

THE WORKS

OF

ENRY URCELL

VOLUME I.

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LONDON: NOVELLO, EWER & CO.

1878.

THE PURCELL SOCIETY,

FOUNDED ON MONDAY, FEBRUARY 21, 1876, for the purpose of doing justice to the memory of HENRY PURCELL; firstly, by the publication of his works, most of which exist only in manuscript; and secondly, by meeting for the study and performance of his various compositions.

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IN his remarks upon HENRY PURCELL, Dr. Burney said:—

“While the Frenchman is loud in the praises of a Lulli and a Rameau; the German in that of a Handel and a Bach; and the Italian, of a Palestrina and a Pergolesi; not less is the pride of an Englishman in pointing to a name equally dear to his country; for PURCELL is as much the boast of England in music as Shakspeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy. As a musician he shone not more by the greatness than the diversity, by the diversity than the originality of his genius; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true that some musicians of eminence had appeared in this country previously to him, but the superior splendour of his genius eclipsed their fame. We hear with pleasure of Tallis, Gibbons, and Blow; but upon the name of PURCELL we dwell with delight, and are content to identify with his the musical pretensions of our country.”

These weighty utterances may be taken as still representing in substance the opinion of English musicians with regard to HENRY PURCELL. But while the advance of time abates nothing of that reverence for his genius and pride in his achievements which are the inheritance of the master's countrymen, it unquestionably increases the obligation under which we all lie to do justice to his memory in a more practical way. The fame of PURCELL is no longer confined to England. It has spread to every country where the art is cherished, and pages might be filled with eloquent tributes to his genius written by foreign pens. One only will suffice as an example, and it shall be that of a Frenchman. In his *Les Clavecinistes de 1637 à 1790*, M. Amédée Méreaux says:—

“We have here a name which is not anything like as well known as it deserves to be; it is that of a great musician whose career in the musical world left traces of remarkable progress. Nevertheless the musical world, if it have not wholly forgotten him,

has not paid the tribute justly due to his celebrity. HENRY PURCELL is one of the artistic glories of England. He is, without doubt, the most able and most fertile of all the English composers."

When the genius of our countryman is thus asserted in other lands ; when his music, as in the case of M. Méreaux's volumes, is printed for the use of foreign connoisseurs, and especially when foreign writers point significantly to the neglect which PURCELL suffers, it is time for us to consider what practical measures of appreciation and homage can be taken. The thought, however, is no new one. While the national tongue has for more than a century and a half lavished praises upon PURCELL, the national conscience has been uneasy at the bestowal of a barren honour and nothing more. Hence the attempts made from time to time to bring his works within reach. In 1788 Goodison made a gallant effort to print such of the master's MS. compositions as were then available, and actually succeeded in publishing, in a more or less complete form, *The Tempest*, *Indian Queen*, *Ode for Queen Mary*, *Christ Church Ode*, an Organ Voluntary, several Anthems, and *The Yorkshire Feast*, together with portions of *Œdipus* and *King Arthur*. But the time was not ripe for such an enterprise. Only about 100 subscribers supported Goodison, and he had to retire from the field. Forty years passed before PURCELL found another champion of this practical order. In 1828 Vincent Novello began the publication of the master's sacred music, and carried it on with such energy that in 1832 he had given to the world what was then thought to be a complete collection. It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of PURCELL's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come. But to this end there must be a widely extended co-operation, for the work to be done is great. Of the amazing number of secular compositions bearing PURCELL's name very few have been published. He himself printed but four—the "Sonatas of three Parts" (1683) ; the "Ode for St. Cecilia's Day" (1684) ; *Dioclesian* (1691), and *The Fairy Queen* (1692). Under the auspices of his widow there were given to the world—"Lessons for the Harpsichord" (1696) ; "Ayres for Theatre" (1697) ; a second set of "Sonatas," in four parts (1697) ; and the collection entitled "Orpheus Britannicus" (1698). Add to these portions of the music to *Don Quixote*, the works published by Goodison, and the three—*King Arthur*, *Bonduca*, *Dido and Æneas*—issued by the Musical Antiquarian Society, and the tale of printed secular works is complete. But how much remains ? PURCELL is known to have written music for nearly fifty Dramas, while his Odes and Choral Songs still in MS. number twenty-four. Moreover, since the completion of Novello's edition of the master's sacred music, discoveries of high importance have been made. A folio volume known to be in the Royal Library, but sought in vain by Vincent Novello, has come to light. It is described by Burney as "*PURCELL'S COMPOSITIONS : A COLLECTION OF ORIGINAL MANUSCRIPTS IN HIS OWN HANDWRITING ;*" and contains Anthems with Symphonies and instrumental parts, and also Odes and miscellaneous Songs. At York Minster several other volumes of Sacred Music have been happily discovered. The task of completing the noblest possible monument to our English master—viz., the publication of his Complete Works—is thus shown to be a heavy one. But the PURCELL SOCIETY enters upon it with a well-founded trust in the sympathy and support of the musical public. For that the Committee now appeal, desiring to enrich the available treasures of English art, and to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.

ODES AND WELCOME SONGS BY PURCELL,

CHIEFLY IN MS.

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| <ol style="list-style-type: none"> 1.—“A SONG TO WELCOME HOME HIS MAJESTY FROM WINDSOR, 1680.” 2.—“A WELCOME SONG FOR HIS ROYAL HIGHNESS ON HIS RETURN FROM SCOTLAND, 1680.” 3.—“A WELCOME SONG FOR THE KING, 1681.” 4.—“A WELCOME SONG FOR THE KING ON HIS RETURN FROM NEWMARKET, October 21, 1682.” 5.—“A WELCOME SONG FOR THE KING, 1683.” 6.—“ODE ON THE MARRIAGE OF PRINCE GEORGE WITH LADY ANNE, 1683.” 7.—“ODE FOR ST. CECILIA'S DAY, November 22, 1683.” (Printed by Playford in the following year.) 8.—“A WELCOME SONG ON THE KING'S RETURN TO WHITEHALL AFTER HIS SUMMER PROGRESS, 1684.” 9.—“A WELCOME SONG FOR THE KING, 1685.” 10.—“A WELCOME SONG FOR THE KING, 1687.” 11.—“A WELCOME SONG FOR THE KING, 1688.” 12.—“THE YORKSHIRE FEAST SONG, 1690.” (Printed by Goodison.) 13.—“A SONG THAT WAS PERFORMED AT MR. MAIDWELL'S (a Schoolmaster), on the 5th of August, 1689. The Words by one of his Scholars.” | <ol style="list-style-type: none"> 14.—“A WELCOME SONG AT THE PRINCE OF DENMARK'S COMING HOME.” 15.—“ODE TO KING WILLIAM, 1690.” 16.—“ODE ON KING WILLIAM'S BIRTHDAY.” 17.—“A QUEEN'S BIRTHDAY SONG, 1690.” 18.—“ODE ON QUEEN MARY'S BIRTHDAY, April 29, 1691.” 19.—“ODE ON QUEEN MARY'S BIRTHDAY, 1692.” 20.—“ODE FOR ST. CECILIA'S DAY, Nov. 22, 1692.”
(Printed by the Musical Antiquarian Society.) 21.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1693.” 22.—“ODE FOR THE NEW YEAR, 1694.” 23.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1694.” 24.—“COMMEMORATION ODE, performed at Christ Church, Dublin, January 9, 1694.” (Printed by Goodison.) 25.—“ODE FOR THE BIRTHDAY OF THE DUKE OF GLOUCESTER, July 24, 1695.” 26.—“AN ODE,” no date. Beginning, “Hark how the wild musicians sing.” 27.—“ODE FOR ST. CECILIA'S DAY,” no date. Beginning, “Raise the voice, all instruments obey.” 28.—“ODE BY MR. COWLEY,” no date. Beginning, “If ever I mere riches did desire.” |
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OPERAS AND DRAMAS.

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| <ol style="list-style-type: none"> 1. EPSOM WELLS. 2. AURENGE ZEBE. 3. THE LIBERTINE. 4. CIRCE. 5. ABDELAZAR. 6. TIMON OF ATHENS. 7. THEODOSIUS ; OR, THE FORCE OF LOVE. 8. DIDO AND ÆNEAS. A complete Opera, with Musical Recitative, and without Dialogue. 9. THE VIRTUOUS WIFE. 10. TYRANNICK LOVE. 11. A FOOL'S PREFERMENT. 12. THE TEMPEST. 13. DIOCLESIAN ; OR, THE PROPHETESS. 14. THE MASSACRE OF PARIS. 15. AMPHITRYON. 16. KING ARTHUR. 17. THE GORDIAN KNOT UNTIED. 18. SIR ANTHONY LOVE. 19. DISTRESSED INNOCENCE. 20. THE INDIAN QUEEN. 21. THE INDIAN EMPEROR. | <ol style="list-style-type: none"> 22. ŒDIPUS. 23. THE FAIRY QUEEN. 24. THE WIFE'S EXCUSE. 25. THE OLD BACHELOR. 26. THE RICHMOND HEIRESS. 27. THE MAID'S LAST PRAYER. 28. HENRY THE SECOND. 29. THE FIRST PART OF DON QUIXOTE. 30. THE SECOND PART OF DON QUIXOTE. 31. THE MARRIED BEAU. 32. THE DOUBLE DEALER. 33. THE FATAL MARRIAGE. 34. THE CANTERBURY GUESTS. 35. THE MOCK MARRIAGE. 36. THE RIVAL SISTERS. 37. OROONOKO. 38. THE KNIGHT OF MALTA. 39. BONDUCA. 40. THE THIRD PART OF DON QUIXOTE. 41. THE SPANISH FRYER. 42. THE MARRIAGE HATER. 43. THE CAMPAIGNERS. 44. THE CONQUEST OF GRENADA. 45. THE OLD MODE AND THE NEW. |
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“An Additional Subscription of Ten Shillings and Sixpence per annum shall entitle each Member to attend the Monthly Music Meetings to take place in November, December, January, February, March, and April.

“Members shall be further entitled to additional transferable tickets for these meetings on the same terms.”

The Society’s publications will be printed in full score, as left by the composer, with the addition of a pianoforte accompaniment.

ALFRED H. LITTLETON,
Hon. Sec.

London, 1, Berners Street, W.

THE WORKS

OF

HENRY **P**URCELL



VOLUME I.

The **Y**orkshire **D**east **S**ong

LONDON : NOVELLO, EWER & CO.

1878.

EDITED BY W. H. CUMMINGS.

THE
ORKSHIRE EAST ONG

AN ODE

COMPOSED IN THE YEAR 1689

BY

ENRY URCELL.

LONDON : NOVELLO, EWER AND CO.

1878.

THE YORKSHIRE FEAST SONG.

PREFACE.

ANY amateurs and musicians were indebted to the late Gresham Professor, Edward Taylor, for their first introduction to the secular music of Purcell; he, well known as an enthusiastic student of Purcell's compositions, and as President of the Purcell Club,* was the first to call attention to the "Yorkshire Feast Song" about the year 1850, by printing the libretto of the work, with the following prefatory observations:—

THE SONG PERFORMED AT THE YORKSHIRE FEAST, 1689.

The above title comprises all that I have been able to discover relative to the history of this composition. Fragments of it are found in the "Orpheus Britannicus," and the complete copy included in Goodison's edition of Purcell is the only one, either in print or manuscript, that I have seen. It is only to show that I have endeavoured to obtain some account of the celebration of which Purcell's "Song" formed a part that I state the fruitless result of my inquiries. The Rev. Joseph Hunter, whose researches into Yorkshire antiquities are well known, replied to my inquiry that he "knew of no record of such a festival," adding, "It is certainly true that some of the noble families of Yorkshire were among 'the chief agents of that royal work.'"

I also applied, through a friend, to Mr. Davies, the Town Clerk of York, thinking that some record of the event might be found in the archives of the Corporation. This is his answer to the inquiry:—

"MY DEAR SIR,—After turning it over and over in my mind, no source of information about the Purcellian lyric has occurred to me. The celebration has obviously had a County character. The City authorities, *as such*, had nothing to do with it, and consequently it is not noticed in their records. There was no local newspaper at that period. It is curious enough that Drake's historical annals conclude with the year 1688. In fact he was a great Tory, and would not like to dwell upon festivities in honour of our 'glorious deliverer.' There may be private diaries in which circumstances of this sort would be noticed; but where are they? And echo replies, where are they?—Ever yours truly,

"September 15, 1848."

"ROBERT DAVIES.

I had previously referred to Drake's "Eboracum," in the full expectation that it would contain some record of the Yorkshire Feast, but with a similar result. Mr. Davies's conjecture is probably the true reason for the abrupt and pettish conclusion of his history.

Drake's work was published in 1736, but he chose to end his history with the year 1688, assigning the not very satisfactory reason, that "nothing since that time has happened worthy notice." It terminates with the following address:—

"To the high and mighty Prince William Henry, Prince of Orange.

"We, the Lord Mayor and Commonalty of the City of York, being deeply sensible of God Almighty's great blessing upon this nation in inclining your princely heart to hazard yourself and fortune for the rescuing the Protestant religion, laws and liberties of this kingdom out of the hands of those who have sacrificed them all to their boundless malice, do render our due and humble thanks to your Highness for so transcendent a benefit to the nation, whereof your Highness under God hath apparently been the sole instrument. And as we have been the earliest of those (who were not under the immediate protection of your Highness's army) that have shewed ourselves, and joined with the Earl of Danby and others in so glorious a design, so we do most humbly and heartily congratulate your happy success, and promise to stand by your Highness in defence of the Protestant religion and the laws of the kingdom to the utmost peril of our lives and fortunes: wishing to your Highness length of days and a happy issue, and increase of honour proportionable to your great worth, and that all your enterprises may be crowned with success. In testimony whereof we have hereunto put our Common Seal the 14th day of December, Anno Domini 1688."

From the title and the words of this song we can only therefore conclude that some celebration of the Revolution took place at York in 1689, and that Purcell was employed to set to music the following words. By whom they were written does not appear.—E. T.

* The Purcell Club, founded in 1836, to perpetuate the cultivation and practice of Purcell's music, met annually down to the year 1863.

It was my good-fortune to be able to relate the true history of the "Song" in the *Concordia*, March 11, 1876. The "Yorkshire Feast Song" was written and composed for the annual gathering in *London* of the gentry of the county of York, who adopted a custom very general in the seventeenth century, when natives of counties and towns, and also scholars of various schools, made a practice of assembling once a year in London to attend a solemn service in church, and afterwards adjourning to a feast. The meetings were intended not only to promote good fellowship, but also to cultivate the sacred claims of charity and benevolence. In the records of the period we read of the "Warwickshire," the "Oxford," the "Sons of the Clergy," the "Charterhouse Scholars," the "Dorset," the "School-fellows of Itchen, in Hertfordshire," the "Company in training in St. Clement's," and many other "Feasts." Some of them happily survive to this day, notably the "Sons of the Clergy," still privileged to feast in the old Hall of the Merchant Taylors. The great fire of 1666 had so reduced the resources of the Merchant Taylors' Company "that the hall and the rooms adjacent had to be let out at the best rent that could be obtained from respectable tenants."* Accordingly we find frequent advertisements in the *London Gazette* of feasts to be held there. The *Gazette* of Monday, January 20, 1689, contained the following: "The Yorkshire Feast will be held on Friday the 14th of February next, at Merchant-Taylors-hall; and a Sermon will be at Bow-Church that Morning for the Society. Tickets will be distributed at Mr. Man's Coffee-house near Charing-Cross," &c. But these were troublous times; James II. had fled the kingdom on the previous 23rd of December, and for two months, to the 13th of February following, the Crown was in a state of abeyance. It is not, therefore, surprising to find the "Feast" postponed by advertisement in the *Gazette* of February 6, 1689: "The Yorkshire Feast which was intended to be kept on the 14th Instant, is (by Reason several of the Stewards were Members of the late Parliament, who are now obliged to go to the country) put off to the 27th of March next; and the Tickets already delivered, and to be delivered, will be accepted on the said 27th of March." On the 13th of February, Ash-Wednesday, the Crown was offered to William and Mary in the Banqueting House, Whitehall; and immediately afterward, on the same day, they were proclaimed King and Queen of England, France, and Ireland, "with great acclamation and general good reception, with bonfires, bells, great guns, &c." This event doubtless suggested to the Stewards of the Yorkshire Feast the propriety of celebrating the Revolution and the accession of "the renown'd Nassau" by a grand combination of poetry and song, which should add additional lustre to the glories of the Feast; accordingly they commissioned the popular poet Tom D'Urfey, and the popular composer Henry Purcell, to put their wits together to prepare a suitable work. We read in the *Gazette* of March 24 the following advertisement: "The Annual Yorkshire Feast will be held the 27th Instant at Merchant-Taylors-Hall in Threadneedle-street, where will be a very splendid Entertainment of all sorts of Vocal and Instrumental Musick. Tickets are to be had at Man's Coffee-House at Charing-Cross, at Clifford's-Inn Coffee-House in Fleet-street, and at Blew-Coats Coffee-House in Swithins-Alley near the Royal Exchange in Cornhill." The identity of this "splendid vocal and instrumental music" is established by reference to D'Urfey's "Pills to Purge Melancholy," where we find the whole of the words of the "Yorkshire Feast Song," with the heading, "An Ode on the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary Feast, March the 27th, 1690. Set to Musick by Mr. Henry Purcell. One of the finest Compositions he ever made, and cost 100l. the performing" (vol. i. p. 114). In the same volume are the words and part of the music of the duet "And in each track of glory," an extract from the "Yorkshire Feast Song," with the title, "A two Part Song: Being part of an Ode, Made to Entertain the Nobility and Gentry of the County of York. Set by Mr. Henry Purcell." The seeming discrepancy in the dates quoted, 1689 in the advertisements, and 1690 in the "Pills to Purge Melancholy," arises from the fact that they are computed according to the *old style*. In old times the year was considered to begin on the 25th of March, *Lady-day*, and even now the Chancellor of the Exchequer makes his annual financial computations commence from the 5th of April, *Old Lady-day*. The feast was held on the *third day of the new year* 1690; but the music must have been completed in 1689, the date endorsed on the "Yorkshire Feast Song" by Purcell. I possess two complete scores of the work in his own handwriting, and an old transcript bearing the same date; there is also another very interesting copy of the score in a volume largely in Purcell's hand, and formerly in the possession of Purcell's son and grandson, but now happily preserved in the library of

* Clode's "Memorials," p. 40.

Her Majesty the Queen. I had hoped to have found some further account of the Yorkshire Feast in the records of the Merchant Taylors' Company, but after diligent search, kindly permitted by the clerk, Mr. Francis G. Faithful, I have not been able to discover any entry respecting it.

Like the majority of Purcell's compositions, the "Yorkshire Feast Song" was not published during the lifetime of the composer. One duet from the work, "And in each track of glory," seems to have been in great favour, as it was speedily and frequently published, probably not by the composer, but, as in other instances,* without his knowledge or consent.

The work remained in manuscript until about the year 1790, when Goodison printed an edition, unfortunately very full of errors, many of most serious import. The present edition is prepared from Purcell's original autograph manuscripts previously referred to, and care has been taken to make it a complete reproduction of the composer's own copies. The thorough-bass figures are Purcell's own; the marks of expression in his manuscript are but few, but being written entirely in English (e.g. "violins soft") are retained in that form, that they may be distinguished from the editor's, which are in the usual Italian. Purcell has not indicated any *tempi* to the various movements; those inserted are therefore only suggestions.

It is curious that the marks of expression, &c., in Purcell's copy are so few, and in English: some years previously, in 1683, he had published a set of "Sonnetta's of III parts," with a most interesting preface, in which he says, "It remains only that the English Practitioner be enform'd, that he will find a few terms of Art perhaps unusual to him, the chief of which are these following: *Adagio* and *Grave*, which import nothing but a very slow movement: *Presto Largo*, *Poco Largo* or *Largo* by itself, a middle movement: *Allegro* and *Vivace*, a very brisk, swift or fast movement: *Piano*, soft." That Purcell continued to use Italian terms I can affirm from examination of other and later manuscripts in his own hand.

In Purcell's autographs the vocal alto part is partly in the G and partly in the C clef. The viola part has the C clef on the *second* line. The chorus commencing "The bashful Thames" being the only movement in the entire work written without an instrumental or figured bass, was, I have thought it probable, intended to be sung without accompaniment. Reference has already been made to the immediate popularity of the duet "And in each track of glory," and it is interesting to note that over it and another duet, "They did no storms," Purcell has written the word "This." I have reason to think that *encores* were not unknown in those days,† and possibly the word "This" may be a record of some such manifestation of public approval. The duet "And now when the renown'd" was of course intended for male altos, voices greatly in favour in Purcell's time; but it would be a vast improvement to transpose the movement a third lower, to B flat, and allot it to two tenors.

The trumpet parts will nowadays be considered very high, and it would probably be worth while in performance, in order to obtain the effect intended by the composer, to have them played on saxhorns, such as are used in the French cavalry bands; all difficulty would then vanish. In Purcell's time the trumpet was a favourite instrument; Sir John Hawkins records that "Purcell was the first who composed songs with symphonies for the trumpet." The King's Sergeant-Trumpeter of the day was the celebrated Matthias Shore, who had under his control in the Royal Household an "office of sixteen trumpets in ordinary;" amongst them was his brother William and his son John, who in turns succeeded to the appointment of sergeant-trumpeter. John Shore was pre-eminent amongst the trumpeters; he was a skilful lutenist, and became a member of the Queen's band; he was also the inventor of the

* *The Indian Queen*, published in 1695, has the following curious prefix:—

"The Publishers to Mr. Henry Purcell.

"SIR,—Having had the good Fortune to meet with the Score or Original Draught of your Incomparable Essay of Musick compos'd for the Play, call'd *The Indian Queen*. It soon appear'd that we had found a Jewel of very great Value; on which account we were unwilling that so rich a Treasure should any longer lie bury'd in Oblivion; and that the Commonwealth of Musick should be depriv'd of so considerable a Benefit. Indeed, we well knew your innate Modesty to be such, as not to be easily prevail'd upon to set forth anything in Print, much less Patronize your own Works, although in some respects Inimitable. But in regard that (the Press being now open) any one might print an imperfect Copy of these admirable Songs, or publish them in the manner of a *Common Ballad*, We were so much the more emboldned to make this Attempt, even without acquainting you with our Design; not doubting but your accustomed Candor and Generosity will induce you to pardon this Presumption: As for our parts, if you shall think fit to condescend so far, we shall always endeavour to approve our selves, Your Obedient Servants,

J. MAY,

J. HUDGEBUTT."

† "Whereas, by the frequent calling for the songs again, the operas have been too tedious, therefore singers are forbidden to sing any more than once. It is hoped nobody will call for them, or take it ill, when not obeyed."—*Opera Advertisement*, 1714. A song, published on a half-sheet in 1717, has the following curious verse:—

"Besides I can boast of myself and two more
And Leveridge the Bass that sweetly will rore,
Till all the whole audience joins in encore
There's rare doings at Bath."

tuning-fork. It is said that "by his great ingenuity and application, he had extended the power of that noble instrument [the trumpet], too little esteemed at this day, beyond the reach of imagination, for he produced from it a tone as sweet as a hautboy." Doubtless the Shores were amongst the original performers of the Yorkshire Feast, as Purcell was on very intimate terms with the family. He taught John Shore's sister, who afterward became Mrs. Colley Cibber, to sing and to play on the harpsichord, and for her he composed many songs and airs.

It only remains to add that in the pianoforte accompaniment, as in all other respects, I have endeavoured to adhere strictly to Purcell's scoring, and that the preparation of the work for the press has been a true labour of love.

WILLIAM H. CUMMINGS.

An ODE on the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary Feast, March the 27th, 1690. Set to Musick by Mr. Henry Purcell. One of the finest Compositions he ever made, and cost 100 l. the performing.

SOLO BASS. DUET ALTO & BASS. SOLO TENOR, AND CHORUS. SOLO ALTO- TENOR. DUET TENOR & BASS, AND CHORUS. DUET ALTOS.	OF Old, when Heroes thought it base To be confin'd to Native Air, And Glory brought a Martial Race, To breath their towring Eagles here, The Sons of Fam'd *<i>Brigantium</i> stood Disputing Freedom with their blood; Undaunted at the Purple flood, <i>Brigantium</i> honour'd with a Race Divine; Gave Birth to the Victorious <i>Constantine</i>. Whose Colony whilst Planted there, With blooming Glories still renew'd the Year, The bashful <i>Thames</i> for Beauty so Renown'd, In hast ran by her Puny Town; And poor †<i>Augusta</i> was asham'd to own. <i>Augusta</i> then did drooping lye, Though now she rears her towring front so high. The Pale and Purple‡ Rose, That after cost so many Blows When <i>English</i> Barons fought; A Prize too dearly bought: By the fam'd Worthies of that Shire, Still best by Sword and Shield defended were. And in each Tract of Glory since, For their Lov'd Country and their Prince; Princes that hate <i>Rome's</i> Slavery, And join the Nations Right with their own Royalty, None were more ready in distress to save, None were more Loyal, none more Brave. And now when the Renown'd <i>Nassau</i> Came to restore our Liberty and Law, The work so well perform'd and done They were the first begun;	DUET BASSES. SOLO TENOR. CHORUS of all. SOLO ALTO. SOLO BASS. CHORUS. RECIT. BASS, & CHORUS.	They did no storms or threatnings fear, Of Thunder in the grumbling Air, Or any Revolutions near: The Noble work large hopes of freedom told, Freedom Inspir'd their minds and made 'em bold, And gave them <i>English</i> Hearts like those of Old, To welcome their deliv'rer§ when he came, Whose Vertue and whose Fame, Made our long smother'd Joys burst into brighter flame. So when the Glittering Queen of Night, With black Eclipse is shadow'd o'er, The Globe that swells with sullen Pride, Her dazling Charms to hide, Does but a little time abide, And then each Ray is brighter than before, Let Musick joyn in a Chorus Divine, In praise of all, of all, of all, That Celebrate, that Celebrate, This Glorious Festival. Sound Trumpets sound, beat every Drum, Till it be known through Christendom; This is the Knell of falling Rome, To him that our Mighty Defender has been, Sound all, And to all the Heroes invited him in, Sound all, And as the chief Agents of this Royal Work, Long flourish the City and County of York.
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* York. *Anciently so call'd.*

† London.

‡ The Houses of York and Lancaster.

§ In the original this stands, "To welcome their Redeemer."—W. H. C.

INDEX.



No.							PAGE
I.	SYMPHONY.....	....					I
2.	SOLO, BASS	....	“ Of old, when Heroes ”				4
3.	DUET, ALTO AND BASS	....	“ Brigantium, honour'd with a Race divine ”				6
4.	SOLO, TENOR	....	“ The bashful Thames ”	....			10
5.	CHORUS	....	“ The bashful Thames ”	....	....		13
6.	SOLO, ALTO	....	“ The pale and the purple Rose ”	....	....	....	16
7.	DUET, TENOR AND BASS	....	“ And in each track of glory ”	....	....	....	20
8.	CHORUS	....	“ And in each track of glory ”	....	....	....	22
9.	DUET, ALTOS	....	“ And now when the renown'd Nassau ”				24
10.	DUET, BASSES	....	“ They did no storms ”	....			28
11.	SOLO, TENOR		“ So when the glittering Queen of night ”				31
12.	CHORUS	....	“ Let music join in a chorus divine ”	....			33
13.	SOLO, ALTO	....	“ Sound, Trumpets, sound ! ”	....			37
14.	RECIT., BASS, AND CHORUS		“ Sound all ”				39

THE YORKSHIRE FEAST SONG.

Nº 1. SYMPHONY.

HENRY PURCELL.

Maestoso.

Trumpets.

Violins 1st.

Violins 2nd.

Viol.

Bass.

PIANO.

Maestoso.

This page of musical notation is for a piano piece, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and fingerings. The piece is divided into measures by vertical bar lines, with repeat signs appearing at the beginning of the first and second systems. The third system concludes with a double bar line and a final cadence. The page number '2' is located in the top left corner.

The first system consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The notation includes various musical symbols such as notes, rests, and fingerings. The second system also consists of five staves, with similar notation. The third system consists of five staves, with the notation concluding with a double bar line and a final cadence.

5538

This page of musical notation contains ten systems of staves, each with a treble, alto, and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and repeat dots at the end of the final system.

Nº 2. SOLO. (BASS.)

Violins 1st. *soft.*

Violins 2nd.

Solo Bass. Of old, when Heroes thought it base to be confin'd to na-tive

Bass.

PIANO. *soft*

air, and glo - ry brought a mar - tial race, to

breathe their tow'r - ing Eag-les here, the Sons of

9 8 7 6 4 4 3

fam'd Bri-gan-tium stood dis-puting Free-dom with their blood; un - daunt - ed at the pur -

- ple flood, the Sons of fam'd Bri-gan - tium

stood dis-put-ing Freedom with their blood; un-daunt - ed un-daunt - ed at the pur -

Nº 3. DUET. (ALTO and BASS.)

This musical score is for a duet featuring an Alto and a Bass. The score is written in G major (one sharp) and common time (C). It consists of two systems of staves. The first system includes staves for Trumpets, Violins 1st and 2nd, Viola, Alto, and Bass. The second system includes staves for the piano (Grand Staff) and the vocal duet (Alto and Bass). The lyrics "ple flood." are written under the first system's vocal staves, and "Bri-gantium honour'd with a" is written under the second system's vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

Trumpets.
 Violins 1st.
 Violins 2nd.
 Viol.
 Alto.
 Bass.
 ple flood.
 Bass.
 Alto.
 Bri-gantium honour'd with a

The image displays a musical score for the song "The British Grenadiers." The score is arranged in two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal staves are currently empty, showing only the treble clef, key signature of one sharp (F#), and common time signature. The piano staff contains a single measure of music, starting with a treble clef, key signature of one sharp, and common time signature, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

The second system also consists of five staves. The vocal staves now contain lyrics and musical notation. The Soprano staff has the lyrics "Race di - vine," followed by "Bri-gan - tium, honour'd with a" and "Race di - vine,". The Alto staff has the lyrics "Bri-gan - tium, hon-our'd with a" followed by "Race di - vine," and "Bri-gan - tium, honour'd with a". The Tenor and Bass staves have the lyrics "Race di - vine," followed by "Bri-gan - tium, honour'd with a". The piano accompaniment staff continues the melody from the first system, with the lyrics "Race di - vine," and "Bri-gan - tium, honour'd with a" written below it.

The musical notation includes various note values, rests, and dynamic markings. The piano part features a strong, rhythmic accompaniment with a mix of eighth and sixteenth notes. The vocal parts are written in a simple, clear style, with lyrics placed directly below the corresponding staves.

[illegible]

1st time 2nd time

to the vic-to - rious Con-stantine, Con-stantine, Whose Co-lo-ny, whilst planted there, rious Con-stantine, Con-stantine, Whose

1st time 2nd time

with blooming glo - ries still, still re - Co - lo - ny, whilst planted there, with blooming glo - ries still re -

- new'd the year. Whose Co - lo - ny, whose Co - lo - ny, whilst planted there, with bloom - -

- new'd the year. Whose Co - lo - ny, whilst planted there, with bloom - -

bloom - ing glo - - - ries still re - new'd the year. Whose year.

- ing glo - - - - - ries still re - new'd the year. year.

5538

Nº 4. SOLO. (TENOR.)

Allegro.

Flutes.

Solo Tenor.

Bass.

Allegro.

PIANO.

The bash-ful Thames, for

beau-ty so re - nownd, in haste ran by her pu - ny town, and

poor, and poor Au - gus - ta was a - sham'd to own. The own Au -

1st time 2nd time

p

1st time 2nd time

- gus - ta then did droop - ing lie, did droop - ing,

pp

pp

droop - ing, droop - ing - lie, tho' now she rears her tow'r-ing front so

f

f

high, tho' now she rears her tow'r ing front so high, her tow'r -

ing front so high, Au- high, her

tow'r - ing front so high.

1st time 2nd time

1st time 2nd time

Nº 5. CHORUS. (Unaccompanied.)

Allegro.

Soprano. *mf* The bash - ful Thames, for beau - ty so re - nown'd, *f* in

Alto. *mf* The bash - ful Thames, for beau - ty so re - nown'd, *f* in

Tenor. *mf* The bash - ful Thames, for beau - ty so re - nown'd, *f* in

Bass. *mf* The bash - ful Thames, for beau - ty so re - nown'd, *f* in

PIANO. *mf* The bash - ful Thames, for beau - ty so re - nown'd, *f* in

CHORUS.

Allegro.

CRISC.

haste ran by her pu - ny town, and poor, and poor Au -

by her pu - ny town, and poor, and poor Au -

haste ran by her pu - ny town, and poor, and poor Au -

by her pu - ny town, and poor, and poor Au -

CRISC.

- gus - ta was a - sham'd to own. Au - gus - ta then did

- gus - ta was a - sham'd to own. Au - gus - ta then did

- gus - ta was a - sham'd to own. Au - gus - ta then did

- gus - ta was a - sham'd to own. Au - gus - ta then did

f

droop - ing lie, did

droop - ing lie, did

droop - ing lie, did

droop - ing lie, did

droop - ing lie, did

droop - ing lie, did

droop - ing, droop - ing, droop - ing lie, tho' now she rears her

droop - ing, droop - ing, droop - ing lie, tho' now she

droop - ing, droop - ing lie, tho' now she rears her tow'-ring

droop - ing, droop - ing lie,

droop - ing, droop - ing lie,

droop - ing, droop - ing lie,

tow'r - ing front so high, tho' now she rears her tow'r - ing front so high,

rears tho' now she rears her tow'r - ing front so high,

front so high, tho' now she

tho' now she rears her tow'r-ing front, her tow'r-ing front so high,

tow'r - ing front so high, tho' now she

tho' now she rears her tow'r-ing front so high,

high, her tow'r - ing front so high, her

tho' now she rears her tow'r - ing front so high, her

rears her tow'r - ing front so high, tho' now she rears her

tho' now she rears her tow'r - ing front so high, her

- ing front so high, her tow'r - ing front so high, her

tow'r - ing front so high, tho' now she rears

tow'r - ing front so high, tho' now she rears

tow'r - ing front so high, her tow'r - ing front so high, her

p

CRSC. *ff* - ing front so high.

CRSC. *ff* her tow'r - ing front so high, her tow'r - ing front so high.

her tow'r - ing front so high, her tow'r - ing front so high.

- ing front so high, her tow'r - ing tow'r - ing front so high.

Nº 6. SOLO. (ALTO.)

Moderato.

Hoboys.

Violins 1st.

Violins 2nd.

Viol.

Bass.

PIANO.

Moderato.

5538

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next two staves are for the violin, with the first violin in treble clef and the second violin in bass clef. The bottom two staves are for the piano again, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score continues the piano and violin parts. It consists of six staves, with the same instrumentation as the first system. The music flows seamlessly from the first system, maintaining the same tempo and key signature.

The third system of the musical score introduces vocal parts. It consists of six staves. The top three staves are for the violin, with the first violin in treble clef, the second violin in treble clef, and the third violin in bass clef. The bottom three staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The vocal parts are labeled "Violins 1st.", "Violins 2nd.", and "Viol.". The piano part is labeled "Solo. Alto." and "Bass.". The lyrics are: "The pale and the pur - - ple Rose, that af - - ter cost so ma - - ny". The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

blows, so ma - ny, ma - ny blows, so ma - ny, ma - ny blows, when

En - - glish Ba - - rons fought; a prize so dear - ly bought.

By the fam'd wor-thies of that Shire, still best by

sword and shield de - fend - ed were. By the fam'd worthies

of that Shire, still best by sword and shield de - fend - ed were. were.

N^o 7. DUET. TENOR and BASS.*Maestoso.*

Tenor. *f* And in each track of glo - - - - - ry since,

Bass. *f* And in each track of glo - - - - -

Bass. 7 6

PIANO. *f*

Maestoso.

and in each track of glo - - - - - ry since, for their lov'd

- - - ry since, of glo - - - - - ry since, for their lov'd

P

1st time 2nd time *f*

coun - try and their prince, prince, Princes that hate, that hate Rome's slav-e - ry,

coun - try and their prince, prince, Princes that hate, that hate Rome's slav-e - ry,

1st time 2nd time *f*

and join the na-tion's right with their own roy-al - ty, none were more rea-dy, none were more

and join the na-tion's right with their own roy-al - ty, none, none, none, none,

6 6 5 2 6

rea-dy, none, none, none, none, none were more ready in dis - tress to save, none, none were more

noneweremore, none were more ready, none were more ready in dis - tress to save, none were more

dim. *pp* *cresc.* *dim.* *pp* *cresc.* *cresc.*

loyal, none, none, none, none, none, none, none, none, none were more loyal, none, none more brave.

loyal, none, none, none, none, none, none, none, none were more loyal, none, none more brave.

5534

and join the na-tion's right with their own royal-ty, none were more rea-dy, none were more rea-dy,
 and join the na-tion's right with their own royal-ty, none, none were more rea - dy, none, none,
 and join the na-tion's right with their own royal-ty, none, none, none were more rea-dy,
 and join the na-tion's right with their own royal-ty, none were more rea-dy,

none, none, none, none, none were more ready in dis-tress to save, none, none were more loy-al, none
 none, none, none, none, none were more ready in dis-tress to save, none, none were more loy-al, none
 none were more rea-dy, none were more ready in dis-tress to save, none were more loy-al,
 none were more rea-dy, none were more ready in dis-tress to save, none were more loy-al,

none, none, none, none, none were more loy-al, none, none more brave.
 none, none, none, none, none were more loy-al, none, none more brave.
 none, none, none, none, none were more loy-al, none, none more brave.
 none, none, none, none, none were more loy-al, none, none more brave.

none, none, none, none, none were more loy-al, none, none more brave.

* This Duet is for Altos in Purcell's Manuscript, but would be more effective if transposed to B $\flat$ and sung by two tenors.

And now when the re-nown'd, the re-nown'd Nas-sau,

And now when the re-

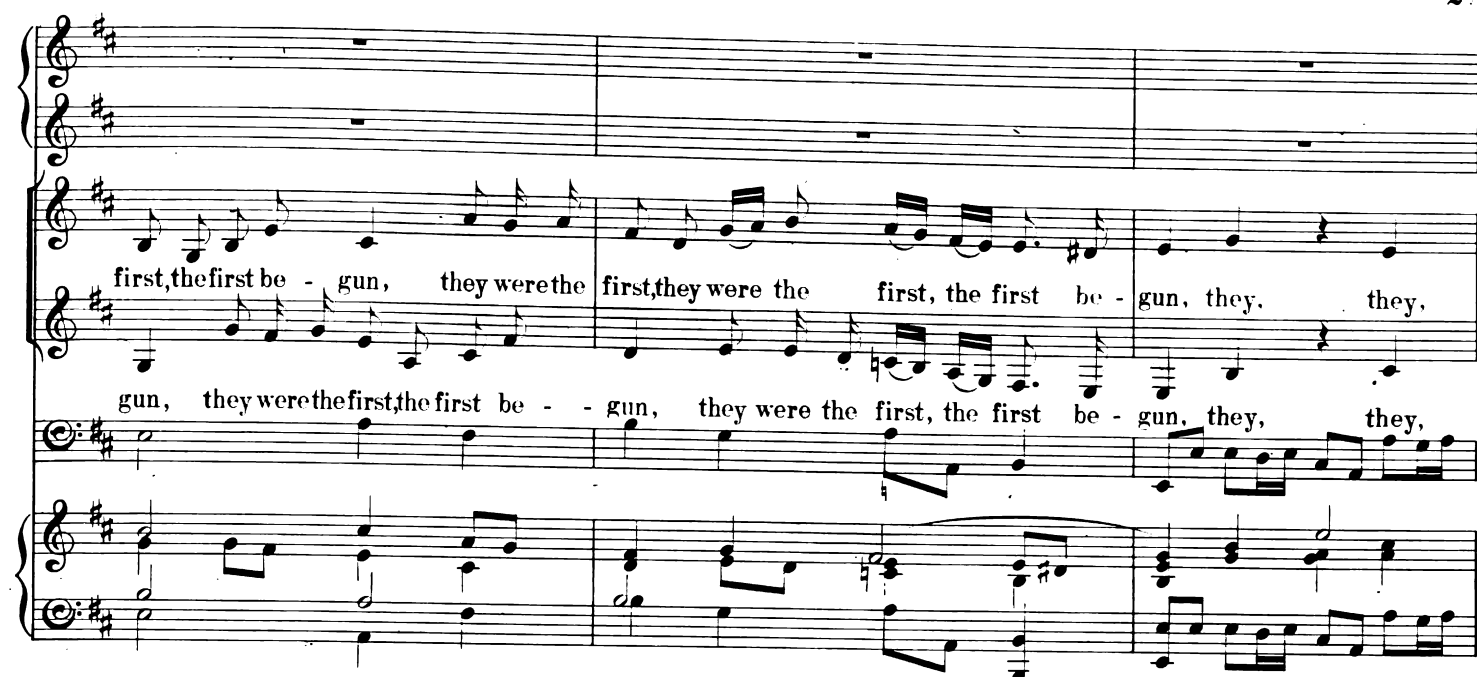
the re-nown'd Nassau came to restore our liber-

now'd, the renownd Nas-sau, the re-nown'd Nassau came to re-store our li-ber-ty, our li-ber-

-ty, our li-ber-ty, our li-ber-ty and law, Came to res-tore our li-ber-

-ty, our li-ber-ty, our li-ber-ty and law, came to re-store our li-ber-ty, our li-ber-

-ty, our li-ber-ty, our li - - ber-ty and law, The work so
 -ty, our li-ber-ty, our li - - ber-ty and law, The work so
 The work so well perform'd and done, so well perform'd and done,
 well perform'd and done, so well perform'd and done, the work so
 The work so well perform'd and done, they were the first, the first be - gun, they were the
 well perform'd and done, they were the first, the first be -



first, the first be - gun, they were the first, they were the first, the first be - gun, they, they,
gun, they were the first, the first be - gun, they were the first, the first be - gun, they, they,



they, they were the first, they were the first, the first begun, they were the first, the first be -
they, they were the first, they were the first, the first begun, they were the first, the first be -

soft.

soft.

soft.



gun .

gun .

f

N^o 10. DUET.(BASSES.)*Moderato.*

Bass 1st. *DUET.* They did no storms, nor threat - nings fear, nor threat - nings

Bass 2nd. They did no storms,

Bass. *Moderato.*

PIANO.

fear of thun - der in the grumbling, in the grumbling, in the

nor threat nings fear, nor threat nings fear of thun - der in the grumbling, in the

grumbling, grumbling air, Or a - ny re - vo - lu-tions near, or a - ny re - - -

grumbling, grumbling air, Or a - ny re - vo - lu-tions near, or a - ny re - vo - lu-tions near, or a - ny

7 6

1st time 2nd time

re - vo - lu - tions, a - ny re - vo - lu - tions near. They did no near. The

re - vo - lu - tions, a - ny re - vo - lu - tions near. near.

no - - ble, no - - - - - ble work large

The no - - - - - ble work large hopes,

hopes, large hopes of free-dom, free-dom, large hopes of free - dom told,

large hopes of free-dom, free-dom, free-dom, large hopes of free - dom told, free-dom in -

free-dom in - spired, in - spired their minds and made them bold, and gave them

- spired their minds, free-dom in - spired their minds and made them bold, and gave them

Eng - lish hearts like those of old, to wel - come, wel - come, wel - come, wel - come, wel - come our de -

Eng - lish hearts like those of old, To wel - come, wel - come, wel - come our de -

- liv' - - rer when he - came, whose vir - tue, whose vir - tue and whose

- liv' - - rer when he came, whose vir - tue, whose vir - tue and whose

fame made our long smoth - er'd joy, our long smoth - er'd joy

fame made our long smoth - er'd joy, our long smoth - er'd joy

soft. *loud* burst in - - to bright - er flame.

loud *soft.* burst in - to bright - er flame.

p *f* *p*

5534

N^o 11. SOLO. (TENOR.)*Andante.*

Violins 1st. *Andante.*

Violins 2nd.

Viol.

Solo Tenor.

Bass. *p*

PIANO. *Andante.* *p* *cresc.* *p*

very soft

So when the glitt'ring Queen of Night with black E-

cresc. *very soft*

-clipse is shadow'd, is shad - ow'd o'er The Globe that swells with sul-len

pride, her dazz - ling charmsto hide,

rit.

poco lento

doesbut a little, a litt-le, a little, a litt-leTime a - bide, and then each ray, and then each

a tempo

pp

1st time

ray is bright - - er, is bright - - er than be - fore. the-fore.

2nd time

Nº 12. CHORUS.

Andante.

Violins 1st. *Andante.*

Violins 2nd.

Viol..

Soprano 1st.

Soprano 2nd.

Alto. *CHORUS.* *f* Let mu-sic join in a cho-rus, in a cho-rus di-vine, let mu-sic, let

Tenor. *f* Let mu-sic join in a cho-rus, in a cho-rus, let

Bass. *f* Let mu-sic

Bass.

PIANO. *Andante.* *f*

f Let mu-sic join in a chorus, in a cho-rus, let

Let mu - sic join in a cho-rus, in a cho - rus di - vine,

mu - sic join, let mu - sic join in a

mu-sic, mu - sic join in a cho - rus di - vine,

join in a cho-rus, in a cho - rus, let mu - sic join, let mu-sic

mu - sic join, let mu-sic join in a cho-rus, in a cho - rus divine, let music join in a cho - rus di -

— let mu-sic join in a cho-rus di - vine, let music join in a chorus di -

cho - rus, let music join in a cho-rus, let mu - sic join in a chorus di -

let mu-sic join in a cho-rus, in a cho - rus di -

join in a cho-rus, in a cho - rus, a cho-rus di - vine, in a cho - rus, a chorus di -

vine .

vine .

vine .

vine .

vine .

Let music join in a cho-rus, in a

Let music join in a

Let mu-sic join in a chorus, in a cho-rus, let mu - - sic join, let music join in a

Let music join in a cho-rus, let music join in a cho-rus di - -

cho - rus di vine, let mu-sic join in a cho-rus, in a cho - rus di vine,

cho-rus di - vine, let mu-sic join in a cho - rus di - vine,

Let mu - - sic join in a

cho - - rus, let mu-sic join in a cho - rus di - vine, the praise of all, of

vine, let mu-sic join in a cho-rus, in a cho - rus di - vine, the praise of all, of

join in a cho-rus, in a cho - rus, a cho - rus di - vine, the praise of all, of

let mu-sic join in a cho-rus, in a cho - rus di - vine, the praise of all, of

cho - - - - rus di - - - - vine, the praise of all, of

all, the praise of all, of all, the praise of all, of all, that ce-le-brate this glo-rious Fes-ti-val.

all, the praise of all, of all, the praise of all, of all, that ce-le-brate this glo-rious Fes-ti-val.

all, the praise of all, of all, the praise of all, of all, that ce-le-brate this glo-rious Fes-ti-val.

all, the praise of all, of all, the praise of all, of all, that ce-le-brate this glo-rious Fes-ti-val.

all, the praise of all, of all, the praise of all, of all, that ce-le-brate this glo-rious Fes-ti-val.

Nº 13. SOLO. (ALTO.)

Allegretto.

Solo Alto. *Allegretto.*

Sound, Trumpets, sound! beat ev'-ry drum, till it be known through Christ - en - dom.

Bass.

PIANO. *Allegretto.*

Sound, Trumpets sound! beat ev'-ry drum, till it be known through Christ - en -

- dom this is the knell, this is the knell of fall - - ing Rome.

Violins and Trumpets.

Violins and Trumpets.

Viol.

Bass.

Trumpets.

All
 All
 All
 ff
 ff>
 Trumpets.
 Trumpets.
 %
 %

N^o 14. RECIT. BASS and CHORUS.

Maestoso.

Trumpets.

Violins 1st.

Violins 2nd.

Viol.

Soprano.

Alto.

Tenor.

CHORUS.

Bass. SOLO.

Sound all, sound, to him that our might-ty, our

Bass.

Maestoso.

PIANO.

migh - - - - - ty de-fen-der has been. Sound all; and to all the Heroes in -

ff

Sound all;

ff

Sound all;

ff

Sound all;

ff

SOLO.

ff

-vi - ted him in. Sound all! Sound all! And as the chief

CHORUS. Sound all! Sound all! Sound all! Sound all!

SOLO.

agents in that roy - - al work, long flou - rish, long flou - - - rish the

5538

ci - ty and coun - ty of York .

Long flourish the ci - ty and coun - ty of York,

Long flourish the ci - ty and coun - ty of York,

Long flourish the ci - ty and coun - ty of York,

Long flourish the ci - ty and coun - ty of York,

long flourish the ci - ty and coun - ty of York.

long flourish the ci - ty and coun - ty of York.

long flourish the ci - ty and coun - ty of York.

long flourish the ci - ty and coun - ty of York.

