

**Bangor University**

## **DOCTOR OF PHILOSOPHY**

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

White, Bryan Douglas

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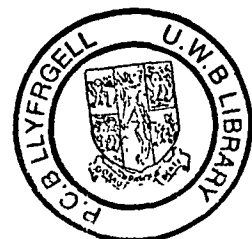
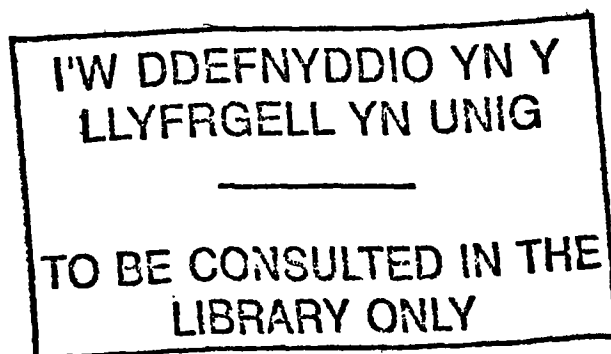
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LOUIS GRABU AND HIS OPERA  
*ALBION AND ALBANIUS*

Bryan Douglas White

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

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



LOUIS GRABU AND HIS OPERA *ALBION AND ALBANIUS*

VOLUME II

*ALBION AND ALBANIUS*

TABLE OF CONTENTS

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

<b>72</b>	Song (Acacia) & Chorus, 'O Thou Who Mount'st th'Ethereal Throne'	258
<b>73</b>	Recit. (Venus)	265
<b>74</b> 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'Estrange. | *March* 15. 1686/7 | [double rule] | LONDON, | Printed for the Author, and are to be sold at the Door of the *Royal Theater*; and by | *William Nott*, Bookseller in the *Pall-Mall*; 1687.'

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

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

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

Your M A J E S T Y's

Most humble, most obliged, and

Most obedient Servant,

*LEWIS GRABU.*

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

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

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

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

<sup>3</sup> Full advertisement printed in *English Song-books: 1651-1702*, Day and Murray, eds. (London, 1940), p. 105. Franklin Zimmerman has mistaken this notice as an advertisement for a performance of the opera: see *The Works of John Dryden*, xv: *Plays: Albion and Albanus, Don Sebastian, Amphytryon*, 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
<sup>12</sup> 6/B-Vn.6: dot added to <i>q</i> a	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>24</sup> 2/vaI.1: <i>c</i> <sup>2</sup> altered to <i>b</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-
<sup>35</sup> 8/B-Vn.1: <i>e</i> <sup>1</sup> altered to <i>c</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>411</sup> 12/Vn.1: <i>d</i> <sup>2</sup> altered to <i>b</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	x	-
<sup>11</sup> 12/Vn: note direct <i>d</i> <sup>2</sup> altered to <i>c</i> <sup>2</sup>	x	x	-	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>537</sup> 12/BC.1: <i>m</i> d added	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>663</sup> 7/Tham.1: <i>c</i> altered to A	-	-	-	-	-	-	x	x	-	-	-	-	-	-	-	-
<sup>764</sup> 15/B-Vn.1: <i>c</i> altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>64</sup> 15/B-Vn: note direct <i>g</i> altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>865</sup> 1/B-Vn.1: <i>g</i> altered to G	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>966</sup> 12/BC.2: <i>d</i> altered to B	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>1066</sup> 13/BC: 2nd time indicator added	x	x	x	x	x	x	x	x	x	-	x	x	-	-	-	-
<sup>1185</sup> 7/S.3: <i>e</i> <sup>2</sup> altered to <i>d</i> <sup>2</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>12102</sup> 5/BC.1: # to <i>g</i> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>13148</sup> 9/Albn.7-8: 'sleepy' altered to 'sleeping'	x	x	x	x	x	x	x	x	x	x	x	x	†	-	-	-
<sup>14160</sup> 19/VnII.1: <i>♭</i> added to <i>a</i> <sup>1</sup>	x	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
<sup>15160</sup> 20/Vn II.2: <i>♭</i> added to <i>a</i> <sup>1</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>16162</sup> 1/Apollo.3: <i>e</i> <sup>1</sup> altered to <i>f</i> <sup>1</sup>	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
<sup>17166</sup> 2/BC.3: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>18170</sup> 5/BC.1: A altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>19170</sup> 5/BC.3: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>20201</sup> 7/1st Nymph.3: # cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>21202</sup> 2/BC.1: <i>e</i> altered to <i>c</i>	x	x	x	x	x	x	-	x	x	x	x	x	x	-	-	-
<sup>232</sup> pg. wrongly numbered: 226 altered to 232	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>22236</sup> 5/B.1: <i>f</i> altered to <i>d</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>23239</sup> 5/BC.2: <i>b</i> altered to <i>a</i>	x	x	x	x	x	-	x	x	x	x	x	x	x	-	-	-
<sup>24246</sup> 9/BC.1-3: <i>cr</i> <i>a</i> altered to <i>m.</i> , <i>b</i> , <i>c</i> <sup>1</sup> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>25247</sup> 4/BC.1-3: <i>cr</i> <i>a</i> altered to <i>m.</i> , <i>b</i> , <i>c</i> <sup>1</sup> cancelled	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>26249</sup> 6/As: underlay <i>your</i> altered to <i>ye</i> (the)	x	x	x	x	x	+	x	x	x	x	x	x	x	-	-	-
<sup>27256</sup> 15/Vn.3: <i>b</i> <sup>1</sup> altered to <i>c</i> <sup>2</sup>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>28261</sup> 5/BC.3: <i>f</i> altered to <i>e</i>	x	x	x	x	-	x	x	x	x	x	x	x	x	-	-	-
<sup>29297</sup> 6/Ph.1: ledger line added through <i>b</i> <sub>♭</sub> <sup>1</sup>	-	x	-	-	-	x	x	-	-	-	-	-	-	-	-	-
<sup>30297</sup> 6/BC.1: figure # altered to <i>♭</i>	x	x	x	x	x	*	x	x	x	x	x	x	x	-	-	-
<sup>31299</sup> 6/BC.1-2: # added to figure 6, 6 added to #	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
<sup>32300</sup> 2/BC.1: <i>a</i> altered to <i>b</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	-	-	-
+ 'our' is not cancelled, but 'e' is written above.																
*# cancelled, no <i>♭</i> added																
†page is missing																

## EDITORIAL METHOD

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

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

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

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

# ALBION AND ALBANIUS

Ayres before the OPERA.

## PRELUDE

Louis Grabu

1

Violin

Viola I

Viola II

Viola III

Bass Violin\*

5

\*See Commentary

10

System 10: This system contains five staves. The top staff is in treble clef and features a complex melodic line with many beamed sixteenth and thirty-second notes. The four staves below it are in alto clef (C4 on the middle line) and provide harmonic support with various note values, including dotted rhythms and sixteenth-note patterns. The system concludes with a double bar line and a key signature change to one sharp (F#).

15

System 15: This system contains five staves. The top staff continues the melodic development with more complex rhythmic figures. The lower staves maintain the harmonic texture with steady eighth and sixteenth-note accompaniment. The system ends with a double bar line.

20

System 20: This system contains five staves. The top staff shows a change in melodic direction. The lower staves continue their accompaniment, with the bass staff featuring more active sixteenth-note patterns. The system concludes with a double bar line.

System 1, measures 25-28. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a complex melodic line in the top staff with many sixteenth and thirty-second notes, while the lower staves provide a harmonic accompaniment with longer note values.

System 2, measures 29-32. This system continues the musical piece. The top staff shows a melodic phrase that begins with a flat (B-flat) and includes a trill-like figure. The lower staves continue their accompaniment role with steady rhythmic patterns.

System 3, measures 33-36. The final system on this page. The top staff concludes with a half note. The lower staves also conclude their parts. The system ends with a double bar line. A small number '6' is visible at the bottom right of the system.

# RITORNEL

2

Violin

Viola I

Viola II

Viola III

Bass Violin

First system of musical notation, measures 25 to 30. 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 variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes. Measure numbers 25 and 30 are indicated above the top staff.

Second system of musical notation, measures 35 to 40. 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 similar notation to the first system, including various note values and rests. Measure number 35 is indicated above the top staff.

Third system of musical notation, measures 40 to 45. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music concludes with a double bar line. Measure numbers 40 and 45 are indicated above the top staff.

# AYRE

3

Violin

Viola I

Viola II

Viola III

Bass Violin

System 1 (Measures 18-23): This system contains measures 18 through 23. It features a treble clef staff and four 12/8 time signature staves. The key signature has two flats. Measure 18 is marked with a '20' above the treble staff. The music includes various note values such as eighth, quarter, and half notes, with some beamed eighth notes in measure 20. Measure 23 ends with a double bar line.

System 2 (Measures 24-31): This system contains measures 24 through 31. It features a treble clef staff and four 12/8 time signature staves. The key signature has two flats. Measure 24 is marked with a '25' above the treble staff. Measure 30 is marked with a '30' above the treble staff. The system concludes with a double bar line at the end of measure 31.

System 3 (Measures 32-37): This system contains measures 32 through 37. It features a treble clef staff and four 12/8 time signature staves. The key signature has two flats. Measure 35 is marked with a '35' above the treble staff. The music continues with various note values and rests, ending with a double bar line at the end of measure 37.

1. 2. 40

This system contains measures 35 through 40. It features five staves. Measures 35 and 36 are marked with first and second endings (1. and 2.) above the staves. Measure 40 is the first measure of the second system.

45

This system contains measures 41 through 45. It continues the musical notation from the previous system.

50

This system contains measures 46 through 50. It continues the musical notation from the previous system.

# ACT I

## OVERTURE

4

Violin

Viola I

Viola II

Viola III

Bass Violin

5

10

10

System 1, measures 15-18. The score is in 2/2 time with a key signature of one flat. Measure 15 is marked with a '15'. Measures 16 and 17 contain first and second endings, indicated by '1.' and '2.' above the staff. The system concludes with a repeat sign.

System 2, measures 19-24. The score continues in 2/2 time. Measure 20 is marked with a '20'. Measures 21, 22, and 23 feature a 'simile' instruction above the staff, indicating a repeat of the previous measure's pattern. The system ends with a repeat sign.

System 3, measures 25-30. The score continues in 2/2 time. Measure 25 is marked with a '25'. Measures 26, 27, and 28 feature a 'simile' instruction above the staff, indicating a repeat of the previous measure's pattern. The system ends with a repeat sign.

First system of musical notation, measures 25-28. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 25 starts with a half note G4, followed by a quarter note A4, and a half note B4. Measure 26 features a half note G4, a quarter note A4, and a half note B4. Measure 27 begins with a half note G4, followed by a quarter note A4, and a half note B4. Measure 28 starts with a half note G4, followed by a quarter note A4, and a half note B4. A rehearsal mark '30' is placed above the first staff at the beginning of measure 28.

Second system of musical notation, measures 29-32. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 29 starts with a half note G4, followed by a quarter note A4, and a half note B4. Measure 30 features a half note G4, a quarter note A4, and a half note B4. Measure 31 begins with a half note G4, followed by a quarter note A4, and a half note B4. Measure 32 starts with a half note G4, followed by a quarter note A4, and a half note B4.

Third system of musical notation, measures 33-36. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one flat (B-flat). Measure 33 starts with a half note G4, followed by a quarter note A4, and a half note B4. Measure 34 features a half note G4, a quarter note A4, and a half note B4. Measure 35 begins with a half note G4, followed by a quarter note A4, and a half note B4. Measure 36 starts with a half note G4, followed by a quarter note A4, and a half note B4. A rehearsal mark '35' is placed above the first staff at the beginning of measure 33.

40

45 *Slow*

50

# RITORNEL

5

[Violin I]

[Violin II]

Bass Continuo

3

5

$b6$

$\sharp$

$b$

$\sharp$

10

6

4

7

15

$\sharp$

20

$b$

$\sharp$

6

Detailed description of the musical score: The score is for a Ritornel, a short instrumental piece. It is written for Violin I, Violin II, and Bass Continuo. The time signature is 3/4. The key signature starts with one flat (B-flat) and changes to one sharp (F-sharp) at measure 10. The score is divided into four systems, each containing measures 5 through 20. The Bass Continuo part includes figured bass notation, such as '5', 'b6', and '4'. The Violin parts feature various melodic lines, including triplets and sixteenth-note passages. The score ends with a double bar line at measure 20.

# 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

$\flat 6$  4  $\flat 6$  4  $\flat 7$  3 6 4 3 4

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

10

# 6 5 #  $\sharp 6$  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 4

-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 #  $\flat$  #  $\sharp 6$  4 6 7 #

Viola I 30

Viola II

Viola III

Viola IV

AUGUSTA

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

HERMES

-round.

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 b5

40

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

# 4 4 # # 6 #6 b

45

50

Her - mes! pi - ty me!

THAMESIS

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

# 6 4 6 b 4 6

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

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

AUGUSTA 65

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

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

70

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

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

75

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

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

4 6 # # 6 6

80 85

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 6 7 6 7 b6 7 6 7 7 6 # 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 # b 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 7 5 # 6 6 4 #

AUGUSTA

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

120

C b 5 6

AUGUSTA

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

HERMES

What brought the wretch to this de -

6 # 6 # 5 # 6 4

125

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

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

# # 5 6 5 6 7 6

130

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

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

3 2 3 # #

135

Ah! 'tis too true, too

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

5 b6 6 7 #6 4 # #6

AUGUSTA

140

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

6 45 6

AUGUSTA

145

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

HERMES

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

C 3

AUGUSTA

My false - hood I de - plore.

HERMES

-pent?

THAMESIS

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

2 4 6

150 HERMES

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

THAMESIS

will her— tears sup - ply.

6 5

155

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

3

4 3

160

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

6 4 6 4 3

## 7

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

3

Bass Continuo & Bass Violin



15

We'll wash a - way the

We'll wash a - way the

We'll wash a - way the stain,

We'll wash a - way the stain,

7 6 # #

20

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

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

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

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

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 a 5-staff system. The first system consists of five staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes. The second staff is in bass clef and contains a similar melody. The third and fourth staves are also in bass clef and contain rhythmic accompaniment. The fifth staff is empty. The second system consists of four empty staves and one active bass staff at the bottom, which continues the melody from the first system. The page number 30 is written above the first staff of the first system.

35

We'll wash a-way the stain, That

We'll wash a-way the stain, That

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

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

40

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

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

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

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

45

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

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

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

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

50

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

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

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

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

# AYRE FOR MERCURY'S FOLLOWERS

8

Violin

Viola I

Viola II

Viola III

Bass Violin

1.

2.

15

20

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  $\flat 5$

AUGUSTA

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

HERMES

Re - sist, re - sist, and do not

$\flat$  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 #

The musical score is for a chorus piece titled 'CHORUS RESIST, AND DO NOT FEAR'. It is marked '9b' and '10'. The score includes staves for Violin, Viola I, Viola II, Viola III, Bass Violin, Soprano, Alto, Tenor, Bass, and Bass Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The Soprano part has the lyrics 'Re - sist, and do not fear; Re - sist, re - sist,'. The Alto part has the lyrics 'Re - sist, re - sist, and do not fear; Re - sist, re -'. The Tenor part has the lyrics 'Re - sist, re - sist, and do not fear; Re - sist, re -'. The Bass part has the lyrics 'Re - sist, re - sist, and do not fear; Re - sist, re -'. The Bass Continuo part has the notes #, b, #. The HERMES part has the lyrics 'fear.'.

15

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

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

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

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

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

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 - ry 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

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

20

DEMOCRACY 25

THAMESIS

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

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

# 6 6 4 # 6

5

ZELOTA 30

DEMOCRACY

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

-part, And me thy vic - tor know.

7 #6 # 6 6

ZELOTA

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

5 6 5 6

35 AUGUSTA

ZELOTA

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

4 6 5 6

\*

40 AUGUSTA 45

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

6 5 7  $\flat$   $\sharp$   $\sharp 5$  6 4  $\sharp$  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  $\flat$  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  $\sharp 6$  4  $\sharp$

AUGUSTA 65

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  $\sharp$

70

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

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

6

AUGUSTA 75

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

DEMOCRACY

Pull down her gates, expose her bare; I

THAMESIS

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

7 6

80

ZELOTA 85

I'll hold her fast to be em -

DEMOCRACY

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

4 # 6 4 #

-brac'd!

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

C 3

6 b5

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

11

Violin I

Violin II

ARCHON

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

Bass Continuo

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

3

40

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

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

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

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

2 3

7 #6

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

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

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

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

50

AUGUSTA

To

THAMESIS

To arms!

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

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

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

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

3 Bass Continuo

12

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

AUGUSTA

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

THAMESIS

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

ARCHON

I lead the

Bass Continuo

3

<sup>5</sup> HERMES

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

ARCHON

way.

#6

#

<sup>10</sup> HERMES

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

6

<sup>15</sup>

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

b5

6

<sup>20</sup> HERMES

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

ARCHON

What then re - mains for me?

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

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

C

2

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

Violin 65

Viola I

Viola II

Viola III & IV

ZELOTA

In vain I

Bass Continuo & [Bass Violin]

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

C

#

75

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

3

q

#6

4 6

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

3

6 6 # 6 #6 7 6

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 -

#6

90 AUGUSTA

-vo-tion.

HERMES

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

THAMESIS

-vo-tion.

C

3

4

#

HERMES

100

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

6

105

rious as - the Star of Morn-ing;

4

#

110

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

# CHORUS GODLIKE ALBION IS RETURNING

14

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 - - - -

15

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

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

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

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

- - - - - 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.

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 # # 6 6 #6

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

4 6 #4 #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

2 # 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

Violin

Viola I

Viola II

Viola III

Bass Violin

This block contains the first system of the musical score, covering measures 16 through 20. 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 sharp (F#) and the time signature is 2/2. Measure 16 begins with a repeat sign. Measure 17 contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 18 has a measure rest labeled '10'. Measure 19 includes a measure rest labeled '5' above the Violin staff. Measure 20 ends with a double bar line.

1.

2.

10

This block contains the second system of the musical score, covering measures 21 through 25. It continues with the same five staves. Measure 21 starts with a first ending bracket labeled '1.'. Measure 22 starts with a second ending bracket labeled '2.'. Measure 23 has a measure rest labeled '10'. Measure 24 and 25 continue the musical notation, ending with a double bar line.

15

20

This block contains the third system of the musical score, covering measures 26 through 30. It continues with the same five staves. Measure 26 starts with a measure rest labeled '15'. Measure 27 has a measure rest labeled '20'. Measures 28, 29, and 30 continue the musical notation, ending with a double bar line.

# RITORNEL

[illegible]

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

5

6

4

#

#

Jove! 'tis she That thun -

2

10

6

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

2

- ders more than thund'r - ing he;

15

#

#

#5

#

'tis she that thun - ders

20

5

6

25 JUNO

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

HERMES

more than thund'r - ing he.

C\*

4 #

JUNO

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

THAMESIS

Great queen of gath'r - ing clouds, Whose

h

THAMESIS

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

2

AUGUSTA

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

THAMESIS

dore thee.

\*See Commentary

AUGUSTA 45

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

JUNO 50

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

-dore thee.

JUNO 55

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

7 6 # 7 5 6 5 6

RITORNEL

[Violin I] 60

[Violin II]

-ware, And to his bed be true!

JUNO

Speak

JUNO

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

JUNO

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

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

6 4 5

85

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

90 95

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

100

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

6 6

# RITORNEL

[Violin I] 105 110

[Violin II]

115

[D.S. al Fine]

[D.S. al Fine]

[D.S. al Fine]

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

19

JUNO

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

Bass Continuo

Gay.

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

Gay.

15

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 - 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

1.

2.

15



First system of musical notation, measures 1-4. The score is written for five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a mix of eighth and quarter notes, with a key signature change to one sharp (F#) in the fourth measure.



Second system of musical notation, measures 5-8. The score continues with five staves. Measure 5 is marked with a '20' above the first staff. The music includes various rhythmic patterns and a key signature change to one sharp (F#) in measure 6.



Third system of musical notation, measures 9-12. The score continues with five staves. Measure 9 is marked with a '25' above the first staff. The system concludes with a first ending (marked '1.') and a second ending (marked '2.') in measures 11 and 12, respectively.

# CHORUS HAIL ROYAL ALBION, HAIL

21a

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Violin & Bass Continuo

The musical score is written for a chorus and instrumental ensemble. It features eight staves. The top four staves are for string instruments: Violin (treble clef), Viola I (alto clef), Viola II (alto clef), and Viola III (alto clef). The next four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The lyrics for the vocal parts are: "Hail, Roy - al Al - bion, hail; Hail, Roy - al Al - bion, hail." The bottom staff is for Bass Violin & Bass Continuo (bass clef). The time signature is 3/2. The key signature has one sharp (F#).

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

**21b**

[Violin I]

[Violin II]

AUGUSTA

Hail,

Bass Continuo

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 # 2 6

30

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

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

6 7 #6

35 40

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

diff' - ring 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

20

25

30

## SECOND AYRE

23

Violin

Viola I

Viola II

Viola III

Bass Violin

First system of musical notation, measures 30 to 35. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). Measure numbers 30 and 35 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

Second system of musical notation, measures 40 to 45. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). Measure numbers 40 and 45 are indicated above the top staff. The notation includes various note values, rests, and accidentals.

Third system of musical notation, measures 50 to 55. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature has one sharp (F#). Measure number 50 is indicated above the top staff. The notation includes various note values, rests, and accidentals.

55 60

This system contains measures 55 through 60. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including accidentals (sharps and naturals). The lower staves (alto, tenor, and bass clefs) provide harmonic support with various note values, including half notes and quarter notes. Measure 60 is marked with a '60' above the staff.

65 70

This system contains measures 65 through 70. The melodic line in the top staff continues with similar rhythmic patterns. The lower staves maintain the harmonic structure. Measure 70 is marked with a '70' above the staff.

75

This system contains measures 75 through 80. The musical notation follows the same format as the previous systems. Measure 75 is marked with a '75' above the staff.

# CHORUS HAIL, ROYAL ALBION, HAIL

24

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

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

Alto

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

Tenor

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

Bass

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

2

Bass Continuo

The musical score is for a chorus piece titled 'CHORUS HAIL, ROYAL ALBION, HAIL'. It is written for a full orchestra and a vocal quartet. The orchestration includes Violin, Viola I, Viola II, Viola III, Bass Violin, Soprano, Alto, Tenor, Bass, and Bass Continuo. The key signature is one sharp (F#) and the time signature is 2/2. The score begins at measure 24. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'Hail, Roy - al Al - bion, hail: Hail,'. The instrumental parts provide a harmonic and rhythmic accompaniment. The Bass Continuo part includes a figured bass line with a '2' above the first measure and a 'b' (flat) and a '#' (sharp) below the staff in later measures.

10

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

Roy - al Al - bion, hail;

6 4

15

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

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

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

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

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

20

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

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

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

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

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

25



This system contains five staves of music. The top staff is in treble clef, and the others are in alto and bass clefs. The music is in 3/4 time and features a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals, with a measure number '25' positioned above the second measure of the top staff.



This system contains five staves. The top three staves are empty, while the bottom two staves contain musical notation. The notation in the bottom staves continues the piece, featuring a bass clef and various note values and rests.

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

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

Sent from the gods to set us

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

#6 6 4 #

35

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

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

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

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

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;

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 55

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

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

free, From bond - age, Sent from the

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

6 6 #6

60

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

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

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

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

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

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

# 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

5

ZELOTA

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

DEMOCRACY

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

2

#6

35

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

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

U

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's isle was ours, Au-gu - sta stoop'd with all her state - ly tow'rs:

DEMOCRACY

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

PLUTO

lot.

C

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

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

Bass Continuo

10

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

15

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

20

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

3

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

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

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

29

**DEMOCRACY**

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

Bass Continuo

3 6 6

**ZELOTA** 10

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

**DEMOCRACY**

slain, To fill thy dark a - bode.

**ZELOTA** 15 20

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

**PLUTO**

My la - b'ring

6 6 7 5 6 5 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

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

6 b5 5 6 6 5 4 5 6

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

<sup>30</sup> DEMOCRACY  
Spare some to fling, Where they may sting The breast of Al - bion's King.

PLUTO

throw.

<sup>35</sup> ZELOTA  
Let jea - lou - sies so well be mix'd, That great Al - ban - nius be un - fix'd.

PLUTO

For - bear your vain at -

b 5 6 7 4 b

<sup>40</sup> PLUTO  
-tempts, for - bear! Hell can have no ad - mit - tance there; The peo - ple's fear will serve as

ZELOTA 45

PLUTO

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

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 b7 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 b 6 b5 b4 6 7 b6

60

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

C

2

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  $\flat 6$  6 6

35 40

ALECTO

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

PLUTO

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

6 7 6 7  $\flat 6$  6 6

# PRELUDE & SONG (*Pluto*) LET US LAUGH

31

Violin

Viola I

Viola II

Viola III

Bass Continuo  
[& Bass Violin]\*

\*See Commentary

20

System 1 (Measures 20-23): This system contains measures 20 through 23. The top staff (treble clef) begins with a sixteenth-note triplet in measure 20, followed by eighth notes. Measures 21 and 22 feature more complex rhythmic patterns with sixteenth and thirty-second notes. Measure 23 concludes with a half note. The bottom four staves (alto clef) provide harmonic support with a mix of quarter, eighth, and sixteenth notes, including some triplet figures.

25

System 2 (Measures 24-27): This system contains measures 24 through 27. Measures 24 and 25 show a continuation of the rhythmic motifs from the previous system, with the top staff featuring rapid sixteenth-note passages. Measures 26 and 27 provide a resolution with simpler note values and rests. The bottom staves continue their harmonic accompaniment throughout the system.

Violin I

Violin II

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 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

Violin

Viola I

Viola II

Viola III

Bass Violin

First system of musical notation, measures 1 through 5. The score is written for five staves: Treble, three Alto, and Bass. The key signature has one flat (B-flat). Measure 1 contains a whole rest in the Treble staff and a whole note in the Bass staff. A double bar line with repeat dots follows. Measures 2-5 show more complex melodic and harmonic development, with measure 5 marked with a '15' above the staff.

Second system of musical notation, measures 6 through 10. The notation continues across the five staves, featuring various rhythmic patterns and melodic lines. The Bass staff shows a prominent eighth-note pattern in measures 6 and 7.

Third system of musical notation, measures 11 through 15. The score continues with complex melodic and harmonic structures. Measure 11 is marked with a '20' above the staff. The system concludes with measure 15.

System 1, measures 25-28. The score is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, starting with a measure rest. The second staff (alto clef) provides harmonic support with quarter and eighth notes. The third staff (alto clef) continues the harmonic support. The fourth staff (alto clef) provides a steady bass line with quarter notes. The fifth staff (bass clef) contains a low bass line with half and quarter notes. A measure rest is present in the first staff at the beginning of the system.

System 2, measures 29-32. The score continues in 3/4 time with a key signature of one flat. The first staff (treble clef) features a more active melodic line with eighth and sixteenth notes. The second staff (alto clef) continues with quarter and eighth notes. The third staff (alto clef) provides harmonic support. The fourth staff (alto clef) continues the bass line. The fifth staff (bass clef) continues the low bass line. A measure rest is present in the first staff at the beginning of the system.

System 3, measures 33-36. The score continues in 3/4 time with a key signature of one flat. The first staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (alto clef) continues with quarter and eighth notes. The third staff (alto clef) provides harmonic support. The fourth staff (alto clef) continues the bass line. The fifth staff (bass clef) continues the low bass line. A measure rest is present in the first staff at the beginning of the system. The system concludes with a double bar line and first/second endings.

# CHORUS LET US LAUGH

33

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

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

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

Let us laugh——— at our woes, let us

Let us laugh,——— let us

3

The musical score is for a chorus piece titled 'CHORUS LET US LAUGH'. It is page 33 of a larger work. The score is written for a full orchestra and a vocal quartet. The orchestration includes Violin, Viola I, Viola II, Viola III, Bass Violin, Soprano, Alto, Tenor, Bass, and Bass Continuo. The key signature is one flat (B-flat) and the time signature is 3/4. 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 instrumental parts include a Bass Continuo part with a triplet of eighth notes marked with a '3' at the beginning of the first measure.

10

at our woes, let us laugh, let us

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

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

laugh, let us

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

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

#

b

30 35

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

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

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

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

Violin

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

40

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

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

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

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

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

60

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

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

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

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

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 (B-flat). The second and third staves are in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

The second system of the musical score consists of a single staff in treble clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

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

The third system of the musical score consists of a single staff in treble clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

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

The fourth system of the musical score consists of a single staff in treble clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

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

The fifth system of the musical score consists of a single staff in bass clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

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

The sixth system of the musical score consists of a single staff in bass clef with a key signature of one flat. The music is written in a 4/4 time signature and includes various rhythmic values such as quarter notes, eighth notes, and half notes.

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.

dou - ble; 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

Violin

Viola I

Viola II

Viola III

Bass Violin

10 1.

2.

15

20

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    b    b4    6    b5    b    6

6 5    b    b5    7 6 b    b    b    7    b 4 b



31 32 33 34 35

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

7 b5 b

36 37 38 39 40

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

b6 6 6 b b5 b

# 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

**C**

b q 6

<sup>45</sup> love suc-ceed by turns, One freez-es me, and t'o-ther burns, it burns. A-

**3**

5 q

<sup>50</sup> -way soft- love; thou foe to rest, Give hate the full pos-ses-sion of my

**C** **3** **C**

b q b4 6 5 6 4 4 3

<sup>55</sup> breast. Hate is the no-ble 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.

**C** **3**

b b7 q 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

3

# 6 5

4 #

20

ZELOTA

Re - li - gion shall thy bonds re -

DEMOCRACY

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

6 5 6 4 4

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

6 4 5 5

4 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

6 5

35

If they fall to re-

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

5 b4 6 3 4 b

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.

C 3

AUGUSTA

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

DEMOCRACY

Main-tain the seem-ing

DEMOCRACY 50

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

6 6 5 6 7 #6

55

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

5

ZELOTA 60

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

grieve.

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

6 5 b5

65

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

6 b 7 6 6

# MONOLOGUE (*Albion*)

37

## Prelude

ZELOTA

smile.

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

6 5

10

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

6

15

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

6

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

**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

**3**

b6 4 b

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

7 6 # 5 7

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

**C**

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

5

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

38

HERMES

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

Bass Continuo

4 4

4 6

10

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

3

HERMES

15

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

ALBION

What then must help-less Al-bion

C

7 6 4 4 4

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 b6

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.

b6

# DIALOGUE (*Albion, Albanus*)

39

ALBION

Bass Continuo

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

6

6

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

6

5

7

6

b

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

8

7

6

5

Viola I

Viola II

Viola III

Viola IV

ALBANUS

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

b6  
b

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  
4

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 6 b 5

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

25 3 4 C

b 7 6 b b 6 5 6 6

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

30 3 4 C

7 b6 b6 b

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

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

6 b5

40 *p* 45 *f*

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

3

44

50

mind; but ne - - - ver, but

55

ALBANIUS

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

ALBION

ne - ver from my mind.

ALBANIUS

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

60

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

ALBANIUS 65

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

ALBION

The ro - sy

6 b5 6

70

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

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

75

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

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

80

1. 2.

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

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

# RITORNEL

40

[Violin I]

[Violin II]

Bass Continuo

1. 2. 10

15

20

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

41

Viola I

Viola II

Viola III

Viola IV

APOLLO

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

Bass Continuo

7 6

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

Violin

Viola I

Viola II

Viola III

Viola IV

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

(Bass Violin & Bass Continuo) (Bass Continuo)

20

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

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

25

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

6 3  $\flat$ 4

30

e - qual. to the God of Day.

7 5 6 5  
3 4  $\flat$

SONG (*Thamesis*) OLD FATHER OCEAN

## Prelude

Recorder I

Recorder II

[THAMESIS]

Bass Continuo

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

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

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

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

-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

Violin

Viola I

Viola II

Viola III

Bass Violin

1. 2. 10

15 1. 2.

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

10

All the calm - er gales be -  
Bass Continuo

15

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

5 6 5 6

Detailed description: This block contains a musical score for measures 15 through 19. It features a vocal line with lyrics and a keyboard accompaniment. The vocal line starts with a rest in measure 15, then sings "friend thee, In thy pas" in measure 16, followed by a long rest in measure 17, "sage o'er" in measure 18, and "the" in measure 19. The keyboard accompaniment consists of a right hand with a melodic line and a left hand with a more active, rhythmic line. The key signature has one sharp (F#), and the time signature is common time (C). Fingerings 5 and 6 are indicated for the left hand in measures 15 and 16.

Violin I

Violin II

Viola I

Viola II

Viola III

20

main: Bass Continuo [& Bass Violin]

Ev' - ry Bass Continuo

Detailed description: This block contains a musical score for measures 20 through 24, featuring string and basso continuo parts. The parts are Violin I, Violin II, Viola I, Viola II, Viola III, and Bass Continuo. The string parts are in treble clef, while the Bass Continuo is in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). Measure 20 is marked with a '20'. The Bass Continuo part is labeled "main:" and "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

Violin

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

Violin 20 25

Viola I

Viola II

Viola III

Bass Violin

[NYMPH I]

Ye nymphs,

[NYMPH II]

Ye nymphs,

[TRITON]

Ye nymphs,

Bass Continuo

30

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

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

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

Bass Continuo

35

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

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

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

40 Recorder I

Recorder II

45

hon - our in the sea.

hon - our in the sea.

hon - our in the sea.

Recorder I

Recorder II

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

90 95

100

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 -

160 Violin

165

Viola I

Viola II

Viola III

Bass Violin

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

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

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

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

Bass Continuo

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

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

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

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

175 180

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

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

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

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

185

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

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

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

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

Violin

Viola I

Viola II

Viola III

Bass Continuo & Bass Violin

190

195 200

This system contains measures 195 through 200. The top staff (treble clef) features a complex melodic line with many sixteenth and thirty-second notes. The three middle staves (alto and bass clefs) provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The bottom staff (bass clef) has a simpler, more rhythmic line with dotted half notes and eighth notes.

205

This system contains measures 205 through 210. The melodic line in the top staff continues with intricate sixteenth-note passages. The middle staves maintain a steady harmonic accompaniment. The bottom staff shows a more active bass line with frequent eighth-note runs.

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 213. The melodic line in the top staff becomes more melodic and less technically dense. The accompaniment in the other staves continues with rhythmic patterns, adapting to the new key signature.

Recorder I 215 220

Recorder II

Violin I

Violin II

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

Detailed description: This system contains measures 215 through 220. Recorder I and II enter at measure 215 with a melodic line. Violin I and II play a rhythmic pattern of eighth and sixteenth notes. Viola I, II, and III, and Bass Violin are mostly silent. Bass Continuo provides a harmonic foundation with a series of half and quarter notes.

Recorder I 225

Recorder II

Violin I

Violin II

Bass Continuo

Detailed description: This system contains measures 225 through 230. Recorder I and II enter at measure 225 with a melodic line. Violin I and II play a rhythmic pattern of eighth and sixteenth notes. Bass Continuo provides a harmonic foundation with a series of half and quarter notes.

Recorder I 230 235

Recorder II

[NYMPH I]

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

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

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

6 6 6 6 7 6

240

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

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

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

6 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 -

6 4 6 6 6 6 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

265

270

275 Violin 280

Viola I

Viola II

Viola III

Bass Violin

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Continuo

285

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

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

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

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

290

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

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

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

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

295

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

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

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

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

300 Violin

Viola I

Viola II

Viola III

Bass Violin & Bass Continuo

305

310

This system contains measures 310 through 314. It features a five-staff arrangement with a treble clef on the first staff and four bass clefs below. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests. Measure 310 starts with a treble staff entry, followed by four bass staves. The system ends with measure 314.

315 320

This system contains measures 315 through 324. It continues the five-staff arrangement. Measure 315 has a treble staff entry. Measures 320 and 321 contain whole rests in the treble staff. The system ends with measure 324.

325 330

This system contains measures 325 through 334. It continues the five-staff arrangement. Measure 325 has a treble staff entry. Measures 330 and 331 contain whole rests in the treble staff. The system ends with measure 334.

335

This system contains measures 335 through 340. It features five staves: a single treble staff and four 12/8 time signature staves (two alto and two bass). The music is written in a key with one flat. Measures 335-339 show a steady eighth-note accompaniment in the lower staves, while the upper staves have a more active melody. Measure 340 begins with a melodic flourish in the top staff.

340

This system contains measures 340 through 345. The arrangement continues with the same five-staff structure. Measures 340-344 maintain the eighth-note accompaniment and active upper melody. Measure 345 introduces a key change, indicated by a double bar line and a key signature change to two flats.

345 350

This system contains measures 345 through 350. The music is now in a key with two flats. Measures 345-349 continue the eighth-note accompaniment and active upper melody. Measure 350 features a melodic flourish in the top staff, similar to the one at the start of the previous system.

355

This system contains measures 355 through 360. It features five staves: a single treble staff at the top, followed by three staves with a 12/8 time signature, and a single bass staff at the bottom. The music is written in a key with one flat (B-flat). Measure 355 is marked with a rehearsal number. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

360 365

This system contains measures 360 through 365. It features five staves: a single treble staff at the top, followed by three staves with a 12/8 time signature, and a single bass staff at the bottom. The music continues in the same key and style as the first system. Measure 360 is marked with a rehearsal number, and measure 365 is also marked with a rehearsal number. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

# CHORUS SEE THE GOD OF SEAS ATTENDS THEE

46

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Violin & Bass Continuo

2

The first system of the score features a piano accompaniment consisting of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first staff begins with a five-measure rest, indicated by a '5' above the staff. The accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The first vocal line is written on a single staff in treble clef. It begins with a five-measure rest, followed by a half note G4 and a quarter note A4 in the final measure.

train;

All the

The second vocal line is written on a single staff in treble clef. It begins with a five-measure rest, followed by a half note G4 and a quarter note A4 in the final measure.

train;

All the

The third vocal line is written on a single staff in treble clef. It begins with a five-measure rest, followed by a half note G4 and a quarter note A4 in the final measure.

train;

All the

The fourth vocal line is written on a single staff in bass clef. It begins with a five-measure rest, followed by a half note G3 and a quarter note A3 in the final measure.

train;

All the

The second system of the score features a piano accompaniment consisting of a single staff in bass clef. The music continues from the first system, with various rhythmic patterns and rests.

10

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

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

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

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

15 20

pas - sage o'er — the main:

- sage o'er the main:

- sage o'er the main:

o'er — the main:

25

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

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

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

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

[illegible]

35

plain;

plain;

plain;

plain;

40

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

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

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

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

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.

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

50

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

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

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

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

ENTR'ACT  
AN AYRE FOR THE GOD OF THE WATERS

47

Violin

Viola I

Viola II

Viola III

Bass Violin

1. 2. 10

15 1. 2.

*Finis Actus Secundus*

# ACT III

## PRELUDE

48

[Violin I]

[Violin II]

Bass Continuo

10

15

20

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 Continuo

10

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

6 b5

15

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

3 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.

ALBION

-sa-ken, and of hopes be - reft. 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!

55

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

60

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

65

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

# CHORUS TO RULE BY LOVE

50

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Violin & Bass Continuo

10

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

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

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

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

15

20

'Tis fa - tal to be good.

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

40

ACACIA

Your fa - ther Nep -

ALBION

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

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

good, 'Tis fa - tal to be good.

Bass Continuo

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 2 2 4 #3

# AYRE FOR THE TRITONS

51

Violin

Viola I

Viola II

Viola III

Bass Violin

System 1 of a musical score, measures 15-20. 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 time signature is 3/4. Measure 15 is marked with a '15' above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

System 2 of a musical score, measures 20-25. 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 time signature is 3/4. Measure 20 is marked with a '20' above the staff. The system concludes with a double bar line. Below the bottom staff, there is a measure rest symbol consisting of a diamond shape with the number '6' and a sharp sign (#6).

# MINUET

52

A musical score for the song "The Rose Tree". The score is written for five staves: Treble Clef (Soprano), Alto Clef (Alto), Tenor Clef (Tenor), Bass Clef (Bass), and a fifth staff (likely a second Bass or a specific instrument). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a first ending (marked "1.") and a second ending (marked "2."). The melody is primarily in the Treble Clef, with accompaniment in the other staves. The lyrics "The Rose Tree" are written below the Bass staff.

# MINUET

53

[NEREID 1]

5

1. From the low pal - ace of old Fa - ther— O - cean, Come we in pi - ty your

[2. Ev - 'ry nymph of the flood, her tres - ses— rend - ing, Throws off her arm - let of

[NEREID 2]

1. From the low pal - ace of old Fa - ther O - cean, Come we in pi - ty your

[2. Ev - 'ry nymph of the flood, her tres - ses rend - ing, Throwsoff her arm - let of

3

Bass Continuo

1. 2. 10

cares to de - plore; -plore; Sea - rac - ing dol - phins are train'd for our  
 pearl in the main; main; Nep - tune in an - guish his charge un - at -

cares to de - plore; -plore; Sea - rac - ing dol - phins are train'd for our  
 pearl in the main; main; Nep - tune in an - guish his charge un - at -

6 4 # 4 # 4 6 4 b

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.]

6 b

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

3

3

6

10

- - - 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;

C

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

2

C

2

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 2 C 2

6 8 6 4 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

DEMOCRACY <sup>45</sup>

To make him great, we scorn'd his roy - al sway;

TYRANNY

made his friends our prey; And to con-firm his

6

<sup>50</sup>

Tin - crease his store, We kept him poor;

crown; we took his heir a - way. And when to wants we had be -

6 b 6

<sup>55</sup> TYRANNY

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

6 b5

<sup>60</sup> ASEBIA

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

C 2

ASEBIA <sup>65</sup>

he was sick at heart.

ZELOTA

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

#6 6 7 #6

ZELOTA

70

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

# 6 b5 6 #6

ASEBIA

75

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

ZELOTA

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

3 6 4 #3

80

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

Then let the masque be -

C

ZELOTA

85

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

3

# AYRE FOR THE BOYS IN WHITE

55

Violin

Viola I

Viola II

Viola III

Bass Violin

5

10

1.

2.

15

20

25

u

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 2

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

2

5



First system of a musical score in 13/8 time, key of D major. The system consists of five staves. The top staff is a treble clef, and the bottom four are bass clefs. The music features a repeating eighth-note pattern in the bass staves and a more complex melody in the treble staff. A double bar line with repeat dots is present after the fifth measure.



Second system of the musical score, continuing from the first. It also consists of five staves. The notation continues with the same rhythmic and melodic patterns. A double bar line with repeat dots is present after the fifth measure.



Third system of the musical score, continuing from the second. It consists of five staves. The notation continues with the same rhythmic and melodic patterns. A double bar line with repeat dots is present after the fifth measure.

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 #

40 ASEBIA 45

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

Fall

TYRANNY

Fall on;

3 4 7 4 3

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

System 1 of the musical score, measures 1 through 10. The score is written for five staves: Treble, and three Bass staves. The key signature is one sharp (F#) and the time signature is 3/8. Measure 10 is marked with a '10' above the staff.

System 2 of the musical score, measures 11 through 18. The score continues on the same five-staff format. Measure 15 is marked with a '15' above the staff. Measures 17 and 18 are marked with first and second endings, indicated by '1.' and '2.' above the staff.

System 3 of the musical score, measures 19 through 24. The score continues on the same five-staff format. Measure 20 is marked with a '20' above the staff.

25 30

35 40

7 2 6 5

60

RECITATIVE (*Albion, Acacia*)

ALBION

ACACIA

Fac - tions

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

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

But is not yon - der Pro - teus

It is; and in it lies the God — a -

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

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

He knows the past, And can re -

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

—solve the fu - ture too.

Bass Continuo

7 3 6 4 5

10

2

6

15

3

20

4

# PRELUDE

61

Violin

Viola I

Viola II

Viola III

Bass Violin  
[Bass Continuo]\*

10

15

6 4 #

\*See Commentary

20 25

This system contains measures 20 through 25. It features five staves: a treble staff and four bass staves. The music is in 3/4 time with a key signature of one flat (B-flat). Measures 20-24 are characterized by rapid sixteenth-note passages in the treble and bass staves, while the inner staves provide harmonic support with eighth and quarter notes. Measure 25 begins with a half-note rest in the treble staff, followed by a half-note chord in the bass staves.

30

This system contains measures 30 through 34. The notation continues with five staves. Measures 30-33 show a continuation of the rhythmic patterns from the previous system, with intricate sixteenth-note figures in the outer staves. Measure 34 concludes the system with a half-note rest in the treble staff and a half-note chord in the bass staves.

35

This system contains measures 35 through 40. It consists of five staves. Measures 35-39 feature complex sixteenth-note passages in the treble and bass staves, with the inner staves providing harmonic accompaniment. Measure 40 ends the system with a half-note rest in the treble staff and a half-note chord in the bass staves.

40

b # 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

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

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15

First system of a musical score. It consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The four staves below are in alto clef (C-clef on the third line) with a key signature of one flat. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. A measure number '20' is written above the top staff in the fourth measure.

Second system of the musical score, continuing from the first. It also consists of five staves with the same clef and key signature. The notation includes various rhythmic patterns and rests. A measure number '25' is written above the top staff in the fourth measure.

Third system of the musical score, continuing from the second. It consists of five staves with the same clef and key signature. The notation includes various rhythmic patterns and rests. A measure number '30' is written above the top staff in the fourth measure.

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

DEMOCRACY

all dis - pers'd and gone; We, brave re - pub - lic souls re - main:

ZELOTA

And 'tis by us that

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 42

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

DEMOCRACY 50

shown? Na-ture's a-larm'd, And fires are arm'd,

6 6 7 6

ZELOTA 55

What help, when jar - - -

DEMOCRACY

To guard the sa-cred throne.

3 4 6 7 6 6

ZELOTA 60

- ring e-le-ments con-spire, To pu-nish our au-da-cious crimes, Re-treat be-

5 6 4 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

2

#6

ALBION

75

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

2

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 b

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\*

5

Bass Recorder\*

Bass Violin

\*See Commentary

10

Bass Recorder

15

20

Bass Violin Bass Recorder *sim.*

6

25

*tutti*

30

Musical score for measures 30-33. The score consists of eight staves. The first four staves are grouped by a brace on the left. The first two staves are treble clef, and the next two are also treble clef. The fifth staff is a 12/8 time signature. The sixth, seventh, and eighth staves are bass clef. The music is in B-flat major. Measures 30-33 show various melodic and harmonic developments across the staves.

Continuation of the musical score for measures 34-37. The score consists of eight staves. The first four staves are grouped by a brace on the left. The first two staves are treble clef, and the next two are also treble clef. The fifth staff is a 12/8 time signature. The sixth, seventh, and eighth staves are bass clef. The music is in B-flat major. Measures 34-37 show various melodic and harmonic developments across the staves.

35 40

Musical score for measures 35-40. The score is written for a grand piano with four staves (treble and bass clefs, each with two staves). The key signature is one flat (B-flat). The melody is primarily in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides a steady accompaniment with eighth and quarter notes. Measure 40 ends with a repeat sign.

Continuation of the musical score from the previous system. It covers measures 41-44. The right hand continues the melodic line with various intervals and slurs. The left hand maintains the accompaniment pattern. The key signature remains one flat. The system concludes with a repeat sign 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

Violin

Viola I

Viola II

Viola III

Bass Violin

10

15

20

25

1.

2.

b

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

68

VENUS

But a - bove all hu-man bless-ing, Take a war-like loy-al bro-ther, Ne-ver prince had such a -

Bass Continuo

4

10

-no-ther; Con - duct, cour - age, truth ex - press-ing, All he-ro - ic worth — pos - sess-ing.

15

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

But a - bove all hu - man bless - ing, Take a war - like loy - al

Alto

But a - bove all hu - man bless - ing, Take a war - like loy - al

Tenor

But a - bove all hu - man bless - ing, Take a war - like loy - al

Bass

2

But a - bove all hu - man bless - ing, Take a war - like loy - al

Bass continuo

4

20

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

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

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

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

♭ #

25

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

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

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

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

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

# ENTRY OF HERO'S

69

Violin

Viola I

Viola II

Viola III

Bass Violin

10

1.

2.

15

20

# RITORNEL

70

Violin I

Violin II

Bass Continuo

2

5

10

15

20

# 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

**VENUS**

What stars a -

**APOLLO**

met, Sur - pris - ing news I bear: Al - bion the Great Must change his seat, For he's a - dopt - ed there.

# 6 4 # # # 4 4 #

**VENUS**

—bove shall we dis - place? Where shall he fill a room di - vine?

**NEPTUNE**

De - scend - ed from the sea - god's race, Let

6 b5 b7 4 3 #

**APOLLO**

No, not by that tem - pes - tuous sign, Be - twixt the Bal - ance and the

**NEPTUNE**

him by my O - ri - on shine.

6 #6

APOLLO

25

Maid; The just, Au - gust, And peace - ful shade, Shall shine

2

# #6 5 6 b

30

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

45

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!

20 25

O thou who mount'st th'e - the-real throne! Be kind and hap - py to thy

30

own, Be kind and hap - py to thy own. Now Al-bion is come, The peo-ple o'th' sky Run

35 40

gaz - ing, and cry, Make room, make room, Make

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.

2 (Bass Continuo & Bass Violin)

7 b6 b7 6 7 6 5 #6

Violin

Viola I

Viola II

Viola III

Bass Violin

85

Now Al - bion is

Now Al - bion is

Now Al - bion is

Now Al - bion is

Bass Continuo

3

90

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

come, The peo - ple o'th' sky Run\_\_\_\_\_

95

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

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

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

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

100 105

Musical score for measures 100-105. The score consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The other four staves are in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. The music includes various notes, rests, and accidentals.

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

First vocal line of the lyrics: -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.

Second vocal line of the lyrics: -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.

Third vocal line of the lyrics: -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.

Fourth vocal line of the lyrics: -ty; Make room, make room, Make room, for our new de - i - ty.

Fifth vocal line of the lyrics: -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.

The musical score for the recitative 'Venus' is written for a single voice and a Bass Continuo. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system begins with a measure rest for the voice, followed by the lyrics 'Be - hold what tri - umphs are pre - par'd, to grace Thy glo - rious'. The second system continues with 'race, Where love and hon - our claim an e - qual place; Al - rea - dy are they fix'd by'. The third system concludes with 'fate, And on - ly rip'n - ing a - ges wait.' The Bass Continuo part provides a harmonic foundation with various figured bass notations, including 'C', '3', and '#4'.

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

74

Violin

Viola I

Viola II

Viola III

Bass Violin

The musical score for the 'Prelude, Song (Fame) & Chorus' is written for a string ensemble consisting of 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. The score is divided into five systems. The first system begins with a measure rest for the Violin, followed by the lyrics 'RENOWN, ASSUME THY TRUMPET'. The subsequent systems continue the musical development. The Violin part features a melodic line with a five-measure rest (marked '5') in the fourth system. The Viola parts provide harmonic support, and the Bass Violin part includes a three-measure rest (marked '3') in the first system.

10

15 20

25

FAME

Re - nown, as - sume— thy

Bass Continuo

30

trum - pet! From pole\_\_\_\_\_ to pole,\_\_\_\_\_ re - sound - ing

35

40

Great Al - bion's name; Great Al - bion's name shall be The theme\_\_\_\_\_ of

### Chorus

Violin

Viola I

Viola II

Viola III

Bass Violin

FAME

fame.

Soprano

Re - nown, as - sume\_\_\_\_\_ thy trum - pet! From pole\_\_\_\_\_

Alto

Re - nown, as - sume\_\_\_\_\_ thy trum - pet! From pole to

Tenor

Re - nown, as - sume\_\_\_\_\_ thy trum - pet! From pole to

Bass

Re - nown, as - sume\_\_\_\_\_ thy trum - pet! From pole\_\_\_\_\_ to

3

Bass Continuo

45

50

\_\_\_\_\_ to— pole, \_\_\_\_\_ re - sound - ing Great Al - bion's name,

pole, From pole \_\_\_\_\_ to pole, re - sound - ing Great Al - bion's

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

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

55

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

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

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

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

Violin 60 65

Viola I

Viola II

Viola III

Bass Violin

Bass Continuo

This block contains the musical notation for measures 60 through 65. The Violin part (treble clef) features a melodic line with a key signature change to one sharp (F#) at measure 64. The Viola I, II, and III parts (alto clef) provide harmonic support with various rhythmic patterns. The Bass Violin and Bass Continuo parts (bass clef) play a more active, rhythmic role, often with sixteenth-note patterns.

70 75

FAME

The theme of Fame shall be

This block contains measures 70 through 75. Measures 70-74 show instrumental accompaniment for the vocal entry. At measure 75, the vocal line enters with the word "FAME" on a long note. The lyrics "The theme of Fame shall be" are written below the vocal line. The instrumental parts continue to provide accompaniment, with the Bass Violin and Continuo showing more complex rhythmic figures.

80

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

85

*All.*

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

90 95

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

The theme of Fame shall

great Al - bion's name.

100

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

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

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

105

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

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

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

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

110 115

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

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

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

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

120

Fine

Fine

Fine

Fine

Fine

Fine

FAME

Re -

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

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

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

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

Fine

125 FAME

-cord the Gar - ter's glo - ry, Re -

- ry, Re -

135

-cord the Gar - ter's glo - ry, And

- ry, And

140

swell th'im - mor - tal sto - ry With songs of Gods, and fit for Gods to hear; And

140 141 142 143 144

145

swell th'im-mor - tal sto - ry With songs of Gods, and fit for Gods to hear.

Re -

Re -

Re -

Re -

5 6 6 7 6 5

145 146 147 148 149 150 151 152 153 154

## NOTES ON THE COMMENTARY

## COMMENTARY

### 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
sbr	semibreve
m	minim
cr	crotchet
q	quaver
sq	semiquaver
cr.	dotted crotchet (etc.)
cr-rest	crotchet rest

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

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

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

### Variant Readings

#### Ayres before the Opera

##### 1 Prelude

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

20.B-Vn.6:  $q$ ; dot added in brown ink<sup>1</sup>

35: double bar-line flanked by dots

##### 2 Ritornel

2.VaI.1:  $c^2$  cancelled in brown ink,  $b^1$  substituted<sup>2</sup>

27.VaII.2:  $q$ .

28.B-Vn.1:  $e^1$  cancelled in brown ink,  $c^1$  substituted<sup>3</sup>

42.VaIII.3:  $b$

#### ACT I

##### 4 Overture

19.Vn.4:  $q$

34.Vn.1:  $d^2$  cancelled in brown ink,  $b^1$  substituted<sup>4</sup>

35-40.VaII: clef printed a third low

**6 Recit.** (Her., Aug., Tham.): 'Thou glorious fabric'

32.Aug.2: underlaid 'when'

46.Aug., Tham., BC: single bar-line

57.Tham.2-4: underlaid 'resolving'

123.Her.4: 'thee,' in word-book

**7 Chorus:** 'We'll wash away the stain'

5.S,T,B.1: underlaid 'stains'

17.A.5:  $q f^1$  (cf. VaI & II)

**9a Recit.** (Her., Aug.)

8: no double bar-line

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

19.Vn,VaI-III,S,A,T,B: double bar-line flanked by dots; BC: single bar-line

**10 Recit.** (Dem., Aug., Zel., Tham.): 'Nymph of the city'

9.Zel: stave endorsed with 'Zealota'

12.BC.1: *m* d added in brown ink<sup>5</sup>

14-8.BC: sharp in k-s printed a third high

20.Tham.1: *q* tied to *sq*

37: No t-s change. **C** was established in bar 33 and no further t-s is given until the redundant **C** in bar 87. This suggests that a t-s of **2** has been accidentally omitted. The predominance of the crotchet as the primary syllabic beat beginning in bar 37, as opposed to the quaver in the preceding 4 bars, suggests bar 37 as the point of omission.

39.BC.1: *b* in some source copies (see Table of Manuscript Corrections)

89.BC: single bar-line

**11 Song** (Archon): 'From the Caledonian shore' and **Chorus**: 'Hark the peals the people ring'

53.Vn,Val-III,S,A,T,B: double bar-line flanked by dots; Aug., Tham., BC: single bar-line

**12 Recit.** (Aug. Tham. Arch. Her.): 'To Arms'

24: single bar-line

**13 Scena** (Her., Dem., Zel, Aug., Tham.): 'Take my caduceus'

5.Her.1: *m* tied to *m*

14-15.Her: underlaid 'assistants'

16-41, 59-68: No indication of a B-Vn entry with the full string section in bar 16 and later in bar 59. This is surely an omission and the B-Vn should double the BC.

68.Zel, BC: single bar-line

79.BC.1: *#* to fig. 6

112: bar left incomplete, no bar-line in source

**15 Song** (Her.): 'Haste away, loyal chief' and **Song** (Tham.): 'Medway and Isis'

33.Tham.1: *c* cancelled in brown ink, A substituted<sup>6</sup>

**16 Ayre for the Mariners**

8: repeat mechanism editorial

9.B-Vn.1: *c* cancelled in brown ink, G substituted<sup>7</sup>

9.B-Vn.2: *g* cancelled in brown ink, G substituted<sup>8</sup>

**17 Ritornel**

5.VnII.1: *sb*.

11.BC.1: 5 missing from the figured *#* above BC stave

12.BC.2: *d* cancelled in brown ink, B substituted<sup>9</sup>

13-14.BC: 1st- and 2nd-time repeat mechanism added in brown ink<sup>10</sup>

**18 Recit.** (Her., Juno): 'The clouds divide', **Ritornel** and **Song** (Iris): 'Albion by the nymph attended'

26: t-s **C**. This appears to be an error since the crotchet continues to be the primary syllabic beat. **C** should appear as the t-s in bar 29 where the quaver becomes the primary syllabic beat.

80-103: Iris's song consists of two verses in the printed word-books, separated by the stage direction 'Retornella'. There is no indication of a second verse in the printed score, nor any repeat marking at the end of the song or the following Ritornel, though the latter ends with a double bar-line. The first verse of Iris's song is sufficient to answer Juno's request for news. However, Juno's subsequent lines 'Why stay we here' make better sense if the second verse of Iris's song is included, thus the second verse is given in square brackets in this edition. According to the word-book, the first verse was followed by the Ritornel and then the second verse.

103: single bar-line

**19 Recit.** (Juno, Iris, Her., Aug., Tham.) 'Why stay we here' and

**Duet** (Aug., Tham.): 'The Royal Squadron marches'

66: bar left incomplete, no bar-line

**20 Marche**

12-13: Repeat mechanism original; source supplies both bars (first three beats only in bar 12)

**21a Chorus**: 'Hail Royal Albion'

4: bar left incomplete, no bar-line

**21b Ritornel and Duet** (Aug., Her.):  
'Hail Royal Albion'  
40: bar left incomplete, no bar-line

**23 Second Ayre**  
16: double bar-line  
69.Vn.2: *cr*  
79: single bar-line

**24 Chorus:** 'Hail Royal Albion'  
14.S.3: e<sup>2</sup> cancelled in brown ink, d<sup>2</sup> substituted<sup>11</sup>  
19.BC.4: *cr*  
38.T.2: c<sup>1</sup>  
41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance **45** and **74**.

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

## ACT II

**27 Recit.** (Pluto, Zel., Dem.):  
'Infernal offspring of the night'  
12.BC.1: ♭ appears under fig. 5 in source  
47,48.Pluto.4: underlaid 'ye'  
66: t-s printed 8/3  
78.Zel.1: *m* tied to *m*  
78.Dem.1: *m* tied to *m*  
94.Zel, Dem.3: underlaid 'time'  
97.Dem.2: d<sup>1</sup>  
103: single bar-line

**28 Song** (Pluto): 'I wonder'd how of late'  
1.Pluto.1-2: underlaid 'wonder'  
18.BC.1: ♯ to g cancelled in brown ink<sup>12</sup>  
26.VnII.1: f<sup>2</sup>  
41.Pluto, BC: single bar-line

**29 Recit.** (Dem., Zel., Pluto, Alec.):  
'Were Commonwealth'  
41.Pluto.4: *q*  
52.Alec.4: *q* tied to *sq*  
52.Alec.6: ♯ to e  
54.BC: fig. 6 5 6. The type-setter probably mistook ♭ for 6.  
75: single bar-line; the t-s, 8/3 is the same as that used in the following

song, though both here and in the song there are three crotchet beats to the bar. The rhythmic pattern of the song suggests a fast tempo, and the metre 8/3, instead of being a mistake (as in **27**, bar 66), may signal a fast tempo.

**30 Duet** (Pluto and Alec.): 'Take him, make him'  
1: t-s 8/3, see **29**, bar 75 above  
25.BC.2: fig. 5 (cf. BC bar 33)  
27.BC.2: fig. ♯ (cf. BC bar 37)  
40: single bar-line

**31 Prelude and Song** (Pluto): 'Let us laugh'  
A single Bass line appears in this movement, labelled 'The Bass Continued'. The Prelude is unfigured (as is the one entrance for full orchestra in the song) and there is an empty staff for 'Pluto' throughout the Prelude. In all other ways this Prelude is similar to the 5-part Preludes that flank Proteus's accompanied recit. in Act III and which do not bear the designation 'The Bass Continued', though one contains three figures. A B-Vn surely plays in the Prelude (and doubles the BC in the full orchestra passage in the song). It may be appropriate for the BC to remain silent until the entry of the voice in bar 26.  
29-30.BC.7-1: slur  
34-5.BC.6-1: slur  
36.BC.1&3: figs. 7, 6 appear here but obviously belong to the next bar.  
38-9.BC.6-1: slur  
50.Pluto.1: *m*  
51.Pluto.1: *cr* tied to *cr*  
51.BC.2: *cr* A  
94: single bar-line

**32 Ayre for the Devils**  
8-11.VaI: clef misprinted a third high.  
33-34: Repeat mechanism original; source supplies both bars (*m.* only in bar 33).

**33 Chorus:** 'Let us laugh'  
4.A.2: a<sup>1</sup> (cf. VaII bar 4)  
10-11.VaIII.6-1: slur

### 34 Second Ayre for Devils

11-14: Repeat mechanism editorial.  
In the source a double bar-line flanked by dots is positioned after the first beat of bar 12, followed immediately by the second beat of bar 14.

27-28 Final note in all parts is *m.* tied to *cr*, but there is no bar-line before the *cr*. A repeat mark follows final *cr* in all parts.

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

6: single bar-line

7-60. Vn, BC: k-s 3 flats; other parts 2 flats.

38.BC.4: fig.  $\sharp \sharp 4$

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.  $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$

67.BC.1: fig. 7; single bar-line

### 37 Monologue (Albn): 'Then Zeal and Commonwealth'

14.Albn.7-8: underlay 'sleepy' altered to 'sleeping' in brown ink<sup>13</sup>

18.BC: figs. 6 5

41: single bar-line

### 38 Recit. & Song (Her.): 'Delude the fury of the foe'

33.BC: single bar-line

### 39 Dialogue (Albn, Albs): 'Shall I to 'suage'

1.Alb.4-5: word-book reads

't'assuage'

19.Albs.3: *cr* tied to *q*

19.BC.5: fig. 5

23.BC.1: fig. 5 6

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

75.BC.4: *cr*

### 40 Ritornel

5.VnII.1:  $\flat$  added in brown ink<sup>14</sup> A

6.VnII.2:  $\flat$  added in brown ink<sup>15</sup>

### 41 Song (Apollo): 'All hail! ye royal pair!'

6.Apollo.3: e $\flat$ <sup>1</sup> altered to f<sup>1</sup> in brown ink<sup>16</sup>

6.BC.1: *sbr*

8.Apollo.3: d $\sharp$ <sup>1</sup>

8.BC.2: *sbr*

14-21.Apollo:  $\flat$  to e in key-signature printed a third low

21.VaII.3: *q*

### 42 Song (Tham.): 'Old father ocean'

In the source, this song is allocated to NEPTUNE; the word-book correctly assigns these lines to THAMESIS

7.BC.5: A

25.BC.3: e cancelled in brown ink, c substituted<sup>17</sup>

### 44 Song (Tham.): 'See! the God of seas attends thee'

2-3.Tham: underlaid 'Gods', 'attend'

4.Tham.2: underlaid 'and'

5-10, 17-22, 33-41: Though not specified in the source, the B-Vn should play (doubling BC) in all passages in which the full string section plays. See 13 and 31 above.

22.BC.1: A cancelled in brown ink, c substituted<sup>18</sup>

22.BC.3: e cancelled in brown ink, c substituted<sup>19</sup>

### 45 Chacon

67.Ten.2: a (cf. VaIII)

68.Ten.1: b (cf. VaIII)

113-114: word-book reads 'Sports and Pleasures'; Grabu probably chose to replace this with 'Pleasure, pleasure' to make the text easier to sing; see also bars 157-8.

133-4.2-1: underlaid 'No billows'; see also bars 177-8.

140.Triton.1: *cr* B

140-1.4-1: Word-book reads 'you again'

157: Vn entry undesignated.

Throughout the source the instruments share the same stave, usually endorsed with the necessary designations. The entry of the B-Vn, Va II & III, and the change on the Recorder II stave to the Va I clef indicate that violins should enter here. 157-8: word-book reads 'Sports and pleasures'

158-165.Ten.: clef printed a fifth low.

177-8.2-1: underlaid 'No billow'  
 181.Vn.3: f<sup>#2</sup>  
 213.BVn.1: *m*.  
 230.1<sup>st</sup> Nymph: # to e<sup>b2</sup> cancelled in brown ink<sup>20</sup>  
 233.BC.1: e cancelled in brown ink, c substituted<sup>21</sup>**A-F, H-M**  
 240.1-2: underlaid 'pleasures'  
 288.1-2: underlaid 'pleasures'

**46 Chorus:** 'See the God of seas attends thee'

1-2: underlaid 'Gods', 'attend'

14-15.VaII.6-1: slur

15.B, B-Vn&BC.5-6: slur

31. B, B-Vn&BC.7-8: slur

#### **47 Entr'act**

The reprise of an Ayre for the Gods of the Rivers is not printed in the source, but is indicated by an instruction: 'The Ayre for the Gods of the Floods is to be played betwixt the Act'.

### **ACT III**

#### **49 Monologue (Albn) and Recit.**

(Albn, Ac.): 'Behold, ye pow'rs!'

9.BC.5-6: *q A*

67: Single bar-line

**50 Chorus:** 'To rule by love' & **Recit.**(Albn, Ac.): 'But see what prodigies are these'

5.B.1: f cancelled in brown ink, d substituted<sup>22</sup>

28.BC.2: b cancelled in brown ink, a substituted<sup>23</sup>

38.Albn, BC: single bar-line

44: no bar-line

**53 [Nereids'] Minuet:** 'From the low palace'

The vocal parts bear no designation in the score. The designation 'Nereids' is taken from the word-book.

3.Nereieds 1&2.1: underlaid 'our'

10.Nereids 1&2.1-3: underlaid 'Sea sporting'

12.Nereieds 1&2.1: underlaid 'tam'd'

The second verse is not printed in the source but does appear in the word-book.

**54 Recit.** (Tyr., Dem., Asb., Zel.): 'Ha, ha, 'tis what so long I wish'd'

11.Tyr.1: underlaid 'brought'

21.BC.2: *q*

26.BC: t-s. printed backwards

26.BC.3: fig. 768

31.BC.3: fig. #6

36.BC.2: *cr a*, *cr b*, *cr c*<sup>1</sup> cancelled in brown ink, *m. a* substituted<sup>24</sup>

40.BC.2: *cr a*, *cr b*, *cr c*<sup>1</sup> cancelled in brown ink, *m. a* substituted<sup>25</sup>

60.As.6: underlay 'your' cancelled in brown ink, 'the' substituted<sup>26</sup>

67.BC.3: fig. 7 #8

87.BC: single bar-line

#### **56 Quartet** (Asb., Zel., Dem., Tyr.):

'Let the saints ascend'

28: no bar-line

#### **57 Ayre for the Sectaries**

6.Vn.3: b<sup>1</sup> cancelled in brown ink, c<sup>2</sup> substituted<sup>27</sup>

#### **58 Recit.** (Dem., Tyr., Zel., Asb.):

'See friendless Albion'

40.As.3: e<sup>2</sup>

51.BC.3: f cancelled in brown ink, e substituted<sup>28</sup>

60.BC: no bar-line

#### **60 Recit.** (Albn, Ac.): 'See the gods'

12.Albn.1: underlaid 'step'

23.BC: single bar-line

#### **61 Prelude**

There is no indication for the BC in the Prelude though the Prelude is figured. The indication 'The Bass Continued' reappears at the beginning of Proteus's accompanied song. The function of this movement as a prelude to a vocal movement may have required a continuo part. The Prelude **63** that follows the accompanied air has no indication of 'The Bass Continued' and is entirely unfigured.

13.VaIII.2-5: c<sup>1</sup>, b<sup>b</sup>, a, g

40.B-Vn.1: d<sup>#1</sup>; The sharp probably belongs to the figures which appear above the B-Vn stave in this system.

43.B-Vn: single bar-line

**62 Song** (Pro.) 'Albion lov'd of gods and men' & **Recit.** (Albn, Pro.): 'To whom shall I my preservation owe' 11-15 and 23-29: No indication of a B-Vn entry with the full string section. This is surely an omission and the B-Vn should double the BC.

19.BC.1: *sbr*

32.Vla IV: Reversed **C** appears after last beat of the bar and is obviously a misprint.

40.Albn, BC: single bar-line

45.BC: single bar-line.

### 63 Prelude

See 61.

26.VaII.5-6: a<sup>1</sup>, b<sup>1</sup>

**64 Recit.** (Dem., Zel., Asb., Tyr., Albn, Ac.): 'Our seeming friends'

50.BC.1: fig. 5

72.Albn.1: 'vaulted arch' in word-book

93.BC: single bar-line.

### 65 Concert of Venus

There is only one stave for the Bass line; it is untitled and unfigured. This is the only movement that contains a three-voice texture where the bottom voice is not specifically endorsed with 'The Bass Continued,' and it seems likely that the BC should be present at least in the trio sections if not throughout the whole movement. The movement is printed on five staves only; alternations between recorders and violins are indicated in the score on each stave including the Bass line by the rubrics 'violins', 'flutes' or 'all'. The use of a Bass Recorder is uncertain; the rubric 'flutes' over the bass line may simply indicate a change between continuo groups divided into contrasting sets, one accompanying the recorders and the other accompanying the violins. There is, however, a precedent for the use of a bass recorder to be found in John Blow's anthem 'Lord, who shall dwell in thy tabernacle?' (see *Musica Briannica* vol. 50, ed. B. Wood (London, 1984)).

47-48:  $\text{¢}$  is placed at beginning of Venus's entry (bar 47), the only instance in the opera where it is used for solo voice, and, since the following chorus employs Venus's

music from bar 54 under the t-s. 2,  $\text{¢}$  is here interpreted as 2. It seems necessary to start the new metre in bar 48 as opposed to the middle of bar 47.

47.Venus,BC: single bar-line

49.BC.1: fig. 3 4 may imply that

Venus's second note be sung as a<sup>2</sup>; for a similar passage see no. 6, bars 92-3.

57.Venus.1-2: 'plenty' not in word-book

**71 Recit.** (Apollo, Venus, Neptune, Ac.): 'From Jove's imperial court' 1: The designation 'Phebus' is used instead of 'Apollo' in this section.

6.Apollo.1: ledger line to b<sup>b</sup><sup>1</sup> added in brown ink<sup>29</sup>

6.BC.1: figured  $\sharp$  cancelled,  $\flat$  substituted in brown ink<sup>30</sup>

43-47: t-s change to 3/2 missing in bar 43. When the metre returns to 2 in the first bar of 72 there is no t-s.

45.BC.1-2:  $\sharp$  added to figure 6, 6

added to  $\sharp$  in brown ink<sup>31</sup>

47: single bar-line

**72 Song** (Ac.): 'O thou who mount'st' & **Chorus**: 'O thou who mount'st'

10.Ac.1: underlaid 'mounts', and all other occurrences

34.BC.1: a cancelled in brown ink, b substituted<sup>32</sup>

43.BC.4: fig.  $\sharp$

46.BC.3: fig. 6

4

50.A.1: underlaid 'mounts', and all other occurrences in all parts.

57.BC.1: fig. 4  $\sharp$ <sup>3</sup>

58.BC.1: fig.  $\flat$

76-87.BC: There is no indication of the entry of the B-Vn separate from the BC when the full string section enters in bar 76. This is surely an omission; the B-Vn should enter on the second crotchet of bar 76 doubling the BC. A separate B-Vn line begins with the chorus entry at bar 87. Though the B-Vn line begins here with two crotchet rests, a minimum seems necessary.

98.B.1: a (cf. B-Vn)

105: The soprano line only is underlaid 'Deity, etc.' This seems to indicate a repeat, but the metre change of the final bar suggests a section in  $\text{C}$  and no previous section in this metre seems appropriate.

**73 Recit.** (Venus): 'Behold what triumphs'  
8.BC: single bar-line

**74 Prelude, Song** (Fame): 'Renown, assume thy trumpet' & **Chorus:** 'Renown, assume thy trumpet'  
27: Double bar-line flanked by dots in all parts except B-Vn, which has no bar-line since the bar is incomplete. The last crotchet beat of this bar is on a new stave and the bass line is endorsed with 'The Bass Continued.'  
27.Fame: Endorsed with 'The Renown' at this entry only.

49.VaIII.2:  $c^1$

57.VaII.4-5:  $c^1$ ,  $d^1$

136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point