, the earliest being of 'Henry Knight A:B: è Coll Wadh. / A.D. 1687 December / 4th'. In Knight's hand is the title 'Divisions for ye Bass Violl', but in between these works are various works by Daniel and Henry Purcell. Also written at the front is 'The gift of his loving Scholler', which leads the Bodleian Summary Catalogue to suggest that the manuscript was a present from Knight to his teacher. At the back of the book is an earlier inscription, 'Mr Tho Mace'es Book / pr: 1676 / Mr Tho: Mace / about 64 ye old', and 'Mrs Elizabeth Hide was my / Scholler April 2d 1697', and 'H K[night?] / 1689. *Purcell Manuscripts* describes the copyist as Francis Withy, a singing man at Christ Church (p.153-7). **531; 532; 534; 535.**

MS Mus.Sch.c.95. c.1700. Manuscripts of soprano parts to (mostly) theatre songs, also including some treble parts for instrumental music. Bookplate of Richard Rawlinson, and part of his bequest to the Music School in 1755. **103.1; 112; 113.10; 124.11; 128; 151.**

MS Mus.Sch.E.397. first half of C18. Names found inside include C. Collett, Elizabeth Southwell, Miss Millan ('August ye 10th 1747'). Looks very much like a keyboard tuition book. **112.comm.; 124.11 (=558T).**

MS Tenbury 310. Partial Autograph. ?1709. Formerly belonged to William Hawes and Rev. John Parker. Contains anthems by Wise, Clark, Blow, Croft, and others. **24; 25.**

MS Tenbury 345. Manuscript pages bound into end of a copy of the second book of Harmonia Sacra (1693). Several songs by Henry Purcell, and two by Daniel Purcell. Same copyist as Lbl Add MS 15318, whom Shay and Thompson (in *Purcell Manuscripts*) call 'London A'. **101; 143.4; 409.4.**

MS Tenbury 1175. c.1700. Contains much Daniel Purcell music, pp.1-86 appear to be all by him, despite various contrary attributions. In hand of 'London E'. Also contains a number of Henry Purcell and a number of continental madrigals. Bookplate of Edmund T Warren Horne, and signed by William Hawes 1841. **113.1-9; 118.4 [autograph]; 123; 137; 403.**

MS Tenbury 1278. c.1696. Bass choral parts with some solos from Henry and Daniel Purcell's *Indian Queen*, written for Mr. Leveridge. **123.2, 3b; 5; 11.**

MS Tenbury 1314. Early 18th-century manuscript, formerly in the collection of G Pritchard, and later belonging to F G Peyton. Contains works by Courteville, Finger, and Daniel Purcell. **501; 503; 504; 506.**

MS Tenbury 1508. 1701. Keyboard tunes arranged in suites according to key, copied by Charles Babel (f. 1700) for his son, William. Titled 'Ce livre apartent a Gm. Babel, 1701 London'. **541.**

Oxford, Christ Church Library (Och)

Mus. 49. Book of eight unrelated tracts, assembled in late eighteenth-century. The tract including Daniel's works also includes an anthem by William Norris. **13.1b, 2-5, 7, 8, 13, 17.**

Mus. 360. early C18. Tuition book for singing, including many exercises written out. There are pencil notes in the ms suggesting that some of the music (not that by Daniel Purcell) is in Aldrich's hand. **126 (=219.3); 219.1b, 3.**

Mus. 389. early C18. Songs by Weldon, Purcell, Leveridge and others. 'William Shadwell' written on cover. Hand of Richard Goodson senior. **103.2.**

Mus. 580. Possibly a tuition book for singing, noted 'Catherine Brook' 'her Book' (f.47). In hand of Richard Goodson senior, with keyboard arrangements at the front and voice parts at the end of the manuscript. **128 (=559T); 145 (=560T).**

Mus. 1146. Manuscript containing this one piece, copied by W. Armstrong. **305.**

Mus. 1215 (11). In the hand of 'London A', with some corrections possibly in autograph. **210.**

Oxford, Magdalen College Library (Omc)

MS T.14.8. Late C17 organ book. Possibly autograph. Lost. **2, 4, 6, 15, 20, 51.**

Oxford, Oriel College Library (Ooc)

Ua36. **123.** Bookplate of Lord Leigh, and left to the college in 1786. Also contains Henry Purcell's *Circe* and *Indian Queen*. Perhaps a library copy, with a distinctive title page, similar to that found in Ob MS Tenbury 1175.

Peterborough

MS Alto A. **23**

Worcester, Cathedral Library (WO)

MS B.3.24. Late C18. Manuscript transcription of works from Harmonia Sacra. Titled 'DIVINE HYMN and DIALOGUES SELECTED FROM HARMONIA SACRA'. Formerly owned by Ivor Atkins, organist at the Cathedral. **41.**

York, Minster Library (Y)

M7/S. **601P.**

M14/2S. mid 19th-century score. **601P.**

MS M164/HS. **601P.**

MS M187. **601P.**

MS M198. **601P.**

MSS Abroad

J Tn (Tokyo, Nanki Music Library) MS 0.O.10. **603P.**

US BE (Berkeley, University of California, Music Library) MS 172. **23.**

US Cn (Chicago, Newberry Library) Case VM 3.1 P985. First and second treble, and bass parts of theatre music and sonatas by Henry and Daniel Purcell, Eccles, and others. **115; 125.1, 5a; 136.**

US LAuc (Los Angeles, University of California, William Andrews Clark Memorial Library) M678.M4.H295.1710 Bound. Keyboard music with much music by Henry Purcell. **147.1 (=561T); 405.12 (= 562T).**

US NHb (New Haven, Yale University, Beinecke Rare Book and Music Library) Osborn MS 515. Bass partbook with instrumental music by Henry and Daniel Purcell, Locke, Jenkins. Started c.1680. **152.**

US Wc (Washington, Library of Congress, Music Division) M1515.A.11 Case. **115.**

Copyists

(see Shay/Thompson *Purcell Manuscripts*)

London A	London E	Oxford B	Charles Babel	James Hawkins	FQ4
Lbl Add MS 15318 Lbl Add MS 30934 (part) Lbl Add MS 31449 Lcm 1172 Ob MS Tenbury 345 Och Mus. 1215	Cfm Mus.MS.87 Lbl Add MS 30934 (part) Lbl Add MS 31461 (part) Lcm 988 Lcm 989 Lgc G.Mus.458 Ob MS Tenbury 1175 Ooc Ua36 US-NHb Osborn 515 (part)	Lbl Add MS 31453	Cmc F.4.35 (1-5). Ob MS Tenbury 1508	Lbl Add MS 31445	Lbl Add MS 31447

PRINTED COLLECTION INFORMATION

Printed collections are given alphabetically by title, omitting initial articles ('The', 'A', 'An').

Note: title-pages are reproduced in quasi-facsimile, reproducing as closely as possible the appearance of the copies consulted. Notable features that are not reproduced are gothic type, small capitals, and any illustrations included on title pages. This is intended to give as much information as possible about the sources consulted, and to aid identification of possible title-page variants. The limitations of this approach are acknowledged, but it is hoped that users of this appendix will find the information contained within useful.

Alamode Musician (1698)

THE | *A'LAMODE MUSICIAN* | *Being a new* Collection *of* Songs, | *Compos'd by Some of the most* | Eminent Masters, *& Ingrav'd from* | *the* Originalls, *with a* through Bass | *for the* Harpsichord, *or* Bass=Violl, | *and for the easier playing ye* Trebles | *upon the* Flute, *each* Song *is transpos'd* | *(where necessary) to a* Key *proper for* | *that Instrument.* | ≡ | *Sould by Henry Playford at his Shop in* | *the Temple Chainge Fleet Street, 1698* [1698[2]].

138.6.

Copy consulted: Lbl G.91.

Banquet of Musick I (1688)

THE | Banquet of MUSICK: | *OR,* | A Collection of the newest and best SONGS | sung at Court, and at Publick Theatres. | *WITH* | A THOROW-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by several of the Best Masters.* | - | The WORDS by the *Ingenious Wits* of this Age. | - | THE FIRST BOOK. | - | [picture] | - | LICENSED, | *Nov.* 19. 1687. *Rob. Midgley.* | = | *In the SAVOY:* | Printed by *E. Jones,* for *Henry Playford,* at his Shop near the *Temple* Church, 1688. [1688[6]].

205; 224; 227.

Copy consulted: Ob Mus.8.c.2. (1.)

Banquet of Musick II (1688)

THE | Banquet of MUSICK: | *OR,* | A Collection of the newest and best SONGS | sung at Court, and at Publick Theatres. | *WITH* | A THOROW-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by several of the Best Masters.* | - | The WORDS by the *Ingenious Wits* of this Age. | - | THE SECOND BOOK. | - | [picture] | - | LICENSED, | *May.* 3. 1688. *Rob. Midgley.* | = | *In the SAVOY:* | Printed by *E. Jones,* for *Henry Playford,* at his Shop near the *Temple* Church, 1688. [1688[7]].

229; 234.

Copy consulted: Ob Mus.8.c.2. (2.)

Banquet of Musick III (1689)

THE | Banquet of MUSICK: | *OR,* | A Collection of the newest and best SONGS | sung at Court, and at Publick Theatres. | *WITH* | A THOROW-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by several of the Best Masters.* | - | The WORDS by the *Ingenious Wits* of this Age. | - | THE THIRD BOOK. | - | [picture] | - | LICENSED, | *Dec.* 1. 1688. *Rob. Midgley.* | = | *In the SAVOY:* | Printed by *E. Jones,* for *Henry Playford,* at his Shop near the *Temple* Church, 1689. [1689[5]].

215; 230.

Copy consulted: Ob Mus.8.c.2. (3.)

Banquet of Musick IV (1690)

THE | Banquet of MUSICK: | *OR,* | A Collection of the newest and best SONGS | sung at Court, and at Publick Theatres. | *WITH* | A THOROW-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by several of the Best Masters.* | - | The WORDS by the *Ingenious Wits* of this Age. | - | THE FOURTH and LAST BOOK. | - | [picture] | - | This may be Printed. | *Octob.* 19. 1689. *Rob. Midgley.* | = | *In the SAVOY:* | Printed by *E. Jones,* for *Henry Playford,* at his Shop near the *Temple* Church, 1690. [1690[5]].

221.

Copy consulted: Ob Mus.8.c.2. (4.)

British Musical Miscellany IV (c.1734)

The | British Musical Miscellany; | *or, the* | Delightful Grove: | *Being a Collection of Celebrated* | *English, and Scotch Songs,* | *By the best Masters.* | *Set for the Violin, German* | *Flute, the Common Flute,* | *and Harpsicord.* | VOL. IV. | *Engraven in a fair Character, and* | *Carefully Corrected.* | - | *London. Printed for & Sold by* I. Walsh, *Musick Printer,* | *& Instrument maker to his Majesty, at the Harp & Hoboy,* | *in Catherine Street, in the Strand. No. 571* | *Where may be had just Publish'd, Twelve Duets for two* | *Voices, Collected from the late Operas, Compos'd by Mr. Handel.*

707S.

Copy consulted: Lbl C.382.

Calliope, or English Harmony I (1739)

CALLIOPE | or | ENGLISH HARMONY | A | Collection | *of the most Celebrated English and Scots Songs* | *Neatly Engrav'd and Embelish'd with Designs* | *adapted to the Subject of each Song taken from the* | *Compositions of the Best Masters in the most* | *Correct Manner with the thorough Bass and* | *Transpositions for the Flute (proper for all Teachers* | *Scholars and Lovers of Musick Printed on a fine* | *Paper on each side which renders the Undertaking more* | *compleat than any thing of the kind ever Publish'd.* | VOL: the first | *London Engrav'd by Henry Roberts* | *Printed for & sold by John Simpson at the Bass Viol & Flute* | *in Sweetings Alley opposite the East Door of the Royal Ex* - | *change: Where may be had all sorts of Musical Instruments,* | *Musick books &c.*

124.5.

Copy consulted: Lbl D.381.

Catch Club, or Pleasant Musical Companion (c.1740)

THE | *CATCH CLUB* ; | OR, | Pleasant Musical Companion : | CONTAINING A | CHOICE COLLECTION | OF | Fifty CATCHES, both Ancient and Modern, | for THREE and FOUR VOICES, | *PRINTED in SCORE.* | ALSO | Thirty-Three SONGS, | For TWO, THREE and FOUR VOICES, | With a *FIGUR'D BASS.* | Set to MUSICK by some of the most EMINENT MASTERS. | - | *Short's a* CATCH, *united in its Parts,* | *And leaves a lasting Pleasure in our Hearts* ; | *As it dispels our Sorrows, and destroys* | *Th'Impediment to Friendship's lawful Joys,* | *While* Bacchus *with* Apollo *jointly reigns,* | *And Rapture fills our Souls, and Wine our Veins.* | - | COLLECTED, PRINTED, and SOLD by | MICHAEL BROOME, near St. PHILIP'S CHURCH, BIRMINGHAM. | MDCCLVII. | (Price stitch'd Four Shillings and Six-pence.)

119.35; 124.5.

Copy consulted: Lbl G.88.(1.) [second edition, 1757].

Choice Collection of Airs or Ariett's (1707)

A | *Choice Collection of* | AIRS or ARIETT'S | *for two* | FLUTES | *with the Overture of CAMILLA & ARSINOE* | *also ARIETTS & Duetts in ye Opera of THOMYRIS* | *Contrived and fitted for two FLUTES* | *to which is added a New SONATA for two FLUTES* | *Compos'd by* | Mr. Daniel Purcell | *the whole fairly Engraven* | - | *London Printed for I Walsh Servt. to her Matie: at ye Harp & Hoboy in Katherine street near Somerset Hou* | *se in ye Strand, and I Hare Instrument maker at ye Golden Viol and Flute in Cornhill near the Royal* | *Exchange*

522.

Copy consulted: Lbl b.171.a.(2.)
[Lbl a.209.a.(8.) – an imperfect edition of ?1712.]

Collection of Choicest Songs and Dialogues (1703)

A | *Collection* | *of the Choicest* | Songs & Dialogues | Composd | *By the most Eminent* | *MASTERS* | of the Age | *London Printed for & sound by I: Walsh Musicall Instrument maker in Ordinary to his Majesty at the* | *Golden Harp & Ho boy in Catherine street near Summerset=house in ye strand.*

101; 103.1-2; 104; 110.1-2; 112; 116.3-4; 118.1-3; 119.1, 3a, 4-5, 14, 16, 20, 31, 33, 35, 39, 45; 120.1, 3; 122.1; 124.6-7, 11, 16-18; 127.1-2; 128; 132; 139.1, 3, 5, 7; 141.1-2; 143.8, 10, 12; 144.2; 145; 149; 150.1, 5, 7; 151; 153; 156; 157; 208; 226; 228.

Copy consulted: Lbl G.151.a.; Lbl G.304; Ob Harding Mus.E.119; B-Bc W472; US-Wc M1620.C7 Case.

Collection of Lessons and Aires (1702)

A | *Collection of Lessons* | *and AIRES for the* | *HARPSICORD* | - | *or SPINNETT* | Compos'd *by* | Mr: J: ECCLES Mr: D: PURCELL | *and others* | *Fairly Engraven* | *London Printed for I. Walsh Servt. to Her Matie. at the Harp and Hoboy in Katherine Street near Somerset House in ye Strand* | *and I. Hare at the Golden Viol in St. Pauls Church yard and at his Shop in Freemans yard near ye Royall Exchange*

122.3 = 551T; 122.4 = 556T; 122.5 = 555T; 122.6 = 554T; 122.7 = 552T; 122.8 = 553T.
Copy consulted: Lbl f.65.t. (imperfect – title page in facsimile from DRc copy)

Collection of New Songs (c.1715)
A | *COLLECTION* | of new | SONGS | *With a Through Bass to each* | Song*for the* Harpsicord. *Compos'd by* | SEVERAL MASTERS | - | *London* | - | ['Printed for &' in ms] *Sould by I: Walsh Musicall Instrument maker in Ordinary* | *to his Majesty ~~and P. Randal~~ at the Harp and Hoboy in Cathe =* | *rine Street near Summerset House in the Strand and I Hare* | *at the Viol and Flute in Cornhill nere the Royal Exchange.*
144.2; 226.
Copy consulted: Lbl G.316.b.

Collection of New Songs by Daniel Purcell (1701)
A | *COLLECTION* | of new | SONGS | *With a Through Bass to each* | Song*for the* Harpsicord *Compos'd by* | Mr: Dan: Purcell, *Performed in the new* | OPERA'S, Tragedy's *and* Comedy's, | *at the* THEATER ROYALL. *Price 1s. 6d. 1701* | ≡ | *London* | ≡ | *Sould by I: Walsh Musicall Instrument maker in Ordinary* | *to his Majesty, at the Golden Harpe and Hoboy in Cathe=* | *=rine Street, near Summerset House in the Strand* [P5781].
120.1; 127.3; 143.8, 10; 157.
Copy consulted: Ob Harding Mus E 44, with missing pages in facsimile from US-Cn.

Collection of New Songs in The Pilgrim (1700)
A | *COLLECTION* | of new | SONGS | *With a Through Bass to each* | Song*for the* Harpsicord. *Compos'd by* | Mr: Daniel Purcel. *Perform'd in the* Revis'd= | =Comedy *call'd the* PILGRIM, *being the last* | *Writeings of* Mr: Dryden. *1700.* | ≡ | *London* | ≡ | *Sould by I: Walsh Musicall Instrument maker in Ordinary* | *to his Majesty, at the Golden Harpe and Hoboy in Cathe=* | *=rine Street, near Summerset House in the Strand* [P5747].
139.1, 3, 5, 7.
Copy consulted: Lbl G.112.b.

Collection of Original Scotch Songs (c.1732)
A | COLLECTION | of Original | SCOTCH SONGs, | *with a Thorough Bass to each Song,* | *for the* | HARPSICORD. | *London* | *Printed for and sold by I: Walsh servant to his Majesty at the Harp* | *and Hoboy in Catherine street in the Strand. and Ioseph Hare at the* | *Viol and Flute in Cornhill near the Royal Exchange.*
144.2.
Copy consulted: Lbl H.1374.a.(2.)

Collection of Songs for Two and Three Voices (c.1760)
A Collection of | SONGS | FOR | *Two and three Voices* | *Set to Music by* | Mr. Handel, Dr. Blow, Mr. Leveridge, | Dr. Greene, Mr. Eccles, Mr. Lampe, | Danl. Purcel, Mr. Corfe, Hen. Carey &c | = | LONDON Printed for *John Johnson* opposite Bow Church in Cheapside [followed by advertisements]
124.5.
Copy consulted: En MUS 38/04

Collection Revival and Refining (c.1750)
A COLLECTION | Revival *and* Refining | *(From the more gross & obscene Songs) of the old* | *Catch Book together with a variety of two, & three* | *Parts Songs from the most Eminent Masters,* | By | *Abraham Milner.* | - | Printed for & sold by him in Somerset Street, Goodman's Fields near White Chapel Bars; Wm. Dilly at the | Rose & Crown in the Poultrey, near the Mansion House, and at Mr. Thomas Fields, at the Wheat Sheaf, the Corner | of Paternoster Row, Cheapside, LONDON.
603P.
Copy consulted: Lbl A.414.

Comes Amoris II (1688)
COMES AMORIS: | OR THE | Companion of LOVE. | Being a Choice COLLECTION | Of The Newest SONGS now in Use. | *WITH* | *Thorow-Bass* to each SONG for the *Harpsichord, Theorbo,* or *Bass-Viol.* | - | THE SECOND BOOK. | - | [picture] | = | *LONDON,* | Printed by *Tho. Moore* for *John Carr* at his Shop at the *Middle Temple Gate,* and | *Sam Scott* at his Shop in *Bell-Yard* near *Temple-Barr.* 1688. [1688^{8}].
205.
Copy consulted: Ob Harding Mus. E 82

Comical Songs (1706)

COMICAL | Songs, and Songs of | HUMOUR, | as also | two part Songs ... | AND | Dialogues. | I:Collins sculp | London Printed for & sould by I: Walsh Musicall Instrument maker in Ordinary to his Majesty at the | Golden Harp & Ho=boy in Catherine=street near Summerset=house in ye strand.

104; 106; 116.4; 119.35; 141.2; 143.12; 144.2.

Copy consulted: Lbl K.8.k.19.

Compleat Musick-Master (1722)

THE COMPLEAT | Musick-Master: | BEING | Plain, Easie, and Familiar RULES for SINGING, and PLAYING | On the most useful Instruments now in Vogue, according to the *Rudiments* of *Musick.* | *Viz,* | *VIOLIN, BASS-VIOL,* | *FLUTE, TREBLE-VIOL,* | *HAUT-BOY, TENOR-VIOL.* | Containing likewise | A great Variety of Choice Tunes, and fitted to each Instrument, with Songs for two Voices: | To which is added, a Scale of the Seven Keys of Musick, shewing how to Transpose any Tune | from one Key to another. | - | The third Edition, with Additions. Price Stich'd 2*s.* | - | *LONDON*: Printed by and for *William Pearson,* and Sold by *John Young,* Musical-Instrument-Maker, at the | Dolphin and Crown in St. *Paul* 's Church-Yard; and *E. Miller* at the Violin on *London-Bridge.* 1722.

125.14, 28.

Copy consulted: Lbl A.1330.

Country Dances (1699)

Country Dances : | BEING | A Composition Entirely NEW ; | AND | The whole Cast Different from all that have yet been | Publish'd; with Bass and Treble to each Dance. | ALSO, | The Newest *French* Dances in use, *Entryes, Genteel* and *Grotesque.* | *Chacons, Rigodoons, Minuets,* and other Dancing Tunes. | - | By *Thomas Bray.* | - | *LONDON:* | Printed by *William Pearson* next door to the *Hare* and *Feathers* in *Alders-gate Street,* for the Author; and | Sond by Mr. *Playford,* at the *Temple-Change Fleetstreet,* Mr: *Crouch* in *Princes-street* near *Convent-garden,* | Mr. *Couthbutt* in *Russel-street* near *Convent-garden.* And all other Musick Shops. 1699.

124.9; 602P; 603P.1; 605P.

Copy consulted: Lcs 3620.

Deliciae Musicae 2/1 (1696)

DELICIAE MUSICAE: | BEING, A | Collection of the newest and best SONGS, | With the Additional Musick to the *Indian Queen,* | by Mr. *Daniel Purcell,* as it is now Acted at His | *Majesties Theatre.* Most of the Songs be- | ing within the Compass of the *Flute.* | WITH | A Thorow-Bass, for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by several of the Best Masters.* | - | The First Book of the Second Volume. | - | [picture] | - | *LONDON,* | Printed by *J. Heptinstall,* for *Henry Playford* at his Shop in the *Temple-* | *Change, Fleetstreet,* and for *John Church,* Sold by *Daniel Dring* at the *Harrow* and | *Crown* at the corner of *Cliffords-Inn-Lane* in *Fleetstreet.* And also Sold at *Oxford* | by *Francis Dollise* Book-binder, who Sells all other Musick-Books. 1696. | [within border] Price One Shilling. [1696^{5}].

123.2-9, 11; 128.

Copy consulted: Ob Harding Mus. E 89.

Deliciae Musicae 2/2 (1696)

DELICIAE MUSICAE: | BEING, A | Collection of the newest and best SONGS, | With the Dialogues in the last New Play call'd | *(Love's a Jest)* Sett by Mr. *John Eccles.* Sung at | His *Majesties Theatres.* Most of the Songs | within the Compass of the *Flute.* | WITH | A Thorow-Bass, for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Compos'd by several of the Best Masters.* | - | The Second Book of the Second Volume. | - | [picture] | - | *LONDON,* | Printed by *J. Heptinstall,* for *Henry Playford* at his Shop in the *Temple-* | *Change, Fleetstreet,* where the first Volume is to be had; also a New Book for the | *Flute,* being the Best and Easiest Instructions yet Publish'd. And Sold at *Oxford* | by *Francis Dollise* Book-binder, who Sells all other Musick-Books. 1696. | [within border] Price One Shilling six Pence.

121.

Copy consulted: Lbl Hirsch iv.1680.a.(3.)

Division Flute II (1708)

The Second Part *of* | *The* Division | FLUTE | *Containing* | *The Newest* Divisions | *upon* | *The Choicest Grounds* | *for the* | FLUTE | *as also Several Excellent* | PRELUDES CHACON'S | *and* CIBELLS | *by* | *The best Masters* | *the whole Fairly Engraven* | *price 2s. 6d.* | - | *London Printed for I. Walsh Servt. to Her Matie. at ye*

Harp & Hoboy in Katherine Street near Somerset House in ye | Strand. I Hare Instrument maker at ye Golden Viol & Flute in Cornhill near ye Royal Exchange, and | P. Randall at ye Violin and Lute by Paulsgrave head Court without Temple Barr in the Strand.
533.
Copy consulted: Lbl h.250.c.(1*.)

Division Violin II (1693)
THE SECOND PART of | The Division Violin | *CONTAINING* the newest *DIVISIONS* upon *Grounds* | for the VIOLIN *as also several* solos *by* Arcangello | Corelli *and others* the Fourth EDITION *Corected and* | *enlarged with* Additions *of the newest* Chacons Allmands | Preludes *and* Choice Cibells *Compos'd by the best* | MASTERS *the whole Fairly* ENGRAVEN | - | London *Printed for I Walsh Servt. to her Maitie. at ye. Harp & Hoboy in Katherine* = | *Street near Somerset House in ye. Strand & I Hare at ye. Golden Viol in St. Pauls | Churchyard & at his shop in Freemans yard near the Royall Exchange price 2s. 6d.*
148.8.
Copy consulted: Lcm G11 [formerly I.F.9.(2.)]

Essex Harmony (1767)
THE | ESSEX HARMONY: | Being a Choice | COLLECTION | Of the most Celebrated | SONGS and CATCHES, | FOR | TWO, THREE, FOUR, and FIVE VOICES. | From the WORKS of the most eminent MASTERS. | - | Principally published for the Use of all Musical Societies, | Catch-Clubs, &c. both in Town and Country. | - | The THIRD EDITION, with large ADDITIONS. | - | By JOHN ARNOLD, Philo-Musicae. | Author of the COMPLEAT PSALMODIST, | And CHURCH MUSIC REFORMED. | = | *LONDON:* | Printed by ROBERT BROWN, and sold by L. HAWES, and Co. at the Red - | Lion; J. BUCKLAND, at the Buck, and S. CROWDER, and Co. at the | Looking-Glass, all in Paternoster Row. MDCCLXVII. | [Price Bound Two Shillings and Six Pence.]
119.35; 124.5; 603P.
Copy consulted: Ob Harding Mus. E 855

Harmonia Anglicana II (1764)
HARMONIA ANGLICANA | or | ENGLISH HARMONY | REVIV'D. | *A Collection of the most Favourite* | Two, Three *and* Four Part | SONGS *and* DIALOGUES | Set to Musick by | Hen: Purcell Dr. Greene | Dr. Blow Weldon | Mr. Handel Leveridge | Dr. Boyce Carey | Dr. Arne Galliard | BOOK I [extra I added in ms] | = | London. *Printed for* I. Walsh *in Catherine Street in the Strand.* [followed by various advertisements]
124.5
Copy consulted: Lbl G.103.b

Harmonia Sacra II (1693)
Harmonia Sacra: | OR, | DIVINE HYMNS | AND | DIALOGUES. | WITH | A THOROW-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by the Best MASTERS.* | - | The WORDS by several Learned and Pious Persons. | - | THE SECOND BOOK. | - | *Angels and Men assisted by this Art,* | *May Sing together, though they Dwell apart.* | Mr. *Waller* of *Divine Poesie.* | - | IMPRIMATUR, | *Julii* 1°. 1693. *GUIL. LANCASTER.* | = | In the *SAVOY:* | Printed by Edward Jones, for Henry Playford at his Shop near the *Temple* Church, | and at his House over-against the *Blue-Ball* in *Arundel-Street* in the *Strand:* | Where also the *First Book* may be had. MDCXCIII. [1693[1]].
41.
Copy consulted: Ob Mus.54.c.3.(2.)

Harmonia Sacra II (1714)
Harmonia Sacra: | OR, | DIVINE HYMNS | AND | DIALOGUES: | WITH | A THROUGH-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by the Best Masters of the last and Present Age.* | - | The WORDS by several Learned and Pious Persons. | - | BOOK II. The 2*d.* Edition very much Enlarg'd and Corrected; | Also Three Excellent Anthems, never before Printed, by Mr. *Croft,* | the late Dr. *Blow,* and Mr. *Jer. Clark.* | - | Angels and Men assisted by this Art, | May Sing together tho' they Dwell apart. | Mr. *Waller* of Divine Poesie. | - | IMPRIMATUR. | *Julii* 1°. 1693. *GUIL. LANCASTER.* | - | LONDON: | Printed by *William Pearson,* for *S.H.* and Sold by *John Young,* at the | Dolphin and Crown in St. *Paul* 's Church-Yard. MDCCXIV. | Where may be had the 8th. and 13th. Operas of *Bassanie* 's Divine *Mottetts.*

41.
Copy consulted: Ob Mus.54.c.10.(2.)

Harmonia Sacra II (1726)
Harmonia Sacra: | OR, | DIVINE HYMNS | AND | DIALOGUES: | WITH | A THROUGH-BASS for the *Theorbo-Lute,* | *Bass-Viol, Harpsichord,* or *Organ.* | - | *Composed by the Best Masters of the last and Present Age.* | - | The WORDS by several Learned and Pious Persons. | - | BOOK II. The 3*d.* Edition very much Enlarg'd and Corrected; | Also Three Excellent Anthems, never before Printed, by Dr. *Croft,* | the late Dr. *Blow,* and Mr. *Jer. Clark.* | - | Angels and Men assisted by this Art, | May Sing together, tho' they Dwell apart. | Mr. *Waller* of Divine Poesie. | - | IMPRIMATUR. | Julii 1°. 1693. *GUIL. LANCASTER.* | - | LONDON. | Printed by *William Pearson,* for *S.H.* and Sold by *John Young,* at the | Dolphin and Crown in St. *Paul* 's Church-Yard. 1726. | Where may be had *Simpson's Compendium.*
41.
Copy consulted: Lbl G.84.c.(2.)

Harpsicord Master Improved (c.1718)
THE | *HARPSICORD MASTER IMPROVED* | Containing | *The most Perfect Rules & Easiest Directions on 5 lines* | For Learners | *With A Choice Collection of the Newest and most air'y Lessons.* | *With Variety of Passages by Mr. Babel.* | *To which is Added* | *A Choice Collection of Psalm Tunes* | *As they were Play'd with their Interludes* | *By* Mr. Daniel Purcel | *Late Organist of St. Andrew Holbourn. They Being fit for the Vse of all Young Organists.* | - | *LONDON Printed by & for* Daniel Wright *Musical Instrument Maker next the Sun* | *Tavern the Corner of Brook street* Holbourn *& John Young Musical Instrument Maker* | *at the Dolphin & Crown in St. Pauls Church Yard.*
81; 83; 84; 85; 86; 87; 88; 89; 90; 91.
Copy consulted: Ob Douce HH 203 (5)

Indian Queen (1790)
'THE | INDIAN | QUEEN' [Goodison Edition]
602P.1.
Copy consulted: Lbl R.M.9.i.21.(3.).

Judgment of Paris (1701)
THE IVDGMENT OF PARIS | A | PASTORAL | Composed for the | *MUSIC=PRIZE* | by | *Mr: D: Purcell* | *M Vander Gucht Sculp* | *London Printed for I. Walsh Servt to Her Matie. at the Harp and Hoboy in Katherine Street near Somerset House in ye. Strand* [P5721].
125.
Copy consulted: Lbl I.325.

Lady's Entertainment II (1708)
The 2d Book *of* | *The* | LADYS ENTERTAINMENT | *or* | BANQUET of MUSICK | *being* | a Choice Collection | *of the* Newest *and most* | AIRY Lessons | *for the* | *HARPSICORD or SPINNET* | *Together with several Excellent* | *PRELUDES TOCATAS* | *and the most favourite SONG Tunes* | *in the* OPERA'S | *all Fairly Engraven price 2s. 6d.* | *Note these Lessons are likewise proper for the* | *LUTE HARP or ORGAN* | - | *London Pinted for I. Walsh Servt. to Her Maties. at ye Harp & Hoboy in Katherine street near Somerset* | *House in ye Strand I. Hare Instrument maker at ye Golden Viol & Flute in Cornhill near ye Royall Exchange.* | *and P. Randal at ye Violin and Lute by Paulsgrave Court without Temple Barr.*
542.
Copy consulted: DRc C.18.

Mercurius Musicus (1699)
MERCURIUS MUSICUS: | OR, | The Monthly COLLECTION | OF | New Teaching SONGS, | Compos'd for the *Theatres,* and other Occasions; | With a Thorow Bass for the *Harpsichord,* or *Spinett:* | The SONGS being Transpos'd for the *Flute,* at the end of the Book. | - | For [month inserted here] | - | *LONDON:* | Printed by *William Pearson,* next door to the *Hare* and *Feathers,* in *Alders-gate-street* ; for | *Henry Playford,* and Sold by him at his Shop in the *Temple-Change Fleet-street* ; and *J. Hare,* at the | Golden *Viol* in St. *Paul* 's Church-Yard, and at his Shop in *Freeman's-Yard* in *Corn-Hill* ; And at all | other Musick-Shops in Town. Price Six Pence. [1699[4]].
104 (Mar)**; 112** (Sep-Dec)**; 155** (May)**; 216** (Jan)**; 223** (Jan)**.**
Copy consulted: Lbl K.1.c.6.

Mercurius Musicus (1700)

MERCURIUS MUSICUS: | - | OR, THE | Monthly Collection | of New TEACHING | SONGS, | (For the YEAR, 1700.) | Compos'd for, and Sung at the *THEATRES,* | and other Publick Places. | WITH | An addition of *Two Part* SONGS; and a Thorough | BASS to each Song, for the *Harpsichord, Spinett* | or *BASS-VIOL.* | Such Tunes as are not in the Compass of the *FLUTE,* are Trans- | pos'd at the End of the Book. | - | For [month inserted here]. | - | *These* Collections *for the Future, will be duly Publish'd: Where you may be sure to meet with* | *the Newest and Best in each Month.* Price 6*d.* | - | *LONDON:* | Printed by *W. Pearson*, in *Red-Cross-Alley* in *Jerwin-street,* for *D. Browne,* | at the *Black-Swan* and *Bible* without *Temple-Bar,* and *Henry Play-* | *ford,* at his Shop in the *Temple-Change Fleet-street;* or at his House in | *Arundel-street* in the *Strand,* (where the collections for the Year 99, | are to be had, Bound, at 3*s.* 6*d.* or Stitch'd, at 6*d.* each.) and at | most Booksellers and Musick-Shops in Town. 1700. | [following month inserted here] will speedily come forth.

139.1 (May)**; 231** (Aug)**.**

Copy consulted: Lbl G.92.

Mercurius Musicus (1701)

MERCURIUS MUSICUS: | OR, THE | Monthly Collection | of New TEACHING | SONGS. | - | For *September, October, November,* and *December.*

131 (Sep-Dec)**.**

Copy consulted: Lbl G.92.

Merry Mountebank I (1732)

THE | *Merry MOUNTEBANK;* | OR, THE | *Humourous Quack-Doctor:* | BEING | A certain, safe and speedy CURE, for that | *Heart-Breaking* DISTEMPER, commonly | call'd or known by the Name of | Hypochondriac-Melancholy. | Containing various never failing *Receipts* against | SPLEEN *and* ILL-NATURE; | EXEMPLIFIED | In a choice Collection of OLD and NEW SONGS; | And compiled with GREAT JUDGMENT, *secundum Artem.* | - | By TIMOTHY TULIP, of FIDLERS-HALL in CUCKOLD - | SHIRE, *Esq;* a Well-wisher to the MATHEMATICKS. | - | Figur'd for the HARPSICHORD, and directed for the FLUTE. | - | THE WHOLE | Revised by several knowing and unknowing *Musicians, Poetasters,* | *Balladmongers,* and *Haberdashers* of *Small-wares.* | - | VOL. I. | = | *LONDON:* | [Pr]inted by W. PEARSON, in *Aldersgate-Street,* for A. HOLBECHE, | at the *Bible* and *Crown,* in *Barbican;* F. JEFFERIS, at the | *Bible* and *Crown,* in *Ludgate-Street,* and C. PICKMAN, in *Rat* - | [*cl*]*iff-Highway.* 1732. *Price* 2*s.* 6*d.*

111.

Copy consulted: Lbl C.381.

Merry Musician I (1716)

THE | Merry Musician; | OR, A | CURE for the SPLEEN: | BEING | A COLLECTION of the most | diverting SONGS and pleasant BALLADS, | set to Musick; adapted to every Taste and | Humour. | Together with a curious Compound of | State Pills, to alloy the Malady of Male - | contents. | - | *Here* Mirth *and* Musick *both appear,* | *And* Songs *diverting, new and rare;* | Biting Satyr, *smooth, tho' keen,* | *The surest Physick for the* Spleen, | *By which, both Age and Youth may be* | *From* Indolence *and* Vapours *free.* | - | PART I. | - | *LONDON,* Printed by *H. Meere,* for *J. Walsh* | (Servant in ordinary to his Majesty) in *Catherine-street* | in the *Strand, J. Hare* at the *Viol* in *Cornhill, A. Bettes* - | *worth* in *Pater-Noster-Row,* and *J. Brown* without *Temple* - | *Bar.* 1716. Price bound 2*s.* 6*d.*

107; 154.

Copy consulted: Lbl B.353.

Also, second ed. 1730-1733, only GB copy is Ge.

Monthly Mask (1703-18)

[various title-pages through the years, though this one is typical:]

THE MONTHLY MASK OF VOCAL MUSIC | or | *the New=est* | *SONGS* | *Made for the Theatre's & other* | *Ocations Publish'd* | *for* [month] | Price *6 pence* | - | Hulsbergh. Sculp: | *These* Collections *will be Continued* Monthly *for ye* Year. [year] | - | *London Printed for and sold by I. Walsh and I. Hare and may be had at most musick shops in Town.* | *Likewise all ye new Setts of Tunes in 4 parts made for ye Operas, Tragedys, and Comedys of the Theatres fairly engraven sold at 1s. 6d. ye Sett* | *at ye places aforesaid*

107 (Jul 1709); **111** (Feb 1705); **117** (Mar 1705); **124.5** (Sep 1711); **129** (Jul 1704); **130** (Feb 1704); **142.comm.** (Sep 1710); **146.1** (Apr 1705); **146.2** (May 1705); **149** (Jul 1703); **154** (Sep 1704); **156** (Nov 1702); **201** (Oct 1704); **204** (Dec 1706); **208** (Aug 1703); **209** (May 1704); **211** (Mar 1707); **213** (Jul 1718); **217** (May 1707); **218** (Jul 1717); **220** (Jun 1710); **225** (Aug 1718); **232** (Aug 1706); **233** (Sep 1708); **302** (Mar 1710); **305** (Sep 1708).
Copy consulted: Lbl K.7.e.4.

Musarum Brittanicanarum Thesaurus (1748)
MUSARUM | BRITTANICANARUM | THESAURUS: | OR, A | CHOICE COLLECTION OF ENGLISH SONGS, | Dialogues, and Catches, for two, | three, and Four Voices, in Score; taken from the most | Eminent Masters, both Antient and modern. | = | *Collected, Printed, and Sold by William East, in* | *Waltham, Leicestershire.* | 1748.
119.35; 124.5.
Copy consulted: Lbl K.2.h.15.

Musical Miscellany IV (1730)
THE MUSICAL | MISCELLANY; | *Being a* COLLECTION *of* | CHOICE SONGS, | AND | LYRICK POEMS: | *With the* BASSES *to each* TUNE, *and* | *Transpos'd for the* FLUTE. | By the most Eminent MASTERS. | - | [picture] | - | VOLUME *the* FOURTH. | - | LONDON: | *Printed by and for* JOHN WATTS, *at the* Printing - | Office *in* Wild-Court *near* Lincoln's-Inn-Fields. | - | MDCCXXX.
107.
Copy consulted: Lbl C.373.

Musical Miscellany VI (1731)
THE MUSICAL | MISCELLANY; | *Being a* COLLECTION *of* | CHOICE SONGS, | AND | LYRICK POEMS: | *With the* BASSES *to each* TUNE, *and* | *Transpos'd for the* FLUTE. | By the most Eminent MASTERS. | - | [picture] | - | VOLUME *the* SIXTH. | - | LONDON: | *Printed by and for* JOHN WATTS, *at the* Printing - | Office *in* Wild-Court *near* Lincoln's-Inn-Fields. | - | MDCCXXXI.
706S.
Copy consulted: Lbl C.373.

New Flute Master V (1706)
The Fifth BOOK of the NEW FLUTE MASTER | *Containing* | *The most Perfect Rules and Easiest Directions for* | *Learners on the FLUTE yet Extant. together wth an Extraor:* | *dinary Collection of AIRES both Italian and English Perticularly* | *the most celibrated ARIETTS in the New OPERA of Arsinoe Queen* | *of Cyprus, and severall other Excellent Tunes never before Printed.* | *To which is added a Scale shewing how to transpose any Tune to the FLUTE that is* | *made for the VIOLIN or Voice. the whole fairly Engraven.* | *Price. 1s. 6d: 1706.* | - | *London Printed for I. Walsh Servt. to Her Matie at the Harp and Hoboy in Katherine Street near Somerset House in the Strand.* — | *and I. Hare at the Golden Viol in St Pauls Churchyard and at his Shop in Freemans yard near the Royall Exchange.*
133.4-5.
Copy consulted: Lbl a.242.

Orpheus Britannicus (1745)
ORPHEUS BRITANNICUS. | - | A | COLLECTION | OF | Choice SONGS | FOR | One, Two, and Three Voices | with a *THROUGH BASS* | FOR THE | HARPSICORD | COMPOS'D | By Mr. Henry Purcell. | - | London. *Printed for* I. Walsh, *in Catherine Street, in the Strand.* [P5987].
603P.
Copy consulted: Ob Harding Mus. E 52

Psalms set Full (c.1718)
The | PSALMS *Set full for the* ORGAN | *or* | HARPSICORD *as they are Plaid* | *in* Churches *and* Chappels *in the* | *man-er given out; as also with their* | *Interludes of great Variety by* | Mr: Danl: Purcell. | *late Organist of St: Andrew's Holbourn. 1s. 6d.* | - | *Note there are New Editions of severall Curious Pieces for the Organ, Harpsicord and Spinnet* | *which may be had where these are Sold.* | - | *London Printed for I: Walsh Servt. in Ordinary to his Majesty at the Harp and Hautboy in Ka -* | *therine-street in the Strand.* [some writing erased] *No. 178* [P5805].
81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91.
Copy consulted: Lbl c.20.

Second Collection of Original Scotch Songs (c.1735)

A ['2d' in ms] | COLLECTION | of Original | SCOTCH SONGs, | *with a Thorough Bass to each Song,* | *for the* | HARPSICORD. | *London* | *Printed for and sold by I: Walsh servant to his Majesty at the Harp* | *and Hoboy in Catherine street in the Strand. No. 306*

144.2; 226.

Copy consulted: Lbl H.1374.a.(3.)

Second Collection of New Songs (1699)

THE SECOND | COLLECTION | OF | New Songs and Ballads. | WITH | The SONGS and DIALOGUES in the | First and Second Part of *Massaniello.* | - | By *Tho. D'urfey.* | - | The Tunes Transpos'd for the *FLUTE,* at the beginning of the Book. | - | [picture] | - | *LONDON*: | Printed by *William Pearson,* next door to the *Hare* and *Feathers,* in *Alders-gate-* | *street,* for *Henry Playford,* and Sold by him at his Shop in the *Temple-Change* | *Fleetstreet* ; and at all other Musick Shops in Town, where the First Book | may be had. 1699. | Price Sixpence.

116.2, 4.

Copy consulted: Ob Harding D 990.

Self-Instructor on the Violin III (1700)

THE | First, Second and Third Books of the | Self=Instructor on the VIOLIN: | *The Art of Playing on that Instrument, improv'd & made* | *easy to the meanest capacity, by Plain Rules and Directions:* | WITH | *A Choice Collection of the newest* Airs & Song=Tunes *compos'd* | *by the most able* Masters, *to which is added another Collection of Country=* | *Dances now in use, with Plain & familiar Instructions how to Dance them, the* | *whole work containing above 120 lessons: Also an excellent* Solo *by Mr. Courteville,* | *All fairly and exactly angraven on Copper=Plates, price 2s.* | - | Sould by | IOHN WALSH *musicall* Instrument | *maker in Ordinary to his Majesty, at ye* | *golden* Harpe & Haut Boy *against* | Summerset=House *water gate in Cathe=* | *rine Street in ye Strand* London 16 [blank] [followed by advertisements].

124.9.

Copy consulted: DRc C76 (a reprint of all three volumes).

Single Songs in Brutus of Alba (1696)

THE SINGLE | SONGS, | With the | DIALOGUE, | Sung in the | New OPERA, | Call'd | BRUTUS of ALBA: | OR, | Augusta's Triumph. | - | Compos'd by Mr. *Daniel Purcell.* | - | *LONDON,* | Printed by *J. Heptinstall,* for *Henry Playford* at the *Temple-Change, Fleetstreet,* | and *Samuel Scott* at the *Middle-Temple Gate,* where the first Vol. of *De* - | *liciae Musicae* and the first and second Books of the second Vol. also the | New Scotch Song (numbered the first) is to be had; where all other sorts | of Vocal and Instrumental Musick is sold. 1696. | Price one Shilling. [P5762].

108.1-9.

Copy consulted: Lbl G.111.

Single Songs in the World in the Moon (1697)

THE SINGLE | SONGS | IN | The New OPERA, | CALL'D, | The World in the Moon. | - | Sett by Mr. *Daniel Purcell,* and Mr. *Clark.* | - | [picture] | - | *LONDON,* | Printed by *J. Heptinstall,* for *Henry Playford* at his Shop in the *Temple* - | *Change Fleetstreet,* where also may be had a General Catalogue of all | the Musick-Books for this Thirty Years last past down to this pre - | sent time. 1697. | Price Six Pence. [P5767].

150.3, 4, 7-8.

Copy consulted: Lbl G.111.a.

Six Cantatas [1713]

Six | CANTATAS | *For a Voice, with a Through Bass* | two of which are accompanied with a *VIOLIN;* | *Compos'd (after the Italian Manner) by* | *Mr. Daniel Purcell.* | *none of which, were ever before Publish'd.* | *by the Authors direction. Carefully Engrav'd on Copper Plates by T. Cross.* | *Printed for* J. Cullen *at the Buck without Temple Barr.* [P5777].

301; 304; 307; 308; 309; 310.

Copy consulted: Lbl K.4.i.22.

Six Sonatas [I] (1698)

Six | SONATA'S | *or* Solos, *three* | *for a* Violin, *And* | *three for the FLUTE,* | *with a Through* Bass | for the *Harpsichord* | COMPOS'D BY | Mr. D. Purcell | *I: Collins sculp* | *London Printed for & sould by I: Walsh Musicall Instrument maker in Ordinary to his Majesty at the* | *Golden Harp & Hoboy in Catherine=street near Summerset =house in ye Strand & I: Hare Musicall Instrument* | *maker at ye Golden Violl in St: Pauls Church=yard & at his Shop in Freemans=yard in Cornhill near ye Royal Exchange* [P5806].

501; 503; 504; 506; 508; 509.

Copy consulted: Och Mus. 789 [reprinted c.1715, Lbl g.1039].

Six Sonatas [II] (1709)

Six | SONATAS | or | SOLOS | for the | FLUTE | with | a *THROUGH BASS* | for the | HARPSICORD | *Compos'd* | *by* | Mr. G. Finger *and* Mr. D. Purcell | - | *London Printed for J. Walsh Servant in Ordinary to her Majesty and P. Randall at the Harp and Hoboy in* | *Katherine Street near Somerset House in ye Strand and J. Hare at ye Viol and Flute in Cornhill near ye Royall Exchange*

501; 504; 506.

Copy consulted: Lbl h.17.(2.)

Six Sonatas [III] (c.1710)

SIX | SONATAS. | three | *For two* FLUTES *& a* BASS, | *and three* | *SOLOS* | for | *a FLUTE and a BASS,* | *Compos'd by* | *Mr: Dan: Purcell.* | *The whole Fairly Engraven & Carefully Corected by ye Author.* | - | *LONDON,* | *Printed for* J: Walsh *Servant in Ordinary to her Majesty at the* | *Harp & Hoboy in Katherine Street in the Strand, &* J: Hare *at* | *the Viol & Flute in Cornhill nere the Royal Exchange.* [P5808].

502; 505; 507; 521; 523; 524.

Copy consulted: Lbl h.250.c.(3.)

Songs Compleat, Pleasant & Divertive I (1719)

SONGS Compleat, | Pleasant *and* Divertive; | SET TO | MUSICK | By Dr. JOHN BLOW, Mr. HENRY | PURCELL, and other Excellent Masters | of the Town. | Ending with some ORATIONS, made and | spoken by me several times upon the | PUBLICK STAGE in the THEATER. | Together with some Copies of VERSES, | PROLOGUES and EPILOGUES, as well | for my own PLAYS as those of other | Poets, being all Humerous and Comical. | - | Written by Mr. D'URFEY. | - | *Omne tulit punctum qui miscuit utile dulci.* | Hor. | - | *LONDON:* | Printed by *W. Pearson,* for *J. Tonson,* at | SHAKESPEAR'S Head, against *Catherine* | Street in the *Strand,* 1719.

106; 110.1; 116.2, 4; 121 (text only).

Copy consulted: Lbl 238.g.35-36.

Songs Compleat, Pleasant & Divertive III (1719)

SONGS Compleat, | Pleasant *and* Divertive; | SET TO | MUSICK | By Dr. JOHN BLOW, Mr. HENRY PURCELL, and other Excellent Masters | of the Town. | Ending with some ORATIONS, made and | spoken by me several times upon the | PUBLICK STAGE in the THEATER. | Together with some Copies of VERSES, | PROLOGUES and EPILOGUES, as well | for my own PLAYS as those of other | Poets, being all Humerous and Comical. | - | VOL. III. | - | Written by Mr. D'URFEY. | - | *LONDON:* | Printed by *W. Pearson,* for *J. Tonson,* at | SHAKESPEAR'S Head, against *Catherine* | Street in the *Strand,* 1719.

128; 144.2.

Copy consulted: Ob Harding C 1156

Songs Compleat, Pleasant & Divertive V (1719)

SONGS Compleat, | Pleasant *and* Divertive; | SET TO | MUSICK | By Dr. JOHN BLOW, Mr. HENRY PURCELL, and other Excellent Masters | of the Town. | Ending with some ORATIONS, made and | spoken by me several times upon the | PUBLICK STAGE in the THEATER. | Together with some Copies of VERSES, | PROLOGUES and EPILOGUES, as well | for my own PLAYS as those of other | Poets, being all Humerous and Comical. | - | VOL. V. | - | *LONDON:* | Printed by *W. Pearson,* for *J. Tonson,* at | SHAKESPEAR'S Head, against *Catherine* | Street in the *Strand,* 1719.

151.

Copy consulted: Ob Harding C 1158.

Songs in the Grove (1700)

SONGS | *IN THE NEW* | OPERA, | *Call'd the* | GROVE *or* LOVE'S Paradise, | *Compos'd by Mr: Dan: Purcell.* | ≡ | *Sold by* I: W*alsh Musicall Instrument maker in Or=* | *=dinary to his* Majesty, *at the Golden Harpe and Ho=boy* | *in Catherine=Street near Sommerset House in the Strand* [P5686].

119.1, 3a, 4-5, 14, 16, 20, 31, 33, 35, 39, 45.

Copy consulted: Ob Harding Mus. E 43; Lbl G.112. (slightly differing editions).

Songs in the World in the Moon (1697)

SONGS | *IN THE NEW* | OPERA, | *Call'd the* | WORLD *in the* MOON | ≡ | *Sould by* I: W*alsh Musicall Instrument maker in Or* = | = *dinary to his* Majesty, *at the Golden Harpe and Ho=boy,* | *in Catherine=Street near Summersett House in the* | *Strand, and I: Hare Musicall Instrument Seller at ye* | *Golden Violl in St. Paules Church=yard, and at his* | *Shopp in Freemans=yard in Cornhill, 1697* [P5766].

150.1, 5, 7.

Copy consulted: Lbl G.120

Songs in Phaeton (1698)

THE | SONGS | IN | PHAETON: | OR, | The Fatal Divorce. | - | Sett to Musick by Mr. *Daniel Purcell.* | - | WITH | An Addition of some SONGS in the last New Play. | - | [picture] | *LONDON,* | Printed by *J. Heptinstall,* for *Samuel Scott* at the *Middle-Temple-Gate, Fleet* - | *street:* where may be had *Melothesia,* or, certain general Rules to play | a continued Bass upon the *Organ Harpsicord,* or, *Spinnet.* The Second | Edition. 1698. [P5745].

110.3; 138.1-5, 7.

Copy consulted: Ob Harding Mus. E 41.

Theatre Musick I (1698)

THEATER MUSICK | Being | *A Collection of the newest Ayers for the* Violin, *with* | *the French Dances performed at both* Theaters, *as also the new* | *Dances at ye late* Ball *at* Kensington *on ye* Kings *Birth day,* | *And those in the new* Opera *of* Rinaldo & Armida, *with a* | *Through Bass to each Dance, Compos'd by* Mr: Iohn | Eccles. *graven price one Shilling Six pence.* | - | *London Sould by I: Walsh Musicall Instrument maker in Ordinary to his Majesty* | *at the Golden Harpe & Ho=boy in Catherine street near Sumerset house in ye Strand.*

605P.6-8.

Copy consulted: DRc C78.

Theatre Musick II (1699)

THE SECOND BOOK | *OF* | Theatre Musick: | *CONTAINING* | *Plain & Easie* Rules *with ye Best* Instructions *for Learners on ye VIOLIN.* | Likewise | *All the New* French *Dances now in Vse at* Publick Balls & Dancing=Schools; | *With Variety of ye Newest* Ayers, Song=Tunes & Dances, *Perform'd in ye late* | *OPERA'S at ye* Theatres: *All of them being proper to Play on ye HAUTBOY, A* | Scale *is added at ye End of ye Book for such as desire to* Practice *on yt* Instrument. | - | Fairly Engrauen on Copper Plates. | - | *LONDON Printed for & sold by* I: Walsh *(Musicall Instrument maker to his Majesty) at ye* | Golden=Harp *and* Hautboy *in* Catherine=street *over against* Somerset=House | *in the* Strand, 1699. *Price one Shilling Six Pence.*

124.9-11.

Copy consulted: DRc C78.

Theatre Musick III (1700)

THE THIRD BOOK | OF | Theater Musick: | BEING | A Collection *of the newest* Aires *for the* VIOLIN. *with ye* Trumpett= | Tunes, Scotch=Tunes, & French=Dances, *made for ye* Play=hous=es | *Particularly those in ye new* OPERA, *likewise in* Ephigenia, *& ye* Trip *to the* | Jubilee, *with severall new* Cibells *in two parts* Treble & Bass, *to which is* | *added and Excellent Introduction for* Young Beginners, *on ye* VIOLIN. | - | *fairly Engraven on Copper Plates* | - *London Printed for & Sold by* I. Walsh *Musicall Instrument maker to his* | Majesty, *at ye* Golden=Harp & Hautboy *in* Catherine=Street *against* | Somerset=House *in ye* Strand. *1700 price 1s. 6d.*

119.58-60, 64-66.

Copy consulted: DRc C78.

Thesaurus Musicus V (c.1696)

THESAURUS MUSICUS: | BEING, A | COLLECTION of the Newest SONGS | PERFORMED | At His *Majesties Theatres*; and at the Consort in | *Viller-street* in York-buildings. Most of the Songs | being

within the Compass of the *Flute.* | WITH A | Thorow-Bass to each SONG, for the *Harpsicord, Theorbo,* or *Bass-Viol.* | To which is Annexed, | A *Collection* of *AIRS,* Composed for Two *Flutes,* by several Masters. | - | THE FIFTH BOOK. | - | [picture] | - | *LONDON,* | Printed by *J. Heptinstall,* for *John Hudgebutt,* and are to be Sold by *Samuel Scott,* at | his Shop near the *Middle-Temple-Gate* in *Fleetstreet,* and *Daniel Dring* at the *Har* - | *row* and *Crown* at the corner of *Cliffords-Inn-Lane* in *Fleetstreet,* where Masters and | Shopkeepers may have them. And at most Musick-Shops in Town. 1696. | [within border] Price One Shilling Sixpence. [1696[9]].
128; 222.
Copy consulted: Lbl K.2.g.16.

Thesaurus Musicus I (c.1744)
Thesaurus Musicus | *A Collection of two, three,* | *and four Part Songs* | Several of them never before Printed, | To which are added some choice | DIALOGUES | *Set to Musick by the most Eminent Masters* | *Viz.* | Dr. Blow, H. Purcell, Handel, Dr. Green, Dl. Purcell, | Eccles, Weldon, Leveridge, Lampe, Carey &c. | *The Whole revis'd carefully corrected and* | *figur'd by a Judicious Master* | = | LONDON Printed for and sold by John Simpson at the Bass Viol and Flute in Sweeting's | Alley opposite the East Door of the Royal Exchange : | *where may be had* [followed by various advertisements.]
119.35; 124.5.
Copy consulted: Lbl H.73.

Twelve New Songs (1699)
TWELVE | New SONGS, | WITH | A Thorow-Bass to each SONG, | Figur'd for the | Organ, Harpsichord, or Theorbo. | Chiefly to Encourage | *William Pearson*'s New *London* Character. | COMPOS'D BY | Dr. *Blow,* Mr. *Daniel Purcell,* | Dr. *Turner,* Mr. *John Barrett,* | Mr. *Nicola,* Mr. *Williams,* | Mr. *Ralph Courtivill,* Mr. *John Church,* | Mr. *Samuel Akeroyde,* AND | Mr. *John Eccles,* Mr. *William Crofts.* | WITH | Two New Dialogues, Sett by Mr. *JER. CLARK,* | Sung in the last Revived Play, | CALL'D | *The Island Princess* : Or, The *Generous Portigueise.* | Newly made into an OPERA. | = | *LONDON:* | Printed by, and for *Willam Pearson* next Door to the *Hare* and *Feathers,* in *Alderse* - | *Gate-street* ; and Sold by Mr. *Playford,* at the *Temple-Change-Fleetstreet* ; Mr. *Scott,* | at the *Middle-Temple-Gate-Fleetstreet* ; Mr. J. *Hair* Musical-Instrument-maker, at the | Golden *Viol,* in St. *Paul* 's Church-Yard, and at his Shop in *Freeman's-Yard* in *Corn* - | *hill* ; Mr. *Hudgebutt,* at Mr. *Rawlen* 's Shop near the *Gray-Hound Tavern* in the | *Strand,* near *Chearing-Cross.* 1699. Price one Shilling Sixpence. [1699[5]].
124.11.
Copy consulted: Lbl K.2.g.22.(3.)

Vinculum Societatis I (1687)
VINCULUM SOCIETATIS, | OR THE | Tie of good Company. | Being a Choice COLLECTION | Of the Newest SONGS now in Use. | WITH | THOROW BASS to each SONG for the *Harpsichord, Theorbo,* or *Bass-Viol.* | - | The FIRST BOOK of this CHARACTER. | - | [picture] | - | *LONDON,* | Printed by *F. Clark, T. Moore,* and *J.Heptinstall,* for *John Carr,* and *R.C.* and are | to be Sold by *John Carr* at the *Middle Temple-Gate,* and *Sam. Scott* at the | *Miter* by *Temple-Barr. Anno Domini,* 1687. [1687[6]].
206.
Copy consulted: Lbl K.2.i.25.

Vinculum Societatis II (1688)
VINCULUM SOCIETATIS, | OR THE | Tie of good Company. | Being a Choice COLLECTION | Of the Newest SONGS now in Use. | WITH | THOROW BASS to each SONG for the *Harpsichord, Theorbo,* or *Bass=Viol.* | - | The Second BOOK; With a small Collection of *Flute* Tunes. | - | [picture] | - | *LONDON,* | Printed by *T. Moore,* and *J.Heptinstall,* for *John Carr,* at his Shop in the *Middle* | *Temple-Gate,* and *Sam. Scott,* at his Shop in *Bell-Yard* within *Temple-Barr,* | *Anno Domini,* MDCLXXXVIII. [1688[9]].
202; 212.
Copy consulted: Lbl K.2.i.25.

Wit & Mirth I (1699)
Wit and Mirth: | OR, | PILLS | TO PURGE | Melancholy; | BEING | A Collection of the best Merry | BALLADS and SONGS, Old and New. | Fitted to all Humours, having each there | proper TUNE for either Voice or Instru- | ment, many of the SONGS being new Set. | - | With an Addition of Excellent POEMS. | - | He is the best Physician you will find, | That thus to pleasing Mirth can fix your

mind; | That every Temper, every sort can please, | With such variety of Songs as these. | - | *LONDON,* Printed by *Will. Pearson,* for *Henry Playford* at his | Shop in the *Temple-Change,* 1699. | Price Bound, 2*s.* 6*d.*
110.1; 128.
Copy consulted: Lbl C.117.a.19.

Wit & Mirth III (1707)
Wit and Mirth: | OR | PILLS | To Purge | Melancholy; | BEING | A Collection of the best Merry BALLADS | and SONGS, Old and New. | Fitted to all Humours, having each their | proper TUNE for either Voice, or Instrument, | many of the SONGS being new Set. | - | With several New SONGS by Mr. *D'Urfey.* | The Second Edition with large Additions. | Carefully Corrected. | - | Vol. III. | - | *LONDON*: Printed by *William Pearson,* and Sold | by *John Young,* Musical-Instrument Seller at the | *Dolphin* and *Crown* in St. *Pauls Church Yard.* 1707. | Price Bound, 2*s.* 6*d.*
151.
Copy consulted: Lbl 1346.a.(30). [earliest extant edition]

Wit & Mirth IV (1706)
Wit and Mirth: | OR | PILLS | TO PURGE | Melancholy; | BEING | A Choice Collection of the best Merry BAL - | LADS, and above a Hundred of the best | SONGS, Old and New. | Fitted to all Humours, having each their | proper TUNE for either Voice, or Instrument. | - | Being carefully Corrected by Mr. *J. Lenton.* | - | Vol. IV. | - | *Hic est quem legis, ille quem requiris,* | *Totâ notus in urbe Merrimanus.* | - | *LONDON*: Printed by W. Pearson, and Sold | by the Booksellers of *London* and *Westminster.* 1706. | Price Bound 2*s.* 6*d.*
104; 106; 112; 114.comm.; 116.2, 4; 118.1.
Copy consulted: Ob Harding C 1150

Wit & Mirth V (1714)
Wit and Mirth | OR, | PILLS | TO PURGE | Melancholy: | BEING | A Choice Collection of the best Merry | BALLADS, and above a Hundred of | the best SONGS, Old and New. | Fitted to all Humours, having each their | proper TUNE for either Voice, or Instrument: | Most of the SONGS being new Sett. | - | Vol. V. | - | To which is also added, A Collection of | Excellent POEMS. | - | *LONDON:* Printed by *William Pearson,* and Sold | by *John Young,* Musical Instrument Seller at the | *Dolphin* and *Crown* in St. *Paul*'s Church-Yard. 1714. | Price Bound, 2*s.* 6*d.*
117; 150.7-8.
Copy consulted: Lbl 238.g.44.

Wit & Mirth VI (1720)
WIT and MIRTH: | OR | PILLS | TO PURGE | *Melancholy;* | BEING | A Collection of the best Merry BALLADS | and SONGS, Old and New. | Fitted to all Humours, having each their proper | TUNE for either Voice, or Instrument: | Most of the SONGS being new Set. | - | The Sixth and Last VOL. | - | [picture] | - | *LONDON:* | Printed by *W. Pearson,* for *J. Tonson,* at | SHAKESPEAR'S Head, over-against | *Catherine Street* in the *Strand,* 1720.
104; 112; 114.comm.; 117; 118.1; 150.7-8.
Copy consulted: Lbl G.18348.

Young Gentlemen and Ladies Musical Companion I (1772)
THE | YOUNG GENTLEMEN and LADIES | MUSICAL COMPANION; | or, | SUNDAY's - AMUSEMENT: | for the | Organ, Harpsichord, Piano Forte, Ger: Flute, and Violin. | On an entire new PLAN. | Containing a large and useful Variety of Divine HYMNS with suitable Words, on | several Occasions never before published. Composed by the most Eminent Masters | Very suitable to be Sung in CHURCHES on Charity-Sermon-Days, as also, in private | Familes, with a THOROUGH-BASS figured for the HARPSICHORD or ORGAN. Designed | and Adapted for the Use and Amusement of the several Young Gentlemen and Ladies who | are Engaged in that most delightful Study and Practice of Divine MUSIC; and also will | be of great Service for the Use of SCHOOLS in general. | To which is Added | A Short, but Comprehensive INTRODUCTION to MUSIC; attempted in Natural and | familiar DIALOGUES, in order to render it more Easy and diverting to those, who | by their own Application only, would become Acquainted with the Rudiments of | this noble and delightful SCIENCE. | The WHOLE, being allowed by several Eminent MUSICIANS to be for its | Melodies the most Pleasing; for its Variety the most Entertaining; and for its | Stile and Method the most Useful both

for Singers and Instrumental Performers | of any Musical Collection of this sort hitherto Extant. | - | By THOMAS CHAPMAN, | - | Author of the New Universal and Royal Spelling-Book; the Schoolmasters | general Companion; the Writing Master's and Scholars mutual Assistant. &c. &c. | and Schoolmaster of St. Martin in the Fields. | - | VOL: I. | - | The greatest Bliss that Souls inspir'd can know, | Must from a sweet Harmonious rapture flow: | In warbling Notes, to chant their Saviours Love; | His Acts record in Earth and Heav'n above. | - | LONDON. Printed and Sold by STRAIGHT and SKILLERN in St. Martin's Lane, near | Charing Cross; and by the Author, in Hungerford Market Strand, likewise may be had at | all the Music Shops in Town and Country. 1772. Price Bound 7s. 6d.
701S; 702S; 703S.
Copy consulted: Lbl F.1120.b.

<u>XII Cantatas in English for a Voice (1723)</u>
XII | CANTATAS | *in English for a Voice* | *and a* | THOROUGH BASS | *for the* | HARPSICHORD | *being* | *a curious Collection* | *of the Compositions* | *of* | *Several Authors* | - | *London Printed for I: Walsh Servt. to his Majesty at the Harp & Hoboy* | *in the Strand & Ino. & Ioseph Hare at the Viol & Flute in Cornhill* | *near ye Royal Exchange*
305.
Copy consulted: Lam LXVII.D. 99./113a

FIRST-LINE INDEX OF VOCAL WORKS

First line	Work	Catalogue Number
Accept, Maria, of a heart	*Accept, Maria, of a heart*	201.1
Acme inflam'd with what he said	*Whilst on Septimius' panting breast*	308.3
Again the welcome morn we sing	*Again the welcome morn we sing*	402.2
Against thee only have I sinned	*Have mercy upon me, O God*	3.2
Ah, lovely Strephon, cease to sue	*Ah, lovely Strephon, cease to sue*	202.1
Alas when charming Sylvia's gone	*The Spanish Wives*	145.1
All echo back	*Begin the noble song*	405.11
All nations whom thou hast made	*Bow down thine ear, O Lord*	2.5
All the pleasures Hymen brings	*The Island Princess, or The Generous Portuguese*	124.6
Amen	*Sing we merrily unto God*	23.5
A mintors watchful care maintain	*The Grove, or Love's Paradise*	119.6
Among the gods, there is none like unto thee	*Bow down thine ear, O Lord*	2.4
And now within her smiling sphere	*The World in the Moon*	150.2
And now, Lord, what is my hope	*Lord, let me know my end*	12.2
And tho' I give law	*In my triumphant chariot*	705S.3
And upon our solemn feast day	*Sing we merrily unto God*	23.3
And you who reign with Pan below	*The Grove, or Love's Paradise*	119.27
Appear Apollo's darling sons, appear	*Appear Apollo's darling sons, appear*	403.2
Appear, old Hymen, from thy cell	*The Grove, or Love's Paradise*	119.49
Arise, great dead	*The Funeral, or Grief A-la-Mode*	118.4
As for me, I will be talking of thy worship	*I will magnify thee, O God, my King*	7.3
As for me, I will patiently abide	*O let my mouth be filled*	17.3
At Pan's dread command we leave working and play	*The Grove, or Love's Paradise*	119.28
Awake then Statira	*The Rival Queens, or The Death of Alexander the Great*	143.11
Awake, fair nymph, and dream no more	*All for the Better, or The Infalliable Cure*	102.2
Awake, thy spirits raise	*The Judgment of Paris*	125.21
Away from me, all ye that work vanity	*O Lord, rebuke me not*	18.4
Away these fairy charms	*The Grove, or Love's Paradise*	119.37
Be glad, O ye righteous	*Blessed is he whose righteousness is forgiven*	1.6
Beat an alarm	*Cynthia and Endimion, or The Loves of the Deities*	113.13
Beat an alarm	*The loud tongu'd war*	406.3
Beauteous Daphne, The	*Beauteous Daphne, The*	301.1
Because thou hast been my helper	*O God, thou art my God*	16.4
Begin and strike th'harmonious lyre	*Begin and strike th'harmonious lyre*	404.2
Begin the noble song	*Begin the noble song*	405.2
Behold great Princess at your feet	*Again the welcome morn we sing*	402.3
Behold the daughters of famed Atlas	*Cynthia and Endymion, or The Loves of the Deities*	113.3
Behold, I was shapen in wickedness	*Have mercy upon me, O God*	3.3

First line	Work	Catalogue Number
Behold, the sun has lost his fire	*Behold, the sun has lost his fire*	203.1
Belinda's black, commanding eye	*Belinda's black, commanding eye*	204.1
Beneath a gloomy shade	*The Humour of the Age*	120.1
Beneath the covert of a grove	*Caligula*	109.1
Beyond the desert mountain	*Sauny the Scot, or The Taming of the Shrew*	144.1
Blessed is he whose righteousness is forgiven	*Blessed is he whose righteousness is forgiven*	1.1
Blessed is the man whom thou choosest	*Thou, O God, art praised in Sion*	26.3
Blow up the trumpet in the new moon	*Sing we merrily unto God*	24.3
Bow down thine ear, O Lord	*Bow down thine ear, O Lord*	2.1
Bright star sweet Meropethis	*Cynthia and Endymion, or The Loves of the Deities*	113.6
Bright Venus and her son stood by	*Love, I defy thee*	305.2
But as for me, I am a worm and no man	*My God, my God, look upon me*	13.3
But be not thou far from me	*My God, my God, look upon me*	13.6
But the merciful goodness of the Lord	*Praise the Lord, O my soul*	21.5
But thou art he that took me	*My God, my God, look upon me*	13.4
By Eccho thus mocked on a bank she reclines	*The Grove, or Love's Paradise*	119.41
By silver Thames's flow'ry side	*By silver Thames's flow'ry side*	302.1
By what I've seen, I am undone	*By what I've seen, I am undone*	205.1
Can music, can harmonious numbers wound	*Beauteous Daphne, The*	301.2
Cease your am'rous pipes and flutes	*The Grove, or Love's Paradise*	119.16
Cease your heavenly notes awhile	*The Grove, or Love's Paradise*	119.47
Cease your martial sounds awhile	*Phoebus, monarch of the skies*	407.7
Cease, Cynthia, cease your fruitless tears	*Brutus of Alba, or Augusta's Triumph*	108.5
Cease, Cynthia, cease your fruitless tears	*Brutus of Alba, or Augusta's Triumph*	108.5
Cease, gentle swain	*Macbeth*	130.1
Cease, mighty love, to tear a heart	*Cease, mighty love, to tear a heart*	206.1
Cease, ye Rovers	*The Island Princess, or The Generous Portuguese*	124.5
Celestial harmony is in her tongue	*Celestial harmony is in her tongue*	208.1
Chance may raise a wanton fire	*The Island Princess, or The Generous Portuguese*	124.4
Charmer, turn those eyes on me	*She whom above myself I prize*	307.6
Charming, majestic, but not proud	*The Rival Queens, or The Death of Alexander the Great*	143.6
Charming, majestic, but not proud	*Welcome, welcome glorious day*	409.6
Children of thy servants, The	*The Lord gave the word*	25.4
Chronos, Chronos mend thy pace	*The Pilgrim [The Secular Masque]*	139.1
Cloris, for once take my advice	*The Campaigners, or The Pleasant Adventures at Brussels*	110.3
Come all and join	*The World in the Moon*	150.6
Come all away you must not stay	*The Grove, or Love's Paradise*	119.3
Come all ye shepherds, come all away	*Phaeton, or The Fatal Divorce*	138.1
Come all, come at my call	*The Indian Queen*	123.3
Come Strephon, Phyllis, come, let us troll	*The World in the Moon*	150.4
Come, from fam'd Parnassus come	*Appear Apollo's darling sons, appear*	403.3

First line	Work	Catalogue Number
Come, from fam'd Parnassus come	*Appear Apollo's darling sons, appear*	403.7
Come, let us be jolly	*All for the Better, or The Infalliable Cure*	102.1
Come, ye Britons	*Again the welcome morn we sing*	402.5
Corinna with a gracefull air	*The Reformed Wife, or The Lady's Cure*	141.1
Cruel Damon, can you leave me	*By silver Thames's flow'ry side*	302.2
Cupid make your virgins tender	*Amintas, or The Impossible Dowry*	104.1
Curse upon the faithless maid, A	*The Emperor of the Moon*	114.1
Days of man are but as grass, The	*Praise the Lord, O my soul*	21.4
Dearest Daphne do not fly me	*Wild as despair the tim'rous Daphne flew*	309.2
Distracted I turn but I cannot decide	*The Judgment of Paris*	125.17
Earth shall tremble at the look of him, The	*I will sing unto the Lord*	8.4
Encrease our traffic and our gain	*Pausanius, the Betrayer of his Country*	137.8
Examine me, O Lord, and prove me	*Lord, I have loved*	11.3
Fair Celia's charms	*Fair Celia's charms*	209.1
Far from the nymph whom I adore	*Far from the nymph whom I adore*	303.1
Far from thee be anxious care	*The Judgment of Paris*	125.28
Fear not, mortal, none shall harm thee	*The Judgment of Paris*	125.9
Fixed on the fair Miranda's eyes	*The Humour of the Age*	120.2
Flocks and herds refused to graze, The	*The Grove, or Love's Paradise*	119.8
Fly from my sight fly far away	*Ibrahim, the Thirteenth Emperor of the Turks*	121.1
Fly from the wanton siren's arms	*Beauteous Daphne, The*	301.4
Fond shepherd, prithee cease to woo her	*Phaeton, or The Fatal Divorce*	138.4
Fond woman with mistaken art	*The Reformed Wife, or The Lady's Cure*	141.2
For hautbois and flutes	*The Grove, or Love's Paradise*	119.19
For he hath not despoised	*My God, my God, look upon me*	13.9
For her we crowns of roses wear	*The Grove, or Love's Paradise*	119.10
For rurall and sincerer joys	*Love Makes a Man, or The Fop's Fortune*	127.1
For the Lord is gracious	*The Lord gave the word*	25.11
For this was made a statute for Israel	*Sing we merrily unto God*	23.4
For thou, Lord, art good	*Bow down thine ear, O Lord*	2.2
For thou, O Lord God, art the thing that I long for	*In thee, O Lord, have I put my trust*	9.2
For thy loving kindness is better	*O God, thou art my God*	16.2
For while I held my tongue	*Blessed is he whose righteousness is forgiven*	1.2
Force of youth and beauty, The	*The Grove, or Love's Paradise*	119.43
From high Olympus and the realms above	*The Judgment of Paris*	125.2
Gentle shepherd, if my pleading	*The Judgment of Paris*	125.30
Glorious majesty of the Lord, The	*I will sing unto the Lord*	8.3
Glorious saint art divine	*Begin the noble song*	405.13
Glory our martial paradice	*The Famous History of the Rise and Fall of Massaniello*	116.1
God of love around her temple flies, The	*She whom above myself I prize*	307.5
God of love o'er heard the shepherds sighs, The	*Within a verdant grove, poor Strephon lay*	310.3

First line	Work	Catalogue Number
Good people, I'd make you all blest if I could	*The Indian Queen*	123.5
Gracious is the Lord and righteous	*I am well pleased*	5.4
Great is the Lord	*I will magnify thee, O God, my King*	7.2
Great Jubal, author of our lays	*Begin and strike th'harmonious lyre*	404.10
Great plagues remain for theungodly	*Blessed is he whose righteousness is forgiven*	1.5
Great Queen of Hymen's hallowed fires	*Brutus of Alba, or Augusta's Triumph*	108.1
Ha! well hast thou done	*The Pilgrim [The Secular Masque]*	139.3
Hallelujah	*Have mercy upon me, O God*	3.8
Hallelujah	*I am well pleased*	5.7
Hallelujah	*I will sing unto the Lord*	8.6
Hallelujah	*In thee, O Lord, have I put my trust*	9.6
Hallelujah	*It is a good thing to give thanks*	10.4
Hallelujah	*O let my mouth be filled*	17.4
Hallelujah	*O Lord, rebuke me not*	18.5
Hallelujah	*O Lord, thou hast searched me out*	19.6
Hallelujah	*Thou, O God, art praised in Sion*	26.5
Happy ever, happy we	*The Grove, or Love's Paradise*	119.45
Happy he who wisely chose	*The Island Princess, or The Generous Portuguese*	124.3
Happy mansions pleasant shades	*The Grove, or Love's Paradise*	119.5
Happy page, the lovely boy, The	*[unknown play]*	153.1
Happy thou of human race	*The Judgment of Paris*	125.10
Hark! The glorious voice of war	*The Judgment of Paris*	125.23
Hark, Arion sings and strikes the sounding strings	*Begin the noble song*	405.7
Hark, what dreadful notes I hear	*The Grove, or Love's Paradise*	119.18
Haste away to the myrtle grove	*Shepherds, tune your pipes*	219.5
Haste, ye years, and roll away	*Phoebus, monarch of the skies*	407.5
Have mercy upon me, O God	*Have mercy upon me, O God*	3.1
Have not I remembered thee in my bed	*O God, thou art my God*	16.3
He is a father of the fatherless	*The Lord gave the word*	25.7
He only he that should hear is deaf	*The Grove, or Love's Paradise*	119.13
Hea dear are thy counsels unto me, O God	*O Lord, thou hast searched me out*	19.4
Hear me, O Lord	*Hear my prayer, O Lord*	4.3
Hear mighty Neptune	*Pausanius, the Betrayer of his Country*	137.5
Hear mighty Neptune	*Pausanius, the Betrayer of his Country*	137.3
Hear my prayer, O Lord	*Hear my prayer, O Lord*	4.1
Hear my prayer, O Lord	*Lord, let me know my end*	12.4
Hear thou by whom the rattling thunder's hurl'd	*The Island Princess, or The Generous Portuguese*	124.13
Hear, gentle moon	*The Island Princess, or The Generous Portuguese*	124.14
Hear, ye friendly, earthly pow'rs	*The Island Princess, or The Generous Portuguese*	124.15
Help me, Hermes, or I die	*The Judgment of Paris*	125.8
Hence ye curst infernal train	*Amalasont, Queen of Goths, or Vice Destroys Itself*	103.1

First line	Work	Catalogue Number
Her tow'ring genius can explore	*Phoebus, monarch of the skies*	407.3
Hero his laurels to love shall resign, The	*The Grove, or Love's Paradise*	119.53
Hither all ye graces, all ye loves	*The Judgment of Paris*	125.32
Hither turn thee gentle swain	*The Judgment of Paris*	125.15
How glorioud will her reign appear	*Phoebus, monarch of the skies*	407.4
How happy I am the fair sex can defy	*Brutus of Alba, or Augusta's Triumph*	108.6
How happy's he who weds a wife	*Farewell Folly, or The Younger the Wiser*	117.1
How various music is thy praise	*Begin the noble song*	405.8
How vast must their advantage be	*How vast must their advantage be*	701S.1
Hymen join you, happy pair	*The Grove, or Love's Paradise*	119.51
I am weary of groaning	*O Lord, rebuke me not*	18.3
I am well pleased	*I am well pleased*	5.1
I courted and writ showed my love and my wit	*Brutus of Alba, or Augusta's Triumph*	108.7
I do remember the time past	*Hear my prayer, O Lord*	4.2
I know, and more am pleased	*Cynthia and Endymion, or The Loves of the Deities*	113.8
I said, I will confess my sins	*Blessed is he whose righteousness is forgiven*	1.3
I will declare thy name	*My God, my God, look upon me*	13.7
I will magnify thee	*I will magnify thee, O God, my King*	7.1
I will receive the cup of salvation	*I am well pleased*	5.6
I will sing of the Lord	*In thee, O Lord, have I put my trust*	9.5
I will sing unto the Lord	*I will sing unto the Lord*	8.1
I will thank thee	*Bow down thine ear, O Lord*	2.6
I will wash my hands in innocency	*Lord, I have loved*	11.4
I yield, O take the prize	*The Judgment of Paris*	125.31
I'm glad I have met him	*The Indian Queen*	123.4
I've courted thee long	*The Grove, or Love's Paradise*	119.29
If I take the wings of the morning	*O Lord, thou hast searched me out*	19.3
If men like turtles would not stray	*Shepherds, tune your pipes*	219.3
If mortals laugh and sing	*Brutus of Alba, or Augusta's Triumph*	108.2
If you men like turtles would not stray	*The Lost Lover, or The Jealous Husband*	126.1
In a cool, refreshing shade	*[unknown play]*	154.1
In a grove's forsaken shade	*Amalasont, Queen of Goths, or Vice Destroys Itself*	103.2
In gazing on the once lov'd swain	*[unknown play]*	155.1
In lofty numbers	*Begin and strike th'harmonious lyre*	404.3
In my triumphant chariot	*In my triumphant chariot*	705S.1
In spite of despair	*In spite of despair*	210.1
In the time of my trouble, I will call upon thee	*Bow down thine ear, O Lord*	2.3
In thee, O Lord, have I put my trust	*In thee, O Lord, have I put my trust*	9.1
In vain are all your arts to woo me	*In vain are all your arts to woo me*	211.1
In vain fair nymph with your celestial art	*The Grove, or Love's Paradise*	119.46
In vain I boasted to be free	*In vain I boasted to be free*	212.1

First line	Work	Catalogue Number
In vain my dearest friends conspire	*Far from the nymph whom I adore*	303.2
In vain the spring discloses	*By silver Thames's flow'ry side*	302.4
In vain you tell me love is sweet	*The Grove, or Love's Paradise*	119.1
Infernal pow'rs	*The Island Princess, or The Generous Portuguese*	124.18
Is innocence so void of cares	*The Rival Queens, or The Death of Alexander the Great*	143.8
It is a good thing	*It is a good thing to give thanks*	10.3
It is a good thing to give thanks	*It is a good thing to give thanks*	10.1
Jolly Bacchus, I love	*Jolly Bacchus, I love*	213.1
Jolly swains, The	*The Island Princess, or The Generous Portuguese*	12.47
Joys of wedlock soon are past, The	*The Indian Queen*	123.7
Leave ye mountain vale	*The Grove, or Love's Paradise*	119.4
Let all flesh give thanks	*I will magnify thee, O God, my King*	7.6
Let ambition fire thy mind	*The Judgment of Paris*	125.18
Let ambition fire thy mind	*The Judgment of Paris*	125.20
Let every restless passion	*Begin and strike th'harmonious lyre*	404.7
Let every Shepherd bring his lass	*Phaeton, or The Fatal Divorce*	138.2
Let loud renown with all her thousand tongues	*The Indian Queen*	123.11
Let Marlborough's action inspire	*Let Marlborough's action inspire*	214.1
Let nature then revel in joy and delight	*Cynthia and Endymion, or The Loves of the Deities*	113.9
Let not love on me bestow	*The Funeral, or Grief A-la-mode*	118.1
Let not toils of empire fright	*The Judgment of Paris*	125.19
Let others boast of liberty	*Brutus of Alba, or Augusta's Triumph*	108.8
Let the billows cease to roar	*Pausanius, the Betrayer of his Country*	137.4
Let the drums loud all arms show	*Appear Apollo's darling sons, appear*	403.4
Let the lover's soft lute	*Appear Apollo's darling sons, appear*	403.6
Let the trumpet's martial noise	*Appear Apollo's darling sons, appear*	403.5
Let the warlike consort cease	*Begin the noble song*	405.12
Life is but a little span	*Phaeton, or The Fatal Divorce*	138.3
Long had Amintas the unhappy swain	*Long had Amintas the unhappy swain*	304.1
Look down bright god of day	*Phaeton, or The Fatal Divorce*	138.7
Lord gave the word, The	*The Lord gave the word*	25.1
Lord hath prepared his seat in heaven, The	*Praise the Lord, O my soul*	21.6
Lord is full of compassion, The	*Praise the Lord, O my soul*	21.2
Lord is gracious and merciful, The	*I will magnify thee, O God, my King*	7.4
Lord is loving unto every man, The	*The Lord gave the word*	25.8
Lord, I have loved	*Lord, I have loved*	11.1
Lord, I have loved	*Lord, I have loved*	11.6
Lord, I have loved	*Lord, I have loved*	11.7
Lord, let me know my end	*Lord, let me know my end*	12.1
Loud tongu'd war, The	*Cynthia and Endimion, or The Loves of the Deities*	113.12
Loud tongu'd war, The	*The loud tongu'd war*	406.2

First line	Work	Catalogue Number
Love descends at your complaint	*The Grove, or Love's Paradise*	119.42
Love has a thousand fears	*Shepherds, tune your pipes*	219.4
Love has blessed you, happy swain	*The Grove, or Love's Paradise*	119.52
Love, I defy thee	*Love, I defy thee*	305.1
Love, they say, is my god	*The Grove, or Love's Paradise*	119.50
Love's flame divinely burns	*The Island Princess, or The Generous Portuguese*	124.8
Lovely charmer, dearest creature	*The Island Princess, or The Generous Portuguese*	124.11
Lovely shepherd, sigh no more	*Within a verdant grove, poor Strephon lay*	310.4
Magnificat	*Magnificat and Nunc Dimittis in E minor*	51.1
Magnificat	*Magnificat and Nunc Dimittis in G minor*	601P.1
Make haste to put on love's chains	*The Indian Queen*	123.9
Make haste, happy minutes	*The Grove, or Love's Paradise*	119.48
May heav'n their virtues still reward	*Phoebus, monarch of the skies*	407.9
May their pleasure know no measure	*Phoebus, monarch of the skies*	407.8
Meads were smiling all around, The	*By silver Thames's flow'ry side*	302.3
Mezena does my heart inspire	*[unknown play]*	156.1
Mine enemies live and are mighty	*Put me not to rebuke, O Lord*	22.2
Morpheus thou gentle god of soft repose	*Achilles, or Iphigenia in Aulis*	101.1
Music and thee our songs divide	*Begin the noble song*	405.5
Music's the language of the blest above	*Begin and strike th'harmonious lyre*	404.5
Music's the soft indulger	*Begin and strike th'harmonious lyre*	404.8
My dear cockadoodle	*The Campaigners, or The Pleasant Adventures at Brussels*	110.1
My dearest Acme, if I be once alive	*Whilst on Septimius' panting breast*	308.2
My dearest, my fairest	*Pausanius, the Betrayer of his Country*	604P.1
My God, my God, look upon me	*My God, my God, look upon me*	13.1
My honey, my pugg, my fetters, my clog	*The Indian Queen*	123.6
My little life, my all said she	*Whilst on Septimius' panting breast*	308.4
My misdeeds prevail against me	*Thou, O God, art praised in Sion*	26.2
My mouth shall speak the praise of the Lord	*I will magnify thee, O God, my King*	7.5
My praise is of thee in the next congregation	*My God, my God, look upon me*	13.10
Nature fram'd thee sure for loving	*The Judgment of Paris*	125.29
Next the younger William view	*Again the welcome morn we sing*	402.7
Night, dear promotor of lovers' felicity	*Cynthia and Endymion, or The Loves of the Deities*	113.7
No boding crows or ravens come	*The Rival Queens, or The Death of Alexander the Great*	143.9
No more no more his brain possess	*The Famous History of the Rise and Fall of Massaniello*	116.3
No that's not your business	*Cynthia and Endymion, or The Loves of the Deities*	113.4
Not Chloris, that I juster am	*Not Chloris, that I juster am*	215.1
Now sooth our joy with softer lays	*The Rival Queens, or The Death of Alexander the Great*	143.5
Now soothe our joy	*Welcome, welcome glorious day*	409.5
Now your loud applause declare	*Again the welcome morn we sing*	402.9
Numbers Cecilia soft as those	*Begin the noble song*	405.3

First line	Work	Catalogue Number
Nunc Dimittis	*Magnificat and Nunc Dimittis in E minor*	51.2
Nunc Dimittis	*Magnificat and Nunc Dimittis in G minor*	601P.2
Nymph with half consenting eyes, The	*Long had Amintas the unhappy swain*	304.3
O give me the comfort of thy help again	*Have mercy upon me, O God*	3.6
O go not from me	*My God, my God, look upon me*	13.5
O God, according to thy name	*The Lord gave the word*	25.3
O God, thou art my God	*O God, thou art my God*	16.1
O Hermes, I thy godhead know	*The Judgment of Paris*	125.3
O how glorious tis to see	*The Judgment of Paris*	125.26
O Hymen must we always see	*Phaeton, or The Fatal Divorce*	138.6
O let me hear thy loving kindness	*Hear my prayer, O Lord*	4.4
O let my mouth be filled	*O let my mouth be filled*	17.1
O Lord, how glorious are thy works	*It is a good thing to give thanks*	10.2
O Lord, how manifold are thy works	*I will sing unto the Lord*	8.2
O Lord, I beseech thee, deliver my soul	*I am well pleased*	5.3
O Lord, rebuke me not	*O Lord, rebuke me not*	18.1
O Lord, thou hast searched me out	*O Lord, thou hast searched me out*	19.1
O miserable man	*O Miserable Man*	41.1
O praise our God, all ye people	*O be joyful in God*	14.1
O praise the Lord	*My God, my God, look upon me*	13.8
O ravishing delight	*The Judgment of Paris*	125.7
O shut not up my soul	*Lord, I have loved*	11.2
O skies! O seas! O earth!	*The Island Princess, or The Generous Portuguese*	124.19
O speak good of the Lord	*Praise the Lord, O my soul*	21.7
O what great troubles and adversities	*O let my mouth be filled*	17.2
O what joys does conquest yield	*The Judgment of Paris*	125.25
Ofelia's aire, her meen, her face	*Love Makes a Man, or The Fop's Fortune*	127.2
Oh may this theme continue long	*Again the welcome morn we sing*	402.4
Oh why Olinda prithee why	*Oh why Olinda prithee why*	216.1
Olinda turn, and through thy eyes	*Neglected Virtue, or The Unhappy Conqueror*	132.1
On yonder bed supinely laid	*The Funeral, or Grief A-la-mode*	118.3
One of the gods who rule on earth	*The Grove, or Love's Paradise*	119.32
Our fathers hoped in thee	*My God, my God, look upon me*	13.2
Our work at an end we'll go awhile to play	*The Grove, or Love's Paradise*	119.34
Phaebus gaily shining	*See there the joy and tormant of my soul*	306.2
Phaebus while you're such a rover	*Wild as despair the tim'rous Daphne flew*	309.4
Phillis has such charming graces	*The Campaigners, or The Pleasant Adventures at Brussels*	110.2
Phillis talk not more of passion	*The Rival Queens, or The Death of Alexander the Great*	143.12
Phoebus, monarch of the skies	*Phoebus, monarch of the skies*	407.1
Plenty mirth and gay delights	*The Grove, or Love's Paradise*	119.35
Poor [Thus] Damon knock'd at Celia's door	*The Constant Couple, or A Trip to the Jubilee*	112.1

First line	Work	Catalogue Number
Poor Endimion, The	*Cynthia and Endymion, or The Loves of the Deities*	113.10
Praise Anna, then, the fountain	*Appear Apollo's darling sons, appear*	403.10
Praise the Lord, O my soul	*Praise the Lord, O my soul*	21.1
Praise the Lord, ye house of Israel	*The Lord gave the word*	25.9
Praise thou the Lord, O my soul	*I will sing unto the Lord*	8.5
Praise thou the Lord, O my soul	*Praise the Lord, O my soul*	21.8
Praised be God daily	*The Lord gave the word*	25.6
Prepare a solemn sacrifice	*Pausanius, the Betrayer of his Country*	137.2
Proud and foolish, hear your fate	*Love, I defy thee*	305.3
Proud Phaebus, now thy triumphs boast	*Proud Phaebus, now thy triumphs boast*	217.1
Put me not to rebuke, O Lord	*Put me not to rebuke, O Lord*	22.1
Raise the voice and raise the soul	*Begin the noble song*	405.14
Raise your notes and lift 'em high	*The Grove, or Love's Paradise*	119.55
Rouse, ye Gods of the main	*The Island Princess, or The Generous Portuguese*	124.16
Sabina has a thousand charms	*The Reformed Wife, or The Lady's Cure*	141.3
Sabina with an angels face	*The Careless Husband*	111.1
Saturnia, wife of thundering Jove	*The Judgment of Paris*	125.12
Say unto God, O how wonderful are thou	*The Lord gave the word*	25.10
Say, wherefore dost thou seek	*The Judgment of Paris*	125.4
See in the smiling month of May	*The World in the Moon*	150.5
See on ev'ry bough	*Shepherds, tune your pipes*	219.2
See the trembling sheep revive	*The Grove, or Love's Paradise*	119.20
See the virtues, see the graces smile	*The Rival Queens, or The Death of Alexander the Great*	143.7
See the virtues, see the graces smile	*Welcome, welcome glorious day*	409.7
See there she walks	*She whom above myself I prize*	307.4
See there the joy and tormant of my soul	*See there the joy and tormant of my soul*	306.1
See where she lies, love and ruin in her eyes	*The Modish Husband*	131.1
See, in her noble race, how soon	*Phoebus, monarch of the skies*	407.2
See, Pastorella, see the plains	*See, Pastorella, see the plains*	218.1
She walks as she dreams in a garden of flowers	*The Rival Queens, or The Death of Alexander the Great*	143.10
She whom above myself I prize	*She whom above myself I prize*	307.1
Shepherds, tune your pipes	*Shepherds, tune your pipes*	219.1
Since Celia 'tis not in our power	*The Inconstant, or The Way to Win Him*	122.1
Since I'm easy, since I'm free	*Long had Amintas the unhappy swain*	304.4
Since Momus comes to laugh below	*The Pilgrim [The Secular Masque]*	139.5
Since then her laurels soft peace is a bar	*Phoebus, monarch of the skies*	407.6
Sing the princely father's fame	*Appear Apollo's darling sons, appear*	403.9
Sing we merrily unto God	*Sing we merrily unto God*	23.1
Sing we merrily unto God	*Sing we merrily unto God*	24.1
Sing we merrily unto God	*Sing we merrily unto God*	24.4
Sing we merrily unto God	*Sing we merrily unto God*	24.5

First line	Work	Catalogue Number
Sing your next exulted praise	*Appear Apollo's darling sons, appear*	403.8
Snares of death compas'd me, The	*I am well pleased*	5.2
So fair young Caelia's charms	*The Triumphs of Virtue*	147.1
Sound the trumpet	*The Rival Queens, or The Death of Alexander the Great*	143.4
Sound the trumpet	*Welcome, welcome glorious day*	409.4
Sound the trumpet, let love's subjects know	*The Indian Queen*	123.8
Sound your trumpets	*Again the welcome morn we sing*	402.8
Stay, lovely youth, delay thy choice	*The Judgment of Paris*	125.27
Stay, O stay, thou flying fair	*Long had Amintas the unhappy swain*	304.2
Straight from his lethargy the swain arose	*Beauteous Daphne, The*	301.5
Take the psalm	*Sing we merrily unto God*	23.2
Take the Psalm, bring hither the tabret	*Sing we merrily unto God*	24.2
Teach me to do the thing that pleaseth thee	*Hear my prayer, O Lord*	4.5
That I may show the voice of thanksgiving	*Lord, I have loved*	11.5
Their delight shall be daily	*The Lord gave the word*	25.5
Then come, kind Damon, come away	*The World in the Moon*	150.7
Then kindly treat this unhappy day	*Begin and strike th'harmonious lyre*	404.11
Then let the louder trumpet's voice proclaim	*Begin and strike th'harmonious lyre*	404.9
Then may this day	*Begin and strike th'harmonious lyre*	404.4
Then since in the blessing	*Appear Apollo's darling sons, appear*	403.12
Then since the affair is all dancing and play	*Cynthia and Endymion, or The Loves of the Deities*	113.5
Then then our age was in her prime	*The Pilgrim [The Secular Masque]*	139.9
These gentle murmurs suit our shades	*The Grove, or Love's Paradise*	119.21
This glorious day let pleasure flow	*The Island Princess, or The Generous Portuguese*	124.2
This radiant fruit behold	*The Judgment of Paris*	125.5
This way, mortal, bend thy eyes	*The Judgment of Paris*	125.14
Thou art a place to hide me in	*Blessed is he whose righteousness is forgiven*	1.4
Thou art, O Lord, supremely good	*Thou art, O Lord, supremely good*	702S.1
Thou flask once filled	*Thou flask once filled*	220.1
Thou gay, thou cruel maid	*Love Makes a Man, or The Fop's Fortune*	127.3
Thou shalt make me to hear of joy and gladness	*Have mercy upon me, O God*	3.4
Thou shalt open my lips, O Lord	*Have mercy upon me, O God*	3.7
Thou shalt show us winderful things	*Thou, O God, art praised in Sion*	26.4
Thou, O God, art praised in Sion	*Thou, O God, art praised in Sion*	26.1
Through wondering worlds I Caesar's worth proclaim	*The Grove, or Love's Paradise*	119.24
Thus [Poor] Damon knock'd at Celia's door	*The Constant Couple, or A Trip to the Jubilee*	112.1
Thus loving and beloved we live	*The Grove, or Love's Paradise*	119.11
Thus said he rudely seize'd ye trembling maid	*Wild as despair the tim'rous Daphne flew*	309.3
Thus to a lovely youthfull swain	*Psyche*	140.1
Tis better to laugh than to cry	*The Pilgrim [The Secular Masque]*	139.4
Tis done, the pointed arrow's in my heart	*The Humour of the Age*	120.3

First line	Work	Catalogue Number
Tis nature's dialect	*Begin and strike th'harmonious lyre*	404.6
Tis not because I breathe and eat	*Tis not because I breathe and eat*	221.1
Tis vain to fly like wounded deer	*Tis vain to fly like wounded deer*	222.1
Tis vain to tell me I am deceived	*Brutus of Alba, or Augusta's Triumph*	108.3
To bless the genial bed with chaste delights	*The Indian Queen*	123.2
To Cynthia then our homage pay	*The World in the Moon*	150.1
To her we flowery chaplets bring	*The Grove, or Love's Paradise*	119.9
To hill and dale I tell my care	*The Grove, or Love's Paradise*	119.12
To him thus mov'd in haste bright Pallas came	*Beauteous Daphne, The*	301.3
To love we'll lasting homage pay	*The Grove, or Love's Paradise*	119.54
To passive years resign your pining	*Phaeton, or The Fatal Divorce*	138.5
To thee our annual tribute thus we pay	*Begin the noble song*	405.4
Trifling song you shall hear, A	*The Beaux' Stratagem*	107.1
Trumpet calls to arms, The	*Begin the noble song*	405.10
Trust not to the smiles of women	*Trust not to the smiles of women*	223.1
Truth shall flourish out of the earth	*The Lord gave the word*	25.2
Try me, O God, and seek the ground of my heart	*O Lord, thou hast searched me out*	19.5
Turn thee, O Lord, and deliver	*O Lord, rebuke me not*	18.2
Turn thy face from my sins	*Have mercy upon me, O God*	3.5
Twas in the month of May Jo	*Sauny the Scot, or The Taming of the Shrew*	144.2
Twas night and all the village	*Twas night and all the village*	224.1
Underneath a gloomy shade	*The Grove, or Love's Paradise*	119.39
Universal smile speaks harmony in every heart, A	*The Rival Queens, or The Death of Alexander the Great*	143.3
Universal smile speaks harmony in every heart, A	*Welcome, welcome glorious day*	409.3
Unless the Lord had been my help	*In thee, O Lord, have I put my trust*	9.4
Venus has left her Grecian isles	*The Lying Lover, or The Ladies Friendship*	129.1
Virtue near it takes her seat	*Again the welcome morn we sing*	402.6
Wanton cupids, cease to hover	*Wanton cupids, cease to hover*	706S.1
Wanton cupids, cease to hover	*Wanton cupids, cease to hover*	225.1
Wars alarming, foes disarming	*Beauteous Daphne, The*	301.6
We bless the Lord, the just	*We bless the Lord, the just*	703S.1
We with coldness and disdain	*[unknown play]*	157.1
We'll go to the cave where Philander in chains	*The Grove, or Love's Paradise*	119.44
Weary hot and amorous god of day, The	*Cynthia and Endymion, or The Loves of the Deities*	113.2
Weary of my weight	*The Pilgrim [The Secular Masque]*	139.2
Welcome, welcome glorious day	*Welcome, welcome glorious day*	409.2
Welcome, welcome, glorious day	*The Rival Queens, or The Death of Alexander the Great*	143.2
Welcome, welcome, happy day	*Welcome, welcome glorious day*	409.8
What garrs the feulish made complain	*What garrs the feulish made complain*	226.1
What is power, what a crown	*What is power, what a crown*	707S.1
What life can compare with the jolly town rakes	*The Younger Brother, or The Amorous Jilt*	151.1

First line	Work	Catalogue Number
What reward shall I give unto the Lord	*I am well pleased*	5.5
What scorn appears in those fair eyes	*What scorn appears in those fair eyes*	227.1
What tho' the scepte that I bear	*In my triumphant chariot*	705S.2
What ungratefull devil moves you	*Love's Last Shift, or The Fool in Fashion*	128.1
What voice is this to me unknown	*The Grove, or Love's Paradise*	119.26
When Daphne first her shepherd saw	*When Daphne first her shepherd saw*	228.1
When gazing on his Phyllis's eyes	*When gazing on his Phyllis's eyes*	229.1
When thou with rebuke dost chasten man	*Lord, let me know my end*	12.3
When Venus decked with heavenly charms	*The Grove, or Love's Paradise*	119.7
When you behold my restless pain	*When you behold my restless pain*	230.1
Where oxen do low	*The Bath, or The Western Lass*	106.1
Where, where's my Pan, my Lord, my Love	*The Grove, or Love's Paradise*	119.31
While gentle Parthenissa walks	*The Tender Husband*	146.1
Whilst blustering winds do thee obey	*Pausanius, the Betrayer of his Country*	137.6
Whilst on Septimius' panting breast	*Whilst on Septimius' panting breast*	308.1
Whilst silently I loved	*Whilst silently I loved*	231.1
Whilst wretched fools sneak up and down	*The Famous History of the Rise and Fall of Massaniello*	116.2
Who can bear the pangs of despair	*Within a verdant grove, poor Strephon lay*	310.2
Who knocks at my heart	*Who knocks at my heart*	232.1
Whom have I in heaven but thee	*In thee, O Lord, have I put my trust*	9.3
Whose wondrous years	*Appear Apollo's darling sons, appear*	403.11
Why Belvidera tell me why	*The Tender Husband*	146.2
Why Chloe will you not perceive	*Brutus of Alba, or Augusta's Triumph*	108.9
Why dost thou fly me pretty maid	*Brutus of Alba, or Augusta's Triumph*	108.4
Why should Aurelia sleep secure	*Why should Aurelia sleep secure*	233.1
Why was she made so fair	*She whom above myself I prize*	307.2
Wild as despair the tim'rous Daphne flew	*Wild as despair the tim'rous Daphne flew*	309.1
With horn and with hounds I waken the day	*The Pilgrim [The Secular Masque]*	139.7
With pity they inspire our maids	*The Grove, or Love's Paradise*	119.22
With pleasing yet unbounded sway	*Begin the noble song*	405.6
With shooting and hooting we pierce through the sky	*The Pilgrim [The Secular Masque]*	139.8
Wither shall I go then	*O Lord, thou hast searched me out*	19.2
Within a solitary grove	*Within a solitary grove*	234.1
Within a verdant grove, poor Strephon lay	*Within a verdant grove, poor Strephon lay*	310.1
Ye birds that in our forests sing	*The Grove, or Love's Paradise*	119.14
Ye Gods, must I forever love	*She whom above myself I prize*	307.3
Ye men and maids who cut the ear	*The Grove, or Love's Paradise*	119.33
Ye minutes bring ye happy hour	*The Funeral, or Grief A-la-mode*	118.2
Yea, like as a father pitieth his own children	*Praise the Lord, O my soul*	21.3
You laugh to see me fond appear	*Vice Reclaim'd, or The Passionate Mistress*	149.1
Young Philander wooed me long	*The Famous History of the Rise and Fall of Massaniello*	116.4

First line	Work	Catalogue Number
Young Strephon he has wooed me long	*The World in the Moon*	150.8
Young Strephon met me t'other day	*The World in the Moon*	150.3

AUTHORS

ADDISON, Joseph: 408.

BAKER, Thomas: 120.

BEAUMONT, Francis: 124.

BEHN, Aphra: 114; 151.

BISHOP, Thomas: 708S.

BOYER, Abel: 101.

BROME, Richard: 133.

BURNABY, William: 131; 141.

CAREY, Henry: 225; 307; 309.

CATULLUS: 308.

CENTLIVRE, Susannah: 105.

CHUDLEIGH, Lady Mary: 228.

CIBBER, Colley: 111; 127; 128.

CONGREVE, William: 125.

COWLEY, Abraham: 308.

CROWNE, John: 109.

D'URFEY, Thomas: 106; 110; 113; 116; 121.

DAVENANT, William: 130.

DENNIS, Robert: 135.

DRYDEN, John: 123; 139; 602P.

FARQUHAR, George: 107; 112; 122.

FLETCHER, John: 124; 139.

GILDON, Charles: 136; 138.

GLANVIL, John: 149.

HANES, Jo: 108.

HOPKINS, Charles: 132.

HORDEN, Hildebrand: 132.

HOWARD, Robert: 123; 602P.

HUGHES, John: 103; 305.

LACY, John: 144; 605P.

LEE, Nathaniel: 136; 143; 604P.

MANLEY, Mary de la Riviere: 126.

MANNING, Francis: 102.

MOTTEUX, Peter: 117; 124; 150; 207.

NORTON, Richard: 137; 603P.

OLDMIXON, John: 104; 119.

PIX, Mary: 121; 145.

POWELL, George: 108.

QUINAULT, Philippe: 134.

ROBENS, John: 108.

SETTLE, Elkanah: 150.

SHADWELL, Thomas: 140.

SHAKESPEARE, William: 130; 144; 605P.

STEELE, Richard: 118; 129; 146.

TATE, Nahum: 124; 401; 408.

TAVERNER, William: 115.

TROTTER, Catherine: 148.

VANBRUGH, John: 139; 142; 704S.

VERBRUGGEN, John: 108.

WESLEY, Samuel: 405.

YALDEN, Thomas: 404.

PERFORMERS

Standard names are given, but any variations (other than minor spelling) are listed next to the piece concerned.

B, Mrs.: 219.

BOURDON, Mr.: 141; 402.

BOWEN, Mr.: 118 [Jemmie Bowen]; 120; 121; 124 [Jemmy Bowen]; 127; 138 [Young Bowin]; 145 [Mr. James Bowen].

BOY, the.: 109; 110 [new Boy]; 119; 124 [also 'Mr. Magnus's Boy', probably Thomas Morgan]; 132; 146; 147 ['Mr. Magnus's Boy', probably Thomas Morgan]; 150 ['a Boy'].

C, [Mrs.?]: 219.

CAMPION, Mrs.: 118; 138; 407.

CAREY, Mr.: 110.

CHURCH, Mr.: 108.

CIBBER, Mrs.: 144.1.

COOPER, Mr.: 141.

CROSS, Mrs.: 108; 114; 121; 123; 126 [Miss Cross]; 128 [Miss Cross]; 150.

DAVIS, Mr.: 154.

EDWARDS, Mr.: 108; 151.

ERWIN, Mrs.: 101; 103; 119; 139; 141; 157.

FREEMAN, Mr.: 108; 112; 113; 116; 119; 124; 138; 139; 140; 150; 402; 406.

G, Mrs.: 219.

GIRL, a: 150 [also 'a little Girl'].

HARRIS, Mrs.: 118; 144.

HUGHES, Mr.: 119; 122; 127; 146; 402; 407.

LAROON, Mr.: 119; 402.

LEVERIDGE, Mr.: 108; 111; 116; 117; 123; 124; 129; 149; 150; 201; 209; 407; 705S.

LINDSEY, Mrs.: 103; 110; 113; 116; 119; 124; 131; 138; 150; 407.

M, Mrs. E.: 219.

M, Mrs. I.: 219.

MAGNUS, Mr.: 138; 402.

MAGNUS, Mrs.: 150.

MASON, Mr.: 130.

MORGAN, Thomas: 124 ['Mr. Magnus's Boy' - see commentary]; 147 [also 'Mr. Magnus's Boy'].

PATE, Mr.: 112; 116; 118; 119; 124; 138; 139; 143; 402.

ROBART, Mr.: 403.

SHAW, Mrs.: 119; 120; 127; 156.

WALLIS, Mrs.: 108 [Willis].

WOODSON, Mr.: 402.