MusicTeachers.co.uk History Resources An overview of dramatic music in England, ca. 1600 – 1710

Dates and main points	Commentary
Origins	**1. Origins to *ca*. 1603**
1. Masque origins	1. The origins of the masque came from the pageants and festivals of the Renaissance, in particular the English disguising and its counterparts from Italy, the *veglia* and the *masquerie*. From the Italian *trionfo* came the processions and the elaborate pageant carts, which represented allegorical themes and symbolic figure from classical mythology.
2. French influence	2. The *ballet de cour* and *masquerade*, from France, were strongly influential in the choreography of the dances and contributes to the growth of some loose continuity. This added significant advances in stage and scenic design.
3. Older traditions	3. From the older tradition of mummings derived from the elements of dance pantomime, came the prototypes for the comic dances of the anitmasque – dances of the antimasques had existed in the *ballet à entrées*, farces, jigs and various country dances of the period.
4. Derivation of instrumental music	4. Instrumental music of the masque was derived from folk and court dances of the 15th and 16th centuries, e.g. basse dances, pavans, galliards, branles etc.
5. Influences of vocal music	5. The vocal music was strongly influenced by popular, as well as sophisticated genres – choirboy songs, ayres, ballads, canzonets, etc, as well as the dramatic monodies, *recits* and continuo songs of the English, French and Italian courts.
6. Masque prototype and nature	6. Prototype of the masque was the disguising, known in England from the 15th century. It had developed from the native mumming, itself a descendent from the troubadours. Based on allegorical or mythological themes and called for elaborate stage machinery, the disguising was performed at night on special or festive occasions, employing both speaking and singing actors. Dance formed the culminating event. Disguisings were popular at the court of Henry VII, especially at Christmas.
7. 1512: Henry VIII introduced Italian *masquerie* to court.	7. Henry VIII introduced the Italian *masquerie* to the court in 1512 (Lefkowitz, 756), the most significant difference between this masque and the disguising being that in here the masquers revelled with the ladies of the audience in dancing, gallantry and intrigue. Revels became an essential feature of the English masque.
8. 16th century – masque merged	8. During the 16th century, the masque merged with the disguising, assuming its scenic décor and other

with the disguising, assuming theatrical elements.

9. 1545: Creation of post of Master of Revels – George Ferrars, poet.

10. Court of Elizabeth I, masque activity strong. Music composed and performed by leading musicians of court.

11. Vocal songs.
12. Dances.

theatrical elements, such as scenes using castles, mountains, etc., mounted on stationary or moveable tableaux from which dancers made their entry to the floor.

9. The increasing popularity of the masques at the court is reflected in the creation of the post of Master of the Revels in 1545, where the selection of the poet, George Ferrars as Lord of Misrule was responsible for a variety of masques with bizarre titles. For example, *The Drunken Masque*, *The Masque of Covetous Men with Long Noses*, etc.

10. Despite her frugal habits, masque activity was as strong Elizabeth I's reign. Then masques were also presented by the four legal societies of the Inns of Court. The leading musicians of the court, e.g. the Master of the Chapel Royal or the organist of St. Paul's Cathedral or Westminster Abbey composed the music for the Tudor masques. Performers of instrumental items were frequently instrumental consorts, choirboys and the "singing-men" of the *King's Musick* and the Chapel Royal, and on occasion the boys and musicians of Westminster Abbey or St. Paul's.

11. Vocal songs consisted of consort songs to viols, lute and part-songs from two to six voices.
12. Dances included a variety of measures, pavans, galliards, corantos, voltas, branles and country-dances.

1603-1625

1. Stuarts – patrons of arts.

2. Masques – political ends

3. Performances: when, where.

4. Dance-movement songs.

5. Jacobean masques – high literary quality.

2. The Jacobean Period

1. As the early Stuarts sophisticated patrons of the arts, the Royal household included large numbers of artists, poets and musicians. Along with these, savants collaborated in producing some of the most lavish court spectacles seen.

2. Masques became increasingly exploited for political ends: foreign ambassadors conspired for places at performances.

3. Masques were staged at times other than the traditional, e.g. for marriages, births etc., and aspiring to the status of the nobility, private households, as well as the Inns of Court, also took to producing lavish, although less ostentatious, productions. Poets took full advantage of the public admiration for such spectacles by including masque-like episodes in their plays at the new theatres in London.

4. It is evident that the dance-movement solo songs of this period owe much of their rhythmic inspiration to the popularity of the songs in masques (see notes on Post Restoration song).

5. Jacobean masques demonstrate a high literary quality – this is largely due to Ben Johnson, who "combined a sensitive feeling for lyric and dramatic poetry with depth and accuracy of feeling from classical scholarship." (N.G. 758).

#	Notes	Expanded
6.	Poets – Chapman, Beaumont, Middleton. Staging – Inigo Jones. Spectacle.	Other poets who wrote masques included Chapman, Beaumont, Middleton, Marston, Campion and Daniel. At the same time, Inigo Jones, borrowing heavily from foreign spectacles, improved the visual effects of the masque, in particular the staging and costumes as well as the inclusion of the *deus ex machina*. Even the venue became more elaborate.
7.	Structure of the court masque.	Court masques had no rigid structure, but the following elements are common to all. [1] Procession; [2] allegorical speech or drama; [3] antimasque songs and dances; [4] discovery of the scene of the masque; [5] first song; [6] entry dance of the masquers and the descent to the floor; [7] second song; [8] main dance; [9] third song; [10] revels with the audience; [11] fourth song; [12] return to the stage for the final dance of the masquers and/or a grand chorus. Variants of this plan include the omission of the main dance, the inclusion of an extra, or place the revels at the end of the *ballet de cour*.
8.	Lack of source material.	No complete score of a masque is extant – this is possibly because of the collective nature of the production, involving music from several composers or sources.
9.	Antimasques – used popular dances, catches, etc.	Antimasques often used popular dances, catches etc., performed by professional actors from dramatic companies such as the King's Men.
10.	1605: Earliest surviving masque – *The masque of Blackness*. Collaboration between Jones and Ben Johnson.	The earliest masque for which specific music survives is *The Masque of Blackness* (1605) of which only one song is extant – *Come away* by Alfonso Ferrabosco. This was the first masque to do away with dispersed scenery in favour of stage and curtain, the first product of the collaboration between Jones and Johnson.
11.	Jones and Johnson produced approx. 30 masques. Ferrabosco.	Together Jones and Johnson produced around thirty masques, Ferrabosco contributing the music to approximately seven of these, especially the earlier ones.
12.	1622: Ferrabosco/Johnson: *Masque of Augurs*. Style of songs – flexibility, angular melodies, "early" declamatory style. Syllabic setting of words. Linking of three songs as continuous musical scene. Tonal organisation, g minor.	Ferrabosco later contributed to Johnson's *Masque of the Augurs* (1622). Five of his songs are extant from the *Masque of Beauty* (1608), more than any that have survives from any other Jacobean masque. Example 1 – "So beauty on the waters stood" – opening: flexible melody created out of a simple anacrusis, held over the first bar, followed in short succession by an upward leap if a seventh. Note also the syllabic setting that follows the rhythmic inflexions of the words, so typical of solo songs from this period. Three songs from this masque are linked as a continuous musical scene between the main dance and the revels, tonally organised in g minor. Example 2 – from "Yes, were the lovers" shows a long descent moving against the natural inflexion of the words over what Lefkowitz describes as long ponderous harmonies. This returns to g minor by way of F major is "a forward-looking piece of dramatic harmonic writing" (Lefkowitz, 758). It is worth noting that this song in particular demonstrates a rudimentary form of the declamatory style with its ponderous

melismas, repeated phrases and angular, triadic melody that is almost instrumental in character.

13. 1607: Thomas Campion, poet and musician – *Masque in Honour of the Marriage of Lord Hayes*. Dances set by Giles and Lupo.

13. One of the more significant masque writers was Thomas Campion, also a musician. In 1607 he wrote both the text and music for the *Masque in Honour of the Marriage of Lord Hayes*, with dances set by Thomas Giles and Thomas Lupo the younger. Campion describes the musical part of the performance of the chorus of the transformation scene for the appearance of the grand masquers:

> This Chorus was in manner of a Echo seconded by the Cornets, then by the consort of ten, then by the consort of twelve, and by a double Chorus of voices standing on either side, one against the other, bearing five voices a peece, and sometimes every Chorus was heard severally, sometime mixt, but in the end all together…(their number in all amounting to fortie two voyces and instruments. (Lefkowitz, 760).

14. Comparison to Ferrabosco.

14. Of the seven vocal numbers in the masque, Campion only printed two: "Now hath Flora rob'd her bowers" and "Move now with measured sound." In comparison with Ferrabosco, these appear somewhat conservative, lacking his dramatic context. (Lefkowitz 760).

15. 1617: Johnson's borrowings from French and Italians. *The Vision of Delight* contains antimasque direct imitation of French ballet.

15. Foreign influence on the masque increased during the second decade of the century. Jones had borrowed heavily from the French and Italians and by 1617, Johnson also incorporated Italian literary ideas – his masque for Twelfth Night of that year, *The Vision of Delight*, incorporated the antimasque in direct imitation of the French *Ballet de la Foire St. Germain* (1606). For the same, he also borrowed heavily from the *intermedi* and *veglia* presented at the Palazzo Vecchio in 1608.

16. Music subject to foreign influences. 1617: *Lovers Made Men* – Johnson comments of Italian manner.

16. Music was similarly subject to foreign influences. Particularly that of the Italian *stile recitativo* – monodies by Caccini, Notari et al were printed in England at this time; Ferrabosco himself wrote recitatives in Italian and in the preface to *Lovers Made Men* of 1617, Johnson commented on the masque being sung in the Italian manner.

17. Role of songs secondary to dances.

17. Although generally the songs in the masques have a musical and dramatic significance, they play a secondary role to the dances. These were performed by cultivated aristocratic amateurs, accompanied by professional musicians and coached by professional dancing masters. (Given that it was deemed unseemly for better-bred members of society to sing in public, this is hardly surprising.) The grand masquers were the lords and ladies at court currently in favour, their number varying from six to sixteen.

18. Main masquing dances newly composed. Ballet the climax involving symbolic figures.

18. The three grand masquing dances were nearly always newly composed and choreographed. The main dance was the climax, a ballet that involved symbolic figures, letters and geographical patterns that nearly always related to the theme of the masque.

19. Antimasque—antithesis of

19. The antimasque was often the antithesis of the masque. These contained burlesque dances using

masque. Contained popular ballads, etc.

popular ballads, catches and dance tunes, as well as new dances in fast duple and triple metre: jigs, country dances, voltas, galliards, etc. In the *Masque of Queens*, (1609), Johnson contrasted twelve noble queens with twelve disreputable hags. He used the term "antimasque" to emphasise the dramatic contrast, thus preventing the element of the bizarre from degenerating into comedy.

20. 1609—1617: Johnson producing masques, each with same unity of design.

20. From 1609 to 1617, Johnson produced masque after masque, all showing the same structure and unity of design. The antimasque was kept in its proper place, serving as a foil to the main action.

1625 – 1649

3. Carolinian Masques – ca. 1625 – 1649

1. Rein of Charles I and Henrietta Maria – custom of king to produce masque at 12th Night for Queen. Reciprocated at Shrovetide. Costly. Musicians from France.

1. During the reign of Charles I and Queen Henrietta Maria, it was customary for the King and lords to present a masque to the Queen on Twelfth Night, and similarly for the Queen and entourage to reciprocate at Shrovetide. Productions of this period were costly and were used as direct forms of political propaganda. The Queen had brought her own musicians from France and the several minor productions between 1625 and 1631 were thought to have been influenced heavily by the *ballet à entrées*, but neither music not texts survive.

2. 1631: Johnson's last masques. Association with Jones ended due to jealousies and artistic differences – Johnson's ideal, dramatic & long lasting; Jones', occasional aural entertainment.

2. 1631 saw Ben Johnson producing his last two masques, *Love's Triumph through Callipolis*, and *Chloridia*. Music from neither has survived. With the latter, the long association between Johnson and Jones ended. According to Lefkowitz (761), this was possibly due to deep-seated jealousies, but there were also artistic differences that contributed to the split: the question of who should be in charge of the masques' productions was paramount. Johnson's ideal was to create scholarly and dramatic productions that were to be long lasting; Jones saw each masque to be an occasional, visual and aural entertainment, not designed to last.

3. Jones took charge, turning to manageable poets, e.g. Townsend.

3. The split resulted in Jones taking charge, turning to lesser, but more manageable poets like Townsend, who wrote the verses for both *Albion's Triumph* and *Tempe Restored* in 1632.

4. Dramatic and literary content after 1631 inferior. Musically dramatic presentations led way for operas of Blow Purcell.

4. Lefkowitz states that the dramatic and lyric poetry of this period were inferior to Johnson's. As musically dramatised presentations, however, they led the way to the later masques, semi-operas and operas of Blow and Purcell, showing William Lawes in particular as the most important dramatic composer of the first half of the century.

5. 1634: *Triumphs of Peace*, £21,000. Symphonies, 2-part bipartite Alman's serving dual

5. Of particular interest is the *Triumphs of Peace* (1634), possibly the most elaborate of all the court masques, presented to the King by the four Inns of Court at a cost of £21,000. This had distinct political overtones – a puritan barrister of Lincoln's Inn, William Prynne attacked the participation of

purpose – for introducing songs and moving musicians. Songs declamatory in style. Choruses either homophonic or madrigal style.

6. 1636: *Triumphs of Peace d'Amour* – collaboration between Lawes brothers. Entire work set to music, but not all in recitative style. Careful structural plan abandoned for looser arrangement with no spoken dialogue. Strong French influence. Concluding scenes demonstrate sense of unity: musical design of symphony—song—chorus, in last scene, linked by instr. Ritornellos.

7. Other masques performed for lesser nobles, theatres and public

the aristocracy in stage plays and masques as ungodly and licentious. The King, taking affront to this, requested a masque from the Inns of Court as a public display of their devotion to the Crown. The masque was preceded by a magnificent pageant that paraded the streets of London for hours before the performance. Most of the symphonies and the songs of the *Triumphs of Peace* has survived in Lawes manuscripts, and it is probable that he was aided Simon Ives, who like Lawes, received one hundred pounds for his efforts. The symphonies are two-part, treble and bass, bipartite instrumental dance-forms of the Alman variety and served the dual purpose of introducing songs and moving the musicians from the stage to the dance floor. The songs themselves are in the declamatory style in the tradition of Ferrabosco and Lanier. The third song is a declamatory dialogue between Eunomia, representing Law, and Irene, representing Peace. The choruses are either homophonic or in madrigal-style. The masque demonstrates a formal structure of symphony-song-chorus, and this is repeated as a series of musical scenes, a marked contrast to the arrangement of individual songs found in the Jacobean masque.

6. In the *Triumphs of Peace d'Amour* (1636), William Lawes collaborated with his brother Henry, and was produced by the Middle Temple of the Inns of Court to mark the arrival in England of the King's nephews, Charles and Rupert. The text of the printed version demonstrates that the entire work was set to music, but this is not completely in recitative style. Johnson's careful structural plans have now been abandoned for a looser arrangement of songs, antimasques, formal dances and a banquet. This masque is short and has no spoken dialogue, only two antimasques, no revels and no exit dance, suggesting that is was prepared in haste. Showing a strong French influence, it closes with a grand chorus. William Lawes music for the concluding two scenes demonstrate a greater degree of unity than any previous dramatic music: the musical design of symphony-song-chorus governs each act individually. In the last Song of Valediction, they are linked together by a ritornello, based on the second strain of the second strain of the opening symphony. The musical organisation is conceived operatically as a continuous and varied musical and dramatic structure, which builds up to the final chorus. This displays symmetry of design and a unified sense of tonality – c minor with related keys, Lawes favourite. Varieties of rhythms and textures, some expressive pictorialisms and frequent use of the chorus are synchronised with the movements of the priests of Mars, Venus and Apollo from the stage to the dance floor, and then to the dais to pay homage to the princes.

7. The courts masques of this period are augmented by a number of works prepared for the lesser nobility, theatres and private schools. Of the first category is Milton's *Comus*, performed at Ludlow Castle in 1634 for the investiture of the Earl of Bridgwater. This was far shorter that the conventional

schools.

8. 1638: one of earliest theatre-masques – *The World Tost at Tennis* (Middleton and Rowley). Shorter version – no terminal dances or revels.

1649-1660

1. Masque's influence shifted to public schools. Stage masques continued as "moral representations". 1650 onwards: number of plays incorporated music.

2. 1656: *The first Dayes Entertainment*, produced by Davenant. All-sung opera, *The Siege of Rhodes* (Lawes & Locke) reported to have been sung as recitative music.

3. 1658: The Cockpit opened.

4. Unaffected by the ban, schools acted as centres where plays and masques could be produced. 1659: Shirley & Locke – *Cupid and Death*, instrumental music by Gibbons. Bass lines English –

masque, with only one antimasque, one formal dance and no revels. Five songs for it by Henry Lawes still exist, (BL Add.53723).

8. Many short masque insertions exist from contemporary plays, but one of the earliest full theatre-masques was *The World Tost at Tennis* by Thomas Middleton and William Rowley (1638). This omits the terminal dances and the revels, incidentally absent from the masques inserted into plays at public schools.

4. The Commonwealth

1. During the interregnum, the court masque's influence continued in the school masques and stage productions referred to as "moral representations", incorporating music and dance and were used to circumvent the puritan ban on stage plays. From about 1650, a number of plays incorporated music. Notable amongst these was Richard Flecknoe's *Ariadne deserted by Theseus* (1654) and *The Marriage of Oceanus and Brittania* (1659) – both were set to music by Flecknoe, the first in recitative format, the second combining a mixture of recitative and canzonets. Documents, e.g. Peypes Diary, testify to their popularity.

2. An early successful attempt at providing musical plays was by Sir William Davenant, a dramatist imprisoned until 1654. An early production comprised spoken dialogues interspersed with music – *The First Dayes Entertainment* (1656). Although the all-sung opera, *The Siege of Rhodes* is longer extant, it is reported to have been sung in "recitative musick" and choruses (Fisk, N.G. 597). The plot is based on a contemporary historical subject, set to music by Lawes and Locke for vocal, and Charles Coleman and George Hudson for instrumental.

3. The first proper theatre, The Cockpit was opened in 1658. Here were produced spectacular pieces, the emphasis being on this, rather than drama.

4. Schools were unaffected by the ban, therefore the acted as centres where plays and masques could be produced, for example Shirley's *Cupid and Death*. Locke's setting of 1659 contained instrumental music by Christopher Gibbons. This is still extant, but whether he was involved in the original setting is unclear. *Cupid* contains long recitatives in declamatory style (See Example 3) – this shows a rhythmically flexible style, responding to verbal inflexions and the emotional significance of the text. The bass lines were typical of English music (as opposed to Italian *recitativo secco* models), being

active and varied; long recits in declamatory style; harmonically adventurous; melodic lines disjunct using Italianate expressive intervals; word-setting syllabic.

more varied and active. The music uses a degree of harmonic adventurousness for dramatic purposes, contained within a tight key-structure. Word setting is basically syllabic, although a few melismas are used to express significant words and to mark cadences. Melodic lines are characteristically disjunct, using Italianate expressive intervals. In comparison, Gibbon's settings are bland – Locke strives to respond to contextual demands.

1660-1710

1. Restoration saw 2 theatres licensed by King – Killigrew & Davenant. Latter only produced *Siege of …* expanded form
2. Instrumental music before play – short instrumental pieces prefaced each act. Act songs provided in quasi-realistic situations, e.g. as entertainment to characters or to reflect feelings of character. Also used in wedding scenes, as courting/seduction songs, e.g. Shadwell's *The Libertine*.
3. Music in plays provided by low-life characters in line with conventions of the period.

4. Music also used in portrayal of religious ceremonies and dealings with supernatural.

5. Bulk of surviving play songs is strophic or as duets/dialogues.

5. Restoration

1. After the Restoration, Thomas Killigrew and William Davenant set up two theatre companies. Apart from *The Siege of Rhodes* (in expanded form as a spoken play that made considerable use of song, dance and instrumental music), Davenant produced no more operas.
2. It was customary to provide two groups of instrumental music, the First and Second Music, before the play. Along with this was provided a "curtain tune" (usually after the prologue), in place of, or in addition to which was used an Overture. Short instrumental pieces prefaced each act. Occasionally act songs were provided that were employed most often in quasi-realistic situations, for example, for the entertainment of characters within a play. At other times they were used to heighten the emotional intensity of a scene by reflecting the feelings of a character. Other situations in which these songs were used was in funeral, wedding reception scenes, or as courting and seduction songs, e.g. Shadwell's *The Libertine* (1675) – Don John ousts a lover by forestalling his serenade. Similarly, in Dryden's *King Arthur* (1691), Osmond tries to win over Arthur's fiancée using particularly elaborate "wooing" music.
3. Music in the plays was usually provided by those playing low-life characters, hired musicians, or characters such as sailors, innkeepers, shepherds, etc., – conventions of the period carried over from earlier dramas proclaimed that quality people did not sing in public. Consequently, subsidiary characters provided most of the music.
4. Other contexts in which music was used was during the portrayal of religious ceremonies and dealings with the supernatural – music was used to affect plot, in the case of the latter to enhance 'otherworldliness'. Instrumental music accompanied their appearances, as in Lee's play *Constantine the Great* (1683) where angels sing to the hero, and where devils in Shadwell's *The Libertine* carry Don John off to hell with solemn music.
5. The bulk of surviving play songs is strophic in format or duets and dialogues set in a popular style incorporating dance-rhythms. Triple-time airs were common until the 1680s, after which more

Usually incorporated dance rhythms.

extended songs constructed of short sections in alternating metres. Little music survives from this period – Purcell's music for such scenes, Locke's masque for *The Empress of Morocco* and Turner's "Devil's Song" for *The Libertine* are anything like complete.

6. Fierce rivalry between Killigrew & Davenant – lavish productions. Importation of French operas. 1674, *Ariane* by Grabu – mainly recitative with a few airs. Stapylton's *The Sighted Maid* – 1663, *Macbeth* (1664) and *The Tempest* (1667).

6. Rivalry between Killigrew and Davenant's companies was fierce. Each tried to provide more lavish productions than the other. Killigrew had previously tried to import a foreign opera company, succeeding only in 1674 with a French performance of *Ariane ou le marriage de Bacchus* at the King's Theatre, Drury Lane in1674. This was to a text by Perrin and music by, at first Grabu and in 1659 and later by Robert Cambert. This was mainly recitative with a few airs. Each of the five acts ended with dancing and a spectacle. Davenant preferred to produce vernacular plays with elaborate musical and visual effects, for example Stapylton's *The Sighted Maid* (1663), which contains several masques, one of which resolved a complex intrigue. Davenant adapted *Macbeth* in 1664 and with Dryden *The Tempest* in 1667, expanding the supernatural scenes to increase opportunities for music making.

7. Elaborate musical scenes in other plays.

7. Other producers went further – the main action was still continues in speech, but the elaborate musical scenes were to become the focus of attention. Some works had political connotations.

8. Dramatic opera – use of masque.

8. Generally dramatic opera culminated in a grand masque near the end of the last act. In *The Tempest* it was used during the invocation of calm seas, in Shadwell's' *Psyche,* the final apotheosis of the heroine. In *King Arthur* it makes explicit use of the work's intention, that is the glorification of England, presented as an entertainment after the reconciliation of two warring parties.

9. 1674 – *The Tempest.*
1675 – *Psyche*. Extended musical scenes.

9. The first two real dramatic operas were further adaptations of *The Tempest* (1674) and *Psyche* (1675). The former makes use of extended musical scenes in the "Masque of the Devils" (Act II, music by Hemphrey) and the "Masque of Neptune" (Act V, also Humphrey). Here the songs and dances associated with the spirits Ariel and Milcha, along with the songs for Trincalo, Caliban and Dorinda give the work a feeling of congruity with the music.

10. Ambitious nature of *Psyche*, word-setting syllabic using expressive intervals in recitative sections. Use of duple & triple time airs. Through composed texts – Locke's musical techniques.

10. *Psyche* was more ambitious – of 11 musical numbers, six of these are tied up with the action. The remainders are important to the development of the plot. In *Psyche*, word setting is syllabic and recitative uses expressive intervals (see Example 4). Harmonically there is little adventure. Songs make use of duple- and triple time arioso passages, popular from the 1660s, with a tendency for each section to have a more stable metre, being longer and more self-contained. Airs are fast and the usually triple-time rhythmic conventions make them sound similar. Texts for the most part are through-composed and whilst Locke repeats a few significant words to provide extension, his principal method of obtaining length was through the use of strophic songs with choral refrains,

varying their treatment by dividing verses between voices, building up from a solo to a trio of quartet in a single verse (e.g. "Echo Song in Act I), or in successive verses ("All joy to great Psyche" in Act III – see Examples 5a/b). Sometimes melody and harmony is altered later in a song to suit the inflexions of particular words.

11. *Psyche*'s accompaniment – orchestra and ritornellos.	11. The accompaniment to *Psyche* is full orchestra, although in choral movements it does little other than double the voices and provide short ritornellos. In *The Empress of Morocco* and *The Tempest*, accompaniment is continuo alone, a variant of Neapolitan *opera seria*, acting as both composer and, most often, impresario.
12. *Psyche* – key structure.	12. Four of the five movements of *Psyche* maintain the same keynote throughout, and are arranged in two pairs – [I] the Temple scenes of Acts 2 and 3, [ii] The opening and closing scenes. The temples scenes are in G major, the first moving from the major to the minor mode, the secondly remaining mainly in the major with a minor section. The structure of both is carefully varied: in [I] only the extended invocation of the priests is set to music; in [ii], the invocation is shorter, preceded by a strophic song of rejoicing that is followed by an interchange between Venus and Mars. G major is associated with Mars, g minor, Venus. Their meeting during the symphony corresponds to a change from the minor to the major mode. The minor is continued through the first section of Venus's recitative, changing back to his key upon her invocation of their relationship.
13. *Psyche* – opening and closing scenes' masques.	13. The opening and closing of their scenes contain masques in praise of Psyche. The first ends with Envy's threatening her downfall, the last presenting her final justification. Here Locke uses the same key with a D major/minor interlude for both.
14. *Psyche* – Hell Scene, harmonic implications.	14. The Hell scene of Act 5 has a tonal centre that shifts continuously. The Devil, gloating over Psyche's misfortune is set in a minor, moving to e minor for her meeting with Pluto and Prosperine.
15. Tonal unity as structural element.	15. Therefore we see a tonal unity that is an important structural element. The shift of key-centre in the Hell scene is an exception to Locke's normal practice.
16. *The Tempest* – cohesion of principal keys, g and d. Other keys relative and T majors.	16. Humphrey's *The Tempest* has more cohesion with two principal keys, those of g and d minors, both related. G minor is used for instrumental music as well as for the final masque. The only other keys employed are relative and tonic majors. Within movements, however, Humphrey makes balanced modulations to the dominant, subdominant and relative major and minor, notably B minor in "Now they are gone" in Act 5, (see Example 6).
17. Locke's wider key-range.	17. Locke's key range is much wider with a more idiosyncratic treatment – in major keys, the first modulation is usually to the relative minor; in minor keys, to the relative major of the dominant, often more stressed than the dominant itself.

18. Laurie's views.	18. Margaret Laurie (Blackwell History of Music – The Seventeenth Century, ed. Ian Spink, p. 320): "Compared with his anthems, Humphrey's music is rather disappointingly commonplace, and Locke's for *Psyche* is not entirely satisfactory either for, although Shadwell showed considerable ingenuity in weaving the music into the plot and in structuring the musical scenes, his inspiration flagged towards the end."
19. *Circe* – 1677. King's Company's financial problems.	19. Several years passed before another opera was stages in England, although plays, such as *Circe* (1677, set by Banister) contained several elements of music. The end of the 1670s saw the King's Company running into financial difficulties and merging with the Duke's Company in 1682.
20. 1682 – *King Arthur*, original allegorical theme. *Albino and Albanius* – Grabu, French style opera – must have influenced Purcell.	20. 1682 saw work beginning on *King Arthur*. This was originally meant as an allegorical representation of the Restoration of Charles II by means of a sung Prologue, in the same manner of the prologues in Lully's operas. Perhaps this was intended to mark the 25th anniversary of the Restoration. Soon after, the prologue was removed and in turn, was expanded into an independent opera, A*lbion and Albanius*, set by Louis Grabu. This was staged in 1685 and was a failure for both artistic and political reasons. It nevertheless was one of the few French-style operas available to Purcell, containing flexible recitatives with changing time signatures, short airs and large choral complexes reproduced with Lullian techniques "without Lully's feeling for theatrical effect." (Laurie, 321).

Private masques

1. New masque form – looser stage performances and masquerade balls.	1. After the Restoration, little attempts were made to revive the old masque and the term became used more loosely, for stage performances and masquerade balls. Most of the court masques were probably the latter.
2. 1675 – Crown's *Castillo*.	2. Crown's *Castillo* (music by Staggins), was performed in 1675, but was not a true masque, rather a play with a sung allegorical prologue praising the monarchs, and musical interludes at the end of each act. Professionals performed this.
3. 1682? – Blow's *Venus and Adonis*.	3. *Venus and Adonis* originated as a court entertainment – "A Masque for ye entertainment of the King." The libretto was published in 1684. Production must have taken place before 1682 as a revised version exists from 1683, for what purpose is unknown.
4. Prologue sung.	4. *Venus* has a sung prologue and is unconventional in that the chief character is Cupid, who also takes the main part in the opera as well. Rather than taking up the expected eulogy in the prologue, Cupid satirises the sexual proclivities of the court.
5. Set to music throughout.	5. *Venus* was set to music throughout, but contains masque-like features. It is, however, a genuine

musical drama. Surprisingly for this time it ends with tragedy and mythological characters are portrayed as real human beings.

6. Angular lines, rhythmic resources, extensive use of melisma, varying repeats. Active continuo parts, Italianate imitation of vocal line. Unexpected harmonies and chromatic colouring. Modulation limited. Phrase ends blurred, inversion cadential formulas.

6. Blow's angular lines demonstrate great rhythmical resources, more than Humphrey or Locke, with extensive use of melisma for expressive purposes. Duple-time songs are used as much as triple-time, with varied repeats ranging from slight melodic or harmonic modifications to repetitions of a line of text to a similar rhythm, but with a more intense vocal line. Continuo parts are more active with ostinato quaver patterns and an Italianate anticipation and imitation of the vocal line. Blow also uses unexpected harmonies and chromatic colouring. There is a limited range of modulation, touching on rather than establishing foreign keys. Blow blurs phrase-ends by cadencing on inversions or by carrying suspensions and bass lines into the next phrase. This gives a sense of continuity and fluidity, but at times this lacks direction. (See: Example 7).

7. Orchestration – recorder and strings. Ritornellos between and overlapping vocal phrases. Extended choruses.

7. The orchestration of *Venus* is recorder and strings, used imaginatively:
Act 1 – "Hark, the rural music sounds": violins provide ritornellos between and overlapping, vocal phrases. Elsewhere, the recorder shadows Venus's vocal lines. Short ritornellos continue the sentiments of a song and round-off solo movements. Choruses are more extended than in earlier dramatic operas and make more use of imitative textures. It is also used to anticipate or repeat items of solo passagework.

8. No overall tonal centre.

8. Venus shows no overall tonal centres, each act beginning and ending in different keys.

Purcell's style

Purcell – Operas

1. 1689 – first performance of *Dido and Aeneas* – political background.

1. 1689 saw the first performance of *Dido and Aeneas* to a text by Tate. Like *Venus and Adonis*, this is cast in three acts with a prologue. Durfey published a spoken epilogue in his *New Poems* referring to the "turning times" and reflecting unfavourably on the Catholics. This suggests that it was performed after the deposition of James II.

2. Characterisation.

2. Purcell's purpose seems to have been to portray the full humanity of the protagonists – Dido is a vivid and passionate character, Aenaes impulsive and yielding. Berlinda and the courtiers are deliberately superficial. As a direct antithesis of Dido and Aeneas, the Sorceress and her follows are evil and corrupt.

3. Lack of dramatic operas after *Albion and Albanius*.

3. The ridicule with which *Albion and Albabius* had been received precluded the production of any more dramatic operas in public theatres for some time, although Behn's farce, *The Emperor of the Moon* (1687) employed operatic techniques to represent a fictitious moon-world to dupe one of the

characters.

4. 1690 – Betterton's *The Prophetess* with music by Purcell.	4. June 1690 saw the production of Betterton's *The Prophetess*, also known as *Dioclesian* with music by Purcell. This established his reputation as a theatre composer.
5. 1691-2 – *Fairy Queen* and *A Midsummer Night's Dream*. Well-received.	5. Two more dramatic operas, *King Arthur*, resurrected by Dryden, and *The Fairy Queen*, an adaptation of *A Midsummer Night's Dream* were composed in 1691 and 1692 respectively. Both were received to high acclaim.
6. 1694 – Play music for *Don Quixote*, revision planned for *The Indian Queen*. D. Purcell involved in final masque.	6. A production of two parts of Durfey's *Don Quixote*, with music by Purcell, Eccles *et al*. Took place in 1694. Plans were made for further a further opera in that year and Betterton was paid £50 for a revision of *The Indian Queen*. Betterton and other actors of their company broke away and formed a rival theatre; presumably the task was left incomplete. An operatic version of the *Indian Queen* with music by Purcell and the final masque by his brother Daniel, was stages the following June.
7. Interweaving of text and music in *Dioclesian*, *King Arthur* and *The Indian Queen* – Purcell's approach to plot/music.	7. The music for *Dioclesian*, *King Arthur* and *The Indian Queen*, was woven into the texts in Purcell's customary manner – a blend of entertainments, celebrations of victory and such scenes as rituals, incantations and interventions of supernatural characters directly advance the plot. For example: -Act II, *King Arthur*: good and evil spirits struggle to win Arthur's trust in "Hither, this way". –Act IV, *King Arthur*: Grimbald conjures up musical enchantments to try to prevent Arthur from rescuing Emmeline.
Fairy Queen – music and text more separate.	In contrast, *The Fairy Queen* allows both play and music to explore their own kinds of love with no attempt to integrate the music and the characters beyond adjusting the mood of the five masques to the characters to whom they are performed.
8. Longer musical scenes can have internal musical thread. Others demonstrate characterisation of plot through recitative, making sensitive use of harmony & melodic contour.	8. Some of the longer musical scenes have an internal dramatic thread. In others, no one sings more than once. The portrayal of the Cold Genius in the Frost Scene of *King Arthur* and the Drunken Poet in Act I of *The Fairy Queen* are vivid, but only *Dido and Aeneas* gave Purcell the opportunity to substantially characterise the plot. This is forwarded in recitative, is never emotionally neutral, and makes sensitive use of rhythm, harmony and melodic contour to reflect every nuance of the characters' emotions. Aeneas is portrayed in a distinctly declamatory manner, Dido begins and ends with two ground basses in which her feelings are revealed – the remainder of her music is declamatory.
9. Declamation remained important aspect of style. Wide variety of	9. Declamation remained an important aspect of Purcell's style, as did his wide variety of forms. Light, strophic songs are common, but never predominate (as in *Psyche*). More serious songs may have

forms, e.g. strophic songs, ritornello interludes, symmetrically phrase-lengths.

ritornello interludes or choral second verses, but further elaboration is unusual. Binary songs are common, but are concise, with symmetrically conceived phrase structures and are based on dance rhythms.

10. Purcell's use of grounds placed well within scenes. Instrumental alternations. Lully's influences in *FQ*.

10. The ground basses used in *Dioclesian* are strategically placed in each main scene. The one at the end of Act V contains extended movement in which a male trio alternates with passages in triple antiphony for trumpets, oboes and strings. *The Fairy Queen* has several grounds – "Now the Night" and the Chaconne in the Finale demonstrating Lully's influence. For more about grounds see notes on post-Restoration song.

11. Da capo air – used more in *FQ*. Recapitulation of 1st section can be different.

11. The da capo air appears more often from *The Fairly Queen* onwards. The central sections tend to be distinct from the 1st, often with different scoring. Sometimes the recapitulation is modified, either slightly as in "I fly from this place" in *The Indian Queen*, or substantially as in *Timon of Athens* where the last section begins as the first but develops differently.

12. Rondo – contrasted sections.

12. Purcell makes considerable use of rondo – sections are contrasted and sometimes modified, as in "Ah! How happy" in *The Indian Queen*. Here the principal theme has an ABA shaping, but only parts of it subsequently appear.

13. Recapitulating forms – variety through modulation of B sections to varying keys.

13. Recapitulating forms give a number of original designs, for example, "To the Hills and Vales" (*Dido and Aeneas*) has the form A B b B^1 A B^2 C. Each B section starts the same but modulates to varied keys: B modulates to C major, B^1 to a minor and B^2 to F. "b" is an instrumental extension of B.

14. "Litany" movement – declamatory invocations with choral interjections.

14. The "litany" type of movement came about from *King Arthur* onwards – declamatory invocations by soloists interspersed at regular intervals with choral interjections, each based in the same motif but differing in detail.

15. Fugal passages frequently juxtaposed against homophony.

15. Fugal features were developed in Purcell's church music and are frequently juxtaposed against homophonic passages or important phrases, e.g. "Brave Souls" in *King Arthur* where the fugal treatment of the first line is contrasted with the large chords for "Honour prizing" (see Example 8). A predominant feature of Purcell's style is imitation between voices, continuo and the accompanying instruments.

16. 2-part songs – 1st part often declamatory, 2nd more lyrical. Some comprise 2 contrasted airs.

    Mad songs multi-partite, allowing for sudden changes of temperament.

16. Two-section songs are found both in plays and in dramatic operas. Generally the first section is declamatory and the second more lyrical, often in triple time. Some consist of two contrasted airs. Normally both sections are in the same key in opposite modes of the same keynote – e.g. "I sigh'd and I pin'd" from *A Fool's Preferment* (1688). Solo songs of more than two sections appear mainly in plays, although "You twice ten hundred deities" in *The Indian Queen* is the only instance in a declamatory opera. Several of these songs are for mad characters, giving scope for extreme shifts of mood, Others are designed to cover a gamut of emotions, e.g. "From Rosy Bow'rs" in *Don Quixote*, Part III. Often these songs alternate between recitative and more lyrical sections, (c.f. Italian cantatas and their influence.)

17. All dramatic operas contain dialogue between lover and maiden, 4 solo sections ending with duet.

17. All dramatic operas contain dialogue between a lover and his maiden. Several more are found in plays. The earliest ones comprise four solo sections for the lovers in turn (usually in contrasted metres), finishing off in a duet that is first a repeat, and later a development, of the last solo. For example, the Prologue to *The Indian Queen* is a development of the dialogue to the point at which the initial solo sections have become independent movements with a variety of key and scoring. The structure remains similar throughout.

18. Contrast between successive movements in scene through variety of form & var. of metre.

18. Purcell used diversity of form, and variation of metre and colour to provide contrast between successive movements in musical scenes. In *Dioclesian*, foe example, no two successive movements are scored for the same orchestral forces – wind is used for the 1st, 3rd and last of its six sections, the full orchestra being reserved for the end. Therefore we see mainly contrasts of vocal colour, particularly between single voices and different ensembles. This varied treatment of instruments and combination with voices made contributions to Purcell's musical palette:

    ~ choral + instrumental – strings, double reeds & trumpets (with kettledrums occasionally)
    ~ solo – single trumpet or pair of treble instruments + bass
    ~ accompaniment of solos by strings is generally reserved for moments of special significance
    ~ recorders are used alone or with solo voices

19. Participation of instruments can help to characterise thoughts and sentiments.

19. Varying the instrumental forces goes hand-in-hand with the extent of their participation. In *Dido and Aeneas,* the string orchestra extends thoughts and sentiments in expressive ritornellos at the end of

sentiments.

20. Nearly all musical scenes start with instruments alone.

21. Key structure – provides unity, providing contrast and development.

22. Characters associated with key, e.g. Cupid in Frost Scene in *KA* in C; "Colds" in c. 2 combine eventually.

23. Dramatic scenes polarise to opposites modes of same tonic.

24. All dramatic operas have same tonal centre of C.

1695-1710

1. Betterton – associated with Eccles and Finger.

2. Patentees – staged nine dramatic opera productions between 1696 and 1701. Composers mainly D.

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the first two ground bass songs. They also provide a similar background to the Sorceress's recitatives in Act II.

20. Nearly all musical scenes begin with music for instruments alone. This obviously had dramatic, as well as practical, advantages.

21. Unity is provided through Purcell's organisation of key structure. Here he was clearly indebted to Locke, but he had a clearer concept of how key could be employed to provide contrast and development. Importantly, [I] most scenes of a non-dramatic character end in the same key, although the middle section might be in a contrasted or opposite mode; [ii] Bridge arrangements such as that developed in the prologue to *The Indian Queen* are employed – C-c-E♭-B♭-g-c-C.

22. The association between instruments and characters found in the Sorceress's recits in *Dido and Aeneas* are later extended to include key. Similarly, in the Frost Scene of *King Arthur*, Cupid sings unaccompanied in C, the Cold Genius and Cold People first sing accompanied by strings in c minor. These change to the major mode as they acknowledge Cupid's power.

23. Dramatic scenes are usually oriented around opposite modes of the same tonic. The change usually occurs at an important point in the action.

24. *Dido and Aeneas* starts in C, but ends in g, each scene being in a different key. All four dramatic operas have a single tonal centre of C.

After Purcell

1. Betterton's group established a theatre in Lincoln's Inn Fields in April 1695. Eccles and Finger provided much of their music. They concentrated on straight plays, but producing a few that contained masques, e.g. Harris's *Love's a Lottery* (1699). The only production of a dramatic opera was Dennis's *Rinaldo and Armida* in 1698 where music was used effectively for Armida's seduction.

2. The Patentee's company depended on musical diversions to draw audiences, inserting as many as possible into plays. Following Purcell's death, the Patentees staged nine new dramatic operas between 1696 and 1701. Music for *The Virgin Prophetess* was by Gottfried Finger, with his

Purcell, Clarke and Leveridge.

3. Music only occasionally introduced into a play.

4. 1700 – competition: *The Judgement of Paris*. 1st prize to Weldon, then Eccles, Purcell and Finger. H. Purcell's influence strong, as is Italian.

5. Eccles more talented – feeling for verbal rhythm, variety in phrase-lengths.

6. Purcell's use of instruments, usually alternating with voices – similarity between movements.

7. Weldon's overtly dramatic – poorly devised tonal structure.

8. 1700-1 season, last works for 3 years.

9. 1705 – *Arsinoe* – all-sung in Italian style. Successful.

assistance on *The Rival Queens*. Daniel Purcell set the remainder with the assistance of Jeremiah Clarke and Richard Leveridge.

3. Only occasionally was music dramatically introduced into a play, e.g. Durfey's two plays on *Massaniello* (1699 & 1700). Music had become an encumbrance and impaired dramatic integrity.

4. In 1700, four prizes were offered for the best settings of Congreve's *The Judgement of Paris*. The four works submitted were performed over a number of weeks in the Spring of 1701. Prizes went to John Weldon, Eccles, Purcell and Finger respectively. In these works, Henry Purcell's influence is strong, but there is also an Italian influence in that melismas are more extended, harmony more diatonic and stereotyped cadential formulae.

5. Eccles appears to be the most talented, he demonstrates a feeling for verbal rhythms and his employment of rounds is both restrained and organic. Eccles uses a variety of phrase-lengths through the repetition of words. His melodies are somewhat short breathed. In *The Judgement of Paris*, the scale of movements is designed to throw emphasis on the last songs. Before that, however, there appears to be a lack of dramatic response.

6. Purcell employs an interesting use of instruments, nearly always alternating voice and instruments in accompanied songs, producing like textures in successive movements. His choice of key is limited and not logically organised.

7. Weldon's is overtly dramatic: form is well handled but overall there is a poorly devised large-scale tonal structure. Melodic writing is effective, but these are not always developed well.

8. No new musical stage works were developed after the 1700-1 season for more than three years.

9. 1705 – The Patentees' production of Clayton's *Arsinoe* at Drury Lane heralded the first full-length, all-sung opera in the Italian style. This was successful enough to enable the Lincoln's Inn Fields company to open a new theatre in the Haymarket, opening with Greber's *The Lovers of Ergasto*. This opera failed.

10. 1706 – Granville's *The British Enchantress*, Durfey's *Wonders in the Sun* revived interest in English opera.

11. 1706 – Bononchini's *Camilla* – well received. Eccle's *Semele* written but not performed – possibly because of failure of *Rosamond*. Used variety of forms, scale and treatment. Obbligato parts demonstrate synthesis of Italian and English style.

12. Italian opera took over. English opera unsuccessful, even when in the hands of foreign composers.

10. Granville's *The British Enchanters* and Durfey's *Wonders in the Sun* resuscitated the fortunes of English dramatic opera in 1706. The former demonstrated a traditional approach and enjoyed much success.

11. March 1706 saw the well-received production of Antonio Bononchini's *Camilla*. Several projects were in hand for producing all-English operas, e.g. Eccle's *Semele* (to a libretto by Congreve). This appears, however, never to have been produced, possibly due to the failure of *Rosamond* at Drury Lane in 1707. *Semele* gave good scope for characterisation and dramatic development, and Eccle's handling was effective. He employed a variety of forms, scale and treatment ranging from recitative, to arioso, to fully developed arias with obbligato accompaniment. The key scene was wide-ranging, exploring the relationship between keys a third apart. Vocal lines have a tendency to be squarely phrased with a monotony of rhythm. The obbligato parts demonstrate an assimilation of Italian writing and characterisation. Generally this opera demonstrates an effective synthesis of Italian and English styles.

12. Italian opera, first in translation and then in the original language, took over. Even when opera in English was tried, it was at the hands of foreign composers, for example Galliard and Pepusch.