

ue Era

itative and aria. The elegies
oggiature show the pathetic
in a somber pathos as if the
dition of his own premature

written for courtly occasions,
es of routine and haste, al-
quisite music. The fatuous
droit, if fawning, prologues
stance between the French
ribed as cantatas for chorus,
reinforced by trumpets, re-
at times the thick five-part
verses," a term that implies
ey is strictly observed in the
middle sections are set in
the trumpet keys *D* and *C*,
otted rhythms should not
displayed in the arias and
s ground basses. The odes
urcell's late period contain
ent *But ah, I see Eusebia*
with its highly resourceful
love's Goddess (1692) con-

Muse.



in simple tonal harmony,
e late baroque. In choral
or Handel. However, not
e on this level; they are



Metropolitan Museum of Art

The Concert
An engraving by Etienne Picart after Zampieri