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HENRY PURCELL



Baroque Music

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THE WORKS

OF

**H**ENRY **P**URCELL



VOLUME XVI.

**D**ramatic **M**usic

PART I.



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1906.

Ayuntamiento de Madrid

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## PURCELL'S WORKS.

### I.

#### ODES AND WELCOME SONGS.

##### A. WELCOME SONGS TO CHARLES II. AND JAMES II.

- |                                |                                      |                                 |                   |
|--------------------------------|--------------------------------------|---------------------------------|-------------------|
| 1. WELCOME, VICEGERENT, 1680.  | } Printed by the<br>Purcell Society. | 6. FROM THESE SERENE, 1684.     | } In preparation. |
| 2. SWIFTER, ISIS, 1681.        |                                      | 7. WHY ARE ALL THE MUSES, 1685. |                   |
| 3. WHAT SHALL BE DONE, 1682.   |                                      | 8. YE TUNEFUL MUSES, 1686.      |                   |
| 4. THE SUMMER'S ABSENCE, 1682. |                                      | 9. SOUND THE TRUMPET, 1687.     |                   |
| 5. FLY, BOLD REBELLION, 1683.  |                                      |                                 |                   |

##### B. ODES ON QUEEN MARY'S BIRTHDAY.

- |                                      |   |                                    |                   |
|--------------------------------------|---|------------------------------------|-------------------|
| 10. NOW DOES THE GLORIOUS DAY, 1689. | } Printed by<br>the Purcell<br>Society. | 13. LOVE'S GODDESS SURE, 1692.     | } In preparation. |
| 11. ARISE, MY MUSE, 1690.            |   | 14. CELEBRATE THIS FESTIVAL, 1693. |                   |
| 12. WELCOME, GLORIOUS MORN, 1691.    |   | 15. COME, YE SONS OF ART, 1694.    |                   |

##### C. ODES FOR ST. CECILIA'S DAY.

- |                                   |                                      |                                 |                                      |
|-----------------------------------|--------------------------------------|---------------------------------|--------------------------------------|
| 16. WELCOME TO ALL THE PLEASURES, | } Printed by the<br>Purcell Society. | 18. LAUDATE CECILIAM, 1683.     | } Printed by the<br>Purcell Society. |
| 17. RAISE THE VOICE. [1683.]      |                                      | 19. HAIL, BRIGHT CECILIA, 1692. |                                      |

##### D. MISCELLANEOUS ODES, &c.

- |   |   |
|---|---|
| 20. FROM HARDY CLIMES. Marriage Ode for Princess Anne, 1683.  | 25. IF EVER I MORE RICHES DID DESIRE. Ode. Words by Cowley.   |
| 21. CELESTIAL MUSIC, 1689.  | 26. HARK, DAMON, HARK. Chorus and Solo.                       |
| 22. OF OLD WHEN HEROES. The Yorkshire Feast Song, 1690. (Printed by the Purcell Society.)                       | 27. HARK, HOW THE WILD MUSICIANS SING. Ode. Words by Cowley.  |
| 23. GREAT PARENT, HAIL! Christ Church, Dublin, Commemoration Ode, 1694.   | 28. HOW PLEASANT IS THIS FLOWERY PLAIN. Ode. Words by Cowley. |
| 24. WHO CAN FROM JOY REFRAIN. Ode on the Duke of Gloucester's Birthday, 1695. (Printed by the Purcell Society.) | 29. WE REAP ALL THE PLEASURES. Ode. Words by Cowley.          |
- &c., &c.

II.  
OPERAS, INCIDENTAL MUSIC, AND SONGS IN PLAYS.

- |   |  |                                  |                        |
|---|--|----------------------------------|------------------------|
| 1. ABDELAZER.   | } Printed by the<br>Purcell Society.                     | 27. THE KNIGHT OF MALTA.         | } In pre-<br>paration. |
| 2. AMPHITRYON.  |  | 28. THE LIBERTINE.               |                        |
| 3. AURENG-ZEBE.   |  | 29. LOVE TRIUMPHANT.             |                        |
| 4. BONDUCA.   |  | 30. THE MAID'S LAST PRAYER.      |                        |
| 5. THE CANTERBURY GUESTS.                               |  | 31. THE MARRIAGE-HATER MATCHED.  |                        |
| 6. CLEOMENES.   |  | 32. THE MARRIED BEAU.            |                        |
| 7. DIDO AND ÆNEAS.                                      |  | 33. THE MASSACRE OF PARIS.       |                        |
| 8. DIOCLESIAN.  |  | 34. THE MOCK MARRIAGE.           |                        |
| 9. DISTRESSED INNOCENCE; OR,<br>THE PRINCESS OF PERSIA. |  | 35. ŒDIPUS.                      |                        |
| 10. DON QUIXOTE. Part I.                                |  | 36. THE OLD BACHELOR.            |                        |
| 11. DON QUIXOTE. Part II.                               |  | 37. OROONOKO.                    |                        |
| 12. DON QUIXOTE. Part III.                              |  | 38. PAUSANIAS.                   |                        |
| 13. THE DOUBLE DEALER.                                  |  | 39. REGULUS.                     |                        |
| 14. THE DOUBLE MARRIAGE.                                |  | 40. THE RICHMOND HEIRESS.        |                        |
| 15. THE ENGLISH LAWYER.                                 |  | 41. THE RIVAL SISTERS.           |                        |
| 16. EPSOM WELLS.  |  | 42. RULE A WIFE AND HAVE A WIFE. |                        |
| 17. THE FAIRY QUEEN.                                    |  | 43. SIR ANTHONY LOVE.            |                        |
| 18. THE FATAL MARRIAGE.                                 | 44. SIR BARNABY WHIGG.                                   | } In preparation.                |                        |
| 19. A FOOL'S PREFERMENT.                                | 45. SOPHONISBA.  |                                  |                        |
| 20. THE FEMALE VERTUOSO'S.                              | 46. THE SPANISH FRYER.                                   |                                  |                        |
| 21. THE GORDIAN KNOT UNTY'D.                            | 47. THE TEMPEST.   |                                  |                        |
| 22. HENRY THE SECOND.                                   | 48. TIMON OF ATHENS. Printed by the Purcell<br>Society.) |                                  |                        |
| 23. THE INDIAN EMPEROR.                                 | 49. THEODOSIUS.  |                                  |                        |
| 24. THE INDIAN QUEEN.                                   | 50. TYRANNIC LOVE.                                       |                                  |                        |
| 25. KING ARTHUR.  | 51. THE VIRTUOUS WIFE.                                   |                                  |                        |
| 26. KING RICHARD THE SECOND. In preparation.            | 52. THE WIVES' EXCUSE.                                   |                                  |                        |
|   | 53. [AN UNIDENTIFIED PLAY.]                              |                                  |                        |

III.  
ANTHEMS, SERVICES, AND OTHER SACRED MUSIC.

IV.  
UPWARDS OF 200 SONGS, DUETS, TRIOS, AND CATCHES.

V.  
INSTRUMENTAL MUSIC.

- |  |  |                                      |
|--|--|--------------------------------------|
| SONATAS IN THREE PARTS. 1683. (Printed by<br>the Purcell Society.) | } (Printed by the<br>Purcell Society.) | LESSONS FOR THE HARPSICORD.          |
| SONATAS IN FOUR PARTS. 1697. (Printed by the<br>Purcell Society.)  |  | FANTASIAS IN 3, 4, 5, 6, and 7 Parts |
|  |  | OVERTURES, &c. } In preparation.     |

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EDITED BY ALAN GRAY, Mus. Doc.



# DRAMATIC MUSIC

PART I.



COMPOSED BY

**H**ENRY **P**URCELL.

LONDON: NOVELLO AND COMPANY, LIMITED.  
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1906.

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DIAMANTIC MERIC

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## DRAMATIC MUSIC.



### PREFACE.



THE present volume contains the first instalment of the Act Tunes, Incidental Music, Songs, &c., written by Henry Purcell for various plays. From this series are omitted the following works: "Dido and Æneas," "Dioclesian," "The Fairy Queen," "The Indian Queen," "King Arthur" and "The Tempest." These, chiefly owing to the fact that they contained more music than the ordinary dramas of the day, were styled on their production "operas." In accordance with this distinction they have been kept separate in the present complete edition of the composer's works.

In this general preface I have to acknowledge my obligations to Mr. W. Barclay Squire for his constant advice and for his transcription of "Abdelazer" and the "Canterbury Guests." Also to Miss Lucy Broadwood, who has supplied transcript and pianoforte arrangement of "Amphitryon," and to Mr. J. Pointer for many valuable suggestions. The historical notes to each opera are for the most part little more than an abbreviation of Mr. Squire's exhaustive article on Purcell's Dramatic Music in the *Sammelband* of the "Internationale Musik Gesellschaft," 1905, pp. 489-564. I have corrected obvious mistakes in the various MSS. and printed publications. The collection of "Ayres for the Theatre" (1697) in particular is full of misprints, and it seemed hardly necessary to enumerate them. The list of various readings therefore will be found smaller than in other volumes of the Society's publications.

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#### ABDELAZER; OR, THE MOOR'S REVENGE.

Abdelazer, a tragedy by Mrs. Aphra Behn, was first produced at the Dorset Garden Theatre by the Duke of York's Company in 1677. The title page of the first edition is as follows: "Abdelazer, | or the | Moor's Revenge. | A | Tragedy. | As it is Acted at his Royal Highness the | Duke's Theatre. | Written by Mrs. *A. Behn*. | London, | Printed for *J. Magnes* and *R. Bentley*; | in *Russel-street* in *Covent Garden*, | near the *Piazza's*, 1677. | "

It has been until lately assumed that Purcell's music was written for the production of the piece in 1677. But the result of Mr. Squire's researches, in this as in the case of "Dido and Æneas," has been to post-date considerably the composition of the music, and he also points out that no music by Purcell survives (if it ever existed) for the situations in the play where music is required.

The song "Lucinda is bewitching fair" is not in any edition of the play; there is no setting of the well-known song "Love in phantastic triumph sat," nor of another song, "Make haste, Amintas," and there is no incidental music in various places where music is required by the stage directions. Now the instrumental music of "Abdelazer" was published by Purcell's widow in "Ayres for the Theatre" (1697), and "Lucinda is bewitching fair" appears in Hudgebutt's "Thesaurus Musicus" (1695) and in "Orpheus Britannicus" (1698). In the first-named work it is described as "A new Song set by Mr. Henry Purcell, in the Play call'd Abdelazar. Sung by the Boy." It might have been expected that if Purcell had written music for the original production, it would have included Mrs. Behn's songs in the play and the other incidental music required, and that such music would have been preserved along with that which we now possess. The evidence therefore points to the fact that "Lucinda is bewitching fair" was a new song introduced at a revival of "Abdelazer" in 1695. Such a revival is indeed chronicled by Cibber, who (Apology, 1740, ed. 1889, I. 195) informs us that the Patentees (*i.e.*, the proprietors of the Theatre Royal in Drury Lane and the Dorset Garden house) "were not able to take the field till *Easter Monday in April*" [*i.e.*, 4 April, 1695], when "their first attempt was a reviv'd Play called *Abdelazer*." That it was this revival at which "Lucinda is bewitching fair" was introduced is proved by the heading of the song in "Orpheus Britannicus": "Sung by *Jemmy Bowen*, at the opening of the Old Play-house" [*i.e.*, Drury-Lane, to distinguish it from the Lincoln's Inn Fields Theatre]. It is therefore most probable that the incidental music was written by Purcell for the same occasion. The character of the music in the play certainly confirms the theory of the later date of the music. The "tunes" at all events are not surpassed in vigour by any of Purcell's compositions of this character. (See especially Nos. II. and IX.)

The instrumental music is included in "Ayres for the Theatre" (1697). There are also MS. versions at the British Museum (Ad. MSS. 22099 and 35043); Christ Church, Oxford (I. 4, 63) and the Royal College of Music (S. H. Catalogue, No. 1978). The song is printed in Hudgebutt's "Thesaurus Musicus" (IV. 16) and in "Orpheus Britannicus" (I. p. 88). A contemporary harpsichord arrangement of the Jig appeared in the "Choice Collection of Lessons" (1696), and is reprinted, with two other harpsichord versions of other numbers from the "Abdelazer" music, in Vol. VI. of the present edition of Purcell's works.

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### ABDELAZER.

A new Song set by Mr. Henry Purcell, in the Play call'd Abdelazer. Sung by the Boy.

*Lucinda* is bewitching fair,  
 All o're ingaging is her Air:  
 In ev'ry Song *Lucinda's* fam'd,  
 She is the Queen of Love proclaim'd,  
 To all she does a Flame impart,  
 Expiring Victims feel her Dart.  
 Strephon for her has Love exprest,  
 Philander sighs to with the rest;  
 Rack't with despair each one complains,  
 Unmov'd, untouch'd, she all disdains.



## AMPHITRYON; OR, THE TWO SOSIAS.

Dryden's "Amphitryon" was acted and printed with the music of the songs before October, 1690; it is advertised in the *London Gazette*, October 30—November 3 in that year. Its title-page is as follows: "Amphitryon; | or | the Two Socia's. | A Comedy. | As it is Acted at the | Theatre Royal.

*Egregiam vero laudem, & spolia ampla refertis; |*  
*Una, dolo, Divum, si Fœmina victa duorum est. VIRG. |*

Written by Mr. Dryden. | To which is added, | The Musick of the Songs. | Compos'd by Mr. Henry Purcel. | London, | Printed for J. Tonson, at the Judges Head in Chancery-lane | near Fleet-street; and M. Tonson at Gray's-Inn-Gate in | Gray's-Inn-Lane. 1690 |." The play is avowedly adapted from Plautus and Molière. It is prefixed by a letter to Sir William Leveson Gower, in which the author says: "What has been wanting on my Part, has been abundantly supplied by the Excellent Composition of Mr. Purcell; in whose Person we have at length found an *English-man*, equal with the best abroad. At least my Opinion of him has been such, since his happy and judicious Performances in the late *Opera*; and the Experience I have had of him, in the setting of my Three Songs for this *Amphitryon*: To all which, and particularly to the Composition of the *Pastoral Dialogue*, the numerous Quire of Fair Ladies gave so just an Applause on the Third Day."

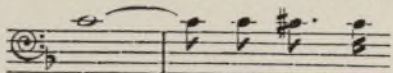
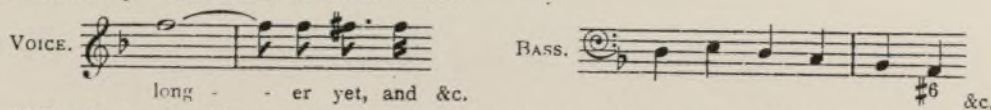
The allusion to the "late *Opera*" is to "Dioclesian," which was produced at the Queen's (or Dorset Garden) Theatre in 1690.

The instrumental music to "Amphitryon" is published in "Ayres for the Theatre"; there are also MS. copies at St. Michael's College, Tenbury; at Buckingham Palace, and at Christ Church, Oxford (H. I., 3).

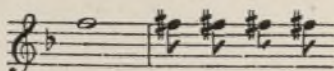
The songs, as already stated, appeared with the play. "Celia that I once" and "For Iris I sigh" are also found in "*Joyful Cuckoldom*" (c. 1695), in "*Pills to Purge Melancholy*" (1700), II. 303, and in various MS. collections. The dialogue "Fair Iris and her Swain" is in Book II. of "*Orpheus Britannicus*" (1702), p. 153, and much later in the "*Thesaurus Musicus*" published by John Simpson. As the figuring in this last-named work is much more complete than in "*Orpheus Britannicus*," it has been adopted in the present edition.

## NOTES.

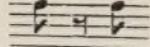
PAGE. LINE. BAR.

34 3 3 & 4 There is an important variation in Simpson's "*Thesaurus Musicus*." It runs:36 1 1 & 2 Similarly "*Thesaurus Musicus*" has:

It is difficult to decide on the correct reading. The care which has been bestowed on the figuring in "*Thesaurus Musicus*" as compared with the indifferent editing of "*Orpheus Britannicus*" would incline one to the reading in the former work. But, on the other hand, Simpson's publication is too late to have the same value as the contemporary editions, and in

these it is hard to see how all the repeated sharps  can have been inserted, unless intentionally.

PAGE. LINE. BAR.

37 3 2 "*Orpheus Britannicus*" reads: , an obvious mistake.  
kind - ly

PAGE. LINE. BAR.

- 39 3 2 This is an extreme false relation, even for its period, but it is so given in all the copies.
- 40 — — The ensemble is headed *Chorus* in the early editions; this merely indicates that what follows is to be sung by both voices together.
- 40 3 1 In Simpson's "*Thesaurus Musicus*" the G of the soprano is altered into F. The change is an improvement, but it is not supported by any early edition.

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AMPHITRYON.\*

ACT III. SCENE : BEFORE AMPHITRYON'S PALACE.

[JUPITER comes to serenade ALCMENA.]

*Enter* JUPITER and PHÆDRA, attended by Musicians and Dancers.

[After some dialogue, ALCMENA appears at the window, above.]

*Jupiter.* See, she appears :  
This is my bribe to *Phædra* ; when I made  
This Gold, I made a greater God than *Jove*,  
And gave my own Omnipotence away.

*JUPITER signs to the Musicians, Song and Dance : after which, ALCMENA withdraws, frowning.*

SONG.

I.

*Celia*, that I once was blest  
Is now the Torment of my Brest ;  
Since to curse me, you bereave me  
Of the Pleasures I possess :  
Cruel Creature, to deceive me !  
First to love, and then to leave me !

II.

Had you the Bliss refus'd to grant,  
'Then I had never known the want :  
But possessing once the Blessing  
Is the Cause of my Complaint :  
Once possessing is but tasting ;  
'Tis no Bliss that is not lasting.

III.

*Celia* now is mine no more ;  
But I am hers ; and must adore :  
Nor to leave her will endeavour ;  
Charms that captiv'd me before  
No unkindness can dissever ;  
Love that 's true, is Love for ever.

---

\* It will be noticed that the words as here printed differ slightly from those set to music. The version given above is from the printed play ; the musical setting is from the separately printed songs.

ACT IV.

[MERCURY, in the shape of SOSIA, boasts of his power to PHÆDRA.]

*Phæd.* And will you make your self a younger man ; and be handsome too and rich ? for you that know hearts, must needs know, that I shall never be constant to such an ugly old *Sosia*.

*Merc.* Thou shalt know more of that another time : in the mean while, here 's a cast of my office for thee.

[*He stamps upon the Ground : some Dancers come from underground ; and others from the sides of the Stage. A Song, and a fantastick Dance.*]

MERCURY'S SONG TO PHÆDRA.

I.

Fair *Iris* I love, and hourly I dye,  
But not for a Lip, nor a languishing Eye :  
She 's fickle and false, and there we agree ;  
For I am as false, and as fickle as she :  
We neither believe what either can say ;  
And, neither believing, we neither betray.

II.

'Tis civil to swear, and say things of course ;  
We mean not the taking for better for worse.  
When present, we love ; when absent, agree :  
I think not of *Iris*, nor *Iris* of me :  
The Legend of Love no Couple can find  
So easie to part, or so equally join'd.

*After, the Dance.*

*Phæd.* This Power of yours makes me suspect you for little better than a God ; but if you are one, for more certainty, tell me what I am just now thinking.

*Merc.* Why, thou art thinking, let me see ; for thou art a Woman, and your minds are so variable, that it 's very hard even for a God to know them. But, to satisfie thee, thou art wishing, now, for the same Power I have exercis'd ; that thou mightest stamp, like me ; and have more Singers come up for another Song.

*Phæd.* Gad, I think the Devil 's in you. Then I do stamp in some body's Name, but I know not whose ; (*stamps.*) Come up, Gentle-folks, from below ; and sing me a Pastoral Dialogue, where the Woman may have the better of the Man ; as we always have in Love matters.

[*New Singers come up and sing a Song.*]

A PASTORAL DIALOGUE BETWIXT THYRSIS AND IRIS.

I.

*Thyrsis.* Fair *Iris* and her Swain  
Were in a shady Bow'r ;  
Where *Thyrsis* long in vain  
Had sought the Shepherd's hour :  
At length his Hand advancing upon her snowy Breast,  
He said, O kiss me longer,  
And longer yet and longer,  
If you will make me Blest.

II.

*Iris.* An easie yielding Maid,  
By trusting is undone ;  
Our Sex is oft betray'd,  
By granting Love too soon.  
If you desire to gain me, your Suff'rings to redress ;  
Prepare to love me longer,  
And longer yet, and longer,  
Before you shall possess.

III.

*Thyrsis.* The little Care you show,  
Of all my Sorrows past ;  
Makes Death appear too slow,  
And Life too long to last.  
Fair *Iris* kiss me kindly, in pity of my Fate ;  
And kindly still, and kindly,  
Before it be too late.

IV.

*Iris.* You fondly Court your Bliss,  
And no Advances make ;  
'Tis not for Maids to kiss,  
But 'tis for Men to take.  
So you may Kiss me kindly, and I will not rebell ;  
And kindly still, and kindly,  
But Kiss me not and tell.

V.—A RONDEAU.

*Chorus.* Thus at the height we love and live,  
And fear not to be poor :  
We give, and give, and give, and give,  
Till we can give no more :  
But what to-day will take away,  
To-morrow will restore.  
Thus at the heighth we love and live,  
And fear not to be poor.

---

AURENG-ZEBE.

Dryden's Tragedy of "Aureng-Zebe" was produced in 1675 and printed in the following year. The play only contains two situations where the stage directions require music, and for these no music survives. The only song connected with the play is "I see she flies me," which originally appeared without any title in the fifth book of "*Comes Amoris*" (1694), and subsequently was included in "*Orpheus Britannicus*" (I. 33). It is first connected with Dryden's play in an undated single-sheet edition headed "A Song in the Play call'd *Oranzebe* set to Musick by Mr. *Henry Purcell* and sung by Mrs. *Alyff*." Mrs. Ayliff was the original *Miss Prue* in Congreve's "*Love for Love*" (1695); she also sang in "*The Fairy Queen*" in 1692, and in Purcell's "*Ode for St. Cecilia's Day*," 1695; so it was probably about 1694 that the song was introduced by her into "Aureng-Zebe." This date would agree with its appearance in "*Comes Amoris*."

A Song in the Play call'd *Oranzebe* set to Musick by Mr. *Henry Purcell*  
and sung by Mrs. Alyff.

I see she fly's me ev'rywhere,  
Her Eyes her Scorn discover,  
But what 's her Scorn or my despair,  
Since 'tis my fate to Love her.  
Were she but kind, whom I adore,  
I might live longer, but not Love her more.

### BONDUCA; OR, THE BRITISH HEROINE.

This play was an anonymous alteration of a Tragedy by Beaumont and Fletcher. It must have been produced at the Theatre Royal in 1695, as the publication of the first edition is advertised in the *London Gazette* for October 24-28 of that year. The work is prefixed by a dedication to Lord Jeffreys, signed by George Powell (1658?-1714) an actor and dramatist who took the part of Caratach. According to Powell the adaptation was from the pen of a friend of his, adding the information that the "whole play was revised quite through, and likewise studied up, in one fortnight." The music is one of Purcell's most celebrated productions, and the number of MS. versions of it, complete or imperfect, is very large. The most important MSS. are noted below. It was first printed in a complete form by Dr. Rimbault for the Musical Antiquarian Society in 1842.

Most of the MS. copies are without the Catch "Jack thou'rt a toper," the song "O lead me to some peaceful gloom," and the Overture and Act Tunes. The chief MS. sources for the present edition are as follows:—

- A—British Museum Ad. MS. 31452.
- B—British Museum Ad. MS. 31447.
- C—British Museum Ad. MS. 5337 (formerly in the possession of Sir John Hawkins).
- D—A MS. in the handwriting of John Travers, now in the Library of St. Michael's College, Tenbury.
- (E)—Fitzwilliam Museum, Cambridge, in the handwriting of Dr. Croft.

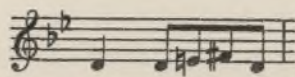
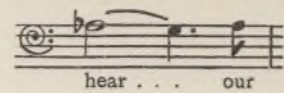
The Catch is printed in "*Joyful Cuckoldom*," "*Delicia Musicae*" (III. 12) and later publications.

There are many MS. and printed copies of "O lead me," "To arms," and "Britons strike home." One or all will be found in "*Orpheus Britannicus*," Hudgebutt's "*Thesaurus Musicus*," and "*Delicia Musicae*." There are MSS. of these numbers at Buckingham Palace, the Royal College of Music, the Bodleian and Christ Church Libraries, Oxford, and the Fitzwilliam Museum, Cambridge.

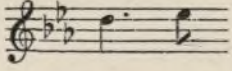
The Overture and Tunes are in "Theatre Ayres," and there are MS. versions of these instrumental numbers in the British Museum, the Royal College of Music, and the Bodleian Library.

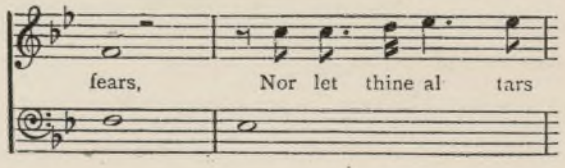
#### NOTES.

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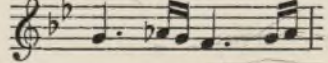
- 55 3 5 1st Violin. Rimbault reads: 
- 56 2 4 } All the copies that I have consulted have sharps in the first part. Rimbault omits them.  
56 3 2 }
- 59 — 4 Bass voice (E) has   
hear . . . our

PAGE. LINE. BAR.

59 — 4 Rimbault reads (1st Violin and Treble):  but all the five MSS. are as in [the text.]

60 — 3 An additional bar in D reads:  fears, Nor let thine al tars

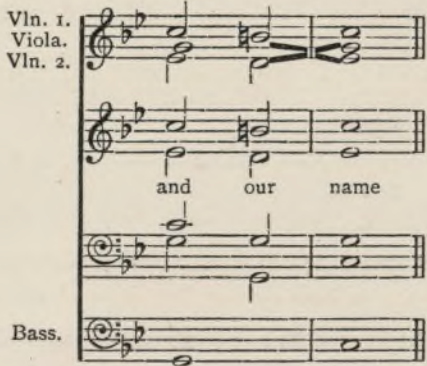
61 — 5 D figures last crotchet 6.

62 — 5 1st Violin. Rimbault reads: 

63 — 2 Viola. E has second crotchet A.

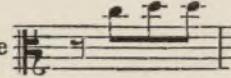
— — 5 1st Violin. A has no ♯ to E.

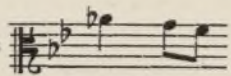
64 — — There are two variations of the final cadence. First in interest comes the fine reading of D which I have, with regret, not adopted, as it is unsupported by any other MS. It is probably explained by the writing out in full of a *rallentando*.

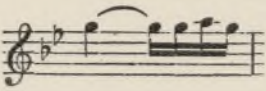



Another distribution of the parts is found in C and is adopted by Rimbault :



65 1 1 Viola. Last three quavers A and C have 

— 2 3 Viola. E has 

66 1 2 1st Violin. Rimbault has softened the false relation to  but the authority of the MS. is clear. E has 

67 1 1 Viola. E and Rimbault have second quaver C.

PAGE. LINE. BAR.

67 1 3 D has:

Vln. 1.  
Vln. 2.

67 2 3 E has second quaver A.

68 1 3 2nd Violin. The two C's are bound in D.

70 2 2 The cadence of the Flutes has various forms. D has:

A and E have:

70 3 5 Rimbault inserts # to F in Alto: I can find no authority.

71 2 4 Last quaver in Alto. C, D, and "Orpheus Britannicus" read C. In E the C has been corrected to G. Possibly C is the original, and copyists, in fear of the tritone, altered the note to G.

71 2 5 D has # to F, and to the same note in the Bass. A has # to F in the Bass alone, but it is possible that the accidental refers to the preceding note.

74 — — A and E have another reading of the Alto and Bass parts at the entry of the Chorus:

sing, sing, sing, sing, sing, sing, sing, sing, sing, sing.

sing, sing, sing, sing, sing, sing.

The first bar, at all events, is clearly wrong, and probably arises from the fact that in the MSS. the Chorus parts begin a fresh line on the second beat of the bar.

75 1 5 Bass second quaver. Rimbault has C, possibly a misprint.

76 2 2 Rimbault reads

blood the

76 2 3 E has

field and die with Ro - - -

## No. XIII.

76 — — The instrumentation is differently described in various copies:

A is as in the text.

B has Trumpet and Violins,

and a MS. of the song in the Fitzwilliam Museum (30. G. 24) has "Violins" on the first stave only and "A Trumpett" above.

76 4 4 The ♮ is not in all the copies, but it is supported by D and E and seems to me fine.

78 — — D has "1st as a duet 2nd as a chorus" in pencil, and at the end has "repeat as chorus." There seems to be some doubt as to whether "To arms" was repeated as a chorus. Rimbault gives his opinion decidedly against the idea, on the ground of the absence of directions in the older copies. He is probably correct, but D, to which he had not access, is of some value on the other side.

79 1 2 Bass. Rimbault reads E last quaver: all the older MSS. have G, and similarly in line 2, bar 3.

## No. XIV.

79 — — Here again there is doubt as to the instrumentation. A has "For hautboys" (top line); B "Hautboy 1, Hautboy 2"; E "Symphony for Trumpet and Hautboys"; Fitzwilliam (G. 24), "This for hautboys." There thus seems no doubt about the Hautboys, and it is probable that a Trumpet also would be played, though the evidence cannot be said to be conclusive.

There is also some uncertainty as to how the part preceding the Chorus was sung. There is little doubt, however, as Rimbault says, that it was sung as a solo by the First Druid. But there is a pencil note in **D** (which has the Chorus only), "(1) Duet (2) Chorus." In Ad. MS. 15979 it is given as a duet only, and so it appears in "*Orpheus Britannicus*." This is probably an alteration made later for concert-room performance.

85 4 5 Buckingham Palace MS. has  $\flat$  under F in Bass.

## THE TRAGEDY OF BONDUCA.

### PERSONÆ DRAMATIS.

*Suetonius*, a General of the Romans.

*Petilius*, a Roman Officer.

*Junius*, another Roman Officer.

*Decius*, a Roman Officer.

*Macer*, a hungry Roman Soldier.

*Caratach*, General of the Britons.

*Venutius*, in love with *Claudia*.

*Hengo*, nephew to *Bonduca*.

*Nennius*, a British Officer.

*Macquaire*, a Pict, in love with *Claudia*.

*Bonduca*, Queen of Britain.

*Claudia* } Daughters to *Bonduca*.  
*Bonvica* }

Roman and British Guards and Attendants, Druids, &c.

### ACT I.

[THE BRITISH CAMP.—BONDUCA, CARATACH, NENNIUS, &c., rejoice at the defeat of the Romans. It is decided to attack the Romans again on the morrow and then to celebrate the nuptials of VENUTIUS and CLAUDIA. The act ends with a scene in which CLAUDIA repulses the advances of the PICTISH CHIEF, who vows vengeance against her.]

### ACT II.

[THE ROMAN CAMP.—SUETONIUS has sent to CARATACH to arrange a treaty, but they cannot come to terms, and it is decided to continue the war. After CARATACH has gone, SUETONIUS addresses PETILIUS]:—

Be sure you hearten

Your shatter'd Troops, to give the Onset briskly.

Since we must fight, Fury must be our Fortune.

Look to those eating Rogues that bawl for Victuals;

Tell 'em, if now they push the Conquest home,

The Fat of all the Kingdom lies before 'em.

*Petilius*. That's the best Argument. The generous Soldiers  
Spare begging conquer'd Foes, but when they Dine  
They give no Quarter to a lusty Chine.  
Thus the well-booted *Greeks* before *Troy* Town  
Still pray'd for Beef enough to swallow down;  
And ate as well as fought to get Renoun.

Enter CORPORAL MACER, and other Soldiers as a Foraging.]

[Exeunt.]



CATCH, SUNG BY THE SOLDIERS.

Jack, thou 'rt a Toper, let 's have t' other Quart :  
Ring, we 're so sober, 'twere a shame to part.  
None but a Cuckold, Bully'd by his Wife  
For coming late, fears a Domestick Strife.  
I'm free, and so are you, to call and knock boldly,  
Tho' Watchmen cry, Past Two a Clock.

[MACER and the Soldiers are pursued and taken prisoners by the Britons, who propose to hang them.]

ACT III.

[THE BRITISH CAMP.—NENNIUS is about to hang MACER and the Soldiers, but they are spared by CARATACH. The scene changes.]

SCENE II.—THE TEMPLE.

Enter DRUIDS, singing; BONDUCA, CLAUDIA, SECOND DAUGHTER, VENUTIUS, NENNIUS, COMES,  
[MACQUAIRE], HENGO, &c.

1st Druid. Hear us, Great *Rugwith*, hear our Prayers :

2nd Druid. Defend, defend thy British Isle.

1st Druid. Revive our Hopes, disperse our Fears,

3rd Druid. Nor let thine Altars be the Roman Spoil.

Chorus. Descend, ye Powers Divine, descend,

4th Druid. In Chariots of Etherial Flame,  
And touch the Altars you defend.

Chorus. O save our Nation, and our Name.

5th Druid. Hear, ye Gods of *Britain*, hear us this day :  
Let us not fall the *Roman* Eagle's prey.  
Clip, clip their Wings, or chase 'em home,  
And check the tow'ring Pride of Rome.

[The prayers of BONDUCA, VENUTIUS and CLAUDIA meet with no response. CARATACH then addresses the goddess.]

Caratach. Divine *Andate*, thou who hold'st the Reins  
Of Furious Battles, and Disorder'd War

Give us this Day good Hearts, good Enemies,  
Good Blows o' both sides; Wounds that Fear or Flight  
Can claim no Share in: steel us both with Angers,  
And Warlike Executions, fit thy Viewing.

\* \* \* \* \*

Grant this Divine *Andate*; 'tis but Justice,  
And my first Blow, thus on this Holy Altar,  
I sacrifice unto thee.

[A flame arises.]

*Bonduca.* It flames out.

*Caratach.* Now sing, ye Druids.

*Druids.* Sing, sing, ye Druids! all your Voices raise, }  
To celebrate Divine Andate's Praise. }  
Divine Andate! President of War,  
The Fortune of the Day declare.  
Shall we to the Romans yield,  
Or shall each Arm that wields a Spear,  
Strike it through a Massy Shield ;  
And Dye with *Roman* Blood the Field ?

*Thunder here.]*

*Oracle.* Much will be spill'd.

*1st and 4th Druids.* } To Arms, to Arms! your Ensigns strait display,  
Now, now, now, set the Battle in Array,  
The Oracle of War declares,  
Success depends upon our Hearts and Spears.

*Verse and Chorus.* } Britons, strike Home : revenge your Country's Wrongs,  
Fight and record your selves in Druids' Songs.

[The rest of the Act is mainly occupied by Battle scenes, in which the Britons are defeated.]

#### ACT IV.

[The PICTISH CHIEF still plots against CLAUDIA: she goes, with VENUTIUS, to the Fort where BONDUCA has taken refuge. HENGO, saved from the rout by CARATACH, repels MACER.]

#### ACT V.

[VENUTIUS kills the PICTISH CHIEF and then dies himself from a wound. The scene changes to the interior of the Fort.]

*Enter BONVICA and JULIA.]*

*Bonvica.* Where shall the wretched Off-spring of *Bonduca* fly  
To escape those dismal Screams of Horror,  
That fill the *Britains* Ears? Oh wretched Mother!  
Unhappy Sister! More unhappy!!  
Their Courage makes th' approach of Death  
Seem pleasing: But I have the true fearful  
Soul of Woman; and wou'd not quit the World.  
*Julia*, call *Lucius*, and bid him bring his Lute;  
Fain wou'd I leave this dire consuming Melancholy.

*Enter LUCIUS with a Lute.]*

*Lucius*,\* I'd have the Song you taught me last.  
I fear, I do resemble now the Swan,  
That Sings before its Death.

\* This name is generally printed in italics, as if the lines "I'd have the Song," &c., were to be spoken by LUCIUS, but it is obvious from the context that this is a misprint, and that the whole speech is BONVICA'S, LUCIUS merely accompanying the song on the lute.

SECOND SONG, by Miss Cross,  
*Oh! Lead me to some Peaceful Gloom,  
Where none but sighing Lovers come.  
Where the shrill Trumpets never sound,  
But one Eternal Hush goes round.  
There let me soothe my pleasing Pain,  
And never think of War again.  
What Glory can a Lover have,  
To Conquer, yet be still a Slave?*

[In the following scene BONDUCA and her daughters take poison in the presence of the Roman General, and in the final scene the slaughter of the principal characters is completed by HENGO's being killed by the Romans and CARATACH's committing suicide.]

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### THE CANTERBURY GUESTS; OR, A BARGAIN BROKEN.

This comedy in five acts is the work of Edward Ravenscroft, one of the cleverest of the minor dramatists of the late 17th century. It was produced in the autumn of 1694, as is proved by a passage in the "Gentleman's Journal" for October-November of that year. The printed play was advertised in the "*London Gazette*" for 17-20 December, 1694. In Act III., scene 5, a Song and Dance are introduced, and it was doubtless here that was sung Purcell's "Dialogue between Two Wives," which was printed in Book III. of Hudgebutt's "*Thesaurus Musicus*" (1695). No other copy is known to exist, but the words were printed in Vol. III. (1712) of the third edition of "*Pills to Purge Melancholy*" and also on a broadside preserved in the British Museum (Ad. MS. 35043). For the present edition Mr. Paul England has made some slight alterations in the original words, which are too broad for modern taste.

A Dialogue between Two Wives, Sung in the Play call'd, *The Canterbury Guests, or, the Bargain Broken.*" Set by Mr. Henry Purcell.

*1st Wife.*

Good Neighbour why doe you look awry?  
You'r grown a wondrous Stranger,  
You Huff, and you Puff, and you walk about  
As if you'd burst with Anger.  
Is it for that your Fortunes great,  
Or you so Wealthy are?  
There's none so nigh, that lives so high,  
Who can with you compare:  
The other day I heard one say,  
Your Husband durst not show his Ears;  
But like a Lout, did walk about,  
So full of sighs and fears.

*2nd Wife.*

Good Mistress Shrew, I care not for you,  
For you nor all your Jears;  
My Husbands known, by every one,  
To be both kind and true,  
And so he'd be continually  
But for such Jades as you;



You Wash, you Lick, you Trim, you Trick,  
You Toss, you Lear, you Grin, you Nod,  
You Wink and Pink, and in his Drink,  
You strive to draw him in.

*1st Wife.*

You lye you Chit, when in your fit,  
You make a noise, you make a strife,  
Run up a Score, on ev'ry Door,  
And lead him a weary, weary life.

*2nd Wife.*

Tell me so agen, you sawcy Quean,  
And I'll pull you by the Quoife.

*1st Wife.*

Go, you'r a dirty Bare,  
Your Husband cannot bear it,  
A nasty Quean, as e're was seen,  
Your Neighbours all declare it ;  
A fulsome Trot, and good for nought,  
Unless it be to Chatt ;  
You stole a Spoon out of the Room,  
Last Christning you were at.

*2nd Wife.*

You lye you Shrew.

*1st Wife.*

I vow 'tis true,  
Nay more I know where it was found.

*2nd Wife.*

For this disgrace, I'le claw your Face,  
And I'le fell you to the ground.

*The Two Husbands.*

Hey day! What's the matter now?  
The Jades I think are in their drink ;  
'Tis so, upon my life.

*1st Husband.*

Good neighbour, pray let's end this Fray,  
And take each Man his Wife.

*2nd Husband.*

You mistress Jones, I'le break your Bones,  
If thus you mutiny.

*1st Husband.*

Here's a salt Eel, which you shall feel,  
Unless you soon agree.

*1st Wife.*

My dearest Dear, be not severe,  
Nor mind our twittle twattle ;

*2nd Wife.*

We'll drink and Freinds, and so all ends,  
In this good dram o' th Bottle.

## CIRCE.

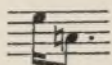
"Circe," a rhymed tragedy by Dr. Charles Davenant, is mentioned by Downes as having been first performed between 1676 and 1681. He alludes to it as an opera, and says that "All the Musick was set by Mr. Banister and being well Perform'd it answer'd the Expectations of the Company." The date of the original production was probably 1677, when both the play and the numerous lyrics it contains were printed by Tonson. There are also two later editions, issued respectively in 1685 and 1703, probably on the occasion of revivals of the work. Of Banister's music all that seems to have survived is two songs in Act IV., which were printed in 1679 in Book II. of Playford's "*Choice Ayres*": there is also an anonymous setting of a song in Act II. in "*New Ayres and Dialogues*" (1678). There exist, however, a number of MSS. of the music of Act I., which bear the name of Purcell as that of the composer. The opening scene of this setting was published by Dr. Rimbault in 1847 as the work of Banister, but in 1876 the editor retracted this opinion in an article in "*Concordia*" and ascribed it to Purcell. The music, though not so mature in style as the composer's later works for the theatre, is so remarkable, so much beyond all we know of Banister's powers, and so strongly Purcellian in character that, judging from internal evidence alone, it may safely be attributed to the greater composer. The conjecture may therefore be hazarded that for some revival (probably in 1685) Banister's setting of Act I. was set aside and that Purcell was employed on the new setting here printed in full for the first time.

The MSS. employed in this edition are as follows :

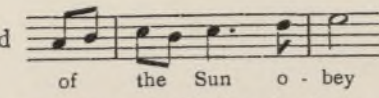
- A. A MS. at Oriel College, Oxford, forming part of a set of Purcell's chief choral works by the same copyist who wrote the first part of a volume at St. Michael's College, Tenbury, which is stated on the cover to have been begun in 1695.
- B. A copy at the Fitzwilliam Museum, Cambridge, dating from about 1708.
- C. and D. Two MSS. in the British Museum (Ad. MSS. 33237 and 31447). There are also later MSS. in the Libraries of the Royal College of Music and of Dr. Cummings. The common source of all these MSS. is proved by the fact that they all omit the three first words (with their accompanying notes) in the Verse "You who hatch factions at the Court." In the present edition this deficiency (with an introductory bar) has been supplied conjecturally by the editor.

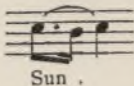
## NOTES.

PAGE. LINE. BAR.

102 1 7 } B and C have 

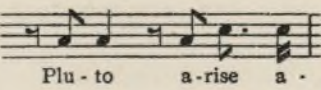
102 2 3 }

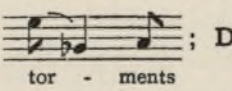
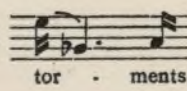
105 2 6 The copies read  On the repetition of the phrase in the Chorus,  
of the Sun o-bey  
page 109, the words are divided as in the text.

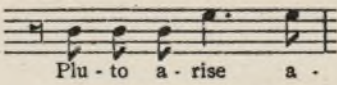
106 2 5 } Soprano. B has   
109 2 5 }  
Sun .


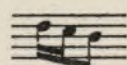
PAGE. LINE. BAR.

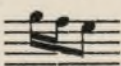
113 } 2 4 The clash of the Tenor and Viola parts is harsh, but similar passages are not uncommon in  
115 } Purcell. In B the harshness is avoided, but this copy is evidently incorrect and introduces other difficulties.

117 1 1 Voice. C has: 

118 1 2 Voice. B has: ; D has: 

118 1 4 Voice. C has: 

119 1 2&3 Violin 1. C has:  and 

119 1 3 Violin 2. C has: 

## CIRCE.

ACT I.—SCENE IV.

Scene.—CIRCE'S CAVE.

[IPHIGENIA is a Priestess of Diana at Tauris, where rule THOAS, King of Scythia, and his Queen, CIRCE. IPHIGENIA is loved by THOAS and also by ITHACUS, the son of CIRCE by Ulysses, but she rejects their advances and joins CIRCE in urging ITHACUS to marry OSMIDA, "daughter to THOAS by a former Queen." The opening scenes are devoted to these cross-currents of love.

*Ith.* [to Circe.] The Gods some secret Remedy may find,  
To cure the Wounds of each afflicted mind.  
Raise the infernal Pow'rs by your strong Charms.

*Cir.* To your Requests I will indulgent prove,  
But Heav'n itself has little pow'r o're Love.

*Osm.* I from the Gods only to death pretend,  
'Tis in that point my Miseries must end.

*Cir.* You must retire; these Sacred Mysteries,  
With Reverence we conceale from common Eyes.

*Tho.* My Soul is with some mighty Fate opprest,  
My Heart does pant and struggle in my Breast.  
I feel, I know not what, that says I am  
For one that Loves, and is a King, too tame,  
How weakly Reason too resists desire?  
And like small Show'rs does but augment the Fire.

*Ex. all but CIRCE and her Women.]*

*The SCENE opens to the inward part of the Cave.]*

The Infernal Priests enter.

Sung by CIRCE'S Women at the Infernal Sacrifice. Priests joyn in the Chorus.

*We must assemble by a Sacrifice  
Those Demons who do range about the 'skies.  
Their necessary aid you use,  
Those poysonous Herbs and Roots to chuse,  
Which mingled, and prepar'd by your strong Art,  
Do to your Charms, their chiefest Force impart.*

*Your Censors to the Altar take,  
And with Arabian Gums sweet Odours make.  
The Air, with Musick gently wound,  
Sweet Smells they love, and every pleasing sound.*

*Cir.* The stragling Demons, Harmony can fix,  
Calls home the Sences of the Lunaticks,  
And which is most, in Temples does prepare,  
And can assemble Man's wild thoughts to Prayer.

[They all walk up to the Altar.]

Priests sing :

I.

*Come every Demon who o'resees  
The Fates of mighty Monarchies,  
And orders how they rise and set,  
All you who Love and Lust inspire,  
And kindle wild Ambition's Fire,  
The dang'rous Sickness of the Great.*

I.

*Chorus.* Circe, the Daughter of the Sun obey,  
Or in his gilded Beams you ne're shall play.

II.

*You who hatch Factions in the Court,  
Sedition in the meaner sort,  
Amongst the Pious, holy Strife,  
Tumults in Camps, in Senates too,  
Those discords which the good undoe,  
All, all that wait on humane life.*

*Chorus.* Circe, the Daughter of the Sun obey,  
Or in his gilded Beams you ne're shall play.

[Enter four Spirits.]

*Cir.* Bring me the juice of every Plant  
Which grows in those infectious Shades,  
Where Nature hid, corrupts or fades :  
Of all that temperate heat, or moisture want.  
Bring me the lustful *Motacilla's* blood,  
And Vervain against Thunder good.  
The juice of baneful Aconite :  
The black and melancholy qualities of these,  
By sympathy, the God of Darkness please,  
Whom I must raise up to his hated light.

[Exit one of the Spirits.]

*Sung by one of Circe's Women alone.*

*Lovers, who to their first Embraces go,  
Are slow and languishing, compar'd to you ;  
In speed you can outdo the winged Wind,  
And leave, even Thought, creeping and tir'd behind.*

[A Spirit rises, and layes a Jarre at CIRCE's feet.]

Sung by *Circe's* Women.

*Behold, quick as thy thought,  
Th' Ingredients of thy Spells are brought,  
By which thy dismal Bus'ness must be wrought.  
Great Minister of Fate,  
In this deep Cave you sit in State,  
Famine and Pestilence about you wait ;  
At your dread Word they fly through every Land,  
Whilst their fierce undiscerning rage,  
Does pity neither Sex nor Age.  
Death is as blind as Love, at your command.*

*Chorus. Each Plant and Herb have all their poyson sent ;  
On what new mischief is your Magick bent ?*

*To the Magicians.]*

*Cir. Whil'st on the Earth this Juice I pour,  
And that the Priests their solemn Anthem sing,  
Do you tread on this holy flour,  
Those mystick Figures, sacred to th' Infernal King*

*Magicians dance.]*

A Priest sings alone.

*Pluto, arise !*

*From those blest shades where Kings, and Lovers are,  
Where those no torment have from State and Care ;  
And these feel not the torment of Despair.*

The Second Part of the Dance.

*Pluto, arise !*

*From thy blest Kingdom of Equality,  
Where Birth, Wealth, Beauty have no tyranny,  
Where all Mankind are fellow-slave to thee.*

[In Scene V., which ends the Act, CIRCE consults PLUTO and learns from him of the arrival of ORESTES and PYLADES.]

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### CLEOMENES, THE SPARTAN HERO.

"Cleomenes," a tragedy by Dryden and Southerne, was first acted at the Theatre Royal in the Spring of 1692. Some incidental music is required by the stage directions in Act III., but none of this is at present known to exist, and the only music that survives is a setting by Henry Purcell of the song "No, no, poor suff'ring heart," in the Second Scene of Act II. This was printed in Book IV. of "*Comes Amoris*" (1693), and the melody alone appeared in "*Joyful Cuckoldom*" (n.d.) : from the heading to the latter edition we learn that it was sung by Mrs. Butler, who was the original PHILIDEL in "King Arthur."

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#### ACT II. SCENE II.

*The SCENE opens and discovers CASSANDRA'S Apartment. Musicians and Dancers.—PTOLOMY leads in CASSANDRA. SOSYBIUS follows—they sit. Towards the end of the Song and Dance, enter CLEOMENES and CLEANTHES on one side of the Stage, where they stand.*



SONG.

I.

No, no, poor suff'ring Heart, no Change endeavour,  
Choose to sustain the smart, rather than leave her ;  
My ravish'd Eyes behold such Charms about her,  
I can dye with her, but not live without her.  
One tender Sigh of hers to see me Languish,  
Will more than pay the price of my past Anguish :  
Beware, O cruel Fair, how you smile on me,  
'Twas a kind Look of yours that has undone me.

2.

Love has in store for me one happy Minute,  
And She will end my pain who did begin it ;  
Then no day void of Bliss, or Pleasure leaving,  
Ages shall slide away without perceiving :  
Cupid shall guard the Door the more to please us,  
And keep out Time and Death when they would seize us.  
Time and Death shall depart, and say in flying,  
Love has found out a way to Live by Dying.

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DISTRESSED INNOCENCE, OR THE PRINCESS OF PERSIA.

This tragedy, by Elkanah Settle, was first produced at the Theatre Royal late in 1690. The only music connected with it is the overture and the seven Act Tunes by Purcell, which are here printed from the separate part-books of the "Ayres for the Theatre."

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THE COMICAL HISTORY OF DON QUIXOTE.—PART I.

The production of this play, a kind of burlesque on Cervantes' immortal romance, of which D'Urfey was the author, was announced in the "Gentleman's Journal" for May, 1694. The *London Gazette* for 2nd-5th July, 1694, announces its publication together with that of the Second Part. The songs in both parts were also published in the same year.

The play requires a good deal of music, but only that of the songs has survived. They were the work of Purcell and of John Eccles, and were issued with the following title-page :

"The | Songs | To | the New Play of | Don Quixote. | *Part the First.* | Set by the most Eminent Masters of the Age. | All written by Mr. *D'Urfey.* | *Decies repetita placebunt.* | London, | Printed by *J. Heptinstall* for *Samuel Briscoe*, at the corner of | *Charles-Street*, *Covent-Garden.* 1694. | Price Two Shillings. | " (This publication is referred to in the following notes as **A.**) Only Purcell's contributions are reprinted in the present edition.

NOTES.

I.—SING ALL YE MUSES.

Printed in **A.**—"Songs in the Play" (1694).

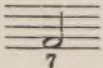
**B.**—"Orpheus Britannicus" (1698) I. 141.

**C.**—Simpson's "*Thesaurus Musicus*," p. 54.


**D.**—Walsh's "*Harmonia Anglicana*," III. p. 80.

PAGE. LINE. BAR.



132 2 7 2nd minim in the Bass. **B** and **D** have :



PAGE. LINE. BAR.

132 3 5 Bass. D figures first chord: 

135 2 4 Alto Voice. Last crotchet is wrongly printed F instead of E. Accompaniment should correspond.

Same chord (Bass). D has:  not 

140 1 5 Bass Voice. C has ♭ to D.

II.—WHEN THE WORLD FIRST KNEW CREATION.

Printed in A, and (melody only) in D'Urfey's "Songs Compleat," II. p. 21.

III.—LET THE DREADFUL ENGINES.

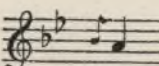
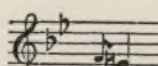
Printed in A, B, on a single sheet engraved by Cross, and in a "Collection of the most celebrated Songs and Dialogues composed by the late famous Mr. Henry Purcell" (Meares).

There are old MS. copies in the British Museum (Ad. MS. 22099, fol. 62) and in the Fitzwilliam Museum (30. G. 24).

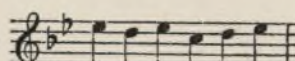
IV.—INCANTATION SCENE.

The Trio "Art all can do" is printed in A and in the second edition (1706) of "Orpheus Britannicus" (I. p. 38). A MS. copy, dating from the middle of the 18th century or later (British Museum, Ad. MS. 31813), is without the 2nd Violin part: it is referred to below as E.

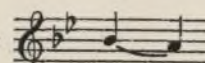
PAGE LINE. BAR.

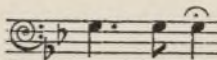
152 2 3 } E adds appoggiatura:  and   
152 3 1 } rain rain

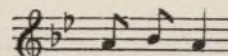
153 4 1 E repeats the whole passage for solo beginning "Groves with eternal sweets."

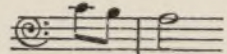
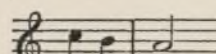
155 1 4 A has:  in Soprano and 1st Violin parts, evidently printed by mistake from the following bar.

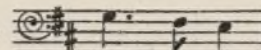
156 & 157 — The Bass in the whole of the section in triple time has numerous ties and slurs in E. In A (British Museum copy) staccato marks have been added in manuscript to all the quavers in the passage.

157 1 4 E has:  new . .

159 3 8 E does not change the time signature, and reads:  mys - te ries

160 4 1 & 3 } Soprano. E has:   
162 1 4 }

163 2 3 } E has:  and   
166 1 2 } on coals on coals

166 1 1 Bass Voice. A has:  rash - ers of

THE COMICAL HISTORY OF DON QUIXOTE.—PART I.

[ACT I. contains no music. The first scene of ACT II. is laid at the Inn of VINCENT, "a humourous Host, or Inn-Keeper." The scene ends with the burlesque knighting of DON QUIXOTE. During the first part of the ceremony DON QUIXOTE kneels, while PEREZ, NICHOLAS, the HOSTESS, VINCENT, and MARITORNES, with singers and dancers, preceded by "Drums and Trumpets sounding," march round him in procession. Then] HOSTESS and MARITORNES raise up DON QUIXOTE, and lead him to the farther part of the Stage, and arm him. Then a Dance is perform'd, representing Knights Errant killing a Dragon: which ended, they bring DON QUIXOTE to the Front of the Stage.

Vincent. Now sing the Song in Praise of Arms and Soldiery.

SONG.

Sing all ye Muses, your Lutes strike around ;  
When a Soldier's the Story, what Tongue can want Sound ?  
When Danger disdains, Wounds, Bruises and Pains,  
When the Honour of Fighting is all that he gains.  
Rich Profit comes easy in Cities of Store,  
But the Gold is earn'd hard where the Cannons do roar.  
Yet see how they run, at the Storming a Town,  
Thro' Blood and thro' Fire to take the Half-Moon.  
    They scale the High Wall,  
    Whence they see others fall,  
Their Hearts precious Darling, bright Glory pursuing,  
Tho' Death's underfoot, and the Mine is just blowing.  
    It springs, up they fly, yet more still supply,  
    As Bridegrooms to marry, they hasten to die :  
Till Fate claps her Wings, and the glad Tidings brings,  
Of the Breach being enter'd, and then they're all Kings.  
    Then happy's she whose face  
    Can win a Soldier's Grace ;  
    They range about in State,  
    Like Gods disposing Fate :  
    No Luxury in Peace,  
    Nor Pleasure in Excess,  
Can parallel the Joys the Martial Hero crown,  
When flush'd with Rage, and forc'd by Want, he storms a wealthy Town.

---

[ACT III., SCENE II. takes place among "Mountains and Rocks at the end of the Deep Grove." DON QUIXOTE and SANCHO PANCA release the Galley Slaves, among whom is GINES DE PASSAMONTE.]

*Gines.* Thanks to our noble and valiant Redeemer; here's to his Health; and, Brothers, let's entertain him with a Song. Confound the World. Dear Redeemer, we are no more Rogues than the rest of Mankind; all the World are Rogues, and deserve the Galleys as much as we. Come Sing to that Purpose, Brother.

SONG.

When the World first knew Creation,  
A Rogue was a top Profession;  
When there were no more in all Nature but Four,  
There were Two of them in Transgression:  
And the Seeds are no less,  
Since that you may guess,  
But have in all Ages been growing apace;  
There's Lying and Thieving,  
Craft, Pride, and Deceiving,  
Rage, Murder, and Maiming\*  
Hard Drinking and Gaming,\*  
Branch out from one Stock, the rank Vices in Vogue,  
And make all Mankind one Gigantical Rogue.

View all Humane Generation,  
You'll find in every Station  
Lean Virtue decays, whilst Interest sways  
The ill Genius of the Nation.  
All are Rogues in degrees,  
The Lawyer for Fees,  
The Courtier *Le Cringe*, and the Alderman *Squeeze*,  
The Canter, the Toper,  
The Church Interloper,  
The Quean, and the Practice-of-Piety-Groper;\*  
But of all, he that fails our true Rights to maintain,  
And deserts the Cause Royal, is deepest in Grain.

He that first to mend the matter,  
Made Laws to bind our Nature,  
Shou'd have found a way  
To make Wills obey,  
And have model'd new the Creature;  
For the Savage in Man  
From Original ran,  
And in spite of Confinement now reigns as't began:  
Here's Preaching and Praying, and Reason displaying,  
Yet Brother with Brother is killing and slaying:  
Then blame not the Rogue that free Sense does enjoy,  
Then falls like a Log, and believes—he shall lie.

---

\* The lines marked with an asterisk have been slightly altered in the present edition.

ACT IV.—SCENE I.

*The Mountain of Sierra Morena continues.*

[After some dialogue between DON QUIXOTE and SANCHO]

CARDENIO enters in ragged clothes, and in a wild Posture sings a Song. Then Exit.

SONG.

Let the dreadful Engines of Eternal Will,  
The Thunder roar, and crooked Lightning kill ;  
My Rage is hot as theirs, as fatal too,  
And dares as horrid Execution do.  
Or let the Frozen North its Rancour show,  
Within my Breast far greater Tempests grow ;  
Despair's more cold than all the Winds can blow.

Can nothing, nothing warm me ?

Yes, *Luscinda's* Eyes ;  
There *Ætna*, there, *Vesuvio* lies,  
To furnish Hell with Flames,  
That mounting reach the Skies.

Ye Pow'rs, I did but use her Name,  
And see how all the Meteors flame ;  
Blue Lightning flashes round the Court of *Sol*,  
And now the Globe more fiercely burns  
Than once at *Phaeton's* Fall.

Ah ! where are now those flow'ry Groves,  
Where *Zephyr's* fragrant Winds did play ?  
Where, guarded by a Troop of Loves,  
The fair *Luscinda* sleeping lay :  
There sung the Nightingale and Lark,  
Around us all was sweet and gay ;  
We ne'er grew sad, till it grew dark,  
Nor nothing fear'd but short'ning Day.

Glow, I glow, but 'tis with Hate ;  
Why must I burn for this Ingrate ?  
Cool, cool it then and rail,  
Since nothing will prevail.

When a Woman Love pretends, 'tis but till she gains her Ends,  
And for better, and for worse, 'tis for Marrow of the Purse,  
When the Jilt has filched your Gold, proves a Slattern or a Scold.\*

This Hour will tease and vex,  
And will cozen you the next.\*

They were all contrived in spite :  
To Torment us, not delight ;  
But to scold, and scratch and bite,  
And not one of them proves right ;  
But all are Witches by this Light !  
And so I fairly bid 'em, and the World, Good Night.

\* See Note, p. xxii.

## ACT V.

[In SCENE I. PEREZ (the Curate), NICHOLAS (the Barber), and VINCENT plot to persuade DON QUIXOTE "that all things are governed by Inchantment." CARDENIO "to help forward the Jest" undertakes to play the part of an Inchanter, and assist in the Song. In SCENE II. ("the Town with the Inn") the plot is executed. VINCENT enters, disguised as MERLIN, and "Dreadful Sounds of Musick" are heard.]

*Enter two Women representing URGANDA and MELISSA, two Inchantresses, led by MONTESMO : they seize DON QUIXOTE and SANCHO PANCA. . . . Musick sounds in Recitative, then an Inchanter and two Inchantresses sing in parts this Song.*

## SONG.\*

- Montesmo.* With this, this sacred charming Wand ;  
I can Heaven and Earth command ;  
Hush all the Winds that curl the angry Sea,  
And make the rolling Waves obey.
- Urganda.* I from the Clouds can conjure down the Rain,  
And make it Deluge once again.
- Melissa.* I when I please make Nature smile as gay,  
As at first she did on her Creation-Day :  
Groves with eternal Sweets shall fragrant grow,  
And make a true *Elysium* here below.
- Chorus.* Groves with eternal Sweets shall fragrant grow,  
And make a true *Elysium* here below.
- Melissa.* I can give Beauty, make the Aged young,  
And Love's dear momentary Rapture long.
- Urganda.* Nature restore, and Life, when spent, renew :  
All this by Art can great *Urganda* do.  
Why then will Mortals dare  
To urge a Fate, and Justice so severe ?  
See there a Wretch, in 's own Opinion wise,  
Laughs at our Charms, and mocks our Mysteries.
- Melissa.* I've a little Spirit yonder,  
Where the Clouds do part asunder,  
Lies basking his Limbs  
In the warm Sun-Beams,  
Shall his Soul from his Body plunder.
- Urganda.* Speak, shall it be so ? No,  
That Fate's too high ; I'll give him one more low. }
- Melissa,* Let it be so, &c. }
- Montesmo.* Appear ye fat Fiends that in Limbo do groan,  
That were, when in Flesh, the same Souls as his own ;  
You that always in Lucifer's Kitchen reside,  
'Mongst Sea-Coal, and Kettles, and Grease newly fried ;  
That pamper'd each Day with a Garbage of Souls,  
Broil Rashers of Fools for a Breakfast on Coals ;  
This Mortal from hence to convey shew your Skill,  
Thus Fate's and our magical Orders fulfil.
- Together.* Appear, &c.

\* In his setting of this song Purcell, according to his usual practice, has divided D'Urfey's verses among the characters differently from the printed version of the play ; the concluding lines, beginning "Appear ye fat Fiends" are only found in the musical setting.

## THE COMICAL HISTORY OF DON QUIXOTE—PART II.

The first part of "Don Quixote" having proved a success, a second part quickly succeeded it. Its publication was advertised in the "*London Gazette*" of 19-23 July, 1694, along with the Songs in both the First and Second Parts. The title-page of the Songs is as follows:—

"The | Songs | To | the New Play | of | Don Quixote. | As they are Sung at | the Queen's Theatre | in | Dorset Garden. | *Part the Second.* | Sett by the most Eminent Masters of the Age. | All Written by Mr. D'Urfey. | *Decies repetita placebunt.* | London, | Printed by J. Heptinstall for Samuel Briscoe, at the corner of | Charles-Street, Covent-Garden. 1694. | Price One Shilling Six Pence. | "

Besides Purcell's compositions this work includes other songs by J. Eccles, Colonel Pack, and unnamed composers. From D'Urfey's preface to the play we learn that Mrs. Bracegirdle created a great sensation by her singing of Eccles' song "I burn." She had the honour of drawing a special tribute from Purcell himself, who wrote the song "Whilst I with grief (*"Orpheus Britannicus,"* I. 4) "on Mrs. Bracegirdle's singing (*I burn, &c.*) in the Second part of 'Don-Quixote.'"

## NOTES.

## I.—SINCE TIMES ARE SO BAD.

Printed in **A**.—"Songs in the Play" (1694).

**B**.—"Orpheus Britannicus" (I. p. 164).

**C**.—"Songs and Dialogues" (Meares).

**D**.—D'Urfey's "*Songs Compleat*" (I. p. 88. Words only).

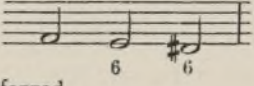
**E**.—Simpson's "*Thesaurus Musicus*," p. 38.

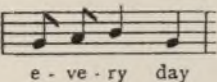
MS. copies are of frequent occurrence. The chief one used is—

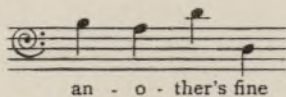
**F**.—Ad. MS. 31453, fol. 175 (British Museum).

In **D** the words have the following title: "A DIALOGUE. *Highly diverting Queen MARY, in the 4th Act of the second Part of DON QUIXOTE; for a Clown and his Wife. Sung by Mr. READING and Mrs. AYLIFF. Set by Mr. HENRY PURCELL.*"

PAGE. LINE. BAR.

167 2 1 Bass. All the copies except **F** read:  The reading adopted is the more natural, and has therefore been preferred.

169 2 3 **B** has:  e - ve - ry day

172 3 4 Bass Voice. **C** has:  an - o - ther's fine

173 4 3 Bass. **C** figures 7 for whole bar and no #.

174 3 3 "Ambition's a trade." **D** has "Verse for 2 voices." **A** and **B** and other copies have "2 voc."

176 1 4 "Let all our whole care." In **A**, **B** and **C** marked "Chorus" and in **D** printed in italics.

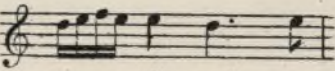
175 2 2 } **E** figures last crotchet 6.  
176 3 2 }

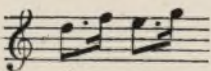
## II.—GENIUS OF ENGLAND.

Printed in A, B, C, and D.

There are many MS. copies. The chief consulted are Ad. MS. 22099, fol. 86, and 35043, fol. 31 (British Museum), and 30. G. 24 in the Fitzwilliam Museum. The song is stated by Burney to have been "long the favourite song of our theatres." It was sung by Mr. Freeman and Mrs. Cibber, and accompanied on the trumpet by John Shore, Mrs. Cibber's brother.

PAGE. LINE. BAR.

179 1 3 Voice. Some of the MSS. omit the appoggiatura  on . . . whose smile does

179 2 1 Voice. B and some MSS. have:  fate of

182 1 1 Voice. B has no # to F.

## III.—LADS AND LASSES.

This song is printed in Book III. of Hudgebutt's "*Thesaurus Musicus*" (1695), and there headed "A Song in the 2nd Part of *Don Quixote*. Sung by Mrs. Hudson, not Printed in that Collection. Set by Mr. Purcell."

There is also an early single-sheet edition in the British Museum headed: "A Scotch Song in the Second part of the Play call'd DON QUIXOTE sung by Mrs. HUDSON and set to Musick by Mr. HENRY PURCELL."

The evidence that Purcell wrote the music is thus satisfactory, but in the first edition (1699) of "*Pills to Purge Melancholy*," the song is given without composer's name. It is equally anonymous (but headed "A Scotch Song") in Vol. I. of D'Urfey's "*Songs Compleat*" (1719), and in the same Collection the tune again appears to words beginning "Within an arbour of delight," with the curious heading: "*A Poole at Piquette. The Words made, and set to a Tune by Mr. D'Urfey; made at Ramsbury Mannor.*" It is possible to read this "Set by Mr. D'Urfey to a tune," but it is remarkable that if Purcell was really the composer his name should not have been given. Nevertheless, the authority of the contemporary "*Thesaurus Musicus*" is strong, and justifies us in including the music in the present edition.

The words of the song do not appear in the play; it may well have been introduced in Act II. instead of a long song by Eccles, "Ye nymphs and sylvan gods."

## THE COMICAL HISTORY OF DON QUIXOTE.—PART II.

## ACT IV. SCENE: THE TOWN.

[This Act treats of SANCHO'S adventures as Governor of Baratavia.]

SANCHO, TERESA, and MARY sit down, then Musick sounds, and an Entertainment follows of Singing and Dancing: which ended, a Table is brought in furnished; PEDRO and MANUEL wait, then is a Dance of Spinsters.

A SONG, sung by a Clown and his Wife.

He. Since Times are so bad, I must tell thee, Sweet-heart,  
I'm thinking to leave off my Plough and my Cart;  
And to the fair City a Journey will go,  
To better my Fortune, as other folks doe:  
    Since some have from Ditches,  
    And coarse Leather-breeches,  
Been raised to be Rulers, and wallow'd in Riches.  
    Prithee come, come from thy Wheel;  
    For, if Gypsies don't lye,  
I shall be a Governour, too, ere I dye.



- She.* Ah, *Collin!* by all thy late doings I find  
With sorrow and trouble the Pride of thy Mind ;  
Our Sheep now at random, disorderly run,  
And now Sunday's Jacket goes ev'ry day on :  
Ah ! what dost thou mean ?
- He.* To make my Shooes clean,  
And foot it to Court, to the King and the Queen,  
Where shewing my Parts, I preferment shall win.
- She.* Fye, 'tis better for us to Plough and to Spin ;  
For as to the Court, when thou happen'st to try,  
Thou'lt find nothing got there, unless thou canst buy ;  
For Money the Devil and all's to be found,  
But no good Parts minded without the good Pound.
- He.* Why then I'll take Arms,  
And follow Alarms,  
Hunt Honour that now-a-days plagueily charms :
- She.* And so lose a Limb by a Shot or a Blow,  
And curse thy self after for leaving the Plough.
- He.* Suppose I turn gamester ;
- She.* So cheat and be bang'd :
- He.* What think'st of the Road then ?
- She.* The High-way to be hang'd.
- He.* A Trade then I'll try that yields profit for Life,\*  
I'll help some fine Lord to another's fine Wife :
- She.* That's dangerous too,  
Amongst the Town-Crew,  
For some of 'em will do the same thing by you ;  
And then I to betray ye may be drawn in,\*  
Faith, *Collin,* 'tis better I sit here and spin.
- He.* Will nothing prefer me ? What think'st of the Law ?
- She.* Oh ! while you live, *Collin,* keep out of that Paw.
- He.* I'll Cant, and I'll pray ;
- She.* Ah ! there's naught got that way ;  
There's no one minds now what those black Cattle say ;  
Let all our whole Care  
Be our Farming Affair,
- He.* To make our Corn grow, and our Apple-trees bear.
- 2 VOICES.
- Ambition's a Trade, no Contentment can show ;
- She.* So I'll to my Distaff,
- He.* And I to my Plough.

---

\* The lines marked with an asterisk have been slightly changed in the present edition.

( xxviii )

CHORUS.

Let all our whole Care  
Be our Farming affair,  
To make our Corn grow, and our Apple-trees bear.  
Ambition's a Trade, no Contentment can show ;  
So I'll to my Distaff,  
And I to my Plough.

---

ACT V. SCENE II.—THE JUDGMENT-HALL (?).

[DON QUIXOTE has been vanquished by DUKE RICARDO's page, disguised as the Knight of the Screech-Owl. To celebrate the victory, the Duke gives an Entertainment to the combatants. It is characteristic of the careless way in which plays were printed at the time that the following song is inserted in the middle of a scene between CARDENIO and MARCELLA.]

A SONG.

At the Duke's Entertainment, by St. *George* and the Genius of *England* : Sung by  
Mr. *Freeman* and Mrs. *Cibber*.

Mr. *Freeman*.

Genius of *England*, from thy pleasant Bow'r of Bliss,  
Arise and spread thy sacred Wings :  
Guard from Foes the British State,  
Thou on whose Smile does wait  
Th' uncertain happy Fate  
Of Monarchies and kings.

Mrs. *Cibber*.

Then follow brave Boys to the Wars,  
The Lawrel you know is the Prize ;  
Who brings home the noblest Scars,  
Look finest in *Celia's* Eyes.  
Then shake off the slothful Ease,  
Let Glory inspire your Hearts ;  
Remember a Soldier in war and in Peace,  
Is the noblest of all other Arts.

---

A SONG.

I.

Lads and Lasses Blithe and Gay,  
Hear what my Song discloses ;  
As I one morning Sleeping lay,  
Upon a bank of Roses,  
*Willy* ganging out his Gate,  
By gude luck chanc'd to spy me ;  
And pulling Bonnet from his Pate,  
He softly lay down by me.

2.

Willy tho' I muckle priz'd,  
Yet now I wou'd not know him ;  
But made a Frown my Face disguis'd,  
And from me strove to throw him :  
Fondly still he nearer prest,  
Upon my Bosom lying ;  
His beating Heart too thump'd so fast,  
I thought the Loon was dying.

3.

But resolving to deny,  
An Angly Passion feigning ;  
I often roughly push'd him by,  
With words full of disdain :  
Willy balk'd, no favour wins,  
But went off discontented ;  
But I gude faith for all my Sins,  
Ne'er half so much repented.

---

### THE COMICAL HISTORY OF DON QUIXOTE.—PART III.

The Third Part of "Don Quixote" must have been produced late in 1695, as its publication was advertised in the "*London Gazette*" for 12th-16th December in that year, Purcell having died on the 21st of the previous month. His only contribution to the play is the fine Scena "From rosy Bowers," which is headed, in "*Orpheus Britannicus*" (1698 I. p. 90): "This was the last Song that Mr. Purcell Sett, it being in his Sickness"; similar headings occur in the other publications of the song. From D'Urfey's dedication and preface the play seems to have been a failure, owing (according to the author) to the indifferent performance of the music.

The Songs were published separately with this title-page :

"New | Songs | in the Third Part | of the | Comical History | of Don Quixote. | Written  
by Mr. D'Urfey. | And Sung at the | Theatre Royal. | With other New Songs by Mr. D'Urfey. |  
Being the last Piece set to Musick by the late Famous | Mr. Henry Purcell : And by Mr. Courtiville,  
Mr. Akeroyd, and | other Eminent Masters of the Age. | Engrav'd on Copper-Plates. | London, |  
Printed for Samuel Briscoe, at the Corner-Shop of Charles-Street, in Russel-Street, | Covent-  
Garden, 1696. | Price Three Shillings. | Where are also to be had, the First and Second Parts of  
Mr. D'Urfey's | Songs, set to Musick by Mr. Henry Purcell. | "

#### NOTES.

"From rosy Bowers" was sung in the original production by Miss Cross, who must then have been very young.

The Song is printed in A.—"Songs in the Play."

B.—"*Orpheus Britannicus*," I. p. 90.

C.—"Songs and Dialogues" (Meares).

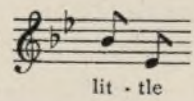
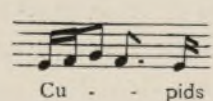
There are many old MS. copies: use has been made in the present edition of Ad. MS. 22099 (British Museum) and of 30. G. 24 in the Fitzwilliam Museum.

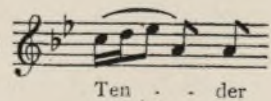
The copies are strikingly uniform, with the exception of A, which is obviously carelessly printed and contains many mistakes. In the present edition the received version has been followed, excepting in the striking passage on p. 189, which may have frightened subsequent editors.

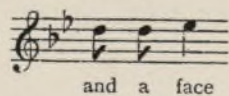


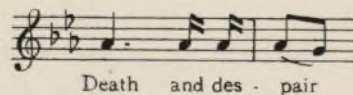
## NOTES.

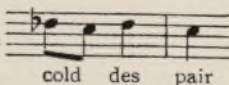
PAGE. LINE. BAR.

186 3 1 Voice. **A** has:  and   
lit - tle                      Cu - - pids

186 4 2 **A** has:   
Ten - - der

188 3 4 **A** has:   
and a face

189 1 3 All the copies except **A** have softened the passage to:   
Death and des - pair

189 2 1 **A** has:   
cold des pair

190 4 6 The **F** in the bass is figured  $\frac{3}{2}$  in **C**; in all the other copies that have figures it is figured 5.

## THE COMICAL HISTORY OF DON QUIXOTE.—PART III.

## ACT V. SCENE I.

[No scene is given. BASILIUS, CARRASCO, QUITTERIA and ALTISIDORA plot to make DON QUIXOTE unfaithful to DULCINEA.]

*Altisidora.* I intend to teize him now with a whimsical variety, as if I were possess'd with several degrees of Passion—sometimes I'll be fond, and sometimes freakish; sometimes merry, and sometimes melancholy,—sometimes treat him with Singing and Dancing, and sometimes scold and rail as if I were ready to tear his eyes out. [DON QUIXOTE enters in his nightcap and ALTISIDORA makes love to him.]

*Altisidora.*—Come now, you shall see me sing and dance, and how far I excel dull *Dulcinea*.  
Here ALTISIDORA sings.]

## IN FIVE MOVEMENTS.

1. Movement.                      *From Rosie Bowers, where sleeps the God of Love,  
Love.                                  Hither ye little waiting Cupids fly,  
Teach me in soft melodious Strains to move,  
With tender Passion my Heart's darling Joy.  
Ah! let the Soul of Musick tune my Voice  
To win dear Strephon, who my Soul enjoys.*
2. Movement.                      *Or if more influencing,  
Be doing something airy,  
With a Hop and a Bound, } Gaily  
And a Frisk from the round, }  
P'le trip, trip like a Fairy  
As when on Ida dancing  
Were three Celestial Bodies,  
    With an Air and a Face,  
    And a Shape and a Grace,  
Let me charm like Beauty's Goddess.*

3. Movement. Slow. *Ah ! 'tis in vain, 'tis all, 'tis all in vain,*  
Melancholy. *Death and Despair must end the fatal Pain ;*  
*Cold, cold Despair disguis'd, like Snow and Rain*  
*Falls on my Breast : Bleak Winds, in Tempests blow,*  
*My Veins all shiver, and Fingers glow :*  
*My Pulse beats a dead March for lost Repose,*  
*And to a solid lump of Ice my poor fond Heart is froze.*
4. Movement. *Or say, ye Powers my Peace to Crown,*  
Passion. *Shall I thaw myself, and drown*  
*Amorgst the Foaming Billows,*  
*Increasing all with Tears I shed ;*  
*On Beds of Ooze, and Christal Pillows,*  
*Lay down my Love-sick Head.*
5. Movement. Swift. *No, no, I'le streight run mad,*  
Frenzy. *That soon my Heart will warm ;*  
*When once the Scense is fled,*  
*Love has no Power to charm.*  
*Wild thro' the Woods I'll fly,*  
*And dare some savage Boor ;*  
*A thousand Deaths I'll dye,*  
*E're thus in vain Adore.*

---

### THE DOUBLE DEALER.

Congreve's Comedy "The Double Dealer" was first played at the Theatre Royal in November, 1693 ; its publication was advertised "this day" in the "London Gazette" for 4th-7th December, 1693. For this production Purcell wrote an Overture and Act-Tunes, and also set the song "Cynthia frowns" which is introduced in Act II. The other song in the play was set by Bowman. The Instrumental music was printed in "Ayres for the Theatre" (1697), and the song in Book I. of Hudgebutt's "Thesaurus Musicus" (1694) and in "Orpheus Britannicus" (1698. I. p. 70). From "Thesaurus Musicus" we learn that the singer was Mrs. Ayliff. In both printed editions the penultimate line of the song is printed :

"Think, oh ! think, oh ! sad condition,"

and a MS. version in the Fitzwilliam Museum gives the same reading.

---

#### ACT II. SCENE I.

#### SONG.

I.

*Cynthia frowns when e'er I Woo her,*  
*Yet she's vext if I give over ;*  
*Much she fears I should undo her,*  
*But much more to lose her Lover :*  
*Thus, in doubting, she refuses ;*  
*And not Winning, thus she Loses.*

2.

*Prithee Cynthia look behind you,*  
*Age and Wrinkles will o'ertake you ;*  
*Then too late Desire will find you,*  
*When the Power does forsake you :*  
*Think, O think o' th' sad Condition.*  
*To be past, yet wish Fruition.*

---

## THE DOUBLE MARRIAGE.

This is a tragedy by Beaumont and Fletcher, revived between 1682 and 1685. Purcell wrote for it the Act-Music herewith printed. Only the First Violin and Bass parts have up to the present been discovered. They exist in a MS. in the Library of the Royal College of Music. The arrangement of the Tunes in the MS. has been preserved, as it is of some interest. Nos. I.—IV. are evidently Curtain Tunes, strictly so-called, *i.e.*, short pieces played by the orchestra while the audience is assembling. No. V. is the Overture, and the remaining numbers are Act Tunes, played between the Acts. The same arrangement occurs in "The Fairy Queen." The quaint heading to No. VII., "Round O," is a common English form of the Italian Rondo. The notes in several places in the Royal College MS. are wanting, the edges of the paper having been torn away. The music is apparently rather an early work of the composer, and contains several curious rhythmical experiments which he did not afterwards employ.

The missing parts have been conjecturally supplied in the accompaniment.

## THE ENGLISH LAWYER.

This is an adaptation by Edward Ravenscroft of a Latin Comedy by George Ruggle performed before James I. in 1615. It was printed in 1678, and the title-page states that the play was acted at the Theatre Royal. The only song in the play is "My wife has a tongue." It was printed as "The Scolding Wife," with Purcell's name, in "Catch that Catch Can: or the Second Part of the Musical Companion" (1685), but in the second edition (1686) Purcell's name is omitted. In a MS. in the British Museum (Ad. MS. 29397), probably dating from the end of the 17th century, the catch is given with the initials "H. P." against it. If Purcell wrote the catch it was probably taken from the play as printed, and not written for the dramatic production; for the situation in which the song occurs does not seem to allow of its being sung by three voices as a catch. The words alone, headed "A New Catch," occur in the "Additional New Songs and Catches" in the 1684 edition of "Wit and Mirth. An Antidote against Melancholy."

## ACT III.

## SONG.

My Wife has a Tongue, as good as e'r twang'd;  
 At every word, she bids me be hang'd.  
     She's ugly and old;  
     And a cursed Scold;  
 With a damnable *Nunquam Satis*:  
     For her Tongue, and her Tail,  
     If ever they fail,  
 The Devil shall have her *gratis*.

EPSOM WELLS.

Shadwell's "Epsom Wells" was originally produced in 1672, printed in 1673, reprinted (and therefore probably revived) in 1676, 1693, and 1704. Only the 1673, 1676 and 1704 editions are in the British Museum, and none of them contain the two-part Song "Leave these useless Arts." There thus seems no ground for Rimbault's assertion that Purcell wrote his music for the 1676 revival.

Mr. Squire considers that this song was probably written for and introduced in the 1693 revival. It is printed in Book II. of Hudgebutt's "*Thesaurus Musicus*" (1694) and there headed "A New Song in *Epsome-Wells* set by Mr. *Henry Purcell*." The distinctive title "A New Song," coupled with the recent revival of the play, point to this conclusion.

The song is also printed in "*Orpheus Britannicus*" (1st Edition, p. 37). There is no indication as to whether the upper part is to be taken by tenor or soprano, for the tenor clef is not employed in either publication.

A New Song in *Epsome-Wells* set by Mr. *Henry Purcell*.

Leave these useless Arts in loving,  
Seeming Anger and Disdain :  
Trust to Nature gently moving,  
Never, never pleads in vain ;  
Nothing guides a Lover's Passion,  
Like the Fair One's Inclination.









## CONTENTS.

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	PAGE
ABDELAZER; or, the Moor's Revenge - - - - -	I
AMPHITRYON; or, the Two Sosias - - - - -	21
AURENG-ZEBE - - - - -	42
BONDUCA; or, the British Heroine - - - - -	45
THE CANTERBURY GUESTS; or, a Bargain Broken - - - - -	87
CIRCE - - - - -	95
CLEOMENES, THE SPARTAN HERO - - - - -	120
DISTRESSED INNOCENCE; or, the Princess of Persia - - - - -	122
THE COMICAL HISTORY OF DON QUIXOTE (Part I.) - - - - -	132
THE COMICAL HISTORY OF DON QUIXOTE (Part II.) - - - - -	167
THE COMICAL HISTORY OF DON QUIXOTE (Part III.) - - - - -	186
THE DOUBLE DEALER - - - - -	194
THE DOUBLE MARRIAGE - - - - -	211
THE ENGLISH LAWYER - - - - -	221

ARRANGEMENT OF THE MOORS REVERIE

QUINTET

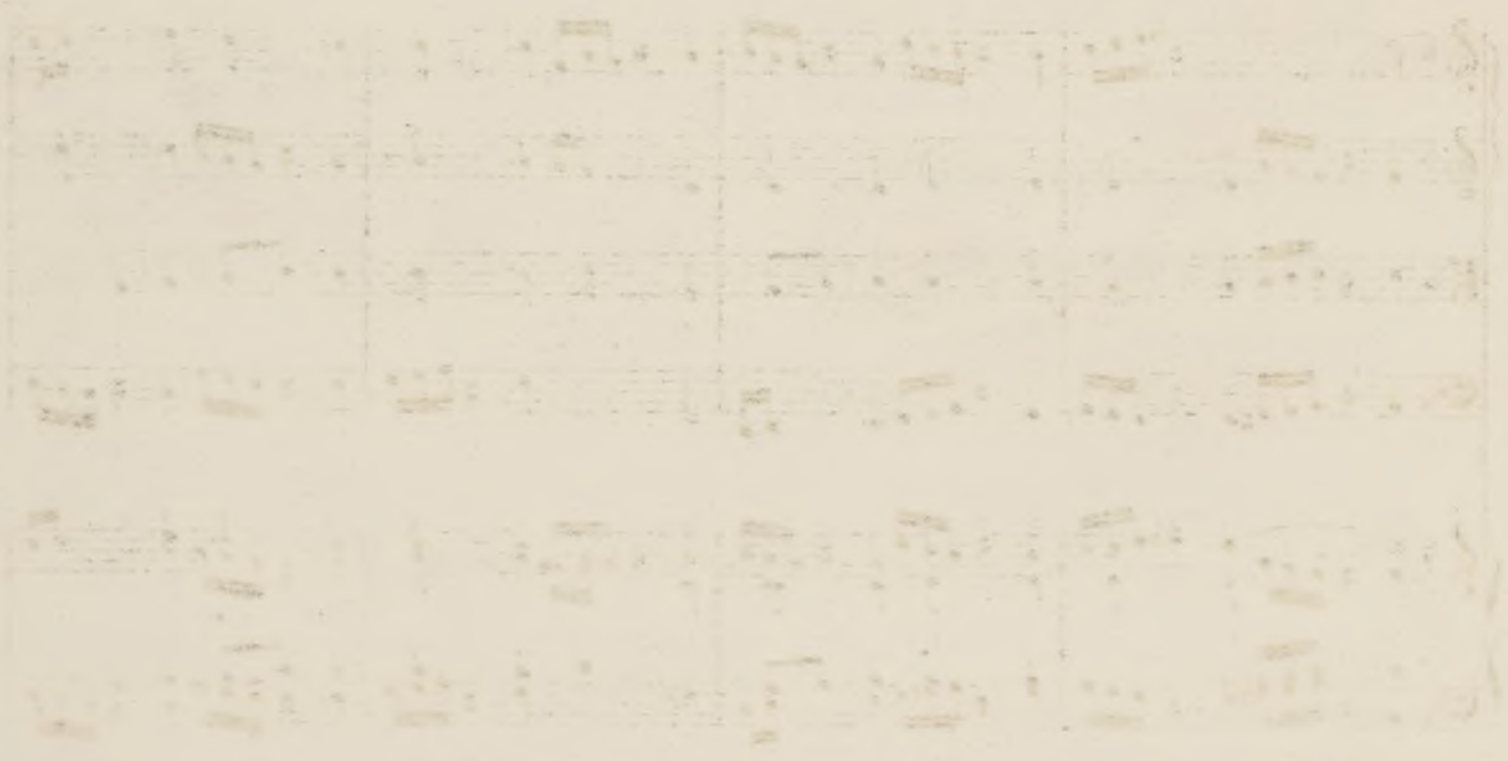
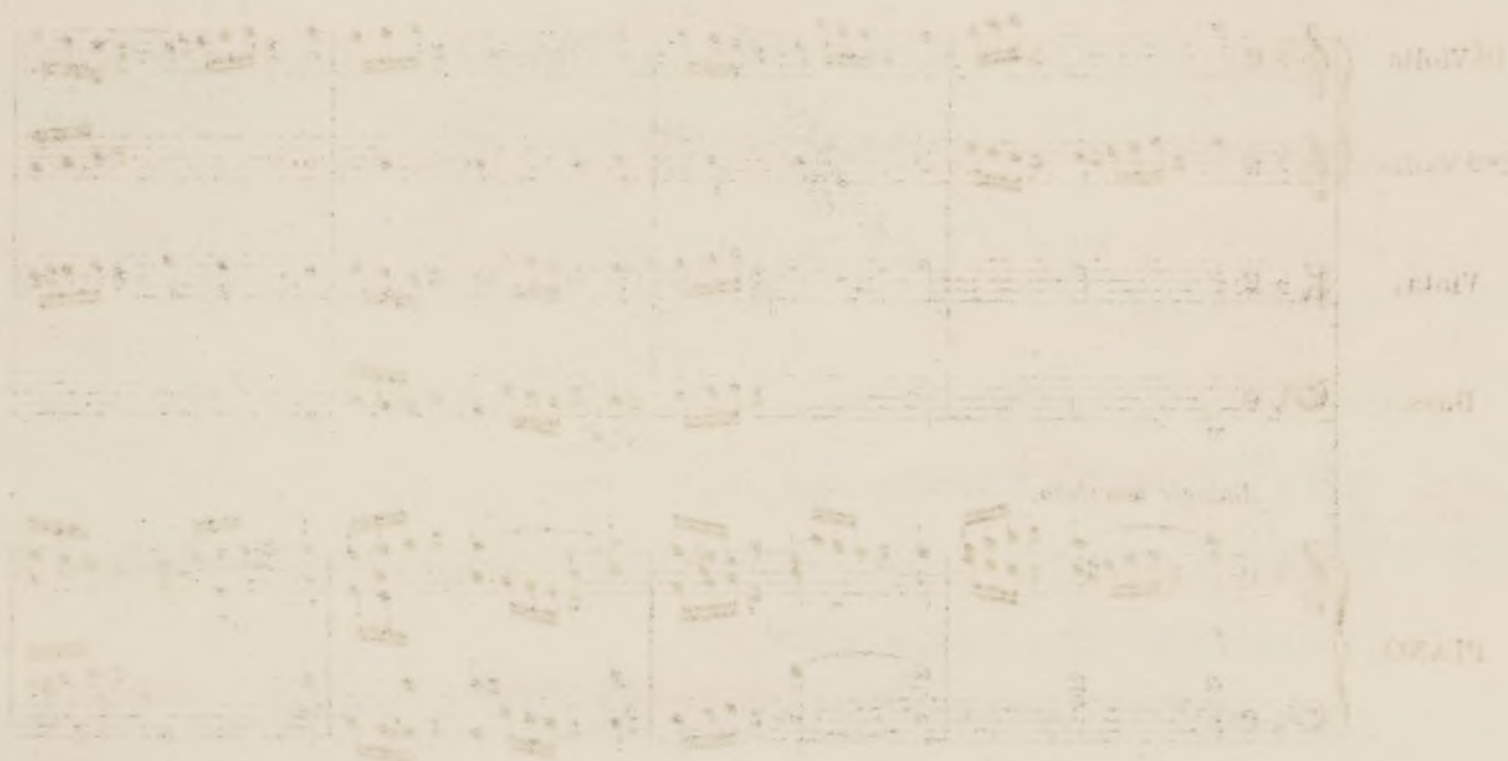
Violin I

Violin II

Viola

Cello

Double Bass





# ABDELAZER, or THE MOOR'S REVENGE.

## I. OVERTURE.

Henry Purcell.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO. *f*



First system of musical notation, consisting of two grand staves (treble and bass clefs) and two smaller staves (alto and tenor clefs). The music is in a key with one flat and a 3/4 time signature. It features a complex texture with multiple voices and instruments.

Second system of musical notation, continuing the piece. It includes first and second endings, indicated by '1.' and '2.' above the staves. The notation is dense with many notes and rests.

Third system of musical notation, also featuring first and second endings. The music continues with intricate patterns and dynamics.

Fourth system of musical notation, showing a more active melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Fifth system of musical notation, starting with the tempo marking *Allegro.* The music becomes more lively and features rapid sixteenth-note passages.

The first system of the musical score consists of two grand staves. Each grand staff contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

The second system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The notation is consistent with the first system, showing melodic lines and harmonic accompaniment.

The third system of the musical score is the final system on this page. It consists of two grand staves with treble and bass clefs. The notation concludes the piece with various rhythmic patterns and chordal structures.

II.  
RONDEAU.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Allegro animato.*

The first system of the musical score consists of two grand staves. The upper grand staff contains a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The music is in a minor key, indicated by the one flat in the key signature.

The second system continues the musical piece. It maintains the same instrumental and vocal parts. The piano accompaniment shows some dynamic markings, including 'mf' (mezzo-forte) and 'f' (forte), indicating changes in volume. The vocal line continues with melodic phrases and rests.

The third system concludes the page. The piano accompaniment features a prominent bass line with some chordal textures. The vocal line ends with a final melodic phrase. The overall structure of the score is typical of a 19th-century vocal and piano work.

This musical score is arranged in six systems, each containing three staves. The top staff of each system is a vocal line, the middle is a piano accompaniment, and the bottom is a bass line. The music is written in a key with one flat (B-flat) and a common time signature. The first system includes a dynamic marking of *mf* (mezzo-forte) in the piano part. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The score concludes with a double bar line and repeat dots at the end of the final system.



III.  
AIR.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Allegro moderato.*

*mf*

IV.  
AIR.



1st Violin.

2nd Violin.

Viola.

Bass.

*Vivace.*

PIANO.

*f*

Musical score for piano and voice, page 9. The score is in G major and 3/4 time. It consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system also has four staves. The piano part features a prominent texture of chords and arpeggios. Dynamics include *mf* and *f*. There are first and second endings marked at the end of the piece.

V.  
MINUET.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

PIANO.

*mp*

*Andante grazioso.*

VI.  
AIR.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Allegro.*

*mf*

The musical score is arranged in two systems, each containing two systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also consists of a vocal line and piano accompaniment. The piano part features complex textures with sixteenth-note runs and chords. Dynamic markings include *cresc.*, *f*, and *mf*. The score concludes with first and second endings for both the vocal and piano parts.

VII.  
JIG.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Vivace.*

*mf*

*Repeat p*

*mf*

1.

2.

1.

2.

VIII.  
HORNPIPE.

1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Allegro.*

*mf*

*Repeat p*

The first system of music consists of two grand staves. The upper staff is divided into two systems of two staves each (treble and bass clef). The lower staff is also divided into two systems of two staves each. The music is in a minor key and features a complex, flowing melody with many sixteenth and thirty-second notes. Dynamics include *mf* and *p cresc.*

IX.  
AIR.

The second system of music is an orchestral score. It includes staves for 1st Violin, 2nd Violin, Viola, Bass, and PIANO. The tempo is marked *Moderato*. The piano part is marked *mf*. The music is in a minor key and features a complex, flowing melody with many sixteenth and thirty-second notes. The piano part provides a harmonic and rhythmic foundation for the strings.



First system of musical notation, featuring a vocal line and piano accompaniment. The system includes first and second endings for both parts.

Second system of musical notation, continuing the vocal and piano parts. A dynamic marking of *f* (forte) is present in the piano part.

Third system of musical notation, concluding the page with further vocal and piano notation. A dynamic marking of *p* (piano) is present in the piano part.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in a minor key. The first staff has a dynamic marking of *cresc.* and the second staff has a dynamic marking of *mf*. Both staves end with first and second endings.

X.

SONG. (Soprano) LUCINDA IS BEWITCHING FAIR.

Soprano Solo.   
 Bass   
 PIANO. *Andante.* *mf*

Bass   
 PIANO.

o'er, all o'er, all o'er en - gag - ing is her air,

all o'er, all o'er en - gag - ing is her air: In ev - ry song Lu -

- cin - da, Lu - cin - da, Lu - cin - da's fam'd, She is the Queen of Love pro -

- claim'd, To all, to all, she does, she does a flame im - part, Ex - pir - ing vic - tims,

ex - pir - ing, ex - pir - ing vic - tims feel her dart. Lu - cin - da is be -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "ex - pir - ing, ex - pir - ing vic - tims feel her dart. Lu - cin - da is be -". The piano accompaniment includes a bass line with a flat sign (b5) and a treble line with a piano (p) dynamic marking.

- witch - ing fair, Lu - cin - da is be - witch - ing fair, All o'er, all

The second system continues the vocal line with the lyrics "- witch - ing fair, Lu - cin - da is be - witch - ing fair, All o'er, all". The piano accompaniment includes a bass line with fingerings 4, 6, 4, 3, 4, 6 and a treble line with a piano (p) dynamic marking.

o'er en - gag - - ing is her air, all o'er, all o'er, all

The third system continues the vocal line with the lyrics "o'er en - gag - - ing is her air, all o'er, all o'er, all". The piano accompaniment includes a bass line with fingerings 6, 6, 6 and a treble line with a crescendo (cresc.) dynamic marking.

o'er en - gag - ing is her air, all o'er all o'er en - gag - ing is her air.

The fourth system concludes the vocal line with the lyrics "o'er en - gag - ing is her air, all o'er all o'er en - gag - ing is her air.". The piano accompaniment includes a bass line with fingerings 6, (b) 4 3, 6 and a treble line with a piano (p) dynamic marking.

Stre-phon for her has love— ex-pressed, Phil-an-der sighs,— sighs,

sighs — too with the rest; Rack'd, rack'd

with des-pair each one com-plains, Un-mov'd, un-

touch'd, she all, she all, she all dis-dains. — Lu-cin-da is be-witch-ing fair, Lu-

- cin - da is be - witch - ing fair, All - o'er, all o'er en - gag -

6 4 3 4 6

*cresc.*

- ing - is her air, all o'er, all o'er, all

4 6 6

*cresc.*

o'er en - gag - ing - is her air, all o'er, all o'er en - gag - ing is her air.

6 4 3 6 4 3

*p* *cresc.*

# AMPHITRYON, or the TWO SOSIAS.



## I. OVERTURE.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO. *f*

Ped.

The first system of music spans measures 28 to 31. It features a piano accompaniment with four staves: two grand staves (treble and bass clef) and two smaller staves (alto and tenor clefs). The key signature is one flat (B-flat major or D minor). The first ending (1.) concludes at measure 31, and a second ending (2.) begins at measure 31, leading to a repeat sign. The piano part includes various textures, including chords and arpeggiated figures.

The second system of music spans measures 31 to 34. It consists of four staves, all of which are mostly empty, indicating that the instruments are silent during these measures. The measure numbers 31, 32, 33, and 34 are clearly marked at the beginning of each staff.

The third system of music spans measures 35 to 38. It begins with the tempo marking *Allegro moderato.* and the dynamic marking *mf*. The system features a piano accompaniment with four staves. The music is characterized by a steady eighth-note pattern in the upper staves and a more active bass line in the lower staves.

The fourth system of music spans measures 39 to 42. It continues the piano accompaniment with four staves. The upper staves show a consistent eighth-note rhythmic pattern, while the lower staves provide harmonic support with chords and moving lines.

The fifth system of music spans measures 43 to 46. It concludes the piano accompaniment with four staves. The music maintains the eighth-note rhythmic texture established in the previous systems, ending with a final chord in the upper staves.





## CORRECTION.

Vol. XVI. p. 22.

Line 2, bars 5 to 13 should read as below. The mistake occurs in "Ayres for the Theatre," and has been corrected from a contemporary score in the library of the late Dr. Cummings.

The D in the 1st Violin part in the last bar occurs in both "Ayres for the Theatre" and Dr. Cummings' MS.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and bar lines, though the details are somewhat faded. The paper shows signs of age, including some staining and uneven discoloration.

Ayuntamiento de Madrid

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff also contains a treble clef and a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.

The second system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The notation is consistent with the first system, showing melodic lines and accompaniment. A specific instruction "L.H." is written above the lower grand staff in the middle of the system, indicating a change in the left hand's part.

The third system of the musical score concludes the page's content. It maintains the two grand staff structure with treble and bass clefs. The notation shows the final measures of the piece on this page, including various note values and rests.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff contains a bass clef and a bass clef. The music is written in a key signature of two flats and a common time signature. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

The third system of the musical score includes the tempo marking *Adagio.* above the right-hand staff. It consists of two grand staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

The fourth system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

The fifth system of the musical score concludes the page. It features two grand staves with treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

II.  
SARABAND.



1<sup>st</sup> Violin. 31

2<sup>nd</sup> Violin. 31

Viola. 31

Bass. 31

*Andante.*

PIANO.

III.  
HORNSPIPE.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Allegretto.*

PIANO.

First system of musical notation, featuring a vocal line and piano accompaniment. The system concludes with a first ending (1.) and a second ending (2.).

Second system of musical notation, continuing the vocal and piano parts. It also concludes with a first ending (1.) and a second ending (2.).

Third system of musical notation, showing the vocal and piano parts. This system does not have a repeat sign at the end.

Fourth system of musical notation, continuing the vocal and piano parts. This system does not have a repeat sign at the end.

Fifth system of musical notation, featuring the vocal and piano parts. It concludes with a first ending (1.) and a second ending (2.).

Sixth system of musical notation, continuing the vocal and piano parts. It concludes with a first ending (1.) and a second ending (2.).

IV.  
SCOTCH TUNE.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Vivace.*

*f*

V.  
AIR.

1st Violin.  
2nd Violin.  
Viola.  
Bass.  
Andante.  
PIANO. *mf*  
Ped.

1. 2.  
Repeat *p* *mf*

1. 2.  
*cresc.* *f* Repeat *p* *f*



VI.  
MINUET.



1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

*Andante.*

PIANO. *mp*

VII.  
HORNPIPE.

1st Violin. 3/2

2nd Violin. 3/2

Viola. 3/2

Bass. 3/2

*Animato.*

PIANO. *f*

The first system of the score consists of two grand staves for piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

VIII.  
BOUREE.

The second system of the score includes five staves. From top to bottom: 1st Violin (treble clef, 2/4 time), 2nd Violin (treble clef, 2/4 time), Viola (alto clef, 2/4 time), Bass (bass clef, 2/4 time), and PIANO (grand staff, 2/4 time). The tempo is marked 'Moderato' and the dynamic is 'mf'. The piano part features a complex texture with many chords and moving lines.

The third system of the score continues the piano accompaniment from the second system. It consists of two grand staves (treble and bass clef) in the same key signature and time signature. The musical notation includes various rhythmic values and articulation marks.



IX.

SONG. (Soprano.) CELIA, THAT I ONCE WAS BLEST.

Soprano Solo.

Bass.

PIANO.

*Andante.*

Of the plea-sure I pos - sest; Cru - el crea-ture to de - ceive me, First to love and

then to leave me, Cru - el crea-ture to de - ceive me, First to love and then to leave me!

1st Violin.

2nd Violin.

L.H.

2.  
Had you the bliss refus'd to grant,  
I then had never known the want;  
But possessing  
Once the blessing  
Is the cause of my complaint;  
Once possessing is but tasting,  
'Tis no bliss that is not lasting.

3.  
Celia now is mine no more,  
But I am hers and must adore;  
Nor to leave her  
Will endeavour;  
Charms that captived me before  
No unkindness can dis sever;  
Love that's true, is love for ever.

ACT IV.

X.

SONG. (Soprano.) FOR IRIS I SIGH.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Soprano Solo.

Bass.

PIANO. *mp*

For I - ris I sigh, and hour - ly die, But not for a

lip — nor a — lan - guish - ing eye. She's fic - kle and false, and there we a - gree, O —

these — are the vir - tues that cap - ti - vate me. We nei - ther be - lieve what

ei - ther can say, And nei - ther be - liev - ing, we nei - ther be - tray. We - tray.

2.

'Tis civil to swear and say things of course,  
 We mean not the taking for better for worse;  
 When present we love, when absent agree,  
 I think not of Iris, nor Iris of me.  
 The legend of love, no couple can find,  
 So easy to part, and so easily join'd.

XI.

A PASTORAL DIALOGUE BETWIXT THYRSIS (*Bass*) and IRIS (*Soprano*).

Soprano Solo.

Bass Solo.

Bass.

PIANO.

THYRSIS.

Fair I-ris and her swain Were in a sha-dy bow'r, Where Thyr-sis long — in

vain Had sought the hap - - py hour. At length his hand ad-vanc-ing up - on her snow-y breast, He

said: "O\_ kiss me long - - er, and long - - er yet, and long - - -

IRIS.

An ea-sy yield-ing maid, By trust-ing is undone; Our

- er, If you will make me blest!"

6 5 3 4 5 6 7 6

sex is oft betray'd By grant - - - ing love too soon. If you de - sire to

4 6 4 3

gain me, Your suf-frings to re - dress, Pre- pare to love me long - - er, and

4 6 #6

long - - er yet, and long - - er, Be - fore you shall pos -

4 2 5 6 4 5 6 7 # 6 4 #

- sess.

The lit-tle care you show Of all my sor-rows past, Makes death appear too slow, And life

#6 #6

— too long to last. Fair I - ris, kiss me kind - ly, in pi - ty' of my

7 e # 6 4



You fond-ly court your  
 fate, And kind - ly still, and kind - ly still, Be-fore it is too late.

bliss, And no ad-van-ces make, 'Tis not for maids to give, But 'tis 'for men to

take: So you may kiss me kind - ly, And kind-ly still and kind-ly, And I will not re -

- bel; But do not kiss and tell, but do not kiss and tell, No nev-er kiss and

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "- bel; But do not kiss and tell, but do not kiss and tell, No nev-er kiss and". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

tell. Yes, you may kiss me kind-ly, And kind-ly still, and

And may I kiss you kind-ly, And kind-ly still, and kind-ly, And

The second system of the musical score continues the piece. The vocal line (top staff) has the lyrics: "tell. Yes, you may kiss me kind-ly, And kind-ly still, and". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

kind-ly still and kind-ly, And, I will not re-bel, Yes, you may kiss me kind-ly still, and

you will not re-bel? And may I kiss you kind-ly, And kind-ly still, and

The third system of the musical score concludes the page. The vocal line (top staff) has the lyrics: "kind-ly still and kind-ly, And, I will not re-bel, Yes, you may kiss me kind-ly still, and". The piano accompaniment (middle and bottom staves) continues to the end of the system.



kind - ly still, and I will not re - bel, But do not kiss and tell, but do not kiss and  
 kind - ly still, and you will not re - bel? No, no, no no,

tell, No, no, no, no, no, no, no, no, no, no, no,  
 no, no, I'll nev - er kiss and tell, No, no, I'll nev - er kiss and tell, No, no, no, no,

no, I'll nev - er, nev - er, nev - er, no nev - er, nev - er, nev - er, no nev - er kiss and tell.  
 no, no, no, no, I'll nev - er, nev - er, nev - er, I'll nev - er, nev - er, nev - er kiss and tell.

31 : Thus at the height we love and live, And fear not, fear not  
31 : Thus at the height we love and live, And fear not, fear not

*Allegretto.*

This system contains the first system of music. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a repeat sign and the number 31. The lyrics are: "Thus at the height we love and live, And fear not, fear not". The piano accompaniment is in 3/4 time and includes a bass line with fingerings: #, 6, #, 6, 4, b5, #, 6.

1. 2.  
to be poor; poor; We give and we give, we give and we give, we  
to be poor; poor; We give and we give, we give and we

7 6 5 6 6 6

This system contains the second system of music. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has two endings, marked 1. and 2. The lyrics are: "to be poor; poor; We give and we give, we give and we give, we". The piano accompaniment includes fingerings: 7, 6, 5, 6, 6, 6.

give and we give, Till we can give no more, Thus at the height we  
give, and give Till we can give no more, Thus at the height we

5 6 #

This system contains the third system of music. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line continues with the lyrics: "give and we give, Till we can give no more, Thus at the height we" and "give, and give Till we can give no more, Thus at the height we". The piano accompaniment includes fingerings: 5, 6, #.

love and live And fear not, fear not to be poor; But what to - day will

love and live And fear not, fear not to be poor; But what to - day will

6 6 4 5 # 6 7 6 5 5 6 7 # 7

take a - way, To - mor-row, to - mor - row will re - store. Thus at the

take a - way, To - mor-row, to - mor - row will re - store. Thus at the

5 7 #6 6 6 4 # 6 6 4 # #

height we love and live And fear not, fear not to be poor.

height we love and live And fear not, fear not to be poor.

# 6 6 4 5 # 6 7 6 5

# AURENG-ZEBE.

SONG. (Soprano) I SEE, SHE FLIES ME.

Soprano Solo.

I see, I see, she flies — me, she

Bass.

Moderato.

PIANO. *mf*

*simile*

flies — me, I see, I see, she flies — me, she

flies — me, flies me, She flies me eve-ry -

-where, she flies me eve-ry - where, Her eyes her eyes — her scorn, her

scorn dis-cov-er, But what's her scorn, but what's her scorn or

my de-spair, Since 'tis my fate 'tis, 'tis my fate, since 'tis, 'tis my

fate, since 'tis my fate to love her, since 'tis my fate to love her, Were she but

*Fine.*

*Più lento.*

kind, kind, were she but kind, kind whom I a - dore,

I might live long - er, but not love

her more. Were she but kind, kind, were she but kind, -

kind - whom I a - dore, I might live long -

- er, live long - er, but not love her more.

*cresc.*

*dim.* *p* *cresc.*

*cresc.*

*D.S.*



# BONDUCA, or, THE BRITISH HEROINE.

## I. OVERTURE.



1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO.

*f*

The first system of the musical score consists of two grand staves. The upper grand staff contains the right-hand part, and the lower grand staff contains the left-hand part. Both staves are in treble clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system concludes with a double bar line and two first endings, labeled '1.' and '2.', both ending with a repeat sign and the number '31'.

The second system of the musical score continues from the first system, starting at measure 31. It consists of two grand staves. The right-hand part continues with the same complex rhythmic pattern. The left-hand part is mostly silent, with some notes appearing in measures 35 and 36. The system ends with a double bar line.

The third system of the musical score begins with the tempo marking 'Allegro.' and the dynamic marking 'p' (piano). It consists of two grand staves. The right-hand part continues with the complex rhythmic pattern. The left-hand part is mostly silent, with some notes appearing in measures 45 and 46. The system ends with a double bar line.

The fourth system of the musical score continues from the third system, starting at measure 49. It consists of two grand staves. The right-hand part continues with the complex rhythmic pattern. The left-hand part is mostly silent, with some notes appearing in measures 53 and 54. The system ends with a double bar line.

The first system of the musical score consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff contains a bass clef and a bass clef. The music is written in a key with one sharp (F#) and a 7/8 time signature. The first system includes a *cresc.* marking above the lower grand staff.

The second system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The music maintains the 7/8 time signature and key signature. A dynamic marking of *f* (forte) is present in the lower grand staff.

The third system of the musical score continues the composition. It features two grand staves with treble and bass clefs. The music maintains the 7/8 time signature and key signature.

The first system of music consists of two grand staves. The upper grand staff contains a treble clef and a bass clef. The lower grand staff contains a bass clef and a bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and phrasing slurs.

The second system of music continues the composition. It features the same two grand staves as the first system. The notation includes a dynamic marking of *f* (forte) in the lower right of the system.

The third system of music is the final system on the page. It maintains the same two grand staff structure and notation as the previous systems.

First system of musical notation, consisting of two grand staves (treble and bass clefs) with multiple staves for each. The music is in a common time signature and features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, marked *Slow.* It features a change in key signature to two flats and a change in time signature to 4/4. The music is more melodic and includes some rests.

Third system of musical notation, marked *Adagio.* It features a change in time signature to 4/4 and includes a piano (*p*) dynamic marking. The music is characterized by block chords and a slower tempo.

Fourth system of musical notation, continuing the *Adagio* section. It features a change in key signature to one flat and includes a fermata over a note in the upper staff.

Fifth system of musical notation, concluding the *Adagio* section with a *rall.* (rallentando) marking. It features a change in key signature to two flats and a change in time signature to 4/4.

II.  
AIR.

1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

PIANO. *Andante.*  
*f*

1. 2.

1. 2.

*repeat p* *f*

1. 2.

1. 2.

*mf* *f* *repeat p*

III.  
HORNPIPE.

1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

PIANO. *Allegro.* *f* 1. *repeat p*

2. *f*

*mf* *f repeat p*

IV.  
AIR.

1st Violin.

2nd Violin.

Viola.

Bass.

*Allegro.*

PIANO.

*mf*

The first system of the musical score includes staves for 1st Violin, 2nd Violin, Viola, Bass, and Piano. The piano part is marked *mf* and the tempo is *Allegro*. The key signature has two flats and the time signature is common time.

The second system continues the musical score with the same instruments. The piano part features a *cresc.* marking and ends with a *mf* dynamic.

The third system continues the musical score. The piano part includes a *f* dynamic marking.



V.  
HORNPIPE.



1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

PIANO. *mf*

VI.

AIR.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Vivace.*

PIANO.

*mf*

*cresc.*

VII.  
MINUET.

1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

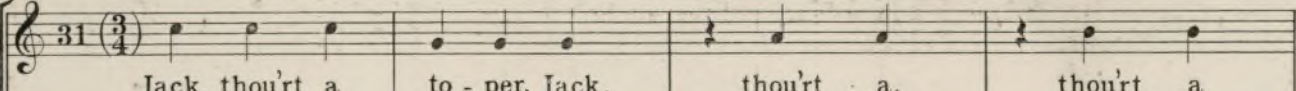
Tempo di Minuetto.

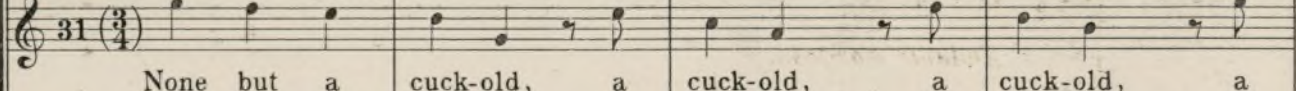
PIANO. *mf* repeat *p*

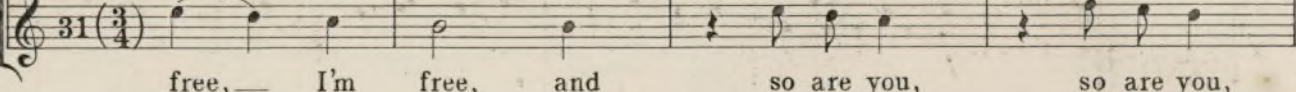
## ACT II.

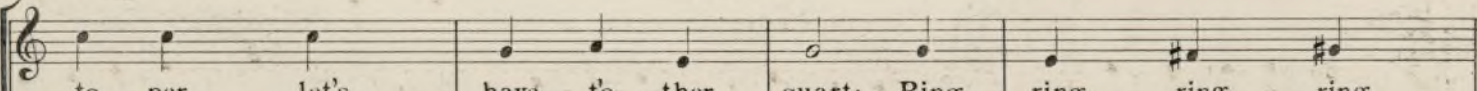
## VIII.

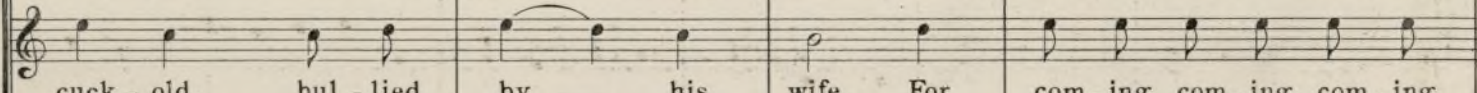
## CATCH (for three Voices.) JACK THOU'RT A TOPER.

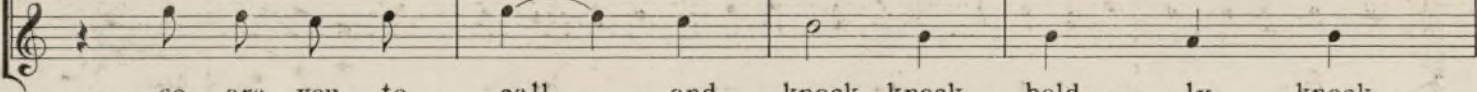
1<sup>st</sup> Soldier.  Jack, thou'rt a to - per, Jack, thou'rt a, thou'rt a

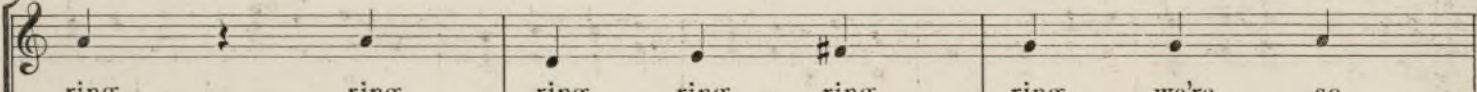
2<sup>nd</sup> Soldier.  None but a cuck-old, a cuck-old, a cuck-old, a

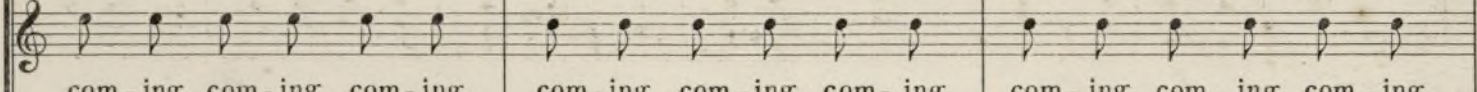
3<sup>rd</sup> Soldier.  free, — I'm free, and so are you, so are you,

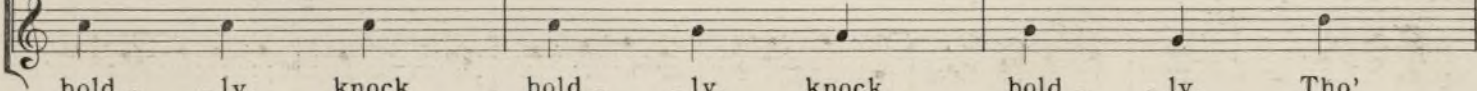
 to - per, let's have to - ther quart: Ring, ring, ring, ring,

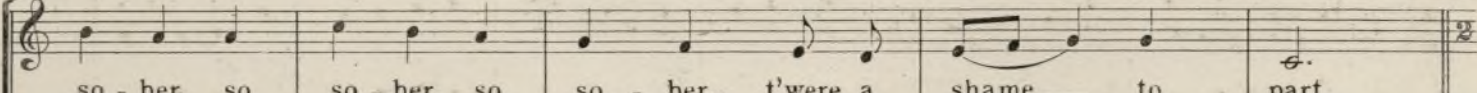
 cuck - old, bul - lied by — his wife For com - ing, com - ing, com - ing,

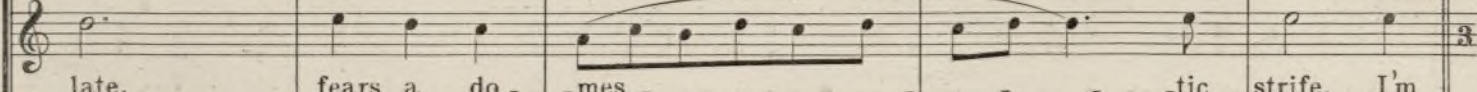
 so are you to call — and knock, knock bold - - ly, knock

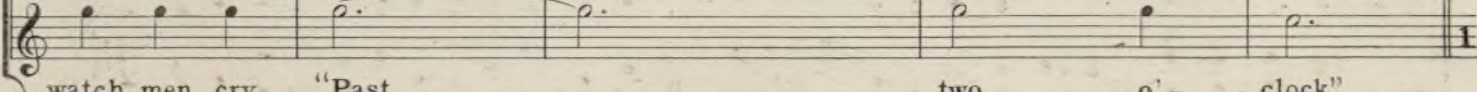
 ring, ring, ring, ring, ring, we're so

 com - ing, com - ing, com - ing, com - ing, com - ing, com - ing, com - ing

 bold - - ly, knock bold - - ly, knock bold - - ly, Tho'

 so - ber, so so - ber, so so - ber, t'were a shame — to part,

 late, fears a do - - mes - - - - - tic strife. I'm

 watch-men cry, "Past — — — — — two o' - - clock!"



SOLOS. (Soprano, Alto, Tenor and Bass.) and CHORUS. HEAR US, GREAT RUGWITH.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO. *f*

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Soprano Solo. PRIESTESS.

Alto Solo. 1<sup>st</sup> DRUID.

Hear us great, great Rug-with hear.

Tenor Solo. 2<sup>nd</sup> DRUID.

Bass Solo. 3<sup>rd</sup> DRUID.

CHORUS.

Soprano.

Hear us great, great Rug - with, hear our

Alto.

Hear us great, great

Tenor.

Hear us great, great Rug - with, hear, hear our

Bass.

Hear us great, great Rug - with,

Bass.

*p* *f*

Defend, de-fend thy British

prayers! hear us great, great Rug-with, hear, hear, hear our prayers!

Rugwith, hear, great, great Rug-with, hear our prayers!

prayers! hear us great, great Rug-with, hear!

hear, hear us great, great Rug-with, hear, hear our prayers!

4 6 4 3 7 6 4 3 6 4 6

*p*

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a few notes in the final measure.

Second system of musical notation with lyrics: "Nor let thine al-tars be the Ro-man's spoil. Receive our hopes, disperse our fears, Isle." The vocal line contains the lyrics, and the piano accompaniment provides harmonic support.

Third system of musical notation with lyrics: "Hear us". The vocal line contains the lyrics, and the piano accompaniment continues.

Fourth system of musical notation, primarily piano accompaniment. It includes a forte (*f*) dynamic marking. The system concludes with a melodic flourish in the right hand.





great, great Rug-with,hear, great, great Rug-with,hear! Descend, ye powers,  
 Hear us great, great, great Rug-with,hear! Descend, ye  
 Hear us great, great, great, great Rug-with,hear! Descend, ye  
 Hear us great, great, great, great, great Rug-with,hear! Descend, ye powers,

6 6/4 7 6 4 4 6 7 6 6 6 b7 6 5

The first system of the piano accompaniment consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass clef. The music is in a minor key and features a steady rhythmic accompaniment with eighth and sixteenth notes.

This section contains five empty musical staves, including a vocal line and four piano accompaniment staves, all with a key signature of one flat.

de-scend, de - scend, ye powers di - vine, de-scend, de - scend, ye powers — di -  
powers, de-scend, ye powers di - vine, de-scend, ye powers di -  
powers, de - scend, ye powers di - vine, de-scend, ye powers — di -  
de-scend, de - scend, ye powers di - vine, de-scend, de - scend, ye powers — di -

The second system includes vocal lines and piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment continues with the same rhythmic pattern as the first system.

4 3 6 7 6 4 6 6 6 5 4 6 5

This section shows fingering numbers (4, 3, 6, 7, 6, 4, 6, 6, 6, 5, 4, 6, 5) and an ornament symbol (a diamond with a vertical line) placed above the notes in the piano accompaniment.

The third system of the piano accompaniment consists of three staves, continuing the musical accompaniment for the hymn.

*soft*

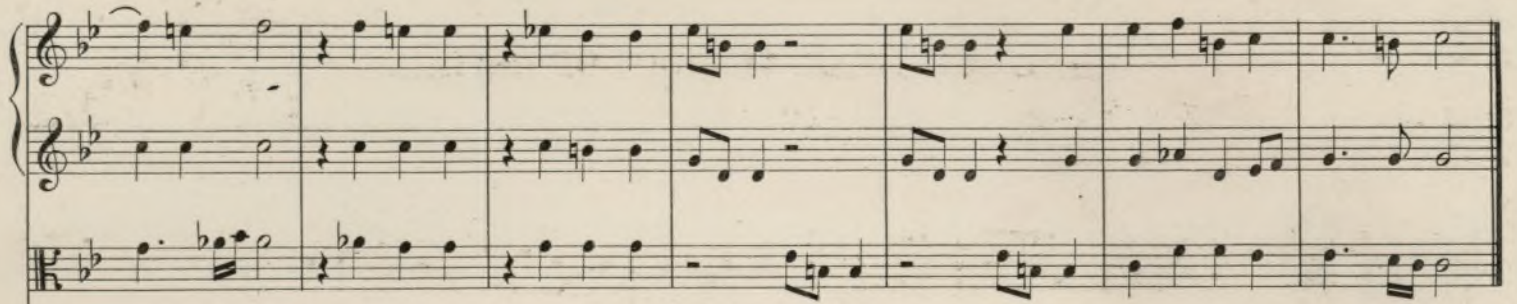
*soft*

De - scend In chariots of e - the-real flame, And touch, and touch the al-tars

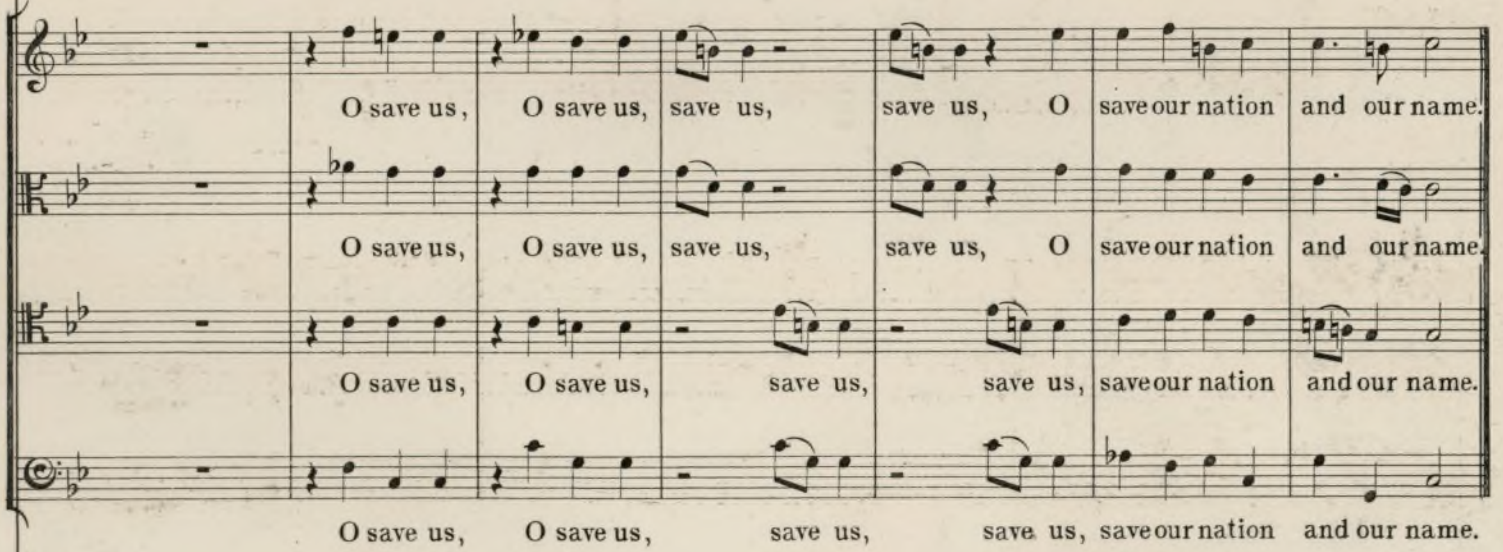
- vine,

6 6 7 b7 6 7 4/2 6 4 6 6 5 7 b3

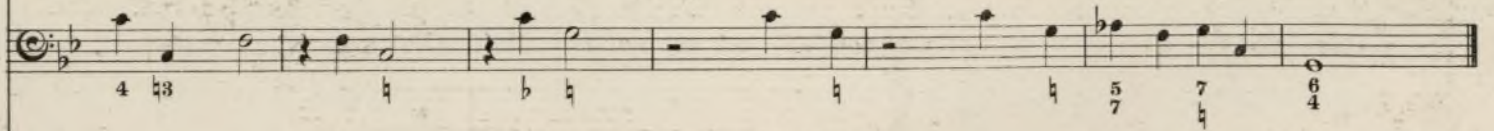
*p*



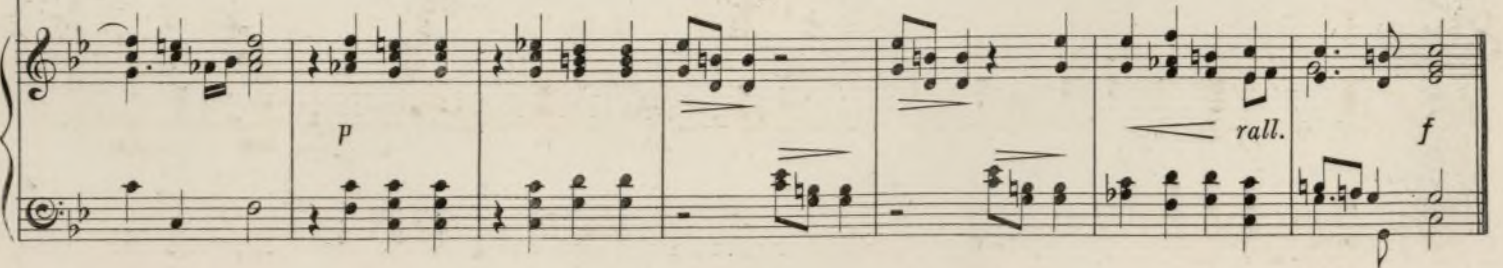
you de - fend.



O save us, O save us, save us, save us, O save our nation and our name.



4 43 4 4 4 5 7 7 4



*p* *rall.* *f*

X.

SOLO. (Bass) HEAR, YE GODS OF BRITAIN.

1st Violin.

2nd Violin.

Viola.

Bass Solo. *3rd DRUID.*  
Hear, ye Gods of Bri-tain, hear, ye Gods of Bri-tain;

Bass

PIANO. *Andante.*  
*f*

*Faster.*

Hear us this day: Let us not fall, let us not fall the Ro-man ea-gles prey.

*Allegro.*

Clip, clip their wings, clip, clip their wings, clip, clip their wings, or chase

6 5 6 4 9 8

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "Clip, clip their wings, clip, clip their wings, clip, clip their wings, or chase". Below the vocal line, there are numerical figures: 6 5, 6 4, 9, and 8.

em home; And check the tower-ing pride of

6 5 #4 # 6

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "em home; And check the tower-ing pride of". Below the vocal line, there are numerical figures: 6 5 #4 #, 6, and 6.

Rome, and check the tow-ning pride of Rome, of Rome, of Rome,

6 6 7

Clip their wings, or chase 'em home, Clip their wings, or chase 'em home, Clip, clip their

6 6 6 6 6 4 5 6 5

wings, or chase 'em home, And check the tower-ing pride of Rome, of Rome, of Rome, of Rome.

6 5 6 5  
4 4 4 4

7 6 4

XI.

DUET. (two Sopranos) and CHORUS. SING, SING YE DRUIDS.

1st Flute. 31

2nd Flute. 31

Bass. 31

PIANO. *Moderato.* *p*





The musical score is arranged in four systems, each containing two grand staves (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the last system.

1<sup>st</sup> Soprano. 1<sup>st</sup> PRIESTESS.  
Sing, sing, sing, sing— ye Dru - ids, sing,

2<sup>nd</sup> Soprano. 2<sup>nd</sup> PRIESTESS.  
Sing,

sing, sing, sing— ye Dru - ids! All, all, all, all your voi - - ces

sing, sing, sing— ye Dru - ids! All, all, all, all your voi - - ces

raise, All, all, all, all your voi - ces raise, Sing, sing, sing,  
raise, All, all, all, all your voi - ces raise, Sing, sing, sing,

sing, sing! All your voi - ces raise, To ce-le-brate, to  
sing, sing! All your voi - ces raise, To ce-le-brate, to

ce-le-brate di - vine An-da - tes praise, To ce-le-brate, to ce-le-brate di - vine An-da - tes  
ce-le-brate di - vine An-da - tes praise, To ce-le-brate, to ce-le-brate di - vine An-da - tes

praise, Sing, sing, sing, sing, sing, sing, sing, sing, sing di - vine - An - da - te, di -

praise, Sing, sing, sing, sing, sing, sing, sing di - vine - An - da - te, di - vine - An -

- vine, - di - vine An - da - te's praise, Sing, sing ye Dru - ids, sing, sing ye

- da - te, di - vine - An - da - - te's praise, Sing, sing ye Dru - ids, sing, sing ye

Dru - ids! Sing, sing di - vine An - da - te's

Dru - ids! Sing, sing di - vine An - da - te's

praise, di - vine — An - da - te, di - vine — An - da - te, di - vine — An -  
 praise, di - vine — An - da - te, di - vine, di - vine

- da - te's praise. Sing, sing, sing ye Dru - ids, sing, sing, sing ye Dru - ids!  
 An - da - te's praise. Sing, sing, sing ye Dru - ids, sing, sing, sing ye Dru - ids!

Sing, sing di - vine An - da - te's  
 Sing, sing di - vine An - da - te's

1st Violin.

2nd Violin.

Viola.

praise.

praise.

CHORUS.  
Soprano.

Sing, sing, sing, sing, sing, sing di - vine

Alto.

Sing, sing, sing, sing, sing, sing, sing, sing, sing,

Tenor.

Sing, sing, sing, sing, sing, sing, sing, sing,

Bass.

Sing, sing, sing, sing, sing, sing di - vine

*f*

Detailed description: This page of a musical score, numbered 74, features a variety of instruments and voices. At the top, the string section includes the 1st Violin, 2nd Violin, and Viola, all in a key with two flats and a 4/4 time signature. Below them are two vocal parts labeled 'praise.' in the same key and time. The Chorus section follows, with parts for Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics: 'Sing, sing, sing, sing, sing, sing di - vine'. The Alto part has: 'Sing, sing, sing, sing, sing, sing, sing, sing, sing,'. The Tenor part has: 'Sing, sing, sing, sing, sing, sing, sing, sing,'. The Bass part has: 'Sing, sing, sing, sing, sing, sing di - vine'. The bottom of the page contains a piano accompaniment with a forte (*f*) dynamic marking. The piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

XII.

RECITATIVE. (Tenor.) DIVINE ANDATE! PRESIDENT OF WAR.

2<sup>nd</sup> DRUID.

Tenor Solo. Di-vine An-da-te! pre-si-dent of war, The for-tune of the day de-

Bass.

PIANO. *Andante.* *p*

-clare. Shall we, shall we to the Ro-mansyield, Or shall each arm thatwields a spear,Strike it through a

mas - sy shield, And dye with Ro - man blood - the field, dye with Ro -

- man blood the field?

XIII.

DUET. (Alto & Bass) TO ARMS.

Trumpet.

Violins.

Viola.

Bass.

PIANO. *Allegro.* *f*



The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, featuring a melodic line with various note values and rests. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.

The second system of music continues the composition. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes complex chordal textures and rhythmic patterns.

The third system of music concludes the page. It maintains the same structure with a vocal line and piano accompaniment. A small number '5' is visible in the lower staff of this system.

1<sup>st</sup> DRUID.  
Alto Solo. To arms, to arms, \_\_\_\_\_ to arms, to arms, \_\_\_\_\_ to

3<sup>rd</sup> DRUID.  
Bass Solo. To arms, to arms, \_\_\_\_\_ to arms, to arms, \_\_\_\_\_

Bass

PIANO.  
*mf*

arms, to arms, \_\_\_\_\_ to arms, to arms, \_\_\_\_\_ to arms, \_\_\_\_\_ your en-signs straight dis-play,

\_\_\_\_\_ to arms, to arms, \_\_\_\_\_ to arms, to arms, \_\_\_\_\_ your en-signs straight dis-play,

6  
3

4

Now, now, now, now, now, now, now, now, now set the bat-tle in ar-ray.

Now, now, now, now, now, now, now, now, now set the bat-tle in ar-ray.



The or - a - cle for war de - clares, for war de - clares, Suc - cess de - pends, suc -

The or - a - cle for war de - clares, for war de - clares, Suc - cess de - pends, suc -

#5 #

- cess de - pends up - on our hearts and spears. The or - a - cle for war de - clares, for

- cess de - pends up - on our hearts and spears. The or - a - cle for war de - clares, for

# 6 6 #5

$\frac{6}{b3}$  4 #3

war de - clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and spears.

war de - clares, Suc - cess de - pends, suc - cess de - pends up - on our hearts and spears.

# 7 6 6 6 4 3

$\frac{6}{5}$   $\frac{4}{3}$



XIV.

SOLO. (Alto) and CHORUS BRITONS, STRIKE HOME.

Trumpet,  
1<sup>st</sup> Oboe  
§ 1<sup>st</sup> Violin.

2<sup>nd</sup> Oboe  
§ 2<sup>nd</sup> Violin.

Viola.

Bass

6 6 7 6 5 6 6 7 6

*Allegro con spirito.*

PIANO. *f*

5 4 6 7 6 6 7 6 #

6 # 6 6 6 5 3 3

Alto Solo. 1<sup>st</sup> DRUID.

Bri - tons strike home! Re - - venge, — re - - venge — your coun - - try's

6 7 6 5 5 6 6 7 8

wrongs: Fight, fight and re - cord, Fight, fight and re - cord — your -

4 2 6

- selves in Dru - ids' songs, Fight, fight and — re - - cord,

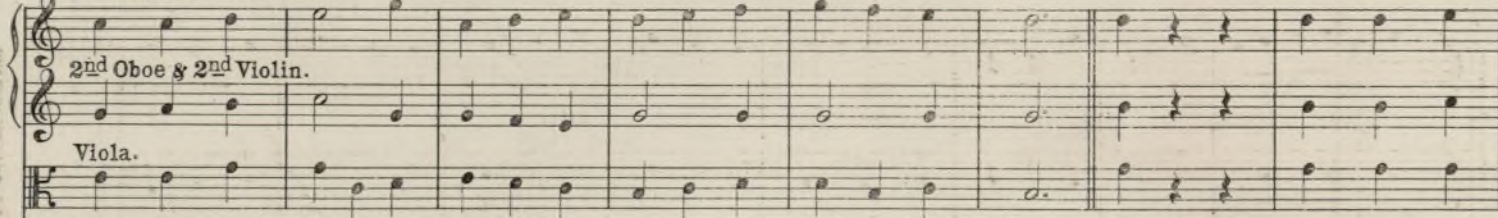
7 6 6 7 6 # b 6 5 #

Fight, fight and re - cord, re - cord your - selves in Dru - ids' songs.

6 5 6 7 6 6 6 5 3 3 3 6 4 8

82 Trumpet,  
1st Oboe & 1st Violin.

2nd Oboe & 2nd Violin.  
Viola.



CHORUS.

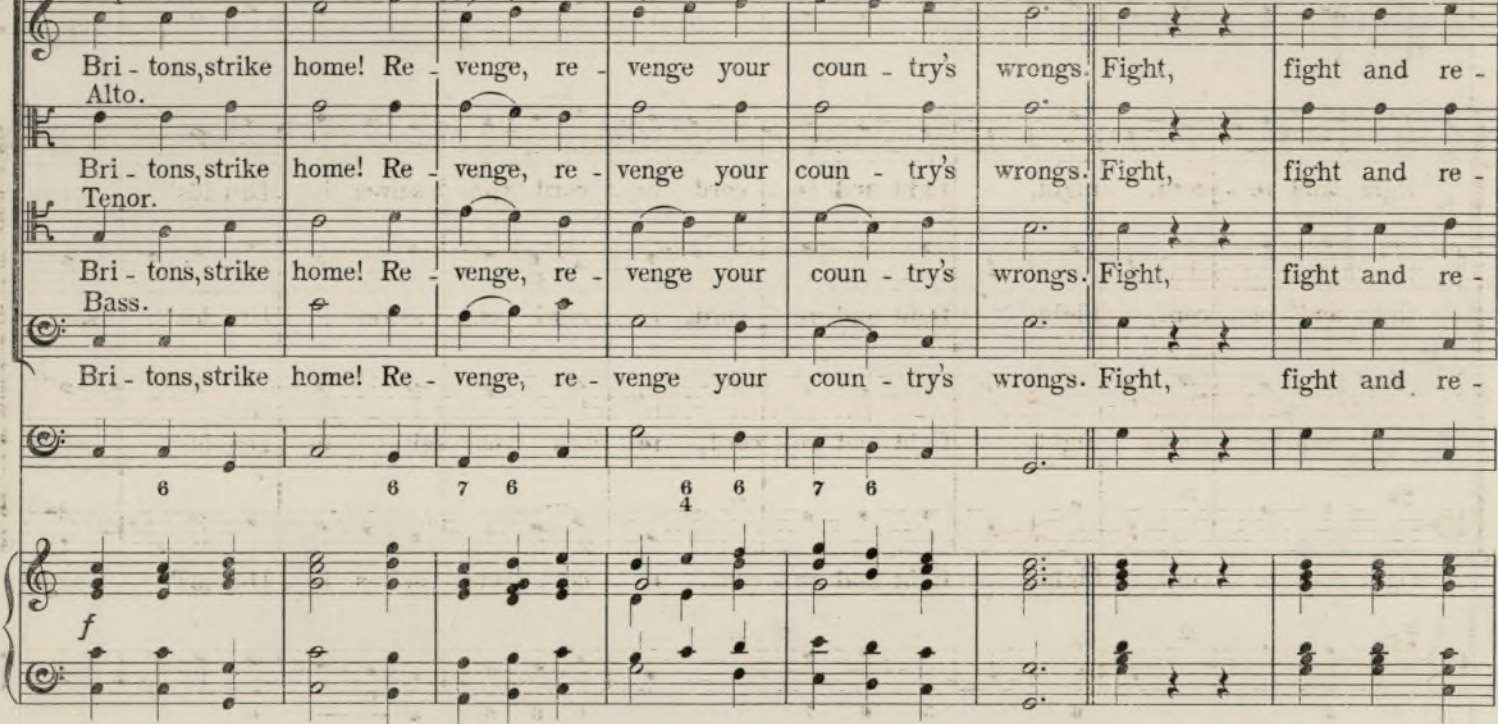
Soprano.  
Bri - tons, strike home! Re - venge, re - venge your coun - try's wrongs. Fight, fight and re -

Alto.  
Bri - tons, strike home! Re - venge, re - venge your coun - try's wrongs. Fight, fight and re -

Tenor.  
Bri - tons, strike home! Re - venge, re - venge your coun - try's wrongs. Fight, fight and re -

Bass.  
Bri - tons, strike home! Re - venge, re - venge your coun - try's wrongs. Fight, fight and re -

6 6 7 6 6 6 7 6



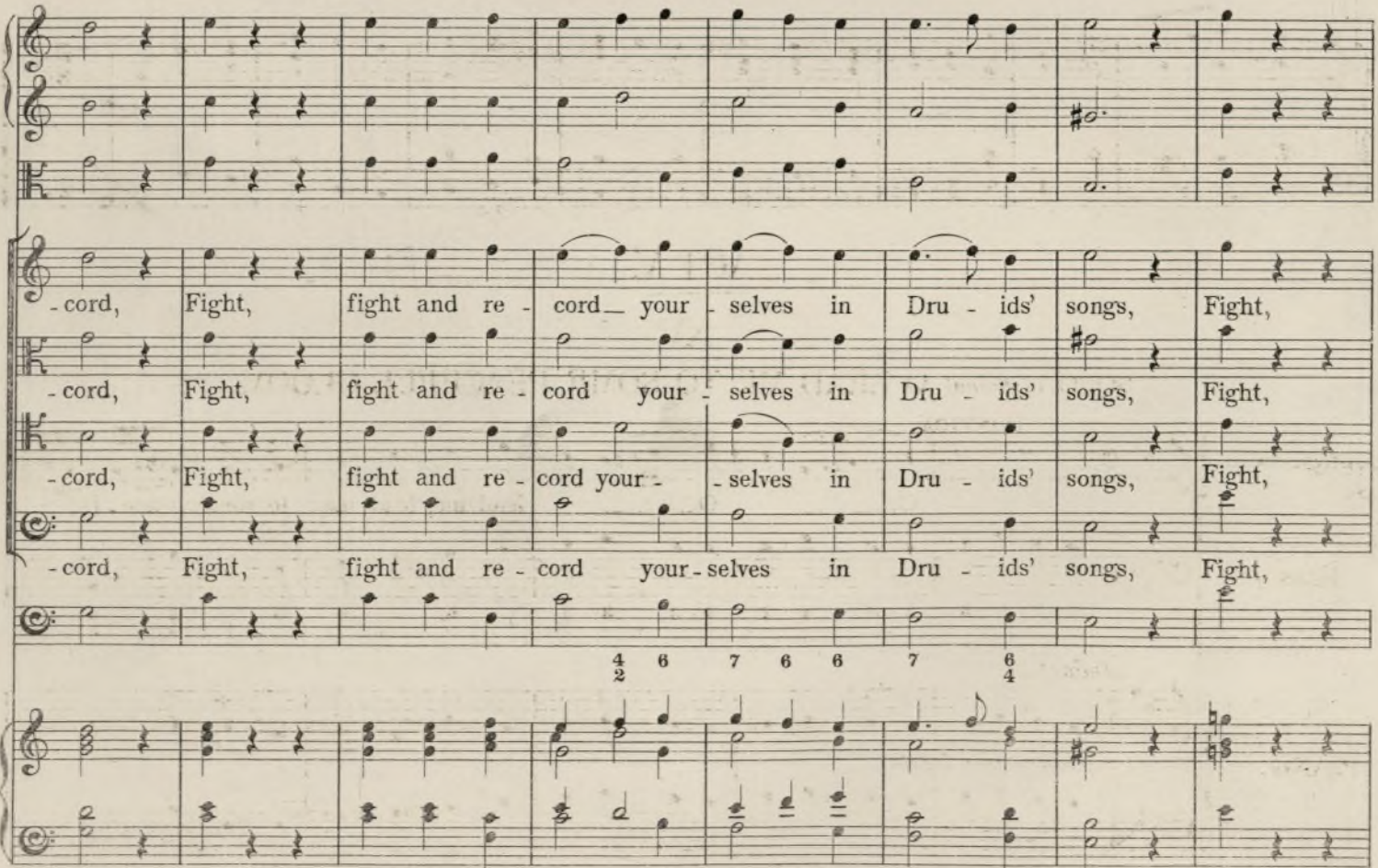
- cord, Fight, fight and re - cord - your - selves in Dru - ids' songs, Fight,

- cord, Fight, fight and re - cord your - selves in Dru - ids' songs, Fight,

- cord, Fight, fight and re - cord your - selves in Dru - ids' songs, Fight,

- cord, Fight, fight and re - cord your - selves in Dru - ids' songs, Fight,

4 6 7 6 6 7 6



fight and re - cord, Fight, fight and re - cord, re - cord your - selves in Dru - ids' songs.

fight and re - cord, Fight, fight and re - cord, re - cord your - selves in Dru - ids' songs.

fight and re - cord, Fight, fight and re - cord, re - cord your - selves in Dru - ids' songs.

fight and re - cord, Fight, fight and re - cord, re - cord your - selves in Dru - ids' songs.

6 # 6 5 6 7 6 6 6 5 3 3 3 6

ACT V.

XV.



SOLO. (Soprano) O LEAD ME TO SOME PEACEFUL GLOOM.

BONVICA.

Soprano Solo. O, O lead me, lead me to some peace-ful

Bass 3 3 3 3 3 3 3 3 3 3 6 6 6 6 5 3

PIANO. *Andante.*  
*p sostenuto e legato*

gloom, Where none — but sigh - ing, none — but sigh - ing, sigh - ing lov - ers come,

Where the shrill, the shrill trum-pets never sound, ne-ver,

ne - versound, But one e - ter - nal hush, one e - ter - - - nal hush goes round.

There let me soothe my pleas - ing pain,

*Andante.*



There let me soothe my pleas - - ing pain, And ne - ver, ne - ver think of

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "There let me soothe my pleas - - ing pain, And ne - ver, ne - ver think of". The piano accompaniment is in a bass clef, starting with a piano (*p*) dynamic. The bass line includes chordal figures with the number "6" written below the notes.

war, ne - ver, ne - ver think of war, ne - ver, ne - ver think of war,

The second system continues the vocal line with the lyrics "war, ne - ver, ne - ver think of war, ne - ver, ne - ver think of war,". The piano accompaniment features a steady eighth-note pattern in the left hand and a more active right hand. A *cresc.* (crescendo) marking is placed above the piano part.

ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver think of war a - gain. What

The third system has the lyrics "ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver think of war a - gain. What". The piano accompaniment includes a *Poco animato.* marking and a *cresc.* marking. The bass line shows chordal figures with numbers "6", "6", "6", "4", and "#3" below the notes.

glo - - - ry, what glo - - - ry, what glo - - - ry can,

The fourth system contains the lyrics "glo - - - ry, what glo - - - ry, what glo - - - ry can,". The piano accompaniment features a rhythmic eighth-note pattern in the left hand and a melodic line in the right hand.

can a lov - er have, To con - quer, to con - quer yet be still a

4 6 6 4 5 3

slave? What glo - - - - ry, what glo - - - - ry can a lov - - - - er

6 6 6 6

have, To con - quer, to con - quer, to con - quer, yet be still, still a

6 6 6

slave, yet, yet be still, yet, yet be still, yet, yet be still, still a slave?

6 6 6 5 6 4 7 3

# THE CANTERBURY GUESTS, or, A BARGAIN BROKEN.

## ACT III. SCENE V.

DIALOGUE. (Two Sopranos, Alto or Tenor and Bass.) GOOD NEIGHBOUR, WHY?

1<sup>st</sup> Soprano. *1<sup>st</sup> WIFE.*

Good neighbour why, why do you look a - wry? You're grown a

Bass.

*Allegretto.*

PIANO. *mf*

won - d'rous, won - d'rous stran - ger, You huff and you puff and you walk a - bout As

if you'd burst with an - ger. Is it for that your for - tune's great, Or

you so wealth - y are? — There's none so nigh that lives so high, Who

can with you com - pare. — The oth - er day I heard one say, Your

hus-band durst not, durst not show his ears, But like a lout did walk a -

- bout So full of sighs, so full, so full of sighs and fears.

2<sup>nd</sup> WIFE.  
2<sup>nd</sup> Soprano.

Good mistress shrew, I care not for you, Nor all your nois-y jeers, My hus-band's known by

ev-er-y-one, To be—both kind and true, And so he'd be con-tin-ual-ly But

for— such jades as you; You wash, you lick, you trim,— you trick, You

toss,— you leer, you grin,— you nod, You wink— and pink and in— his drink, You

1st WIFE.

You lie, you chit! When in your fit, You  
 strive to draw him in.

*Allegro moderato.* ♩ = ♩.

make a noise, you make a strife, Run up 'a score on ev'-ry door, And

lead him a wea-ry, wea-ry life.

Tell me so a-gain, you sau-cy quean,

Go, go you're a  
Tell me so a-gain, you sau - cy quean, And I'll pull you by the coif.

*Tempo I?*

dir - ty bear, Your hus - band can - not bear it, A nas - ty quean as e'er was seen, Your

neigh - bours all, your neigh - bours all de - clare it; A ful - some trot, and good for nought, Un-

-less it be to chat;— You stole a spoon out of the room, Last christning you were at.

You

I vow 'tis true, I vow 'tis true, I vow, I vow 'tis true, Nay more, I  
lie, you shrew, you lie, you shrew, you lie, you lie, you lie, you lie, you shrew.

*Allegro moderato.*

know where it was found.

For this dis-grace, I'll claw your face, And I'll fell you to the ground.

*Allegretto.*



1st HUSBAND.  
 Hey day! what's the mat-ter now? what's the mat-ter now? The

2nd HUSBAND.  
 Hey day! what's the mat-ter? what's the mat-ter now?

*Allegro moderato.*

jades, I think, are in their drink; 'Tis so, 'tis so, 'tis so up - on my

'Tis so, 'tis so, 'tis so, 'tis so up - on my

life. Good neigh-bour, pray, let's end this fray, And take each man his wife.

life. You, mis-tress

*Allegretto.*

Here's a salt eel, which you shall feel, Un-  
 Jones, I'll break your bones, if thus you mu-ti-ny.

1st WIFE.

My dear-est dear, be not se-vere, Nor mind our twit-tle, twit-tle, twit-tle  
 - less you soon a - gree.

twat-tle.

2nd WIFE.

We'll drink and friends, and so all ends, In this good dram o'th' bot-tle.

# CIRCE.

## ACT I. SCENE IV.



### I.

SOLO (*Bass.*) and CHORUS. WE MUST ASSEMBLE BY A SACRIFICE.

PRELUDE.

1<sup>st</sup> Violin.  
2<sup>nd</sup> Violin.  
Viola.  
Bass.  
PIANO.

*Andante maestoso.*  
*p* *cresc.*

Bass Solo.  
We must, we must as-

*mf*

8 b7

- sem-ble by a sa-cri-fice Those de-mons who do range a - bout the skies;

*loud*

CHORUS:  
Soprano.  
Alto.  
Tenor.  
Bass.

We must, we must as - sem - ble by a sa - cri - fice, as - sem - ble by a  
We must, we must as - sem - ble by a sa - cri - fice Those de - mons who do  
We must, we must as - sem - ble by a sa - cri - fice Those de - mons who do  
We must, we must as - sem - ble by a sa - cri - fice, as - sem - ble by a

*loud*

*f*

sac - ri - fice Those de - mons who do range a - bout the  
range a - bout the skies, Those de - mons who do range a - bout the  
range a - bout the skies, Those de - mons who do range a - bout the  
sac - ri - fice Those de - mons who do range a - bout the

skies;  
skies;  
skies;  
skies;

We must, we must as - sem - ble by a sa - cri - fice Those de - mons who do  
 We must, we must as - sem - ble by a sa - cri - fice, as - sem - ble by a  
 We must, we must as - sem - ble by a sa - cri - fice Those de - mons who do  
 We must, we must as - sem - ble by a sa - cri - fice, as - sem - ble by a

range, who do range  
 sa - cri - fice Those de - mons who do range a - bout the skies,  
 range, do range a - bout the  
 sa - cri - fice Those de - mons who do range

— a - bout the skies, who do range a - bout the  
— do range about the skies, do range a - bout the  
skies, do range a - bout the skies, a - bout the  
— a - bout the skies, who do range a - bout the

skies; we must, we must, we must, we must.  
skies; we must, we must, we must, we must.  
skies; we must, we must, we must, we must.  
skies; we must, we must, we must, we must.

*rall.*



II.

RECITATIVES (Tenor & Bass) AIR and CHORUS. THEIR NECESSARY AID YOU USE.

1st PRIEST.

Tenor Solo. Their ne - ces - sa - ry aid you use, Those pois'n - ous herbs and roots to

Bass

PIANO.

choose, Which min-gled and pre - pared by your strong art, Do to your charms— their chief - est

1st Violin.

2nd Violin.

Viola.

force im - part.

Bass Solo. 2nd PRIEST.

Your cen-sers to the al - tar take, And with A - ra-bian gums sweet o -



Measures 31-35 of the piano introduction. The music is in a minor key and 3/4 time. It features a simple harmonic accompaniment with a steady bass line and a treble line of chords and single notes.

Alto Solo. 3<sup>rd</sup> PRIEST.

The air with mu - sic gen - tly wound,  
- dours make,

Measures 31-35 of the vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The tempo is marked 'Andante'.

*Andante.*

Measures 36-40 of the piano accompaniment. The tempo is marked 'Andante'. The music is in a minor key and 3/4 time. It features a simple harmonic accompaniment with a steady bass line and a treble line of chords and single notes.

The air with mu - sic gent - ly wound, Sweet - smells they love, and

Measures 41-45 of the vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The tempo is marked 'Andante'.

Measures 46-50 of the piano accompaniment. The tempo is marked 'Andante'. The music is in a minor key and 3/4 time. It features a simple harmonic accompaniment with a steady bass line and a treble line of chords and single notes.

eve - ry pleas - ing sound, and eve - ry pleas - ing

Measures 51-55 of the vocal line and piano accompaniment. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The tempo is marked 'Andante'.

Measures 56-60 of the piano accompaniment. The tempo is marked 'Andante'. The music is in a minor key and 3/4 time. It features a simple harmonic accompaniment with a steady bass line and a treble line of chords and single notes. The word 'cresc.' is written above the piano part.

sound, sweet smells they love, sweet smells they love and eve - ry pleas - ing

*cresc.*

sound, and eve - ry pleas - ing sound.

*p* *p* *rall.*

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

CHORUS.

Soprano

The air with mu - sic gen - tly wound, The air with mu - sic

Alto.

The air with mu - sic gen - tly wound, The air with mu - sic

Tenor.

The air with mu - sic gen - tly wound, The air with mu - sic

Bass.

The air with mu - sic gen - tly wound, The air with mu - sic

*p*

gent-ly wound, Sweet smells they love, sweet smells they  
 gent-ly wound, Sweet smells they love, they love,  
 gent-ly wound, Sweet smells they love, they  
 gent-ly wound, Sweet smells they love, they

love, sweet smells they love, and eve-ry pleas-ing sound and eve-ry pleas-ing sound.  
 sweet smells they love, sweet smells they love, they love, and eve-ry pleas-ing sound.  
 love, sweet smells they love, and eve-ry sound and eve-ry pleas-ing sound.  
 love, sweet smells they love, sweet smells they love, they love, and eve-ry pleas-ing, pleas-ing sound.



## III.

## SOLO (Tenor) and CHORUS. COME EVERY DEMON.

1<sup>st</sup> PRIEST.

Tenor Solo. Come eve-ry de-mon who oer-sees The fates of might-y mon-ar-chies, And

Bass

PIANO. *Andante.*  
*mp*

or - ders how they rise and set, and or - ders how they rise and set; All you, who

love and lust in - spire, And kin - dle wild Am - bi - tion's fire, The dan - grous

sick - ness of the great, Come, come, come, come, come, come, come, come, come, come.

31

31

3/4

3/4

Cir - ce, the daugh - ter of the Sun, o - bey, Or on his gild - ed beams

*Allegro moderato.*  
*mp*

you ne'er shall play, Cir - ce, the daugh - ter of the

Sun, o - bey, Or on his gild - ed beams you ne'er shall play,

you ne'er shall play.

1st Violin.  
2nd Violin.  
Viola.

CHORUS.  
Soprano.  
Alto.  
Tenor.  
Bass.

Cir - ce, the daugh-ter of the Sun, o - bey, Or on his gild - ed beams you ne'er shall play,  
Cir - ce, the daugh-ter of the Sun, o - bey, Or on his gild - ed beams you ne'er shall play,  
Cir - ce, the daugh-ter of the Sun, o - bey, Or on his gild - ed beams you ne'er shall play,  
Cir - ce, the daugh-ter of the Sun, o - bey, Or on his gild - ed beams you ne'er shall play,

*mf*

Cir - ce, the daugh-ter of the Sun, o - bey, Or on his gild - ed beams  
you ne'er, you ne'er shall play, Or on his gild - ed beams you  
play, you ne'er shall play, Or on his gild - ed beams  
you ne'er shall play, Or on his gild - ed beams

Piano accompaniment for the first system, consisting of three staves: Treble Clef, Bass Clef, and a lower Bass Clef. The music is in G major and 4/4 time.

Vocal staves with lyrics for the first system. The lyrics are: "you ne'er shall play, you ne'er shall play. ne'er shall, ne'er shall play, you ne'er shall play. you ne'er shall play, you ne'er shall play, shall play, you ne'er shall play. you ne'er, you ne'er shall play, you ne'er shall play."

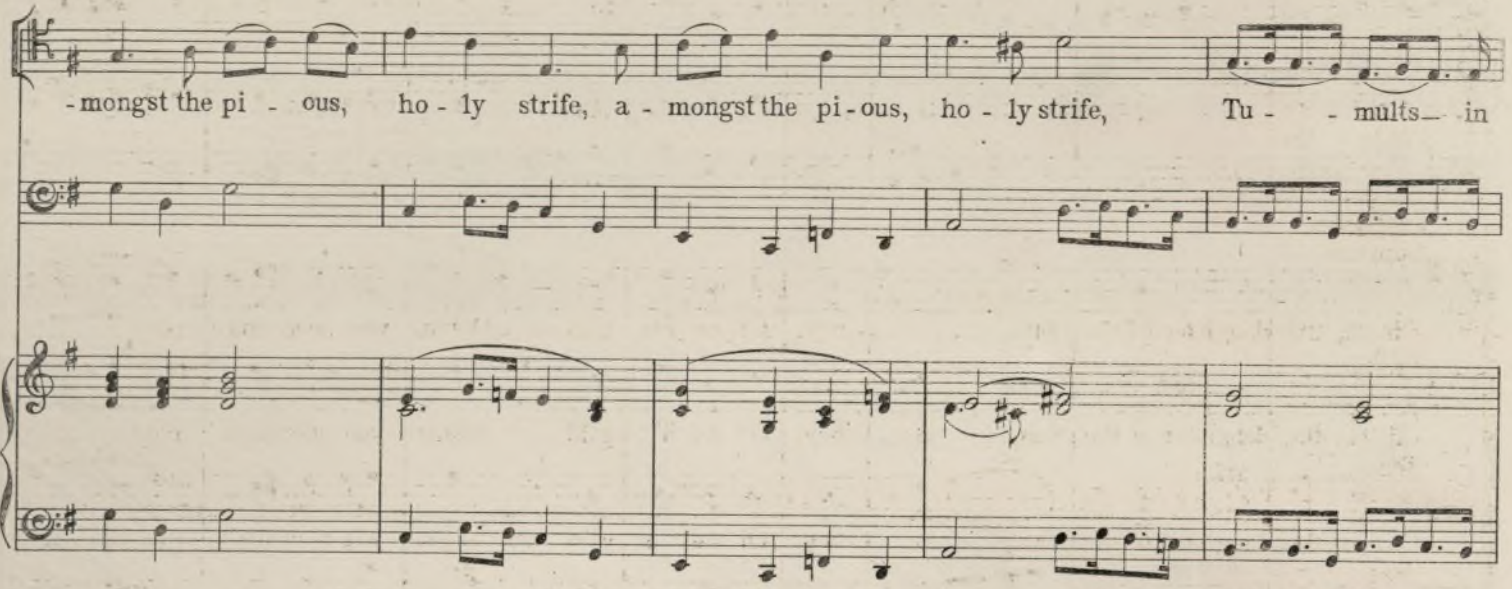
Piano accompaniment for the second system, consisting of two staves: Treble Clef and Bass Clef. The music is in G major and 4/4 time.

Tenor Solo. 1<sup>st</sup> PRIEST.  
 Bass.  
 You who hatch fac-tions in the Court, Se-di-tion in the mean-er sort, A-

Piano accompaniment for the third system, consisting of two staves: Treble Clef and Bass Clef. The tempo is marked *Andante* and the dynamic is *p*. The music is in G major and 4/4 time.

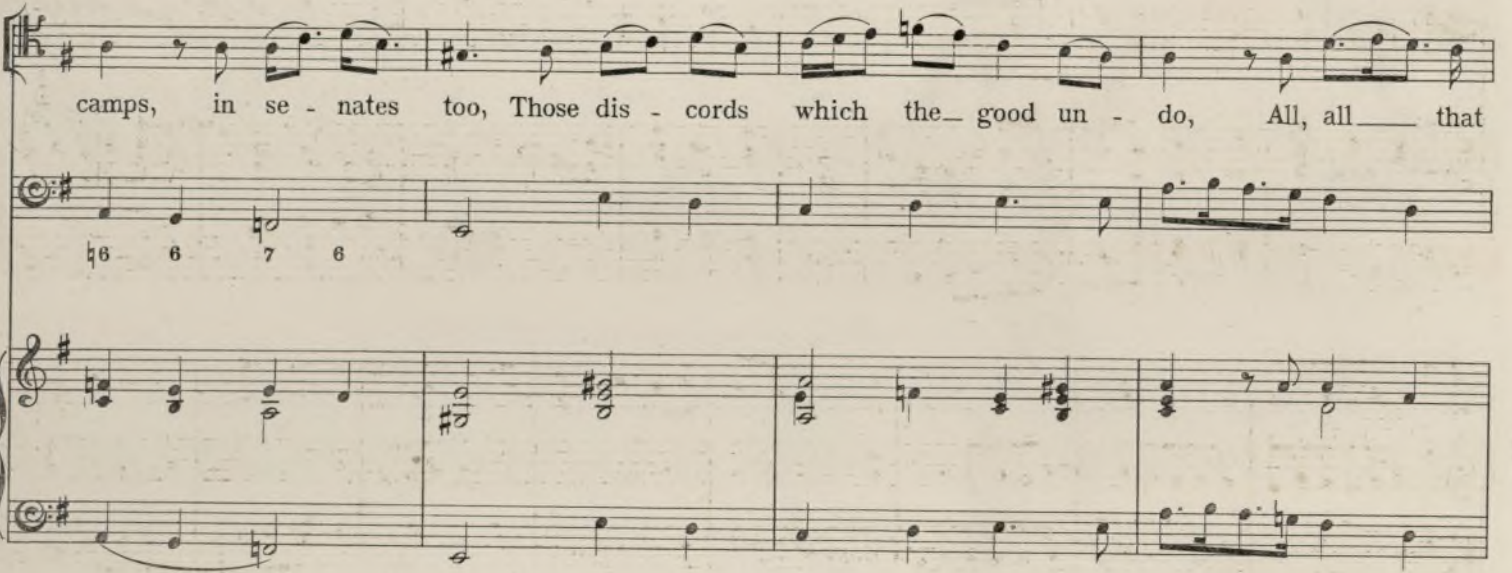
\* See Preface

-mongst the pi - ous, ho - ly strife, a - mongst the pi - ous, ho - ly strife, Tu - - mults - in

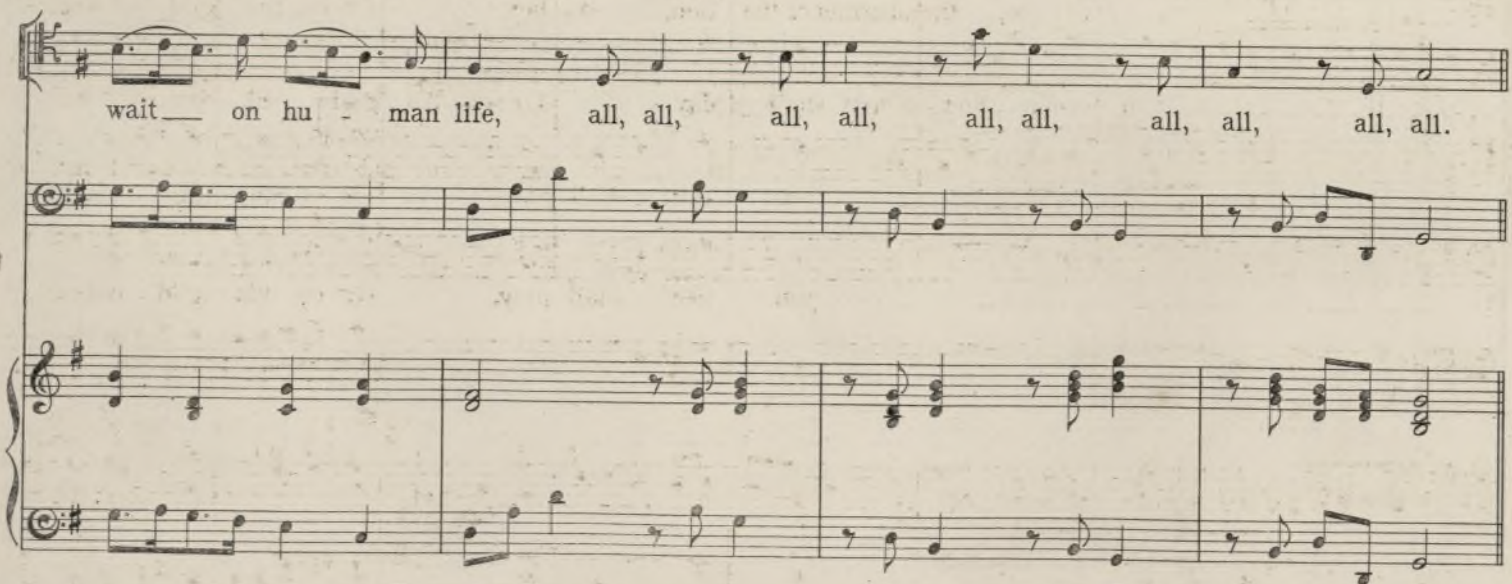


camps, in se - nates too, Those dis - cords which the good un - do, All, all — that

b6 6 7 6



wait — on hu - man life, all, all, all, all, all, all, all, all, all, all.





1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

CHORUS.

Soprano.

Cir-ce, the daugh-ter of the Sun, — o - bey, Or on his gild - ed beams you ne'er shall play,

Alto.

Cir-ce, the daugh-ter of the Sun, — o - bey, Or on his gild - ed beams you ne'er shall play,

Tenor.

Cir-ce, the daugh-ter of the Sun, — o - bey, Or on his gild - ed beams you ne'er shall play,

Bass.

Cir-ce, the daugh-ter of the Sun, — o - bey, Or on his gild - ed beams you ne'er shall play,

*mf*

Cir-ce, the daughter of the Sun, — o - bey, Or on his gild - ed beams

you ne'er, — you ne'er shall play, Or on his gild - ed beams you

play, you ne'er shall play, Or on his gild - ed beams

you ne'er shall play, Or on his gild - ed beams

you neer shall play, you neer shall play.  
 neer shall, neer shall play, you neer shall play.  
 you neer shall play, you neer shall play, shall play, you neer shall play.  
 you neer, you neer shall play, you neer shall play.

IV.

SOLI (*Soprano & Alto*) and CHORUS. LOVERS WHO TO THEIR FIRST EMBRACES GO.

1<sup>st</sup> WOMAN.

Soprano Solo. Lov-ers, who to their first em - bra - ces go, Are slow and lan - guish

Bass

PIANO.

*Quick.*  
 -ing com-pard to you; In speed you can out-do, in

*Allegro.*  
*mf*

speed you can out-do the wing - ed

wind, you can out-do the wing - ed wind, And leave e - ven thought creep -

*dim.*

Alto Solo. 2<sup>nd</sup> WOMAN.  
 ing and tired be-hind.  
 Be - hold, quick as thy thought, Thin -

*Sempre Allegro.*  
*mf*

-gre-dients of thy spells are brought, By which thy dis - - - mal busi-ness must be wrought.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

CHORUS.

Soprano.

Alto.

Tenor.

Bass.

Great min-is-ter of Fate, great min-is-ter of Fate, In this deep cave you sit in

Great min-is-ter of Fate, great min-is-ter of Fate, In this deep cave you sit in

Great min-is-ter of Fate, great min-is-ter of Fate, In this deep cave you sit in

Great min-is-ter of Fate, great min-is-ter of Fate, In this deep cave you sit in

*Andante maestoso.*

*f*

state, Great min-is-ter of Fate, In this deep cave you sit in state, Famine and

state, Great min-is-ter of Fate, In this deep cave you sit in state, you sit in

state, Great min-is-ter of Fate, In this deep cave you sit in state, you sit in

state, Great min-is-ter of Fate, In this deep cave you sit in state, Fa-mine and pes-ti-lence a-bout you

pes-ti-lence a - bout you wait, a - bout you wait;

state, Fa-mine and pes-ti-lence a-bout you wait, a - bout you wait;

state, Fa-mine and pes-ti - lence a - bout you wait;

wait, a - bout you wait;

Alto Solo. 2<sup>nd</sup> WOMAN.

At your dread word they fly through ev'-ry hand, Whilst their fierce un-dis-

-cern - ing rage, Does pi - ty nei - ther sex nor age, Death is as blind - as love, at your com - mand.

1<sup>st</sup> Violin.  
2<sup>nd</sup> Violin.  
Viola.

CHORUS.  
Soprano  
Alto.  
Tenor.  
Bass.

Great min - is - ter of Fate, great min - is - ter of Fate, In this deep cave you sit in

Great min - is - ter of Fate, great min - is - ter of Fate, In this deep cave you sit in

Great min - is - ter of Fate, great min - is - ter of Fate, In this deep cave you sit in

Great min - is - ter of Fate, great min - is - ter of Fate, In this deep cave you sit in

state, Great min-is-ter of Fate, In this deep cave you sit in state, Famine and  
 state, Great min-is-ter of Fate, In this deep cave you sit in state, you sit in  
 state, Great min-is-ter of Fate, In this deep cave you sit in state, you sit in  
 state, Great min-is-ter of Fate, In this deep cave you sit in state, Fa-mine and pes-ti-lence a-bout you

pes-ti-lence a - bout you wait, a - bout you wait.  
 state, Fa-mine and pes-ti-lence a-bout you wait, a - bout you wait.  
 state, Fa-mine and pes-ti-lence a - bout you wait.  
 wait, a - bout you wait.

V.

MAGICIANS' DANCE.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Andante.*

*mf*

*Repeat p*

*mp*

*p*



VI.

SOLO. (Bass) PLUTO, ARISE!



1st Violin.

2nd Violin.

Viola.

2nd PRIEST

Bass Solo. Pluto, a - rise, a - rise, a - rise, a - rise! From those blest shades where

Bass.

PIANO. *Andante.* *mf*

kings and lov - ers are, Where those no tor - ment have from state — and care, And these

and these feel not the tor - ments, the tor - ments of des - pair. Plu - to - a - rise, a -

*cresc.*

6  
4 5 #

- rise, a - rise, a - rise! From thy blest king - dom of e - qual - i - ty, Where Birth, Wealth

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of eighth and sixteenth notes.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, containing the lyrics: "and Beau-ty have — no ty - ran-ny, Where all man - kind are fel-low-slaves, Where". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues with similar rhythmic patterns.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music continues with similar rhythmic patterns.

The fifth system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature, containing the lyrics: "all, where all mankind are fel-low-slaves to thee, Where all man-kind are fel-low, fel-low-slaves to thee.". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

The sixth system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music concludes with a final cadence.

# CLEOMENES, THE SPARTAN HERO.

## ACT II.



SONG. (Soprano.) NO, NO, POOR SUFF'RING HEART.

Soprano Solo.

Bass.

PIANO.

*Andante.*

*mp*

*cresc.*

*dim.*

No, no, poor suf-f'ring heart, no change en - - deav - - our, Choose to sus -

- tain the smart ra - ther — than leave her; My rav - ish'd eyes be-hold

such charms a - bout her, I can die — with her, but not — live — with - out her.

One ten-der sigh of her's to see me lan- -guish, Will more than

pay the price of my— past an- -guish; Be-ware, oh— cru- el fair,

how you smile on me, 'Twas a kind look of yours that has un-done me.

2.

Love has in store for me one happy minute,  
 And she will end my pain who did begin it;  
 Then no day void of bliss, or pleasure leaving  
 Ages shall slide away without perceiving.  
 Cupid shall guard the door the more to please us,  
 And keep out Time and Death when they would seize us,  
 Time and Death shall depart and say in flying  
 Love has found out a way to live by dying.

# DISTRESSED INNOCENCE or THE PRINCESS OF PERSIA.

## I. OVERTURE.

1st Violin.

2nd Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO. *f*

1.

Repeat *p*

2.

2.  
*Allegro.*  
*mf*

The first system of the musical score consists of four staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The bottom two staves are a grand staff (alto and bass clefs) with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

The second system of the musical score also consists of four staves, continuing the grand staff arrangement from the first system. The notation includes complex rhythmic patterns and chordal structures. A *rall.* (rallentando) marking is present in the lower right portion of the system, indicating a change in tempo.



II.  
AIR.



1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

PIANO.

*Allegretto.*

*mf*

1. 2.

1. 2.

1. 2.

1. 2.

*p*



III.  
SLOW AIR.

1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

PIANO. *mp* *Adagio.*

1. 2.

1. 2.

Repeat *p* *mp*

1. 2.

1. 2.

*p*

IV.  
AIR.



1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante.*

PIANO. *mf*

*Repeat p mf*

*dim.*

*cresc.*

Two systems of piano introduction. The first system consists of four staves: two for the right hand and two for the left hand. The second system also consists of four staves: two for the right hand and two for the left hand. The music is in 6/4 time and features a mix of chords and moving lines.

V.  
HORNPIPE or JIG.

Violin and Bass staves for the Hornpipe or Jig. The 1st Violin part is on the top staff, and the Bass part is on the bottom staff. Both are in 6/4 time. The music includes first and second endings.

PIANO. *Vivace.* *mf* *p* *mf*  
Piano accompaniment for the Hornpipe or Jig. It features a lively *Vivace* tempo. The right hand has a melodic line with grace notes, and the left hand provides a rhythmic accompaniment. Dynamics range from *mf* to *p*. First and second endings are indicated.

Continuation of the Violin and Bass staves. The 1st Violin part is on the top staff, and the Bass part is on the bottom staff. Both are in 6/4 time. The music includes first and second endings.

Continuation of the Piano accompaniment. It features a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by a *p* (piano) dynamic. First and second endings are indicated.

VI.  
RONDEAU.



1<sup>st</sup> Violin. *Fine.*

2<sup>nd</sup> Violin.

Viola.

Bass.

*Allegretto.*

PIANO. *p* *Fine.*

*D.C.*

*mf*

*D.C.*



VII.  
AIR.

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Allegro.*

PIANO.

*mf*

*Repeat p*

*mf*

VIII.  
MINUET.



1<sup>st</sup> Violin. 31

2<sup>nd</sup> Violin. 31

Viola. 31

Bass. 31

PIANO. *Tempo di Minuetto.*

# THE COMICAL HISTORY OF DON QUIXOTE.

## Part I.

### ACT II. SCENE I.

#### I.

DUET. (*Alto and Bass.*) SING ALL YE MUSES.

Alto Solo. Sing, sing all ye Mu - ses, sing,

Bass Solo. Sing, sing

Bass. *Allegro moderato.*

PIANO. *mf*

— sing, sing, your lutes strike, strike, strike a - round,

— all ye Mu - ses, sing, your lutes strike, strike, strike a - round,

— your lutes strike a - round;

— your lutes strike a - round;



When a sol-dier's the sto - ry, when a sol-dier's the sto - ry, what tongue can want

When a sol-dier's the sto - ry, when a sol-dier's the sto - ry, what tongue can want

*Vivace.*

*mf*

Detailed description: This system contains the first six measures of the piece. It features a vocal line in treble clef with lyrics, a bass line in bass clef with lyrics, and a piano accompaniment in 3/4 time. The piano part includes fingering numbers (6, b5, 6 5 / 4 3, 6 5 / 4 4, 6 5 / 4 3) and a dynamic marking of *mf*. The tempo is marked *Vivace*.

*soft*

sound? When a sol-dier's the sto - ry, what tongue can want sound? When dan - ger dis -

*(soft)*

sound? When a sol-dier's the sto - ry, what tongue can want sound? When

*(soft)*

*p*

*cresc.*

Detailed description: This system contains measures 7-12. The vocal lines continue with lyrics and include dynamic markings of *soft* and *(soft)*. The piano accompaniment features a dynamic marking of *p* and a *cresc.* (crescendo) marking. Fingering numbers are provided for the bass line: 6 5 / 4 3, 6 4 / 5 3, and 6.

-dains, when dan - ger dis - dains, wounds, wounds, bruises and

dan - ger dis - dains, when dan - ger dis - dains, wounds, bruises and

5 6 5 6 4 3 7 6 7 6 7 6

Detailed description: This system contains the final six measures of the piece. The vocal lines conclude with lyrics and include a dynamic marking of *soft*. The piano accompaniment concludes with a dynamic marking of *p*. Fingering numbers for the bass line are: 5 6, 5 6 4 3, 7 6 7 6 7 6.

pains, When the hon-our of fight - ing is all that he gains; Rich pro - fit comes ea - sy, comes

pains, When the hon-our of fight - ing is all that he gains; Rich pro - fit comes

6 4 5 4 # # # 6 4 # 5

ea - sy, ea - sy in ci - ties of store, But the gold is earned hard where the can-nons do

ea - sy, ea - sy in ci - ties of store, But the

6 4 5 6 5 7 6 6 5 6

roar, But the gold is earned hard where the can - nons do

gold is earned hard where the can-nons do roar, do

6 4 7 5 6 # 4 6 (b) 6 4 7 6 5 #

Brisk time.

roar. Yet see how they run, how they run, how they run, how they run, at the storm-ing, the

roar. Yet see how they run, how they run, at the storm-ing, the

Vivace.

*f*

storm-ing, the storm-ing, the storm-ing, the storm-ing a town, Through blood and through fire to

storm-ing, the storm-ing, the storm-ing, the storm-ing a town, Through blood and through fire to

*soft*

take the half-moon, Through blood and through fire to take the half moon; They scale

take the half-moon, Through blood and through fire to take the half moon;

*(soft)*

*(soft)*

*p*

*cresc.*

— the high wall, they scale the high wall, Whence they see o-thers fall, — fall,  
 They scale the high wall, the high wall Whence they see o-thers fall, — fall,

6 6 7 5 9 7 b7

fall, — fall, — fall, Whence they see o - thers fall; Their hearts' pre - cious darl - ing, bright  
 fall, — fall, — fall, Whence they see o - thers fall; Their hearts' pre - cious darl - ing,

b 6 4 5 4 #3

glo - - - ry, bright glo - - - ry pur - su - ing, Though Death's un - der  
 bright glo - - - ry, bright glo - - - ry pur - su - ing, Though Death's un - der

*Slow.*

*Adagio.*

*p*

6 4 6 6 6 6 b



*Brisk.*

31 foot, and the mine is just blow-ing. It springs, it springs, it

foot, and the mine is just blow-ing. Up they fly,

6 7

*Vivace.*

*f*

springs, it springs, up they fly, they fly,

it springs, it springs, it springs, it springs, up they

5 6 5 6 6

Yet more, more, more, more, more, yet more still sup - ply, As

fly, Yet more, more, more, yet more still sup - ply, As

6 5 #3 5 #3 6 #3 6 # 6 #6 #

bride-grooms to mar-ry, they hast - - - en, to - die, they hast-en to die; Till

bride-grooms to mar-ry, they hast - - - - - en, they hast-en to die; Till

5 6 # 6 7 #

Fate claps, claps, claps her wings, till Fate claps, claps, claps her wings, And the glad ti-dings

Fate claps, claps, claps her wings, till Fate claps, claps, claps her wings, And the glad ti-dings

# # 6 4 #

brings Of the breach be - ing en - tered, and then, then, then, then, then they're all

brings Of the breach be - ing en - tered, and then, then, then, then, then, then they're all

6 6 6 5 6 5

kings. Then hap-py's she whose face Can win, then hap - - py's she whose face Can win, can

kings. Then hap-py's she, then hap - py's she whose face Can win, can

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "kings. Then hap-py's she whose face Can win, then hap - - py's she whose face Can win, can". The piano accompaniment includes a *mf* dynamic marking. Below the piano part is a line of figured bass with figures: 6, 7, 5, 4, 3, 2, 1, 7, 5, 4, 3, 2, 1.

win a sol - dier's grace, They range a-bout in state, they range a-bout in state, Like

win a soldier's grace, They range a-bout in state, they range a-bout in state, Like

The second system continues the musical score. The lyrics are: "win a sol - dier's grace, They range a-bout in state, they range a-bout in state, Like". The piano accompaniment includes a *f* dynamic marking. Below the piano part is a line of figured bass with figures: 6, 7, 5, 4, 3, 2, 1, 7, 5, 4, 3, 2, 1.

gods, like gods dis-pos - ing Fate; No lux - ur - y in - peace, Nor plea - sure in - ex - cess Can

gods, like gods dis-pos-ing Fate; No lux - ur - y in peace, Nor plea - sure in ex - cess Can

The third system continues the musical score. The lyrics are: "gods, like gods dis-pos - ing Fate; No lux - ur - y in - peace, Nor plea - sure in - ex - cess Can". The piano accompaniment includes a *mp cresc.* dynamic marking. Below the piano part is a line of figured bass with figures: 6, (6), 4, 3, 6, b, (6), b, 4, 7, 5, 4, 3, 2, 1.

par-al-lel the joys, — can par-al-lel the joys — the mar- - tial, mar-tial he - ro

par-al-lel the joys, — can par-al-lel the joys — the mar - - - tial he - ro

4 4 5 7 4 7 4 b6 5 3

crown, When flushed with rage, — and forced by want, forced by

crown, When flushed with rage, — and forced by want, he

8 7 5 b6 6 7 6 5 4 6

*mf cresc.*

want, he storms, — he storms — a weal-thy town.

storms, — he storms — a weal-thy town.

5 6 4 5 6 5 4 3

*f*



ACT III. SCENE II.



II.

SONG. (Bass.) WHEN THE WORLD FIRST KNEW CREATION.

GALLEY-SLAVE.

Bass Solo. *When the world first knew cre - a - tion, A rogue was a top, a rogue was a top pro -*

Bass. *Allegro moderato.*

PIANO.

*- fes - sion; When there were no more In all na - ture but four, There were two of them in — trans -*

*- gres - sion; And the seeds are no less, Since that you may guess, But have in all*

a - ges been grow - ing a - pace; — There's ly - ing, and thiev - ing, Craft, pride, and de - ceiv - ing, Rage,  
mur - der, and maim - ing, — Hard drinking and gam - ing, — Branch out from one stock, the rank  
vi - ces in vogue, And make all man - kind one gi - gan - - ti - cal rogue. —

2.

View all human generation,  
You'll find in every station  
Lean Virtue decays, whilst Interest sways  
The ill genius of the nation.  
All are rogues in degrees,  
The lawyer for fees,  
The Courtier *Le Cringe*, and the Alderman *Squeeze*,  
The canter, the toper,  
The church interloper,  
The quean, and the practice-of-piety-groper;  
But of all, he that fails our true rights to maintain,  
And deserts the cause royal, is deepest in grain.

3.

He that first to mend the matter,  
Made laws to bind our nature,  
Should have found a way  
To make wills obey,  
And have modelled new the creature;  
For the savage in man  
From original ran,  
And in spite of confinement now reigns as't began;  
Here's preaching and praying, and reason displaying  
Yet brother with brother is killing and slaying:  
Then blame not the rogue that free sense does enjoy,  
Then falls like a log, and believes — he shall lie.

ACT IV. SCENE I.



III.

SONG. (Bass.) LET THE DREADFUL ENGINES.

CARDENIO.

Bass Solo. Let the dread-ful en-gines of e-ter-nal will, The thun-

Bass.

PIANO. *Moderato.* *mf*

- der roar and crook - ed light-ning

kill, My rage is hot, is hot, is hot as theirs, as fa - tal

too, And dares as hor-rid, and dares as horrid, horrid ex - e - cu - tion do.

Or let the fro - zen North — its ran - - - - - cour show, With-in my breast far,

far great - - - - - er tem - pests grow; Des-pair's — more cold, more — than all —

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

*dim.*

the winds can blow. Can no-thing, can no - thing warm me? Can

7 6 4 5 3 6 6

*Allegretto*  
*mp*

no-thing, can no - thing warm me? Yes, yes, yes, yes, Lu - cin - da's eyes,

6 6 5 6 6 6

*cresc.*

Yes, yes, yes, yes, yes, yes, Lu-cin-da's eyes, — Yes, yes, yes, yes, yes, Lu-cin-da's

eyes, — There, there, there, there, there, Et - - na, there, there, there, there Ve - su - vio lies, — To

furn - ish Hell with flames, That mount - - - - ing, mounting reach the skies.

Can nothing, can no - thing warm me? Can nothing, can no - thing warm me? Yes, yes, yes,

yes, Lu-cin - da's eyes, Yes, yes, yes, yes, yes, yes, Lu-cin - da's eyes, — Yes,

6 6 6 6 7 5 4 3 6

*cresc.*

yes, yes, yes, yes, Lu-cin - da's eyes. Ye powers, I did but use her name, And see how all,

7 5 4 3

*rall.*

Recit.

and see how all the me-teors flame; Blue light-ning flash-es round the Court of Sol, And

now the globe more fiercely burns Than once at Phae-ton's fall. Ah! —

*Slow.*

*Andante sostenuto.*

*P*



ah! where, where are now, where are

now, where are now those flow' - - ry groves, Where Ze-phyr's fra-grant winds did

play? Ah! where are now, where are now, where are now those flow' - ry groves, Where Zephyr's

fra-grant winds did play? Where guard - ed by a troop - of Loves, The fair, the fair Lu-

- cin-da sleep-ing lay: There sung — the night-in-gale and lark, A-roundus all was sweet and

4 3 5 6 5 6 4 3 4 3

*p* *cresc.*

gay; We ne'er grew sad till it grew dark, Nor no-thing feared but short'n - ing day.

5 6 4 6 7 6 b b (b)

I glow, I glow, I glow, but 'tis with hate; Why must I burn, why must I burn, why, why must I

31 (6) 6 b6 b5 7 5

RECIT. *Andante.*

burn for this in - grate? Why, why must I burn for this in - grate? Cool, cool —

6 7 6 5 b6 b5 7 6 7 6 5 5 3 6 4

*p* *Sostenuto.* *mf*





it then, cool it then and rail, Since no-thing, no - thing will pre - vail.

When a wo - man love pre - tends, 'Tis but till she gains her ends, And for bet - ter and for

*Vivace.*

worse Is for mar - row of the purse, When the jilt has filched your gold, Proves a

slat-tern or a scold; This hour will tease, will tease and vex, will tease, will tease and

vex, And will co-zen ye the next. They were all con-triv'd in spite, To tor-

Figured bass:  $\flat$  6 4 #6 # 6 7 5 # 6 6 4 6

-ment us, not de-light; But to scold, to scold and scratch and bite, And not one of

Figured bass:  $\flat$  6 4 6 4 6 7 4 6 6  $\flat$ 6  $\flat$ 7 6

them proves right, But all, all are witch-es by this light. And so I fair-ly

Figured bass: 7 5 6 4 6 5 5 6

*Lento.*  
*mf*

bid 'em and the world good night, good night, good night, good night, good night, good night.

IV.

TRIO. (Two Sopranos and Bass) WITH THIS SACRED CHARMING WAND.

1<sup>st</sup> Violin. *soft*

2<sup>nd</sup> Violin. *soft*

Bass Solo. **MONTESMO.** With this, this sa-cred

Bass.

PIANO. *Andante.* *mp* *p*

charm - - - ing wand, I can Heav'n, can Heav'n and Earth com-mand, command, com-

- mand, command, command; Hush, hush, hush all the winds that curl the an - - gry

sea, And make the roll - - - - - ing waves o - bey.

URGANDA. (2<sup>nd</sup> Soprano.)

I, I from the clouds can con - - jure down the rain, I from the clouds can con - - jure

down the rain, can con - - - - - jure down the rain, And make it de - - - - -

- luge, and make it de - - - - - luge once, once a - gain.

MELISSA. (1st Soprano.)

I, when I please, I, when I please make Na - - ture - smile, -

*Andante grazioso.*

*mf*

smile, - smile - as gay, - as gay, -

As at first she did on, as at first she did on her cre - a - - tion - day;

Groves with e - ter - - nal sweets - shall fra - - grant grow, shall fra - grant,

*p*

fra - grant grow, And make a true E - ly -

7 6 # 6 5 7 3

- sium, and make a true E - ly - sium here be - low.

# 4 #

1st Violin.

2nd Violin.

MELISSA.

Groves with e - ter - - nal sweets shall fra - - grant grow, shall fra - grant, fra - grant

URGANDA.

Groves with e - ter - - nal sweets shall fra - - grant grow, And

MONTESMO.

Groves with e - ter - - nal sweets shall fra - - grant grow, shall fra - grant, fra - - grant

6 5 6 6 7 6 # 7 6 6 7 6

4 3

p



grow, And make a true E - ly - - - - - sium, and make a true E - ly -  
make a true E - ly - - - - - sium, and make a true E - ly -  
grow, And make a true E - ly - - - - - sium, and make a true E - ly -

6 7

RITORNELLO

- sium here be-low.  
- sium, a true E - ly - - sium here be - low.  
- sium here be-low.

6 6 #3 4 #3

MELISSA.

I can give— beau-ty, makethe a-ged young, And Love's dear mo-men-ta-ry rap-ture long,

4/2 6 6 7

*Andante.*

Love's dear mo-men-ta-ry rap-ture long.

6 5 6 7 6 # 4/2 6 5 6 6 5 3

*Andante grazioso.*  
*mp*

URGANDA.

Na - ture re - store, and life, — and life, — when spent,

4/2 5 5 6 4/2 6

*p*

re - new; Na - ture re - store, and life, — and life — when

7 6 4/2 5 5 6 5 3

*p*



spent, re - new; All this, all this by—

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Fingerings are indicated by numbers 4, 2, 6, 7, 6, 4, 2, 6. A *cresc.* marking is present in the piano part.

art, all this by— art can great, can great

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the eighth-note texture. Fingerings are indicated by numbers 7, 6, 7, 4, 2, 6, 7, 6, 7, 6. A *cresc.* marking is present in the piano part.

Ur - gan - da do, can great, can

The third system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the eighth-note texture. Fingerings are indicated by numbers 5, 2, 6, 7, 6, 7, 4, 2, 6. A *cresc.* marking is present in the piano part.

great Ur - gan - da do.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the eighth-note texture. Fingerings are indicated by numbers 7, 6, 7, 6, 4, 3, 4, 2, 6, 7, 6, 6, 4, 3. A *f* marking is present in the piano part, followed by a *rall.* marking.

MELISSA

URGANDA

MONTESMO.

Why then, why then will mor-tals dare

Art all can do, all, all can do; Why then, why

*Allegro.*  
*mp*

then, why then will mor-tals dare To urge a fate, to urge a fate, Why

To urge a fate, to urge a fate, to urge a fate, to urge a

then will mor-tals dare To urge a fate, to urge a fate, to urge a

then, why then will mor-tals dare To urge a fate, to urge a fate,

fate, Why then, why then will mor-tals dare To urge a fate, to urge a

fate, to urge a fate, Why then, why then will mor-tals dare To urge a

to urge a fate, to urge a fate and jus - tice so se - vere?  
 fate, to urge a fate, to urge a fate and jus - tice so se - vere?  
 fate, to urge a fate, to urge a fate and jus - tice so se - vere?

6 6 # 6 4 # 6 4 # 6 9 8 6 4

Montesmo

MONTESMO.

See, see there a wretch, in his own o - pin - ion wise, Laughs

7 6 4 3 8

Andante.

mf

at our charms, laughs at our charms and mocks, and mocks our mys-te-ries.

6 4 # #

MELISSA.

I've a lit - tle spi - rit yon - der, Where the clouds do part a -

*Allegro vivace.*

- sun - der, Lies bask - ing his limbs In the warm sun - beams, Shall his soul from his bo - dy -

plun - der. Speak, speak, shall it be so? shall it be so? shall it be,

*cresc.*

shall it be, shall it be so? shall it be, shall it be, shall it be so?

*P* *rall.*

URGANDA

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

MONTESMO.

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

*Presto.*

no, no, no, no, no, no, no, no, no.

no, no, no, no, no, no, no, no, — That fate's too high, too high, that fate's too high; — I'll

MELISSA.

Let it be

Let it be so,

give him, give him one more low, I'll give him, give him one more low.

*Allegro.*

so, let it be so, let it be so, let it be, let it be, let it be so. —  
 let it be, let it be so, let it be so, let it be, let it be, let it be so. —

Ap-

-pear, ap-pear, ap - pear, ap-pear, ye fat fiends that in lim - bo do groan, That were, when in

flesh, the same souls as his own; — You that al-ways, you that al-ways in Lu - ci-fer's kit - chen re -



-side, 'Mongst sea-coal and ket - tles and grease new - ly fried; — That pam-pered, that pam-pered each

6 # 6 4 #3 #6 6

day with a gar - bage of souls, Broil rash - ers of fools for a break-fast on — coals, — This

6 # # 6 5 # 7 4 #3 5

mor - tal from hence to con - vey, to con - vey try your skill, — Thus fate's, thus fate's and our

6 5 6

ma - gi-cal or - ders ful - fil, — Thus fate's, thus fate's and our ma - gi-cal or - ders ful - fil. —

6 7 6 6 7

1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

MELISSA.  
Ap - pear, ap - pear, ap - pear, ap - pear, ye fat fiends that in lim - bo do

URGANDA.  
Ap - pear, ap - pear, ap - pear, ye fat fiends that in lim - bo do

MONTESMO.  
Ap - pear, ap - pear, ye fat fiends that in lim - bo do

*f*

groan, That were, when in flesh, the same souls as his own; ——— You that

groan, That were, when in flesh, the same souls as his own; ——— You that

groan, That were, when in flesh, the same souls as his own; ——— You that

$\frac{6}{4}$  6 7 6 7 7





al - ways, you that al - ways in Lu - ci - fers kit - chen re - side, 'Mongst sea - coal and  
 al - ways, you that al - ways in Lu - ci - fers kit - chen re - side, 'Mongst sea - coal and  
 al - ways, you that al - ways in Lu - ci - fers kit - chen re - side, 'Mongst sea - coal and

# 6 6 # 6

ket - tles and grease new - ly fried;— That pam-pered, that pam-pered each day with a gar-bage of  
 ket - tles and grease new - ly fried;— That pam-pered, that pam-pered each day with a gar-bage of  
 ket - tles and grease new - ly fried;— That pam-pered, that pam-pered each day with a gar-bage of

# 6 4 #6 6 7 6 6 #

souls, Broil rash - ers of fools for a break - fast on — coals, — These mor - tals from hence to con -

souls, Broil rash - ers of fools for a break - fast on coals, — These mor - tals from hence to con -

souls, Broil rash - ers of fools for a break - fast on coals, — These mor - tals from hence to con -

# 6 #3 7 6 5 5 6 6

5 4 #3 5 5 6

- vey, to con - vey shew your skill, — Thus fate's, thus fate's and our ma - gi - cal or - ders ful - fil. — fil. —

- vey, to con - vey shew your skill, — Thus fate's, thus fate's and our ma - gi - cal or - ders ful - fil. — fil. —

- vey, to con - vey shew your skill, — Thus fate's, thus fate's and our ma - gi - cal or - ders ful - fil. — fil. —

6 7 7

# THE COMICAL HISTORY OF DON QUIXOTE.

## Part II.

### ACT IV. SCENE III.



#### I.

DIALOGUE. (Soprano and Bass.) FOR A CLOWN AND HIS WIFE. SINCE TIMES ARE SO BAD.

HE.

Bass Solo. Since times are so bad, I must tell you, sweet-heart, I'm think-ing to

Bass.

PIANO. *Allegro.* *mf*

leave off my plough and my cart, — And to the fair ci - ty — a jour - ney will

go, To bet - ter my for - tune, as o - ther folks do; — Since some have from ditch - es, And

coarse lea-ther breech-es, Been raised,— been raised to be ru-lers and wal-lowed in—

rich-es, — Pri-thee come, come, come, come from thy wheel, pri-thee come, come, come,

come from thy wheel, For if gip-sies don't lie, I shall, I shall be a gov-er-nor too ere I die.

Soprano Solo. SHE.  
Ah!— Co-lin, ah!— Co-lin, by all, by all thy late do-ings I find, With

sor-row and trou-ble, with sor-row and trouble the pride — of thy mind; — Our sheep now at ran-dom dis-

-or-der-ly run, And now, and now Sun-day's jack-et goes eve-ry day on: Ah,

what dost thou, what dost thou, what dost thou mean? Ah! what dost thou, what dost thou, what dost thou

mean?  
Bass Solo. HE.  
To make my shoes clean, And foot it, and foot it to Court, To the King and the

Soprano Solo. SHE.

Fie, fie, fie, fie, fie, fie,

Queen, Where shew-ing my parts, I pre - fer-ment shall win.

fie, fie, fie, fie, 'tis bet-ter, 'tis bet-ter for us to plough and to spin; For as to the

Court, when thou hap-pen'st to try, Thou'lt find no-thing got there un-less thou can'st buy; For

mo-ney the de-vil, the de-vil and all's to be found, But no good parts mind-ed, no,



no, no, no good parts mind-ed with-out the good pound.——  
Bass Solo. HE.

Why then I'll take arms, why

then I'll take arms, I'll take arms,—— And fol-low, and fol-low a-larms, Hunt hon-our that

Soprano Solo. SHE.

And so lose a limb by a shot or a blow, And  
now-a-days pla-gui-ly charms:

curse thy-self af - ter for leav - ing, for leav - ing the plough. \_\_\_\_\_

Sup - pose I turn gamester?

6 #4 6 6 6 4 7 6 6 4 5 #3 6

So cheat and be bang'd: \_\_\_\_\_ The high-way to be hang'd.

What think'st of the road then? A

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

SHE.

That's

trade then I'll try that yields pro-fit for life, I'll help some fine Lord \_\_\_\_\_ to an-o-ther's fine wife: \_\_\_\_\_

6 #6 4 #3 (6) 6 6 #7 6 7 # 6 7 #





dan - ger - ous too, A - mongst the town crew, For some of 'em will do the same thing by

5 b7 6 7 6 6 6 6 6 6 6 6 6 7 4 #3

you; And then I to be - tray ye may bedrawn in, Faith, Co - lin, 'tis bet - ter I

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

HE. sit here and spin, Faith, Co - lin, 'tis bet - ter I sit here and spin. \_\_\_\_\_

Will

7 #6 7 5 7 5 6

SHE. Oh! while you live, Co - lin, keep out of that

no-thing pre - fer me? What thinkst of the law?

#7 6

paw.— Ah!— there's naught got, ah!— there's naught got that

I'll cant and I'll pray:—

The first system of music features a vocal line with lyrics "paw.— Ah!— there's naught got, ah!— there's naught got that" and a piano accompaniment. Below the piano part is a line of figured bass with the following figures: #, #, 6/5, 6, 4, #.

way, There's no one minds now what those black cat-tle say;— Let all our whole care be our

The second system of music features a vocal line with lyrics "way, There's no one minds now what those black cat-tle say;— Let all our whole care be our". The piano accompaniment and figured bass continue. The figured bass figures for this system are: 5, 6/4, 5/4, 3, 4/2.

farm-ing af-fair, HE. Am - bi-tion's, am - bi-tion's a

To make our corn grow, and our ap-ple-trees bear. Am - bi - tion's, am -

The third system of music features a vocal line with lyrics "farm-ing af-fair, HE. Am - bi-tion's, am - bi-tion's a" and "To make our corn grow, and our ap-ple-trees bear. Am - bi - tion's, am -". The piano accompaniment and figured bass continue. The figured bass figures for this system are: 6, #6, 6, 6, 6/5, 4, 3, 6, 6.



trade, a trade no con - tent-ment can show, So I'll to my dis - taff, Am -

- bi - tion's a trade no con - tent-ment can show, And I to my plough.

7 6 # 6 6 7 #

- bi - tion's, am - bi - tion's a trade, a trade no con - tent-ment can show, no, no, no, no,

Am - bi - tion's, am - bi - tion's a trade no con - tent-ment can show, no, no, no,

6 7 6

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

6 5 6 7 5 6 4 5 5 6 5 6 6

no, no con-tent-ment can show, no, no, no con-tent-ment can show. — Let

no, no con-tent-ment can show, no, no, no, no, no, no con-tent-ment can show. — Let

6 6 5 3 6 6 5 3

all our whole care Be our farm-ing af-fair, To make our corn grow and our ap-ple-trees bear. Am-

all our whole care Be our farm-ing af-fair, To make our corn grow and our ap-ple-trees bear.

4 6 7 6 6 6 6 4 3 6

-bi-tion's, am-bi-tion's a trade, a trade no con-tent-ment can show. So I'll to my dis-taff,

Am-bi-tion's, am-bi-tion's a trade no con-tent-ment can show. And

6 7 6 # 6



Am - bi - tions, am - bi - tion's a trade, a trade no con - tent - ment can show, no,  
 I to my plough. Am - bi - tions, am - bi - tion's a trade no con - tent - ment can show,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,  
 no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no con - tent - ment can show, no, no, no con - tent - ment can show...  
 no, no, no, no, no, no con - tent - ment can show, no, no, no, no, no, no con - tent - ment can show...

ACT V. SCENE II.

II.

SONG. (Tenor and Soprano.) GENIUS OF ENGLAND.

Trumpet.

Bass.

*Moderato.*  
PIANO. *f*

Tenor Solo. SAINT GEORGE.

Ge - nius of Eng - land, from thy pleas - ant bower of bliss, A - rise

*mf*

and spread thy sa - cred wings: wings:

Guard, guard from foes the Bri - tish State, Thou on — whose smile\_ does wait Thun- cer - tain

# 7 6 # 6 5

Trumpet.

1. 2.

hap- py fate\_ Of mon- arch- ies and Kings. Kings.

7 5 6 6 4 3 7 5 6 4 3

*f*

31

Soprano Solo. THE GENIUS OF ENGLAND.

Then fol- low, brave boys, Then fol- low brave boys to the wars,

6 4 #6 6 4 #6

*Animato.*

fol-low,fol-low, fol-low, fol-low,fol-low, fol-low, fol-low,fol-low, fol-low,brave boys to the

6 4 6

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line with fingerings 6, 4, and 6. The bottom staff is a piano accompaniment with chords and a bass line.

wars,

6 6 6 7 5 6 7 5 4 3 5 4 6 6 6 7 5

This system contains the second three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line with fingerings. The bottom staff is a piano accompaniment.

Fol-low,fol-low, fol-low,brave boys to the wars,

6 7 4 3 6 6 5 4 6 6 6 7 5

This system contains the third three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line with fingerings. The bottom staff is a piano accompaniment.





The Lau-rel you know's the prize, The

6 7 4 3 6 #6 6 #6 #6 6 #6

Lau-rel you know's the prize, Who brings home the noblest, the no - - - blest,

6 #6 6 #6 6 6 #6 6 7

the no - - - blest scars, Looks fin -

6 7 6 7 6 7 6 6 #6 #6 6 6 6

- est in Ce - lia's eyes. Then

6 6 6 6 4 3 4 6 7 6 6 #

shake off the sloth-ful ease,

# 5 4 6 7 6 (#) # 4 6

Let glo-ry, let glo-ry, let glo-ry in - spire your hearts;

7 6 # 5 6 5 # 4 6 # (#) 6 3



Re - mem - ber a sol - dier in war and in peace,

6 # #6 6 b 4 # # 5 4 2 # 4 2 6 # 5 6 6 5 6

re - mem - ber a sol - dier in war, in war and in peace Is the no -

6 # 6 6 5 6 5 6 6 6 4 6 4 6 9 8

- blest of all o - ther arts:

9 8 9 8 9 8 5 6 5 7 4 3 4 3 6 6 4 3 6

Re - mem - ber a sol - dier in war and in peace, re - mem - ber a

7 43 6 5 4 6 5 # 4 7 6 6

sol - dier in war, in war and in peace Is the no -

5 6 6 7 6 5 7 6 4 6 4 6 9 8 9 8 9 8

- blest of all o - ther arts.

9 8 5 6 5 7 43 6 9 6 43 6 7 4



SONG. (Soprano.) LADS AND LASSES, BLITHE AND GAY.

Soprano Solo. Lads and Las-ses, blithe and gay, Hear what my song dis - clos - es; As I one morn-ing

Bass.

PIANO.

sleep-ing lay, Up - on a bank of ro - ses, Wil-ly gang-ing out his gate by

good luck chanced to - spy me, And pul-ling bon-net from his pate, He soft-ly lay down by me.

2.

3.

Willy though I muckle prized  
 Yet now, I wad no' know him,  
 But made a frown, my face disguised  
 And from me strove to throw him.  
 Fondly still he nearer prest  
 Upon my bosom lying;  
 His beating heart too thumped so fast,  
 I thought the loon was dying.

But resolving to deny,  
 An angry passion feigning;  
 I often roughly pushed him by,  
 With words full of disdain;  
 Willy balked, no favour wins,  
 But went off discontented,  
 But I, gude faith for all my sins  
 Ne'er half so much repented.

# THE COMICAL HISTORY OF DON QUIXOTE.

## Part III. ACT V. SCENE I.



### II. SONG. (Soprano.) FROM ROSY BOWERS.

ALTISIDORA.

Soprano Solo. From ro - sy bowers, where sleeps the God of Love,

Bass.

PIANO. *Andante.* *mp*

Hi - ther, hi - ther ye lit - tle wait - ing Cu - pids fly, fly, fly Hi - ther ye

lit - tle wait - ing Cu - pids fly, Teach me, teach me in soft me -

- lo - dious songs to move With ten - der, ten - der pas - sion, my heart's, my

heart's dar - - ling joy. Ah! let the soul of mu-sic tune my voice, To win— dear

Stre-phon, Ah!— ah!— let the soul of mu-sic tune my voice, To win— dear—

Stre - phon, dear, — dear, — dear — Stre - phon, who my soul — en - - joys,

Or if more in - flu - en - cing, Is — to be brisk and ai - ry, With a

*Allegretto.*

step and a bound And a frisk from the ground, I will trip like a - ny fai - ry.

As once on I - da danc - ing, Were three ce - les - tial bo - dies, With an air and a face, Or a

shape and a grace, Let me charm like Beau - ty's god - dess, With an air and a face, And a

shape, and a grace, Let me charm like Beau - ty's god - dess. Ah! ah! - 'tis in

*Slow*

*Adagio.*

*p*





vain, 'tis all, all, all, all in vain. Death and des - pair must end the fa - tal pain, Cold des -

- pair, cold, cold - des - pair disguised, like snow and rain, Falls, falls, falls on my breast!

Bleak winds in tem-pests blow, in tem-pests blow, My

*Più moto.*

veins all shiv-er and my fin - gers glow, My pulse beats a dead, dead

march, My pulse beats a dead, dead march for lost re - pose, And to a

so - lid lump of ice, my poor, poor fond heart is - froze.

31

Andante.  
p legato

Or say, ye Powers, say, say ye Powers, my

peace to crown, Shall I, shall I, shall I thaw my - self, - or drown, shall I,

6 6 6 6 5 6 4 (6)

p



shall I, shall I thaw my - self, or drown? A - mongst the foam - ing bil - lows In -

(6) 6

*cresc.*

- creas - ing all with tears I shed, On beds of ooze and crys - tal pil - lows, Lay

6 #

down, down, down, lay down, down, down my love - sick head. Say, say - ye Powers

# 43

*cresc.*

say, say - ye Powers, my peace to crown Shall I, shall I, shall I

6 6 6 6 4 6 6

thaw my - self - or drown, shall I, shall I, shall I thaw my - self - or drown?

*Quick.*  
No, no, no, no, no, I'll straight run mad, mad, mad, mad, mad That soon, that soon my heart will warm; When once the

*Allegro.*  
*mp*

sense is fled, is fled, — Love, Love has no pow'r, no, no, no, no, no pow'r to charm, Love has no

*mf sostenuto* *dim.*

pow'r, no, no, no, no, Love has no pow'r, no, no, no, no, no, no, no, no, no, no, no pow'r to charm.

*scherzando*

Wild thro' the woods I'll fly, wild thro' the woods I'll fly,

Robes, locks shall thus, thus, thus, thus be tore; A thousand,

thou-sand deaths I'll die; a thou-sand, thou-sand deaths I'll die Ere

thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.

*rall.*

# THE DOUBLE DEALER.

## I. OVERTURE.



1<sup>st</sup> Violin.

2<sup>nd</sup> Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO.

*f*

First system of musical notation, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various rhythmic patterns and dynamic markings. The system concludes with first and second endings, both marked with the number 31.

Second system of musical notation, continuing the piece with a grand staff of five staves. It features complex rhythmic textures and melodic lines across all staves.

Third system of musical notation, starting with the tempo marking *Allegro.* and the dynamic marking *mf*. The system consists of a grand staff with five staves, showing a change in the rhythmic intensity.

Fourth system of musical notation, continuing the *Allegro* section with a grand staff of five staves. The music maintains a consistent rhythmic drive.

Fifth system of musical notation, the final system on the page, consisting of a grand staff with five staves. It concludes the piece with a final cadence.

The musical score is arranged in five systems, each containing four staves. The first two systems feature a vocal line in the top staff and a piano accompaniment in the bottom three staves. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The piano part is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of chords. The vocal line consists of a single melodic line with lyrics written below the notes. The score concludes with a final cadence in the fifth system.



The first system of the musical score consists of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests.

The second system of the musical score continues the composition. It features the same two grand staves and key signature as the first system. The notation is dense, with many beamed notes and rests.

The third system of the musical score includes the instruction *Più lento.* written above the first staff of the system. The notation continues across the two grand staves.

The fourth system of the musical score continues the piece. It maintains the two grand staff structure and the one-flat key signature.

The fifth and final system of the musical score on this page. It concludes the piece with various chordal and melodic figures in the two grand staves.



II.  
HORNPIPE.

1st Violin.

2nd Violin.

Viola.

Bass.

*Vivace.*  
*f*

PIANO.

III.  
MINUET.



1st Violin.

2nd Violin.

Viola.

Bass.

*Tempo di Minuetto.*

PIANO.

*f*

*Repeat p*

IV.  
AIR.



1st Violin.

2nd Violin.

Viola.

Bass.

*Adagio.*

PIANO. *f*

1.

2.

Repeat *p*

The musical score is arranged in two systems. Each system contains four staves for vocal parts (treble, alto, and bass) and a grand staff for piano accompaniment (treble and bass). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The piece concludes with two endings, labeled 1. and 2., with a *Repeat p* instruction for the second ending.

V.

HORNPIPE.



1st Violin.

2nd Violin.

Viola.

Bass.

*Vivace.*

PIANO.

*f*

*Repeat p*

*f*



MINUET.  
SLOW AIR.

1st Violin. 31

2nd Violin. 31

Viola. 31

Bass. 31

PIANO. *mp*

*Andante sostenuto.*

VII.  
MINUET.

1st Violin. *31*

2nd Violin. *31*

Viola. *31*

Bass. *31*

*Tempo di Minuetto.*

PIANO. *f* *Repeat p*

VIII.  
AIR.

1st Violin.

2nd Violin.

Viola.

Bass.

*Andante.*

PIANO.





1. 2.

*p* *mf*

This system contains the first two systems of music. The first system has four staves (treble, alto, tenor, bass) and includes first and second endings. The second system has two staves (treble and bass) and includes dynamic markings *p* and *mf*.

This system contains the third system of music, consisting of four staves (treble, alto, tenor, bass).

This system contains the fourth system of music, consisting of two staves (treble and bass).

This system contains the fifth system of music, consisting of four staves (treble, alto, tenor, bass).

This system contains the sixth system of music, consisting of two staves (treble and bass).

IX.  
AIR.



1st Violin.

2nd Violin.

Viola.

Bass.

PIANO.

*Vivace.*

*f*

*Repeat p*

ACT II. SCENE I.

X.

SONG. (Soprano) CYNTHIA FROWNS.



Soprano Solo.

Cyn - thia frowns when e'er I woo her, Yet she's vexed, she's vexed if I give

Bass.

6 5 6 7 6

*Allegretto.*

PIANO.

*mf*

o - ver; Much, much she fears I should, I should un-do her, But much more, but much more, much

more to lose her lo-ver; Thus, thus in doubt-ing she re - fus - es

6

And not win - ning, and not win - ning, thus, thus, thus she lo - ses; And not win - ning,

and not win - ning, thus, thus, thus, thus, thus, — thus she lo - ses.

31 Pri - thee Cyn - thia look be - hind you,

*Andante.*  
*mp* *p* *cresc.*

Pri - thee Cyn - thia look be - hind you, Age and wrin - kles, age and wrin - kles

*dim.*

will — oer - take you; Then, then too — late, too — late, too — late, then, then too —

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line contains the lyrics "will — oer - take you; Then, then too — late, too — late, too — late, then, then too —". The piano accompaniment includes a bass line with a "6" fingering and a chord marked with a sharp sign and a "6" in a circle with a flat sign.

late De - sire will find you, When the power —

The second system of music continues the vocal line with the lyrics "late De - sire will find you, When the power —". The piano accompaniment features a bass line with a "6" fingering and a sharp sign, and another "6" fingering.

does — for - sake you.

The third system of music shows the vocal line with the lyrics "does — for - sake you." followed by a long rest. The piano accompaniment includes a bass line with a "4" and "3" fingering, and a dynamic marking of "mf".

Think, think, think, O think, think, think, O —

The fourth system of music features the vocal line with the lyrics "Think, think, think, O think, think, think, O —". The piano accompaniment consists of a continuous rhythmic pattern in the right hand and a supporting bass line in the left hand.

think o'th' sad con - di - tion, To — be past, — yet wish, yet wish fru -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with the lyrics "think o'th' sad con - di - tion," followed by a long note and then "To — be past, — yet wish, yet wish fru -". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

- i - tion to — be past, be — past — yet wish, — wish, —

The second system continues the vocal line with the lyrics "- i - tion to — be past, be — past — yet wish, — wish, —". The piano accompaniment continues with similar rhythmic patterns and chordal support.

wish fru - i - tion, yet wish, — wish, — wish fru - i - tion.

The third system concludes the vocal line with the lyrics "wish fru - i - tion, yet wish, — wish, — wish fru - i - tion." The piano accompaniment features some chordal changes, with a final cadence. Fingering numbers (6, 4, #3, 5, #3) are visible in the bass clef of the piano part.

# THE DOUBLE MARRIAGE



## I.

1st Violin.

2nd Violin.

Viola.

Bass.

*Allegro.*  
*f*

PIANO.



1st Violin.

2nd Violin.

Viola.

Bass.

*Vivace.*

PIANO.

*f*

*Repeat p*

*f*





1st Violin.

2nd Violin.

Viola.

Bass.

*Allegro moderato.*

PIANO. *f*

1. 2.

1. 2.

*Repeat p* *f*

1. 2.

*Più lento.*

1. 2.



IV.

1st Violin. *31*

2nd Violin. *31*

Viola. *31*

Bass. *31*

PIANO. *f* *Allegro vivace.* *Repeat p*



V.  
OVERTURE.

1st Violin.

2nd Violin.

Viola.

Bass.

*Andante maestoso.*

PIANO.

*f*

1. 2.

*Allegro.*

Repeat *p*

First system of musical notation, featuring a grand staff with treble and bass clefs, and a keyboard staff with a C-clef. The music is in a key with two sharps (F# and C#) and a common time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and a keyboard staff. It features more complex rhythmic patterns and articulation.

Third system of musical notation, showing a change in texture and dynamics. It includes first and second endings marked with '1.' and '2.' and repeat signs.

Fourth system of musical notation, starting with the tempo marking *Andante maestoso* and a dynamic marking *f*. It features a grand staff with treble and bass clefs, and a keyboard staff. The system concludes with first and second endings.



1st Violin.

2nd Violin.

Viola.

Bass.

*Vivace.*

PIANO.

*f*



# VII. ROUND O.

1st Violin. *Fine.*

2nd Violin.

Viola.

Bass.

PIANO. *Allegro.*  
*f*



1st Violin. *31*

2nd Violin. *31*

Viola. *31*

Bass. *31*

*Allegro.*

PIANO. *f*

REVISTA MUSICAL DE MADRID IX.

1st Violin. *31*

2nd Violin. *31*

Viola. *31*

Bass. *31*

*Tempo di Minuetto.*

PIANO. *mf*



# THE ENGLISH LAWYER.



## ACT III.

### CATCH FOR THREE VOICES. MY WIFE HAS A TONGUE.

1 My wife has a tongue, as good as ere twanged; At every word she bids me be hanged.

2 She's ug-ly and old, And a curs-ed scold; With a dam-na-ble nun-quam sa-tis:

3 For her tongue and her tail, If ev-er they fail, The de-vil shall have her gra-tis.



## EPSOM WELLS.

### TWO-PART SONG. LEAVE THESE USELESS ARTS.

Tenor or Soprano. Leave, leave these use-less arts, leave, leave these use-less arts in lov-ing, Seem-ing

Bass. Leave, leave these use-less arts, leave, leave these use-less arts in lov-ing,

Bass.

PIANO. *Moderato.*

an-ger and dis-dain; -dain. Trust, trust to na-ture, gently, gently,

Seem-ing an-ger and dis-dain; -dain. Trust, trust to na-ture, gently, gently,

6 5 6 7 6 7 6 7 6

gen-tly mov - - ing, Na-ture ne-ver, ne-ver, ne - ver, ne-ver, ne-ver, ne - ver, ne-ver, ne-ver, ne-ver, ne-ver,

gen-tly mov - - ing, Na - ture ne-ver, ne-ver, ne - ver, ne-ver, ne-ver ne - ver, ne-ver, ne-ver

ne - ver pleads in vain; No - thing, no - thing guides a lov - er's pas - sion, no - thing guides a -

ne-ver pleads in vain; No - thing, no - thing guides a lov - er's pas - sion, no - thing guides a

lov-er's pas-sion, Like, like the fair one's in - clin - a - tion, like the fair one's in - clin - a - tion. -a-tion.

lov-er's pas-sion, Like, like the fair one's in - clin - a - tion, like the fair one's in - clin - a - tion. -a-tion.

The image shows a page of handwritten musical notation. It consists of several systems of staves. Each system includes a vocal line with lyrics written below it, and a piano accompaniment line below that. The lyrics are in Spanish and appear to be a religious or liturgical text. A prominent red circular stamp is located in the middle of the page, overlapping the piano accompaniment of the second system. The stamp contains the text "BIBLIOTECA CLASICA MUSICAL MADRID" around its perimeter. The handwriting is in dark ink on aged, slightly yellowed paper.



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