

AN
O D E,

ON THE

D E A T H

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.*

L O N D O N,

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.

The O D E.

I.

Mark how the Lark and Linnet Sing,
With rival Notes
They strain their warbling Throats,
To welcome in the Spring.
But in the close of Night,
When *Philomel* begins her Heav'nly lay,
They cease their mutual spight,
Drink in her Musick with delight,
And list'ning and silent, and silent and list'ning, and list'ning and
(silent obey.

II.

So ceas'd the rival Crew when *Purcell* came,
They Sung no more, or only Sung his Fame.
Struck dumb they all admir'd the God-like Man,
The God-like Man,
Alas, too soon retir'd,
As He too late began.
We beg not Hell, our *Orpheus* to restore,
Had He been there,
Their Sovereigns fear
Had sent Him back before.
The pow'r of Harmony too well they knew,
He long e'er this had Tun'd their jarring Sphere,
And left no Hell below.

III.

The Heav'nly Quire, who heard his Notes from high,
Let down the Scale of Musick from the Sky :
They handed him along,
And all the way He taught, and all the way they Sung.
Ye Brethren of the *Lyre*, and tunefull Voice,
Lament his lott: but at your own rejoyce.
Now live secure and linger out your days,
The Gods are pleas'd aloæ with *Purcell's Lays*,
Nor know to mend their Choice.

F I N I S.

Flutes.

M Ark, mark, mark how the

mark, mark, mark how the

Lark and Linnet Sin—g, Sin—g; mark, mark,

The first system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

Lark and Linnet Sin ——— g, Sin ——— g; mark, mark,

The second system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

Two empty musical staves, one with a treble clef and one with a bass clef, both in G major.

The third system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

Two empty musical staves, one with a treble clef and one with a bass clef, both in G major.

The fourth system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

mark, mark, mark how the Lark and Linnet Sin ——— g, Sin ——— g

The fifth system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

Two empty musical staves, one with a treble clef and one with a bass clef, both in G major.

The first system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The music features a melody with various note values and rests, including a prominent sixteenth-note pattern in the piano part.

mark, mark, mark how the Lark and Linnet Sin ——— g, Sin ——— g,

The second system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The music continues the melody from the first system, with similar note values and rests.

— g; mark, mark, mark how the Lark and Linnet Sing,

Three empty musical staves, consisting of two treble clef staves and one bass clef staff, with a key signature of one flat.

The third system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The music features a melody with various note values and rests, including a prominent sixteenth-note pattern in the piano part.

mark, mark, mark how the Lark and Linnet Sin ——— g,

The fourth system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The music continues the melody from the third system, with similar note values and rests.

mark, mark, mark how the Lark and Linnet Sin ——— g,

The fifth system of music consists of three staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one flat. The music features a melody with various note values and rests, including a prominent sixteenth-note pattern in the piano part.

Three empty musical staves, consisting of two treble clef staves and one bass clef staff, with a key signature of one flat.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. It contains a melodic line with several notes marked with an 'x' symbol. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

with Ri—val Notes they strain their war—

The second system continues the musical notation from the first system, featuring similar melodic and harmonic lines with 'x' marks on specific notes in the upper staff.

with Ri—val Notes they strain their war—

The third system shows the continuation of the musical piece, with the upper staff maintaining its melodic focus and the lower staff providing accompaniment.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one flat and a 3/8 time signature.

The fourth system features a more complex melodic line in the upper staff, characterized by many sixteenth notes and some 'x' marks.

The fifth system continues the intricate melodic and harmonic development of the piece.

The sixth system shows the continuation of the musical notation, with the upper staff featuring a dense melodic texture.

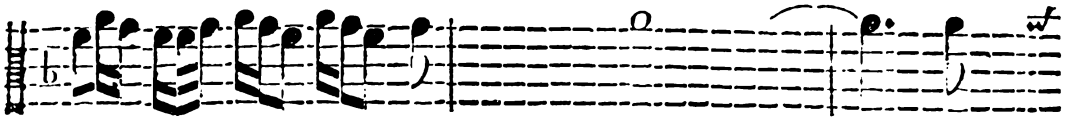
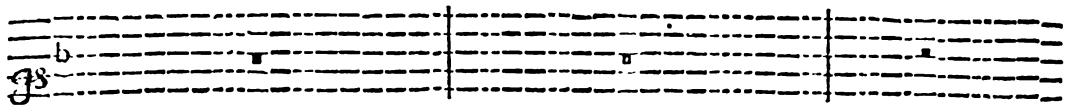
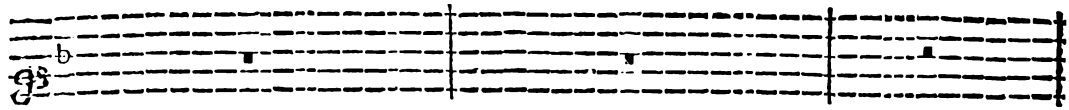
—bling Throats, they strain their war—

The seventh system continues the musical notation, with the upper staff featuring a dense melodic texture.

—bling Throats,

The eighth system shows the continuation of the musical notation, with the upper staff featuring a dense melodic texture.

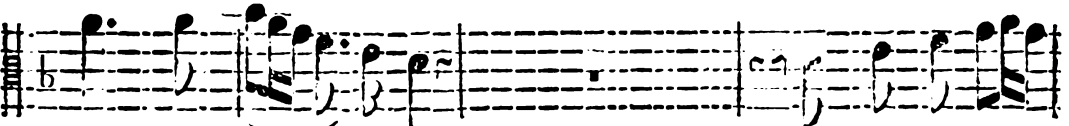
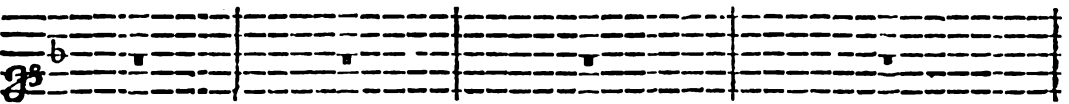
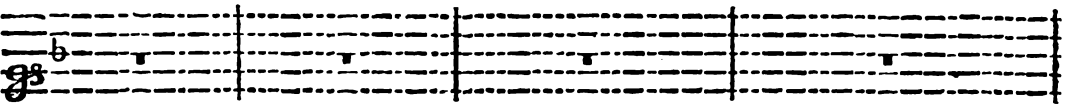
Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one flat and a 3/8 time signature.



bling, war bling



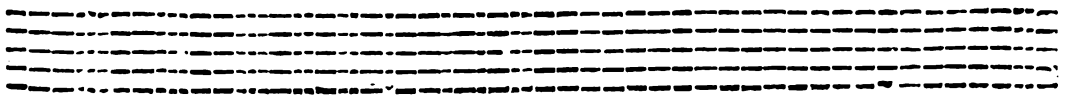
they strain their war

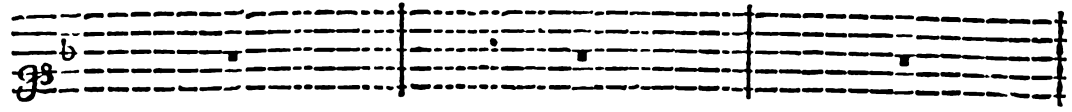
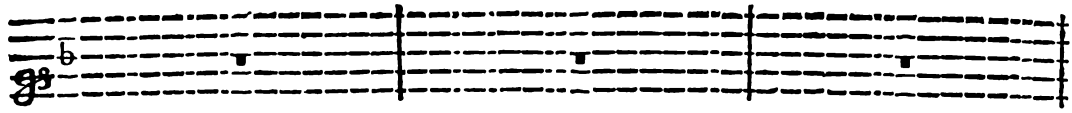


Throats with ri—val Notes, they strain their war



bling, warbling Throats, with ri—val Notes they strain their war

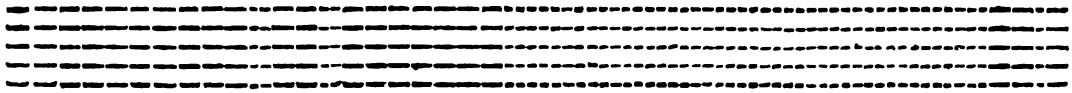




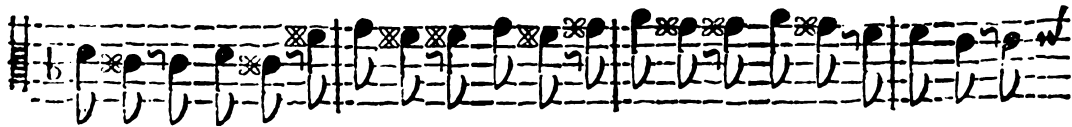
bling, war bling Throats; to



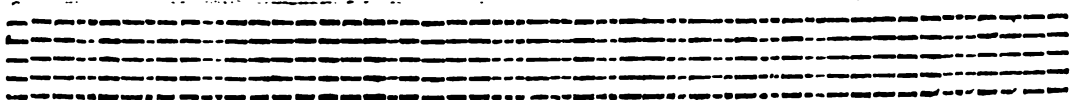
bling, war bling, war--bling Throats; to



welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to



welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to



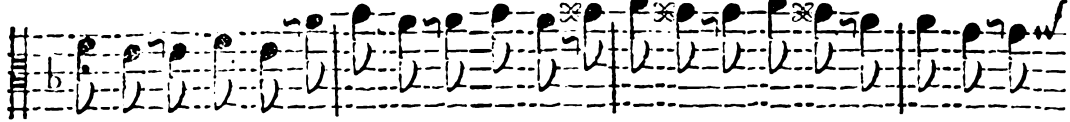
welcome, to welcome, to welcome, welcome in the Spring; they strain their war—

welcome, to welcome, to wel— come in the Spring; they strain their war—

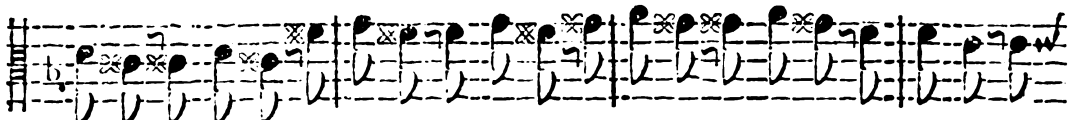
bling, war—bling Throats, to

bling, war—bling, war—bling Throats, to

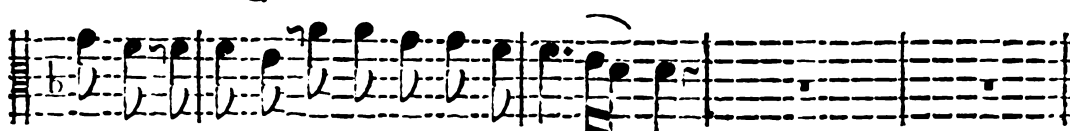
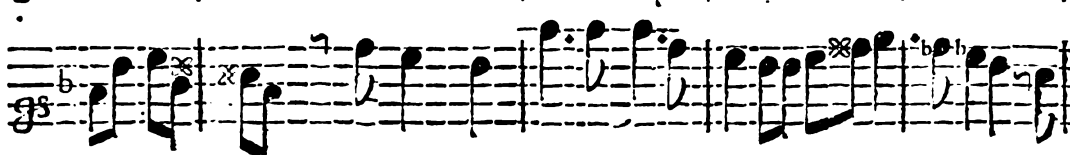
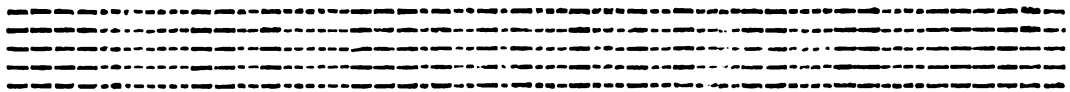




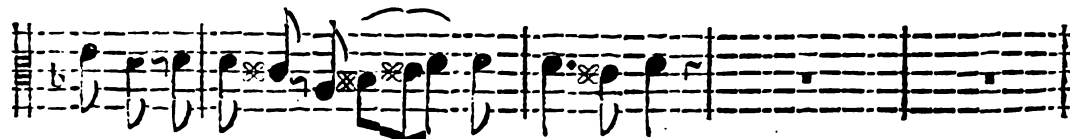
welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to



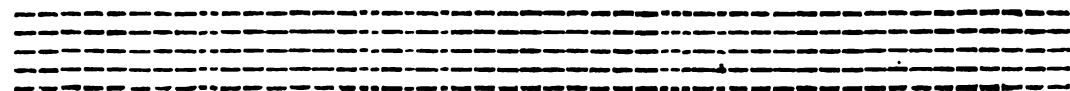
welcome, to welcome, to welcome, to welcome, to welcome, to welcome, to welcome to



welcome, to welcome, to welcome, welcome in the Spring.



welcome, to welcome, to welcome, welcome in the Spring.



But in the clofe, in the clofe of

But in the clofe, in the clofe of Night, but in the clofe in the

Night, but in the clofe, in the clofe of Night, when

clofe of Night, when *Philomel*, when *Philo-mel* be-gins her Heav'n

Philomel, when *Philomel* begins her Heav'nly, Heav'n

ly, Heav'nly Lays; they ceaſe their mutual, mu-tual ſpight,

ly, Heav'nly Lays; they ceaſe their

they cease their mutual, mu—tual spight, their mu—tual

mutual, mu—tual spight, they cease their mutual, mu—tual spight, their mu—tual

spight ;

they cease their mutual, mu—tual

spight ;

spight.

they cease their mutual their mu—tual spight.

they cease their mutual, mu—tual spight, their mu—tual spight.

Drink in her Mu

sick with delight, with de-light, drink in her Mufick,

Drink in her Mu sick with de-light,

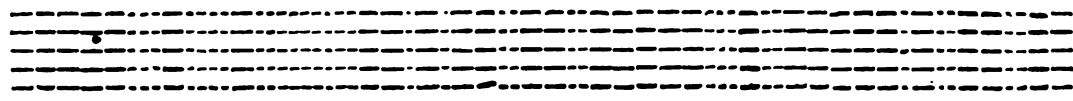
drink in her Mu ——— sick, drink in her Mu ———

drink in her Mu ——— sick with de—light, drink in her

——— sick, drink in her Mu ——— sick with delight; and lifting, and

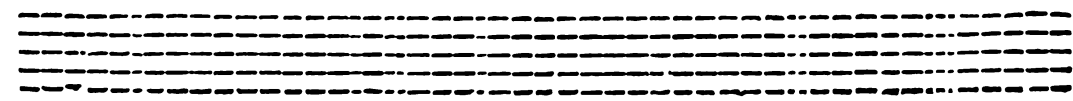
Mu ——— sick with de—light, with delight; and

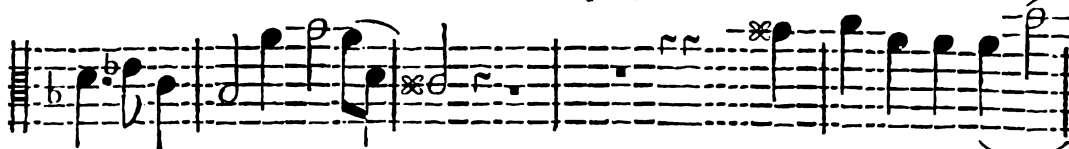
filent, and filent, and listning, and listning, and filent, and
listning, and filent, and filent, and listning, and listning, and



filent, and listning, and listning, and filent, and list — ning, and
filent, and filent, and listning, and list — ning, and filent, o-bey ;

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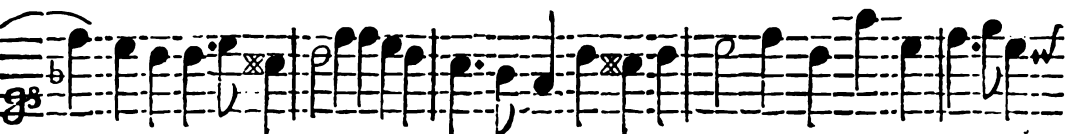
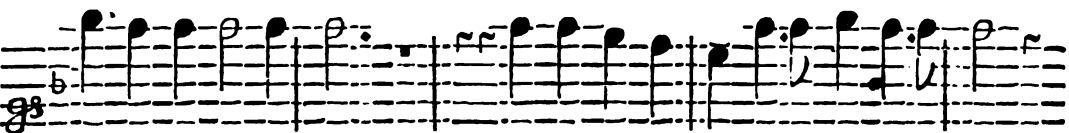
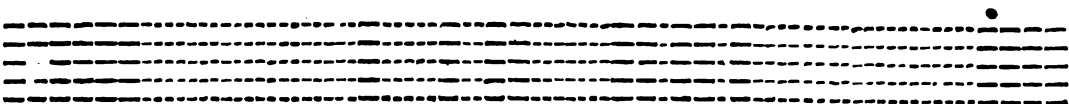




silent o--bey; o-bey, o—bey, and silent, and lift—



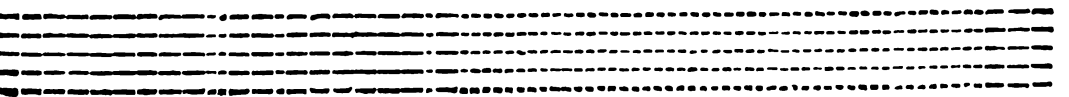
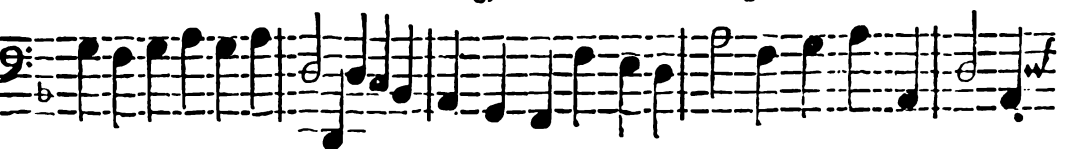
o-bey, obey, o-bey, and lift—ning, and silent o-bey,



—ning, and silent o-bey, and lift ———— ning, and silent o-bey, o—



and lift —ning, and si-lent, and listning, and silent o-bey, o—



— bey, o-bey, and lift ——— ning, and fi-lent o--bey, obey, o-bey.

— bey, o-bey, and liftning, and fi-lent, and liftning, and filent o-bey, o-bey, o-bey.

2d. *Countertenor.*

So ceas'd the Ri- ——— vall Crew when Pur — cell

came, so ceas'd the Ri- ——— vall Crew when Pur cell

came, they Sung no more, no more, they Sung no more, or on-ly, on-ly, or

on — ly Sung his Fame, or on — ly Sung

his Fame, or on — ly Sung his Fame; struck

dumb they all admir'd, all, they all admir'd the matchles, the match — les

Man, the matchles, matchles Man; a — las, a — las, a — las too soon re-

— tir'd, the matchles, matchles Man, a — las, a — las too soon retir'd, as he —

too late, as he too late, too late began, he too

late, as he too late, too late began.

2d. Countertenor.

We beg not Hell our Or--phens to restore,

we beg not Hell our Or——phens, we beg not Hell our

Or ————— *phens* to re-store; had he been there, had he been

there, their Sov'raigns fear had fen ————— t him back before, had

he been there, had he been there, their Sov'raigns fe ————— ar had fen

him back be-fore : we beg not. The pow'r of Har-

As before.

mony too well they know,

the pow'r of Har- mony, of

Quicker.

Harmony,

the pow'r of Harmony too well they know ;

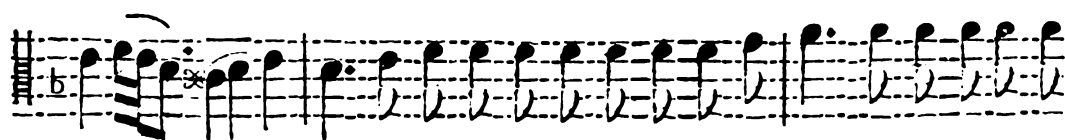
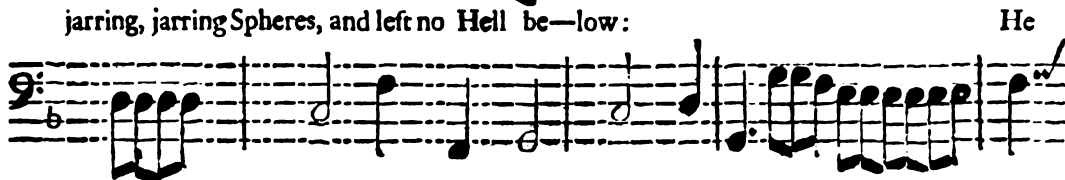
He long e'er this had turn'd the jarring, jarring, jarring,



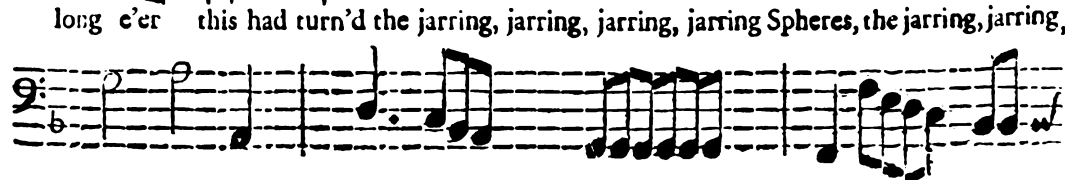
jarring Spheres, he long e'er this had turn'd the jarring, jarring,

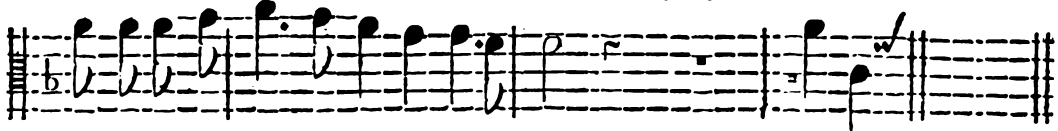


jarring, jarring Spheres, and left no Hell be—low: He



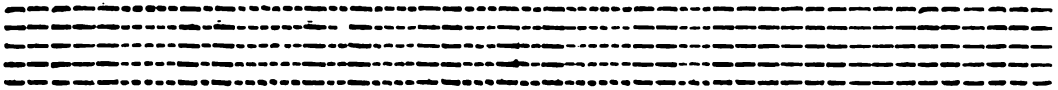
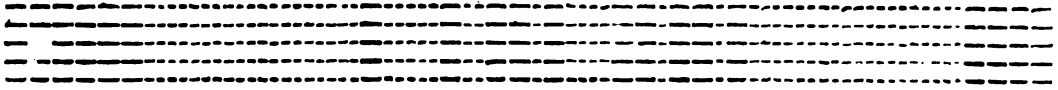
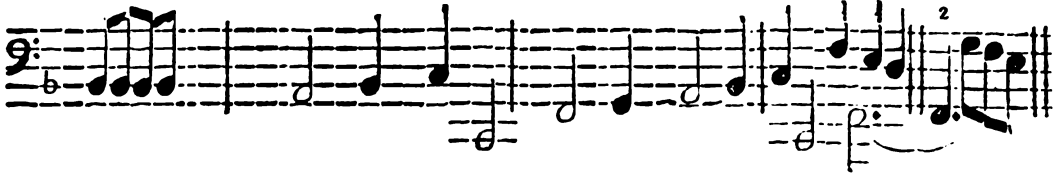
long e'er this had turn'd the jarring, jarring, jarring, jarring Spheres, the jarring, jarring,





jarring, jarring Spheres, and left no Hell be—low :

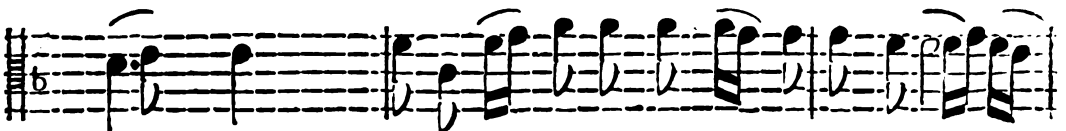
he long,



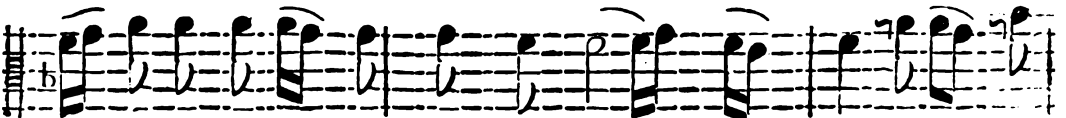
The Heav'nly, Heav'nly Quire, who heard his



The Heav'nly, Heav'nly Quire, who heard his Notes from , high, the



Notes from high, the Heav'nly, Heav'nly Quire, who heard his Notes from



Heav'nly, Heav'nly Quire, who heard his Notes from high, let down, let



high, let down, let down the Scale of Mufick from on high,

down the Scale of Mufick, of Mufick from on high: The Heav'nly, Heav'nly,

The Heav'nly, Heav'nly Quire who heard his Notes from high, let down, let

Quire, who heard his Notes from high, let down, let down, let down the Scale of

down, let down the Scale of Mufick; let down the Scale of Mufick, of Mufick, of

Mufick from on high, from on high; let down the Scale of Mufick, of Mufick from on

Mufick from on high. They handed him along, along,

high, from on high. They handed him a—long, a—lon—

and all the way he taught, a-lon— g,

g, they handed him a—long, a-lon—

and all the way he taught, and all the way they Sung, and all, all the way they

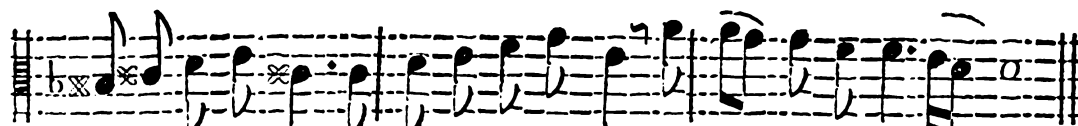
g, and all the way he taught, and all the way they

Sung; they handed him along, and all the way he taught, and

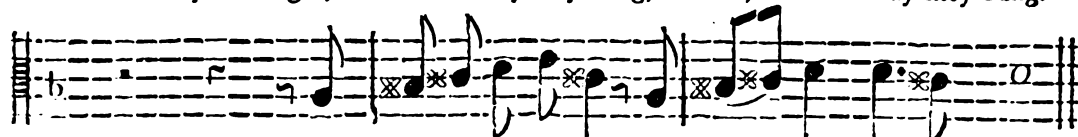
Sung; they handed him along, they handed him along, and

all the way they Sung, and all, all the way they Sung, all, all, they handed him along, and

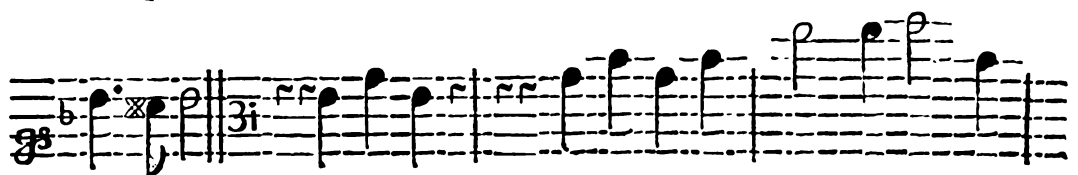
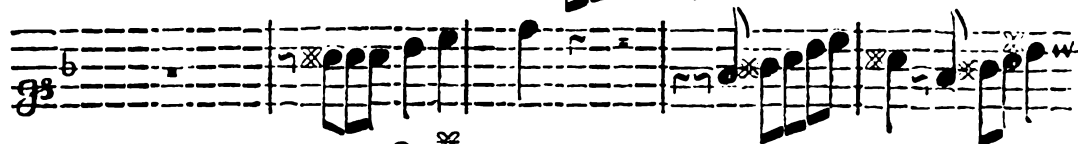
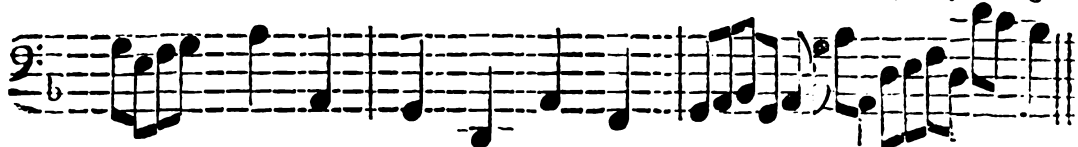
all the way he taught, and all the way they Sung, all, all, they handed him along



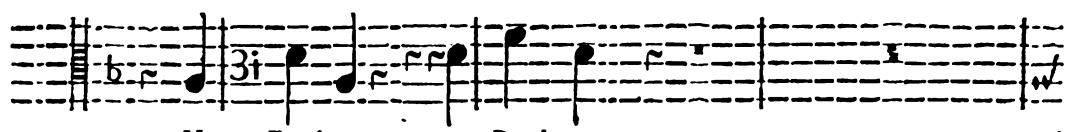
all the way he taught, and all the way they Sung, and all, all the way they Sung.



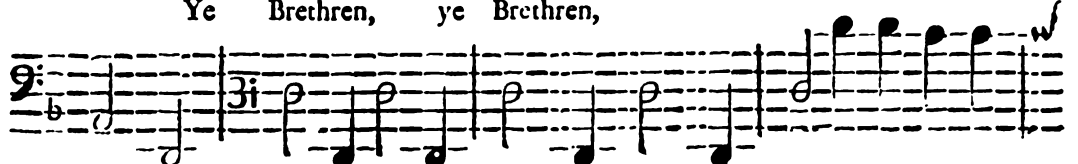
and all the way he taught, and all the way they Sung.

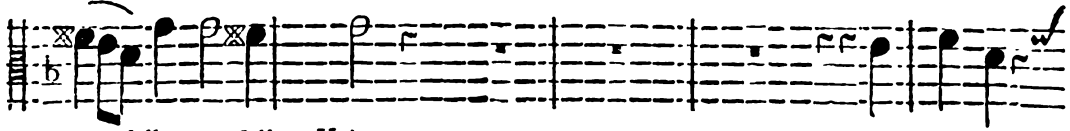
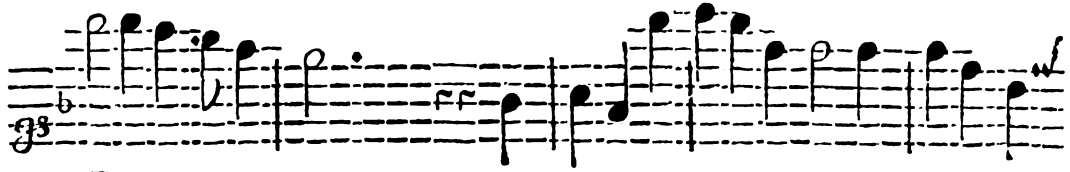


Ye Brethren, ye Brethren of the Lyre, and tunefull,

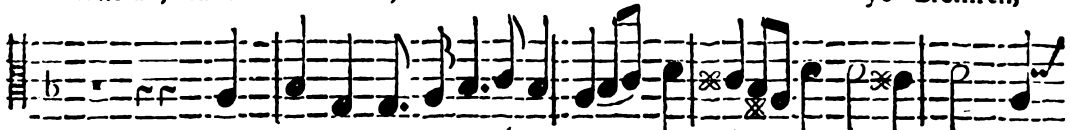


Ye Brethren, ye Brethren,

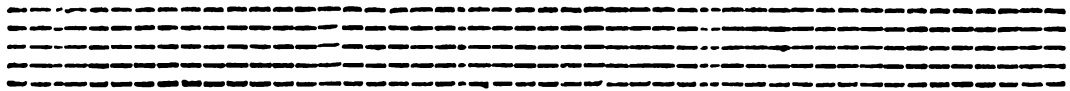




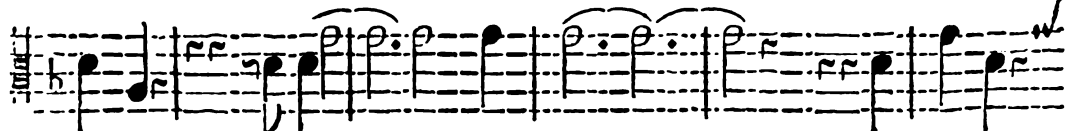
tunefull, tunefull Voice ; ye Brethren,



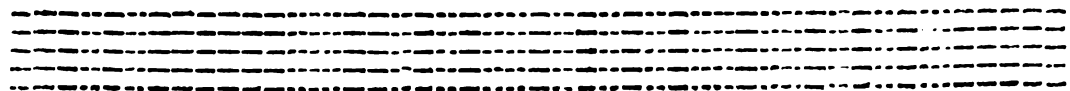
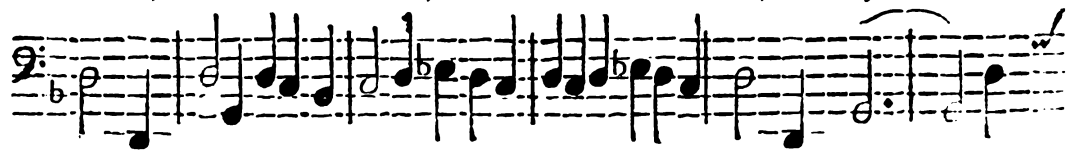
ye Brethren of the Lyre, and tunefull, tunefull, tunefull Voice ; ye



ye Brethren lamen — t, lamen — t; ye Brethren, ye



Brethren, lamen — t, lamen — t; ye Brethren,

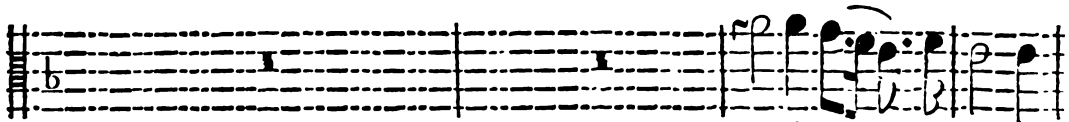


Brethren lamen—t, lamen—t his Lott, but

lamen—t, lamen—t his Lott, but at your re—

at your own re—joyce, re—joy—ce,

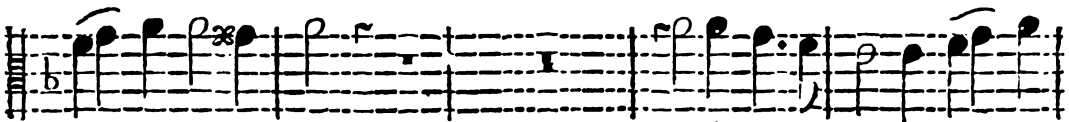
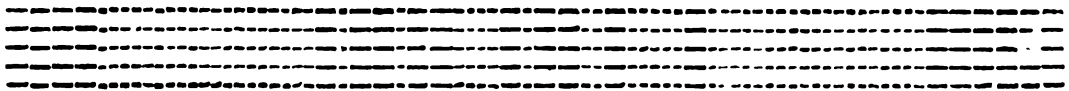
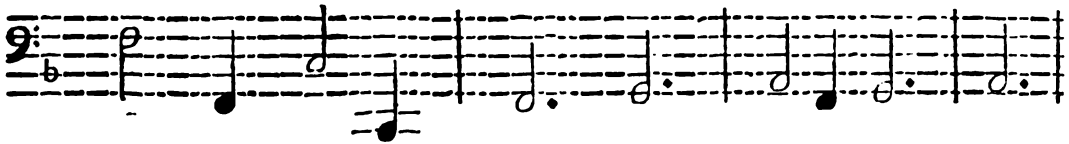
joy—ce,



now live se-cure and



now live se-cure and lin-ger out your



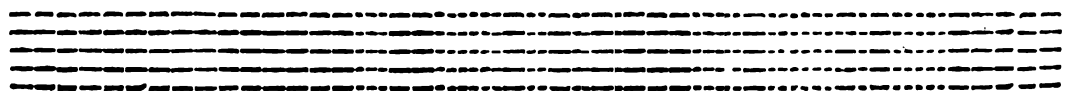
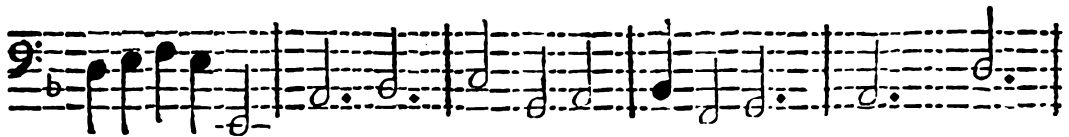
lin-ger out your days,

now live se-cure and lin-ger



days, now live se-cure,

now live se-

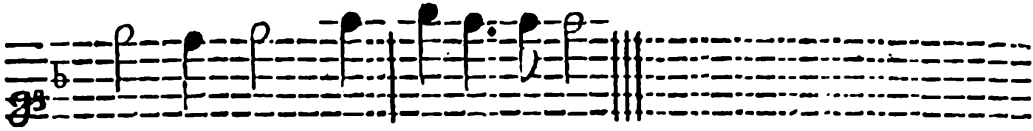


out your days, now live se-cure and lin-ger out your days; the Gods are

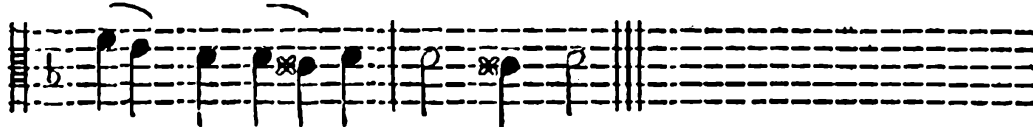
—cure, now live se-cure and lin-ger out your days; the Gods are

pleas'd, are pleas'd a-lone, a-lone with Purcell's Lays, nor know, nor

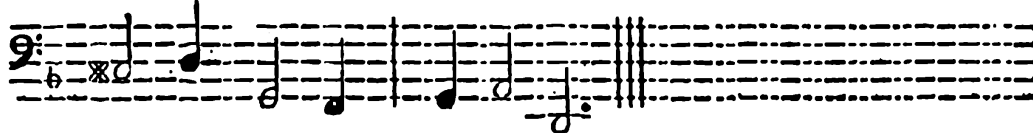
pleas'd, are pleas'd a-lone, a-lone with Purcell's Lays, nor know, nor



know, nor know to mend their choice.



know, nor know to mend their choice.



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