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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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LOUIS GRABU AND HIS OPERA *ALBION AND ALBANIUS*

VOLUME II

ALBION AND ALBANIUS

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THE SOURCE

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

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

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

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

Your M A J E S T Y's

Moſt humble, moſt obliged, and

Moſt obedient Servant,

LEWIS GRABU.

There are twenty-four extant copies of the opera.[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. 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-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*.

COPIES CONSULTED

A *GB-Lbm* I.310. The copy bears two book plates: 1) The most Noble John Duke of Bedford 1736; 2) Robert Smith. It bears the annotation 'Very scarce and curious. A severe satire on the Commonwealth written by Dryden'

B *GB-Eu* E 178. On the title page, under 'Representation in Musick', the annotation 'Written by John Dryden and' has been added. In the next line of the title, 'to music' has been added between the printed text 'Set by'.

C *F-Pn* Res.f.129.

D *GB-Och* Mus. 610.

E *GB-Ob* MS Mus. Sch. B-4.

F *US-CA* *fEC65 D8474 685ab.

G *GB-Lbm* Hirsch IV.1568. The copy bears the annotation 'owned by Godfrey E. P. Arkwright until sold at Sothebys, Feb. 1939, no.95'

H *GB-Lgc* G MUS 176.

I *GB-Lbm* K.10.b.21.

J *GB-LEbc* Special Collections Music D-Oq GRA. A pencil annotation at the top of the inside cover reads 'I purchased this book at the sale of a portion of the library of Joseph Bennett the musical critic and writer on music', followed by the initials 'A.F.H.' Below there are two book plates: 1) WHC with a pencil annotation to the right reading 'W.H. Cummings'; 2) Arthur F. Hill, F.S.A.; the second book plate bears a print mark of 1905. There are some pencil annotations and underlining on the Preface, and the 'Ayre for the Devils' contains several dynamic markings added in pencil.

K *GB-Lcm* II.A.2.

L *GB-Cmc* PL2684. The copy bears an annotation in pencil (not in Pepys's hand): 'The opera was only once performed, the authors arrogance in his Preface exceeds anything.'

M *GB-Gm* M5088. Imperfect: pp. 145-8 and 313-20 are missing. It bears the following annotations in pencil: 'Frank Kidson, a gift from TW Taphouse 1894'. 'The words by J Dryden', 'This was printed by Eleanor Playford sister of John Juruor'. Pasted onto the page facing the title page is an annotation in ink: 'From the London Gazette from June 9th to June 13 1687 "Notice is given that the opera Albion and 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 d^1 in the third bar of page 40, on the first beat of the Bass Continuo. An 'x' indicates that a particular copy contains the given correction; a '-' indicates that it does not. Page numbers in this table refer to the 1687 edition. Superscript numbers indicate cross-references with the Commentary.

page/bar/part: correction	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
[1]2/6/B-Vn.6: dot added to *q* a	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[2]4/2/vaI.1: c^2 altered to b^1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-
[3]5/8/B-Vn.1: e^1 altered to c^1	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[4]11/12/Vn.1: d^2 altered to b^1	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	-
11/12/Vn: note direct d^2 altered to c^2	x	x	-	x	x	x	x	x	x	x	x	x	x	-	-	-
[5]37/12/BC.1:*m* d added	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[6]63/7/Tham.1: c altered to A	-	-	-	-	-	-	x	x	-	-	-	-	-	-	-	-
[7]64/15/B-Vn.1: c altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
64/15/B-Vn: note direct g altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[8]65/1/B-Vn.1: g altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[9]66/12/BC.2: d altered to B	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[10]66/13/BC: 2nd time indicator added	x	x	x	x	x	x	x	x	x	x	-	x	x	-	-	-
[11]85/7/S.3: e^2 altered to d^2	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[12]102/5/BC.1: ♯ to g cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[13]148/9/Albn.7-8: 'sleepy' altered to 'sleeping'	x	x	x	x	x	x	x	x	x	x	x	x	†	-	-	-
[14]160/19/VnII.1: ♭ added to a^1	x	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
[15]160/20/Vn II.2: ♭ added to a^1	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[16]162/1/Apollo.3: e^1 altered to f^1	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
[17]166/2/BC.3: e altered to c	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[18]170/5/BC.1: A altered to c	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[19]170/5/BC.3: e altered to c	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[20]201/7/1st Nymph.3: ♯ cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[21]202/2/BC.1: e altered to c	x	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-
232 pg. wrongly numbered: 226 altered to 232	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[22]236/5/B.1: f altered to d	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[23]239/5/BC.2: b altered to a	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
[24]246/9/BC.1-3: *cr* a altered to *m.*, b, c^1 cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[25]247/4/BC.1-3: *cr* a altered to *m.*, b, c^1 cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[26]249/6/As: underlay your altered to ye(the)	x	x	x	x	x	+	x	x	x	x	x	x	x	-	-	-
[27]256/15/Vn.3: b^1 altered to c^2	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[28]261/5/BC.3: f altered to e	x	x	x	x	-	x	x	x	x	x	x	x	x	-	-	-
[29]297/6/Ph.1:ledger line added through $b♭^1$	-	x	-	-	-	x	x	-	-	-	-	-	-	-	-	-
[30]297/6/BC.1: figure ♯ altered to ♭	x	x	x	x	x	*	x	x	x	x	x	x	x	-	-	-
[31]299/6/BC.1-2: ♯ added to figure 6, 6 added to ♯	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
[32]300/2/BC.1: a altered to b	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-

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

EDITORIAL METHOD

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

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

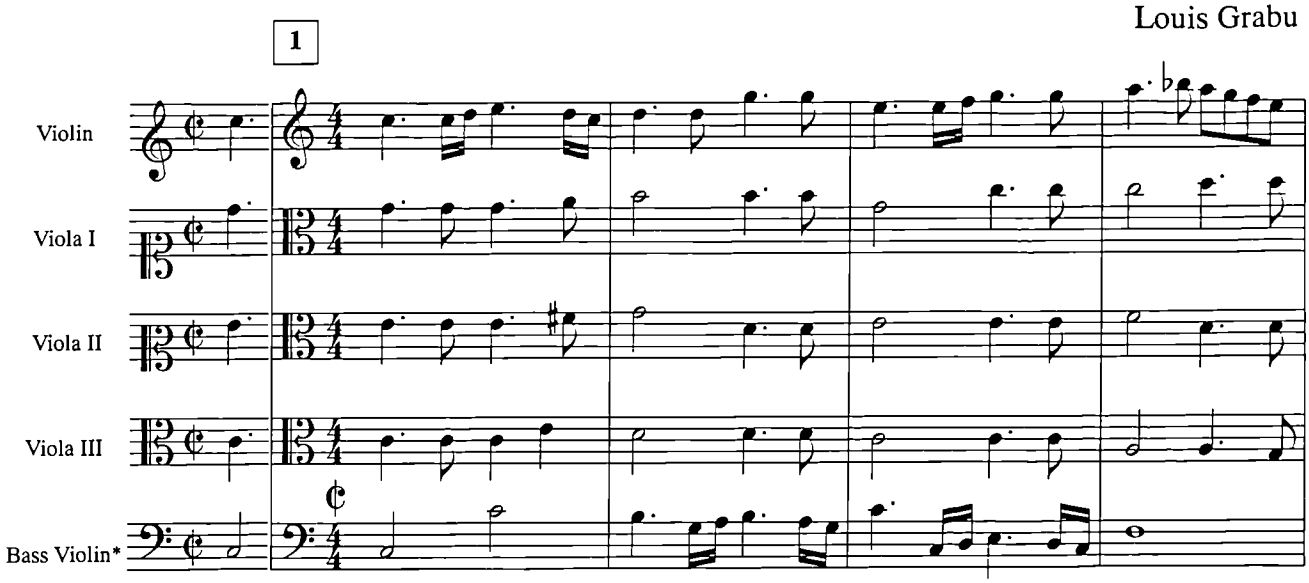
All changes and variants are noted in the Commentary. Verses present in the libretto but omitted from the musical source are included in square brackets.

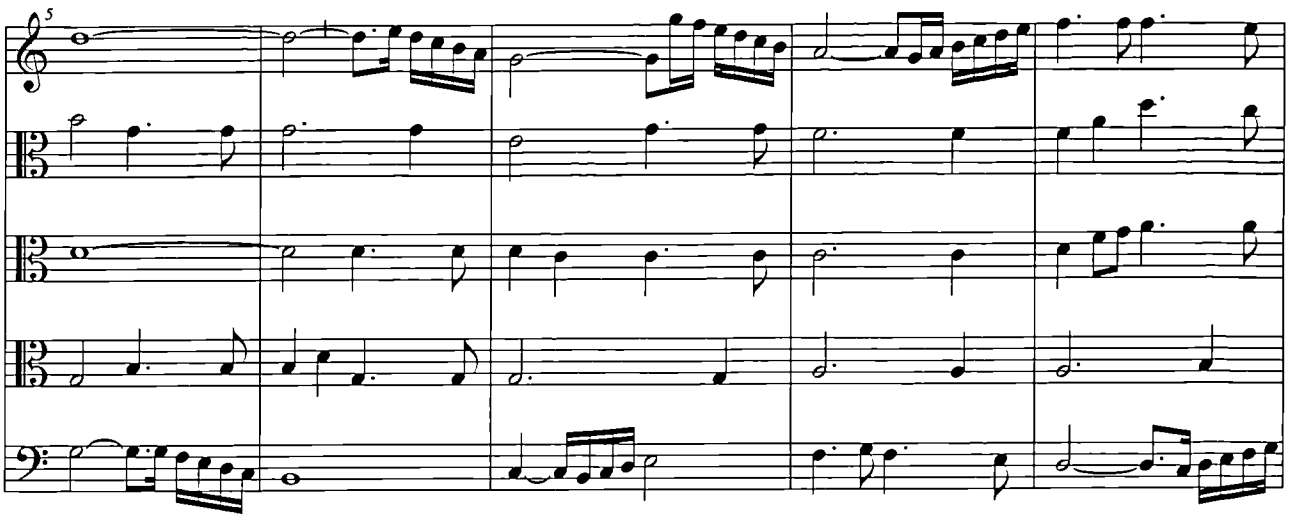
ALBION AND ALBANIUS

Ayres before the OPERA.

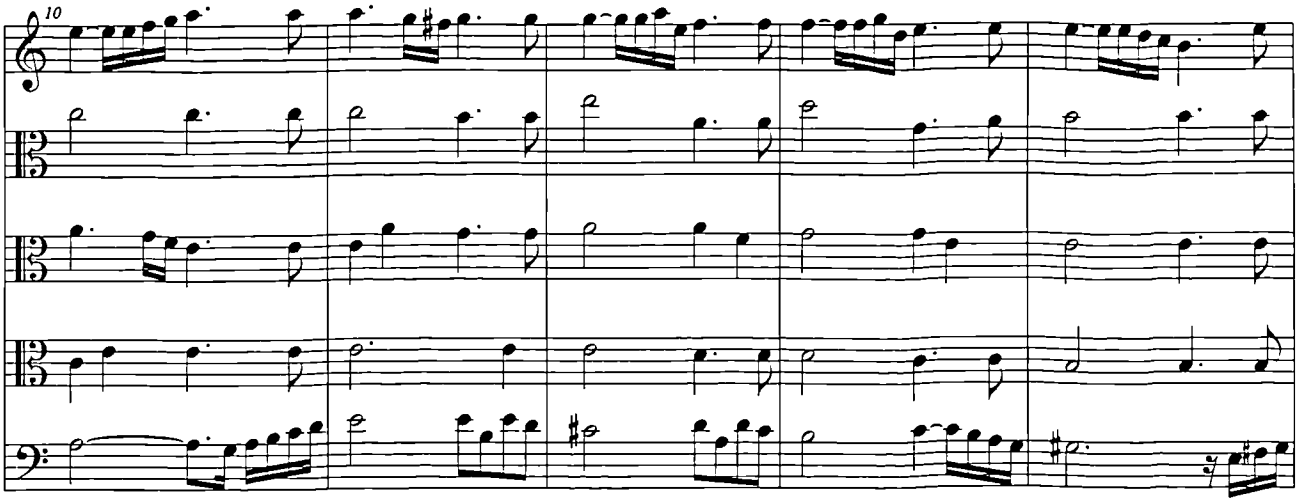
PRELUDE

Louis Grabu





*See Commentary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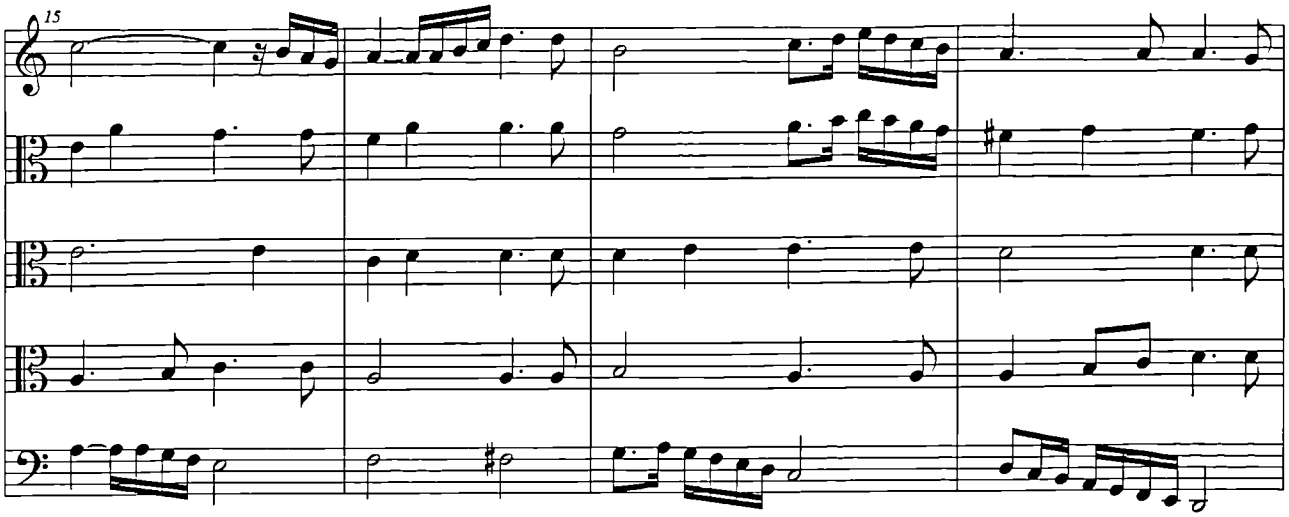
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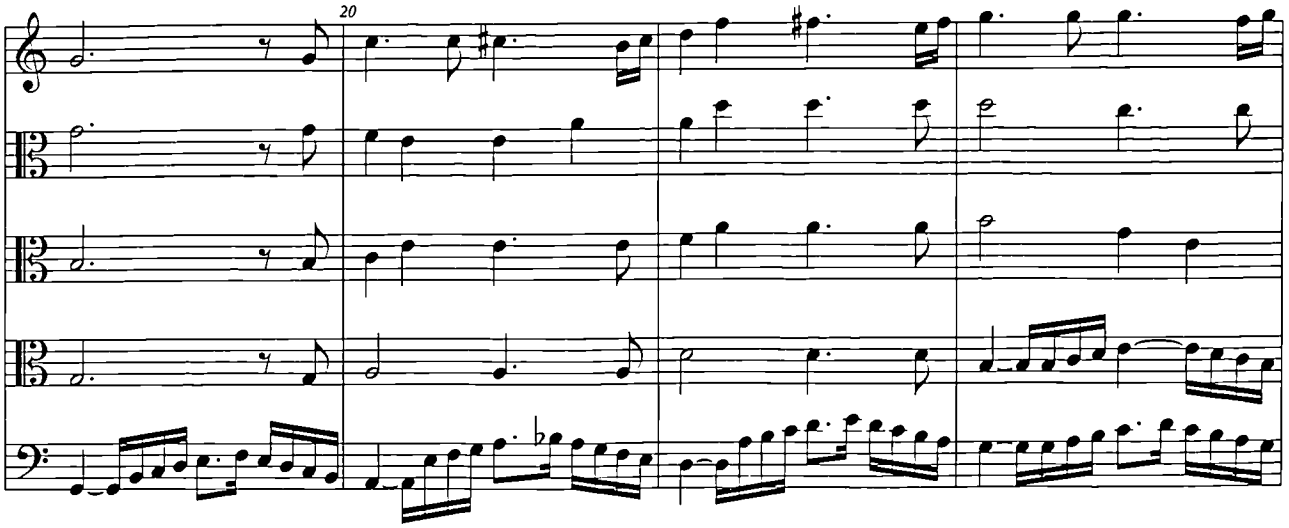
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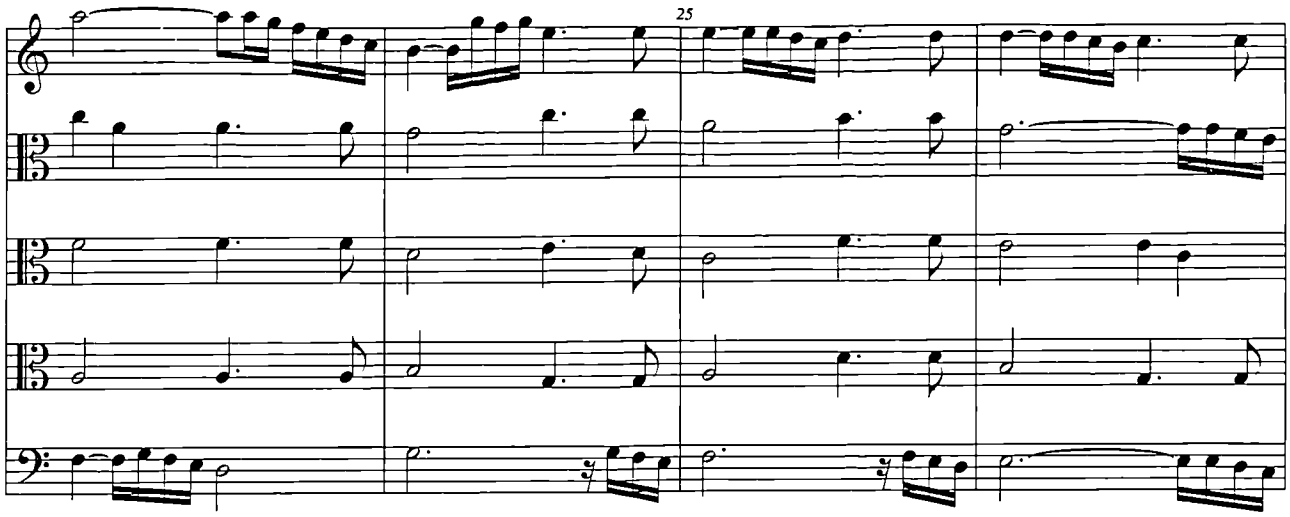
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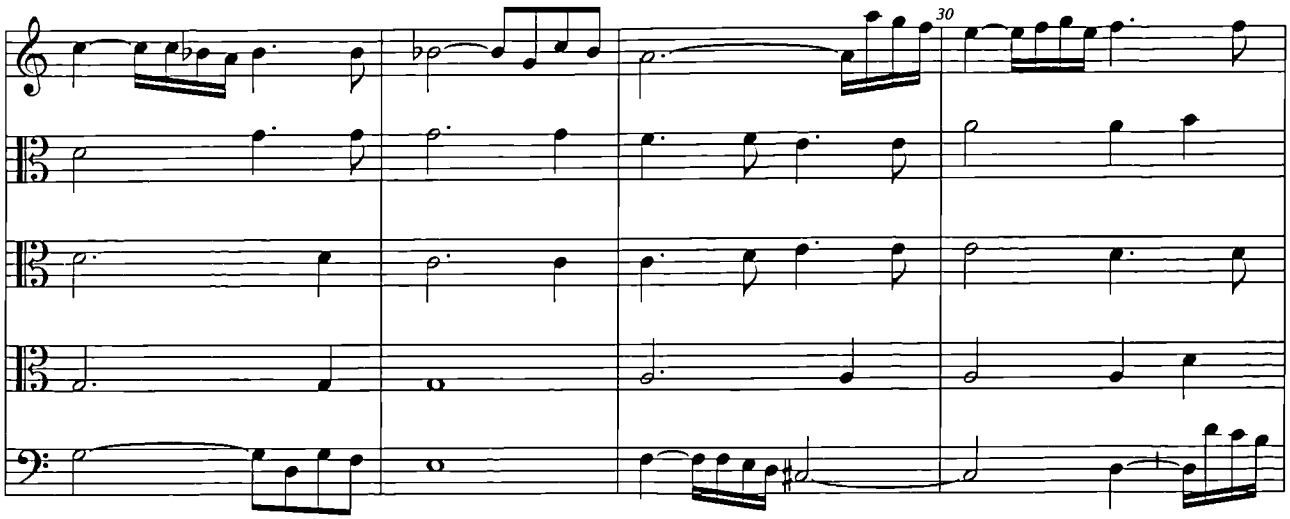
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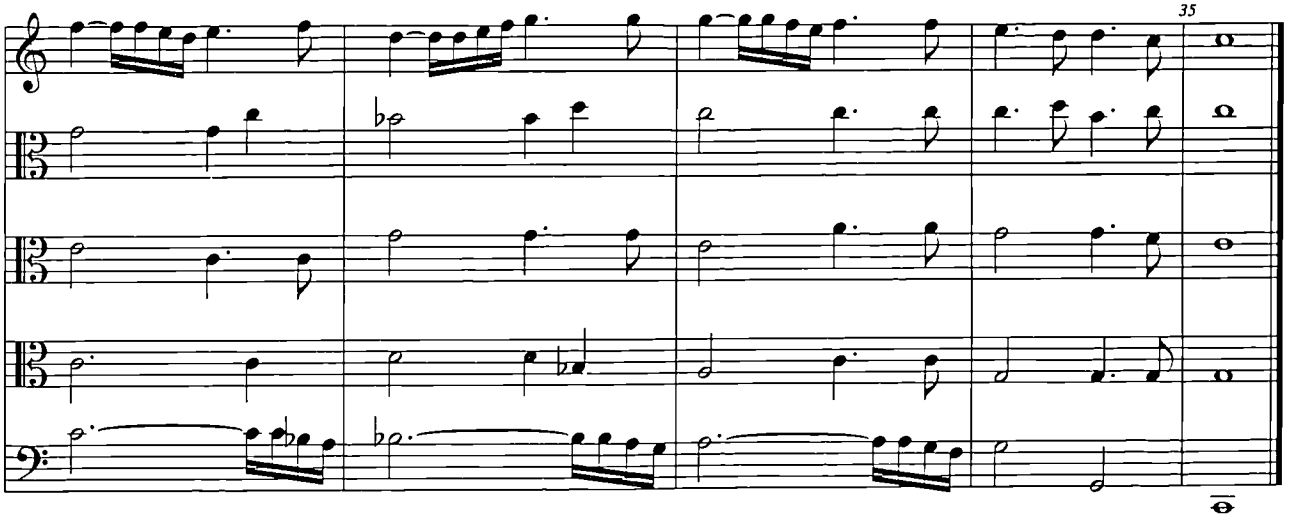
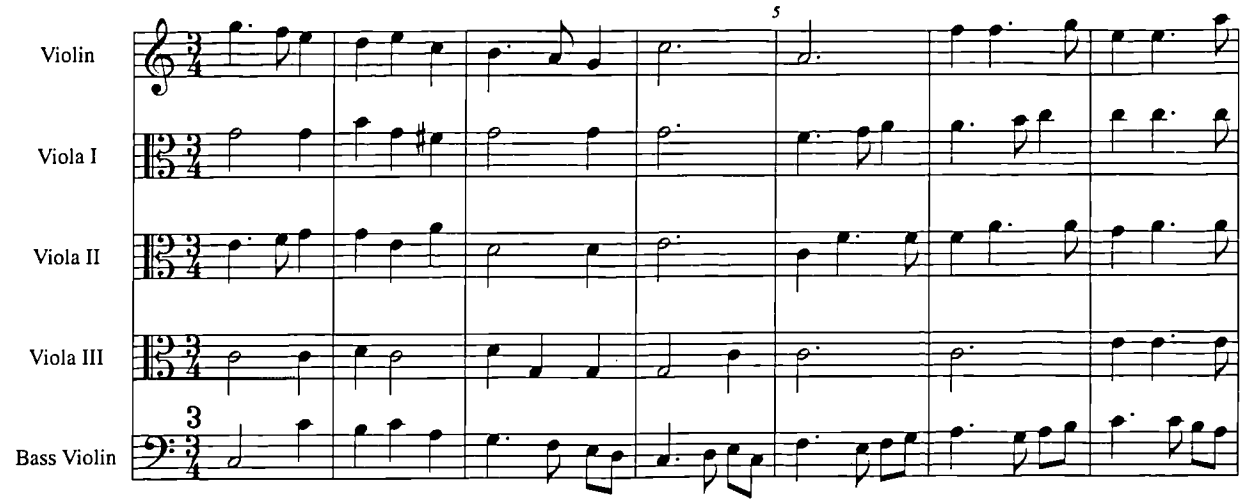
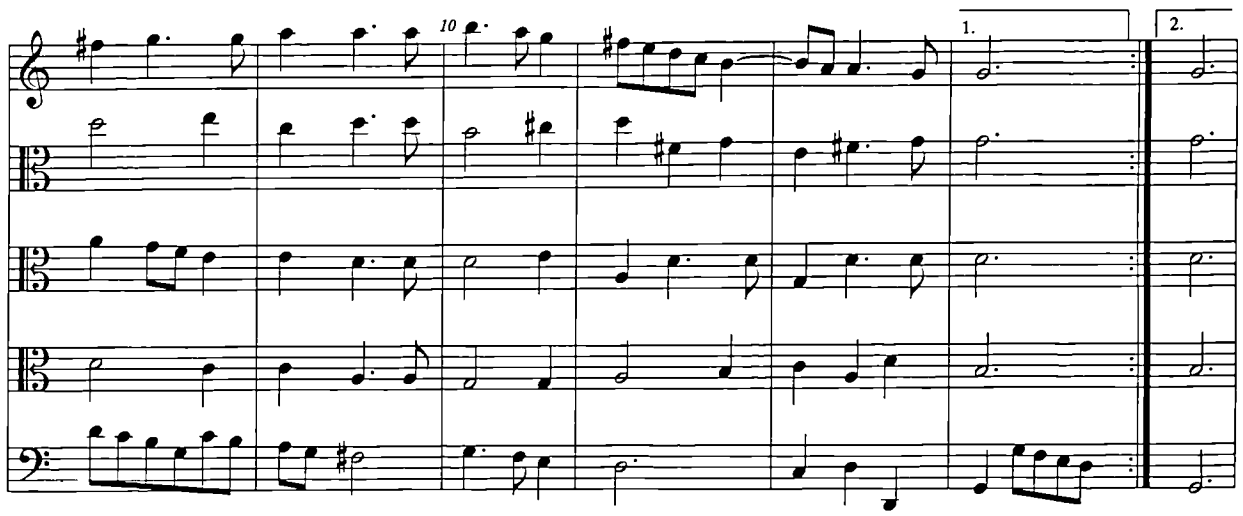
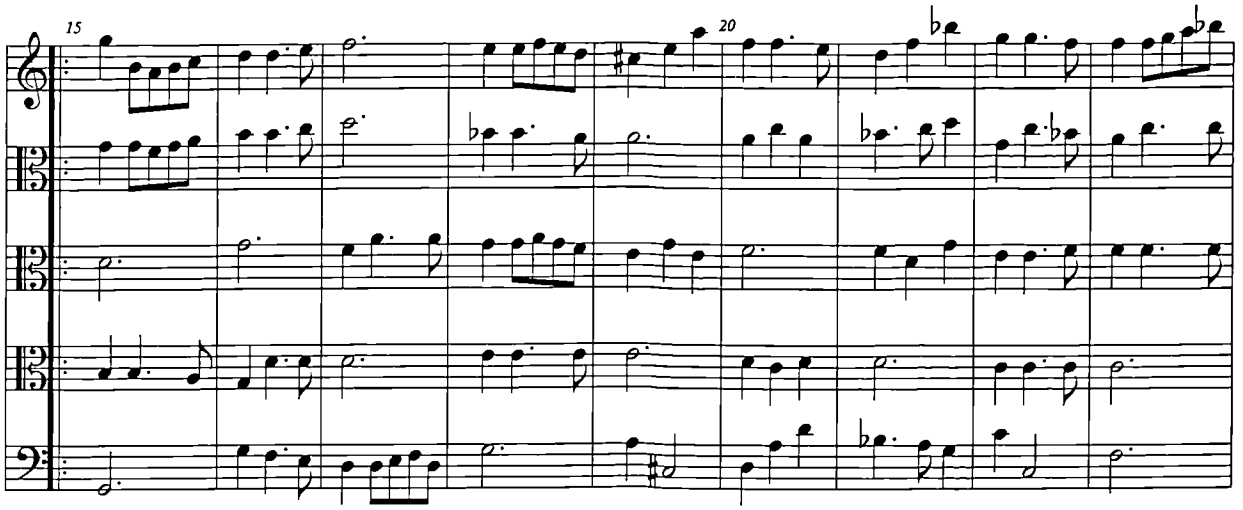

35

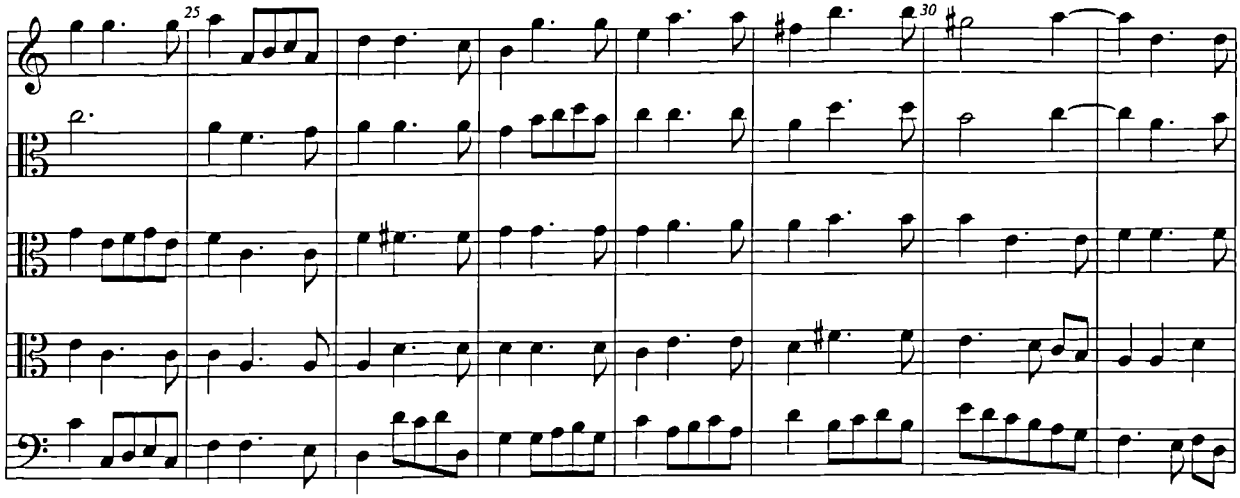
RITORNEL

2





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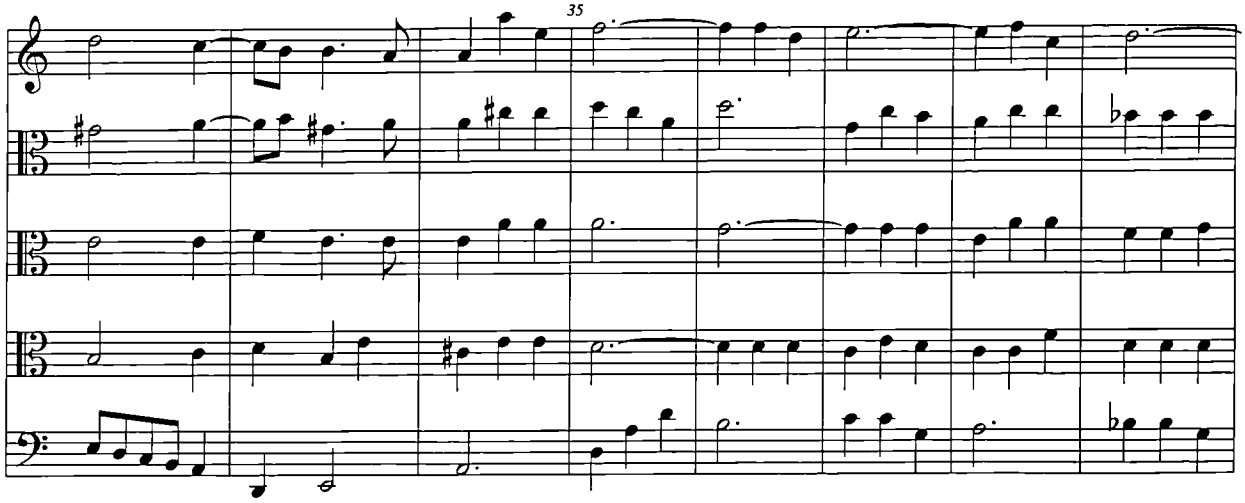
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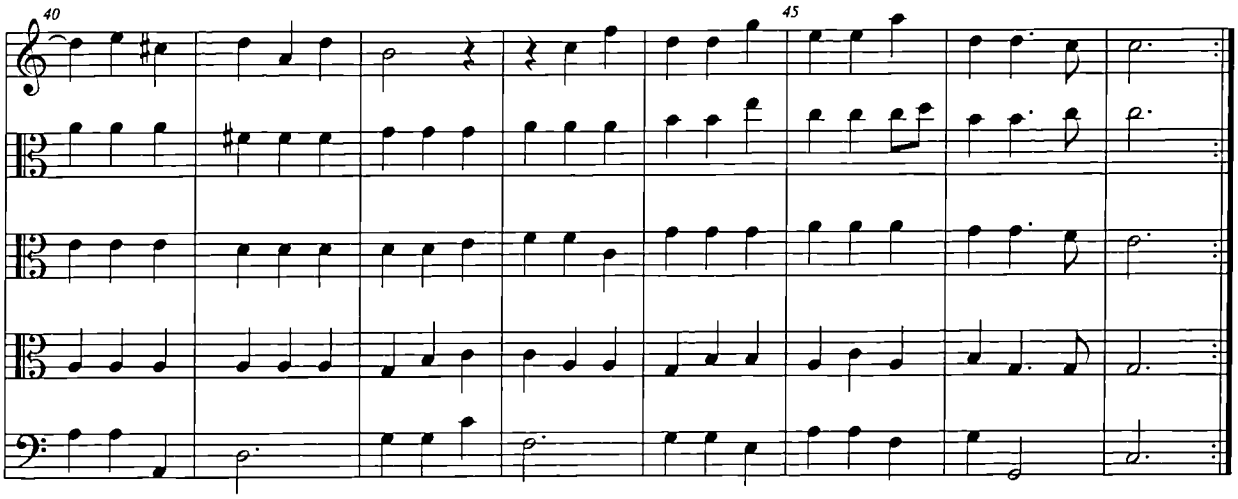
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AYRE

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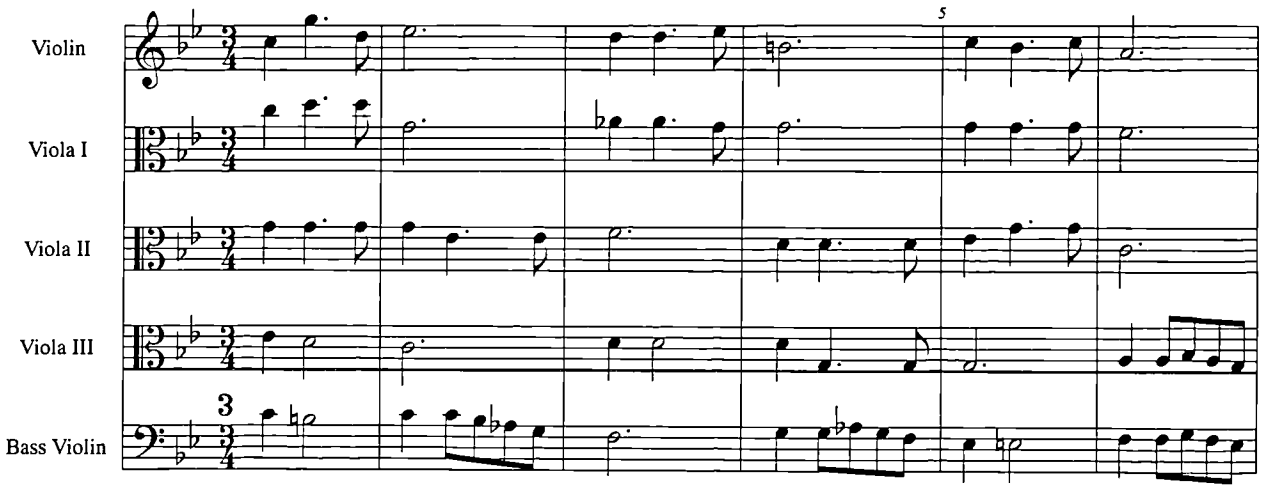

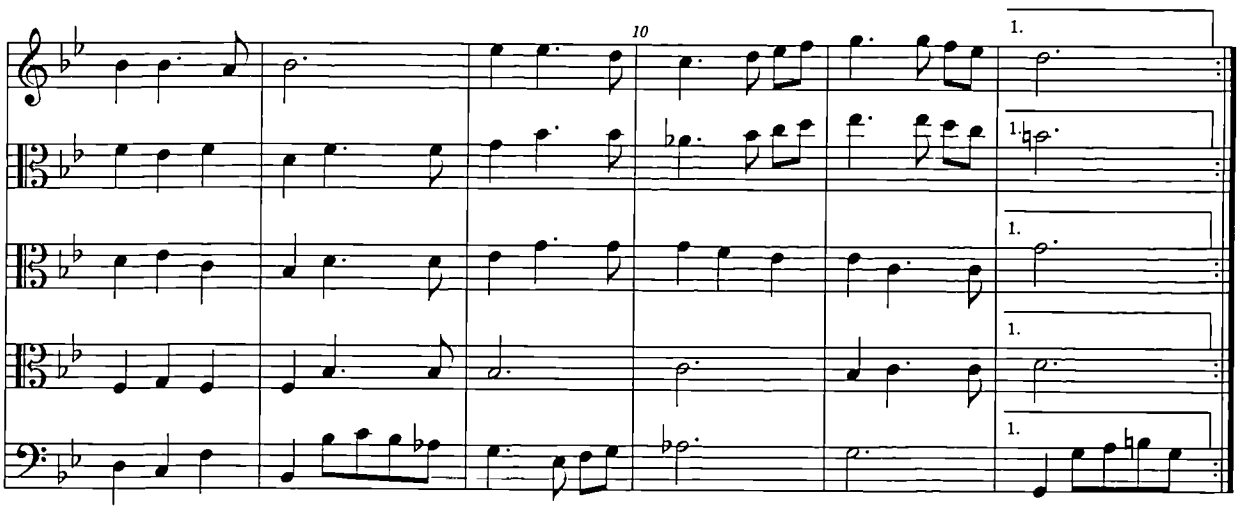

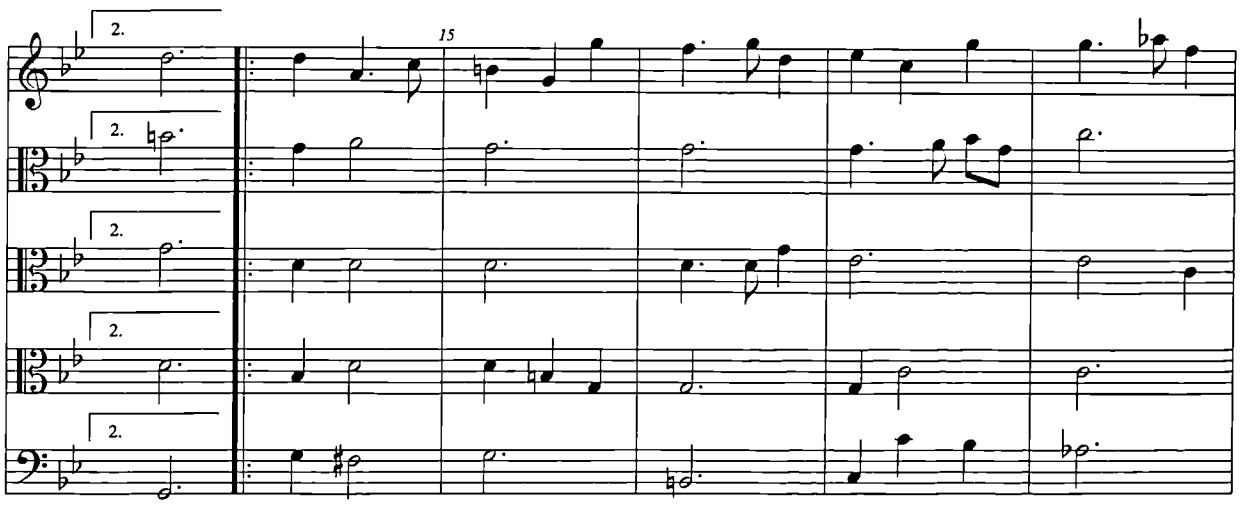

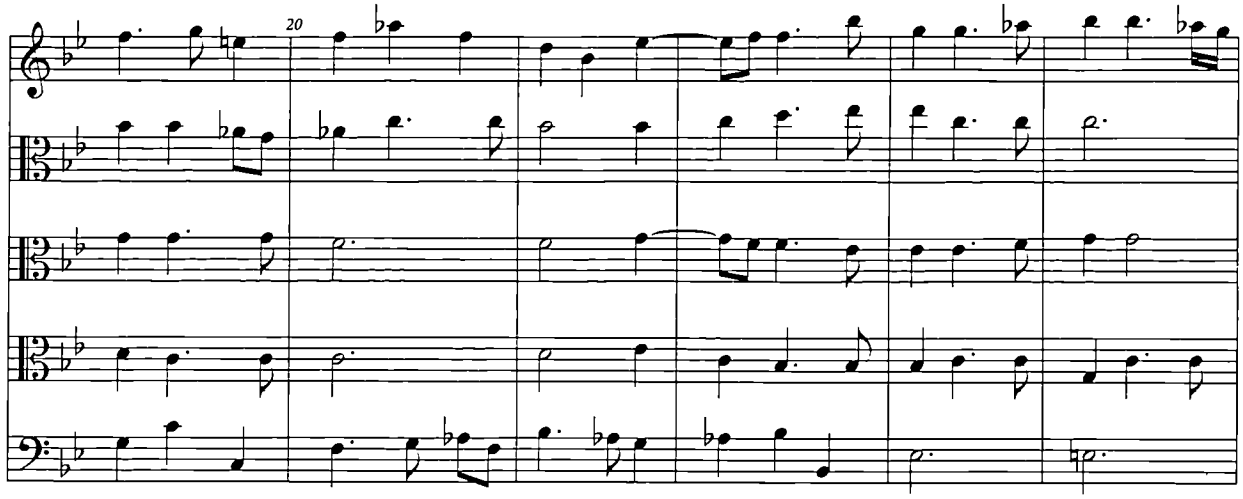
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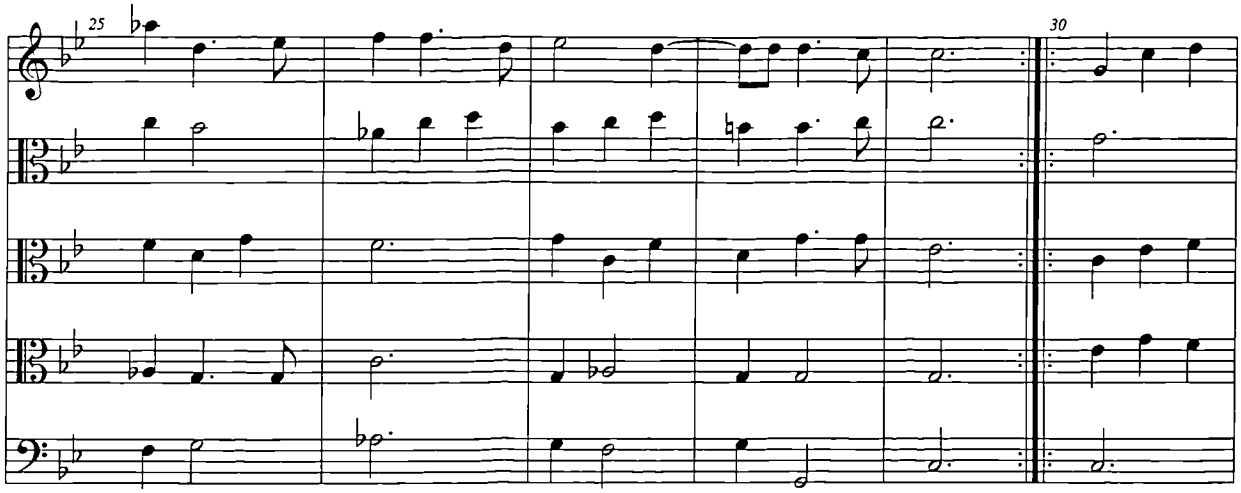
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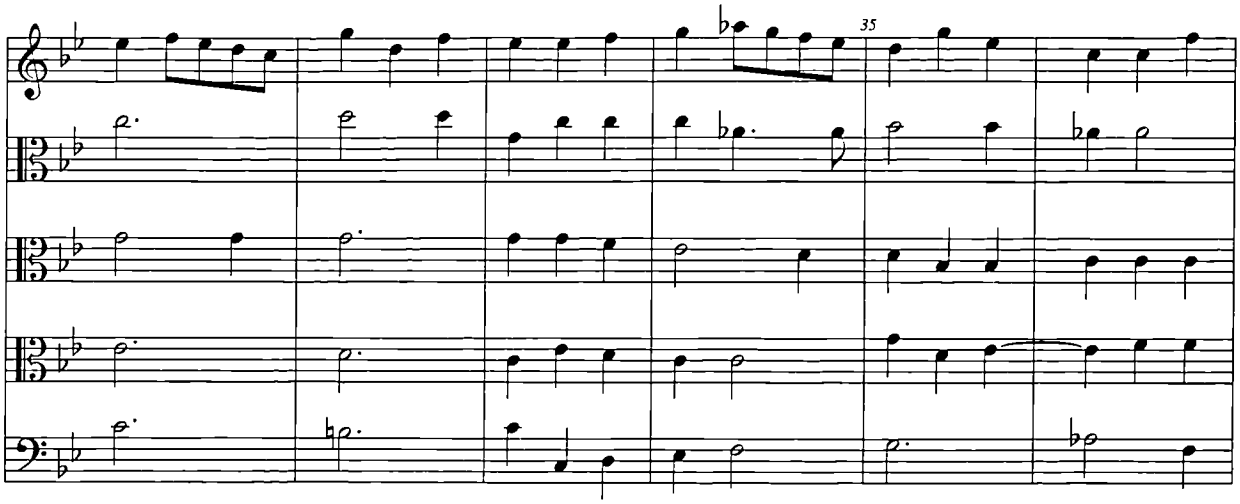
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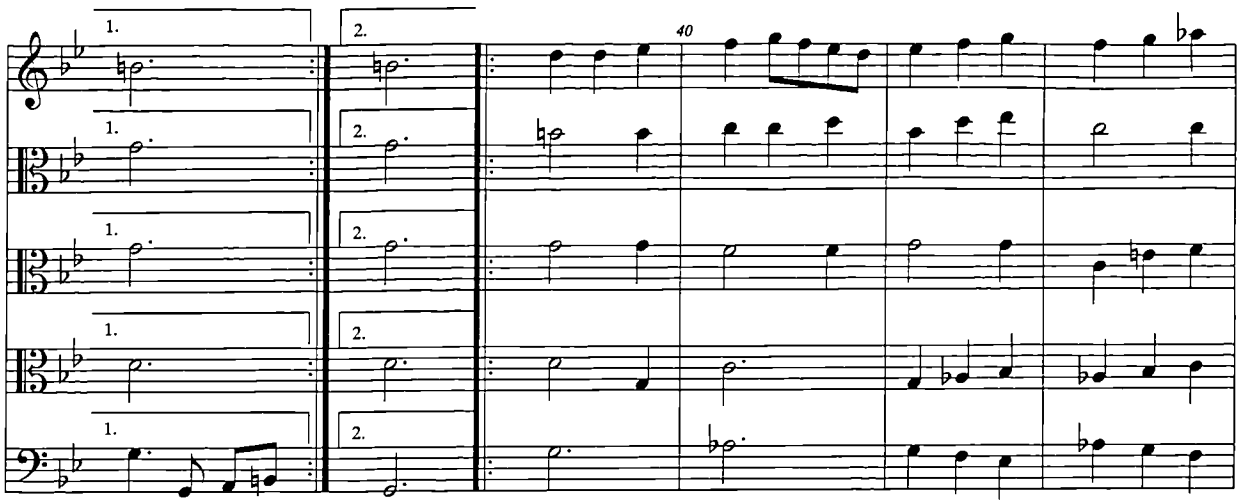
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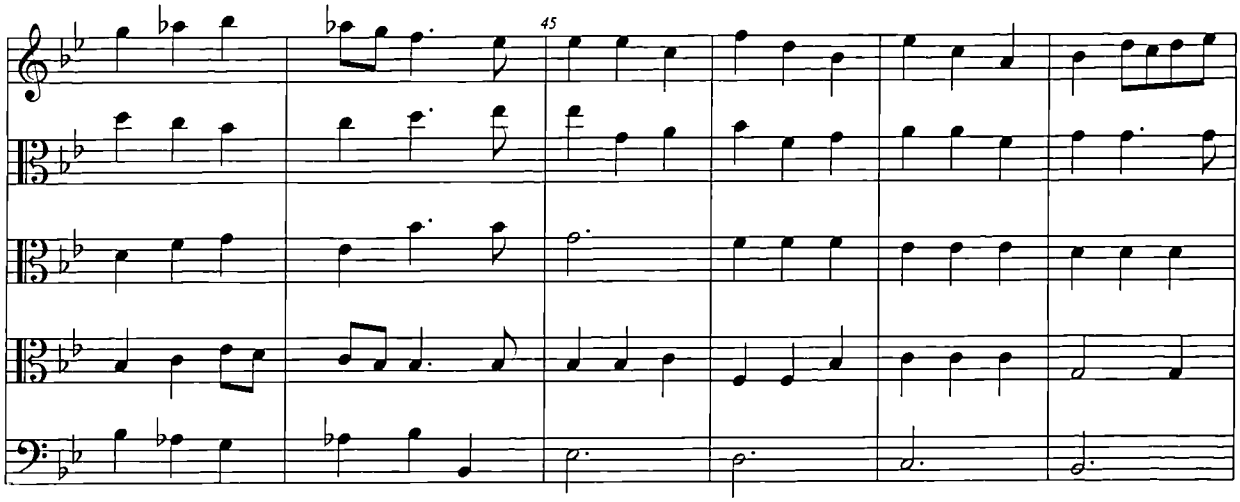
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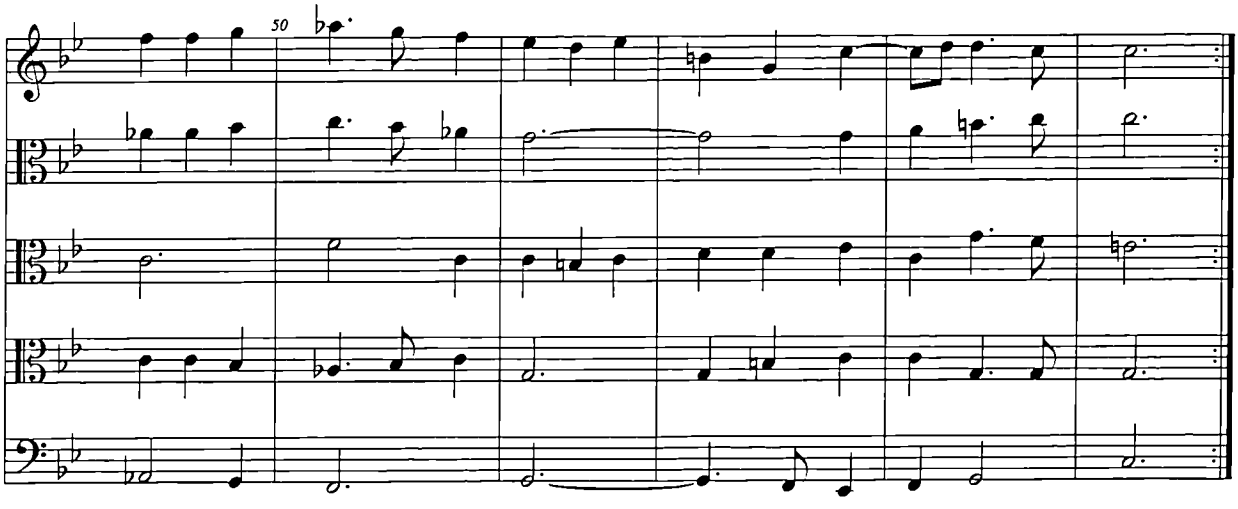
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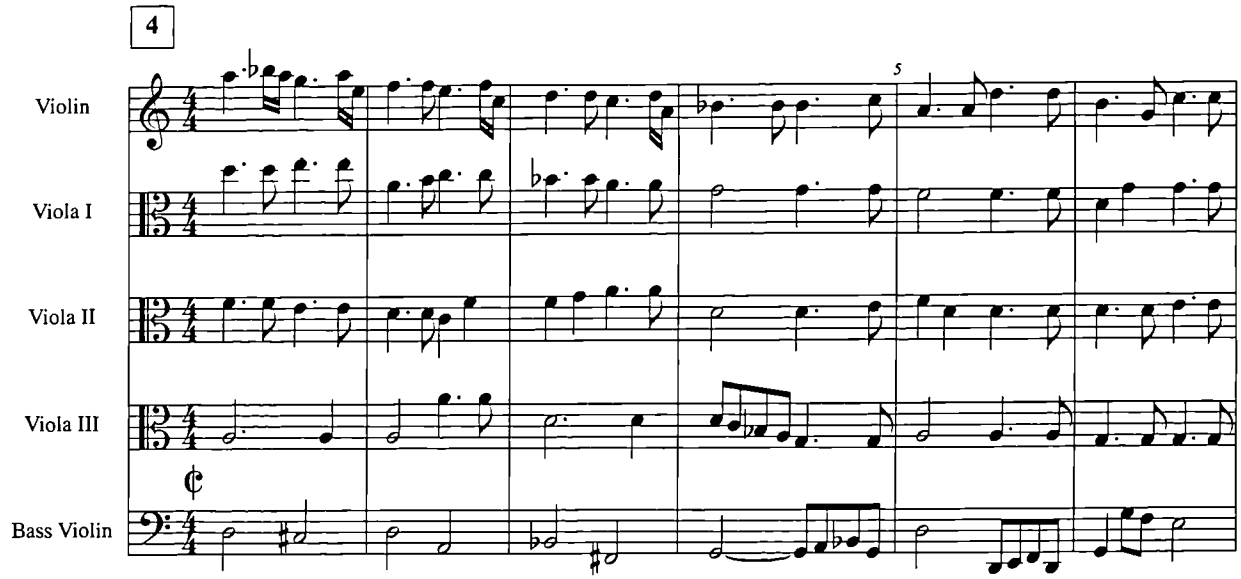
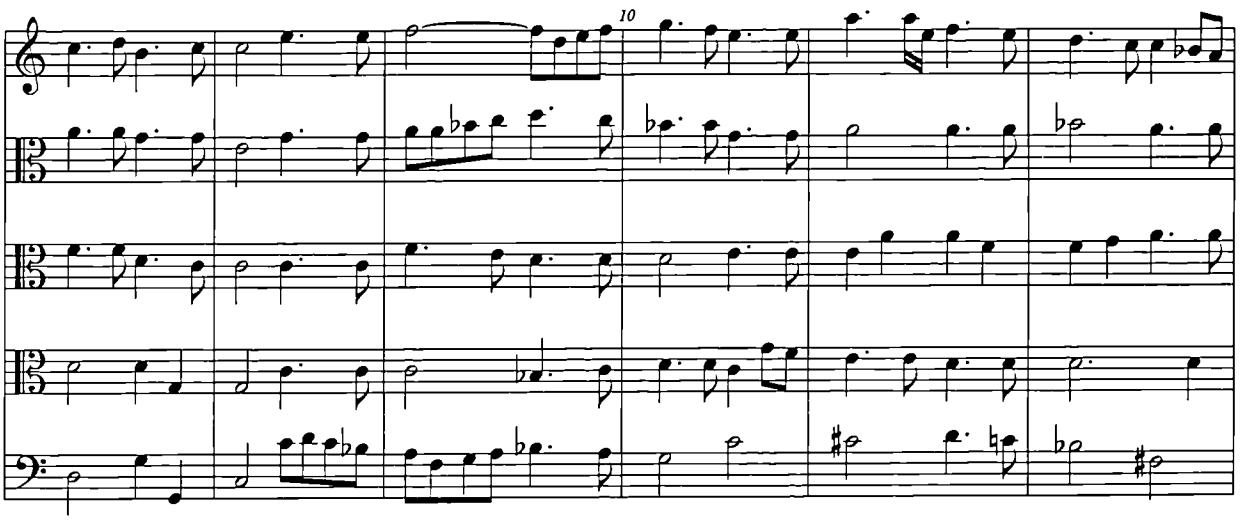
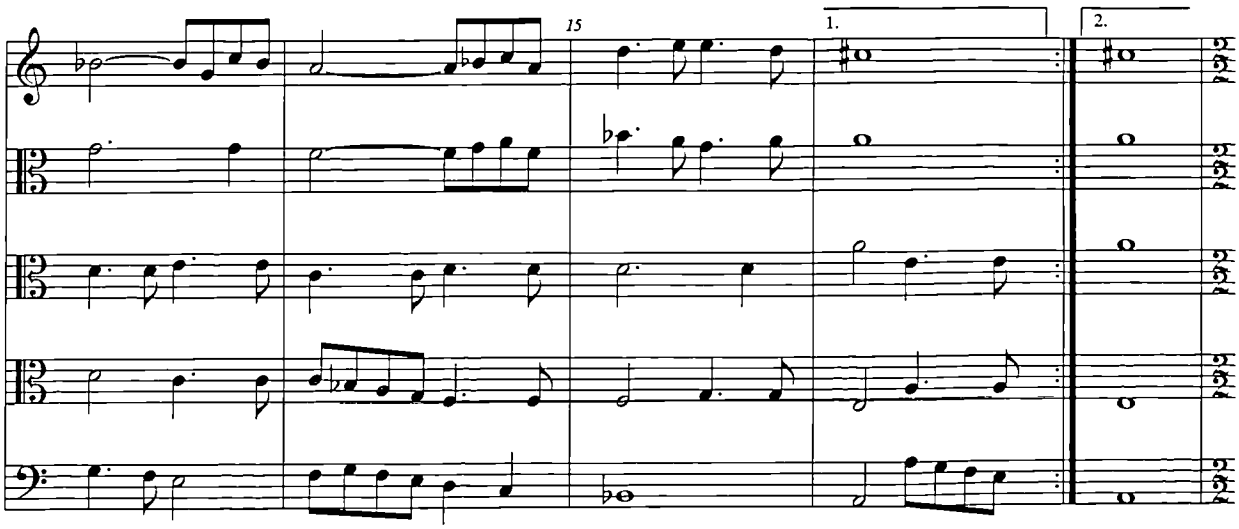
ACT I

OVERTURE



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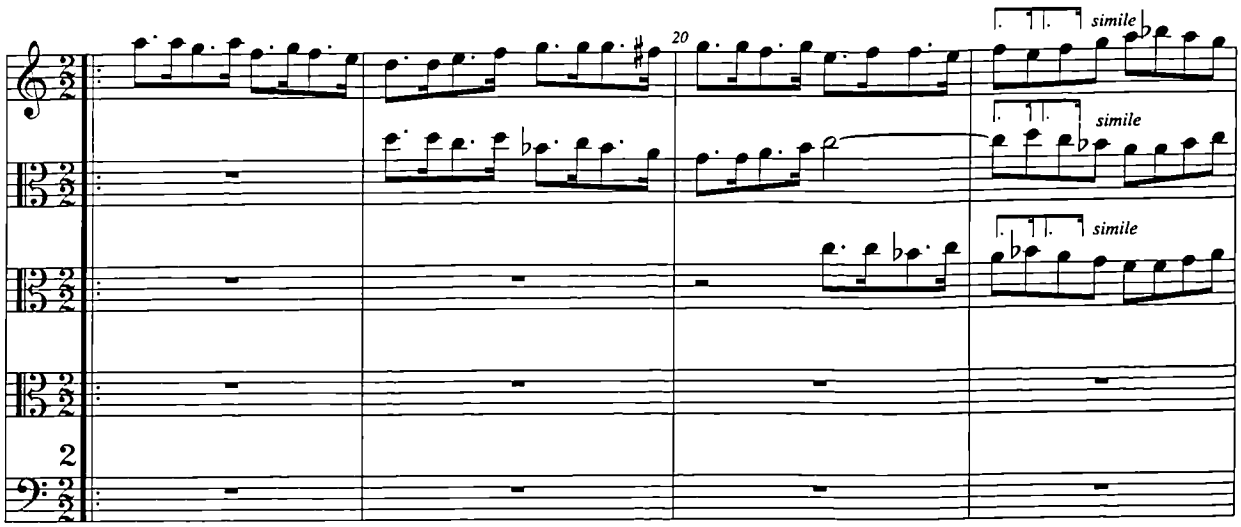
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simile
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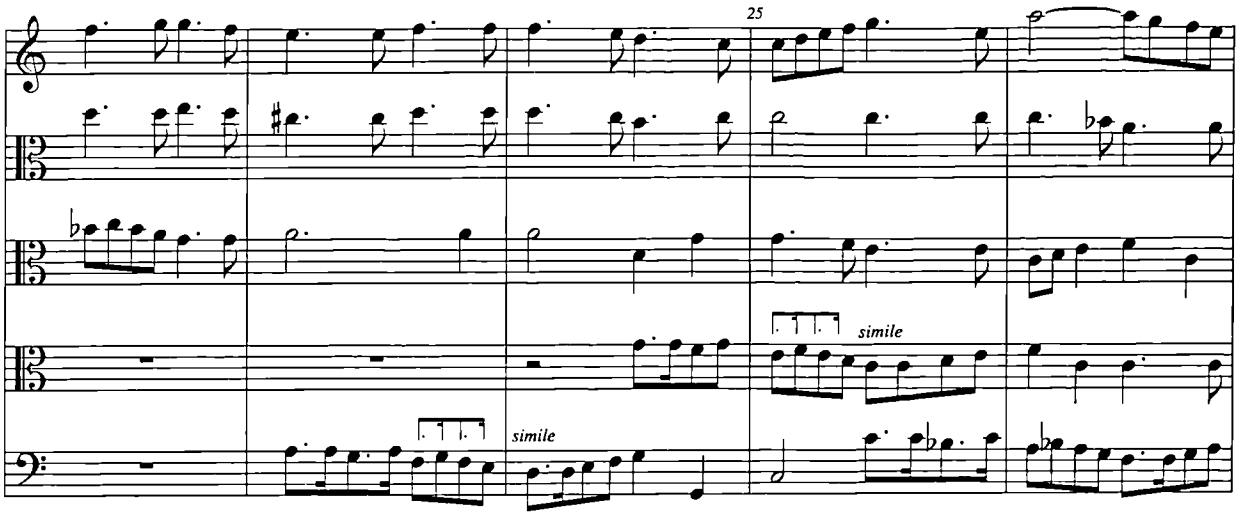
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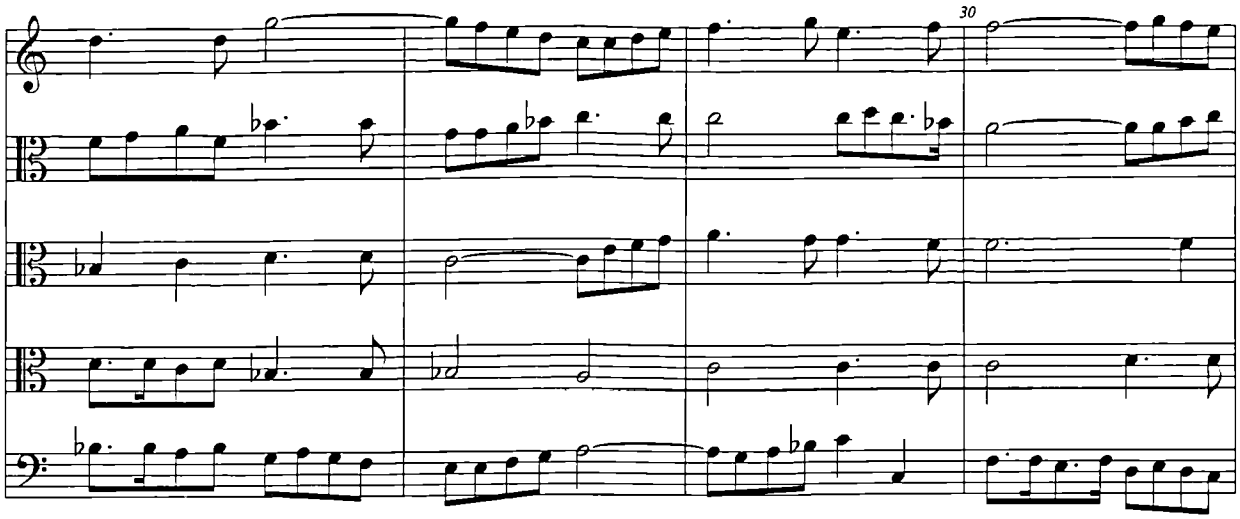
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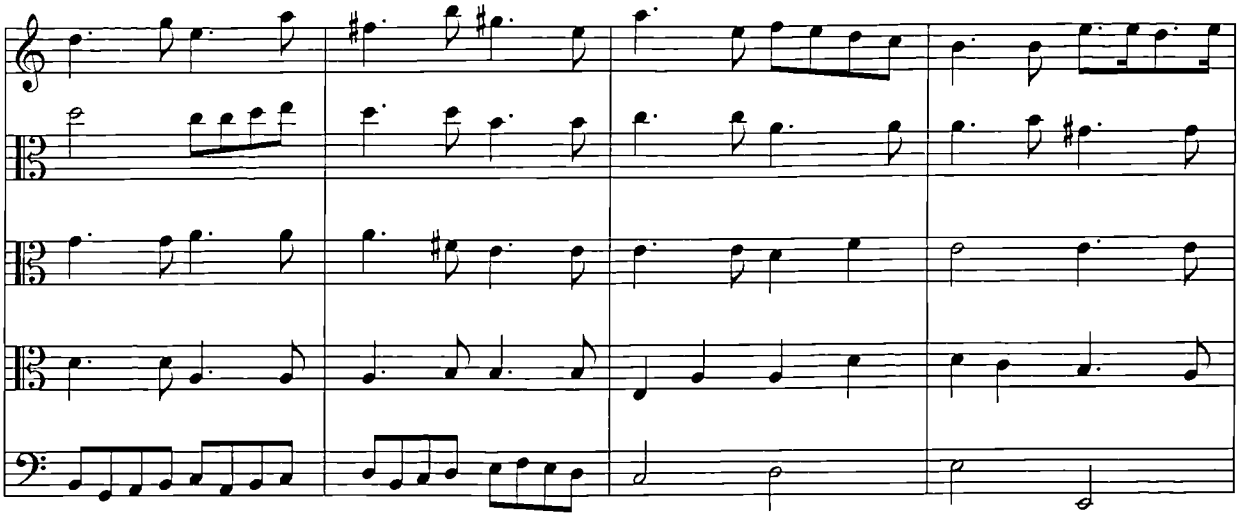

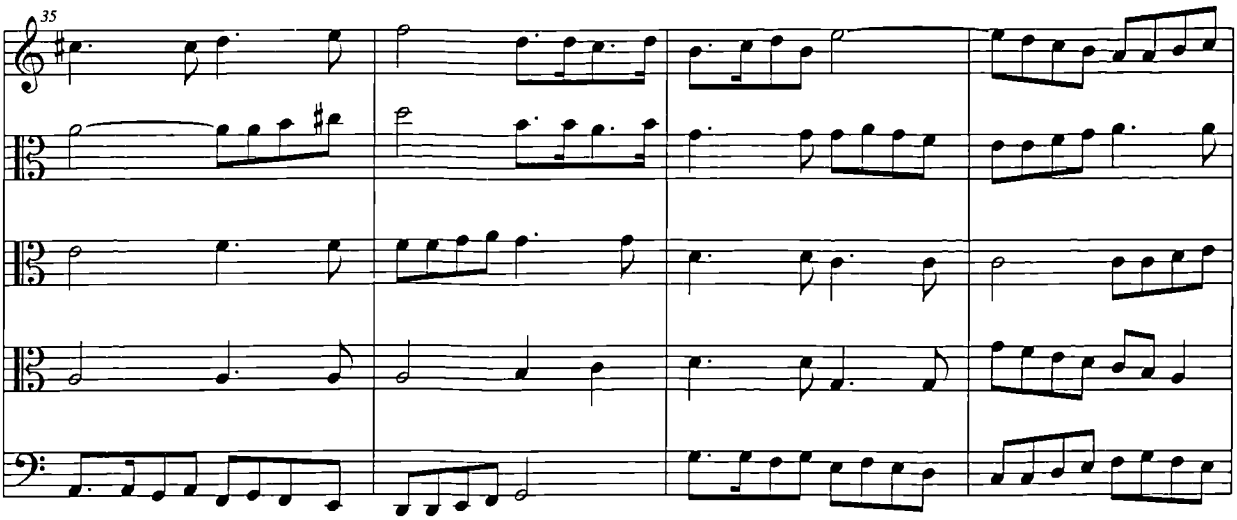
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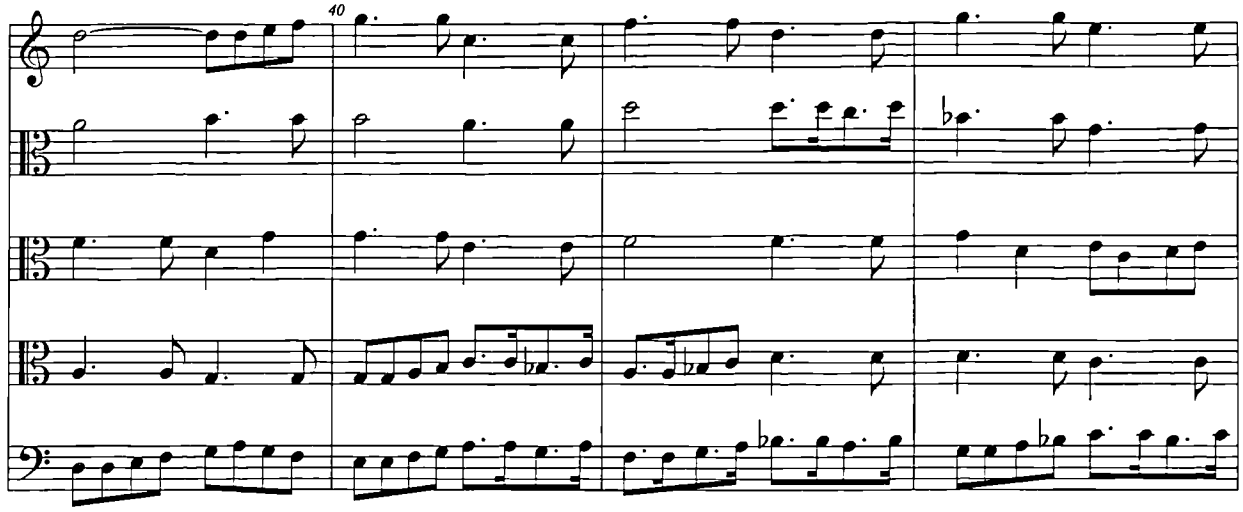
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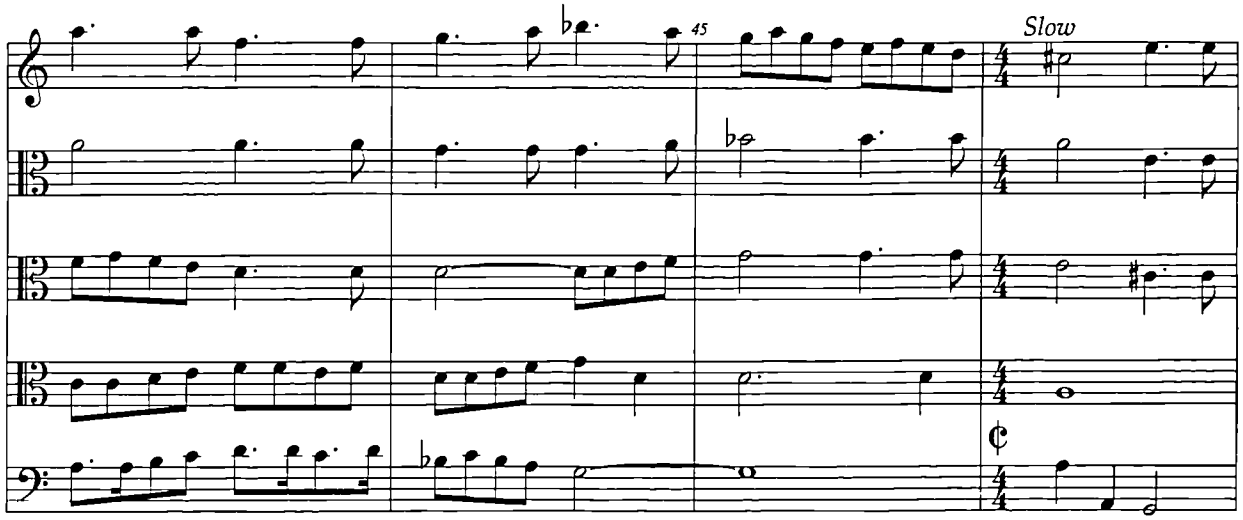
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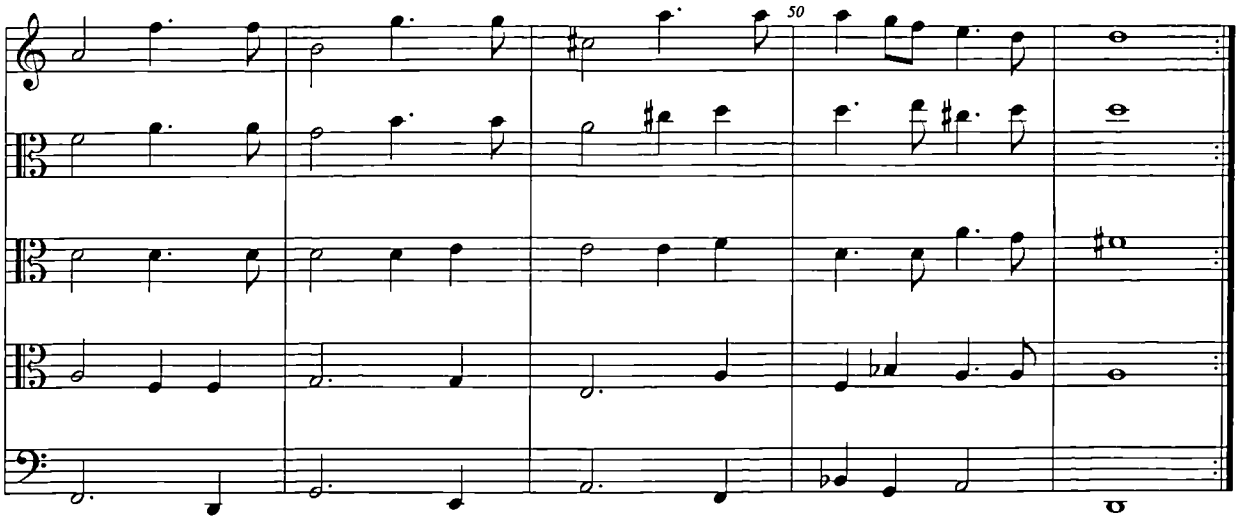
Slow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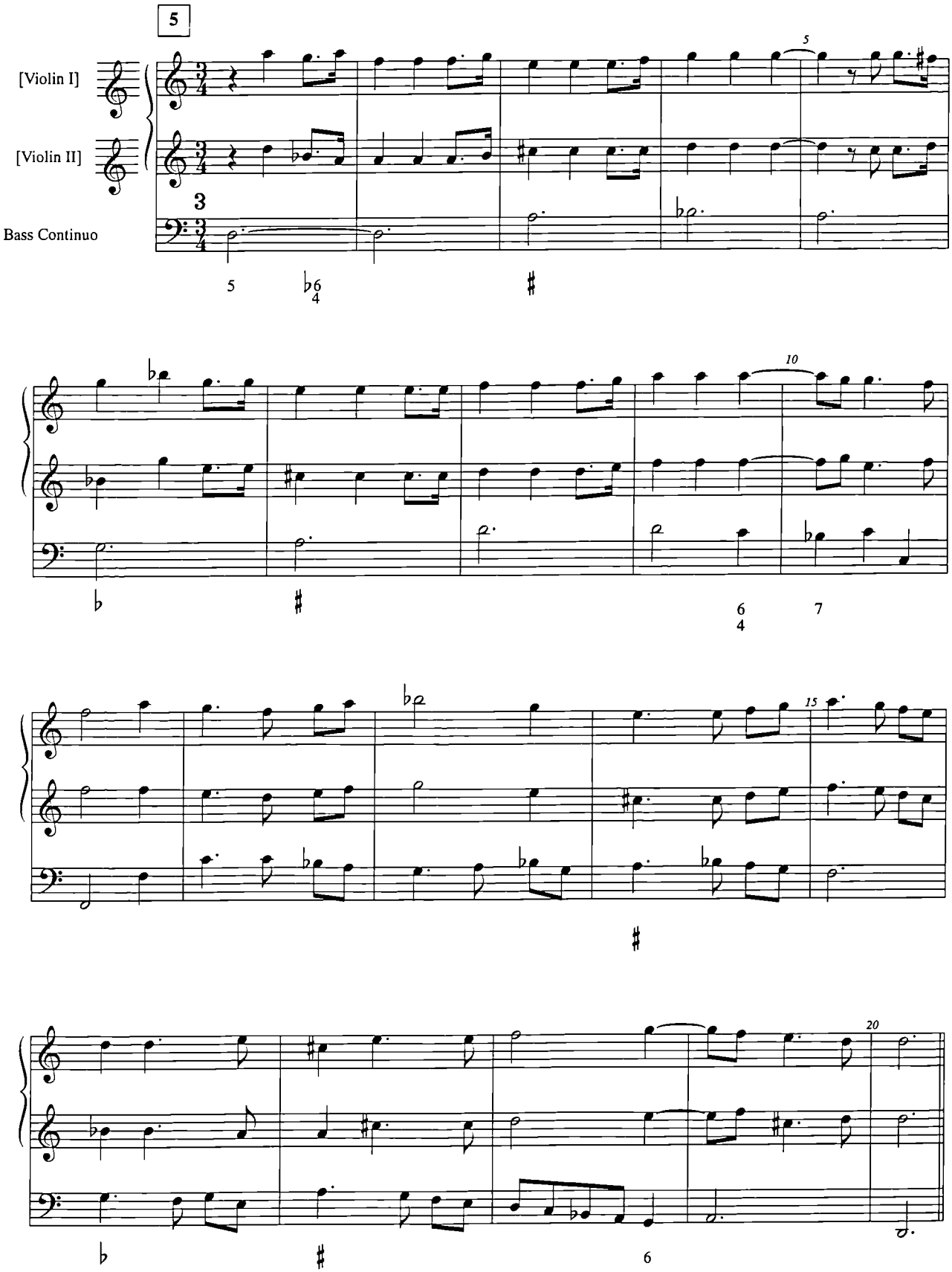
RITORNEL



RECITATIVE (*Hermes, Augusta, Thamesis*)

6

HERMES

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

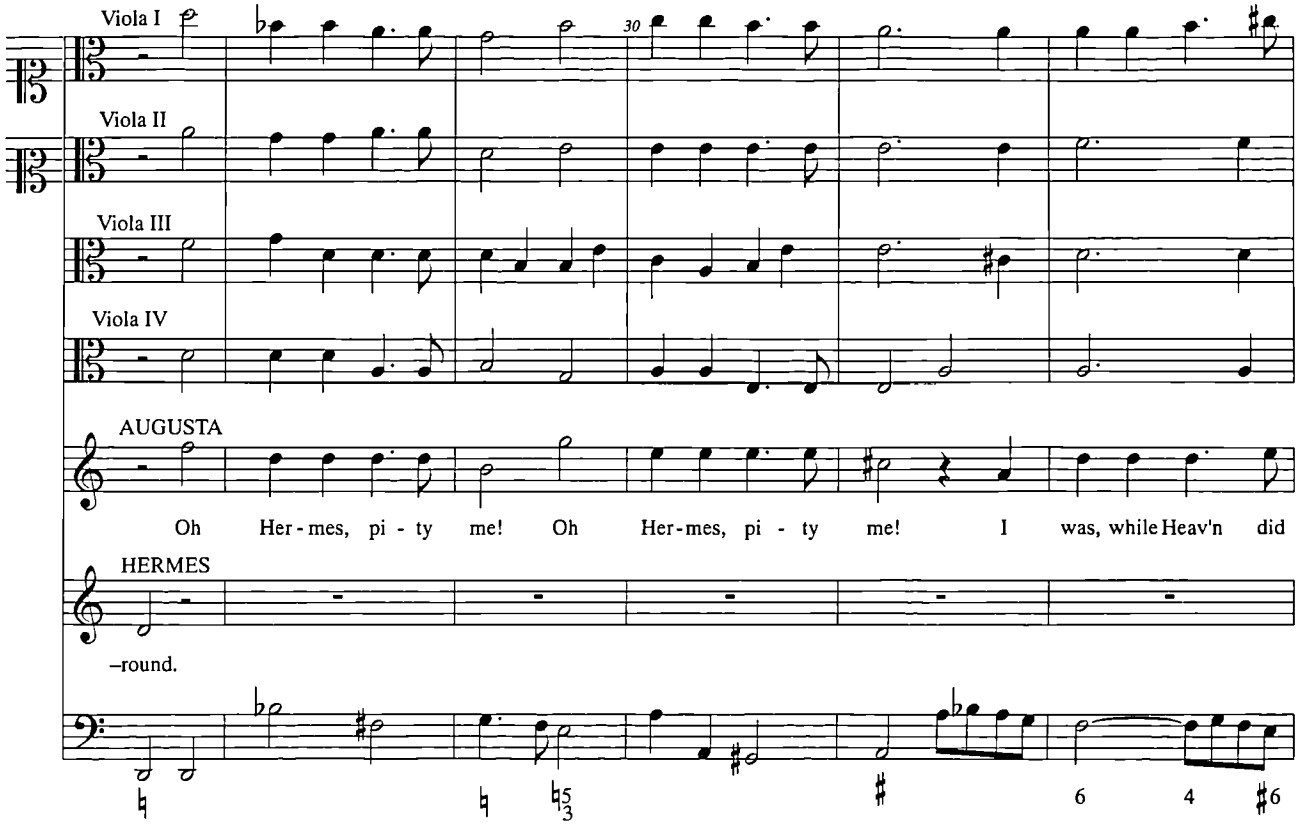
Bass Continuo

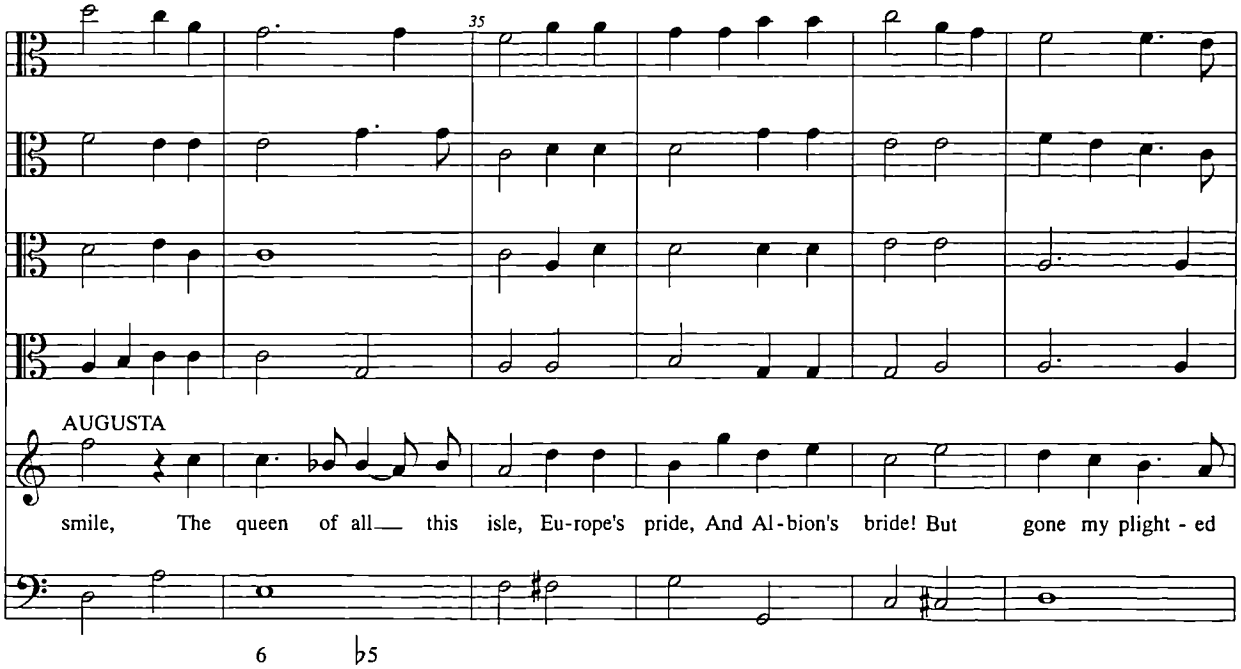
stand! Well wor - thy thou to en - ter - tain The God of Traf - fic, and of Gain, To draw the

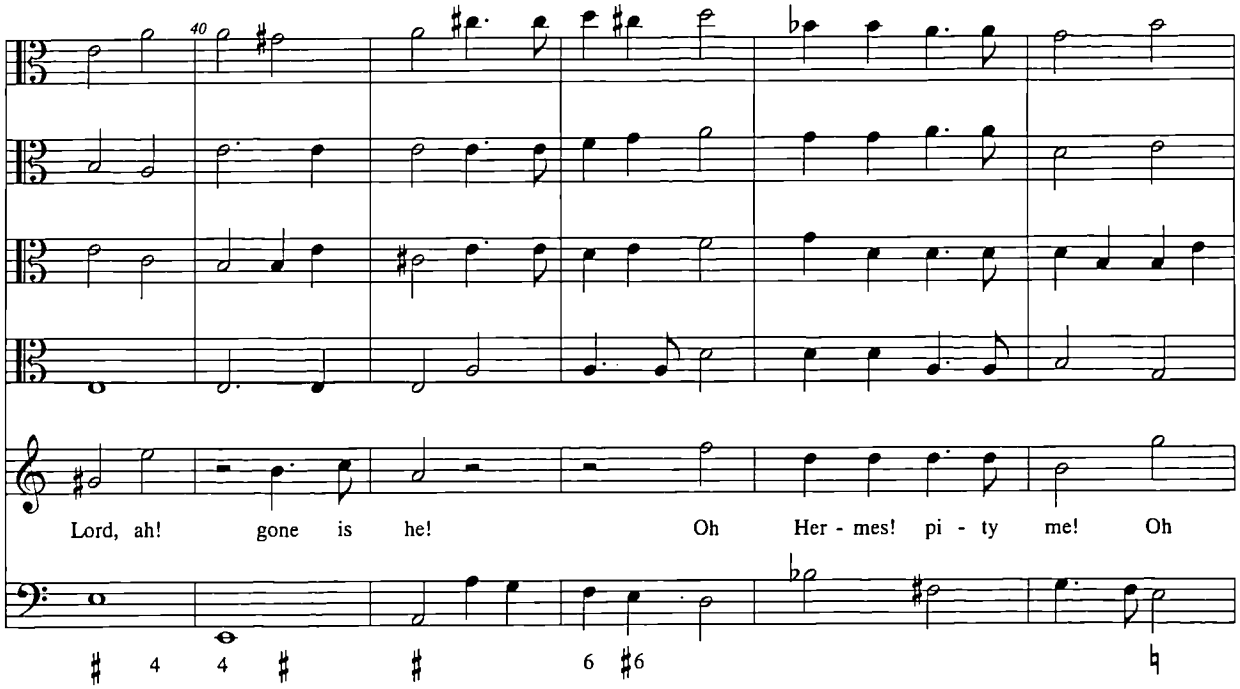
con-course of the land, And wealth of all the main. But where the shoals of mer-chants meet-ing?

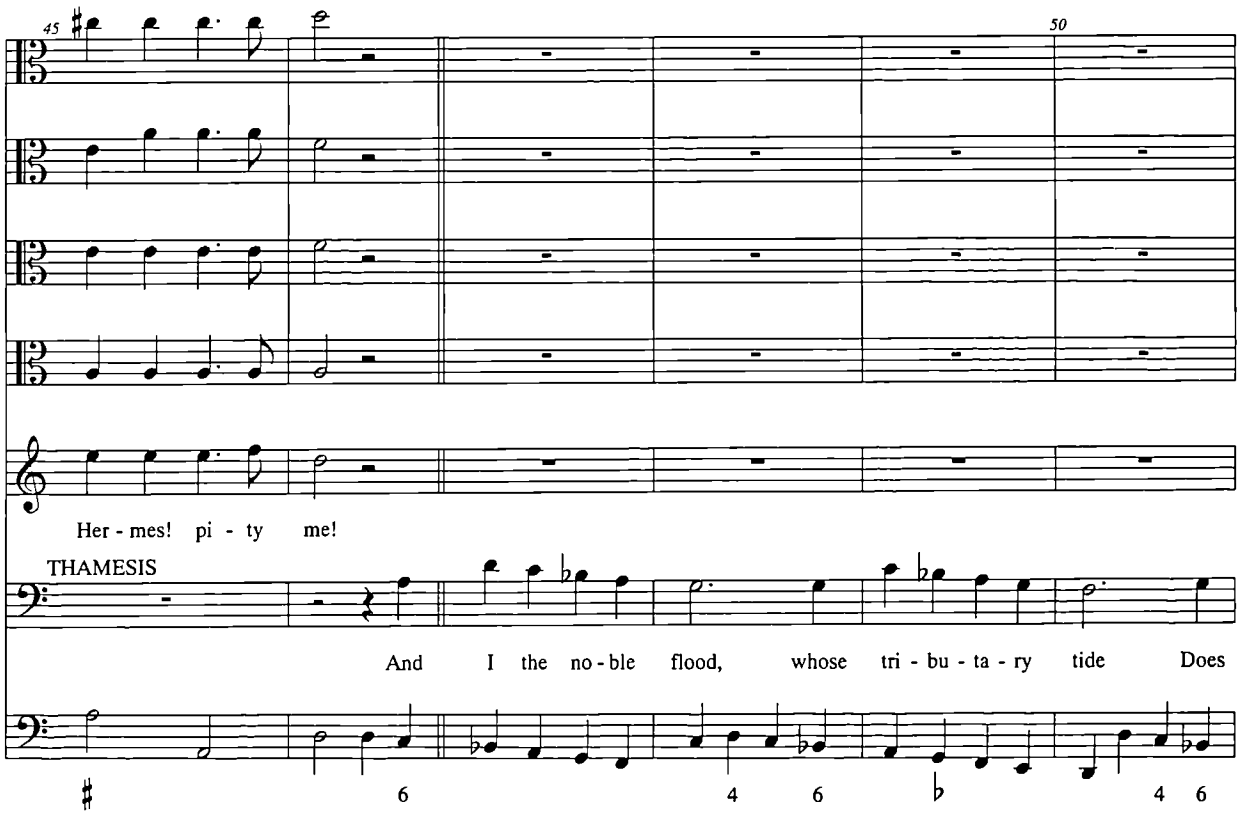
Wel - come to their friends re - peat - ing, Bu - sy bar - gain's deaf - er sound, Tongues con -

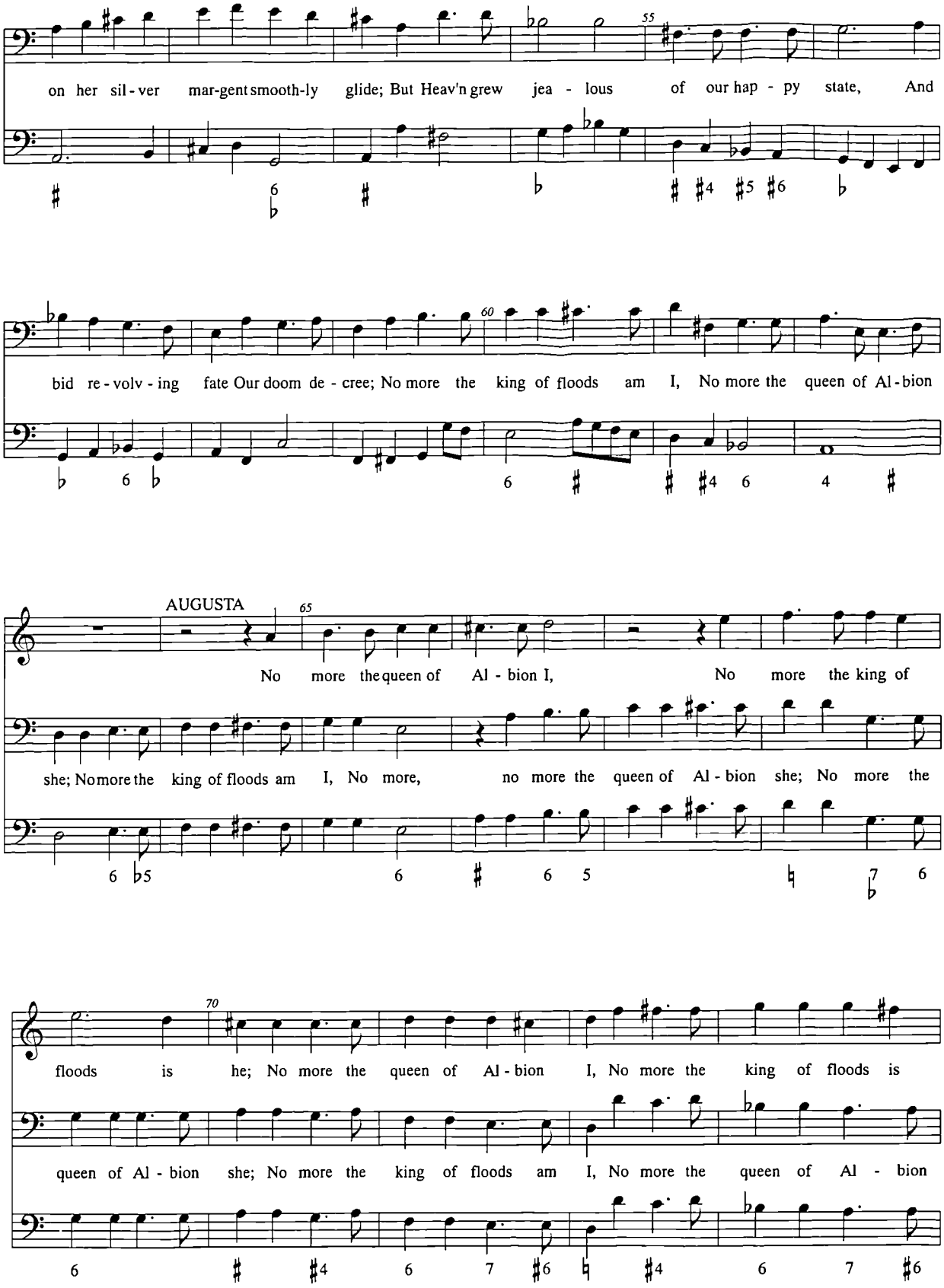
–fus'd of ev' - ry na - tion, No-thing here but de - so - la - tion, Mourn - ful si - lence reigns a -

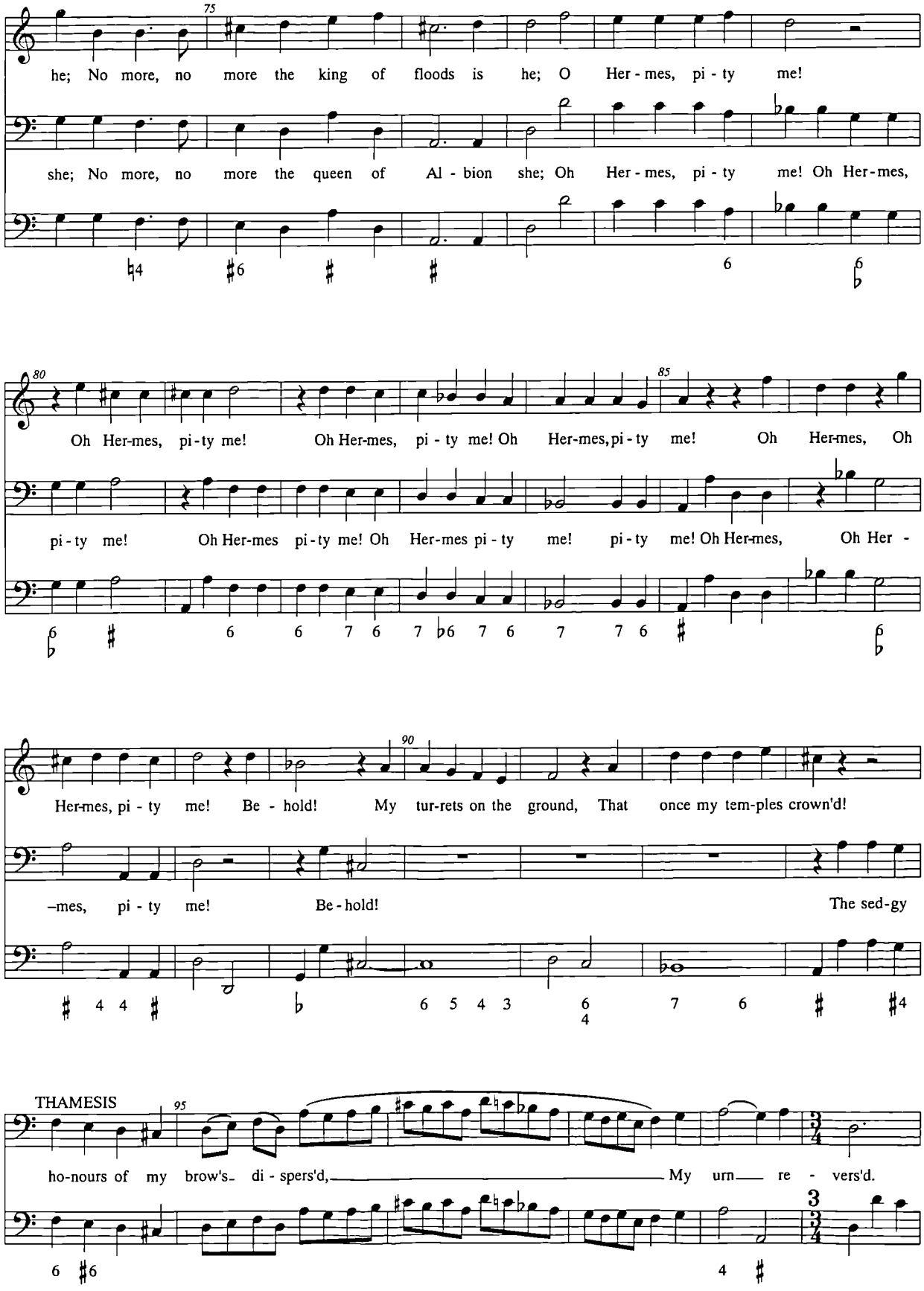

Viola I
30
Viola II
Viola III
Viola IV
AUGUSTA
Oh Her-mes, pi - ty me! Oh Her-mes, pi - ty me! I was, while Heav'n did
HERMES
–round.

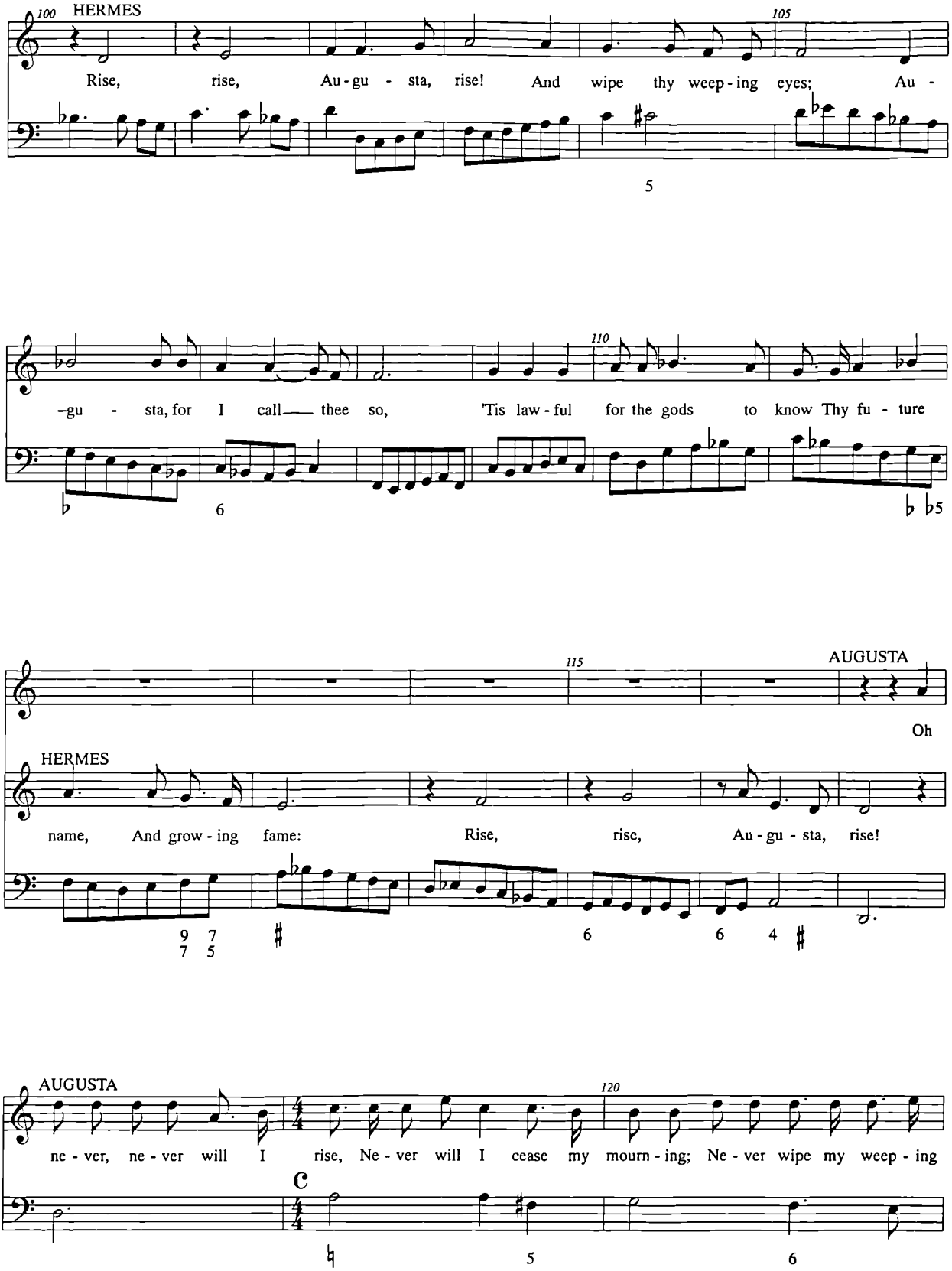

35
AUGUSTA
smile, The queen of all— this isle, Eu-rope's pride, And Al-bion's bride! But gone my plight - ed

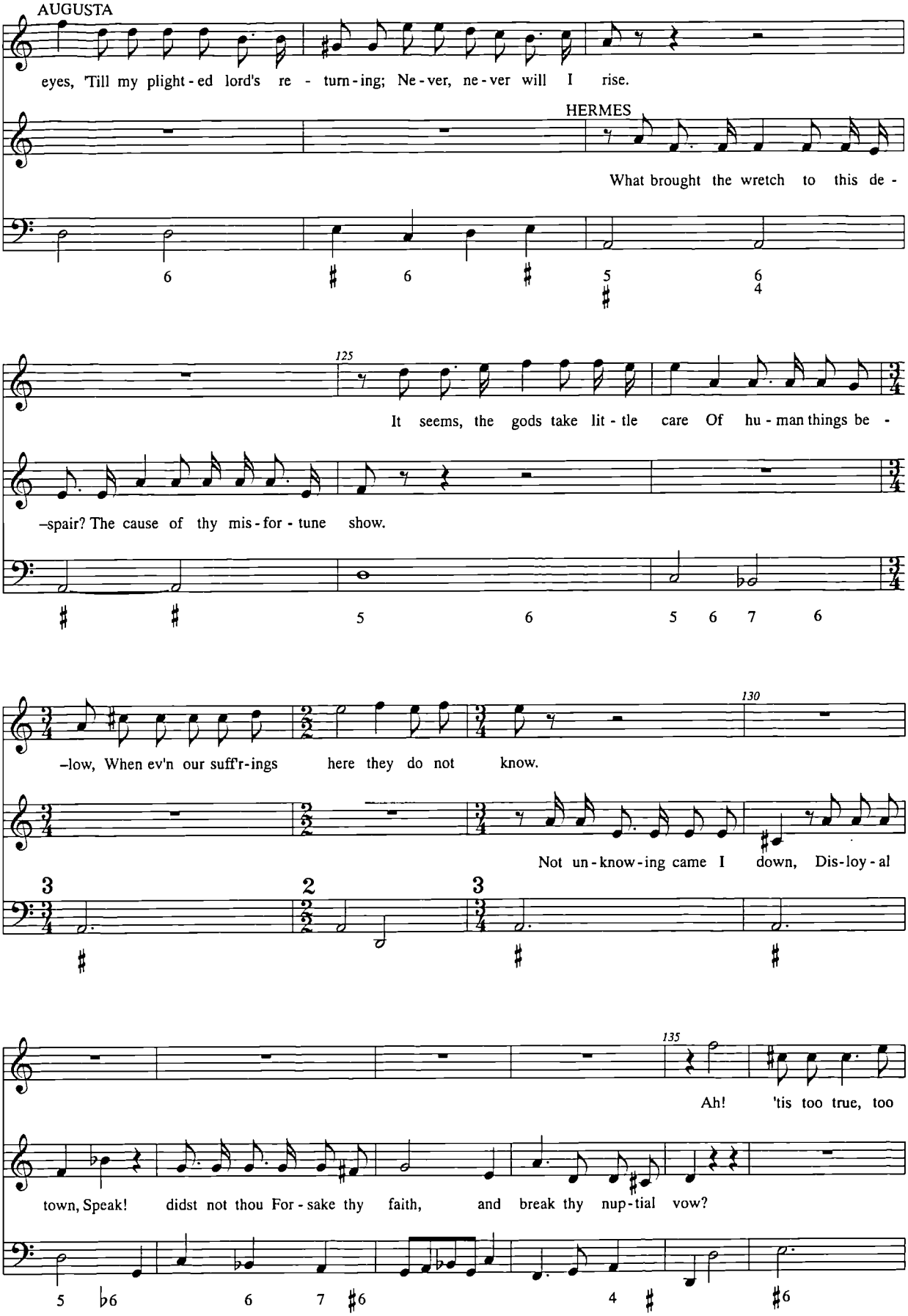

40
Lord, ah! gone is he! Oh Her - mes! pi - ty me! Oh

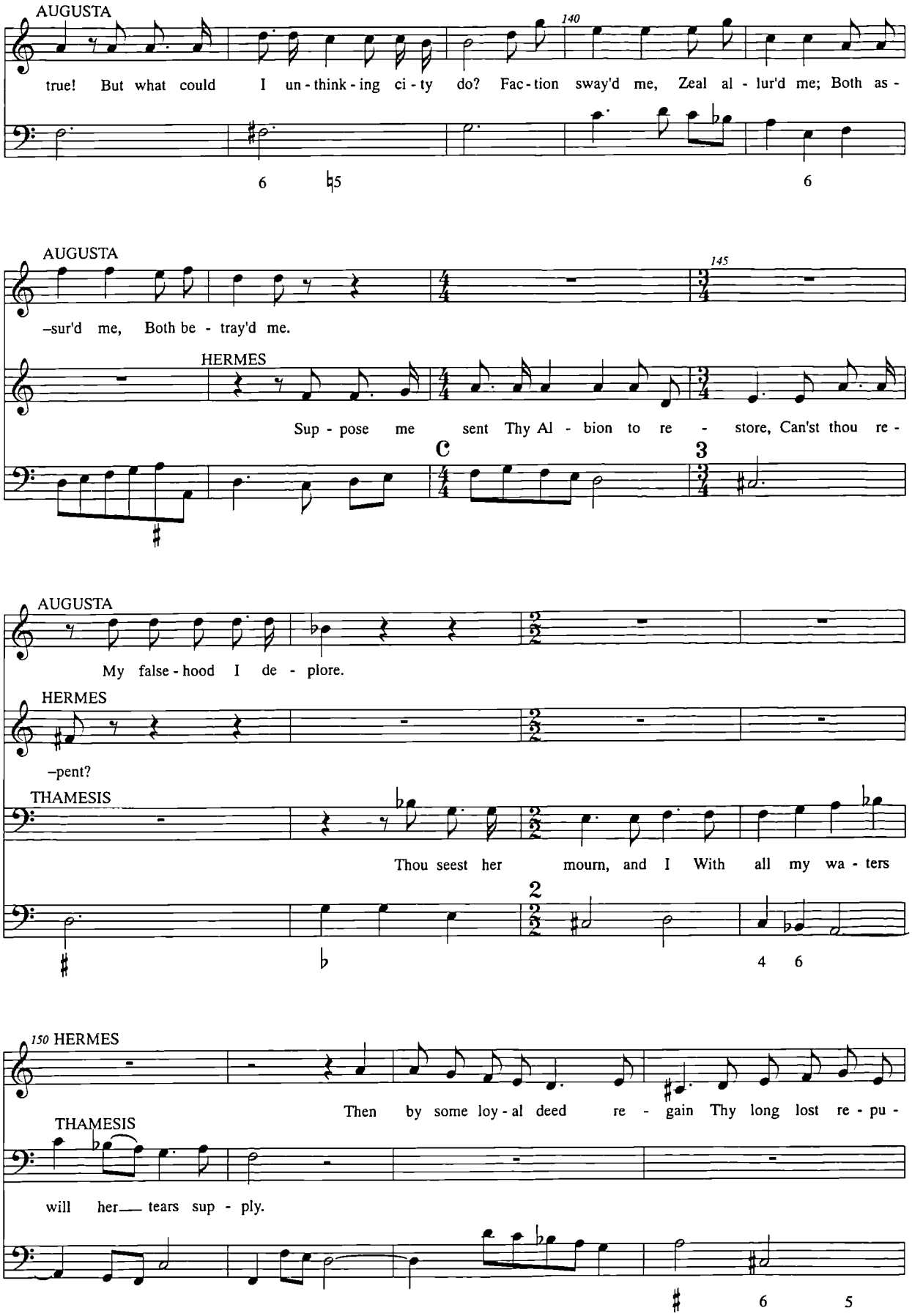

45
50
Her - mes! pi - ty me!
THAMESIS
And I the no - ble flood, whose tri - bu - ta - ry tide Does

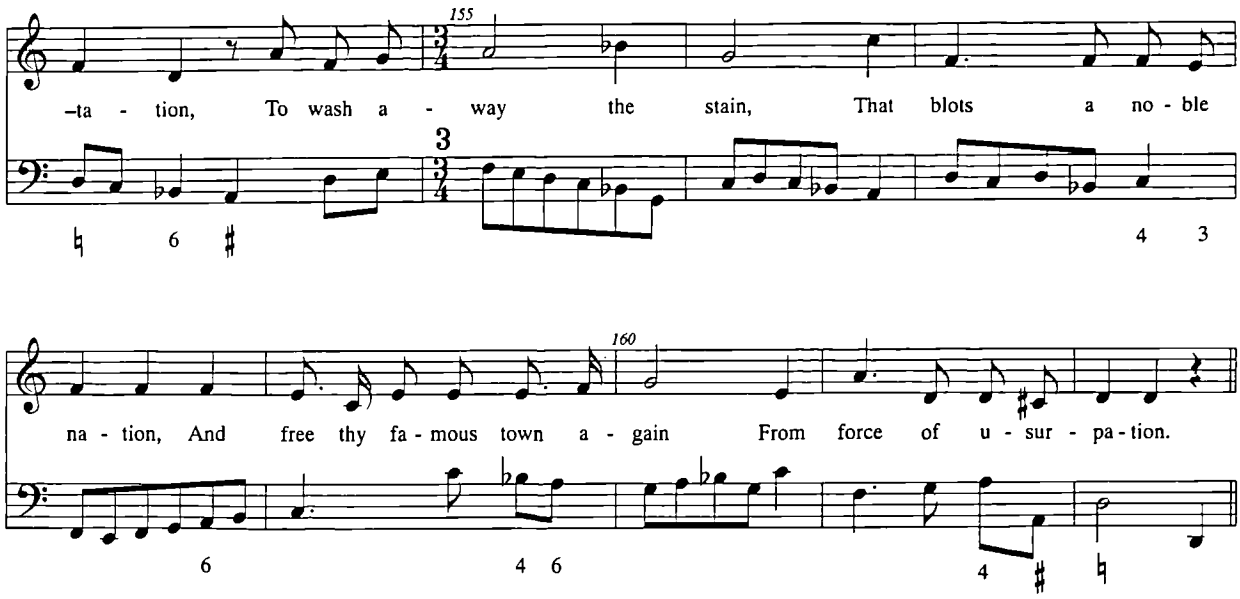

55
on her sil - ver mar-gent smooth-ly glide; But Heav'n grew jea - lous of our hap - py state, And
60
bid re - volv - ing fate Our doom de - cree; No more the king of floods am I, No more the queen of Al - bion
AUGUSTA
65
No more the queen of Al - bion I, No more the king of
she; No more the king of floods am I, No more, no more the queen of Al - bion she; No more the
70
floods is he; No more the queen of Al - bion I, No more the king of floods is
queen of Al - bion she; No more the king of floods am I, No more the queen of Al - bion


75
he; No more, no more the king of floods is he; O Her - mes, pi - ty me!
she; No more, no more the queen of Al - bion she; Oh Her - mes, pi - ty me! Oh Her-mes,
80
Oh Her-mes, pi-ty me! Oh Her-mes, pi - ty me! Oh Her-mes, pi - ty me! Oh Her-mes, Oh
85
pi - ty me! Oh Her-mes pi-ty me! Oh Her-mes pi - ty me! pi - ty me! Oh Her-mes, Oh Her -
90
Her-mes, pi - ty me! Be - hold! My tur-rets on the ground, That once my tem-ples crown'd!
–mes, pi - ty me! Be - hold! The sed-gy
THAMESIS
95
ho-nours of my brow's- di - spers'd, My urn re - vers'd.

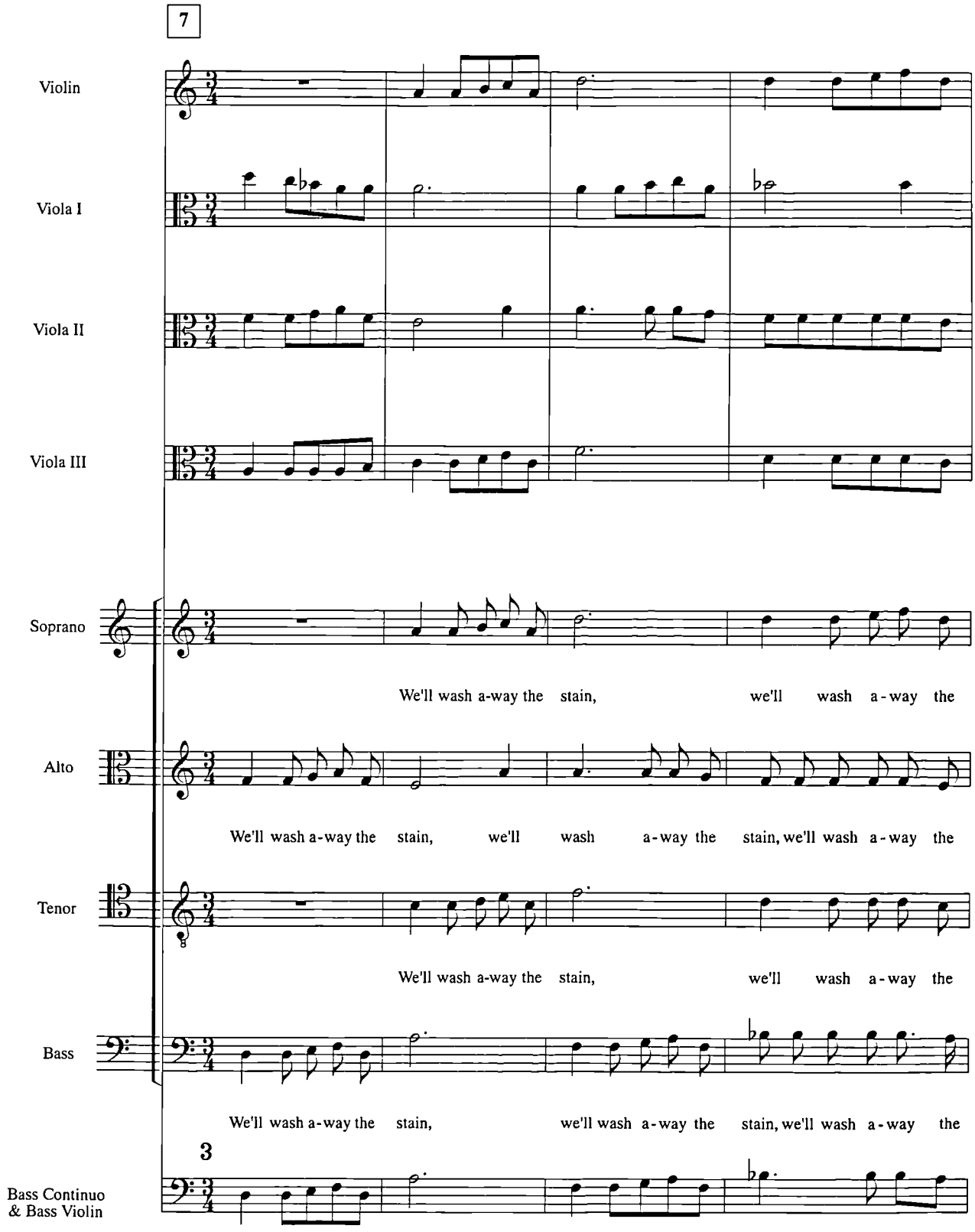

100
HERMES
Rise, rise, Au - gu - sta, rise! And wipe thy weep - ing eyes; Au -
105
–gu - sta, for I call— thee so, 'Tis law - ful for the gods to know Thy fu - ture
110
115
AUGUSTA
Oh
HERMES
name, And grow - ing fame: Rise, rise, Au - gu - sta, rise!
AUGUSTA
ne - ver, ne - ver will I rise, Ne - ver will I cease my mourn - ing; Ne - ver wipe my weep - ing
120
C


AUGUSTA
eyes, 'Till my plight - ed lord's re - turn - ing; Ne - ver, ne - ver will I rise.
HERMES
What brought the wretch to this de -
125
It seems, the gods take lit - tle care Of hu - man things be -
–spair? The cause of thy mis - for - tune show.
130
–low, When ev'n our suff'r - ings here they do not know.
Not un - know - ing came I down, Dis - loy - al
135
Ah! 'tis too true, too
town, Speak! didst not thou For - sake thy faith, and break thy nup - tial vow?


AUGUSTA
140
true! But what could I un - think - ing ci - ty do? Fac - tion sway'd me, Zeal al - lur'd me; Both as -
AUGUSTA
145
–sur'd me, Both be - tray'd me.
HERMES
Sup - pose me sent Thy Al - bion to re - store, Can'st thou re -
AUGUSTA
My false - hood I de - plore.
HERMES
–pent?
THAMESIS
Thou seest her mourn, and I With all my wa - ters
150 HERMES
Then by some loy - al deed re - gain Thy long lost re - pu -
THAMESIS
will her tears sup - ply.


155
–ta - tion, To wash a - way the stain, That blots a no - ble
3
6 4 3
160
na - tion, And free thy fa - mous town a - gain From force of u - sur - pa - tion.
6 4 6 4

CHORUS WE'LL WASH AWAY THE STAIN



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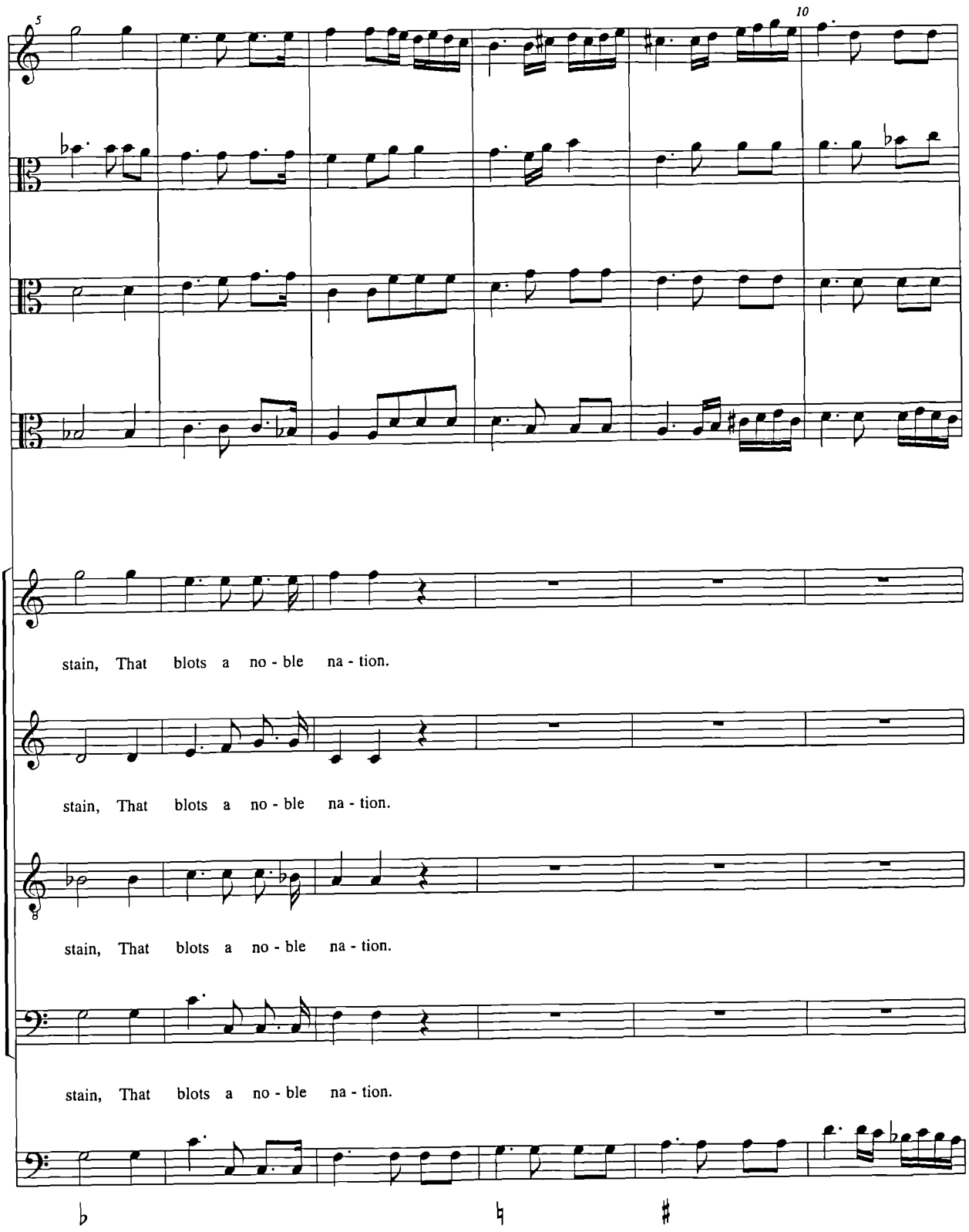
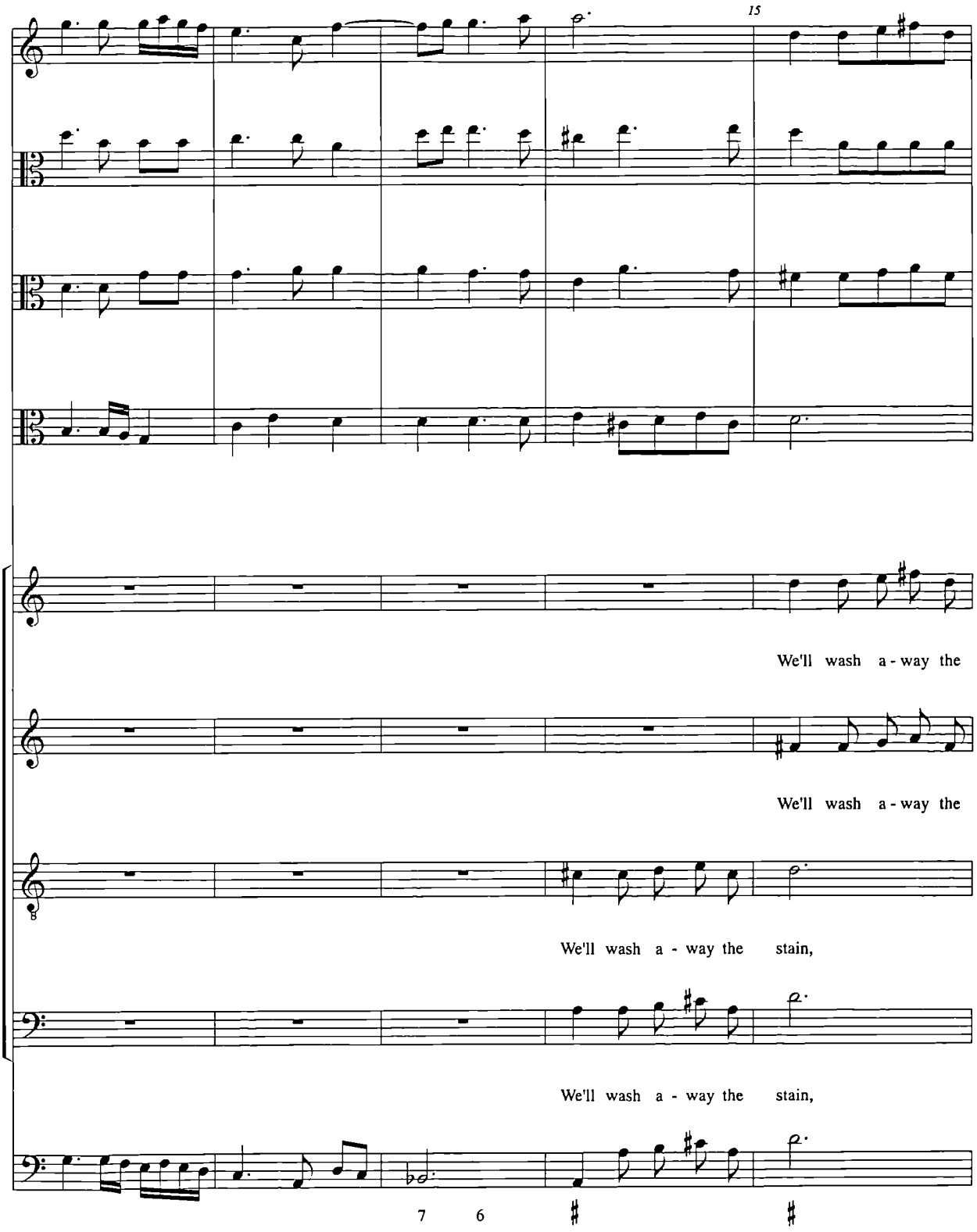
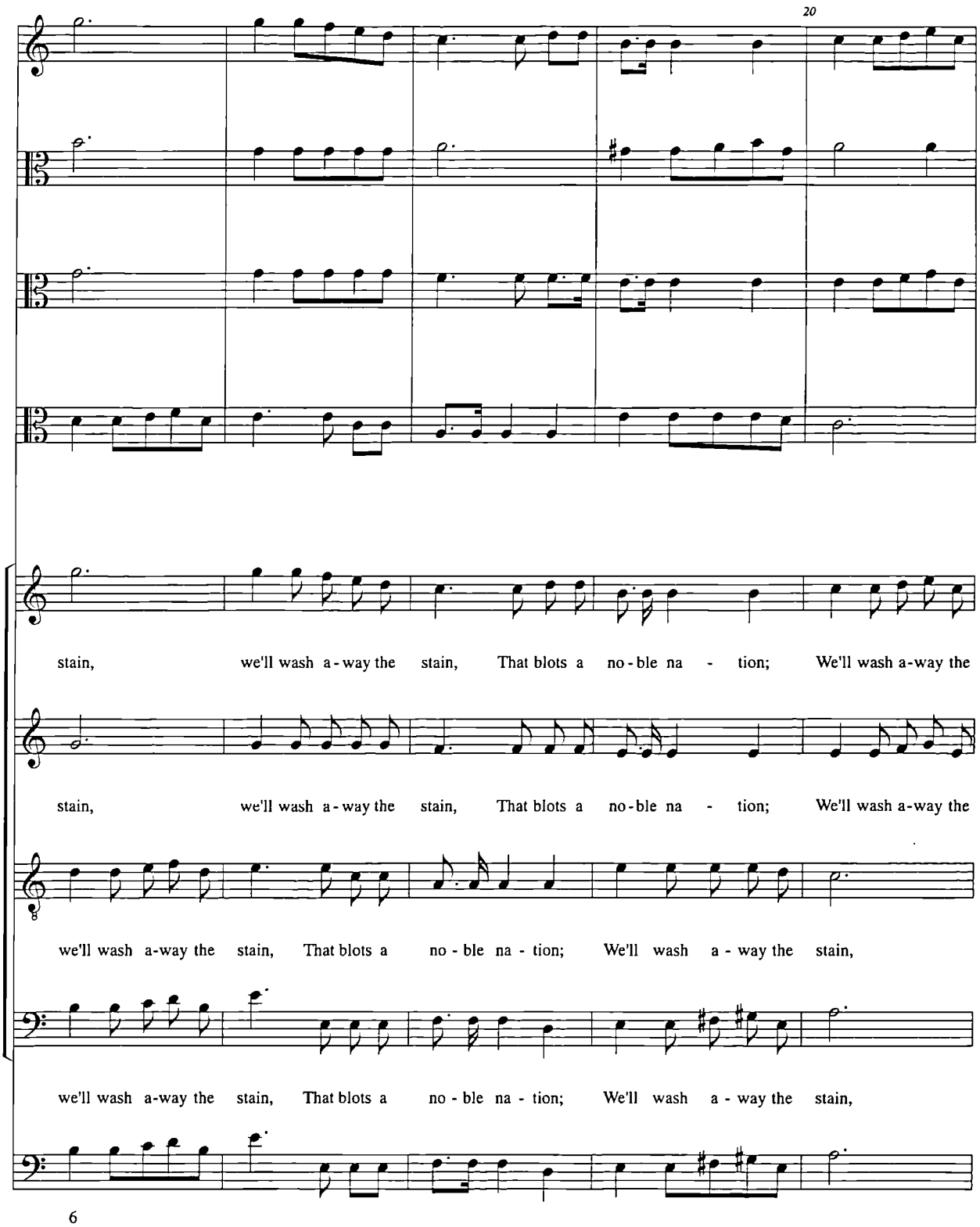
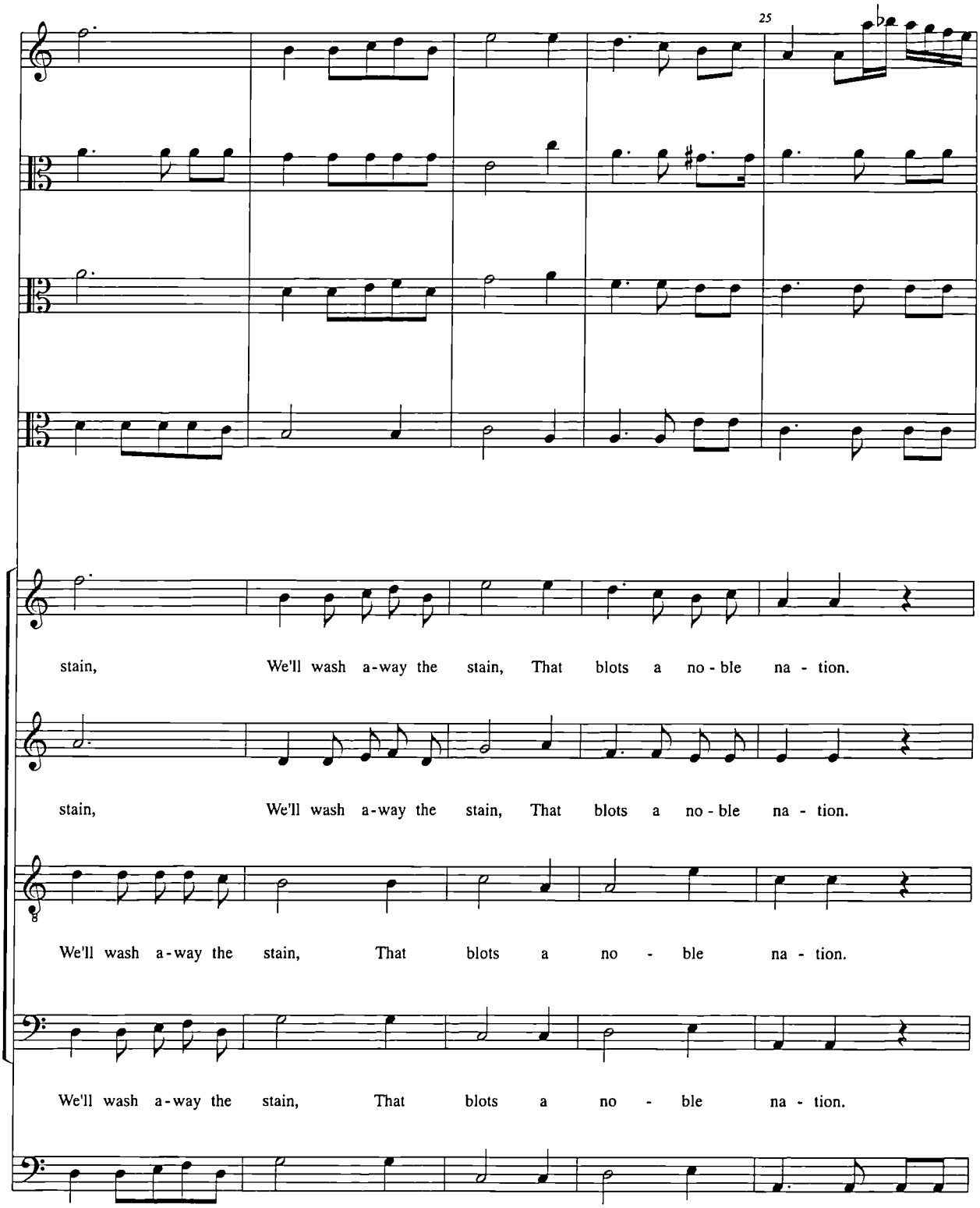
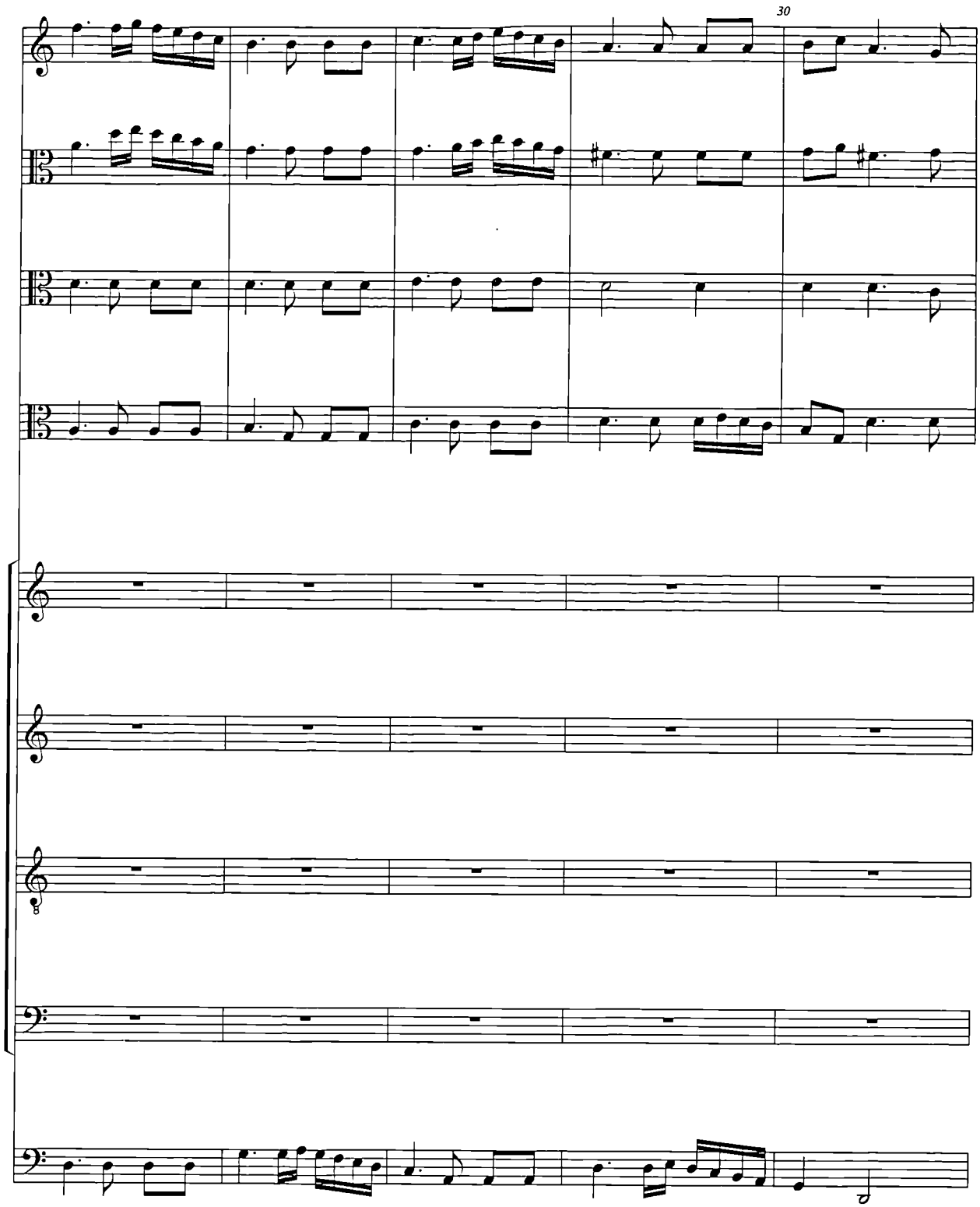

5
10
stain, That blots a no - ble na - tion.
stain, That blots a no - ble na - tion.
stain, That blots a no - ble na - tion.
stain, That blots a no - ble na - tion.


15
We'll wash a - way the
We'll wash a - way the
We'll wash a - way the stain,
We'll wash a - way the stain,
7 6


20
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,
6


25
stain, We'll wash a-way the stain, That blots a no-ble na-tion.
stain, We'll wash a-way the stain, That blots a no-ble na-tion.
We'll wash a-way the stain, That blots a no-ble na-tion.
We'll wash a-way the stain, That blots a no-ble na-tion.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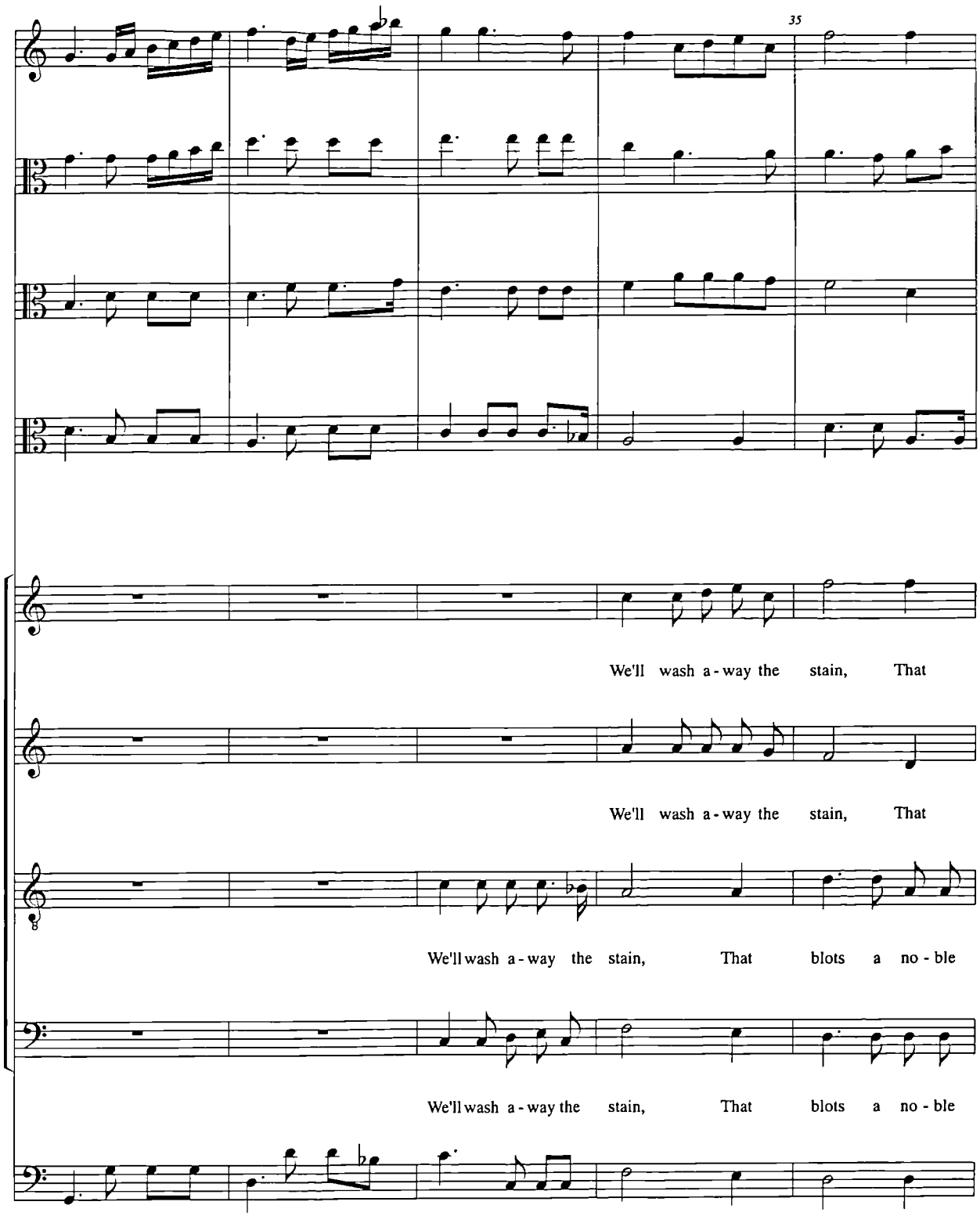
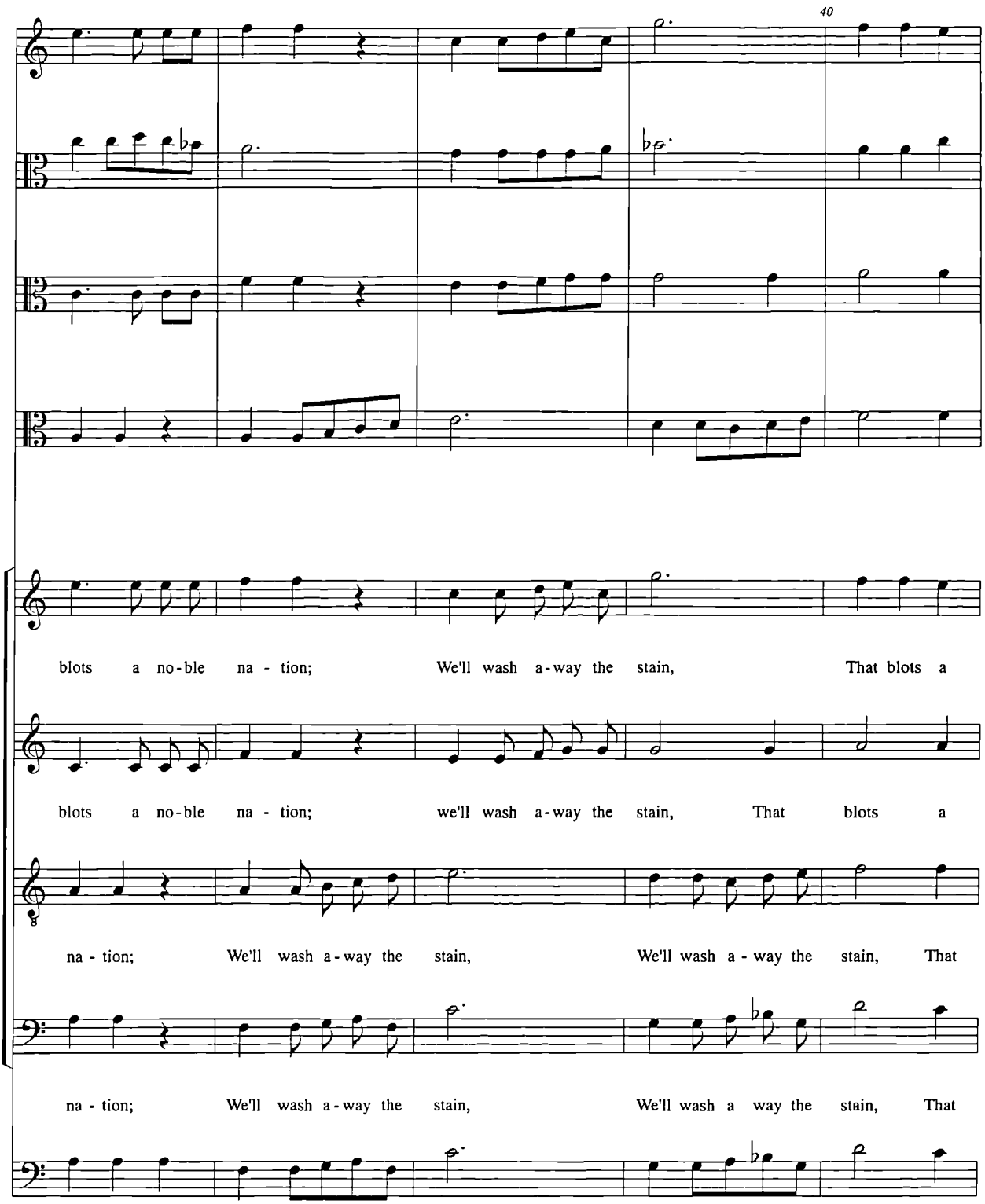
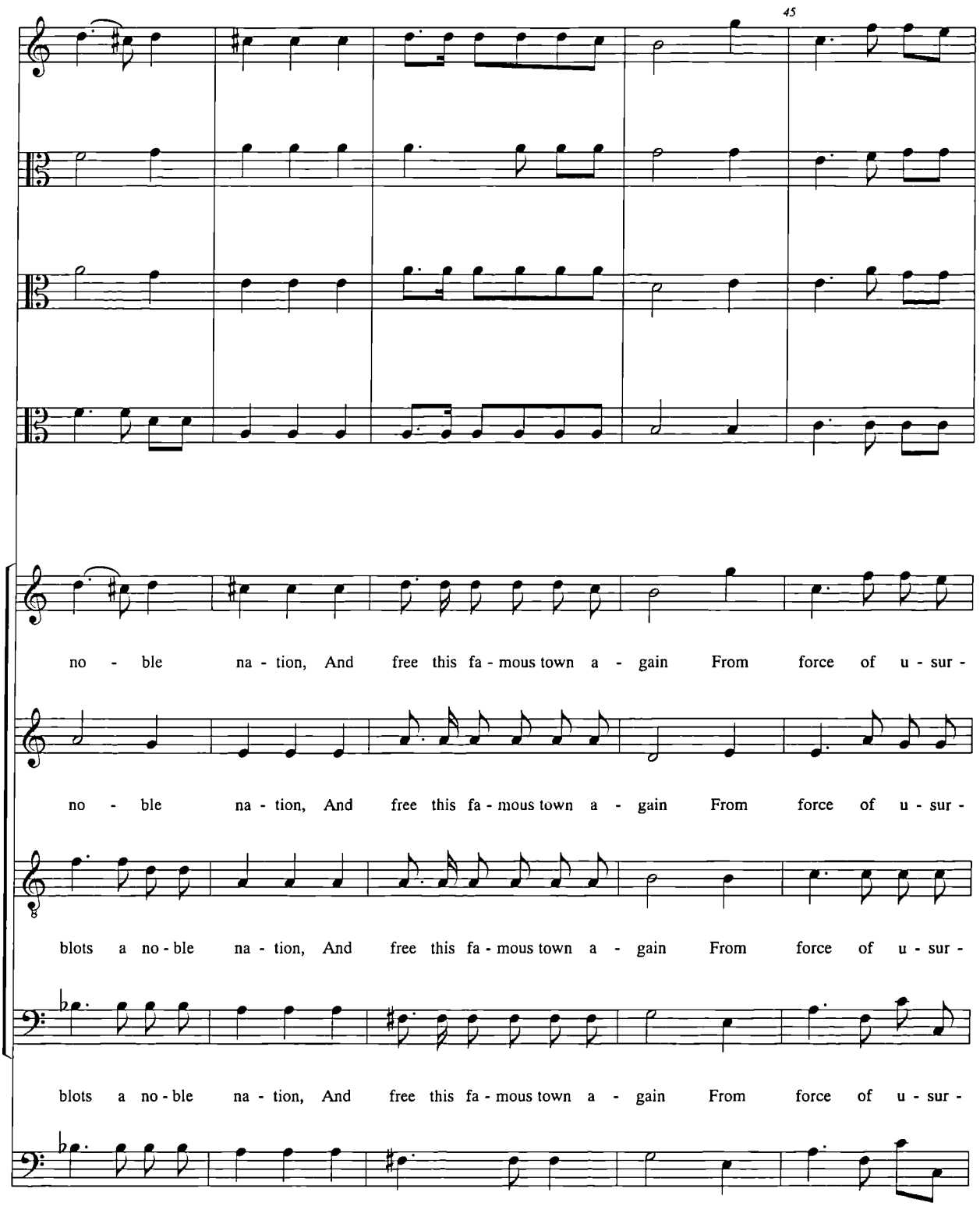
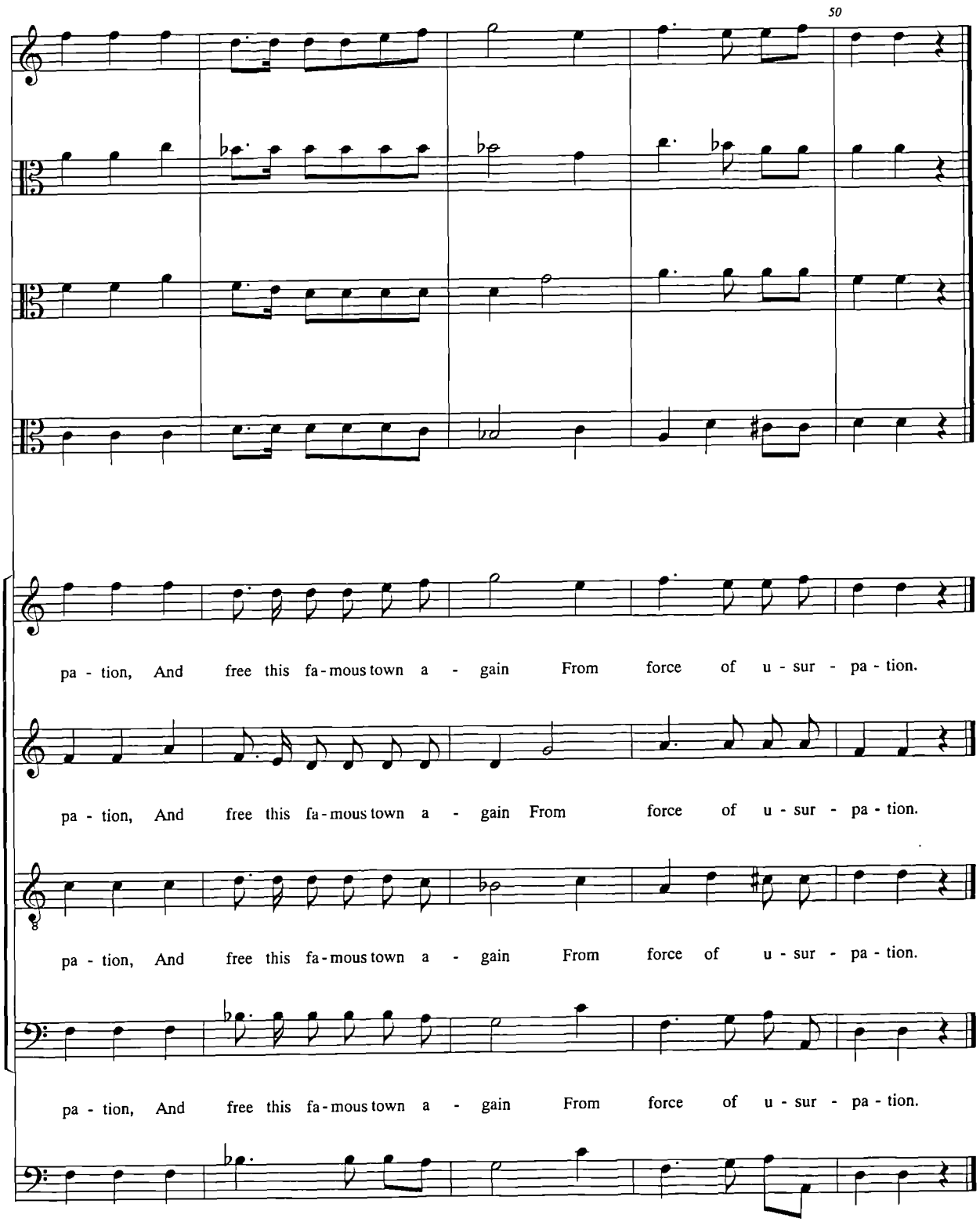
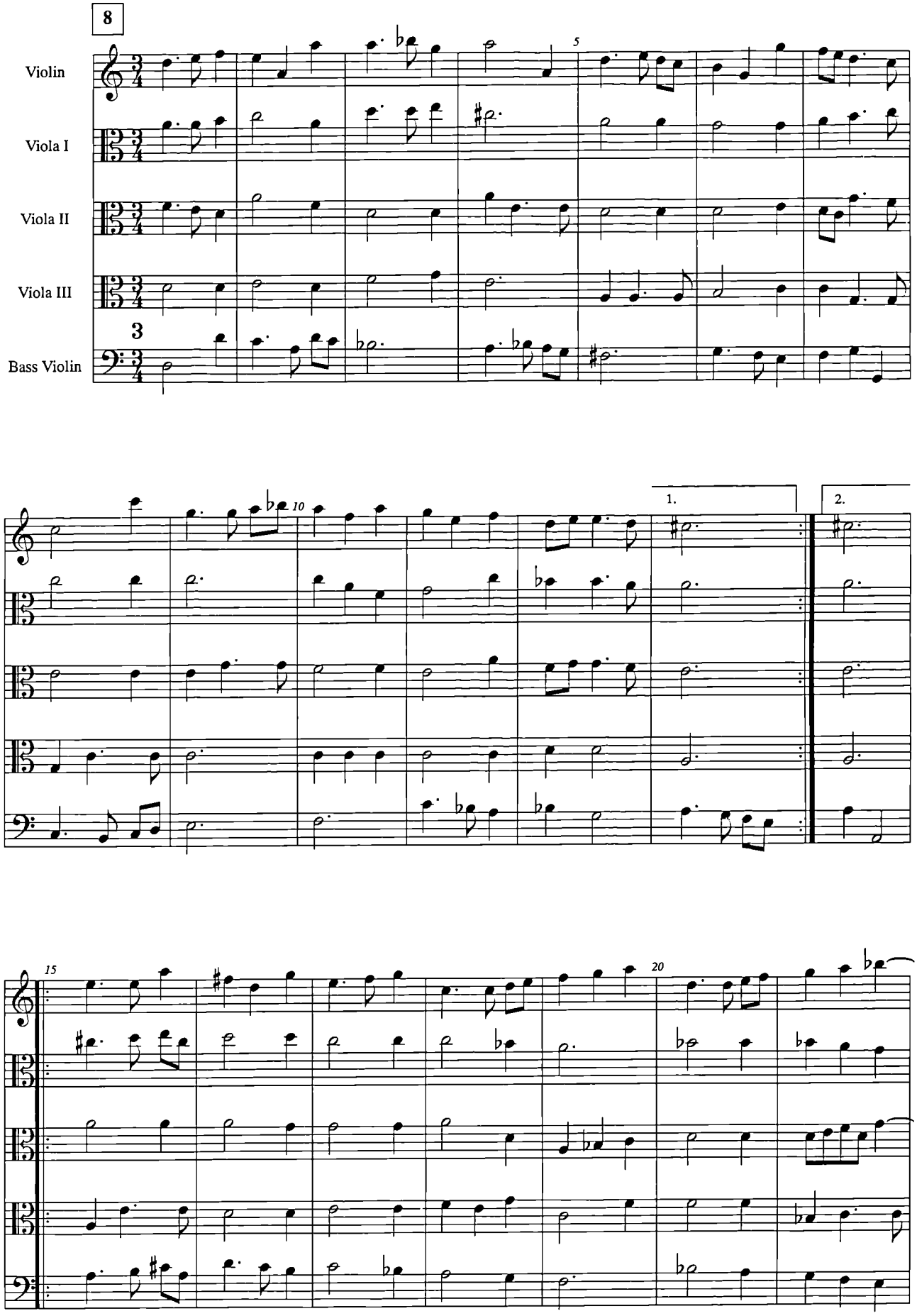

35
We'll wash a - way the stain, That
We'll wash a - way the stain, That
We'll wash a - way the stain, That blots a no - ble
We'll wash a - way the stain, That blots a no - ble

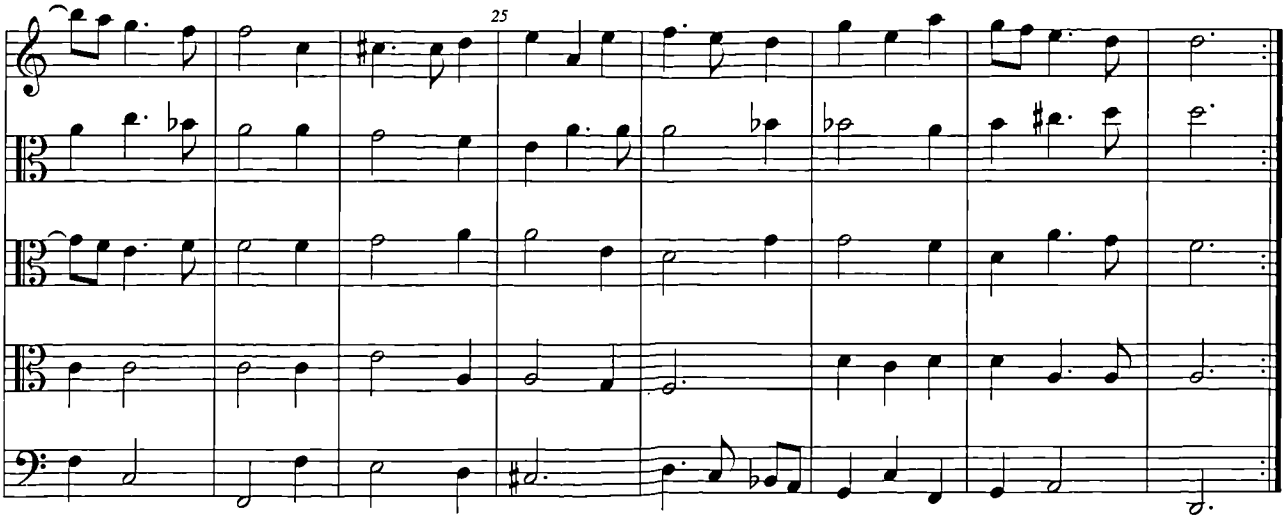

40
blots a no-ble na - tion; We'll wash a-way the stain, That blots a
blots a no-ble na - tion; we'll wash a-way the stain, That blots a
na - tion; We'll wash a-way the stain, We'll wash a - way the stain, That
na - tion; We'll wash a-way the stain, We'll wash a way the stain, That


45
no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -
no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -
blots a no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -
blots a no - ble na - tion, And free this fa - mous town a - gain From force of u - sur -

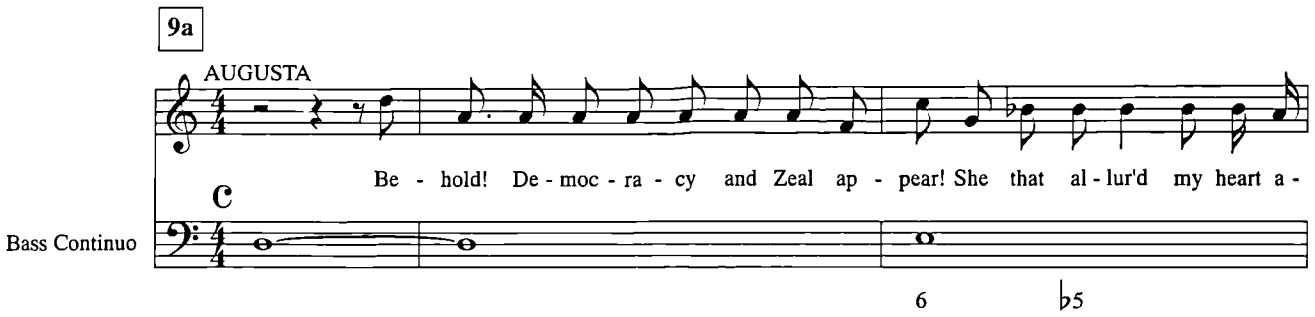

50
pa - tion, And free this fa - mous town a - gain From force of u - sur - pa - tion.
pa - tion, And free this fa - mous town a - gain From force of u - sur - pa - tion.
pa - tion, And free this fa - mous town a - gain From force of u - sur - pa - tion.
pa - tion, And free this fa - mous town a - gain From force of u - sur - pa - tion.

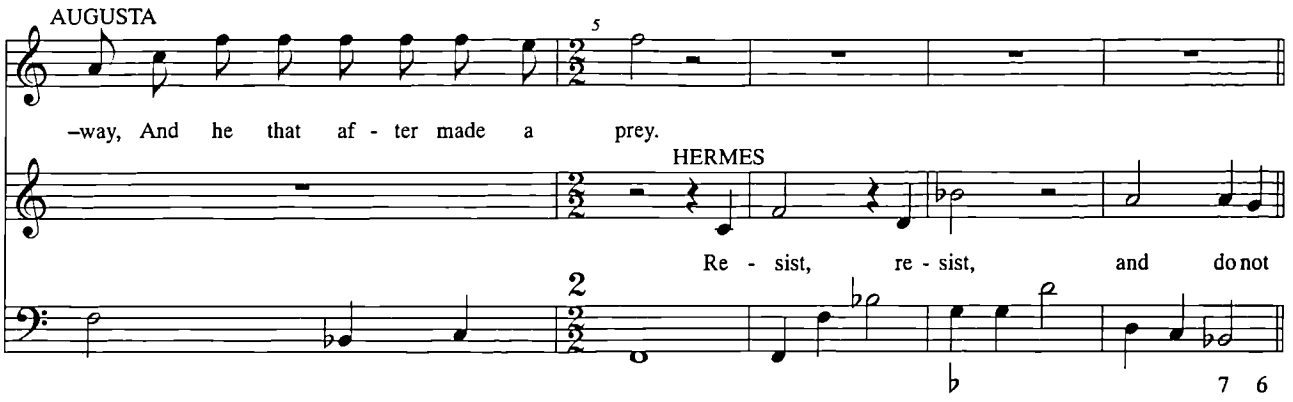
AYRE FOR MERCURY'S FOLLOWERS



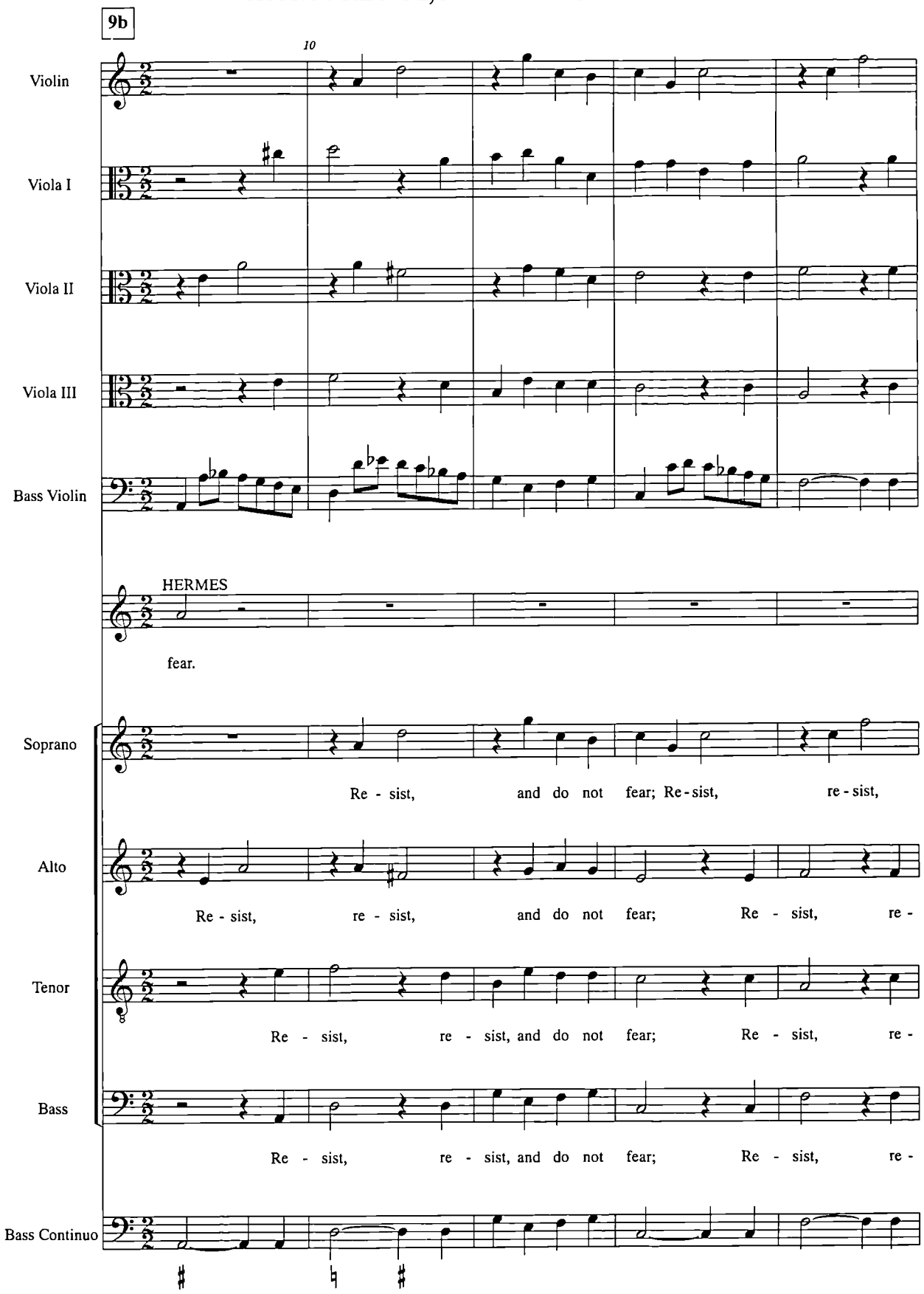


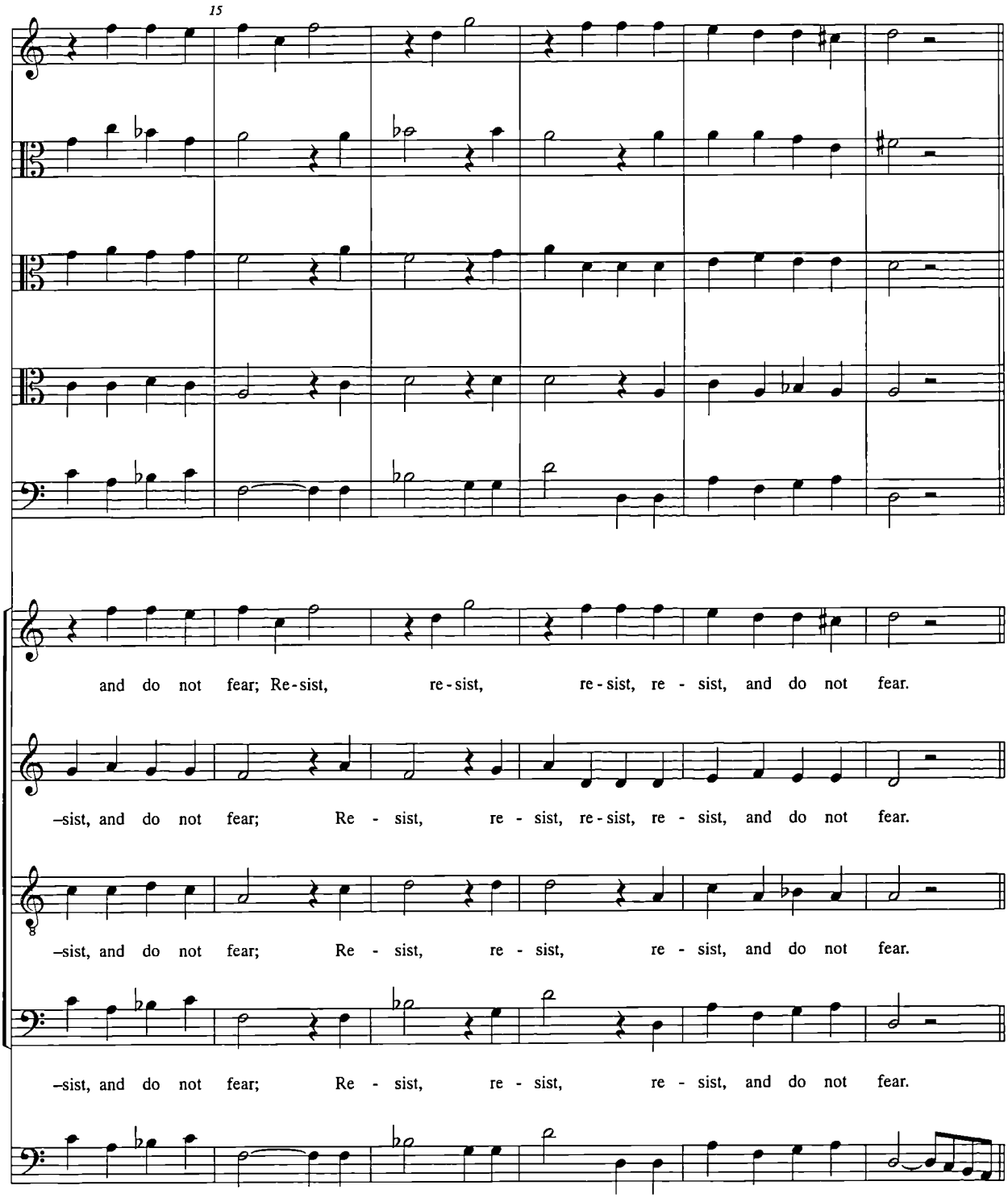
RECITATIVE (*Augusta, Hermes*)



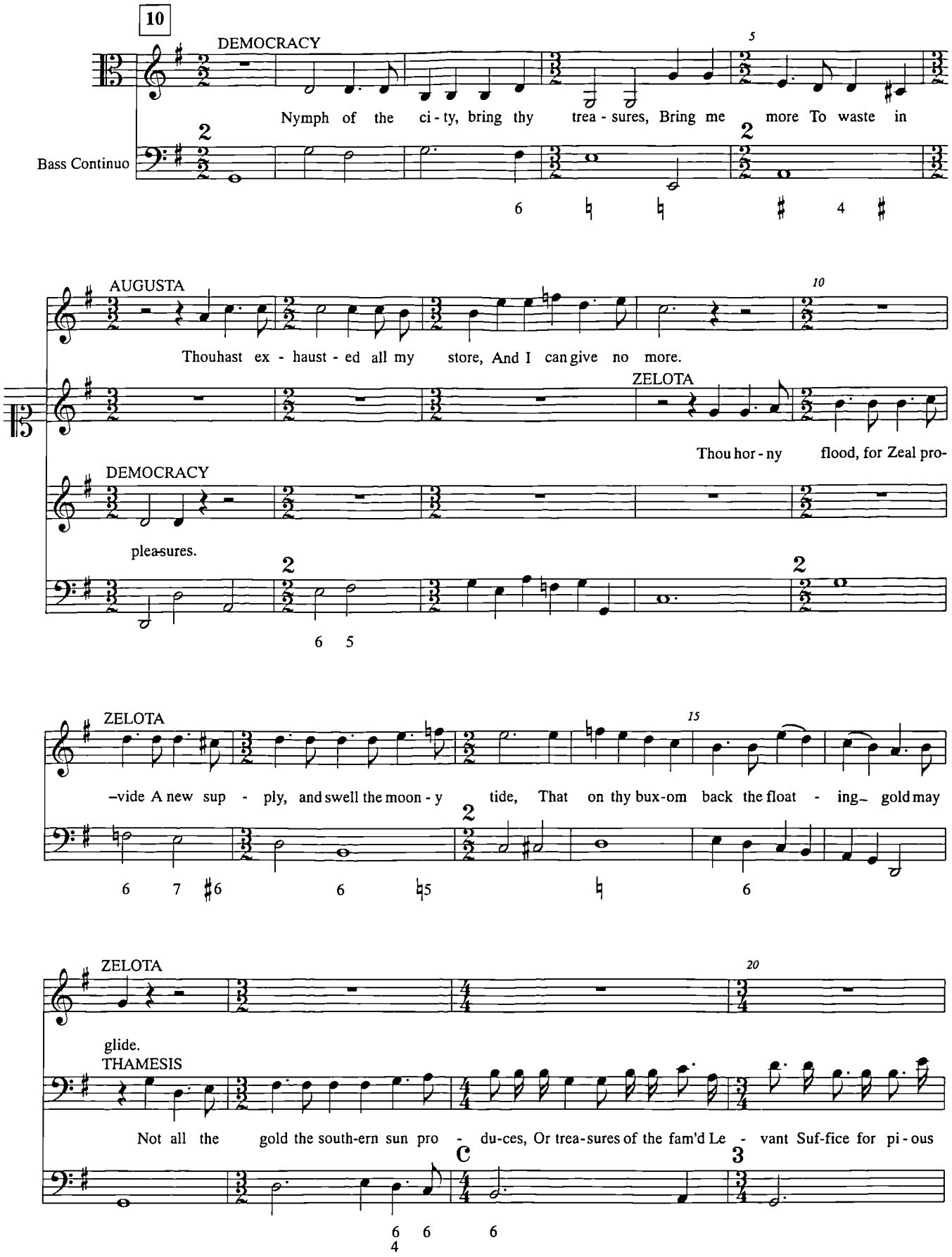


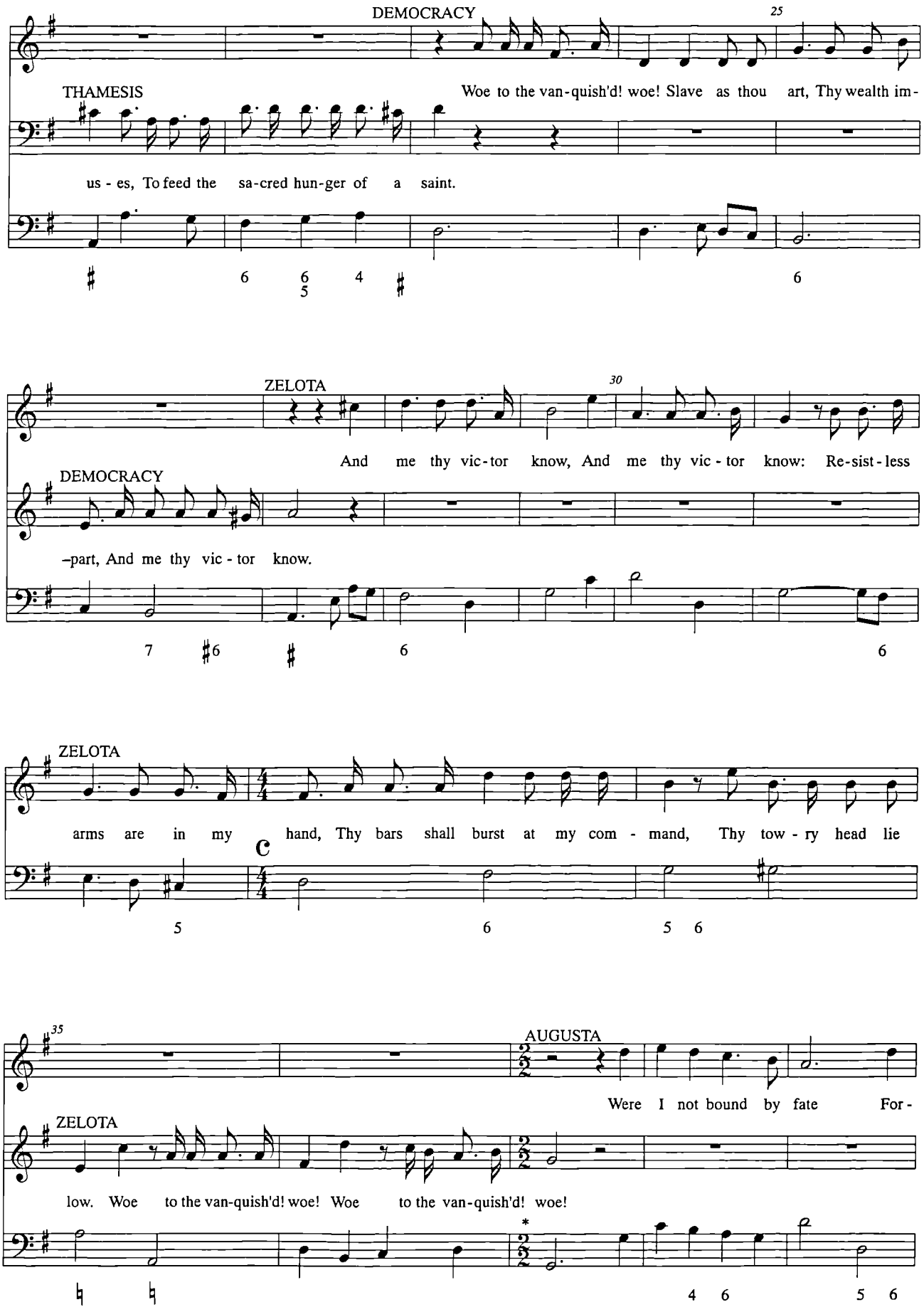
CHORUS RESIST, AND DO NOT FEAR



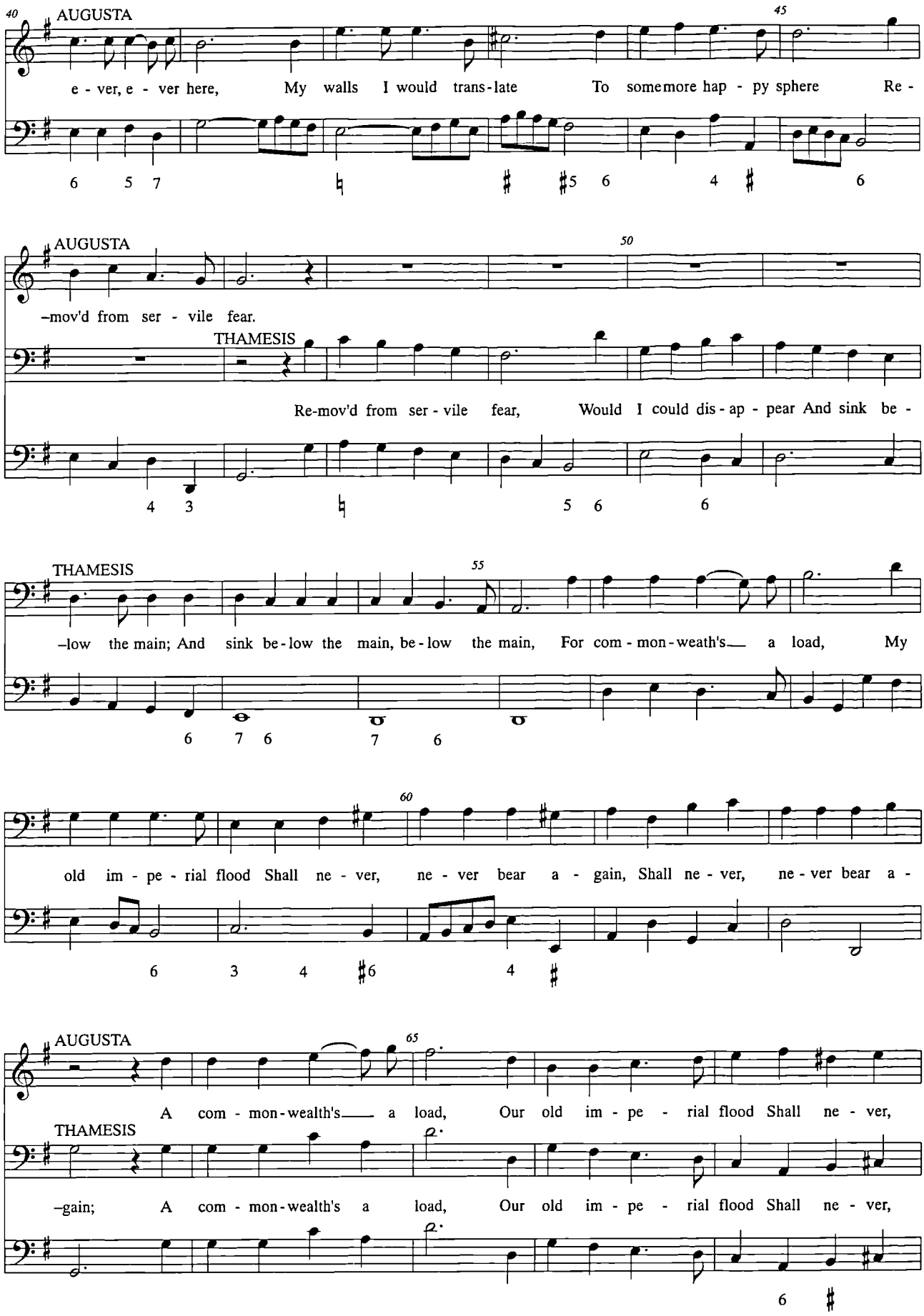

15
and do not fear; Re-sist, re-sist, re-sist, re - sist, and do not fear.
–sist, and do not fear; Re - sist, re - sist, re-sist, re - sist, and do not fear.
–sist, and do not fear; Re - sist, re - sist, re - sist, and do not fear.
–sist, and do not fear; Re - sist, re - sist, re - sist, and do not fear.

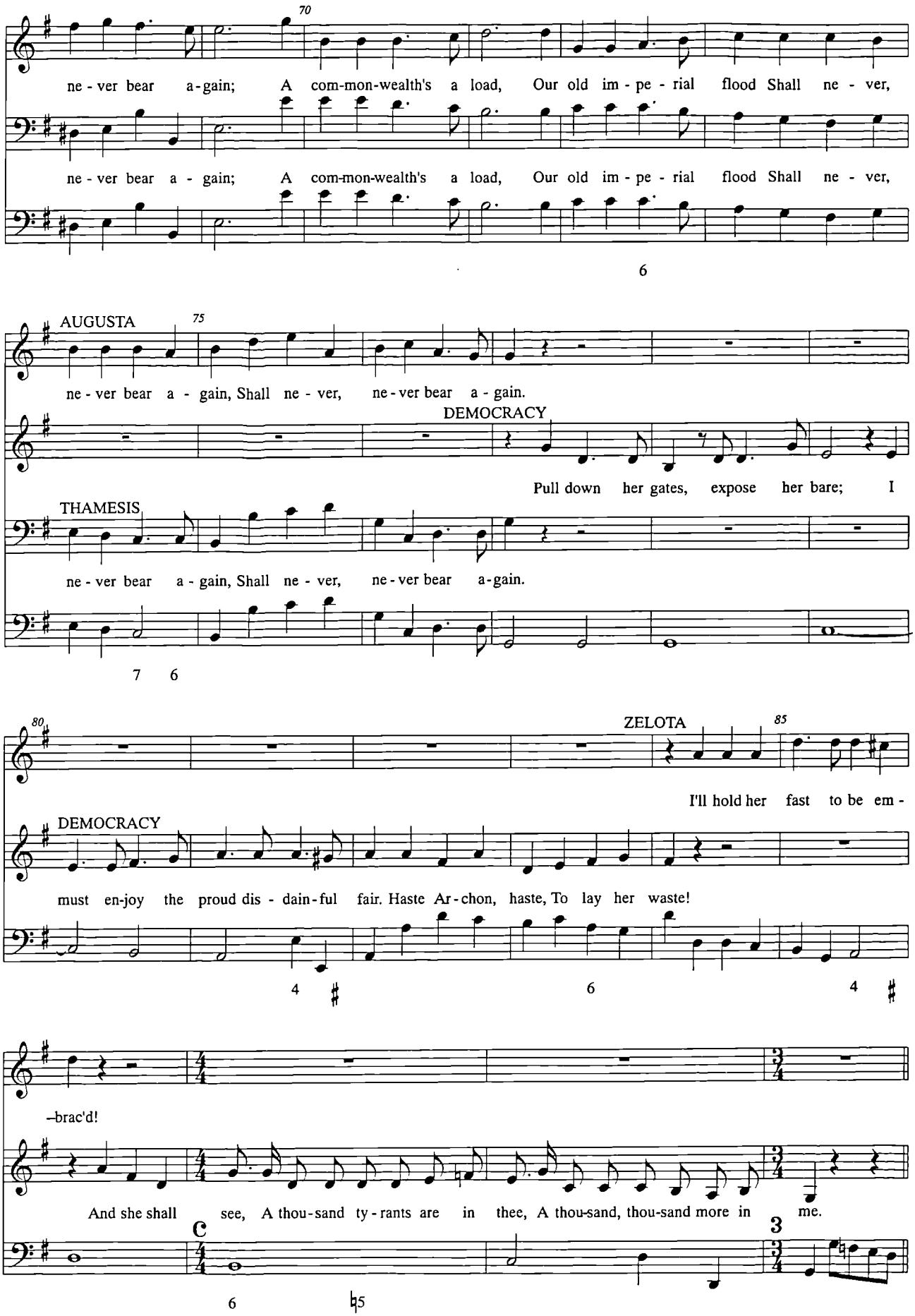
RECITATIVE (*Democracy, Augusta, Zelota, Thamesis*)





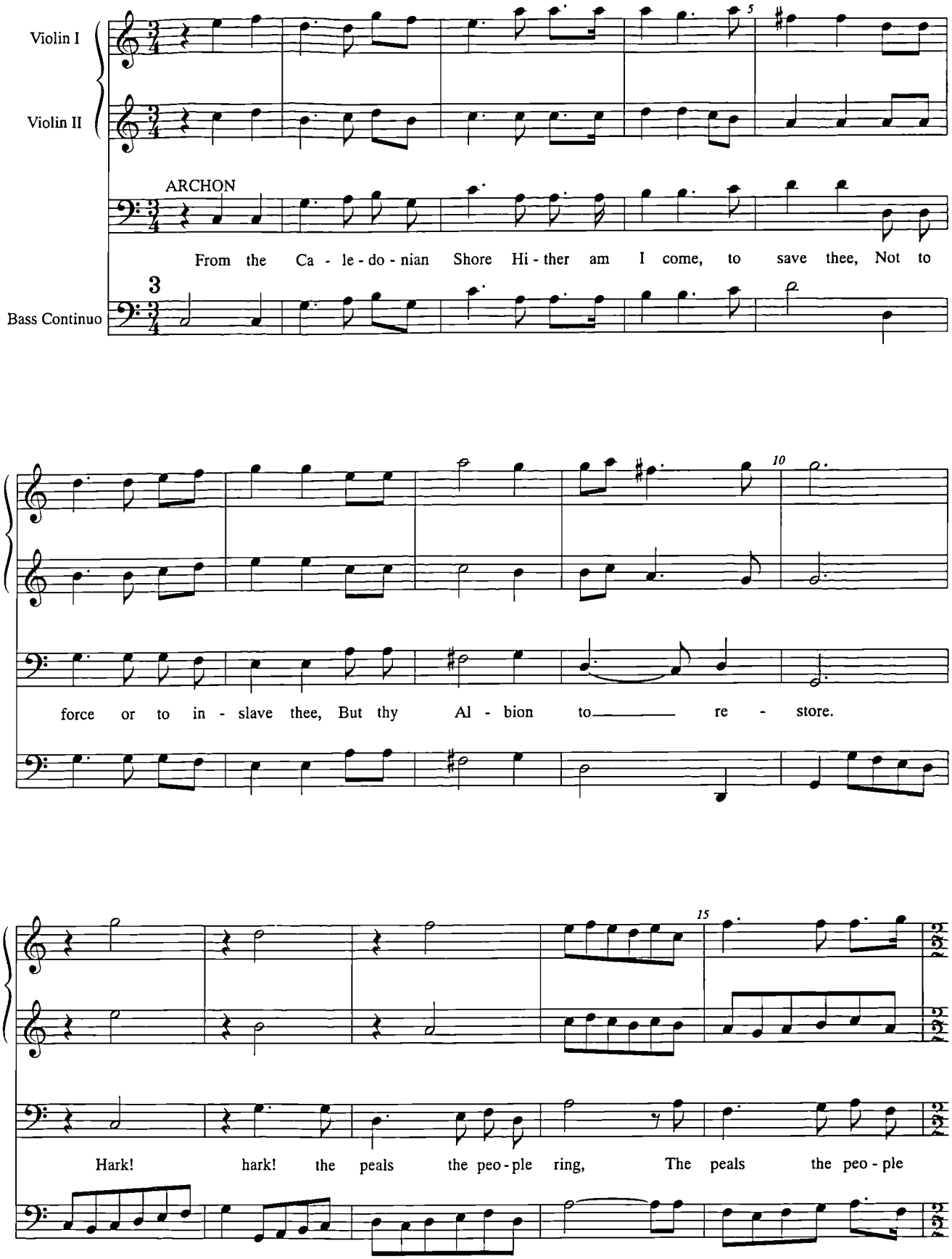
*See Commentary

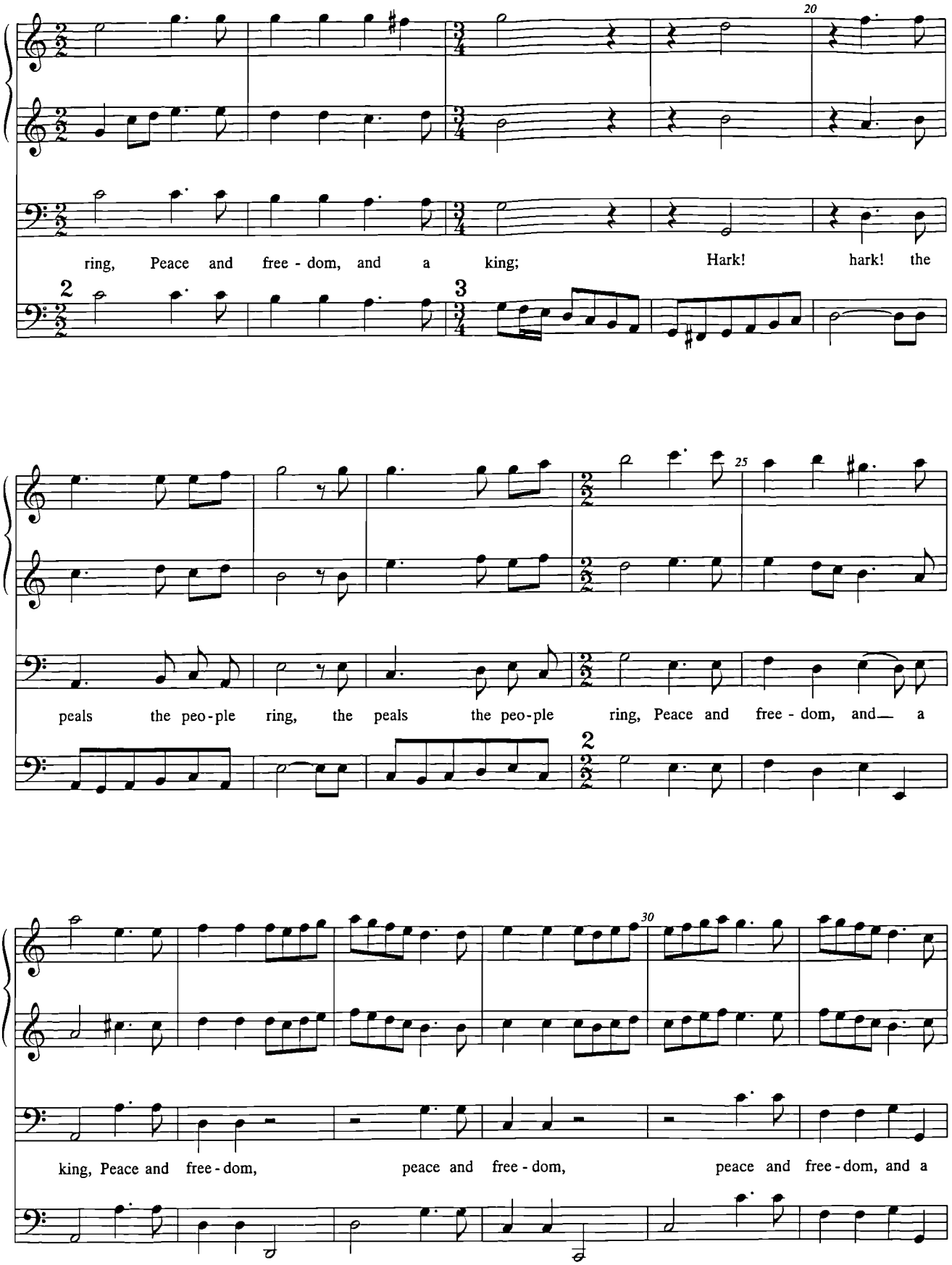

40
AUGUSTA
e - ver, e - ver here, My walls I would trans - late To somemore hap - py sphere Re -
45
AUGUSTA
–mov'd from ser - vile fear.
50
THAMESIS
Re-mov'd from ser - vile fear, Would I could dis - ap - pear And sink be -
THAMESIS
–low the main; And sink be - low the main, be - low the main, For com - mon - weath's a load, My
55
old im - pe - rial flood Shall ne - ver, ne - ver bear a - gain, Shall ne - ver, ne - ver bear a -
60
AUGUSTA
A com - mon - wealth's a load, Our old im - pe - rial flood Shall ne - ver,
65
THAMESIS
–gain; A com - mon - wealth's a load, Our old im - pe - rial flood Shall ne - ver,


70
ne - ver bear a - gain; A com-mon-wealth's a load, Our old im - pe - rial flood Shall ne - ver,
ne - ver bear a - gain; A com-mon-wealth's a load, Our old im - pe - rial flood Shall ne - ver,
6
AUGUSTA
75
ne - ver bear a - gain, Shall ne - ver, ne - ver bear a - gain.
DEMOCRACY
Pull down her gates, expose her bare; I
THAMESIS
ne - ver bear a - gain, Shall ne - ver, ne - ver bear a - gain.
7 6
80
ZELOTA
85
I'll hold her fast to be em -
DEMOCRACY
must en-joy the proud dis - dain-ful fair. Haste Ar-chon, haste, To lay her waste!
4 6 4
–brac'd!
And she shall see, A thou-sand ty-rants are in thee, A thou-sand, thou-sand more in me.
C
3
6 ♮5

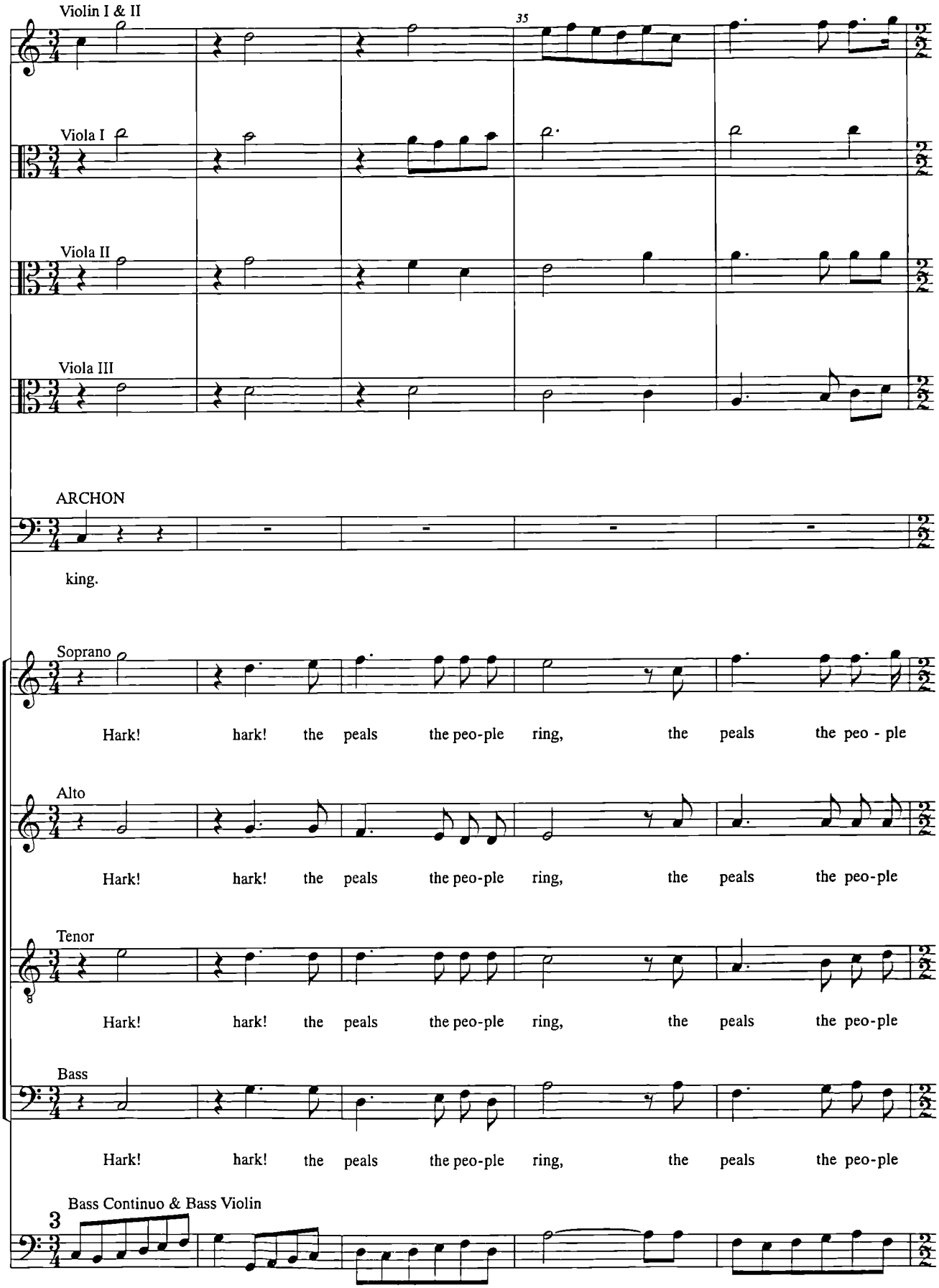
SONG (*Archon*) FROM THE CALEDONIAN SHORES
& CHORUS HARK! THE PEALS THE PEOPLE RING

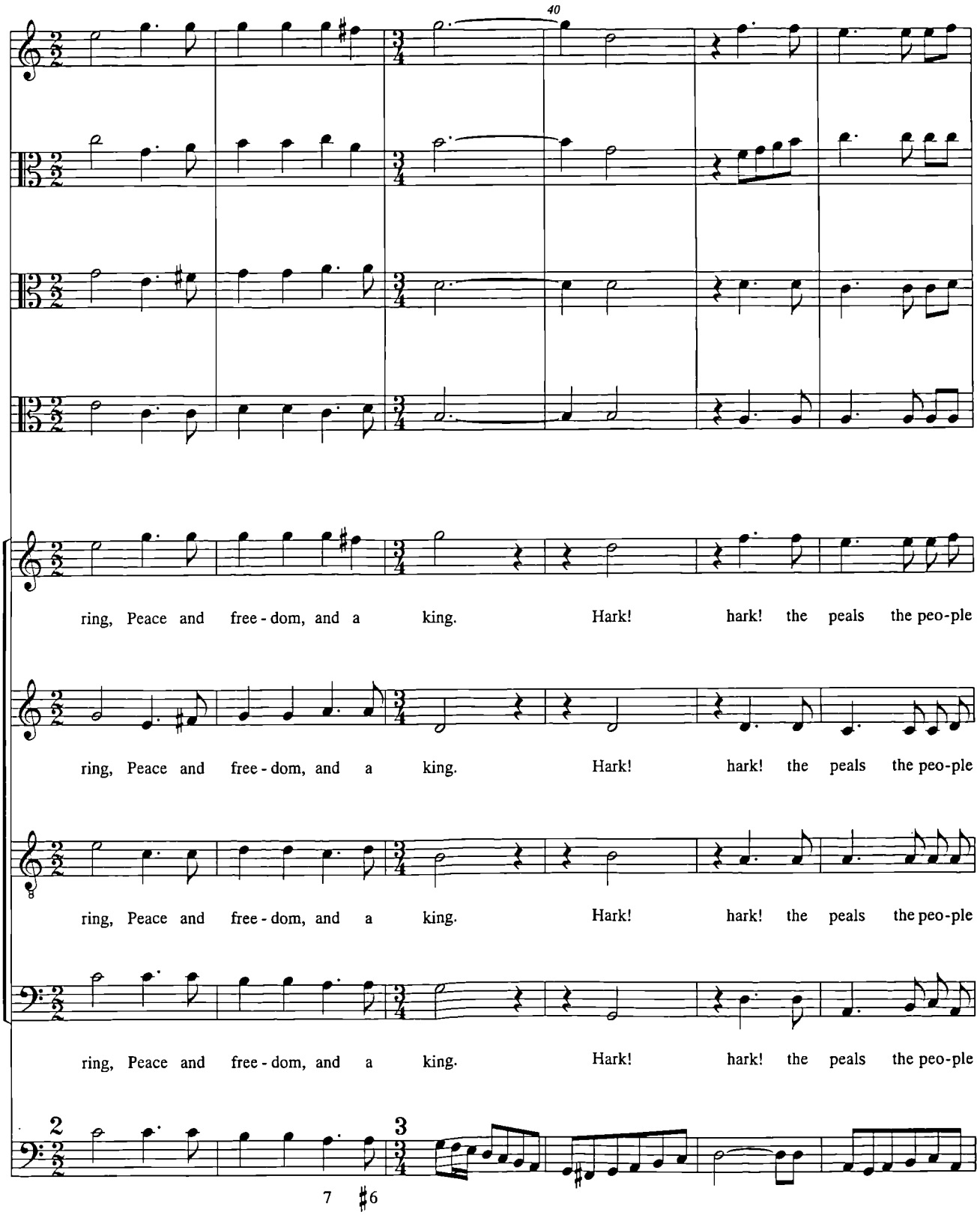
11

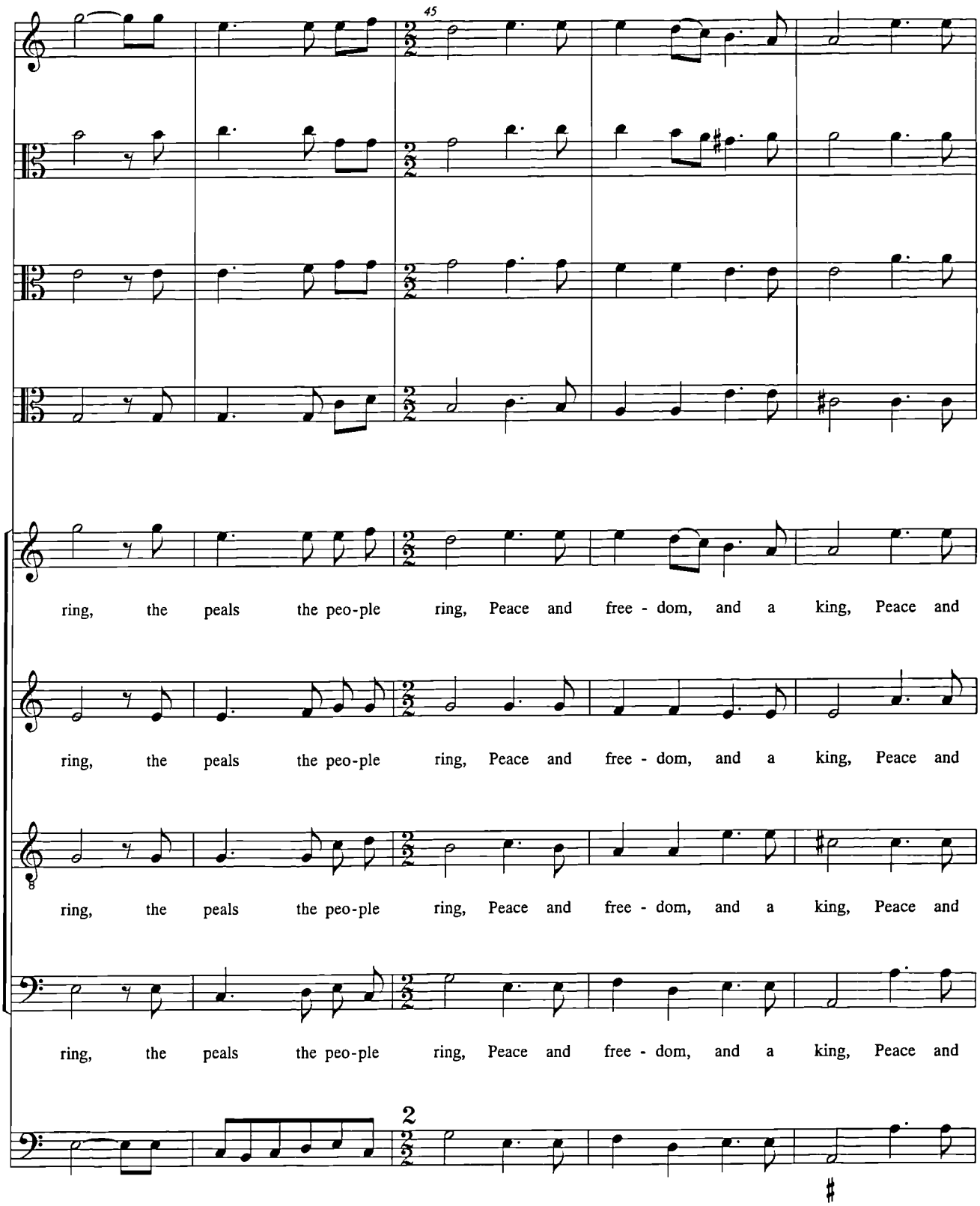


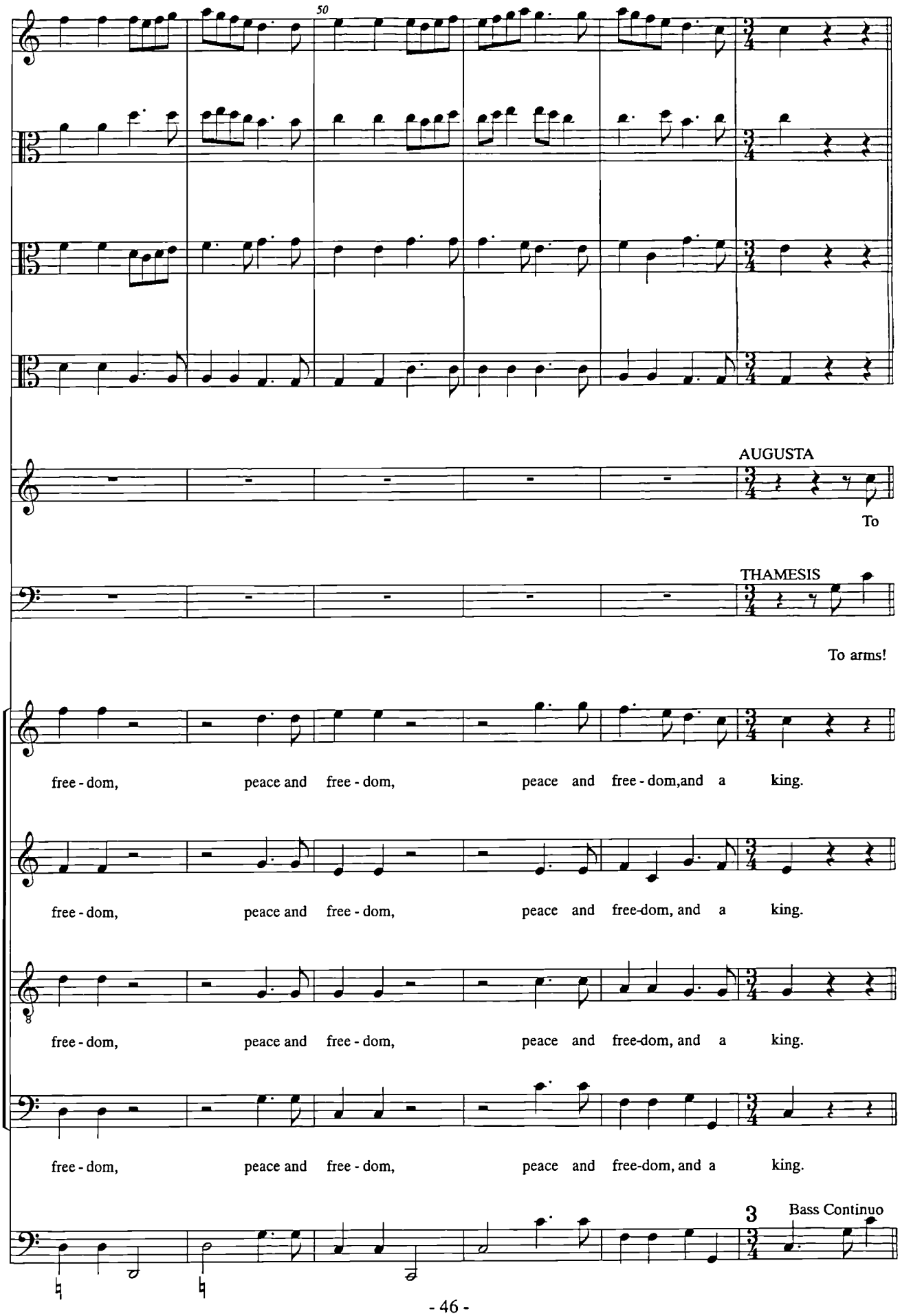

20
ring, Peace and free - dom, and a king; Hark! hark! the
25
peals the peo-ple ring, the peals the peo-ple ring, Peace and free - dom, and— a
30
king, Peace and free - dom, peace and free - dom, peace and free - dom, and a

CHORUS


Violin I & II
35
Viola I
Viola II
Viola III
ARCHON
king.
Soprano
Hark! hark! the peals the peo-ple ring, the peals the peo - ple
Alto
Hark! hark! the peals the peo-ple ring, the peals the peo-ple
Tenor
Hark! hark! the peals the peo-ple ring, the peals the peo-ple
Bass
Hark! hark! the peals the peo-ple ring, the peals the peo-ple
Bass Continuo & Bass Violin


40
ring, Peace and free - dom, and a king. Hark! hark! the peals the peo-ple
ring, Peace and free - dom, and a king. Hark! hark! the peals the peo-ple
ring, Peace and free - dom, and a king. Hark! hark! the peals the peo-ple
ring, Peace and free - dom, and a king. Hark! hark! the peals the peo-ple
2
3
7 ♯6


45
ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and
ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and
ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and
ring, the peals the peo-ple ring, Peace and free - dom, and a king, Peace and
2


50
AUGUSTA
To
THAMESIS
To arms!
free - dom, peace and free - dom, peace and free - dom,and a king.
free - dom, peace and free - dom, peace and free-dom, and a king.
free - dom, peace and free - dom, peace and free-dom, and a king.
free - dom, peace and free - dom, peace and free-dom, and a king.
3
Bass Continuo

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

12

AUGUSTA

arms! to arms! to arms! to arms! to arms!

THAMESIS

to arms! to arms! to arms! to arms!

ARCHON

I lead the

3

Bass Continuo

5 HERMES

Cease your a - larms, And stay, brave Ar - chon, stay! 'Tis doom'd by fate's de - cree, 'Tis

ARCHON

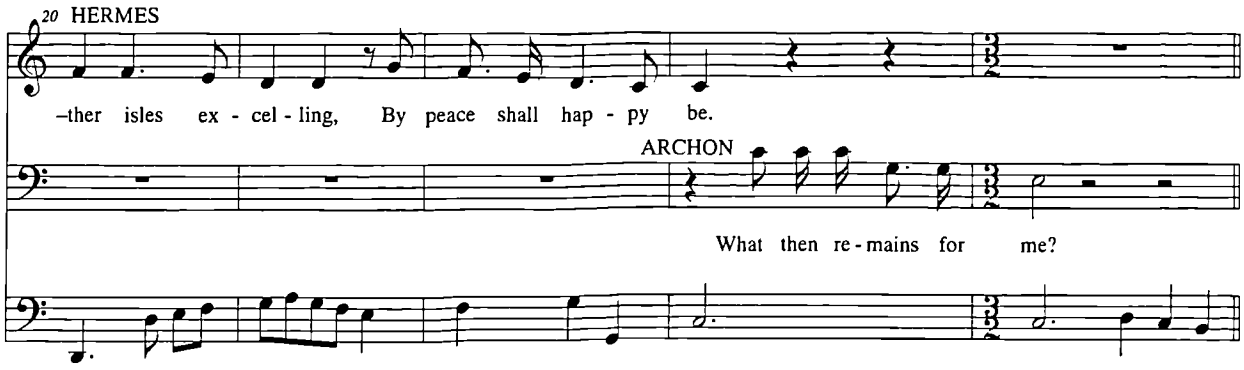
way.

10 HERMES

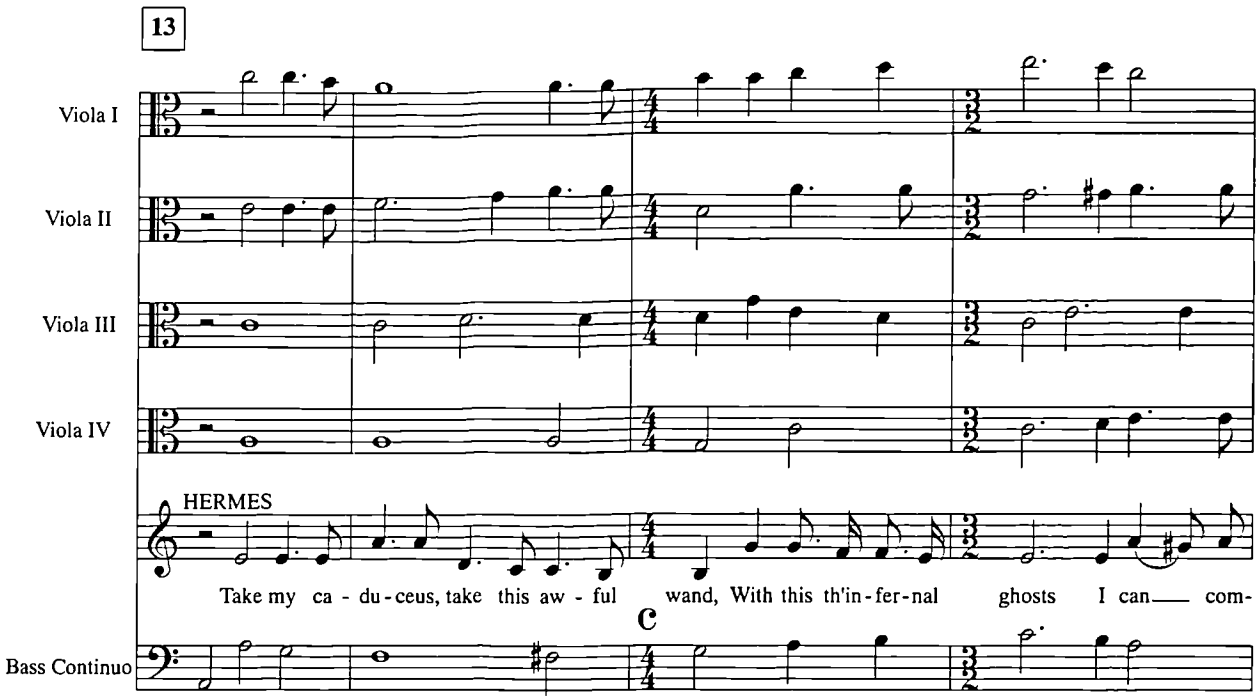
doom'd that Al - bion's dwell - ing All o - ther isles ex - cel - ling, By peace shall hap - py

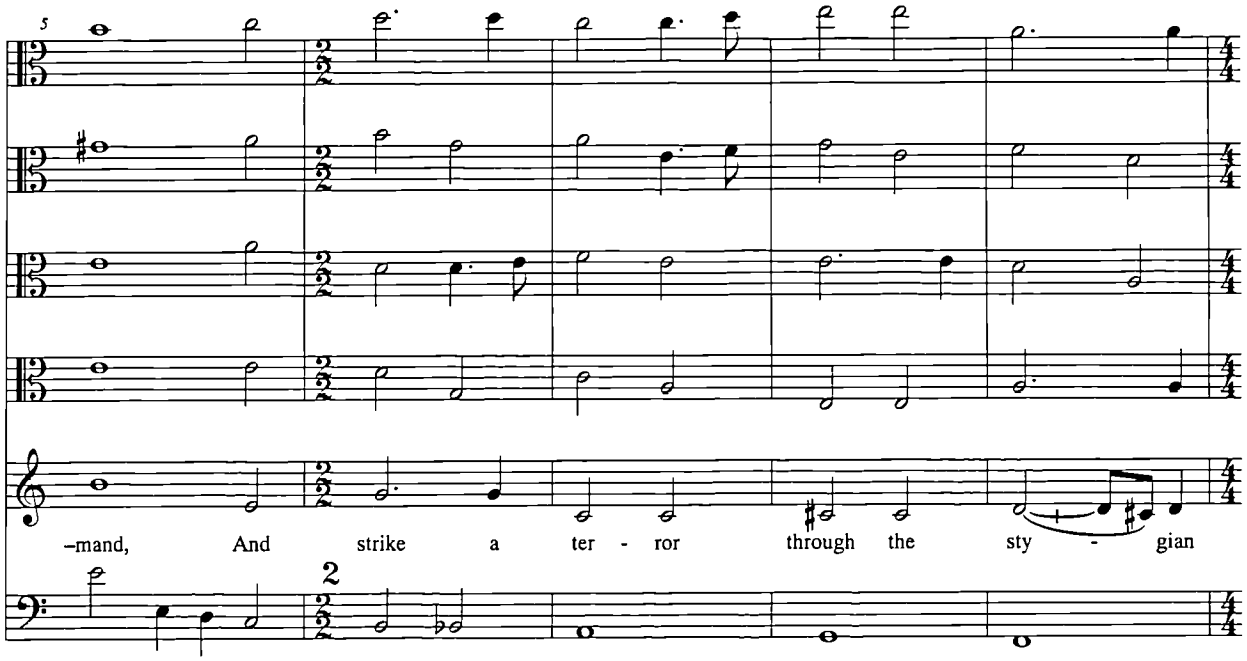
15

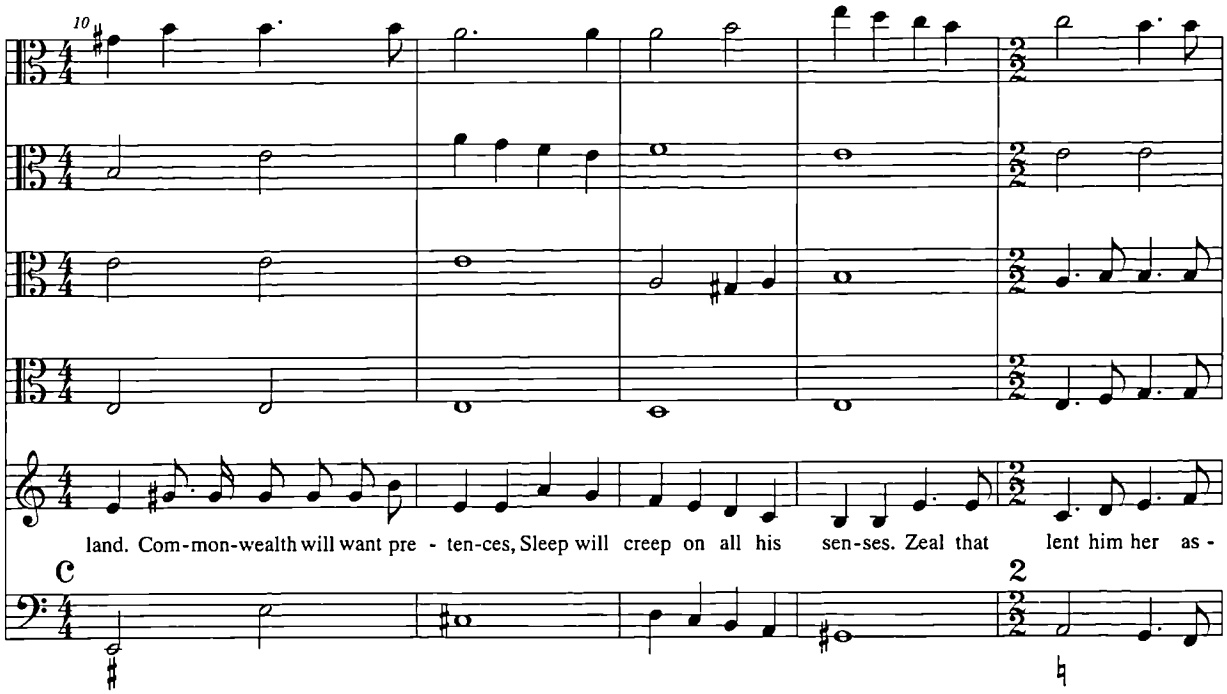
be; 'Tis doom'd by fate's de - cree, 'Tis doom'd that Al - bion's dwell - ing All o -

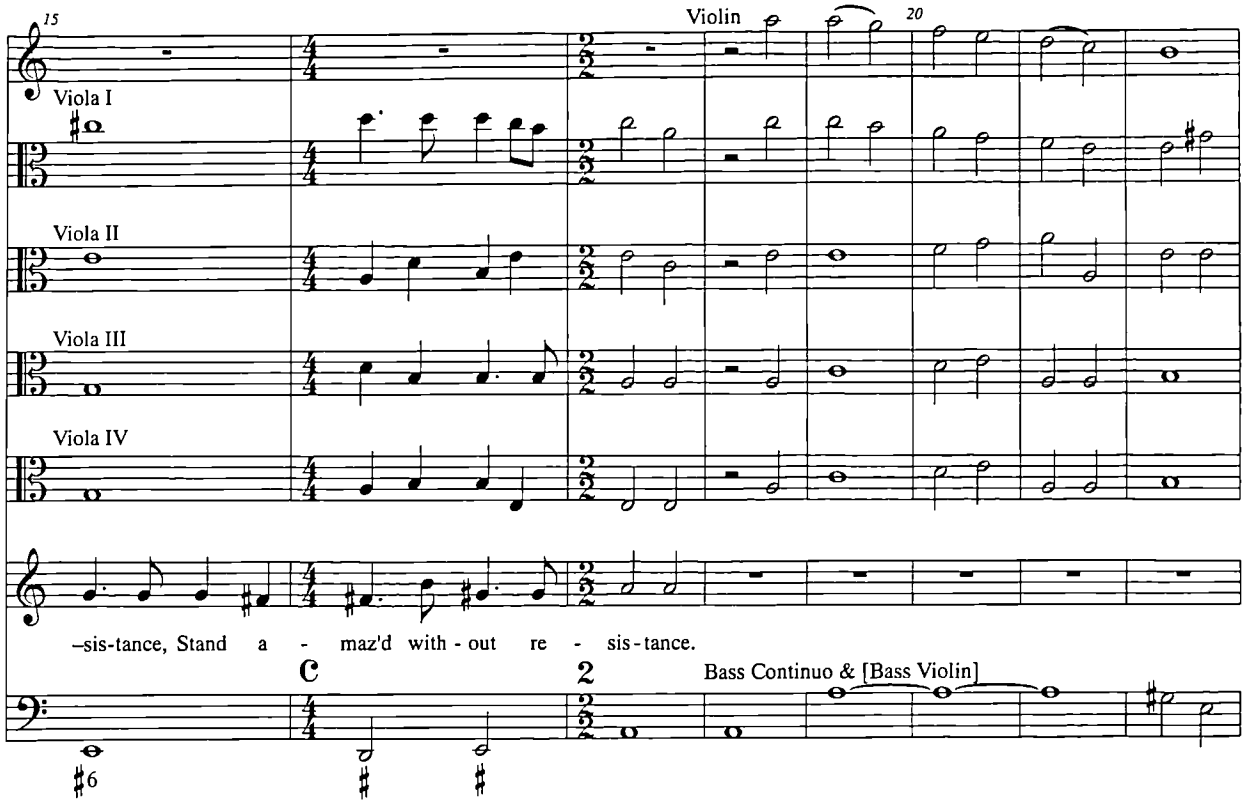


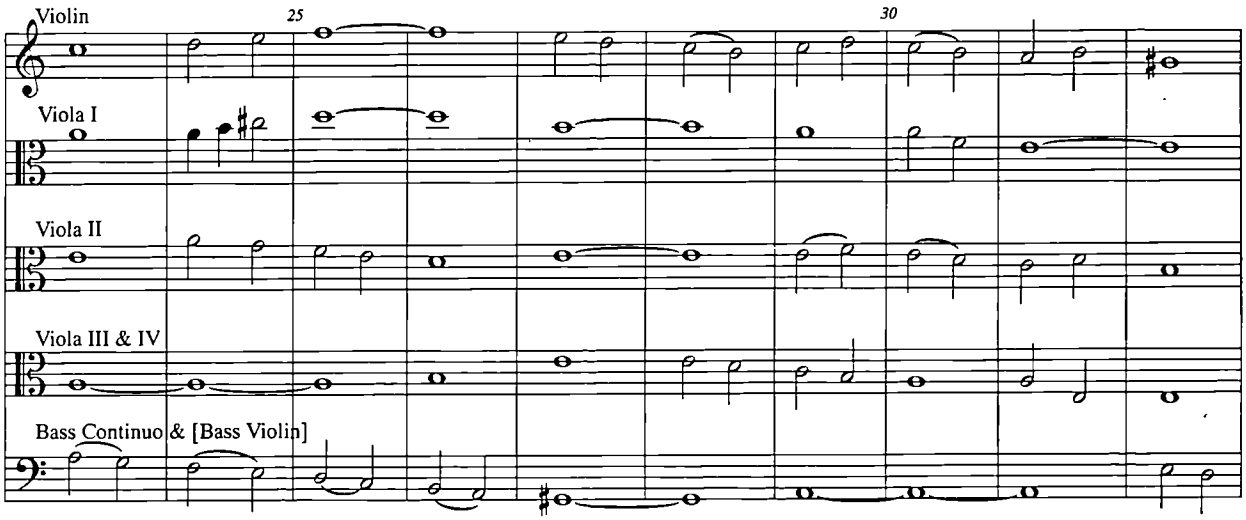
SCENA (*Hermes, Democracy, Zelota, Augusta, Thamesis*)

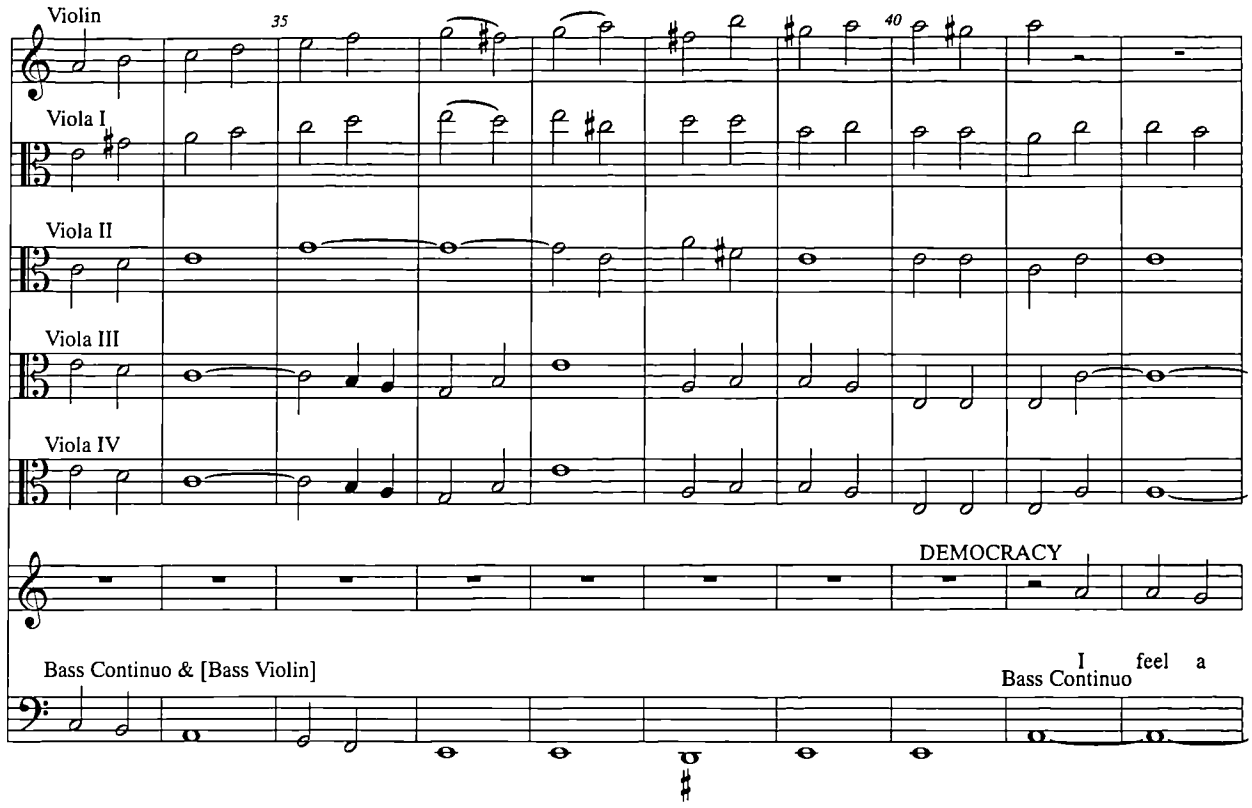


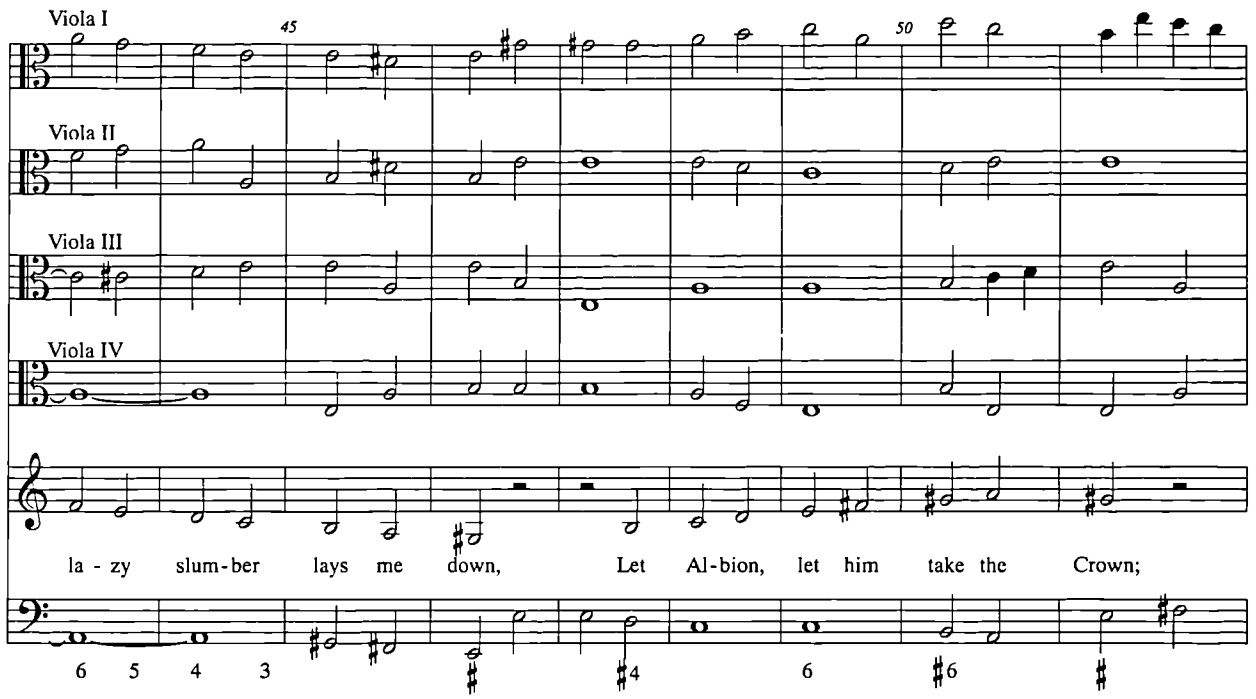

5
–mand, And strike a ter - ror through the sty - gian
2

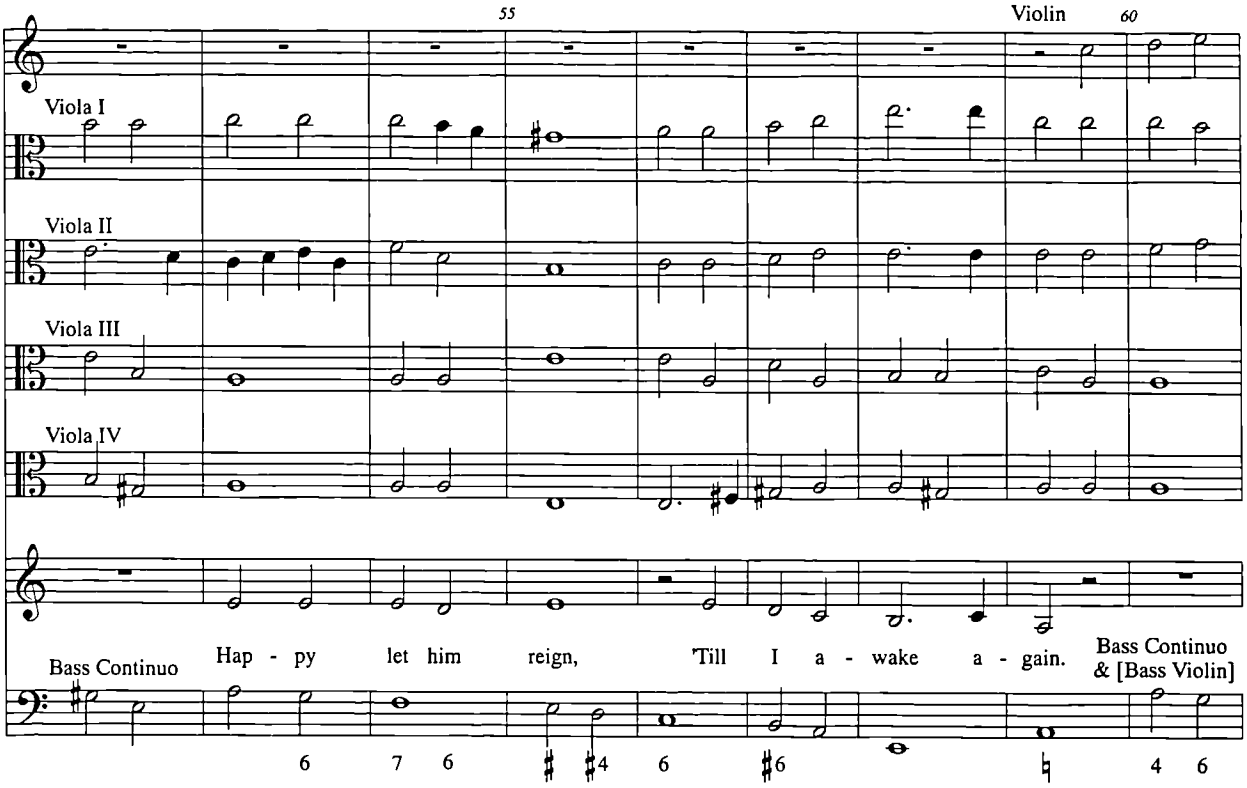

10
land. Com-mon-wealth will want pre - ten-ces, Sleep will creep on all his sen-ses. Zeal that lent him her as -
C
2

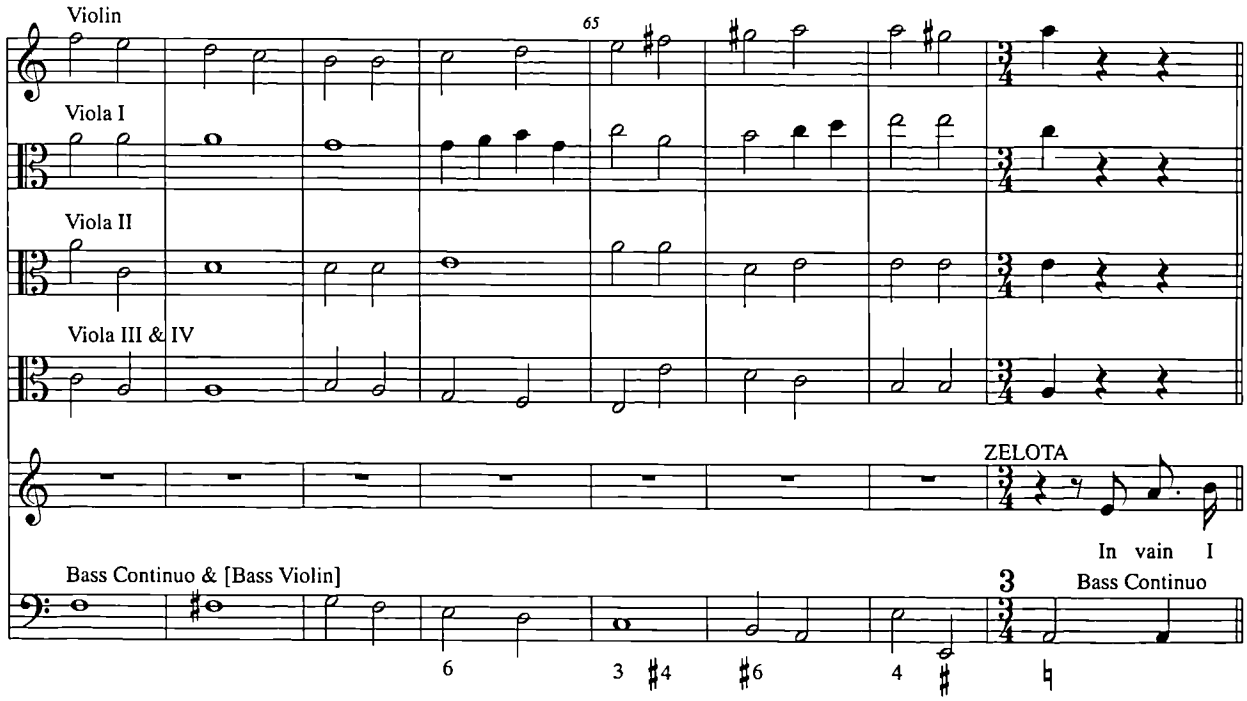

15
Violin
20
Viola I
Viola II
Viola III
Viola IV
–sis-tance, Stand a - maz'd with - out re - sis - tance.
C
2
Bass Continuo & [Bass Violin]
♯6

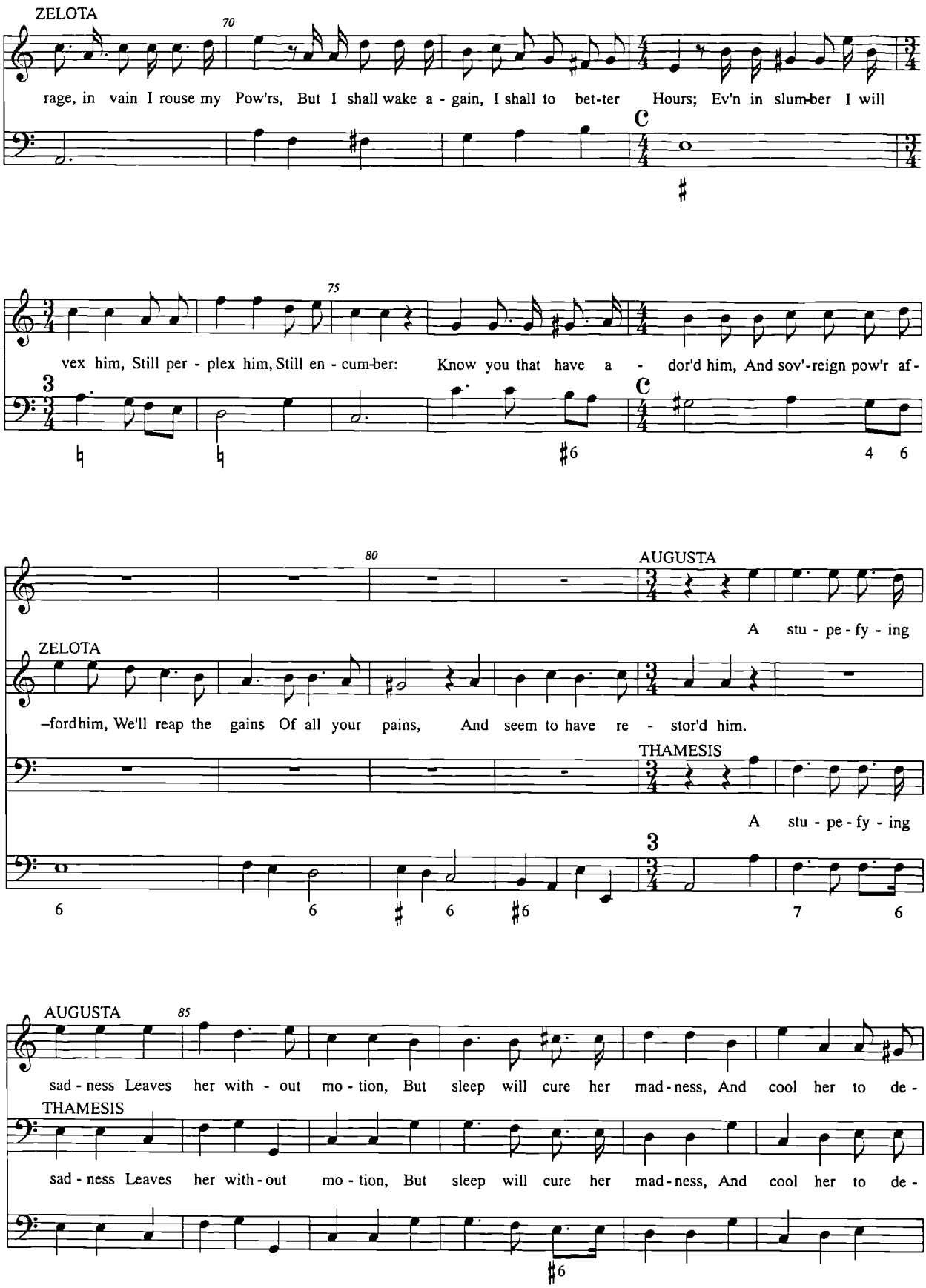

Violin
25
30
Viola I
Viola II
Viola III & IV
Bass Continuo & [Bass Violin]

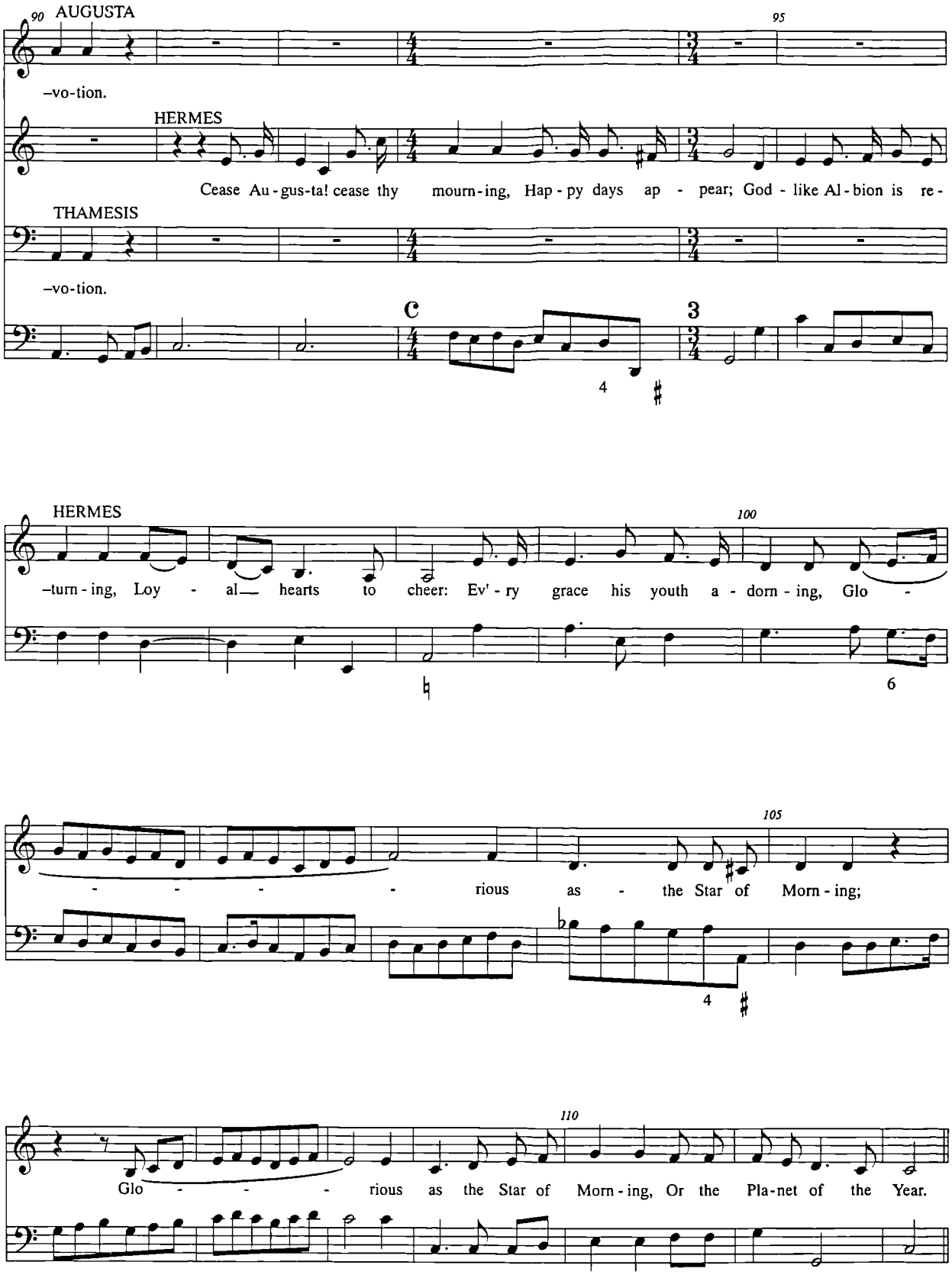

Violin
35
40
Viola I
Viola II
Viola III
Viola IV
DEMOCRACY
Bass Continuo & [Bass Violin]
I feel a
Bass Continuo


Viola I
45
50
Viola II
Viola III
Viola IV
la - zy slum-ber lays me down, Let Al-bion, let him take the Crown;
6 5 4 3
4
6
6

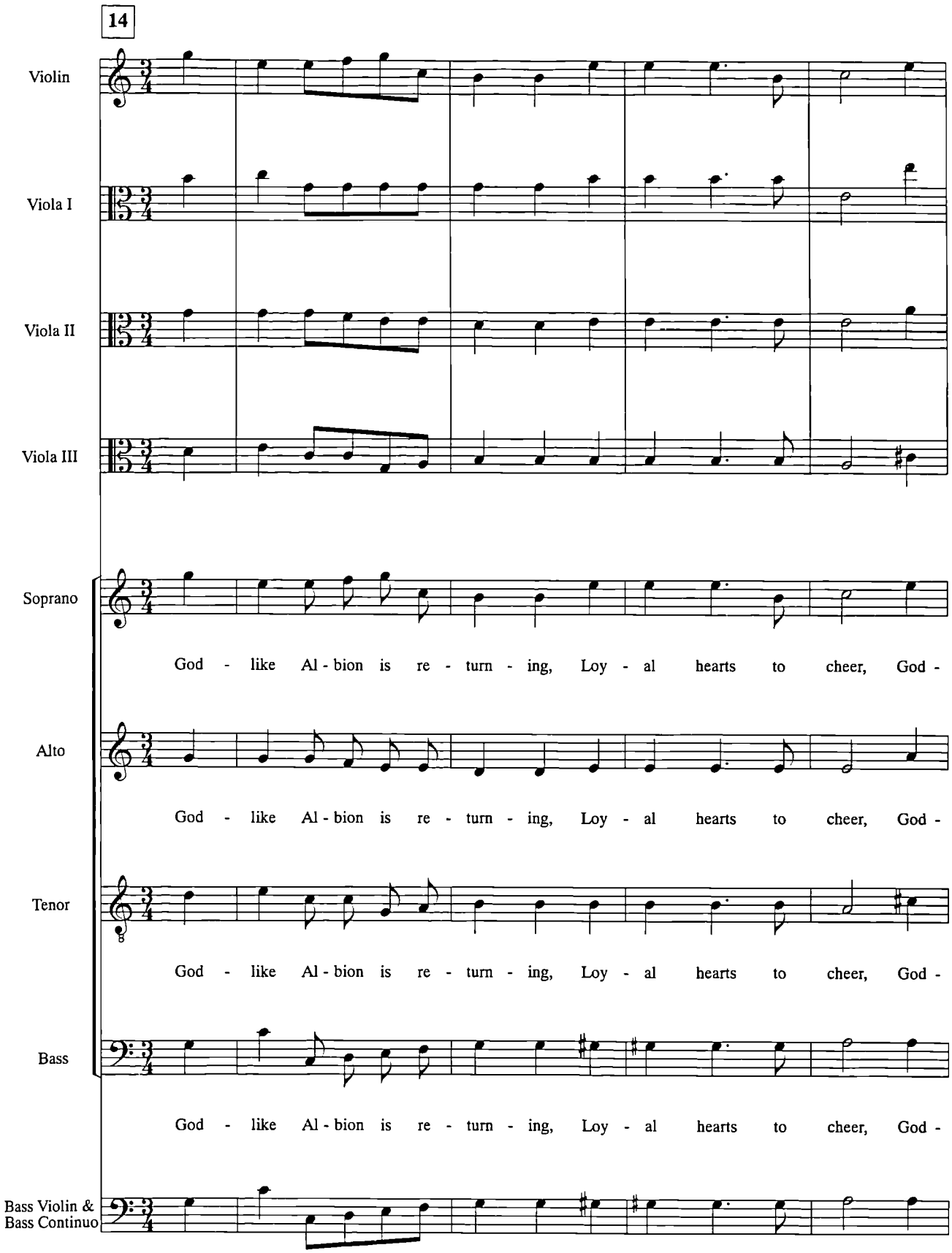

55
Violin
60
Viola I
Viola II
Viola III
Viola IV
Bass Continuo
Hap - py let him reign, Till I a - wake a - gain.
Bass Continuo & [Bass Violin]

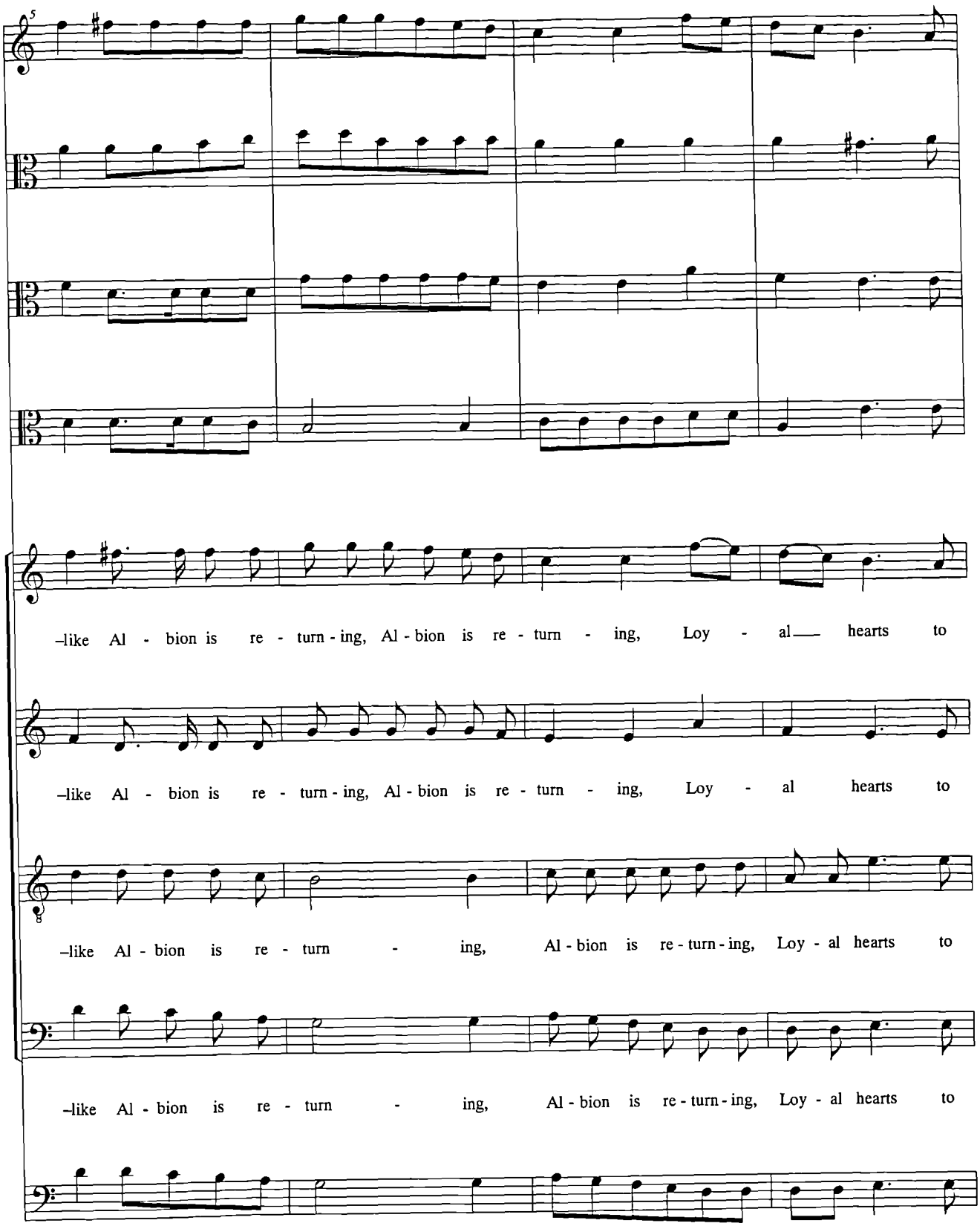

Violin
65
Viola I
Viola II
Viola III & IV
ZELOTA
In vain I
Bass Continuo & [Bass Violin]
Bass Continuo

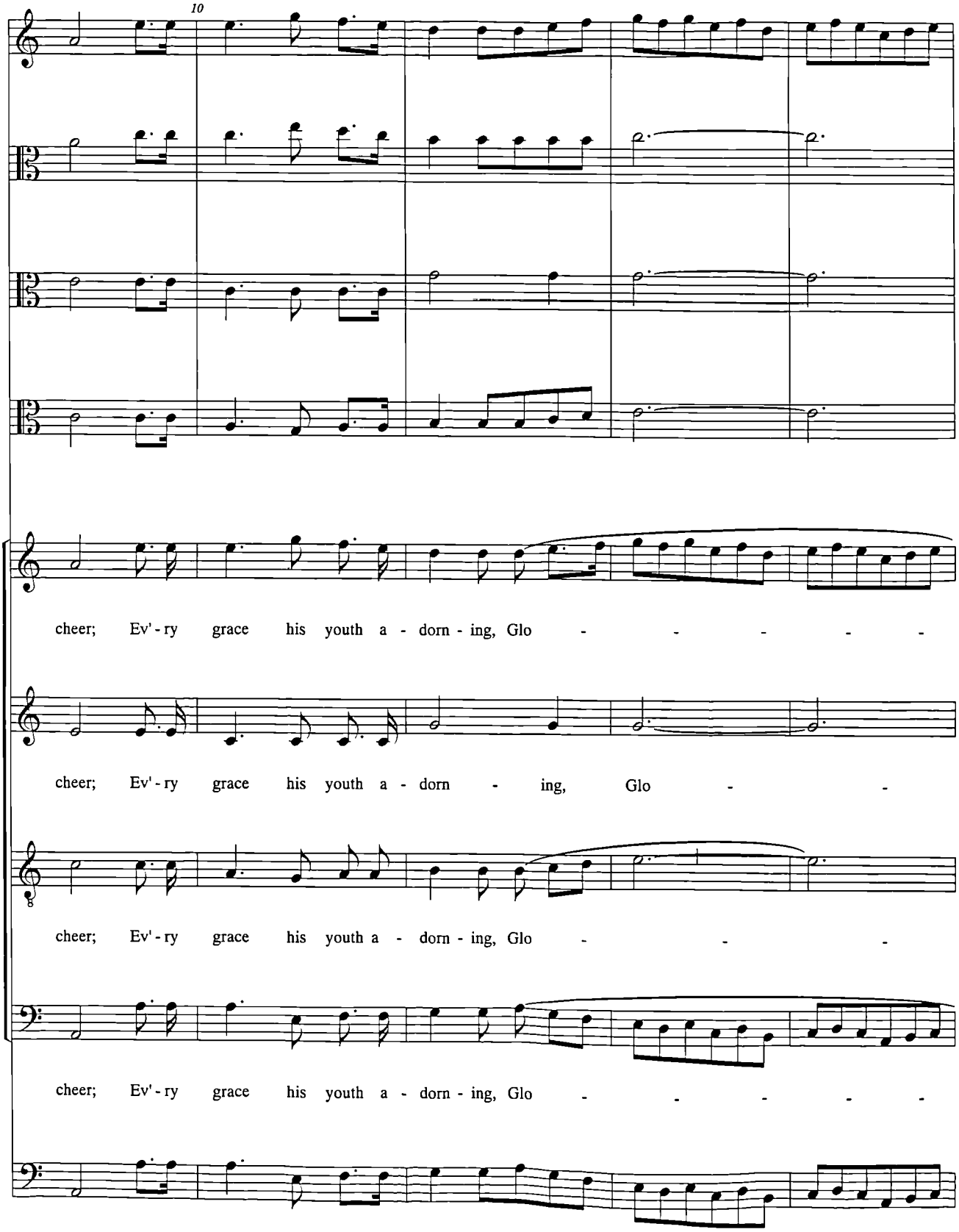

ZELOTA
70
rage, in vain I rouse my Pow'rs, But I shall wake a - gain, I shall to bet-ter Hours; Ev'n in slum-ber I will
C
75
vex him, Still per - plex him, Still en - cum-ber: Know you that have a - dor'd him, And sov'-reign pow'r af-
3
C
80
AUGUSTA
A stu - pe - fy - ing
ZELOTA
–ford him, We'll reap the gains Of all your pains, And seem to have re - stor'd him.
THAMESIS
A stu - pe - fy - ing
3
AUGUSTA
85
sad - ness Leaves her with - out mo - tion, But sleep will cure her mad - ness, And cool her to de -
THAMESIS
sad - ness Leaves her with - out mo - tion, But sleep will cure her mad - ness, And cool her to de -

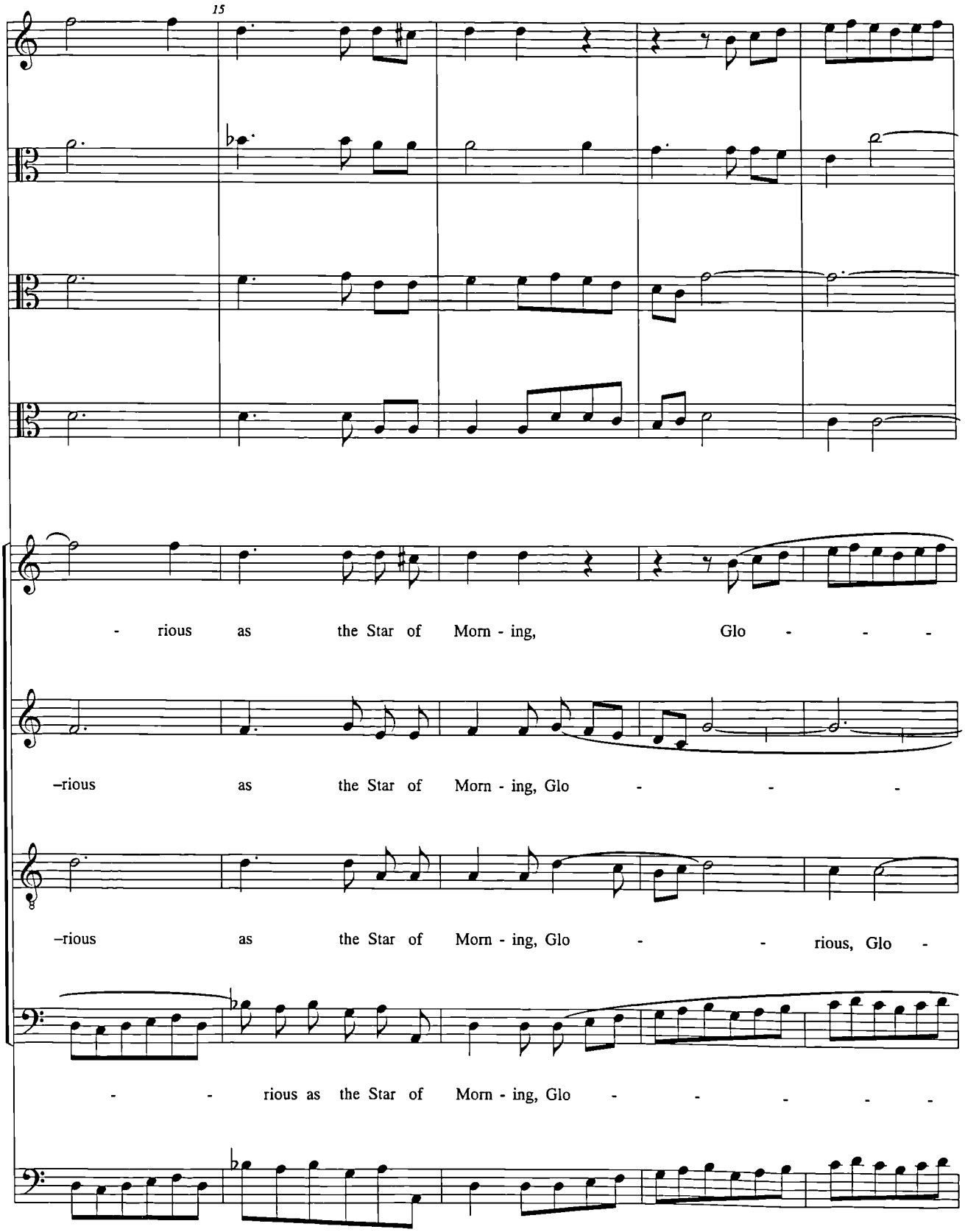

90
AUGUSTA
95
–vo-tion.
HERMES
Cease Au-gus-ta! cease thy mourn-ing, Hap-py days ap - pear; God - like Al-bion is re-
THAMESIS
–vo-tion.
C
3
4
HERMES
100
–turn-ing, Loy - al— hearts to cheer: Ev'-ry grace his youth a - dorn-ing, Glo -
6
105
- - - - rious as - the Star of Morn-ing;
4
110
Glo - - - - rious as the Star of Morn-ing, Or the Pla-net of the Year.

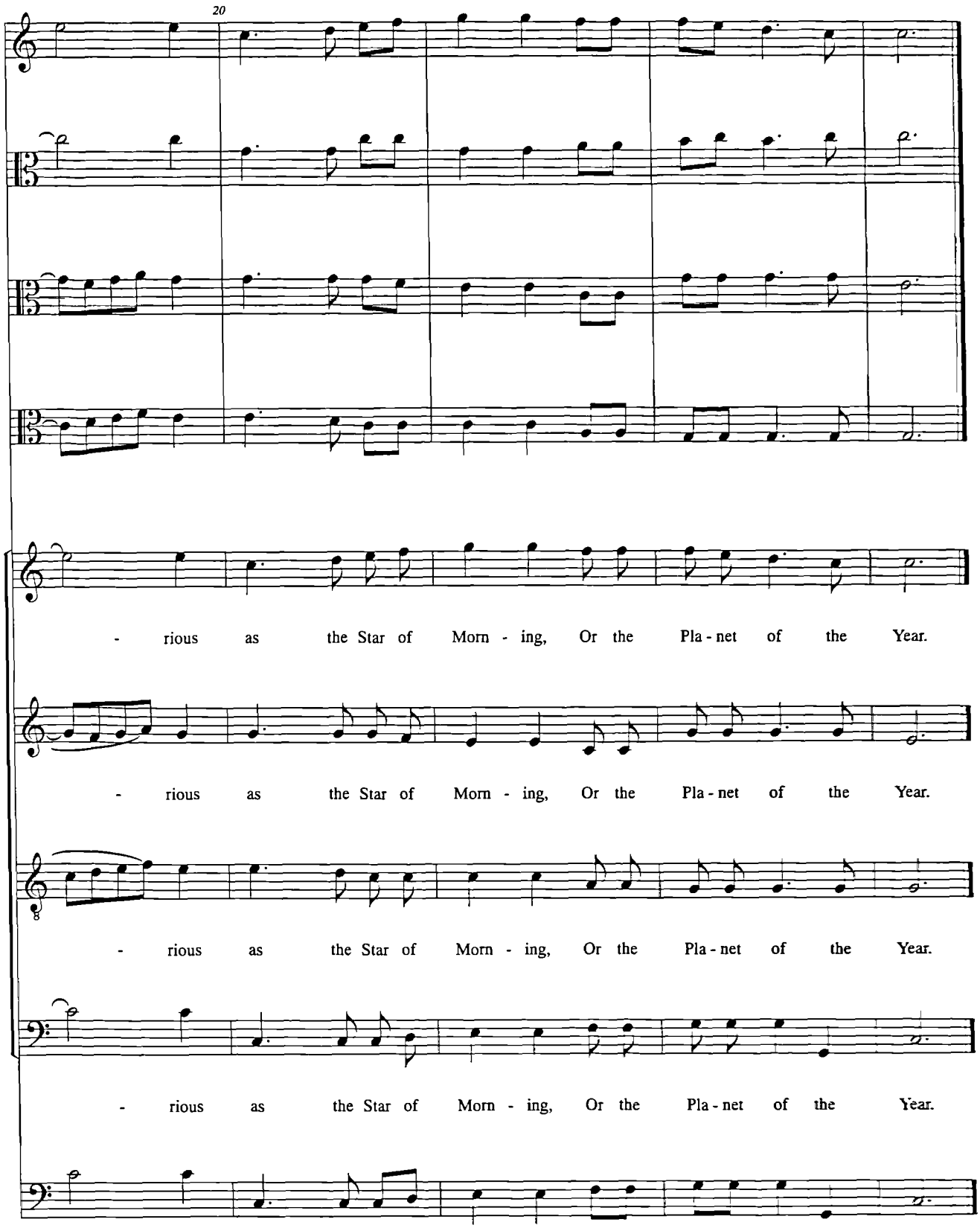
CHORUS GODLIKE ALBION IS RETURNING




5
–like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to
–like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to
–like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to
–like Al - bion is re - turn - ing, Al - bion is re - turn - ing, Loy - al hearts to

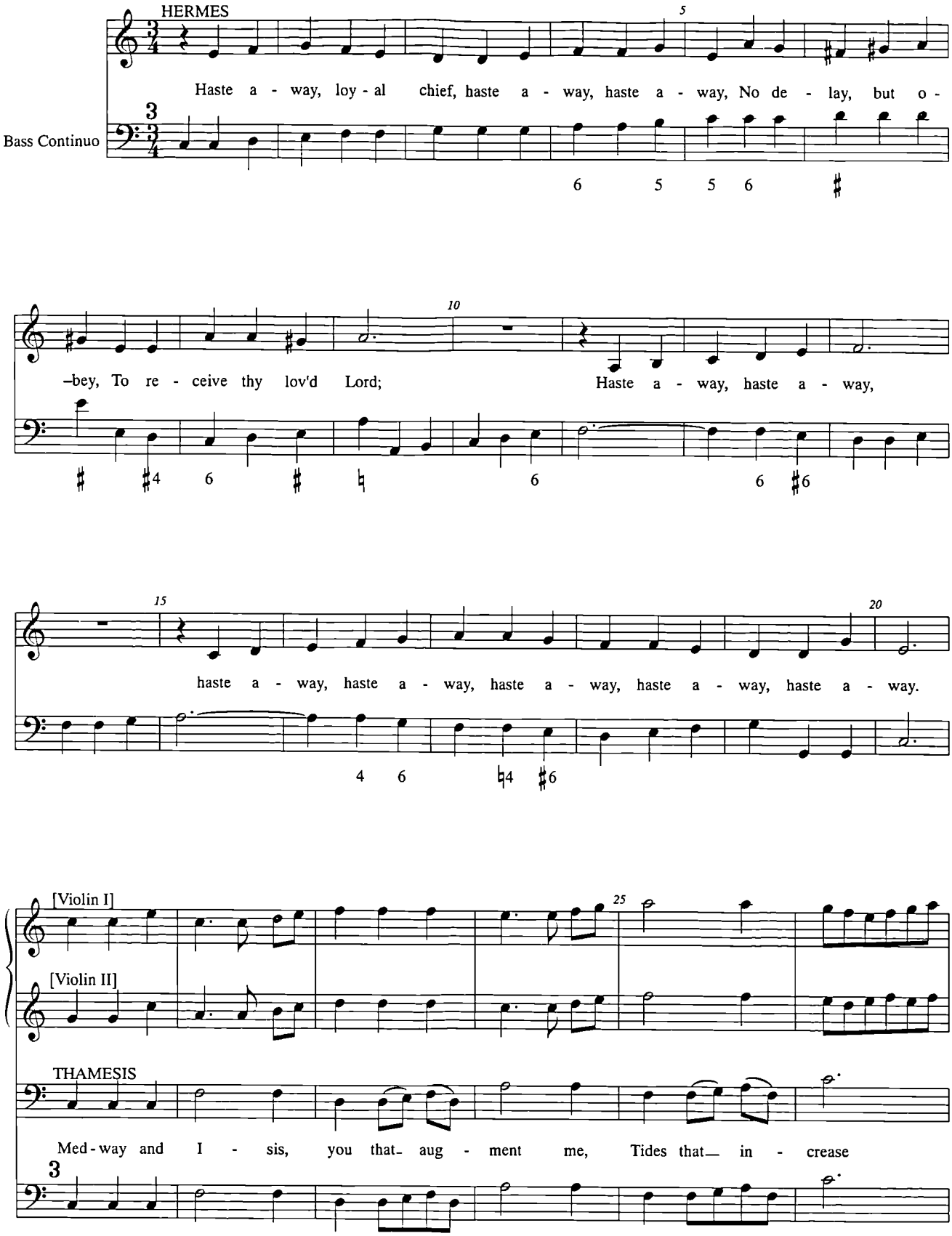

10
cheer; Ev'-ry grace his youth a-dorn-ing, Glo - - - - -
cheer; Ev'-ry grace his youth a-dorn - ing, Glo - -
cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - -
cheer; Ev'-ry grace his youth a - dorn - ing, Glo - - - - -

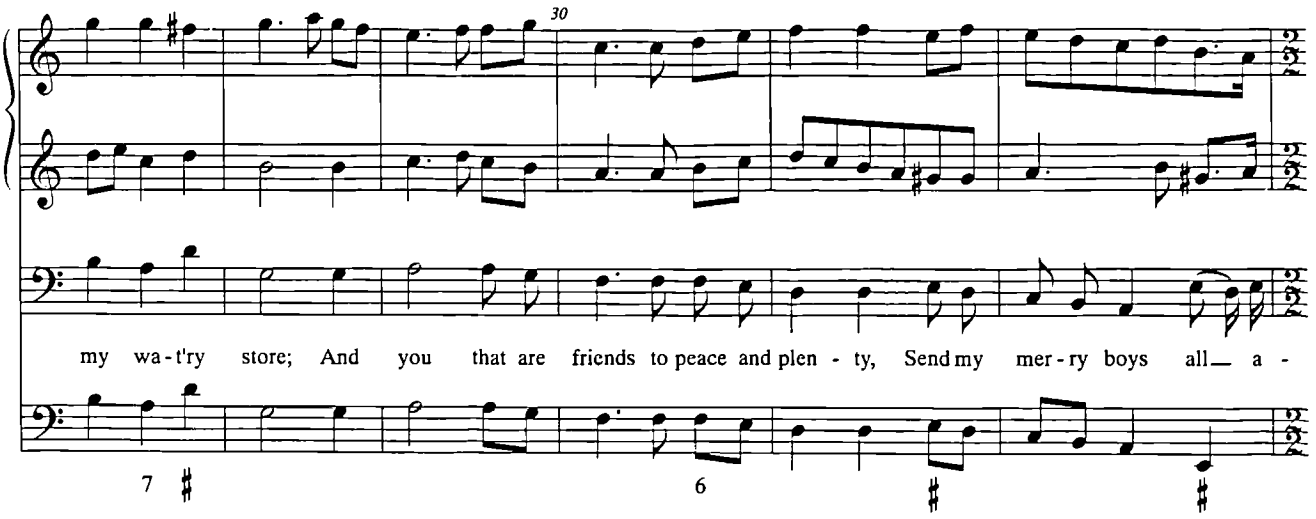

15
- rious as the Star of Morn - ing, Glo - - -
–rious as the Star of Morn - ing, Glo - - -
–rious as the Star of Morn - ing, Glo - - rious, Glo -
- - rious as the Star of Morn - ing, Glo - - - - -

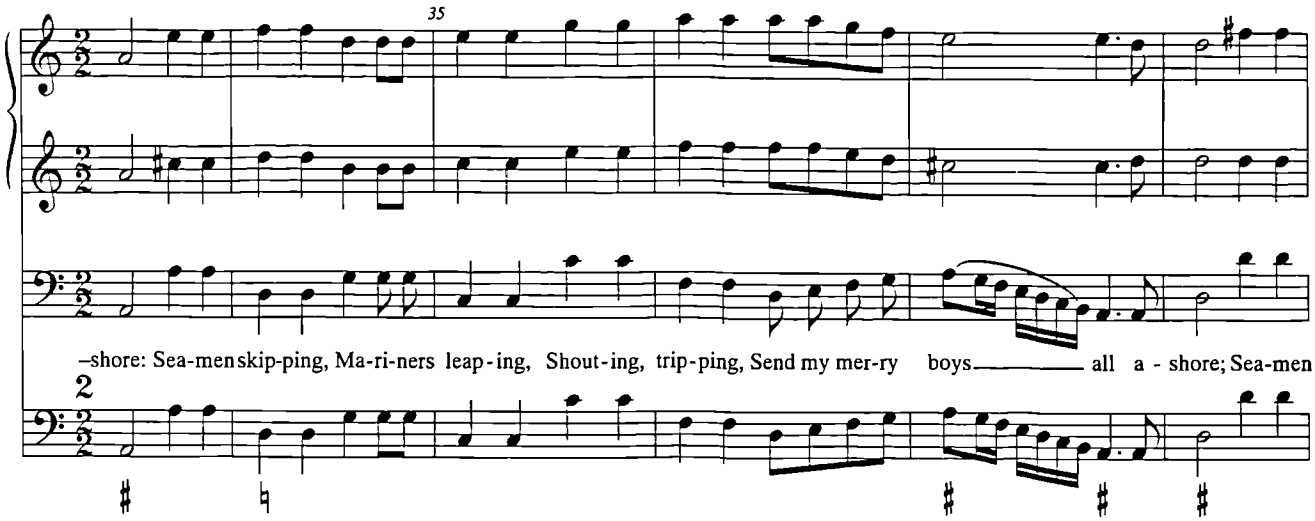

20
- rious as the Star of Morn - ing, Or the Pla - net of the Year.
- rious as the Star of Morn - ing, Or the Pla - net of the Year.
- rious as the Star of Morn - ing, Or the Pla - net of the Year.
- rious as the Star of Morn - ing, Or the Pla - net of the Year.

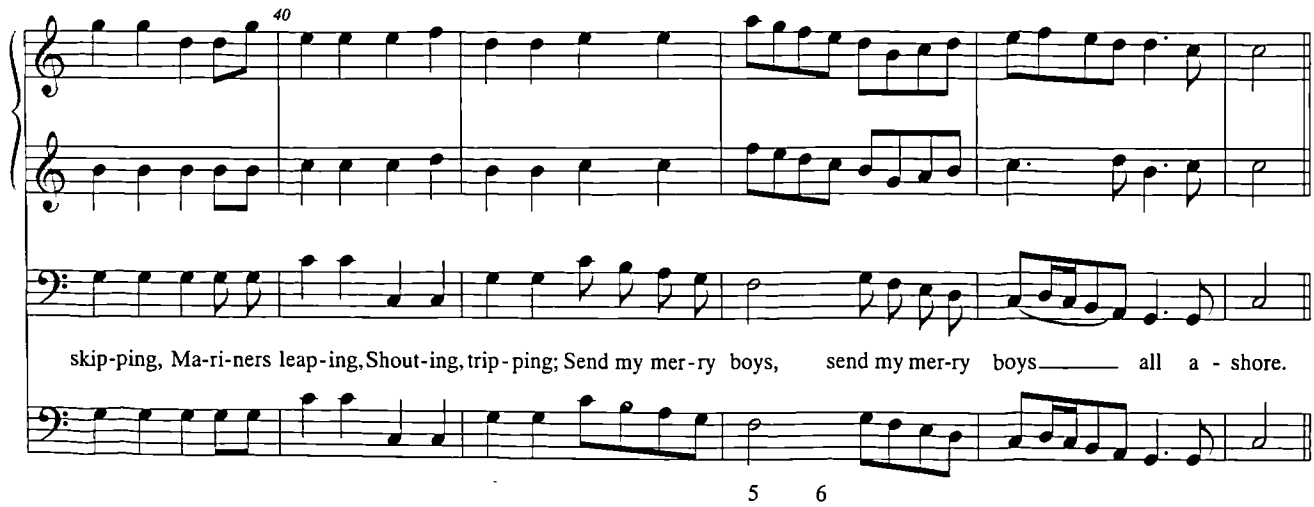
SONG (*Hermes*) HASTE AWAY
& SONG (*Thamesis*) MEDWAY AND ISIS

15



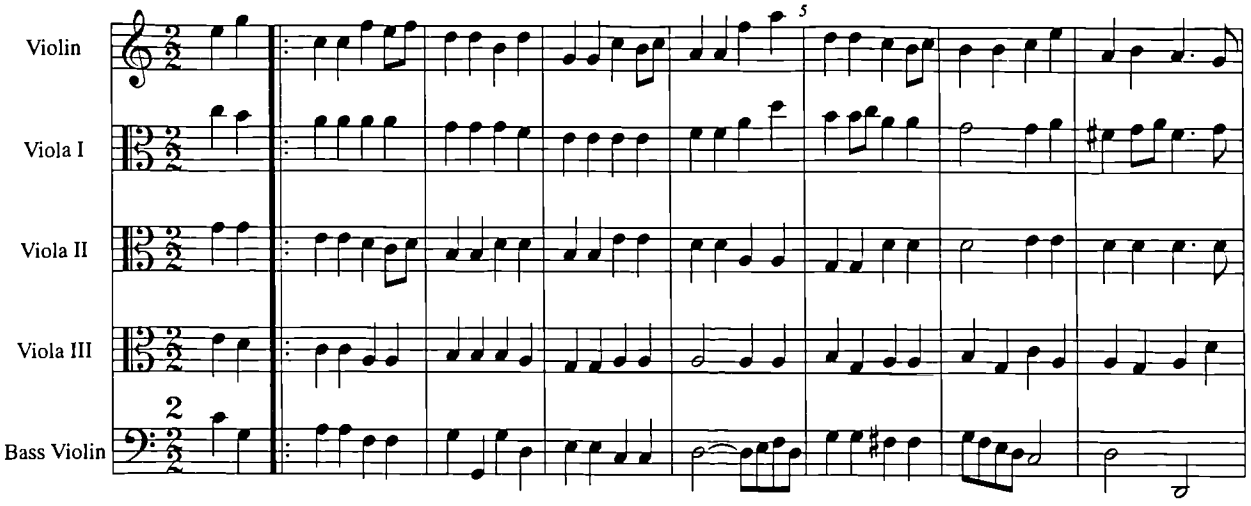

30
my wa-t'ry store; And you that are friends to peace and plen - ty, Send my mer-ry boys all a -

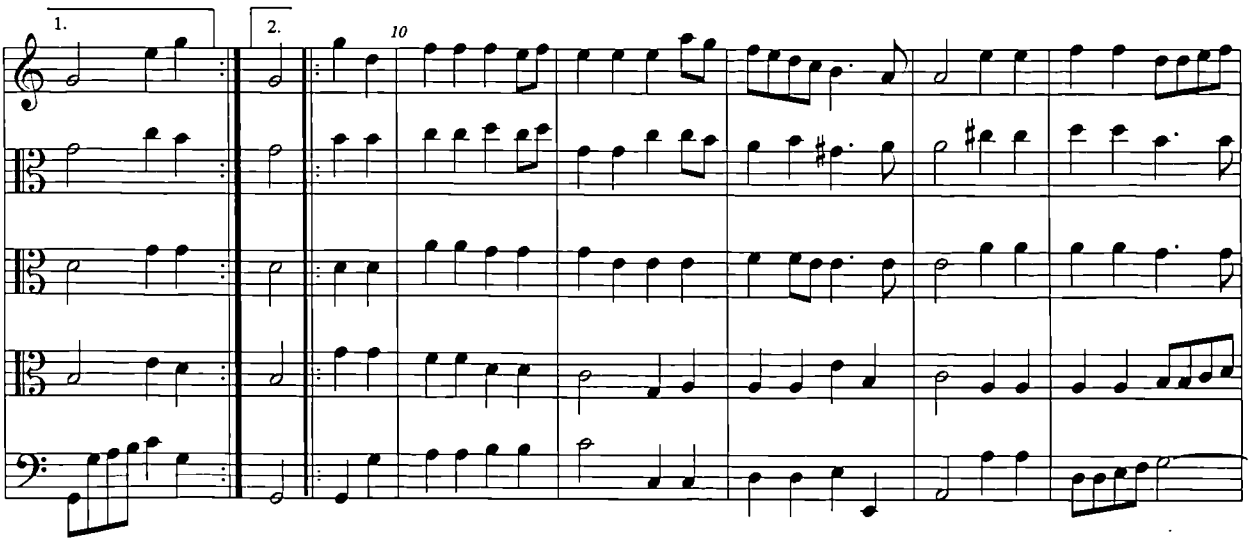

35
–shore: Sea-men skip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping, Send my mer-ry boys all a - shore; Sea-men

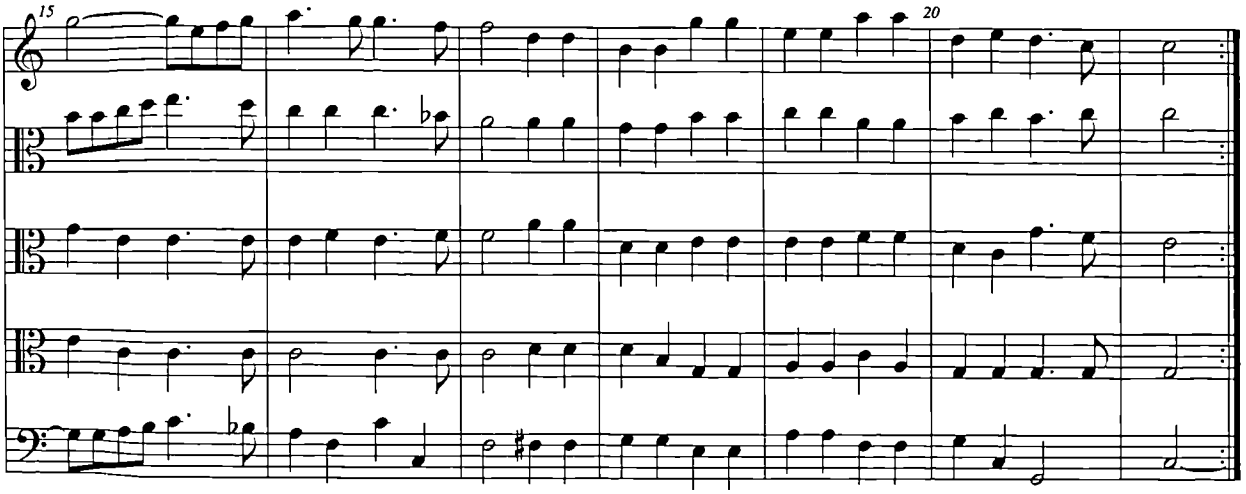

40
skip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping; Send my mer-ry boys, send my mer-ry boys all a - shore.

AYRE FOR THE MARINERS

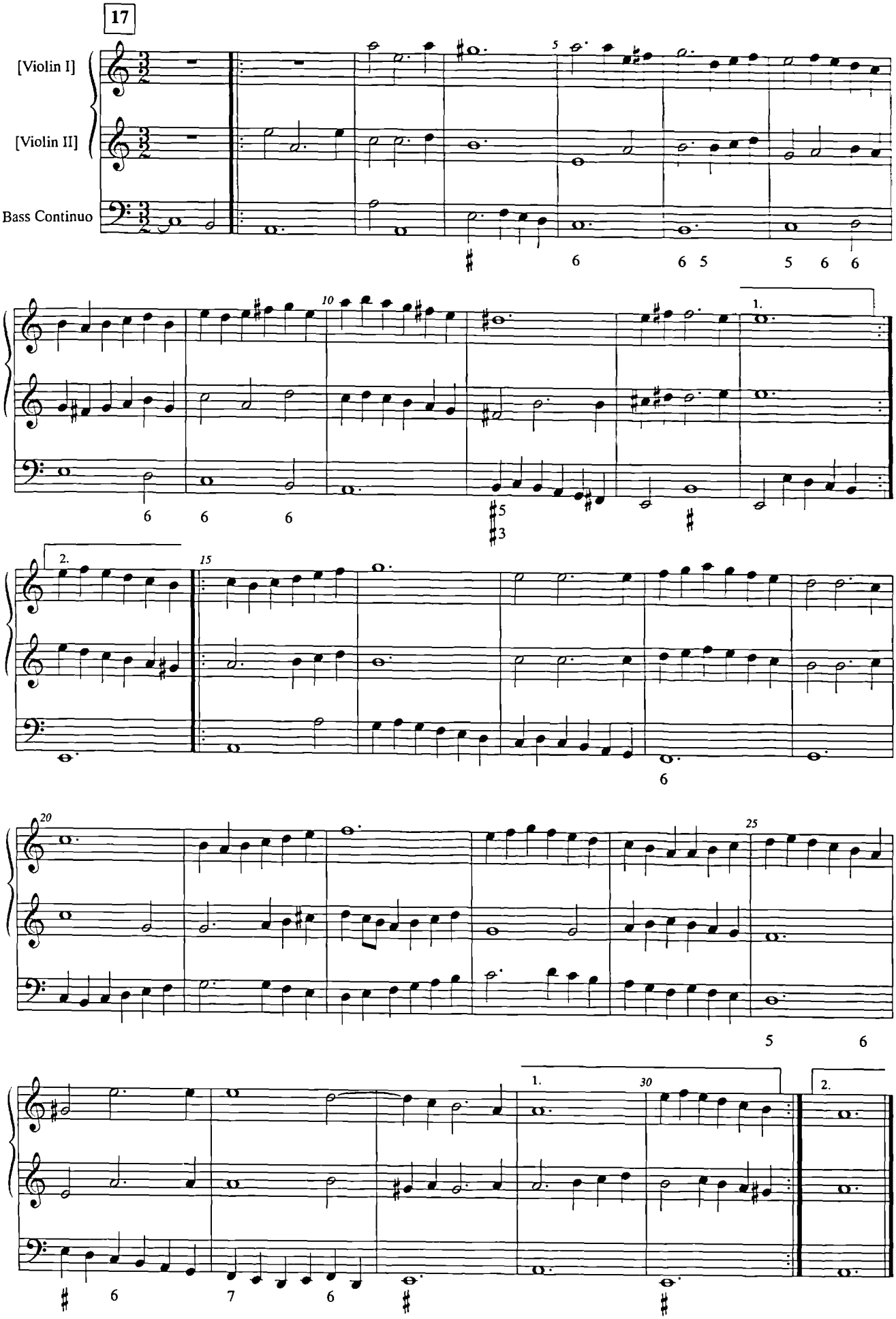
16





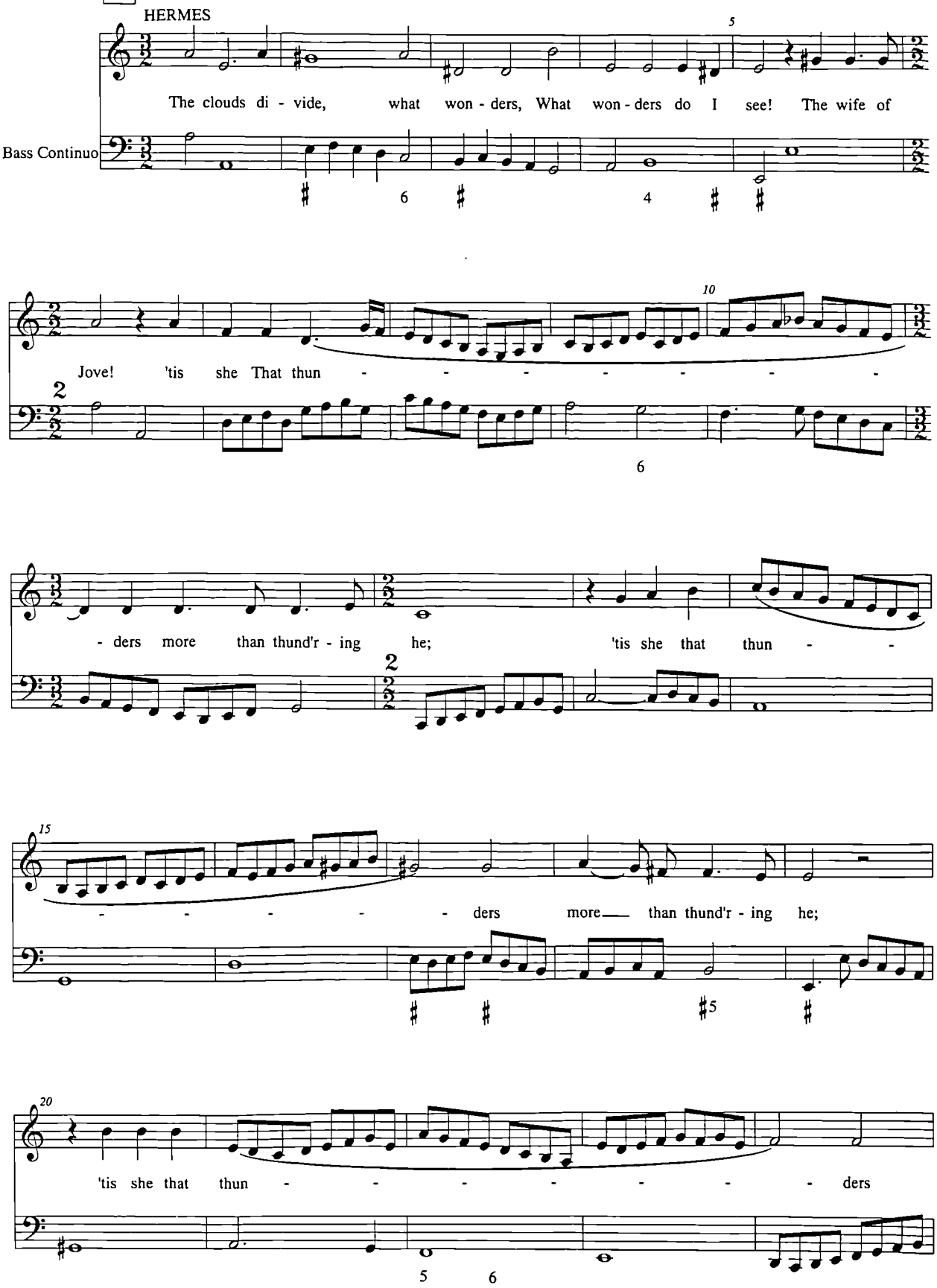


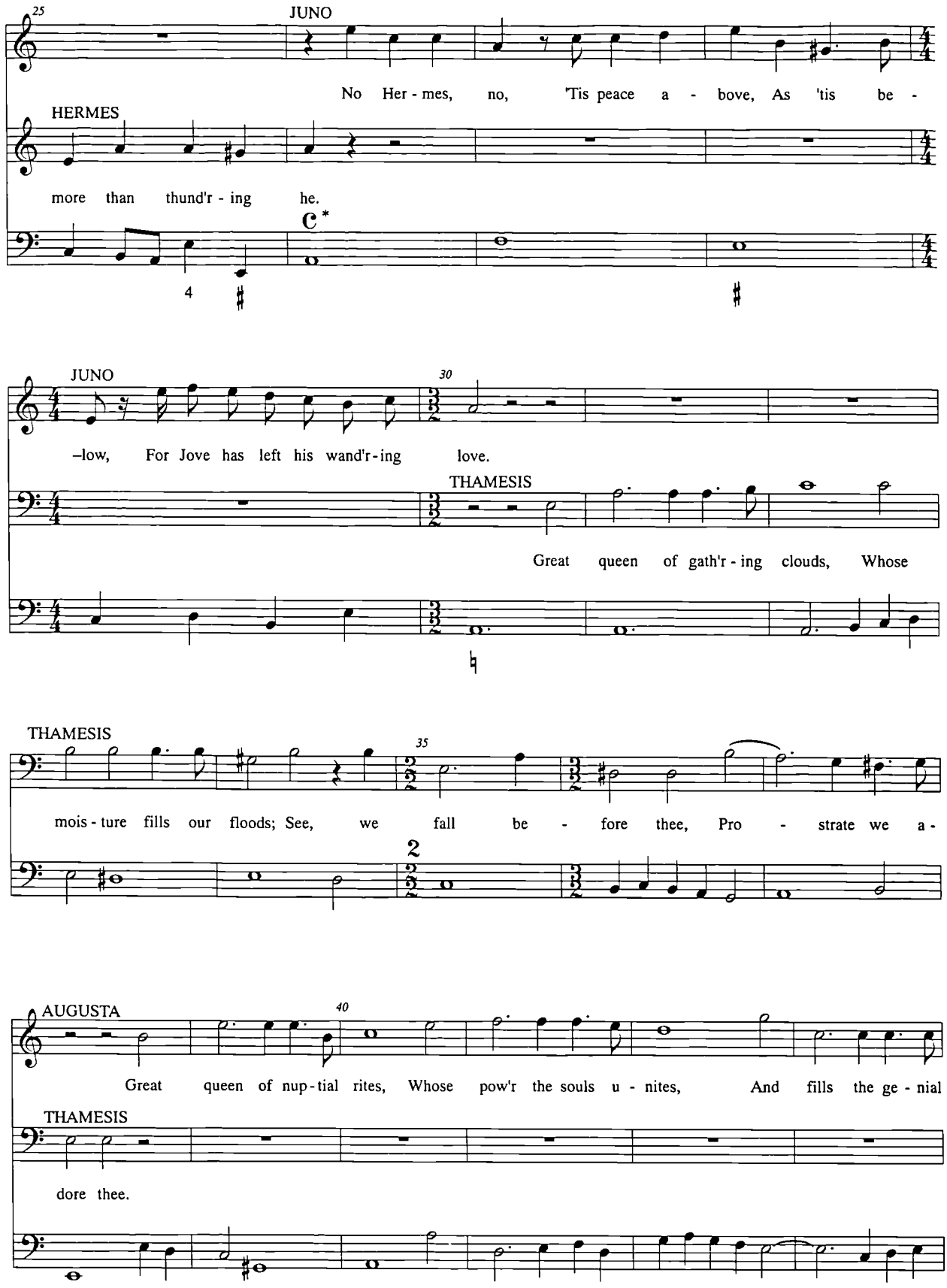
RITORNEL



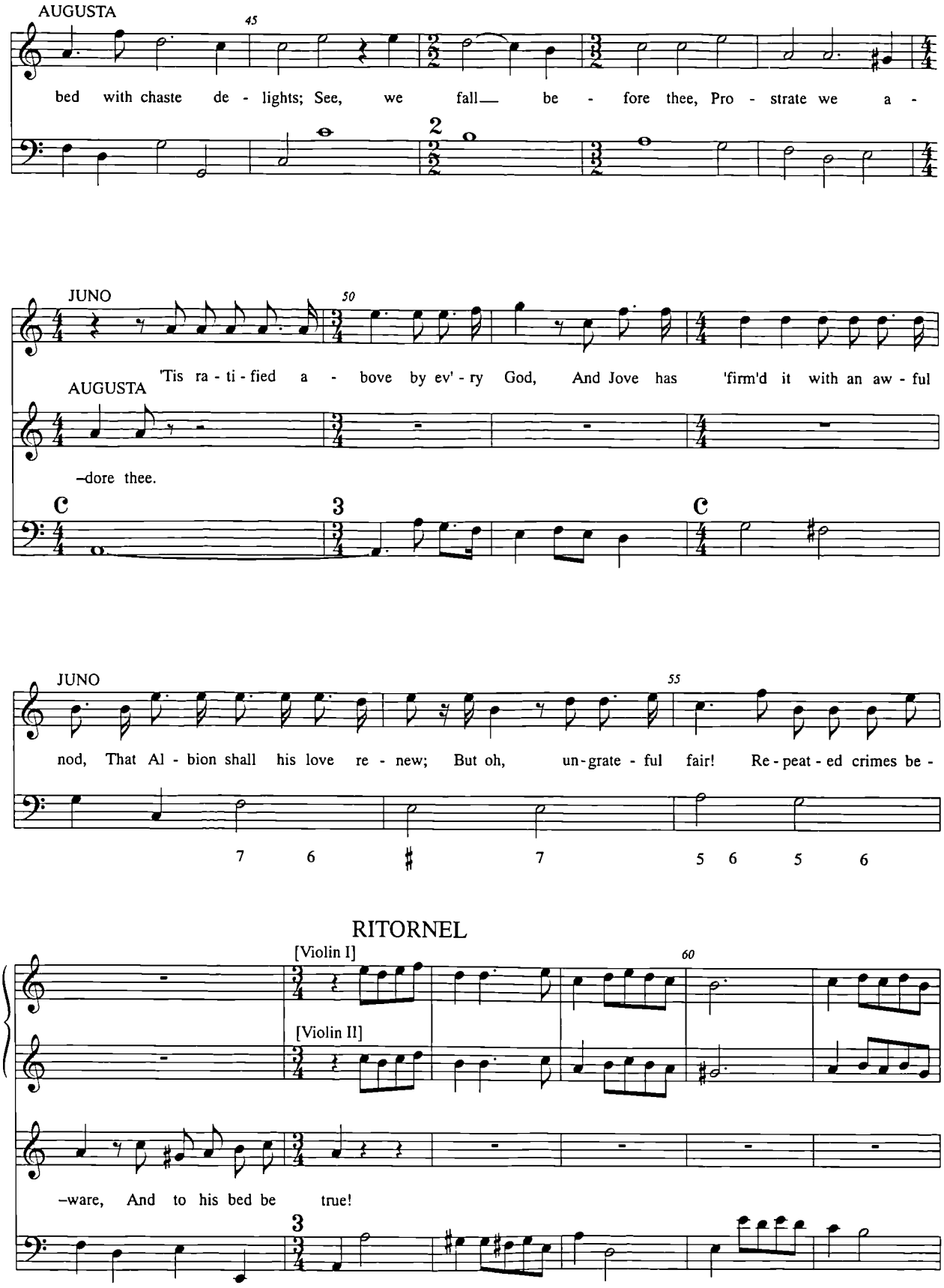
RECITATIVE (*Hermes, Juno, Augusta, Thamesis*), RITORNEL & SONG (*Iris*) ALBION BY THE NYMPH ATTENDED

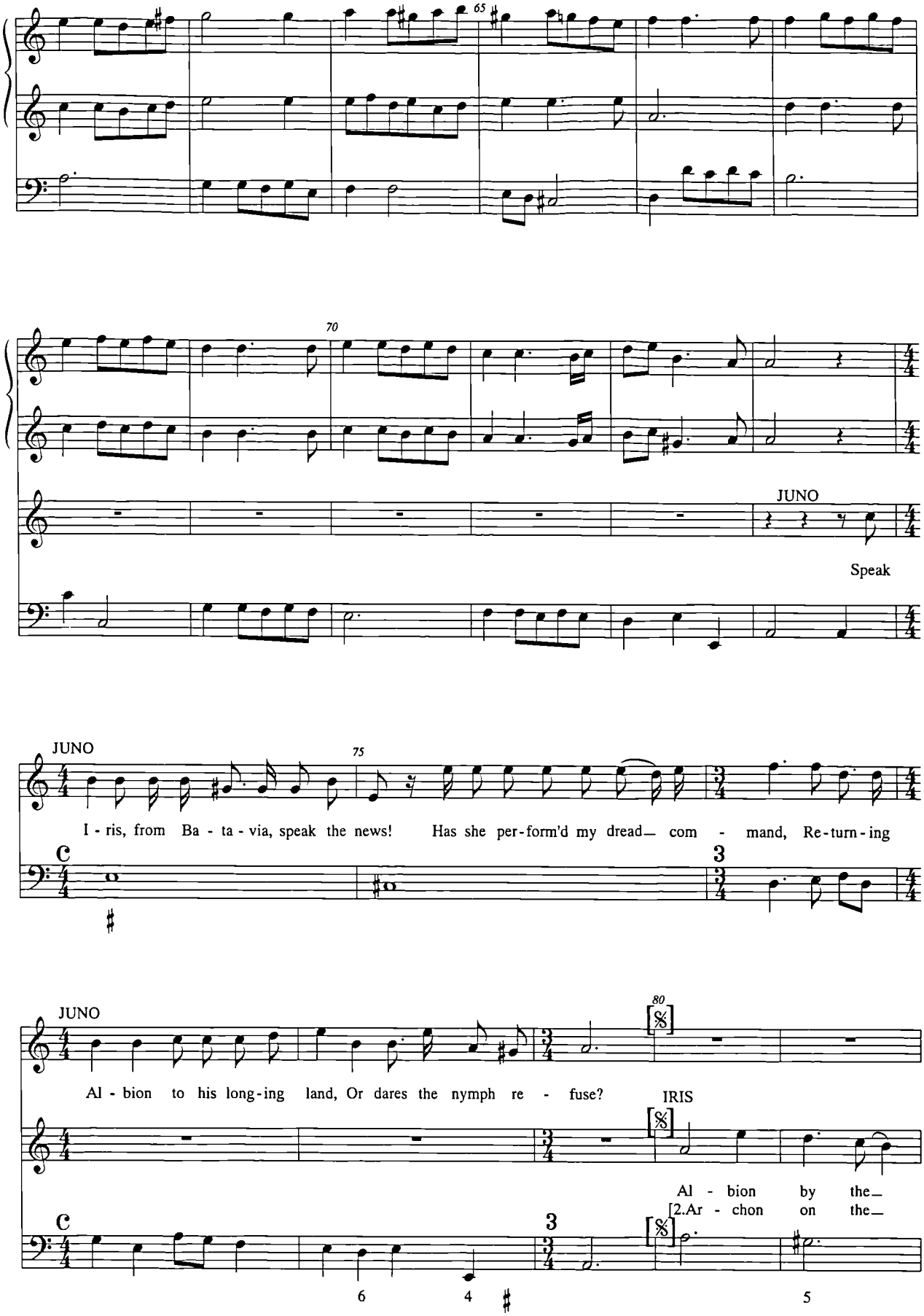
18

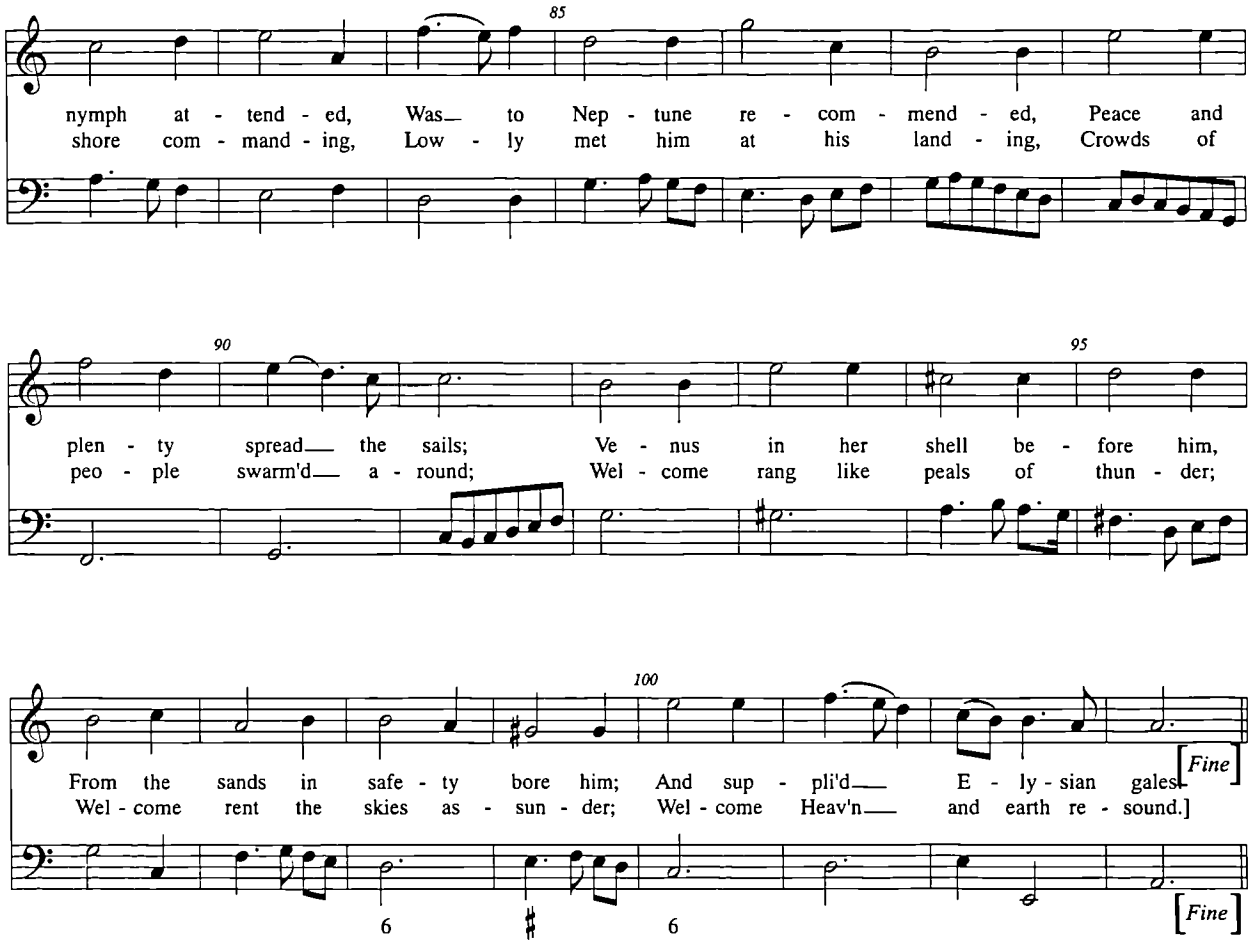




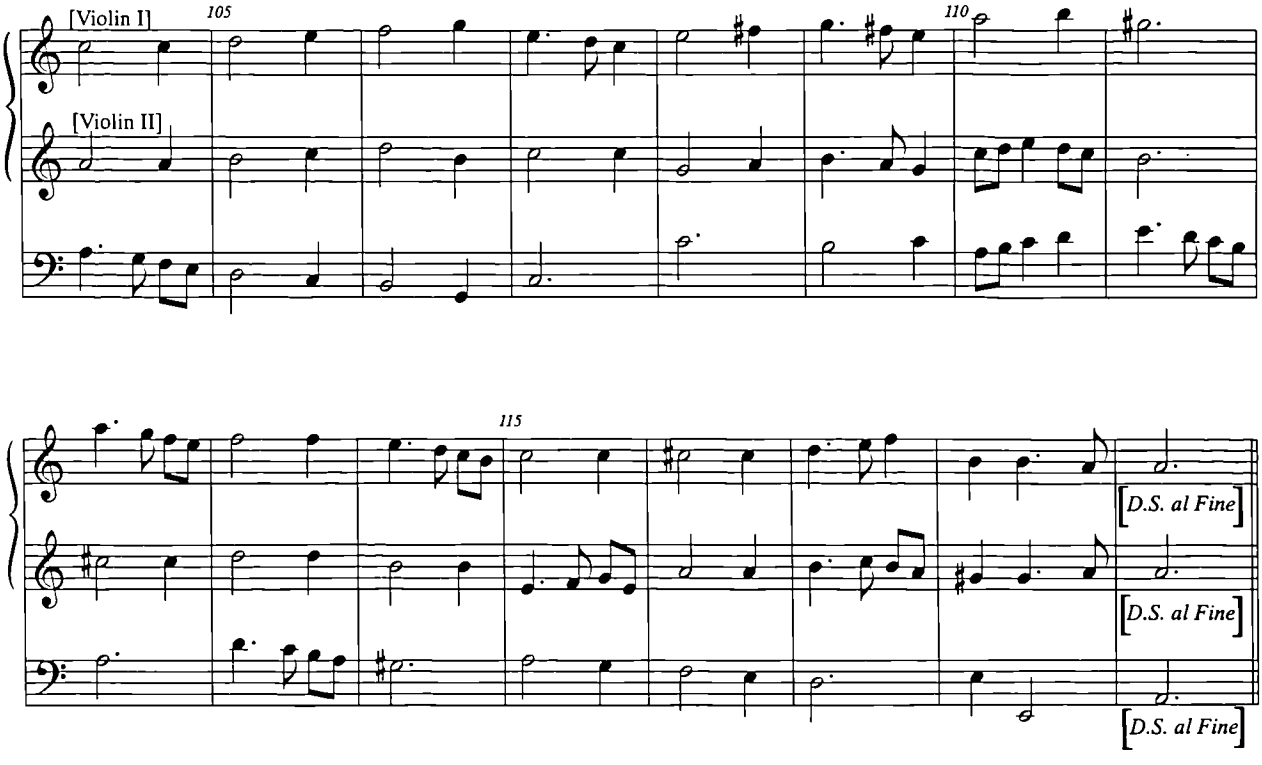
*See Commentary


AUGUSTA
45
bed with chaste de - lights; See, we fall— be - fore thee, Pro - strate we a -
JUNO
50
'Tis ra - ti - fied a - bove by ev' - ry God, And Jove has 'firm'd it with an aw - ful
AUGUSTA
–dore thee.
JUNO
55
nod, That Al - bion shall his love re - new; But oh, un-grate - ful fair! Re - peat - ed crimes be -
RITORNEL
[Violin I]
60
[Violin II]
–ware, And to his bed be true!

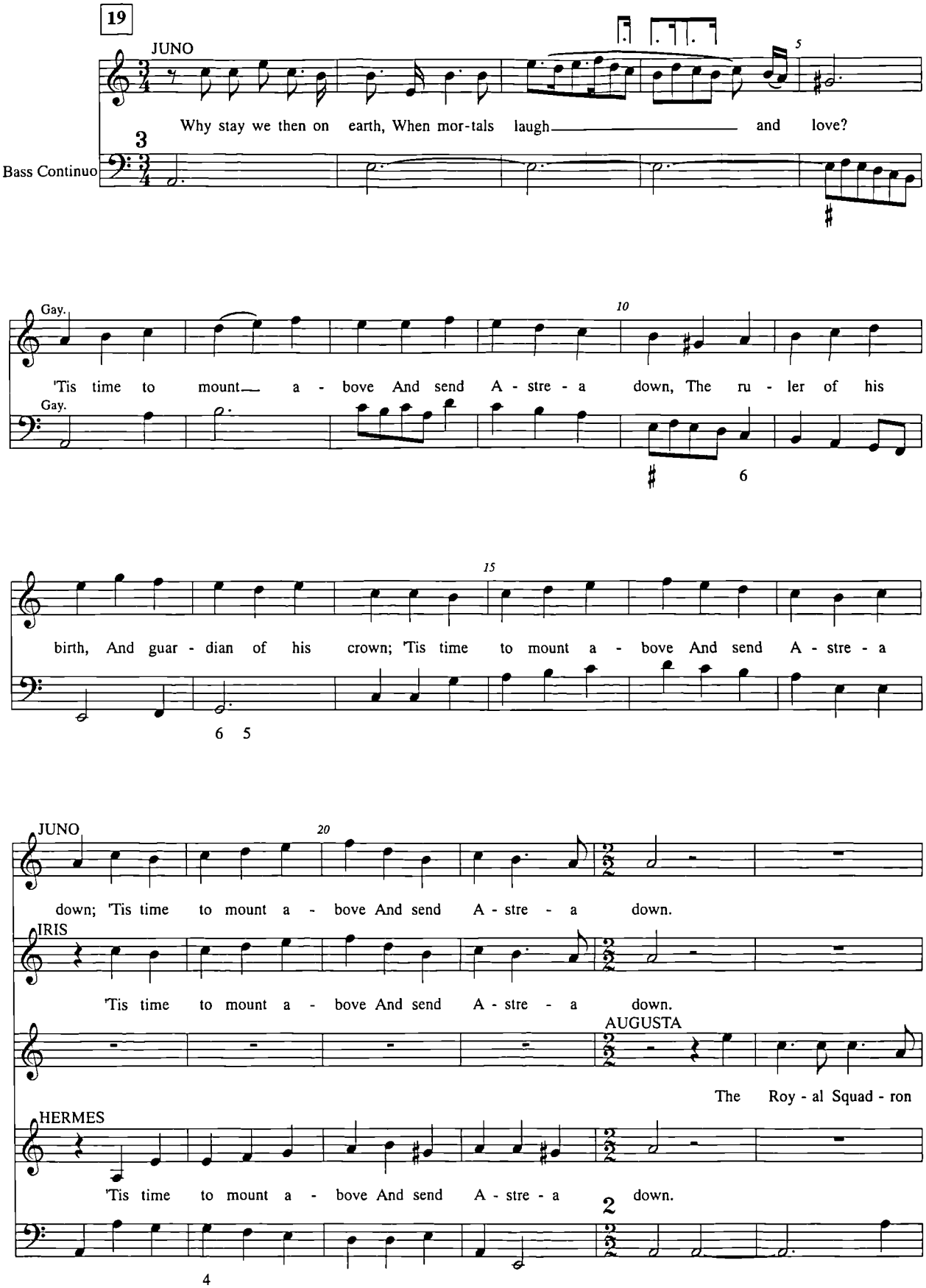

65
70
JUNO
Speak
JUNO
75
I - ris, from Ba - ta - via, speak the news! Has she per-form'd my dread_ com - mand, Re-turn-ing
JUNO
80
Al - bion to his long-ing land, Or dares the nymph re - fuse?
IRIS
Al - bion by the_
[2.Ar - chon on the_

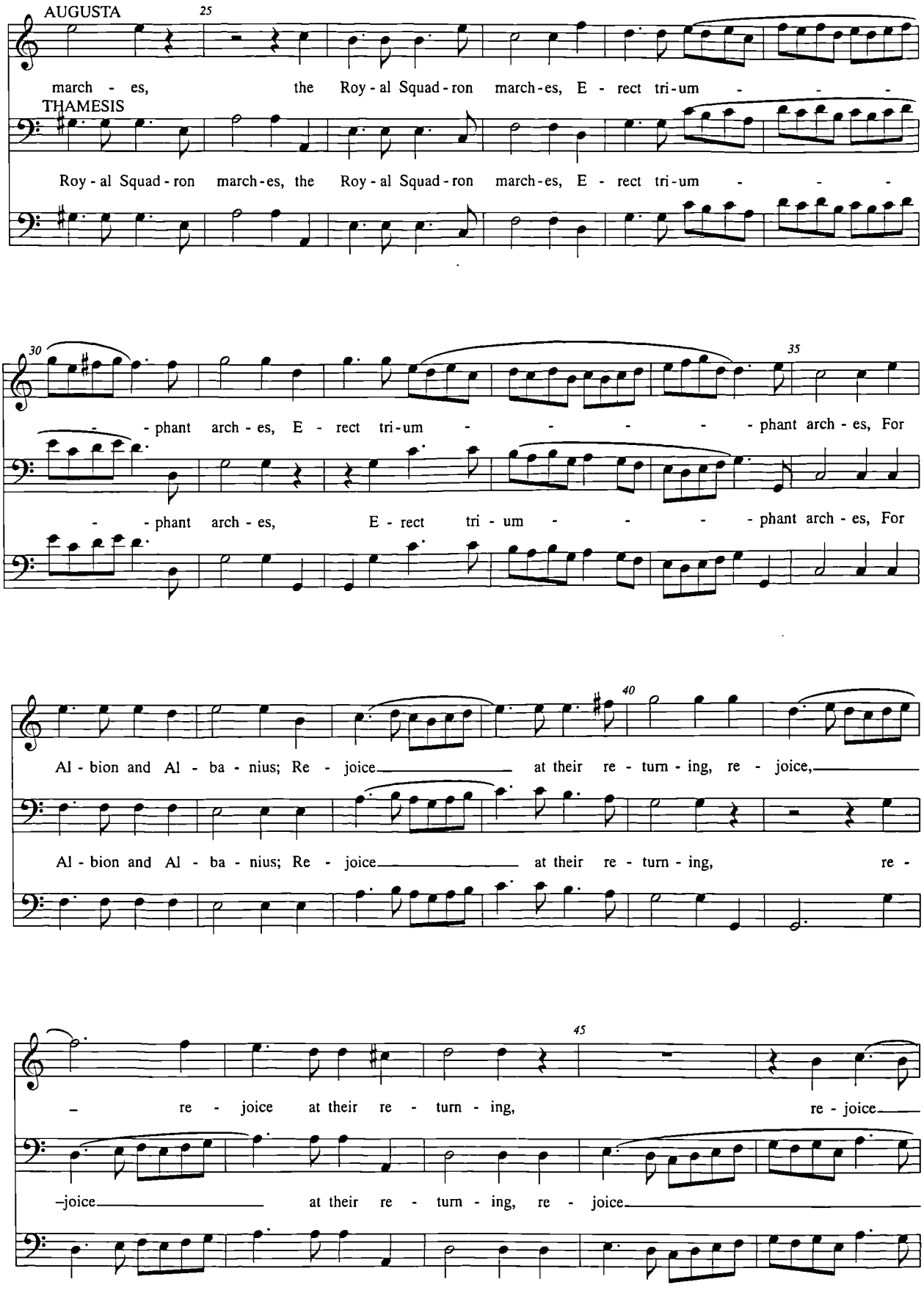

85
nymph at - tend - ed, Was_ to Nep - tune re - com - mend - ed, Peace and
shore com - mand - ing, Low - ly met him at his land - ing, Crowds of
90
95
plen - ty spread_ the sails; Ve - nus in her shell be - fore him,
peo - ple swarm'd_ a - round; Wel - come rang like peals of thun - der;
100
From the sands in safe - ty bore him; And sup - pli'd_ E - ly - sian gales.
Wel - come rent the skies as - sun - der; Wel - come Heav'n_ and earth re - sound.]
Fine
6
6
Fine

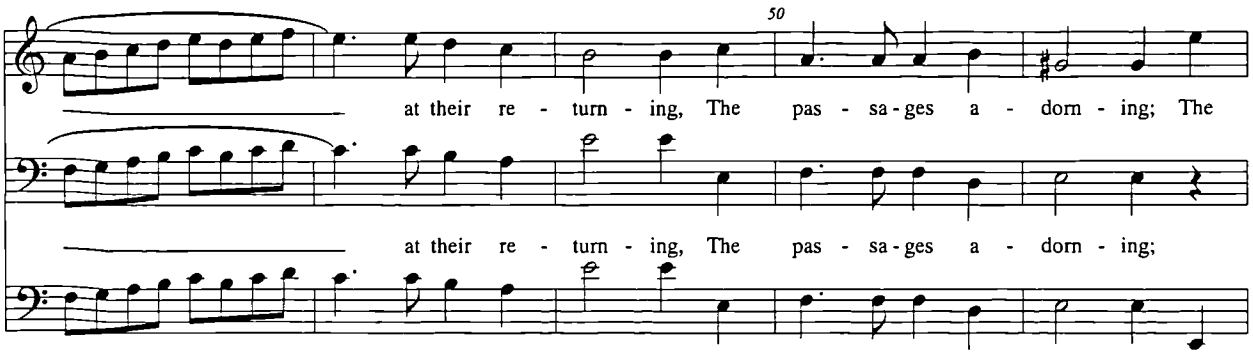
RITORNEL

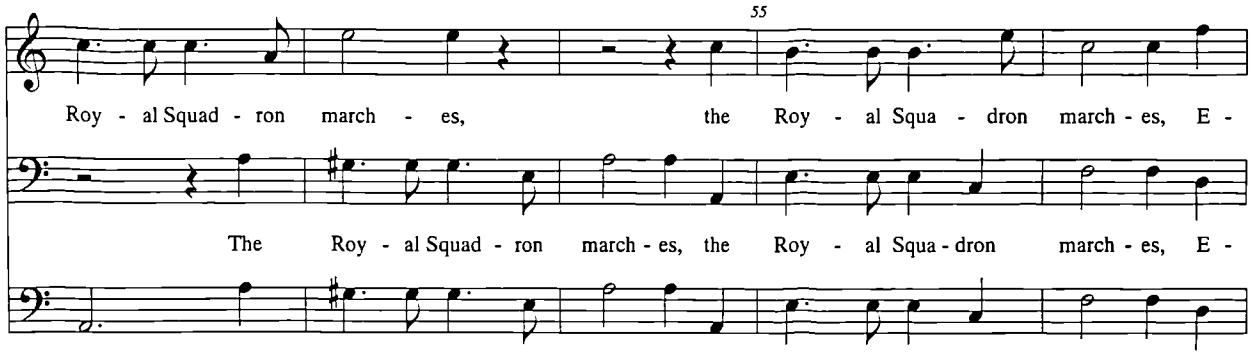

[Violin I]
[Violin II]
105
110
115
D.S. al Fine
D.S. al Fine
D.S. al Fine

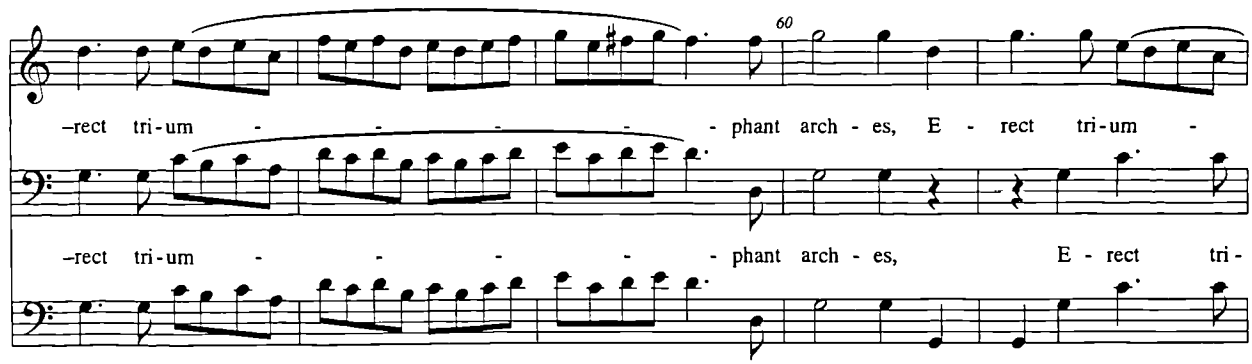
RECITATIVE (*Juno, Iris, Hermes*) & DUET (*Augusta, Thamesis*)
THE ROYAL SQUADRON MARCHES

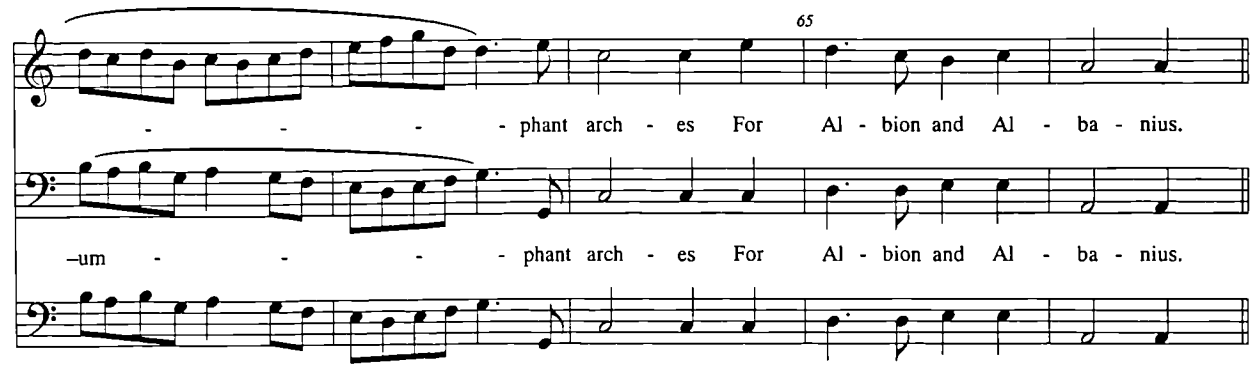



AUGUSTA
25
march - es, the Roy - al Squad - ron march - es, E - rect tri - um - - -
THAMESIS
Roy - al Squad - ron march - es, the Roy - al Squad - ron march - es, E - rect tri - um - - -
30
- - phant arch - es, E - rect tri - um - - - - - phant arch - es, For
- - phant arch - es, E - rect tri - um - - - - phant arch - es, For
35
Al - bion and Al - ba - nius; Re - joice at their re - turn - ing, re - joice,
Al - bion and Al - ba - nius; Re - joice at their re - turn - ing, re -
40
- re - joice at their re - turn - ing, re - joice
-joice at their re - turn - ing, re - joice
45

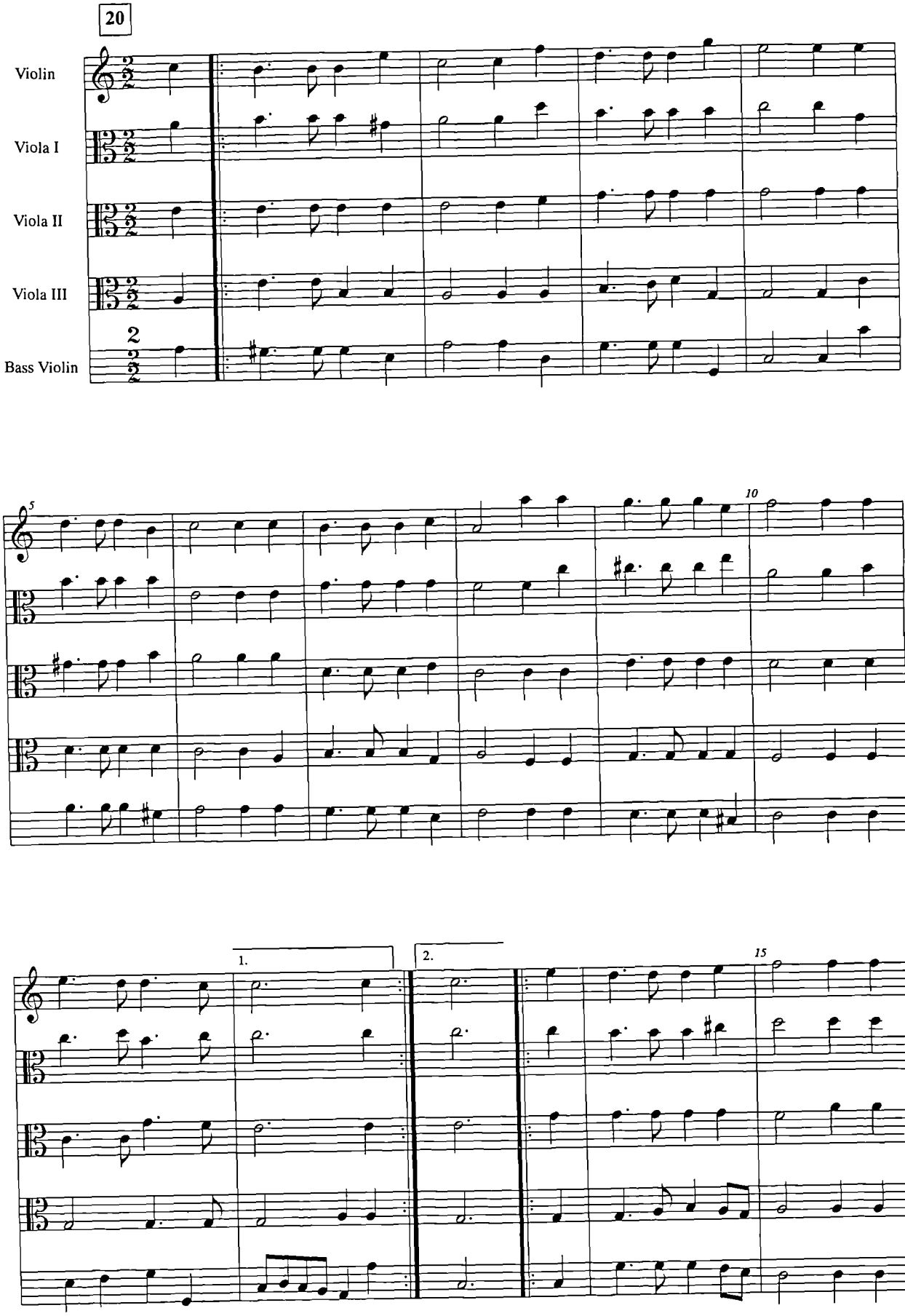

50
at their re - turn - ing, The pas - sa - ges a - dorn - ing; The
at their re - turn - ing, The pas - sa - ges a - dorn - ing;

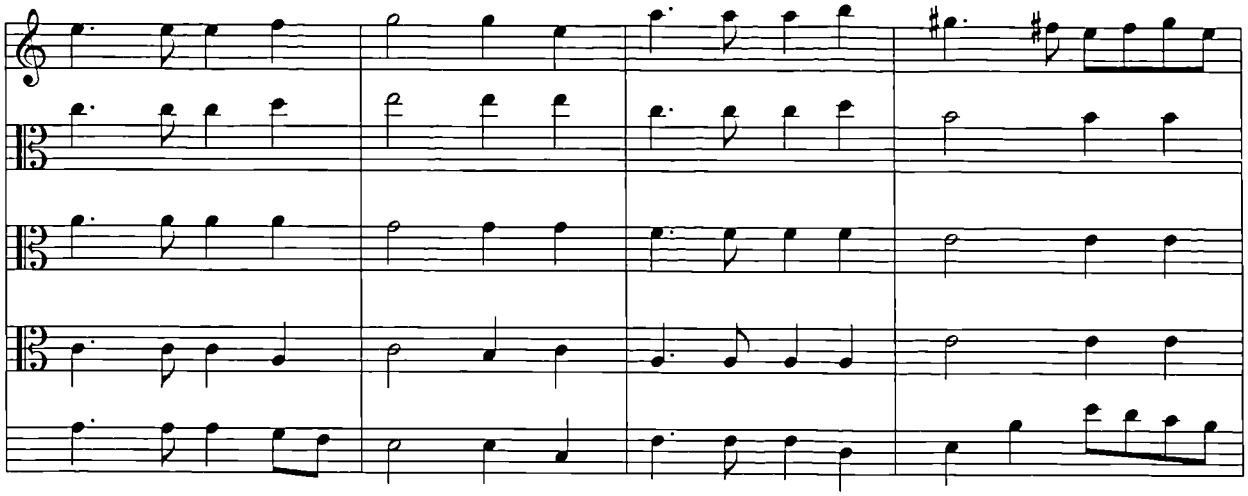

55
Roy - al Squad - ron march - es, the Roy - al Squa - dron march - es, E -
The Roy - al Squad - ron march - es, the Roy - al Squa - dron march - es, E -

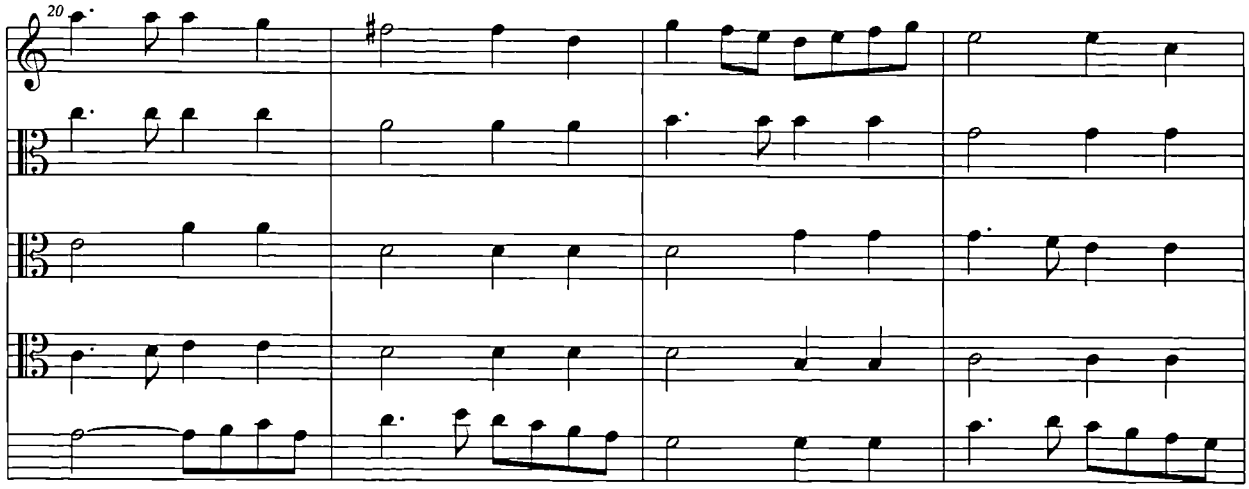

60
–rect tri - um - - - - - phant arch - es, E - rect tri - um -
–rect tri - um - - - - - phant arch - es, E - rect tri -


65
- - - - phant arch - es For Al - bion and Al - ba - nius.
–um - - - - phant arch - es For Al - bion and Al - ba - nius.

MARCHE



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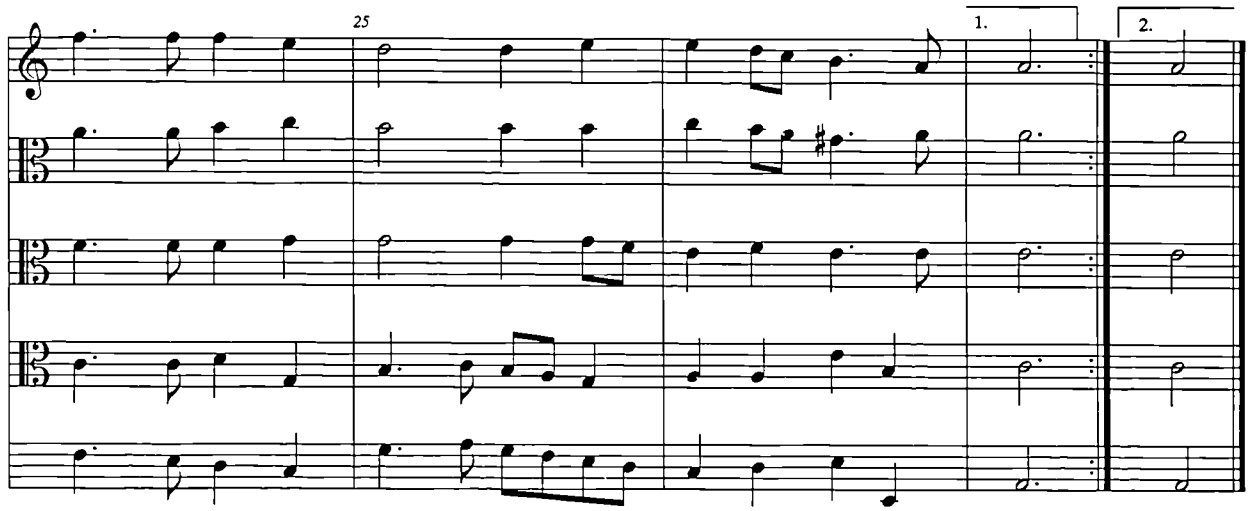
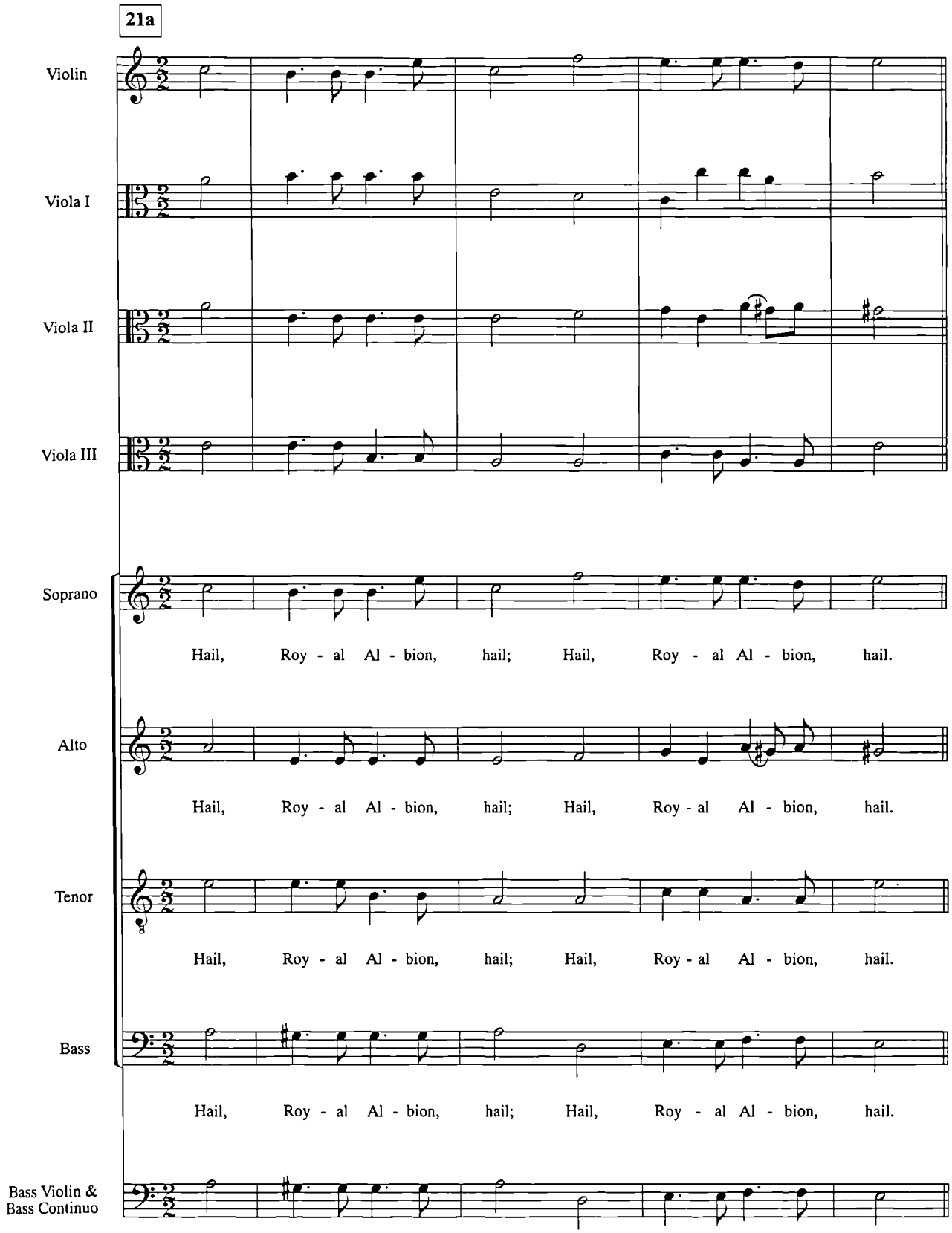
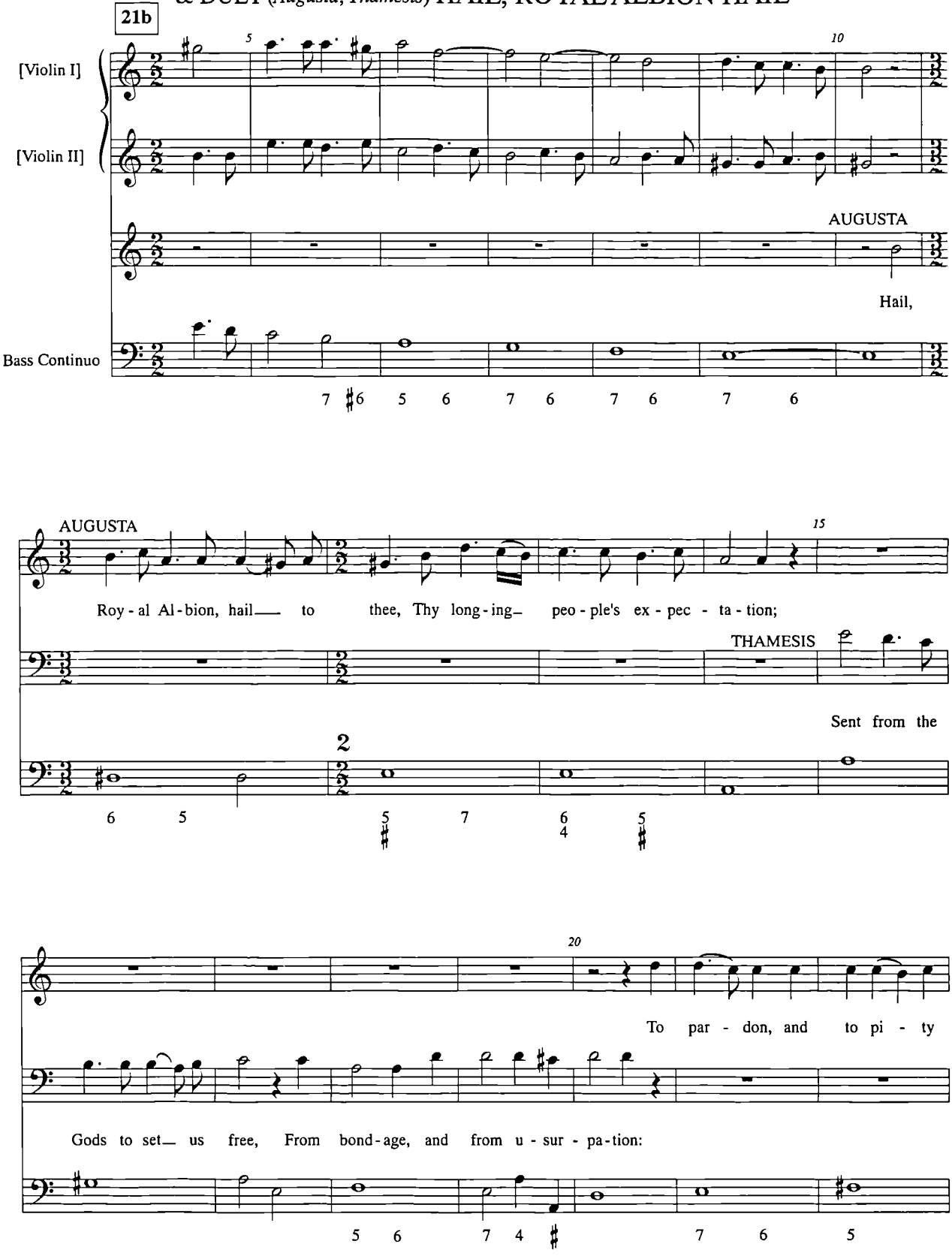
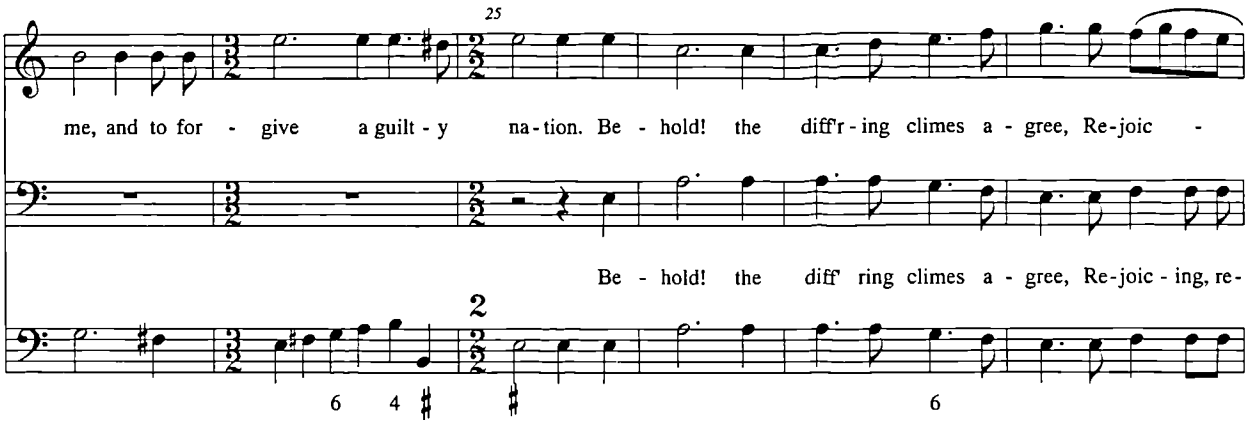

25
1.
2.

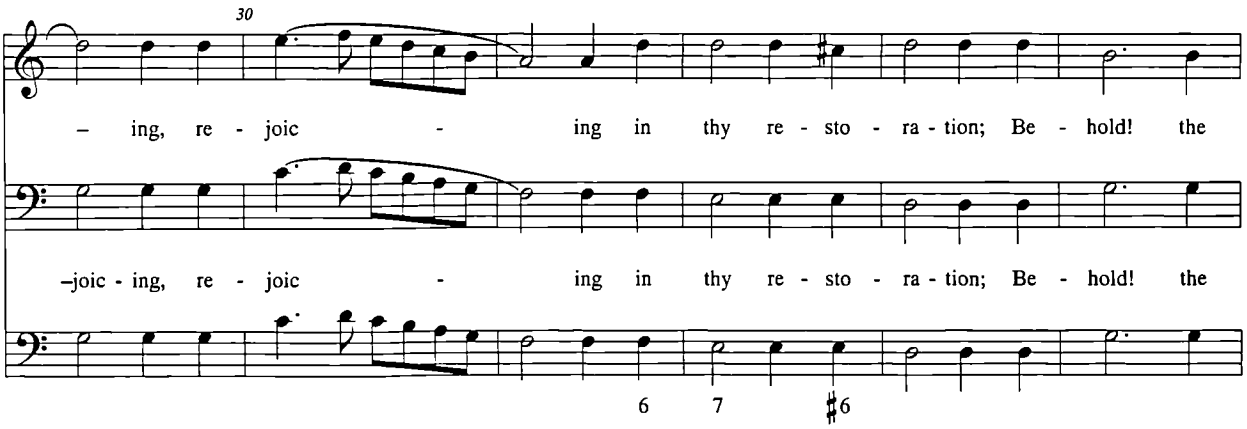
CHORUS HAIL ROYAL ALBION, HAIL

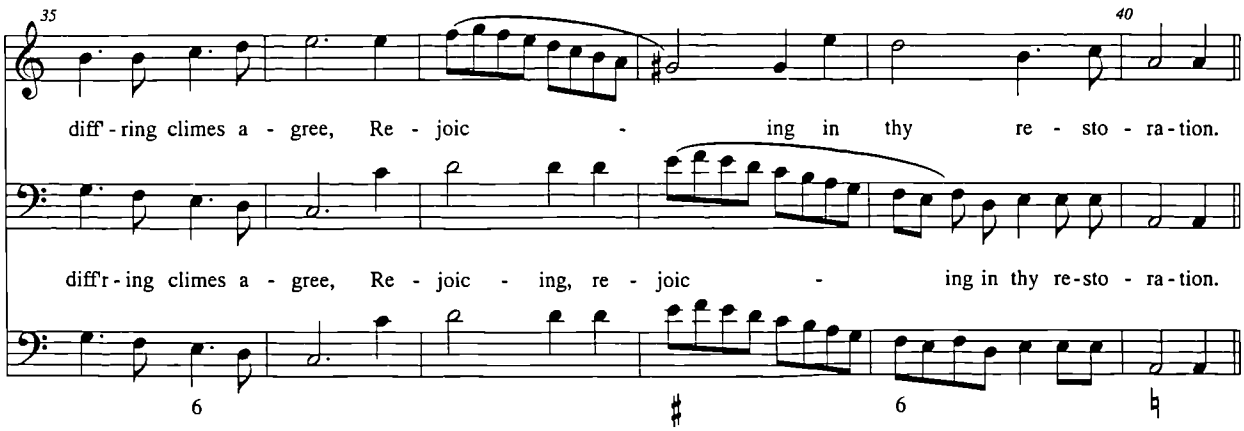


RITORNEL
& DUET (*Augusta, Thamesis*) HAIL, ROYAL ALBION HAIL

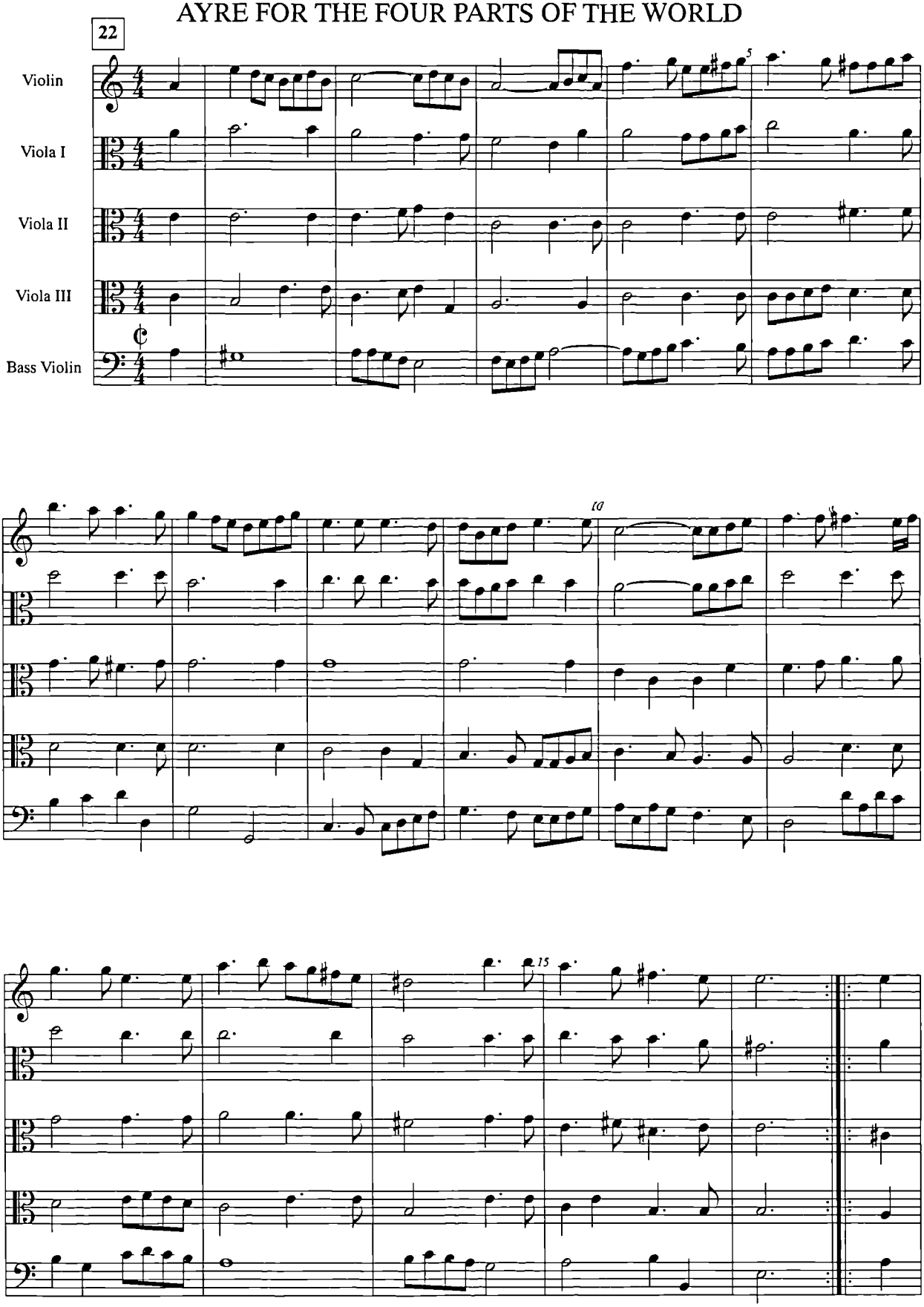


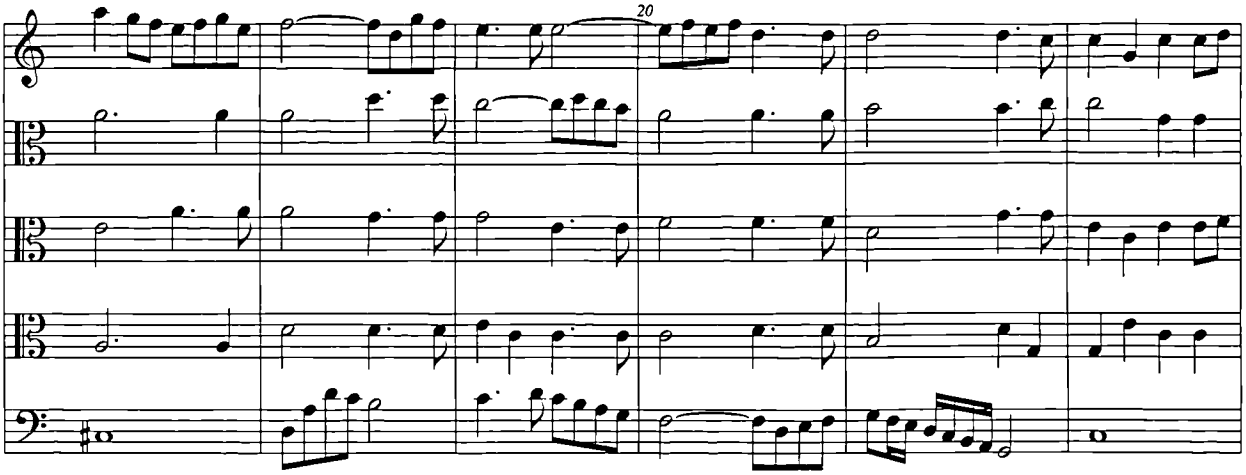

25
me, and to for - give a guilt - y na - tion. Be - hold! the diff'r - ing climes a - gree, Re - joic -
Be - hold! the diff' ring climes a - gree, Re - joic - ing, re -
6 4 ♯
2
6


30
– ing, re - joic - ing in thy re - sto - ra - tion; Be - hold! the
–joic - ing, re - joic - ing in thy re - sto - ra - tion; Be - hold! the
6 7 ♯6


35
40
diff' - ring climes a - gree, Re - joic - ing in thy re - sto - ra - tion.
diff'r - ing climes a - gree, Re - joic - ing, re - joic - ing in thy re - sto - ra - tion.
6
♯
6
♮

AYRE FOR THE FOUR PARTS OF THE WORLD

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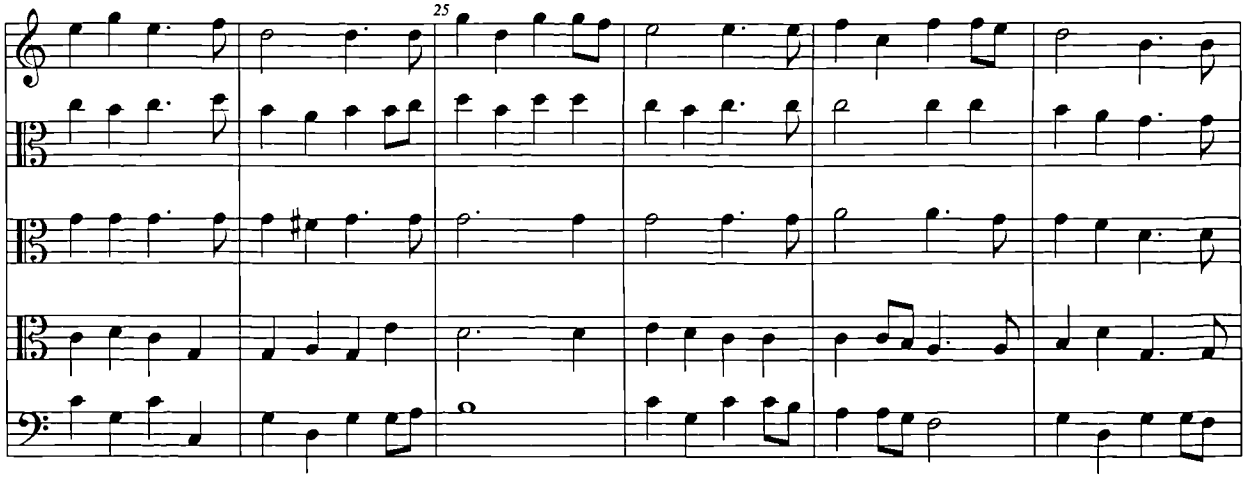
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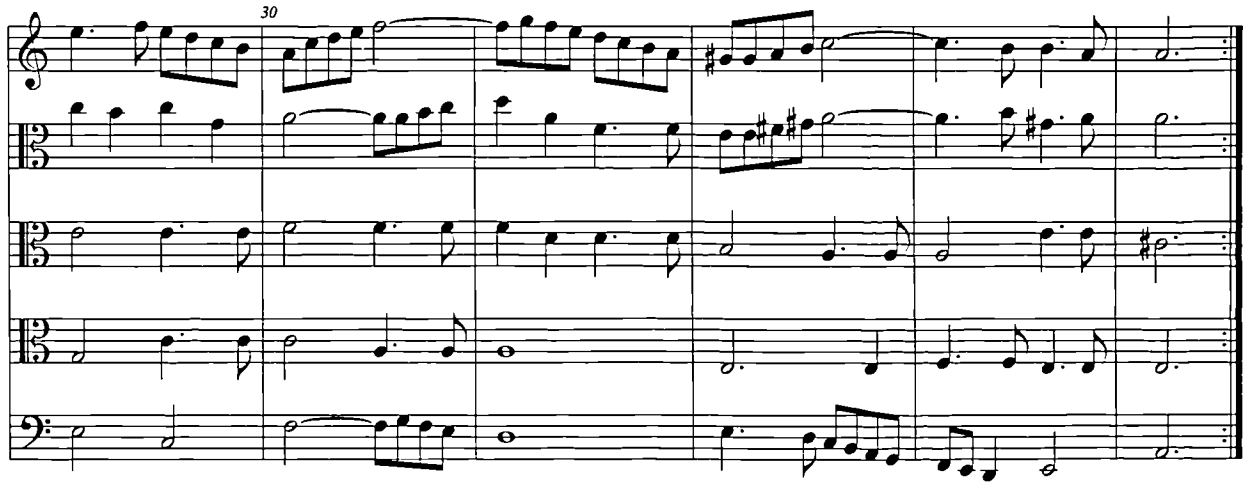
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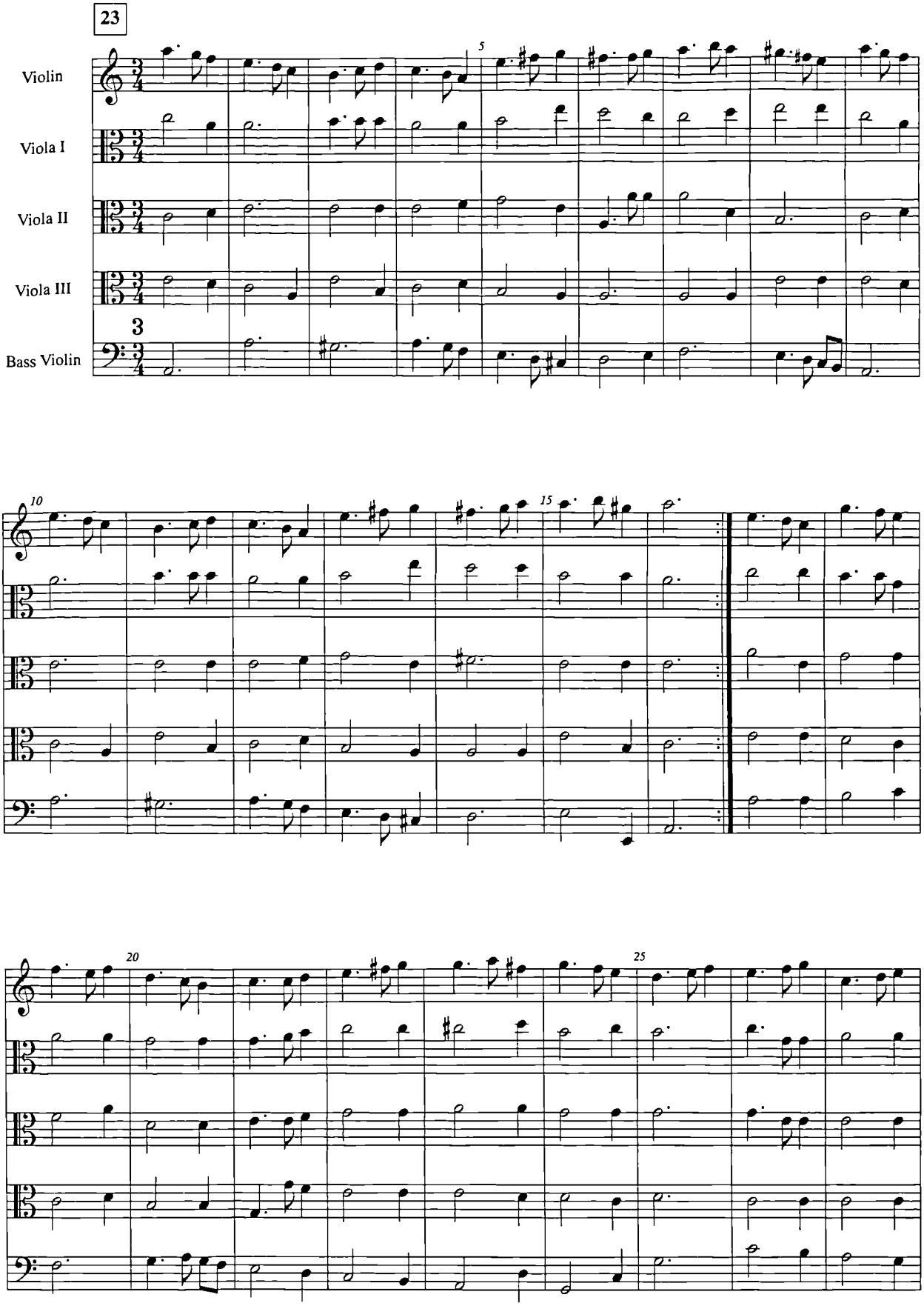
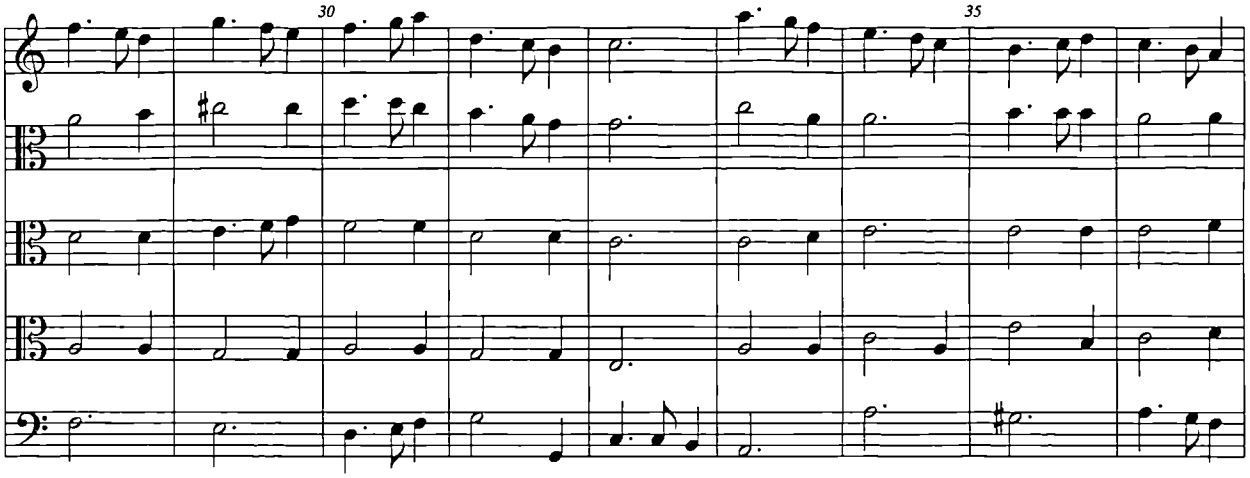
SECOND AYRE

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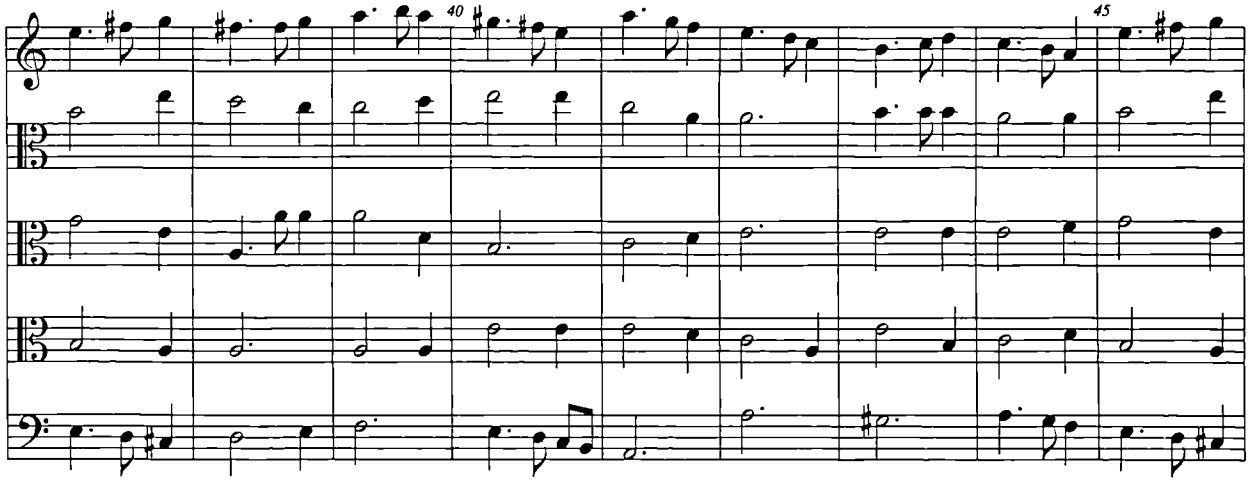
35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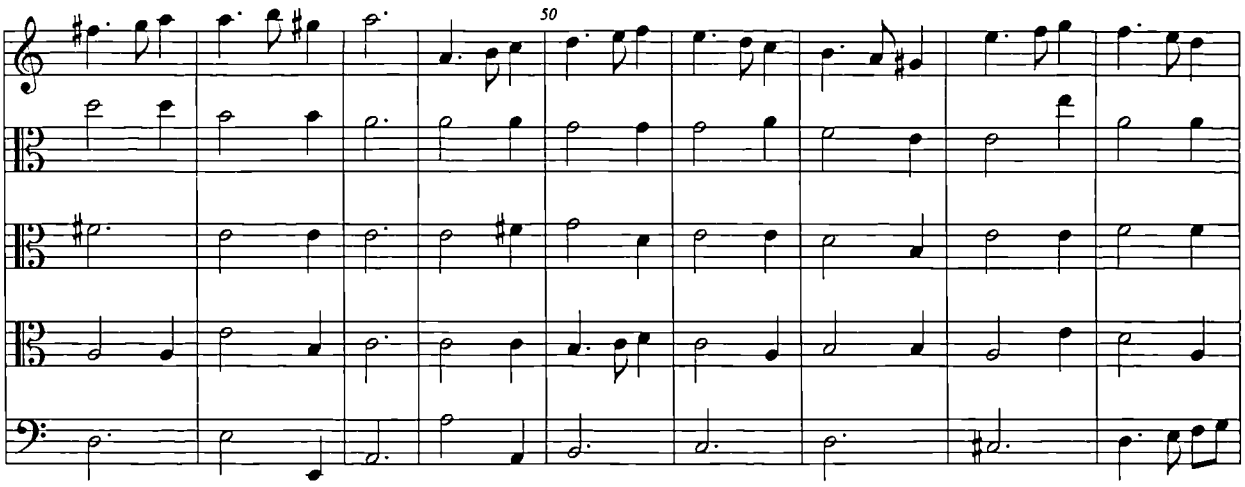
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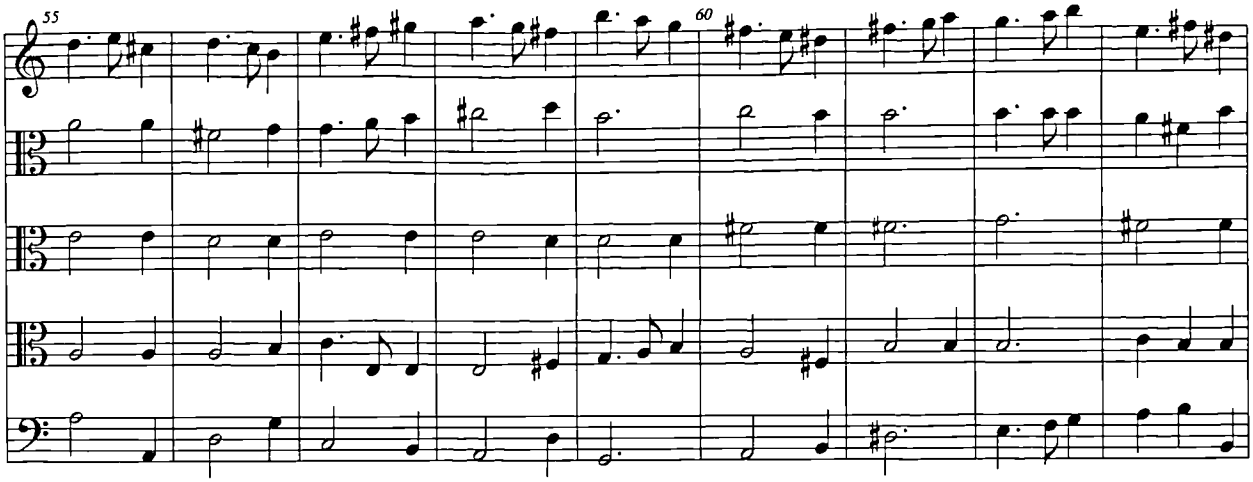
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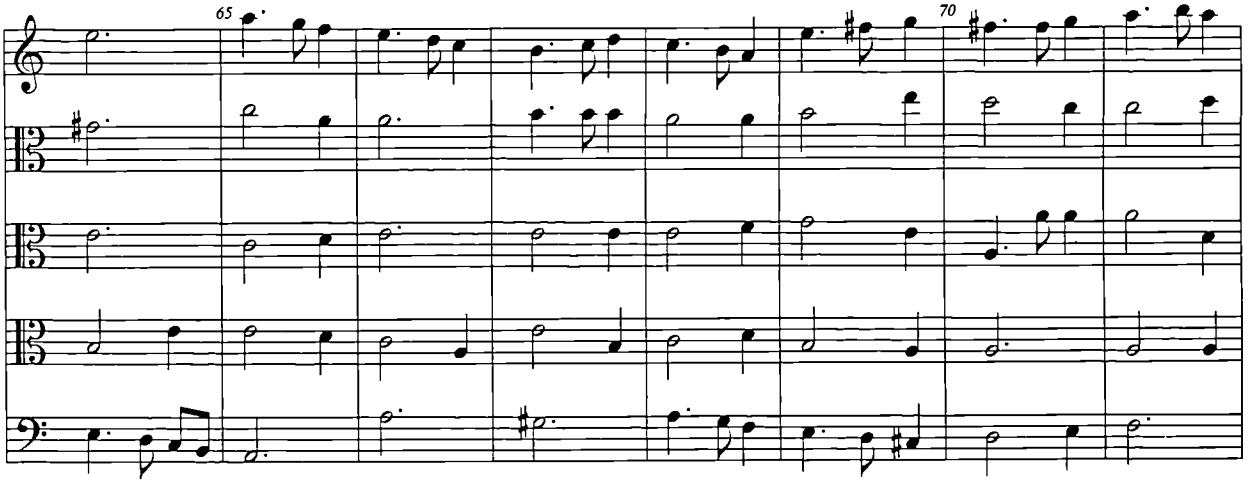
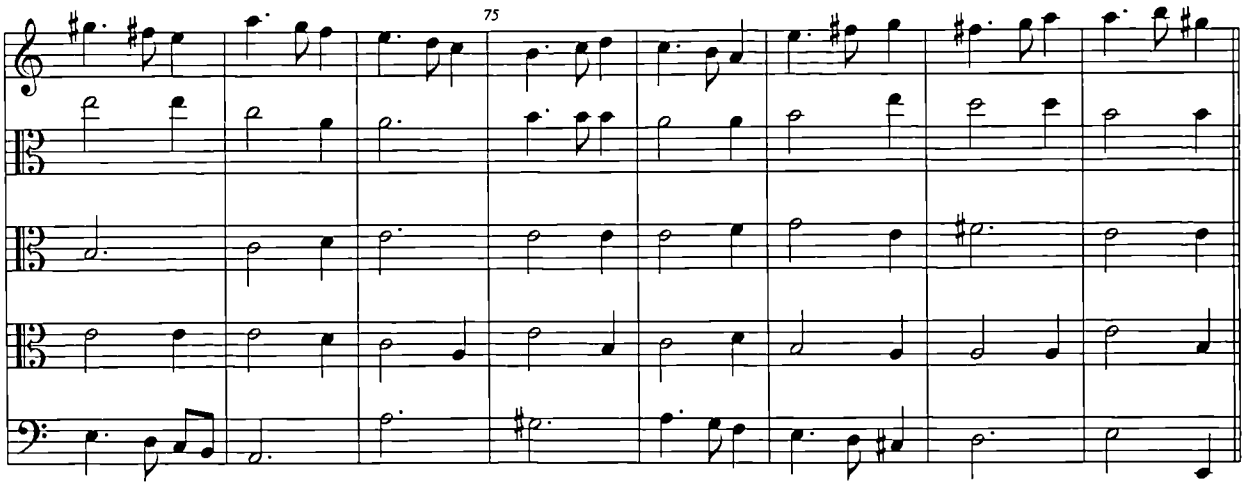
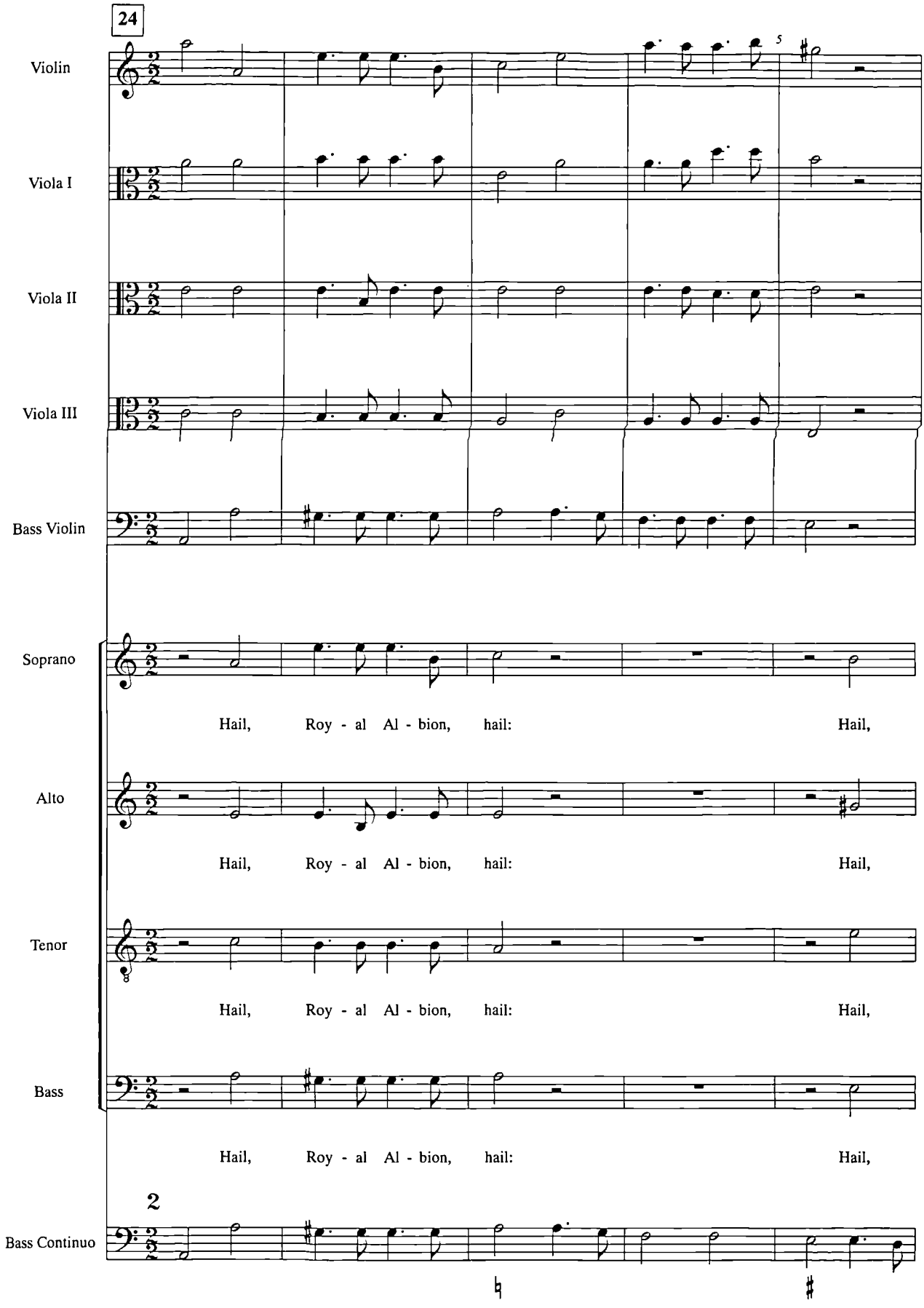
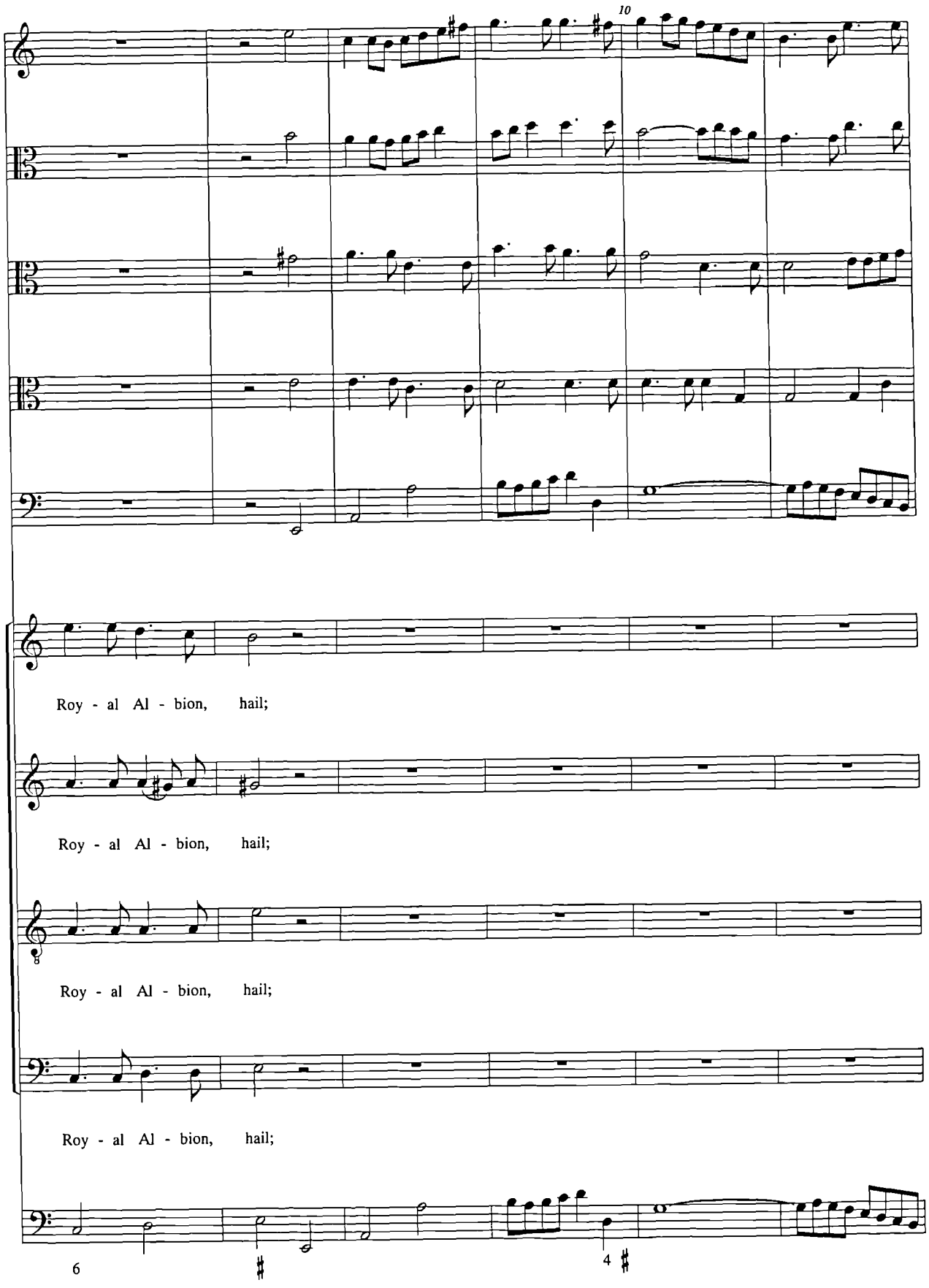
60

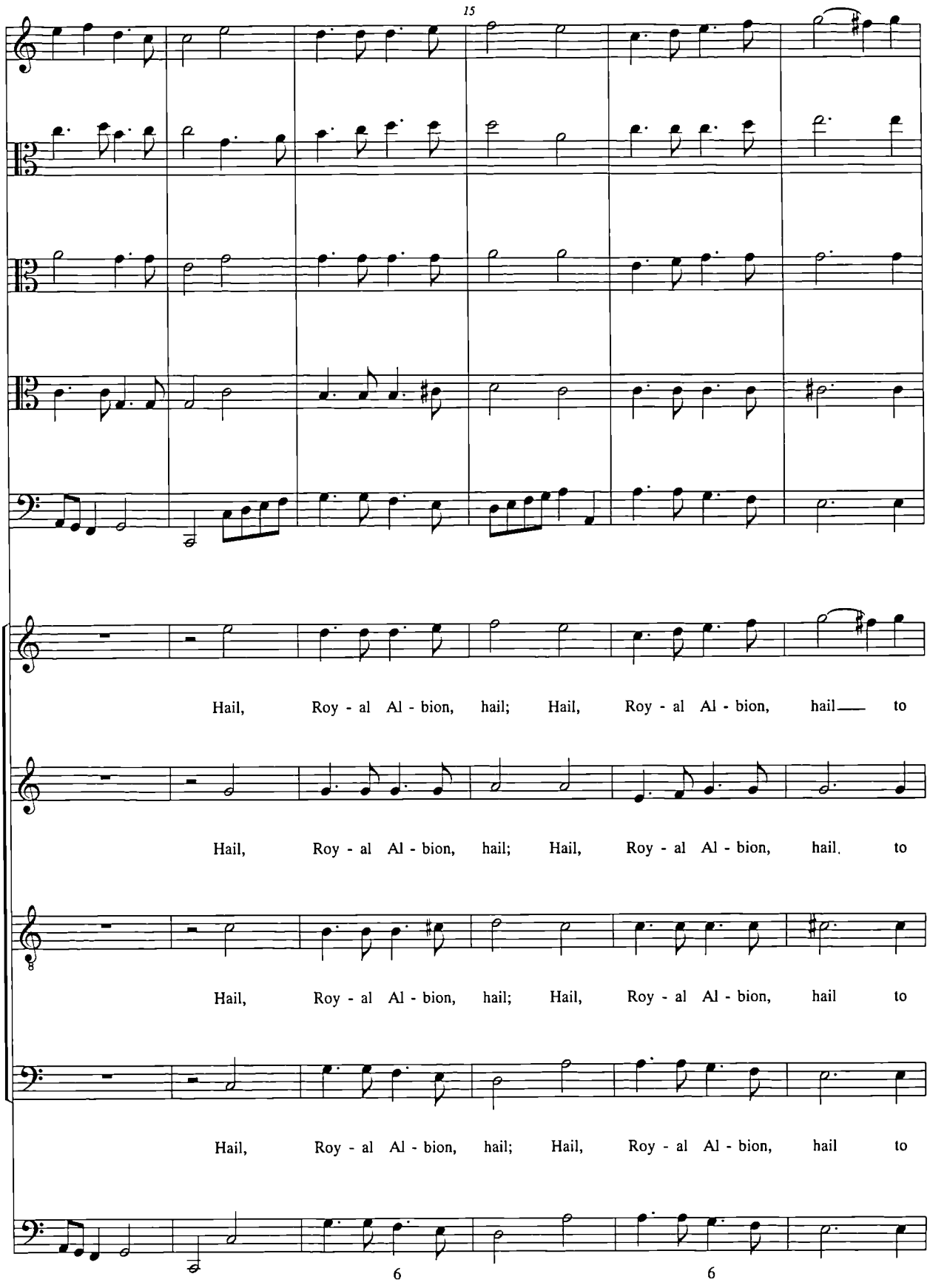

65
70

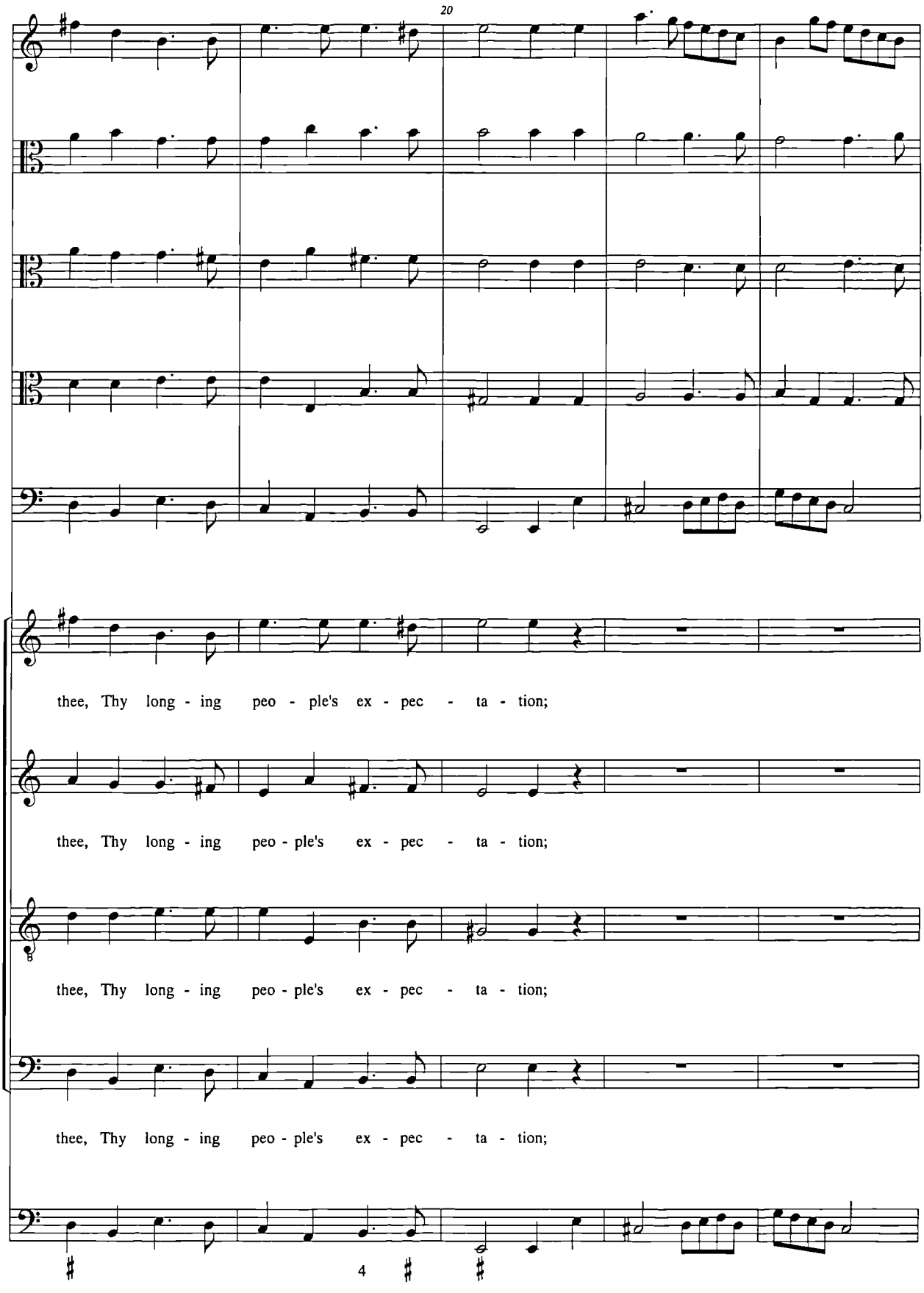

75

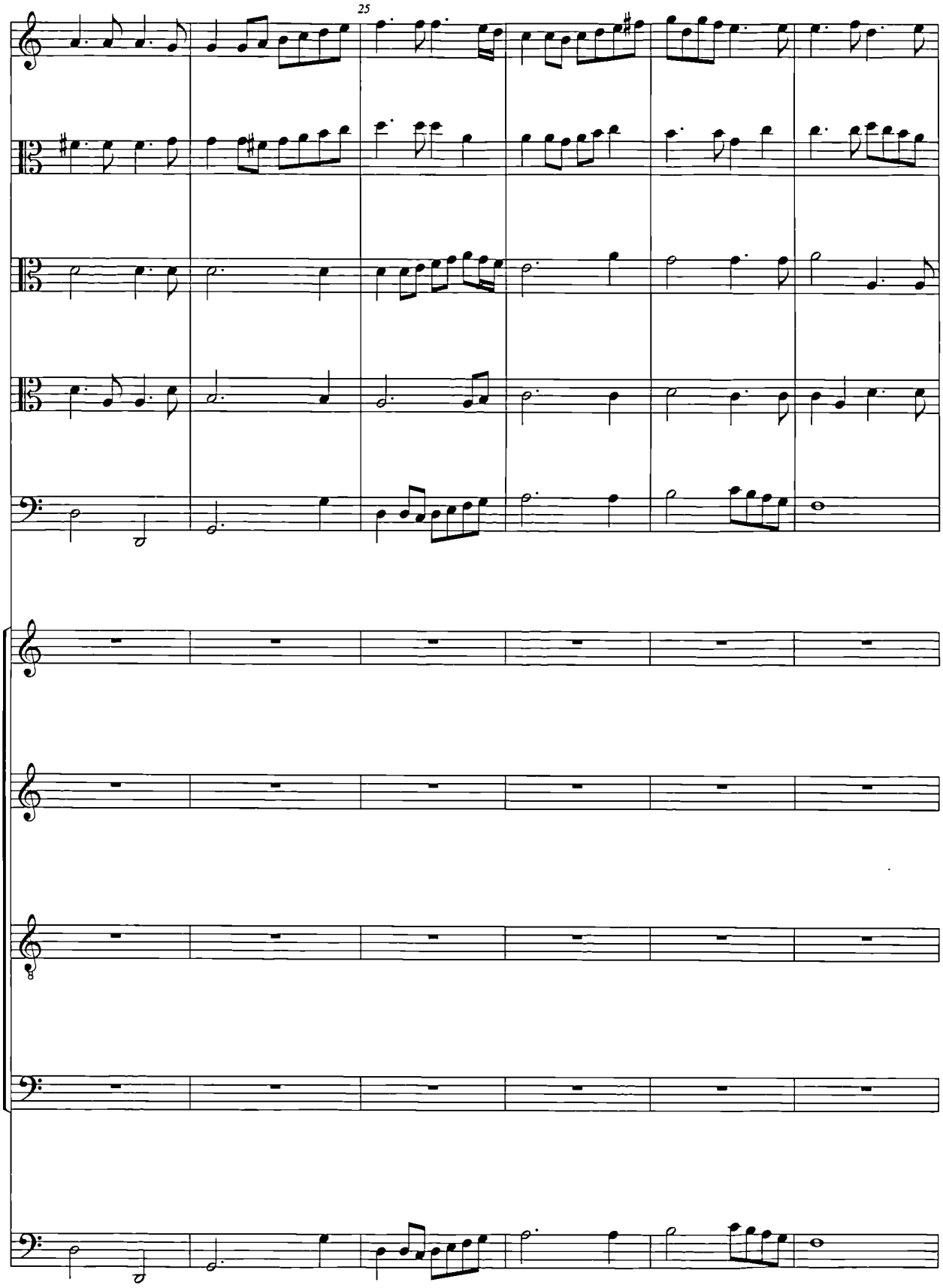
CHORUS HAIL, ROYAL ALBION, HAIL




10
Roy - al Al - bion, hail;
Roy - al Al - bion, hail;
Roy - al Al - bion, hail;
Roy - al Al - bion, hail;
6
4


15
Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to
Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to
Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to
Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail to
6
6


20
thee, Thy long - ing peo - ple's ex - pec - ta - tion;
thee, Thy long - ing peo - ple's ex - pec - ta - tion;
thee, Thy long - ing peo - ple's ex - pec - ta - tion;
thee, Thy long - ing peo - ple's ex - pec - ta - tion;
4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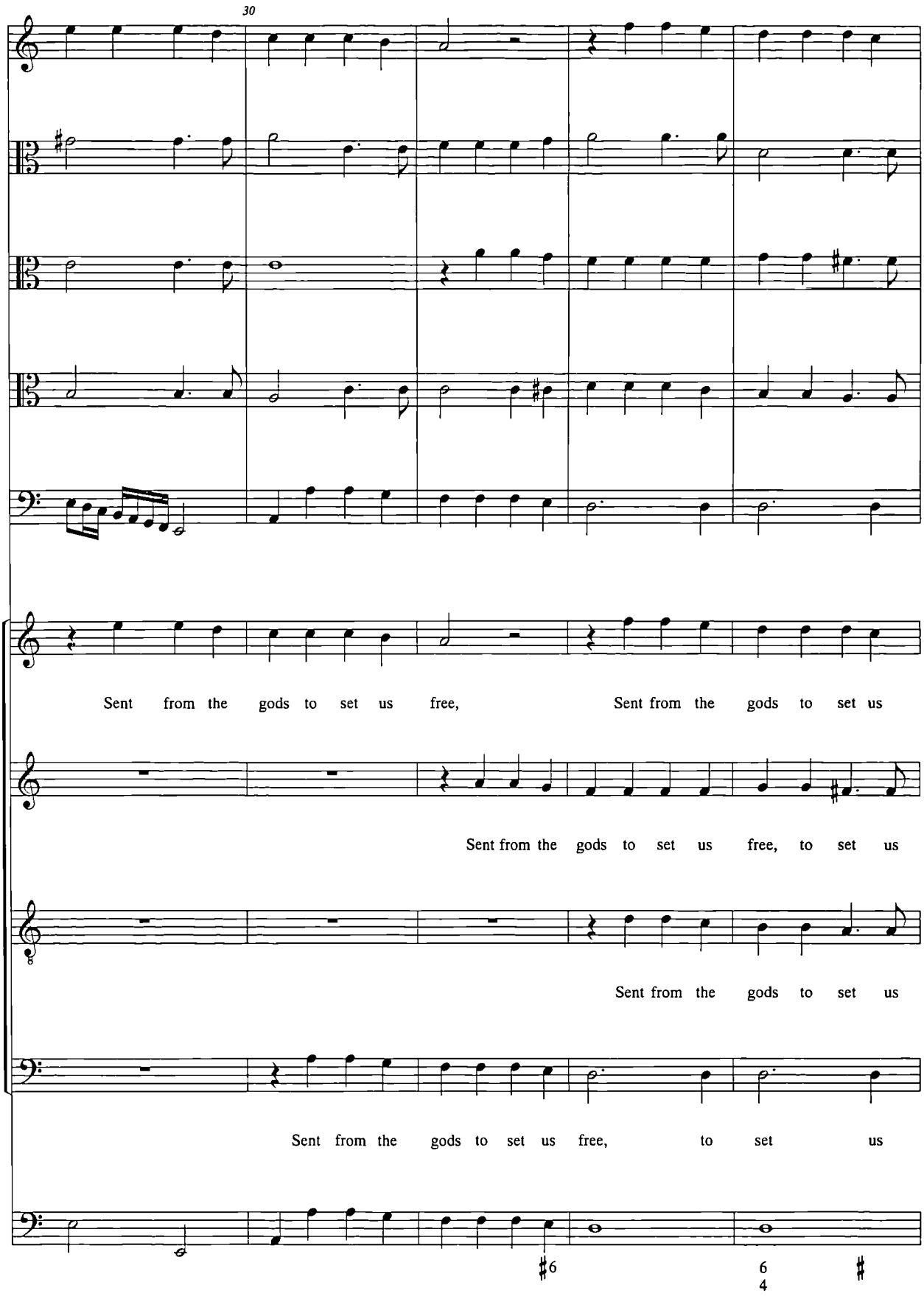
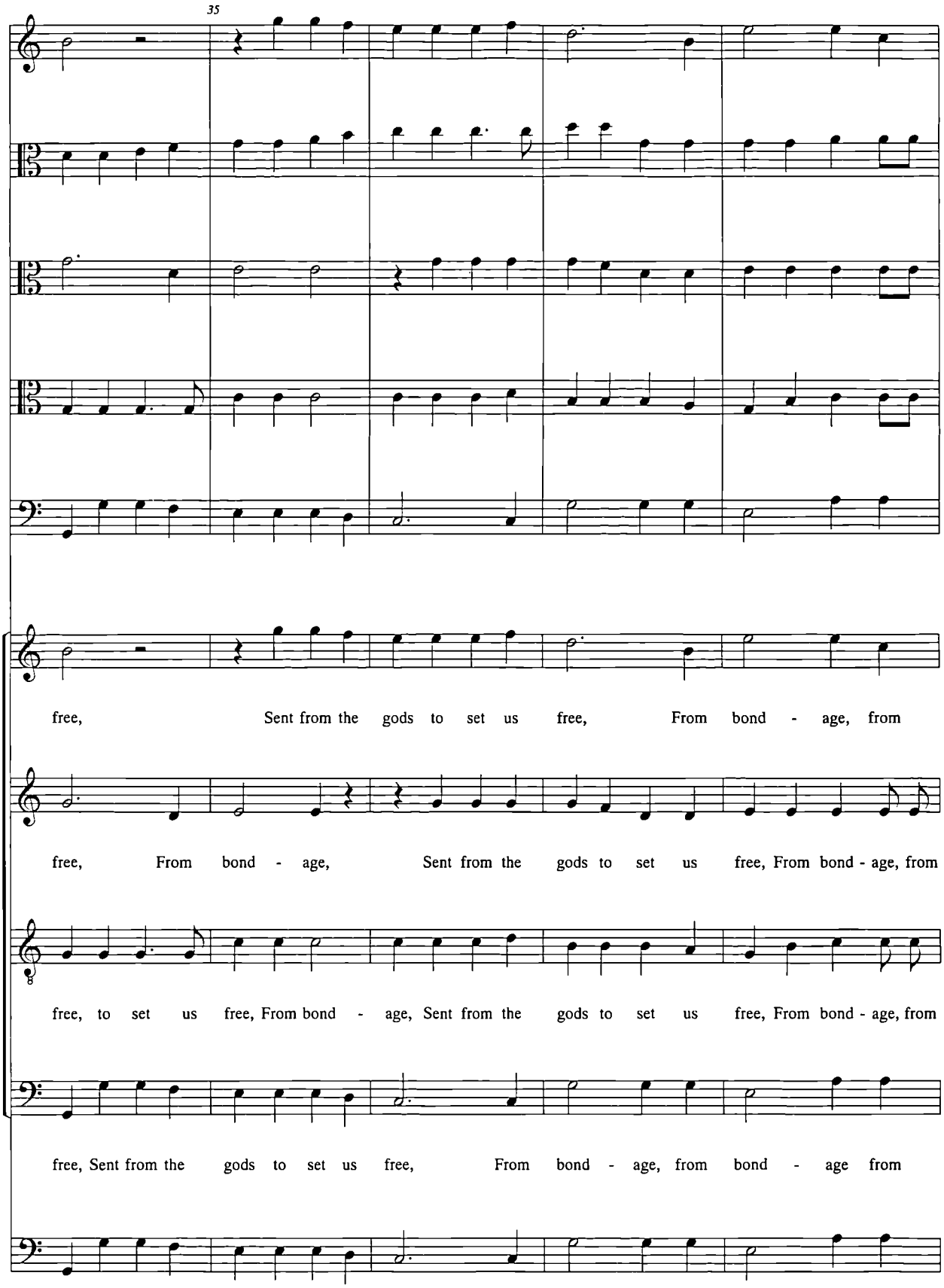
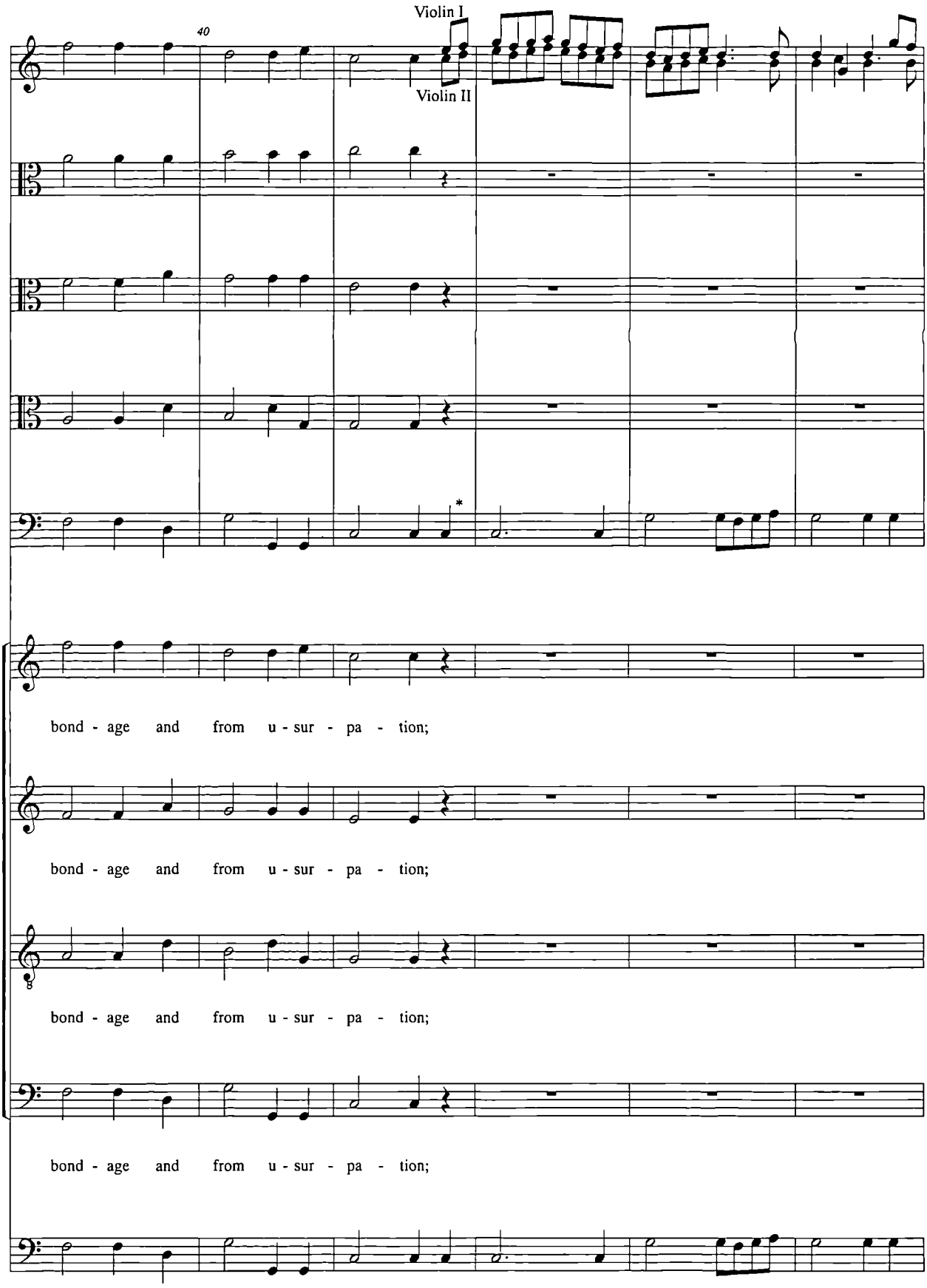
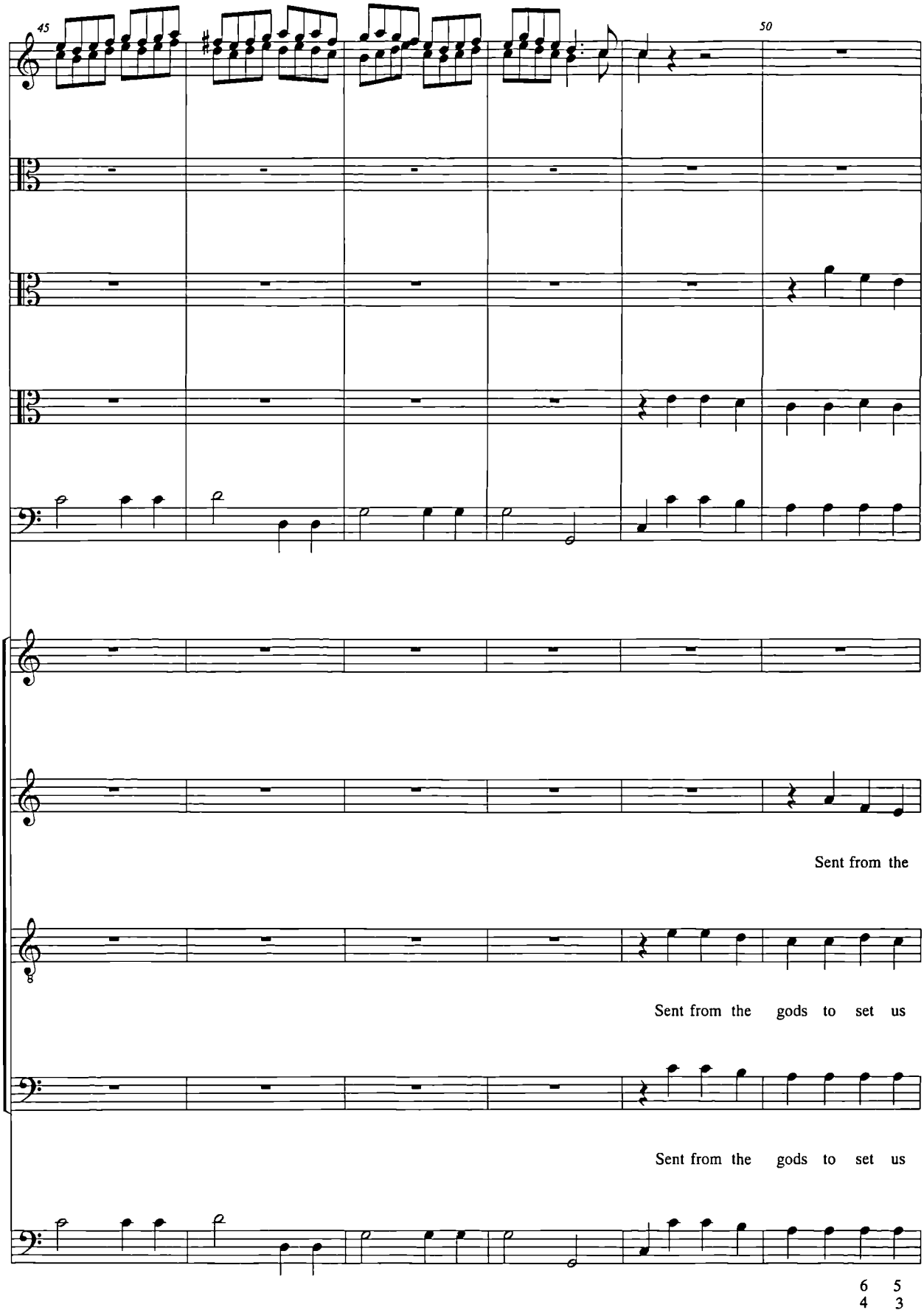
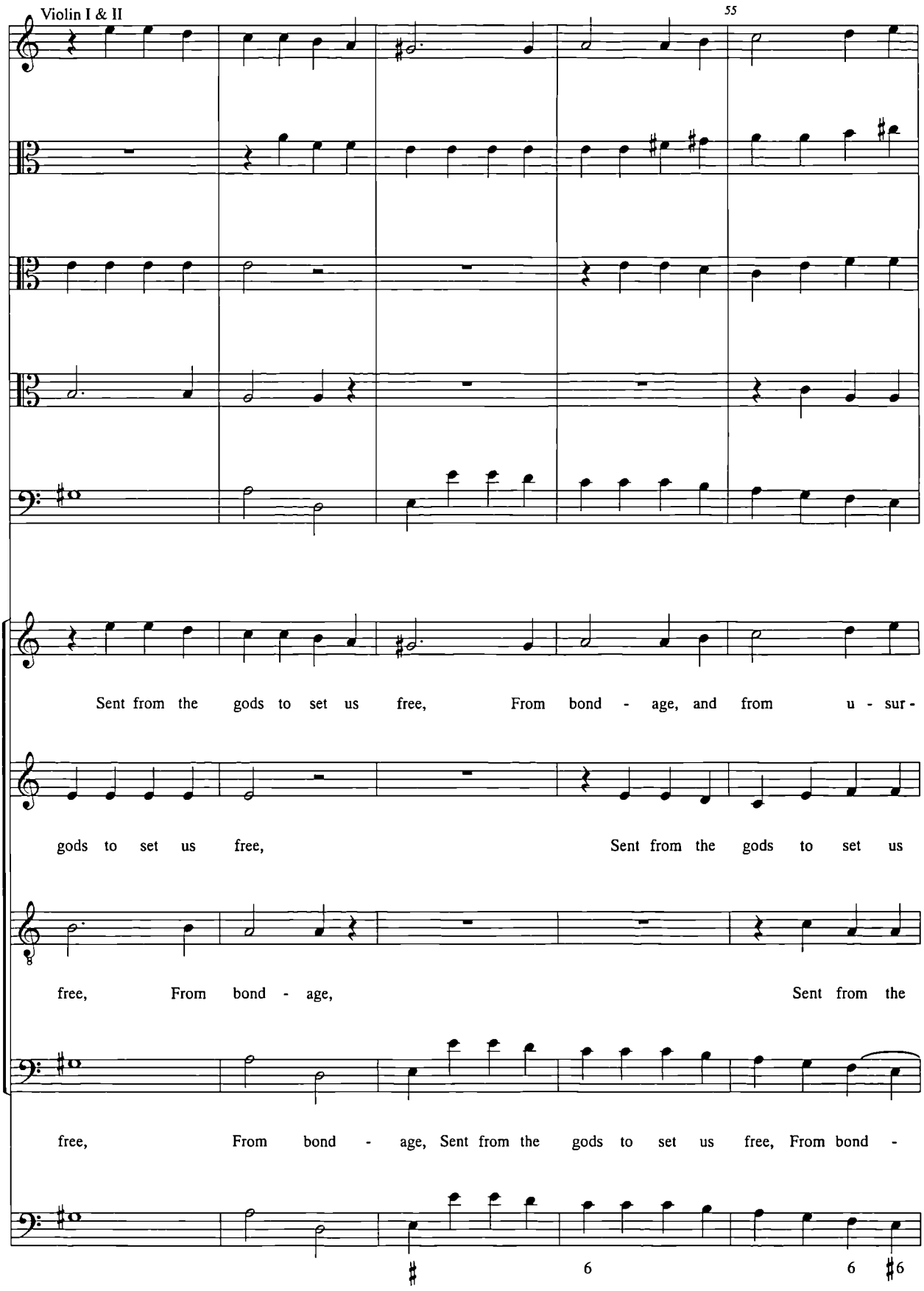

30
Sent from the gods to set us free, Sent from the gods to set us
Sent from the gods to set us free, to set us
Sent from the gods to set us
Sent from the gods to set us free, to set us
6
6
4

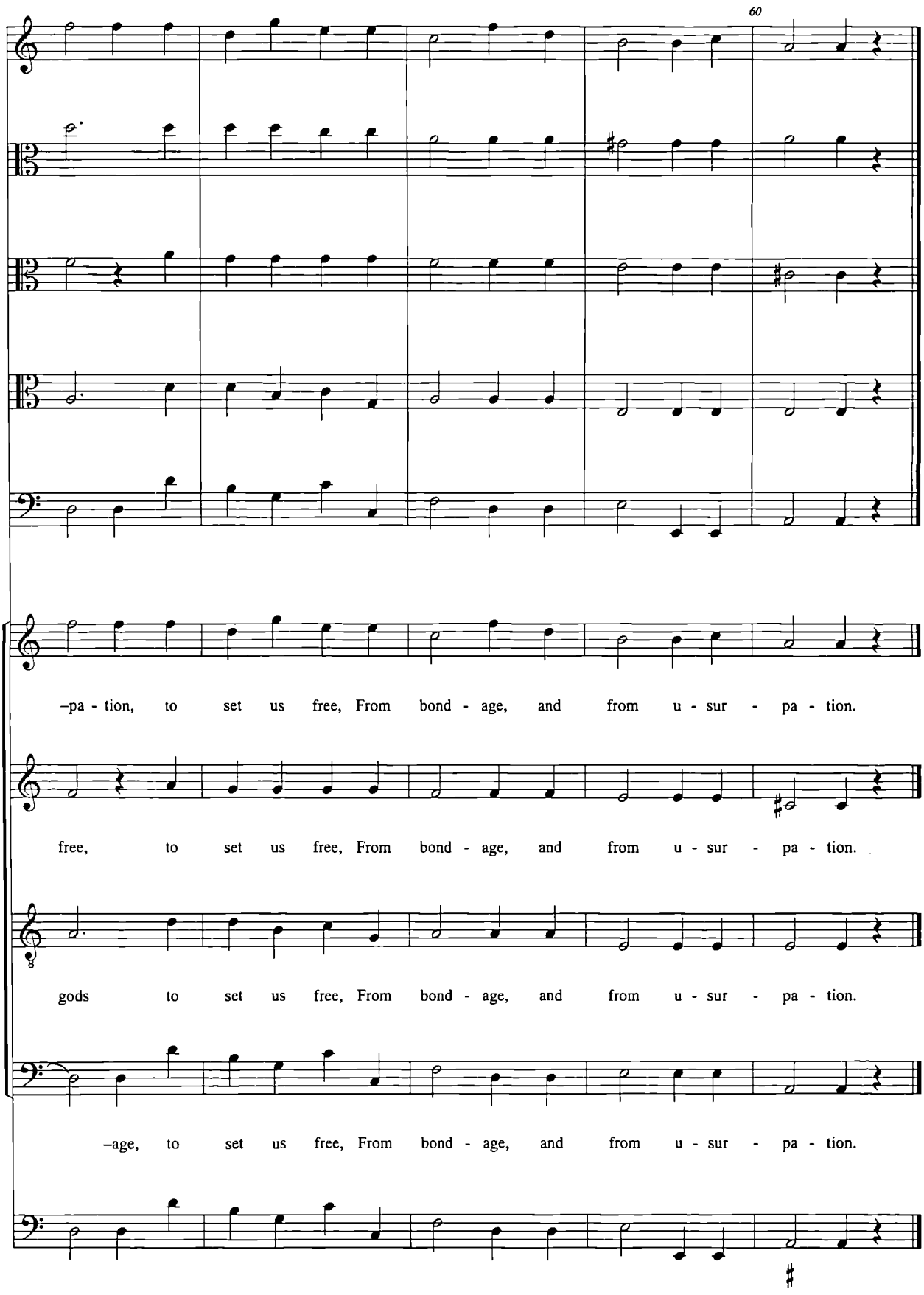

35
free, Sent from the gods to set us free, From bond - age, from
free, From bond - age, Sent from the gods to set us free, From bond - age, from
free, to set us free, From bond - age, Sent from the gods to set us free, From bond - age, from
free, Sent from the gods to set us free, From bond - age, from bond - age from



*See Commentary

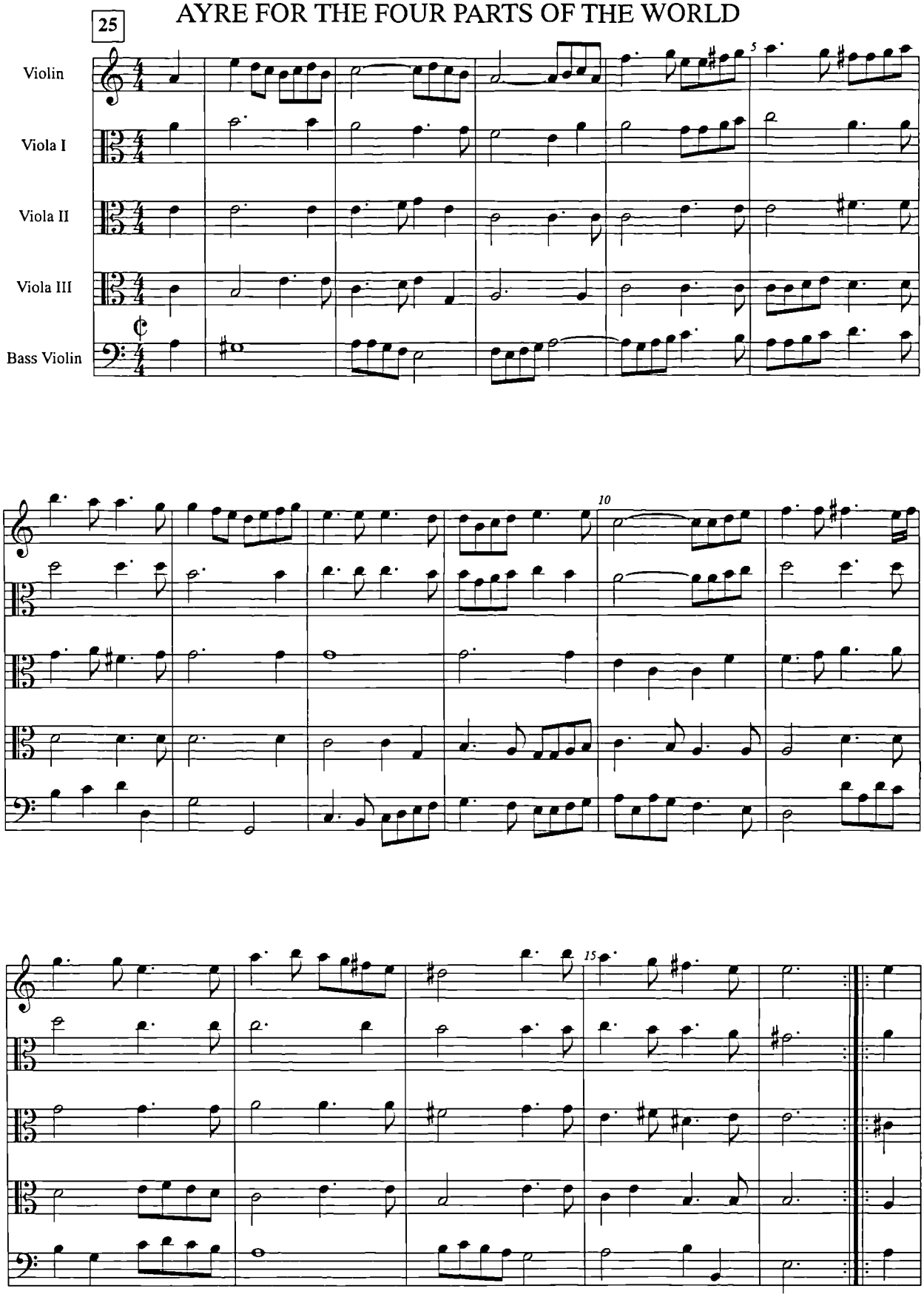

45
50
Sent from the
Sent from the gods to set us
Sent from the gods to set us
6 5
4 3

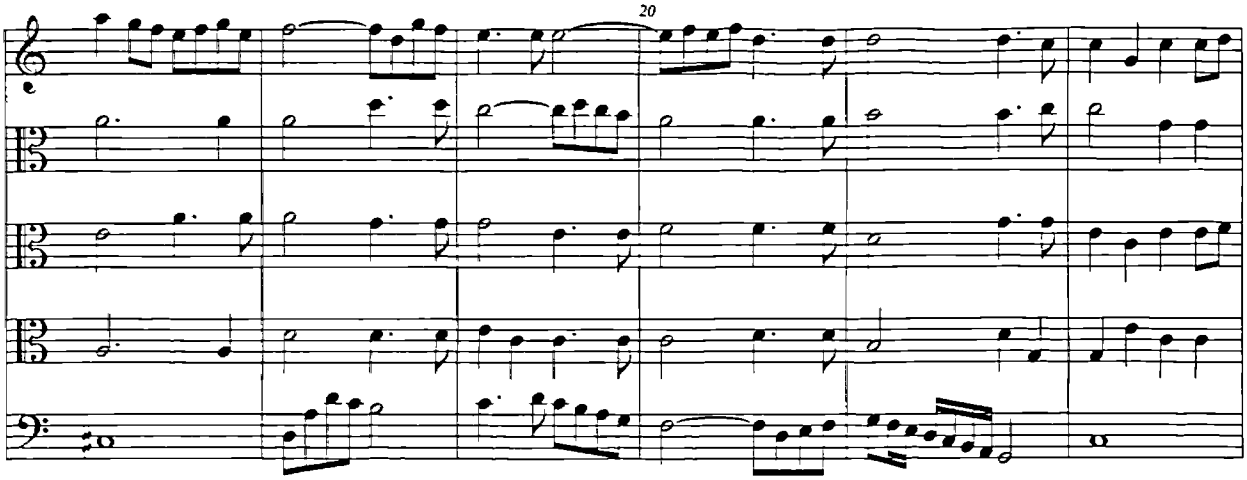

Violin I & II
55
Sent from the gods to set us free, From bond - age, and from u - sur -
gods to set us free, Sent from the gods to set us
free, From bond - age, Sent from the
free, From bond - age, Sent from the gods to set us free, From bond -
6
6
6

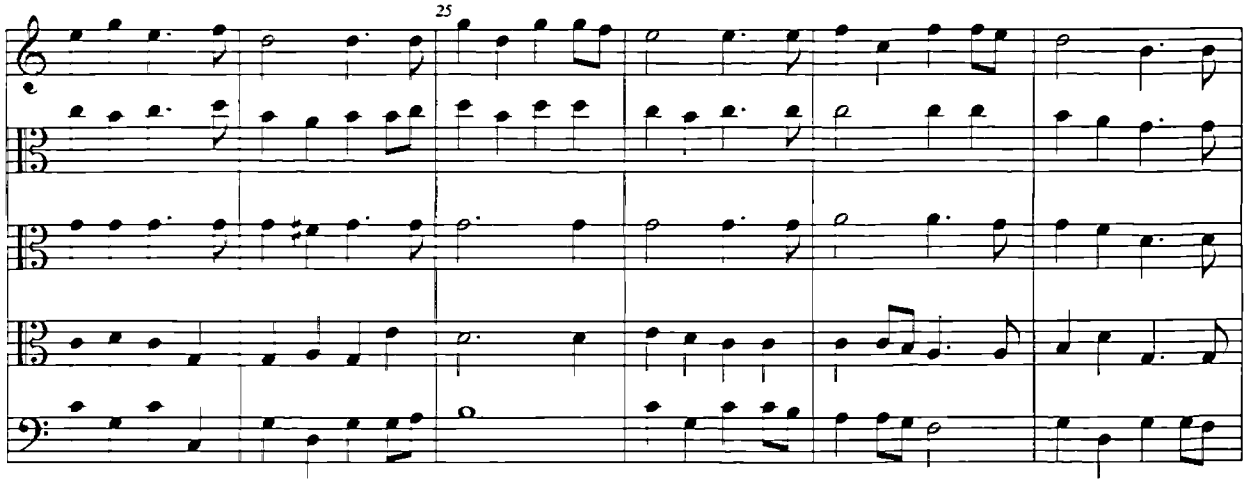

60
–pa - tion, to set us free, From bond - age, and from u - sur - pa - tion.
free, to set us free, From bond - age, and from u - sur - pa - tion.
gods to set us free, From bond - age, and from u - sur - pa - tion.
–age, to set us free, From bond - age, and from u - sur - pa - tion.

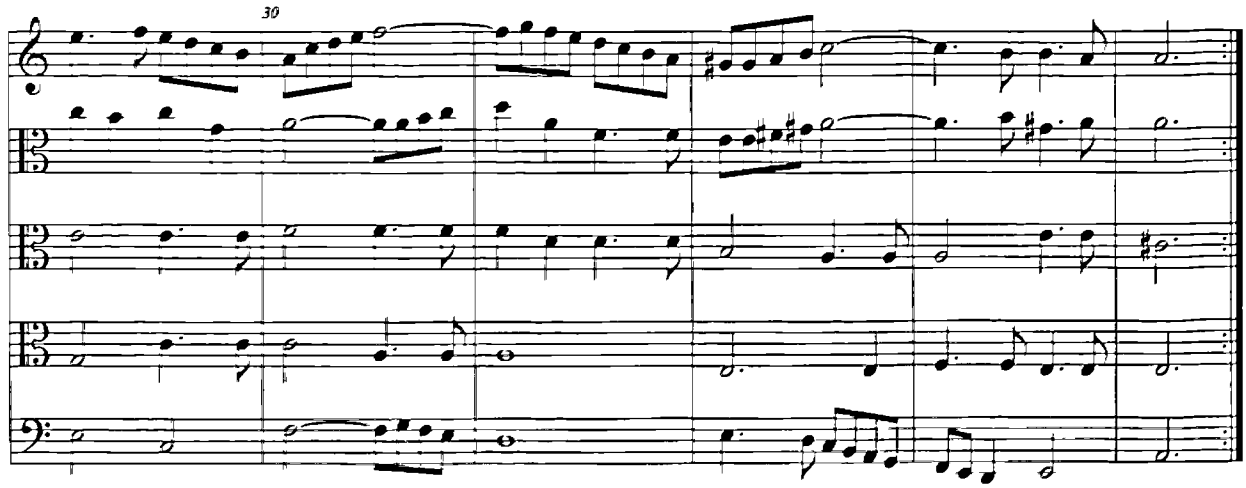
ENTR'ACT

AYRE FOR THE FOUR PARTS OF THE WORLD





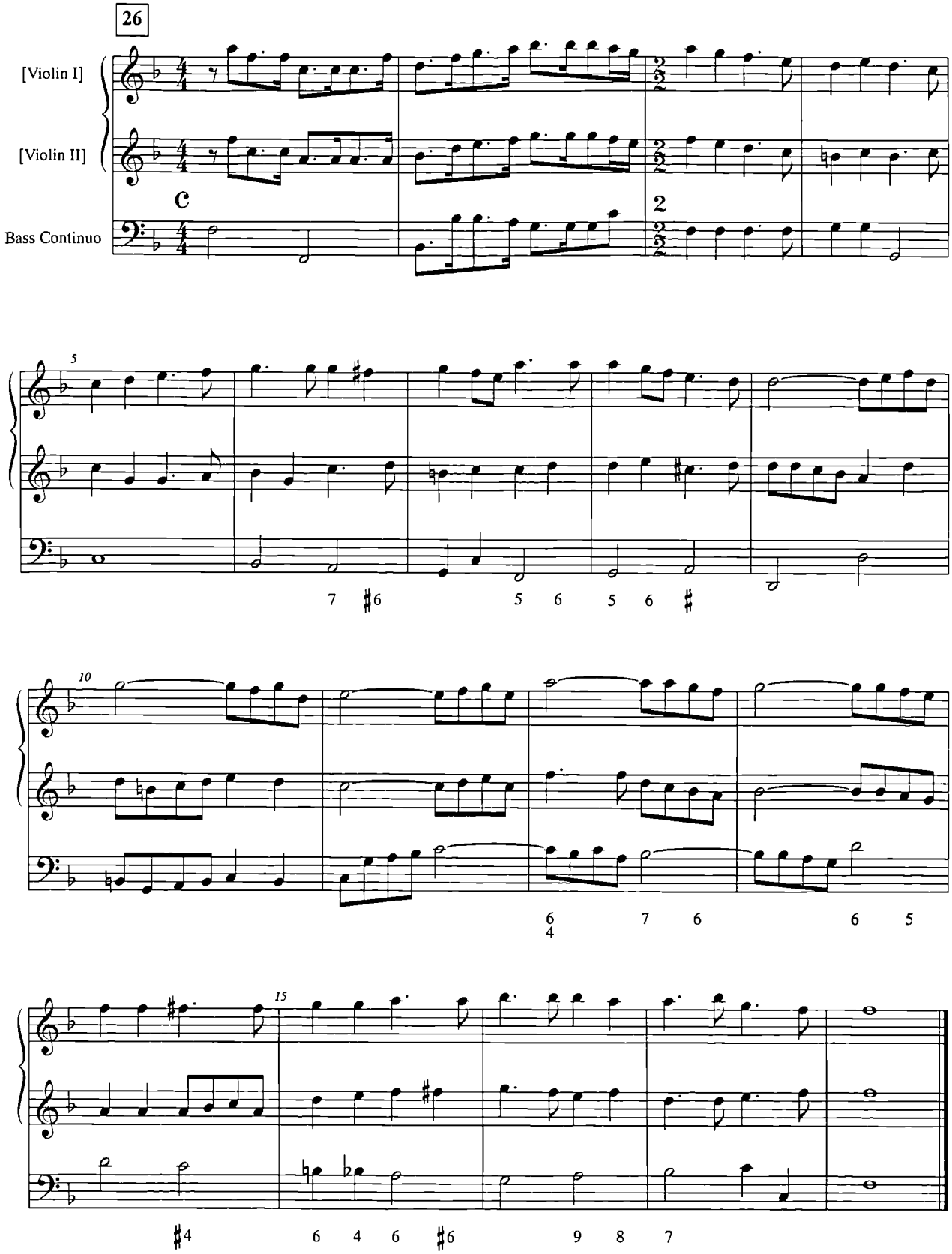




Finis Actus Primi

ACT II

PRELUDE



RECITATIVE (*Pluto, Zelota, Democracy*)

27

PLUTO

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

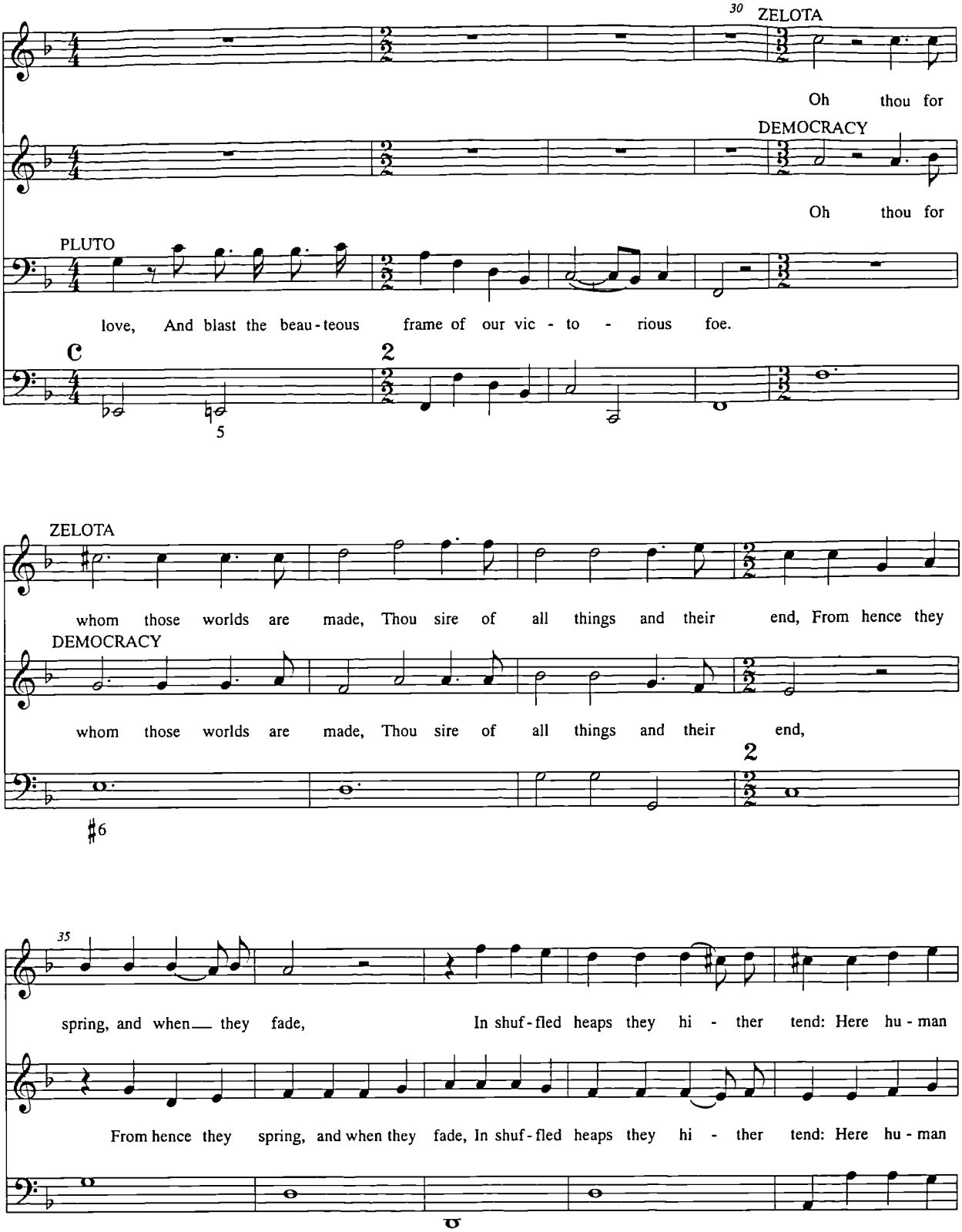
Bass Continuo

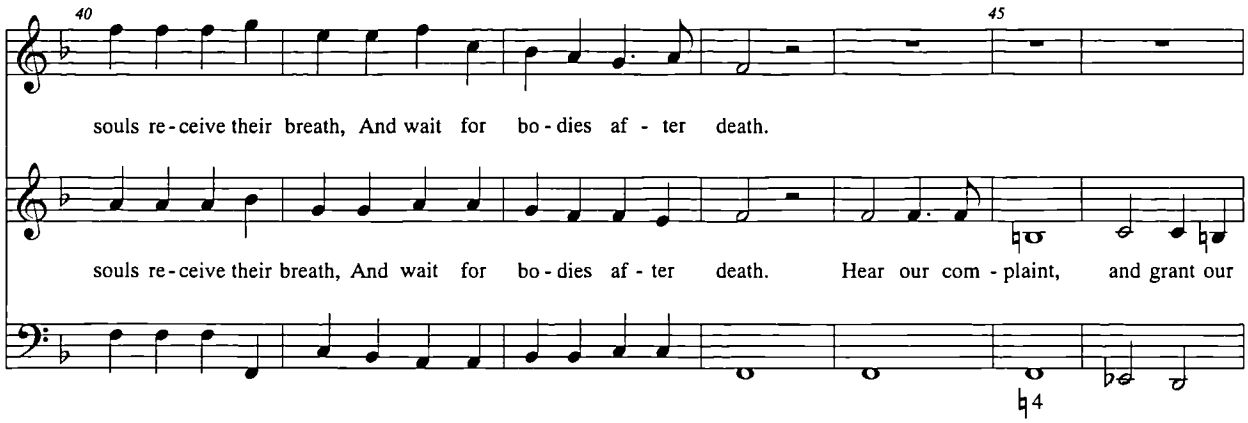
glo-rious fields of light; Con-demn'd in shades to drag— the chain,—

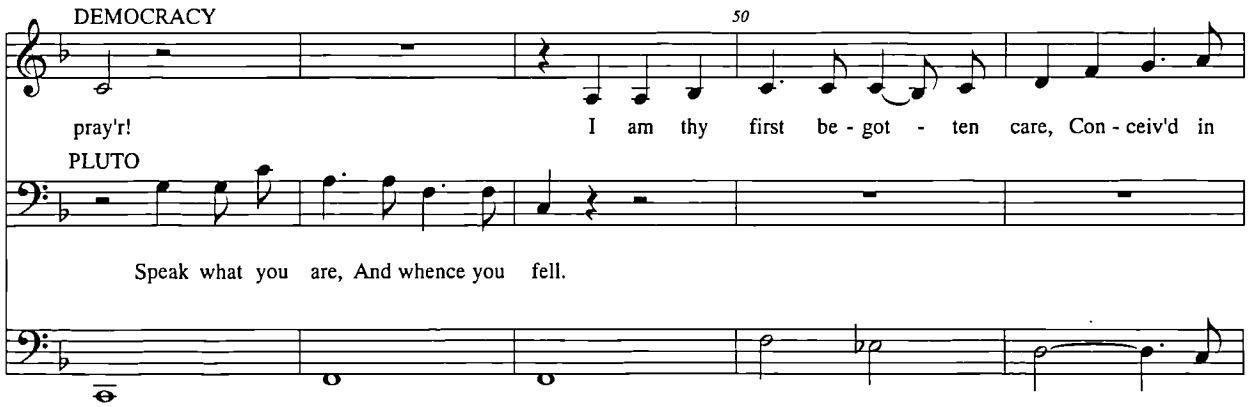
—And fill with groans,— and fill with groans,— the gloom-y

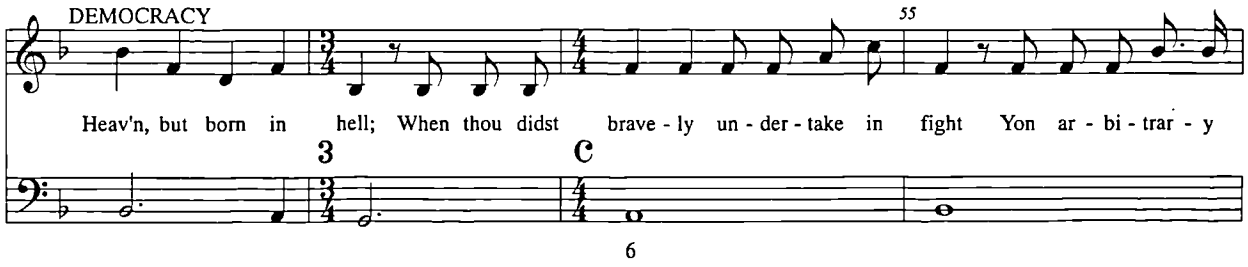
plain: Since plea-sures here are none be-low, Be ill our good, our joy be woe; Our work t'em-

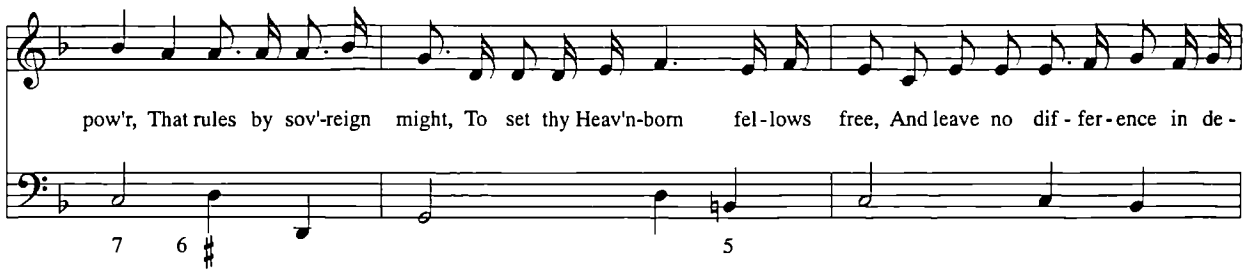
—broil the worlds a-bove, Dis-turb their u-nion, dis-u-nite their

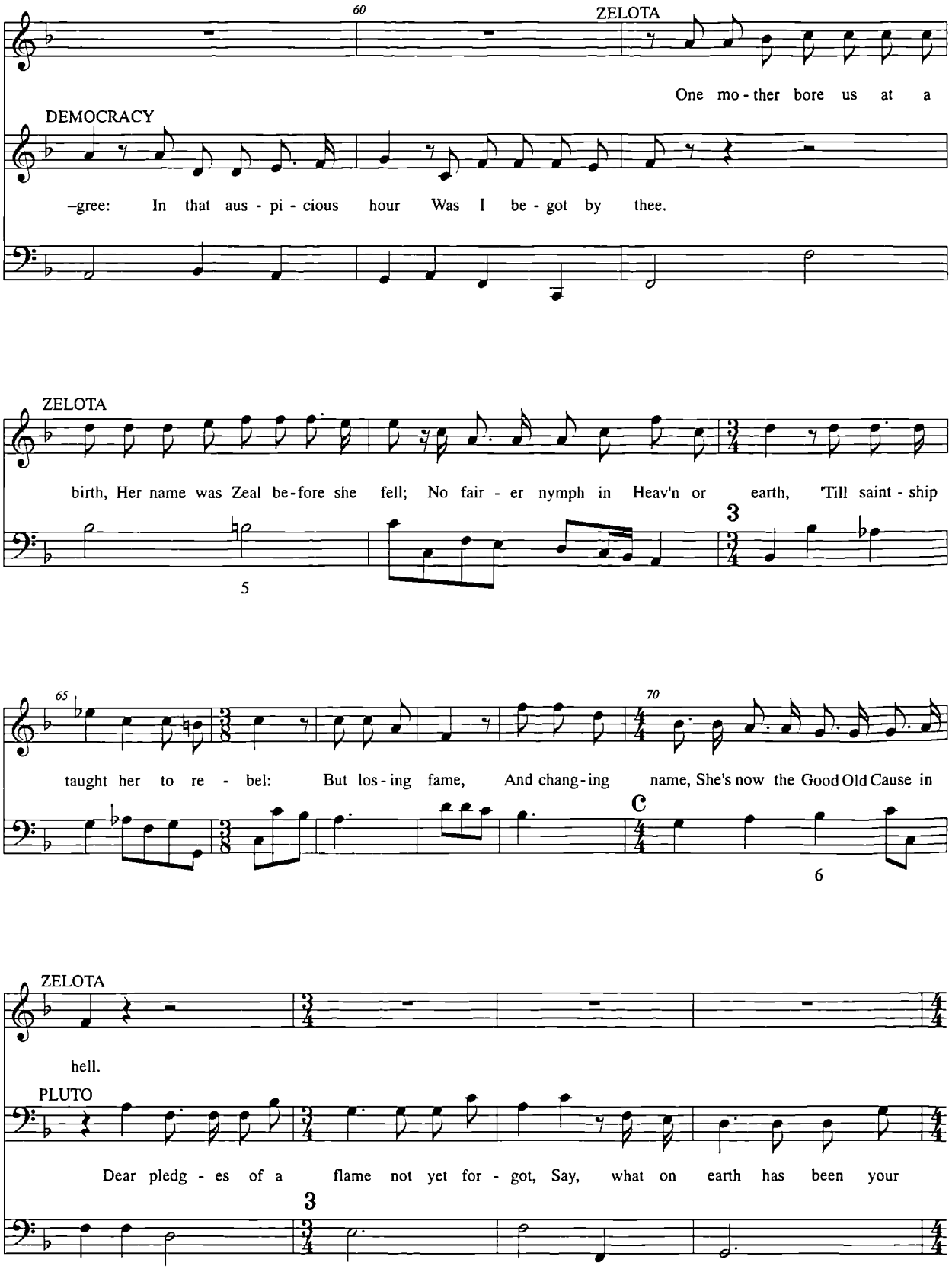

30
ZELOTA
Oh thou for
DEMOCRACY
Oh thou for
PLUTO
love, And blast the beau - teous frame of our vic - to - rious foe.
C
2
5
ZELOTA
whom those worlds are made, Thou sire of all things and their end, From hence they
DEMOCRACY
whom those worlds are made, Thou sire of all things and their end,
2
♯6
35
spring, and when they fade, In shuf - fled heaps they hi - ther tend: Here hu - man
From hence they spring, and when they fade, In shuf - fled heaps they hi - ther tend: Here hu - man

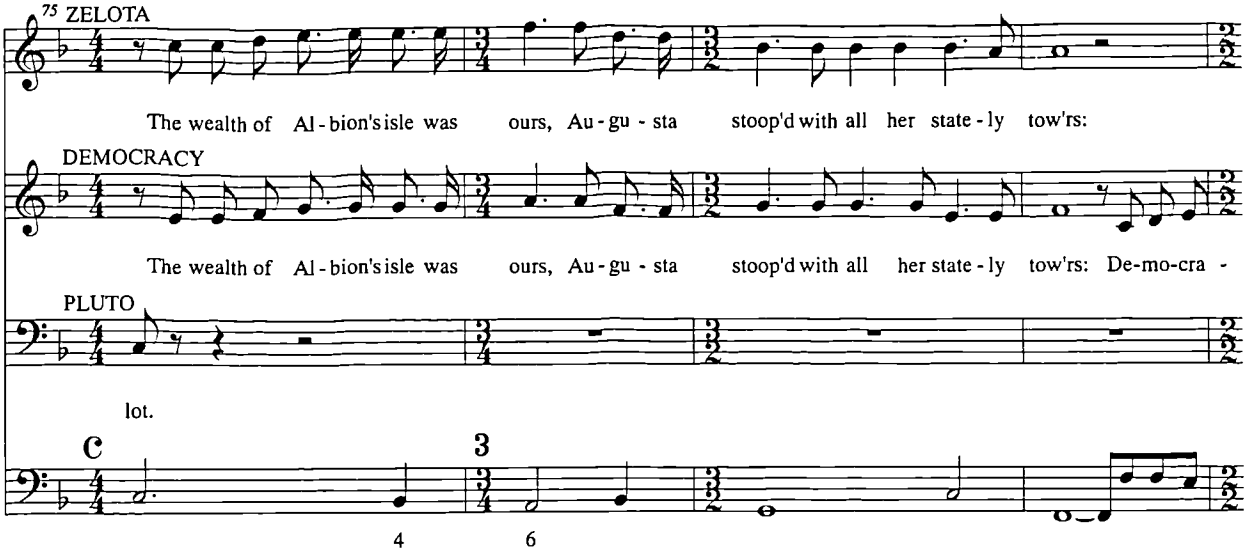

40
45
souls re-ceive their breath, And wait for bo-dies af-ter death.
souls re-ceive their breath, And wait for bo-dies af-ter death. Hear our com-plaint, and grant our

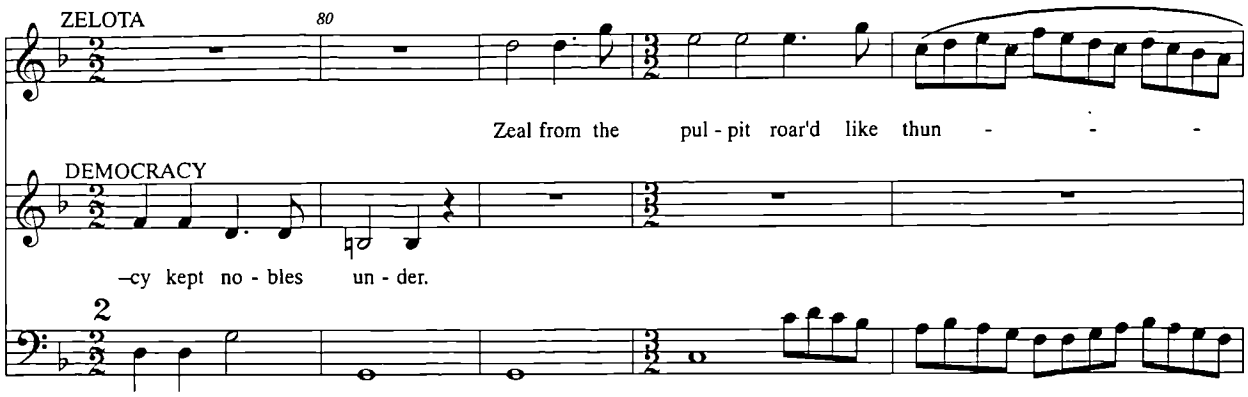

DEMOCRACY
50
pray'r! I am thy first be-got-ten care, Con-ceiv'd in
PLUTO
Speak what you are, And whence you fell.

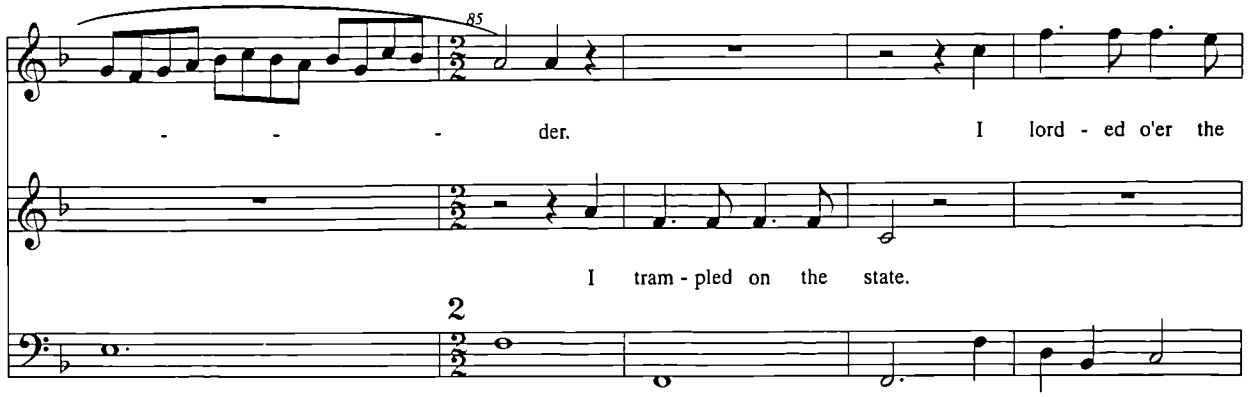

DEMOCRACY
55
Heav'n, but born in hell; When thou didst brave-ly un-der-take in fight Yon ar-bi-trar-y
3
C
6

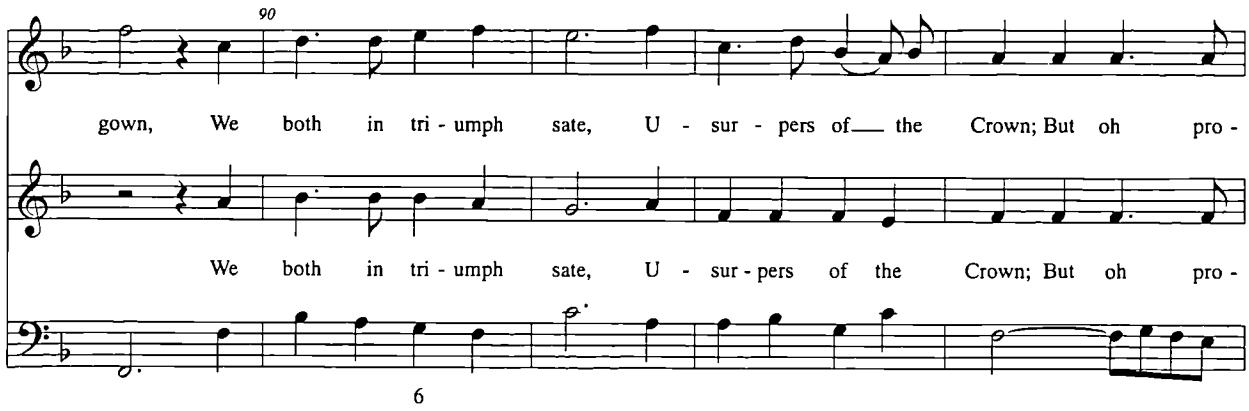

pow'r, That rules by sov'-reign might, To set thy Heav'n-born fel-lows free, And leave no dif-fer-ence in de-
7 6
5

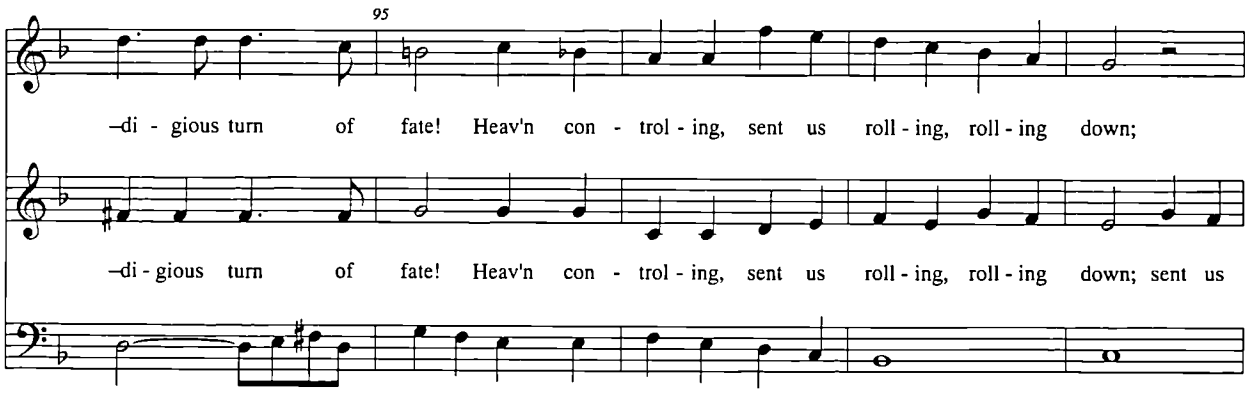

60
ZELOTA
One mo - ther bore us at a
DEMOCRACY
–gree: In that aus - pi - cious hour Was I be - got by thee.
ZELOTA
birth, Her name was Zeal be - fore she fell; No fair - er nymph in Heav'n or earth, 'Till saint - ship
5
3
65
70
taught her to re - bel: But los - ing fame, And chang - ing name, She's now the Good Old Cause in
C
6
ZELOTA
hell.
PLUTO
Dear pledg - es of a flame not yet for - got, Say, what on earth has been your
3

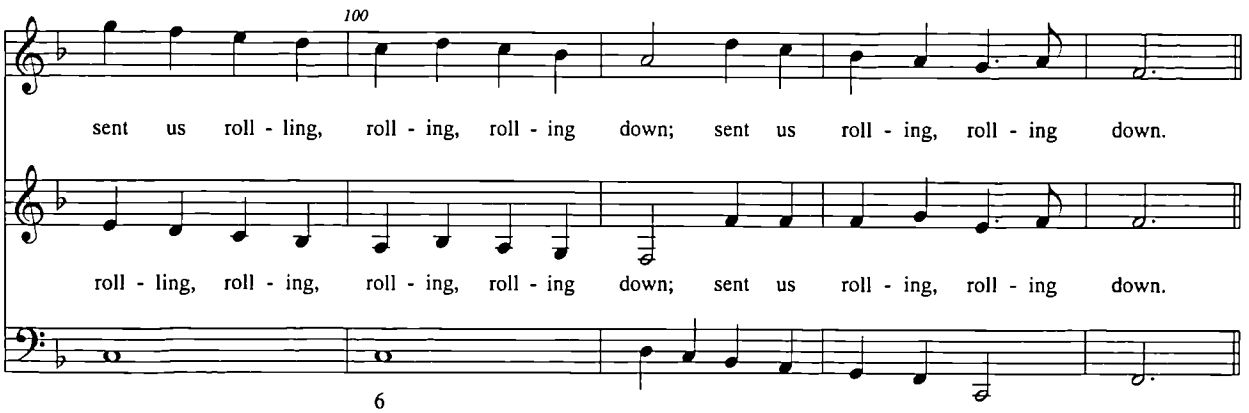

75
ZELOTA
The wealth of Al - bion's isle was ours, Au - gu - sta stoop'd with all her state - ly tow'rs:
DEMOCRACY
The wealth of Al - bion's isle was ours, Au - gu - sta stoop'd with all her state - ly tow'rs: De-mo-cra -
PLUTO
lot.
C
3
4
6


ZELOTA
80
Zeal from the pul - pit roar'd like thun - - -
DEMOCRACY
-cy kept no - bles un - der.
2

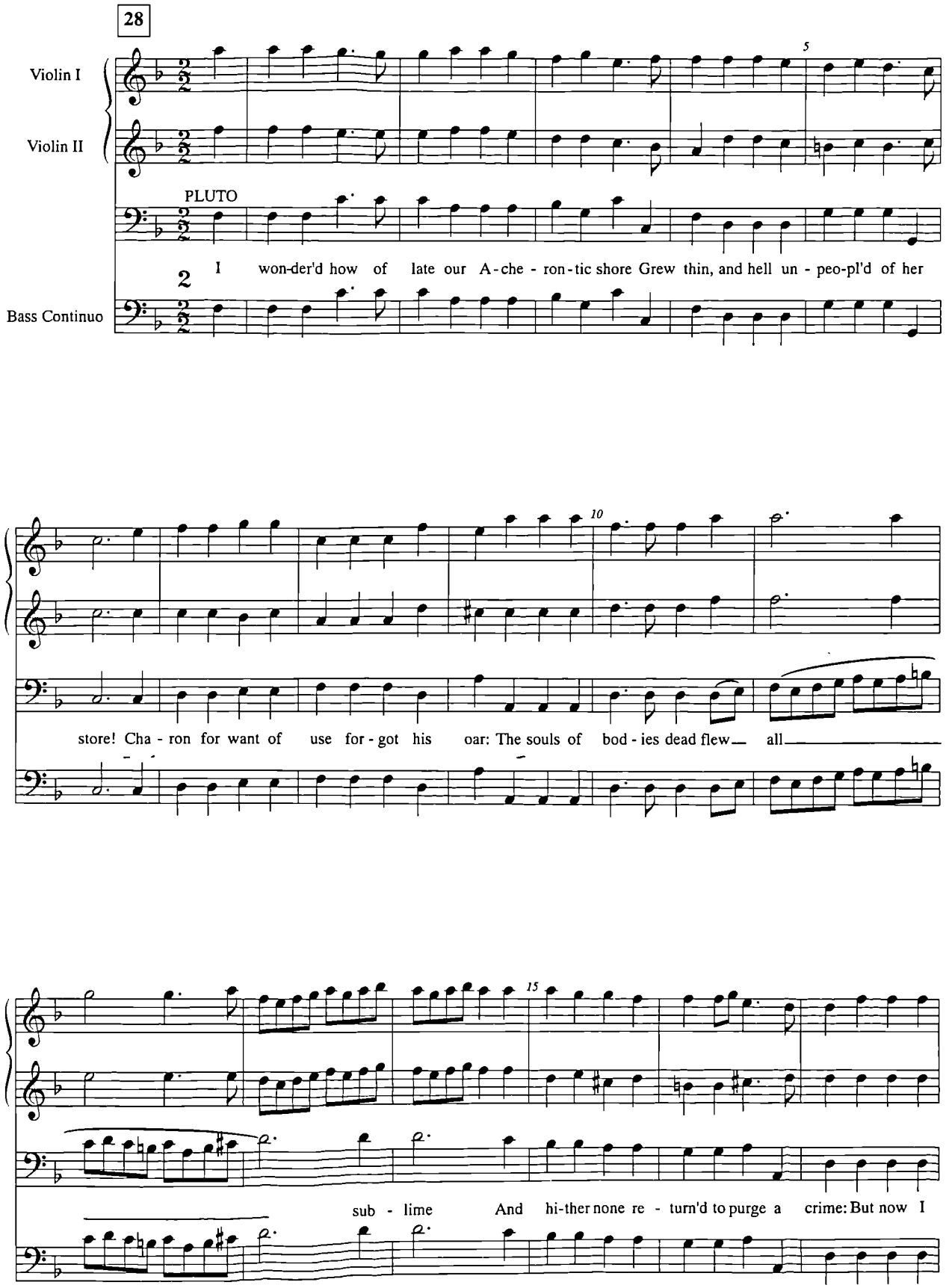

85
- - - der. I lord - ed o'er the
I tram - pled on the state.
2

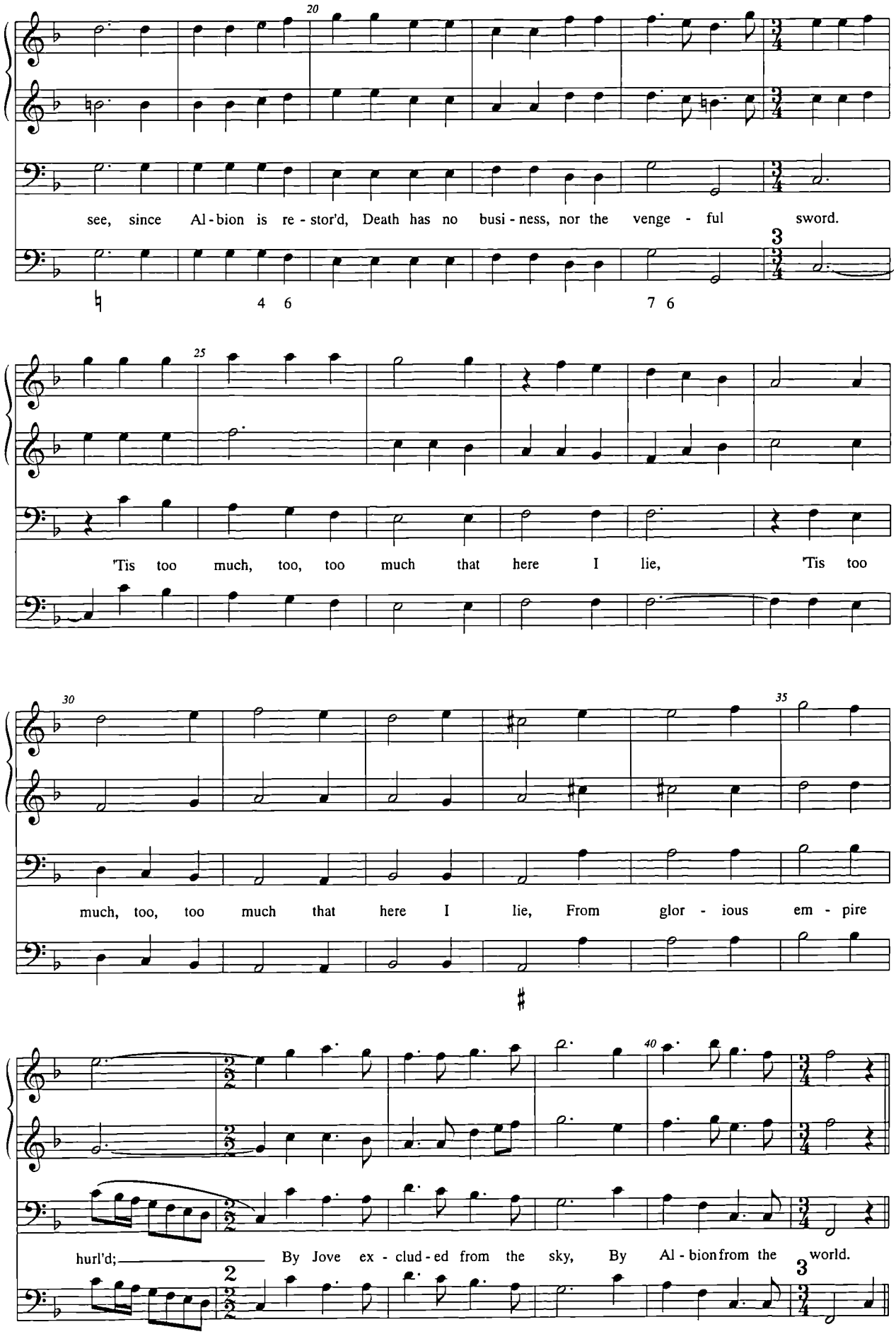

90
gown, We both in tri - umph sate, U - sur - pers of the Crown; But oh pro -
We both in tri - umph sate, U - sur - pers of the Crown; But oh pro -
6


95
-di - gious turn of fate! Heav'n con - trol - ing, sent us roll - ing, roll - ing down;
-di - gious turn of fate! Heav'n con - trol - ing, sent us roll - ing, roll - ing down; sent us


100
sent us roll - ling, roll - ing, roll - ing down; sent us roll - ing, roll - ing down.
roll - ling, roll - ing, roll - ing, roll - ing down; sent us roll - ing, roll - ing down.
6

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




20
see, since Al - bion is re - stor'd, Death has no busi - ness, nor the venge - ful sword.
4 6
7 6
25
'Tis too much, too, too much that here I lie, 'Tis too
30
much, too, too much that here I lie, From glor - ious em - pire
35
40
hurl'd; By Jove ex - clud - ed from the sky, By Al - bion from the world.

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

29

DEMOCRACY

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

Bass Continuo

ZELOTA

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

DEMOCRACY

slain, To fill thy dark a-bode.

ZELOTA

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

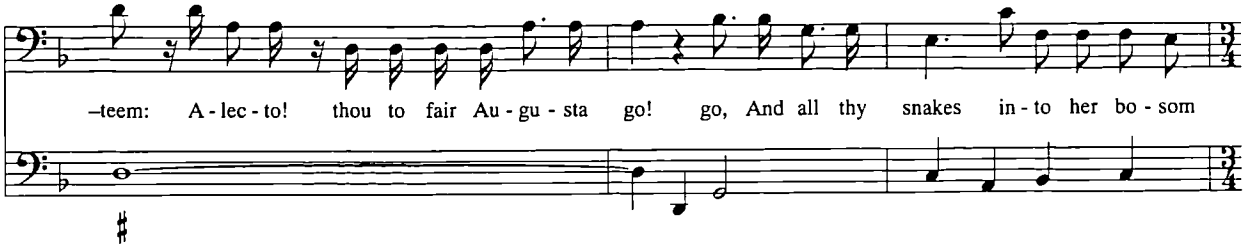
PLUTO

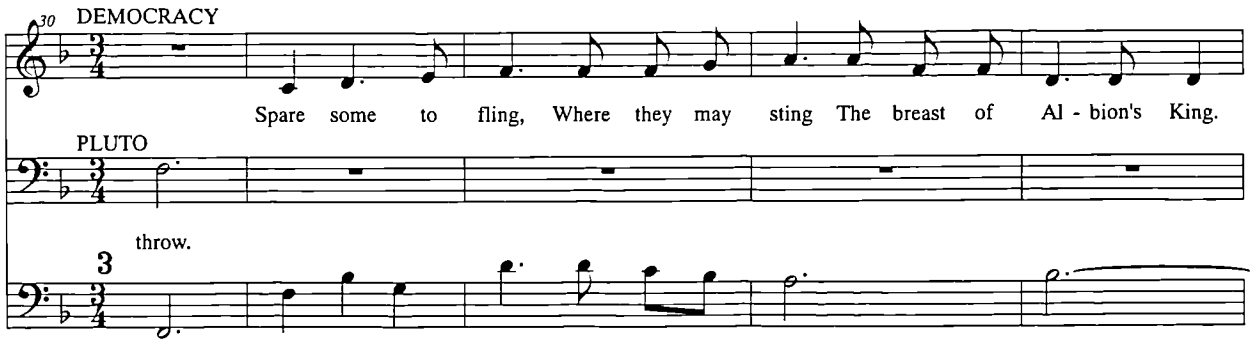
My la-b'ring

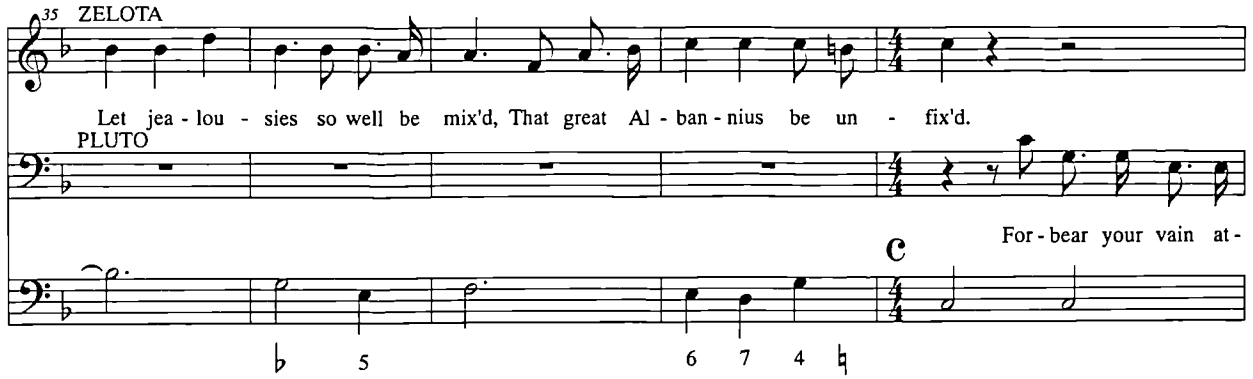
PLUTO

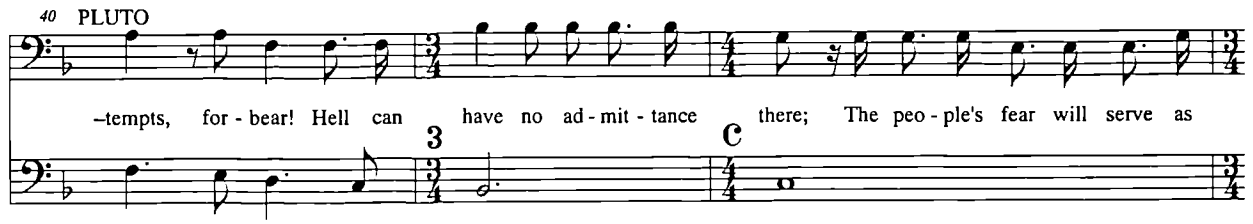
thought At length has wrought A brave-ly bold de-sign, In which you both shall join: In bor-row'd shapes to earth re-

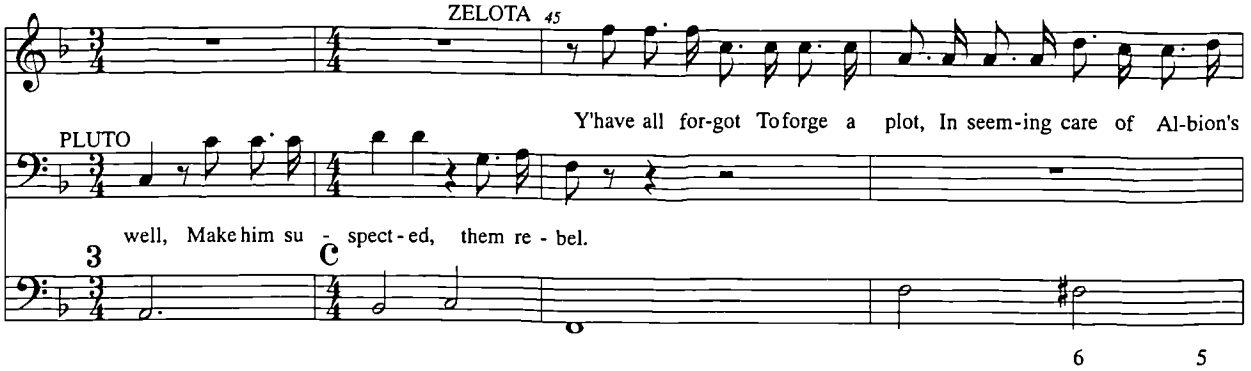
turn, Thou Com-mon-wealth a pa-triot seem; Thou Zeal, like true re-li-gion burn, To gain the gid-dy crowd's es-

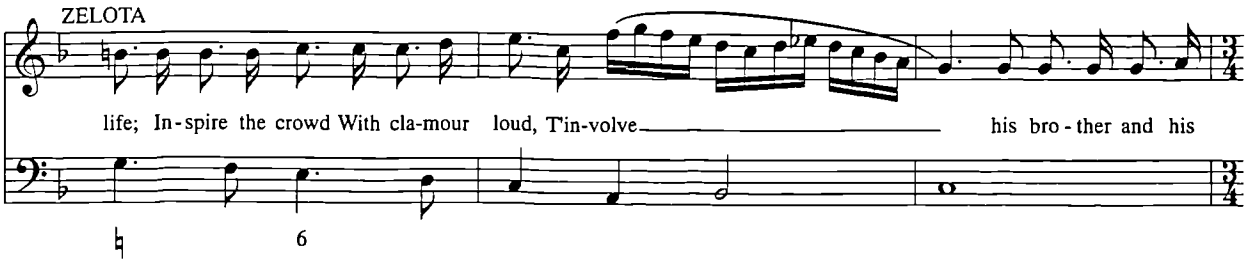

–teem: A - lec - to! thou to fair Au - gu - sta go! go, And all thy snakes in - to her bo - som

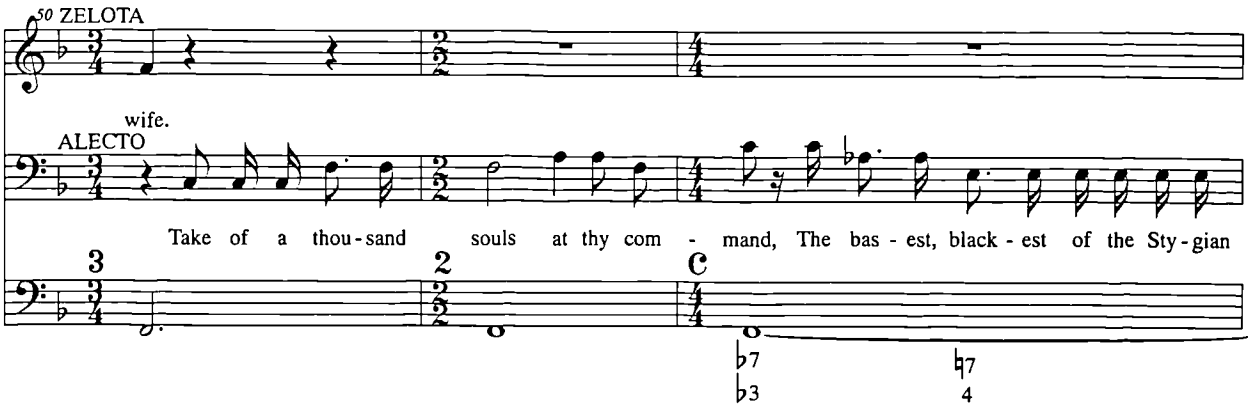

30
DEMOCRACY
Spare some to fling, Where they may sting The breast of Al - bion's King.
PLUTO
throw.
3

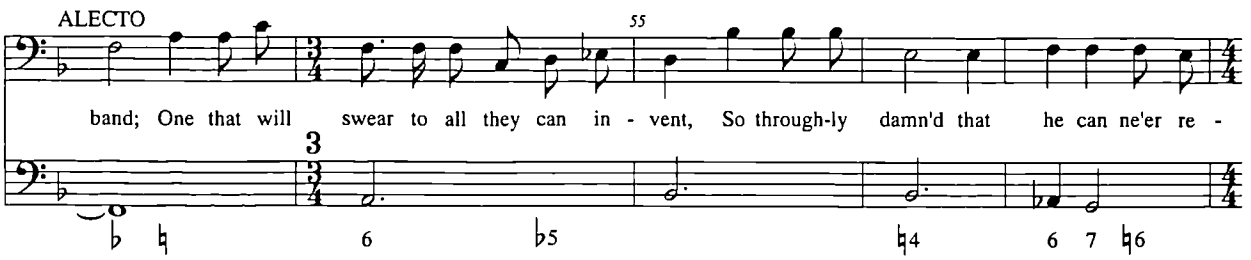

35
ZELOTA
Let jea - lou - sies so well be mix'd, That great Al - ban - nius be un - fix'd.
PLUTO
For - bear your vain at -
C
♭ 5
6 7 4 ♮

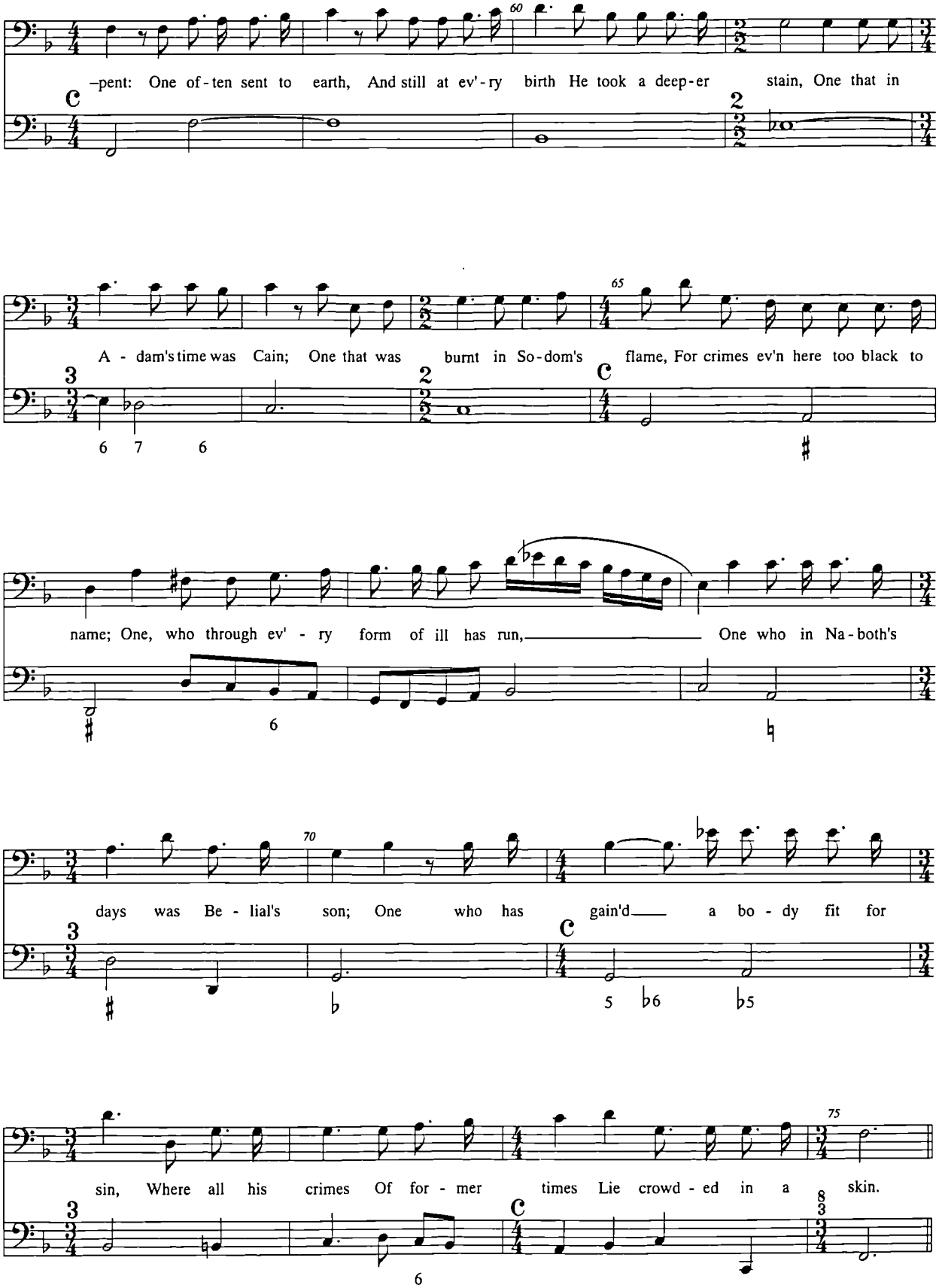

40
PLUTO
–tempts, for - bear! Hell can have no ad - mit - tance there; The peo - ple's fear will serve as
3
C


ZELOTA
45
Y'have all for-got To forge a plot, In seem-ing care of Al-bion's
PLUTO
well, Make him su - spect-ed, them re - bel.

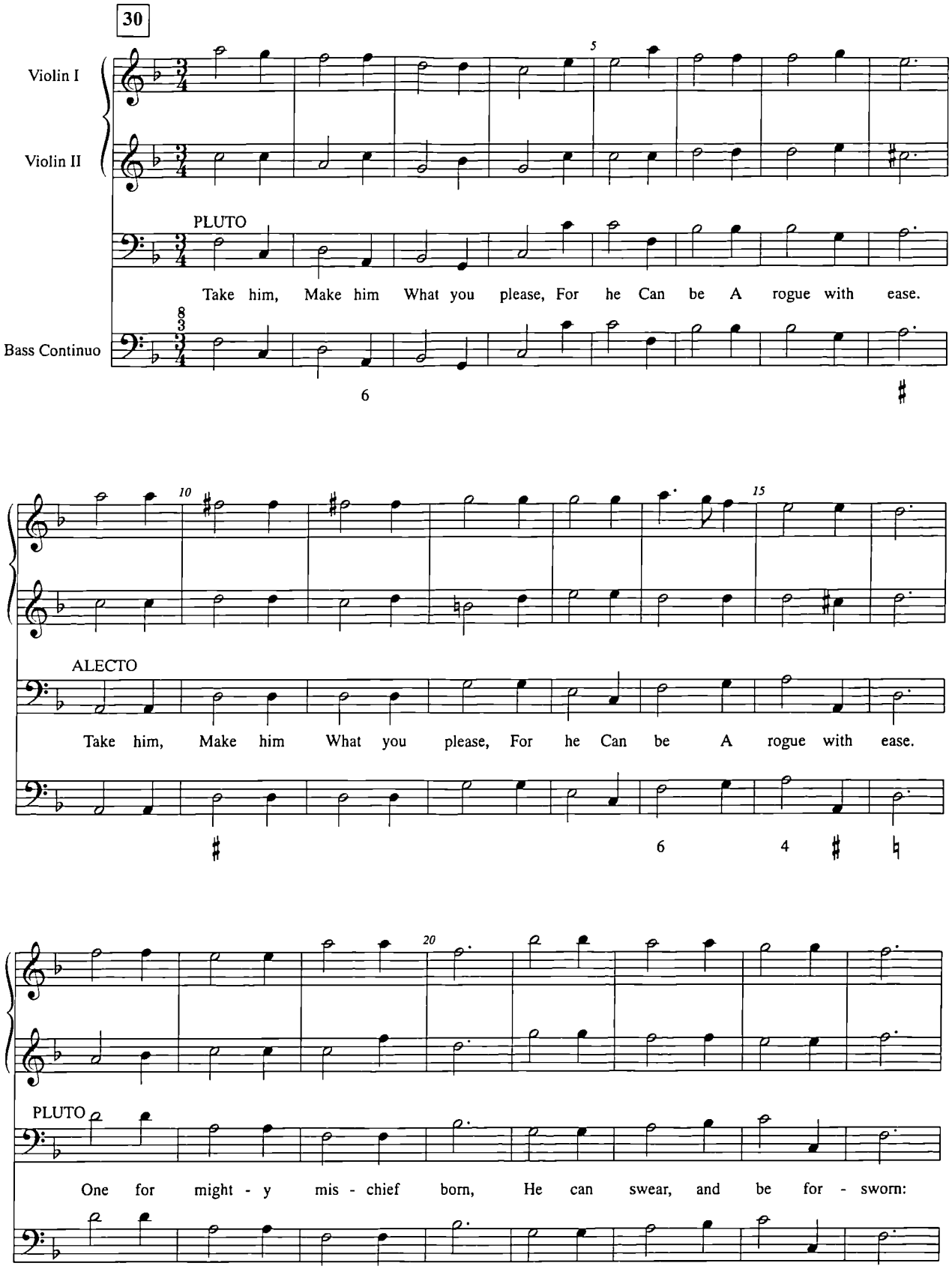

ZELOTA
life; In-spire the crowd With cla-mour loud, T'in-volve
his bro-ther and his

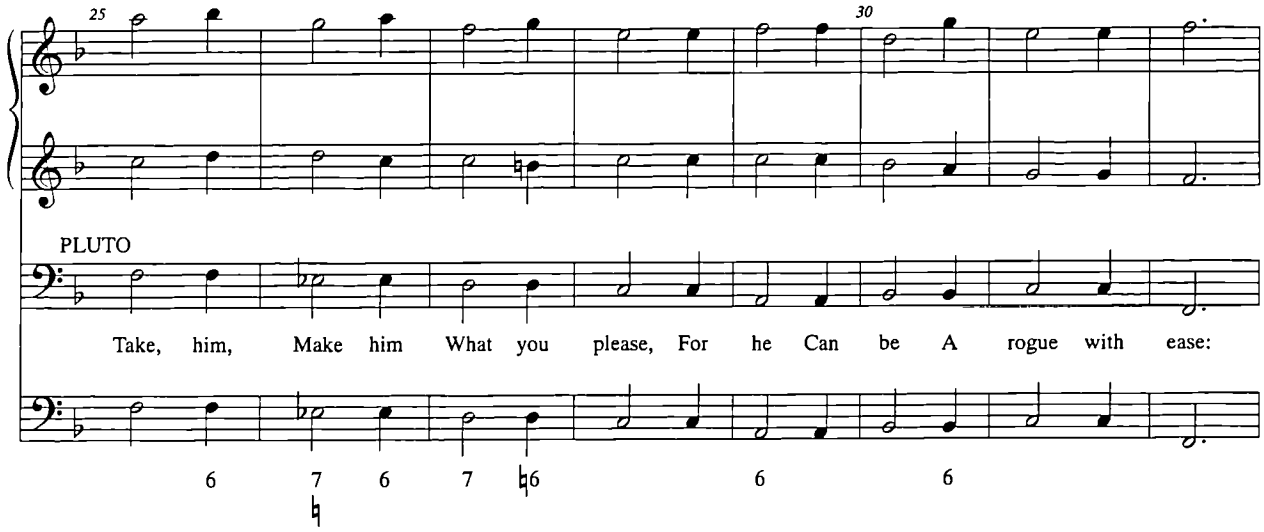

50 ZELOTA
wife.
ALECTO
Take of a thou-sand souls at thy com - mand, The bas - est, black - est of the Sty-gian

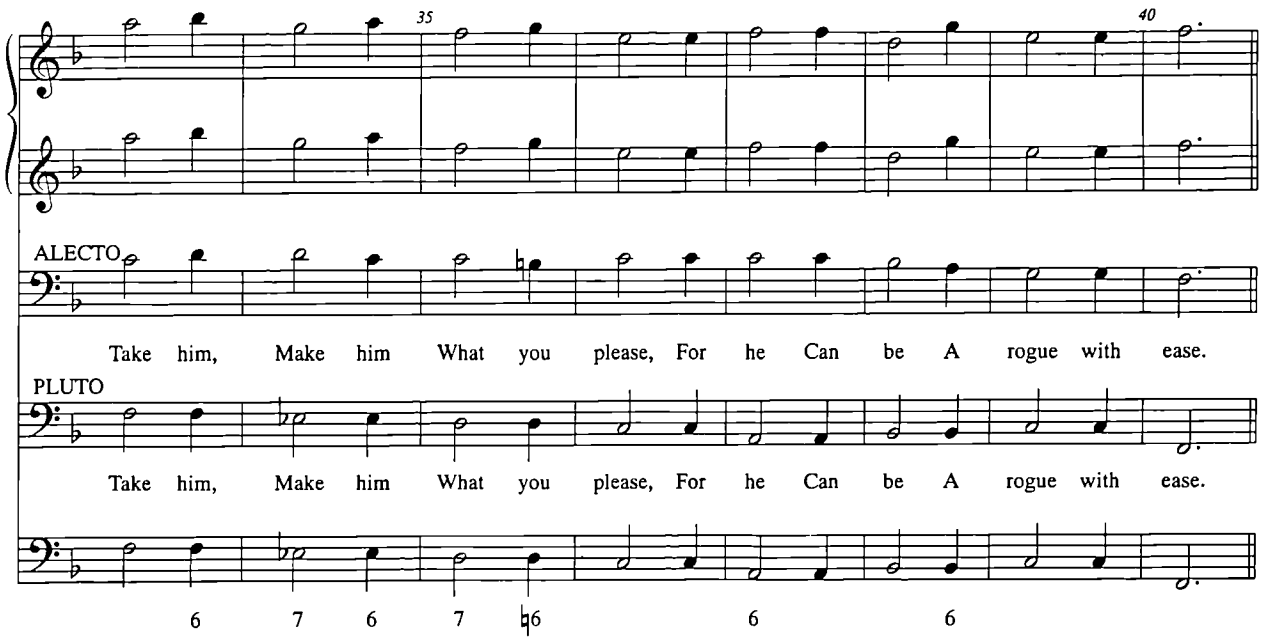

ALECTO
55
band; One that will swear to all they can in - vent, So through-ly damn'd that he can ne'er re -


–pent: One of-ten sent to earth, And still at ev'-ry birth He took a deep-er stain, One that in
A - dam's time was Cain; One that was burnt in So-dom's flame, For crimes ev'n here too black to
name; One, who through ev' - ry form of ill has run, One who in Na-both's
days was Be - lial's son; One who has gain'd a bo - dy fit for
sin, Where all his crimes Of for - mer times Lie crowd - ed in a skin.

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

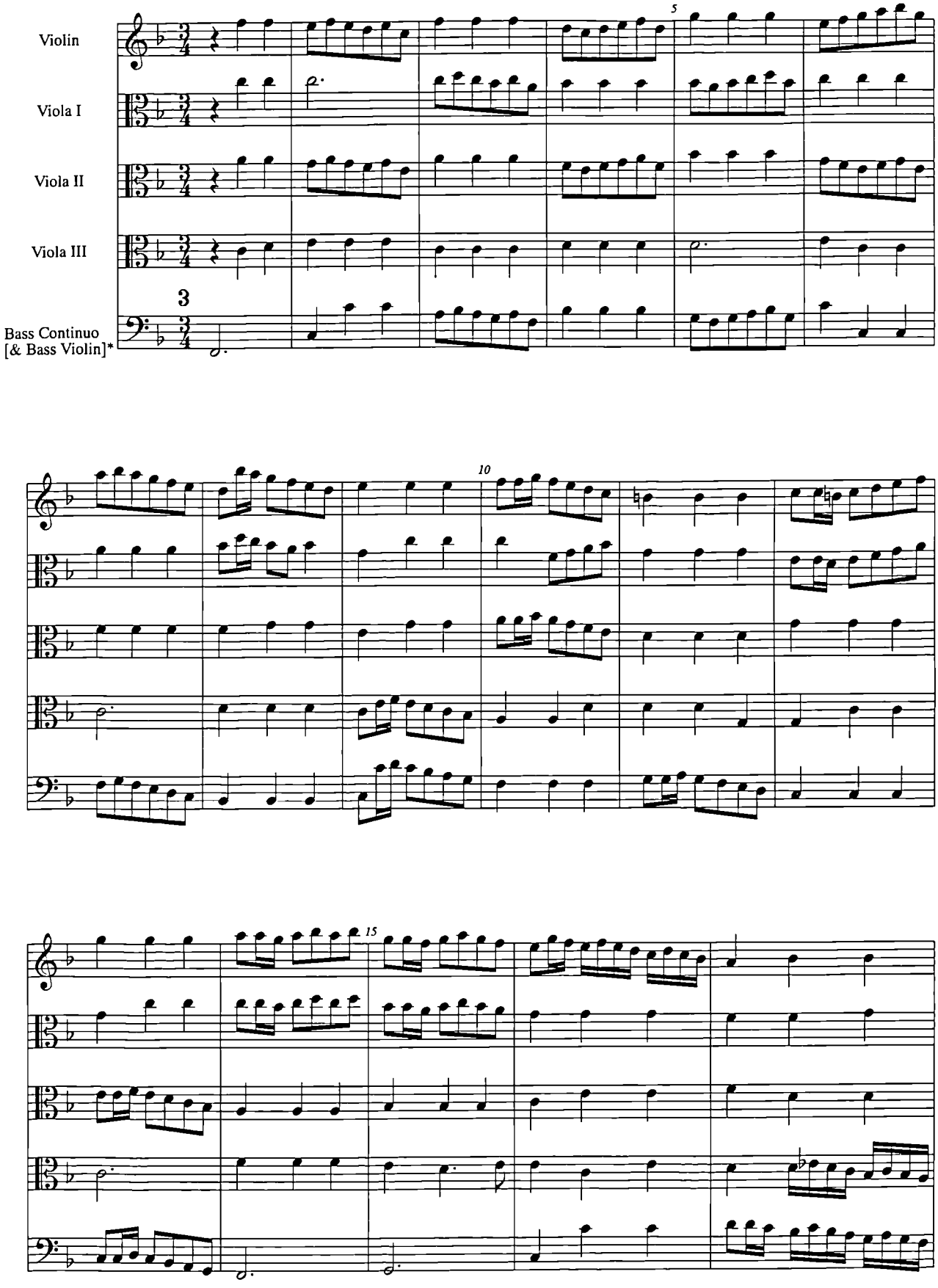



25
30
PLUTO
Take, him, Make him What you please, For he Can be A rogue with ease:
6 7 6 7 ♮6 6 6

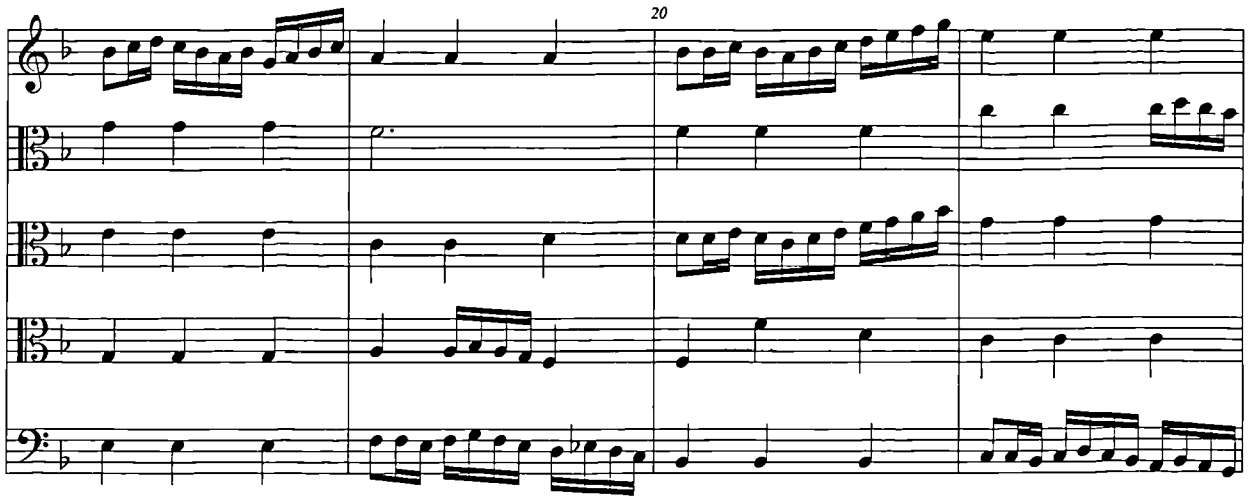

35
40
ALECTO
Take him, Make him What you please, For he Can be A rogue with ease.
PLUTO
Take him, Make him What you please, For he Can be A rogue with ease.
6 7 6 7 ♮6 6 6

PRELUDE & SONG (*Pluto*) LET US LAUGH

31



*See Commentary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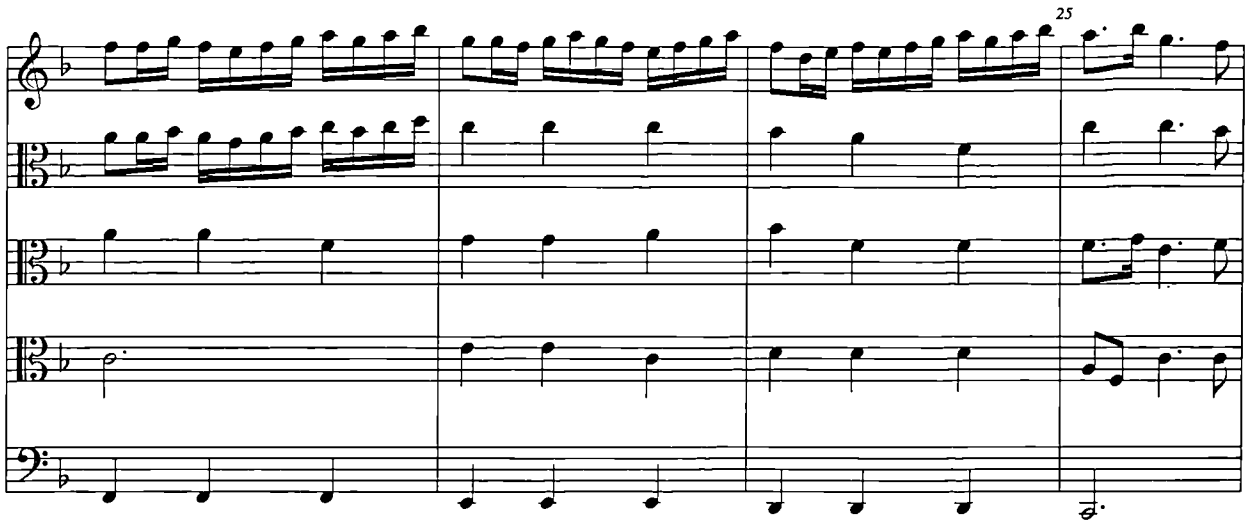
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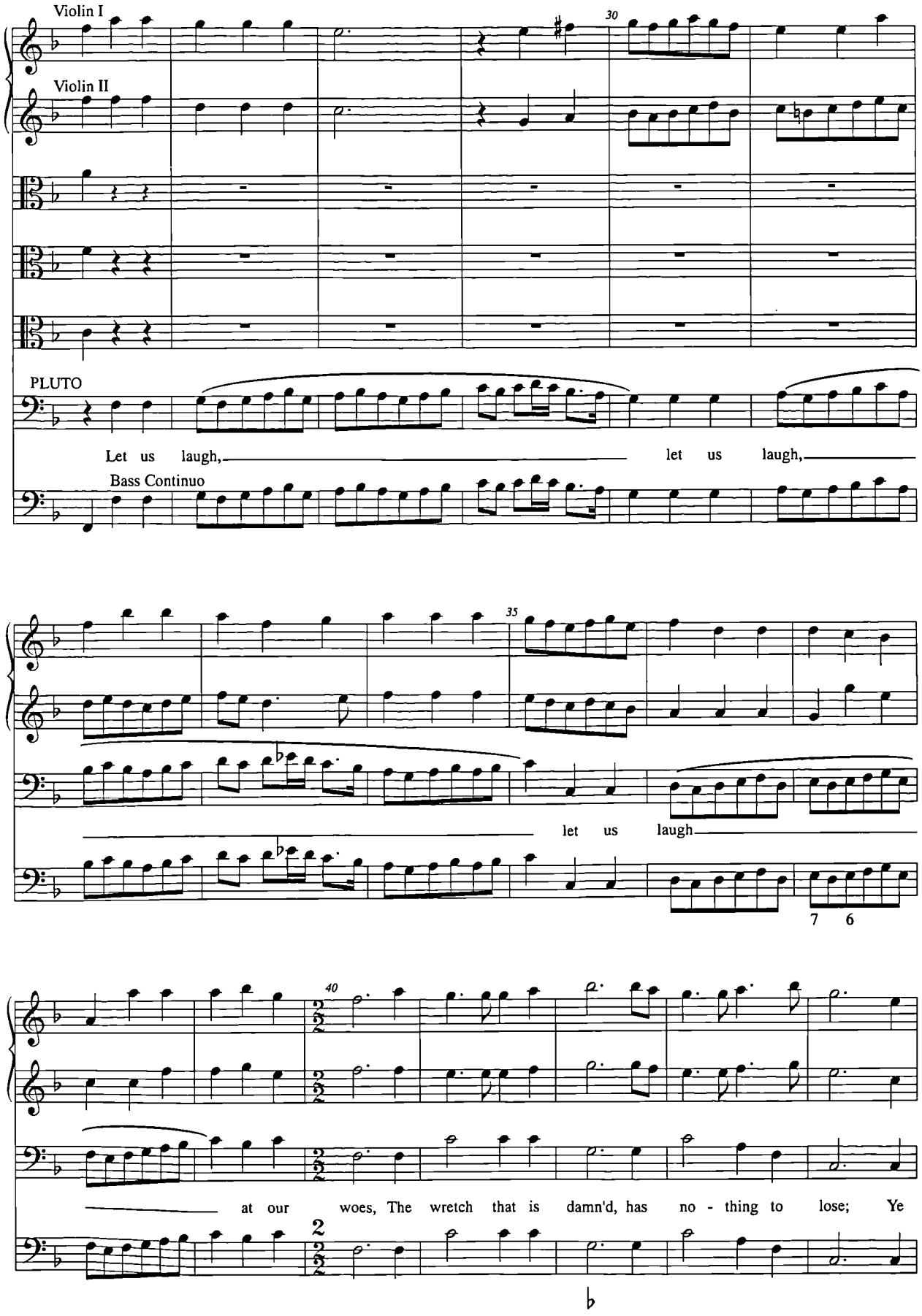
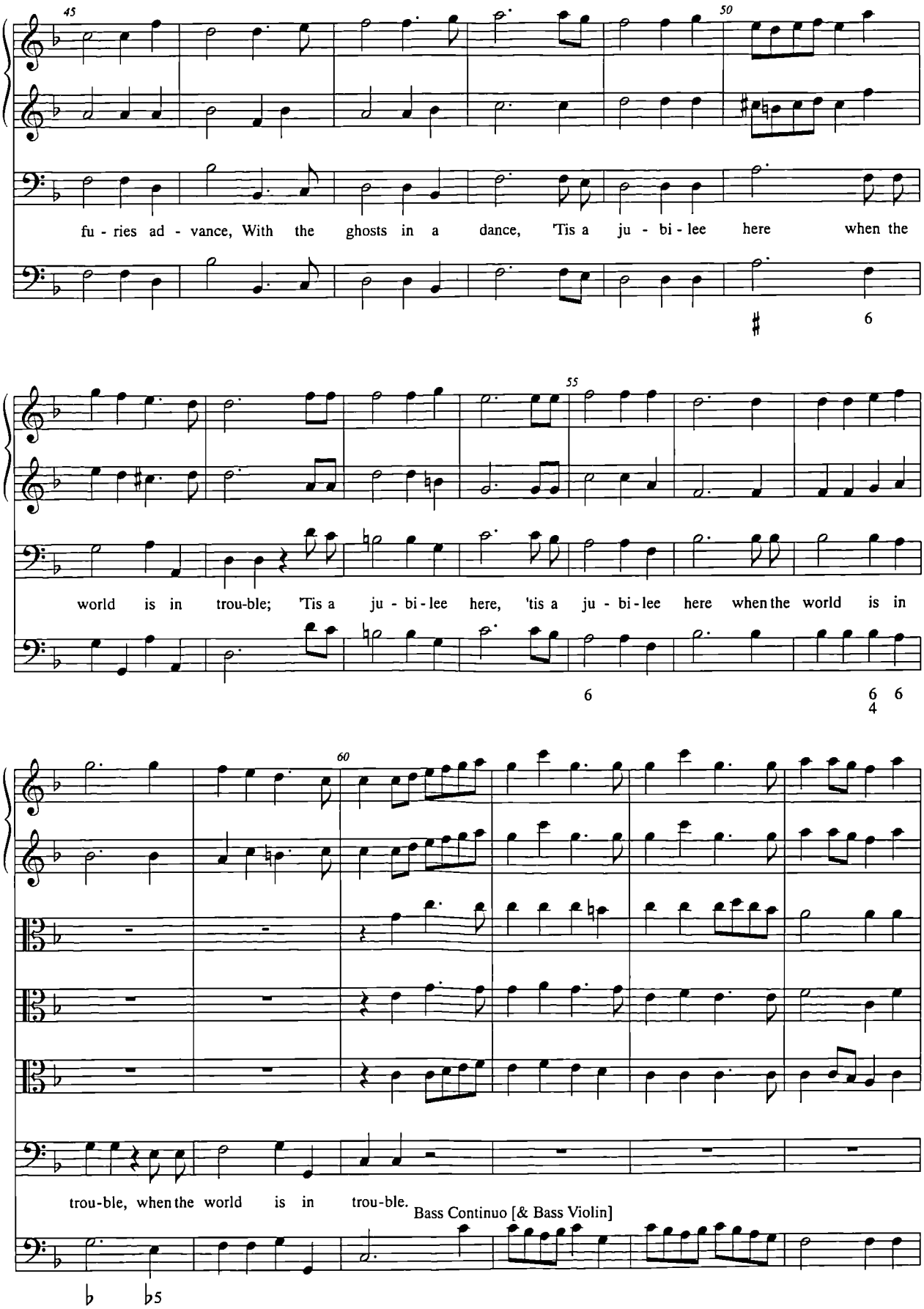
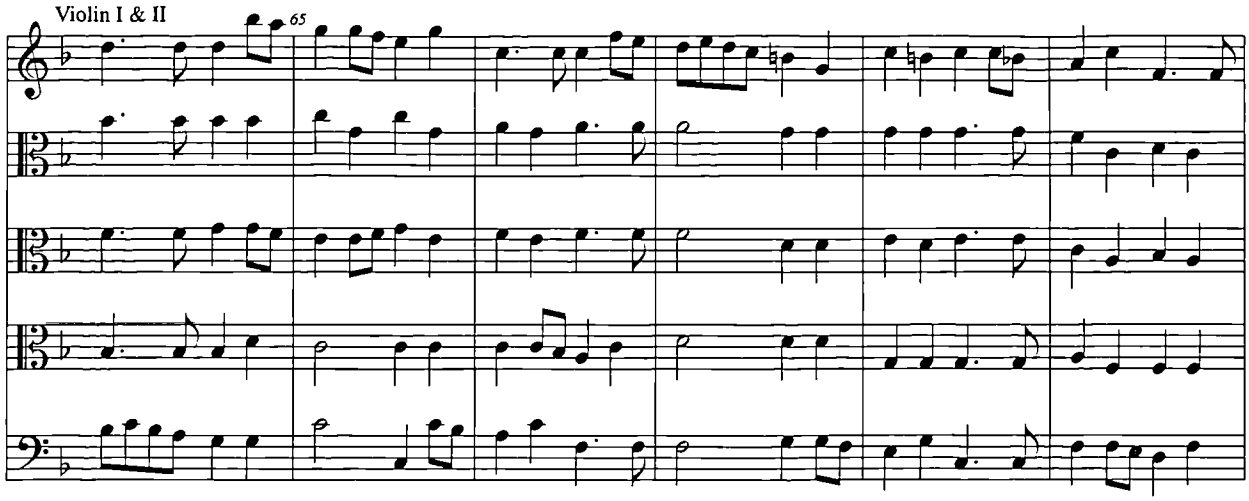
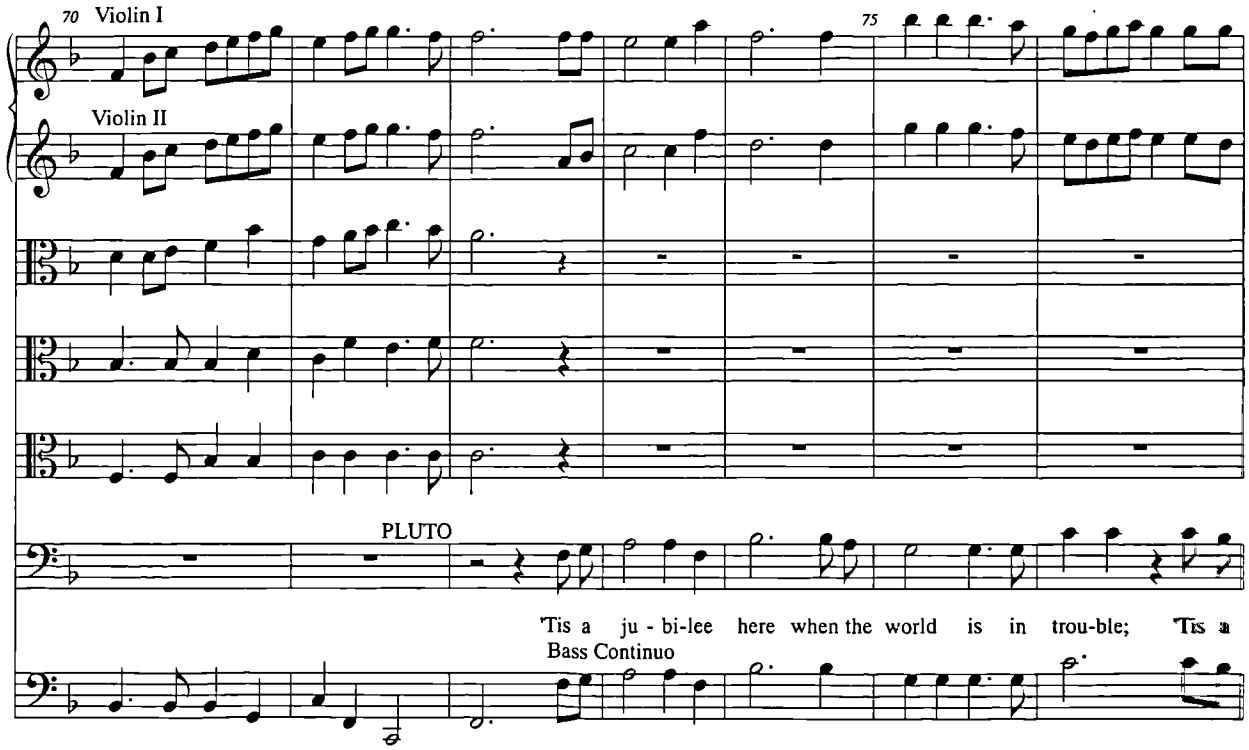
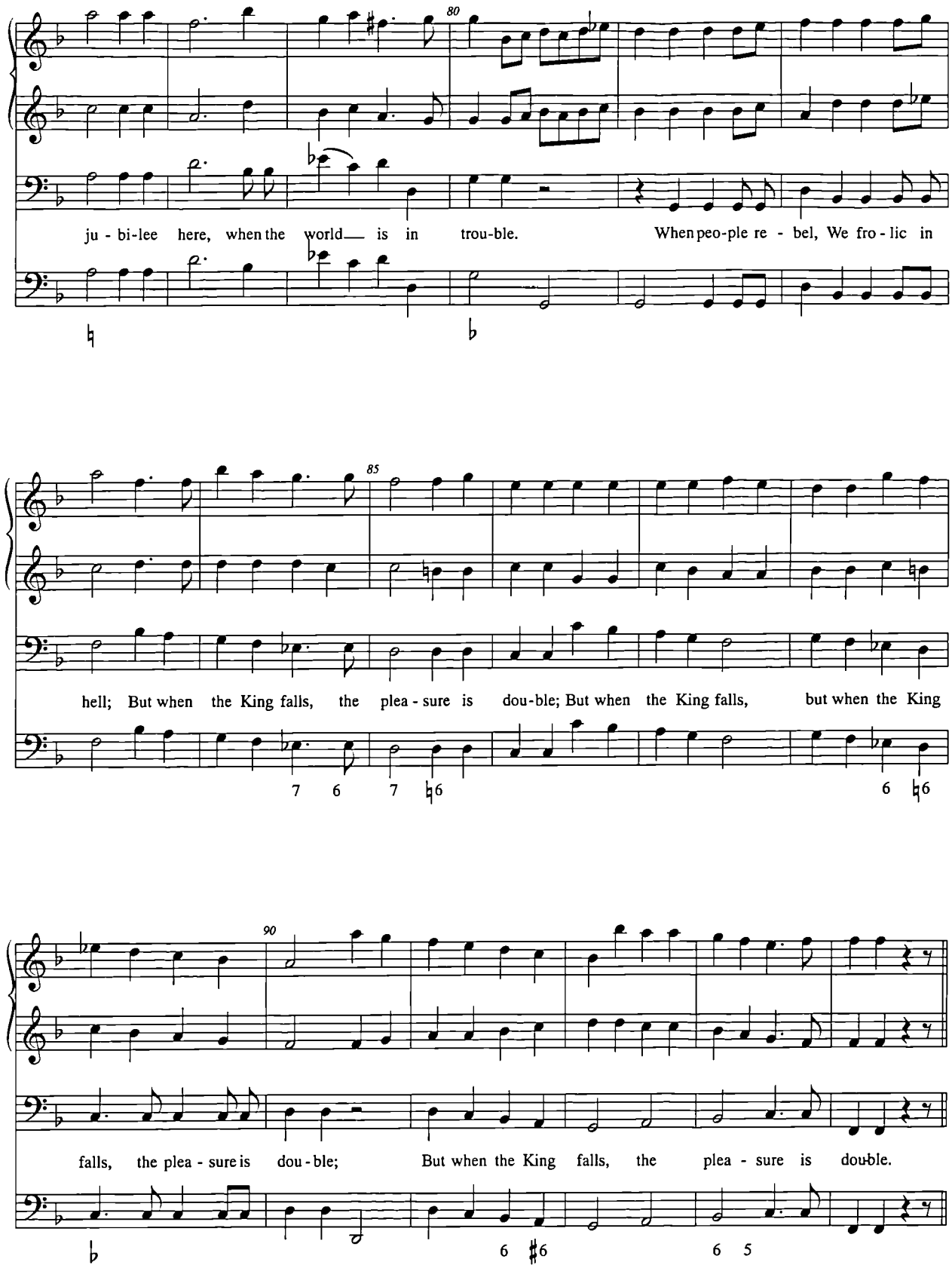

Violin I
Violin II
30
PLUTO
Let us laugh, let us laugh,
Bass Continuo
35
let us laugh
7 6
40
at our woes, The wretch that is damn'd, has no - thing to lose; Ye

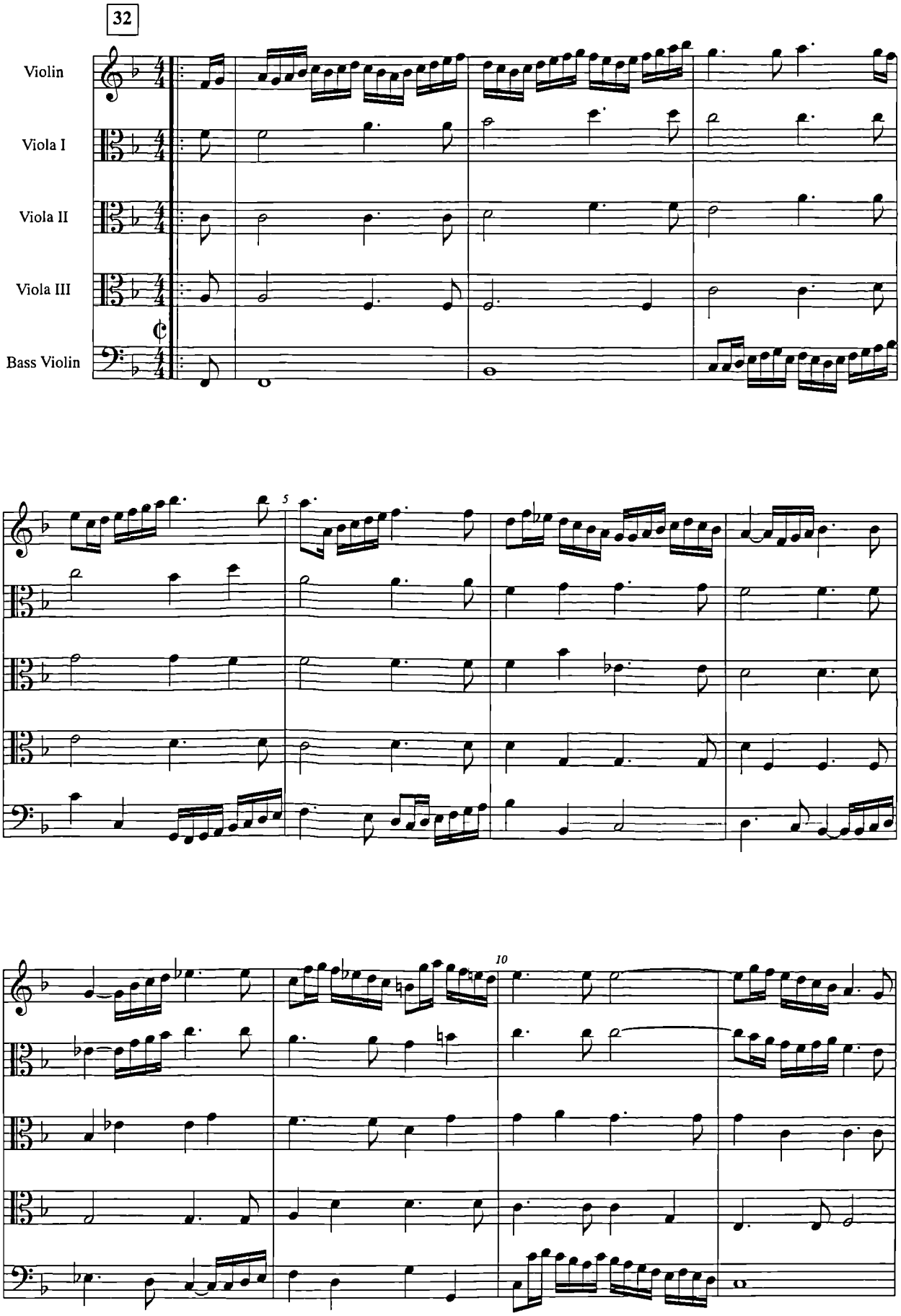

45
50
fu - ries ad - vance, With the ghosts in a dance, 'Tis a ju - bi - lee here when the
55
world is in trou-ble; 'Tis a ju - bi - lee here, 'tis a ju - bi - lee here when the world is in
60
trou-ble, when the world is in trou-ble.
Bass Continuo [& Bass Violin]

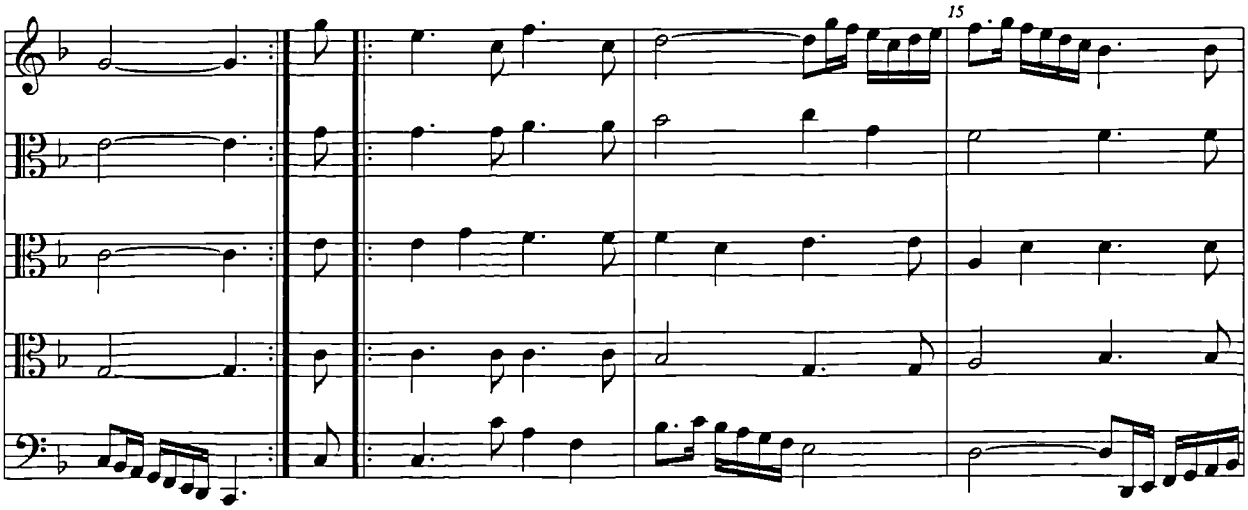

Violin I & II
65


70
Violin I
Violin II
75
PLUTO
'Tis a ju - bi-lee here when the world is in trou-ble; 'Tis a
Bass Continuo


80
ju - bi-lee here, when the world— is in trou-ble. When peo-ple re - bel, We fro - lic in
85
hell; But when the King falls, the plea - sure is dou-ble; But when the King falls, but when the King
7 6 7 6 6 6
90
falls, the plea - sure is dou - ble; But when the King falls, the plea - sure is double.
6 6 6 5

AYRE FOR THE DEVILS

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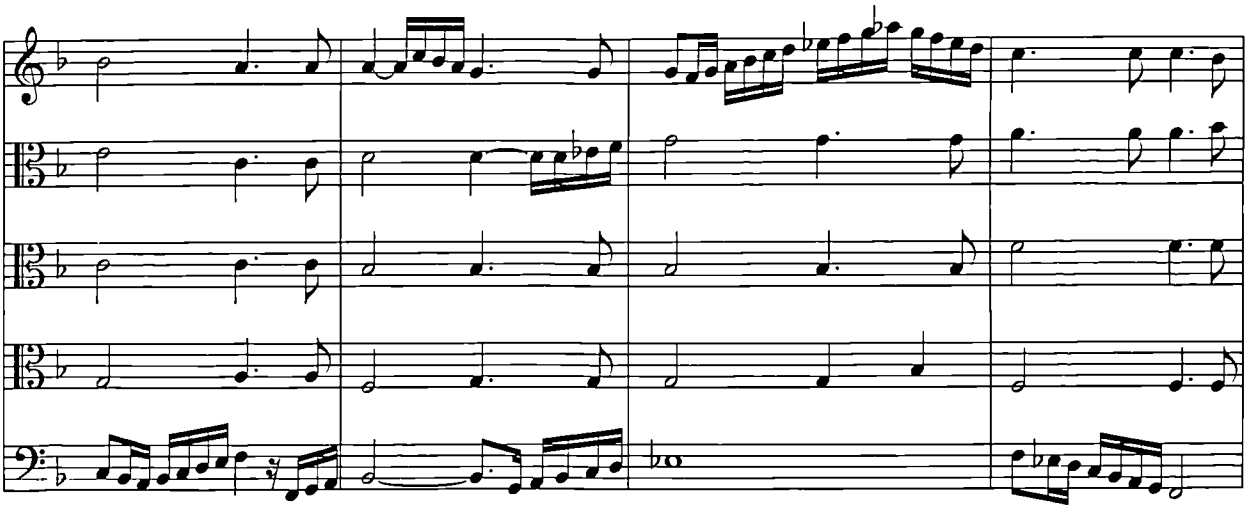

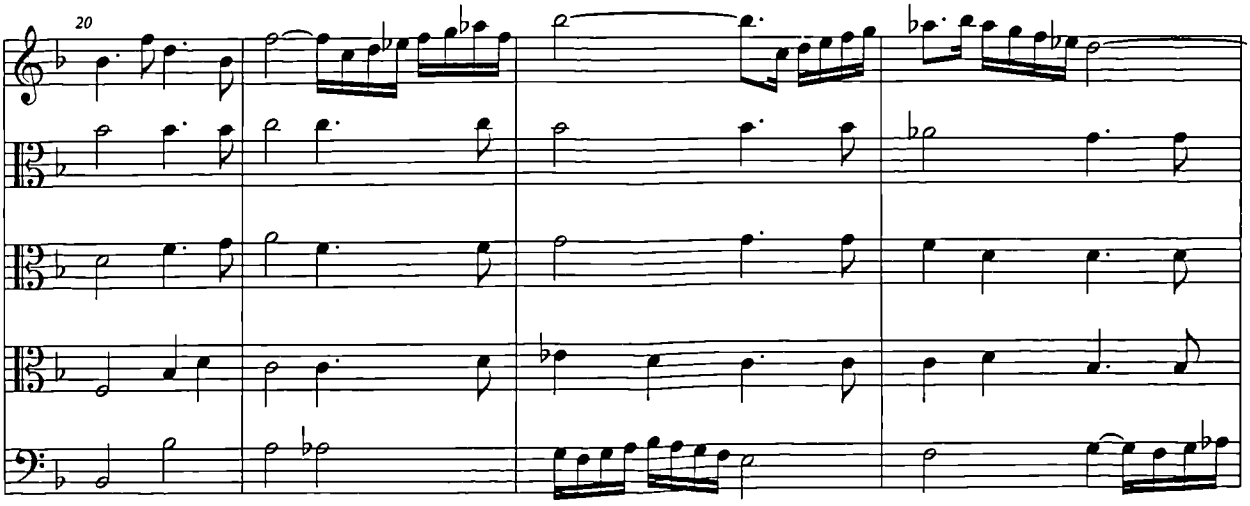
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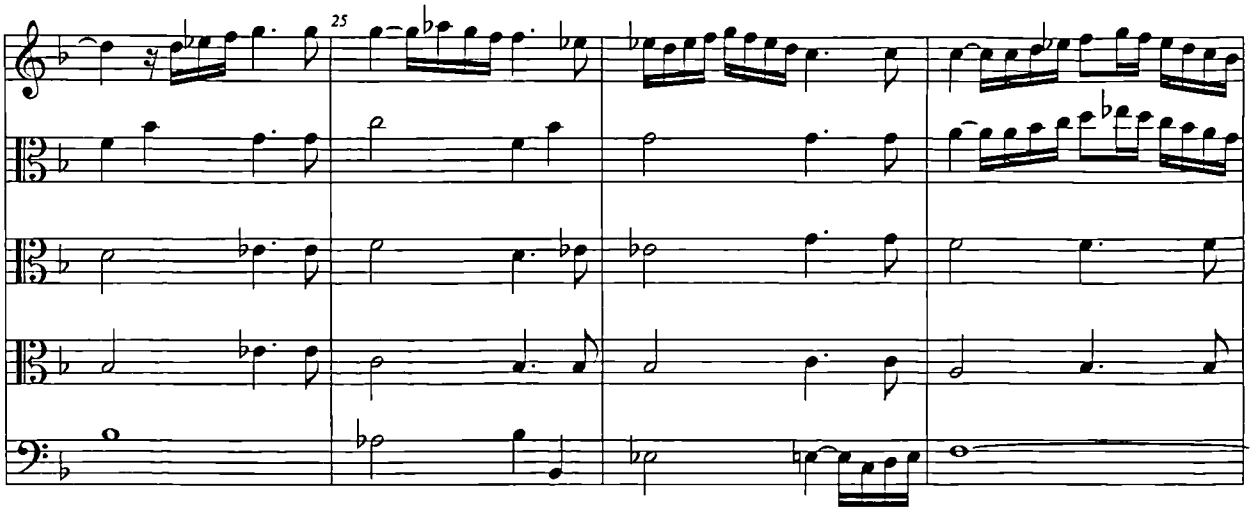
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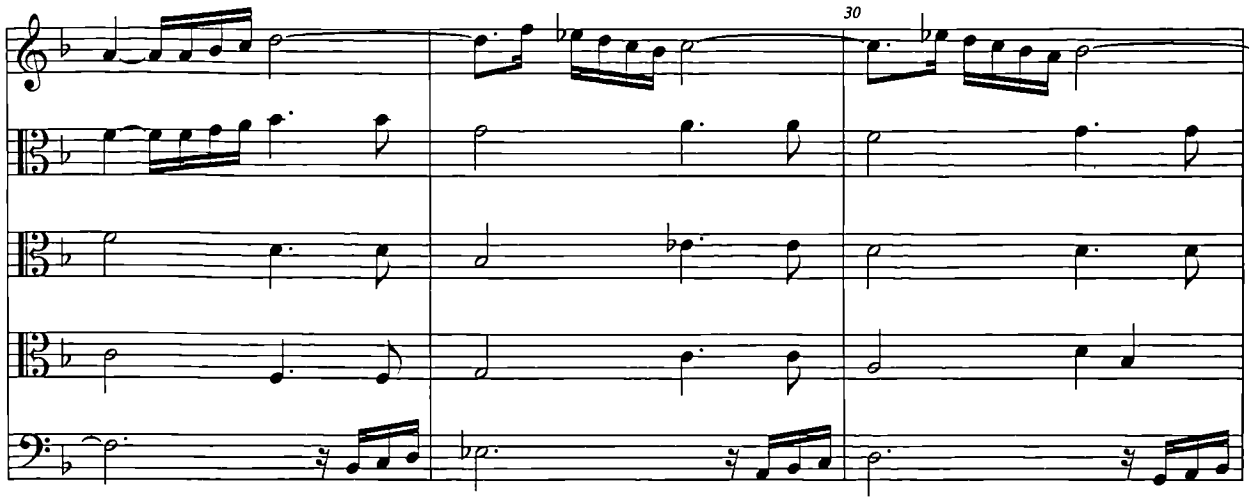
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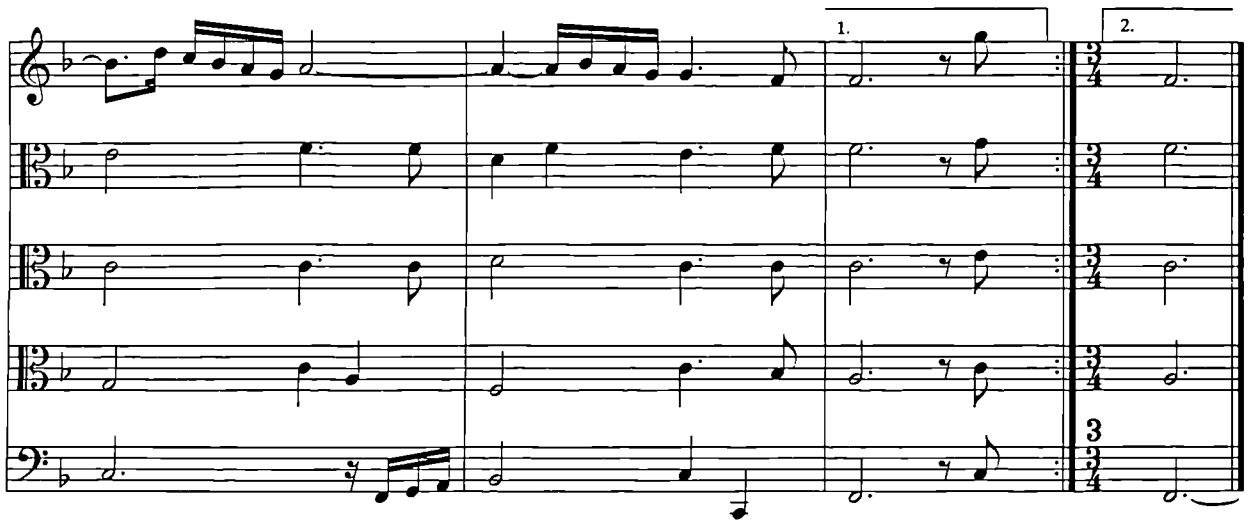
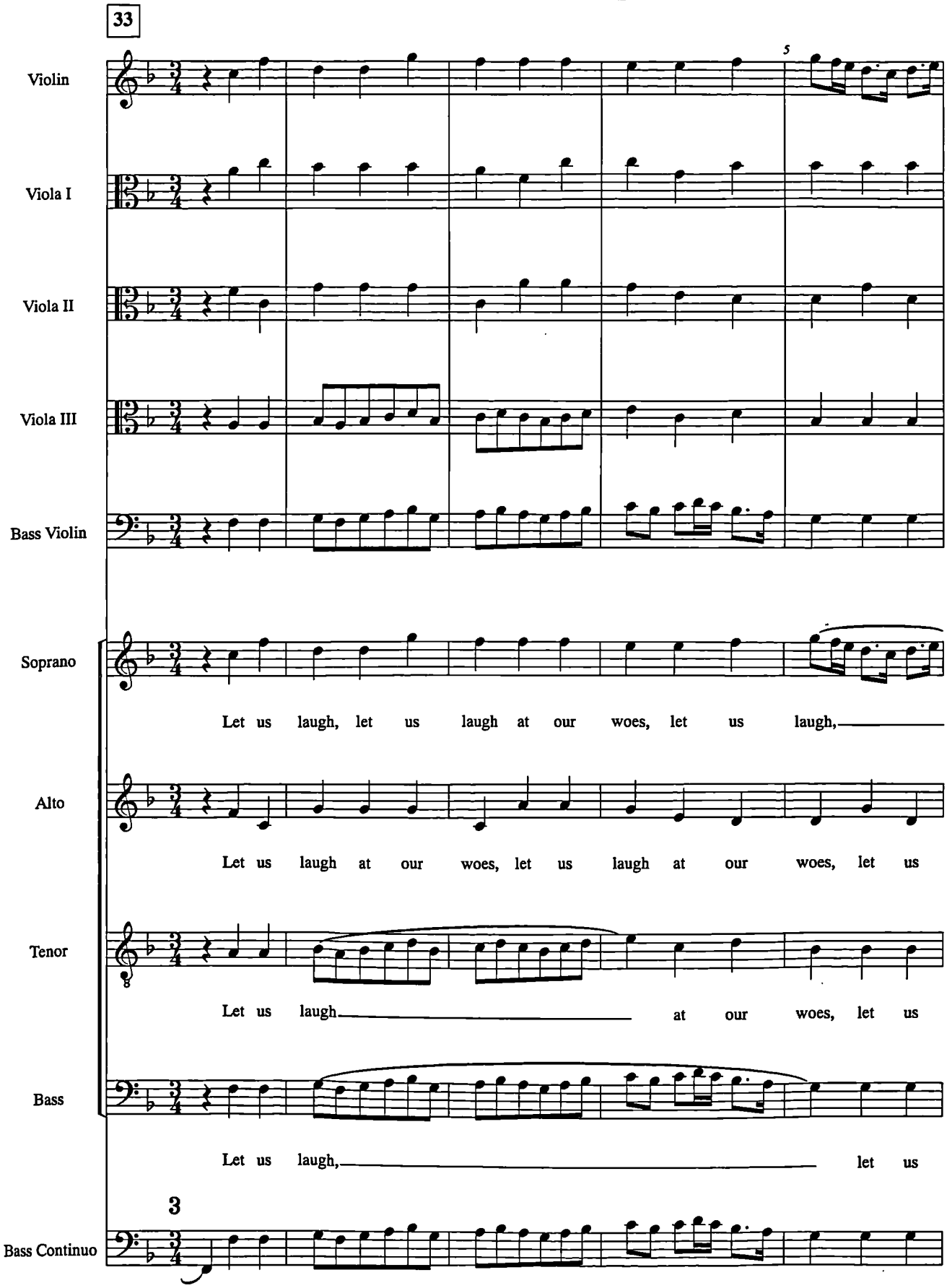
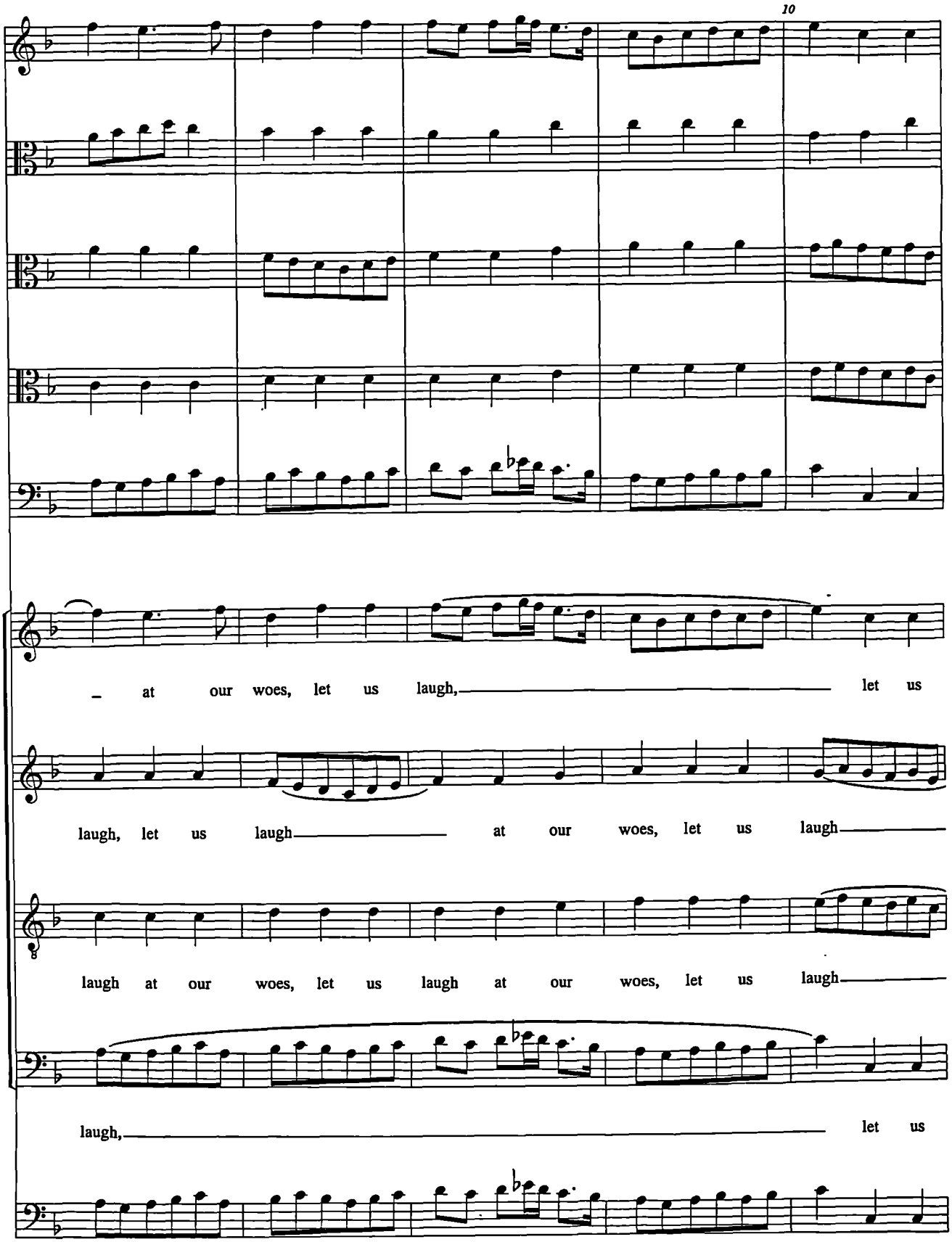
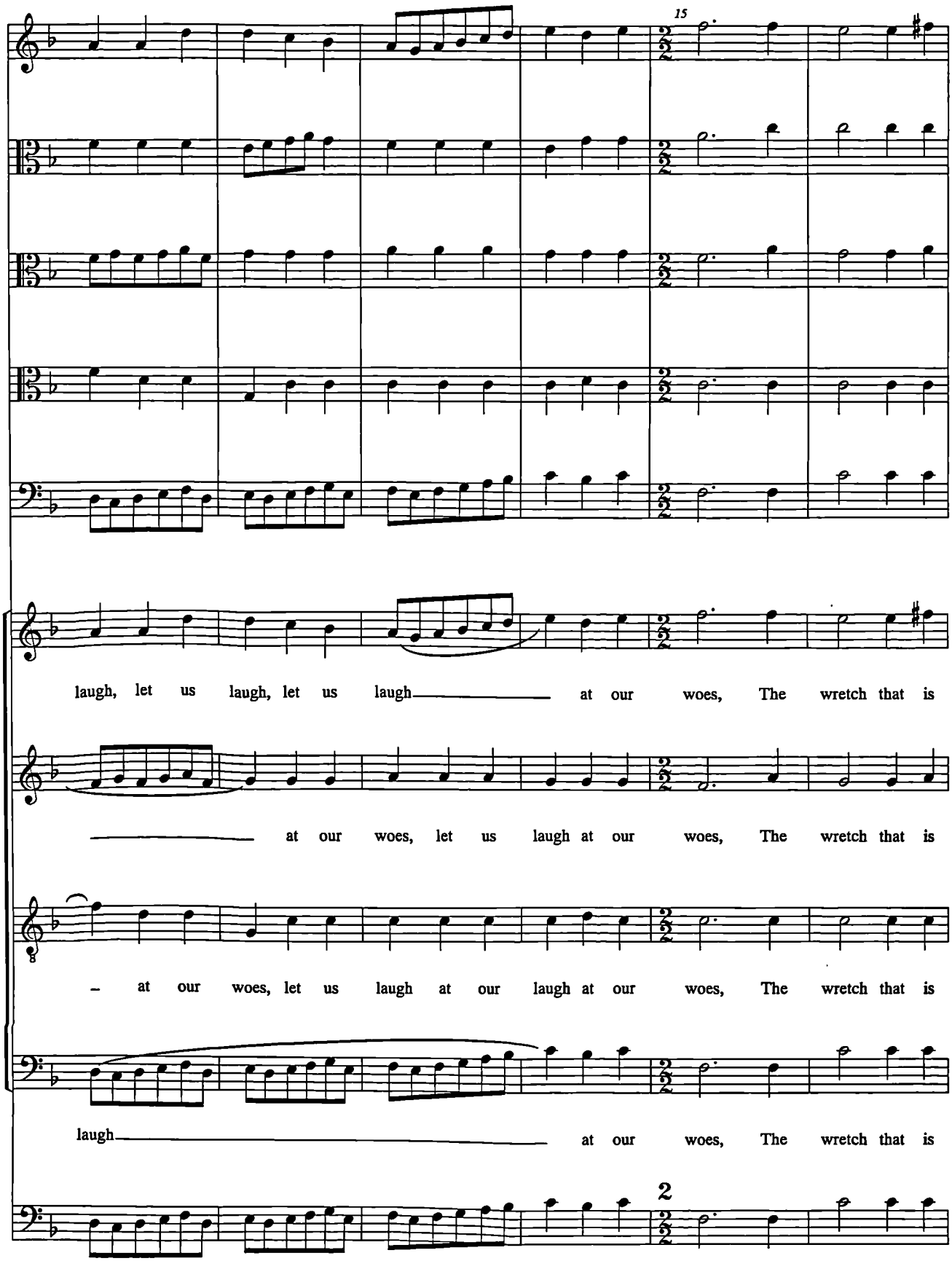
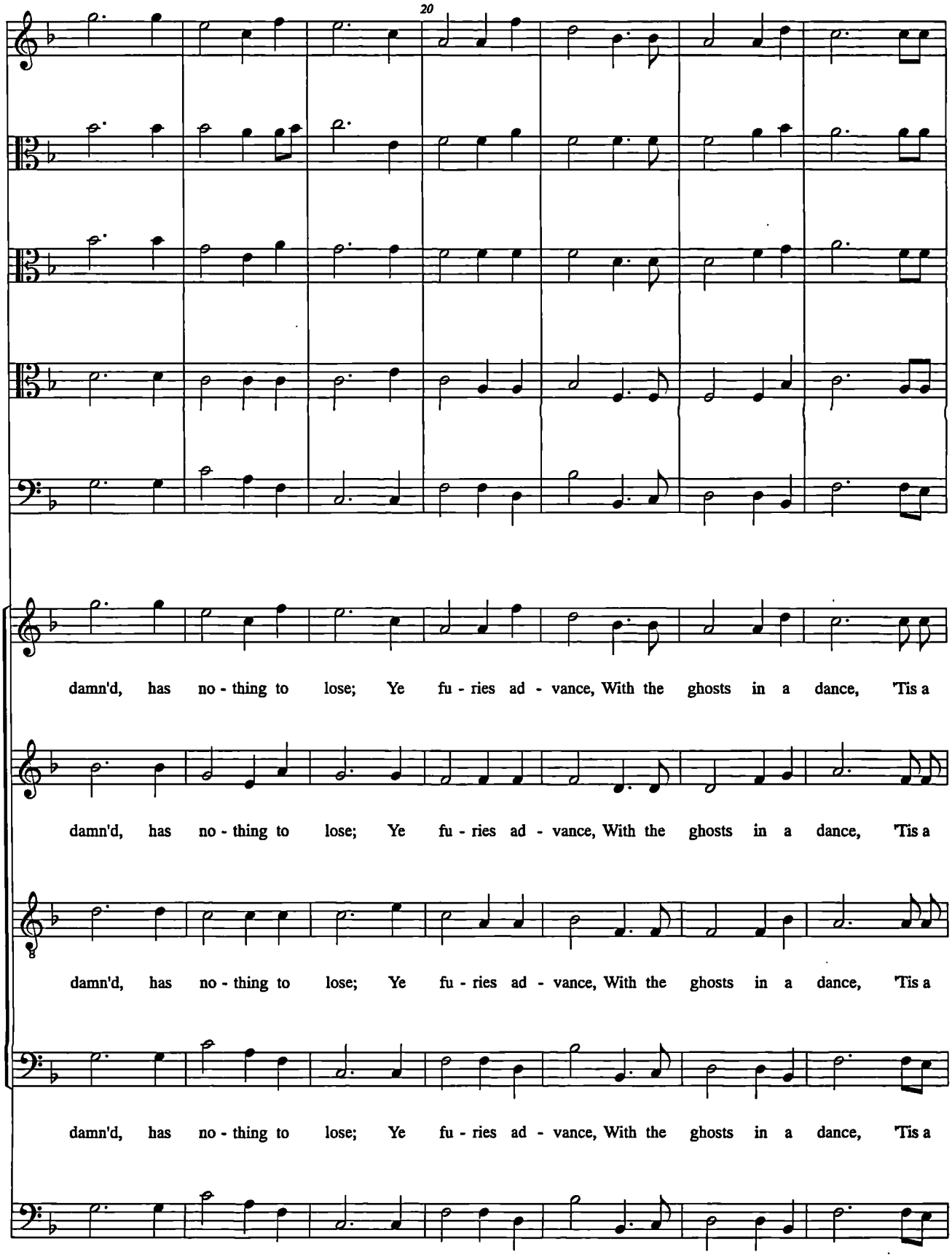

1.
2.

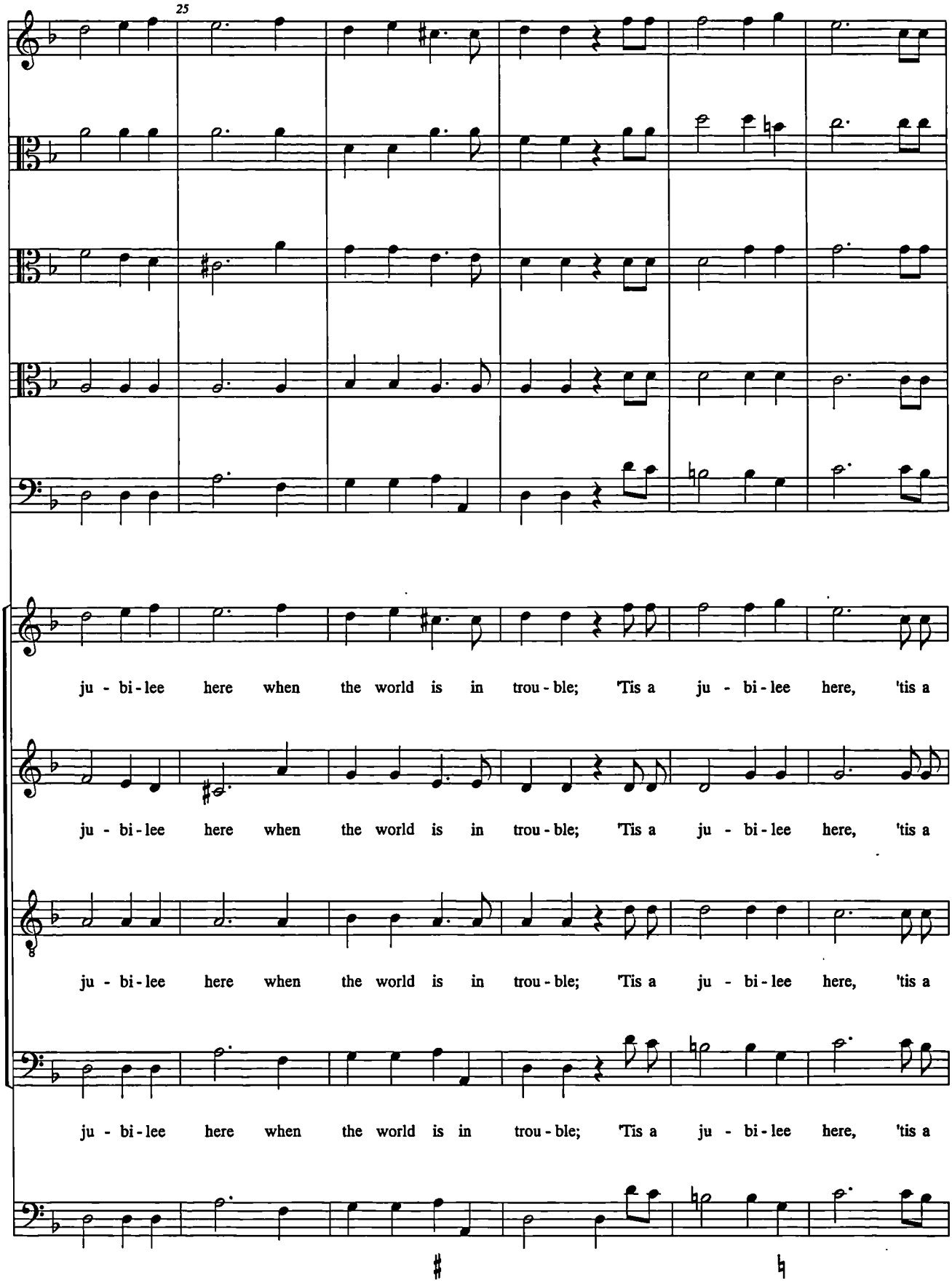
CHORUS LET US LAUGH

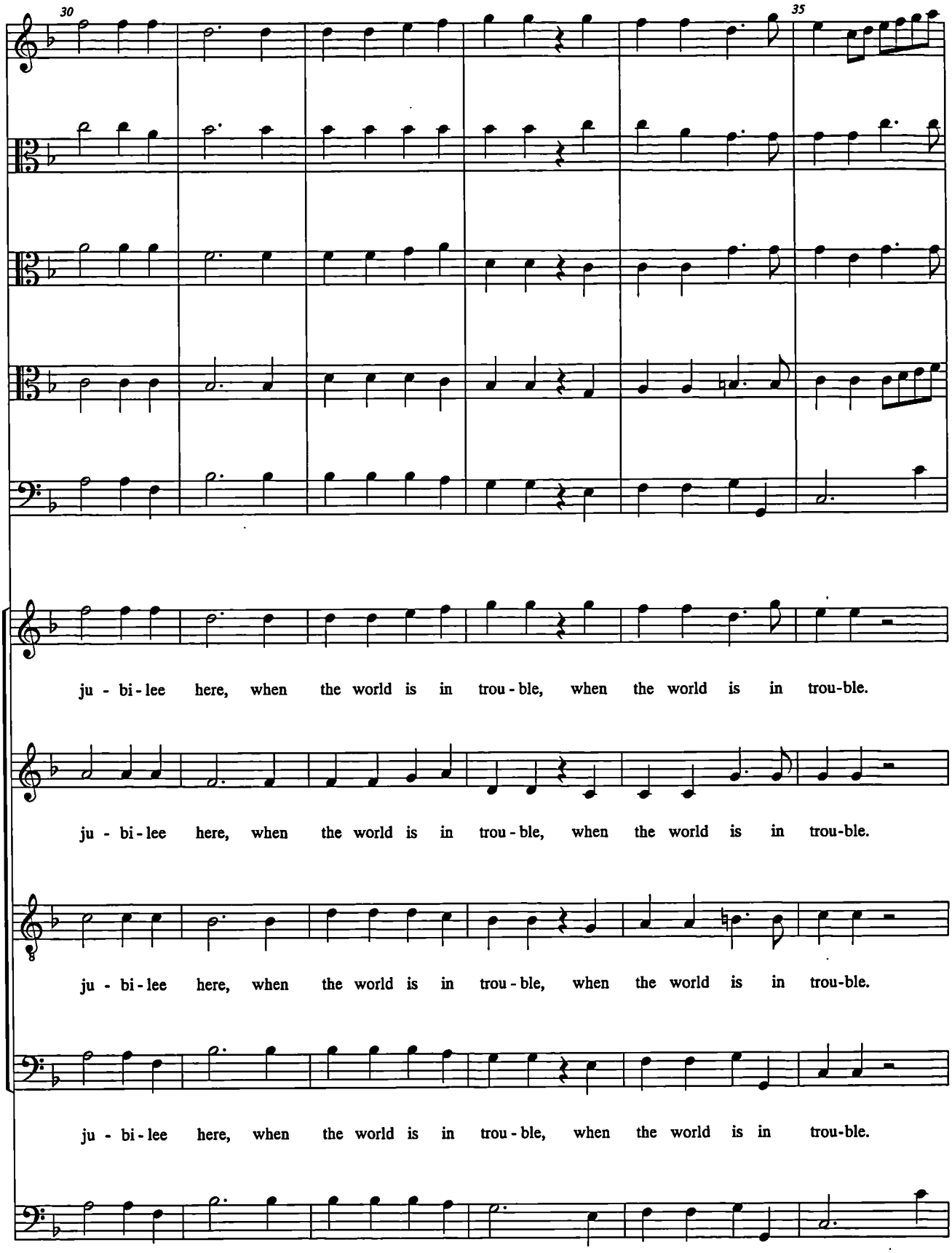


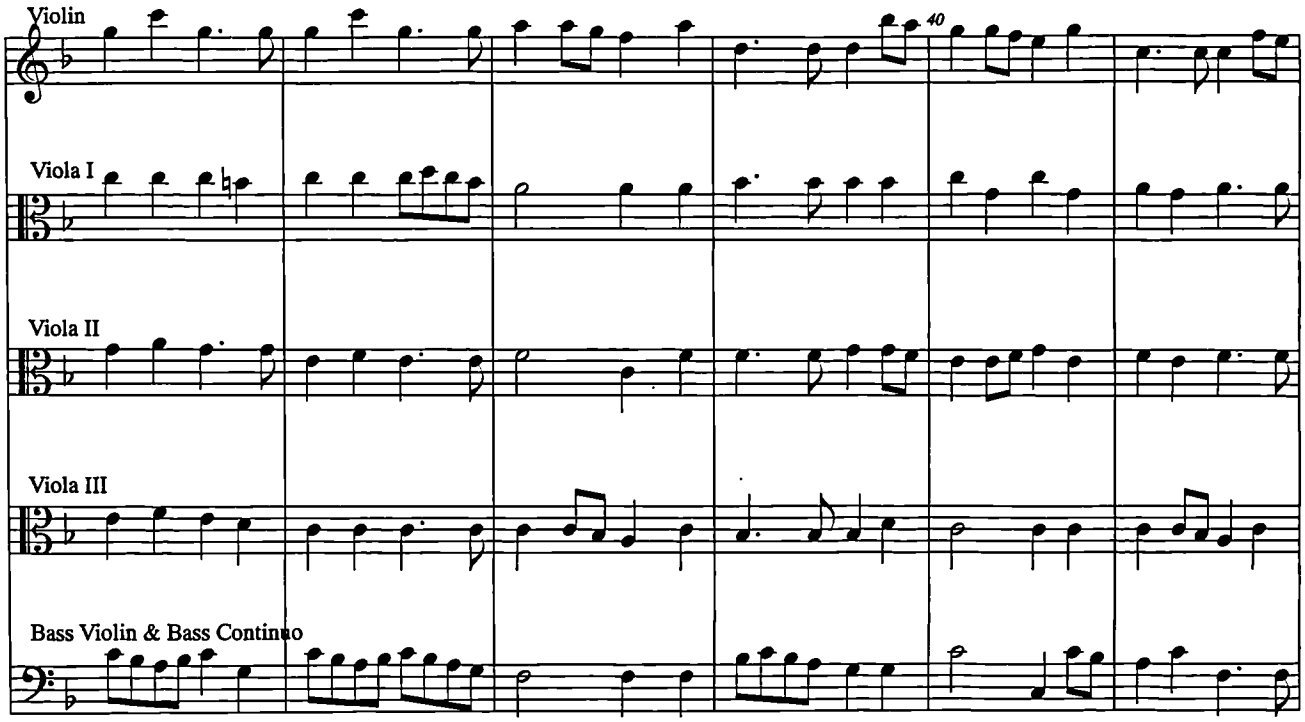

10
– at our woes, let us laugh, let us
laugh, let us laugh at our woes, let us laugh
laugh at our woes, let us laugh at our woes, let us laugh
laugh, let us

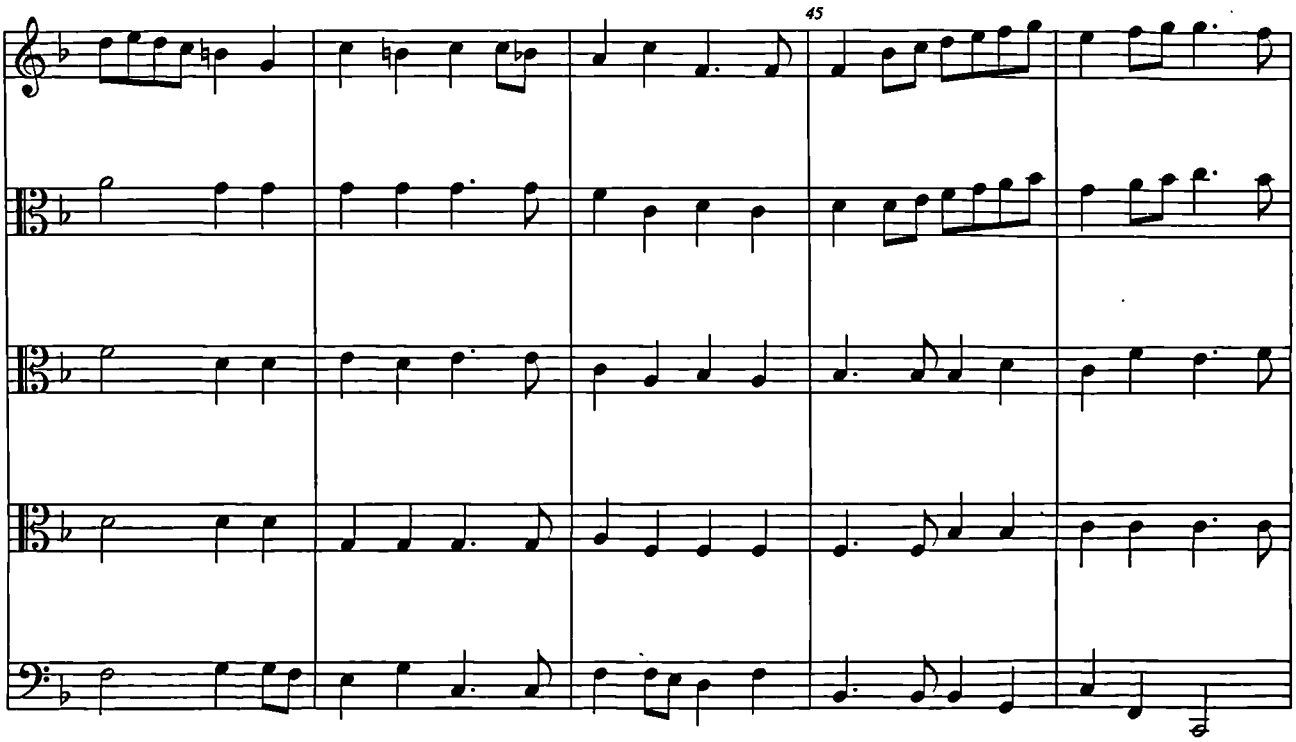

15
laugh, let us laugh, let us laugh at our woes, The wretch that is
at our woes, let us laugh at our woes, The wretch that is
– at our woes, let us laugh at our laugh at our woes, The wretch that is
laugh at our woes, The wretch that is
2


20
damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a
damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a
damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a
damn'd, has no - thing to lose; Ye fu - ries ad - vance, With the ghosts in a dance, 'Tis a


25
ju - bi - lee here when the world is in trou - ble; 'Tis a ju - bi - lee here, 'tis a
ju - bi - lee here when the world is in trou - ble; 'Tis a ju - bi - lee here, 'tis a
ju - bi - lee here when the world is in trou - ble; 'Tis a ju - bi - lee here, 'tis a
ju - bi - lee here when the world is in trou - ble; 'Tis a ju - bi - lee here, 'tis a


30
35
ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.
ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.
ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.
ju - bi - lee here, when the world is in trou - ble, when the world is in trou-ble.


Violin
Viola I
Viola II
Viola III
Bass Violin & Bass Continuo
40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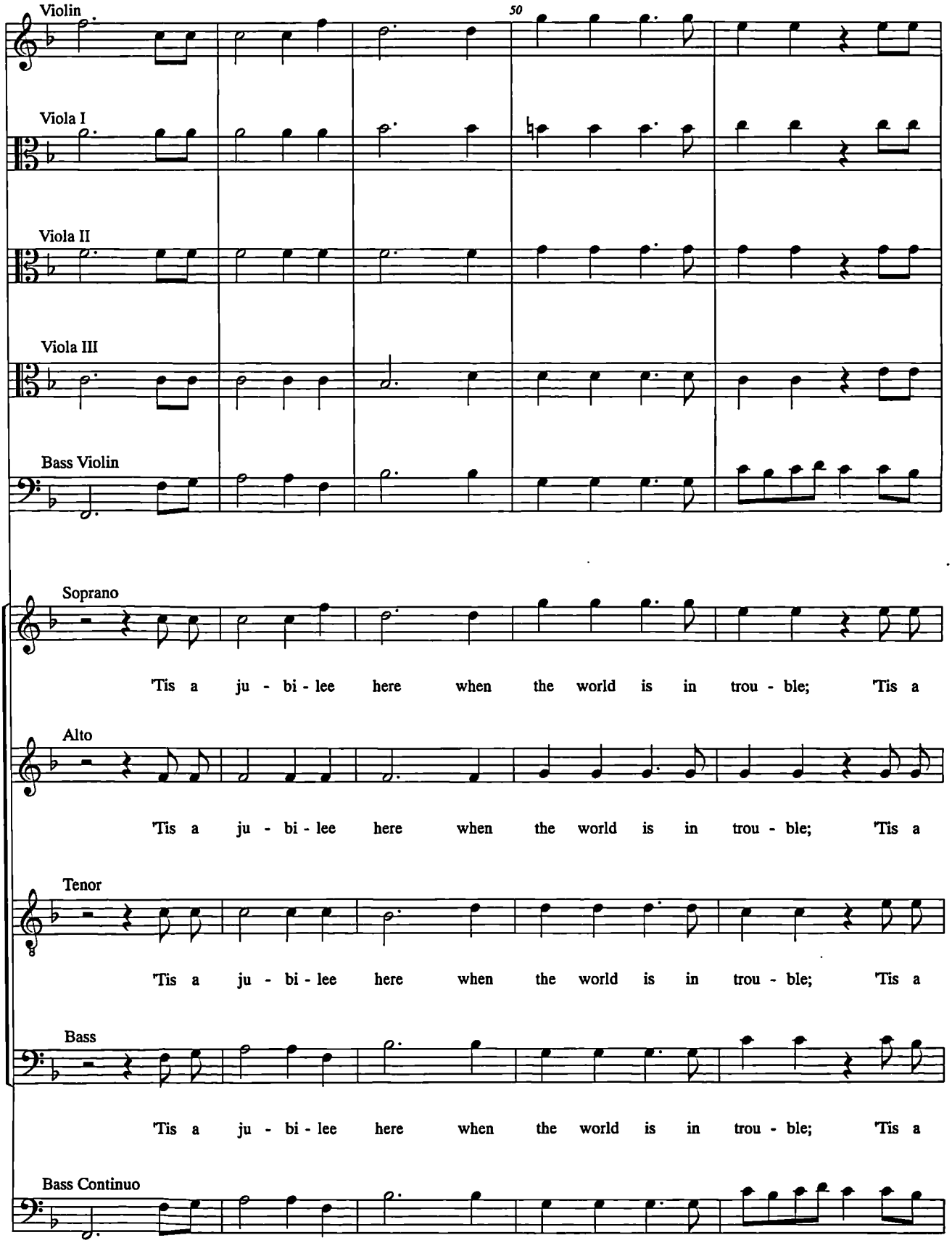
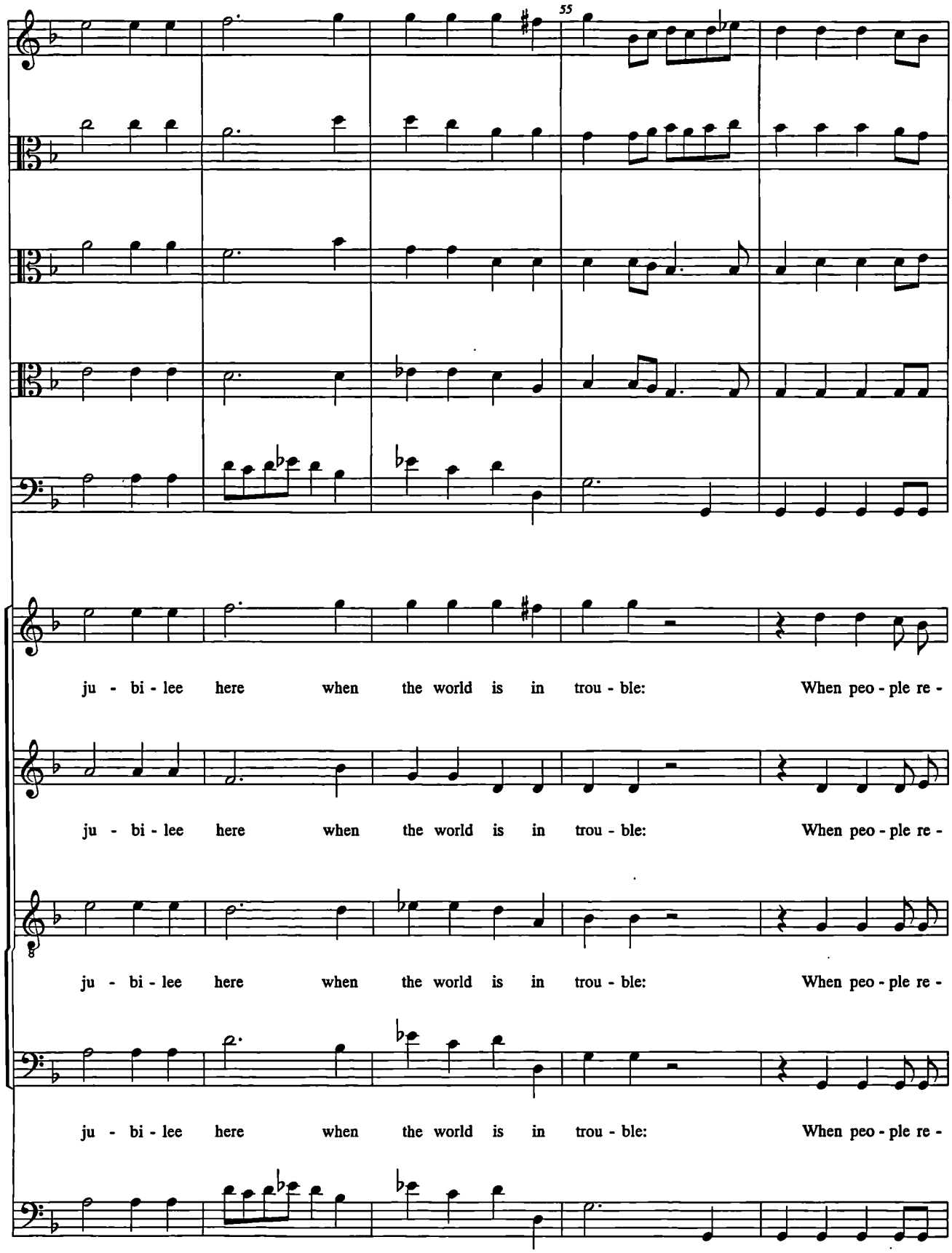
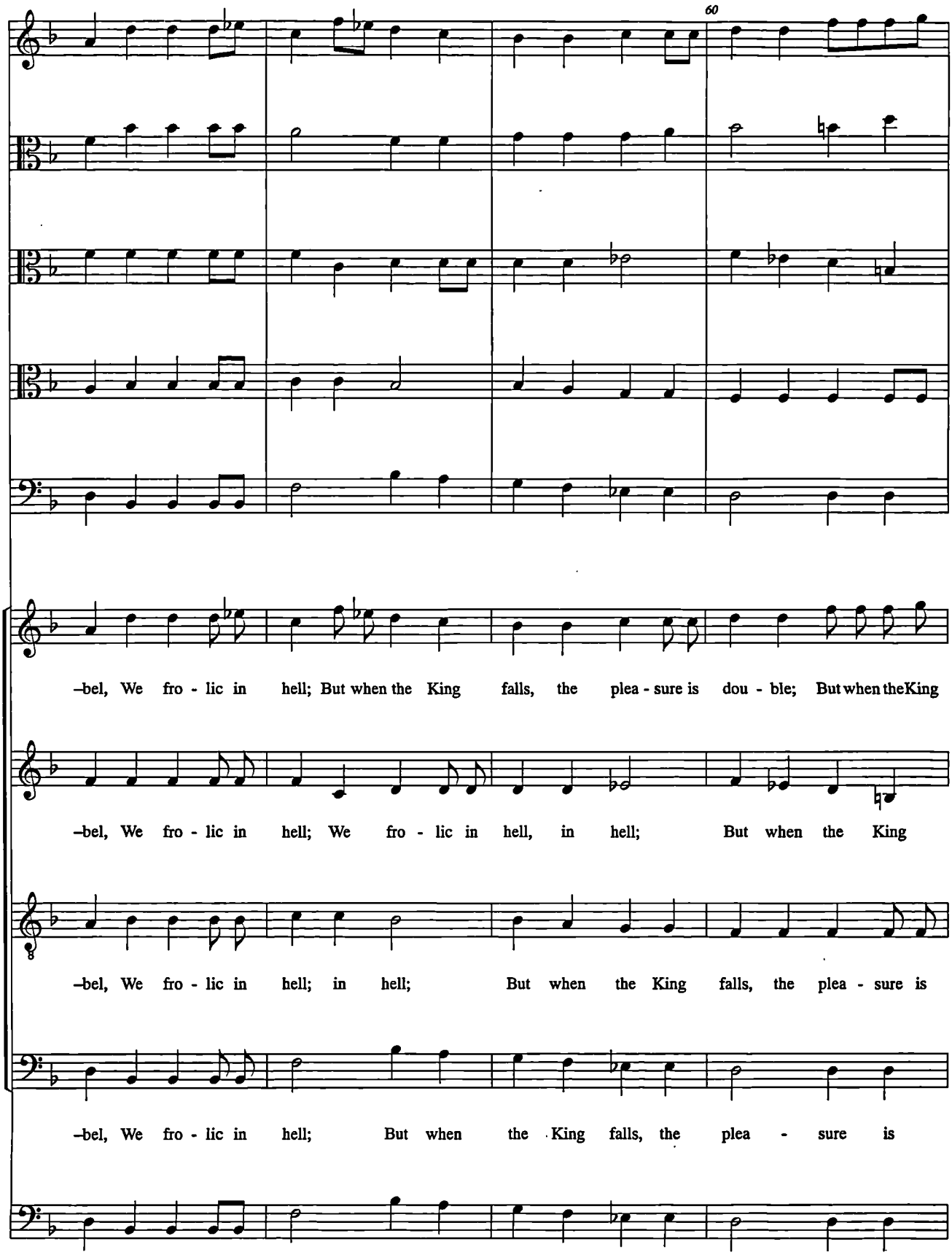
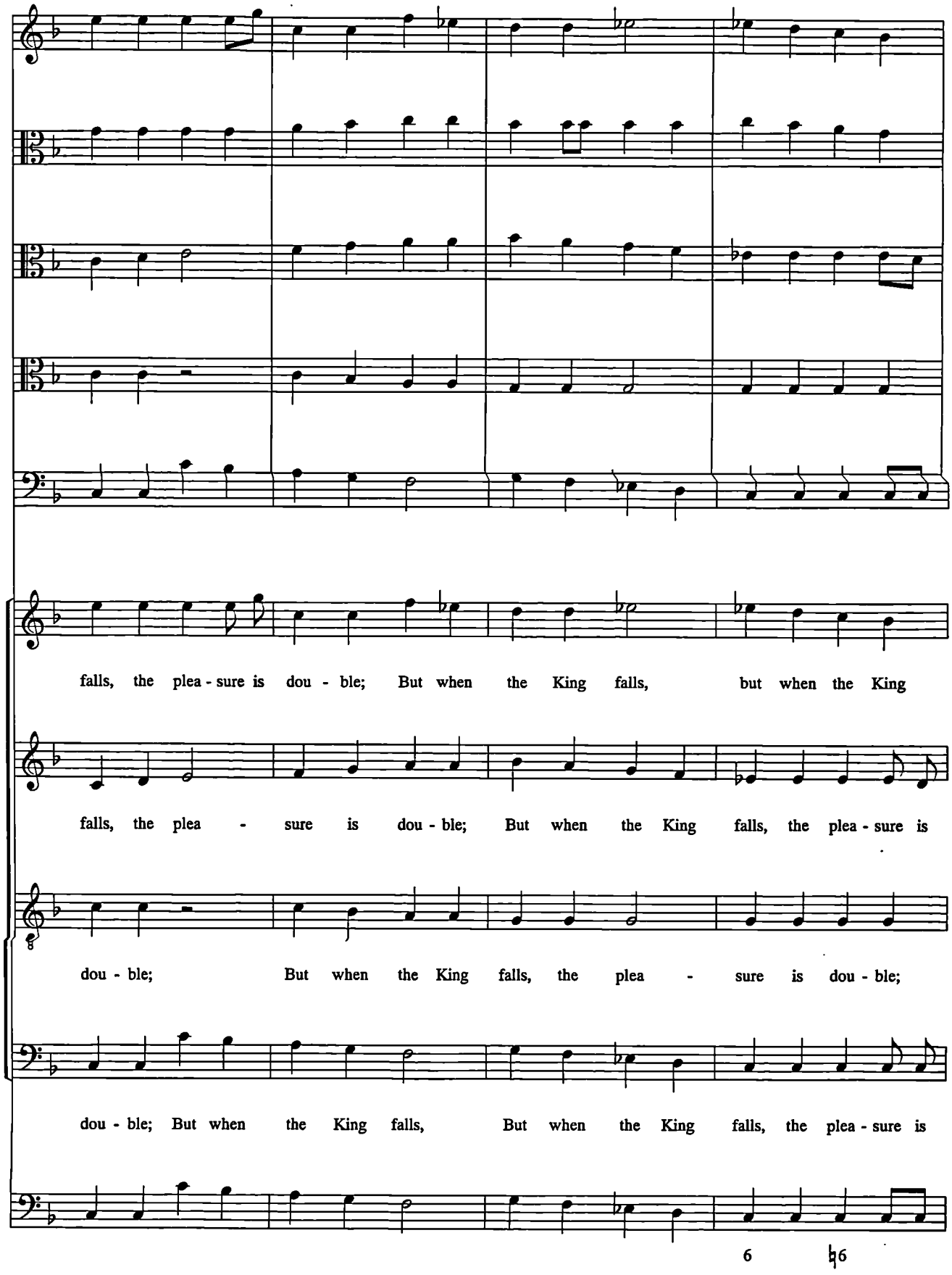
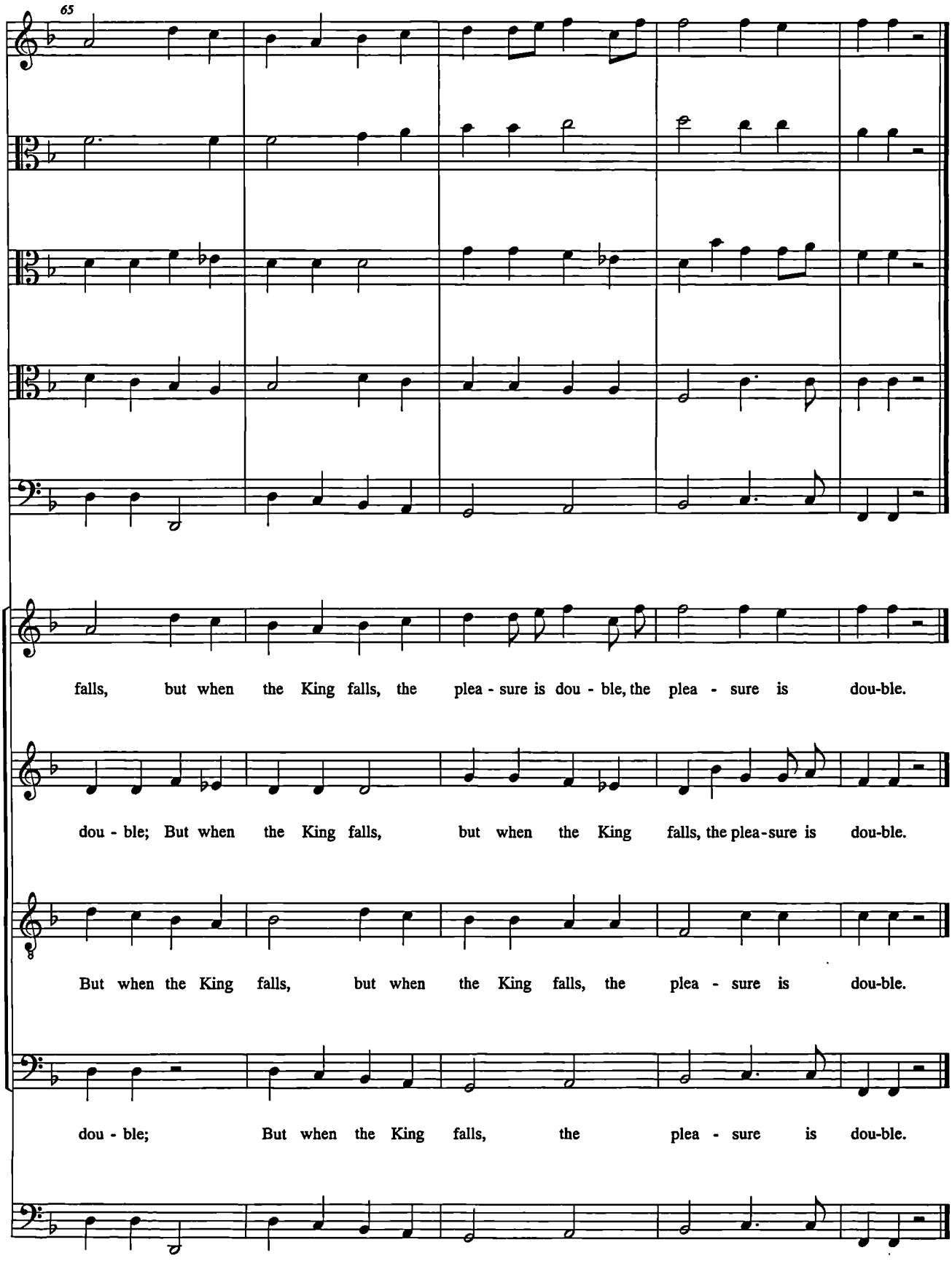

Violin
50
Viola I
Viola II
Viola III
Bass Violin
Soprano
'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a
Alto
'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a
Tenor
'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a
Bass
'Tis a ju - bi - lee here when the world is in trou - ble; 'Tis a
Bass Continuo

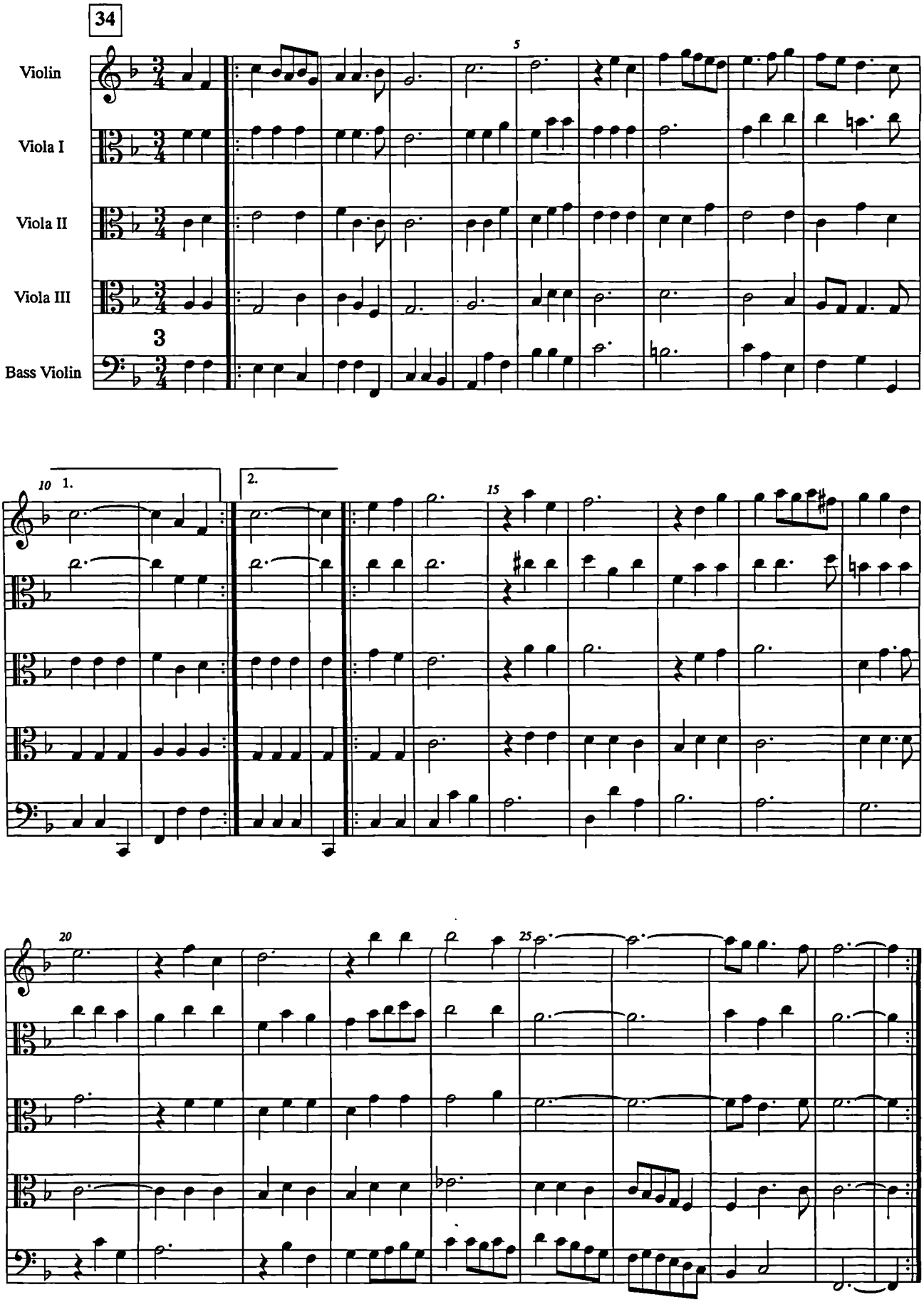

55
ju - bi - lee here when the world is in trou - ble: When peo - ple re -
ju - bi - lee here when the world is in trou - ble: When peo - ple re -
ju - bi - lee here when the world is in trou - ble: When peo - ple re -
ju - bi - lee here when the world is in trou - ble: When peo - ple re -


60
–bel, We fro - lic in hell; But when the King falls, the plea - sure is dou - ble; But when the King
–bel, We fro - lic in hell; We fro - lic in hell, in hell; But when the King
–bel, We fro - lic in hell; in hell; But when the King falls, the plea - sure is
–bel, We fro - lic in hell; But when the King falls, the plea - sure is


falls, the plea - sure is dou - ble; But when the King falls, but when the King
falls, the plea - sure is dou - ble; But when the King falls, the plea - sure is
dou - ble; But when the King falls, the plea - sure is dou - ble;
dou - ble; But when the King falls, But when the King falls, the plea - sure is
6 ♮6


65
falls, but when the King falls, the plea - sure is dou - ble, the plea - sure is dou-ble.
dou - ble; But when the King falls, but when the King falls, the plea-sure is dou-ble.
But when the King falls, but when the King falls, the plea - sure is dou-ble.
dou - ble; But when the King falls, the plea - sure is dou-ble.

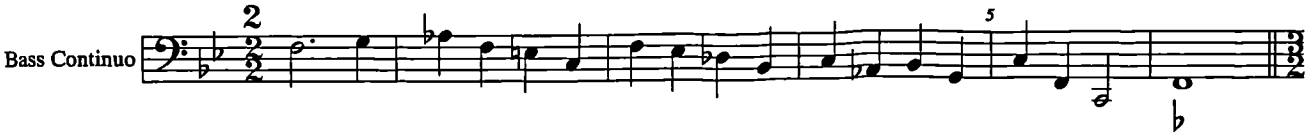
SECOND AYRE FOR DEVILS



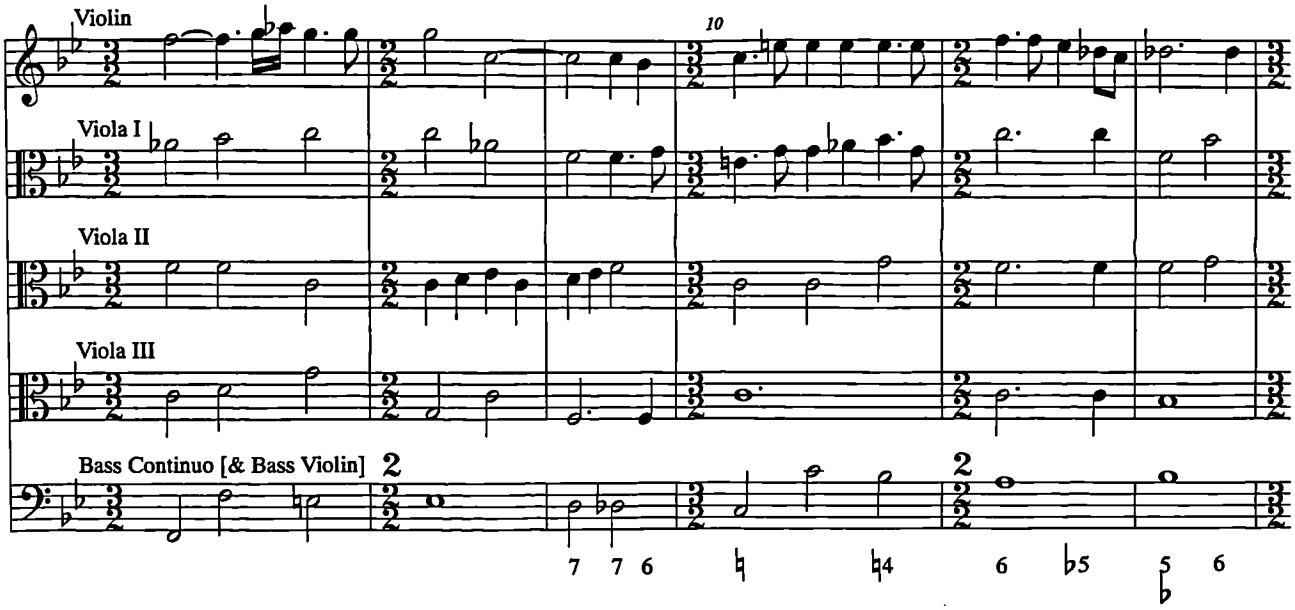
PRELUDE, SONG (*Augusta*) OH JEALOUSY & RECITATIVE (*Augusta*)

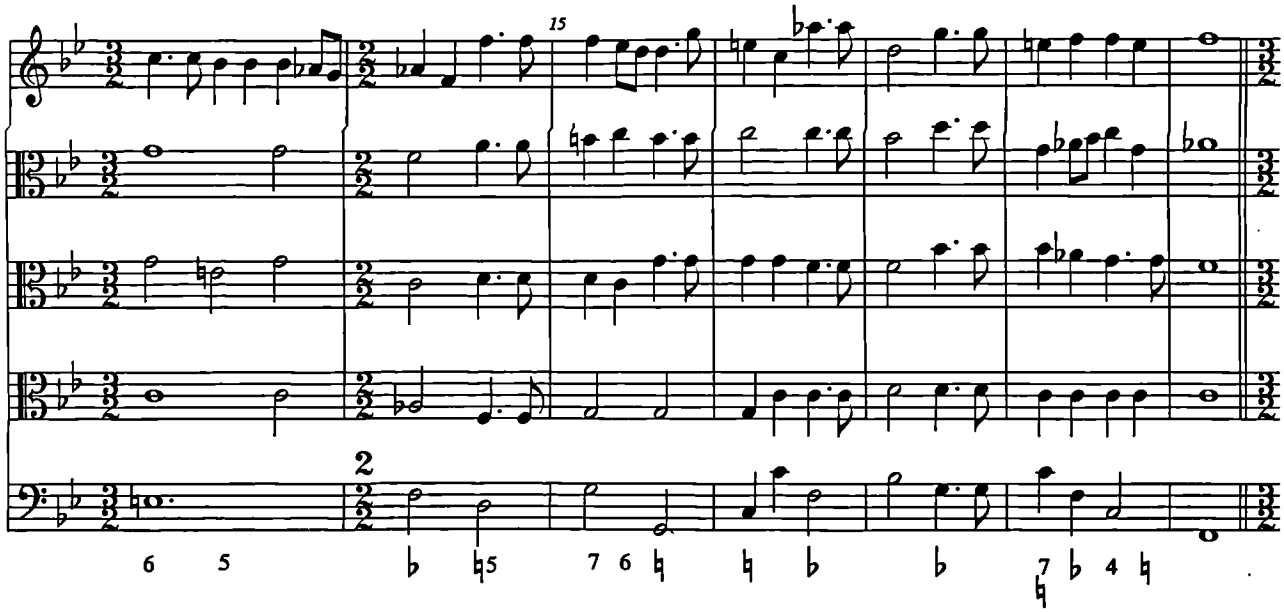
35

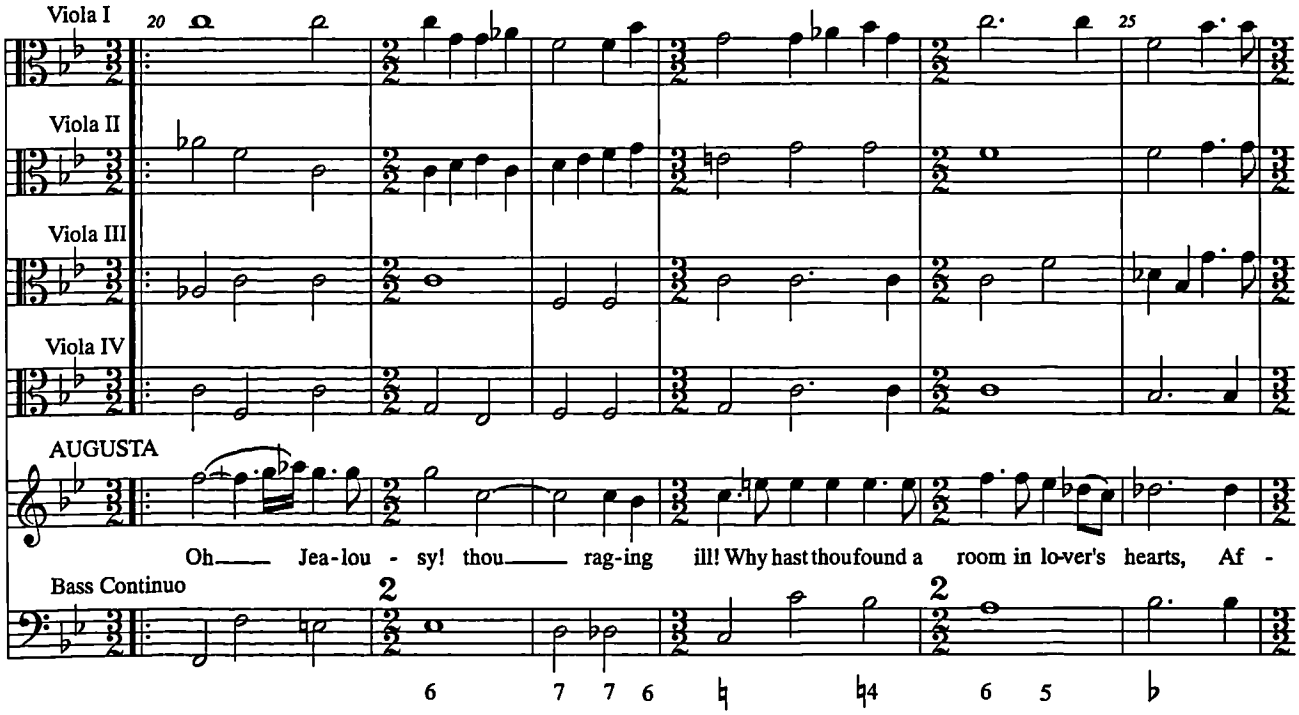
Prelude

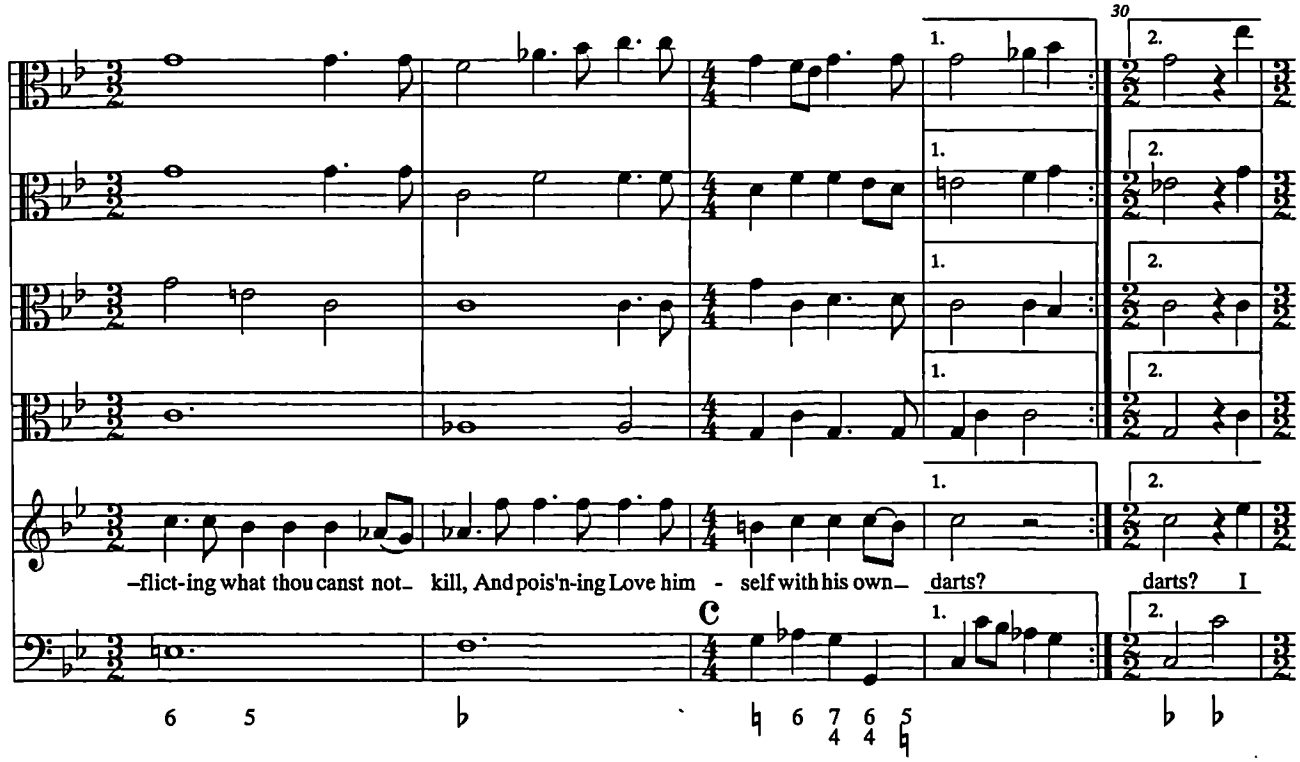


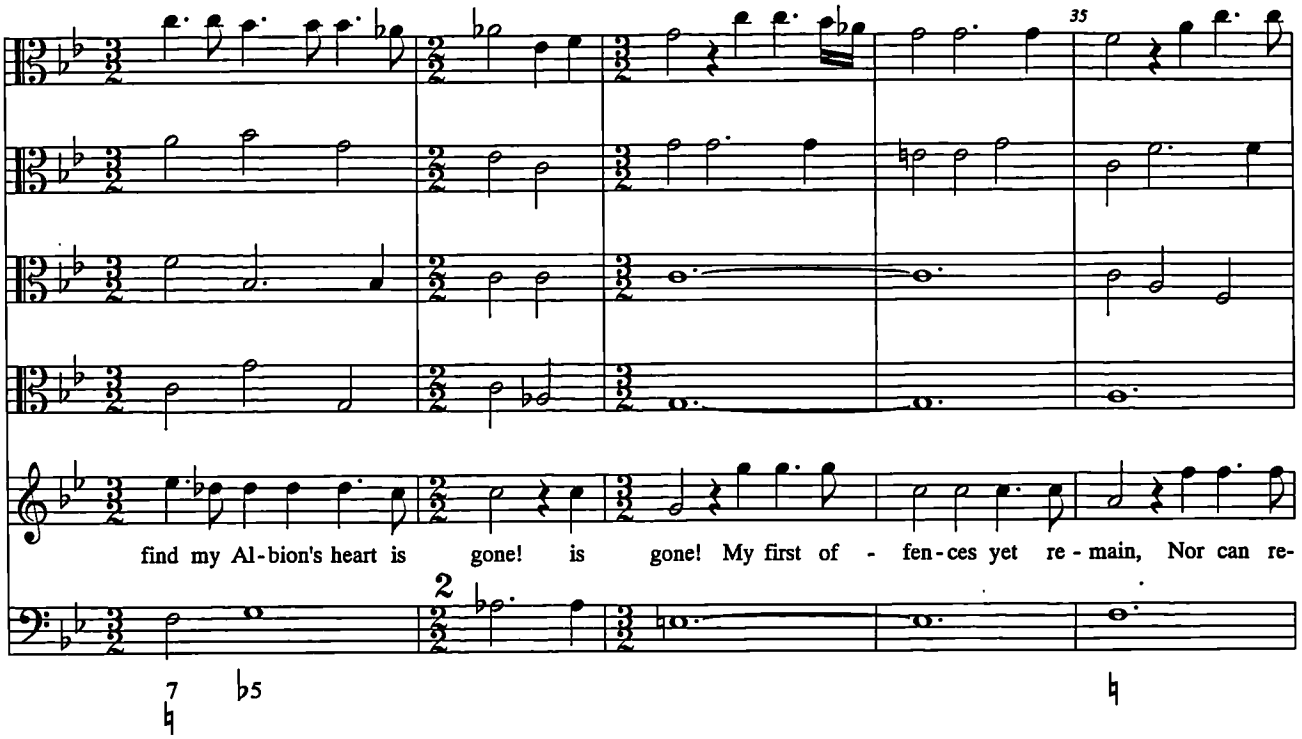
Prelude

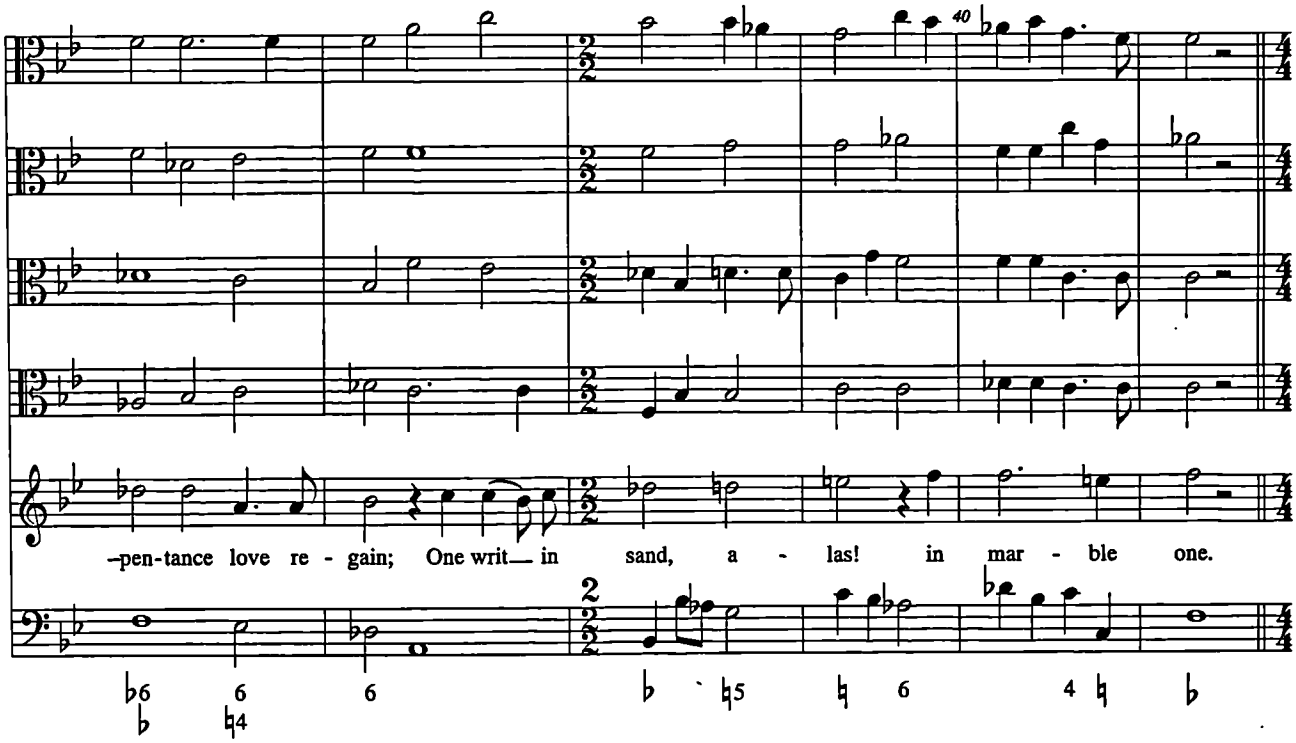


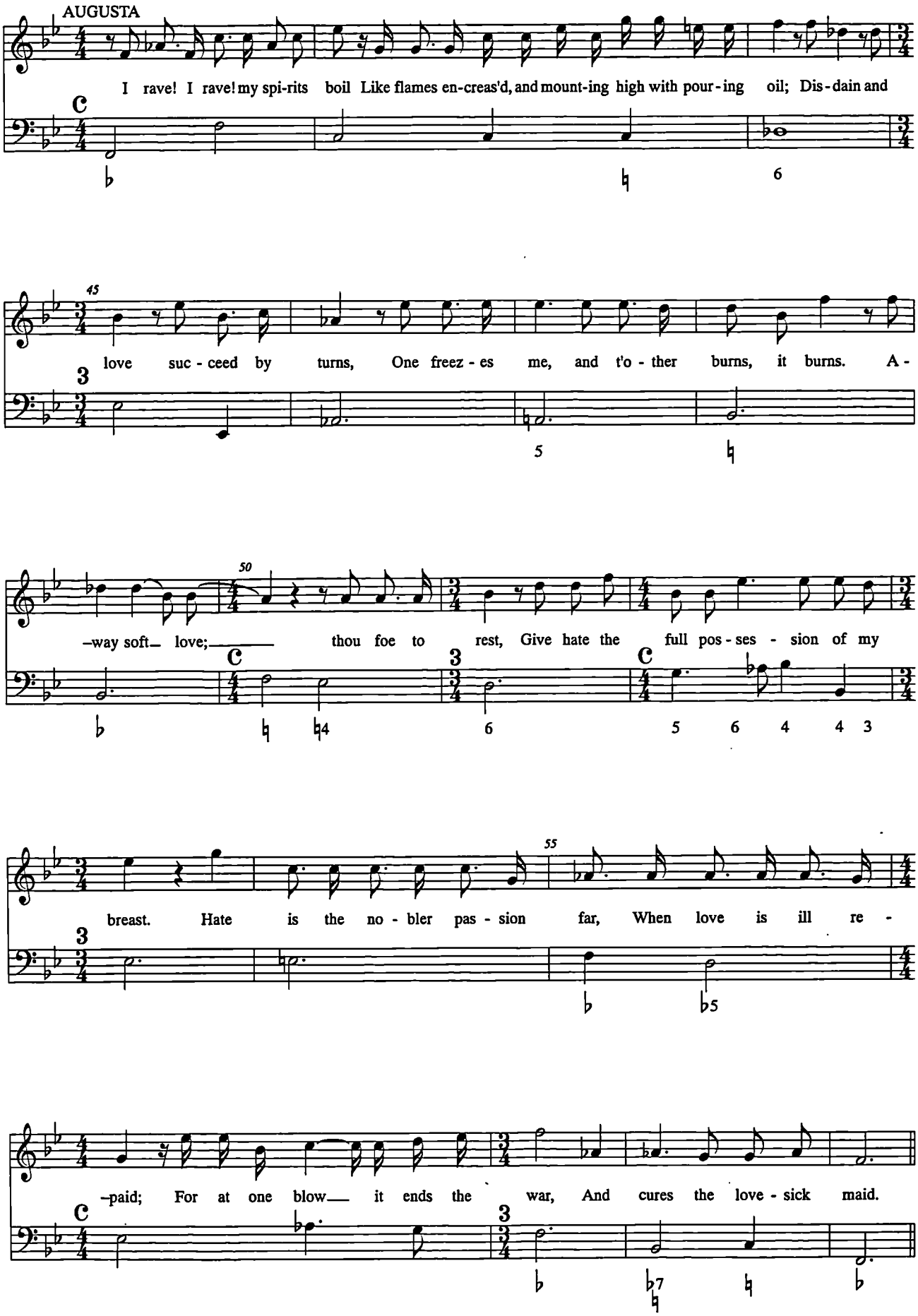



Viola I
Viola II
Viola III
Viola IV
AUGUSTA
Bass Continuo
20
25
Oh—— Jea-lou - sy! thou—— rag-ing ill! Why hast thou found a room in lo-ver's hearts, Af -


30
1.
2.
-flict-ing what thou canst not- kill, And pois'n-ing Love him - self with his own- darts? darts? I


35
find my Al-bion's heart is gone! is gone! My first of - fen-ces yet re-main, Nor can re-
2
7 ♭5
♮


40
-pen-tance love re - gain; One writ— in sand, a - las! in mar - ble one.
2
♭6 6 6
♭ ♮4
♭ ♮5 ♮ 6 4 ♮ ♭


AUGUSTA
I rave! I rave! my spi-rits boil Like flames en-creas'd, and mount-ing high with pour-ing oil; Dis-dain and
love suc-ceed by turns, One freez-es me, and t'o-ther burns, it burns. A-
-way soft- love;- thou foe to rest, Give hate the full pos-ses-sion of my
breast. Hate is the no-bler pas-sion far, When love is ill re-
-paid; For at one blow- it ends the war, And cures the love-sick maid.

RECITATIVE (*Democracy, Zelota, Augusta*)

36

Prelude

Bass Continuo

DEMOCRACY

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

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

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

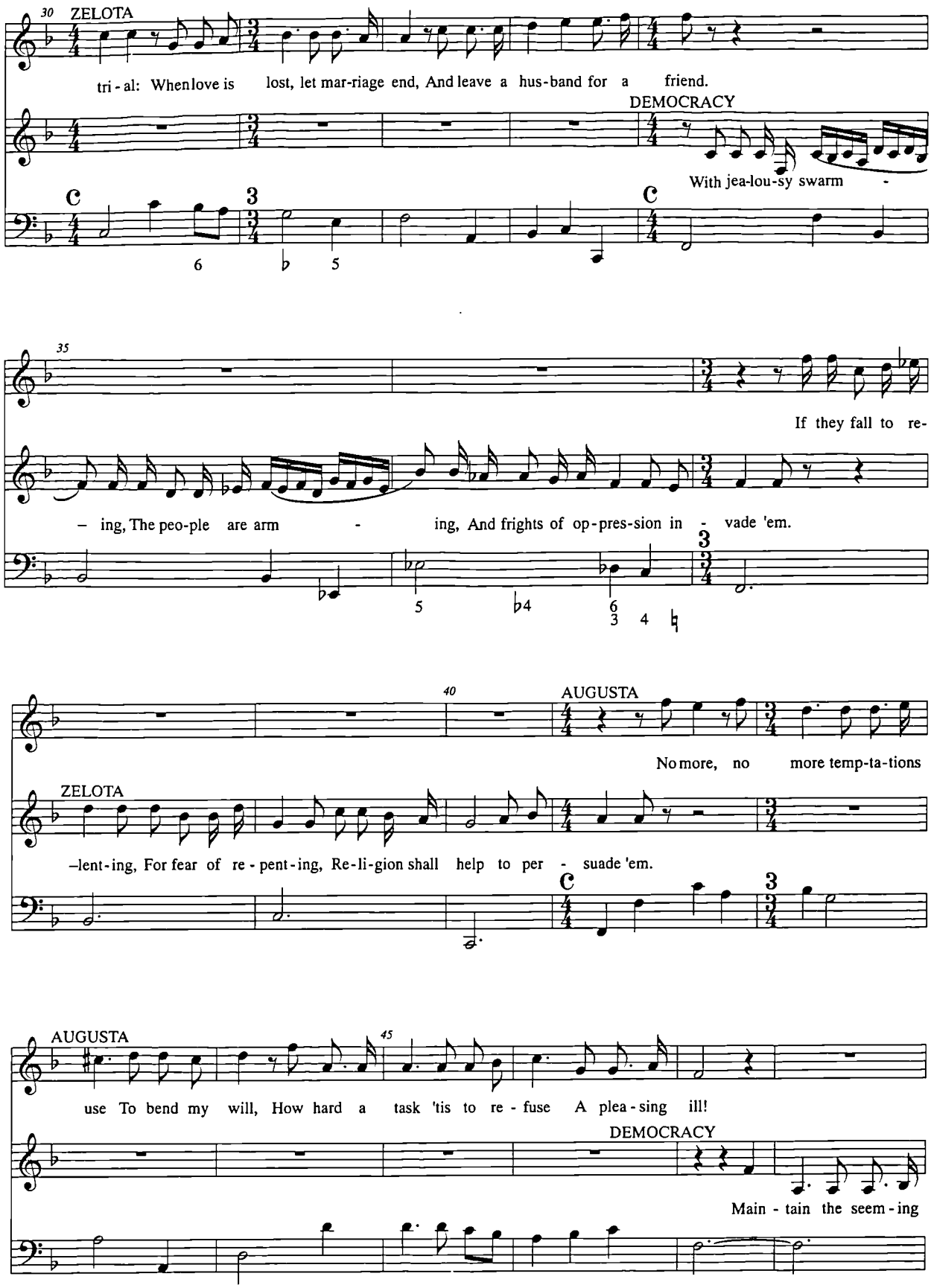
ZELOTA

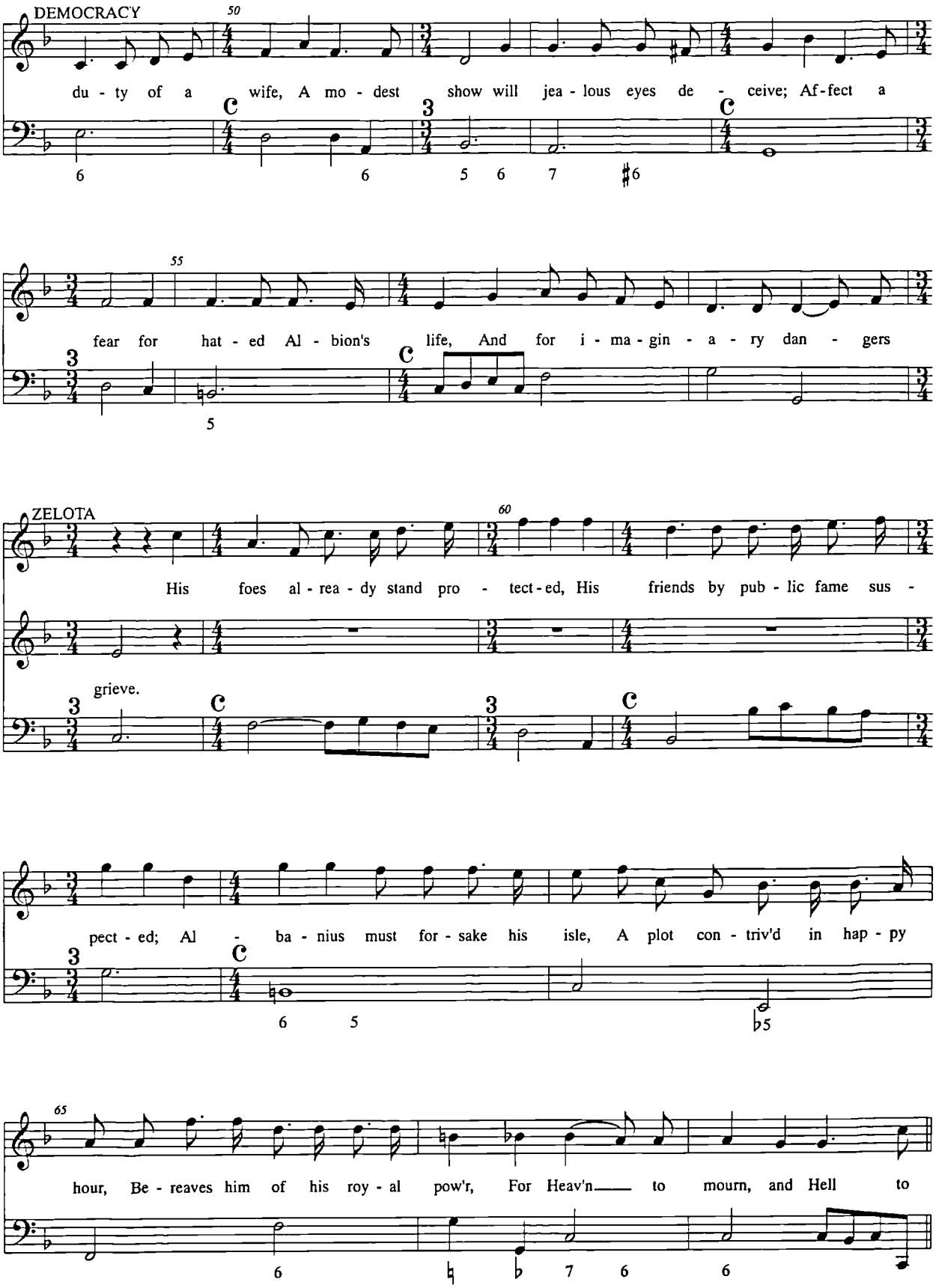
Re-li-gion shall thybonds re-

DEMOCRACY

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

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

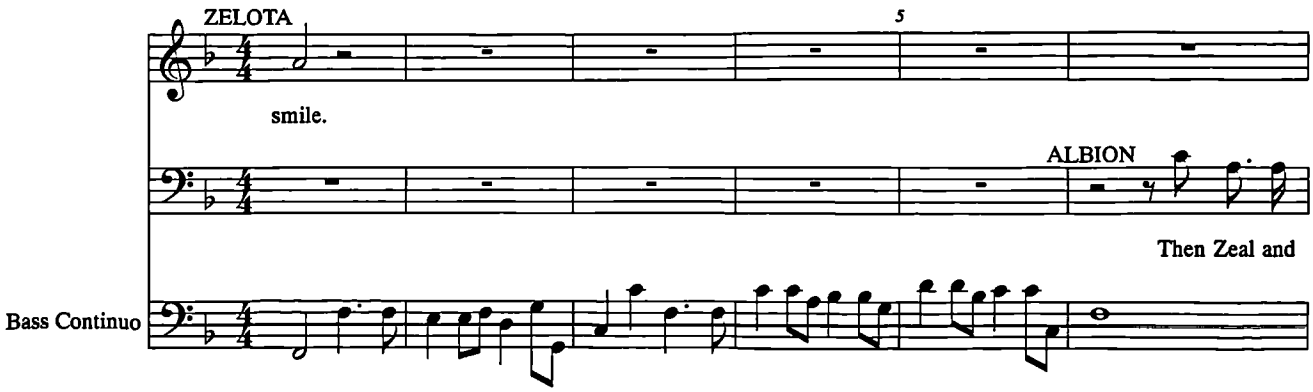

30
ZELOTA
tri - al: When love is lost, let mar-riage end, And leave a hus-band for a friend.
DEMOCRACY
With jea-lou-sy swarm -
35
If they fall to re-
– ing, The peo-ple are arm - ing, And frights of op-pres-sion in - vade 'em.
40
AUGUSTA
No more, no more temp-ta-tions
ZELOTA
–lent-ing, For fear of re - pent-ing, Re-li-gion shall help to per - suade 'em.
AUGUSTA
45
use To bend my will, How hard a task 'tis to re - fuse A plea - sing ill!
DEMOCRACY
Main - tain the seem - ing

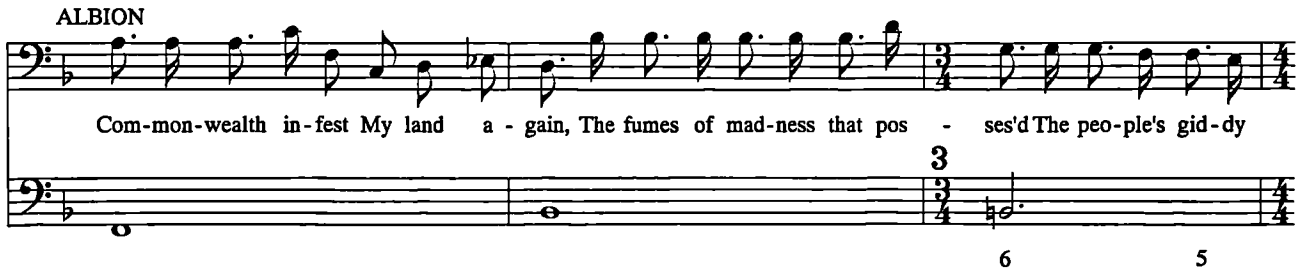

DEMOCRAC'Y
50
du - ty of a wife, A mo - dest show will jea - lous eyes de - ceive; Af-fect a
55
fear for hat - ed Al - bion's life, And for i - ma - gin - a - ry dan - gers
ZELOTA
60
His foes al - rea - dy stand pro - tect-ed, His friends by pub - lic fame sus -
grieve.
pect - ed; Al - ba - nius must for - sake his isle, A plot con - triv'd in hap - py
65
hour, Be - reaves him of his roy - al pow'r, For Heav'n to mourn, and Hell to

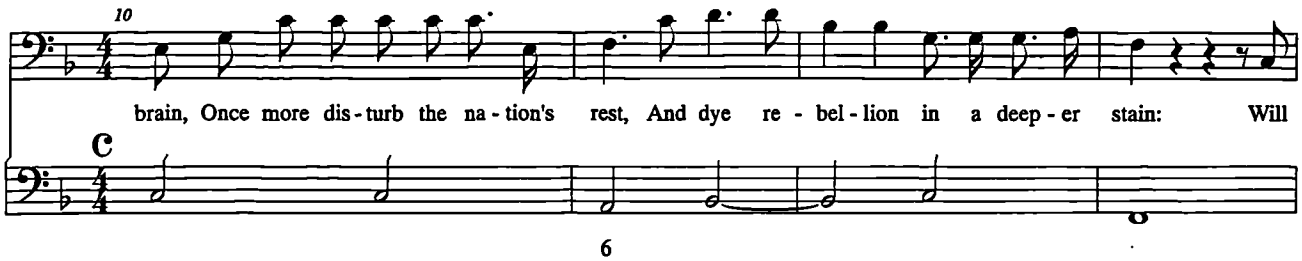
MONOLOGUE (*Albion*)

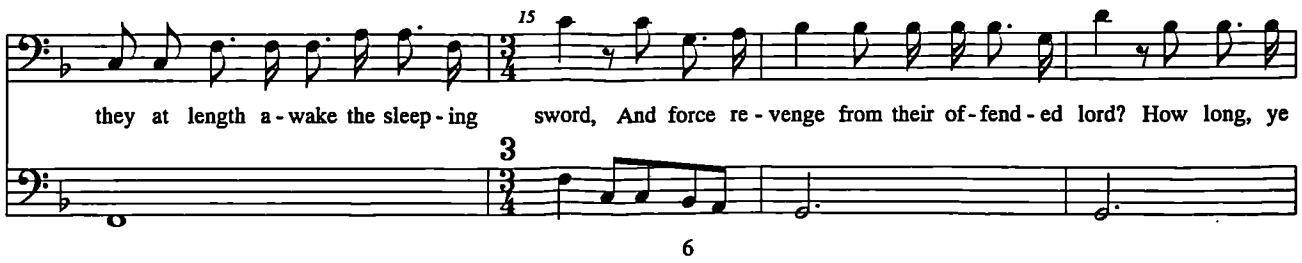
37

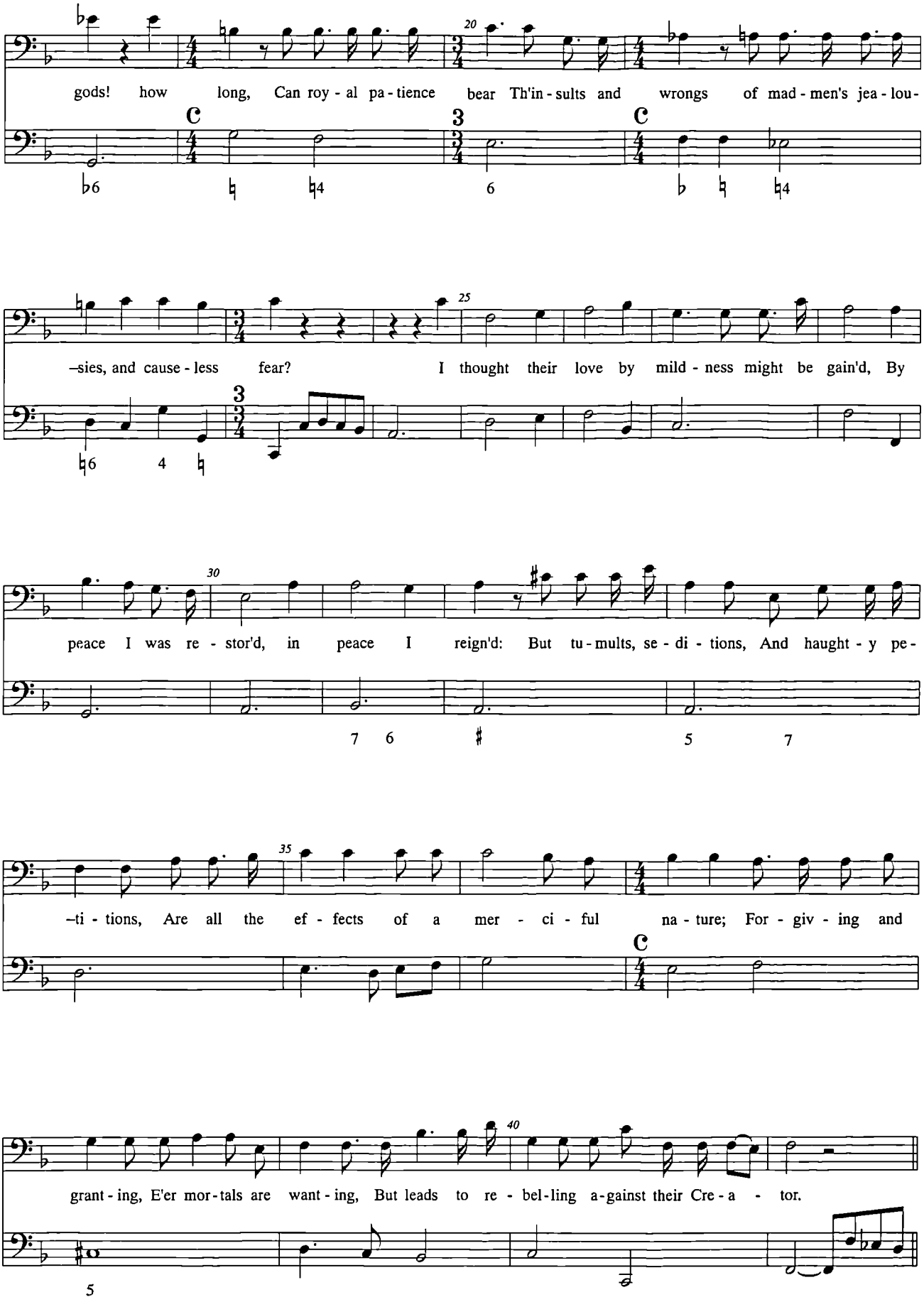
Prelude



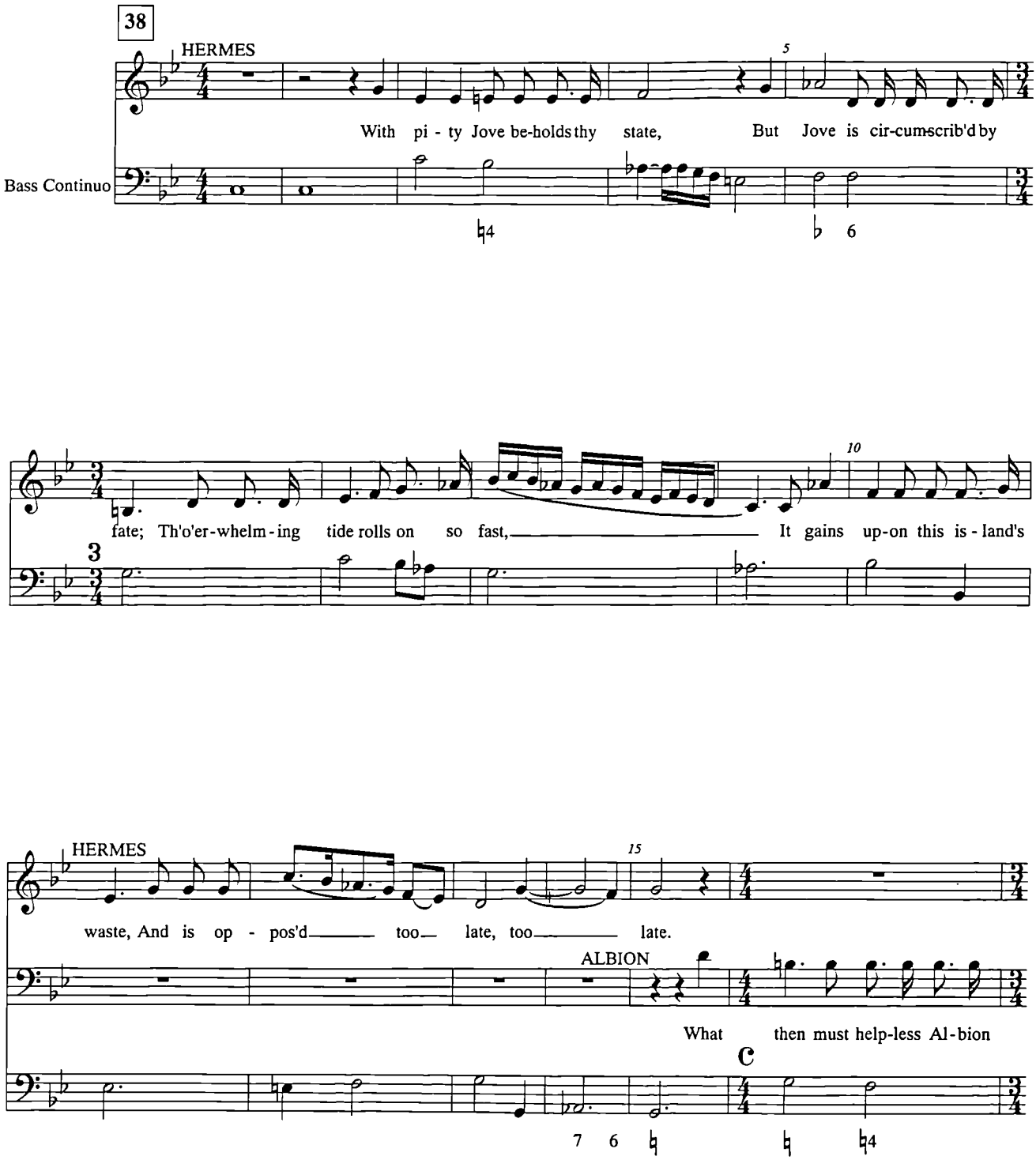


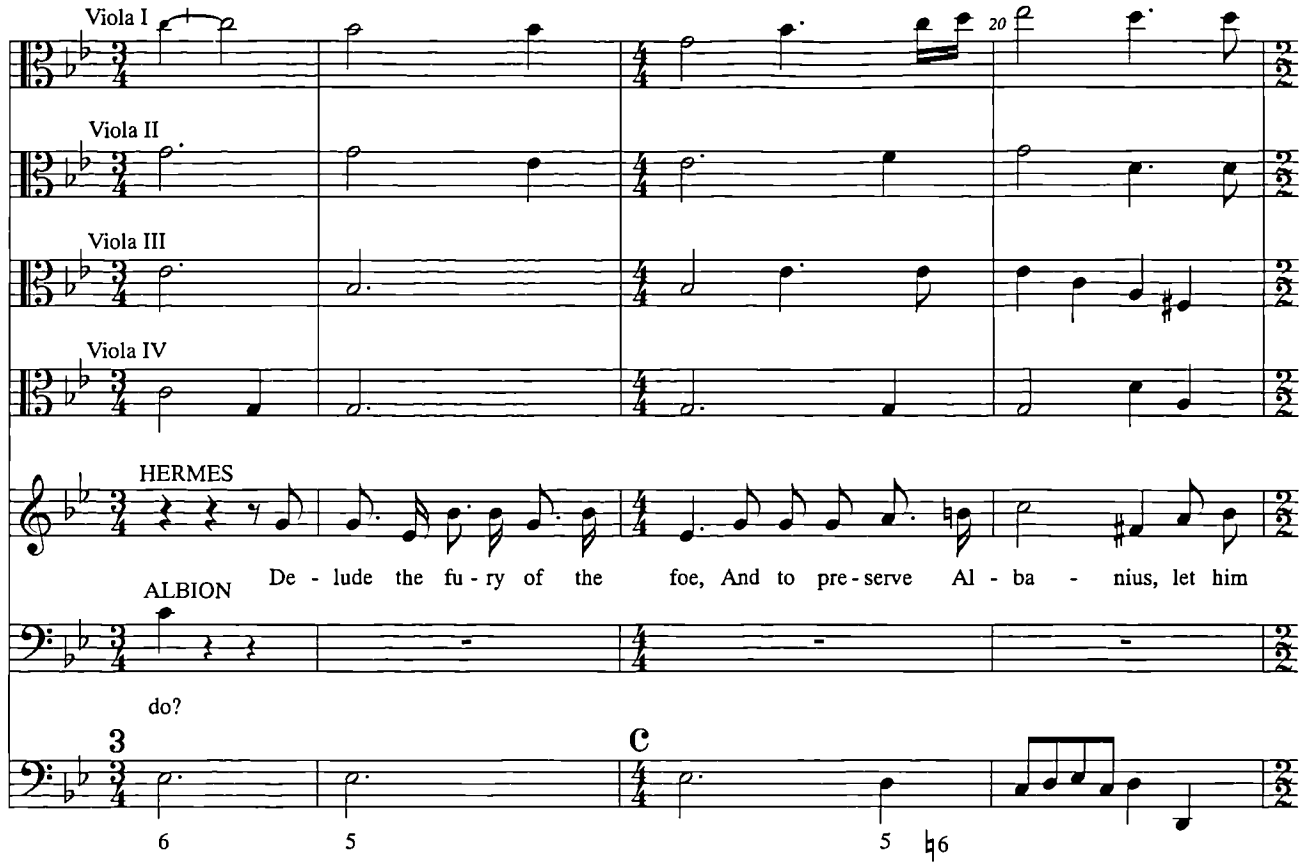


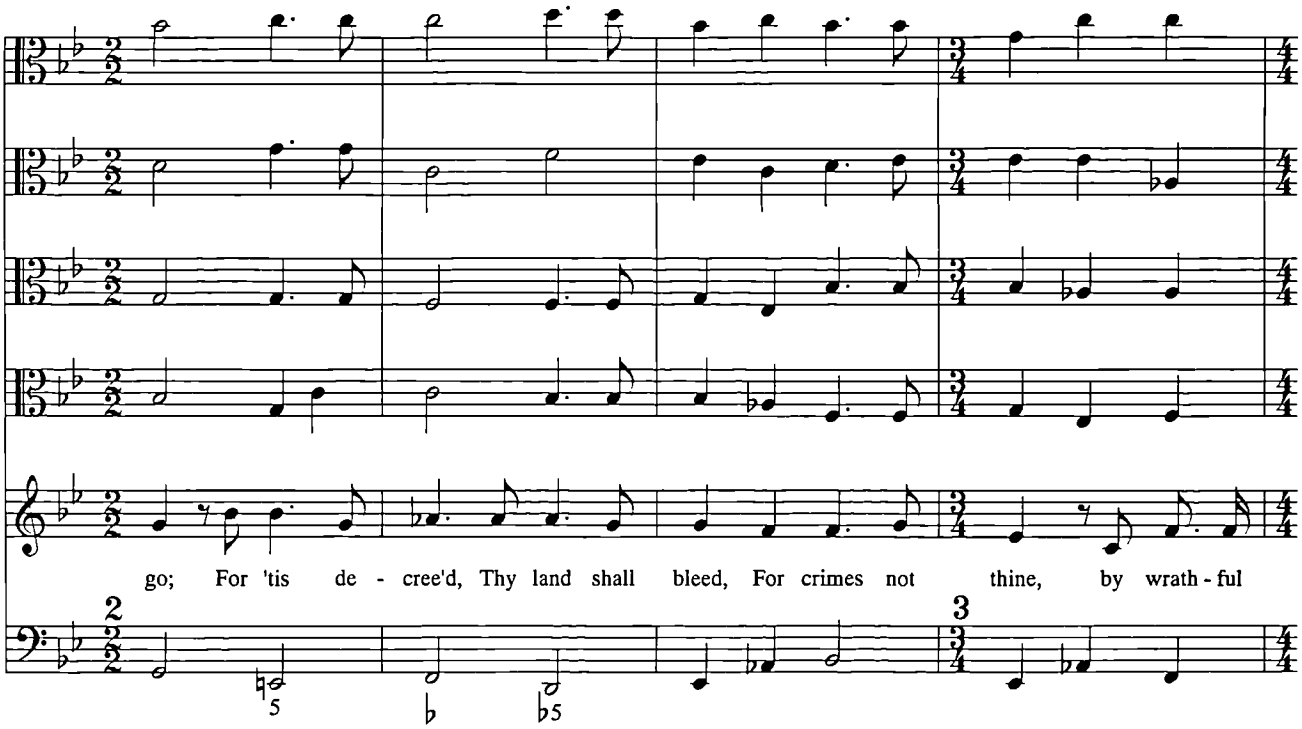


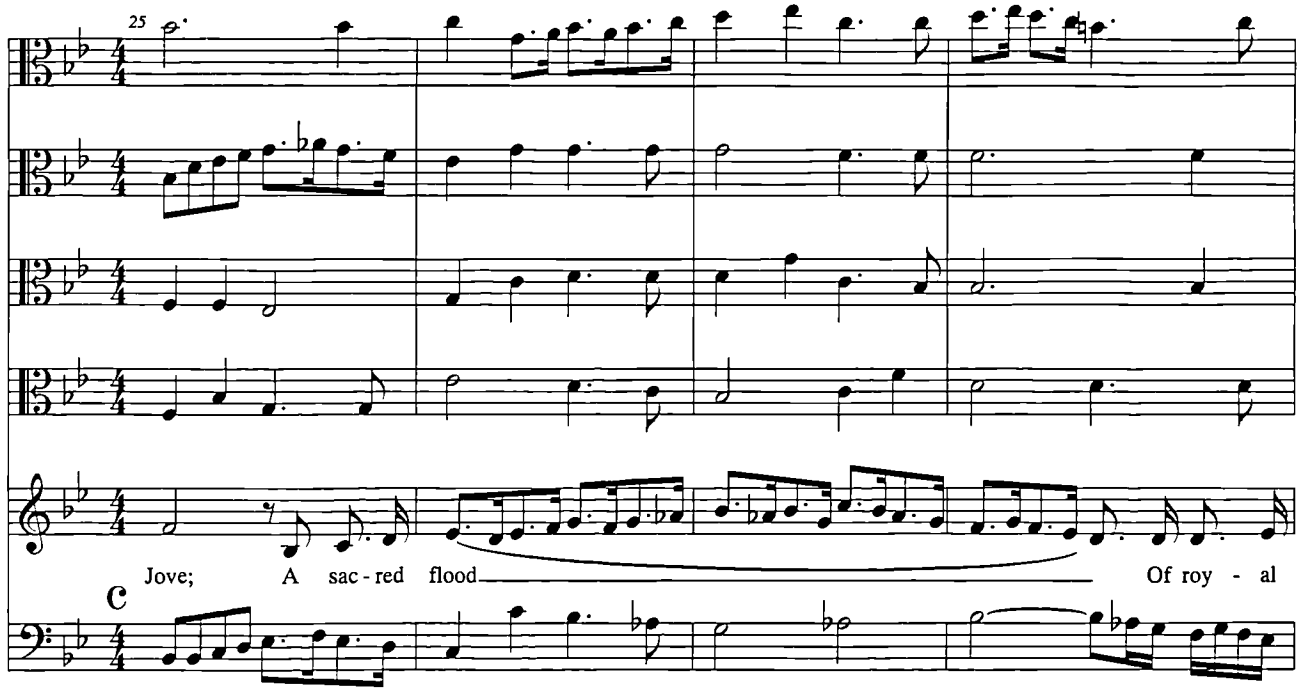

gods! how long, Can roy - al pa - tience bear Th'in - sults and wrongs of mad - men's jea - lou-
–sies, and cause - less fear? I thought their love by mild - ness might be gain'd, By
peace I was re - stor'd, in peace I reign'd: But tu - mults, se - di - tions, And haught - y pe-
–ti - tions, Are all the ef - fects of a mer - ci - ful na - ture; For - giv - ing and
grant - ing, E'er mor - tals are want - ing, But leads to re - bel - ling a - gainst their Cre - a - tor.

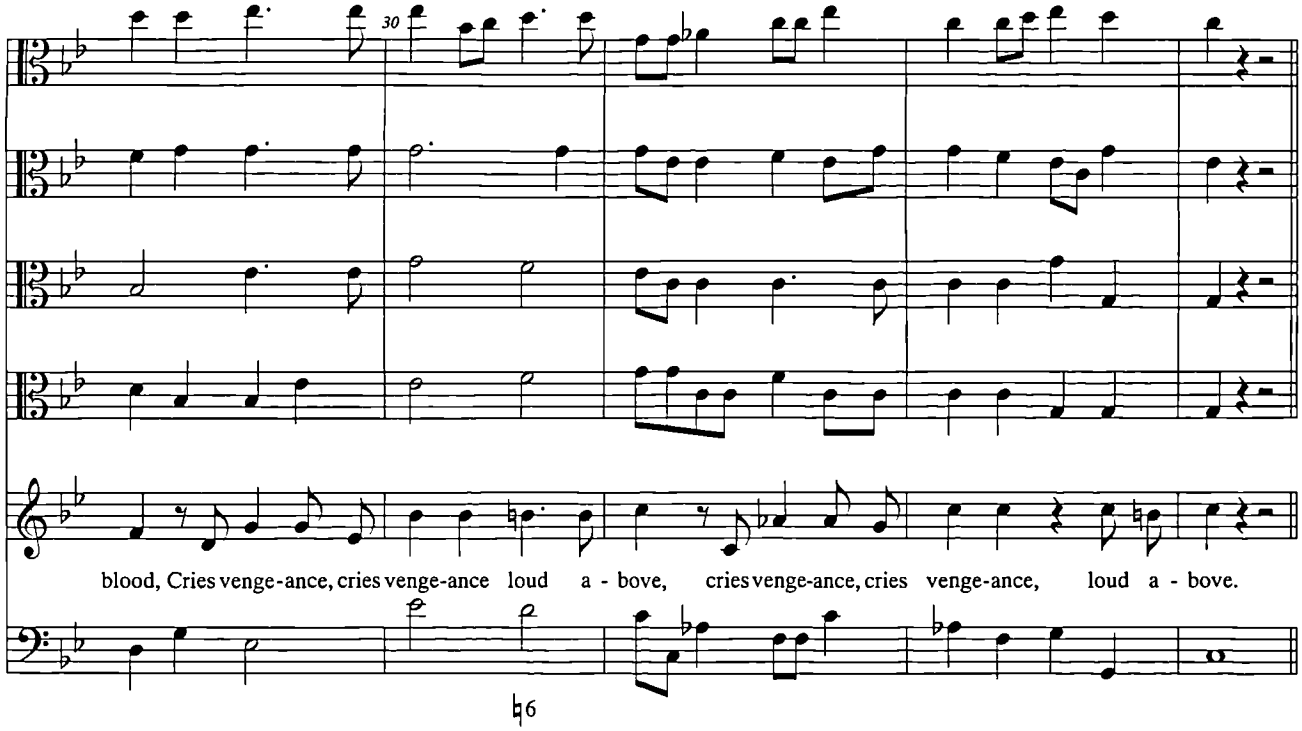
RECITATIVE & SONG (*Hermes*)
DELUDE THE FURY OF THE FOE



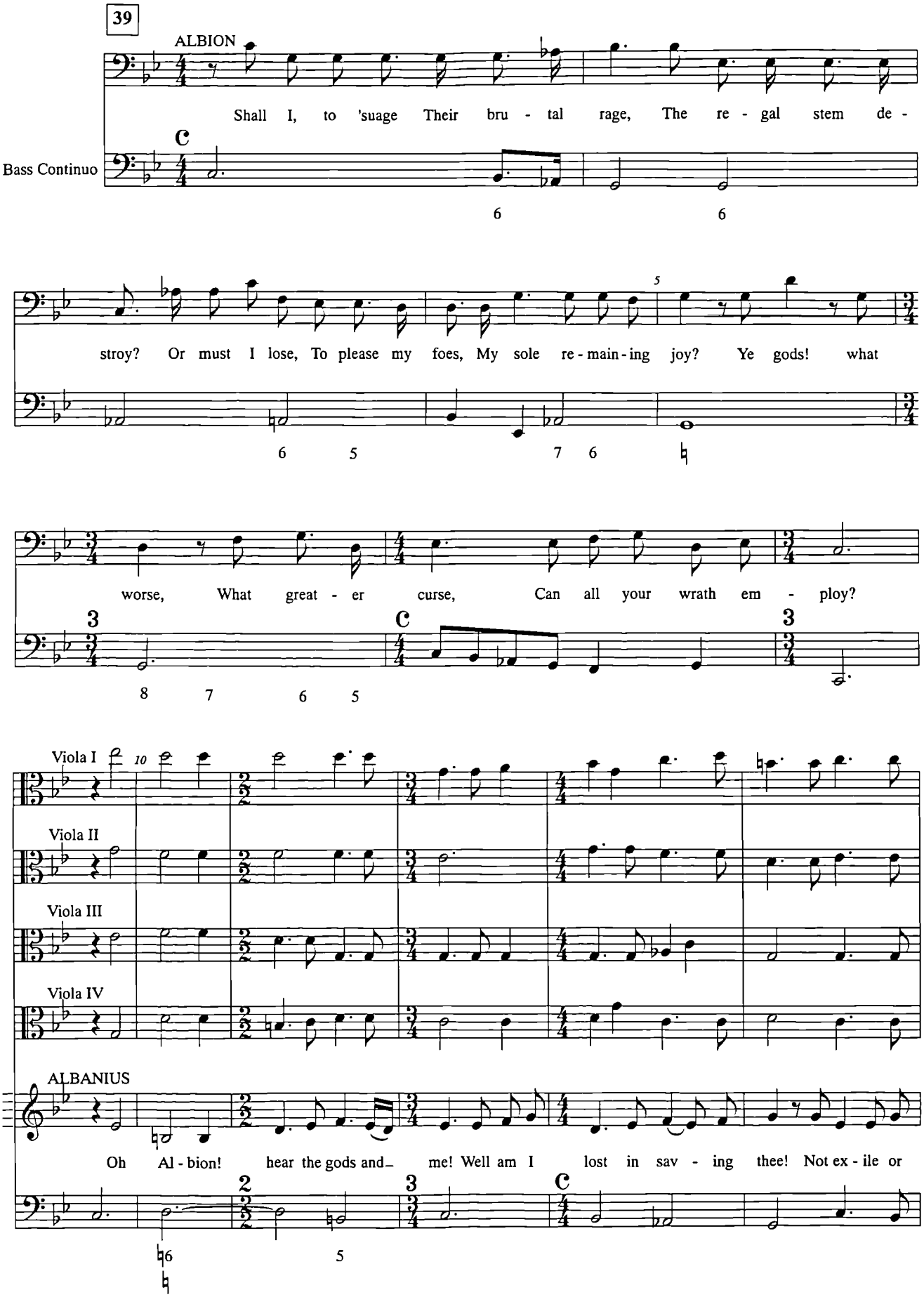

Viola I
Viola II
Viola III
Viola IV
20
HERMES
De - lude the fu - ry of the foe, And to pre - serve Al - ba - nius, let him
ALBION
do?
3
C
6
5
5 ♮6

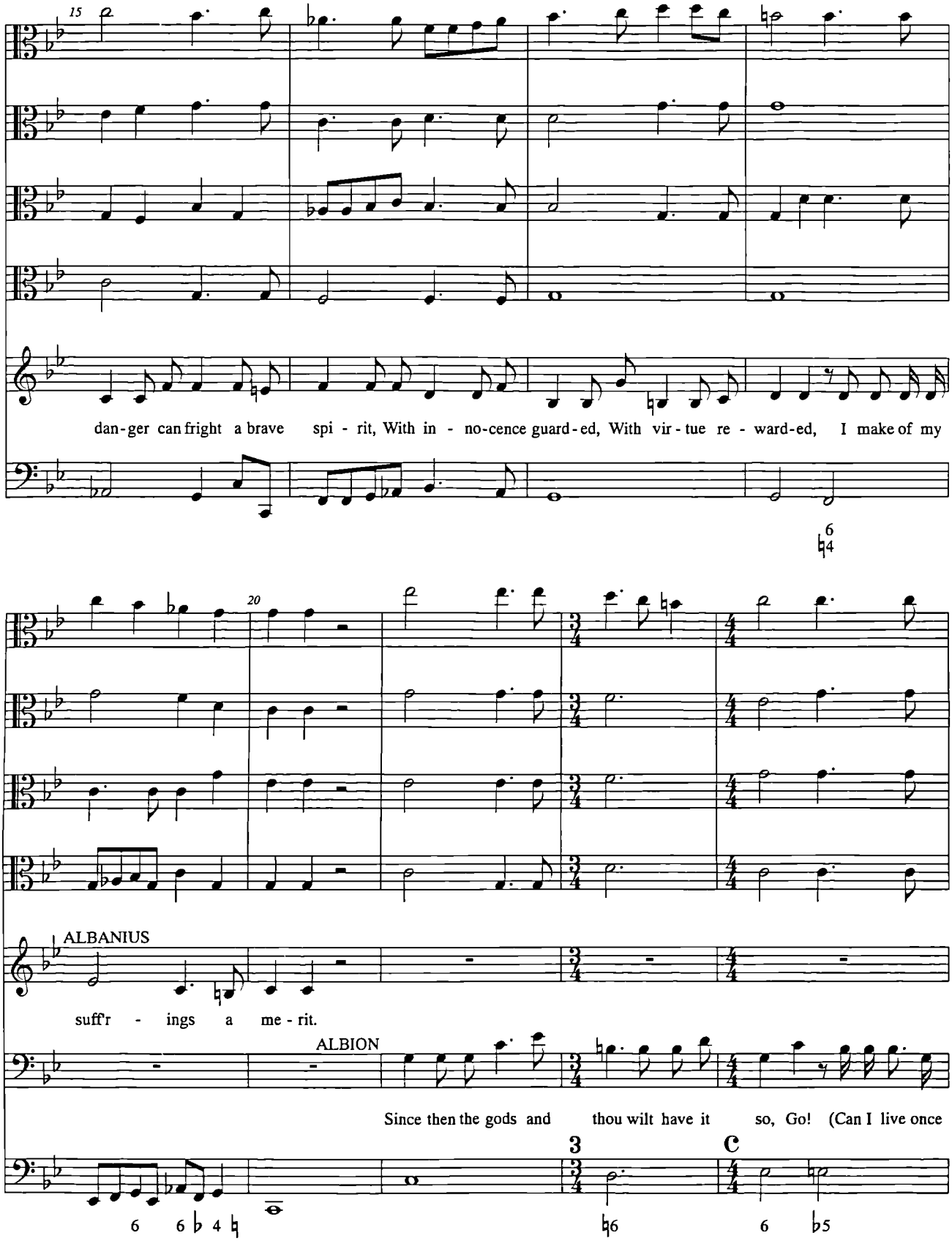

go; For 'tis de - cree'd, Thy land shall bleed, For crimes not thine, by wrath - ful
2
3
5
♭
♭5

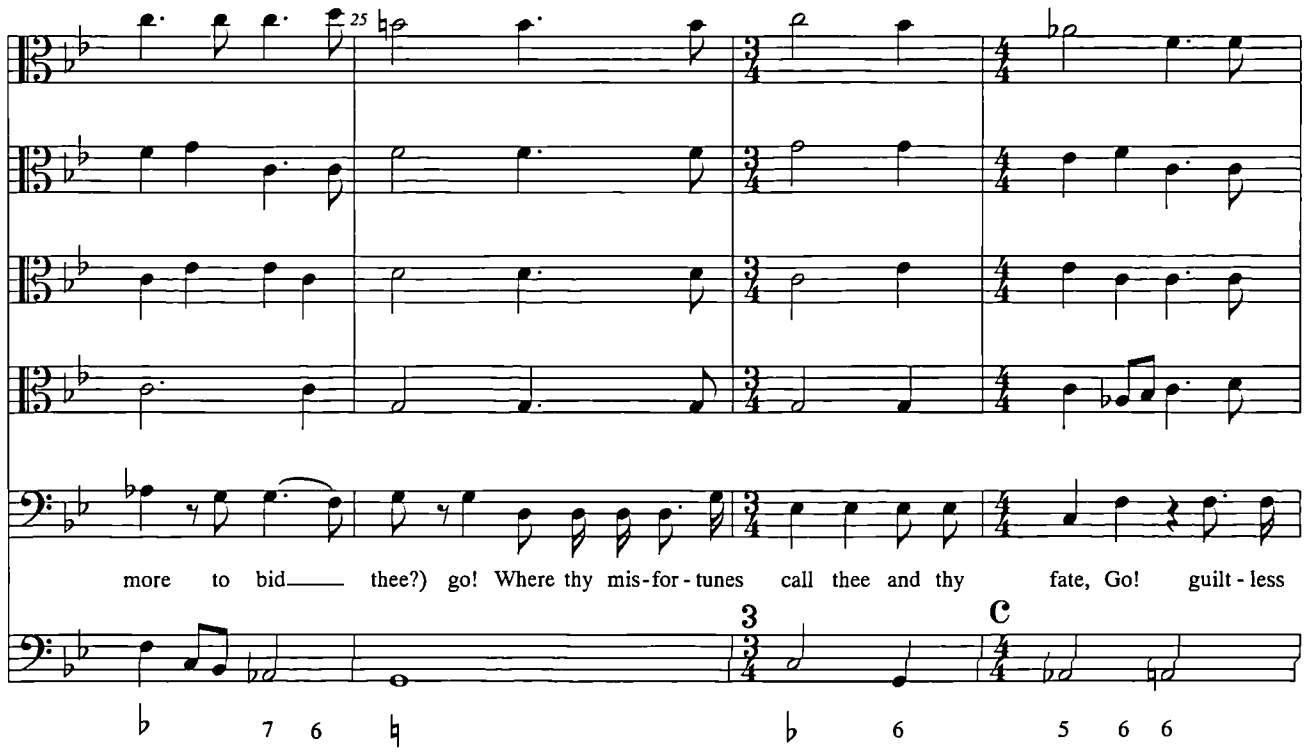

25
Jove; A sac - red flood
Of roy - al

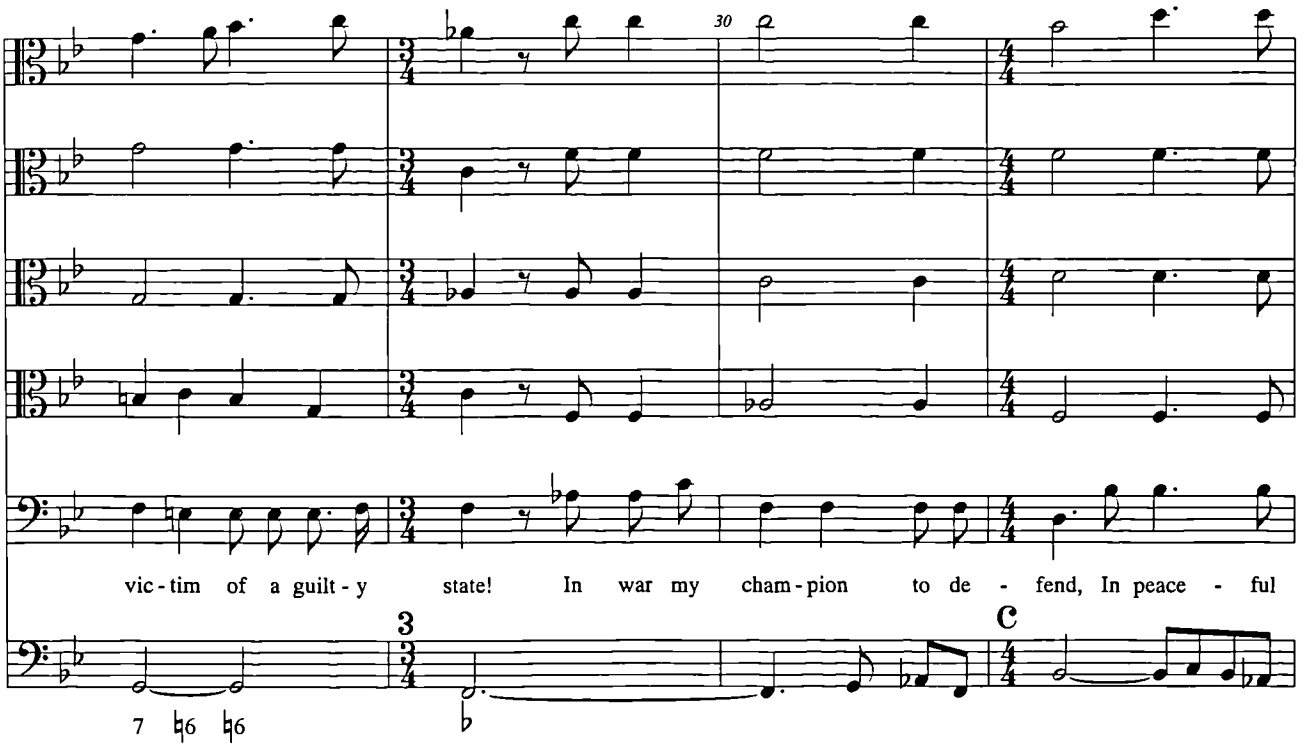

30
blood, Cries venge-ance, cries venge-ance loud a - bove, cries venge-ance, cries venge-ance, loud a - bove.

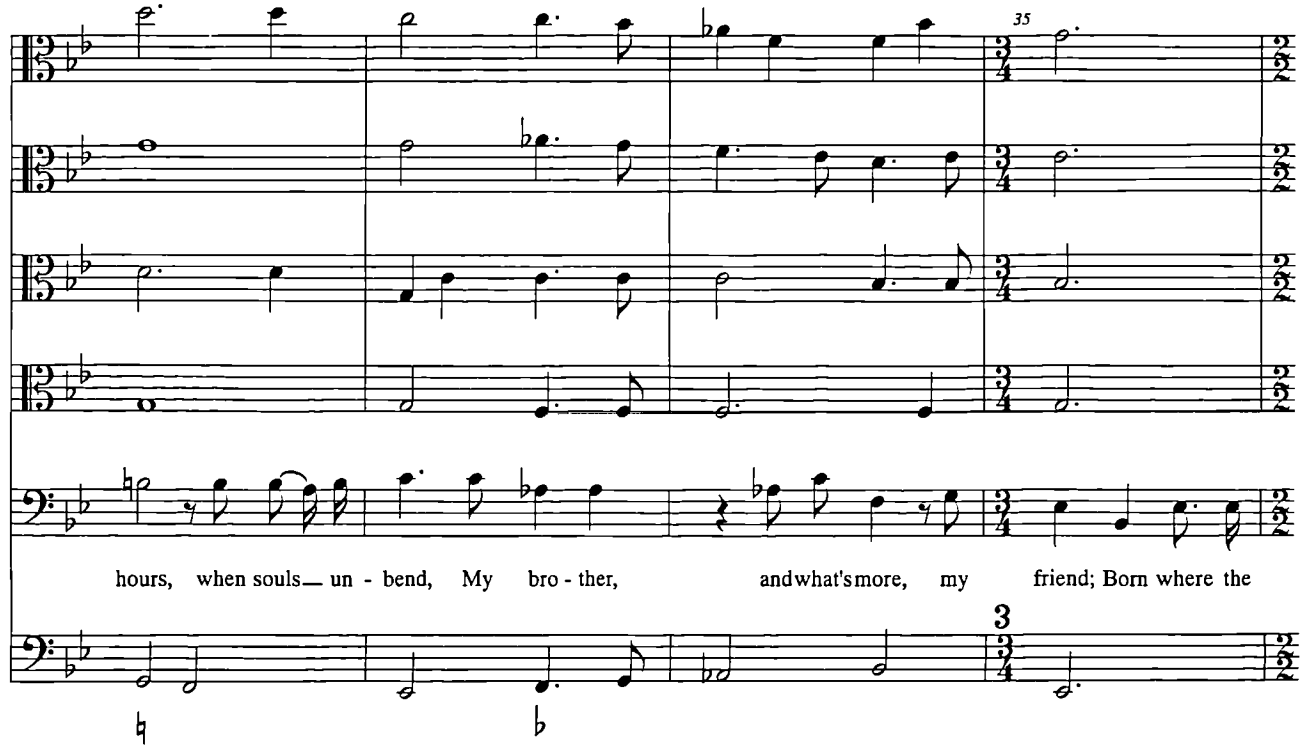
DIALOGUE (*Albion, Albanius*)

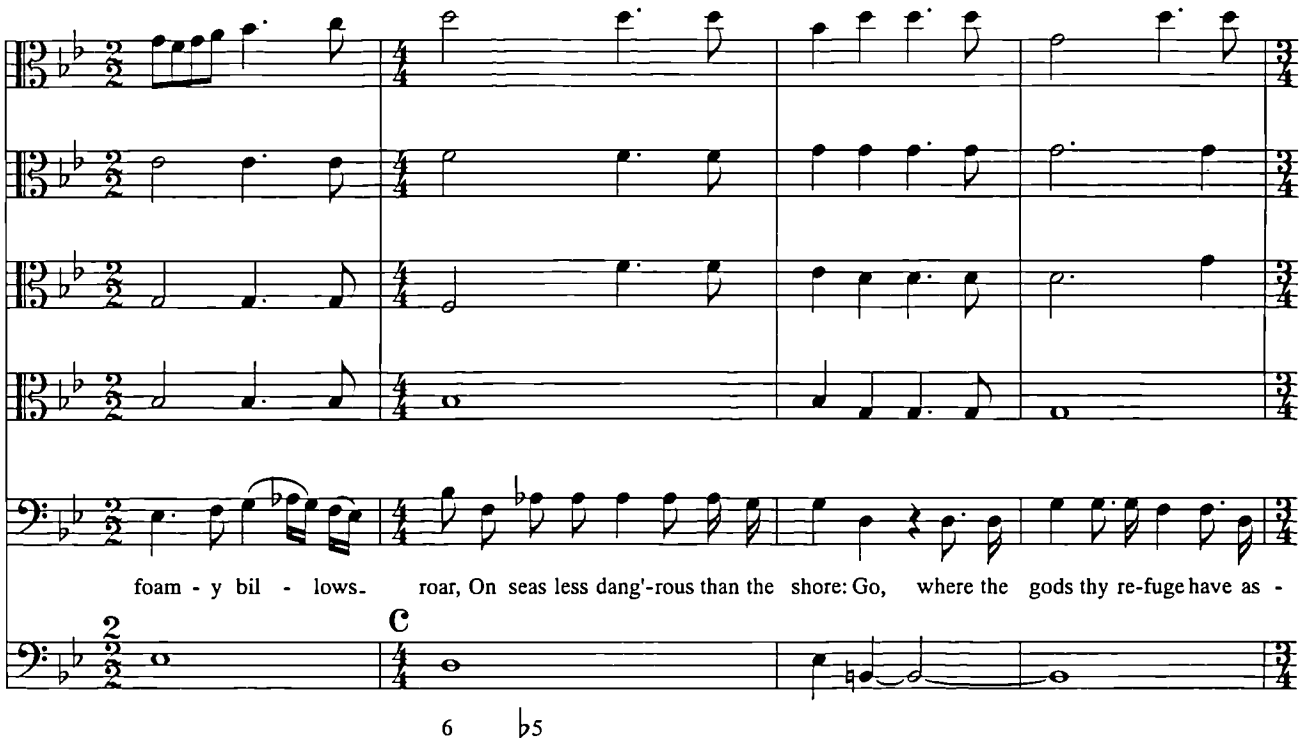


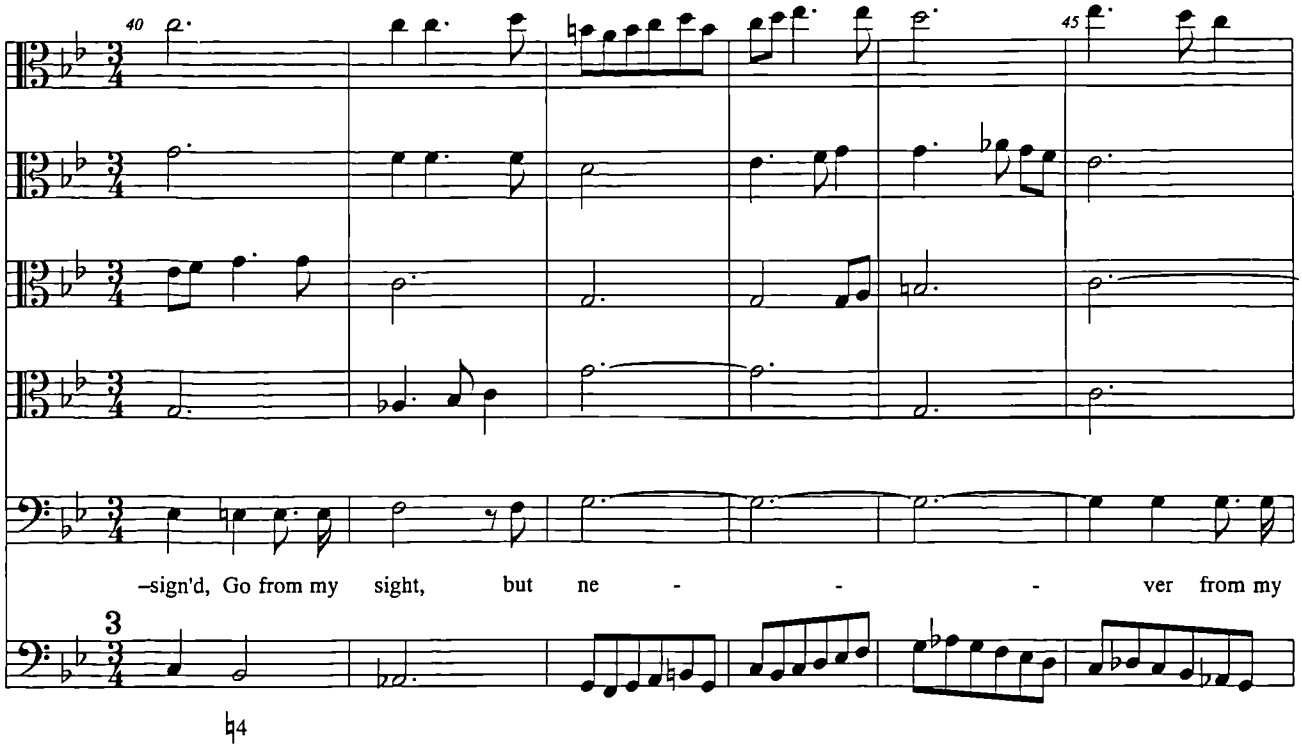

15
dan-ger can fright a brave spi - rit, With in - no-cence guard-ed, With vir-tue re - ward-ed, I make of my
20
ALBANIUS
suff'r - ings a me - rit.
ALBION
Since then the gods and thou wilt have it so, Go! (Can I live once

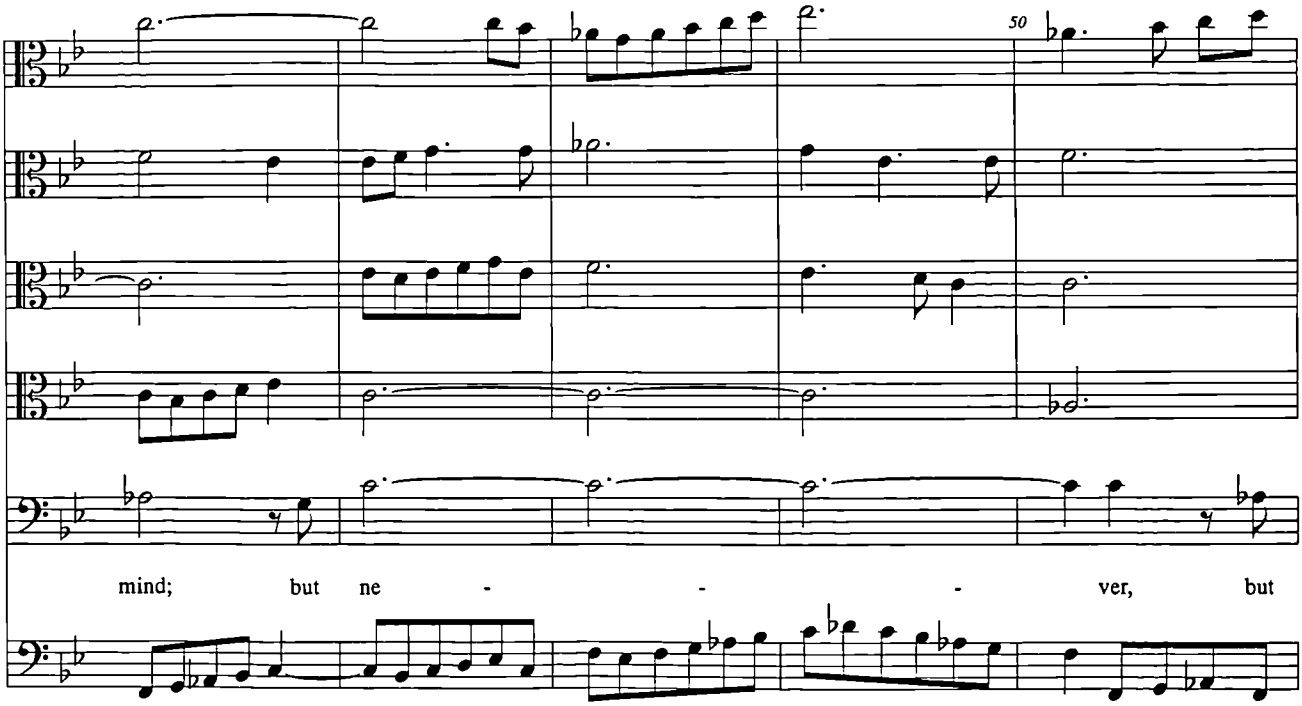

25
more to bid thee?) go! Where thy mis-for-tunes call thee and thy fate, Go! guilt-less
3
C
7 6
6
5 6 6

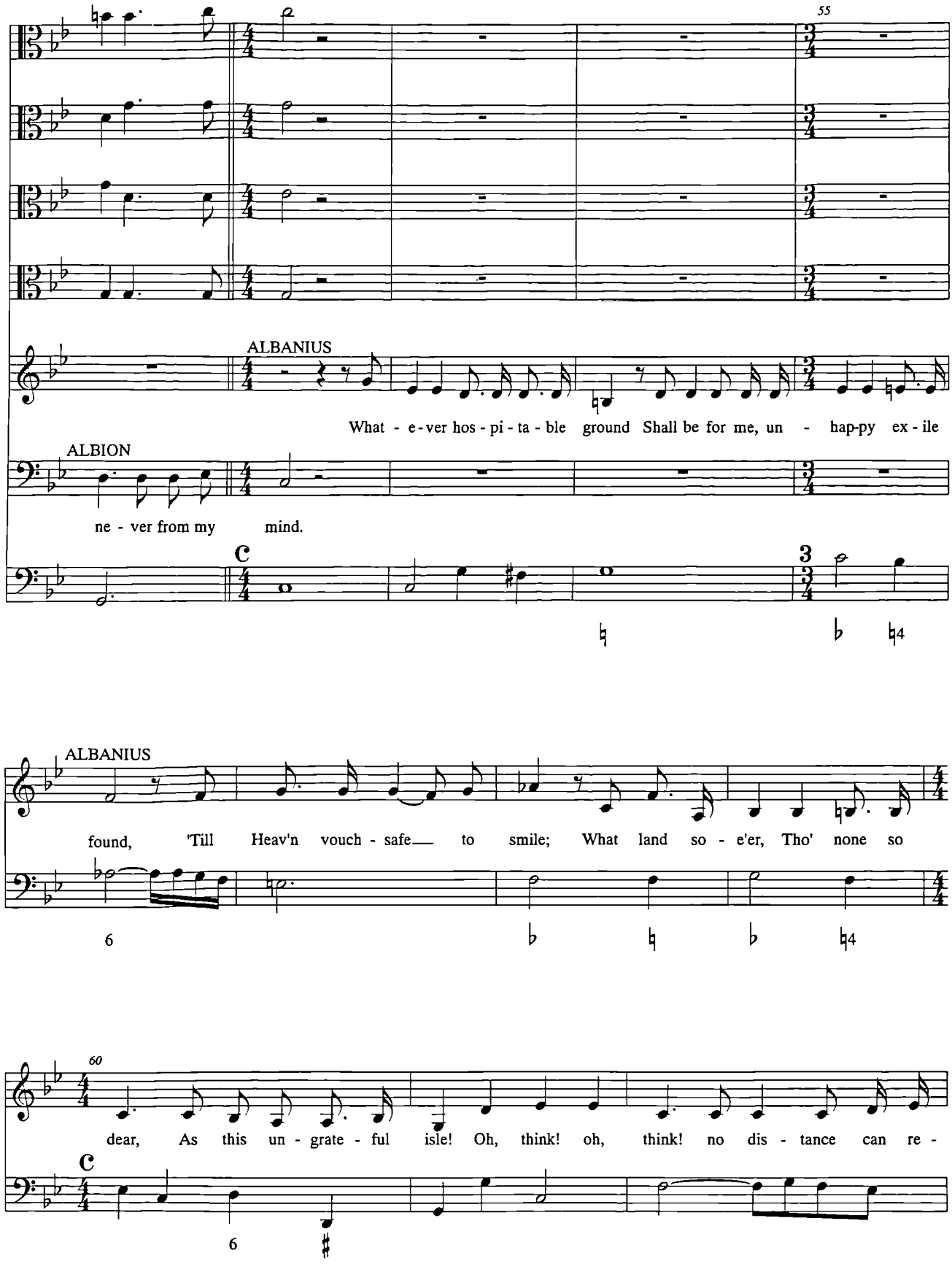

30
vic-tim of a guilt-y state! In war my cham-pion to de-fend, In peace-ful
3
C
7 6 6

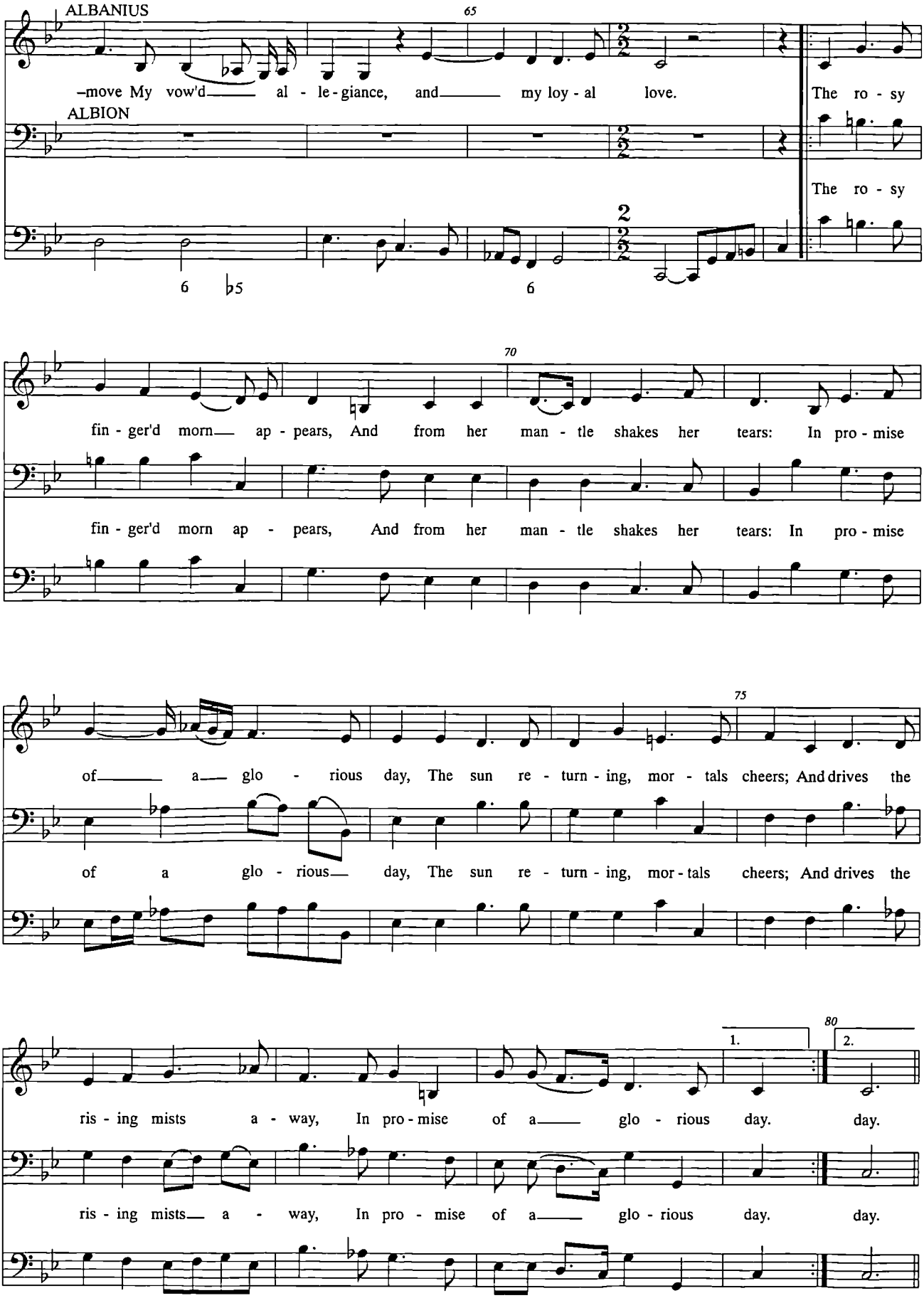

35
hours, when souls— un - bend, My bro - ther, and what's more, my friend; Born where the
3


foam - y bil - lows. roar, On seas less dang'-rous than the shore: Go, where the gods thy re-fuge have as -
C
6 b5

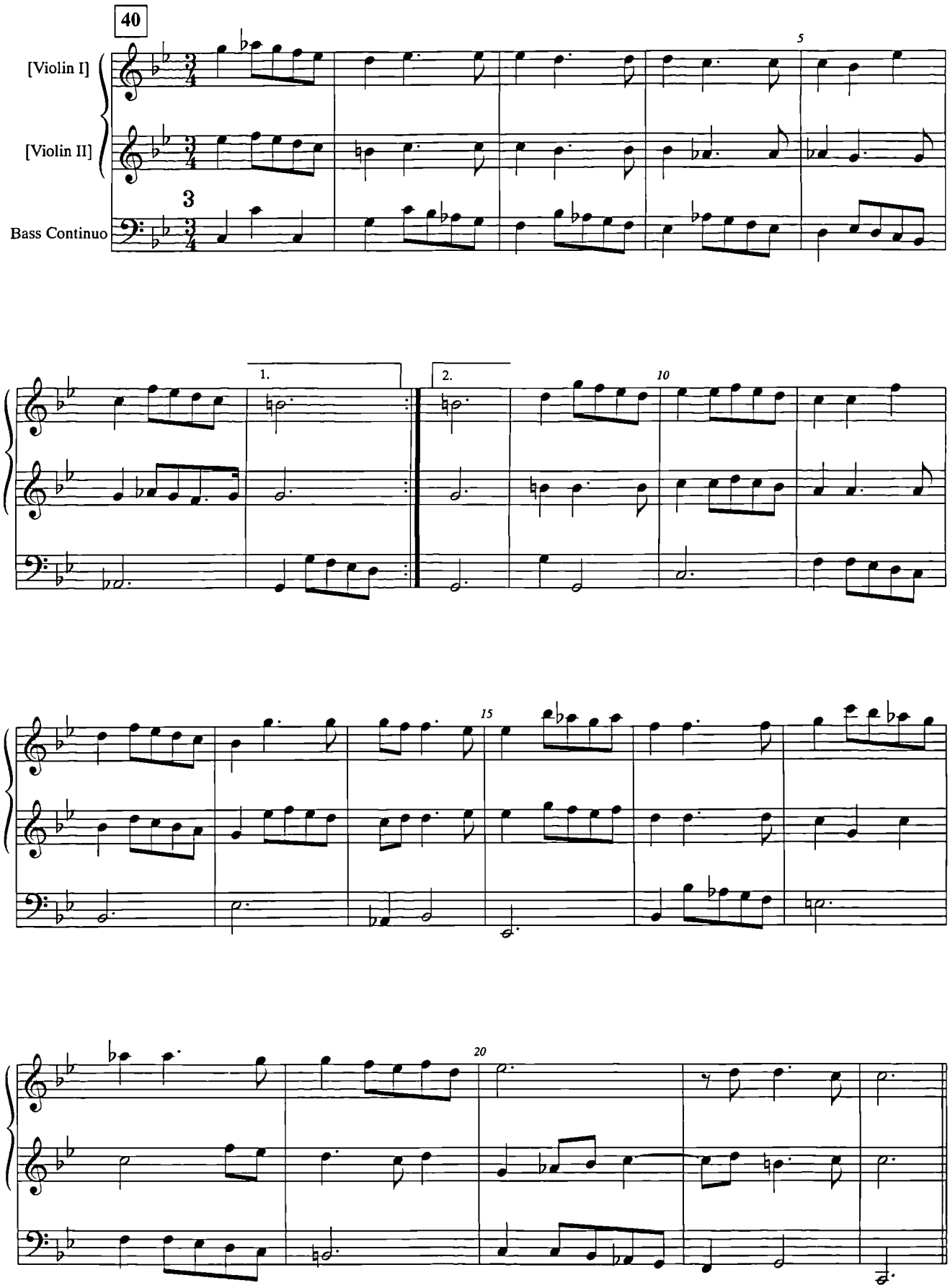

40
45
–sign'd, Go from my sight, but ne - - - ver from my
3


50
mind; but ne - - - ver, but

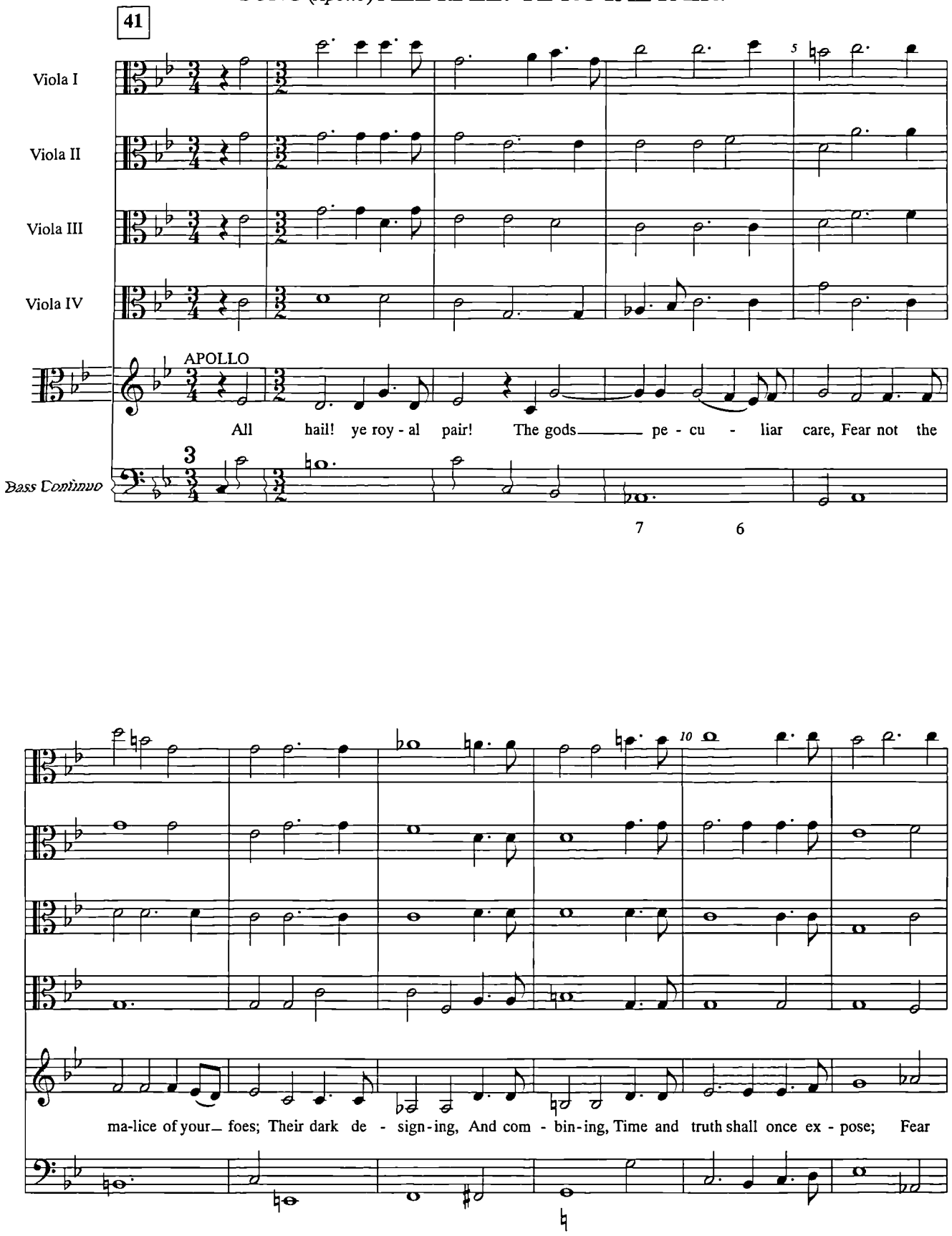

55
ALBANIUS
What - e - ver hos - pi - ta - ble ground Shall be for me, un - hap-py ex - ile
ALBION
ne - ver from my mind.
ALBANIUS
found, 'Till Heav'n vouch - safe to smile; What land so - e'er, Tho' none so
60
dear, As this un - grate - ful isle! Oh, think! oh, think! no dis - tance can re -

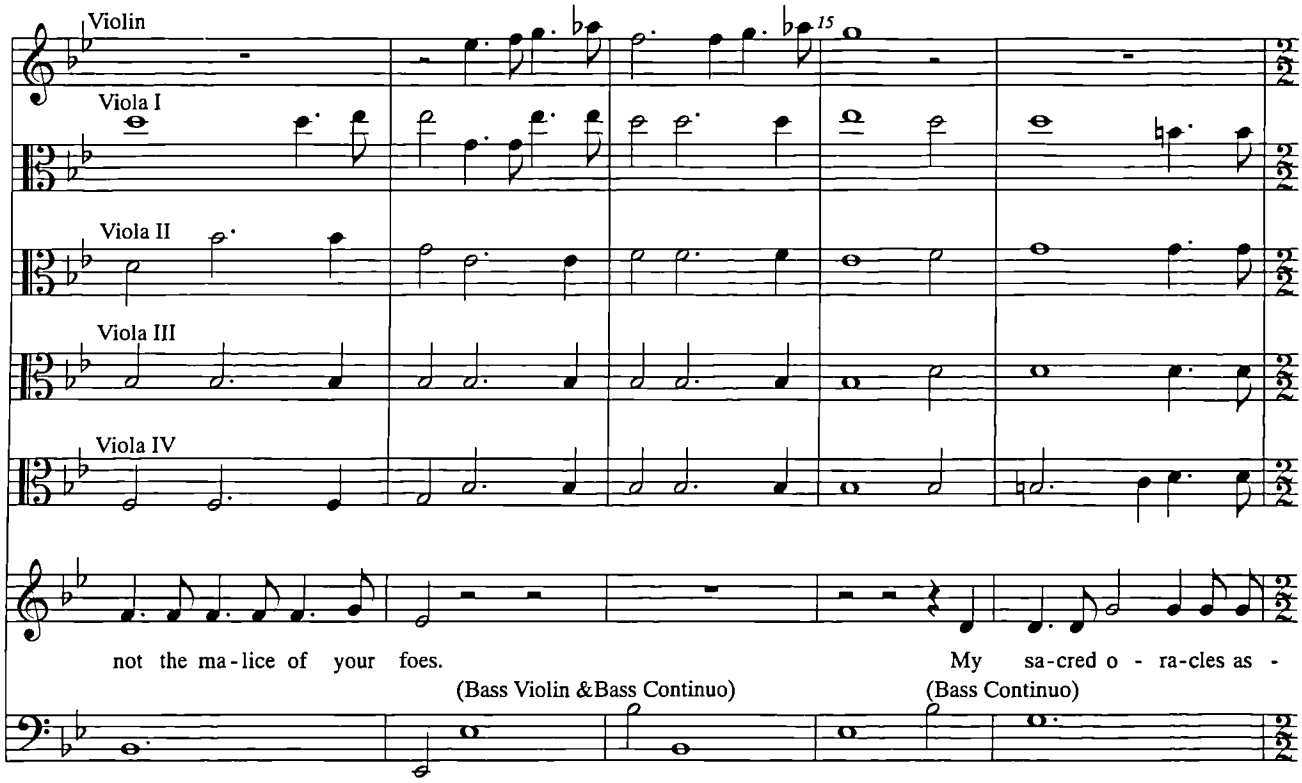

ALBANIUS
65
–move My vow'd al - le - giance, and my loy - al love.
The ro - sy
ALBION
The ro - sy
6 ♭5
6
70
fin - ger'd morn ap - pears, And from her man - tle shakes her tears: In pro - mise
fin - ger'd morn ap - pears, And from her man - tle shakes her tears: In pro - mise
75
of a glo - rious day, The sun re - turn - ing, mor - tals cheers; And drives the
of a glo - rious day, The sun re - turn - ing, mor - tals cheers; And drives the
80
1.
2.
ris - ing mists a - way, In pro - mise of a glo - rious day. day.
ris - ing mists a - way, In pro - mise of a glo - rious day. day.

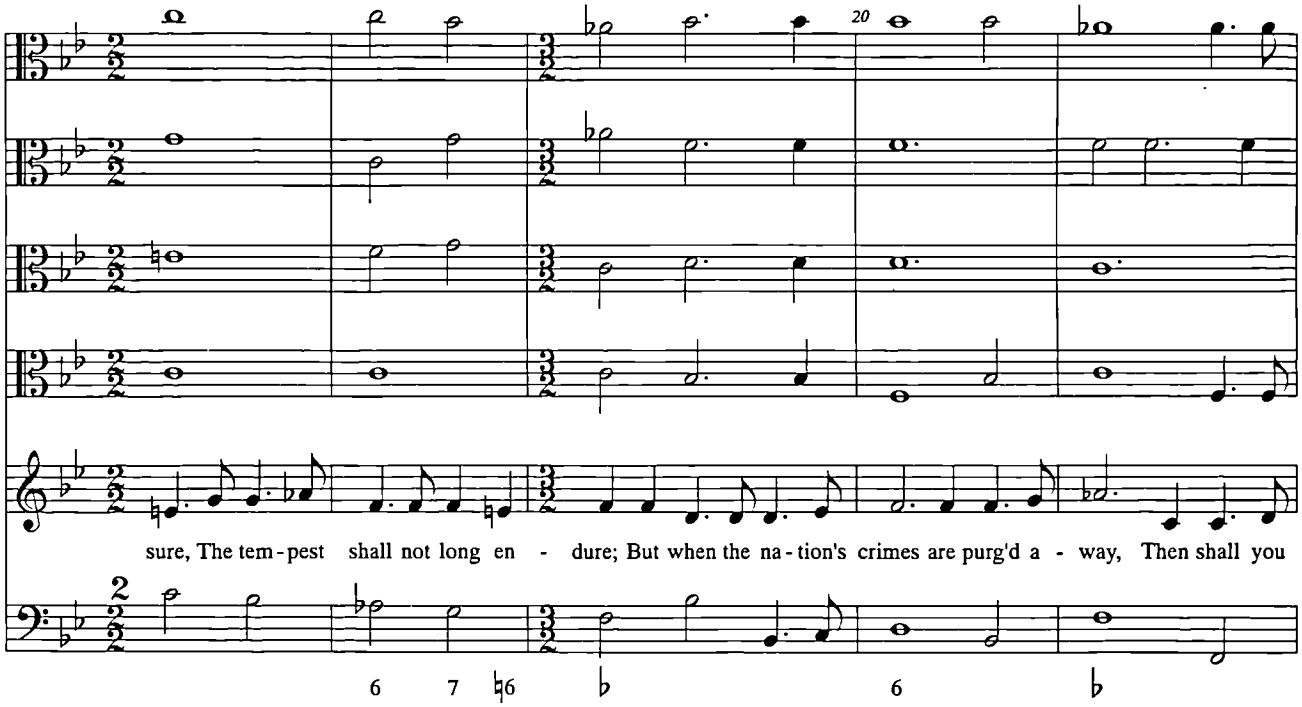
RITORNEL

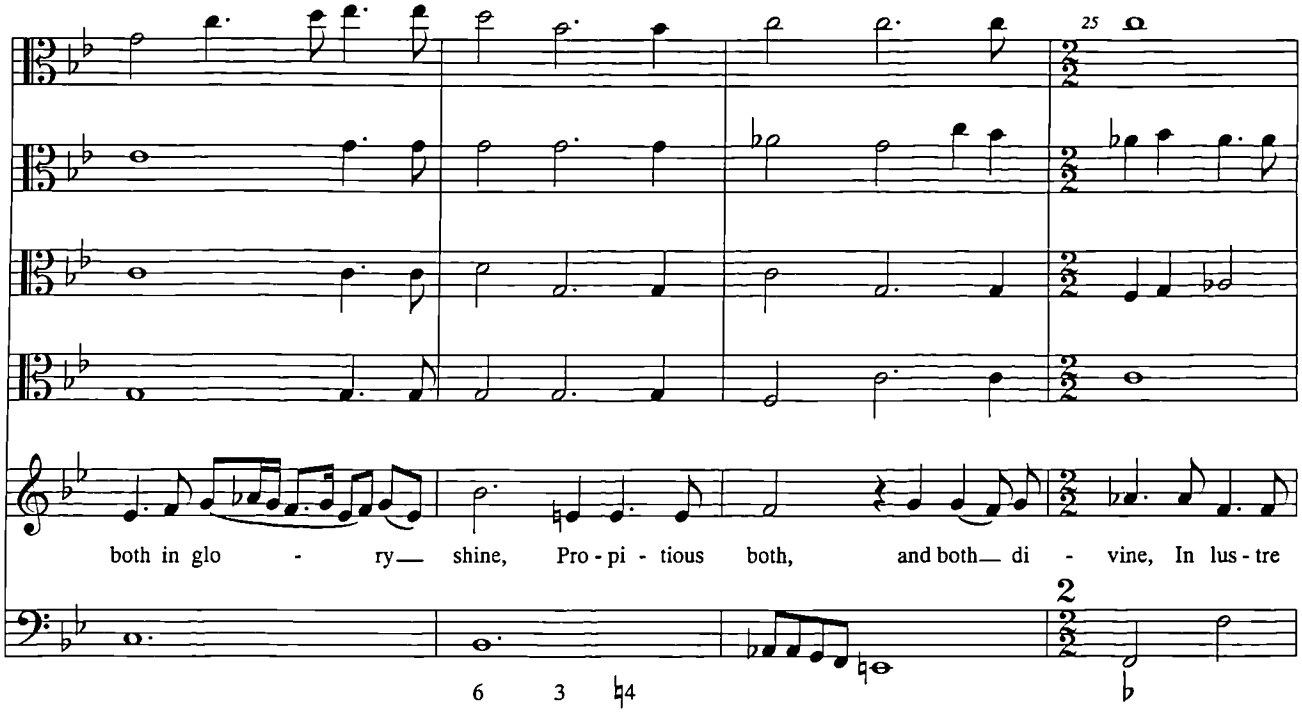


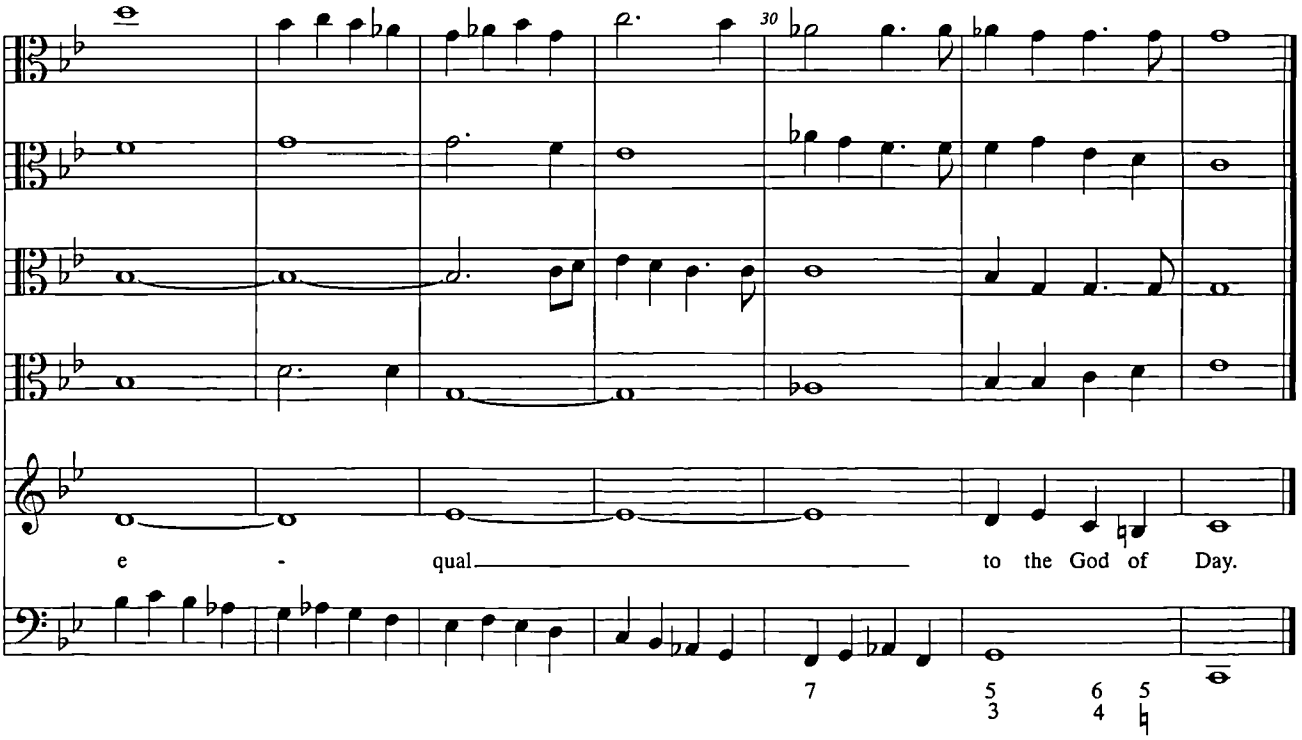
SONG (*Apollo*) ALL HAIL! YE ROYAL PAIR!




Violin
Viola I
Viola II
Viola III
Viola IV
15
not the ma - lice of your foes.
My sa-cred o - ra-cles as -
(Bass Violin &Bass Continuo)
(Bass Continuo)


20
sure, The tem - pest shall not long en - dure; But when the na - tion's crimes are purg'd a - way, Then shall you
6 7 ♮6 ♭ 6 ♭


25
both in glo - ry shine, Pro - pi - tious both, and both di - vine, In lus - tre
6 3 4
2


30
e - qual to the God of Day.
7
5 6 5
3 4

SONG (*Thamesis*) OLD FATHER OCEAN

42

Prelude

Recorder I

Recorder II

[THAMESIS]

Bass Continuo

3

5

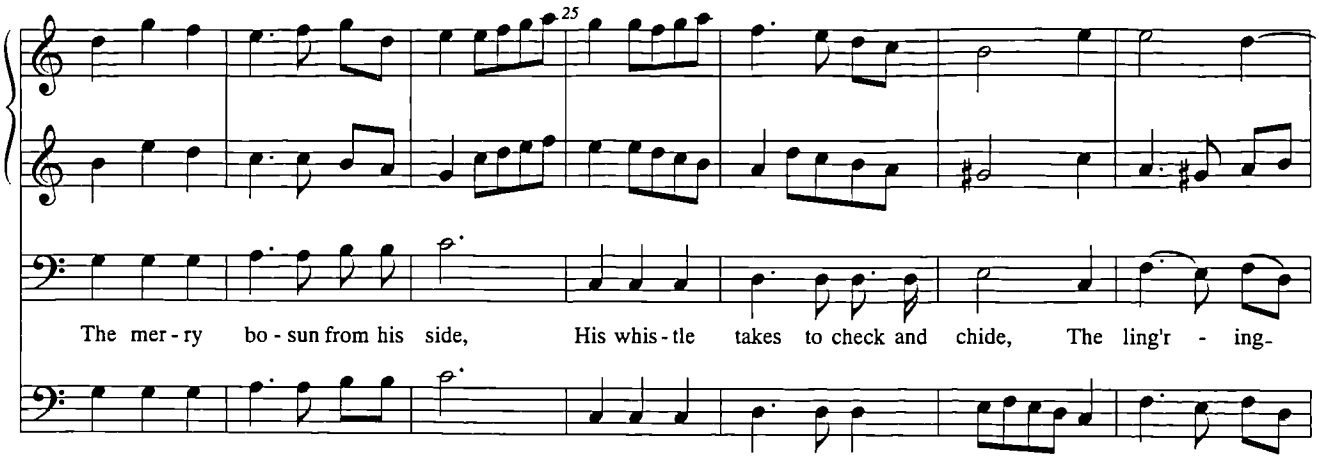
10

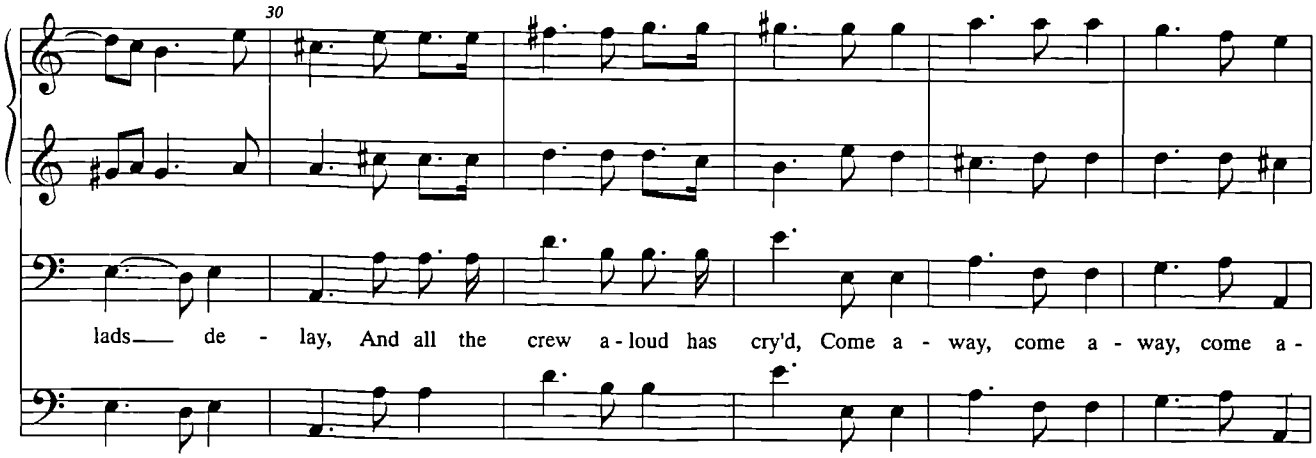
Old Fa - ther O - cean calls my tide, Come a - way, come a - way, come a - way, come a -

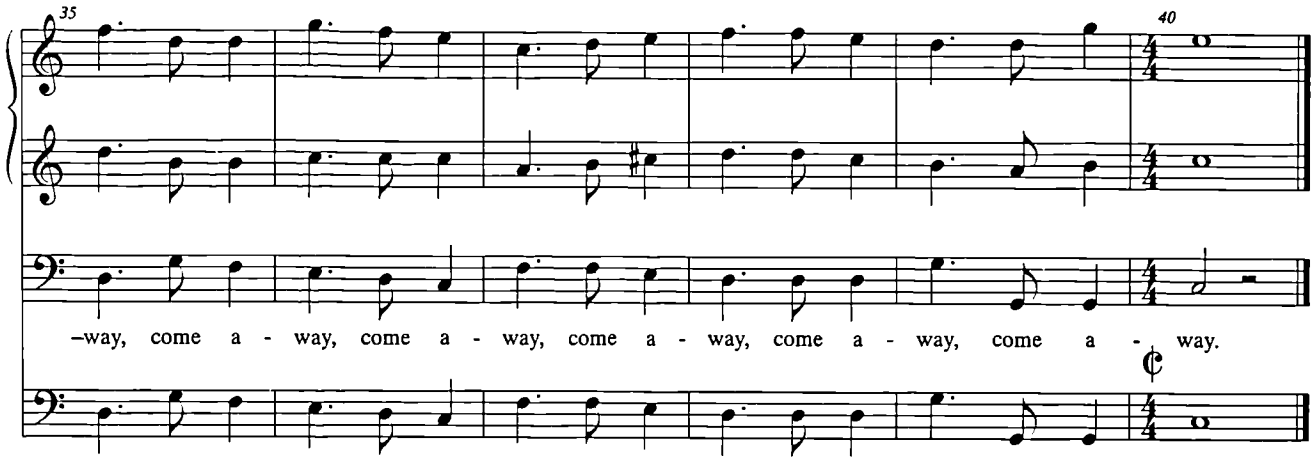
15

20

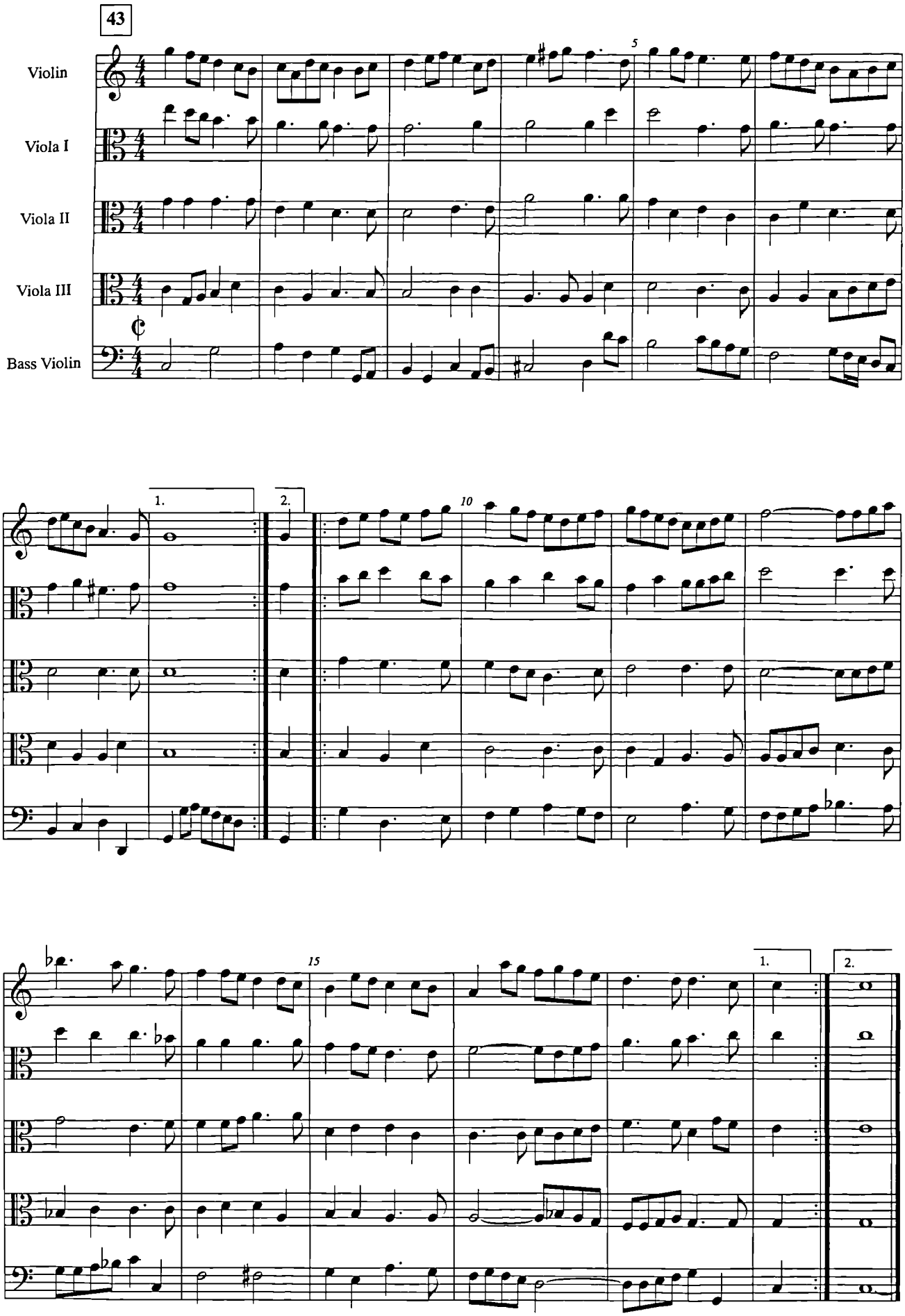
-way; The barks up-on the bil-lows ride, The mas - ter will not stay


25
The mer - ry bo - sun from his side, His whis - tle takes to check and chide, The ling'r - ing-

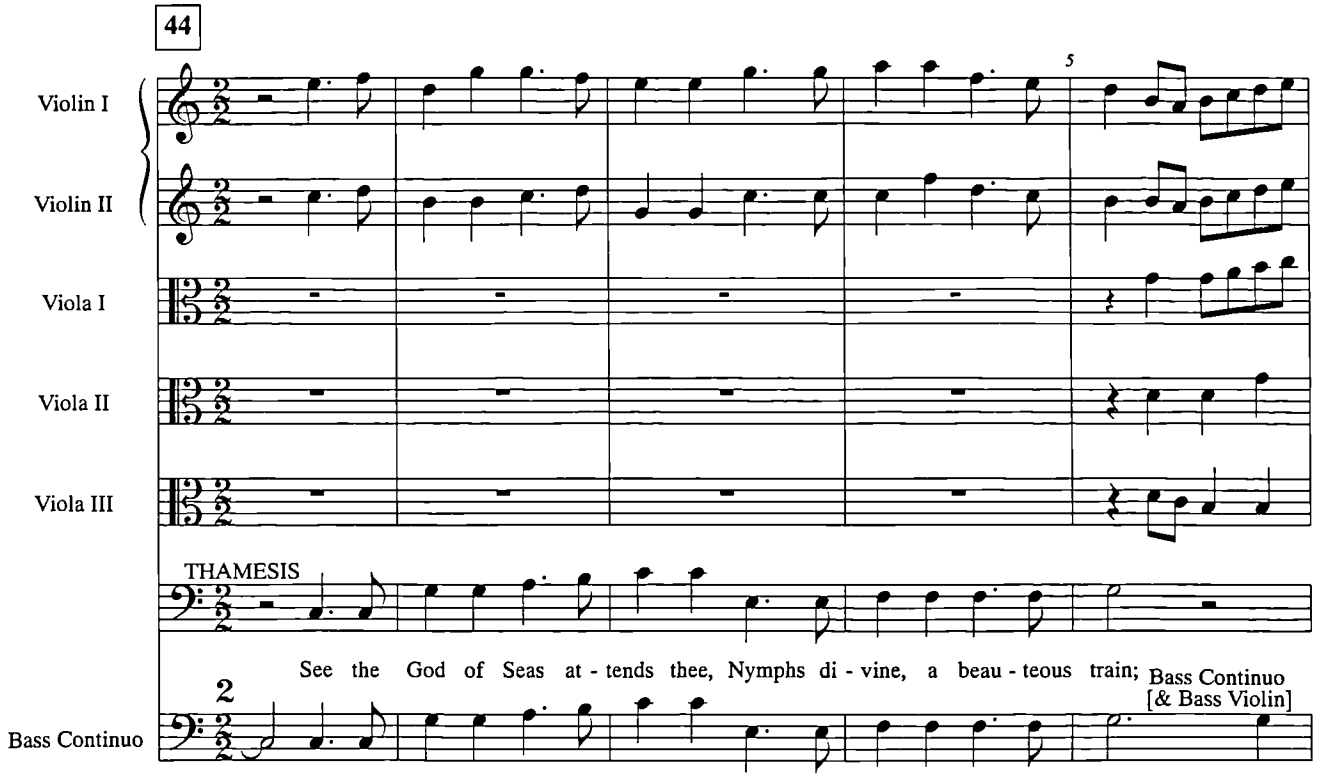

30
lads— de - lay, And all the crew a - loud has cry'd, Come a - way, come a - way, come a -

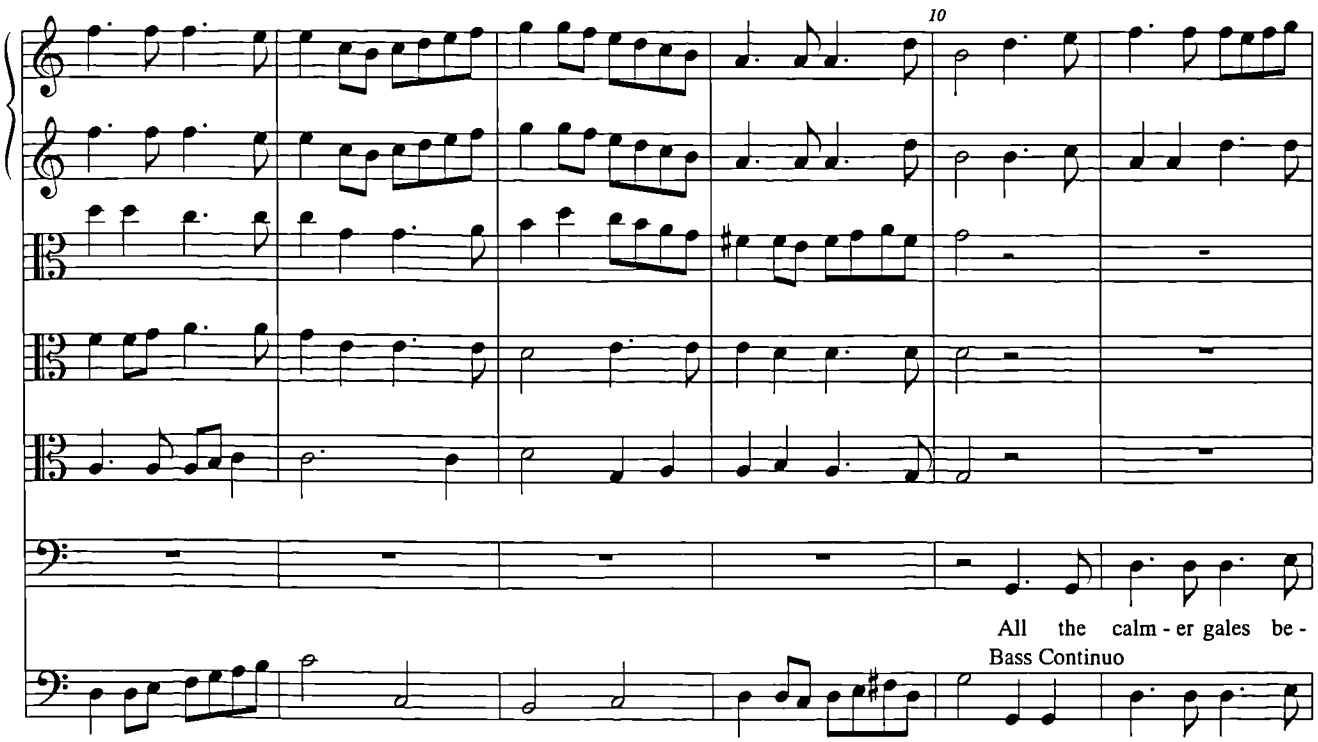

35
40
–way, come a - way, come a - way, come a - way, come a - way, come a - way.

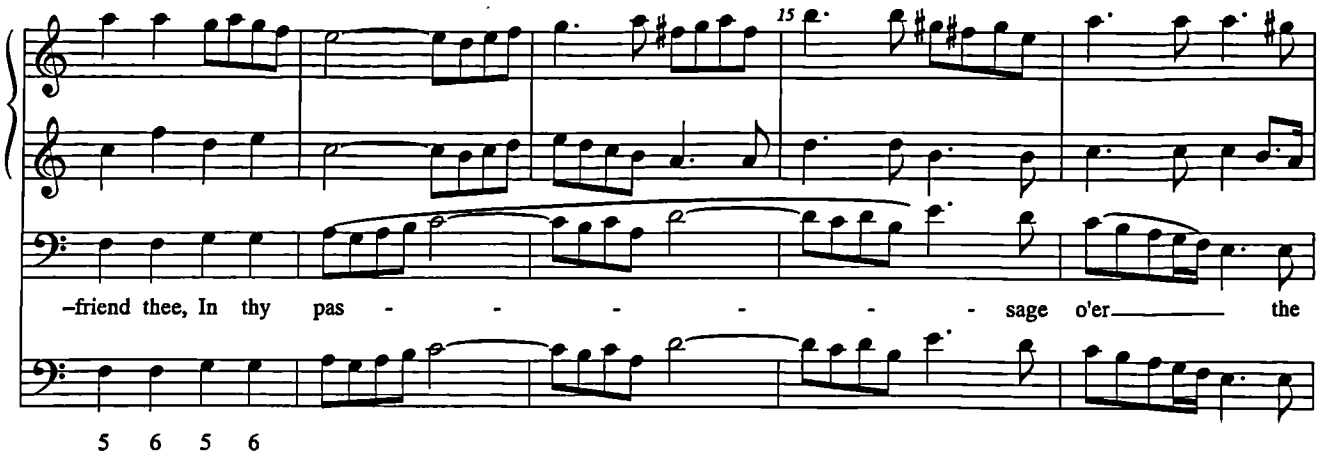
AN AYRE FOR THE GODS OF THE RIVERS

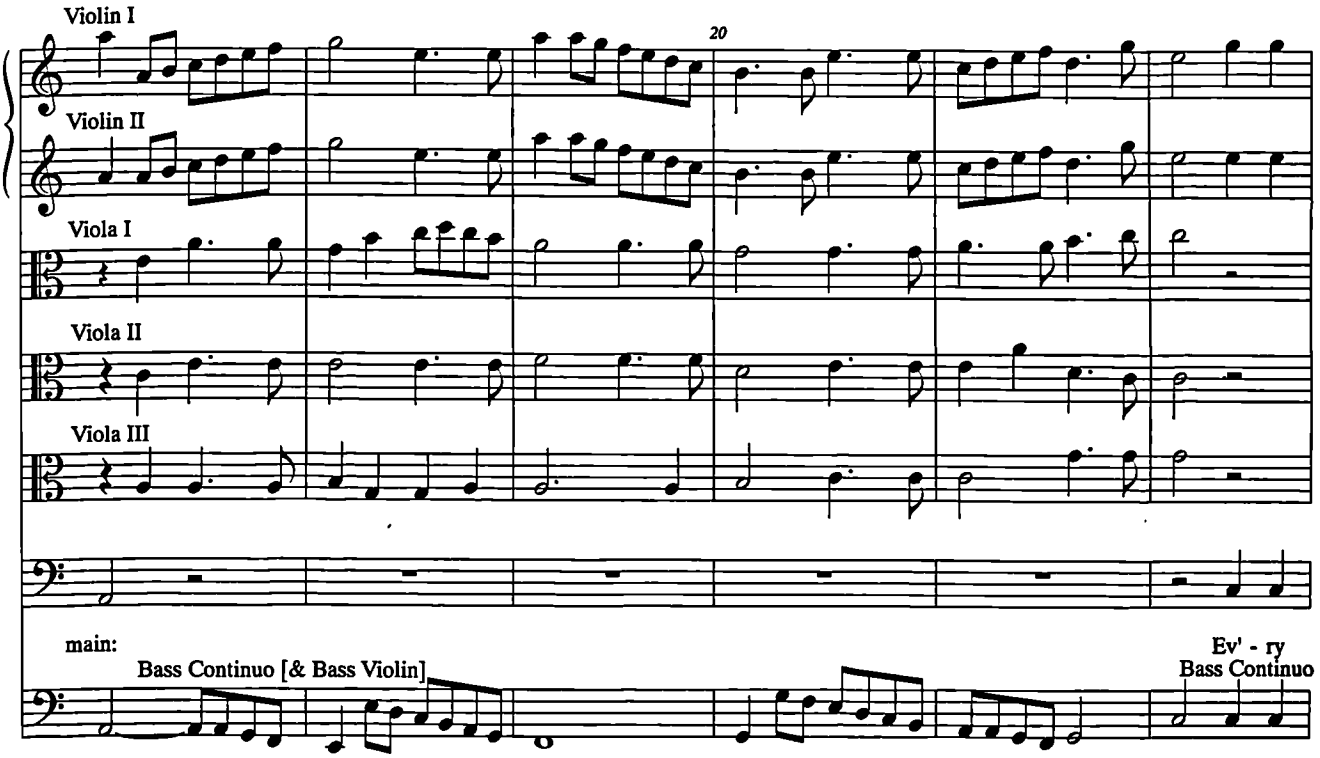


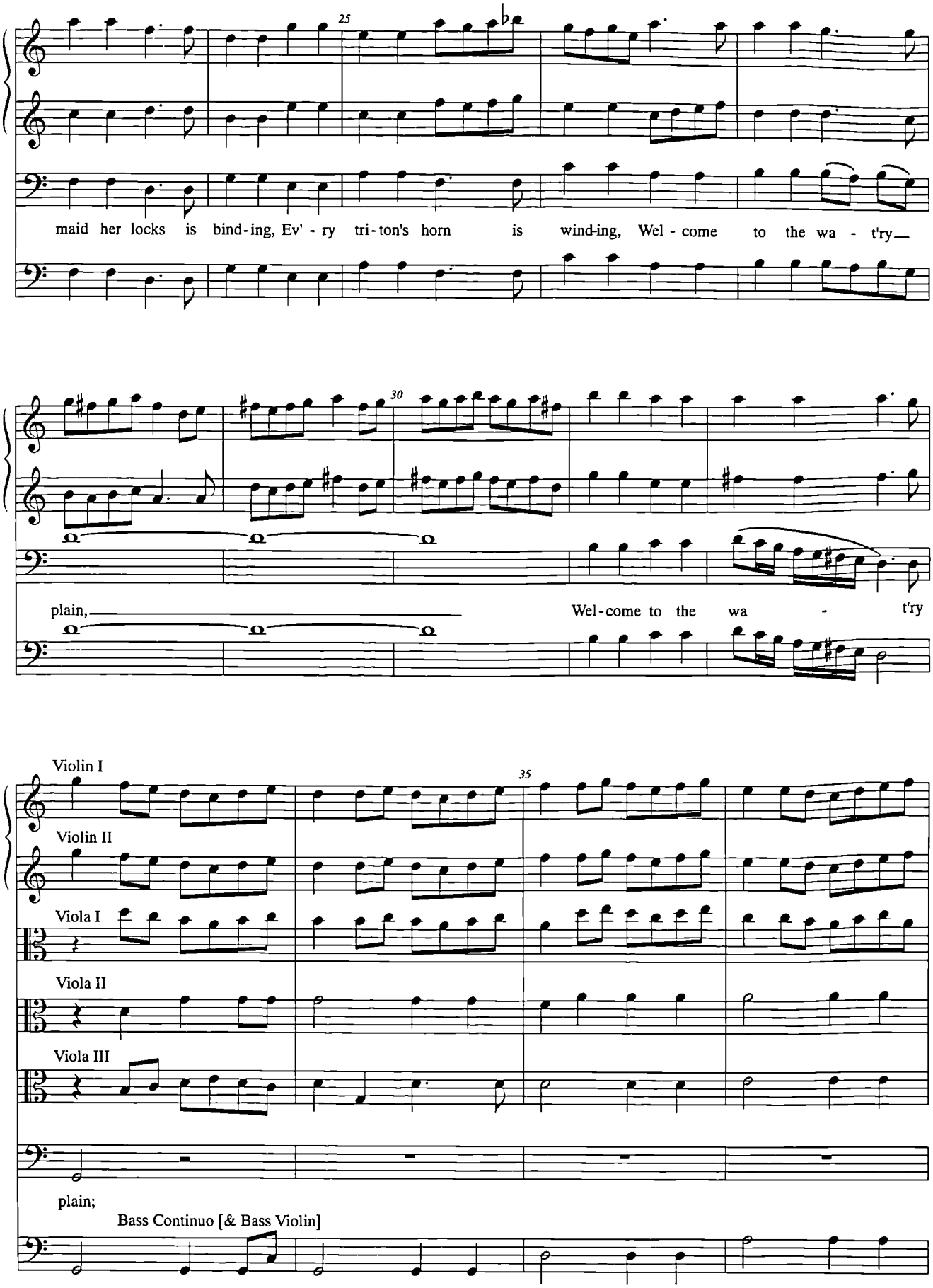
SONG (*Thamesis*) SEE THE GOD OF SEAS ATTENDS THEE

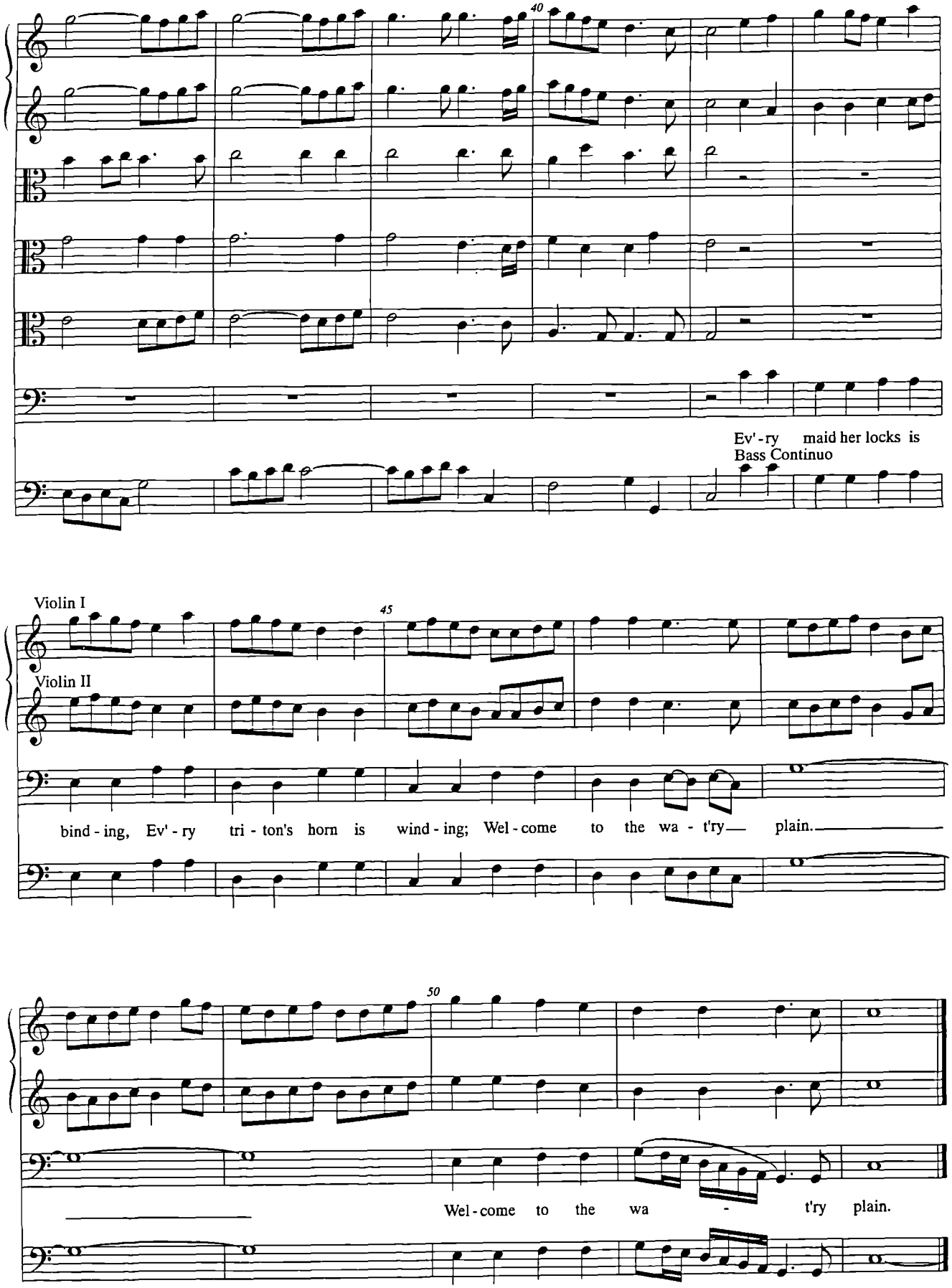




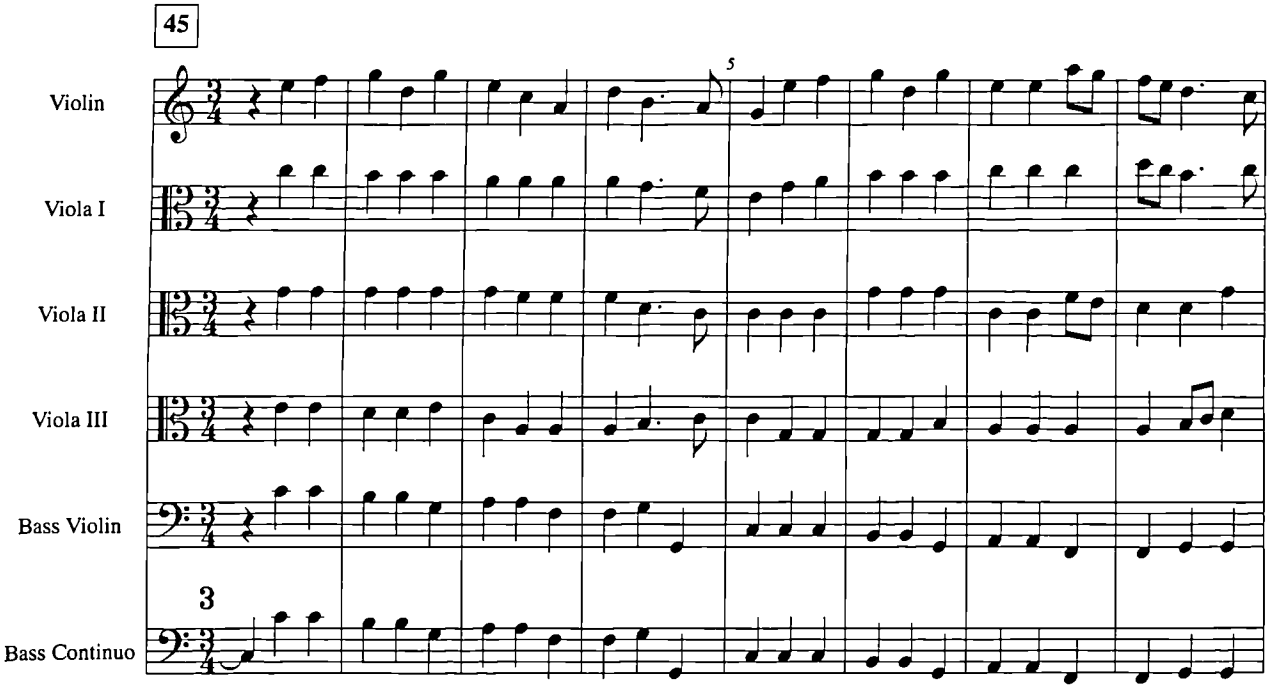

15
–friend thee, In thy pas - - - - - - sage o'er the
5 6 5 6

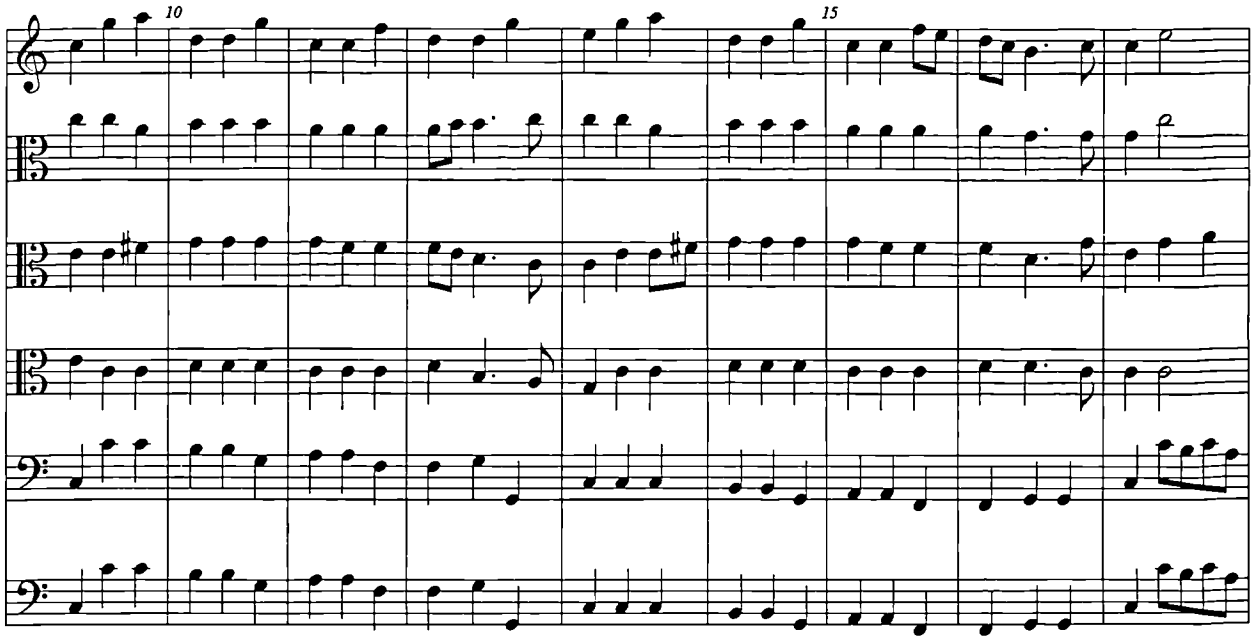

Violin I
Violin II
Viola I
Viola II
Viola III
20
main:
Bass Continuo [& Bass Violin]
Ev' - ry
Bass Continuo

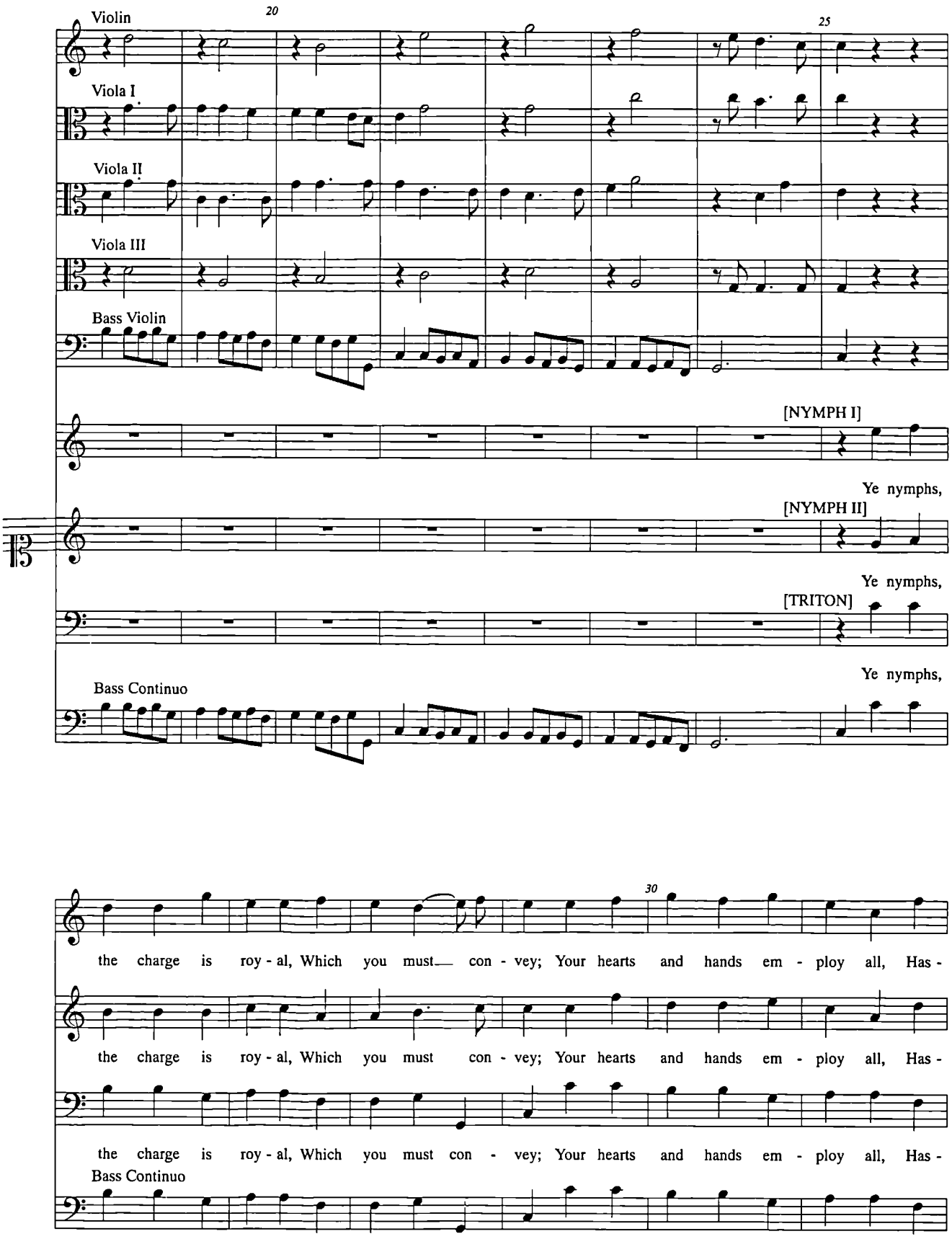

25
maid her locks is bind-ing, Ev' - ry tri-ton's horn is wind-ing, Wel - come to the wa - t'ry
30
plain, Wel-come to the wa - t'ry
35
Violin I
Violin II
Viola I
Viola II
Viola III
plain;
Bass Continuo [& Bass Violin]

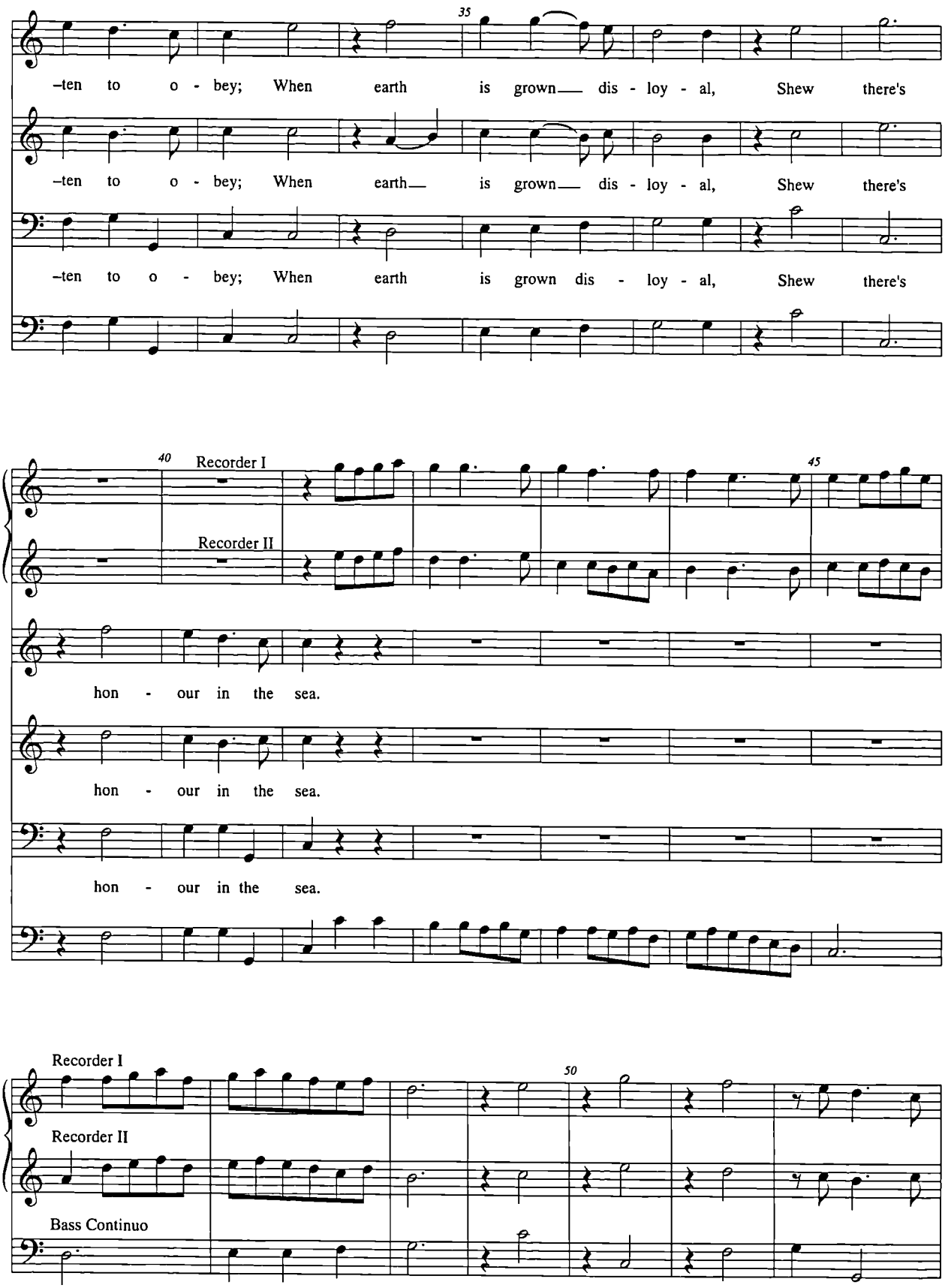

40
Ev'-ry maid her locks is
Bass Continuo
Violin I
45
Violin II
bind-ing, Ev'-ry tri-ton's horn is wind-ing; Wel-come to the wa-t'ry plain.
50
Wel-come to the wa - t'ry plain.

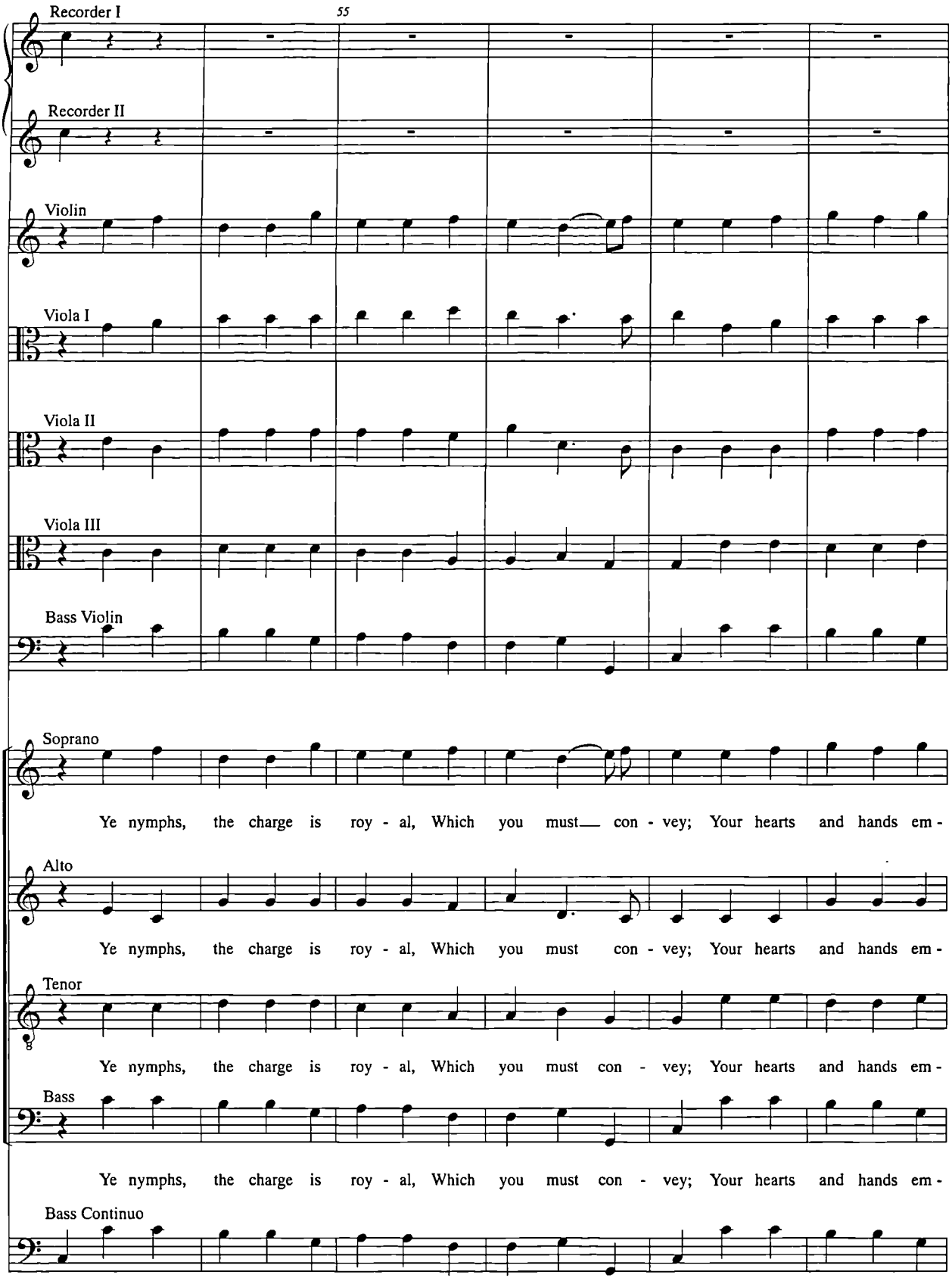
CHACON

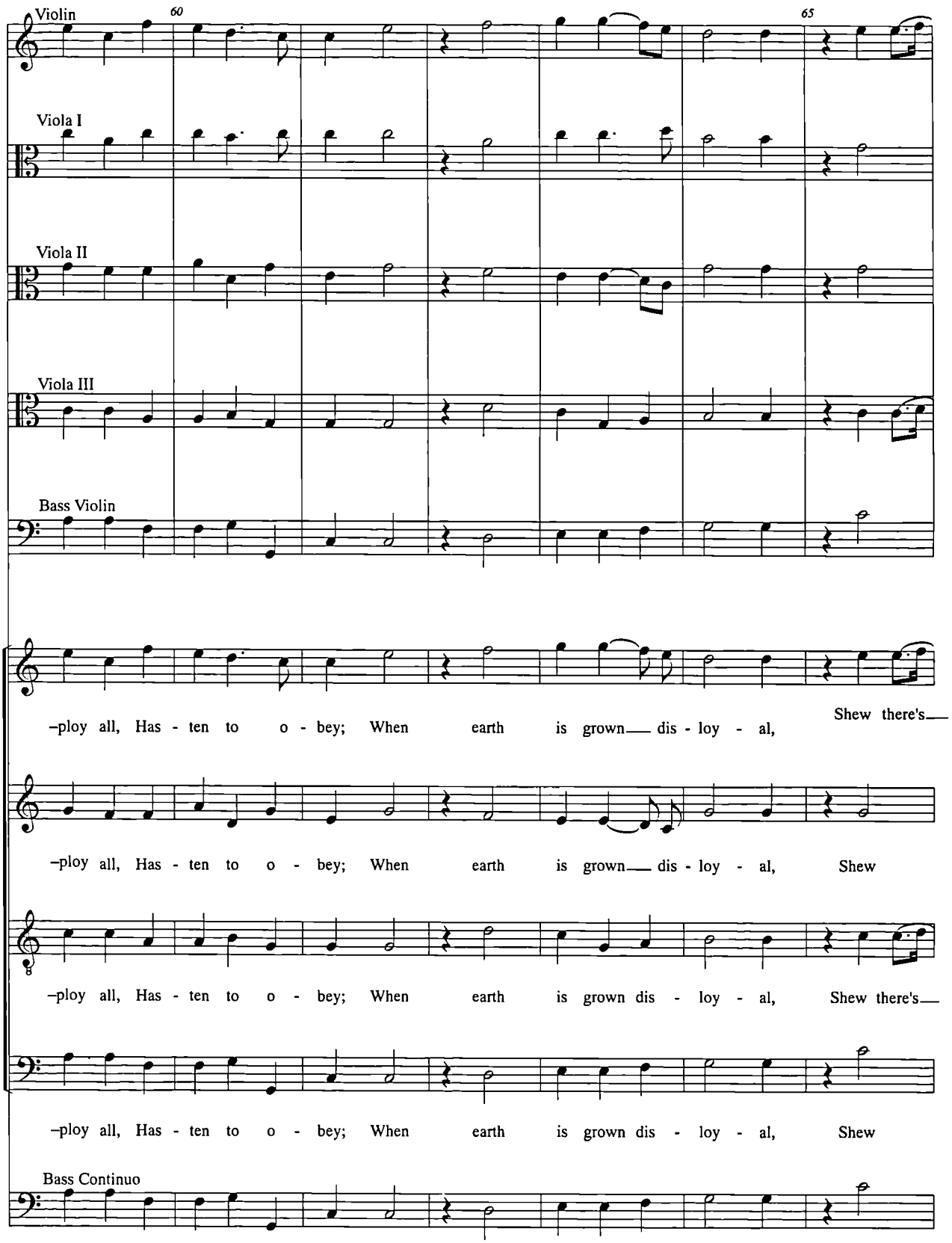

45
Violin
Viola I
Viola II
Viola III
Bass Violin
3
Bass Continuo
5

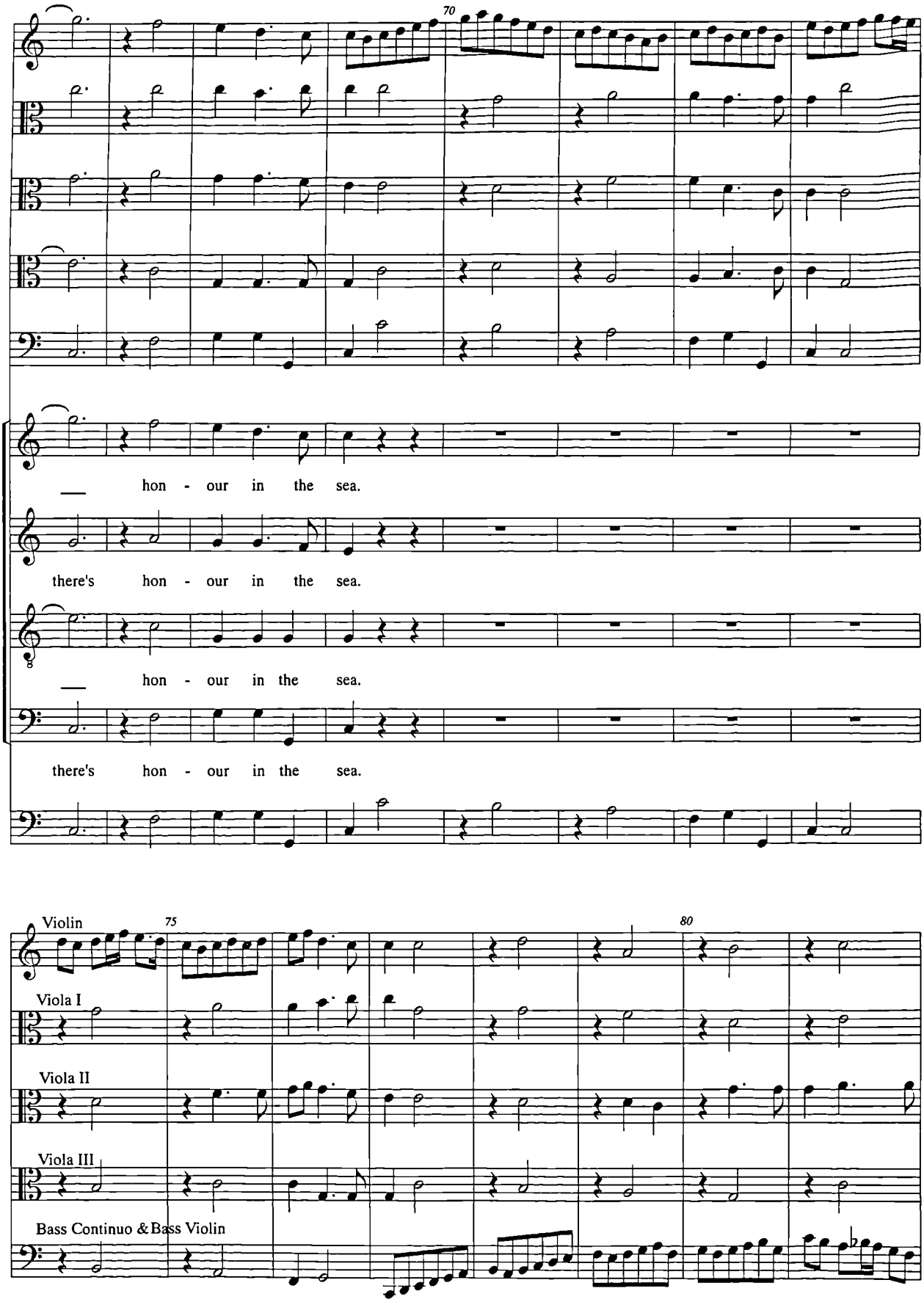

10
15

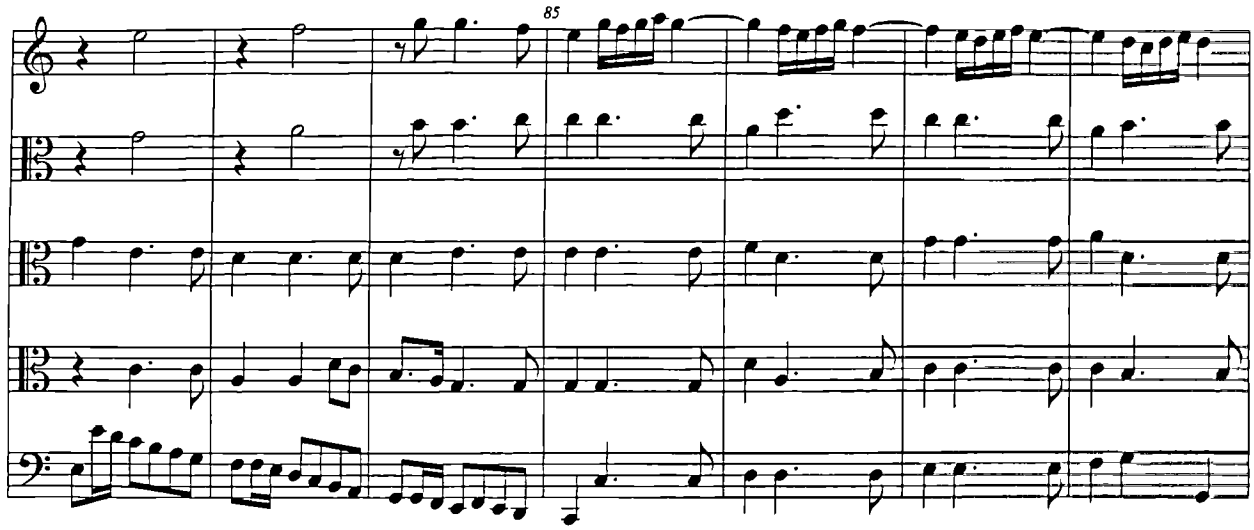

Violin
20
25
Viola I
Viola II
Viola III
Bass Violin
[NYMPH I]
Ye nymphs,
[NYMPH II]
Ye nymphs,
[TRITON]
Ye nymphs,
Bass Continuo
30
the charge is roy - al, Which you must con - vey; Your hearts and hands em - ploy all, Has -
the charge is roy - al, Which you must con - vey; Your hearts and hands em - ploy all, Has -
the charge is roy - al, Which you must con - vey; Your hearts and hands em - ploy all, Has -
Bass Continuo


35
–ten to o - bey; When earth is grown dis - loy - al, Shew there's
–ten to o - bey; When earth is grown dis - loy - al, Shew there's
–ten to o - bey; When earth is grown dis - loy - al, Shew there's
40
Recorder I
Recorder II
45
hon - our in the sea.
hon - our in the sea.
hon - our in the sea.
Recorder I
Recorder II
50
Bass Continuo


Recorder I
55
Recorder II
Violin
Viola I
Viola II
Viola III
Bass Violin
Soprano
Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -
Alto
Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -
Tenor
Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -
Bass
Ye nymphs, the charge is roy - al, Which you must con - vey; Your hearts and hands em -
Bass Continuo


Violin
60
65
Viola I
Viola II
Viola III
Bass Violin
–ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew there's
–ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew
–ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew there's
–ploy all, Has - ten to o - bey; When earth is grown dis - loy - al, Shew
Bass Continuo


70
hon - our in the sea.
there's hon - our in the sea.
hon - our in the sea.
there's hon - our in the sea.
Violin
75
80
Viola I
Viola II
Viola III
Bass Continuo & Bass Violin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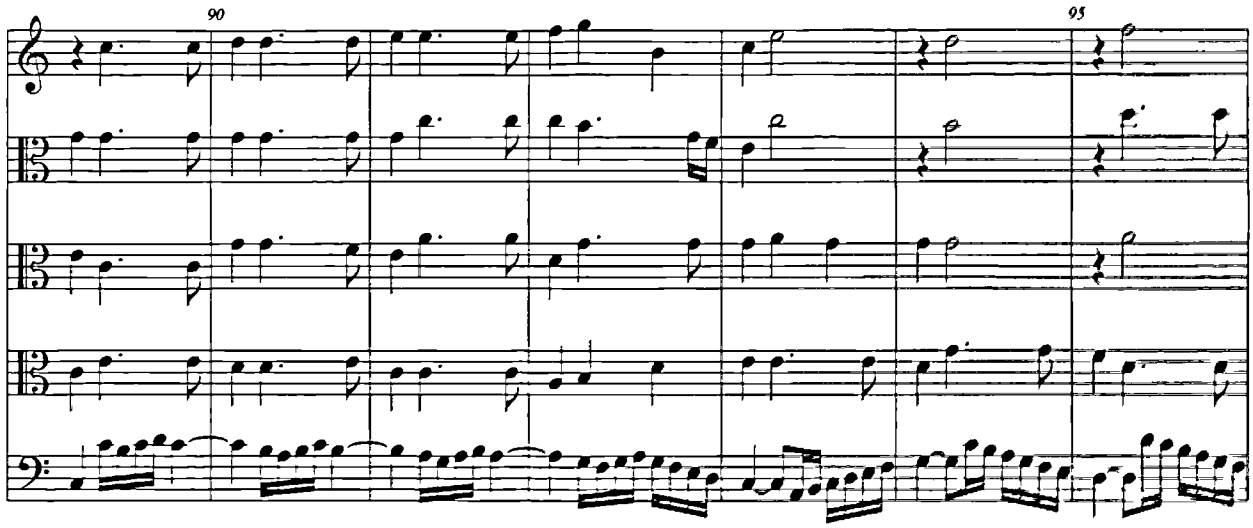
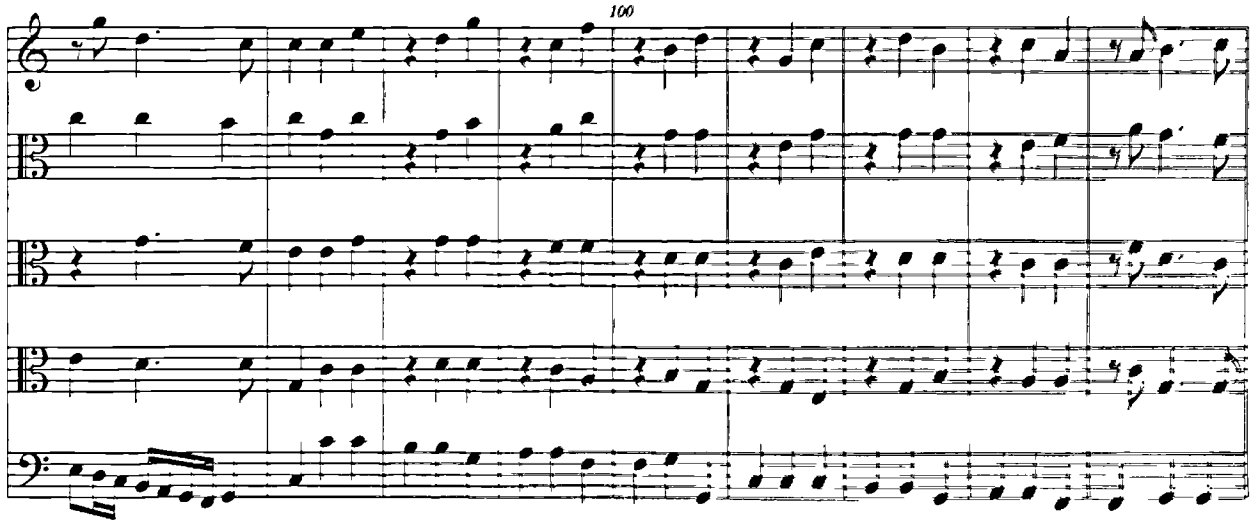

90
95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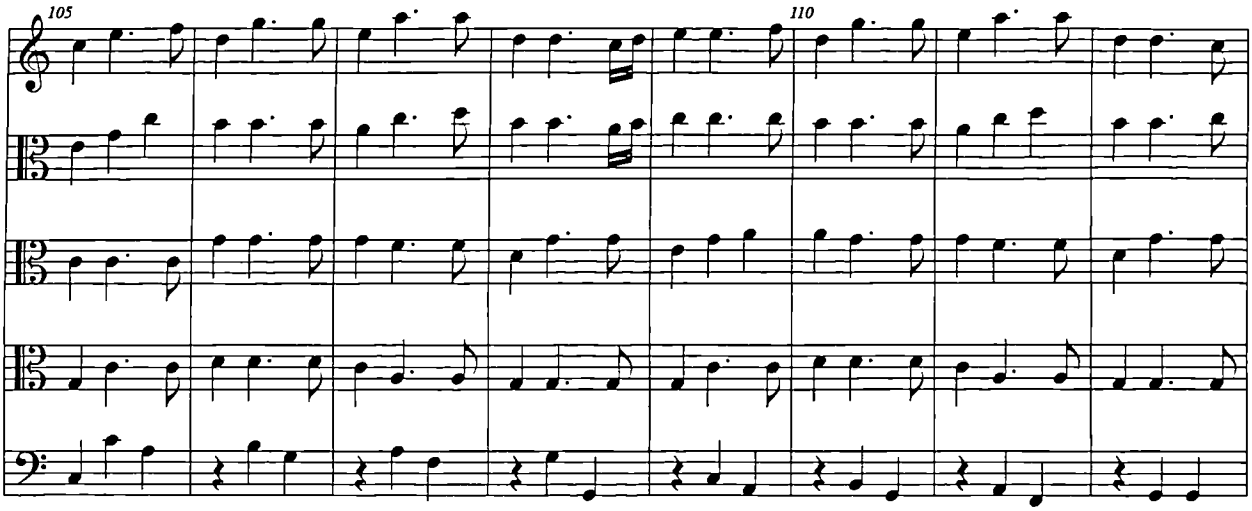
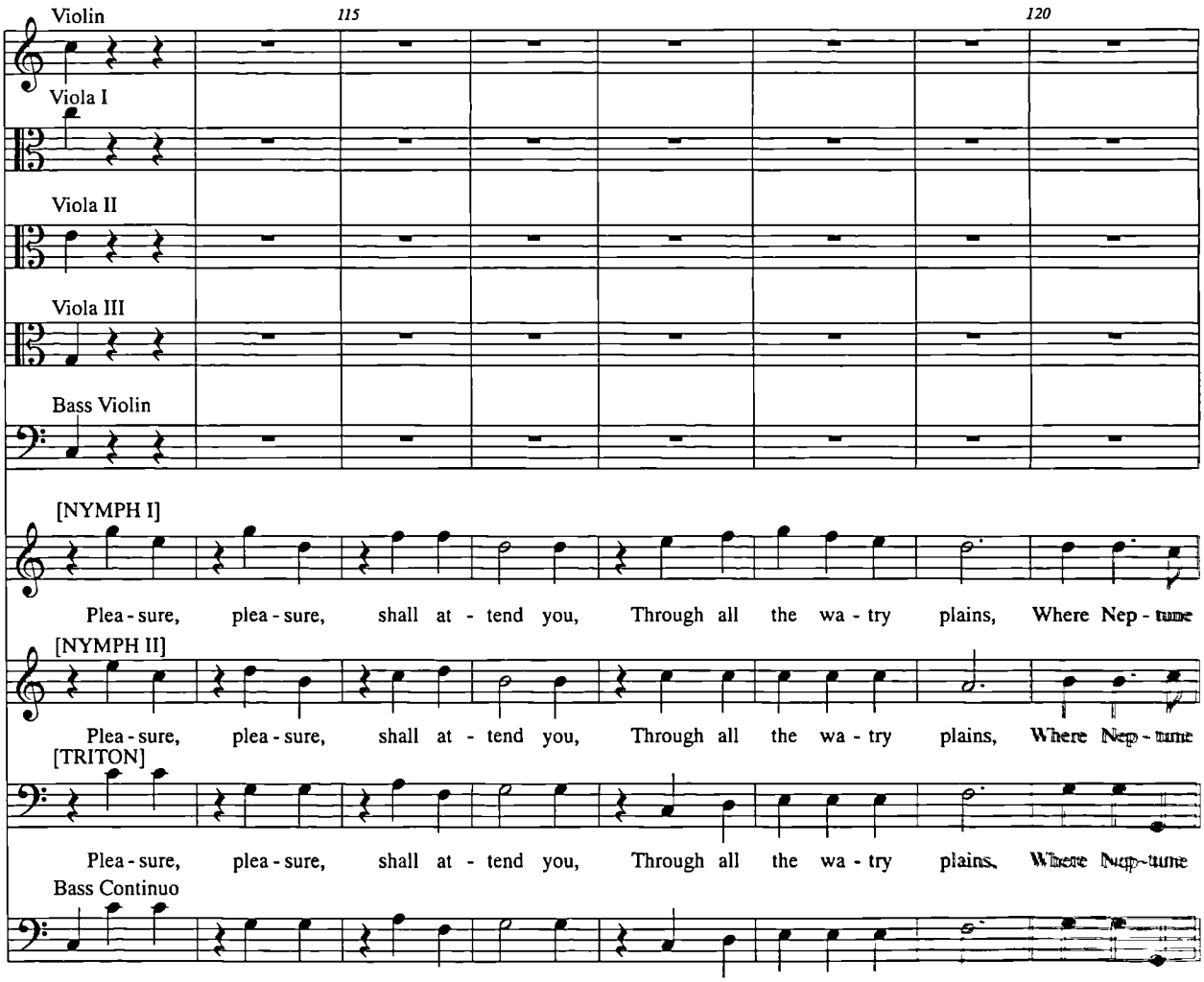
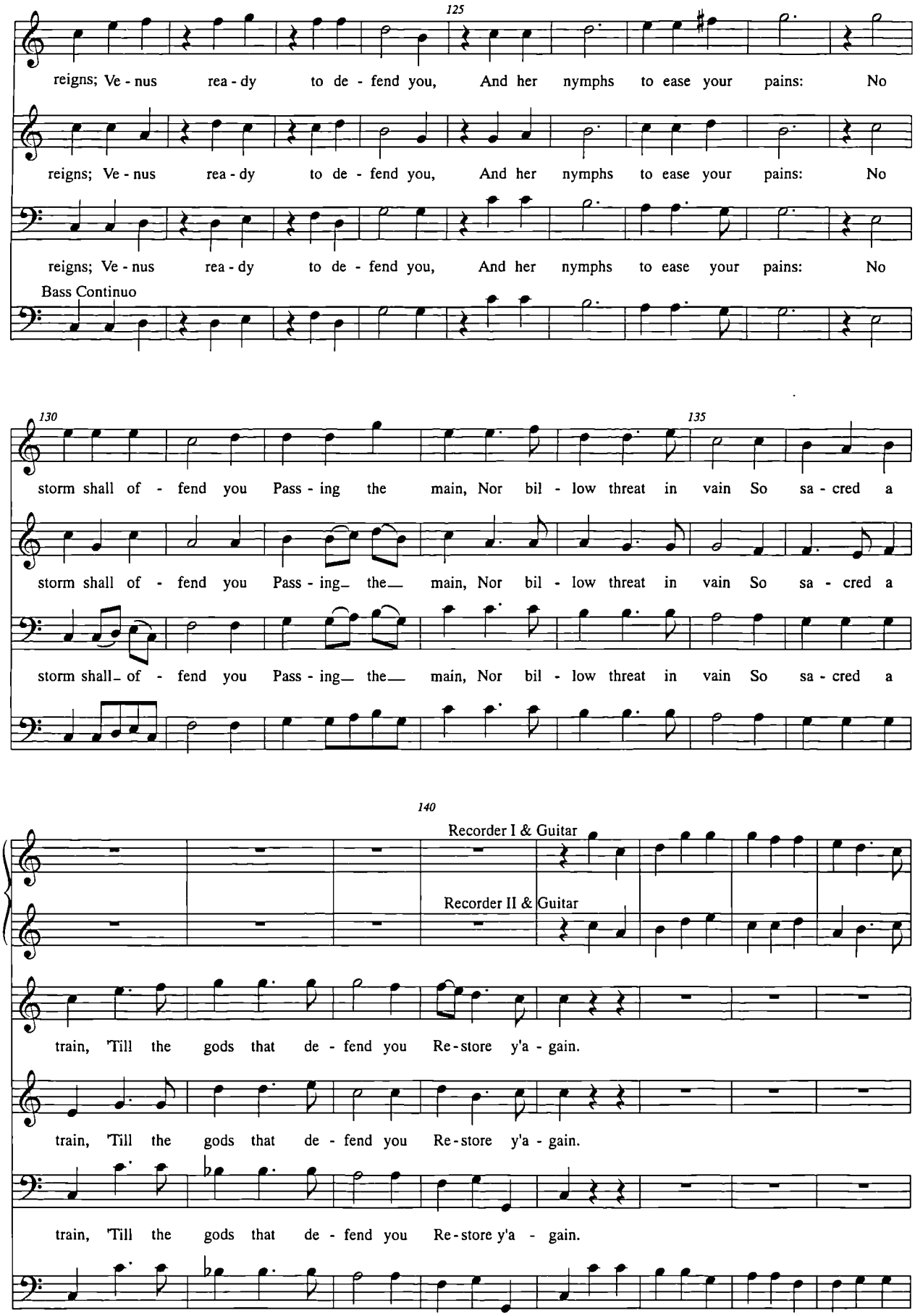
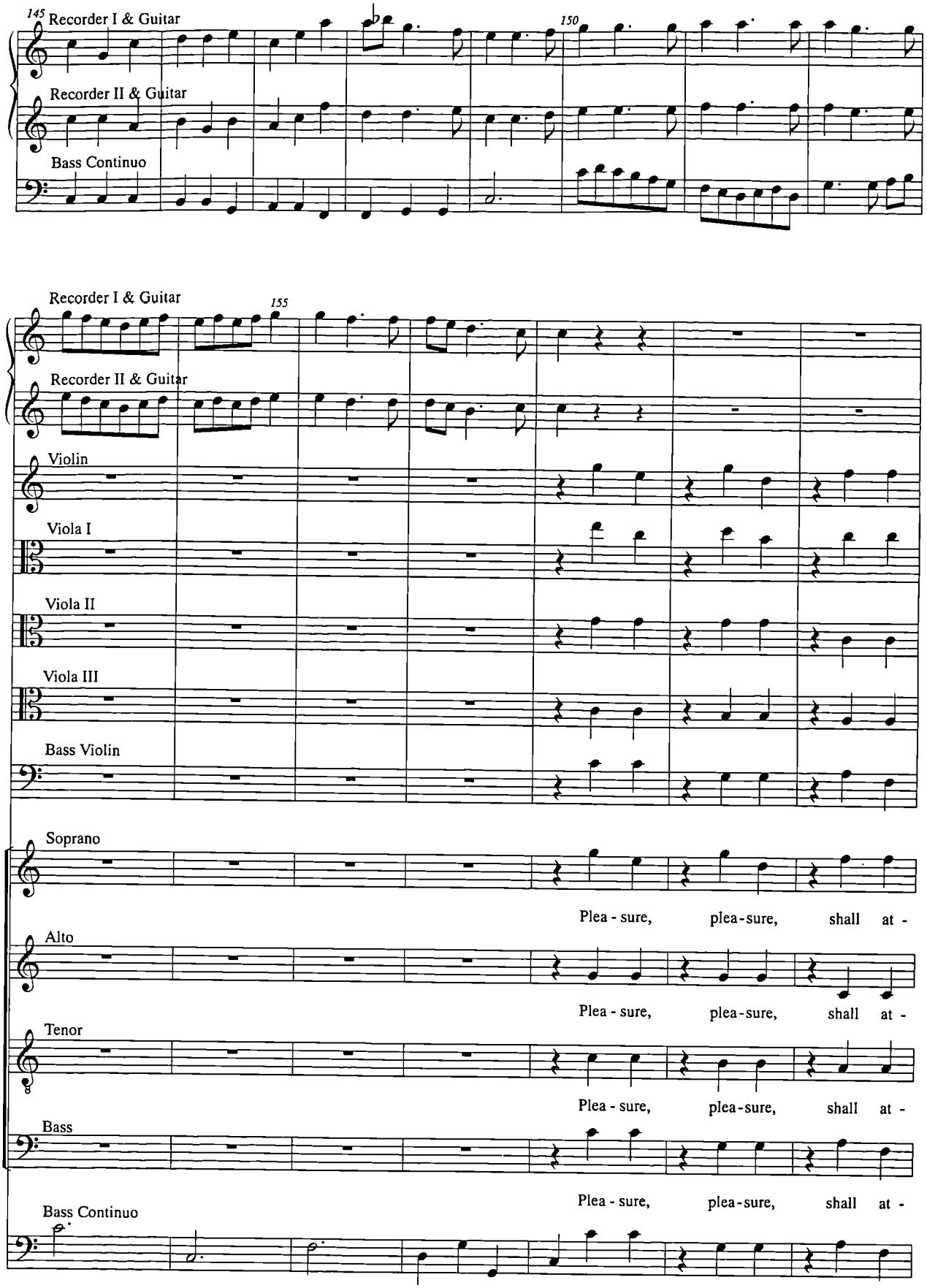
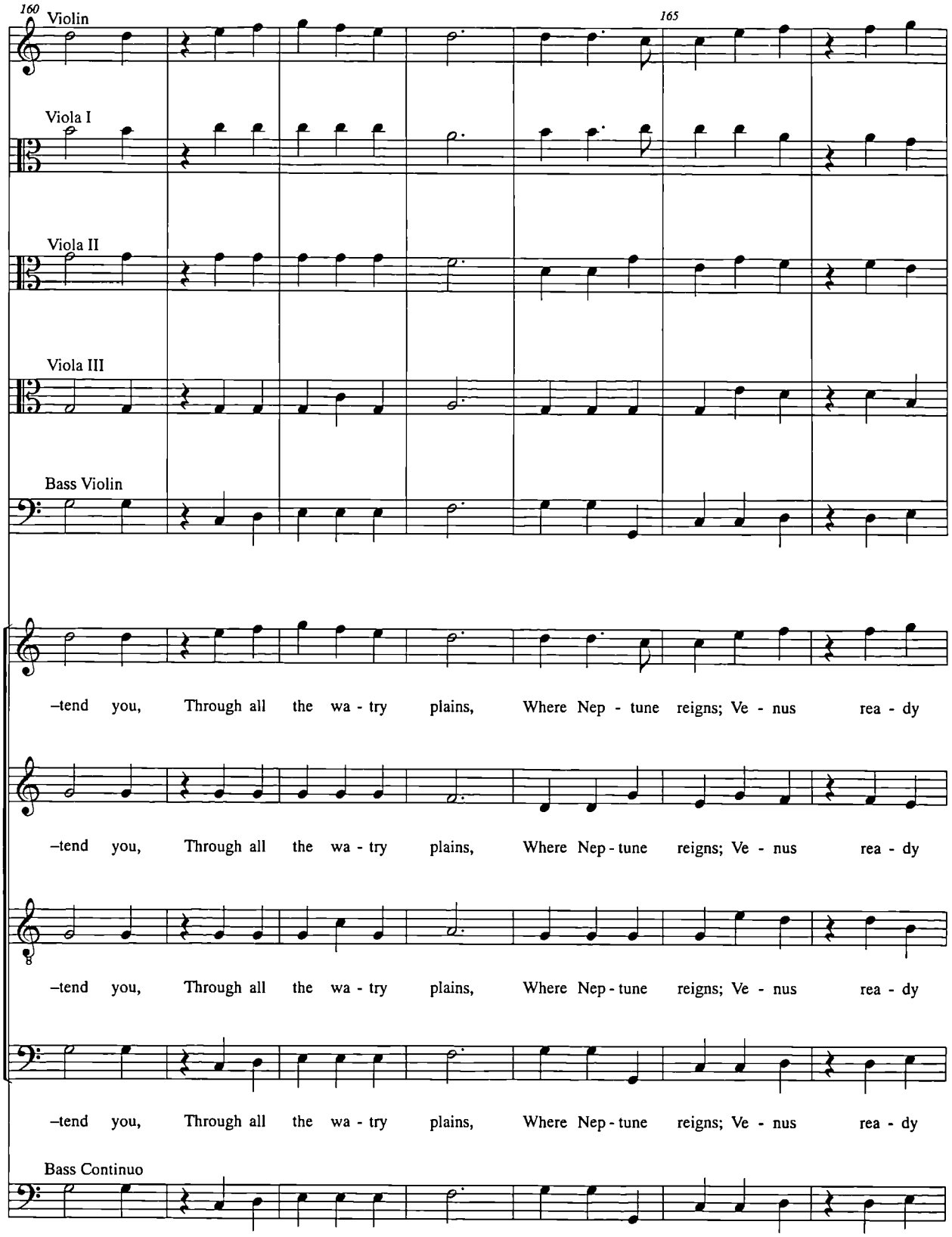
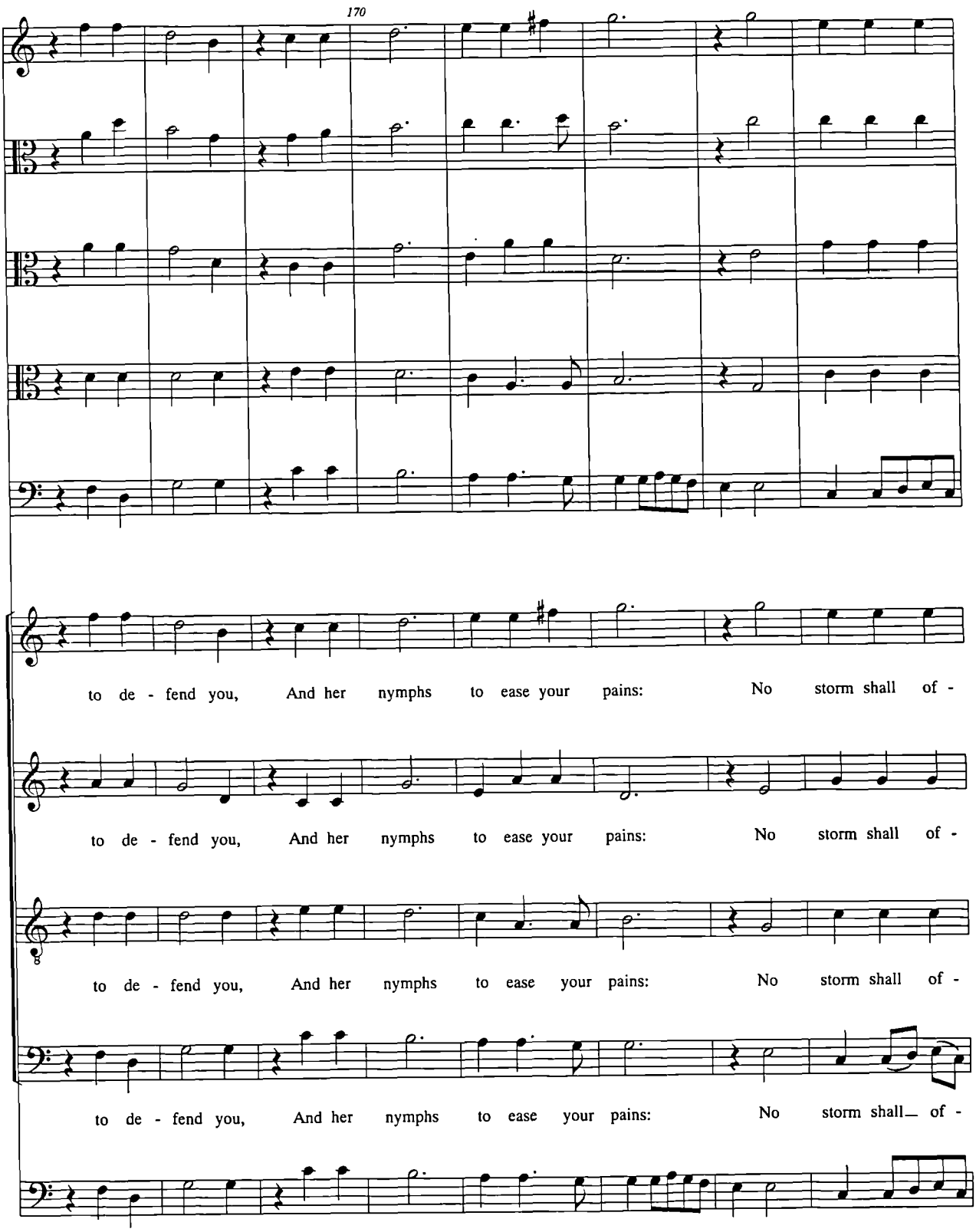

105
110

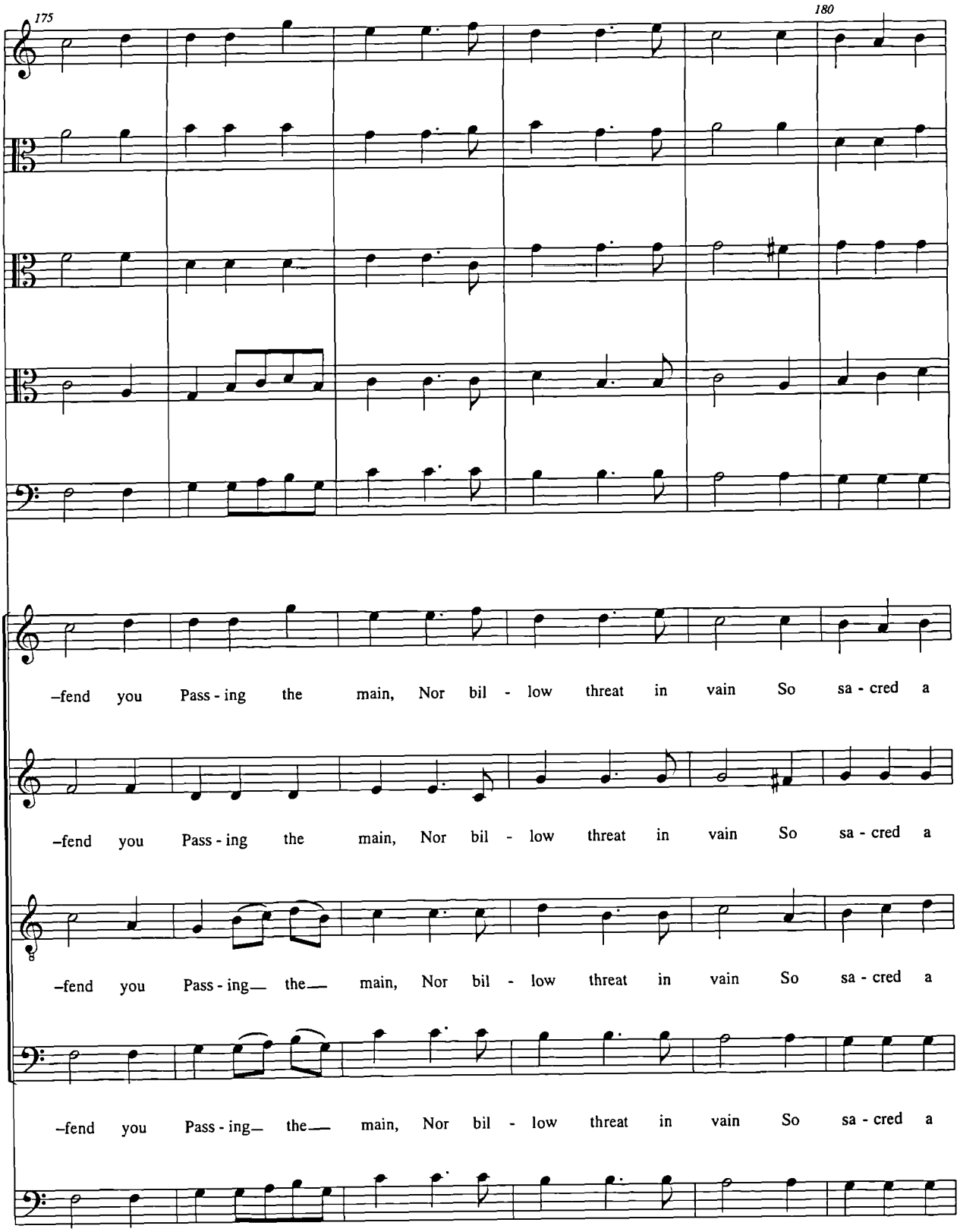

Violin
115
120
Viola I
Viola II
Viola III
Bass Violin
[NYMPH I]
Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune
[NYMPH II]
Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune
[TRITON]
Plea - sure, plea - sure, shall at - tend you, Through all the wa - try plains, Where Nep - tune
Bass Continuo

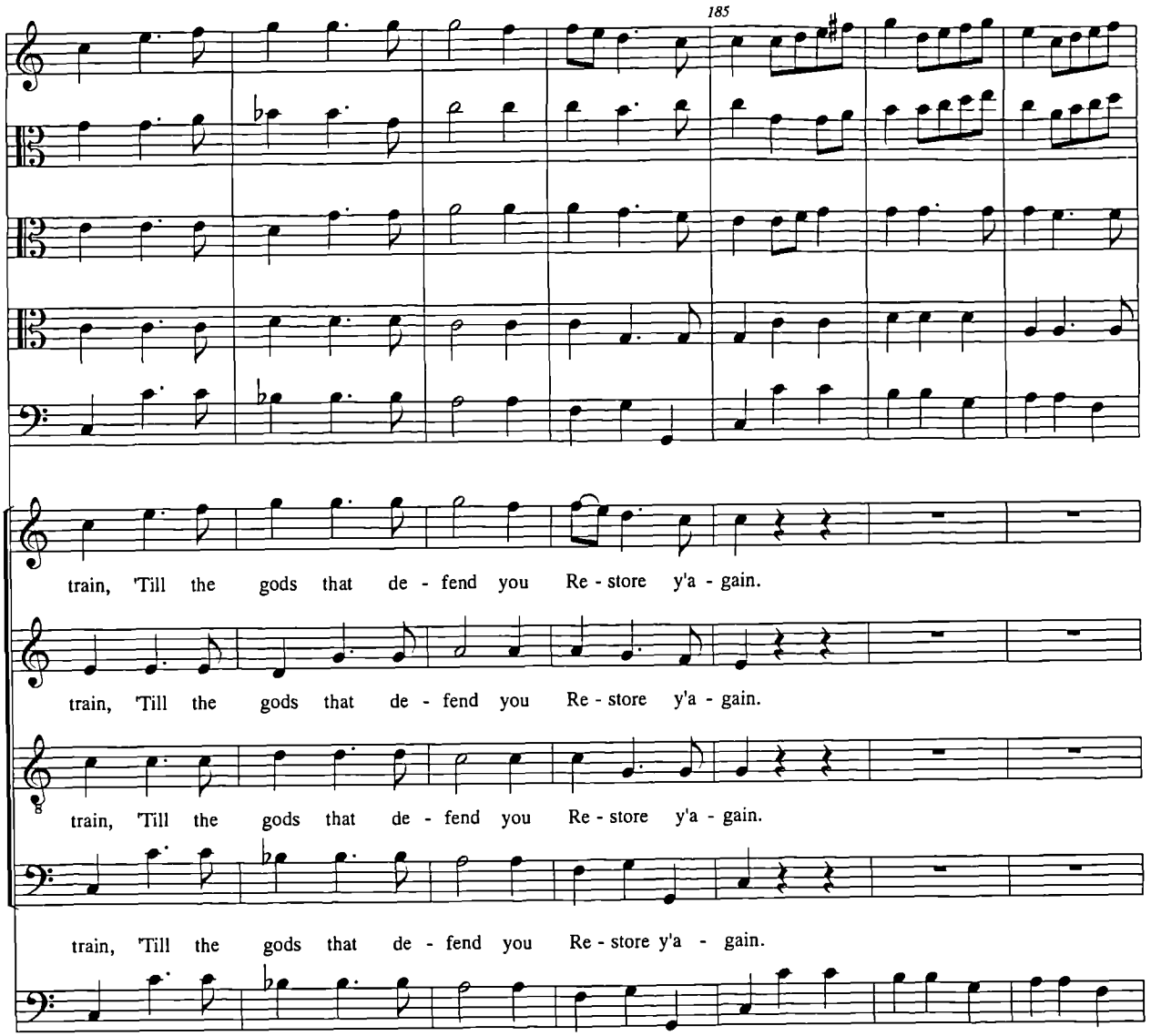

125
reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No
reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No
reigns; Ve - nus rea - dy to de - fend you, And her nymphs to ease your pains: No
Bass Continuo
130
135
storm shall of - fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a
storm shall of - fend you Pass - ing_ the_ main, Nor bil - low threat in vain So sa - cred a
storm shall_ of - fend you Pass - ing_ the_ main, Nor bil - low threat in vain So sa - cred a
140
Recorder I & Guitar
Recorder II & Guitar
train, 'Till the gods that de - fend you Re - store y'a - gain.
train, 'Till the gods that de - fend you Re - store y'a - gain.
train, 'Till the gods that de - fend you Re - store y'a - gain.

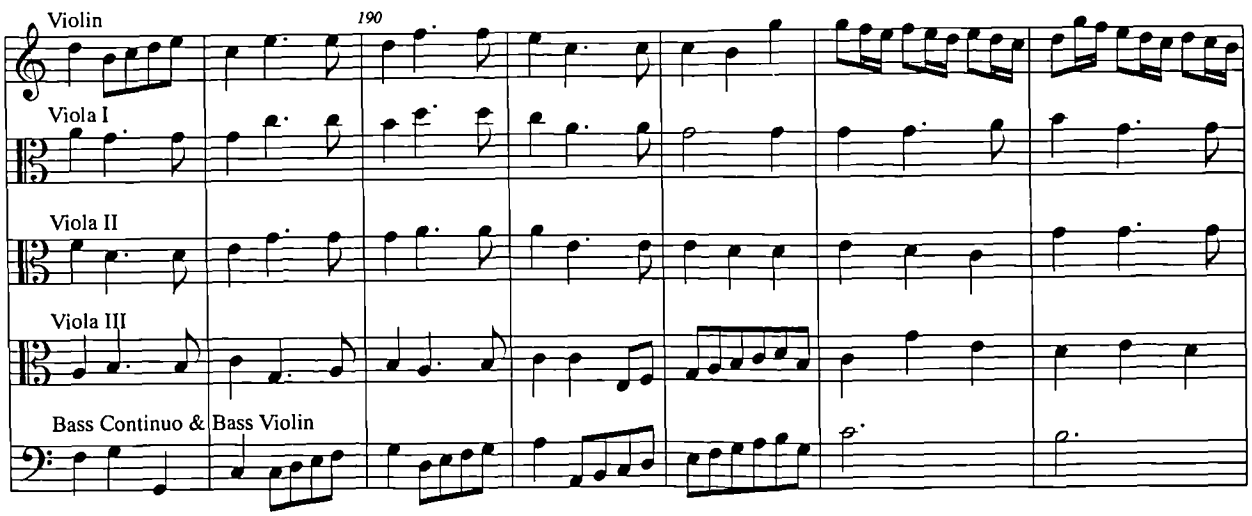

145
Recorder I & Guitar
Recorder II & Guitar
Bass Continuo
150
155
Recorder I & Guitar
Recorder II & Guitar
Violin
Viola I
Viola II
Viola III
Bass Violin
Soprano
Plea - sure, plea-sure, shall at -
Alto
Plea - sure, plea-sure, shall at -
Tenor
Plea - sure, plea-sure, shall at -
Bass
Plea - sure, plea-sure, shall at -
Bass Continuo

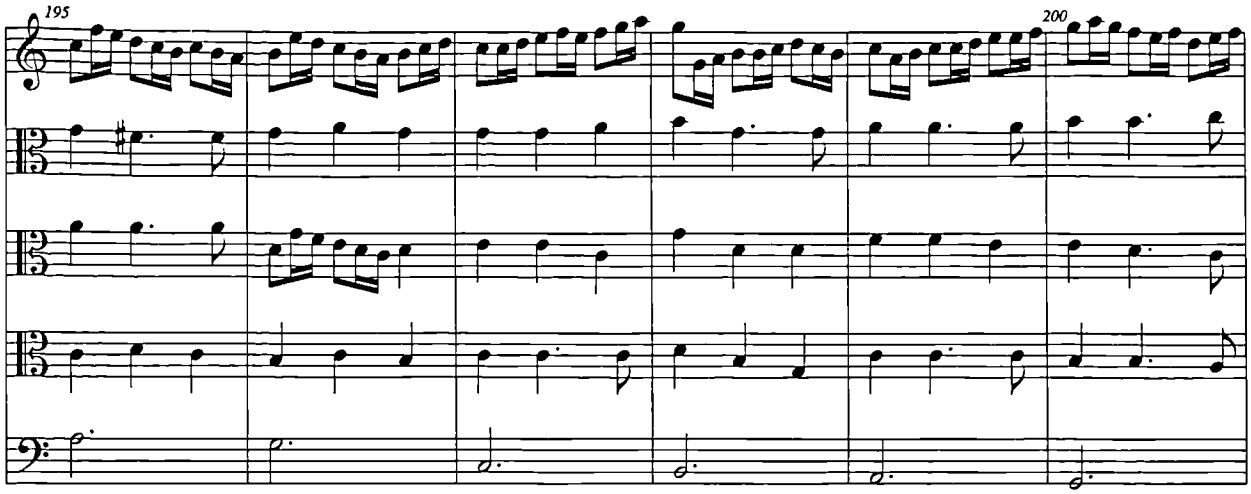

160
Violin
165
Viola I
Viola II
Viola III
Bass Violin
–tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy
–tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy
–tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy
–tend you, Through all the wa - try plains, Where Nep - tune reigns; Ve - nus rea - dy
Bass Continuo

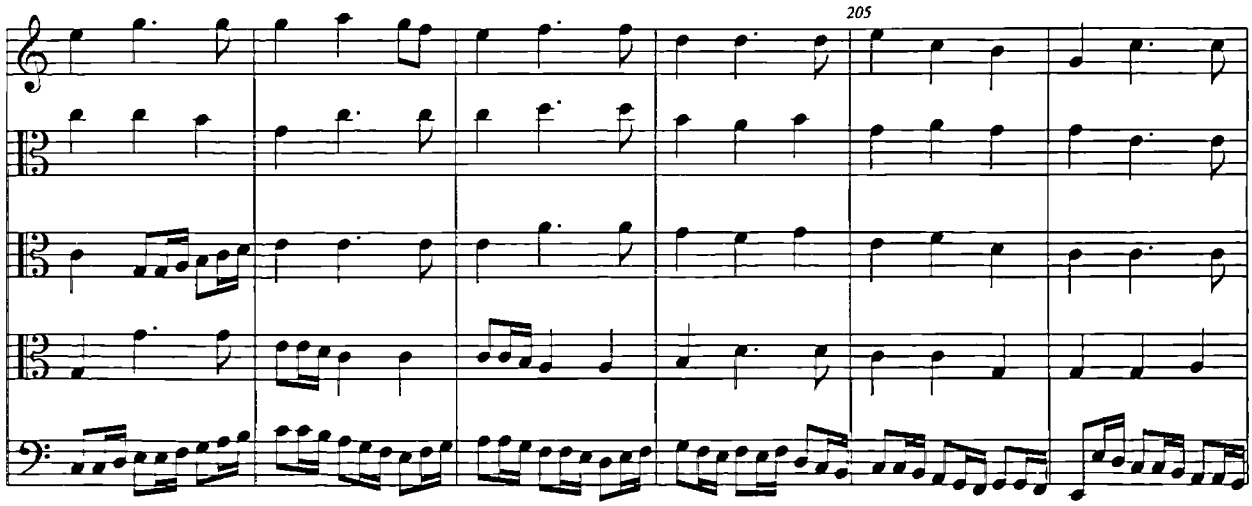

170
to de - fend you, And her nymphs to ease your pains: No storm shall of -
to de - fend you, And her nymphs to ease your pains: No storm shall of -
to de - fend you, And her nymphs to ease your pains: No storm shall of -
to de - fend you, And her nymphs to ease your pains: No storm shall_ of -


175
180
–fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a
–fend you Pass - ing the main, Nor bil - low threat in vain So sa - cred a
–fend you Pass - ing— the— main, Nor bil - low threat in vain So sa - cred a
–fend you Pass - ing— the— main, Nor bil - low threat in vain So sa - cred a


185
train, 'Till the gods that de - fend you Re - store y'a - gain.
train, 'Till the gods that de - fend you Re - store y'a - gain.
train, 'Till the gods that de - fend you Re - store y'a - gain.
train, 'Till the gods that de - fend you Re - store y'a - gain.


Violin
190
Viola I
Viola II
Viola III
Bass Continuo & Bass Violin


195
200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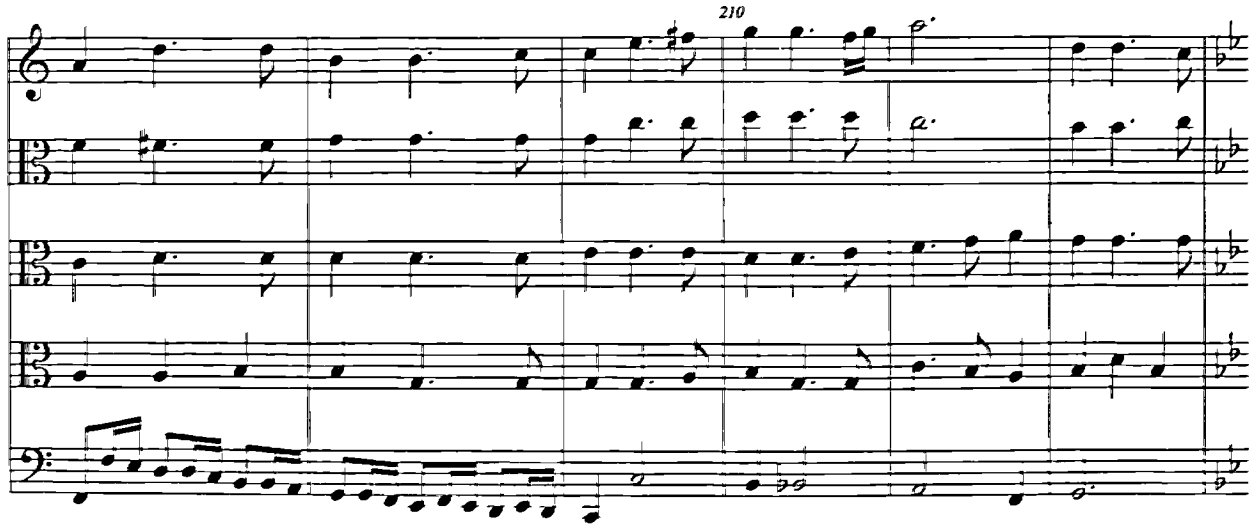
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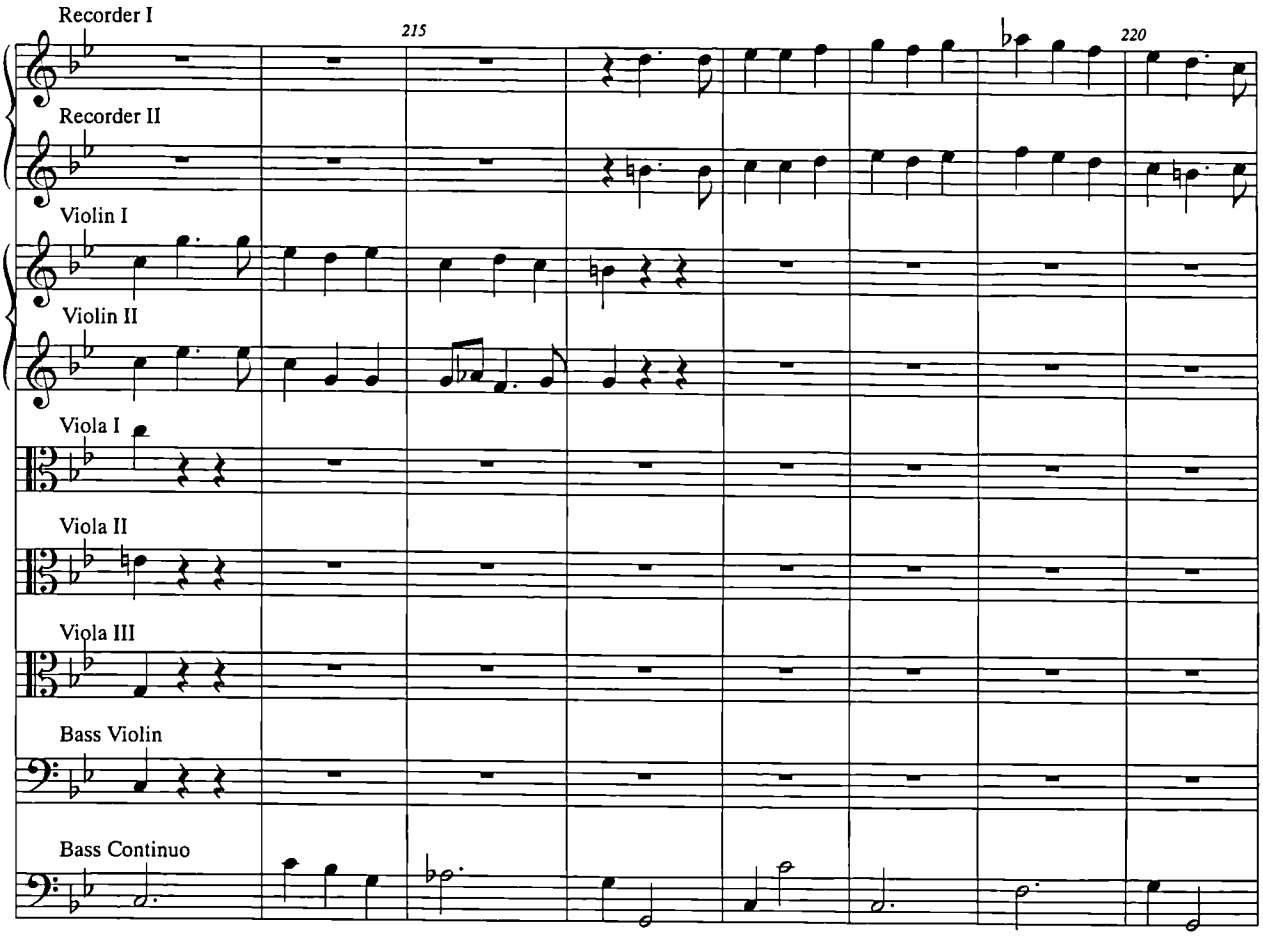
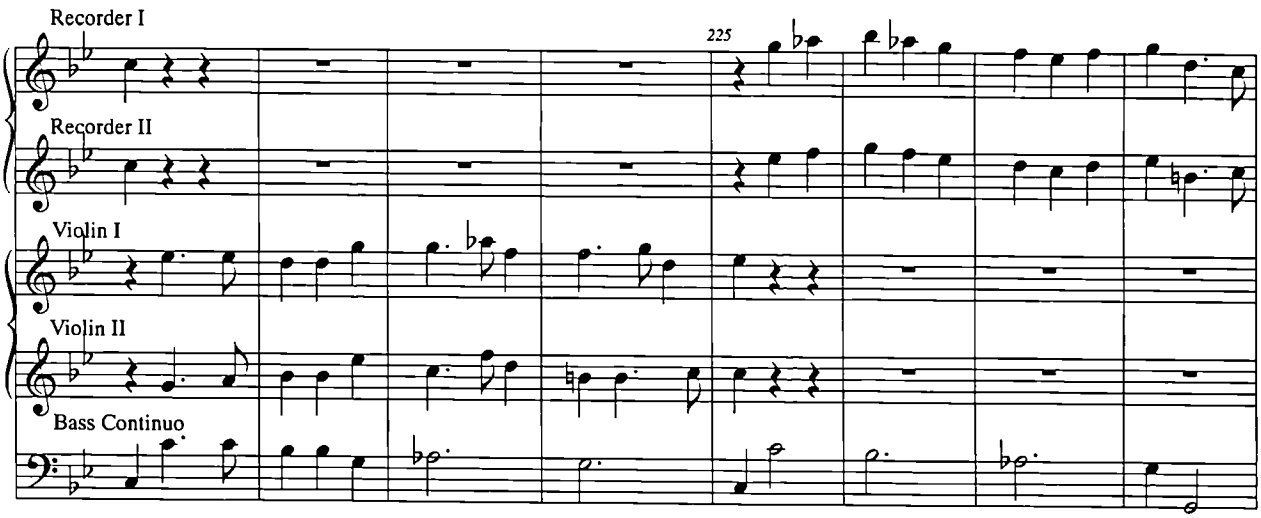
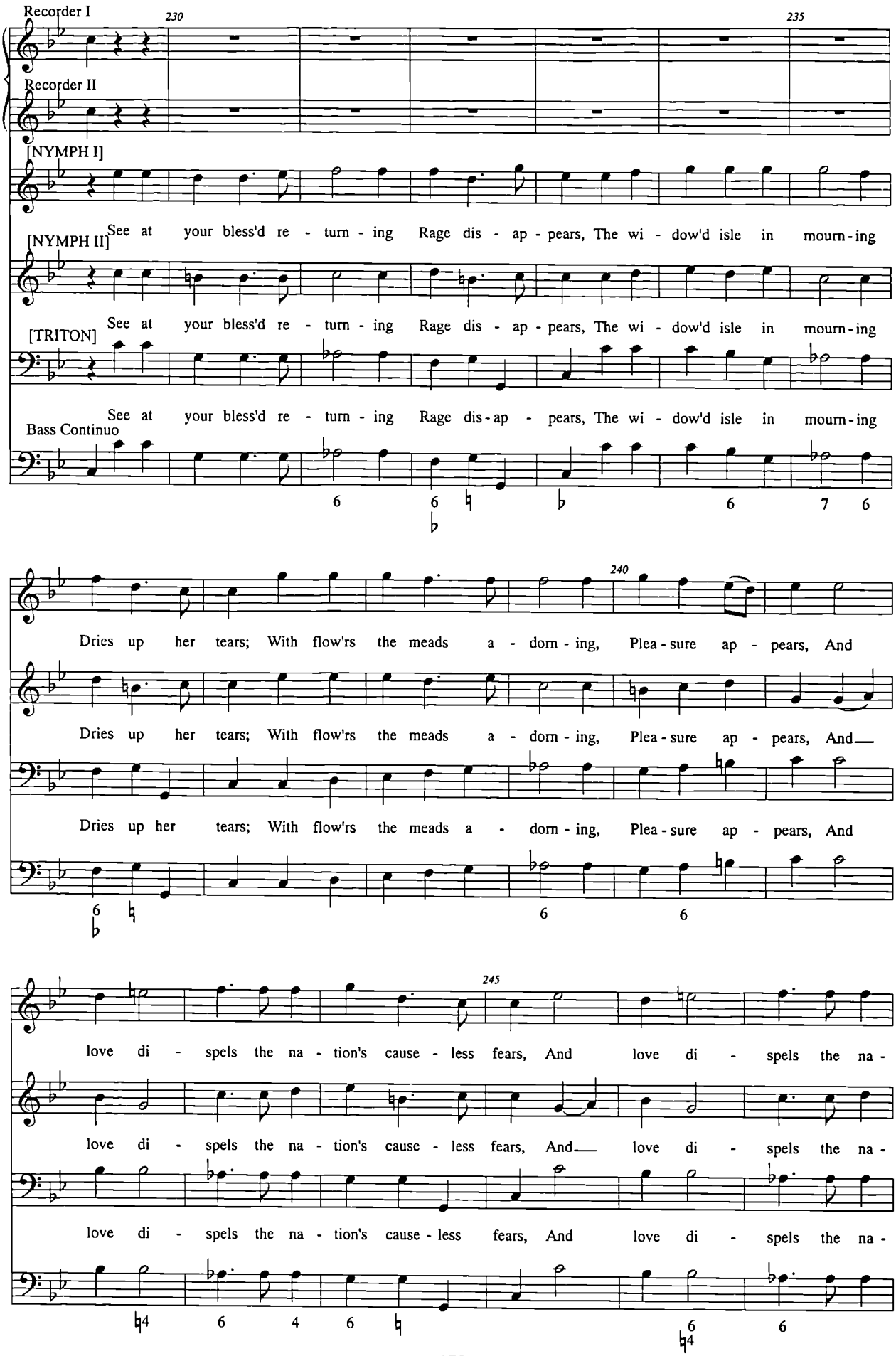
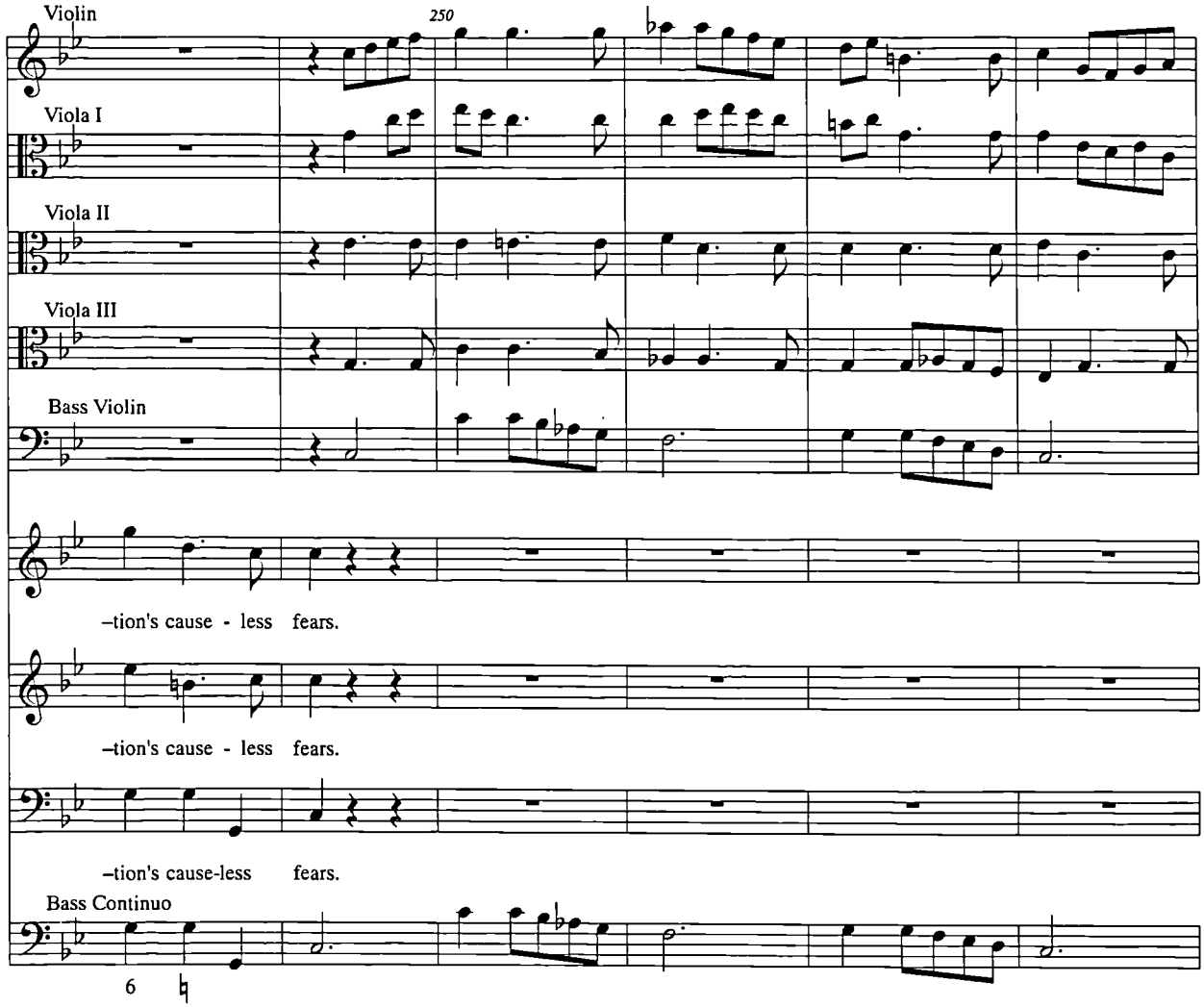
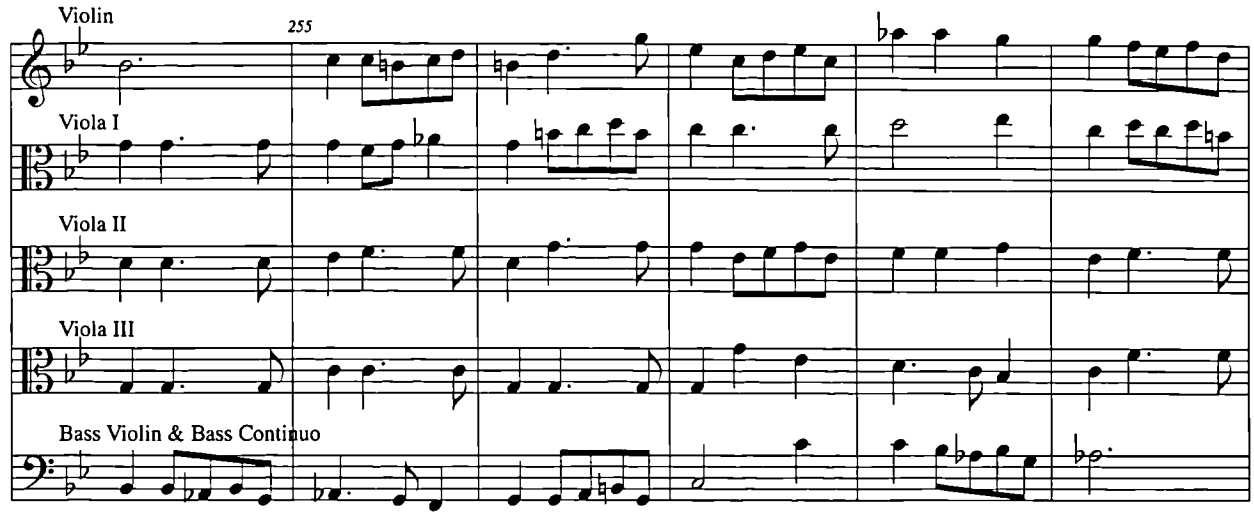
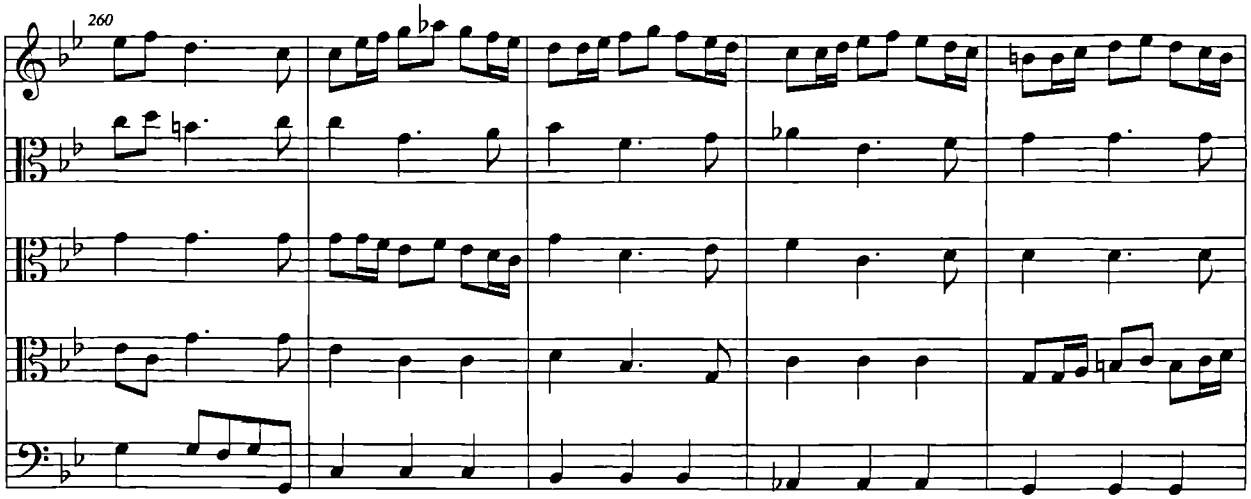

Recorder I
215
220
Recorder II
Violin I
Violin II
Viola I
Viola II
Viola III
Bass Violin
Bass Continuo


Recorder I
225
Recorder II
Violin I
Violin II
Bass Continuo


Recorder I
Recorder II
[NYMPH I]
[NYMPH II]
[TRITON]
Bass Continuo
230
235
240
245
See at your bless'd re - turn - ing Rage dis - ap - pears, The wi - dow'd isle in mourn - ing
See at your bless'd re - turn - ing Rage dis - ap - pears, The wi - dow'd isle in mourn - ing
See at your bless'd re - turn - ing Rage dis-ap - pears, The wi - dow'd isle in mourn - ing
Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And
Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And
Dries up her tears; With flow'rs the meads a - dorn - ing, Plea - sure ap - pears, And
love di - spels the na - tion's cause - less fears, And love di - spels the na -
love di - spels the na - tion's cause - less fears, And love di - spels the na -
love di - spels the na - tion's cause - less fears, And love di - spels the na -


Violin
250
Viola I
Viola II
Viola III
Bass Violin
–tion's cause - less fears.
–tion's cause - less fears.
–tion's cause-less fears.
Bass Continuo
6 ♮


Violin
255
Viola I
Viola II
Viola III
Bass Violin & Bass Continuo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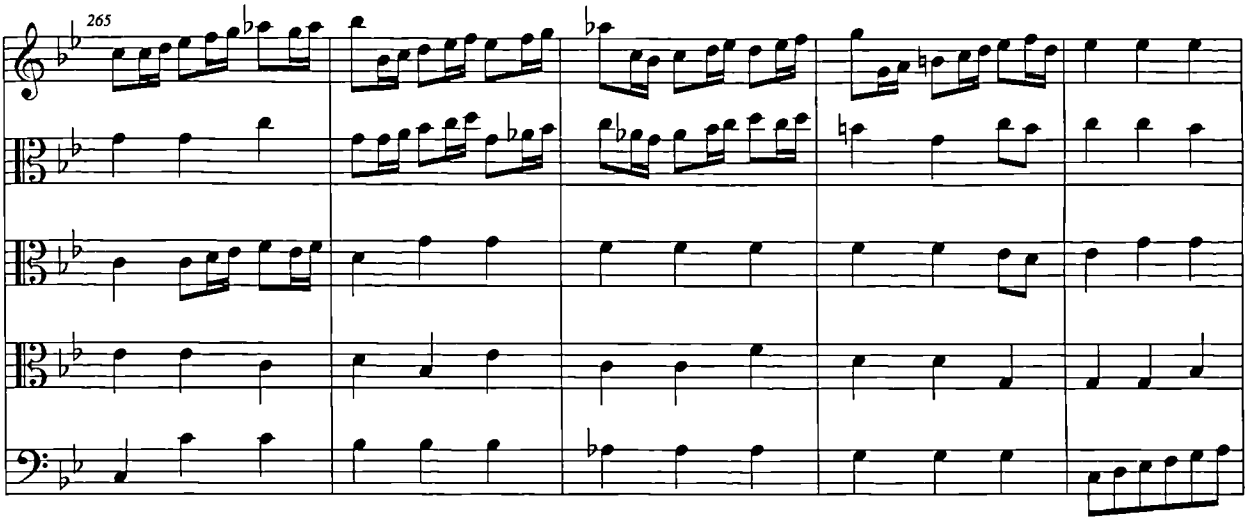
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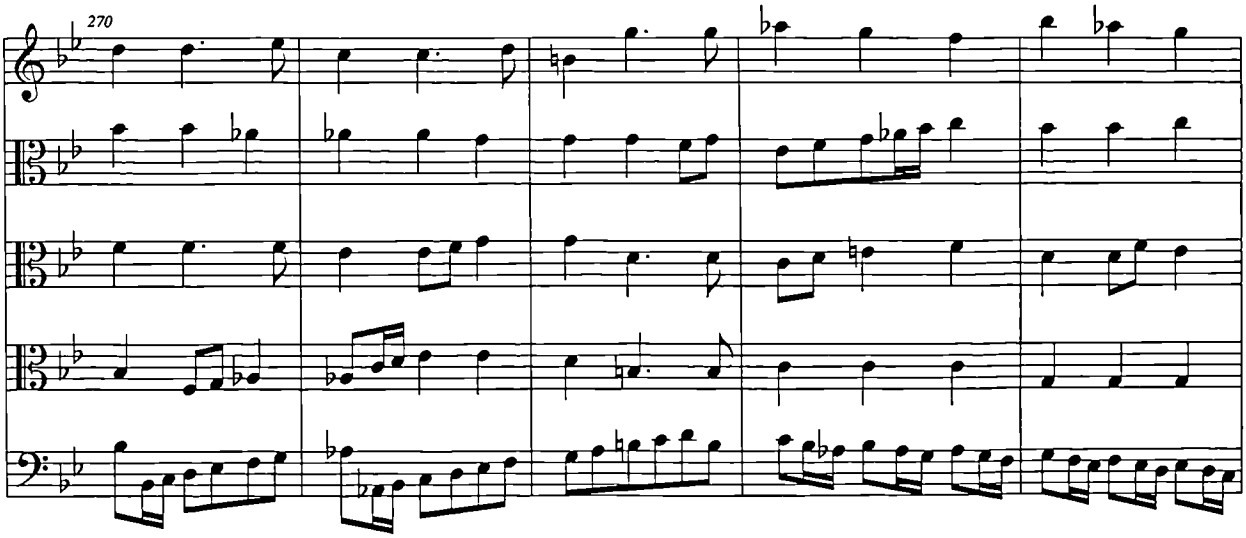
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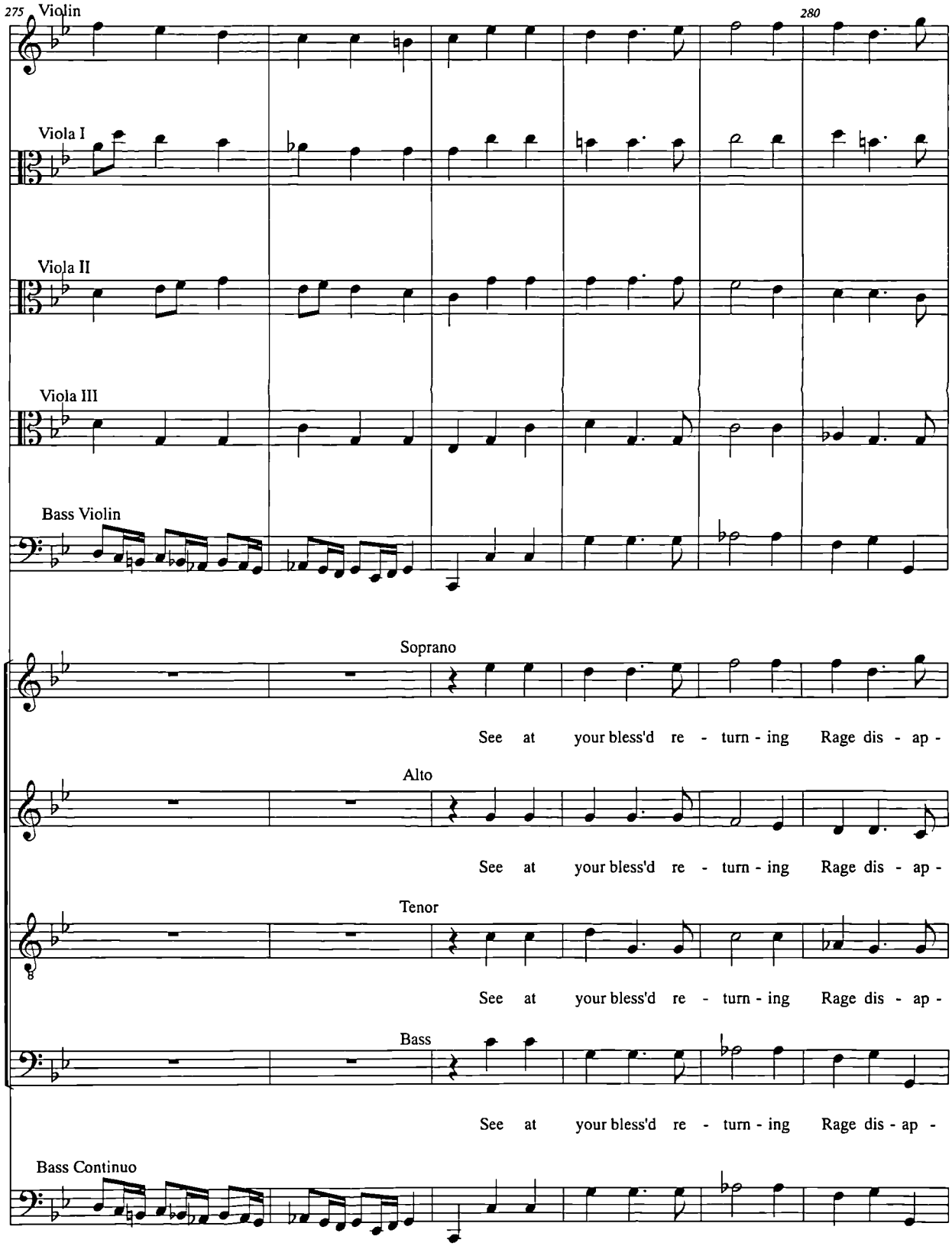
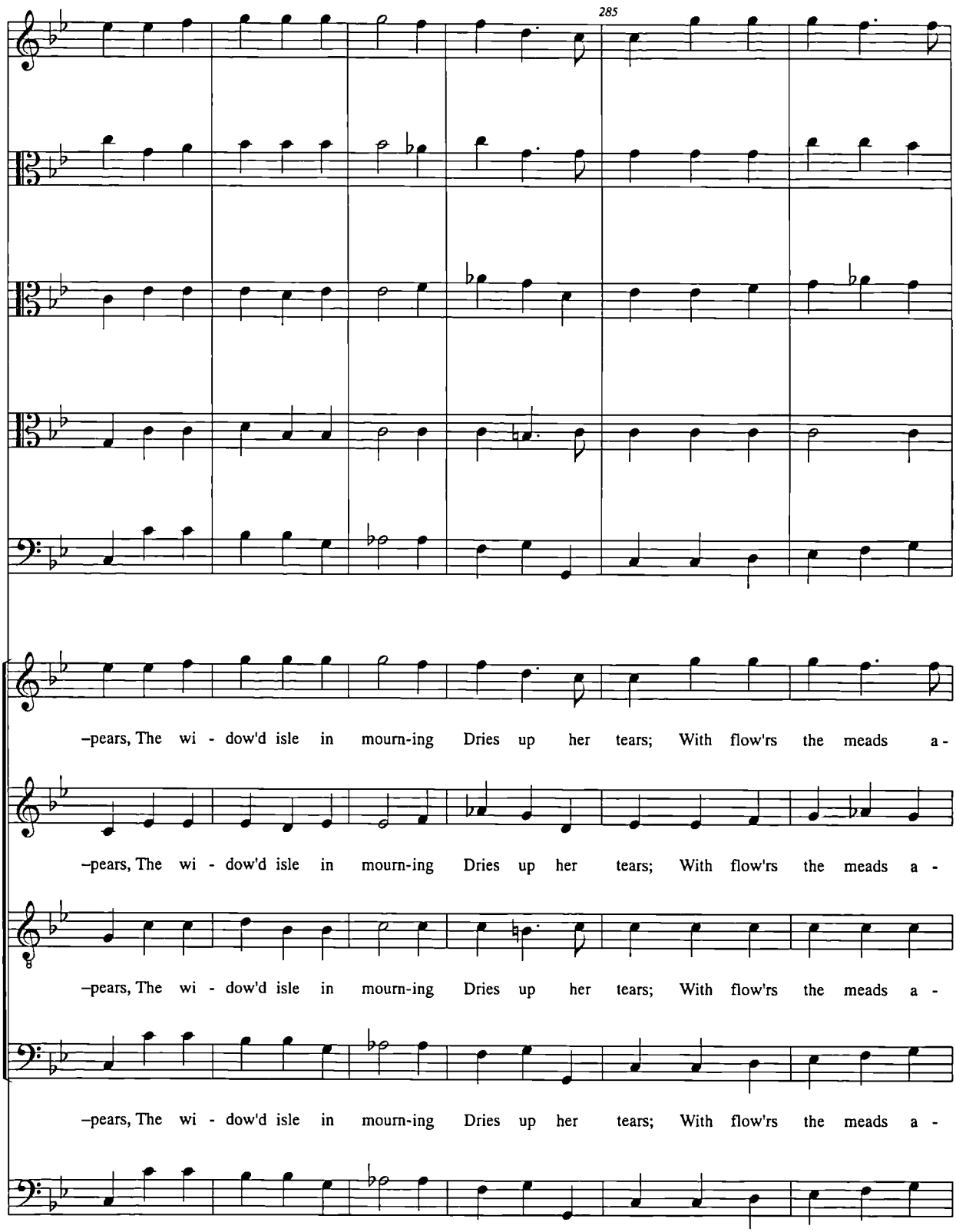
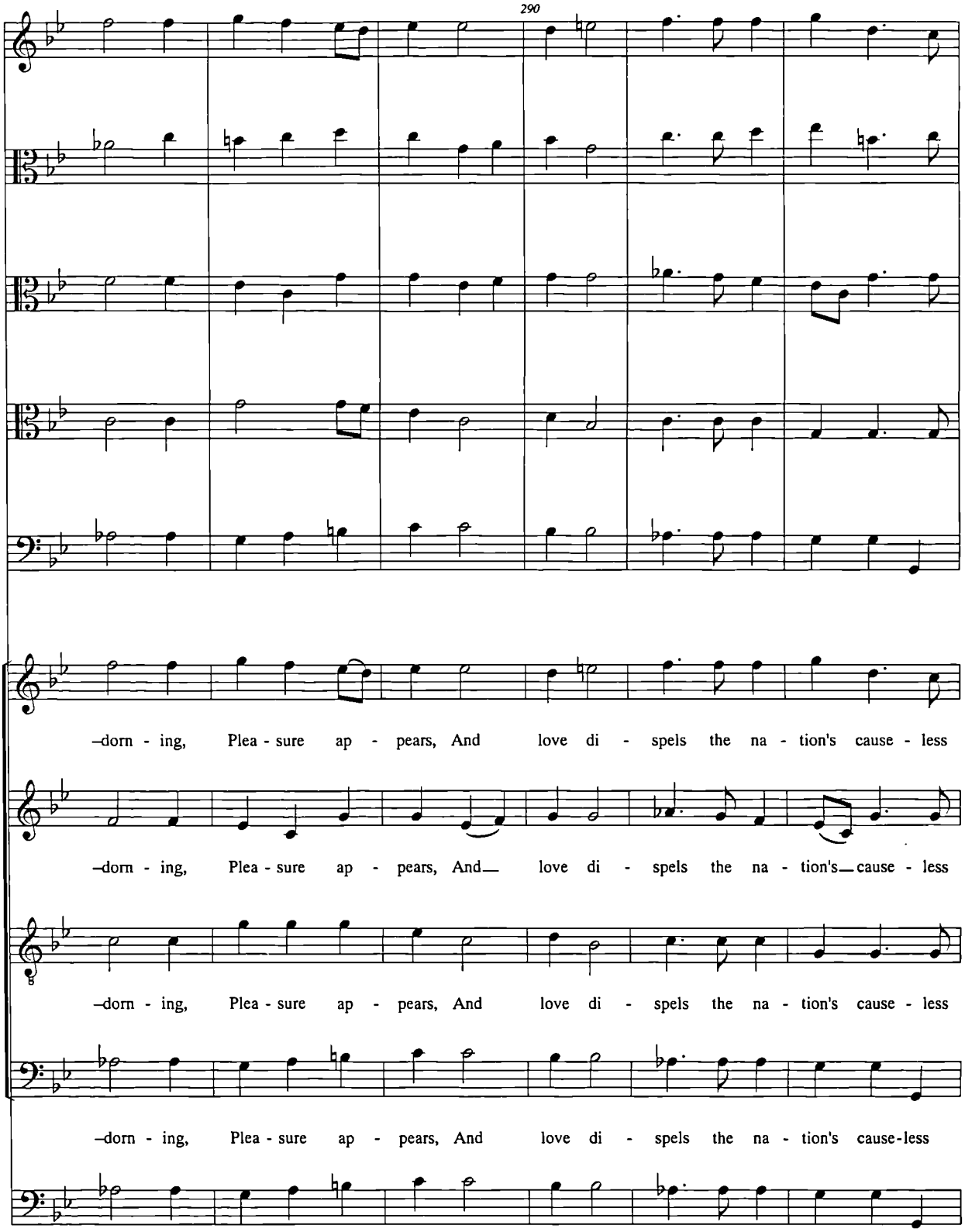
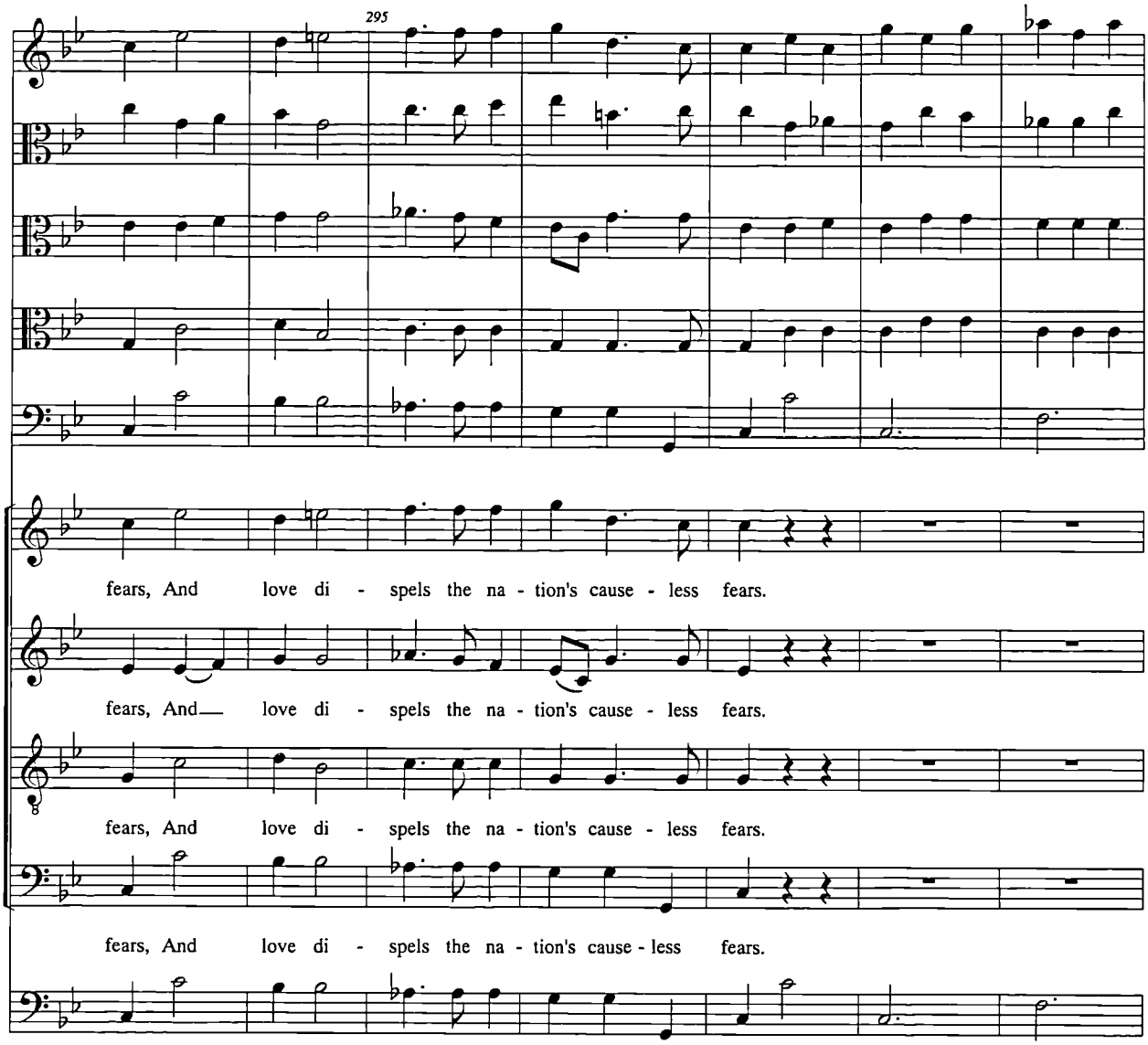
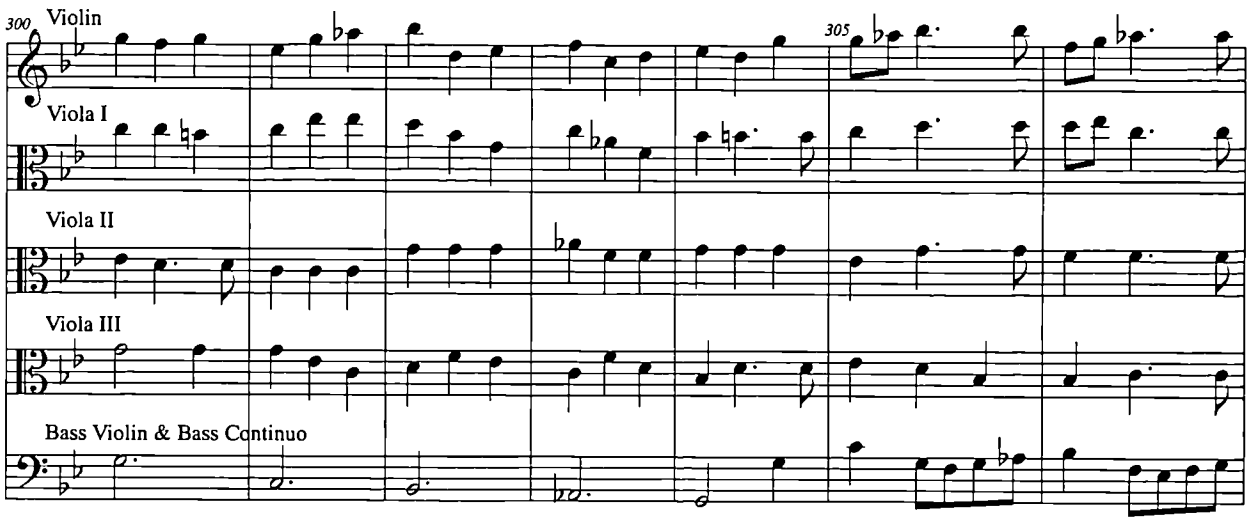
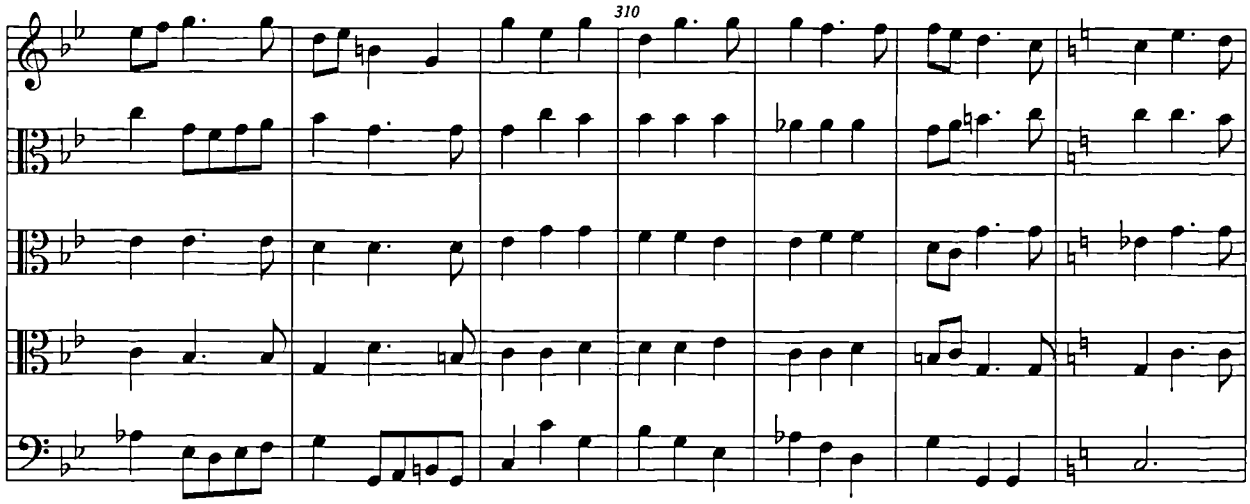

275
Violin
280
Viola I
Viola II
Viola III
Bass Violin
Soprano
See at your bless'd re - turn - ing Rage dis - ap -
Alto
See at your bless'd re - turn - ing Rage dis - ap -
Tenor
See at your bless'd re - turn - ing Rage dis - ap -
Bass
See at your bless'd re - turn - ing Rage dis - ap -
Bass Continuo


285
–pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -
–pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -
–pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -
–pears, The wi - dow'd isle in mourn-ing Dries up her tears; With flow'rs the meads a -


290
–dorn - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less
–dorn - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less
–dorn - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less
–dorn - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause-less


295
fears, And love di - spels the na - tion's cause - less fears.
fears, And love di - spels the na - tion's cause - less fears.
fears, And love di - spels the na - tion's cause - less fears.
fears, And love di - spels the na - tion's cause - less fears.


300
Violin
Viola I
Viola II
Viola III
Bass Violin & Bass Continuo
305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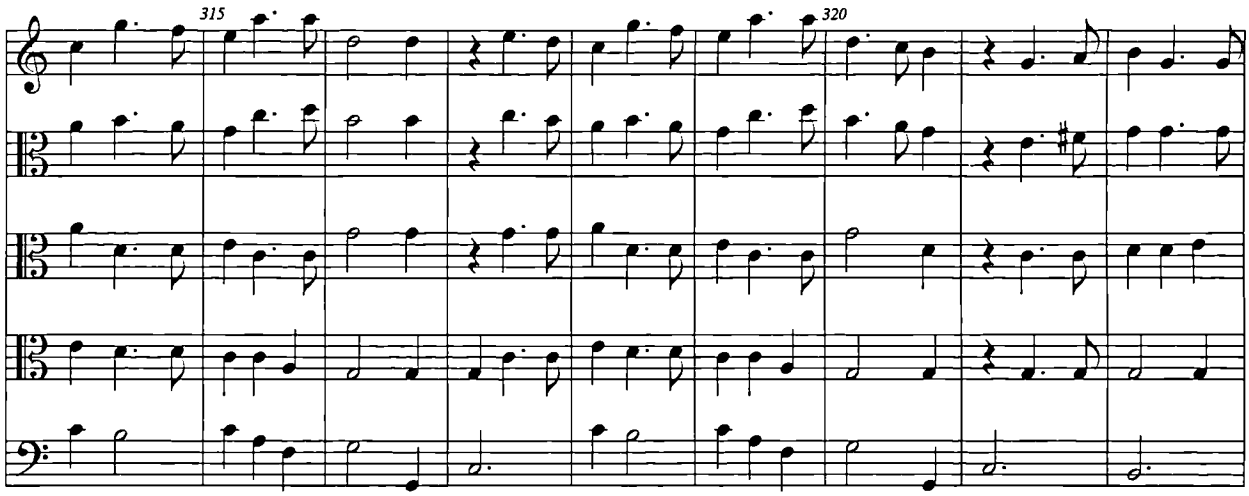
315
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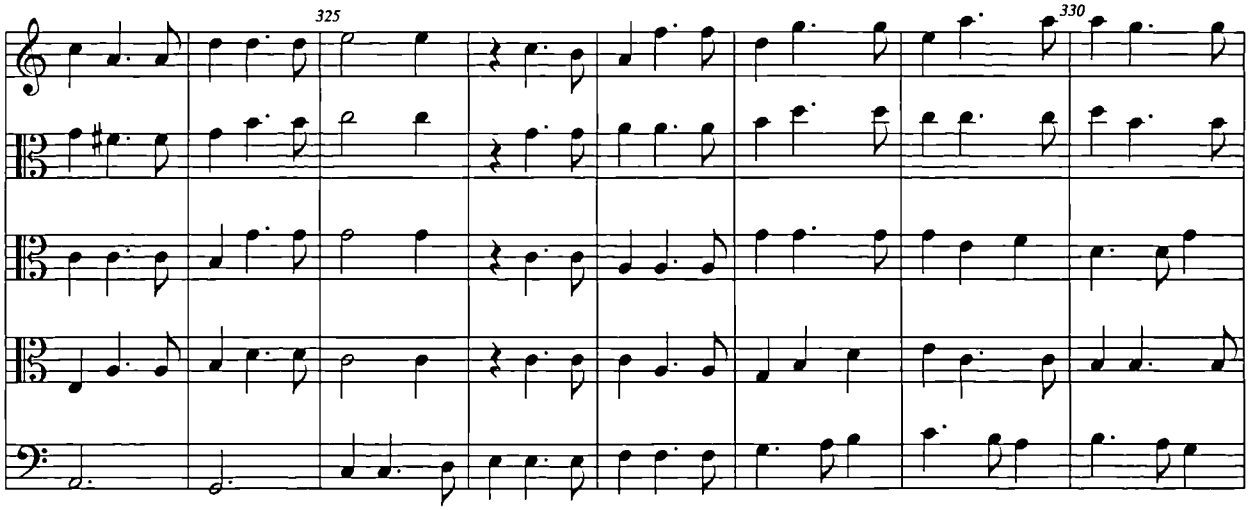
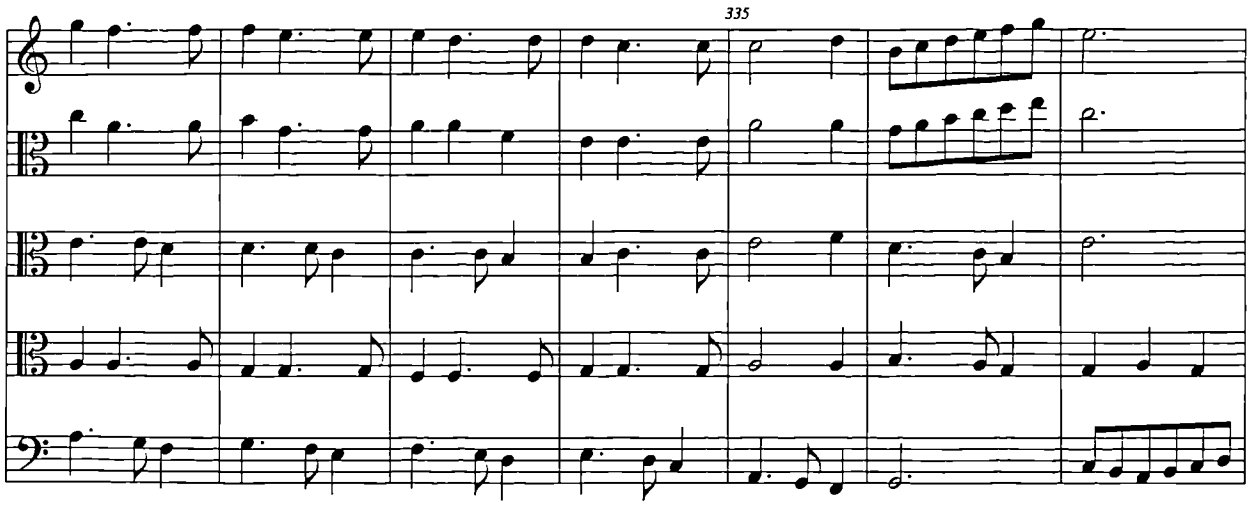

325
330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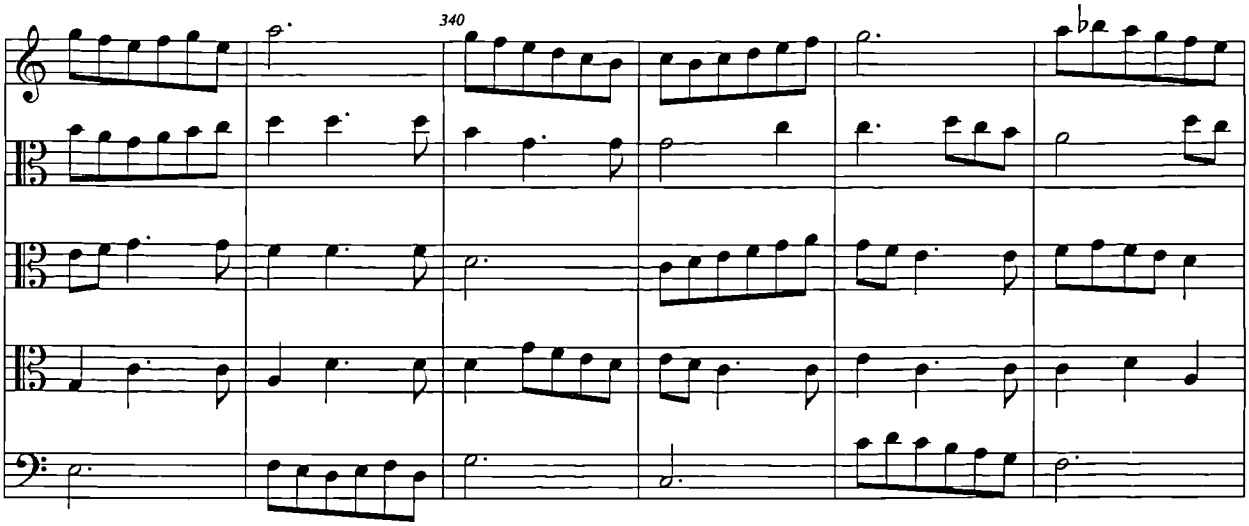
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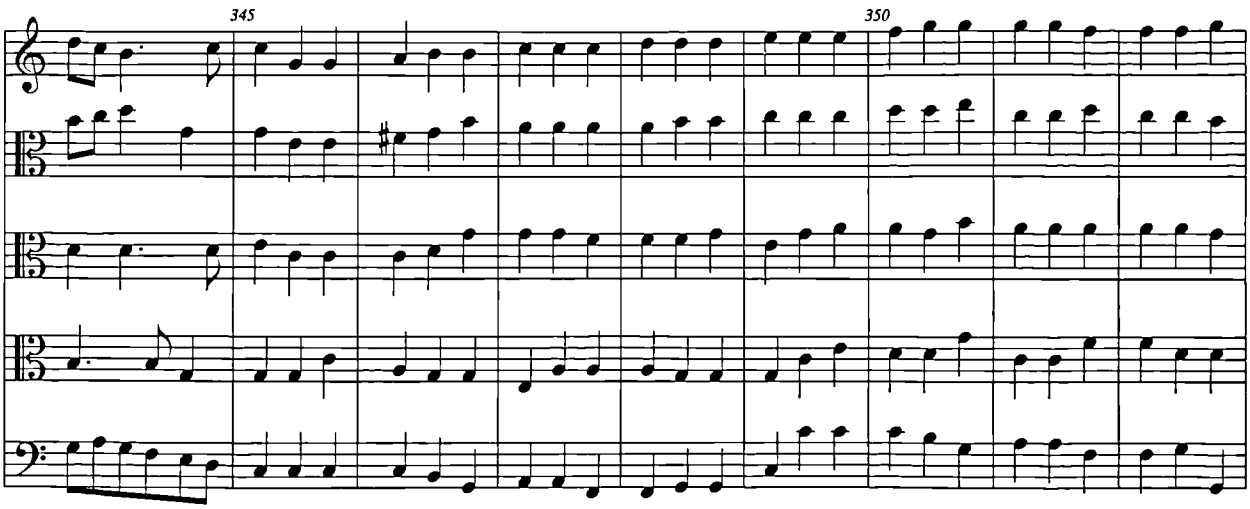
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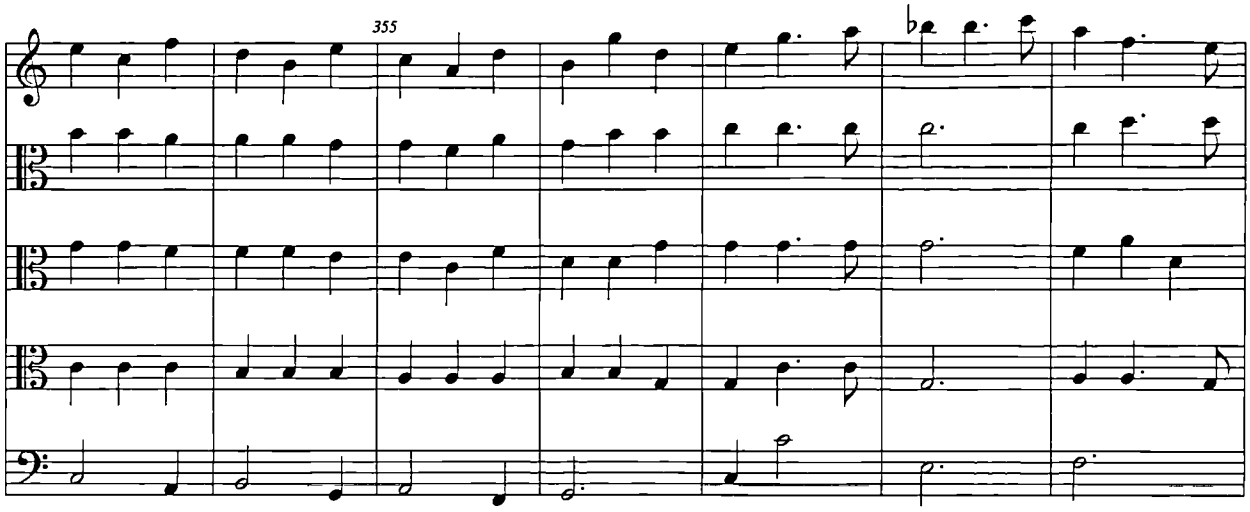
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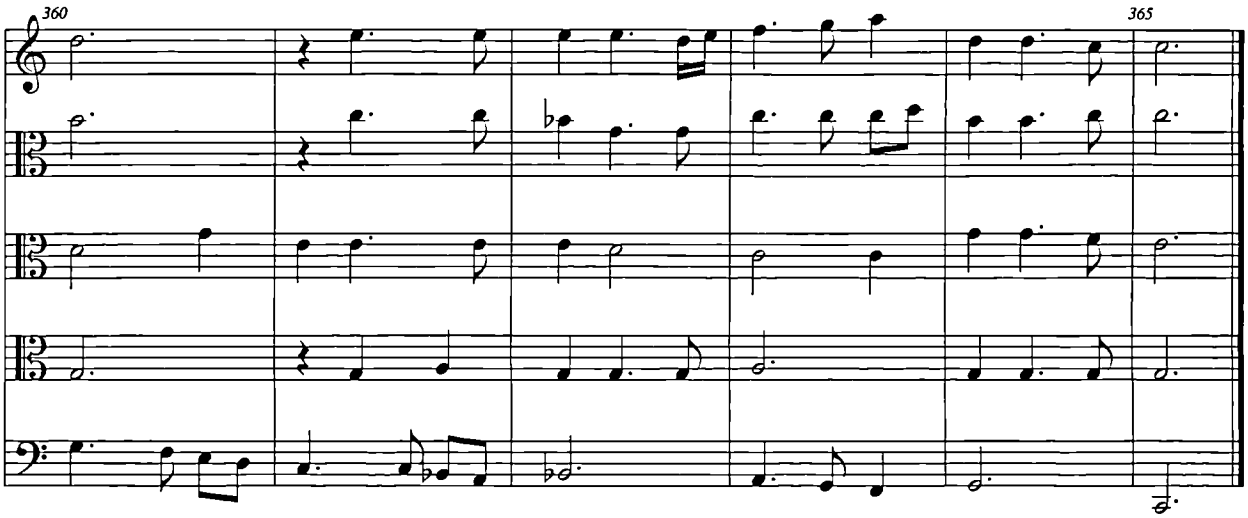
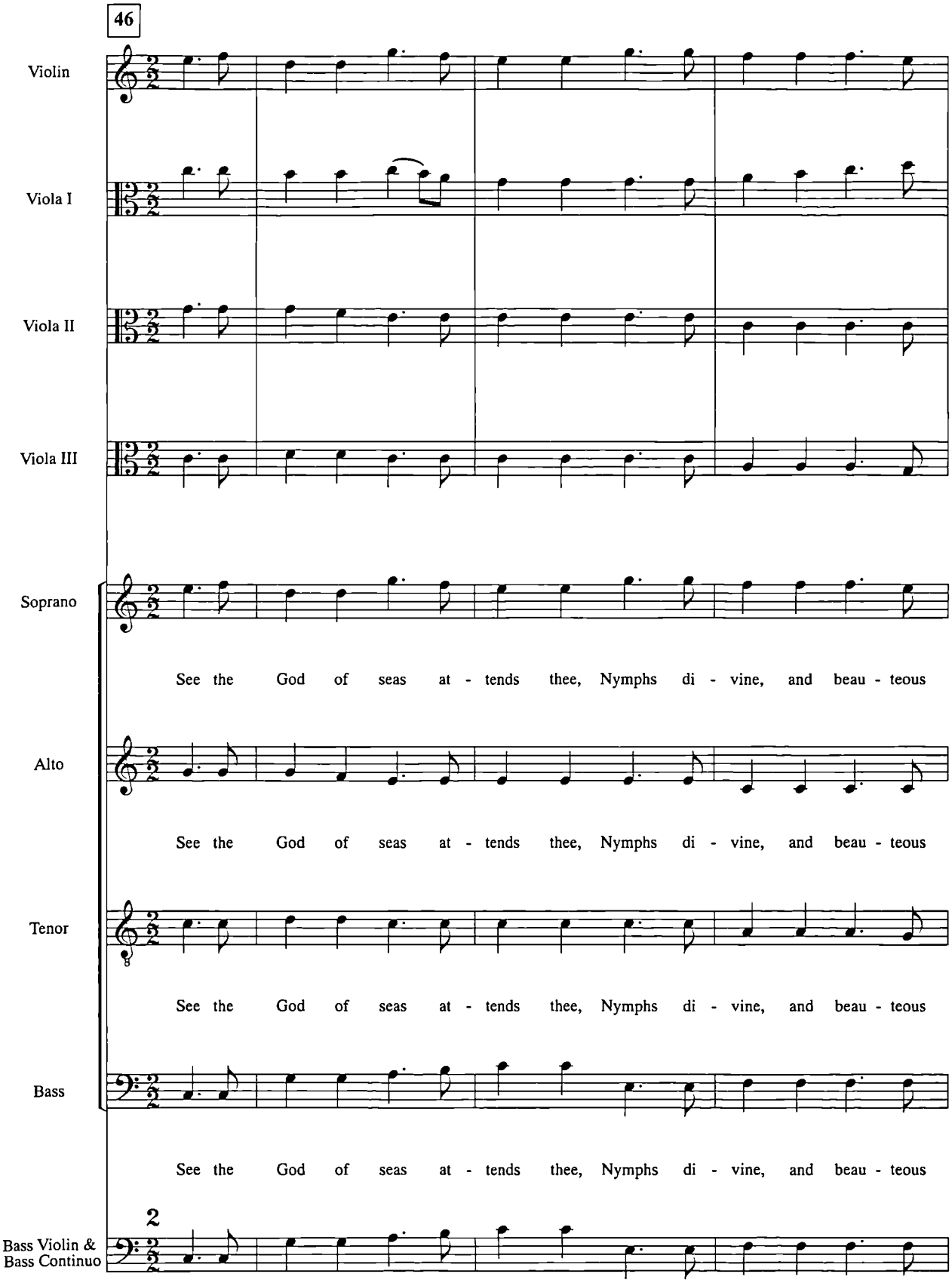
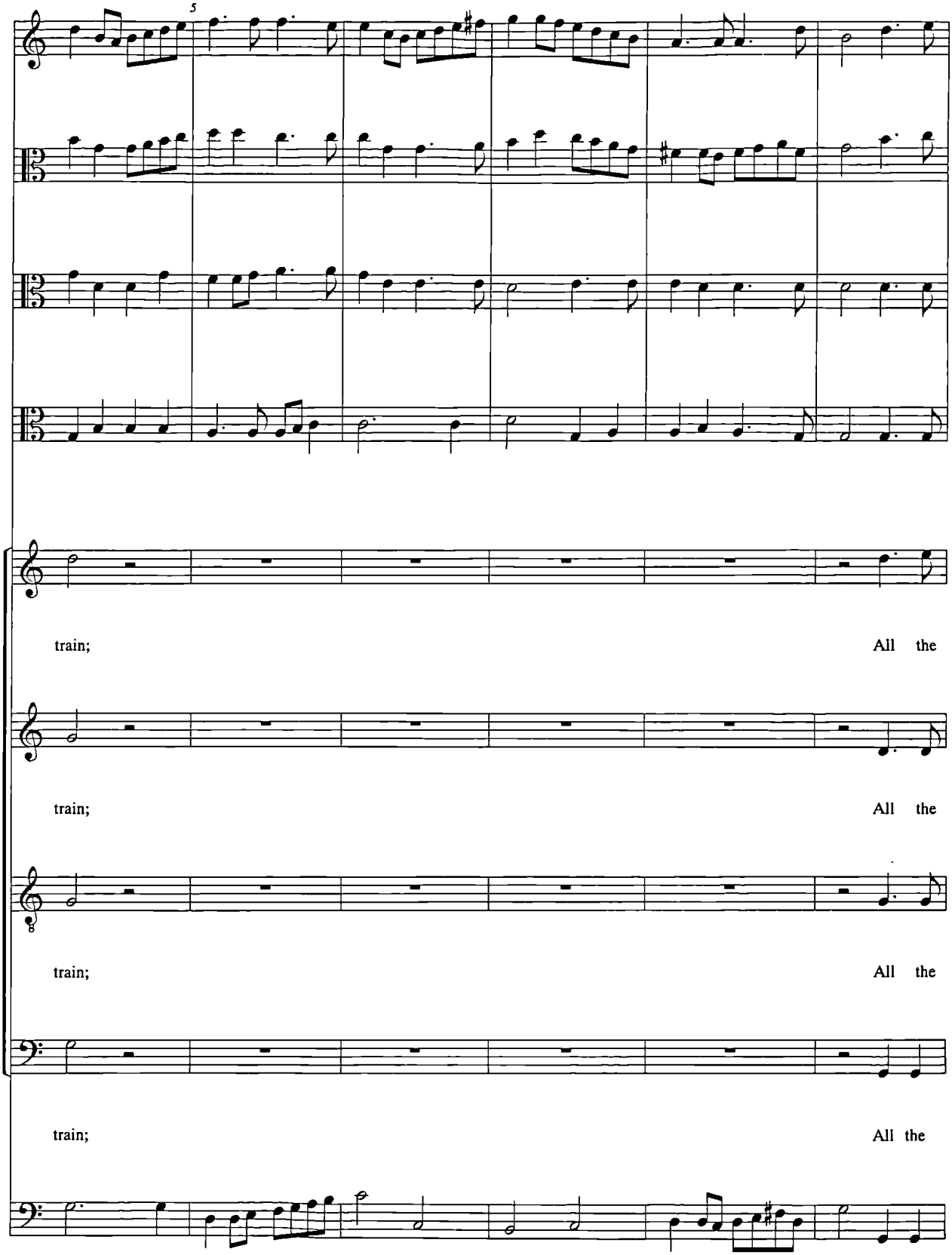
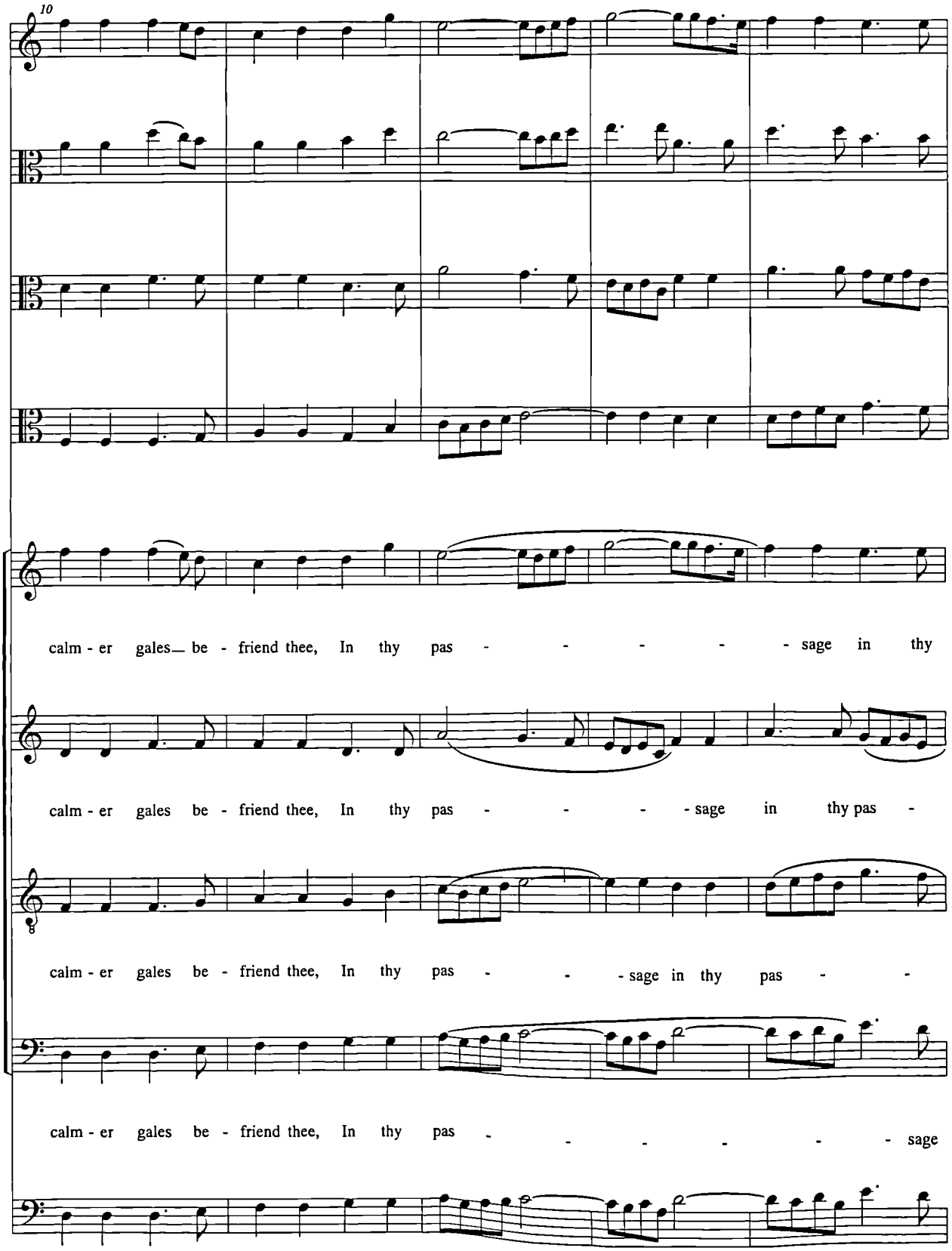
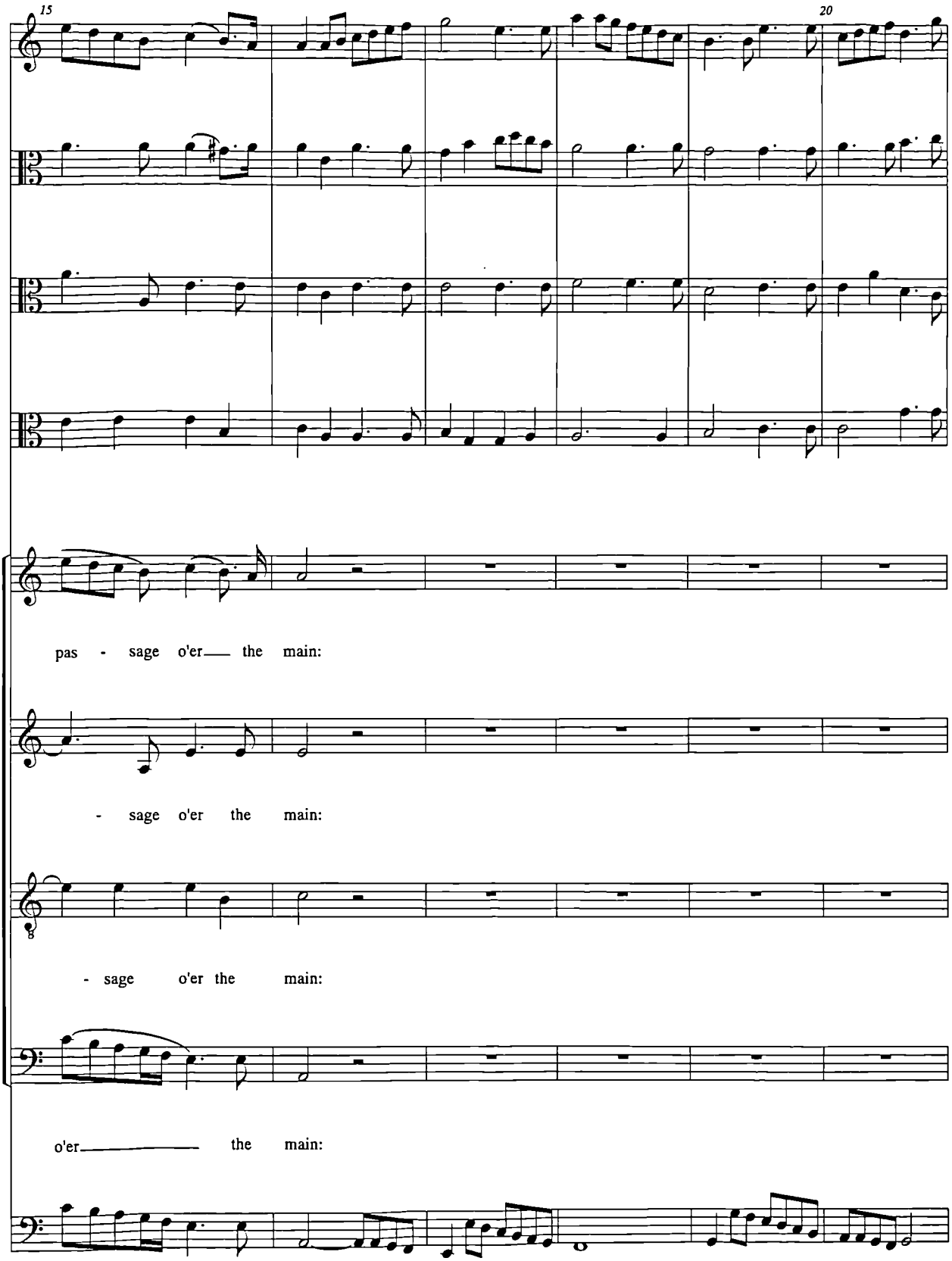

360
365

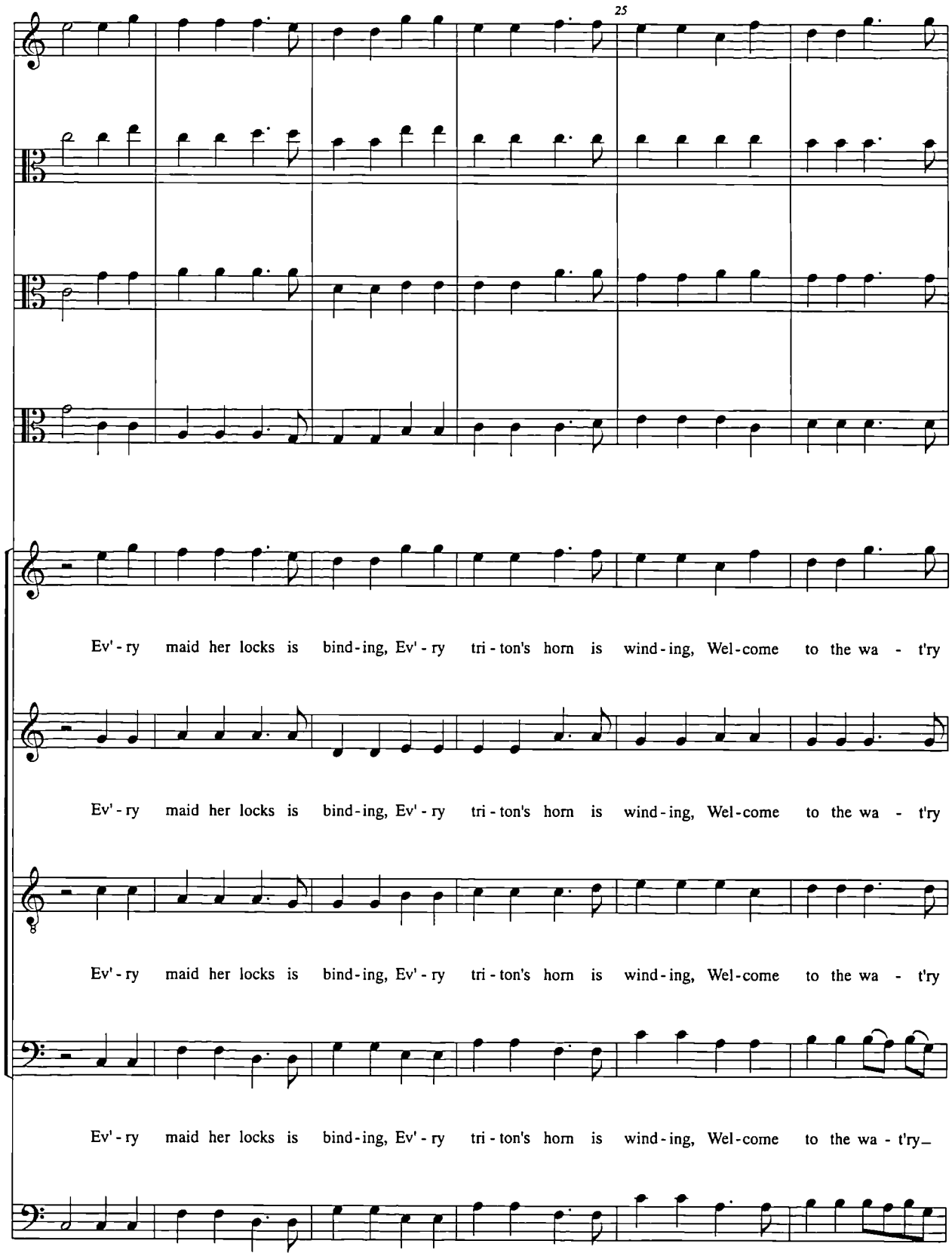
CHORUS SEE THE GOD OF SEAS ATTENDS THEE

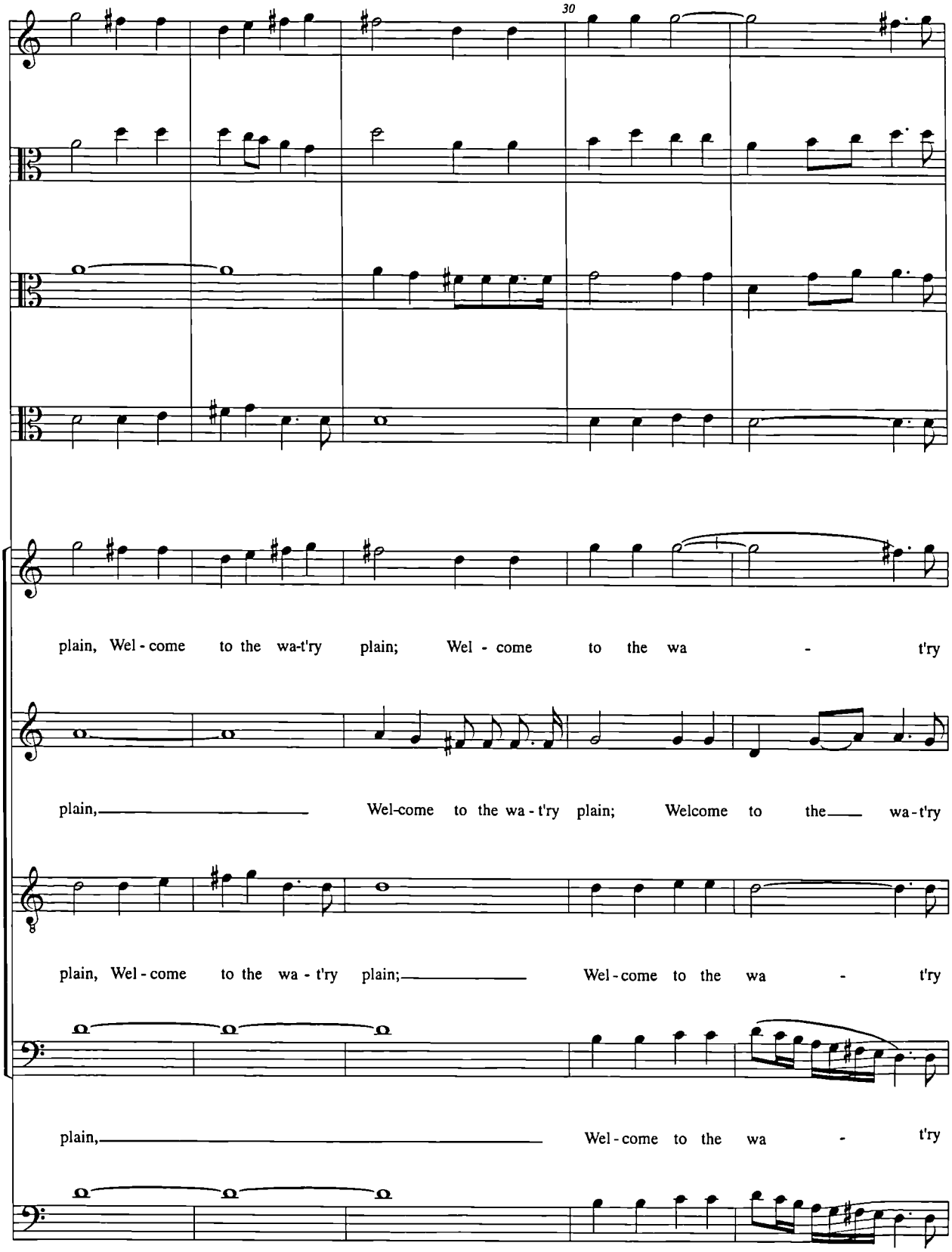


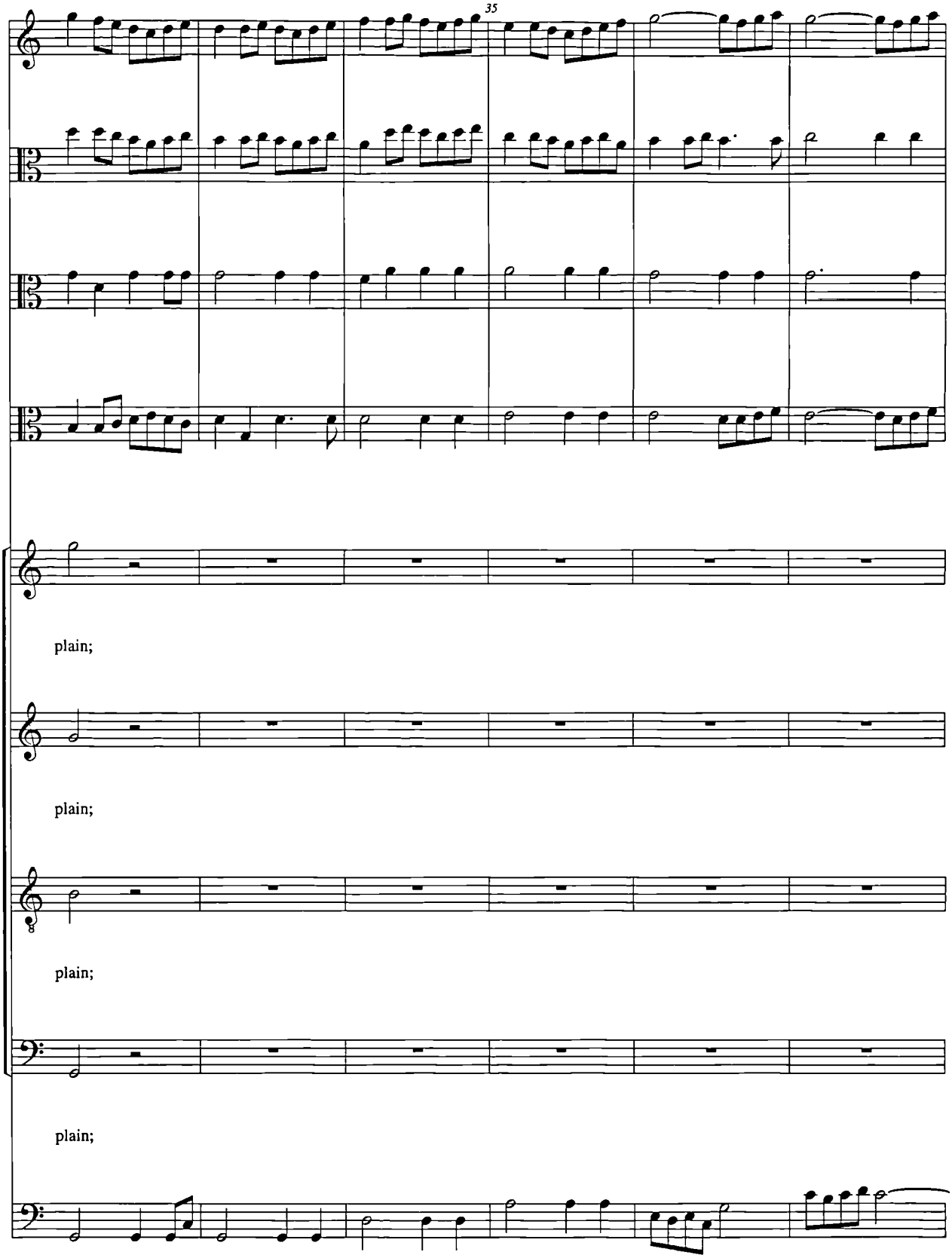

5
train;
All the
train;
All the
train;
All the
train;
All the

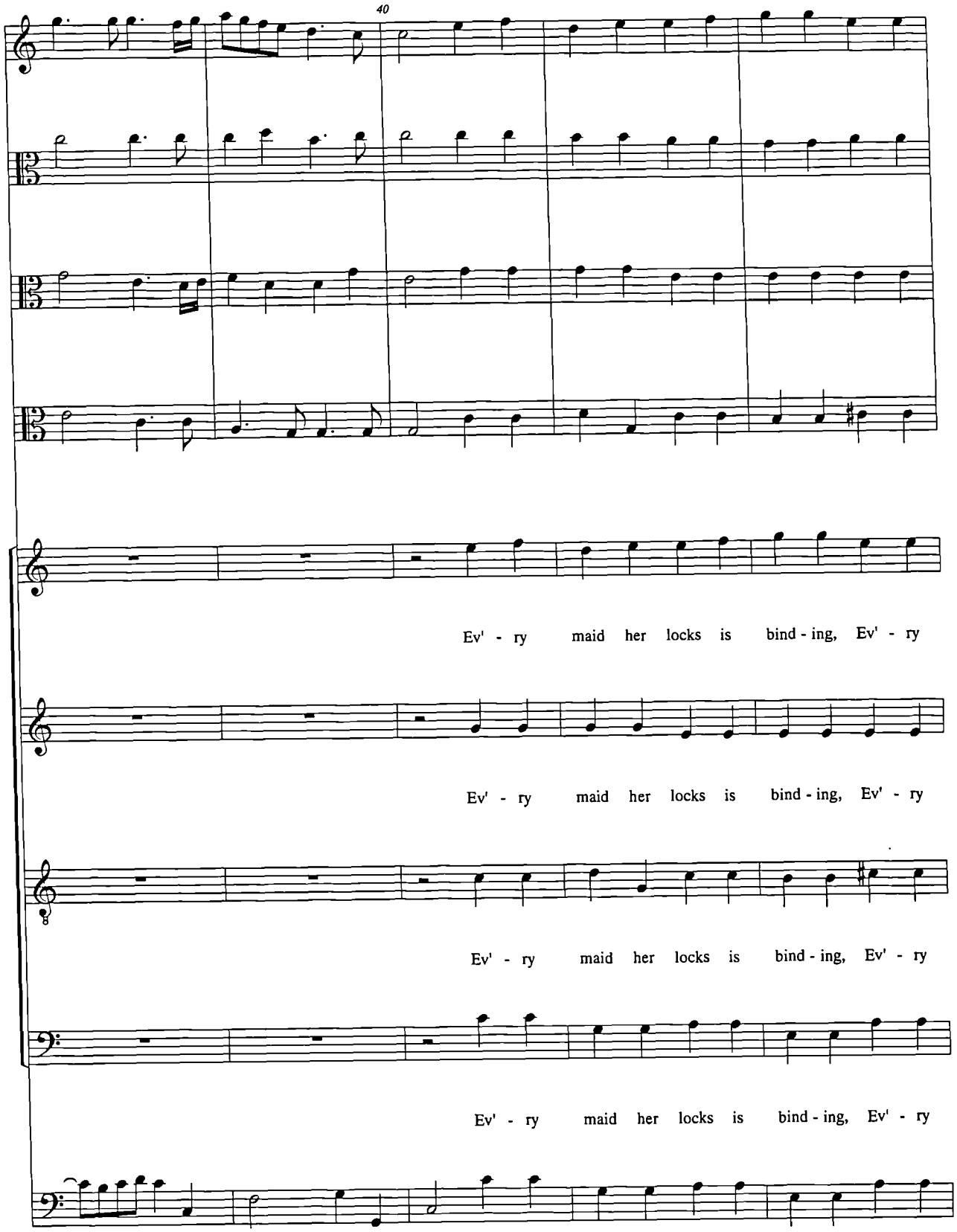

10
calm - er gales_ be - friend thee, In thy pas - - - - - sage in thy
calm - er gales be - friend thee, In thy pas - - - - sage in thy pas -
calm - er gales be - friend thee, In thy pas - - - sage in thy pas - -
calm - er gales be - friend thee, In thy pas - - - - - - sage

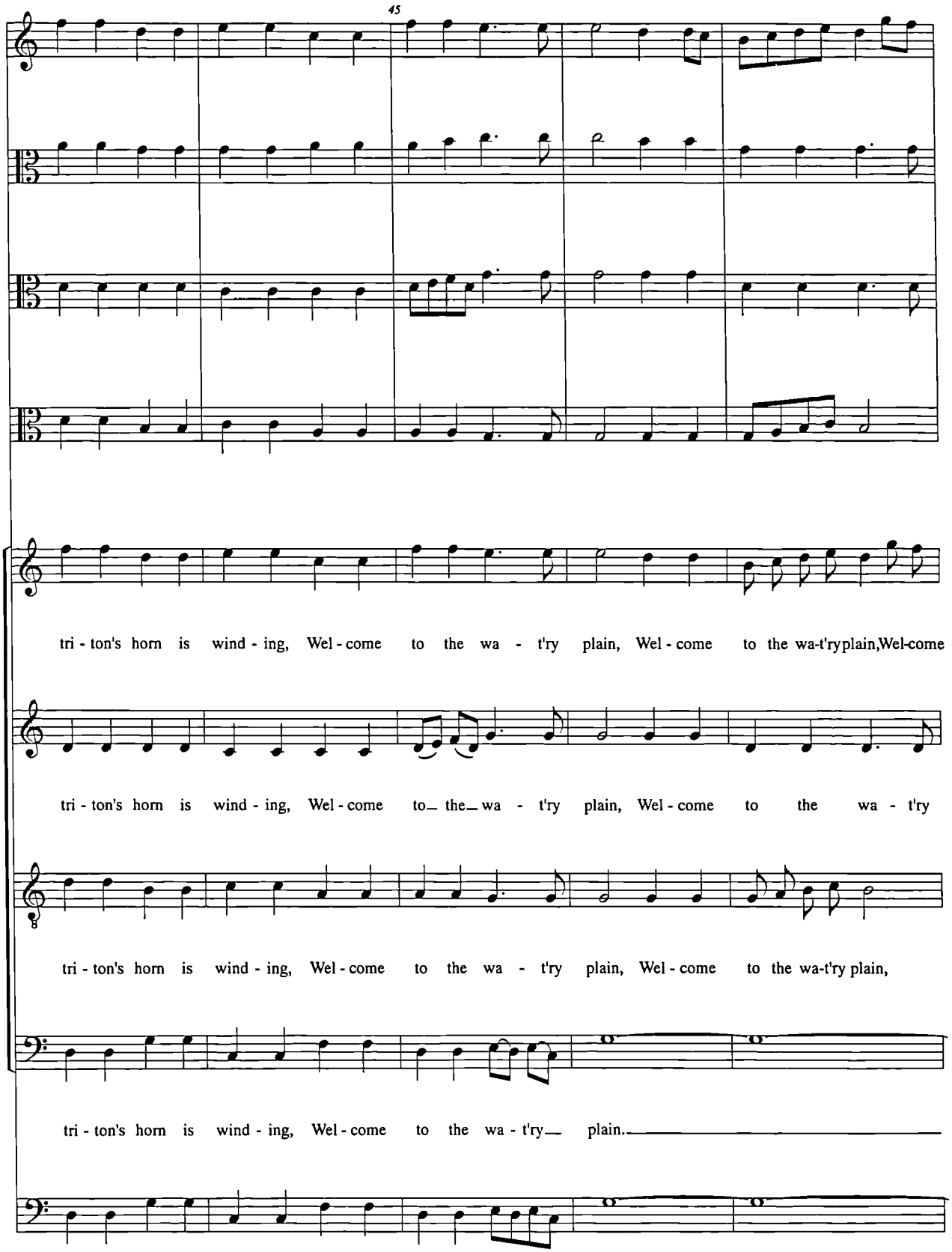

15
20
pas - sage o'er the main:
- sage o'er the main:
- sage o'er the main:
o'er the main:

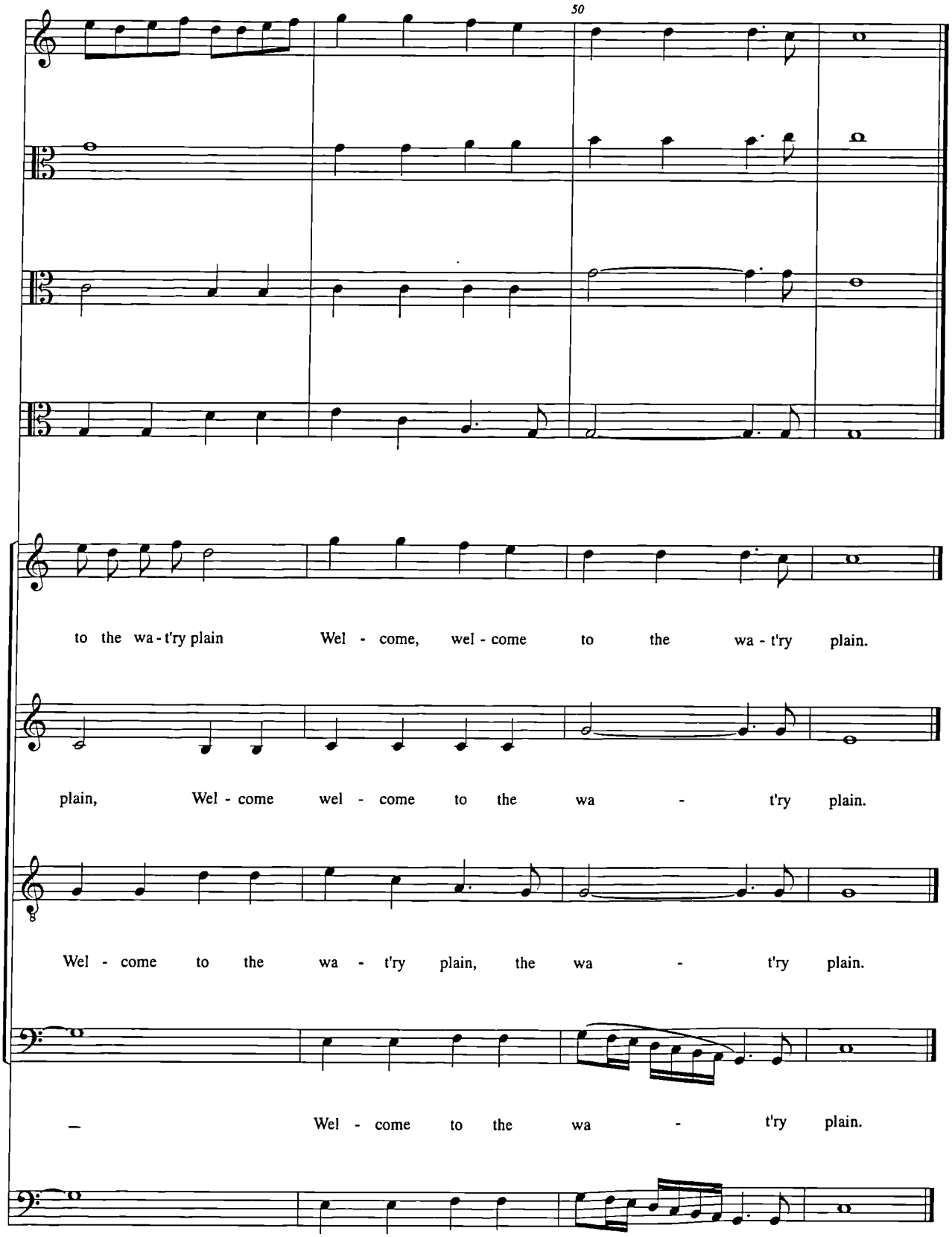

25
Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry
Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - come to the wa - t'ry
Ev' - ry maid her locks is bind - ing, Ev' - ry tri - ton's horn is wind - ing, Wel - 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_


30
plain, Wel - come to the wa-t'ry plain; Wel - come to the wa - t'ry
plain, Wel-come to the wa - t'ry plain; Welcome to the wa-t'ry
plain, Wel - come to the wa - t'ry plain; Wel - come to the wa - t'ry
plain, Wel - come to the wa - t'ry


35
plain;
plain;
plain;
plain;


40
Ev' - ry maid her locks is bind - ing, Ev' - ry
Ev' - ry maid her locks is bind - ing, Ev' - ry
Ev' - ry maid her locks is bind - ing, Ev' - ry
Ev' - ry maid her locks is bind - ing, Ev' - ry


45
tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain, Wel - come to the wa-t'ryplain,Wel-come
tri - ton's horn is wind - ing, Wel - come to_ the_ wa - t'ry plain, Wel - come to the wa - t'ry
tri - ton's horn is wind - ing, Wel - come to the wa - t'ry plain, Wel - come to the wa-t'ry plain,
tri - ton's horn is wind - ing, Wel - come to the wa - t'ry_ plain.


50
to the wa - t'ry plain Wel - come, wel - come to the wa - t'ry plain.
plain, Wel - come wel - come to the wa - t'ry plain.
Wel - come to the wa - t'ry plain, the wa - t'ry plain.
– Wel - come to the wa - t'ry plain.

ENTR'ACT
AN AYRE FOR THE GOD OF THE WATERS

47

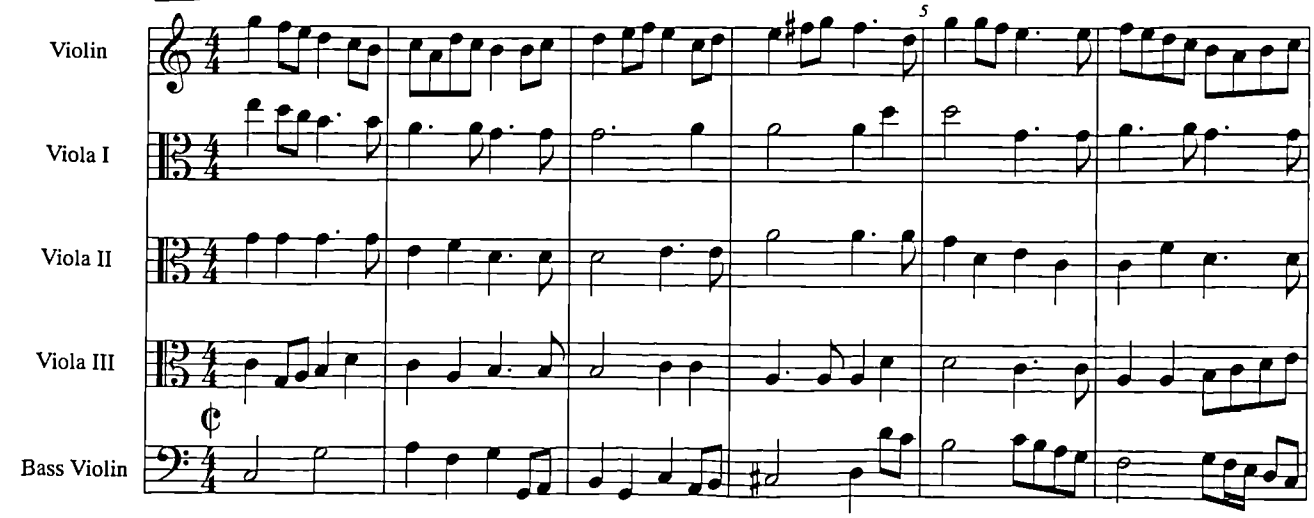
Violin

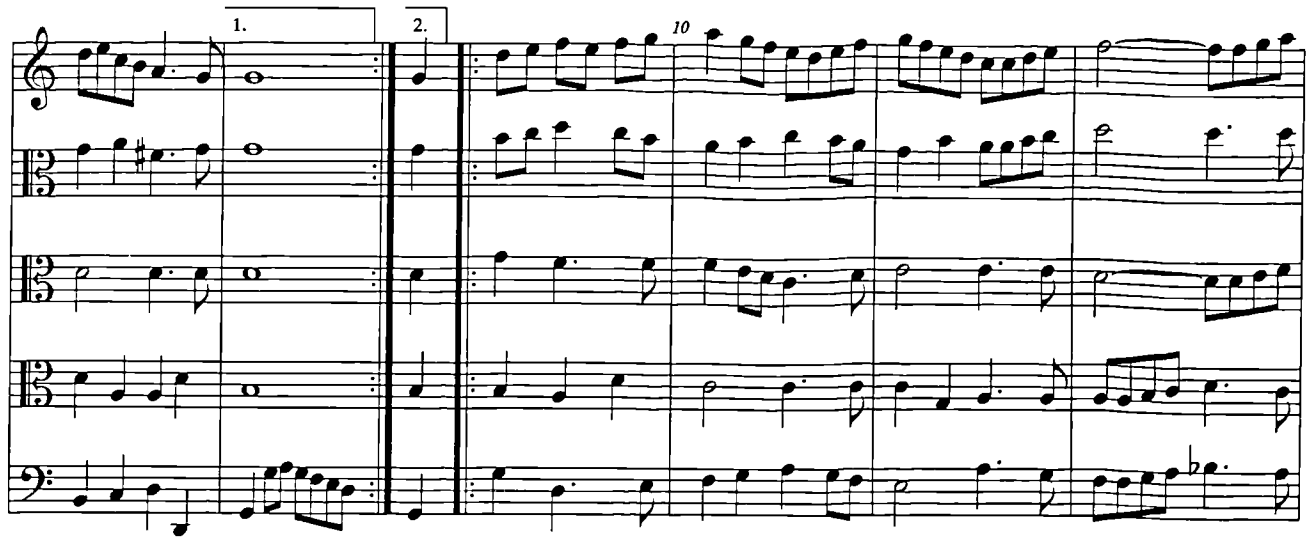
Viola I

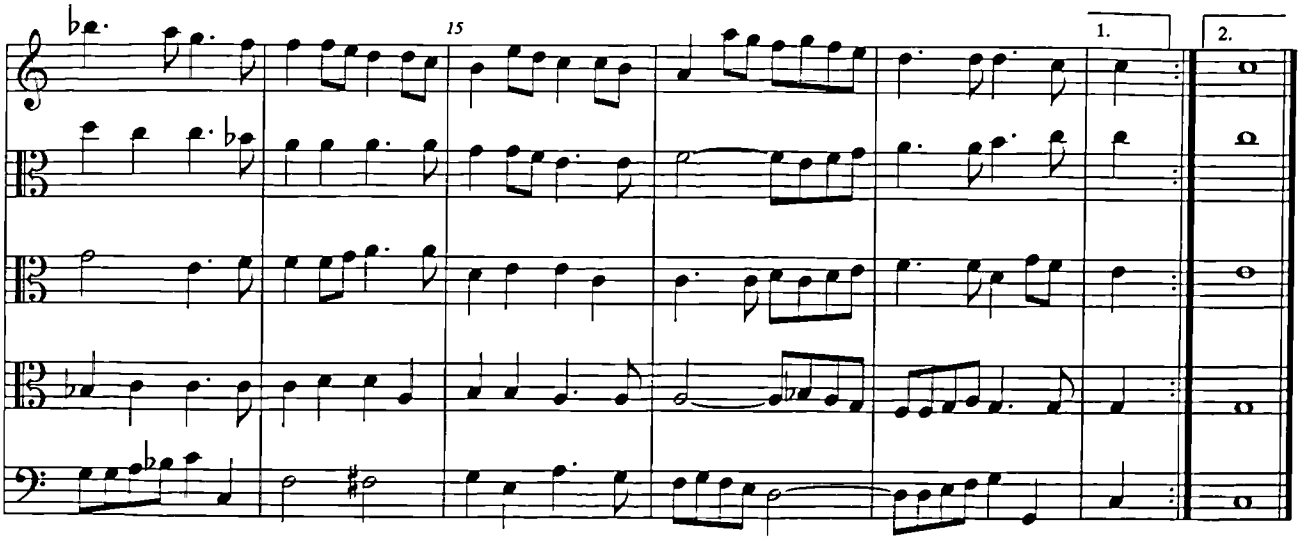
Viola II

Viola III

Bass Violin



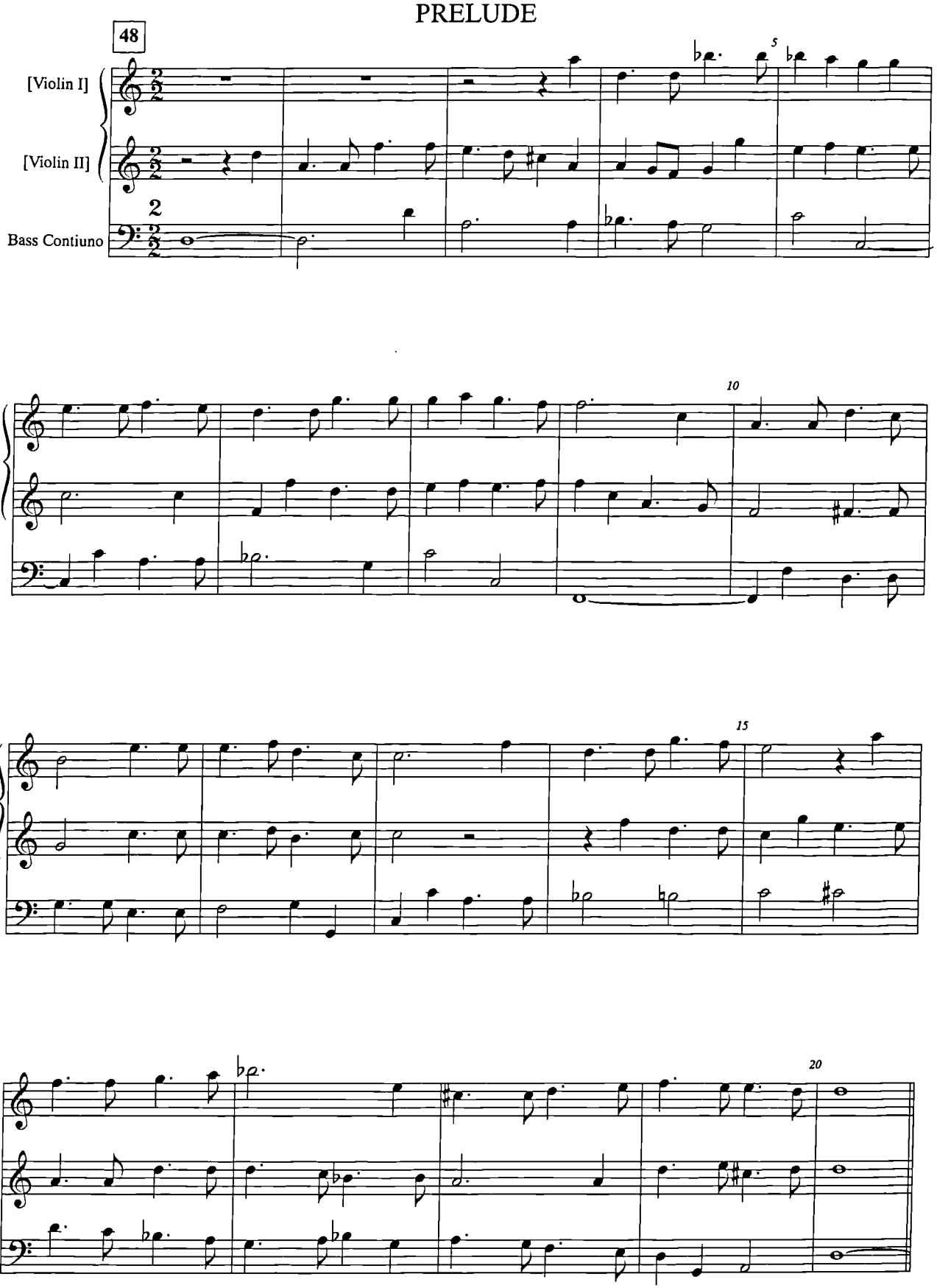




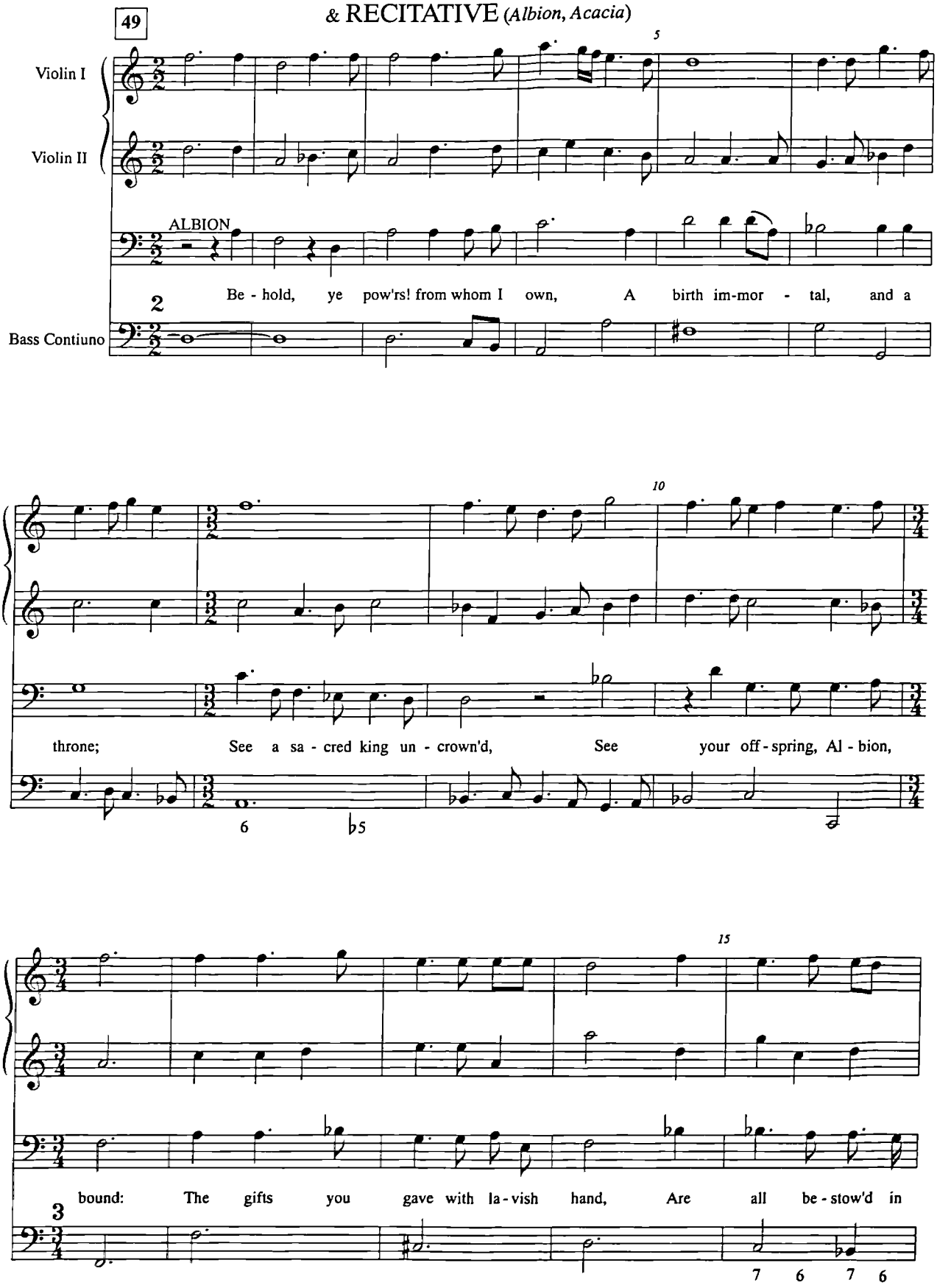
Finis Actus Secundus

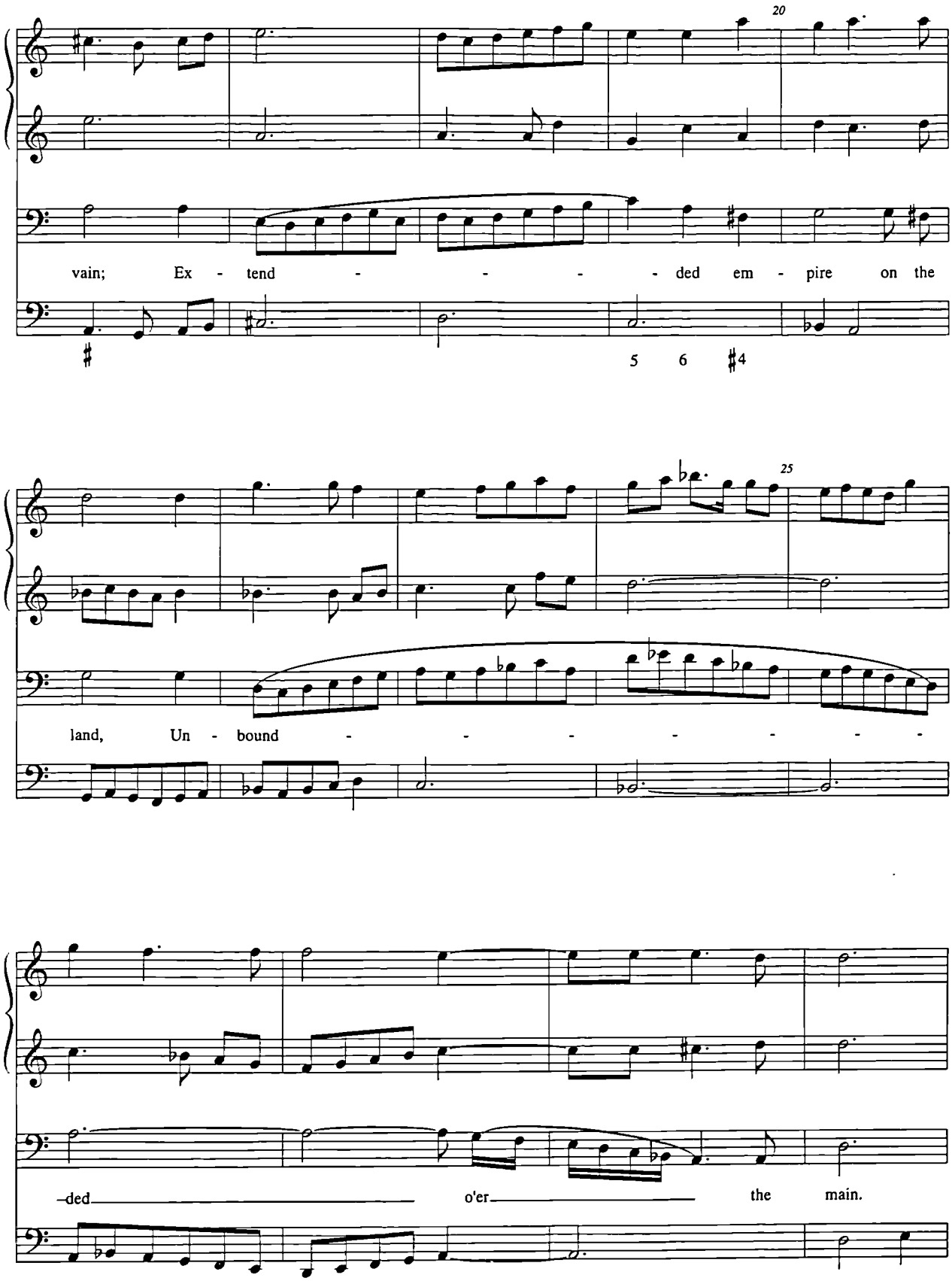
ACT III

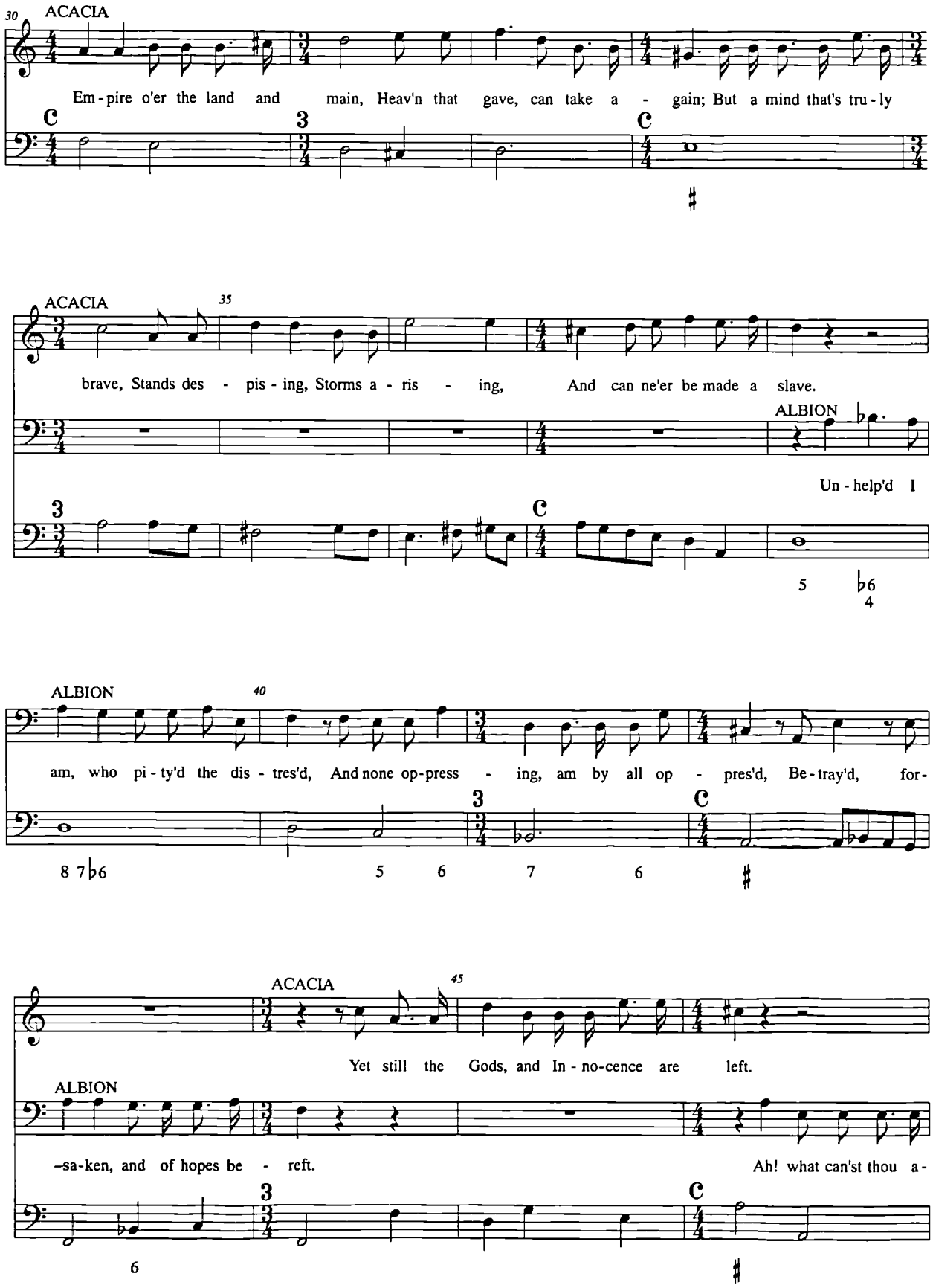
PRELUDE

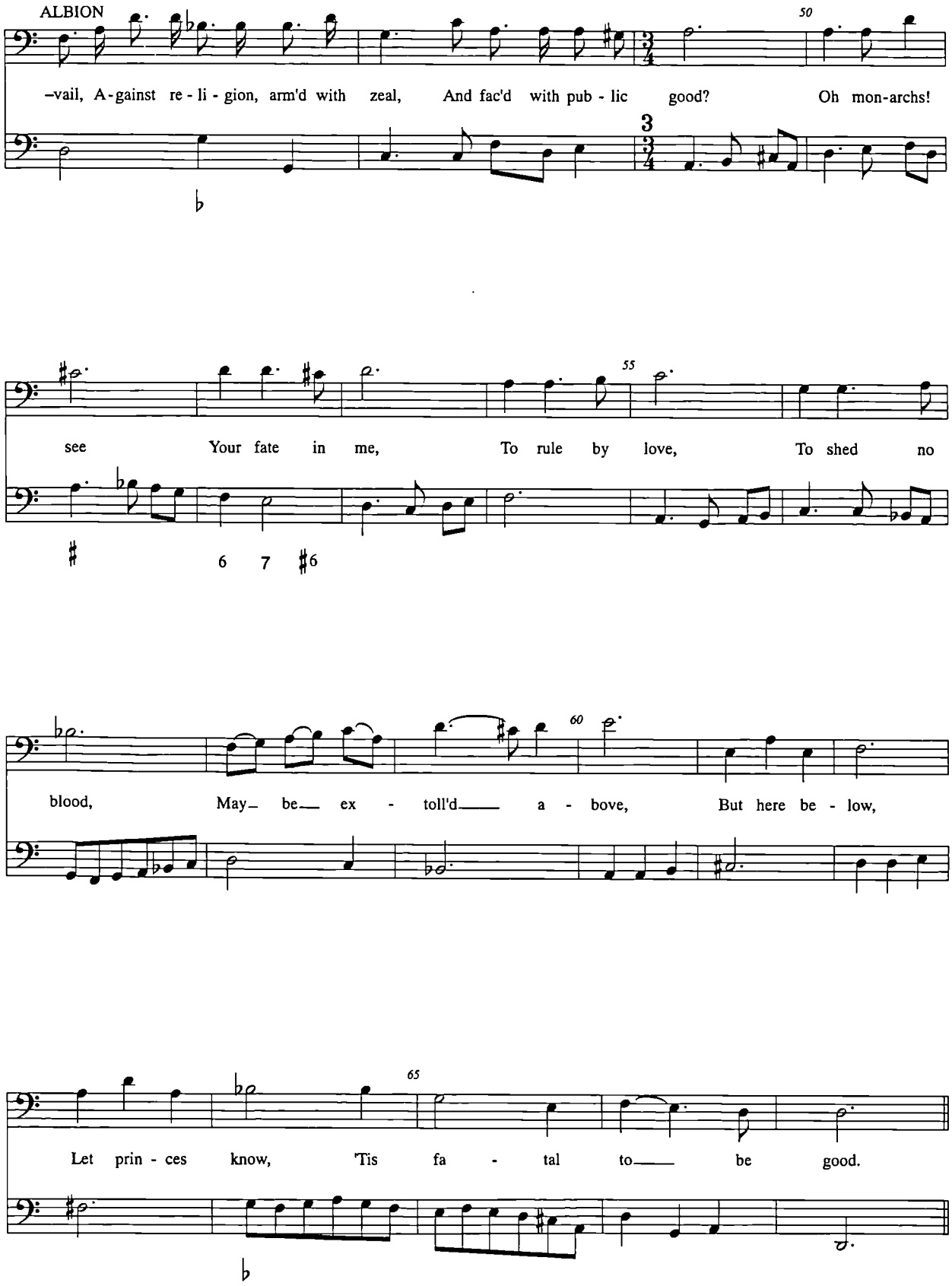


MONOLOGUE (*Albion*)
& RECITATIVE (*Albion, Acacia*)

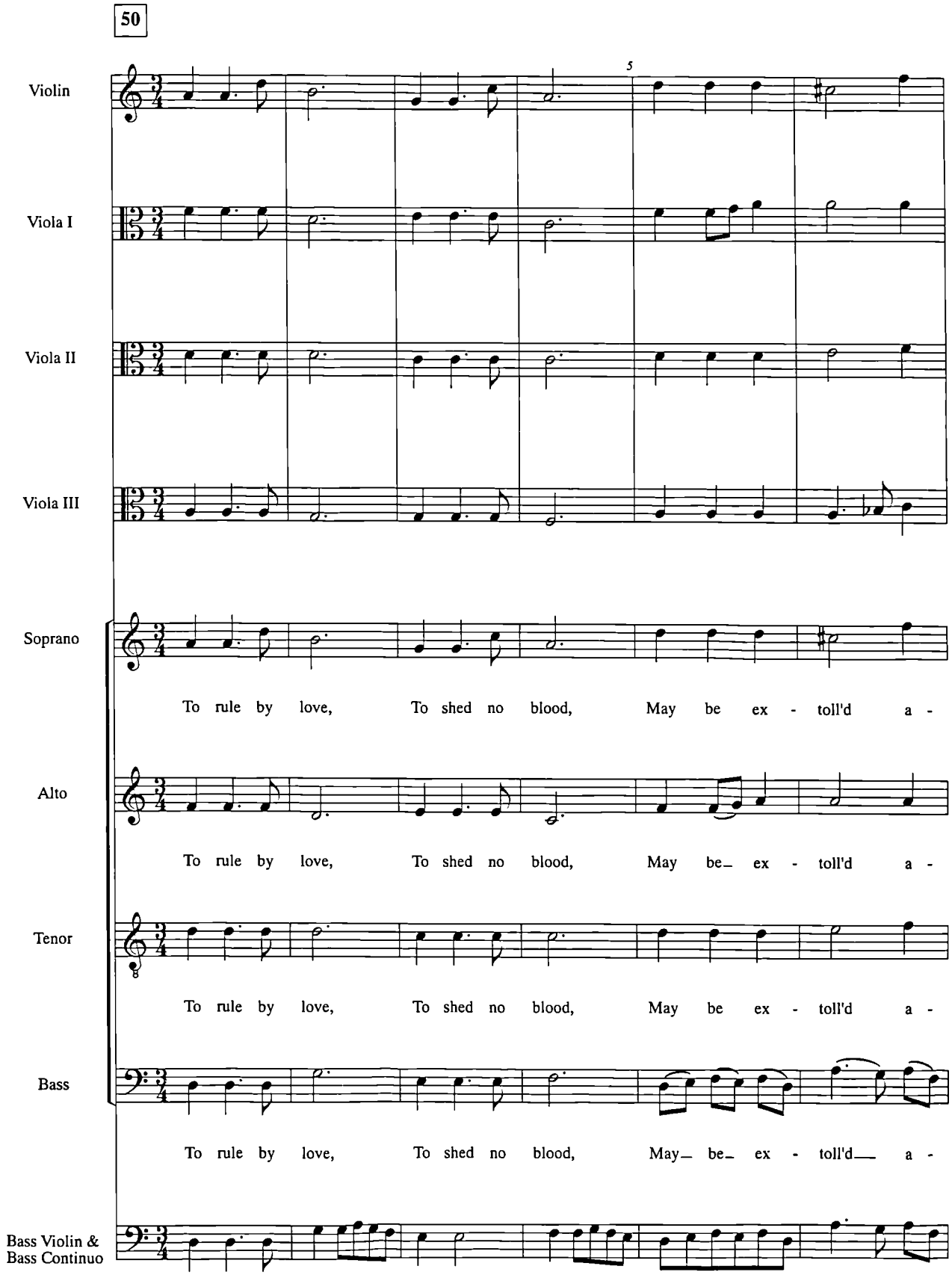


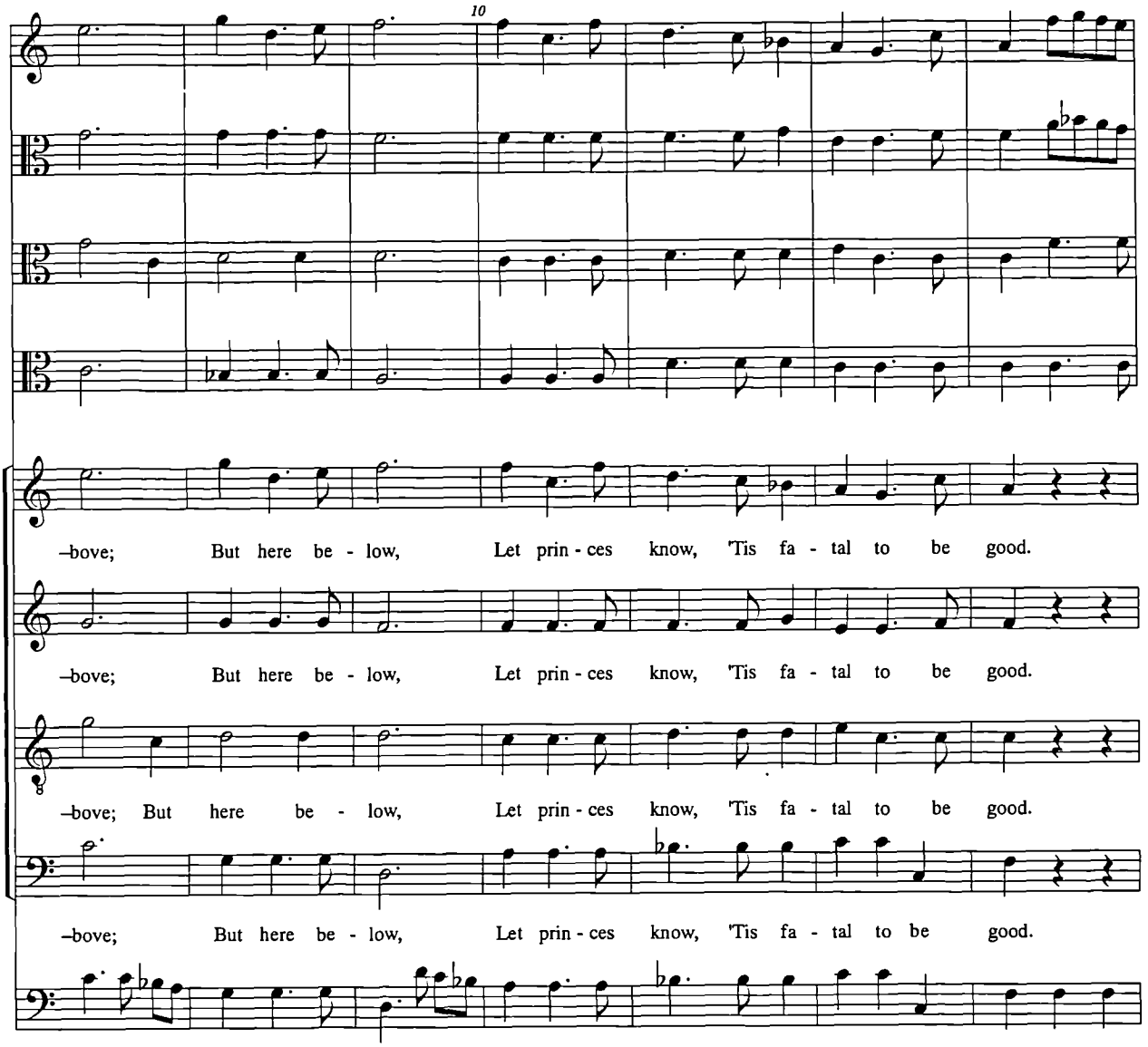

20
vain; Ex - tend - - - - ded em - pire on the
5 6 ♯4
25
land, Un - bound - - - - - - -
-ded o'er the main.

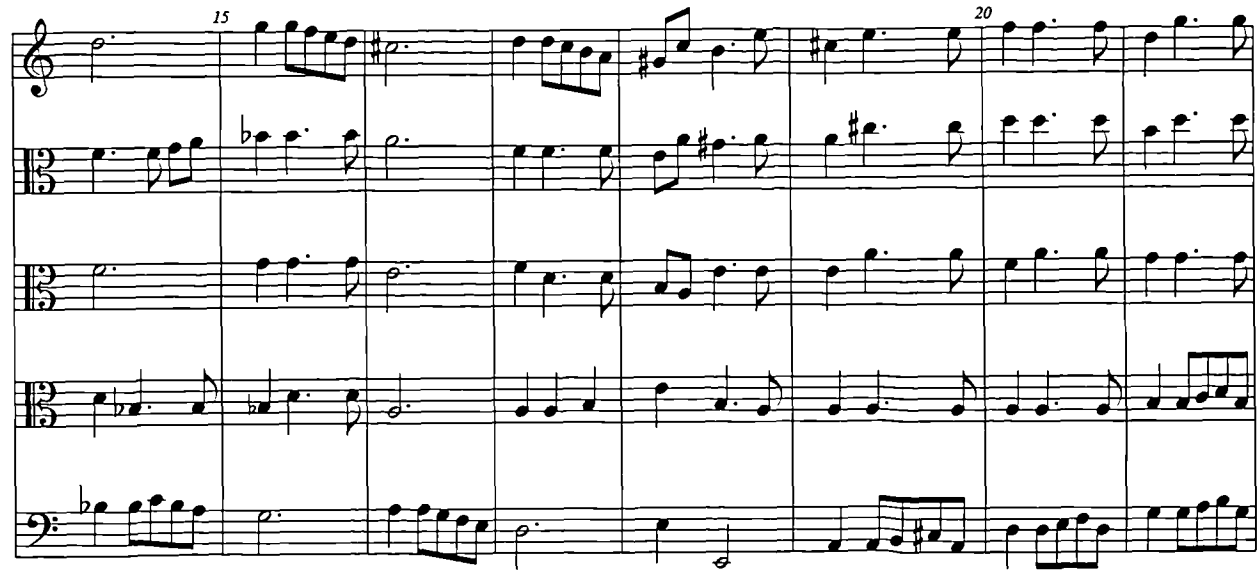

30
ACACIA
Em - pire o'er the land and main, Heav'n that gave, can take a - gain; But a mind that's tru - ly
35
ACACIA
brave, Stands des - pis - ing, Storms a - ris - ing, And can ne'er be made a slave.
ALBION
Un - help'd I
40
ALBION
am, who pi - ty'd the dis - tres'd, And none op-press - ing, am by all op - pres'd, Be - tray'd, for-
45
ACACIA
Yet still the Gods, and In - no-cence are left.
ALBION
-sa-ken, and of hopes be - reft.
Ah! what can'st thou a-

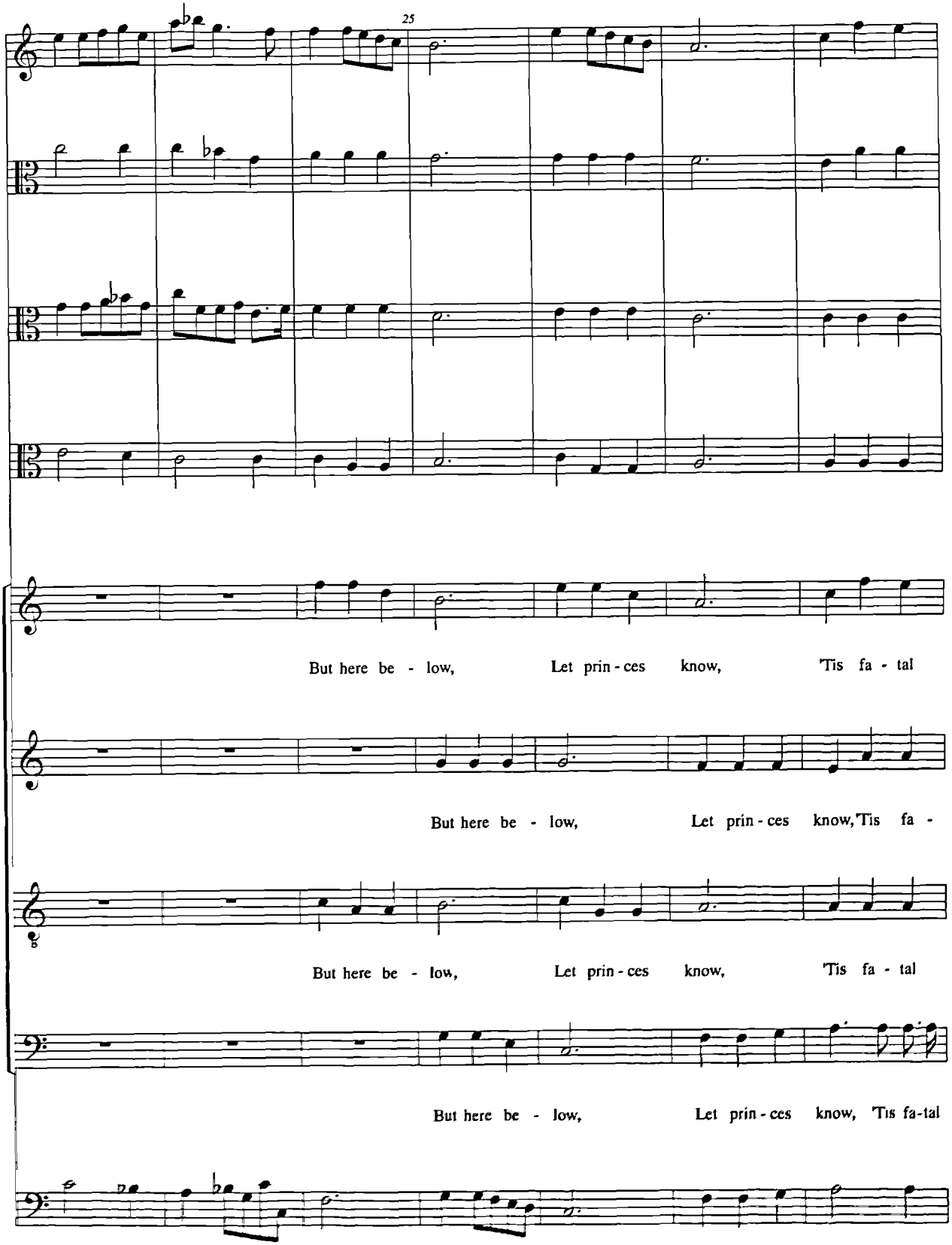

ALBION
50
–vail, A-gainst re-li-gion, arm'd with zeal, And fac'd with pub-lic good? Oh mon-archs!
55
see Your fate in me, To rule by love, To shed no
6 7 ♯6
60
blood, May– be— ex - toll'd— a - bove, But here be - low,
65
Let prin - ces know, 'Tis fa - tal to— be good.

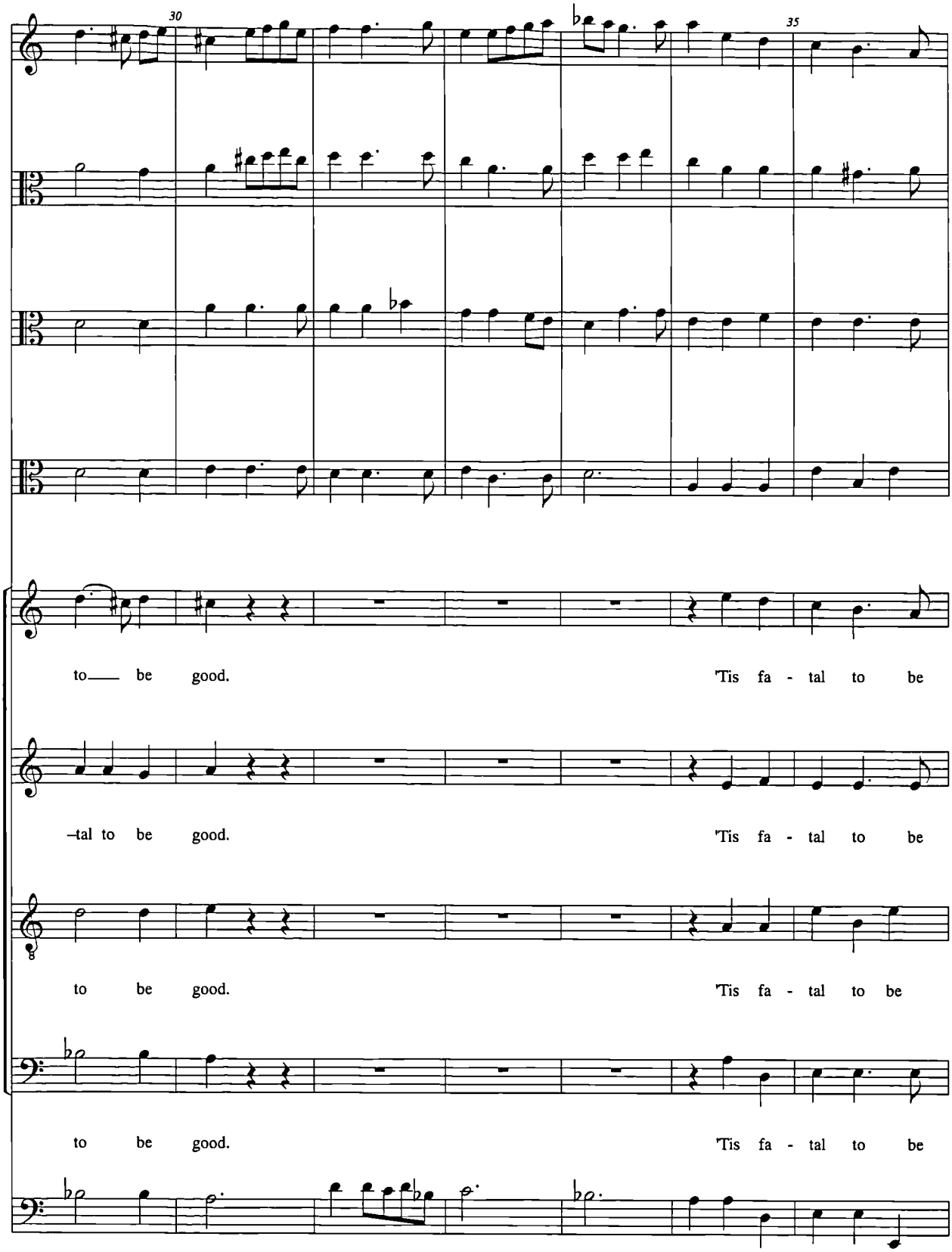
CHORUS TO RULE BY LOVE

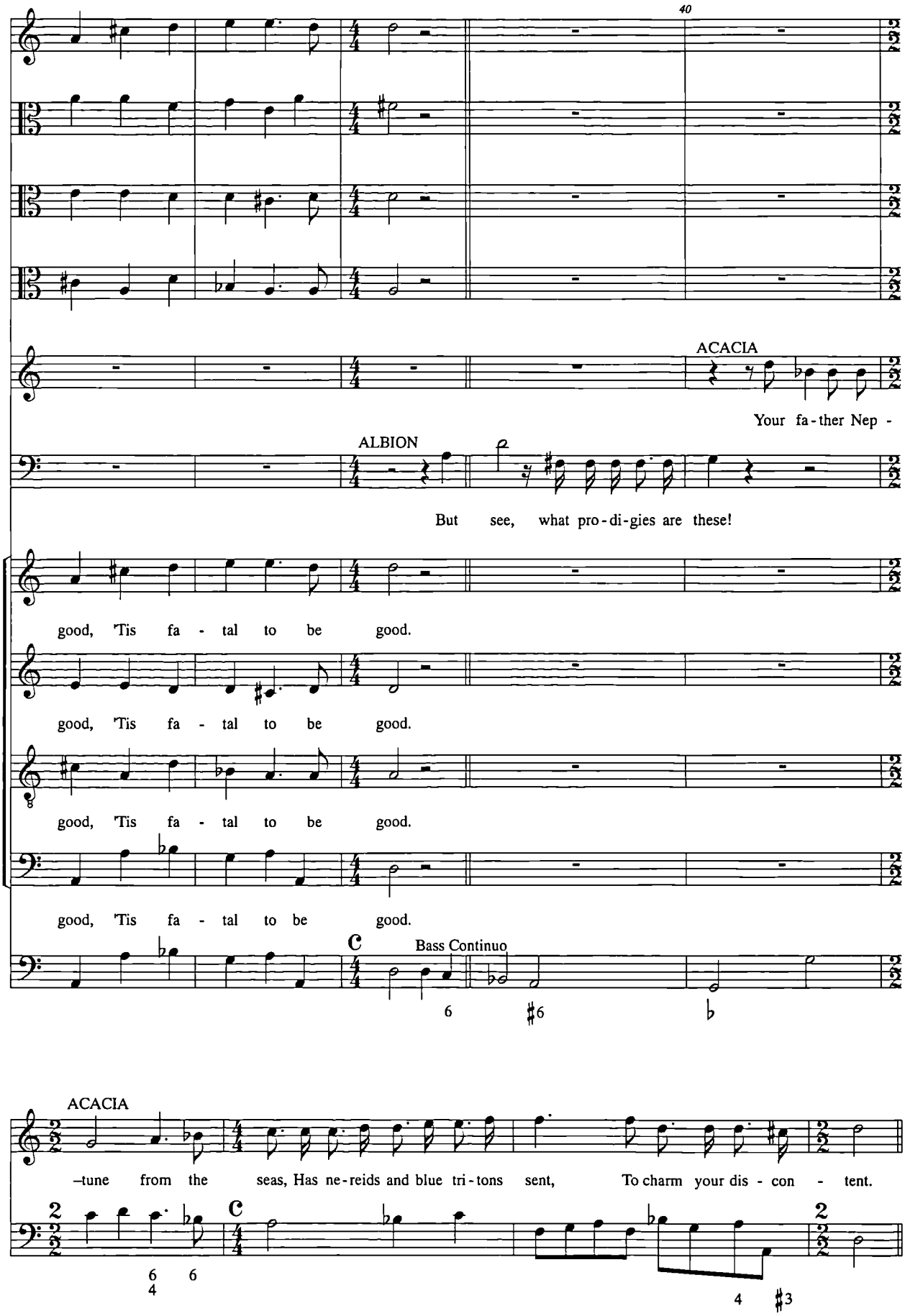



10
–bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
–bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
–bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
–bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

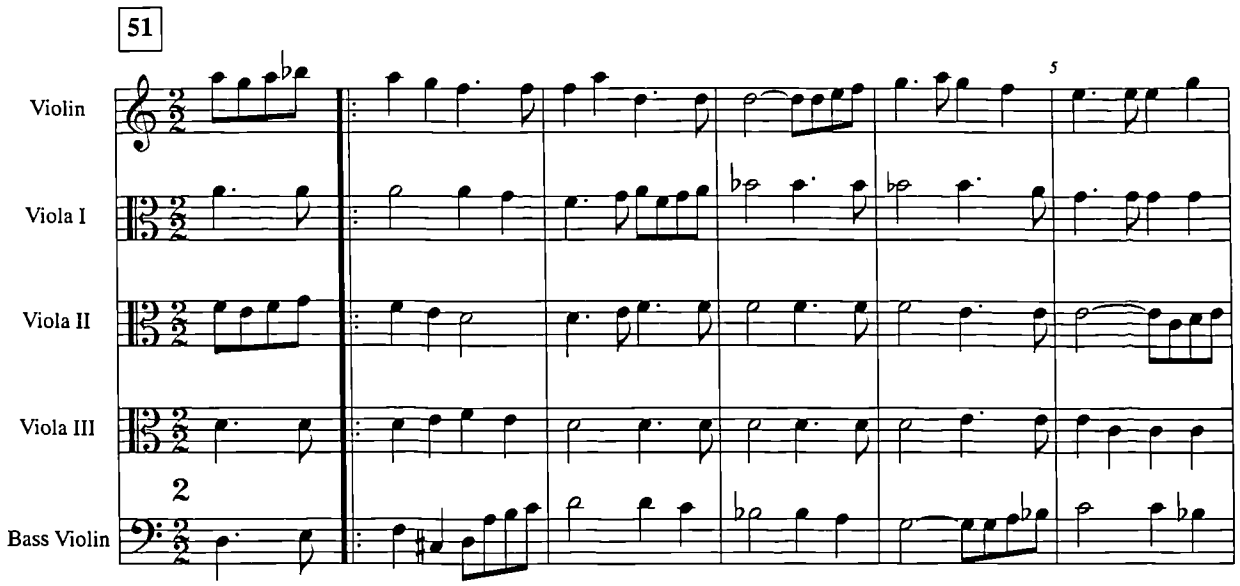

15
20

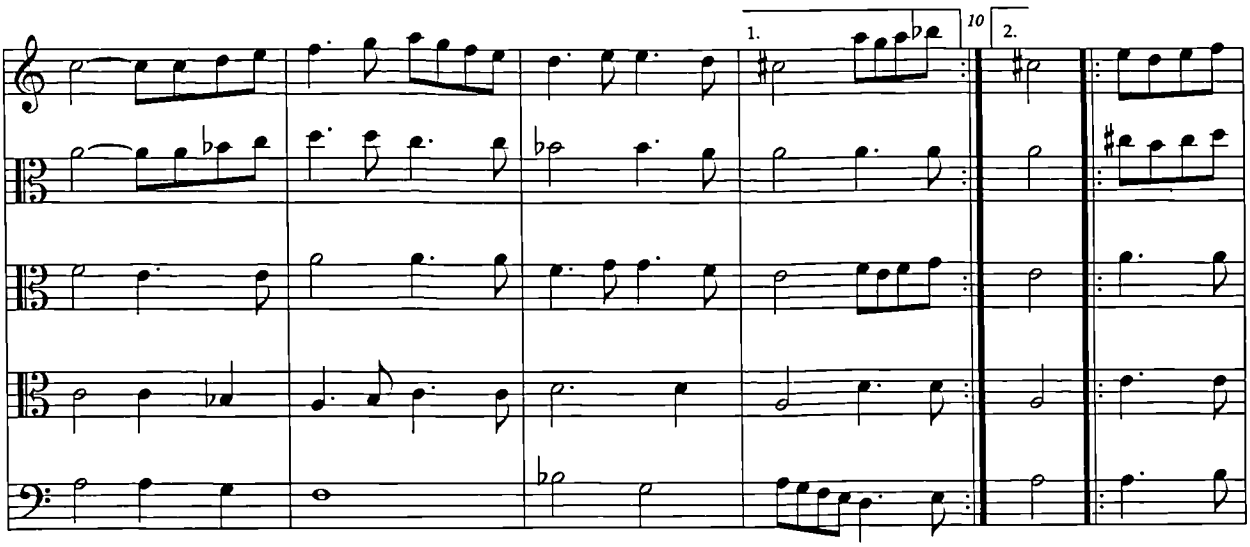

25
But here be - low, Let prin - ces know, 'Tis fa - tal
But here be - low, Let prin - ces know, 'Tis fa -
But here be - low, Let prin - ces know, 'Tis fa - tal
But here be - low, Let prin - ces know, 'Tis fa-tal

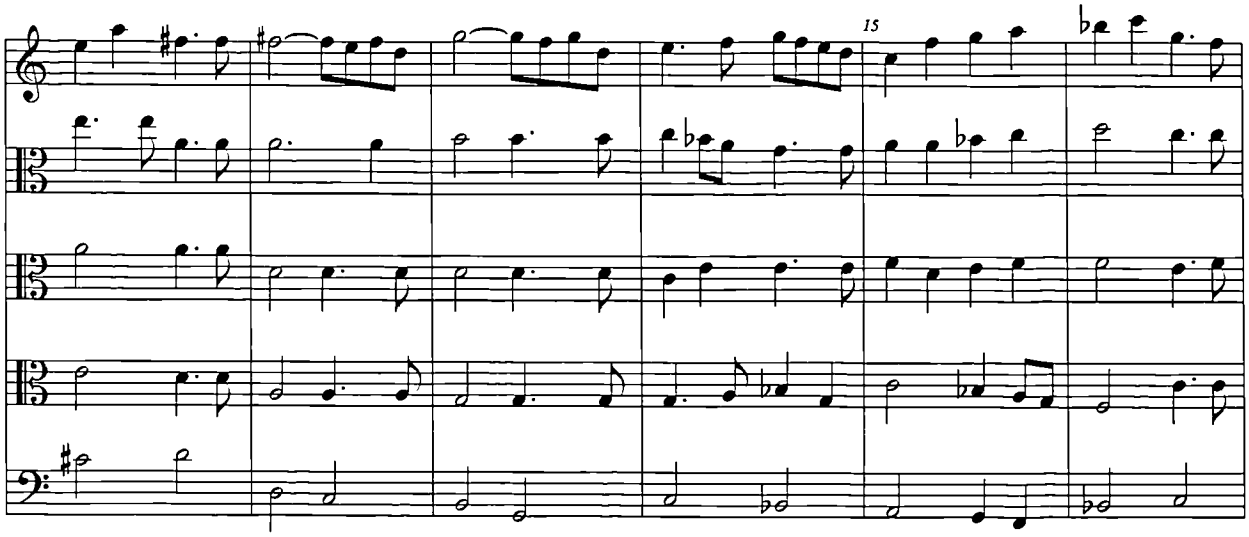

30
35
to be good. 'Tis fa - tal to be
-tal to be good. 'Tis fa - tal to be
to be good. 'Tis fa - tal to be
to be good. 'Tis fa - tal to be


40
ACACIA
Your fa-ther Nep -
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
ACACIA
-tune from the seas, Has ne-reids and blue tri-tons sent, To charm your dis - con - tent.

AYRE FOR THE TRITONS



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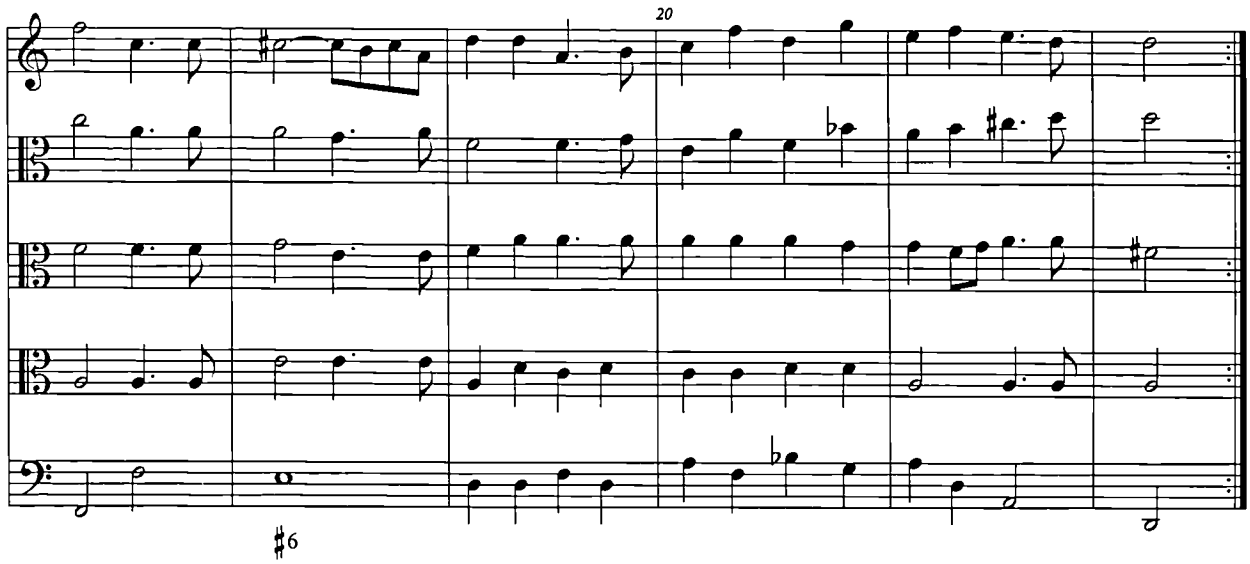
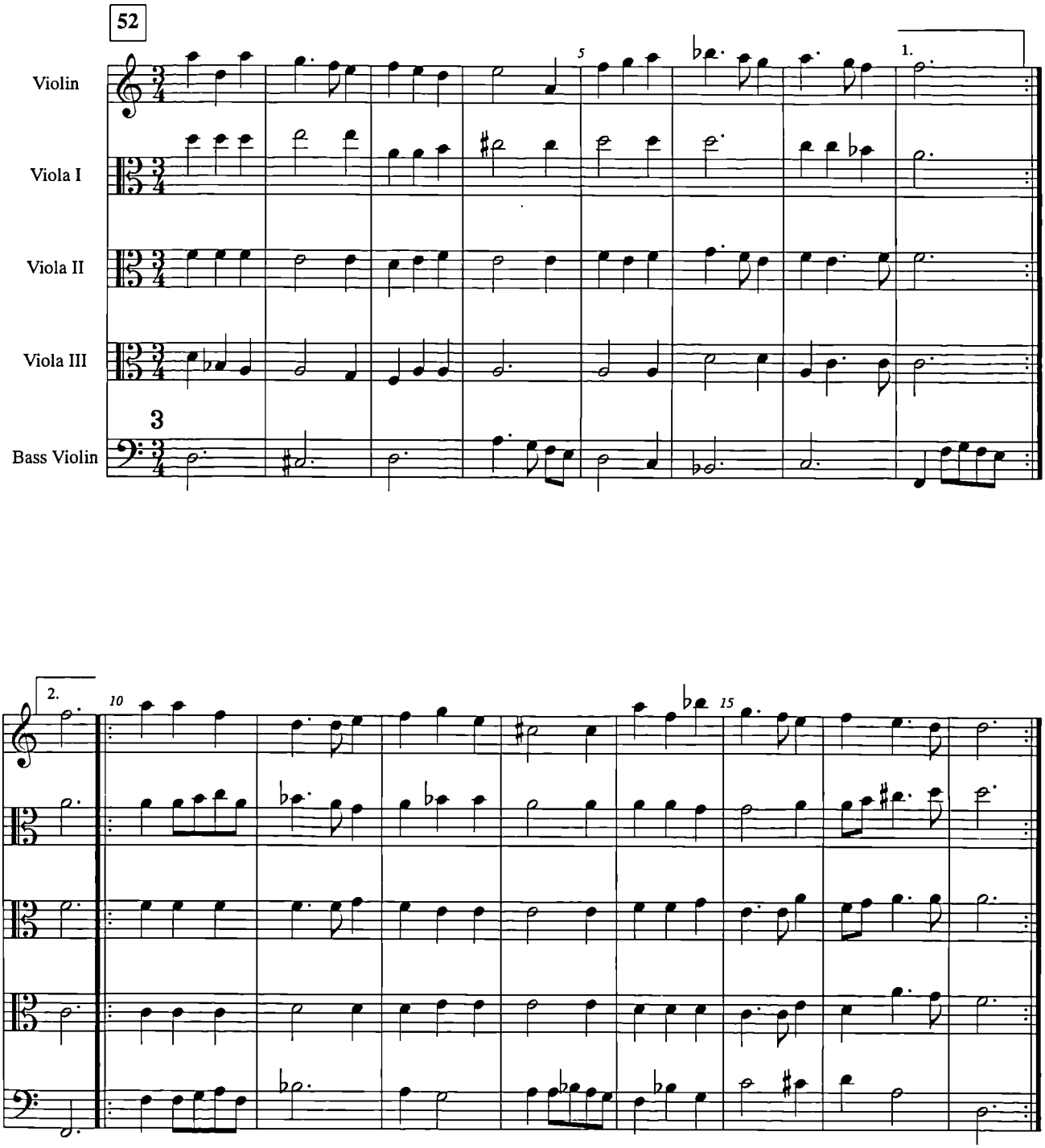
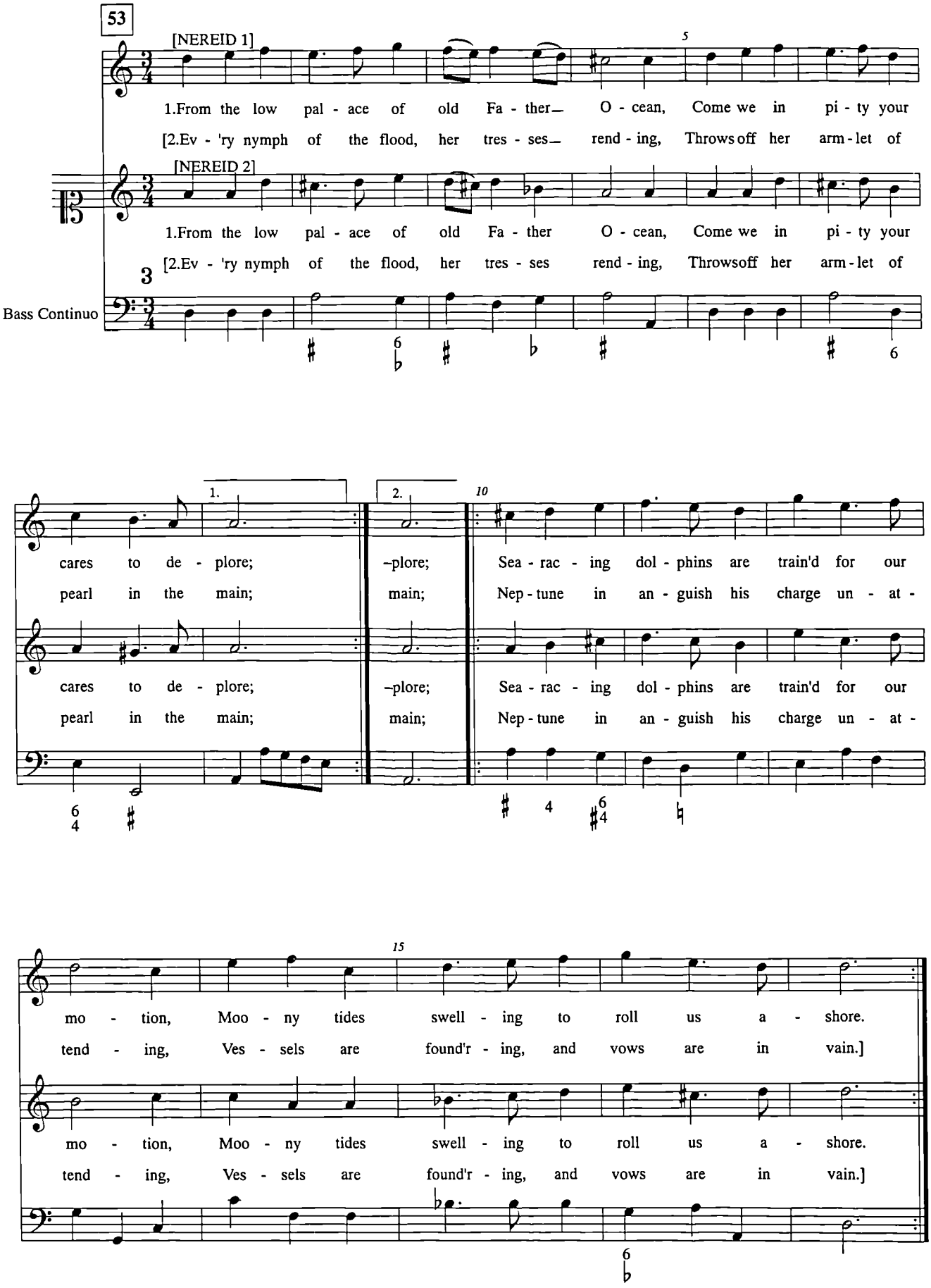

20
♯6

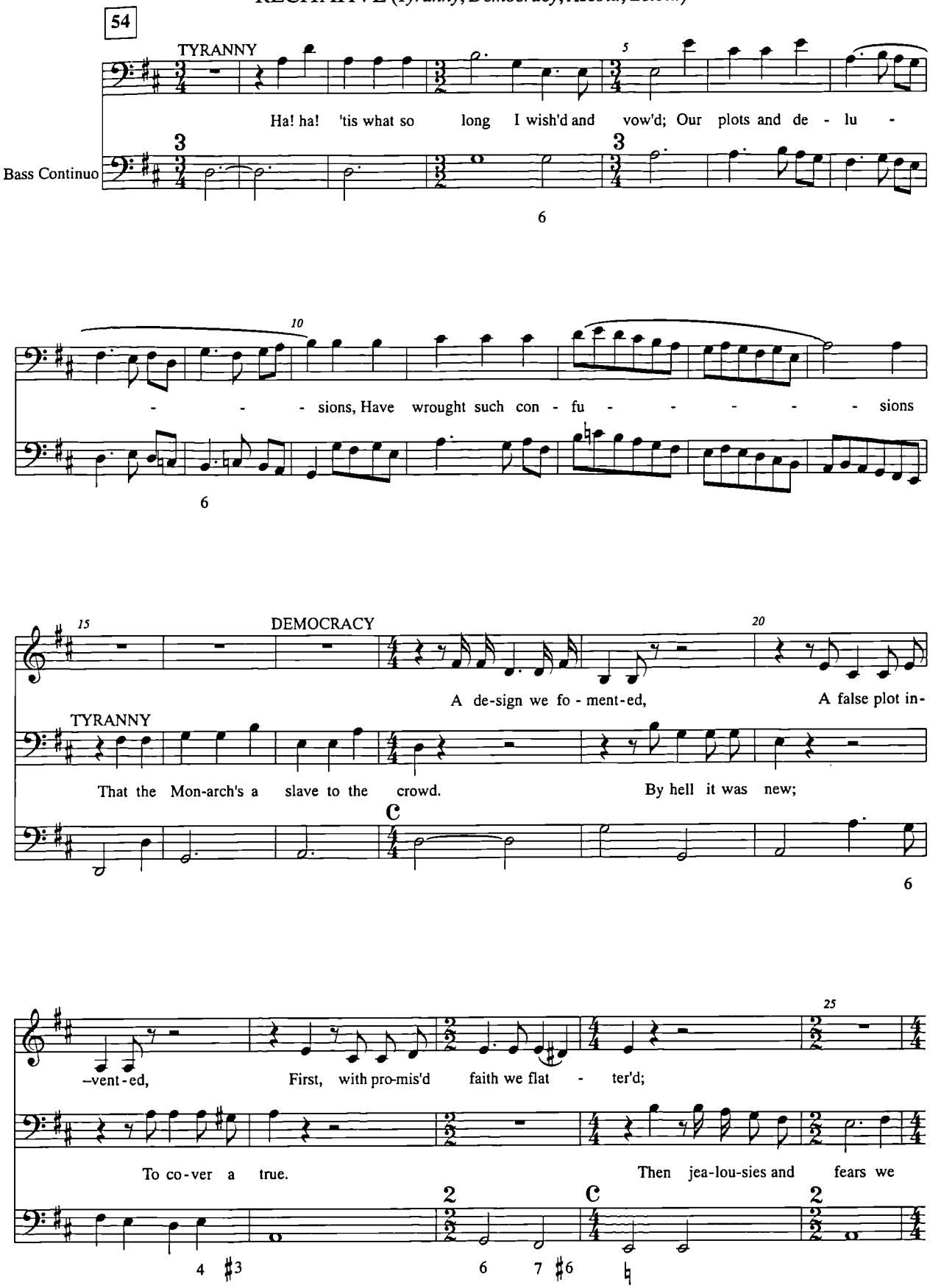
MINUET

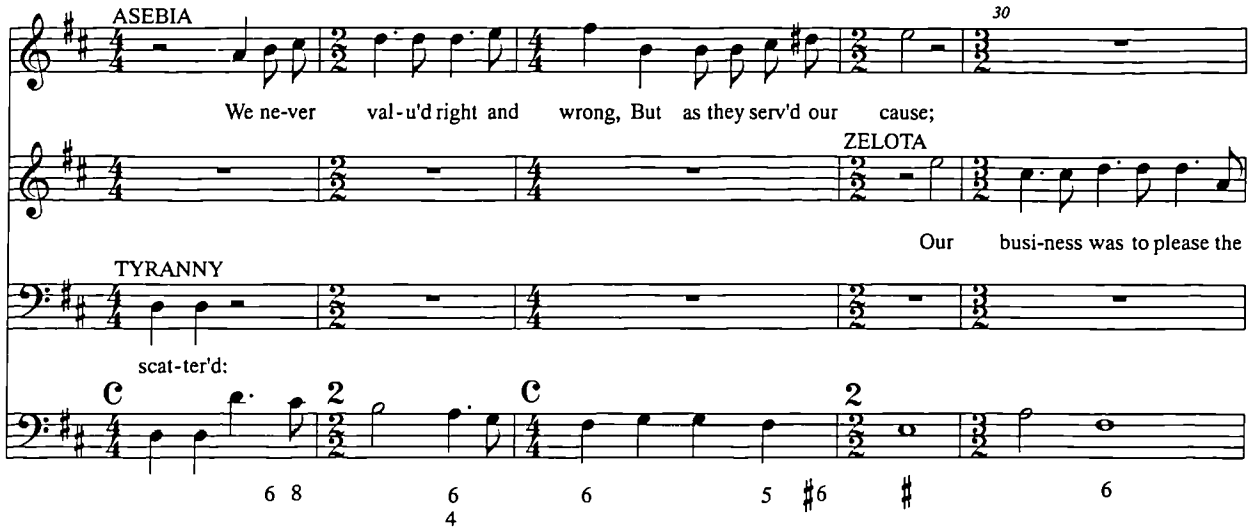


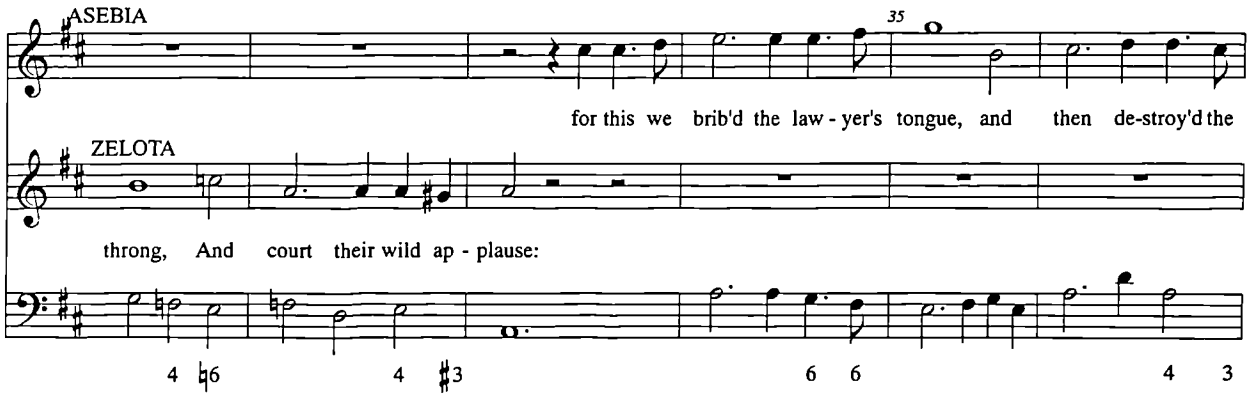
MINUET

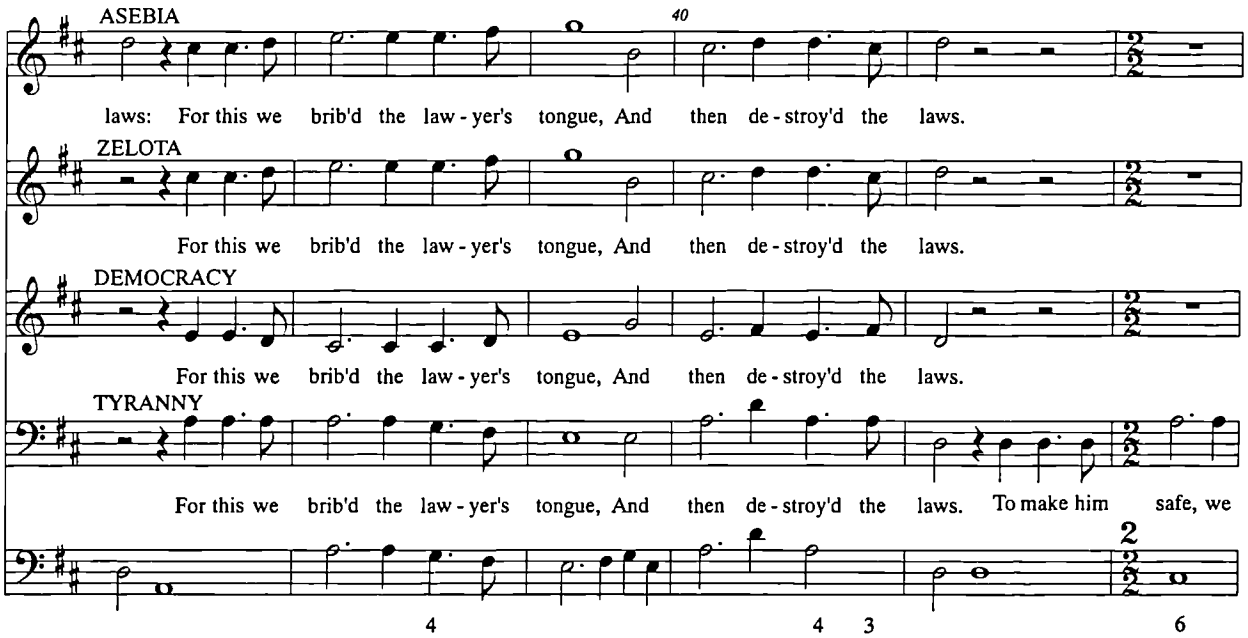

53
[NEREID 1]
1.From the low pal - ace of old Fa - ther— O - cean, Come we in pi - ty your
[2.Ev - 'ry nymph of the flood, her tres - ses— rend - ing, Throws off her arm - let of
[NEREID 2]
1.From the low pal - ace of old Fa - ther O - cean, Come we in pi - ty your
[2.Ev - 'ry nymph of the flood, her tres - ses rend - ing, Throwsoff her arm - let of
Bass Continuo
cares to de - plore; –plore; Sea - rac - ing dol - phins are train'd for our
pearl in the main; main; Nep - tune in an - guish his charge un - at -
cares to de - plore; –plore; Sea - rac - ing dol - phins are train'd for our
pearl in the main; main; Nep - tune in an - guish his charge un - at -
mo - tion, Moo - ny tides swell - ing to roll us a - shore.
tend - ing, Ves - sels are found'r - ing, and vows are in vain.]
mo - tion, Moo - ny tides swell - ing to roll us a - shore.
tend - ing, Ves - sels are found'r - ing, and vows are in vain.]

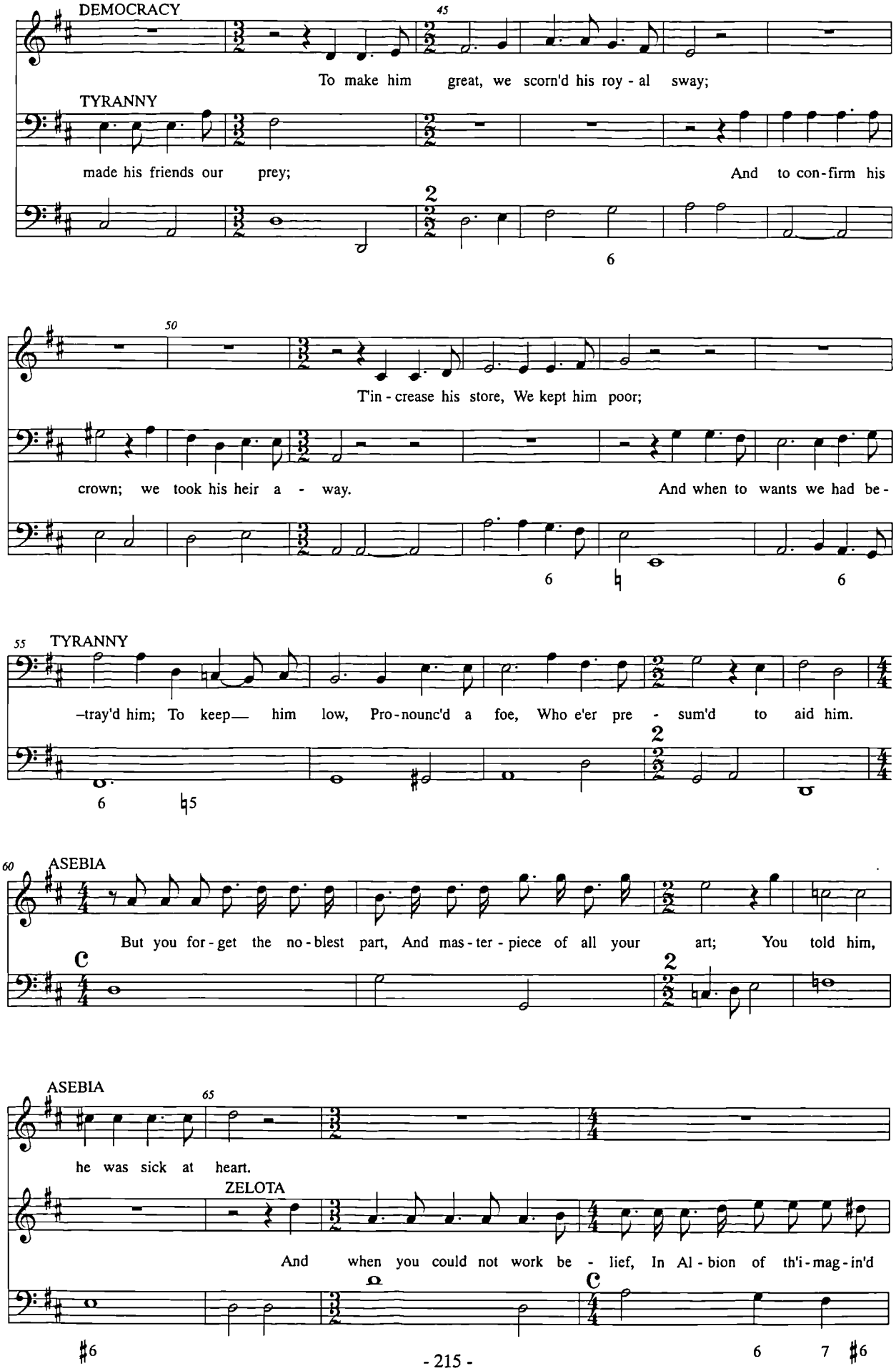
RECITATIVE (*Tyranny, Democracy, Asebia, Zelota*)

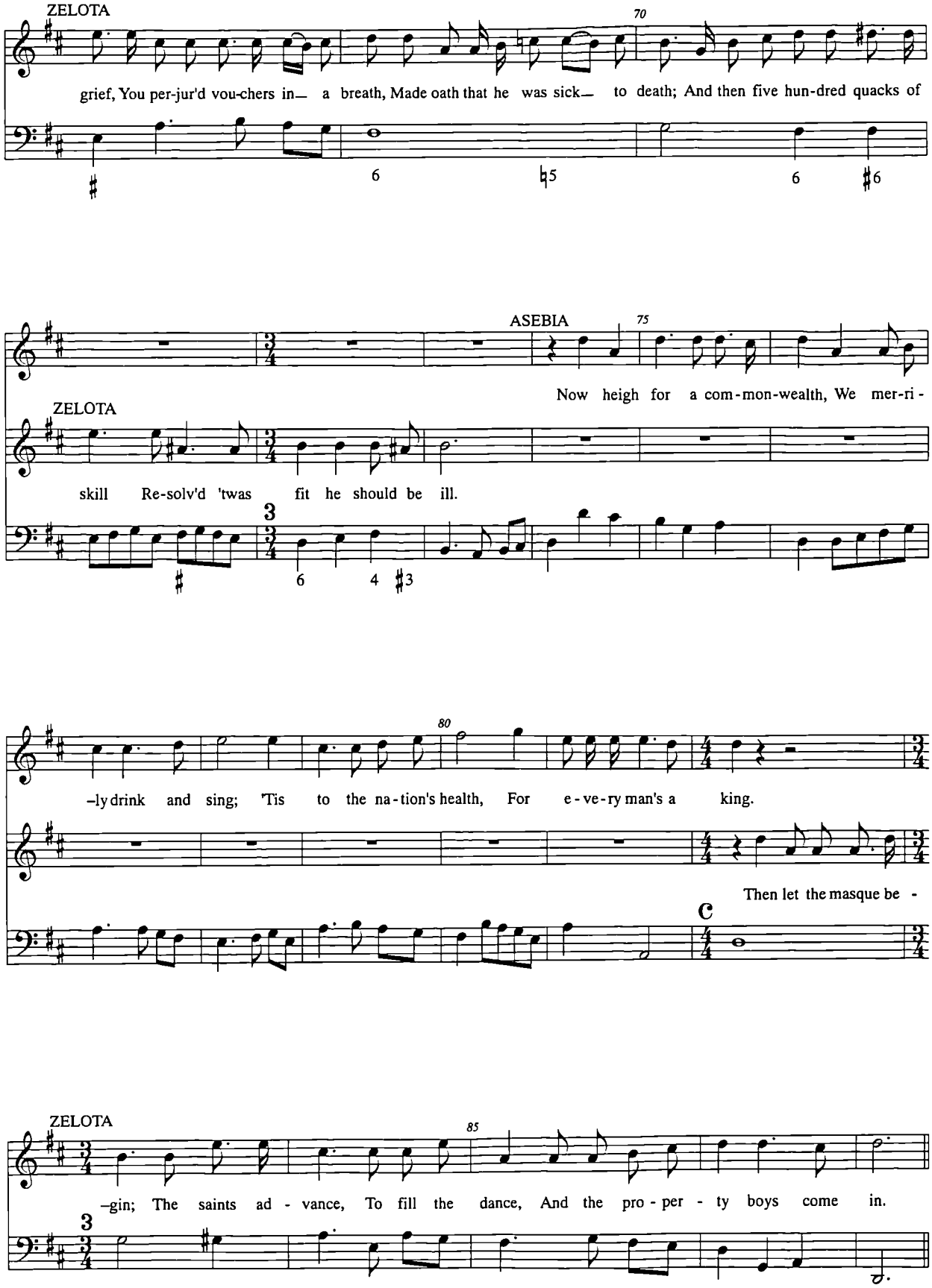



ASEBIA
30
We ne-ver val-u'd right and wrong, But as they serv'd our cause;
ZELOTA
Our busi-ness was to please the
TYRANNY
scat-ter'd:

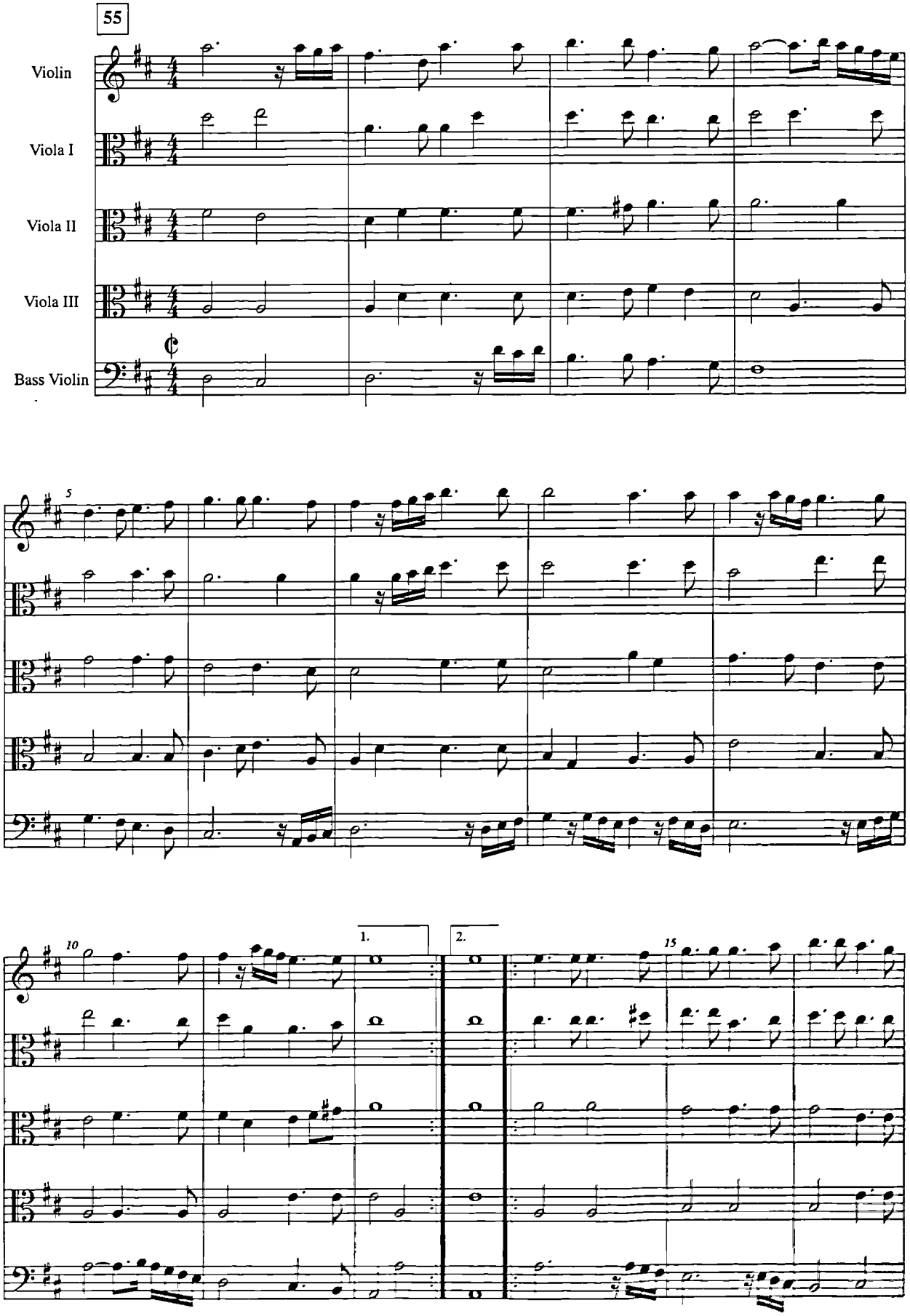

ASEBIA
35
for this we brib'd the law-yer's tongue, and then de-stroy'd the
ZELOTA
throng, And court their wild ap-plause:

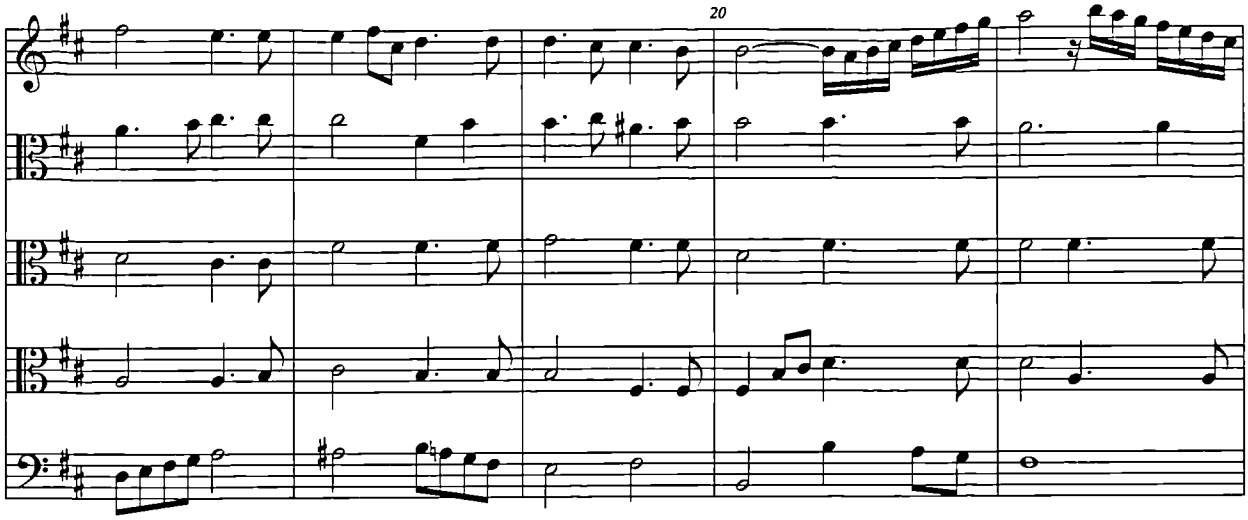

ASEBIA
40
laws: For this we brib'd the law-yer's tongue, And then de-stroy'd the laws.
ZELOTA
For this we brib'd the law-yer's tongue, And then de-stroy'd the laws.
DEMOCRACY
For this we brib'd the law-yer's tongue, And then de-stroy'd the laws.
TYRANNY
For this we brib'd the law-yer's tongue, And then de-stroy'd the laws. To make him safe, we


DEMOCRACY
45
To make him great, we scorn'd his roy - al sway;
TYRANNY
made his friends our prey;
And to con-firm his
50
T'in - crease his store, We kept him poor;
crown; we took his heir a - way.
And when to wants we had be -
55 TYRANNY
–tray'd him; To keep— him low, Pro-nounc'd a foe, Who e'er pre - sum'd to aid him.
60 ASEBIA
But you for - get the no - blest part, And mas - ter - piece of all your art; You told him,
ASEBIA
65
he was sick at heart.
ZELOTA
And when you could not work be - lief, In Al - bion of th'i - mag - in'd


ZELOTA
70
grief, You per-jur'd vou-chers in— a breath, Made oath that he was sick— to death; And then five hun-dred quacks of
ASEBIA
75
Now heigh for a com-mon-wealth, We mer-ri-
ZELOTA
skill Re-solv'd 'twas fit he should be ill.
80
-ly drink and sing; 'Tis to the na-tion's health, For e-ve-ry man's a king.
Then let the masque be -
C
ZELOTA
85
-gin; The saints ad - vance, To fill the dance, And the pro - per - ty boys come in.

AYRE FOR THE BOYS IN WHITE

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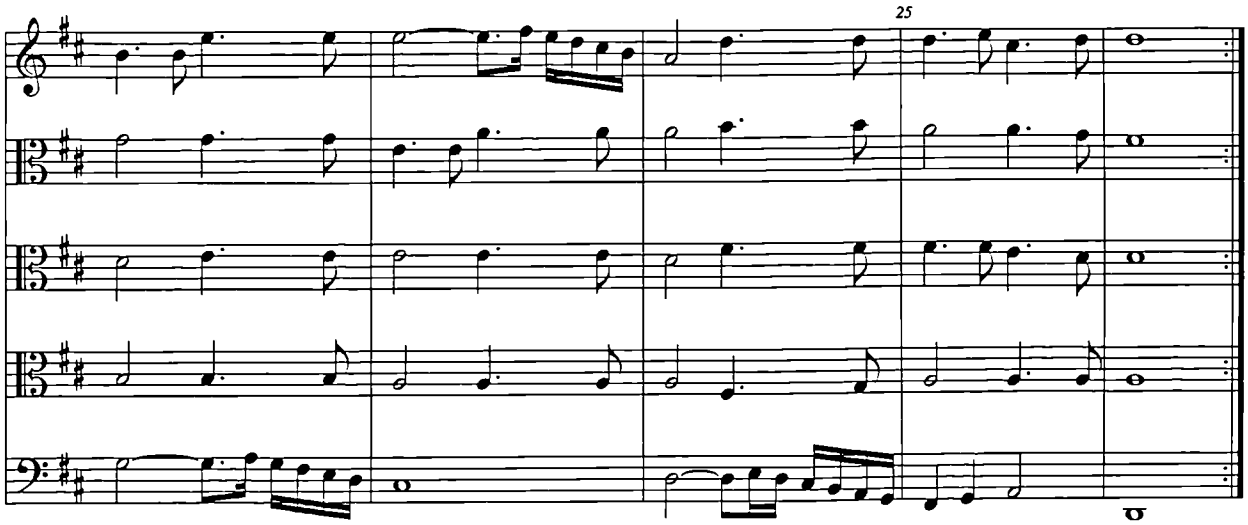
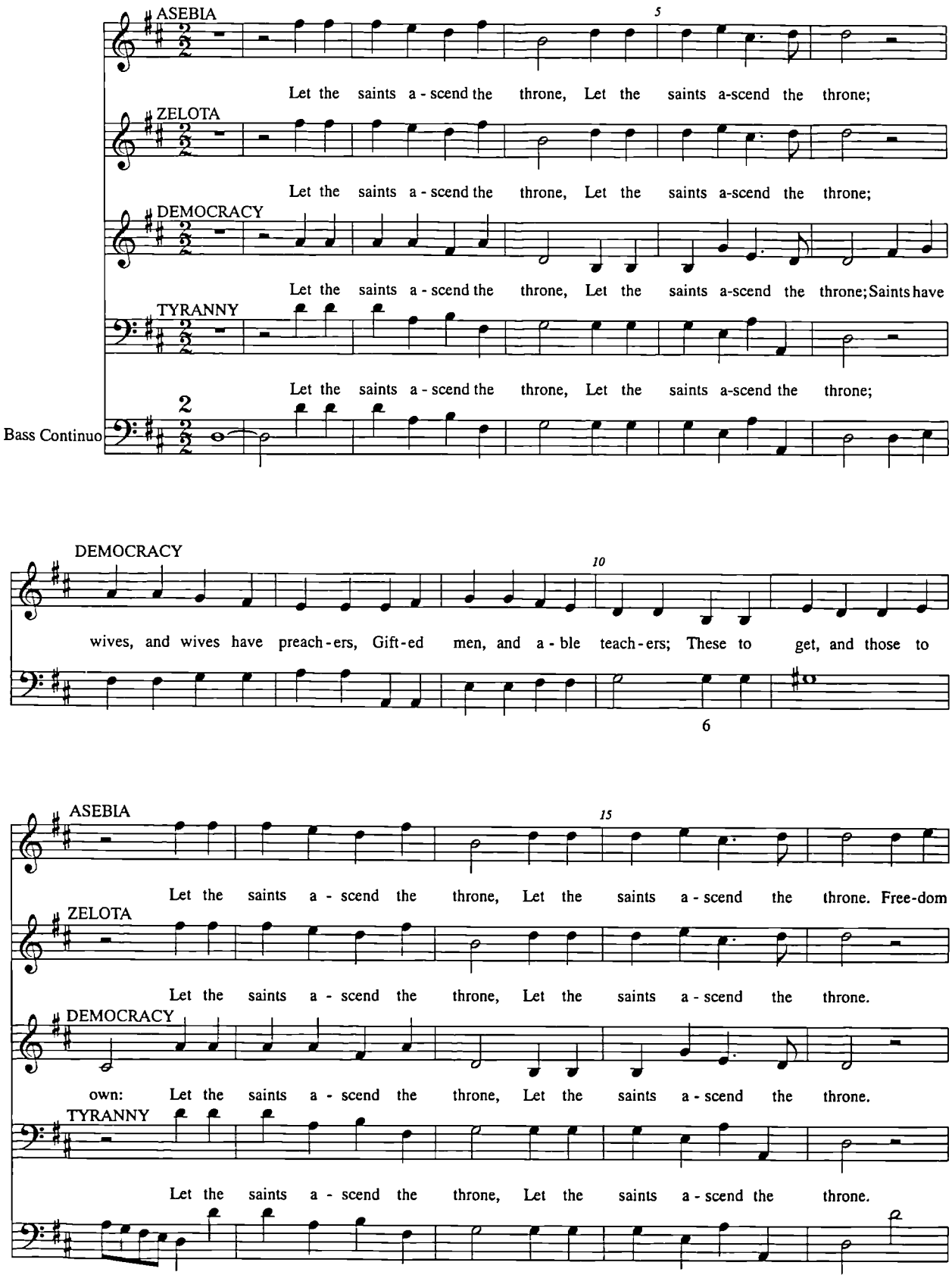
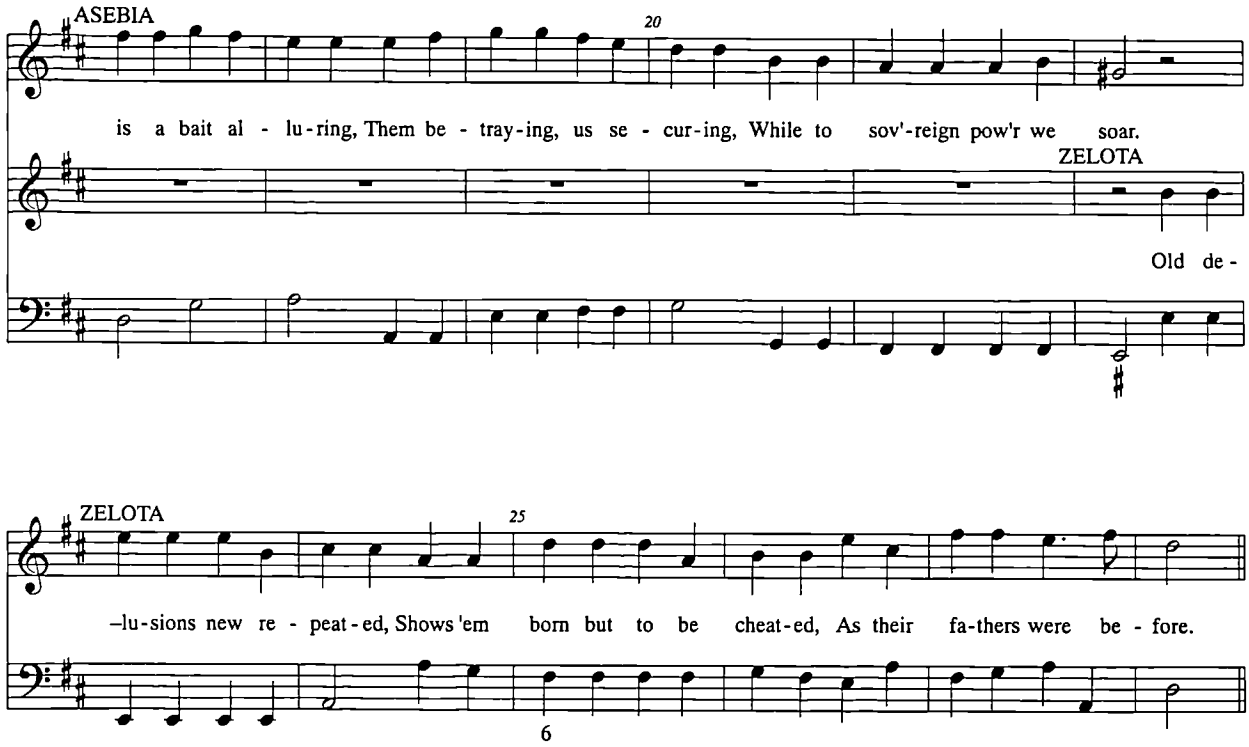

25

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

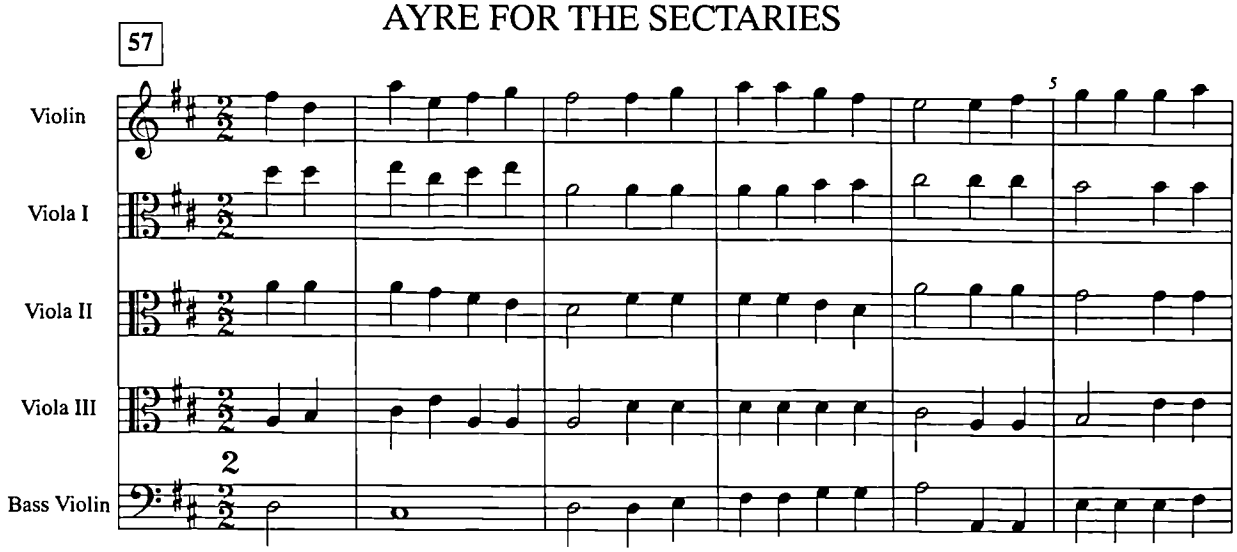
LET THE SAINTS ASCEND THE THRONE

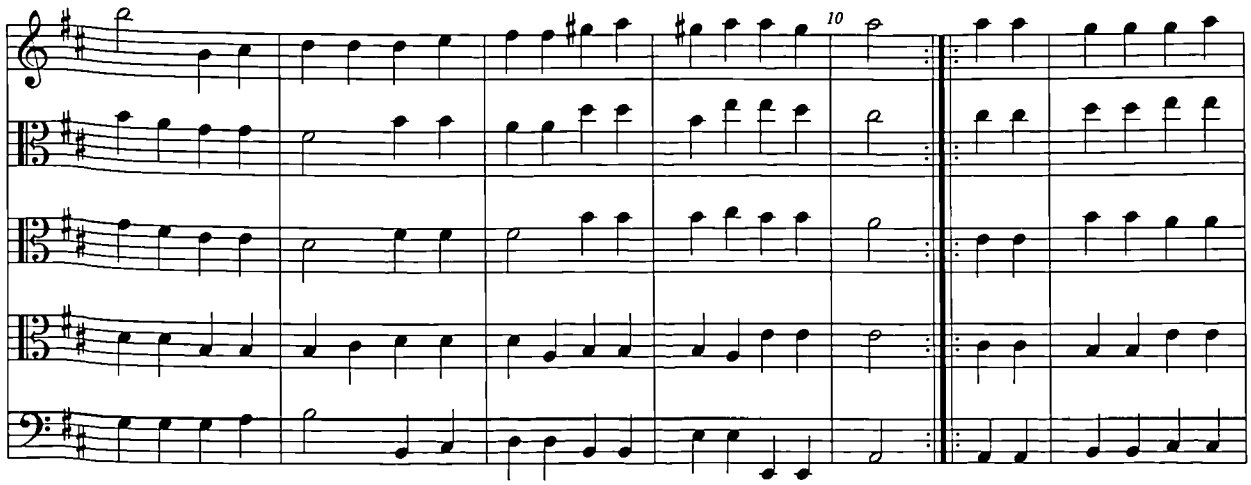
56





AYRE FOR THE SECTARIES

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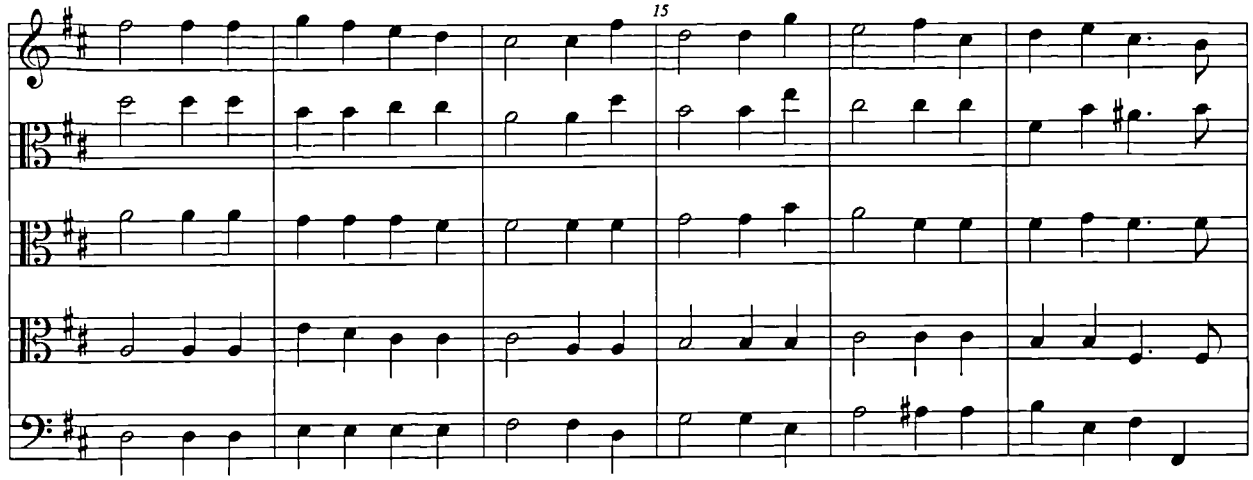
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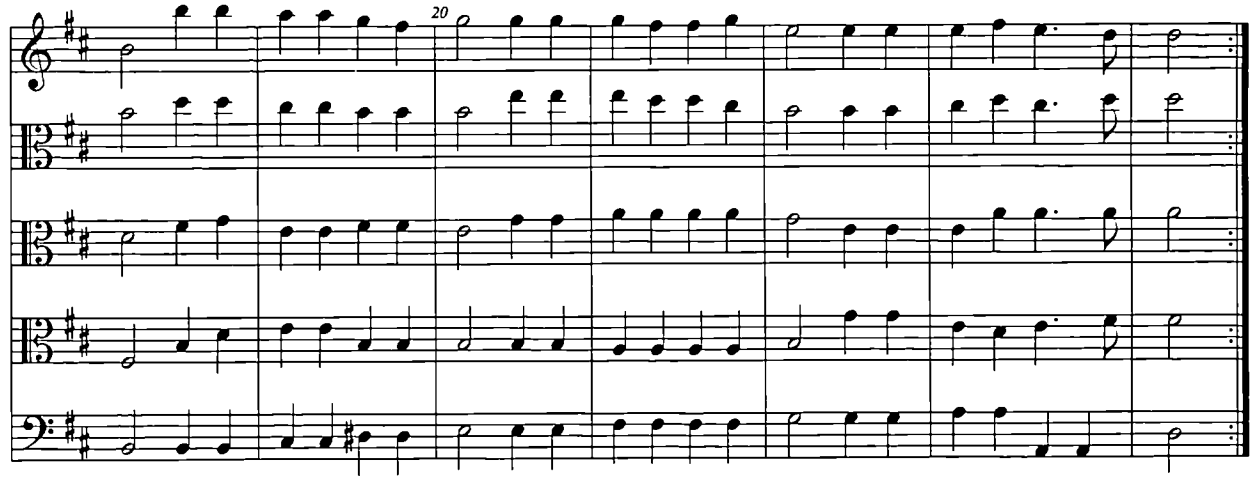
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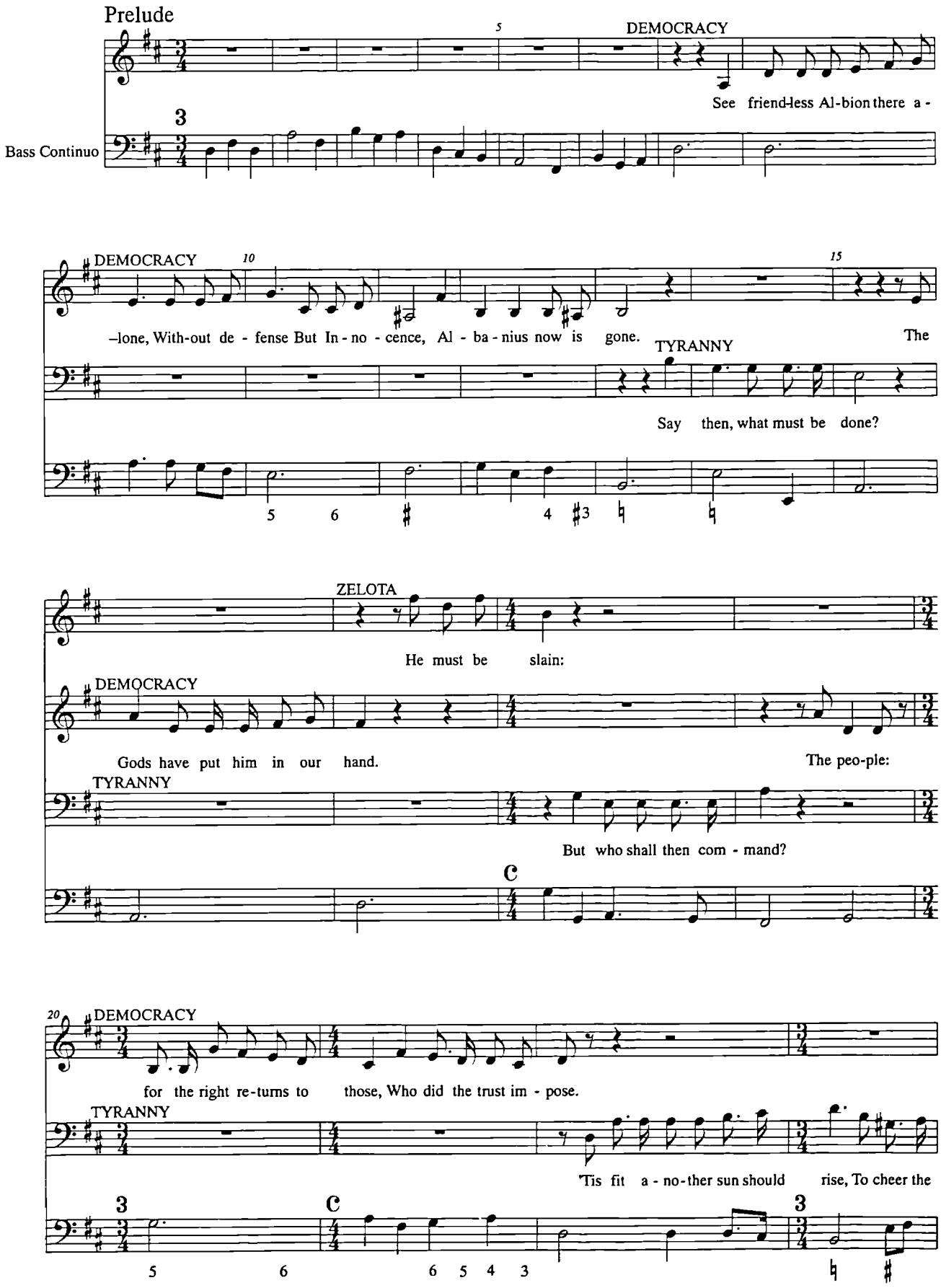
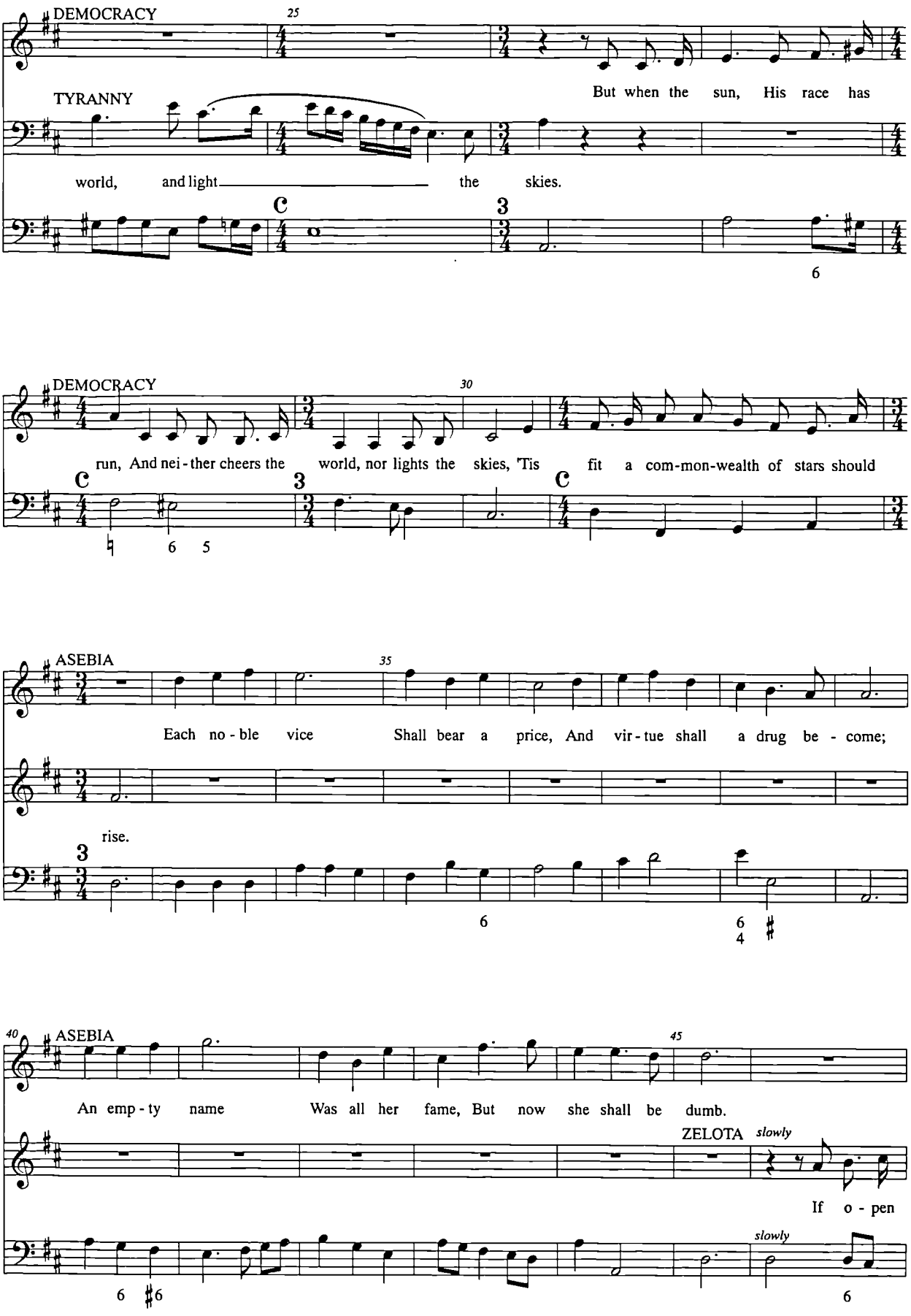
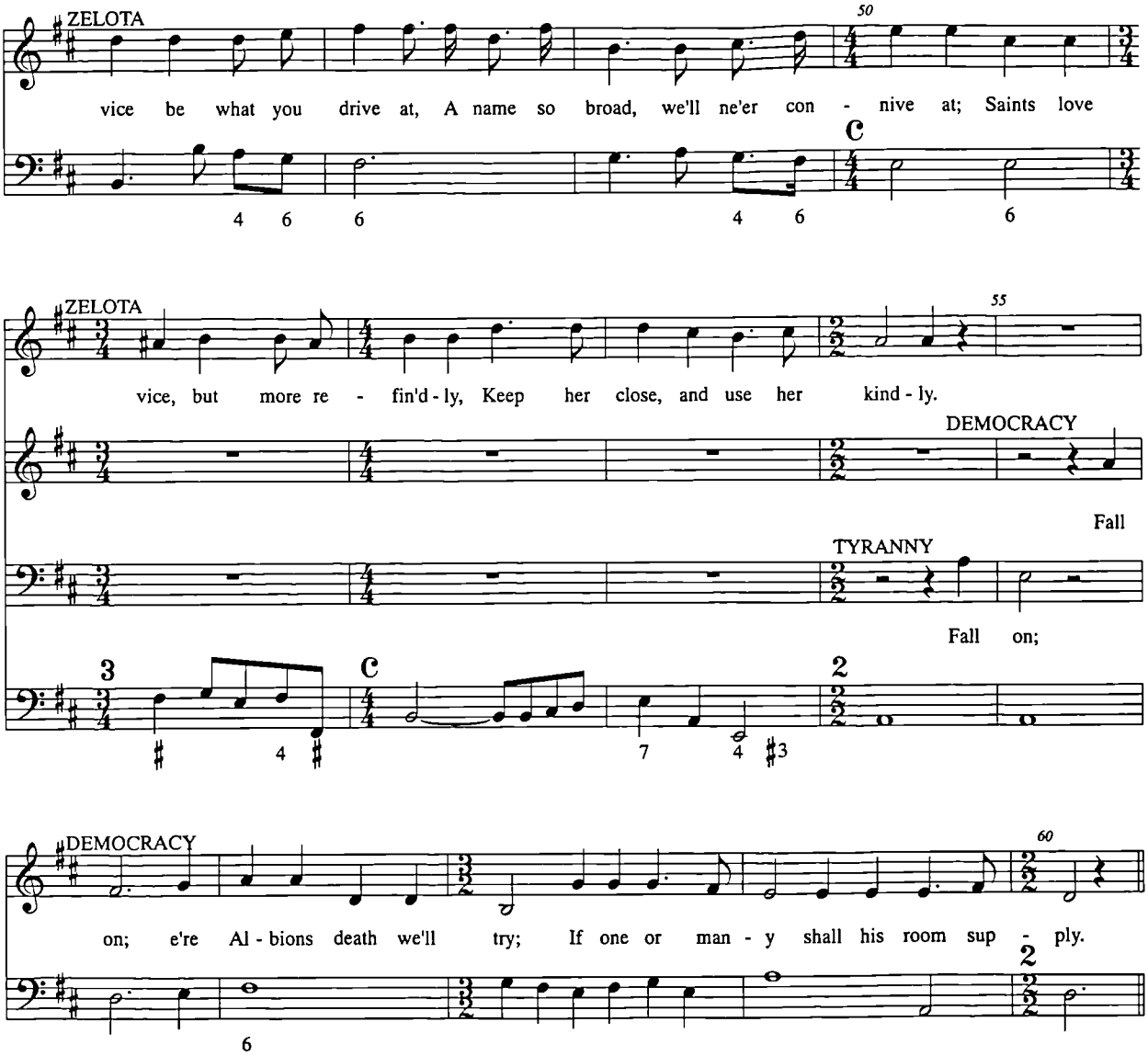
58

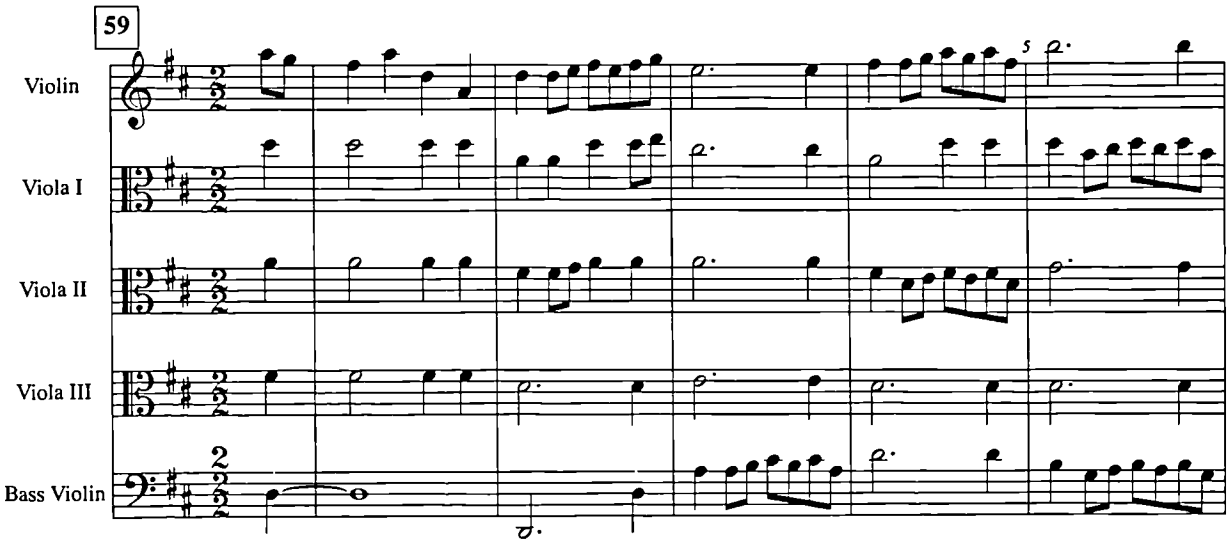
RECITATIVE (*Democracy, Tyranny, Asebia, Zelota*)

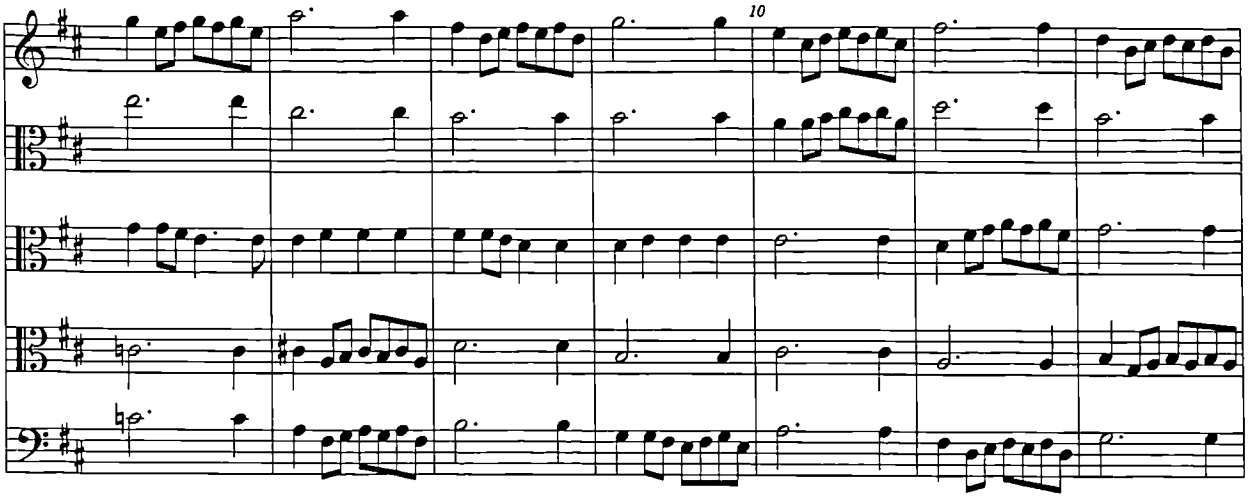



DEMOCRACY
25
But when the sun, His race has
TYRANNY
world, and light the skies.
DEMOCRACY
30
run, And nei - ther cheers the world, nor lights the skies, 'Tis fit a com-mon-wealth of stars should
ASEBIA
35
Each no - ble vice Shall bear a price, And vir - tue shall a drug be - come;
rise.
40
ASEBIA
45
An emp - ty name Was all her fame, But now she shall be dumb.
ZELOTA
slowly
If o - pen
slowly



AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES

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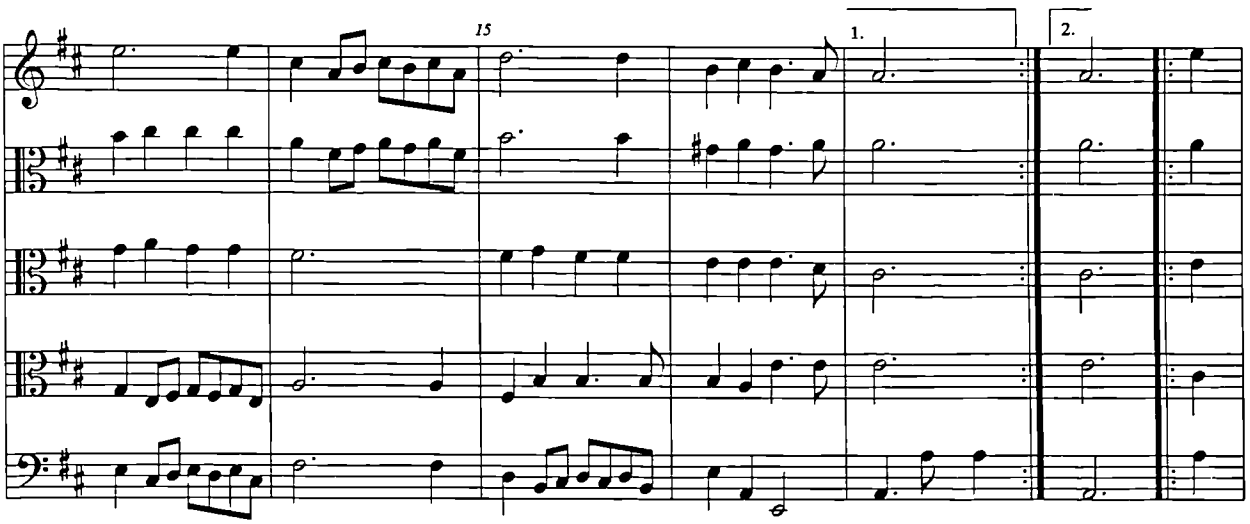
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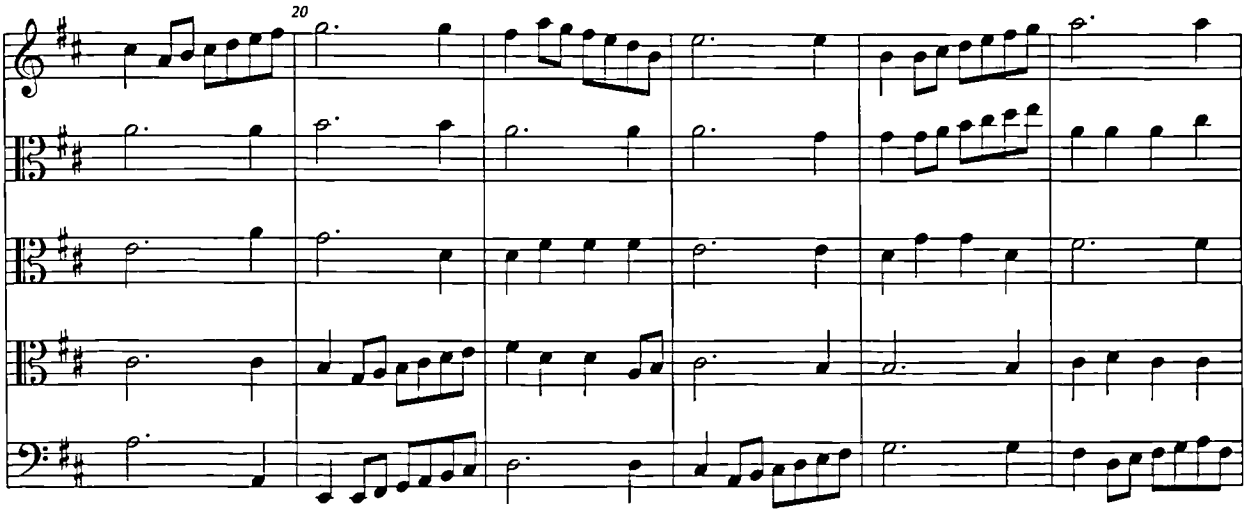
2.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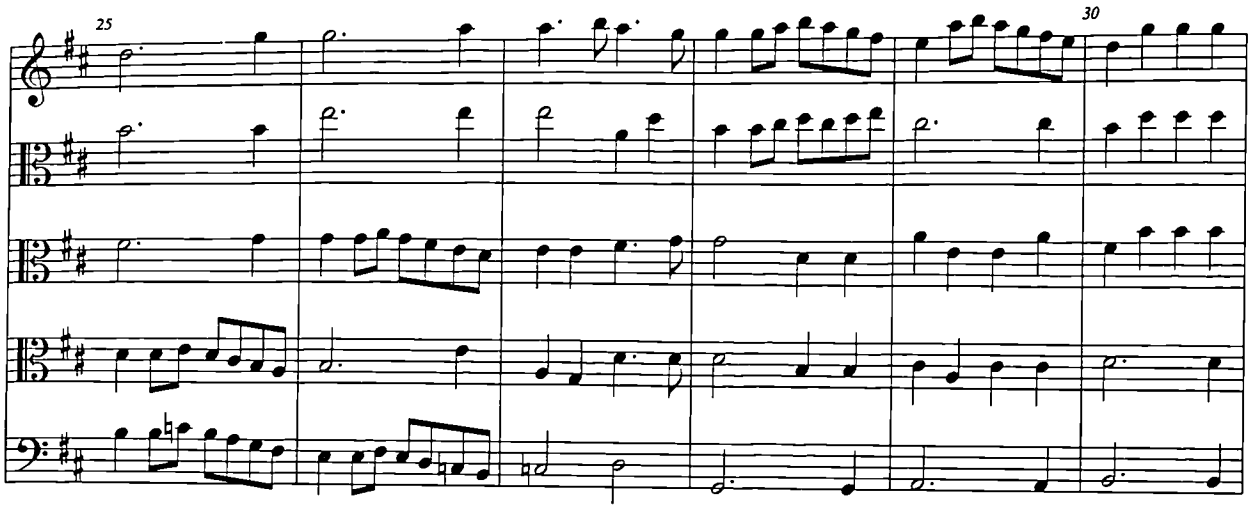
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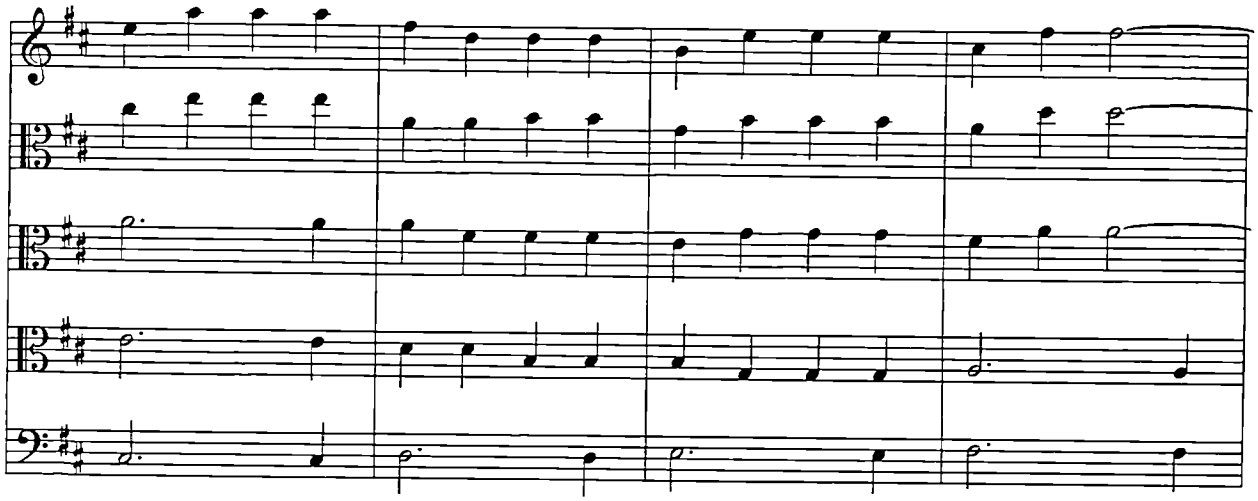
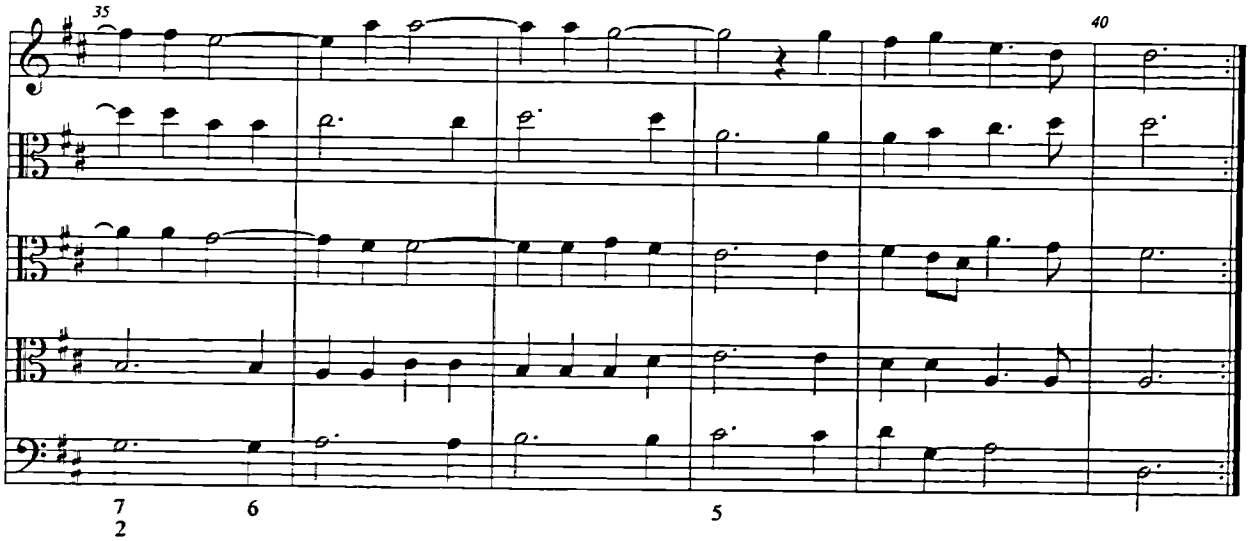



35
40
7
2
6
5

60

RECITATIVE (*Albion, Acacia*)

ACACIA

Fac - tions

ALBION

See the Gods my cause de - fend-ing, When all hu-man help was past.

Bass Continuo

mu - tual - ly con - tend - ing, By each o - ther fall—— at last.

But is not yon - der Pro - teus

It is; and in it lies the God— a -

cave, Be - low that steep, Which ris - ing bil - lows brave?

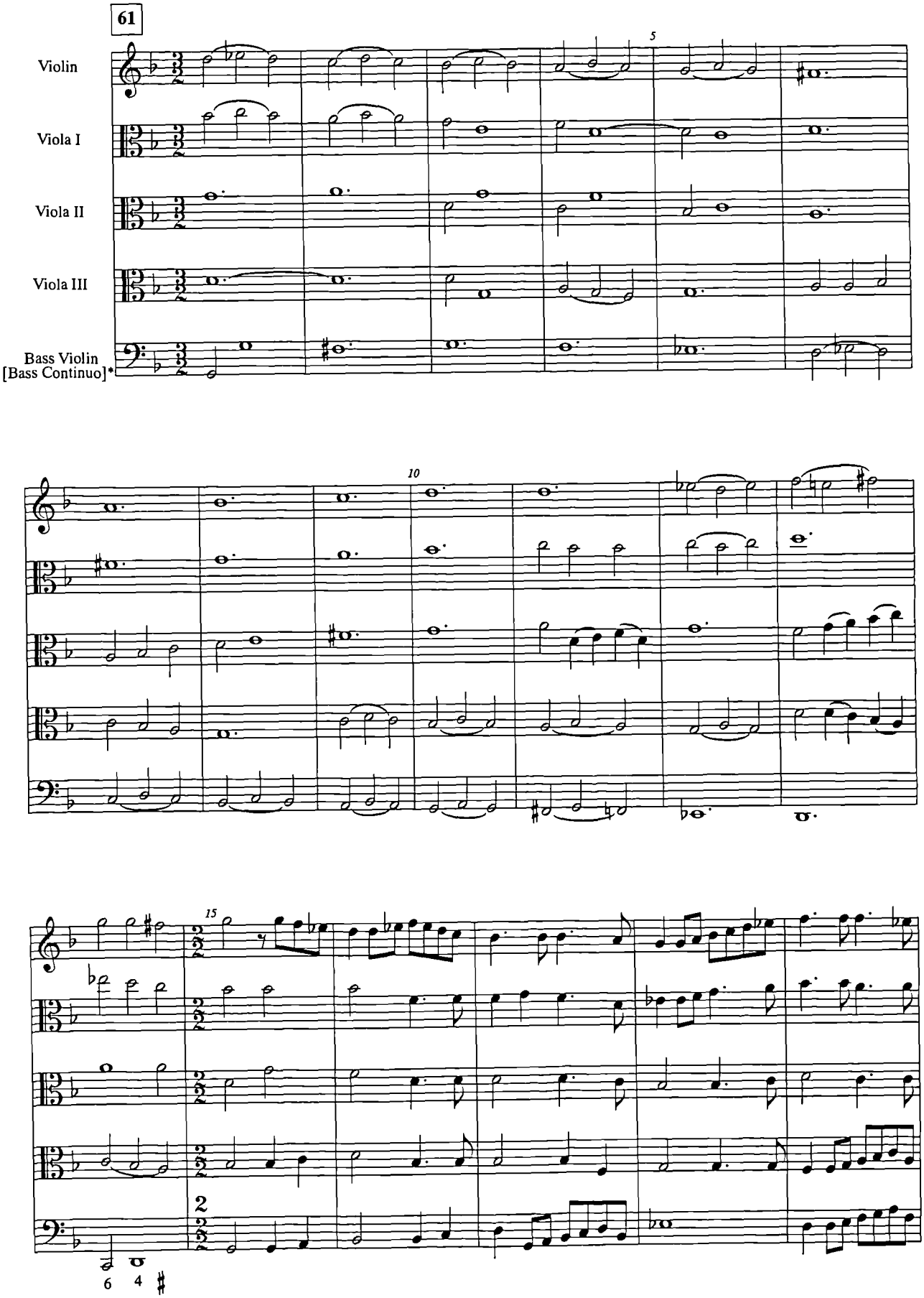
sleep, And snort - ing by, We may des - cry The mon - sters of the deep.

He knows the past, And can re -

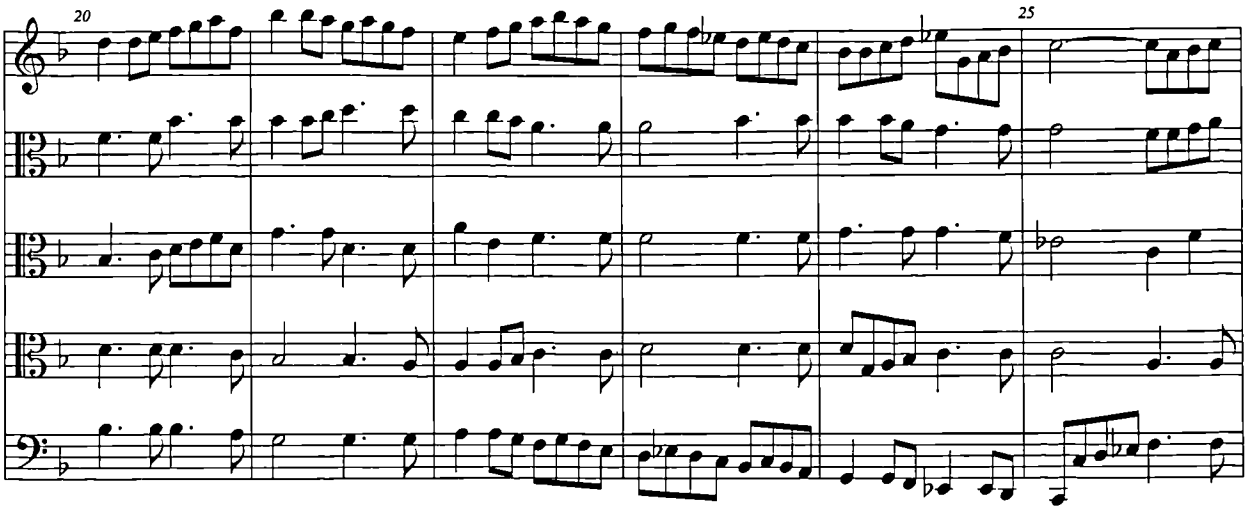
'Tis true; But hold him fast, For he can change his hue.

–solve the fu - ture too.

PRELUDE



*See Commentary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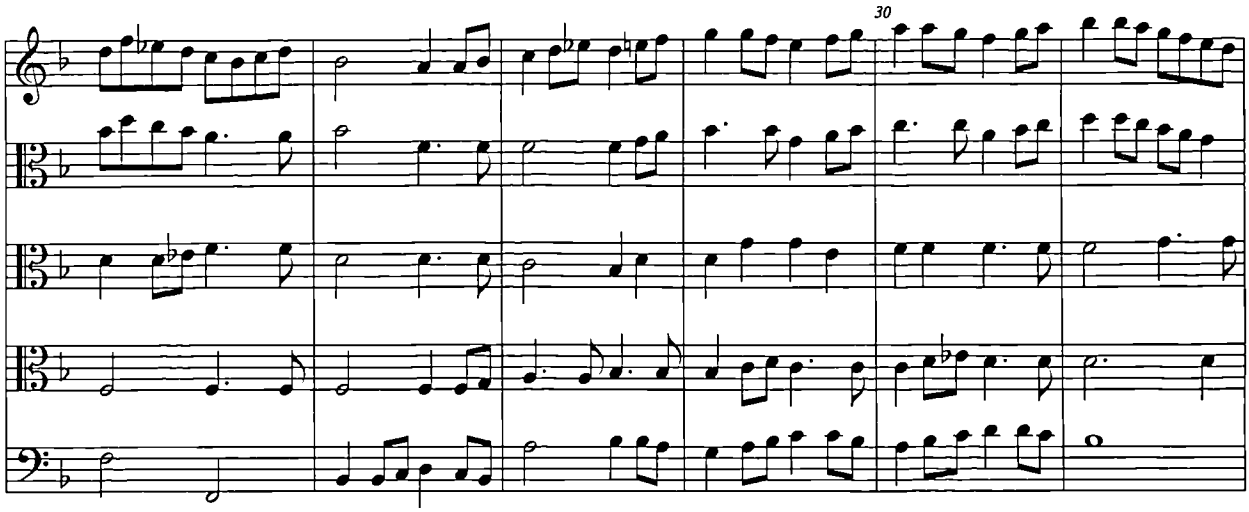
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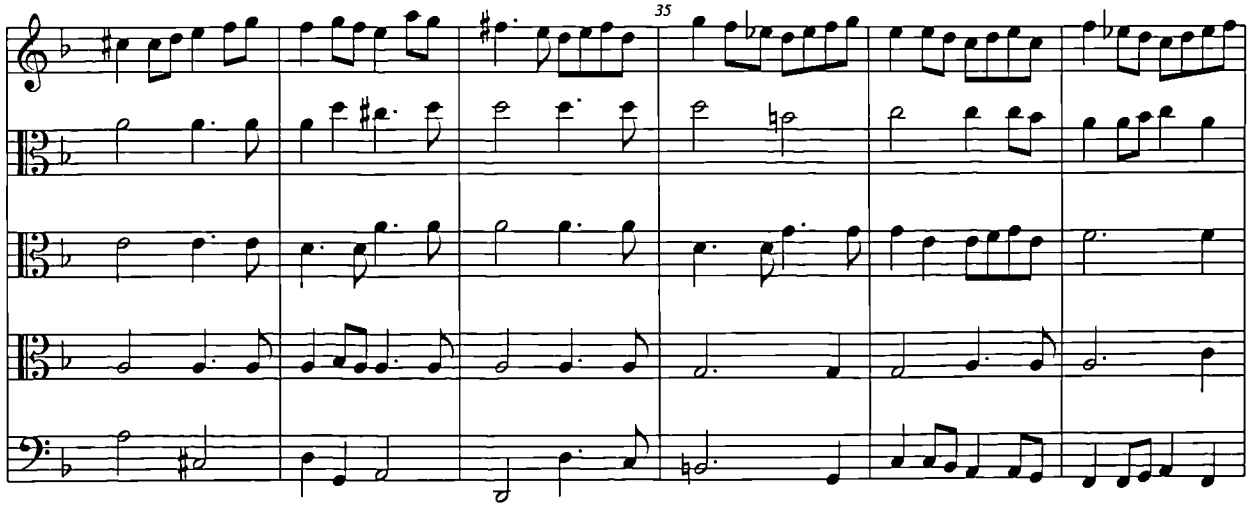
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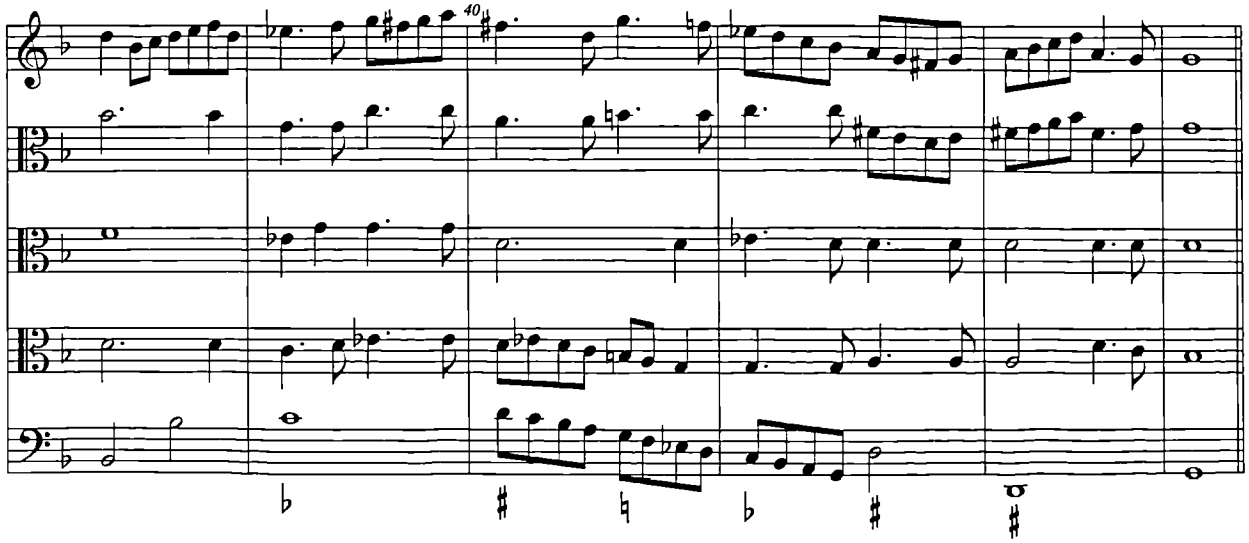
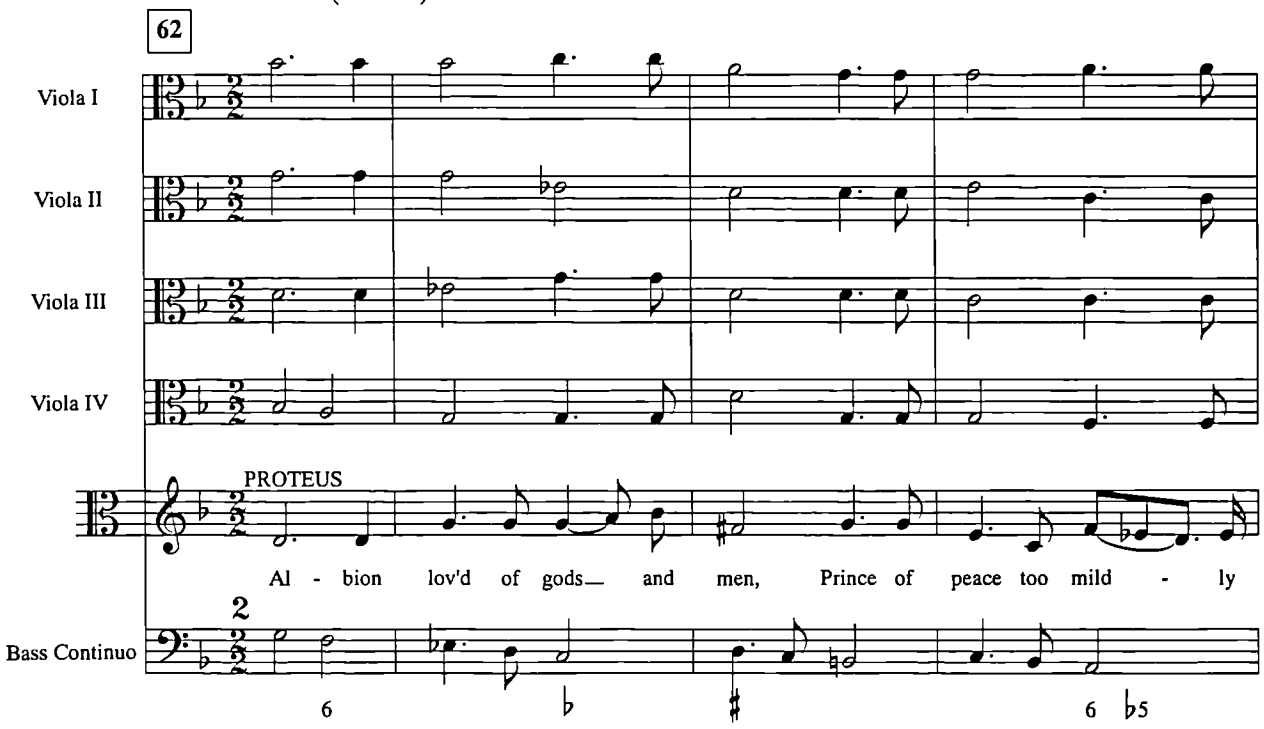
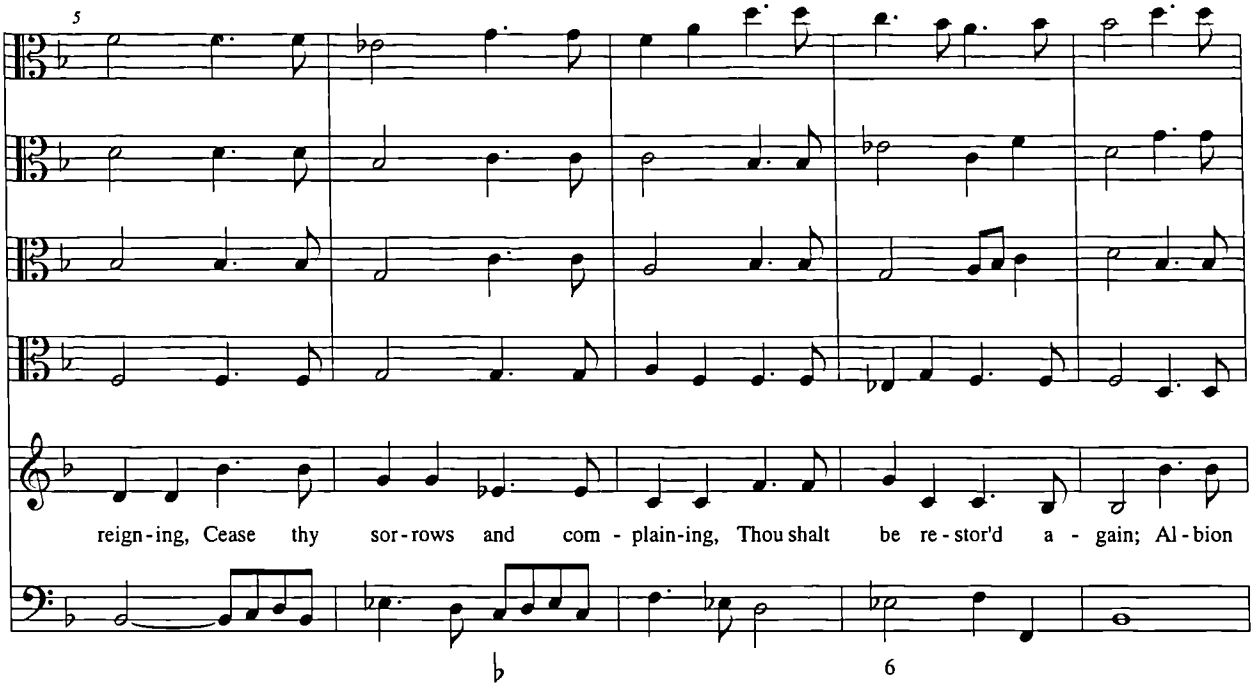
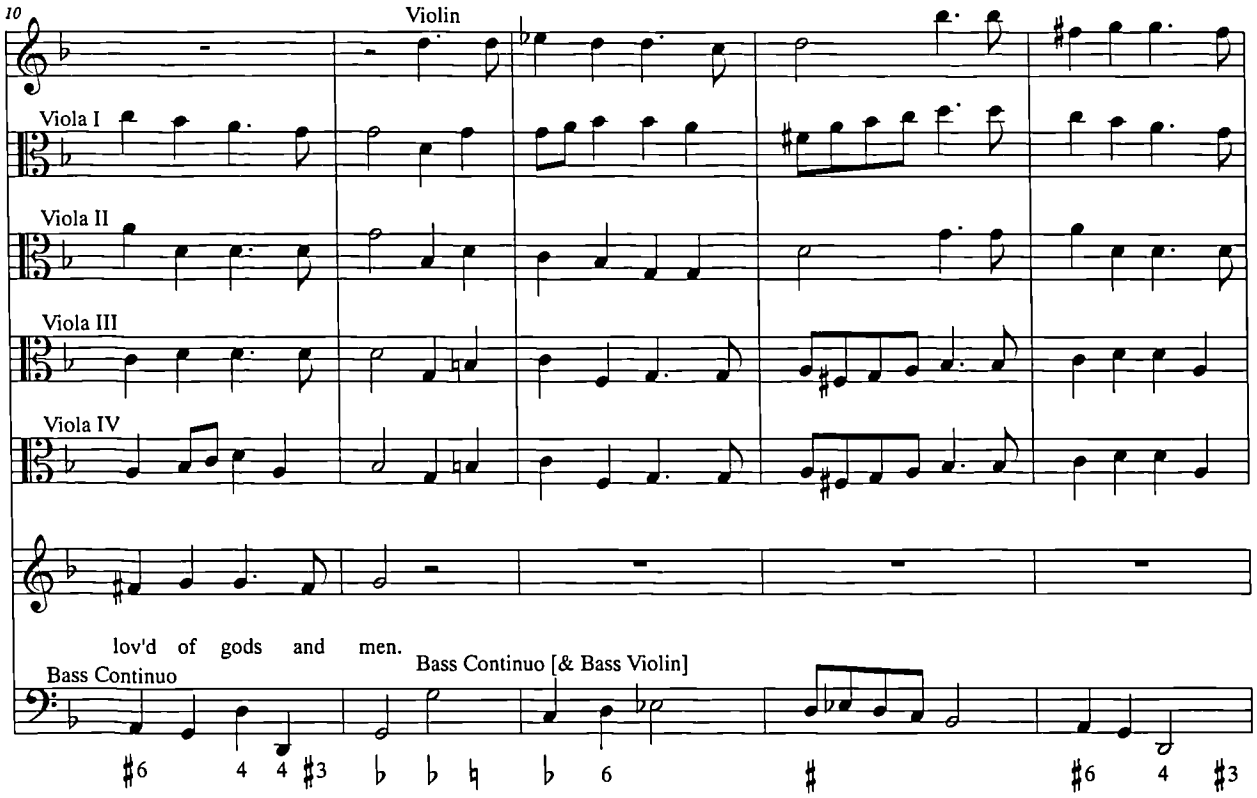
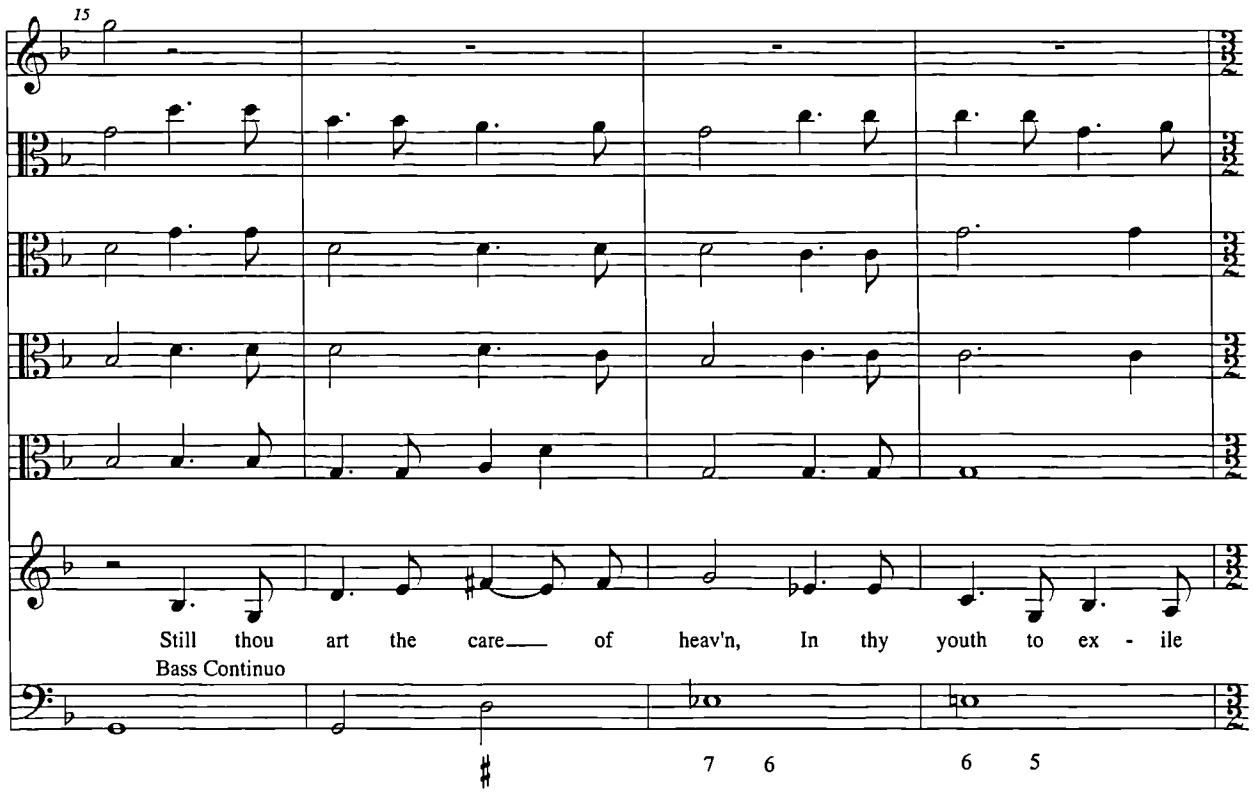


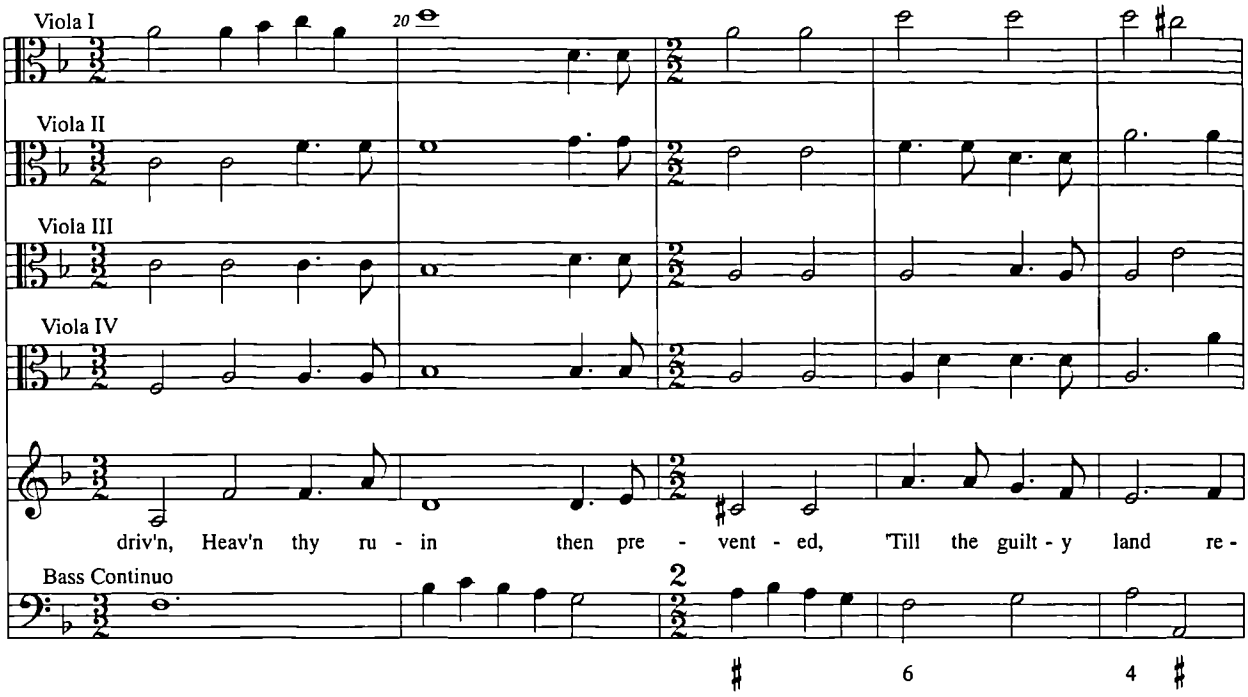
SONG (*Proteus*) ALBION LOV'D OF GODS AND MEN

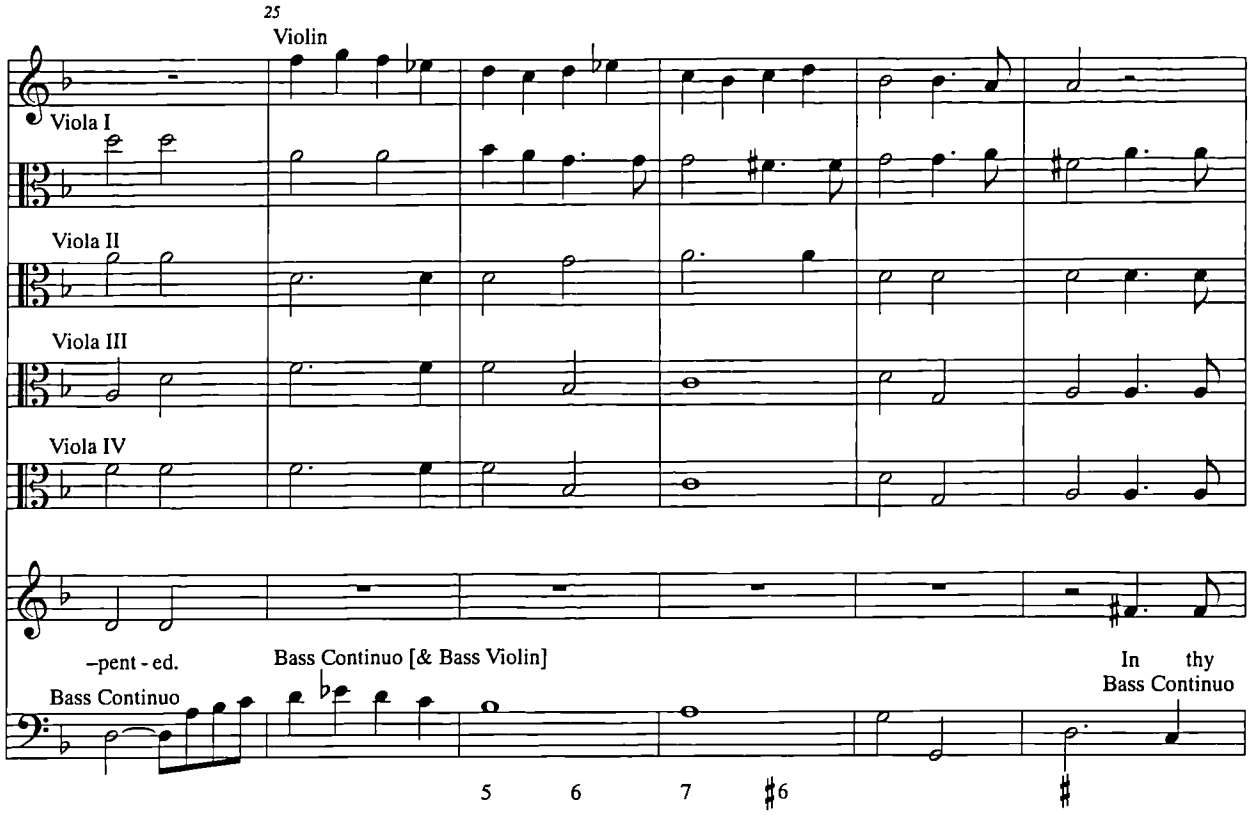


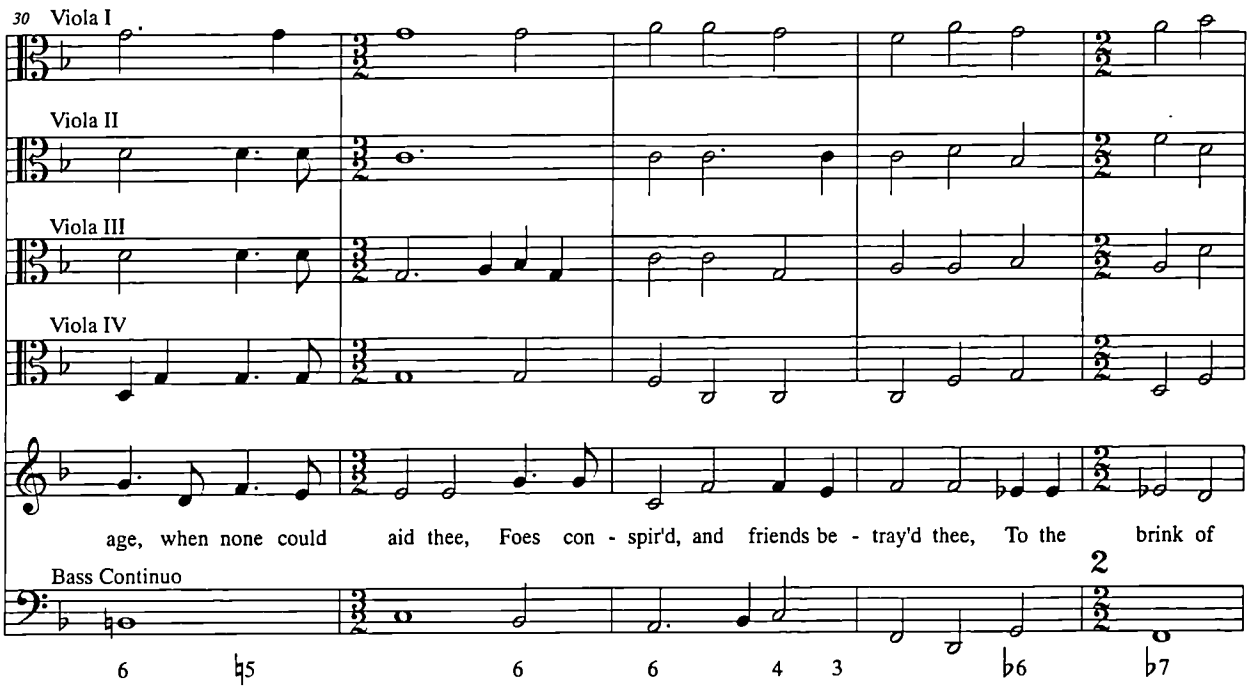

5
reign-ing, Cease thy sor-rows and com - plain-ing, Thou shalt be re-stor'd a - gain; Al-bion
♭
6

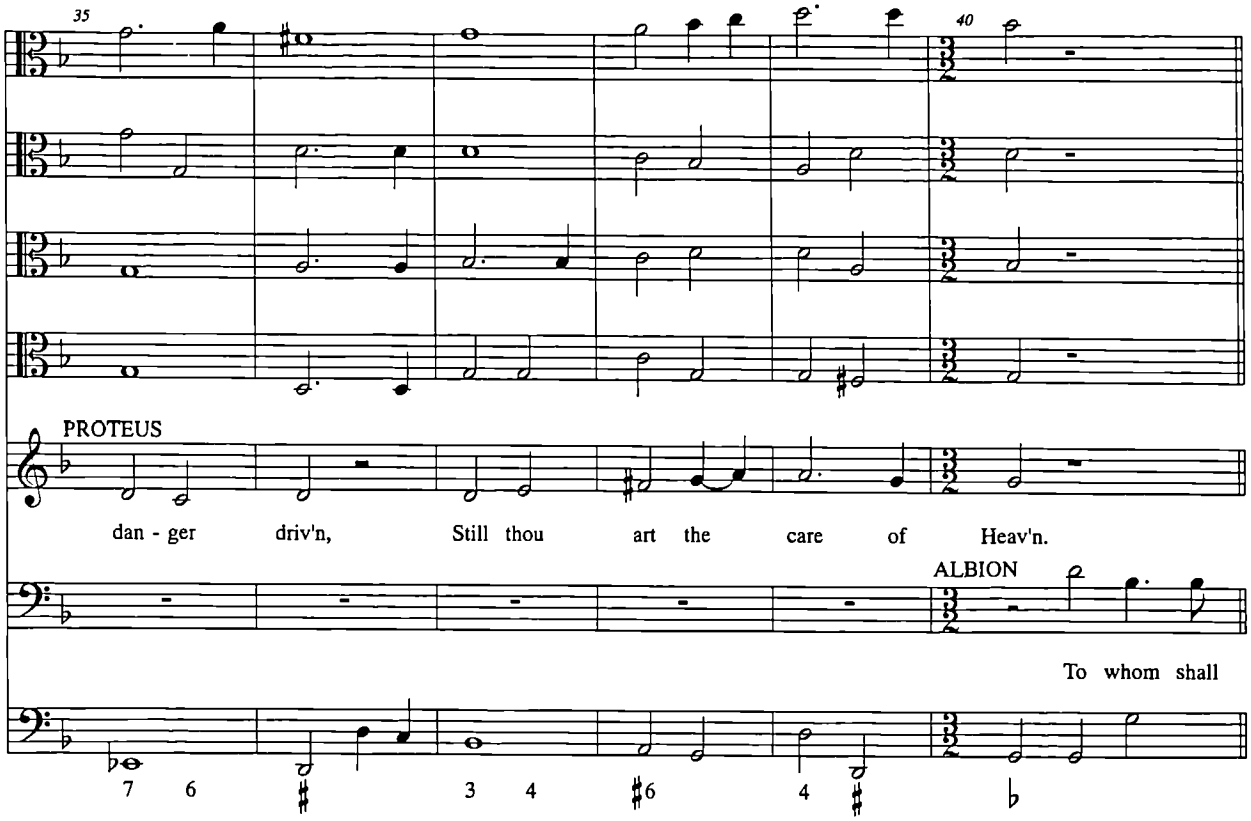

10
Violin
Viola I
Viola II
Viola III
Viola IV
lov'd of gods and men.
Bass Continuo
Bass Continuo [& Bass Violin]
♯6 4 4 ♯3 ♭ ♭ ♮ ♭ 6 ♯ ♯6 4 ♯3

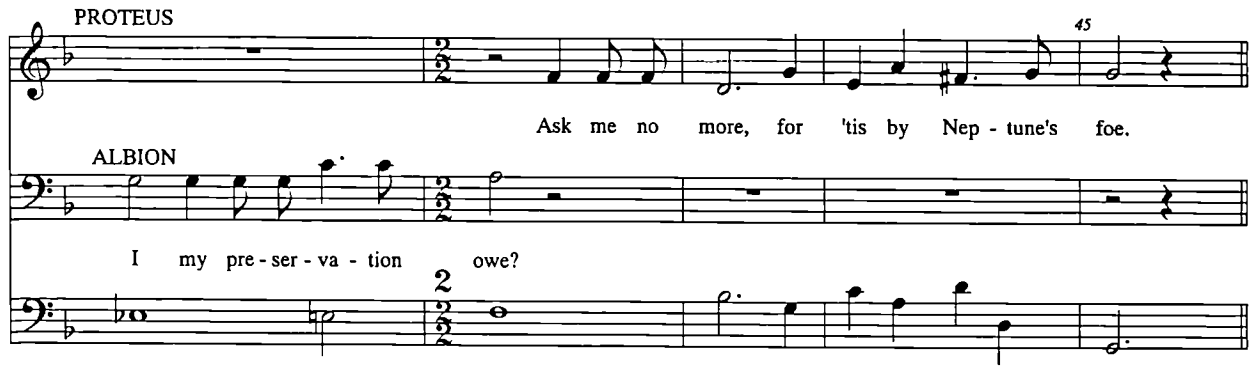

15
Still thou art the care of heav'n, In thy youth to ex - ile
Bass Continuo
7 6
6 5


Viola I
20
Viola II
Viola III
Viola IV
driv'n, Heav'n thy ru - in then pre - vent - ed, 'Till the guilt - y land re -
Bass Continuo
6
4

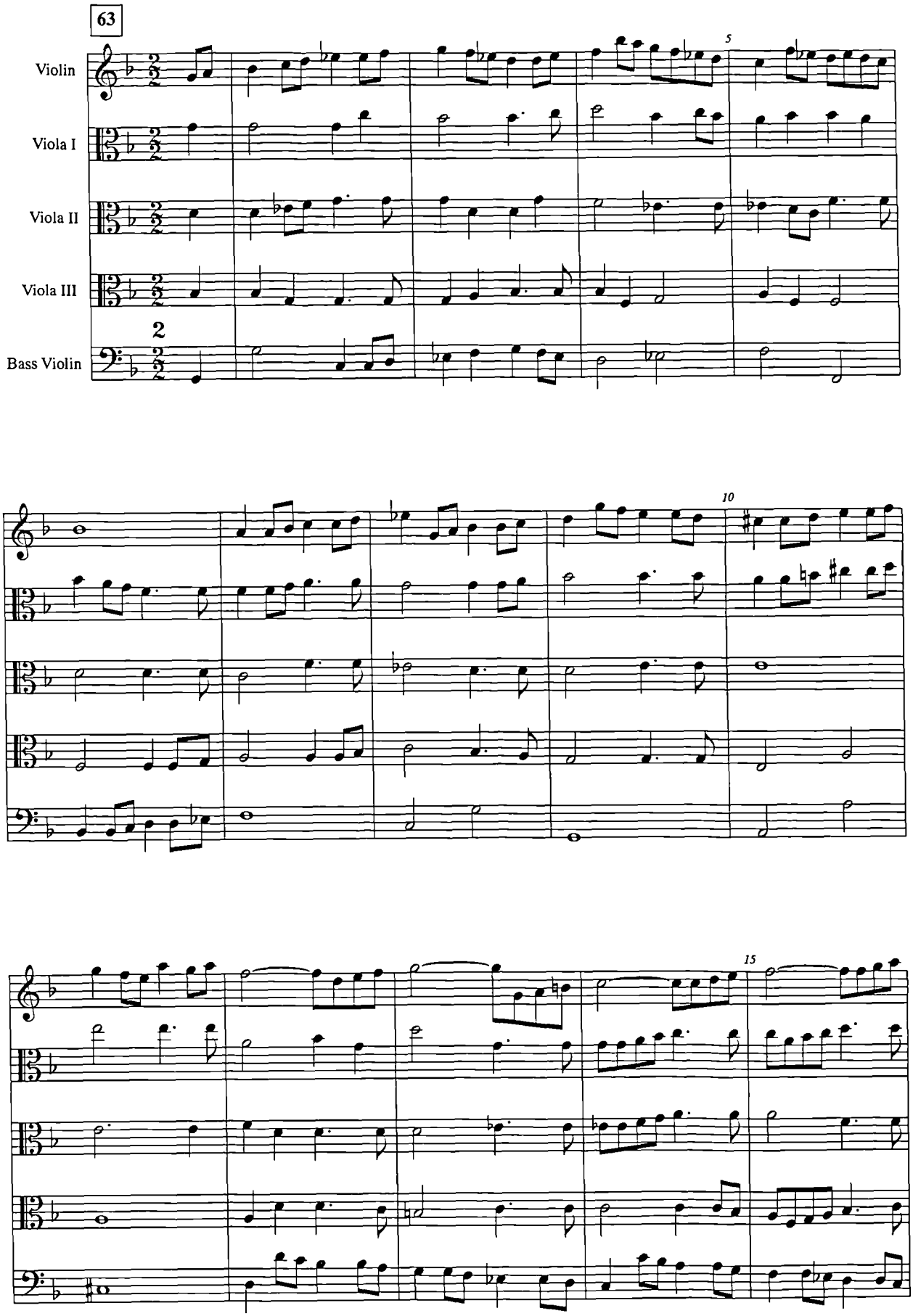

25
Violin
Viola I
Viola II
Viola III
Viola IV
–pent - ed.
Bass Continuo [& Bass Violin]
In thy
Bass Continuo
Bass Continuo
5 6 7 ♯6

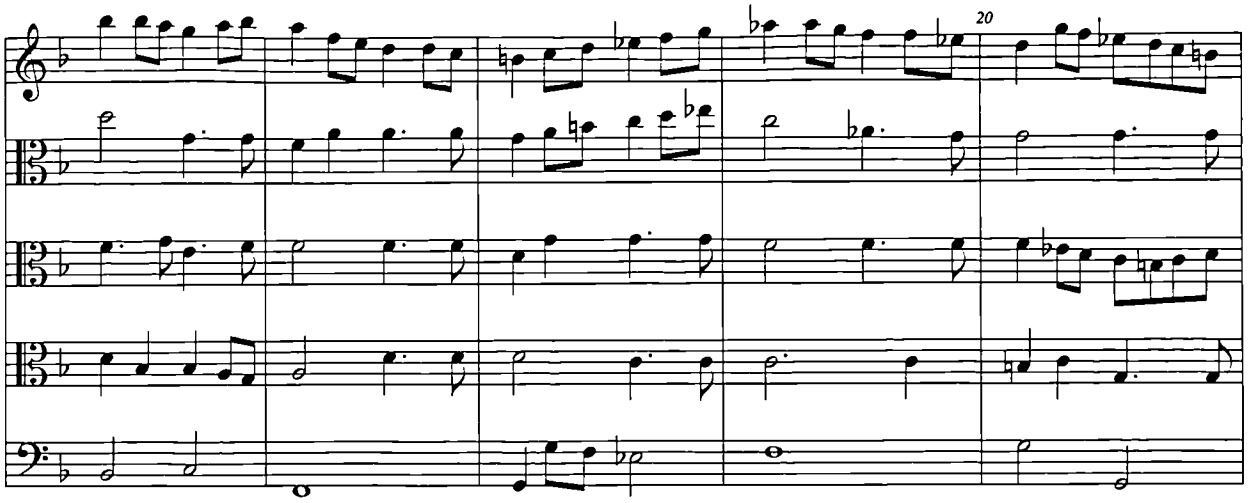

30
Viola I
Viola II
Viola III
Viola IV
age, when none could aid thee, Foes con - spir'd, and friends be - tray'd thee, To the brink of
Bass Continuo
2
6 ♮5 6 6 4 3 ♭6 ♭7


35
40
PROTEUS
dan - ger driv'n, Still thou art the care of Heav'n.
ALBION
To whom shall
7 6 3 4 6 4


PROTEUS
45
Ask me no more, for 'tis by Nep - tune's foe.
ALBION
I my pre - ser - va - tion owe?

PRELUDE

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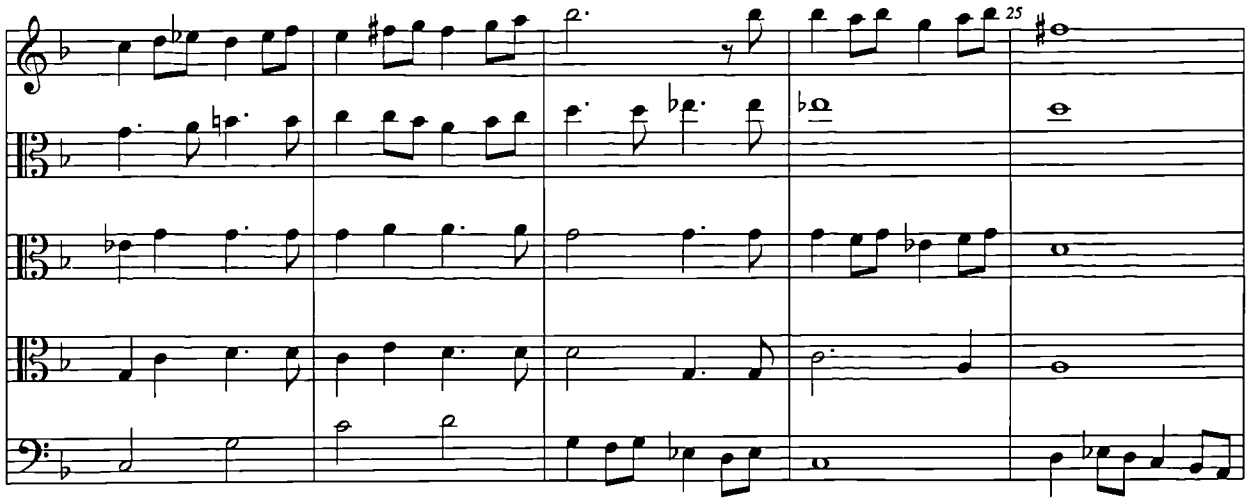
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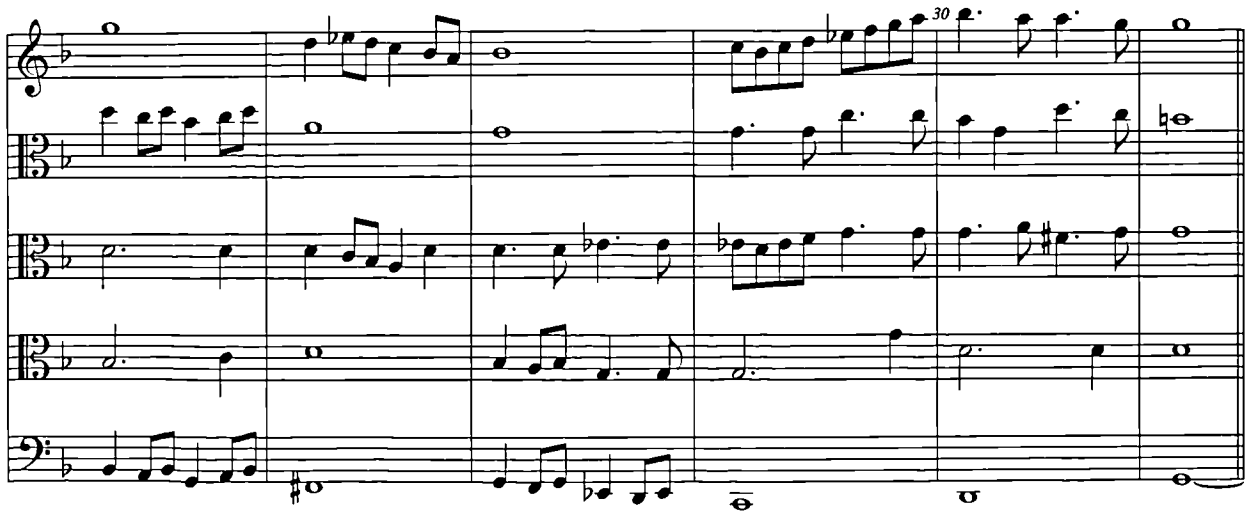
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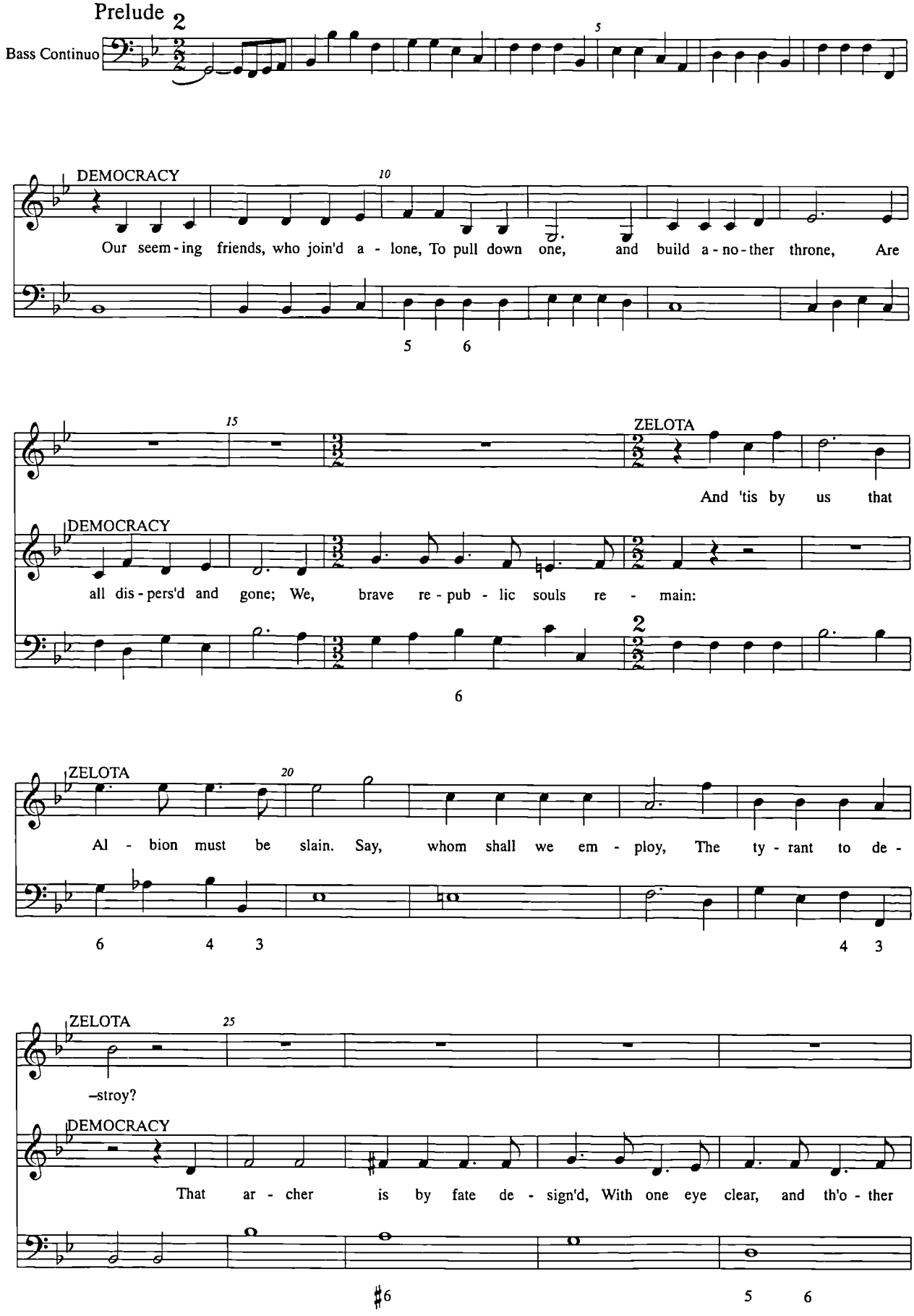
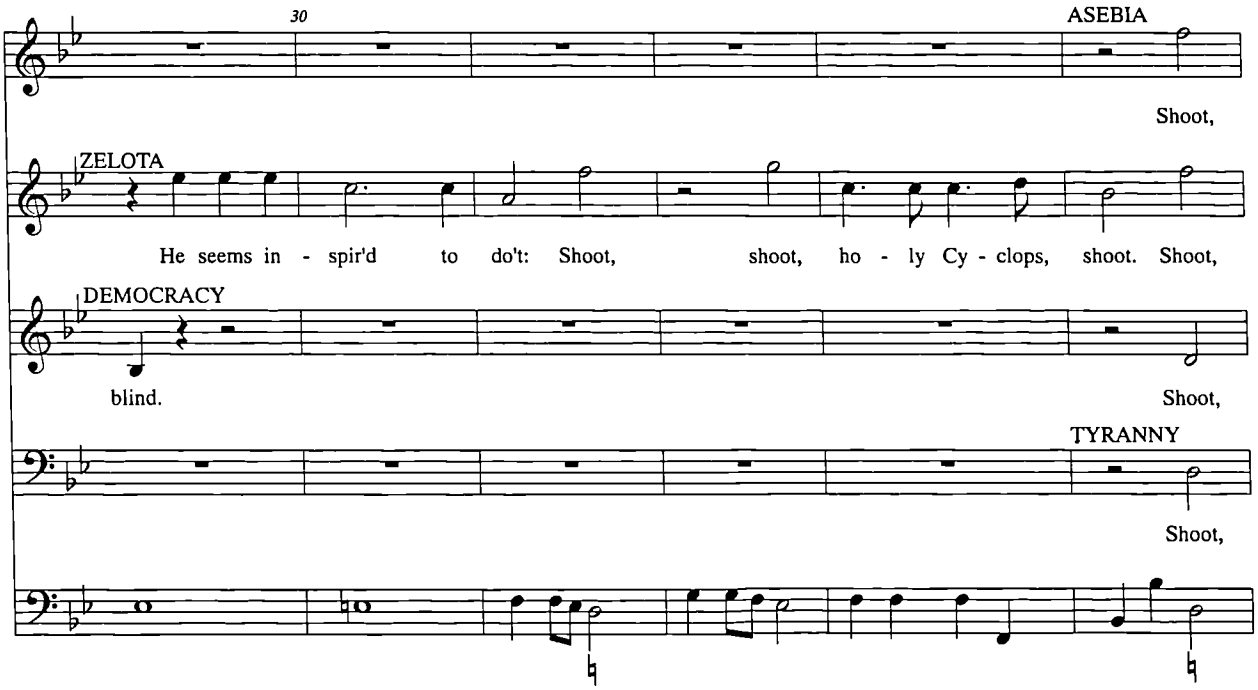
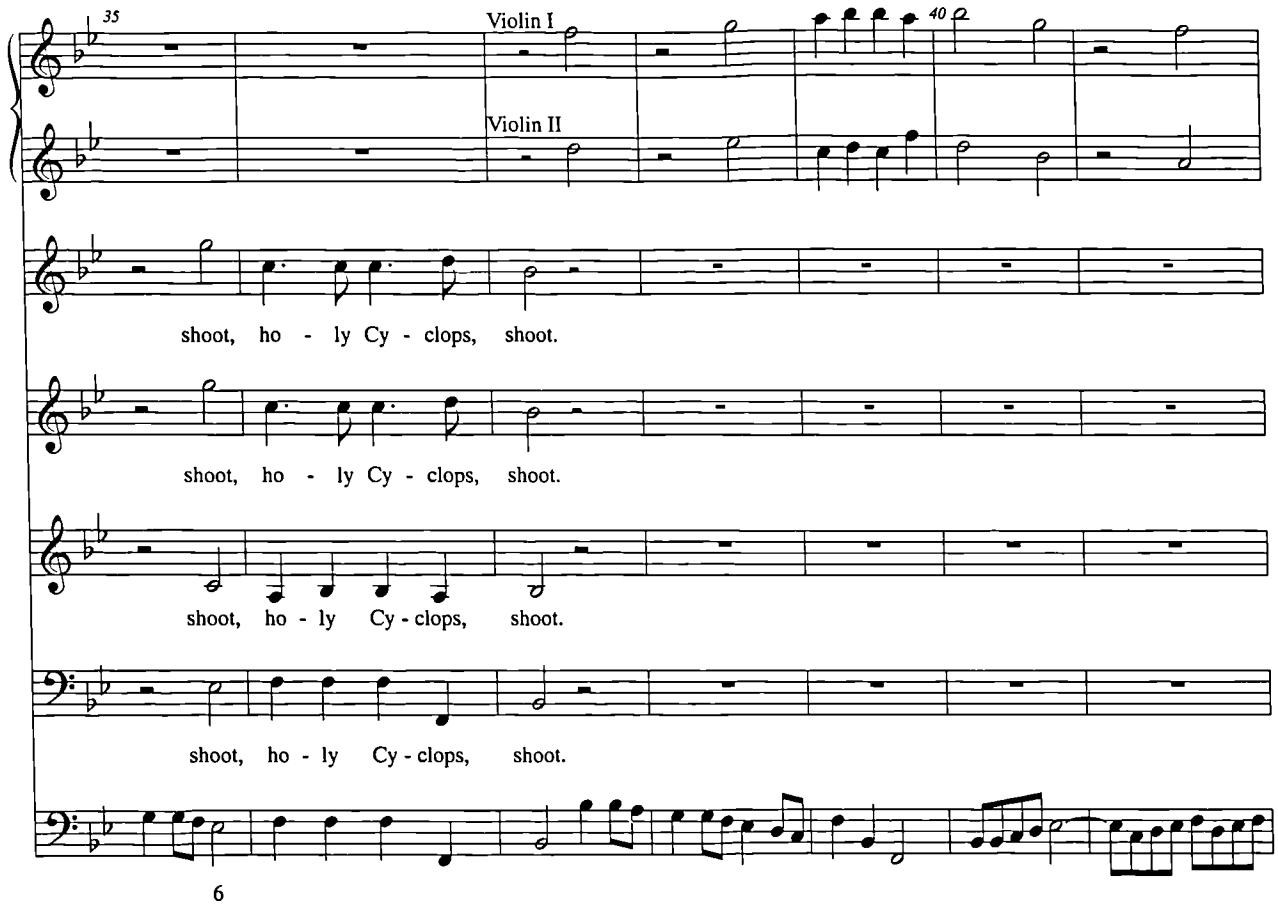
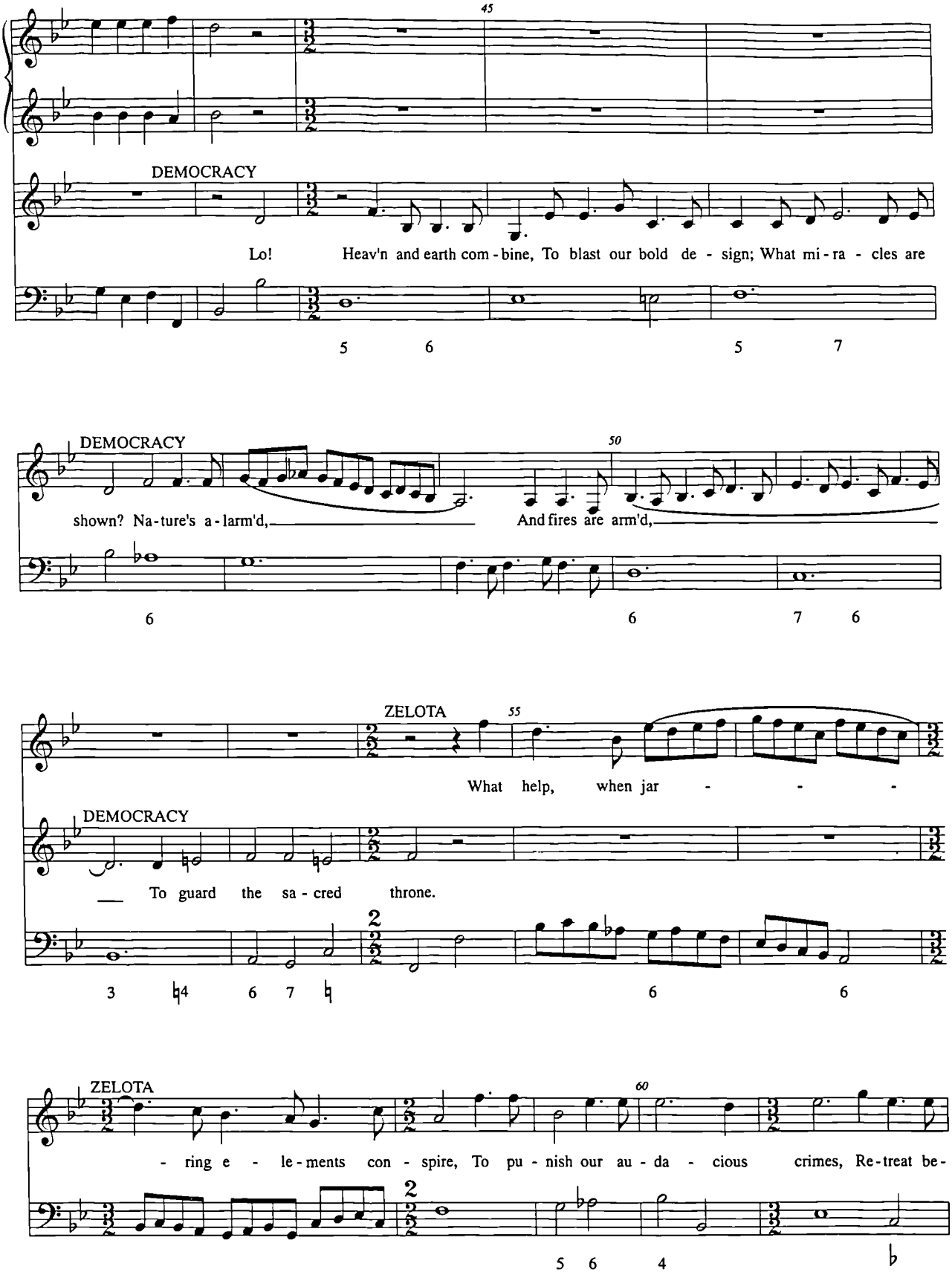
64 RECITATIVE (*Democracy, Zelota, Asebia, Tyranny, Albion, Acacia*)



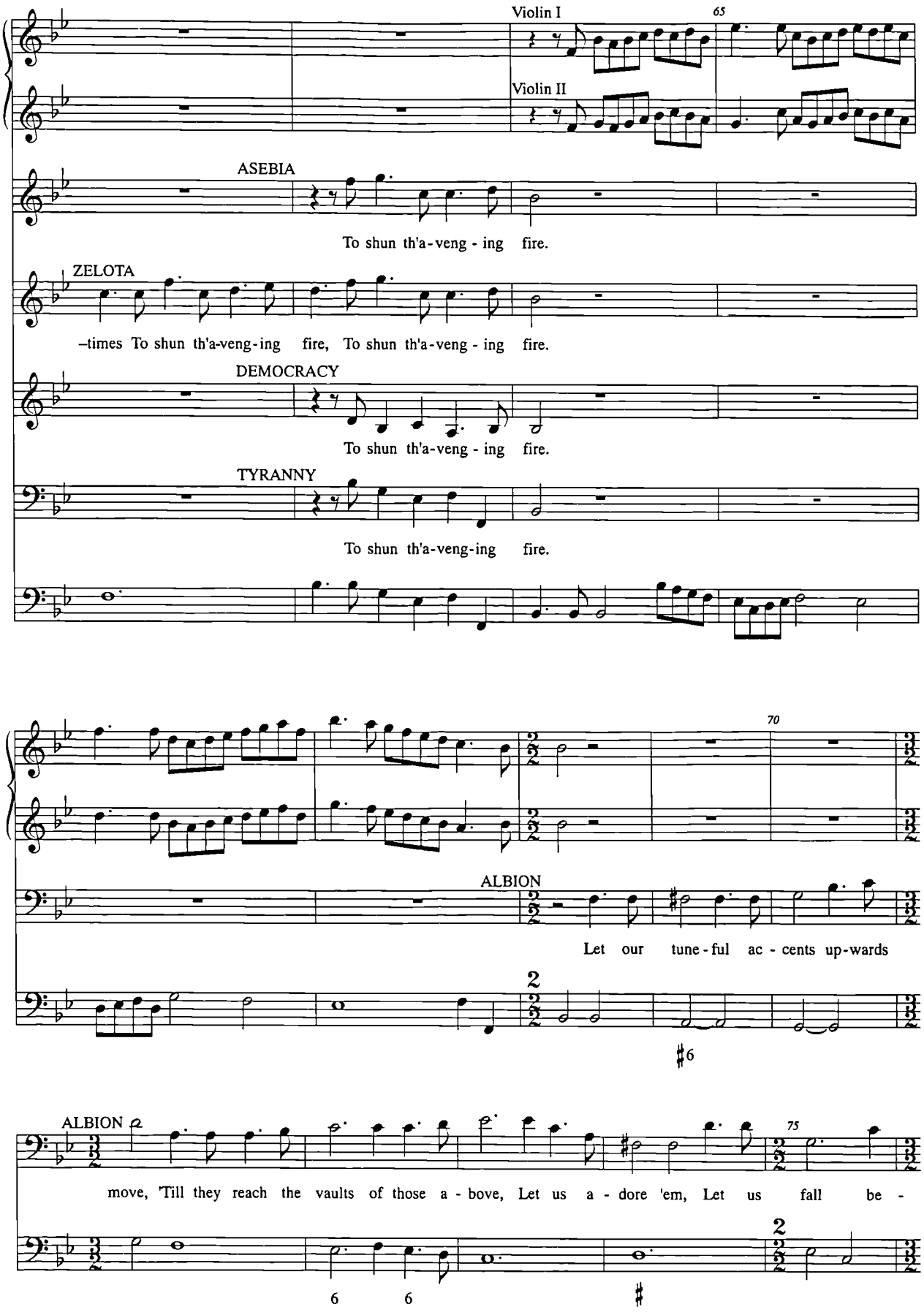

30
ASEBIA
Shoot,
ZELOTA
He seems in - spir'd to do't: Shoot, shoot, ho - ly Cy - clops, shoot. Shoot,
DEMOCRACY
blind.
Shoot,
TYRANNY
Shoot,

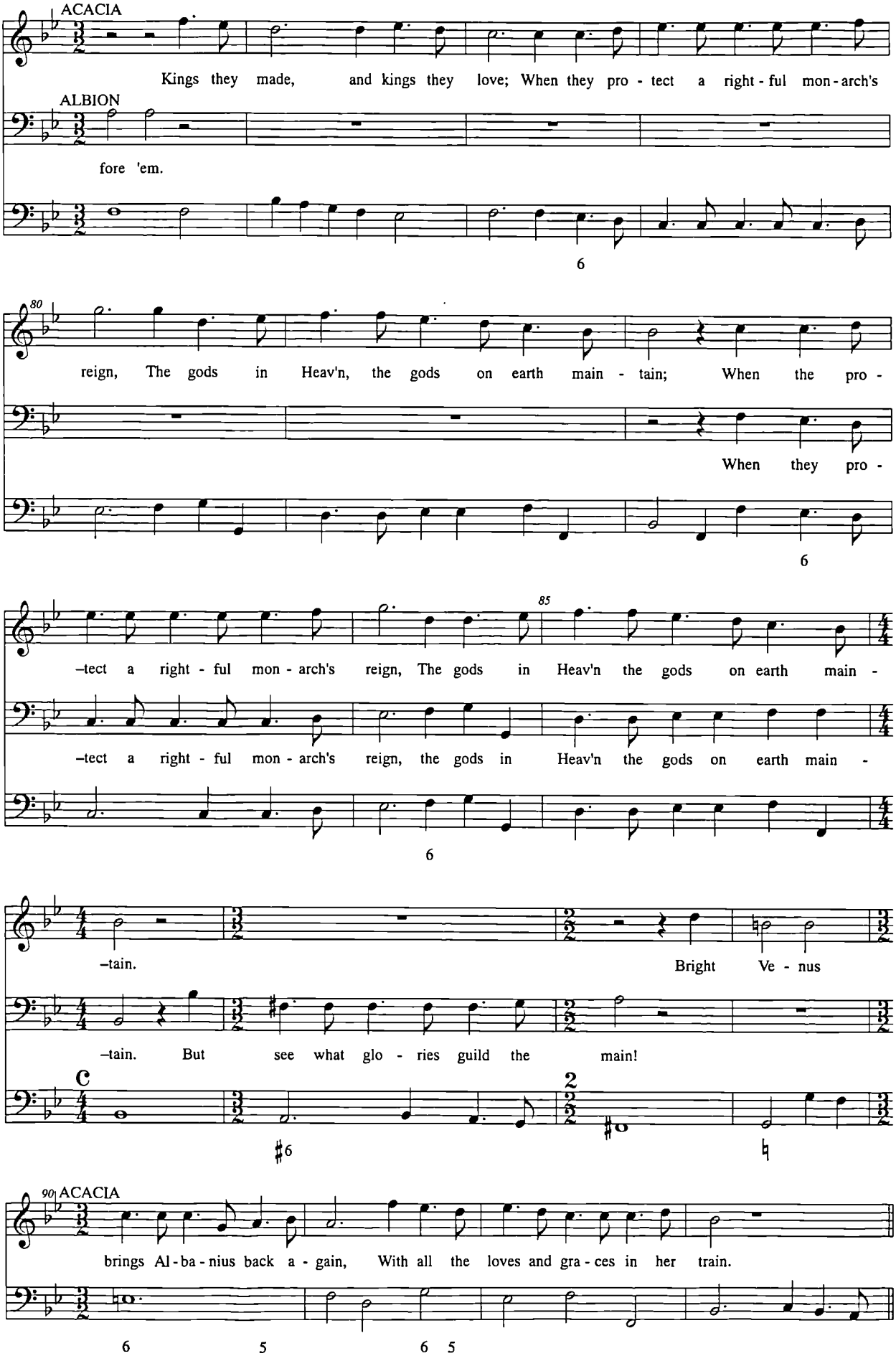
Ritornel

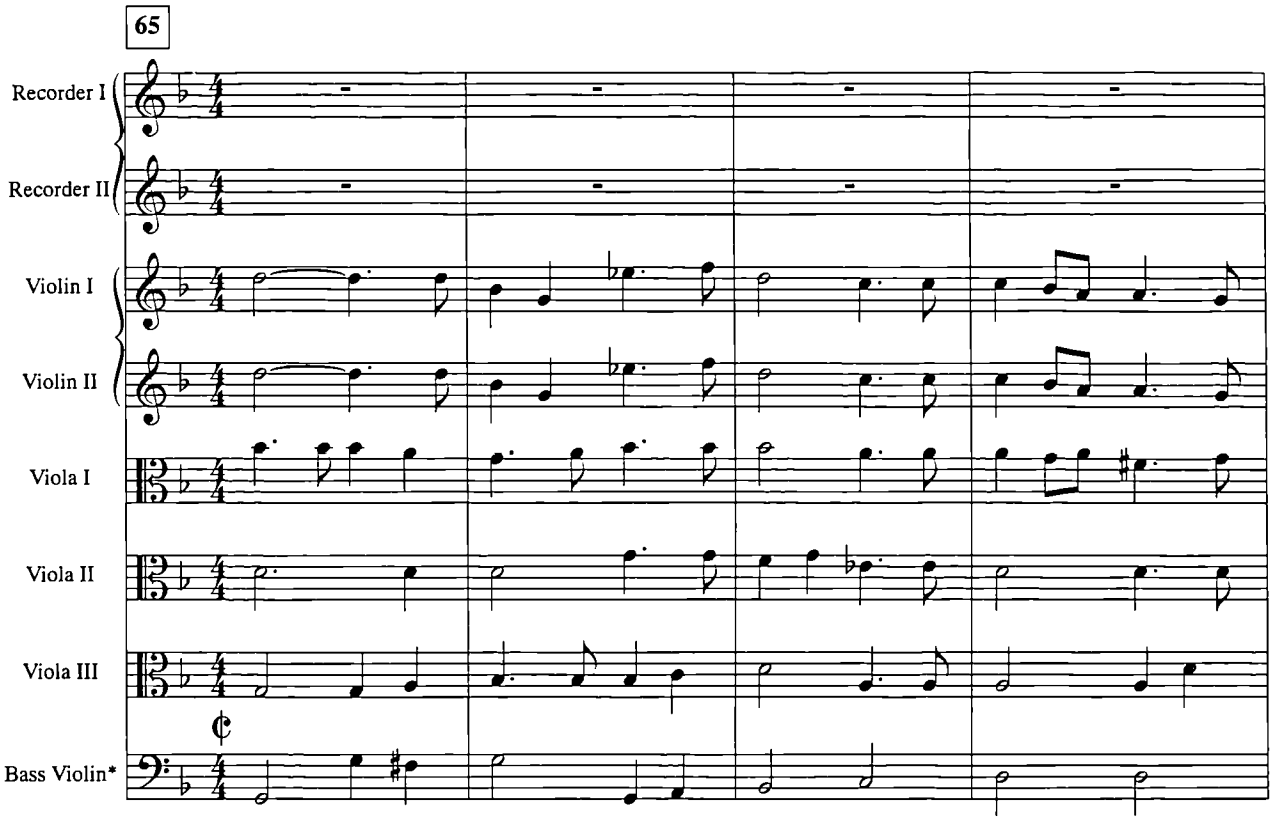

35
Violin I
Violin II
40
shoot, ho - ly Cy - clops, shoot.
shoot, ho - ly Cy - clops, shoot.
shoot, ho - ly Cy - clops, shoot.
shoot, ho - ly Cy - clops, shoot.
6

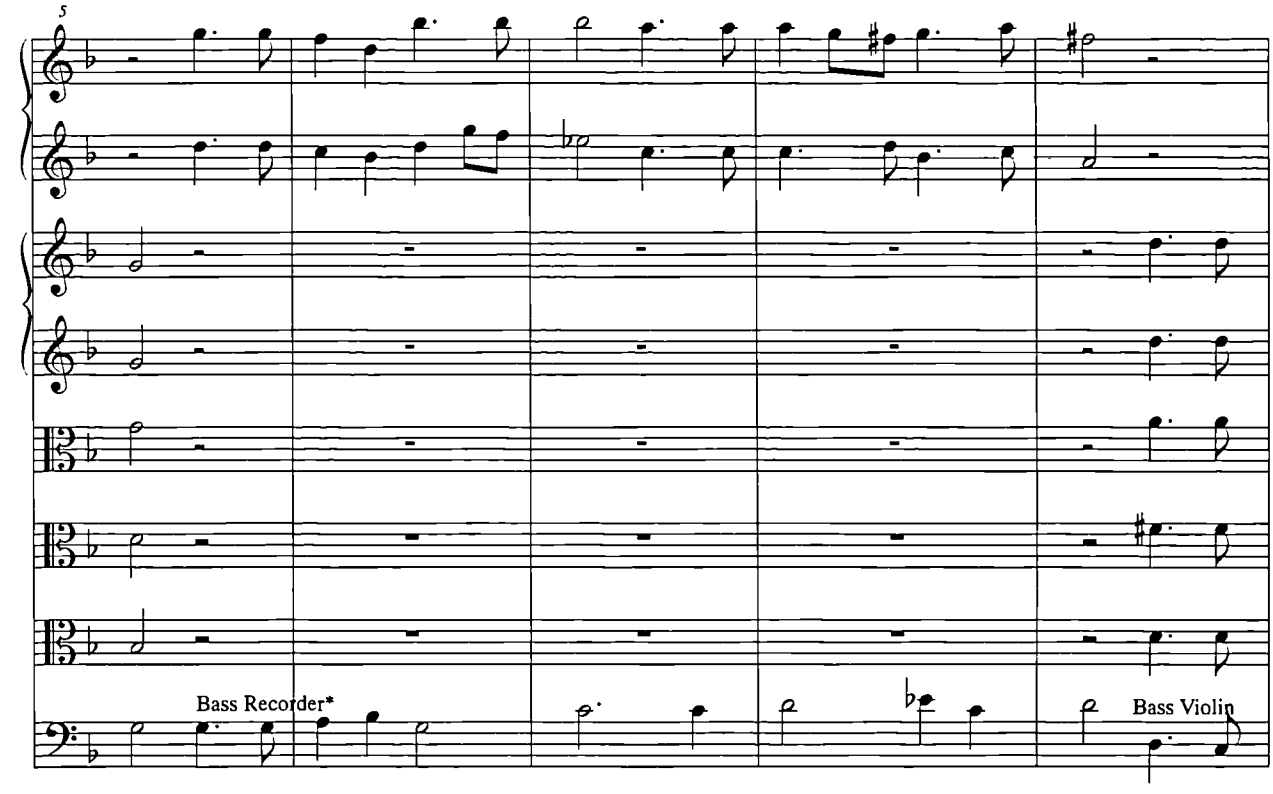

45
DEMOCRACY
Lo! Heav'n and earth com - bine, To blast our bold de - sign; What mi - ra - cles are
5 6 5 7
DEMOCRACY
50
shown? Na-ture's a-larm'd, And fires are arm'd,
6 6 7 6
ZELOTA
55
What help, when jar - - -
DEMOCRACY
To guard the sa - cred throne.
3 4 6 7 6 6
ZELOTA
60
- ring e - le - ments con - spire, To pu - nish our au - da - cious crimes, Re-treat be-
5 6 4

Ritornel

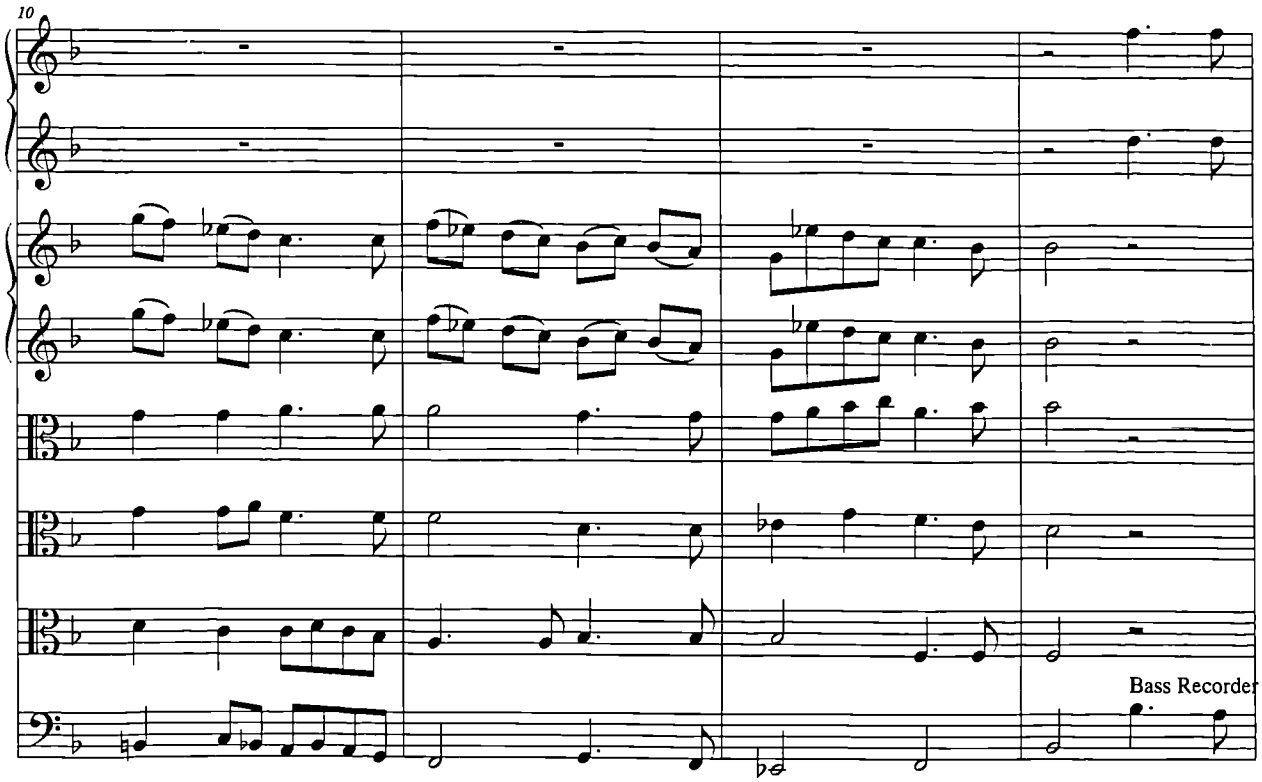

Violin I
65
Violin II
ASEBIA
To shun th'a-veng - ing fire.
ZELOTA
–times To shun th'a-veng-ing fire, To shun th'a-veng - ing fire.
DEMOCRACY
To shun th'a-veng - ing fire.
TYRANNY
To shun th'a-veng-ing fire.
70
ALBION
Let our tune - ful ac - cents up-wards
ALBION
75
move, 'Till they reach the vaults of those a - bove, Let us a - dore 'em, Let us fall be -

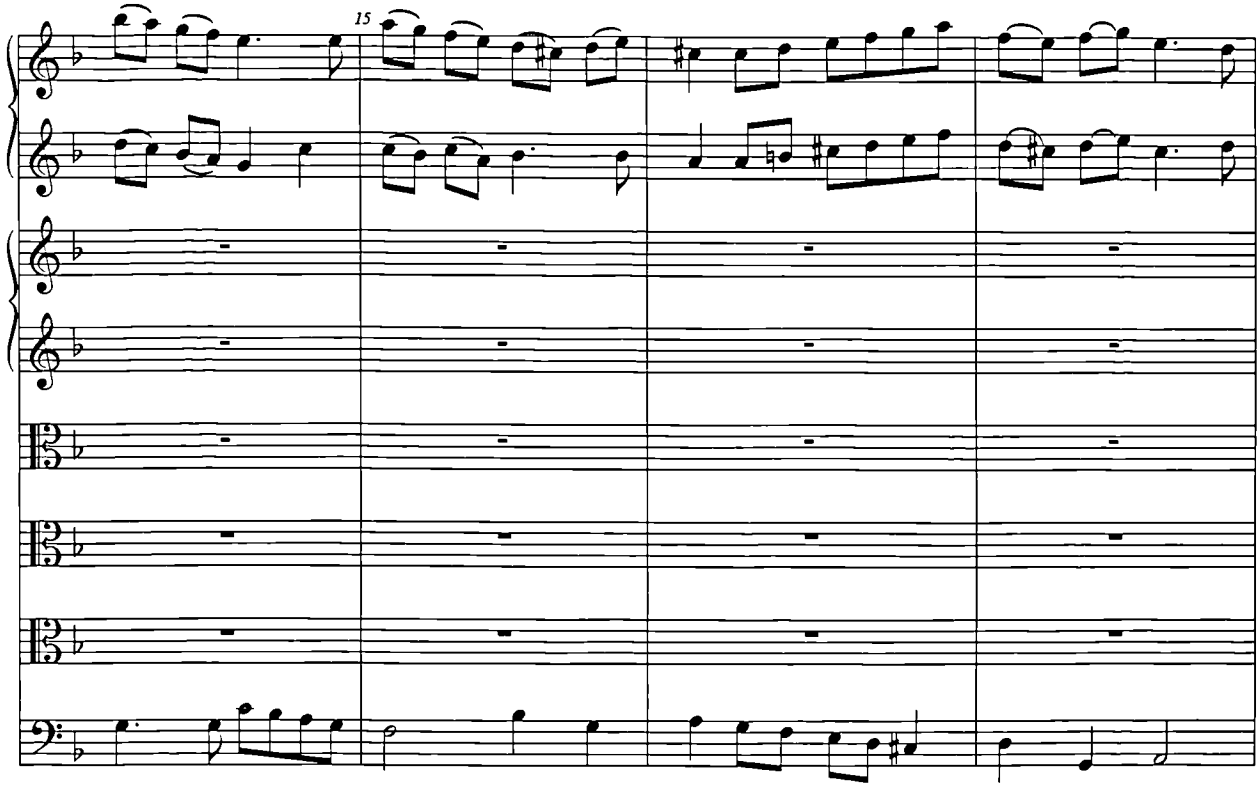

ACACIA
Kings they made, and kings they love; When they pro - tect a right - ful mon - arch's
ALBION
fore 'em.
6
80
reign, The gods in Heav'n, the gods on earth main - tain; When the pro -
When they pro -
6
85
–tect a right - ful mon - arch's reign, The gods in Heav'n the gods on earth main -
–tect a right - ful mon - arch's reign, the gods in Heav'n the gods on earth main -
6
–tain.
Bright Ve - nus
–tain. But see what glo - ries guild the main!
C
2
♯6
♮
90 ACACIA
brings Al - ba - nius back a - gain, With all the loves and gra - ces in her train.
6 5 6 5





*See Commentary


10
Bass Recorder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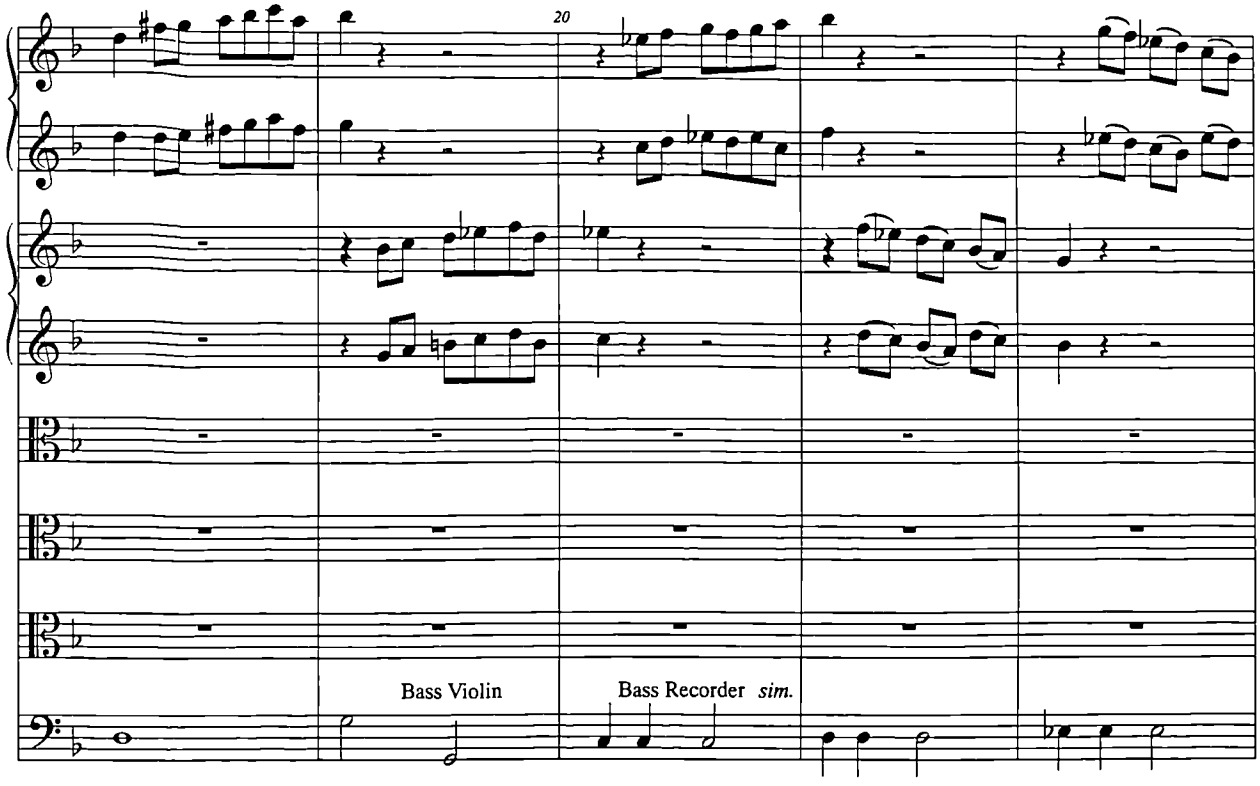

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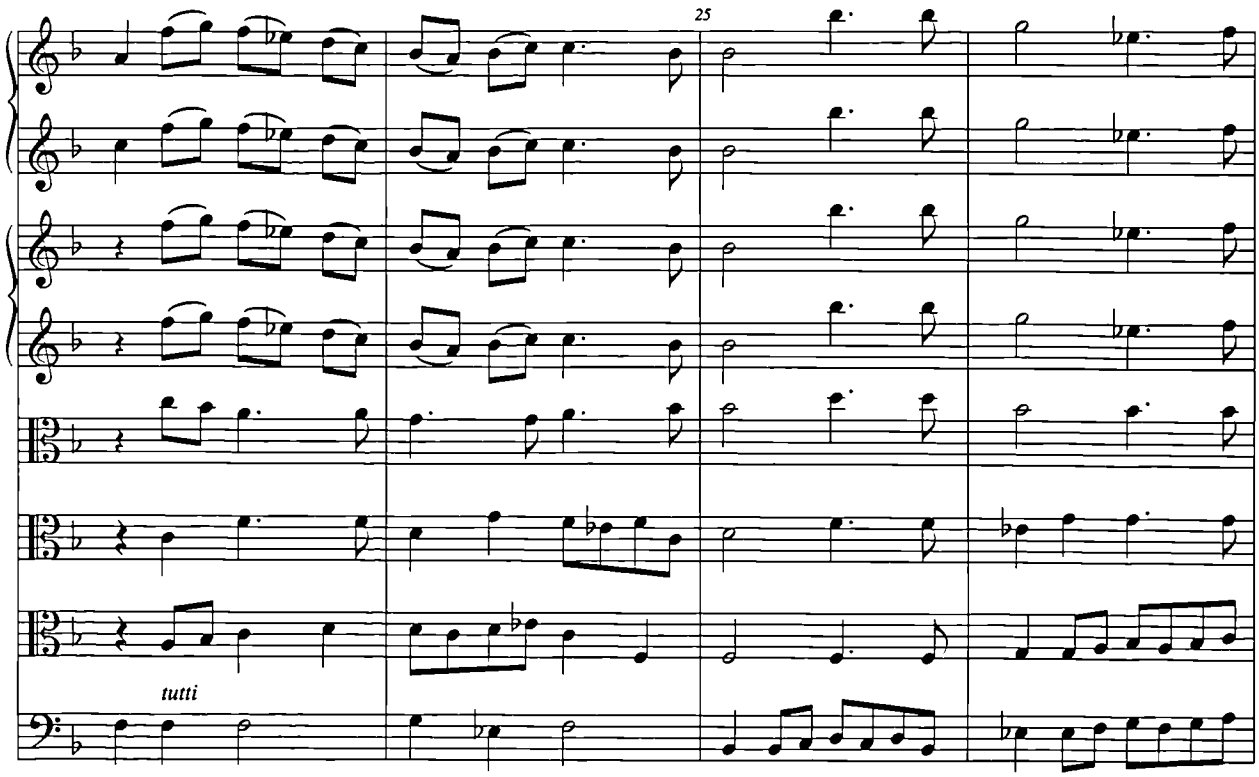

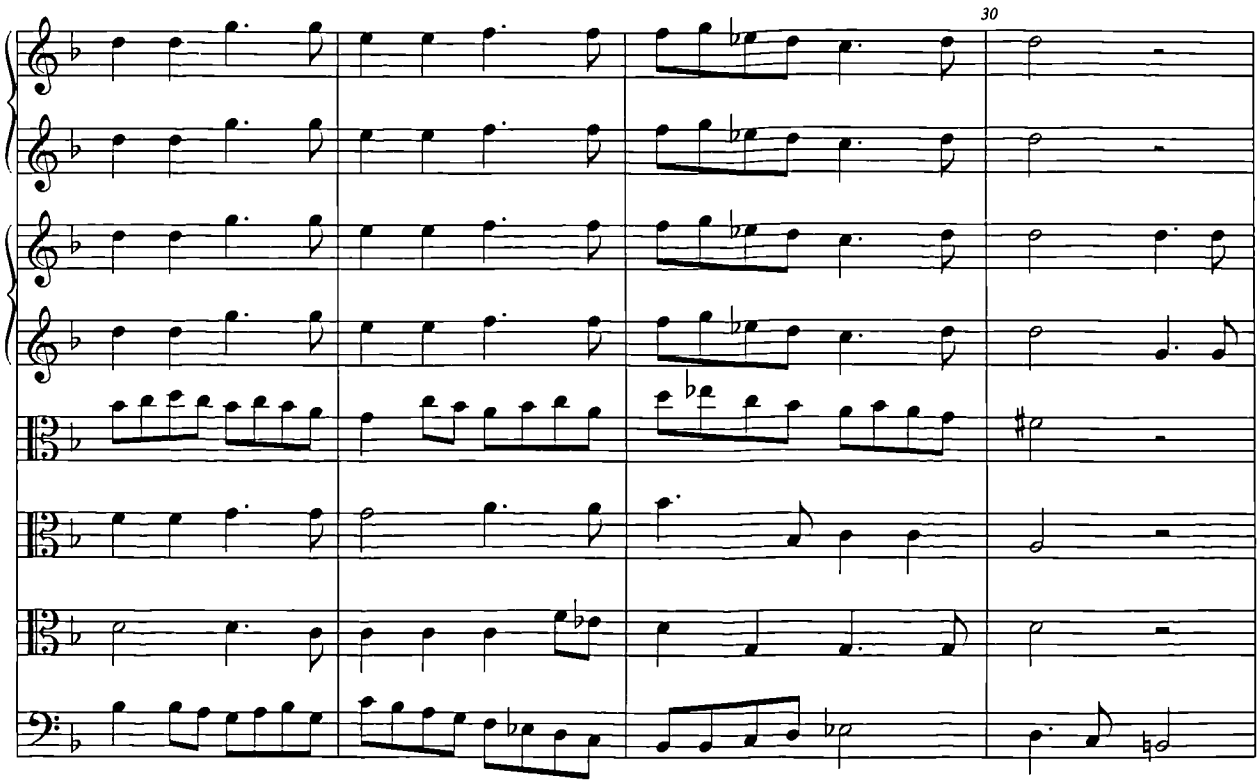
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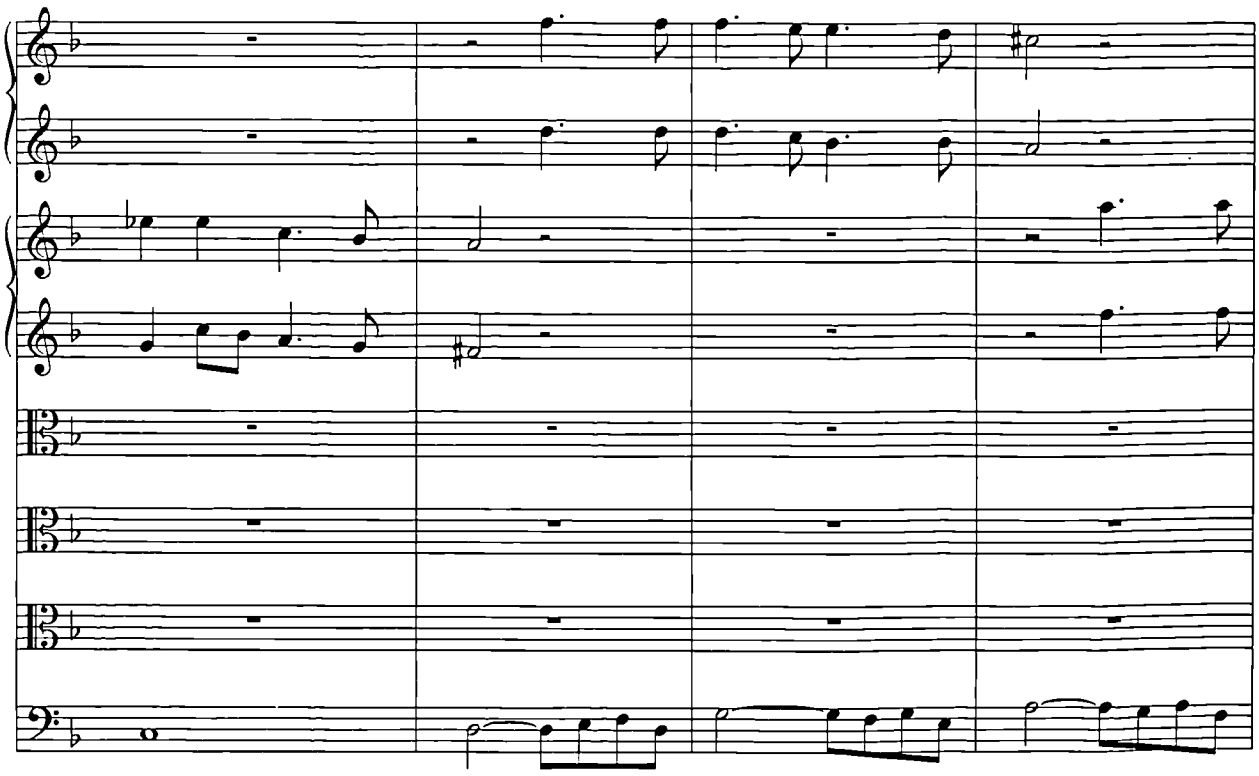

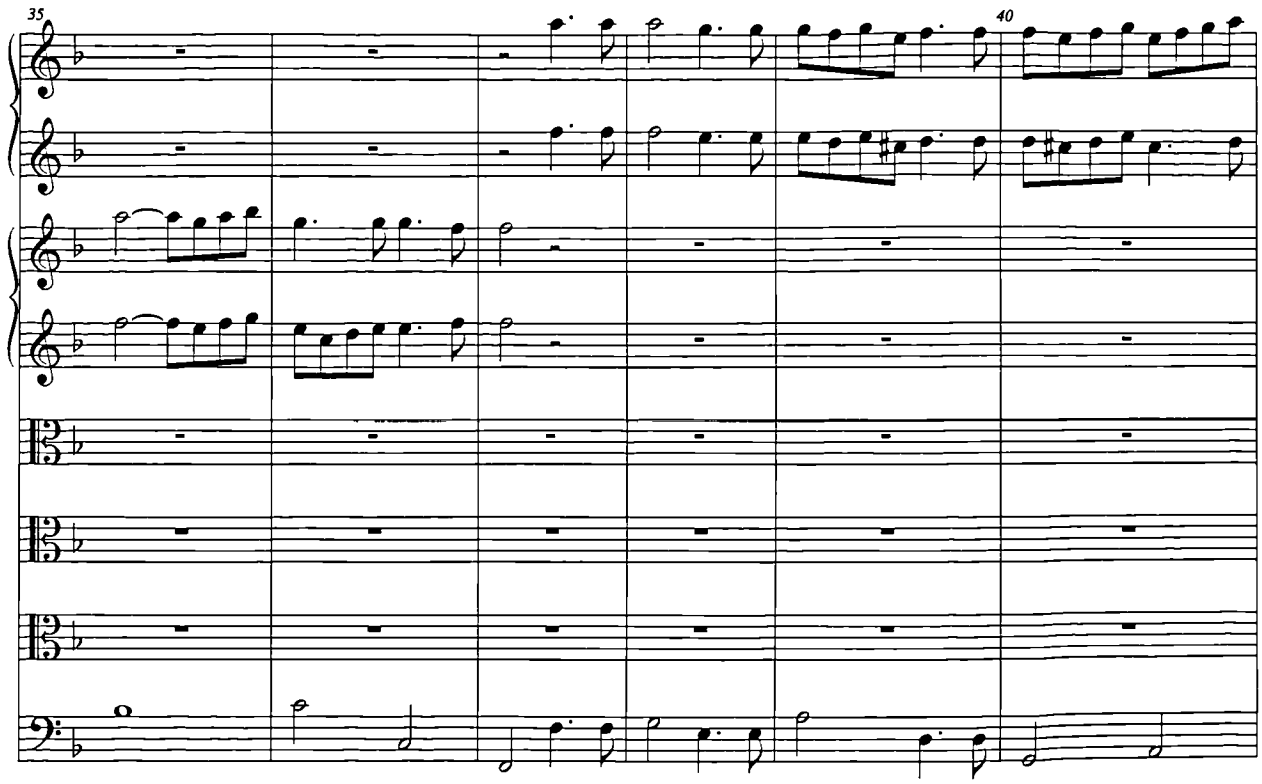
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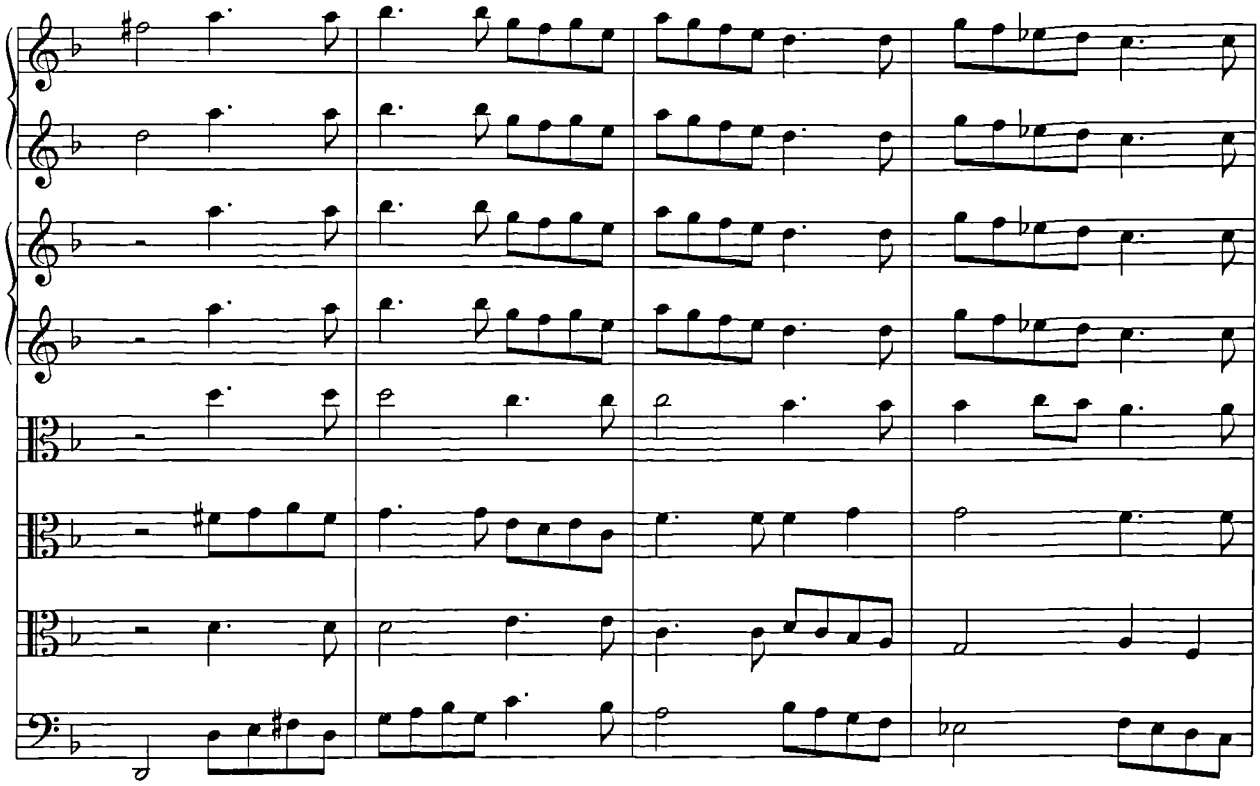
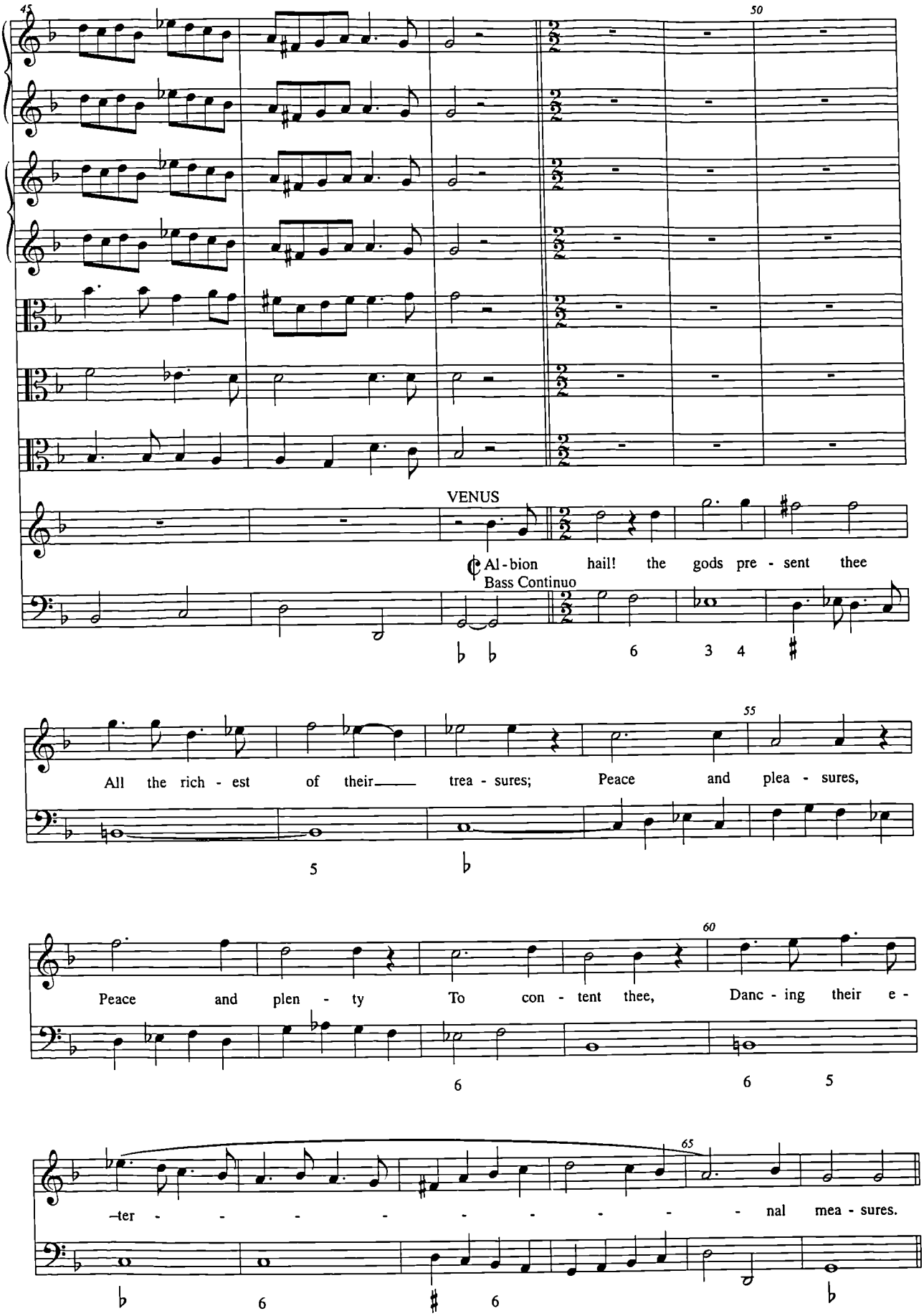
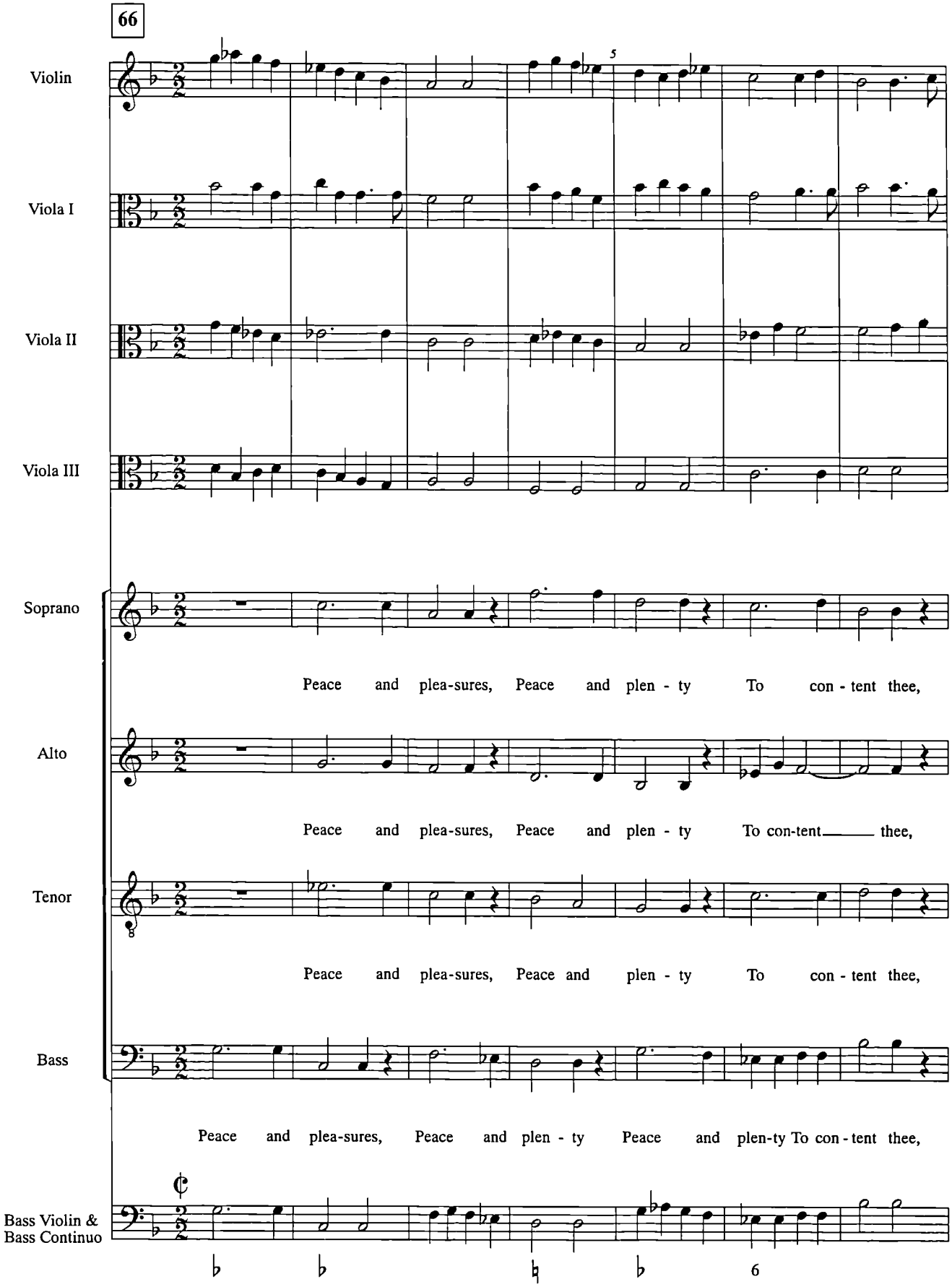
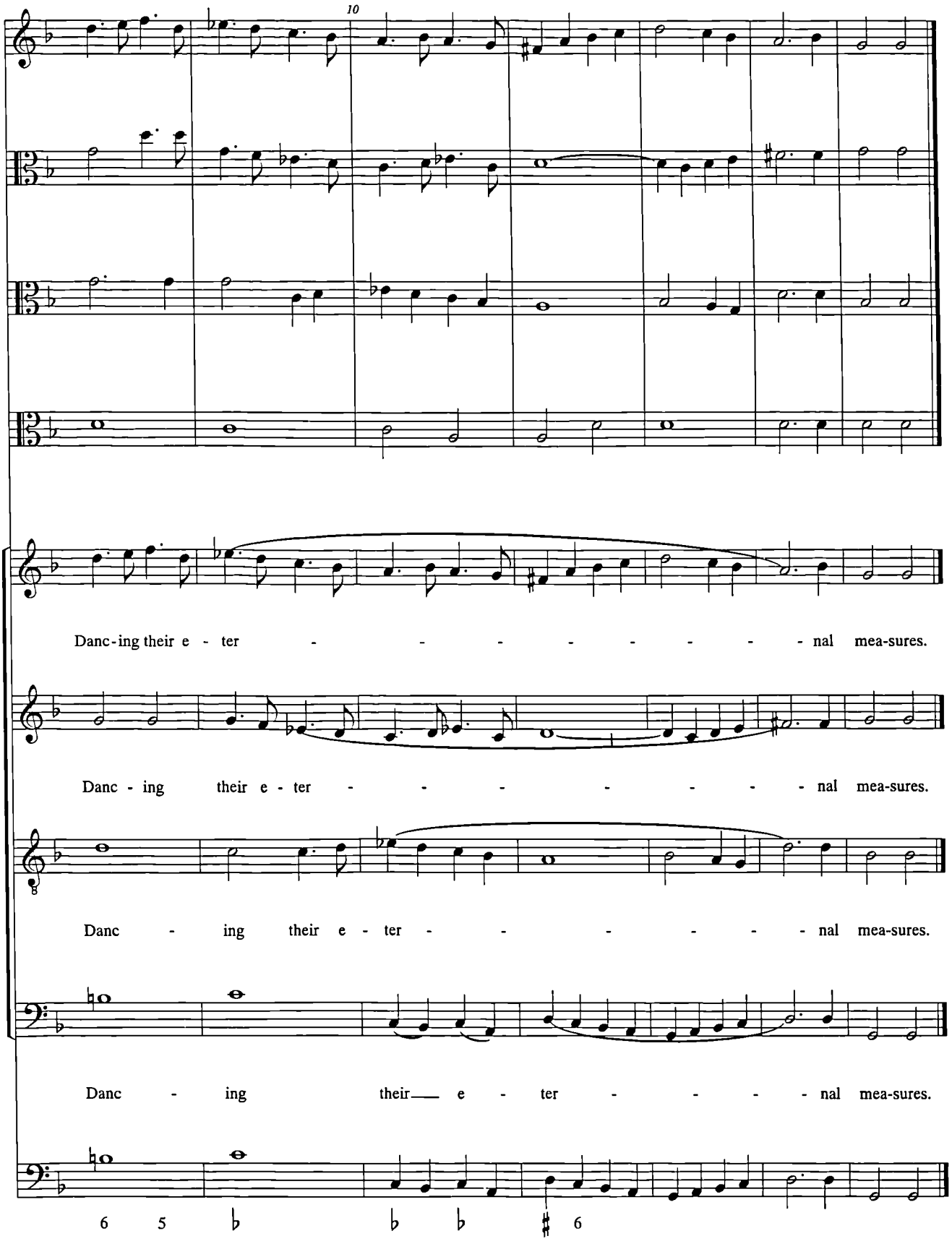
40



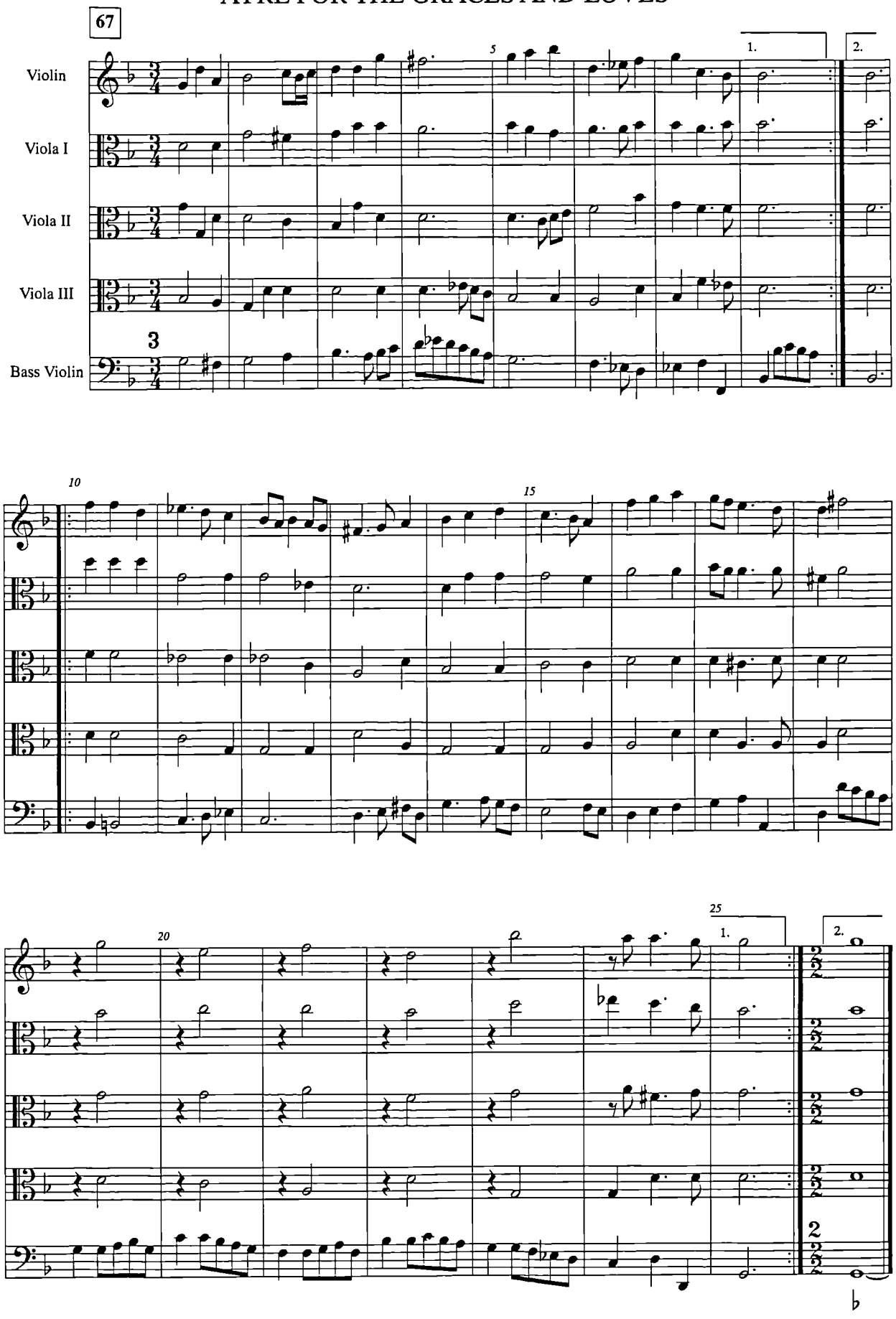

45
50
VENUS
Al - bion hail! the gods pre - sent thee
Bass Continuo
55
All the rich - est of their trea - sures; Peace and plea - sures,
60
Peace and plen - ty To con - tent thee, Danc - ing their e -
65
-ter - - - - - - - - - - nal mea - sures.

CHORUS PEACE AND PLEASURES

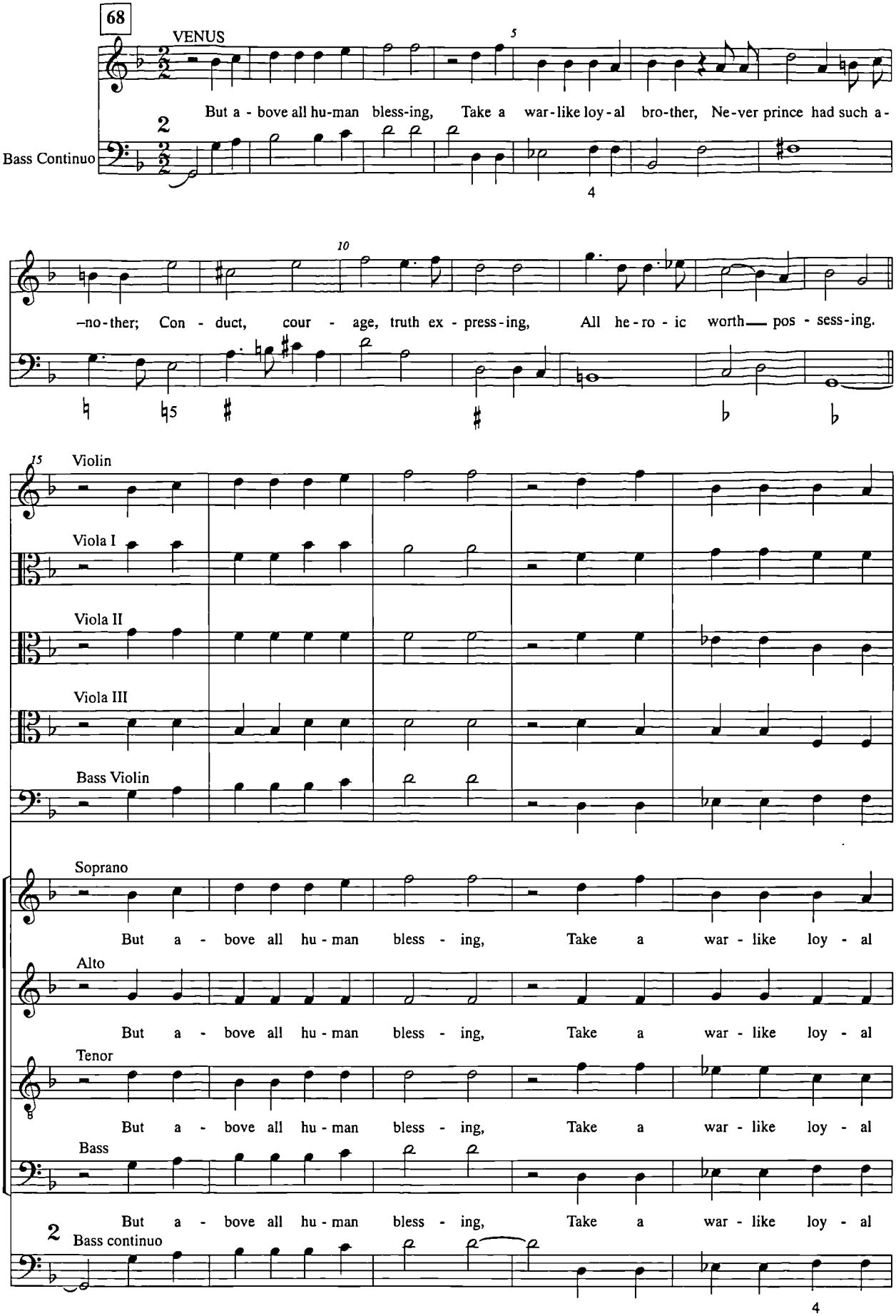


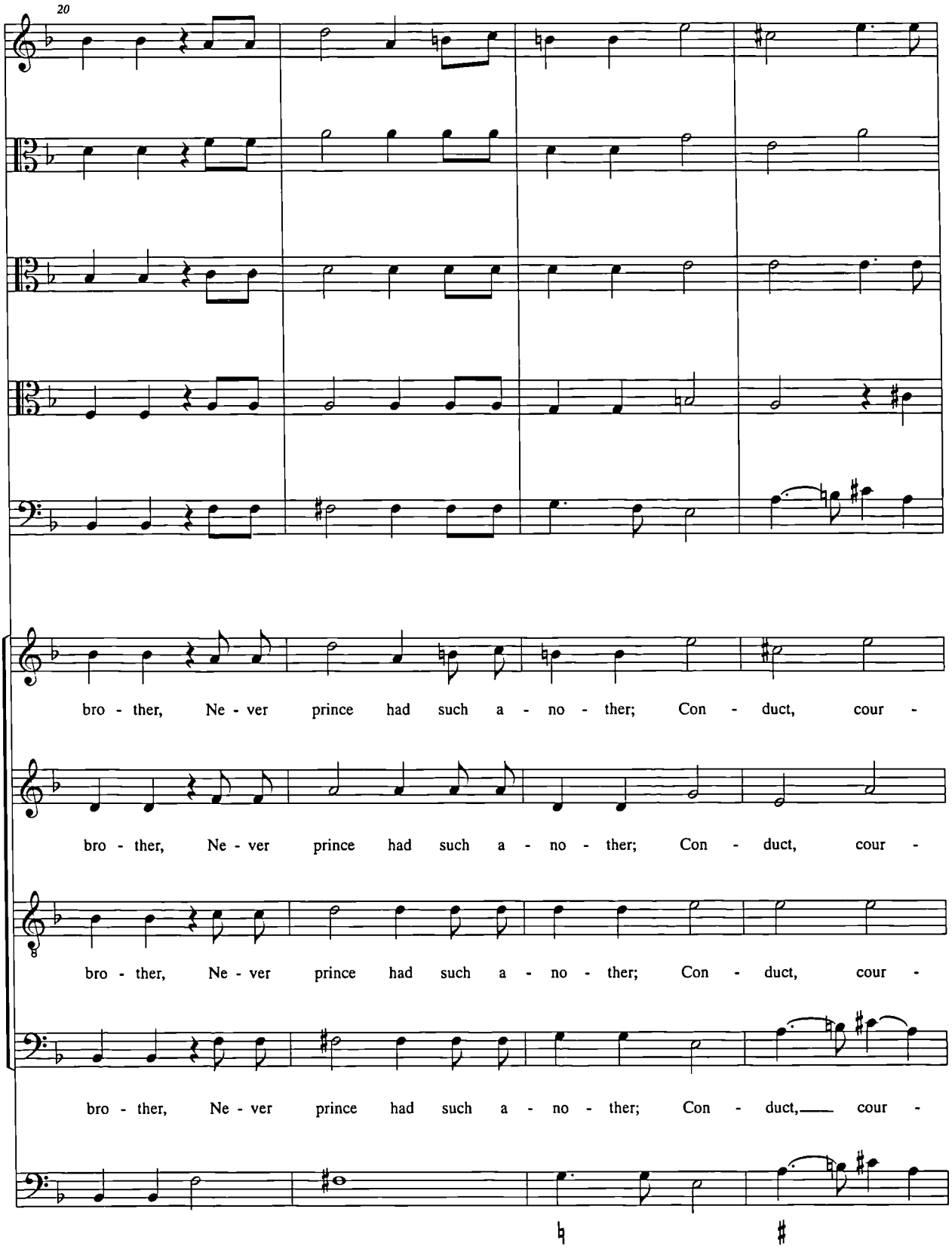

10
Danc-ing their e - ter - - - - - - - - nal mea-sures.
Danc - ing their e - ter - - - - - - - - nal mea-sures.
Danc - ing their e - ter - - - - - - - - nal mea-sures.
Danc - ing their e - ter - - - - - - - - nal mea-sures.
6 5 ♭ ♭ ♭ ♯ 6

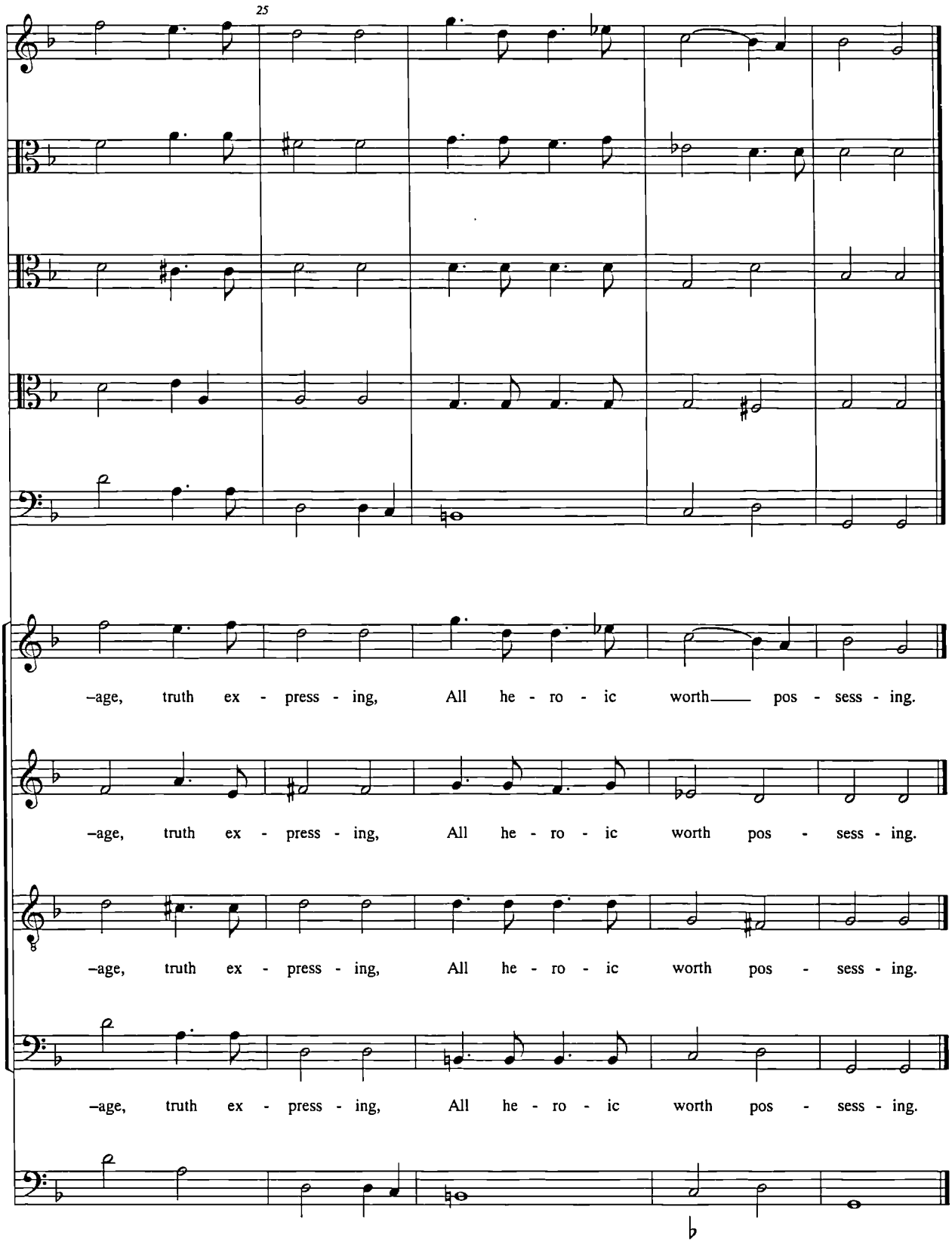
AYRE FOR THE GRACES AND LOVES



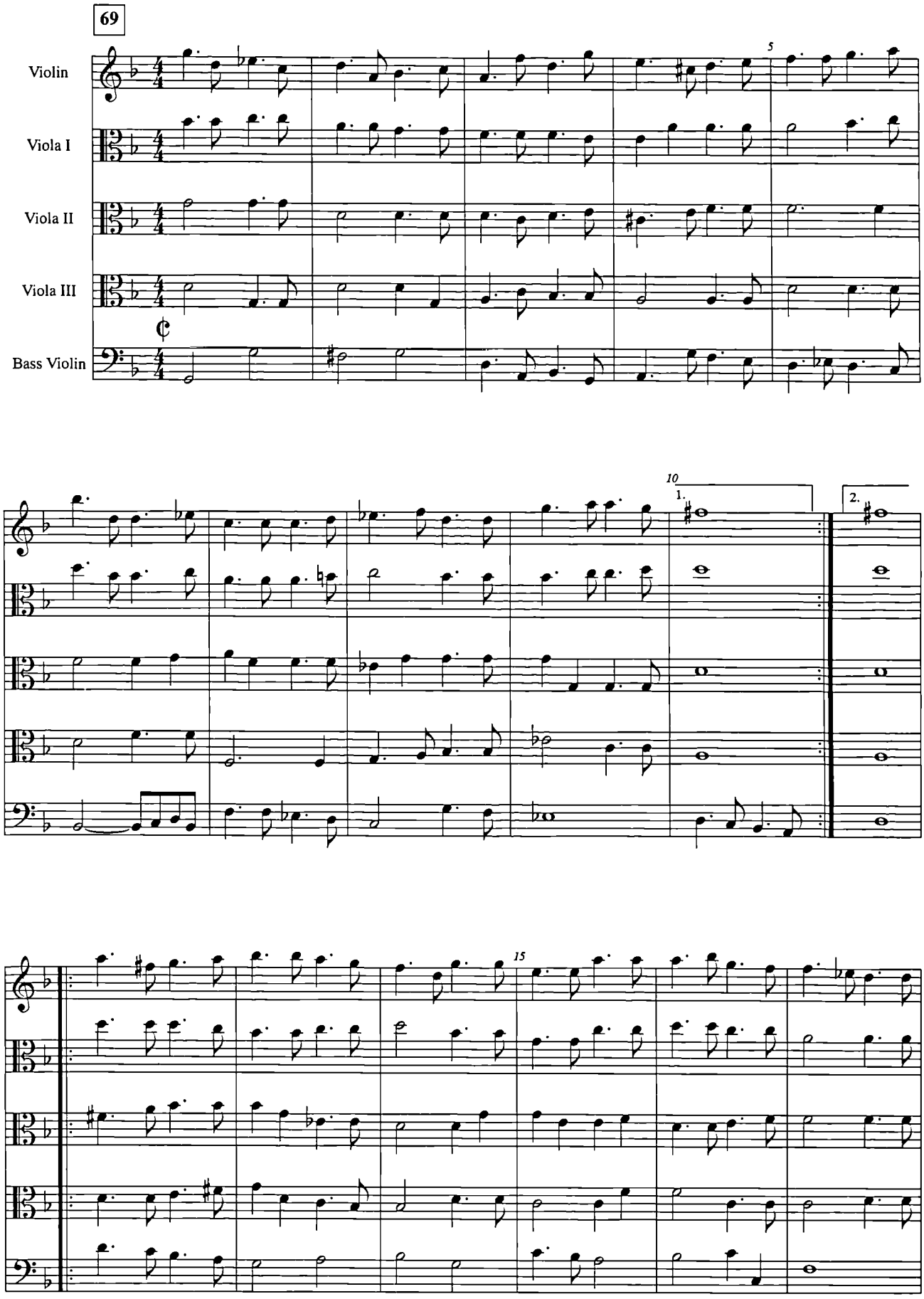
SONG (*Venus*) & CHORUS BUT ABOVE ALL HUMAN BLESSING

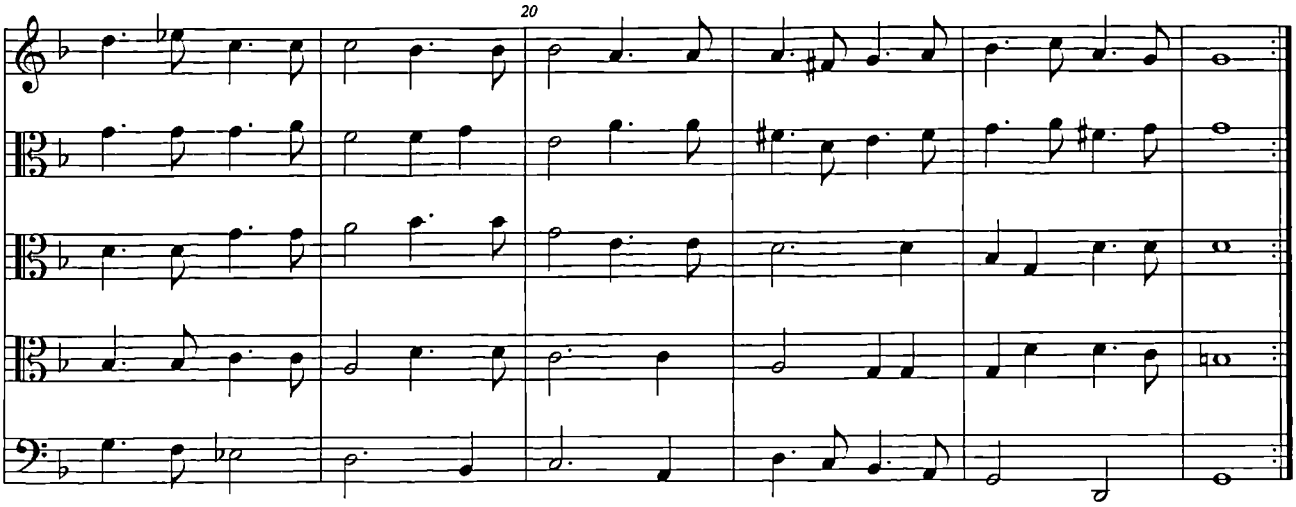



20
bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -
bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -
bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -
bro - ther, Ne - ver prince had such a - no - ther; Con - duct, cour -

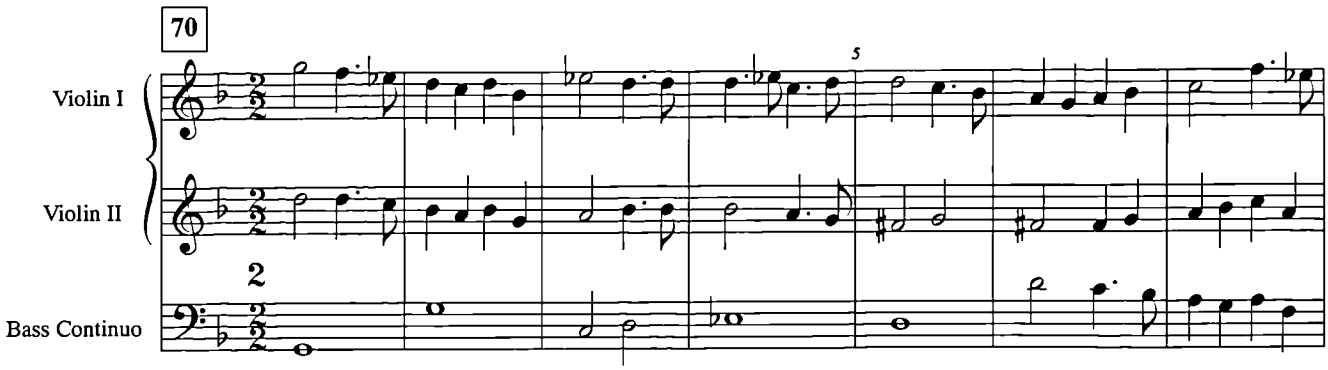

25
–age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.
–age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.
–age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.
–age, truth ex - press - ing, All he - ro - ic worth pos - sess - ing.

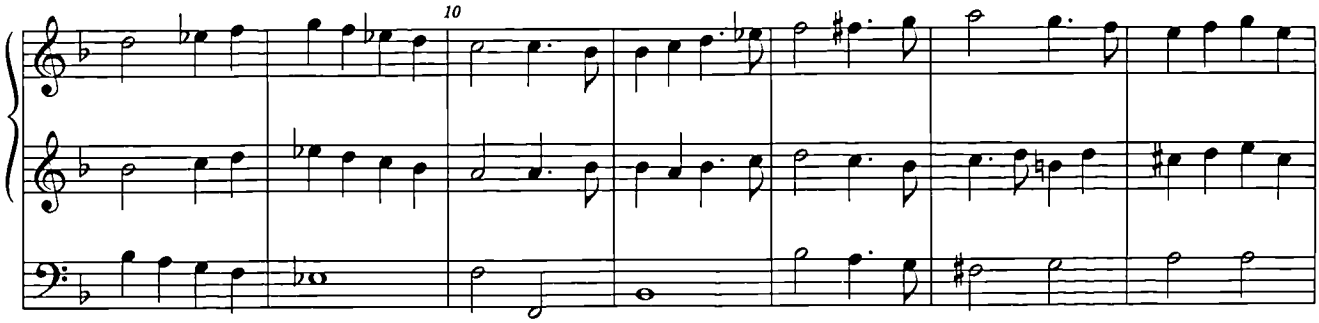
ENTRY OF HERO'S

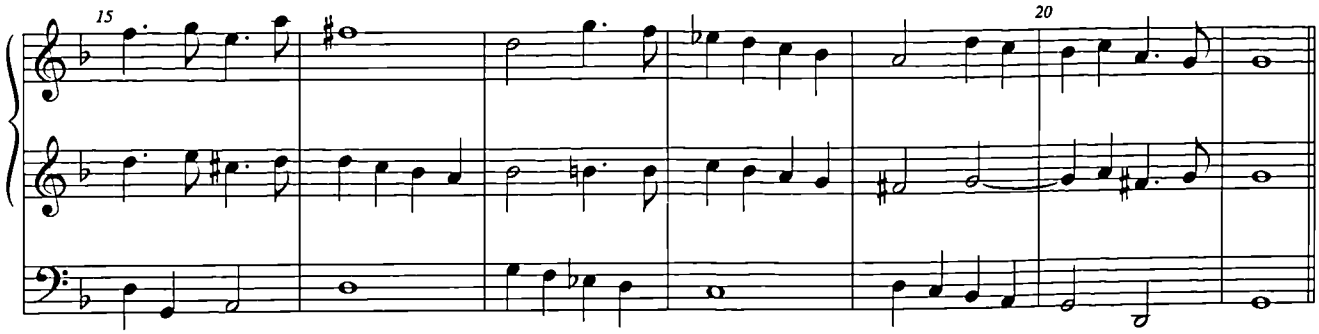




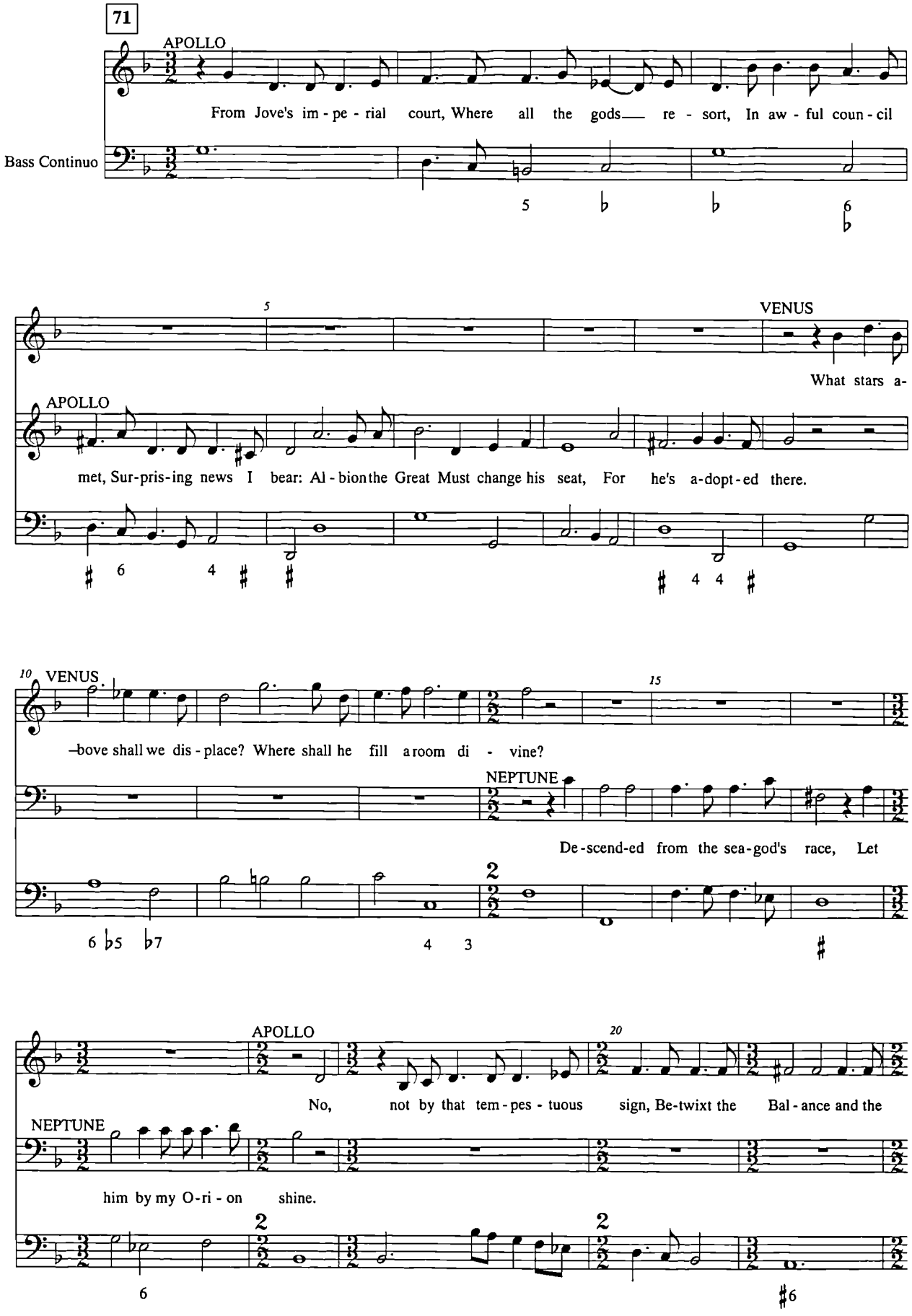
RITORNEL

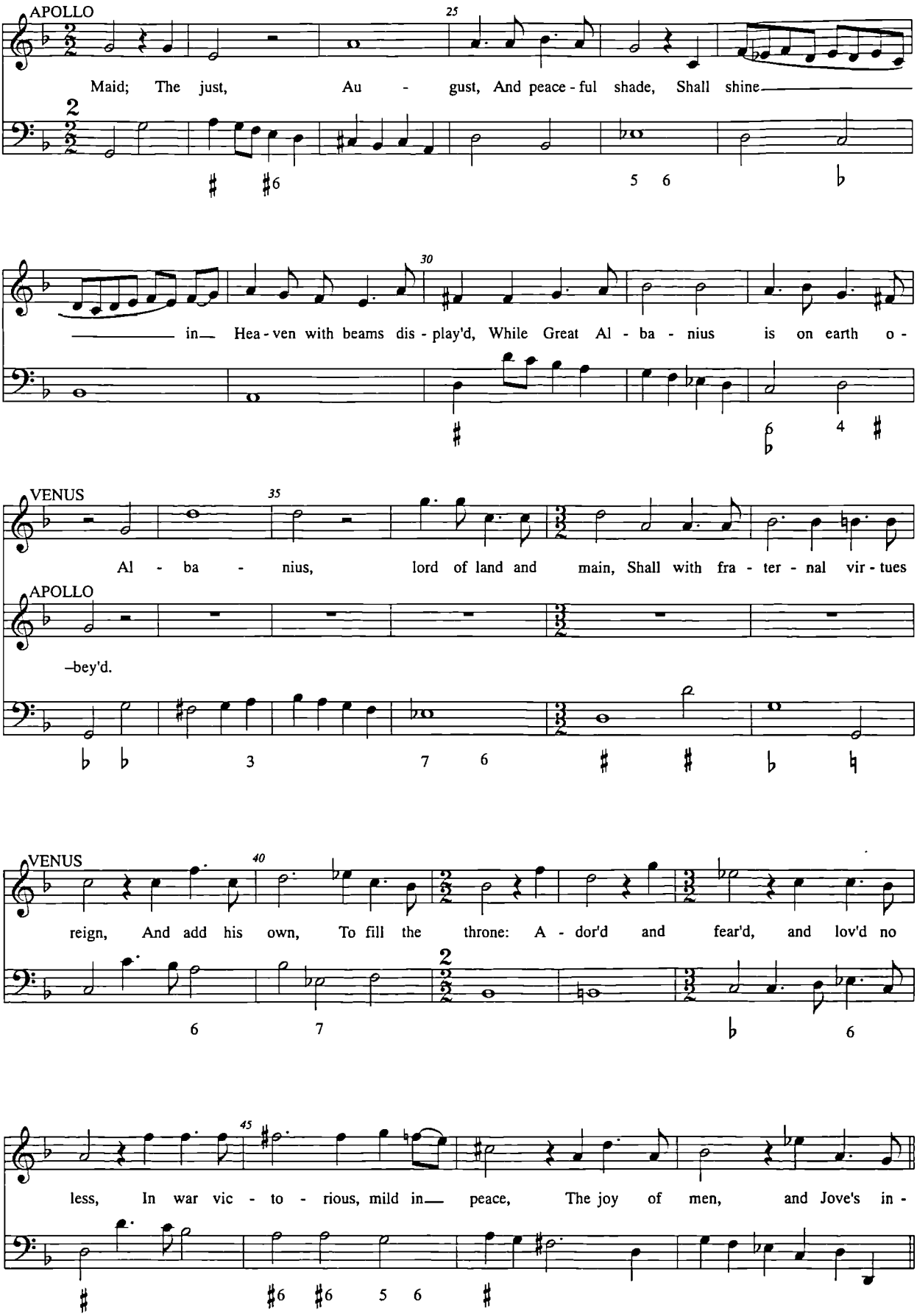






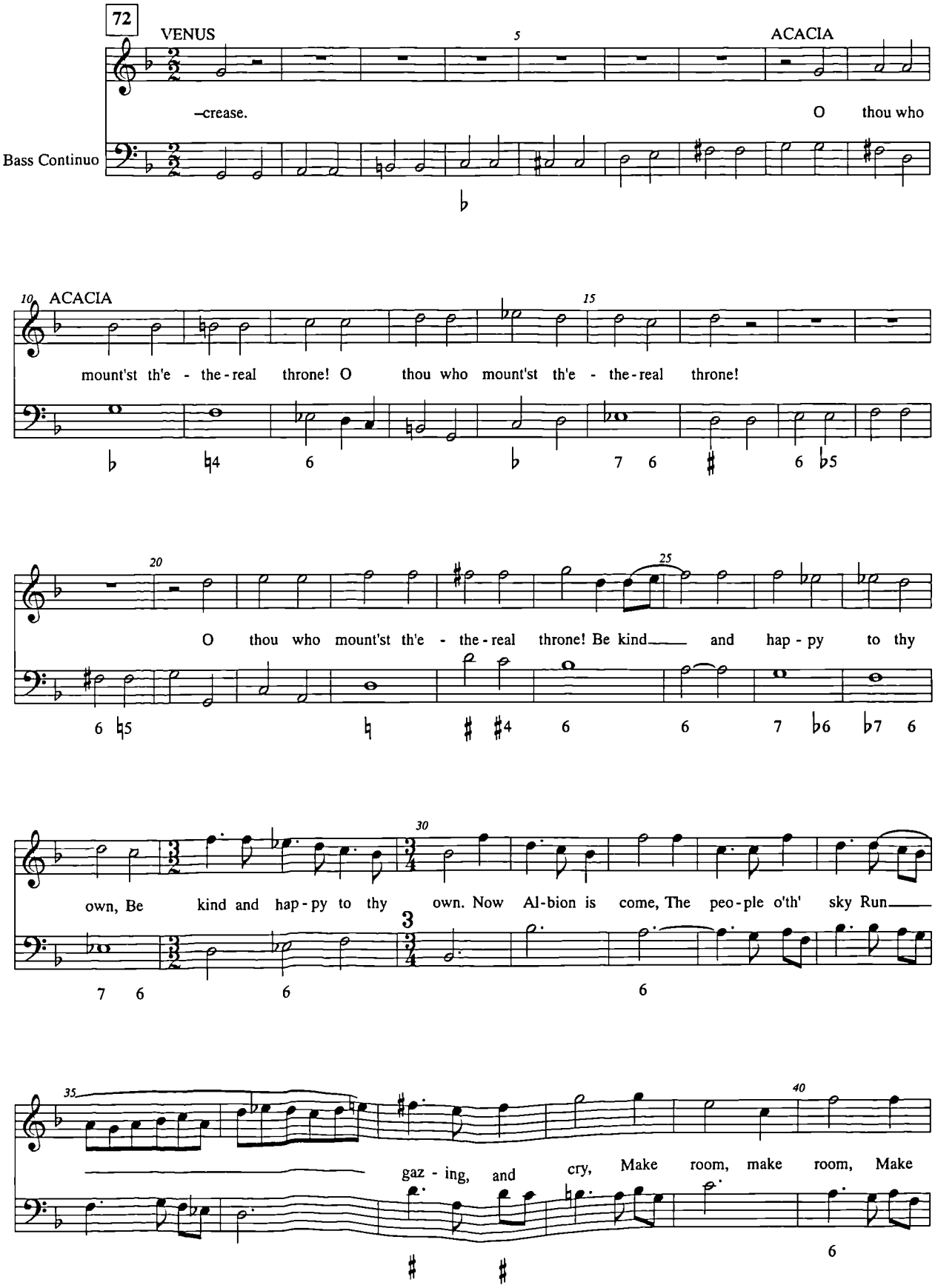
RECITATIVE (*Apollo, Venus, Neptune*)

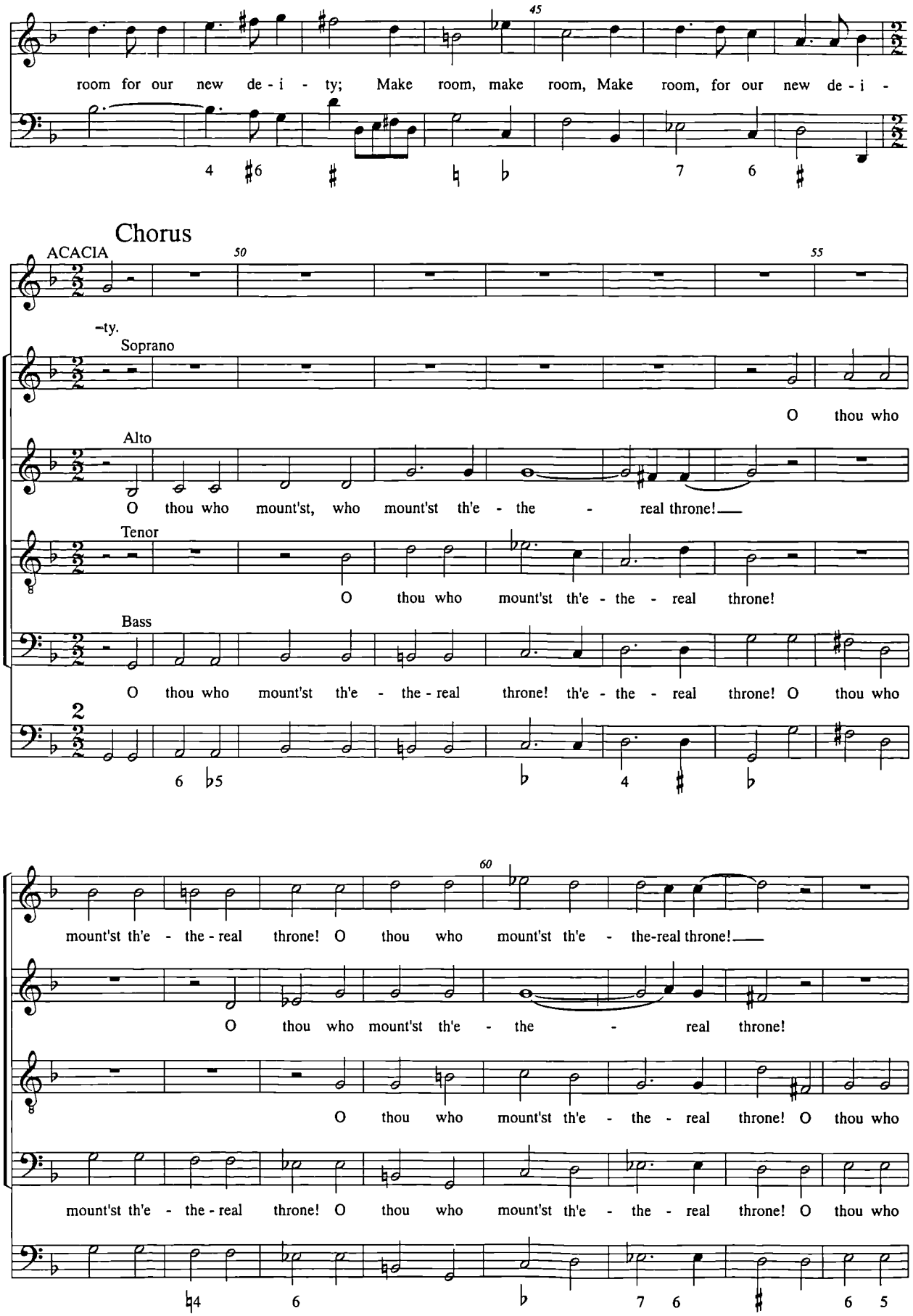


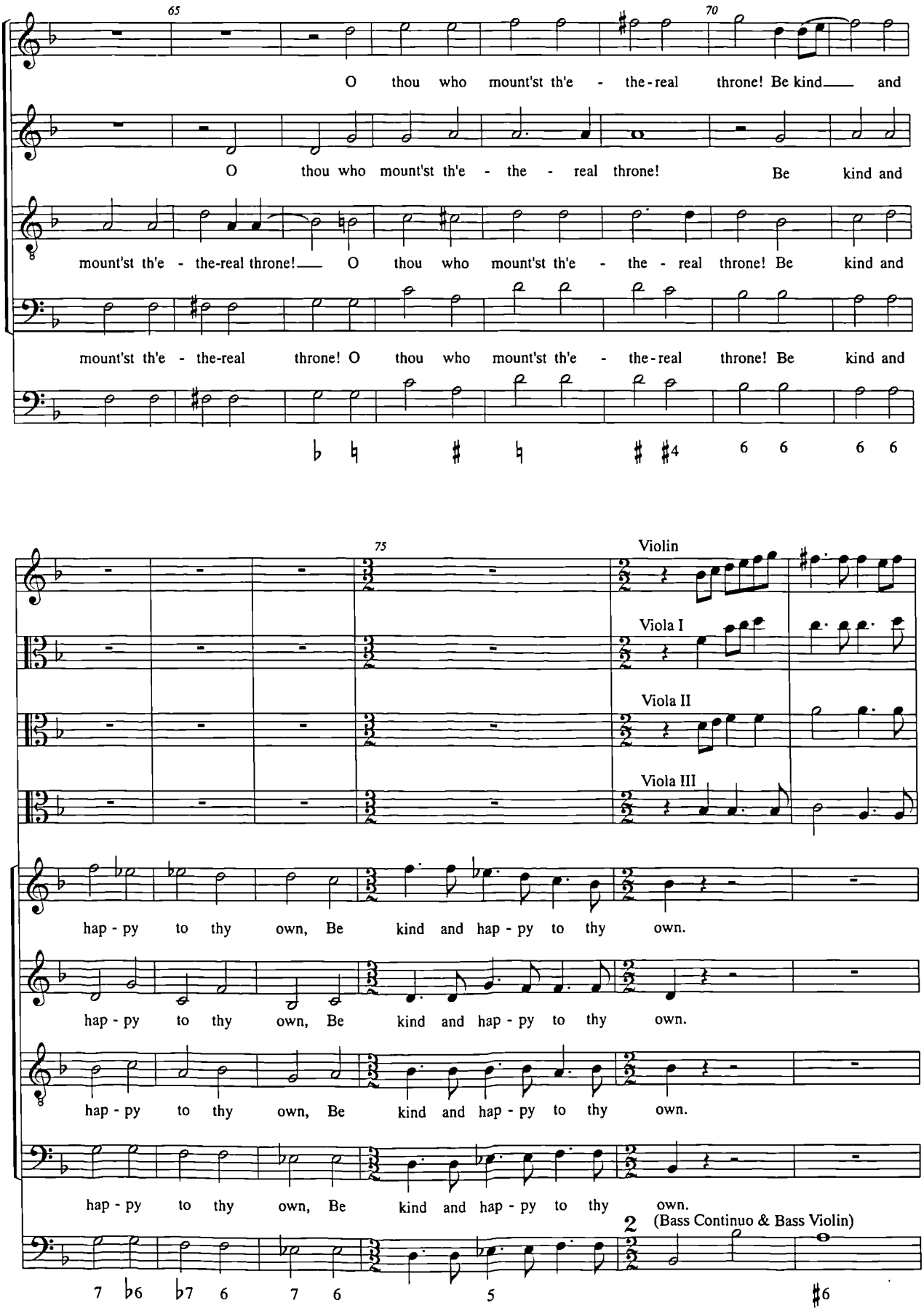

APOLLO
25
Maid; The just, Au - gust, And peace - ful shade, Shall shine
30
in— Hea - ven with beams dis - play'd, While Great Al - ba - nius is on earth o -
VENUS
35
Al - ba - nius, lord of land and main, Shall with fra - ter - nal vir - tues
APOLLO
-bey'd.
VENUS
40
reign, And add his own, To fill the throne: A - dor'd and fear'd, and lov'd no
45
less, In war vic - to - rious, mild in— peace, The joy of men, and Jove's in -

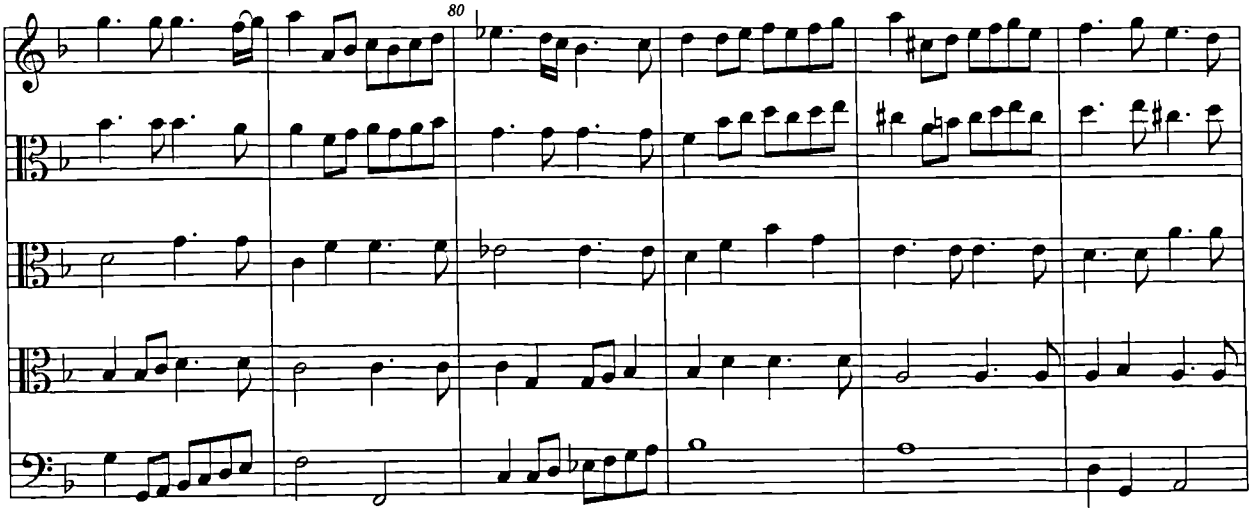
SONG (*Acacia*) & CHORUS

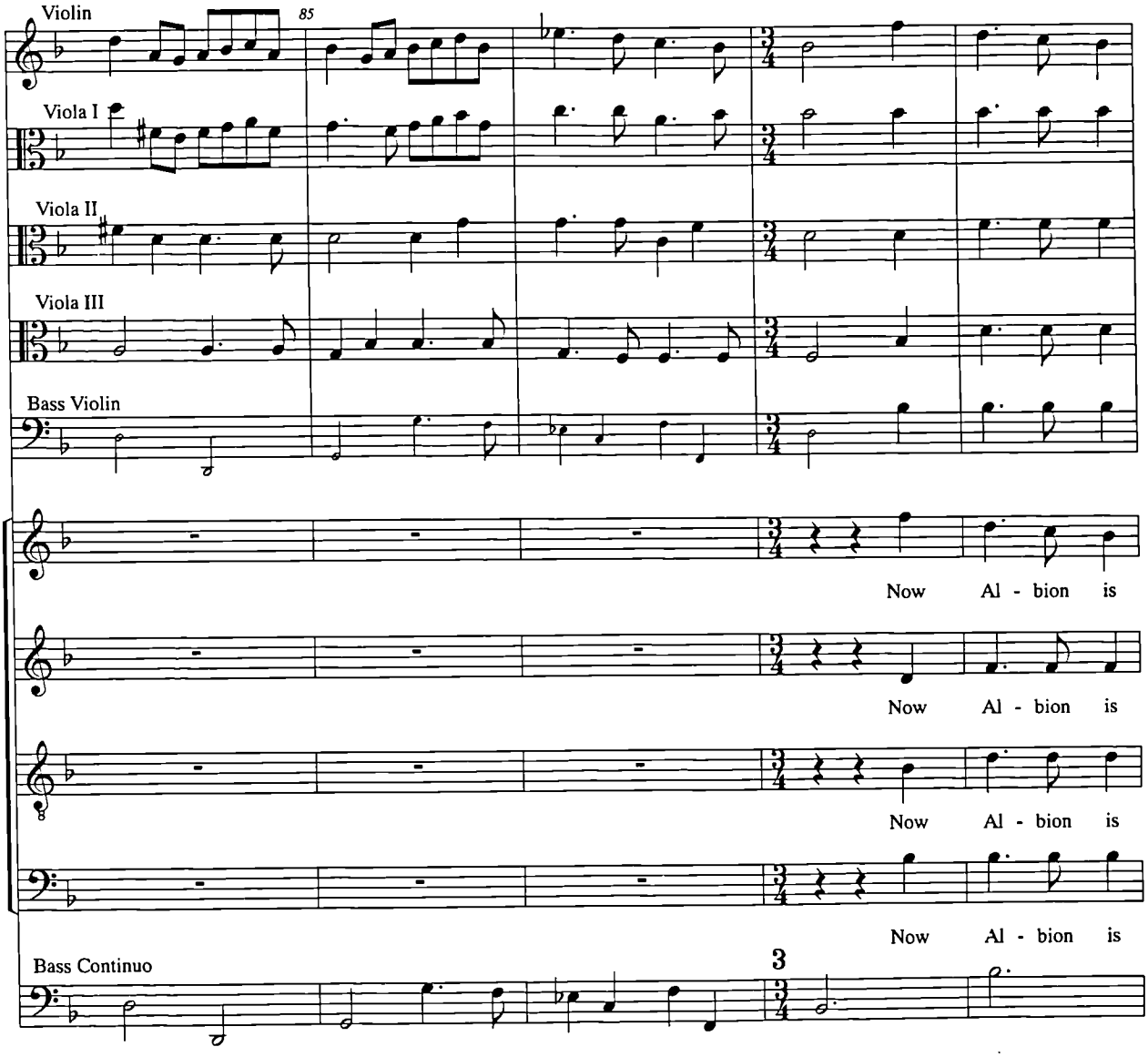
O THOU WHO MOUNT'ST TH'ETHEREAL THRONE

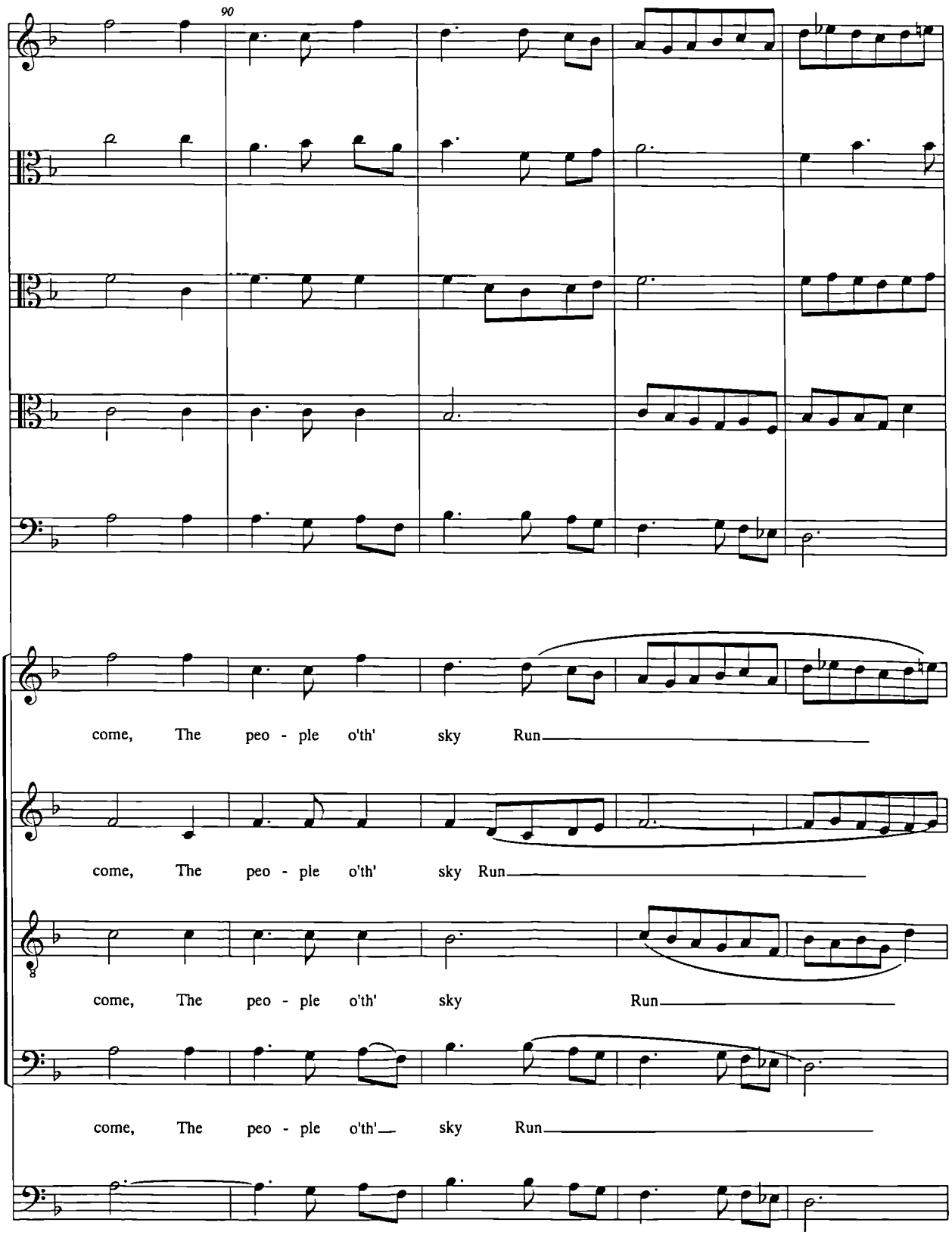


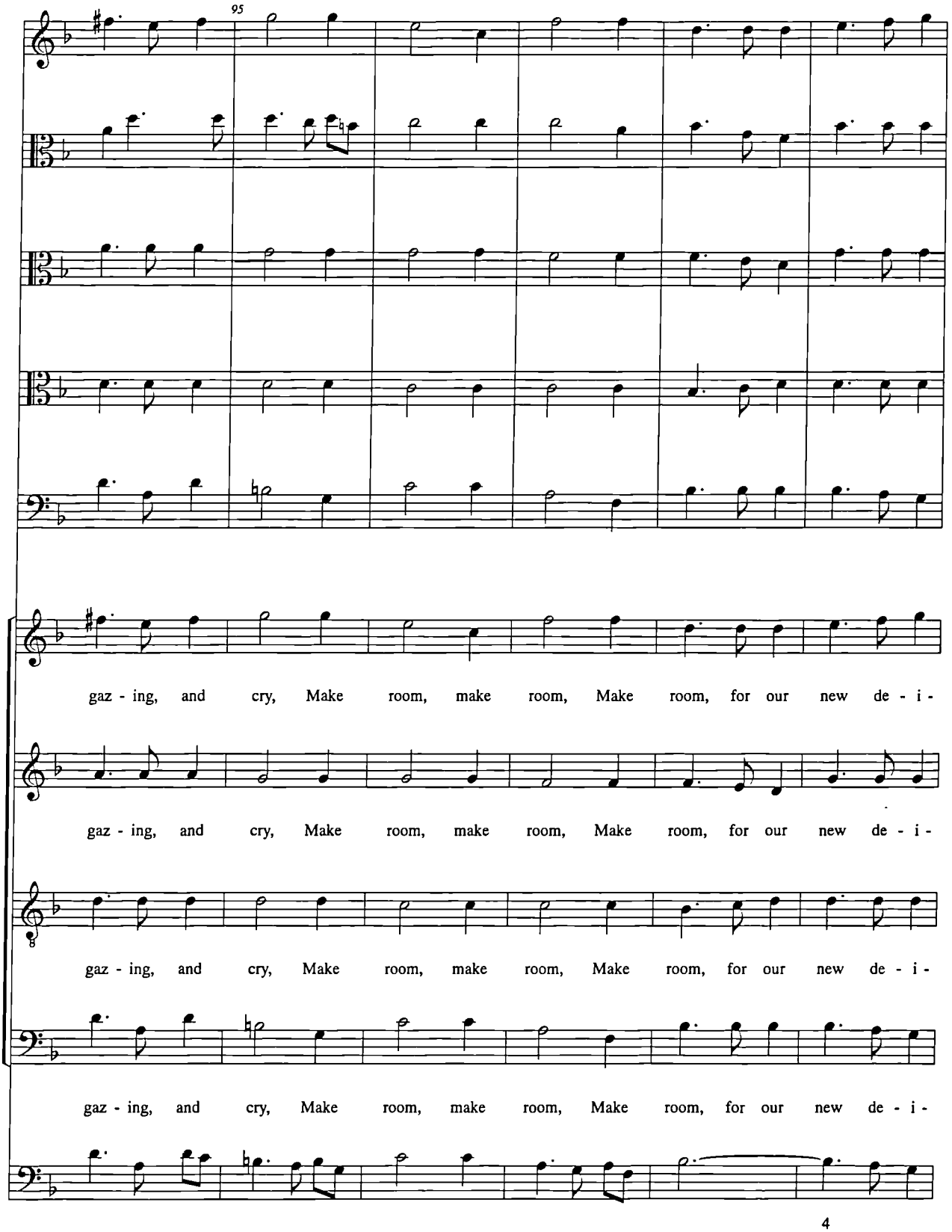

45
room for our new de - i - ty; Make room, make room, Make room, for our new de - i -
Chorus
ACACIA
50
55
-ty.
Soprano
O thou who
Alto
O thou who mount'st, who mount'st th'e - the - real throne!
Tenor
O thou who mount'st th'e - the - real throne!
Bass
O thou who mount'st th'e - the - real throne! th'e - the - real throne! O thou who
60
mount'st th'e - the - real throne! O thou who mount'st th'e - the-real throne!
O thou who mount'st th'e - the - real throne!
O thou who mount'st th'e - the - real throne! O thou who
mount'st th'e - the - real throne! O thou who mount'st th'e - the - real throne! O thou who

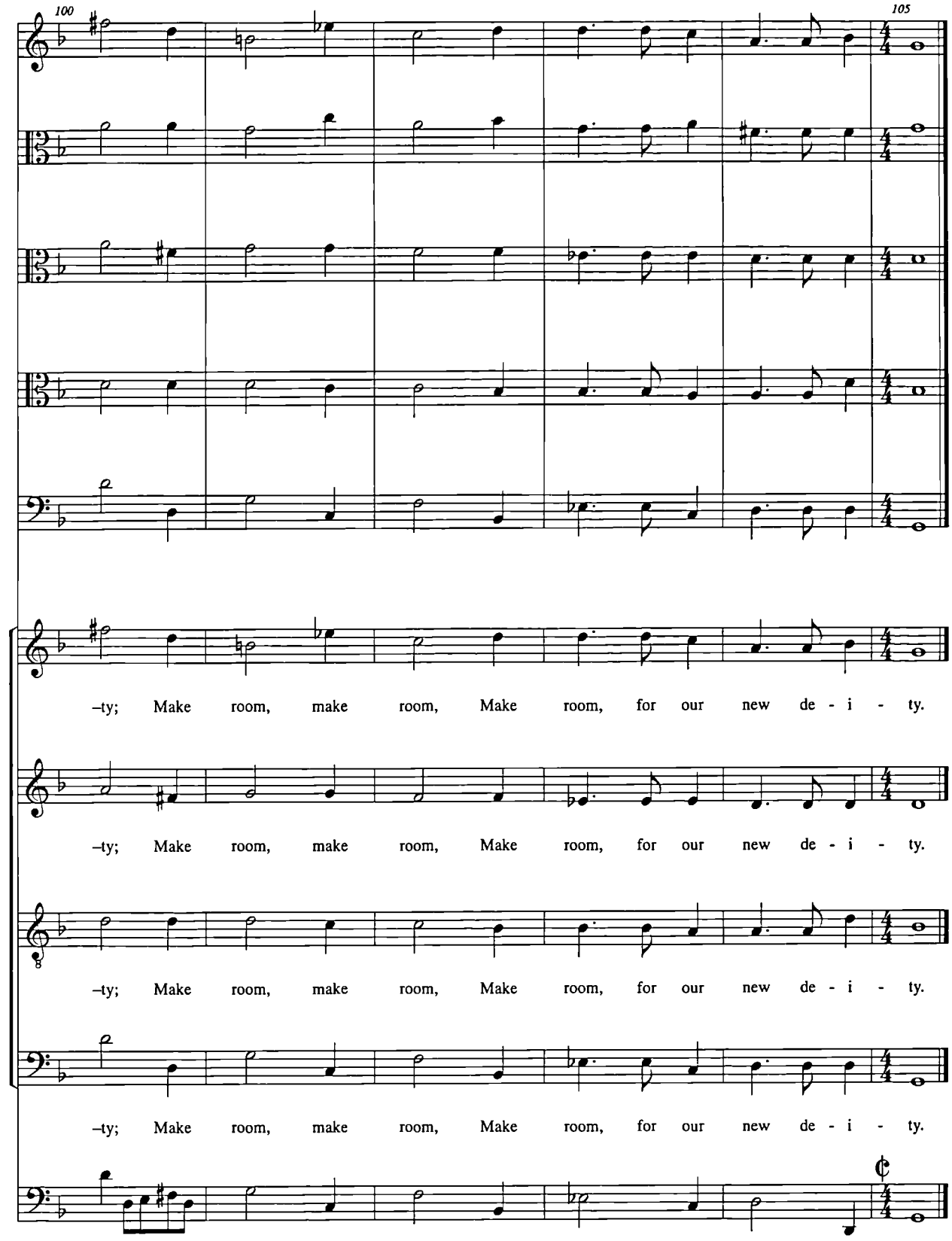

65
70
O thou who mount'st th'e - the-real throne! Be kind and
O thou who mount'st th'e - the - real throne! Be kind and
mount'st th'e - the-real throne! O thou who mount'st th'e - the - real throne! Be kind and
mount'st th'e - the-real throne! O thou who mount'st th'e - the-real throne! Be kind and
75
Violin
Viola I
Viola II
Viola III
hap - py to thy own, Be kind and hap - py to thy own.
hap - py to thy own, Be kind and hap - py to thy own.
hap - py to thy own, Be kind and hap - py to thy own.
hap - py to thy own, Be kind and hap - py to thy own.
(Bass Continuo & Bass Violin)



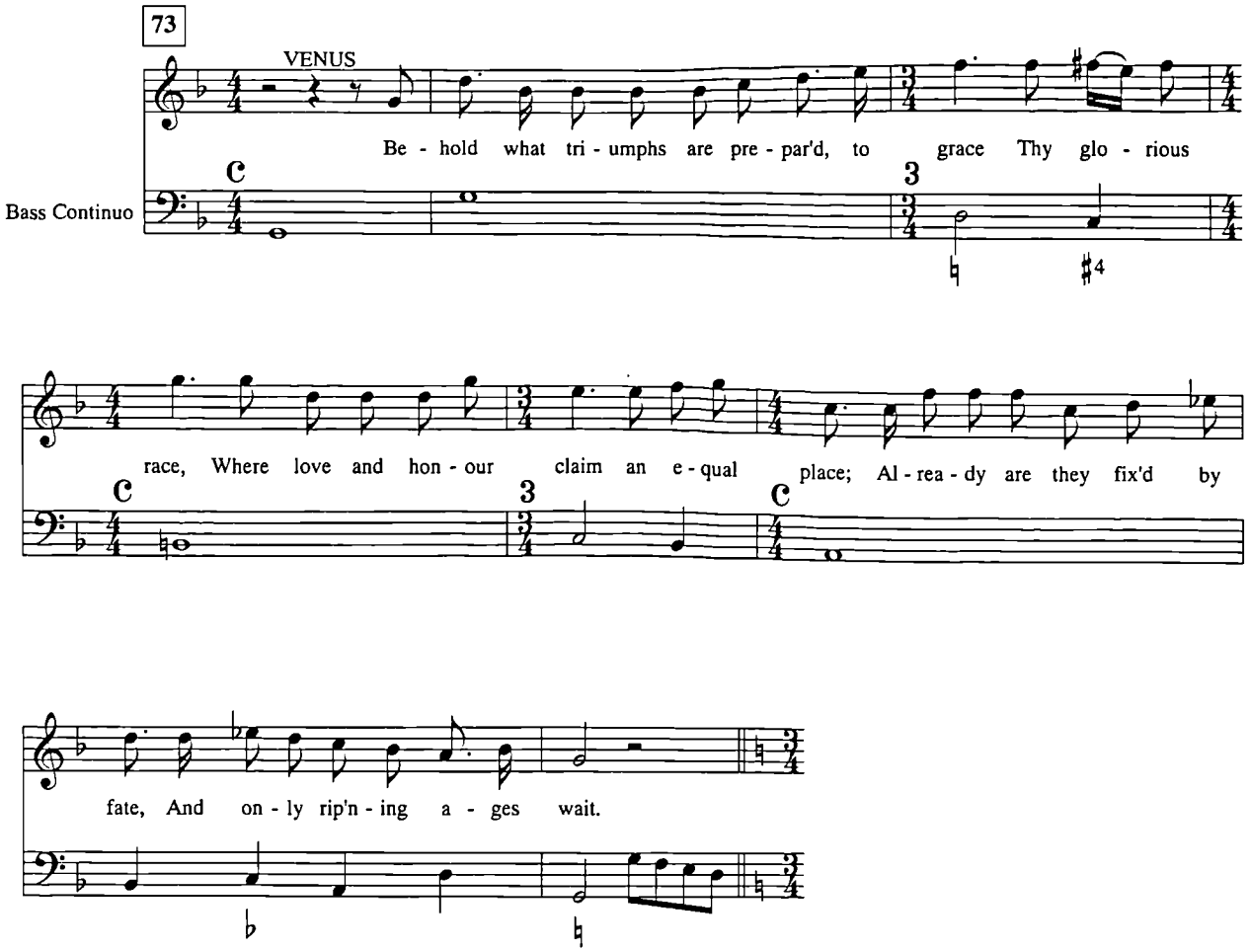

Violin
85
Viola I
Viola II
Viola III
Bass Violin
Now Al - bion is
Now Al - bion is
Now Al - bion is
Now Al - bion is
Bass Continuo
3


90
come, The peo - ple o'th' sky Run
come, The peo - ple o'th' sky Run
come, The peo - ple o'th' sky Run
come, The peo - ple o'th' sky Run

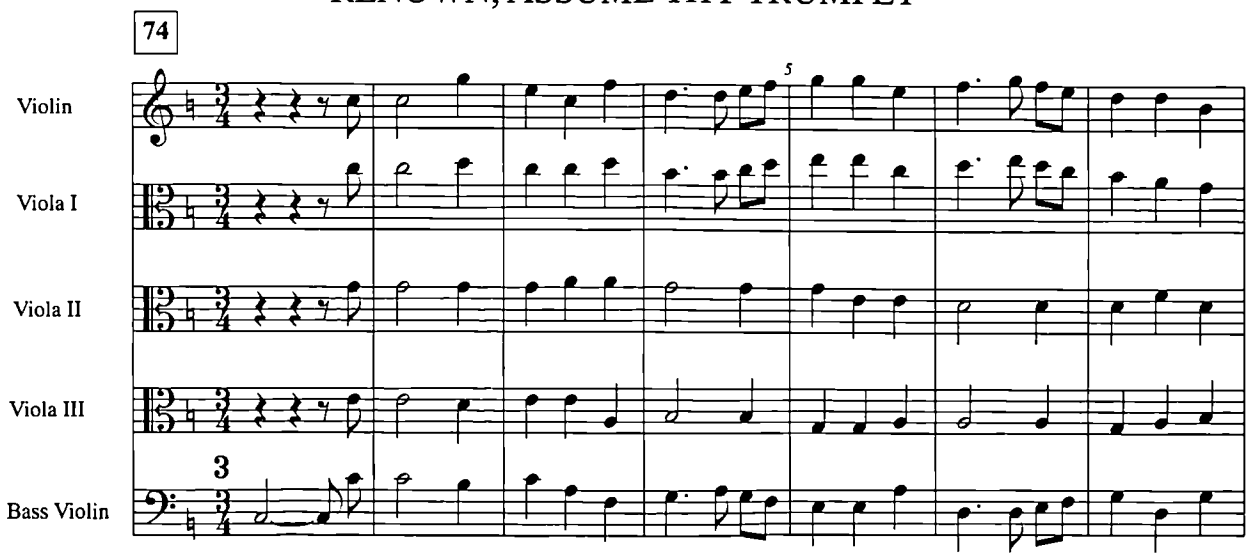

95
gaz - ing, and cry, Make room, make room, Make room, for our new de - i -
gaz - ing, and cry, Make room, make room, Make room, for our new de - i -
gaz - ing, and cry, Make room, make room, Make room, for our new de - i -
gaz - ing, and cry, Make room, make room, Make room, for our new de - i -
4

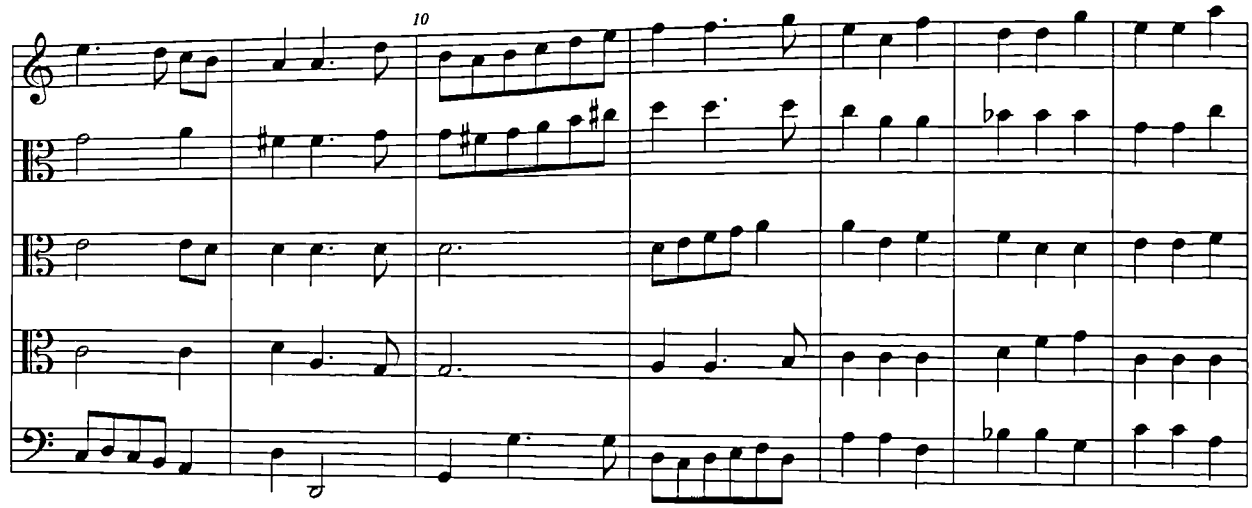

100
105
–ty; Make room, make room, Make room, for our new de - i - ty.
–ty; Make room, make room, Make room, for our new de - i - ty.
–ty; Make room, make room, Make room, for our new de - i - ty.
–ty; Make room, make room, Make room, for our new de - i - ty.

RECITATIVE (*Venus*)



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

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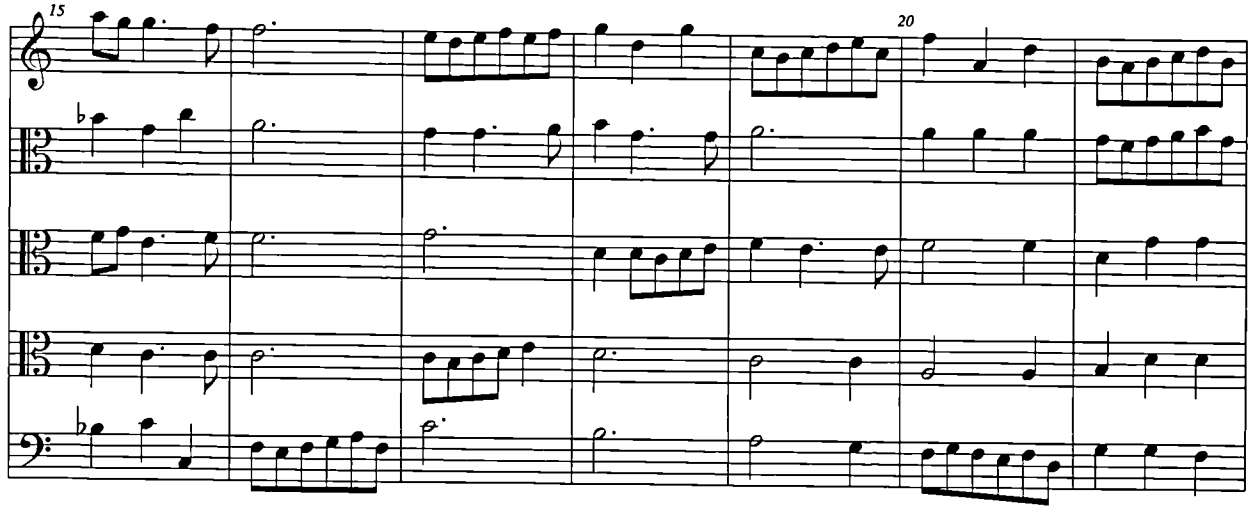
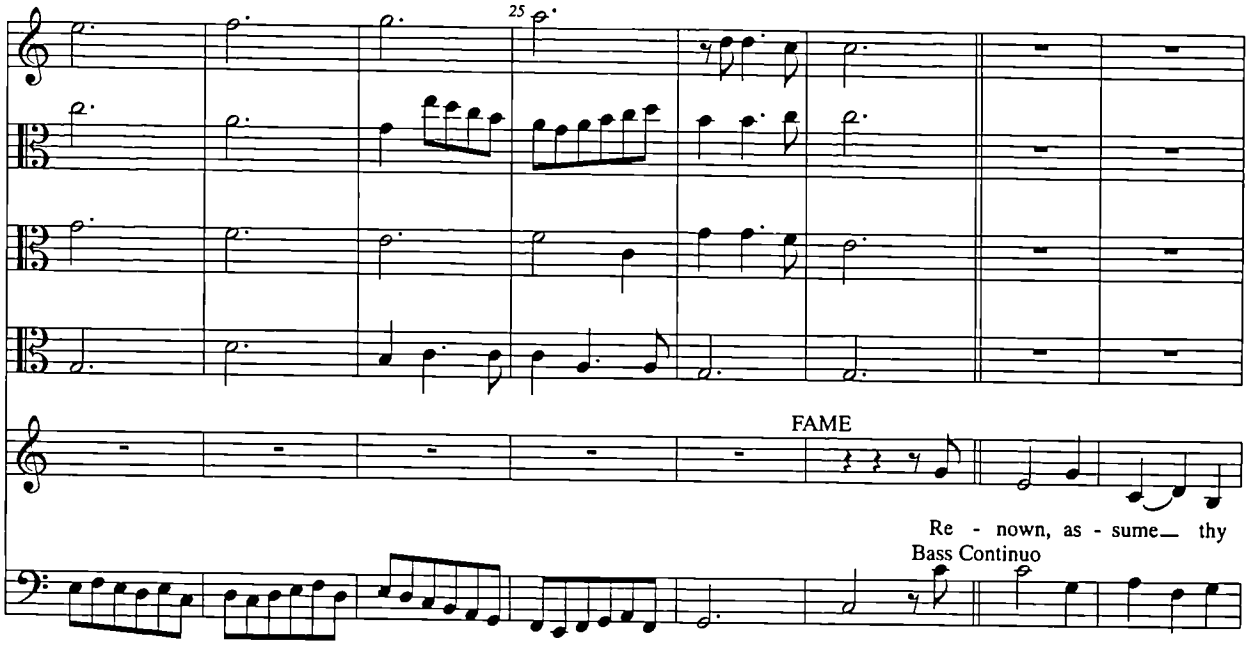
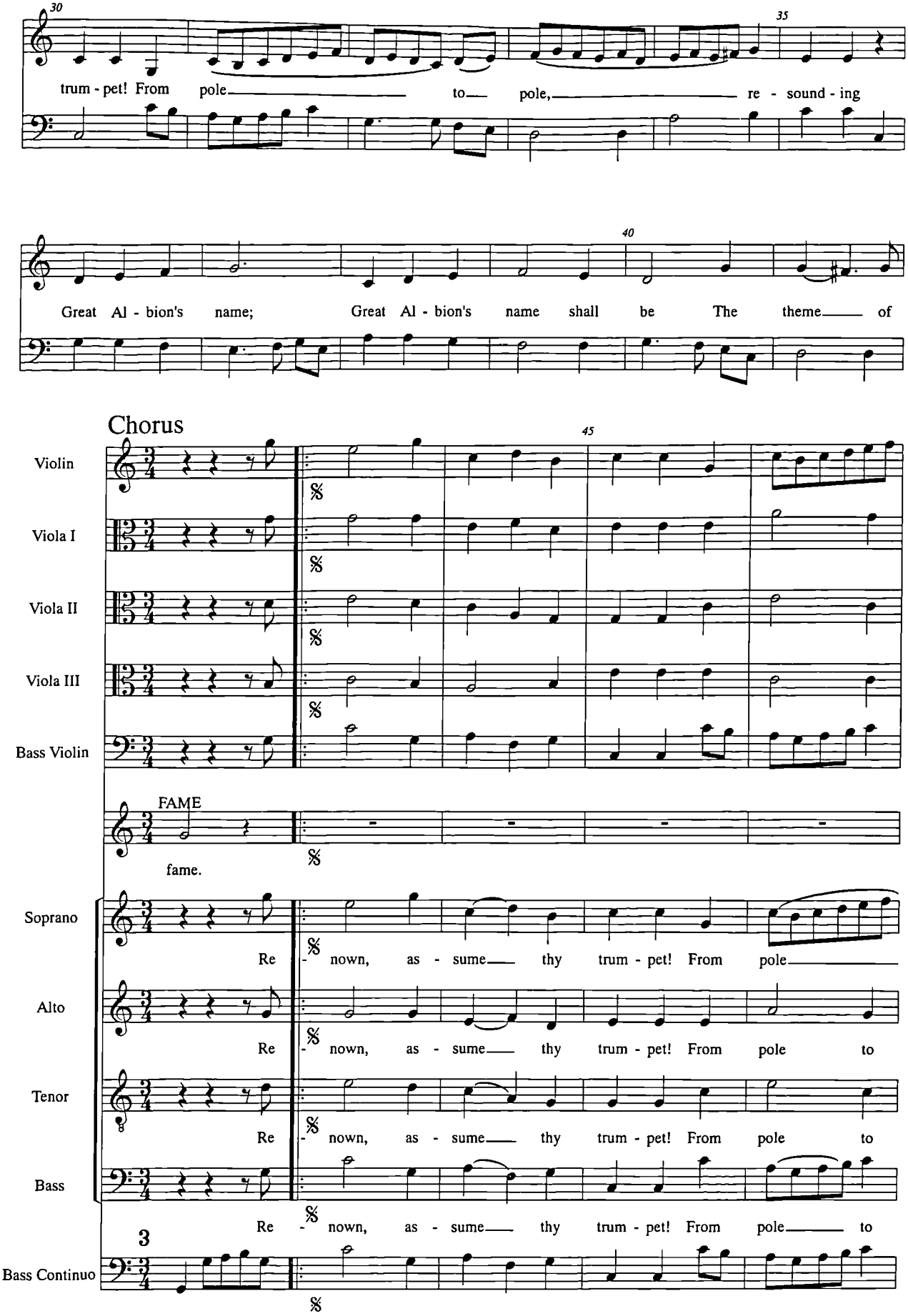
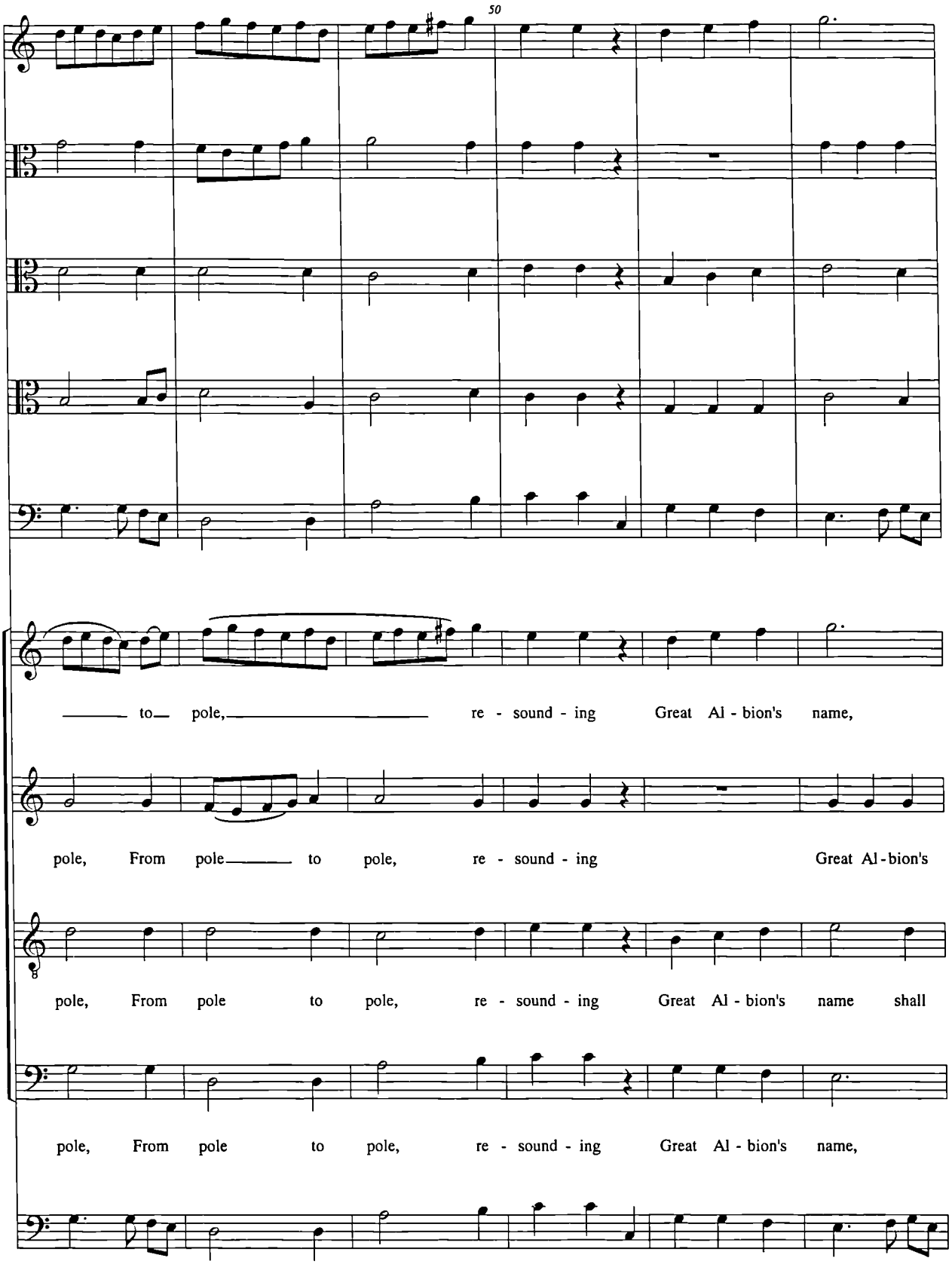
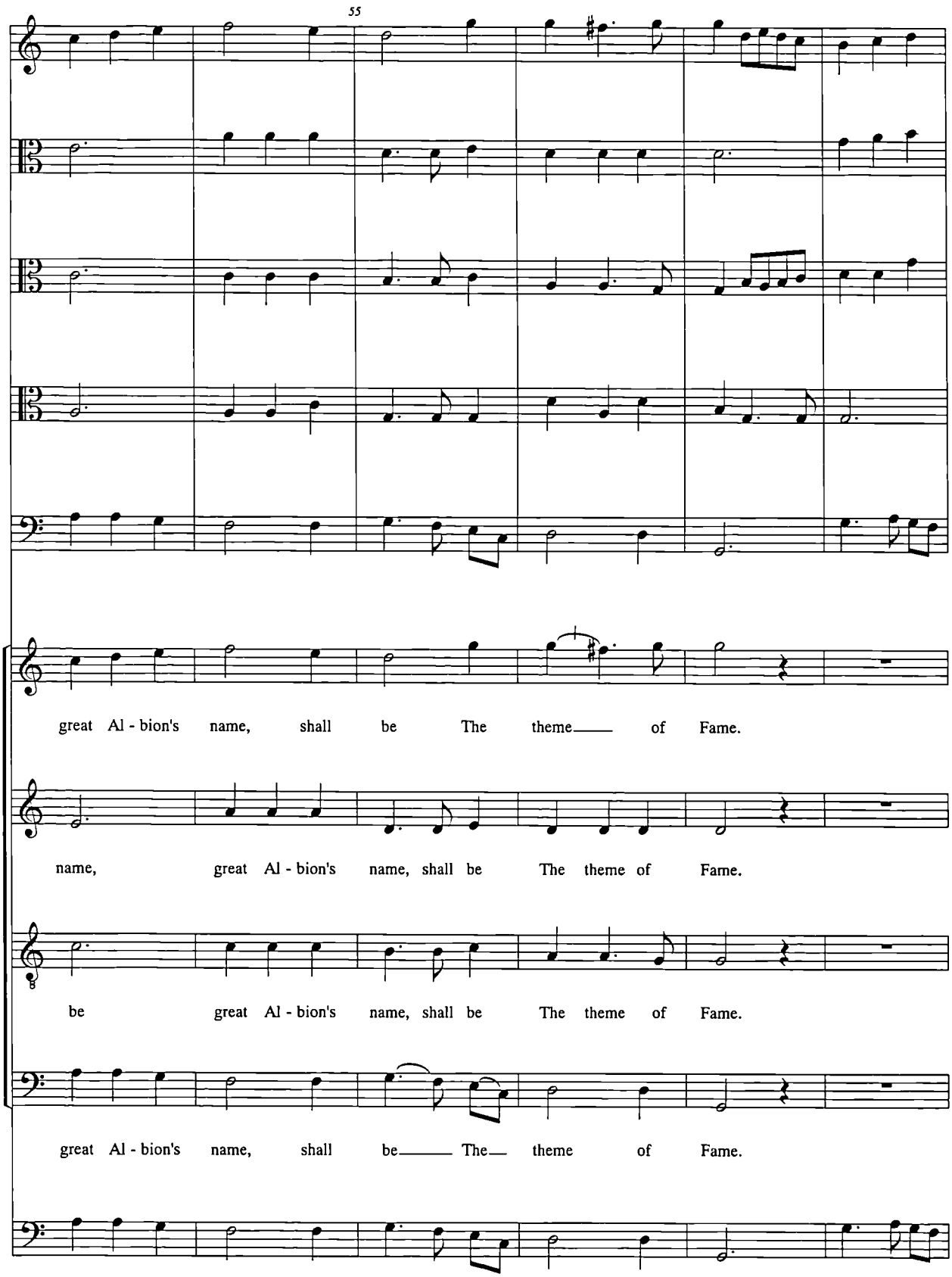
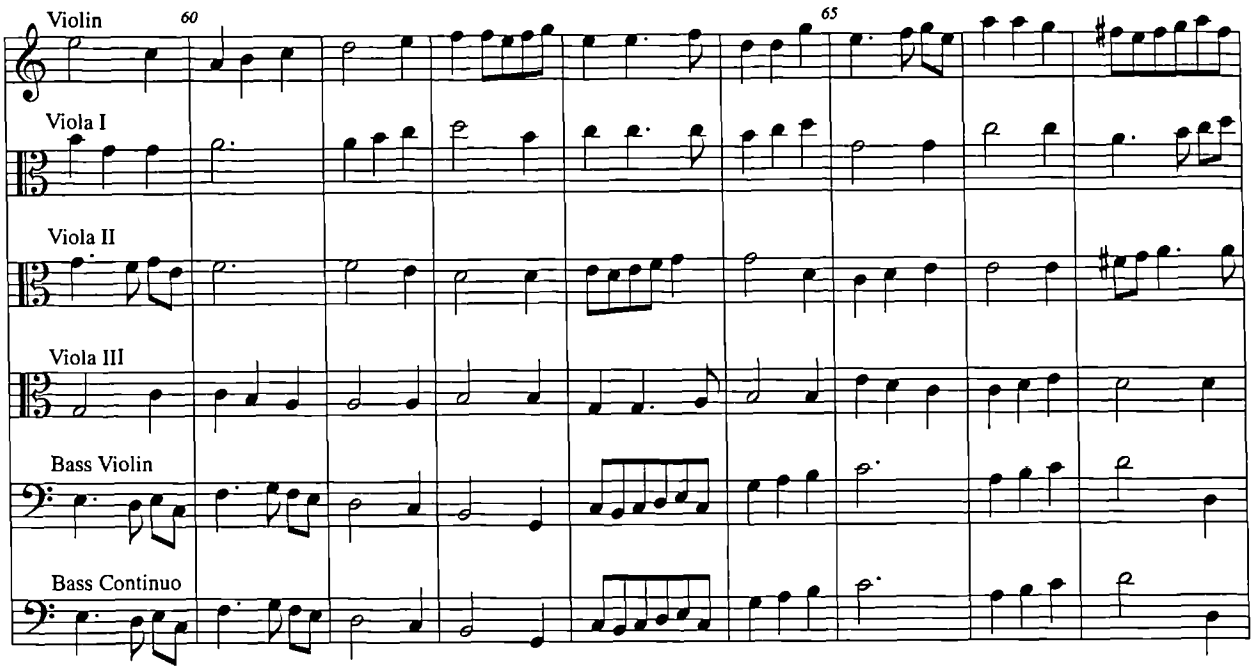

15
20

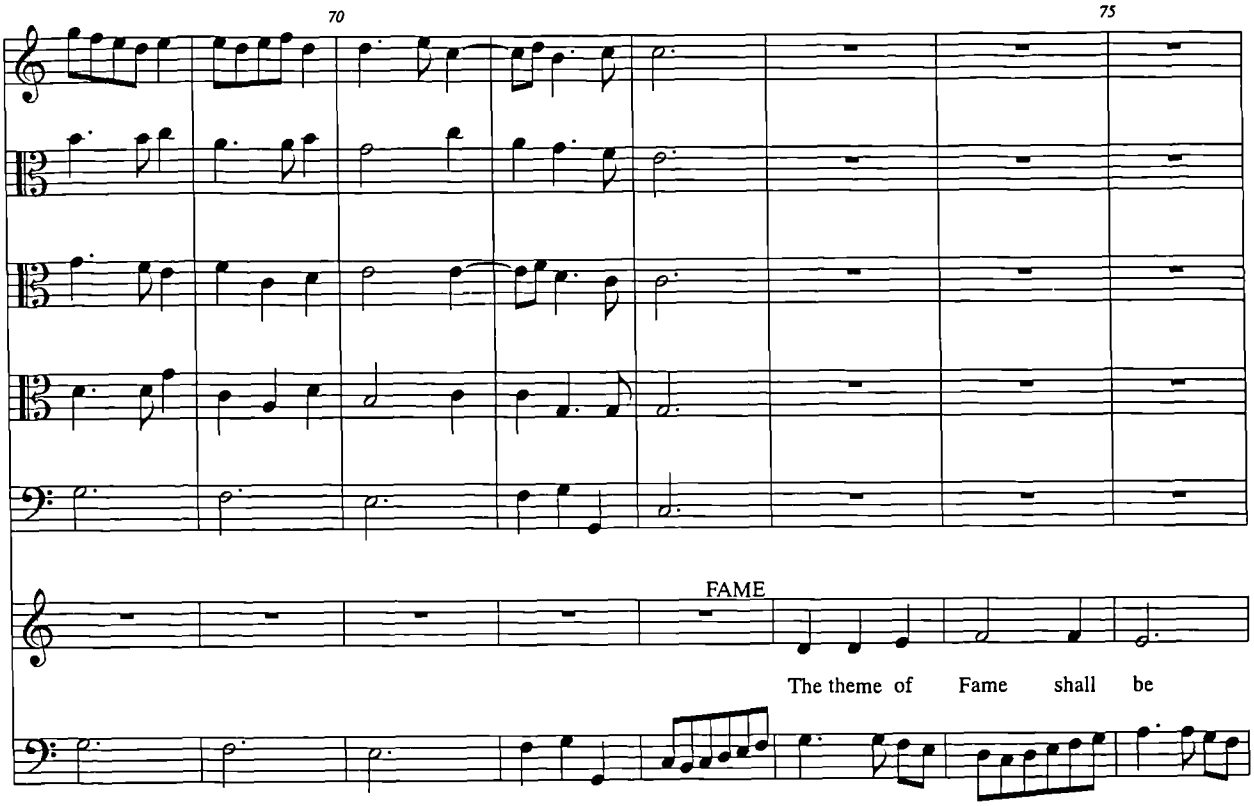

25
FAME
Re - nown, as - sume thy
Bass Continuo

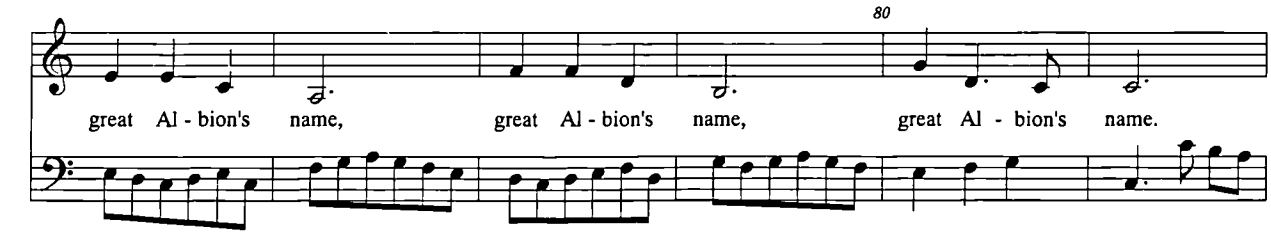

30
35
trum - pet! From pole to pole, re - sound - ing
40
Great Al - bion's name; Great Al - bion's name shall be The theme of
Chorus
45
Violin
Viola I
Viola II
Viola III
Bass Violin
FAME
fame.
Soprano
Re - nown, as - sume thy trum - pet! From pole
Alto
Re - nown, as - sume thy trum - pet! From pole to
Tenor
Re - nown, as - sume thy trum - pet! From pole to
Bass
Re - nown, as - sume thy trum - pet! From pole to
3
Bass Continuo

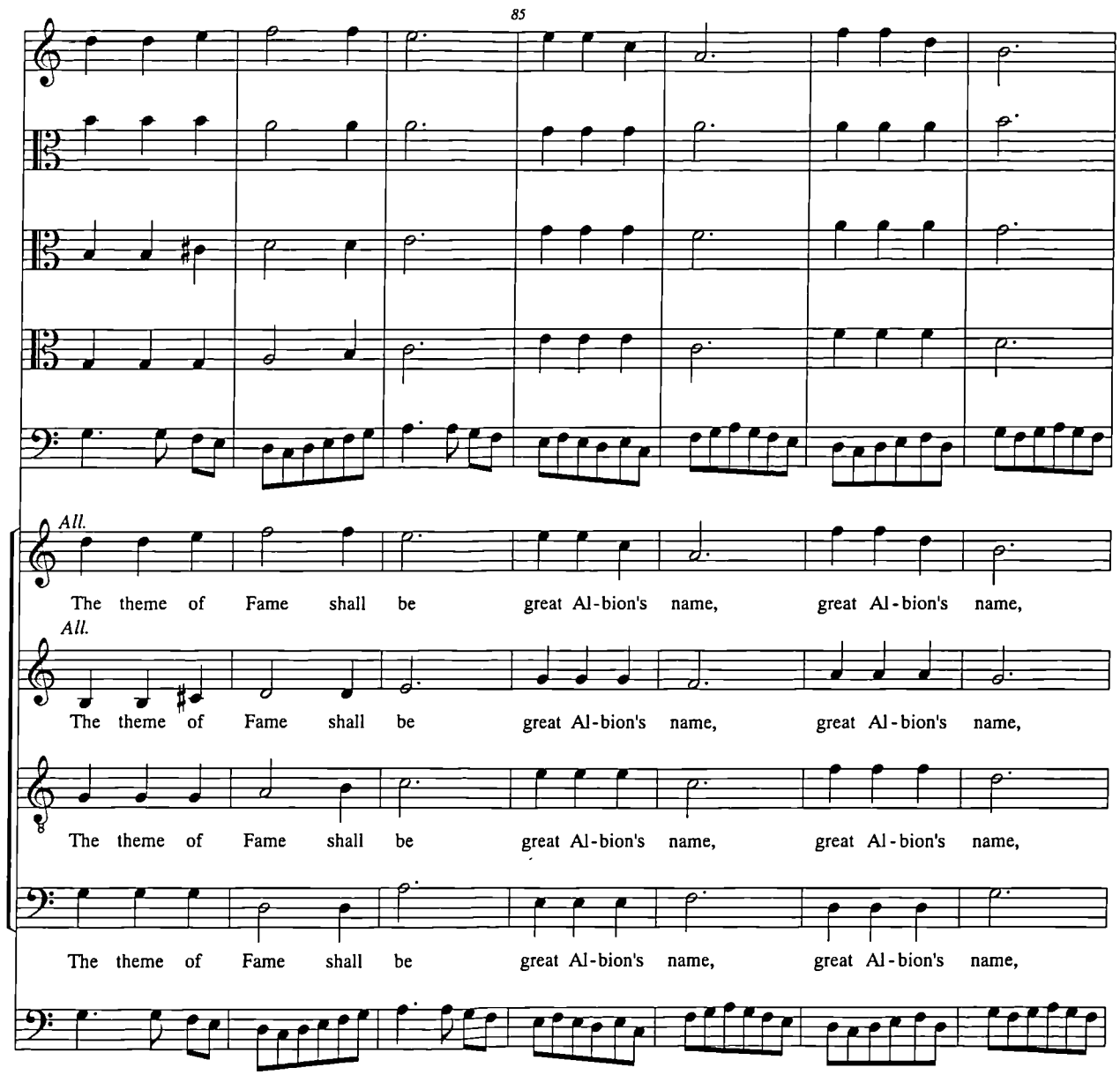

50
to pole, re - sound - ing Great Al - bion's name,
pole, From pole to pole, re - sound - ing Great Al - bion's
pole, From pole to pole, re - sound - ing Great Al - bion's name shall
pole, From pole to pole, re - sound - ing Great Al - bion's name,

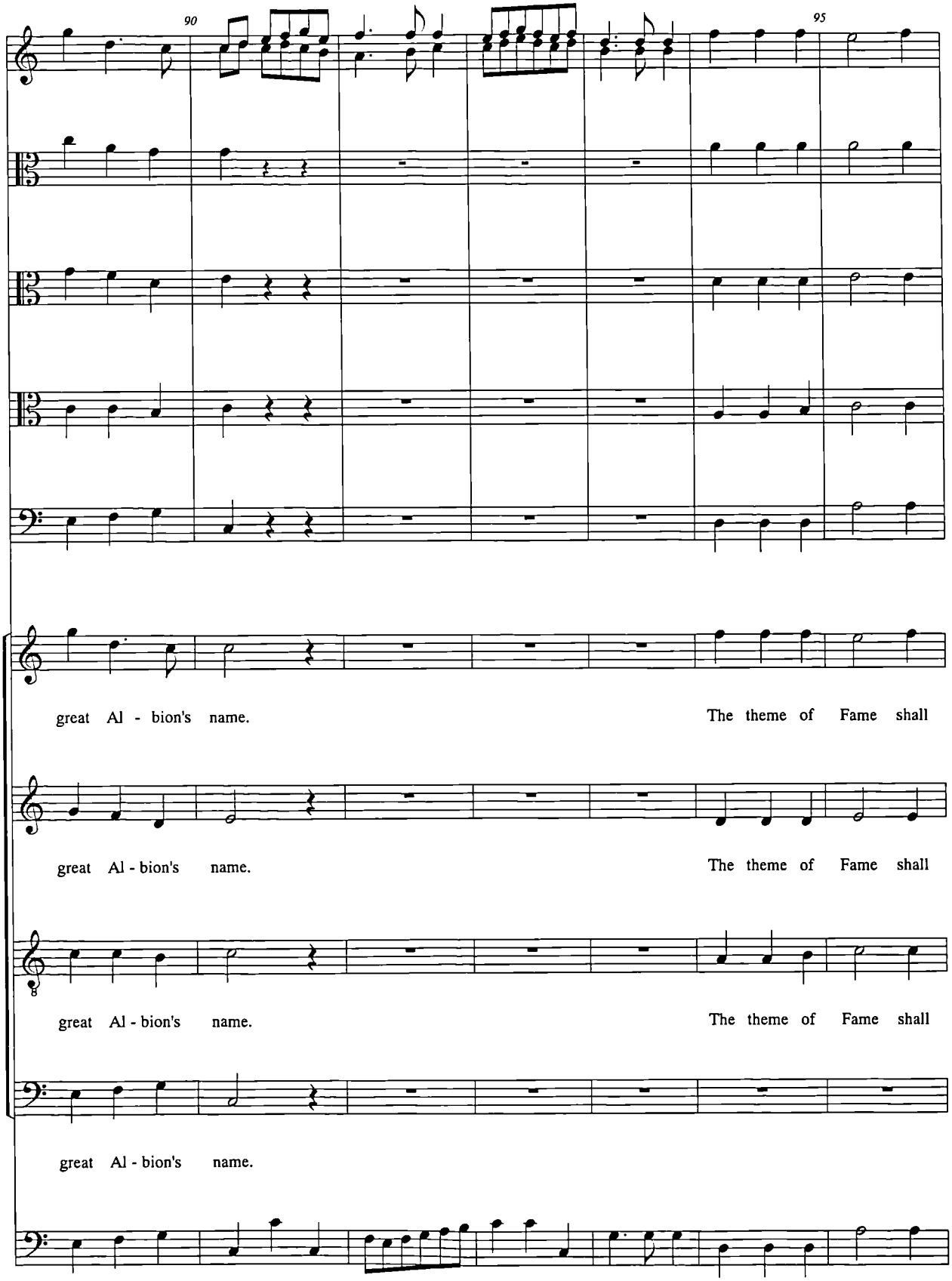

55
great Al - bion's name, shall be The theme of Fame.
name, great Al - bion's name, shall be The theme of Fame.
be great Al - bion's name, shall be The theme of Fame.
great Al - bion's name, shall be The theme of Fame.

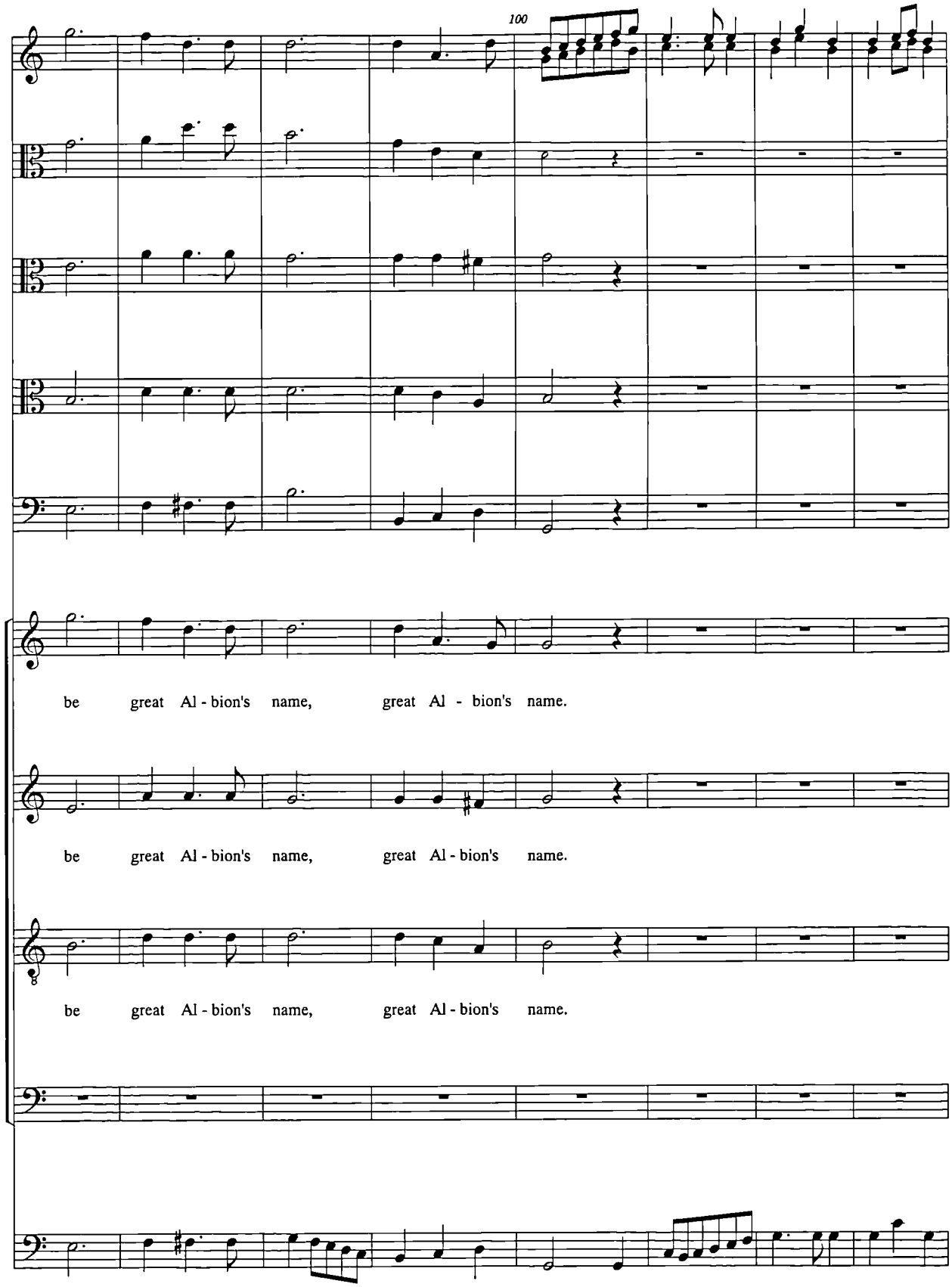

Violin
60
65
Viola I
Viola II
Viola III
Bass Violin
Bass Continuo

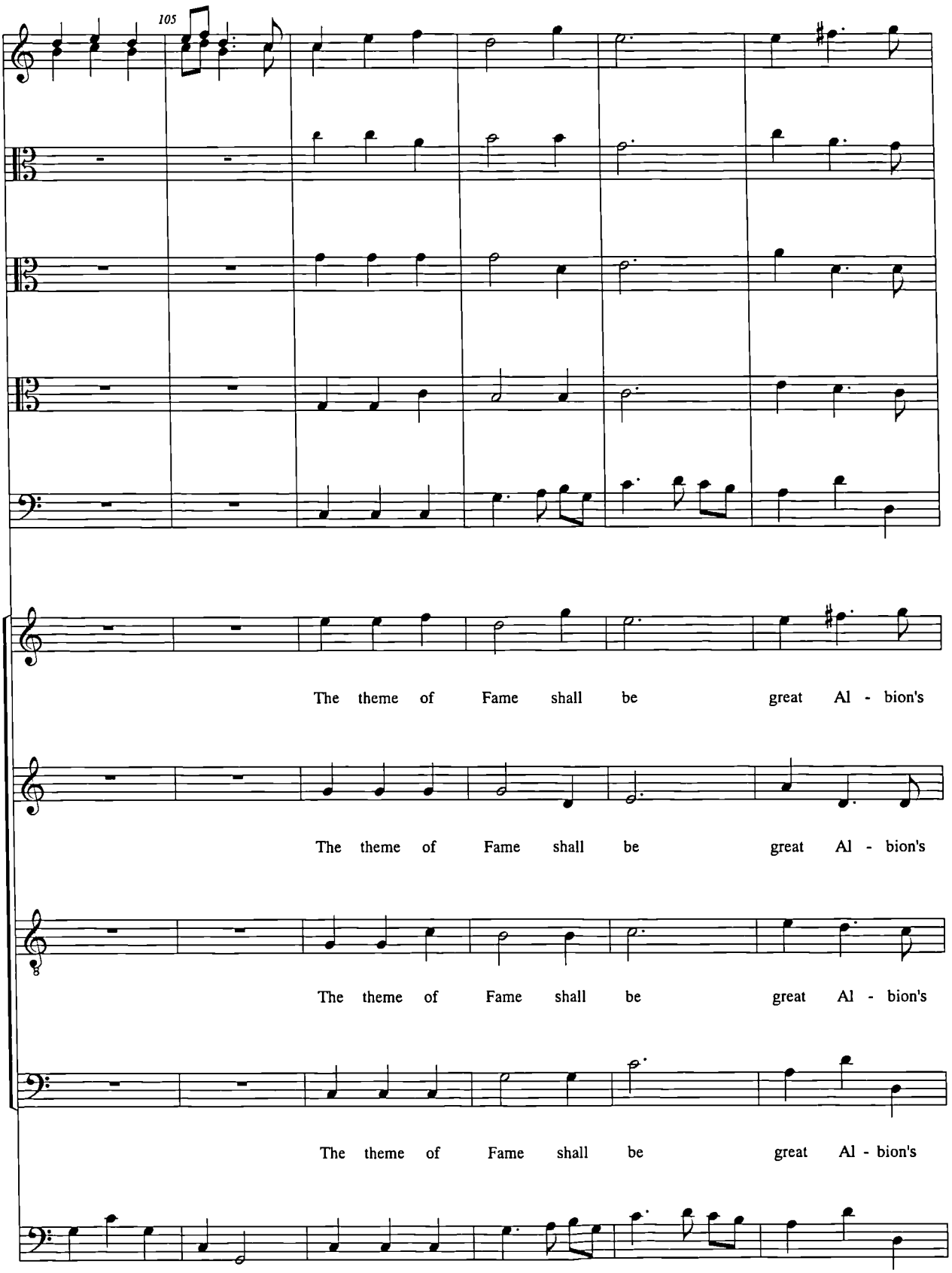

70
75
FAME
The theme of Fame shall be

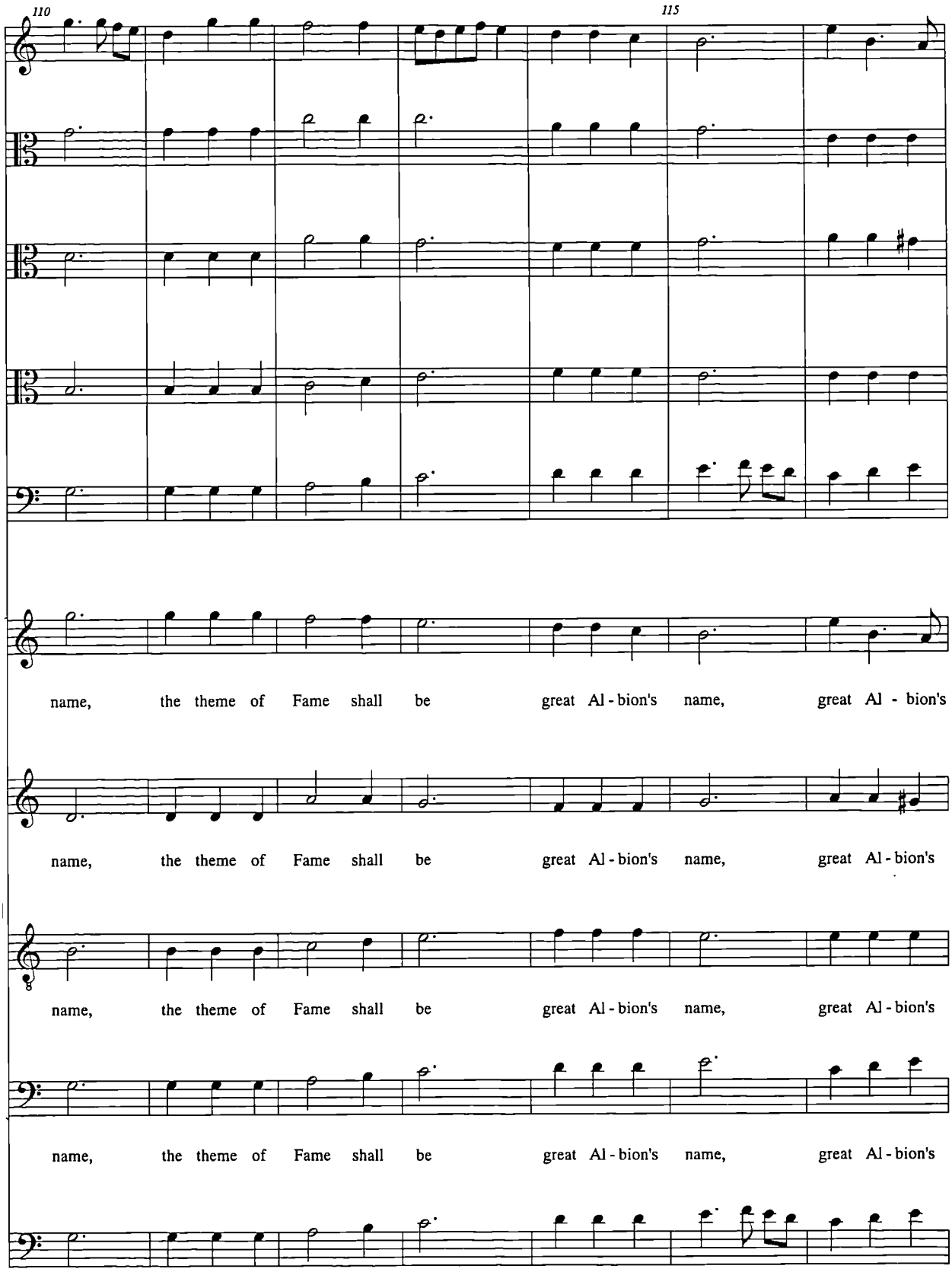

80
great Al - bion's name, great Al - bion's name, great Al - bion's name.

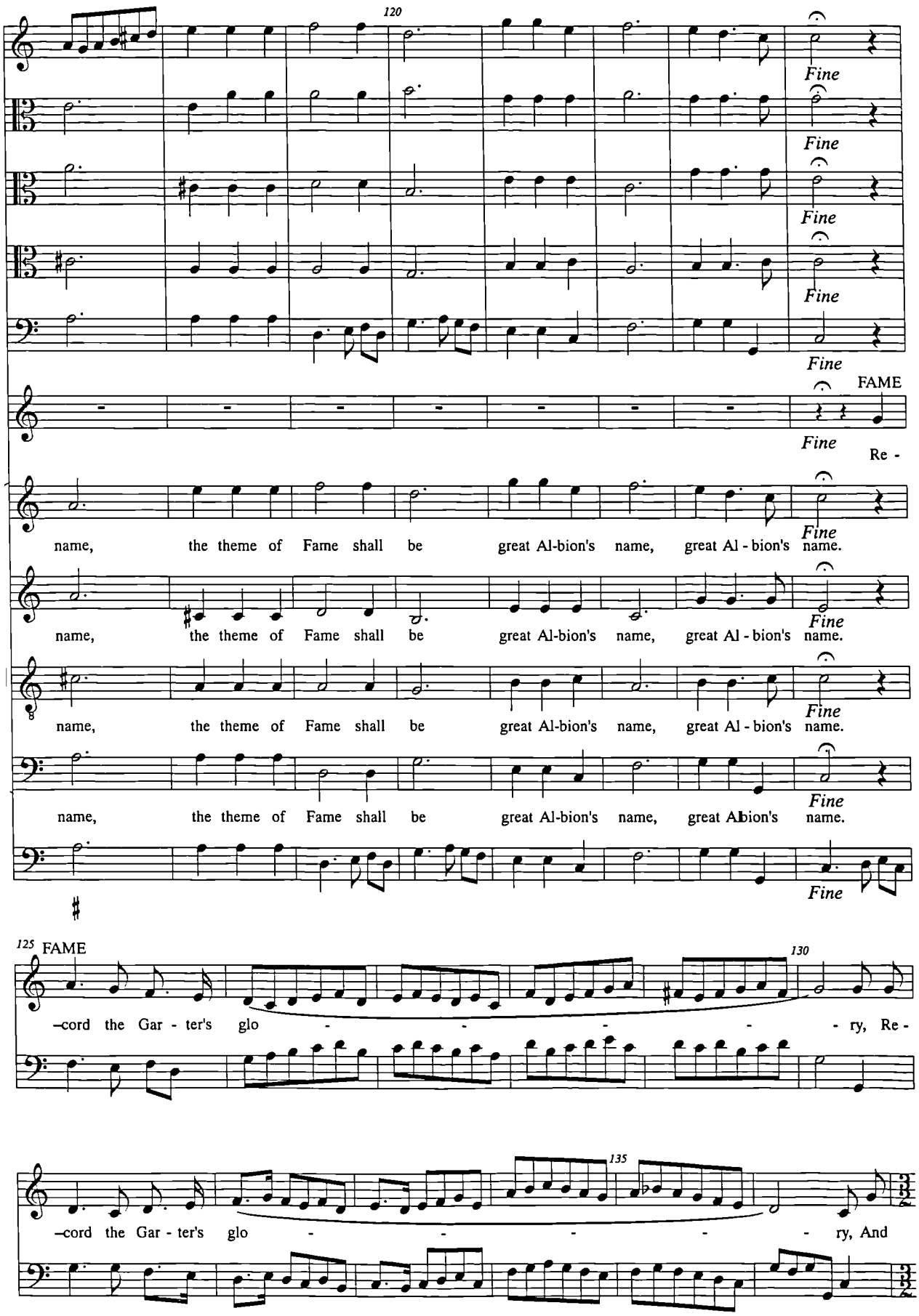

85
All.
The theme of Fame shall be great Al-bion's name, great Al-bion's name,
All.
The theme of Fame shall be great Al-bion's name, great Al-bion's name,
The theme of Fame shall be great Al-bion's name, great Al-bion's name,
The theme of Fame shall be great Al-bion's name, great Al-bion's name,

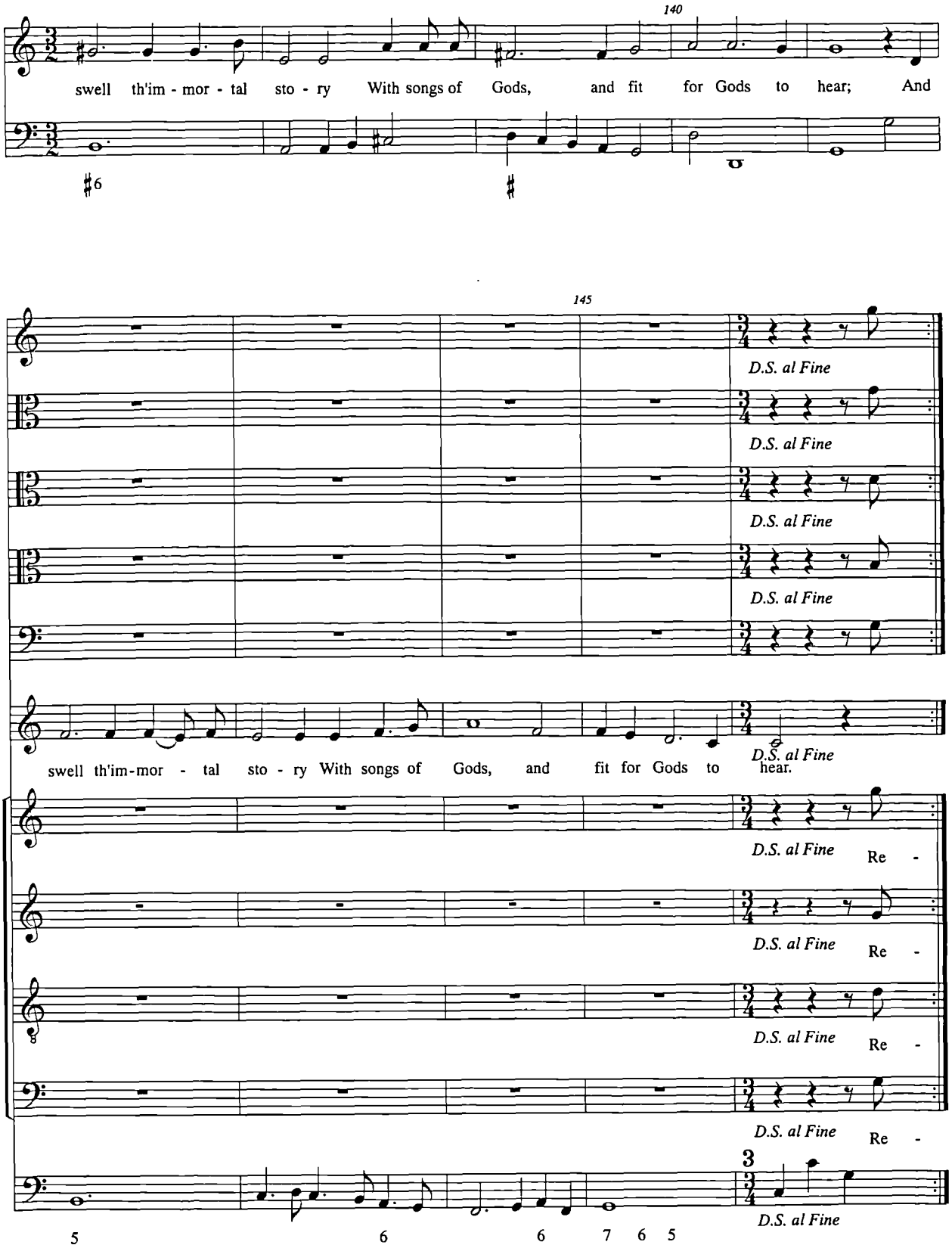

90
95
great Al - bion's name. The theme of Fame shall
great Al - bion's name. The theme of Fame shall
great Al - bion's name. The theme of Fame shall
great Al - bion's name.


100
be great Al - bion's name, great Al - bion's name.
be great Al - bion's name, great Al - bion's name.
be great Al - bion's name, great Al - bion's name.


105
The theme of Fame shall be great Al - bion's
The theme of Fame shall be great Al - bion's
The theme of Fame shall be great Al - bion's
The theme of Fame shall be great Al - bion's


110
115
name, the theme of Fame shall be great Al - bion's name, great Al - bion's
name, the theme of Fame shall be great Al - bion's name, great Al - bion's
name, the theme of Fame shall be great Al - bion's name, great Al - bion's
name, the theme of Fame shall be great Al - bion's name, great Al - bion's


120
Fine
Fine
Fine
Fine
Fine
FAME
Re -
name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.
name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.
name, the theme of Fame shall be great Al-bion's name, great Al - bion's name.
name, the theme of Fame shall be great Al-bion's name, great Albion's name.
125 FAME
130
-cord the Gar - ter's glo - - - - - ry, Re -
135
-cord the Gar - ter's glo - - - - - ry, And


140
swell th'im - mor - tal sto - ry With songs of Gods, and fit for Gods to hear; And
145
D.S. al Fine
swell th'im-mor - tal sto - ry With songs of Gods, and fit for Gods to hear.
Re -

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
B-Vn	Bass violin
BC	Bass continuo
S	Soprano
A	Alto
T	Tenor
B	Bass
k-s	Key-signature
t-s	Time-signature
sbr	semibreve
m	minim
cr	crotchet
q	quaver
sq	semiquaver
cr.	dotted crotchet (etc.)
cr-rest	crotchet rest

Pitch is shown by the standard Hemholtz system: middle C is shown as c^1; the note an octave above it is shown as c^2, and the notes one and two octaves below c^1 are shown as c and C respectively. Each octave symbol is in force from its C to the B above it.

The system of reference is: bar(s). part(s). numerical position of note(s) in bar: comment. Tied notes and rests are included when counting the position of a note in a bar.

Superscript numbers following indications of corrections in brown ink refer to the Table of Manuscript Corrections (pp. ix-x).

Variant Readings

Ayres before the Opera

1 Prelude

The single Bass line of the three Ayres before the Opera is designated 'The Bass Continued'. However, the Bass lines of all analogous independent 5-part dance movements in the body of the opera bear no designation. It seems likely that the designation 'The Bass Continued' in the Ayres before the Opera is erroneous.

20.B-Vn.6: *q*; dot added in brown ink[1]

35: double bar-line flanked by dots

2 Ritornel

2.VaI.1: c^2 cancelled in brown ink, b^1 substituted[2]

27.VaII.2: *q.*

28.B-Vn.1: 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: 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* 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 *sq*
37: No t-s change. **C** was established in bar 33 and no further t-s is given until the redundant **C** in bar 87. This suggests that a t-s of **2** has been accidentally omitted. The predominance of the crotchet as the primary syllabic beat beginning in bar 37, as opposed to the quaver in the preceding 4 bars, suggests bar 37 as the point of omission.
39.BC.1: b in some source copies (see Table of Manuscript Corrections)
89.BC: single bar-line

11 Song (Archon): 'From the Caledonian shore' and **Chorus**: 'Hark the peals the people ring'
53.Vn,VaI-III,S,A,T,B: double bar-line flanked by dots; Aug., Tham., BC: single bar-line

12 Recit. (Aug. Tham. Arch. Her.): 'To Arms'
24: single bar-line

13 Scena (Her., Dem., Zel, Aug., Tham.): 'Take my caduceus'
5.Her.1: *m* tied to *m*
14-15.Her: underlaid 'assistants'
16-41, 59-68: No indication of a B-Vn entry with the full string section in bar 16 and later in bar 59. This is surely an omission and the B-Vn should double the BC.
68.Zel, BC: single bar-line
79.BC.1: ♯ 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: *sb.*
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 2nd-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: e^2 cancelled in brown ink, d^2 substituted[11]
19.BC.4: *cr*
38.T.2: c^1
41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance **45** and **74**.

25 Entr'act
The reprise of the Ayre for the Four Parts of the World is not printed in the source, but is indicated by a printed instruction.

ACT II

27 Recit. (Pluto, Zel., Dem.): 'Infernal offspring of the night'
12.BC.1: ♭ appears under fig. 5 in source
47,48.Pluto.4: underlaid 'ye'
66: t-s printed 8/3
78.Zel.1: *m* tied to *m*
78.Dem.1: *m* tied to *m*
94.Zel, Dem.3: underlaid 'time'
97.Dem.2: d^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: 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 *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: 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 *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. $\begin{smallmatrix}\sharp\\\sharp\end{smallmatrix}4$
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. $\begin{smallmatrix}6&5\\4&3\end{smallmatrix}$
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. 6 5
41: single bar-line

38 Recit. & Song (Her.): 'Delude the fury of the foe'
33.BC: single bar-line

39 Dialogue (Albn, Albs): 'Shall I to 'suage'
1.Alb.4-5: word-book reads 't'asswage'
19.Albs.3: *cr* tied to *q*
19.BC.5: fig. 5
23.BC.1: fig. 5 6
51: Albn, BC, single bar-line; VaI-IV, double bar-line flanked by dots
75.BC.4: *cr*

40 Ritornel
5.VnII.1: ♭ added in brown ink[14] **A**
6.VnII.2: ♭ added in brown ink[15]

41 Song (Apollo): 'All hail! ye royal pair!'
6.Apollo.3: e♭^{1} altered to f^1 in brown ink[16]
6.BC.1: *sbr*
8.Apollo.3: d♯^{1}
8.BC.2: *sbr*
14-21.Apollo: ♭ 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 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[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: f♯[2]
213.BVn.1: *m.*
230.1st Nymph: ♯ to e♭[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 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[1] cancelled in brown ink, *m.* a substituted[24]
40.BC.2: *cr* a, *cr* b, *cr* 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: b[1] cancelled in brown ink, c[2] substituted[27]

58 Recit. (Dem., Tyr., Zel., Asb.): 'See friendless Albion'
40.As.3: 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♭, 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.**
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 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: ¢ 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. 3 4 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 word-book

71 Recit. (Apollo, Venus, Neptune, Ac.): 'From Jove's imperial court'
1: The designation 'Phebus' is used instead of 'Apollo' in this section.
6.Apollo.1: ledger line to $b\flat^1$ added in brown ink[29]
6.BC.1: figured ♯ cancelled, ♭ 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. $\begin{matrix}6\\4\end{matrix}$
50.A.1: underlaid 'mounts', and all other occurrences in all parts.
57.BC.1: fig. 4 ♯3
58.BC.1: fig. ♭
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 ¢ 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