



PIANO FORTE PART

TO

**King Arthur,**

AN OPERA;

COMPOSED BY

**HENRY PURCELL.**

---

Compressed from the Score,

BY

**G. ALEX. MACFARREN.**

Dryden's Opera of  
King Arthur

THE MUSIC COMPOSED BY

Henry Purcell

With a Piano Forte Accom<sup>t</sup>

Compressed from the Score

By

G. ALEX. MACFARREN,

Professor of Harmony

at the Royal Academy of Music.

---

LONDON, Printed & Sold by CHAPPELL,

Music-Seller to Her Majesty.

50, New Bond Street.

1

# King Arthur,

## An Opera,

Composed by

# Henry Purcell.

OVERTURE.

*M. JESTOSO.*

The musical score is presented in five systems, each with a treble and bass clef staff. The first system is marked with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system concludes with a final cadence. The tempo marking *M. JESTOSO.* is positioned to the left of the first system.

ALLEGRO.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in common time (C). The first system begins with the tempo marking 'ALLEGRO.' and shows a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. The second system continues the right-hand melody with more complex rhythmic patterns and a left-hand accompaniment of chords and eighth notes. The third system features a right-hand melody with eighth-note runs and a left-hand accompaniment of chords. The fourth system shows a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. The fifth system has a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. The sixth system features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. The seventh system concludes the piece with a right-hand melody and a left-hand accompaniment of chords, ending with a double bar line and repeat signs.

MAESTOSO.

FIRST ACT.

FIRST SAXON PRIEST.

Wo-den, first to thee a milk-white Steed, in Battle won, We have sacrific'd:

CHORUS.

Tenor. SECOND SAXON PRIEST.

Let our next oblation

be to Thor, thy thundring Son, of such another:

CHORUS.

## FIRST SAXON PRIEST.

A third (of Friesland breed was he) to Woden's Wife, and Thor's

Mother; And now, now, now we have, we have a...ton'd all three.

## CHORUS.

*Alto.* THIRD SAXON PRIEST.

*RECIT.* SECOND SAXON PRIEST.  
*Tenor.* To Woden thanks we render, to  
The white Horse neigh'd a...loud, a...loud: To Woden thanks we

Woden thanks we render, to Woden we have vow'd, to Woden, to  
 render, to Woden thanks we render, to Woden we have vow'd, to

Woden we have vow'd, Thanks, thanks, thanks, to Woden thanks we  
 Woden we have vow'd, to Woden thanks we render, Thanks,

render, to Woden our De...fender, thanks, thanks, thanks,  
 thanks to Woden our De...fender, to Woden thank we ren...der, to

thanks to Woden thanks we render, Thanks thanks, thanks to  
 Woden thanks we render, to Woden thanks we render, Thanks to

Woden our Defender, thanks, thanks to Woden our de-fender, to Woden thanks we  
 Woden our Defender, thanks, to Woden our de-fender, to Woden thanks we

render.  
 render. CHORUS.

Sym:



TREBLE SOLO.

The lot is cast, and Tan fan pleas'd; Of mortal cares ye shall, ye shall ... be

ead's; Of mortal cares ye shall ..... be eas'd.

**CHORUS.**  
f  
Brave

souls to be renown'd in sto-ry

Sym:

**CHORUS.**  
Brave souls

Ho-nor prizing

Death de-spising      Fame ac-quiring by ex-pi-ring

Die and reap the fruit of glo-ry.

## ALLEGRO.

Alto.

THIRD SAXON PRIEST.

I call, I call, I call you all to Woden's Hall, Your

temples round ..... with Levy bound in Goblets crown'd.

And plenteous,plenteous Bowls, and plenteous,plenteous Bowls of burnish'd Gold,

Where ye shall laugh and dance and quaff, Where ye shall laugh and dance and quaff the

juice that makes the Britons bold ..... the juice that makes the Britons

bold ..... Where ye shall laugh and dance, Where ye shall

laugh and dance and quaff the juice that makes the juice that makes the Britons

bold, the juice that makes, the juice that makes the Britons bold.

CHORUS.

To Woden's Hall, all, all to Woden's Hall, all, all, all, all to

Wodens Hall, all, all where in plenteous plenteous bowls of burnish'd gold We shall

laugh

The first three systems of music are piano accompaniment for a piece in 3/4 time. Each system consists of a grand staff with a treble and bass clef. The music features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The first system has a melodic line in the treble clef and a more rhythmic bass line. The second system continues this pattern with some melodic movement in the bass clef. The third system concludes with a final cadence in the treble clef.

BATTLE BEHIND THE SCENES.

The second section, titled "BATTLE BEHIND THE SCENES," consists of four systems of piano accompaniment in 3/4 time. The first system is a grand staff with a treble clef and a bass clef. The music is characterized by a driving, rhythmic accompaniment with many sixteenth notes. The second system continues this pattern with some melodic movement in the bass clef. The third system features a more melodic line in the treble clef. The fourth system concludes with a final cadence in the treble clef.

## SOLO AND CHORUS.

First system of piano introduction. Treble clef, 3/4 time signature. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble clef, 3/4 time signature. Dynamics: *f* (forte) and *p* (piano).

Third system of piano introduction. Treble clef, 3/4 time signature. Dynamics: *f* (forte).

TENOR.

First system of the tenor vocal line and piano accompaniment. Tenor clef, 3/4 time signature. Dynamics: *p* (piano) and *f/p* (forte/piano).

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re- bound, "We

Second system of the tenor vocal line and piano accompaniment. Tenor clef, 3/4 time signature. Dynamics: *p* (piano).

come, we come, we come, we come," says the double, double, double beat of the thundering Drum;

CHORUS.

*f* "Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, *f* We  
*f* "Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, *f* We

says the  
 come, we come, we come, we come," says the double, double, double beat of the thund'ring Drum!  
 come, we come, we come, we come," says the double, double, double beat of the thund'ring Drum!

SOLO.

Now they charge on a main, now they rally a gain, The Gods from above the mad labour be-

hold, And pi-ty Man-kind that will perish for Gold, And pi-ty Man-kind that will perish for Gold.

## CHORUS.

Now they charge on a main now they rally a gain, The Gods from a bove the mad la bourbe.

Now they charge on a main now they rally a gain, The Gods from a bove the mad la bourbe.

*f*

hold, And pi ty Man kind that will perish for Gold, And pity Man kind that will perish for Gold.

hold, And pi ty Man kind that will perish for Gold, And pity Man kind that will perish for Gold.

The faint ing Sax ons quit their ground, Their Trumpets lan guish in the

*p* *pp*

sound, They fly, they fly, they fly, they fly, "Vic to ria Vic to ria" the bold Bri tons



The fainting Saxons quit their ground, Their Trumpets languish in the  
cry. The fainting Saxons quit their ground, Their Trumpets languish in the

*f* *p*

sound, They fly, they fly, they fly, they fly, "Vic\_toria Vic\_toria" the bold Bri\_tons cry.  
sound, They fly, they fly, they fly, they fly, "Vic\_toria Vic\_toria" the bold Bri\_tons cry.

*f* *f*

Now the Vic\_to\_r'y's won to the Plun\_der we run, Then re\_turn to the

*p* *p*

Las\_ses like for\_tunate Traders, Tri\_um\_phant with Spoils of the

vanquish'd In\_vaders, Tri\_ump\_hant with Spoils of the vanquish'd in\_vaders.

## CHORUS.

Now the Vic\_to-ry's won to the Plunder we run, Then re\_turn to our  
Now the Vic\_to-ry's won to the Plunder we run, Then re\_turn to our

Las\_ses like for\_tu\_nate Tra\_ders, Tri\_ump\_hant with Spoils of the  
Las\_ses like for\_tu\_nate Tra\_ders, Tri\_ump\_hant with Spoils of the

van quish'd In\_vaders, Tri\_ump\_hant with Spoils of the vanquish'd In\_vaders.  
van quish'd In\_vaders, Tri\_ump\_hant with Spoils of the vanquish'd In\_vaders.

SECOND ACT.

INTRODUCTION:

The Introduction section consists of three systems of piano accompaniment. Each system features a grand staff with a treble clef and a bass clef. The first system is in 3/4 time and begins with a series of chords in the right hand and a simple bass line in the left hand. The second system continues the harmonic progression with more complex chordal textures. The third system concludes the introduction with a final cadence.

AIR.

The Air section consists of four systems of piano accompaniment. The first system is in common time (C) and features a steady, rhythmic accompaniment. The second system introduces a key change to a key with one sharp (F#) and continues the melodic and harmonic development. The third system shows further harmonic movement, including a key signature change to a key with two flats (Bb). The fourth system concludes the Air with a final cadence.

## SOLO AND CHORUS.

ANDANTE.

PHILIDEL.

PIANO

FORTE.

Hither, this way,

Hither, this way, this way bend, trust not, trust not, trust not that ma li cious

Fiend, trust not that ma li cious Fiend, Hither, this way hither, this way, this way

bend, this way, hi\_ther, this way, this way bend.

Those are false, de lu ding

lights, Wafted far and near by Sprites; Trust them not, for they'll de...

ceive ye, trust them not, for they'll de...ceive ye, and in bogs and marshes

leave ye, and in bogs and marshes leave ye.

*f* CHORUS.

If you step, no longer thinking, Down..... you...

*fp*

fall, a fur long sinking.

*crs:* ----- *f*

Detailed description: This system contains the first line of music. The vocal line is in the upper staff, starting with a treble clef and a key signature of one flat. The lyrics 'fall, a fur long sinking.' are written below the notes. The piano accompaniment is in the lower staves, starting with a bass clef and a key signature of one flat. It features a complex texture with many chords and moving lines. A dynamic marking of *f* (forte) is present, preceded by a dashed line and the word 'crs:' (crescendo).

'Tis a Fiend that has annoy'd ye, Name but heav'n, name but

*p*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics ''Tis a Fiend that has annoy'd ye, Name but heav'n, name but'. The piano accompaniment continues with a similar complex texture. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

heav'n and hell avoid ye.

*f* CHORUS.

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics 'heav'n and hell avoid ye.'. The piano accompaniment continues. A dynamic marking of *f* (forte) is present, followed by the word 'CHORUS.' in all caps.

*p* *f*

Detailed description: This system contains the fourth line of music, which is entirely piano accompaniment. It features a complex texture with many chords and moving lines. Dynamic markings of *p* (piano) and *f* (forte) are present.

Detailed description: This system contains the fifth line of music, which is entirely piano accompaniment. It continues the complex texture of the previous system.

Detailed description: This system contains the sixth line of music, which is entirely piano accompaniment. It concludes the piece with a final chord and a double bar line.

## GRIMBALD.

Let not a moon-born Elf mis-lead ye From your prey and  
See the foot-steps plain ap-pear-ing, That way Os-wald

*p*

from your glo-ry; Too far, a-las! he has be-tray'd ye, Fol-low the  
chase for fly-ing, Firm is the turf, and fit for bearing, Where yonder

flames that wave be-fore ye Sometimes sev'n and sometimes one—  
pear-ly dews are ly-ing, Far he can not hence be gone.

*f*

Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry on!

*fp* *f* *fp* *f*

**HORUS.**

*f*

*p* *f*

Come follow me and me

**SOLI.**

And Greensward all your

**HORUS.**

way shall be. Come follow me.

**SOLO.**

No Goblin or Elf shall dare shall dare to of fend ye;

*p*

no, no, no, no,





## SOLO AND CHORUS.

CHEERFULLY.

*p*

*Tenor.*

How blest are  
Bright Nymphs of

Shepherds, how happy their Lass-es, While Drums and Trumpets are sounding A--  
Britain with Graces at--ten--ded, Let not your days without plea--sure ex--

larms.  
-pire.

**CHORUS.**

*f*

O...ver our low...ly sheds all the storm pass...es, And when we  
Ho...nour's but emp...ty, and, when youth is end...ed, All men will

die 'tis in each o...ther's arms; All the day on our herds  
praise you, but none will de...sire, Let not youth fly a...way

and flocks em...ploy...ing, All the night on our Flutes and in en...  
with...out con...sent...ing, Age will come time e...nough for your re...

-joy...ing.  
-pent...ing. *CHORUS.*

*gru*

D U E T .

LIVELY.

First system of piano introduction. Treble clef, bass clef, key signature of two flats, common time. Dynamics include *p*.

Second system of piano introduction, including first and second endings. Treble clef, bass clef, key signature of two flats, common time. Dynamics include *p*.

Third system of piano introduction. Treble clef, bass clef, key signature of two flats, common time. Dynamics include *p*.

Vocal and piano accompaniment for the first vocal line. Treble clef, bass clef, key signature of two flats, common time. Dynamics include *pp*. Labels: *Soprano 1<sup>mo</sup>*, *Soprano 2<sup>do</sup>*.

Shepherds, Shepherds, leave de - coy - ing,  
 Shepherds, Shepherds, leave de - coy - ing,

Vocal and piano accompaniment for the second vocal line. Treble clef, bass clef, key signature of two flats, common time. Dynamics include *pp*.

Pipes are sweet on sum - mer's day, But, a lit - tle af - ter toy - ing,  
 Pipes are sweet on sum - mer's day, But, a lit - tle af - ter toy - ing,

1<sup>st</sup> time. 2<sup>nd</sup> time.

Women have the shot to pay. shot to pay. Here are marriage

Women have the shot to pay. shot to pay. Here are marriage

vows for signing, Set your Marks, that can not write, Af.ter that, with--

vows for signing, Set your Marks, that can not write, Af.ter that, with--

-out re...pi-ning, Play, and wel-come Day and Night, Play, and wel-come

-out re...pi-ning, Play, and wel-come Day and Night, . . . and night,

Play, and wel-come Play, and wel-come, Play, and wel-come day and night.

Play, and wel-come Play, and wel-come, Play, and wel-come day and night.

CHORUS.

*p*

Come Shep\_herds, lead up a live\_ly' measure,

*f* *gva*

The cares of wedlock are cares of plea\_sure.

*gva*

But, whether mar\_riage bring joy or sor\_row, Make sure of this day, and hang to

*gva*

mor\_row.

HORNPIPE.

MAESTOSO.

RECIT.

CUPID.

What ho! what ho! thou Genius of the clime, What ho! what ho. ....

PIANO

FORTE.

what ho! liest thou a sleep, be neath those Hills of Snow? What ho! what ho! what

ho! Stretch out thy la.zy limbs, Awake, awake, a\_wake! and Winter from thy

furry mantle shake, Awake, a...wake! and Winter from thy furry mantle shake.

*SLOW.*

*COLD GENIUS.*

What Power art thou, who, from be...

...low, Hast made me rise, unwillingly and slow, From Beds of e...ver

*cresc.*

...la...sting Snow? See'st thou

*f*



not how stiff, how stiff and wond'rous old, Far, far un--fit to bear the

bit...ter cold. I can scarce...ly move or draw my

breath, can scarcely move or draw my breath: Let me, let me, let me freeze a--

--gain, let me, let me freeze again to death, let me, let me freeze a gain to

death. **CUPID.** Thou doating Fool, for, bear, for, bear!

What dost thou mean by freezing here? At Love's ap. pearing, All the Sky clearing,

The stormy winds their fu\_ry spare: Thou doating Fool, for\_bear, for\_

\_bear! What dost thou mean by freezing here? Winter sub\_du\_ing,

And Spring re\_new\_ing, My reams cre\_ate a more glorious year: Thou doating

Fool, for\_bear, for\_bear! What dost thou mean by freezing here?

## COLD GENIUS.

Great Love! I know thee now, Eldest of the Gods art thou;

*MAESTOSO.*

Heav'n and earth by thee were made, Heav'n and earth by thee were made; Human

*p*

Nature Is thy creature, Human Nature Is thy creature, Ev'ry where, ev'ry

where, ev'ry where thou art, thou art o\_bey'd, Ev'ry where, ev'ry where,

ev'ry where thou art, thou art o\_bey'd. Ev'ry where thou art o\_bey'd.

CUPID.

No part of my Dominion shall be waste. To spread .....

The first system of music for 'CUPID.' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a common time signature. The lyrics 'No part of my Dominion shall be waste. To spread .....' are written below the notes. The piano accompaniment features a left hand with chords and a right hand with flowing sixteenth-note patterns. The system concludes with a double bar line.

sway and sing ..... my praise, E'en here, e'en here I will a People raise, Of

The second system of music continues the vocal line and piano accompaniment. The lyrics 'sway and sing ..... my praise, E'en here, e'en here I will a People raise, Of' are written below the notes. The piano accompaniment maintains its accompaniment style. The system concludes with a double bar line.

kind ..... embracing Lovers and em brac'd, E'en here, een here I

The third system of music continues the vocal line and piano accompaniment. The lyrics 'kind ..... embracing Lovers and em brac'd, E'en here, een here I' are written below the notes. The piano accompaniment continues with chords and sixteenth-note patterns. The system concludes with a double bar line.

will a People raise, Of kind embracing Lovers and em.....brac'd

The fourth system of music is the final system for 'CUPID.' It continues the vocal line and piano accompaniment. The lyrics 'will a People raise, Of kind embracing Lovers and em.....brac'd' are written below the notes. The piano accompaniment concludes with a final chord and a double bar line.

PRELUDE.

The prelude is written for piano and consists of a single system of music. It features a treble clef and a 3/4 time signature. The piece is characterized by a rhythmic pattern of eighth and sixteenth notes, creating a lively and intricate texture. It concludes with a double bar line.

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment of eighth notes. The second system continues this pattern, with a dynamic marking of *p* (piano) in the right hand. The piece concludes with a final chord in the right hand.

CHORUS.

The first line of the chorus features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics "See, see, see, see, see we as-semble thy Revels to hold, See,". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "see, see, see we as-semble thy Revels to hold, Tho' quivering with Cold, tho'". The piano accompaniment remains consistent with the first line, providing a rhythmic and harmonic foundation for the vocal line.

quivering with cold. We chatter, chatter, chatter, we chatter, chatter, chatter, we

quivering with cold. We chatter, chatter, chatter, we chatter, chatter, chatter, we

chatter, chatter, chatter and tremble, See, see we assemble thy Revels to

chatter, chatter, chatter and tremble, See, see we assemble thy Revels to

hold, tho' quivering with cold, tho' quivering with cold, We chatter, chatter,

hold, tho' quivering with cold, tho' quivering with cold, We chatter, chatter,

chatter, we chatter, chatter, chatter and tremble, See, see, see, see we as-

chatter, we chatter, chatter, chatter and tremble, See, see, see, see we as-

-semble, see, see we as-semble thy Revels to hold.

-semble, see, see we as-semble thy Revels to hold.

Sym:

CUPID.

'Tis I, 'tis I, 'tis I that have warm'd ye; 'Tis I, 'tis

VIVACE.

*f*

I, 'tis I that have warm'd ye; In spite of cold weather, I've

*f*

brought ye to... gether, 'Tis I, 'tis I, 'tis I that have warm'd ye; 'Tis

I 'tis I 'tis I that have warm'd ye.

CHORUS.

'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has  
'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

warm'd us.

*loco* warm'd us.



'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

*gru*

warm'd us; In spite of cold weather He brought us to-gether, 'Tis Love, 'tis

warm'd us; In spite of cold weather He brought us to-gether, 'Tis Love, 'tis

*gru*

Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

*gru*

warm'd us.

warm'd us.

This system contains the first two staves of the musical score. The top staff is a vocal line with the lyrics "warm'd us." The second staff is a piano accompaniment line, also with the lyrics "warm'd us." Below these are two grand staff systems (treble and bass clefs) with complex piano accompaniment.

In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis

In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis

*gru*

This system contains the third and fourth staves. The vocal staves have the lyrics "In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis". The piano accompaniment continues with a grand staff system, marked with the dynamic *gru*.

Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.

Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.

*gru*

This system contains the fifth and sixth staves. The vocal staves have the lyrics "Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.". The piano accompaniment continues with a grand staff system, marked with the dynamic *gru*.

Sound a par\_ley ye Fair, and sur\_ren...der! Sound, sound, sound, sound a

Sound a par\_ley, a par\_ley, ye Fair, and sur\_ren...der!

par\_ley, ye Fair, Sound..... a par\_ley, ye

Sound a par\_ley, ye Fair, Sound a par\_ley, ye

Fair, and sur\_ren\_der! Set your\_selves and your Lo\_vers at ease,

Fair, and sur\_ren\_der! Set your\_selves and your Lo\_vers at ease,

Sound a par-ley, ye Fair, and sur-render, Sound, sound,  
 Sound, sound, sound, sound a par-ley, ye Fair, and sur-

sound, sound a par-ley, ye Fair, Sound..... a par-ley, ye  
 -ren-der, Sound a par-ley, ye Fair, Sound a par-ley, ye

Fair, and sur-render! Set your selves and your Lovers at ease;  
 Fair, and sur-render! Set your selves and your Lovers at ease;

He's a grateful, a grateful of fen-der, who  
 He's a grateful, a grateful of fen-der, who pleasure, who

plea... sure dare seize.

plea... sure dare seize.

But the whining Pre-tender, the whining Pre-tender is sure to dis-

But the whining, the whining Pre-tender is sure to dis-

-please, Sound a parley ye Fair and surrender! Sound, sound,

-please, Sound, sound, sound, sound a parley ye Fair and sur-

sound, sound a parley ye Fair, Sound... a parley, ye

-ren...der! Sound a parley ye Fair, Sound a par...ley, ye

Fair and sur-render! Since the fruit of de-

Fair and sur-render! Since the fruit of de-

-sire is pos-ses sing 'Tis un-man-ly to sigh, 'tis un-man-ly to

-sire is pos-ses sing 'Tis un-man-ly to sigh, 'tis un-man-ly to

sigh and com-plain. When we kneel for re-

sigh and com-plain. When we

-dressing, when we kneel for re...dressing We move.....

kneel for re...dressing, when we kneel for re...dressing We move.....

.... their dis\_dain. Love was made, Love was made for a

.... their dis\_dain. Love was made, Love was

bles.....sing, Love was made, Love was made for a bles.....

made, Love was made for a bles.....sing, Love was made, Love was

.....sing and not for a pain, Love was made for a

made for a bles.....sing and not for a pain, Love was

bles.....sing and not for a pain.

made, Love was made for a bles.....sing and not for a pain.

## HORNPIPE.

## FOURTH ACT.

*DUET.*

1<sup>ST</sup> SYREN. Two daughters of this

2<sup>ND</sup> SYREN. Two daughters of this aged Stream are we,

PIANO.  
FORTE.

aged Stream are we, Two daughters of this aged Stream...

Two daughters of this aged Stream are we, Two daughters of this



..... are we, And both, our sea-green locks have comb'd, and both, our  
aged Stream are we, And both our sea-green locks have comb'd for

sea-green locks have comb'd, have comb'd for ye; Come, come, come, come  
ye, and both our sea-green locks have comb'd for ye; Come, come

bathe with us an hour or two, Come, come, come, come na-ked in, for  
bathe with us an hour or two, Come, come, come, come na-ked in, for

we are so.- What danger, what danger from a na-ked foe?  
we are so.- What danger from... a na-ked foe? Come, come,

Come, come bathe with us, Come, come bathe, and share What plea... sures

in the floods ap-pear. We'll beat the waters till they bound,  
in the floods ap-pear. We'll beat the waters till they bound, we'll

we'll beat the waters till they bound And cir... cle round...  
beat the waters till they bound And cir... cle round...

... and cir... cle round... and cir cle round.  
... and cir... cle round... and circle round.

PASSAGGLIA.

The image displays a musical score for a piece titled "PASSAGGLIA". The score is written for piano and is organized into seven systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes dynamic markings of *f* (forte) and *p* (piano). The music features a complex texture with frequent sixteenth-note passages in the right hand and a steady accompaniment in the left hand. The piece concludes with a final *f* marking.

## SOPRANO.

How happy the Lo-ver, how ea-sy his chain, How happy the Lo-ver, how

ea-sy his chain, How sweet, how sweet to dis-co-ver he sighs not in vain, How

sweet to dis-co-ver he sighs not in vain.

CHORUS.

*Sym:*

6706.

DUET.

TREBLE.

For love, ev'ry creature is form'd, for  
 For love, ev'ry creature is form'd by his nature, For love, ev'ry creature is

love, ev'ry creature, for love, ev'ry creature is form'd by his nature; No joys...  
 form'd, for love, ev'ry creature is form'd by his nature, his nature;

..... are a bove The plea sures of love, No  
 No joys.. are a bove The plea sures of love, No

joys... are a bove.. The pleasures of love, No joys.....  
 joys... are a bove.. The pleasures of love..... No, no, no, no, no,

.... are a-bove, no, no, no, no, no joys are a-bove, no, no, no, no,  
no, no joys ..... are a-bove, no, no, no, no, no,  
no, no joys are a-bove, The pleasures, the pleasures, the pleasures of love.  
no, no joys are a-bove, The pleasures, the pleasures, the pleasures of love.

*p* *cres:*

*f* *p*

## CHORUS.

*ff* No joys are a-bove The pleasures of love. *cres:*  
*f* *p* *cres:*  
*f*

VERSE OF NYMPHS.

*p* In vain are our gra-ces, In vain are your eyes, In vain are our gra-ces If

love you dis-pise, When age fur-rows fa-ces 'Tis too late to be wise,

SYLVANS.

Then use the sweet blessing

Whilst

now in pos-sessing; No joys are a-bove The pleasures of lov-

NYMPHS.

No, no,

CHORUS.

*p cresc.*



ALLEGRO.

The first system of music consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation and accompaniment as the first system.

The third system continues the musical piece with similar notation and accompaniment as the first system.

BASS.— AEGULUS.

Ye blus ..... 'ring Breth... ren of ..... the skies, Whose

The fourth system introduces a vocal line for the Bass part, Aegulus. The lyrics are: "Ye blus ..... 'ring Breth... ren of ..... the skies, Whose". The piano accompaniment continues below the vocal line.

breath has ruf... fled all the wa... try plain,

The fifth system continues the vocal line and piano accompaniment from the previous system. The lyrics are: "breath has ruf... fled all the wa... try plain,".

Re-tire, re-tire, retire, re-tire, and let Bri-tannia rise..

.... Re-tire, retire, and let Bri-tan-nia rise, In tri-

umph o'er the main. Serene, and calm,.....

*ANDANTE.*

..... and void of fear, Se-rene and calm.....

..... and void of fear, the Queen of Islands, the Queen of Islands must ap-pear,

Serene, and calm, . . . . . serene and calm . . . . . The Queen of

Islands, the Queen of Islands must appear. Serene, and calm . . . . .

serene, and calm . . . . . the Queen of Islands, the Queen of Islands must appear.

ANDANTE MAESTOSO. SYMPHONY.

The image displays a musical score for piano, consisting of eight systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass clef staff. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots. The word 'SYMPHONY.' is printed above the fifth system, and '1<sup>st</sup> time.' and '2<sup>nd</sup> time.' are placed above the sixth and seventh systems, respectively, indicating repeated sections.

NYPH.

PAN.

Round thy coasts, fair nymph, of Britain For thy guard our

Round thy coasts, fair nymph, of Britain For thy guard our

waters flow: Pro-teus all his herd admitting, On thy greens, to graze, be-low.

waters flow: Proteus all his herd admitting, On thy greens, to graze, be-low.

Fo-reign lands, thy fish-es tasting, Learn from thee lux--u--rious fasting,

Fo-reign lands, thy fishes tasting, Learn from thee lux--u--rious fasting,

Fo-reign lands, thy fish-es tasting, Learn from thee lux--u--rious fasting.

Fo-reign lands, thy fishes tasting, Learn from thee lux--u--rious fasting.

*CHORUS of FISHERMEN.*

SONG OF THREE PARTS.

*ALTO.* *TENOR.* *BASS.* *PIANO FORTE.*

*ANDANTE.*

For folded flocks or fruit...ful  
 For folded flocks or fruitful plains, The

plains, The Shepherd's and the Farmer's gains, The  
 Shepherds and the Farmer's gains, The Shepherd's and the Farmer's

Fair Bri-tain all, all, all, all,  
 Shepherd's and the Farmer's gains, Fair Bri-tain all, all, all, all,  
 gains Farmer's gains, Fair Bri-tain all, all, all,

all, all, all ..... the world out-vies; For folded flocks or fruitful  
 all all, all ..... the world out-vies; Fair Britain all, all,  
 all, all, all, all . . . the world out-vies; Fair Britain all, all, all,

plains, The Shepherd's and the Farmer's gains, Fair Britain all, all, all, all,  
 all, all, all, all, all, all the world out-vies; all, all,  
 all, all, all, all, all, all the world out-vies; all, all,

all the world out-vies; And Pan, as in Ar-cadia, reigns, And  
 all, all the world out-vies; And Pan, as in Ar-cadia, reigns, And  
 all, all the world out-vies; And Pan, as in Ar-cadia, reigns, And



Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's".

fleece was fam'd,..... was fam'd of old, The British wool, the British

fleece was fam'd,..was fam'd of old, The British wool, the British wool....

fleece was fam'd,..was fam'd of old, The British wool, the British

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "fleece was fam'd,..... was fam'd of old, The British wool, the British".

wool is growing, grow ing gold; No mines can more, no, no, no, no, no, no, no,

.... is growing, growing gold; no, no, no, no, no, no, no, no, no,

wool is growing, grow ing gold; no, no, no, no, no, no, no, no, no,

The third system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "wool is growing, grow ing gold; No mines can more, no, no, no, no, no, no, no,".

no, no, no, no, no mines can more of wealth des-play, It keeps it

no, no, no, no, no mines can more of wealth des-play, It keeps it

no, no, no, no mines can more of wealth des-play, It keeps it

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

## SONG.

Fairest Isle, all isles ex-cel-ling, Seat of plea-sures and of loves,

Ve-nus, here, will choose her dwell-ing, And for-sake her Cy-prian groves;

Cu-pid, from his fav'rite na-tion, Care and en-vy will re-move,

Jea-lou-sy, that poi-sons pas-sion, And des-pair, that dies for love.

*2<sup>nd</sup> VERSE.*  
Gentle murmurs, sweet com-plain-ing, Sighs that blow the fire of love,

Soft re... pul... ses, kind dis... dain... ing, Shall be all the pains you prove;

Ev' ry swain shall pay his du... ty, Grate... ful ev' ry nymph shall prove;

And, as these ex... cel... in beau... ty, Those shall be.. re... nound in love.

**DIALOGUE.**

**NYPH.**

You say, 'tis Love creates the pain Of which so sad... ly you complain,

And yet, would fain engage my heart, In that un... ea... sy, cru... el, cru... el part;

But how, a-las! . . . . how, alas. think you that I Can bear the wound . . . of which you

die. How, a-las! . . . . how, a-las! think you that I Can bear the wound of which you die.

**SHEPHERD.**

'Tis not my pas-sion makes my care, But your in-dif-ference gives me des-

-pair; The lus-ty sun, the lus-ty sun be-gets no spring Till

gen-tle show'rs, till gen-tle show'rs as-sis-tance bring; So love, that searches

and de...troys, Till kind...ness aid, till kind...ness aid, can cause no joys.

**NYMPH.**

Love has a thousand, thousand, thousand, thou sand ways to please.

Love has a thousand, thousand, thousand, thousand ways to please, But more, more, more,

more, more, more, more to rob... us of our ease; But more more more more more more more to

rob us of our ease. For wakeful nights and careful days From hours of

plea..... sure he re-pays; But ab .. sence soon, or jea - lous

fears O'er flow.. the joys, o'er-flow.. the joys.. with floods of tears; But ab .. sence

soon, or jea... lous fears o'erflow the joys o'erflow.. the joys with floods of tears.

But one soft moment makes amends For all the tor..... ment that attends,

one soft moment makes a mends For all the tor..... ments that at..tends.

## NYMPH.

Let us love.. let us love, and to happiness haste, haste, haste, haste,

SHEPHERD.  
Let us love.. let us love, and to happiness haste, haste, haste, haste,

haste; Let us love, let us love, and to happiness haste, haste, haste, haste,

haste; Let us love, let us love, and to happiness haste, haste, haste, haste,

haste, Age and wis.dom come too fast; Youth for lo...ving was de...sign'd, Youth for

haste, Age and wis.dom come too fast; Youth for lo...ving was de.sign'd,

lo...ving youth for lo...ving was de.sign'd. You be constant,

youth for lo...ving was..... de.sign'd, I'll be constant, you'll be kind,



I'll be kind, I'll be kind, I'll be kind, kind, I'll, I'll be kind

I'll be constant, I'll be constant, I'll be constant, I'll be kind. Heav'n can

Heav'n can give no greater blessing Than faithful love and

give no greater blessing, no greater blessing Than

kind and kind possessions sing than faithful love, than faithful love, and kind, and kind pos...

faithful love, and kind, and kind possessions sing, than faithful love, and kind, and kind pos...

ses sing, and kind... and kind, and kind possessing.

ses sing, and kind... and kind, and kind possessing.

TRUMPET TUNE.

The first system of the Trumpet Tune is written for a grand staff. The treble clef part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass clef part provides a steady accompaniment with quarter and eighth notes.

The second system includes a first ending bracketed and marked "1st time." followed by a second ending marked "2nd time." The notation continues with the same complex rhythmic patterns in both staves.

The third system continues the musical piece, showing the progression of the melody and accompaniment through the grand staff.

HONOUR.

Saint George,..... Saint George,Saint

PIANO FORTE.

The vocal part begins with the word "HONOUR." and continues with the lyrics "Saint George,..... Saint George,Saint". The piano accompaniment is marked "PIANO FORTE" and features a rhythmic pattern of eighth notes.

George..... the pa-triot of.... our Isle!

The vocal part continues with the lyrics "George..... the pa-triot of.... our Isle!". The piano accompaniment continues with its rhythmic accompaniment.

Saint George,..... Saint George,Saint George...

The vocal part concludes with the lyrics "Saint George,..... Saint George,Saint George...". The piano accompaniment continues with its rhythmic accompaniment.

the pa...triot of.... this Isle! Saint George, a sol...dier

and..... a Saint! On this, this au...spicious or...der,

*ff* *p*

smile! On this, this au...spicious or...der,

*f* *p*

smile! Which love..... and arms will plant.

*f*

Saint George, Saint George! Saint

*p* *f* *p*

George, Saint George..... the pa.....tron of..... our Isle, On this, this au-

-spicious or.....der, smile..... Which love and arms will plant; On

this, this au-spicious or der, smile..... Which love and arms.....

..... will plant; On this, this au-spicious or der, smile.....

.... Which love and arms..... will plant.

CHORUS.

Our na--tivea not a--lone ap--pear To court the mar--tial prize; But

fo--rein Kings, a dop--ted here, Their crowns at home de--spise. Our Sov'reign nigh,

in aw--ful state, His ho--nours shall be--stow; And see his sceptred subjects wait

his commands be--low.

THE GRAND DANCE.

(Ground Bass.)

The musical score consists of seven systems of piano accompaniment. Each system is written for two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The first system is explicitly labeled '(Ground Bass.)' and features a prominent, rhythmic bass line in the left hand. The subsequent systems continue the accompaniment with various melodic and harmonic textures. The notation includes chords, eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the seventh system.

The image displays a page of musical notation for a piano piece, consisting of seven systems of grand staff notation. Each system contains a treble clef and a bass clef. The music is written in a minor key and features complex textures with many chords and arpeggios. There are 'rit.' markings in the first, third, and sixth systems. The piece concludes with a double bar line and repeat signs at the end of the seventh system.

This page of musical notation features seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The right hand part is characterized by dense, often triadic or dyadic chordal textures, with some melodic lines weaving through the chords. The left hand provides a steady accompaniment, primarily using quarter and eighth notes. Dynamic markings such as *mf* and *f* are placed throughout the score. The piece ends with a double bar line at the bottom right of the page.



## OVERTURE.

MAESTOSO.

*p sempre cres:*

*ff*

The musical score is written for piano in G major and common time. It consists of six systems of music. The first system is marked *MAESTOSO.* and includes the instruction *p sempre cres:*. The second system continues the piano accompaniment. The third system is marked *ff*. The fourth, fifth, and sixth systems continue the piece, with the sixth system ending with a double bar line and repeat signs.

ALLEGRO.