LOUIS GRABU AND HIS OPERA

ALBION AND ALBANIUS

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Two Volumes: Volume II: A critical edition of Albion and Albanius
LOUIS GRABU AND HIS OPERA  ALBION AND ALBANIUS  

VOLUME II  

ALBION AND ALBANIUS  

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THE SOURCE

The score bears the following title page: 'ALBION and ALBANIUS: AN OPERA. OR, Representation in MUSICK. Set by LEWIS GRABU, Esquire; Master of His late MAJESTY's Mufick. woodcut |
LICENSED, Ro. L'Estrange. March 15, 1686/7 |
LONDON, Printed for the Author, and are to be sold at the Door of the Royal Theater; and by William Nott, Bookseller in the Pall-Mall; 1687.'

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

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

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

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

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

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


COPIES CONSULTED


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

C F-Pn Res.f.129.

D GB-Och Mus. 610.


F US-CA *fEC65 D8474 685ab.

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

H GB-Lgc G MUS 176.


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

K GB-Lcm II.A.2.

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

M GB-Gm M5088. Imperfect: pp. 145-8 and 313-20 are missing. It bears the following annotations in pencil: ‘Frank Kidson, a gift from TW Taphouse 1894’. ‘The words by J Dryden’, ‘This was printed by Eleanor Playford sister of John Juruor’. Pasted onto the page facing the title page is an annotation in ink: ‘From the London Gazette from June 9th to June 13 1687 “Notice is given that the opera Albion and Alburnius with all the vocal and instrumental musick is quite finished, and that the subscribers may have their books at William Notts Booksellers in the Pall Mall, and others that have not subscribed, at the rate of 30s each book”’. The semi-quavers and quavers of the Prelude have been beamed in brown ink.

N GB-Lgc G MUS 177.

O GB-Ob MS Mus. Sch. B-5.

P GB-Ge Special Collections P.c.33. The name Charles Hatchett has been stamped on the page facing the title page.
TABLE OF MANUSCRIPT CORRECTIONS

The following table lists all of the manuscript corrections identified in the copies of the opera that have been consulted for this edition. Bold letters are used to denote those copies that have a d↑ in the third bar of page 40, on the first beat of the Bass Continuo. An ‘x’ indicates that a particular copy contains the given correction; a ‘-’ indicates that it does not. Page numbers in this table refer to the 1687 edition. Superscript numbers indicate cross-references with the Commentary.
<table>
<thead>
<tr>
<th>Page/Bar/Part: Correction</th>
<th>A B C D E F G H I J K L M N O P</th>
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<tbody>
<tr>
<td>12/6/B-Vn.6: dot added to q a</td>
<td>X X X X X X X X X X X X X X - - -</td>
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<tr>
<td>24/2/val.1: c^2 altered to b^1</td>
<td>X X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>35/8/B-Vn.1: e^1 altered to c^1</td>
<td>X X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>4:11/12/Vn.1: d^2 altered to b^1</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>11/12/Vn: note direct d^2 altered to c^2</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>53/12/BC.1: m d added</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>6/3/7/Tham.1: c altered to A</td>
<td>- - - - - - x x - - - - - - - -</td>
</tr>
<tr>
<td>7/64/15/B-Vn.1: c altered to G</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>64/15/B-Vn: note direct g altered to G</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>8/65/1/B-Vn.1: g altered to G</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>9/66/12/BC.2: d altered to B</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>10/66/13/BC: 2nd time indicator added</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>11/85/7/S.3: e^2 altered to d^2</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>12/102/5/BC.1: # to g cancelled</td>
<td>X X X X X X X X X X X X X - - -</td>
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<tr>
<td>13/148/9/Alb.7-8: ‘sleepy’ altered to ‘sleeping’</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>14/160/19/VnII.1: $ added to a^1</td>
<td>X - - - - - - - - - - - - - - -</td>
</tr>
<tr>
<td>15/160/20/Vn II.2: $ added to a^1</td>
<td>X X X X X X X X X X X X X - - -</td>
</tr>
<tr>
<td>16/162/1/Apollo.3: e^1 altered to f^1</td>
<td>X X X X X - - X X X X X X X - - -</td>
</tr>
<tr>
<td>17/166/2/BC.3: e altered to c</td>
<td>X x x x x x x x x x x x x - - -</td>
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<tr>
<td>18/170/5/BC.1: A altered to c</td>
<td>X X X X X X X X X X X X X - - -</td>
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<tr>
<td>19/170/5/BC.3: e altered to c</td>
<td>X X X X X X X X X X X X X - - -</td>
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<tr>
<td>20/201/7/1st Nymph.3: # cancelled</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>21/202/2/BC.1: e altered to c</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>232 pg. wrongly numbered: 226 altered to 232</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>22/236/5/B.1: f altered to d</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>23/239/5/BC.2: b altered to a</td>
<td>X x x x x - x x x x x x x - - -</td>
</tr>
<tr>
<td>24/246/9/BC.1-3: cr a altered to m., b, c^1 cancelled</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>25/247/4/BC.1-3: cr a altered to m., b, c^1 cancelled</td>
<td>X x x x x x x x x x x x x - - -</td>
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<tr>
<td>26/249/6/As: underlay your altered to ye (the)</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>27/256/15/Vn.3: b^1 altered to c^2</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>28/261/5/BC.3: f altered to e</td>
<td>X x x x x - x x x x x x x - - -</td>
</tr>
<tr>
<td>29/297/6/Ph.1: ledger line added through</td>
<td>- x - - - x x - - - - - - - - -</td>
</tr>
<tr>
<td>30/297/6/BC.1: figure $ altered to $</td>
<td>X x x x x * x x x x x x x - - -</td>
</tr>
<tr>
<td>31/299/6/BC.1-2: # added to figure 6, added to $</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
<tr>
<td>32/300/2/BC.1: a altered to b</td>
<td>X x x x x x x x x x x x x - - -</td>
</tr>
</tbody>
</table>

+ ‘our’ is not cancelled, but ‘e’ is written above.
* # cancelled, no $ added
† page is missing
EDITORIAL METHOD

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

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

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

Ayres before the OPERA.

PRELUDE

Louis Grabu

*See Commentary*
ACT I

OVERTURE
RECITATIVE (Hermes, Augusta, Thamesis)

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

Well worthy thou to entertain The God of Traf-fic, and of Gain, To draw the

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

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

-fus'd of ev'-ry na-tion, No-thing here but de-so-la-tion, Mournful si-lence reigns a-

-14-
Oh Hermes, pity me! Oh Hermes, pity me! I was, while Heav'n did round.

smile, The queen of all this isle, Europe's pride, And Albion's bride! But gone my plight-ed
Lord, ah! gone is he! Oh Hermes! pity me! Oh

Hermes! pity me!

THAMESIS

And I the noble flood, whose tributary tide Does
on her silver margin smoothly glide; But Heav'n grew jealous of our happy state, And

bid revolving fate Our doom decree; No more the king of floods am I, No more the queen of Albion

AUGUSTA

No more the queen of Albion I, No more the king of she; No more the king of floods am I, No more, no more the queen of Albion she; No more the floods is he; No more the queen of Albion I, No more the king of floods is queen of Albion she; No more the king of floods am I, No more the queen of Albion
he; No more, no more the king of floods is he; O Her-mes, pi-ty me!

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

Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me! Oh Her-mes, pi-ty me!

Her-mes, pi-ty me! Be-hold! My tur-rets on the ground, That once my temples crown'd!

The sed-gy

THAMESIS

ho-nours of my brow's dis-pers'd, My urn re-vers'd.
Rise, rise, Augusta, rise! And wipe thy weeping eyes; Augusta, for I call thee so, 'Tis lawful for the gods to know. Thy future name, and growing fame: Rise, rise, Augusta, rise! Never, never will I rise, Never will I cease my mourning; Never wipe my weeping.
eyes, 'Till my plight-ed lord's re-turn-ing; Ne-ver, ne-ver will I rise.

What brought the wretch to this de-

It seems, the gods take lit-tle care Of hu-man things be-
spair? The cause of thy mis-for-tune show.

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

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

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

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

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

My false-hood I de-plore.

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

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

will her-tears sup-ply.
-ta-tion, To wash away the stain, That blots a noble
nation, And free thy famous town again From force of usur-pa-tion.
CHORUS WE'LL WASH AWAY THE STAIN

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

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

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

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

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

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

We'll wash away the stain, That blots a noble nation.

We'll wash away the stain, That blots a noble nation.
We'll wash away the stain, That

We'll wash away the stain, That

We'll wash away the stain, That blots a noble

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

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

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

na-tion; We'll wash a-way the stain, We'll wash a-way the stain, That
patience, And free this famous town again From force of usurpation.
patience, And free this famous town again From force of usurpation.
patience, And free this famous town again From force of usurpation.
patience, And free this famous town again From force of usurpation.

-32-
RECITATIVE (Augusta, Hermes)

AUGUSTA

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

AUGUSTA

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

HERMES

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

Violin

Viola I

Viola II

Viola III

Bass Violin

Soprano

Alto

Tenor

Bass

Bass Continuo

HERMES

fear.

Resist, and do not fear; Resist, resist,

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

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

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

Resist, resist, resist, resist, and do not fear.

Resist, resist, resist, resist, and do not fear.

Resist, resist, resist, resist, and do not fear.
RECITATIVE (Democracy, Augusta, Zelota, Thamesis)

DEMOCRACY

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

AUGUSTA

Thou hast ex-hausted all my store, And I can give no more.

ZELOTA

vide A new supply, and swell the moon-y tide, That on thy bux-om back the floating gold may

ZELOTA

Thou hor-ny flood, for Zeal pro-

pleasures.

THAMESIS

Not all the gold the south-ern sun pro-duces, Or trea-sures of the fam'd Le-vant Suf-fice for pi-ous

- 37 -
DEMOCRACY

THAMESIS

Woe to the van-quish'd! woe! Slave as thou art, Thy wealth im-
us-es, To feed the sa-cred hun-ger of a saint.

ZELOTA

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

AUGUSTA

Were I not bound by fate For-
low. Woe to the van-quish'd! woe! Woe to the van-quish'd! woe!

*See Commentary
e-ver, e-ver here, My walls I would trans-late To some more hap-py sphere Re-
mov'd from serv-ile fear.

low the main; And sink be-low the main, be-low the main, For com-mon-wealth's a load, My

old im-pe-rial flood Shall ne-ver, ne-ver bear a-gain, Shall ne-ver, ne-ver bear a-

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

AUGUSTA

Pull down her gates, expose her bare; I

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

DEMOCRACY

I'll hold her fast to be em-
must en-joy the proud dis-dain-ful fair. Haste Ar-chon, haste, To lay her waste!

ZELOTA
And she shall see, A thou-sand ty-rants are in thee, A thou-sand, thou-sand more in me.
SONG (Archon) FROM THE CALEDONIAN SHORES & CHORUS HARK! THE PEALS THE PEOPLE RING

From the Caledonian Shore I come, to save thee, Not to force or to enslave thee, But thy Albion to restore.

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

Hark! hark! the

peals the people ring, the peals the people ring, Peace and freedom, and a

king, Peace and freedom, peace and freedom, peace and freedom, and a
ARCHON

king.

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Hark! hark! the peals the peo-ple ring, the peals the peo-ple

Hark! hark! the peals the peo-ple ring, the peals the peo-ple
ring. Peace and freedom, and a king. Hark! hark! the peals the people

ring. Peace and freedom, and a king. Hark! hark! the peals the people

ring. Peace and freedom, and a king. Hark! hark! the peals the people

ring. Peace and freedom, and a king. Hark! hark! the peals the people

- 44 -
ring, the people ring, Peace and freedom, and a king, Peace and
ing, the people ring, Peace and freedom, and a king, Peace and
ring, the people ring, Peace and freedom, and a king, Peace and
ring, the people ring, Peace and freedom, and a king, Peace and
free-dom, peace and free-dom, peace and free-dom, and a king.

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

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

free-dom, peace and free-dom, peace and free-dom, and a king.
RECITATIVE (Augusta, Thamesis, Archon, Hermes)

AUGUSTA

arms! to arms! to arms!

THAMESIS

to arms! to arms!

ARCHON

I lead the

HERMES

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

ARCHON

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

HERMES

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

- 47 -
SCENA (Hermes, Democracy, Zelota, Augusta, Thamesis)

HERMES

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

ARCHON

What then re mains for me?

Bass Continuo

Take my ca du ceus, take this aw ful wand, With this th in fer nal ghosts I can com-
—mand, And strike a terror through the sty-gian

land. Com-mon-wealth will want pre-tence, Sleep will creep on all his sen-ses. Zeal that lent him her as-
—sis-tance, Stand a-maz’d with-out re-sis-tance.
DEMOCRACY

Bass Continuo & [Bass Violin]

la-z-y slum-ber lays me down,
Let Alb-ion, let him take the Crown;

- 51 -
rage, in vain I rouse my Pow'rs, But I shall wake a-gain, I shall to better Hours; Ev'n in slumber I will vex him, Still perplex him, Still encumber:

Know you that have ador'd him, And sov'reign pow'r af-

sad - ness Leaves her without motion, But sleep will cure her madness, And cool her to de -
AUGUSTA

Vo-tion.

HERMES

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

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


TThAMESIS

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

God-like Albion is returning, Loyal hearts to cheer, God-

God-like Albion is returning, Loyal hearts to cheer, God-

God-like Albion is returning, Loyal hearts to cheer, God-

God-like Albion is returning, Loyal hearts to cheer, God-

God-like Albion is returning, Loyal hearts to cheer, God-

- 55 -
-like Albion is returning, Albion is returning. Loyal hearts to
-lik Albion is return-ing, Albion is return-ing. Loy-al hearts to
-like Albion is return-ing, Albion is return-ing. Loy-al hearts to
-like Albion is return-ing, Albion is return-ing. Loy-al hearts to
-like Albion is return-ing, Albion is return-ing. Loy-al hearts to

56
cheer;  Ev'ry grace his youth a - dorn - ing, Glo - - - - - - - - -
- rious as the Star of Morn-ing, Glo-
- rious as the Star of Morn-ing, Glo-
- rious as the Star of Morn-ing, Glo-
- rious as the Star of Morn-ing, Glo-

-58-
rious as the Star of Morn-ing, Or the Pla-net of the Year.
rious as the Star of Morn-ing, Or the Pla-net of the Year.
rious as the Star of Morn-ing, Or the Pla-net of the Year.
rious as the Star of Morn-ing, Or the Pla-net of the Year.
SONG (Hermes) HASTE AWAY
& SONG (Thamesis) MEDWAY AND ISIS

Haste a-way, loyl chief, haste a-way, haste a-way, No de-lay, but o -

bey, To re-ceive thy lov'd Lord; Haste a-way, haste a-way,

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

Med-way and Isis, you that-aug-ment me, Tides that in-crease
RECITATIVE (Hermes, Juno, Augusta, Thamesis), RITORNEL & SONG (Iris) ALBION BY THE NYMPH ATTENDED

Bass

The clouds di-vide, what won-ders, What won-ders do I see! The wife of

Jove! 'tis she That thun-

ders more than thund’ring he; 'tis she that thun-

ders more than thund’ring he;

'tis she that thun-

-ders

- 64 -
No Hermes, no, 'Tis above, As his be-
more than thund'ring he.

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

Great queen of gath'ring clouds, Whose
mois-ture fills our floods; See, we fall be-
fore thee, Pro-
strate we a-

Great queen of nup-tial rites, Whose pow'r the souls u-

And fills the ge-

dore thee.

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

Tis ratified above by ev'ry God, And love has 'firm'd it with an awful

dore thee.

nod, That Albion shall his love renew; But oh, ungrateful fair! Repeateed crimes be-

ware, And to his bed be true!
I - ris, from Ba - ta - via, speak the news! Has she per-form'd my dread—com-mand, Re-turn-ing

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

Al - bion to his long-ing land, Or dares the nymph re-fuse?
nymph attended, was to Neptune recommended, Peace and
shore commanding, lowly met him at his landing, Crowds of

plenty spread the sails; Venus in her shell before him,
people swarm'd around; Welcome rang like peals of thunder;

From the sands in safety bore him; And supplied Elysian gales—
Welcome rent the skies asunder; Welcome Heaven and earth resound.]
Why stay we then on earth, When mortals laugh and love?

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

marches, the Royal Squadron marches, Erect triumph -

THAMESIS

Royal Squadron marches, the Royal Squadron marches, Erect triumph -

-phant arches, Erect triumph -phant arches, For

-phant arches, Erect triumph -phant arches, For

Albion and Albanus; Rejoice at their returning, rejoice.

Albion and Albanus; Rejoice at their returning, re-

-joice at their returning, re-

-joice at their returning, re-

-70-
at their returning, The passages adorning; The Royal Squadron marches, the Royal Squadron marches, Erect triumphant arches, Erect triumphant arches, For Albion and Albanius.
CHORUS HAIL ROYAL ALBION, HAIL

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

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

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

Hail, Roy-al Al-bion, hail; Hail, Roy-al Al-bion, hail.
RITORNE\& DUET (Augusta, Thamesis) HAIL, ROYAL ALBION HAIL

[Violin I]

[Violin II]

Bass Continuo

AUGUSTA

Hail, Royal Albion, hail to thee, Thy long-ing people's expectation;

Sent from the

To pardon, and to pity

Gods to set us free, From bondage, and from usurpation:

-75-
me, and to forgive a guilty nation. Behold! the differing climes agree, Rejoicing, Rejoicing in thy restoration; Behold! the differing climes agree, Rejoicing in thy restoration.
AYRE FOR THE FOUR PARTS OF THE WORLD

Violin

Viola I

Viola II

Viola III

Bass Violin
CHORUS HAIL, ROYAL ALBION, HAIL

Hail, Roy - al Al - bion, hail:

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

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

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

Hail, Royal Albion, hail; Hail, Royal Albion, hail to
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
thee, Thy longing people's expectation;
Sent from the gods to set us free,

Sent from the gods to set us

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

Sent from the gods to set us

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

- 87 -
free,  Sent from the gods to set us free,  From bondage, from free,  From bondage,  Sent from the gods to set us free,  From bondage, from free, to set us free,  From bondage,  Sent from the gods to set us free,  From bondage, from free, Sent from the gods to set us free,  From bondage, from bondage from
bondage and from usurpation;

bondage and from usurpation;

bondage and from usurpation;

bondage and from usurpation;

*See Commentary*
Sent from the gods to set us free, From bondage, and from usur-
gods to set us free, 
Sent from the gods to set us free, From bondage,
Sent from the free, From bondage, Sent from the gods to set us free, From bondage,
—pa-tion, to set us free, From bond-age, and from u-sur-pa-tion.

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

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

—age, to set us free, From bond-age, and from u-sur-pa-tion.
ENTR'ACT
AYRE FOR THE FOUR PARTS OF THE WORLD

Violin
Viola I
Viola II
Viola III
Bass Violin
Finis Actus Primi

- 94 -
ACT II

PRELUDE

[Violin I]

[Violin II]

Bass Continuo

- 95 -
RECIATIVE (Pluto, Zelota, Democracy)

In-fer-nal off-spring of the night, De-barr’d of Heav’n, your na-tive right, And from the

glo-rious fields of light; Con-demn’d in shades to drag the chain,

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

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

-broil the worlds a-bove, Dis-turb their u-nion, dis- u-nite their

- 96 -
whom those worlds are made, Thou sire of all things and their end, From hence they spring, and when they fade, In shuf-fled heaps they hi - ther tend: Here hu - man

love, And blast the beau-teous frame of our vic-to-ri-ous foe.
souls re-ceive their breath, And wait for bo-dies af-ter death.

Hear our com-plaint, and grant our

DEMOCRACY

pray'rt!

I am thy first be-got-ten care, Con-ceiv'd in

Speak what you are, And whence you fell.

Heav'n, but born in hell; When thou didst braved ly un-der-take in fight Yon ar-bi-trar-y

pow'r; That rules by sov-reign might, To set thy Heav'n-born fel-lows free, And leave no dif-fer-ence in de-

- 98 -
One mother bore us at a
gree: In that auspicious hour Was I be-got by thee.

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

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

hell.

Dear pledg-es of a flame not yet for-got, Say, what on earth has been your
The wealth of Albion's isle was ours, Augusta stoop'd with all her state-ly tow'rs:

Zeal from the pulpit roar'd like thun-

er. I lord-ed o'er the

I tramped on the state.
—di-gious turn of fate! Heavn control-ing, sent us roll-ing, roll-ing down;
sent us roll-ing, roll-ing, roll-ing down; sent us roll-ing, roll-ing, roll-ing down.
SONG (Pluto) I WONDER'D HOW OF LATE

I wonder'd how of late our A-cer-ron-tie shore Grew thin, and hell un-pee-ol'd of her store! Cha-ron for want of use for-got his ear: The souls of bod-i-es dead flew—all sub-lime And hi-ther none re-tur'd to purge a crime: But now I
see, since Albion is restor'd, Death has no business, nor the vengeful sword.

Tis too much, too, too much that here I lie, Tis too

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

By Jove excluded from the sky, By Albion from the world.

- 103 -
RECITATIVE (Democracy, Zelota, Pluto, Alecto)

**DEMOCRACY**

_Were Com-mon-wealth re-stor'd a-gain, Thou should'st have mil-lions of the_...

**ZELOTA**

_For he a race of re-bel-s sends, And Zeal slain, To fill thy dark a-bode._

**PLUTO**

_The path of Heav’n pre-tends, But still mis-takes the road, But still mis-takes the road._

_Though thought At length has wrought A brave-ly bold de-sign, In which you both shall join: In bor-row’d shapes to earth re-_
—teem: A-lec-to! thou to fair Augusta go! go, And all thy snakes into her bosom

DEMOCRACY

Spare some to fling, Where they may sting The breast of Albion’s King.

ZELOTA

Let jealoues so well be mix’d, That great Albanius be unfix’d.

Forbear your vain at-

—tempts, forbear! Hell can have no admittance there; The people’s fear will serve as
life; In-spire the crowd With cla-mour loud, T’in-volve his bro - ther and his

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

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

wife.

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

band; One that will swear to all they can in - vent, So through-ly dam’d that he can ne'er re -
—pent: One oft'en sent to earth, And still at ev'ry birth He took a deeper stain, One that in

A - dam's time was Cain; One that was burnt in So-dom's flame, For crimes ev'n here too black to

name; One, who through ev'ry form of ill has run, One who in Na - both's

days was Be - lial's son; One who has gain'd a bo - dy fit for

sin, Where all his crimes Of for - mer times Lie crowd - ed in a skin.
DUET (Pluto, Alecto) TAKE HIM, MAKE HIM

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

One for mighty mischief born, He can swear, and be forsworn:
Take, him, Make him What you please, For he Can be A rogue with ease:

ALECTO

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

PLUTO

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

let us laugh.

let us laugh.

at our woes, The wretch that is damn'd, has no - thing to lose; Ye
furies advance, With the ghosts in a dance, 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble, when the world is in trouble. Bass Continuo [& Bass Violin]
Tis a jubilee here when the world is in trouble; Tis a
Bass Continuo
ju-bi-lee here, when the world is in trouble. When people rebel, we frolic in

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

falls, the pleasure is double; But when the King falls, the pleasure is double.
AYRE FOR THE DEVILS

Violin
Viola I
Viola II
Viola III
Bass Violin
CHORUS LET US LAUGH

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

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

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

Let us laugh, let us laugh,

Bass Continuo
at our woes, let us laugh, let us laugh
laugh, let us laugh at our woes, let us laugh
laugh at our woes, let us laugh at our woes, let us laugh
laugh, let us

-120-
laugh, let us laugh, let us laugh at our woes, The wretch that is

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

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

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

dann'd, has no-thing to lose; Ye furyes ad- vance, With the ghosts in a dance, 'Tis a

dann'd, has no-thing to lose; Ye furyes ad- vance, With the ghosts in a dance, 'Tis a
jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a jubilee here, 'tis a jubilee here when the world is in trouble; 'Tis a
jubilee here, when the world is in trouble, when the world is in trouble.

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

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

jubilee here, when the world is in trouble, when the world is in trouble.
'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble; 'Tis a jubilee here when the world is in trouble;
jubilee here when the world is in trouble: When people re-
jubilee here when the world is in trouble: When people re-
jubilee here when the world is in trouble: When people re-
jubilee here when the world is in trouble: When people re-
bel, We frolic in hell; But when the King falls, the pleasure is dou-ble; But when the King

bel, We frolic in hell; We frolic in hell, in hell; But when the King

bel, We frolic in hell; in hell; But when the King falls, the pleasure is

bel, We frolic in hell; But when the King falls, the pleasure is
falls, the pleasure is double; But when the King falls, but when the King
falls, the pleasure is double; But when the King falls, the pleasure is

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

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

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

double; But when the King falls, the pleasure is double.
find my Al-bion's heart is gone! is gone! My first of - fen-ces yet re-main, Nor can re-

pen-tance love re-gain; One writ- in sand, a - las! in mar- ble one.
I rave! I rave! my spirits boil
Like flames encreased, and mounting high with pouring oil:
Disdain and love succeed by turns,
One freezes me, and other burns, it burns.

—way soft— love;

thou foe to rest,
Give hate the full possession of my breast.
Hate is the nobler passion far,
When love is ill repaid;

For at one blow it ends the war,
And cures the love-sick maid.
Prelude

DEMOCRACY

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

ZELOTA
Re-

DEMOCRACY

Religion shall thy bonds re-
gold; Reject thy old, And to thy bed receive another lord.

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

trial: When love is lost, let marriage end, And leave a husband for a friend.

DEMOCRACY

With jealousy swarm

31

If they fall to resisting, The people arearming, And frights of oppression invade 'em.

32

AUGUSTA

No more, no more temptations, For fear of repenting, Religion shall help to persuade 'em.

33

ZELOTA

use To bend my will, How hard a task 'tis to refuse A pleasing ill!

DEMOCRACY

Maintain the seeming

-137-
du - ty of a wife, A mo - dest show will jea - lous eyes de - ceive; Af-fect a
fear for hat - ed Al - bion's life. And for i - ma-gin-a-ry dan - gers
His foes al - rea - dy stand pro - tect-ed, His friends by pub - lic fame sus - grieve.
pec - ted; Al - ba-ni-us must for - sake his isle, A plot con - triv'd in hap - py
hour, Be - reaves him of his roy - al pow'r, For Heavn____ to mourn, and Hell to
MONOLOGUE (Albion)

Prelude

ALBION

Common-wealth in-fest My land a-gain, The fumes of mad-ness that pos-ses'd The peo-ple's gid-dy

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

they at length a-wake the sleep-ing sword, And force re-venge from their of-fend-ed lord? How long, ye
gods! how long, Can roy'al patience bear Th'in-sults and wrongs of mad-men's jea-lou-
sies, and cause-less fear? I thought their love by mild-ness might be gain'd, By
peace I was re-stor'd, in peace I reign'd: But tu-mults, se-di-tions, And haught-y pe-
ti-tions, Are all the ef-fects of a mer-ci-ful na-ture; For-giv-ing and
grant-ing, E'er mort-tals are want-ing, But leads to re-bel-ling a-against their Cre-a-tor.
RECITATIVE & SONG (Hermes)

DELUDE THE FURY OF THE FOE

HERMES

With pity Jove beholds thy state,

But Jove is circumscrib'd by fate;

Th'o'er-whelming tide rolls on so fast,

It gains up-on this is-land's waste,

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

HERMES

ALBION

What then must help-less Al-bion
De - lude the fury of the foe, And to pre - serve Al - ba - nius, let him do?

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

blood, Cries venge-ance, cries venge-ance loud a-bove, cries venge-ance, cries venge-ance, loud a-bove.
DIALOGUE (Albion, Albanius)

Shall I, to suage Their brutal rage, The regal stem destroy? Or must I lose, To please my foes, My sole remaining joy? Ye gods! what worse, What greater curse, Can all your wrath employ?

Oh Albion! hear the gods and me! Well am I lost in saving thee! Not exile or
danger can fright a brave spirit, With innocence guarded, With virtue rewarded, I make of my

sufferings a merit.

Since then the gods and thou wilt have it so, Go! (Can I live once

- 145 -
more to bid—— thee?) go! Where thy mis-for-tunes call thee and thy fate, Go! guilt-less vic-tim of a guilt-y state! In war my cham-pion to de-fend, In peace-ful
hours, when souls unbind, My brother, and what's more, my friend; Born where the

foamy billows roar, On seas less dang'rous than the shore: Go, where the gods thy refuge have as -
-sign'd, Go from my sight, but ne-ver from my mind; but ne-ver, but
I, ALBANIUS, found, 'Till Heavn vouch - safe - to smile; What land so - e'er, Tho' none so

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

ALBION

ne - ver from my mind.

ALBANIUS

found, 'Till Heavn vouch - safe - to smile; What land so - e'er, Tho' none so
dear, As this un - grate - ful isle! Oh, think! oh, think! no dis - tance can re -
Fin'g'rd morn appears, And from her mantle shakes her tears: In promise of a glorious day, The sun returning, mortals cheers; And drives the rising mists away, In promise of a glorious day.

Fin'g'rd morn appears, And from her mantle shakes her tears: In promise of a glorious day, The sun returning, mortals cheers; And drives the rising mists away, In promise of a glorious day.

- 150 -
SONG (Apollo) ALL HAIL! YE ROYAL PAIR!

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

My sacred oracles as sure, The tempest shall not long endure; But when the nation's crimes are purged away, Then shall you
both in glory shine, Propitious both, and both divine, In lus
tre

equal to the God of Day.
SONG (Thamesis) OLD FATHER OCEAN

Old Father Ocean calls my tide, Come away, come away, come away, come away;

The barks up on the billows ride, The master will not stay
The merry bosun from his side, His whistle takes to check and chide, The lingering.

lads delay, And all the crew aloud has cry'd, Come away, come away, come away, come away, come away, come away, come away, come away.
See the God of Seas attends thee, Nymphs divine, a beautiful train.

All the calmer gales be -
friend thee, In thy passage o'er the
maid her locks is binding, Ev'ry triton's horn is winding, Welcome to the wat'ry.
Ev'ry maid her locks is binding, Ev'ry triton's horn is winding; Welcome to the watery plain.
the charge is royal, Which you must convey; Your hearts and hands employ all, Has
-ten to obey; When earth is grown disloyal, Shew there's

-ten to obey; When earth is grown disloyal, Shew there's

-ten to obey; When earth is grown disloyal, Shew there's

honour in the sea.

honour in the sea.

honour in the sea.

-164-
Ye nymphs, the charge is royal, Which you must convey; Your hearts and hands em-
-ploy all, Hasten to obey; When earth is grown disloyal, Shew there's-

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

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

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

Bass Continuo
honour in the sea.
there's honour in the sea.
there's honour in the sea.

Violin

Viola I

Viola II

Viola III

Bass Continuo & Bass Violin

- 167 -
Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune

Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune

Pleasure, pleasure, shall attend you, Through all the watry plains, Where Neptune
reigns; Venus ready to defend you, And her nymphs to ease your pains: No

storm shall offend you Passing the main, Nor bil-low threat in vain So sacred a

train, Till the gods that defend you Re-store y'a-gain.
- 172 -
to defend you, And her nymphs to ease your pains: No storm shall of -

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

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

to defend you, And her nymphs to ease your pains: No storm shall of -
fend youPass-ing the main, Nor bil-low threat in vain So sa-cred a
fend youPass-ing the main, Nor bil-low threat in vain So sa-cred a
fend youPass-ing the main, Nor bil-low threat in vain So sa-cred a
fend youPass-ing the main, Nor bil-low threat in vain So sa-cred a
NYMPH I
See at your bless'd returning
Rage disappears, The widow'd isle in mourning

Bass Continuo

Dries up her tears; With flow'rs the meads adorning, Pleasure appears, And

love dispels the nation's causeless fears, And

-178-
-tion's cause - less fears.
See at your bless'd returning Rage disapp—

See at your bless'd returning Rage disapp—

See at your bless'd returning Rage disapp—

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

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

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

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

-182-
fears, And love dispels the nation's causeless fears.

fears, And love dispels the nation's causeless fears.

fears, And love dispels the nation's causeless fears.

300 Violin

305 Viola I

305 Viola II

305 Viola III

305 Bass Violin & Bass Continuo

-184-
CHORUS  SEE THE GOD OF SEAS ATTENDS THEE

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

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

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

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

- 188 -
calmer gales befriend thee, In thy passage in thy
calmer gales befriend thee, In thy passage in thy
calmer gales befriend thee, In thy passage in thy
calmer gales befriend thee, In thy passage
- 190 -
passage o'er the main:
-
sage o'er the main:
-
sage o'er the main:
o'er the main:
Ev'ry maid her locks is binding, Ev'ry tri-ton's horn is winding, Wel-come to the wa
t'ry

Ev'ry maid her locks is binding, Ev'ry tri-ton's horn is winding, Wel-come to the wa
t'ry

Ev'ry maid her locks is binding, Ev'ry tri-ton's horn is winding, Wel-come to the wa
t'ry

Ev'ry maid her locks is binding, Ev'ry tri-ton's horn is winding, Wel-come to the wa
t'ry

- 192 -
plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,

plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,

plain, Welcome to the wat'ry plain; Welcome to the wat'ry plain,
Every maid her locks is binding, Every maid her locks is binding, Every maid her locks is binding, Every maid her locks is binding.
triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain, Welcome to the wat'ry plain.

triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain, Welcome to the wat'ry plain.

triton's horn is winding, Welcome to the wat'ry plain, Welcome to the wat'ry plain.
to the wa'-ry plain
Wel-come, wel-come to the wa'-ry plain.

wel-come to the wa'-ry plain.

wel-come to the wa'-ry plain, the wa'-ry plain.

wel-come to the wa'-ry plain.
ENTR'ACT
AN AYRE FOR THE GOD OF THE WATERS

Violin
Viola I
Viola II
Viola III
Bass Violin

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

Violin I

Violin II

Bass Continuo

ALBION

Behold, ye pow'r! from whom I own, A birth immortal, and a

thrones; See a sacred king un-crown'd, See your offspring, Albion,

bound: The gifts you gave with lavish hand, Are all bestowed in

- 200 -
vain; Extend
ded empire on the

land, Unbound

ded o'er the main.
Empire o'er the land and main, Heaven that gave, can take again; But a mind that's truly
brave, Stands despising, Storms arising, And can never be made a slave.

Yet still the Gods, and Innocence are left.

Ah! what canst thou a-

- 202 -
vail, A-gainst re-li-gion, arm'd with zeal, And fac'd with pub-lic good? Oh mon-ar-chs!

Your fate in me, To rule by love, To shed no blood, May-be ex-toll'd a-bove, But here be-low,

Let prin-ces know, 'Tis fa-tal to be good.
CHORUS TO RULE BY LOVE

Violin

Viola I

Viola II

Viola III

Soprano

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

Alto

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

Tenor

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

Bass

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

Bass Violin &

Bass Continuo

-204-
-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.
-bove; But here be - low, Let prin - ces know, 'Tis fa - tal to be good.

-205-
But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal

But here below, Let princes know, 'Tis fatal

-206-
to be good.

'Tis fatal to be

tal to be good.

'Tis fatal to be

tal to be good.

'Tis fatal to be

tal to be good.

'Tis fatal to be
ACACIA—tune from the seas, Has ne-reids and blue tri-toms sent, To charm your dis-con-tent.

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

good, Tis fa-tal to be good.

good, Tis fa-tal to be good.

good, Tis fa-tal to be good.

good, Tis fa-tal to be good.

ACACIA
AYRE FOR THE TRITONS
MINUET

1. From the low palace of old Father Ocean, Come we in pity your cares to deplore; pearl in the main; Sea-racing dolphins are train'd for our motion, Moon'y tides swelling to roll us ashore.

2. Every nymph of the flood, her trespass rending, Throws off her armlet of main; Neptune in anguish his charge unattended, Vessels are found'ring, and vows are in vain.]
TYRANNY

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

DEMOCRACY

A design we fo - ment-ed, A false plot in-

TYRANNY

That the Monarch's a slave to the crowd. By hell it was new;

—vent-ed, First, with promis'd faith we flat ter'd;

To co-ver a true. Then jea-lousies and fears we
AEBIA

We ne-ver val-u'd right and wrong, But as they serv'd our cause;

ZELOTA

Our busi-ness was to please the

TYRANNY

scat-ter'd:

for this we brib'd the law- yer's tongue, and then de-stroy'd the

throng, And court their wild ap-plause:

AEBIA

laws: For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

ZELOTA

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

DEMOCRACY

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws.

TYRANNY

For this we brib'd the law- yer's tongue, And then de-stroy'd the laws. To make him safe, we
To make him great, we scorn'd his royal sway;

made his friends our prey;

And to confirm his

Tincrease his store, We kept him poor;

crown; we took his heir a way.

And when to wants we had be-

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

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

he was sick at heart.

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

Now heigh for a common-wealth, We merri-

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

-ly drink and sing; 'Tis to the nation's health, For every man's a king.

Then let the masque be -

-gin; The saints advance, To fill the dance, And the property boys come in.
AYRE FOR THE BOYS IN WHITE

Violin

Viola I

Viola II

Viola III

Bass Violin
QUARTET (Asebia, Zelota, Democracy, Tyranny)

LET THE SAINTS ASCEND THE THRONE

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

Let the saints ascend the throne; Saints have

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

Let the saints ascend the throne; Let the saints ascend the throne.

Let the saints ascend the throne; Let the saints ascend the throne.

Let the saints ascend the throne; Let the saints ascend the throne.

Let the saints ascend the throne; Let the saints ascend the throne.

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

Let the saints ascend the throne; Let the saints ascend the throne. Freedom

Let the saints ascend the throne; Let the saints ascend the throne. Own;

Let the saints ascend the throne; Let the saints ascend the throne.
AYRE FOR THE SECTARIES

Violin

Viola I

Viola II

Viola III

Bass Violin

is a bait al - lu-ring, Them be - tray-ing, us se - cur-ing, While to sov-reign pow'r we soar.

ZELOTA

—lu-sions new re - peat-ed, Shows' em born but to be cheat-ed, As their fa-thers were be - fore.
RECITATIVE (Democracy, Tyranny, Asebia, Zelota)

Prelude

DEMOCRACY

—lone, With-out de-fense But In-no-cence, Al-ba-nius now is gone.

TYRANNY

Say then, what must be done?

ZELOTA

He must be slain:

Gods have put him in our hand.

TYRANNY

But who shall then com-mand?

DEMOCRACY

for the right re-turns to those, Who did the trust im-pose.

TYRANNY

'Tis fit a-no-ther sun should rise, To cheer the
run, And nei-ther cheers the world, nor lights the skies. Tis fit a com-mon-wealth of stars should
vice be what you drive at, A name so broad, we'll ne'er con-
vive at; Saints love

vice, but more re-
fin'dly, Keep her close, and use her kind-
ly.

on; e're Al-
bions death we'll try; If one or man-
y shall his room sup-
ply.

AYRE FOR THE FIGHTING WHITE BOYS AND SECTARIES
See the Gods my cause defending, when all human help was past.

Mutually contending, by each other falling at last.

But is not yonder Proteus a cave, below that steep, which rising billows brave?

Sleep, and snorting by, we may despye the monsters of the deep.

He knows the past, and can resolve the future too.

Tis true; but hold him fast, for he can change his hue.

It is; and in it lies the god a cave, below that steep, which rising billows brave.

He knows the past, and can resolve the future too.
Prelude

*See Commentary
SONG \textit{(Proteus)} ALBION LOV'D OF GODS AND MEN

\textit{Albion lov'd of gods and men, Prince of peace too mildly}
reign-ing, Ceas thy sor-rows and com-plain-ing, Thou shalt be re-stor'd a-gain; Al-bion
Still thou art the care of heav'n, In thy youth to exile

Bass Continuo

Viola I

Viola II

Viola III

Viola IV

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

Bass Continuo

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

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

ALBION

To whom shall

7 6 3 4 #6 4 #

PROTEUS

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

ALBION

I my preservation owe?
Our seeming friends, who join'd a lone, To pull down one, and build another throne, Are

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

Albion must be slain. Say, whom shall we employ, The tyrant to destroy?

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

- 237 -
ZeLOTA
He seems insp'rd to do'nt Shoot, shoot, ho-ly Cy-clops, shoot. Shoot,

DEmOCRACY
blind.

TYRANnY
Shoot,

Ritornel

Violin I

Violin II

shoot, ho-ly Cy-clops, shoot.

shoot, ho-ly Cy-clops, shoot.

shoot, ho-ly Cy-clops, shoot.

shoot, ho-ly Cy-clops, shoot.

-238-
DEMOCRACY

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

ZELOTA

What help, when jars To guard the sacred throne.

DEMOCRACY

- rings elements conspire, To punish our audacious crimes, Retreat be-

- 239 -
Ritornel

ALBION

move, Till they reach the vaults of those above, Let us adore 'em, Let us fall be -

- 240 -
A CA

Kings they made, and kings they love; When they pro-
tect a right-ful mon-arch's
fore 'em.

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

-rect a right-ful mon-arch's reign, The gods in Heav'n the gods on earth main-
-
-tain. Bright Ve-

-tain. But see what glo-ries guild the main!

brings Al-ba-nius back a-gain, With all the loves and gra-
ces in her train.
CONCERT OF VENUS

*See Commentary

- 242 -
VENUS

Al-bion hail! the gods present thee

All the richest of their treasures; Peace and pleasures,

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

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,

Peace and pleasures, Peace and plenty To content thee,
Dancing their eternal measures.
AYRE FOR THE GRACES AND LOVES
SONG (Venus) & CHORUS BUT ABOVE ALL HUMAN BLESSING

Bass Continuo

Bass Violin

Soprano

Alto

Tenor

Bass

- 251 -
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
brother, Never prince had such another; Conduct, cour-
-age, truth expressing, All heroic worth possessing.
ENTRY OF HERO'S

Violin

Viola I

Viola II

Viola III

Bass Violin

- 254 -
RITORNEL

Violin I

Violin II

Bass Continuo

- 255 -
RECITATIVE (Apollo, Venus, Neptune)

From Jove's imperial court, Where all the gods re-sort, In awful council

What stars a-met, Surprising news I bear: Albion the Great Must change his seat, For he's adopted there.

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

No, not by that tempestuous sign, Be-twixt the Balance and the

him by my Orion shine.
Maid: The just, August, And peaceful shade, Shall shine.

in Heaven with beams display'd, While Great Albanius is on earth o-

Albanius, lord of land and main, Shall with fraternal virtues bey'd.

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

less, In war victorious, mild in peace, The joy of men, and Jove's in-

- 257 -
SONG (Acacia) & CHORUS

O THOU WHO MOUNT'ST TH'ETHEREAL THRONE

Be kind and happy to thy own, Now Albion is come, The people o' th' sky Run...
room for our new deity; Make room, make room, Make room, for our new deity;

Chorus

ACACIA

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

(Bass Continuo & Bass Violin)
Come, The people o'thr' sky Run...
-ty; Make room, make room, Make room, for our new deity.

-ty; Make room, make room, Make room, for our new deity.

-ty; Make room, make room, Make room, for our new deity.

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

race, Where love and hon - our claim an e - qual place; Al - rea - dy are they fix'd by fate, And on - ly rip'n' ing a - ges wait.

PRELUDE, SONG (Fame) & CHORUS

RENOWN, ASSUME THY TRUMPET
trumpet! From pole to pole, resounding

Great Albion's name;

Chorus

FAME

fame.

Renown, assume thy trumpet! From pole to pole...

- 267 -
- to pole, resounding Great Albion's name,

pole, From pole to pole, resounding Great Albion's name shall

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

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

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

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

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.

The theme of Fame shall

great Albion's name.

- 272 -
be great Albions name, great Albions name.

be great Albions name, great Albions name.

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

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

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

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

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

-cord the Gar-ter's glo-ry, And
swell th'immortal story With songs of Gods, and fit for Gods to hear; And
NOTES ON THE COMMENTARY

Abbreviations:

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<th>Abbreviation</th>
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<td>Ac.</td>
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<td>Albs.</td>
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<td>Tyr.</td>
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<td>Bass violin</td>
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<td>Bass continuo</td>
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<tr>
<td>Cr-Rest</td>
<td>Dotted crotchet (etc.)</td>
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</tbody>
</table>

Pitch is shown by the standard Hemholtz system: middle C is shown as c'; the note an octave above it is shown as c², and the notes one and two octaves below c are shown as c and C respectively. Each octave symbol is in force from its C to the B above it.

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

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

COMMENTARY

Variant Readings

Ayres before the Opera

1 Prelude

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

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

35: double bar-line flanked by dots

2 Ritornel

2. Val. 1: c² cancelled in brown ink, b¹ substituted

27. Val. 2: q.

28. B-Vn. 1: e¹ cancelled in brown ink, c¹ substituted

42. Val. 3: b

ACT I

4 Overture

19. Vn. 4: q

34. Vn. 1: d² cancelled in brown ink, b¹ substituted

35-40. Val. clef printed a third low

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

32. Aug. 2: underlaid 'when'

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

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

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

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

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

17. A. 5: q f¹ (cf. Val & II)

9a Recit. (Her., Aug.)

8: no double bar-line

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

10 Recit. (Dem., Aug., Zel., Tham.): ‘Nymph of the city’
9.Zel: stave endorsed with ‘Zealota’
12.BC.1: m d added in brown ink
14-8.BC: sharpened in k-s printed a third high
20.Tham.1: q tied to sq
37: No t-s change. C was established in bar 33 and no further t-s is given until the redundant C in bar 87. This suggests that a t-s of 2 has been accidentally omitted. The predominance of the crotchet as the primary syllabic beat beginning in bar 37, as opposed to the quaver in the preceding 4 bars, suggests bar 37 as the point of omission.
39.BC.1: b in some source copies (see Table of Manuscript Corrections)
89.BC: single bar-line

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

12 Recit. (Aug. Tham. Arch. Her.): ‘To Arms’
24: single bar-line

13 Scena (Her., Dem., Zel, Aug., Tham.): ‘Take my caduceus’
5.Her.1: m tied to m
14-15.Her: underlaid ‘assistants’
16-41, 59-68: No indication of a B-Vn entry with the full string section in bar 16 and later in bar 59. This is surely an omission and the B-Vn should double the BC.
68.Zel, BC: single bar-line
79.BC.1: # to fig. 6
112: bar left incomplete, no bar-line in source

15 Song (Her.): ‘Haste away, loyal chief’ and Song (Tham.): ‘Medway and Isis’
33.Tham.1: c cancelled in brown ink, A substituted

16 Ayre for the Mariners
8: repeat mechanism editorial
9.B-Vn.1: c cancelled in brown ink, G substituted

17 Ritornel
5.VnII.1: sb.
11.BC.1: 5 missing from the figured # above BC stave
12.BC.2: d cancelled in brown ink, B substituted
13-14.BC: 1st- and 2nd-time repeat mechanism added in brown ink

18 Recit. (Her., Juno): ‘The clouds divide’, Ritornel and Song (Iris): ‘Albion by the nymph attended’
26: t-s C. This appears to be an error since the crotchet continues to be the primary syllabic beat. C should appear as the t-s in bar 29 where the quaver becomes the primary syllabic beat.
80-103: Iris’s song consists of two verses in the printed word-books, separated by the stage direction ‘Retornella’. There is no indication of a second verse in the printed score, nor any repeat marking at the end of the song or the following Ritornel, though the latter ends with a double bar-line. The first verse of Iris’s song is sufficient to answer Juno’s request for news. However, Juno’s subsequent lines ‘Why stay we here’ make better sense if the second verse of Iris’s song is included, thus the second verse is given in square brackets in this edition. According to the word-book, the first verse was followed by the Ritornel and then the second verse.
103: single bar-line

19 Recit. (Juno, Iris, Her., Aug., Tham.) ‘Why stay we here’ and Duet (Aug., Tham.): ‘The Royal Squadron marches’
66: bar left incomplete, no bar-line

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

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

40: bar left incomplete, no bar-line

23 Second Ayre

16: double bar-line

69. Vn.2: cr

79: single bar-line

24 Chorus: *Hail Royal Albion*

14. S.3: $e^2$ cancelled in brown ink, $d^2$

19. BC.4: cr

38. T.2: c\textsuperscript{1}

41-49. B-Vn: The presence of a B-Vn part is likely to be a mistake. The B-Vn usually drops out in trio sections of larger movements, for instance 45 and 74.

25 Entr’act

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

ACT II

27 Recit. (Pluto, Zel., Dem.): *Infernal offspring of the night*

12. BC.1: $\frac{1}{2}$ appears under fig. 5 in source

47, 48. Pluto.4: underlaid ‘ye’

66: t-s printed 8/3

78. Zel.1: m tied to m

78. Dem.1: m tied to m

94. Zel, Dem.3: underlaid ‘time’

97. Dem.2: d\textsuperscript{1}

103: single bar-line

28 Song (Pluto): *I wonder’d how of late*

1. Pluto.1-2: underlaid ‘wonder’

18. BC.1: $\#$ to g cancelled in brown ink\textsuperscript{12}

26. Vn.1 I.1: f\textsuperscript{2}

41. Pluto, BC: single bar-line

29 Recit. (Dem., Zel., Pluto, Alec.): *Were Commonwealth*

41. Pluto.4: q

52. Alec.4: q tied to sq

52. Alec.6: $\#$ to e

54. BC: fig. 6 5 6. The type-setter probably mistook $\frac{1}{2}$ for 6.

75: single bar-line; the t-s, 8/3 is the same as that used in the following song, though both here and in the song there are three crotchet beats to the bar. The rhythmic pattern of the song suggests a fast tempo, and the metre 8/3, instead of being a mistake (as in 27, bar 66), may signal a fast tempo.

30 Duet (Pluto and Alec.): *Take him, make him*

1: t-s 8/3, see 29, bar 75 above

25. BC.2: fig. 5 (cf. BC bar 33)

27. BC.2: fig. $\frac{1}{2}$ (cf. BC bar 37)

40: single bar-line

31 Prelude and Song (Pluto): *Let us laugh*

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

29-30. BC.7-1: slur

34-5. BC.6-1: slur

36. BC.1&3: figs. 7, 6 appear here but obviously belong to the next bar.

38-9. BC.6-1: slur

50. Pluto.1: m

51. Pluto.1: cr tied to cr

51. BC.2: cr A

94: single bar-line

32 Ayre for the Devils

8-11. Vai: clef misprinted a third high.

33-34: Repeat mechanism original; source supplies both bars ($m.$ only in bar 33).

33 Chorus: *Let us laugh*

4. A.2: a\textsuperscript{1} (cf. Vai bar 4)

10-11. Vai.3.6-1: slur
34 Second Ayre for Devils
11-14: Repeat mechanism editorial. In the source a double bar-line flanked by dots is positioned after the first beat of bar 12, followed immediately by the second beat of bar 14.

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

35 Prelude, and Recit. (Aug.): 'Oh jealousy'
6: single bar-line
7-60. Vn, BC: k-s 3 flats; other parts 2 flats.

38. BC: fig. 4
41. Aug., BC: single bar-line
51. Aug. 1: a#
59: single bar-line

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

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

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

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

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

41 Song (Apollo): 'All hail! ye royal pair!'
6. Apollo. 3: e$ altered to f$ in brown ink
6. BC: sbr
8. Apollo. 3: d$1
8. BC: sbr
14-21. Apollo: $ to e in key-signature printed a third low
21. VaII. 3: q

42 Song (Tham.): 'Old father ocean'
In the source, this song is allocated to NEPTUNE; the word-book correctly assigns these lines to THAMESIS
7. BC: A
25. BC: e cancelled in brown ink, c substituted

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

45 Chacon
67. Ten. 2: a (cf. Va III)
68. Ten. 1: b (cf. Va III)
113-114: word-book reads 'Sports and Pleasures'; Grabu probably chose to replace this with 'Pleasure, pleasure' to make the text easier to sing; see also bars 157-8.
133-4.2-1: underlaid 'No billows'; see also bars 177-8.
140. Triton. 1: cr B
140-1.4-1: Word-book reads 'you again'
157: Vn entry undesignated.
Throughout the source the instruments share the same stave, usually endorsed with the necessary designations. The entry of the B-Vn, Va II & III, and the change on the Recorder II stave to the Va I clef indicate that violins should enter here.
157-8: word-book reads 'Sports and pleasures'
158-165. Ten.: clef printed a fifth low.
177-8.2-1: underlaid 'No billow'
181.Vn.3: ff²
213.BVn.1: m.
230.1ª Nymph: # to e¿ cancelled in brown ink²⁰
233.BC.1: e cancelled in brown ink, c substituted²¹A-F, H-M
240.1-2: underlaid 'pleasures'
288.1-2: underlaid 'pleasures'

46 Chorus: 'See the God of seas attends thee'
1-2: underlaid 'Gods', 'attend'
14-15.VaII.6-1: slur
15.B, B-Vn&BC.5-6: slur
19.BC.3-4: q A
31. B, B-Vn&BC.7-8: slur

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

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

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

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

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

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

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

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

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

61 Prelude
There is no indication for the BC in the Prelude though the Prelude is figured. The indication 'The Bass Continued' reappears at the beginning of Proteus's accompanied song. The function of this movement as a prelude to a vocal movement may have required a continuo part. The Prelude 63 that follows the accompanied air has no indication of 'The Bass Continued' and is entirely unfigured.
13.VaIII.2-5: c¹, b₉, a, g
40.B-Vn.1: d#¹; The sharp probably belongs to the figures which appear above the B-Vn stave in this system.
43.B-Vn: single bar-line

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

19.BC.1: sbr
32.Vla IV: Reversed C appears after last beat of the bar and is obviously a misprint.
40.Albn, BC: single bar-line
45.BC: single bar-line.

63 Prelude
See 61.
26.VaII.5-6: a¹, b¹

64 Recit. (Dem., Zel., Asb., Tyr., Albn, Ac.): ‘Our seeming friends’
50.BC.1: fig. 5
72.Albn.1: ‘vaulted arch’ in wordbook
93.BC: single bar-line.

65 Concert of Venus
There is only one stave for the Bass line; it is untitled and unfigured. This is the only movement that contains a three-voice texture where the bottom voice is not specifically endorsed with ‘The Bass Continued,’ and it seems likely that the BC should be present at least in the trio sections if not throughout the whole movement. The movement is printed on five staves only; alternations between recorders and violins are indicated in the score on each stave including the Bass line by the rubrics ‘violins’, ‘flutes’ or ‘all’. The use of a Bass Recorder is uncertain; the rubric ‘flutes’ over the bass line may simply indicate a change between continuo groups divided into contrasting sets, one accompanying the recorders and the other accompanying the violins. There is, however, a precedent for the use of a bass recorder to be found in John Blow’s anthem ‘Lord, who shall dwell in thy tabernacle?’ (see Musica Briannica vol. 50, ed. B. Wood (London, 1984)).
47-48: ἔ is placed at beginning of Venus’s entry (bar 47), the only instance in the opera where it is used for solo voice, and, since the following chorus employs Venus’s music from bar 54 under the t-s. 2, ἔ is here interpreted as 2. It seems necessary to start the new metre in bar 48 as opposed to the middle of bar 47.
47.Venus,BC: single bar-line
49.BC.1: fig. 3 4 may imply that Venus’s second note be sung as a²; for a similar passage see no. 6, bars 92-3.
57.Venus.1-2: ‘plenty’ not in wordbook
71 Recit. (Apollo, Venus, Neptune, Ac.): ‘From Jove’s imperial court’
1: The designation ‘Phebus’ is used instead of ‘Apollo’ in this section.
6.Apollo.1: ledger line to b 1 added in brown ink²
6.BC.1: figured # cancelled, ñ substituted in brown ink³
43-47: t-s change to 3/2 missing in bar 43. When the metre returns to 2 in the first bar of 72 there is no t-s.
45.BC.1-2: # added to figure 6, 6 added to # in brown ink³¹
47: single bar-line

72 Song (Ac.): ‘O thou who mount’st’ & Chorus: ‘O thou who mount’st’
10.Ac.1: underlaid ‘mounts’, and all other occurrences
34.BC.1: a cancelled in brown ink, b substituted³²
43.BC.4: fig. #
46.BC.3: fig. 6
50.A.1: underlaid ‘mounts’, and all other occurrences in all parts.
57.BC.1: fig. 4 #3
58.BC.1: fig. 4
76-87.BC: There is no indication of the entry of the B-Vn separate from the BC when the full string section enters in bar 76. This is surely an omission; the B-Vn should enter on the second crotchet of bar 76 doubling the BC. A separate B-Vn line begins with the chorus entry at bar 87. Though the B-Vn line begins here with two crotchet rests, a minim d seems necessary.
98.B.1: a (cf. B-Vn)
105: The soprano line only is underlaid 'Deity, etc.' This seems to indicate a repeat, but the metre change of the final bar suggests a section in 4 and no previous section in this metre seems appropriate.

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

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