

Introduction

From between 1680 and 1695 twenty-four of Purcell's Odes and Welcome Songs survive, not celebrating St Cecilia's day, six are for the coronation of William III and Mary II, three are for the birthday of King James 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 welcome of Charles II, dates from 1680, and his last (that of the six-year-old Duke of Gloucester) was written just 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 majority of the preceding twenty-two works. The forces utilised were larger than usual, with an orchestra replacing the more usual single strings, 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 performed) with choir, soloists and orchestra, but is equally successful with much smaller forces: double quartet or

of the good singers (between them taking all the solos), together with 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 performances (though one of the bass violins would, at special moments, drop down an octave): the timbre of this 8'-based orchestral scoring is wonderfully transparent and well worth trying. The manuscript 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 more gentle movements the intimate sound of organ and theorbo is ideal. A written but keyboard continuo part (see Full Score) has been 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 should always begin as an elegant, French grace note, and never as a device which intrudes on the melodic line. For full 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 Anlaß, drei sind für den Geburtstag von König Jakob II. geschrieben, sechs zelebrieren die Geburtstage von Königin Maria (Queen Mary) in den Jahren von 1689

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 Hundertjahrfeier des Trinity Colleges in Dublin und für eine Aufführung 'an Mr Maidwell's Schule'. Viele dieser Werke, die voller hervorragender musikalischer Ein-

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You make the list'n - ing shores re - sound, re - sound,
— you make the list'n - ing shores re - sound,

PREVIEW ONLY

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1. the list'n-ing shores re - sound.
— you make the list'n - ing shores re sound

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PREVIEW ONLY

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2. -sound. On the spright - - ly haut-boy, the
-sound. On the spright - - ly haut-boy, the spright-ly haut - boy play, the

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CHORUS
FULL

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S. *f* day. Thus Na-ture, re - joic-ing, has shown us the way, With in-no-cent re-vels, with

A. *f* Thus Na-ture, re - joic-ing, has shown us the way, With in-no-cent re-vels, with

T. *f* Thus Na-ture, re - joic-ing, has shown us the way, With in-no-cent re-vels, with

B. *f* day. Thus Na-ture, re - joic-ing, has shown us the way, With in-no-cent re-vels, with

FULL *f*

PREVIEW ONLY

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in - no - cent re - vels to wel - come the day. Thus Na - ture, re - joic-ing, has

in - no - cent re - vels to wel - come the day. Thus Na - ture, re - joic-ing, has

in - no - cent re - vels to wel - come the day. Thus Na - ture, re - joic-ing, has

in - no - cent re - vels to wel - come the day. Thus Na - ture, re - joic-ing, has

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