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S C E N E,

S A U L AND THE W I T C H OF E N D O R .

A Paraphrase on the 28th Chapter of the 1st Book of Samuel
from Verse 8 to Verse 20 —

CANTO

ALTO

BASSO

ORGANO

In
In guil - - - ty night, and hid in false -
In guil - - - ty night, and hid in false - - - - -

guil - - - - ty night, and hid in false - - - - dis - - - guise,
and hid in false - - - - dis - guise, Forsaken
dis - - - guise, and hid in false dis - - - guise, - -

Forsaken Saul, Forsaken Saul, Forsaken Saul, For-saken
 Saul, Forsaken Saul, Forsaken Saul - - - - -, For-saken
 Forsaken Saul, Forsaken Saul - - - - -

Saul to Endor comes, and cries; Forsaken Saul, Forsaken Saul,
 Saul to En - - - - dor comes, and cries - - - - - Forsaken
 - - - to Endor comes, and cries; Forsaken Saul, Forsaken

Forsaken Saul Forsaken Saul to En - - - - dor comes and cries.
 Saul, Forsaken Saul to En - - - - dor comes and cries.
 Saul, Forsaken Saul to Endor comes and cries.

SAUL.

Woman, arise, arise, call, call pow'r - - - - - ful arts to

WITCH.

gether, And raise - - and raise - - - the Ghost, whom I shall name up hither. Why, why,

why should'st thou wish me die? Forbear, forbear, forbear - - - my Son, Dost thou not know

dost thou not know what cru - - - el Saul has done? Forbear, for-bear, for-bear - - my

son, dost thou not know what cru- - - - el Saul has done? How he has kill'd, has

kill'd and murder'd all, all, all, That - - - - were wise, and could, and

SAUL.
could on spirits call? Woman, be bold - - , be bold - - - do but the thing I

wish, no harm, no, no, no, no, no harm from Saul shall come to thee for this.

WITCH. SAUL.

Whom shall I raise, or call? I'll make him hear. Old Samuel, let only him ap-

WITCH. SAUL. WITCH.

-pear. A-las! A-las! What, what dost thou fear? A-

SAUL. WITCH.

---las! A-las! What what dost thou fear? Nought-

---else but thee, for thou art Saul, for thou art Saul, A-las! Thou art

SAUL. WITCH.

Saul - and hast be-guiled me. Peace, peace and go on, what seest thou, let me know? I

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SAUL. WITCH.

see the Gods as-cend - - - - - ing from below. Who's he that comes? An

SAUL.

old man mantled o'er Oh! - that is he Oh! - that is he, - - - let me, let me,

SAMUEL.

let me that Ghost a-dore. Why, why hast thou robb'd me of my rest, to

see, to see that which I hate? Why, why hast thou robb'd me of my rest, to see that which I

hate, to see that which I hate, this wicked world, this wicked world, and thee?

SAUL.

Oh! ——— Oh! ——— I'm sore dis-tress'd, vex-ed sore, God-

--- has left me, Oh! ——— God-- has left me, and an--

--- swers me no more; distress'd with war, with inward ter- --- rors too, For

pity's sake, Oh! for pity's sake, -tell me, Oh! tell me, Oh! for pity's sake,

SAMUEL.

tell me, tell me, tell me what shall I do? Art thou forlorn of God, and com'st to

me? What-- can I tell thee then but misery? Thy Kingdom's gone into thy neighbour's

race, Thine Host shall fall by sword before thy face: What can I tell thee

then, but misery? To morrow, To morrow then, till then fare-

-wel, farewell- and breathe, Thou and thy Son, to morrow, to morrow, Thou and thy

Son shall be - - - with me be - neath.

WITCH

SAUL

SAMUEL

VERY SLOW

Fare-wel, Fare-wel, Fare-wel, Fare-

Oh! Oh! Oh! Oh!

Fare-wel, Fare-wel, Fare-wel, Fare-

8 - - - -

-wel, Fare-wel, Fare-wel, Fare-wel, Fare-wel, Fare-wel.

Oh! Oh! Oh! Oh! Oh! Fare-wel.

-wel, Fare-wel, Fare-wel, Fare-wel, Fare-wel, Fare-wel.

S O N G.

ORPHEUS Vol:2.

CON SPIRITO

Musical notation for the beginning of the song, featuring a grand staff with treble and bass clefs, a common time signature, and a forte (*f*) dynamic marking.

Re- turn, return, re- volting re- bels; re-

-turn, Where d'ye go, where d'ye go, where d'ye go, d'ye know? d'ye

know? d'ye know, What Phantasm 'tis misleads you so? Re-

-turn, re-turn, re-vo-lting rebels, re-turn; Where d'ye go? where d'ye

go, where d'ye go D'ye know, d'ye know, d'ye know, What Phantasm

'tis misleads you so? To grieve and to care; To

grieve - - - and to care; - - - To ty-rannous chains - -

To ty-rannous chains, To doubt and dis- - - pair;

To bar-barous jea-lousy, bar-barous jea-lousy,

mi-se-ry, sla-very; To torments and pains, To

tor-ments, torments and pains. Re-
DA CAPO

A I R .

TEMPEST .

DORINDA

AFFETTUOSO

Dear, Dear, pretty, pretty, pretty

Nymph, Dear, pretty, pretty, pretty Nymph, Ah! why this cruel

scorn! Ah! why this cruel scorn! How can you, can you go, How

can you, can you go, How can you, can you go, And leave me here forlorn? And

F#

X

leave me here for - -lorn? Were I with you my life to be, Me-

-thinks I could, Me-thinks I could, I could from care be free. Me-

-thinks I could, Methinks I could from care, I could from care be free.

VERY SLOW. A-las! A-las! my dear, your cold, cold as stone! Must I be left to

QUICKER.

sigh a-lone, Must I be left Must I be left to sigh, to sigh a - -lone?

O stay with me, my dear, my dear, my dear, O stay with me, my

dear, my pain re-move, my pain re-move By softest, softest

looks, By softest, softest looks, and tend'rest, tend'rest love. By softest, softest

looks, By softest, softest looks and tend'rest, tend'rest love.

D U E T T

TENORE

BASSO

ANDANTE

I saw fair Clo-ris all a-- lone, When

I saw fair Clo-ris all a-- lone, When.

feather'd rain came soft---ly down, And Jove de--scend-ing.

feather'd rain came soft---ly down, And Jove de--scend-ing.

from his tow'r, To court her in a sil--ver show'r: The.

from his tow'r, To court her in a sil--ver show'r: The

gen - - - tle snow flew in her breasts, Like little
gen - - - tle snow flew in her breasts, Like little

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "gen - - - tle snow flew in her breasts, Like little". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

birds Like little birds in - - - to their nests. But o - - ver
birds Like little birds in - - - to their nests. But o - - ver

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "birds Like little birds in - - - to their nests. But o - - ver". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The piano part continues with a similar texture to the first system, with a melodic line in the right hand and a supporting bass line in the left hand.

come with whiteness there, For grief dis - - solv'd, For
come with whiteness there, For grief dis - - - solv'd, For

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "come with whiteness there, For grief dis - - solv'd, For". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The piano part continues with a similar texture to the previous systems, with a melodic line in the right hand and a supporting bass line in the left hand.

grief dis- - solv'd in to a tear: Which fal- - ling down, Which
 grief dis- - solv'd in to a tear: Which fal- - ling

fal- - ling down her gar-ment hem, To deck - - - - her.
 down - - - - her garment hem, To deck - - - - her, To

froze - - - - in-to a gem.
 deck her froze in - - - - to - - - - a gem.

T R I O ,

THE BLIND BEGGAR'S SONG.

SOPRANO 1.^{mo}

A poor Blind Woman, that has no sight at all; I

SOPRANO 2.^{do}

A poor Blind Woman, that has no sight at all; I

B A S S O



A poor Blind Woman, that has no sight at all; I

L A R G O



pray pi-ty the blind, a poor blind Woman.

pray pi-ty the blind, a poor blind Woman.

pray pi-ty the blind, a poor blind Woman.

GRAND SACRIFICE SCENE

IN

KING ARTHUR.

CANTO

ALTO

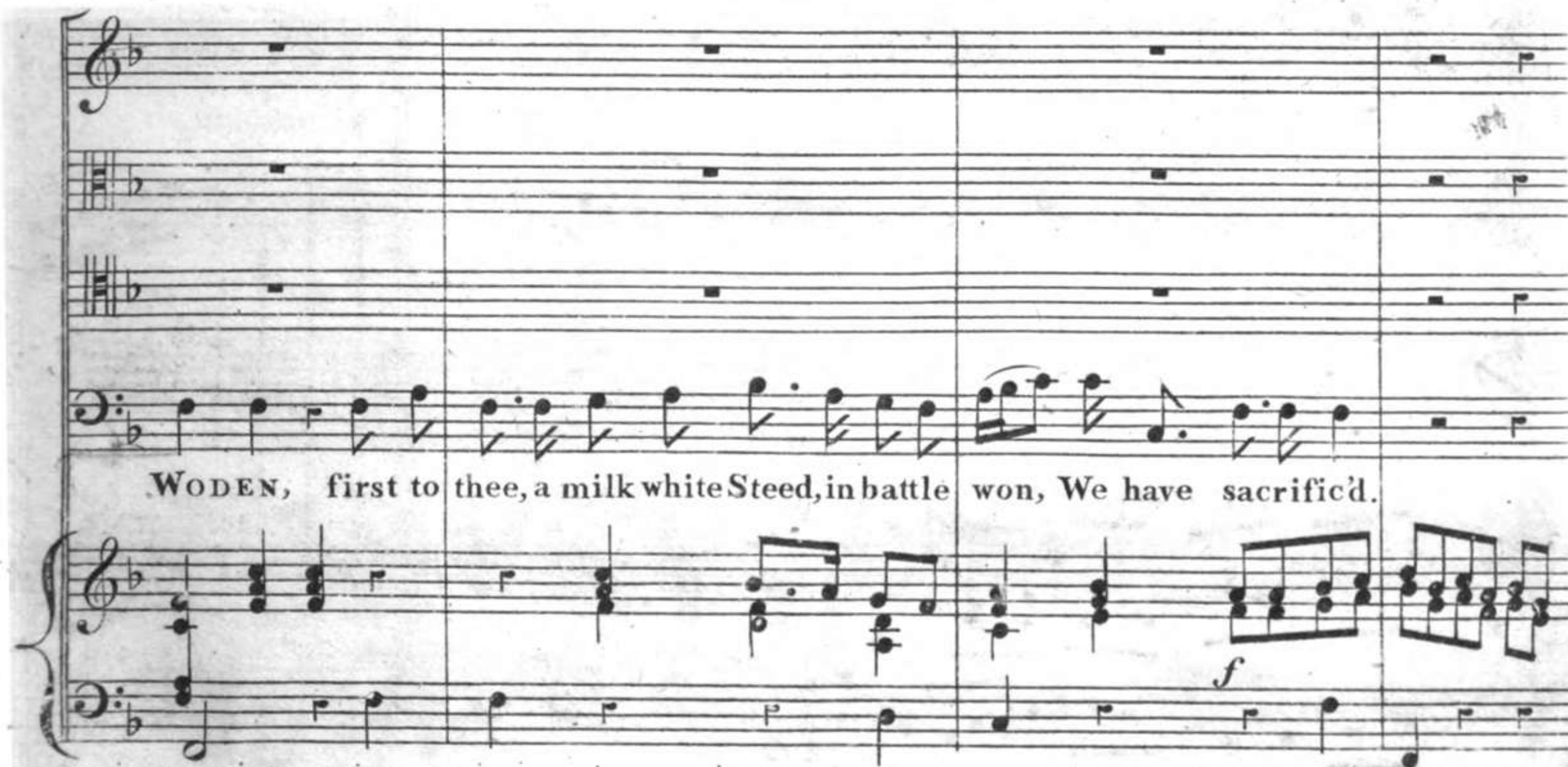
TENORE

BASSO

PIANO FORTE



The first system of the musical score consists of five staves. The top four staves are for vocal parts: CANTO (soprano clef), ALTO (alto clef), TENORE (tenor clef), and BASSO (bass clef). All vocal staves are in common time (C) and have a key signature of one flat (B-flat). The fifth staff is a grand staff for the Piano Forte, with a treble clef on the upper staff and a bass clef on the lower staff, also in common time and one flat. The piano accompaniment begins with a series of chords and moving lines in both hands.



The second system of the musical score continues the vocal and piano parts. The vocal staves (CANTO, ALTO, TENORE, BASSO) are mostly empty, with only a few notes in the bass line. The piano accompaniment continues with a similar texture. The lyrics are written below the bass staff.

WODEN, first to thee, a milk white Steed, in battle won, We have sacrific'd.

We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.
We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.
We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.
We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.

ff

Detailed description: This block contains a musical score for four voices and piano accompaniment. The four voices are arranged in four staves, each with a vocal line and lyrics. The lyrics are: "We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd." The piano accompaniment is shown in a grand staff (treble and bass clefs) with a forte (*ff*) dynamic marking. The music is in a common time signature and features a mix of eighth and sixteenth notes.

SOLO
Let our next oblation be to THOR thy thun---

p

Detailed description: This block contains a musical score for a solo voice and piano accompaniment. The solo voice part is on a single staff with the lyrics: "SOLO Let our next oblation be to THOR thy thun---". The piano accompaniment is shown in a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The music is in a common time signature and features a mix of eighth and sixteenth notes.

CHORUS

----- d'ring son of such another:

We have sacrific'd, We have sacrific'd,
 We have sacrific'd, We have sacrific'd,
 We have sacrific'd, We have sacrific'd,
 We have sacrific'd, We have sacrific'd,

ff

We have, We have, We have sacrific'd.
 We have, We have, We have sacrific'd.
 We have, We have, We have sacrific'd.
 We have, We have, We have sacrific'd.

SOLO

A third (of Friesland breed was he) to WODEN's wife, and THOR's

p

This system contains the first system of a musical score. It features a vocal line in the bass clef with lyrics and a keyboard accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line is marked 'SOLO' and begins with the lyrics 'A third (of Friesland breed was he) to WODEN's wife, and THOR's'. The keyboard accompaniment starts with a piano (*p*) dynamic.

mother, And now, now, now we have, we have a--ton'd all three.

This system contains the second system of the musical score. It continues the vocal line and keyboard accompaniment from the first system. The vocal line lyrics are 'mother, And now, now, now we have, we have a--ton'd all three.' The keyboard accompaniment continues with various chords and melodic lines.

CHORUS

We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.

We have sacrific'd, We have sacrific'd, We have, We have, We have sacrific'd.

ff

DUO.

ALTO

TENORE

To WODEN thanks we render. To

The white horse neigh'd a-loud, a-loud! To WODEN thanks we

A 7

WODEN thanks we render, To WODEN we have vow'd, To

render, To WODEN thanks we render, To WODEN we have

WODEN, to WODEN we have vow'd, thanks, thanks, thanks, To WODEN thanks we

vow'd, to WODEN we have vow'd, To WODEN thanks we render, thanks,

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render, To WODEN our de-fender, thanks, thanks, thanks, thanks, to
 thanks to WODEN our de-fender, To WODEN thanks we render, To WODEN thanks we

WODEN thanks we render, thanks, thanks, thanks, To WODEN our de-
 render, To WODEN thanks we render, thanks, To WODEN our de-

fender, thanks, thanks to WODEN our de-fender, To WODEN our de-
 fender, thanks, To WODEN our de-fender, To WODEN our de-
 VOLTO CHORUS

CHORUS

To WODEN thanks we render To WODEN thanks we
 -fender. To WODEN thanks we render, To
 -fender. To WODEN thanks we render, To
 To WODEN thanks we render To WODEN thanks we

render, thanks, thanks, thanks, thanks we.
 WODEN, To WODEN thanks we render, To WODEN our de-
 WODEN thanks we ren-der, To WODEN thanks we render thanks we
 render, thanks we render, To WODEN thanks we

render, To WODEN our de--fender, To WODEN thanks we
 -fender, To WODEN our de--fender, To WODEN thanks we
 render, To WODEN our de--fender, thanks, thanks,
 render, To WODEN our de--fender, thanks, thanks,

8

render, thanks, thanks, To WODEN our defender, thanks, thanks,
 render, thanks, thanks To WODEN our defender thanks, thanks, thanks,
 thanks, thanks, To WODEN our defender thanks, thanks, thanks,
 thanks, thanks, To WODEN our defender, thanks, thanks,

8

thanks, thanks to WODEN our de-fender, to WODEN our de-fender.

thanks to WODEN our de-fender, to WODEN our de-fender.

thanks to WODEN our de-fender, to WODEN our de-fender.

thanks, thanks to WODEN our de-fender, to WODEN our de-fender.

The first system of the score consists of five staves. The top four staves are for voices, each with a vocal line and the lyrics "thanks, thanks to WODEN our de-fender, to WODEN our de-fender." The bottom staff is for keyboard, with a grand staff (treble and bass clefs) containing a complex accompaniment.

The second system of the score consists of five staves. The top four staves are empty, indicating that the vocal parts have concluded. The bottom staff is for keyboard, continuing the accompaniment from the first system.

NB. The Recit: "The lot is cast" & Chorus "Brave Souls" are addressed to Men who had voluntarily offered to be the Victims.

SOLO.

SOPRANO

The lot is cast, And TAN = = FAN pleas'd;

RECIT:

Of mortal cares ye shall, ye shall - - - be eas'd. Of Mortal

cares ye shall - - - be eas'd.

CHORUS.

Brave
 Brave souls! to be renown'd in
 Brave souls! to be renown'd in sto--ry, to be renown'd in

CHORUS.

souls! to be renown'd in sto--ry, Brave souls! to be renown'd in
 story, to be renown'd in sto - - - - ry, Brave souls! to
 sto - - - ry, to be re-nown'd, re-nown'd in sto - - - -
 Brave souls! to be renown'd in sto-ry. Brave

sto - - ry, Brave souls! to be renown'd in story, to be renown'd in
 be renown'd in sto - ry, to be re - nown'd in story, to be re -
 - ry, to be renown'd re - nown'd in sto - - ry Brave souls! to
 souls! to be renown'd in sto - ry, Brave souls! to be renown'd in

8 - - - - -

sto - ry, to be re - - - nown'd re - - nown'd in sto - ry,
 - nown'd re - - nown'd - - - - - in sto - ry,
 be renown'd in sto - ry, to be re - - nown'd in sto - ry,
 sto - - ry, to be re - - nown'd renownd in sto - ry,

Brave

souls! to be renown'd in sto-ry, to be re-nown'd

Brave souls! to be renown'd in story, to be renown'd re

Brave souls! to be renown'd in

Brave

in story, Brave souls, Brave souls, to
 -nown'd in story, Brave souls, Brave souls, to
 story, to be renown'd in story, to be renown'd in sto - - ry, to be renown'd in
 souls, to be renown'd in story, to be renown'd in story, renown'd in sto - - - ry,

be renown'd in story, to be re - nownd renown'd in story,
 be - - - re - nownd renown'd in story,
 sto - ry re - nownd - - - to be renown'd in story,
 to be re - nownd re - nownd - - - renown'd in story,

SLOW

Honour prizing, Death des-pising, Fame ac-quiring by ex-piring,

Honour prizing, Death des-pising, Fame ac-quiring by ex-piring,

Honour prizing, Death des-pising, Fame ac-quiring by ex-piring,

Honour prizing, Death des-pising, Fame ac-quiring by ex-piring,

SLOW

2 or 3 line



Die and reap the fruit, of Glory, Die

Die and reap the fruit of Glo-ry, glo-ry,

Die and reap the fruit, of Glo-ry

Die and reap the fruit of Glo-ry Die and

and reap Die - - - and reap the fruit, and reap the fruit of
Die - - - - - Die - - - and reap, and reap the fruit of
- - - - - ry Die and reap the fruit of Glory, and reap the fruit of
reap the fruit of Glo - - - - - ry Die and reap the fruit of

Glory!
Glory!
Glory!
Glory!

SOLO.

ALTO

LIVELY

I call, I call, I call You all to Woden's hall, Your

temples round - - - with I-vy 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 Woden's hall,
 To Woden's hall, all, all, To Woden's hall, all, all, all, all, To Woden's hall,
 To Woden's hall, all, all, To Woden's hall, all, all, all, all, To Woden's hall,
 To Woden's hall, all, all, To Woden's hall, all, all, all, all, To Woden's hall,

f

8 - - - -

all, all, Where in plenteous, plenteous bowls, Of burnish'd gold; - - - -
 all, all, Where in plenteous, plenteous bowls, Of burnish'd gold; We shall
 all, all, Where in plenteous, plenteous bowls, Of burnish'd gold; We shall
 all, all, Where in plenteous, plenteous bowls, Of burnish'd gold; - - - -

We shall laugh, and dance, and quaff, We shall laugh, and
 laugh, and dance, and quaff, We shall laugh, and dance, shall laugh, and
 laugh, and dance, and dance, and quaff, We shall laugh, and dance,
 We shall laugh, and dance, and quaff, The juice that makes, that makes the

dance, and quaff, We shall laugh, and dance, and quaff, The juice that
 dance, and quaff - - - We shall laugh, and quaff, shall laugh, and
 We shall laugh, and dance - - - and quaff, We shall
 Bri - tons bold - - -

makes the Bri-tons bold
 quaff
 We shall laugh, and quaff, the
 laugh, and dance, and quaff, The juice that makes, the juice that makes the
 We shall laugh, and dance, and quaff, The juice that makes, that makes the.

We shall laugh, and dance, shall laugh, and dance, shall laugh, and dance, and
 juice that makes the Bri--tons bold ----- The
 Bri - tons bold ----- We shall laugh, and dance, and
 Bri - tons bold ----- shall laugh, and dance, and quaff, 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. The
 quaff, The juice that makes, the juice that makes the Britons bold. The
 quaff, The juice that makes, the juice that makes the Britons bold. The

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

CALLIBAN'S SONG.

TEMPEST.

BASSO

MODERATO

The Owl is a_broad,

The Bat, and the Toad, and so is the Cat-a-mountain.

The Ant, and the Mole, sit both in a hole; and Frog peeps out of the Foun-

tain - - - And Frog peeps out of the Foun - tain.

Detailed description: This is a musical score for a bass voice and a piano accompaniment. The score is divided into four systems. The first system shows the bass line with the lyrics 'The Owl is a_broad,' and the piano accompaniment starting with a forte (f) dynamic. The second system continues the bass line with 'The Bat, and the Toad, and so is the Cat-a-mountain.' The piano accompaniment features a piano (p) dynamic. The third system has the bass line with 'The Ant, and the Mole, sit both in a hole; and Frog peeps out of the Foun-' and the piano accompaniment with a piano (p) dynamic. The fourth system concludes with the bass line 'tain - - - And Frog peeps out of the Foun - tain.' and the piano accompaniment with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'MODERATO'.

The Owl is a broad, the Bat and the Toad, And so is the

This system contains the first line of the song. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "The Owl is a broad, the Bat and the Toad, And so is the".

Cat... a-moun-tain: The Ant, and the Mole,

This system contains the second line of the song. The vocal line continues with the lyrics: "Cat... a-moun-tain: The Ant, and the Mole,". The piano accompaniment features a dynamic marking of *f* (forte) in both the treble and bass staves.

sit both in a hole, sit both in a hole --- And Frog peeps

This system contains the third line of the song. The vocal line has the lyrics: "sit both in a hole, sit both in a hole --- And Frog peeps". The piano accompaniment features a dynamic marking of *p* (piano) in the bass staff.

out of the foun-tain.

This system contains the final line of the song. The vocal line has the lyrics: "out of the foun-tain.". The piano accompaniment features a dynamic marking of *f* (forte) in the bass staff and ends with a double bar line.

S O N G.

TEMPEST.

CON SPIRITO

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation, showing a continuation of the melodic and harmonic lines.

P. & S.

The third system includes handwritten annotations: 'a' and 'b' are written below the bass staff, and 'c' is written below the treble staff. There are also some handwritten symbols above the treble staff.

The fourth system features the lyrics "See! see! the hea--vens smile,". The music includes a vocal line and a piano accompaniment. Handwritten annotations include 'f' and 'va'.

The fifth system features the lyrics "See! see! the hea--vens smile, With". The music continues with the vocal and piano parts. Handwritten annotations include 'c' and 'p'.

clouds - - - - no more o'er-cast;

+

In this now hap - py, happy Isle - -

+

- - - - In this now hap - - py, happy Isle - - - - Are

all, all, all your sorrows past. Are all, all, all your sorrows past.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. The right hand contains a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features a dense texture of sixteenth-note patterns. A piano (*p*) dynamic marking appears towards the end of the system.

Third system of musical notation, including a vocal line. The vocal part enters with the lyrics "See! see! the". The piano accompaniment includes a forte (*f*) dynamic and a section marked "FINE".

Fourth system of musical notation, continuing the vocal and piano accompaniment. The vocal line begins with the lyrics "hea- - - vens smile,". The piano accompaniment features a forte (*f*) dynamic.

See! see! the hea - - vens smile, With clouds - - - - no

more o'er-cast; In

this now happy, hap - - - py Isle Are all - - - - your

sor-rows past. Are all, all, all, all, all your sorrows past.

DA CAPO

The Jovial Bacchanals -

50 + Duett - The Jovial Bacchanals -

TENORE

BASSO

VIVACE

Wine from thought drives all des- -pair, Our wives and

Wine from thought drives all des- -pair, Our wives and

ev'ry irksome care, Says one, a jovial merry wight, a jovial merry, merry

ev'ry irksome care, Says one, a jovial merry wight, a jovial merry, merry

wight, E'en let us sit and drink all night. ^{1st} night. ^{2^d} Says th'other,

wight, E'en let us sit and drink all night. ^{1st} night. ^{2^d} Says

since you know we pay No reck'ning till we go; we pay No
 th' other, since you know we pay No reck'ning till we go; we pay No

reck'ning till we go; Well drinking, drink - - - ing
 reck'ning till we go; Well drinking, drink - - ing

here for e-ver stay, And never think to go a - - way. And
 here for e-ver stay, And never think to go a - - way. And never

ne-ver, ne-ver think, We'll drinking, drinking here for e-ver, e-ver,
 think, and never, never, think, We'll drinking, drinking here for

stay; We'll drinking here for e-ver stay; We'll drinking, drink - - - -
 e-ver, e-ver stay; We'll drinking here for e-ver stay, We'll drinking

- - - - - ing here for e-ver stay; And never
 here, we'll dringing, drink - - - ing here for e-ver stay; And never

think to go a-way. We'll drinking drink - - - - - ing

think to go a-way. We'll drinking here for e-ver stay; We'll drinking,

here for e - - - ver stay; for e-ver stay; We'll drinking

drink - - - - - ing here, We'll drinking

here for e-ver stay; And never think to go a - - way.

here for e-ver stay; And never think to go a - - way.

SACRIFICE SCENE IN THE INDIAN QUEEN

ZEMPOALLA, PRIESTS &c IN A TEMPLE; PRISONERS BOUND —

CANTO

ALTO

TENORE

BASSO

SLOW

The first system of the musical score consists of five staves. The top four staves are for vocal parts: CANTO (soprano), ALTO, TENORE (tenor), and BASSO. Each vocal staff begins with a treble clef and a common time signature (C). The bottom two staves are for the piano accompaniment, marked 'SLOW', with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both in common time.

The second system of the musical score continues the vocal and piano parts. It features five staves. The top four staves are for the vocal parts (CANTO, ALTO, TENORE, BASSO), each with the lyrics "While thus, While thus we" written below the notes. The bottom two staves are for the piano accompaniment, continuing the melodic and bass lines from the first system. The piano part includes some more complex rhythmic patterns and chordal textures.

bow, we bow before your shrine, While thus we bow, we bow before your

bow, we bow before your shrine, While thus we bow, we bow before your

bow, we bow before your shrine, While thus we bow, we bow before your

bow, we bow before your shrine, While thus we bow, we bow before your

shrine, That ye may hear, That ye may hear - - - great - - - great

shrine, That ye may hear, That ye may hear great powers, great

shrine, That ye may hear, That ye may hear - - - - - great

shrine, That ye may hear, That ye may hear great

for
out 2

BRISK

pow'rs di-vine, All living, living things, All living, living

BRISK

pow'rs di-vine, All living, living things, All living, living

BRISK

pow'rs di-vine, All living, living things, All living, living

BRISK

pow'rs di-vine, All living, living things, All living, living

things, shall in - shall in - your prai - - - ses join. All

things - - - - shall in - your prai - - - ses join. All

things, shall in - - - - your prai - - - ses join. All

things shall in - - - - shall in your prai - - - ses join. All

ff

living, living things, All living, living things shall in, shall in your

living, living things, All living, living things - - - - shall in your

living, living things, All living, living things shall in - - - - your

living, living things, All living, living things shall in - - - - shall in your

prai - - - ses join .

prai - - - ses join .

prai - - - ses join .

prai - - - ses join .

CANTO

ALTO

TENORE

BASSO

RECIT:
SLOW.

SOLO.

You who at the altar stand, Wait-ing for the dread command; The fatal word

CHO^{rs}

All's pre-par'd.

CHO^{rs}

All's pre-par'd.

CHO^{rs}

All's pre-par'd.

SOLO

CHO^{rs}

-- shall soon be heard, Answer then, is all prepar'd? All's pre-par'd. Let all un hallow'd souls be-

CHORUS
All is
CHORUS
All is
CHORUS
All is
-gone, Before our sacred rites come on. Take care that this is also done. All is

ff

done.
done.
done.
done. Now in procession walk a-long; And then be-gin your solemn song.

+ b

CHORUS.

CANTO

ALTO

TENORE

BASSO

CHORUS SLOW

All dis-mal sounds thus

All dismal sounds thus on these offerings wait, thus

All dis-mal sounds thus on these of - - -

All dis-mal sounds thus on these

on these of-frings wait; All dis-mal sounds thus, thus on these

on these offrings wait; All dismal sounds thus, thus, thus on these

-----frings wait; All dis-mal sounds thus, thus on these

of-----frings wait; All dis-mal sounds thus, thus on these

offrings wait; Your pow'r, Your pow'r shewn by their un-time-ly fate, While

of-frings wait; Your pow'r, Your pow'r shewn by their un-time-ly fate -

of-frings wait; Your pow'r, Your pow'r shewn by their un-time-ly fate -

offrings wait; Your pow'r, Your pow'r shewn by their un-timely fate -

FASTER

FASTER

by such various fates we learn to know; While by such va-rious

While

While by such va-rious fates we learn - - - - - to

While by such various fates we learn to

fates we learn - - - - - to know; While by such various

by such various fates we learn - - - - - While

know; we learn to know; While by such various fates we learn-

know; While by such va-rious fates we learn - - - - - we

SLOW.

fates we learn - - - - - to know; There's nothing, no

by such various fates we learn to know; There's nothing, no

- - - we learn - - - - - to know; There's nothing, no nothing to be trust--ed

learn - - - - - to know; There's nothing, no nothing, There's

SLOW.

nothing, There's nothing, no nothing to be trust-ed here be-low.

nothing, There's nothing to be trust-ed here be-low.

There's nothing to be trust--ed, trusted here be-low.

nothing, There's nothing to be trust - - - - - ed here be-low.

S O N G .

TIMON of ATHENS .

BASSO

MODERATO

The first system of music features a Bass line on a single staff and a Piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'MODERATO'. The Bass line begins with a whole rest, followed by a series of quarter notes. The Piano accompaniment consists of chords and moving lines in both hands.

Hence, hence, hence with your trifling dei-ty,

The second system continues the musical piece. The Bass line has lyrics: "Hence, hence, hence with your trifling dei-ty,". The Piano accompaniment continues with similar harmonic support.

A great - - - er, great - - - er, great - -

The third system continues the musical piece. The Bass line has lyrics: "A great - - - er, great - - - er, great - -". The Piano accompaniment continues with similar harmonic support.

- - - er we a - - dore; Bacchus, Bacchus,

The fourth system concludes the musical piece. The Bass line has lyrics: "- - - er we a - - dore; Bacchus, Bacchus,". The Piano accompaniment continues with similar harmonic support.

Bacchus, Bacchus who al-ways, al-ways, keeps us free - - -

From that blind childish pow'r - - -

that al-ways, al-ways keeps us free - - -

From that blind child-ish pow'r

-vail, While we have lus - - ty wine. no, no, no, no, no, no, no, no, no,

no, no, no, no, While we have lus - - ty wine. While we have

lus - - ty wine.

Final system of piano accompaniment.

D U E T T . .

ORPHEUS Vol:2.

CUPID.

BACCHUS.

CON SPIRITO.

Come let us a - - gree, Come let us a - - gree, Come

Come let us a - - gree, Come let us a - -

let us a - - gree, Come, Come, come, come, come, come, come, come, come

-gree, Come let us a - - gree, Come, come, come, come, come, come, come

let us a - - gree, Come, come, come, come, come, come, come let us a -

let us a - - gree, Come, come, come, come, come, come, come let us a -

X,
X,

gree- - - There are pleasures di- vine, There are pleasures di- - - vine,
gree- - - There are pleasures di- vine, In

In Love and in Wine, In Love and in Wine, There are
Love and in Wine, In Love and in Wine, There are pleasures, are

pleasures di- vine, In Love and in Wine, in Love and in Wine, in
pleasures di- vine, In Love and in Wine, in Love and in Wine, in

Love and in Wine, in Love and in Wine - - -
Love and in Wine, in Love and in Wine - - -

D U E T T .

ORPHEUS Vol:2.

TENORE.

BASSO.

ANDANTE.

Celia eyes me, Celia eyes me,

I spy Celia, I spy Celia, I ap-

I ap-proach her, but she flies

-proach her I ap-proach her, but she flies

ALLEGRO

ALLEGRO

--- me; I pur-sue, I pursue, I pur-sue, I pursue, I pursue, I pursue, I pur-

--- me; I pur-sue, I pursue, I pursue, I pursue, I pur-

LARGO

-sue; More coy, more coy, more, more coy I find her; I seem

-sue; More coy, more coy, more, more coy I find her; I seem

LARGO

ALLEGRETTO

colder, colder, colder, then, then, then, she's kinder, she's kinder, then,

colder, colder, colder, then, then, then, she's kinder, she's kinder, then,

ALLEGRETTO

then, then she's kinder, she's kinder, then, then, then, then, she's kinder.

then, then she's kinder, she's kinder, then, then, then, then, she's kinder.

~~I cannot say~~
scratched in this place - Take them out.

72

+

ANDANTE

My words move - - - - her,

Her eyes charm me, She es-

ANDANTE

MODERATO

and I love her, and I love her, I love her, I love her;

-teems me, and I love her, I love her, I love her; In

MODERATO

In not blessing, most, most she blesses, In not blessing,

not blessing, most, most she blesses, In not blessing, most, most she

most, most she blesses, And not possessing, And not possessing,
 blesses, most she blesses, And not possessing, And not possessing, And

And not - - - - - pos - sessed, each, each, each pos - sessed, each,
 not - - - - - pos - sessed, each, each, each pos - sessed, each,

each - - - pos - sessed, each, each, each pos - sessed, each, each - - - pos - sessed;
 each, each pos - sessed, each, each, each pos - sessed, each, each, each pos - sessed;

ALLEGRETTO

Now, now she blushes, now, now, now she blushes, Shewould
I grow bold - - - er,

ALLEGRETTO

leave me, but I hold - - her, I hold her, I hold - - -
but I hold - - her, I hold her, I hold - - -

ALLEGRO

- - - her; She grows angry, grows angry, grows angry, grows angry, grows
- - - her I hold her; She grows angry, grows angry, grows angry, grows angry, grows

ALLEGRO

LENTO **ALLEGRO**

angry, I appease her, I appease her, I appease her; Then,

angry, I appease her, I appease her, I appease her; I am red- - - - er,

LENTO **ALLEGRO**

then, then, I please her then, then, then I please her, then, then,

Then then then I please her, then, then, then I please her,

then, then, then, then, then I please her, then, then, then I please her;

then, then, then, then, then I please her, then, then, then I please her;

ANDANTE

My words move - - - her, And I

Her eyes charm me, She es - teems me,

ANDANTE

MODERATO

love her, And I love her, I love her, I love her, In

And I love her, I love her, I love her, In not blessing

MODERATO

not blessing, most, most she blesses, in not blessing, most, most she

most, most she blesses, in not blessing, most, most she blesses, most she

bles-ses; and not pos-sessing, and not possessing, and not - -

bles-ses; and not possessing, and not pos-sessing, and not - - - -

pos-sessing, each, each, each pos-ses-ses, each, each - - pos

pos-sessing, each, each, each pos-ses-ses, each, each, each pos

-ses-ses, each, each, each pos-sesses, each, each pos-sesses.

-ses-ses, each, each, each pos-sesses, each, each, each pos-sesses.

DUET, TRIO & CHORUS.

DIDO & ENEAS.

DUET.

Ist VOICE.

Fear no danger to en-sue, The hero loves as well as you.

2^d VOICE.

Fear no danger to en-sue, The hero loves as well as you.

MODERATO

E-ver gentle, e-ver smiling, And the cares of life be-guiling.

E-ver gentle, e-ver smiling, And the cares of life be-guiling.

Cupid's strew your paths with flow'rs, Gather'd from E-ly-sian bow'rs.

Cupid's strew your paths with flow'rs, Gather'd from E-ly-sian bow'rs.

CHORUS.

Fear no danger to en-sue, The he-ro loves as well as you.

Fear no danger to en-sue, The he-ro loves as well as you.

Fear no danger to en-sue, The he-ro loves as well as you.

Fear no danger to en-sue, The he-ro loves as well as you.

DUET.

E-ver gentle, e-ver smiling; And the cares of life be-guiling.

E-ver gentle, e-ver smiling; And the cares of life be-guiling.

CHORUS.

Fear no dan-ger to en-sue, The hero loves as well as you.

Fear no dan-ger to en-sue, The hero loves as well as you.

Fear no dan-ger to en-sue, The hero loves as well as you.

Fear no dan-ger to en-sue, The hero loves as well as you.

f

8^{va}

FINE

TRIO.

Cupid's strew your paths with flow'rs, Gather'd from E-ly-sian bow'rs

Cupid's strew your paths with flow'rs, Gather'd from E-ly-sian bow'rs

Cupid's strew your paths with flow'rs, Gather'd from E-ly-sian bow'rs

p

DA
CAPO

D U E T T .

ORPHEUS Vol:1

TENORE

BASSO

SLOW

Lost is my quiet for e-ver, Lost is my quiet for
 Lost is my quiet for e-ver, ever,

e-ver, lost for e-ver, for e-ver, lost, Lost is my
 Lost is my quiet for e-ver, for e-ver, Lost is my quiet for

quiet for e-ver, ever, Lost is life's hap-pi-est part; Lost all
 e-ver, for e-ver, ever, Lost is life's hap-pi-est part; Lost

all, all my ten-der en-deavours To touch - - - - -

all, all my ten-der en-deavours To touch - - - - -

an in-sen-si-ble heart. ^{1st} heart. But tho' my des-

an in-sen-si-ble heart. ^{2^d} heart.

-pair is past curing, But tho' my des-pair, my des-pair is past

But tho' my des-pair is past curing, But tho' my des-pair is past

cur_ing, And much un_de_serv'd is my fate; I'll show by a patient en-
 cur_ing, And much un_de_serv'd is my fate; I'll

du - - - ring My love I'll show by a patient en - du - - -
 show by a patient en_during, My love is un_mov'd, I'll show by a

- - ring, My love is un_mov'd - - - is un_mov'd as her hate.
 patient en - du - - - ring, My love is un_mov'd as her hate.

T R I O

ALTO

TENORE

BASSO

**VIVACE
MODERATO**

When the

When the Cock be-gins to crow,

Cock be-gins to crow, When the Cock be-

When the Cock be-gins to

When the Cock be-gins to Crow,

- gins, be - - gins to crow - - - - - Cock a doodle
 crow, When the Cock be - - gins to crow,
 When the Cock be - - gins, be - - gins to crow,

do; Cock a doodle do; When the
 Cock a doodle do; Cock a doodle do;
 Cock a doodle do; Cock a doodle do;

Embers, the Em_bers leave to glow, And the Owl
 When the Em_bers leave to glow, And the Owl
 When the Em_bers leave to glow, And the Owl

cries - - - - - to whit to who, to

cries to whit to who, to whit to who, to who, to

cries to whit to who, to whit to who, to who, to

whit to who, to whit to who, - - - - - When Crickets do sing, And

whit to who, to whit to who, - - - - - When Crickets do sing, And

whit to who, to whit to who, - - - - - When Crickets do sing, And

mice roam a - - bout; When midnight bells ring, ring, ring, ring,

mice roam a - - bout; When midnight bells ring, ring, ring, ring, ring,

mice roam a - - bout; When midnight bells ring, ring, ring, ring,

ring, ring, ring, ring, ring, To call the de-

ring, ring, ring, ring, ring, To call the de-

ring, ring, ring, ring, ring, To call the de-

-vout; When the la-zy lie stretching, And

-vout; When the la-zy lie stretch- ing, And

-vout; When the la-zy lie stretch- ing, And

think it no harm; Their zeal is so cold, And their beds are so

think it no harm; Their zeal is so cold, And their beds are so

think it no harm; Their zeal is so cold, And their beds are so

warm; When the long lazy slut Has not made the parlour clean; No

warm; When the long lazy slut Has not made the parlour clean; No

warm; When the long lazy slut Has not made the parlour clean; No

water on the hearth is put, But all, all, all things

water on the hearth is put, But all all things in dis-

water on the hearth is put, But all all,

in dis-order seem; all things in dis-order seem; all things

-or-der seem; all things in dis-order seem; all things in dis-

all things in dis-order seem; all things in dis-order seem;

Handwritten musical notation and symbols on the left margin, including a large '47' and some scribbled notes.

all things, in dis- - or-der seem; Then we trip it, trip it, trip it, trip it, trip it,
 - or- - - - - der seem; Then we trip it, trip it, trip it, trip it, trip it,
 all things, in dis- order seem; Then we trip it, trip it, trip it, trip it, trip it,

trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it round the
 trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it round the
 trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it, trip it round the

room; And make like bees a drowsy, drowsy, drowsy, hum, hum, hum.
 room; And make like bees a drowsy, drowsy, a drowsy, hum, hum, hum.
 room; And make like bees a drowsy, drow - - - sy hum, hum, hum.

10

Be she Betty, Nan, or Sue, We make her, make her, of a

Be she Betty, Nan, or Sue, We make her, make her, of a

Be she Betty, Nan, or Sue, We make her, make her, of a

11

- no - ther hue, And pinch her, pinch her, pinch her black and

- no - ther hue, And pinch her, pinch her, pinch her black and

- no - ther hue, And pinch her, pinch her, pinch her black and

blue, And pinch her, pinch her, pinch her black and blue .

blue, And pinch her, pinch her, pinch her black and blue .

blue, And pinch her, pinch her, pinch her black and blue .

SCENE FROM THE INDIAN QUEEN.

POMPOSO

Musical notation for the first system of the Pomposo section, featuring a treble and bass clef with a common time signature and a forte dynamic marking.

Musical notation for the second system of the Pomposo section.

Musical notation for the third system of the Pomposo section.

ALTO

FAME.

Musical notation for the Alto section, including a vocal line with lyrics and a piano accompaniment.

Whose beauteous sight, So charming bright, Out-shines the lustre of Glory. Whose

beauteous sight, So charming bright, Out-shines the lustre of Glory

CHORUS.

CANTO
We come to sing great Zem - - - - - po - al - la's sto - ry;

ALTO
We come to sing great Zem - - - - - poal - la's sto - ry;

TENORO
We come to sing great Zem - - - - - po - al - la's sto - ry;

BASSO
We come to sing great Zem - - - - - po - al - la's sto - ry;

CHORUS
f

Whose beauteous sight, So charming bright, Out-shines the lustre of Glory. Whose
Whose beauteous sight, So charming bright, Out-shines the lustre of Glory. Whose
Whose beauteous sight, So charming bright, Out-shines the lustre of Glory. Whose
Whose beauteous sight, So charming bright, Out-shines the lustre of Glory. Whose

beauteous sight, So charming bright, Out-shines the lus-tre of Glory.
beauteous sight, So charming bright, Out-shines the lus-tre of Glory.
beauteous sight, So charming bright, Out-shines the lustre of Glory.
beauteous sight, So charming bright, Out-shines the lus-tre of Glory.

TRIO.

ALTO

TENORE

BASSO

PIANO
FORTE

see, I hate I hate to see fond tongues advance, High as the gods the slaves of

This system contains the first three measures of the piece. It features a vocal line with lyrics, a bass line, and a keyboard accompaniment with treble and bass staves.

chance. What flatt'ring noise is this, At which my snakes all hiss? What flatt'ring noise is

hiss,
hiss,

This system contains the next three measures. The vocal line continues with lyrics and includes the words "hiss," in the second and third measures. Handwritten annotations "+ b" are present on the right side of the system.

hiss, hiss, hiss, What flatt'ring noise is

hiss, hiss, hiss, What flatt'ring noise is

this, At which my snakes all hiss? What flatt'ring noise is this, What flatt'ring noise is

This system contains the final three measures. The vocal line continues with lyrics and includes the words "hiss," in the first two measures. The keyboard accompaniment concludes the piece.

this, What flatt'ring noise is this, What flatt'ring flatt'ring noise, What flatt'ring noise is this?
 this, What flatt'ring noise is this, What flatt'ring flatt'ring noise, What flatt'ring noise is this?
 this, is this, is this, What flatt'ring noise is this?

FAME.

ALTO

Scorn'd Envy, here's nothing, here's nothing that thou, that thou canst blast;
VIVACE

Her glo - - - ries, Her glo - - - ries are too bright to be - o'er - cast. Her

glo - - - ries, Her glo - - - ries are too bright - - - - to be o'er - cast.

ENVY.

I fly from the place where Flattery reigns; I fly from the

place where Flattery reigns; See! see! See! see! those mighty,

mighty, things that be fore, Such slaves like Gods did a dore, Con-

temn'd, Con-temn'd and un-pitied in chains

74

I fly from the place where Flat- te-ry reigns, I fly from the

place where Flattery reigns, I fly from the place where Flattery

Tempo I.^{mo}
reigns. I hate, I hate to see, I hate, I hate to see fond tongues ad-

Tempo I.^{mo}

-vance, High as the Gods, the slaves of chance. What flatt'ring noise is

+b
+b

hiss, hiss,
hiss, hiss,
this, At which my snakes all hiss? What flatt'ring noise is this, At which my snakes all

hiss, hiss, What flatt'ring noise is this, What flatt'ring noise is
hiss, hiss, What flatt'ring noise is this, What flatt'ring noise is
hiss? What flatt'ring noise is this, What flatt'ring noise is this, is

this, What flatt'ring flatt'ring noise, What flatt'ring noise is this?
this, What flatt'ring flatt'ring noise, What flatt'ring noise is this?
this, is this, What flatt'ring noise is this?

+b

FAME.

ALTO

Be gone, begone, be gone, curs'd fiends of hell, Sink down, sink

down, where noisome vapours dwell; Be dwell; While I, While I her

tri umphs sound, While

I, While I her tri umphs

sound, to fill, to fill the u-niverse a-round. While -round.

out

FAME.

I come to sing great Zem - - - po - al - la's sto-ry; Whose

beauteous sight, So charming bright, Out-shines the lustre of Glo-ry. Whose

beauteous sight, So charming bright, Out shines the lustre of Glory.

CHORUS.

CANTO
We come to sing great Zem - - - - - po - al - la's

ALTO
We come to sing great Zem - - - - - po - al - la's

TENORE
We come to sing great Zem - - - - - po - al - la's

BASSO
We come to sing great Zem - - - - - po - al - la's

CHORUS

sto - - ry; Whose beau - teous sight, So charming bright, Out -

sto - - ry; Whose beau - teous sight, So charming bright, Out -

sto - - ry; Whose beau - teous sight, So charming bright, Out -

sto - - ry; Whose beau - teous sight, So charming bright, Out -

-shines the lus-tre of Glo-ry. Whose beauteous sight, So

-shines the lus-tre of Glo-ry. Whose beauteous sight, So

-shines the lus-tre of Glo-ry. Whose beauteous sight, So

-shines the lus-tre of Glo-ry. Whose beauteous sight, So

charming bright, Out-shines the lustre of Glory.

charming bright, Out-shines the lustre of Glory.

charming bright, Out-shines the lustre of Glory.

charming bright, Out-shines the lustre of Glory.

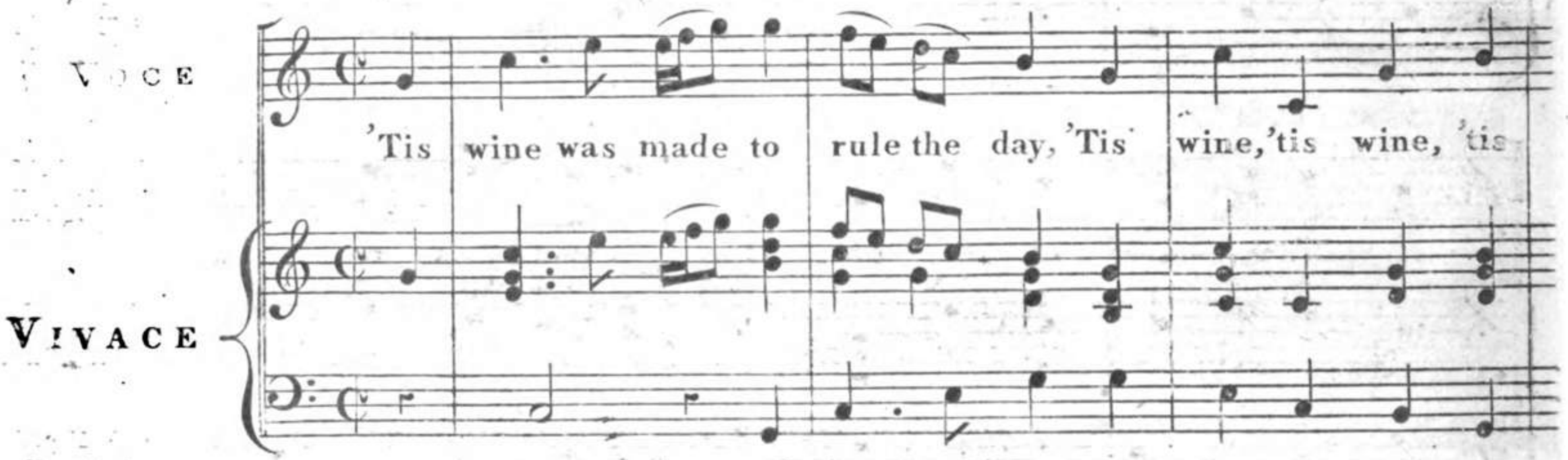
AIR AND CHORUS.

ORPHEUS Vol:2.

VOICE

'Tis wine was made to rule the day, 'Tis wine, 'tis wine, 'tis

VIVACE



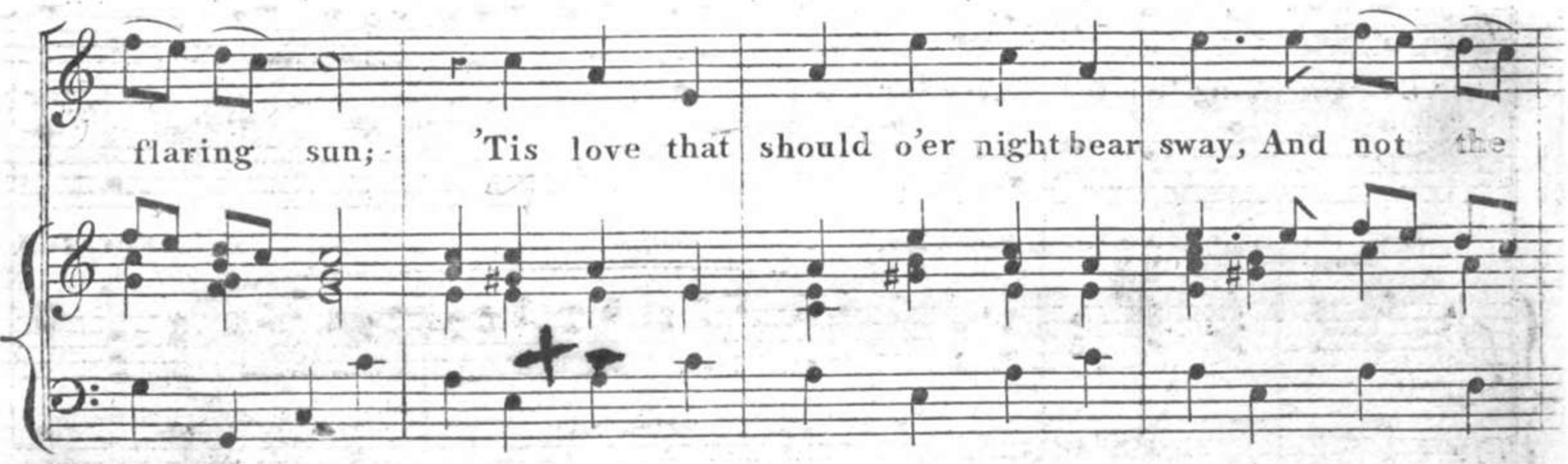
The first system of music features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The lyrics are: "'Tis wine was made to rule the day, 'Tis wine, 'tis wine, 'tis". The piano accompaniment consists of two staves, a treble and a bass clef, with a tempo marking of "VIVACE". The music is in a major key and a common time signature.

wine, 'Tis wine was made to rule the day, And not the



The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "wine, 'Tis wine was made to rule the day, And not the". The piano accompaniment continues with the same tempo and key signature.

flaring sun; 'Tis love that should o'er night bear sway, And not the



The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "flaring sun; 'Tis love that should o'er night bear sway, And not the". The piano accompaniment continues with the same tempo and key signature.



sil-ly, sil-ly moon. And not the sil-ly, sil-ly moon. Wine

is th'amazement of the old. That bliss wou'd fain re-trieve; And

love the bus'ness of the bold, That can both joys re-ceive.

CHORUS.

Let the King live for e-ver, for e-ver, for e-ver, for

Let the King live for e-ver, for e-ver, for e-ver, for

Let the King live for e-ver, for e-ver, for e-ver, for

e - - - ver, for e - - - ver, for e - ver, And let's
e - - - ver, for e - - - ver, for e - ver, And let's
e - - - ver, for e - ver, And let's

still drink, drink, And let's still drink, drink good wine; Let my
still drink, drink, And let's still drink, drink good wine;
still drink, drink, And let's still drink, drink good wine;

rage be im - mortal, Let my rage - - be im - - mor-tal, Let my
Let my rage be im - mor-tal, Let my rage be im -
Let my rage - - be im - - mor-tal, Let my

rage be im-mortal, Let my rage be im-mortal, And my liquor di-

-mortal, Let my rage - - - be im-mortal, And my liquor di-

rage be im-mortal, Let my rage be im-mortal, And my liquor di-

musical notation for the first system, including vocal staves and piano accompaniment.

-vine. Let my rage be im- - - mor- - -

-vine. Let my rage be im- - - mor-tal, Let my rage - - -

-vine. Let my rage - - - - - be im-

musical notation for the second system, including vocal staves and piano accompaniment.

- - tal, my rage be im- - - mor-tal, And my liquor di-vine.

- - be im- - - mor- - - - - tal, And my liquor di-vine.

-mortal, Let my rage be im- - - mortal, And my liquor di-vine.

musical notation for the third system, including vocal staves and piano accompaniment.

SOLO.

In-fus'd in wine let's sink to rest, And dream of what we love;

In-fus'd in wine Let's sink to rest, And dream of what we love;

And since she may not be possest, Let's thus our wants im-prove. And

since she may not be possest, Let's thus our wants im-prove.

Repeat the Chorus.

LARGO SOSTENUTO.

Oh! lull me, Oh! lull me, couch'd in soft re-

-pose, Oh! lull me, Oh! lull me, couch'd in soft-- re-- pose, And

sleep, sleep ne'er-- from me take; Ex-cept the Gods will in--ter-

pose, And let me en--joy-- a--wake.

Repeat the Chorus

Q U A R T E T T .

ORPHEUS Vol:1.

SOPRANO
In these de-lightful pleasant groves, In these de-

ALTO
In these de-lightful pleasant groves, In these de-

TENORE
In these de-lightful pleasant groves, In these de-

BASSO
In these de-lightful pleasant groves, In these de-

MODERATO
m.f.

- lightful pleasant groves, Let us ce-lebrate, Let us ce-lebrate, Let us

- lightful pleasant groves, Let us ce-lebrate, Let us ce-lebrate, Let us

- lightful pleasant groves, Let us ce-lebrate, Let us ce-lebrate, Let us

- lightful pleasant groves, Let us ce-lebrate, Let us ce-lebrate, Let us

ce-le-brate our hap-py, happy loves. In these de-lightful

ce-le-brate our hap-py, happy loves. In these de-lightful

ce-le-brate our hap-py, happy loves. In these de-lightful

ce-le-brate our hap-py, happy loves. In these de-lightful

plea-sant groves, In these de-lightful pleasant groves, Let us

plea-sant groves, In these de-lightful pleasant groves, Let us

plea-sant groves, In these de-lightful pleasant groves, Let us

plea-sant groves, In these de-lightful pleasant groves, Let us

ce- lebrate, Let us celebrate, Let us celebrate our happy, happy loves.

ce- lebrate, Let us celebrate, Let us celebrate our happy, happy loves.

ce- lebrate, Let us celebrate, Let us celebrate our happy, happy loves.

ce- lebrate, Let us celebrate, Let us celebrate our happy, happy loves.

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "ce- lebrate, Let us celebrate, Let us celebrate our happy, happy loves." The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the voices.

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and". The piano accompaniment is written in a grand staff and includes a repeat sign at the beginning of the first measure.

laugh - - laugh - - laugh - - - - laugh and

- - - laugh - - - laugh - - - laugh - - and laugh and laugh - - - and

- - - laugh - - - laugh - - - laugh - - and laugh laugh - - - and

laugh - - laugh - - - laugh - - - - - laugh and.

sing; Thus, thus, thus ev'ry happy, happy living thing,

sing; Thus, thus, thus ev'ry happy, happy living thing, Re -

sing; Thus, thus, thus ev'ry happy, happy living thing, Re -

sing; Thus, thus, thus ev'ry happy, happy living thing,

Re - - - - - vel in the cheerful spring.

SOFT.

SOFT

Re -

Re - - - - - vel in the cheerful spring - - -

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom two staves are a piano accompaniment. The middle two staves are vocal parts with lyrics. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Re - - - - - vel in the cheerful spring." The first vocal part has a "SOFT." dynamic marking. The second vocal part has a "SOFT" dynamic marking. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Re - - - - - vel in the cheerful spring.

LOUD

LOUD

LOUD

SOFT

LOUD

Re - - - - - vel in the cheerful spring.

LOUD

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom two staves are a piano accompaniment. The middle two staves are vocal parts with lyrics. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Re - - - - - vel in the cheerful spring." The first vocal part has a "LOUD" dynamic marking. The second vocal part has a "LOUD" dynamic marking. The third vocal part has a "LOUD" dynamic marking. The fourth vocal part has a "SOFT" dynamic marking. The fifth vocal part has a "LOUD" dynamic marking. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line and repeat signs.

D U E T T .

DIOCLESIAN .

ALTO .

TENORE .

VIVACE .

Oh! the sweet de- lights of love, Oh! Oh!

Oh! the sweet de- lights of love, Oh! Oh!

Oh! Oh! Oh! the sweet de- lights of love, Who,

Oh! Oh! Oh! the sweet de- lights of love, Who would

who would live, Who, who would live and not en-joy 'em?

live, Who, who would live, would live and not en-joy 'em?

FINE

I'd re-fuse the throne of Jove, Should pow'r - - - - or
I'd re-fuse the throne of Jove, Should

ma - - jes - ty, Should pow'r - - - - or ma - - - - jes -
pow'r - - - - or ma - - - - jes -

- ty de - stroy'em. Give me, give me, give me doubts, or give me, give me
- ty de - stroy'em. Give me, give me, give me doubts, or give me, give me

fears; Give me, give me, give me, jea-lou-sies and cares; But let love, let
fears; Give me, give me, give me, jea-lou-sies and cares; But let

love, remove'em, But let love re-move'em, I ap-prove'em,
love, But let love - - - re-moye'em, I ap-prove'em, I ap-

I ap-prove'em, I ap-prove'em.
prove'em, I - - - - - ap-prove'em. **DA CAPO**

AIR & CHORUS.

MODÉRATO

Let monarchs fight for pow'r and fame, With noise, and

arms, mankind a-larm: Let daily fears their quiet fright;

And cares disturb their rest by night; Let monarchs fight for pow'r and

fame, With noise, and arms, mankind a-larm; Greatness shall ne'er

my soul in thral, Give me content and I have all. Greatness shall ne'er

my soul in- -thral, Give me con- -tent, and I have all.

CHORUS

CANTO
ALTO
TENORE
BASSO

Hear, mighty Love! to thee I call; Give me As-

CHORUS

-trae- -a, and I have all. That soft, that sweet, that charming fair;

-trae- -a, and I have all. That soft, that sweet, that charming fair;

-trae- -a, and I have all. That soft, that sweet, that charming fair;

-trae- -a, and I have all. That soft, that sweet, that charming fair;

Fate cannot hurt, whilst I have her. Hear mighty Love! to thee I

Fate cannot hurt, whilst I have her. Hear mighty Love! to thee I

Fate cannot hurt, whilst I have her. Hear mighty Love! to thee I

Fate cannot hurt, whilst I have her. Hear mighty Love! to thee I

8

call; Give me Astræa and I have all. She's wealth and pow'r,

call; Give me Astræa and I have all. She's wealth and pow'r,

call; Give me Astræa and I have all. She's wealth and pow'r,

call; Give me Astræa and I have all. She's wealth and pow'r,

8

and on-ly she, Astræa's all the world to me. She's wealth and

and on-ly she, Astræa's all the world to me. She's wealth and

and on-ly she, Astræa's all the world to me. She's wealth and

and on-ly she, Astræa's all the world to me. She's wealth and

pow'r, and on-ly she, Astræa's all the world to me.

pow'r, and on-ly she, Astræa's all the world to me.

pow'r, and on-ly she, Astræa's all the world to me.

pow'r, and on-ly she, Astræa's all the world to me.

S O N G .

ORPHEUS Vol:2.

ANDANTE

On the brow of Richmond Hill, Which Europe scarce can

parrallel, Ev'ry eye such wonders fill, To view the prospect round - - -

Where the silver Thames does glide; And stately courts are e-di-fied,

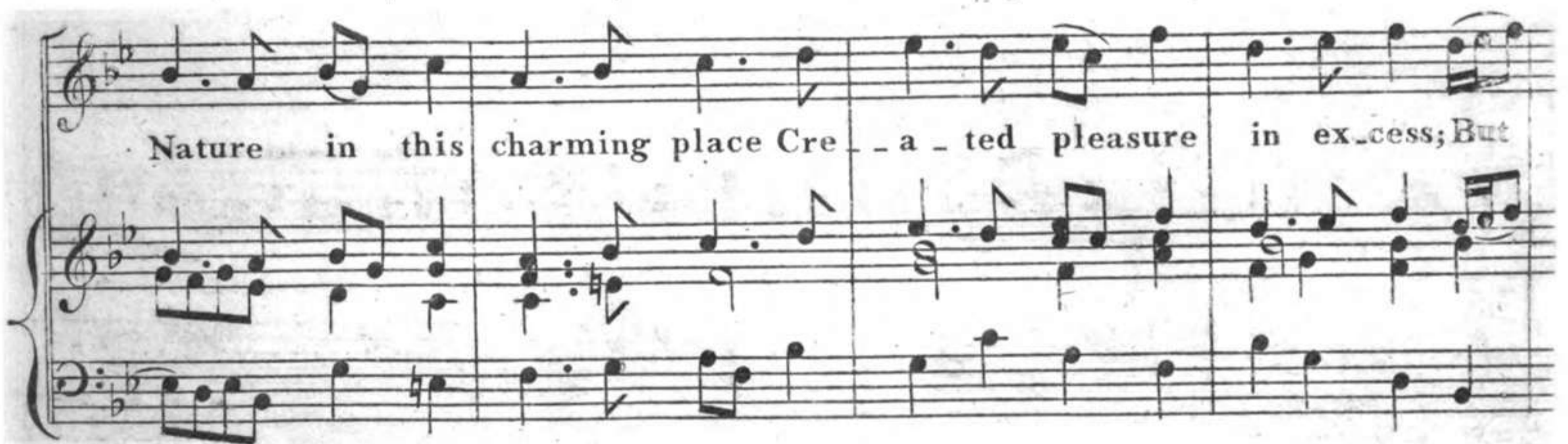
Meadows deck'd in summer's pride, With verdant beauties crown'd - - -



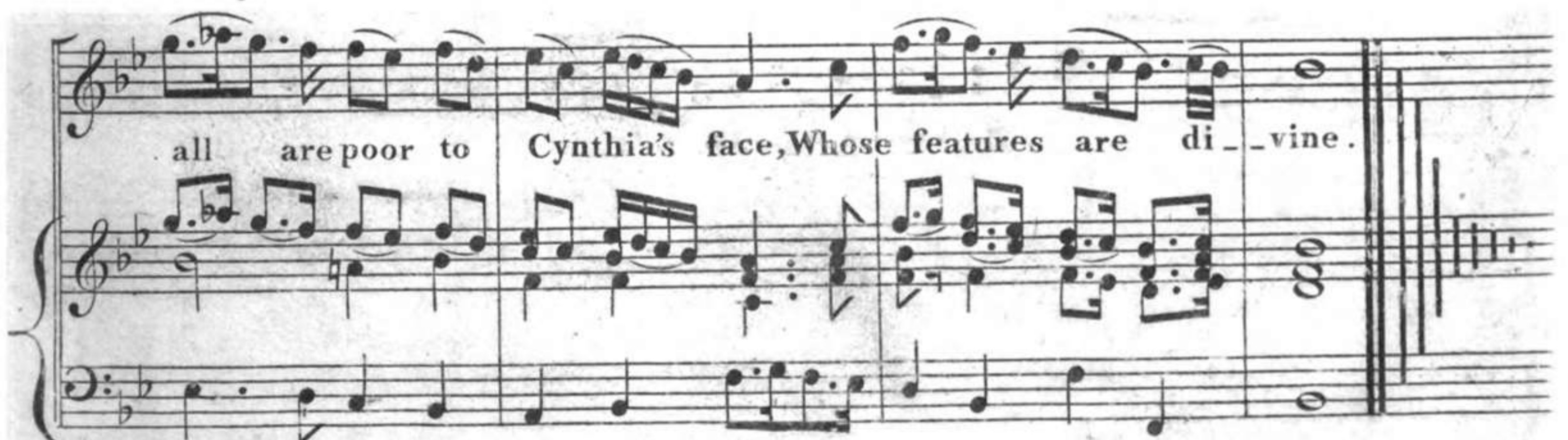
Lovely Cynthia passing by, With brighter glo-ries blest my eye.



Ah! then in vain, in vain, said I, The fields and flow'rs do shine,



Nature in this charming place Cre - a - ted pleasure in ex - cess; But



all are poor to Cynthia's face, Whose features are di - vine.

D U E T T .

S H E P H E R D L E A V E D E C O Y I N G .

ORPHEUS Vol:2.

VIVACE
MODERATO

The first system of musical notation consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a mix of chords and moving lines, with some notes beamed together.

The second system of musical notation consists of two staves joined by a brace on the left. It continues the piece from the first system. A first ending bracket labeled '1st' and a second ending bracket labeled '2^d' are placed over the top staff. The notation includes various rhythmic values and accidentals.

The third system of musical notation consists of two staves joined by a brace on the left. It continues the piece with further melodic and harmonic development. The notation includes various rhythmic values and accidentals.

The fourth system of musical notation consists of two staves joined by a brace on the left. It concludes the piece with a final cadence. The notation includes various rhythmic values and accidentals.

Shepherd, Shepherd, leave de-coying, Pipes are sweet as summer's day,
 Shepherd, Shepherd, leave de-coying, Pipes are sweet as summer's day,

But a little af-ter toy-ing, Wanton Cu-pid flies a---way.
 But a little af-ter toy-ing, Wanton Cu-pid flies a---way.

flies a-way. Here are marriage vows for signing, Set their marks that
 flies a-way. Here are marriage vows for signing, Set their marks that

cannot write; Af-ter that with-out re-pi-ning, Play, and welcome,
cannot write; Af-ter that with-out re-pi-ning, Play, and welcome,

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

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

Handwritten: No. 1 2 pages

T R I O .

FAIRY QUEEN .

ALTO

TENORE

BASSO

VIVACE

May the God of Wit in - - spire - - - The sacred

May the God of Wit in - - spire - - - The sacred

May the God of Wit in - - spire - - - The sacred

Nine to bear a part; And the blessed heav'nly quire Shew the

Nine to bear a part; And the blessed heav'nly quire Shew the

Nine to bear a part; And the blessed heav'nly quire Shew the

ut most of their art - - - - Whilst Eccho, whilst Eccho, shall in
ut most of their art - - - - Whilst Eccho, whilst Eccho, shall in
ut most of their art - - - - Whilst Eccho, whilst Eccho, shall in

sounds re--mote Re--peat each note. Re--peat each note. each
sounds re--mote Re--peat each note. Re--peat each note. each
sounds re--mote Re--peat each note. Re--peat each note. each

note. Whilst Eccho, Whilst Eccho, Eccho, Whilst Eccho, Whilst Eccho,
note. Whilst Eccho, Whilst Eccho, Eccho, Whilst Eccho, Whilst Eccho,
note. Whilst Eccho, Whilst Eccho, Eccho, Whilst Eccho, Whilst Eccho,

Eccho shall in sounds re - - mote, sounds re - - mote, re -
 Eccho shall in sounds re - - mote, sounds re - - mote, re -
 Eccho shall in sounds re - - mote, sounds re - - mote, re -

-mote, Re - peat each note. Re - peat each note. each note. re -
 -mote, Re - peat each note. Re - peat each note. each note. re -
 -mote, Re - peat each note. Re - peat each note. each note. re -

-peat each note. Re - peat each note, each note.
 -peat each note. Re - peat each note, each note.
 -peat each note. Re - peat each note, each note.

130 BACCHANALIAN TRIO AND CHORUS.

PRELUDE for OBOES.

DIOCLESIAN.

VIVACE

The prelude consists of two systems of grand staves. The first system is marked 'VIVACE' and features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass clef part is in the same key and time. The second system continues the piece, ending with a double bar line.

1st BACCHANAL.

Make room, make room, make room, Make room, make room, make

2^d BACCHANAL.

Make room, make room, make room, Make

room, make room, make room, for the great God, the great God of

room, make room, make room, for the great God, the great God, the great God of

wine: The Bacchanals come with liquor di_vine, with liquor di_vine: Make
wine: The Bacchanals come with liquor di_vine:

room, make room, make room, make room, make room, For the
Make room, make room, make room, make room, For the great God, the

great God, the great - - - God of wine.
great God, the great - - - God of wine.

Oboes

BACCHUS.

I'm here, I'm here, I'm here with my jol-ly, jol-ly,

jol-ly crew. Come near, come, come

near, Come near, come, come near, Come near, come, come near, We'll re-

TRIO.

We'll re-joyce, re-joyce, re-joyce, We'll re-joyce, re-joyce, We'll re-joyce, re-joyce, re-joyce, as well as you. We'll re-joyce, re-joyce, re-joyce, re-joyce, as well as you. We'll re-joyce, re-

-joice, We'll re- joice - - - - as well as you.

-joice, We'll re- joice - - - - as well as you.

-joice, re- joice - - - - as well as you.

BACCHUS.

Give to ev'ry one his glass, Give, Give to ev'ry one his glass.

ad Lib:

TRIO. VIVACE.

Then all together clash, clash, clash, Then all together clash, clash,

Then all together clash, clash, clash, Then all together clash, clash,

Then all together clash, clash, clash, Then all together clash, clash,

clash, clash, clash, Then all together clash, clash, clash, Then all together

clash, clash, clash, Then all together clash, clash, clash, Then all together

clash, clash, clash, Then all together clash, clash, clash, Then all together

clash, clash, clash, drink, drink, drink,

clash, clash, clash, drink, drink, drink,

clash, clash, clash, drink, drink, drink,

VIVACE

Drink and dis-pise the Po-li-tic Ass, Drink,

Drink and dispise the Po-li-tic Ass, Drink, drink, drink, drink, drink, drink,

Drink and despise the

drink, drink, drink, Drink and des_pise the Po_li_tic Ass, Drink
 Drink and des_pise the Po_li_tic Ass, Drink, drink, drink, drink,
 Po_li_tic Ass, Drink, drink, drink, drink, Drink and despise the

drink, drink, drink and des_pise, drink, drink and des_pise the Po_litic
 Drink and des_pise the Po_li_tic Ass, des_pise the Po_litic
 Po_li_tic Ass, Drink, drink and des_pise, des_pise the Po_litic

Ass.
 Ass.
 Ass.

CHORUS.

CANTO
ALTO
TENORE
BASSO
CHORUS

The migh - - - - - ty, migh-ty, migh-ty,
 The migh-ty, migh-ty, migh-ty, migh-ty,
 The migh-ty, migh-ty, Jove, The migh-ty,
 The migh-ty, migh-ty, Jove - - - - -

8

Jove, who rules a - bove, Ne'er troubled, Ne'er trouble his head with much
 Jove, who rules a - bove, Ne'er troubled, Ne'er trouble his head with much
 Jove, who rules a - bove, Ne'er troubled, Ne'er trouble his head with much
 - - - - - who rules a - bove, Ne'er troubled, Ne'er trouble his head with much

8

think - - - - ing; He took off his glass, He
 thinking; He took off his glass, He took off his glass, Was
 think - - - - ing; He took off his glass; He took off his
 think - - - - ing; He took off his

took off his glass, Was kind, kind, kind to his
 kind to his lass, Was kind, kind, kind to his
 glass, Was kind, Was kind to his lass, Was, kind to his
 glass, He took off his glass, Was kind, Was kind to his

lass - - - - And gain'd Heav'n by Love - - - - - And gain'd
 lass, And gain'd Heav'n gain'd Heav'n by Love, And gain'd Heav'n - - - -
 lass, And gain'd Heav'n gain'd Heav'n by Love, And gain'd Heav'n, gain'd
 lass - - - - And gain'd Heav'n by Love - - - - - And gain'd

Heav'n, gain'd Heav'n by Love, and good drinking.
 by Love, and good drinking.
 Heav'n by Love, by Love, and good drinking.
 Heav'n, gain'd Heav'n by Love, and good drinking.

Beaut^s of Purcell Vol: 2

Finis. Vol: 2

Finis. Vol: 2