

THE WORKS

OF

ENRY URCELL

VOLUME XXVI.

ing rthur.

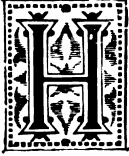

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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1928.

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KING ARTHUR

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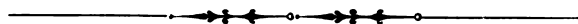
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KING ARTHUR



REFACE

I.

LBION and ALBANIUS, the allegorical opera by Dryden and Charles II.'s Master of Music, Grabu, though often performed at Court, was not publicly produced till June the 3rd, 1685. It was intended as the prologue to a patriotic opera on the story of King Arthur—already planned by Dryden before this date—but, being damned itself on account of Monmouth's landing in the west on the third day of production and the slights to British composers and singers offered by both composer and author, there was no immediate prospect of *King Arthur* seeing the light.

By 1691, however, Purcell's opera *Dioclesian* and his settings of the songs in Dryden's *Amphitryon* had established the composer's reputation. Dryden at once recanted, and collaborated with Purcell in the production of *King Arthur*, which was performed for the first time at the Queen's Theatre, Dorset Garden, with the following cast:—

Arthur	...	BETTERTON.
Oswald	...	WILLIAMS.
Conon		HODGSON.
Merlin		KYNASTON.
Osmond		SANDFORD.
Aurelius		ALEXANDER.
Albanact		BOWEN.
Guillamar		HARRIS.
Emmeline		Mrs. BRACEGIRDLE.
Matilda		Mrs. RICHARDSON.
Philidel		Mrs. BUTLER.
Grimbald		Mr. BOWMAN.

From a MS. at Tenbury we learn that Bowman also sang the part of the Second Priest in Act I.

A reprint of the text in 1695 possibly implies a revival in this year.

In 1736 the opera was performed "at the Theatre in Goodman's Fields," and in 1770 Garrick revived it at Drury Lane, with additional music by Arne. The cast included Mrs. Baddeley as Philidel, and the tenor Vernon, who had earlier been famous as a male soprano.

The Garrick version was repeated in 1781—"the first time for six years"—and in 1784 Kemble played the part of Arthur at Drury Lane in a production that included additional music by Linley.

The opera was possibly revived in 1789—the date of another reprint of the text—with Mrs. Munday as Venus.

In the XIXth century there were four revivals. Mrs. Siddons and her husband appeared as Emmeline and Oswald in 1803; it was played at Covent Garden, 1819; Hawes produced it at the English Opera House (1827) without Arne's music, but with additions from Purcell's *Indian Queen*, *Dido and Æneas*, &c.; and, finally, Macready staged it at Drury Lane with twelve additional characters, a new masque, and a quantity of interpolated music from Purcell's other dramatic works.

II.

The only part of the Opera that was published during the composer's lifetime is "Your Hay it is mow'd," which was printed as "A New Song in the Dramatick Opera, written by Mr. Dryden," in 1692 (?).

The Dialogue "You say 'tis love" was included in *Deliciae Musicae* III. (1696), and the first volume of *Orpheus Britannicus* contains:—

"Fairest Isle."
"For folded flocks."
"For love every creature."
"Sound a parley."
"Two daughters of this aged stream."
"You say 'tis love."

The second edition (1712) contains:—

Vol. I., "Hither, this way."
"I call you all."
"Shepherd, shepherd."
"What ho, thou genius."
Vol. II., "To Woden thanks we render."

Ayres for the Theatre contains thirteen instrumental pieces.

During the XVIIIth and XIXth centuries there were some fifty publications of extracts from *King Arthur*, not including the more or less complete editions of the whole work, which comprise:—

Songs, etc., in the Masque of King Arthur, by Purcell and Arne (Longman, Lukey & Co.)...1773 (?).
King Arthur (Goodison's edition. Unfinished)...1800 (?).
King Arthur, arr. for pianoforte and flute *ad lib.* by W. H. Callcott...1842.
King Arthur, ed. by E. Taylor for the Musical Antiquarian Society...1843.
King Arthur, ed. with pianoforte accompaniment by G. A. Macfarren for the Musical Antiquarian Society...1843.
King Arthur, ed. by G. Arkwright (Cary)...1889.
King Arthur, ed. by W. H. Cummings (Novello)...1897.
King Arthur, ed. by J. A. Fuller-Maitland (Boosey)...1827.

In the notes on the text I have omitted references to the printed copies with the exception of the contemporary "Your Hay it is mow'd," *Ayres for the Theatre*, Goodison's edition (with regard to the First Music, Second Music, and Overture), and Taylor's edition (with regard to the song "St. George, the patron of our Isle").

Ayres for the Theatre contains the following numbers :—

1. (Overture)	page 7 in this score.
2. (Air) ...	„ 51 „ „
3. Aire ...	„ 52 „ „
4. Song Tune ...	„ 165 „ „
5. Hornpipe	„ 81 „ „
6. Hornpipe	„ 80 „ „
7. Song Tune	„ 72 „ „
8. Aire	„ 116 „ „
9. Song Tune	„ 164 „ „
10. Song Tune ...	„ 163 „ „
11. Trumpet Tune	„ 135 „ „
12. Trumpet Tune	„ 162 „ „
13. Chaconne	„ 1 „ „

Of these the following can be definitely placed :—

1 and 3 make up the Second Music.

6 and 7 occur in other MSS., and can therefore be placed.

13 is the First Music.

4, 9, and 10 do not occur in other MSS., and are merely songs out of the opera arranged for strings. I have therefore thought it best to include these in an Appendix, as there is nothing to show that they were played as introductions to the respective songs—indeed, a full arrangement of 10 exists as an introduction in other MSS.

The remaining five numbers—2, 5, 8, 11, and 12—I have arbitrarily regarded as the five Act Tunes in that order.

As far as I have been able to ascertain, the surviving MSS. are as follows :—

III.

1. **Royal Academy of Music MS. (A).** 1698-99.

On the title-page is “The Booke of John Townsend Junr.,” “K. Arthur | An | Opera | H: Purcell | John Townsend 1698-9,” and “(collated) | R. Stevens | Charterhouse 1817 | Savage.”

Stevens (1757-1837) was Gresham Professor in 1801.

An excellent copy, but incomplete.

2. **Oriel College MS. (B).** Late XVIIth or early XVIIIth century.

Formerly part of the library of Edward Lord Leigh, bequeathed to Oriel College in 1786.

A fine copy, but hastily finished.

3. **Add. MS. 31447 (C).** c. 1700.

Inside the cover is “J. Pears, Bath,” in pencil.

Almost the same as B, but not so well written.

4. **Add. MS. 5333 (D).** Early XVIIIth century.

Inside the cover is “The Opera of King Arthur compos'd by y^e Late famous M^r H. Purcell who Departed this life Novem: y^e 22^d 1695 in y^e 37th year of his age.”

This MS. belonged to Dr. William Croft (1678-1727), and possibly was transcribed by him. According to the Musical Antiquarian Society Edition it later came into the possession of Sir John Hawkins (1719-1789).

5. **FitzWilliam MS. 30 G 23 (E).** Early XVIIIth century.

Transcribed by Dr. William Croft.

6. **Tenbury MS. (F).** c. 1735-1750

Transcribed by John Travers (c. 1703-1758).

According to the Musical Antiquarian Society Edition this MS. was, in 1843, in the possession of Mr. Hedgley.

Follows D closely.

7. **MS. formerly in Cummings's library (G).** XVIIIth century.

Bought at the Cummings sale (1915) by Messrs. Maggs, and advertised as "MS. theatre copy with directions, etc., old half calf."

I have been unable to trace this MS.

8. **MS. formerly in Cummings's library (H).** Late XVIIIth century.

Bought at the Cummings sale by Messrs. Quaritch, and advertised as "Musick in King Arthur, omitted in Dr. Arne's publication: half calf."

This MS. is now in America.

9. **MS. formerly in Cummings's Library (I).** Late XVIIIth century.

Bought at the Cummings sale by Dogshorn, and advertised as "Handwriting James Kent" (1700-1776), "old calf."

I have been unable to trace this MS.

One of the last three MSS. formerly belonged to the Music Society of Oxford.

10. **Royal College of Music MS. 520 (K).** Late XVIIIth century.

Inside the cover is "Benⁿ Milgrove" and "J. W. Windsor Bath 1808."

11. **Royal Music Library MS. (L).** Mostly c. 1780.

Made up of various copies.

12. **Add. MS. 33237 (M).** 1791.

Inside the cover is "J. G. Hobler scripsit 1791," "J. W. Dodd. Dean's Yard. West^r Abbey," and "A remarkably clear Copy of some of Henry Purcell's excellent Compositions. The Volume is in a state of perfect preservation, and I prize it the more as it formerly was in the possession of my most dear of beloved friend [*sic*], Signor Dragonetti" (1763-1846), "who, I believe, purchased it of the incomparable English Bass Singer, Bartleman" (1769-1821). "Vincent Novello | July 15th 1846 | 9 Craven Hill | Bayswater. | I have the pleasure of presenting this book to The Musical Antiquarian Society, on condition that, if, at any time, that Society should be dissolved, this Volume, and all my other presentation Copies of Manuscript books, shall be immediately forwarded to the Trustees of the British Museum, for careful preservation in the Musical Library of that National Establishment. | V. N. | March 5th 1847."

According to the Musical Antiquarian Society Edition this MS. was in 1843 in the possession of George Lawrence.

13. **Gresham College MS. (N).** Possibly XIXth century.

The Musical Antiquarian Edition also mentions:—

A MS. in the library of Edward Taylor (1784-1863), "nearly contemporary with the time of Purcell."

A MS. "from the Collection of Mr. Corfe Organist of Salisbury Cathedral: date about 1720." This was presumably Arthur T. Corfe (1773-1863), son of Joseph Corfe (1740-1821), also organist at Salisbury.

I have been unable to trace these two MSS.

Apart from the above more or less complete scores, there also exist the following MSS.:—

1. **Christ Church MS. 1114 (O).** Late XVIIth century. This contains "Fairest Isle."

2. **Christ Church MS. 3 (P).** Late XVIIth century (?).
This contains the first two movements of the D minor Overture.
3. **Add. MS. 33236 (Q).** Late XVIIth century.
This contains "You say 'tis love."
4. **Christ Church MS. 336 (R).** 1703 (owner's date).
This contains the Hornpipe in Act II. and "Sound a parley."
5. **Add. MS. 22099 (S).** c. 1704-1709.
This contains "Fairest Isle" and "The (*sic*) hay it is mow'd."
6. **Add. MS. 31445 (T).** After 1713.
Part-books containing "For folded flocks."
7. **Christ Church MS. 960 (U).** 1723 (owner's date).
This contains "Shepherd, leave decoying."
8. **Tenbury MS. (X).** Early XVIIIth century (?).
This contains Act I. only.
9. **FitzWilliam MS. 30 G 24 (Y).** Early XVIIIth century.
This contains "Come, if you dare," "How blest are shepherds," "Sound a parley," "Two daughters," "For love ev'ry creature," "For folded flocks," "Fairest Isle," "You say 'tis love."
10. **Royal College of Music MS. 1147 (Z).** Before 1746.
Inside the cover is "John Alcock" (1715-1806), "Reading 1746."
This contains the D minor Overture only.
11. **FitzWilliam MS. 23 F 11 (AA).** XVIIIth century.
This contains "Hither, this way," and the solos in the Frost Scene, arranged for bass solo.
12. **Royal College of Music MS. 822 (BB).** Late XVIIIth century.
This contains the D major Overture only.
13. **Add. MS. 31806 (CC).** Late XVIIIth century.
This contains "Fairest Isle," for two trebles and bass, as in DD.
14. **Add. MS. 31813 (DD).** c. 1798.
This contains Act I. for voice and bass; 1st vn. & basso only in the instrumental interludes; alto, tenor, and bass only in the choruses; and "Fairest Isle" for two trebles and bass, harmonized by Dr. William Hayes (1706-1777).
15. **Royal College of Music MS. 1081 (EE).** Late XVIIIth or early XIXth century.
This contains Act I., sc. 2, for soprano and bass only.
16. **Royal College of Music MS. 1144 (FF).** XIXth century.
From the library of the Sacred Harmonic Society.
This contains string arrangements of "Come, if you dare," "How blest are shepherds," the Hornpipe in Act II., the Second Act Tune, "Round thy coasts," and "Fairest Isle."
17. **Royal College of Music MS. 922 (GG).** XIXth century.
This contains "Come, if you dare," for orchestra.
18. **Royal College of Music MS. 762 (HH).** 1842.
This contains "Come, if you dare," with trumpets and trombones, arranged for the Concerts of Antient Music.

19. Royal College of Music MS. 2107 (II). c. 1843.

This contains selections copied for a lecture by Edward Taylor.

There are also three lectures on *King Arthur*, by Taylor, in the Library of the Royal College of Music, 2144, 2235, and 2274.

For the collation of B, C, D, F, M, I am greatly indebted to Miss Stainer, and for the collation of G, H, I, K, L, N, P, X, to Mr. Fuller-Maitland.

In noting the variants of the text, I have in general quoted the chief MSS.—A, B, C, D, E, F—and *Ayres for the Theatre*, mentioning the variants in the other MSS. only where I consider them of sufficient importance. The variants in the figures of the figured bass are from A, B, C, D, E, and the early fragmentary MSS. only.

I have modernised the spelling of the text and the key-signatures. The time-signatures, expression-marks, and phrase-marks are according to the MSS., and are duly noted among the notes on the musical text, except in the pianoforte arrangement. This is a reduction of the score or my own interpretation of the figured-bass for the pianoforte: it is not intended to be a harpsichord part. Here I have modernised the time-signatures, and indicated both pace and expression according to my interpretation of the music.

The signature ♩ in the original is in the pianoforte part at times altered to $\frac{2}{2}$ or $\frac{4}{4}$, but the *rhythm* should be strictly two beats to the bar—fast or slow.

The trills, turns, and changes of rhythm in the pianoforte part that do not occur in the score were in all probability *played*, though not *written*.

NOTES ON THE TEXT.

PAGE. LINE. BAR.

I I I

In G, DD, and *Ayres for the Theatre*.

G calls it "Chacone," and places it after the Overture.

DD, "Chacone from 'a Wellcome Song'" in one hand, and "by H. Purcell" in another (?). A pencil note "Handel has taken this ground for his Chacone with 62 bars."

The Welcome Song is Purcell's "Sound the trumpet" (1687).

The time-signature is $\frac{9}{4}$, except for the minor section.






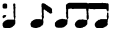

Ayres for the Theatre, No. 13.

A copy of this book in the Royal College of Music library contains a MS. note "First Music," against this number.



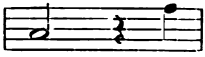


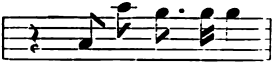


Goodison's edition calls this "First Music before the Play."

1	1	8	1st vn. <i>Ayres</i> , quaver rest, not dot.
3	1	4	Va. <i>Ayres</i> , g c not f c.
	2	6	Va. <i>Ayres</i> , 1st note b not a.
4	3	5	2nd vn. <i>Ayres</i> , quaver rest, not dot.
		7	<i>Ayres</i> . "Key alters," then 3 flats in signature.
			Va. <i>Ayres</i> , dot, not quaver rest.
		8	1st vn. <i>Ayres</i> , quaver rest, not dot.
5	1	1 & 2	<i>Ayres</i> . Slurs as text.
	2	1	Vn. <i>Ayres</i> , ffe not fff.
		2	Va. <i>Ayres</i> , bef not bee.
		3	1st v. <i>Ayres</i> , slur as text.
			Va. <i>Ayres</i> , fed $\frac{1}{2}$ not fee.
		8	1st vn. <i>Ayres</i> , quaver rest, not dot.
	3	1 & 2	1st vn. <i>Ayres</i> , quaver rest, not dot.
		3	1st vn. <i>Ayres</i> , slur as text.
		7	Va. <i>Ayres</i> , no natural to e.
6	2	6	1st vn. and va. <i>Ayres</i> , slurs as text.
	3	4	1st vn. <i>Ayres</i> , slurs as text.

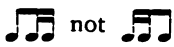

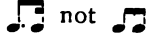












PAGE. LINE. BAR.

- 7 1 1 In L, P, and *Ayres for the Theatre*.
 L—a late copy—is preceded by page 13, "Overture."
Ayres for the Theatre, No. 1.
 The R.C.M. copy of this book contains a MS. note, "Second Music."
- 7 2 3 2nd vn. P, no natural to last b.
 4 2nd vn. P, \sharp to c.
- 8 1 3 1st vn. P, c c a c not c c a a.
 4 2nd vn. *Ayres*, b not c.
 2 3 2nd vn. P, no $\sharp\sharp$ to low c c.
Ayres, no \sharp to upper c.
- 8 2 4 1st vn. P, *Ayres*, f d e e not f e f e.
 2nd vn. P, *Ayres*, no \sharp to 1st c.
 3 1 L gives a two-bar cadence with 1st- and 2nd-time bars.
- 9 2 2 1st vn. P, g a g not g f e.
 Basso. P, no \sharp to c.
Ayres, a a not a g.
 3 Va. P, *Ayres*, last note d not f.
- 10 2 3 1st vn. P, d e d c not f e d c.
 3 Va. P, c g a not c f g.
- 12 1 1 In L and *Ayres for the Theatre*.
 L, "Minuet." Both sections repeated. This follows page 51.
Ayres for the Theatre. No. 3. "Aire."
 The R.C.M. copy of this book contains a MS. note, "This Minuet follows y^e 2^d Music & completes it."
 Goodison's edition prints this immediately after the D minor Overture.
- 12 3 2 Va. *Ayres*, repeats the previous bar and continues one bar behind to the end, omitting the last bar but one.
- 13 1 1 In G, I, L, M.
 L, fairly early XVIIIth century copy, omits 1st va.
 Goodison ed., "This is said to be the Original Overture."
- 13 1 4 2nd va. L, 2 crotchets.
 2 4 2nd tr. M, 1st beat  on a.
 2nd vn. L, 
- 14 1 1 2nd vn. L, 2 crotchets.
 2 2nd va. M, 
- 15 1 3 1st vn. M, d d tied.
 Basso. M, Goodison ed., a tied.
 2 1 1st va. M, e not a.
 Goodison ed., d not a.
 7 1st vn. M, 1st 2 a a tied.
- 16 2 1 2nd vn. Goodison ed., 
 6 2nd vn. L, b d d not b e e.
- 17 1 5 Basso. L, 
- 6 2nd vn. M, no tie.
 2 2 2nd tr. Goodison ed. only, no tie.
 Vas. Goodison ed., exchange.
 Basso. Goodison ed., 2 dotted crotchets.
 3 Basso. M, Goodison ed., 
 5 2nd tr. L, d a g not d a a.
 Basso. M, 
 Goodison ed., as M, but no tie.
 7 L gives 2 dotted crotchets, not a dotted minim.

PAGE. LINE. BAR.

18	1	1	In A, B, C, D, E, F, G, I, K, L, M, N, X.
		7	Va. E, g g not a g.
	2	2	1st vn. C, X, "single." Voice. K, "Bedford." Basso. B, 1st note crotchet. C, last note d not f.
		3	Voice. A, B, C,  on the word "milk-white."
19	1	5	2nd vn. X, natural to b.
	2	1	Basso. D, E, F, flat to e. X, c f c e not c f b e.
		2	Basso. D, E, f d e f not f d e c. D omits 2nd half of this bar and the next bar.
		3	Basso. E, 2nd half of the bar f minim.
			F 
		4	1st vn. A, B, X, "soft."
			D 
			Voice. K, "Rolls"; "A. Lcder" scratched out. X, "Mr. Bowman."
		5	Words. A, B, "the" not "thy."
20	1	1	Va. X, 2 crotchets on f. Figures. A,  B, C, as text. E, 
		2	Figures. A, E, as text.
		3	1st vn. A, B, "full." 2nd vn. B, C, no # to c. Voice. B, "Chorus."
			Alto. C, 
		4	1st vn. A, B, C, D, last 2 notes  2nd vn. A, B, C, D, " " " " Va. A, B, C, D, " " " " Basso. C, D, " " " "
	2	3	Basso. B, C, a not g, tied to next bar.
		4	2nd vn. A, B, 1st note b natural. Basso. B, D, F, tied to next bar.
21	1	1	Basso. B, tied to next bar.
		2	Basso. D, E, F, a minim, d minim.
		3	Voice. K, "Bedford."
		4	1st vn. A, no flat to e. Voice. C, last 2 notes crotchets.
		5	Voice. D, E, F, instead of "and to" a quaver on "and."
	2	1	1st vn. C, no flat to 1st e.
		2	2nd vn. B, no flat to first e, dot not rest. Basso. E, F, tied to next bar.
		3	2nd vn. All MSS., but E, dot, not quaver rest. Basso. C, f 8va lower, no flat to e.
22	1	1	2nd vn. B, last 2 notes  Va. B, C, " " " Basso. B, C, 1st 2 notes quavers.

PAGE. LINE. BAR.






- 22 1 2 1st vn. A, dot instead of 1st quaver rest.
Alto. A, B, C, last note **e** not **f**.
Basso. X, **e c** not **ee**.
- 3 2nd vn. C, D, quaver rest, not 2nd dot.
Va. D, " "
Sop. A, F,  not 
- Basso. A, B, C, last note but one **g** not **b**, **d** not tied.
D, quaver rest, not 2nd dot.
- 5 1st vn. A, B, C,  not 
2nd vn. F, X, **c d b** not **c d c**.
- 2 1 1st vn. B, **e** not **d**.
Va. A, **g** not **e**.
4 A, B, "Verse."
K, "Garbutt & Loder" (?).
Words. C, E, "neighs."
- 23 1 1 A, C, D, F, double-bar.
Basso. D, E, not tied.
2 Basso. A, D, E, F, **d** minim.
Figures. A, E, as text.
2 2 Figures. A, B, C, D, E, as text.
3 Basso. X, **c d c b** not **c d e c**.
Figures. A, as text.
3 2 Figures. A, B, as text.
C, 
D, 
3 Figures. A, B, C, E, as text.
D, 
- 24 1 1 Figures. A, B, as text.
C,  not 
D, E, 
3 Figures. A,  not 
B, C, D, E, as text.
- 2 1 Basso. E, 
- 2 Basso. D, E, F, 
- 3 B, D, E, F, X, "soft."
3 1 A, D, no slurs in strings.
2 1st vn. A, B, C, **a a c e** not **a a c d**.
2nd vn. F, naturals to last 2 **b b**.
Voice. B, "Chorus."
- 25 1 2 Alto. C, D, F, 
- 3 A, last crotchet barred off separately.
1st vn. A, slur as text.
Va. B, C, D, E, F, **d d** tied.
Basso. A, B, not tied
2 1 Va. C, F, **b b** tied.
Alto. A, quaver rest, not dot.
Bass. C, D, E, F, last note quaver.
Figures. A, as text.

PAGE. LINE. BAR.








- 25 2 2 2nd vn. C, e g a not f g a.
 Figures. F, as text.
 3 2nd vn. F, no tie.
 Va. A, D, F, no tie.
 26 1 *1 Va. A, B, C, D, E, f f d not f f b.
 F, f d b not f f b.

Either of these readings makes consecutive fifths, and so I have discarded the MSS., though I believe Purcell disregarded the technical error.

Tenor. X,  not 

- 2 1 Va. B, C, F,  not 
 2 1st vn. A, no tie.
 2nd vn. a f g not a d g.
 5 Basso. E, f f tied.
 27 1 1 B, C, "Verse."
 C, e flat in signature.
 Basso. A, no tie.
 2 Words. A, "plac'd."
 E, "Fanfan Plac'd."
 Basso. C, E, F, tied.
 3 Words. B, E, F, "care."
 B, E, "you."
 Figures. A, B, E, as text.
 D, 
 4 Voice. D, E, F,  not 
 Figures. A, B, C, D, as text.
 E, e not e.
 2 1 Basso. C, no tie.
 Figures. D, as text.
 2 Basso. C, no tie.
 Figures. A, B, C, D, E, as text.
 3 Voice. C, D, no natural to b, no flat to e.
 Figures. A, B, C, D, E, as text.
 4 A, D, no double bar.
 C, F, pause-mark.
 28 1 1 B, C, D, F, time-signature C.
 2 2 Va. B, g e e not g e d.
 D, F, g g f not g e d.
 Basso. B, c 2 crotchets.

X, 

- 3 1st vn. B, f minin.
 Tenor. B,   
 to be re-
 29 1 3 1st and 2nd vns. A, exchange.
 Basso. E, as Bass.
 2 1 Tenor. A, c not d.
 Bass. C, D, E, F,    
 - nown'd, re-nown'd in
 2 1st vn. B, c e e c not c d e c.
 2nd vn. X, 2 minims.
 4 2nd vn. D, c tied to next bar.

PAGE. LINE. BAR.
30. 1 3

A, D,



B, C as A, D, but Va. f not g.

E, as A, D, but Basso eddc not dddc.

F, as A, D, but 1st vn. gccd not gcde.

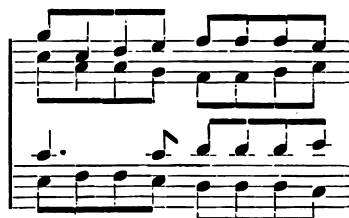
L, as A, D, but 1st vn. ee tied.

G, H, I,



K, as text, but 2nd vn. fa not ff.

M,




N, as text, but 2nd vn. af not ff.

A, B, C, D, E, F, L have obviously copied the 2nd half of the following bar.

G, H, I are plausible, but are so different from the following bar that I suggest the readings of the earlier MSS. could not have been copied from the following bar in error if G, H, I were correct.

K, N, though late copies, were probably transcribed from the same MS. Here this bar is so similar to the following bar that the mistake made by the earlier MSS. might well have arisen. I have therefore adopted this reading, altering the 2nd vn. to avoid consecutive fifths or octaves.

5 2nd vn. B, no tie.
2 2 Sop. B, C, D, E, F, natural to 2nd b.

B, C, D, F 
- nown'd

Basso. C,




3 2nd vn. B, C, D, F, cc tied.

Va. C, D, F, gg tied.

31 1 1st vn. A, f 2 crotchets.

2nd vn. B, C, D, F, aa tied.


Va. B, C, no flat to e.

Tenor. A, B, 
sto-ry, re-nown'd in




Basso. C, D, E, F, as Bass.

2 Basso. E, as Bass.

3 2nd vn. B, last note tied to next bar.

Bass. A, B, 
to be

PAGE. LINE. BAR.

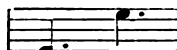
- 31 2 1 1st vn. E, as Sop.
 Va. B, C, E, F, f 2 crotchets.
 E, last note tied to next bar.
 Bass. A, B, 
 E, 
 32 1 1 E, "Slow."
 3 L, X, "Slow."
 Basso. C, D, E, F, as Bass.
 5 1st vn. U, last note a not b.
 6 1st vn. F, 4 crotchets.
 Alto & Tenor. A, B, C, D, E, F, 1st 2 notes crotchets.
 2 1 Basso. C, F, tied.
 2 All MSS. 3 flats in signature.
 E, L, "Very Slow."
 2-4 Basso. D, E, no tie.
 5 Bass. D, E, F, no natural to a.
 6, 7 Alto. A, E, "fruit of glory."
 33 1 1 1st vn. & Sop. C, no flat to d.
 3 1st vn. B, C, no flat to d.
 Va. F, flat to d.
 Sop. B, C, 

2 1 Va. E,  (sic).

- 2 Va. D, f tied to next bar.
 3 Va. D, b tied to next bar.
 F, natural to b.
 33 2 4 Va. D, g tied to next bar.
 E, no natural to b.
 5 Va. D, c tied to next bar.
 6 2nd vn. A, B, C, no flat to d.
 34 1 1 B, C, omit.
 G, *da capo* from page 30, line 1, bar 5.
 X, time-signature unchanged. 2 minims, then $\frac{6}{8}$.
 No MS. gives the double-bar.
 2nd vn. A, no natural to a.
 2 A, B, "Verse."









- 3 . Voice. A, C, fa not fc.
 2 3 Basso. A, D, E, F, c c a f not c b a f.
 4 Basso. A, B, omit.

D, E, F, 

- 5 A, at end of bar \S
 E, double-bar.
 K, after this bar gives a 3-bar interlude, repeating the last 3 bars.

PAGE. LINE. BAR.

34	3	3	Voice. A, B, C, no natural to b . B, C, D, F, no # to c .	
		4	Voice. E, no # to c .	
35	1	2	Voice. A, 	
		2	Words. E, "Britains" <i>passim</i> .	
		4	Voice. D, E, <i>tr.</i> as text.	
		3	4	Voice. C, 
		4	2	Voice. D, F, last note c not a .
			3	Words. B, "makes, that makes, that."
			4	Voice. D, E, F, <i>g</i> quaver to "the."
36	1	1	X "soft."	
		3	Voice. F, <i>g</i> quaver to "the."	
		4	Basso. D, 	
			F, 	
	2	1	D, F, omit.	
		2	B, "Chorus."	
			Basso. B, no tie.	
		5	Basso. D, E, F, as Bass.	
37	1	3	1st vn., 2nd vn., Va., Sop. F, quaver rest, not dot.	
			Basso. D, E, F, as Bass.	
		6	Sop. D, E, X, <i>tr.</i> as text.	
	2	1	2nd vn. C, D, F, <i>g g</i> tied.	
			Basso. A, <i>c</i> 2 dotted crotchets.	
		3	2nd vn. C, D, E, F, <i>f</i> 2 quavers.	
		4	Bass and Basso. F, no # to f .	
38	1	1	Words. A, "Britains" <i>passim</i> .	
			Bass. B, last note a not g .	
			Basso. A, as Bass.	
		2	Bass. E, <i>c</i> crotchet not tied.	
			Basso. B, 2 dotted crotchets.	
		3	1st vn. A, 	
			2nd vn. E, 	
			Bass. A, E, no tie.	
			Basso. C, D, F, tied.	
			E, 8va lower.	
		4	2nd vn. E, bagb not bag g .	
			Bass. A, E, no tie.	
			Basso. C, D, F, tied.	
			E, 8va lower.	
			Figures. A, as text.	
			D, E, $\frac{1}{2}$ on 2nd beat.	
	2	1	Va. D, E, F, edcc not edce .	
			Alto. A, no tie.	
			Basso. A, no tie.	
			Figures. A, as text.	

PAGE. LINE. BAR.

38 2 2

Sop. A, no tie.
E, not tied to next bar.

Alto. A, E, no tie.

3 1st vn. C, D, F, tied.

2nd vn. A, 

Sop. A, C, D, F, no tie.

E, 

4 2nd vn. A, 

Sop. A, B, "We" omitted.

B, 1st 2 ff tied.

39 1 1

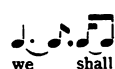
1st vn. F, flat to e.


Tenor. B, C, E, not tied to next bar.

Basso. A, C, D, E, F, as Bass.

2 2nd vn. C, D, F, tied.

Alto. C, D, E, no tie.

Tenor. A, 
we shall

B, C, 
we shall

3 Alto. C, D, E, no tie.

5 1st vn. D, no flat to e.

2nd vn. A, no tie.

E, 

Basso. B, as Bass.

2 1 Tenor. D, F, g not b.

3 2nd vn. A, E, no tie.

5 A. "Exeunt omnes."

I. "Repeat the Chorus 'Brave Souls' al Segno ^ "; *i.e.*, page 32, line 1, bar 1, 1st beat.

J. repeats from 1st quaver of Bar 2 of this line to end as Symphony.

40 1 1 In A, B, C, D, E, F, G, I, K, L, M, N, X, Y:—

A, "Trump^t 1st | Trump^t 2d | Hautboy 1st | Hautboy 2d."

B, "Trumpets & hautboys."

C, "Sym: Trumpets & hautboys."

E, "Trumpetts | hautboys."

F, "a drum part to be added."

G, gives Hb. 1 & Vn. 1 as Tr. 1., Vn. 2 as Tr. 2.

I, K, Vns. as Hbs.

L, gives a part for drums, but the copy is so late as to be not worth recording.

M, "Oboe trumpets violins."

N, No trumpets.

Y, Solo only as if for Soprano: no 2nd verse.

B, C, D, F, give time-signature $\frac{3}{4}$.

1 Va. D, F, crotchet, minim.

4 Tr. 1. A. "soft."


Tr. 2. B, C, a not g.


5 Tr. 1. B, C, D, E, F, "soft."

8 Tr. 1. B, C, D, F, "loud" as text.

9 Tr. 1. A, "loud."

PAGE. LINE. BAR.

- 40 2 3 Tr. 1 & Hb. 1. B, C, no \sharp to f.
 5 Tr. 1 & Hb. 1. B, C, D, E, F, "soft" as text.
 6 Tr. 1. A, "soft."
 7 Va. F, \sharp to 1st and last ff only.
 Basso. A, E, d not a.
 8 Va. B, minim, 2 quavers.
 D, F, g d g crotchets.
- 41 1 4 A, B, C. "Verse."
 K, "Pearman" (?).
 Voice. G, Sop. clef.
 M, Alto clef.
 Words. E, "'Come if you dare' your Trumpett sound.
 'Come if you if dare' ye foes rebounde."
 8 A, B, D, E, F, "soft."
- 2 3 A, D, E, F, "loud"
- 42 1 1 Basso. C, D, E, F, d minim.
 3 A, B, M, "Chorus."
 C, D, F, "Cho."
 K, "The Trumpet Parts in the preceding Symphony accompany the Chorus."
 L, gives strings here
- 3 — 42 2 2 2nd vn. A, B, C, D, F, repeat Tr. 2 of 1st 8 bars of Symphony.
 To avoid the resultant clashes I have copied the 2nd vn. part
 from the chorus of the 2nd verse.
- 5 Alto. D, F, 
 7 A, B, "soft."
 L, gives trumpets here.
- 2 1 Basso. D, F, as Bass.
 2 Sop. A, fe not ee, "loud."
 3 2nd vn. A, B, C, D, g c b c b c not b c b c b c.
 F, g c g c g c not b c b c b c.
 Basso. B, E, as Bass.
- 5 2nd vn. A, B, C, E, b not c.
 Alto. A, E, X, g not a.
 Tenor. D, E, F, X, d b not dd.
- 6 1st vn. A, B, C, D, F, no \sharp to f.
 2nd vn. A, B, C, c d e not b c d.
 Va. A, B, C, D, c not d.
 Sop. E, "beat with the."






Alto. D, E, F, 

43 1 1, 2 Vns and Va. A, B, C,






- 2 Va. F, b not d.
 3 Basso. A, F, no \sharp to f.
 2 1 Basso. A, no flat to b.
 4 Basso. All MSS., 3 crotchets.
 7 A, B, D, E, F, "soft."
 8 Basso. E, 3 crotchets.
 Figures. B, as text.

PAGE. LINE. BAR.

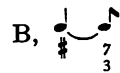
- 44 1 3 F, pause-mark.
 2 2 Tr. 1. A, slur as text.
 3 2nd vn. Last note f not c.
 Basso. C, D, F, as Bass.
 6 Basso. A, C, D, E, F, as Bass.
 7 2nd vn. A, B, 
 Tenor. X, 
- 45 1 2 2nd vn. B, **d b c** not **d b d**.
 3 Basso. B, C, D, E, F, as Bass.
 4 Va. A, 
 Basso. A, 3 crotchets.
 5 A, B, C, *attacca*, page 47, line 1, bar 4.
 D, E, F, K, M, end the Act here.
 F. "The end of the first act."
 F, dotted minim with pause in all parts.
 G, gives words of 2nd verse in the margin.
- 45 1 6 In I, L, X:—
 I, X, between the verses as in the text.
 L, after the first verse, as here, but no 2nd verse.
- 47 1 4 In A, B, C, I, L, N, X.
 5 Voice. C, 
 8 B, X, "soft."
 Words. B, "the" not "their."
 9 A, "soft."
 Voice. C, 
 2 1 All MSS., "the" not "their."
 2 A, "loud."
 3 B, "loud."
 6 Voice. B, d erased and c substituted.
 3 1 B, C, "Chorus."
 4 Basso. All but C, as Bass.
 5 A, B, C, "soft."
 7 Vns. A, exchange.
 8 Va. A, slur as text.
 Words. All but A, "the" not "their."
- 48 1 1 A, B, "loud."
 3 Basso. A, X, as Bass.
 5 1st vn. A, B, f not d.
 C, g not d.
 Sop. A, B, f not d.
 C, e not d.
 Alto. A, **b b b a** not **b b a g**.
 Basso. C. b not c.
 6 1st vn. B, as 2nd vn.
 2nd vn. B, **b f** not **d c**.
 C, as 1st vn.
 Va. B, as 1st vn.
 7 1st vn. B, b not g.
 2nd vn. B, C, g not b.
 2 4 Words. A, "run, we re-."
 5 Basso. All but C, 3 crotchets.

PAGE. LINE. BAR.

- 49 I 2 Basso. A, c g b not b g b.
 2 3 B, "Chorus."
 5 Tenor. C, d corrected in pencil to c.
- 50 I 1 Bass. B, f not e.
 3 1st vn. A, slur as text.
 4 Bass. C, 3 crotchets.
 5 1st vn. C, d minim.
- 6 1st vr.  (sic).
- 2 4 Sop. A, d d g not g d g.
 5 Basso. A, last note missing.
 7 Basso. C, as Bass.
 Strings. C, as Voices.
 A, "The end of the First Act."
- 51 I 1 In L and *Ayres for the Theatre*.
 L—a late copy—"Gavot." This follows the Overture of the Second Music, and followed by "Minuet"—i.e., the Air that completes the Second Music.
Ayres for the Theatre No. 2, "Aire."
- 52 I 1 In A, B, C, D, E, F, G, K, L, M, N, AA.
 A, "Act second. Violins ϕ . | Philadell sings | Verse."
 B, "The Second Act. | Philadell sings."
 C, "Second Act. Verse."
 D, "Philadell."
 E, "Phillidell sings: Second act."
- 3 2nd vn. B, f d not d d.
 C, ff not d d.
- 2 1 Voice. D, F, e d not f e.
 3 Words. C, D, F, M, "that" not "the."
- 53 I 1 Vns. All but A, exchange 1st note.
- 4 Vns. D, F, M, 
- 2nd vn. E, d not f.
- 2 1 2nd vn. B, 2 quavers, not crotchets.
 3 1 2nd vn. C, D, E, F, last beat 2 quavers.
- 2 Vns. B, 
- 3 Words. D, "bafled" not "wafted."
 2nd vn. D, a a.
 F, no # to g.
 Voice. A, B, no # to f.
 Words. E, " 'em" not "them."
 Figures. D, as text.
- 3 Basso. B, no # to g.
 2 1 2nd vn. B, g# not b.
 2 A, "Cho: of Philadells Spirits."
 B, "Chorus: Philadels spirits."
 C, "Chorus."
 D, "Cho:"
 E, "Philidell Spiritt."
 Basso. B, C, D, F, a crotchet tied to quaver.

PAGE. LINE. BAR.
54 2 2

Figures. A, C, as text.



D, E, $\frac{6}{4}$ only.

3 2nd vn. A, B, C, b f not a f.

Alto. A, last 2 notes

55 1 1

Va. D, c# not b.

2 A. "Cho: of Grimbalde's Spirits," as text.

E. "Cho: of grimball Spiritts," as text.

Tenor. B, # to 2nd c only.

3 Tenor. A. B. # to 2nd c only.

E, repeats this bar.

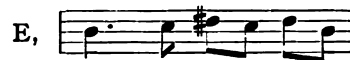
2 1 A, "Vers. Phil sings."

B, C, "Verse. hautboys."

D, "hautboys."

F, "hautboys alone."

Basso. A, only 1st crotchet written.



2 Basso. B, C, no flat to e.

3 Voice. Last 4 notes B,

C, F, semiquavers.



Basso. A, B, d not c.

56 1 1

1st hb. F,

2nd hb. B, C,

2 1st hb. C, F, flat to all e e e.

E, flat to 1st e.

Basso. B, as last bar.

C, F, flat to e.

3 1st hb. A,

B,

C, 1st 2 beats half time: b c d c not g a b a.

2nd hb. A, B,

B,

C,

D, F,

D, E, F,


2 1 Voice. D, F,

2 Voice. B, D, E, F, c c not e c.

Words. E, "thee" not "ye."

Basso. A,

PAGE. LINE BAR.

56 2 3 Basso. D, E, F, 

57 1 1 F, gives Chorus entry on last beat of this bar.
A, "Chorus."
B, "Chorus Philadels Spirits."
C, D, "Cho:"
E, "Philidell Spiritts."
Basso. A, D, E, F, no tie.
Figures. A, as text.

B, $\sharp_3^5 \ 4 \ \sharp_3^7$


C, $\sharp_5^5 \ 4 \ \sharp_4^6 \ 5 \ 7$


E, $\sharp_3^6 \ 4 \ \sharp_3^7$

57 1 2 Sop. A, B, **e f e** not **d f e**.
2 1 E, "grimballs" as text.
Tenor and Bass. B, "this way, this way, hither."
Basso. D, omits.
2 E, "Philidells."
Basso. D, omits.

58 1 1 Words. C, D, F, "that" not "the."
3 1st vn. D, E, F, as Sop.
Va. A, C, E, **e c** not **e a**.
Alto. B, C, **g e f f** not **g e f g**.
2 3 Tenor. A, B, C, \sharp_4^g not **b**.
Basso. B, C, **d** minim.
4 1st vn. E, slurs as text.

59 1 1 A, B, "Verse."
E, "grimball sings."
K, 1st 8 bars played as an introduction.
3 Figures. A, C, E, as text.
4 Words. E, "thee" not "ye."
5 Figures. B, E, as text.
6 Figures. A, B, C, E, as text.
2 3 Words. D, E, F, "far" not "fear."
5 Figures. A, B, C, D, E, as text.

3 2 Voice. C, F, 

3 Voice. A, C, D, F, 

7 Figures. A, B, D, E, as text.

4 6 F, omits this bar.

5 1 A, "Retor Violins."
B, "Violins. Ritornell"
C, "violins."
D, E, "Ritor."
M, "Sym."

Basso. F, no tie.

4 Basso. A, no \sharp to g.

6 1st vn. A, no \sharp to g.

2nd vn. A, B, a tied to next bar.


60 1 1 A, "Second stanza."

C, D, F, only give the words of 2nd verse.

C, wrties 1 and 2 over the notes of the 1st to show the variations for the 2nd verse.

PAGE. LINE. BAR.

60 I I C, "After the lower words are repeated to ye foregoing Bass Verse with the Ritornelloe which follows, then this following Chorus."

Words. E, 

3 Figures. A, E, as text.

5 Voice. E, c not e.

Basso. A, no # to g.


Figures. E, as text.

6 Figures. A, as text.

B, 6 not $\frac{4}{6}$.

2 3 Words. E, "Time is ye turf and first for bearing
Whose yonder dearly dewes are lying."

5 Figures. A, E, as text.

3 1 Voice. E, 

5 1 A, "Retornell."

B, "Ritornell."

E, "Ritor."

Basso. A, no tie.

4 Basso. E, no # to g.

6 1st vn. A, no # to g.

2nd vn. C, D. a tied to next bar.

61 I I A, "Chorus."

B, "Chorus Philadel Spirits."

C, "Cho: Philadels Spirits."

Figures. A, B, E, as text.

2 Va. A, C, f not e.

2 1 1st vn. D, F, slur as text.

Va. B, C. 8ve higher.

B, no # to c c.

C, "Grimbald's Spirits."

Basso. D omits.

2 2nd vn. A, e c not d c.

B, C, g f not f e.

No MS. gives "Philadell's Spirits," but *cf.* page 57, line 2, bar 2.

3 1st vn. A, slurs as text.

2nd vn. A, B, C, E, b a not b f.

Va. A, B, C, d d e f b a a a.

D, F, d d e f b c b a.

F, f e f f b c b a.


Words. C, D, F, "that" not "the."

62 I I Tenor. D, E, no flat to e.

Words. C, D, F, "that" not "the."

Basso. All MSS. as Bass.

2 Tenor. D, F, last note c not a.

Basso. A, B, C, 

E, f minim, not f d.

F, 


3 1st vn. D, E, F, as Sop.

Sop. C, e quaver not f e.


Basso. A, B, C, 1st note c# not a.

Figures. E as text.

PAGE. LINE. BAR.

62 2 1 2nd vn. A, B, C, 

Alto. B, C, **fc** not **fd**.

Basso. A, B, C, 

2 Alto. C, **bfd** not **afd**.

Basso. A, **d** minim.

B, C, **d** 2 crotchets.

3 2nd vn. A, B, **agaa** not **aaaa**.

4 K, repeats the last 3 bars of accompaniment.

L, adds 3 bars founded on the last 3 bars.

63 1 1 In A, B, C, D, E, F, G, H, K, L, M, N :—

A, "Vers Philadell."

B, "Verse Philadel."

C, "Verse Philadels."

A, writes the first five bars of the 2 sopranos as for the first 2 sopranos of a 7-part work: at bar 6 the soprano parts are sung by 3rd and 4th sopranos. This seems to imply that the top two lines were to be sung by Philadel and another solo soprano, the other five parts being other soloists out of the chorus, until the entrance of the chorus in full, as marked.

G, gives 4 bars of introduction. "These 4 bars of sym. are by Kearns, tho' in some of the old MSS. there was an Introduction of 4 bars."

K, gives a string accompaniment with the voices.

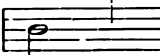
2 Alto. A, **b** not **a**.

3 Alto, A, 2 dotted minims tied.

Tenor. D, **f** ~~#~~ erased and **d** substituted.

4 Tenor. A, rest omitted.

2 1 Tenor. D, F, Alto copied by mistake.

2 Basso. D, F, 

B, inserts an extra bar of rests for the 2 sopranos.

64 1 5 Alto & Bass. E, "follow, follow."

2 A, "Cho: Violins."


B, "Chorus."

C, E, "Cho:."

Va. C, **g** not **a**.

Tenor. F, "Come follow me" erased and rests substituted.

Basso. D, as Tenor.

F, 

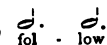
3 Alto. D, E, **dc** not **de**.

Basso. B, C, omitted.

D, F, **a** minim, not rests.

4 Va. F, **ff** tied.

Basso. B, C, omitted.

2 1 Bass. A, B, C,  _{fol} . _{low}

Basso. B, C, omitted.

D, E, F, as bass.


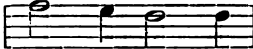
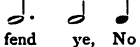
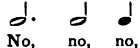

2 1st vn., 2nd vn., Va. F, rest, not 2nd dot.

2nd vn. A, no tie.

A, "Vers."

B, C, "Verse."

PAGE. LINE. BAR.

- 64 2 2 Alto & Bass. A, no tie.
E, dot, not rest.
- 3 Words. C, "green sword."
F, "green sword."
Basso. A, 2 dotted minims.
D, E, F, dotted minim tied.
- 65 1 1 2nd sop. D, \sharp to 2nd g only.
4 C, "Chorus."
- Basso. A, 
- B, omits.
- 2 1 Basso. B, omits.
2 Basso. B, omits.
3 Bass. A, B, E, as Basso.
Basso. A, C, D, F, as Bass.
B, omits.
- 4 Va. D, g not f.
Basso. C, F, tied.
- 66 1 1 A, B, "Verse."
Basso. B, C, omit for the whole page.
- 3 Basso. E, no tie.
F, omits for rest of page.
- 4 Basso. A, no tie.
- 2 2 Basso. A, 8ve lower.
D, omits for rest of page.
E, no tie.
- 4 1st vn. B, C, D, F, 
- E, d minim, crotchet.
- 67 1 1 Basso. B, C, D, E, omit for the whole page.
2 2nd sop. B, d not c.
3 1st vn. F, d minim, crotchet rest.
- Bass. D, F, 
- fend ye, No
- 2 1 2nd vn. C, no tie.
Va. F, slur on 1st 5 notes.
- Alto. E, 
No, no, no,
- 2 2nd vn. F, a a a a not e f c a.
Bass. E, as Alto in last bar.
Basso. D, as Bass.
- 68 1 1 B, "Ritor: Ritor only."
- 3 1st vn. E, 
- 5 Basso. A, E, no tie.
D, F, 8ve higher.
- 2 3 Va. C, D, F, last f tied to next bar.
- 69 1 1 Basso. A, B, C, L, omit till the chorus.
D, omits for rest of number.
E, F, give Basso as Alto.
- 4 1st sop. A, C, d e not d d.
E, d e not d d, but d written above in a later hand.
- 2 1 Alto. D, E, F, d b a not b a g.
- 3 2nd sop. A, B, C, no \sharp to a.
Alto. C, last note but one 8ve lower.
- 4 Words. E, "yee" *passim*.

PAGE.	LINE.	BAR.	
69	3	1	A, B, C, "Chorus." E, "Cho :"
		2	Basso. B, C, E, F, as Bass.
		3	Basso. C, E, F, as Bass.
		4	1st vn. A, B, C, c not b. Va. A, B, C, gf not gg. Sop. B, C, c not b. Basso. B, C, E, F, as Bass.
70	1	1	Strings. E, as Voice. 1st vn. and Sop. A, D, F, \sharp to both dd. 2nd vn. and va. C, D, F, as Alto and Tenor. Basso. E, as Bass.
		2	1st vn. C, no \sharp to d. 2nd vn. A, B, \sharp to a. C, $\sharp\sharp$ to ga. A, B, C, E, F, bf not bb. Sop. C, no \sharp to d. Basso. E, F, as Bass.
		3	2nd vn. A, ga \sharp b not bag. E, gab not bag. Bass. D, F, natural to c. Basso. E, as Bass: natural to c in later hand.
		4	Basso. A, C, F, as Bass.
	2	3	2nd vn. B, gfe not gde. C, corrected in pencil bbc not gde. E, gfd not gde.
		5	E, "Cho :"
		6	Va. All but A, gg tied. Basso. All but A, as Bass.
71	1	1	Va. A, slur as text. Alto. B, a \sharp not g \sharp .
		3	1st vn. C, D, F, crotchet not 2 quavers. Alto. B, gg not gf.
		4	Va. A, B, C, D, last note c not e. F, last note c crossed out, a inserted. Alto. A, B, dg not ea.
	2	1	Alto. A, gf ee d not agfgga. D, E, ege not gga.
		2	Words. E, "to" not "that."
		3	1st vn. C, D, E, F, no tie. 2nd vn. B, C, D, E, F, no tie. Va. C, D, E, F, 2 quavers, not crotchet. Alto. A, ee fg not fffg. B, f not g. Basso. A, C, E, F, no tie.
		4	Va. F, ed not ee. Basso. C, F, as Bass.
		5	Basso. E, as Bass. Words. E, "to" not "that."
		6	Va. and Tenor. d not a. Basso. C, F, last note 8ve lower.
72	1	1	In A, B, C, D, E, F, G, H, K, L, M, AA, and <i>Ayres for the Theatre</i> :— A, "Shepherds & Shepherdesses." B, C, "Violins." E, "Violins enter." F, "Dance of Shepherds." AA, "Song." <i>Ayres for the Theatre</i> , No. 7, "Song Tune."


PAGE. LINE. BAR.
72 1 1

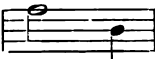
Time-signature. A, E, 3.
B, C, D, F, $\frac{3}{4}$
Ayres, 3¹.

3 1st vn. A, dot to a.
D, F, **b a** quavers on last beat.

Ayres.  not 

Va. B, e not d.

Basso. D, 

F, 

4 1st vn. *Ayres*, g crotchet, not ag.

5 2nd vn. A, B, C, **b** not g.
Ayres. **b b g** crotchets.

7 1st vn. D, F, *Ayres*, slurs as text.
Va. *Ayres*, **b g e** not **g g c**.

8 E, no double-bar.

2 3 1st vn. A, dot to b.
D, F, **c b** quavers on last beat.

Ayres,  not 

4 1st vn. *Ayres*, slur as text.


Basso. *Ayres*, tied.

6 1st vn. *Ayres*, **a g** quavers, not f.

7 1st vn. *Ayres*, slurs as text.

2nd vn. *Ayres*, 

3 4 Basso. *Ayres*, dotted minim.

8 Basso. *Ayres*, 

73 1 1 In A, B, C, D, E, F, G, H, K, L, M, N, Y.

A, omits 2nd verse.

B, C, give the words of 2nd verse only.

D, omits 2nd half of solo verse, the 2nd verse, and the string parts.

E, gives the words of 2nd verse and "Sing this for y^e vers and y^e same for a Chorus to y^e same tune."

F, omits the 2nd half of each solo, but gives the music for both verses separately.

G, H, give words of 2nd verse only.

K, adds strings for an introduction and accompaniment to the solo.

L, repeats the symphony to accompany the solo.

M, omits the 2nd half of 1st verse solo, but gives words of 2nd verse with "2nd verse without chorus, 1st time."

Y, only gives the solo in the treble clef, but the notes as if in tenor clef. Omits 2nd verse.

1 A, B, "Verse."

C, "Vers Ten."

F, "first shepherd."

H, "Shepherdess."

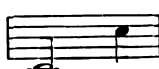
Words. E, "How bless their."

2 Words. E, "Brittains."


3 Voice. D, F, **c b** quavers on 3rd beat.

7 Voice. A, **g a b a a g** not **g a c b a g**.



B, **a g f** not **b a g**.

Basso. F, 

PAGE. LINE. BAR.

- 73 1 8 Basso. D, E, F, 
- 9 Basso. D, F, dotted minim.
E, minim crotchet.
G, K, L, N, introduce the chorus of this line here.
- 2 1 Words. E, "Honors are but."
2 Words. E, "Shade" not "sheds."
4 Basso. C, 1st a 8ve higher.
- 3 3 Basso. C, 8ve higher.
G, introduces the chorus here again, so that each 2 lines are sung first solo, then chorus.
- 4 1 Basso. C, minim crotchet.
5 B, C, repeat mark at end.
- 74 1 1 E, "Chorus."
2nd vn. & Alto. F, **d g g** not **d d g**.
Va. & Tenor. F, **b d d** not **b b d**.
Basso. C, F, minim crotchet.
E, as Bass.
- 2 Basso. E, as Bass.
- 3 1st vn. D, E, F, slurs as text.
1st vn. & Sop. D, F, **b a** quavers on 3rd beat.
Va. F (2nd verse), **e d d** not **e e d**.
Basso. A, D, **d** 8ve higher.



- 4 1st vn. E, slur as text.
Alto. F, **f** not **g**.
Basso. C, F, as Bass.
- 5 Tenor. C, **b** not **a**.
- 7 1st vn. A, slurs as text.
- 2 1 Basso. B, C, E, F, **g** 8ve lower.
3 1st vn. & Sop. D, F, **c b** quavers on 3rd beat.
4 Basso. C, F, as Bass.
5 Bass. A, **a g f** not **a g g**.
Basso. B, C, F, **g** minim.
- 75 1 1 Va. A, B, C, E, as Tenor.
2 1st vn. A, slur as text.
2nd vn. F, 
Va. F (2nd verse), **g g g** not **b b b**.
3 Va. F (2nd verse), **g** not **b**.
6 Alto. D, **g g f** not **g g g**.
Tenor. A, **f e** not **g f**.
- 2 4 Va. A, 
- 5 Va. E, slur as text.
- 76 1 1 In A, B, C, D, E, F, H, K, L, M, N :—
A, "Symphony for Flutes & Hautbois."
B, "Symphony for flutes and hautboys."
C, "First as symphony by flutes and hautboys then sung as a verse by the Boys."
D, "symphony for flutes and hautboys."
E, "Symphony for flutes and hautbys."
F, "flutes and Hautboys."
K, only gives the first section.
M, "Symphony."
2 Fls. E, slurs as text.

PAGE. LINE. BAR.

76

1

2

Basso. A, B, a not g.
C, f a g e not f g f e.

4

Fls. A, slurs as text.

2

2

2nd fl. A, B, C, F, a b not a d.
A, C, F, last note tied to next bar.

3

1st fl. A, slur as text.
F, slur over quavers.

A, B, C, exchange the repeat bars.

5

Basso. A, B, d c not e c.
C, D, F, e minim.

6

Fls. C, d 2 crotchets.


Basso. C, no flat to a.

3

1

2nd fl. A, c tied to next bar.

3

1st fl. B, 

Basso. C, 2 crotchets not minim.

4

Fls. C, 2 crotchets not minim.

5


Basso. C, D, no tie.

6

2nd fl. C, no tie.

4

1

2nd fl. F, 

2

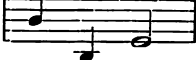
2nd fl. C, e not d.

5

D, E, F, L, omit.

2nd fl. C, 

6

Basso. C, F, 

77

1

1

In A, B, C, D, E, F, G, H, K, L, M, N :—

A, B, "Verse."

F, "1st shepherdess | 2nd shepherdess."

G, "Played once through for symphony."

K, gives flutes with the voices.

M, "Flutes and Hautboys 1st strain, without the voices."

N, gives grossly bowdlerised words.

1

Words. All but A, "Shepherds, shepherds."

Basso. B, d not e.

2

Basso. A, B, a not g.

C, f a g e not f g f e.

3

Words. E, "as" not "on."

2

2

A, omits.

C, exchanges the repeat bars.

Basso. D, quavers 8ve higher.

5

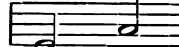
Basso. A, B, C, D, E, no flat to a.

6

Words. All but B, "your" not "their."

3

1

Basso. D, 


2

Basso. C, D, F, f minim.

3

Words. F, "repenting."

6

2nd sop. F, 

4

1

2nd sop. C, e not d.

2

2nd sop. C, no # to f.

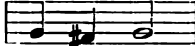
3

Basso. D, F, b c not b a.

4

A, D, E, F, omit.

PAGE. LINE. BAR.

77 4 5 2nd sop. D, F, 

78 1 1 L, gives an instrumental interlude based on the following chorus.
In A, B, C, D, E, F, G, H, K, L, M, N:—

A, B, M, "Chorus."

E, "Cho:."


Time-signature. B, M, $\frac{6}{4}$.

D, omits Vns. & Va.

K, gives a short introduction treble and bass based on the soprano lead.

1 Basso. B, omits till bar 4.

2 1st vn. C, as 2nd vn., but 8ve higher.

3 1st vn. C,  (sic).

Tenor words. A, E, "lead up a lively."

Basso. D, omits to end.

4 Vns. & Va. A, omits till page 79, line 1, bar 1.

Va. D, *df* not *dd*.

Sop. A, B, C, *g* not *a*.

Alto & Tenor words. E, "measure, y^e Cares of."

Tenor words. A, "measure, the cares of."

Basso. B, begins *dbc*.

2 1 Vns. and Va. B, omits till page 79, line 1, bar 1.

Alto and Tenor words. E, "wedlock and Cares of."

2 Va. and Tenor. C, E, no natural to *f*.

Tenor. B, no natural to *f*.

Alto and Tenor words. E, "pleasure, come Shepherds."

Basso. B, C, 1st note 8ve lower.

F, 

4 Basso. C, E, F, as Bass.

5 2nd vn. C, 8ve higher.

Basso. E, as Bass.

79 1 1 Vns. and Va. A, B, F, start on 4th crotchet.

1st vn. and Sop. A, B, C, E, *b* not *c*.

F, *d* not *c*.

2nd vn. C, 8ve higher.

Sop. D, *b* not *c*.

2 Va. F, last note 8ve lower.

Words. E, "brings."

3 Va. F, *bf* 8ve lower.

Tenor. A, B, C, D, E, *be* not *bf*.

4 1st vn. C, no \sharp to *d*.

Va. F, *agf* 8ve lower.

2 1 1st vn. A, E, *eed* not *eee*.

B, C, *ded* not *eee*.

2nd vn. B, C, *g#a* not *g#g*.

Va. F, 1st 2 notes 8ve lower.

Alto. D, F, *g* not *a*.

2 2nd vn. B, C, *ad* not *ae*.

F, *cec* 8ve lower.

Va. F, *aaa* 8ve lower.

Basso. All but A as Bass.

3 2nd vn. and va. F, 8ve lower.

Alto. A, B, *gg* not *aa*.

Basso. B, D, E, F, as Bass.

C, *c* not *b*.

PAGE. LINE. BAR.

79 2 4 Va. D, a 8ve lower.

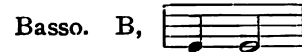


B, a f g g e not g f g g f.

Tenor. F, g c not a d.

5 Alto. A, g 8ve lower.

B, d 8ve higher.



C, D, E, F, as Bass.

A, "The end of the 2^d Act."

B, "The end of the second Act."

E, "y^e end of y^e 2^d Act."M, "End of the 2nd Act."

N, Has a vulgar little symphony at the end.

80 1 1 In H, L, N, R, AA, and *Ayres for the Theatre*.

L, "The Dance."

Ayres for the Theatre, No. 6. "Hornpipe."

AA, "Hornpipe."

R, in parts (no Va.). 3/2 for Basso, 6/4 for Vns.

3 2 1st vn. *Ayres*, e b d not d b d.3 Va. R, \sharp to c.4 1st vn. R, *Ayres*. b g not f g.81 1 1 In AA and *Ayres for the Theatre*.

AA, "Hornpipe."

Ayres for the Theatre, No. 5. "Hornpipe."

Printed in Purcell Society Edition, Vol. XX., as in *Henry II.*, from MS. in the Library
of the Royal College of Music, which calls it "Hornpipe K. Hr. [? K. Ar.]
3rd Act. Mr. H. P."

2 1 1st vn. No natural to e.

3 Va. c f not c e.

4 Va. b c not b d.

82 1 1 In A, B, C, D, E, F, G, K, L, M, N, and AA (to the end of the prelude):—

A, "Act the 3d. Prelude."

B, "The third Act. Preludium."

C, "Third act. Prelude."

D, "3rd act."

E, "2d. Act" (*sic*).

F, "Act 3rd."

L, "Overture" (early MS.).

M, "previous to the following there wants 3 songs viz. We must work we must
haste Thus I infuse these sovereign dewes O Sight the mother of desires,"
in pencil.

2 Basso. A, B, C, g e g not g f g.

3 2nd vn. A, B, C, f not e.

D, L, a d not b e.

F, a not b.

2 1 2nd vn. C, D, E, F, no \sharp to f.

3 Basso. A, f d c not d d b.

B, C, c not b.

4 Vns. A, *tr.* as text.


Basso. A, e c not c c.

B, C, c d e d not c c e c.


PAGE. LINE. BAR.

82 3 1 2nd vn. A, B, c d c not c e c.
 3 1st vn. C, no # to f.
 4 Basso. B, natural to 1st f (*i.e.* #?).
 L, here comes p. 92, "Symphony."


83 1 1 In A, B, C, D, E, F, G, K, M, N :—
 A, D, E, F, M, "Cupid."
 B, "Verse. Cupid sings."
 C, "Verse Cupid."
 2 Words. D, F, "the" not "this."
 Basso. A, B, C, 1st *six* bars tied.
 D, no tie.
 3 Words. D, F, "clime" not "isle."

4 Voice. D, F, M, 

2 2 Basso. D, no tie.
 Figures. A, E, as text.
 3 Voice. C, D, E, F, 3rd note **b** not **a**.

4 Basso. B, C, 

D, tied to next bar.

3 1 Basso. A, F, no tie.
 2 Voice. D, 
 out thy la - zy
 F as D, on "out thy."
 Figures. A, C, E, as text.
 D, 2 omitted.

3 Basso. D, no tie.
 84 1 1 In A, B, C, D, E, F, G, K, M, N, AA :—
 A, C, "Prelude while ye Cold Genius rises."
 B, "Prelude while the Cold Genius rises. Violins tremulo."
 E, "prelude while Cold genius arises | violins."
 A, "Violin 1st. Violin 2d. Prelude. Verse."

Time-signature C.

None of the MSS. give 3 flats in the signature.

Tremulo. A, always on the repeated notes.

D, E, F, in twos.

The MSS. are so irregular with regard to the tremulo marks, that I have made no attempt to differentiate between groups of varying sizes.

3 1st vn. C, no natural to e.
 2 1 2nd vn. C, c c c c not b b b b.
 2 2nd vn. A, B, no flat to a a a a.
 C, repeats last bar.
 Basso. A, natural to 1st f.
 B, no # to 1st f, but natural to 5th f.
 D, F, insert an extra bar after this bar :—



4 1st vn. B, no natural to b.
 2nd vn. A, B, C, no flat to a a a a.

PAGE. LINE. BAR.

85 1

B, "Verse."

2nd vn. A, B, C, **aa** not **gg**.Va. D, **eeaa** not **eecc**.F, **eeegg** not **eecc**.

2 1st vn. A, exchanges with 2nd vn.

B, C, no flat to **a**.

Basso. C, omits.

E, no natural to **b**.

3 1st vn. A, exchanges with 2nd vn.

4 Voice. A, B, F, tremulo as text.

1 Voice. B, D, F, tremulo as text.

Figures. E, as text.

3 Va. C, D, F, flat to A.

Voice. A, "-sting" to last 2 notes.

4 Voice. B, C, D, F, tremulo as text.

86 1 3 Words. E, "still" not "stiff" (here only).

4 Voice. F, no flat to 3rd **a**.5 2nd vn. B, no flat to **aa**.

Voice. A, tremulo in twos.

Words. A, E, "cold" not "old."

Basso. B, no flat to **d**.2 5 Voice. C, D, F, flats to **aaaa**.87 1 2 1st vn. D, F, natural to **b**.3 Va. D, E, F, **c** not **b**.Voice. D, F,  not .1 4 Voice. A, B, no flat to last **dddd**.2 1 Voice. B, C, D, F, no flat to **aaa**.2 Voice. E, **gfff** not **gggf**.3 Voice. A, **fedd** not **feed**.D, E, F, **feee** not **feed**.4 2nd vn. A, B, C, no natural to **b**.Basso. A, B, no \sharp to **f**.C, **gg** not **ff**.

5 Tempo. A, E, 3.

B, C, D, F, $\frac{3}{4}$

88 1 1 In A, B, C, D, E, F, G, K, M, N :—


A, D, E, F, "Cupid."

A, X .

Basso. D, F, omit.

7 Words. F, "dream of."

2 2 B, no double-bar.

3 Voice. D, E, F, .


8 Words. E, "your."

9 Basso. C, D, F, dotted minim.

3 1 A, "1st strain."

E, "1st strain again."

7 Words. F, "dream of."

4 3 Basso. B, no flat to **b**.5 Basso. A, no flat to **b**.6 Voice. D, F, .7 Voice. B, C, **e** not **f**.





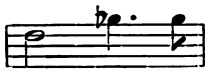
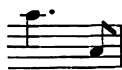
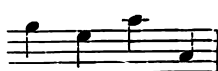
8 Words. C, D, E, "spring."

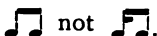

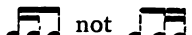


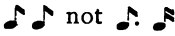

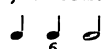
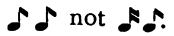

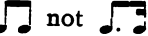

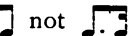

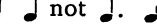


Basso. B,




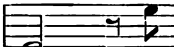
C, D, E, F,




PAGE.	LINE.	BAR.	
88	4	8	A, "End to ye 1st Strain." E, "end with the first strain." M, "D.C. e poi segue ('Great Love')."
89	1	1	In A, B, C, D, E, F, G, K, M, N, AA.
			A, "Violins. Verse." B, "Violins and verse." E, "violins." Time-signature. A, E, 2. B, C, D, F, M, C.
			2nd vn. C, e not c.
	3		Basso. D, E, F, as Voice.
	4		1st vn. D, c c crotchets. Basso. B, as Voice.
	5		Basso. A, B, F, tied.
2	2		Voice. B, 
			Figures. A, D, E, as text.
	3		Basso. D, as Voice.
	4		Basso. A, B, C, e 8ve lower.
			D, E, F, 
	5		Basso. D, E, F, 
	6		Basso. D, E, F, 
90	1	1	Basso. E, as Voice.
			F, 
2	1		Basso. A, C, D, E, F, as Voice.
	2		2nd vn. A, dd not d e. D, F, f d f e not f c d e. E, f c f e not f c d e.
3	1		Voice. D, F, 
			Basso. B, C, as Voice.
			D, E, F, 
	2		Basso. B, C, D, E, ff crotchets. F, g minim.
	3		1st vn. A, last note f. C, b a b g not b g a g. Basso. A, as Voice.
	4		Vns. F, tr. as text. 2nd vn. D, tr. as text. Basso. A, f 8ve higher.
	5		1st vn. D, F, not dotted. 2nd vn. A, E, semibreve. D, F, not dotted. Voice. A, B, C, E, semibreve. Basso. D, F, 8ve higher. E, semibreve.


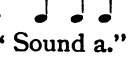
PAGE.	LINE.	BAR.	
91	1	1	In A, B, C, D, E, F, G, K, M, N. B, D, F, "Cupid."
		2	Voice. A, D, F,  not  .
		3	Basso. E, tied.
		4	Basso. C, D, F, g tied to dotted crotchet.
	2	1	Voice. D, F,  not  Figures. A, B, C, D, E, as text.
		2	Voice. A, B, 
			C, as A, B, corrected in pencil to f d e. F, as text, but f of last bar tied. D, E, F, <i>tr.</i> as text. Words. A, "even." Basso. C, a d not g c. Figures. A, B, as text.
	3	3	Figures. E, as text.
		2	Voice. B, C, no # to c. C, # added in pencil.
		3	Words. A, "here here here I." Basso. A, f not g. B, C, 2 minims.
	4	1	Voice. A, C,  not  Figures. A, E, as text. D, 
		2	Voice. D, E, F,  not  .
			Basso. B, C, D, E, F, f minim.
		3	Voice and Basso. A, dotted minim.
92	1	1	In A, B, C, D, E, F, K, L, M. A, "Violins. Prelude." B, C, "Prelude. Violins." D, F, M, "Prelude." E, "Prelude. violins." K, "Symphony." Time-signature. B, C, D, F, M, $\frac{3}{4}$
		4	1st vn. B.  not  .
			Va. B, C, F, g not a.
		5	1st vn. D, E, F, e f e d not e e e d.
	2	4	Va. B, C, F, g not a.
		5	Basso. E,  not  .
93	1	6	1st vn. C, D, no # to f.
	2	1	2nd vn. B,  not  .
		9	Basso. D, F, 
94	1	1	In A, B, C, D, E, F. L. M. A, B, "Chorus of cold People." C, M, "Chorus." E, "Cho: of all y ^e Cold people." All MSS. 2 flats in signature. Time-signature. A, E, \sharp Tremulo. See note to p. 84. 1st vn. C, D, E, F, d not g. Basso. D, omits, except bar 4 and the last 4 notes of 94 2 3. 3 Basso. A, as Bass. 2 3 Va. C, g g c e natural, not g g c c.




PAGE.	LINE.	BAR.	
95	1	1	Basso. D, omits, except 4 last notes of 95 2 2 and 4 first of 95 2 3.
		2	1st vn. and Sop. B, no natural to b b b b .
		3	A, "soft."
			F, crossed out in pencil.
	2	1	A, "loud."
			Va. A, B, C, D, ff g g not ffff .
96	1	1	Basso. D, omits to end of chorus.
97	1	3	Va. A, B, D, E, F, ee e f not ee e e .
			Alto. D, E, F, ee e f not ee e e .
			Tenor. A, E, no flat to a.
			Bass. C, D, F, last note 8ve higher.
		4	B, D, F, double-bar as text.
	2	1	A, B, C, "Dance."
		4	Basso. D, a a a g not a a a a .
		5	B, C, repeat-mark.
98	1	4	1st vn. A, natural to ee e e .
		5	Basso. A, d not e .
			C, D, F, give this bar twice.
	2	1	2nd vn. D, E, g g not ff .
			Basso. A, B, D, E, last 2 notes e'e not b b .
99	1	1	<u>In A, B, C, D, E, F, L, M.</u>
			A, F, "Cupid."
			B, "Verse. Cupid sings."
			C, "Cupid His Verse."
			Time-signature. A, B, D, E, M, 3.
			C, F, $\frac{3}{4}$.
			Basso. C, F, omits.
	2	1	Basso. A, B, g a b a g f not a b c b a g .
			C, a g a b a g corrected in pencil to text.
			D, E, F, a g a b a g .
	3	2	Basso. A, C, no \sharp to f.
	4	2	Words. All but A, "warm'd."
		6	A, double-bar.
			C, double-bar and repeat-mark.
100	1	1	A, "Retornell."
			B, "Ritornell."
			C, "Ritornell" begins a new bar after a crotchet rest and a quaver rest.
		3	1st vn. A, b d c b not c d c b .
	2	5	A, double-bar.
101	1	1	A, B, "Chorus."
			C, D, E, F, "Cho: "
			Basso. D, omits till 101 2 5.
			2nd vn. A, B, d not e .
			Alto. A, B, d not e .
			C, c not e .
		3	Tenor. D, F, b c not b b .
		6	Tenor. E, F, b not g .
	2	2	C, "Ritor: "
			1st vn. A, B, b c c not b b c .
			Basso. A, B, D, g g tied.
			E, as Bass.
		3	Basso. E, omits.
		4	1st vn. B, C, a quaver not a g .
			Basso. B, 1st f 8ve lower.
			E, omits.
		5	Basso. B, C, c c b a not b c b a .

PAGE.	LINE.	BAR.	
102	1	1	2nd vn. B, C, no \sharp to c. B, natural to both b b.
		2	1st vn. A, B, C, 1st beat 2 quavers. But <i>cf.</i> 104 2 1, and similar passages. F, <i>tr.</i> as text. Basso. A, b not g.
	2	1	1st vn. A, B, D, F, 1st beat 2 quavers. C, 1st beat b. F, <i>tr.</i> as text.
		2	C, "Cho :" 2nd vn. C, e not d. Figures. B, ϕ_2^1 7 (<i>sic</i>).
		3	Basso. D, omits to 103 1 2.
		6	Basso. All but F, as Bass.
		7	Tenor. A, B, C, D, E, b not g. F, c not g.
103	1	2	Bass. B, C, d not e.
		3	Alto. D, F, g d g not g d d. Bass. B, C, \downarrow . \uparrow \uparrow \uparrow Basso. D, omits.
		4	Alto. D, F, g g g not e f g.
		5	Va. A, B, C, d b c \sharp not c c c \sharp .
		6	2nd vn. C, 
			Tenor. B, D, F, slur as text.
		7	2nd vn. A, B, b a b not b b c.
	2	3	Va. and Alto. F, e f d not f f d. Tenor. A, c b a not b a g. D, c c a not c a g.
		4	Words. C, "warm'd."
		5	Va. C, D, F, rest not dot.
104	1	2	Va. B, e not d.
		3	Words. C, "warm'd."
	2	1	1st vn. C, D, F, 1st beat 2 quavers. 2nd vn. B, C, D, F, " " Va. A, B, C, D, F, " "
		2	2nd vn. D, E, F, \sharp to 2nd c only. Basso. B, no \sharp to c.
105	1	2	Basso. All but A, 
	2	1	Sop. F, b not g.
		3	Words. C, "warm'd."
		4	2nd vn. B, C, d d g g not d g g g.
		7	Words. C, "warm'd."
			L, here gives 5 bars for orchestra.
106	1	1	In A, B, C, D, E, F, G, H, L, M, N, R, Y. A, "Violin 1st Violin 2nd Verse Verse." B, "Violins." C, "Verse Violins." F, "1st violin 2nd violin Cupid, Genius, Basso 'Sound a parley.'" M, "Duett Cupid Genius." R, gives no introduction : voice parts and basso on same stave as bass occasionally : basso for interludes. Y, Voices and Basso only. Time-signature. All but Y, $\frac{3}{2}$. Y, 31 (3 crotchets). L, in crotchets not minims.


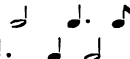
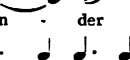
PAGE. LINE. BAR.



106 1 5 2nd vn. B, C, E, no tie.
 2 1 B, "verse."
 Basso. A, no tie.
 2—3 Bass words. B, D, F, "Sound a | parly, a."
 3 1st vn. B, C, no tie.
 4 1st vn. All MSS. give  but see 108 1 5 etc.


Sop. All but A, 
 5 1st vn. A, B, 
 Sop. words. C, "Sound a."

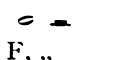
107 1 1—3 Sop. words. C, "parley ye | fair, sound a | parley."
 1 Bass. D, F, 
 Basso. B, as Bass.
 3 Sop. B, 
 Fair . . sound
 C, 
 par . . ley


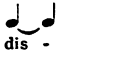
5 2nd vn. C, D, F, dotted semibreve.
 2 3 1st vn. A, B, slurs as text.
 4 1st vn. B, slurs as text. g tied.


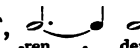
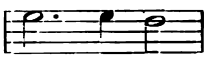





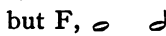




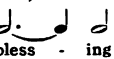


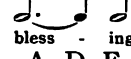

108 1 1 2nd vn. C, D, F, 
 Sop. F, "
 Bass. C, D, F, "
 3 Bass words. A, "sound a" (sic).
 5 1st vn. A, D, F, 
 Sop. D, F, 
 -ren - der

2 1 2nd vn. D, F, 
 Bass. D, no slur.
 F, 
 -ren - der

Basso. A, 

109 1 6 2nd vn. A, B, slurs as text.
 1 2nd vn. A, B, " "
 2—3 1st vn. A, B, " "
 2 Basso. All but A, as Bass.
 5 Sop. C, D, F, 
 Bass. B, C, D, F, "
 2 3 2nd vn. D, E, F, a a a g not a a g f.
 4 1st vn. L, a semibreve.
 Bass. B, d not e.
 5 Sop. L, 3 minims.
 6 Basso. D, F, dotted semibreve.

110 1 2 Bass. A, # to 1st g only.
 3 Words. B, "dares."
 Basso. C, 8ve lower.
 6 1st vn. F, 
 2nd vn. L, tr. on g#.
 2 1 Bass. B, 2 minims instead of semibreve.
 2 2nd vn. A, slur as text.
 Figures. A, E, as text.
 4 1st vn. A, E, slur as text.
 6 Voices. R, 
 to dis -
 Bass. A, B, "

PAGE.	LINE.	BAR.	
111	1	1	Sop. D, E, F, R, d c g not d d g.
		4	Sop. C, D, F,  -ren - der
		6	2nd vn. F, slur as text.
			Bass. C, D, F,  -ren - der
	2	2	Basso. D, omits to 113 1 4.
		4	2nd vn. C, D, F, dotted semibreve.
112	1	1—3	Vns. A, B, D, E, F, slurs as text.
		2	Vns. F, last notes tied to next bar.
		3	Vns. C, slurs as text.
		4	Sop. D, E, F, R, e not f.
		5	Sop. D, F, 
			Basso. B, 2 minims on b.
	2	1	Basso. C, 
		2	2nd vn. F, e not f.
		3	2nd vn. E, slur as text.
		4	1st vn. A, E, no flat to b.
		5	1st vn. D, E, F, 
			2nd vn. C, 
			D, E, F, 
			Basso. A, B, C, as Bass.
			E, 
113	1	2	2nd vn. B, f g e not f e f.
			Basso. All but F, 
		3	Basso. F, 
		4	Basso. B, 
		5	1st vn. C, g not a.
			Basso. C, 8ve lower.
		6—113 2 1	Basso. D, omits.
		6	Basso. C, 8ve lower.
	2	1	Basso. B, as Bass.
		3	2nd vn. D, F, 
		4	Sop. A, B, no # to f.
			Words. B, E, R, "your."
			Bass. A, last note f.
		5	Sop. D, F, 
			Bass. C, D, F, „
114	1	1—2	Sop. words. E, "made for a blessing a."
		3	Sop. F,  bless - ing
			Bass. B,  made was
		3—4	Bass words. E, "made for a blessing a."
		4	2nd vn. D, E, g not f.
		5	2nd vn. F, 
			Bass. F,  bless - ing
	2	1—3	Bass words. A, D, F, "made, Love was made for a bless-."
		4	2nd vn. A, D, E, F, slurs as text.
			Sop. words. C, "-sing and not."
		5	2nd vn. A, slurs as text.
		6	Vns. C, 
			Basso. D, F, tied.
115	1	1	Sop. A, d e f not c d e.
		2—4	Bass words. D, F, "made, Love was made for a bless-."

			Str.	
			Sop.	
115	2	1	Bass.	
			Basso.	

A, "Here play ye Retornell before ye last Chorus and end with ye Chorus that follows the Retornell."

B, "The 1st ritornell End with the last chorus The end of the 3rd Act."

C, "first retornel in ye 68: page with the Chorus following repeated ends this act."

E, after the dotted semibreves as text.

"ye end of ye" (the rest of the page is cut).

F, "Finis atto terza."

L, "End of the third Act."

116 1 1 In Ayres for the Theatre only.
 Ayres for the Theatre, No. 8. "Aire."
 Time-signature. Basso 2, rest ϕ .
 5 Va. Slurs as text.

117 2 2 1st vn. Slur as text.

118 1 1 In A, B, C, E, G, H, K, L, M, N, Y.

A, "Verse."

B, "The fourth Act | Verse."

C, "Fourth act | Verse."

E, "The 4th Act."

F, "Here follows two daughters of this aged stream in the Orpheus," but the music is not given.

K, as usual gives a four bars introduction.

L, "First Syren | Second Syren."

M (in pencil), "There wants a single song here, viz. O pass not on but stay | Fourth Act," and in a different pencil writing, "not in Add! 31447."

Figures. Y, as text.

1 Basso. C, E, tied.
 3 4 1st sop. E, no \sharp to 1st f.
 2nd sop. B, C,

119 1 1 2nd sop. B, C, e f e not e f d.
 Basso. B, C, E, Y, tied.
 2 Basso. C, E, Y, tied.
 3 Basso. All but C, tied.
 4 Basso. All but C, no tie.
 5 2nd sop. C, no natural to last b.
 2 Basso. A,









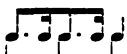


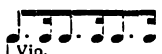
3 2 Basso. All but B, tied.
 4 2nd sop. A, \sharp to 2nd b only.
 4—5 Words. C, "bathe with us an | hour or two."
 5 2nd sop. A, B, C, E, no flat to a.
 3 1 Figures. A, B, as text.
 C,

6 Basso. All but A, tied.
 E,

PAGE. LINE. BAR.

120	1	2	Basso. Y, tied.
		2	1 Basso. B, C, Y, tied.
		3	1 Basso. E, tied.
	4	3	2nd sop. C, natural to all b b b.
		5	2nd sop. A, no # to f.
		2	1st sop. A, C, no # to f.
121	1		2nd sop. A, no natural to e or 2nd f.
		5	A, "The end of the Third Act" (<i>sic</i>).
		1	<u>In A, B, C, D, E, F, G, H, K, L, M, N.</u>
			A, "The Fourth Act Passagalia Hautboys & Violins."
			B, "Violins and Hautboys Passagaglia."
			C, "Passagalia violins and hautboys."
			D, E, "Passagalia."
			M, "Passecaglia."
			Time-signature. All but A, $\frac{3}{4}$
			A, 3.

In all MSS. the violins and hautboys are written together on two staves. Where the overlapping of the instruments is uncertain small rests are used to indicate my surmised reading: e.g., 122 2 4. D, D, A.

	1		A, E, "Full."
	4		1st vn. C, F, no natural to e.
	5		A, E, "Hautboys."
2	1	1st vn.	A, 
		E,	 violin.
	2		A, "Violins."
		2nd vn.	E, "vio:" 
	4	Basso.	All but A, c tied to next bar.
	5	1st vn.	E, "haut" on last quaver.
		2nd vn.	D, E, F, 
	6		A, "Hautboys."
		2nd vn.	D, F, 
122	1	1	Basso. All but A, c tied to next bar.
		3	A, E, "Vio:" at 2nd crotchet.
		7	A, "Haut."
	2		E, "haut:"
		3	A, "Viol."
			E, "vio:" on quaver.
	4	2nd vn.	A, 
	5	2nd vn.	B, 
		Va.	All but A, e not d.
	7		E, "haut" on last quaver.
	3	1	A, "Haut:"
			1st vn. A, 
			E, 
	2	Basso.	B, C, 
	5		A, "Vio."
		1st vn.	A, 
		E,	 Vio.
	7	1st vn.	F, # to 1st f.
		Va.	A, C, D, E, e e not g e.
			B, e e not g e, with a flat marked to 2nd e.

PAGE. LINE. BAR.

123 I 2 A, E, "Haut:"

1st vn. A,



2—3 2nd vn. D, F,



4 1st vn. A, slurs as text.

F, # to 1st f.

Va. B, C, gf not gg.

5 1st vn. F, tr. as text.

6 A, "Viol:"

E, "vio:"

2 I 1st vn. C, a not b.

2 2nd vn. D, F, dc not dd.

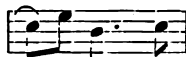
3 A, "Haut" under last beat.

E, "haut" on 1st quaver.

2nd vn. A, no tie.

4 Va. All but E, f not g.

5 2nd vn. C,



6 2nd vn. B, dc not dd.

3 I A, "Viol."

E, "vio:"

3 1st vn. All but E, c d b b not b e c b.

A, slur as text.

4 1st vn. D, F,

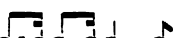


2nd vn. A, D, F,



5 A, "Haut."

E, "haut."



Va. A, no tie.

6 Va. A, no tie.

7 Va. A, B, C,



124

I

I 1st vn. B,



2nd vn. A, C, D,



B, F,



F, "Sylvan."

2 2—124 3 I B, C, omit.

4 4 All but A, B, start the chorus and strings on the 3rd beat of this bar.

125

I

I E, "cho:"

2 2nd vn. D, F, b not g.

Alto. All MSS.,



4 1st vn. D, F, a not c.

5 Va. A, C, no # to f.

6 2nd vn. A, B, # to 2nd g.

2 I 1st vn. A, slur as text.

3 Bass. A,



(sic).

4 Bass. F, ge not gg.

5 1st vn. All but A, as Soprano.

2nd vn. F, as Alto.

6 1st vn. C, D, F, no tie.

E, slur as text.



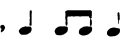

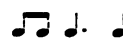







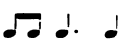


126












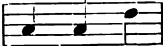




I



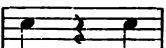
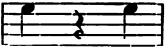
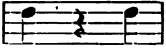




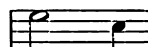
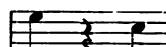
I 2nd vn. D, ggf not gaf.

Tenor. All MSS., ddd not ded.

3 1st vn. C, D, E, F, as Soprano.

PAGE.	LINE.	BAR.	
126	1	4	Vns. E, slurs as text.
		6	Vns. C, "both" written under the parts.
			Va. B, E, 
		6	Va. C, "Ritornell" under the part.
			Tenor. B, C, c not d.
	2	1	Va. B, 
			F, a not g.
		2	Basso. B, 
127	1	1	1st vn. A, 
			2nd vn. All but C, 
		2	E, "vio" at the quavers.
			Basso. C, D, E, F, 
		3	A, "Violin."
		6	A, "Hautboys."
			E, "haut" at quavers.
		7	Va. A, B, C, c not b.
	2	3	E, "both."
			1st vn. D, F, 
		5	2nd vn. D, F, 
	3	1	2nd vn. D, 
			E, F, 
		2	2nd vn. A, B, C, E, g c not g d.
		5	2nd vn. A, B, no # to f.
			B, E, 
128	1	4	2nd vn. A, 
			Va. All but A, 
		5	A, "Viol:" on last beat.
			E, "vio:" " " "
		6	1st vn. All but C, no # to f.
			C, 
	2	1	1st vn. A, "
		3	A, "Haut" on last beat.
			B, "hautboys" " "
			E, "haut" on 2nd beat.
			2nd vn. A, B, C, 
		4	1st vn. B, C, # to 1st f.
			D, F, no # to f.
		7	A, "Viol" on last half-beat.
			B, "Violins" " "
			E, "vio:" on 2nd beat.
	3	1	A, "H."
			E, "haut" on semiquaver.
		2	A, "V."
			E, "vio" on semiquaver.
		3	A, "H."
			E, "haut" on semiquaver.

PAGE.	LINE.	BAR.	
128	3	3.	2nd vn. C, D, F, d tied.
		4	A, "V."
			E, "vio" on semiquaver.
			2nd vn. C, D, F, c tied.
		5	A, "H."
			E, "haut" on semiquaver.
		6	B, E, "both" on semiquaver.
			2nd vn. B, 
		7	1st vn. A, B, C, E, 
		8	1st vn. D, 
			Va. D, b not d .
			Basso. F, 
			B, no double-bar.
129	1	1	In Y also.
		6	Basso. A, C, ff not gg .
		7	Basso. A, C, ee not ff .
	2	1	Basso. A, C, dd not ee .
		2	Figures. Y, as text.
		4	Words. B, "form'd, is" (<i>sic</i>).
			Figures. Y, as text.
		5	Figures. Y, as text.
		6	E,  before "no."
			Y, double-bar as text.
	3	1	Sop. C, D, F, 
			Figures. Y, as text.
		4	Figures. Y, as text.
		5	Figures. Y, as text.
		6	Bass. D, no natural to e.
			Figures. Y, as text.
		7	Sop. B, C, 
			D, F, 
			Bass. E, 
			Figures. Y, as text.
130	1	2	Voices. D, F, 
			Basso. Y, ff not a a .
		3	Bass. A, B, C, d c not d b .
			E, 
			Basso. Y, e e not b b .
		4	Basso. Y, 
		5	Basso. Y, 
		7	Sop. B, C, E, 
	2	1	Sop. B, C, E, „
		2	Figures. Y, as text.
		4	Bass. B, C, E, 
		5	Bass. B, C, E, „
			Figures. Y,  (<i>sic</i>).

PAGE.	LINE.	BAR.	
130	2	6	Figures. Y, as text.
		7	Basso. Y, 
3	1		Basso. Y, 
	2		Basso. C, omits.
			Y, 
	3		Bass. All but F, no # to f. Figures. Y, as text.
	4		Basso. Y, 
	5		Words. E, "Pleasure."
			Basso. Y, 
			Figures. Y, as text.
	6		Basso. Y, 
			Figures. Y, as text.
	7		Words. E, "Pleasure."
	8		Voices. A, B, 
			Basso. All MSS., 
			B, no double-bar.
			Y, stops here.
131	1	1—5	2nd vn. & va. A, omits. Va. B, C, give an inaccurate copy of 1st vn.
		2	Va. F, d d e not ddd . Tenor. F, d d e not ddd .
		4	Words. E, "pleasure." Basso. C, D, d c not d e .
		5	2nd vn. E, as Alto. Strings and voices. F, 
	2	3—5	Words. E, "pleasure."
		4	1st vn. E, slur as text.
		5	1st vn. A, B, C, c a b not b a b . 2nd vn. A, B, a b f not g a f .
		6	Bass. B, C, D, E, 
			F, 
132	1	4	Words. E, "pleasure."
		5	1st vn. E, slur as text.
		6	Bass. B, C, e not c .
		7	Tenor. D, b not d . A, dotted minim.
			A, "The End of the Fourth Act" (<i>sic</i>). B, "The end of the fourth Act" (<i>sic</i>).
	2	1	A, "The Fifth Act Verse" (<i>sic</i>). B, C, "The fifth Act Verse" (<i>sic</i>). D, E, omit the rest of the act. F, "Nymphs." M, "Verse of nymphs."

PAGE. LINE. BAR.



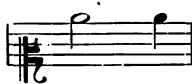


132 2 1—133 3 1 Basso. A, gives the same as 3rd Soprano in mezzo-soprano clef with time-signature 3.

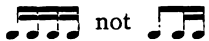



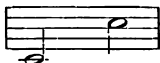


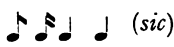
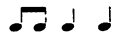


B, C, omit.

F, as text in the pianoforte arrangement.

Uncertain whether to include the reading of F or to give the voices as unaccompanied—either being possible, though neither quite sound—I have compromised by including the bass in the pianoforte arrangement.

D. D. A.

- 1 1st Sop. B, F, 
- 2 2nd Sop. F, c not d.
- 3rd Sop. F, a not b.
- 3 Words. B, "vain are our."
- 4 1st Sop. A, C, no \sharp to f.
- 3rd Sop. A, B, C, no \sharp to f.
- 5 1st Sop. All but C, 
- A, B, C, no natural to e.
- 133 1 1 2nd Sop. F, c not d.
- 3rd Sop. F, a not b.
- 2 Words. B, "Love we des- "
- 3 3rd Sop. B, C, f not d.
- 2 2 Basso. A, 
- 6 A, dotted minims.
- 3 1 A, "Vers. 3 Men."
- B, "Verse 3 Men."
- C, "Verse Men."
- F, "Sylvans."
- M, "Verse of Sylvans."
- 2 Words. F, "short."
- 3 Words. F, "that."
- 4—6 Words. F, "flies in pos- | sessing, that | flies in pos- "
- 5 Words. A, "while."
- 134 1 2 Figures. A, as text.
- 4—6 Words. A, B, " -bove, no | joys are a- | bove the."
- 5 Tenor. C, no natural to b.
- Figures. A, as text.
- 8 A, double bar.
- 2 1 A, "3 Women."
- B, "Verse 3 Women."
- C, "Women."
- F, "Nymphs."
- M, "Verse of Nymphs."
- 1—8 Basso. A, as text but in mezzo-soprano clef.
- 3 Basso. C, e d c c not e e d c.
- 4 Tenor. C, F, a not b.
- 8 Basso. A, B; 2nd d 8ve higher.
- 3 1 A, "Violins | Chorus."
- Basso. A, only 2nd note given.
- 4 Va. A, slurs as text.
- Basso. A, B, 
- 2nd vn. C, 
- 135 1 1 In L., and *Ayres for the Theatre*.
- L, "March."
- Ayres for the Theatre*. No. 11, "Trumpet Tune."
- 4 1st vn. *Ayres*. e d e f not e f e f.
- 136 1 1 In A, B, C, D, E, F, G, K, L, M, N.
- B, "Violins | Verse."

PAGE.	LINE.	BAR.	
136	1	1	D, E, "5th act." F, L, "Act 5." M, "Act 5" in pencil.
137	1	1	1st vn. No MS. gives \sharp to f.
138	1	1	1st vn. B, ce ag not ce fg . 2nd vn. B, aaaf not aaaa . F, "Aeolus." Voice. A, g (in pencil), c not cc.
		2	Va. D, E, F,  not 
		3	2nd vn. C, flat to both bb .
	2	1	2nd vn. D, E, F, g not a. Va. D, F,  eeee not ffff . E,  eeee not ffff . Words. E, "where." 2nd vn. A, D, F, no \sharp to f. 2nd vn. C, no \sharp to 1st f.
139	1	1	Basso. A, C, no \sharp to f.
		2	1st vn. A, no \sharp to f.
		3	2nd vn. C, bbbb not gggg .
	2	1	1st vn. B, C, d not b.
		2	Va. B. c not e.
		5	Basso. D, E, F, 
		6	Va. D, E, F, a not f.
	6—140	1 2	Basso. D, E, F, 8ve higher.
		7	Va. C, d not c. E, g not c.
140	1	1	Va. E, f not d.
		3	Basso. D, E, F, no tie.
		6	A, "For Flutes Flute <i>1mo</i> Fluto <i>2do</i> Verse." B, "Verse for 2 Flutes." C, "Verse 2 Flutes Bass voice." Key-signature. A, B, E, M, 3 flats. C, D, F, 2 flats. Time-signature. A, 3. B, C; D, F, $\frac{3}{4}$. E, 31.
		7	1st fl. B, C, 
	2	5	1st fl. A, egfe not dfed . Voice. All but A, natural to b and both aa .
141	1	5	2nd fl. All but C, 
		8	Basso. C, no tie.
	2	1	Basso. C, no tie.
		2	Voice. A,  (<i>sic</i>). B, 
		4—5	Words. D, F, "the Queen of Islands, the Queen of."
		6	1st fl. C, D, E, F, 
		7	Voice. B, 
	3	5—6	Words. D, F, "the Queen of Islands, the Queen of."
		5	Voice. D, E, no natural to e.
		7	Fls. F, <i>tr.</i> as text.
142	1	1	<u>In A, B, C, D, E, F, K, L, M, N.</u> A, "Violins." C, "Symphony."

PAGE.	LINE.	BAR.
142	1	1

Time-signature. A, C.

All MSS. but A, c

Although it is possible that this number was written for violins, it is more probable that the 1st part was written for the trumpet, as the part carefully avoids notes outside the trumpet scale. If a trumpet was used, it is unlikely that the other two fugal parts were written for two violins; it is probable, therefore, that the 3rd part was for hautboys.


	3	Basso.	A, no tie.
	2	1	Basso. g c not a d.
I 43	1	1	Hb. A, B, d not c.
	2		Hb. A, B, d c d not c c d.
	3		Basso. A, no tie.
	2	1	Hb. D, E, F, g not a.
I 44	1	1	Basso. A, no tie.
	2	2	Vn. C, D, E, F, c b not c a.

3 Vn. C,  (sic).

Hb. B C, D, E, F, no # to f.
B, eedce cece not ecbac acac.
C, g#edce cece not ecbac acac.


145	2	3	Basso. B, no tie.
	3	1	Hb. B, C, db not eb.
146	1	1	In F, L.

F. "Pan & Nereid. Verse & cho."


1 Sop. F, ; but see chorus.


2 1 Sop. " " "

3 Words. F, "greens"; but see chorus.

3 2 Sop. F, 

Words. F, "fishes"; but see chorus.

4 Sop. F, e d not f d, 

147 1 2 Sop. F, 

Words. F, "fishes."

2 1 In A, B, C, D, E, F, G, H, K, L, M.

Words. F, "fishes."

In A, B, C, D, E, F, G, H, K, L, M.

A, "Verse and Chorus."

B, "Verse & Chorus."

C, "Vers. & cho."

D, "Vers. and Chorus."

E, "Vers. first and then Chorus."

F, "Cho."

G, indicates duet.

H, "Pan and Nereids."

M, "Pan & a Nereid each Strain duett & chorus."

Time-signature. A, C.

B, C, D, E, F, €

I Vns. B, C, all quavers.
E, last beat quavers.
Va. A, omits.
Sop. A, B, all quavers.

D, E, F, 

Alto and tenor. A, omits to end.

Tenor. B, all quavers.

C, D, **E**, F, last 2 beats all quavers

PAGE. LINE. BAR.

147

2

2

Va. A, omits.

Bass. D, E, F, **eeaa** not **eeea**.

Basso. A,

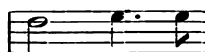


Words. D, E, "Nymphs."

2

1st vn. E, slurs as text.

Va. A,



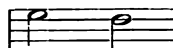
3

Words. D, E, "guardian."

4

Va. A, **dg** not **be**.

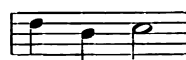
B, C, D, E, F,



Bass. A, B, C,



D, E, F,

Basso. A, B, C, **fedc** not **edcb**.

D, F,



E,



5

Vns. B, C, quavers.

D, E, F, last beat quavers.

Va. A, **d** not **c**.B, C, D, E, F, 2nd beat **e** crotchet.

Sop. A, B, all quavers.

C, D, F, 

Tenor. B, all quavers.

C, D, E, F, last beat quavers.

Bass. A, 1st two notes missing, then **ed**.B, C, **a g#a**.

148

1

1

Va. All MSS. **d** not **c**.Tenor. A, **a c** not **aa**.

Bass. D, E, F,

Basso. A, **ea** not **ee**.

Words. E, "hand."

2

Va. A, B, C, **bbba** not **bbbb**.

Words. C, D, F, "greens."

3


2nd vn. C, **#** to 1st g.

A, double-bar.

4

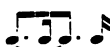
Basso. D, E, F, as bass.

5

1st vn. & va., D, E, F, 

Sop. A, B, quavers.

D, F,

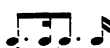


Tenor. B, quavers.

C, D, E,



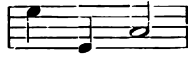




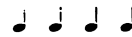



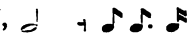

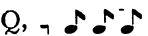

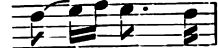

F,




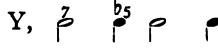

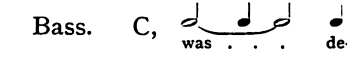









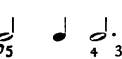

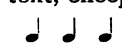






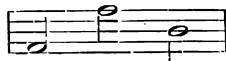


Bass. D, F,










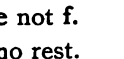
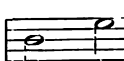



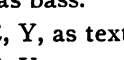
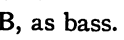
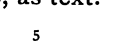
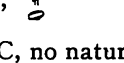
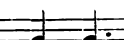
E, as D, F, but **g** not **e**.

Words. C, D, E, F, "fishes."

PAGE.	LINE.	BAR.		
148	2	1	Va.	A, crotchets. D, E, b c c c not c c c c . F, b c c c crotchets.
			Tenor.	All but B, b c c c crotchets.
			Words.	C, F, "thee." E, "thy" altered to "their."
			Basso.	A, B, as bass.
	2		1st vn.	B, C, quavers. F, e d e f not f d e f .
			Sop.	A, B, C, quavers. D, F, e d e f not f d e f .
			Alto.	A, crotchets.
			Basso.	C, D, F, 
			Words.	D, E, F, "fasting."
	3		Alto.	B, C, D, E, e not c .
			Basso.	A, E, as bass.
	4		Vns.	B, C, quavers.
			Sop. & tenor.	A, B, C, quavers. D, F, 
			Tenor.	E, 
			Bass.	D, E, F, 
			Words.	C, D, F, "fishes."
	5		Alto.	B, e a not e e .
			Words.	C, F, "thee."
	6		1st vn.	A, slur as text.
			2nd vn.	All but A, 
			Bass.	B, 
			Words.	D, E, F, "fasting."
149	1	1	In	B, C, G, H, K, L, M, N, Q, Y. B, "Verse Dialogue." C, "Vers Dialogue." Q, "A Dialogue by Mr. Purcell She."
	1		Y, 	
			Basso.	B, Q, Y, tied.
	2		Basso.	Y, 
			Figures.	C, Y, as text.
	3		Figures.	C, Y, as text.
	4		Basso.	Q, no tie.
	2	1	Voice.	Q, 
			Words.	C, Q, "would" not "you'd."
			Figures.	Y, as text.
	2		Voice.	C, Y, 
	3		Figures.	B, C, Y, as text.
			Basso.	Q, 
			Figures.	B, C, Y, as text.
	3	1	Voice.	Q, 
			Basso.	Q, Y, 
	2		Voice.	Q, 
			Basso.	C, Q, Y, 
			Figures.	B, Y, as text.

PAGE.	LINE.	BAR.	
151	2	1	Words. C, "-sures." Figures. Y, as text.
		2	Bass. No MS. gives natural to e.
		3	Figures. Y, as text.
	3	1	Basso. C, L, Q, Y, ff not fe.
		2	Voice. C, Q, d not c.
	4	2	Figures. Y, as text.
		3	Basso. All but M, ff not fe.
		4	Voice. C, Q, d not c.
	5	1	Figures. Y, as text.
		3	C, "Man." Q, "He."
		4	Basso. B, Y, no tie. Figures. Q, as text.
		5	Basso. B, Y, no tie.
152	1	1	Figures. Y, as text.
		2	Figures. Y, as text.
		3	Voice. Q,  not  Basso. Q, tied. Y, 
		4	Figures. Y, as text.
	2	1	B, Q, "Chorus." C, "Cho:"
		2	Basso. B, C, 2 minims.
		4	Figures. Q, as text.
		5	Figures. Q, as text. Y, 
		6	Basso. B, Q, Y, 2 minims.
	3	1	Basso. Y, " "
		3	Figures. Q, as text.
		4	Bass. Q, 
			Basso. Y, 2 minims. Figures. Q, as text.
		5	Figures. Q, as text.
	4	1	Figures. Q, as text. Y, omits ^s .
		2	Basso. B, g g tied. C, no # to g. Figures. Q, as text.
		3	Basso. Y, tied. Figures. Q, as text.
		4	Figures. Q, as text.
		5	Sop. B, C, natural to 2nd f only. Figures. Q, as text.
153	1	1	Bass. C,  was . . . de- Figures. Q, as text. Y, 
		2	Figures. Q, as text.
		3	Words. C, "you'll." Figures. Q, as text.
		6	Figures. Q, as text.
	2	1	Basso. B, Y,  Q,  Figures. Q, as text.

PAGE.	LINE.	BAR.	
153	2	2	Basso. C,   .
			Figures. Q, as text.
			Y,  .
		5	Figures. Q, as text.
		6	Figures. Q, as text.
3	1	1	Figures. Q, as text.
		2	Figures. Q, as text.
		3	Sop. C, no natural to f.
			Figures. Q, as text.
		4	Basso. B, Y, tied.
			Figures. Q, as text.
			Y,  .
		5	Figures. Q, as text.
4	1	1	Basso. B, Y, tied.
			Figures. Q, as text.
		2	Bass. B, a fg not g fg.
			Basso. B, Y, tied.
			Figures. Q, as text.
		3	Basso. B, Y, tied.
		4	Basso. B, tied.
			Figures. Q, as text.
		5	Basso. B, no tie.
			Figures. Q, as text.
		6	Figures. Q, as text.
			Y,  .
		7	C, Q, Y,  .
154	1	1	<u>In A, B, C, E, G, H, K, L, M, N, T, Y.</u>
			A, C, "Verse."
			M, "Trio."
			T, "3 parts. Mr. Purcell."
			Time-signature. A, C $\frac{3}{2}$.
			B, C, E, M, T, Y, $\frac{3}{2}$.
			M, gives basso in red ink.
			Figures. T, as text, except where marked.
		2	Bass. T,  .
			Basso. T, no tie.
		3	Tenor. T,  .
		4	Figures. Y, as text.
2	1	1	Tenor. T, b b not b c.
			Figures. A, E, Y, as text.
			T,  .
		2	Bass. T,  .
			Figures. E,  .
			Y,  .
		3	Bass. T, b not a.
		4	Tenor. B, no # to f.
			Bass. E, Y,  .
			Basso. T,  .
			Figures. Y,  .
3	1	1	Bass. A, tied to c crotchet in next bar.
			T,  .
			Basso. A, B, g not f.
			T, 3 minims.

PAGE.	LINE.	BAR.	
154	3	2	Alto & tenor. T, 
			Basso. T, 
	3		Bass. T,  Figures. E,  Y, 
	4		Words. E, "brittains." Figures. E, Y, as text.
155	I	I	Alto. T,  Bass. T,  Words. E, "brittains."
	2		Basso. T, 
	3		Alto. T, e e not e f. Basso. T, 
	4		Alto. E, T, d not e. Basso. T, 
	2	I	Alto. E, e not f. Tenor. T, no rest. Basso. T, 
	2		Tenor. A, B, C, no flat to e. Basso. E, T, Y, 
			Figures. E, Y, as text. T, 
	3		Basso. T, as bass.
	4		Figures. E, Y, as text.
3	I		Figures. E, Y, as text.
	2		Basso. A, B, as bass. Figures. E, as text. Y, 
	3		Tenor. B, C, no natural to b. T, 
			Bass. T,  Basso. A, B, as bass. Figures. E, Y, as text.
	4		A, double-bar. Alto. E,  Tenor. T, „ Basso. T,  2nd.
			Figures. E, Y, as text.
	5		Alto. E, T, Y,  Tenor. C, no # to c. Basso. A, d not a. Figures. E, Y, as text.

PAGE. LINE. BAR.

156 1 1

Bass. A, C, no # to c.

T, 

Figures. E, Y, as text.


156 1 2

Basso. A, as bass.

B. 

Figures. Y, as text.

3

Tenor. T, - 

Bass. A, Y, no flat to 1st e.

Figures. E, Y, as text.

4

Alto & bass. T, 

Figures. E, as text.


Y, 

2 1

Figures. E, Y, as text.

•

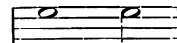
3

Figures. E, Y, 

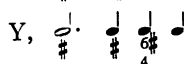
4

Alto. A, B, C, # to d.

Bass words. E, Y, "no, no mines can | more."

Basso. T, 

Figures. E, as text.

T, Y, 


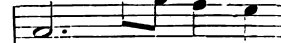
5

Tenor. C, nat. to 1st b.

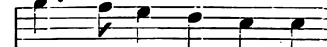

T, c c b natural not c b natural c.

Words. E, "can more wealthy sup : "

3 1

Tenor. T, Basso. T, 

2

Alto. E, T, Y, Tenor. E, T, Y, Basso. T, 

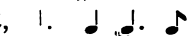
Words. E, "peasant."

3

Tenor. B, C, no # to c.

T, 

Basso. T, " "

Figures. E, Y, 

4

Bass. T, 

Figures. Y, as text.

5

Tenor. T, semibreve.

M, pencil note, "there wants a whole tune here."

T, repeats from "It keeps," 156 3 1 to end.

PAGE. LINE. BAR.
157 I I

In L, S, the 1692? broadsheet (British Museum G. 3c4) and D'Urfey's *Pills to purge Melancholy* 1719 ed., Vol. V.

L, gives 1st vn. & basso of a different version of the tune—the MS. is incomplete:—

Your Hay, etc.

come, my boys, come, and mer-ri-ly roar out

Har-vest home, Harvest home, Harvest home, and merrily roar out Harvest home.

S, "The Hay it is mow'd." Gives no words.

G, 304, "A New Song in the Dramatick Opera. Written by Mr. Dryden. | Mr. Henry Purcell." Gives no basso.

Pills to purge Melancholy gives the tune in G major.

Time-signature. S, $\frac{6}{4}$.

G, 304, 31.

5 Voice. *Pills to purge Melancholy*,

- 2 1 S, *Pills to purge Melancholy*, give S: here and merely repeats bars 1-4 of this line.
3 3 G, 304 gives this extra repeat.

PAGE. LINE. BAR.

158

I

I

In A, B, C, D, E, G, H, K, L, M, N, O, S, Y, CC.

A, "Song | Verse."

B, "Song."

L, gives string accompaniment.

O, Treble (violin ?) only. In C major.

Time-signature. A, E, 3.


O, 31.

Other MSS., 4.

2 Words. E, "Isle of."

3 Voice. O, S, only give the flat to a, but these two MSS. are early enough to be authoritative
—especially as the flattened seventh of the key was characteristic of the period
and of Purcell.

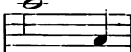
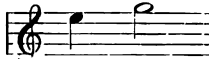

6 Basso. A, omits after the 1st 2 beats till 158 2 2.

7 Basso. E, S, Y, 

2 4 Voice. O, S, give flat to a.

Words. E, "choose" not "quit."

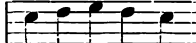

7 Basso. A, omits after the 1st 2 beats till 158 3 2

8 Basso. E, Y, 3 5 Voice. O,  i.e., 6 Voice. O,  i.e., 

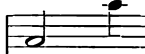
Words. S, "carest."

Figures. Y, as text.

7 Figures. E, Y, as text.

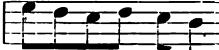
8 Voice. E, S, Y, O, as E, S, Y, but 

8—9 Basso. A, omits.

9 Basso. E, S, Y, 

4 1 Figures. E, Y, as text.

2 Figures. E, Y, as text.

3 Voice. C, E, O, S, Y, 

Figures. E, Y, as text.

5 Figures. E, Y, as text.

6 Figures. E, Y, as text.

7—8 Basso. A, omits.

A, B, C, E, O, S, Y, omit music for 2nd verse.

A, B, C, E, O, omit words of 2nd verse.

159

I

I

In F, M.

F, M, "Honour."

This solo is obviously incomplete. See note on 160 1 3.

3

I

In A, B, C, D, E, F, G, H, K, L, M, N.

A, "Grand Chorus | Trumpets & Violins."

B, C, D, "Grand Chorus."

E, "Cho."

Time-signature. A, 6.

B, C, D, E, F, c.

PAGE. LINE. BAR.
159 3 1

A, gives trumpets and violins on two lines, playing the same parts.

B, C, trumpets with 1st vns., hautboys with 2nd vns.

D, F, as text, separate trumpet and violin parts.

E, gives 3 treble octaves, *i.e.*, Tr. 1, Tr. 2, and Vn. 2 of text, but does not indicate the instruments.


2nd vn. D, E, F, **c** not **e**.

Va. All but A, **e** not **c**.

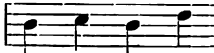
2 2nd vn. C, **a** not **c**.


Va. D, E, F, **efeg** not **cbcg**.

Basso. C, D, F, as bass.

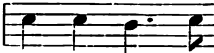
2nd tr. D, F, 


3 Vns. A, slurs as text.

2nd vn. D, E, F, 

Va. C, D, E, F, 

4 Vns. A, slurs as text.


2nd vn. D, E, F, 

Va. D, F, 

Words. D, F, "this."

E, "mortal."

Tenor. D, E, F, **bc** not **bb**.

Basso. D, F, 

5 2nd vn. All but A, **c** not **e**.

Va. D, F, **g** not **c**.

Basso. A, semibreve.


6 Va. D, E, F, **efeg** not **cbcg**.

Alto. A, **e** not **g**.

Basso. C, D, F, as bass.

160 1 1

1st vn. A, slur as text.

2nd vn. D, E, F, 

Alto. A, **dedf** not **gfgg**.

Words. E, "your | crown."

2 1st. tr. D, F, **gf** not **gg**.


E, 


1st vn. D, F, **gf** not **gg**.

2nd vn. A, slur as text.

D, E, F, 

Sop. D, E, F, **gf** not **gg**.

Alto. C, D, E, F, 

Tenor. D, E, F, 

Basso. B, 

C, F, as bass.

D, 

3 M, after double-bar. "N.B.—This melody is a continuation of Honour's song, without Instruments to be repeated in full chorus."

1st vn. and sop. All but F, **de** not **dd**.

PAGE. LINE. BAR.
160 1 3

Va. A, omits.


E, 

Tenor, bass and basso. A, c.

4 2nd vn. D, E, F, exchange with va. till 160 2 4.

Basso. C, D, F, as bass.

6 1st vn. A, slur as text.

6 Alto. D, E, F, 

2 1 1st tr. E, 

1st vn. C, F, „


2nd vn. A, B, C, **b g g g** not **g g g g**.


D, E, F, **e d c c** not **g g g g**.

Sop. B, 

Alto. A, B, C, **a g g g** not **g g g g**.

Tenor. D, E, F, **e d** not **d d**.

Basso. A, B, 

C, 

1—3 Tenor, bass, and basso. A, B, omit.

2 Alto A, B, C, c not b.

Bass and basso. C, **f#** not **g**.

3 2nd vn. C, D, E, F, **d g** not **g g**.

Va. A, omits.

Tenor. C, 
-stors and

4 Va. A, omits.

Tenor. A, **d b** not **b g**.

Basso. B, omits till 2nd half of 161 1 1.

4—161 1 4. Tenor words. A, “sceptred, sceptred | subjects wait on | his commands be-
low and see his | sceptred subjects | wait on his, on.”
B, “see his sceptred | ” then as A.

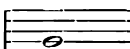
5 1st vn. D, F, **d d** not **d b**.

2nd vn. D, E, F, **b d** not **b g**.

Sop. F, **d d** not **d b**.

Alto. A, B, C, E, **ce a g** not **ce g g**.

161 1 1 1st vn. A, slurs as text.

D, F, 

2nd vn. D, E, F, **c c d d** not **g g g f**.

Va. D, F, **e c** not **g c**.


1—2 Alto words. A, E, “subjects, sceptred | subjects wait and.”

2 1st vn. All but A, as 1st tr.

Basso. A, C, F, as bass.

2—4 Sop. words. A, E, “—low and see his | sceptred subjects | wait on his on.”

3 Bass. C, c not b.

4 Sop. A, 

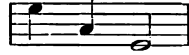
5 Va. A, B, **b c c c** not **b c b c**.

Sop. A, 

PAGE. LINE. BAR.
161 1 5

Alto. B, C, **g g** not **g e**.

Basso. B,



6 Tenor. C, **g** not **c**.
D, F, no repeat marks, no final semibreve bar.
A, B, "Finis."
C, "Hen: Purcell."
D, "Finis. Mr. Henry Purcell."
E, "Finis M^r. Henry Purcell."
M, "J. G. Hobler scripsit 1791."

162 1 1 In Ayres for the Theatre.

No. 12. "Trumpet Tune.

5 Va. **d** not **c**.

163 1 1 In Ayres for the Theatre.

No. 10. "Song Tune."

8 No double-bar.

2 6 No double-bar.
3 5 1st vn. No **#** to **f**.

164 1 1 In Ayres for the Theatre, FF.

Ayres. No. 9. "Song Tune."

4 Basso. Ayres, **f e d c** not **e d c b**.

2 1 Va. Ayres, **d** not **c**.

2 Va. Ayres, **b b b a** not **b b b b**.

165 1 1 In Ayres for the Theatre, FF.

Ayres. No. 4. "Song Tune."

3 1 2nd vn. Ayres exchanges with next bar.
4 2nd vn. Ayres, **d e** not **f e**.

166 1 1 In Musical Antiquarian Society Edition only.

As there seems to be no earlier authority for this version of Honour's Song I have included it in the Appendix and have made no attempt to clean up the obviously corrupt text.—D. D. A.

167 2 7 Bass. **c c c** not **c c b**, but *see* 4 of this line and 2 of line 3.

168 3 7 Voice. ; but *see* 169 1 1.

KING ARTHUR:
OR,
THE BRITISH WORTHY.
A *DRAMATICK* OPERA.

To the *MARQUISS* of *HALLIFAX*.

MY LORD,

This Poem was the last Piece of Service, which I had the Honour to do, for my Gracious Master, King CHARLES the Second : And though he liv'd not to see the Performance of it, on the Stage ; yet the PROLOGUE to it, which was the *Opera* of *Albion* and *Albanus*, was often practis'd before Him at *Whitehall*, and encourag'd by His Royal Approbation. It was indeed a Time, which was proper for Triumph, when he had overcome all those Difficulties which for some Years had perplex'd His Peaceful Reign : But when He had just restor'd His People to their Senses, and made the latter End of His Government, of a Piece with the Happy Beginning of it, He was on the suddain snatch'd away, from the Blessings and Acclamations of His Subjects, who arriv'd so late to the Knowledge of Him, that they had but just time enough to desire Him longer, before they were to part with Him for ever. Peace be with the Ashes of so Good a King ! Let His Humane Frailties be forgotten ; and his Clemency and Moderation (the inherent Virtues of His Family) be remembred with a Grateful Veneration by Three Kingdoms, through which He spread the Blessings of them. And as your Lordship held a principal Place in his Esteem, and perhaps the first in His Affection, during His latter Troubles ; the Success which accompanied those prudent Counsels, cannot but reflect an Honour on those few who manag'd them ; and wrought out, by their Faithfulness and Diligence, the Publick Safety. I might dilate on the Difficulties which attended that Undertaking, the Temper of the People, the Power, Arts and Interest of the contrary Party, but those are all of them Invidious Topicks ; they are too green in our Remembrance ; and he who touches on them, *Incedit per Ignes, suppositos cineri doloso*. But without reproaching one side to praise another, I may justly recommend to both, those wholesome Counsels, which wisely administred, and as well executed, were the Means of preventing a Civil War, and of extinguishing a growing Fire which was just ready to have broken forth among us. So many Wives, who have yet their Husbands in their Arms ; so many Parents, who have not the Number of their Children lessen'd ; so many Villages, Towns and Cities, whose Inhabitants are not decreas'd, their Property violated, or their Wealth diminish'd, are yet owing to the sober Conduct, and happy Results of your Advice. If a true Account may be expected by future Ages, from the present, your Lordship will be delivered over to Posterity, in a fairer Character than I have given : And be read, not in the Preface of a Play, (whose Author is not vain enough to promise Immortality to others, or to hope it for himself) but in many Pages of a Chronicle, fill'd with Praises of your Administration. For if Writers be just to the Memory of King CHARLES the Second, they cannot deny him to have been an exact Knower of

Mankind, and a perfect Distinguisher of their Talents. 'Tis true, his Necessities often forc'd him to vary his Councillours and Councils, and sometimes to imploy such Persons in the Management of his Affairs, who were rather fit for his present purpose than satisfactory to his Judgment : But where it was Choice in him, not Compulsion, he was Master of too much good Sense to delight in heavy Conversation ; and whatever his Favourites of State might be, yet those of his Affection, were Men of Wit. He was easie with these ; and comply'd only with the former : But in the latter part of his Life, which certainly requir'd to be most cautiously manag'd, his secret Thoughts were communicated but to few ; and those selected of that sort, who were *Amici omnium Horarum*, able to advise him in a serious Consult, where his Honour and Safety were concern'd ; and afterwards capable of entertaining him with pleasant Discourse, as well as profitable. In this Maturest part of his Age, when he had been long season'd with Difficulties and dangers, and was grown to a Niceness in his Choice, as being satisfied how few could be trusted ; and, of those who cou'd be trusted, how few cou'd serve him, he confined himself to a small Number of Bosom Friends ; amongst whom, the World is much mistaken, if your Lordship was not first.

If the Rewards which you receiv'd for those Services, were only Honours, it rather shew'd the Necessities of the Times, than any want of Kindness in your Royal Master : And as the Splendour of your Fortune stood not in need of being supported by the Crown, so likewise in being satisfied without other Recompence, you show'd your self to be above a Mercenary Interest ; and strengthen'd that Power, which bestowed those Titles on you : Which, truly speaking, were Marks of Acknowledgment more than Favour.

But, as a Skilful Pilot will not be tempted out to Sea, in suspected Weather, so have you wisely chosen to withdraw your self from publick Business, when the Face of Heaven grew troubled ; and the frequent shifting of the Winds foreshew'd a Storm : There are Times and Seasons when the best Patriots are willing to withdraw their Hands from the Commonwealth ; as *Phocion* in his latter Days was observ'd to decline the Management of Affairs : Or, as *Cicero*, (to draw the Similitude more home) left the Pulpit, for *Tusculum*, and the praise of Oratory, for the sweet Enjoyments of a private Life. And, in the Happiness of those Retirements, has more oblig'd Posterity by his *Moral Precepts*, than he did the Republick, in quelling the Conspiracy of *Catiline*. What prudent Man, wou'd not rather follow the Example of his Retreat, than stay like *Cato*, with a stubborn unseasonable Virtue, to oppose the Torrent of the People, and at last be driven from the Market-place by a Riot of a Multitude, uncapable of Counsel, and deaf to Eloquence ? There is likewise a Portion of our Lives, which every Wise Man may justly reserve to his own peculiar use, and that without defrauding his Native Country. A Roman Souldier was allow'd to plead the Merit of his Services for his dismissal at such an Age ; and there was but one Exception to that Rule, which was, an Invasion from the *Gauls*. How far that may work with your Lordship, I am not certain ; but I hope it is not coming to the Trial.

In the mean time, while the Nation is secur'd from Foreign Attempts, by so powerful a Fleet, and we enjoy not only the Happiness, but even the Ornaments of Peace, in the Divertisement of the Town, I humbly offer you this Trifle, which if it succeed upon the Stage, is like to be the chiefest Entertainment of our Ladies and Gentlemen this Summer. When I wrote it, seven Years ago, I employ'd some reading about it, to inform my self out of *Beda*, *Bochartus*, and other Authors, concerning the Rites and Customs of the Heathen Saxons ; as I also us'd the little Skill I have in Poetry to adorn it. But not to offend the present Times, nor a Government which has hitherto protected me, I have been oblig'd so much to alter the first Design, and take away so many Beauties from the Writing, that it is now no more what it was formerly, than the present Ship of the *Royal Sovereign*, after so often taking down, and altering, to the Vessel it was at the first Building. There is nothing better, than what I intended, but the Musick ; which has since arriv'd to a greater Perfection in *England*, than

ever formerly ; especially passing through the Artful Hands of Mr. *Purcel*, who has Compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging Audience. But the Numbers of Poetry and Vocal Musick, are sometimes so contrary, that in many places I have been oblig'd to cramp my Verses, and make them rugged to the Reader, that they may be harmonious to the Hearer : Of which I have no Reason to repent me, because these sorts of Entertainment are principally design'd for the Ear and Eye ; and therefore in Reason my Art, on this occasion, ought to be subservient to his. And besides, I flatter myself with an Imagination, that a Judicious Audience will easily distinguish betwixt the Songs, wherein I have comply'd with him, and those in which I have followed the Rules of Poetry, in the Sound and Cadence of the Words. Notwithstanding all these Disadvantages, there is somewhat still remaining of the first Spirit with which I wrote it : And, though I can only speak by guess, of what pleas'd my first and best Patroness the Dutchess of *Monmouth* in the reading, yet I will venture my Opinion, by the knowledge I have long had of her Grace's Excellent Judgment, and true taste of Poetry, that the parts of the Airy and Earthy Spirits, and that Fairy kind of writing, which depends only upon the Force of Imagination, were the Grounds of her liking the Poem, and afterwards of her Recommending it to the Queen. I have likewise had the satisfaction to hear, that her Majesty has Graciously been pleas'd to peruse the Manuscript of this *Opera*, and given it Her Royal Approbation. Poets, who subsist not but on the Favour of Sovereign Princes, and of great Persons, may have leave to be a little vain, and boast of their Patronage, who encourage the Genius that animates them. And therefore I will again presume to guess, that Her Majesty was not displeas'd to find in this Poem the Praises of Her Native Country ; and the Heroick Actions of so famous a Predecessor in the Government of *Great Britain*, as King *Arthur*.

All this, My Lord, I must confess, looks with a kind of Insinuation, that I present you with somewhat not unworthy your Protection : But I may easily mistake the Favour of Her Majesty for Her Judgment : I think I cannot be deceiv'd in thus addressing to your Lordship, whom I have had the Honour to know, at that distance which becomes me, for so many Years. 'Tis true, that formerly I have shadow'd some part of your Virtues, under another Name ; but the Character, though short and imperfect, was so true, that it broke through the Fable, and was discover'd by its Native Light. What I pretend by this Dedication, is an Honour which I do myself to Posterity, by acquainting them that I have been conversant with the first Persons of the Age in which I liv'd ; and thereby perpetuate my Prose, when my Verses may possibly be forgotten, or obscur'd by the Fame of Future Poets. Which Ambition, amongst my other Faults and Imperfections, be pleased to pardon, in

My LORD,

Your Lordship's most Obedient Servant,

JOHN DRYDEN.

PROLOGUE to the OPERA,

Spoken by Mr. Betterton.

*Sure there 's a Dearth of Wit in this dull Town,
 When silly Plays so savourly go down :
 As when Clipp'd Money passes, 'tis a sign
 A Nation is not over-stock'd with Coin.
 Happy is he, who, in his own Defence,
 Can Write just level to your humble Sence :
 Who higher than your Pitch can never go ;
 And doubtless, he must creep, who Writes below.
 So have I seen in Hall of Knight, or Lord,
 A weak Arm, throw on a long Shovel-Board,
 He barely lays his Piece, bar Rubs and Knocks,
 Secur'd by weakness not to reach the Box.
 A Feeble Poet will his Bus'ness do ;
 Who straining all he can, comes up to you :
 For if you like your Selves, you like him too.
 An Ape his own Dear Image will embrace ;
 An ugly Beau adores a Hatchet Face :
 So some of you, on pure instinct of Nature,
 Are led, by Kind, t'admire your fellow Creature.
 In fear of which, our House has sent this Day,
 T' insure our New-Built Vessel, call'd a Play.
 No sooner Nam'd than one crys out, These Stagers
 Come in good time, to make more Work for Wagers.
 The Town divides, if it will take, or no,
 The Courtiers Bet, the Cits, the Merchants too ;
 A sign they have but little else to do. }
 Betts, at the first, were Fool-Traps ; where the Wise
 Like Spiders, lay in Ambush for the Flies :
 But now they're grown a common Trade for all,
 And Actions, by the News-Book, Rise and Fall. }
 Wits, Cheats, and Fops, are free of Wager-Hall.
 One Policy, as far as Lyons carries ;
 Another, nearer home, sets up for Paris.
 Our Betts, at last, wou'd ev'n to Rome extend,
 But that the Pope has prov'd our Trusty Friend.
 Indeed, it were a Bargain, worth our Money,
 Cou'd we insure another Ottobuoni.
 Among the rest, there are a sharpening Sett,
 That Pray for us, and yet against us Bett :
 Sure Heav'n it self, is at a loss to know,
 If these wou'd have their Pray'rs be heard, or no :
 For in great Stakes, we piously suppose,
 Men Pray but very faintly they may lose.*

*Leave off these Wagers ; for in Conscience Speaking,
The City needs not your new Tricks for breaking :
And if you Gallants lose, to all appearing
You'll want an Equipage for Volunteering ;
While thus, no Spark of Honour left within ye,
When you shou'd draw the Sword, you draw the Guinea.*

[The text of the musical numbers is here given as in the printed libretto ; and varies at times from the versions given in the musical MSS.]

ACT I.

SCENE I.

[After ten battles King Arthur has regained all his kingdom from the Saxons—headed by his rival in war and love, Oswald—except the land of Kent. He sets off for the decisive battle after bidding farewell to his betrothed, Emmeline, the blind daughter of Conon, Duke of Cornwall.]

SCENE 2.

*The Scene represents a place of Heathen Worship ; The three Saxon Gods,
Woden, Thor, and Freya placed on Pedestals. An Altar.*

[Oswald, Osmond and Grimbald, who has collected the victims for the sacrifice that is to ensure victory, prepare for the rites.]

Osmo. Call in the Victims to propitiate Hell.

Grim. That 's my kind Master, I shall break fast on 'em.

*(Grimbald goes to the Door, and Re-enters with six
Saxons in White, with Swords in their hands. They
range themselves three and three in Opposition to each
other.*

The rest of the Stage is fill'd with Priests and Singers.

*Woden, first to thee,
A Milk-white Steed in Battel won,
We have Sacrific'd.*

Chor. *We have Sacrific'd.*

Vers. *Let our next oblation be,
To Thor, thy thundering Son,
Of such another.*

Chor. *We have Sacrific'd.*

Vers. *A Third ; (of Friezland breed was he,)
To Woden's Wife, and to Thor's Mother :
And now we have atton'd all three
We have Sacrific'd.*

Chor. *We have Sacrific'd.*

2 Voc. *The White Horse Neigh'd aloud.
To Woden thanks we render.
To Woden, we have vow'd.*

Chor. *To Woden, our Defender.*

(The four last Lines in CHORUS.

Vers. *The Lot is cast, and Tanfan pleas'd :*

Chor. *Of Mortal Cares you shall be eas'd,
Brave Souls to be renown'd in Story.
Honour prizing,
Death despising,
Fame acquiring
By Expiring,
Die, and reap the fruit of Glory.
Brave Souls to be renown'd in Story.*

Vers. 2. *I call ye all,
To Woden's Hall ;
Your Temples round
With Ivy bound,
In Goblets crown'd,
And plenteous Bowls of burnish'd Gold ;
Where you shall Laugh,
And dance and quaff,
The Juice, that makes the Britons bold.*

*(The six Saxons are led off by the Priests, in Order to be
Sacrific'd.*

Osw. *Ambitious Fools we are,
And yet ambition is a Godlike Fault :
Or rather, 'tis no Fault in Souls born great,
Who dare extend their Glory by their Deeds.
Now Britany prepare to change thy State,
And from this Day begin thy Saxon date.*

(Exeunt Omnes.

[A Battel supposed to be given behind the Scenes, with
Drums, Trumpets, and Military Shouts and Excur-
sions : After which, the *Britons*, expressing their
Joy for the Victory, sing this Song of Triumph.]

*Come if you dare, our Trumpets sound ;
Come if you dare, the Foes rebound :
We come, we come, we come, we come,
Says the double, double, double Beat of the Thundring Drum.*

*Now they charge on amain,
Now they rally again :
The Gods from above the mad Labour behold,
And pity Mankind that will perish for Gold.
The fainting Saxons quit their Ground,
Their Trumpets Languish in the Sound ;
They fly, they fly, they fly, they fly ;
Victoria, Victoria, the Bold Britons cry.*

*Now the Victory's won,
To the Plunder we run :
We return to our Lasses like Fortunate Traders,
Triumphant with Spoils of the Vanquisht Invaders.*

ACT II.

[Philidel, a repentant spirit, is commanded by Merlin to guard the Britons.]

Mer. I will employ thee, for thy future Good :
Thou know'st, in spite of Valiant *Oswald's* Arms,
Or *Osmond's* Powerful Spells, the Field is ours.—

Phil. Oh, Master ! hasten
Thy Dread Commands, for *Grimbald* is at Hand ;
Osmond's fierce Fiend, I snuff his Earthly Scent :
The Conquering *Britons*, he misleads to Rivers,
Or dreadful Downfalls of unheeded Rocks ;
Where many fall, that ne'er shall rise again.

Mer. Be that thy care, to stand by falls of Brooks,
And trembling Bogs, that bear a Green-Sword show.
Warn off the bold Pursuers from the Chace :
No more, they come, and we divide the Task.
But lest fierce *Grimbald's* pond'rous Bulk oppress
Thy tender flitting Air, I'll leave my Band
Of Spirits with United strength to Aid thee,
And force with force repel.

(Exit Merlin on his Chariot. Merlin's Spirits stay with Philidel.)

Enter Grimbald in the Habit of a Shepherd, follow'd by King Arthur, Conon, Aurelius, Albanact and Souldiers, who wander at a distance in the Scenes.

Grim. Here, this way, *Britons*, follow *Oswald's* flight ;
This Evening as I whistl'd out my Dog,
To drive my straggling Flock, and pitch'd my Fold,
I saw him dropping Sweat, o'er-labour'd, stiff,
Make faintly as he could, to yonder Dell.
Tread in my Steps ; long Neighbourhood by Day
Has made these Fields familiar in the Night.

Arth. I thank thee, Shepherd ;
Expect Reward, lead on, we follow thee.

Phil. Sings. *Hither this way, this way bend,
Trust not that Malicious Fiend :
Those are false deluding Lights,
Wafted far and near by Sprights.
Trust 'em not, for they'll deceive ye ;
And in Bogs and Marshes leave ye.*

Chor. of Phil. Spirits. *Hither this way, this way bend.*

Chor. of Grim. Spirits. *This way, this way bend.*

Phil. Sings. *If you step, no Danger thinking,
Down you fall, a Furlong sinking :
'Tis a Fiend who has annoy'd ye ;
Name but Heav'n, and he'll avoid ye.*

Chor. of Phil. Spirits. *Hither this way, this way bend.*

Chor. of Grim. Spirits. *This way, this way bend.*

Philidel's Spirits. *Trust not that Malicious Fiend.*

Grimbald's Spirits. *Trust me, I am no Malicious Fiend.*

Philidel's Spirits. *Hither this way, &c.*

Con. Some wicked Phantom, Foe to Human kind,
Misguides our Steps.

Alb. I'll follow him no farther.

Grimbald speaks. By Hell, he sings 'em back, in my despatch,
I had a voice in Heav'n, e're Sulph'rous Steams
Had damp'd it to a hoarseness ; but I'll try.

He sings. *Let not a Moon-born Elf mislead ye,
From your Prey, and from your Glory.
Too far, Alas, he has betray'd ye :
Follow the Flames, that wave before ye :
Sometimes Seven, and sometimes one ;
Hurry, hurry, hurry, hurry on.*

2.

*See, see, the Footsteps plain appearing,
That way Oswald chose for flying :
Firm is the Turff, and fit for bearing,
Where yonder Pearly Dews are lying.
Far he cannot hence be gone ;
Hurry, hurry, hurry, hurry on.*

Aur. 'Tis true, he says ; the Footsteps yet are fresh
Upon the Sod, no falling Dew-drops have
Disturb'd the Print.

(All are going to follow Grimbald.

Philidel sings. *Hither this way.*

Chor. of Phil. Spirits. *Hither this way, this way bend.*

Chor. of Grimb. Spirits. *This way, this way bend.*

Philidel's Spirits. *Trust not that Malicious Fiend.*

Grimb. Spirits. *Trust me, I am no Malicious Fiend.*

Philidel's Spirits. *Hither this way, &c.*

(They all incline to Philidel.

Grim. speaks. Curse on her Voice, I must my Prey forego ;
Thou, *Philidel*, shall answer this below.

(Grimbald sinks with a flash.

Arth. At last the Cheat is plain ;
The Cloven-footed Fiend is Vanish'd from us ;
Good Angels be our Guides, and bring us back.

Phil. singing. *Come follow, follow, follow me.*

Chor. *Come follow, &c.*

And me. And me. And me. And me.

Verse. 2 Voc. *And Green-Sword all your way shall be.*

Chor. *Come follow, &c.*

Verse. *No Goblin or Elf shall dare to offend ye.*

Vers. 3 Voc. *We Brethren of Air,
You Hero's will bear,
To the Kind and the Fair that attend ye.*

Chor. *We Brethren, &c.*

*(Philidel and the Spirits go off Singing, with King Arthur
and the rest in the middle of them. Enter Emmeline
led by Matilda. Pavilion Scene.*

[Emmeline and Matilda discuss King Arthur.]

Em. No more ; I have learn'd enough for once.

Mat. Here are a Crew of Kentish Lads and Lasses,
Wou'd entertain ye, till your Lord's return,
With Songs and Dances, to divert your Cares.

Em. O bring them in,
For tho' I cannot see the Songs, I love 'em ;
And Love, they tell me, is a Dance of Hearts.

Enter Shepherds and Shepherdesses.

1 Shepherd sings. *How blest are Shepherds, how happy their Lasses,
While Drums and trumpets are sounding Alarms !
Over our Lowly Sheds all the Storm passes ;
And when we die, 'tis in each others Arms.
All the Day on our Heards and Flocks employing ;
All the Night on our Flutes, and in enjoying.*

Chor. *All the Day, &c.*

2.

*Bright Nymphs of Britain, with Graces attended,
Let not your Days without Pleasure expire ;
Honour 's but empty, and when Youth is ended,
All Men will praise you, but none will desire.
Let not Youth fly away without Contenting ;
Age will come time enough, for your Repenting.*

Chor. *Let not Youth, &c.*

*(Here the Men offer their Flutes to the Women, which
they refuse.*

2 Shepherdess. *Shepherd, Shepherd, leave Decoying,
Pipes are sweet, a Summers Day ;
But a little after Toying,
Women have the shot to pay.*

2.

*Here are Marriage-Vows for signing,
Set their Marks that cannot write :
After that, without Repining,
Play and Welcome, Day and Night.*

*(Here the Women give the Men Contracts, which they
accept.*

Chor. of all. *Come, Shepherds, lead up a lively Measure ;
The Cares of Wedlock, are Cares of Pleasure :
But whether Marriage bring Joy, or Sorrow,
Make sure of this Day, and hang to morrow.*

*(The Dance after the Song, and Exeunt Shepherds and
Shepherdesses.*

[Emmeline and Matilda are captured by Oswald, who refuses the offers made by Arthur during a parley. The Britons prepare to rescue Emmeline from the Saxons.]

ACT III.

SCENE I.

[Though the Britons are terrified by the magic horrors that surround the Saxon fort, Arthur is ready to go on alone. Merlin, however, advises him to wait till the spells are broken, but takes him to restore the sight of the captive Emmeline.]

SCENE 2.

Scene, a Deep Wood.

[Philidel, trying to find Emmeline, is caught by Grimbald, but escapes and casts a strong spell over the evil Spirit.]

Enter to him Merlin, with a Vial in his Hand ; and Arthur.

Mer. Well hast thou wrought thy Safety with thy Wit,
My *Philidel* ; go Meritorious on.
Me, other Work requires, to view the Wood,
And learn to make the dire enchantments void.
Mean time attend King *Arthur* in my Room ;
Shew him his Love, and with these Sovereign Drops
Restore her sight.

(Exit Merlin giving a Vial to Philidel.

Phil. *We must work, we must hast ;
Noon-Tyde Hour is almost past :
Sprights, that glimmer in the Sun,
Into Shades already run.
Osmond will be here anon.*

Enter Emmeline and Matilda, at the far end of the Wood.

Arth. O yonder, yonder she 's already found :
My Soul directs my sight, and flies before it.
Now, Gentle Spirit, use thy utmost Art ;
Unseal her Eyes ; and this way lead her Steps.

(Arthur withdraws behind the Scene.

(Emmeline and Matilda come forward to the Front.

*(Philidel approaches Emmeline, sprinkling some of the
Water over her Eyes, out of the Vial.*

Phil. *Thus, Thus I infuse
These Sovereign Dews.
Fly back, ye Films, that Cloud her sight,
And you, ye Chrystal Humours bright,
Your Noxious Vapours purg'd away,
Recover, and admit the Day,
Now cast your Eyes abroad, and see
All but me.*

[Emmeline, having recovered her sight and seen Arthur for the first time, tells him that not only Oswald, but also Osmond is making love to her.]

Arth. Ha ! Does the Inchanter practice Hell upon you ?
Is he my Rival too ?

Em. Yes, but I hate him ;
For when he spoke, through my shut Eyes I saw him ;
His Voice look'd ugly, and breath'd brimstone on me :
And then I first was glad that I was blind,
Not to behold Damnation.

Phil. This time is left me to Congratulate
Your new-born Eyes ; and tell you what you gain
By sight restor'd, and viewing him you love.
Appear, you Airy Forms !

(Airy Spirits appear in the Shapes of Men and Women.)

Man sings. *O Sight, the Mother of Desires,
What Charming Objects dost thou yield !
'Tis sweet, when tedious Night expires,
To see the Rosie Morning gild
The Mountain Tops, and Paint the Field !
But, when Clorinda comes in sight,
She makes the Summers Day more bright ;
And when she goes away, 'tis Night.*

Chor. *When Fair Clorinda comes in sight, &c.*

Wom. sings. *'Tis sweet the Blushing Morn to view ;
And Plains adorn'd with Pearly Dew :
But such cheap Delights to see,
Heaven and Nature,
Give each Creature ;
They have Eyes, as well as we.
This is the Joy, all Joys above
To see, to see,
That only she,
That only she we love !*

Chor. *This is the Joy, all Joys above, &c.*

Man sings. *And, if we may discover,
What Charms both Nymph and Lover,
'Tis, when the Fair at Mercy lies,
With Kind and Amorous Anguish,
To Sigh, to Look, to Languish,
On each others Eyes !*

Chor. of all Men and Wom. *And if we may discover, &c.*

Phil. Break off your musick ; for our Foes are near.

(Spirits vanish.

[Emmeline and Matilda are left alone by Arthur and Merlin. Osmond, now seen by Emmeline for the first time, makes ardent love to her, and boasts how he has cast Oswald into prison.]

Mat. He strikes a Horror through my Blood.

Em. I Freeze, as if his impious Art had fix'd
My Feet to Earth.

Osm. But Love shall thaw ye.
I'll show his force in Countries cak'd with Ice,
Where the pale Pole-Star in the North of Heav'n
Sits high, and on the frory Winter broods ;
Yet there Love Reigns : For proof, this Magick Wand
Shall change the Mildness of sweet *Britains* Clime
To *Yzeland* and the farthest *Thule's* Frost ;
Where the Proud God, disdaining Winters Bounds,
O'er-leaps the Fences of Eternal Snow,
And with his Warmth, supplies the distant Sun.

*(Osmond strikes the Ground with his Wand : The Scene
changes to a Prospect of Winter in Frozen Countries.*

Cupid Descends.

Cup. sings. *What ho, thou Genius of the Clime, what ho !
Ly'st thou asleep beneath those Hills of Snow ?
Stretch out thy Lazy Limbs ; awake, awake,
And Winter from thy Furry Mantle shake.*

Genius Arises.

Genius. *What Power art thou, who from below,
Hast made me Rise, unwillingly and slow ;
From Beds of Everlasting Snow !
See'st thou not how stiff, and wondrous old,
Far unfit to bear the bitter Cold,
I can scarcely move, or draw my Breath ;
Let me, let me, Freeze again to Death.*

Cupid. *Thou Doting Fool forbear, forbear ;
What, Dost thou Dream of Freezing here ?
At Loves appearing, all the Skie clearing.
The Stormy Winds their Fury spare :
Winter subduing and Spring renewing,
My Beams create a more Glorious Year,
Thou Doting Fool, forbear, forbear ;
What, Dost thou Dream of Freezing here ?*

Genius. *Great Love, I know thee now ;
Eldest of the Gods art Thou :
Heav'n and Earth, by Thee were made.
Humane Nature,
Is thy Creature,
Every Where Thou art obey'd.*

Cupid. *No part of my Dominion shall be waste,
To spread my Sway, and Sing my Praise,
Ev'n here I will a People raise,
Of kind embracing Lovers, and embraced.*

(Cupid waves his Wand upon which the Scene opens,
and discovers a Prospect of Ice and Snow to the end
of the Stage.

(Singers and Dancers, Men and Women, appear.

See, see, we assemble,

Man. *Thy Revels to hold :
Though quiv'ring with Cold,
We Chatter and Tremble.*

Cupid. *'Tis I, 'tis I, 'tis I, that have warm'd ye ;
In spight of Cold Weather,
I've brought ye together :*

'Tis I, 'tis I, 'tis I, that have arm'd ye.

Chor. *'Tis Love, 'tis Love, 'tis Love that has warm'd us.
In spight of Cold Weather,
He brought us together :*

'Tis Love, 'tis Love, 'tis Love that has arm'd us.

Cupid. *Sound a Parley, ye Fair, and surrender ;
Set your selves, and your Lovers at ease ;
He's a Grateful Offender
Who Pleasure dare seize :
But the Whining pretender
Is sure to displease.
Since the Fruit of Desire is possessing
'Tis Unmanly to Sigh and Complain ;
When we Kneel for Redressing,
We move your Disdain :
Love was made for a Blessing,
And not for a Pain.*

(A Dance ; after which the Singers and Dancers depart.

[Emmeline is saved from the advances of Osmond by a cry from the ensnared Grimbald,
which compels the magician to go to the aid of his evil spirit.]

ACT IV.

SCENE I.

[Osmond, learning that his spells have been broken by Merlin, plans to trap Arthur with
visions of beauty.]

SCENE 2.

Scene of the Wood continues.

[Arthur, having been warned by Merlin that all he sees is illusion, is left alone in the wood,
watched over by Philidel, who can, with Merlin's wand, expose the evil spirits.]

Arth. Walking. No Danger yet, I see no walls of Fire,
No City of the Fiends, with Forms obscene,
To grin from far, on Flaming Battlements.
This is indeed the Grove I shou'd destroy ;
But where 's the Horrour ! Sure the Prophet err'd.

(Soft Musick.

Hark ! Musick, and the warbling Notes of Birds ;
Hell entertains me, like some welcome Guest.
More Wonders yet ; yet all delightful too,
A Silver Current to forbid my passage,
And yet to invite me on, stands a Golden Bridge :
Perhaps a Trap, for my Unwary Feet
To sink, and Whelm me underneath the Waves ;
With Fire or Water, let him wage his War,
Or all the Elements at once ; I'll on.

*(As he is going to the Bridge, two Syrens arise from the
Water ; They shew themselves to the Waste, and Sing.*

i Syren. O pass not on, but stay,
And waste the Joyous Day
With us in gentle Play :
Unbend to Love, unbend thee :
O lay thy Sword aside,
And other Arms provide ;
For other Wars attend thee,
And sweeter to be try'd.

Chor. For other Wars, &c.

Both Sing. Two Daughters of this Aged Stream are we ;
And both our Sea-green Locks have comb'd for thee ;
Come Bath with us an Hour or two,
Come Naked in, for we are so ;
What Danger from a Naked Foe ?
Come Bath with us, come Bath, and share.
What Pleasures in the Floods appear ;
We'll beat the Waters till they bound,
And Circle round, around, around,
And Circle round, around.

Arth. A Lazie Pleasure trickles through my Veins ;
Here could I stay, and well be Cozen'd here.
But Honour calls ; Is Honour in such haste ?
Can he not Bait at such a pleasing Inn ?
No ; for the more I look, the more I long ;
Farewel, ye Fair Illusions, I must leave ye.
While I have Power to say, that I must leave ye.
Farewel, with half my Soul I stagger off ;
How dear this flying Victory has cost,
When, if I stay to struggle, I am lost.

(As he is going forward, Nymphs and Sylvens come out from behind the Trees, Base and two Trebles sing the following Song to a Minuet,

(Dance with Song, all with Branches in their Hands.

I.

Song. *How happy the Lover,
How easie his Chain,
How pleasing his Pain ?
How sweet to discover !
He sighs not in vain.
For Love every Creature
Is form'd by his Nature ;
No Joys are above
The Pleasures of Love.*

(The Dance continues with the same Measure play'd alone.

II.

*In vain are our Graces,
In vain are your Eyes,
If Love you despise ;
When Age furrows Faces,
'Tis time to be wise.
Then use the short Blessing :
That Flies in Possessing :
No Joys are above
The Pleasures of Love.*

Arth. *And what are these Fantastick Fairy Joys,
To Love like mine ? False Joys, false Welcomes all,
Begone, ye Sylvan Trippers of the Green ;
Fly after Night, and overtake the Moon.*

(Here the Dancers, Singers, and Syrens vanish.

[Arthur draws his sword and strikes at the finest tree in the wood to destroy the spells, but from its trunk appears Emmeline, her arm bleeding from his blow. She has almost persuaded him to put down his sword and take her by the hand, when Philidel runs on, touches her with the wand and discloses her to be Grimbald disguised. Arthur then strikes the tree, the spells are broken, and the pass is free to the Saxon castle. Philidel binds Grimbald and takes him a prisoner into the light of day.]

ACT V.

SCENE I.

[Osmond, finding his spells broken and his spirit captured, determines to release Oswald from the prison in the last hope that together they may defeat Arthur.]

SCENE 2.

[Marching to the Saxon Castle, the Britons are met by Oswald, who proposes to decide the war by single combat with Arthur. Assisted by their enchanters the two kings fight, Arthur finally disarming Oswald.]

Arth. Confess thy self o'ercome, and ask thy Life.

Osw. 'Tis not worth asking, when 'tis in thy Power.

Arth. Then take it as my Gift.

Osw. A wretched Gift.

With loss of Empire, Liberty, and Love.

(*A Consort of Trumpets within, proclaiming Arthur's Victory. While they Sound, Arthur and Oswald seem to Confer.*)

[Arthur orders Oswald to take his men back to Saxony. Emmeline is restored to her lover. Osmond is cast into prison by Merlin.]

Mer. to Arth. For this Days Palm, and for thy former Acts,
Thy *Britain* freed, and Foreign Force expell'd,
Thou, *Arthur*, hast acquir'd a future Fame,
And of three Christian Worthies, art the first :
And now at once, to treat thy Sight and Soul,
Behold what Rouling Ages shall produce :
The Wealth, the Loves, the Glories of our Isle,
Which yet like Golden-Oar, unripe in Beds,
Expect the Warm Indulgency of Heav'n
To call 'em forth to Light—

To *Osw.* Nor thou, brave *Saxon* Prince disdain our Triumphs ;
Britains and *Saxons* shall be once one People ;
One Common Tongue, one Common Faith shall bind
Our Jarring Bands, in a perpetual Peace.

(*Merlin waves his Wand ; the Scene changes, and discovers the British Ocean in a Storm. Aeolus in a Cloud above : Four Winds hanging, &c.*)

Aeolus *Ye Blust'ring Brethern of the Skies,*
Singing *Whose Breath has ruffl'd all the Wat'ry Plain,*
 Retire, and let Britannia Rise
 In Triumph o'er the Main.
 Serene and Calm, and void of fear,
 The Queen of Islands must appear :
 Serene and Calm, as when the Spring
 The New Created World began,
 And Birds on Boughs did softly sing,
 Their Peaceful Homage paid to Man,
 While Eurus did his Blasts forbear,
 In favour of the Tender Year.
 Retreat, Rude Winds, retreat
 To Hollow Rocks, your Stormy Seat ;
 There swell your Lungs, and vainly, vainly threat.

(*Aeolus* ascends, and the four Winds fly off. The Scene opens, and discovers a calm Sea, to the end of the House. An *Island* arises, to a soft Tune ; *Britannia* seated in the *Island*, with Fishermen at her Feet, &c. The Tune changes ; the Fishermen come ashore, and dance a while ; after which, *Pan* and a *Nereide* come on the Stage, and sing.

Pan and Nereide Sing.

*Round thy Coast, Fair Nymph of Britain,
For thy Guard our Waters flow :
Proteus all his Herd admitting,
On thy Greens to Graze below.
Foreign Lands thy Fishes Tasting,
Learn from thee Luxurious Fasting.*

Song of three Parts.

*For Folded Flocks, on Fruitful Plains,
The Shepherds and the Farmers Gains,
Fair Britain all the World outvies :
And Pan, as in Arcadia Reigns,
Where Pleasure mixt with Profit lies.*

2.

*Though Jason's Fleece was Fam'd of Old,
The British Wool is growing Gold ;
No Mines can more of Wealth supply :
It keeps the Peasant from the Cold,
And takes for King the Tyrian Dye.*

[The last Stanza sung over again betwixt *Pan* and the *Nereide*. After which the former Dance is varied, and goes on.

*Enter Comus with three Peasants, who sing the following
SONG in Parts.*

Com. *Your Hay it is Mow'd and your Corn is Reap'd ;
Your Barns will be full, and your Hovels heap'd :
Come, my Boys, come ;
Come, my Boys, come ;
And merrily Roar our Harvest Home ;
Harvest Home,
Harvest Home ;
And merrily Roar out Harvest Home.*

Chorus. *Come, my Boys, come, &c.*

1 Man. *We ha' cheated the Parson, we'll cheat him agen ;
For why shou'd a Blockhead ha' One in Ten ?
One in Ten,
One in Ten ;
For why shou'd a Blockhead ha' One in Ten ?*

Chorus. *One in Ten,
One in Ten ;
For why shou'd a Blockhead ha' One in Ten ?*

2. *For Prating so long like a Book-learn'd Sot,
Till Pudding and Dumplin burn to Pot ;
Burn to Pot,
Burn to Pot ;
Till Pudding and Dumpling burn to Pot.*

Chorus. *Burn to Pot, &c.*

3. *We'll toss off our Ale will we canno' stand,
And Hoigh for the Honour of Old England :
Old England,
Old England ;
And Hoigh for the Honour of Old England.*

Chorus. *Old England, &c.*

The Dance vary'd into a round Country-Dance.

Enter Venus.

Venus. *Fairest Isle, all Isles Excelling,
Seat of Pleasures, and of Loves ;
Venus, here, will choose her Dwelling,
And forsake her Cyprian Groves.*

2.

*Cupid from his Fav'rite Nation,
Care and Envy will Remove ;
Jealousie, that poysons Passion,
And Despair that dies for Love.*

3.

*Gentle Murmurs, sweet Complaining,
Sighs that blow the Fire of Love ;
Soft Repulses, kind Disdaining,
Shall be all the Pains you prove.*

4.

*Every Swain shall pay his Duty,
Grateful every Nymph shall prove ;
And as these Excel in Beauty,
Those shall be Renown'd for Love.*

SONG by Mr. Howe.

She. *You say, 'Tis Love Creates the Pain,
Of which so sadly you complain ;
And yet wou'd fain engage my Heart
In that uneasie cruel part :
But how, Alas ! think you, that I,
Can bear the Wound of which you die ?*

2.

He. *'Tis not my Passion makes my Care,
But your Indifference gives Despair :
The Lusty Sun begets no Spring,
Till Gentle Show'rs Assistance bring :
So Love that Scorches, and Destroys,
Till Kindness Aids, can cause no Joys.*

3.

She. *Love has a Thousand Ways to please,
But more to rob us of our Ease :
For Wakeful Nights and Careful Days,
Some Hours of Pleasure he repays ;
But absence soon, or Jealous Fears,
O'erflow the joys with Floods of Tears.*

4.

He. *By vain and senseless Forms betray'd,
Harmless Love 's th' Offender made ;
While we no other Pains endure,
Than those, that we our selves procure ;
But one soft Moment makes Amends
For all the Torment that attends.*

5.

Chorus of Both.

*Let us love, let us love, and to Happiness haste ;
Age and Wisdom come too fast :
Youth for Loving was design'd.*

He alone. *I'll be constand, you be kind.*

She alone. *You be constant, I'll be kind.*

Both. *Heav'n can give no greater Blessing,
Than faithful Love, and kind Possessing.*

(After the Dialogue, A Warlike Consort : The Scene
opens above, and discovers the Order of the Garter.

Enter Honour, Attended by Hero's.

Merl. *These who hast enter'd, are our Valiant Britains.
Who shall by Sea and Land Repel our Foes.
Now look above, and in Heav'ns High Abyss,
Behold what Fame attends those future Hero's.
Honour, who leads 'em to that Steepy Height,
In her Immortal Song, shall tell the rest.*

(Honour sings.)

I.

Hon. *St. George, the Patron of our Isle,
A Soldier, and a Saint,
On that Auspicious Order smile,
Which Love and Arms will plant.*

2.

*Our Natives not alone appear
To court this Martial Prize ;
But Foreign Kings Adopted here,
Their Crowns at home despise.*

3.

*Our Sovereign High, in Aweful State,
His Honours shall bestow ;
And see his Scepter'd Subjects wait
On his Commands below.*

(A full Chorus of the whole Song : After which the
Grand Dance.

Arth. to Merl. Wisely you have, whate'er will please, reveal'd,
What wou'd displease, as wisely have conceal'd :
Triumphs of War and Peace, at full ye show,
But swiftly turn the Pages of our Wo.
Rest we contented with our present State ;
'Tis Anxious to enquire of future Fate ;
That Race of Hero's is enough alone
For all unseen Disasters to atone.
Let us make haste betimes to Reap our share,
And not Resign them all the Praise of War.
But set th' Example ; and their Souls Inflamm,
To Copy out their Great Forefathers Fame.

KING ARTHUR

FIRST MUSIC

CHACONNE

Violins

Viola

Bass

Piano

Allegretto

f

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a treble staff with a melodic line, an alto staff with a similar line, and a bass staff with a simple accompaniment. The second system includes a piano (p) marking in the treble staff and a crescendo (cresc.) marking in the bass staff. The third system shows a forte (f) and diminuendo (dim.) marking in the treble staff, followed by a piano (p) marking. The fourth system includes a piano (p) marking in the treble staff. The fifth system features a piano (p) marking in the treble staff and a crescendo (cresc.) marking in the bass staff, followed by a left hand (L.H.) marking.

This page of musical notation is divided into two systems, each containing four staves. The first system (top) consists of two grand staves (treble and bass clef) and two additional staves (alto and tenor clef). The second system (bottom) also consists of two grand staves and two additional staves. The music is written in 2/4 time and the key of B-flat major. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a forte (f) marking. The second system includes a fortissimo (ff) marking. The music is a piano piece, likely for a solo instrument.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a complex melodic line in the treble staff, with a piano (*p*) dynamic marking in the bass staff. The second system continues the melodic development, with a crescendo (*cresc.*) marking in the bass staff. The third system features a more active bass line, with a piano (*p*) dynamic marking in the bass staff. The fourth system shows a melodic line in the treble staff, with a piano (*p*) dynamic marking in the bass staff. The fifth system concludes the page, with a piano (*p*) dynamic marking in the bass staff.

This musical score is for a piano and voice piece, page 5. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems, each with two staves for the piano and one for the voice.

The first system (measures 1-8) shows the vocal line with various melodic phrases and the piano accompaniment with chords and moving lines. The second system (measures 9-16) includes dynamic markings: *cresc.* (crescendo) at measure 9, *dim.* (diminuendo) at measure 14, and *p* (piano) at measure 15. The third system (measures 17-24) continues the musical development. The fourth system (measures 25-32) includes *cresc.* at measure 27 and *f* (forte) at measure 31. The score concludes with a *p* (piano) marking at the end of measure 32.

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written for four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The voice part consists of a single melodic line with lyrics written below it. Dynamics include *dim.* (diminuendo) at measure 10, *p* (piano) at measure 12, and *f* (forte) at measure 14. There are also *cresc.* (crescendo) markings at measures 12 and 14. Trills are indicated by 'tr' above notes in measures 10, 12, and 14. The score concludes with a double bar line at the end of measure 16.

SECOND MUSIC

I OVERTURE

Violins

soft

Viola

Bass

Piano

Maestoso

f *p* *f* *p* *f* *p*

sempre cresc.

f

dim.

tr

p

mp

Allegro



The first system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The first system includes a dynamic marking *mf* (mezzo-forte) in the second measure of the bottom system.



The second system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The second system includes a dynamic marking *f* (forte) in the first measure of the bottom system.



The third system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key with one flat (B-flat) and a common time signature.



The first system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



The second system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (tr) is marked in the bottom right of the system.



The third system of musical notation consists of two systems of staves. The top system has four staves: two treble clefs, one alto clef, and one bass clef. The bottom system also has four staves: two treble clefs, one alto clef, and one bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano), *cresc.* (crescendo), and *f* (forte).



First system of musical notation, consisting of two grand staves (treble and bass clef) and four individual staves. The top grand staff contains two staves with treble clefs, and the bottom grand staff contains two staves with a bass clef and a soprano clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.



Second system of musical notation, consisting of two grand staves (treble and bass clef) and four individual staves. The notation continues from the first system, maintaining the same key signature and time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The system concludes with a double bar line.

II
AIR

Violins

Viola

Bass

Piano

Allegretto

p

OVERTURE

Trumpets

Violins

Viola

Bass

Piano

Maestoso

f

The musical score is written for five parts: Trumpets, Violins, Viola, Bass, and Piano. The key signature is D major (two sharps). The time signature is 4/4. The tempo is marked 'Maestoso' and the dynamic is 'f' (forte). The score consists of two systems of music. The first system shows the initial measures of the overture, with the Piano part featuring a prominent, rhythmic accompaniment. The second system continues the musical development, with various instruments contributing to the overall texture.



First system of musical notation, measures 1-3. The system consists of six staves. The top two staves are treble clef, the next two are bass clef, and the bottom two are a grand staff (treble and bass clef). The key signature is two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



Second system of musical notation, measures 4-7. The system consists of six staves, continuing the arrangement from the first system. The key signature remains two sharps. The music continues with complex rhythmic patterns and melodic lines across the staves.

The first system of the musical score consists of four measures. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third and fourth staves have a treble clef and a key signature of two sharps. The fifth and sixth staves have a bass clef and a key signature of two sharps. The music is written in a style that suggests a 19th-century composition, with a focus on melodic and harmonic development. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of four measures. It continues the musical development from the first system. The notation is consistent with the first system, featuring a treble and bass clef with a key signature of two sharps. The music is written in a style that suggests a 19th-century composition, with a focus on melodic and harmonic development. The notation includes various note values, rests, and dynamic markings. The word "Allegro" is written above the staff in the third measure, indicating the tempo. The system concludes with a double bar line.



First system of a musical score. It consists of six staves. The top two staves are grand staves (treble and bass clef) with a key signature of two sharps (F# and C#). The next two staves are also grand staves with a key signature of two sharps. The fifth staff is a single treble clef staff with a key signature of two sharps. The bottom staff is a single bass clef staff with a key signature of two sharps. The music is written in a complex, multi-measure format, featuring various note values, rests, and dynamic markings.



Second system of a musical score, continuing from the first system. It consists of six staves, maintaining the same instrumentation and key signature. The musical notation continues with various note values, rests, and dynamic markings, showing a continuation of the complex, multi-measure format.

This musical score is for a piano and voice piece, page 17. It features a complex arrangement with multiple staves. The top system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass clefs). The bottom system continues the piano accompaniment, with a prominent bass line and a treble line. The key signature is D major (two sharps). The tempo is marked 'rit.' (ritardando) in the bottom right. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

FIRST ACT

SOLOS (TENOR AND BASS) AND CHORUS { WODEN, FIRST TO THEE
WE HAVE SACRIFIC'D

Violins

Viola

Bass Solo

Bass

Piano

Maestoso

f

single

[Full]

Bass Solo

Wo-den, first to thee A milk white steed, in bat-tle won, We have sac - ri-fic'd:

mp

CHORUS *Soprano*

Alto We have sac-ri-fic'd, we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

Tenor We have sac-ri-fic'd, we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

Bass We have sac-ri-fic'd, we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

We have sac-ri-fic'd, we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

cresc. f

soft

Tenor Solo

Let our next ob-la-tion be To Thor, thy thun -

p

Full

Chorus

Chorus We have sac-ri-fic'd, we have sac-ri-fic'd,

Chorus We have sac-ri-fic'd, we have sac-ri-fic'd,

Chorus We have sac-ri-fic'd, we have sac-ri-fic'd,

Chorus We have sac-ri-fic'd, we have sac-ri-fic'd,

-dring son, Of such an-o-ther:

f

we have, we have, we have sac - ri - fic'd.

we have, we have, we have sac - ri - fic'd.

we have, we have, we have sac - ri - fic'd.

we have, we have, we have sac - ri - fic'd.

Bass Solo

A third (of Friesland breed was he) To Woden's wife, and to Thor's

dim. *p*

Chorus
We have sac-ri-fic'd,
Chorus
We have sac-ri-fic'd,
Chorus
We have sac-ri-fic'd,
Chorus
We have sac-ri-fic'd,

mo-ther; And now, now, now we have, we have a-ton'd all three. We have sac-ri-fic'd,

f

we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

we have sac-ri-fic'd, we have, we have, we have sac-ri-fic'd.

Verse. Alto Solo

Tenor Solo

The white horse neigh'd a -

mf

First system of the musical score. It features a duet for Alto and Tenor voices and a piano accompaniment. The lyrics are: "To Wo-den thanks we ren-der, to Wo-den thanks we ren-der, To - loud, a-loud. To Wo-den thanks we ren-der, to Wo-den thanks we". The piano part includes a bass line with a '6' and a treble line with a '6'.

Second system of the musical score. The lyrics continue: "Wo-den we have vow'd, to Wo-den, to Wo-den we have vow'd, thanks, thanks, ren-der, To Wo-den we have vow'd, to Wo-den we have vow'd, to Wo-den thanks we". The piano part includes a bass line with a '4 6 7 6' and a treble line with a 'tr'.

Third system of the musical score. The lyrics conclude: "thanks, to Wo-den thanks we ren-der, To Wo-den our de-fen-der, thanks, thanks, ren-der, thanks, thanks, To Wo-den our de-fen-der, to Wo-den thanks we". The piano part includes a bass line with a '4 8 6 5 3' and a treble line with a 'tr'.

thanks, thanks, to Wo - den thanks we ren - der, thanks, thanks, thanks, to

ren - der, to Wo - den thanks we ren - der, to Wo - den thanks we ren - der, thanks, to

9 8 4 3 6 5 6 5

soft

Wo - den our de - fen - der, thanks, thanks, to Wo - den our de - fen - der, to Wo - den our de -

Wo - den our de - fen - der, thanks, to Wo - den our de - fen - der, to Wo - den our de -

p

Chorus

To Wo - den thanks we ren - der, to Wo - den thanks we ren - der, thanks, thanks,

-fen - der. *Chorus* To Wo - den thanks we ren - der, to Wo - den, to Wo - den thanks we

-fen - der. *Chorus* To Wo - den thanks we ren - der, to Wo - den thanks we ren - der, to

Chorus

To Wo - den thanks we ren - der, to Wo - den thanks we ren - der, thanks we ren - der,

f

thanks, thanks we ren - der, to Wo - den our de - fen - der, to Wo - den thanks we
 ren - der to Wo - den our de - fen - der, to Wo - den our de - fen - der, to Wo - den thanks we
 Wo - den thanks we ren - der, thanks we ren - der, to Wo - den our de - fen - der, thanks, thanks,
 to Wo - den thanks we ren - der, to Wo - den our de - fen - der, thanks, thanks,

ren - der, thanks, thanks, to Wo - den our de - fen - der, thanks, thanks,
 ren - der, thanks, thanks, to Wo - den our de - fen - der, thanks, thanks, thanks,
 thanks, thanks, to Wo - den our de - fen - der, thanks, thanks, thanks,
 thanks, thanks, to Wo - den our de - fen - der, thanks, thanks,
 2 6 6 6
 4 4 4 4
 #3 #3

thanks, thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der.

thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der.

thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der.

thanks, thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der.

The first system of the musical score consists of a piano accompaniment and four vocal parts. The piano part is written in G major and 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts are arranged in four staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are: "thanks, thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der." for the soprano and tenor parts, and "thanks, to Wo - den our de - fen - der, to Wo - den our de - fen - der." for the alto and bass parts. A small asterisk (*) is placed above the first measure of the bass vocal line.

rit.

The second system of the musical score continues the piano accompaniment and vocal parts. The piano part features a more complex texture with chords and moving lines in both hands. The vocal parts continue their melodic lines. The lyrics are not repeated in this system. A "rit." (ritardando) marking is placed at the end of the system, indicating a gradual deceleration of the tempo.

Verse. Soprano Solo

The lot is cast, and Tan - fan pleas'd; Of mor-tal cares ye shall, ye shall be

Allegro moderato

mf

b3 5 6 7 6

This block contains the first system of the musical score. It features a Soprano line with lyrics and a piano accompaniment. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'. The piano part includes a sequence of notes labeled b3, 5, 6, 7, 6.

eas'd, Of mor-tal cares ye shall be eas'd.

#3 b6 4 b6 4 5 #3

This block contains the continuation of the musical score. It includes the second system of the Soprano line and the corresponding piano accompaniment. The piano part includes a sequence of notes labeled #3, b6, 4, b6, 4, 5, #3.

souls, to be re-nown'd in sto-ry, to be re-nown'd in sto-ry, to be re-
 be re-nown'd in sto-ry, to be re-nown'd, re-nown'd
 -nown'd in sto-ry, Brave souls, to be re-nown'd in sto-ry, to
 sto-ry, Brave souls, to be re-nown'd in sto-ry, to be re-

-nown'd, re-nown'd in sto-ry.
 in sto-ry.
 be re-nown'd in sto-ry.
 -nown'd in sto-ry.

Brave souls, to be renown'd in

Brave

sto - ry, to be re - nown'd, re - nown'd in

souls, to be re - nown'd in sto - ry, to be re - nown'd, re - nown'd in

Brave souls, to be re - nown'd in sto - ry, to be re - nown'd in

Brave souls, to be re - nown'd in

sto - ry, Brave souls, Brave souls, to be re-nown'd in

sto - ry, Brave souls, Brave souls, to be

sto - ry, to be re-nown'd in sto - ry, to be re-nown'd in sto - ry, 're -

sto - ry, to be re-nown'd in sto - ry, re - nown'd in sto - ry, to be re -

sto - ry, to be re - nown'd, re - nown'd in sto - ry.

re - nown'd, re - nown'd in sto - ry.

- nown'd to be re - nown'd in sto - ry.

- nown'd re - nown'd in sto - ry.

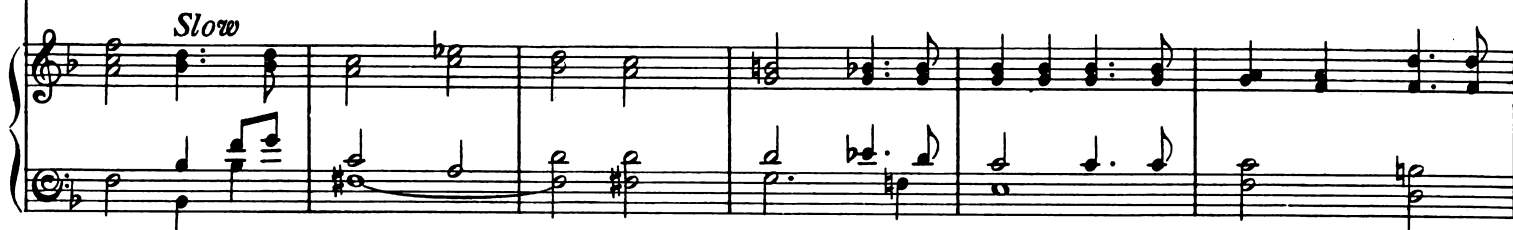
Slow

Hon - our priz - ing, Death des - pis - ing, Fame ac - quir - ing By ex -

Hon - our priz - ing, Death des - pis - ing, Fame ac - quir - ing By ex -

Hon - our priz - ing, Death des - pis - ing, Fame ac - quir - ing By ex -

Hon - our priz - ing, Death des - pis - ing, Fame ac - quir - ing By ex -

Slow*Very Slow*

- pi - ring,

Die and reap the

- pi - ring,

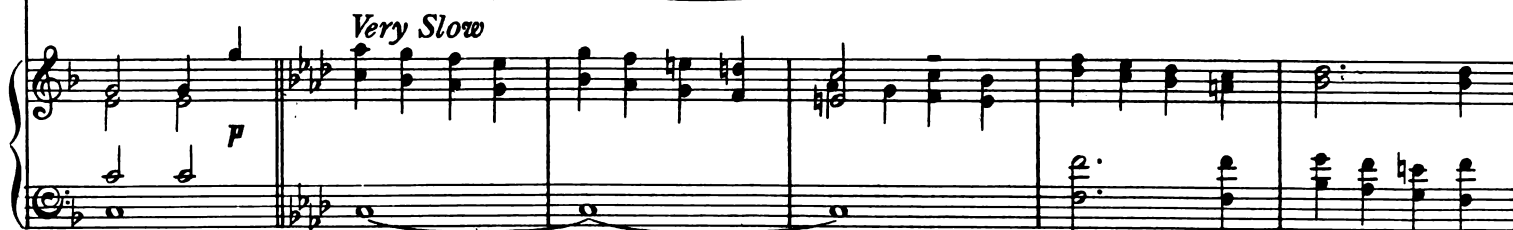
Die and reap the fruit, the

- pi - ring,

Die and reap the

- pi - ring,

Die and reap the fruit of

Very Slow

fruit of glo-ry, die and reap, die and reap the fruit, and
 fruit of glo-ry, die die and reap, and
 fruit of glo-ry, die and reap the fruit of glo-ry, and
 glo-ry, die and reap the fruit of glo-ry, die and

reap the fruit of glo-ry.
 reap the fruit of glo-ry.
 reap the fruit of glo-ry.
 reap the fruit of glo-ry.

SOLO (ALTO) AND CHORUS I CALL, I CALL, I CALL

Verse. Alto Solo

I call, I call, I call — you all To Wo - den's Hall, — Your

Allegro

tem - ples round — With i - vy bound In gob - lets crown'd, — And

plen - teous, plen - teous bowls, — and plen - teous, plen - teous bowls of burn - ish'd gold,

Where ye shall laugh And dance and quaff, Where ye shall laugh And dance and quaff The

juice that makes the Bri-tons bold, The juice that makes the Bri - tons

bold Where ye shall laugh and dance, where ye shall

laugh And dance and quaff The juice— that makes, the juice— that makes the Bri - tons

soft

bold, the juice that makes, the juice that makes the Bri - tons bold.

p *cresc.*

Violins

Viola

Chorus

To Wo - den's Hall all, all to Wo - den's Hall,

Chorus

To Wo - den's Hall all, all to Wo - den's Hall,

Chorus

To Wo - den's Hall all, all to Wo - den's Hall,

Chorus

To Wo - den's Hall all, all to Wo - den's Hall,

ff

all, all, all, all to Wo - den's Hall, all, all Where in plen-teous, plen-teous bowls of burn - ish'd

all, all, all, all to Wo - den's Hall, all, all Where in plen-teous, plen-teous bowls of burn-ish'd

all, all, all, all to Wo - den's Hall, all, all Where in plen-teous, plen-teous bowls of burn - ish'd

all, all, all, all to Wo - den's Hall, all, all Where in plen-teous, plen-teous bowls of burn-ish'd

gold, We shall laugh - And dance - and quaff, - We shall

gold, We shall laugh - And dance - and quaff, - We shall laugh - and dance, shall

gold, We shall laugh - And dance - and dance - and quaff, We shall laugh and

gold, We shall laugh - And dance - and quaff - The juice that makes, that

laugh And dance — and quaff, We shall laugh And dance and quaff The juice that
 laugh And dance and quaff, We shall laugh and quaff, shall laugh and
 dance, We shall laugh And dance and quaff, We shall
 makes the Bri - tons bold,

makes the Bri - tons bold, We shall
 quaff, We shall laugh and quaff The juice that
 laugh And dance and quaff The juice that makes, the juice that makes the Bri - tons
 We shall laugh And dance and quaff The juice that makes, that makes the Bri - tons

laugh And dance, shall laugh and dance, shall laugh and dance and quaff The juice that makes, the juice that
 makes the Bri - tons bold, the juice that makes, the juice that
 bold, We shall laugh And dance and quaff The juice that makes, the juice that
 bold, shall laugh And dance and quaff, and dance and quaff The juice that makes, the juice that

makes the Bri - tons bold, the juice that makes, the juice that makes the Bri - tons bold.
 makes the Bri - tons bold, the juice that makes, the juice that makes the Bri - tons bold.
 makes the Bri - tons bold, the juice that makes, the juice that makes the Bri - tons bold.
 makes the Bri-tons bold, the juice that makes, the juice that makes the Bri-tons bold.

SOLO (TENOR) AND CHORUS COME, IF YOU DARE

Symphony

Trumpets

soft *loud*

Hautboys and Violins

Viola

Bass

Piano

Allegro *f* *p* *L.H.* *f*

soft *soft* *p*

The first system of the score features a piano introduction. The right hand plays a series of eighth-note chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The music is in 2/4 time and G major.

Verse. Tenor Solo *soft*

"Come if you dare," our trumpets sound. "Come if you

The piano accompaniment for the first vocal line consists of a continuous eighth-note bass line in the left hand and a melody of eighth notes in the right hand, mirroring the vocal line.

cresc. *f* *p*

The piano accompaniment for the second vocal line features a more complex texture. The right hand has chords and moving lines, while the left hand continues the eighth-note bass line. Dynamics include *cresc.*, *f*, and *p*.

loud

dare," the foes re - bound. "We come, we come, we come, we come" Says the double, double, double beat of the

The piano accompaniment for the third vocal line features a driving eighth-note bass line in the left hand and a melody in the right hand that includes a sharp sign, indicating a key change or chromatic movement.

f

The piano accompaniment for the fourth vocal line is highly rhythmic and intense. The right hand plays chords and moving lines, while the left hand has a strong eighth-note bass line. The dynamic is marked *f*.

Violins

Viola

CHORUS *Soprano* *soft*

"Come if you dare," our trumpets sound. "Come if you dare," the

Alto

"Come if you dare," our trum - pets sound. "Come if you dare," the

Tenor

thun - dring drum. "Come if you dare," our trumpets sound. "Come if you dare," the

Bass

"Come if you dare," our trumpets sound. "Come if you dare," the

loud

foes re - bound. "We come, we come, we come, we come" Says the dou-ble, dou-ble, dou-ble beat of the

foes re - bound. "We come, we come, we come, we come" Says the dou-ble, dou-ble, dou-ble beat of the

foes re - bound. "We come, we come, we come, we come" Says the dou-ble, dou-ble, dou-ble beat of the

foes re - bound. "We come, we come, we come, we come" Says the dou-ble, dou-ble, dou-ble beat of the

f

thun - d'ring drum.

thun - d'ring drum.

Verse

thun - d'ring drum. Now they charge on a - main. Now they ral - ly a - gain. The Gods from a -

thun - d'ring drum.

- bove the mad la - bour be - hold, And pi - ty man - kind that will per - ish for gold, And pi - ty man -

soft

Chorus
Now they charge on a - main. Now they ral - ly a - gain. The
Chorus
Now they charge on a - main. Now they ral - ly a - gain. The
- kind that will per-ish for gold. *Chorus* Now they charge on a - main. Now they ral - ly a - gain. The
Chorus
Now they charge on a - main. Now they ral - ly a - gain. The

Gods from a - bove the mad la - bour be - hold, And pi - ty man - kind that will per-ish for
Gods from a - bove the mad la - bour be - hold, And pi - ty man - kind that will per-ish for
Gods from a - bove the mad la - bour be - hold, And pi - ty man - kind that will per - ish for
Gods from a - bove the mad la - bour be - hold, And pi - ty man - kind that will per-ish for

Tr. I, Hb. I, Vl. I

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.

ff

Tr. II, Hb. II, Vl. II

Tr. I
Hb. I, Vl. I

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.

gold, And pi-ty man-kind that will per-ish for gold.



The first system of musical notation consists of four staves. The top two staves are a grand staff (treble and bass clefs). The bottom two staves are also a grand staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties.



The second system of musical notation consists of four staves. The top two staves are a grand staff (treble and bass clefs). The bottom two staves are also a grand staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties.



The third system of musical notation consists of four staves. The top two staves are a grand staff (treble and bass clefs). The bottom two staves are also a grand staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Above the first staff, the text "Hb. I & Vn. I" is written. Above the second staff, the text "Tr. I" is written.

Hb. I & Vn. I
Tr. I

[Verse] *soft*
The faint-ing Sax - ons quit their ground, Their trum-pets lan-guish

f *p*

loud
in their sound, They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons

f

soft
Violins
Viola

Chorus
The faint-ing Sax - ons quit their ground, Their trum-pets lan-guish in their
The faint - ing Sax - ons quit their ground, Their trum - pets lan - guish in their
cry. The faint - ing Sax - ons quit their ground, Their trum - pets lan - guish in their
The faint - ing Sax - ons quit their ground, Their trum - pets lan - guish in their

p

loud

sound, They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

sound, They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

sound, They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry. Now the

Verse

sound, They fly, they fly, they fly, they fly, "Vic - tor - ia, Vic - tor - ia" the bold Bri - tons cry.

f

vic - to - ry's won, To the plun - der we run, Then re - turn to our las - ses like... for - tun - ate

tra-ders, Tri - um-phant with spoils of the van-quish'd in -- va - ders, Tri - um-phant with

Chorus

Now the vic - to - ry's won, To the plun - der we

Chorus

Now the vic - to - ry's won, To the plun - der we

Chorus

spoils of the van-quish'd in - va - ders. Now the vic - to - ry's won, To the plun - der we

Chorus

Now the vic - to - ry's won, To the plun - der we

run, Then re - turn to our las - ses like for - tun - ate tra - ders, Tri - um - phant with

run, Then re - turn to our las - ses like for - tun - ate tra - ders, Tri - um - phant with

run, Then re - turn to our las - ses like for - tun - ate tra - ders, Tri - um - phant with

run, Then re - turn to our las - ses like for - tun - ate tra - ders, Tri - um - phant with

spoils of the van - quish'd in - va - ders, Tri - um - phant with spoils of the van - quish'd in - va - ders.

spoils of the van - quish'd in - va - ders, Tri - um - phant with spoils of the van - quish'd in - va - ders.

spoils of the van - quish'd in - va - ders, Tri - um - phant with spoils of the van - quish'd in - va - ders.

spoils of the van - quish'd in - va - ders, Tri - um - phant with spoils of the van - quish'd in - va - ders.

FIRST ACT TUNE

AIR

Violins

Viola

Bass

Piano

Allegro

p

mp

cresc.

f

dim.

p

cresc.

f

dim.

p

The musical score is arranged for Violins, Viola, Bass, and Piano. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The score is divided into three systems. The first system shows the initial entry of the instruments. The second system features a piano solo section with dynamic markings of mezzo-piano (mp), crescendo (cresc.), forte (f), and decrescendo (dim.). The third system continues the piano part with further dynamic markings of piano (p), crescendo (cresc.), forte (f), decrescendo (dim.), and piano (p). The strings provide harmonic support throughout.

SECOND ACT

SOLO (SOPRANO) AND CHORUS HITHER, THIS WAY

Hautboys

Violins

Soprano Solo

PHILADELL SINGS
Verse

Hi - ther, this way,

Bass

Piano

Allegretto
p

hi - ther, this way, this way bend, Trust not, trust not, trust not the ma - li - cious

fiend, trust not the ma-li - cious fiend. Hi-ther, this way, hi-ther, this way, this way bend, this way, hi-ther,

this way, this way bend.

Those are false de - lu - ding lights Waft-ed far and near by

sprites. Trust them not, for they'll de - ceive ye, Trust them not, for they'll de - ceive ye, And in bogs and mar - shes

Viola

PHILADELL'S SPIRITS
CHORUS

leave ye, And in bogs and mar - shes leave ye.

Alto Hi - ther, this way, this way bend, this way,
Hi - ther, this way, this way bend, this, this way bend, this way,
Tenor Hi - ther, this way, this way bend,
Bass Hi - ther, this way, this way,

p

GRIMBALD'S SPIRITS

this way, hi - ther, this way, this way bend. This way, hi - ther, this way, this way

this way, hi - ther, this way, this way bend. This way, hi - ther, this way, this way

this way, this way, hi - ther this way, this way bend. Hi - ther, this way, hi - ther, this way

this way, this way, hi - ther this way, this way bend. Hi - ther, this way, hi - ther, this way

PHILADELL SINGS
Verse

bend. If you step no long-er think-ing, Down you

bend.

bend.

bend.

fall a fur-long sink-ing.

The first system of the musical score consists of five staves. The top two staves are for piano accompaniment in G major, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The third staff is for the vocal melody, starting with the lyrics 'fall a fur-long sink-ing.' The bottom two staves continue the piano accompaniment, with the left hand playing a steady eighth-note bass line.

'Tis a fiend who has an - noy'd ye; Name but Heav'n, name but Heav'n, and he'll a - void ye. Hi - ther,

cresc. *f*

The second system of the musical score also consists of five staves. The top two staves are for piano accompaniment, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The third staff is for the vocal melody, starting with the lyrics ''Tis a fiend who has an - noy'd ye; Name but Heav'n, name but Heav'n, and he'll a - void ye. Hi - ther,'. The bottom two staves continue the piano accompaniment, with the left hand playing a steady eighth-note bass line. The system includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

Violins

Viola

PHILADELL'S SPIRITS *Chorus*

this way. *Chorus* Hi - ther, this way, this way bend, this way,

Chorus Hi - ther, this way, this way bend, this, this way bend, this way,

Hi - ther, this way, this way bend, *Chorus* Hi - ther, this way, this way,

GRIMBALD'S SPIRITS PHILADELL'S SPIRITS

this way. Hi - ther, this way, this way bend. Trust not, trust not, trust not

this way. Hi - ther, this way, this way, this way bend. Trust not, trust not, trust not

this way. Hi - ther, this way, this way, this way bend. Trust not, trust not, trust not

this way. Hi - ther, this way, this way, this way bend. Trust not, trust not, trust not

the ma-li - cious fiend, trust not the ma - li - cious fiend. Hi - ther, this way, this way

the ma-li - cious fiend, trust not the ma - li - cious fiend. Hi-ther, this way, this way bend, this, this way

the ma-li - cious fiend, trust not the ma - li - cious fiend. Hi-ther, this way, this way bend,

the ma-li - cious fiend, trust not the ma - li - cious fiend. Hi - ther,

p

bend, this way, this way, hi-ther, this way, this way bend, this way, hi-ther, this way, this way bend.

bend, this way, this way, hi-ther, this way, this way bend, this way, hi-ther, this way, this way bend.

this way, this way, hi-ther, this way, this way bend, this way, hi-ther, this way, this way bend.

this way, this way, this way, this way, hi-ther, this way, this way bend, this way, hi-ther, this way, this way bend.

cresc. *f* *p*

SOLO (BASS) LET NOT A MOONBORN ELF

GRIMBALD
Verse

Bass Solo

Let not a moon - born elf mis - lead ye From your prey and

Bass

Piano

Allegro
mf

from your glo - ry; To fear, a - las, he has be - tray'd ye;

7 #6

Fol - low the flames that wave be - fore thee, Sometimes sev'n and sometimes

8 7

one. Hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry on.

cresc.

RITORNEL

Violins

f

See, see the foot - steps plain ap - pear - ing. That way Os - wald

mf

chose for fly - ing. Firm is the turf and fit for bear - ing, Where

7 #6

yon - der pearl - y dew - are ly - ing. Far he can - not hence be

gone. Hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry, hur-ry on.

cresc.

RITORNEL

Violins

f

Violins

Viola

CHORUS
Soprano PHILADELL'S SPIRITS
Hi-ther, this way, hi-ther, this way, this way bend, this way, this way.

Alto
Hi-ther, this way, this way bend, this, this way bend, this way, this way.

Tenor
Hi-ther, this way, this way bend, this way,

Bass
Hi-ther, this way, this way, this way,

Allegretto
p $\frac{5}{8}$ $\frac{6}{4}$ *cresc.*

GRIMBALD'S SPIRITS PHILADELL'S SPIRITS

Hi-ther, this way, this way bend. Trust not, trust not, trust not the ma-li-cious

Hi-ther, this way, this way bend. Trust not, trust not, trust not the ma-li-cious

this way. Hi-ther, this way, this way bend. Trust not, trust not, trust not the ma-li-cious.

this way. Hi-ther, this way, this way bend. Trust not, trust not, trust not the ma-li-cious

f

fiend, trust not the ma - li - cious fiend. Hi - ther, this way, this way bend, this way,
 fiend, trust not the ma - li - cious fiend. Hi - ther, this way, this way bend, this, this way bend, this way,
 fiend, trust not the ma - li - cious fiend. Hi - ther, this way, this way bend,
 fiend, trust not the ma - li - cious fiend. Hi - ther, this way, this way,

p *cresc.*

this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.
 this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.
 this way, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.
 this way, hi - ther, hi - ther, this way, this way bend, this way, hi - ther, this way, this way bend.

f *dim.* *p*

QUINTET, TRIO AND CHORUS COME, FOLLOW ME

Soprano 1 Solo

Soprano 2 Solo

Alto Solo

Tenor Solo

Bass Solo

Bass

Piano

Allegretto

mp

Come, fol - low me, come fol - low me, come, fol - low, fol - low,

Come, fol - low me, come, fol - low me, come, fol - low,

And me, _____

And me, _____

And

fol - low me, and me, and me, and me, and me, and me,

fol - low, fol - low me, and me, and me, and me, and me,

and me, and me, come, fol - low me, come, fol - low me, Come, fol - low me, come,

and me, Come, fol - low me, come fol - low me, Come, fol - low

me, _____ Come, fol - low me, come, fol - low me, Come, fol - low me come,

* See note, page XXI

Violins

Viola

Chorus

and me, and me. Come, fol - low, fol - low fol - low me, come, fol - low,

me, and me, and me. *Chorus* Come, fol - low, fol - low,

fol - low, fol - low me. *Chorus* Come, fol - low, fol - low, fol - low me, come,

fol - low, fol - low me. *Chorus* Come, fol - low me, *Chorus* Come,

fol - low, fol - low me. Come fol - low, fol - low, fol - low,

f

Verse

fol - low, fol - low me. And green - sward all your way shall be, and

fol - low, fol - low me. And green - sward all your way shall be, and

fol - low, fol - low me.

fol - low, fol - low me.

fol - low fol - low me.

mf *R.H.*

green - sward all your way shall be, all, all your way shall be. Come, fol - low,
green - sward all your way shall be, all, all your way shall be. *Chorus*
Come, fol - low,

fol - low, fol - low *Chorus* me, come, fol - low, fol - low, fol - low me.
Come, fol - low fol - low, fol - low, fol - low me.
fol - low, fol - low me, *Chorus* come, fol - low, fol - low me.
Chorus Come, fol - low, fol - low me. *Verse*
Come, fol - low, fol - low fol - low, fol - low, fol - low me. No

No gob - lin or elf shall dare, shall dare to of - fend thee, No
 gob - lin or elf shall dare, shall dare, to of - fend thee, shall dare to of -
Chorus
 No, no, no, no, no, no, No gob - lin or
 no, no, no, no, no, no, No gob - lin or elf,
 no, no, no, no, no, no, gob - lin or elf shall dare to of - fend thee,
 no, no, no, no, no, no, gob - lin or elf shall dare to of - fend thee,

gob - lin or elf shall dare, shall dare to of - fend thee,
 - fend thee, shall dare to of - fend thee, No,
 elf shall dare, shall dare, shall dare to of - fend thee, No, no, no, no,
 No gob - lin or elf shall dare to of - fend thee, No, no, no, no,
 No gob - lin or elf shall dare to of - fend thee, No, no, no, no,

No, no, no, no, no gob - lin or elf shall dare, shall dare to of - fend thee.
 no, no, no, no, no, no, no, no, no gob - lin or elf shall dare, shall dare to of - fend thee.
 no, no, no, no, no, no, no, no, no gob - lin or elf shall dare, shall dare to of - fend thee.
 no, no, no, no, no, no, no, no, no gob - lin or elf shall dare, shall dare to of - fend thee.
 no, no, no, no, no, no, no, no, no gob - lin or elf shall dare, shall dare to of - fend thee.

RITORNELLO

The first system of the musical score for the RITORNELLO section. It consists of five staves. The top two staves are for the right hand of a piano, and the bottom three staves are for the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A dynamic marking of *p* (piano) is present on the first staff of the second system. The system concludes with a double bar line.

The second system of the musical score for the RITORNELLO section. It continues the musical material from the first system across five staves. The notation includes various rhythmic patterns and melodic lines for both hands. The system ends with a double bar line.

Soprano 1 Solo

We breth - ren of air You he - roes will bear, We breth - ren of air You

Soprano 2 Solo

We breth - ren of air You he - roes will bear, We breth - ren of air You

Alto Solo

We breth - ren of air You he - roes will bear, We breth - ren of air You

p [Unaccompanied]

he - roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

he - roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

he - roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

he - roes will bear To the kind and the fair, the kind and the fair that at - tend ye.

CHORUS
Soprano

We breth - ren of air You he - roes will bear, We breth - ren of air You

We breth - ren of air You he - roes will bear, We breth - ren of air You

We breth - ren of air You he - roes will bear, We breth - ren of air You

We breth - ren of air You he - roes will bear, We breth - ren of air You

p [Accompanied]

he-ros will bear To the kind and the fair, the kind and the fair that at - tend ye.

he-ros will bear To the kind and the fair, the kind and the fair that at - tend ye.

he-ros will bear To the kind and the fair, the kind and the fair that at - tend ye.

he-ros will bear To the kind and the fair, the kind and the fair that at - tend ye.

L.H.

We bre-thren of air You

We bre-thren of air You

We bre-thren of air You

We bre-thren of air You

he - roes will bear, We bre-thren of air You he-roes will bear To the kind and the fair, the

he - roes will bear, We bre-thren of air You he-roes will bear To the kind and the fair, the

he - roes will bear, We bre-thren of air You he-roes will bear To the kind and the fair, the

he - roes will bear, We bre-thren of air You he-roes will bear To the kind and the fair, the

kind and the fair that at - tend ye, To the kind and the fair, the kind and the fair that at - tend ye.

kind and the fair that at - tend ye, To the kind and the fair, the kind and the fair that at - tend ye.

kind and the fair that at - tend ye, To the kind and the fair, the kind and the fair that at - tend ye.

kind and the fair that at - tend ye, To the kind and the fair, the kind and the fair that at - tend ye.

cresc. *f*

DANCE, SOLO AND CHORUS HOW BLEST ARE SHEPHERDS

DANCE OF SHEPHERDS

Violins

Viola

Bass

Piano

Andante

p

Tenor Solo

1. How blest are shepherds, how happy their lass - es, While drums and trumpets are sound - ing a - larms. - larms.
 2. Bright nymphs of Bri - tain with graces at - tend - ed, Let not your days with - out plea - sure ex - pire. - pire.

O - ver our low - ly sheds all the storm pass - es, And when we
 Hon - our's but emp - ty, and when youth is end - ed, All men will

die 'tis in each o - thers arms, All the day on our herds and flocks em -
 praise you but none will de - sire. Let not youth fly a - way with - out con -

- ploy - ing, All the night on our flutes and in en - joy - ing.
 - tent - ing; Age will come time e - nough for your re - pent - ing.

Violins

Viola

CHORUS
Soprano

How blest are shep-herds, how hap-py their lass-es, While drums and trum-pets are sound-ing a - larms.
Bright nymphs of Bri-tain with gra-ces at - tend-ed, Let not your days with-out plea - sure ex - pire.

Alto

How blest are shep-herds, how hap-py their lass-es, While drums and trum-pets are sound-ing a - larms.
Bright nymphs of Bri-tain with gra-ces at - tend-ed, Let not your days with-out plea - sure ex - pire.

Tenor

How blest are shep-herds, how hap-py their lass-es, While drums and trum-pets are sound-ing a - larms.
Bright nymphs of Bri-tain with gra-ces at - tend-ed, Let not your days with-out plea - sure ex - pire.

Bass

How blest are shep-herds, how hap-py their lass-es, While drums and trum-pets are sound-ing a - larms.
Bright nymphs of Bri-tain with gra-ces at - tend-ed, Let not your days with-out plea - sure ex - pire.

mf

O - ver our but low - ly sheds all the storm pass - es, And when we
Hon - our's but emp - ty, and when youth is end - ed, All men will

O - ver our but low - ly sheds all the storm pass - es, And when we
Hon - our's but emp - ty, and when youth is end - ed, All men will

O - ver our but low - ly sheds all the storm pass - es, And when we
Hon - our's but emp - ty, and when youth is end - ed, All men will

O - ver our but low - ly sheds all the storm pass - es, And when we
Hon - our's but emp - ty, and when youth is end - ed, All men will

die 'tis in but each o - ther's arms, All the day on our herds and flocks em -
 praise you but none will de - sire, Let not youth fly a - way with - out con -

die 'tis in but each o - ther's arms, All the day on our herds and flocks em -
 praise you but none will de - sire, Let not youth fly a - way with - out con -

die 'tis in but each o - ther's arms, All the day on our herds and flocks em -
 praise you but none will de - sire, Let not youth fly a - way with - out con -

die 'tis in but each o - ther's arms, All the day on our herds and flocks em -
 praise you but none will de - sire, Let not youth fly a - way with - out con -

Dal Segno ✱

play - ing, All the night on our flutes and in en - joy - ing.
 -tent - ing; Age will come time e - nough for your re - pent - ing.

play - ing, All the night on our flutes and in en - joy - ing.
 -tent - ing; Age will come time e - nough for your re - pent - ing.

play - ing, All the night on our flutes and in en - joy - ing.
 -tent - ing; Age will come time e - nough for your re - pent - ing.

play - ing, All the night on our flutes and in en - joy - ing.
 -tent - ing; Age will come time e - nough for your re - pent - ing.

Dal Segno ✱

DUET (2 TREBLES) SHEPHERD, SHEPHERD, LEAVE DECOYING

SYMPHONY

Flutes & Hautboys

Bass

Piano

Allegro

p

1 2

1 2

1 2

1 tr 2 tr

Verse

Shepherd, shepherd, leave de-coy-ing: Pipes are sweet on sum-mer's day, But a lit-tle af-ter toy-ing,

Shepherd, shepherd, leave de-coy-ing: Pipes are sweet on sum-mer's day, But a lit-tle af-ter toy-ing,

The first system of the musical score for 'The Boys' features a vocal melody in G major (one sharp) and 2/4 time. It includes a piano accompaniment with a bass line and a treble line. The lyrics are: 'Shepherd, shepherd, leave de-coy-ing: Pipes are sweet on sum-mer's day, But a lit-tle af-ter toy-ing,'. The system ends with a repeat sign.

Wo-men have the shot to pay. shot to pay. Here are mar-riage-vows for sign-ing: Set their marks that

Wo-men have the shot to pay. shot to pay. Here are mar-riage-vows for sign-ing: Set their marks that

The second system continues the vocal melody and piano accompaniment. It includes a first ending (marked '1') and a second ending (marked '2'). The lyrics are: 'Wo-men have the shot to pay. shot to pay. Here are mar-riage-vows for sign-ing: Set their marks that'. The system ends with a repeat sign.

can-not write. Af-ter that with-out re-pin-ing Play, and wel-come, day and night, Play, and wel-come,

can-not write. Af-ter that with-out re-pin-ing Play, and wel-come, day and night, and night,

The third system continues the vocal melody and piano accompaniment. It includes a first ending (marked '1') and a second ending (marked '2'). The lyrics are: 'can-not write. Af-ter that with-out re-pin-ing Play, and wel-come, day and night, Play, and wel-come,'. The system ends with a repeat sign.

play, and wel-come, play, and wel-come, play, and wel-come, day and night. day and night.

play, and wel-come, play, and wel-come, play, and wel-come, day and night. day and night.

The fourth system continues the vocal melody and piano accompaniment. It includes a first ending (marked '1') and a second ending (marked '2'). The lyrics are: 'play, and wel-come, play, and wel-come, play, and wel-come, day and night. day and night.' The system ends with a repeat sign.

CHORUS COME, SHEPHERDS

Violins

Viola

CHORUS

Soprano

Alto

Tenor

Bass

Come, shep-herds, lead up a live-ly mea-sure, Come, shep-herds, lead up a live-ly

[senza Bassi]

Allegro

f

lead up a live-ly mea-sure, Come, shep-herds, lead up a live-ly mea-sure; The cares of wed-lock are cares of

lead up a live-ly mea-sure, Come, shep-herds, lead up a live-ly mea-sure; The cares of wed-lock are cares of

mea-sure, a live-ly mea-sure, Come, shepherds, lead up a live-ly mea-sure; The cares of wed-lock are cares of

Come, shep-herds, lead up a live-ly mea-sure; The cares of wed-lock are cares of

[con Bassi]

The musical score is written for a full orchestra and a vocal chorus. The top system includes staves for Violins, Viola, and the vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts enter with the lyrics 'Come, shep-herds, lead up a live-ly mea-sure, Come, shep-herds, lead up a live-ly'. The bottom system continues the vocal parts with the lyrics 'lead up a live-ly mea-sure, Come, shep-herds, lead up a live-ly mea-sure; The cares of wed-lock are cares of'. The piano accompaniment is shown in the bottom system, with a 'senza Bassi' section and an 'Allegro' tempo marking. The score is in 3/4 time and G major.

plea - sure: But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to -

plea - sure: But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to -

plea - sure: But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to -

plea - sure: But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to -

- mor - row, But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.

- mor - row, But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.

- mor - row, But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.

- mor - row, But wheth - er mar - riage bring joy or sor - row, Make sure of this day and hang to - mor - row.

HORNPIPE

Violins

Viola

Bass

Piano

Allegro

f

SECOND ACT TUNE

HORNSPIPE

Violins

Viola

Bass

Allegro

Piano *f*

This system contains the first six measures of the piece. The Violins and Viola parts are in treble clef, and the Bass part is in bass clef. The Piano part is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The tempo is marked 'Allegro' and the piano dynamic is marked 'f'.

This system contains measures 7 through 12 of the piece. It continues the musical themes established in the first system, with the same instrumentation and key signature.

THIRD ACT
THE FROST SCENE
SOLO (SOPRANO) WHAT HO, THOU GENIUS

PRELUDE

Violins

Viola

Bass

Piano

Allegro moderato

p

cresc.

mf

cresc.

f

15336

CUPID
Verse

What ho! what ho! thou ge-nius of this isle; what ho! what ho!

what ho! Liest thou a - sleep be - neath those hills of snow? What ho! what ho! what

ho! Stretch out thy la - zy limbs. A-wake, a-wake, a - wake! And win-ter from thy

fur-ry man-tle shake: A-wake, a-wake! and win-ter from thy fur - ry man - tle shake.

SOLO (BASS) WHAT POWER ART THOU

PRELUDE WHILE THE COLD GENIUS RISES

Violins

Viola

Bass

Piano

Adagio

p

[simile]

[simile]

[simile]

[simile]

Verse COLD GENIUS

What power art thou,— who from— be - low— Hast made— me rise— un-wil-ling-ly and

slow— From beds— of e - ver - last - - ing snow?

Seest thou not how stiff, how stiff and wondrous old, Far, far— un-

-fit— to bear the bit - ter cold, — I can scarce-ly move or draw my

breath, can scarce-ly move and draw my breath? Let me, let me, let me freeze a - gain, Let me,

The first system of the musical score consists of six staves. The top two staves are for the piano accompaniment, with the right hand playing a continuous eighth-note pattern and the left hand providing harmonic support. The next two staves are for the vocal melody, with the vocal line entering on the third staff. The bottom two staves continue the piano accompaniment. The lyrics are written below the vocal staff.

let me freeze a-gain to death, let me, let me, let me freeze a-gain to death.

The second system of the musical score also consists of six staves. It follows the same layout as the first system, with piano accompaniment on the top and bottom staves and vocal melody in the middle. The lyrics are written below the vocal staff. The score concludes with a double bar line and repeat signs.

SOLO (SOPRANO) THOU DOTING FOOL

CUPID

Presto

Thou dot - ing fool, for - bear, for - bear! What dost thou mean by
freez - ing here? At Love's ap - pear - ing, All the sky clear - ing, The storm-y winds their fu - ry

spare. Thou dot - ing fool, for - bear, for - bear! What dost thou mean by freez - ing here?

Win - ter sub - du - ing, And Spring re - new - ing, My beams cre - ate a more glo - rious year. Thou

dot - ing fool, for - bear, for - bear! What dost thou mean by freez - ing here?

SOLO (BASS) GREAT LOVE

Violins

COLD GENIUS

Bass Solo

Great Love, I know thee now: Eld - est of the gods art thou.

Bass

Maestoso

Piano

f

Heav'n and earth by thee were made, Heav'n and earth by thee were made. Hu - man na - ture is thy

7 6

crea-ture, Hu-man na-ture is thy crea-ture. Ev-'ry-where, ev-'ry-where, ev-'ry-

-where thou art, thou art o-bey'd, Ev-'ry-where, ev-'ry-where,

ev-'ry-where thou art, thou art o-bey'd, Ev-'ry-where thou art o-bey'd.

CUPID

No part of my do-min-ion shall be waste: To spread _____ my

*Allegro moderato**f*

sway and sing _____ my praise E'en here, e'en here I will a peo - ple raise Of

kind _____ em-brac - ing lov-ers and em-brac'd, E'en here, e'en here I

will a peo - ple raise _____ Of kind em-brac - ing lov-ers and em - brac'd.

CHORUS— SEE, SEE, WE ASSEMBLE— AND DANCE

PRELUDE

Violins

Viola

Bass

Piano

Allegro

f

The musical score for the prelude is written for Violins, Viola, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The prelude is marked 'Allegro' and 'f' (forte). The piano part features a melodic line with trills and a bass line with a steady rhythm. The string parts provide harmonic support with various rhythmic patterns.

The musical score continues with the Violins, Viola, Bass, and Piano parts. The piano part continues with its melodic and harmonic development, while the strings maintain their rhythmic patterns.



First system of a musical score, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system also has four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals.



Second system of a musical score, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system also has four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals.

CHORUS OF COLD PEOPLE *[simile]*

CHORUS Soprano

See, see, see, see, see, we as-sem-ble Thy re-vels to hold: See,

Alto

See, see, see, see, see, we as-sem-ble Thy re-vels to hold: See,

Tenor

See, see, see, see, see, we as-sem-ble Thy re-vels to hold: See,

Bass

See, see, see, see, see, we as-sem-ble Thy re-vels to hold: See,

[simile]

see, see, see, we as-sem-ble Thy re-vels to hold, Tho' quiv'-ring with cold, tho'

see, see, see, we as-sem-ble Thy re-vels to hold, Tho' quiv'-ring with cold, tho'

see, see, see, we as-sem-ble Thy re-vels to hold, Tho' quiv'-ring with cold, tho'

see, see, see, we as-sem-ble Thy re-vels to hold, Tho' quiv'-ring with cold, tho'

soft

quiv - 'ring with cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat-ter, we

quiv - 'ring with cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat-ter, we

quiv - 'ring with cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat-ter, we

quiv - 'ring with cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat-ter, we

cresc. *f* *p* *f*

loud

chat-ter, chat-ter, chat - ter and trem - ble. See, see, we as -

chat-ter, chat-ter, chat - ter and trem - ble. See, see, we as -

chat-ter, chat-ter, chat - ter and trem - ble. See, see, we as -

chat-ter, chat-ter, chat - ter and trem - ble. See, see, we as -

- sem - ble Thy re - vels to hold, Tho' quiv - 'ring with cold, tho' quiv - 'ring with

- sem - ble Thy re - vels to hold, Tho' quiv - 'ring with cold, tho' quiv - 'ring with

- sem - ble Thy re - vels to hold, Tho' quiv - 'ring with cold, tho' quiv - 'ring with

- sem - ble Thy re - vels to hold, Tho' quiv - 'ring with cold, tho' quiv - 'ring with

cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat - ter and trem - ble. See,

cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat - ter and trem - ble. See,

cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat - ter and trem - ble. See,

cold. We chat-ter, chat-ter, chat-ter, we chat-ter, chat-ter, chat - ter and trem - ble. See,

see, see, see, we as - sem - ble, see, see, we as - sem - ble Thy re - vels to hold. _____

see, see, see, we as - sem - ble, see, see, we as - sem - ble Thy re - vels to hold. _____

see, see, see, we as - sem - ble, see, see, we as - sem - ble Thy re - vels to hold. _____

see, see, see, we as - sem - ble, see, see, we as - sem - ble Thy re - vels to hold. _____

DANCE

p



First system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in 4/4 time and includes dynamic markings *cresc.* and *dim.*.



Second system of musical notation, continuing the piece. It features a grand staff with two treble clefs and two bass clefs. The music is in 4/4 time and includes dynamic markings *cresc.* and *dim.*.

SOLO (SOPRANO) and CHORUS 'TIS I THAT HAVE WARM'D YE

CUPID

Soprano Solo

Bass

Piano

Vivace

f

'Tis I, 'tis I, 'tis I, that have warm'd ye. 'Tis I, 'tis I, 'tis I that have warm'd ye. In spite of cold wea-ther I've brought ye to- - ge-ther. 'Tis I, 'tis I, 'tis I that have arm'd ye. 'Tis I, 'tis I, 'tis I that have arm'd ye.

RITORNELLO

Violins

Viola

Bass

f

This system contains the first four measures of the Ritornello. The Violins and Bass parts play a rhythmic eighth-note pattern. The Viola part is mostly silent, with a single eighth-note entry in the fourth measure. The Piano accompaniment features a strong, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic, while the left hand provides a steady bass line.

This system contains the next four measures of the Ritornello. The Violins and Bass continue their rhythmic patterns. The Viola part becomes more active, playing a series of eighth notes. The Piano accompaniment maintains its rhythmic drive, with the right hand featuring some harmonic complexity and a trill in the final measure.

CHORUS *Soprano*

'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love, 'tis

Alto

'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love, 'tis

Tenor

'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love, 'tis

Bass

'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love, 'tis

Love that hath warm'd us.

Love that hath warm'd us.

Love that hath warm'd us.

Love that hath warm'd us.

Musical score for a song, page 102. The score is in G major and 3/4 time. It features a piano introduction, a vocal melody, and a piano accompaniment. The lyrics are:

'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love that hath warm'd us. 'Tis Love, 'tis Love that hath warm'd us.

[illegible]

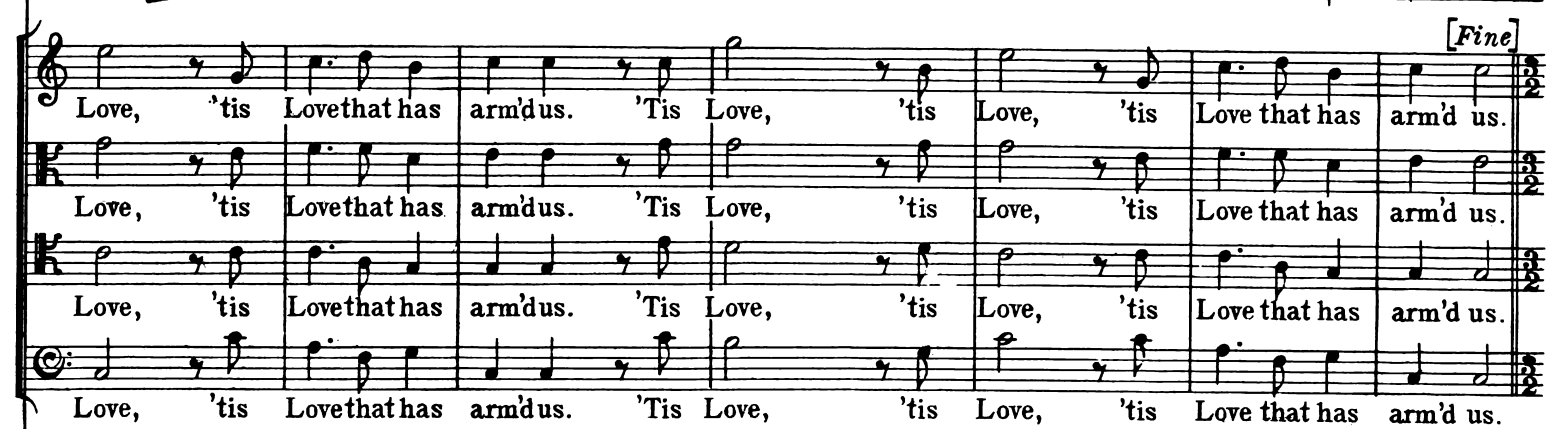
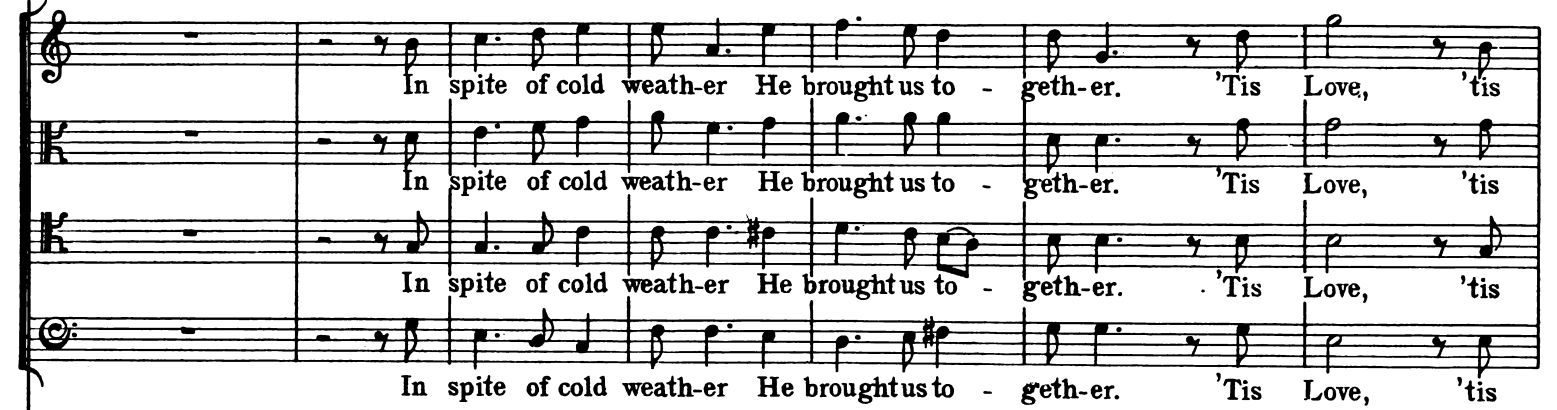
Love, 'tis Love that has arm'd us.

Love, 'tis Love that has arm'd us.

Love, 'tis Love that has arm'd us.

Love, 'tis Love that has arm'd us.

15336



DUET (SOPRANO AND BASS) SOUND A PARLEY

Violins

Soprano Solo

Bass Solo

Bass

Piano

Animato (♩ = ♩)

f

Verse CUPID

Sound a par - ley, ye fair, and sur - ren - der, Sound, sound,

GENIUS

Sound, sound, sound, sound a par - ley, ye fair, and sur -

sound, sound a par - ley, ye fair, Sound a

ren - der, Sound a par - ley, ye fair, sound a par -

par - ley, ye fair, and sur - ren - der. Set your - selves and your lov - ers at

- ley, ye fair, and sur - ren - der. Set your - selves and your lov - ers at

ease. Sound a par - ley, ye fair, and sur - ren - der, Sound, sound,

ease. Sound, sound, sound, sound a par - ley, ye fair, and sur -

sound, sound a par - ley, ye fair, Sound a par - ley, ye

- ren - der, Sound a par - ley, ye fair, sound a par - - - ley, ye

fair, and sur - ren - der. Set your-selves and your lov - ers at ease.

fair, and sur - ren - der. Set your-selves and your lov - ers at ease.

He's a grate-ful, a grate-ful of fen - der Who

He's a grate-ful, a grate-ful of - fen - der Who plea - sure, who

plea - - - - - sure dare seize:

But the whin-ing pre - ten - der, the whin-ing pre - ten - der Is sure to dis -

But the whin-ing, the whin-ing pre - ten - der Is sure to dis -

-please. Sound a par-ley, ye fair, and sur ren - der, — Sound, sound, sound, sound a

-please. Sound, sound, sound, sound a par-ley, ye fair, and sur ren - der, —

par-ley, ye fair, Sound — a par-ley, ye fair, and sur -

Sound a par-ley, ye fair, Sound a par - - ley, ye fair, and sur -

- ren - der. Since the fruit of de - sire is pos -
 - ren - der. Since the fruit of de - sire is pos -

- sess - ing, 'Tis un - man - ly to sigh, 'tis un - man - ly to sigh and com - plain.
 - sess - ing, 'Tis un - man - ly to sigh, 'tis un - man - ly to sigh and com - plain.

When we kneel for re - dress - ing, when we kneel for re -

When we kneel for re - dress - ing, when we

- dress - ing, We move your dis - dain. Love was

kneel for re - dress - ing, We move your dis - dain.

made, love was made for a bless - ing, love was made, love was made for a

Love was made, love was made, love was made for a bless - ing, love was

bless - ing, And not for a pain, Love was

made for a bless-ing, was made for a bless - ing And not for a pain,

cresc. *f*

made for a bless - ing And not for a

Love was made for a bless-ing, was made for a bless - ing And not for a

RITORNELLO

pain.

pain.

(♩ = ♩)

*Dal Segno %
(p. 101) al Fine*

Viola

*Dal Segno %
(p. 101) al Fine*

THIRD ACT TUNE

AIR

Violins

Viola

Bass

Allegro

Piano *f*

This system contains the first six measures of the piece. The Violins and Viola parts are in treble clef with a key signature of one sharp (F#). The Bass part is in bass clef with the same key signature. The Piano accompaniment is in treble and bass clefs, marked with a forte (f) dynamic and the tempo instruction 'Allegro'. The music features a mix of eighth and sixteenth notes, with some rests and ties.

1 2

This system contains measures 7 through 12. It includes first and second endings, indicated by the numbers '1' and '2' above the first two measures of the system. The Violins and Viola parts continue with their melodic lines. The Bass part provides a steady accompaniment. The Piano accompaniment features a more active bass line in the lower register, with chords and moving lines in both hands.



The first system of musical notation consists of two systems of staves. The top system has three staves: a treble staff, a middle staff with a key signature of one sharp (F#), and a bass staff. The bottom system has two staves: a treble staff and a bass staff. The music is written in a common time signature (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests.



The second system of musical notation consists of two systems of staves. The top system has three staves: a treble staff, a middle staff with a key signature of one sharp (F#), and a bass staff. The bottom system has two staves: a treble staff and a bass staff. The music continues with various rhythmic patterns and includes some slurs and ties.



The third system of musical notation consists of two systems of staves. The top system has three staves: a treble staff, a middle staff with a key signature of one sharp (F#), and a bass staff. The bottom system has two staves: a treble staff and a bass staff. The music concludes with various rhythmic patterns and includes some slurs and ties.

FOURTH ACT

DUET (2 SOPRANOS) TWO DAUGHTERS OF THIS AGED STREAM

Verse

2 Sopranos

Bass

Piano

Andante

p

Two daugh - ters of this a - ged stream are we,

Two daugh - ters of this a - ged stream are we, Two daugh - ters of this a - ged stream

Two daugh - ters of this a - ged stream are we, Two daugh - ters of this

are we, And both our sea-green locks have comb'd, and both our sea - green

a - ged stream are we, And both our sea-green locks have comb'd for ye, and both our

15336

locks have comb'd have comb'd for ye. Come, come, come, come, bathe with us an
 sea - green locks have comb'd for ye. Come, come, bathe with us an

4 3#

hour or two; Come, come, come, come na - ked in for we are so.
 hour or two; Come, come, come, come na - ked in for we are so.

(b)

6 # 6 # 4 3#

L.H.

What dan-ger, what dan-ger from a na - ked foe? Come, come,
 What dan-ger from a na - ked foe? Come, come, come, come,

#4 2 b 4 3#

bathe with us, come, come, bathe, and share What plea - - - sures in the floods ap -

bathe with us, come, come, bathe, and share What plea - - - sures in the floods ap -

6 4 5 3 6 6 6 4 3#

-pear. We'll beat the wa - ters till they bound, we'll beat the

-pear. We'll beat the wa - ters till they bound, we'll beat the wa - ters

wa - ters till they bound And cir - - cle round,

till they bound And cir - - - cle round, and

and cir - - - cle round, and cir - cle round.

cir - - - cle round, and cir - cle round.

6 #

PASSACAGLIA

SOLO (ALTO) and CHORUS HOW HAPPY THE LOVER
 DUET (SOPRANO and BASS), TRIOS and CHORUS FOR LOVE EV'RY CREATURE

Full

Hautboys & Violins

Hautboy I

Hautboy II

Viola

Bass

Allegro moderato

Piano

f

p

Violin I

Violin II

Hautboy I

Hautboy II

mf

p

tr

Violin I

Hautboy I

Violin II

Hautboy II

mf L.H.

This system contains measures 1 through 8 of the musical piece. The Violin I and Violin II staves show a melodic line with some rests. The Hautboy I and Hautboy II staves have a more active melodic line. The piano accompaniment is in the bottom system, with the left hand (L.H.) part marked *mf* (mezzo-forte) and the right hand part marked *p* (piano).

Violin I

Hautboy I

Violin II

Hautboy II

p *mf* *p*

This system contains measures 9 through 16. The Violin I and Violin II staves continue their melodic lines. The Hautboy I and Hautboy II staves also continue. The piano accompaniment in the bottom system shows a change in dynamics, starting with *p* (piano), then *mf* (mezzo-forte), and ending with *p* (piano).

Violin I

Violin II

mf

This system contains measures 17 through 24. The Violin I and Violin II staves continue their melodic lines. The piano accompaniment in the bottom system is marked *mf* (mezzo-forte).

Violin I

Hautboy I

Hautboy II

Violin II

p

mf

Hautboy I

Hautboy II

p

Violin I

Violin II

Hautboy I

Hautboy II

mf

p

Alto Solo

How hap - py the lov - er, How ea - sy his

p

chain, How hap - py the lov - er, How ea - sy his

chain! How sweet, how sweet to dis - co - ver He sighs not in

vain, How sweet to dis - co - ver He sighs not in vain.

Violins

Viola

CHORUS Soprano

How hap - py the lov - er, How ea - sy his chain, How hap - py the

Alto

How hap - py the lov - er, How ea - sy his chain, How hap - py the

Tenor

How hap - py the lov - er, How ea - sy his chain, How hap - py the

Bass

How hap - py the lov - er, How ea - sy his chain, How hap - py the

How hap - py the lov - er, How ea - sy his chain, How hap - py the

lov - er, How ea - sy his chain! How sweet, how sweet to dis - cov - er He

lov - er, How ea - sy his chain! How sweet, how sweet to dis - cov - er He

lov - er, How ea - sy his chain! How sweet, how sweet to dis - cov - er He

lov - er, How ea - sy his chain! How sweet, how sweet to dis - cov - er He

RITORNELLO

Violins & Hautboys

sighs not in vain, How sweet to dis-cov-er He sighs not in vain.

sighs, not in vain, How sweet to dis-cov-er He sighs not in vain.

sighs not in vain, How sweet to dis-cov-er He sighs not in vain.

sighs not in vain, How sweet to dis-cov-er He sighs not in vain.

f

f

Violin

Hautboy

Violin

Hautboy

mf

p

Both

Both

f

This musical score page contains measures 127 through 136. It features two staves for Violin and two staves for Hautboy. The key signature is B-flat major (two flats). The Violin parts are marked with *mf* (mezzo-forte) and *p* (piano). The Hautboy parts are marked with *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The bottom of the page is marked with the number 15336.

This musical score page contains measures 153 through 156. It features two systems of staves, each with a Violin and a Hautboy part. The Violin parts are written in treble clef, and the Hautboy parts are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 153-154) includes dynamic markings of *mf* for the Violin. The second system (measures 155-156) includes dynamic markings of *p* and *mf* for the Violin, and *f* for the Hautboy. The score concludes with a double bar line at the end of measure 156.

Violin

Violin.

mf

Hautboy

Hautboy

Violin

Violin

Hautboy

Violin

Hautboy

Both

Hautboy

Violin

Hautboy

Both

p

mf

p

mf

p

f

*Soprano Solo**Bass Solo*

For love ev' - ry crea - ture Is form'd, for

For love ev' - ry crea - ture Is form'd by his na - ture, For love ev' - ry crea - ture Is

p

love ev' - ry crea - ture, for love ev' - ry crea - ture Is form'd by his na - ture. No joys _____

form'd, for love ev' - ry crea - ture Is form'd by his na - ture, his na - ture.

6 7 6

_____ are a - bove The plea - - - - - sures of

No joys are a - bove The plea - - - - - sures of

6 6 6 7 6 7 #

love, No joys are a - bove The plea - sures of love. No joys

love, No joys are a - bove The plea - sures of love. No, no, no,

are a - bove, No, no, no, no, no, no joys are a - bove, No, no,

no, no, no, no joys are a - bove, No, no, no,

no, no, no, no joys are a - bove The plea - sures, the plea - sures, the plea - sures of love.

no, no, no, no joys are a - bove The plea - sures, the plea - sures, the plea - sures of love.

Violins

Viola

Chorus

No joys are a - bove The plea - sures of love, No, no, no, no, no, no

No joys are a - bove The plea - sures of love, No, no, no, no, no, no

No joys are a - bove The plea - sures of love, No, no, no, no, no, no

No joys are a - bove The plea - sures of love, No, no, no, no, no, no

joys are a - bove The plea-sures, the plea-sures, the plea-sures of love, No, no, no, no, no, no

joys are a - bove The plea-sures, the plea-sures, the plea-sures of love, No, no, no, no, no, no

joys are a - bove The plea-sures, the plea-sures, the plea-sures of love, No, no, no, no, no, no

joys are a - bove The plea-sures, the plea-sures, the plea-sures of love, No, no, no, no, no, no

no, no joys are a - bove The plea-sures, the plea-sures, the plea-sures of love.

no, no joys are a - bove The plea-sures, the plea-sures, the plea-sures of love.

no, no joys are a - bove The plea-sures, the plea-sures, the plea-sures of love.

no, no joys are a - bove The plea-sures, the plea-sures, the plea-sures of love.

NYMPHS
Verse. *Soprano 1 Solo*

In vain are our gra - ces, In vain are your eyes, In vain are our

Soprano 2 Solo
In vain are our gra - ces, In vain are your eyes, In vain are our

Soprano 3 Solo
In vain are our gra - ces, In vain are your eyes, In vain are our

p

*

* See note p.

gra - ces If love you des - pis. When age fur - rows fa - ces 'Tis too

gra - ces If love you des - pis. When age fur - rows fa - ces 'Tis too

gra - ces If love you des - pis. When age fur - rows fa - ces 'Tis too

late to be wise, 'Tis too late, too late, 'tis, 'tis too late to be wise.

late to be wise, 'Tis too late, too late, 'tis, 'tis too late to be wise.

late to be wise, 'Tis too late, too late, 'tis, 'tis too late to be wise.

3 MEN
Verse. Alto Solo

Then use the sweet bless - ing, Then use the sweet bless - ing Whilst now in pos -

Tenor Solo

Then use the sweet bless - ing, Then use the sweet bless - ing Whilst now in pos -

Bass Solo

Then use the sweet bless - ing, Then use the sweet bless - ing Whilst now in pos -

mf

- sess-ing. No joys, no, no joys are a - bove The plea-sures of love, the plea - sures of love.

- sess-ing. No joys, no, no joys are a - bove The plea-sures of love, the plea - sures of love.

- sess-ing. No joys, no, no joys are a - bove The plea-sures of love, the plea - sures of love.

3 WOMEN

No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of

No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of

No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of

**[senza Bassi]*

CHORUS *Soprano*

love. No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of love.

Alto

love. No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of love.

Tenor

love. No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of love.

Bass

No, no, no, no, no, no joys are a - bove The plea-sures, the plea-sures, the plea - sures of love.

[con Bassi]

* See note p.

FOURTH ACT TUNE

TRUMPET TUNE

Violins

Viola

Bass

Piano

Allegro

f

1 2

1 2

FIFTH ACT

SOLO (BASS) YE BLUSTERING BRETHREN

Violins

Viola

Bass

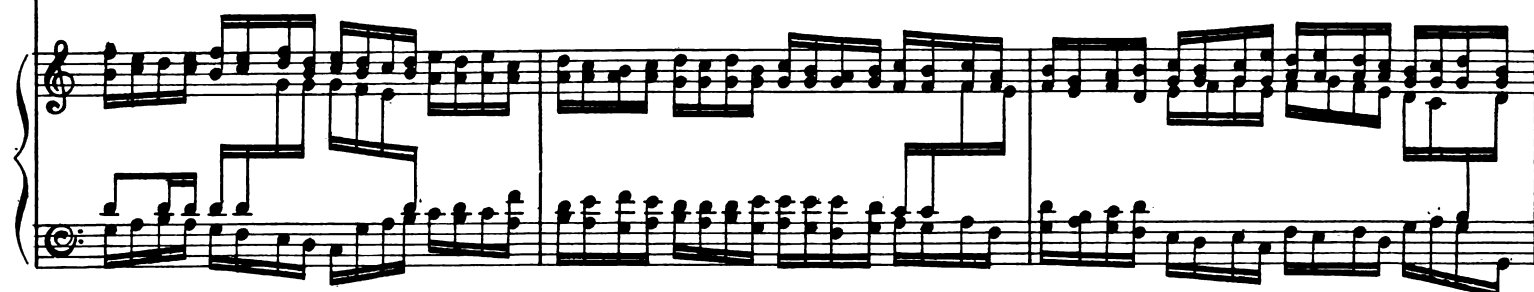
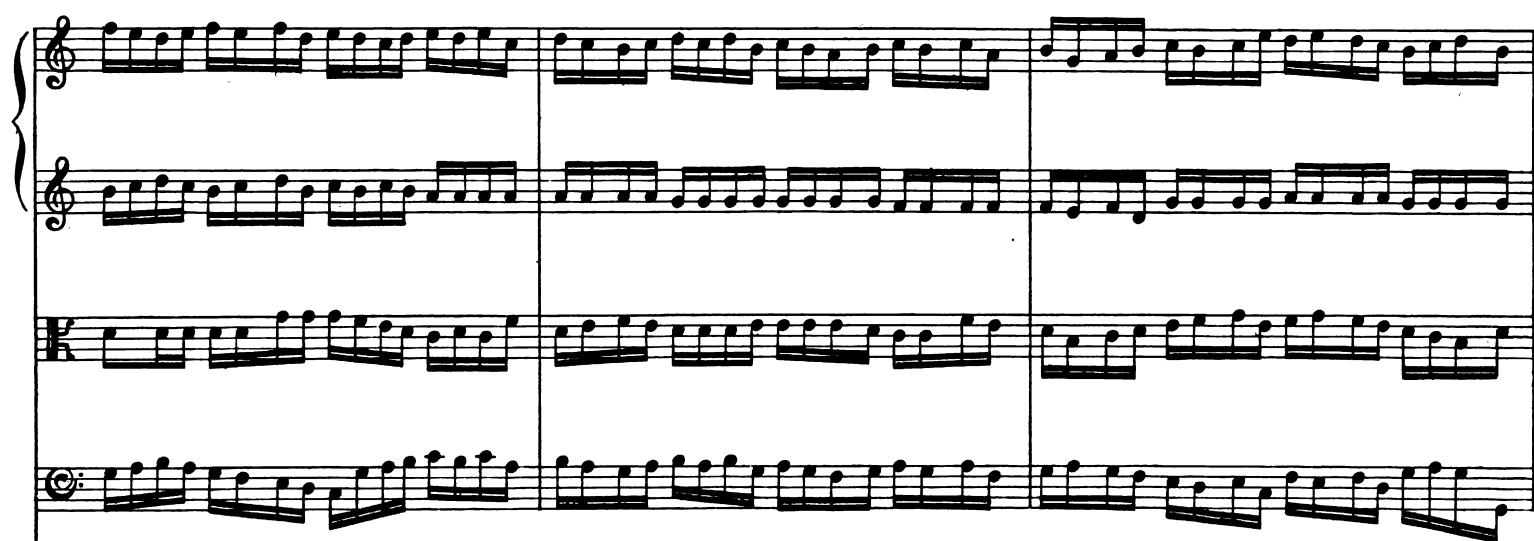
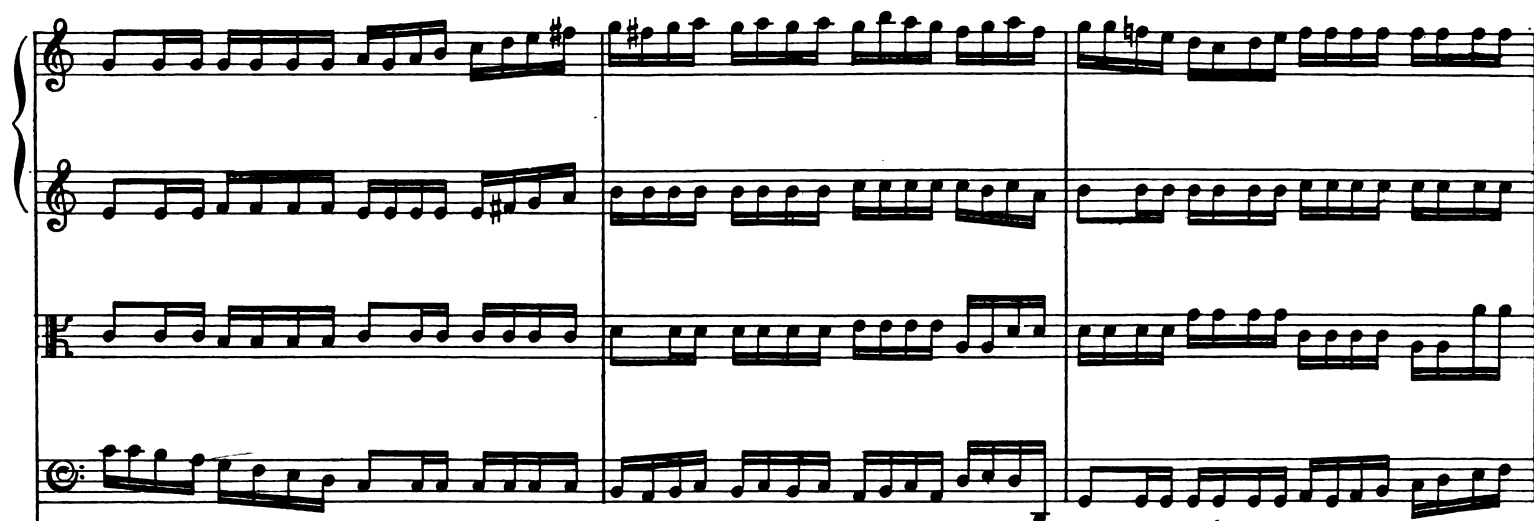
Piano

Allegro molto

f

L.H.

R.H.



AEOLUS

Ye blus - - - t'ring breth - ren of _____ the

The first system of the musical score. It includes a piano accompaniment with a treble and bass staff, and a vocal line for AEOLUS. The vocal line has a treble clef and a common time signature. The lyrics are "Ye blus - - - t'ring breth - ren of _____ the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

skies, Whose breath has ruf - fled all the wa - try

The second system of the musical score. It continues the piano accompaniment and the vocal line. The lyrics are "skies, Whose breath has ruf - fled all the wa - try". The piano accompaniment continues with the same patterns as the first system. The vocal line continues with the same melody and lyrics.

plain, Re - tire, re - tire, re-tire, re -

The first system of the musical score consists of a piano accompaniment and a vocal melody. The piano part is written for grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is written on a single staff with a treble clef and includes the lyrics "plain, Re - tire, re - tire, re-tire, re -". The melody is composed of eighth and sixteenth notes, with some rests.

-tire, and let Bri - tan-nia rise, Re-tire, re - tire, and let Bri-tan-nia rise, In tri -

The second system of the musical score continues the piano accompaniment and vocal melody. The piano part maintains the same eighth-note accompaniment in the right hand and the active bass line in the left hand. The vocal melody continues with the lyrics "-tire, and let Bri - tan-nia rise, Re-tire, re - tire, and let Bri-tan-nia rise, In tri -". The melody is composed of eighth and sixteenth notes, with some rests. The system concludes with a double bar line.

Flutes

- umph o'er the main. Se-rene and calm

Larghetto

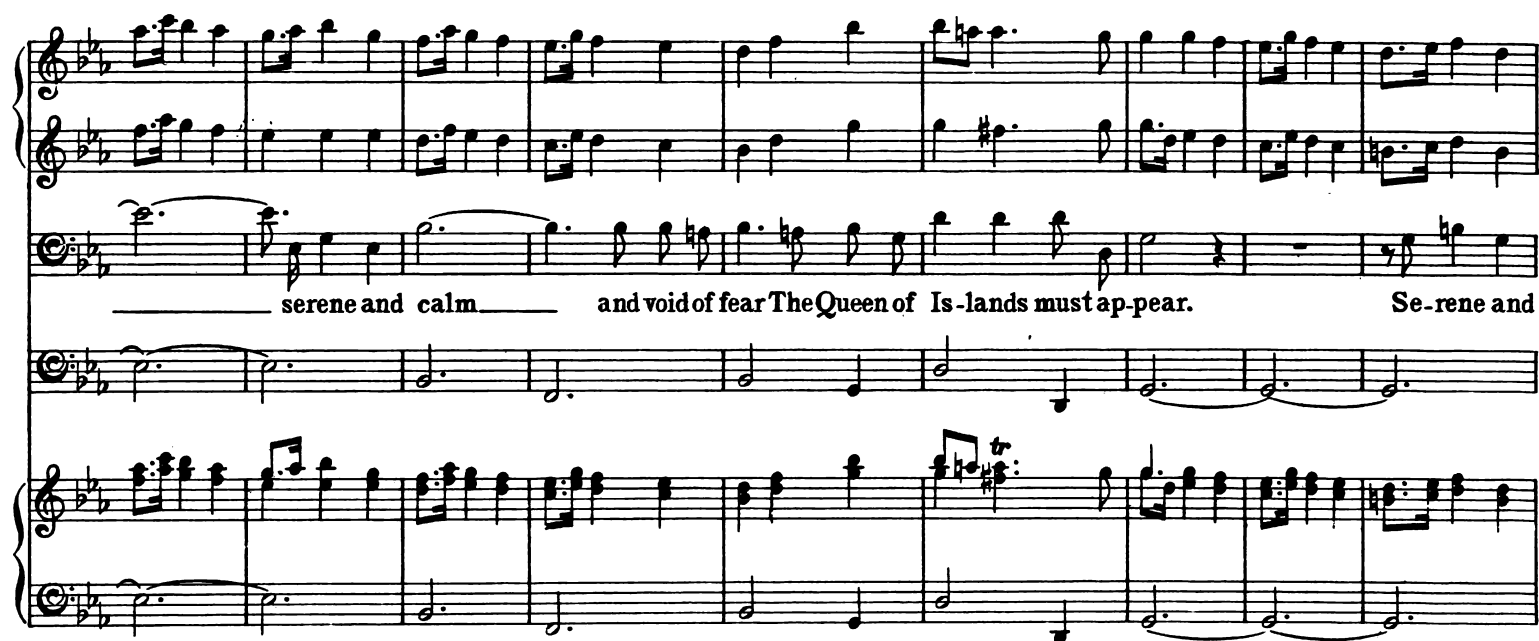
p

and void of fear, Se-rene and calm


Detailed description: This is a page of a musical score, page 140. It features three systems of music. The first system includes a Flute part (two staves), a Piano accompaniment (two staves), and a vocal line (one staff). The vocal line has lyrics: "- umph o'er the main. Se-rene and calm". The second system continues the vocal line with lyrics: "and void of fear, Se-rene and calm". The tempo is marked *Larghetto* and the dynamics include *p* (piano). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



— and void of fear The Queen of Is-lands, the Queen of Is-lands must ap-pear. Se-rene and calm,—



serene and calm— and void of fear The Queen of Is-lands must ap-pear. Se-rene and



calm,— se-rene and calm— and void of fear The Queen of Is-lands must ap-pear.

SYMPHONY

[Trumpet]

[Violins]

[Hautboy]

Bass

Allegro maestoso

Piano

f



First system of musical notation, measures 1-3. It features a grand staff with treble and bass clefs. The right hand (RH) plays a series of eighth notes in the treble clef, while the left hand (LH) plays a series of eighth notes in the bass clef. The music is in 2/4 time and includes various musical notations such as beams, slurs, and accidentals.



Second system of musical notation, measures 4-7. It continues the musical piece with similar notation. The right hand (RH) plays a series of eighth notes in the treble clef, while the left hand (LH) plays a series of eighth notes in the bass clef. The music is in 2/4 time and includes various musical notations such as beams, slurs, and accidentals. The system is labeled "L. H." at the beginning of the first measure.



First system of musical notation, measures 1-4. It features a piano introduction with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with sustained notes and chords. The key signature has one sharp (F#).



Second system of musical notation, measures 5-8. This system continues the melodic and harmonic development. It includes a trill (tr) in the treble staff of measure 7. The piano accompaniment continues with sustained chords and moving lines in both staves.



The first system of musical notation consists of five staves. The top staff is a single melodic line. The second and third staves are a pair of staves with complex, fast-moving melodic lines. The fourth staff is a single melodic line. The fifth staff is a grand staff (treble and bass clef) with a complex, fast-moving melodic line. The system concludes with a double bar line.



The second system of musical notation consists of five staves. The top staff is a single melodic line. The second and third staves are a pair of staves with complex, fast-moving melodic lines. The fourth staff is a single melodic line. The fifth staff is a grand staff (treble and bass clef) with a complex, fast-moving melodic line. The system concludes with a double bar line.



The third system of musical notation consists of five staves. The top staff is a single melodic line. The second and third staves are a pair of staves with complex, fast-moving melodic lines. The fourth staff is a single melodic line. The fifth staff is a grand staff (treble and bass clef) with a complex, fast-moving melodic line. The system concludes with a double bar line.

DUET. (SOPRANO and BASS) AND CHORUS ROUND THY COASTS

NEREID

Soprano Solo

Round thy__coasts, fair__nymph of Bri-tain, For thy guard our wa - ters__flow:

PAN

Bass Solo

Round thycoasts, fair nymph of Bri-tain, For thy guard our wa - ters flow:

Bass

Piano

p

Pro - teus all his herds ad-mit - ting On thy green to graze be - low:

Pro - teus all his herds ad-mit - ting On thy green to graze be - low:

For - eign lands thy fish are__tast - ing; Learn from their lux - u - rious feast-ing;

For - eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing;

For - eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing.

For - eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing.

Violins

Viola

CHORUS
Soprano

Round thy coasts, fair nymph of Bri-tain, For thy guard our wa - ters flow: Pro - teus all his

Alto

Round thy coasts, fair nymph of Bri-tain, For thy guard our wa - ters flow: Pro - teus all his

Tenor

Round thy coasts, fair nymph of Bri-tain, For thy guard our wa - ters flow: Pro - teus all his

Bass

Round thy coasts, fair nymph of Bri-tain, For thy guard our wa - ters flow: Pro - teus all his

f

herd ad-mit - ting On thy green to graze be - low: For-eign lands thy fish are tast - ing;

herd ad-mit - ting On thy green to graze be - low: For-eign lands thy fish are tast - ing;

herd ad-mit - ting On thy green to graze be - low: For-eign lands thy fish are tast - ing;

herd ad-mit - ting On thy green to graze be - low: For-eign lands thy fish are tast - ing;

Learn from their lux - u - rious feast-ing; For-eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing;

Learn from their lux - u - rious feast-ing; For-eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing;

Learn from their lux - u - rious feast-ing; For-eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing;

Learn from their lux - u - rious feast-ing; For-eign lands thy fish are tast - ing; Learn from their lux - u - rious feast-ing;

DUET (SOPRANO and BASS) YOU SAY 'TIS LOVE

Verse Dialogue
SHE

Soprano Solo
You say, 'tis Love cre-ates the pain Of which so sad - ly you complain,

Bass
Andante
And yet you'd fain en-gage my heart In that un - eas-y cru - el, cru - el part;

Piano
p

But how, a-las, how, a-las! think you that I Can bear the wounds of which you

die? How, a-las, how, a-las, think you that I Can bear the wounds of which you die?

Bass
HE
'Tis not my pas-sion makes my care, But your in-dif-f'rence gives des-pair: The lust-y

Andantino
mf *cresc.*

sun, the lust-y sun be-gets no spring Till gen-tle show'rs, till gen-tle show'rs as-

dim.

-sist-ance bring; So Love, that scorch-es and des-roys, Till kind-ness aid, till kind-ness

p

aid, can cause no joys. ^{SHE} Love has a thou-sand, thou-sand, thou-sand, thou-sand ways to-

tr (d.=d.) *mp*

please, Love has a thou-sand, thou-sand, thou-sand, thou-sand ways to- please, But more, more, more,

mf

^{'soft'} more, more, more, more to rob us of our ease; But more, more, more, more, more, more, more, more to rob us of our

p

ease; For wak - ing nights, and care - ful days, From hours of plea -

- sure he re - pays; But ab - sence soon, or jea - lous

fears, O'er - flows the joy, o'er - flows the joy with floods of

tears, But ab - sence soon, or jea - lous fears O'er - flows the joy, o'er - flows the

joy with floods of tears. But one soft mo - ment makes amends For all the tor -

Andante

mf *R.H.*

- ment that at-tends, one soft mo-ment makes a-mends For all the tor - ment that at - tends.

SHE
Let us love, let us love and to hap-pi-ness haste, haste, haste, haste, haste, Let us

HE
Let us love, let us love and to hap-pi-ness haste, haste, haste, haste, haste, Let us

Allegretto
f

love, let us love and to hap-pi-ness haste, haste, haste, haste, haste. Age and

love, let us love and to hap-pi-ness haste, haste, haste, haste, haste. Age and

wis - dom come too fast. Youth for lov - ing was de - sign'd, youth for lov - ing, youth for

wis - dom come too fast. Youth for lov - ing was de-sign'd, youth for lov - ing,

lov - ing was de - sign'd. You be con-stant, I'll be kind, I'll be kind,
 lov - ing was de - sign'd. I'll be con-stant, you be kind, I'll be con-stant, I'll be

7 6 4 # 6 b 6 5 b4 8

I'll be kind, kind, I'll, I'll be kind. Heav'n can give no great - - - er
 con-stant, I'll be con-stant, you be kind. Heav'n can give no great - - - er bless - ing, no

6 4 8 7 6 6 4 5 6 6

bless - ing Than faith-ful love, and kind, and kind pos - sess - ing, Than faith-ful love, than
 great - - er bless - ing Than faith-ful love, and kind, and kind pos - sess - ing, Than

6 6 4 8 b8 b6 5 4 5 6 5 6 5 4 6 5

faith-ful love, and kind, and kind pos - sess - ing, and kind, and kind, and kind pos-sess-ing.
 faith-ful love, and kind, and kind pos - sess - ing, and kind, and kind, and kind pos-sess-ing.

4 8 9 6 5 7 6 7 6 5 6 4 4 6 9 7 5 5 4 8

TRIO (ALTO, TENOR and BASS) FOR FOLDED FLOCKS

Verse

Alto Solo

Tenor Solo

Bass Solo

Bass

Piano

Andante

mp

For fold - ed flocks, and fruit - ful plains, The

For fold - ed flocks, and fruit - ful plains, The shep-herd's and the farm - ers

6

Fair Bri-tain all,

shep-herd's and the farm-ers gains, The shepherds and the farm-ers gains, Fair Bri-tain all,

gains, The shepherds and the farm - ers gains, Fair Bri-tain

7 6 6 7 6 # 6 4 5

cresc.

all, all, all, all, all, all the world out-vies; For fold - ed

all, all, all, all, all, all the world out-vies;

all, all, all, all, all, all the world out - vies; Fair Bri-tain

6 6 9 4 6 5 #

f *mf*

flocks and fruit - ful plains, The shep herds and the farm - ers gains, Fair Bri - tain

Fair Bri - tain all, all, all, all, all, all, all, all the world out -

all, all, all, all, all, all, all, all the world out -

6 8 5 5

cresc.

all, all, all, all, all the world out - vies; And Pan, as in Ar - ca - dia, reigns, And

- vies, all, all, all, all the world out - vies; And Pan, as in Ar - ca - dia, reigns, And

- vies, all, all, all, all the world out - vies; And Pan, as in Ar - ca - dia, reigns, And

4 3 3

Pan, as in Ar - ca - dia, reigns Where plea - sure mix'd with pro - fit lies. Tho' Ja - son's fleece was fam'd,

Pan, as in Ar - ca - dia, reigns Where plea - sure mix'd with pro - fit lies. Tho' Ja - son's fleece was

Pan, as in Ar - ca - dia, reigns Where plea - sure mix'd with pro - fit lies. Tho' Ja - son's fleece was

#3 #3 4 #3 # #3 #3

was fam'd of old, The Bri-tish wool, the Bri-tish wool is grow-ing, grow - ing

fam'd, — was fam'd of old, The Bri-tish wool, — the Bri-tish wool — is grow-ing, grow-ing

fam'd, — was fam'd of old, The Bri-tish wool, the Bri-tish wool is grow-ing, grow - ing

4 #3 6 7 5 7# 4 #3

gold; No mines can more, no, no, no, no, no, no, no, no, no, no, no mines can more of wealth sup-

gold; No, no, no, no, no, no, no, no, no, no, no mines can more of wealth sup-

gold; No, no, no, no, no, no, no, no, no, no, no, no, no mines can more of wealth sup-

#3 # 6 6 #3 6 4 #

-ply, It keeps, it keeps the peasants from the cold, And takes, and takes for kings the Ty - rian dye.

-ply, It keeps, it keeps the peasants from the cold, And takes, and takes for kings the Ty - rian dye.

-ply, It keeps, it keeps the peasants from the cold, And takes, and takes for kings the Ty - rian dye.

6 4 6 # #4 6 4 #3

SOLO(TENOR) and CHORUS YOUR HAY IT IS MOW'D

COMUS

Tenor Solo

Bass

Piano

Allegretto

f

Chorus

ff

Your hay it is mow'd and your corn is reap'd, Your barns will be full and your ho-vels heap'd.

Come, boys, come, come, boys, come, And mer-ri-ly roar out our har-vest home. Har-vest home,

har-vest home, And mer-ri-ly roar out our har-vest home. And mer-ri-ly roar out our har-vest home.

- 2 We've cheated the parson, we'll cheat him again,
For why should a blockhead have one in ten?
One in ten, one in ten,
For why should a blockhead have one in ten?
- 3 For prating so long, like a book-learn'd sot,
Till pudding and dumpling are burnt to th' pot:
Burnt to th' pot, burnt to th' pot,
Till pudding and dumpling are burnt to th' pot.
- 4 We'll toss off our ale till we cannot stand;
And heigh for the honour of old England.
Old England, old England,
And heigh for the honour of old England.

SOLO (SOPRANO) FAIREST ISLE

Soprano Solo

1. Fair-est isle, all isles ex - cel - ling, Seat of plea - sure and of
 2. Gen-tle mur - murs, sweet com-plain - ing, Sighs that blow the fire of

Bass

Piano

Andante

love Ve-nus here will quit her dwell - ing, And for - sake her Cy - prian
 love Soft re - pul - ses, kind dis - dain - ing, Shall be all the pains you

grove. Cu-pid from his fav'rite na - tion Care and en - vy will re - move;
 prove. Ev'-ry swain shall pay his du - ty Grate - ful ev - 'ry nymph shall prove;

Jeal-ous - y that poi - sons pas - sion, And des - pair that dies for love.
 And as these ex - cel in beau - ty, Those shall be re - nownd for love.

SOLO (SOPRANO OR TENOR) AND CHORUS SAINT GEORGE

HONOUR

Solo Saint George the pa - tron of our isle, A sol - dier and a

Bass

Allegro

Piano *f*

saint, On that au-spi-cious or - der smile Which love and arms will plant.

* Trumpets

Hautboys

Violins

Viola

CHORUS

Soprano Our na-tives not a - lone ap-pear To court the mar-tial prize; But for-eign kings a -

Alto Our na-tives not a - lone ap-pear To court the mar-tial prize; But for-eign kings a -

Tenor Our na-tives not a - lone ap-pear To court the mar-tial prize; But for-eign kings a -

Bass Our na-tives not a - lone ap-pear To court the mar-tial prize; But for-eign kings a -

Bass

Piano *ff*

* See note page

-dop-ted here Their crowns at home des-pise. Our Sov'reign high, our Sov'reign high in

-dop-ted here Their crowns at home des-pise. Our Sov'reign high, our Sov'reign high in

-dop-ted here Their crowns at home des-pise. Our Sov'reign high, our Sov'reign high in

-dop-ted here Their crowns at home des-pise. Our Sov'reign high, our Sov'reign high in

aw-ful state His hon-ours shall be-stow; And see his scep-tred sub-jects wait On

aw-ful state His hon-ours shall be-stow; And see his scep-tred

aw-ful state His hon-ours shall be-stow; And see his scep-tred sub-jects wait On his com-

aw-ful state His hon-ours shall be-stow; And

his com-mands be-low, and see, And see his scep-tred sub-jects wait On his com-mands be-low. -low.

sub-jects wait on his com-mands, And see his scep-tred sub-jects wait On his com-mands be-low. -low.

mands be-low, on his com-mands, And see his scep-tred sub-jects wait On his com-mands be-low. -low.

see his scep-tred sub-jects wait, And see his scep-tred sub-jects wait On his com-mands be-low. -low.

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics are printed below the vocal staves. The score includes a first ending (1) and a second ending (2) for the piano part.

FIFTH ACT TUNE

TRUMPET TUNE

Violins

Viola

Bass

Piano

Vivace

f

This system of the musical score includes staves for Violins (two parts), Viola, Bass, and Piano. The Violins and Viola parts are in treble clef with a key signature of one flat and a 3/4 time signature. The Bass part is in bass clef with the same key signature and time signature. The Piano part is in grand staff (treble and bass clefs) with a 3/4 time signature. The tempo is marked 'Vivace' and the dynamic is 'f' (forte). The music features a mix of eighth and sixteenth notes, with some chords and rests.

This system continues the musical score for the Violins, Viola, Bass, and Piano. The notation follows the same conventions as the first system, with a key signature of one flat and a 3/4 time signature. The Piano part continues with its complex accompaniment of chords and moving lines.

APPENDIX

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SONG TUNE

Violins

Viola

Bass

Piano

Allegro

f

p

f

SONG TUNE

Violins

Viola

Bass

Piano

Andante

p

SONG TUNE

Violins

Viola

Bass

Piano

Andante

p

SOLO (SOPRANO OR TENOR) SAINT GEORGE

Trumpets

Solo

Bass

Piano

f

Saint George, — Saint George, Saint George, — the pa - tron

This system of the musical score includes staves for Trumpets (two staves), Solo (Soprano or Tenor), Bass, and Piano. The Trumpets and Solo parts are in 3/4 time, while the Bass and Piano parts are in 3/4 time. The Solo part has lyrics: "Saint George, — Saint George, Saint George, — the pa - tron". The Piano part starts with a forte (*f*) dynamic. The Solo part has a melodic line with some grace notes and slurs. The Bass part has a steady eighth-note accompaniment. The Piano part has a complex accompaniment with many beamed eighth notes.

of — our Isle! Saint George, — Saint

ff

This system continues the musical score. It includes staves for Solo, Bass, and Piano. The Solo part has lyrics: "of — our Isle! Saint George, — Saint". The Piano part starts with a fortissimo (*ff*) dynamic. The Solo part has a melodic line with some grace notes and slurs. The Bass part has a steady eighth-note accompaniment. The Piano part has a complex accompaniment with many beamed eighth notes.

George, Saint George _____ the pa - tron of _____ our Isle! Saint George a sol - dier and _____ a

saint! On this, this au - spi-cious or - der smile,

On this, this au - spi-cious or - der smile, Which love _____ and arms will plant.

Saint George, Saint George! Saint George, Saint George!

the pa - tron of our Isle! On this, this au - spi-cious or - der smile, Which

love and arms will plant, On this, this au - spi-cious or - der smile, Which love and arms

will plant, On this, this au - spi-cious or - der smile, Which

Musical score for "Saint George, Saint George!" featuring vocal and piano parts. The score is in 4/4 time and includes lyrics. The piano part features chords and arpeggios, with dynamics *p* (piano) and *f* (forte) indicated.



love and arms. will plant.

This system contains the first system of music. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The vocal line has a long note under the lyrics "love and arms." and "will plant." The piano accompaniment includes a treble and bass staff with various chords and melodic lines. The bass line is a single staff with a steady rhythm.



This system contains the second system of music. It continues the vocal line, piano accompaniment, and bass line from the first system. The piano accompaniment features more complex chords and melodic patterns. The bass line continues with a steady rhythm.



This system contains the third system of music. It concludes the vocal line, piano accompaniment, and bass line. The piano accompaniment features a final chord and melodic pattern. The bass line concludes with a steady rhythm.



