

Bangor University

DOCTOR OF PHILOSOPHY

Louis Grabu and his opera Albion and Albanus

White, Bryan Douglas

Award date:
1999

Awarding institution:
Bangor University

[Link to publication](#)

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

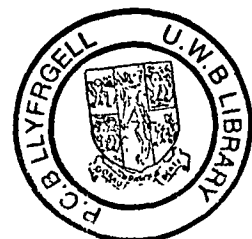
LOUIS GRABU AND HIS OPERA
ALBION AND ALBANIUS

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*

I'W DDEFNYDDIO YN Y
LLYFRGELL YN UNIG
———
TO BE CONSULTED IN THE
LIBRARY ONLY



LOUIS GRABU AND HIS OPERA *ALBION AND ALBANIUS*

VOLUME II

ALBION AND ALBANIUS

TABLE OF CONTENTS

The Source		v
Editorial Method		xi
1	Ayres before the Opera	
	Prelude	1
2	Ritornel	4
3	Ayre	6
4	ACT 1	
	Overture	9
5	Ritornel	13
6	Recit. (Aug., Her., Tham.)	14
7	Chorus, 'We'll wash away the stain'	23
8	Ayre for Mercury's Followers	33
9a	Recit. (Aug., Her.)	34
9b	Chorus, 'Resist, and do not fear'	35
10	Recit. (Dem., Aug., Zel., Tham., Arch.)	37
11	Song (Archon) 'From the Caledonian Shore' & Chorus, 'Hark the peals the people ring'	41
12	Recit. (Aug., Tham. Arch., Her.)	47
13	Scena (Her., Dem.), 'Take my caduceus'	48
14	Chorus, 'Godlike Albion is returning'	55
15	Song (Her.), 'Haste away' & Song (Tham.), 'Medway and Isis'	60
16	Ayre for the Mariners	62
17	Ritornel	63
18	Recit. (Her., Juno, Aug., Tham.), Ritornel & Song (Iris), 'Albion by the nymph attended'	64
19	Recit. (Juno, Iris, Her.) & Duet (Aug., Tham.), 'The Royal Squadron Marches'	69
20	Marche	72
21a	Chorus, 'Hail, Royal Albion, Hail'	74
21b	Ritornel & Duet (Aug., Tham.), 'Hail, Royal Albion, Hail'	75
22	Ayre for the Four Parts of the World	77
23	Second Ayre	79
24	Chorus, 'Hail Royal Albion, Hail'	82
25	Entr'act, Ayre for the Four Parts of the World	93

26	ACT 2	Prelude	95
27		Recit. (Pluto, Zel., Dem.)	96
28		Song (Pluto), 'I Wonder'd How of Late'	102
29		Recit. (Dem., Zel., Pluto, Alecto)	104
30		Duet (Pluto, Alecto), 'Take Him, Make Him'	108
31		Prelude & Song (Pluto), 'Let us laugh'	110
32		Ayre for the Devils	116
33		Chorus, 'Let us Laugh'	119
34		Second Ayre for Devils	131
35	Scene 2	Prelude, Song & Recit. (Aug.), 'Oh Jealousy'	132
36		Recit. (Dem., Zel, Aug.)	136
37		Monologue (Albion)	139
38		Recit. & Song (Her.), 'Delude the Fury of the Foe'	141
39		Dialogue (Albion, Albanus), 'Shall I, to 'suage'	144
40		Ritornel	151
41		Song (Apollo), 'All Hail! Ye Royal Pair'	152
42		Song (Tham.), 'Old Father Ocean'	155
43		An Ayre for the Gods of the Rivers	157
44		Song (Tham.), 'See the God of Seas Attends Thee'	158
45		Chacon	162
46		Chorus, 'See the God of Seas Attends Thee'	188
47		Entr'act, An Ayre for the Gods of the Rivers	198
48	ACT 3	Prelude	199
49		Monologue (Albion) & Recit. (Albion, Acacia)	200
50		Chorus, 'To Rule by Love'	204
51		Ayre for the Tritons	209
52		Minuet	211
53		[Nereids'] Minuet	212
54		Recit. (Tyr., Dem., Asebia, Zel.)	213
55		Ayre for the Boys in White	217
56		Quartet (Tyr., Dem., Asebia, Zel.), 'Let the Saints Ascend the Throne'	219
57		Ayre for the Sectaries	220
58		Recit. (Dem., Tyr., Asebia, Zel.)	222
59		Ayre for the Fighting White Boys and Sectaries	224
60		Recit. (Albion, Acacia)	227
61		Prelude	228
62		Song (Proteus), 'Albion Lov'd of Gods and Men'	230
63		Prelude	235
64		Recit. (Dem., Zel., Asebia, Tyr., Albion, Acacia)	237
65		Concert of Venus	242
66		Chorus, 'Peace and Pleasures'	248
67		Ayre for the Graces and Loves	250
68		Song (Venus) & Chorus, 'But Above All Human Blessing'	251
69		Entry of Hero's	254
70		Ritornel	255
71		Recitative (Phoebus, Neptune, Venus)	256

72	Song (Acacia) & Chorus, 'O Thou Who Mount'st th'Ethereal Throne'	258
73	Recit. (Venus)	265
74 Scene 2	Prelude, Song (Fame), & Chorus, 'Renown, Assume Thy Trumpet	265
Commentary		278

THE SOURCE

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

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

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

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

Your M A J E S T Y's

Most humble, most obliged, and

Most obedient Servant,

LEWIS GRABU.

There are twenty-four extant copies of the opera.¹ A representative sample of sixteen of these copies has been examined for this edition. This examination has revealed that the source exists in two printed states; the single printed variant is found in the third bar of page 40 (no. 10, bar 39 of this new edition), on the first beat of the Bass Continuo where some copies have b and others have d¹, the latter being the correct reading. All but one of the copies consulted for this edition contains manuscript corrections; two copies have a single correction while others have as many as thirty-three (see the Table of Manuscript Corrections); no copy contains all thirty-five identified manuscript corrections. *GB-Lbm* Hirsch IV.1568 (G), which contains thirty-three manuscript corrections and which shows the corrected version of the printed variant, has been chosen as the copy text.

The opera was printed by subscription and was announced in the *London Gazette*, on 11-15 June and 27-30 July 1685. A subsequent notice in the same publication on Dec. 23 1686 announced that the opera was almost finished, and a notice of its completion was printed 9-13 July 1687.² Copies still remained in 1697, when the opera ‘containing 80 sheets of large Paper in folio’ was advertised by J. de Beaulieu in the 24 June edition of *The Post Man*.³

¹ Copies are housed in the following libraries (RISM sigla are used to denote libraries): *AUS-Msl*, *B-Br*, *F-Pn*, *GB-Cmc*, *GB-Eu*, *GB-Ge*, *GB-Gm*, *GB-Hadolmetsch*, *Gb-Lbm* (3 copies), *GB-Lcm*, *GB-Lgc* (2 copies), *GB-LEbc*, *GB-Ob* (2 copies), *GB-Och*, *NL-DHgm*, *Us-Bp*, *US-CA*, *US-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 Albanus, Don Sebastian, Amphitryon*, ed. E. Miner, G. B. Guffey and F. Zimmerman (Berkeley, Los Angeles and London, 1976), p. 343. Curtis Price repeats this mistake in *The New Grove Dictionary of Opera*, ed. S. Sadie (London, 1992) entry for *Albion and Albanus*.

COPIES CONSULTED

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

TABLE OF MANUSCRIPT CORRECTIONS

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

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

1

Violin

Viola I

Viola II

Viola III

Bass Violin*

Detailed description: This block contains the first system of the musical score, measures 1 through 4. It features five staves: Violin (treble clef), Viola I, Viola II, Viola III (all in alto clef), and Bass Violin* (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. A box with the number '1' is positioned above the first measure. The music begins with a common time signature 'C' in the first measure, which then changes to 4/4. The Violin part has a melodic line with eighth and sixteenth notes. The Viola parts provide harmonic support with various rhythmic patterns. The Bass Violin part has a more active, rhythmic line.

Detailed description: This block contains the second system of the musical score, measures 5 through 8. It continues the five-staff arrangement from the first system. Measure 5 is marked with a '5' above the staff. The Violin part continues its melodic development with more complex rhythmic figures. The Viola parts maintain their harmonic roles. The Bass Violin part continues its rhythmic pattern, providing a solid foundation for the ensemble.

*See Commentary

10

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

15

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

20

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

25

System 1: Measures 25-28. The score consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 25 is marked with the number '25'. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

30

System 2: Measures 29-32. The score consists of five staves. Measure 30 is marked with the number '30'. The music continues with similar melodic and rhythmic patterns as the previous system.

35

System 3: Measures 33-36. The score consists of five staves. Measure 35 is marked with the number '35'. The music concludes with a final cadence in the fifth measure of this system.

RITORNEL

2

Violin

Viola I

Viola II

Viola III

Bass Violin

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

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

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

AYRE

3

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

Musical score for measures 10-14 of 'AYRE'. The score continues for the five instruments. Measure 10 is marked with a '10'. Measure 14 contains first endings, indicated by a '1.' above the staff. The Violin part has a melodic line with a fermata in measure 14. The Viola I, II, and III parts continue their harmonic support. The Bass Violin part has a triplet of eighth notes in measure 10.

Musical score for measures 15-19 of 'AYRE'. The score continues for the five instruments. Measure 15 is marked with a '15'. Measure 19 contains second endings, indicated by a '2.' above the staff. The Violin part has a melodic line with a fermata in measure 19. The Viola I, II, and III parts continue their harmonic support. The Bass Violin part has a triplet of eighth notes in measure 15.

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

Musical score system 2, measures 25-30. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has two flats. Measure 25 is marked with a '25'. Measure 30 is marked with a '30'. The system concludes with a double bar line and repeat dots.

Musical score system 3, measures 35-39. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has two flats. Measure 35 is marked with a '35'. The music continues with melodic and harmonic development.

1. 2. 40

This system contains measures 35 through 40. It features five staves: Treble, Bass, and three additional staves. The first two staves have first and second endings marked with '1.' and '2.' above the notes. Measure 40 is marked with the number '40' above the treble staff. The key signature has two flats, and the time signature is 3/4.

45

This system contains measures 41 through 45. It features five staves. Measure 45 is marked with the number '45' above the treble staff. The key signature has two flats, and the time signature is 3/4.

50

This system contains measures 46 through 50. It features five staves. Measure 50 is marked with the number '50' above the treble staff. The key signature has two flats, and the time signature is 3/4.

ACT I

OVERTURE

4

Violin

Viola I

Viola II

Viola III

Bass Violin

5

Detailed description: This block contains the first five measures of the Overture. It features five staves: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), Viola III (alto clef), and Bass Violin (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. A boxed number '4' is at the top left. A fermata is placed over the first measure of the Violin staff. A fingering '5' is written above the fifth measure of the Violin staff. The Bass Violin staff begins with a common time signature 'C'.

10

Detailed description: This block contains measures 6 through 10 of the Overture. It continues the five-staff arrangement from the previous block. A measure rest '10' is placed above the first measure of the Violin staff. The musical notation includes various rhythmic patterns and accidentals across all staves.

Musical score system 1, measures 15-18. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). Measures 15-18 contain a melodic line with eighth and sixteenth notes. A first ending bracket labeled '1.' spans measures 17-18, and a second ending bracket labeled '2.' also spans measures 17-18. The bottom four staves are in bass clef and provide harmonic accompaniment with various rhythmic patterns.

Musical score system 2, measures 19-24. The system consists of six staves. The top staff is in treble clef with a key signature of one flat. Measures 19-24 feature a complex rhythmic pattern of sixteenth notes. A first ending bracket labeled '1.' with the instruction 'simile' spans measures 23-24. The bottom five staves are in bass clef and provide accompaniment, with some staves showing rests.

Musical score system 3, measures 25-30. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. Measures 25-30 contain a melodic line with eighth and sixteenth notes. A first ending bracket labeled '1.' with the instruction 'simile' spans measures 28-30. The bottom four staves are in bass clef and provide accompaniment.

Musical score system 1, measures 25-28. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 25 starts with a treble clef note on G4 and a bass clef note on G3. Measure 26 has a treble clef note on A4 and a bass clef note on A3. Measure 27 has a treble clef note on B4 and a bass clef note on B3. Measure 28 has a treble clef note on C5 and a bass clef note on C4. A measure number '30' is written above the first staff in the second measure of this system.

Musical score system 2, measures 29-32. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 29 starts with a treble clef note on D5 and a bass clef note on D4. Measure 30 has a treble clef note on E5 and a bass clef note on E4. Measure 31 has a treble clef note on F5 and a bass clef note on F4. Measure 32 has a treble clef note on G5 and a bass clef note on G4.

Musical score system 3, measures 33-36. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. Measure 33 starts with a treble clef note on A5 and a bass clef note on A4. Measure 34 has a treble clef note on B5 and a bass clef note on B4. Measure 35 has a treble clef note on C6 and a bass clef note on C5. Measure 36 has a treble clef note on D6 and a bass clef note on D5. A measure number '35' is written above the first staff in the first measure of this system.



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



Musical score system 2, measures 44-47. The system consists of five staves. Measure 45 is marked with a '45' above the first note. The tempo marking 'Slow' is written above the staff in measure 47. The key signature changes to one sharp (F#) in measure 47, and the time signature changes to 4/4. The music continues with a melodic line and a rhythmic accompaniment.



Musical score system 3, measures 48-51. The system consists of five staves. Measure 50 is marked with a '50' above the first note. The music continues with a melodic line and a rhythmic accompaniment, ending with a double bar line in measure 51.

RITORNEL

5

[Violin I]

[Violin II]

Bass Continuo

5 $b6$ $\#$

Detailed description: This system contains the first three staves of the musical score. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. The time signature is 3/4. Measure 5 starts with a treble clef and a 3/4 time signature. The Bass Continuo staff has a 3/4 time signature and a '3' above the first measure. The key signature changes from one flat to one sharp between measures 5 and 6. Measure 6 has a 'b6' above the first note. Measure 7 has a '#' above the first note. Measure 8 has a '5' above the first note.

b $\#$ 6 7

Detailed description: This system contains the next four staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. Measure 9 has a 'b' above the first note. Measure 10 has a '#' above the first note. Measure 11 has a '6' above the first note. Measure 12 has a '7' above the first note.

b $\#$ 15

Detailed description: This system contains the next four staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. Measure 13 has a 'b' above the first note. Measure 14 has a '#' above the first note. Measure 15 has a '15' above the first note. Measure 16 has a '#' above the first note.

b $\#$ 6 20

Detailed description: This system contains the final four staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Bass Continuo. Measure 17 has a 'b' above the first note. Measure 18 has a '#' above the first note. Measure 19 has a '6' above the first note. Measure 20 has a '20' above the first note.

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

3

$b6_4$ $b6_4$ $b7_3$ 6 3 4

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

10

6 5 # #6_4 6

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

15

6 5 7 6 5

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

20

6 6 6

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

25

2

6 7 b # #6_4 6 7 #

Viola I *p* *b* 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.

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

35

AUGUSTA

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

6 *b*5

40

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

4 4 # # 6 #6 b

45

50

Her - mes! pi - ty me!

THAMESIS

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

6 4 6 b 4 6

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

6 # b # #4 #5 #6 b

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

b 6 b 6 # # #4 6 4 #

AUGUSTA 65

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

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

6 b5 6 # 6 5 b 7 6

70

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

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

6 # #4 6 7 #6 b #4 6 7 #6

75

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

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

♭4 #6 # # 6 6

80

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

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

♭ # 6 6 7 6 7 ♭6 7 6 7 7 6 # ♭

90

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

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

4 4 # ♭ 6 5 4 3 6 4 7 6 # #4

THAMESIS 95

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

6 #6 4 #

100 HERMES

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

105

5

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

110

6

b b5

115 AUGUSTA

Oh

HERMES

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

9 7 # 6 6 4 #

7 5

AUGUSTA

120

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

C

b 5 6

AUGUSTA

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

HERMES

What brought the wretch to this de -

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-

6 45 6

AUGUSTA

145

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

HERMES

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

C 3

AUGUSTA

My false-hood I de- plore.

HERMES

-pent?

THAMESIS

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

2 4 6

150 HERMES

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

THAMESIS

will her— tears sup- ply.

6 5

155

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

♭ 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

7

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Continuo & Bass Violin

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

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

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

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

3

6

5 10

Piano accompaniment for the first system, measures 5 to 10. The score consists of four staves: Treble Clef, Bass Clef, Bass Clef, and Bass Clef. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Vocal line for the first system, measures 5 to 10. The staff is in Treble Clef and contains a melodic line with lyrics underneath.

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

Vocal line for the second system, measures 5 to 10. The staff is in Treble Clef and contains a melodic line with lyrics underneath.

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

Vocal line for the third system, measures 5 to 10. The staff is in Treble Clef and contains a melodic line with lyrics underneath.

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

Vocal line for the fourth system, measures 5 to 10. The staff is in Bass Clef and contains a melodic line with lyrics underneath.

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

Piano accompaniment for the second system, measures 5 to 10. The staff is in Bass Clef and contains a melodic line with lyrics underneath.

b

b

#

15

We'll wash a - way the

We'll wash a - way the

We'll wash a - way the stain,

We'll wash a - way the stain,

7 6 # #

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

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

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

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

25

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

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

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

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

30

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

Staff 1: Treble clef, contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes.

Staff 2: Bass clef, contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes.

Staff 3: Bass clef, contains a melodic line with eighth and sixteenth notes.

Staff 4: Bass clef, contains a melodic line with eighth and sixteenth notes.

Staff 5: Bass clef, contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes.

35

We'll wash a - way the stain, That

We'll wash a - way the stain, That

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

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

40

The first system of music consists of a vocal line on a treble clef staff and three piano accompaniment staves. The piano parts are arranged in a grand staff format (treble and bass clefs). The music is in a common time signature and features a mix of eighth and quarter notes, with some rests. A fermata is placed over a note in the vocal line towards the end of the system.

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

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

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

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

The second system of music includes two vocal lines with lyrics and two piano accompaniment staves. The lyrics are: "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", and "na - tion; We'll wash a-way the stain, We'll wash a way the stain, That". The piano accompaniment continues with similar rhythmic patterns as the first system.

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

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

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

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

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

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

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

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

AYRE FOR MERCURY'S FOLLOWERS

8

Musical score for measures 8-14. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 8 is marked with a box containing the number 8. Measure 10 has a fingering '10' above the violin staff. Measure 11 has a fingering '5' above the violin staff. Measure 12 has a fingering '3' above the Bass Violin staff. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for measures 15-20. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 15 has a fingering '10' above the violin staff. Measure 16 has a fingering '10' above the violin staff. Measure 17 has a fingering '10' above the violin staff. Measure 18 has a fingering '10' above the violin staff. Measure 19 has a fingering '10' above the violin staff. Measure 20 has a fingering '10' above the violin staff. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for measures 21-26. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 21 has a fingering '15' above the violin staff. Measure 22 has a fingering '15' above the violin staff. Measure 23 has a fingering '15' above the violin staff. Measure 24 has a fingering '15' above the violin staff. Measure 25 has a fingering '15' above the violin staff. Measure 26 has a fingering '15' above the violin staff. The score includes various musical notations such as notes, rests, and accidentals.

25

RECITATIVE (*Augusta, Hermes*)

9a

AUGUSTA

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

Bass Continuo

6 b5

AUGUSTA

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

HERMES

Re - sist, re - sist, and do not

b 7 6

CHORUS RESIST, AND DO NOT FEAR

9b

10

Violin

Viola I

Viola II

Viola III

Bass Violin

HERMES

fear.

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Continuo

b

15

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

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

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

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

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

10

DEMOCRACY

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

Bass Continuo

6 ♭ ♭ # 4 #

AUGUSTA

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

ZELOTA

Thou hor - ny flood, for Zeal pro -

DEMOCRACY

pleasures.

6 5

ZELOTA

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

6 7 #6 6 ♭5 ♭ 6

ZELOTA

glide.

THAMESIS

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

6 6 6

4

DEMOCRACY 25

THAMESIS

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

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

6 6/5 4 # 6

ZELOTA 30

DEMOCRACY

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

-part, And me thy vic - tor know.

7 #6 # 6 6

ZELOTA

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

5 6 5 6

AUGUSTA 35

ZELOTA

Were I not bound by fate For -

low. Woe to the van-quis'h'd! woe! Woe to the van-quis'h'd! woe!

4 6 5 6

*See Commentary

40 AUGUSTA 45

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

6 5 7 b # #5 6 4 # 6

AUGUSTA 50

-mov'd from ser - vile fear.

THAMESIS

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

4 3 b 5 6 6

THAMESIS 55

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

6 7 6 7 6

60

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

6 3 4 #6 4 #

AUGUSTA 65

AUGUSTA

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

THAMESIS

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

6 #

70

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

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

6

AUGUSTA 75

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

DEMOCRACY

Pull down her gates, expose her bare; I

THAMESIS

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

7 6

80

ZELOTA 85

I'll hold her fast to be em -

DEMOCRACY

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

4 # 6 4 #

-brae'd!

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

C 3

6 b5

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

11

Violin I

Violin II

ARCHON

Bass Continuo

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

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

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

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

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

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

CHORUS

Violin I & II 35

Viola I

Viola II

Viola III

ARCHON

king.

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Continuo & Bass Violin

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

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

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

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

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

7 #6

45

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

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

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

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

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

#

50

AUGUSTA

To

THAMESIS

To arms!

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

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

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

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

3 Bass Continuo

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

12

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

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

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

ARCHON
I lead the

Bass Continuo
3

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

ARCHON
way.

#6 #

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

6

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

b5 6

20 HERMES

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

ARCHON

What then re - mains for me?

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

13

Viola I

Viola II

Viola III

Viola IV

HERMES

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

Bass Continuo

5

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

10

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

15 Violin 20

Viola I

Viola II

Viola III

Viola IV

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

Bass Continuo & [Bass Violin]

#6

Violin 25 30

Viola I

Viola II

Viola III & IV

Bass Continuo & [Bass Violin]

Violin 35 40

Viola I

Viola II

Viola III

Viola IV

DEMOCRACY

Bass Continuo & [Bass Violin] I feel a

Viola I 45 50

Viola II

Viola III

Viola IV

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

6 5 4 3 #4 6 #6 #

55 Violin 60

Viola I

Viola II

Viola III

Viola IV

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

6 7 6 # #4 6 #6 ♭ 4 6

65

Violin

Viola I

Viola II

Viola III & IV

ZELOTA

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

6 3 #4 #6 4 # ♭

ZELOTA

70

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

75

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

80

AUGUSTA

A stu - pe - fy - ing

ZELOTA

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

THAMESIS

A stu - pe - fy - ing

AUGUSTA

85

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

THAMESIS

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

90 AUGUSTA

-vo-tion.

HERMES

95

THAMESIS

-vo-tion.

C

3

4 #

HERMES

100

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

b

6

105

rious as - the Star of Morn - ing;

b

4 #

110

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

CHORUS GODLIKE ALBION IS RETURNING

14

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

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

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

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

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

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

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

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

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

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

10

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

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

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

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

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

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

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

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

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

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

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

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

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

15

HERMES

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

Bass Continuo

6 5 5 6 #

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

#4 6 # b 6 6 #6

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

4 6 b4 #6

[Violin I]

[Violin II]

THAMESIS

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

3

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

7 # 6 # #

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

b # #

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

5 6

AYRE FOR THE MARINERS

16

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

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

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

RITORNEL

17

[Violin I]
[Violin II]
Bass Continuo

5 6 5 6 6

6 6 6 5 3

2 15 6

5 6

6 7 6 # #

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

18

HERMES

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

Bass Continuo

Jove! 'tis she That thun -

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

- ders more than thund'r - ing he;

'tis she that thun - ders

25 JUNO

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

HERMES

more than thund'r - ing he.

C*

JUNO

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

THAMESIS

Great queen of gath'r - ing clouds, Whose

THAMESIS

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

2

AUGUSTA

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

THAMESIS

dore thee.

*See Commentary

AUGUSTA 45

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

JUNO 50

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

-dore thee.

JUNO 55

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

7 6 # 7 5 6 5 6

RITORNEL

[Violin I] 60

[Violin II]

-ware, And to his bed be true!

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 -

6 4 # 5

85

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

90 95

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

100

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

6 # 6

RITORNEL

[Violin I] 105 110

[Violin II]

115

[D.S. al Fine]

[D.S. al Fine]

[D.S. al Fine]

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

19

JUNO

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

Bass Continuo

Gay.

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

Gay.

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

JUNO

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

IRIS

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

AUGUSTA

The Roy - al Squad - ron

HERMES

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

AUGUSTA 25

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

THAMESIS

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

30 35

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

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

40

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

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

45

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

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

50

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

20

Violin
Viola I
Viola II
Viola III
Bass Violin

Violin: Treble clef, 2/2 time signature. Measures 1-4 show a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4, E4, D4.

Viola I: Alto clef, 2/2 time signature. Measures 1-4 show a supporting line starting on G3, moving to A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3.

Viola II: Alto clef, 2/2 time signature. Measures 1-4 show a supporting line starting on G3, moving to A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3.

Viola III: Alto clef, 2/2 time signature. Measures 1-4 show a supporting line starting on G3, moving to A3, B3, C4, then descending to B3, A3, G3, F3, E3, D3.

Bass Violin: Bass clef, 2/2 time signature. Measures 1-4 show a supporting line starting on G2, moving to A2, B2, C3, then descending to B2, A2, G2, F2, E2, D2.

Measures 5-10 of the musical score. The Violin part continues its melodic line, with a sharp sign appearing above the staff at measure 10. The other parts continue their supporting lines.

Measures 11-15 of the musical score. The first ending (1.) spans measures 11-12, and the second ending (2.) spans measures 13-14. Measure 15 is the final measure of this section. The Violin part has a sharp sign above the staff at measure 15.

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

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

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

CHORUS HAIL ROYAL ALBION, HAIL

21a

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

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

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

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

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

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

21b

[Violin I]

[Violin II]

Bass Continuo

AUGUSTA

Hail,

7 #6 5 6 7 6 7 6 7 6

AUGUSTA

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

THAMESIS

Sent from the

6 5 5 7 6 4 5

20

To par - don, and to pi - ty

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

5 6 7 4 # 7 6 5

25

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

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

6 4 # # 6

30

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

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

6 7 #6

35

40

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

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

6 # 6 b

AYRE FOR THE FOUR PARTS OF THE WORLD

22

Violin

Viola I

Viola II

Viola III

Bass Violin

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

This system continues the musical score with five staves. It features a mix of rhythmic values and rests, with some notes marked with a fermata. The notation is consistent with the previous system.

This system concludes the musical score with five staves. It includes a double bar line and repeat signs, indicating the end of a section. The notation continues with various rhythmic patterns and rests.

Musical score system 1, measures 18-24. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 20 is marked with a '20' above the staff. The music features a complex melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score system 2, measures 25-31. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 25 is marked with a '25' above the staff. The music continues with a complex melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score system 3, measures 32-38. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. Measure 30 is marked with a '30' above the staff. The music concludes with a complex melodic line in the treble and a rhythmic accompaniment in the bass.

SECOND AYRE

23

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15

20

25

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

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

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

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

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

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

CHORUS HAIL, ROYAL ALBION, HAIL

24

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

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

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

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

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

2

b #

10

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

6 # 4 #

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

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

The first vocal line is written in treble clef with a key signature of one sharp (F#). It begins with the lyrics "thee, Thy long - ing" and continues with a melodic line that includes a quarter rest and a half rest.

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

The second vocal line is written in treble clef with a key signature of one sharp (F#). It begins with the lyrics "thee, Thy long - ing" and continues with a melodic line that includes a quarter rest and a half rest.

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

The third vocal line is written in treble clef with a key signature of one sharp (F#). It begins with the lyrics "thee, Thy long - ing" and continues with a melodic line that includes a quarter rest and a half rest.

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

The fourth vocal line is written in bass clef with a key signature of one sharp (F#). It begins with the lyrics "thee, Thy long - ing" and continues with a melodic line that includes a quarter rest and a half rest.

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

The fifth vocal line is written in bass clef with a key signature of one sharp (F#). It begins with the lyrics "thee, Thy long - ing" and continues with a melodic line that includes a quarter rest and a half rest. Below the staff, there is a measure with a "4" and a sharp sign (#).

25

Musical score for measures 25-30. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music features a complex melodic line in the top staff, with various rhythmic patterns and accidentals. The bass line provides a steady accompaniment.

Musical score for measures 31-36. The score consists of five staves. The top four staves are empty, indicating a rest for those parts. The bottom staff continues the bass line from the previous system, showing a continuation of the melodic and rhythmic patterns.

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

The second system begins with a treble clef and a key signature of one sharp. It contains a single staff of music with rhythmic patterns similar to the first system.

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

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

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

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

Sent from the gods to set us

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

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

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

#6 6 4 #

The first system of the musical score consists of five staves. The top staff is in treble clef and begins with a whole rest, followed by a series of eighth and quarter notes. The second and third staves are in bass clef and contain rhythmic accompaniment with eighth and quarter notes. The fourth and fifth staves are also in bass clef and provide further accompaniment with similar rhythmic values.

The first vocal line begins with a whole rest on the first staff, followed by a melodic line of eighth and quarter notes.

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

The second vocal line starts with a quarter rest, followed by a melodic line of eighth and quarter notes.

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

The third vocal line begins with a quarter note, followed by a melodic line of eighth and quarter notes.

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

The fourth vocal line begins with a quarter note, followed by a melodic line of eighth and quarter notes.

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

The fifth vocal line begins with a quarter note, followed by a melodic line of eighth and quarter notes.

40

Violin I

Violin II

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

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

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

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

*See Commentary

45 50

Sent from the

Sent from the gods to set us

Sent from the gods to set us

6 5
4 3

Violin I & II

Violin I & II musical score for measures 1-5. The score consists of six staves: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Cello (bass clef), Double Bass (bass clef), and a low bass line (bass clef).

Musical staff for the vocal line, measures 1-5.

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

Musical staff for the vocal line, measures 6-10.

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

Musical staff for the vocal line, measures 11-15.

free, From bond - age, Sent from the

Musical staff for the vocal line, measures 16-20.

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

Musical staff for the vocal line, measures 21-25.

6 6 #6

The first system consists of five staves. The top staff is in treble clef, and the others are in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a sharp sign in the second staff.

A single treble clef staff containing a melodic line of notes.

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

A single treble clef staff containing a melodic line of notes.

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

A single treble clef staff containing a melodic line of notes.

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

A single bass clef staff containing a melodic line of notes.

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

A single bass clef staff containing a melodic line of notes, ending with a double sharp sign.

ENTR'ACT

AYRE FOR THE FOUR PARTS OF THE WORLD

25

Violin

Viola I

Viola II

Viola III

Bass Violin

20

25

30

Finis Actus Primi

ACT II

PRELUDE

26

[Violin I]
[Violin II]
Bass Continuo

C 2

5

7 #6 5 6 5 6 #

10

6 4 7 6 6 5

15

#4 6 4 6 #6 9 8 7

RECITATIVE (*Pluto, Zelota, Democracy*)

27

PLUTO

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

Bass Continuo

6

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

4 # b 6 b5

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

3 4 3 4 5 6 #4 b 6 4 3

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

3 C 3

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

20 25

30 ZELOTA

Oh thou for
DEMOCRACY

Oh thou for

PLUTO

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

C

ZELOTA

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

DEMOCRACY

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

#6

35

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

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

40

45

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

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

b4

DEMOCRACY

50

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

PLUTO

Speak what you are, And whence you fell.

DEMOCRACY

55

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

3 C

6

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

7 6 # 5

60 ZELOTA

DEMOCRACY

One mo - ther bore us at a

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

ZELOTA

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

5

65 70

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

6

ZELOTA

hell.

PLUTO

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

3

75 ZELOTA

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

DEMOCRACY

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

PLUTO

lot.

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

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

6

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

28

Violin I

Violin II

PLUTO

Bass Continuo

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

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

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

20

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

4 6 7 6

25

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

30 35

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

#

40

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

2 3

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

29

DEMOCRACY

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

Bass Continuo

3 6 6

ZELOTA 10

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

DEMOCRACY

slain, To fill thy dark a - bode.

ZELOTA 15

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

PLUTO

My la - b'ring

6 6 7 5 6 5 4 3

PLUTO

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

6 b5

25

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

6 b5 5 6 6 5 4 5 6

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

³⁰ DEMOCRACY

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

PLUTO

3
throw.

³⁵ ZELOTA

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

PLUTO

C For-bear your vain at-

b 5 6 7 4 b

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.

6 5

ZELOTA

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

6

⁵⁰ ZELOTA

wife.

ALECTO

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

3 2 C

b7 b3 q7 4

ALECTO

⁵⁵

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

3

b q 6 b5 q4 6 7 q6

60
 -pent: One of-ten sent to earth, And still at ev'-ry birth He took a deep-er stain, One that in

65
 A - dam's time was Cain; One that was burnt in So-dom's flame, For crimes ev'n here too black to

3 2 C
 6 7 6 #

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

6 b

70
 days was Be - lial's son; One who has gain'd — a bo - dy fit for

3 C
 # b 5 b6 b5

75
 sin, Where all his crimes Of for - mer times Lie crowd - ed in a skin.

3 C
 6 8 3 3

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

30

Violin I

Violin II

PLUTO

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

Bass Continuo

6 #

10 15

ALECTO

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

6 4 # b

20

PLUTO

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

25 30

PLUTO

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

6 7 6 7 b6 6 6

35 40

ALECTO

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

PLUTO

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

6 7 6 7 b6 6 6

PRELUDE & SONG (*Pluto*) LET US LAUGH

31

Violin

Viola I

Viola II

Viola III

Bass Continuo
[& Bass Violin]*

*See Commentary

20

Musical score for measures 20-24. The score is written for five staves: Treble Clef, three Bass Clefs, and a Bass Clef. The key signature has one flat (B-flat). Measure 20 features a complex rhythmic pattern in the Treble Clef staff, with a melodic line in the first Bass Clef staff and a bass line in the fifth Bass Clef staff. The music continues through measures 21, 22, 23, and 24, showing various rhythmic and melodic developments across the staves.

25

Musical score for measures 25-28. The score is written for five staves: Treble Clef, three Bass Clefs, and a Bass Clef. The key signature has one flat (B-flat). Measure 25 features a complex rhythmic pattern in the Treble Clef staff, with a melodic line in the first Bass Clef staff and a bass line in the fifth Bass Clef staff. The music continues through measures 26, 27, and 28, showing various rhythmic and melodic developments across the staves.

Violin I

Violin II

30

PLUTO

Let us laugh, _____ let us laugh, _____

Bass Continuo

35

let us laugh _____

7 6

40

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

2

b

45 50

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

6

55

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

6 6 6
4 6

60

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

Bass Continuo [& Bass Violin]

b b5

Violin I & II

65

70 Violin I

Violin II

75

PLUTO

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

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

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

AYRE FOR THE DEVILS

32

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

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

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



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



Musical score system 2, measures 16-20. The system consists of five staves. The top staff is in treble clef with a key signature of one flat. The bottom four staves are in bass clef with a key signature of one flat.



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

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

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

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

CHORUS LET US LAUGH

33

The musical score is arranged in a system with ten staves. The top five staves are for string instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The next four staves are for vocalists: Soprano, Alto, Tenor, and Bass. The bottom staff is for the Bass Continuo. The music is in 3/4 time with a key signature of one flat (B-flat). The vocal parts have lyrics: Soprano: "Let us laugh, let us laugh at our woes, let us laugh,—" Alto: "Let us laugh at our woes, let us laugh at our woes, let us" Tenor: "Let us laugh,—" at our woes, let us" Bass: "Let us laugh,—" let us" The Bass Continuo part includes a triplet of eighth notes marked with the number 3.

The first system of the score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in bass clef. The music is in a minor key, indicated by a flat sign on the first line of each staff. The accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns.

The second system of the score includes a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with lyrics underneath. The piano accompaniment continues with five staves (treble and bass clefs). The lyrics are: "at our woes, let us laugh, let us laugh, let us laugh at our woes, let us laugh laugh at our woes, let us laugh laugh, let us laugh, let us laugh". The music continues with the same piano accompaniment style as the first system.

15

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

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

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

laugh _____ at our woes, The wretch that is

2

20

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

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

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

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

25

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

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

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

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

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

Violin

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

45

Violin 50

Viola I

Viola II

Viola III

Bass Violin

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Continuo

55

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a sharp sign above the fifth measure. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

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

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

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

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

The second system of the musical score consists of four staves. The top staff is in treble clef and contains the lyrics: "ju - bi - lee here when the world is in trou - ble: When peo - ple re -". The second staff is in treble clef and contains the same lyrics. The third staff is in treble clef and contains the same lyrics. The fourth staff is in bass clef and contains the same lyrics. The music includes various rhythmic values and accidentals, with a sharp sign above the fifth measure in the top staff.

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 b6

65

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

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

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

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

SECOND AYRE FOR DEVILS

34

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

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

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

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

35

Prelude

Bass Continuo

Prelude

Violin

Viola I

Viola II

Viola III

Bass Continuo [& Bass Violin]

7 7 6 ♭ ♭4 6 ♭5 ♭ 6

6 5 ♭ ♭5 7 6 ♭ ♭ ♭ 7 ♭ 4 ♭

Viola I 20

Viola II

Viola III

Viola IV

AUGUSTA

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

Bass Continuo

6 7 7 6 b b4 6 5 b

1. 2. 30

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

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

C 1. 2.

6 5 b b 6 7 6 5 b b

35

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

7 $\flat 5$ \flat

40

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

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

AUGUSTA

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

b h 6

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

3 5 h

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

b h h4 6 5 6 4 4 3

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

3 b b5

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

b b7 h b

RECITATIVE (*Democracy, Zelota, Augusta*)

36

Prelude

5 DEMOCRACY

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

Bass Continuo

3

10

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

6 6

15

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

6 5

4 #

20

DEMOCRACY

Re - li - gion shall thybonds re-

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

b5 5 6 b 4 b

ZELOTA

C

25

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

3 C 2

6 b 4 5 5

4 3

30 ZELOTA

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

DEMOCRACY

With jea-lou-sy swarm

35

If they fall to re-

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

40 AUGUSTA

No more, no more temp-tations

ZELOTA

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

AUGUSTA

45

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

DEMOCRACY

Main - tain the seem - ing

DEMOCRACY 50

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

6 6 5 6 7 #6

55

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

5

ZELOTA 60

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

grieve.

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

6 5 b5

65

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

6 b b 7 6 6

MONOLOGUE (*Albion*)

37

Prelude

ZELOTA

smile.

5

ALBION

Then Zeal and

Bass Continuo

ALBION

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

3

6 5

10

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

C

6

15

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

3

6

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

20

C **3** **C**

b6 b b4 6 b b4

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

25

b6 4 b

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

30

7 6 # 5 7

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

35

C

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

40

5

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

38

HERMES

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

Bass Continuo

b4 b6

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

3

HERMES

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

15

ALBION

What then must help-less Al-bion

C

7 6 b b b4

Viola I

Viola II

Viola III

Viola IV

HERMES

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

do?

3 C

6 5 5 ♭6

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

2 3

5 b b5

25

Jove; A sac - red flood Of roy - al

30

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

♭6

DIALOGUE (*Albion, Albanus*)

39

ALBION

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

Bass Continuo

6 6

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

6 5 7 6 ♭

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

8 7 6 5 3

Viola I

Viola II

Viola III

Viola IV

ALBANUS

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

♭6 5

15

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

6
b4

20

ALBANIUS

suffr - ings a me - rit.

ALBION

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

6 6 b 4 b 6 3 C 6 b 5

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

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

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

7 b6 b6 3 4 b C

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

35

3

b b

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

C

40 *p.* 45 *f.*

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

3

44

p. 50 *b.*

mind; but ne - - - ver, but

55

ALBANUS

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

ALBION

ne - ver from my mind.

ALBANUS

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.

ALBION

The ro - sy

The ro - sy

6 b5 6 2

70

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

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

75

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

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

80

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

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

RITORNEL

40

[Violin I]

[Violin II]

Bass Continuo

3

5

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

1.

2.

10

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

15

Detailed description: This system contains the next four staves. Measure 51 is marked with a '15'. The music continues with similar rhythmic and melodic motifs.

20

Detailed description: This system contains the final four staves of the page. Measure 56 is marked with a '20'. The piece concludes with a final cadence.

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

41

Viola I

Viola II

Viola III

Viola IV

APOLLO

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

Bass Continuo

7 6

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

Violin

Viola I

Viola II

Viola III

Viola IV

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

(Bass Violin & Bass Continuo) (Bass Continuo)

20

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

6 7 b6 b 6 b

25

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

6 3 4

30

e - qual. to the God of Day.

7 5/3 6/4 5

SONG (*Thamesis*) OLD FATHER OCEAN

42

Prelude

Recorder I

Recorder II

[THAMESIS]

Bass Continuo

10

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

15

20

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

25

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

30

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

35

40

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

AN AYRE FOR THE GODS OF THE RIVERS

43

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 43-48. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one sharp (F#). The Viola I, II, and III parts start with a bass clef and a key signature of one sharp (F#). The Bass Violin part starts with a bass clef and a key signature of one sharp (F#). The score includes a fermata over the final note of measure 48.

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 9-14. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one sharp (F#). The Viola I, II, and III parts start with a bass clef and a key signature of one sharp (F#). The Bass Violin part starts with a bass clef and a key signature of one sharp (F#). The score includes first and second endings (1. and 2.) and a measure number 10.

Musical score for Violin, Viola I, Viola II, Viola III, and Bass Violin, measures 15-20. The score is in 4/4 time. The Violin part starts with a treble clef and a key signature of one flat (Bb). The Viola I, II, and III parts start with a bass clef and a key signature of one flat (Bb). The Bass Violin part starts with a bass clef and a key signature of one flat (Bb). The score includes first and second endings (1. and 2.) and a measure number 15.

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

44

Violin I

Violin II

Viola I

Viola II

Viola III

THAMESIS

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

Bass Continuo

Detailed description: This block contains the musical score for measures 44-49. It features six staves: Violin I, Violin II, Viola I, Viola II, Viola III, and Bass Continuo. The Violin I and II parts have a melodic line with a fermata and a five-measure rest (marked '5') at the end of measure 49. The Viola parts have a similar melodic line. The Bass Continuo part has a bass line with lyrics: "See the God of Seas at - tends thee, Nymphs di - vine, a beau - teous train; Bass Continuo [& Bass Violin]". The time signature is 2/2.

10

All the calm - er gales be -
Bass Continuo

Detailed description: This block contains the musical score for measures 10-15. It features six staves. The top two staves (Violin I and II) have a melodic line with a fermata and a ten-measure rest (marked '10') at the end of measure 15. The bottom two staves (Viola I and II) have a similar melodic line. The Bass Continuo part has a bass line with lyrics: "All the calm - er gales be - Bass Continuo". The time signature is 2/2.

15

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

5 6 5 6

Violin I

Violin II

Viola I

Viola II

Viola III

20

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

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

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

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

40

Ev'-ry maid her locks is
Bass Continuo

Violin I

Violin II

45

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

50

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

CHACON

45

Musical score for measures 45-54 of 'CHACON'. The score is written for six parts: Violin, Viola I, Viola II, Viola III, Bass Violin, and Bass Continuo. The time signature is 3/4. The key signature has one flat (B-flat). Measure 45 is marked with a box containing the number 45. Measure 54 is marked with a '5' above the staff. The Bass Continuo part has a '3' above the staff in measure 45. The score consists of six staves, each with a clef and a key signature. The Violin part is in treble clef, while the other parts are in bass clef. The music features a steady rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 55-64 of 'CHACON'. The score is written for six parts: Violin, Viola I, Viola II, Viola III, Bass Violin, and Bass Continuo. The time signature is 3/4. The key signature has one flat (B-flat). Measure 55 is marked with a '10' above the staff, and measure 60 is marked with a '15' above the staff. The score consists of six staves, each with a clef and a key signature. The Violin part is in treble clef, while the other parts are in bass clef. The music features a steady rhythmic pattern of eighth and sixteenth notes.

Violin 20 25

Viola I

Viola II

Viola III

Bass Violin

[NYMPH I]

Ye nymphs,

[NYMPH II]

Ye nymphs,

[TRITON]

Ye nymphs,

Bass Continuo

Ye nymphs,

30

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

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

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

Bass Continuo

35

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

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

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

40 Recorder I

Recorder II

45

hon - our in the sea.

hon - our in the sea.

hon - our in the sea.

Recorder I

Recorder II

Bass Continuo

50

Recorder I

55

Recorder II

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Continuo

Violin 60 65

Viola I

Viola II

Viola III

Bass Violin

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

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

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

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

Bass Continuo

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

85

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

90

95

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

100

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

105 110

Violin 115 120

Viola I

Viola II

Viola III

Bass Violin

[NYMPH I]

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

[NYMPH II]

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

[TRITON]

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

Bass Continuo

125

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

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

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

Bass Continuo

130

135

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

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

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

140

Recorder I & Guitar

Recorder II & Guitar

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

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

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

145 Recorder I & Guitar

Recorder II & Guitar

Bass Continuo

150

Recorder I & Guitar

Recorder II & Guitar

Violin

Viola I

Viola II

Viola III

Bass Violin

155

Soprano

Alto

Tenor

Bass

Bass Continuo

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

Plea - sure, plea - sure, shall at -

160 Violin 165

Violin

Viola I

Viola II

Viola III

Bass Violin

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

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

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

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

Bass Continuo

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a 3/4 time signature and features a variety of rhythmic values including quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

The second system of the musical score includes vocal lines and accompaniment. It features five staves. The top staff is a vocal line in treble clef with the following lyrics: "to de - fend you, And her nymphs to ease your pains: No storm shall of -". The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in treble clef with the same lyrics. The fourth staff is a vocal line in bass clef with the same lyrics. The fifth staff is an accompaniment line in bass clef. The lyrics are: "to de - fend you, And her nymphs to ease your pains: No storm shall of -".

175 180

This block contains five staves of instrumental music. The top staff is in treble clef, and the other four are in bass clef. The music consists of a series of rhythmic patterns and melodic lines, primarily using quarter and eighth notes.

A single musical staff in treble clef, containing the first vocal line for the first system.

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

A single musical staff in treble clef, containing the second vocal line for the first system.

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

A single musical staff in treble clef, containing the third vocal line for the first system.

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

A single musical staff in bass clef, containing the fourth vocal line for the first system.

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

A single musical staff in bass clef, containing the fifth vocal line for the first system.

185

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

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

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

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

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

Vocal and bass line for measures 185-190. It consists of four staves: Treble, Treble, Treble, and Bass. The lyrics are repeated on each staff. The vocal lines are in a common time signature and feature a simple melodic line. The bass line is in a common time signature and features a simple bass line.

190

Violin

Viola I

Viola II

Viola III

Bass Continuo & Bass Violin

Musical score for measures 190-195. It consists of five staves: Violin, Viola I, Viola II, Viola III, and Bass Continuo & Bass Violin. The music is in a common time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Violin part is in a common time signature and features a complex melodic line. The Viola I, II, and III parts are in a common time signature and feature a simple bass line. The Bass Continuo & Bass Violin part is in a common time signature and features a simple bass line.

195 200

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

205

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

210

This system contains measures 210 through 215. The key signature changes to two flats (B-flat and E-flat) at the beginning of measure 210. The melodic line in the top staff becomes more melodic and less technically demanding, featuring longer note values and some rests. The accompaniment continues to provide a solid harmonic base.

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 230 235

Recorder II

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

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

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

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

6 6 b 4 b 6 7 6

240

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

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

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

6 b 4 6 6 6

245

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

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

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

b4 6 4 6 b 6 b4 6

Violin 250

Viola I

Viola II

Viola III

Bass Violin

-tion's cause - less fears.

-tion's cause - less fears.

-tion's cause-less fears.

Bass Continuo

6 \flat

Violin 255

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

260

Musical score for measures 260-264. The score is written for five staves. The top staff is in treble clef, and the other four are in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the upper staves. Measure 260 starts with a treble clef and a B-flat key signature. The piece concludes with a double bar line at the end of measure 264.

265

Musical score for measures 265-269. The score is written for five staves. The top staff is in treble clef, and the other four are in bass clef. The key signature has one flat (B-flat). The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes. Measure 265 starts with a treble clef and a B-flat key signature. The piece concludes with a double bar line at the end of measure 269.

270

Musical score for measures 270-274. The score is written for five staves. The top staff is in treble clef, and the other four are in bass clef. The key signature has one flat (B-flat). The music continues with a complex rhythmic pattern, featuring many sixteenth and thirty-second notes. Measure 270 starts with a treble clef and a B-flat key signature. The piece concludes with a double bar line at the end of measure 274.

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 -

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in bass clef. The key signature is one flat (B-flat). The music is written in a common time signature. The notation includes various note values, rests, and accidentals.

The second system features a single treble clef staff with the following lyrics underneath: -dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less

The third system features a single treble clef staff with the following lyrics underneath: -dom - ing, Plea - sure ap - pears, And— love di - spels the na - tion's—cause - less

The fourth system features a single treble clef staff with the following lyrics underneath: -dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause - less

The fifth system features a single bass clef staff with the following lyrics underneath: -dom - ing, Plea - sure ap - pears, And love di - spels the na - tion's cause-less

The sixth system features a single bass clef staff with musical notation.

295

Musical score for measures 295-300. The score is written for five staves: Treble Clef, Bass Clef, Bass Clef, Bass Clef, and Bass Clef. The key signature is B-flat major (two flats). The music consists of a series of eighth and quarter notes, with some rests. A fermata is placed over the final note of the first staff in measure 300.

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

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

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

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

Vocal score for measures 300-305. The score is written for four staves: Treble Clef, Bass Clef, Treble Clef, and Bass Clef. The key signature is B-flat major. The lyrics are: "fears, And love di - spels the na - tion's cause - less fears." The music features a mix of eighth and quarter notes, with some rests and a fermata at the end of each line.

300 Violin

305

Musical score for measures 300-305. The score is written for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin & Bass Continuo. The key signature is B-flat major. The music consists of a series of eighth and quarter notes, with some rests. A fermata is placed over the final note of the Violin staff in measure 305.

310

Musical score for measures 310-314. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Measure 310 is marked with the number 310.

315 320

Musical score for measures 315-324. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Measure 315 is marked with the number 315, and measure 320 is marked with the number 320.

325 330

Musical score for measures 325-334. The score is written for five staves: Treble Clef (top), two Alto Clefs (middle), and Bass Clef (bottom). The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Measure 325 is marked with the number 325, and measure 330 is marked with the number 330.

335

Musical score for measures 335-340. The score is written for five staves: Treble Clef, two Alto Clefs (C4 and C5), and Bass Clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure 335 is marked with a '335' above the staff.

340

Musical score for measures 340-345. The score is written for five staves: Treble Clef, two Alto Clefs (C4 and C5), and Bass Clef. The music continues with complex rhythmic patterns. Measure 340 is marked with a '340' above the staff.

345 350

Musical score for measures 345-350. The score is written for five staves: Treble Clef, two Alto Clefs (C4 and C5), and Bass Clef. The music continues with complex rhythmic patterns. Measure 345 is marked with a '345' above the staff, and measure 350 is marked with a '350' above the staff.

355

Musical score for measures 355-360. The score is written for five staves: Treble clef (top), three Bass clefs (middle), and a Bass clef (bottom). The music consists of eighth and sixteenth notes, with some rests. A flat symbol (b) is present above the first staff in measure 359.

360

Musical score for measures 360-365. The score is written for five staves: Treble clef (top), three Bass clefs (middle), and a Bass clef (bottom). The music consists of eighth and sixteenth notes, with some rests. A measure rest is present in the first staff of measure 360. A flat symbol (b) is present above the second staff in measure 362. The score ends with a double bar line in measure 365.

CHORUS SEE THE GOD OF SEAS ATTENDS THEE

46

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

See the God of seas at - tends thee, Nymphs di - vine, and beau - teous

See the God of seas at - tends thee, Nymphs di - vine, and beau - teous

See the God of seas at - tends thee, Nymphs di - vine, and beau - teous

See the God of seas at - tends thee, Nymphs di - vine, and beau - teous

2

Piano accompaniment for the first system, consisting of four staves. The top staff has a fermata over the first measure. The music includes various rhythmic patterns and melodic lines across the staves.

Vocal line for the first voice part, showing a single note with a fermata.

train;

All the

Vocal line for the second voice part, showing a single note with a fermata.

train;

All the

Vocal line for the third voice part, showing a single note with a fermata.

train;

All the

Vocal line for the fourth voice part, showing a single note with a fermata.

train;

All the

Piano accompaniment for the second system, featuring a single staff with a melodic line.

10

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

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

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

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

15 20

pas - sage o'er — the main:

- sage o'er the main:

- sage o'er the main:

o'er — the main:

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

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

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

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

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

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

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

plain;

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

plain;

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

plain;

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

plain;

A single musical staff in bass clef containing a melodic line that begins with a whole note and continues with a series of eighth notes.

40

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

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

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

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

45

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

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

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

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

The first system consists of four staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef and contains a bass line with quarter and eighth notes. The third and fourth staves are also in bass clef and contain additional bass lines with various rhythmic values.

A single treble clef staff containing a vocal line with notes corresponding to the lyrics below.

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

A single treble clef staff containing a vocal line with notes corresponding to the lyrics below.

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

A single treble clef staff containing a vocal line with notes corresponding to the lyrics below.

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

A single bass clef staff containing a vocal line with notes corresponding to the lyrics below.

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

A single bass clef staff containing a vocal line with notes corresponding to the lyrics below.

ENTR'ACT
AN AYRE FOR THE GOD OF THE WATERS

47

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

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

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

Finis Actus Secundus

ACT III PRELUDE

48

[Violin I]

[Violin II]

Bass Continuo

Violin I: Treble clef, 2/2 time signature. Measures 48-52. Measure 52 contains notes with accidentals: $b\flat$, \sharp , $b\flat$, and a 5th finger marking above the final note.

Violin II: Treble clef, 2/2 time signature. Measures 48-52.

Bass Continuo: Bass clef, 2/2 time signature. Measures 48-52. Measure 48 has a '2' above the first note.

10

Violin I: Treble clef, 2/2 time signature. Measures 10-14.

Violin II: Treble clef, 2/2 time signature. Measures 10-14.

Bass Continuo: Bass clef, 2/2 time signature. Measures 10-14. Measure 11 has a $b\flat$ accidental.

15

Violin I: Treble clef, 2/2 time signature. Measures 15-19.

Violin II: Treble clef, 2/2 time signature. Measures 15-19.

Bass Continuo: Bass clef, 2/2 time signature. Measures 15-19. Measures 17-18 have $b\flat$ accidentals. Measure 19 has a \sharp accidental.

$b\flat$

20

Violin I: Treble clef, 2/2 time signature. Measures 20-24. Measure 20 has a $b\flat$ accidental.

Violin II: Treble clef, 2/2 time signature. Measures 20-24.

Bass Continuo: Bass clef, 2/2 time signature. Measures 20-24. Measure 20 has a $b\flat$ accidental.

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

49

Violin I

Violin II

ALBION

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

Bass Contiuno

10

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

6 b5

15

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

7 6 7 6

20

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

5 6 #4

25

land, Un - bound - - -

-ded o'er the main.

30 ACACIA

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

#

ACACIA

35

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

ALBION

Un - help'd I

5 $\flat 6$
4

ALBION

40

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

8 7 $\flat 6$

5 6 7 6 #

ACACIA

45

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

-sa - ken, and of hopes be - ref't. Ah! what can'st thou a -

6

#

ALBION 50

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

b

3

55

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

*6* *7* *#6*

60

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

65

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

b

CHORUS TO RULE BY LOVE

50

The musical score is for a chorus in 3/4 time. It features instrumental parts for Violin, Viola I, Viola II, Viola III, and Bass Violin & Bass Continuo, along with vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "To rule by love, To shed no blood, May be ex - toll'd a -". The Soprano, Alto, and Tenor parts have a fermata over the final note of the phrase. The Bass part has a fermata over the final note of the phrase. The instrumental parts provide harmonic support for the vocal lines.

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Violin & Bass Continuo

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

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

to be good. 'Tis fa - tal to be

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

6 #6 b

ACACIA

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

6 6 4 4 #3

AYRE FOR THE TRITONS

51

Musical score for measures 51-55. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 51 features a double bar line. Measure 52 has a first ending bracket over measures 52-54. Measure 53 has a second ending bracket over measures 53-54. Measure 54 has a first ending bracket over measures 54-55. Measure 55 has a second ending bracket over measures 55-56. The score includes various musical notations such as slurs, ties, and dynamic markings.

Continuation of the musical score for measures 56-60. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 56 has a first ending bracket over measures 56-58. Measure 57 has a second ending bracket over measures 57-58. Measure 58 has a first ending bracket over measures 58-60. Measure 59 has a second ending bracket over measures 59-60. Measure 60 has a first ending bracket over measures 60-61. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score system 15-19. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music is in 3/4 time. The key signature has one sharp (F#). The system begins with a measure containing a sharp sign (F#) and a fermata over a half note. The number '15' is written above the first measure of the top staff. The system ends with a double bar line and repeat dots.

Musical score system 20-24. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music is in 3/4 time. The key signature has one sharp (F#). The system begins with a measure containing a sharp sign (F#) and a fermata over a half note. The number '20' is written above the first measure of the top staff. The system ends with a double bar line and repeat dots. Below the first measure of the bottom staff, the number '#6' is written.

MINUET

52

Violin

Viola I

Viola II

Viola III

Bass Violin

3

5

b.

1.

2.

10

b.

15

MINUET

53

[NEREID 1]

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

[NEREID 2]

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

Bass Continuo

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

2. -plore;
 main;

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

cares to de - plore;
 pearl in the main;

-plore;
 main;

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

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

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

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

54

TYRANNY

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

Bass Continuo

6

- - - sions, Have wrought such con - fu - - - sions

6

15 DEMOCRACY 20

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

TYRANNY

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

6

25

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

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

4 #3 6 7 #6 b

ASEBIA 30

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

ZELOTA

Our busi-ness was to please the

TYRANNY

scat-ter'd:

C

6 8 6 6 5 #6 # 6

ASEBIA 35

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

ZELOTA

throng, And court their wild ap - plause:

4 b6 4 #3 6 6 4 3

ASEBIA 40

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

ZELOTA

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

DEMOCRACY

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

TYRANNY

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

4 4 3 6

45
DEMOCRACY
 To make him great, we scorn'd his roy - al sway;
TYRANNY
 made his friends our prey; And to con - firm his

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,

65 **ASEBIA**
 he was sick at heart.
ZELOTA
 And when you could not work be - lief, In Al - bion of th'i - mag - in'd

ZELOTA 70

grief, You per-jur'd vou-chers in— a breath, Made oath that he was sick— to death; And then five hun-dred quacks of

ASEBIA 75

Now heigh for a com-mon-wealth, We mer-ri-

ZELOTA

skill Re-solv'd 'twas fit he should be ill.

80

-ly drink and sing; 'Tis to the na-tion's health, For e-ve-ry man's a king.

Then let the masque be -

ZELOTA 85

-gin; The saints ad - vance, To fill the dance, And the pro - per - ty boys come in.

AYRE FOR THE BOYS IN WHITE

55

Violin

Viola I

Viola II

Viola III

Bass Violin

5

10

1. 2.

15

20

Musical score for measures 20-24. The score is written for five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some triplets. The notation includes various note values, rests, and dynamic markings.

25

Musical score for measures 25-29. The score is written for five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern, including eighth and sixteenth notes, and some triplets. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

QUARTET (*Asebia, Zelota, Democracy, Tyranny*)
 LET THE SAINTS ASCEND THE THRONE

56

ASEBIA 5

Let the saints a - scend the throne, Let the saints a-scend the throne;

ZELOTA

Let the saints a - scend the throne, Let the saints a-scend the throne;

DEMOCRACY

Let the saints a - scend the throne, Let the saints a-scend the throne; Saints have

TYRANNY

Let the saints a - scend the throne, Let the saints a-scend the throne;

Bass Continuo

DEMOCRACY 10

wives, and wives have preach-ers, Gift-ed men, and a - ble teach-ers; These to get, and those to

6

ASEBIA 15

Let the saints a - scend the throne, Let the saints a - scend the throne. Free-dom

ZELOTA

Let the saints a - scend the throne, Let the saints a - scend the throne.

DEMOCRACY

own: Let the saints a - scend the throne, Let the saints a - scend the throne.

TYRANNY

Let the saints a - scend the throne, Let the saints a - scend the throne.

ASEBIA 20

is a bait al - lu - ring, Them be - tray - ing, us se - cur - ing, While to sov' - reign pow'r we soar.

ZELOTA

Old de -

ZELOTA 25

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

6

AYRE FOR THE SECTARIES

57

Violin

Viola I

Viola II

Viola III

Bass Violin

5

2

System 1: Measures 1-10. The score is in G major (one sharp) and 3/4 time. It features five staves: Treble, three Bass, and one Bass. The music consists of a melodic line in the Treble staff and accompaniment in the Bass staves. A repeat sign is present at the end of measure 10.

System 2: Measures 11-15. This system continues the piece from the previous system. It features the same five-staff arrangement. The melodic line in the Treble staff shows some chromatic movement. A measure number '15' is written above the Treble staff at the beginning of the system.

System 3: Measures 16-20. This system continues the piece. It features the same five-staff arrangement. The melodic line in the Treble staff continues with a similar rhythmic pattern. A measure number '20' is written above the Treble staff at the beginning of the system.

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

Prelude

5 DEMOCRACY

See friend-less Al-bion there a -

Bass Continuo

3

DEMOCRACY 10 15

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

Say then, what must be done?

5 6 # 4 #3

ZELOTA

He must be slain:

DEMOCRACY

Gods have put him in our hand. The peo-ple:

TYRANNY

But who shall then com - mand?

C

20 DEMOCRACY

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

TYRANNY

'Tis fit a - no-ther sun should rise, To cheer the

3 C 3

5 6 6 5 4 3

DEMOCRACY 25

TYRANNY

But when the sun, His race has
world, and light _____ the skies.

6

DEMOCRACY 30

run, And nei-ther cheers the world, nor lights the skies, 'Tis fit a com-mon-wealth of stars should

6 5

ASEBIA 35

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

6 6 # 4 #

ASEBIA 40

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

ZELOTA *slowly*

If o-pen

6 #6 6

ZELOTA 50

vice be what you drive at, A name so broad, we'll ne'er con - nive at; Saints love

C

4 6 6 4 6 6

ZELOTA 55

vice, but more re - fin'd - ly, Keep her close, and use her kind - ly.

DEMOCRACY

TYRANNY

Fall on;

C

3 4 7 4 #3 2

DEMOCRACY 60

on; e're Al - bions death we'll try; If one or man - y shall his room sup - ply.

2

6

AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES

59

Violin

Viola I

Viola II

Viola III

Bass Violin

2

Musical score system 1, measures 1-10. The score is written for five staves: Treble Clef (top), three Bass Clefs (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 3/8. Measure 10 is marked with a '10' above the staff. The music features a complex rhythmic pattern with many eighth and sixteenth notes.

Musical score system 2, measures 11-18. The score continues on five staves. Measure 15 is marked with a '15' above the staff. Measures 17 and 18 contain first and second endings, indicated by '1.' and '2.' above the staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.

Musical score system 3, measures 19-24. The score continues on five staves. Measure 20 is marked with a '20' above the staff. The music continues with the same complex rhythmic patterns as the previous systems.

25 30

This system contains measures 25 through 30. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 25 and 30 are indicated at the beginning and end of the system, respectively.

This system contains measures 31 through 34. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The key signature is one sharp (F#). The music continues with similar rhythmic patterns as the previous system.

35 40

This system contains measures 35 through 40. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 35 and 40 are indicated at the beginning and end of the system, respectively.

7 2 6 5

RECITATIVE (*Albion, Acacia*)

ALBION

ACACIA

Fac - tions

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

Bass Continuo

#7 3 b6 4 # b 5

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

But is not yon - der Pro - teus

6

It is; and in it lies the God — a -

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

b b 7 6 # 6 #

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

He knows the past, And can re -

6 6 b5 b

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

-solve the fu - ture too.

4 #

PRELUDE

61

Violin

Viola I

Viola II

Viola III

Bass Violin
[Bass Continuo]*

5

Detailed description: This system contains measures 61 through 66. The Violin part features a melodic line with a five-measure phrase starting at measure 65. The Viola I, II, and III parts provide harmonic support with sustained notes and moving lines. The Bass Violin part has a steady bass line.

10

Detailed description: This system contains measures 7 through 12. It shows the continuation of the musical themes from the previous system, with various instruments playing sustained notes and moving lines.

15

6 4 #

Detailed description: This system contains measures 13 through 18. It features more complex rhythmic patterns and melodic development across all parts.

*See Commentary

20 25

This system contains measures 20 through 25. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music is in a minor key, indicated by a flat sign in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 20 and 25 are printed above the first and fifth staves respectively.

30

This system contains measures 30 through 35. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the same minor key. Measure number 30 is printed above the first staff.

35

This system contains measures 35 through 40. It features five staves: a treble clef staff at the top, followed by three alto clef staves, and a bass clef staff at the bottom. The music continues in the same minor key. Measure number 35 is printed above the first staff.

40

b # b # #

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

62

Viola I

Viola II

Viola III

Viola IV

PROTEUS

Al - bion lov'd of gods— and men, Prince of peace too mild - ly

Bass Continuo

6 b # 6 b5

5

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

b 6

10

Violin

Viola I

Viola II

Viola III

Viola IV

lov'd of gods and men.

Bass Continuo

Bass Continuo [& Bass Violin]

#6 4 4 #3 b b b b 6 # #6 4 #3

15

Still thou art the care of heav'n, In thy youth to ex - ile

Bass Continuo

7 6 6 5

Viola I 20

Viola II

Viola III

Viola IV

driv'n, Heav'n thy ru - in then pre - vent - ed, 'Till the guilt - y land re -

Bass Continuo

6 4

25
Violin

Violin

Viola I

Viola II

Viola III

Viola IV

-pent - ed.
Bass Continuo

Bass Continuo [& Bass Violin]

In thy
Bass Continuo

5 6 7 #6 #

30 Viola I

Viola II

Viola III

Viola IV

age, when none could aid thee, Foes con - spir'd, and friends be - tray'd thee, To the brink of

Bass Continuo

6 b5 6 6 4 3 b6 b7

35

PROTEUS
dan - ger driv'n, Still thou art the care of Heav'n.

ALBION
To whom shall

7 6 # 3 4 #6 4 # b

PROTEUS

45
Ask me no more, for 'tis by Nep - tune's foe.

ALBION
I my pre - ser - va - tion owe?

2

PRELUDE

63

Musical score for measures 63-67. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 63 is marked with a box containing the number 63. Measure 67 contains a fingering number 5 above the violin staff.

Musical score for measures 68-72. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 72 contains a fingering number 10 above the violin staff.

Musical score for measures 73-77. The score is for five staves: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature has one flat (B-flat) and the time signature is 2/2. Measure 75 contains a fingering number 15 above the violin staff.

First system of musical notation, measures 15-20. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lower four staves are in alto clef (C-clef on the third line). Measure 20 is marked with a '20' above the staff.

Second system of musical notation, measures 21-25. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lower four staves are in alto clef (C-clef on the third line). Measure 25 is marked with a '25' above the staff.

Third system of musical notation, measures 26-30. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lower four staves are in alto clef (C-clef on the third line). Measure 30 is marked with a '30' above the staff.

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

Prelude 2

Bass Continuo

DEMOCRACY 10

Our seem-ing friends, who join'd a-lone, To pull down one, and build a-no-ther throne, Are

15 ZELOTA

And 'tis by us that

DEMOCRACY

all dis-pers'd and gone; We, brave re-pub-lic souls re-main:

ZELOTA 20

Al-bion must be slain. Say, whom shall we em-ploy, The ty-rant to de-

ZELOTA 25

-stroy?

DEMOCRACY

That ar-cher is by fate de-sign'd, With one eye clear, and th'o-ther

30

ASEBIA

Shoot,

ZELOTA

He seems in - spir'd to do't: Shoot, shoot, ho - ly Cy - clops, shoot. Shoot,

DEMOCRACY

blind. Shoot,

TYRANNY

Shoot,

Ritornel

35

Violin I

Violin II

40

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

shoot, ho - ly Cy - clops, shoot.

45

DEMOCRACY

Lo! Heav'n and earth com-bine, To blast our bold de-sign; What mi-ra-cles are

5 6 5 7

50

DEMOCRACY

shown? Na-ture's a-larm'd, And fires are arm'd,

6 6 7 6

55

ZELOTA

What help, when jar

DEMOCRACY

To guard the sa-cred throne.

3 b4 6 7 b 6 6

60

ZELOTA

- ring e-le-ments con-spire, To pu-nish our au-da-cious crimes, Re-treat be-

5 6 4 b

Ritornel

Violin I 65

Violin II

ASEBIA

To shun th'a-veng - ing fire.

ZELOTA

-times To shun th'a-veng-ing fire, To shun th'a-veng - ing fire.

DEMOCRACY

To shun th'a-veng - ing fire.

TYRANNY

To shun th'a-veng-ing fire.

70

ALBION

Let our tune - ful ac - cents up - wards

#6

ALBION *p*

75

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

6 6 #

ACACIA

Kings they made, and kings they love; When they pro - tect a right - ful mon - arch's

ALBION

fore 'em.

6

80

reign, The gods in Heav'n, the gods on earth main - tain; When the pro -

When they pro -

6

85

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

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

6

-tain. Bright Ve - nus

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

#6

6

90 ACACIA

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

6 5 6 5

CONCERT OF VENUS

65

Recorder I

Recorder II

Violin I

Violin II

Viola I

Viola II

Viola III

Bass Violin*

The score for measures 65-68 shows Recorder I and II with whole rests. Violin I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Viola I, II, and III play a rhythmic accompaniment of eighth notes. Bass Violin* plays a bass line starting with a half note G2, followed by quarter notes A2, Bb2, and C3.

Bass Recorder*

Bass Violin

The score for measures 69-72 shows Bass Recorder* and Bass Violin. Bass Recorder* plays a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. Bass Violin plays a bass line starting with a half note G2, followed by quarter notes A2, Bb2, and C3.

*See Commentary

10

Bass Recorder

15

20

Bass Violin Bass Recorder *sim.*

6

25

tutti

30

Musical score for measures 27-30. The score consists of eight staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom four staves are grouped by a brace on the left and contain bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. Measures 27-30 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 30 ends with a double bar line and a sharp sign (#) on the fifth staff.

Musical score for measures 31-34. The score consists of eight staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom four staves are grouped by a brace on the left and contain bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. Measures 31-34 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 34 ends with a double bar line.

35 40

This system contains measures 35 through 40. It features a grand staff with four treble clefs and three bass clefs. The music is in a minor key. Measures 35 and 36 are mostly rests. From measure 37, the right hand (top two staves) plays a melodic line with eighth and sixteenth notes, while the left hand (bottom two staves) provides a bass line with quarter and eighth notes. Measure 40 is marked with a '40' above the staff.

This system contains measures 41 through 44. The notation continues from the previous system. The right hand part is more active, featuring a series of sixteenth-note runs. The left hand continues with a steady bass line. The system concludes with a double bar line at the end of measure 44.

CHORUS PEACE AND PLEASURES

66

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

Peace and plea-sures, Peace and plen - ty To con - tent thee,

Peace and plea-sures, Peace and plen - ty To con-tent— thee,

Peace and plea-sures, Peace and plen - ty To con - tent thee,

Peace and plea-sures, Peace and plen - ty Peace and plen-ty To con - tent thee,

b b b b 6

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 b b b # 6

AYRE FOR THE GRACES AND LOVES

67

Musical score for measures 67-76. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 67 is marked with a box containing the number 67. Measure 70 has a fingering '5' above it. Measures 75-76 are marked with first and second endings, labeled '1.' and '2.' respectively. The Bass Violin part has a fingering '3' above it in measure 67.

Musical score for measures 77-86. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 77 is marked with a box containing the number 10. Measure 80 has a fingering '15' above it. The score continues with various melodic and harmonic lines for each instrument.

Musical score for measures 87-96. The score is for five instruments: Violin, Viola I, Viola II, Viola III, and Bass Violin. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 87 is marked with a box containing the number 20. Measure 90 has a fingering '25' above it. Measures 95-96 are marked with first and second endings, labeled '1.' and '2.' respectively. The Bass Violin part has a fingering '2' above it in measure 95. A 'b' symbol is present at the bottom right of the page.

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

68

VENUS

Bass Continuo

But a - bove all hu-man bless-ing, Take a war-like loy-al bro-ther, Ne-ver prince had such a-

-no-ther; Con - duct, cour - age, truth ex - press-ing, All he-ro - ic worth — pos - sess-ing.

Violin
Viola I
Viola II
Viola III
Bass Violin

Soprano
Alto
Tenor
Bass

But a - bove all hu - man bless - ing, Take a war - like loy - al

2 Bass continuo

20

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

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

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

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

b #

25

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

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

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

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

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

b

ENTRY OF HERO'S

69

Musical score for measures 69-73, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. The score is in 4/4 time and B-flat major. Measure 69 includes a fermata over the first two notes of the Violin part. Measure 73 features a five-measure rest in the Violin part.

Musical score for measures 74-78, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. Measure 78 includes first and second endings. The first ending leads to measure 79, and the second ending leads to measure 80.

Musical score for measures 79-84, featuring Violin, Viola I, Viola II, Viola III, and Bass Violin. Measure 79 includes a fermata over the first two notes of the Violin part. Measure 84 includes a fermata over the first two notes of the Violin part.

20

Musical score for five staves, measures 15-20. The score is in 3/2 time with a key signature of one flat. It features a complex melodic line in the upper staves and a more rhythmic bass line.

RITORNEL

70

Violin I

Violin II

Bass Continuo

2

5

Musical score for Violin I, Violin II, and Bass Continuo, measures 70-75. The score is in 3/2 time with a key signature of one flat. It includes a box around the number 70 and a '2' below the Bass Continuo staff.

10

Musical score for three staves, measures 10-15. The score is in 3/2 time with a key signature of one flat. It features a complex melodic line in the upper staves and a more rhythmic bass line.

15

20

Musical score for three staves, measures 15-20. The score is in 3/2 time with a key signature of one flat. It features a complex melodic line in the upper staves and a more rhythmic bass line.

RECITATIVE (*Apollo, Venus, Neptune*)

71

APOLLO

From Jove's im - pe - rial court, Where all the gods — re - sort, In aw - ful coun - cil

Bass Continuo

5 b b b

5 VENUS

What stars a -

APOLLO

met, Sur - pris - ing news I bear: Al - bionthe Great Must change his seat, For he's a - dopt - ed there.

6 4 # # # 4 4

10 VENUS.

15

-bove shall we dis - place? Where shall he fill a room di - vine?

NEPTUNE

De - scend - ed from the sea - god's race, Let

6 b5 b7 4 3 #

APOLLO

20

No, not by that tem - pes - tuous sign, Be - twixt the Bal - ance and the

NEPTUNE

him by my O - ri - on shine.

6 #6

APOLLO 25

Maid; The just, Au - gust, And peace - ful shade, Shall shine

2

#6 5 6 b

in - Hea - ven with beams dis - play'd, While Great Al - ba - nius is on earth o -

b 4

VENUS 35

Al - ba - nius, lord of land and main, Shall with fra - ter - nal vir - tues

APOLLO

-bey'd.

b b 3 7 6 # # b b

VENUS 40

reign, And add his own, To fill the throne: A - dor'd and fear'd, and lov'd no

6 7 b 6

less, In war vic - to - rious, mild in - peace, The joy of men, and Jove's in -

#6 #6 5 6

SONG (*Acacia*) & CHORUS
O THOU WHO MOUNT'ST TH'ETHEREAL THRONE

72 VENUS 5 ACACIA

-crease. O thou who

Bass Continuo

10 ACACIA 15

mount'st th'e - the-real throne! O thou who mount'st th'e - the-real throne!

b b4 6 b 7 6 # 6 b5

20 25

O thou who mount'st th'e - the-real throne! Be kind and hap - py to thy

6 b5 b # #4 6 6 7 b6 b7 6

30

own, Be kind and hap - py to thy own. Now Al-bion is come, The peo-ple o'th' sky Run

7 6 6 6

35 40

gaz - ing, and cry, Make room, make room, Make

6

45

room for our new de - i - ty; Make room, make room, Make room, for our new de - i -

4 #6 # b b 7 6 #

Chorus

ACACIA 50 55

-ty.

Soprano

O thou who

Alto

O thou who mount'st, who mount'st th'e - the - real throne! —

Tenor

O thou who mount'st th'e - the - real throne!

Bass

O thou who mount'st th'e - the - real throne! th'e - the - real throne! O thou who

2

6 b5 b 4 # b

60

mount'st th'e - the - real throne! O thou who mount'st th'e - the - real throne! —

O thou who mount'st th'e - the - real throne!

O thou who mount'st th'e - the - real throne! O thou who

mount'st th'e - the - real throne! O thou who mount'st th'e - the - real throne! O thou who

b4 6 b 7 6 # 6 5

65 70

O thou who mount'st th'e - the-real throne! Be kind— and
 O thou who mount'st th'e - the - real throne! Be kind and
 mount'st th'e - the-real throne!— O thou who mount'st th'e - the - real throne! Be kind and
 mount'st th'e - the-real throne! O thou who mount'st th'e - the-real throne! Be kind and

b b # b # #4 6 6 6 6

75

Violin
 Viola I
 Viola II
 Viola III

hap - py to thy own, Be kind and hap - py to thy own.
 hap - py to thy own, Be kind and hap - py to thy own.
 hap - py to thy own, Be kind and hap - py to thy own.
 hap - py to thy own, Be kind and hap - py to thy own.
 own.
 (Bass Continuo & Bass Violin)

7 b6 b7 6 7 6 5 #6

80

Violin I

Violin II

Viola I

Viola II

Viola III

Bass Violin

Cello

Double Bass

85

Violin

Viola I

Viola II

Viola III

Bass Violin

Now Al - bion is

Now Al - bion is

Now Al - bion is

Now Al - bion is

Bass Continuo

3

90

come, The peo - ple o'th' sky Run_____

come, The peo - ple o'th' sky Run_____

come, The peo - ple o'th' sky Run_____

come, The peo - ple o'th'— sky Run_____

come, The peo - ple o'th'— sky Run_____

95

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

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

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

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

100 105

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

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

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

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

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

RECITATIVE (*Venus*)

73

VENUS

Be - hold what tri - umphs are pre - par'd, to grace Thy glo - rious

Bass Continuo

race, Where love and hon - our claim an e - qual place; Al - rea - dy are they fix'd by

fate, And on - ly rip'n - ing a - ges wait.

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

74

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15 20

25

FAME

Re - nown, as - sume thy

Bass Continuo

30

trum - pet! From pole. to pole, re - sound - ing

40

Great Al - bion's name; Great Al - bion's name shall be The theme of

Chorus

45

Violin

Viola I

Viola II

Viola III

Bass Violin

FAME

fame.

Soprano

Alto

Tenor

Bass

Bass Continuo

Re - nown, as - sume thy trum - pet! From pole to

50

_____ to pole, _____ re - sound - ing Great Al - bion's name,

pole, From pole _____ to pole, re - sound - ing Great Al - bion's

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

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

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

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

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

great Al - bion's name, shall be_____ The— theme of Fame.

Violin 60 65

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

Detailed description: This block contains the first system of a musical score, measures 60 to 65. It features six staves: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), Viola III (alto clef), Bass Violin (bass clef), and Bass Continuo (bass clef). The Violin part begins with a treble clef and a key signature of one sharp (F#). The Viola parts use alto clefs. The Bass Violin and Bass Continuo parts use bass clefs. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

70 75

FAME

The theme of Fame shall be

Detailed description: This block contains the second system of the musical score, measures 70 to 75. It features six staves. The top five staves are instrumental parts for Violin, Viola I, Viola II, Viola III, and Bass Violin. The sixth staff is a vocal line with the lyrics "The theme of Fame shall be". Above the vocal line, the word "FAME" is written in all caps. The vocal line has a treble clef and a key signature of one sharp. The instrumental parts continue with various rhythmic patterns and rests.

80

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

85

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

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

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

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

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

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

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

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

105

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

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

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

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

110 115

Musical score for measures 110-115. The score consists of five staves of instrumental accompaniment. The top staff is in treble clef, and the other four are in bass clef. The music includes various rhythmic patterns and melodic lines.

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

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

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

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

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

120

FAME

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 Abion'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

#6 #

145

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

D.S. al Fine

swell th'im-mor - tal sto - ry With songs of Gods, and fit for Gods to hear.

D.S. al Fine

D.S. al Fine Re -

D.S. al Fine Re -

D.S. al Fine Re -

D.S. al Fine Re -

D.S. al Fine

5 6 6 7 6 5

Abbreviations:

Ac.	Acacia
Albs.	Albanus
Albn.	Albion
Alec.	Alecto
Asb.	Asebia
Aug.	Augusta
Dem.	Democracy
Her.	Hermes
Pro.	Proteus
Tham.	Thamesis
Tyr.	Tyranny
Zel.	Zelota
Vn	Violin
Va	Viola
B-Vn	Bass violin
BC	Bass continuo
S	Soprano
A	Alto
T	Tenor
B	Bass
k-s	Key-signature
t-s	Time-signature
<i>sbr</i>	semibreve
<i>m</i>	minim
<i>cr</i>	crotchet
<i>q</i>	quaver
<i>sq</i>	semiquaver
<i>cr.</i>	dotted crotchet (etc.)
<i>cr-rest</i>	crotchet rest

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

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

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

*Variant Readings***Ayres before the Opera****1 Prelude**

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

20.B-Vn.6: *q*; dot added in brown ink¹

35: double bar-line flanked by dots

2 Ritornel

2.VaI.1: *c*² cancelled in brown ink, *b*¹ substituted²

27.VaII.2: *q*.

28.B-Vn.1: *e*¹ cancelled in brown ink, *c*¹ substituted³

42.VaIII.3: *b*

ACT I**4 Overture**

19.Vn.4: *q*

34.Vn.1: *d*² cancelled in brown ink, *b*¹ substituted⁴

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* f¹ (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 ink⁵

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* substituted⁶

16 Ayre for the Mariners

8: repeat mechanism editorial

9.B-Vn.1: *c* cancelled in brown ink, *G* substituted⁷

9.B-Vn.2: *g* cancelled in brown ink, *G* substituted⁸

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* substituted⁹

13-14.BC: 1st- and 2nd-time repeat mechanism added in brown ink¹⁰

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: e² cancelled in brown ink, d² substituted¹¹
19.BC.4: *cr*
38.T.2: c¹
41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance **45** and **74**.

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

ACT II

27 Recit. (Pluto, Zel., Dem.):
'Infernal offspring of the night'
12.BC.1: ♭ appears under fig. 5 in source
47,48.Pluto.4: underlaid 'ye'
66: t-s printed 8/3
78.Zel.1: *m* tied to *m*
78.Dem.1: *m* tied to *m*
94.Zel, Dem.3: underlaid 'time'
97.Dem.2: d¹
103: single bar-line

28 Song (Pluto): 'I wonder'd how of late'
1.Pluto.1-2: underlaid 'wonder'
18.BC.1: ♯ to g cancelled in brown ink¹²
26.VnII.1: f²
41.Pluto, BC: single bar-line

29 Recit. (Dem., Zel., Pluto, Alec.):
'Were Commonwealth'
41.Pluto.4: *q*
52.Alec.4: *q* tied to *sq*
52.Alec.6: ♯ to e
54.BC: fig. 6 5 6. The type-setter probably mistook ♭ for 6.
75: single bar-line; the t-s, 8/3 is the same as that used in the following

song, though both here and in the song there are three crotchet beats to the bar. The rhythmic pattern of the song suggests a fast tempo, and the metre 8/3, instead of being a mistake (as in **27**, bar 66), may signal a fast tempo.

30 Duet (Pluto and Alec.): 'Take him, make him'
1: t-s 8/3, see **29**, bar 75 above
25.BC.2: fig. 5 (cf. BC bar 33)
27.BC.2: fig. ♯ (cf. BC bar 37)
40: single bar-line

31 Prelude and Song (Pluto): 'Let us laugh'
A single Bass line appears in this movement, labelled 'The Bass Continued'. The Prelude is unfigured (as is the one entrance for full orchestra in the song) and there is an empty staff for 'Pluto' throughout the Prelude. In all other ways this Prelude is similar to the 5-part Preludes that flank Proteus's accompanied recit. in Act III and which do not bear the designation 'The Bass Continued', though one contains three figures. A B-Vn surely plays in the Prelude (and doubles the BC in the full orchestra passage in the song). It may be appropriate for the BC to remain silent until the entry of the voice in bar 26.
29-30.BC.7-1: slur
34-5.BC.6-1: slur
36.BC.1&3: figs. 7, 6 appear here but obviously belong to the next bar.
38-9.BC.6-1: slur
50.Pluto.1: *m*
51.Pluto.1: *cr* tied to *cr*
51.BC.2: *cr* A
94: single bar-line

32 Ayre for the Devils
8-11.VaI: clef misprinted a third high.
33-34: Repeat mechanism original; source supplies both bars (*m.* only in bar 33).

33 Chorus: 'Let us laugh'
4.A.2: a¹ (cf. VaII bar 4)
10-11.VaIII.6-1: slur

34 Second Ayre for Devils

11-14: Repeat mechanism editorial.
In the source a double bar-line flanked by dots is positioned after the first beat of bar 12, followed immediately by the second beat of bar 14.
27-28 Final note in all parts is *m.* tied to *cr.*, but there is no bar-line before the *cr.* A repeat mark follows final *cr* in all parts.

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

6: single bar-line
7-60. Vn, BC: k-s 3 flats; other parts 2 flats.

38.BC.4: fig. $\frac{\sharp}{\sharp} 4$

41.Aug., BC: single bar-line

51.Aug.1: a \sharp

59: single bar-line

36 Recit. (Dem., Zel., Aug.): 'Let not thy generous passion'

15.Dem.5: *cr.*

29.BC.1: fig. $\frac{6\ 5}{4\ 3}$

67.BC.1: fig. 7; single bar-line

37 Monologue (Albn): 'Then Zeal and Commonwealth'

14.Albn.7-8: underlay 'sleepy' altered to 'sleeping' in brown ink¹³

18.BC: figs. 6 5

41: single bar-line

38 Recit. & Song (Her.): 'Delude the fury of the foe'

33.BC: single bar-line

39 Dialogue (Albn, Albs): 'Shall I to 'suage'

1.Alb.4-5: word-book reads 't'asswage'

19.Albs.3: *cr* tied to *q*

19.BC.5: fig. 5

23.BC.1: fig. 5 6

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

75.BC.4: *cr*

40 Ritornel

5.VnII.1: \flat added in brown ink¹⁴ A

6.VnII.2: \flat added in brown ink¹⁵

41 Song (Apollo): 'All hail! ye royal pair!'

6.Apollo.3: e \flat ¹ altered to f¹ in brown ink¹⁶

6.BC.1: *sbr*

8.Apollo.3: d \sharp ¹

8.BC.2: *sbr*

14-21.Apollo: \flat to e in key-signature printed a third low

21.VaII.3: *q*

42 Song (Tham.): 'Old father ocean' In the source, this song is allocated to NEPTUNE; the word-book correctly assigns these lines to THAMESIS

7.BC.5: A

25.BC.3: e cancelled in brown ink, c substituted¹⁷

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 substituted¹⁸

22.BC.3: e cancelled in brown ink, c substituted¹⁹

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_b² cancelled in brown ink²⁰
233.BC.1: e cancelled in brown ink, c substituted²¹A-F, H-M
240.1-2: underlaid 'pleasures'
288.1-2: underlaid 'pleasures'

46 Chorus: 'See the God of seas attends thee'

1-2: underlaid 'Gods', 'attend'

14-15.VaII.6-1: slur

15.B, B-Vn&BC.5-6: slur

31. B, B-Vn&BC.7-8: slur

47 Entr'act

The reprise of an Ayre for the Gods of the Rivers is not printed in the source, but is indicated by an instruction: 'The Ayre for the Gods of the Floods is to be played betwixt the Act'.

ACT III

49 Monologue (Albn) and Recit.

(Albn, Ac.): 'Behold, ye pow'rs!'

9.BC.5-6: *q A*

67: Single bar-line

50 Chorus: 'To rule by love' & **Recit.**(Albn, Ac.): 'But see what prodigies are these'

5.B.1: f cancelled in brown ink, d substituted²²

28.BC.2: b cancelled in brown ink, a substituted²³

38.Albn, BC: single bar-line

44: no bar-line

53 [Nereids'] Minuet: 'From the low palace'

The vocal parts bear no designation in the score. The designation 'Nereids' is taken from the word-book.

3.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* substituted²⁴

40.BC.2: *cr a*, *cr b*, *cr c*¹ cancelled in brown ink, *m. a* substituted²⁵

60.As.6: underlay 'your' cancelled in brown ink, 'the' substituted²⁶

67.BC.3: fig. 7 #8

87.BC: single bar-line

56 Quartet (Asb., Zel., Dem., Tyr.):

'Let the saints ascend'

28: no bar-line

57 Ayre for the Sectaries

6.Vn.3: b¹ cancelled in brown ink, c² substituted²⁷

58 Recit. (Dem., Tyr., Zel., Asb.):

'See friendless Albion'

40.As.3: e²

51.BC.3: f cancelled in brown ink, e substituted²⁸

60.BC: no bar-line

60 Recit. (Albn, Ac.): 'See the gods'

12.Albn.1: underlaid 'step'

23.BC: single bar-line

61 Prelude

There is no indication for the BC in the Prelude though the Prelude is figured. The indication 'The Bass Continued' reappears at the beginning of Proteus's accompanied song. The function of this movement as a prelude to a vocal movement may have required a continuo part. The Prelude **63** that follows the accompanied air has no indication of 'The Bass Continued' and is entirely unfigured.

13.VaIII.2-5: c¹, b_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: a¹, b¹

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 a²; 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^b added in brown ink²⁹

6.BC.1: figured # cancelled, b substituted in brown ink³⁰

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 ink³¹

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 substituted³²

43.BC.4: fig. #

46.BC.3: fig. 6

50.A.1: underlaid 'mounts', and all other occurrences in all parts.

57.BC.1: fig. 4 #³

58.BC.1: fig. b

76-87.BC: There is no indication of the entry of the B-Vn separate from the BC when the full string section enters in bar 76. This is surely an omission; the B-Vn should enter on the second crotchet of bar 76 doubling the BC. A separate B-Vn line begins with the chorus entry at bar 87. Though the B-Vn line begins here with two crotchet rests, a minimum seems necessary.

98.B.1: a (cf. B-Vn)

105: The soprano line only is underlaid 'Deity, etc.' This seems to indicate a repeat, but the metre change of the final bar suggests a section in C and no previous section in this metre seems appropriate.

73 Recit. (Venus): 'Behold what triumphs'
8.BC: single bar-line

74 Prelude, Song (Fame): 'Renown, assume thy trumpet' & **Chorus:** 'Renown, assume thy trumpet'
27: Double bar-line flanked by dots in all parts except B-Vn, which has no bar-line since the bar is incomplete. The last crotchet beat of this bar is on a new stave and the bass line is endorsed with 'The Bass Continued.'
27.Fame: Endorsed with 'The Renown' at this entry only.
49.VaIII.2: c¹
57.VaII.4-5: c¹, d¹
136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point