Bangor University

DOCTOR OF PHILOSOPHY

Louis Grabu and his opera 'Albion and Albanius'.

White, Bryan Douglas.

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LOUIS GRABU AND HIS OPERA
ALBION AND ALBANIUS

Bryan Douglas White

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

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

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TO BE CONSULTED IN THE LIBRARY ONLY
# LOUIS GRABU AND HIS OPERA ALBION AND ALBANIUS

## VOLUME II

### ALBION AND ALBANIUS

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THE SOURCE

The score bears the following title page: 'ALBION and ALBANIUS: AN OPERA. OR, Representation in MUSICK. Set by LEWIS GRABU, Esquire; Master of His late MAJESTY's Music. woodcut LICENSED, Ro. L'Estrange. March 15. 1686/7 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 Conflation I have left, is that the Labour I have bestowed in this Musical Representation, has partly been employ'd in paying my most humble Duty to the Person of Your most Sacred Majesty. The happy Invention of the Poet furnish'd me with that Occasion: The feigned Misfortune of two Persecuted Hero's, was too thin a Veil for the Moral not to shine through the Fable; the pretended Plot, and the true Conspiration, 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: Virtue is at last Triumphant in both places. Immortality is actually possest 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 appeared 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 virtuous Emulation of doing well, can never be so faulty, but it may be excus'd by the Zeal of the Undertaker who laid his whole Strength to the pleasing of a Master and a Soveraign. The only Displeasure which remains with me, is, that I neither was nor could possibly be furnish'd with variety of excellent Voices, to present it to Your Majesty in its full perfection. Notwithstanding which, You have been pleas'd to pardon this Defect, as not proceeding from any fault of mine, but only from the scarcity of Singers in this Island. So that I have nothing more at this time to
beg, than the continuation of the Patronage, which your Princely Goodness hath so graciously allow'd me: As having no other Ambition in the World, than that of pleasing You, and the desire of shewing my self on all possible occasions, and with the most profound Respect, to be

Your MAJESTY's
  Most humble, most obliged, and
  Most obedient Servant,

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

The opera was printed by subscription and was announced in the London Gazette, on 11-15 June and 27-30 July 1685. A subsequent notice in the same publication on Dec. 23 1686 announced that the opera was almost finished, and a notice of its completion was printed 9-13 July 1687. 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.

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


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

C  F-Pn Res.f.129.

D  GB-Och Mus. 610.


F  US-CA *fEC65 D8474 685ab.

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

H  GB-Lgc G MUS 176.


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

K  GB-Lcm II.A.2.

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

M  GB-Gm M5088. Imperfect: pp. 145-8 and 313-20 are missing. It bears the following annotations in pencil: ‘Frank Kidson, a gift from TW Taphouse 1894’. ‘The words by J Dryden’, ‘This was printed by Eleanor Playford sister of John Juruor’. Pasted onto the page facing the title page is an annotation in ink: ‘From the London Gazette from June 9th to June 13 1687 “Notice is given that the opera Albion and Albaunus 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.

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 ix
page/bar/part: correction

12/6/B-Vn.6: dot added to q a
24/2/val.1: c² altered to b¹
35/8/B-Vn.1: e¹ altered to c¹
41/12/Vn.1: d² altered to b¹
11/12/Vn: note direct d² altered to c²
53/12/BC.1:: m d added
63/7/Tham.1: c altered to A
76/15/B-Vn.1: c altered to G
64/15/B-Vn: note direct g altered to G
86/1/B-Vn.1: g altered to G
96/13/BC: 2nd time indicator added
1066/13/BC: 2nd time indicator added
1185/7/S.3: e² altered to d²
12102/5/BC.1; t to g cancelled
13148/9/Albn.7-8: 'sleepy' altered to 'sleeping'
14160/19/Vn.1: ‡ added to a¹
15160/20/Vn II.2: ‡ added to a¹
16162/1/Apollo.3: e¹ altered to f¹
17166/2/BC.3: e altered to c
18170/5/BC.1: A altered to c
19170/5/BC.3: e altered to c
20201/7/1st Nymph.3: ‡ cancelled
21202/2/BC.1: e altered to c
232 pg. wrongly numbered: 226 altered to 232
2236/5/B.1: f altered to d
23239/5/BC.2: b altered to a
24246/9/BC.1-3: cr a altered to m., b, c¹
25247/4/BC.1-3: cr a altered to m., b, c¹
26249/6/As: underlay your altered to ye(the)
27256/15/Vn.3: b¹ altered to c²
28261/5/BC.3: f altered to e
29297/6/Ph.1: ledger line added through
30297/6/BC.1: figure ‡ altered to ‡
31299/6/BC.1-2: ‡ added to figure 6, 6
32300/2/BC.1: a altered to b

+ 'our' is not cancelled, but 'e' is written above.
*‡ cancelled, no ‡ added
†page is missing
EDITORIAL METHOD

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

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

Punctuation, capitalisation and spelling in the text have been modernised. Where words or phrases differ between the score and the 1685 libretto, the latter has been favoured unless a musical reason exists to retain the former.
All changes and variants are noted in the Commentary. Verses present in the libretto but omitted from the musical source are included in square brackets.
ALBION AND ALBANIUS
Ayres before the OPERA.

PRELUDE

Louis Grabu

*See Commentary
AYRE

Violin

Viola I

Viola II

Viola III

Bass Violin
ACT I

OVERTURE
Recitative

(Hermes, Augusta, Thamesis)

Hermes

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

Bass Continuo

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

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

Welcome to their friends repeating, Busy bargain's deafening sound, Tongues con-

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

-14-
Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! I was, while Heav’n did
round.

smile, The queen of all this isle, Eu-roe’s pride, And Al-bion’s bride! But gone my plight-ed
Lord, ah! gone is he! Oh Hermes! pity me! Oh Hermes! pity me!

And I the noble flood, whose tributary tide Does
on her sil-ver mar-gent smooth-ly glide; But Heav'n grew jea-lous of our hap-py state, And

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

AUGUSTA

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

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
he; No more, no more the king of floods is he; O Hermes, pity me!

she; No more, no more the queen of Albion she; Oh Hermes, pity me! Oh Hermes,

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

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

Hermes, pity me! Be hold!

The sedgy

THAMESIS

honours of my brows dispers'd,

My urn revers'd.

- 18 -
Rise, rise, Augusta, rise! And wipe thy weeping eyes; Augusta, for I call thee so, 'Tis lawful for the gods to know Thy future name, And growing fame: Rise, rise, Augusta, rise! Never, never will I rise, Never will I cease my mourning; Never wipe my weeping.
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-

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

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

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

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

Ah! 'tis too true, too
town, Speak! did not thou For-sake thy faith, and break thy nup-tial vow?
true! But what could I un-thinking ci-ty do? Fac-tion sway'd me, Zeal al-lur'd me; Both as-
sur'd me, Both betray'd me.

Sup-pose me sent Thy Al- bion to re-store, Can't thou re-

My false-hood I de-plore.

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

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

will her—tears sup-ply.
-ta-
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-tion, To wash away the stain, That blots a no-
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CHORUS WE'LL WASH AWAY THE STAIN

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

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

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

We'll wash a-way the stain, we'll wash a-way the stain,
stain, That blots a noble nation.

stain, That blots a noble nation.

stain, That blots a noble nation.

stain, That blots a noble nation.

-24-
We'll wash away the
We'll wash away the
We'll wash away the stain,
We'll wash away the stain,
stain, We'll wash a-way the stain, That blots a no-ble na-tion.

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.
We'll wash away the stain, That
We'll wash away the stain, That
We'll wash away the stain, That blots a noble
We'll wash away the stain, That blots a noble
blots a no-bi le na - tion; We'll wash a-way the stain, That blots a
blots a no-bi le 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

- 30 -
noble nation, And free this famous town again From force of usur

noble nation, And free this famous town again From force of usur

bloots a noble nation, And free this famous town again From force of usur

bloots a noble nation, And free this famous town again From force of usur
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

Violin

Viola I

Viola II

Viola III

Bass Violin

- 33 -
RECITATIVE (Augusta, Hermes)

AUGUSTA

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

AUGUSTA

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

HERMES

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

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

DEMOCRACY

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

AUGUSTA

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

ZELOTA

—vide A new supply, and swell the moon-y tide, That on thy buxom back the floating gold may glide.

THAMESIS

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

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

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

ZELOTA

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

-part, And me thy vic-tor know.

ZELOTA

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

AUGUSTA

Were I not bound by fate For-

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

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

remov'd from servile fear.

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

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

A commonwealth's a load, Our old imperial flood Shall never,
AUGUSTA

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

DEMONCACY

Pull down her gates, expose her bare; I

76

THAMESIS

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

76

ZELOTA

I'll hold her fast to be em-

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

464

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

635

- 40 -
SONG (Archon) FROM THE CALEDONIAN SHORES
& CHORUS HARK! THE PEALS THE PEOPLE RING

From the Caledonian Shore Hi-ther am I come, to save thee, Not to force or to in-slave thee, But thy Al-bion to re-store.

Hark! hark! the peals the people ring, The peals the people
ring, Peace and freedom, and a king; Hark! hark! the
peals the people ring, the peals the people ring, Peace and freedom, and a
king, Peace and freedom, peace and freedom, peace and freedom, and a
CHORUS

Violin I & II

Viola I

Viola II

Viola III

ARCHON

king.

Soprano

Alto

Tenor

Bass

Bass Continuo & Bass Violin

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

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

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

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

- 43 -
ring, the people ring, Peace and freedom, and a king, Peace and
ring, the people ring, Peace and freedom, and a king, Peace and
ring, the people ring, Peace and freedom, and a king, Peace and
ring, the people ring, Peace and freedom, and a king, Peace and
Augusta

To

Thamesis

To arms!

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

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

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

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

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

Bass Continuo

AUGUSTA

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

THAMESIS

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

ARCHON

I lead the

HERMES

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

ARCHON

way.

HERMES

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

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

ther isles ex-cell-ing, By peace shall happy be.

ARCHON

What then remains for me?

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

Take my ca-du-ceus, take this awful wand, With this th'inn-fer-nal ghosts I can com-

- 48 -
mand, And strike a terror through the sty- Gian

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

- 49 -
—sis-tance, Stand a — maz'd with-out re-sis-tance.
DEOCRACY

Bass Continuo & [Bass Violin]

I feel a

la-zy slum-ber lays me down, Let Al-bion, let him take the Crown;
rage, in vain I rouse my Pow'rs, But I shall wake a - gain, I shall to bet-ter Hours; Ev'n in slumber I will

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

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

HERMES

THAMESIS

Cease Augus-ta! cease thy mourning. Happy days appear; God-like Albion is res-

Hermes

- turning, Loyal hearts to cheer: Ev'ry grace his youth adorning, Glo-

-rious as the Star of Morn-ing;

Glorious as the Star of Morn-ing, Or the Pla-net of the Year.
CHORUS GODLIKE ALBION IS RETURNING

Violin

Viola I

Viola II

Viola III

Soprano

Alto

Tenor

Bass

Bass Violin & Bass Continuo

God-like Albion is returning, Loyal 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
cheer; Ev'ry grace his youth adorning, Glo - - - - - - - - - - - - -
-rious as the Star of Morning,
Glorious as the Star of Morning, Glo-
-rious as the Star of Morning, Glo-
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rious as the Star of Morning, Gl
-rious as the Star of Morn-ing, Or the Pla-net of the Year.
SONG (Hermes) HASTE AWAY
& SONG (Thamesis) MEDWAY AND ISIS

Haste away, loyal chief, haste away, haste away, No delay, but o-
bey, To receive thy lov'd Lord;
Haste away, haste away,
haste away, haste away, haste away, haste away, haste away.

Med-way and Isis, you that augment me, Tides that increase
my wary store; And you that are friends to peace and plenty, Send my merry boys all a-

—shore: Sea-men skip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping, Send my merry boys — all a-shore; Sea-men

skip-ping, Ma-ri-ners leap-ing, Shout-ing, trip-ping; Send my merry boys, send my merry boys — all a-shore.
RECITATIVE (Hermes, Juno, Augusta, Thamesis), RITORNEL & SONG (Iris) ALBION BY THE NYMPH ATTENDED

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

Jove! 'tis she That thun...
JUNO

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

more than thund'ring he.

JUNO

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

THAMESIS

Great queen of gath'ring clouds, Whose

moist-ure fills our floods; See, we fall be-

fore thee, Pro-strate we a-

THAMESIS

AUGUSTA

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

*See Commentary

- 65 -
AUGUSTA

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

JUNO

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

AUGUSTA

nod, That Albion shall his love re-new; But oh, un-grate-ful fair! Re-

JUNO

peat-ed crimes be-

RITORNEL

ware, And to his bed be true!

- 66 -
I - ris, from Ba - ta - via, speak the news! Has she per - form'd my dread - com - mand, Re - turn - ing

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

JUNO
nymph attended, was to Neptune recommended, Peace and shore commanding, Lowly met him at his landing, Crowds of
plenty spread the sails; Venus in her shell before him, people swarm'd around; Welcome rang like peals of thunder;
From the sands in safety bore him; And supplied Elysian gales
Welcome rent the skies asunder; Welcome Heav'n and earth resound.

RITORNEL

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

Tis time to mount above And send Astraea down, The ruler of his birth, And guardian of his crown; Tis time to mount above And send Astraea down; Tis time to mount above And send Astraea down.

The Royal Squadron

- 69 -
at their return, the passages adorning; The Royal Squadron marches, the Royal Squadron marches, E-

rect triumph -phant arches, E-rect triumph -phant arches, E-rect triumph -phant arches For Albion and Alba- nius.
CHORUS HAIL ROYAL ALBION, HAIL

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

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

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

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

AUGUSTA

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

Sent from the

To par don, and to pi ty

Gods to set us free, From bond-age, and from u sur pa tion:
me, and to forgive a guilty nation. Behold! the differing climes agree. Rejoicing, re-

Be hold! the diff'ring climes agree, Rejoicing, rejoicing in thy restoration; Behold! the

Befold! the diff'reng climes a-gree. Rejoic-ing, rejoicing in thy re-stora-tion.

diff'ring climes a-gree, Rejoic-ing in thy re-sto-ra-tion.
AYRE FOR THE FOUR PARTS OF THE WORLD

Violin

Viola I

Viola II

Viola III

Bass Violin

- 77 -
CHORUS HAIL, ROYAL ALBION, HAIL

Hail, Royal Albion, hail:

Hail, Royal Albion, hail:

Hail, Royal Albion, hail:

Hail, Royal Albion, hail:
Royal Albion, hail;

Royal Albion, hail;

Royal Albion, hail;

Royal Albion, hail;
Hail, Royal Albion, hail; Hail, Royal Albion, hail to

Hail, Royal Albion, hail; Hail, Royal Albion, hail to

Hail, Royal Albion, hail; Hail, Royal Albion, hail to

Hail, Royal Albion, hail; Hail, Royal Albion, hail to
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
- 85 -
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
free, Sent from the gods to set us free, From bondage, from free, From bondage, Sent from the gods to set us free, From bondage, from free, to set us free, From bondage, Sent from the gods to set us free, From bondage, from free, Sent from the gods to set us free, From bondage, from
Sent from the
gods to set us
Sent from the
gods to set us
Sent from the gods to set us free, From bondage, and from usur-
gods to set us free, Sent from the gods to set us free, From bondage,
-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.

-92-
Finis Actus Primi

- 94 -
PLUTO

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

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

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

-breit the worlds a-bove, Disturb their un-nion, dis-unite their
whom those worlds are made, Thou sire of all things and their end, From hence they spring, and when they fade, In shuffling heaps they hither tend: Here human
souls receive their breath, And wait for bodies after death.

souls receive their breath, And wait for bodies after death. Hear our complaint, and grant our

DEMONCRACY

pray’st!

I am thy first begotten care, Conceiv’d in

Speak what you are, And whence you fell.

HEAV’N, but born in hell; When thou didst bravely undertake in fight Yon arbitrary

pow’r; That rules by sovereign might, To set thy heav’n-born fellows free, And leave no difference in de-

- 98 -
ZELOTA

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

One mo-ther bore us at a

-DEMOCRACY

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

ZELOTA

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

hell.

PLUTO

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

- 99 -
The wealth of Albion's isle was ours, Augusta stoop'd with all her state-ly towers:

Zeal from the pulpit roar'd like thunder. I lord-ed o'er the

I trampled on the state.
—di-gious turn of fate! Heav'n con-trol-ing, sent us roll-ing, roll-ing down; sent us roll-ing, roll-ing down.

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

I wonder'd how of late our A-cres to shore Grew thin, and hell unpeopled her store! Charon for want of use forgot his oar: The souls of bodies dead flew all sublime And hither none returned to purge a crime: But now I
see, since Albion is restored, Death has no business, nor the vengeful sword,

Tis too much, too, too much that here I lie, Tis too much, too much that here I lie, From glorious empire hurl'd,

By Jove excluded from the sky, By Albion from the world.
RECITATIVE (Democracy, Zelota, Pluto, Alecto)

DEMOCRACY

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

ZELOTA

For be a race of re-bel's sends, And Zeal

PLUTO

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

turn, Thou Com-mon-wealth a pa-triot seem; Thou Zeal, like true re-li-gion burn, To gain the gid-dy crowd's es-
life; In-spire the crowd With cla-mour loud, T'in-volve his bro-the-er and his

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

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

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

band; One that will swear to all they can in-ven-t, So through-ly dam'd that he can ne'er re-

- 106 -
—pent: One of ten sent to earth, And still at ev'ry birth He took a deeper stain, One that in
A-dam's time was Cain; One that was burnt in So-dom's flame, For crimes ev'n here too black to
name; One, who through ev'ry form of ill has run, One who in Na-both's
days was Be-lial's son; One who has gain'd a bo-dy fit for
sin, Where all his crimes Of for-mer times Lie crowd-ed in a skin.

- 107 -
DUET (Pluto, Alecto) TAKE HIM, MAKE HIM

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

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

take him, make him what you please, for he can be a rogue with ease.

ALECTO

take him, make him what you please, for he can be a rogue with ease.
Let us laugh,
let us laugh.

let us laugh.

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

b
fur-ies ad- vance, With the ghosts in a dance, 'Tis a ju- bi- lee here when the world is in trouble; 'Tis a ju- bi- lee here, 'tis a ju- bi- lee here when the world is in trouble, when the world is in trouble. Bass Continuo [& Bass Violin]
Violin I & II

Violin I

Violin II

PLUTO

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

Bass Continuo
ju-bi-lee here, when the world is in trouble. When people rebel, We frolic in

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

falls, the pleasure is double; But when the King falls, the pleasure is double.
CHORUS LET US LAUGH

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, let us laugh at our woes, let us

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

laugh at our woes, The wretch that is
damn'd, has no-thing to lose; Ye furies ad-vance, With the ghosts in a dance, 'Tis a
damn'd, has no-thing to lose; Ye furies ad-vance, With the ghosts in a dance, 'Tis a
damn'd, has no-thing to lose; Ye furies ad-vance, With the ghosts in a dance, 'Tis a
damn'd, has no-thing to lose; Ye furies ad-vance, With the ghosts in a dance, 'Tis a

- 122 -
jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a
Jubilee here, when the world is in trouble, when the world is in trouble.

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

Jubilee here, when the world is in trouble, when the world is in trouble.
'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble;
falls, the pleasure is double; But when the King falls, but when the King
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double; But when the King falls, but when the King falls, the pleasure is double.

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

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

Oh Jealousy! thou raging ill! Why hast thou found a room in a lover's hearts, Aft-

-flicting what thou canst not kill, And pois'n ing Love himself with his own darts?
find my Albion's heart is gone! is gone! My first offenses yet remain, Nor can re-

-penance love regain; One writ in sand, alas! in marble one.
I rave! I rave! my spirits boil Like flames encreas'd, and mounting high with pouring oil; Disdain and love succeed by turns, One freezes me, and 't'o ther burns, it burns. Away soft— love; thou foe to rest, Give hate the full possession of my breast. Hate is the nobler passion far, When love is ill repaid; For at one blow it ends the war, And cures the love-sick maid.
RECITATIVE (Democracy, Zelota, Augusta)

Prelude

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

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

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

- 136 -
When love is lost, let marriage end, and leave a husband for a friend.

With jealousy swarm ing, the people are arming, and frights of oppression invade 'em.

No more, no more temptations—lent-ing, for fear of repent-ing, Religion shall help to persuade 'em.

Use to bend my will, how hard a task 'tis to refuse a pleasing ill!
duty of a wife, A modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive; Affect a modest show will jealous eyes deceive;
MONOLOGUE (Albion)

Prelude

Bass Continuo

ZELOTA

smile.

ALBION

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

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

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

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

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

tor.
RECITATIVE & SONG (Hermes)
DELUDE THE FURY OF THE FOE

HERMES

With pity Jove beholds thy state,
But Jove is circumscrib'd by fate;
Th'o'er-whelming tide rolls on so fast,
It gains up-on this island's waste,

And is oppos'd too late, too late.

What then must help-less Albion

ALBION
HERMES

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

3

6 5 5 b6

ALBION

g o; For 'tis de-cree'd, Thy land shall bleed, For crimes not thine, by wrath-ful
Jove; A sacred flood. Of royal

blood, Cries vengeance, cries vengeance loud above, cries vengeance, cries vengeance, loud above.
Shall I, to suage Their brutal rage, The regal stem destroy? Or must I lose, To please my foes, My sole remaining joy? Ye gods! what worse, What greater curse, Can all your wrath employ? Oh Albion! hear the gods and me! Well am I lost in saving thee! Not exile or
danger can fright a brave spirit, With innocence guarded, With virtue rewarded, I make of my

sufferings a merit.

Since then the gods and thou wilt have it so, Go! (Can I live once
more to bid thee? go! Where thy misfortunes call thee and thy fate, Go! guiltless victim of a guilty state! In war my champion to defend, In peaceful
hours, when souls unbend, My brother, and what's more, my friend; Born where the foam-y billows roar, On seas less dang'rous than the shore: Go, where the gods thy refuge have as -
sign'd, Go from my sight, but ne-
ver from my

c mind; but ne-
ver, but
I, ALBANIUS, found, 'Till Heavn vouch-safe to smile;
What e-ter hos-pi-ta-ble ground Shall be for me, unhap-py ex-ile never from my mind.

ALBION

found, 'Till Heavn vouch-safe to smile; What land so-e'er, Tho' none so dear, As this un-grate-ful isle! Oh, think! oh, think! no dis-tance can re-

- 149 -
fin'ger'd morn appears, And from her mantle shakes her tears: In promise of a glorious day, The sun returning, mortals cheers; And drives the rising mists away, In promise of a glorious day.
RITORNEL

Violin I

Violin II

Bass Continuo

[Music notation]

- 151 -
SONG (Apollo) ALL HAIL! YE ROYAL PAIR!

All hail! ye royal pair! The gods peculiar care, Fear not the malice of your foes; Their dark designing, And combining, Time and truth shall once expose; Fear
not the malice of your foes.  

(Bass Violin & Bass Continuo)

My sacred oracles are sure, The tempest shall not long endure; But when the nation's crimes are purged away, Then shall you
both in glory shine, Pro-pitious both, and both divine, In lus-tre
Old Father Ocean calls my tide, Come away, come away, come away, come away;

The barks up on the bil lows ride, The mas ter will not stay
The merry bosun from his side, His whistle takes to check and chide, The linger-

lads delay, And all the crew a loud has cry'd, Come away, come away, come a-

—way, come away, come away, come away, come away, come a—way.
SONG (Thamesis) SEE THE GOD OF SEAS ATTENDS THEE

See the God of Seas attends thee, Nymphs divine, a beautiful train;

All the calmer gales be-

[& Bass Violin]

Bass Continuo
-friend thee, In thy pas-sage o'er the
Vivace, ma non presto

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

plain, Welcome to the wat'ry

Bass Continuo [& Bass Violin]
Ev'ry maid her locks is binding, Ev'ry tri-ton's horn is winding; Welcome to the wat'ry plain.

Welcome to the wat'ry plain.
CHACON
the charge is royal, Which you must convey; Your hearts and hands employ all, Has-

Ye nymphs,
—ten to obey; When earth is grown disloyal, Shew there's
honour in the sea.

Recorder I

Recorder II

Bass Continuo

- 164 -
Ye nymphs, the charge is roy-al, Which you must con-vey; Your hearts and hands em-

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

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

Ye nymphs, the charge is roy-al, Which you must con-vey; Your hearts and hands em-
—ploy all, Hasten to obey; When earth is grown disloyal, Shew there's—

—ploy all, Hasten to obey; When earth is grown disloyal, Shew

—ploy all, Hasten to obey; When earth is grown disloyal, Shew there's—

—ploy all, Hasten to obey; When earth is grown disloyal, Shew
honour in the sea.
there's honour in the sea.
honour in the sea.
there's honour in the sea.
Pleasure, pleasure, shall attend you, Through all the watery plains, Where Neptune
reigns; Venus ready to defend you, And her nymphs to ease your pains:

No

storm shall offend you Pass'ing the main, Nor billow threat in vain So sacred a

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

- 170 -
-tend you, Through all the wa-try plains, Where Nep-tune reigns; Ve-nus rea-dy

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

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

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

Bass Continuo
to defend you, And her nymphs to ease your pains: No storm shall of -
to defend you, And her nymphs to ease your pains: No storm shall of -
to defend you, And her nymphs to ease your pains: No storm shall of -
to defend you, And her nymphs to ease your pains: No storm shall of -
-fend you  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
See at your bless'd returning, Rage disappears, The widow'd isle in mourning

Dries up her tears; With flowers the meads adorning, Pleasure appears, And love dispels the nation's causeless fears, And
-tion's cause less fears.
See at your bless'd returning Rage disapp—

See at your bless'd returning Rage disapp—

See at your bless'd returning Rage disapp—

See at your bless'd returning Rage disapp—

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

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

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

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

-182-
-dorm-ing, Pleasure ap-pears, And love di-spels the na-tion's cause-less
-dorm-ing, Pleasure ap-pears, And... love di-spels the na-tion's cause-less
-dorm-ing, Pleasure ap-pears, And love di-spels the na-tion's cause-less
-dorm-ing, Pleasure ap-pears, And love di-spels the na-tion's cause-less
-183-
CHORUS  SEE THE GOD OF SEAS ATTENDS THEE

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

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

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

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

- 188 -
calf'er gales befriend thee, In thy passage in thy

calm'er gales befriend thee, In thy passage in thy

calm'er gales befriend thee, In thy passage in thy

calm'er gales befriend thee, In thy passage in thy

calm'er gales befriend thee, In thy passage

-190-
passage o'er the main:

sage o'er the main:

sage o'er the main:

o'er the main:
Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

Ev'ry maid her locks is bind-ing, Ev'ry tri-ton's horn is wind-ing, Wel-come to the wa-tery

- 192 -
plain, Welcome to the wat'ry plain; Welcome to the wat'ry
plain, Welcome to the wat'ry plain; Welcome to the wat'ry
plain, Welcome to the wat'ry plain; Welcome to the wat'ry
Ev'ry maid her locks is binding, Ev'ry maid her locks is binding, Ev'ry maid her locks is binding, Ev'ry maid her locks is binding.
triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain, Welcome to the wat'ry plain.
to the warty plain
Welcome, welcome to the warty plain.

plain,
Welcome welcome to the warty plain.

Welcome to the warty plain, the warty plain.

Welcome to the warty plain.
ENTR'ACT
AN AYRE FOR THE GOD OF THE WATERS

Finis Actus Secundus
- 198 -
MONOLOGUE (Albion) & RECITATIVE (Albion, Acacia)

Violin I

Violin II

Bass Continuo

ALBION

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

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

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

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

am, who pity'd the distress'd, And none oppressing, am by all oppressed, Betray'd, forsaken, and of hopes bereft. Ah! what can'st thou a-

Yet still the Gods, and Innocence are left.
—vail, Against religion, arm'd with zeal, And face'd with public good? Oh monarchs!

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

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

To rule by love, To shed no blood, May be ex – toll’d a –

To rule by love, To shed no blood, May be ex – toll’d a –

To rule by love, To shed no blood, May be ex – toll’d a –
bove; But here below, Let princes know, Tis fatal to be good.

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

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

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

But here below, Let princes know 'Tis fatal

But here below, Let princes know, 'Tis fatal

But here below, Let princes know 'Tis fatal
—tune from the seas, Has ne-reids and blue tri-tons sent,
To charm your dis-con-tent.
AYRE FOR THE TRITONS
MINUET

1. From the low palace of old Father Ocean, Come we in pity your cares to deplore; —plore; Sea-racing dolphins are train'd for our motion, Moon-tide swells to roll us a-shore.

2. Every nymph of the flood, her trespass rending, Throws off her armlet of pearl in the main; —main; Neptune in anguish his charge unattended; vessels are foundering, and vows are in vain.]
RECITATIVE (Tyranny, Democracy, Asebia, Zelota)

TYRANNY

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

DEMOCRACY

A design we fo'ment-ed, That the Monarch's a slave to the crowd. By hell it was new;

vent-ed, First, with provis'd faith we flat-tered;

To cover a true. Then jealou-sies and fears we

- 213 -
For this we brib'd the lawyer's tongue, and then destroy'd the laws.

For this we brib'd the lawyer's tongue, and then destroy'd the laws.

For this we brib'd the lawyer's tongue, and then destroy'd the laws.

For this we brib'd the lawyer's tongue, and then destroy'd the laws. To make him safe, we...
TYRANNY

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

made his friends our prey;

And to confirm his

tincrease his store, We kept him poor;

crown; we took his heir away.

And when to wants we had be-

tray'd him; To keep him low, Pro-nounced a foe, Who e'er presum'd to aid him.

But you forgot the noblest part, And mas-ter-piece of all your art; You told him,

he was sick at heart.

And when you could not work belief, In Al-bion of thi-mag-in'd
grief, You perjur'd vouchers in— a breath, Made oath that he was sick— to death; And then five hun-dred quacks of

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

sly drink and sing; 'Tis to the na-tion's health, For e-ver-ry man's a

-216-
AYRE FOR THE BOYS IN WHITE
QUARTET (Asebia, Zelota, Democracy, Tyranny)

LET THE SAINTS ASCEND THE THRONE

ASEBIA

Let the saints ascend the throne, Let the saints ascend the throne;

ZELOTA

Let the saints ascend the throne, Let the saints ascend the throne;

DEMOCRACY

Let the saints ascend the throne, Let the saints ascend the throne;

TYRANNY

Let the saints ascend the throne, Let the saints ascend the throne;

wives, and wives have preachers, Gifted men, and able teachers; These to get, and those to

DEMOCRACY

Let the saints ascend the throne, Let the saints ascend the throne. Freedom

ASEBIA

Let the saints ascend the throne, Let the saints ascend the throne. Freedom

ZELOTA

Let the saints ascend the throne, Let the saints ascend the throne.

DEMOCRACY

Let the saints ascend the throne, Let the saints ascend the throne.

own: Let the saints ascend the throne, Let the saints ascend the throne.

TYRANNY

Let the saints ascend the throne, Let the saints ascend the throne.
is a bait alluring, Them betraying, us securing, While to sov'reign pow'r we soar.

lingerions new repeated, Shows'em born but to be cheat-ed, As their fathers were before.
RECITATIVE (Democracy, Tyranny, Asebia, Zelota)

PRELUDE

DEMOCRACY

10

—lone, Without defense But Innocence, Albanius now is gone.

TYRANNY

Say then, what must be done?

ZELOTA

He must be slain:

Gods have put him in our hand.

The people:

But who shall then command?

DEMOCRACY

for the right returns to those, Who did the trust impose.

TYRANNY

'Tis fit another sun should rise, To cheer the
DEMOCRACY

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

TYRANNY

But when the sun, His race has

ASEBIA

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

rise.

ASEBIA

An em-p-y name Was all her fame, But now she shall be dumb.
AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES
RECITATIVE (Albion, Acacia)

See the Gods my cause defending, When all human help was past.

mutually contending, By each other falling at last.

But is not yonder Proteus

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

sleep, And snorting by, We may 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 future too.
SONG (Proteus) ALBION LOV'D OF GODS AND MEN
reigning, Cease thy sorrows and complaining, Thou shalt be restored again; Albion
Still thou art the care of heav'n, In thy youth to exile

Bass Continuo

Viola I

Viola II

Viola III

Viola IV

driv'n, Heav'n thy ruin then prevented, Till the guilty land re-

Bass Continuo

- 232 -
In thy age, when none could aid thee, Foes con- spir'd, and friends be- tray'd thee, To the brink of
PROTEUS

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

To whom shall

ALBION

PROTEUS

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

I my preservation owe?
PRELUDE

Violin
Viola I
Viola II
Viola III
Bass Violin

- 235 -


DEMOCRACY

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

ZELOTA

Albion must be slain. Say, whom shall we employ, The tyrant to de-

DEMOCRACY

And tis by us that all dispers'd and gone; We, brave republic souls remain:

ZELOTA

That archer is by fate design'd, With one eye clear, and th'o-ther

- 237 -
DEMOCRACY

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

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

- 239 -
Ritornel

ALBION.

1. 

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

- 240 -
A CA

Kings they made, and kings they love; When they protect a rightful monarch's

fore 'em.

ALBION

The gods in Heav'n, the gods on earth maintain; When they protect a rightful monarch's reign, the gods in Heav'n the gods on earth maintain.

-reign, The gods in Heav'n, the gods on earth maintain; When the pro-

-tect a rightful monarch's reign, The gods in Heav'n the gods on earth main-

-tect a rightful monarch's reign, the gods in Heav'n the gods on earth main-

-tain.

Bright Venus

-tain. But see what glories guild the main!

ACACIA

brings Albanius back again, With all the loves and graces in her train.
VENUS

Albion hail! the gods present thee

All the richest of their treasures; Peace and pleasures,

Peace and plenty To content thee, Dancing their eternal measures.

- 247 -
CHORUS PEACE AND PLEASURES

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,
Dancing their eternal measures.

Dancing their eternal measures.

Dancing their eternal measures.

Dancing their eternal measures.
SONG (Venus) & CHORUS BUT ABOVE ALL HUMAN BLESSING

Bass Continuo

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

--nother; Conduct, courage, truth expressing, All herculean worth possessing.

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass continuo

- 251 -
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-

- 252 -
ENTRY OF HERO'S

Violin

Viola I

Viola II

Viola III

Bass Violin

- 254 -
From Jove’s imperial court, Where all the gods resort, In awful council

What stars a-

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

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

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

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

him by my O-ri-on shine.
Maid; The just, August, And peace-ful shade, Shall shine.

in Heaven with beams dis-play'd, While Great Al-ba-nius is on earth o-

Al-ba-nius, lord of land and main, Shall with fra-ter nal vir-tues

reign, And add his own, To fill the throne: A-dor'd and fear'd, and lov'd no

less, In war vic-tor ious, mild in peace, The joy of men, and Jove's in-
SONG (*Acacia*) & CHORUS

O THOU WHO MOUNT'ST TH'EETHERAL THRONE

---

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

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

---

-258-
Room for our new deity; Make room, make room, Make room, for our new deity.

Chorus

ACACIA

Mountst the-the-real throne! O thou who mountst th' the-real throne!
O thou who mount'st the real throne! Be kind and happy to thy own. Be kind and happy to thy own.

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

- 263 -
-ty; Make room, make room, Make room, for our new de-i-ty.

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

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

-ty; Make room, make room, Make room, for our new de-i-ty.
RECITATIVE (Venus)

Venus

Bass Continuo

Bass Violin

PRELUDE, SONG (Fame) & CHORUS

RENOWN, ASSUME THY TRUMPET

74

Violin

Viola I

Viola II

Viola III

Bass Violin

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.

- 265 -
Great Albion's name; Great Albion's name shall be The theme of fame.

Chorus

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

- 267 -
to pole, resounding Great Albion's name,
pole, From pole to pole, resounding Great Albion's pole, From pole to pole, resounding Great Albion's name shall pole, From pole to pole, resounding Great Albion's name,
great Albion's name, shall be The theme of Fame.

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

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

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

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

- 271 -
great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

- 272 -
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.
be great Al-bion's name, great Al-bion's name.
The theme of Fame shall be great Albion's
name, the theme of Fame shall be great Al-bion's name, great Al-bion's
FAME

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

FAME

-cord the Garter's glory, Re-

-cord the Garter's glory, And
swell th' immor tal story With songs of Gods, and fit for Gods to hear; And
NOTES ON THE COMMENTARY

Abbreviations:

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<td>Bass</td>
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<tr>
<td>k-s</td>
<td>Key-signature</td>
</tr>
<tr>
<td>t-s</td>
<td>Time-signature</td>
</tr>
<tr>
<td>sbr</td>
<td>Semibreve</td>
</tr>
<tr>
<td>m</td>
<td>Minim</td>
</tr>
<tr>
<td>cr</td>
<td>Crotchet</td>
</tr>
<tr>
<td>q</td>
<td>Quaver</td>
</tr>
<tr>
<td>sq</td>
<td>Semiquaver</td>
</tr>
<tr>
<td>cr.</td>
<td>Dotted crotchet (etc.)</td>
</tr>
<tr>
<td>cr-rest</td>
<td>Crotchet rest</td>
</tr>
</tbody>
</table>

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

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

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

COMMENTARY

Variant Readings

Ayres before the Opera

1 Prelude

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

20. B-Vn.6: q; dot added in brown ink

35: double bar-line flanked by dots

2 Ritornel

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

27. Val.2: q.

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

42. Val.3: b

ACT I

4 Overture

19. Vn.4: q

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

35-40. Val.1: clef printed a third low

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

32. Aug.2: underlaid 'when'

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

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

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

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

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

17. A.5: q f (cf. Val & II)

9a Recit. (Her., Aug.)

8: no double bar-line

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

19. Vn, Val.3, S, 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

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

20. Tham.1: q tied to sq

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

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

89. BC: single bar-line

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


12 Recit. (Aug., Tham., Arch., Her.): ‘To Arms’

24: single bar-line

13 Scena (Her., Dem., Zel, Aug., Tham.): ‘Take my caduceus’

5. Her.1: m tied to m

14-15. Her: underlaid ‘assistants’

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

68. Zel, BC: single bar-line

79. BC.1: # to fig. 6

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

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

33. Tham.1: c cancelled in brown ink, A substituted

16 Ayre for the Mariners

8: repeat mechanism editorial

9. B-Vn.1: c cancelled in brown ink, G substituted

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

17 Ritornel

5. VnII.1: sb.

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

12. BC.2: d cancelled in brown ink, B substituted

13-14. BC: 1st- and 2nd-time repeat mechanism added in brown ink

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

26: t-s Ē. This appears to be an error since the crotchet continues to be the primary syllabic beat. Ē 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 ‘Ritornella’. 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 in source

20 Marche

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

21a Chorus: ‘Hail Royal Albion’

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

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

24 Chorus: ‘Hail Royal Albion’
14.S.3: e\(^2\) cancelled in brown ink, d\(^2\) substituted\(^{11}\)
19.BC.4: cr
38.T.2: c\(^1\)
41-49.B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance 45 and 74.

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

ACT II
27 Recit. (Pluto, Zel., Dem.):
‘Infernal offspring of the night’
12.BC.1: \(\frac{1}{2}\) appears under fig. 5 in source
47,48.Pluto.4: underlaid ‘ye’
66: t-s printed 8/3
78.Zel.1: m tied to m
78.Dem.1: m tied to m
94.Zel, Dem.3: underlaid ‘time’
97.Dem.2: d\(^1\)
103: single bar-line

28 Song (Pluto): ‘I wonder’d how of late’
1.Pluto.1-2: underlaid ‘wonder’
18 BC.1: \# to g cancelled in brown ink\(^{12}\)
26.VnII.1: f\(^2\)
41.Pluto, BC: single bar-line

29 Recit. (Dem., Zel., Pluto, Alec.):
‘Were Commonwealth’
41.Pluto.4: q
52.Alec.4: q tied to sq
52.Alec.6: \# to e
54.BC: fig. 6 5 6. The type-setter probably mistook \(\frac{1}{2}\) 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. \(\frac{1}{2}\) (cf. BC bar 37)
40: single bar-line

31 Prelude and Song (Pluto): ‘Let us laugh’
A single Bass line appears in this movement, labelled ‘The Bass Continued’. The Prelude is unfigured (as is the one entrance for full orchestra in the song) and there is an empty stave for ‘Pluto’ throughout the Prelude. In all other ways this Prelude is similar to the 5-part Preludes that flank Proteus’s accompanied recit. in Act III and which do not bear the designation ‘The Bass Continued’, though one contains three figures. A B-Vn surely plays in the Prelude (and doubles the BC in the full orchestra passage in the song). It may be appropriate for the BC to remain silent until the entry of the voice in bar 26.

29-30.BC.7-1: slur
34-5.BC.6-1: slur
36.BC.1&3: figs. 7, 6 appear here but obviously belong to the next bar.
38-9.BC.6-1: slur
50.Pluto.1: m
51.Pluto.1: cr tied to cr
51.BC.2: cr A
94: single bar-line

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

33 Chorus: ‘Let us laugh’
4.A.2: a\(^1\) (cf. VaII bar 4)
10-11.VaIII.6-1: slur
34 Second Ayre for Devils
11-14: Repeat mechanism editorial.
In the source a double bar-line flanked by dots is positioned after the first beat of bar 12, followed immediately by the second beat of bar 14.
27-28 Final note in all parts is m. tied to cr, but there is no bar-line before the cr. A repeat mark follows final cr in all parts.

35 Prelude, and Recit. (Aug.): ‘Oh jealousy’
6: single bar-line
7-60. Vn, BC: k-s 3 flats; other parts 2 flats.
38. BC.4: fig. 4
41. Aug., BC: single bar-line
51. Aug.1: a #
59: single bar-line

36 Recit. (Dem., Zel., Aug.): ‘Let not thy generous passion’
15. Dem.5: cr.
29. BC.1: fig. 4 3
67. BC.1: fig. 7; single bar-line

37 Monologue (Albn): ‘Then Zeal and Commonwealth’
14. Albn.7-8: underlay ‘sleepy’ altered to ‘sleeping’ in brown ink
18. BC: figs. 6 5
41: single bar-line

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

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

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

41 Song (Apollo): ‘All hail! ye royal pair!’
6. Apollo.3: e1 altered to f1 in brown ink
6. BC.1: sbr
8. Apollo.3: d1
8. BC.2: sbr
14-21. Apollo: s 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

44 Song (Tham.): ‘See! the God of seas attends thee’
4. Tham.2: underlaid ‘and’
5-10, 17-22, 33-41: Though not specified in the source, the B-Vn should play (doubling BC) in all passages in which the full string section plays. See 13 and 31 above.
22. BC.1: A cancelled in brown ink, c substituted
22. BC.3: e cancelled in brown ink, c substituted

45 Chacon
67. Ten.2: a (cf. 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 undesignedated.
Throughout the source the instruments share the same stave, usually endorsed with the necessary designations. The entry of the B-Vn, VA II & III, and the change on the Recorder II stave to the VA I clef indicate that violins should enter here.
157-8: word-book reads ‘Sports and pleasures’
158-165. Ten.: clef printed a fifth low.
177-8.2-1: underlaid 'No billow'
181. Vn.3: ff²
213. BVn.1: m.
230.1st Nymph: # to e₂ cancelled in brown ink²⁰
233. BC.1: e cancelled in brown ink, c substituted²¹A-F, H-M
240. 1-2: underlaid 'pleasures'
288. 1-2: underlaid 'pleasures'

46 Chorus: 'See the God of seas attends thee'
1-2: underlaid 'Gods', 'attend'
14-15. VaII.6-1: slur
15. B, B-Vn&BC.5-6: slur
31. B, B-Vn&BC.7-8: slur

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

ACT III
49 Monologue (Albn) and Recit. (Albn, Ac.): 'Behold, ye pow'rs!' 9. BC.5-6: q A
67: Single bar-line

50 Chorus: 'To rule by love' & Recit. (Albion, Ac.): 'But see what prodigies are these'
5. B.1: f cancelled in brown ink, d substituted²²
28. BC.2: b cancelled in brown ink, a substituted²³
38. Albn, BC: single bar-line
44: no bar-line

53 [Nereids'] Minuet: 'From the low palace'
The vocal parts bear no designation in the score. The designation 'Nereids' is taken from the word-book.
3. Nereids 1&2.1: underlaid 'our'
10. Nereids 1&2.1-3: underlaid 'Sea sporting'
12. Nereids 1&2.1: underlaid 'tam'd'
The second verse is not printed in the source but does appear in the word-book.

54 Recit. (Tyr., Dem., Asb., Zel.): 'Ha, ha, 'tis what so long I wish'd'
11. Tyr.1: underlaid 'brought'
21. BC.2: q
26. BC: t-s. printed backwards
26. BC.3: fig. 768
31. BC.3: fig. #6
36. BC.2: cr a, cr b, cr c¹ cancelled in brown ink, m. a substituted²⁴
40. BC.2: cr a, cr b, cr c¹ cancelled in brown ink, m. a substituted²⁵
60. As.6: underlay 'your' cancelled in brown ink, 'the' substituted²⁶
67. BC.3: fig. 7 #8
87. BC: single bar-line

56 Quartet (Asb., Zel., Dem., Tyr.): 'Let the saints ascend'
28: no bar-line

57 Ayre for the Sectaries
6. Vn.3: b¹ cancelled in brown ink, c² substituted²⁷

58 Recit. (Dem., Tyr., Zel., Asb.): 'See friendless Albion'
40. As.3: e²
51. BC.3: f cancelled in brown ink, e substituted²⁸
60. BC: no bar-line

60 Recit. (Albn, Ac.): 'See the gods'
12. Albn.1: underlaid 'step'
23. BC: single bar-line

61 Prelude
There is no indication for the BC in the Prelude though the Prelude is figured. The indication 'The Bass Continued' reappears at the beginning of Proteus's accompanied song. The function of this movement as a prelude to a vocal movement may have required a continuo part. The Prelude 63 that follows the accompanied air has no indication of 'The Bass Continued' and is entirely unfigured.
13. VaIII.2-5: c¹, b₉, a, g
40. B-Vn.1: d♯¹; The sharp probably belongs to the figures which appear above the B-Vn stave in this system.
43. B-Vn: single bar-line
62 Song (Pro.) ‘Albion lov’d of gods and men’ & Recit. (Albn, Pro.): ‘To whom shall I my preservation owe’ 11-15 and 23-29: No indication of a B-Vn entry with the full string section. This is surely an omission and the B-Vn should double the BC. 19.BC.1: sbr 32.Vla IV: Reversed C appears after last beat of the bar and is obviously a misprint. 40.Albn, BC: single bar-line 45.BC: single bar-line. 63 Prelude  See 61. 26.VaII.5-6: a¹, b¹ 64 Recit. (Dem., Zel., Asb., Tyr., Albn, Ac.): ‘Our seeming friends’ 50.BC.1: fig. 5 72.Albn.1: ‘vaulted arch’ in word-book 93.BC: single bar-line. 65 Concert of Venus  There is only one stave for the Bass line; it is untitled and unfigured. This is the only movement that contains a three-voice texture where the bottom voice is not specifically endorsed with ‘The Bass Continued,’ and it seems likely that the BC should be present at least in the trio sections if not throughout the whole movement. The movement is printed on five staves only; alternations between recorders and violins are indicated in the score on each stave including the Bass line by the rubrics ‘violins,’ ‘flutes’ or ‘all’. The use of a Bass Recorder is uncertain; the rubric ‘flutes’ over the bass line may simply indicate a change between continuo groups divided into contrasting sets, one accompanying the recorders and the other accompanying the violins. There is, however, a precedent for the use of a bass recorder to be found in John Blow’s anthem ‘Lord, who shall dwell in thy tabernacle?’ (see Musica Briannica vol. 50, ed. B. Wood (London, 1984)). 47-48: ⁹ 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, ⁹ is here interpreted as 2. It seems necessary to start the new metre in bar 48 as opposed to the middle of bar 47. 47.Venus,BC: single bar-line 49.BC.1: fig. 3 ⁴ may imply that Venus’s second note be sung as a²; for a similar passage see no. 6, bars 92-3. 57.Venus.1-2: ‘plenty’ not in word-book 71 Recit. (Apollo, Venus, Neptune, Ac.): ‘From Jove’s imperial court’ 1: The designation ‘Phebus’ is used instead of ‘Apollo’ in this section. 6.Apollo.1: ledger line to b₁ added in brown ink²⁹ 6.BC.1: figured ⁸ cancelled, ⁵ substituted in brown ink³⁰ 43-47: t-s change to 3/2 missing in bar 43. When the metre returns to 2 in the first bar of 72 there is no t-s. 45.BC.1-2: ⁸ added to figure 6, ⁶ added to ⁶ in brown ink³¹ 47: single bar-line 72 Song (Ac.): ‘O thou who mount’st’ & Chorus: ‘O thou who mount’st’ 10.Ac.1: underlaid ‘mounts’, and all other occurrences 34.BC.1: a cancelled in brown ink, b substituted³² 43.BC.4: fig. ⁸ 46.BC.3: fig. ⁶ 50.A.1: underlaid ‘mounts’, and all other occurrences in all parts. 57.BC.1: fig. ⁴ #³ 58.BC.1: fig. ⁸ 76-87.BC: There is no indication of the entry of the B-Vn separate from the BC when the full string section enters in bar 76. This is surely an omission; the B-Vn should enter on the second crotchet of bar 76 doubling the BC. A separate B-Vn line begins with the chorus entry at bar 87. Though the B-Vn line begins here with two crotchet rests, a minim seems necessary. 98.B.1: a (cf. B-Vn)
105: The soprano line only is underlaid 'Deity, etc.' This seems to indicate a repeat, but the metre change of the final bar suggests a section in 4 and no previous section in this metre seems appropriate.

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

74 Prelude, Song (Fame): 'Renown, assume thy trumpet' & Chorus: 'Renown, assume thy trumpet'
27: Double bar-line flanked by dots in all parts except B-Vn, which has no bar-line since the bar is incomplete. The last crotchet beat of this bar is on a new stave and the bass line is endorsed with 'The Bass Continued.'
27.Fame: Endorsed with 'The Renown' at this entry only.
49.VaIII.2: c¹
57.VaII.4-5: c¹, d¹
136.Fame.3: 'A badge for Hero's, and for Kings to bear' appears in the word-book at this point