

**Bangor University**

## **DOCTOR OF PHILOSOPHY**

### **Louis Grabu and his opera Albion and Albanus**

White, Bryan Douglas

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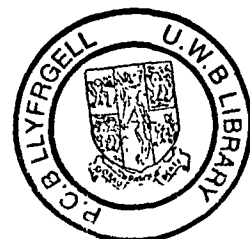
LOUIS GRABU AND HIS OPERA  
*ALBION AND ALBANIUS*

Bryan Douglas White

Submitted in fulfilment of the requirement for the degree of Doctor of  
Philosophy at the University of Wales, Bangor  
November 1999

Two Volumes: Volume II: A critical edition of *Albion and Albanius*

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LOUIS GRABU AND HIS OPERA *ALBION AND ALBANIUS*

VOLUME II

*ALBION AND ALBANIUS*

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## THE SOURCE

The score bears the following title page: 'ALBION and ALBANIUS: | AN | OPERA. | OR, | Representation in MUSICK. | [rule] | Set by LEWIS GRABU, Esquire; | Master of His late *Majesty's* Musick. | [rule] | woodcut | [rule] | LICENSED, Ro. L'Esrange. | *March* 15. 1686/7 | [double rule] | LONDON, | Printed for the Author, and are to be sold at the Door of the *Royal Theater*; and by | *William Nott*, Bookseller in the *Pall-Mall*; 1687.'

It also bears a dedication by the composer to the King (James II):

*'After the Shipwrack of all my fairest Hopes and Expectations, in the Death of the late King my Master, Your Royal Brother of ever Blessed Memory, the only Consolation I have left, is that the Labour I have bestowed in this Musickal Representation, has partly been employ'd in paying my most humble Duty to the Person of Your most Sacred Majesty. The happy Invention of the Poet furnish'd me with that Occasion: The feigned Misfortune of two Persecuted Hero's, was too thin a Veil for the Moral not to shine through the Fable; the pretended Plot, and the true Conspiracy, were no more disguis'd on the private Stage, than they were on the publick Theater of the World. Never were two Princes united more straightly together in common Sufferings from ungrateful and Rebellious Subjects. The nearness of their Blood was not greater than the conformity of their Fortunes: But the Almighty has receiv'd the one to his Mercy in Heaven, and rewarded the Constancy and Obedience of the other here below: Vertue is at last Triumphant in both places. Immortality is actually possess'd by one Monarch; and the other has the Earnest of it, in the Type of Earthly Glory. My late gracious Master was pleas'd to encourage this my humble Undertaking, and did me the Honour to make some Esteem of this my Part in the Performance of it: Having more than once condescended to be present at the Repetition, before it came into the publick View. Your Majesty has also pleas'd to do me the same Honour, when it appear'd at Your Theater in greater Splendour, and with more advantages of Ornament: And I may be justly proud to own, that You gave it the particular Grace of Your Royal Protection. As the Subject of it is naturally Magnificent, it could not but excite my Genius, and raise it to a greater height, in the Composition, even to surpass it self: At least, a vertuous Emulation of doing well, can never be so faulty, but it may be excus'd by the Zeal of the Undertaker who laid his whole Strength to the pleasing of a Master and a Sovereign. The only Displeasure which remains with me, is, that I neither was nor could possibly be furnish'd with variety of excellent Voices, to present it to Your Majesty in its full perfection. Notwithstanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the scarcity of Singers in this Island. So that I have nothing more at this time to*

*beg, than the continuation of the Patronage, which your Princely Goodness hath so graciously allow'd me: As having no other Ambition in the World, than that of pleasing You, and the desire of shewing my self on all possible occasions, and with the most profound Respect, to be*

Your M A J E S T Y's

Most humble, most obliged, and

Most obedient Servant,

*LEWIS GRABU.*

There are twenty-four extant copies of the opera.<sup>1</sup> A representative sample of sixteen of these copies has been examined for this edition. This examination has revealed that the source exists in two printed states; the single printed variant is found in the third bar of page 40 (no. 10, bar 39 of this new edition), on the first beat of the Bass Continuo where some copies have b and others have d<sup>1</sup>, the latter being the correct reading. All but one of the copies consulted for this edition contains manuscript corrections; two copies have a single correction while others have as many as thirty-three (see the Table of Manuscript Corrections); no copy contains all thirty-five identified manuscript corrections. *GB-Lbm* Hirsch IV.1568 (G), which contains thirty-three manuscript corrections and which shows the corrected version of the printed variant, has been chosen as the copy text.

The opera was printed by subscription and was announced in the *London Gazette*, on 11-15 June and 27-30 July 1685. A subsequent notice in the same publication on Dec. 23 1686 announced that the opera was almost finished, and a notice of its completion was printed 9-13 July 1687.<sup>2</sup> Copies still remained in 1697, when the opera ‘containing 80 sheets of large Paper in folio’ was advertised by J. de Beaulieu in the 24 June edition of *The Post Man*.<sup>3</sup>

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<sup>1</sup> Copies are housed in the following libraries (RISM sigla are used to denote libraries): *AUS-Msl*, *B-Br*, *F-Pn*, *GB-Cmc*, *GB-Eu*, *GB-Ge*, *GB-Gm*, *GB-Hadolmetsch*, *Gb-Lbm* (3 copies), *GB-Lcm*, *GB-Lgc* (2 copies), *GB-LEbc*, *GB-Ob* (2 copies), *GB-Och*, *NL-DHgm*, *Us-Bp*, *US-CA*, *US-Lauc*, *US-SM*, *US-Wc*.

<sup>2</sup> H. Macdonald, *John Dryden: A Bibliography of Early Editions and of Drydeniana* (Oxford, 1939), pp. 127-8.

<sup>3</sup> Full advertisement printed in *English Song-books: 1651-1702*, Day and Murray, eds. (London, 1940), p. 105. Franklin Zimmerman has mistaken this notice as an advertisement for a performance of the opera: see *The Works of John Dryden, xv: Plays: Albion and Albanus, Don Sebastian, Amphitryon*, ed. E. Miner, G. B. Guffey and F. Zimmerman (Berkeley, Los Angeles and London, 1976), p. 343. Curtis Price repeats this mistake in *The New Grove Dictionary of Opera*, ed. S. Sadie (London, 1992) entry for *Albion and Albanus*.

## COPIES CONSULTED

- A** *GB-Lbm* I.310. The copy bears two book plates: 1) The most Noble John Duke of Bedford 1736; 2) Robert Smith. It bears the annotation 'Very scarce and curious. A severe satire on the Commonwealth written by Dryden'
- B** *GB-Eu* E 178. On the title page, under 'Representation in Musick', the annotation 'Written by John Dryden and' has been added. In the next line of the title, 'to music' has been added between the printed text 'Set by'.
- C** *F-Pn* Res.f.129.
- D** *GB-Och* Mus. 610.
- E** *GB-Ob* MS Mus. Sch. B-4.
- F** *US-CA* \*fEC65 D8474 685ab.
- G** *GB-Lbm* Hirsch IV.1568. The copy bears the annotation 'owned by Godfrey E. P. Arkwright until sold at Sothebys, Feb. 1939, no.95'
- H** *GB-Lgc* G MUS 176.
- I** *GB-Lbm* K.10.b.21.
- J** *GB-LEbc* Special Collections Music D-Oq GRA. A pencil annotation at the top of the inside cover reads 'I purchased this book at the sale of a portion of the library of Joseph Bennett the musical critic and writer on music', followed by the initials 'A.F.H.' Below there are two book plates: 1) WHC with a pencil annotation to the right reading 'W.H. Cummings'; 2) Arthur F. Hill, F.S.A.; the second book plate bears a print mark of 1905. There are some pencil annotations and underlining on the Preface, and the 'Ayre for the Devils' contains several dynamic markings added in pencil.
- K** *GB-Lcm* II.A.2.
- L** *GB-Cmc* PL2684. The copy bears an annotation in pencil (not in Pepys's hand): 'The opera was only once performed, the authors arrogance in his Preface exceeds anything.'
- M** *GB-Gm* M5088. Imperfect: pp. 145-8 and 313-20 are missing. It bears the following annotations in pencil: 'Frank Kidson, a gift from TW Taphouse 1894'. 'The words by J Dryden', 'This was printed by Eleanor Playford sister of John Juruor'. Pasted onto the page facing the title page is an annotation in ink: 'From the London Gazette from June 9th to June 13 1687 "Notice is given that the opera Albion and Albanus with all the vocal and instrumental musick is quite finished, and that the subscribers may have their books at William Notts Booksellers in the Pall Mall, and others that have not subscribed, at the rate of 30s each book"'. The semi-quavers and quavers of the Prelude have been beamed in brown ink.
- N** *GB-Lgc* G MUS 177.
- O** *GB-Ob* MS Mus. Sch. B-5.
- P** *GB-Ge* Special Collections P.c.33. The name Charles Hatchett has been stamped on the page facing the title page.

## TABLE OF MANUSCRIPT CORRECTIONS

The following table lists all of the manuscript corrections identified in the copies of the opera that have been consulted for this edition. Bold letters are used to denote those copies that have a  $d^1$  in the third bar of page 40, on the first beat of the Bass Continuo. An 'x' indicates that a particular copy contains the given correction; a '-' indicates that it does not. Page numbers in this table refer to the 1687 edition. Superscript numbers indicate cross-references with the Commentary.

page/bar/part: correction	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
12/6/B-Vn.6: dot added to <i>q a</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
24/2/vaI.1: <i>c</i> <sup>2</sup> altered to <i>b</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-
35/8/B-Vn.1: <i>e</i> <sup>1</sup> altered to <i>c</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
411/12/Vn.1: <i>d</i> <sup>2</sup> altered to <i>b</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	-
11/12/Vn: note direct <i>d</i> <sup>2</sup> altered to <i>c</i> <sup>2</sup>	x	x	-	x	x	x	x	x	x	x	x	x	x	-	-	-
537/12/BC.1: <i>m d</i> added	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
663/7/Tham.1: <i>c</i> altered to <i>A</i>	-	-	-	-	-	-	x	x	-	-	-	-	-	-	-	-
764/15/B-Vn.1: <i>c</i> altered to <i>G</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
64/15/B-Vn: note direct <i>g</i> altered to <i>G</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
865/1/B-Vn.1: <i>g</i> altered to <i>G</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
966/12/BC.2: <i>d</i> altered to <i>B</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
1066/13/BC: 2nd time indicator added	x	x	x	x	x	x	x	x	x	-	x	x	-	-	-	-
1185/7/S.3: <i>e</i> <sup>2</sup> altered to <i>d</i> <sup>2</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
12102/5/BC.1: # to <i>g</i> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
13148/9/Albn.7-8: 'sleepy' altered to 'sleeping'	x	x	x	x	x	x	x	x	x	x	x	x	†	-	-	-
14160/19/VnII.1: <i>♭</i> added to <i>a</i> <sup>1</sup>	x	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
15160/20/Vn II.2: <i>♭</i> added to <i>a</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
16162/1/Apollo.3: <i>e</i> <sup>1</sup> altered to <i>f</i> <sup>1</sup>	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
17166/2/BC.3: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
18170/5/BC.1: <i>A</i> altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
19170/5/BC.3: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
20201/7/1st Nymph.3: # cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
21202/2/BC.1: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	-	x	x	x	x	x	x	-	-	-
232 pg. wrongly numbered: 226 altered to 232	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
22236/5/B.1: <i>f</i> altered to <i>d</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
23239/5/BC.2: <i>b</i> altered to <i>a</i>	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
24246/9/BC.1-3: <i>cr a</i> altered to <i>m., b, c</i> <sup>1</sup> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
25247/4/BC.1-3: <i>cr a</i> altered to <i>m., b, c</i> <sup>1</sup> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
26249/6/As: underlay <i>your</i> altered to <i>ye(the)</i>	x	x	x	x	x	+	x	x	x	x	x	x	x	-	-	-
27256/15/Vn.3: <i>b</i> <sup>1</sup> altered to <i>c</i> <sup>2</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
28261/5/BC.3: <i>f</i> altered to <i>e</i>	x	x	x	x	-	x	x	x	x	x	x	x	x	-	-	-
29297/6/Ph.1:ledger line added through <i>b</i> <sub>♭</sub> <sup>1</sup>	-	x	-	-	-	x	x	-	-	-	-	-	-	-	-	-
30297/6/BC.1: figure # altered to <i>♭</i>	x	x	x	x	x	*	x	x	x	x	x	x	x	-	-	-
31299/6/BC.1-2: # added to figure 6, 6 added to #	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
32300/2/BC.1: <i>a</i> altered to <i>b</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-

+ 'our' is not cancelled, but 'e' is written above.  
\*# cancelled, no *♭* added  
†page is missing

## EDITORIAL METHOD

All manuscript corrections to copies of the printed edition have been collated and included; they are noted in the Commentary and indexed in the Table of Manuscript Corrections. The naming of instrumental parts in 5-part textures is for the most part editorial, as is the naming of all choral parts. Indications for 'flute' have been modernized to 'recorder' but are otherwise original, as are those for guitars. The naming of the treble parts in instrumental trio sections (whether they be individual movements or parts of larger movements) are presented in editorial brackets, unless they are original, to reflect the possibility that some were played by recorders or oboes. Titles of instrumental movements are taken from the source; those for the vocal and choral movements, and all of the movement numberings, are editorial. Time-signatures have been modernized; the originals, where different, are placed above the lowest bass part. Clefs have been modernized; original clefs, where different, are presented on prefatory clefs at the first instance of any given part. All tempo indications are original. Original key-signatures have been retained. The use of accidentals has been modernized both by the use of natural signs (in the source, flats are cancelled by sharps and vice versa) and the omission of redundant accidentals. Editorial additions are signaled by small notes, rests and accidentals, crossed ties and slurs, and by the use of square brackets. Misalignment of the figuring has been corrected silently. Beaming, of which there is none in the source, has been added according to modern practice. The layout of parts from top to bottom across the page has been modernized.

The source makes use of double bar-lines and double bar-lines flanked by double dots. Though their use is somewhat inconsistent, the latter are placed at the end of dance movements and larger-scale autonomous movements (where they do not always imply a repeat), while the former tend to separate recitative and small-scale songs from the flanking movements. In this edition, double bar-lines (thin – thick), amplified into repeat marks as appropriate, are used in places where the source uses double bar-lines flanked by dots, except where a voice or the bass continuo is linked to the next movement, in which case a double bar-line is used and the change is noted in the Commentary. Double bar-lines in the source are retained and additional ones are added in accordance with modern practice (i.e. at the end of a movement). 1<sup>st</sup>- and 2<sup>nd</sup>-time endings either added or expanded by the editor are recorded in the Commentary.

Punctuation, capitalisation and spelling in the text have been modernised. Where words or phrases differ between the score and the 1685 libretto, the latter has been favoured unless a musical reason exists to retain the former.



All changes and variants are noted in the Commentary. Verses present in the libretto but omitted from the musical source are included in square brackets.

# ALBION AND ALBANIUS

Ayres before the OPERA.

## PRELUDE

Louis Grabu

1

Violin

Viola I

Viola II

Viola III

Bass Violin\*

5

\*See Commentary

10

This system contains five staves of music. The top staff is in treble clef, and the bottom four are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The system concludes with a double bar line and a fermata over the final note.

15

This system contains five staves of music. The top staff is in treble clef, and the bottom four are in bass clef. The music continues with a complex rhythmic pattern. The key signature has one sharp (F#). The system concludes with a double bar line and a fermata over the final note.

20

This system contains five staves of music. The top staff is in treble clef, and the bottom four are in bass clef. The music continues with a complex rhythmic pattern. The key signature has one sharp (F#). The system concludes with a double bar line and a fermata over the final note.

25

This system contains measures 25 through 28. The top staff features a complex melodic line with many sixteenth notes and slurs. The lower staves provide harmonic support with various rhythmic patterns, including quarter and eighth notes.

30

This system contains measures 29 through 32. The melodic line in the top staff continues with intricate sixteenth-note passages. The accompaniment in the lower staves includes some rests and steady rhythmic accompaniment.

35

This system contains measures 33 through 36. The top staff shows a continuation of the melodic theme. The lower staves feature a more active accompaniment with frequent sixteenth-note runs. The system concludes with a double bar line and a repeat sign.

# RITORNEL

2

Violin

Viola I

Viola II

Viola III

Bass Violin

5

3

Detailed description: This block contains the first system of the musical score, measures 1 through 10. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The time signature is 3/4. Measure 5 has a fermata over the note G4. Measure 10 has a fermata over the note G4. A '3' is written above the Bass Violin staff at the beginning of the system.

10

1.

2.

Detailed description: This block contains the second system of the musical score, measures 11 through 14. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The time signature is 3/4. Measure 10 has a fermata over the note G4. Measure 14 has a first ending bracket (1.) and a second ending bracket (2.).

15

20

b

b

Detailed description: This block contains the third system of the musical score, measures 15 through 24. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The time signature is 3/4. Measure 15 has a fermata over the note G4. Measure 20 has a fermata over the note G4. Measures 21 and 22 have flats (b) above the notes G4 and F4 respectively. Measure 24 has a fermata over the note G4.

Musical score system 1, measures 25-30. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 25 is marked with a '25' above the first note. Measure 30 is marked with a '30' above the first note. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Musical score system 2, measures 35-40. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 35 is marked with a '35' above the first note. The music continues with similar rhythmic patterns and includes some longer note values and rests.

Musical score system 3, measures 40-45. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 40 is marked with a '40' above the first note, and measure 45 is marked with a '45' above the first note. The system concludes with a double bar line and repeat dots.

# AYRE

3

Musical score for measures 3-5 of 'AYRE'. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 3 starts with a box containing the number '3'. Measure 5 has a '5' above it. The Violin part features a melodic line with a fermata in measure 5. The Viola parts provide harmonic support with various rhythmic patterns. The Bass Violin part has a triplet of eighth notes in measure 3.

Musical score for measures 6-10 of 'AYRE'. The score continues for the five instruments. Measure 10 has a '10' above it. The Violin part has a first ending bracket labeled '1.' starting at measure 10. The Viola I part has a first ending bracket labeled '1.' starting at measure 10. The Viola II part has a first ending bracket labeled '1.' starting at measure 10. The Viola III part has a first ending bracket labeled '1.' starting at measure 10. The Bass Violin part has a first ending bracket labeled '1.' starting at measure 10. The music concludes with a double bar line and repeat dots.

Musical score for measures 11-15 of 'AYRE'. The score continues for the five instruments. Measure 15 has a '15' above it. The Violin part has a second ending bracket labeled '2.' starting at measure 11. The Viola I part has a second ending bracket labeled '2.' starting at measure 11. The Viola II part has a second ending bracket labeled '2.' starting at measure 11. The Viola III part has a second ending bracket labeled '2.' starting at measure 11. The Bass Violin part has a second ending bracket labeled '2.' starting at measure 11. The music concludes with a double bar line and repeat dots.

Musical score system 1, measures 20-24. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 20 is marked with a '20'. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various rhythmic patterns and accidentals.

Musical score system 2, measures 25-30. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 25 is marked with a '25'. Measure 30 is marked with a '30'. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef, featuring a repeat sign at the end of measure 30.

Musical score system 3, measures 35-39. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 35 is marked with a '35'. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef, featuring a repeat sign at the end of measure 39.



1. 2. 40

This system contains measures 35 through 40. It features five staves: Treble, Bass, and three additional staves. The key signature has two flats. Measures 35-36 are marked with first and second endings. Measure 40 is marked with the number 40. The music includes various note values and rests.

45

This system contains measures 41 through 45. It features five staves: Treble, Bass, and three additional staves. The key signature has two flats. Measure 45 is marked with the number 45. The music continues with various note values and rests.

50

This system contains measures 46 through 50. It features five staves: Treble, Bass, and three additional staves. The key signature has two flats. Measure 50 is marked with the number 50. The music concludes with various note values and rests.

# ACT I

## OVERTURE

4

Violin

Viola I

Viola II

Viola III

Bass Violin

5

Detailed description: This block contains the first five measures of the Overture. It features five staves: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), Viola III (alto clef), and Bass Violin (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. A circled number '4' is at the top left. A circled number '5' is above the Violin staff at the end of the first system. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

10

Detailed description: This block contains measures 6 through 10 of the Overture. It continues the five-staff arrangement from the previous block. A circled number '10' is placed above the Violin staff at the beginning of the second system. The musical notation includes various note values and rests across all staves.

Musical score system 1, measures 15-18. The system consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. Measures 15 and 16 contain melodic lines with eighth and sixteenth notes. Measure 17 features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The bottom four staves are in bass clef and provide harmonic support with various rhythmic patterns.

Musical score system 2, measures 19-24. The system consists of six staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. Measures 19-24 feature a complex rhythmic pattern of eighth notes. The bottom five staves are in bass clef. A '2' is written in the bottom staff at measure 19. The word 'simile' is written above the top staff at measures 21, 22, and 23, indicating a similar rhythmic pattern.

Musical score system 3, measures 25-30. The system consists of five staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. Measures 25-30 feature a complex rhythmic pattern of eighth notes. The bottom four staves are in bass clef. The word 'simile' is written above the bottom staff at measures 27 and 28, indicating a similar rhythmic pattern.



Musical score system 1, measures 25-28. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 25 starts with a treble clef note on G4 and a bass clef note on G3. Measure 26 has a treble clef note on A4 and a bass clef note on A3. Measure 27 has a treble clef note on B4 and a bass clef note on B3. Measure 28 has a treble clef note on C5 and a bass clef note on C4. A fermata is placed over the final notes of measure 28. A rehearsal mark '30' is located above the first staff of the next system.



Musical score system 2, measures 29-32. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 29 starts with a treble clef note on D5 and a bass clef note on D3. Measure 30 has a treble clef note on E5 and a bass clef note on E3. Measure 31 has a treble clef note on F5 and a bass clef note on F3. Measure 32 has a treble clef note on G5 and a bass clef note on G3. A fermata is placed over the final notes of measure 32.



Musical score system 3, measures 33-36. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 33 starts with a treble clef note on A5 and a bass clef note on A3. Measure 34 has a treble clef note on B5 and a bass clef note on B3. Measure 35 has a treble clef note on C6 and a bass clef note on C4. Measure 36 has a treble clef note on D6 and a bass clef note on D4. A rehearsal mark '35' is located above the first staff of this system.



Musical score system 1, measures 40-43. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 40 is marked with a '40' above the first note. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.



Musical score system 2, measures 44-47. The system consists of five staves. Measure 45 is marked with a '45' above the first note. A 'b' flat symbol is placed above the first note of measure 45. The tempo marking 'Slow' is written above the staff in measure 47. The music continues with a melodic line and a rhythmic accompaniment.



Musical score system 3, measures 48-51. The system consists of five staves. Measure 50 is marked with a '50' above the first note. The music concludes with a final cadence in measure 51, indicated by a double bar line and repeat dots.

RITORNEL

5

[Violin I]  
[Violin II]  
Bass Continuo

5  $b6$   $\#$

Detailed description: This system contains the first three staves of the musical score. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. The time signature is 3/4. Measure 5 starts with a whole rest in Violin I and II, and a quarter note in the Bass Continuo. Measure 6 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 7 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 8 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. A '3' is written above the first measure of the Bass Continuo staff. A '5' is written above the eighth measure of the Violin I staff. A 'b6' and a '#' are written below the Bass Continuo staff under measures 6 and 7 respectively.

$b$   $\#$  6 7  
4

Detailed description: This system contains the next four staves of the musical score. Measure 9 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 10 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 11 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 12 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. A 'b' and a '#' are written below the Bass Continuo staff under measures 9 and 10 respectively. A '6' and a '7' are written below the Bass Continuo staff under measures 11 and 12 respectively. A '4' is written below the Bass Continuo staff under measure 12. A '10' is written above the eighth measure of the Violin I staff.

$b$   $\#$  15

Detailed description: This system contains the next four staves of the musical score. Measure 13 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 14 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 15 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 16 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. A 'b' and a '#' are written below the Bass Continuo staff under measures 13 and 14 respectively. A '15' is written above the eighth measure of the Violin I staff. A '#' is written below the Bass Continuo staff under measure 16.

$b$   $\#$  6 20

Detailed description: This system contains the final four staves of the musical score. Measure 17 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 18 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 19 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. Measure 20 has a quarter note in Violin I, a quarter note in Violin II, and a quarter note in the Bass Continuo. A 'b' and a '#' are written below the Bass Continuo staff under measures 17 and 18 respectively. A '6' is written below the Bass Continuo staff under measure 19. A '20' is written above the eighth measure of the Violin I staff.

RECITATIVE (*Hermes, Augusta, Thamesis*)

6

HERMES

Thou glo - rious fa - bric, stand! for - e - ver stand! for - e - ver stand! — for - e - ver

Bass Continuo

Figured bass:  $\flat 6_4$   $\flat 6_4$   $\flat 7_3$   $6_4$   $3_4$

stand! Well wor - thy thou to en - ter - tain The God of Traf - fic, and of Gain, To draw the

Figured bass:  $\sharp$   $6$   $5$   $\sharp$   $\sharp 6_4$   $6$   $\sharp$

con - course of the land, And wealth of all the main. But where the shoals of mer - chants meeting?

Figured bass:  $6$   $5$   $7$   $6_4$   $5$   $\sharp$

Wel - come to their friends re - peat - ing, Bu - sy bar - gain's deaf - er sound, Tongues con -

Figured bass:  $6_4$   $6$   $6$

-fus'd of ev' - ry na - tion, No - thing here but de - so - la - tion, Mourn - ful si - lence reigns a -

Figured bass:  $6$   $7$   $\flat$   $\sharp$   $\sharp 6_4$   $6$   $7$   $\sharp$

Viola I

Viola II

Viola III

Viola IV

AUGUSTA

Oh Her-mes, pi - ty me! Oh Her-mes, pi - ty me! I was, while Heav'n did

HERMES

-round.

30

6 4 #6

Viola I

Viola II

Viola III

Viola IV

AUGUSTA

smile, The queen of all— this isle, Eu-ropes pride, And Al-bion's bride! But gone my plight - ed

35

6 b5



40

Lord, ah! gone is he! Oh Her - mes! pi - ty me! Oh

# 4 4 # # 6 #6 b

45

50

Her - mes! pi - ty me!

THAMESIS

And I the no - ble flood, whose tri - bu - ta - ry tide Does

# 6 4 6 b 4 6

on her sil-ver mar-gent smooth-ly glide; But Heav'n grew jea-lous of our hap-py state, And

Figured bass notation: # 6 # b # #4 #5 #6 b

bid re-volv-ing fate Our doom de-cree; No more the king of floods am I, No more the queen of Al-bion

Figured bass notation: b 6 b 6 # # #4 6 4 #

AUGUSTA 65

No more the queen of Al-bion I, No more the king of

she; No more the king of floods am I, No more, no more the queen of Al-bion she; No more the

Figured bass notation: 6 b5 6 # 6 5 b 7 6

70

floods is he; No more the queen of Al-bion I, No more the king of floods is

queen of Al-bion she; No more the king of floods am I, No more the queen of Al-bion

Figured bass notation: 6 # #4 6 7 #6 b #4 6 7 #6

75

he; No more, no more the king of floods is he; O Her-mes, pi-ty me!

she; No more, no more the queen of Al-bion she; Oh Her-mes, pi-ty me! Oh Her-mes,

♭4   #6   #   #   6   ♭

80

Oh Her-mes, pi-ty me!   Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me!   Oh Her-mes, Oh

pi-ty me!   Oh Her-mes pi-ty me! Oh Her-mes pi-ty me! pi-ty me! Oh Her-mes,   Oh Her-

♭   #   6   6   7   6   7   ♭6   7   6   7   7   6   #   ♭

90

Her-mes, pi-ty me! Be-hold! My tur-rets on the ground, That once my tem-ples crown'd!

-mes, pi-ty me! Be-hold! The sed-gy

#   4   4   #   ♭   6   5   4   3   6   4   7   6   #   #4

THAMESIS 95

ho-nours of my brow's- di-spers'd, My urn re-vers'd.

6   #6   4   #

100 HERMES

Rise, rise, Au - gu - sta, rise! And wipe thy weep - ing eyes; Au -

105

5

-gu - sta, for I call - thee so, 'Tis law - ful for the gods to know Thy fu - ture

110

6

b b5

115 AUGUSTA

Oh

HERMES

name, And grow - ing fame: Rise, rise, Au - gu - sta, rise!

9 7 # 6 6 4 #

7 5

AUGUSTA

120

ne - ver, ne - ver will I rise, Ne - ver will I cease my mourn - ing; Ne - ver wipe my weep - ing

C

b 5 6

AUGUSTA

eyes, 'Till my plight-ed lord's re - turn-ing; Ne-ver, ne-ver will I rise.

HERMES

What brought the wretch to this de -

6 # 6 # 5 # 6 4

125

It seems, the gods take lit - tle care Of hu - man things be -

-spair? The cause of thy mis - for - tune show.

# # 5 6 5 6 7 6

130

-low, When ev'n our suff'r-ings here they do not know.

Not un-know-ing came I down, Dis-loy - al

3 2 3 # #

135

Ah! 'tis too true, too

town, Speak! didst not thou For - sake thy faith, and break thy nup - tial vow?

5 b6 6 7 #6 4 # #6

AUGUSTA

140

true! But what could I un-think-ing ci-ty do? Fac-tion sway'd me, Zeal al-lur'd me; Both as-

6 45 6

AUGUSTA

145

-sur'd me, Both be-tray'd me.

HERMES

Sup- pose me sent Thy Al- bion to re- store, Can'st thou re-

C 3

AUGUSTA

My false-hood I de- plore.

HERMES

-pent?

THAMESIS

Thou seest her mourn, and I With all my wa- ters

2 4 6

150 HERMES

Then by some loy- al deed re- gain Thy long lost re- pu-

THAMESIS

will her— tears sup- ply.

# 6 5

155

-ta - tion, To wash a - way the stain, That blots a no - ble

3

b 6 # 4 3

160

na - tion, And free thy fa - mous town a - gain From force of u - sur - pa - tion.

6 4 6 4 # b

# CHORUS WE'LL WASH AWAY THE STAIN

7

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Continuo & Bass Violin

We'll wash a-way the stain, we'll wash a-way the

We'll wash a-way the stain, we'll wash a-way the stain, we'll wash a-way the

We'll wash a-way the stain, we'll wash a-way the

We'll wash a-way the stain, we'll wash a-way the stain, we'll wash a-way the

3

6



5 10

stain, That blots a no - ble na - tion.

stain, That blots a no - ble na - tion.

stain, That blots a no - ble na - tion.

stain, That blots a no - ble na - tion.

b

b

#

15

We'll wash a - way the

We'll wash a - way the

We'll wash a - way the stain,

We'll wash a - way the stain,

7 6 # #

stain, we'll wash a-way the stain, That blots a no-ble na - tion; We'll wash a-way the

stain, we'll wash a-way the stain, That blots a no-ble na - tion; We'll wash a-way the

we'll wash a-way the stain, That blots a no-ble na - tion; We'll wash a-way the stain,

we'll wash a-way the stain, That blots a no-ble na - tion; We'll wash a-way the stain,

25

stain, We'll wash a-way the stain, That blots a no - ble na - tion.

stain, We'll wash a-way the stain, That blots a no - ble na - tion.

We'll wash a-way the stain, That blots a no - ble na - tion.

We'll wash a-way the stain, That blots a no - ble na - tion.

30

The image shows a musical score for five staves. The first four staves contain active musical notation, while the fifth staff is mostly empty with a few notes at the end. The notation includes various rhythmic values and melodic lines.

- Staff 1: Treble clef, contains a melodic line with eighth and sixteenth notes.
- Staff 2: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 3: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 4: Bass clef, contains a melodic line with eighth and sixteenth notes.
- Staff 5: Bass clef, contains a melodic line with eighth and sixteenth notes.

35

We'll wash a - way the stain, That

We'll wash a - way the stain, That

We'll wash a - way the stain, That blots a no - ble

We'll wash a - way the stain, That blots a no - ble

40

blots a no-ble na - tion; We'll wash a-way the stain, That blots a

blots a no-ble na - tion; we'll wash a-way the stain, That blots a

na - tion; We'll wash a-way the stain, We'll wash a - way the stain, That

na - tion; We'll wash a-way the stain, We'll wash a way the stain, That

The first system of the score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic values including eighth, sixteenth, and quarter notes, as well as rests.

The second system of the score includes vocal lines and instrumental accompaniment. It consists of six staves. The top staff is a vocal line in treble clef with the following lyrics: "no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -". The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in treble clef with the lyrics: "blots a no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -". The bottom three staves are instrumental accompaniment in bass clef, providing a harmonic and rhythmic foundation for the vocal parts.



The first system of the score consists of four staves. The top staff is in treble clef, and the three staves below are in bass clef. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and a sharp, scattered throughout the piece.

pa - tion, And free this fa-mous town a - gain From force of u - sur - pa - tion.

pa - tion, And free this fa-mous town a - gain From force of u - sur - pa - tion.

pa - tion, And free this fa-mous town a - gain From force of u - sur - pa - tion.

pa - tion, And free this fa-mous town a - gain From force of u - sur - pa - tion.

pa - tion, And free this fa-mous town a - gain From force of u - sur - pa - tion.

# AYRE FOR MERCURY'S FOLLOWERS

8

Violin

Viola I

Viola II

Viola III

Bass Violin

This block contains the first system of musical notation, measures 8 through 14. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all in alto clef), and Bass Violin (bass clef). The music is in 3/4 time. Measure 8 is marked with a boxed '8'. Measure 10 contains a fingering '5' above the violin staff and a '3' above the bass violin staff. Measure 11 has a 'b' flat above the violin staff. Measure 12 has a '#2' sharp above the Viola I staff. Measure 14 has a 'b' flat above the bass violin staff.

This block contains the second system of musical notation, measures 15 through 20. It features five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. Measure 15 has a 'b' flat and '10' above the violin staff. Measure 16 has a '1.' first ending bracket above the violin staff. Measure 17 has a '2.' second ending bracket above the violin staff. Measure 18 has a 'b' flat above the bass violin staff.

This block contains the third system of musical notation, measures 21 through 26. It features five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. Measure 21 is marked with a '15' above the violin staff. Measure 22 has a '#2' sharp above the Viola I staff. Measure 23 has a '20' above the violin staff. Measure 24 has a 'b' flat above the bass violin staff. Measure 25 has a 'b' flat above the bass violin staff. Measure 26 has a 'b' flat above the bass violin staff.

25

RECITATIVE (*Augusta, Hermes*)

9a

AUGUSTA

Be - hold! De - moc - ra - cy and Zeal ap - pear! She that al - lur'd my heart a -

Bass Continuo

6 b5

AUGUSTA

-way, And he that af - ter made a prey.

HERMES

Re - sist, re - sist, and do not

b 7 6

# CHORUS RESIST, AND DO NOT FEAR

9b

10

Violin

Viola I

Viola II

Viola III

Bass Violin

HERMES

fear.

Soprano

Re - sist, and do not fear; Re - sist, re - sist,

Alto

Re - sist, re - sist, and do not fear; Re - sist, re -

Tenor

Re - sist, re - sist, and do not fear; Re - sist, re -

Bass

Re - sist, re - sist, and do not fear; Re - sist, re -

Bass Continuo

# b #

15

and do not fear; Re-sist, re-sist, re-sist, re-sist, and do not fear.

-sist, and do not fear; Re - sist, re - sist, re - sist, re - sist, and do not fear.

-sist, and do not fear; Re - sist, re - sist, re - sist, and do not fear.

-sist, and do not fear; Re - sist, re - sist, re - sist, and do not fear.

RECITATIVE (*Democracy, Augusta, Zelota, Thamesis*)

10

DEMOCRACY

Nymph of the ci - ty, bring thy trea - sures, Bring me more To waste in

Bass Continuo

6 ♭ ♭ # 4 #

AUGUSTA

Thou hast ex - haust - ed all my store, And I can give no more.

ZELOTA

Thou hor - ny flood, for Zeal pro -

DEMOCRACY

pleasures.

6 5

ZELOTA

-vide A new sup - ply, and swell the moon - y tide, That on thy bux-om back the float - ing - gold may

6 7 #6 6 ♭5 ♭ 6

ZELOTA

glide.

THAMESIS

Not all the gold the south-ern sun pro - duces, Or trea-sures of the fam'd Le - vant Suf-fice for pi - ous

6 6 6

4

DEMOCRACY 25

THAMESIS

Woe to the van-quist'd! woe! Slave as thou art, Thy wealth im-

us - es, To feed the sa-cred hun-ger of a saint.

# 6 6 4 # 6

ZELOTA 30

DEMOCRACY

And me thy vic-tor know, And me thy vic - tor know: Re-sist-less

-part, And me thy vic - tor know.

7 #6 # 6 6

ZELOTA

arms are in my hand, Thy bars shall burst at my com - mand, Thy tow - ry head lie

5 6 5 6

35 AUGUSTA

ZELOTA

low. Woe to the van-quist'd! woe! Woe to the van-quist'd! woe!

Were I not bound by fate For -

b b 4 6 5 6

\*See Commentary

40 AUGUSTA 45

e - ver, e - ver here, My walls I would trans-late To somemore hap - py sphere Re -

6 5 7 b # #5 6 4 # 6

AUGUSTA 50

-mov'd from ser - vile fear.

THAMESIS

Re-mov'd from ser - vile fear, Would I could dis - ap - pear And sink be -

4 3 b 5 6 6

THAMESIS 55

-low the main; And sink be-low the main, be-low the main, For com - mon - weath's - a load, My

6 7 6 7 6

60

old im - pe - rial flood Shall ne - ver, ne - ver bear a - gain, Shall ne - ver, ne - ver bear a -

6 3 4 #6 4 #

AUGUSTA 65

AUGUSTA

A com - mon - weath's - a load, Our old im - pe - rial flood Shall ne - ver,

THAMESIS

-gain; A com - mon - weath's a load, Our old im - pe - rial flood Shall ne - ver,

6 #



70

ne - ver bear a - gain; A com-mon-wealth's a load, Our old im - pe - rial flood Shall ne - ver,

ne - ver bear a - gain; A com-mon-wealth's a load, Our old im - pe - rial flood Shall ne - ver,

6

AUGUSTA 75

ne - ver bear a - gain, Shall ne - ver, ne - ver bear a - gain.

DEMOCRACY

Pull down her gates, expose her bare; I

THAMESIS

ne - ver bear a - gain, Shall ne - ver, ne - ver bear a - gain.

7 6

80

ZELOTA 85

I'll hold her fast to be em -

DEMOCRACY

must en-joy the proud dis - dain-ful fair. Haste Ar - chon, haste, To lay her waste!

4 # 6 4 #

-brae'd!

And she shall see, A thou-sand ty - rants are in thee, A thou-sand, thou-sand more in me.

C 3

6 b5

SONG (*Archon*) FROM THE CALEDONIAN SHORES  
& CHORUS HARK! THE PEALS THE PEOPLE RING

11

Violin I

Violin II

ARCHON

Bass Continuo

From the Ca - le - do - nian Shore Hi - ther am I come, to save thee, Not to

force or to in - slave thee, But thy Al - bion to — re - store.

Hark! hark! the peals the peo - ple ring, The peals the peo - ple

ring, Peace and free - dom, and a king; Hark! hark! the

peals the peo-ple ring, the peals the peo-ple ring, Peace and free - dom, and— a

king, Peace and free - dom, peace and free - dom, peace and free - dom, and a

# CHORUS

Violin I & II 35

Viola I

Viola II

Viola III

ARCHON

king.

Soprano

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Alto

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Tenor

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Bass

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Bass Continuo & Bass Violin

ring, Peace and free-dom, and a king. Hark! hark! the peals the peo-ple

ring, Peace and free-dom, and a king. Hark! hark! the peals the peo-ple

ring, Peace and free-dom, and a king. Hark! hark! the peals the peo-ple

ring, Peace and free-dom, and a king. Hark! hark! the peals the peo-ple

7 #6

45

ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and

ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and

ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and

ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and

ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and

#

50

AUGUSTA

To

THAMESIS

To arms!

free - dom, peace and free - dom, peace and free - dom, and a king.

free - dom, peace and free - dom, peace and free-dom, and a king.

free - dom, peace and free - dom, peace and free-dom, and a king.

free - dom, peace and free - dom, peace and free-dom, and a king.

3 Bass Continuo

12

RECITATIVE (*Augusta, Thamesis, Archon, Hermes*)

AUGUSTA  
arms! to arms! to arms! to arms! to arms!

THAMESIS  
to arms! to arms! to arms! to arms!

ARCHON  
I lead the

Bass Continuo  
3

<sup>5</sup> HERMES  
Cease your a - larms, And stay, brave Ar - chon, stay! 'Tis doom'd by fate's de - cree, 'Tis

ARCHON  
way.

#6 #

<sup>10</sup> HERMES  
doom'd that Al - bion's dwell - ing All o - ther isles ex - cel - ling, By peace shall hap - py

# 6

<sup>15</sup>  
be; 'Tis doom'd by fate's de - cree, 'Tis doom'd that Al - bion's dwell - ing All o -

b5 6



20 HERMES

-ther isles ex - cel - ling, By peace shall hap - py be.

ARCHON

What then re - mains for me?

SCENA (*Hermes, Democracy, Zelota, Augusta, Thamesis*)

13

Viola I

Viola II

Viola III

Viola IV

HERMES

Take my ca - du - ceus, take this aw - ful wand, With this th'in - fer - nal ghosts I can — com -

Bass Continuo

5

-mand, And strike a ter - ror through the sty - gian

10

land. Com-mon-wealth will want pre - ten-ces, Sleep will creep on all his sen-ses. Zeal that lent him her as -

15 Violin 20

Viola I

Viola II

Viola III

Viola IV

-sis-tance, Stand a - maz'd with - out re - sis-tance.

Bass Continuo & [Bass Violin]

#6

Violin 25 30

Viola I

Viola II

Viola III & IV

Bass Continuo & [Bass Violin]

Violin 35 40

Viola I

Viola II

Viola III

Viola IV

DEMOCRACY

Bass Continuo & [Bass Violin] I feel a

Viola I 45 50

Viola II

Viola III

Viola IV

la - zy slum-ber lays me down, Let Al-bion, let him take the Crown;

6 5 4 3 #4 6 #6 #

55 Violin 60

Viola I

Viola II

Viola III

Viola IV

Bass Continuo Hap - py let him reign, Till I a - wake a - gain. Bass Continuo & [Bass Violin]

6 7 6 # #4 6 #6 ♭ 4 6

65

Violin

Viola I

Viola II

Viola III & IV

ZELOTA

Bass Continuo & [Bass Violin] In vain I Bass Continuo

6 3 #4 #6 4 # ♭

ZELOTA

70

rage, in vain I rouse my Pow'rs, But I shall wake a - gain, I shall to bet-ter Hours; Ev'n in slum-ber I will

75

vex him, Still per - plex him, Still en - cum-ber: Know you that have a - dor'd him, And sov'-reign pow'r af-

80

AUGUSTA

A stu - pe - fy - ing

ZELOTA

-fordhim, We'll reap the gains Of all your pains, And seem to have re - stor'd him.

THAMESIS

A stu - pe - fy - ing

AUGUSTA

85

sad - ness Leaves her with - out mo - tion, But sleep will cure her mad - ness, And cool her to de -

THAMESIS

sad - ness Leaves her with - out mo - tion, But sleep will cure her mad - ness, And cool her to de -

90 AUGUSTA

-vo-tion.

HERMES

THAMESIS

-vo-tion.

Cease Au-gus-ta! cease thy mourn-ing, Hap-py days ap-pear; God-like Al-bion is re-

C 3

4 #

HERMES

100

-turn-ing, Loy-al hearts to cheer: Ev'-ry grace his youth a-dorn-ing, Glo-

b 6

105

rious as - the Star of Morn-ing;

b 4 #

110

Glo-rious as the Star of Morn-ing, Or the Pla-net of the Year.

# CHORUS GODLIKE ALBION IS RETURNING

14

The musical score is arranged in a system with eight staves. The top four staves are for string instruments: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), and Viola III (bass clef). The bottom four staves are for vocalists: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The bottom-most staff is for Bass Violin & Bass Continuo (bass clef). The music is in 3/4 time. The vocal parts have lyrics: "God - like Al - bion is re - turn - ing, Loy - al hearts to cheer, God -".

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

God - like Al - bion is re - turn - ing, Loy - al hearts to cheer, God -

God - like Al - bion is re - turn - ing, Loy - al hearts to cheer, God -

God - like Al - bion is re - turn - ing, Loy - al hearts to cheer, God -

God - like Al - bion is re - turn - ing, Loy - al hearts to cheer, God -



-like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to

-like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to

-like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to

-like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to

10

cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - - -

cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - -

cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - - -

cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - - -

- rious as the Star of Morn - ing, Glo - - -

-rious as the Star of Morn - ing, Glo - - -

-rious as the Star of Morn - ing, Glo - - rious, Glo -

- - rious as the Star of Morn - ing, Glo - - -

- rious as the Star of Morn - ing, Or the Pla - net of the Year.

- rious as the Star of Morn - ing, Or the Pla - net of the Year.

- rious as the Star of Morn - ing, Or the Pla - net of the Year.

- rious as the Star of Morn - ing, Or the Pla - net of the Year.

SONG (*Hermes*) HASTE AWAY  
 & SONG (*Thamesis*) MEDWAY AND ISIS

15

HERMES

Haste a - way, loy - al chief, haste a - way, haste a - way, No de - lay, but o -

Bass Continuo

6 5 5 6 #

-bey, To re - ceive thy lov'd Lord; Haste a - way, haste a - way,

# #4 6 # b 6 6 #6

haste a - way, haste a - way, haste a - way, haste a - way, haste a - way.

4 6 b4 #6

[Violin I]

[Violin II]

THAMESIS

Med - way and I - sis, you that - aug - ment me, Tides that - in - crease

3

my wa-t'ry store; And you that are friends to peace and plen - ty, Send my mer-ry boys all - a -

7 # 6 # #

-shore: Sea-menskip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping, Send my mer-ry boys all a - shore; Sea-men

# 4 # # #

skip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping; Send my mer-ry boys, send my mer-ry boys all a - shore.

5 6

# AYRE FOR THE MARINERS

16

Musical score for measures 16-20. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one sharp (F#) and the time signature is 2/2. Measure 16 starts with a first ending bracket. Measure 17 has a second ending bracket. Measure 18 has a fifth fingering (5) above the violin staff. Measure 19 has a second ending bracket. Measure 20 ends with a double bar line.

Musical score for measures 21-25. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one sharp (F#) and the time signature is 2/2. Measure 21 has a first ending bracket. Measure 22 has a second ending bracket. Measure 23 has a tenth fingering (10) above the violin staff. Measure 24 has a second ending bracket. Measure 25 ends with a double bar line.

Musical score for measures 26-30. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one sharp (F#) and the time signature is 2/2. Measure 26 has a fifteenth fingering (15) above the violin staff. Measure 27 has a second ending bracket. Measure 28 has a twentieth fingering (20) above the violin staff. Measure 29 has a second ending bracket. Measure 30 ends with a double bar line.

# RITORNEL

17

[Violin I]  
[Violin II]  
Bass Continuo

5 6 6 5 5 6 6

6 6 6 5 3 6

6

5 6

1. 30 2.

# 6 7 6 #



RECITATIVE (*Hermes, Juno, Augusta, Thamesis*), RITORNEL  
& SONG (*Iris*) ALBION BY THE NYMPH ATTENDED

18

HERMES

The clouds di - vide, what won - ders, What won - ders do I see! The wife of

Bass Continuo

Jove! 'tis she That thun -

- ders more than thund'r - ing he; 'tis she that thun -

- ders more than thund'r - ing he;

'tis she that thun - ders

25 JUNO

No Her - mes, no, 'Tis peace a - bove, As 'tis be -

HERMES

more than thund'r - ing he.

C\*

JUNO

-low, For Jove has left his wand'r-ing love.

THAMESIS

Great queen of gath'r - ing clouds, Whose

THAMESIS

mois - ture fills our floods; See, we fall be - fore thee, Pro - strate we a -

2

AUGUSTA

Great queen of nup-tial rites, Whose pow'r the souls u - nites, And fills the ge - nial

THAMESIS

dore thee.

\*See Commentary

AUGUSTA 45

bed with chaste de - lights; See, we fall— be - fore thee, Pro - strate we a -

JUNO 50

AUGUSTA 'Tis ra - ti - fied a - bove by ev' - ry God, And Jove has 'firm'd it with an aw - ful

-dore thee.

JUNO 55

nod, That Al - bion shall his love re - new; But oh, un - grate - ful fair! Re - peat - ed crimes be -

7 6 # 7 5 6 5 6

RITORNEL

[Violin I] 60

[Violin II]

-ware, And to his bed be true!

JUNO  
Speak

JUNO

I - ris, from Ba - ta - via, speak the news! Has she per-form'd my dread- com - mand, Re-turn-ing

JUNO

Al - bion to his long-ing land, Or dares the nymph re - fuse?

IRIS

Al - bion by the—  
[2.Ar - chon on the—

6 4 # 5

85

nymph at - tend - ed, Was to Nep - tune re - com - mend - ed, Peace and  
shore com - mand - ing, Low - ly met him at his land - ing, Crowds of

90 95

plen - ty spread the sails; Ve - nus in her shell be - fore him,  
peo - ple swarm'd a - round; Wel - come rang like peals of thun - der;

100

From the sands in safe - ty bore him; And sup - pli'd E - ly - sian gales. [Fine]  
Wel - come rent the skies as - sun - der; Wel - come Heav'n and earth re - sound. [Fine]

6 # 6

RITORNEL

[Violin I] 105 110

[Violin II]

115

[D.S. al Fine]

[D.S. al Fine]

[D.S. al Fine]

RECITATIVE (*Juno, Iris, Hermes*) & DUET (*Augusta, Thamesis*)  
 THE ROYAL SQUADRON MARCHES

19

JUNO

Why stay we then on earth, When mor-tals laugh \_\_\_\_\_ and love?

Bass Continuo

Gay.

'Tis time to mount a - bove And send A - stre - a down, The ru - ler of his

Gay.

birth, And guar - dian of his crown; 'Tis time to mount a - bove And send A - stre - a

JUNO

down; 'Tis time to mount a - bove And send A - stre - a down.

IRIS

'Tis time to mount a - bove And send A - stre - a down.

AUGUSTA

The Roy - al Squad - ron

HERMES

'Tis time to mount a - bove And send A - stre - a down.

AUGUSTA 25

march - es, the Roy - al Squad - ron march - es, E - rect tri - um

THAMESIS

Roy - al Squad - ron march - es, the Roy - al Squad - ron march - es, E - rect tri - um

30 35

- phant arch - es, E - rect tri - um - - - - phant arch - es, For

- phant arch - es, E - rect tri - um - - - - phant arch - es, For

40

Al - bion and Al - ba - nius; Re - joice at their re - turn - ing, re - joice,

Al - bion and Al - ba - nius; Re - joice at their re - turn - ing, re -

45

- re - joice at their re - turn - ing, re - joice

- joice at their re - turn - ing, re - joice

50

at their re - turn - ing, The pas - sa - ges a - dom - ing; The

at their re - turn - ing, The pas - sa - ges a - dom - ing;

55

Roy - al Squad - ron march - es, the Roy - al Squa - dron march - es, E -

The Roy - al Squad - ron march - es, the Roy - al Squa - dron march - es, E -

60

-rect tri - um - phant arch - es, E - rect tri - um -

-rect tri - um - phant arch - es, E - rect tri -

65

- phant arch - es For Al - bion and Al - ba - nius.

-um - phant arch - es For Al - bion and Al - ba - nius.



# MARCHE

20

Violin

Viola I

Viola II

Viola III

Bass Violin

5

10

1.

2.

15

System 1: A five-staff musical score. The top staff is in treble clef, and the four staves below are in bass clef. The music consists of eighth and quarter notes, with a key signature change to one sharp (F#) in the fourth measure.

System 2: A five-staff musical score starting at measure 20. The top staff is in treble clef, and the four staves below are in bass clef. The music continues with eighth and quarter notes, featuring a key signature change to one sharp (F#) in the second measure.

System 3: A five-staff musical score starting at measure 25. The top staff is in treble clef, and the four staves below are in bass clef. The music includes first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads to the second ending.

# CHORUS HAIL ROYAL ALBION, HAIL

21a

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail.

RITORNEL  
& DUET (*Augusta, Thamesis*) HAIL, ROYAL ALBION HAIL

21b

[Violin I]

[Violin II]

Bass Continuo

AUGUSTA

Hail,

7 #6 5 6 7 6 7 6 7 6

AUGUSTA

Roy - al Al - bion, hail — to thee, Thy long - ing - peo - ple's ex - pec - ta - tion;

THAMESIS

Sent from the

6 5 5 7 6 4 5

20

To par - don, and to pi - ty

Gods to set - us free, From bond - age, and from u - sur - pa - tion:

5 6 7 4 # 7 6 5

25

me, and to for - give a guilt - y na - tion. Be - hold! the diff'r - ing climes a - gree, Re - joic -

Be - hold! the diff' ring climes a - gree, Re - joic - ing, re -

6 4 # # 6

30

- ing, re - joic - ing in thy re - sto - ra - tion; Be - hold! the

-joic - ing, re - joic - ing in thy re - sto - ra - tion; Be - hold! the

6 7 #6

35

40

diff - ring climes a - gree, Re - joic - ing in thy re - sto - ra - tion.

diffr - ing climes a - gree, Re - joic - ing, re - joic - ing in thy re - sto - ra - tion.

6 # 6 b

# AYRE FOR THE FOUR PARTS OF THE WORLD

22

Violin

Viola I

Viola II

Viola III

Bass Violin

This system of musical notation includes five staves. The Violin staff is in treble clef with a 4/4 time signature. The Viola I, II, and III staves are in alto clef with a 3/4 time signature. The Bass Violin staff is in bass clef with a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This system continues the musical score with five staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the Violin staff.

This system continues the musical score with five staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the Violin staff.

Musical score system 1, measures 18-23. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 20 is marked with a '20' above the staff. The music features a complex melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score system 2, measures 24-29. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 25 is marked with a '25' above the staff. The music continues with a complex melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score system 3, measures 30-35. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 30 is marked with a '30' above the staff. The music concludes with a complex melodic line in the treble and a rhythmic accompaniment in the bass.

# SECOND AYRE

23

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15

20

25



Musical score system 1, measures 30-35. The system consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure numbers 30 and 35 are indicated above the top staff.

Musical score system 2, measures 40-45. The system consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues with a complex rhythmic pattern. Measure numbers 40 and 45 are indicated above the top staff.

Musical score system 3, measures 50-55. The system consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues with a complex rhythmic pattern. Measure number 50 is indicated above the top staff.

Musical score system 1, measures 55-60. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Measure numbers 55 and 60 are indicated above the top staff.

Musical score system 2, measures 65-70. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music continues with a complex melodic line and rhythmic accompaniment. Measure numbers 65 and 70 are indicated above the top staff.

Musical score system 3, measures 75-80. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music continues with a complex melodic line and rhythmic accompaniment. Measure number 75 is indicated above the top staff.

# CHORUS HAIL, ROYAL ALBION, HAIL

24

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

Hail, Roy - al Al - bion, hail: Hail,

Hail, Roy - al Al - bion, hail: Hail,

Hail, Roy - al Al - bion, hail: Hail,

Hail, Roy - al Al - bion, hail: Hail,

2

b #

10

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

6 # 4 #

The first system of the musical score consists of five staves. The top staff is in treble clef, while the four staves below it are in bass clef. The music includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals like sharps and naturals.

The first vocal line begins with a treble clef and contains musical notation for the first part of the lyrics, including a whole rest followed by several notes.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail — to

The second vocal line continues the melody with a treble clef and musical notation corresponding to the lyrics.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail. to

The third vocal line features a treble clef and musical notation for the third part of the lyrics.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to

The fourth vocal line uses a bass clef and contains musical notation for the fourth part of the lyrics.

Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to

The fifth vocal line is in bass clef and includes musical notation for the final part of the lyrics. It features a '6' marking below the staff, likely indicating a sixteenth note.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The fourth and fifth staves are in bass clef. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests.

thee, Thy long - ing peo - ple's ex - pec - ta - tion;

thee, Thy long - ing peo - ple's ex - pec - ta - tion;

thee, Thy long - ing peo - ple's ex - pec - ta - tion;

thee, Thy long - ing peo - ple's ex - pec - ta - tion;

thee, Thy long - ing peo - ple's ex - pec - ta - tion;

25

Musical score for measures 25-30. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex melodic line in the top staff and a rhythmic accompaniment in the bottom staff. The key signature has one sharp (F#).

Musical score for measures 31-36. The score consists of five staves. The top four staves are empty, and the bottom staff contains the continuation of the bass line from the previous system.

The first system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp. The fourth and fifth staves are in bass clef with a key signature of one sharp. The music includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

The second system begins with a treble clef and a key signature of one sharp. It contains a single line of musical notation with various rhythmic values and rests.

Sent from the gods to set us free, Sent from the gods to set us

The second staff of the second system continues the melody in treble clef with a key signature of one sharp, featuring quarter and eighth notes.

Sent from the gods to set us free, to set us

The third staff of the second system continues the melody in treble clef with a key signature of one sharp, featuring quarter and eighth notes.

Sent from the gods to set us

The fourth staff of the second system continues the melody in bass clef with a key signature of one sharp, featuring quarter and eighth notes.

Sent from the gods to set us free, to set us

The fifth staff of the second system continues the melody in bass clef with a key signature of one sharp, featuring quarter and eighth notes.

#6 6 4 #



The first system of the musical score consists of five staves. The top staff is in treble clef and begins with a whole rest, followed by a series of eighth and quarter notes. The second staff is in bass clef and contains a continuous line of eighth notes. The third staff is in bass clef and features a mix of quarter and eighth notes with some rests. The fourth staff is in bass clef and contains a steady eighth-note line. The fifth staff is in bass clef and has a line of quarter notes.

The second system of the musical score consists of a single treble clef staff. It begins with a whole rest, followed by a melodic line of eighth and quarter notes.

free, Sent from the gods to set us free, From bond - age, from

The third system of the musical score consists of a single treble clef staff. It begins with a quarter note, followed by a melodic line of eighth and quarter notes, ending with a quarter rest.

free, From bond - age, Sent from the gods to set us free, From bond - age, from

The fourth system of the musical score consists of a single treble clef staff. It begins with a quarter note, followed by a melodic line of eighth and quarter notes, ending with a quarter rest.

free, to set us free, From bond - age, Sent from the gods to set us free, From bond - age, from

The fifth system of the musical score consists of a single bass clef staff. It begins with a quarter note, followed by a melodic line of eighth and quarter notes, ending with a quarter rest.

free, Sent from the gods to set us free, From bond - age, from bond - age from

The sixth system of the musical score consists of a single bass clef staff. It begins with a quarter note, followed by a melodic line of eighth and quarter notes, ending with a quarter rest.

40

Violin I

Violin II

bond - age and from u - sur - pa - tion;

bond - age and from u - sur - pa - tion;

bond - age and from u - sur - pa - tion;

bond - age and from u - sur - pa - tion;

\*See Commentary

45 50

Sent from the

Sent from the gods to set us

Sent from the gods to set us

6 5  
4 3

Violin I & II

Sent from the gods to set us free, From bond - age, and from u - sur -

gods to set us free, Sent from the gods to set us

free, From bond - age, Sent from the

free, From bond - age, Sent from the gods to set us free, From bond -

# 6 6 #6

The first system of the musical score consists of five staves. The top staff is in treble clef, and the four staves below it are in bass clef. The music includes various note values, rests, and accidentals, such as a sharp sign in the second staff.

The first vocal line is written on a single treble clef staff, containing a sequence of notes and rests.

-pa - tion, to set us free, From bond - age, and from u - sur - pa - tion.

The second vocal line is written on a single treble clef staff, containing a sequence of notes and rests.

free, to set us free, From bond - age, and from u - sur - pa - tion.

The third vocal line is written on a single treble clef staff, containing a sequence of notes and rests.

gods to set us free, From bond - age, and from u - sur - pa - tion.

The fourth vocal line is written on a single bass clef staff, containing a sequence of notes and rests.

-age, to set us free, From bond - age, and from u - sur - pa - tion.

The fifth vocal line is written on a single bass clef staff, containing a sequence of notes and rests, ending with a double sharp symbol.

ENTR'ACT

AYRE FOR THE FOUR PARTS OF THE WORLD

25

Violin

Viola I

Viola II

Viola III

Bass Violin

20

Musical score for measures 20-24. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves. Measure 20 is marked with the number '20'.

25

Musical score for measures 25-29. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The music continues with a complex texture of sixteenth and thirty-second notes. Measure 25 is marked with the number '25'.

30

Musical score for measures 30-34. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The music concludes with a final cadence. Measure 30 is marked with the number '30'.

*Finis Actus Primi*

# ACT II

## PRELUDE

26

[Violin I]  
[Violin II]  
Bass Continuo

C 2

5

7 #6 5 6 5 6 #

10

6 4 7 6 6 5

15

#4 6 4 6 #6 9 8 7



RECITATIVE (*Pluto, Zelota, Democracy*)

27

PLUTO

In-fer-nal off-spring of the night, De-barr'd of Heav'n, your na-tive right, And from the

Bass Continuo

6

glo-rious fields of light; Con-demn'd in shades to drag—the chain,

5 6 b5

— And fill with groans, — and fill with groans, — the gloom-y

10 15 3 4 3 4 5 6 6 4 3

plain: Since plea-sures here are none be-low, Be ill our good, our joy be woe; Our work t'em-

3 C 3

—broil the worlds a-bove, Dis-turb their u-nion, dis-u-nite their

20 25

30 ZELOTA

Oh thou for  
DEMOCRACY

Oh thou for

PLUTO

love, And blast the beau-teous frame of our vic - to - rious foe.

C

ZELOTA

whom those worlds are made, Thou sire of all things and their end, From hence they

DEMOCRACY

whom those worlds are made, Thou sire of all things and their end,

#6

35

spring, and when— they fade, In shuf-fled heaps they hi - ther tend: Here hu - man

From hence they spring, and when they fade, In shuf-fled heaps they hi - ther tend: Here hu - man

40

45

souls re-ceive their breath, And wait for bo-dies af-ter death.

souls re-ceive their breath, And wait for bo-dies af-ter death. Hear our com-plaint, and grant our

b4

b4

DEMOCRACY

50

pray'r! I am thy first be-got-ten care, Con-ceive'd in

PLUTO

Speak what you are, And whence you fell.

DEMOCRACY

55

Heav'n, but born in hell; When thou didst brave-ly un-der-take in fight Yon ar-bi-trar-y

3 C

6

pow'r, That rules by sov'-reign might, To set thy Heav'n-born fel-lows free, And leave no dif-fer-ence in de-

7 6 # 5

60 ZELOTA

DEMOCRACY

One mo - ther bore us at a

-gree: In that aus - pi - cious hour Was I be - got by thee.

ZELOTA

birth, Her name was Zeal be - fore she fell; No fair - er nymph in Heav'n or earth, 'Till saint - ship

5

65 70

taught her to re - bel: But los - ing fame, And chang - ing name, She's now the Good Old Cause in

6

ZELOTA

hell.

PLUTO

Dear pledg - es of a flame not yet for - got, Say, what on earth has been your

3

75 ZELOTA

The wealth of Al-bion'sisle was ours, Au-gu - sta stoop'd with all her state - ly tow'rs:

DEMOCRACY

The wealth of Al-bion'sisle was ours, Au-gu - sta stoop'd with all her state - ly tow'rs: De-mo-cra -

PLUTO

lot.

C

4 6

ZELOTA 80

Zeal from the pul - pit roar'd like thun -

DEMOCRACY

-cy kept no - bles un - der.

2

85

der. I lord - ed o'er the

I tram - pled on the state.

2

90

gown, We both in tri - umph sate, U - sur - pers of the Crown; But oh pro -

We both in tri - umph sate, U - sur - pers of the Crown; But oh pro -

6

95

-di - gious turn of fate! Heav'n con - trol - ing, sent us roll - ing, roll - ing down;

-di - gious turn of fate! Heav'n con - trol - ing, sent us roll - ing, roll - ing down; sent us

100

sent us roll - ing, roll - ing, roll - ing down; sent us roll - ing, roll - ing down.

roll - ing, roll - ing, roll - ing, roll - ing down; sent us roll - ing, roll - ing down.

6

SONG (*Pluto*) I WONDER'D HOW OF LATE

28

Violin I

Violin II

PLUTO

Bass Continuo

2 I won-der'd how of late our A-che - ron - tic shore Grew thin, and hell un - peo-pl'd of her

10

store! Cha - ron for want of use for - got his oar: The souls of bod - ies dead flew — all

15

sub - lime And hi-ther none re - turn'd to purge a crime: But now I

20

see, since Al-bion is re-stor'd, Death has no busi-ness, nor the venge-ful sword.

4 6 7 6

25

'Tis too much, too, too much that here I lie, 'Tis too

30 35

much, too, too much that here I lie, From glor-ious em-pire

#

40

hurl'd; By Jove ex-clud-ed from the sky, By Al-bion from the world.

2 3



RECITATIVE (*Democracy, Zelota, Pluto, Alecto*)

29

DEMOCRACY

Were Com-mon - wealth re-stor'd a - gain, Thou should'st have mil - lions of — the

Bass Continuo

3 6 6

ZELOTA 10

For he a race of re - bels sends, And Zeal

DEMOCRACY

slain, To fill thy dark a - bode.

ZELOTA 15 20

the path of Heav'n — pre - tends, But still mis-takes — the road, But still mis-takes the road.

PLUTO

My la - b'ring

6 6 7 5 6 5 4 3

PLUTO

thought At length has wrought A brave - ly bold de - sign, In which you both shall join: In bor - row'd shapes to earth re -

6 b5

25

turn, Thou Com - mon - wealth a pa - triot seem; Thou Zeal, like true re - li - gion burn, To gain the gid - dy crowd's es -

6 b5 5 6 6 5 4 5 6

-teem: A-lec-to! thou to fair Au-gu-sta go! go, And all thy snakes in-to her bo-som

<sup>30</sup> DEMOCRACY

Spare some to fling, Where they may sting The breast of Al-bion's King.

PLUTO

3  
throw.

<sup>35</sup> ZELOTA

Let jea-lou-sies so well be mix'd, That great Al-ban-nius be un-fix'd.

PLUTO

C For-bear your vain at-

b 5 6 7 4 b

<sup>40</sup> PLUTO

-tempts, for-bear! Hell can have no ad-mit-tance there; The peo-ple's fear will serve as

3 C

ZELOTA 45

Y'have all for-got To forge a plot, In seem-ing care of Al-bion's

PLUTO

well, Make him su - spect-ed, them re - bel.

6 5

ZELOTA

life; In-spire the crowd With cla-mour loud, T'in-volve his bro-ther and his

6

<sup>50</sup> ZELOTA

wife.

ALECTO

Take of a thou-sand souls at thy com - mand, The bas - est, black - est of the Sty - gian

3 2 C

b7 b3 q7 4

ALECTO

<sup>55</sup>

band; One that will swear to all they can in - vent, So through-ly damn'd that he can ne'er re -

3

b q 6 b5 q4 6 7 q6

60

-pent: One of-ten sent to earth, And still at ev'-ry birth He took a deep-er stain, One that in

65

A - dam's time was Cain; One that was burnt in So-dom's flame, For crimes ev'n here too black to

6 7 6 #

name; One, who through ev' - ry form of ill has run, ————— One who in Na-both's

6 b

70

days was Be - lial's son; One who has gain'd — a bo - dy fit for

# b 5 b6 b5

75

sin, Where all his crimes Of for - mer times Lie crowd - ed in a skin.

6

DUET (*Pluto, Alecto*) TAKE HIM, MAKE HIM

30

Violin I

Violin II

PLUTO

Take him, Make him What you please, For he Can be A rogue with ease.

Bass Continuo

6 #

10 15

ALECTO

Take him, Make him What you please, For he Can be A rogue with ease.

# 6 4 # b

20

PLUTO

One for might - y mis - chief born, He can swear, and be for - sworn:

25 30

PLUTO

Take, him, Make him What you please, For he Can be A rogue with ease:

6 7 6 7 b6 6 6

35 40

ALECTO

Take him, Make him What you please, For he Can be A rogue with ease.

PLUTO

Take him, Make him What you please, For he Can be A rogue with ease.

6 7 6 7 b6 6 6

PRELUDE & SONG (*Pluto*) LET US LAUGH

31

Violin

Viola I

Viola II

Viola III

Bass Continuo  
[& Bass Violin]\*

\*See Commentary

20

Musical score for measures 20-24. The score is written for five staves: Treble Clef, three Bass Clefs, and a Bass Clef. The key signature has one flat (B-flat). Measure 20 features a complex rhythmic pattern in the Treble Clef staff, while the other staves provide harmonic support. The piece concludes with a final cadence in measure 24.

25

Musical score for measures 25-28. The score is written for five staves: Treble Clef, three Bass Clefs, and a Bass Clef. The key signature has one flat (B-flat). Measure 25 features a complex rhythmic pattern in the Treble Clef staff, while the other staves provide harmonic support. The piece concludes with a final cadence in measure 28.



Violin I

Violin II

30

PLUTO

Let us laugh, \_\_\_\_\_ let us laugh, \_\_\_\_\_

Bass Continuo

35

let us laugh \_\_\_\_\_

7 6

40

at our woes, The wretch that is damn'd, has no - thing to lose; Ye

2

b

45 50

fu - ries ad - vance, With the ghosts in a dance, 'Tis a ju - bi - lee here when the

# 6

55

world is in trou-ble; 'Tis a ju - bi - lee here, 'tis a ju - bi - lee here when the world is in

6 6 6  
4 6

60

trou-ble, when the world is in trou-ble.

Bass Continuo [& Bass Violin]

b b5

Violin I & II

65

70 Violin I

Violin II

75

PLUTO

'Tis a ju - bi-lee here when the world is in trou-ble; 'Tis a  
Bass Continuo

80

ju - bi-lee here, when the world is in trou-ble. When peo-ple re - bel, We fro - lic in

h b

85

hell; But when the King falls, the plea - sure is dou-ble; But when the King falls, but when the King

7 6 7 h6 6 h6

90

falls, the plea - sure is dou-ble; But when the King falls, the plea - sure is double.

b 6 #6 6 5

# AYRE FOR THE DEVILS

32

Musical score for measures 32-35. The score is for five parts: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 4/4. Measure 32 features a complex violin line with sixteenth-note runs and a fermata. The violas and bass violin provide harmonic support with sustained notes and rhythmic patterns.

Musical score for measures 36-39. The violin part continues with intricate sixteenth-note passages, including a five-measure rest (marked '5') in measure 37. The other parts maintain their harmonic and rhythmic roles.

Musical score for measures 40-43. The violin part features a ten-measure rest (marked '10') in measure 41. The score concludes with a final cadence in measure 43.



Musical score system 1, measures 11-15. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. A double bar line is present at the beginning of the system. Measure 15 is marked with the number '15' above the staff.



Musical score system 2, measures 16-20. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 20 is marked with the number '20' above the staff.



Musical score system 3, measures 21-25. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 21 is marked with the number '20' above the staff.

Musical score system 1, measures 25-28. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom four staves are in bass clef with a key signature of one flat. Measure 25 is marked with a '25' above the staff. The music features a complex melodic line in the treble staff and a more rhythmic accompaniment in the bass staves.

Musical score system 2, measures 29-32. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The bottom four staves are in bass clef with a key signature of one flat. Measure 30 is marked with a '30' above the staff. The music continues with similar melodic and rhythmic patterns as the previous system.

Musical score system 3, measures 33-36. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The bottom four staves are in bass clef with a key signature of one flat. Measures 33 and 34 are marked with '1.' above the staff, and measures 35 and 36 are marked with '2.' above the staff. The system concludes with a double bar line and repeat signs.

# CHORUS LET US LAUGH

33

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

Let us laugh, let us laugh at our woes, let us laugh,

Let us laugh at our woes, let us laugh at our woes, let us

Let us laugh \_\_\_\_\_ at our woes, let us

Let us laugh, \_\_\_\_\_ let us

3



The first system of music is a piano accompaniment consisting of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music includes a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) positioned below the vocal line. The lyrics are: "at our woes, let us laugh, let us laugh, let us laugh at our woes, let us laugh laugh at our woes, let us laugh laugh, let us laugh, let us laugh".

15

laugh, let us laugh, let us laugh \_\_\_\_\_ at our woes, The wretch that is

\_\_\_\_\_ at our woes, let us laugh at our woes, The wretch that is

- at our woes, let us laugh at our laugh at our woes, The wretch that is

laugh \_\_\_\_\_ at our woes, The wretch that is

2

20

damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a

damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a

damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a

damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a

25

ju - bi-lee here when the world is in trou-ble; 'Tis a ju - bi-lee here, 'tis a  
 ju - bi-lee here when the world is in trou-ble; 'Tis a ju - bi-lee here, 'tis a  
 ju - bi-lee here when the world is in trou-ble; 'Tis a ju - bi-lee here, 'tis a  
 ju - bi-lee here when the world is in trou-ble; 'Tis a ju - bi-lee here, 'tis a

ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.

ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.

ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.

ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.

Violin

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

45

Violin 50

Viola I

Viola II

Viola III

Bass Violin

Soprano

'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a

Alto

'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a

Tenor

'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a

Bass

'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a

Bass Continuo

55

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a fermata over the first measure and a sharp sign above the fifth measure. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. They provide harmonic accompaniment with various rhythmic values including quarter, eighth, and sixteenth notes.

ju - bi - lee here when the world is in trou - ble: When peo - ple re -

ju - bi - lee here when the world is in trou - ble: When peo - ple re -

ju - bi - lee here when the world is in trou - ble: When peo - ple re -

ju - bi - lee here when the world is in trou - ble: When peo - ple re -

The second system of the musical score includes four vocal staves and two accompaniment staves. Each vocal staff has the lyrics: "ju - bi - lee here when the world is in trou - ble: When peo - ple re -". The vocal lines are in treble clef with a key signature of one flat. The accompaniment staves are in bass clef. The system concludes with a double bar line and repeat signs.



60

-bel, We fro - lic in hell; But when the King falls, the plea - sure is dou - ble; But when the King

-bel, We fro - lic in hell; We fro - lic in hell, in hell; But when the King

-bel, We fro - lic in hell; in hell; But when the King falls, the plea - sure is

-bel, We fro - lic in hell; But when the King falls, the plea - sure is

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The fourth and fifth staves are in bass clef with a key signature of one flat. The music is written in a 6/8 time signature and spans four measures.

The second system of the musical score includes vocal lines and piano accompaniment. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is a vocal line in treble clef with a key signature of one flat. The third staff is a vocal line in treble clef with a key signature of one flat. The fourth and fifth staves are piano accompaniment in bass clef with a key signature of one flat. The lyrics are: "falls, the plea - sure is dou - ble; But when the King falls, but when the King falls, the plea - sure is dou - ble; But when the King falls, the plea - sure is dou - ble; But when the King falls, the plea - sure is dou - ble; But when the King falls, the plea - sure is".

6 b6

65

falls, but when the King falls, the plea - sure is dou - ble, the plea - sure is dou-ble.

dou - ble; But when the King falls, but when the King falls, the plea-sure is dou-ble.

But when the King falls, but when the King falls, the plea - sure is dou-ble.

dou - ble; But when the King falls, the plea - sure is dou-ble.

# SECOND AYRE FOR DEVILS

34

Musical score for measures 34-39. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 34 is marked with a box containing the number 34. Measure 35 has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 36 has a measure rest. Measure 37 has a measure rest. Measure 38 has a measure rest. Measure 39 has a measure rest. The Violin part has a fingering '5' above measure 35. The Bass Violin part has a fingering '3' above measure 34.

Musical score for measures 10-19. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 10 has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 11 has a measure rest. Measure 12 has a measure rest. Measure 13 has a measure rest. Measure 14 has a measure rest. Measure 15 has a measure rest. Measure 16 has a measure rest. Measure 17 has a measure rest. Measure 18 has a measure rest. Measure 19 has a measure rest. The Violin part has a fingering '15' above measure 15.

Musical score for measures 20-29. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 20 has a measure rest. Measure 21 has a measure rest. Measure 22 has a measure rest. Measure 23 has a measure rest. Measure 24 has a measure rest. Measure 25 has a measure rest. Measure 26 has a measure rest. Measure 27 has a measure rest. Measure 28 has a measure rest. Measure 29 has a measure rest. The Violin part has a fingering '20' above measure 20 and a fingering '25' above measure 25.

PRELUDE, SONG (*Augusta*) OH JEALOUSY  
& RECITATIVE (*Augusta*)

35

Prelude

Bass Continuo

Prelude

7 7 6 ♭ ♭4 6 ♭5 ♭ 6

6 5 ♭ ♭5 7 6 ♭ ♭ ♭ 7 ♭ 4 ♭

Viola I 20

Viola II

Viola III

Viola IV

AUGUSTA

Oh— Jea-lou - sy! thou— rag-ing ill! Why hast thou found a room in lover's hearts, Af -

Bass Continuo

6 7 7 6 b b4 6 5 b

1. 2. 30

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

-flict-ing what thou canst not— kill, And pois'n-ing Love him - self with his own— darts? darts? I

C

6 5 b b 6 7 6 5 b b

35

find my Al-bion's heart is gone! is gone! My first of - fen-ces yet re - main, Nor can re-

7  $\flat 5$   $\flat$

40

-pen-tance love re - gain; One writ - in sand, a - las! in mar - ble one.

$\flat 6$  6 6  $\flat$   $\flat 5$   $\flat$  6 4  $\flat$

AUGUSTA

I rave! I rave! my spi-rits boil Like flames en-creas'd, and mount-ing high with pour-ing oil; Dis-dain and

b h 6

love suc-ceed by turns, One freez-es me, and t'o-ther burns, it burns. A-

3 5 h

-way soft- love; thou foe to rest, Give hate the full pos-ses-sion of my

b h b4 6 5 6 4 4 3

breast. Hate is the no- bler pas-sion far, When love is ill re-

3 b b5

-paid; For at one blow— it ends the war, And cures the love-sick maid.

b b7 h b



RECITATIVE (*Democracy, Zelota, Augusta*)

36

Prelude

5 DEMOCRACY

Let not thy ge-ne-rous pas-sion waste its

Bass Continuo

3

10

rage, But once a-gain re - store our gold-en age; Still to weep, and to com - plain, Does but more pro-voke dis-

6 6

15

-dain: Let pub-lic good In-flame thy blood, With crowds of war-like peo-ple thou art stor'd, And heaps of

# 6 5 #

4 #

20

DEMOCRACY

Re - li - gion shall thybonds re-

gold; Re-ject thy old, And to thy bed re - ceive a - no-ther lord.

b5 5 6 b 4 b

ZELOTA

C

25

-lease, For Heav'n can loose as well as tie all, And when 'tis for the na-tion's peace, A King is but a King on

3 C 2

6 b 4 5 5

4 3

30 ZELOTA

tri - al: When love is lost, let marriage end, And leave a husband for a friend.

DEMOCRACY

With jea-lou-sy swarm

35

If they fall to re-

- ing, The people are arm - ing, And frights of op-pres-sion in - vade 'em.

40 AUGUSTA

No more, no more temp-tations

ZELOTA

-lent-ing, For fear of re-pent-ing, Re-li-gion shall help to per - suade 'em.

AUGUSTA

use To bend my will, How hard a task 'tis to re - fuse A plea-sing ill!

DEMOCRACY

Main - tain the seem - ing

DEMOCRACY 50

du - ty of a wife, A mo - dest show will jea - lous eyes de - ceive; Af - fect a

6 6 5 6 7 #6

55

fear for hat - ed Al - bion's life, And for i - ma - gin - a - ry dan - gers

5

ZELOTA 60

His foes al - rea - dy stand pro - tect - ed, His friends by pub - lic fame sus -

grieve.

pect - ed; Al - ba - nius must for - sake his isle, A plot con - triv'd in hap - py

6 5 b5

65

hour, Be - reaves him of his roy - al pow'r, For Heav'n to mourn, and Hell to

6 b 7 6 6

# MONOLOGUE (*Albion*)

37

## Prelude

ZELOTA

smile.

5

ALBION

Then Zeal and

Bass Continuo

ALBION

Com-mon-wealth in-fest My land a - gain, The fumes of mad-ness that pos - ses'd The peo-ple's gid-dy

3

6 5

10

brain, Once more dis-turb the na-tion's rest, And dye re - bel-lion in a deep-er stain: Will

C

6

15

they at length a - wake the sleep - ing sword, And force re - venge from their of-fend - ed lord? How long, ye

3

6

gods! how long, Can roy - al pa - ti - ence bear Th'in - sults and wrongs of mad - men's jea - lou -

*b* *C* *3* *C*

*b*6 *b* *b*4 6 *b* *b* *b*4

-sies, and cause - less fear? I thought their love by mild - ness might be gain'd, By

*b*6 4 *b* *3*

peace I was re - stor'd, in peace I reign'd: But tu - mul - ts, se - di - tions, And haught - y pe -

7 6 # 5 7

-ti - tions, Are all the ef - fects of a mer - ci - ful na - ture; For - giv - ing and

*C*

grant - ing, E'er mor - tals are want - ing, But leads to re - bel - ling a - gainst their Cre - a - tor.

5

RECITATIVE & SONG (*Hermes*)  
 DELUDE THE FURY OF THE FOE

38

HERMES

With pi - ty Jove be-holds thy state, But Jove is cir-cum-scrib'd by

Bass Continuo

b4 b6

fate; Th'o'er-whelm-ing tide rolls on so fast, It gains up-on this is-land's

3 10

HERMES

waste, And is op - pos'd too late, too late.

ALBION

What then must help-less Al-bion

C

7 6 b b b4

Viola I

Viola II

Viola III

Viola IV

HERMES

ALBION De - lude the fu - ry of the foe, And to pre - serve Al - ba - nius, let him

do?

3 C

6 5 5 ♭6

go; For 'tis de - cree'd, Thy land shall bleed, For crimes not thine, by wrath - ful

2 3

5 b b5

25

Jove; A sac - red flood Of roy - al

30

blood, Cries venge-ance, cries venge-ance loud a - bove, cries venge-ance, cries venge-ance, loud a - bove.

♭6



# DIALOGUE (*Albion, Albanus*)

39

ALBION

Shall I, to 'suage Their bru - tal rage, The re - gal stem de -

Bass Continuo

6 6

stroy? Or must I lose, To please my foes, My sole re - main - ing joy? Ye gods! what

6 5 7 6 b

worse, What great - er curse, Can all your wrath em - ploy?

8 7 6 5

Viola I

Viola II

Viola III

Viola IV

ALBANUS

Oh Al - bion! hear the gods and - me! Well am I lost in sav - ing thee! Not ex - ile or

b6 5

15

dan-ger can fright a brave spi - rit, With in - no-cence guard-ed, With vir - tue re - ward-ed, I make of my

6  
b4

20

ALBANIUS

suffr - ings a me - rit.

ALBION

Since then the gods and thou wilt have it so, Go! (Can I live once

6 6 b 4 b 6 3 6 b 5

more to bid— thee?) go! Where thy mis-for-tunes call thee and thy fate, Go! guilt-less

b 7 6 b 3 4 b 6 C 5 6 6

vic-tim of a guilt-y state! In war my cham-pion to de-fend, In peace-ful

7 b6 b6 3 4 b C

hours, when souls— un - bend, My bro - ther, and what's more, my friend; Born where the

35

b b

foam - y bil - lows. roar, On seas less dang'-rous than the shore: Go, where the gods thy re-fuge have as -

6 b5

40 *p.* 45 *f.*

-sign'd, Go from my sight, but ne - - - ver from my

3

44

*p.* 50 *b<sub>0</sub>.*

mind; but ne - - - ver, but

55

ALBANIUS

What - e - ver hos - pi - ta - ble ground Shall be for me, un - hap - py ex - ile

ALBION

ne - ver from my mind.

b b b4

ALBANIUS

found, 'Till Heav'n vouch - safe — to smile; What land so - e'er, Tho' none so

6 b b b b4

60

dear, As this un - grate - ful isle! Oh, think! oh, think! no dis - tance can re -

6 #

ALBANIUS 65

-move My vow'd al - le - giance, and my loy - al love.

ALBION

The ro - sy

The ro - sy

6 b5 6 2

70

fin - ger'd morn - ap - pears, And from her man - tle shakes her tears: In pro - mise

fin - ger'd morn ap - pears, And from her man - tle shakes her tears: In pro - mise

75

of a glo - rious day, The sun re - turn - ing, mor - tals cheers; And drives the

of a glo - rious day, The sun re - turn - ing, mor - tals cheers; And drives the

80

1. ris - ing mists a - way, In pro - mise of a glo - rious day. day.

2. ris - ing mists a - way, In pro - mise of a glo - rious day. day.

# RITORNEL

40

[Violin I]

[Violin II]

Bass Continuo

3

5

Detailed description: This system contains the first three staves of the musical score. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. The music is in 3/4 time with a key signature of two flats. Measure 40 is marked with a box containing the number 40. Measure 41 has a '3' above it, and measure 44 has a '5' above it. The notation includes various note values and rests.

1.

2.

10

Detailed description: This system contains the next four staves. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 48 is marked with a '10'. The notation continues with various rhythmic patterns and rests.

15

Detailed description: This system contains the next four staves. Measure 51 is marked with a '15'. The notation continues with various rhythmic patterns and rests.

20

Detailed description: This system contains the final four staves of the page. Measure 56 is marked with a '20'. The notation concludes with various rhythmic patterns and rests.



SONG (*Apollo*) ALL HAIL! YE ROYAL PAIR!

41

Viola I

Viola II

Viola III

Viola IV

APOLLO

All hail! ye roy - al pair! The gods — pe - cu - liar care, Fear not the

Bass Continuo

7 6

ma-lice of your\_ foes; Their dark de - sign-ing, And com - bin-ing, Time and truth shall once ex - pose; Fear

Violin

Viola I

Viola II

Viola III

Viola IV

not the ma-lice of your foes. My sa-cred o - ra-cles as -

(Bass Violin & Bass Continuo) (Bass Continuo)

20

sure, The tem-pest shall not long en - dure; But when the na-tion's crimes are purg'd a - way, Then shall you

6 7  $\flat$ 6  $\flat$  6  $\flat$

25

both in glo - ry - shine, Pro - pi - tious both, and both - di - vine, In lus - tre

2

6 3  $\flat$ 4

29

e - qual. to the God of Day.

7

5 3 6 5  $\flat$

SONG (*Thamesis*) OLD FATHER OCEAN

42

Prelude

Recorder I

Recorder II

[THAMESIS]

Bass Continuo

10

Old Fa - ther O - cean calls my tide, Come a - way, come a - way, come a - way, come a -

15

20

-way; The barks up-on the bil-lows ride, The- mas - ter will not stay

25

The mer-ry bo - sun from his side, His whis - tle takes to check and chide, The ling'r - ing-

30

lads— de - lay, And all the crew a - loud has cry'd, Come a - way, come a - way, come a -

35

40

-way, come a - way, come a - way, come a - way, come a - way, come a - way.

# AN AYRE FOR THE GODS OF THE RIVERS

43

Musical score for measures 43-47, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. The score is in 4/4 time and includes a fermata over measure 45. A fingering '5' is indicated above the Violin staff in measure 45.

Musical score for measures 8-14, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. The score includes first and second endings (1. and 2.) and a measure rest of 10 measures (10) in the Violin staff.

Musical score for measures 15-21, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. The score includes first and second endings (1. and 2.) and a measure rest of 15 measures (15) in the Violin staff.

SONG (*Thamesis*) SEE THE GOD OF SEAS ATTENDS THEE

44

Violin I

Violin II

Viola I

Viola II

Viola III

THAMESIS

See the God of Seas at - tends thee, Nymphs di - vine, a beau - teous train; Bass Continuo  
[& Bass Violin]

Bass Continuo

Detailed description: This block contains the musical score for measures 44 through 50. It features six staves: Violin I, Violin II, Viola I, Viola II, Viola III, and Bass Continuo. The Violin I and II parts have a melodic line with a fermata and a five-measure rest (marked '5') at the end. The Viola parts have a similar melodic line. The Bass Continuo part has a bass line with lyrics: "See the God of Seas at - tends thee, Nymphs di - vine, a beau - teous train; Bass Continuo [& Bass Violin]". The time signature is 2/2.

10

All the calm - er gales be -  
Bass Continuo

Detailed description: This block contains the musical score for measures 10 through 16. It features six staves: Violin I, Violin II, Viola I, Viola II, Viola III, and Bass Continuo. The Violin I and II parts have a melodic line with a fermata and a ten-measure rest (marked '10') at the end. The Viola parts have a similar melodic line. The Bass Continuo part has a bass line with lyrics: "All the calm - er gales be - Bass Continuo". The time signature is 2/2.

15

-friend thee, In thy pas - - - - - sage o'er the

5 6 5 6

Violin I

Violin II

Viola I

Viola II

Viola III

20

main: Bass Continuo [& Bass Violin] Ev' - ry  
Bass Continuo



maid her locks is bind-ing, Ev' - ry tri-ton's horn is wind-ing, Wel - come to the wa - t'ry—

plain, Wel - come to the wa - t'ry

Violin I  
Violin II  
Viola I  
Viola II  
Viola III  
plain;  
Bass Continuo [& Bass Violin]

40

Ev'-ry maid her locks is  
Bass Continuo

Violin I

Violin II

45

bind - ing, Ev' - ry tri - ton's horn is wind - ing; Wel - come to the wa - t'ry — plain.

50

Wel - come to the wa - t'ry plain.

# CHACON

45

Musical score for measures 45-54 of 'CHACON'. The score is written for six parts: Violin, Viola I, Viola II, Viola III, Bass Violin, and Bass Continuo. The time signature is 3/4. The key signature has one flat (B-flat). The Violin part starts with a 5-measure rest. The Bass Continuo part starts with a 3-measure rest. The music consists of a series of eighth and sixteenth notes, with some rests and a fermata at the end of the section.

Musical score for measures 55-64 of 'CHACON'. The score is written for six parts: Violin, Viola I, Viola II, Viola III, Bass Violin, and Bass Continuo. The time signature is 3/4. The key signature has one flat (B-flat). The Violin part starts with a 10-measure rest. The Bass Continuo part starts with a 15-measure rest. The music consists of a series of eighth and sixteenth notes, with some rests and a fermata at the end of the section.

Violin 20 25

Viola I

Viola II

Viola III

Bass Violin

[NYMPH I]

Ye nymphs,

[NYMPH II]

Ye nymphs,

[TRITON]

Ye nymphs,

Bass Continuo

Ye nymphs,

30

the charge is roy - al, Which you must— con - vey; Your hearts and hands em - ploy all, Has -

the charge is roy - al, Which you must con - vey; Your hearts and hands em - ploy all, Has -

the charge is roy - al, Which you must con - vey; Your hearts and hands em - ploy all, Has -

Bass Continuo

35

-ten to o - bey; When earth is grown— dis - loy - al, Shew there's

-ten to o - bey; When earth— is grown— dis - loy - al, Shew there's

-ten to o - bey; When earth is grown dis - loy - al, Shew there's

40 Recorder I

Recorder II

45

hon - our in the sea.

hon - our in the sea.

hon - our in the sea.

Recorder I

Recorder II

Bass Continuo

50

Recorder I

55

Recorder II

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Ye nymphs, the charge is roy - al, Which you must— con - vey; Your hearts and hands em -

Alto

Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -

Tenor

Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -

Bass

Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -

Bass Continuo

Violin 60 65

Viola I

Viola II

Viola III

Bass Violin

-ploy all, Has - ten to o - bey; When earth is grown— dis - loy - al, Shew there's—

-ploy all, Has - ten to o - bey; When earth is grown— dis - loy - al, Shew

-ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew there's—

-ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew

Bass Continuo

Musical score for five instruments (Violin, Viola I, Viola II, Viola III, and Bass Continuo & Bass Violin) covering measures 65 to 74. The score is in 3/4 time. Measure 70 is marked with a '70' above the staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal score for four voices (Soprano, Alto, Tenor, and Bass) covering measures 65 to 74. The lyrics are: "hon - our in the sea." and "there's hon - our in the sea." The vocal lines are in 3/4 time, with the lyrics placed below the notes.

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Continuo & Bass Violin covering measures 75 to 84. The score is in 3/4 time. Measure 75 is marked with a '75' above the staff, and measure 80 is marked with an '80' above the staff. The Violin part has a melodic line, while the other instruments provide harmonic support.



85

This system contains measures 85 through 90. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is written in a 3/4 time signature. Measure 85 is marked with a '4' below the treble staff, indicating a change in the bass line's rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

90 95

This system contains measures 90 through 95. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the 3/4 time signature. Measure 90 is marked with a '2' below the treble staff, indicating a change in the bass line's rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

100

This system contains measures 100 through 105. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the 3/4 time signature. Measure 100 is marked with a '4' below the treble staff, indicating a change in the bass line's rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

105 110

Violin 115 120

Viola I

Viola II

Viola III

Bass Violin

[NYMPH I]

Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune

[NYMPH II]

Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune

[TRITON]

Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune

Bass Continuo

125

reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No

reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No

reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No

Bass Continuo

130

135

storm shall of - fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

storm shall of - fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

storm shall of - fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

140

Recorder I & Guitar

Recorder II & Guitar

train, 'Till the gods that de - fend you Re - store y'a - gain.

train, 'Till the gods that de - fend you Re - store y'a - gain.

train, 'Till the gods that de - fend you Re - store y'a - gain.

145 Recorder I & Guitar

Recorder II & Guitar

Bass Continuo

150

Recorder I & Guitar

Recorder II & Guitar

Violin

Viola I

Viola II

Viola III

Bass Violin

155

Soprano

Alto

Tenor

Bass

Bass Continuo

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

160 Violin 165

Violin

Viola I

Viola II

Viola III

Bass Violin

-tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy

-tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy

-tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy

-tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy

Bass Continuo

to de - fend you, And her nymphs to ease your pains: No storm shall of -

to de - fend you, And her nymphs to ease your pains: No storm shall of -

to de - fend you, And her nymphs to ease your pains: No storm shall of -

to de - fend you, And her nymphs to ease your pains: No storm shall of -

175 180

This block contains five staves of instrumental music. The top staff is in treble clef, and the other four are in bass clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

-fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

-fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

-fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

-fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a

185

Musical score for measures 185-190. It consists of five staves: Treble, Bass, Bass, Bass, and Bass. The music is in a common time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A key signature change to one flat is indicated by a 'b' symbol.

train, 'Till the gods that de - fend you Re - store y'a - gain.

train, 'Till the gods that de - fend you Re - store y'a - gain.

train, 'Till the gods that de - fend you Re - store y'a - gain.

train, 'Till the gods that de - fend you Re - store y'a - gain.

Vocal score for measures 185-190. It consists of four staves: Treble, Treble, Treble, and Bass. The lyrics are: "train, 'Till the gods that de - fend you Re - store y'a - gain." The melody is simple and follows the rhythm of the accompaniment.

190

Violin

Viola I

Viola II

Viola III

Bass Continuo & Bass Violin

Musical score for measures 190-195. It consists of five staves: Violin, Viola I, Viola II, Viola III, and Bass Continuo & Bass Violin. The music is in a common time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A key signature change to one flat is indicated by a 'b' symbol.



195 200

This system contains measures 195 through 200. The top staff (treble clef) features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The lower staves (three alto clefs and one bass clef) provide a steady accompaniment with quarter and eighth notes.

205

This system contains measures 205 through 210. The melodic line in the top staff continues with similar rhythmic complexity. The accompaniment in the lower staves remains consistent, supporting the main melody.

210

This system contains measures 210 through 215. The top staff shows a change in the melodic pattern, with some longer note values and a shift in the key signature to two flats. The accompaniment continues to provide a rhythmic foundation.

Recorder I 215 220

Recorder II

Violin I

Violin II

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

This musical score covers measures 215 to 220. Recorder I and Recorder II enter in measure 215 with a melodic line. Violin I and Violin II play a rhythmic accompaniment. Viola I, Viola II, and Viola III are mostly silent. Bass Violin plays a simple bass line. Bass Continuo provides a harmonic foundation with a series of notes.

Recorder I 225

Recorder II

Violin I

Violin II

Bass Continuo

This musical score covers measures 225 to 230. Recorder I and Recorder II continue their melodic lines. Violin I and Violin II continue their accompaniment. Bass Continuo continues its harmonic support.

Recorder I 230 235

Recorder II

[NYMPH I]

[NYMPH II] See at your bless'd re - turn - ing Rage dis - ap - pears, The wi - dow'd isle in mourn - ing

[TRITON] See at your bless'd re - turn - ing Rage dis - ap - pears, The wi - dow'd isle in mourn - ing

Bass Continuo See at your bless'd re - turn - ing Rage dis - ap - pears, The wi - dow'd isle in mourn - ing

6 6 b 4 b 6 7 6

240

Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And

Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And—

Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And

6 b 4 6 6 6

245

love di - spels the na - tion's cause - less fears, And love di - spels the na -

love di - spels the na - tion's cause - less fears, And— love di - spels the na -

love di - spels the na - tion's cause - less fears, And love di - spels the na -

b4 6 4 6 b 6 b4 6

Violin 250

Viola I

Viola II

Viola III

Bass Violin

-tion's cause - less fears.

-tion's cause - less fears.

-tion's cause-less fears.

Bass Continuo

6 ♯

Violin 255

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

260

Musical score for measures 260-264. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The music features a complex texture with sixteenth-note runs in the upper staves and a steady bass line in the lower staves. Measure 260 is marked with a '260' above the treble staff. A flat symbol (b) is placed above the first note of the treble staff in measure 261.

265

Musical score for measures 265-269. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The music continues with similar textures to the previous system. Measure 265 is marked with a '265' above the treble staff. Flat symbols (b) are placed above the first notes of the treble staff in measures 266 and 267.

270

Musical score for measures 270-274. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The music continues with similar textures to the previous systems. Measure 270 is marked with a '270' above the treble staff. Flat symbols (b) are placed above the first notes of the treble staff in measures 271, 272, and 273.

275 Violin

280

Viola I

Viola II

Viola III

Bass Violin

Soprano

See at your bless'd re - turn - ing Rage dis - ap -

Alto

See at your bless'd re - turn - ing Rage dis - ap -

Tenor

See at your bless'd re - turn - ing Rage dis - ap -

Bass

See at your bless'd re - turn - ing Rage dis - ap -

Bass Continuo

285

-pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -

-pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -

-pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -

-pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -

-dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less

-dom - ing, Plea - sure ap - pears, And— love di - spels the na - tion's—cause - less

-dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less

-dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause-less



295

Musical score for measures 295-300. The score consists of five staves: Treble clef, Bass clef, Bass clef, Bass clef, and Bass clef. The key signature is B-flat major. Measure 295 is marked with a '295' above the first staff. The music features a mix of eighth and quarter notes with various accidentals.

fears, And love di - spels the na - tion's cause - less fears.

fears, And— love di - spels the na - tion's cause - less fears.

fears, And love di - spels the na - tion's cause - less fears.

fears, And love di - spels the na - tion's cause - less fears.

Vocal score for measures 295-300. It consists of four staves: Treble clef, Treble clef, Treble clef, and Bass clef. The lyrics are: "fears, And love di - spels the na - tion's cause - less fears." The melody is written in the upper staves, and the bass line is in the lower staff.

300 Violin

305

Musical score for measures 300-305. The score consists of five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin & Bass Continuo. The key signature is B-flat major. Measure 300 is marked with a '300' above the Violin staff, and measure 305 is marked with a '305' above the Violin staff. The music features a mix of eighth and quarter notes with various accidentals.

Musical score system 1, measures 310-314. The system consists of five staves: Treble clef, two Alto clefs, and Bass clef. The key signature has one flat (B-flat). Measure 310 is marked with the number 310. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

Musical score system 2, measures 315-324. The system consists of five staves: Treble clef, two Alto clefs, and Bass clef. The key signature has one flat (B-flat). Measure 315 is marked with the number 315, and measure 320 is marked with the number 320. The music continues with similar rhythmic patterns and includes some rests.

Musical score system 3, measures 325-334. The system consists of five staves: Treble clef, two Alto clefs, and Bass clef. The key signature has one flat (B-flat). Measure 325 is marked with the number 325, and measure 330 is marked with the number 330. The music continues with similar rhythmic patterns and includes some rests.

335

This system of musical notation covers measures 335 through 340. It consists of five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is written in a 3/4 time signature. Measures 335-339 feature a consistent rhythmic pattern of eighth notes in the treble and bass staves, with dotted quarter notes in the alto staves. Measure 340 begins with a melodic flourish in the treble staff, followed by a series of eighth notes in the bass staff and dotted quarter notes in the alto staves.

340

This system of musical notation covers measures 340 through 345. It consists of five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is written in a 3/4 time signature. Measures 340-344 continue the rhythmic patterns established in the previous system. Measure 345 features a melodic flourish in the treble staff, including a flat sign (b) above a note, followed by eighth notes in the bass staff and dotted quarter notes in the alto staves.

345 350

This system of musical notation covers measures 345 through 350. It consists of five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is written in a 3/4 time signature. Measures 345-350 feature a consistent rhythmic pattern of eighth notes in the treble and bass staves, with dotted quarter notes in the alto staves. A sharp sign (#) is present above a note in the second alto staff in measure 346.

355

Musical score for measures 355-360. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The music consists of eighth and sixteenth notes, with some rests. A flat symbol (b) is present above the first staff in the sixth measure.

360

Musical score for measures 360-365. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The music consists of eighth and sixteenth notes, with some rests. A flat symbol (b) is present above the second staff in the second measure. The score ends with a double bar line and a final note in the bottom staff.

CHORUS SEE THE GOD OF SEAS ATTENDS THEE

46

The musical score is arranged in a system with ten staves. The top four staves are for string instruments: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), and Viola III (alto clef). The next three staves are for vocalists: Soprano (treble clef), Alto (treble clef), and Tenor (treble clef). The Bass staff (bass clef) and the Bass Violin & Bass Continuo staff (bass clef) are at the bottom. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "See the God of seas at - tends thee, Nymphs di - vine, and beau - teous". The Soprano, Alto, and Tenor parts have lyrics under their respective staves. The Bass part has lyrics under its staff. The Bass Violin & Bass Continuo part has a '2' above the first measure, indicating a second ending or a specific performance instruction.

The first system of the score consists of four staves of piano accompaniment. The top staff is in treble clef and contains a melodic line with a fermata over a quarter note, followed by eighth and sixteenth notes. A fingering '5' is indicated above the first measure. The second and third staves are in bass clef and provide harmonic support with chords and moving lines. The fourth staff is also in bass clef and features a steady eighth-note accompaniment.

The first vocal line consists of a single staff in treble clef. It begins with a long note (likely a half note or whole note) followed by a quarter note at the end of the phrase.

train;

All the

The second vocal line consists of a single staff in treble clef, identical in notation to the first system's vocal line.

train;

All the

The third vocal line consists of a single staff in treble clef, identical in notation to the first system's vocal line.

train;

All the

The fourth vocal line consists of a single staff in bass clef, identical in notation to the first system's vocal line.

train;

All the

The second system of piano accompaniment consists of a single staff in bass clef. It continues the melodic and harmonic patterns from the first system, ending with a quarter note.

10

calm - er gales— be - friend thee, In thy pas - - - - sage in thy

calm - er gales be - friend thee, In thy pas - - - - sage in thy pas -

calm - er gales be - friend thee, In thy pas - - - - sage in thy pas -

calm - er gales be - friend thee, In thy pas - - - - sage

15 20

pas - sage o'er — the main:

- sage o'er the main:

- sage o'er the main:

o'er — the main:



Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry

Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry

Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry

Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry -



Musical score for the first system, measures 34-39. The system consists of five staves. The top staff is in treble clef and contains a melodic line with a fermata over the final measure. The second staff is in bass clef and contains a rhythmic accompaniment. The third and fourth staves are in bass clef and contain a harmonic accompaniment. The fifth staff is in bass clef and contains a bass line. A measure number '35' is written above the top staff at the beginning of the system.

A single musical staff in treble clef containing a whole rest for the entire duration of the system.

plain;

A single musical staff in treble clef containing a whole rest for the entire duration of the system.

plain;

A single musical staff in treble clef containing a whole rest for the entire duration of the system.

plain;

A single musical staff in bass clef containing a whole rest for the entire duration of the system.

plain;

A single musical staff in bass clef containing a melodic line with a fermata over the final measure.

40

Ev' - ry maid her locks is bind - ing, Ev' - ry

Ev' - ry maid her locks is bind - ing, Ev' - ry

Ev' - ry maid her locks is bind - ing, Ev' - ry

Ev' - ry maid her locks is bind - ing, Ev' - ry

45

tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain, Wel - come to the wa-t'ryplain,Wel-come

tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain, Wel - come to the wa - t'ry

tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain, Wel - come to the wa-t'ry plain,

tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain.

The first system of music is a piano accompaniment consisting of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in a common time signature and features a mix of eighth and quarter notes, with some rests.

The first vocal line is written on a single treble clef staff. It begins with a series of eighth notes and ends with a half note.

to the wa - t'ry plain Wel - come, wel - come to the wa - t'ry plain.

The second vocal line is written on a single treble clef staff. It continues the melody from the first system with a mix of quarter and eighth notes.

plain, Wel - come wel - come to the wa - t'ry plain.

The third vocal line is written on a single treble clef staff. It features a melodic line with some rests and a final half note.

Wel - come to the wa - t'ry plain, the wa - t'ry plain.

The second system of piano accompaniment consists of a single bass clef staff. It features a melodic line with some rests and a final half note.

- Wel - come to the wa - t'ry plain.

The second system of piano accompaniment consists of a single bass clef staff. It features a melodic line with some rests and a final half note.

ENTR'ACT  
AN AYRE FOR THE GOD OF THE WATERS

47

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 47-51. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one sharp (F#). The Viola I, II, and III parts start with an alto clef and a key signature of one sharp. The Bass Violin part starts with a bass clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the Violin part in measure 51.

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 52-61. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one sharp. The Viola I, II, and III parts start with an alto clef and a key signature of one sharp. The Bass Violin part starts with a bass clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is placed over measures 52-53, and a second ending bracket is placed over measures 54-55. A fermata is placed over the final note of the Violin part in measure 61.

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 62-71. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one flat (Bb). The Viola I, II, and III parts start with an alto clef and a key signature of one flat. The Bass Violin part starts with a bass clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is placed over measures 62-63, and a second ending bracket is placed over measures 64-65. A fermata is placed over the final note of the Violin part in measure 71.

*Finis Actus Secundus*

# ACT III PRELUDE

48

[Violin I]

[Violin II]

Bass Continuo

Musical score for measures 48-52. The score is in 2/2 time. Violin I starts with a whole rest in measure 48, then plays a half note G4 in measure 49, followed by a half note F#4 in measure 50, and a half note E4 in measure 51. Violin II plays a half note G4 in measure 48, followed by a half note F#4 in measure 49, and a half note E4 in measure 50. Bass Continuo plays a half note G2 in measure 48, followed by a half note F#2 in measure 49, and a half note E2 in measure 50. Measure 52 contains a half note G4 in Violin I, a half note F#4 in Violin II, and a half note E2 in Bass Continuo.

10

Musical score for measures 10-14. The score is in 2/2 time. Measure 10: Violin I (half note G4), Violin II (half note G4), Bass Continuo (half note G2). Measure 11: Violin I (half note A4), Violin II (half note A4), Bass Continuo (half note A2). Measure 12: Violin I (half note B4), Violin II (half note B4), Bass Continuo (half note B2). Measure 13: Violin I (half note C5), Violin II (half note C5), Bass Continuo (half note C3). Measure 14: Violin I (half note D5), Violin II (half note D5), Bass Continuo (half note D3).

15

Musical score for measures 15-19. The score is in 2/2 time. Measure 15: Violin I (half note E5), Violin II (half note E5), Bass Continuo (half note E3). Measure 16: Violin I (half note F5), Violin II (half note F5), Bass Continuo (half note F3). Measure 17: Violin I (half note G5), Violin II (half note G5), Bass Continuo (half note G3). Measure 18: Violin I (half note A5), Violin II (half note A5), Bass Continuo (half note A3). Measure 19: Violin I (half note B5), Violin II (half note B5), Bass Continuo (half note B3).

20

Musical score for measures 20-24. The score is in 2/2 time. Measure 20: Violin I (half note C6), Violin II (half note C6), Bass Continuo (half note C4). Measure 21: Violin I (half note D6), Violin II (half note D6), Bass Continuo (half note D4). Measure 22: Violin I (half note E6), Violin II (half note E6), Bass Continuo (half note E4). Measure 23: Violin I (half note F6), Violin II (half note F6), Bass Continuo (half note F4). Measure 24: Violin I (half note G6), Violin II (half note G6), Bass Continuo (half note G4).



MONOLOGUE (*Albion*)  
& RECITATIVE (*Albion, Acacia*)

49

Violin I

Violin II

ALBION

Bass Continuo

2 Be - hold, ye pow'rs! from whom I own, A birth im-mor - tal, and a

10

throne; See a sa - cred king un - crown'd, See your off - spring, Al - bion,

6 b5

15

bound: The gifts you gave with la - vish hand, Are all be - stow'd in

7 6 7 6

20

vain; Ex - tend - - - ded em - pire on the

# 5 6 #4

25

land, Un - bound - - - -

-ded o'er the main.

30 ACACIA

Em-pire o'er the land and main, Heav'n that gave, can take a - gain; But a mind that's tru - ly

ACACIA 35

brave, Stands des - pis - ing, Storms a - ris - ing, And can ne'er be made a slave.

ALBION

Un - help'd I

ALBION 40

am, who pi - ty'd the dis - tres'd, And none op - press - ing, am by all op - pres'd, Be - tray'd, for-

ACACIA 45

Yet still the Gods, and In - no - cence are left.

ALBION

-sa-ken, and of hopes be - ref. Ah! what can'st thou a -

ALBION 50

-vail, A-gainst re - li - gion, arm'd with zeal, And fac'd with pub - lic good? Oh mon-archs!

*b*

*3*

55

see Your fate in me, To rule by love, To shed no

*#* *6* *7* *#6*

60

blood, May - be - ex - toll'd a - bove, But here be - low,

65

Let prin - ces know, 'Tis fa - tal to - be good.

*b*

# CHORUS TO RULE BY LOVE

50

The musical score is for a chorus in 3/4 time. It features eight parts: Violin, Viola I, Viola II, Viola III, Soprano, Alto, Tenor, and Bass Violin & Bass Continuo. The lyrics are: "To rule by love, To shed no blood, May be ex - toll'd a -". The Soprano, Alto, and Tenor parts have lyrics under their staves, while the Bass part has lyrics below its staff. The Bass Violin & Bass Continuo part has no lyrics. The score includes a measure number '50' in a box at the top left. A fermata is placed over the final note of the Soprano, Alto, and Tenor parts. The Bass part has a fermata over the final note of the phrase. The Bass Violin & Bass Continuo part has a fermata over the final note of the phrase.

Violin

Viola I

Viola II

Viola III

Soprano

To rule by love, To shed no blood, May be ex - toll'd a -

Alto

To rule by love, To shed no blood, May be - ex - toll'd a -

Tenor

To rule by love, To shed no blood, May be ex - toll'd a -

Bass

To rule by love, To shed no blood, May - be - ex - toll'd - a -

Bass Violin & Bass Continuo

10



-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

15

20



But here be - low,            Let prin - ces    know,            'Tis fa - tal

But here be - low,            Let prin - ces    know, 'Tis fa -

But here be - low,            Let prin - ces    know,            'Tis fa - tal

But here be - low,            Let prin - ces    know, 'Tis fa-tal

30 35

to— be good. 'Tis fa - tal to be  
 -tal to be good. 'Tis fa - tal to be  
 to be good. 'Tis fa - tal to be  
 to be good. 'Tis fa - tal to be



Instrumental music for the first system, consisting of four staves. The first staff is in treble clef, and the other three are in bass clef. The time signature is 4/4.

Vocal lines for ACACIA and ALBION. ACACIA's line is in treble clef, and ALBION's line is in bass clef. The time signature is 4/4.

ACACIA

Your fa - ther Nep -

ALBION

But see, what pro - di - gies are these!

Vocal and instrumental music for the third system, consisting of four staves. The first three staves are vocal lines, and the fourth is a bass line. The time signature is 4/4.

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

Bass Continuo

6 #6 b

Vocal and instrumental music for the fourth system, consisting of two staves. The first staff is a vocal line for ACACIA, and the second is a Bass Continuo line. The time signature is 2/2.

ACACIA

-tune from the seas, Has ne-reids and blue tri-tons sent, To charm your dis - con - tent.

6 6  
4 4

4 #3

# AYRE FOR THE TRITONS

51

Musical score for measures 51-55. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 51 features a double bar line. Measure 52 has a fermata over the first two notes. Measure 53 has a fermata over the last two notes. Measure 54 has a fermata over the last two notes. Measure 55 has a fermata over the last two notes. The Violin part has a trill in measure 51 and a five-finger fingering (5) in measure 55. The Bass Violin part has a two-finger fingering (2) in measure 51.

Musical score for measures 56-60. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 56 has a first ending bracket (1.) over measures 56-57. Measure 57 has a second ending bracket (2.) over measures 57-58. Measure 58 has a first ending bracket (1.) over measures 58-59. Measure 59 has a second ending bracket (2.) over measures 59-60. Measure 60 has a first ending bracket (1.) over measures 60-61. The Violin part has a trill in measure 56 and a five-finger fingering (5) in measure 56. The Bass Violin part has a two-finger fingering (2) in measure 56.

Musical score for measures 15-19. The score is written for five staves: Treble Clef, Alto Clef (C4), Bass Clef (C3), Bass Clef (F2), and Bass Clef (B1). Measure 15 is marked with a '15' above the treble staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and various accidentals including sharps, naturals, and flats.

Musical score for measures 20-24. The score is written for five staves: Treble Clef, Alto Clef (C4), Bass Clef (C3), Bass Clef (F2), and Bass Clef (B1). Measure 20 is marked with a '20' above the treble staff. The music continues with similar rhythmic patterns and accidentals. A double bar line with repeat dots is present at the end of measure 24. A '#6' is written below the bass staff in measure 21.

# MINUET

52

Violin

Viola I

Viola II

Viola III

Bass Violin

3

5

b $\flat$

1.

Detailed description: This block contains the first system of a musical score for five string instruments. The instruments are Violin (treble clef), Viola I (alto clef), Viola II (alto clef), Viola III (alto clef), and Bass Violin (bass clef). The time signature is 3/4. Measure 52 is marked with a box containing the number 52. The Violin part has a first ending bracket over measures 56-57. The Bass Violin part has a triplet of eighth notes in measure 52. Various accidentals (sharps, flats, naturals) are present throughout the system.

2.

10

b $\flat$

15

Detailed description: This block contains the second system of the musical score, measures 9-16. It features the same five string instruments as the first system. Measure 9 is marked with a box containing the number 2. Measure 10 is marked with the number 10. Measure 15 is marked with the number 15. The Violin part has a second ending bracket over measures 15-16. The Bass Violin part has a triplet of eighth notes in measure 10. Various accidentals (sharps, flats, naturals) are present throughout the system.

# MINUET

53

[NEREID 1]

1. From the low pal - ace of old Fa - ther— O - cean, Come we in pi - ty your  
 [2. Ev - 'ry nymph of the flood, her tres - ses— rend - ing, Throws off her arm - let of

[NEREID 2]

1. From the low pal - ace of old Fa - ther O - cean, Come we in pi - ty your  
 3 [2. Ev - 'ry nymph of the flood, her tres - ses rend - ing, Throwsoff her arm - let of

Bass Continuo

1. cares to de - plore;  
 pearl in the main;

2. -plore;  
 main;

10 Sea - rac - ing dol - phins are train'd for our  
 Nep - tune in an - guish his charge un - at -

cares to de - plore;  
 pearl in the main;

-plore;  
 main;

Sea - rac - ing dol - phins are train'd for our  
 Nep - tune in an - guish his charge un - at -

15 mo - tion, Moo - ny tides swell - ing to roll us a - shore.  
 tend - ing, Ves - sels are found'r - ing, and vows are in vain.]

mo - tion, Moo - ny tides swell - ing to roll us a - shore.  
 tend - ing, Ves - sels are found'r - ing, and vows are in vain.]

RECITATIVE (*Tyranny, Democracy, Asebia, Zelota*)

54

TYRANNY

Ha! ha! 'tis what so long I wish'd and vow'd; Our plots and de - lu -

Bass Continuo

6

- sions, Have wrought such con - fu - sions

6

15 DEMOCRACY 20

A de-sign we fo - ment-ed, A false plot in-

TYRANNY

That the Mon-arch's a slave to the crowd. By hell it was new;

6

25

-vent-ed, First, with pro-mis'd faith we flat - ter'd;

To co-ver a true. Then jea-lou-sies and fears we

4 #3 6 7 #6 b

ASEBIA 30

We ne-ver val-u'd right and wrong, But as they serv'd our cause;

ZELOTA

Our busi-ness was to please the

TYRANNY

scat-ter'd:

C

6 8 6 6 5 #6 # 6

ASEBIA 35

for this we brib'd the law- yer's tongue, and then de-stroy'd the

ZELOTA

throng, And court their wild ap - plause:

4 b6 4 #3 6 6 4 3

ASEBIA 40

laws: For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

ZELOTA

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

DEMOCRACY

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

TYRANNY

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws. To make him safe, we

4 4 3 6

45  
**DEMOCRACY**  
 To make him great, we scorn'd his roy - al sway;

**TYRANNY**  
 made his friends our prey; And to con-firm his

6

50  
 T'in - crease his store, We kept him poor;

crown; we took his heir a - way. And when to wants we had be -

6 b 6

55 **TYRANNY**  
 -tray'd him; To keep— him low, Pro-nounc'd a foe, Who e'er pre - sum'd to aid him.

6 b5

60 **ASEBIA**  
 But you for-get the no-blest part, And mas-ter - piece of all your art; You told him,

C 2

65 **ASEBIA**  
 he was sick at heart.

**ZELOTA**  
 And when you could not work be - lief, In Al - bion of th'i-mag-in'd

#6 6 7 #6



ZELOTA 70

grief, You per-jur'd vou-chers in— a breath, Made oath that he was sick— to death; And then five hun-dred quacks of

ASEBIA 75

Now heigh for a com-mon-wealth, We mer-ri-

ZELOTA

skill Re-solv'd 'twas fit he should be ill.

80

-ly drink and sing; 'Tis to the na-tion's health, For e-ve-ry man's a king.

Then let the masque be -

ZELOTA 85

-gin; The saints ad - vance, To fill the dance, And the pro - per - ty boys come in.

# AYRE FOR THE BOYS IN WHITE

55

Violin

Viola I

Viola II

Viola III

Bass Violin

Musical score for measures 55-58. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The music consists of eighth and sixteenth notes, with some triplets and rests.

5

Musical score for measures 5-8. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The music consists of eighth and sixteenth notes, with some triplets and rests.

10

1.

2.

15

Musical score for measures 10-15. The score is in G major (one sharp) and 4/4 time. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all alto clefs), and Bass Violin (bass clef). The music consists of eighth and sixteenth notes, with some triplets and rests. A first ending bracket (1.) spans measures 11-12, and a second ending bracket (2.) spans measures 13-14. Measure 15 is the final measure of this section.

20

Musical score for measures 20-24. The score is written for five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). The music consists of a melody in the top staff and accompaniment in the lower staves. Measure 20 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, F#5, and G5. The accompaniment features a steady eighth-note pattern in the bass staves.

25

Musical score for measures 25-29. The score is written for five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). The music continues from the previous system. Measure 25 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The melody continues with quarter notes D5, E5, F#5, and G5. The accompaniment features a steady eighth-note pattern in the bass staves. The system ends with a double bar line and repeat dots.

QUARTET (*Asebia, Zelota, Democracy, Tyranny*)  
 LET THE SAINTS ASCEND THE THRONE

56

ASEBIA 5

Let the saints a - scend the throne, Let the saints a-scend the throne;

ZELOTA

Let the saints a - scend the throne, Let the saints a-scend the throne;

DEMOCRACY

Let the saints a - scend the throne, Let the saints a-scend the throne; Saints have

TYRANNY

Let the saints a - scend the throne, Let the saints a-scend the throne;

Bass Continuo

DEMOCRACY 10

wives, and wives have preach-ers, Gift-ed men, and a - ble teach-ers; These to get, and those to

6

ASEBIA 15

Let the saints a - scend the throne, Let the saints a - scend the throne. Free-dom

ZELOTA

Let the saints a - scend the throne, Let the saints a - scend the throne.

DEMOCRACY

own: Let the saints a - scend the throne, Let the saints a - scend the throne.

TYRANNY

Let the saints a - scend the throne, Let the saints a - scend the throne.

ASEBIA 20

is a bait al - lu - ring, Them be - tray - ing, us se - cur - ing, While to sov' - reign pow'r we soar.

ZELOTA

Old de -

ZELOTA 25

-lu - sions new re - peat - ed, Shows 'em born but to be cheat - ed, As their fa - thers were be - fore.

6

### AYRE FOR THE SECTARIES

57

Violin

Viola I

Viola II

Viola III

Bass Violin

5

2



Musical score system 1, measures 1-10. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The key signature is one sharp (F#). The music consists of a series of eighth and quarter notes, with a repeat sign at the end of measure 10.



Musical score system 2, measures 11-15. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The key signature is one sharp (F#). The music continues with eighth and quarter notes, with a repeat sign at the end of measure 15.



Musical score system 3, measures 16-20. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and a Bass Clef (bottom). The key signature is one sharp (F#). The music continues with eighth and quarter notes, with a repeat sign at the end of measure 20.

RECITATIVE (*Democracy, Tyranny, Asebia, Zelota*)

Prelude

5 DEMOCRACY

See friend-less Al-bion there a -

Bass Continuo

3

DEMOCRACY 10

-lone, With-out de - fense But In - no - cence, Al - ba - nius now is gone. TYRANNY 15

The

Say then, what must be done?

5 6 # 4 #3

ZELOTA

He must be slain:

DEMOCRACY

Gods have put him in our hand. The peo-ple:

TYRANNY

But who shall then com - mand?

C

20 DEMOCRACY

for the right re-turs to those, Who did the trust im - pose.

TYRANNY

'Tis fit a - no-ther sun should rise, To cheer the

3 C 3

5 6 6 5 4 3

DEMOCRACY 25

TYRANNY

But when the sun, His race has  
world, and light \_\_\_\_\_ the skies.

6

DEMOCRACY 30

run, And nei-ther cheers the world, nor lights the skies, 'Tis fit a com-mon-wealth of stars should

6 5

ASEBIA 35

Each no-ble vice Shall bear a price, And vir-tue shall a drug be-come;  
rise.

6 6 # 4 #

ASEBIA 40

An emp-ty name Was all her fame, But now she shall be dumb.

ZELOTA *slowly*

If o-pen

6 #6 6



**ZELOTA** 50

vice be what you drive at, A name so broad, we'll ne'er con - nive at; Saints love

**C**

**ZELOTA** 55

vice, but more re - fin'd - ly, Keep her close, and use her kind - ly.

**DEMOCRACY**

**TYRANNY**

Fall on;

Fall

**C**

**DEMOCRACY** 60

on; e're Al - bions death we'll try; If one or man - y shall his room sup - ply.

**2**

**6**

### AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES

**59**

Violin

Viola I

Viola II

Viola III

Bass Violin



Musical score system 1, measures 1-10. The score is written for five staves: Treble clef (top), three Bass clefs (middle), and Bass clef (bottom). The key signature is one sharp (F#) and the time signature is 3/8. Measure 10 is marked with a '10' above the staff.



Musical score system 2, measures 11-18. The score is written for five staves: Treble clef (top), three Bass clefs (middle), and Bass clef (bottom). The key signature is one sharp (F#) and the time signature is 3/8. Measure 15 is marked with a '15' above the staff. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').



Musical score system 3, measures 19-24. The score is written for five staves: Treble clef (top), three Bass clefs (middle), and Bass clef (bottom). The key signature is one sharp (F#) and the time signature is 3/8. Measure 20 is marked with a '20' above the staff.

25 30

Musical score system 1, measures 25-30. Treble clef, key signature of one sharp (F#). The system consists of a treble staff and five piano accompaniment staves. The treble staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment consists of five staves with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score system 2, measures 31-36. Treble clef, key signature of one sharp (F#). The system consists of a treble staff and five piano accompaniment staves. The treble staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment consists of five staves with various rhythmic patterns, including eighth and sixteenth notes, and rests.

35 40

Musical score system 3, measures 35-40. Treble clef, key signature of one sharp (F#). The system consists of a treble staff and five piano accompaniment staves. The treble staff contains a melodic line with eighth and sixteenth notes. The piano accompaniment consists of five staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers are indicated below the piano accompaniment staves: 7, 2, 6, 5.

RECITATIVE (Albion, Acacia)

ALBION

ACACIA

Fac - tions

See the Gods my cause de - fend-ing, When all hu-man help was past.

Bass Continuo

#7 3 b6 4 # b 5

mu - tual - ly con - tend - ing, By each o - ther fall — at last.

But is not yon - der Pro - teus

6

It is; and in it lies the God — a -

cave, Be - low that steep, Which ris - ing bil - lows brave?

b b 7 6 # 6 #

sleep, And snort - ing by, We may des - cry The mon - sters of the deep.

He knows the past, And can re -

# 6 6 b5 b #

'Tis true; But hold him fast, For he can change his hue.

-solve the fu - ture too.

4 #

# PRELUDE

61

Violin

Viola I

Viola II

Viola III

Bass Violin  
[Bass Continuo]\*

5

Detailed description: This system contains measures 61 through 66. The Violin part features a melodic line with a five-measure phrase starting at measure 65. The Viola I, II, and III parts provide harmonic support with sustained notes and moving lines. The Bass Violin part has a steady bass line.

10

Detailed description: This system contains measures 7 through 12. It shows the continuation of the musical themes from the previous system, with various instruments playing sustained notes and moving lines.

15

6 4 #

Detailed description: This system contains measures 13 through 18. It features more complex rhythmic patterns and melodic development across all parts.

\*See Commentary

20 25

This system contains measures 20 through 25. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is in a minor key, indicated by a flat sign in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 20 and 25 are printed above the first and fifth staves respectively.

30

This system contains measures 30 through 35. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the same minor key. Measure number 30 is printed above the first staff.

35

This system contains measures 35 through 40. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the same minor key. Measure number 35 is printed above the first staff.

Violin I

Violin II

Viola I

Viola II

Bass

b # b # #

SONG (*Proteus*) ALBION LOV'D OF GODS AND MEN

62

Viola I

Viola II

Viola III

Viola IV

PROTEUS

Al - bion lov'd of gods— and men, Prince of peace too mild - ly

Bass Continuo

6 b # 6 b5

5

reign-ing, Cease thy sor-rows and com-plain-ing, Thou shalt be re-stor'd a-gain; Al-bion

b 6

10

Violin

Viola I

Viola II

Viola III

Viola IV

lov'd of gods and men.

Bass Continuo

Bass Continuo [& Bass Violin]

#6 4 4 #3 b b b b 6 # #6 4 #3



15

Still thou art the care of heav'n, In thy youth to ex - ile

Bass Continuo

# 7 6 6 5

Viola I 20

Viola II

Viola III

Viola IV

driv'n, Heav'n thy ru - in then pre - vent - ed, 'Till the guilt - y land re -

Bass Continuo

# 6 4 #

25  
Violin

Violin

Viola I

Viola II

Viola III

Viola IV

-pent - ed.  
Bass Continuo

Bass Continuo [& Bass Violin]

In thy  
Bass Continuo

5 6 7 #6 #

30 Viola I

Viola II

Viola III

Viola IV

age, when none could aid thee, Foes con - spir'd, and friends be - tray'd thee, To the brink of

Bass Continuo

6 b5 6 6 4 3 b6 b7

35

PROTEUS

dan - ger driv'n, Still thou art the care of Heav'n.

ALBION

To whom shall

7 6 # 3 4 #6 4 # b

PROTEUS

45

Ask me no more, for 'tis by Nep - tune's foe.

ALBION

I my pre - ser - va - tion owe?

2

PRELUDE

63

Musical score for measures 63-67. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 63 is marked with a box containing the number 63. Measure 67 contains a fingering '5' above the violin staff. The music features a mix of eighth and sixteenth notes in the upper staves and quarter notes in the lower staves.

Musical score for measures 8-12. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 10 is marked with a '10' above the violin staff. The music continues with similar rhythmic patterns as the previous system.

Musical score for measures 13-17. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 15 is marked with a '15' above the violin staff. The music continues with similar rhythmic patterns as the previous systems.

First system of musical notation, measures 15-20. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The lower four staves are in alto clef (C4 on the middle line). Measure 20 is marked with a '20' above the staff.

Second system of musical notation, measures 21-25. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The lower four staves are in alto clef (C4 on the middle line). Measure 25 is marked with a '25' above the staff.

Third system of musical notation, measures 26-30. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The lower four staves are in alto clef (C4 on the middle line). Measure 30 is marked with a '30' above the staff.

64 RECITATIVE (*Democracy, Zelota, Asebia, Tyranny, Albion, Acacia*)

Prelude 2

Bass Continuo

DEMOCRACY 10

Our seem-ing friends, who join'd a-lone, To pull down one, and build a-no-ther throne, Are

15 ZELOTA

And 'tis by us that

DEMOCRACY

all dis-pers'd and gone; We, brave re-pub-lic souls re-main:

ZELOTA 20

Al-bion must be slain. Say, whom shall we em-ploy, The ty-rant to de-

ZELOTA 25

-stroy?

DEMOCRACY

That ar-cher is by fate de-sign'd, With one eye clear, and th'o-ther

30

ASEBIA

Shoot,

ZELOTA

He seems in - spir'd to do't: Shoot, shoot, ho - ly Cy - clops, shoot. Shoot,

DEMOCRACY

blind. Shoot,

TYRANNY

Shoot,

Ritornel

35

Violin I

Violin II

40

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

6

45

DEMOCRACY

Lo! Heav'n and earth com-bine, To blast our bold de-sign; What mi-ra-cles are

5 6 5 7

DEMOCRACY 50

shown? Na-ture's a-larm'd, And fires are arm'd,

6 6 7 6

ZELOTA 55

ZELOTA

What help, when jar - - -

DEMOCRACY

To guard the sa-cred throne.

3 b4 6 7 b 6 6

ZELOTA 60

ZELOTA

- ring e-le-ments con-spire, To pu-nish our au-da-cious crimes, Re-treat be-

5 6 4 b



# Ritornel

Violin I 65

Violin II

ASEBIA

To shun th'a-veng - ing fire.

ZELOTA

-times To shun th'a-veng-ing fire, To shun th'a-veng - ing fire.

DEMOCRACY

To shun th'a-veng - ing fire.

TYRANNY

To shun th'a-veng-ing fire.

70

ALBION

Let our tune-ful ac - cents up-wards

#6

ALBION *p*

75

move, 'Till they reach the vaults of those a - bove, Let us a - dore 'em, Let us fall be -

6 6 #

ACACIA

Kings they made, and kings they love; When they pro - tect a right - ful mon - arch's

ALBION

fore 'em.

6

80

reign, The gods in Heav'n, the gods on earth main - tain; When the pro -

When they pro -

6

85

-tect a right - ful mon - arch's reign, The gods in Heav'n the gods on earth main -

-tect a right - ful mon - arch's reign, the gods in Heav'n the gods on earth main -

6

-tain. Bright Ve - nus

-tain. But see what glo - ries guild the main!

#6

6

90 ACACIA

brings Al - ba - nius back a - gain, With all the loves and gra - ces in her train.

6 5 6 5

# CONCERT OF VENUS

65

Musical score for Recorder I, Recorder II, Violin I, Violin II, Viola I, Viola II, Viola III, and Bass Violin\*. The score is in 4/4 time and B-flat major. Recorder I and II are marked with a fermata. Violin I and II play a melodic line with a fermata on the first measure. Viola I, II, and III play a rhythmic accompaniment. Bass Violin\* plays a bass line with a fermata on the first measure.

Musical score for Bass Recorder\* and Bass Violin. The score is in 4/4 time and B-flat major. Bass Recorder\* and Bass Violin play a melodic line with a fermata on the first measure.

\*See Commentary

10

Musical score for measures 10-13. The score is written for a piano and a Bass Recorder. The piano part consists of a right-hand melody and a left-hand accompaniment. The Bass Recorder part is a single melodic line. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the Bass Recorder part has a more melodic line with some rests.

Bass Recorder

15

Musical score for measures 14-17. The score continues from the previous system. The piano part continues with its right-hand melody and left-hand accompaniment. The Bass Recorder part is absent in this system. The key signature remains one flat (B-flat), and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the Bass Recorder part has a more melodic line with some rests.

20

Bass Violin      Bass Recorder *sim.*

6

25

*tutti*

30

Musical score for measures 27-30. The score consists of eight staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom four staves are grouped by a brace on the left and contain bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. Measures 27-30 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 30 ends with a double bar line and a sharp sign (#) on the fifth staff.

Musical score for measures 31-34. The score consists of eight staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom four staves are grouped by a brace on the left and contain bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. Measures 31-34 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 34 ends with a double bar line and a sharp sign (#) on the fifth staff.

35 40

This system contains measures 35 through 40. It features a grand staff with four treble clefs and three bass clefs. The music is in a minor key. Measures 35 and 36 are mostly rests. From measure 37, the right hand (top two staves) plays a melodic line with eighth and sixteenth notes, while the left hand (bottom two staves) provides a bass line with quarter and eighth notes. Measure 40 is marked with a '40' above the staff.

This system contains measures 41 through 44. The notation continues with the same grand staff and key signature. The right hand part is more active, featuring a series of sixteenth-note runs. The left hand continues with a steady bass line. The system concludes with a double bar line at the end of measure 44.





# CHORUS PEACE AND PLEASURES

66

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

Peace and plea-sures, Peace and plen - ty To con - tent thee,

Peace and plea-sures, Peace and plen - ty To con-tent— thee,

Peace and plea-sures, Peace and plen - ty To con - tent thee,

Peace and plea-sures, Peace and plen - ty Peace and plen-ty To con - tent thee,

b b b b 6

Danc-ing their e - ter - - - - - nal mea-sures.

Danc - ing their e - ter - - - - - nal mea-sures.

Danc - ing their e - ter - - - - - nal mea-sures.

Danc - ing their e - ter - - - - - nal mea-sures.

6 5 b b b # 6

# AYRE FOR THE GRACES AND LOVES

67

Musical score for measures 67-76. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 67 is marked with a box containing the number 67. Measure 70 has a fingering '5' above it. Measures 75-76 are marked with first and second endings. The Bass Violin part has a fingering '3' above it in measure 67.

Musical score for measures 77-86. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 77 is marked with a box containing the number 10. Measure 80 has a fingering '15' above it. The score continues with various melodic and harmonic lines for each instrument.

Musical score for measures 87-96. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 87 is marked with a box containing the number 20. Measure 90 has a fingering '25' above it. Measures 95-96 are marked with first and second endings. The Bass Violin part has a fingering '2' above it in measure 95. A 'b' symbol is present at the bottom right of the page.

SONG (*Venus*) & CHORUS BUT ABOVE ALL HUMAN BLESSING

68

VENUS

Bass Continuo

But a - bove all hu-man bless-ing, Take a war-like loy-al bro-ther, Ne-ver prince had such a-

-no-ther; Con - duct, cour - age, truth ex - press-ing, All he-ro - ic worth — pos - sess-ing.

Violin  
Viola I  
Viola II  
Viola III  
Bass Violin

Soprano  
Alto  
Tenor  
Bass

But a - bove all hu - man bless - ing, Take a war - like loy - al

2 Bass continuo

But a - bove all hu - man bless - ing, Take a war - like loy - al

20

bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -

bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -

bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -

bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -

b #

25

-age, truth ex - press - ing, All he - ro - ic worth — pos - sess - ing.

-age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.

-age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.

-age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.

b

# ENTRY OF HERO'S

69

Musical score for measures 69-73. The score is for five parts: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 4/4. Measure 69 starts with a common time signature 'C' above the Bass Violin staff. Measure 73 contains a five-measure rest in the Violin part, indicated by a '5' above the staff.

Musical score for measures 74-78. This system includes a first ending bracket starting at measure 77 and ending at measure 78. The first ending is marked with a '1.' and the second ending with a '2.'. Measure 78 ends with a double bar line.

Musical score for measures 79-84. This system continues the musical score from the previous system, starting with a double bar line at the beginning of measure 79. Measure 83 contains a five-measure rest in the Violin part, indicated by a '15' above the staff.

20

A musical score for five staves, measures 15-20. The top staff is in treble clef, and the bottom four are in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. A measure number '20' is written above the first staff at the beginning of the system.

RITORNEL

70

Violin I

Violin II

Bass Continuo

A musical score for Violin I, Violin II, and Bass Continuo, measures 70-75. The key signature has one flat (B-flat). The time signature is 3/2. The Violin I staff has a measure number '70' in a box at the beginning. The Violin II staff has a measure number '2' at the beginning. The Bass Continuo staff has a measure number '2' at the beginning. The music consists of eighth and sixteenth notes, with some rests. A measure number '5' is written above the Violin I staff at the end of the system.

10

A musical score for three staves, measures 10-15. The top two staves are in treble clef, and the bottom is in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. A measure number '10' is written above the first staff at the beginning of the system.

15

20

A musical score for three staves, measures 15-20. The top two staves are in treble clef, and the bottom is in bass clef. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Measure numbers '15' and '20' are written above the first staff at the beginning and end of the system, respectively.



RECITATIVE (*Apollo, Venus, Neptune*)

71

APOLLO

From Jove's im - pe - rial court, Where all the gods — re - sort, In aw - ful coun - cil

Bass Continuo

5 b b b

5 VENUS

What stars a -

APOLLO

met, Sur - pris - ing news I bear: Al - bionthe Great Must change his seat, For he's a - dopt - ed there.

# 6 4 # # # 4 4 #

10 VENUS.

-bove shall we dis - place? Where shall he fill a room di - vine?

NEPTUNE

De - scend - ed from the sea - god's race, Let

6 b5 b7 4 3 #

APOLLO

No, not by that tem - pes - tuous sign, Be - twixt the Bal - ance and the

NEPTUNE

him by my O - ri - on shine.

6 #6

APOLLO

25

Maid; The just, Au - gust, And peace - ful shade, Shall shine

30

in - Hea - ven with beams dis - play'd, While Great Al - ba - nius is on earth o -

VENUS

35

Al - ba - nius, lord of land and main, Shall with fra - ter - nal vir - tues

APOLLO

-bey'd.

VENUS

40

reign, And add his own, To fill the throne: A - dor'd and fear'd, and lov'd no

45

less, In war vic - to - rious, mild in - peace, The joy of men, and Jove's in -

SONG (*Acacia*) & CHORUS  
O THOU WHO MOUNT'ST TH'ETHEREAL THRONE

72 VENUS 5 ACACIA

-crease. O thou who

Bass Continuo

10 ACACIA 15

mount'st th'e - the-real throne! O thou who mount'st th'e - the-real throne!

b b4 6 b 7 6 # 6 b5

20 25

O thou who mount'st th'e - the-real throne! Be kind and hap-py to thy

6 b5 b # #4 6 6 7 b6 b7 6

30

own, Be kind and hap-py to thy own. Now Al-bion is come, The peo-ple o'th' sky Run

7 6 6 6

35 40

gaz-ing, and cry, Make room, make room, Make

# # 6

45

room for our new de - i - ty; Make room, make room, Make room, for our new de - i -

4 #6 # b b 7 6 #

Chorus

ACACIA 50 55

-ty.

Soprano

O thou who

Alto

O thou who mount'st, who mount'st th'e - the - real throne! —

Tenor

O thou who mount'st th'e - the - real throne!

Bass

O thou who mount'st th'e - the - real throne! th'e - the - real throne! O thou who

2

6 b5 b 4 # b

60

mount'st th'e - the - real throne! O thou who mount'st th'e - the - real throne! —

O thou who mount'st th'e - the - real throne!

O thou who mount'st th'e - the - real throne! O thou who

mount'st th'e - the - real throne! O thou who mount'st th'e - the - real throne! O thou who

b4 6 b 7 6 # 6 5

65 70

O thou who mount'st th'e - the-real throne! Be kind— and  
 O thou who mount'st th'e - the - real throne! Be kind and  
 mount'st th'e - the-real throne!— O thou who mount'st th'e - the - real throne! Be kind and  
 mount'st th'e - the-real throne! O thou who mount'st th'e - the-real throne! Be kind and

b b # b # #4 6 6 6 6

75

Violin  
 Viola I  
 Viola II  
 Viola III

hap - py to thy own, Be kind and hap - py to thy own.  
 hap - py to thy own, Be kind and hap - py to thy own.  
 hap - py to thy own, Be kind and hap - py to thy own.  
 hap - py to thy own, Be kind and hap - py to thy own.  
 own.  
 (Bass Continuo & Bass Violin)

7 b6 b7 6 7 6 5 #6

80

Violin I

Violin II

Viola I

Viola II

Viola III

Bass Violin

Cello

Double Bass

85

Violin

Viola I

Viola II

Viola III

Bass Violin

Now Al - bion is

Now Al - bion is

Now Al - bion is

Now Al - bion is

Bass Continuo

3

90

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

95

gaz - ing, and cry, Make room, make room, Make room, for our new de - i -

gaz - ing, and cry, Make room, make room, Make room, for our new de - i -

gaz - ing, and cry, Make room, make room, Make room, for our new de - i -

gaz - ing, and cry, Make room, make room, Make room, for our new de - i -



100 105

-ty; Make room, make room, Make room, for our new de - i - ty.

-ty; Make room, make room, Make room, for our new de - i - ty.

-ty; Make room, make room, Make room, for our new de - i - ty.

-ty; Make room, make room, Make room, for our new de - i - ty.

RECITATIVE (*Venus*)

73

VENUS

Be - hold what tri - umphs are pre - par'd, to grace Thy glo - rious

Bass Continuo

race, Where love and hon - our claim an e - qual place; Al - rea - dy are they fix'd by

fate, And on - ly rip'n - ing a - ges wait.

PRELUDE, SONG (*Fame*) & CHORUS  
RENOWN, ASSUME THY TRUMPET

74

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15 20

25

FAME

Re - nown, as - sume thy

Bass Continuo

30

trum - pet! From pole. to pole, re - sound - ing

40

Great Al - bion's name; Great Al - bion's name shall be The theme of

Chorus

45

Violin

Viola I

Viola II

Viola III

Bass Violin

FAME

fame.

Soprano

Re - nown, as - sume thy trum - pet! From pole

Alto

Re - nown, as - sume thy trum - pet! From pole to

Tenor

Re - nown, as - sume thy trum - pet! From pole to

Bass

Re - nown, as - sume thy trum - pet! From pole to

Bass Continuo

3

50

\_\_\_\_\_ to pole, \_\_\_\_\_ re - sound - ing Great Al - bion's name,

pole, From pole \_\_\_\_\_ to pole, re - sound - ing Great Al - bion's

pole, From pole to pole, re - sound - ing Great Al - bion's name shall

pole, From pole to pole, re - sound - ing Great Al - bion's name,

great Al - bion's name, shall be The theme\_\_\_\_\_ of Fame.

name, great Al - bion's name, shall be The theme of Fame.

be great Al - bion's name, shall be The theme of Fame.

great Al - bion's name, shall be\_\_\_\_\_ The— theme of Fame.

Violin 60 65

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

Detailed description: This block contains the first system of a musical score, measures 60 to 65. It features six staves: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), Viola III (alto clef), Bass Violin (bass clef), and Bass Continuo (bass clef). The Violin part begins with a treble clef and a key signature of one sharp (F#). Measures 60-65 show various rhythmic patterns, including eighth and sixteenth notes, and rests. The Viola parts provide harmonic support with sustained notes and moving lines. The Bass Violin and Bass Continuo parts feature a steady eighth-note accompaniment.

70 75

FAME

The theme of Fame shall be

Detailed description: This block contains the second system of the musical score, measures 70 to 75. It features six staves. The top five staves (Violin, Viola I, Viola II, Viola III, Bass Violin) continue their instrumental parts. The sixth staff (Bass Continuo) provides accompaniment. A vocal line is introduced in the middle of the system, starting at measure 73 with the word "FAME" in all caps. Below the vocal line, the lyrics "The theme of Fame shall be" are written. The vocal line continues with a melodic phrase in measures 74 and 75. The instrumental parts continue to provide accompaniment for the vocal line.

80

great Al - bion's name, great Al - bion's name, great Al - bion's name.

85

*All.*

The theme of Fame shall be great Al-bion's name, great Al-bion's name,

*All.*

The theme of Fame shall be great Al-bion's name, great Al-bion's name,

The theme of Fame shall be great Al-bion's name, great Al-bion's name,

The theme of Fame shall be great Al-bion's name, great Al-bion's name,



great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

be great Al - bion's name, great Al - bion's name.

be great Al - bion's name, great Al - bion's name.

be great Al - bion's name, great Al - bion's name.

105

The theme of Fame shall be great Al - bion's

The theme of Fame shall be great Al - bion's

The theme of Fame shall be great Al - bion's

The theme of Fame shall be great Al - bion's

110 115

Musical score for measures 110-115. The score consists of five staves of instrumental accompaniment. The top staff is in treble clef, and the other four are in bass clef. The music includes various rhythmic patterns and melodic lines.

name, the theme of Fame shall be great Al-bion's name, great Al-bion's

name, the theme of Fame shall be great Al-bion's name, great Al-bion's

name, the theme of Fame shall be great Al-bion's name, great Al-bion's

name, the theme of Fame shall be great Al-bion's name, great Al-bion's

name, the theme of Fame shall be great Al-bion's name, great Al-bion's

120

Fine

Fine

Fine

Fine

Fine

FAME

Fine

name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.

Fine name.

name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.

Fine name.

name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.

Fine name.

name, the theme of Fame shall be great Al-bion's name, great Abion's name.

Fine name.

Fine

125 FAME

130

-cord the Gar - ter's glo - ry, Re -

135

-cord the Gar - ter's glo - ry, And

140

swell th'im - mor - tal sto - ry With songs of Gods, and fit for Gods to hear; And

#6

145

*D.S. al Fine*

*D.S. al Fine*

*D.S. al Fine*

*D.S. al Fine*

*D.S. al Fine*

swell th'im-mor - tal sto - ry With songs of Gods, and fit for Gods to hear.

*D.S. al Fine* hear.

*D.S. al Fine* Re -

*D.S. al Fine* Re -

*D.S. al Fine* Re -

*D.S. al Fine* Re -

*D.S. al Fine*

5 6 6 7 6 5

## Abbreviations:

Ac.	Acacia
Albs.	Albanus
Albn.	Albion
Alec.	Alecto
Asb.	Asebia
Aug.	Augusta
Dem.	Democracy
Her.	Hermes
Pro.	Proteus
Tham.	Thamesis
Tyr.	Tyranny
Zel.	Zelota
Vn	Violin
Va	Viola
B-Vn	Bass violin
BC	Bass continuo
S	Soprano
A	Alto
T	Tenor
B	Bass
k-s	Key-signature
t-s	Time-signature
<i>sbr</i>	semibreve
<i>m</i>	minim
<i>cr</i>	crotchet
<i>q</i>	quaver
<i>sq</i>	semiquaver
<i>cr.</i>	dotted crotchet (etc.)
<i>cr-rest</i>	crotchet rest

Pitch is shown by the standard Hemholtz system: middle C is shown as  $c^1$ ; the note an octave above it is shown as  $c^2$ , and the notes one and two octaves below  $c^1$  are shown as  $c$  and  $C$  respectively. Each octave symbol is in force from its C to the B above it.

The system of reference is: bar(s). part(s). numerical position of note(s) in bar: comment. Tied notes and rests are included when counting the position of a note in a bar.

Superscript numbers following indications of corrections in brown ink refer to the Table of Manuscript Corrections (pp. ix-x).

*Variant Readings***Ayres before the Opera****1 Prelude**

The single Bass line of the three Ayres before the Opera is designated 'The Bass Continued'. However, the Bass lines of all analogous independent 5-part dance movements in the body of the opera bear no designation. It seems likely that the designation 'The Bass Continued' in the Ayres before the Opera is erroneous.

20.B-Vn.6: *q*; dot added in brown ink<sup>1</sup>

35: double bar-line flanked by dots

**2 Ritornel**

2.VaI.1:  $c^2$  cancelled in brown ink,  $b^1$  substituted<sup>2</sup>

27.VaII.2: *q*.

28.B-Vn.1:  $e^1$  cancelled in brown ink,  $c^1$  substituted<sup>3</sup>

42.VaIII.3:  $b$

**ACT I****4 Overture**

19.Vn.4: *q*

34.Vn.1:  $d^2$  cancelled in brown ink,  $b^1$  substituted<sup>4</sup>

35-40.VaII: clef printed a third low

**6 Recit.** (Her., Aug., Tham.): 'Thou glorious fabric'

32.Aug.2: underlaid 'when'

46.Aug., Tham., BC: single bar-line

57.Tham.2-4: underlaid 'resolving'

123.Her.4: 'thee,' in word-book

**7 Chorus:** 'We'll wash away the stain'

5.S,T,B.1: underlaid 'stains'

17.A.5: *q*  $f^1$  (cf. VaI & II)

**9a Recit.** (Her., Aug.)

8: no double bar-line

**9b Chorus:** 'Resist, resist and do not fear'

19.Vn,VaI-III,S,A,T,B: double bar-line flanked by dots; BC: single bar-line

**10 Recit.** (Dem., Aug., Zel., Tham.):  
'Nymph of the city'

9.Zel: stave endorsed with 'Zealota'

12.BC.1: *m* *d* added in brown ink<sup>5</sup>

14-8.BC: sharp in k-s printed a third high

20.Tham.1: *q* tied to *sq*

37: No t-s change. **C** was established in bar 33 and no further t-s is given until the redundant **C** in bar 87. This suggests that a t-s of **2** has been accidentally omitted. The predominance of the crotchet as the primary syllabic beat beginning in bar 37, as opposed to the quaver in the preceding 4 bars, suggests bar 37 as the point of omission.

39.BC.1: *b* in some source copies (see Table of Manuscript Corrections)

89.BC: single bar-line

**11 Song** (Archon): 'From the Caledonian shore' and **Chorus**: 'Hark the peals the people ring'

53.Vn, VaI-III, S, A, T, B: double bar-line flanked by dots; Aug., Tham., BC: single bar-line

**12 Recit.** (Aug. Tham. Arch. Her.):  
'To Arms'

24: single bar-line

**13 Scena** (Her., Dem., Zel, Aug., Tham.): 'Take my caduceus'

5.Her.1: *m* tied to *m*

14-15.Her: underlaid 'assistants'

16-41, 59-68: No indication of a B-Vn entry with the full string section in bar 16 and later in bar 59. This is surely an omission and the B-Vn should double the BC.

68.Zel, BC: single bar-line

79.BC.1:  $\sharp$  to fig. 6

112: bar left incomplete, no bar-line in source

**15 Song** (Her.): 'Haste away, loyal chief' and **Song** (Tham.): 'Medway and Isis'

33.Tham.1: *c* cancelled in brown ink, *A* substituted<sup>6</sup>

**16 Ayre for the Mariners**

8: repeat mechanism editorial

9.B-Vn.1: *c* cancelled in brown ink, *G* substituted<sup>7</sup>

9.B-Vn.2: *g* cancelled in brown ink, *G* substituted<sup>8</sup>

**17 Ritornel**

5.VnII.1: *sb.*

11.BC.1: 5 missing from the figured  $\sharp$  above BC stave

12.BC.2: *d* cancelled in brown ink, *B* substituted<sup>9</sup>

13-14.BC: 1st- and 2nd-time repeat mechanism added in brown ink<sup>10</sup>

**18 Recit.** (Her., Juno): 'The clouds divide', **Ritornel** and **Song** (Iris): 'Albion by the nymph attended'

26: t-s **C**. This appears to be an error since the crotchet continues to be the primary syllabic beat. **C** should appear as the t-s in bar 29 where the quaver becomes the primary syllabic beat.

80-103: Iris's song consists of two verses in the printed word-books, separated by the stage direction 'Retornella'. There is no indication of a second verse in the printed score, nor any repeat marking at the end of the song or the following Ritornel, though the latter ends with a double bar-line. The first verse of Iris's song is sufficient to answer Juno's request for news. However, Juno's subsequent lines 'Why stay we here' make better sense if the second verse of Iris's song is included, thus the second verse is given in square brackets in this edition. According to the word-book, the first verse was followed by the Ritornel and then the second verse.

103: single bar-line

**19 Recit.** (Juno, Iris, Her., Aug., Tham.) 'Why stay we here' and

**Duet** (Aug., Tham.): 'The Royal Squadron marches'

66: bar left incomplete, no bar-line

**20 Marche**

12-13: Repeat mechanism original; source supplies both bars (first three beats only in bar 12)

**21a Chorus**: 'Hail Royal Albion'

4: bar left incomplete, no bar-line



**21b Ritornel and Duet** (Aug., Her.):  
'Hail Royal Albion'  
40: bar left incomplete, no bar-line

**23 Second Ayre**  
16: double bar-line  
69.Vn.2: *cr*  
79: single bar-line

**24 Chorus:** 'Hail Royal Albion'  
14.S.3: e<sup>2</sup> cancelled in brown ink, d<sup>2</sup> substituted<sup>11</sup>  
19.BC.4: *cr*  
38.T.2: c<sup>1</sup>  
41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance **45** and **74**.

**25 Entr'act**  
The reprise of the Ayre for the Four Parts of the World is not printed in the source, but is indicated by a printed instruction.

## ACT II

**27 Recit.** (Pluto, Zel., Dem.):  
'Infernal offspring of the night'  
12.BC.1: ♭ appears under fig. 5 in source  
47,48.Pluto.4: underlaid 'ye'  
66: t-s printed 8/3  
78.Zel.1: *m* tied to *m*  
78.Dem.1: *m* tied to *m*  
94.Zel, Dem.3: underlaid 'time'  
97.Dem.2: d<sup>1</sup>  
103: single bar-line

**28 Song** (Pluto): 'I wonder'd how of late'  
1.Pluto.1-2: underlaid 'wonder'  
18.BC.1: ♯ to g cancelled in brown ink<sup>12</sup>  
26.VnII.1: f<sup>2</sup>  
41.Pluto, BC: single bar-line

**29 Recit.** (Dem., Zel., Pluto, Alec.):  
'Were Commonwealth'  
41.Pluto.4: *q*  
52.Alec.4: *q* tied to *sq*  
52.Alec.6: ♯ to e  
54.BC: fig. 6 5 6. The type-setter probably mistook ♭ for 6.  
75: single bar-line; the t-s, 8/3 is the same as that used in the following

song, though both here and in the song there are three crotchet beats to the bar. The rhythmic pattern of the song suggests a fast tempo, and the metre 8/3, instead of being a mistake (as in **27**, bar 66), may signal a fast tempo.

**30 Duet** (Pluto and Alec.): 'Take him, make him'  
1: t-s 8/3, see **29**, bar 75 above  
25.BC.2: fig. 5 (cf. BC bar 33)  
27.BC.2: fig. ♯ (cf. BC bar 37)  
40: single bar-line

**31 Prelude and Song** (Pluto): 'Let us laugh'  
A single Bass line appears in this movement, labelled 'The Bass Continued'. The Prelude is unfigured (as is the one entrance for full orchestra in the song) and there is an empty staff for 'Pluto' throughout the Prelude. In all other ways this Prelude is similar to the 5-part Preludes that flank Proteus's accompanied recit. in Act III and which do not bear the designation 'The Bass Continued', though one contains three figures. A B-Vn surely plays in the Prelude (and doubles the BC in the full orchestra passage in the song). It may be appropriate for the BC to remain silent until the entry of the voice in bar 26.  
29-30.BC.7-1: slur  
34-5.BC.6-1: slur  
36.BC.1&3: figs. 7, 6 appear here but obviously belong to the next bar.  
38-9.BC.6-1: slur  
50.Pluto.1: *m*  
51.Pluto.1: *cr* tied to *cr*  
51.BC.2: *cr* A  
94: single bar-line

**32 Ayre for the Devils**  
8-11.VaI: clef misprinted a third high.  
33-34: Repeat mechanism original; source supplies both bars (*m.* only in bar 33).

**33 Chorus:** 'Let us laugh'  
4.A.2: a<sup>1</sup> (cf. VaII bar 4)  
10-11.VaIII.6-1: slur

### 34 Second Ayre for Devils

11-14: Repeat mechanism editorial.  
In the source a double bar-line flanked by dots is positioned after the first beat of bar 12, followed immediately by the second beat of bar 14.  
27-28 Final note in all parts is *m.* tied to *cr.*, but there is no bar-line before the *cr.* A repeat mark follows final *cr* in all parts.

### 35 Prelude, and Recit. (Aug.): 'Oh jealousy'

6: single bar-line  
7-60. Vn, BC: k-s 3 flats; other parts 2 flats.

38.BC.4: fig.  $\frac{\sharp}{\sharp} 4$

41.Aug., BC: single bar-line

51.Aug.1: a $\sharp$

59: single bar-line

### 36 Recit. (Dem., Zel., Aug.): 'Let not thy generous passion'

15.Dem.5: *cr.*

29.BC.1: fig.  $\frac{6}{4} \frac{5}{3}$

67.BC.1: fig. 7; single bar-line

### 37 Monologue (Albn): 'Then Zeal and Commonwealth'

14.Albn.7-8: underlay 'sleepy' altered to 'sleeping' in brown ink<sup>13</sup>

18.BC: figs. 6 5

41: single bar-line

### 38 Recit. & Song (Her.): 'Delude the fury of the foe'

33.BC: single bar-line

### 39 Dialogue (Albn, Albs): 'Shall I to 'suage'

1.Alb.4-5: word-book reads 't'asswage'

19.Albs.3: *cr* tied to *q*

19.BC.5: fig. 5

23.BC.1: fig. 5 6

51: Albn, BC, single bar-line; VaI-IV, double bar-line flanked by dots

75.BC.4: *cr*

### 40 Ritornel

5.VnII.1:  $\flat$  added in brown ink<sup>14</sup> A

6.VnII.2:  $\flat$  added in brown ink<sup>15</sup>

### 41 Song (Apollo): 'All hail! ye royal pair!'

6.Apollo.3: e $\flat$ <sup>1</sup> altered to f<sup>1</sup> in brown ink<sup>16</sup>

6.BC.1: *sbr*

8.Apollo.3: d $\sharp$ <sup>1</sup>

8.BC.2: *sbr*

14-21.Apollo:  $\flat$  to e in key-signature printed a third low

21.VaII.3: *q*

### 42 Song (Tham.): 'Old father ocean' In the source, this song is allocated to NEPTUNE; the word-book correctly assigns these lines to THAMESIS

7.BC.5: A

25.BC.3: e cancelled in brown ink, c substituted<sup>17</sup>

### 44 Song (Tham.): 'See! the God of seas attends thee'

2-3.Tham: underlaid 'Gods', 'attend'

4.Tham.2: underlaid 'and'

5-10, 17-22, 33-41: Though not specified in the source, the B-Vn should play (doubling BC) in all passages in which the full string section plays. See 13 and 31 above.

22.BC.1: A cancelled in brown ink, c substituted<sup>18</sup>

22.BC.3: e cancelled in brown ink, c substituted<sup>19</sup>

### 45 Chacon

67.Ten.2: a (cf. VaIII)

68.Ten.1: b (cf. VaIII)

113-114: word-book reads 'Sports and Pleasures'; Grabu probably chose to replace this with 'Pleasure, pleasure' to make the text easier to sing; see also bars 157-8.

133-4.2-1: underlaid 'No billows'; see also bars 177-8.

140.Triton.1: *cr* B

140-1.4-1: Word-book reads 'you again'

157: Vn entry undesignated.

Throughout the source the instruments share the same stave, usually endorsed with the necessary designations. The entry of the B-Vn, Va II & III, and the change on the Recorder II stave to the Va I clef indicate that violins should enter here.

157-8: word-book reads 'Sports and pleasures'

158-165.Ten.: clef printed a fifth low.

177-8.2-1: underlaid 'No billow'  
181.Vn.3: f<sup>#2</sup>  
213.BVn.1: *m*.  
230.1<sup>st</sup> Nymph: # to e<sub>b</sub><sup>2</sup> cancelled in brown ink<sup>20</sup>  
233.BC.1: e cancelled in brown ink, c substituted<sup>21</sup>A-F, H-M  
240.1-2: underlaid 'pleasures'  
288.1-2: underlaid 'pleasures'

**46 Chorus:** 'See the God of seas attends thee'

1-2: underlaid 'Gods', 'attend'

14-15.VaII.6-1: slur

15.B, B-Vn&BC.5-6: slur

31. B, B-Vn&BC.7-8: slur

#### **47 Entr'act**

The reprise of an Ayre for the Gods of the Rivers is not printed in the source, but is indicated by an instruction: 'The Ayre for the Gods of the Floods is to be played betwixt the Act'.

### **ACT III**

#### **49 Monologue (Albn) and Recit.**

(Albn, Ac.): 'Behold, ye pow'rs!'

9.BC.5-6: *q* A

67: Single bar-line

**50 Chorus:** 'To rule by love' & **Recit.**(Albn, Ac.): 'But see what prodigies are these'

5.B.1: f cancelled in brown ink, d substituted<sup>22</sup>

28.BC.2: b cancelled in brown ink, a substituted<sup>23</sup>

38.Albn, BC: single bar-line

44: no bar-line

**53 [Nereids'] Minuet:** 'From the low palace'

The vocal parts bear no designation in the score. The designation 'Nereids' is taken from the word-book.

3.Nereieds 1&2.1: underlaid 'our'

10.Nereids 1&2.1-3: underlaid 'Sea sporting'

12.Nereieds 1&2.1: underlaid 'tam'd'

The second verse is not printed in the source but does appear in the word-book.

**54 Recit.** (Tyr., Dem., Asb., Zel.): 'Ha, ha, 'tis what so long I wish'd'

11.Tyr.1: underlaid 'brought'

21.BC.2: *q*

26.BC: t-s. printed backwards

26.BC.3: fig. 768

31.BC.3: fig. #6

36.BC.2: *cr* a, *cr* b, *cr* c<sup>1</sup> cancelled in brown ink, *m*. a substituted<sup>24</sup>

40.BC.2: *cr* a, *cr* b, *cr* c<sup>1</sup> cancelled in brown ink, *m*. a substituted<sup>25</sup>

60.As.6: underlay 'your' cancelled in brown ink, 'the' substituted<sup>26</sup>

67.BC.3: fig. 7 #8

87.BC: single bar-line

**56 Quartet** (Asb., Zel., Dem., Tyr.):

'Let the saints ascend'

28: no bar-line

#### **57 Ayre for the Sectaries**

6.Vn.3: b<sup>1</sup> cancelled in brown ink, c<sup>2</sup> substituted<sup>27</sup>

**58 Recit.** (Dem., Tyr., Zel., Asb.):

'See friendless Albion'

40.As.3: e<sup>2</sup>

51.BC.3: f cancelled in brown ink, e substituted<sup>28</sup>

60.BC: no bar-line

**60 Recit.** (Albn, Ac.): 'See the gods'

12.Albn.1: underlaid 'step'

23.BC: single bar-line

#### **61 Prelude**

There is no indication for the BC in the Prelude though the Prelude is figured. The indication 'The Bass Continued' reappears at the beginning of Proteus's accompanied song. The function of this movement as a prelude to a vocal movement may have required a continuo part. The Prelude **63** that follows the accompanied air has no indication of 'The Bass Continued' and is entirely unfigured.

13.VaIII.2-5: c<sup>1</sup>, b<sub>b</sub>, a, g

40.B-Vn.1: d<sup>#1</sup>; The sharp probably belongs to the figures which appear above the B-Vn stave in this system.

43.B-Vn: single bar-line

**62 Song** (Pro.) 'Albion lov'd of gods and men' & **Recit.** (Albn, Pro.): 'To whom shall I my preservation owe' 11-15 and 23-29: No indication of a B-Vn entry with the full string section. This is surely an omission and the B-Vn should double the BC.

19.BC.1: *sbr*

32.Vla IV: Reversed **C** appears after last beat of the bar and is obviously a misprint.

40.Albn, BC: single bar-line

45.BC: single bar-line.

### **63 Prelude**

See **61**.

26.VaII.5-6: a<sup>1</sup>, b<sup>1</sup>

**64 Recit.** (Dem., Zel., Asb., Tyr., Albn, Ac.): 'Our seeming friends'

50.BC.1: fig. 5

72.Albn.1: 'vaulted arch' in word-book

93.BC: single bar-line.

### **65 Concert of Venus**

There is only one stave for the Bass line; it is untitled and unfigured. This is the only movement that contains a three-voice texture where the bottom voice is not specifically endorsed with 'The Bass Continued,' and it seems likely that the BC should be present at least in the trio sections if not throughout the whole movement. The movement is printed on five staves only; alternations between recorders and violins are indicated in the score on each stave including the Bass line by the rubrics 'violins', 'flutes' or 'all'. The use of a Bass Recorder is uncertain; the rubric 'flutes' over the bass line may simply indicate a change between continuo groups divided into contrasting sets, one accompanying the recorders and the other accompanying the violins. There is, however, a precedent for the use of a bass recorder to be found in John Blow's anthem 'Lord, who shall dwell in thy tabernacle?' (see *Musica Briannica* vol. 50, ed. B. Wood (London, 1984)).

47-48:  $\text{¢}$  is placed at beginning of Venus's entry (bar 47), the only instance in the opera where it is used for solo voice, and, since the following chorus employs Venus's

music from bar 54 under the t-s. 2,  $\text{¢}$  is here interpreted as 2. It seems necessary to start the new metre in bar 48 as opposed to the middle of bar 47.

47.Venus,BC: single bar-line

49.BC.1: fig. 3 4 may imply that Venus's second note be sung as a<sup>2</sup>; for a similar passage see no. 6, bars 92-3.

57.Venus.1-2: 'plenty' not in word-book

**71 Recit.** (Apollo, Venus, Neptune, Ac.): 'From Jove's imperial court' 1: The designation 'Phebus' is used instead of 'Apollo' in this section.

6.Apollo.1: ledger line to b<sup>b</sup> added in brown ink<sup>29</sup>

6.BC.1: figured # cancelled, b substituted in brown ink<sup>30</sup>

43-47: t-s change to 3/2 missing in bar 43. When the metre returns to 2 in the first bar of 72 there is no t-s.

45.BC.1-2: # added to figure 6, 6

added to # in brown ink<sup>31</sup>

47: single bar-line

**72 Song** (Ac.): 'O thou who mount'st' & **Chorus**: 'O thou who mount'st'

10.Ac.1: underlaid 'mounts', and all other occurrences

34.BC.1: a cancelled in brown ink, b substituted<sup>32</sup>

43.BC.4: fig. #

46.BC.3: fig. 6

50.A.1: underlaid 'mounts', and all other occurrences in all parts.

57.BC.1: fig. 4 #<sup>3</sup>

58.BC.1: fig. b

76-87.BC: There is no indication of the entry of the B-Vn separate from the BC when the full string section enters in bar 76. This is surely an omission; the B-Vn should enter on the second crotchet of bar 76 doubling the BC. A separate B-Vn line begins with the chorus entry at bar 87. Though the B-Vn line begins here with two crotchet rests, a minimum seems necessary.

98.B.1: a (cf. B-Vn)

105: The soprano line only is underlaid 'Deity, etc.' This seems to indicate a repeat, but the metre change of the final bar suggests a section in  $\text{C}$  and no previous section in this metre seems appropriate.

**73 Recit.** (Venus): 'Behold what triumphs'  
8.BC: single bar-line

**74 Prelude, Song** (Fame): 'Renown, assume thy trumpet' & **Chorus:** 'Renown, assume thy trumpet'  
27: Double bar-line flanked by dots in all parts except B-Vn, which has no bar-line since the bar is incomplete. The last crotchet beat of this bar is on a new stave and the bass line is endorsed with 'The Bass Continued.'  
27.Fame: Endorsed with 'The Renown' at this entry only.  
49.VaIII.2: c<sup>1</sup>  
57.VaII.4-5: c<sup>1</sup>, d<sup>1</sup>  
136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point