

ELLA  
D. 1000  
M. 1000

M  
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33-3-16

LVI-1

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1564



~~13~~ 13  
~~7~~  
~~91~~  
~~50~~  
~~143~~  
~~74~~  
~~182~~



John Gibbons

# ELIZA;

AN

ENGLISH OPERA,

As perform'd at the

THEATRE ROYAL

IN

DRURY-LANE.

COMPOS'D BY



*M.<sup>r</sup> Arne.*

---

London. Printed for I. Walsh in Catharine Street, in the Strand.



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Mufick Compos'd by M<sup>r</sup> ARNE. Printed for I. WALSH.

Alfred, a Masque.  
 Britannia, a Masque.  
 Six Cantatas for a Voice and Instruments.  
 Seven Books of Englifh Songs.

Eight Lessons for the Harpfcord.  
 Seven Sonatas for 2 Violins and a Bafs.  
 Eight Overtures for Violins, French Horns, &c.  
 in 8 Parts.





# OVERTURE

Corno 1º e 2º  
Hautb. 1º e 2º  
Viol. 1º  
Viol. 2º  
Viola  
Baffo

Largo  
Pia  
For  
Pia  
For  
Pia  
For  
Pia  
For

6 6 6 6 6  
6 5 4 3  
4 \* 3 6 6 7 6 5 4

The musical score is written for a full orchestra. It features six staves: Corno 1º e 2º, Hautb. 1º e 2º, Viol. 1º, Viol. 2º, Viola, and Baffo. The tempo is marked 'Largo'. The score includes various musical notations such as trills (tr), dynamics (Pia, For), and fingerings (6, 5, 4, 3). The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems, each containing six staves. The first system includes the initial instrumental entries. The second system features more complex rhythmic patterns and trills. The third system continues the orchestral texture with various dynamics and fingerings.

Allegro con Spirito

Hautb. 1<sup>o</sup> e 2<sup>o</sup>

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Violoncello

Contra Basso

The first system of the score includes staves for two flutes (Hautb. 1<sup>o</sup> e 2<sup>o</sup>), two violins (Viol: 1<sup>o</sup> and Viol: 2<sup>o</sup>), viola, cello (Violoncello), and double bass (Contra Basso). The woodwinds and strings play sustained notes, while the violins have a rhythmic pattern of eighth notes.

The second system continues the musical score. The woodwinds and strings maintain their parts, while the violins play a more active eighth-note melody. The double bass part includes some figured bass notation.

The third system of the score shows further development of the musical themes. The woodwinds and strings continue their accompaniment, and the violins play a melodic line. The double bass part includes figured bass notation.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 18 staves, organized into systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and accidentals. Trills are indicated by 'tr' above notes. Some notes are marked with an asterisk (\*). The bottom staff of the second system contains the instruction 'Colla Contra Basso'. The page is numbered '4' in the top right corner. The paper shows signs of age, including foxing and some staining.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several asterisks marking specific notes. The lower staff is in bass clef and features a complex, rhythmic accompaniment with many sixteenth notes.

The second system includes a bass staff with the instruction "Colla Contra Ballo" written above it. Below this staff, there are two more staves, one in treble and one in bass clef, continuing the musical composition with various note values and rests.

The third system is a large section of music with multiple staves. It includes various musical notations such as asterisks, slurs, and dynamic markings. The notation is dense, particularly in the lower staves, with many sixteenth and thirty-second notes.

The fourth system begins with a bass staff containing the instruction "Poco Fia". This is followed by several staves of music, including treble and bass clefs, with various musical notations and dynamic markings. The system concludes with a double bar line.

This page contains a handwritten musical score for guitar, organized into 12 systems. Each system typically consists of two treble clef staves and one bass clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several trills marked with 'tr'. The bass line includes some numerical figures (e.g., 4 3, 4 3, 4 3) and chordal symbols (e.g., 6, 7 6, 6 7 6). A section in the lower half of the page is labeled 'Guitarra Contra Basso'. The paper shows signs of age, including some staining and a small tear on the right edge.

First system of musical notation, including piano and violin parts with various musical notations and ornaments.

Second system of musical notation, including piano and double bass parts with dynamic markings like "Grave" and "Pia".

Corno  
1º e 2º

Minuetto Andante

Viol: e  
Hautb: 1º

Senza H. Pia For Pia

Viol: e  
Hautb: 2º

Senza H.

Viola

Baffo

Pia For Pia

Poco for tr Pia tr Poco for  
 for Tutti H:  
 Tutti H:  
 for Poco for Pia For  
 Poco for  
 Pia For Pia For  
 Senz: H: Tutti H: Senz: H: Tutti H:  
 v: Senz: H: Tutti H: Senz: H: Tutti H:  
 for For  
 Poco for Pianiss?  
 Pia Senz: H: Tutti H: For  
 Senz: H: Tutti H:  
 For Pianiss? For

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is organized into three systems, each with four staves. The notation includes various rhythmic values, accidentals, and ornaments. Key features include:

- System 1:** The first staff has a treble clef and a key signature of one flat. The second staff begins with a treble clef, a key signature change to two flats, and a dynamic marking of *Pianiss.*. The third staff includes a *H:* marking and a *v.* marking. The fourth staff (bass clef) contains fingerings such as 6, 5, 6, 4, 4, 3, 6, 5, and 6.
- System 2:** The first staff features trills (*tr*) and dynamic markings of *Foco for*, *Pianiss.*, and *For*. The second staff continues with trills. The third staff has a treble clef and a key signature of two flats. The fourth staff (bass clef) includes fingerings 6, 7, 4, 5, 3, 6, 7, 4, 5, 3, and dynamic markings of *For*, *Pia*, and *For*.
- System 3:** The first staff shows first and second endings (1. and 2.). The second staff continues with first and second endings. The third staff has a treble clef, a key signature of two flats, and a *v.* marking. The fourth staff (bass clef) includes fingerings 6, 6, 5, 6, 4, 3, 1, 6, and 2.



Sung by Signora Frasi

*Largo*

*Pia* For *Pia*

*Pia* For *Pia*

*Pia*

Oh! - - - for Music's pleasing Strain, to soften, to soften, to

soften and assuage my Pain, Oh! - - - for Music's pleasing Strain, to sof-

67 4/2 6 6 6 7 8 6 7 8 6 4 6 7 7 4 3 7 6 4/2 6 6 4 5 3

67 4/2 6 6 6 7 8 6 7 8 6 4

6 7 7 6 7 8 6 6

Musical notation for the first system, including treble and bass staves with a piano accompaniment.

- ten, to soften, and af - swage my Pain: to sof - - ten, and affwage my Pain:

Musical notation for the second system with lyrics and piano accompaniment.

Musical notation for the third system with piano accompaniment.

For Music's heav'nly Voice - - inspires, thoughts sublime,

Musical notation for the fourth system with lyrics and piano accompaniment.

Pia For Pia

Musical notation for the fifth system with piano accompaniment.

and soft Desires. Oh! - - for Music's pleasing Strain, to

Musical notation for the sixth system with lyrics and piano accompaniment.

foften, to foften, to foften, and affwage my Pain: to fof -- ten and affwage my

For Pia Pain.

Pianiffº

Sung by M<sup>rs</sup> Vernon

Vivace

Trumpet

Hautb. 1<sup>o</sup> & 2<sup>o</sup>

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Baffo

Come BRITANNIA! shake thy

Pia

*Pia*

Lance, Plume thy self in martial Pride, Haftte, thy glorious Shield advance, take again thy gallant Stride.

6 6 5 9 6 4 3      6 6 5 9 6 4 \*

*H: 1<sup>o</sup> Solo*

haftte!      take again thy gallant

6      \*      6 6 5 \*      6 4 6 6 5 \*

*Tutti*

*For*

*Stride.*

*For*

6 5 \*

*Pia*

*Solo e Pia*

*For*

*For*

think, oh! think on all thy noble Story! Rouze thee, rouze thee to thy antient Glory!

*Pia* 6 5 4 3 *For* 6 5 4 3

*H: 1<sup>o</sup> Solo*

*Pia*

*rouze*

*Pia*

*thee,*

*Think, oh! think on all thy noble*

6 6 6 6 6

Story! Rouze thee, rouze thee, to thy antient Glory!

Haften, haften, hence away;  
 All thy martial Ardour show:  
 Clad in terrible Array,  
 Thou shalt vanquish ev'ry Foe.  
 Think, oh! think, on all thy noble Story!  
 Rouze thee, rouze thee, to thy antient Glory!

Sung by Miss Isabella Young

Corno  
1<sup>o</sup> & 2<sup>o</sup>

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Basso

Senza Oboe

po

Fe

po

po

Where chaste DIAN keeps her Court,

FAUNUS, and the wood Nymphs



*tr*  
*tr*  
*Po*  
*tr*  
*tr*  
*fport:* there, the merry merry Roundelay, tells the shepherds Holliday, there, the

*tr*  
*S.*  
*tr*  
*S.*  
*tr*  
*S.*  
*tr*  
*S.*  
merry merry roundelay, tells the shepherds holliday. shepherds? come, your Lasses

*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
bring; hail the fragrant breath of spring, hail the

fragrant breath of spring, Lases! haste; the dance begin; pastime never was a

fin. Lases! haste; the dance begin; pastime never was a fin. Lases! haste; the dance begin

pastime, never, was a fin. pastime never, was a fin.

Sung by Miss Brent

Corno 1<sup>o</sup> & 2<sup>o</sup>

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Viola

Violone e Basso

Who'd know the sweets of Li-ber-ty? 'Tis to climb 'the Mountain's

brow: Thence, to discern rough In dus-try, at the har-row, or the plough

Contr. Basso

Handwritten musical score for voice and piano. The score is written on ten systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "thence to discern rough In-dus-try at the har-row, or the plough: at the har-row, or the plough: 'Tis where my fons their crops have fown; calling the har-vest all their own. 'tis where my". The score includes various musical notations such as notes, rests, trills (tr), and dynamics like *po* and *tutti*. There are also some handwritten annotations and a large scribble at the top of the page.

fons their crops have fown; calling the har-vest all their own, calling the harvest all their

3  
 'Tis where the heart, to truth ally'd,  
 Never felt unmanly fear;  
 'Tis where the Eye, with milder pride,  
 Nobly sheds sweet pity's tear.  
 Such as BRITANNIA yet shall see:  
 These are the sweets of liberty!

*Chalk*  
 'Tis where fresh health blooms o'er the  
 Florid as the vernal morn  
 Where Patriots, should for Honour seek,  
 Merit never met with Scorn,  
 Such as Britannia yet shall see  
 These are the sweets of Liberty

Sung by M.<sup>re</sup> Champneys

Hartb:  
1<sup>o</sup>e 2<sup>o</sup>

Poco Allegro

Viol:  
1<sup>o</sup>e 2<sup>o</sup>

Violonc

Contra  
Basso

The first system of the musical score consists of four staves. The top staff is for Harp (1<sup>o</sup>e and 2<sup>o</sup>), followed by Violins (1<sup>o</sup>e and 2<sup>o</sup>), Violoncello, and Bassoon. The music is in common time (C) and marked 'Poco Allegro'. The Harp part features a melodic line with some accidentals. The Violin parts have a more rhythmic, sixteenth-note pattern. The Violoncello and Bassoon parts provide harmonic support with similar rhythmic patterns.

The second system of the musical score continues the four-staff arrangement. It includes lyrics for the Bassoon part: "See, you rol - - - ling, roaring O - cean; Chao's - like, in". The music is marked 'Pia.' (Piano) and includes a trill ('tr') in the Bassoon part. The Harp part continues with its melodic line, while the Violin and Violoncello parts maintain their rhythmic patterns. The Bassoon part has a more melodic line with some accidentals.

troubled motion: fo SPAIN'S Navy hears its Thunder! fo SPAIN'S Na\_vy hears its

6 3 6 6 6

This system contains the first system of music, including vocal lines and a basso continuo line with figured bass notation.

Thun - - - - - der fo Spains Navy hears its Thunder!

For

6 6 6 For 76

This system contains the second system of music, with lyrics and figured bass notation.

Pia.

Spreading, round each Neighbring Nation, horror,

56 56 7 43 76 6 43 7 \*

This system contains the third system of music, with lyrics and figured bass notation.

Pia

Death, and Defo... la-tion; horror, Death, & Defo... la-tion; Filling Men with fear and wonder! Filling

Men with fear and won... der! Filling Men with fear &

For Traverfa 1<sup>a</sup> e 2<sup>a</sup>

For Pia Viol: 1<sup>a</sup>

wonder! Viol: 2<sup>a</sup>

For Pia 6 6 5 Soon the waves no more shall fright ye, Softer

Violone: Colla Ballo



unis

scenes shall soon delight ye: This Trident

6 6 6 5 4 3

For unis unis unis

Shook; The storm is over! The

6 6 6 3

Hautb 1<sup>o</sup> e 2<sup>o</sup>

Viol 1<sup>o</sup> e 2<sup>o</sup>

Thus shall SPAIN perceive her Ruin; BRITAIN

storm is over; Violone

Basso 6 4 6 4 2 6

thus, her foe subduing, SPAIN, the blow, shall ne'er re.co.ver: BRITAIN,

thus, her foe subduing, SPAIN, from the blow, shall ne'er re.co.ver.

For

*Sing by Sig<sup>ra</sup> Frasi*

Con Sordini

Amoroso

merrily fung through the Day. But, ah! what a Scene must ap-pear? must the sweet rural

Pastimes be o'er? shall the Tabor the Tabor no more strike the Ear? shall the Dance on the

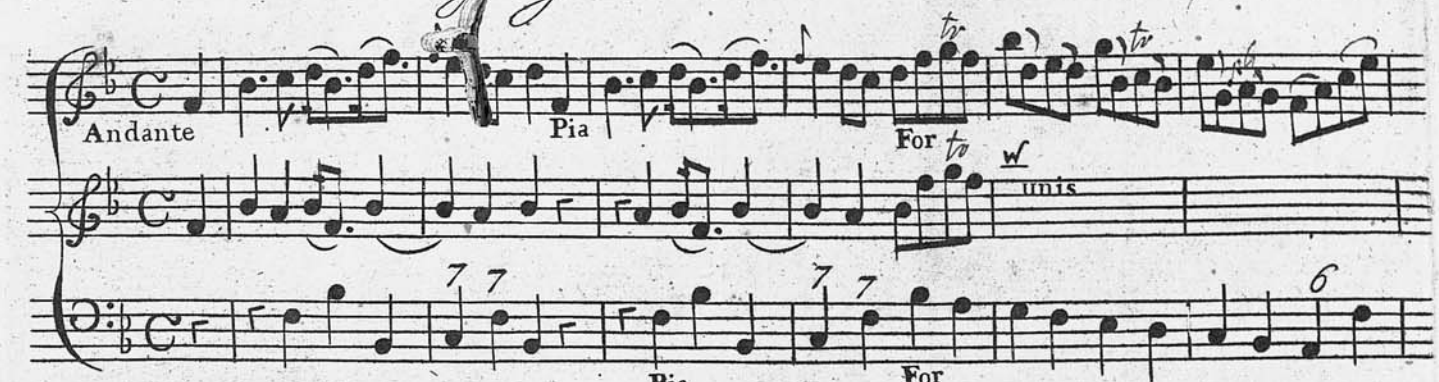
Green be no more?

Will the Flocks from their Pastures be led?  
 Must the Herds go wild straying abroad?  
 Shall the Looms be all stopt in each Shed?  
 And the Ships be all moor'd in each Road?

Must the ARTS be all scatter'd around?  
 And shall COMMERCE grow sick of her Tide?  
 Must RELIGION expire on the Ground?  
 And shall VIRTUE sink down by her Side?

Sung by M<sup>rs</sup> Vernon

Andante  
Pia  
For <sup>tr</sup> <sup>tr</sup> <sup>w</sup> <sup>unis</sup>



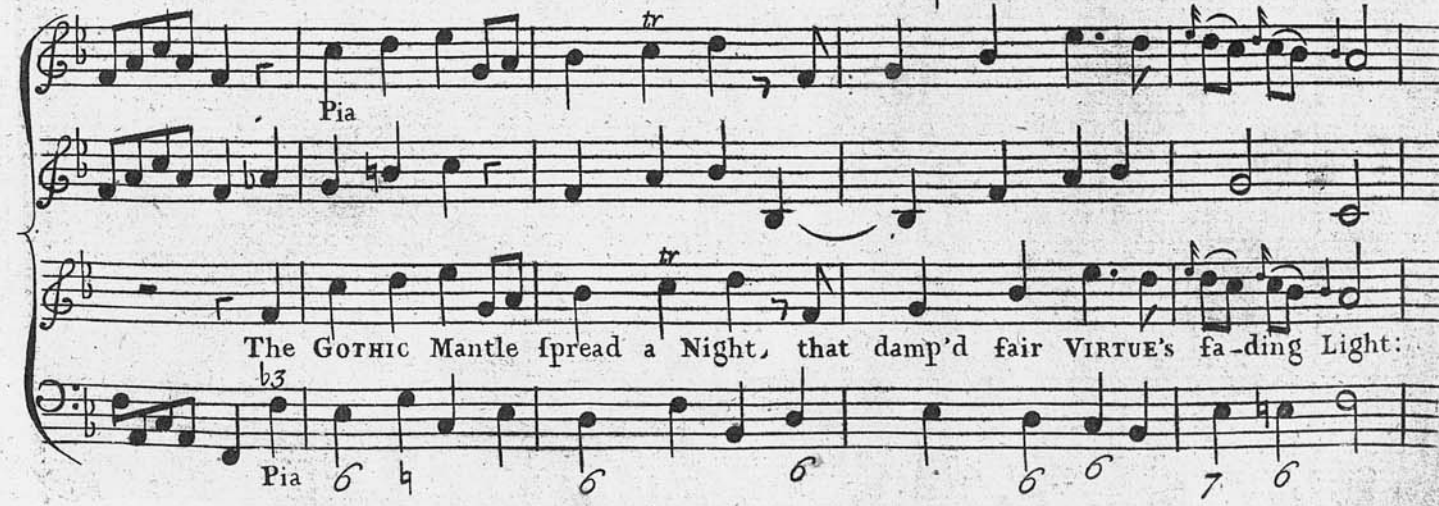
Pia  
For  
When all the ARRIC Fire was fled, and all the ROMAN Virtue.



For  
dead, POOR FREEDOM loft her Seat! POOR FREEDOM loft her Seat!



Pia  
The GOTHIC Mantle spread a Night, that damp'd fair VIRTUE's fa-ding Light:



The Mules loft their Mate! - - the Mu-fes loft their Mate!

For

Where should they wander? where should they

wander? what new Shore had yet a Laurel left in Store? to this blest Isle they steer! to

For

this blest Isle they steer!

Soon the PARNASSIAN

Choir was heard: Soon VIRTUE's sacred Form ap--pear'd; And FREEDOM soon was here!... and

6 6 6 7 6 4 6 7 7 7 6 7

For imis

FREEDOM soon was here!

6 6 6 6 6 6 5 3

Pia Pia

The lazy Monk has left his Cell: RELIGION rings her hallow'd Bell;

7 7

For Pia For Pia For

She calls thee now by me. she calls thee now by me!

For Pia 6 7 7 4 7 6 6 5 4 For 7 6 4 5

Pia Pia  
 Hark! hark! hark! her sweet Voice all-plaintive sounds  
 For Pia  
 See! See! See! she receives a thousand Wounds, If shielded  
 For Pia  
 not by thee ... If shielded not by thee.  
 For



Sung by Sig<sup>ra</sup> Frasi

Viola Hautb<sup>1</sup>  
Moderato

Viola Hautb<sup>2</sup>

Basso

Yeomen are seen: for their Country they Arm, their Religion, and QUEEN, for their Country they

With swords on their thighs, bold.

Arm, their Religion, and QUEEN.

how glorious their Ardour, to

lay down their lives, in defence of their freedom, their children, and wives!

how glorious their Ardour, to lay down their lives, in defence of their freedom, their children, and

wives, in defence of their freedom, their children, and wives!

Ye Tyrants! ye know not what liberty yields.  
 How she guards all our shores and protects all our fields.  
 As HEBE she's fair, and as HERCULES strong;  
 She's the Queen of our mirth, and the Joy of our song.

*Sig<sup>ra</sup> Frafti*  
 To Liberty, raise up the high cheerfull strain, fill the goblets around, to the lords of y<sup>e</sup> main fill y<sup>e</sup> goblets a  
*M<sup>rs</sup> Vernon*  
 To Liberty, raise up the high cheerfull strain, fill the goblets around, to the lords of y<sup>e</sup> main fill y<sup>e</sup> goblets a

round, to the lords of the main. E-LIZA is Queen, and her  
 round, to the lords of the main. ELIZA is Queen, and her

6 5 4 #3 Fe 7 #

brave loyal band, shall drive each In.vader, far out of the land. E-LIZA is Queen, and her  
 brave loyal band, shall drive each In.vader, far out of the land. shall drive

6 2 6 6 6

brave loyal band, shall drive each In.vader, far out of the land.  
 shall drive shall drive each In.vader, far out of the land.

6 5 7 6 7 6 6 5 3 Fe 7 7

End of the 1st Act

*Sung by Sig<sup>ra</sup> Frasci*

*Largo e Softenuto*

Haut: 1<sup>o</sup> e 2<sup>o</sup>

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Baffo

Pia

tr

Pia

The Lark her lowly Nest defends, where grassy Tufts conceal her Brood: there,

Pia

safe, she lies, when Rain descends

6

6

And scorns - - the Shelter of the Wood. and scorns, and scorns the.

for

Shelter of the Wood. - the Shel..ter of the Wood.

for

Octave German Flute

Pia

Pia Minuet Allegro

But, when the rising Sun displays his

Pia

Tasto

Detailed description: This is a page of handwritten musical notation, page 38. It features a vocal line and a piano accompaniment. The vocal line includes lyrics such as "And scorns - - the Shelter of the Wood. and scorns, and scorns the.", "for", "Shelter of the Wood. - the Shel..ter of the Wood.", "for", "Pia", "Pia Minuet Allegro", and "But, when the rising Sun displays his". The piano accompaniment includes various musical notations like notes, rests, and ornaments. There are also some performance markings like "Pia" and "Tasto". The page shows signs of age, including some staining and a small tear at the bottom right.

tr tr

3 3 3

Glories on the Mountain's Brow.

tr tr

3 3 3

Pia

ff

Aloft the foars, Aloft the foars, Aloft the foars and sweetly

tr tr

3 3 3

Haut: 1º e 2º

Largo

for

Largo e pia

for So, while the Storm of Battle

Largo e pia

blows, some humble Cott shou'd be my Seat: for how can Peace obtain repose, till Conquest, till

For

Pia For For Pia

Conquest calms the troubled State? So, while the Storm of Battle blows, some humble Cott shou'd be my

Pia For For

Seat: for how can Peace obtain repose, obtain re-pose, till Conquest, till Conquest calms

Pia

4 5 6 4 5 6 7

Pia For Pia  
 For Pia  
 Fe  
 For Pia  
 the troubled State? till Conquest calms . . . . the troubled State?  
 For  
 Pia  
 Pia

Musical score for a piece on page 41. The score is written for voice and piano. It consists of two systems of staves. The first system has five staves: two vocal staves (treble clef) and three piano accompaniment staves (treble and bass clefs). The second system also has five staves: two vocal staves and three piano accompaniment staves. The lyrics are written below the vocal staves. The piano part includes various musical notations such as chords, trills (tr), and fingerings (e.g., 6, 4, 3, 2, 1). The tempo/mood is indicated as 'Pia' (Piano).



Sung by Miss Brent

Trom Solo  
Allegro

Kettle Drum

Hautb 1<sup>o</sup> & 2<sup>o</sup>

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Viola

Bassoon  
Violonc  
& Contra  
Bassoon

Bassoon *Q* *tutti*

Prepare, for fight, prepare! for fight, pre- pare! Peace

drops her Olive wand, peace drops her Olive wand, and lays her chaplet by: and

lays. her chaplet by: Fe

6 6  $\frac{4}{2}$  6 # 6 #

The glorious voice of war, Is Echo'd o'er the

# # 5 6 4#

land; and lifted to the sky! and lifted to the sky! prepare, prepare.

for fight prepare PEACE drops her Olive wand, peace drops her Olive wand, and

lays her chaplet by: and lays and

lays her chaplet by: The glorious voice of war, Is echo'd o'er the land; The

The first system of the musical score consists of seven staves. The top two staves are for vocal parts, with lyrics written below them. The remaining five staves are for instrumental parts, including strings and woodwinds. The music is in a major key and 4/4 time. The lyrics for the vocal parts are: "glorious voice of war, is echo'd o'er the land; and lifted to the fky! & lifted to y<sup>e</sup> fky!"

glorious voice of war, is echo'd o'er the land; and lifted to the fky! & lifted to y<sup>e</sup> fky!

The second system continues the musical score with seven staves. It includes the same vocal and instrumental parts as the first system. The lyrics are: "Po Fe 6 4 5 3 Fortifs<sup>o</sup> #".

The third system of the musical score consists of seven staves. It features more complex instrumental passages, including trills (tr) and sixteenth-note runs. The bottom two staves have a series of numbers written below them: 7, 9 6 9 3 9 6 5 9 6, 13.

7 9 6 9 3 9 6 5 9 6 13

Sung by Miss Isabella Young

Largo

Po Fe

tr

S.

Po

S.

S.

S.

S.

Where the primrose decks the well; where the moon ey'd fairies dwell; near the fo-lita-ry

tr

S.

S.

S.

thorn; there I hail the gray ey'd morn. where the brook flow winding, glides, round the

mountain's sterile fides; there, my Vagrant footsteps stray; till the fervant noon of

day.

*Pianissimo*

*Pianissimo*

O'er the spreading Lawn, and Vale;  
 Through the Copse I chant my tale:  
 Nor the shady thicket leave,  
 Till bright Vesper brings the Eve,  
 While the Village Milkmaid sings;  
 While the solemn Curfew rings;  
 While the plowman whistles home;  
 Ah! how penfive do I roam?



Sung by Mrs. Vernon

Viol  
1 & 2

Moderato Allegro

The musical score is written for Violins 1 and 2. It consists of several systems of staves. The top system shows the beginning of the piece with the tempo marking 'Moderato Allegro'. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: 'How glorious is the heroes flame! - how truly great the patriots name! such as round E-LI-ZA throng! such as round E-LI-ZA throng! such as round E-LI-ZA throng!'. The score contains various musical notations including notes, rests, dynamics (piano, forte), and articulation marks. There are also some handwritten annotations like 'S.', 'Fe', 'po', and 'fence V2'.

Handwritten musical score for a vocal piece with piano accompaniment. The score consists of 12 systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a historical style with various ornaments, trills, and dynamic markings like "Fe", "unis", and "Fortis". The lyrics are: "Come to their fame, all honours give: come to their fame, all honours give: Oh, may their virtues e-ver live immor-tal in the poet's song. Oh! may their vir-tues e-ver live im-mor-tal im-mor-tal im-mortal in the po-et's song. song."

This section contains four systems of piano accompaniment. Each system consists of a right-hand treble clef staff and a left-hand bass clef staff. The notation includes various musical elements such as trills (tr), accents (acc), and dynamic markings like *po* and *Fe*. Fingerings are indicated with numbers 1-5. The key signature is one sharp (F#). The music features complex rhythmic patterns and some accidentals like naturals.

**DUETTO**

*Miss Isabella Young*

For freedom is the care of heav'n; and conquest is to freedom giv'n! thus, shall BRITANNIA

*Miss Brent*

For freedom is the care of heav'n; and conquest is to freedom giv'n. thus shall BRITANNIA e-ver

This section contains four systems of vocal notation for a duetto. Each system has two staves. The top staff is for Miss Isabella Young and the bottom staff is for Miss Brent. The lyrics are printed below the staves. The key signature changes from one sharp (F#) to two sharps (F# and C#). The music includes various ornaments like mordents and grace notes. The lyrics for Miss Isabella Young end with "reign; tri-umphant mistrefs o'er the main! tri-umphant mistrefs o'er the main!" and for Miss Brent, "reign; tri-umphant mistrefs o'er the main! tri-umphant mistrefs o'er the main!"

*Sung by Miss Eliz. Young*

Vivace

tr tr tr tr tr tr tr tr

Pia. For. Pia. For. Pia.

6 4 5 6 6 6 6 6 6 6 6 6

Pia. For. Pia.

tr For. Pia. tr tr For.

tr For. Pia. tr tr For.

6 6 7 6 6 6 6 5 4 3

Wrapt in conscious Innocence, (to the good a fure defence)

Pia. 6 4 5 6

Pia. For. Pia. For. Pia. For.

tr For. Pia.

(to the good a fure defence) Leave, leave, ye gallant swains, these fertile Hills and plains.

6 For. Pia. 6 6 4 For. 6 6 6 5 For.

Pia. For. Pia.

tr

Leave, leave, ye gallant swains, these fertile Hills and plains, to maintain your Countrys right, never

Pia. For. Pia.

6 6 6 6 6 6 5 6 6 5 For 6 6 6 6 6 6 5

For. Pia. For. Pia. For.

BRITON shun'd the fight. no, no, never BRITON shun'd the fight, shun'd the fight. ne... ver

Fortifs<sup>o</sup> tr. Pia.

BRITON shun'd the fight. Mann the tall

For. Pia.

fleet, with speed re-pair lose not those honours you may share; so shall our Songs in

tr.

triumph found, your Brows with Chaplets shall be Crown'd; then shall ye revel, sport and play, and

make a Joyfull holyday, then shall ye revel, sport, and play, and make a Joyfull holy- day,

6 5 6 6 6 6 5

for. Pia.

then, then, then, shall ye revel, sport, and play, sport, and play, and make a Joyfull holyday, and

6 6 6 6 6 6 5

Poco For. For. tr tr tr Pia tr

make a Joyfull holyday.

For. 6 5 6 6 Pia.

For. Pia. For.

For. Pia.

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

Sung by M<sup>r</sup> Beard

Little  
Flute  
folo

Viol 1

Viol 2

Musical notation for the first system, including Little Flute folo, Viol 1, and Viol 2 staves. The time signature is 6/4. The music features various trills (tr) and ornaments. The word 'Siciliano' is written below the Viol 1 staff.

Musical notation for the second system, including vocal lines and basso continuo. The lyrics are: "The wood-lark whistles through the grove tuning the sweetest". The music includes various ornaments and trills.

Musical notation for the third system, including vocal lines and basso continuo. The lyrics are: "Notes of love, to please his female, on the spray, to please his female, to please". The music includes various ornaments and trills.

his female, on the spray.

Perch'd by his side, her little breast,  
 swells with a lover's Joy-- confess to hear, and to re-

ward the lay. To hear, and to re-ward, - - - to hear, and to reward



the lay

Come, then, my fair one, let us prove, from their ex...

ample, how to love.

come then, my fair one!

let us prove, let us prove, from...

their example how to love, from their example how to love, for thee, the ear-ly pipe I'll breathe! for thee, the

early pipe I'll breathe.

for thee, the ear-ly pipe I'll breathe!

Haut Solo

tr tutti

*S. Po*  
re

*S.*  
And when my flock re-turn to fold, their shepherd to thy bosom hold. *Fe*

*S.*  
and when my flock re-turn to fold, their shepherd to thy bosom hold, and crown -

*P*  
H Solo

him with the Nuptial wreath. and, when my flock re-turn to fold, their shepherd to thy bosom hold, and crown -

*Fe* tutti

him with the Nuptial wreath.

Sung by Miss Bricklayer

Andte

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

When you gave me the garland, and

4 3 5b b4 3 6 7 4 6 6 6 5 6 6 5 3 6

call'd me your dear, when you saw me, your May lady crown'd for the year; I flung it a

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

way; nor wou'd hear what you said; While Pan, and fair Ce-res, were banish'd the mead, while

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

S. Pan, and fair Ce-res, were banish'd the mead. For, with them, the soft graces, the sweet loves, are.

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

fled; and with them, all our pastimes, and pleasures are dead: for why? little Cupid has broken his

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

bow; and who the dear blessings of love can bestow? and who the dear blessings of love can be - stow?

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

Fe tr Fe

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

Sung by Miss Isab. Young

Musical score for Tromba, Tympany, Hautb. (1º e 2º), Viol: 1º, Viol: 2º, Viola, and Bafso. The score includes tempo markings such as "Moderato Allegro" and "Solo". The lyrics "To Arms, Britons, to Arms." are written at the bottom of the page. The score is written in G major and 3/4 time.

hark! the shrill Trumpet sounds; and the loud Cannon roars!

For.

6 6 6 6 6

To Arms, Britons, to Arms! hark! the shrill Trumpet sounds, and the loud Cannon

Pia.

6 5 4 5 6 6 5 4 5

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

1 S. 2

roars! and the loud Cannon roars! roars!

7 7 7 7 7# 4 \*3 1 2

5 6 5 4

Pia. For.

Hark! hark! Liberty's Alarms in one strong shout, rebound, Hark! hark! Liberty's Alarms, in one strong shout, re-

4/2 6 5 6 6 6 \* 6 6 4/2 6 \* 6

Pia. For. For.

-bound, rebound, rebound, in one strong shout, rebound,

\* 7 7 7 7 \* 6 \* 6 6 6 4 5



Handwritten musical score for the piece "Hark! Liberty's Alarms". The score is written on ten staves, with the vocal line on the top staff and piano accompaniment on the remaining nine. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "Hark! Liberty's Alarms, in one strong shout, rebound, o'er ALBION'S sacred shores. o'er ALBION'S sacred shores. rebound, Hark! Liberty's Alarms, in one strong shout, rebound, re-". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "Pia." and "For.". There are also some performance instructions like "tr" (trill) and "6" (fingerings) written below the notes.

The musical score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The vocal line has lyrics: "-bound, rebound o'er ALBIONS sacred shores. o'er ALBIONS sacred shores." The piano accompaniment features a 'Solo' section with intricate arpeggiated patterns. Dynamic markings include 'Pia.' and 'Fortifs.'. The second system continues the piano accompaniment with similar arpeggiated textures. Fingering numbers (6, 4, 3, 6, 4, 3) are visible below the piano staves.

*Sung by Sig<sup>ra</sup> Frasi*

Musical score for the first system. It consists of a vocal line in G major (one flat) and a piano accompaniment. The tempo is marked "Largo". The vocal line begins with a trill (tr) and is followed by the dynamic marking "Pia" (Piano) and "Pianiss<sup>o</sup>". The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and intervals. The system concludes with the word "Ye" written above the final note of the vocal line.

Musical score for the second system, continuing the vocal and piano parts from the first system. The vocal line continues with a trill and is marked "Pia". The piano accompaniment maintains its rhythmic pattern.

Musical score for the third system. The tempo is marked "Ad Libitum". The vocal line includes the lyrics "wa - - - - - ving Woods. ye murr'ing Brooks, adieu!". The piano accompaniment features a more active, flowing melody in the treble clef. The system ends with the dynamic marking "Pia" and the numbers "3 5 6" below the final notes.

Musical score for the fourth system. The vocal line continues with the lyrics "To pleasing Solitude, with you, with you, a long perhaps a last Adieu!". The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and intervals. The system concludes with the dynamic marking "Pia".

Musical score for the fifth system, continuing the vocal and piano parts from the fourth system. The vocal line concludes with the lyrics "To pleasing Solitude, with you, with you, a long perhaps a last Adieu!". The piano accompaniment maintains its rhythmic pattern. The system ends with the dynamic marking "Pia".

The Horns and Instruments Con Sordini

Minuetto Andantino

Corno 1<sup>a</sup> e 2<sup>a</sup>

Viol: 1<sup>a</sup>

Viol: 2<sup>a</sup>

Viola

Basso

6 5 / 4 3    6 6 5 / 4 4 3    6 / 4    5 / 3    6 5 3 / 6 / 4    5

6 b7 6 5 / 4 5 4 3    7 6 5 / 5 4 3    6 7 6 6 / 4 5 4 3    6 / 5    6 7 6 6 / 4 5 4 3    6 5

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

Gentle Breezes, fi - lent Glades, Purling Streams, and cool - - ing Shades! Gentle Breezes, fi lent Glades

Pia 6 5 / 4 3    6 6 5 / 4 4 3    4 5 7    5 8 / 6 5 4 3    6 5 / 4 3    6 6 5 / 4 4 3

Handwritten musical score for a symphony, page 70. The score is in B-flat major and 3/4 time. It features a woodwind section (flute, oboe, clarinet, bassoon), strings, and a solo horn part. The lyrics are: "Purling Streams and cooling Shades!", "For Swains in-vi-ting, Nymphs de-". The page includes various musical notations such as notes, rests, trills, and fingerings.

Hautb: Solo

Purling Streams and cooling Shades!

Viol: 2<sup>a</sup>

Purling Streams and cooling Shades

For

Swains in-vi-ting, Nymphs de-

-lighting! Cruel War your Joy invades. Swains invi-ting, Nymphs delighting! cruel

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

War your Joy in-vades. cruel War your Joy - - invades - -

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

Hautb: Solo

4/6 6

for  
for  
For  
for  
cruel War - - your Joy - - invades.

6 5 4 3 5 6 4 3 5 6 7

6 5 4 3 5 6 4 3 5 6 7

Viol: 1<sup>o</sup>  
Viol: 2<sup>o</sup>  
Viola

Hostile Fleets in dread Array, call BRITANNIA

For Pia

For Pia

far a - - way. call BRITANNIA far - - away. call

For Pia

For Pia

For Pia

For Pia

Da Capo

call BRITANNIA, call BRITANNIA far - - away.

For Pia



Sung by M<sup>r</sup> Beard

Trumpett  
Pompofo

6 5 4 3 6 6 7 7 7 #

6 6 6 6 4 2 6 6 5 6 5 6

s.  
s.  
Come, my lads! form the ring: let us dance, let us sing: come, my lads! come, my lads! form the ring: let us

s.  
6 5 4 3 6 6 6 6

dance, let us sing: E-LIZA'S our Queen; & Huzza!

6 6 4 4 6 6 # 6 6 6 6

Huz-za! Huzza! Huz-za! E-LIZA'S our Queen; & Huz

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

fe  
 - - za! While the deck floats with blood, and we crimson the flood, Old England's our own; & hus -

- - za Old England's our own; and Huz - - za! Huzza!

- Huzza! Huz - za! Huzza! while the deck floats with blood, and we

fe  
 crimson the flood, Old England's our own and Huz - - za! Old England's our own; and Huz - -

- - za! Huzza! Huzza! Old England's our own; and Huz - - za!

End of the 2<sup>d</sup> Act

Sung by M<sup>r</sup>. Champness

Moderata

tr

Po

When

6 4 3 6 6 6 6 6 #

Poco Fe

Po

youths sprightly flood, roll'd high in my blood, this heart never funk at a foe. this heart never funk never

Poco Fe

Po 6 # 6

Fe

funk never funk this heart never funk at a foe, never never never funk at a foe.

6 # 6 5 4 # Fe

Po

with true british pride, I've oftentimes try'd the falchion, instead of the plow: with true british

Po 9 8 6 5 3 6 6 # 6 4 5 #

pride I've oftentimes try'd, the falchion, instead of the plow: the falchion, instead of the plow:

Then England was glorious, and always victorious! then

England was glorious, and always victorious!

And England still bears,  
 Swains fit for her wars;  
 Whose hearts glow with Liberty's fire.  
 My Girls, throw away,  
 Your fears for a Day:  
 For beauty can Valour inspire;  
 Till England is glorious,  
 And once more victorious!

Sung by Miss Isabella Young

Allegriſs<sup>o</sup>

tr po

w mts.

6 7 6 7 7 6

tr tr Fe

6 6 6 6 6 7 7 6

tr po

tr po

My ſwains to martial glory throng; to martial glory

5 5 P<sup>o</sup> 6 7 6 7 7

Fe Po

winis

throng; to martial glory throng; fir'd with the love the love of martial

6. Fe Po 6 6b

tr

Fe Po

fong. fir'd with the love of mar-tial fong. the world's great patriots they appear; the

2 6 7 7 6 2 6 6

tr

winis

world's great pa-triots they ap-pear; unaw'd by pow'r, un-shook by fear. un

6 6 6 6 6 7 7 6 5

Handwritten musical score for a piece in B-flat major, featuring vocal lines and piano accompaniment. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are: "fe", "aw'd", "by pow'r, unaw'd by pow'r, un-", "shook by fear.", "my swains to glory to". Performance markings include "Fortifs<sup>o</sup>", "Poco", "tr", and "w unis". The piano part includes complex rhythmic patterns and trills.

fe po

tr tr tr

un-*is*

martial glory throng; fir'd with the love of mar-tial song, the world's great patriots

6 6 Fe po 6 5

Fe po

tr tr tr

un-*is*

they appear; un-aw'd by pow'r, un-shook by fear. un-aw'd by pow'r, un-shook by

6 6 ob 6 7 6 7 7 7

fe po fe po fe po fe po fe po

tr

un-*is*

fear, unaw'd un-

6 Fe Po 6 Fe Po Fe Po 6 Fe Po 6



The musical score is written in a single system with multiple staves. It includes vocal lines with lyrics and instrumental parts with various performance markings.

Lyrics: -aw'd by pow'r, unhook by fear, un-aw'd by pow'r, unhook by fear.

Performance markings: *Fe*, *Fortifs<sup>o</sup>*, *unis*, *tr*, *Po*, *6*, *5*, *7*, *7*, *6*, *6*.

Trumpet

Viol 1<sup>o</sup> & 2<sup>o</sup>

Now, warm'd, they hear the trumpet blow, and urge Destruction

on the foe. now, warm'd, they hear the trumpet blow, and urge Def-

Fe po po tr

truc-tion on the foe. and urge Destruction on the foe. D.C.

fe

Sung by Miss Isabella Miss Eliz. Young

Trav 1<sup>o</sup>

Trav 2<sup>o</sup>

Violino  
1<sup>o</sup> 2<sup>o</sup> pia  
fempre

Peace

Shepher  
de's

With Roses be our temple bound;  
With & c

with laurels let our swains be crown'd: for myrtles, roses, laurels, now: u -  
with & c.

- nite, - - - To grace the victor's brow. for myrtles, roses laurels now u nite - - to grace the  
- nite & c

vic - tor's brow with Rofes be our temples bound; with laurels  
 vic & c. with laurels let our fwains, with laurels  
 let our fwains be crown'd: for rofes myrtles, laurels, now, unite,  
 let our fwains be crown'd: for & c  
 1<sup>a</sup>  
 2<sup>da</sup>  
 tr - to grace the victor's brow, for rofes, myrtles, laurels, now, u -  
 tr - to & c  
 tr 1<sup>a</sup>  
 tr 2<sup>o</sup>  
 Violins  
 nite - - to grace - the victor's brow.  
 nite & c.



Or that the hero's martial fire

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

must with the lover's flames expire what pi-ty what pity that the

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

hero's martial fire must with the lo- - - ver's flame - - - ex-pire

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

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

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

Sung by M<sup>rs</sup> Vernon

Tromba 1<sup>a</sup> e 2<sup>a</sup>

Tympany

Hautb: 1<sup>a</sup> e 2<sup>a</sup>

Viol: 1<sup>a</sup>  
Con Spirito

Viol: 2<sup>a</sup>  
un<sup>is</sup>

Viola

Basso  
6 6 6 6 5 6 5

Pia. For.

Pia. For.

un<sup>is</sup>

Pia. For.

6 7 6 6 5 6 6 9 6 6 6 6 5 3

For. Pia.  
 unis  
 For.

Victory, for Victory, the Britons pierce the Sky! for Victory, the Britons pierce the Sky!

Pia. 6 6 For. 6 Pia. 6  
 6 5

Pia.

For. Pia.

The rocks return the glorious sound: the rocks return the glorious sound: for Victory, for Victory, y

Pia. 6 6 6 6 6 \* For. Pia. 6 6  
 2



For. Pia. For.

For.

Britons pierce the Sky! the rocks return -

9 6 7 7 For. 6 5 For. Pia. 6 \* 6 6 \*

Pia. Pia. For.

For. tr.

return the glorious found: return return the glorious found:

6 6 \* 6 6 7 7 Pia. 6 6 octaves For. 5 6 5 \*

Pianifs?

Pia. Pia. For.

The Mountains the Mountains Victory rebound; and  
Pia. 6 For.

Pianifs?

For. Pia. For. Pia. Pia. For.

distant vallies catch the noble cry: and distant distant vallies catch the noble cry!

67. For. Pia. 6 6 6 5 6 5 6

Pianiss<sup>o</sup>

Pia.

For.

For.

for Victory, for Victory, the Britons pierce the Sky; the rocks return return the glorious found: the

6 2/4 6 8 6 5/6 6 6/5

Pia.

For.

Pia. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia. For.

For.

For. Pia. For. P<sup>o</sup> For. Pia. F<sup>o</sup> Pia. For. Pia. F<sup>o</sup> Pia. For. Pia.

Mountains Victory rebound, rebound, and distant val - - - - - lies catch the noble

Pia.

6 For. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia.

This page contains a handwritten musical score for a multi-staff piece, likely for a keyboard instrument or violin. The score is written in a historical style with various dynamic markings and performance instructions.

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a series of sixteenth-note chords. A dynamic marking of *Pia.* (Piano) appears later in the staff, along with a trill (*tr*) over a note.
- Staff 2:** Bass clef, providing a simple harmonic accompaniment.
- Staff 3:** Treble clef, key signature of one sharp. It features more complex rhythmic patterns, including sixteenth-note runs and trills.
- Staff 4:** Treble clef, key signature of one sharp. It contains dynamic markings for *For.* (Forzando), *Pia.*, *For.*, and *Fortis?* (Fortissimo?).
- Staff 5:** Treble clef, key signature of one sharp. It continues the melodic and rhythmic development.
- Staff 6:** Treble clef, key signature of one sharp. It includes a vocal line with the lyrics: "cry? the Mountains Victory rebound, rebound, and distant vallies catch the no..ble cry. the noble cry. the noble cry." Below the lyrics are fingerings (6, 6, 6 6 6, 6 6, 6 6, 6) and dynamic markings (*For*, *Fortis?*).
- Staff 7:** Treble clef, key signature of one sharp. It features a complex, rapid sixteenth-note passage.
- Staff 8:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note passage.
- Staff 9:** Treble clef, key signature of one sharp. It continues the sixteenth-note passage.
- Staff 10:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note passage.
- Staff 11:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 12:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 13:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 14:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 15:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 16:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 17:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 18:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 19:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 20:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 21:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 22:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 23:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 24:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 25:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 26:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 27:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 28:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 29:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 30:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 31:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 32:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 33:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 34:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 35:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 36:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 37:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 38:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 39:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 40:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 41:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 42:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 43:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 44:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 45:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 46:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 47:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 48:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.
- Staff 49:** Treble clef, key signature of one sharp. It features a series of sixteenth-note chords.
- Staff 50:** Bass clef, providing a rhythmic accompaniment for the sixteenth-note chords.

Sung by Miss Brent

Hautb: 

Viol:   
1<sup>o</sup> e 2<sup>o</sup>

Balfo: 

*Pia* *For*

*Pia* *For*

The Song is now -

*Pia* *For*

is now the Victor's due, is now the Victor's due.

*Pia*

The Laurel should adorn his Brow, the Laurel should adorn his Brow. . . a!



For  
-dorn his Brow, the Laurel, the Laurel fhould adorn

5 4 4 6 4 6

For  
adorn his Brow.

6 6 4 6 5 6

For  
Men, who the steps of Gods pursue, Men, who the

Poco for 6 6 4 3 b6

Pia  
steps of Gods pursue, the Gods themselves de-light to know, delight the

Pia 9 5 9 8 8 7 6 5 6 6 6 6 6 5

For  
 Gods, the Gods themselves delight - - to know. The

Song is now - - is now the Victor's due, is now the Victor's due, the

Laurel should adorn his Brow. Men, who the steps of Gods pursue,

Men, who the steps of Gods pursue, the Gods themselves delight to know, de-

light to  
Pia For Pia  
know, Men, who the steps of Gods pursue, the Gods themselves de-  
light delight to know - delight to know.  
Tenor For

6 6 4 6 43  
Pia For Pia  
4 2 6 5  
light For  
6 5 6 6 4 3 For 6 6 4 3  
6 5 7 6 6 6 5 3 6 5 3

Detailed description: This is a page of a musical score, page 97, featuring a voice part and a piano accompaniment. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The piano part consists of two systems of grand staff notation (treble and bass clefs). The voice part is written in a single staff with a soprano clef. The lyrics are: "light to", "Pia For Pia", "know, Men, who the steps of Gods pursue, the Gods themselves de-", "light delight to know - delight to know.", and "Tenor For". The score includes various musical notations such as trills (tr), slurs, and dynamic markings like "Pia" (Piano). Fingerings are indicated by numbers 1-5. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.



# March with a Side Drum

The musical score is arranged in ten staves, each with a specific instrument label. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (tr). The Side Drum part is written in bass clef and features a rhythmic pattern of eighth notes. The Bassoons & Bass part includes numerical figures: 2/4, 6, 6, 5, 6, 4, 3.

Tromba 1<sup>o</sup>

Tromba 2<sup>o</sup>

Side Drum

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

Hautb:1<sup>o</sup>

Hautb:2<sup>o</sup>

Viol:1<sup>o</sup>

Viol:2<sup>o</sup>

Viola

Bassoons e Basso

2/4 6 6 5 6 4 3

Sung by M.<sup>r</sup> Beard

Corno 1<sup>o</sup> & 2<sup>o</sup>

Hautb 1<sup>o</sup> & 2<sup>o</sup>

Viol 1<sup>o</sup>

Viol 2<sup>o</sup>

Basso

Vivace

po

w unis

tr

Fe

S.

S.

S.

S.

We've

S.

po

w unis

po

Fe

fought, we have conquer'd; and now let the bowl go briskly a-round, to replenish the soul: for

MARS, after battle, cou'd ne-ver be found, till BACCHUS stood near him, and bath'd ev'ry

wound, till BACCHUS stood near him, and bath'd ev'ry wound.

The Vintage is prest for the wife, and the brave;  
 For BACCHUS despises the fool, and the flave:  
 And though his rich grapes are the produce of Spain;  
 Their Wine only flows for the Lords of the Main.

Fair CERES o'er England, improves her own foil:  
 Then fill up the bowl; a Reward for our toil!  
 We've bled; and with wine, we'll recruit ev'ry vein:  
 So round with our bowls, till we beat 'em again!

Sung by Sig<sup>ra</sup> Frasi

Minuetto Allegri<sup>ss</sup>o

Pia For

Pia For

Pia For

Pia For

6 5 4 3 2 1 5 6 7 8 6 7

6 5 4 3 2 1 5 6 7 8 6 7

6 5 4 3 2 1 5 6 7 8 6 7

6 5 4 3 2 1 5 6 7 8 6 7

Adagio e pia

Hap - py Day! Hap - py Day!

Adagio e pia

Allegri<sup>ss</sup>o

For

For

6 5 4 3 2 1 5 6 7 8 6 7

6 6 5 For

happy Day! for ever dear, Brightest of the cir - cling year: Smiles, like thine, can Freedom charm,

Pia

6 5 6 6 6 4 3 6 6 6 6 4 3 2 4

1.<sup>o</sup> Solo

Pia For Pia

Glory crown, and Virtue warm. Smiles, like thine, can Freedom charm

6 6 4 3 6 5



For Pia  
 can Freedom charm, Glory crown, and Virtue warm  
 For Pia For Pia  
 and Virtue warm. Peace comes smiling up to thee.  
 For Pia  
 Pleas'd, comes onward Li-ber-ty: Plenty too, brings up her Band, Dan-  
 Pia For Pia For  
 -cing, dancing o'er this happy Land. Peace, comes smiling up to thee.  
 For Pia

6 5 6\* 6 5 4\* 6 5 4\*  
 6\* 6 6 6 6 6 6  
 6 5 4\* 6 5 4\*  
 4 3 2 3 4 3 5 4 3 5

Pia For Pia For

Pleas'd, comes onward Li- berty: Plenty, too, brings up her Band, Dan -

cing, dancing o'er this hap- py Land.

For dan - cing o'er this hap- py Land.

Pia For

A Brisk MARCH *Sung by Signora Frasi Mrs Vernon Miss Brent  
Miss Isabella Young*

Viol e Hautb 1<sup>o</sup>

Viol e Hautb 2<sup>o</sup>

Viola

Bafso

tr S. Senza H: po

tr S. Senza H:

S. Hail glory! like the morning star, bring

2 6 6 4 6 6 6 S. po 6 6

tutti H: Fe

tutti H:

Day-light Day-light to our Hemisphere: for glo-ry

6 6 7 4 5 Fe 6 6 5 4 5 po 6 6

the vic-tor's due; and, BRITONS, this - - be - longs to you. For

glory is the victor's due; and, BRITONS, this - - be - longs to you.

*tutti H*

*tr* *s.*

Mrs Vernon 4 2 6  
 Hail Honour! in thy spotless vest,  
 Be BRITAIN'S sons for ever drest.  
 Thine is the Hero's glorious road;  
 And well becomes the great and good.

Miss Brent 3  
 Hail Virtue! let thy heavenly Ray,  
 Dissip the gloomy Clouds away.  
 Thou art the Patriot's noblest Theme;  
 And Virgins live but in thy beam.

Miss Isab<sup>a</sup> Young 4  
 Hail freedom! to thy shrine we bow.  
 BRITONS, to thee, their glory owe:  
 And, when thy sacred sand is run,  
 BRITONS, as well might lose the fun.

End of the 3d Act

*Amor Domini*





~~con un mi dulce amor~~

*[Decorative flourish]*