Bangor University

DOCTOR OF PHILOSOPHY

Louis Grabu and his opera Albion and Albanius

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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TO BE CONSULTED IN THE LIBRARY ONLY
# 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; | Mafter of His late MAJESTY's Mufick. | [rule] | woodcut | [rule] | LICENSED, Ro. L'Estrange. | 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 fairest Hopes and Expectations, in the Death of the late King my Mafter, Your Royal Brother of ever Bleffed Memory, the only Conflation I have left, is that the Labour I have bestowed in this Mufical Reprefentation, has partly been employ'd in paying my moft humble Duty to the Perfom of Your moft Sacred Majefty. The happy Invention of the Poet furnijh'd me with that Occaffion: The feigned Misfortune of two Perfeftuated 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 difguis'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 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 Esteem of this my Part in the Performance of it: Having more than once condescended to be prefent at the Repetition, before it came into the publick View. Your Majefty has alfo pleas'd 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 Composition, even to furpass it felf: At laft, 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 Difpleasure which remains with me, is, that I neither was nor could poffibly be furnijh'd with variety of excellent Voices, to prefent it to Your Majefty 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 Scarcey 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 Goodnefs 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 MAJESTY's
Most humble, most obliged, and
Most 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 d¹, 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 1687.² 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

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), GB-Lcm, GB-Lgc (2 copies), GB-LEbc, GB-Ob (2 copies), GB-Och, NL-DHgm, Us-Bp, US-CA, US-Laue, US-SM, US-Wc.
COPIES CONSULTED


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.


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.


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 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  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 d¹ 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.
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<td>12/6/B-Vn.6: dot added to q a</td>
<td>x x x x x x x x x x x x x - - -</td>
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<tr>
<td>24/2/val.1: c² altered to b¹</td>
<td>x x x x x x x x x x x x x - - -</td>
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<tr>
<td>35/8/B-Vn.1: e¹ altered to c¹</td>
<td>x x x x x x x x x x x x x - - -</td>
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<td>41/12/Vn.1: d² altered to b¹</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>11/12/Vn: note direct d² altered to c²</td>
<td>x x - x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>53/7/Tham.1: c altered to A</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>764/15/B-Vn.1: c altered to G</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>64/15/B-Vn: note direct g altered to G</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>865/1/B-Vn.1: g altered to G</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>966/13/BC: 2nd time indicator added</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>1066/7/S.3: e² altered to d²</td>
<td>x x x x x x x x x x x x x - - -</td>
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<tr>
<td>12102/5/BC.1: * to g cancelled</td>
<td>x x x x x x x x x x x x x - - -</td>
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<tr>
<td>13148/9/Albn.7-8: ‘sleepy’ altered to ‘sleeping’</td>
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<td>14160/19/VnII.1: § added to a¹</td>
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<td>15160/20/Vn.IL2: § added to a¹</td>
<td>x x x x x x x x x x x x x - - -</td>
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<td>16162/1/Apollo.3: e¹ altered to f¹</td>
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<td>17166/2/BC.3: e altered to c</td>
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<td>18170/5/BC.1: A altered to c</td>
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<td>19170/5/BC.3: e altered to c</td>
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<tr>
<td>20202/1/1st Nymph.3: # cancelled</td>
<td>x x x x x x x x x x x x x - - -</td>
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<td>21202/2/BC.1: e altered to c</td>
<td>x x x x x x x x x x x x x - - -</td>
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<td>x x x x x x x x x x x x x - - -</td>
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<tr>
<td>22236/5/B.1: f altered to d</td>
<td>x x x x x x x x x x x x x - - -</td>
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<td>x x x x x x x x x x x x x - - -</td>
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<td>x x x x x x x x x x x x x - - -</td>
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<td>25247/4/BC.1-3: cr a altered to m., b, c¹</td>
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<tr>
<td>26249/6/As: underlay your altered to ye(he)</td>
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<td>x x x x x x x x x x x x x - - -</td>
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<td>28261/5/BC.3: f altered to e</td>
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<tr>
<td>29297/6/Ph.1: ledger line added through b¹</td>
<td>- x - x - x x - - - - -</td>
</tr>
<tr>
<td>30297/6/BC.1: figure § altered to §</td>
<td>x x x x x * x x x x x x x - - -</td>
</tr>
<tr>
<td>31299/6/BC.1-2: § added to figure 6, 6 added to §</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
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<td>32303/2/BC.1: a altered to b</td>
<td>x x x x x x x x x x x x x - - -</td>
</tr>
</tbody>
</table>

+ ‘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). 1st- and 2nd-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.
RECITATIVE (Hermes, Augusta, Thamesis)

Hermes

Thou glorious fabric, stand! forever stand! forever stand! forever stand!

Bass Continuo

Well worthy thou to entertain The God of Traffic, and of Gain, To draw the

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

Welcome to their friends repeating, Busy bargains deafen sound, Tongues con-

fus'd of every nation, Nothing here but desolation, Mournful silence reigns a-

-14-
Oh Hermes, pity me! Oh Hermes, pity me! I was, while Heav'n did round.

smile, The queen of all—this isle, Europe's pride, And Albion's bride! But gone my plighted
Lord, ah! gone is he! Oh Hermes! pity me! Oh

Hermes! pity me!

THAMESIS

And I the noble flood, whose tributary tide Does
on her sil-ver mar-gent smooth-ly glide; But Heav’n grew jea-lous of our hap-py state, And
bid re-volv-ing fate Our doom de-cree; No more the king of floods am I, No more the queen of Al-bion
she; No more the king of floods am I, No more, no more the queen of Al-bion she; No more the
floods is he; No more the queen of Al-bion she; 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
- 17 -
Oh Hermes, pity me! Oh Hermes, pity me! Oh Hermes, pity me! Oh Hermes, Oh

Oh Hermes, pity me! Oh Hermes, pity me! Oh Hermes, pity me! Oh Hermes, Oh

Hermes, pity me! Behold! My turrets on the ground, That once my temples crown'd!

Hermes, pity me! Behold! The sedgy

THAMESIS

hourns of my brow's dispersed, My urn reversed.
Rise, rise, Augusta, rise! And wipe thy weeping eyes; Augusta, for I call thee so, 'Tis lawful for the gods to know Thy future name, And growing fame: Rise, rise, Augusta, rise! never, never will I rise, never will I cease my mourning; never wipe my weeping.
eyes, 'Till my plight-ed lord's re-turn-ing; Ne-ver, ne-ver will I rise.

What brought the wretch to this de-

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

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

—low, When ev'n our suf-fer-ings here they do not know.

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

Ah! 'Tis too true, too
town, Speak! did not thou For-sake thy faith, and break thy nup-tial vow?
true! But what could I un-thinking city do? Faction sway'd me, Zeal allure'd me; Both as-

-sure'd me, Both betray'd me.

Suppose me sent Thy Albion to restore, Can'st thou re-

My falsehood I deplore.

-pent?

Thou seest her mourn, and I With all my waters

Then by some loyal deed regain Thy long lost repu-

will her tears supply.
-22-
CHORUS WE’LL WASH AWAY THE STAIN

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

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

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

We’ll wash a-way the stain, we’ll wash a-way the stain,
stain, That blots a no-b-le na-tion.
stain, That blots a no-b-le na-tion.
stain, That blots a no-b-le na-tion.
stain, That blots a no-b-le na-tion.
We'll wash away the

We'll wash away the

We'll wash away the stain,

We'll wash away the stain,
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,
We'll wash away the stain, That blots a noble nation.

We'll wash away the stain, That blots a noble nation.

We'll wash away the stain, That blots a noble nation.

We'll wash away the stain, That blots a noble nation.
We'll wash away the stain, That
We'll wash away the stain, That
We'll wash away the stain, That blots a noble
We'll wash away the stain, That blots a noble
blots a noble nation; We'll wash away the stain, That blots a

blots a noble nation; we'll wash away the stain, That blots a

nation; We'll wash away the stain, We'll wash away the stain, That

nation; We'll wash away the stain, We'll wash away the stain, That

nation; We'll wash away the stain, We'll wash away the stain, That
no - ble na - tion, And free this fa - mous town a - gain From force of u - sur-

blopts a no - ble na - tion, And free this fa - mous town a - gain From force of u - sur-
pation, And free this famous town a - gain From force of u - sur - pation.

pation, And free this famous town a - gain From force of u - sur - pation.

pation, And free this famous town a - gain From force of u - sur - pation.

pation, And free this famous town a - gain From force of u - sur - pation.
AYRE FOR MERCURY’S FOLLOWERS

Violin

Viola I

Viola II

Viola III

Bass Violin

- 33 -
RECITATIVE (Augusta, Hermes)

AUGUSTA

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

---

AUGUSTA

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

HERMES

Re - sist, re - sist, and do not
CHORUS RESIST, AND DO NOT FEAR

Resist, and do not fear; Resist, resist,

Resist, resist, and do not fear; Resist, resist,

Resist, resist, and do not fear; Resist, resist,

Resist, resist, and do not fear; Resist, resist,
and do not fear; Resist, resist, resist, resist, and do not fear.

Resist, resist, resist, resist, and do not fear.

Resist, resist, resist, resist, and do not fear.

Resist, resist, resist, resist, and do not fear.
RECITATIVE (Democracy, Augusta, Zelota, Thamesis)

DEMOCRACY

Nymph of the city, bring thy treasures, Bring me more To waste in

AUGUSTA

Thou hast exhaused all my store, And I can give no more.

ZELOTA

—vide A new supply, and swell the moony tide, That on thy buxom back the floating gold may

THAMESIS

Not all the gold the southern sun produces, Or treasures of the fam'd Levant Suffice for pious
ITEM 25

THAMESIS

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

us-es, To feed the sacred hunger of a saint.

ZELOTA

And me thy victor know, And me thy victor: Resist-less

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

AUGUSTA

Were I not bound by fate For-

dow. Woe to the vanquish'd! woe! Woe to the vanquish'd! woe!

*See Commentary
ever, ever here, My walls I would translate To some more happy sphere Re-

mov'd from servile fear.

remov'd from servile fear, Would I could disappear And sink be-

low the main; And sink below the main, below the main, For commonwealth's a load, My

old imperial flood Shall never, never bear again, Shall never, never bear a-

A commonwealth's a load, Our old imperial flood Shall never, never bear again; A commonwealth's a load, Our old imperial flood Shall never,
ne- ver bear a-gain; A com-mon-wealth's a load, Our old im-ped-rial flood Shall ne-ver,
ne- ver bear a-gain; A com-mon-wealth's a load, Our old im-ped-rial flood Shall ne-ver,

AUGUSTA

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.

ZELOTA

I'll hold her fast to be em-

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

brac'd!

And she shall see, A thou-sand ty-rants are in thee, A thou-sand, thou-sand more in me.
SONG (Archon) FROM THE CALEDONIAN SHORES
& CHORUS HARK! THE PEALS THE PEOPLE RING

From the Caledonian Shore Hi-th' 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 freedom, and a king; Hark! hark! the
peals the people ring, the peals the people ring, Peace and freedom, and a
king, Peace and freedom, peace and freedom, peace and freedom, and a
CHORUS
Violin I & II

ARCHON
king.

Soprano
Alto
Hark! hark! the peals the people ring, the peals the people

Tenor
Bass
Hark! hark! the peals the people ring, the peals the people

Bass Continuo & Bass Violin
Hark! hark! the peals the people ring, the peals the people
ring. Peace and freedom, and a king. Hark! hark! the peals the people
ring. Peace and freedom, and a king. Hark! hark! the peals the people
ring. Peace and freedom, and a king. Hark! hark! the peals the people
ring. Peace and freedom, and a king. Hark! hark! the peals the people

- 44 -
ring, the peals the people ring, Peace and freedom, and a king, Peace and

ring, the peals the people ring, Peace and freedom, and a king, Peace and

ring, the peals the people ring, Peace and freedom, and a king, Peace and

ring, the peals the people ring, Peace and freedom, and a king, Peace and
AUGUSTA
To

THAMESIS
To arms!

freedom, peace and freedom, peace and freedom, and a king.

freedom, peace and freedom, peace and freedom, and a king.

freedom, peace and freedom, peace and freedom, and a king.

freedom, peace and freedom, peace and freedom, and a king.

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

**HERMES**

Cease your alarms, And stay, brave Archon, stay! 'Tis doom'd by fate's decree, 'Tis way.

**ARCHON**

doom'd that Albion's dwelling All other isles excelling. By peace shall happy be; 'Tis doom'd by fate's decree, 'Tis doom'd that Albion's dwelling All o-
SCENA (Hermes, Democracy, Zelota, Augusta, Thamesis)

Take my ca - du- ceus, take this aw - ful wand, With this th' in - fer - nal ghosts I can com -
mand, And strike a terror through the stygian land. Commonwealth will want pretences, Sleep will creep on all his senses. Zeal that lent him her as-
-sis-tance, Stand a-
maz'd with-out re-
sis-tance.

Bass Continuo & [Bass Violin]
DEMOCRACY

I feel a lazy slumber lays me down,
Let Albion, let him take the Crown;

Bass Continuo & [Bass Violin]
Happy let him reign, Till I awake again.

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

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

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

A stu-pe-fy-ing

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

THAMESIS

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

- 53 -
Cease Augusta! Cease thy mourning, Happy days appear; God-like Albion is returning, Loy- al hearts to cheer: Ev- ry grace his youth adorning, Glo-
CHORUS GODLIKE ALBION IS RETURNING

God-like Albion is returning, Loyal hearts to cheer,
God-like Albion is returning, Loyal hearts to cheer,
God-like Albion is returning, Loyal hearts to cheer,
God-like Albion is returning, Loyal hearts to cheer,
cheer; Ev’ry grace his youth adorning, Glo
-rious as the Star of Morning,

-rious as the Star of Morning, Glo-

-rious as the Star of Morning, Glo-

-rious as the Star of Morning, Glo-

-rious as the Star of Morning, Glo-

-rious as the Star of Morning, Glo-
-rious as the Star of Morn-ing, Or the Pla-net of the Year.
SONG (Hermes) HASTE AWAY
& SONG (Thamesis) MEDWAY AND ISIS

Bass Continuo

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

-bey, To re-ceive thy lov’d Lord;

Haste a-way, haste a-way,

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

Med-way and Isis, you that-aug-ment me, Tides that in-crease
my wa-try store; And you that are friends to peace and plen-ty, Send my mer-ry boys all a-
shore; Sea-men skip-pling, Ma-ri-ners leap-ing, Shout-ing, trip-pling, Send my mer-ry boys all a-shore; Sea-men skip-pling, Ma-ri-ners leap-ing, Shout-ing, trip-pling; Send my mer-ry boys, send my mer-ry boys all a-shore.
RECITATIVE (Hermes, Juno, Augusta, Thamesis), RITORNEL & SONG (Iris) ALBION BY THE NYMPH ATTENDED

The clouds divide, what wonders, What wonders do I see! The wife of

Jove! 'tis she That thun-

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

ders more than thund'ring he;

'tis she that thun-

ders
No Hermes, no, 'Tis peace above, As his more than thund'ring he.

low, For Jove has left his wand'ring love.

Great queen of gath'ring clouds, Whose moisture fills our floods; See, we fall before thee, Prostrate we a-

Great queen of nup'tial rites, Whose pow'r the souls unites, And fills the gen'nal dore thee.

*See Commentary
bed with chaste delights; See, we fall before thee, Prostrate we a-

Tis ratified above by ev'ry God, And love has 'firm'd it with an awful adore thee.

—ware, And to his bed be true!
I - ris, from Ba - ta - via, speak the news! Has she per - form'd my dread - com - mand, Re - turn - ing

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 -
nymph attended, was to Neptune recommended, Peace and
shore commanding, lowly met him at his landing, Crowds of

plenty spread the sails; Venus in her shell before him,
people swarmed around; Welcome rang like peals of thunder;

Fine

From the sands in safety bore him; And supplied Elysian gales.
Welcome rent the skies asunder; Welcome Heav'n and earth resound.

RITORNEL
Why stay we then on earth, When mortals laugh
and love?

Tis time to mount above And send A-stra down, The ru-ler of his

birth, And guar-dian of his crown; Tis time to mount a-

above And send A-strae

down; Tis time to mount a-

above And send A-strae down.
march-es, the Royal Squadron march-es, Erect trium-
phant arches, Erect trium-
phant arches, For

Al-bion and Al-baniaus; Rejoice at their returning, rejoicing,

Al-bion and Al-baniaus; Rejoice at their returning, rejoicing,
at their returning, The passages adorning; The

Royal Squadron marches, the Royal Squadron marches, E -

Erect triumphing arches, Erect triumphing arches, E -

-phant arches For Albion and Alba

phant arches For Albion and Alba

-71-
MARCHE
CHORUS HAIL ROYAL ALBION, HAIL

Hail, Royal Albion, hail; Hail, Royal Albion, hail.

Hail, Royal Albion, hail; Hail, Royal Albion, hail.

Hail, Royal Albion, hail; Hail, Royal Albion, hail.

Hail, Royal Albion, hail; Hail, Royal Albion, hail.
RITORNEL & DUET (Augusta, Thamesis) HAIL, ROYAL ALBION HAIL

AUGUSTA

Royal Albion, hail to thee, Thy long-ing people's expec-ta-tion;

THAMESIS

Sent from the

To par-don, and to pi-ty

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

-75-
me, and to forgive a guilty nation. Behold! the differing climes agree, Rejoic-

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

-ing, rejoicing, rejoicing in thy restoration; Behold! the

-Rejoic ing, re joic ing, re-

-differ ring climes a gree, Re joic ing, re joic ing in thy re sto ra tion.
AYRE FOR THE FOUR PARTS OF THE WORLD
CHORUS HAIL, ROYAL ALBION, HAIL

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,

- 82 -
Hail, Royal Albion, hail; Hail, Royal Albion, hail to
thee, Thy longing people's expectation;

thee, Thy longing people's expectation;

thee, Thy longing people's expectation;

thee, Thy longing people's expectation;
Sent from the gods to set us free,  
Sent from the gods to set us

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

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

- 87 -
free,
Sent from the gods to set us free,
From bondage, from
free,
From bondage,
Sent from the gods to set us free,
From bondage, from
free, to set us free, From bondage, Sent from the gods to set us free, From bondage, from
free, Sent from the gods to set us free,
From bondage, from bondage from
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*
Sent from the gods to set us free.
Sent from the gods to set us free, From bondage, and from usurpation to set us free, Sent from the gods to set us free, From bondage, Sent from the gods to set us free, From bondage,
ENTR'ACT

AYRE FOR THE FOUR PARTS OF THE WORLD

[Sheet music for Violin, Viola I, Viola II, Viola III, and Bass Violin]
ACT II
PRELUDE
PLUTO

In-fer-nal off-spring of the night, De-barr'd of Heav'n, your na-tive right, And from the
glo-rious fields of light; Con-demn'd in shades to drag the chain,

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

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

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

- 96 -
whom those worlds are made, Thou sire of all things and their end, From hence they spring, and when they fade, In shuf-fled heaps they hi - ther tend: Here hu - man

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

From hence they spring, and when they fade, In shuf-fled heaps they hi - ther tend: Here hu - man
souls receive their breath, And wait for bodies after death.

Hear our complaint, and grant our

DEMOCRACY

pray'r!

I am thy first begotten care, Conceiv'd in

Speak what you are, And whence you fell.

DEMOCRACY

Heav'n, but born in hell; When thou didst bravely undertake in fight

Yon arbitrary pow'r, That rules by sovereign might, To set thy Heav'n-born fellows free, And leave no difference in de-

-98-
One mother bore us at a

agree: In that auspicious hour Was I begot by thee.

Zeal before she fell; No fairer nymph in Heav'n or earth, Till saintship

taught her to rebel: But losing fame, And changing name, She's now the Good Old Cause in

hell.

Dear pledges of a flame not yet forgot, Say, what on earth has been your

- 99 -
The wealth of Al-bion's isle was ours, Augusta stoop'd with all her state-ly tow'rs:

Zeal from the pulpit roar'd like thun-
-der.

I lord-ed o'er the

I tram-ped on the state.
—divine turn of fate! Heaven controlling, sent us rolling, rolling down;

—divine turn of fate! Heaven controlling, sent us rolling, rolling down; sent us rolling, rolling down.

sent us rolling, rolling down; sent us rolling, rolling down.

rolling, rolling, rolling down; sent us rolling, rolling down.

rolling, rolling, rolling down; sent us rolling, rolling down.
SONG (Pluto) I WONDER'D HOW OF LATE

I wonder'd how of late our A-cher-tic shore Grew thin, and hell un-peopl'd of her store! Char-on for want of use for-got his ear: The souls of bod-ies dead flew——all sublime And hi-ther none re-turn'd to purge a crime; But now I
see, since Albion is restored, Death has no business, nor the vengeful sword.

Tis too much, too, too much that here I lie, Tis too much, too, too much that here I lie, From glorious empire hurl'd;— By Jove excluded from the sky, By Albion from the world.
RECITATIVE (Democracy, Zelota, Pluto, Alecto)

DEMOCRACY

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

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

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

My la-b'ring

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-

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-

- 104 -
-teem: A-loc- to! thou to fair Au-gu-sta go! go, And all thy snakes in-to her bo-som

DEMOCRACY

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

ZELOTA

Let jea-lousies so well be mix’d, That great Al-ban-nius be un-fix’d.

For-bear your vain at-

PLUTO

-tempts, for-bear! Hell can have no ad-mit-tance there; The peo-ple’s fear will serve as
life; In-spire the crowd With cla-mour loud, Tin-volve his bro-ther and his

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

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

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

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

- 106 -
Pent: One oft' sent to earth, And still at ev'ry birth He took a deeper stain, One that in

Adam's time was Cain; One that was burnt in Sodom's flame, For crimes ev'n here too black to

name; One, who through ev'ry form of ill has run, One who in Nahboh's
days was Belial's son; One who has gain'd a body fit for

sin, Where all his crimes Of former times Lie crowded in a skin.
DUET (Pluto, Alecto) TAKE HIM, MAKE HIM

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

One for mighty mischief born, He can swear, and be forsworn:
PLUTO

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

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.
Let us laugh.

Let us laugh.

let us laugh.

at our woes, The wretch that is damn'd, has nothing to lose; Ye
furies advance, With the ghosts in a dance, 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble, when the world is in trouble.
Tis a jubilee here when the world is in trouble; Tis a
ju-bi-lee here, when the world is in trouble. When people rebel, We frolic in

hell; But when the King falls, the pleasure is double; But when the King falls, but when the King

falls, the pleasure is double; But when the King falls, the pleasure is double.

-115-
CHORUS LET US LAUGH

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

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

Alto

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

Tenor

Let us laugh at our woes, let us

Bass

Let us laugh, let us

Bass Continuo

- 119 -
- at our woes, let us laugh, let us laugh, let us laugh at our woes, let us laugh at our woes, let us laugh, let us

- 120 -
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
damn'd, has nothing to lose; Ye furies advance, With the ghosts in a dance, 'Tis a
damn'd, has nothing to lose; Ye furies advance, With the ghosts in a dance, 'Tis a
damn'd, has nothing to lose; Ye furies advance, With the ghosts in a dance, 'Tis a
Jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a
jubilee here, when the world is in trouble, when the world is in trouble.

jubilee here, when the world is in trouble, when the world is in trouble.

jubilee here, when the world is in trouble, when the world is in trouble.

jubilee here, when the world is in trouble, when the world is in trouble.
'Tis a jubilee here when the world is in trouble; 'Tis a

'Tis a jubilee here when the world is in trouble; 'Tis a

'Tis a jubilee here when the world is in trouble; 'Tis a

'Tis a jubilee here when the world is in trouble; 'Tis a
Jubilee here when the world is in trouble:

When people re-

Jubilee here when the world is in trouble:

When people re-

Jubilee here when the world is in trouble:

When people re-
-bel, We frolic in hell; But when the King falls, the pleasure is dou-ble; But when the King

-bel, We frolic in hell; We frolic in hell, in hell; But when the King

-bel, We frolic in hell; in hell; But when the King falls, the pleasure is

-bel, We frolic in hell; But when the King falls, the pleasure is

-128-
falls, the pleasure is double; But when the King falls, the pleasure is double; But when the King falls, the pleasure is
falls, but when the King falls, the pleasure is double, the pleasure is double.

double; But when the King falls, but when the King falls, the pleasure is double.

But when the King falls, but when the King falls, the pleasure is double.

double; But when the King falls, the pleasure is double.
Oh Jealousy! thou raging ill! Why hast thou found a room in lover's hearts, Augusta!

- Fie! what dost thou mean? Must thy love not kill, And poison'g him self with his own darts?
find my Albion's heart is gone! Is gone! My first of fences yet remain, Nor can re-

-pen-tance love re-gain; One writ in sand, alas! in mar-ble one.
I rave! I rave! my spirits boil
Like flames encreased, and mounting high with pouring oil;
Disdain and love succeed by turns,
One freezes me, and 't'other burns, it burns.

—way soft— love;
Thou foe to rest, Give hate the full possession of my breast.
Hate is the nobler passion far,
When love is ill repaid; For at one blow— it ends the war, And cures the love-sick maid.
RECITATIVE (Democracy, Zelota, Augusta)

Prelude

Let not thy generous passion waste its rage, But once again restore our golden age; Still to weep, and to complain, Does but more provoke dis...

—damn: Let public good inflame thy blood, With crowds of war-like people thou art stord, And heaps of...

—damn, Zelota

—lease, For Heaven can loose as well as tie all, And when 'tis for the nation's peace, A King is but a King on...

- 136 -
tri-al: When love is lost, let marriage end, And leave a husband for a friend. 

With jealousy swarm...
democracy

Duty of a wife, A modest show will jealous eyes deceive; Affect a

Fear for hated Albion's life, And for imaginary dangers

Zelota

His foes already stand protected, His friends by public fame grieve.

expected; Albanius must forsake his isle, A plot contriv'd in happy

hour, Be reaves him of his royal pow'r, For Heavn____ to mourn, and Hell to
MONOLOGUE (Albion)

Prelude

ZELOTA

smile.

ALBION

Common-wealth in-fest My land a-gain, The fumes of mad-ness that pos-ses'd The peo-ple's gid-dy brain, Once more dis-turb the na-tion's rest, And dye re-bel-lion in a deep-er stain: Will they at length a-wake the sleep-ing sword, And force re-venge from their of-fend-ed lord? How long, ye
gods! how long, Can roy-al pa-tience bear Th'in-sults and wrongs of mad-men's jea-lou-

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

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

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

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

-140-
RECITATIVE & SONG (Hermes)
DELUDE THE FURY OF THE FOE

With pi - ty Jove be-holds thy state, But Jove is cir-cumscrib'd by fate; Th'o'er-whelm-ing tide rolls on so fast, It gains up-on this is - land's waste, And is op - pos'd too - late, too - late.

What then must help-less Al-bion
HERMES

De - lude the fury of the foe, And to pre - serve Al - ba - nius, let him
do?

HERMES

go; For 'tis de - cree'd, Thy land shall bleed, For crimes not thine, by wrath - ful
Jove; A sacred flood Of royal blood, Cries venge-ance, cries venge-ance loud a-bove, cries venge-ance, cries venge-ance, loud a-bove.
DIALOGUE (Albion, Albanius)

Shall I, to suage Their brutal rage, The regal stem destroy?
Or must I lose, To please my foes, My sole remaining joy? Ye gods! what worse, What greater curse, Can all your wrath employ?

Oh Al-bion! hear the gods and me! Well am I lost in saving thee! Not exile or
danger can fright a brave spirit, With innocence guarded, With virtue rewarded, I make of my

sufferings a merit.

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

-145-
more to bid—thine?—go! Where thy mis-fortunes call thee and thy fate, Go! guiltless victim of a guilty state! In war my champion to defend, In peaceful
hours, when souls un-bend, My bro-ther, and what's more, my friend; Born where the
foam-y bil-lows roar, On seas less dang-rous than the shore: Go, where the gods thy re-fuge have as-

- 147 -
-sign'd. Go from my sight, but ne-

ver from my mind; but ne-

ver, but
I, ALBANIUS.

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

ALBION

ne- ver from my mind.

found, Till Heavn vouch- safe to smile; What land so- e'er, Tho' none so
dear, As this un- grate- ful isle! Oh, think! oh, think! no dis- tance can re-
move My vow'd allegiance, and my loyal love.

And from her mantle shakes her tears:

In promise of a glorious day, The sun returning, mortals cheer; And drives the rising mists away, In promise of a glorious day.
SONG (Apollo) ALL HAIL! YE ROYAL PAIR!

All hail! ye royal pair! The gods peculiar care, Fear not the

malice of your foes; Their dark designing, And combining, Time and truth shall once expose; Fear
not the malice of your foes.

(My sacred oracles as)

(Bass Violin & Bass Continuo)

(Bass Continuo)

sure, The tempest shall not long endure; But when the nation's crimes are purg'd away, Then shall you
both in glory shine, Propitious both, and both divine, In luster equal to the God of Day.
OLD FATHER OCEAN

Old Father Ocean calls my tide, Come away, come away, come away, come away;

The barks up on the billows ride, The master will not stay.
The merry bosun from his side, His whistle takes to check and chide, The lingers delay.

And all the crew aloud has cry'd, Come away, come away, come away,

Come away, come away, come away, come away, come away.
SONG (Thamesis) SEE THE GOD OF SEAS ATTENDS THEE

See the God of Seas attends thee, Nymphs divine, a beauteous train; Bass Continuo

[& Bass Violin]
-friend thee, In thy pas-
-sage o'er.

5 6 5 6
maiden's locks is binding, Ev'ry triton's horn is winding, Welcome to the wat'ry

plain,

Welcome to the wat'ry

Violin I

Violin II

Viola I

Viola II

Viola III

plain;

Bass Continuo [& Bass Violin]
the charge is royal, Which you must convey; Your hearts and hands employ all, Has-

the charge is royal, Which you must convey; Your hearts and hands employ all, Has-

- 163 -
—ten to obey; When earth is grown disloyal, Shew there's

—ten to obey; When earth is grown disloyal, Shew there's

—ten to obey; When earth is grown disloyal, Shew there's

—ten to obey; When earth is grown disloyal, Shew there's

honour in the sea.

honour in the sea.

honour in the sea.

-164 -
Ye nymphs, the charge is royal, Which you must convey; Your hearts and hands em-
honour in the sea.
there's honour in the sea.

there's honour in the sea.
Violin

Viola I

Viola II

Viola III

Bass Violin

[Nymph I]

Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune

[Nymph II]

Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune

[TRITON]

Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune

Bass Continuo
reigns; Venus ready to defend you, And her nymphs to ease your pains: No

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

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

- 170 -
—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
to defend you, And her nymphs to ease your pains: No storm shall of-
to defend you, And her nymphs to ease your pains: No storm shall of-
to defend you, And her nymphs to ease your pains: No storm shall of-
to defend you, And her nymphs to ease your pains: No storm shall of-
-fend you Passing the main, Nor bil-low threat in vain So sac-red a

-fend you Passing the main, Nor bil-low threat in vain So sac-red a

-fend you Passing the main, Nor bil-low threat in vain So sac-red a

-fend you Passing the main, Nor bil-low threat in vain So sac-red a

-174 -
II

See at your bless'd returning
Rage disappears, The widow'd isle in mourning

Dries up her tears; With flow'rs the meads adorning,
Pleasure appears, And love dispels the nation's causeless fears,

-178-
See at your bless'd returning Rage dissip-

See at your bless'd returning Rage dissip-

See at your bless'd returning Rage dissip-

See at your bless'd returning Rage dissip-
-pears, The widow'd isle in mourning Dries up her tears; With flow'rs the meads a-

-pears, The widow'd isle in mourning Dries up her tears; With flow'rs the meads a-

-pears, The widow'd isle in mourning Dries up her tears; With flow'rs the meads a-

-pears, The widow'd isle in mourning Dries up her tears; With flow'rs the meads a

-182-
dorn-ing, Pleasure ap-pears, And love di-spels the na-tion's cause-less
fears, And love dispels the nation's causeless fears.

fears, And love dispels the nation's causeless fears.

fears, And love dispels the nation's causeless fears.
CHORUS SEE THE GOD OF SEAS ATTENDS THEE

See the God of seas attends thee, Nymphs divine, and beautiful

See the God of seas attends thee, Nymphs divine, and beautiful

See the God of seas attends thee, Nymphs divine, and beautiful

See the God of seas attends thee, Nymphs divine, and beautiful

- 188 -
calmer gales befriend thee, In thy passage in thy
calmer gales befriend thee, In thy passage in thy

calmer gales befriend thee, In thy passage in thy

calmer gales befriend thee, In thy passage
passage 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

- 192 -
plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,

plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,

plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,
plain;
plain;
plain;
plain;
Ev'ry maid her locks is binding, Ev'ry
Ev'ry maid her locks is binding, Ev'ry
Ev'ry maid her locks is binding, Ev'ry
Ev'ry maid her locks is binding, Ev'ry
triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain, Welcome to the wat'ry plain.

triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain, Welcome to the wat'ry plain,

triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain.

- 196 -
to the wary plain Welcome, welcome to the wary plain.

plain, Welcome welcome to the wary plain.

Welcome to the wary plain, the wary plain.

Welcome to the wary plain.
Entr'act
An Ayre for the God of the Waters

Finis Actus Secundus

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MONOLOGUE (Albion)

& RECITATIVE (Albion, Acacia)

Violin I

Violin II

Bass Continuo

ALBION

Behold, ye powers! from whom I own, a birth immortal, and a

thrones; See a sacred king uncrowned, See your offspring, Albion,

bound: The gifts you gave with lavish hand, Are all bestowed in

- 200 -
vain; Extend
ded empire on the
land, Unbound
ded o'er the main.
Empire o'er the land and main, Heaven that gave, can take again; But a mind that's truly brave, Stands despising, Storms arising, And can never be made a slave.

Am, who pity'd the distress'd, And none oppressing, am by all oppressed, Betray'd, forsaken, and of hopes bereft. Ah! what can'st thou a-
vail, Against religion, arm'd with zeal, And face'd with public good? Oh monarchs!

see Your fate in me, To rule by love, To shed no blood, May be extol'd above, But here below,

Let princes know, 'Tis fatal to be good.
CHORUS TO RULE BY LOVE

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

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

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

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

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

To rule by love, To shed no blood, May be extoll'd a-
-bove; But here below, Let princes know, 'Tis fatal to be good.

-bove; But here below, Let princes know, 'Tis fatal to be good.

-bove; But here below, Let princes know, 'Tis fatal to be good.

-bove; But here below, Let princes know, 'Tis fatal to be good.
But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal
to be good.

'Tis fatal to be fatal to be good.

'tis fatal to be
to be good.

'tis fatal to be
to be good.

'tis fatal to be
to be good.
ACACIA — tune from the seas, Has ne-reids and blue tri-tons sent, To charm your dis-con-tent.

ALBION

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

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

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MINUET

Violin

Viola I

Viola II

Viola III

Bass Violin

2.

10

15

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MINUET

1. From the low palace of old Father Ocean, Come we in pity your cares to deplore;
   Every nymph of the flood, her transgressions rending, Throw off her armlet of pearl in the main;

   [NEREID 1]

2. Ev'ry nymph of the flood, her transgressions rending, Throw off her armlet of pear in the main;
   Sea-racing dolphins are train'd for our

   [NEREID 2]

   Sea-racing dolphins are train'd for our
   Neptune in anguish his charge unattend;

   Neptune in anguish his charge unattend;

   Moon'y tides swelling to roll us ashore.

   Moon'y tides swelling to roll us ashore.

   Vessels are foundering, and vows are in vain.
RECITATIVE (Tyranny, Democracy, Asebia, Zelota)

TYRANNY

Ha! ha! 'tis what so long I wish'd and vow'd; Our plots and delusions, Have wrought such confusions

DEMOCRACY

A design we fo ment ed, A false plot in-

TYRANNY

That the Monarch's a slave to the crowd. By hell it was new;

Ve rent ed, First, with promis'd faith we flat ter'd;

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

- 213 -
Asebia

We never val'ld right and wrong, But as they serv'd our cause;

Zelota

Our busi-ness was to please the

Scat-ter'd:

Democracy

For this we brib'd the law- yer's tongue, and then de-stroy'd the

Throng, And court their wild ap- plause:

Tyranny

For this we brib'd the law- yer's tongue, And then de- stroy'd the laws.

For this we brib'd the law- yer's tongue, And then de- stroy'd the laws.

For this we brib'd the law- yer's tongue, And then de- stroy'd the laws.

To make him safe, we

- 214 -
DEMOCRACY

To make him great, we scorn'd his royal sway;

TYRANNY

made his friends our prey;

And to confirm his

TYRANNY

Tin - crease his store, We kept him poor;

crown; we took his heir a - way.

And when to wants we had be -

TYRANNY

—tray'd him; To keep - him low, Pro - nounce'd a foe, Who e'er pre - sum'd to aid him.

ASEBIA

But you for - get the no - blest part, And mas - ter - piece of all your art; You told him,

ASEBIA

he was sick at heart.

ZELOTA

And when you could not work be - lief, In Al - bion of thi - mag - in'd

-215-
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
AYRE FOR THE BOYS IN WHITE
LET THE SAINTS ASCEND THE THRONE

Wives, and wives have preachers, Gifted men, and able teachers; These to get, and those to
is a bait al-lu-ring, Them bet-ray-ing, us se-curing, While to sov-reign pow'r we soar.

Old de-

--lu-sions new re-peat-ed, Shows'em born but to be cheat-ed, As their fa-thers were be-fore.


RECITATIVE (Democracy, Tyranny, Asebia, Zelota)

Prelude

DEMONCRACY

With-out de-fense But In-no-cence, Al-ba-nius now is gone.

TYRANNY

Say then, what must be done?

ZELOTA

He must be slain:

Democracy

Gods have put him in our hand.

TYRANNY

But who shall then com-mand?

DEMOCRACY

for the right re-turns to those, Who did the trust im-pose.

TYRANNY

'Tis fit an-other sun should rise, To cheer the
DEMOCRACY

TYRANNY

But when the sun, His race has

world, and light

The skies.

fit a coin-wealth of stars should

run, And nei-ther cheers the world, nor lights the skies. 'Tis

AISEBIA

Each no-ble vice Shall bear a price, And vir-tue shall a drug be-come;

rise.

An emp-ty name Was all her fame, But now she shall be dumb.

ZELOTA

slowly

If o-pen
AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES
See the Gods my cause defending, When all human help was past.

mutually contending, By each other falling at last.

But is not yonder Proteus

It is; and in it lies the God a cave. Below that steep, Which rising billows brave?

sleep, And snorting by, We may descry The monsters of the deep.

He knows the past. And can re-

Tis true; But hold him fast, For he can change his hue.

-solve the future too.
*See Commentary
SONG (Proteus) ALBION LOV'D OF GODS AND MEN

Al - bion lov’d of gods and men, Prince of peace too mild ly
reign-ing. Cease thy sor-rows and com-plain-ing, Thou shalt be re-stor’d a-gain; Al-bion

lov’d of gods and men.
Still thou art the care of heav'n, In thy youth to exile

Viola I
Viola II
Viola III
Viola IV

driv'n, Heav'n thy ruin then prevented, 'Till the guilty land re-
In thy age, when none could aid thee, Foes conspir'd, and friends betray'd thee, To the brink of
234

PROTEUS

danger driv'n, Still thou art the care of Heav'n.

ALBION

To whom shall

7 6 3 4 6 4

PROTEUS

Ask me no more, for 'tis by Neptune's foe.

ALBION

I my preservation owe?
RE bâtUATIVE (Democracy, Zelota, Asebia, Tyranny, Albion, Acacia)

Prelude

Bass Continuo:

DEMOCRACY

Our seeming friends, who join'd alone, To pull down one, and build another throne, Are

ZELOTA

Albion must be slain. Say, whom shall we employ, The tyrant to destroy?

DEMOCRACY

That archer is by fate design'd, With one eye clear, and th'o'ther
He seems inspir'd to do: Shoot, shoot, holy Cyclops, shoot. Shoot,

blind.

Shoot,

...
DEMOCRACY

Lo! Heav'n and earth combine, To blast our bold design; What miracles are shown? Nature's alarm'd, And fires are arm'd,

ZELOTA

What help, when jarring elements conspire, To punish our audacious crimes, Retreat be-

- 239 -
Ritornel

To shun th'a-veng-ing fire.

To shun th'a-veng-ing fire.

To shun th'a-veng-ing fire.

Let our tune-ful ac-cents up-wards

move, Till they reach the vaults of those a-bove, Let us a-dore 'em, Let us fall be-

- 240 -
A CA

brings Al - ba - nius back a - gain, With all the loves and gra - ces in her 

train.

—tect a right - flit mon - arch's reign, The gods in Heav'n, the gods on earth main - tain; When the pro -

—tect a right - ful mon - arch's reign, the gods in Heav'n the gods on earth main -

tain. But see what glo - ries guild the main!

brings Al - ba - nius back a - gain, With all the loves and gra - ces in her train.

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CONCERT OF VENUS

*See Commentary

- 242 -
VENUS

Al-bion hail! the gods present thee

All the richest of their treasures; Peace and pleasures,

Peace and plenty To content thee, Dancing their eternal measures.
CHORUS PEACE AND PLEASURES

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,
SONG (Venus) & CHORUS BUT ABOVE ALL HUMAN BLESSING

But above all human blessing, Take a war-like loyal brother, Never prince had such a

Bass Continuo

---no-ther; Con-duct, cour-age, truth ex-pres-sing, All he-ro-ic worth pos-sess-ing.
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
-age, truth expressing, All heroic worth possessing.

-age, truth expressing, All heroic worth possessing.

-age, truth expressing, All heroic worth possessing.

-age, truth expressing, All heroic worth possessing.

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ENTRY OF HERO'S

Violin

Viola I

Viola II

Viola III

Bass Violin

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RECITATIVE (Apollo, Venus, Neptune)

**Apollo**

From Jove's imperial court, Where all the gods resort, In awful council

**Venus**

What stars met, Surprising news I bear: Albion the Great Must change his seat, For he's adopted there.

**Venus**

Above shall we displace? Where shall he fill a room divine?

**Neptune**

Descended from the sea-god's race, Let

No, not by that tempestuous sign, Be-twixt the Balance and the

him by my Orion shine.
Maid; The just, August, And peaceful shade, Shall shine.

in Heaven with beams display'd, While Great Albanius is on earth o-

Albanius, lord of land and main, Shall with fraternal virtues bey'd.

reign, And add his own, To fill the throne: Ador’d and fear’d, and lov’d no

less, In war victorious, mild in peace, The joy of men, and Jove’s in-
SONG (Acacia) & CHORUS

O THOU WHO MOUNT' ST TH' E THERAL THRONE

O thou who mount'st th' e - the - real throne! Be kind and hap - py to thy own, Be kind and hap - py to thy own. Now Al - bion is come, The peo - ple oth' sky Run.....

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Chorus

ACACIA

room for our new deity; Make room, make room, Make room, for our new deity;

O thou who mount'st the real throne!

O thou who mount'st the real throne!
O thou who mount'st the real throne! Be kind and
bappy to thy own, Be kind and bappy to thy own.

(Bass Continuo & Bass Violin)
come, The people o' th' sky Run...
gazing, and cry, Make room, make room, Make room, for our new de-
gazing, and cry, Make room, make room, Make room, for our new de-
gazing, and cry, Make room, make room, Make room, for our new de-
gazing, and cry, Make room, make room, Make room, for our new de-
-ty; Make room, make room, Make room, for our new deity.

-ty; Make room, make room, Make room, for our new deity.

-ty; Make room, make room, Make room, for our new deity.

-ty; Make room, make room, Make room, for our new deity.
RECITATIVE (*Venus*)

race, Where love and honour claim an equal place; Already are they fix'd by fate, And only rip'ning ages wait.

PRELUDE, SONG (*Fame*) & CHORUS
REnown, ASSume Thy Trumpet
trumpet! From pole to pole, resounding

Great Albion's name; Great Albion's name shall be The theme of

Chorus

fame.

REnown, assume thy trumpet! From pole to

REnown, assume thy trumpet! From pole to

REnown, assume thy trumpet! From pole to

REnown, assume thy trumpet! From pole to

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to pole, resounding Great Albion's name,
pole, From pole to pole, resounding Great Albion's
pole, From pole to pole, resounding Great Albion's name shall
pole, From pole to pole, resounding Great Albion's name,
great Albion's name, shall be The theme of Fame.

name, great Albion's name, shall be The theme of Fame.

be great Albion's name, shall be The theme of Fame.

great Albion's name, shall be The theme of Fame.
great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.
be great Albion's name, great Albion's name.

be great Albion's name, great Albion's name.

be great Albion's name, great Albion's name.
The theme of Fame shall be great Albion'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 name, the theme of Fame shall be great Al-bion's name, great Al-bion's
FAME name, the theme of Fame shall be great Al-bion's name, great Al-bion's name.

FAME name, the theme of Fame shall be great Al-bion's name, great Al-bion's name.

FAME name, the theme of Fame shall be great Al-bion's name, great Al-bion's name.

FAME FAME name, the theme of Fame shall be great Al-bion's name, great Al-bion's name.
swell th'im-mor-tal sto-ry With songs of Gods, and fit for Gods to hear; And
Notes on the Commentary

Abbreviations:

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<th>Abbreviation</th>
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<td>Albanius</td>
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<td>Albn.</td>
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<td>Alec.</td>
<td>Alecto</td>
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<td>Asb.</td>
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<td>Dem.</td>
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<td>Her.</td>
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<td>Tham.</td>
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<td>Tyr.</td>
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<td>Zel.</td>
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<td>Vn</td>
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<td>Va</td>
<td>Viola</td>
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<tr>
<td>B-Vn</td>
<td>Bass violin</td>
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<td>BC</td>
<td>Bass continuo</td>
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<td>S</td>
<td>Soprano</td>
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<tr>
<td>A</td>
<td>Alto</td>
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<td>T</td>
<td>Tenor</td>
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<td>B</td>
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<td>t-s</td>
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<tr>
<td>sbr</td>
<td>Semibreve</td>
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<tr>
<td>m</td>
<td>Minim</td>
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<tr>
<td>cr</td>
<td>Crotchet</td>
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<tr>
<td>q</td>
<td>Quaver</td>
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<tr>
<td>sq</td>
<td>Semiquaver</td>
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<tr>
<td>cr.</td>
<td>Dotted crotchet (etc.)</td>
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<tr>
<td>cr-rest</td>
<td>Crotchet rest</td>
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</tbody>
</table>

Pitch is shown by the standard Hemholtz system: middle C is shown as c'; the note an octave above it is shown as c^2, and the notes one and two octaves below c' 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).

Commentary

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

35: double bar-line flanked by dots

2 Ritornel

2. Val.1: c^2 cancelled in brown ink, b^1 substituted

27. Val.2: q.

28. B-Vn.1: e^1 cancelled in brown ink, c^1 substituted

42. Val.3.3: b

ACT I

4 Overture

19. Vn.4: q

34. Vn.1: d^2 cancelled in brown ink, b^1 substituted

35-40. Val.1: 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. Val & II)

9a Recit. (Her., Aug.)

8: no double bar-line

9b Chorus: 'Resist, resist and do not fear'

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
14-8.BC: sharp in k-s printed a third high
20.Tham.1: q tied to sq
37: No t-s change. e was established in bar 33 and no further t-s is given until the redundant e 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’

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: # 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

16 Ayre for the Mariners
8: repeat mechanism editorial
9.B-Vn.1: c cancelled in brown ink, G substituted

9.B-Vn.2: g cancelled in brown ink, G substituted

17 Ritornel
5.VnII.1: sb.
11.BC.1: 5 missing from the figured # above BC stave
12.BC.2: d cancelled in brown ink, B substituted
13-14.BC: 1st- and 2nd-time repeat mechanism added in brown ink

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. e 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: e² cancelled in brown ink, d² substituted
19.BC.4: cr
38.T.2: c¹
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: d¹
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
26.VnII.1: f²
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 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: 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: a¹ (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. 4
41.Aug., BC: single bar-line
51.Aug.1: a#
59: single bar-line

36 Recit. (Dem., Zel., Aug.): ‘Let not thy generous passion’
15.Dem.5: cr.
29.BC.1: fig. 4 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
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; Val-IV, double bar-line flanked by dots
75.BC.4: cr

40 Ritornel
5.VnII.1: h added in brown ink
6.VnII.2: h added in brown ink

41 Song (Apollo): ‘All hail! ye royal pair!’
6.Apollo.3: ej1 altered to f in brown ink
6.BC.1: sbr
8.Apollo.3: d4
8.BC.2: sbr
14-21.Apollo: h to e in key-signature printed a third low
21.Ten.III.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

44 Song (Tham.): ‘See! the God of seas attends thee’
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
22.BC.3: e cancelled in brown ink, c substituted

45 Chacon
67.Ten.2: a (cf. Vail III)
68.Ten.1: b (cf. Vail III)
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: ff²
213.BVn.1: m.
230.1st Nymph: # to e² cancelled in brown ink
233.BC.1: e cancelled in brown ink, c substituted²¹ 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 substituted²²
28.BC.2: b cancelled in brown ink, a substituted²³
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.Nereids 1&2.1: underlaid ‘our’
10.Nereids 1&2.1-3: underlaid ‘Sea sporting’
12.Nereids 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 cancelled in brown ink, m. a substituted²⁴
40.BC.2: cr a, cr b, cr c cancelled in brown ink, m. a substituted²⁵
60.As.6: underlay ‘your’ cancelled in brown ink, ‘the’ substituted²⁶
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: b¹ cancelled in brown ink, c² substituted²⁷

58 Recit. (Dem., Tyr., Zel., Asb.):
‘See friendless Albion’
40.As.3: e²
51.BC.3: f cancelled in brown ink, e substituted²⁸
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: c¹, b⁰, a, g
40.B-Vn.1: d#¹; 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.

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: C 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, C 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 a2; for a similar passage see no. 6, bars 92-3.


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 b1 added in brown ink

29.6.BC.1: figured cancellation, substituted in brown ink

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

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

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 #3

58.BC.1: fig. 6

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 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 $4$ 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: $c^1$
57.VaII.4-5: $c^1, d^1$
136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point