

Jeremiah Clarke:
Concerted Works for Soloists, Chorus and Orchestra

PETER HOLMAN

In addition to the abbreviations used in *Oxford Music Online*, gbv = great bass viol

- 1: *Song on the Assumption*, 'Hark, she's called, the parting hour is come' (Richard Crashaw), T202
Sources GB-Ob, MS Tenbury 1226, ff. 102-124v (autograph); GB-Ob, MS Tenbury 1175, pp. 166-91 (Thomas Barrow, copied from Tenbury 1226)
Scoring Tr, Tr, Ct, T, B solo, SCtTB tutti, 2 rec, [2 ob], 4 vn, 4 vla, 3 b (2 gbv), bc
Performance ?15 August 1695 (Assumption of the Blessed Virgin Mary), Great Hall, Longleat House
- 2: *Song on the Death of the Famous Mr Henry Purcell*, 'Come along for a dance and a song' (Anonymous), T200
Sources GB-Lbl, Add. MS 30934, ff. 3-34v (London A); GB-Lbl, Add. MS 31812, ff. 3-31 (R.J.S. Stevens, 1828, copied from a lost early source)
Scoring Tr (Jemmy Bowen), S (Laetitia Cross), Ct (John Freeman), B (Richard Leveridge), SCtTB tutti, 2 tpt, timp, 2 rec, 2 ob, [?ten ob], 2 vn, vla, b (gbv), bc (hpscd)
Performance ?January 1696, Drury Lane (staged performance)
Edition *Odes on the Death of Henry Purcell*, ed. Alan Howard, Purcell Society Companion Series, 5 (London, 2013), pp. 25-75.
- 3: [*Song*] *on his Majesty's Happy Deliverance*, 'Now Albion, raise thy drooping head' (Anonymous), T205
Source GB-Ob, MS Tenbury 1232, ff. 48-61v (London A)
Scoring S, Ct, B solo, SCtTB tutti, 2 tpt, 2 rec, 2 ob, 2 vn (solo/tutti), vla, b, bc
Performance ?16 April 1696, ?Drury Lane (Thanksgiving Day for the exposure of the Assassination Plot)
- 4: *The World in the Moon* (Elkanah Settle): Prologue, 'Welcome Beauty, all the charms' T301A; Entertainment after Act I, 'Within this happy world above', T301B
Source GB-Lbl, Add. MS 31813, ff. 99-121 (R.J.S. Stevens)
Scoring S (Laetitia Cross), Ct (John Freeman), T, B (Richard Leveridge) solo, SCtTB tutti, tpt, 2 rec, [2 ob], 2 vn, vla, b, bc
Performances From late June 1697, Dorset Garden
- 5: [*Song*] *upon the Peace of Ryswick*, 'Tell the world, great Caesar's come' (Anonymous), T208
Source GB-Ob, MS Tenbury 1232, ff. 22-31v (London A)
Scoring C, T, B solo, SCtTB tutti, 2 tpt, timp, 2 ob, 2 vn, (solo/tutti), vla, b (gbv), bc
Performances ?November 1697, Drury Lane. The work advertised in the *Post Boy*, 9-11, 11-14 December as 'a New Pastoral on the Peace, Compos'd by Mr. Jeremiah Clarke', to be performed at York Buildings on 16 December, was probably a different lost work.
- 6: *The Four Seasons, or Love in Every Age (A Musical Interlude)*, 'Mourn, drooping seat of pleasures', *The Island Princess, or The Generous Portuguese* (Peter Anthony Motteux), Act V, T300B
Source GB-Lbl, Add. MS 15318, ff. 49-64v (London A)
Scoring Tr, S (Mary Anne Campion), S (Mary Lindsey), Ct (John Freeman), T (John Pate), B (Richard Leveridge, B (Mr Crossfield), SCtTB tutti, 2 tpt, timp, [2 ob], 2 vn (solo/tutti), vla, b (gbv), bc
Performances *The Island Princess* was first performed at Drury Lane, probably in early February 1699), though D'Urfey stated in the wordbook that *The Four Seasons* 'was design'd for another Season, and another Occasion', and it may have originally been an independent masque.
Edition Jeremiah Clarke, *The Four Seasons, or Love in Every Age from The Island Princess*, ed. Clifford Bartlett (Wyton, 1990)

7: [Song] on *Queen Anne's Birthday*, 'Let Nature smile' (Anonymous), T203
Source GB-Lbl, Add. MS 31813, ff. 32-42 (R.J.S. Stevens, 1828, copied from an incomplete early source)
Scoring S, Ct, T, B solo, SCtTB tutti, tpt, timp, 2 rec, 2 ob, 2 vn (solo/tutti), vla, b, bc
Performance ?Windsor, 6 February 1701. Despite being headed 'on Queen Ann's Birthday' in Add. MS 31813, James Winn uses the work's text to argue that it was written before she came to the throne.

8: *Song for the Gentleman of the Island of Barbados*, 'Blest genius of our island' (Anonymous), T204
Sources GB-Ob, Tenbury MS 1106, ff. 1-28 (London A); GB-Ob, Tenbury MS 1232, ff. 32-47 (London, A) GB-Lbl, Add. MS 31452, ff. 82v-100, incomplete (London A)
Scoring S, S, Ct, T, B solo, SCtTB tutti, 2 tpt, timp, 2 rec, 2 ob, 2 vn, vla, b (gbv), bc
Performance late January/early February 1703, Stationers' Hall

9: *Song for New Year's Day 1706*, 'O Harmony, where's now thy power?' (Nahum Tate), T206
Sources GB-Ob, MS Mus. c.6, ff. 2-22; GB-Lbl, Add. MS 31813, ff. 84-98v (R.J.S. Stevens, ?1828, scored up from lost 'single parts')
Scoring C (Richard Elford), Ct (John Freeman), T, (John Church), B (John Mason) solo, SCtTB tutti, 2 rec, [2 ob], 2 vn, vla, b, bc
Performance 1 January 1706, St James's Palace

Appendix:

[Song] upon the *Peace Concluded at Ryswick*, 'Pay your thanks to mighty Jove', T207
Source GB-Ob, Tenbury MS 1232, ff. 18-21v (London A)
Scoring S, B solo, SCtTB tutti, 2 vn (solo/tutti), va, b, bc
Performance Despite William Croft annotation on London A's score, that this was 'a song upon y^e. Peace', its words actually come from Act IV, Scene 2 of Thomas D'Urfey's dramatic opera *Cinthia and Endimion* (Drury Lane, December 1696). Clarke collaborated with Daniel Purcell and Richard Leveridge to provide the music for *Cinthia and Endimion*, but his known contribution, the song 'Kneel, O kneel thou stubborn creature', comes from Act II, while Purcell set the first song in the Act IV scene, 'The poor Endimion loved too well', and probably composed the music for the whole scene. Croft did not identify the composer in Tenbury MS 1232.

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