Introduction

From between 1680 and 1695 twenty-four of Odes and Welcome Songs Cecilia's day, six are for are for the birthday of ling lames II, six celebrate the birthdays of Queen Mary from 1689 to 1694, and the remainder are 'one-offs' for a royal wedding, the Yorkshire Feast, the birthday of the Duke of Gloucester, the Centenary of Trinity College Dublin, and one for a performance 'at Mr Maidwell's School'. Full of wonderfully inventive music, many have been quite unjustly ignored. Besides their musical value, the works have an added interest for the scholar as they cover almost the whole period of Purcell's activity as an established composer; his first Ode, for the welcom dates from 1680, and l Duke of Gloucester) vas a few months before the composer's untimely death in 1695.

Purcell composed six Odes in successive years from 1689 to celebrate the birthday (on April 30th) of Queen Mary. Like the majority of the British public, Purcell was genuinely fond of Mary, who, with her husband William of Orange had replaced King James II on the throne when he fled to the Continent. Come, ye sons of art (1694) was the composer's sixth and final offering to the Queen, who succumbed to smallpox at the end of the year. This ode is markedly different from the ity of the preceding two ty-t ised were larger than u the more usual single brings, and a more clearly defined role for the chorus. Purcell's recent successes on the stage may have encouraged this more expansive style of composition: the inspired text (probably by Nahum Tate), full of references to music and musical instruments, fired Purcell's fertile imagination.

Performance

Come, ye sons of art is splendidly adaptable in performance. It works well (and was probably first perforn with choir, soloists and orchest cessful with much smalle

lem taking all the solos), her wan single strings, two recorders, two oboes and two trumpets (or one) can produce a thrilling result. The orchestral string disposition will vary according to the size of the choral forces, but a period instrument string section of 4 first violins, 4 second violins, 3 violas and 4 bass violins is ideal. For modern instrument orchestras two or three cellos could be substituted for the bass violins (a larger form of cello, often tuned a tone lower and producing a darker, richer sound). In solo sections just one cello should play. The double bass was almost certainly not used in Purcell's ne of two of the bass violins rma moments, drop down an octave): the imbre of this 8'-based orchestral scoring is wonderfully transparent and well worth trying. The mansuscript instructs that the Symphony at bar 178 be played by 'flutes': in Purcell's day this terminology always meant recorders. The bassoon was just appearing in English orchestras around this time, but its presence here does not seem necessary.

For chordal continuo instruments Purcell would have probably had at his disposal harpsichord, chamber organ and theorbo: for not gentle movements the intimate stand to gat and theorbo is ideal. A writnt and part (see Full Score) has supplied by the editor: it has also been figured for the benefit of more experienced players. When no orchestra is available, the keyboard reduction (prepared by Silas Standage) offers an effective alternative for performance with organ. Organists should, at their own discretion, redistribute or expand the given reduction to make use of the pedals.

Trills should always start on the upper note, and should be prefaced by a long appoggiatura: that appoggiatura is more important than the actual trill, which gant, French grace note, should always b bich intrudes on the melodic Introduction and source details, please refer to the Full Score.

Robert King

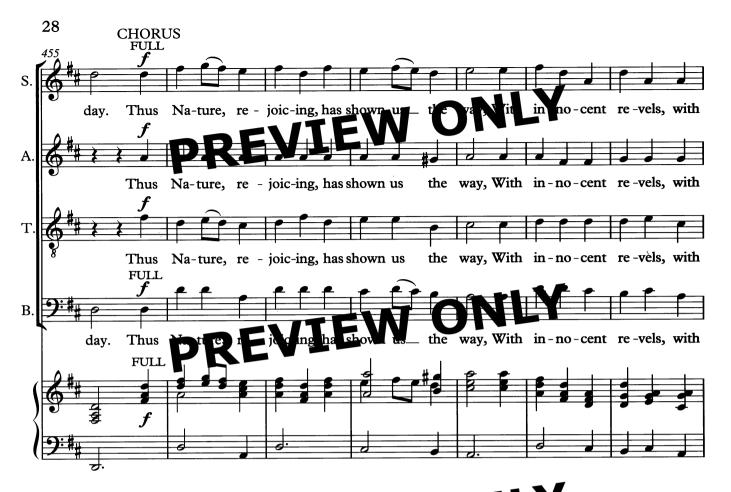
Einleitung

Von Purcell sind aus den Jahren zwischen 1680 und 1695 24 Oden und Welcome Songs überliefert: vier dieser Werke feiern den Tag der Heiligen Cäcilia, sechs weitere haben den Empfang königlicher Gäste zum Ahlaß, drei sind für den Geburtstag von König Jako am k seier des Trinity Colleges in Dublin und für eine geschrieben, sechs zelebrieren die Geburtstage Königin Maria (Queen Mary) in den Jahren

bis 1694 und die übrigen, die jeweils für sich alleine stehen, entstanden zu diversen Anlässen, nämlich für eine königliche Hochzeit, das Yorkshire Fest, den Geburtstag des Herzogs von Gloucester, die Hundertjahr-Aufführung 'an Mr Maidwell's Schule'. Viele dieser Werke, die voller hervorragender musikalischer Ein-

ublications





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