## Bangor University

## DOCTOR OF PHILOSOPHY

## Louis Grabu and his opera Albion and Albanius

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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

## LOUIS GRABU AND HIS OPERA ALBION AND ALBANIUS

## VOLUME II

## ALBION AND ALBANIUS

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The score bears the following title page: 'ALBION and ALBANIUS: $\mid$ AN $\mid$
OPERA. | OR, | Representation in MUSICK. | [rule] | Set by LEWIS
GRABU, Efquire; | Mafter of His late $\operatorname{MAS}$ ESSTY's Mufick. | [rule] | woodcut |
[rule] | LICENSED, Ro. L'Eftrange. |March 15. 1686/7 | [double rule] |
LONDON, | Printed for the Author, and are to be fold 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 faireft Hopes and Expectations, in the Death of the late King my Mafter, Your Royal Brother of ever Bleffed Memory, the only Confolation I have left, is that the Labour I have beftowed in this Mufical Reprefentation, has partly been employ'd in paying my moft humble Duty to the Perfon of Your moft Sacred Majefty. The happy Invention of the Poet furnifh'd me with that Occafion: The feigned Misfortune of two Perfecuted Hero's, was too thin a Veil for the Moral not to Jhine through the Fable; the pretended Plot, and the true Confpiracy, were no more difguis'd on the private Stage, than they were on the publick Theater of the World. Never were two Princes united more Jtraightly together in common Sufferings from ungrateful and Rebellious Subjects. The nearnefs 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 Conftancy and Obedience of the other here below: Vertue is at laft Triumphant in both places. Immortality is actually poffeff'd by one Monarch; and the other has the Earneft of it, in the Type of Earthly Glory. My late gracious Mafter was pleas'd to encourage this my humble Undertaking, and did me the Honour to make fome Efteem of this my Part in the Performance of it: Having more than once condefcended to be prefent at the Repetition, before it came into the publick View. Your Majefty has alfo pleafed to do me the fame Honour, when it appear'd at Your Theater in greater Splendour, and with more advantages of Ornament: And I may be juftly 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 raife it to a greater height, in the Compofition, even to furpafs it Self: At leaft, a vertuous Emulation of doing well, can never be fo faulty, but it may be excus'd by the Zeal of the Undertaker who laid his whole Strength to the pleafing of a Mafter and a Soveraign. The only Difpleafure which remains with me, is, that I neither was nor could poffibly be furnifh'd with variety of excellent Voices, to prefent it to Your Majefty in its full perfection. Notwithftanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the fcarcity of Singers in this Ifland. So that I have nothing more at this time to
beg, than the continuation of the Patronage, which your Princely Goodne/s hath fo gracioully allow'd me: As having no other Ambition in the World, than that of pleafing You, and the defire of Jhewing my felf on all poffible ocafions, and with the moft profound Refpect, to be

Moft humble, moft obliged, and
Moft obedient Servant,
LEWIS GRABU.

There are twenty-four extant copies of the opera. ${ }^{1}$ 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 $d^{1}$, 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. 231686 announced that the opera was almost finished, and a notice of its completion was printed 9-13 July 1687. ${ }^{2}$ 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. ${ }^{3}$

[^0]
## COPIES CONSULTED

A $G B-L b m$ 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 $\quad G B-E u \mathrm{E}$ 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 $\quad G B-O b$ 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 $\quad G B-L g c$ G MUS 176.
I $\quad G B-L b m$ 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 $\quad G B$-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 131687 "Notice is given that the opera Albion and Albanius 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 $\quad G B-L g c$ 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 crossreferences with the Commentary.
page/bar/part: correction
12/6/B-Vn.6: dot added to $q$ a
24/2/val.1: $\mathrm{c}^{2}$ altered to $\mathrm{b}^{1}$
35/8/B-Vn.1: $\mathrm{e}^{1}$ altered to $\mathrm{c}^{1}$
$411 / 12 / \mathrm{Vn} .1$ : $\mathrm{d}^{2}$ altered to $\mathrm{b}^{1}$
$11 / 12 / \mathrm{Vn}$ : note direct $\mathrm{d}^{2}$ altered to $\mathrm{c}^{2}$
537/12/BC. $1: m$ d added
663/7/Tham.1: c altered to A
764/15/B-Vn.1: c altered to G 64/15/B-Vn: note direct g altered to G
$865 / 1 / \mathrm{B}-\mathrm{Vn} .1$ : g altered to G
${ }^{9} 66 / 12 / B C .2$ : d altered to B
1066/13/BC: 2nd time indicator added
1185/7/S.3: $\mathrm{e}^{2}$ altered to $\mathrm{d}^{2}$
12102/5/BC. $1: \#$ to g cancelled
13148/9/Albn.7-8: ‘sleepy' altered to 'sleeping'
$14160 / 19 / V n I I .1: ~ b$ added to $a^{1}$
$15160 / 20 / \mathrm{Vn}$ II.2: b added to a ${ }^{1}$
16162/1/Apollo.3: e ${ }^{1}$ altered to $\mathrm{f}^{1}$
17166/2/BC.3: e altered to c
18170/5/BC.1: A altered to c
19170/5/BC.3: e altered to c
20201/7/1st Nymph.3: \#cancelled
21202/2/BC.1: e altered to c
232 pg . wrongly numbered: 226 altered to 232
22236/5/B.1: faltered to d $\quad \begin{array}{llllllllllllllll} & x & x & x & x & x & x & x & x & x & x & x & x & x & - & -\end{array}$

 cancelled
 cancelled
26249/6/As: underlay your altered to $\mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x}+\mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x} \mathrm{x}-\mathrm{O}_{\mathrm{C}}$ ye(the)


 $b_{b}{ }^{1}$
30297/6/BC.1: figure \#altered to $b \quad \begin{array}{llllllllllllllll} & x & x & x & x & x & & & x & x & x & x & x & x & x & - \\ -\end{array}$
31299/6/BC.1-2: \# added to figure $6,6 \quad \mathrm{x} \quad \mathrm{x} \quad \mathrm{x} \quad \mathrm{x}$ added to \#
 + 'our' is not cancelled, but ' $e$ ' is written above.
${ }^{*} \#$ cancelled, no $b$ added
$\dagger$ 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 5part 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). $1^{\text {st }}$ - and $2^{\text {nd }}$-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


*See Commentary



Bass Violin












## ACT I

## OVERTURE






- 11 -




## RECITATIVE (Hermes, Augusta, Thamesis)





















AYRE FOR MERCURY'S FOLLOWERS





## RECITATIVE (Augusta, Hermes)

9 a




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




[^1]

SONG (Archon) FROM THE CALEDONIAN SHORES

11

Bass Continuo



## CHORUS






To arms!

-46-



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













# SONG (Hermes) HASTE AWAY 

\& SONG (Thamesis) MEDWAY AND ISIS
15



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


[^2]AYRE FOR THE MARINERS






RECITATIVE (Hermes, Juno, Augusta, Thamesis), RITORNEL 18 \& SONG (Iris) ALBION BY THE NYMPH ATTENDED




*See Commentary


RITORNEL






## RITORNEL



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


4



MARCHE
20

Violin



## CHORUS HAIL ROYAL ALBION, HAIL

21a

Violin


Soprano



Bass Violin \& Bass Continuo








## SECOND AYRE

23

Violin

Viola I

Viola II

Viola III

Bass Violin






CHORUS HAIL, ROYALALBION, HAIL






-87-



[^3]

Sent from the gods to set us




ENTR'ACT





Finis Actus Primi

## ACT II

## PRELUDE









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

28

Violin I


Bass Continuo



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

29


- 104 -





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




PRELUDE \& SONG (Pluto) LET US LAUGH

*See Commentary


|  |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
|  | $\cdots$ |  |  | ． |  |
|  |  |  |  |  |  |
| 逐 |  |  |  |  |  |
| 超 |  |  |  |  |  |
| 牱 |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |




- 113 -




## AYRE FOR THE DEVILS

32


- 116 -




## CHORUS LET US LAUGH
















## PRELUDE, SONG (Augusta) OH JEALOUSY <br> \& RECITATIVE (Augusta)

Prelude

Bass Continuo


Prelude






Bass Continuo




## MONOLOGUE (Albion)



6

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



## RECITATIVE \& SONG (Hermes) DELUDE THE FURY OF THE FOE





## DIALOGUE (Albion, Albanius)









RITORNEL






## SONG (Thamesis) OLD FATHER OCEAN




AN AYRE FOR THE GODS OF THE RIVERS
43

Violin

Viola I

Viola II

Viola III

Bass Violin




SONG (Thamesis) SEE THE GOD OF SEAS ATTENDS THEE 44

Violin I


Bass Continuo





45








- 167 -









- 176 -


-178-










CHORUS SEE THE GOD OF SEAS ATTENDS THEE








plain;

plain;





- 197 -

AN AYRE FOR THE GOD OF THE WATERS
47

Violin

Viola I

Viola II

Viola III

Bass Violin


Finis Actus Secundus

## ACT III

PRELUDE










-208-

## AYRE FOR THE TRITONS





## MINUET





Bass Continuo


6





## AYRE FOR THE BOYS IN WHITE

55



## QUARTET (Asebia, Zelota, Democracy, Tyranny)

LET THE SAINTS ASCEND THE THRONE



| \％ | $\cdots \cdot$ |  |  |  |  | $\cdots$ |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 等 | 1 | $\cdots$ | P圼 | 1 | $\cdots$ | $\ldots$ |
|  | ， | $\cdots$ | ＊ | $\cdots$ | $\cdots$ | $\cdots$ |
|  |  |  |  |  |  |  |
|  | $\ldots$ | $\ldots$ | $\ldots$ | － | $\cdots$ | $\ldots$ |
| \％ | ＋ | $\ldots$ | $\cdots$ |  |  | $\ldots$ |



Prelude

Bass Continuo











## PRELUDE



*See Commentary



SONG (Proteus) ALBION LOV'D OF GODS AND MEN








PRELUDE









6

\#6
$5 \quad 6$


Ritornel



## Ritornel




6


6
5
65

- 241 -


*See Commentary










## CHORUS PEACE AND PLEASURES




## AYRE FOR THE GRACES AND LOVES

67

Violin

Viola I

Viola II

Viola III

Bass Violin




SONG (Venus) \& CHORUS BUT ABOVE ALL HUMAN BLESSING




## ENTRY OF HERO'S

69




RITORNEL
70


## RECITATIVE (Apollo, Venus, Neptune)






Chorus








RECITATIVE (Venus)


PRELUDE, SONG (Fame) \& CHORUS
RENOWN, ASSUME THY TRUMPET
















## Abbreviations:

Ac. Acacia
Albs. Albanius
Albn. Albion
Alec. Alecto
Asb. Asebia
Aug. Augusta
Dem. Democracy
Her. Hermes
Pro. Proteus
Tham. Thamesis
Tyr. Tyranny
Zel. Zelota
Vn Violin
Va Viola
$\mathrm{B}-\mathrm{Vn} \quad$ Bass violin
BC Bass continuo

| S | Soprano |
| :--- | :--- |
| A | Alto |
| T | Tenor |
| B | Bass |

k-s Key-signature
t-s Time-signature
sbr semibreve
$m \quad$ minim
cr crotchet
$q \quad$ quaver
$s q \quad$ semiquaver
cr. dotted crotchet (etc.)
cr-rest crotchet rest
Pitch is shown by the standard Hemholtz system: middle C is shown as $c^{\prime}$; the note an octave above it is shown as $\mathrm{c}^{2}$, and the notes one and two octaves below $\mathrm{c}^{1}$ 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 ${ }^{1}$
35: double bar-line flanked by dots

## 2 Ritornel

2.VaI.1: $\mathrm{c}^{2}$ cancelled in brown ink, $\mathrm{b}^{1}$ substituted ${ }^{2}$
27.VaII.2: $q$.
28.B-Vn.1: $\mathrm{e}^{1}$ cancelled in brown ink, $c^{1}$ substituted ${ }^{3}$
42.VaIII.3: b

## ACT I

4 Overture
19.Vn.4: $q$
34.Vn.1: $\mathrm{d}^{2}$ cancelled in brown ink,
$b^{1}$ substituted ${ }^{4}$
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: $q \mathrm{f}^{1}$ (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 ${ }^{5}$

14-8.BC: sharp in k-s printed a third high
20.Tham.1: $q$ tied to $s q$

37: No t-s change. $\mathbf{c}$ was established in bar 33 and no further t -s is given until the redundant $\mathbf{c}$ 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 BVn entry with the full string section in bar 16 and later in bar 59. This is surely an omission and the $\mathrm{B}-\mathrm{Vn}$ should double the BC.
68.Zel, BC: single bar-line
79.BC.1: \# 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 ${ }^{6}$

## 16 Ayre for the Mariners

8: repeat mechanism editorial
9.B-Vn.1: c cancelled in brown ink, G substituted ${ }^{7}$
9.B-Vn.2: g cancelled in brown ink, G substituted ${ }^{8}$

## 17 Ritornel

5.VnII.1: $s b$.
11.BC.1: 5 missing from the figured \# above BC stave
12.BC.2: d cancelled in brown ink, B substituted ${ }^{9}$
13-14.BC: 1st- and 2 nd-time repeat mechanism added in brown ink ${ }^{10}$

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: $\mathrm{e}^{2}$ cancelled in brown ink, $\mathrm{d}^{2}$ substituted ${ }^{11}$
19.BC.4: cr
38.T.2: $\mathrm{c}^{1}$

41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The BVn 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: $b$ 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: $\mathrm{d}^{1}$

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 ${ }^{12}$
26.VnII.1: $\mathrm{f}^{2}$
41.Pluto, BC: single bar-line

29 Recit. (Dem., Zel., Pluto, Alec.):
'Were Commonwealth'
41.Pluto.4: $q$
52.Alec.4: $q$ tied to $s q$
52.Alec.6: \# to e
54.BC: fig. 65 6. The type-setter probably mistook $b$ 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 stave 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: $c r$ tied to $c r$
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: $\mathrm{a}^{1}$ (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 $c r$, but there is no bar-line before the $c r$. A repeat mark follows final $c r$ in all parts.

35 Prelude, and Recit. (Aug.): 'Oh jealousy'

## 6: single bar-line

$7-60 . \mathrm{Vn}, \mathrm{BC}$ : k-s 3 flats; other parts 2 flats.
38.BC.4: fig. ${ }_{\#}^{\#} 4$
41.Aug., BC: single bar-line
51.Aug.1: $\mathrm{a}_{\#}$

59: single bar-line
36 Recit. (Dem., Zel., Aug.): ‘Let not thy generous passion'
15.Dem.5: cr.
29.BC.1: fig. 65
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 ${ }^{13}$
18.BC: figs. 65

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: $c r$ tied to $q$
19.BC.5: fig. 5
23.BC.1: fig. 56

51: Albn, BC, single bar-line; VaI-IV, double bar-line flanked by dots
75.BC.4: cr

## 40 Ritornel

5.VnII.1: b added in brown ink ${ }^{14} \mathrm{~A}$
6.VnII.2: b added in brown ink ${ }^{15}$

41 Song (Apollo): ‘All hail! ye royal pair!'
6.Apollo.3: eb ${ }^{1}$ altered to $\mathrm{f}^{1}$ in brown ink ${ }^{16}$
6.BC.1: $s b r$
8.Apollo.3: d\#1
8.BC.2: $s b r$

14-21.Apollo: b 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 ${ }^{17}$

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 $\mathrm{B}-\mathrm{Vn}$ 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 ${ }^{18}$
22.BC.3: e cancelled in brown ink, c substituted ${ }^{19}$

## 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: $\mathrm{f}^{\ddagger}{ }^{2}$
213.BVn.1: m.
230.1 ${ }^{\text {st }}$ Nymph: $\#$ to $\mathrm{eb}^{2}$ cancelled in brown ink ${ }^{20}$
233.BC.1: e cancelled in brown ink, c substituted ${ }^{21}$ 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.(Albion, Ac.): 'But see what prodigies are these'
5.B.1: f cancelled in brown ink, d substituted ${ }^{22}$
28.BC.2: b cancelled in brown ink, a substituted ${ }^{23}$
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 wordbook.

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: $c r$ a, $c r$ b, $c r \mathrm{c}^{1}$ cancelled in brown ink, $m$. a substituted ${ }^{24}$
40.BC.2: $c r$ a, $c r \mathrm{~b}, c r \mathrm{c}^{1}$ cancelled in brown ink, $m$. a substituted ${ }^{25}$ 60.As.6: underlay 'your' cancelled in brown ink, 'the' substituted ${ }^{26}$
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: $\mathrm{b}^{1}$ cancelled in brown ink, $\mathrm{c}^{2}$ substituted ${ }^{27}$

58 Recit. (Dem., Tyr., Zel., Asb.): 'See friendless Albion'
40.As.3: $\mathrm{e}^{2}$
51.BC.3: f cancelled in brown ink, e substituted ${ }^{28}$
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: $c^{1}, b b, a, g$
40.B-Vn.1: d \#1; The sharp probably belongs to the figures which appear above the $B-V n$ 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 $\mathrm{B}-\mathrm{Vn}$ should double the BC.
19.BC.1: $s b r$
32.Vla IV: Reversed $\mathbf{C}$ 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: $a^{1}, b^{1}$

64 Recit. (Dem., Zel., Asb., Tyr., Albn, Ac.): 'Our seeming friends' 50.BC.1: fig. 5
72.Albn.1: ‘vaulted arch' in wordbook
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: $\$$ 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. $2, ¢$ 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. 34 may imply that

Venus's second note be sung as $a^{2}$; for a similar passage see no. 6, bars 92-3.
57.Venus.1-2: 'plenty' not in wordbook
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 $b b^{1}$ added in brown ink ${ }^{29}$
6.BC.1: figured \# cancelled, $b$ substituted in brown ink ${ }^{30}$
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 ${ }^{31}$
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 ${ }^{32}$
43.BC.4: fig. \#
46.BC.3: fig. 6

## 4

50.A.1: underlaid 'mounts', and all other occurrences in all parts.
57.BC.1: fig. 4 \#3
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 $\mathrm{B}-\mathrm{Vn}$ should enter on the second crotchet of bar 76 doubling the BC . A separate $\mathrm{B}-\mathrm{Vn}$ line begins with the chorus entry at bar 87 . Though the $\mathrm{B}-\mathrm{Vn}$ line begins here with two crotchet rests, a minim d 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 $\phi$ and no previous section in this metre seems appropriate.

73 Recit. (Venus): 'Behold what triumphs'<br>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 $B-V n$, 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.ValII.2: $\mathrm{c}^{1}$
57.VaII.4-5: $\mathrm{c}^{1}, \mathrm{~d}^{1}$
136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point


[^0]:    ${ }^{1}$ 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), $G B-L c m, G B-L g c$ (2 copies), $G B-L E b c, G B-O b$ (2 copies), $G B-O c h, N L-D H g m$, Us-Bp, US-CA, US-Lauc, US-SM, US-Wc.
    ${ }^{2}$ H. Macdonald, John Dryden: A Bibliography of Early Editions and of Drydeniana (Oxford, 1939), pp. 127-8.
    ${ }^{3}$ 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 Albanius, 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 Albanius.

[^1]:    *See Commentary

[^2]:    56

[^3]:    *See Commentary

