

*M<sup>r</sup> Playford*

*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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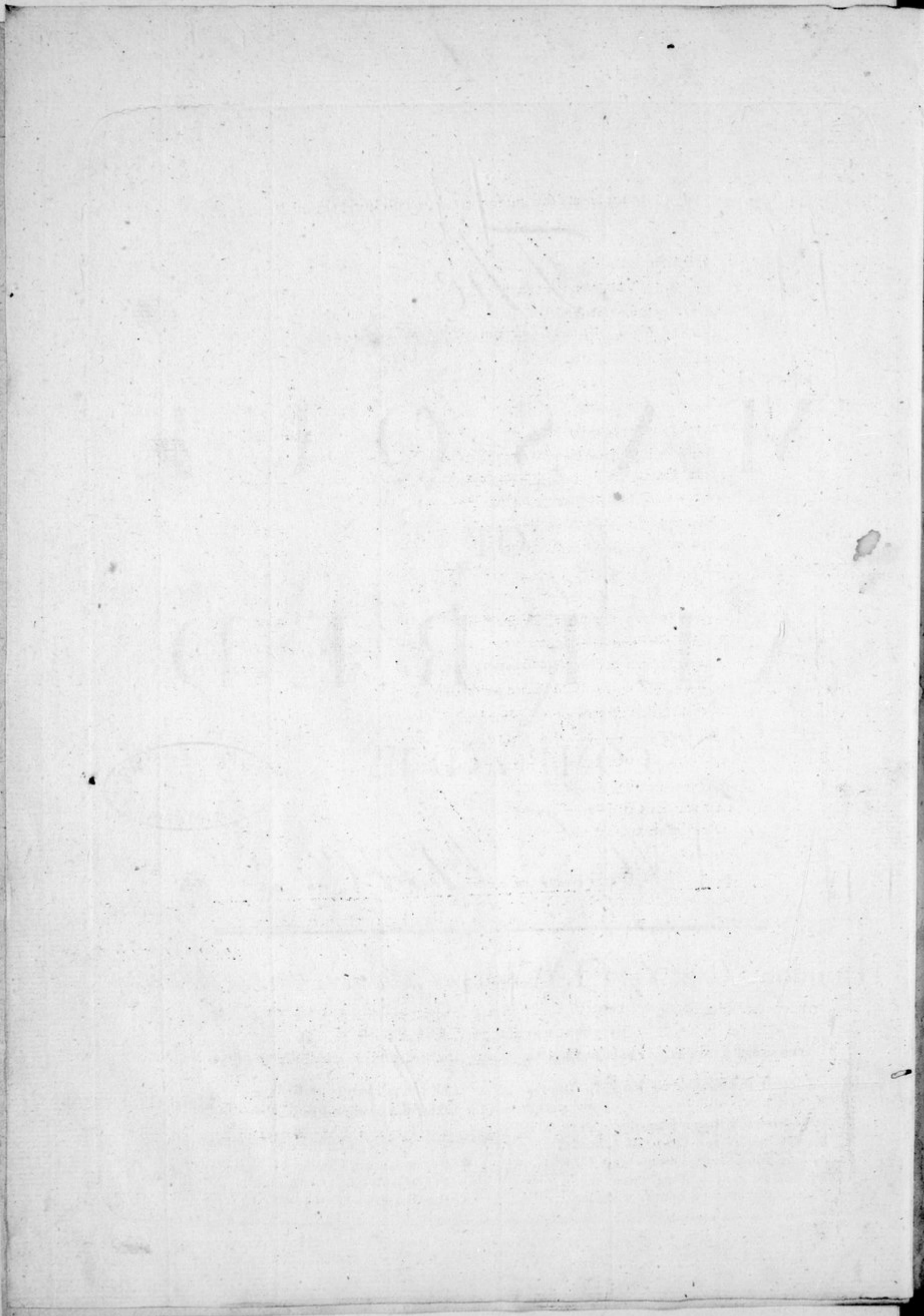
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1

# 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



This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system consists of eight staves, and the second system consists of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include *po* (piano), *Raffoon* (likely *Raffoon* or *Raffoon*), and *tutti*. The bottom of the page features figured bass notation:  $6\ 5\ 4\ \sharp\ 7\ 6\ 5\ 6\ 5\ 4\ \sharp$  and  $7\ 6\ 5\ 4\ \sharp$ .

This page of a handwritten musical score, numbered 5, features a complex arrangement of staves. The top two staves are for Viola, with a key signature of two flats and a common time signature. The third and fourth staves are for a Solo instrument, also in two flats and common time, with a 'Sola' marking. The fifth and sixth staves are for Bassoon, with a 'Bassoon' marking and a key signature of two flats. The bottom section of the page contains several more staves, including a double bass line with figured bass notation (6, 6, 6, 6, 6, #) and various other instrumental parts. The score is written in a clear, professional hand with detailed notation, including dynamics, articulation, and performance instructions.

This page contains a handwritten musical score for a Bassoon. The score is written on 15 staves, organized into three systems of five staves each. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various note values, rests, and articulation marks such as slurs and trills (tr). Fingerings are indicated by numbers 1-7 below the notes. The word "Bassoon" is written above the final staff. The score concludes with a double bar line and repeat dots.

The first system of musical notation consists of six staves. The top staff is in bass clef, and the remaining five are in treble clef. The music is in a key with two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line with some rests. The third and fourth staves feature more complex rhythmic patterns with sixteenth and thirty-second notes. The fifth staff is a piano accompaniment with a steady eighth-note bass line. The bottom staff is a bass line with fingerings indicated by numbers 6, 6, 4, 6, and 6.

The second system of musical notation consists of six staves. The top staff is in bass clef, and the remaining five are in treble clef. The music continues in the same key. The first staff has a melodic line with some rests. The second staff features a melodic line with trills marked 'tr'. The third and fourth staves have melodic lines with eighth and sixteenth notes. The fifth staff is a piano accompaniment with a steady eighth-note bass line. The bottom staff is a bass line with fingerings indicated by numbers 6, 6, 6, 5, 6, and 7.

The third system of musical notation consists of six staves. The top staff is in bass clef, and the remaining five are in treble clef. The music continues in the same key. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third and fourth staves feature more complex rhythmic patterns with sixteenth and thirty-second notes. The fifth staff is a piano accompaniment with a steady eighth-note bass line. The bottom staff is a bass line with fingerings indicated by numbers 6, 6, 3, 5, 6, and 6.

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, particularly in the bass line, which often features sixteenth-note runs and triplets. 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>

This page of a handwritten musical score is written for a multi-staff instrument, likely a harpsichord or spinet. The score is organized into systems of five staves each, with a brace on the left side of each system. The key signature is B-flat major (two flats), and the time signature is common time (C). The piece begins with a tempo marking of *Po Sempre* (Piano sempre) and a dynamic marking of *Andte* (Andante). The music is characterized by intricate, often sixteenth-note passages in the right hand, while the left hand provides a steady accompaniment. Numerous trills (tr) and ornaments are indicated throughout the score. The piece concludes with a tempo change to *Largo* and a dynamic marking of *Po Pianiss* (Pianissimo). The manuscript shows signs of age, with some ink bleed-through and a large, faint watermark or smudge at the top center of the page.



First system of musical notation, featuring five staves. The top staff is the bass line, and the four staves below are grouped as a piano. The music is in 3/8 time with a key signature of two flats. The piano part includes complex textures with sixteenth-note runs and trills. A fermata is placed over the final measure of the piano part.

Tempo di Minuetto



Second system of musical notation, featuring five staves. The piano part continues with intricate textures, including trills and tremolos. Dynamic markings include *po* (piano) and *fe* (forte). The bass line includes fingering numbers such as 6, 6, 6, 4, 5, 3.



Third system of musical notation, featuring five staves. The piano part continues with trills and tremolos. Dynamic markings include *po* and *tr*. The bass line includes fingering numbers such as 6, 6, 6, 4, 5, 6, 6, 6, 6, 4, 5, 2.

This page of handwritten musical notation is for guitar, consisting of six systems of five staves each. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various techniques and markings:

- System 1:** Features a melodic line in the bass staff and rhythmic patterns in the treble staff. Markings include *Fe* (finger exercise) and *W* (whole note).
- System 2:** Continues the melodic and rhythmic development. Includes *Fe* and *Po* (pizzicato) markings.
- System 3:** Shows more complex rhythmic patterns. Includes *Fe*, *Po*, and fret numbers (6, b7, 6, 6).
- System 4:** Features a melodic line with trills. Includes *Fe*, *Po*, and *tr* (trill) markings.
- System 5:** Continues the melodic and rhythmic patterns. Includes *Fe*, *Po*, and *tr* markings.
- System 6:** Concludes with a melodic line and rhythmic patterns. Includes *Fe*, *tr*, and *Octaves* markings. Fret numbers 6, 4, 3 are visible at the end.



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 the page containing several lines of extremely faint, illegible text, possibly bleed-through from the reverse side.

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

Andte

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.

musical notation: treble and bass clefs, notes, rests, trills (tr), dynamics (p, f, po), fingerings (e.g., 5, 4, 3, 2, 1), and repeat signs.

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

Allegretto

po fe po fe

The Shepherd's plain life, without

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

1<sup>st</sup> Violins Colla Parte  
 2<sup>d</sup> Violins  
 Horns

Strife can only true Blessings impart. - - - can only true Blessings impart. as

1<sup>st</sup> Violins  
 Horns  
 1<sup>st</sup> Violins

Nature directs that Bliss he expects from health and contentment of Heart as nature directs that

Bliss he expects, from Health and Contentment of Heart, from Health and contentment of Heart.

Vain Grandeur and Powr,  
 Those Joys of an Hour,  
 Tho Mortals are toiling to find,  
 Can Titles or Show,  
 Contentment bestow,  
 All Happiness dwells in the Mind.

3  
 Behold the gay Rose,  
 How lovely it grows,  
 Secure in the Depth of the Vale,  
 Yon Oak that on high,  
 Aspires to the sky  
 Both Lightning and Tempests assail.

14 Duetto

Sung by Mr. Baker & Signora Galli

The musical score is arranged in three systems, each with three staves. 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,

And sport in the Glade. Or repose in the Shade. with Health and con-  
 tentment of Heart, with Health and contentment of Heart,  
 tentment of Heart, with Health and contentment of Heart,

6 9 6 6 7 6 7 6

6 6 5 2 4 6 5 6 4 5 6

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

Largo

tr tr tr tr tr tr tr tr

Po Fe Po

6 5 4 3 6 5 4 2 6 6

F<sup>o</sup> P<sup>o</sup> S. tr

S. S. S.

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

2 6 6 S. 4 3 6 5 4 3 5 6 4 6 6

S. S. S.

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

6 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6



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 (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 dynamics (2, 4, 6, 6, 2, 4, 6, 6).

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

End,

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

Sung by Miss Young

Andte Pb

Fe

Alia Ottava Po

poco For Po

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

Poco For

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

tr

tr

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

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 4 3 2 6 5 6 6 6 6

tr

Poco For

po

po

tr

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

5 6 6 # 6 # 6 6 2 6 7 5 6 6 6 6

Poco For

po

po

...lights delights to mourn, thou balmy Comfort bring Repose.

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

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

6 6 6 # 6 b6 6 7 # 6 6 b6 6 7 # 6 6 6 6 6

Poco For

Fe

Fe

pose bring repose or wellcome Death to end my woes.

6 6 6 6 6 6 6 # 6 # 6 6 # 6 6 6 6 6

Po

Fe

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

Sung by Signora Trasi

Traverfa fola

Sweet Val . ley fay 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.

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

16

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "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 - - - away - - - O Joy of Joys we meet to day to part no more a way away away - - - away - - - O Joy of Joys to part no more away away # # 6 # 5 # 4 5". The score includes various musical notations such as dynamics (p<sup>o</sup>, f), articulation (tr, fe), and fingering (6, 5, 4, 3, 2, 1). The piano part includes a bass line with figured bass notation (6, 6, 2, 6, 6, 5, 4, 3, 2, 6, 5, 4, 3, 2, 1, 7 #, #, 7, F., 6 #, 5 #, 4, 5) and a treble line with chords and melodic fragments. The key signature is one sharp (F#) and the time signature is common time (C).

F P

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

Adaº Fe  
Alloº Pº

Adaº Alloº tr

way for love has long. . . . Ar. rears to pay

Adaº Alloº tr

way for love has long. . . . Ar. rears to pay

Adaº Alloº tr

way for love has long. love has long Ar. rears to pay

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Solo

Adaº Alloº tr

Adaº Alloº tr

Fe

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

Adaº Alloº tr

tr

*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 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'.

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,

*Poco Fe* *Fe*

(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*

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Second system of musical notation with lyrics. The lyrics are: "For Pia Nymphs and Shepherds come away. wanton in the sweets of May. trip it o'er the". The notation includes treble and bass staves with lyrics placed below the notes. Fingerings are indicated by numbers 1-5 above notes. A dynamic marking *p<sup>o</sup>* is present at the end of the system.

Third system of musical notation with lyrics. The lyrics are: "For For flow'ry Lawns. Swifter than the bounding Fawns. Nymphs and Shepherds come away.". The notation includes treble and bass staves with lyrics placed below the notes. Fingerings are indicated by numbers 1-5 above notes. A dynamic marking *p<sup>o</sup>* is present at the end of the system.

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as *p<sup>o</sup>* and *F<sup>e</sup>*.

The second system features a vocal line on a single staff with lyrics: "wanton in the sweets of May, trip it o'er the flow'ry Lawns, trip it, trip it,". Below the vocal line is the piano accompaniment in bass clef, which includes dynamic markings like *p<sup>o</sup>* and *F<sup>e</sup>*.

The third system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. It continues the intricate rhythmic accompaniment with dynamic markings such as *p<sup>o</sup>* and *F<sup>e</sup>*.

The fourth system features a vocal line on a single staff with lyrics: "Frolick, buxom, blith and gay". Below the vocal line is the piano accompaniment in bass clef, including dynamic markings like *p<sup>o</sup>* and *F<sup>e</sup>*.

The fifth system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. It continues the intricate rhythmic accompaniment with dynamic markings such as *p<sup>o</sup>* and *F<sup>e</sup>*.

The sixth system features a vocal line on a single staff with lyrics: "Nymphs and Shepherds come away . . . come . . . a . . . way." Below the vocal line is the piano accompaniment in bass clef, including dynamic markings like *p<sup>o</sup>* and *F<sup>e</sup>*.

# 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-ses 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 poffefs'd, in fecret mine poffefs'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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Largo Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by a series of eighth notes: A4, Bb4, C5, Bb4, A4. Trills (tr) are placed over the notes C5 and Bb4. The piano accompaniment starts with a bass clef, a key signature of two flats, and a 3/4 time signature. It begins with a half note G3, followed by quarter notes A3, Bb3, C4, Bb3, A3.

The second system continues the vocal and piano parts. The vocal line has a trill over A4, followed by quarter notes Bb4, C5, Bb4, A4, G4. The piano accompaniment includes a trill over G3 and a series of notes: A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingerings are indicated with numbers 1-5.

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

The third system contains the lyrics 'Peace . . . . . thou fairest Child of Heav'n,'. The vocal line features a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes a trill over G3 and notes: A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingerings are indicated with numbers 1-5.

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

The fourth system contains the lyrics 'to whom the Sylvan Scene was given: The Vale, the Fountain,'. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes a trill over G3 and notes: A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingerings are indicated with numbers 1-5.

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

The fifth system contains the lyrics 'and the Grove, with ev'ry sof . . . . . ter Scene of Love.'. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment includes a trill over G3 and notes: A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingerings are indicated with numbers 1-5.

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.

32 \* 6 7 6 (9) 6 6 4 4 6 4 \*

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

*Presto*

6 6 6 5 6 6 6

*po*

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

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 do*  
Po

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

6 4 3 7 7 6

Pianiss<sup>o</sup>

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

tr

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

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

P<sup>o</sup> Fe

proves the hero truly great is never to des-pair

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

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

Allegriſs<sup>o</sup> p<sup>o</sup> f<sup>e</sup>

tr

tr

p<sup>o</sup>

Gracious Heavn O

p<sup>o</sup>

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

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with figured bass notation (6, 7, 6, b5, 4, 3, 7, 6, b5, 4, 3) and a treble line with a complex rhythmic pattern. Dynamics markings 'po' and 'Fe' are present.

Fe Fe po

Vengeance long suspended strike at the Guilty Breast Gracious

6 5 6 6 5 4 6 3 5 6

Detailed description: This system contains the second system of music. The vocal line continues with lyrics. The piano accompaniment features a treble line with a melodic line and a bass line with figured bass notation (6, 5, 6, 6, 5, 4, 6, 3, 5, 6). Dynamics markings 'Fe' and 'po' are present.

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

Detailed description: This system contains the third system of music. The vocal line concludes with lyrics. The piano accompaniment features a treble line with a melodic line and a bass line with figured bass notation (6, fe po, #, 6, 6, #, 6, #, #, 2, 6, 6, 5, 6). Dynamics markings 'Fe' and 'po' are present.

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 5 6 6 6 #

Fortiss<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 Guilty

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

Breast

Fortifs

Fe  
The heathen race shall  
fe

fear thee the heathen race shall fear thee

po

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

D.C.

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



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

The first system of the musical score consists of eight staves. The top staff is a bass clef with a key signature of two flats. The second and third staves are treble clefs with the same key signature. The fourth staff contains a complex trill passage marked with 'tr' and 'fe'. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff is a treble clef with a key signature of two flats. The eighth staff is a bass clef with a key signature of two flats, featuring a series of sixteenth-note patterns with fingerings '6', '6', '6', '6', '4/2', '6', '6/5', and '4/3' indicated below the notes.

The second system of the musical score consists of eight staves. The top staff is a bass clef with a key signature of two flats. The second, third, and fourth staves are treble clefs with the same key signature. The fourth staff contains a complex trill passage marked with 'fe' and 'po'. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff is a treble clef with a key signature of two flats, containing the lyrics: "Vengeance O come inspire me O come in-spire me - - - Virtue and freedom fire me". The eighth staff is a bass clef with a key signature of two flats, featuring a series of sixteenth-note patterns with fingerings '6', '5', '6', '5', '6', and '6' indicated below the notes.

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 be-fore ye and fame record your story in never dying lays

in never dying lays

Fortifs?

Fe

Fortifs

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The score includes various dynamics such as *pp* and *po*, and articulations like accents and slurs. The piano part features intricate sixteenth-note patterns.

Vengeance O come inspire me virtue & freedom

Musical score for the second system, including lyrics and dynamic markings. The key signature remains B-flat major. The score includes dynamic markings such as *po* and *fe po*. The piano accompaniment continues with rhythmic patterns.

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

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

Musical notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The piano part features complex figured bass notation, including figures such as 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

The first system of musical notation consists of eight staves. The top two staves are for bass and treble clefs. The next three staves are for violin I, violin II, and viola. The bottom two staves are for cello and double bass. The music is in a key with two flats (B-flat major or D minor) and a 6/8 time signature. Dynamics include *po* (piano) and *fe* (fornice). The bottom two staves of this system contain fingerings: '6' and 'po'.

The second system of musical notation consists of eight staves, continuing from the first system. It features complex rhythmic patterns, including sixteenth notes and triplets. Dynamics include *fe* and *tr* (trill). The bottom two staves contain fingering numbers: '6', '6', '6', '6', '6', '6', '5', '4', '3', '5', '6', '5', '6', '5', '4', '3', '5', '6', '5', '4', '3'.



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



*po* *fe*

Tho' storms awhile the sun Obscure no clouds can quench his genial ray

*tr*

6 6 6 5 4 # 47 6 6 6 6 6 5 6 6 6 6 6 6 6 6

*po* *fe*

Tho' lost to view he shines as pure as bright as in the blaze of day

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

*po* *fe*

Tho' storms awhile the sun Obscure no cloud can quench his genial ray

6 6 6 6 *po* b 6 b b 6 6 b # 6

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

Tho' lost to view he shines as pure as bright as in the blaze of day he

*fe* 6 *po* 6

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).
- Ornaments: *tr* (trills).
- Fingerings: numbers 1-5.
- Accents: *acc.*
- Rehearsal marks: double bar lines with repeat signs.
- Tempo/Character: *Allegro* (implied by the 'tr' and 'acc.' markings).

Sung by Mrs Arne

Andte

talto

po

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

talto

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

# Sung by Mrs Arne in the Dirge

Oboe 1<sup>o</sup> Solo  
 Oboe 2<sup>o</sup> Solo  
 Bassoni  
 Vio 1<sup>o</sup> Andante  
 Vio 2<sup>o</sup> Solo e Pia  
 Basso

Solo  
 Solo  
 Solo  
 Solo  
 Solo  
 Solo

Solo  
 Solo  
 Solo  
 Solo  
 Solo  
 Solo

Solo  
 Solo  
 Solo  
 Solo  
 Solo  
 Solo

blefs the turf that wraps their clay

And freedom fhall a while re -

6 6 7 7  
 6 4 3 9 8 6 5  
 6 6 5 7 6 4 3

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

Senza Bassoon

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

atempo

Ve H 1°

Ve H 2°

atempo

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

Tasto

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

Ah, me what fears Op-prefs my throbbing Heart *Octaves*  
 This dread-full hour determines England's fate *O ALFRD' O my Husband*  
 shield him Heav'n the cause is thine O save my sinking Country

*p<sup>o</sup>* *6* *3/4* *All<sup>o</sup>* *fe*  
*fe* *p<sup>o</sup>* *Pianiss<sup>o</sup>* *p<sup>o</sup>*  
*6 #* *7 6 #* *7 6 #* *p<sup>o</sup>* *6*  
*5*

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

*Largo* *p<sup>o</sup>* *Guardien*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*6 6 5 4 5* *9 8 4 3* *5* *9 8 4 3* *7 6* *4 2* *6* *6 4 5*

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

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 po.

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

mild mild Bea-ms this Ifle a-dorn for long as

77

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

78

**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* *unison*

*S. unison*

*tr* *S.*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Detailed description: This is a page of a musical score for a march. The title is 'March with a Side Drum' and the page number is 78. The score is arranged in a grand staff format with multiple systems. The instruments listed are Trumpet/Horns, Side Drum, Violins/Hautboys 1st and 2nd, Tenor, and Bass. The music is in common time (C) and G major (one sharp). The first system shows the initial entry of the instruments. The Side Drum part has a distinct rhythmic pattern. The string parts (Violins and Bass) have a melodic line with many sixteenth-note passages. There are various markings such as 'tr' (trill), 'po' (pizzicato), and 'unison' throughout the score. The bottom of the page shows a sequence of numbers: 5 6 8 7 2 6 4 6 6 6 6, which likely correspond to fingerings or specific rhythmic values. The score concludes with a sharp sign (#) at the bottom right.

This page contains a handwritten musical score for a multi-staff instrument, likely a lute or guitar. The score is organized into three systems, each consisting of six staves. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 on the strings. 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. 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 fe..cure what our valour has

6 5 4 6 6 6 5 4 Octaves

gain'd let virtue fe..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

Octaves Fe<sup>4</sup>/<sub>2</sub>

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

po<sup>2</sup>/<sub>4</sub>

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 Fortis 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 6 5

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 84  
Great BRITAIN call'd Rule BRITANNIA.

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

1<sup>mo</sup> Solo

Tym:

Vio 1<sup>mo</sup>

Vio 2<sup>do</sup>

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Viola

ALFREDO

Bassoon

Basso

When BRITAIN First at Heav'n's Command

Handwritten musical score on two pages. The left page is numbered 85 and the right page is numbered 63. The score consists of multiple staves for vocal and instrumental parts. The lyrics are: "A rose from out the Azure main A rose a rose from out the Azure main" and "This was the Charter The Charter of the Land and Guardian Angels". The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *p<sup>o</sup>*. There are also some performance instructions like "Solo epia" and "main".

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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.



