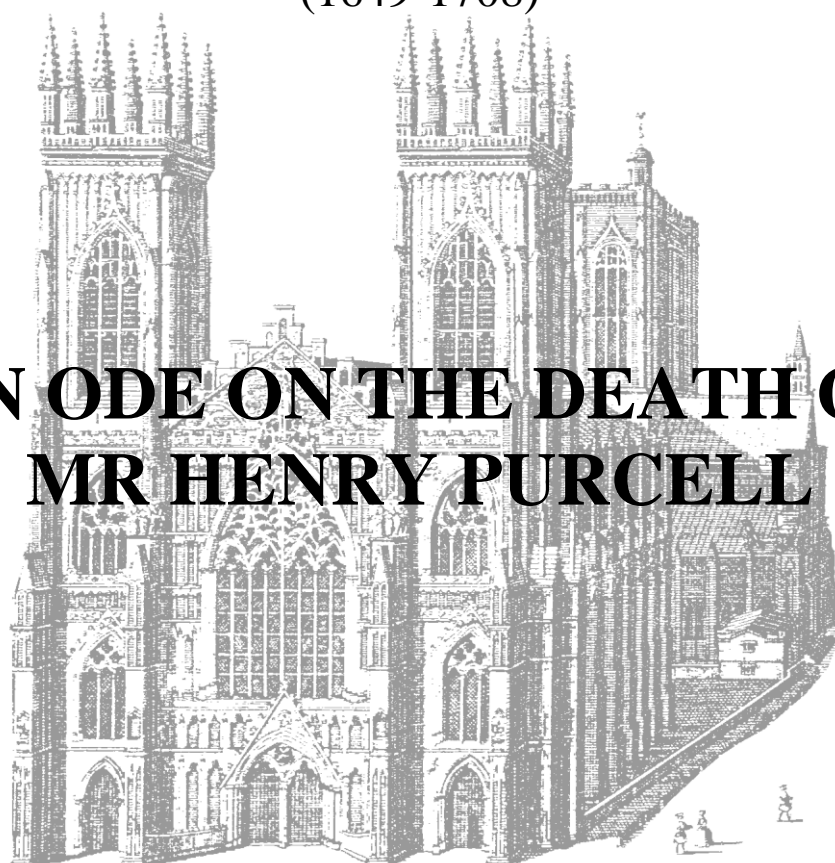


Y O R K 
E A R L Y
M U S I C
P R E S S

John Blow

(1649-1708)

**AN ODE ON THE DEATH OF
MR HENRY PURCELL**



Edited by Peter Seymour

In association with



YORK EARLY MUSIC FOUNDATION

THE UNIVERSITY *of York*



John Blow
(1649-1708)

An Ode on the Death of Mr Henry Purcell
Mark how the lark and linnet sing

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Introduction

John Blow, born in 1649, was a chorister (along with Pelham Humfrey, Michael Wise and William Turner) at the Chapel Royal under Henry Cooke before, in 1668, being appointed organist of Westminster Abbey. In 1674 he succeeded Humfrey as Master of the Children of the Chapel Royal; he held this appointment for the rest of his life and amongst his choristers were William Croft, Daniel Purcell and Jeremiah Clarke. He is recorded also as 'Master to the famous Mr H Purcell' and in 1679 he seems to have given way as organist at Westminster Abbey to his pupil, returning to that appointment on Purcell's death sixteen years later. Unlike his more famous apprentice, his largest compositional output was for the church with a large number of anthems, many with string band. His theatre music seems to be confined to the masque *Venus and Adonis*, which may have been the model for Purcell's *Dido and Aeneas*. There are, however, many court and occasional odes; although he appears to have had little interest in purely instrumental works (only three survive) his instrumental writing in the anthems and these odes is clearly of the highest quality. Of a similar quality is his vocal writing and harmonic language where he continues the innovatory work (especially in the use of melodic and harmonic chromaticism) employed by Pelham Humfrey.

In 1695 Blow and Purcell published *Three Elegies Upon the Much Lamented Loss of our Late Most Gracious Queen Mary* as a shared homage. Blow's *Ode on the Death of Mr Henry Purcell*, 'Mark how the lark and linnet sing', was part of the stunned response of London's musical society to Purcell's death on 21 November 1695, the eve of St Cecilia's Day. Blow's ode, on a text by John Dryden – one of Henry Purcell's favourite collaborators – was published by Henry Playford in 1696. At least twelve poems in Purcell's honour were produced; of these, at least five inspired musical settings. Alongside Blow's contribution were Daniel Purcell's *A gloomy mist o'erspreads the plains*, to a text by Nahum Tate, and Godfrey Finger's setting of Talbot's *Ode for the Consort at York Buildings upon the Death of Mr H.P.* (both lost). Henry Hall's *Yes, my Aminta, 'tis too true* and Clarke's *Come, come along for a dance and a song* survive.

Mark how the lark and linnet sing is the most famous of these tributes and is scored for two voices, two recorders and continuo. Structurally Dryden's text falls into three verses and Blow follows this layout with the outer duets flanking a series of solos. The original singers are not known, nor is the nature of the voices – whether countertenors or high tenors (*haut-contres*). It is worth noting that the likely original pitch may have been A=392 Hz, that used at that time for oboes and recorders in England. The continuo team was probably bass viol, theorbo and organ.

Editorial Procedure

Any problems of clarity in the manuscript are included in the Commentary. Clefs are modernised but original designations and key signatures are indicated in the prefatory information. Original time signatures and note values within the piece are shown above the staff. Accidentals have been modernised and precautionary accidentals in the source have been retained. Editorial suggestions for accidentals appear above the staff and editorial corrections appear in small type. Editorial precautionary accidentals appear in round brackets. Original bar lines have been retained except for the first six bars of the source (see Commentary); where appropriate, double bar lines have been amended onto repeat signs. The original beaming is inconsistent and is standardised here without comment. The beaming of the instrumental parts is retained unless noted in the commentary. Spelling and punctuation have been modernised in the underlaid text.

Source

The only surviving source is the 1696 publication by Henry Playford. Which bears the title page:

AN / ODE, / ON THE / DEATH / OF / Mr. Henry Purcell; / Late Servant to his Majesty, and / Organist of the Chapel Royal, / and of St. *Peter's Westminster*. / The Words by Mr. Dryden, and Sett to / Musick by Dr. *Blow*. / LONDON, / Printed by *J. Heptinstall*, for *Henry Playford*, at his Shop / in the *Temple Change Fleetstreet*, or at his House in / *Arundelstreet* over against the Blew Ball. 1696.

Text

There are minor differences between Dryden's original text and that set by Blow. This edition retains Blow's version; variants are:

Verse	Line	Dryden's original	Blow's substitution
I	6	(Heav'nly) lay	(Heav'nly) lays
II	3	God-like (Man)	matchless (Man)
II	11	(they) knew	(they) know
II	12	(had) Tun'd their (jarring) Sphere	(had) turn'd the (jarring) Spheres
III	2	(from) the Sky	(from) on high

Textual Commentary

The following abbreviations are used in the Textual Commentary:

PART NAMES	Rec	Recorder
	A	Alto/Tenor
	bc	Basso Continuo
NOTE VALUES	<i>c</i>	crotchet
	<i>m</i>	minim
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c ¹ –b ¹ , c ² –b ² (c ¹ = middle C)	
OTHERS	o	no accidental(s) in source
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar (a note tied across from the previous bar counts as 1 in the new bar), the part name (and if necessary the feature which is signalled), the error or variant. Thus the second reference (below) would indicate that the accidental is omitted on the sixth note of bar 7 in the basso continuo part. The fifth reference (bar 22) indicates that the thirteenth note in that bar in the 2 nd alto part is ‘a’, a 3 rd below middle ‘c’.	

Bar	No of symbol	Part	Comment
1-12		all	bars originally twice as long (i.e. in 4/2)
7	6	bc	o
9	4	Rec 2	o
18	3	bc	#appears on e space
22	13	A2	a
30	3	Rec 1	c ² #?
31	5	A2	a#
78	7	A2	f
91	4	bc	e has (precautionary?) #sign
99	6	Rec 2	o
111	4	bc	o
118	4	Rec 2	e ²
121	5,6	A2	g ¹ , e ¹
129	1	bc	two tied <i>m</i>
130	1	bc	<i>m</i> tied to <i>c</i>
135	3	bc	o
136	3,4	A2	d ¹ ,b#
151	7	A2	o
168	3-6	Rec 1	a ² -g ² -f ² -e ²
173	5	A2	o
175		bc	G,d,D,G,d,D
176		bc	G,c,C,Bb
177	3,4	A2	slur
177	5	A2	slur to b.178 symbol 5

182	1,3,7	A2	o
183	2,4,6	A2	o
186	3	bc	o
186	3,6,10	Rec 2	o
186	2-6	Rec 2	slur?
208		Rec 2	beaming originally 4+2+2+2+2
252	3	Rec 2	o
273	5	A2	a ¹
280	2	Rec 1	two tied <i>c</i>
286	4	F1 1	Bb ²
287	4	A2	e ¹ has (precautionary?) #sign
289	bt 6	all	sign indicates petite reprise (here b.285, bt 6 to end)
293	bt 4		F1 1, A1, A2 <i>m</i> ; F1 2 two <i>c</i> ; bc dotted <i>m</i>

An Ode, on the Death of Mr. Henry Purcell

John Blow

Recorder

Flutes

Recorder

A/T1

A/T2

bc

5

Rec.

Rec.

bc

11

Rec.

Rec.

A/T1

A/T2

bc

Mark, mark, mark how the lark and lin - net

Detailed description: This is a musical score for a woodwind ensemble. It consists of five staves: Recorder (top), Flutes (second), Recorder (third), A/T1 (fourth), A/T2 (fifth), and bc (bottom). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Recorder parts have melodic lines with various ornaments and slurs. The Flute part is mostly rests. The A/T1 and A/T2 parts have simple harmonic accompaniment. The bc part provides a bass line with some rhythmic patterns. There are three systems of music. The first system shows the initial entries. The second system starts at measure 5. The third system starts at measure 11 and includes the lyrics 'Mark, mark, mark how the lark and lin - net'.

14

Rec.

Rec.

A/T1
Mark, mark, mark howthelark and lin - net

A/T2
sing, _____ sing; _____ mark, mark,

bc

17

Rec.

Rec.

A/T1
sing, _____ sing; _____ mark, mark,

A/T2

bc

20

Rec.

Rec.

A/T1

A/T2
mark, mark, mark howthelark and lin - net sing, _____ sing;

bc

23

Rec.

Rec.

A/T1

mark, mark, mark how the lark and lin - net sing, _____ sing; _____

A/T2

_____ mark, mark, _____ mark how the lark and lin - net sing,

bc

26

Rec.

Rec.

A/T1

mark, mark, mark how the lark and lin - net sing, _____

A/T2

mark, mark, _____ mark how the lark and lin - net _____ sing, _____

bc

29

Rec.

Rec.

A/T1

with ri - val

A/T2

with ri - val notes they

bc

32

Rec.

Rec.

A/T1 notes they strain their warb - - - - ling throats,

A/T2 strain their warb - - - - ling throats,

bc strain their warb - - - - ling throats,

35

Rec.

Rec.

A/T1 they strain their warb - - - - ling, warb - - - -

A/T2 they strain their warb - - - -

bc they strain their warb - - - -

38

Rec.

Rec.

A/T1 - - - ling throats with ri - val notes,

A/T2 - - - ling, warb ling throats with ri - val notes, they

bc - - - ling, warb ling throats with ri - val notes, they

41

Rec.

Rec.

A/T1

8 they straintheir warb - - - - ling, warb - - - -

A/T2

8 straintheir warb - - - - ling, warb - - - - ling,

bc

44

Rec.

Rec.

A/T1

8 - - ling throats; to wel come, to wel come, to wel come, to wel come, to

A/T2

8 warb - ling throats; to wel come, to wel come, to wel come, to wel come, to

bc

47

Rec.

Rec.

A/T1

8 wel come, to wel come, to wel come, to wel come, to wel come, to wel come, wel come

A/T2

8 wel come, to wel come, to wel come, to wel come, to wel come, to wel - come

bc

50

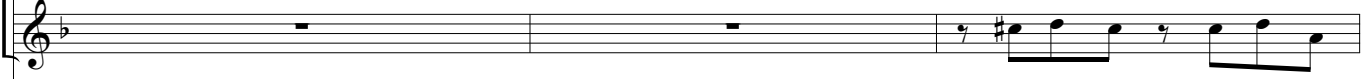
Rec.  

A/T1  in the spring; they strain their warb - - - - ling,

A/T2  in the spring; they strain their warb - - - - ling,

bc 

53

Rec.  

A/T1  warb - - - - ling throats, to wel come, to wel come, to

A/T2  warb - - - - ling, warb - ling throats, to wel-come, to wel come, to

bc 

56

Rec.  

A/T1  wel come, to wel-come, to wel come, to wel-come, to wel come, to wel come, to

A/T2  wel come, to wel come, to wel come, to wel-come, to wel come, to wel come, to

bc 

59

Rec.

Rec.

A/T1

8

wel come, to wel-come, wel-come in the_spring.

A/T2

8

wel-come, to wel - come in the spring.

bc

62

Rec.

Rec.

A/T1

8

A/T2

8

But in the

bc

66

Rec.

Rec.

A/T1

8

But in the close,___ in the close_ of night,

A/T2

8

close,___ in the close___ of night, but in the close,___ in the

bc

69

A/T1 but in the close, in the close of night, when Phi-lo-mel, when Phi-lo mel be-

A/T2 close of night, when Phi-lo-mel, when Phi-lo-mel be - gins her heav'n-ly, heav'n -

bc

72

A/T1 gins her heav'n - - - - - ly, heav'n-ly lays; they cease their

A/T2 - - - - - ly, heav'n-ly lays;

bc

75

A/T1 mu tual, mu - tual spite, they cease their mu tual, mu - tual

A/T2 they cease their mu tual, mu - tual spite, they cease their mu tual, mu - tual

bc

78

Rec.

A/T1 spite, their mu - tual spite; they cease their

A/T2 spite, their mu - tual spite;

bc

82

Rec.

Rec.

A/T1

mu tual, mu - tual spite, they cease their mu-tual, their mu -

A/T2

they cease their mu tual, mu - tual spite, _____ their mu -

bc

85

Rec.

Rec.

A/T1

- - tual spite...

A/T2

- - tual spite...

bc

89

Rec.

Rec.

A/T1

drink in__ her mu - - - - sic with de-light, with de

A/T2

drink in__ her__ mu -

bc

92

Rec.  

A/T1  light, drink in__ her_ mu - sic,

A/T2  - - - sic with de-light, drink in__ her

bc 

95


Rec.  

A/T1  drink in__ her mu - - - sic, drink in__ her_ mu - -


A/T2  mu - - - sic with de-light, drink in__ her_

bc 

98

Rec.  

A/T1  - sic, drink in__ her_ mu - - - sic_ with__ de - light; and

A/T2  mu - - - sic with de - light, with de-light,

bc 

101

Rec.

Rec.

A/T1
list'-ning, and si - lent, and si - lent and list'-ning, and list' ning and

A/T2
and list' - ning and si - lent, and si - lent and list' ning, and

bc

105

Rec.

Rec.

A/T1
si - lent, and si - lent, and list' - ning, and list' - ning, and si - lent,

A/T2
list' - ning and si - lent, and si - lent and list' - ning, and list' - - - ning and

bc

7 6

108

Rec.

Rec.

A/T1
and list' - ning, and si - lent o - bey; o-bey. o - bey,

A/T2
si - lent o - bey; o - bey, o-bey, o - bey, and list' -

bc

112

Rec. *and si-lent, and list' - ning, and si - lent o - bey, and list' -*

A/T1 *and si-lent, and list' - ning, and si - lent o - bey, and list' -*

A/T2 *ning, and si - lent o - bey, and list' -*

bc

116

Rec. *- ning, and si - lent o - bey; o-bey, o - bey, and*

A/T1 *- ning, and si - lent, and list'-ning, and si - lent o - bey, o-bey, o - bey, and*

A/T2 *- ning, and si - lent, and list'-ning, and si - lent o - bey, o-bey, o - bey, and*

bc

120

Rec. *list' - - - ning, and si - lent o - bey, o-bey, o - bey.*

A/T1 *list' - ning, and si - lent, and list' ning, and si - lent o - bey, o-bey, o - bey.*

A/T2 *list' - ning, and si - lent, and list' ning, and si - lent o - bey, o-bey, o - bey.*

bc

124

Rec. 


Rec. 


A/T1 

A/T2 


bc 


128

A/T2 


bc 


132

A/T2 


bc 


135

A/T2 

bc 

138

A/T2 

bc 

141

A/T2 fame, or on - - - - ly sung his fame; struck dumb they all ad -

bc 7 \flat 6 \flat 7 9 7

144

A/T2 -mir'd, all, they all ad-mir'd the match less, thematch - - - - lessman, the

bc

147 *Slow*

A/T2 match less, match less man, a - las, a - las, a - las too soon re -

bc 5 \flat 6 4 \flat 3

150

A/T2 -tir'd, thematch-less, match-less man, a - las, a - las too soon re - tir'd, as he

bc 6 7 6 4

153

A/T2 too late, as he too late, too late be-gan, he too

bc

157

A/T2 late, as he too late, too late be gan.

bc

160

Rec.

Rec.

A/T2
8

bc

2d. Countertenor

We beg not_ hell_ our_ Or - pheus to_ re - store,

164

Rec.

Rec.

A/T2
8

bc

we beg not_ hell_ our_ Or - - - pheus, we beg not

168

Rec.

Rec.

A/T2
8

bc

hell, our Or - - - - pheus to_ re - store; had he beenthere,

171

Rec.

Rec.

A/T2
8

bc

had he beenthere, their sov'-reigns fear_ had sent_

174

Rec.

Rec.

A/T2
 him back before, had he been there, had he been there, their sovereigns fear_____

bc

178

Rec.

Rec.

A/T2
 _____ had sent him back be-fore: we beg not_____

bc

181 | 2.

Rec.

Rec.

A/T2
 The pow'r of har - - - - - mo-ny too

bc

Slow

184

Rec.

Rec.

A/T2
 well they know, the pow'r of

bc

188

Rec.

Rec.

A/T2 Quicker

bc

191

Rec.

Rec.

A/T2 mo ny, the pow'r_ of

bc

194

Rec.

Rec.

A/T2 har - - - mo ny too well they know; he long e'er_

bc

198

Rec.

Rec.

A/T2 this_ had turn'd the jar ring, jar ring, jar ring, jar ringspheres,

bc

201

Rec. *he long e'er this had turn'd the jar ring, jar - ring, jar - ring, jar - ring*

A/T2

bc

204

Rec. *spheres, and left no hell be - low: he long e'er this had*

A/T2

bc

208

Rec. *turn'd the jar-ring, jar-ring, jar-ring, jar-ring spheres, the jar-ring, jar-ring, jar-ring, jar-ring*

A/T2

bc

210

Rec. *spheres, and left no hell be-low: he long e'er*

A/T2

bc

214

A/T1 The heav'n - ly, heav'n-ly choir, - who

A/T2 The heav'n - ly, heav'n-ly choir, who heard his notes _____ from _

bc

216

A/T1 heard his notes _____ from high, the heav'n - ly, heav'n-ly choir, who

A/T2 high, the heav'n - ly, heav'n-ly choir, - who heard his notes _____ from

bc

218

A/T1 heard his notes _____ from high, let down, - let down the scale of _ mu-sic from on

A/T2 high, let down, - let down the scale of mu-sic, of mu - sic from _ on high:

bc

221

A/T1 high, the heav'n - ly, heav'n-ly choir, who _

A/T2 the heav'n - ly, heav'n-ly choir, who _ heard his notes _____ from _

bc

223

A/T1 heard his notes _____ from high, let down, - let down, - let down the scale of

A/T2 high, let down, - let down, let down the scale of mu - sic from on high; from _____ on

bc

226

A/T1
mu-sic; let down the scale of mu-sic, of mu-sic, of mu-sic from on high.

A/T2
high; let down the scale of mu-sic, of mu-sic from on high, from on high.

bc

229

A/T1
They han-ded him a-long, a-long, _____ and

A/T2
They han ded him a-long, a-long, _____

bc

232

A/T1
all the way he taught, a-long, _____

A/T2
they han-ded him a-long, a-long, _____

bc

235

A/T1
and all the way he taught, and all the way they sung, and all, _____ all the

A/T2
_____ and all the way he taught, and all _____ the

bc

238

A/T1
way they sung; they han-ded him a-long, and

A/T2
way they sung; they han-ded him a-long, they han-ded him a-long,

bc

241

A/T1 all the way he taught, and all the way they sung, and all, all the way they

A/T2 and all the way he taught, and all the way they

bc

244

A/T1 sung, all, all, they han-ded him a-long, and all the way he taught, and

A/T2 sung, all, all they han-ded him a-long, and

bc

247

A/T1 all the way they sung, and all, all the way they sung.

A/T2 all the way he taught, and all the way they sung.

bc

249

Rec. [2.]

Rec. [2.]

A/T1 sung.

A/T2 sung.

bc [2.]

Ye

255

Rec.

Rec.

A/T1

A/T2

bc

Ye breth-ren, ye breth-ren of the lyre, and tune - ful,
breth-ren, ye breth-ren,

258

Rec.

Rec.

A/T1

A/T2

bc

tune - ful, tune - ful voice; ye
ye breth-ren of the lyre, and tune - ful, tune - ful, tune - ful

262

Rec.

Rec.

A/T1

A/T2

bc

breth-ren, ye breth-ren la - ment, la -
voice; ye breth-ren la - ment, la -

265

Rec.

Rec.

A/T1

A/T2

bc

-ment; ye breth - ren, ye breth - ren

-ment; ye breth - ren la -

268

Rec.

Rec.

A/T1

A/T2

bc

la - ment, la - ment his lot, but

- ment, la - ment his lot, but at your own re -

271

Rec.

Rec.

A/T1

A/T2

bc

at your own re - jice, re - jice,

- jice,

274

Rec.  


A/T1  now___ live___ se


A/T2  now live___ se-cure and lin - ger

bc 

277

Rec.  

A/T1  cure and lin - ger out your days,

A/T2  out your days, now live se - cure,

bc 

281

Rec.  

A/T1  now___ live se-cure and lin - ger out your days, now___ live secure and

A/T2  now___ live se-cure, now___ live secure and

bc 

285

Rec.

Rec.

A/T1

lin - ger out your days; the gods are pleas'd, are pleas'da - lone, a -

A/T2

lin - ger out your days; the gods are pleas'd, are pleas'da - lone, a -

bc

288

Rec.

Rec.

A/T1

- lone__ with_ Pur - cell's lays, nor know, nor know,__ nor__ know__ to

A/T2

- lone__ with Pur - cell's lays, nor know, nor know,__ nor know__ to

bc

291

Rec.

Rec.

A/T1

mend their choice, nor know,__ nor__ know__ to mend their choice.

A/T2

mend their choice, nor know,__ nor know__ to mend their choice.

bc

