PURCELL

Dido and Aeneas

Urtext

Edited by / Herausgegeben von
Robert Shay

Score / Partitur

Bärenreiter Kassel · Basel · London · New York · Praha
BA 8744

CONTENTS / INHALT

Abbreviations / Abkürzungen III
Preface IV
The Origins of *Dido and Aeneas* IV
Revivals of *Dido and Aeneas*, 1700–1787 VIII
Literary Background and Allegory XI
Performance Implications of the Chelsea Libretto XIII
Other Performance Issues XIV
Acknowledgments XIX
Vorwort XX
Die Ursprünge von *Dido and Aeneas* XX
Wiederaufführungen von *Dido and Aeneas*, 1700–1787 XXV
Literarischer Hintergrund und Allegorie XXVIII
Aufführungsrelevante Hinweise im Chelsea-Libretto XXX
Weitere Aufführungsaspekte XXXI
Danksagung XXXVI
Ensemble / Besetzung XXXVIII
Index of Scenes / Szenenverzeichnis XXXIX

Overture 1
Act I 3
Act II 35
Act III 45

Appendix / Anhang
Ah! Belinda (after/nach *Orpheus Britannicus*, 1698) 71

Facsimiles / Faksimiles 73
Critical Report 84
Musical Sources 84
Editorial Methods 90
Critical Notes 90

In addition to the present full score, the vocal score (BA 8744-90) and the performance material (BA 8744-72, on hire) are also available.

Zu vorliegender Ausgabe sind der Klavierauszug (BA 8744-90) und das Aufführungsmaterial (BA 8744-72, leihweise) erhältlich.

© 2023 by Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel

2. Auflage / 2nd Printing 2024

Alle Rechte vorbehalten / All rights reserved / Printed in Germany
Vervielfältigungen jeglicher Art sind gesetzlich verboten.
Any unauthorized reproduction is prohibited by law.

ISMN 979-0-006-56311-1

ABBREVIATIONS / ABKÜRZUNGEN

Library Sigla / Bibliothekssigel

GB-Cmc	Cambridge, Magdalene College
GB-Cu	Cambridge, University Library
GB-DRc	Durham, Cathedral Library
GB-KNt	Knutsford, Tatton Park
GB-LEIu	Leicester, University Library
GB-Lam	London, Royal Academy of Music
GB-Lbl	London, British Library
GB-Lcm	London, Royal College of Music
GB-Ob	Oxford, Bodleian Library
J-WAkt	Wakayama, Prefectural Library
NZ-Ap	Auckland, Central City Library
US-NYj	New York, Juilliard School
US-NYpm	New York, Morgan Library and Museum
US-SM	San Marino (California), Huntington Library
US-Ws	Washington, D.C., Folger Shakespeare Library

Other Abbreviations / Weitere Abkürzungen

COJ	*Cambridge Opera Journal*
CUP	Cambridge University Press
[illegible]	Curtis A. Price, *Henry Purcell's* Dido and Aeneas, 2nd edn (New York: Oxford University Press, 2018)
JAMS	*Journal of the American Musicological Society*
JM	*Journal of Musicology*
MA	*Music & Letters*
MQ	*Musical Quarterly*
MR	*Music Review*
MT	*Musical Times*
OUP	Oxford University Press
Price, *London Stage*	Curtis A. Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1984)
PRMA	*Proceedings of the Royal Musical Association*
RMARC	*Royal Musical Association Research Chronicle*

A Note on Early Printed Material / Bemerkung zu frühen Drucken

In citing early printed libretti, concert programs, and single-sheet songs, original spelling, capitalization, punctuation, and italicization have been maintained. For early book titles, capitalization, punctuation, and italicization have been modernized. / Bei der Wiedergabe von frühen gedruckten Libretti, Konzertprogrammen oder Ausgaben einzelner Stücke wurden die originale Schreibweise, Groß-/Kleinschreibung, Interpunktion und Kursive beibehalten. Für die Wiedergabe von Titeln früherer Publikationen wurden Groß-/Kleinschreibung, Interpunktion und Kursive angepasst.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

and the expression 'turning times' point conclusively to the lines having been written shortly after the Revolution of 1688,"[8] which brought William and Mary to the throne in 1689. And Burke seems to have been uniquely positioned to deliver this message. Her father, Richard Burke, Eighth Earl of Clanricarde, reaffirmed his Catholicism in 1688 and joined the exiled James II in Ireland a year later. Richard "commanded [Dorothy] to leave this Kingdom in order to be bred up in the same Religion, & in case of her refusal threatened to expose her to want," but Mary II "was pleased to rescue [Dorothy] in that great difficulty & … promise [her] an hono[ra]ble provision … of one hundred pounds p[er] ann[um]," given she was the "only Protestant of her Family."[9] Squire provided a sound assessment of the epilogue and pushed back against the "legend" that Purcell composed *Dido* very early in his career; dates as early as 1675 were advanced in the eighteenth and nineteenth centuries.[10] But 1689 then gained a toehold that has proved difficult to dislodge, not just for the performance at the Priests' school but for the opera's premiere. Squire did not connect one with the other, but his article noting that William H… 1889 edition of *Dido* for …hat the perform…

…ummer … 9 as a …hool" but does not …'Urfey (Cambridge, …'Urfey pen…d the …his "last summer"

…102. I am indebt… …f the original petition, w… …eppo: Dating the Chelsea Scho… …neas'," *EM* 37 (2009), 422–23. William … …tion on 30 June 1696; it refers back to the circumstances that allowed Dorothy Burke to remain at the Priests' school in the late 1680s and seeks for her, some years later, the rights to "several Forfeitures made by her Uncles & Aunt." See also Squire, "Purcell's 'Dido and Aeneas'," 253–54; Andrew R. Walkling, "Communications," *JAMS* 64 (2011), 269–70 (fn. 2).

10 Squire, "Purcell's 'Dido and Aeneas'," 253. See, for example, John Hawkins, *A General History of the Science and Practice of Music* [London: for T. Payne, 1776] (London: Novello, 1853; reprint, New York: Dover, 1963), vol. 2, 745: "Priest … got Tate to write, and Purcell to set to music, a little drama called Dido and Æneas; Purcell was then of the age of 19"; a footnote reveals Hawkins's acquaintance with and misunderstanding of the version of *Dido* created for the Academy of Ancient Music in 1774: "The song in the Orpheus Britannicus 'Ah! Belinda,' is one of the airs in it. In the original opera the initial words are 'Ah! My Anna'" (more on this below). Purcell's widow Frances published over 150 of his songs in the two books of *Orpheus Britannicus* (London: J. Heptinstall for Henry Playford, 1698; London: William Pearson for Henry Playford, 1702; combined facsimile edn., New York: Broude Brothers, 1965).

11 *The Works of Henry Purcell*, vol. 3, *Dido and Aeneas*, ed. William H. Cummings (London and New York: Novello and Ewer, 1889).

at which Burke spoke the epilogue was a revival, and not the original production."[12] Still, over the course of the twentieth century, a consensus emerged around two ideas: Purcell conceived of the opera for amateur performers at the Priests' school, and the opera saw its premiere in 1689. For instance, John Buttrey noted that **CL** "was almost certainly provided for the audience at the premiere," going on to ask, "Do we need more evidence of why the opera was written – an allegory of the new monarchs … and a Prologue talking of the day in Spring when all men should honour the Queen? The day on which Queen Mary's subjects were wont to pay her their duty was her birthday, 30 April. … We may therefore assume that Purcell's opera, *Dido and Aeneas*, was performed at Mr. Priest's boarding-school about 30 April 1689."[13] But this was far from the last word.

…ddi…eren… libretto subsequently contributed to our understanding of *Dido*'s origins: in 1…89, Richard Luckett reported on the discovery of a printed libretto for John Blow's *Venus and Adonis*,[14] often suggested to be the model for Purcell's *Dido and Aeneas*.[15] It turned out that *Venus*, like *Dido*, found a home at the Priests' school, but it was a second home – its court pedigree was made known in the libretto describes *Venus* as "A NEW OPERA | Perform'd before the | KING. | Afterwards at | Mr. *JOSIAS PRIEST*'s Boarding School at *Chelsey* | By Young Gentlewomen."[16] A handwritten annotation gives the date of the performance as "17th April 1684."[17] Writing a year after Luckett's article appeared, Peter Holman observed "that *Dido* might also not have been new when it was performed by Priest in 1689."[18]

12 Squire, "Purcell's 'Dido and Aeneas'," 254.

13 John Buttrey, "Dating Purcell's *Dido and Aeneas*," *PRMA* 94 (1967–68), 51, 62.

14 Richard Luckett, "A New Source for 'Venus and Adonis'," *MT* 130 (1989), 76–79.

15 See, for example, Eric Walter White, *A History of English Opera* (London: Faber and Faber, 1983), 113; Price, *London Stage*, 245–46; Bruce Wood, "'Only Purcell e're shall equal Blow'," in *Purcell Studies*, ed. Curtis Price (Cambridge: CUP, 1995), 129–31; Harris, *Purcell's* Dido, 84–85, 90, 107–08.

16 The unique copy is GB-Cu Sel.2.123(6).

17 The date reads "1664" (an impossible date), but the third digit has been assumed to be a slip of the pen; a performance at the Priests' school in 1684 squares well with *Venus*'s court origins, likely in 1683. See Bruce Wood, ed., John Blow, *Venus and Adonis*, Purcell Society Edition Companion Series, vol. 2 (London: Stainer & Bell, 2008), xi–xiv; Andrew Pinnock, "The Rival Maids: Anne Killigrew, Anne Kingsmill, and the Making of the Court Masque *Venus and Adonis* (Music by John Blow)," *EM* 46 (2018), 649; White, "Letter from Aleppo," 421, 428 (n. 34).

18 Peter Holman, Review of Henry Purcell, *Dido and Aeneas* (full score), ed. Ellen T. Harris (Oxford and New York: OUP, 1987); Henry Purcell, *Dido and Aeneas* (vocal score), ed. Edward J. Dent, rev. Ellen T. Harris (London: OUP, 1987), *M&L* 71 (1990), 617.

Bärenreiter Leseprobe Sample page

In 1992, Bruce Wood and Andrew Pinnock offered a new hypothesis on *Dido*'s origins: after considering an array of evidence, they said "[o]ur best guess is that one or two performances were fitted in [at court] during the autumn of 1684."[19] Counterarguments followed, marshaling evidence of musical style and allegory (more on allegory below).[20] A possibility not addressed by Wood and Pinnock at the time was whether *Dido* might have been conceived but not performed c. 1684. Let us revisit some of the evidence. In April 1683, Blow and Nicholas Staggins, then Master of the King's Musick, petitioned Charles II for a "Royall Grant & License for the creating [of] an Academy or Opera of Musick, & performing or causing to be performed therein their Musicall compositions."[21] But Blow and Staggins – and surely Purcell was at least an interested bystander – seem to have been working at cross-purposes with Charles and his advisers. Later in 168[illegible] Charles dispatched Thomas Betterton, the London's leading actor and impresario, to France to bring home a production: an envoy to the French court reported that "Mr Betterton coming hither some Weeks since [illegible] command to endeavour to carry ov[illegible] that impracticable, did treat wi[illegible] over with him to endeavour to [illegible]ast like an Opera in England [illegible]n."[22] "Grabue" was Louis [illegible] Catalan, who previously [illegible]ng's Musick from 1666 t[illegible]ered by the English to be a [illegible] a qualification for [illegible]ating [illegible]a.

With Grabu on board, plans developed quickly for a major production to celebrate the twenty-fifth anniversary of the Restoration in 1685. John Dryden, the poet laureate since 1668, produced a libretto that included the dramatick opera *King Arthur*, together with an all-sung prologue, *Albion and Albanius* – a thinly veiled story of Charles II, his brother (later James II), and the Restoration. Royal encouragement or dissuasion from Betterton[24] may have led to *King Arthur* being shelved – Dryden returned to it with Purcell as the composer in 1691 – and *Albion* being expanded into a full-length opera, modeled on the French *tragédie lyrique*, albeit without a prologue. *Albion* was "practis'd before [Charles II] at *Whitehall*, and encourag'd by His Royal Approbation,"[25] and later read through at Windsor on May 1684, apparently on the 29th, Charles's birthday. But Charles's death in February 1685 delayed the first public performances until June, and *Albion* closed after six performances, the last – "on a very Unlucky Day" – coinciding with news of the Duke of Monmouth's rebellion reaching London.[27] Wood and Pinnock observed that "there is no evidence that [Grabu] or Purcell was shown the Dryden libretto [for *Albion*] – an admission that they must have regarded it as a [illegible]."[28] Charles may have found Blow's *masque* diminutive in scale and more masque than opera – unacceptable; he knew about the full-blown operas of Lully. *Dido*, especially with its prologue intact, would have provided a longer entertainment than *Venus*, and it seems possible that Purcell composed it hoping for a court performance but – with the breakdown of Blow and Staggins's plans, the re-importation of Grabu, and ultimately the death of Charles II – had no choice but to put it aside, seeing no avenue for a performance. If performed at court, *Dido* left no musical trace of its origins there,[29] and the following must remain a

Bärenreiter Leseprobe Sample page

[illegible]rew Pinnock, "'Unscarr'd by turning [illegible]urcell's *Dido and Aeneas*," *EM* 20 (1992), 388. [illegible]s and Wood and Pinnock's additional replies include Martin Adams, "More on Dating *Dido*," *EM* 21 (1993), 510; Curtis Price, "*Dido and Aeneas*: Questions of Style and Evidence," *EM* 22 (1994), 115–22, 124–25; Wood and Pinnock, "'Singin' in the Rain': Yet More on Dating *Dido*, *EM* 22 (1994), 365–67; Andrew R. Walkling, "The Dating of Purcell's 'Dido and Aeneas'? A Reply to Bruce Wood and Andrew Pinnock," *EM* 22 (1994), 469–81; Wood and Pinnock, "Not Known at this Address: More on the Dating of 'Dido'," *EM* 23 (1995), 188–89.

21 London, Public Record Office, S. P. Dom., Entry Book 55, p. 248 (4 April 1683); cited, with a photograph of the original document, in Wood and Pinnock, "'Unscarr'd by turning times'," 387.

22 Letter from Richard Graham, Lord Preston, to the Duke of York (later James II), 22 September 1683, GB-Lbl Add. MS 63759, p. 91; cited in Peter Holman, "'Valentinian,' Rochester, and Louis Grabu," in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, ed. John Caldwell, Edward Olleson, and Susan Wollenberg (Oxford: OUP, 1990), 127.

23 Bryan White, ed., Louis Grabu, *Albion and Albanius*, Purcell Society Edition Companion Series, vol. 1 (London: Stainer & Bell, 2007), xi.

24 Ibid., xii.

25 John Dryden, *King Arthur; or, The British Worthy. A Dramatick Opera* (London: for Jacob Tonson, 1691), dedication, n.p.

26 James Anderson Winn, *John Dryden and his World* (New Haven and London: Yale University Press, 1987), 394, 608 (n. 35); Andrew Pinnock, "Which Genial Day? More on the Court Origin of Purcell's *Dido and Aeneas*, with a Shortlist of Dates for its Possible Performance before King Charles II," *EM* 43 (2015), 206–08.

27 John Downes, *Roscius Anglicanus* [London: H. Playford, 1708], ed. Judith Milhous and Robert D. Hume (London: Society for Theatre Research, 1987), 84. Parts of this discussion have been adapted from my "Dryden and Purcell's *King Arthur*: Legend and Politics on the Restoration Stage," in *King Arthur in Music*, ed. Richard Barber (Cambridge: D. S. Brewer, 2002), 9.

28 Wood and Pinnock, "'Unscarr'd by turning times'," 386; Price, *London Stage*, 227–28.

29 Several extant manuscripts attest to copyists' efforts to preserve a complete record of the music performed at court, including *Venus and Adonis*; see Robert Shay and Robert Thompson, *Purcell*

possibility: sometime in the late 1680s, Josias Priest reached out to Purcell and asked him to create a work for the students in Chelsea. He dusted off his composing score of *Dido*, carried out modifications to it, and delivered to Priest the work represented in **CL**.[30]

Bryan White's investigations, reported in 2009,[31] finally allowed the 1689 premiere possibility to be put aside and improved our understanding of *Dido*'s relationship to the Priests' school. White shed light on an extant letter from an English merchant, Rowland Sherman, who moved to Aleppo, in modern-day Syria, in 1688. As White explained, "Aleppo was the site of one of three factories of the Levant Company … in the 17th and 18th centuries. Through these factories commodities … were traded between England and the Middle East primarily for raw Levant silk."[32] A serious amateur musician, with ties to Purcell,[33] Sherman brought a harpsichord to Aleppo, arriving there in October 1688, more than eighty days after sailing from the Downs, off the Kentish coast, pacing his departure from London in late July 1688. [illegible] correspondent, Sherman's February 1689 letter to fellow merchant [illegible] back in London, seems to ref[illegible] musical compos[illegible] Harry has se[illegible] to [illegible]he mas[illegible] made [illegible]of a coppie of it. [illegible]he mask I think very ne[illegible] point [illegible]lyed th[a]t [illegible]l[e] too.[35]

[illegible]ould seem to match th[illegible]s, the first symphony having preceded the prologue and presumably having been separated from the opera when it was truncated.[36] The overture is indeed in C minor, its second part is characterized by a point of imitation in quavers (eighth notes), and *Dido*'s connection to the Priests' school was never in doubt. White's discovery carries several implications: *Dido* could not have made its debut at the Priests' school later than July 1688, balls at the Priests' school included presentations of dramatic works and occurred with some regularity, and these balls were not simply for "doting relatives," but members of the music-loving public knew about and attended them.[37] White reported on several balls, including the one that featured *Venus and Adonis* in 1684, and plausibly offered the ball of 11 December 1687 as the one attended by Sherman and featuring *Dido*.[38] Much has been made about Sherman's phrase "made for Priests ball." Would Sherman have been enough of an insider to know that *Dido* was newly composed for the Priests' school and not produced for a court performance a few years earlier? White essentially answered no: "It may be that *Dido* was initially written for the court but failed to reach the stage. … Such a scenario … would quite naturally lead Rowland Sherman to assume that this was a masque 'made for Priests ball'."[39] Finally, it should be noted that White separated D'Urfey's prologue from this new information, concluding that the epilogue "points towards 1689 … and therefore a revival of *Dido and Aeneas* at a ball held perhaps in May or June of that year."[40]

Manuscripts: The Principal Musical Sources (Cambridge: CUP, 2000), 169–70 and passim.

30 Another theatrical work was expressly created for the school in Chelsea under its previous leadership, as the title page of Thomas Duffett's *Beauties Triumph* makes clear: *Beauties Triumph: A Masque Presented by the Scholars of Mr. Jeffrey Banister and Mr. James Hart at their New Boarding School for Young Ladies and Gentlewomen … at Chelsey* (London: n.p., 1676); cited and discussed in Eubanks Winkler, *Music, Dance, and Drama*, 94–95 and passim.

31 White, "Letter from Aleppo," 417–28.

32 Ibid., 417.

33 White expands on the relationship between Purcell and Sherman in "'Brothers of the String': Henry Purcell and the Letter-Books of Rowland Sherman," *M&L* 92 (2011), 519–81.

34 White, "Letter from Aleppo," 419–20.

35 London, Public Record Office, SP 110/16, fol. 36v, cited with a partial facsimile of the original in White, "Letter from Aleppo," 419–20. As White acknowledges (427, n. 26), Susan E. Whyman earlier referred to this letter in *Sociability and Power in Late-Stuart England: The Cultural Worlds of the Verneys, 1660–1720* (Oxford: OUP, 1999), 224 (n. 77).

36 The first symphony may survive in the manuscript GB-Lcm 1172, a collection of instrumental theatre music copied before 1705, with other ties to Purcell. One piece, inscribed "Overture In Mr P Opera" and "Mr HPurcell" (above "Mr J Clarke," crossed out, fol. 38r), "could be the overture to the prologue of *Dido and Aeneas*, or possibly to *Circe*"; Margaret Laurie, "Did Purcell Set *The Tempest*?," *PRMA* 90 (1963–64), 45 (fn. 8). The only other source for this overture is the set of manuscript partbooks, GB-Cmc F.4.35 (2–5), where (unascribed) it can be found as movement 1 of suite 48; see p. 88 below. Laurie's edition of the overture can be found in *The Works of Henry Purcell*, vol. 21, *Dramatic Music … Part III* (London: Stainer & Bell, 2010), 189–92. For more on GB-Lcm 1172, see Curtis Price, introduction to *Instrumental Music for London Theatres, 1690–1699*, Music for London Entertainment, Ser. A, vol. 3 (Withyham: Richard Macnutt, 1987), ix–x; Shay and Thompson, *Purcell Manuscripts*, 134, 298–302, 312.

37 Eubanks Winkler, *Music, Dance, and Drama*, 169–70; idem, "Opera at School: Mapping the Cultural Geography of Schoolgirl Performance," in *Operatic Geographies: The Place of Opera and the Opera House*, ed. Suzanne Aspden (Chicago: University of Chicago Press, 2019), 27.

38 White, "Letter from Aleppo," 421–22.

39 Ibid., 426; compare Walkling, "Communications," 271–72.

40 White, "Letter from Aleppo," 422–23.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

he heard at the Priests' school some years before, *Dido and Aeneas*.[55] Sometime in 1699 Betterton may have reached out to his colleague Josias Priest and obtained the score from the late 1680s. However this transpired, *Dido* made its professional debut in February 1700, reordered and integrated into an adaptation of Shakespeare's *Measure for Measure*, the printed wordbook (hereafter **MM**) describing it as "The *LOVES* of *Dido* and *Æneas*, a *MASK*, in Four *MUSICAL* ENTERTAINMENTS."[56] A copy of **CL** must have been a part of the materials Betterton acquired (or he had kept one himself): the compositor of **MM** demonstrably used it as the source for the text of *Dido*, resolving some of the older print's errors while compounding others.[57] A comparison of **CL** and **MM** clarify some of the musical alterations that took place in 1700: the prologue – the music not yet lost – became the last of the entertainments, expanded for the production and anchoring the happy ending; the chorus, "Then since our charms have sped," and dance that ended Act 2 at the Priests' school, also still intact, confusingly preceded the first entrance of the Sorceress and witches, **MM** calling for their entrance in procession;[58] and Aeneas's recitative, "Resistless Jove will be obeyed" (no. 17), [illegible] lines, continuing [illegible] to make."[59] John [illegible] Inn Fields's "pri-

"'From Ro[illegible] Bow-" in *Henry Purcell's* [illegible]den (Oxford:

Advocate, as it is [illegible] *Originally by Mr. Shake-*[illegible] *Additions of Several Enter-*[illegible]. Brown and R. Parker, 1700; facsimile [illegible]arket, 1969), 7. Not named in the wordbook, Charles Gildon adapted *Measure for Measure* for this production; see Eric Walter White, "New Light on 'Dido and Aeneas'," in *Henry Purcell, 1659–1695: Essays on his Music*, ed. Imogen Holst (London: OUP, 1959), 17–23. See also, Price, *London Stage*, 242; A. Margaret Laurie, "Allegory, Sources, and Early Performance History," in Henry Purcell, *Dido and Aeneas: An Opera*, ed. Curtis Price, Norton Critical Scores (New York and London: W. W. Norton, 1986), 46–47; Kathryn Lowerre, *Music and Musicians on the London Stage, 1695–1705* (Farnham: Ashgate, 2009), 249–51.

57 Pinnock, "'From Rosy Bowers'," 43–53.

58 **MM**, 15. The demands of staging may have forced this change; see White, "New Light on 'Dido and Aeneas'," 23–24; Price, *London Stage*, 234–38. Alternatively, Pinnock suggests that this may have been the compositor's error, leading in turn to the cutting of "Then since our charms have sped" and the following dance, thus the origin of the loss of this music; "'From Rosy Bowers'," 50.

59 Two friends in fact appear and respond, "Resistless Jove commands – / But Love more resistless then [sic] Jove's." This continues for nineteen more lines before the chorus joins Aeneas in "Love without Empire Triffling [sic] is and Vain, / And Empire without Love a Pompous Pain"; **MM**, 14–15.

mary house composer,"[60] surely oversaw all of this, writing the additional music needed for the production.[61]

Dido next appeared in 1704, on two occasions, as confirmed in the London *Daily Courant*: from 29 January, a listing for Lincoln's Inn Fields's production of Edward Ravenscroft's play, *The Anatomist*, noted that "an additional Masque of Aeneas and Dido, compos'd by the late Mr. Henry Purcell" was to be performed; and from 7 April (advertising a performance the next day), George Etherege's play, *The Man of Mode*, also mounted at Lincoln's Inn Fields, was similarly augmented by a "Masque of Aeneas and Dido in several Musical Entertainments compos'd by … Henry Purcell."[62] *The Anatomist* already contained music: it incorporated *The Loves of Mars and Venus*, a masque composed by Eccles and Gottfried Finger,[63] so it seems likely that *Dido* appeared as an afterpiece for one or both productions. Unlike in 1700, no printed wordbooks survive to clarify *Dido*'s placement in these shows. Curtis A. Price's examination of what may have happened to the score of *Dido* remains the most plausible one, reconciling the evidence of the 1700 and 1704 performances with the earliest extant score from the 1700s and after:

> Even if Etherege's masterpiece was presented in a moderately abridged form, the inclusion of the expanded version of [*Dido* from *Measure for Measure*] must have made for a very long evening. The opera was probably stripped of the prologue. … Furthermore, I suspect that the editor of the 1704 revivals, knowing that in 1700 new music had been added after Aeneas's [recitative] in the second act, lopped off the end of the scene [where two friends join Aeneas], unaware that he was also removing Purcell's original setting of the witches' chorus [and subsequent dance] that followed the interpolated dialogue.[64]

60 Amanda Eubanks Winkler, ed., John Eccles, *Incidental Music Part 1*, Recent Researches in the Music of the Baroque Era, vol. 190 (Madison: A-R Editions, 2015), xv–xvi.

61 Eccles's act tunes from *Measure for Measure* survive as manuscript additions to a copy of Purcell's *A Collection of Ayres, Compos'd for the Theatre and upon other Occasions*, four partbooks (London: J. Heptinstall for Frances Purcell, 1697); see Richard Charteris, "Some Manuscript Discoveries of Henry Purcell and his Contemporaries in the Newberry Library, Chicago," *Notes* 37 (1980), 8–9.

62 Eric Walter White, "Early Theatrical Performances of Purcell's Operas with a Calendar of Recorded Performances," *Theatre Notebook* 13 (1958–59), 55–56; Michael Tilmouth, "Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)," *RMARC* 1 (1961), 53–54.

63 Lowerre, *Music and Musicians*, 46–52.

64 Price, *London Stage*, 242; compare Pinnock, "'From Rosy Bowers'," 52–53.

Bärenreiter Leseprobe Sample page

After 1704 *Dido and Aeneas* was apparently put aside.[65] We do not know what happened to the score and performing materials, but they must have remained with the company for some time.

Dido aside, much of Purcell's music was remembered and revered, but the Academy of Ancient Music, organized in 1726, considerably expanded interest in it. Initially drawing members from the choirs of the Chapel Royal, Westminster Abbey, and St. Paul's Cathedral, the Academy's repertoire quickly grew beyond "Grave ancient vocell Musick" to encompass the works of Purcell, Pergolesi and other Italians, and Handel.[66] The Academy mounted performances at the Crown and Anchor, a public house off the Strand (and from September 1784 at Freemasons' Hall). Extant programs[67] and two books containing the words of frequently performed works[68] allow an assessment of the Academy's repertoire over several decades. With interest in Purcell already established, a performance of the previously unknown *Dido and Aeneas* in 1774 – apparently a score, possibly the one used for the 1704 productions, resurfaced for a time in the early 1770s [illegible] ing again – must have been a maj[illegible] of the program emphasizes t[illegible] | LOVE | O[illegible] | DIDO [illegible] | WRITTEN BY | NAHUM [illegible]usic by MR. HENRY PUR[illegible] WITH SEVERAL OTHER [illegible]demy of ANCIENT MU[illegible]21, 1774.[69] Less-elaborate

[illegible] of *Measure for Measure* in 1706 [illegible]rly Theatrical P[illegible]rmances," 63; [illegible]7.

[illegible], "'Gropers into Antique Musick' or [illegible]pectable Society'? Historical Views of the [illegible]t Music," in *Coll' astuzia, col giudizio: Essays in Honor of Neal Zaslaw*, ed. Cliff Eisen (Ann Arbor: Steglein, 2009), 127; Tim Eggington, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell, 2014), 4–11.

67 H. Diack Johnstone, "The Academy of Ancient Music (1726–1802): Its History, Repertoire, and Surviving Programs," *RMARC* 51 (2020), 1–136.

68 *The Words of Such Pieces as Are Most Usually Performed by the Academy of Ancient Music* (London: n.p., 1761; 2nd edn., London: J. Dixwell, 1768). Purcell's works appear in their own sections: 83–113 in 1761, 97–125 in 1768.

69 (London: n.p., 1774). The title is simply "DIDO and ÆNEAS" on p. 4. The copy at US-SM is Dev 8vo 80. For other copies, see Johnstone, "Academy of Ancient Music," 51. An undated libretto, containing *Dido* only, descends from the 1774 program in its title-page layout and other compositorial similarities. The copy GB-LEIu SCM 05085 was identified by Harris in *Purcell's* Dido, 144 (n. 237). I have identified two additional copies: US-SM K-D 452 and US-NYpm FULD; the latter was mistakenly associated with the January 1704 performance of *Dido* in James J. Fuld, *The Book of World-Famous Libretti* (New York: Pendragon, 1994), 69.

programs record performances of *Dido* in 1785[70] and 1787,[71] but all three provide the text of the opera and name the main characters as "ÆNEAS," "DIDO, sometimes called ELIZA," "ANNA" (a renaming of Belinda from **CL** and **MM**, Anna is Dido's sister in the *Aeneid*), and "A SORCERESS,"[72] together with choruses of attendants, witches, and sailors. The programs note that *Dido* was "[d]ivided originally into three ACTS,"[73] but numbered scene designations (consistent in all three and based on character entrances) reveal a different division of acts than **CL**. They also indicate that most of the dances listed in **CL** and **MM** were cut; only one discrete dance is named: "A dance of Sailors"[74] (no. 19). The full measure of the changes is revealed by comparing the musical sources preserving the Academy version of *Dido*[75] with three extant manuscript scores, copied in proximity to the Academy's 1774 performance but descending directly from the earlier exemplar.[76]

- The Tatton Park manuscript (hereafter **TP**), GB-KNt MR 2[illegible] copied by [illegible] Hayes, a prominent composer, conductor and organist, with a particular interest in copying Purcell's works from authoritative sources. **TP** is the copy-text for this edition.[77]

70 "A[illegible]emy of ANCIENT MUSIC. [illegible] *Thursday, April* 28, 1785." ([illegible]thwark: S[illegible] [1785]); the title "Dido and Æneas" appears on p. [1]. The unique copy (apparently) is GB-Ob Vet. A5 d.298 (1).

71 "No. [illegible] [referring to the sixth concert of the season] | Selected by PETER [illegible]TAPEL, Esq. [then Academy president] | *Thursday, February* 22d, 1787. | Academy of Ancient Music." ([London]: n.p., [1787]); the title "MASQUE. Dido and Æneas" appears on p. [1]. The copy at GB-Cu is MR455.d.75.3. For other copies, see Johnstone, "Academy of Ancient Music," 55–58.

72 1774 program, 4.

73 Ibid.

74 Ibid., 9.

75 See pp. 88–89 below.

76 My use of the term "exemplar" hereafter always refers to this lost source. An abbreviated description of these three scores is provided here to facilitate the discussions in the remainder of the Preface; they are described fully on pp. 84–87 below.

77 *Dido* is the first item in vol. 3 of Hayes's four-volume set devoted to Purcell's music; the set was initially brought to light by Nigel Fortune ("A New Purcell Source," *MR* 25 [1964], 109–13) and subsequently cataloged by Shirley Pargeter (*A Catalogue of the Library at Tatton Park, Knutsford, Cheshire* [n.p.: Cheshire Libraries and Museums, 1977], 306–07). MR 2–5 does not uniquely refer to these four volumes but to "a section of shelves within the Music Room bookcase" (Carolyn Latham, Mansion and Collections Manager, Tatton Park, private correspondence, 10 December 2021). See also pp. 84–85 below; Rebecca Herissone, "'[T]ranscribed from the author[']s original manuscript': Philip Hayes and the Preservation of the Music of Henry Purcell," in *Musical Exchange between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White (Woodbridge: Boydell, 2020), 399–448; and idem, ed., Henry Purcell (attributed), *Oh that my grief was thoroughly weigh'd* (London: Stainer & Bell, 2019), iv–vi.

Bärenreiter Leseprobe Sample page

- The Tenbury manuscript (hereafter **TE**), GB-Ob Tenbury 1266, copyist unidentified. Though demonstrably copied no earlier than the 1770s, **TE** preserves notational features in use c. 1704; it shows signs of scribal uncertainty, and the project – to preserve a close record of the exemplar – may have been instigated by Hayes.[78]
- The Nanki manuscript (hereafter **NA**), J-WAkt Nanki N-4/41, copyist unidentified. **NA** provides the full work, as it survived, similarly to **TP** and **TE**, but its scribe made numerous changes to the musical language, nearly all of which can be found in the Academy version of *Dido*; **NA** cannot have been copied any later than 1774.[79]

The Academy's efforts to revive and perform *Dido* – in a version like an oratorio – would seem to stand directly behind its survival: without the Academy's interest, these three scores may never have been copied. The Academy version of *Dido* was not simply shortened through the removal of dances; wholesale cuts was made to update the music, in keeping with the tastes of the late eighteenth century. This process occurred in [illegible]s, and the most likely candid[illegible]ore of *Dido* for its 1774 [illegible]of the **NA** scribe, i[illegible]re of the Academy [illegible]Juilliard School, [illegible]ated 1778 on its [illegible]m a corrected [illegible]Mus.D."[80] How[illegible]ian for a time), [illegible]mposer and co[illegible]*um opus*," the six[illegible]*y which the Lord hath made*, [illegible]nd orchestra was heard regularly, [illegible]e to the "skilful way … he cultivated and exploited the contacts built up in the course of his career."[83] The 1774 Academy program provides insights into Howard's self-promotion: the first half began with Academy director Benjamin Cooke's glee, *How sleep the brave*; next came *Dido*; then Howard's *This is the day*. Howard, it seems, called attention to his abilities by arranging *Dido* for its first performance in seventy years and then made sure the audience heard his best-known work.

LITERARY BACKGROUND AND ALLEGORY

The story of Dido and Aeneas was well known in seventeenth-century England. Book IV of Virgil's *Aeneid* saw several translations,[84] and we can assume the basic myth was familiar, not least for its royal connections: Aeneas was the great-grandfather of Brutus, the legendary founder of Britain.[85] "The Argument" for Book IV from John Dryden's 1697 translation of the *Aeneid* offers some resonances with Nahum Tate's libretto for the opera:

> Dido *discovers to her Sister her Passion for* Æneas, *and her thoughts of Marrying him. She prepares a Hunting Match for his Entertainment.* Venus *by Venus's Contrivance raises a Storm, which separates the Hunters, and drives* Æneas *and* Dido *into the same Cave, where their Marriage is suppos'd to be consummated.* Jupiter *dispatches* Mercury *to* Aeneas *to warn him from Carthage;* Æneas *secretly prepares for his Voyage.* Dido *finds out his Design, and to put a stop to it, makes use of her own, and her Sister's Entreaties, and discovers all the variety of Passions that attend a disconsolate Lover. When nothing can prevail upon him, she contrives her own Death, with which this Book concludes.*[86]

Tate indicated he knew Book IV several years before he wrote *Dido*, explaining in the preface to his 1678 play, *Brutus of Alba; or, The Enchanted Lovers*, that "I *Wou'd not have the Reader surpriz'd to find this* Tragedy *bear some Resemblance with the passages of the Fourth Book of the* Æneids, *for I had begun and finisht it under the names of* Dido *and* Æneas."[87] Not surprisingly, *Brutus* and *Dido* have, as Curtis A. Price notes, "essentially the same plot," featuring the interactions of a prince, a queen, her confidante, and a sorceress; but the influ-

78 See pp. 85–86 below.
79 See pp. 86–87 below.
80 Harris, *Purcell's* Dido, 151.
81 See p. 89 below.
82 Johnstone, "Academy of Ancient Music," 12; Eggington, *Advancement of Music*, 85.
83 Alan Howard, "Samuel Howard and the Music for the Installation of the Duke of Grafton as Chancellor of Cambridge University, 1769," *Eighteenth-Century Music* 14 (2017), 228; see also idem, ed., Samuel Howard, *This is the day which the Lord hath made* (Hebden Bridge: Peacock, 2017), v–vi.
84 Summarized in Andrew Pinnock, "Book IV in Plain Brown Wrappers: Translations and Travesties of Dido," in *A Woman Scorn'd: Responses to the Dido Myth*, ed. Michael Burden (London: Faber and Faber, 1998), 250–51.
85 Geoffrey of Monmouth, *The History of the Kings of Britain*, trans. Lewis Thorpe (Harmondsworth: Penguin, 1966), 53–74.
86 John Dryden, trans., *The Works of Virgil: Containing his Pastorals, Georgics, and Æneis* (London: for Jacob Tonson, 1697), 296. There is no marriage in Tate's *Dido and Aeneas*, though Aeneas points to the consummation of the relationship with the lines "How can so hard a Fate be took, / One Night enjoy'd, the next forsook" (see the facsimile of **CL**, p. 79 below).
87 Nahum Tate, *Brutus of Alba; or, The Enchanted Lovers* (London: E. F. for Jacob Tonson, 1678), preface, n.p.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

to presume the presence of politics (let alone covert allegory)," unless it is "glaringly obvious," as in *Albion and Albanius*.[101] Similarly, Price, retracting his earlier thoughts, asserted that "Tate's libretto … had no specific political purpose. … [T]he opera should be regarded as simply the story of Dido and Aeneas at Carthage, and nothing more."[102]

PERFORMANCE IMPLICATIONS OF THE CHELSEA LIBRETTO

CL offers a glimpse of the early performance history of *Dido and Aeneas*, and modern performers must consider the evidence it provides, weighing potential insights into Purcell's intentions against customizations surely made for the Priests' school. For instance, only **CL** calls the Sorceress's companions "Inchanteresses" (initially on p. 5).[103] Similarly, "Echo Dance of Furies" (no. 13), as given in **MM** and the later manuscript scores, appears as "Eccho Dance. Inchantresses and Fairees" in **CL** (p. 6). Such altering of characters possibly u… mances by "Young Gentlewo… hanges could be made …ly.[104] T… mat… Fields heath… for … the s… from … itself – left no …o be reinstated, …urcell co…eived … the numbe… …ts' school perfo… figured heavily in a… performance), providing t… tunities to show off their choreograph… plishments. The text for the lost prologue alone indicates six discrete dances (pp. 1–3). And finally, **CL** may include evidence of unique staging decisions made by Josias Priest: at the end of the chorus, "Destruction's our delight" (no. 20), **CL** indicates that "Jack *of the* Lanthorn *leads the* Spaniards *out of their way among the Inchanteresses. A Dance*" (p. 7), while in **MM** this becomes "A Dance of Wizards and Witches,"[105] referring in both instances to "The Witches Dance" (no. 21).

CL divides Acts I and II differently than **TP**, **TE**, and **NA**, ending Act I (p. 5) with "The Triumphing Dance" (no. 9), which results in three acts of similar length. We do not know if this plan originated with Tate, but it persisted in **MM**, albeit with significant reordering. The manuscript scores extend Act I through the "Echo Dance of Furies" (no. 13), making for a much shorter Act II, limited to Dido and Aeneas's (and their attendants') excursion to the grove. **TP** and **NA** provide the note "End of the First Act" after no. 13, while **TE** labels it "The End of the first part."[106] **CL** also differs from the scores in physically locating several of the scenes: Act I opens at "*Scene the Palace*" (p. 3, nos. 2–9); Act II begins at "*Scene the Cave*" (p. 5, nos. 10–13) and then moves to "*Scene the Grove*" (p. 6, nos. 14–17); and Act III gets underway at "*Scene the Ships*" (p. 7, nos. 18–21), presumably moving back to the palace – though not designated in **CL** – for nos. 22–23.[107]

Some commentators have seen a kind of perfection in the now-revived *Dido* preserved in **TP**, **TE**, and **NA**, but **CL** and **MM** make clear that the prologue and the chorus and dance from the end of Act II of Priest's and modern performers may wish to restore some or all of this. Considering the twentieth- and twenty-first-century performance history of *Dido*, reconstructions of the prologue have been relatively uncommon.[108] The missing passages from Act II have fared better, the most famous solution being the arrangements made by Benjamin Britten and Imogen Holst for the 1951 production of *Dido* by the English Opera Group, which drew on other music by Purcell.[109]

101 Robert D. Hume, "The Politics of Opera in Late Seventeenth-Century London," *COJ* 10 (1998), 15, 28.

102 Price, "*Dido and Aeneas*: Questions of Style and Evidence," 122. See also the summary of this topic in Harris, *Purcell's* Dido, 34–44.

103 Parenthetical page numbers in this section refer to **CL**; see the facsimile on pp. 73–80.

104 Eubanks Winkler noted, however, that in an earlier production at Chelsea, *Beauties Triumph* in 1676, there is "an episode for Discord and Three Furies that deploys all the conventions of on-stage witchcraft"; *Music, Dance, and Drama*, 143.

105 **MM**, 27.

106 On the potential significance of this phrasing, see Ellen Harris, *Handel and the Pastoral Tradition* (London: OUP, 1980), 133–40, and her later thoughts in *Purcell's* Dido, 90–97; see also Laurie, "Allegory, Sources," 49–52.

107 Ibid., 56.

108 Edward J. Dent noted that "As printed [in **CL**], the opera begins with a prologue … but Purcell does not appear to have set this to music and it is no great loss" and about the end of Act II "[a]ccording to the libretto, the witches should reappear at this point and end the act with a chorus. … Purcell may have originally intended to set the chorus, but perhaps cut it out, feeling that the despair of Aeneas [in no. 17] made a more dramatic end to the act"; in *Foundations of English Opera* (Cambridge: CUP, 1928), 180–82.

109 "What flatt'ring noise is this" in *The Indian Queen*; "To Urania and Caesar" in *Sound the trumpet, beat the drum* (the 1687 Welcome Song); and the overture to *Sir Anthony Love*. See *Dido*, ed. Britten and Holst [full score], v and 71–79. An excellent summary of available reconstructions for the prologue and the end of Act II can be found in Andrew R. Walkling, "The Masque of Actaeon and the Antimasque of Mercury: Dance, Dramatic Structure, and Tragic Exposition in *Dido and Aeneas*," *JAMS* 63 (2010), 232 (fn. 82).

Bärenreiter Leseprobe Sample page

Another matter entirely is whether **CL** indicates that several dances are missing (leaving those in the prologue and the end of Act II aside), a topic of considerable debate.[110] Here are the locations of the dances in question, together with the information provided in **CL**:

- After the duet and chorus, "Fear no danger to ensue" (no. 5), "*Dance this Cho*[rus]. *The Baske*" (p. 4).
- After the song, "Pursue thy conquest, Love" (no. 8), "*A Dance Gittars Chacony*" (p. 5).
- After the second "Ho ho ho" chorus (no. 11), "*Enter* 2 *Drunken Saylors, a Dance*" (p. 5).
- After the song and chorus, "Thanks to these lonesome vales" (no. 14), "*Gitter Ground a Dance*" (p. 6).
- After the song, "Oft she visits this loved mountain" (no. 15), "*A Dance to Entertain* Æneas, *by* Dido Vemon [sic]" (p. 6, presumably the compositor's error for "Dido's Women").
- After the chorus, "With drooping wings ye Cupids come" (no. 23), "*Cupids Dance*" (p. 8).

Three of these seem reasonably clear in their solutions. "*Dance this Cho*[rus]" indicates an instrumental [illegible] danger to ensue," though this do[illegible] "*The Baske*," which could refer [illegible] performed or to an additional [illegible] *ce … by* Dido Vemon" aligns [illegible] ornello then ends "Oft she [illegible]." And the final "Cupids [illegible] an instrumental repeat [illegible] upids come." This may be [illegible] he manuscript accesses this [illegible] chorus's second ending un[illegible] ven if there is no missing mu[illegible] horeography may have required [illegible] not found in the musical sources. [illegible] by "2 *Drunken Saylors*" is more difficult to reconcile with the existing music. Ellen T. Harris favors pairing this dance with the witches' duet that follows, "But ere we this perform" (no. 12),[113] while Andrew R. Walkling argues for an additional (missing) dance, possibly also explaining the somewhat awkward transition between nos. 11 and 12.[114] This leaves the two guitar dances, traditionally assumed to have been improvised.[115] Christopher Page notes that, "[i]n all probability, these dances were never part of Purcell's score" and explains that the guitarists for the Priests' school performances were likely students playing from tablature.[116] Modern performers should take heed of the information we do have: "*Chacony*" and "*Ground*" provide stylistic guidance, and at least for the latter a musical connection to what follows in the ground-bass song, "Oft she visits this loved mountain" (no. 15), seems implied.[117] In the end, the solutions modern performers pursue will understandably vary highly: concert performances may seek a minimalist plan finding all (or nearly all) of these dances in the extant score; staged performances, on the other hand, especially when experienced dancers are available, may prefer to branch out, adding to Purcell's score appropriate music that advances the drama through dance.

OTHER PERFORMANCE ISSUES

Rhythmic Alteration

Performers seeking guidance on late seventeenth-century English performance practice find themselves in a better position today than a few decades ago,[118] when Purcell's music was apt to be treated about the same as later Baroque music. The distinction between overdotting (or double-dotting) and *notes inégales* is illustrative here. Margaret Laurie and Thurston Dart's 1961 performing edition of *Dido and Aeneas*, for example, integrated double-dotted rhythms into the notation for the overture and elsewhere – not as editorial suggestions.[119] This drew upon ideas Dart expressed elsewhere[120] and Robert Donington endorsed too: a "radi-

110 See, for example, Holman, Review of *Dido*, ed. Harris, 618–19; Michael Burden, "To Repeat (or Not to Repeat)? Dance Cues in Restoration English Opera," *EM* 35 (2007), 399, 409; Walkling, "Masque of Actaeon," 200–15; Harris, *Purcell's* Dido, 76–81.

111 Walkling, "Masque of Actaeon," 208 (and n. 42).

112 For a different explanation, see Price, *London Stage*, 260–61.

113 Harris, *Purcell's* Dido, 79.

114 Walkling, "Masque of Actaeon," 210.

115 See, for example, ibid., 209; Harris, *Purcell's* Dido, 81.

116 Christopher Page, *The Guitar in Stuart England* (Cambridge: CUP, 2017), 134–36.

117 Andrew Parrott, "Performing Purcell," in *The Purcell Companion*, ed. Michael Burden (Portland: Amadeus, 1995), 397–98, 435 (n. 61).

118 Stephen Rose provides an excellent and detailed survey of performance issues in Purcell, drawing from primary and secondary sources, in "Performance Practices," in *The Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (Farnham: Ashgate, 2012), 115–64. Parrott, "Performing Purcell," 385–444, remains an equally important survey, with some different emphases.

119 Henry Purcell, *Dido and Aeneas: An Opera*, ed. Margaret Laurie and Thurston Dart (London: Novello, 1961; rev. edns., 1966, 1974; reissue, 1989), 1–2, 17, 21–23, and passim (and see their explanatory note on 109).

120 Thurston Dart, *The Interpretation of Music* (New York and Evanston: Harper & Row, 1963), 127; see Stephen E. Hefling's insightful explanation of the development of these ideas in *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* (New York: Schirmer, 1993), x–xi, 145.

Bärenreiter Leseprobe Sample page

cal improvement in zest and crispness … follows any reasonably enterprising application of the principle [of overdotting]"; it is a step "in the direction of greater authenticity."[121] Stephen Rose later injected much-needed caution here, noting that the "first English writer who can plausibly be interpreted as referring to overdotting is Roger North," in 1728, and concluding that it must remain an area "for further experimentation" in Purcell's music.[122] *Notes inégales* are another matter: while explanations of the practice in England are rare,[123] enough pieces by Purcell and his contemporaries survive in versions with straight and long-short rhythms, especially in triple time, to demonstrate an awareness of this practice.[124] In *Dido and Aeneas*, passages in "Ah! Belinda" (no. 3), "Thanks to these lonesome vales" (no. 14), the ritornello at the end of "When I am laid in earth" (no. 23), and other similar spots lend themselves to exploration.[125]

Ornamentation

A portion of the preface to Giulio Caccini, *Le nuove musiche* (Florence: Marescotti, [1602]) appeared in translation in the 1683 edition of John Playford's *An Introduction* … from 1664 to 1694, suggesting familiarity in England with the florid singing difficult to gauge of Caccini's influence.[127] Despite the ord, its scope is ain of special nd Italianate re- seudonymous A. B. *nopsis of Vocal Musick* of 16 "Exclamation," "Trillo," and "Gruppo" notes that "[t]hese Ornaments are not to be used in Airy Songs, which require only a lively and cheerful kind of Singing, carried by the Air it self."[128] And when Playford's *Introduction* finally moved beyond Caccini, in the 1697 edition, the simplicity of its replacement – a short chapter, "*Of the* TRILL, *or* SHAKE" – is striking: "THE *Trill* is the most principal Grace in Musick, and the most used. … [It] ought to be used: (*Viz*.) On all descending *Prick'd* [dotted] *Crotchets*, also when the *Note* before is in the same Line or Space with it, and generally before a *Close*, either in the middle, or at the end of a Song."[129] In *Dido and Aeneas*, vocal and instrumental performers should confidently employ upper-note trills at cadences and other appropriate spots.[130] As for other ornaments, some guidance comes from Purcell himself: his "Rules for Graces," published anonymously and aimed at keyboard players, illustrate ornaments found in vocal music.[131] For instance, the scribe of an early manuscript source for no. 3, "Ah! Belinda," surviving at Durham Cathedral (GB-DRc D9), used both the "shake turn'd" and the "back-fall."[132] The latter, together with the forefall and the appoggiaturas, was among the ornaments vocalists and instrumentalists applied instinctively.[133] Lastly, there is value in studying Purcell songs surviving in multiple authoritative versions. The *Orpheus Britannicus* version of "Ah! Belinda" (Appendix, pp. 71–72) includes ornaments that are clearly Purcell's own, not ornaments. Several songs in the so-called Gresham autograph similarly

121 Robert Donington, "Performing Purcell's Music Today," in *Henry Purcell, 1659–1695: Essays on his Music*, ed. Imogen Holst (London: OUP, 1959), 91.

122 Rose, "Performance Practices," 154–55; Mary Chan and Jamie C. Kassler, eds., *Roger North's The Musical Grammarian 1728* (Cambridge: CUP, 1990), 184.

123 See, for example, Thurston Dart, "Miss Mary Burwell's Instruction Book for the Lute," *Galpin Society Journal* 11 (1958), 46.

124 Howard Ferguson, "Purcell's Harpsichord Music," *PRMA* 91 (1964–65), 7–9; Robert Donington, "A Problem of Inequality," *MQ* 53 (1967), 514–17.

125 For example, no. 3, mm. 36 and 42–43, and no. 14, mm. 25 and 33.

126 Titled *A Brief Introduction* … (variants: *Breefe*, *Breif*) through the 1670 edition (save for the second edition of 1655); the contents of the editions are summarized in Rebecca Herissone, *Music Theory in Seventeenth-Century England* (Oxford: OUP, 2000), 253–70.

127 Parrott, "Performing Purcell," 427.

128 A. B. Philo-Mus., *Synopsis of Vocal Musick* (London: for Dorman Newman, 1680), 43–44; modern edn., ed. Rebecca Herissone (London and New York: Routledge, 2016; reprint of Ashgate, 2006), 97. A. B. repurposes some words from Playford here; compare, for example, *An Introduction to the Skill of Musick*, 7th edn. (London: W. Godbid for J. Playford, 1674), 46.

129 John Playford, *An Introduction to the Skill of Musick*, 13th edn. (London: E. Jones for Henry Playford, 1697), 31–32. An upper-note trill is shown accelerating, moving between *b′* and *a′* quarters, eighths, and sixteenths, before reaching the cadential figure of *a′* dotted-quarter, *g′* eighth, and *g′* half.

130 For more on the cadential trill in Purcell's music, see Robert Thompson, ed., *The Works of Henry Purcell*, vol. 28, *Sacred Music Part IV* (London: Stainer & Bell, 2020), xxiv.

131 "Rules for Graces" first appeared as a foldout page in *The Harpsichord Master, Containing Plain & Easy Instructions for Learners on the Spinnet or Harpsichord Written by the Late Famous Mr. H. Purcell* (London: [John] Walsh, 1697); the unique copy is NZ-Ap 1697 HARP (facsimile edn., Wellington: Price Milburn, 1980). The "Rules" were reissued in Henry Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, 2nd edn. ([1697], no copies survive) and 3rd edn. (London: for Frances Purcell, [1699]). See H. Diack Johnstone, "Ornamentation in the Keyboard Music of Henry Purcell and his Contemporaries," in *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford: OUP, 1996), 82–104 (esp. 83–84 and fn. 4); see also Rose, "Performance Practices," 140–44.

132 "Rules for Graces," n.p.; for more on GB-DRc D9, see pp. 85 (fn. 15) and 88 below.

133 Parrott, "Performing Purcell," 427–28.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

ing hunting horns as the Sorceress informs that Dido and Aeneas "are now in chase." Returning to Purcell's comments from 1694, he described compound time in terms of "*Six to four*," "*Twelve to eight*," and "*Nine to six*," clearly thinking in terms of 3:2 relationships; about the first of these, he goes on to say that "each Bar contain[s] six *Crotchets*, or six *Quavers*, three to be sung with the Hand down, and three up, and is marked thus $\frac{6}{4}$, but very brisk."[146] In other words, for Purcell, the lower number did not specify a note value; rather, the entire signature indicated counting to six in the place of four, with the down-up tactus still in force.[147] Purcell's approach soon gave way to one that matched our own understanding of compound time; for example, in *The Compleat Violist* of 1699, we read that "$\frac{6}{4}$ is three Crotchets down three up: $\frac{6}{8}$ is three Quavers down, & three up."[148] We might surmise that the score of *Dido* used at the Priests' school notated these passages in $\frac{6}{4}$, but by the time the exemplar was created, c. 1704, $\frac{6}{8}$ would have been [illegible] wise use.

Voices

Philip [illegible] and **NA** scribes notated the sol[illegible] clef, except for the part [illegible] the tenor (C4) clef [illegible] he possibility that [illegible] descent reflected [illegible] performance: a [illegible] ning roles were [illegible] udents.[149] I sug-

[illegible] *heory*, 70–71; she ex[illegible] seem to have be[illegible] tteis in *The False Conso-*

147 [illegible] *y*, 71 (and fn. 185). Authoritative exa[illegible] sic attest to his commitment to this approach. For instance, in the printed score of *Dioclesian*, he used $\frac{6}{4}$ for passages with both six quarter and six eighth notes per measure; see Henry Purcell, *The Vocal and Instrumental Musick of the Prophetess; or, The History of Dioclesian* (London: J. Heptinstall, 1691), 37, 63, 104, 126, 129, 131. In an advertisement at the end of the volume, Purcell notes "I have … been very carefull in the Examination of every Sheet." (On Purcell's involvement in the printing of *Dioclesian*, see Rebecca Herissone, "'A complete and correct Score'? Scribal Annotations and the Notion of Textual Fixity in Late Seventeenth-Century English Music Publications," *MQ* 101 [2019], 244–311.) Earlier, in his autograph manuscript of *Fly, bold rebellion!* (the 1683 Welcome Song, GB-Lbl R.M. 20.h.8, fols. 197^{v}–190^{v} INV), Purcell used both $\frac{9}{6}$ (nine eighth notes per measure) and $\frac{6}{4}$ (six eighth notes per measure).

148 *The Compleat Violist* (London: [John] Hare, [1699]), preface, n.p; cited in Herissone, *Music Theory*, 71.

149 Guest performers would not have been unusual. Eubanks Winkler explains how the proprietors of boarding schools leveraged professional connections in mounting operas and other entertainments, noting that "[e]vidence … suggests that the girls often performed alongside their teachers or possibly other professionals"; "Opera at School," 29–32. Bruce Wood and Andrew Pinnock speculate that it was Thomas D'Urfey who sang Aeneas at the Priests' school, in "*The Fairy Queen*: A Fresh Look at the Issues," *EM* 21 (1993), 49; see also pp. IV–V above (fn. 7).

150 **MM**, 26; Curtis Price and Irena Cholij, "*Dido*'s Bass Sorceress," *MT* 127 (1986), 615–18.

151 ([London]: Tho. Cross, [1700]); see also p. 88 below.

152 Harris, *Purcell's* Dido, 70.

153 Decisions made by Hayes and the **NA** scribe in laying out their scores suggest they saw the First Sailor as a soprano role; see the Critical Notes, p. 100 below.

154 See fn. 150.

155 Amanda Eubanks Winkler, "Society and Disorder," in *The Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (Farnham: Ashgate, 2012), 300–01; see also idem, ed., *Music for* Macbeth, Recent Researches in the Music of the Baroque Era, vol. 133 (Madison: A-R Editions, 2004), ix.

gest above that the score from the Priests' school provided the musical basis for *Dido*'s reappearance in 1700 as part of *Measure for Measure*. In that production the bass or baritone John Wiltshire sang the roles of the Sorceress and the First Sailor, the latter apparently the Sorceress in disguise.[150] Would this have required rewriting these parts into the bass clef? The fact that a single-sheet print from 1700, "*The Saylors Song, Set by Mr.* Henry Purcell, *Sung by Mr.* Wiltshire, *in the Play call'd Measure for Measure*"[151] (no. 18, "Come away, fellow sailors"), names Wiltshire and is notated in the treble clef may not fully answer this question, but it does support the idea that the treble clef – in 1700 as today – served as a generic clef subject to octave transposition.[152] Even if a score or set of parts from 1700 or 1704 were surprisingly to emerge, it might not resolve this matter. What then do we do about the Sorceress, the First Sailor, and perhaps even some other solo roles in *Dido*?[153] Curtis Price and Irena Cholij's 1986 article was at the time a cause for surprise and reconsideration,[154] but there is now broad agreement that "[a] lively performance tradition" existed before and after Purcell's time: as Amanda Eubanks Winkler notes, "[f]rom Shakespeare's *Macbeth* to the eighteenth century, men often took [illegible] roles."[155] Samuel Howard, who whenever [illegible]ized the Academy of Ancient Music version of *Dido* seems to have understood this: female Sorceress – the Sorceress is notated in the bass clef in all the Academy sources – need not have descended from the exemplar. In the end, the musical authority of **TP**, **TE**, and **NA** far surpasses that of the Academy sources (**NA**'s special status notwithstanding). For this reason, this edition preserves the clefs and the implied casting provided in the three scores, even though, in the case of the Sorceress, the music itself argues at times that Pur-

Bärenreiter Leseprobe Sample page

cell conceived the role an octave lower.[156] Put another way, a bass (or baritone) Sorceress is nowhere to be found in an authoritative musical source; performers will need to consider the evidence and make their choices.[157] A handwritten note on the libretto from the Priests' school performance of John Blow's *Venus and Adonis* tells us that "Mr. Priest's Daughter Acted Adonis,"[158] presumably singing the part an octave above where Blow wrote it. Flexibility not rigidity, it seems, was a part of bringing works like *Dido* and *Venus* to the stage.

A different vocal issue exists in the choruses. None of the principal sources label the choral parts; in this edition, "countertenor" is used instead of "alto." This affirms what we know about Purcell's choruses: the lower three parts – the ATB of SATB scoring – were sung by male voices. The specific nature of Purcell's countertenor has been extensively discussed,[159] and theatre chorus of his time could have included both falsettists and high tenors (the equivalent of the French *haute-contre*).[160] Many mo[illegible] performances of *Dido* will invariably need to rely on female altos, but this [illegible] address the problem of Purcell's ver[illegible] parts in several choruses. "Has [illegible] being the most [illegible] ex[illegible] *d* belo[illegible] *c′* in mm. 21 and 28. [illegible] the a[illegible] Purcell's imita[illegible] octave motivic exchange be[illegible] soprano. Purcell's counte[illegible] such spots by using both [illegible] an extended [illegible] range. [illegible] dable choral for[illegible] in a few [illegible] olution, to carry out both Pur[illegible] irit behind them.

156 Wood and Pinnock, "Eye and other Witnesses to *Dido*"; cited (citing Wood) in Harris, *Purcell's* Dido, 64: "In the mezzo-soprano range, the vocal line is 'uncomfortably tangled up among the string parts,' whereas an octave lower it sits 'securely sandwiched between the two violins and the basso continuo'."

157 See Harris, *Purcell's* Dido, 194–95, for a discussion of casting in recordings of *Dido* from 1959 to 1995.

158 GB-Cu Sel.2.123(6), 2; see pp. V and VII above.

159 Parrott, "Performing Purcell," 417–24; Rose, "Performance Practices," 136–39.

160 The choruses in professional theatrical productions presumably comprised company members; precise documentation is scarce, though the extant manuscripts for John Eccles's and Richard Leveridge's music for productions of *Macbeth*, c. 1694–1715, document the names of singers including male altos in the choruses. See Eubanks Winkler, ed., *Music for* Macbeth, vii–x, 98–99.

Instruments

The extant sources suggest that Purcell scored *Dido and Aeneas* for a violin band and continuo instruments. At several points in **TP** and **TE**, violins are mentioned, and Hayes seems to have understood, to a greater extent than the **TE** scribe, that this included first and second violins, tenor violins, and bass violins,[161] the terminology Purcell used in the 1691 printed score of *Dioclesian*.[162] As explained in several editions of Playford's *Introduction*, the tenor violin was tuned like the modern viola, while the bass violin was tuned a whole-step lower than the cello,[163] which "seems to have been rare in England until the first decade of the eighteenth century."[164] Similarly, "octave-transposing double bass[es]" began to appear only after "the establishment of an Italian opera orchestra in London in 1705–06."[165] Cellos will necessarily replace bass violins today, though performers should be aware that they were "larger [and] more powerful in tone";[166] on the other hand, it is correct to say that Purcell was unfamiliar with – and certainly did not write for – the modern double bass. As for the continuo group, the evidence favors variety: harpsichords, theorbos, and guitars would have played different combinations, informed by the musical[167] [illegible] the role of the bass violin in the continuo group: Rose notes that "the few known sources of surviving evidence suggest that the bowed bass [violin] is a member of the string band and should play primarily in those instrumental sections and choruses where the rest of the band

161 In **TP** Hayes indicated "Violins very soft" at the beginning of "When I am laid in earth" (no. 23, mm. 9–10, p. 66 in the manuscript), significantly placing this marking at the opening statement of the ground in the instrumental bass; in other words, he understood "Violins" to include the bass violin or cello. The **TE** scribe places the same marking in mm. 12–13 (p. 73 in the manuscript), possibly not sharing Hayes's understanding. **TE** at times compressed the first and second violins onto a single staff (to save space), for instance labeling the parts "V: 1mo" and "V. 2do" at the beginning of the chorus, "Harm's our delight" (no. 10, p. 28 in the manuscript), and both scribes clarified the entrance of violins in the middle of the recitative, "Behold upon my bending spear" (no. 16, m. 6): **TP** using "VV." and **TE** "Violin" (pp. 44 and 48 in the manuscripts respectively).

162 Purcell, *Vocal and Instrumental Musick … Dioclesian*, 3.

163 For example, Playford, *Introduction*, 12th edn., 76.

164 Peter Holman, *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690* (Oxford: OUP, 1993), 319.

165 Idem, *Life After Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: Boydell, 2010), 45.

166 Idem, "Purcell's Orchestra," *MT* 137 (1996), 17.

167 The printed wordbook from Thomas Shadwell's 1674 operatic adaptation of *The Tempest* tells us that "*the Band of* 24 *Violins, with the Harpsicals and Theorbo's which accompany the Voices, are plac'd between the Pit and the Stage*"; *The Tempest; or, The Enchanted Island* (London: T. N. for Henry Herringman, 1674), 1.

Bärenreiter Leseprobe Sample page

is playing"; relatedly, struck, plucked, and strummed continuo instruments may not have joined in such movements.[168] Such considerations led to the use of term "instrumental bass" rather than "basso continuo" in this edition.

ACKNOWLEDGMENTS

In 1995 I directed a concert performance of *Dido and Aeneas* at Lyon College in Batesville, Arkansas, where I was on the faculty at the time. That event and the preparations that preceded it often made me think about the performance of *Dido* at the Priests' school for "young gentlewomen" in the 1680s (we only knew about one performance at the time). At Lyon the soloists and choir members were all undergraduates, with varying levels of training, and the instrumentalists were hired guests. My editorial interests in *Dido* originated then: it became clear over several months working with the singers and three rehearsals with the full ensemble that the late-twentieth-century picture of *Dido* was [illegible] mysteriously long gap in its ste[illegible]s. *Dido* did not figure [illegible]ript sources of Pu[illegible]o the book *Purcell [illegible]rces* (co-authored [illegible]niversity Press, [illegible]eemed to place [illegible]ith the passage [illegible]come to play [illegible]some of Purcell' [illegible]e to take a broader v[illegible]debted to the scholars who [illegible] substantially augmented the body of [illegible]n on Purcell and related matters over the last two decades. I hope the footnotes in the Preface and Critical Report adequately indicate this debt. My sincere thanks are due to colleagues who responded to specific queries, consulted sources on my behalf, or allowed me to share ideas with them, particularly David Lasocki, Kathryn Lowerre, Nicholas Smolenski, Robert Thompson, and Bryan White. Ellen Harris has been a generous correspondent, and my few points of disagreement with her should not be seen as disrespect for one who has contributed so much to our understanding of *Dido*. Amanda Eubanks Winkler agreed to read an early draft of the Preface, and her insightful comments sharpened my thinking greatly. My colleague at the University of Colorado-Boulder, Mutsumi Maeki, graciously assisted me in corresponding with the Wakayama Prefectural Library in Japan. Their enthusiasm for this made a big difference, and the replies we received proved significant, especially from Tsutomu Sasaki himself, an expert on earlier music manuscripts. My work on this edition concluded during the COVID-19 pandemic, and the staffs of libraries and collections proved consistently helpful even while managing closures and other constraints. I especially want to thank Jane G[illegible]eb, M[illegible]n Rowles, Carolyn La[illegible]ham, Peter Linnett, Peter [illegible]os, Sachiko Sakaguchi, and Kathrin[illegible] Suther[illegible]. The expertise, guidance, and patience of the team at Bärenreiter has served so much, and I am particularly grateful for the assistance of Tobias Gebauer, who has been a lively and thoughtful partner throughout. Lastly, I am so pleased to be able to dedicate this volume to Kate, who provides the spark.

Robert Shay
Boulder, Colorado, USA
December 2021

168 Rose, "Performance Practices," 157; Peter Holman, "Original Sets of Parts for Restoration Concerted Music at Oxford," in *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford: OUP, 1996), 16–19. Focused on a somewhat later practice, Judith Milhous and Curtis Price concluded that "the harpsichord was used exclusively to accompany the voices," in "Harpsichords in the London Theatres, 1697–1715," *EM* 18 (1990), 43. See also Page, *Guitar in Stuart England*, 132–33; Holman, "Purcell's Orchestra," 23.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

sich der Schlussfolgerung zu entziehen, dass die Anspielungen auf ‚protestantische Nonnen' und der Ausdruck ‚Zeitenwende' schlüssig darauf hindeuten, dass die Verse kurz nach der Revolution von 1688 geschrieben wurden",[8] die William und Mary 1689 den Thron einbrachte. Und Burke scheint in einer einzigartigen Position gewesen zu sein, um diese Botschaft zu vermitteln. Ihr Vater, Richard Burke, der achte Earl of Clanricarde, bestätigte 1688 seinen Katholizismus und schloss sich ein Jahr später dem verbannten James II. in Irland an. Richard „befahl [Dorothy], dieses Königreich zu verlassen, um in derselben Religion erzogen zu werden und drohte ihr für den Fall ihrer Weigerung, sie der Not auszusetzen". Aber Maria II. „war erfreut, Dorothy aus dieser großen Notlage zu retten und […] verspricht ihr eine ehrenvolle Versorgung […] von jährlich einhundert Pfund", da sie „die einzige Protestantin in ihrer Familie" war.[9] Squire liefert eine fundierte Beurteilung des Epilogs und drängte die „Legende" zurück, Purcell habe *Dido* schon früh in seiner Karriere komponiert; im 18. und 19. Jahrhundert wurden frühe Entstehungsdaten wie 1675 angenommen.[10] Schließlich [illegible] Jahr 1689 durch, das nicht nur [illegible] Priests Internat, sondern auch als fixes Datum für die Uraufführung der Oper kaum noch angefochten werden konnte. Squire brachte jedoch beide Aspekte nicht miteinander in Verbindung und beendete seinen Artikel mit der Bemerkung, dass William H. Cummings, Herausgeber der *Dido*-Ausgabe von 1889 für die Purcell Society,[11] „annahm, dass die Aufführung, bei der Burke den Epilog sprach, eine Wiederaufnahme und nicht die ursprüngliche Produktion war".[12] Dennoch bildete sich im Laufe des 20. Jahrhunderts ein Konsens über zwei Annahmen heraus: Purcell konzipierte die Oper für Laiendarsteller des Priest Internats, und die Oper wurde 1689 uraufgeführt. So stellte John Buttrey fest, dass CL „mit ziemlicher Sicherheit für das Publikum der Uraufführung bereitgestellt wurde", und fragte weiter: „Brauchen wir noch [illegible] Beweis dafür, warum die Oper geschrieben wurde – eine Allegorie der neuen Monarchen […] und einen Prolog, der von jenem Frühlingstag spricht, an dem alle Menschen die Königin ehren sollten? Der Tag, an dem ihre Untertanen Queen Mary ihre Aufwartung zu machen pflegten, war ihr Geburtstag, der 30. April. […] Wir können daher annehmen, dass Purcells Oper *Dido and Aeneas* um den 30. April 1689 im Priests Internat aufgeführt wurde."[13] Aber das war noch lange nicht das letzte Wort.

Ein weiteres Libretto trug später zu unserem Verständnis der Umstände von *Dido* bei: 1980 berichtete Richard Luckett über die Entdeckung eines gedruckten Librettos für John Blows *Venus and Adonis*,[14] das oft als Vorlage für Purcells *Dido and Aeneas* genannt wurde.[15] Es stellte sich heraus, dass *Venus*, wie *Dido*, in Priests Internat zwar ‚zu Hause' war, aber es war ein zweites zu Hause – ihr höfischer Ursprung war bereits bekannt: Das Libretto beschreibt *Venus* als „Eine Oper vor dem König aufgeführt. Danach von jungen Damen in Mr. Josias Priests Internat in Chelsea."[16] Ein handschriftlicher Vermerk gibt das Datum dieser Aufführung mit „17. April 1684" an.[17] Peter Holman

Anlass gegeben hatte, yrrus L. May schl[illegible] hrer an [illegible] Priests g dafür; *The Songs* e, Mass., 1933, S. 11. 90 (nicht 16[illegible]) ver- mer" auf [illegible]89 be-

Anm. 4), S. 254. 2. Ich bin Bryan W[illegible]e originalen Eingabe zur in „Letter from Aleppo: Dat[illegible] nce of ‚Dido and Aeneas'", *EM* 37, 2[illegible] III. antwortete am 30. Juni 1696 auf die Eingabe, seine Antwort verweist auf die Umstände, die es Dorothy Burke ermöglichten, Ende der 1680er Jahre im Internat zu bleiben, und fordert für sie einige Jahre später die Rechte an „mehreren von ihren Onkeln und ihrer Tante gemachten Abtretungen". Siehe auch Squire, „Purcell's ‚Dido and Aeneas'" (wie Anm. 4), S. 253–254; Andrew R. Walkling, „Communications" *JAMS* 64, 2011, S. 269–270, Anm. 2.

10 Squire, „Purcell's ‚Dido and Aeneas'" (wie Anm. 4), S. 253. Siehe z. B. John Hawkins, *A General History of the Science and Practice of Music*, London 1776 (Nachdruck London 1853, New York 1963), Bd. 2, S. 745: „Priest […] ließ ein kleines, Dido and Aeneas genanntes, Drama von Tate verfassen und von Purcell vertonen; Purcell war damals im Alter von 19 Jahren"; eine Fußnote verrät Hawkins' Kenntnis von und Missverständnis über die 1774 für die Academy of Ancient Music geschaffene Version von *Dido*: „Der Song in Orpheus Britannicus ‚Ah! Belinda' ist eine der enthaltenen Arien. In der ursprünglichen Oper lauten die Anfangsworte ‚Ah! My Anna'" (dazu mehr weiter unten). Purcells Witwe Frances veröffentlichte mehr als 150 seiner Songs in der zweibändigen Ausgabe *Orpheus Britannicus*, London 1698/1702, kombinierte Faksimile-Ausgabe New York 1965.

11 *The Works of Henry Purcell*, Bd. 3, *Dido and Aeneas*, hrsg. v. William H. Cummings, London etc. 1889.

12 Squire, „Purcell's ‚Dido and Aeneas'" (wie Anm. 4), S. 254.

13 John Buttrey, „Dating Purcell's *Dido and Aeneas*", *PRMA* 94, 1967–1968, S. 51, 62.

14 Richard Luckett, „A New Source for ‚Venus and Adonis'", *MT* 130, 1989, S. 1976–1979.

15 Siehe z. B. Eric Walter White, *A History of English Opera*, London 1983, S. 113; Price, *London Stage*, S. 245–246; Bruce Wood, „‚Only Purcell e're shall equal Blow'", in *Purcell Studies*, hrsg. v. Curtis Price, Cambridge 1995, S. 129–131; Harris, *Purcell's* Dido, S. 84–85, 90, 107–108.

16 Das einzige erhaltene Exemplar ist GB-Cu Sel.2.123(6).

17 Das Datum liest sich wie „1664" (ein unmögliches Datum), aber die dritte Ziffer wurde als Schreibfehler bewertet; eine Aufführung an Priests Internat im Jahr 1684 passt gut zu den höfischen

Bärenreiter Leseprobe Sample page

bemerkte ein Jahr nach dem Erscheinen von Lucketts Artikel, „dass *Dido* möglicherweise auch nicht neu gewesen war, als sie 1689 von Priest aufgeführt wurde.“[18]

1992 stellten Bruce Wood und Andrew Pinnock eine neue Hypothese zur Entstehung von *Dido* auf: Nach Sichtung einer Reihe von Hinweisen meinten sie: „unsere brauchbarste Vermutung ist, dass eine oder zwei Aufführungen im Herbst 1684 bei Hofe stattfanden“.[19] Es folgten Gegenargumente, die sich auf musikalische Stilistik und Allegorien stützten (mehr zu Allegorien weiter unten).[20] Eine Möglichkeit, auf die Wood und Pinnock damals nicht eingingen, war die Frage, ob *Dido* um 1684 konzipiert, aber nicht aufgeführt worden sein könnte. Sehen wir uns einige Hinweise noch einmal an. Im April 1683 baten Blow und Nicholas Staggins, zu dieser Zeit Master of the King's Musick, Charles II. um eine „königliche Bewilligung und Erlaubnis für die Gründung einer Musikakademie oder Oper, und die Aufführung oder Veranlassung der Aufführung ihrer Werke“.[21] Durch Blow und Staggins – und sicherlich war Purcell zumindest ein interessierter Beobachter – scheinen an Charles und seinen Beratern [illegible] zu haben. Im Verlauf des Jahres 168[illegible] damals führenden Schauspi[illegible]ndons Thomas Betterton [illegible]ch [illegible]in England zu etablieren. Ein [illegible]chen Hofberichtete, dass [illegible]nigen Wochen auf Befehl [illegible]ommen war, um sich u[illegible] zu bemühen, und, [illegible]ielt, mit Monmouth [illegible]

21 London, Public Record Office, S. P. Dom., Entry Book 55, S. 248, 4. April 1683; übertragen und mit einem Faksimile des Originaldokuments versehen in Wood und Pinnock, „‚Unscarr'd by turning times'“ (wie Anm. 19), S. 387.

verhandelte, um mit ihm überzusiedeln und sich zu bemühen, wenigstens etwas ähnliches wie eine Oper in England zur Unterhaltung seiner Majestät zu präsentieren.“[22] „Grabue“ war Louis Grabu, ein in Frankreich ausgebildeter Katalane, der zuvor von 1666 bis 1673 als Master of the King's Musick gewirkt hatte und „von den Engländern als Franzose angesehen wurde“,[23] offenbar eine Qualifikation, um Charles' Operngeschmack zu bedienen.

Mit Grabu an Bord wurden schnell Pläne für eine große Produktion zur Feier des 25. Jahrestages der Restauration im Jahr 1685 entwickelt. Der seit 1668 als Hofpoet amtierende John Dryden verfasste ein Libretto, das die „dramatic opera“ *King Arthur* sowie den vollständig zu singenden Prolog *Albion and Albanius* enthielt, eine kaum verschleierte Geschichte über Charles II., seinen Bruder (den späteren James II.) und die Restauration. Königliche Begünstigung oder das Abraten von Betterton[24] mögen dazu geführt haben, dass *King Arthur* zurückgestellt wurde – Dryden nahm 1691 mit Purcell als Komponist das Werk wieder auf – und das *Albion* zu einer abendfüllenden Oper nach dem Vorbild der französischen *tragédie lyrique* erweitert wurde, wenn auch ohne Prolog. *Albion* wurde vor Charles II. in Whitehall geprobt und durch eine königliche Zustimmung unterstützt“ und später im Mai 1684 in Windsor aufgeführt, offenbar am 29. Mai, Charles' Geburtstag. Durch Charles' Tod im Februar 1685 verzögerten sich die ersten öffentlichen Aufführungen bis Juni und *Albion* wurde nach sechs Aufführungen abgesetzt, wobei die letzte – „an einem sehr unglücklichen Tag“ – mit der in London eintreffenden Nachricht über die Rebellion des Herzogs von Monmouth zusammenfiel.[27] Wood und Pinnock stellten fest, dass es „keinen

22 Brief von Richard Graham, Lord Preston, an den Herzog von York (den späteren James II.), 22. September 1683, GB-Lbl Add. MS 63759, S. 91; zitiert in Peter Holman, „‚Valentinian', Rochester, and Louis Grabu“, in *The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, hrsg. v. John Caldwell, Edward Olleson und Susan Wollenberg, Oxford 1990, S. 127.

23 Louis Grabu, *Albion and Albanius*, hrsg. v. Bryan White, Purcell Society Edition Companion Series, Bd. 1, London 2007, S. xi.

24 Ebd., S. xii.

25 John Dryden, *King Arthur; or, The British Worthy. A Dramatick Opera*, London 1691, Zueignung, o. S.

26 James Anderson Winn, *John Dryden and his World*, New Haven etc., 1987, S. 394, 608, Anm. 35; Andrew Pinnock, „Which Genial Day? More on the Court Origin of Purcell's *Dido and Aeneas*, with a Shortlist of Dates for its Possible Performance before King Charles II“, *EM* 43, 2015, S. 206–208.

27 John Downes, *Roscius Anglicanus* (London 1708), hrsg. v. Judith Milhous und Robert D. Hume, London, 1987, S. 84. Diese Diskussion geht teilweise zurück auf Robert Shay, „Dryden and Purcell's *King Arthur*: Legend and Politics on the Restoration Stage“, in *King Arthur in Music*, hrsg. v. Richard Barber, Cambridge, 2002, S. 9.

Bärenreiter Leseprobe Sample page

Beweis dafür gibt, dass Blow oder Purcell das Dryden-Libretto [für *Albion*] gezeigt wurde – eine Unterlassung, die sie als Brüskierung empfunden haben müssen".[28] Charles empfand Blows *Venus*, die kleinformatig und eher eine Masque als eine Oper war, möglicherweise inakzeptabel; er kannte die vollwertigen Opern von Lully. *Dido*, insbesondere mit dem vollständigen Prolog, hätte längere Unterhaltung geboten als *Venus*, und es scheint möglich, dass Purcell sie in der Hoffnung auf eine Aufführung bei Hofe komponierte, aber – angesichts des Scheiterns von Blows und Staggins' Plänen, der Wiedereinsetzung von Grabu und schließlich des Todes von Charles II. – ohne Aufführungsgelegenheit hatte er keine andere Wahl, als sie zur Seite zu legen. Sofern die Oper bei Hofe aufgeführt wurde, hinterließ sie dort keine Hinweise auf ihre Entstehung[29] und es bleibt folgende Möglichkeit: In den späten 1680er Jahren wandte sich Josias Priest an Purcell und bat ihn, ein Werk für die Schülerinnen in Chelsea zu schaffen. Dieser entstaubte seine Kompositionspartitur von *Dido*, nahm Änderungen daran vor und übergab Priest das in **CL** wiedergegebene Werk.[30]

Die U[illegible] Bryan White, über die 2009 be[illegible] es schließlich, die An[illegible] zu verwerfen und [illegible]on *Dido* zu Priests [illegible]chte ein[illegible]halRowland Sherheutigen Syrien, Standort einer [illegible]y […] im 17. [illegible]n wurden Ware[illegible]ahen Osten gehandde aus der Levante."[32] Als [illegible]usiker mit Verbindungen zu Purcell [illegible]erte Sherman ein Cembalo nach Aleppo, wo er im Oktober 1688 und damit mehr als achtzig Tage, nachdem er von den Downs vor der Küste von Kent losgesegelt war und Ende Juli 1688 London verlassen hatte, ankam.[34] Sherman war ein eifriger Korrespondent, und in einem Brief vom Februar 1689 an den Kaufmannskollegen James Piggott nach seiner Rückkehr nach London bezieht er sich möglicherweise auf *Dido and Aeneas*:

> Bitte gebt mir eine Übersicht über alle musikalischen Kompositionen und Aufführungen in der Stadt. […] Falls Harry die Sinfonie der Masque, die er für Priests Ball gemacht hat, für Cembalo geschrieben hat, wäre ich sehr froh über eine Kopie davon. Es gibt noch eine andere Sinfonie in der gleichen Masque, [illegible] [illegible]c-Moll], im 2. Teil ist eine sehr ordentliche Stelle, die sich ganz in Achteln bewegt. Wenn [illegible] das auf das Cembalo übertragen hat, wäre das auch sehr akzeptabel.[35]

Shermans „andere Sinfonie" scheint mit der erhaltenen Ouvertüre zu *Dido* übereinzustimmen, während die erste Sinfonie dem Prolog vorausging und vermutlich von der Oper getrennt wurde, als diese gekürzt wurde.[36] Die Ouvertüre steht tatsächlich in c-Moll, ihr zweiter Teil ist durch die Imitation einer Figur in Achteln gekennzeichnet, und über die Verbindung zu Priests Internat bestand nie Zweifel. Weitere Entdeckung hat mehrere Aufführungen von *Dido* kann nicht später als im Juli 1688 im Internat aufgeführt worden sein, Bälle umfassten dort auch Aufführungen dramatischer Werke und fanden mit einer gewissen Regelmäßigkeit statt. Und diese Bälle waren nicht nur für die „liebe Verwandtschaft" gedacht, sondern wurden

28 Wood und Pinnock, „‚Unscarr'd by turning times'" (wie Anm. 19), S. 386; Price, *London Stage*, S. 227–228.

29 Mehrere erhaltene Manuskripte zeugen von den Bemühungen der Kopisten, eine vollständige Aufzeichnung der am Hofe aufgeführten Musik zu bewahren, darunter *Venus and Adonis*; siehe Robert Shay und Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources*, Cambridge 2000, S. 169–170, passim.

30 Ein weiteres Bühnenwerk wurde ausdrücklich für die Schule in Chelsea unter ihrer vorigen Leitung geschaffen, was die Titelseite von Thomas Duffetts *Beauties Triumph* klar belegt: *Beauties Triumph: A Masque Presented by the Scholars of Mr. Jeffrey Banister and Mr. James Hart at their New Boarding School for Young Ladies and Gentlewomen … at Chelsey*, London 1676; zitiert und besprochen in Eubanks Winkler, *Music, Dance, and Drama* (wie Anm. 5), S. 94–95, passim.

31 White, „Letter from Aleppo" (wie Anm. 9), S. 417–428.

32 Ebd., S. 417.

33 White beleuchtet die Beziehung zwischen Purcell und Sherman in „‚Brothers of the String': Henry Purcell and the Letter-Books of Rowland Sherman", *M&L* 92, 2011, S. 519–581.

34 White, „Letter from Aleppo" (wie Anm. 9), S. 419–420.

35 London, Public Record Office, SP 110/16, fol. 36^{v}, zitiert mit einem Faksimile eines Teils des Originaldokuments in White, „Letter from Aleppo" (wie Anm. 9), S. 419–420. Wie White feststellt (S. 427, Anm. 26) bezog sich Susan E. Whyman bereits früher auf diesen Brief, in *Sociability and Power in Late-Stuart England: The Cultural Worlds of the Verneys, 1660–1720*, Oxford, 1999, S. 224, Anm. 77.

36 Die erste Sinfonie könnte erhalten geblieben sein im Manuskript GB-Lcm 1172, einer Sammlung instrumentaler Theatermusik welche vor 1705 angefertigt worden war und weitere Bezüge zu Purcell aufweist. Ein mit „Overture In M^{r} P Opera" und „Mr HPurcell" (darüber und durchgestrichen „Mr J Clarke", fol. 38^{r}) überschriebenes Stück „könnte die Ouvertüre zum Prolog zu *Dido and Aeneas* sein, oder auch zu *Circe*"; Margaret Laurie, „Did Purcell Set *The Tempest*?", *PRMA* 90, 1963–1964, S. 45, Anm. 8. Die einzige weitere Quelle für diese Ouvertüre ist ein Satz handschriftlicher Stimmbücher, GB-Cmc F.4.35 (2–5), wo sie (nicht gekennzeichnet) als Satz 1 von Suite 48 zu finden ist; siehe S. 88 weiter unten. Lauries Edition der Ouvertüre ist enthalten in *The Works of Henry Purcell*, Bd. 21, *Dramatic Music* […] *Part III*, London, 2010, S. 189–192. Für mehr Informationen zu GB-Lcm 1172 siehe Curtis Price, Einleitung zu *Instrumental Music for London Theatres, 1690–1699*, Music for London Entertainment, Serie A, Bd. 3, Withyham 1987, S. ix–x; Shay und Thompson, *Purcell Manuscripts* (wie Anm. 29), S. 134, 298–302, 312.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

des darin enthaltenen Songs „Ah! Belinda“ (Nr. 3) aus *Dido* anzugeben; es ist einfach „Ah! ah! ah! Belinda, ein einziger Song“.[52] Im Gegensatz dazu wurde die Herkunft vieler anderer bekannter Songs mitgeteilt: „Fairest Isle“ ist „ein Song in *King Arthur*“, „I'll Sail upon the Dog-Star“ ist „ein Song im 4. Akt aus *Fool's Preferment*“ und „You Twice Ten Hundred Deities“ ist „das Beschwörungs-Stück aus dem 3. Akt von *Indian Queen*“.[53] Nicht jeder Song aus Bühnenwerken in *Orpheus Britannicus* verwies auf seinen Kontext, aber „Ah! Belinda“ wurde jedenfalls keine besondere Bedeutung beigemessen. *Dido* zu vergessen war offenbar nicht schwer und das weitere Schicksal der Oper wurde geprägt vom Interesse einiger weniger, sich wieder an sie zu erinnern oder wiederzuentdecken, sie wiederaufzuführen und sie zu bewahren.

WIEDERAUFFÜHRUNGE[illegible] VON *DIDO AND AENEAS*, 1[illegible]87

Purcell starb als beliebte Person, vor allem wegen seiner spät[illegible] darunter *King Arthur* (1691) un[illegible] von der United Com[illegible]aufgeführt wu[illegible]den [illegible]re wu[illegible]e von den [illegible]ontro[illegible]ert. Pur[illegible]ampf im Winter [illegible]dere Schausie[illegible]le zu gr[illegible]nden, [illegible]elds Theatre [illegible]igentümerin vo[illegible] 1690er Jahren, die a[illegible]kum fanden, und der Konk[illegible] den Kompanien könnte Betterton an [illegible] erinnert haben, das er einige Jahre zuvor in Priests Internat gehört hatte: *Dido and Aeneas*.[55] Irgendwann im Jahr 1699 könnte sich Betterton an seinen Kollegen Josias Priest gewandt und die Partitur aus den späten 1680er Jahren erhalten haben. Wie auch immer es sich zugetragen hatte, *Dido* feierte ihre professionelle Erstaufführung im Februar 1700, umgestaltet und integriert in eine Adaption von Shakespeares *Measure for Measure*. Das gedruckte Textbuch (im Folgenden **MM**) beschreibt das Werk als „Die Liebe von Dido und Aeneas, eine Masque, in vier musikalischen Unterhaltungen“.[56] Ein Exemplar von **CL** muss zu den Materialien gehört haben, die Betterton erwarb (oder er hatte selbst eines aufbewahrt): Der Setzer von **MM** benutzte es nachweislich als Quelle für den Text von *Dido*, wobei er einige Fehler des älteren Drucks korrigierte jedoch andere hinzufügte.[57] Ein Vergleich von **CL** und **MM** verdeutlicht einige der 1700 vorgenommenen musikalischen Änderungen: Der Prolog – jene Musik, die noch nicht verloren war – wurde ans Ende geschoben, welches für die Inszenierung erweitert wurde und das Happy End konsolidierte, der Chor „Then since our charms have sped“ [illegible] der Tanz, die den zweiten Akt in der Aufführung an Priests Internat beendeten und [illegible] noch erhalten waren, gingen verwirrenderweise dem ersten Auftritt der Zauberin und der Hexen voraus, während **MM** deren beider Auftritt zweimal hintereinander [illegible]:[58] [illegible] Aeneas' Rezitativ „Jove's commands shall be obey'd“ (Nr. 17) wurde durch vier [illegible] Zeilen erweitert, beginnend mit „But [illegible] my friends what choice to make“.[59] John Eccles, der als „vorrangiger Hauskomponist“[60] von Lincoln's Inn Fields galt, hatte all [illegible] sicherlich [illegible] erledigt und schrieb die für die Aufführung benötigte zusätzliche Musik.[61]

52 *Orpheus Britannicus* (wie Anm. 10), S. 193.
53 Ebd., S. 25, 83, 122.
54 Judith Milhous, *Thomas Betterton and the Management of Lincoln's Inn Fields, 1695–1708*, Carbondale etc. 1979, S. 51–79.
55 Price, *London Stage*, S. 234; Andrew Pinnock, „‚From Rosy Bowers': Coming to Purcell the Bibliographical Way“, in *Henry Purcell's Operas: The Complete Texts*, hrsg. v. Michael Burden, Oxford 2000, S. 49.
56 *Measure for Measure; or, Beauty the Best Advocate, as it is Acted at the [illegible] in Lincoln's-Inn-Fields. Written Originally by Mr. Shakespeare* [sic] *and Now Very Much Alter'd with Additions of Several Entertainments of Musick*, London 1700; Faksimile-Ausgabe London 1969, o. S. Im Textbuch wird nicht erwähnt, dass Charles Gildon *Measure for Measure* für diese Aufführung adaptiert hatte; siehe Eric Walter White, „New Light on ‚Dido and Aeneas'“, in *Henry Purcell, 1659–1695: Essays on his Music*, hrsg. v. Imogen Holst, London 1959, S. 17–23. Siehe auch Price, *London Stage*, S. 242; A. Margaret Laurie, „Allegory, Sources, and Early Performance History“, in Henry Purcell, *Dido and Aeneas: An Opera*, Norton Critical Scores, hrsg. v. Curtis Price, New York etc. 1986, S. 46–47; Kathryn Lowerre, *Music and Musicians on the London Stage, 1695–1705*, Farnham 2009, S. 249–251.
57 Pinnock, „‚From Rosy Bowers'“ (wie Anm. 55), S. 43–53.
58 **MM**, S. 15. Die Erfordernisse der Inszenierung könnten diese Umstellung verlangt haben; siehe White, „New Light on ‚Dido and Aeneas'“ (wie Anm. 56), S. 23–24; Price, *London Stage*, S. 234–238. Alternativ weist Pinnock darauf hin, dass dies ein Fehler des Setzers gewesen sein könnte, der wiederum zur Streichung von „Then since our charms have sped“ und dem folgenden Tanz geführt hat und somit der Grund für den Verlust dieser Musik ist; Pinnock, „‚From Rosy Bowers'“ (wie Anm. 55), S. 50.
59 Tatsächlich erscheinen zwei Freunde und erwidern „Resistless Jove commands – / But Love more resistless then [sic] Jove's.“ Dies wird über weitere 19 Zeilen fortgeführt bevor der Chor zu Aeneas hinzutritt in „Love without Empire Triffling [sic] is and Vain, / And Empire without Love a Pompous Pain“; **MM**, S. 14–15
60 John Eccles, *Incidental Music Part 1*, Recent Researches in the Music of the Baroque Era, Bd. 190, hrsg. v. Amanda Eubanks Winkler, Madison 2015, S. xv–xvi.
61 Eccles' Musik aus *Measure for Measure* ist als handschriftliche Ergänzung erhalten geblieben in einem Exemplar von Purcells

Bärenreiter Leseprobe Sample page

Das nächste Mal tauchte *Dido* zu zwei Anlässen 1704 auf, wie der Londoner *Daily Courant* belegt: Am 29. Januar wurde in einer Auflistung für die Aufführung von Edward Ravenscrofts Stück *The Anatomist* in Lincoln's Inn Fields vermerkt, dass „eine weitere Masque über Aeneas und Dido, eine Komposition des verstorbenen Mr. Henry Purcell" aufgeführt werden sollte; und am 7. April (eine Aufführung für den nächsten Tag ankündigend) wurde George Ethereges Stück *The Man of Mode*, das ebenfalls in Lincoln's Inn Fields aufgeführt wurde, in ähnlicher Weise um eine „Masque über Aeneas und Dido, in verschiedene musikalische Stücke gesetzt von […] Henry Purcell" erweitert.[62] *The Anatomist* enthielt bereits Musik: Darin enthalten war *The Loves of Mars and Venus*, eine von Eccles und Gottfried Finger[63] komponierte Masque, so dass *Dido* wahrscheinlich als Nachstück für eine oder beide Produktionen aufgeführt wurde. Im Unterschied zu 1700 sind hierzu keine gedruckten Textbücher erhalten geblieben, die *Dido*s Position innerhalb dieser Aufführungen angeben könnten. Curtis A. Price diskutierte die plausibelste Erklärung für den Verbleib der *Dido*-Partitur, [illegible] Aufführungen von 1700 und 1704 [illegible] enen Partituren aus der [illegible] 1770 [illegible] inklang bringt:

> [illegible]sterwerk in einer [illegible]ent gekürzte, muss die Einbeziehung der [illegible]*ido* [aus *Measure for Measure*] [illegible]eben haben, der Ouvertu[illegible] entnommen. […] Außerdem [illegible]pfer der Wiederaufführungen [illegible]oo nach Aeneas' Rezitativ] im [illegible]k hinzugefügt worden war, das [illegible] sich zwei Freunde zu Aeneas ge[illegible]ine zu bemerken, dass er damit auch [illegible]ursprüngliche Vertonung des Hexenchores [und des anschließenden Tanzes] entfernte, der auf den eingeschobenen Dialog folgte.[64]

Nach 1704 wurde *Dido and Aeneas* offenbar abgesetzt.[65] Wir wissen nicht, was mit der Partitur und dem Aufführungsmaterial geschah, aber sie müssen für einige Zeit im Ensemble verblieben sein.

Abgesehen von *Dido* blieb ein Großteil von Purcells Musik in Erinnerung und geschätzt, aber die 1726 gegründete Academy of Ancient Music steigerte das Interesse an ihr noch einmal erheblich. Die Mitglieder stammten zunächst aus den Chören der Chapel Royal, der Westminster Abbey und der St. Paul's Cathedral, doch das Repertoire der Academy wuchs schnell über die „bedeutsame, alte vokale Musik" hinaus und umfasste Werke von Purcell, Pergolesi und anderen Italienern sowie Händel.[66] Die Akademie veranstaltete Aufführungen im Crown and Anchor, einer Gastwirtschaft abseits der Fleet Street (und ab September 1784 in der Freemasons' Hall). Erhaltene Programme[67] sowie zwei Bücher[68] mit dem Text häufig gespielter Werke erlauben eine Evaluierung des Repertoires der Academy über mehrere Jahrzehnte hinweg. Angesichts des bereits bestehenden Interesses an Purcell muss die Aufführung der bis dahin unbekannten Oper *Dido and Aeneas* im Jahr 1774 – offenbar tauchte in den frühen 1770er Jahren eine Partitur eine Zeitlang wieder auf, um dann wieder zu verschwinden – möglicherweise die für die Aufführungen von 1704 [illegible] – ein bedeutsames Ereignis gewesen sein. Das Titelblatt des Programms unterstreicht die Fokussierung auf *Dido*: „Die Liebe von Dido und Aeneas, eine Oper geschrieben von Nahum Tate, Esq. Und vertont von M[illegible] Henry Purcell, aufgeführt, mit einigen anderen Stücken, durch die Academy of Ancient Music, am Donnerstag, den 21. April 1774."[69] Weniger auf-

A Collection of Ayres, Compos'd for the Theatre and upon other Occasions, vier Stimmbücher, London 1697; siehe Richard Charteris, „Some Manuscript Discoveries of Henry Purcell and his Contemporaries in the Newberry Library, Chicago", *Notes* 37, 1980, S. 8–9.

62 Eric Walter White, „Early Theatrical Performances of Purcell's Operas with a Calendar of Recorded Performances", *Theatre Notebook* 13, 1958–1959, S. 55–56; Michael Tilmouth, „Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)", *RMARC* 1, 1961, S. 53–54.

63 Lowerre, *Music and Musicians* (wie Anm. 56), S. 46–52.

64 Price, *London Stage*, S. 242; vgl. Pinnock, „‚From Rosy Bowers'" (wie Anm. 55), S. 52–53.

65 Ob eine Wiederaufnahme von *Measure for Measure* 1706 auch *Dido* beinhaltete ist unklar; siehe White, „Early Theatrical Performances" (wie Anm. 62), S. 63; Laurie, „Allegory, Sources" (wie Anm. 56), S. 47.

66 Christopher Hogwood, „‚Gropers into Antique Musick' or ‚A very ancient and respectable Society'? Historical Views of the Academy of Ancient Music", in *Coll' astuzia, col giudizio: Essays in Honor of Neal Zaslaw*, hrsg. v. Cliff Eisen, Ann Arbor 2009, S. 127; Tim Eggington, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music*, Woodbridge 2014, S. 4–11.

67 H. Diack Johnstone, „The Academy of Ancient Music (1726–1802): Its History, Repertoire, and Surviving Programs", *RMARC* 51, 2020, S. 1–136.

68 *The Words of Such Pieces as Are Most Usually Performed by the Academy of Ancient Music*, London 1761; 2. Aufl. London 1768. Purcells Werke werden in eigenen Abschnitten gelistet: S. 83–113 (Ausgabe 1761) und S. 97 –125 (Ausgabe 1768).

69 London 1774. Der Titel ist einfach „Dido and Aeneas" (S. 4). Das Exemplar in US-SM ist Dev 8vo 80. Zu anderen Exemplaren siehe Johnstone, „Academy of Ancient Music" (wie Anm. 67), S. 51. Bezogen auf die Anlage des Titelblatts und andere gestalterische Ähnlichkeiten stammt ein undatiertes Libretto, das nur *Dido* enthält, vom Programm von 1774 ab. Das Exemplar GB-LEIu SCM 05085 wurde identifiziert von Harris in *Purcell's* Dido, S. 144 (Fußnote 237). Ich habe zwei weitere Exemplare identifiziert: US-SM K-D 452 und US-NYpm FULD; letzteres wurde fälschlich mit der

Bärenreiter Leseprobe Sample page

wendige Programme verzeichnen Aufführungen von *Dido* in den Jahren 1785[70] und 1787[71], aber alle drei enthalten den Text der Oper und nennen die Hauptfiguren „Aeneas", „Dido, manchmal auch Eliza genannt", „Anna" (eine Umbenennung von Belinda aus **CL** und **MM**, Anna ist Didos Schwester in der *Aeneis*) und „Eine Zauberin",[72] zusammen mit Chören von Dienern, Hexen und Matrosen. In den Programmheften ist vermerkt, dass *Dido* „ursprünglich in drei Akte unterteilt war",[73] aber die nummerierten Szenenbezeichnungen (die in allen dreien gleich sind und auf den Auftritten der Figuren basieren) lassen eine andere Aufteilung der Akte erkennen als in **CL**. Sie deuten auch darauf hin, dass die meisten der in **CL** und **MM** aufgeführten Tänze gestrichen wurden; nur ein einzelner Tanz wird genannt: „Ein Tanz der Matrosen"[74] (Nr. 19). Das ganze Ausmaß der Änderungen wird deutlich, wenn man die musikalischen Quellen der Academy-Fassung von *Dido*[75] mit drei erhaltenen handschriftlichen Partituren vergleicht, die in unmittelbarer Nähe zur Aufführung durch die Academy 1774 kopiert wurden aber direkt von dem früheren Exemplar abh

- Das [illegible] (im Folgenden **TP**), GB-[illegible] Hayes einer be[illegible] und organisten, [illegible] Vervielfältigung [illegible] würdigen Quel[illegible] diese Edition.[77]

[illegible]indung gebra[illegible]
etti, New York 1994

[illegible], 28. April, 1785." (South-
[illegible]s" steht auf S. [1]. Das offen[illegible]et. A5 d.298 (1).

71 „(Nr. [illegible]chste Konzert dieser Saison] zusammengestellt von Peter Stapel, Esq. [damals Präsident der Academy] Donnerstag, 22. Februar 1787. Academy of Ancient Music." ([London] [1787]); der Titel „Masque. Dido and Aeneas" steht auf S. [1]. Das Exemplar in GB-Cu ist MR455.d.75.3. Zu anderen Exemplaren siehe Johnstone, „Academy of Ancient Music" (wie Anm. 67), S. 55–58.

72 Das Programm von 1774 (wie Anm. 69), S. 4.

73 Ebd.

74 Ebd., S. 9.

75 Siehe unten, S. 88–89.

76 Meine Verwendung des Begriffs „Exemplar" bezieht sich im Folgenden immer auf diese verlorene Quelle. Eine knappe Beschreibung der drei Partituren wird an dieser Stelle gegeben, um die Diskussion im Verlauf des Vorworts nachvollziehbar zu machen; eine ausführliche Beschreibung befindet sich weiter unten, S. 84–87.

77 *Dido* ist das erste Werk in Bd. 3 von Hayes vierbändiger Sammlung, die Purcells Musik gewidmet ist; das Manuskript wurde ursprünglich von Nigel Fortune entdeckt („A New Purcell Source", *MR* 25, 1964, S. 109–113) und nachfolgend beschrieben von Shirley Pargeter (*A Catalogue of the Library at Tatton Park, Knutsford, Cheshire*

- Das Tenbury-Manuskript (im Folgenden **TE**), GB-Ob Tenbury 1266, Kopist nicht identifiziert. Obwohl nachweislich nicht früher als in den 1770er Jahren kopiert, weist **TE** Notationsmerkmale auf, die um 1704 in Gebrauch waren; es zeigt Anzeichen von schreiberischer Unsicherheit, und das Vorhaben, einen zuverlässigen Text nach dem Exemplar zu erstellen, wurde möglicherweise von Hayes initiiert.[78]
- Das Nanki-Manuskript (im Folgenden **NA**), J-WAkt Nanki N-4/41, Kopist nicht identifiziert. **NA** bietet das vollständige Werk (in seiner erhaltenen Gestalt), ähnlich wie **TP** und **TE**, aber sein Schreiber nahm zahlreiche Änderungen an der musikalischen Sprache vor, die fast alle in der Academy-Fassung von *Dido* zu finden sind. **NA** kann nicht später als 1774 kopiert worden sein.[79]

Die Bemühungen der Academy um die Wiederbelebung und Aufführung von *Dido* – in einer oratorienähnlichen Fassung – scheinen für das Überleben des Werkes direkt verantwortlich gewesen zu sein. Ohne das Interesse der Academy wären diese drei Partituren vielleicht nie angefertigt worden. Die Academy-Fassung von *Dido* wurde nicht nur durch die Streichung von Tänzen gekürzt, sondern es wurde ein umfassender Umwandlungsbetrieb um die Musik zu modernisieren und dem Geschmack des späten 18. Jahrhunderts anzupassen. Die [illegible] vollzog sich in mindestens zwei Phasen, und der wahrscheinlichste Kandidat für die Anfertigung der Partitur von *Dido* für die Wiederaufnahme von 1774 ist Samuel Howard, wobei er den Ansatz des Schreibers von **NA** erweiterte.[80] Eine handschriftliche Partitur der Academy-Fassung von *Dido* in der Bibliothek der Juilliard School, New York (US-NYj 44 P971d 1778), die auf ihrem Exlibris mit 1778 datiert ist, gibt als Quelle an: „Von einer korrigierten Abschrift aus der Hand von Saml. Howard Mus.D."[81] Howard, ein Kenner der Academy und zeitweise de-

[o. O., Cheshire Libraries and Museums 1977], S. 306–307). MR 2–5 bezieht sich nicht eindeutig auf diese vier Bände, sondern auf „einen Regalteil im Bücherschrank des Musikzimmers" (Carolyn Latham, Verwalterin des Herrenhauses und der Sammlungen Tatton Park, private Mitteilung, 10. Dezember 2021). Siehe auch unten, S. 84–85; Rebecca Herissone, „‚[T]ranscribed from the author[']s original manuscript': Philip Hayes and the Preservation of the Music of Henry Purcell", in *Musical Exchange between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman*, hrsg. v. John Cunningham und Bryan White, Woodbridge 2020, S. 399–448; und dies. (Hrsg.), Henry Purcell (zugeschrieben), *Oh that my grief was thoroughly weigh'd*, London 2019, S. iv–vi.

78 Siehe unten, S. 85–86.

79 Siehe unten, S. 86–87.

80 Harris, *Purcell's* Dido, S. 151.

81 Siehe unten, S. 89.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Möglicherweise kannte Tate auch frühere englische Interpretationen des Dido-Mythos', worauf eine Textvariante in den Quellen hindeutet: **TP**, **TE** und **NA** stimmen zusammen mit den Libretti der Academy of Ancient Music in der Schreibweise von Didos (phönizischem) Vornamen, „Eliza", überein, im Gegensatz zu „Elisas" in **CL** (offenbar eine Fehldeutung des Genitivs „Elisa's" durch den Setzer) und „Elisa" in **MM**. (Das früheste datierbare Auftreten von „Elissa" in *Dido and Aeneas* – bekannt aus früheren Ausgaben – ist meines Wissens in der 1841 gedruckten Ausgabe für die Musical Antiquarian Society.[91]) Die Schreibweise „Eliza" stellte eine Verbindung zwischen Dido und Elizabeth I. her: In Christopher Marlowes *Tragedie of Dido* ertönt der Name „Eliza" „in allen Wäldern" mit „abscheulichen Echos";[92] für Marlowe war dies eine Kritik an der „grässlichen literarischen Unterdrückung unter dem elisabethanischen königlichen Absolutismus".[93] In Tates *Dido* verwenden nur die Zauberin und die Hexen den Namen „Eliza", und in den Nr. 12 und 13 gibt es „abscheuliche Echos", was darauf hindeutet, dass Marlowes *Dido* Teil von Tates literarischer

[illegible] Allegorien in Tates [illegible] die Ursprünge von [illegible]rles II. gestoßen [illegible]er William und [illegible]ste größere Un[illegible]der, wie bereits [illegible]stehungsdatum [illegible]and, die mit [illegible]Mary zusammen[illegible] Allegorie auf das [illegible]en Nation hingewiesen [illegible]ederländische William in seiner Verachtung gegenüber seiner englischen Königin versagen."[95] Price, der sich ebenfalls mit dem Jahr 1689 beschäftigte, führte Buttreys Ideen weiter und argumentierte, dass *Dido*s Hexen die Bedrohung durch ein Wiederaufleben des Katholizismus repräsentieren, aber er äußerte auch Bedenken über „unvorteilhafte Parallelen" zu William und Mary.[96] Andrew R. Walkling mutmaßte, „dass *Dido and Aeneas* geschrieben worden sein könnte, um die Declaration of Indulgence von James II. 1687 oder Anfang 1688 zu feiern";[97] „hier kann Aeneas als James gelesen werden, während Dido für England steht".[98] A. Margaret Laurie hatte jedoch bereits früher bemerkt, dass „es fraglich ist, ob der Hauptteil der Oper [abgesehen vom Prolog] auch allegorischen Charakter haben sollte".[99] Bruce Wood und Andrew Pinnock nahmen in ihrem Plädoyer für *Dido*s Uraufführung im Jahr 1684 zu dem Schluss, dass „man [von] I des *Dido*-Prologs als ein durchaus übliches Kompliment an ein Königspaar lesen kann, von dem Tate hoffte, dass es im Publikum anwesend sein würde".[100] Erscheinen kommt zu solchen Überlegungen hinzu, dass *Dido* [illegible]war möglicherweise für den Hof geschrieben, dort aber nie aufgeführt wurde, und 1687 oder 1688 in Priests Internat seine Uraufführung erlebte, wo die Zuschauer möglicherweise keinen Sinn für politische Allegorien hatten. Robert D. Hume konstatierte seine Studie über die englische Oper des späten 17. Jahrhunderts, dass es „keinen zwingenden Grund gibt, die Gegenwart von Politik (geschweige denn von versteckter Allegorie) zu implizieren", es sei denn, sie sei „eklatant offensichtlich" wie in *Albion and Albanius*.[101] Price zog seine früheren Gedanken zurück und behauptete in ähnlicher Weise, dass „Tates Libretto […] keinen spezifisch politischen Zweck verfolgte. […] Die Oper sollte einfach als die Geschichte von Dido und Aeneas in Karthago aufgefasst werden, und nichts weiter".[102]

Bärenreiter
Leseprobe
Sample page

S. 60–62. Andere Vorgänger zu Tates Hexen werden diskutiert in Eubanks Winkler, *O Let Us Howle* (wie Anm. 90), S. 54–61; Price, *London Stage*, S. 232–233, 254–255; Pinnock, „Book IV in Plain Brown Wrappers" (wie Anm. 84), S. 256–263.

91 Henry Purcell, *Dido and Aeneas, A Tragic Opera*, hrsg. v. G. Alexander Macfarren, London [1841], S. 45–49.

92 Christopher Marlowe, *The Tragedie of Dido, Queene of Carthage*, London 1594, Akt IV, o. S.

93 Patrick Cheney, *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood*, Toronto 1997, S. 114. Siehe auch Diane Purkiss, „The Queen on Stage: Marlowe's *Dido, Queen of Carthage* and the Representation of Elizabeth I", in *A Woman Scorn'd: Responses to the Dido Myth*, hrsg. v. Michael Burden, London 1998, S. 151–167.

94 In Drydens Übersetzung gibt es diese Unterscheidung nicht; *Works of Virgil* (wie Anm. 86), S. 300 (Schreibweise „Elisa"), 310 und 325 (Schreibweise „Eliza").

95 Buttrey, „Dating Purcell's *Dido*" (wie Anm. 13), S. 60.

96 Price, *London Stage*, S. 229, 233.

97 Walkling, „Dating of Purcell's ‚Dido'" (wie Anm. 20), S. 480.

98 Andrew R. Walkling, „Politics and the Restoration Masque: The Case of *Dido and Aeneas*", in *Culture and Society in the Stuart Restoration*, hrsg. v. Gerald MacLean, Cambridge 1995, S. 58; siehe auch ders., „Political Allegory in Purcell's ‚Dido and Aeneas'", *M&L* 76, 1995, S. 540–571.

99 Laurie, „Allegory, Sources" (wie Anm. 56), S. 45.

100 Wood und Pinnock, „‚Unscarr'd by turning times'" (wie Anm. 19), S. 375.

101 Robert D. Hume, „The Politics of Opera in Late Seventeenth-Century London", *COJ* 10, 1998, S. 15, 28.

102 Curtis A. Price, „*Dido and Aeneas*: Questions of Style and Evidence" (wie Anm. 20), S. 122. Siehe auch zusammenfassend dazu Harris, *Purcell's* Dido, S. 34–44.

AUFFÜHRUNGSRELEVANTE HINWEISE IM CHELSEA-LIBRETTO

CL bietet einen Einblick in die frühe Aufführungsgeschichte von *Dido and Aeneas*. Moderne Aufführungen müssen die darin enthaltenen Hinweise prüfen, indem sie potenzielle Erkenntnisse über Purcells Konzeption gegen Anpassungen abwägen, die sicherlich für Priests Internat vorgenommen wurden. Zum Beispiel werden nur in **CL** die Begleiterinnen der Zauberin „Inchanteresses" genannt (erstmals auf S. 5).[103] Ebenfalls erscheint der „Echo Dance of Furies" (Nr. 13) wie in **MM** und späteren handschriftlichen Partituren in **CL** als „Eccho Dance. Inchanteresses and Fairees" (S. 6). Eine solche Änderung von Charakteren, die für eine Aufführung durch „Junge Damen" möglicherweise unpassend gewesen wären, war einfach: Änderungen konnten nur an dem der Öffentlichkeit zugänglichen Libretto vorgenommen werden.[104] Da der Lincoln's Inn Fields Theatre für die Aufführung von *Dido* im Jahr 1700 zur Verfügung stehende Material – wahrscheinlich die Partitur des Priests Internats und sicher [illegible] keinen Zweifel daran, dass die H[illegible] der eingeführt werden sollen u[illegible] können, dass Tanz und Ch[illegible] gestalt angelegt hatten. Es ist [illegible] Anzahl der Tänze für die [illegible] erweitert wurde (obwohl [illegible] frühere Aufführung b[illegible] spielt hätte), um den Schü[illegible]genheit zu ge[illegible] ihre Ko[illegible] zu präsentieren. Allein der [illegible]olog weist auf sechs einzelne [illegible]d schließlich enthält **CL** möglicherweise für Josias Priests individuelle dra[illegible]ische Entscheidungen: Am Ende des Chores „Destruction's our delight" (Nr. 20) vermerkt **CL**, dass „*Jack of the Lanthorn* die Spanier inmitten von Zauberinnen von ihrem Weg abbringt. Ein Tanz" (S. 7), während in **MM** daraus „Ein Tanz von Zauberern und Hexen"[105] wird, was sich in beiden Fällen auf den Tanz der Hexen (Nr. 21) bezieht.

CL unterteilt Akt I und II anders als **TP**, **TE** und **NA**, indem der erste Akt (S. 5) mit „The Triumphing Dance" (Nr. 9) abgeschlossen wird, was zu drei Akten von ähnlicher Länge führt. Wir wissen nicht, ob dieser Plan auf Nahum Tate zurückgeht, aber er wurde in **MM** beibehalten, wenn auch mit einer erheblichen Umstellung. Die handschriftlichen Partituren verlängern den ersten Akt bis zum „Echo Dance of Furies" (Nr. 13), was zu einem stark gekürzten zweiten Akt führt, der sich auf den Ausflug von Dido und Aeneas (und ihren Begleitern) in den Hain beschränkt. **TP** und **NA** enthalten nach Nr. 13 den Vermerk „Ende des ersten Aktes", während **TE** an gleicher Stelle „Ende des ersten Teils" angibt.[106] **CL** weicht auch in der räumlichen Verortung mehrerer Szenen von den handschriftlichen Partituren ab. Akt I beginnt in der „Szene des Palastes" (S. [illegible], Nr. 2–[illegible]; Akt II beginnt in der „Szene der Höhle" (S. 5, Nr. [illegible]–13) und wechselt zur „Szene des Hains" (S. [illegible], Nr. 14–17); und Akt III beginnt mit der „Szene der Schiffe" (S. 7, Nr. 18–21) und wechselt vermutlich in den Palast zurück, obwohl dies in **CL** für Nr. 22 und 23 nicht angegeben ist.[107]

Einige Forscher erkennen in der in **TP**, **TE** und **NA** gekürzt überlieferten Oper eine gewisse Perfektion.[108] **CL** und **MM** machen jedoch deutlich, dass der Prolog sowie der Chor und der Tanz am Ende des zweiten Aktes einst existierten und moderne Interpretationen vielleicht einiges oder alles davon ersetzen möchten. Innerhalb der Aufführungsgeschichte von *Dido* im 20. und 21. Jahrhundert waren Rekonstruktionen des Prologs relativ unüblich gewesen. Den fehlenden Passagen aus dem zweiten Akt erging es jedoch besser. Die populärste Lösung präsentierte die Bearbeitung von Benjamin Britten und Imogen Holst für die *Dido*-Inszenierung der English Opera Group von 1951, die auf andere Musik von Purcell zurückgriff.[109] Eine gänz-

103 Seitenangaben in Klammern in diesem Abschnitt beziehen sich auf **CL**; siehe das Faksimile S. 73–80.

104 Eubanks Winkler merkt jedoch an, dass in einer früheren Chelsea-Produktion, *Beauties Triumph* von 1676, eine „Episode von Zwietracht und drei Furien enthalten ist, welche sämtliche Konventionen von Hexerei auf der Bühne bedient"; Eubanks Winkler, *Music, Dance, and Drama* (wie Anm. 5), S. 143.

105 **MM**, S. 27.

106 Über die mögliche Bedeutung dieser Formulierung siehe Ellen Harris, *Handel and the Pastoral Tradition*, London 1980, S. 133–140, sowie ihre weiterführenden Überlegungen in *Purcell's* Dido, S. 90–97; siehe auch Laurie, „Allegory, Sources" (wie Anm. 56), S. 49–52.

107 Ebd., S. 56.

108 Edward J. Dent merkte an, dass „wie sie gedruckt vorliegt [in **CL**], die Oper mit einem Prolog beginnt […] aber Purcell diesen nicht vertont zu haben scheint, und das ist kein großer Verlust"; und über das Ende des zweiten Aktes: „gemäß dem Libretto sollten die Hexen an dieser Stelle wieder auftreten und den Akt mit einem Chor beenden. […] Purcell könnte die Komposition des Chores ursprünglich beabsichtigt haben, hat ihn aber vielleicht gestrichen, weil er der Meinung war, dass die Verzweiflung des Aeneas [in Nr. 17] ein dramatischeres Ende des Aktes darstellte"; *Foundations of English Opera*, Cambridge 1928, S. 180–182.

109 „What flatt'ring noise is this" in *The Indian Queen*; „To Urania and Caesar" in *Sound the trumpet, beat the drum* (das Begrüßungslied von 1687); und die Ouvertüre zu *Sir Anthony Love*. Siehe Britten und Holst, *Dido* (wie Anm. 2), S. v, 71–79. Eine hervorragende Zusammenfassung von verfügbaren Rekonstruktionen für den Prolog und das Ende von Akt II ist enthalten in Andrew R.

Bärenreiter Leseprobe Sample page

lich andere Frage ist, ob **CL** das Fehlen mehrerer Tänze andeutet (abgesehen von jenen im Prolog und am Ende des zweiten Aktes); ein vieldiskutiertes Thema.[110] Im Folgen werden die Positionen der fraglichen Tänze und die jeweiligen Informationen in **CL** angegeben:

- nach dem Duett und Chor „Fear no danger to ensue“ (Nr. 5) „*Dance this Cho*[rus]. *The Baske*“ (S. 4).
- nach dem Song „Pursue thy conquest, Love“ (Nr. 8) „*A Dance Gittars Chacony*“ (S. 5).
- nach dem Song „Ho ho ho“ und dem Chor (Nr. 11) „*Enter* 2 *Drunken Saylors, a Dance*“ (S. 5).
- nach dem Song und Chor „Thanks to these lonesome vales“ (Nr. 14) „*Gitter Ground a Dance*“ (S. 6).
- nach dem Song „Oft she visits this loved mountain“ (Nr. 15) „*A Dance to Entertain* Æneas, *by* Dido Vemon [sic]“ (S. 6, anstelle „Dido's Women“, vermutlich ein Fehler des Setzers).
- nach dem Chor „With drooping wings ye Cupids come“ (Nr. 23) „*Cupids Dance*“ (S. [illegible]).

Drei davon scheinen im Ablauf recht [illegible]. „*Dance this Cho*[rus]“ deutet auf eine [illegible] instrumentale Wie[illegible]ear no danger to ensue“ hin, ob[illegible]ränkt für „The Baske“ [illegible]uführenden Tänze[illegible]en) Tanz bezeichnen [illegible]on“ paßt gut zu [illegible]t „Oft she visits [illegible] abschließende [illegible]entalen Wieder[illegible]e Cupids com[illegible]s **TE** als einzige [illegible]rmitteln, indem sie d[illegible]es untextiert lässt.[112] Selbst [illegible], können in solchen Fällen die Anforderungen der Choreographie zusätzliche Wiederholungen notwendig gemacht haben, die sich in den musikalischen Quellen nicht widerspiegeln. Schwieriger mit der existenten Musik in Einklang zu bringen ist der Tanz von „2 *Drunken Saylors*“. Ellen T. Harris spricht sich dafür aus, diesen Tanz mit dem darauffolgenden Hexenduett „But ere we this perform“ (Nr. 12) in Verbindung zu bringen,[113] während Andrew R. Walkling für einen weiteren (fehlenden) Tanz plädiert, was möglicherweise auch den ungeschickten Übergang von Nr. 11 zu Nr. 12 erklärt.[114] Bleiben noch die beiden Gitarrentänze, von denen traditionell angenommen wird, dass sie improvisiert wurden.[115] Christopher Page stellt fest, dass „diese Tänze wahrscheinlich nie zu Purcells Partitur gehörten“ und dass die Gitarristen bei den Aufführungen an Priests Internat wahrscheinlich Schüler waren, die nach Tabulatur spielten.[116] Heutige Aufführungen sollten die verfügbaren Informationen berücksichtigen: „Chacony“ und „Ground“ bieten stilistische Anhaltspunkte und zumindest für letzteres eine impl[illegible] musikalische Verbindung zu dem darauffolgenden Song in Form des Ground „Oft she visits this loved mountain“ (Nr. 15).[117] Letztendlich werden die von modernen Aufführungen gewählten Lösungen verständlicherweise sehr unterschiedlich ausfallen: konzertante Aufführungen könnten einem minimalistischen Ansatz folgen, indem sie alle (oder fast alle) Tänze der überlieferten Partitur realisieren; szenische Aufführungen hingegen, insbesondere mit erfahrenen Tänzern, könnten die Erweiterung in Erwägung ziehen und Purcells Partitur angesichts der [illegible]ale Handlung durch den Tanz verankert und Musik hinzufügen.

WEITERE AUFFÜHRUNGSASPEKTE

Rhythmische Erweiterungen

Wenn sich Interpreten über englische Aufführungspraxis des späten 17. Jahrhunderts informieren wollen, befinden sie sich heute in einer besseren Position als noch vor einigen Jahrzehnten,[118] als Purcells Musik in etwa dergestalt aufgeführt wurde wie spätere Barockmusik. Die Unterscheidung zwischen Überpunktierung (oder Doppelpunktierung) und *notes inégales*

Walkling, „The Masque of Actaeon and the Antimasque of Mercury: Dance, Dramatic Structure, and Tragic Exposition in *Dido and Aeneas*“, *JAMS* 63, 2010, S. 232 (Anm. 82).

110 Siehe z. B. Holman, Rezension (wie Anm. 18), S. 618–619; Michael Burden, „To Repeat (or Not to Repeat)? Dance Cues in Restoration English Opera“, *EM* 35, 2007, S. 399, 409; Walkling, „Masque of Actaeon“ (wie Anm. 109), S. 200–215; Harris, *Purcell's* Dido, S. 76–81.

111 Walkling, „Masque of Actaeon“ (wie Anm. 109), S. 208 und Anm. 42).

112 Für eine andere Erklärung siehe Price, *London Stage*, S. 260–261.

113 Harris, *Purcell's* Dido, S. 79.

114 Walkling, „Masque of Actaeon“ (wie Anm. 109), S. 210.

115 Siehe z. B. ebd., S. 209; Harris, *Purcell's* Dido, S. 81.

116 Christopher Page, *The Guitar in Stuart England*, Cambridge 2017, S. 134–136.

117 Andrew Parrott, „Performing Purcell“, in *The Purcell Companion*, hrsg. v. Michael Burden, Portland 1995, S. 397–398, 435 (Anm. 61).

118 Stephen Rose bietet einen ausgezeichneten und exzellenten Überblick über aufführungspraktische Aspekte zu Purcell, indem er sich auf Primär- und Sekundärquellen stützt, in „Performance Practices“, in *The Ashgate Research Companion to Henry Purcell*, hrsg. v. Rebecca Herissone, Farnham 2012, S. 115–164. Parrott, „Performing Purcell“ (wie Anm. 117), S. 385–444, bleibt weiterhin ein ebenfalls wichtiger Überblick, wenn auch mit teils anderen Schwerpunkten.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Zum Beispiel verwendet der Schreiber einer frühen Manuskriptquelle von Nr. 3, „Ah! Belinda“, die in der Kathedrale von Durham verwahrt wird (GB-DRc D9) sowohl den „shake turn'd“ als auch abwärts geführte Vorhalte.[132] Die letztgenannten gehörten zusammen mit dem aufwärts geführten Vorhalt sowie anderen Appoggiaturen zu jenen Verzierungen, die Sänger und Instrumentalisten instinktiv anwendeten.[133] Und schließlich ist das Studium von Purcells vielfach in maßgeblichen Fassungen erhaltenen Liedern von großem Wert. Die *Orpheus-Britannicus*-Fassung von „Ah! Belinda“ (Anhang, S. 71–72) enthält Varianten, die eindeutig von Purcell stammende ausgeschriebene Verzierungen sind. Mehrere Lieder im so genannten Gresham-Autograph offenbaren ebenfalls Purcells Praxis der Verzierung melodischer Linien.[134]

Zeit und Tempo

Mehrere Abschnitte der 1694 erschienenen Ausgabe von Playfords *Introduction* waren völlig neu, indem sie von „Mr. Henry Purcell korrigiert und ergänzt“ worden waren.[135] Eine viel ältere Diskussion über „Zeit oder Takt“, die auf einem Mensuralsystem basierte und noch in der Ausgabe von 1687 enthalten war, bot eine Übersicht über Taktarten und Tempo erläuterte. Die [illegible] und ☽ oder **2** wurden, wenn ♩ = 60 lässt sich [illegible] Schlagfolge „einer [illegible] etwas schneller“ [illegible] schnell wie die [illegible] also etwa 𝅗𝅥 = 60. [illegible] führte Purcell seine Leser an das Dreiermetrum heran, einschließlich $\frac{3}{2}$ („drei Halbe in jedem Takt“) und **3** oder **31** (in denen „die Halben zu Viertelnoten“ oder „Achtelnoten“ werden, wobei letztere „wieder so schnell gesungen“ werden).[138] Er sprach sich auch für traditionelle Taktschwerpunkte sowohl im geraden als auch im Dreiermetrum aus: „eins, zwei, mit der Hand nach unten […] und drei, vier, mit der Hand nach oben“ beziehungsweise „eins, zwei, mit der Hand nach unten, und beim dritten nach oben“.[139] Derartige Beschreibungen bieten eine Orientierungshilfe für heutige Aufführungen, aber „das Problem beim Ableiten von Tempi aus Taktarten besteht darin, dass erhaltene nicht-autographe Quellen oft Fehler oder Unstimmigkeiten beibehalten scheinen“.[140] Im Fall von *Dido* würde ein autographes Manuskript sicherlich vertrauen in unsere Interpretation von Tempo und Puls erwecken, insbesondere angesichts der ausgeprägten Kontinuität innerhalb des Werkes.[141] Aber in **TE** treffen wir auf einen zuweilen unzuverlässigen Schreiber, der Informationen aus einer Quelle um zwei zurückversetzt, und in **TP** offenbart sich Playford Hayes gewissermaßen als moderner Herausgeber, welcher offenbar Taktarten des Originals durch Äquivalente aus seiner eigenen Zeit ersetzt. (NA ist hier weniger hilfreich, indem z. B. Beispiel durchgängig **c** angegeben wird, wo **TP** und **TE** einheitlich **2** haben.) Die modernisierten Taktarten in dieser Ausgabe – sofern diese sich von den originalen Angaben in **TP** unterscheiden, werden letztere über dem System angegeben – sollen für Konsistenz sorgen und die Interpreten unterstützen, indem sie verkürzende Metronomangaben oder vergleichende Empfehlungen hinter sich lassen.[142] Die aus dem Duett („But ere we this perform“) und Chor („In our deep vaulted cell“) bestehende Nr. 12 veranschaulicht mehrere dieser Aspekte. Sowohl **TP** als auch **TE** zeigen an, dass Nr. 11 und 12 ineinander übergehen sollten, wobei die ersten Noten des neuen Satzes (Zweite Hexe und Instrumentalbass) im letzten Takt von Nr. 11 erscheinen. Beide stimmen auch in der Taktart für das Duett überein (**2**), Purcells schnellstes Beispiel für die Verwendung einer geraden Taktart. Die Interpreten müs-

Learn [illegible] *Written by the Late Famous Mr. H. P.* [illegible] einzige Exemplar ist NZ-Ap 1697 HARP (Faksimile-Ausgabe Wellington 1980). Die „Rules“ wurden wiederaufgelegt in Henry Purcell, *A Choice Collection of Lessons for the Harpsichord or Spinnet*, 2. Aufl. [1697] (kein Exemplar erhalten) und 3. Aufl. London [1699]. Siehe H. Diack Johnstone, „Ornamentation in the Keyboard Music of Henry Purcell and his Contemporaries“, in *Performing the Music of Henry Purcell*, hrsg. v. Michael Burden, Oxford 1996, S. 82–104, bes. 83–84 und Anm. 4; siehe auch Rose, „Performance Practices“ (wie Anm. 118), S. 140–144.

132 „Rules for Graces“, o. S.; für mehr über GB-DRc D9 siehe unten, S. 85 (Anm. 15) und 88.

133 Parrott, „Performing Purcell“ (wie Anm. 117), S. 427–428.

134 Margaret Laurie und Robert Thompson, Einführung zu *Henry Purcell: The Gresham Autograph*, Faksimile-Ausgabe London 1995, S. v–vi; Rose, „Performance Practices“ (wie Anm. 118), S. 146–148; siehe auch unten, S. 88.

135 John Playford, *An Introduction to the Skill of Musick*, 12. Auflage, rev. v. Henry Purcell, London 1694, Titelseite.

136 John Playford, *An Introduction to the Skill of Musick*, 11. Auflage London 1687, S. 28–31.

137 Playford, *Introduction* (wie Anm. 135), S. 25–26. Daniel Robinson verdeutlicht das Zählen mit einem Uhrenpendel in *An Essay upon Vocal Musick*, Nottingham 1715, S. 16; zitiert und besprochen in Herissone, *Music Theory* (wie Anm. 126), S. 51–52. Siehe auch A. Margaret Laurie, „Continuity and Tempo in Purcell's Vocal Works“, in *Purcell Studies* (wie Anm. 15), S. 195–201.

138 Playford, *Introduction* (wie Anm. 135), S. 27.

139 Ebd., S. 26–27.

140 Rose, „Performance Practices“ (wie Anm. 118), S. 123.

141 Laurie, „Continuity and Tempo“ (wie Anm. 137), S. 192–195.

142 Harris hat für strikt proportionale Tempoverhältnisse in *Dido* argumentiert; siehe *Dido*, hrsg. v. Harris (wie Anm. 18), S. vii; vgl. Holman, Rezension (wie Anm. 18), S. 618.

Bärenreiter Leseprobe Sample page

sen entscheiden, in welchem Verhältnis das Tempo des Duetts zum letzten Abschnitt von Nr. 11 stehen soll, dem zweiten „Ho ho ho"-Chor, der in **TP** in $\frac{3}{8}$ (vorausgehend angekündigt mit **3**) und in **TE** in **3** steht. Der Übergang vom Duett zum Chor in Nr. 12 wird in **TP** mit $\frac{3}{4}$ und in **TE** mit **3** angezeigt. Hayes' modernisierte Taktangabe ist hilfreich, aber Purcell hob die Bedeutung der Notenwerte hervor, zumindest im Dreiertakt: Dieser Chor (im Dreivierteltakt) sollte vermutlich etwa doppelt so langsam sein wie jener, der Nr. 11 beendete (Dreiachteltakt). In *Dido* wird der Dreiertakt wahlweise mit drei Achteln, Vierteln oder Halben pro Takt notiert, und die Interpreten sollten sich daran orientieren; andererseits werden Passagen im geraden Takt stets in vier Vierteln pro Takt notiert, wobei mit Ausnahme seltener Anweisungen wie dem „Quick" im zweiten Teil der Ouvertüre die Taktart hier die einzige Tempovorgabe ist.[143]

Zusammengesetzte Taktarten treten in *Dido* nur einmal auf: in Nr. 11 geben sowohl **TP** als auch **TE** $\frac{6}{8}$-Aussagen innerhalb des zweiten Refrains vor.[144] (**NA** gibt diese mit Triolen ohne Taktwechsel wieder.[145]) Hier einen Wechsel von Takt und Tempo [illegible] anzenden Rezitativabschnitten [illegible] Streicher-Jagdhorn-Imitationen [illegible] dass Dido und Aeneas „jetzt [illegible] lls Erläuterungen von 1694 [illegible] ngesetzten Takt mit „Sechs [illegible] d „Neun zu sechs", wobei [illegible] is von 3 dachte, zu ers- [illegible] er ferner, dass jeder Takt [illegible] chs Achtelnoten enthält, von [illegible] d nach unten und drei nach [illegible] und daher mit $\frac{6}{4}$ bezeichnet ist, [illegible] Mit anderen Worten: Für Purcell bezeichnete die niedrigere Zahl keinen Notenwert, sondern die gesamte Taktart bedeutete, anstelle von vier bis sechs zu zählen, wobei der Duktus schwerleicht erhalten blieb.[147] Purcells Ansatz änderte sich bald zugunsten einer Vorgehensweise, die unserem heutigen Verständnis von zusammengesetzten Taktarten entsprach; in *The Compleat Violist* von 1699 lesen wir zum Beispiel: „$\frac{6}{4}$ ist drei Viertelnoten abwärts drei aufwärts: $\frac{6}{8}$ ist drei Achtelnoten abwärts und drei aufwärts".[148] Wir könnten vermuten, dass diese Passagen in der Partitur von *Dido*, wie sie in Priests Internat verwendet wurde, in $\frac{6}{4}$ notiert waren; aber als das Exemplar um 1704 erstellt wurde, war $\frac{6}{8}$ weit verbreitet.

Gesangsstimmen

Philip Hayes und [illegible] schrieben von **TE** und **TA** notierten die solistischen Partien in *Dido* im Violinschlüssel, mit [illegible] die im Tenorschlüssel (C4) notierten vollen des Chores. Dies deutet darauf hin, dass das Exemplar, von dem die Abschriften angefertigt worden waren, die Besetzung der Internatsaufführung durch Priest widerspiegelt: ein männlicher Gast sang den Aeneas, und die [illegible] Rollen wurden von weiblichen Stimmen, vermutlich Schülerinnen übernommen. Ich habe oben angedeutet, dass die im Internat verwendete Partitur die musikalische Grundlage für *Dido*s Wiederauftauchen im Jahr 1700 in Kamm von *Measure for Measure* bildete. In dieser Produktion sang der Bass Peter Salmon John Wiltshire die Rollen der Zauberin und des ersten Matrosen, wobei letzterer

143 Für eine thematisch verwandte und aufschlussreiche Untersuchung von Metrum und Tempo in Purcells Geistlicher Musik siehe Thompson, *Sacred Music Part IV* (wie Anm. 130), S. xxv–xxvi.

144 Siehe das Faksimile dieser Passage in **TP** (S. 82) sowie die Bemerkungen zu diesem Satz in den Critical Notes.

145 Triolische Notation wäre in einer Quelle um ca. 1704 möglich gewesen. Auch hierüber gibt es eine Aussage von Purcell: „in der Mitte einiger Songs oder Melodien wird [der Student] einige Achtel antreffen, welche zu Dreiergruppen verbunden sind, markiert mit der Ziffer 3 über jeder Dreiergruppe. […] Diese müssen in der Ausführung in jeder Gruppe einer Viertelnote entsprechen"; Playford, *Introduction* (wie Anm. 135), S. 27–28.

146 Ebd., S. 26–27. Siehe auch Herissone, *Music Theory* (wie Anm. 126), S. 70–71; sie erläutert, dass die „Zeichen für zusammengesetzte Taktarten scheinbar in die englische Theorie eingeführt worden sind" durch Nicola Matteis in *The False Consonances of Musick* (o. O. [1682]), S. 7.

147 Vgl. Herissone, *Music Theory* (wie Anm. 126), S. 71 (und Fußnote 185). Aussagekräftige Beispiele aus Purcells Musik zeugen von seinem Beibehalten dieses Ansatzes. In der gedruckten Partitur zu *Dioclesian* beispielsweise verwendete er $\frac{6}{4}$ für Passagen mit jeweils sechs Vierteln und sechs Achteln pro Takt; siehe Henry Purcell, *The Vocal and Instrumental Musick of the Prophetess; or, The History of Dioclesian*, London 1691, S. 37, 63, 104, 126, 129, 131. In einer Anzeige am Ende des Bandes vermerkt Purcell „Ich war […] sehr gründlich bei der Kontrolle jeder Seite." (Zu Purcells Beteiligung an der Drucklegung von *Dioclesian* siehe Rebecca Herissone, „‚A complete and correct Score'? Scribal Annotations and the Notion of Textual Fixity in Late Seventeenth-Century English Music Publications", *MQ* 101, 2019, S. 244–311.) Früher, in seinem autographen Manuskript von *Fly, bold rebellion!* (das Begrüßungslied von 1683, GB-Lbl R.M. 20.h.8, fol. 197^{v}–190^{v} INV) verwendete Purcell sowohl $\frac{9}{6}$ (neun Achtel pro Takt) als auch $\frac{6}{4}$ (sechs Achtel pro Takt).

148 *The Compleat Violist*, London [1699], Vorwort, o. S.; zit. in Herissone, *Music Theory* (wie Anm. 126), S. 71.

149 Gastsolisten wären nicht ungewöhnlich gewesen. Eubanks Winkler erklärt, wie die Betreiber von Internaten professionelle Verbindungen nutzten, um Opern und andere Unterhaltungsprogramme zu veranstalten: „Die Sachlage […] legt nahe, dass die Schülerinnen oft gemeinsam mit ihren Lehrern oder professionellen Akteuren auftraten"; Eubanks Winkler, „Opera at School" (wie Anm. 37), S. 29–32. Bruce Wood und Andrew Pinnock mutmaßten, dass Thomas D'Urfey den Aeneas im Priest Internat gesungen haben könnte, in „*The Fairy Queen*: A Fresh Look at the Issues", *EM* 21, 1993, S. 49; siehe auch oben, S. XX–XXI (Anm. 7).

Bärenreiter Leseprobe Sample page

offenbar die verkleidete Zauberin war.[150] Hätte man dazu diese Rollen in den Bassschlüssel umschreiben müssen? Die Tatsache, dass ein Einzelblattdruck von 1700, „The Saylors Song, Set by Mr. Henry Purcell, Sung by Mr. Wiltshire, in the Play call'd Measure for Measure“[151] (Nr. 18, „Come away, fellow sailors“), Wiltshire nennt und im Violinschlüssel notiert ist, wird diese Frage nicht vollständig beantworten. Aber sie unterstützt die Annahme, dass der Violinschlüssel – um 1700 wie heute – als allgemeiner Schlüssel diente und Oktavtranspositionen unterliegen konnte.[152] Selbst wenn eine Partitur oder ein Stimmensatz von 1700 oder 1704 plötzlich wieder auftauchte, würde dieses Problem nicht gelöst werden. Wie gehen wir also mit der Zauberin, dem ersten Matrosen und vielleicht sogar mit einigen anderen Solopartien in *Dido* um?[153] Der Artikel von Curtis Price und Irena Cholij von 1986 sorgte seinerzeit für Verwunderung und Neubewertung,[154] doch inzwischen herrscht weitgehend Einigkeit darüber, dass es in den Zeiten vor und nach Purcell eine „Tradition von Travestieaufführungen“ gab. Wie Amanda Eubanks Winkler feststellt „übernahmen über Shakespeares [illegible] bis ins 18. Jahrhundert oft Mä[illegible]muel Howard oder wer [illegible] für die Academy o[illegible]meint das verän[illegible]rin – die Zauber[illegible]m Bassschlüssel [illegible]f das Exemplar [illegible]ie musikalische [illegible] der Academy [illegible]Sonderstatus vo[illegible]be die in den drei P[illegible]ung sowie die darin vorge[illegible]behalten, auch wenn im Falle der Za[illegible]die Musik selbst zuweilen dafür spricht, dass Purcell die Rolle eine Oktave tiefer konzipiert hat.[156] Mit anderen Worten, eine Bass- (oder Bariton-) Zauberin ist in keiner maßgeblichen musikalischen Quelle zu finden; die Interpreten müssen die vorhandenen Hinweise berücksichtigen und eine Entscheidung fällen.[157] Ein handschriftlicher Vermerk auf dem Libretto der Aufführung von John Blows *Venus and Adonis* durch Priests Internat besagt, dass „Mr. Priests Tochter Adonis spielte“[158] und die Rolle vermutlich eine Oktave höher sang als von Blow komponiert. Scheinbar war unter anderem Flexibilität statt Starrheit nötig, um Werke wie *Dido* und *Venus* auf die Bühne zu bringen.

Ein anderes sängerisches Problem besteht innerhalb der Chöre. Keine der Hauptquellen bezeichnet die Chorstimmen; in dieser Ausgabe wird „Countertenor“ anstelle von „Alto“ [illegible]egeben, [illegible]weil dadurch unser Wissen über P[illegible]rcells Chöre reflektiert wird: Die unteren [illegible]ei Stimmen „A[illegible]“ innerhalb der Besetzung „S[illegible]TB – wurden von Männerstimmen gesungen. Die Spezifik bei Purcells „Countertenor“ ist ausführlich diskutiert worden,[159] und in einem Theater- bzw. Opernchor der damaligen Zeit könnten sowohl Falsettisten als auch hohe Tenöre (das Äquivalent zum französischen *haute-contre*) mitgewirkt haben.[160] Viele moderne Aufführungen von *Dido* werden [illegible]weichen auf Altistinnen zurückgreifen müssen, was jedoch das Problem von Purcells sehr tiefen Countertenorstimmen in mehreren Chören nicht lösen wird, wobei „Haste, haste to town“ (Nr. 16) mit Einsätzen auf *d* unter [illegible]in 23 und [illegible]das auffälligste Beispiel ist. Nach oben zu transponieren ist nicht die Lösung: Purcells recitatorische Komposition erfordert eine motivische Fortführung zwischen Countertenor und Sopran über zwei Oktaven. Purcells Countertenöre hätten solche Passagen durch den Einsatz von Bruststimme und Falsett oder einer erweiterten höheren Lage bewältigt. Eine partielle Umverteilung der verfügbaren Stimmlagen an einigen Stellen könnte die beste Lösung sein, um sowohl Purcells Notation als auch die dahinter liegende Intention zu respektieren.

150 **MM**, S. 26; Curtis Price und Irena Cholij, „*Dido*'s Bass Sorceress“, *MT* 127, 1986, S. 615–618.

151 [London] [1700]; siehe auch unten, S. 88.

152 Harris, *Purcell's* Dido, S. 70.

153 Entscheidungen, die Hayes und der Schreiber von **NA** bei der Anlage ihrer Partituren trafen, legen nahe, dass sie den Ersten Matrosen als Sopranrolle ansahen; siehe die Critical Notes, S. 100.

154 Siehe Anm. 150.

155 Amanda Eubanks Winkler, „Society and Disorder“, in *The Ashgate Research Companion to Henry Purcell*, hrsg. v. Rebecca Herissone, Farnham 2012, S. 300–301; siehe auch dies. (Hrsg.), *Music for* Macbeth, Recent Researches in the Music of the Baroque Era, Bd. 133, Madison 2004, S. ix.

156 Wood und Pinnock, „Eye and other Witnesses to *Dido*“ (wie Anm. 41); zit. (Wood zitierend) in Harris, *Purcell's* Dido, S. 64: „In der Mezzosopran-Lage liegt die Gesangslinie ‚unbequem zwischen den Streichern', während sie eine Oktave tiefer ‚sicher eingebettet zwischen den beiden Violinen und dem Basso continuo liegt.'“

157 Für eine Untersuchung der Besetzung bei Einspielungen von *Dido* zwischen 1959 und 1995 siehe Harris, *Purcell's* Dido, S. 194–195.

158 GB-Cu Sel.2.123(6), 2; siehe oben, S. XXI, XXIV.

159 Parrott, „Performing Purcell“ (wie Anm. 117), S. 417–424; Rose, „Performance Practices“ (wie Anm. 118), S. 136–139.

160 Die Chöre in professionellen Theaterproduktionen setzten sich vermutlich aus Mitgliedern des Ensembles zusammen; detaillierte Unterlagen sind rar, aber erhaltene Manuskripte der Musik von John Eccles und Richard Leveridge für die *Macbeth*-Inszenierungen von ca. 1694 bis 1715 enthalten die Namen der Sänger, einschließlich der männlichen Altisten in den Chören. Siehe Eubanks Winkler (Hrsg.), *Music for* Macbeth (wie Anm. 155), S. vii–x, 98–99.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

stand über Purcell und weiterführende Themen mit Bedacht und in großem Umfang erweitert haben. Ich hoffe, die Fußnoten im Vorwort und im Kritischen Bericht weisen angemessen auf diese Schuld hin. Mein aufrichtiger Dank gilt jenen Kollegen, die auf spezifische Anfragen geantwortet, Quellen in meinem Namen konsultiert haben oder mit mir in ideellem Austausch standen, insbesondere David Lasocki, Kathryn Lowerre, Nicholas Smolenski, Robert Thompson und Bryan White. Ellen Harris war eine geschätzte Korrespondentin, und meine wenigen Meinungsverschiedenheiten mit ihr sollten nicht als Respektlosigkeit gegenüber einer Person verstanden werden, die so viel zu unserem Verständnis von *Dido* beigetragen hat. Amanda Eubanks Winkler hat sich bereit erklärt, einen frühen Entwurf des Vorworts zu lesen, und ihre aufschlussreichen Hinweise haben meine Überlegungen sehr geschärft. Meine Kollegin an der University of Colorado-Boulder, Mutsumi Moteki, half mir freundlicherweise bei der Korrespondenz mit der Bibliothek der Präfektur Wakayama in Japan. Ihr Enthusiasmus in dieser Angelegenheit war enorm hilfreich, und die eingehenden Antworten erwiesen sich als bedeutsam, insbesondere von Tsutomu Sasaki, selbst ein Experte für frühere Musikmanuskripte. Meine Arbeit an dieser Ausgabe wurde während der COVID-19-Pandemie abgeschlossen und die Mitarbeiter der Bibliotheken und Sammlungen waren durchweg hilfsbereit, auch wenn sie von Schließungen und anderen Einschränkungen betroffen waren. Mein besonderer Dank gilt Jane Gottlieb, Martin Holmes, Carolyn Latham, Peter Linnitt, Peter Ross, Sachiko Sakaguchi und Catherine Sutherland. Das Fachwissen, die Beratung und die Geduld des Bärenreiter-Teams haben mir sehr geholfen, und ich bin besonders dankbar für die Unterstützung von Tobias Gebauer, der während der gesamten Zeit ein engagierter und aufmerksamer Partner war. Und schließlich bin ich froh darüber, diese Ausgabe Kate widmen zu können, die den Funken zum Leben erweckt hat.

Robert Shay
Boulder, Colorado, USA
Dezember 2021
(Übersetzung: Tobias Gebauer)

Bärenreiter
Leseprobe
Sample page

ENSEMBLE / BESETZUNG

CHARACTERS

DIDO, Queen of Carthage, sometimes called ELIZA	Soprano or Mezzo-soprano
BELINDA, Dido's attendant and confidante	Soprano
AENEAS, Prince of Troy	Tenor or Baritone
A SORCERESS	Mezzo-soprano or Contralto (or Baritone*)
FIRST WITCH	Soprano
SECOND WITCH	Soprano
SECOND WOMAN, another attendant	Soprano
A SPIRIT, disguised as Mercury	Soprano
FIRST SAILOR	Soprano (or Tenor or Baritone*)

Chorus of Attendants, Chorus of Witches, Chorus of Sailors

PERSONEN

DIDO, Königin von Karthago, zuweilen ELIZA genannt	Sopran oder Mezzosopran
BELINDA, Didos Begleiterin und Vertraute	Sopran
AENEAS, Prinz von Troja	Tenor oder Bariton
Eine Hexe	Mezzosopran oder Alt oder Bariton*
Eine weitere Begleiterin	Sopran
Ein Geist, als Merkur verkleidet	Sopran
Erster Matrose	Sopran
Sopran (oder Tenor oder Bariton*)	

Chor der Begleiterinnen, Chor der Hexen, Chor der Matrosen

Bärenreiter
Leseprobe
Sample page

ORCHESTRA / ORCHESTER

Violin I
Violin II
Viola
Instrumental Bass

* See pp. XVII–XVIII for a discussion of the possible octave transposition of these roles. / Zu möglichen Oktavtransponierungen dieser Rollen siehe S. XXXIV–XXXV.

INDEX OF SCENES / SZENENVERZEICHNIS

1. Overture 1

[ACT I]

[Scene 1]

2. **Song** *Shake the cloud from off your brow* (Belinda) 3

Chorus *Banish sorrow, banish care* 3

3. **Song** *Ah! Belinda* (Dido) 5

Ritornello 6

4. **Recitative** *Grief increases by concealing* (Belinda, Dido) 7

Song *The greatest blessing Fate can give* (Belinda) 7

Chorus *When monarchs unite, how happy their state* 7

5. **Recitative** *Whence could so much virtue spring* (Dido, Belinda) 8

Duet *Fear no danger to ensue* (Belinda, Second Woman) 9

Chorus *Fear no danger to ensue* 10

6. **Recitative** *See, your royal guest appears* (Belinda, Aeneas, Dido) 12

7. **Chorus** *Cupid only throws the dart* 13

8. **R** *for empire's sake* (Aeneas) 1

e (Belinda) 1

. 16

. 20

. 22

at fright (Sorcer s, First Witch) 22

. 24

1 *nage, whom we hate* (Sorceress) 25

C 26

Recitative *Ruined ere the set of sun* (First Witch, Second Witch, Sorceress) 27

Chorus *Ho ho ho* 29

12. **Duet** *But ere we this perform* (Second Witch, First Witch) 30

Chorus *In our deep vaulted cell* 31

13. **Echo Dance of Furies** 33

ACT II

14. **Ritornello** 35

Song *Thanks to these lonesome vales* (Belinda) 35

Chorus *Thanks to these lonesome vales* 36

15. **Song** *Oft she visits this loved mountain* (Second Woman) 38

Ritornello 39

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.
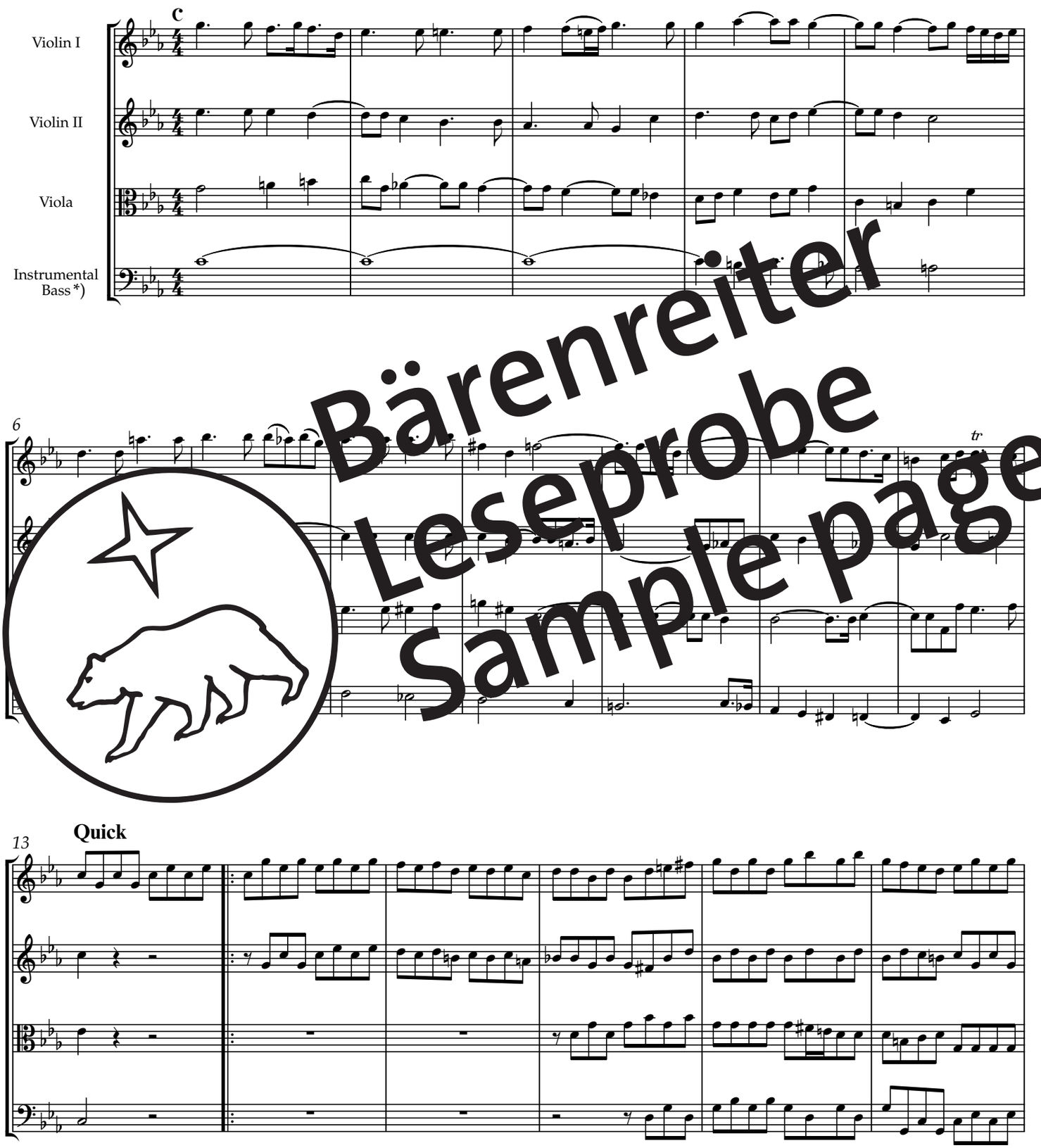
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

1. Overture



Bärenreiter
Leseprobe
Sample page

*) See the Preface, pp. XVIII–XIX, for an explanation of the term “Instrumental Bass.” / Zur Erläuterung der Bezeichnung „Instrumental Bass” siehe das Vorwort, S. XXXVI.

© 2023 by Bärenreiter-Verlag, Kassel

19

24



Bärenreiter
Leseprobe
Sample page

34
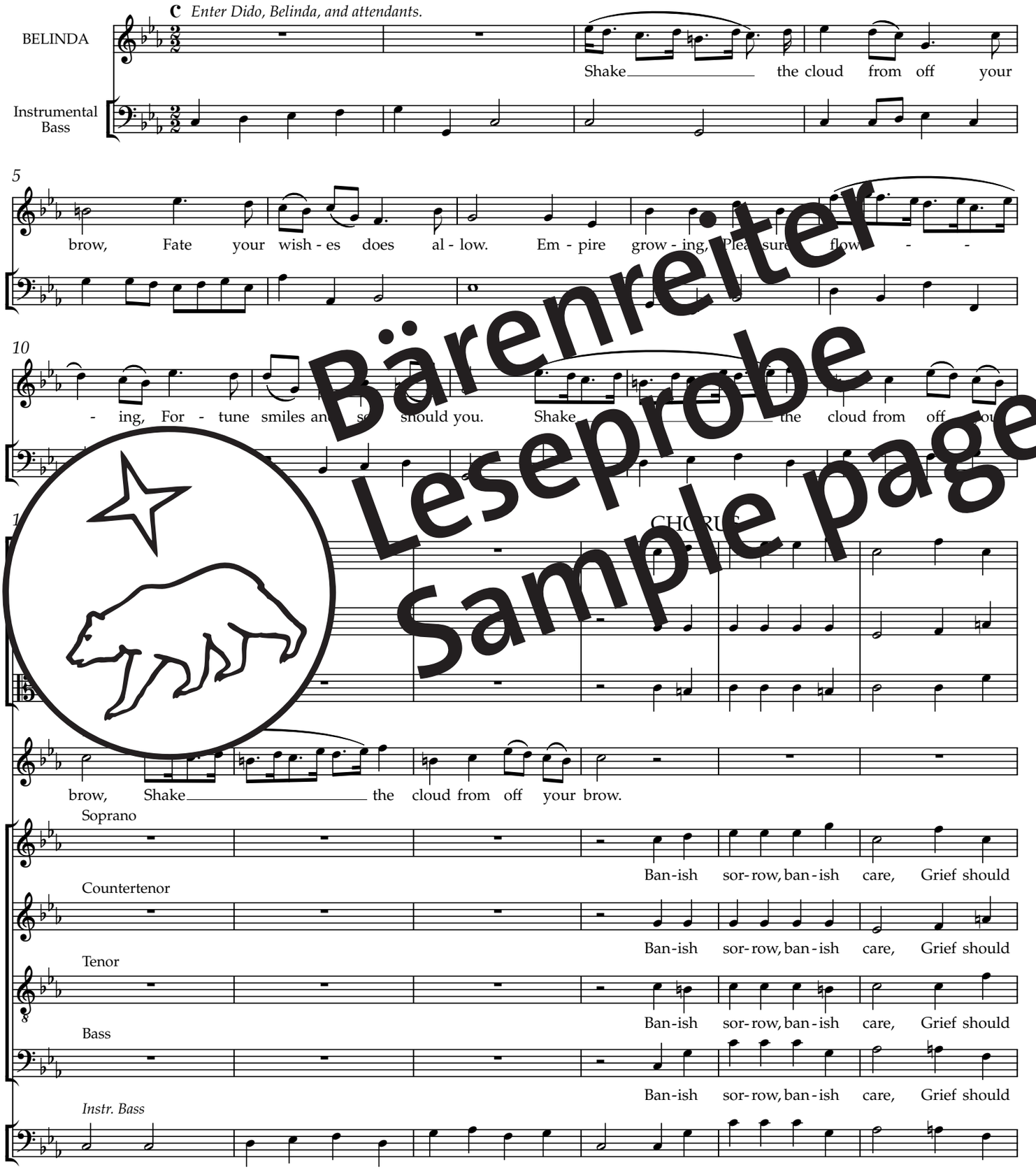
1.

2.

[ACT I]

[Scene 1]

2. Song (Belinda), Chorus



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.
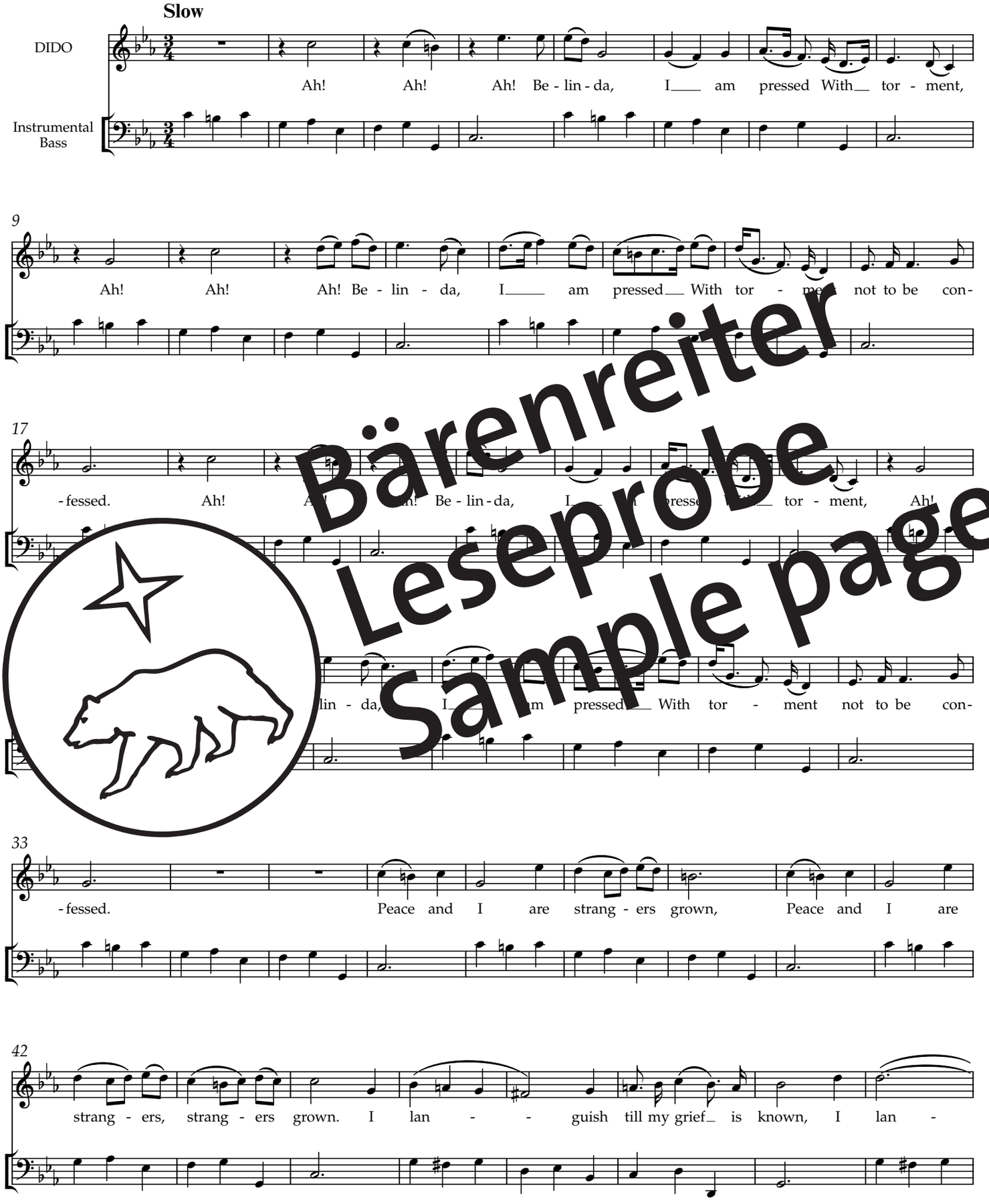
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

3. Song (Dido)*), Ritornello



Bärenreiter
Leseprobe
Sample page

*) The version of this song printed in *Orpheus Britannicus*, vol. I (London, 1698), has been provided in the Appendix (see pp. 71–72). / Die Fassung dieses Songs, wie sie in *Orpheus Britannicus*, Bd. I (London 1698), erschienen ist, befindet sich im Anhang (siehe S. 71–72).

50

- - - - - - - - guish till my grief is known, Yet would not, yet

57

would not, would not have it guessed. Peace and I are

66

Violin I
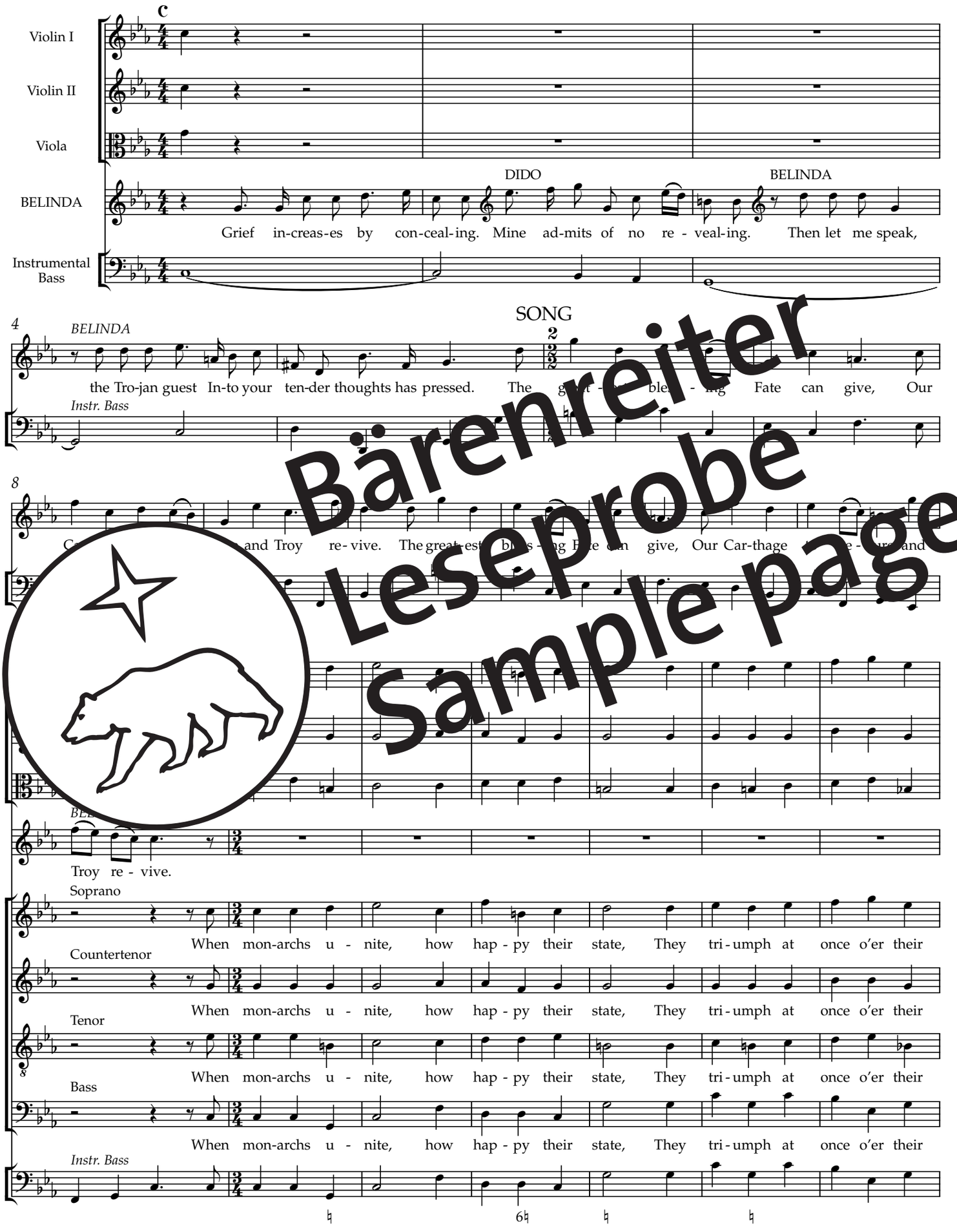
RECITATIVO

Peace and I are strang - ers, strang - ers grown.

Bärenreiter
Leseprobe
Sample page

75

[attacca]



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

*) See the Critical Notes. / Siehe die Critical Notes.

46

he - ro loves as well as you. Cu-pids strew your paths with flow'rs, Gath-ered from E -

he - ro loves as well as you. Cu-pids strew your paths with flow'rs, Gath-ered from E -

56

-ly - sian bow'rs. Fear no dan - ger to en - sue, The he - ro loves as well as you.

-ly - sian bow'rs. Fear no dan - ger to en - sue, The he - ro loves as well as you.

6♯

66

Fear no dan - ger to en - sue, The he - ro loves as well as you. Ev - er gen - tle,

Countertenor

Fear no dan - ger to en - sue, The he - ro loves as well as you. Ev - er gen - tle,

Tenor
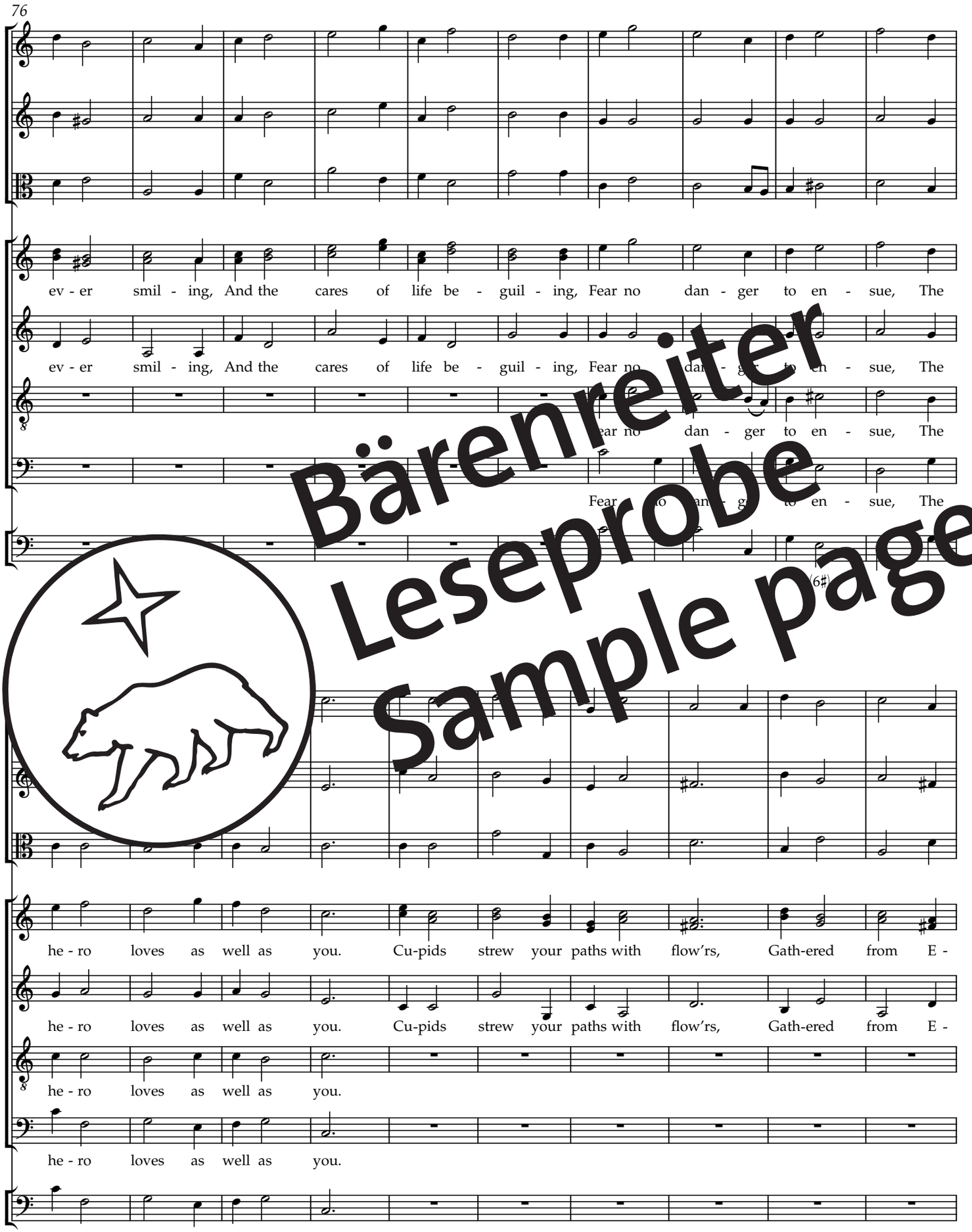
Fear no dan - ger to en - sue, The he - ro loves as well as you.

Bass

Fear no dan - ger to en - sue, The he - ro loves as well as you.

Instr. Bass

Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.
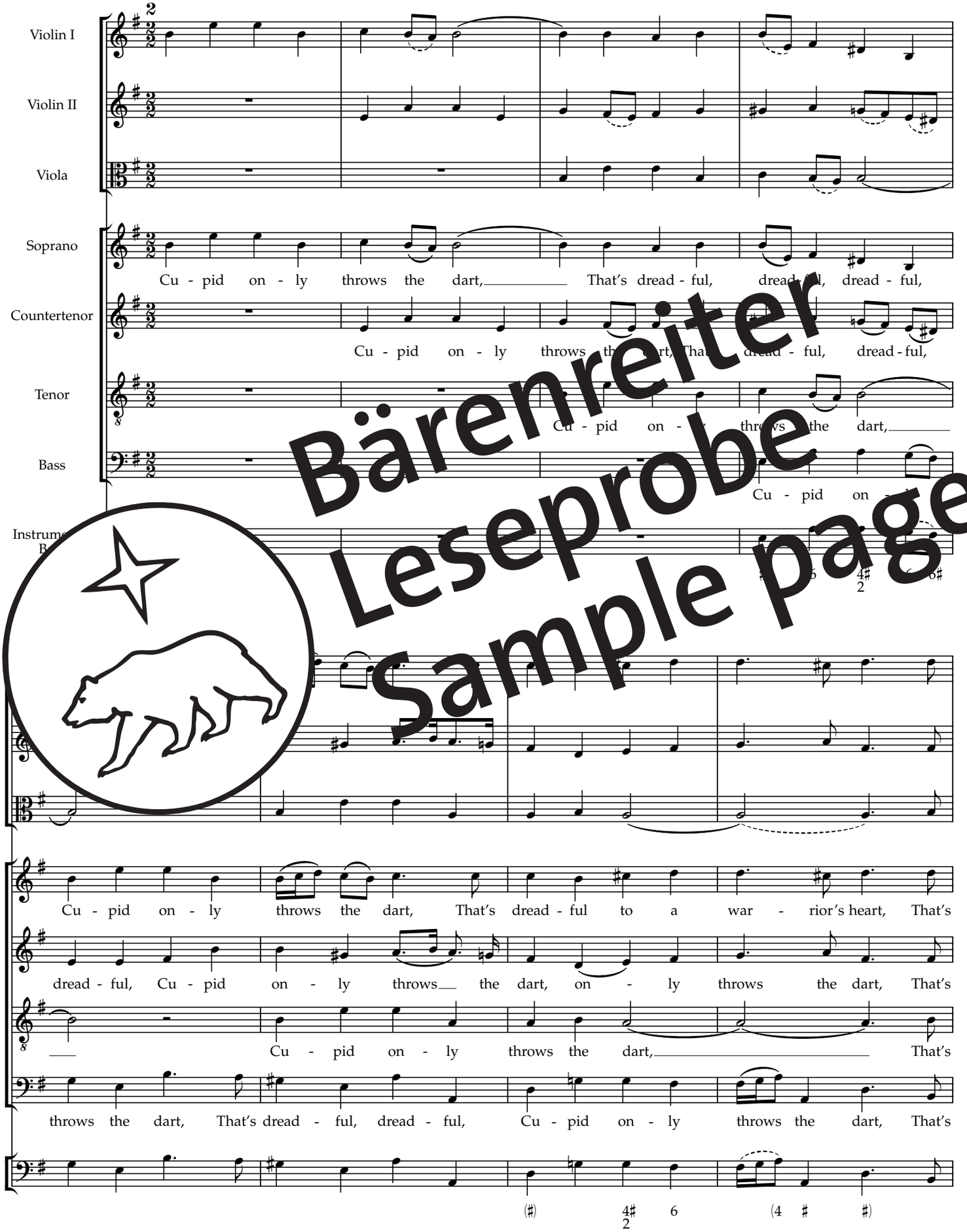
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.
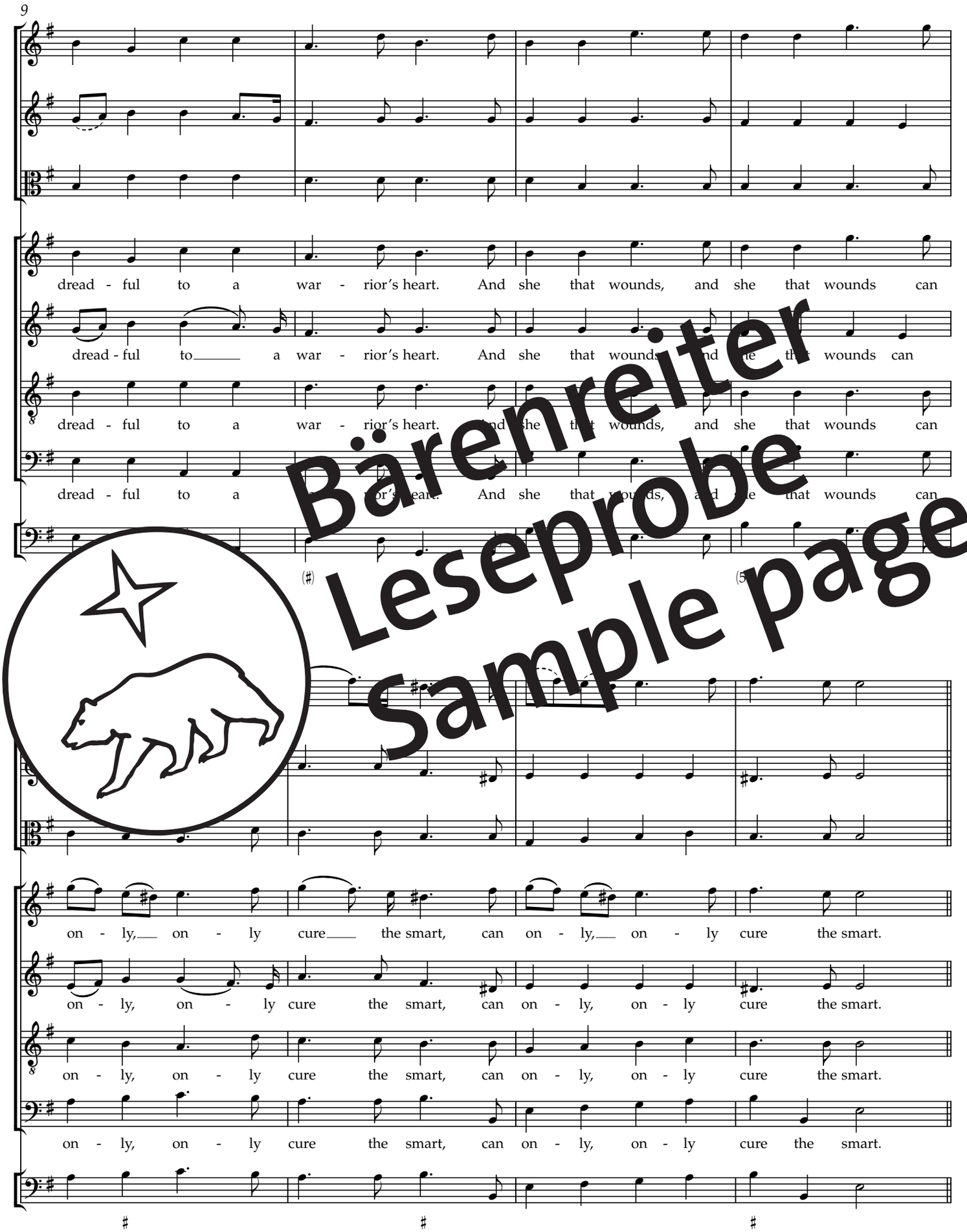


This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

7. Chorus
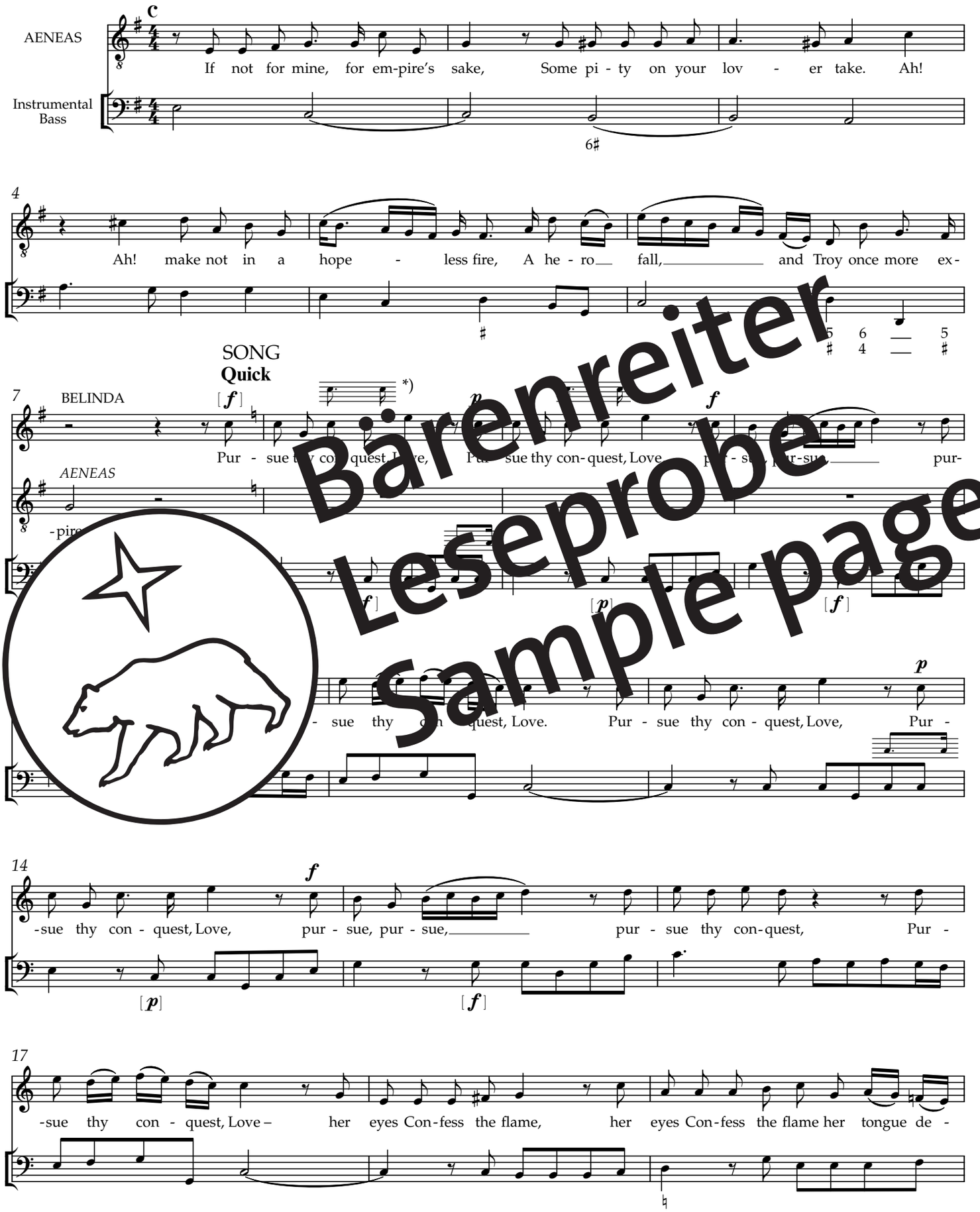


Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

8. Recitative (Aeneas), Song (Belinda), Chorus



Bärenreiter
Leseprobe
Sample page

*) See the Critical Notes for a comment about the variant readings, mm. 8–24. / Zu den abweichenden Lesarten in T. 8–24 siehe die Critical Notes.
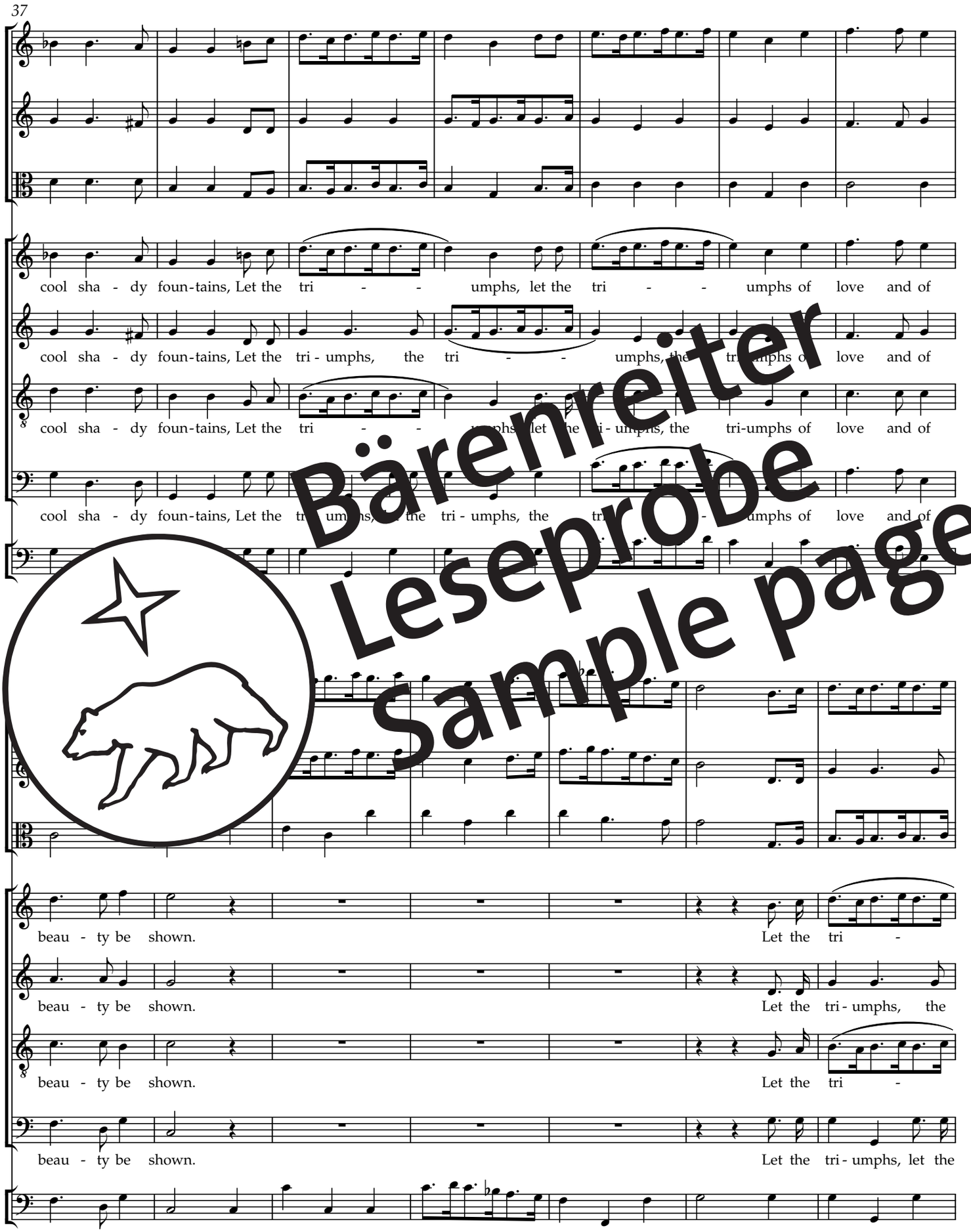
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

51

- umphs, let the tri - - umphs of love and of beau - ty be shown. To the hills and the

tri - - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the

- umphs, let the tri - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the

tri - umphs, the tri - umphs of love and of beau - ty be shown. To the hills and the

vales, to the rocks and the moun - tains, To the mu - si - cal groves, and the cool sha - dy foun - tains, Let the

vales, to the rocks and the moun - tains, To the mu - si - cal groves, and the cool sha - dy foun - tains, Let the

vales, to the rocks and the moun - tains, To the mu - si - cal groves, and the cool sha - dy foun - tains, Let the

vales, to the rocks and the moun - tains, To the mu - si - cal groves, and the cool sha - dy foun - tains, Let the

Bärenreiter
Leseprobe
Sample page

65

tri - - - umphs, let the tri - - - umphs of love and of beau - ty be shown. Go

tri - umphs, the tri - - - umphs, the tri-umphs of love and of beau - ty be shown.

tri - - - umphs, let the tri-umphs, the tri-umphs of love and of beau - ty be shown. Go rev - el, ye

tri - umphs, let the tri - umphs, the tri - - - umphs of love and of beau - ty be shown. Go rev - el, go

rev - el, ye Cu - pids, go rev - el, go rev - el, ye Cu - pids, go rev - el, the day is your own.

Go rev - el, ye Cu - pids, go rev - el, go rev - el, ye Cu - pids, the day is your own.

Cu - pids, go rev - el, go rev - el, ye Cu - pids, go rev - el, ye Cu - pids, the day is your own.

rev - el, ye Cu - pids, go rev - el, go rev - el, go rev - el, ye Cu - pids, the day is your own.

Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

22

30

tr
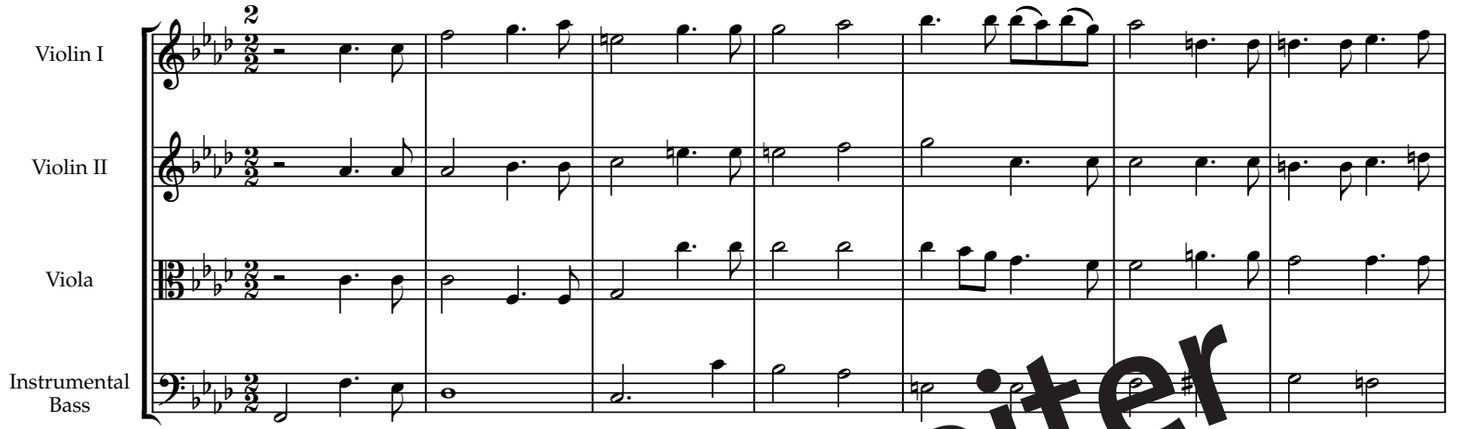


Bärenreiter
Leseprobe
Sample page

44

At the end of the dance, thunder and lightning.

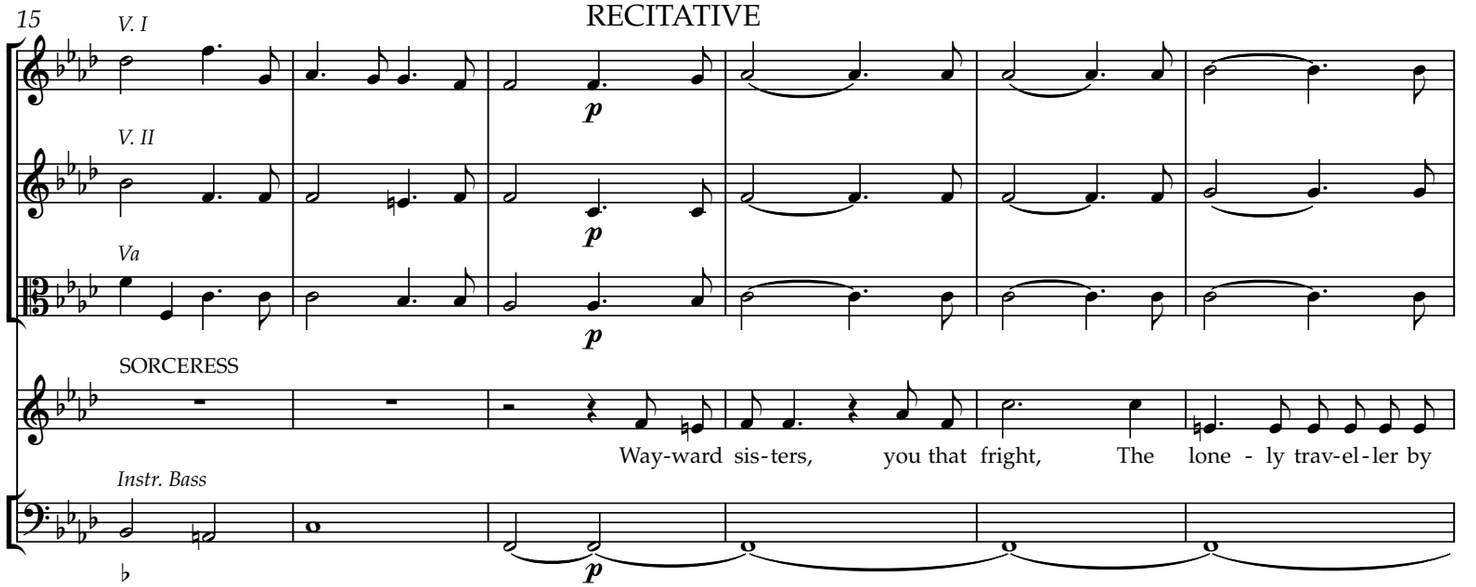
[Scene 2]

10. Prelude for the Witches, Recitative (Sorceress, First Witch), Chorus



Bärenreiter
Leseprobe
Sample page





21

night, Who like dis - mal ra - vens cry - ing, Beat the win - dows of the dy - ing, Ap -

26

and sha in th fan Ca mis - chief shall make all

31

Enter Witches.

V. II

Va

FIRST WITCH

Say, bel-dam, say, what's thy will?

SORCERESS

Car - thage flame. Ap-pear, ap - pear, ap-pear, ap - pear!

Instr. Bass

Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.
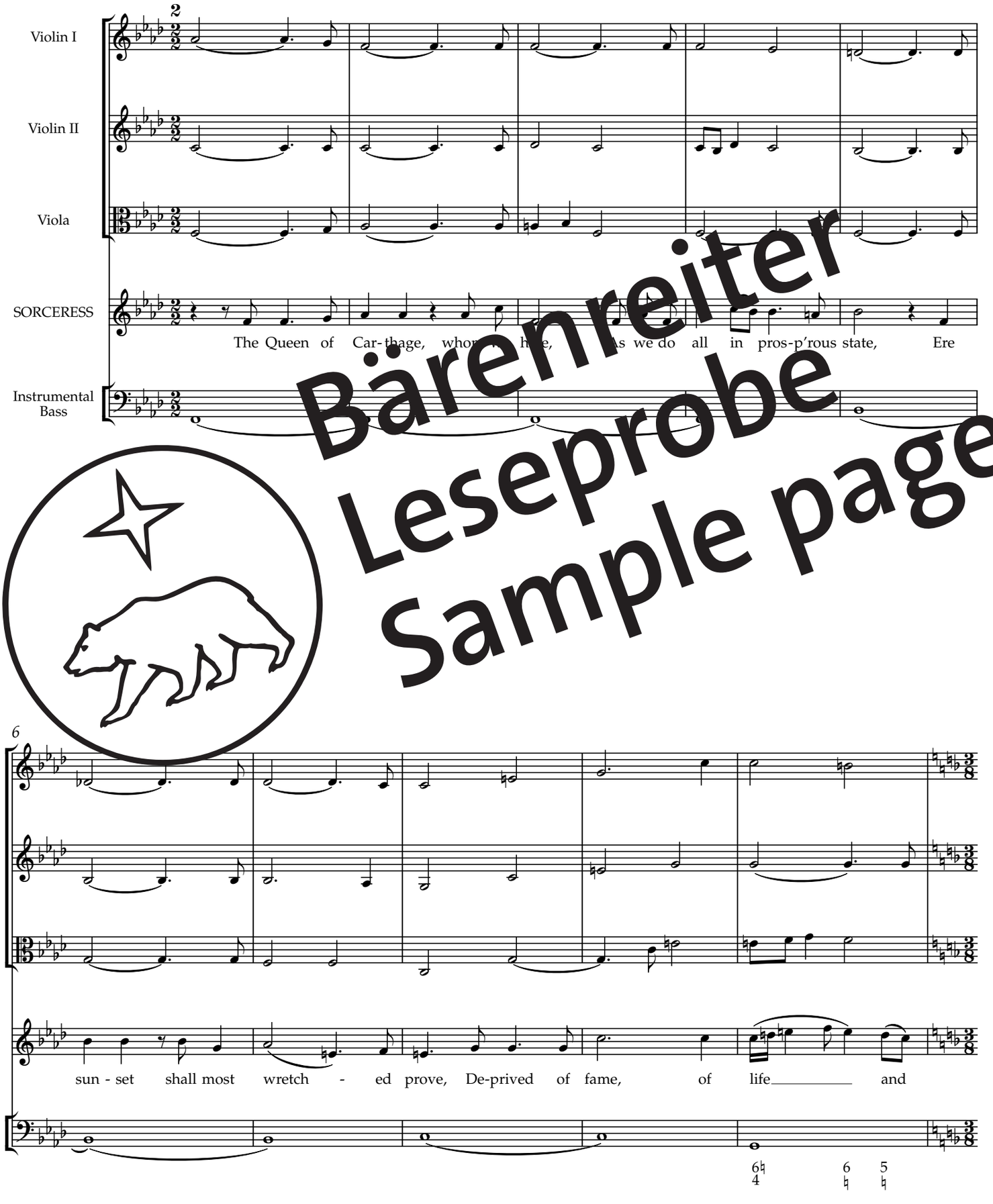
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

11. Recitative (Sorceress), Chorus,
Recitative (First Witch, Second Witch, Sorceress), Chorus



Bärenreiter
Leseprobe
Sample page

11

CHORUS

V. I

V. II

Va

SORCERESS

love.

Soprano

Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Countertenor

Ho ho ho ho ho ho ho ho ho! Ho ho ho ho ho

Tenor

Ho ho ho ho ho ho ho ho ho! Ho ho ho ho ho Ho ho

Bass

Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho

ho ho ho ho! Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho! Ho ho ho! Ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho! Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

Bärenreiter
Leseprobe
Sample page

RECITATIVE

27

C

V. I

V. II

Va

FIRST WITCH

Ru-ined ere the set of sun? Tell us, tell us, how shall this be done?

SECOND WITCH

Tell us, tell us, how shall this be done?

SORCERESS

The Trojan Prince you know is bound By

Instr. Bass

Bärenreiter
Leseprobe
Sample page

C

Hark!

Fate to seek I-tal - ian ground. The Queen and he____ are now in chase,

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

CHORUS

53

V. I

V. II

Va

SORCERESS

-way.

Soprano

Ho ho ho ho ho ho ho ho ho ho ho ho!

Countertenor

Ho ho ho ho ho ho ho ho ho ho ho ho Ho ho ho ho ho ho ho ho

Tenor

Ho ho ho ho ho ho Ho ho

Bass

ho ho ho ho ho ho ho ho ho ho ho ho

SECOND WITCH

But

Ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho!

p

[attacca]

Bärenreiter Leseprobe Sample page

12. Duet (Second Witch, First Witch), Chorus

FIRST WITCH

But ere we this per - form, We'll con - jure for a storm. But

SECOND WITCH

ere we this per - form, We'll con - jure for a storm. But ere we this per-

Instrumental Bass

[*p*]

7

ere we this per-form, But ere we this per - form, We'll con - jure for storm, We'll

- form, We'll con - jure for a storm, We'll con - -

13

1. 2.

storm. To mar their hunt-ing sport, To mar their hunt-ing

But storm. To mar their hunt-ing, mar their hunt-ing

[*p*]

sport, drive 'em back to court, And drive

sport, And drive 'em back to court, And

25

1. 2.
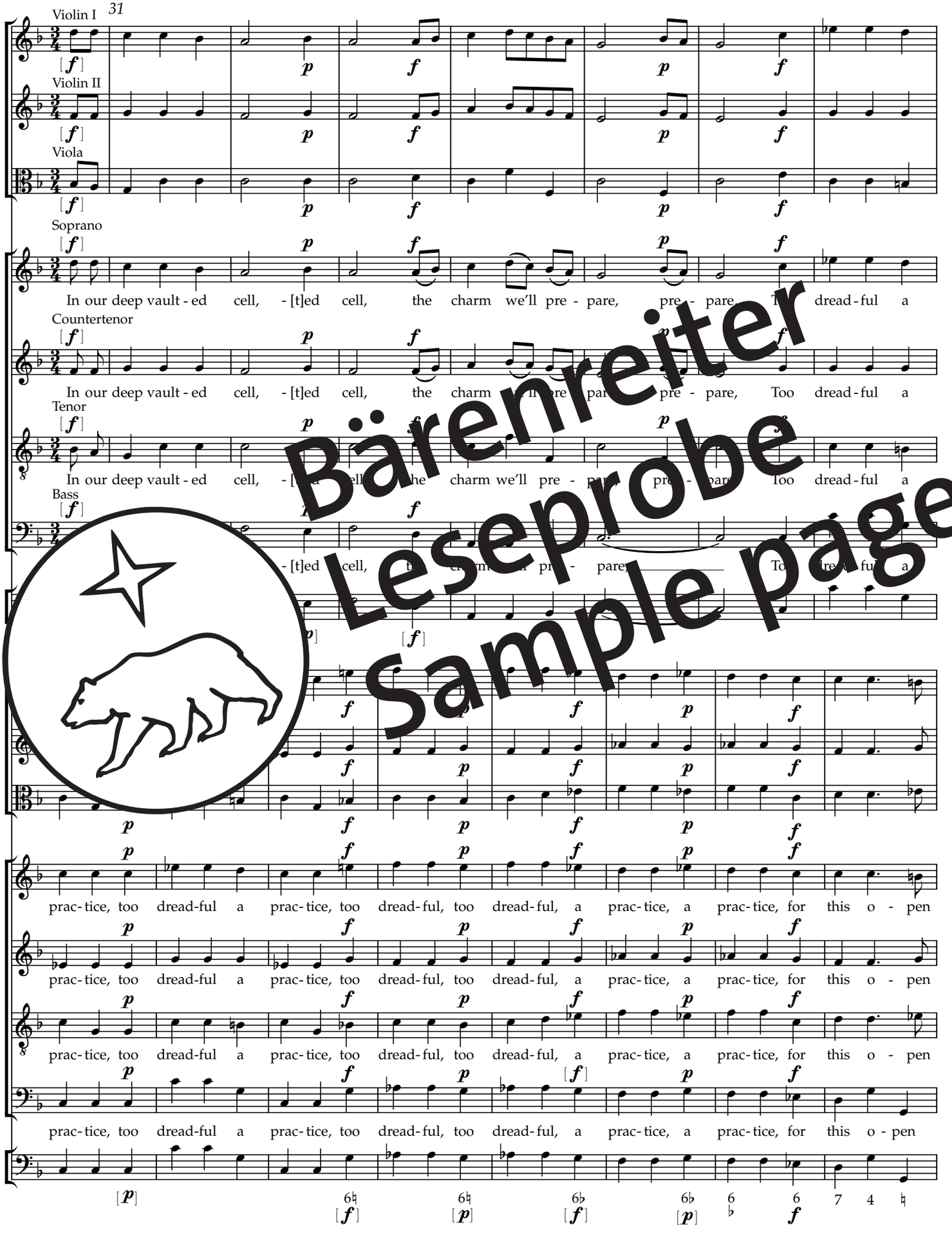
'em, drive 'em back to court. To court.

drive 'em, drive 'em back to court. court.

Bärenreiter Leseprobe Sample page

CHORUS

In the manner of an echo



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.
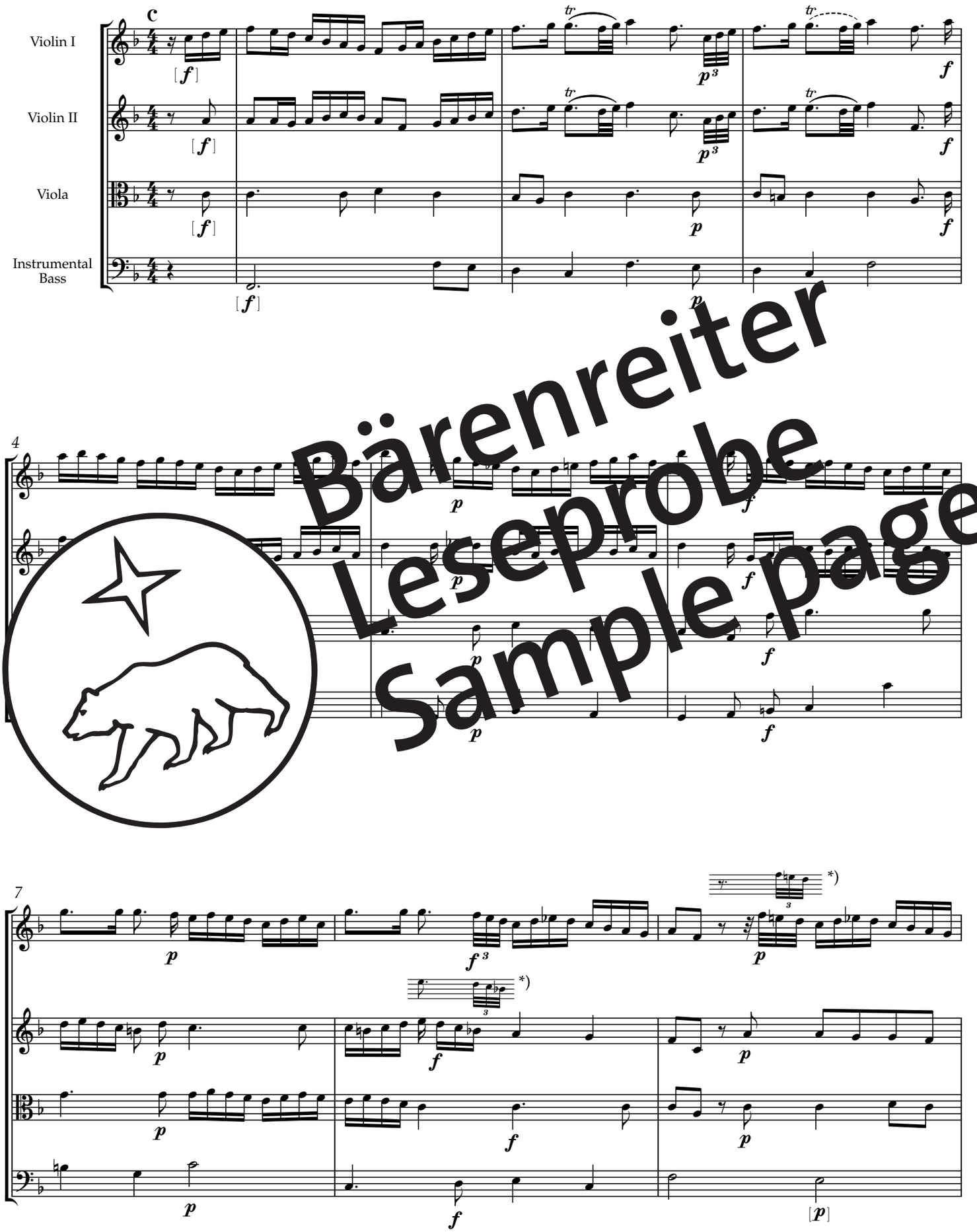
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.
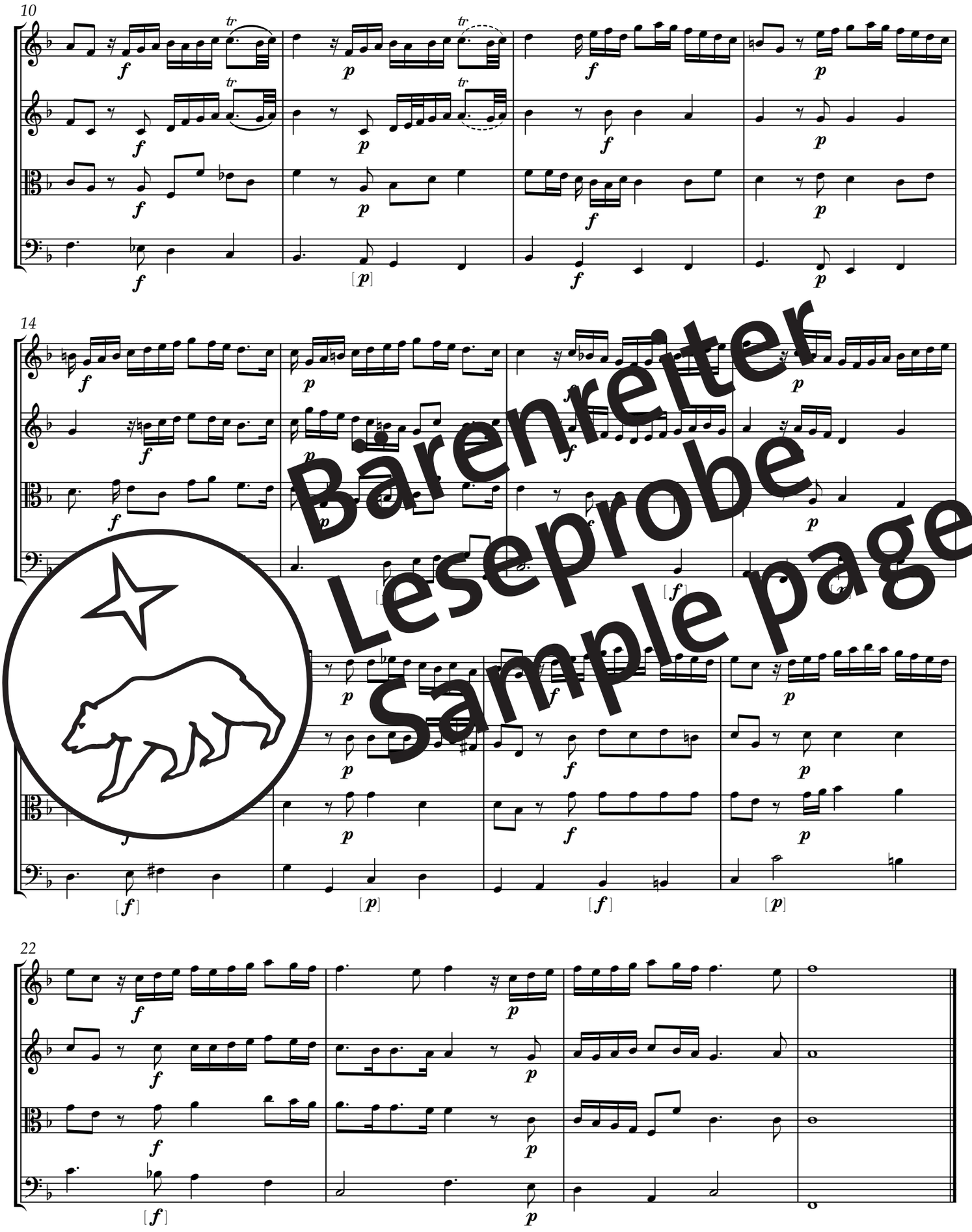
The complete edition can be purchased from your local
music or book retailer or in our webshop.

13. Echo Dance of Furies



Bärenreiter
Leseprobe
Sample page

*) See the Critical Notes. / Siehe die Critical Notes.
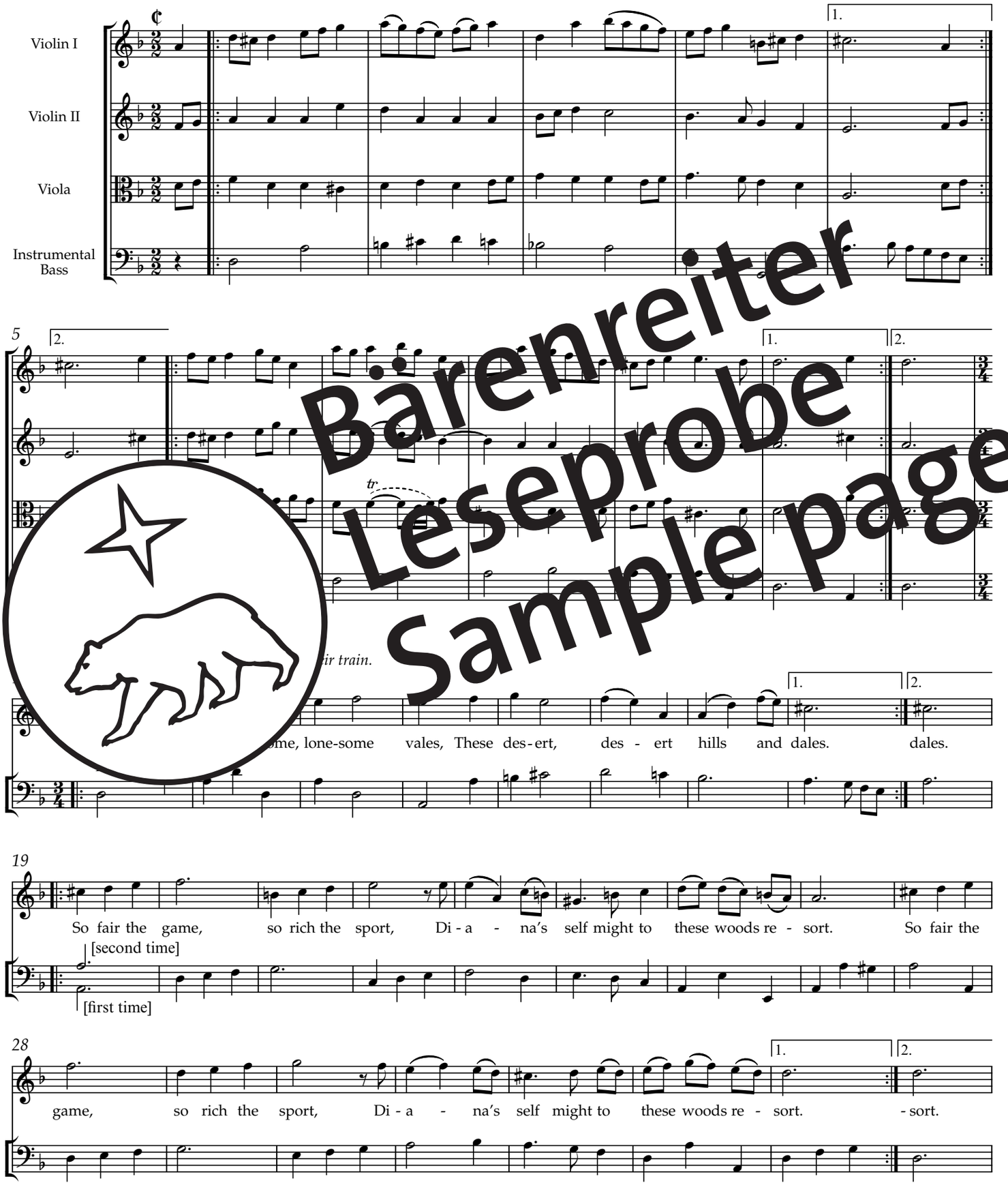


Bärenreiter
Leseprobe
Sample page

Thunder and lightning, horrid music. The furies sink down in the cave; the rest fly up. The end of the First Act.

ACT II

14. Ritornello, Song (Belinda) and Chorus



Bärenreiter
Leseprobe
Sample page
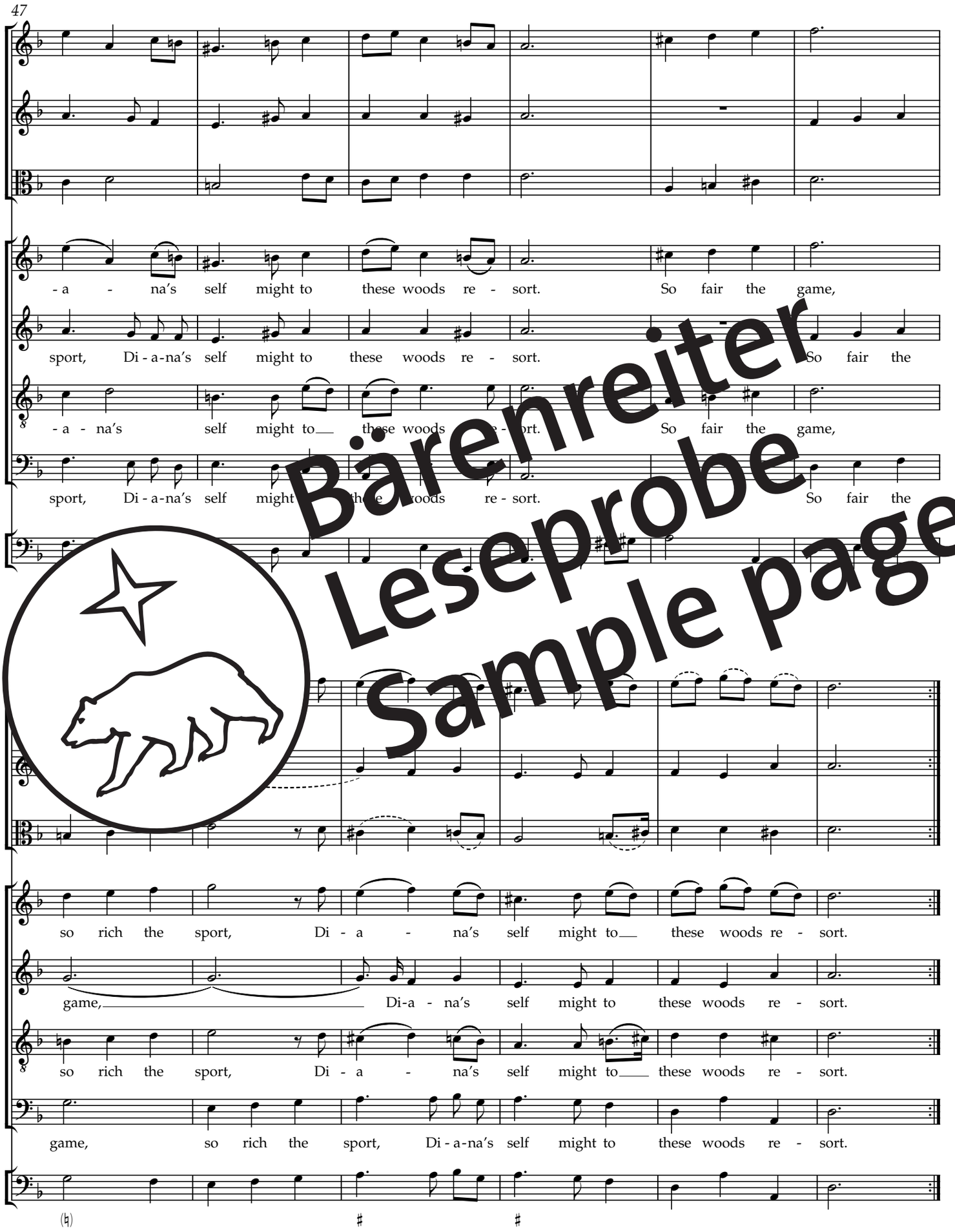
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.
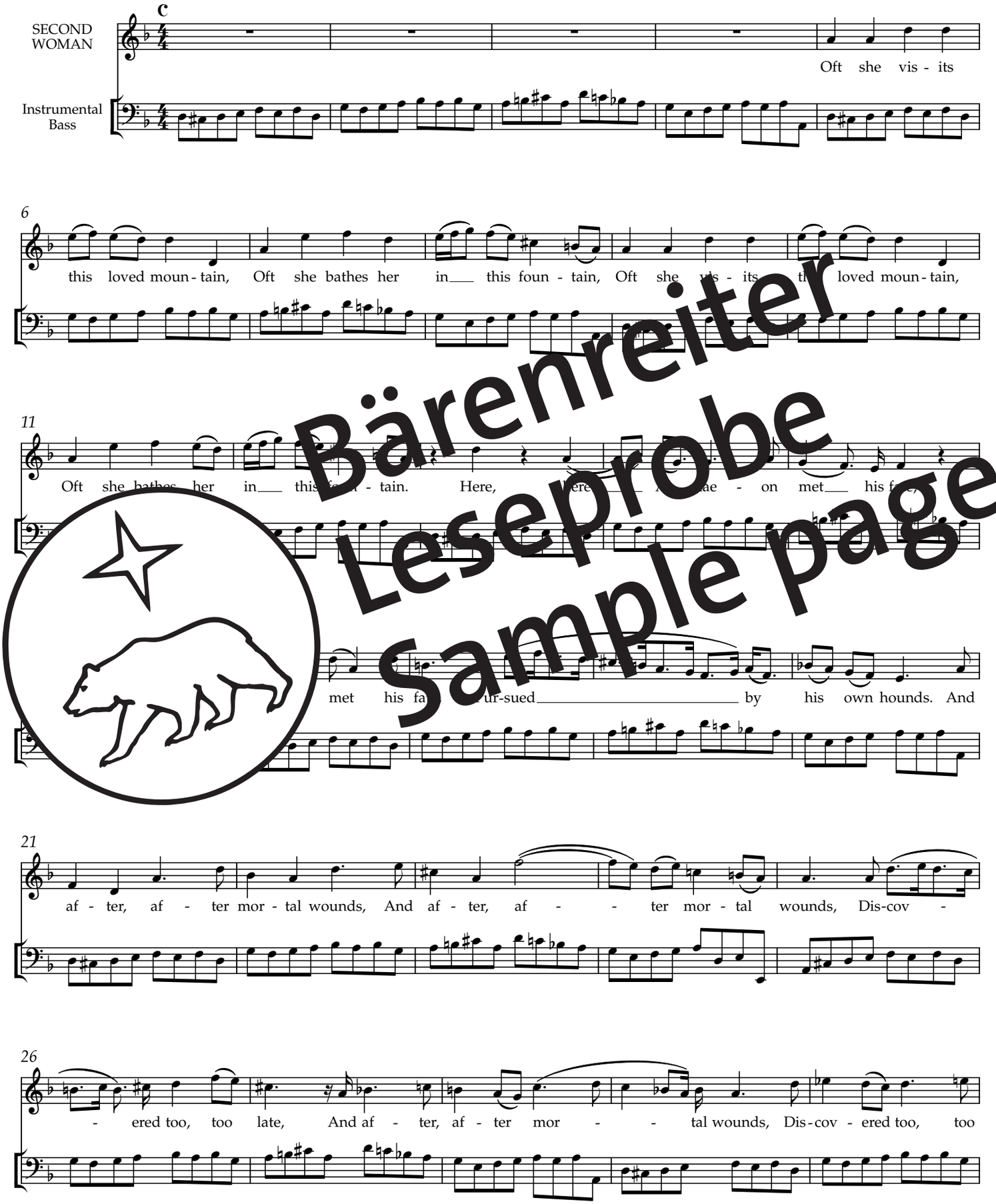


This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

15. Song (Second Woman) and Ritornello



Bärenreiter Leseprobe Sample page

RITORNELLO

31

Violin I

Violin II

Viola

SECOND WOMAN

late, Here Ac - tae - on met his fate.

Instr. Bass

36

48

Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

SONG

[Quick]

11 BELINDA

Haste, haste to town, haste, haste, haste, haste haste to town, haste, haste, haste, haste, this o-pen field No

Instr. Bass

15

shel-ter, this o - pen field No shel - ter from the storm, the storm can yield. Haste, haste,

18

haste, haste to town, haste, haste to town, haste, haste, haste, haste haste, haste

21 CHORUS

to town.

Soprano

Haste, haste to town, haste, haste, haste, haste haste

Countertenor

Haste, haste to town, haste, haste to town, haste, haste to town, haste,

Tenor
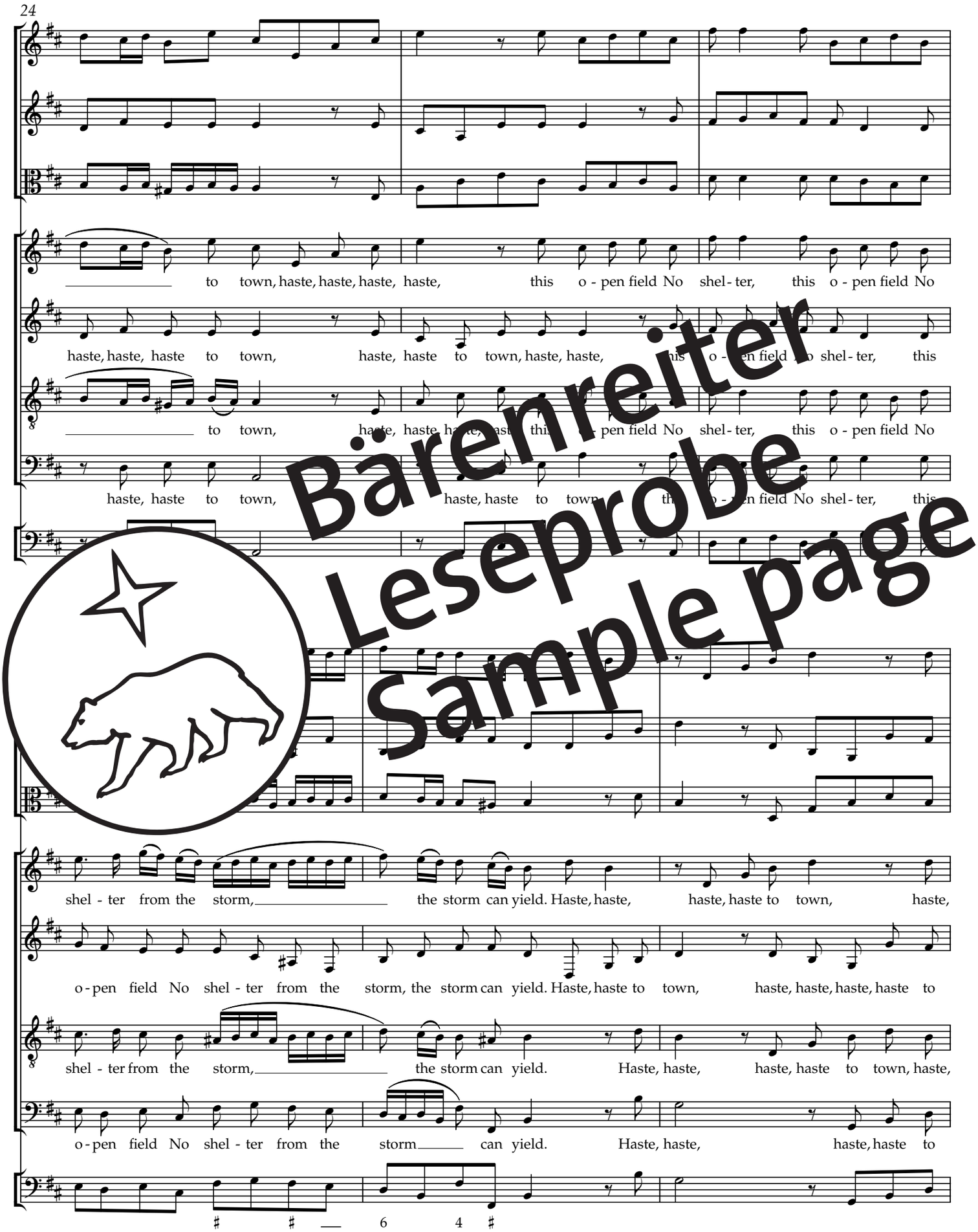
Haste, haste to town, haste, haste, haste, haste, haste

Bass

Haste, haste to town, haste, haste, haste, haste,

Instr. Bass

Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

30

[All exit, Aeneas leaving last.]

haste to town, haste, haste, haste, haste, haste, haste to town.

town, haste, haste to town, haste, haste, haste, haste, haste, haste, haste to town.

haste to town, haste, haste, haste, haste, haste, haste, haste to town.

town, haste, haste, haste, haste, haste, haste, haste, haste to town.

17 Recitative (Spirit, Aeneas)

descends to Aeneas in the likeness of Mercury

nce, and dear great Jove's com-mand, He sum-mons thee this night a-

4

-way. To-night thou must for-sake this land, The an-gry gods will brook no long - er

AENEAS

To-night?

Instr. Bass

7

stay, Jove com-mands thee, waste no more In love's de-lights those pre - cious hours, Al -

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.
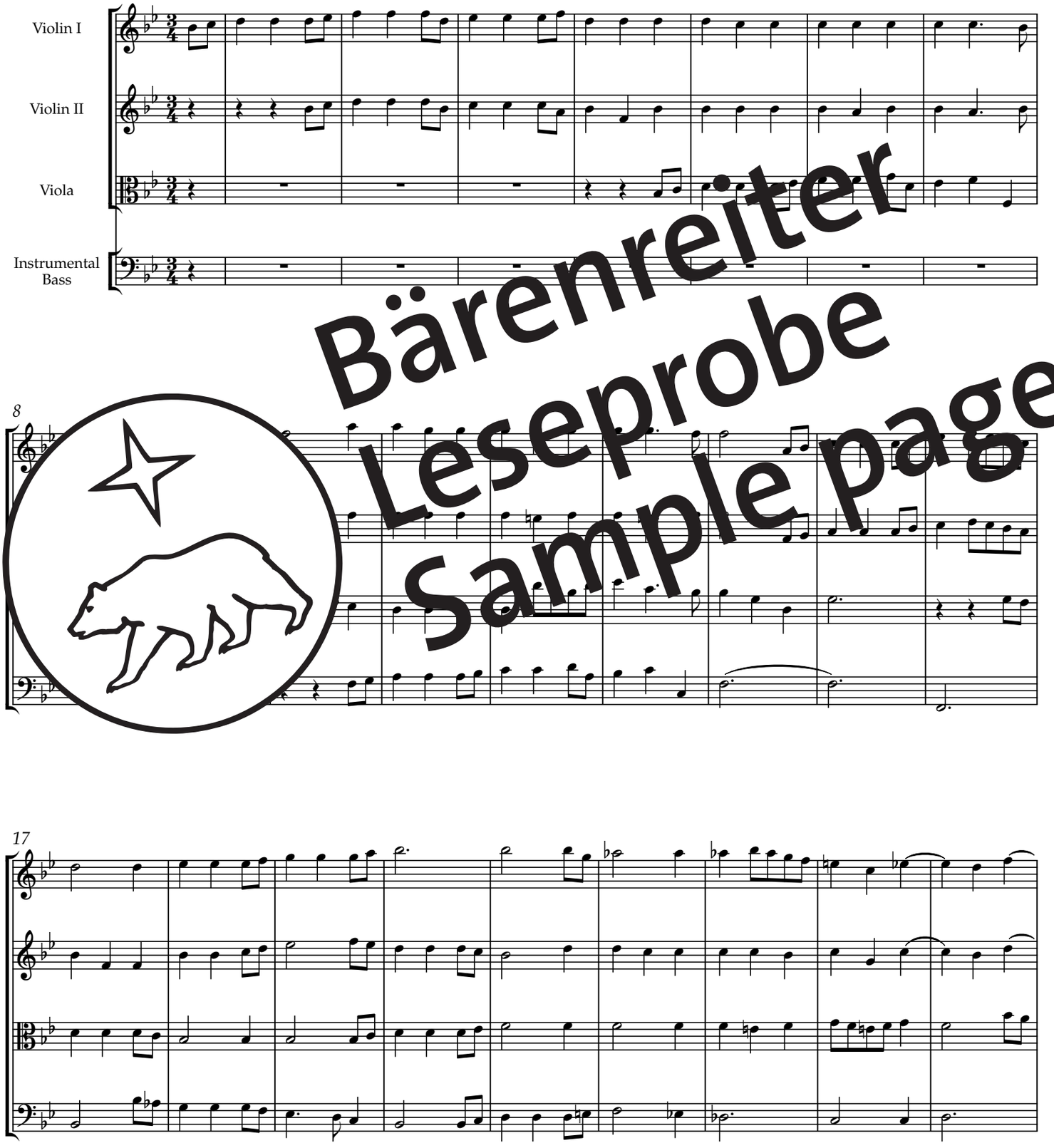


This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

ACT III

[Scene 1]

18. Prelude, Song (First Sailor) and Chorus



Bärenreiter
Leseprobe
Sample page

26

35

SONG

V. I *Enter Sailors.*

V. II

Va

ow sail - ors, come a - way, your an - chors be weigh-ing, Time and tide will ad -

take a booz - y short leave of your nymphs of the shore, And si - lence their

6
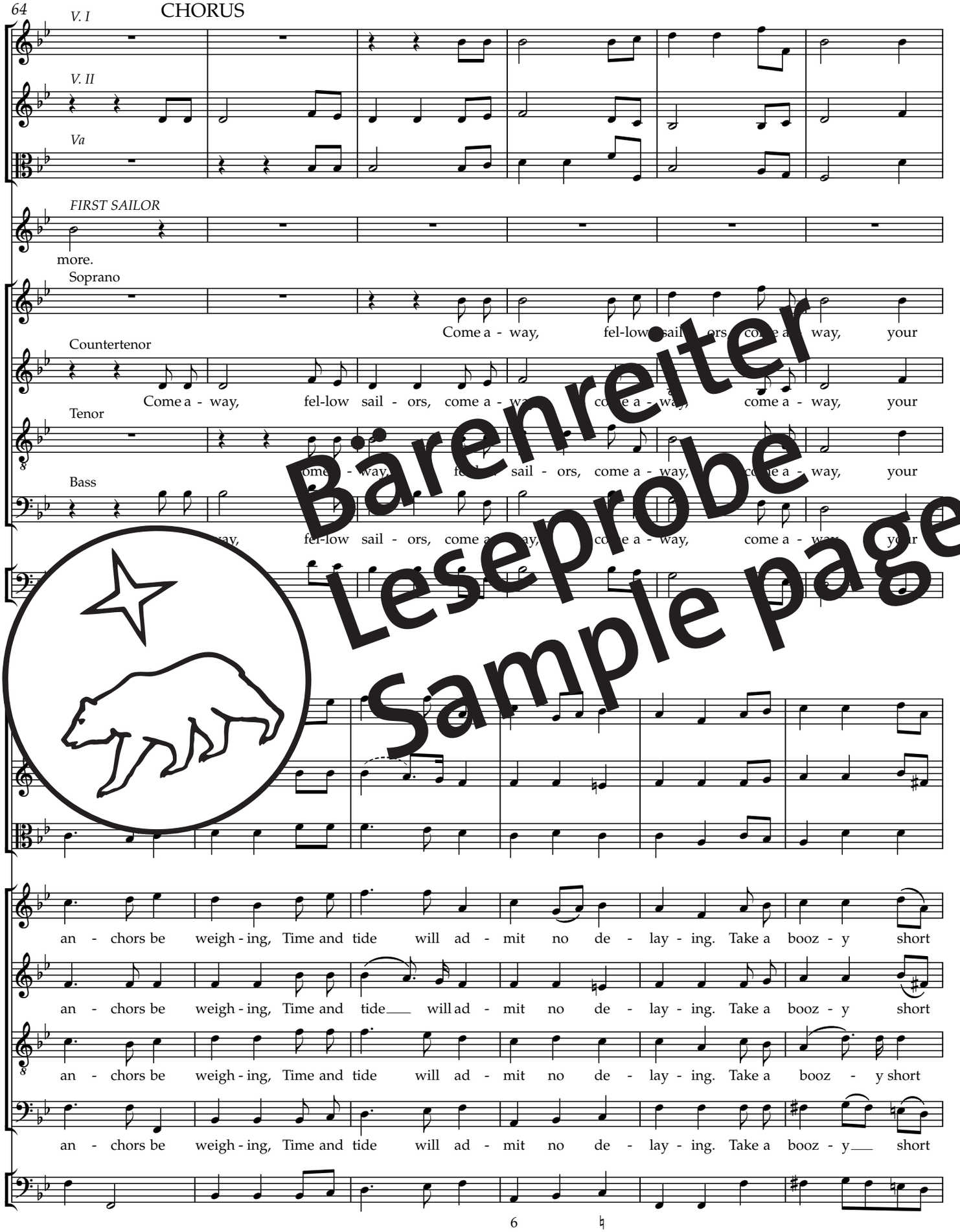
49

mourn-ing With vows of re - turn - ing, But nev - er in - tend - ing to vis - it them more, no,

56

nev-er in - tend-ing to vis - it them more, no, nev-er, no, nev-er in - tend - ing to vis - it them

Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page
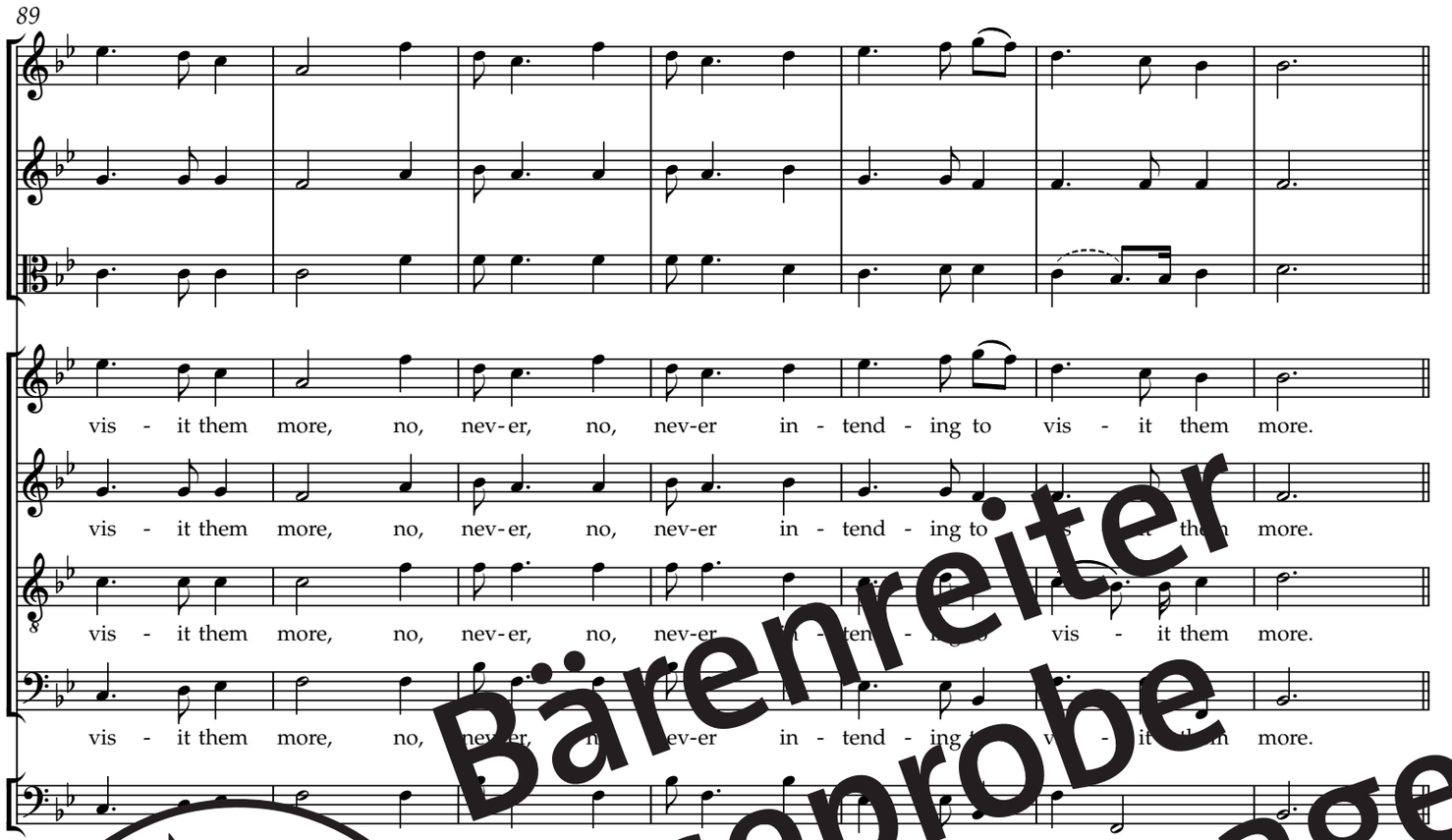
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.
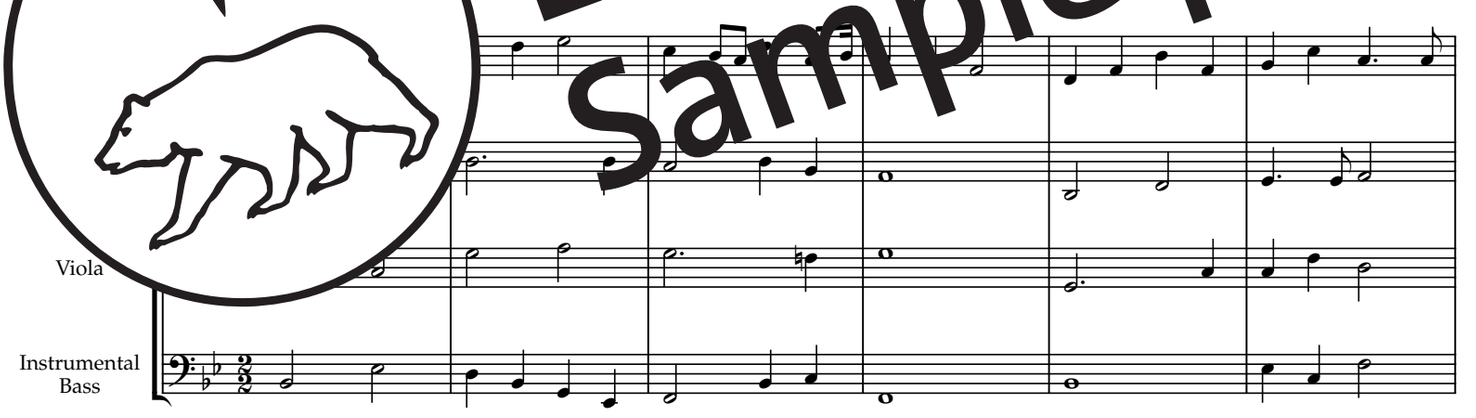


This is a sample copy.
Therefore not all pages are visible.
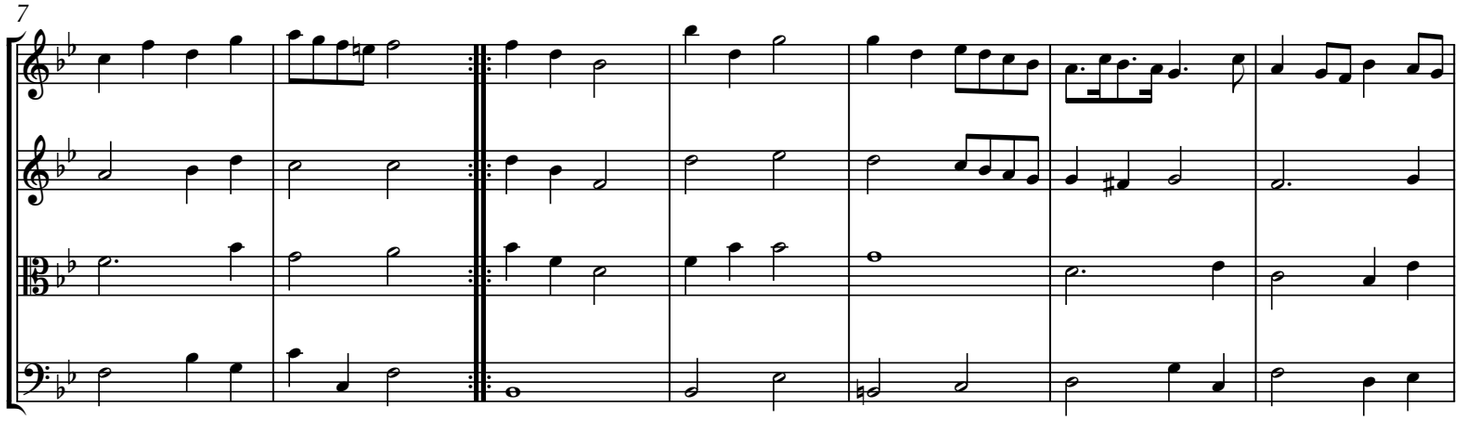
The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

19 The Sailors Dance





Enter Sorceress and Witches.

14

1. 2.

20. Recitative (Sorceress, First Witch), Duet (Second Witch, First Witch), Song (Sorceress), Chorus

Bärenreiter Leseprobe Sample page

SORCERESS

See, s[illegible] flags and stream-ers curl-ing in the air, An-chors weigh-ing, sails u[illegible]

Instrumental
Bas[illegible]

DUET

- ing b[illegible]ms, Cold i[illegible] o'[illegible] d[illegible] - lit - ful streams.

Our plot has took,

-furl - ing.

Instr. Bass

7

E - li - za's ru-ined, Ho ho! Ho ho! Ho ho ho ho ho

The Queen's for-sook, Ho ho! Ho ho! Ho ho ho ho ho ho ho

10 *FIRST WITCH*

ho! E - li - za's ru-ined, Ho ho! Ho ho! Ho ho ho ho ho ho ho

SECOND WITCH

ho! E - li - za's ru-ined, Ho ho! Ho ho! Ho ho ho ho ho

Instr. Bass

13

ho! Our plot has took, our plot has took, The Queen's for-sook, Ho ho! Ho ho! Ho

ho! Our plot has took, The Queen's for-sook, Ho ho! Ho ho! Ho ho ho

za's ru-ined, Ho ho! Ho ho ho ho ho ho ho ho ho

Ho ho! Ho ho ho ho ho ho ho ho ho ho ho

Bärenreiter
Leseprobe
Sample page

19 *FIRST WITCH* SONG

ho!

SECOND WITCH

ho!

SORCERESS

Our next mo - tion Must be to storm

Instr. Bass

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

45

Car - thage flames to - mor - row. Ho ho ho! Ho ho ho! E - li - za dies to -

Car-thage flames to - mor - row. Ho ho ho! Ho ho! Ho ho! E - li - za dies to -

Car-thage flames to - mor - row. Ho ho ho! Ho ho ho! E - li - za dies to -

Car-thage flames to - mor - row. Ho ho ho! Ho ho Ho ho! E - li - za dies to
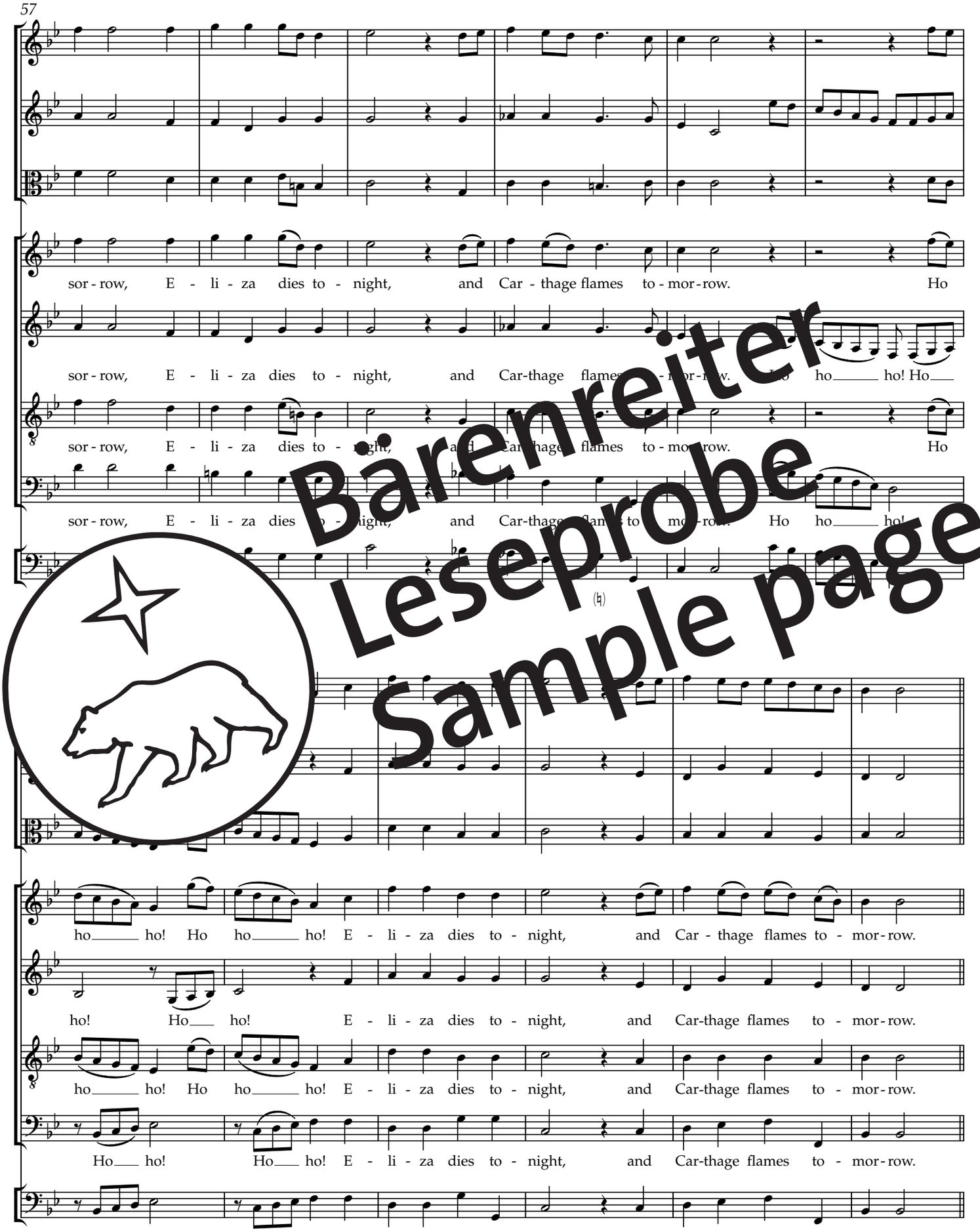
Bärenreiter
Leseprobe
Sample page

- night, and Car-thage flames to - mor - row. De - struc-tion's our de - light, de - light our great - est

- night, and Car-thage flames to - mor - row. De - struc-tion's our de - light, de - light our great - est
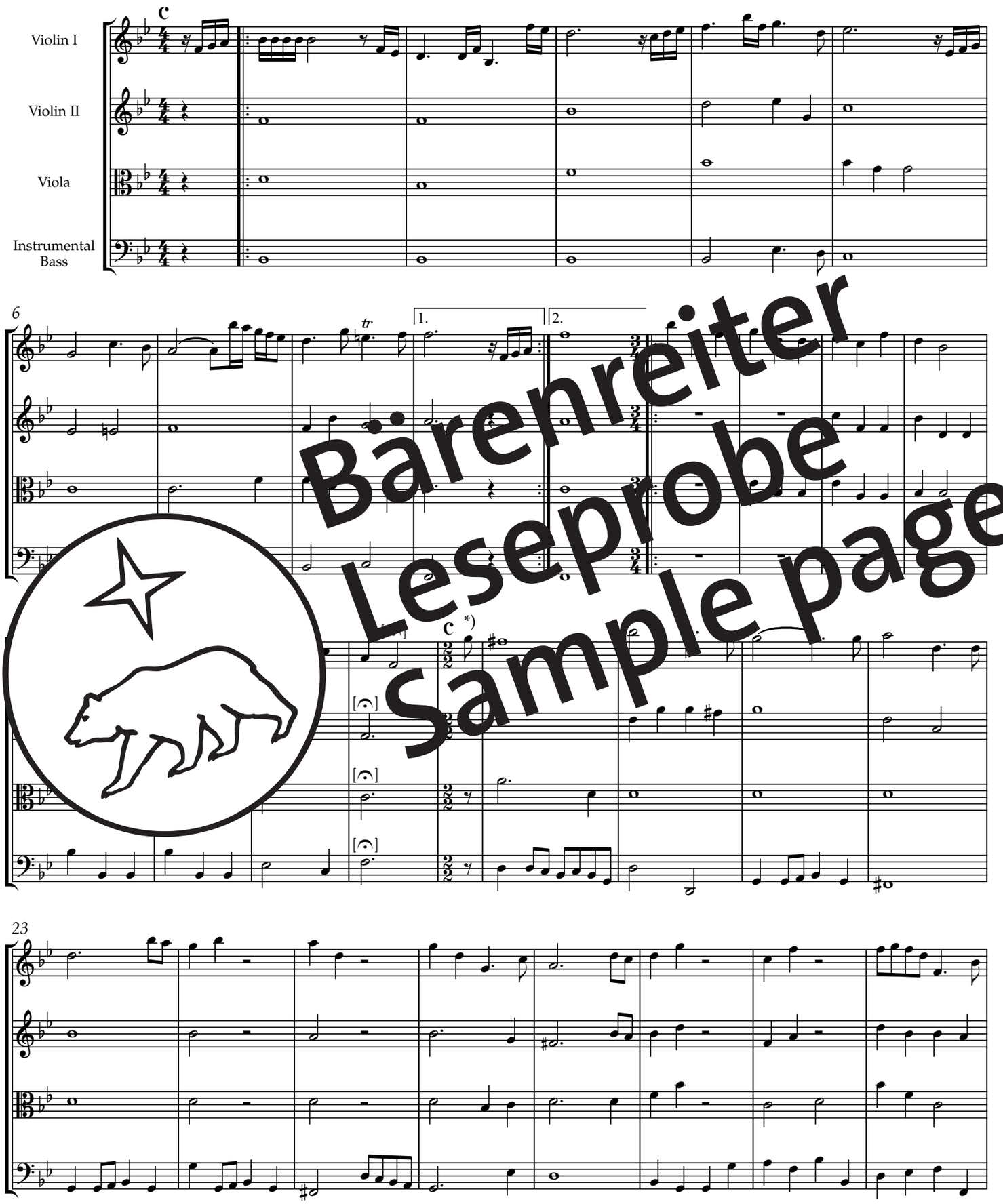
- night, and Car-thage flames to - mor - row. De - struc-tion's our de - light, de - light our great - est

- night, and Car-thage flames to - mor - row. De - struc-tion's our de - light, de - light our great - est



Bärenreiter
Leseprobe
Sample page

21. The Witches Dance



*) The manuscripts **TP** and **TE** include this partial measure; see the Critical Notes. / Die Handschriften **TP** und **TE** geben diesen Auftakt wieder; siehe die Critical Notes.

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

16

sor-row in his look he bears, As would con-vince you still he's true.

What shall lost Ae -

19

DIDO

AENEAS

- ne

How, how, roy - al fair sh I n-part gods' de - cree, and tell you

6 5 6 (7) 6 7 7

Thus on the fa - tal bank of Nile, Weeps the de-ceit - ful

we must part?

26

croc-o-dile. Thus hy-po-crites that mur - der act, Make heav'n and gods the au - thors of the fact.

Bärenreiter
Leseprobe
Sample page

29

By all that's good? No more! All that's good you have for - swore. To your prom - ised em - pire

By all that's good –

33

fly, And let for - sa - ken Di - do die.

spite of Jove's com - mand I'll

36

No, faith - less man, thy coun pu su m fa e -

ve o bey.

-solved as well as you. No re - pen - tance shall re - claim, The in - jured Di - do's slight - ed flame. For 'tis e -

42

- nough, what-e'er you now de - cree, That you had once a thought of leav - ing me.

Bärenreiter Leseprobe Sample page

45

A - way, a-way! A - way, a-way! No,

Let Jove say what he please, I'll stay. No, no, I'll stay. No, no, I'll stay.

6

49

no, no, no, no, no, a - way, a - way, - way, a - way,

I'll stay, I'll stay, I'll stay and Love o - bey, stay and Love o -

4 3

I'll fly if long - er you de - lay. A-way, a-

- stay and Love o - bey, and Love o - bey.

6 5
4 ♯

55 *Exit Aeneas.*

-way! But death, a - las, I can-not shun, Death must come when he is gone.

6♮ ♯
5

Bärenreiter Leseprobe Sample page
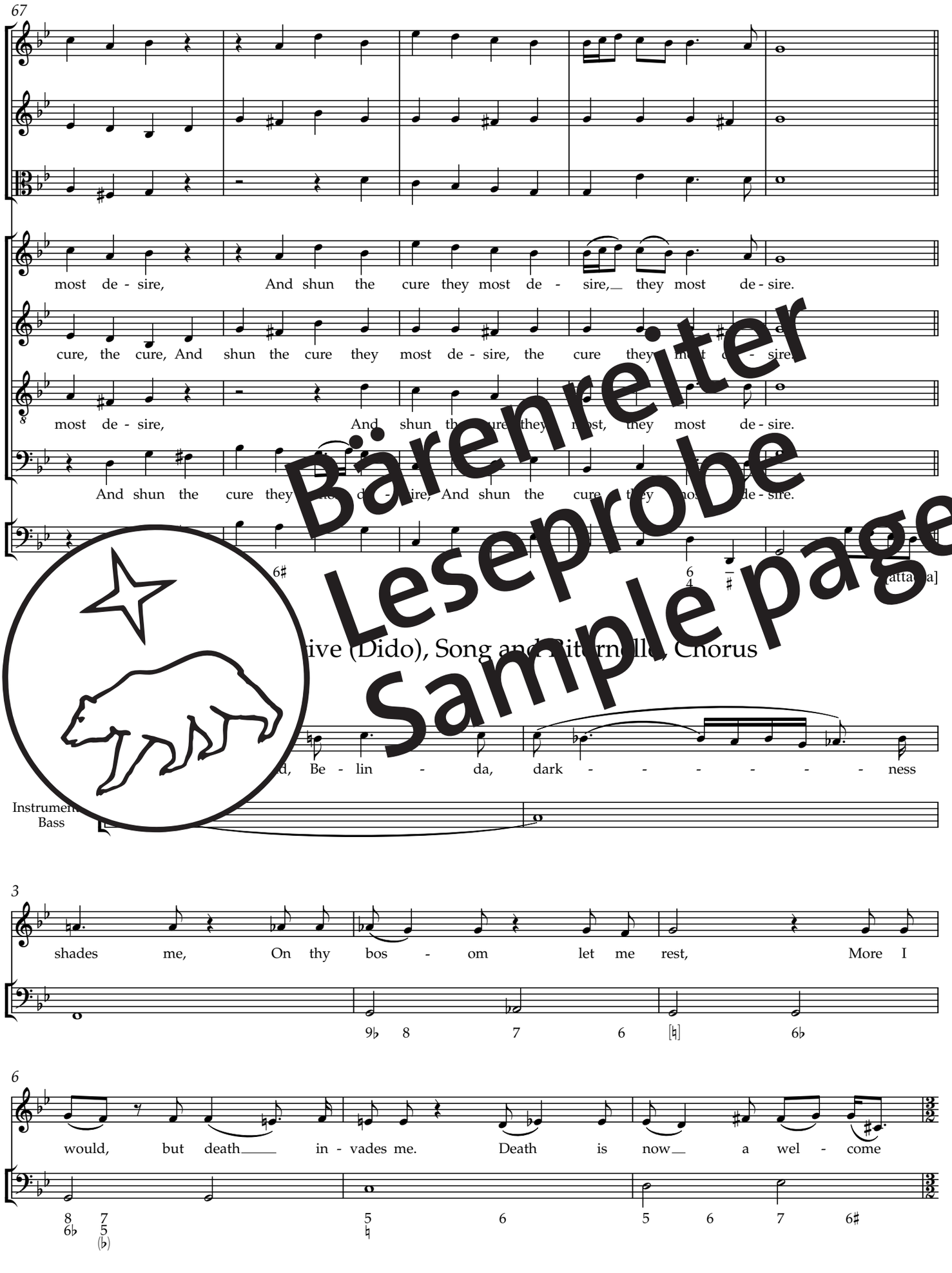
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

SONG

9

Violin I

Violin II

Viola

pp

DIDO

guest.

When I am laid, am laid in

Instr. Bass

pp

17

e - ate trou - ble, no trou-ble in thy breast,

24

When I am laid, am laid in earth, may my wrongs cre - ate No trou - ble, no

Bärenreiter
Leseprobe
Sample page

31

trou-ble in thy breast, Re - mem-ber me, re - mem-ber me,

37

get my fate, Re - mem-ber me, but ah!



Bärenreiter
Leseprobe
Sample page

43

for - get my fate, Re - mem-ber me, re - mem-ber me, but ah!
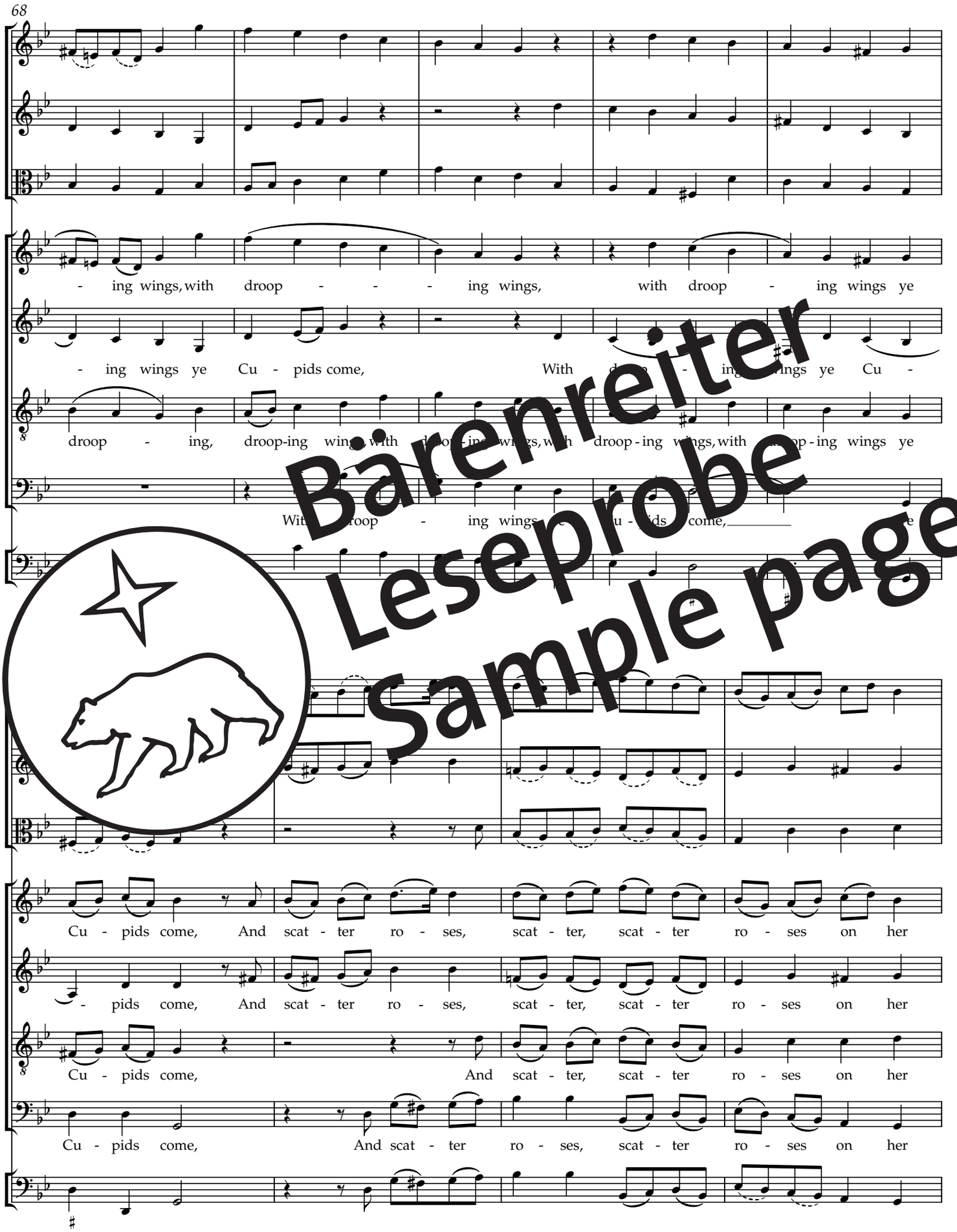
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

77

tomb. Soft, soft and gen - tle, soft,

tomb. Soft, soft and gen - tle as her heart, gen tle as her heart,

tomb. Soft, soft, soft and gen - tle as her heart,

tomb. Soft, soft and gen - tle soft, soft,
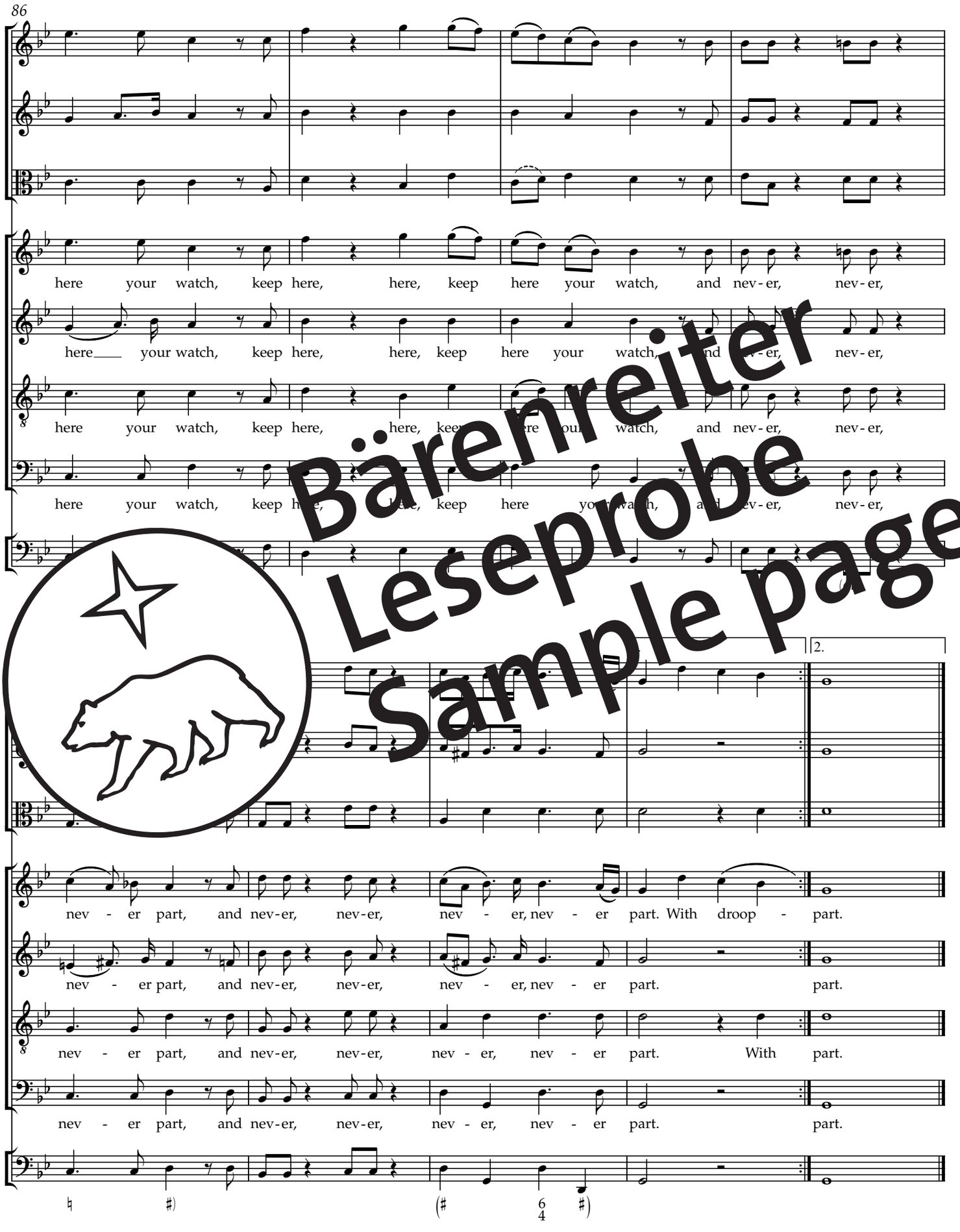
soft, soft, soft and gen - tle as her heart, Keep here,

Soft, soft, soft and gen - tle, gen - tle as her heart, Keep here,

Soft, soft and gen - tle as her heart, Keep here,

soft, soft, soft and gen - tle as her heart, Keep here,

Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

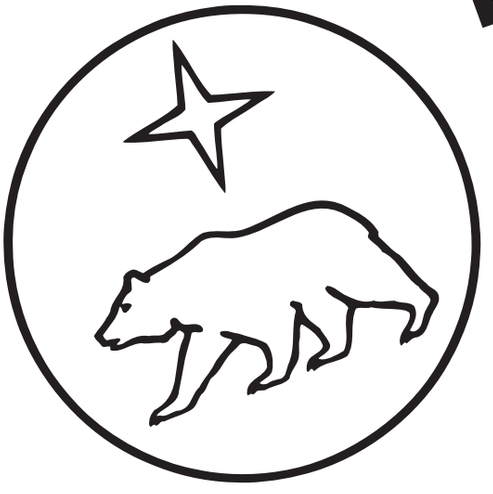
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Appendix / Anhang



Bärenreiter Leseprobe Sample page



Bärenreiter
Leseprobe
Sample page

Song "Ah! Belinda"
(after / nach *Orpheus Britannicus*, 1698) *)



Bärenreiter Leseprobe Sample page

*) This version appeared in *Orpheus Britannicus*, vol. I (London, 1698), there in D minor. It has been transposed to C minor here to facilitate its use as a possible substitute for no. 3. See also Musical Sources, pp. 85 and 88. / Diese Fassung erschien in *Orpheus Britannicus*, Bd. I (London, 1698) in d-Moll. Um ihre Verwendung als möglichen Ersatz für Nr. 3 zu erleichtern, wurde sie hier nach c-Moll transponiert. Siehe auch Musical Sources, S. 85 und 88.

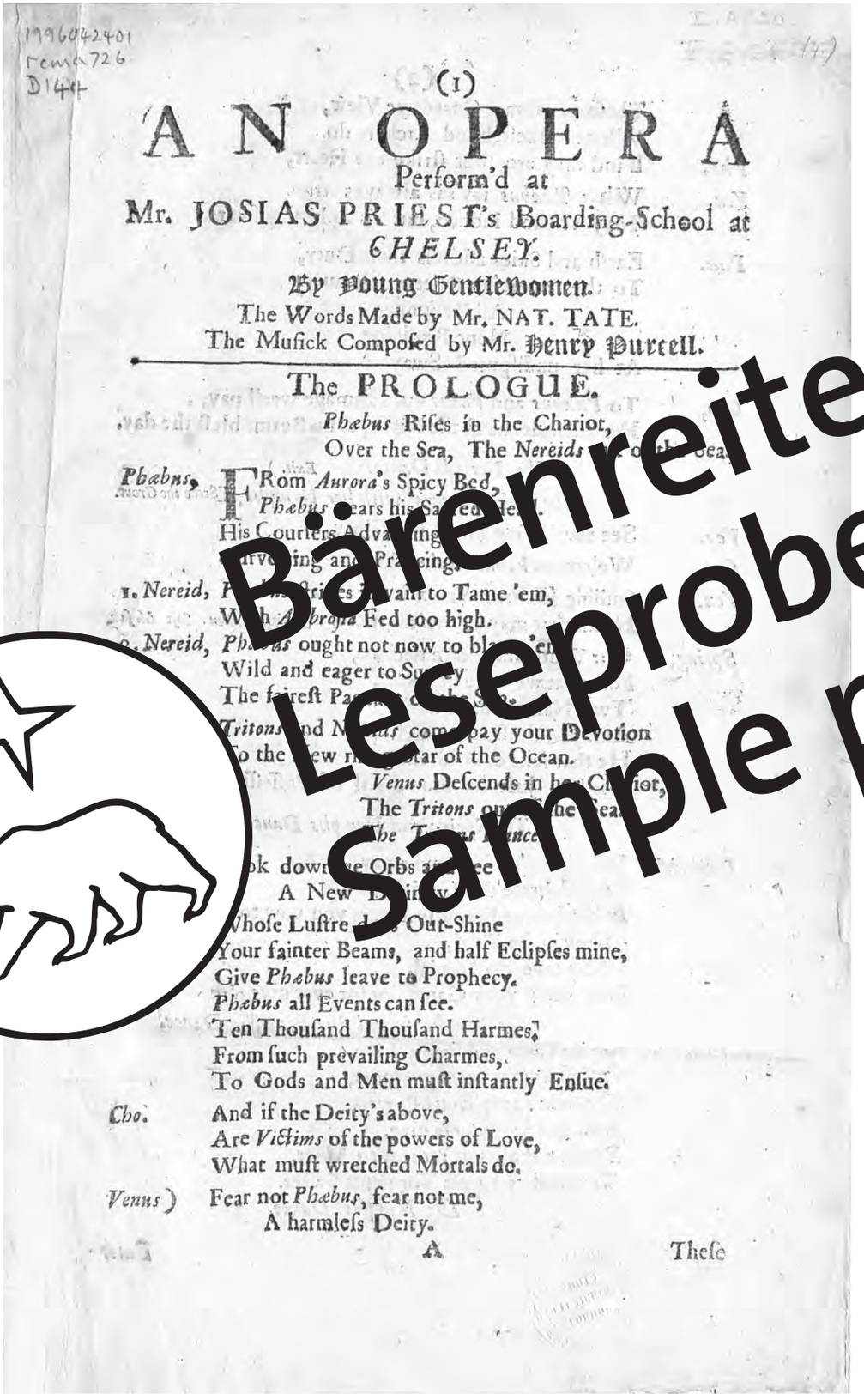
Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



(1)

AN OPERA

Perform'd at
Mr. JOSIAS PRIEST's Boarding-School at
CHELSEY.
By Young Gentlewomen.
The Words Made by Mr. NAT. TATE.
The Musick Composed by Mr. Henry Purcell.

The PROLOGUE.

Phœbus Rises in the Chariot,
Over the Sea, The *Nereids* [illegible] Sea.

Phœbus. FRom *Aurora*'s Spicy Bed,
Phœbus [illegible] his Sacred Head.
His Courtiers Adva[illegible]
Curveting and Prancing.

1. *Nereid,* [illegible] Pains to Tame 'em,
With *Ambrosia* Fed too high.
2. *Nereid,* *Phœbus* ought not now to bla[illegible]
Wild and eager to Survey
The fairest Pa[illegible]
Tritons and *Nereids* come pay your Devotion
To the New [illegible]
Venus Descends in her Chariot,
The *Tritons* [illegible]
The Tritons [illegible]
Look down [illegible] Orbs and see
A New [illegible]
Whose Lustre does Out-Shine
Your fainter Beams, and half Eclipses mine,
Give *Phœbus* leave to Prophecy.
Phœbus all Events can see.
Ten Thousand Thousand Harmes,
From such prevailing Charmes,
To Gods and Men must instantly Ensue.

Cho. And if the Deity's above,
Are *Victims* of the powers of Love,
What must wretched Mortals do.

Venus) Fear not *Phœbus*, fear not me,
A harmless Deity.

Bärenreiter
Leseprobe
Sample page

Chelsea libretto (**CL**), GB-Lcm D144 (unique copy). See the Preface, pp. IV and XIII–XIV. Reprinted by permission of the Royal College of Music, London. / Chelsea-Libretto (**CL**), GB-Lcm D144 (einziges Exemplar). Siehe das Vorwort S. XX und XXX–XXXI. Abdruck mit Genehmigung des Royal College of Music, London.

These are all my Guards ye View,
What can these blind Archers do.

Phæ. Blind they are, but strike the Heart,

Ven. What *Phæbus* say's is alwayes true.
They Wound indeed, but 'tis a pleasing smart.

Phæ. Earth and Skies address their Duty,
To the Sovereign Queen of Beauty.
All Resigning,
None Repining
At her undisputed Sway.

Cho, To *Phæbus* and *Venus* our Homag[illegible]
Her Charmes blest the Night[illegible]

The [illegible] Dance. *Exit.*

The Spring Enters with her Nymphs, [illegible]

Ven. See [illegible] Spring in all her Glory,
Cho. [illegible]omes *Venus* to the Shore,
Ven. Smiling Hours are now [illegible]
Hours that may [illegible] *Exit, Phæ. Ven. Soft Musick.*

Spring, Our [illegible]
For [illegible]
[illegible]ure made us Fair,
[illegible] you must make us kind.
He that fails of Ad[illegible]
'Tis [illegible] [illegible] fa[illegible] [illegible]

The Spring and Nymphs Dance.

[illegible]ndesses, Jolly Shepherds come away,
To Celebrate this Genial Day,
And take the Friendly Hours you vow to pay.
Now make Trial,
And take no Denial.
Now carry your Game, or for ever give o're.

The Shepherds and Shepherdesses Dance.

Cho. Let us Love and happy Live,
Possess those smiling Hours,
The more auspicious Powers,
And gentle Planets give.
Prepare those soft returns to Meet,
That makes Loves Torments Sweet.

The Nymphs Dance.

Enter

Bärenreiter
Leseprobe
Sample page

Enter the Country Shepherds and Shepherdesses.

He, Tell, Tell me, prithee *Dolly*,
And leave thy Melancholy.
Why on the Plaines, the Nymphs and Swaines,
This Morning are so Jolly.

She. By *Zephires* gentle Blowing,
And *Venus* Graces Flowing.
The Sun has bin to Court our Queen,
And Tired the Spring with wooing.

He, The Sun does guild our Bowers,
She, The Spring does yield us Flowers.
She sends the Vine,

He, He makes the Wine,
To Charm our happy H[illegible]

She, She gives our Flocks [illegible]eeding,
He, He [illegible]'em [illegible]or breeding.
She, She [illegible]cks [illegible]
He fill[illegible] Grain,
And makes it worth the Weeding.
[illegible]ut the Jolly Nymph [illegible] long [illegible]s Love sought,
[illegible] Flust[illegible]d hi[illegible]ow wi[illegible] a large Mornings dra[illegible]ght
[illegible] go a[illegible] div[illegible]n, whilst he is Mellow
[illegible]know [illegible]his Cups he's a Hot-He[illegible]ded [illegible]ellow.

The Countreys Maids [illegible]. [Exit.

A C T [illegible] Fir[illegible]

Scen[illegible] t[illegible] Palace

Enter [illegible]*do* and *Belinda*, and *Train.*

SHake the Cloud from off your Brow,
Fate your wishes do Allow.
Empire Growing,
Pleasures Flowing.
Fortune Smiles and so should you,
Shake the Cloud from off your Brow,

Cho. Banish Sorrow, Banish Care,
Grief should ne're approach the Fair.

Dido, Ah! *Belinda* I am prest,
With Torment not to be Confest.
Peace and I are Strangers grown,
I Languish till my Grief is known,
Yet wou'd not have it Guest.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Cho. *Cupid* only throws the Dart,
That's dreadful to a Warriour's Heart.
And she that Wounds can only cure the Smart.

Æn. If not for mine, for Empires sake,
Some pity on your Lover take.
Ah! make not in a hopeless Fire,
A *Hero* fall, and *Troy* once more Empire.

Bel. Pursue thy Conquest, Love —— her Eyes,
Confess the Flame her Tongue Denyes.

A Dance Gittars Chacony

Cho. To the Hills and the Vales, to the Rocks and the Mount[ains]
To the Musical Groves, and the cool Shady [Fountains]
Let the Triumphs of Love and of Beauty be Sown,
Go Revel ye *Cupids*, the day is your own.

The Triumphing Dance.

[C]ome the Second,

Scene the Cave.

Enter *Sorceress.*

Sor. WEyward Sisters you that Fright,
The Lonely Travellor by Night,
Who like dismal Ravens Crying
At the Windows of the Dying,
Hear at my call and share in the Fame,
Mischief shall make all *Carthage* to Flame.

Enter Iuchar[is] &c.

Sor. Beldam What's thy [Will]
[Com]ms our Delight and [Art] all our Skill,
The Queen of *Carthage* whom we hate,
Whilst we do all in Prosperous State.
Ere Sun set shall most wretched prove,
Deprived of Fame, of Life and Love.
Ho, ho, ho, ho, ho, ho, *&c.*

Iuchar. Ruin'd e're the Set of Sun,
Tell us how shall this be done.

Sorc. The *Trojan* Prince you know is bound
By Fate to seek *Italian* Ground.
The Queen and He are now in Chase,
Hark, how the cry comes on apace.
But when they've done, my trusty Elf
In Form of *Mercury* himself.
As sent from *Jove* shall chide his stay,
And Charge him Sail to Night with all his Fleet away.
Ho, Ho, ho, ho, *&c.* [*Enter* 2 *Drunken Saylors, a Dance*

Bärenreiter
Leseprobe
Sample page

Sorc. But e're we, we this perform,
We'l Conjure for a Storm.
To Mar their Hunting Sport,
And drive 'em back to Court.

Cho. In our deep-Vaulted Cell the Charm wee'l prepare,
Too dreadful a Practice for this open Air.

Eccho Dance.

Inchanteresses and Fairees.

Enter Æneas, Dido *and* Belinda, *and their Train.*
Scene the Growe.

Bel. Thanks to these Lovesome Vailes,
Cho. These desert Hills and Dales,
So fair the Game, so rich the Spor
Diana's self might t' her Woods resort,
Enter Ground a Dance.

1 Wom. She Visits this Loved Mountain,
2 She bathes her in this Fountain.
Here *Acteon* met his fate,
Pursued by his own Hounds,
And after Mortal Wounds.
Discovered, discovered too late.
Enter Æneas, *by* Dido Vemon.

Eneas, Behold upon my bending Spear,
A Monsters Head stands bleed
With Tushes far exceeding,
These did *Venus* fair me
Ido. The Skies an Clouded hear how Thunder
Rends the Mountain Oaks asunder.
Hast, fly down this open Field,
No Shelter from the Storm can yield. [*Exit.*

The Spirit of the Sorceress descends to Æneas in likness of Mercury.

Spir. Stay Prince and hear great *Joves* Command,
He Summons thee this Night away.

Æn. To Night.

Spir. To Night thou must forsake this Land,
The Angry God will brook no longer stay,
Joves Commands thee wast no more,
In Loves delights those precious Hours,
Allowed by the Almighty Powers.
To gain th' *Hesperian* Shore,
And Ruined *Troy* restore.

Æn. *Joves* Commands shall be Obey'd,
To Night our Anchors shall be weighed,

But

Bärenreiter Leseprobe Sample page

But ah! what Language can I try,
My Injured Queen to pacify.
No sooner she resignes her Heart,
But from her Armes I'm forc't to part.
How can so hard a Fate be took,
One Night enjoy'd, the next forsook.
Your be the blame, ye Gods, for I
Obey your will - but with more Ease cou'd dye,

The Sorceress and her Inchantresses.

Cho. Then since our Charmes have Sped,
A Merry Dance be Led.
By the Nymphs of *Carthage* to please us.
They shall all Dance to ease us.
A Dance that shall make the Spheres to wonder,
Rending the fair Grove asunder.

The Grove Dance.

ACT the Third

Scene the Sh[ore]

Enter *the Sa[ylors].*

The Sorceress and her Inchantress.

O[n] awa[y] fello[w] Saylors your Anchor h[ove]
Tim[e] and Tide will admit no delaying (wi[th]g)
a Bouze short leave of your Nymphs on the shore,
And Silence their Mourning
With vows of returning
Never intending to Visit them more.

The Sailors Dance.

the Flags and Streamers Curling,
Anchors weighing, Sails unfurling.
Phœbus pale deluding Beames,
Guilding more deceitful Streams.
Our Plot has took,
The Queen forsook, ho, ho, ho.
Elisas ruin'd, ho, ho, ho, next Motion,
Must be to storme her Lover on the Ocean.
From the Ruines of others our pleasure we borrow,
Elisas bleeds to Night, and *Carthage* Flames tomorrow.

Cho. Destruction our delight, delight our greatest Sorrow,
Elisas dyes to Night, and *Carthage* Flames to Morrow.

§ Jack *of the* Lanthorn *leads the* Spaniards
§ *out of their way among the Inchantresses.*

A Dance.

Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.



Bärenreiter
Leseprobe
Sample page

Overture (no. 1, mm. 1–19). Tatton Park Manuscript (**TP**), GB-KNt MR 2–5, vol. 3 (item 1), p. [1]. "MR 2–5" refers to a group of shelves in the Music Room at Tatton Park; books are not individually cataloged. Part of a four-volume collection of Purcell's music primarily copied by Philip Hayes. See the Preface, p. X, and the Critical Report, pp. 84–85. Copyright: National Trust/Tatton Park. / Ouvertüre (Nr. 1, T. 1–19). Handschrift Tatton Park (**TP**), GB-KNt MR 2–5, Bd. 3 (Pos. 1), S. [1]. „MR 2–5" bezieht sich auf eine Gruppe von Regalen im Musikzimmer von Tatton Park; die Bücher sind nicht einzeln katalogisiert. Teil einer vierbändigen Sammlung von Purcells Musik, die hauptsächlich von Philip Hayes kopiert wurde. Siehe das Vorwort S. XXVII und den Critical Report S. 84–85. Copyright: National Trust/Tatton Park.



Bärenreiter
Leseprobe
Sample page

From the recitative, "Ruined ere the set of sun" (no. 11, mm. 33–47). Tatton Park Manuscript (**TP**), GB-KNt MR 2–5, vol. 3 (item 1), p. 29. "MR 2–5" refers to a group of shelves in the Music Room at Tatton Park; books are not individually cataloged. Part of a four-volume collection of Purcell's music primarily copied by Philip Hayes. See the Preface, pp. X and XVI–XVII, and the Critical Report, pp. 84–85. Copyright: National Trust/Tatton Park. / Ausschnitt aus dem Rezitativ „Ruined ere the set of sun" (Nr. 11, T. 33–47). Handschrift Tatton Park (**TP**), GB-KNt MR 2–5, Bd. 3 (Pos. 1), S. 29. „MR 2–5" bezieht sich auf eine Gruppe von Regalen im Musikzimmer von Tatton Park; die Bücher sind nicht einzeln katalogisiert. Teil einer vierbändigen Sammlung von Purcells Musik, die hauptsächlich von Philip Hayes kopiert wurde. Siehe das Vorwort S. XXVII und XXXIV und den Critical Report S. 84–85. Copyright: National Trust/Tatton Park.



Bärenreiter
Leseprobe
Sample page

From the duet, "But ere we this perform," and chorus, "In our deep vaulted cell" (no. 12, mm. 23–35). Tenbury Manuscript (**TE**), GB-Ob Tenbury 1266 (item 5), p. 37. This passage shows the Tenbury scribe's difficulty in laying out first and second endings. See the Preface, p. XI, and the Critical Report, pp. 85–86 and 96–97. Reprinted by permission of the Bodleian Libraries, University of Oxford. / Aus dem Duett „But ere we this perform" und dem Chor „In our deep vaulted cell" (Nr. 12, T. 23–35). Handschrift Tenbury (**TE**), GB-Ob Tenbury 1266 (Pos. 5), S. 37. Diese Passage zeigt die Schwierigkeiten des Tenbury-Schreibers bei der Darstellung von Endungen bei Wiederholungen. Siehe das Vorwort S. XXVII und den Critical Report S. 85–86 und 96–97. Abdruck mit Genehmigung der Bodleian Libraries, University of Oxford.

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

what he believed to be *Dido*'s original text or something close to it.

Hayes's score does not contain "the same faults of modernization found in other [*Dido*] scores from the second half of the eighteenth century," as Ellen T. Harris suggests.[12] A closer look at her examples, for instance of Hayes "smooth[ing] out some of the Scotch snaps,"[13] demonstrates that Hayes and the scribes of **TE** and the Nanki manuscript (hereafter **NA**) sometimes produced three different readings of the same material.[14] The song, "Ah! Belinda" (no. 3), is an instructive example. The *Orpheus Britannicus* version of it (hereafter **OB**) – a printed copy some seventy-five years earlier than the three manuscript scores, very likely derived from a lost Purcell autograph – has unique variants in rhythm and underlay. One of the Scotch-snap rhythms Harris cites appears as two even notes in **OB**,[15] suggesting Purcell was not bound to rhythms we might consider characteristic today.

TE

The best-known musical source for *Dido*, GB-Ob Tenbury 1266, has frequently been described as the "earliest" score of *Dido*,[16] a once-understandable idea that must now be called into question. Now in the Bodleian Library, Oxford,[17] **TE** was owned in the nineteenth century by musician and clergyman Frederick Ouseley, whose bequest to the library of St. Michael's College, Tenbury, **TE** remains in excellent condition, [illegible]ked (Strasbourg pen[illegible] [illegible] counter-marks ("J[illegible] that the J WHATMAN- [illegible] manufactured by [illegible]y 1777" the "JW" [illegible] Whatman as an [illegible]er and the likeli-

[illegible]

13 [illegible]

14 [illegible]e could so much virtue spring [illegible] Critical Notes below; and Harris's e[illegible] [illegible]ido, 156).

15 Ibid., 157; [illegible] vol. 1, p. 193. See no. 3 and the Appendix, m. 15, notes 1–2, and the Critical Notes. Another early source for "Ah! Belinda," the manuscript GB-DRc D9 (discussed below), also provides two even notes here and shares a dotted-eighth/sixteenth reading with **TP** (m. 7, nn. 1–2) that appears as sixteenth/dotted-eighth in **TE** and **OB**.

16 For example, A. Margaret Laurie, "Allegory, Sources, and Early Performance History," in Henry Purcell, *Dido and Aeneas: An Opera*, ed. Curtis Price, Norton Critical Scores (New York and London: W. W. Norton, 1986), 47; Price, *London Stage*, 239; Harris, *Purcell's* Dido, 53.

17 "The Loves of Aeneas and Dido" is the last of five items in the volume, all believed to be by Purcell; the fourth is the music from *The Tempest*, reattributed to John Weldon by Margaret Laurie in "Did Purcell Set *The Tempest*?," *PRMA* 90 (1963–64), 52–57.

18 Martin Holmes notes that "[m]ost of the manuscripts, which had been deposited in Oxford for safe-keeping since the 1970s, passed directly into the Bodleian's ownership" when St. Michael's closed in 1985; <http://blogs.bodleian.ox.ac.uk/archivesandmanuscripts/2020/06/09the-library-of-st-michaels-college-tenbury/>. **TE** was first cataloged by Edmund H. Fellowes in *The Catalogue of Manuscripts in the Library of St. Michael's College, Tenbury* (Paris: Louise B. M. Dyer, 1934), 279.

19 Balston, *Whatman: Father & Son*, 157–59 (and figs. 9 and 11). Compare Harris's reading of this: *Purcell's* Dido, 53–54 (and n. 120).

hood it was used soon after manufacture, I believe **TE** dates from 1775–79.[20] It provides a reading of *Dido* using older notational conventions, typical of Purcell's time to about c. 1710: some minor key signatures use one fewer flat, for example C minor with two flats; with a few exceptions naturals are avoided,[21] flats and sharps being used as needed to cancel previously inflected pitches; certain accidentals are repeated within measures (redundant by modern standards); and the mezzo-soprano (C2) clef is used for the viola. **TE**'s scribe has been called "an antiquary of rare musical sensitivity."[22] I believe the opposite is true: the scribe may have been an assistant – musically proficient with a good hand but less experienced as a copyist – tasked with making a literal transcription of the exemplar, a rare source the details of which needed to be preserved. Hayes is by far the most likely candidate to have instigated such a project, given his interests in faithfully reproducing Purcell's works. Here are several examples from **TE** that raise concerns about the scribe:

- After the overture, the scribe neglects to include time signatures for no. 2, "Shake the cloud from off your brow," and no. 3, "Ah! Belinda," even though the second of these requires a change from duple to triple time (pp. 4, 6).[23]
- In the chorus to no. 3, "Banish sorrow, banish care," the scribe moves from two flats to three flats (except for the second violin, which remains in two flats) to no flats in the first three systems (pp. 4–5).
- In the chorus to no. 4, "When monarchs unite," the scribe fails to look ahead, copying the first line of the chorus text between the top two available staves (which then had to remain empty) as if the previous two-part texture was continuing; instead eight staves were needed for chorus and instruments (p. 8).[24]
- There are missing measures for the viola in no. 23, at the end of the ritornello and in the chorus ("With drooping wings") (p. 76).
- The scribe seemed confused how to represent first and second endings in no. 1, the overture, the duet of no. 12, "But ere we this perform,"[25] and the chorus of no. 23, "With drooping wings," omitting necessary notes or rests, or adding redundant ones (pp. 3, 37, 79).

Despite its shortcomings, **TE** provides a unique window into *Dido*'s early eighteenth-century existence and has been fully collated in this edition.

20 William H. Cummings collated **TE** for his 1889 edition of *Dido* but misidentified the copyist as John Travers (c. 1703–1758), dating the manuscript to "about 1720"; *The Works of Henry Purcell*, vol. 3, *Dido and Aeneas* (London and New York: Novello and Ewer, 1889), ii.

21 Francis Smith and Peter de Walpergen introduced England to the natural sign in *Musica Oxoniensis: A Collection of Songs for One and Two Voices, with the Thorough-Bass* (Oxford: Leon. Lichfield for Widow Howell, 1698), preface, n.p.

22 Price, *London Stage*, 245.

23 Page numbers refer to the manuscript.

24 This type of error is repeated in "Cupid only throws the dart" (no. 7): forgetting that eight staves were needed for chorus and instruments, the scribe copies the choral text between the first two staves (p. 16).

25 See the facsimile on p. 83.

Bärenreiter Leseprobe Sample page

NA

J-WAkt Nanki N-4/41 has been in Japan since 1917. It was previously owned by William H. Cummings, who mentioned it in his 1889 edition of *Dido*: "A few years since I was so fortunate as to secure a MS. score of the opera, written probably in Purcell's time."[26] Cummings misdated the manuscript but nonetheless understood its value, as his handwritten note on the front flyleaf attests:

> M.S. of Purcell's Dido & Æneas is very curious and valuable, containing music which is wanting in the edition published by the Musical Antiquarian Society,[27] and the many variations & differences … conclusively show by their superiority that they are authentic. Moreover they are frequently corroborated by a M.S. of "Dido & Æneas" … now in the library of Rev. F. A. G. Ouseley at Tenbury [= **TE**].[28]

Yorisada Tokugawa purchased a large portion of Cummings's music collection, adding it to the Nanki Music Library (Ongaku Bunko) in Tokyo, founded by his father, Yorimichi. Tokugawa sold the library's collection to Kyubei Ohki in the 1940s. Son… earlier literature refers to **NA** as the Ohki or Oki manuscript.) The Yomiuri Nippon Symphony Orchestra took ownership of the collection in 1977, and in 201… it was relocated to the Wakayama Prefectural Library (Kenritsu Toshokan), the Nanki Music Libra… being retained for the collection.[29]

…d Imogen Holst dated **NA** "eighteen… …ly 1800."[30] Margaret Laurie settl… …" saying that Nanki represented … **TE** and the "corrupt" Academy … led me to agree with Laurie's … concluded it descended from … The **NA** scribe, however, ha… …rocess of "updating" *Dido* fo… …**A** must therefore predate the …

…s, *A Tragic Opera*, ed. G. Alexander … John E. Taylor, [1841]).

…ppears below "John C. Jackson Dec. 17. …nuscript's previous owner.

29 …ty-eight items, including **NA**, is stored at the Wakayama Prefectural Museum. Details on the Nanki Music Library have been drawn from James Siddons, "Nanki Ongaku Bunko (Nanki Music Library)," in *Directory of Music Research Libraries*, vol. 4 (= RISM C4), ed. Rita Benton (Kassel: Bärenreiter, 1979), 138–40; Hiromi Hoshino (trans. Nahoko Gotoh), "Handel Sources in the Nanki Music Library, now in Wakayama," *Handel Institute Newsletter* 31, no. 2 (2020), 1–4; and <https://www.lib.wakayama-c.ed.jp/nanki/en/history/index.html>. See also Imogen Holst, "A Note on the Nanki Collection of Purcell's Works," in idem, ed., *Henry Purcell, 1659–1695: Essays on his Music* (London: OUP, 1959), 127–30; Hugh McLean, "Purcell and Blow in Japan," *MT* 104 (1963), 702–05. Earlier listings of **NA** include *Catalogue of the W. H. Cummings' Collection in the Nanki Music Library* (Tokyo: Nanki Music Library, 1925), 8; and *Catalogue of Rare Books and Notes* (Tokyo: Nanki Music Library, 1970), 10.

30 Henry Purcell, *Dido and Aeneas: Opera in Three Acts* [vocal score] (London: Hawkes and Son, 1960), iii; [full score] (London: Hawkes and Son, 1961), iii. The first five folios of **NA** are in fact the product of the mid-nineteenth century; they were copied from the Musical Antiquarian Society edition, replacing pages that must have fallen away from the manuscript, and have been ignored in this edition. The earlier copying begins on fol. 6^{r}, with "Grief increases by concealing" (no. 4).

31 *Dido*, ed. Laurie, x.

Academy's revival of *Dido* in 1774.[32] The following are examples of the **NA** copyist's approach:

- Short transitions connecting movements are typically eliminated, double bars being used to separate sections much more frequently than in **TP**; for example, at the end of "Pursue thy conquest, Love," the scribe replaces the instrumental bass's eighth notes (no. 8, m. 29) with a half note and half rest followed by a double bar (fol. 16^{v}).[33]
- Pickup notes at the beginnings of movements are often lengthened; for example, the choruses "When monarchs unite" (no. 4, m. 14) and "Destruction's our delight" (no. 20, m. 38) begin with quarter notes instead of eighths (fols. 6^{v}, 60^{v}).
- Repeated notes are often replaced by longer note values or tied, even when the music suggests reiteration is necessary; for example, in the ritornelli after "When I am laid in earth" (no. 3, m. 54 …), eleven of thirteen places, in the violins and viola, where notes repeat across measure lines, **TP** and **TE**, are tied in **NA** (fol. 74^{r}).[34] In a related example, the **NA** scribe eliminates the violins' and viola's measure-ending eighth notes in the accompanied recitative, "Wayward sister, you that fright" (no. 10, mm. 17–28, 31–33), by subsuming them into half or whole notes (fols. 23^{v}–24^{v}).[35]
- …mitation rests are often added at the ends of solo phrases, some revealing a different approach to recitative, and dotted-note rhythms are often equalized, altering the declamation of the text (see Example 1).
- Cadences are frequently rewritten to simplify rhythms, invariably replacing leaps with stepwise motion, and (correspondingly) eliminate nonchordal tones; dominants sometimes become dominant-sevenths (see Example 2).

NA demonstrates that the exemplar may have been a set of loose sheets: fols. 64^{v}–66^{v} include "The Witches Dance" (no. 21) in a confused state, with its three sections ordered 1-3-2, and "The Triumphing Dance" (no. 9), which belongs to Act I. **NA** also makes clear its transitional role; its copyist seems to have understood that the further changes of the Academy version were forthcoming and was enough of an insider to know what some of these would be.[36] The elimination of transitions between movements, noted above, is one indication, but a small textual change may be the most telling example: when Belinda responds to Dido in "Your counsel all is urged in vain" (no. 22, m. 14), "See, madam," as given in **TP**, **TE**, and the Chelsea li-

32 **NA** is smaller in size than **TP** and **TE**; its consistent watermark, the Strasbourg bend with the initials "LVG" below (fols. 6–79), can be seen in halves, in the gutter of the volume. Broadly used in the eighteenth century, Hudson identified these marks in a Handel source, c. 1770–75, in "Concerning the Watermarks," 15. I am deeply grateful to Tsutomu Sasaki, who examined **NA** and photographed several of its watermarks on my behalf.
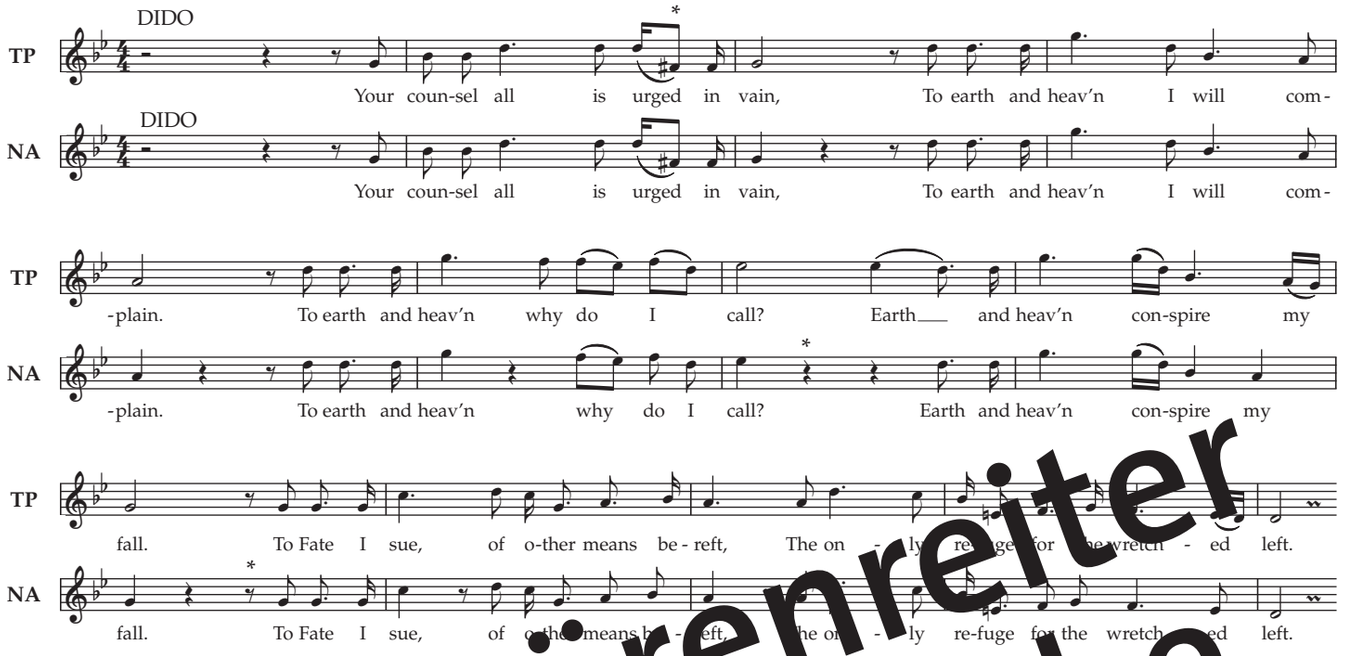
33 Folio numbers refer to the manuscript.

34 See the Critical Notes.

35 See the Critical Notes.

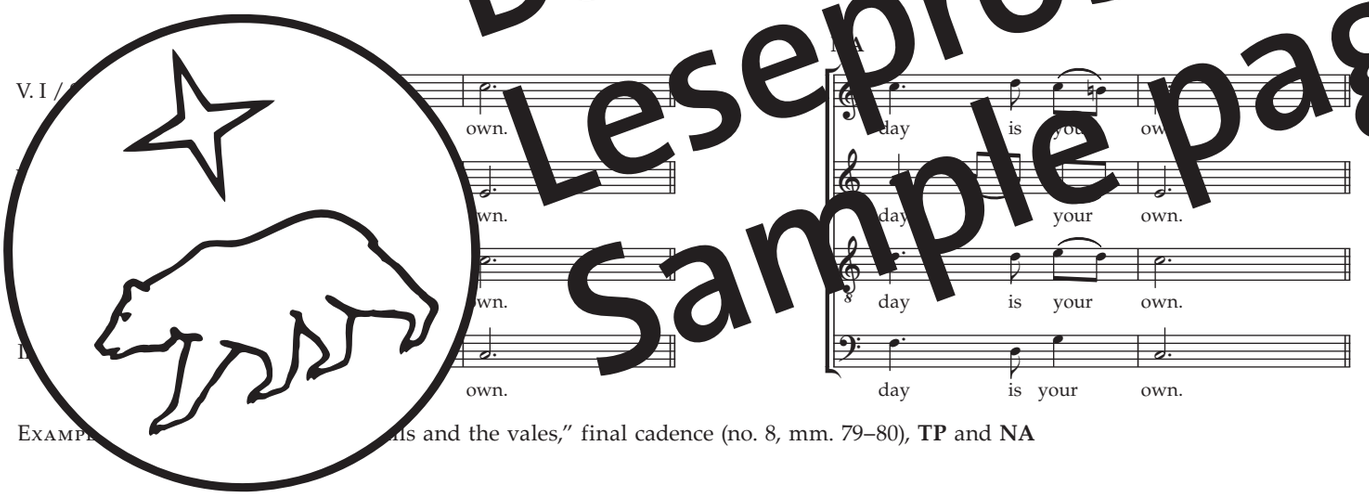
36 See pp. 88–89 below. The **NA** scribe's updating of Purcell's musical language was not in itself unusual. Ellen T. Harris surveys contemporaneous changes made to Purcell's *King Arthur* in "*King Arthur*'s Journey into the Eighteenth Century," in *Purcell Studies*, ed. Curtis Price (Cambridge: CUP, 1995), 257–89.

Bärenreiter Leseprobe Sample page



* See the Critical Notes for additional comments.

Example 1: comparison of "Your counsel all is urged in vain" (no. 22, mm. 2–14), vocal lines only, **TP** and **NA**



Example [illegible] and the vales," final cadence (no. 8, mm. 79–80), **TP** and **NA**

Bärenreiter
Leseprobe
Sample page

bretto (hereafter **CL**),[37] becomes "See, sister" in **NA** (fol. 67r); the Academy version transforms Belinda into Anna, Dido's sister.[38] Aspects of the **NA** scribe's working process are revealed in the manuscript itself: several visible corrections provide evidence of readings initially shared with **TP** and **TE**,[39] and several pages are marked with symbols in the margins (×, ※, or +). Varyingly in pencil or ink, some of these appear early and correspond to changes awaiting in the Academy version. For example, an × on fol. 48r, adjacent to the second and third systems, corresponds to the truncation of Aeneas's recitative, "Jove's commands shall be obeyed" (no. 17), which abruptly cadences at "anchors shall be weighed" in the Academy version. **NA** has been fully collated, but readers of the Critical Notes should approach its variants judiciously, understanding many of them represent a conscious effort to alter Purcell's musical language.

37 See the Preface, p. IV.

38 Interestingly, Hayes underlines "madam" in **TP** (p. 62), perhaps emphasizing his knowledge of the change elsewhere. **NA** also replaces "Italian" (no. 11, m. 32) and "th'Hesperian" (no. 17, m. 11) with "the Latian" as found in the Academy libretti and musical sources (see below). "Latian" refers to Latium, where Aeneas founded Rome, a further strengthening of the story's ties to the *Aeneid*.

39 Corrections in **NA**, where decipherable, have been included in the Critical Notes; examples include "Haste, haste to town" (no. 16), m. 32, and "Come away, fellow sailors" (no. 18), m. 72.

The Exemplar

What then were Hayes and the **TE** and **NA** scribes working from? As noted in the Preface, Thomas Betterton may have ac-

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

the addition of full strings to "Pursue thy conquest, Love" (no. 8) and a recasting of the song and chorus, "Thanks to these lonesome vales" (no. 14), as a pair of solo-choral exchanges. Several extant sources demonstrate direct connections to the Academy:

- US-NYj 44 P971d 1778 (score) (hereafter **JU**): a printed bookplate names the original owner, Thomas Bever (an Academy member and music collector),[51] and his annotations include "1778," presumably the year he came to own the volume, which also includes *The Tempest*[52] (in a different hand than *Dido*). The *Dido* copyist – Bever must have commissioned this for his collection – created a title page on the recto of the first sheet of ruled paper: "Dido and Æneas, a Masque By Henry Purcel, 1677. Ætatis 19."[53] Added later, in different ink and probably by a different hand, was "From a corrected Copy in the hands of Sam[l]. Howard Mus.D."
- GB-Lbl Add. MS 15979 (score): *Dido* is the first of four items, all by Purcell, in three different hands. Like the copy of *Dido* in **JU**, the recto of the first ruled sheet reads "Dido and Æneas, a Masque. By Henry Purcell. 1677. Ætatis. 19," continuing "Copied from a Corrected Copy in the hands of John Hindle, Mus.Bac." Below this, a different hand, possibly the same one that added this line in **JU**, has "from a corrected Copy in the hands of Samu. Howard Mus: Doc." A main hand added "Copied [illegible] of the Choirs of S[t]. Paul's [illegible] 1791) bequeathed [illegible][54] a fellow Academy [illegible] in 1787 [illegible] of late eighteenth-[illegible]rials, once owned [illegible]ve vocal and in- [illegible] which (book 28, [illegible]nscription: "com [illegible]1), the exact date [illegible]hat year. Three of the [illegible]ook 2, "Alto Principale," "M[illegible] Tenor," "Mr. Hindle"; and book 4, [illegible] "Mr. Sale" above "Mr. Bellamy" (crossed out).[56]
- GB-Lam MS25 D: another set from this collection, with eight books in all. Only books 1 (soprano) and 4 (bass) include music other than *Dido*, from Purcell's *Timon of Athens*. Book 5 (violin 1), an earlier outlier in a different hand than the rest of the set, includes an annotation in the left margin of first music page, "Copied from a corrected copy in the hands of J. Hindle, Mus.B."; second line (same hand, different ink), "which was copied from a copy in the hands of Sam[l]. Howard, Mus.Doc."

Samuel Howard's role in the Academy's 1774 revival of *Dido* has been discussed above,[57] but the appearance of his name in three of these sources indicates their copyists' belief in the authority of his now-lost score. Howard (if he stands behind the final form of the Academy version) adopted nearly all of **NA**'s changes – they can be traced forward to **JU**, the earliest extant musical source for the Academy version – and then moved well beyond **NA**. His process of "modernizing" *Dido* seems to have been a careful one. Howard must have consulted at least one more source, possibly the exemplar; for instance, in the final chorus, "Fall dropping wings ye Cupids come" (no. 23), **JU** provides a dotted-eighth/sixteenth figure for the [illegible]erte[illegible] and second violin (p. 117), a reading found in **TP** and **TE**; **NA** had simplified it to a quarter note. At the same time, Howard seems to have introduced his own variants: in the First Witch's line, "Phœbe's pale deluding beams, Gilding o'er deceitful streams" (from no. 10), "Gilding" becomes "gliding" in **JU** (p. 92) and all the printed Academy programs; this variant then persisted into the 1841 printed edition of *Dido*. The Academy popularized *Dido*, at least for a time, and scribal similarities among the sources suggest interconnections among copyists working to meet the demands of concerts.[60]

51 This manuscript has been at the Juilliard School since 2006; see Daniel J. Wakin, "Juilliard Receives Music Manuscript Collection," New York *Times*, 1 March 2006, <https://www.nytimes.com/2006/03/01/arts/music/juilliard-receives-music-manuscript-collection.html>. For more on Bever, see Richard Charteris, "Thomas Bever and Rediscovered Sources in the Staats- und Universitätsbibliothek, Hamburg," *M&L* 81 (2000), 177–209.

52 See fn. 17 above.

53 Passing along John Hawkins's misdating of *Dido*; see the Preface, p. V (fn. 10).

54 King, *Some British Collectors*, 22; Tim Eggington, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell, 2014), 87 (fn. 62).

55 *Dido*, ed. Cummings, ii.

56 See also Harris, *Purcell's* Dido, 147–148.

57 See the Preface, p. [illegible].

[illegible] program, 9; 17[illegible] program, 12; 1787 program, 12 (see the full details of the programs in the Preface, p. X). Regarding this line, **NA**, alone among **TP**, **TE**, **NA**, **JU**, and the printed programs, provides "Phœbus'," a mistake revealing a lack of familiarity with Book IV of the *Aeneid*, something the **NA** scribe apparently shared with the compositor of **CL** (which gives "Phœbus"). Near the end of Book IV, the Priestess performs rites "by *Phœbe*'s light … at Noon of Night"; John Dryden, trans., *The Works of Virgil: Containing his Pastorals, Georgics, and Æneis* (London: for Jacob Tonson, 1697), 318.

59 *Dido*, ed. Macfarren, 45.

60 Two other manuscript scores, farther removed from the Academy sources, should be mentioned in this context: (1) GB-Lbl Add. MS 31450 includes *The Tempest* and *Dido*, copied by two different scribes; an inscription on the front flyleaf notes "written by Mr. Norris of Oxford and Mr. Hobler 1784." J. Paul Hobler, a frequent Academy soloist, copied *The Tempest*, signing its last page "Hobler Scripsit 1784" (fol. 55[r]). (Hobler also copied a scene from Act V of *Dioclesian* in GB-Lbl Add. 15979, providing his initials and a 1788 date on fol. 96[r].) *The Tempest* includes the stamp of the Concerts of Ancient Music (fol. 1[r]), the organization founded in 1776 that eventually supplanted the Academy. The earlier reference to Norris seems to refer to his role as the composer of the overture to *The Tempest*: a note on fol. 2[r] explains "[t]here was no Overture in the Original[.] The following was written by Tho[s] Norris M.B of Oxford. at the request of D[r] Bever." The copy of *Dido* in Add. MS 31450 is not in Hobler's hand and, unlike *The Tempest*, bears no markings to help with its origins or dating. (2) US-Ws W.b.539 has been dated "early nineteenth century" by Richard Charteris, who notes that inscriptions referring to Howard and Hindle were added by its later owner Cummings; *An Annotated Catalogue of the Music Manuscripts in the Folger Shakespeare Library, Washington, D.C.* (Hillsdale: Pendragon, 2005), 375–76.

Bärenreiter Leseprobe Sample page

EDITORIAL METHODS

Organizationally, this edition follows the guidance of **TP**, together with **TE** and **NA**, rather than **CL**, a flawed document lacking corroborative musical evidence. The placement of the beginning of Act II follows **TP**, **TE**, and **NA** (not **CL**). Stage directions, the names of movements (where given), and the names of characters follow **TP**. (None of the sources fully account for all the necessary personnel moves.) Spelling, capitalization, and punctuation have been modernized and standardized without comment. Abbreviations have been expanded silently. Movement and measure numbers, and the terms Song, Duet, and Recitative are editorial, as are the part names Violin I (V. I), Violin II (V. II), Viola (Va), Instrumental Bass, Soprano, Countertenor, Tenor, and Bass. **TP** indicates the start of choruses throughout. Anything else introduced editorially appears in square brackets.

The text of the opera follows **TP**, with significant variants from **CL** and collated musical sources given in the Critical Notes. Agreement among **TP**, **TE**, and **NA** establishes that there was a textual tradition in the exemplar distinct from **CL**, which given its errors should not be considered an authoritative ing of Nahum Tate's intentions. For example, in the chorus, "In our deep vaulted cell" (no.), the line "the charm we'll prepa (mm. 33–35) becomes "charms we'll prepare" scores. Elsewhere in **TP**, Philip Hay for instance, in the song and chor (no. 18), "anch's heavy weighing are weighing (mm. 7–11), a the edition but listed in the capitalization, and punctua- standardized without co e of vers has been capital e middle of a sente but ven for immediately related

f the choral countertenor and the d tenor and for Aeneas. These have treble and transposing treble clefs re- spec discussed above, **TE** preserves older notational practices. **TE**'s key signatures, when they vary from **TP**, are listed in the Critical Notes, but accidentals added within the key (for example A-flats in C minor) are not individually reported. (**TE**'s rare uses of the natural sign are, however, listed.) Redundant accidentals in **TP**, unnecessary per modern practice, have been silently omitted. Editorial accidentals appear in cue-sized notation. Cautionary accidentals, where modern convention calls for them, appear full-sized. Some of **TP**'s time signatures have been modernized; original time signatures when they differ appear above the system. Variant time signatures from collated sources are listed in the Critical Notes. Modern equivalents of **TP**'s and **TE**'s figured bass symbols appear in the edition, the latter when they differ from **TP** in parentheses; any of **TE**'s figures that disagree with **TP** have been listed in the Critical Notes. Additional figures from other collated sources appear in the Critical Notes or, in the case of no. 3, "Ah! Belinda," in the Appendix (modernized where necessary).

Hayes used single and double bars carefully in **TP**, for the most part conveying where the music should flow on and where a short pause might be acceptable. These decisions have been followed in the edition and guided the numbering of movements with two exceptions: a new movement has been started after no. 3, and **TP**'s double bar after the first "Ho ho ho" chorus in no. 11 has not been observed. Instances where a double bar may also be indicating a repeat,[61] in **TP** or other collated sources, have been explained in the Critical Notes.

Slurs and ties follow **TP**. Hayes typically confirmed vocal melismas with slurs, sometimes clarifying his intentions other ways, with beaming or dashes in the text. In the edition, slurs have been used for vocal melismas throughout, and editorial interventions (for example, in passages with questionable underlay) have been recorded in the Critical Notes. Hayes did not regularly slur doubling instrumental parts to match vocal melismas, with some notable exceptions, such as the chorus in no. 1, "With downy drooping wings ye Cupids come," where slurs mark two-note groupings doubling the word "soft" (mm. 77–82). In this passage and elsewhere, where intentions seem clear, missing instrumental slurs have been added as dashed lines. Any editorially omitted slurs are listed in the Critical Notes. Slur variants from other collated sources are only listed when they affect text underlay. Ties have been silently modernized throughout, save for the instrumental bass, where for example, tied notes within a measure may indicate the intended figuring of a chord.

The symbols ***f***, ***p***, and ***pp*** represent **TP**'s "loud," "soft," and "very soft, respectively, and editorial dynamic markings, enclosed where clarification is needed or markings were omitted from some staves, appear in square brackets. The only ornament found in **TP** is the *tr*; ornaments found in other collated sources are listed in the Critical Notes.

CRITICAL NOTES

Numbers and names of movements appear in boldface type. General comments, where necessary, appear first, followed by information about key and time signatures. Measure numbers in the left column locate specific comments, which normally begin with the name(s) of the source(s). Second endings are designated by "(2)" after the measure number of the first ending. Comments refer to the last-named source(s), whether separated by comma, colon, or semicolon. The numbering of notes within measures includes rests. Notes tied from the previous measure are not counted, and notes tied within a measure count as one note. Specific pitches appear in italics and follow Helmholtz pitch notation.

61 Purcell commented on the use of double bars to indicate repeats in his "Rules for Graces," *The Harpsichord Master, Containing Plain & Easy Instructions for Learners on the Spinnet or Harpsichord Written by the Late Famous Mr. H. Purcell* (London: [John] Walsh, 1697); n.p; see the Preface, p. XV (fn. 131).

Bärenreiter Leseprobe Sample page

Two-letter abbreviations, in boldface type, denote musical sources (page numbers referring to descriptions found earlier in this volume):

Copy Text

TP GB-KNt MR 2–5, the Tatton Park manuscript, score (pp. X and 84–85). "Hayes" refers to Philip Hayes, copyist of the Tatton Park manuscript.

Other Collated Sources

DC GB-DRc D9, Durham Cathedral manuscript songbook (p. 88)

MC GB-Cmc, F.4.35 (1-5), Magdalene College manuscript partbooks (p. 88)

NA J-WAkt Nanki N-4/41, the Nanki manuscript, score (pp. XI and 86–87)

OB *Orpheus Britannicus*, printed collection of Purcell's songs (pp. VIII, XV, and 88)

SS *The Saylors Song*, single-sheet print (pp. XVII and 88)

TC *Two CATCH's for Three VOICES*, single-sheet print (p. 88)

TE GB-Ob Tenbury 1266, the Tenbury manuscript, score (pp. XI and 85–86)

The only textual source collated is the Che[illegible]ette (**CL**), a facsimile of which can be found on pp. 73–80.[62] There are occasional references [illegible] *Measure for Measure* w[illegible]book (**MM**).[63]

Comp[illegible] acter names in full. I[illegible] str[illegible] ted as follows:

V[illegible]

I[illegible]

Fig[illegible]

Other ab[illegible]

C2, C3, C4	mez[illegible] el, alto clef, tenor clef
G2	treble clef
KS	key signature
MS, MSS	manuscript, manuscripts
m., mm.	measure, measures
n., nn.	note, notes
SD	stage directions (including character names)
TS	time signature

See p. III for abbreviations used in the footnotes.

62 See pp. IV, XIII–XIV, and 90 above.

63 See p. IX above.

1. Overture

TP and **TE** use first and second endings, together with segnos (𝄋), to indicate the repeat of the second part of the overture. **TP** uses the first half of m. 38 as its first ending, with a return to the second half of m. 13, confirmed by correctly placed segnos. **TE** shows some confusion. Its first ending is the full m. 38, though the V1's nn. 5–8 are missing. The first segno marks the point of return, the beginning of m. 13; this layout results in the same measure (mm. 13 and 38) being played twice in succession. **TE**'s second segno appears before its first ending, and the segnos alone (without the first ending) result in an accurate repeat. The edition expands **TP**'s first ending to a full measure (m. 38), adjusting the point of return to the beginning of m. 14.

KS	**TE**: 2 flats
TS	**TP** and **TE**: 𝄵
1–5	**TP**: Va, C2, notated as [illegible] C3, corrected at the second system of [illegible]opying
10	**TE**: [illegible]nn. [illegible], eighth – eighth
11	**TE**: V[illegible] nn. [illegible] unclear, both nn. partially beamed as sixteenths
12	**TE**: V1, nn. 2–3, dotted eighth – sixteenth
	TP and **TE**: all parts, 𝄋 [illegible]E b[illegible]ning of m., **TP** middle of m.
15	**TE**: V2, n. [illegible], *b-flat'* (*b'* not indicated)
19	**TE**: V2, nn. [illegible] *b-flat'*
20	**TE**: V1, nn. 3 and 4, *d-sharp''*; confirming *d''* (natural)
24	**TE**: Va, n. 4, *f'*
[illegible]	**TE**: V1, nn. 6 and 8, *g''*
30	**TE**: V1, n. 7, *g'*
38	**TE**: all parts, beginning of m., 𝄋
	TE: V1, nn. 5–8 missing (see the opening comment above).
	TP: all parts, first half of m. only, followed by 𝄋 (see the opening comment above).
38 (2)	**TE**, all parts, half, no rest; end of m., single bar

[Act I]

[Scene 1]

2. Song "Shake the cloud from off your brow"
Chorus "Banish sorrow, banish care"

SD	**TP**: early pencil annotation "Anna" (different hand) above "Belinda" (see Preface, p. X).
KS	**TE**: 2 flats; mm. 22–25, 3 flats except V2 (second system of the chorus in the MS); mm. 26–30, flats omitted (third system of the chorus in the MS)
TS	**TP**: 𝄵; **TE**: none
6	**CL**: Belinda, "do" (for "does")
30	**TE**: IB, n. 1, Fig, $\frac{5}{4}$

3. Song "Ah! Belinda", Ritornello

OB provides a version of the song for voice and IB in D minor, up a whole step from other sources. The Appendix provides this version in full, transposed to C minor to facilitate its use. In the comments below, references to pitches from **OB** are

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

5. Recitative "Whence could so much virtue spring"
Duet and Chorus "Fear no danger to ensue"

TC provides a solo version (Belinda's part, unnamed) of the duet only. **MC** provides a version of the chorus for four-part strings only.

KS **TE** begins on the soprano line of the preceding chorus (three flats), on the next page of the MS (corresponding to m. 3) reverting to two flats. At the duet, **TE** uses naturals to cancel the previous signature.

TS **TP**, **TE**, and **NA**: **C**; m. 25, **TP**: $\frac{3}{2}$ [sic], **TE**: **3**; m. 26, **TC** and **MC**: **3**

3 **NA**: Dido, nn. 6–7, eighth – eighth

4 **NA**: IB, nn. 1–2, half

4, 5 **TE**: Dido, m. 4, nn. 6–9; m. 5, nn. 1–4, dotted-eighth – sixteenth – dotted-eighth – sixteenth

5 **NA**: Dido, nn. 8–9, *b-flat′* eighth
NA: IB, n. 1, octave up

6 **NA**: IB, nn. 1–2, *f* – *F*

9 **NA**: Dido, n. 1, quarter – quarter rest

9–10 **NA**: IB, n. 1, octave down; n. 2, tied to m. 10 whole

10 Belinda, nn. 5–6, **TE**: sixteenth – [illegible] eighth;
NA: eighth – eighth

11 **TP** and [illegible]linda, n. 2, dotted-quarter

12 [illegible]-eighth

[illegible]hth

12–[illegible]. assigned to th[illegible]) (**TP**, [illegible]E, and

readings rhyth-

[illegible]hth – dotted-six-

eighth – dotted-

reading [illegible]the

[illegible]ding is editorial,

[illegible]ended but incom-

14

15 [illegible]piety")

17 **NA**: [illegible]quarter – eighth rest

18 **NA**: Dido, nn. 6–7, eighth – eighth

19 **NA**: Dido, n. 1, quarter – quarter rest; nn. 4–5, eighth – eighth

25 **TP**: TS errant (see above).
NA: all parts, half – half rest

26–33 **TC**: all parts, unclear if double bar, end of m. 33, is indicating a repeat.

27 **TC**: IB, n. 1, *c*
TC: [Belinda], nn. 2–3, *c″* quarter

29 **TC**: [Belinda], text, "our" (for "The")

30–32 **TC**: IB, m. 30, n. 2, through m. 32, octave up

31–32, 47–48, 63–64 **NA**: IB, *G* quarter – *g* quarter – *e* quarter – *f* quarter – *g* quarter – *G* quarter

32, 48, 64 **NA**: Belinda, *f″* quarter – *e″* quarter – *d″* quarter; Second Woman, *d″* quarter – *c′* quarter – *b′* quarter; first two slurred except Second Woman, m. 48

37 **TC**: [Belinda], n. 2, *b′* eighth – *a′* eighth

40 **TC**: [Belinda], text, "Lifes" (for "life")

42–49 **TC**: all parts, not written out, "i[st] Straine a gaine"

50–51 **TC**: [Belinda], text, "Cupid strows" (for "Cupids strew")

50, 90 **CL**: Belinda, Second Woman, chorus, "Cupid" (for "Cupids")

51 **TC**: IB, n. 1, *f*

52, 92 **CL**: Belinda, Second Woman, chorus, "path" (for "paths")

55–56 **TC**: [Belinda], underlay, m. 55, n. 2, through m. 56, "the E-li-zian," quarter – eighth – eighth – half

56 **TC**: IB, n. 2, no ledger line
NA: Belinda, nn. 3–4, *b′* quarter – *a′* quarter; Second Woman, nn. 3–4, *g′* quarter – *f-sharp′* quarter; IB, n. 2, *d* quarter – *D* quarter

58–65 **TC**: all parts, not written out, end with the i[st] Straine"

59 **NA**: [illegible]in, nn. 2–3, *c″* quarter; Second Woman, [illegible], 2–3, *a′* quarter

65 **NA**: IB, [illegible] quarter – *e* quarter – *g* quarter

66 **TE**: dynamics, "2[d] time pia[no]," "2[d] time piano," top and bottom of syste[illegible]

66–73, 82–89 **MC**: V2 and Va [illegible]rved, V[illegible] octave up

67 **NA** and **MC**: [illegible] n. 1, *f′*

67, 99 **NA**: V[illegible]ar[illegible]S, [illegible]3, *c″* quarter; Va and T, [illegible], 2–3 *a* quarter

70–[illegible] **NA**: IB, octave up

[illegible]–72 **MC**: IB, octave up

70, 86 **MC**: V2 (= Va octave up), n. 2, *d″*

71, 87 **MC**: V2 (= Va octave up), n. 2, *e″*; V[illegible] (= V2), n. 2, *c′*

72, 88 **MC**: V2 (= Va octave up), n. 1, *d″*; Va (= V2), n. 2, *f′*

72, [illegible]0[illegible] **NA**: V1 and [illegible], *f″* quarter – *e″* quarter – *d″* quarter; first two slurred in S
NA: V2 and Ct, *a′* quarter – *g′* quarter – *f′* quarter; first two slurred in Ct in mm. 88 and 104 only
NA: IB, *f* quarter – *g* quarter – *G* quarter

73 **TP**: Ct, *g′*; compare V2 (same m.). (**TE**: *e′*)
TP: all parts, end of m., double bar (= repeat of mm. 66–73)

74 **TE**: dynamics, "pia[no]"
TP and **TE**: Va, n. 2, *c′*; compare Ct (same m.).

74–81 **MC**: IB, doubles Va (change to C2 clef)

74, 90 **MC**: all parts, "a3"

77 **MC**: V1, n. 2, *b′* eighth – *a′* eighth

82 **MC**: all parts, "all"
TE: dynamics, "for[te]"

83 **MC**: V1, n. 2, *d″* eighth – *c″* eighth
NA: Va and T, nn. 2–3, *a* quarter

90–96 **MC**: IB, doubles Va (change to C2 clef)

93 **MC**: V1, nn. 1–2, *a′* dotted-half

96 **NA**: V1 and S1, nn. 3–4, *b′* quarter – *a′* quarter; V2 and S2, nn. 3–4, *g′* quarter – *f-sharp′* quarter; Va, n. 2, *d′* quarter – *d* quarter; Ct, n. 2, octave up

97 **MC**: IB, n. 1 (doubling Va, end of C2 clef), *g* quarter; change to bass clef, "all" indicated; remainder of m.: *g* eighth – *f* eighth – *e* eighth – *d* eighth

Bärenreiter Leseprobe Sample page

98–105 **MC**: all parts, not written out, repeat of mm. 66–73 indicated by 𝄋 (mm. 66 and 105) and "end" and fermatas (m. 73)
99 **TP**: V1, nn. 2–3, slur
103 **NA**: IB, *G* quarter – *g* quarter – *e* quarter

6. Recitative "See, your royal guest appears"

TS **TP**, **TE**, and **NA**: 𝐂
2, 3 **NA**: Belinda, eighth – eighth as follows: m. 2, nn. 1–2; m. 3, nn. 1–2, nn. 3–4
4 **NA**: Belinda, n. 1, quarter – quarter rest
4–5 **NA**: IB, tied
5, 9, 11 **NA**: Aeneas, eighth – eighth as follows: m. 5, nn. 2–3; m. 9, nn. 6–7; m. 11, nn. 7–8
8 **NA**: IB, nn. 1–2, whole
8–9 **CL**: Dido, "Ensue" (for "pursue")
9 **CL**: Aeneas, entrance not indicated
10 **NA**: Aeneas, n. 3, quarter – quarter rest

7. Chorus "Cupid only throws the dart"

KS **TE**: none
TS **TP** and **TE**, **2**; **NA**: 𝐂
3 [illegible] Va, nn. 2–3, *g′* (lat[illegible] corrected to *e′*)
[illegible] S, nn. 1–2, quarter – quarter; V2 and [illegible]nth – *g′* sixteenth
[illegible]alf
[illegible]–6, *a′* quarter; [illegible]rrection visible
[illegible]otted-eighth – *g′* six-teenth
[illegible] – eighth; compare Ct
b′ quarter – *a′* quarter,
quarter – *f-sharp′* quarter
, dotted-quarter – eighth
.).
. 3–4, half
n. 1–3, *g″* eighth – *f-sharp″* eighth
ighth – *e″* eighth
15 [illegible]2, nn. 2–3, half
TE: S, underlay unclear
16 **NA**: V1 and S, nn. 1–2, *g″* quarter – *f-sharp″* quarter; V2 and Ct, nn. 1–2, *e′* quarter – *d-sharp′* quarter; Va, nn. 1–2, quarter – quarter

8. Recitative "If not for mine, for empire's sake"
Song "Pursue thy conquest, Love"
Chorus "To the hills and the vales"

KS **TP**, **TE**, and **NA**: none
TS **TP**, **TE**, and **NA**: 𝐂; **TE**: **3** at the chorus
5 **TP**: Aeneas, text, "hopeful" (for "hopeless") (**CL**, **TE**, and **NA**: "hopeless")
6 **TP**: Aeneas, nn. 9–10, correction from dotted-eighth – sixteenth
NA: Aeneas, nn. 11–12, eighth – eighth
NA: IB, nn. 2–3, *d* half
6–7 **CL**: Aeneas, "Empire" (for "expire")
7 **NA**: all parts, end of m., double bar
7–8 **TP**: no tempo marking; **TE** and **NA**: "Quick"; **TE** places this above the rests preceding Belinda's entrance and, together with **NA**, on the downbeat of m. 8 in the IB; as indicated, the new tempo begins with Belinda.
8 **TP** and **TE**: IB, n. 7, *e*; compare m. 13.
8–9, 13, 24 **TP**, **TE**, and **NA**: Belinda and IB, the MSS disagree about the standardization of rhythms (straight or dotted). The primary reading is from **TP**. The ossia readings for Belinda are from **TE** and **NA**; those for the IB from **NA**.
10 **TP**, **TE**, and **NA**: IB, nn. 1–[illegible] dotted-quarter (no rest); compare m.
18–20 **TE**: Belinda, text, "confest" (for "Confess"); [illegible]onfess" in m. 21
22 **NA**: Belinda, n. 13, *c″* sixteenth – *b′* sixteenth
23, 28 **NA**: Belinda, nn. 9–10, *e″* sixteenth – *d″* sixteenth
2[illegible] **NA**: Belinda, nn. 1–2, *c″* half – half rest; IB, nn. 1–8, *c* half – half rest
NA: all parts, end of m., double bar
30 **TE** and **NA**: all parts except IB, quarter rests not provided; **TE** supplies the IB's *c* (m. 30, n. 1) with a dis[illegible]n an unmeasured space between m. [illegible] and 30. Andrew R. Walkling has suggested that **TE**'s approach may indicate that the exec[illegible] preserved vestiges of the Chelsea performance.[67] **CL** calling for "A Dance of Sattars Chacony" here.
NA omit the IB's opening *c* half.
TE and **TE**: Va and T, n. 1, *e′*; compare m. 61.
36 **NA**: V2 and IB, nn. 2–3, quarter
37 **NA**: IB, *G* quarter – *d* quarter – *D* quarter
38 **NA**: V2, nn. 3–4, quarter; IB, nn. 2–3, quarter
39–40 **TP**: V1, m. 39, nn. 1–6, to m. 40, n. 1, slur
40 **NA**: V1 and Va, nn. 3–4, quarter
41 **TP**: Ct, n. 2, *d′*; compare V2 (same m.).
44–45 **TP**: T, m. 44, nn. 2–3, to m. 45, n. 1, *a* – *d′* – *g*; Hayes appears to have copied the bass part into the tenor as well; compare Va (same m.).
45 **TP**: V1 and V2, nn. 2–3, slurs
48 **NA**: Va, n. 3, *a′*
49 **NA**: V2, nn. 2–3, quarter
50 **NA**: V2, nn. 2–3, quarter – quarter
51 **NA**: V1 and Va, nn. 3–4, quarter
52 **NA**: V1, n. 2, *f″*
53 **NA**: Va and T, *e′* quarter – *e′* quarter – *e′* quarter
55 **NA**: Va and IB, nn. 1–2, half
NA: V1 and S, n. 3, *c″* eighth – *b′* eighth; V2 and Ct, n. 3, *a′* eighth – *g-sharp′* eighth
56 **NA**: IB, nn. 2–3, quarter
59, 60, 65, 70 **NA**: V2, n. 1, quarter – quarter

67 Andrew R. Walkling, "The Masque of Actaeon and the Anti-masque of Mercury: Dance, Dramatic Structure, and Tragic Exposition in *Dido and Aeneas*," *JAMS* 63 (2010), 209–11.

Bärenreiter Leseprobe Sample page

59, 67 **NA**: Va, n. 1, quarter – quarter
60 **NA**: IB, nn. 3–4, quarter
62 **TE**: Va, nn. 1–2, *g* – *g*
TP: Va, nn. 2–3, slur
NA: V2 and IB, nn. 2–3, quarter
63 **NA**: IB, *G* quarter – *d* quarter – *D* quarter
64 **TP**: V1, nn. 3–4, slur
TP and **TE**, V2, nn. 3–4, eighth – eighth; compare Ct (same m.).
NA: V2, nn. 3–4, quarter; Va and T, nn. 3–4, dotted-eighth – sixteenth
66 **NA**: V1, nn. 3–4, quarter
67 **TP**: V2, n. 2, *d′*; compare Ct (same m.).
69 **TP**, **TE**, and **NA**: V1 and S, n. 3, *e′′*; presumably this n. derives from the exemplar, which may have mistakenly assumed a repeat of mm. 43–45.
TP: Va, nn. 4–5, slur
NA: Ct, n. 3, *g′*
71–80 **NA** writes out a repeat of these mm., initially ending all parts on a half n. (m. 80, first time) and beginning the repeat with m. 71, beat 3. All parts end on a dotted half (m. 80, second time).
72 **NA**: B, underlay, n. 3, "ye" (for "[illegible]") corrected; second time
76 **NA**: IB[illegible]rter – quarter (both times)
77
79–80 [illegible]ided as Example 2,
8[illegible]lf (no dot)
[illegible]ixteenth
1[illegible]
16 [illegible]tural)
17
18 (**NA**: *f′*)
19 **TP**: [illegible]otted-eighth – sixteenth; compare V2, m. 23 (**TE** and **NA**: eighth – eighth).
NA: V2, nn. 3–4, and Va, nn. 1–2, quarter – quarter
23 **NA**: Va, quarter – dotted-quarter – eighth
28 **NA**: IB, dotted-half
38 **TE** and **NA**: Va, n. 4, *e′*
43–46 **TP**: mm. 43–46 omitted and provided from **TE**; they are nearly identical to mm. 39–42, save for Va, mm. 39–40. M. 38 shows evidence of Hayes correcting his initial copying, including the *d′* he uniquely provides (see the comment about m. 38 above). This may have disrupted his copying, his eyes moving from identical material (m. 42 = m. 46) to the conclusion of the dance (mm. 47–50).
49 **NA**: V1, nn. 3–4, *e′′* quarter – *d′′* quarter; V2, nn. 2–3, quarter – quarter; Va, n. 4, *f′*

[Scene 2]

10. Prelude for the Witches
Recitative "Wayward sisters, you that fright"
Chorus "Harm's our delight"

KS **TE**: 3 flats; 1 flat at m. 35
TS **TP** and **TE**: **2**, **NA**: **C**; **TE**: **3** at the chorus, preceded by $\frac{3}{4}$ at the end the previous system (**TP**: $\frac{3}{4}$ at the chorus, preceded by **3** at the end of the previous page)
2 **NA**: V1, n. 2, ornament?, ~~*tr*~~
5 **NA**: Va, n. 5, *g′*
10 **NA**: V1, nn. 3–4, *e-flat′′* quarter – *d-flat′′* quarter; V2, nn. 3–4, *c′′* quarter – *b′* (natural) quarter; Va, nn. 2–3, quarter – quarter
16 **NA**: V1, *a-flat′* half – *g′* half; [illegible] nn. 2–3, *e′* (natural) half; V[illegible] dotted-half – *b-flat′* quarter
17 **NA**: [illegible], *f′* whole; Va, *g-flat* whole
[illegible]: [illegible] nn. 2–3, half
Sorceress, text, **TP**: "Wayard"; **NA**: "Weyard"; **CL**: "Weyward"; "Wayward" provided from **TE**; see the Preface, p. XII, [illegible] 90.
18–23, 26–28, 32–33, 35 **NA**: V1, V2, and Va, whole
18–34 **NA**: V1, [illegible] and Va, tied [illegible] wherever pitch repeats across [illegible]nes.
24 [illegible]: V[illegible] nn. 2–3, *a-flat′* half
N[illegible]Va, whole
NA: Sorceress, underlay, "of" nn. [illegible]–4, [illegible] 5–6
25 **NA**: V1, whole; V2, [illegible] whole; Va, *g* whole
26 **NA**: Sorceress, n. [illegible], quarter – eighth rest
27 **NA**: Sorceress, n. [illegible], half – quarter rest
29 **NA**: V2 and Va, whole
30 **TP**: [illegible] n. 1 Fig, originally $\frac{6}{5}$, 5 erased
NA: V1, nn. 2–3, *e′* (natural) half
NA: V2, whole
NA: Sorceress, nn. 2–3, *g′* half
32 **CL**: Sorceress, "to flame" (for "flame")
32, 33 **NA**: Sorceress, nn. 1 and 3, quarter – eighth rest
34 **NA**: Sorceress, half – half rest
35 **NA**: KS, delays change to m. 37
36 **TE**: Va, missing
NA: First Witch, nn. 3–4, sixteenth – sixteenth; n. 5, quarter – quarter rest; underlay, nn. 2–5, "what is thy will"
37–43 **TE**: IB, no separate part (doubles B)
37, 42 **NA**: IB, nn. 1–2, half
42 **NA**: Va, nn. 1–2, half
43 **TE**: B/IB, *c-sharp′*
45 **TE** and **NA**: Va, n. 2, *e′* (natural); **NA**: T, n. 2, *e′* (natural)
50–51 **NA**: IB, m. 50, n. 2, and m. 51, octave down

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

1 **TE**: First Witch, n. 2 (quarter rest), missing; see also the comment about m. 14 below.

13 **NA**: First Witch, nn. 3–6, *e''* eighth – *d''* eighth – *c''* quarter – *b'* (natural) quarter; Second Witch, n. 3, *c''* eighth – *b'* (natural) eighth

14 **TE**: First and Second Witch, n. 2, missing; needed to restart the duet but not addressed by the segnos (𝄋) on the downbeat of m. 1.

14 (2) **TE**: First and Second Witch, n. 1, missing; the reuse of m. 14 is apparently assumed.

14–14 (2) **NA**: all parts, endings overlaid in same m.; first ending: First Witch, half – half rest implied; Second Witch, half – quarter rest implied – quarter ("But"); second ending: First Witch, half – quarter rest – quarter ("to"); Second Witch, half – half rest

23 **TP**: First Witch, nn. 1–2, redundant slur
NA: First Witch, nn. 3–8, *b-flat'* quarter – *a* quarter – *g* quarter; Second Witch, nn. 3–8, *g'* quarter – *f'* quarter – *e'* quarter

29 **NA**: Second Witch, nn. 5–6, *e'* quarter

30 **TE**: all parts, end of m., redundant m added; First Witch, whole rest, 𝄋; Second Witch, half rest – quarter rest, direct on *a'*, 𝄋; IB, *F* whole (compare m. 15 (2nd ending); facsimile, p. 83.)

30 (2) **NA**: Second Witch, half – quarter rest; Second

30 (2) pickup … added to

… from *a-flat*

…3, *g'* quarter – *g*
…ection visible)
…quarter (flat missing

45, 47 … quarter – quarter

47 **NA**: … nn. 2–3, *g'* – *f'*
NA: Va and T, nn. 2–3, *e-flat'* quarter – *d'* quarter

48 **NA**: V1 and V2, nn. 2–3, quarter

51–52 **TP**, **TE**, and **NA**: chorus, all provide "our charms" (as provided in the edition), varying from "the charm" in mm. 33–34 (and from **CL**).

56 **NA**: V1, n. 3, corrected from *d''* eighth – *c'* eighth, as if the scribe mistakenly copied m. 58

56–58 **TE**: all parts, m. 56, third quarter, to m. 58, second quarter, not written out; segnos (𝄋) used, the first one ambiguously placed after m. 54, third quarter

59, 61 **NA**: V1 and S, *b-flat'* quarter – *a'* quarter – *g'* quarter; V2, Va, and Ct, nn. 2–3, quarter – quarter; IB, nn. 2–3, *c* quarter – *C* quarter

60 **TP**, **TE**, and **NA**: Va, n. 1, *c'*; compare T (same m.).

60–62 **TE**: all parts, m. 60, third quarter, through m. 62, not written out; segnos (𝄋) used, resulting in an incomplete final m. (half note only)

60, 62 **NA**: IB, n. 1, octave down

62 **TP**: Va, *c'*; compare T (same m.).

13. Echo Dance of Furies

The irregular echoes in this dance challenged Hayes and the **TE** copyist, Hayes making greater use of carefully placed dynamic markings. Both allowed to stand a few infelicitous harmonies, which tend to get ironed out in the echoes (for example, mm. 18–19).[69] The **NA** scribe often equalized such spots. The rapidly paced melodic phrases, especially in the violins, frequently end on the first sixteenth of a four-note grouping (for example, m. 5, V1 and V2, nn. 2–5), the remaining three sixteenths an anacrusis to the next phrase. **TP** and **TE** typically indicate this phrasing with a sixteenth stemmed alone followed by three beamed sixteenths. Hayes corrected this work at one point (m. 12, Va, n. 4) to preserve the pattern, adding a descending sixth with the stem on the first of four sixteenths he had previously beamed alone. This practice has been extended editorially, where necessary, without further comment. **NA** often eliminates these phrase endings, replacing the stemmed sixteenths, which often restate the preceding pitch, with sixteenth rests.

In three instances, **TP** and **TE** have three thirty-second notes together (V1, mm. 2, 4, and 9). In the first of these, both scribes connect the thirty-seconds to a preceding eighth note, though scribal adjustments suggest uncertainty; the fourth two-note group stands alone. In m. 2, **NA** adds a fourth instance, horizontally aligning V2 (nn. 7–10) with V1's reading, conflicting with V2's four sixteenths in **TE**. The same notes in **TP** are ambiguous: the beam does not connect to the first note, and Hayes aligns the four notes with the eighth and thirty-seconds in V1. Without further adjustments, only m. 9 is rhythmically complete. All three scribes precede the three thirty-seconds with eighth and thirty-second rests. The possibility exists that the exemplar intended triplets, even if unmarked. M. 8 then reads correctly, without editorial adjustments, and m. 2 only requires a dot on the eighth preceding the thirty-seconds, an approach adopted here and extended to V2 in m. 2, based on **NA** and the uncertainty in **TP**. (Ossia readings for V2 in m. 8 and V1 in m. 9 have been provided.) Occasional triplets may have been part of the intended irregularity in this dance, though a more pervasive use of them could have been executed in performance.[70]

TS **TP**: 𝐂; **TE** and **NA**: ¢

Pickup **TP** and **TE**: Va, eighth rest missing; IB, quarter rest missing

2 **TP**, **TE**, and **NA**: V1, n. 7, eighth (no dot); nn. 8–10, no triplet symbol

69 Edward J. Dent noted that "[t]he amusing thing about the echoes is that they never reproduce the exact harmony of the original phrases; this ingenious device gives them a delightfully fantastic character, as if the human witches on the stage were answered by spirit dancers who strangely distort their movements"; in *Foundations of English Opera* (Cambridge: CUP, 1928), 193.

70 As suggested in "A Comparison of the Tenbury and Oki MSS," appendix to Henry Purcell, *Dido and Aeneas: Opera in Three Acts* [full score], ed. Benjamin Britten and Imogen Holst (London: Hawkes and Son, 1961), ix.

Bärenreiter Leseprobe Sample page

2 **TP** and **TE**: V2, nn. 7–10, four sixteenths; beaming in **TP** does not connect to the first n.
NA: V2, n. 7, eighth (no dot); nn. 8–10, no triplet symbol
NA: Va, nn. 1–2, *c′* – *b* (natural), corrected from *b* (natural) – *a*

3 **NA**: V1 and V2, n. 7, eighth – sixteenth rest; Va, n. 5, eighth – sixteenth rest
NA: IB, n. 3, dotted-quarter – eighth
TE: Va, n. 5, eighth (no dot)
TP: Va, nn. 5–6, slur

4 **NA**: V1, n. 8, *e-flat′′*; V2, n. 10, *e-flat′*

5 **NA**: Va, n. 1, quarter – eighth rest

5, 6 **NA**: V1 and V2, n. 2, sixteenth rest

6 **NA**: Va, n. 2, eighth rest
NA: V2, n. 13, corrected from *e′′*
TP and **TE**: IB, n. 3, *B-flat*; compare V2 (same m.).

7 **NA**: IB, n. 3, *c* quarter – *c′* quarter

8 **TP**, **TE**, and **NA**: V1, nn. 4–6, no triplet symbol

9 **NA**: V2, nn. 5–8, *a′* quarter – *g′* quarter
NA: Va, nn. 5–7, *c′* dotted-quarter – *c′* eighth

11 **TP**: V2, n. 2, sixteenth rest
NA: V2, nn. 5–6, *f′* sixteenth
Va, n. 3: **TE**, *b-flat*; **TP**, n. held over *g*, direct on *a*

12 **NA**: V1, n. 2, sixteenth rest

13 **NA**: V1, nn. 4–7, see opening comment above.

14 **NA**: V1, n. 5, *b′* (natural) quarter – sixteenth – *f′′* sixteenth – *e′′* sixteenth – *f′′* sixteenth – *d′′* sixteenth – *b-flat′* quarter – *d′′* quarter

15 **NA**: V1, n. 1, *c′*

16 **NA**: V1, n. 1, all three scribes. **TP** compressed; originally *d′* quarter – *c′* quarter

17 **NA**: V1, nn. 1–2, last 2 nn. unchanged; **TE**: divided in the edition; **TE**: *c′* – *d′* eighth – *c′* eighth – *b-flat* (unchanged); **NA**: *d′* quarter (followed by quarter) – *g′* eighth – *d′* eighth – *g′* sixteenth – *g′* sixteenth – *g′* eighth

18 **TP**: Va, nn. 2–4, eighth – eighth – quarter

14, 15 **NA**: V1, nn. 12–13, *d′′* dotted-eighth (ornament, *tr*) – *c′′* thirty-second – *d′′* thirty-second
NA: V2, m. 14, nn. 9–10, and m. 15, nn. 11–12, *b′* (natural) dotted-eighth (ornament, *tr*) – *a′* thirty-second – *b′* (natural) thirty-second

15 **NA**: Va, nn. 6–8, *a′* sixteenth – *g′* sixteenth – *g′* eighth – *f′* eighth

18 **NA**: V2, nn. 4–7, *c′′* sixteenth – *b-flat′* sixteenth – *a′* sixteenth – *g′* sixteenth – *a′* sixteenth – *f-sharp′* sixteenth
NA: IB, n. 1, quarter – eighth rest

19, 20 **NA**: V1, nn. 1–2, *b-flat′* quarter

20 **NA**: V2, nn. 1–2, *g′* quarter; Va, nn. 1–2, *d′* quarter

21 **NA**: V2, nn. 5–6, *d′′* dotted-quarter – *g′* eighth; Va, n. 7, *g′*

22 **NA**: V2, nn. 1–2, *g′* – *e′*; Va, nn. 1–2, *c′′* – *g′*

22 **NA**: V1, nn. 11–13, *a′′* dotted-eighth – *g′′* sixteenth; V2, nn. 9–11, *f′′* dotted-eighth – *d′′* sixteenth

23 **NA**: V1, nn. 1–2, quarter – quarter; V2, nn. 1–5, *c′′* quarter – *c′′* quarter – *c′′* quarter; Va, nn. 1–5, *a′* quarter – *g′* quarter – *a′* quarter; IB, n. 1, *c′* quarter – *c* quarter

24 **NA**: V1, nn. 5–9, *a′′* dotted-eighth – *g′′* sixteenth – *f′′* quarter – *e′′* quarter; V2, nn. 5–9, *c′′* dotted-eighth – *b-flat′* sixteenth – *a′* quarter – *g′* quarter; IB, n. 3, *c* quarter – *C* quarter

25 **TE**: V1, V2, and Va, dotted-half

Act II

14. Ritornello

Song and Chorus "Thanks to these lonesome vales"

TS **TP**, **TE**, and **NA**: **¢**; **TE**: **3** at the song and chorus

Tacket **TP**: **3**, no rest

1 **TE** and **NA**: no first and second endings; V1, V2, and Va, repeat sign after m. 5, n. 1; IB, repeat sign after m. 5, n. 1 (the extra beat apparently accounts for the pickup to m. 1)

5 (2) **TE** and **NA**: repeat sign (for second half) before the barline

10 **TP**: repeat signs only; Hayes indicated the ending with fermatas on the eighth-time rests in all parts; his last n. visually is n. 10, n. 1.

8 **NA**: V2, n. 1, half

9 **NA**: V1, nn. 4–5, *f′′* quarter – *e′′* quarter; Va, nn. 4–5, *d′* quarter – *c-sharp′* quarter

10 **TE**: no closing repeat sign (single bar only)

11–37 **TE** and **NA**: repeat signs only, compressing variant endings into mm. 18 and 34

12–13, 36–37 **CL**: Belinda, chorus, "Lovesome" (for "lonesome")

19 **TP**: IB, upper octave (*a*) for repeat supplied as a direct. (**TE** supplies this direct in m. 34; no indication of the upper octave in **NA**.)

25 **NA**: Belinda, nn. 5–6, *c′′* – *b′* (natural)

33 **NA**: Belinda, nn. 3–6, *f′′* quarter – *e′′* quarter

40 **TP**: V2, nn. 2–3, slur
NA: V2, nn. 2–3, eighth – eighth

41 **TE**: V1, n. 2, *e′′*

49 **TP**, **TE**, and **NA**: B, n. 1, *d*; compare IB (same m.); marked through in **NA**.
NA: V1 and S, nn. 4–5, *b′* (natural) quarter

53 **TP** and **TE**: Va, n. 2, *c-sharp′*; compare T (same m.).

55 **NA**: Ct, tied n. and n. 1, eighth – eighth

56 **NA**: V2, nn. 1–2, half

57 **NA**: V1 and S, *d′′* eighth – *e′′* eighth – *f′′* quarter – *e′′* quarter; V2 and Ct, nn. 1–2, *f′* eighth – *g′* eighth – *a′* quarter

58 **TP** and **TE**: all parts, end of m., double bar, also indicating repeat of mm. 43–58

Bärenreiter Leseprobe Sample page

15. Song "Oft she visits this loved mountain"
Ritornello

SD **NA**: "A Woman"
TS **TP**, **TE**, and **NA**: **c**
6, 10 **TE**: Second Woman, text, "lone" (for "loved")
8, 12 **NA**: [Second] Woman, n. 6, *d''* eighth – *c-sharp''* eighth
14 **TP**: Second Woman, underlay, "Ac-" n. 1, "-tae-" nn. 2–3, "-on" nn. 4–5; **NA** shows signs of a correction; its underlay may have matched **TP** originally.
15 **NA**: [Second] Woman, nn. 2–3, eighth – eighth; underlay, "met" n. 1, "his" nn. 2–3
17 **NA**: [Second] Woman, nn. 1–3, *f''* eighth – *e''* eighth – *d''* eighth – *c-sharp''* eighth
19 **NA**: [Second] Woman, nn. 5–8, eighth – eighth – eighth – eighth
22 **NA**: [Second] Woman, nn. 1–2, dotted-quarter – eighth
24 **NA**: [Second] Woman, nn. 4–6, *e''* eighth – *d''* eighth – *c-sharp''* eighth – *b'* eighth (natural)
29 **NA**: [Second] Woman, underlay, "mor-" (continuation) nn. 1–2, "-tal" nn. 3–4
31 **NA**: [Second] Woman, n. 1, orna[illegible]
32 **NA**: [Second] Woman, nn. 4–5, *d''* quarter – *c-sharp''*
35, 39 [illegible]
36 [illegible]tted-quarter – eighth
[illegible]*c-sharp''* quarter
4[illegible]*p''* quarter
[illegible] eighth
[illegible]ters in m. 43)
[illegible]ed
[illegible] eighth – *f*
[illegible]*harp'* quarter
49 [illegible]
50 [illegible] eighth
52 [illegible] – quarter

16. Recitative "Behold, upon my bending spear"
Song and Chorus "Haste, haste to town"

CL names neither Belinda (for the song) nor the chorus, giving the appearance that Dido continues from the preceding recitative. **TP**, **TE**, and **NA** agree in assigning the song to Belinda.[71]

KS **NA**: begins recitative with 2 sharps, no change at m. 5.
TS **TP**, **TE**, and **NA**: **c**
1 **NA**: IB, n. 1, Fig, ♮
1–2 **NA**: IB, tied
2 **NA**: Aeneas, nn. 7–8, eighth – eighth
3 **NA**: IB, nn. 1–2, Fig, ♮, 6♮
4 **CL**: Aeneas, "These" (for "Those")
4 **NA**: Aeneas, nn. 3–4, eighth – sixteenth – sixteenth; underlay, "those that did"
TE: Aeneas, text, "Huntmen"; **NA**: "huntsman" (for "huntsmen")
NA: IB, n. 1–2, *d* half; nn. 1 and 3, Fig, ♮, 6♮
5 **TE**: Dido, n. 2, no rest
TE and **NA**: Dido, n. 8, thirty-second
NA: IB, n. 2, Fig, ♯
9 **NA**: Dido, nn. 11–12, eighth – eighth; n. 11, text, "Oak" (for "oaks")
10 **NA**: all parts, end of m., double bar
12 **NA**: IB, nn. 2–3, octave down
17 **NA**: Belinda, nn. 4–5, *c-sharp''* eighth
23 **NA**: V2, n. 5, octave up
24 **NA**: Va and T, n. [illegible] *g-sharp*
NA: B, n. 5, quarter – quarter rest
24–25 **NA**: IB, m. [illegible], 5, [illegible]ed [illegible]m. 25, n. 1, *A* eighth (replacing [illegible])
27 **NA**: V[illegible], nn. [illegible] octave up
27–28 **TP**: V1, m. 27, nn. 11–14, to m. 28, n. 1, slur
TP: S, m. 27, nn. 7–14, [illegible]m. 28, n. 1, slur; omits m. 27, nn. 7–10
28 **NA**: V1 and S, [illegible]n. 5, *c-sharp''* eighth
NA: Ct, n. 5, *e''* [illegible]
NA: B, n. [illegible] octa[illegible]up
28–29 **TP**: Ct, m. [illegible], n. 8, to m. 29, n. 1, text ("to bow") omitted
NA: B, n. 1, quarter – quarter rest
NA: IB, nn. 1–2, [illegible] half tied to *g* eighth (replacing rest)
32 **NA**: V1 and S, nn. 1–8, *g''* eighth – *f-sharp''* sixteenth – *e''* sixteenth – *f-sharp''* eighth – *e''* eighth
NA: A2 and Ct, *g'* eighth – *a'* sixteenth – *b'* sixteenth – *a'* eighth – *a'* eighth – *a'* half; visible corrections in both parts; **NA**'s nn. 1–3 originally four sixteenths

17. Recitative "Stay, Prince, and hear great Jove's command"

TS **TP**, **TE**, and **NA**: **c**
1–2, 4–5 **NA**: IB, tied
2 **TE**: IB, dotted-half tied to quarter
4 **NA**: Aeneas, nn. 3–4, and Spirit, nn. 5–6, eighth (sixteenth rest eliminated)
6 **CL**: Spirit, "God" (for "gods") (**TP**, **TE**, and **NA**: "gods")
NA: IB, whole
7 **NA**: Spirit, n. 1, quarter – quarter rest
11 **NA**: Spirit, text, "the Latian" (for "th'Hesperian"); underlay: "La-" n. 2, "-tian" nn. 3–4
12–13 **NA**: IB, tied
13, 23, 25, 28 **NA**: Aeneas, eighth – eighth as follows: m. 13, nn. 3–4; m. 23, nn. 2–3; m. 25, nn. 3–4, m. 28, nn. 1–2 and 6–7
14 **NA**: IB, tied n. and n. 1, *A* half
15, 27, 31 **NA**: Aeneas, quarter – quarter rest as follows: mm. 15 and 27, n. 1; m. 31, n. 5

71 Harris argues in favor of assigning "Haste, haste to town" to Dido in *Purcell's* Dido, 61–62.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

19. The Sailors Dance[73]

TS **TP**, **TE**, **NA**: ¢

3, 12, 15 **NA**: V1, eighth – eighth as follows: m. 3, nn. 5–6; m. 12, nn. 1–2 and 3–4; m. 15, nn. 2–3

6 **NA**: quarter – quarter as follows: V1, nn. 3–4 (*b-flat′* – *a′*); V2, nn. 1–2; Va, n. 3 (*d′* – *c′*)

8 **TE**: all parts, end of m., double bar (= repeat of mm. 1–8)

9–10 **NA**: IB, tied

14 **NA**: Va, nn. 4–5, eighth – eighth

16–16 (2) **TP** and **TE**: all parts, endings at the half-measure unit; first ending is the second half of m. 16, second ending (marked thus only in **TP**) is the second half of m. 16 (2). **TE** indicates the endings in the IB only.

16–18 **NA**: all parts, repeat sign end of m. 16 (no endings); mm. 16 (2)–18, omitted

20. Recitative "See the flags and streamers curling"
Duet "Our plot has took"
Song "Our next motion"
Chorus "Destruction's our delight"

TS **TP**, **TE**, and **NA**: **c**; **TE**: **3** at the s[illegible]g; **T**[illegible] **TE**: **2** at th[illegible] **NA**: **c** at the chor[illegible]

1, 2, 3 [illegible]eighth as follows: m. 1, [illegible] nn. 4–5

4 [illegible]t Witch, "Phœb[illegible]"

[illegible]s to be a con-

[illegible]′ nn. 1–2 Gild-

[illegible]t")

[illegible]eenth – *g′* six-[illegible] eighth

6 [illegible]er not indicated

[illegible]5, dotted-eighth – sixteenth

7, 10 **CL**: [illegible]ond Witch], "Elisas" (for "Eliza's")

7, 14 **CL**: [Second Witch, duet], "Queen" (for "Queen's")

8 **TP**: Second Witch, nn. 2–4 and nn. 6–8, slurs (single "ho"); compare m. 11 (First Witch).

8–9 **TP**: First Witch, m. 8, nn. 8–9 to m. 9, n. 1, slur (single "ho"); compare mm. 11–12 (Second Witch).

8, 10, 13, 17 **NA**: First Witch, eighth – eighth as follows: m. 8, nn. 1–2; m. 10, nn. 7–8; m. 13, nn. 3–4 and 7–8; m. 17, nn. 1–2

9 **TP**: First Witch, nn. 3–5, slur (single "ho"); compare m. 12 (Second Witch).

10 **TE** and **NA**: First Witch, n. 6, and [Second Witch], n. 8, thirty-second

11, 13, 16 **NA**: Second Witch, eighth – eighth as follows: m. 11, nn. 1–2; m. 13, nn. 5–6; m. 16, nn. 7–8

16 **NA**: First Witch, n. 8, and Second Witch, n. 6, thirty-second
TE and **NA**: IB, nn. 1–2, quarter – quarter

18 **NA**: Second Witch, nn. 13–14, *c′′* eighth

18–19 **NA**: IB, m. 18, n. 5, four eighths, no tie to m. 19

19 **NA**: all parts, half – half rest – double bar (meter change delayed to m. 20)

20 **CL**: Sorceress, "Our" missing

21 **NA**: Sorceress, underlay, "mo-" nn. 1–2 (slur), "-tion" n. 3

22 **NA**: Sorceress, n. 1, quarter – quarter; underlay "must be"

26 **NA**: Sorceress, n. 2, quarter – quarter rest

27 **CL**: Sorceress, "Ruines" (for "ruin")
TE: below IB, [illegible], possibly indicating repeat of mm. 27–38; see comment about NA m. 38 below.

30–31, 33–34 **CL**: Sor[illegible] "Elisas" (for "Eliza")

36 **NA**: [illegible]rce[illegible], nn. 1[illegible] *f′* half; underlay for m., [illegible]igh and

37 **NA**: Sorceress, nn. 1–2, underlay, "Carthage"; nn. 3–4, quarter – quarter

NA: all parts, complete m. with quarter rests on beat 3; end of m., repeat signs, [illegible]ue-sized *f′′* and *e-flat′′* eighths above the [illegible]s (Sorceress's staff), [illegible]rresponding to 26 (2), nn. 3–4 (the indicated repeat thus beginning on the downbeat of m. 27); **NA** then adds a pickup m. to start the chorus, all parts, quarters; IB, octave down.
TE: all parts except Sorceress and IB, m. 3, eighth rest missing; IB, 2 eighths (flag added later?)

38–39, 53–[illegible] **CL**: chorus, "Destruction" (for "Destruction")

42–[illegible] 49–50, 57–58, [illegible]–65 **CL**: chorus, "Elisas" (for "Eliza")

[illegible] 58–65 **NA**: chorus, text, "bleeds" (for "dies")

[illegible] **NA**: V2, nn. 3–4, quarter – quarter

45, 60 **NA**: V1 and S, nn. 4–5, *e-flat′′* quarter – *d′′* quarter; Va and T, nn. 3–4, *c′* quarter – *b′* (natural) quarter

46–49 **TP**, **TE**, and **NA**: underlay and slurring suggest an inconsistent exemplar. **TP** is followed, save for one spot supplied from **NA**: originally matching **TP** in m. 47, Ct, nn. 1–4 ("ho," nn. 1–2 and "ho," nn. 3–4), the **NA** scribe erased the second "ho," so that the Ct's underlay aligned with the B ("ho," nn. 1–4). **TE**'s solution was to add a "ho," m. 47, B, nn. 3–4.

50 **NA**: Va and T, nn. 3–4, *b* (naturals, added later)

51–52 **NA**: B, m. 51, n. 3, to m. 52, n. 2, octave up

52 **NA**, nn. 3–4: V1 and S, *a′* quarter – *g′* quarter; V2 and Ct, *f′* quarter – *e′* (natural) quarter; Va, quarter – quarter; B, *c′* quarter – *c* quarter; IB, *c* quarter – *C* quarter

60 **NA**: V2, nn. 3–4, *g′* quarter – *g′* eighth – *f′* eighth; Ct, n. 4, *f′*; B, nn. 3–4, dotted-quarter – *g* eighth

61–64 Underlay from mm. 46–49; **TP** alters m. 63 (from m. 48), T, nn. 1–4 ("ho," nn. 1–2 and "ho," nn. 3–4)

65 **NA**: V1 and S, n. 3, *e-flat′′*; Va and T, nn. 3–4, *c′* – *b′* (naturals, erased); Ct and B, nn. 3–4, dotted-quarter – eighth

73 I have chosen not to add the possessive ("Sailors'") editorially, believing the intention is a direction, as in "now the sailors dance."
74 See p. 89 (fn. 58) above.

Bärenreiter Leseprobe Sample page

67 **NA**: V1 and S, nn. 2–7, *e-flat''* quarter – *d''* quarter – *c''* quarter
NA: B, nn. 3–4, dotted-quarter – *f* eighth

68 **NA**: all parts, n. 2, dotted-half

21. The Witches Dance[75]

TP and **TE** indicate a repeat scheme for this three-section dance: 𝄆 a 𝄇𝄆 bc 𝄇 . The first- and second-ending structure for a is editorial. The numbering of mm. includes the partial m. 18, as given in **TP** and **TE**. Possibly confused by m. 18, the **NA** scribe reordered the dance, copying c (mm. 18–39) before b (mm. 10–17).

TS **TP**: 𝐂; **TE**: none; **NA**: ¢; b section: **TE**: **3**; c section: **TP**: 𝐂, **TE** and **NA**: ¢

1–4 **NA**: IB, tied

4–5, 6–7 **NA**: Va, tied

5 **NA**: V1, nn. 3–5, *f'* – *g'* – *a'*

8 **NA**: V1, nn. 3–4, *f''* quarter – *e''* (natural) quarter; V2, n. 3, *a'* quarter – *g'* quarter

9 First ending is editorial. **TP** and **TE** supply repeat signs after whole notes (= nn. 9 (2)).
NA: all parts, end of m., double bar

17 **NA**: all parts, end of m., repeat signs

18 **TP** and **TE**: V2, Va, and B, no rests; **TP**: V2 and IB, [illegible] place of rests (V2, *c''*; IB, *e-flat*)

[illegible] – *e-flat''* – *d''* quarter – [illegible] quarter – *f'* quarter
[illegible]-half

[illegible]ighth – *e-flat''* eighth *d''*
[illegible]V2, n. 1, quarter – quarter;
[illegible]rter
[illegible] parts, end of m., double bar

[Scene 2]

22. Recitative "Your counsel all is urged in vain"
Chorus "Great minds against themselves conspire"

TS **TP**, **TE**, and **NA**: 𝐂, ¢ at the chorus

1 **NA**: all parts, begins m. 2

2–14 **NA**: Dido, see Example 1 (p. 87 above) for variants and the comments on mm. 8 and 10 below.

3 **TP** and **TE**: Dido, n. 6, dotted-eighth

8 **NA**: Dido, correction visible; appears to follow n. 1 (quarter in **NA**) with quarter and half rests, then *d''* dotted-eighth – *d''* sixteenth.

10 **NA**: Dido, nn. 1–2, quarter – quarter rest – missing eighth rest

14 **NA**: IB, nn. 1–2, *d* half

14 **NA**: Belinda, text, "Sister" (for "madam")[76]

14, 16, 17 **NA**: Belinda, eighth – eighth as follows: m. 14, nn. 3–4; m. 16, nn. 9–10; m. 17, nn. 1–2

15 **NA**: Belinda, nn. 1–2, dotted eighth; underlay, "where" (for "see where")
TE: Belinda, n. 2, text, "where" missing
NA: Belinda, n. 7, quarter – eighth rest

16 **CL** and **TP**: Belinda, "looks" (for "look") (**TE** and **NA**: "look")

17 **NA**: Belinda, n. 6, quarter – quarter rest

18 **NA**: Aeneas, n. 1, quarter

19 **TP**: Aeneas, errant G2 precedes C4.
NA: Aeneas, nn. 2–3, eighth – eighth; underlay, "-ne-" n. 1, "-as" nn. 2–3; [illegible], natural erased; n. 4, quarter – quarter rest

19–20 **NA**: IB tied

20 **NA**: Aeneas, n. 1 [illegible], naturals written over sharps

[illegible]: Aeneas, G2, notated as if C4

2[illegible] **NA**: Aeneas, nn. 1–4, dotted-eighth – sixteenth – eighth – eighth

21, 35, 36, 45 **NA**: Aeneas, eighth – eighth as follows: m. 21, nn. 7–8; m. 35, nn. 1–2; m. 36, nn. 7–8; m. 45, nn. 5–6

[illegible] **NA**: [illegible] 2, sharp crossed out

[illegible] **NA**: Aeneas, n. 4, quarter – quarter rest

2[illegible] **CL** and **TE**: Dido, "Banks" (for "bank") [illegible]
NA: "bank")

24, 28, 32, 33, 3[illegible], 37, 38, [illegible], 40, 41, [illegible], 50, 56 **NA**: Dido, eighth – eighth as follows: m. [illegible], nn. 7–8; m. 28, nn. 1–2; m. 32, nn. 5–6; m. 33, nn. 6–7; m. 34, nn. 4–5; m. [illegible], nn. 3–4; m. 38, nn. 3–4 and 7–8; m. 39, nn. 4–5; m. 40, nn. 4–5 and 8–9; m. 41, nn. 3–4; m. 42, nn. 7–8; m. 50, nn. 4–5; m. 56, nn. 6–7

26 **NA**: Dido, n. 6, natural

27 **NA**: Dido, n. 1, quarter – eighth rest

28 **NA**: Dido, nn. 3–5, *c''* eighth – eighth – quarter – quarter rest

29 **TE**: Aeneas, G2 and C4 between nn. 4 and 5 (system break); Dido, nn. 3–5, notated as if G2
NA: Dido, text, "that" (for "that's")
NA: Aeneas, n. 5, dotted-eighth; Dido, n. 3, sixteenth

30 **NA**: Dido, nn. 5–6, dotted-eighth – sixteenth

31–32 **CL**: Dido, "Forsworn" (for "forswore)

35 **CL**: Aeneas, "I" (for "I'll")

36 **NA**: Aeneas, n. 1, eighth – sixteenth rest
TE: Aeneas, G2 (crossed out) and C4 between nn. 4 and 5 (system break)

41 **CL**: Dido, "Dido" (for "Dido's")
TE: IB, n. 1, *a* quarter – *a-flat* quarter (slurred);
NA: IB, n. 1, tied quarters (both *a-flat*)

46 **CL**: Aeneas, "will" (for "please")

47–50 **CL**: Aeneas, Dido, "no" is not in the libretto.

50 **NA**: Aeneas, underlay, "o-" nn. 6–7

50–54 **CL**: Aeneas, "and love obey" missing

75 See fn. 73 above.

76 See p. 87 above.

Bärenreiter Leseprobe Sample page

53 **NA**: Dido, n. 9, *d′′* sixteenth – *c′′* sixteenth (n. also occupies *b-flat′* line below)
NA: Aeneas, n. 6, natural written over sharp
TP: Aeneas, nn. 8–10, possibly corrected from eighth – sixteenth – sixteenth; **TE**: eighth – sixteenth – sixteenth; **NA**: sixteenth – sixteenth – sixteenth – *a* sixteenth (underlay: extends "-bey" and delays "and" until the last two sixteenths)

54 **TE**: Aeneas, text missing
NA: Dido, nn. 1–3, quarter – *a′* quarter; Aeneas, nn. 1–2, quarter – quarter; IB, n. 1, *d* quarter – *D* quarter

55 **NA**: all parts, expands to two mm. (55a and 55b here). 55a: Dido, *g′* half – half rest; IB, *G* whole; end of m., double bar; 55b: all parts, no KS; Dido, half rest – quarter rest – eighth rest – *a′* eighth; IB, *d* whole

56 **NA**: Dido, n. 7, cautionary natural

57 **NA**: Dido, n. 4, redundant natural erased

58 **NA**: Dido, n. 3, *g′*; nn. 5–6, *e′* eighth (redundant natural erased)
NA: IB, nn. 5–7, *D* half

59 **TP**: IB, below n. 1, *B-flat* direct
NA: IB, nn. 2–3, half

60 **NA**: IB, [illegible] half

[illegible] dotted-quarter – *f′* eighth; [illegible] eighth

63

6 [illegible]er – *b-flat′* quarter;

[illegible]r – quarter rest;

[illegible]arter – quarter

7

23. Recit[illegible]darkness shades me"
Song "When [illegible]"
Ritornello
Chorus "With drooping wings ye Cupids come"

KS **NA**: none, recitative

TS **TP**, **TE**, and **NA**: **C**, recitative and chorus; **NA**: $\frac{3}{4}$ (pencil correction $\frac{3}{2}$) at the song

1 **TP**: Dido, text, early pencil annotation "my Anna" (different hand) above "Belinda"
NA: IB, Fig, ♭
NA: Dido, nn. 5–6, eighth – eighth – quarter rest (corrected from dotted-quarter – eighth)

3 **TP** and **TE**: Dido, text, "shade" (**CL** and **NA**: "shades")
Dido, n. 1: natural = modern cautionary; **TP**, **TE**, and **NA** share the same reading for the m., including a subsequent *a-flat′* for n. 4. The intervening *b-flat′* in m. 2 (n. 7), following an earlier *a-flat′* (n. 6), suggests m. 3, n. 1, should be read as *a′* (natural).

4 **TE** and **NA**: Dido, n. 1, no flat; *a-flat′* still in force from the previous n.

5 **NA**: Dido, n. 1, quarter – quarter rest
IB, Fig 1, natural implied by m. 6, Fig 2, $\frac{7}{5}$ (♭); **TE**'s addition of the flat reads as a cautionary after an earlier natural.

5, 6 **NA**: IB, whole

6 **NA**: Dido, n. 6, flat erased

8 **TE**: Dido, nn. 4–5, sixteenth – sixteenth
NA: Dido, nn. 6–7, eighth – eighth
TE: Dido, n. 7, *c′* (natural); **TE** and **NA**: IB, n. 2, Fig 2, 6. **TP** confirms Dido's *c-sharp′*, n. 7, with a ♁ (= 6♯), IB, n. 2, Fig 2.[77]

9 **NA**: all parts, expands to two mm. (9[illegible]nd 9b here); 9a: all part[illegible]me[illegible]change delayed to 9b; Dido, half – half r[illegible]t; [illegible]d ha[illegible] – half r[illegible]t; 9b: V1, V2, Va, and [illegible] whole rests; [illegible] half rest – half rest [illegible]ha[illegible]

9–10 **[illegible]**: d[illegible]nam[illegible]king, "Violins very soft," placement includes IB; **TE**: same marking in mm. 12–13; **NA**: "very soft" in m. [illegible]

[illegible] **TE**: Dido, n. 3, quarter

15–16, 16–17, 20–21, 21–22, [illegible]–24, 25–[illegible]6, 26–27, 30–31, 31–32, 33–34, 34–[illegible]5, 3[illegible]–39, 4[illegible]–43, [illegible]–56, 56–57, 57–58, [illegible]–59 **NA**: V2,

17 **NA**: V[illegible] n. 1, correction to *a* (later?) over *g*

17, [illegible] **CL**: Dido, "may" missing
NA: V2, n. 2, *b-flat* half – *a* half

18, 28 **NA**: Dido, nn. [illegible]4, half – half

18–19, 22–23, 24–25, [illegible]6, 32–33, 35–36, 36–37, 39–40, 40–41, [illegible]42, [illegible]–45, [illegible]5–[illegible], 46–47, 49–50, 50–51, 51–52, [illegible]57–[illegible], 58–59, 59–60, 60–61, 61–62 **NA**: V1, tied

[illegible], 3[illegible] **NA**: Dido, nn. 5–6, *g′* half; underlay, "thy"

[illegible], 32 **TE**: Dido, nn. 1–2, dotted-whole

29, 33 **NA**: V1: whole – half; Va, n. 2, *b-flat* half – *a* half

28 **NA**: V2, n. 1, *a* half – *b-flat* half

29 **NA**: V2, n. 1, *b-flat*

29–30, 54–55, 55–56 **NA**: Va, tied

36 **NA**: V2, n. 1, stem erased

42–43, 52–53 **NA**: Dido, m. 42/52, n. 5, underlay, "for-"; m. 43/53, nn. 1–2, *c′′* half; n. 1–3, underlay, "-get"; nn. 4–5, *a′* half

43, 53 **NA**: V1, nn. 1–2, *a′* half

48–49 **NA**: Dido, underlay = mm. 38–39

54 **TP**: Ritornello not labeled; "Ritorn" in **TE**

63 **TE**: Va, missing
NA: V1, *a′* quarter – *c′′* quarter – *b-flat′* half – *a′* half; V2, *g′* whole – *f-sharp′* half; Va, nn. 2–3, half – *c′* half; adds m. after m. 63: V1 and V2, *g′* whole; Va, *b-flat* whole; IB, *G* whole; double bar end of added m.

64 **NA**: tempo marking, "Slow" (below IB staff)

77 For an enlightening discussion of this sonority, see Alan Howard, "'Your murd'red peace destroy': The Augmented 6th in England in the Late 17th Century" [includes a review of Mark Ellis, *A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler* (Farnham: Ashgate, 2010)], *EM* 41 (2013), 477–93, esp. 491.

Bärenreiter Leseprobe Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.