

*M<sup>r</sup> Playell*

*W. Aldersey. 1765.*

363

*The*  
M A S Q U E  
OF  
A L F R E D

COMPOS'D BY

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



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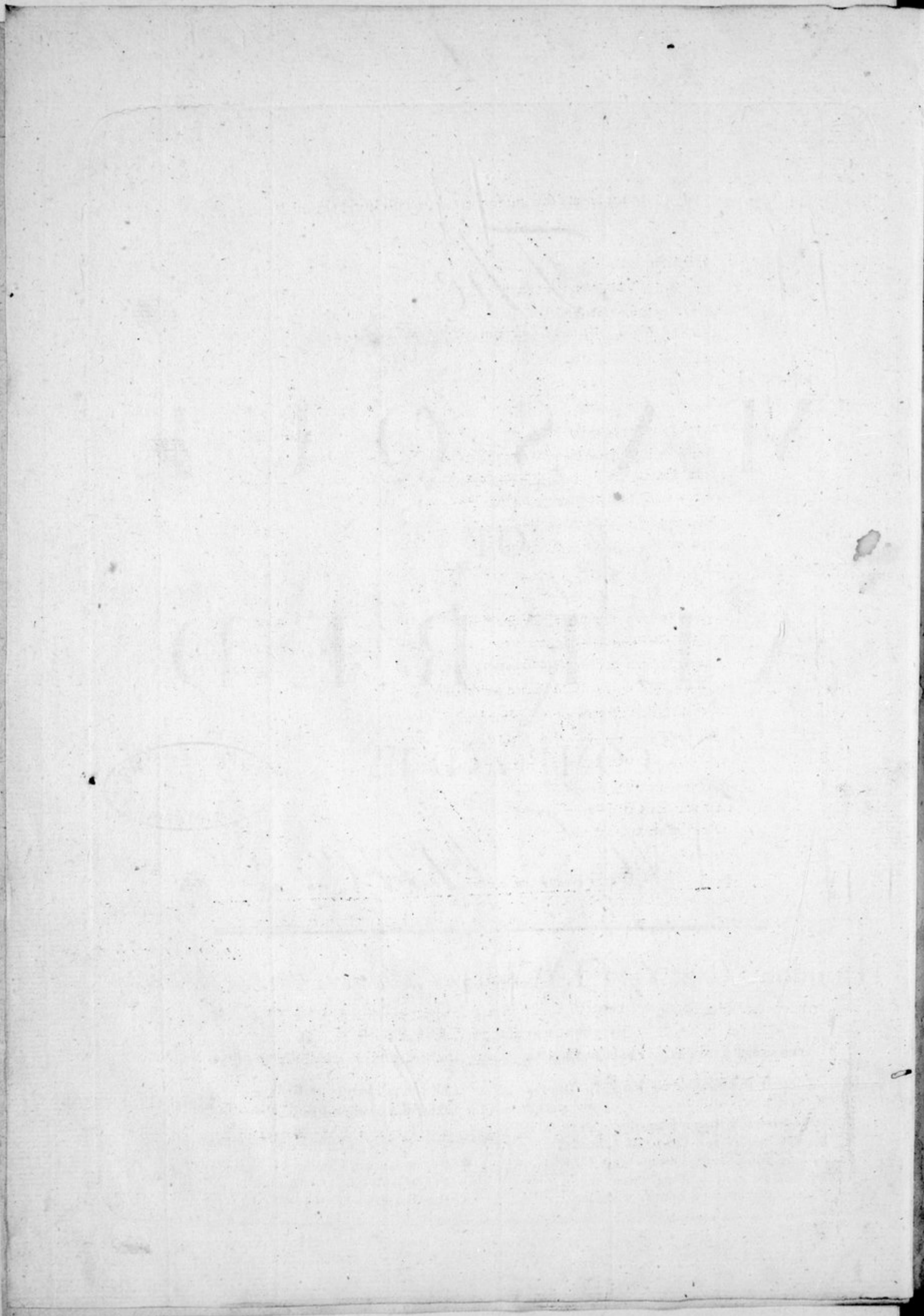
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1

# OVERTURE

Corno 1<sup>o</sup>  
Corno 2<sup>do</sup>  
Oboe 1<sup>o</sup>  
Oboe 2<sup>do</sup>  
Viol 1<sup>o</sup>  
Viol 2<sup>do</sup>  
Viola  
Bassoon  
Basso

6 6 5 4 3 4 2 6

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



Musical score system 1, consisting of eight staves. The first two staves are bass clefs, and the remaining six are treble clefs. The key signature has two flats. The first staff has a *po* dynamic marking. The seventh staff is labeled *Raffoon*. The eighth staff has a *tutti* dynamic marking. The music features complex rhythmic patterns and melodic lines.

Musical score system 2, consisting of eight staves. The first two staves are bass clefs, and the remaining six are treble clefs. The key signature has two flats. The fifth staff has a *tr* marking. The sixth staff has a *po* dynamic marking. The seventh staff has a *trist* marking. The eighth staff has a *7* marking above it. At the bottom of the system, there are fingerings: *6 5 4 4 7 6 5 6 5 4 4* and *7 6 5 4 4*.

This page of a handwritten musical score, numbered 5, features a complex arrangement of staves. The top two staves are for Viola, marked with a  $\text{b}\flat$  key signature and a  $\text{C}$  time signature. The third and fourth staves are for a Solo instrument, also in  $\text{b}\flat$  and  $\text{C}$ . The fifth and sixth staves are for Bassoon, with a  $\text{b}\flat$  key signature and a  $\text{C}$  time signature. The bottom section of the page contains several more staves, including a double bass line with figured bass notation (e.g., 6, 6, 6, 6, #) and various other instrumental parts. The score is written in a clear, professional hand with detailed notation, including slurs, trills, and dynamic markings.

Handwritten musical score for Bassoon, consisting of 14 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and trills. Fingerings are indicated by numbers 1-7 below the notes. A trill is marked with 'tr' above a note in the fifth staff. The word 'Bassoon' is written above the final staff. The piece concludes with a double bar line and repeat dots.

This is a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written in G major (one sharp) and 3/4 time. It consists of 18 staves, grouped into six systems of three staves each. The notation includes various rhythmic values, accidentals, and performance markings such as 'tr' (trills) and '6' (fingerings). The piece concludes with a double bar line and repeat dots.

This page contains a handwritten musical score for guitar, organized into four systems of staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The score is characterized by dense, intricate patterns of sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Several sections are marked with the word "Solo".

Annotations and markings include:

- 6 5 4 3
- 4 2
- 6
- 6 5 4 3
- 6
- 5
- Solo
- Solo
- 6 7 7 7 7 6 6
- 6
- 9 5 5 5 7
- octaves
- twis Coll 1<sup>o</sup>

*P<sup>o</sup> Sempre*  
*And<sup>te</sup>*

*Largo*

*P<sup>o</sup> Pianiss<sup>o</sup>*

The musical score is written on ten systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking *P<sup>o</sup> Sempre* is placed above the staff, and *And<sup>te</sup>* is placed below it. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Fingerings are shown with numbers 1-5. The score is divided into sections by repeat signs with first and second endings. The *Largo* section begins with a new tempo marking and features slower, more spacious notes. The piece concludes with the marking *P<sup>o</sup> Pianiss<sup>o</sup>*. The manuscript shows signs of age, with some ink bleed-through and a large, faint mark at the top center of the page.

Tempo di Minuetto

6 6 6 6 4 5 3

po tr Fe

po tr Fe

po Fe

6 6 6 6 6 6

tr po tr

tr po tr

tr po mis

po

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

This page contains a handwritten musical score for guitar, organized into six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of five staves, with the first two staves containing the notation 'Fe'. The second system also has five staves, with 'Po' markings on the first and fourth staves, and 'Fe' markings on the second and third staves. The third system has five staves, with 'Po' markings on the first and fourth staves, and 'Fe' markings on the second and third staves. The fourth system has five staves, with 'Po' markings on the first and fourth staves, and 'Fe' markings on the second and third staves. The fifth system has five staves, with 'Fe' markings on the second and third staves, and 'tr' markings on the first and fourth staves. The sixth system has five staves, with 'Fe' markings on the second and third staves, and 'tr' markings on the first and fourth staves. The score concludes with the word 'Octaves' written below the final staff.



Fragment of text from the adjacent page, consisting of several lines of illegible characters.

Handwritten mark or symbol at the top center of the page.

Main body of text, consisting of approximately 15 lines of extremely faint and illegible characters, possibly bleed-through from the reverse side of the page.

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

And<sup>te</sup>

Though to a desert Isle confin'd, in humble Pover-ty we live - - - The honest heart the virtuous Mind, are Riches, Splendor

can not give. - - - The Honest heart the virtuous Mind, are Riches Splendor

cannot give      These Hands inur'd to day.ly Toil, can

fow the ground can plow and reap      And shall improve the genrous foil.

and shall improve the genrous foil. Thee and thy love.ly

Babes to keep, thee and thy love-ly Babes to keep.

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

Allegretto

po Fe po Fe po S.

The Shepherd's plain life, without

guilt without strife, can only true blessings impart. The Shepherd's plain life, without guilt without

The score consists of multiple staves including vocal lines with lyrics, piano accompaniment, and figured bass. It features various musical notations such as trills (tr), slurs, and dynamic markings like 'po' (piano) and 'S.' (soprano). The piece is in 3/8 time and includes a key signature of one flat.



14 Duetto

Sung by Mr. Baker & Signora Galli

The musical score is arranged in systems of three staves each. The top staff is for the vocal line, the middle for the Horns, and the bottom for the Bass. The key signature is one flat (B-flat), and the time signature is 7/8. The score includes lyrics for both vocal parts and instrumental accompaniment. The lyrics are: "Then let us the snare, of Ambition beware, that source of Vexation, and Smart, Then let us the Snare, of Ambition beware, that Source of Vexation and Smart, And Sport on the Snare, of Ambition beware, that Source of Vexation and Smart, And Sport on the Glade, or re-pose in the Shade, with Health and Contentment, of Heart." The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "p<sup>o</sup>" and "Horns".

Then let us the snare, of Ambition beware, that source of Vexation, and Smart, Then let us the  
Then let us the snare, of Ambition beware, that source of Vexation and Smart, Then let us the

Snare, of Ambition beware, that Source of Vexation and Smart, And Sport on the  
Snare, of Ambition beware, that Source of Vexation and Smart, And Sport on the

Glade, or re-pose in the Shade, with Health and Contentment, of Heart,  
Glade, or re-pose in the Shade, with Health and Contentment, of Heart,



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

Largo

Po Fe Po

Genius of BRITAN-NIA'S Isle. Hope inspiring, Ardour firing gracious deign one.

heavny smile, gracious deign one heavny Smile. Help this Island help this Island this



First system of musical notation, featuring treble and bass staves with various notes, rests, and trills (tr).

Island to defend, O protect me, O direct me, to attain the glo-ri-ous End, to at-

Second system of musical notation, including treble and bass staves with notes and fingerings (e.g., 4, 3, 2, 6, 6, 2, 4, 6, 6, 2, 6, 6, 6, 6).

Third system of musical notation, including treble and bass staves with notes and rests.

-tain

Fourth system of musical notation, including treble and bass staves with notes and trills (tr).

Fifth system of musical notation, including treble and bass staves with notes and dynamics (F, P).

help me help me to attain the glorious End, Help me help me to attain the glorious

Sixth system of musical notation, including treble and bass staves with notes and fingerings (e.g., 2, 4, 6, 6, 2, 4, 6, 6).

Seventh system of musical notation, including treble and bass staves with notes and trills (tr).

End,

Eighth system of musical notation, including treble and bass staves with notes and fingerings (e.g., 6, 5, 4, 3, 2, 6, 6).

*Sung by Miss Young*

Andte Pb

Fe

Alia Ottava Po

5

Come calm Content tho late pos-sess'd, re-sume thy Mansion resume thy

Po

poco For Po

Mansion in my Breast, 6 sweet Fugitive sweet Fugitive return, re-

Poco For # 5

(9)

tr

Poco For

tr

turn, for Sorrow for Sorrow there de lights to mourn, delights delights to mourn.

6 b7 b4 3 6 6 5 6 6 6 7 6 6 6 6 6 6 6 6

thou balmy Comfort bring Re. pose. or welcome Death to end my woes, to end my

tr

6 6 6 b6 6 po 6 6 5 6 b6 6 7 # 6 b6 6 7 4 #

tr

tr

woes. Come calm Con tent tho late - - posses'd. resume thy Man sion resume thy Man sion in my

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

tr

Poco For

po

Recast.

sweet Fugitive sweet Fugitive return, return for Sorrow there de-

Poco For

lights delights to mourn, thou balmy Comfort bring Repose.

balmy Comfort bring Repose, or wellcome Death to End my woes, balmy Comfort bring re -

Poco For

pose bring repose or wellcome Death to end my woes.

Sung by Signora Trasi

Traverfa fola

Sweet Val-ley say where penfive lying, For me our Children  
ENGLAND fighting, The best of Mortals leans his Head, ye Fountains  
dimpled by my Sorrow, ye Brooks that my Complaining borrow, O lead me lead me to his lonely  
Bed. Or if my lo-ver deep woods ye cover, Ah! whifper whifper  
where your Shadows round him spread, Ah! whif-per whifper where your Shadows round him spread.

Figured bass notation: # 6 6 6 6 4 #, 6 5 4 3, 6 6, 5 4 3 5, 6 5 4 3 6, 6 6 6 6 4 #, 2 4, 6 6 # 6 6 # 5 4 #

12

Sung by Sig. Guadagni

Larghetto

po fe po fe

po fe po 2 fe

Why beats my Heart with such de

votion why swim my Eyes when you are near, why why why swim my Eyes when you are near.

why beats my heart with such De-votion. why swim my Eyes when you are near, near.

65 47 2 4 6 # 5 4 # 1 2 6 4 5

'Tis Love that gives the busy Motion, 'tis Love that gives the busy

47 2 5 4 # 6 # 2 4 6

Motion, 'tis Joy that drops the falling Tear, 'tis Joy 'tis Joy 'tis Joy

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

that drops the falling Tear tis

6 5 7 6 5 7 6 6 6 6 6

Joy that drops that drops the falling Tear tis Love that gives the busy Motion tis Joy that drops that

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

drops the falling tear.

4 3 6 6 5 15 6 7 4 2 6 5 4 3



Sung by Sig<sup>ra</sup> Frasi. M<sup>r</sup> Beard. & Sig<sup>r</sup> Guadagni

Allegretto

6 6 6 6 # 6 6 5 4 6 6

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

Mr Beard

Sig<sup>r</sup> Guadagni

Let not those who love complain, if to part to part is killing Pain, 'Tis to make the blifs more dear.

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

16

when the hour the hour of meetings near, Tis to make the blifs more dear, when the hour the hour of meetings

near we meet to day to part no more a way away away - - - -

O Joy of Joys we meet to day to part no more a way away away - - - -

O Joy of Joys to part no more away away # # 6 # 5 # 6 5

away away For Love has long Ar

away away For Love has long Ar

For Love has long A -

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

rears for Love has long Arrears to pay, For Love has long Ar rears for love has long - - - has

rears for Love has long Arrears to pay, For Love has long Arrears for love has long - - - has

rears for Love has long Arrears to pay, For Love has long Arrears for love has long - - - has

long Arrears to pay.

long Arrears to pay.

long Arrears to pay,

Let not those who love complain.

Tis to make the Blifs more dear when the hour of meetings near we

If to part is kill ing pain, - - - when the hour of meetings near O Joy of Joys we

If to part is kill ing pain, Tis to make the Blifs more dear, when the hour of meet. ings near O Joy of Joys we

2<sup>d</sup> Vio:

tr

meet to day, to part no more, we meet to day to part no more to part no  
 meet to day, to part no more, we meet to day we meet to day to part no more to part no  
 meet to day, to part no more, we meet to day we meet to day to part no more to part no

# 7 5 # 7 5 # 7 5 7 5

fe po

more, away -  
 more, away -  
 more,

F

away a way For Love has long Ar.rears for love has long Ar.rears to pay, a way away a -  
 away a way For Love has long Ar.rears for love has long Ar.rears to pay, a way away a -  
 For Love has long Ar.rears for love has long Ar.rears to pay, a way away a -

po fe po 4 3 2 3 5 7 4 3 5 6 5 3 5 4 3 5

19



*Sung by Miss Young*

Tempo di Gavotta

The musical score is written for a piano and voice. It consists of 16 staves. The first two staves are for the vocal line, with lyrics written below the bottom staff. The remaining 14 staves are for the piano accompaniment, including treble and bass clefs. The tempo is marked 'Tempo di Gavotta'. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, ornaments (marked with asterisks), and trills (marked with 'tr'). The lyrics are: 'If those who live in Shepherds Bower, prefs not the gay and stately Bed, the'. The page number '21' is printed at the bottom center.

If those who live in Shepherds Bower, prefs not the gay and stately Bed, the

new mow'n Hay and breathing flow'r, a softer Couch beneath them spread,

6 6 6 # 6

If those who sit at Shepherd's Board, foorth not their Taste by wanton

6 6 6 6 6 6 #

art they take what Natures Gifts afford, and take it with a chearfull heart,

6 5 9 5 9 6 9 3 6 # 6 9 3 4 #

If those who sit at Shepherds Board, foorth not their Taste by wan-ton

Art, they take what Nature's Gifts afford, and Taste it with a chearfull heart,

(2)

If those who drain the Shepherds Bowl,  
 No high and sparkling Wines can boast,  
 With wholsome Cups they chear the Soul,  
 And crown them with the Village Toast,  
 If those who join in Shepherd's Sport,  
 Dancing on the daifid Ground,  
 Have not the Splendor of a Court,  
 Yet Love adorns the merry Round.





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

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music features a complex melodic line with many sixteenth and thirty-second notes.

The second system continues the musical piece. It includes the following lyrics: "For Pia Nymphs and Shepherds come away. wanton in the sweets of May. trip it o'er the". The piano part includes figured bass notation:  $\overset{5}{\underset{3}{6}} \overset{6}{\underset{5}{6}} \overset{6}{\underset{4}{6}} \overset{6}{\underset{3}{5}}$  and  $\overset{6}{\underset{5}{6}} \overset{7}{\underset{5}{6}}$ . The system ends with a *p<sup>o</sup>* dynamic marking.

The third system continues the musical piece. It includes the following lyrics: "For For flow'ry Lawns. Swifter than the bounding Fawns. Nymphs and Shepherds come away." The piano part includes figured bass notation:  $\overset{6}{\underset{4}{6}} \overset{5}{\underset{3}{6}} \overset{7}{\underset{4}{6}} \overset{6}{\underset{5}{6}}$ . The system ends with a *For* marking and the number (1).

The first system of piano accompaniment features three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in Cello/Double Bass clef. It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p<sup>o</sup>* and *F<sup>e</sup>*.

The second system includes a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "wanton in the sweets of May, trip it o'er the flow'ry Lawns, trip it, trip it." The piano part includes dynamic markings like *p<sup>o</sup>* and *F<sup>e</sup>*, and figured bass notation (6, 6, 6, 6, 7, \*).

The third system of piano accompaniment consists of three staves (Treble, Bass, and Cello/Double Bass). It features intricate rhythmic patterns with eighth and sixteenth notes, and includes dynamic markings such as *p<sup>o</sup>* and *F<sup>e</sup>*.

The fourth system includes a vocal line and piano accompaniment. The lyrics are: "Frolick, buxom, blith and gay". The piano part includes dynamic markings like *p<sup>o</sup>* and *F<sup>e</sup>*, and figured bass notation (6, 6, 7, \*, 7, 6, 6, 6, 6, \*, \*, \*).

The fifth system of piano accompaniment features three staves. It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *F<sup>e</sup>*.

The sixth system includes a vocal line and piano accompaniment. The lyrics are: "Nymphs and Shepherds come away, come a... way." The piano part includes dynamic markings like *F<sup>e</sup>* and figured bass notation (6, \*, 6, 7, \*, \*, \*).

# Sung by Miss Young

*Largo* *Pia* *For* *Pia*

*P<sup>o</sup>* *For*

Love's the Tyrant of the Heart, full of

*For*

mischeif, full of woe; all his joys are mix'd with smart, Thorns be-

neath his Roses grow, Thorns beneath his Ro-fes grow.

*For*

26 (3)

*Pia*

And Serpent like he stings the Breaft, where he is

4 6 5

harbour'd and carefs'd. and Serpent like he stings, he stings the Breaft, where he is

6 4 5 4 2 6

*Pia*

har - bour'd, where he is har - - bour'd, harbour'd and ca-

6 5 4 3

*Pia* For

refs'd.

6 4 3 (4) 6 5 4 3

Sung by Miss Young

Andante

Pia

For

Pia

For

Pia

A Youth a-dorn'd, adorn'd with ev'-ry art, To warm, to

For

warm and win the coldest Heart, in fecret mine posses'd, in fecret mine posses'd,

*Pia*

The Morn - - ing bud that fair - - est blows, the Ver - - nal

Oak that tall - - - est grows, his face and shape expres'd, his face and shape ex -

*F<sup>o</sup>* *Slow*

pres'd. At Morn he left me, fought and

*F<sup>e</sup>* *P<sup>o</sup>*

fell, the fatal Ev'ning heard his Knell and saw the

Violoncellos and Tenors,  
Soli e pia

Tears, the Tears I shed, and saw the Tears, the Tears I shed.

Tears that must ever e . . . ver fall, for ah! no Sighs the

past re-call, no cries awake the Dead. no cries - a - wake the

Pianiss<sup>o</sup>

Dead.



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

Largo Andante

Peace... thou fairest Child of Heav'n,

to whom the Sylvan Scene was given; The Vale, the Fountain,

and the Grove, with ev'ry soft... ter Scene of Love.

Trills (tr) and ornaments (\*) are indicated throughout the score.

Dynamics include *p<sup>o</sup>* (piano) and *F<sup>e</sup>* (forte).

Figured bass notation (6, 5, 4, 3, 2, 1) is present in the piano accompaniment.

Re-turn sweet Peace, and cheer the weep-ing Swain, re-  
 turn sweet Peace, and cheer the weeping Swain, Return with ease and pleasure,  
 Return with ease and pleasure, return, return,  
 (unis: with the Voice)  
 with ease and plea- - - - - fure, with  
 ease and pleasure in thy train.

Handwritten musical score for a piece, likely a song or instrumental with lyrics. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are: "Re-turn sweet Peace, and cheer the weep-ing Swain, re- turn sweet Peace, and cheer the weeping Swain, Return with ease and pleasure, Return with ease and pleasure, return, return, (unis: with the Voice) with ease and plea- - - - - fure, with ease and pleasure in thy train." The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p<sup>o</sup>* and *fe*. There are also performance instructions like *tr* (trills) and *unis: with the Voice*. The bottom left corner has the number 32.

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

*Presto*

6 6 6 5 6 6 6

*po*

6 *po* 5 5 6 5 5

*po*

7 *po* 6 6 6

From the dawn of ear. ly Morning to the

*f*

*f*

shades of Night re. turning still these Guardian Arms shall press the

6 6 7 4 3 6 6 6 6

Fe Po

shield from dangers and Carefs thee Driv - ing far each

6 6 6 4/6 #

Po

anx. ious care still these Guardian Arms shall Presfs thee shield from

# Po 5/6 5/6 9 6

FP FP

dan - gers and Ca - refs thee driving far each anxious care - - -

5/6 # FP FP

FP FP

driving

6 6 5 # 5/6

Poco Fe Fe

far each anxious care driving far each anxious care

Poco Fe 5 # 6 6

From the Dawn of ear-ly

6 6 6 5 # 6 5 # po 6 6 # 6 6 5

Fe

Morning to the shades of Night returning still these Guardian Arms shall press thee

6 6 5 9 6 7 4 # 6 5 #

shield from Dangers and cares thee Driving far each anxious

6 5 6 4 6 5

care - - - still these Guardian Arms shall pres the field from.

4 6 6 5/6 5/6 9 6

Dangers and ca-refs thee driving far each anxious care each anxious care

5/6 6 2/4 6 fepo

FP FP FP F

F.P. F.P. F.P.

6 6 5 6 6 6 5

Driving far each anxious care driving far each anxious care

Fortifs<sup>o</sup>

6 5/6 7 6 6 5 6

po Fe

po

Love his purple wings extend - ing O'er thy Pillow lowly bending

po

shall protect protect my blooming fair - - - Love his dow - ny

po

wings ex - tend - ing o'er thy Pil - low low - ly bending shall protect my blooming

po

fair shall protect my blooming fair - - - shall protect my blooming fair

Sung by Sig. Guadagni

Con Spirito

As

Vio: 1<sup>o</sup> Colla Parte all 8<sup>va</sup>

calms succeed when storms are past and still the raging main. so Love will have it's

Hour at last, and bor-row sweets from pain and bor-row sweets from

pain Sy No more we'll shun the

face of day be-neath these shades to mourn all Joys with ALFRED fled away all

meet in his re-turn all Joys - - - - - with ALFRED fled a

- - way all meet in his return all meet in his return Sy



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

Viol: mo<sup>2do</sup>  
p<sub>o</sub>

Harp Solo  
Viola

Basso  
Hear ALFRED hear Father of the state thy Genius thy Genius Heav'ns high

Fe

will de - cla - re thy Genius heav'ns high will de - clare

Pianiss<sup>o</sup>

what proves the hero truly great is never to des - pair is never

Pianiss<sup>o</sup>

never is never to despair is never to des-pair is ne-ver to des-pair

what proves the Hero truly great is never to despair is never to despair what

Fortiss<sup>o</sup> Pianiss<sup>o</sup>

Po Fe

proves the hero truly great is never to des-pair

Fortiss<sup>o</sup> Po Fe Po Pianiss<sup>o</sup>

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

Allegriſs<sup>o</sup> po Fe

tr tr

9 6 6 9 6 6 6 9 6

6 4 5 6 9 8 4 3 5 6 6 4 5

Gracious Heavn O po

po Fe po

hear me O hear me O hear me O hear me O hear me Let

6 7 6 b5 4 3 7 6 b5 4 3

Fe Fe po

Vengeance long suspended strike at the Guilty Breast Gracious

6 5 6 6 5 4 3 6

Fe po

Heav'n O hear me O hear me O hear me Let Vengeance long Suspen - - -

6 fe po # 6 6 # 6 # # 2 6 6 5 6

Fe po

ded strike at the

6 6 5 6 6 # 6

Fe

Fe

tr

Guilty Breast strike at the Guilty Breast strike at the Guil - - - ty

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

Fortifs<sup>o</sup>

Breast

6 # 7 6 5 4 3 7 6 4 2 6 6 5 #

FP Fe P<sup>o</sup> Fe

Gracious Heav'n O hear me O hear me O hear me Let Vengeance

FP 6 FP 6 FP 5/6

Fe Fe

long Sus-pended Let Vengeance long Suspended strike at the Guilty Breast

4 3 6 5 4 3 Fe P<sup>o</sup> 6 6 6

Fe P<sup>o</sup> Fe P<sup>o</sup> Fe P<sup>o</sup>

strike at the Guilty Breast Gracious Heav'n O hear me O hear me O hear me O hear me O

6 6 6 2/4 6 7 6 7 4 3

hear me Let Vengeance long sus. pend - ed

strike at the Guilty Breast strike at the Guilty Breast - at the Guil -

ty Breast let Vengeance long sus. pended strike at the Guilty Breast strike strike at the Guilty

Breast

Fortif<sup>o</sup>

fe  
The heathen race shall  
fe

6 2 4 3 6 6 5

fear thee the heathen race shall fear thee

po tr

Thy saving Arm ex-tended To succour the Opprest to succour the Op-

6 5 4 3 fe7 po 75 4 3 6 456 6 4 4 3 6

D.C.

- prest thy saving arm ex-tended to suc-cour the Op-prest

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



Sung by Sig.<sup>r</sup> Guadagni

Corno 1<sup>mo</sup> e do

Prestifs<sup>o</sup>

Oboe 1<sup>mo</sup>

Oboe 2<sup>o</sup>

Viol 1<sup>mo</sup>

Viol 2<sup>o</sup>

Viola

Basso

6 5 6 5 P<sup>o</sup> b9876b5 b 746 6 b9876 b5 b 746

fe

tr

po

Octaves

fe

6 6 5 4 3

Musical score for the first system, featuring a bass line and five treble staves. The music includes a trill (*tr*) and dynamic markings *fe* and *po*. The bass line contains figured bass notation: 6, 6, 6, 6, 4/2, 6, 6/5, 4/3.

Musical score for the second system, featuring a bass line and five treble staves. It includes dynamic markings *po*, *fe*, and *po*. The lyrics are: "Vengeance O come inspire me O come inspire me - Virtue and freedom fire me". The bass line contains figured bass notation: 6, 5/6, 5/6, 6, 6.

po fe po fe po fe po

Virtue and freedom fire me Joyn me ye fons of Glory Joyn me ye fons of Glory the foe shall

2 4 6 4 3 6

fly be fore ye and fame record your sto ry in never dying lays in

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

never dying lays the foe shall fly before ye and fame record your story in never dying lays

in never dying lays

Fortifs?

Fe

Fortifs

*po*

Vengeance O come inspire me virtue & freedom

6 4 6 5 6 5 b b7

*po*

*fe po* *fe po* *fe po*

fire me Join me ye sons of Glory Join me ye sons of Glory The foe shall fly be-fore ye

The foe shall fly be-fore ye and fame record your story and fame record your story in  
 never dying lays in never dying lays the foe shall fly be-fore ye and fame re-cord your story in.

Musical score details:

- Key signature: B-flat major (two flats).
- Time signature: 4/6.
- Dynamic markings: *po* (piano), *fe* (forte).
- Ornamentation: *tr* (trill) above the final note of the first phrase.
- Figured bass: 6, 7, 6, 6, 6, 6, 6, 9, 8, 7, 6, 6, 5, 6, 7, 6, 5, 6, 7.

Fe po Fe Fe

never dying lays the foe shall fly before ye and fame record your story in

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

Poco Fe Fe

Poco Fe Fortifs

Fortifs

never dy - - ing lays

6 7 6 5 6 5





po fe po po

The peacefull dove shall soar on high The Danifh Raven droop and die and

po 5 4 6 6 6 po b5 6 5 6 4 b 4 4

evry loyal heart shall vie to merit ALFRED'S Praise to merit ALFRED'S Prais and evry loyal

5 5 4 5 4 4 6

D C

Heart shall vie shall vie to merit ALFRED'S Praise

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

Sung by M. Beard

Andte

Viola col Basso

2d Violins

forms a while the sun Obscure no Cloud can quench his genial Ray

left to view he shines as pure as bright as in the blaze of Day

po fe po po Tho Tho.



shines as pure as bright as in the blaze of day  
 At length triumphant triumphant o'er the night his  
 beams prevail and all is light at length triumphant at length triumphant  
 phant o'er the night his beams prevail and all is light all is light all is light D.C.

Musical notation includes:
 

- Vocal line with lyrics and notes.
- Piano accompaniment with chords and melodic lines.
- Dynamics: *fe* (forzando), *po* (pianissimo).
- Trills: *tr*.
- Fingerings: numbers 1-5.
- Accents: *acc*.
- Repeat signs and *D.C.* (Da Capo).

Sung by Mrs Arne

Andte

talto

po

When spring with dew - - y fin - - gers cold re - turns to deck their hal - low'd

talto

mold she then shall dress a sweeter sod than fancy's feet have e - - ver trod than

talto

fan - cy's feet have e - - ver trod



Solo

pair to dwell a weeping Hermit there to dwell a weeping

Solo

Hermit there to dwell a weeping Hermit there There

honour comes a pilgrim gray to blefs the turf that wraps their clay there honour comes a pilgrim gray to

Senza Bassoon

blefs the turf that wraps their clay and freedom fhall avile repair to dwell a weeping hermet there to

atempo

Ve H 1°

Ve H 2°

Po

dwell a weeping hermit there

Po atempo

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

Moderato Allegro

Vio 1<sup>o</sup>

Vio 2<sup>do</sup>

Basso

6 6 6 6 5 4 7

Fe Po Fe

s. po fe

Safe beneath this Lowly dwelling

6 6 6 6 4 5 3 s. 6 5 4 7 6 6 7

Fe

tales of love and for row telling they be-guid'd each o-thers

6 7 8 7 6 3 5 6 6 6



Fe  
care they be guild -

4/5

each o...thers care

tr s. Fe  
tr s. po  
With this ru - ral scene de - lighted MARS and VE - NUS

po  
fem'd u - nit-ed he so brave and she so fair so brave so fair with this ru - ral

fcene de-light-ed MARS and VE-NUS seem'd u-ni - - - - -

te'd He so brave and she so

fair He so brave and she - - - - - so fair

*p0* *Tasto*



Fe Fe po

Angels O de-scend Gracious ALFRED to de-fend Guardian An-gels O de-scend Gracious

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

Fe po

ALFRED to de-fend Gracious ALFRED to de-fend pre

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

Fe po Fe

serve him preserve him pre-serve him from each hostile snare and shew that virtue shew that

9 4 5 9 4 6 6 6 5 4 5 2 4 6 2 4 6

Fe

virtue is your care shew that virtue is your care

7 7 6 2 6 4 6 5 6 Fe 6 4 5

Sung by Sig<sup>ro</sup> Galli

Moderato Allegro

A-rise a-rise sweet mesenger of

Fe p.o.

morn with thy mild mild Beams this Ifle a-dorn with thy

mild mild Bea-ms this Ifle a-dorn

for long as

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shepherds sport and play for long as shepherds sport and play as shepherds sport and

play this this shall be a holy-day this this shall be a holy day a holy day

this this shall be a holy day

(2)

See Morn appears, a rosy rosy hue  
 Steals soft o'er yonder orient blue  
 Steals &c.  
 Wellare we met in trim Array  
 Wellare &c.  
 Are met in trim Array  
 To frolick out this holyday  
 To &c.  
 This holyday  
 To frolick out this holyday.

(3)

Each Nymph be like be like the blushing Morn  
 That gaily brightens o'er the Lawn  
 That &c.  
 Each shepherdlike the sun be gay  
 Each &c.  
 Like the sun be gay  
 And greatfull keep this holy day  
 And &c.  
 This holyday  
 And greatfull keep this holyday.

# March with a Side Drum

Trumpet  
Horns

Side Drum

Viol e Haut 1<sup>mo</sup>

Viol e Haut 2<sup>do</sup>

Tenor

Basso

5 6 8 7 2 6 4 6 6 6 6

tr Po unis<sup>ll</sup>

S. unifon

S. S. S. S.

This page of handwritten musical notation is for a multi-staff instrument, possibly a harpsichord or spinet. It consists of six systems, each with five staves. The notation is dense and includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5, and some notes are marked with a sharp sign (#). Trills are marked with 'tr'. The word 'unis' appears above the first staff of the second system. The piece concludes with a double bar line and a fermata over the final note. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.



Sung by Miss Young

Corro 1<sup>mo</sup>  
e 2<sup>do</sup>

Viol 1<sup>mo</sup>  
e 2<sup>do</sup>

Vivace

Basso



Po

See liberty virtue and Honour ap-pearing with smiles and ca-resses each other en-dearing



unis

fee liber.ty virtue and Honour ap-pearing with smiles and ca-resses each



21

other en.dearing To keep the dear blessing so Hardly ob.tain'd to

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

keep the dear blessings so hardly ob.tain'd let virtue se.cure what our valour has

6 5 4 6 6 6 5 4 Octaves

gain'd let virtue se.cure what our valour has gain'd

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

See liberty virtue and Honour ap.pearing with smiles and ca

6 4 4 6 6 6 4 6 2 4 6 6 6 6

mis

tr

fe po

...refses each other endearing See liberty virtue and Honour ap-pearing with

6 6 b5 b4 3 6 6b5 b4 3 6 6 # 6 6 6 6 # 6 6

tr

fe po

smiles and ca.refses each other en.dearing with smiles and carefs

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

tr

fe po

...es each other endearing To keep the dear Blessing so hardly ob-

5 7 6 6 6 po fe po 2 4 6 6 6

tr

Fe po

tain'd let virtue fe.cure what our valour has gain'd let virtue fe.cure what our valour has

Fe 6 6 6 5 4 3 po 6 6 6 5 6 6 6 6 6 6 6 6 6 6 5

Fe Fe Fe Fe

*poco fe*

- gain'd let virtue fe.cure what our valour has gain'd

Octaves Fortiss<sup>o</sup> 6 6 6 4 6 6 6 6

tr tr tr tr

*po* *fe*

We

6 6 6 6 6 7 *po* 6 5 6 5 6 5 6 5 *fe* 6 6 6 6 5 4 3

*po*

only can boast of our national Right when liber-ty virtue and Honour u-nite we only can boast of our

*po* 6 6 6 5 6 6 # # 6 6

D.C.

national Right when li-ber-ty vir-tue and Honour u-nite

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

The Score of The celebrated ODE, in Honour of  
Great BRITAIN call'd Rule BRITANNIA. 84

1<sup>st</sup> Tromba  
2<sup>d</sup> Tromba

Tym:

Vio 1<sup>mo</sup>

Vio 2<sup>da</sup>

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Viola

ALFREDO

Bassoon

Basso

1<sup>mo</sup> Solo

When BRITAIN First at Heav'n's Command



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*Tromba 1<sup>a</sup> e 2<sup>da</sup> (Chorus) (64)*

*Tympano*

*Vio: 1<sup>a</sup> e 2<sup>da</sup>*

*Oboe: 1<sup>a</sup> e 2<sup>da</sup>*

*Viola*

*Soprano*

*Con Alto*

*Tenore*

*Voco Basso*

*h. basso*

Rule BRITANNIA, BRITANNIA rule the Waves; BRITONS ne - - ver

Sung this Strain Rule BRITANNIA, BRITANNIA rule the Waves; BRITONS ne - - ver

Rule BRITANNIA, BRITANNIA rule the Waves; BRITONS ne - - ver

*h. basso*

will be Slaves.

will be Slaves.

will be Slaves.

will be Slaves.

The Nations, not so blest as thee,  
Must, in their Turns, to Tyrants fall:  
While thou shalt flourish great and free,  
The Dread and Envy of them all, Rule &c.

Still more majestic shalt thou rise,  
More dreadful from each foreign Stroke:  
As the loud Blast that tears the Skies,  
Serves but to root thy native Oak: Rule &c.

Thee haughty Tyrants ne'er shall tame:  
All their Attempts to bend thee down,  
Will but arouse thy generous Flame;  
But work their Woe and thy renown. Rule &c.

To thee belongs the rural Reign;  
Thy Cities shall with Commerce shine:  
All thine shall be the subject Main,  
And every Shore it circles thine. Rule &c.

The Muses, still with Freedom found,  
Shall to thy happy Coast repair:  
Blest Isle! with matchless Beauty crown'd  
And manly Hearts to guard the Fair. Rule &c.



