

92

THE WORKS

OF

HENRY **P**URCELL



VOLUME II.

Masque in **G**imon of **A**thens

LONDON: NOVELLO, EWER & CO.

1882.

THE PURCELL SOCIETY,

FOUNDED ON MONDAY, FEBRUARY 21, 1876, for the purpose of doing justice to the memory of HENRY PURCELL; firstly, by the publication of his works, most of which exist only in manuscript; and secondly, by meeting for the study and performance of his various compositions.

PERMANENT COMMITTEE.

The Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Mus. Prof., Oxon.

G. A. MACFARREN, Esq., Mus. Doc., Mus. Prof., Cantab.

HERBERT S. OAKELEY, Esq., M.A., Mus. Doc., Mus. Prof., Edinb.

Sir GEORGE J. ELVEY, Mus. Doc.

JOSEPH BARNBY, Esq.

JOSEPH BENNETT, Esq.

J. F. BRIDGE, Esq., Mus. Doc.

WILLIAM CHAPPELL, Esq., F.S.A.

W. H. CUMMINGS, Esq.

J. W. DAVISON, Esq.

E. J. HOPKINS, Esq.

JOHN HULLAH, Esq., LL.D.

W. H. HUSK, Esq.

HENRY LESLIE, Esq.

ALFRED H. LITTLETON, Esq., *Hon. Sec.*

WALTER MACFARREN, Esq.

JULIAN MARSHALL, Esq.

EBENEZER PROUT, Esq., B.A.

JOHN STAINER, Esq., M.A., Mus. Doc.

Rev. J. TROUTBECK, M.A.

JAMES TURLE, Esq.

In his remarks upon HENRY PURCELL, Dr. Burney said:—

“While the Frenchman is loud in the praises of a Lulli and a Rameau; the German in that of a Handel and a Bach; and the Italian, of a Palestrina and a Pergolesi; not less is the pride of an Englishman in pointing to a name equally dear to his country; for PURCELL is as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy. As a musician he shone not more by the greatness than the diversity, by the diversity than the originality of his genius; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true that some musicians of eminence had appeared in this country previously to him, but the superior splendour of his genius eclipsed their fame. We hear with pleasure of Tallis, Gibbons, and Blow; but upon the name of PURCELL we dwell with delight, and are content to identify with his the musical pretensions of our country.”

These weighty utterances may be taken as still representing in substance the opinion of English musicians with regard to HENRY PURCELL. But while the advance of time abates nothing of that reverence for his genius and pride in his achievements which are the inheritance of the master's countrymen, it unquestionably increases the obligation under which we all lie to do justice to his memory in a more practical way. The fame of PURCELL is no longer confined to England. It has spread to every country where the art is cherished, and pages might be filled with eloquent tributes to his genius written by foreign pens. One only will suffice as an example, and it shall be that of a Frenchman. In his *Les Clavecinistes de 1637 à 1790*, M. Amédée Méreaux says:—

“We have here a name which is not anything like as well known as it deserves to be; it is that of a great musician whose career in the musical world left traces of remarkable progress. Nevertheless the musical world, if it have not wholly forgotten him,

has not paid the tribute justly due to his celebrity. HENRY PURCELL is one of the artistic glories of England. He is, without doubt, the most able and most fertile of all the English composers."

When the genius of our countryman is thus asserted in other lands; when his music, as in the case of M. Méreaux's volumes, is printed for the use of foreign connoisseurs, and especially when foreign writers point significantly to the neglect which PURCELL suffers, it is time for us to consider what practical measures of appreciation and homage can be taken. The thought, however, is no new one. While the national tongue has for more than a century and a half lavished praises upon PURCELL, the national conscience has been uneasy at the bestowal of a barren honour and nothing more. Hence the attempts made from time to time to bring his works within reach. In 1788 Goodison made a gallant effort to print such of the master's MS. compositions as were then available, and actually succeeded in publishing, in a more or less complete form, *The Tempest*, *Indian Queen*, *Ode for Queen Mary*, *Christ Church Ode*, an *Organ Voluntary*, several *Anthems*, and *The Yorkshire Feast*, together with portions of *Ædipus* and *King Arthur*. But the time was not ripe for such an enterprise. Only about 100 subscribers supported Goodison, and he had to retire from the field. Forty years passed before PURCELL found another champion of this practical order. In 1828 Vincent Novello began the publication of the master's sacred music, and carried it on with such energy that in 1832 he had given to the world what was then thought to be a complete collection. It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of PURCELL's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come. But to this end there must be a widely extended co-operation, for the work to be done is great. Of the amazing number of secular compositions bearing PURCELL's name very few have been published. He himself printed but four—the "Sonnatas of three Parts" (1683); the "Ode for St. Cecilia's Day" (1684); *Dioclesian* (1691), and *The Fairy Queen* (1692). Under the auspices of his widow there were given to the world—"Lessons for the Harpsichord" (1696); "Ayres for Theatre" (1697); a second set of "Sonnatas," in four parts (1697); and the collection entitled "Orpheus Britannicus" (1698). Add to these portions of the music to *Don Quixote*, the works published by Goodison, and the three—*King Arthur*, *Bonduca*, *Dido and Æneas*—issued by the Musical Antiquarian Society, and the tale of printed secular works is complete. But how much remains? PURCELL is known to have written music for nearly fifty Dramas, while his Odes and Choral Songs still in MS. number twenty-four. Moreover, since the completion of Novello's edition of the master's sacred music, discoveries of high importance have been made. A folio volume known to be in the Royal Library, but sought in vain by Vincent Novello, has come to light. It is described by Burney as "*PURCELL'S COMPOSITIONS: A COLLECTION OF ORIGINAL MANUSCRIPTS IN HIS OWN HANDWRITING;*" and contains Anthems with Symphonies and instrumental parts, and also Odes and miscellaneous Songs. At York Minster several other volumes of Sacred Music have been happily discovered. The task of completing the noblest possible monument to our English master—viz., the publication of his Complete Works—is thus shown to be a heavy one. But the PURCELL SOCIETY enters upon it with a well-founded trust in the sympathy and support of the musical public. For that the Committee now appeal, desiring to enrich the available treasures of English art, and to wipe away a national reproach by doing justice to one of whom the nation has abundant reason to be proud.

ODES AND WELCOME SONGS BY PURCELL.

CHIEFLY IN MS. .

- | | |
|--|---|
| <ol style="list-style-type: none"> 1.—“A SONG TO WELCOME HOME HIS MAJESTY FROM WINDSOR, 1680.” 2.—“A WELCOME SONG FOR HIS ROYAL HIGHNESS ON HIS RETURN FROM SCOTLAND, 1680.” 3.—“A WELCOME SONG FOR THE KING, 1681.” 4.—“A WELCOME SONG FOR THE KING ON HIS RETURN FROM NEWMARKET, October 21, 1682.” 5.—“A WELCOME SONG FOR THE KING, 1683.” 6.—“ODE ON THE MARRIAGE OF PRINCE GEORGE WITH LADY ANNE, 1683.” 7.—“ODE FOR ST. CECILIA'S DAY, November 22, 1683.” (Printed by Playford in the following year.) 8.—“A WELCOME SONG ON THE KING'S RETURN TO WHITEHALL AFTER HIS SUMMER PROGRESS, 1684.” 9.—“A WELCOME SONG FOR THE KING, 1685.” 10.—“A WELCOME SONG FOR THE KING, 1687.” 11.—“A WELCOME SONG FOR THE KING, 1688.” 12.—“THE YORKSHIRE FEAST SONG, 1690.” (Printed by Goodison.) 13.—“A SONG THAT WAS PERFORMED AT MR. MAIDWELL'S (a Schoolmaster), on the 5th of August, 1689. The Words by one of his Scholars.” | <ol style="list-style-type: none"> 14.—“A WELCOME SONG AT THE PRINCE OF DENMARK'S COMING HOME.” 15.—“ODE TO KING WILLIAM, 1690.” 16.—“ODE ON KING WILLIAM'S BIRTHDAY.” 17.—“A QUEEN'S BIRTHDAY SONG, 1690.” 18.—“ODE ON QUEEN MARY'S BIRTHDAY, April 29, 1691.” 19.—“ODE ON QUEEN MARY'S BIRTHDAY, 1692.” 20.—“ODE FOR ST. CECILIA'S DAY, Nov. 22, 1692.” (Printed by the Musical Antiquarian Society.) 21.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1693.” 22.—“ODE FOR THE NEW YEAR, 1694.” 23.—“ODE FOR QUEEN MARY'S BIRTHDAY, 1694.” 24.—“COMMEMORATION ODE, performed at Christ Church, Dublin, January 9, 1694.” (Printed by Goodison.) 25.—“ODE FOR THE BIRTHDAY OF THE DUKE OF GLOUCESTER, July 24, 1695.” 26.—“AN ODE,” no date. Beginning, “Hark how the wild musicians sing.” 27.—“ODE FOR ST. CECILIA'S DAY,” no date. Beginning, “Raise the voice, all instruments obey.” 28.—“ODE BY MR. COWLEY,” no date. Beginning, “If ever I mere riches did desire.” |
|--|---|

OPERAS AND DRAMAS.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. EPSOM WELLS. 2. AURENGE ZEBE. 3. THE LIBERTINE. 4. CIRCE. 5. ABDELAZAR. 6. TIMON OF ATHENS. 7. THEODOSIUS; OR, THE FORCE OF LOVE. 8. DIDO AND ÆNEAS. A complete Opera, with Musical Recitative, and without Dialogue. 9. THE VIRTUOUS WIFE. 10. TYRANNICK LOVE. 11. A FOOL'S PREFERMENT. 12. THE TEMPEST. 13. DIOCLESIAN; OR, THE PROPHETESS. 14. THE MASSACRE OF PARIS. 15. AMPHITRYON. 16. KING ARTHUR. 17. THE GORDIAN KNOT UNTIED. 18. SIR ANTHONY LOVE. 19. DISTRESSED INNOCENCE. 20. THE INDIAN QUEEN. 21. THE INDIAN EMPEROR. 22. ŒDIPUS. | <ol style="list-style-type: none"> 23. THE FAIRY QUEEN. 24. THE WIFE'S EXCUSE. 25. THE OLD BACHELOR. 26. THE RICHMOND HEIRESS. 27. THE MAID'S LAST PRAYER. 28. HENRY THE SECOND. 29. THE FIRST PART OF DON QUIXOTE. 30. THE SECOND PART OF DON QUIXOTE. 31. THE MARRIED BEAU. 32. THE DOUBLE DEALER. 33. THE FATAL MARRIAGE. 34. THE CANTERBURY GUESTS. 35. THE MOCK MARRIAGE. 36. THE RIVAL SISTERS. 37. OROONOKO. 38. THE KNIGHT OF MALTA. 39. BONDUCA. 40. THE THIRD PART OF DON QUIXOTE. 41. THE SPANISH FRYER. 42. THE MARRIAGE HATER. 43. THE CAMPAIGNERS. 44. THE CONQUEST OF GRENADA. 45. THE OLD MODE AND THE NEW. |
|--|--|

HYMNS, ANTHEMS, AND OTHER SACRED MUSIC.

INSTRUMENTAL PIECES:—FANTASIAS IN 3, 4, 5, 6, 7, & 8 PARTS;
OVERTURES, DANCES, CURTAIN-TUNES, &c.

Persons desirous of becoming Members of the Society are requested to forward their names and subscriptions to the Hon. Sec.

EXTRACT FROM THE RESOLUTIONS ADOPTED BY THE PERMANENT COMMITTEE:—

“ Each Member shall pay an Annual Subscription of One Guinea, which amount shall entitle the subscriber to receive one subscription copy of the Society’s publications for the current year.

“ An Additional Subscription of Ten Shillings and Sixpence per annum shall entitle each Member to attend the Monthly Music Meetings to take place in November, December, January, February, March, and April.

“ Members shall be further entitled to additional transferable tickets for these meetings on the same terms.”

The Society’s publications will be printed in full score, as left by the composer, with the addition of a pianoforte accompaniment.

ALFRED H. LITTLETON,

Hon. Sec.

London, 1, Berners Street, W.

EDITED BY THE REV. SIR F. A. GORE OUSELEY, BART.,
MUS. PROF. OXON.

THE **M**ASQUE

IN

TIMON OF **A**THENS

COMPOSED IN THE YEAR 1678

BY

HENRY **P**URCELL.

LONDON: NOVELLO, EWER AND CO.

1882.

THE MASQUE

IN

TIMON OF ATHENS.

PREFACE.

THE occasion for which the music was written, which constitutes this second volume of the Purcell Society's publications, was the revival of Shakspeare's play, "Timon of Athens." In accordance with the vicious taste of the time at which this revival took place, Shakspeare's text required much alteration before it could be made acceptable to the players or the public of the latter part of the seventeenth century. In order, therefore, to fit it for the approval of these critics, it was "made into a Play," as the adapter modestly phrases it, under the title of "The History of Timon of Athens, the Man-Hater," by Thomas Shadwell.

This playwright,* descended from an ancient family in Staffordshire, was born about the year 1640, at Lauton Hall, in Norfolk, a place belonging to his father, who had been bred to the law. Possessing, however, ample means, he did not follow that profession, but was content to serve his country as a justice of the peace. Having lost much of his fortune in the civil wars, in which he was a great sufferer for the royal cause, he resolved to educate his son to the legal profession; but the latter had no taste for the law, quitted the Temple, and travelled for some time abroad. On his return he devoted himself to literature, and soon produced his first play, "The Sullen Lovers," which was acted at the Duke's Theatre in 1668, and was well received. This success encouraged him to write many more comedies, most of which were as fortunate as the first.

Siding with the Whigs, since it was almost inevitable for a literary man in those days to side with one or other political party, Shadwell incurred the dislike of Dryden; and, on the appearance of the poet-laureate's "Duke of Guise" in 1683, followed by a pamphlet in which it was severely handled, "Some Reflections on the pretended Parallel in the Play called the Duke of Guise, in a letter to a Friend," of which Shadwell was suspected to be part-author, Dryden replied with a "Vindication," and so fierce a storm was raised against Shadwell and his collaborator, Hunt, that the latter was obliged to escape to Holland. Shadwell himself was flayed by the poet in the bitterest satire that was perhaps ever penned,—the celebrated *Mac-Flecknoe*. By a strange reverse of fortune, however, in 1688, Dryden, disqualified by his change of religion for retaining his place as poet-laureate, having embraced the Romish faith, was succeeded by his former victim, Shadwell. But the new laureate only enjoyed the dignity for a few years, for he died suddenly in 1692, in his fifty-second year, at Chelsea, where he was buried. He was described in the funeral sermon preached by his friend, Dr. Nicholas Brady, as "a man of great honesty and integrity," who "had a real love of truth and sincerity, an inviolable fidelity and strictness to his word, an unalterable friendship wherever he professed it, and a much deeper sense of religion than many have who pretend to it more openly. His natural and acquired abilities made him sufficiently remarkable to all that he conversed with, very few being equal to him in all the becoming qualities and accomplishments of a complete gentleman."

In forming an estimate of Shadwell's character and powers, we must undoubtedly not give implicit credence to Dryden's strictures, which were but too evidently influenced by personal and political hostility. In the Epilogue to a posthumous comedy, "The Volunteers,

* The materials of this short memoir of Shadwell are chiefly borrowed from the "Biographia Dramatica," 1812.

or *The Stock-Jobbers*," published by Shadwell's widow, his character as a poet is placed in the most advantageous light, probably with the intention of counteracting the description given by Dryden. On the other hand, Lord Rochester, who admired his conversational talents extremely, says that "if Shadwell had burnt all he wrote and printed all he spoke, he would have had more wit and humour than any other poet." The truth lies somewhere between the two extremes. Aiming at an imitation of Ben Jonson, Shadwell, of course, fell far short of his great model; but his plays contain many admirable passages, and some excellent strokes of humour; while the characters are often original, strongly marked, and well-sustained. He wrote with great speed, and sometimes produced a play in the space of a month.

The tragedy before us was, perhaps, written in some such short period, for it is not a favourable specimen of his skill. Almost every good line in it has been taken verbatim from Shakspeare, and the alterations, without exception, seem now only changes for the worse, as they could hardly fail to be.

It is impossible, nor, if possible, would it be desirable, to reprint here the whole of this "History, made into a Play," side by side with Shakspeare's work, though that would be the only fair way of showing how the adapter has treated his original, how he has changed and destroyed not only the rhythm of the lines, but also the truth and force of the ideas, by every *improvement* that he has introduced into the text. A few examples must suffice.

SHAKSPERE.

Poet. A thing slipp'd idly from me.
Our poesy is as a gum, which oozes
From whence 'tis nourished: the fire i' the flint
Shows not, till it be struck; our gentle flame
Provokes itself, * * * *

(Act I., Sc. 1.)

Old Ath. If in her marriage my consent be missing,
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.

Tim. How shall she be endow'd,
If she be mated with an equal husband?

Old Ath. Three talents on the present; in future, all.

Tim. This gentleman of mine hath serv'd me long:
To build his fortune I will strain a little,
For 'tis a bond in men. Give him thy daughter:
What you bestow, in him I'll counterpoise,
And make him weigh with her.

(Act I., Sc. 1.)

Apem. So, so, there!
Aches contract and starve your supple joints!
That there should be small love 'mongst these sweet
knaves,
And all this courtesy! The strain of man's bred out
Into baboon and monkey.

(Act I., Sc. 1.)

Flav. If you suspect my husbandry, or falsehood,
Call me before the exactest auditors,
And set me on the proof. So the gods bless me,
When all our offices have been oppress'd
With riotous feeders; when our vaults have wept
With drunken spilth of wine; when every room
Hath blaz'd with lights, and bray'd with minstrelsy;
I have retir'd me to a wasteful cock,
And set mine eyes at flow.

(Act II., Sc. 2.)

Tim. O blessed breeding sun, draw from the earth
Rotten humidity; below thy sister's orb
Infect the air! * * * *

* * * * *
* * * * *

SHADWELL.

Poet. I have a little thing slipt idly from me:
The fire within the flint shews not it self
Till it be struck; our gentle flame provokes
It self—

Old Man. If to her marriage my consent be wanting,
I call the gods to witness, I will make
The Beggars of the street my Heirs e're she
Shall have a drachma.

Tim. This Gentleman of mine hath serv'd me long;
There is a duty from a Master too;
To build his Fortune I will strain a little
What e're your Daughters Portion weighs, this
Mans shall counterpoise.

Apem. So, so, crouching slaves aches contract and
make your supple
Joynts to wither; that there should be so little
Love among these Knaves, yet all this courtesie!
They hate and scorn each other, yet they kiss
As if they were of different Sexes! Villains! Villains!

Apem. None are so honest to tell thee of thy vanities,
So the gods bless me.
When all your Offices have been opprest
With riotous feeders, when every vault has wept
With drunken spilth of wine, when every room
Has blaz'd with lights, and bray'd with Minstrels,
Or roaring singing drunkards, I have retir'd
To my poor homely Cell, and set my eyes
At flow for thee, because I find something in
Thee that might be worthy—but, as thou art, I
Hate and scorn thee.

Tim. O blessed breeding Sun, draw from the Fens,
The Bogs and muddy Marshes, and from
Corrupted standing Lakes, rotten humidity
Enough to infect the Air with dire consuming Pestilence!

* * * * *
* * * * *

* * * * * Earth, yield me roots! [*Digging.*
Who seeks for better of thee, sauce his palate
With thy most operant poison! What is here?
Gold? yellow, glittering, precious gold? No, gods,
I am no idle votarist: * * * * *

* * * * * Come, damnèd earth,
Thou common whore of mankind, that putt'st odds
Among the rout of nations, I will make thee
Do thy right nature. [*March afar off.*

Ha! a drum? Thou'rt quick,
But yet I'll bury thee; thou'lt go, strong thief,
Where gouty keepers of thee cannot stand:—
Nay, stay thou out for earnest. [*Keeping some gold.*
(*Act IV., Sc. 3.*)

Tim. Come not to me again: but say to Athens,
Timon hath made his everlasting mansion
Upon the beachèd verge of the salt flood;
Which once a day with his embossèd froth
The turbulent surge shall cover: thither come,
And let my grave-stone be your oracle.
Lips, let sour words go by, and language end:
What is amiss, plague and infection mend!
Graves only be men's works, and death their gain!
Sun, hide thy beams! Timon hath done his reign.
[*Exit.*
(*Act V., Sc. 2.*)

Earth yields me roots; thou common whore of mankind
That put'st such odds amongst the rout of Nations;
I'll make thee do thy right office. Ah, what's here?
Gold, yellow, glittering precious gold! enough
To purchase my estate again: Let me see further;
What a vast mass of Treasure's here! There ly,
I will use none, 'twill bring me flatterers.

Tim. Now after all the follies of this life,
Timon has made his everlasting Mansion;
Upon the beached Verge of the Salt Flood;
Where every day the swelling Surge shall wash him;
There he shall rest from all the Villainies,
Betraying smiles, or th'oppressing frowns
Of proud and impotent Man.

Evan. Speak not of death, I cannot lose thee yet,
Throw off this dire consuming Melancholy.
Oh could'st thou love as I do, thou'd'st not have
Another wish but me. There is no state on Earth
Which I can envy while I've thee within
These Arms—take comfort to thee, think not yet
Of Death—leave not *Evandra* yet.

The most important of Shadwell's additions is the Masque* in Act I., at Timon's banquet. The arrival of the "masqu'd ladies" is announced, as in Shakspeare's text, by a servant; but Cupid's part is omitted by the adapter. The introduction runs as follows, Apemantus having gone off, and his speech ("Heyday, what a sweep of vanity," &c.) being, of course, consequently left out of the reconstructed scene:—

Enter Servant.

Serv. My Lord, there are some Ladies masqu'd desire admittance.

Tim. Have not my doors been always open to
Ev'ry *Athenian*? They do me honour.
Wait on 'em in, were not I bound to do
My duty here, I would.

Chloe. I have not had the opportunity
To deliver this till now, it is a Letter
From *Alcibiades*.

Mel. Dear *Alcibiades*, Oh how shall I love him,
When he's restored to his Estate and Country!
He will be richer far than *Timon* is,
And I shall chuse him first of any man;
How lucky 'tis I should put off my Wedding.

Enter Evandra with Ladies masqu'd.

Tim. Ladies, you do my house and me great honour;
I should be glad you would unmask, that I
Might see to whom I owe the Obligation.

i. Lad. We ask your pardon, we are stoln out upon
Curiosity, and dare not own it.

Tim. Your pleasure Ladies, shall be mine.

Evan. This is the fine gay thing so much admir'd,
That's born to rob me of my happiness,
And of my life; her face is not her own,
Nor is her love, nor speech, nor motion so:
Her smiles, her amorous looks, she puts on all,
There's nothing natural: She always acts
And never shews her self; How blind is Love
That cannot see this Vanity!

[*Masque begins.*

* The words of the Masque will be found, reprinted complete, on pp. xi., xii.

At the conclusion of the Masque, instead of the dignified lines which Shakspeare puts into Timon's mouth,—

You have done our pleasures much grace, fair ladies,
Set a fair fashion on our entertainment,
Which was not half so beautiful and kind;
You have added worth unto 't and lustre,
And entertain'd me with mine own device;
I am to thank you for it,—

Shadwell makes him say, with vulgar and prosy ostentation,—

'Tis well design'd, and well perform'd and I'll
Reward you well : let us retire into my next
Apartment, where I've devis'd new pleasures for you,
And where I will distribute some small Presents,
To testifie my Love and Gratitude.

In spite of the faults indicated above, "Timon of Athens," in his new dress, according to Downes ("Roscius Anglicanus," 1708), "alter'd by Mr. *Shadwell*, was very well *Acted*, and the Musick in 't well Perform'd; it wonderfully pleas'd the Court and City; being an Excellent Moral." The play was licensed by R. L'Estrange, February 18, 1677-8, and acted in that year at the Duke's Theatre; and the book was published, at the same time, in 4to.

The following is the title, with the dedication, prologue and epilogue, and words of the Masque, as printed in the original edition :—

(v)

THE
HISTORY
OF
Timon of Athens,
THE
MAN-HATER.

As it is acted at the
DUKES THEATRE.

Made into a
PLAY.

By *THO. SHADWELL.*

Licensed, *Feb. 18. 1677⁸. Ro. L'Estrange.*

LONDON,

Printed by *J. M.* for *Henry Herringman*, at the *Blue Anchor*,
in the Lower Walk of the *New Exchange*, 1678.

To the Most
ILLUSTRIOUS PRINCE
GEORGE
DUKE OF *BUCKINGHAM*, &c.

May it please your Grace,

NOthing could ever contribute more to my having a good opinion of my self, than the being favour'd by your Grace ; The thought of which has so exalted me, that I can no longer conceal my Pride from the World ; but must publish the Joy I receive in having so noble a Patron, and one so excelling in Wit and Judgment ; Qualities which even your Enemies could never doubt of, or detract from. And which make all good men and men of sense admire you, and none but Fools and ill men fear you for 'em. I am extremely sensible what honour it is to me that my Writings are approved by your Grace ; who in your own have so clearly shown the excellency of Wit and Judgment in your Self, and so justly the defect of 'em in others, that they at once serve for the greatest example, and the sharpest reproof. And no man who has perfectly understood the *Rehearsal*, and
some

The Epistle Dedicatory.

some other of your Writings, if he has any *Genius* at all, can write ill after it.

I pretend not of an Epistle to make a Declaration upon these and your other excellent Qualities. For naming the Duke of *Buckingham* is enough : who cannot have greater commendations from me than all who have the honour to know him already give him. Amongst which number I think it my greatest happiness to be one, and can never be prouder of any thing can arrive to me, than of the honour of having been admitted sometimes into your Graces Conversation, the most charming in the World. I am now to present your Grace with this History of *Timon*, which you were pleased to tell me you liked, and it is the more worthy of you, since it has the inimitable hand of *Shakespeare* in it, which never made more Masterly strokes than in this. Yet I can truly say, I have made it into a Play, Which I humbly lay at your feet, begging the continuance of your Favour, which no man can value more than I shall ever do, who am unfeignedly,

My Lord,

Your Graces

Most Obedient,

humble Servant,

THO. SHADWELL.

Pro-

Prologue TO TIMON.

*S*ince the bare gleanings of the stage are grown
The only portion for brisk Wits o'th' Town,
We mean such as have no crop of their own;

*Methinks you should encourage them that sow,
Who are to watch and gather what does grow.*

*Thus a poor Poet must maintain a Muse,
As you do Mistresses for others use :*

*The wittiest Play can serve him but one day,
Though for three months it finds you what to say.*

*Yet you your Creditors of wit will fail,
And never pay, but borrow on and rail.*

*Poor Echo's can repeat wit, though they've none,
Like Bag-pipes they no sound have of their own,
Till some into their emptiness be blown.*

Yet ———

*To be thought Wits and Judges they're so glad,
And labour for't as if they were Wit-mad.*

*Some will keep Tables for the Wits o'th' Nation,
And Poets eat them into reputation.*

*Some Scriblers will Wit their whole bus'ness make,
For labour'd dullness grievous pains will take ;
And when with many Throes they've travail'd long,
They now and then bring forth a Foolish Song.*

*One Fop all modern Poets will condemn,
And by this means a parlous Judg will seem.*

Wit is a common Idol, and in vain

Fops try a thousand wayes the name to gain.

Pray judge the nauseous Farces of the Age,

And

Prologue.

*And meddle not with sence upon the Stage ;
To you our Poet no one line submits,
Who such a Coil will keep to be thought Wits :
'Tis you who truly are so, he would please ;
But knows it is not to be done with ease.
In the Art of Judging you as wise are grown,
As in their choice some Ladies of the Town.
Your neat shap't Barbary Wits you will despise,
And none but lusty Sinewy Writers prize.
Old English Shakespear stomachs you have still,
And judge as our Fore-fathers writ with skill.
You Coin the Wit, the Wittings of the Town
Retailers are, that spread it up and down ;
Set but your stamp upon't though it be brass,
With all the Wou'd-be-Wits, 'twill currant pass.
Try it to day and we are sure 'twill hit,
All to your Sovereign Empire must submit.*

MASQUE.

Enter Shepherds and Nymphs.

A Symphony of Pipes imitating the chirping
of Birds.

Nymph. *Hark how the Songsters of the Grove
Sing Anthems to the God of Love.
Hark how each am'rous winged pair,
With Loves great praises fill the Air.*

Chorus. *On ev'ry side the charming sound
Does from the hollow Woods rebound.*

Retornella.

Nymph. *Love in their little veins inspires
Their cheerful Notes, their soft Desires :
While Heat makes Buds or Blossoms spring,
These pretty couples love and sing.*

Chorus
With Flutes. *But Winter puts out their desire,
And half the year they want Loves fire.*

Retornella.

Full { *But Ah how much are our delights more dear,*
Chorus. { *For only Humane Kind love all the year.*

Enter the Mænades and Ægipanes.

1. Bach. *Hence with your trifling Deitie
A greater we adore,
Bacchus, who always keeps us free
From that blind childish power.*

2. Bach. *Love makes you Languish and look pale
And sneak, and sigh, and whine ;
But over us no griefs prevail,
While we have lusty Wine.*

Chorus with
Hout - boys. { *Then hang the dull Wretch who has care in his soul
Whom Love, or whom Tyrants, or Laws can controul,
If within his right hand he can have a full Bowl.*

Nymph. *Go drivel and snore with your fat God of Wine,
Your swell'd faces with Pimples adorning,
Soak your Brains over night and your senses resign,
And forget all you did the next Morning.*

Nymph. *With dull aking Noddles live on in a mist,
And never discover true Foy ;
Would Love tempt with Beauty, you could not resist,
The Empire he slights, he'd destroy.*

i Bach

1 Bach. *Better our heads, than hearts should ake,
His childish Empire we despise ;
Good Wine of him a Slave can make,
And force a Lover to be wise.
Better, &c.*

2 Bach. *Wine sweetens all the cares of Peace,
And takes the Terrour off from War.
To Loves affliction it gives ease,
And to its Joy does best prepare.
It sweetens, &c.*

Nymph. *'Tis Love that makes great Monarchs fight,
The end of Wealth and Power is Love ;
It makes the youthful Poets write,
And does the Old to Youth improve.*

Retornella of Hout-boys.

Bach. *'Tis Wine that Revels in their veins,
Makes Cowards valiant, Fools grow wise,
Provokes low Pens to lofty strains,
And makes the young Loves Chains despise.*

Retornella.

Nymphs and { Love rules the World.
Shepherds.

Mænades and { 'Tis Wine, 'tis Wine.
Ægipanes.

Nymphs and { 'Tis Love, 'tis Love.
Shepherds.

Mænades and { 'Tis Wine, 'tis Wine.
Ægipanes.

Enter Bacchus and Cupid.

Bacchus. *Hold, Hold, our forces are combin'd,
And we together rule Mankind.*

General *Then we with our Pipes, and our Voices will join*

Chorus. *To sound the loud praises of Love and good Wine.
Wine gives vigour to Love, Love makes Wine go down.
And by Love and good Drinking, all the World is our own.*

Epi-

Epilogue.

I*F there were hopes that ancient solid Wit
Might please within our new fantastick Pit ;
This play might then support the Criticks shock,
This Scien grafted upon Shakespears stock ;
For join'd with his our Poets part might thrive,
Kept by the vertue of his sap alive.
Though now no more substantial English Playes,
Than good old Hospitality you praise ;
The time shall come when true old sence shall rise
In Judgment over all your vanities.
Slight kickshaw Wit o'th' Stage, French meat at Feasts,
Now daily Tantalize the hungry Guests ;
While the old English Chine us'd to remain,
And many hungry onsets would sustain.
At these thin Feasts each Morfel's swallow'd down,
And ev'ry thing but the Guests stomach's gone.
At these new fashion'd Feasts you' have but a Tast,
With Meat or Wit you scarce can break a Fast.
This Jantee slightness to the French we owe,
And that makes all slight Wits admire 'em so.
They're of one Level, and with little pains
The Frothy Poet good reception gains ;
But to hear English Wit there's use of brains. }
Though Sparks to imitate the French think fit
In want of Learning, Affectation, Wit, }
And which is most, in Cloaths, wee'l n'er submit. }
Their Ships or Plays o're ours shall ne're advance,
For our Third Rates shall match the First of France.
With English Judges this may bear the Test,
Who will for Shakespear's part forgive the rest.
The Sparks judge but as they hear others say,
They cannot think enough to mind the Play.
They to catch Ladies (which they dress at) come,*

Or

Epilogue.

*Or 'cause they cannot read or think at home ;
Each here deux yeux and am'rous looks imparts,
Levells Crevats and Perriwigs at Hearts ;
Yet they themselves more than the Ladies mind,
And but for vanity wou'd have 'em kind.
No passion ——
But for their own Dear persons them can move,
Th' admire themselves too much to be in Love.
Nor Wit, nor Beauty, their hard Hearts can strike,
Who only their own sence or persons like.
But to the men of Wit our Poet flies,
To save him from Wits mortal Enemies.
Since for his Friends he has the best of those,
Guarded by them he fears not little Foes.
And with each Mistrefs we must favour find,
They for Evandra's sake will sure be kind ;
At least all those to constant Love inclin'd.*

F I N I S .

The following list of *Dramatis Personæ* is taken from the edition of 1688: there is none in that of 1678.

Persons Names.

T	TIMON of Athens	Mr. <i>Betterton</i> .
	Alciades, an Athenian Capt.	Mr. <i>Smith</i> .
	Apemantus, a Rigid Philosopher	Mr. <i>Harris</i> .
†	Nicias,	Mr. <i>Standford</i> .
†	Phæax,	Mr. <i>Underhill</i> .
†	Ælius,	Mr. <i>Leigh</i> .
†	Cleon,	Mr. <i>Norris</i> .
†	Ifander,	Mr. <i>Percival</i> .
†	Ifidore,	Mr. <i>Gillo</i> .
†	Thrafillus,	
	Demetrius, Timon's Steward.	Mr. <i>Medburne</i> .
(Flavius in original.)	Diphilus, Servant to Timon.	Mr. <i>Bowman</i> .
(Flaminius in original.)	Old Man.	Mr. <i>Richards</i> .
	Poet.	Mr. <i>Jevon</i> .
	Painter.	
	Jeweller.	
†	Musician.	
	Merchant.	
†	Evandra,	Mrs. <i>Betterton</i> .
†	Meliffa,	Mrs. <i>Shadwell</i> .
†	Chloe,	Mrs. <i>Gibbs</i> .
	Thais,	Mrs. <i>Seymor</i> .
	Phrinias,	Mrs. <i>Le-Grand</i> .
	Servants.	
	Messengers.	
	Several Masqueraders.	
	Souldiers.	

Scene Athens.

All the characters marked † are new; Shakspeare's Lucius, Lucullus, Sempronius, Ventidius, Lucilius, Servilius, Caphis, Philotus, Titus, Lucius (servant), Hortensius, two servants of Varro, Isidore's servant, Cupid, three strangers, a Page, and a Fool, being all omitted by Shadwell.

Davies, in his annotations on the "Roscius Anglicanus," edited by F. J. Waldron, tells us that the piece was still "acted at the Theatres of Drury-Lane, and Lincoln's-Inn-Fields, about forty-five years since" (circa 1740). "Mills played *Timon*, and Mrs. *Thurmond*, *Evandra*, at Drury-Lane; *Walker*, *Tymon*, and *Quin*, *Apemantus*, at Lincoln's-Inn-Fields."

Waldron adds the information that another alteration of Shakspeare's play, by Love (a pseudonym for Dance), was performed about thirty years later at the Richmond Theatre, "with very splendid scenery, dresses, and decorations; the play well performed, and the receipts to it considerable." It was again revived at Drury Lane, with alterations by Cumberland, when Barry played *Timon*, and Love, *Apemantus*. Waldron, however, does not say if Purcell's music still accompanied the tragedy in any of these later transformations: in all probability, it did not, or he did not know if it did: nor, indeed, does Downes himself appear to have been acquainted with the name of its composer.

This Masque, then, was not well calculated to inspire the genius of Purcell. Written to order, and, perhaps, in some haste, the score is slight in character and design; nor will it convey, to those at least who are unfamiliar with Purcell's style, an adequate idea of the extent or quality of his powers, nor of the boldness of conception and grasp which mark him out from among his contemporaries, and frequently show him anticipating effects, and,

especially, harmonic effects, which have been commonly regarded as characteristics of a far later period. Yet even here no musician can fail to be struck by the melodious grace of the Duet at the beginning of the Masque, with its quaintly sportive imitations; nor by the bold Bass Song, "Return, revolting rebels," which, with its picturesque second part, retains to this day all its original freshness. The Chorus, "Who can resist such mighty charms," is vigorous and full of massive effect, in spite of its simplicity of construction; while the Duet and Chorus, with which the work ends, form as pointed and spirited a Finale as ever concluded a Cantata. There is neither conventionality nor elaborate display of science in these numbers. They express the words with a direct and unaffected purpose not common in that age. The other melodies have a more antiquated flavour, and reflect, perhaps, more closely than the rest the taste of the time or the requirements of the singers. Purcell was but twenty years old when he wrote this music.

The Curtain-tune, *on a Ground*, is ingenious, but seems to modern ears somewhat harsh in its strange progression, suggestive, as it is, of "false relation,"—a charge to which, strictly speaking, it is, perhaps, not open.

The Overture, being up to a certain point identical with the "Trumpet Sonata," is doubtless already familiar to most lovers of Purcell's music, and therefore needs no comment. Eight of the pieces in the Masque were printed in the "Orpheus Britannicus," viz., the opening Duet; the Solo, "Love in their little veins"; the Trio, "But ah! how much"; the Solo, "Hence with your vain and trifling deity"; the Solo, "Come all to me"; the Solo, "Return, revolting rebels"; and the Duet, "Come, let us agree," in Vol. II., 1702; and the Solo, "The cares of lovers," in the second edition of Vol. I., 1706.

The Score has been critically edited by Professor the Rev. Sir F. A. Gore-Ouseley, who has added a compressed version of it for the Pianoforte. In doing this, he has used chiefly a MS. copy in his own library, made by John Travers; but this has been carefully collated and compared with two other MSS. in the Library of the Sacred Harmonic Society; with a MS., in the handwriting of J. Saville, in the possession of Mr. W. H. Cummings, who also possesses two other old MS. copies of the piece; with a contemporary MS. in the Musical Library in Buckingham Palace; and with another contemporary MS., and also a later copy, in the collection of the present writer.

JULIAN MARSHALL.

13, BELSIZE AVENUE, N.W.



THE MASQUE
IN
TIMON OF ATHENS.

DUET.

Cupid's followers. HARK! how the songsters of the grove
Sing anthems to the God of Love.
Hark! how each amorous winged pair
With Love's great praises fills the air.
On every side the charming sound
Does from the hollow woods rebound.

SOLO.

Love in their little veins inspires
Their cheerful notes, their soft desires.
While heat makes buds and blossoms spring
These pretty couples love and sing :
But winter puts out their desire,
And half the year they want Love's fire.

TRIO.

Mortals. But ah! how much are our delights more dear
For only human kind love all the year.

SOLO.

A Bacchanal. Hence with your vain and trifling Deity!
A greater we adore;
Bacchus! who always keeps us free
From that blind childish power.
Love makes you languish and look pale,
And sneak, and sigh, and whine;
But over us no griefs prevail
While we have lusty wine.

CHORUS.

Bacchanals. But over us no griefs prevail
While we have lusty wine.

SOLO.

Cupid. Come all to me, make haste, make haste,
The sweets of mutual passion taste ;
Come all to me and wear my chains,
The joys of love without its pains.

CHORUS.

Who can resist such mighty charms ?
Victorious, victorious Love,
Whose power controls the Gods above,
And even the Thunderer disarms.

SOLO.

Bacchus. Return, revolting rebels ! where d' ye go ?
D' ye know what phantasm 'tis misleads ye so
To grief and to care,
To tyrannous pains,
To doubt and despair,
To barbarous jealousy,
Misery, slavery,
Torments and pains ?

SOLO.

One of Cupid's The cares of lovers, their alarms,
followers. Their sighs and tears have powerful charms.
And if so sweet their torment is,
Ye Gods, how ravishing the bliss !
So soft, so gentle is their pain,
'Tis even a pleasure to complain.

SOLO.

A Bacchanal. Love quickly is palled, though with labour 'tis gained
Wine never does cloy, though with ease 'tis obtained.
We sing while you sigh, we laugh while you weep ;
Love robs you of rest, wine lulls us asleep.

DUET AND CHORUS.

Cupid and Bacchus, Come, let us agree, there are pleasures divine
and their followers. In wine and in love, in love and in wine.

CONTENTS.

No.		PAGE
1.	OVERTURE	I
2.	DUET	12
3.	SOLO	16
4.	TRIO	18
5.	SOLO, BASS	20
6.	CHORUS	24
7.	SOLO, SOPRANO	26
8.	CHORUS	28
9.	SOLO, BASS	33
10.	SOLO	37
11.	SOLO, ALTO	39
12.	DUET, SOPRANO AND BASS	42
13.	CHORUS	44
	<hr/>	
	CURTAIN TUNE, <i>on a Ground</i>	47

THE MASQUE IN TIMON OF ATHENS.

Nº 1. OVERTURE.

HENRY PURCELL.

Trumpet.

Violins 1st.

Violins 2nd.

Viol.

Bass.

PIANO.

The first system of the musical score includes five staves. From top to bottom: Trumpet (treble clef, D major, common time), Violins 1st (treble clef, D major, common time), Violins 2nd (treble clef, D major, common time), Violin (bass clef, D major, common time), and Bass (bass clef, D major, common time). Below the Bass staff is the Piano part, consisting of two staves (treble and bass clefs, D major, common time). The piano part begins with a forte (f) dynamic marking. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes.

This block contains the continuation of the musical score from the first system. It includes the same five staves: Trumpet, Violins 1st, Violins 2nd, Violin, Bass, and Piano. The notation continues with various rhythmic patterns and rests, maintaining the D major key and common time signature. The piano part continues with complex chordal textures and moving lines in both hands.

The Trumpet Sonata is identical with this Overture up to a point noted hereafter. —

Allegro.

The first system of the musical score consists of two systems of staves. The upper system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The lower system is labeled "L.H." and contains a left hand piano accompaniment with a similar rhythmic pattern. The tempo is marked "Allegro." and the key signature has one sharp (F#).

The second system continues the musical score with two systems of staves. The piano accompaniment in both systems shows a consistent rhythmic drive with eighth notes. The lower system includes some figured bass notation (7, 7, 7) under the bass line. The tempo remains "Allegro." and the key signature is consistent.

The third system of the musical score consists of two systems of staves. The piano accompaniment continues with the established rhythmic pattern. The lower system includes some figured bass notation (7, 7, 7) under the bass line. The tempo remains "Allegro." and the key signature is consistent.

The first system of the musical score consists of five staves. The top staff is a single treble clef line. The second and third staves are grouped by a brace on the left and represent the right and left hands of a piano. The fourth staff is a single bass clef line. The fifth staff is another piano part, also with a brace on the left, consisting of two staves (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of the musical score consists of five staves, following the same layout as the first system. It continues the musical composition with similar rhythmic patterns and melodic lines across the different parts.

The third system of the musical score consists of five staves, continuing the piece. The notation includes complex rhythmic figures and chordal structures, particularly in the piano parts.

This page of a musical score, numbered 4, features a vocal line and a piano accompaniment. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The vocal line is on a single staff at the top of each system. The piano accompaniment is divided into two systems of staves: the first system has a grand staff (treble and bass clefs) and a separate bass line, while the second system has a grand staff and a separate bass line. The music consists of several systems of staves, each containing a vocal line and piano accompaniment. The piano part includes complex chordal textures and rhythmic patterns, including sixteenth-note runs and block chords. The vocal line is melodic and expressive, with various note values and rests. The score concludes with a final cadence in the piano part.

Adagio. +)

Violins 1st.

Violins 2nd.

Viol.

Bass.

Adagio.

++ *Allegro.*

Allegro.

+*) These 4 bars are wanting in the copy (Trumpet Sonata) in the library of Sac. Har. Soc.

++*) Here the direction in the Trumpet Sonata is "end with the *Allegro*," the following movements are not to be found in that Sonata but are in the M. S. S. of the Overture in the possession of the Sac. Har. Soc. and W. H. Cummings.

System 1 of the musical score, featuring a grand staff with five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a contrabass clef. The music is in a key with two sharps (F# and C#) and a 6/8 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests.

System 2 of the musical score, continuing the grand staff notation. It includes repeat signs with first and second endings. The notation is dense with rhythmic figures and rests.

System 3 of the musical score, continuing the grand staff notation. It features a double bar line and repeat signs. The music continues with complex rhythmic patterns.

System 4 of the musical score, continuing the grand staff notation. It concludes the piece with various rhythmic patterns and rests.

First system of musical notation, consisting of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and accompaniment in the lower staves, with various rhythmic values and phrasing.

Second system of musical notation, consisting of six staves. It includes repeat signs and first/second endings. The key signature remains two sharps. The notation includes various rhythmic patterns and phrasing.

Third system of musical notation, consisting of six staves. It features a complex rhythmic pattern in the upper staves and accompaniment in the lower staves. The key signature is two sharps.

Fourth system of musical notation, consisting of six staves. It includes a trill (tr) in the upper staves and various rhythmic patterns. The key signature is two sharps.

This musical score is arranged in eight systems, each containing three staves. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The second system continues with the same clef and key signature. The third system features a key signature change to one sharp (F#) and a common time signature (C). The fourth system changes to a key signature of one flat (F) and a common time signature (C). The fifth system changes to a key signature of two flats (Bb and Eb) and a common time signature (C). The sixth system changes to a key signature of one flat (F) and a common time signature (C). The seventh system changes to a key signature of two flats (Bb and Eb) and a common time signature (C). The eighth system changes to a key signature of one flat (F) and a common time signature (C). The score includes various musical notations such as notes, rests, trills, and dynamic markings like 'p' (piano) and 'tr' (trill).

1st

This system contains the first two systems of music. Each system has a grand staff with a treble and bass clef. The first system features a complex melodic line in the treble clef with many sixteenth notes, while the bass clef provides a steady accompaniment. The second system continues this texture. A '1st' marking is present at the end of the first system.

2nd

tr

1st

This system contains the third and fourth systems of music. The third system begins with a '2nd' marking and a trill ('tr') over a note in the treble clef. The fourth system continues the piece, with another trill ('tr') marking. A '1st' marking is also present at the end of the fourth system.

2nd

This system contains the fifth and sixth systems of music. The fifth system starts with a '2nd' marking. The sixth system features a trill ('tr') marking. The music continues with complex rhythmic patterns in both hands.

tr

This system contains the seventh and eighth systems of music. The seventh system has a trill ('tr') marking. The eighth system concludes the piece with a final trill ('tr') marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

System 1: Four staves of music. The top two staves are a grand staff (treble and bass clefs). The bottom two staves are a grand staff (treble and bass clefs). The music is in a key with one flat and 3/4 time. It features a melody in the upper voice and accompaniment in the lower voices.

System 2: Four staves of music. Similar to system 1, it consists of two grand staves. This system includes repeat signs and first/second endings in the upper voice.

System 3: Four staves of music. Similar to system 1, it consists of two grand staves. The music continues with various rhythmic patterns and chordal textures.

System 4: Four staves of music. Similar to system 1, it consists of two grand staves. This system includes first and second endings for both the upper and lower voices.

1st 2nd

This system contains the first two systems of music. The first system has a treble and bass staff with a piano accompaniment. The second system has a treble and bass staff with a piano accompaniment. Both systems include first and second endings.

1st 2nd

This system contains the third and fourth systems of music. The third system has a treble and bass staff with a piano accompaniment. The fourth system has a treble and bass staff with a piano accompaniment. Both systems include first and second endings.

This system contains the fifth and sixth systems of music. The fifth system has a treble and bass staff with a piano accompaniment. The sixth system has a treble and bass staff with a piano accompaniment.

This system contains the seventh and eighth systems of music. The seventh system has a treble and bass staff with a piano accompaniment. The eighth system has a treble and bass staff with a piano accompaniment.

Nº 2. DUET.

Flute 1st.
Flute 2nd.
Bass.
PIANO.

GEORGE. Hark!
JACOB. Hark!
Hark!

Hark! how the song-sters, Hark! how the song-sters, how the
Hark! Hark! how the song-sters, Hark! how the

song - - - - - sters of the grove. Sing,

song - - - - - sters of the grove. Sing,

sing an - - - - - them's to the God of Love.

sing an - - - - - them's to the God of Love. Hark,

Hark, hark hark, hark, hark, hark how each am' - - - - - rous wing - ed.

hark hark, hark hark, hark how each am' - - - - - rous wing - ed

pair with Love's great prai - ses, with Love's great prai - ses fill the
pair with Love's great prai - ses, with Love's great prai - ses fill the

air. On ev' - ry - side the charm - ing sound does from the hol - low
air On ev' - ry - side the charm - ing sound does

woods, does from the hol - low woods, the charm - ing sound does from the hol - low, hol - low
from the hol - low woods, does from the hol - low woods, the charm - ing sound does from the

hol - low woods re - bound, _____ does from the hol-low
hol - low woods re - bound, _____ does from the hol-low, hol-low, hol-low,

hol - - low woods re - bound, re - bound.
hol - - low woods re - bound, re-bound, re - bound.

hol - - low woods re - bound, re - bound.
hol - - low woods re - bound, re-bound, re - bound.

Nº 3. SOLO.

GEORGE.

Love in their litt-le veins — in - spires, love in their litt - le

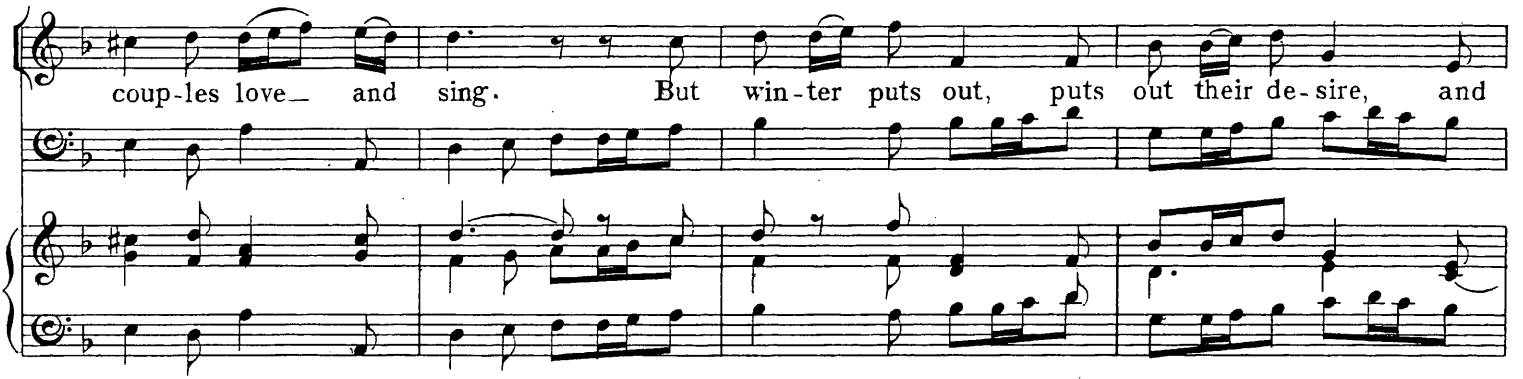
veins in-spires their cheer - - - - - ful notes, their soft de -

sires. Love in their litt - le veins — in - spires, love in their litt - le

veins in-spires their cheer - - - - - ful notes, their soft de -

-sires. While heat, while heat makes buds_ and blos - soms spring, those pret-ty, pret - ty

coup-les love_ and sing. But win-ter puts out, puts out their de-sire, and



half_ the year they want,— they want love's fire; but win-ter puts out, puts



out their desire, and half_ the year they want,— they want love's fire,— but win-ter puts out, puts



out their de-sire, and half_ the year they want,— they want love's fire.—



Flute 1st
Flute 2nd



Nº 4. TRIO.

GEORGE.

But ah! but ah! how much are our de - lights more

But ah! but ah! how much are our de - lights more

But ah! but ah! how much are our de - lights more

Bass.

PIANO.

6 6 6 7

dear, more dear, more dear! But ah! but ah! how

dear, more dear, more dear! But ah! but ah! how

dear, more dear, more dear! But ah! but ah! how

dear, more dear, more dear! But ah! but ah! how

6 6 6 6 6

b2

much are our de - lights more dear, more dear! For

much are our de - lights more dear, more dear! For

much are our de - lights more dear, more dear! For on - ly hu - man

6 7 6 7 6 6 6

6 5 6 7 6 4 6 6

on - ly hu - man kind, for on - ly hu - man kind, for on - ly hu - man
on - ly hu - man kind, for on - ly hu - man kind, for on - ly hu - man
kind, for on - ly hu - man kind, for on - ly hu - man kind

b7 b7 6 b6 b7 6

kind love all the year, all, all, all, all, all the
kind love all the year, all, all, all, all, all the
love, love, love all the year, all, all, all, all, all the

43 4 7

year, for on - ly hu - man kind love all the year.
year, for on - ly, on - ly hu - man kind love all the year.
year, for on - ly hu - man kind love all the year.

43 b3 6 b3 5 4 43

Nº 5. SOLO. (BASS.)

Hoboys.

Solo Bass.

Bass.

PIANO.

The first system of the musical score consists of four staves. The top two staves are for Hoboys, with a treble clef and a 3/4 time signature. The Solo Bass staff is below, with a bass clef and a 3/4 time signature. The bottom two staves are for the Piano, with a treble and bass clef and a 3/4 time signature. The music is in a key with two flats (B-flat and E-flat). The Solo Bass part is mostly rests, while the other parts have active melodic and harmonic lines.

Hence! hence! hence with your trif-ling dei-ty! A

The second system continues the musical score. It features a vocal line with lyrics: "Hence! hence! hence with your trif-ling dei-ty! A". The lyrics are placed below the vocal staff. The instrumental parts (Hoboys, Piano) continue their respective parts. The Solo Bass part has some notes corresponding to the vocal line.

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

The third system continues the musical score. It features a vocal line with lyrics: "great - - er, great - - er, great - -". The lyrics are placed below the vocal staff. The instrumental parts continue. The Solo Bass part has some notes corresponding to the vocal line.

- er we a - - dore, Bacchus, Bacchus, Bacchus, Bacchus, who

al- ways, al - ways keeps us free

— from that blind chil - dish pow'r, — Who al-ways, al - ways

keeps us free from that blind

Slow.

chil - dish pow'r. Love makes you languish and look pale,

Slow.

Brisk.

And sneak and sigh, - sigh, - sigh, and whine; but o - ver us no

Brisk.

griefs pre - vail, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no griefs pre - vail, while we ___ have lus - ty wine, no, no, no, no, no, no,

griefs pre - vail, while we ___ have lus - ty wine, while we ___ have lus - ty wine.

Nº 6. CHORUS.

Violins 1st.

Violins 2nd.

+ Alto.

Tenor.

Bass.

Bass.

PIANO.

CHORUS.

But o - ver us no griefs pre - - vail, no, no, no, no,

But o - ver us no griefs pre - - vail, no, no, no, no,

But o - ver us no griefs pre - - vail, no,

no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no, no, no, no, no, no, no.

no, no, no, no, no, no, no, no, no, no, no, no

* This part is clearly intended to be sung by male Alto voices.

griefs pre - -vail, while we have lus - - ty wine; no, no, no, no,
griefs pre - -vail, while we have lus - - ty wine; no, no, no, no,
griefs pre - -vail, while we have lus - - ty wine, no, no, no, no,

no, no, no griefs pre - -vail, while we have lus - - ty wine.
no, no, no griefs pre - -vail, while we have lus - - ty wine.
no, no, no griefs pre - -vail, while we have lus - - ty wine.

98 6 4 4

Nº 7. SOLO.

Brisk.

Violins 1st.

Violins 2nd.

Bass.

PIANO.

CUPID.

• Come all, come all! come all, come all, come all to

me, make haste, — make haste, make haste, — make haste, — make

haste, make haste, the sweets — of mu - tual pass - ion taste: come

all, come all, come all, to me! come all, come all, — to

me, — and wear my — chains, the joys — of love, the

joys — of love, with - out its pains, the

joys — of love, the joys — of love, with - out its pains.

Nº 8. CHORUS.

Violins 1st

Violins 2nd

Viol.

Soprano.

Alto. U. S.

Tenor. C H O R U S.

Bass.

Bass.

PIANO.

Who can re - sist such migh - ty, migh - ty charms, who can re - sist such

Who can re - sist such migh - ty, migh - ty charms, who can re - sist such

Who can re - sist such migh - ty, migh - ty charms, who can re - sist such

Who can re - sist such migh - ty, migh - ty charms, who can re - sist such

migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love?

migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love?

migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love?

migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love?

6 76

The first system of the musical score consists of two systems of staves. The upper system contains three staves: a vocal line in the treble clef, a piano accompaniment line in the treble clef, and a piano accompaniment line in the bass clef. The lower system contains three staves: a vocal line in the treble clef, a piano accompaniment line in the treble clef, and a piano accompaniment line in the bass clef. The music is in a key with one flat and a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system of the musical score includes lyrics and piano accompaniment. It consists of two systems of staves. The upper system contains three staves: a vocal line in the treble clef, a piano accompaniment line in the treble clef, and a piano accompaniment line in the bass clef. The lower system contains three staves: a vocal line in the treble clef, a piano accompaniment line in the treble clef, and a piano accompaniment line in the bass clef. The lyrics are: "Who can re - sist such migh - ty, migh - ty charms? Who can re -". The piano accompaniment continues with the same eighth-note pattern in the right hand and a complex bass line in the left hand. There are some performance markings like "tr" and "#d." above the vocal line.

- sist such migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love? What

- sist such migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love? What

- sist such migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious. love? What

- sist such migh - ty, migh - ty charms, vic - to - rious, vic - to - rious, vic - to - rious love? What

6 6 6 5 6

4 3

pow'r con - trols the Gods a - bove, and e - ven the Thunder - er, the Thunder - er, the

pow'r con - trols the Gods a - bove, and e - ven the Thunder - er, the Thunder - er, the

pow'r con - trols the Gods a - bove, and e - ven the Thunder - er, the Thunder - er, the

pow'r con - trols the Gods a - bove, and e - ven the Thunder - er, the Thunder - er, the

4 3

Thunder-er, the Thun - - - - - der-er, the Thunderer dis-

Thunder-er, the Thun - - - - - derer, the Thunderer, the Thunderer dis-

Thunder-er dis - arms, the Thun - - - - - der-er, the Thunderer dis-

Thunder-er dis - arms, the Thun - - - - - der-er, the Thunderer dis-

arms? Who can re - sist? Who can re - sist such migh-ty, mighty

arms? Who can re - sist? Who can re - sist such migh-ty, mighty

arms? Who can re - sist? Who can re - sist such migh-ty, mighty

arms? Who can re - sist? Who can re - sist such migh-ty, mighty

charms? Who can re - - sist? Who can re - - sist such migh - ty, migh - ty,
 charms? Who can re - - sist? Who can re - - sist such migh - ty, migh - ty,
 charms? Who can re - - sist? Who can re - - sist such migh - ty, migh - ty,
 charms? Who can re - - sist? Who can re - - sist such migh - ty, migh - ty,

migh - ty, migh - ty, migh - ty charms, such migh - ty, migh - ty, migh - ty, migh - ty, mighty charms?
 migh - ty, migh - ty, migh - ty charms, such migh - ty, migh - ty, migh - ty, migh - ty, mighty charms?
 migh - ty, migh - ty, migh - ty charms, such migh - ty, migh - ty, migh - ty, migh - ty, mighty charms?
 migh - ty, migh - ty, migh - ty charms, such migh - ty, migh - ty, migh - ty, migh - ty, mighty charms?

Nº 9. SOLO. (BASS.)

Brisk.

* Hoboys.

Solo Bass.

Bass.

PIANO.

BACCHUS.

Re - turn, re-turn, re - volt-ing reb-els, re - turn! Where d'ye go, where d'ye go, where d'ye

go? D'ye know, d'ye know, d'ye know what phantasm 'tis mis-leads you so? Re-

* In some old MS. scores these parts are marked Violins.

- turn, re-turn, re - volt-ing reb-els, re - turn! Where d'ye go, where d'ye go, where d'ye go? d'ye know, d'ye

Slow.

know, d'ye know what phantasm 'tis misleads you so? To grief and to care, to

Slow.

grief — and to care, — to ty - rannous chains, — to ty - ran-nous

chairs, to doubt and des - - pair, to bar-bar-ous jea-lou-sy, bar-barous

jea - lou-sy, mi - se - ry, sla - ve - ry, to tor-ments and pains, to

tor-ments, tor-ments and pains! Re - turn, re-turn, re - volt-ing reb - els, re - turn! Where d'ye

go, where d'ye go, where d'ye go? d'ye know, d'ye know, d'ye know what phantasm 'tis misleads you

so? Re - turn, re-turn, re - volt-ing reb - els, re - turn! Where d'ye go, where d'ye go? where d'ye

go? d'ye know, d'ye know, d'ye know what phantasm 'tis mis-leads you so?

Nº 10. SOLO.

GEORGE.

The cares, _____ the cares _____ of _____ lov - ers,

Bass.

PIANO.

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a rest, followed by a melodic phrase. The piano accompaniment (grand staff) provides harmonic support with sustained chords and moving lines. The lyrics are: "The cares, _____ the cares _____ of _____ lov - ers,"

their a - larms, _____ their sighs, _____ their

65

Detailed description: This system continues the musical piece. The vocal line has a more active melodic line. The piano accompaniment features a dotted line in the right hand, indicating a grace note or a specific articulation. The lyrics are: "their a - larms, _____ their sighs, _____ their". A measure number "65" is written below the bass line.

tears, have pow'r _____ ful

7 6 65 6 43

Detailed description: This system concludes the musical phrase. The vocal line ends with a sustained note. The piano accompaniment provides a final harmonic setting. The lyrics are: "tears, have pow'r _____ ful". Measure numbers "7", "6", "65", "6", and "43" are written below the bass line.

charms; and if so sweet their tor - - - - - ment is, ye

7b #b7

Gods, ye Gods, how ra-vishing, ye Gods, how ra-vishing, how ravish-ing the

7b #3

bliss! so soft, so - gentle, so soft, so gentle is their pain, 'tis evn a plea -

#3 5 6

- - - - - sure to com - plain.

#3 6 5 #3

Nº II. SOLO. (ALTO.)

+ Hoboys.

++ Solo Alto.

Bass.

PIANO.

Love quick - ly is

pall'd, tho' with la - bour 'tis gain'd; Wine ne - ver does cloy, no,

ne - ver does cloy, tho' with ease, with ease, 'tis ob - tain'd.

+ Same as p. 38.

++ To be sung by a male Alto voice.

We sing, we sing while you sigh,

We laugh, we laugh, we laugh,

laugh while you weep. Love robs you of

rest, love robs you of rest, wine

lulls us, lulls us, lulls us, lulls us a -

- sleep.

Nº 12. DUET. (SOPRANO and BASS.)

Soprano. *CUPID.*
 Come, let us a - gree, come, let us a - gree, come,
 Bass. *BACCHUS.*
 Come, let us a - - gree, come, let us a -

PIANO.

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

- gree, come, come, come, come, come, come, let us a - - gree. —
 - gree, come, come, come, come, come, come, let us a - - gree. —

There are plea-sures di-vine, there are plea-sures di-vine in love and in

There are plea-sures di-vine in wine and in love, in

wine, in love and in wine, there are plea-sures di-vine in wine and in

wine and in love, there are plea-sures, are plea-sures di-vine in wine and in

love, in love and in wine, in wine and in love are plea-sures di-vine...

love, in love and in wine, in wine and in love are plea-sures di-vine...

Nº 13. CHORUS.

Violins 1st.
Violins 2nd.
Viol.
Soprano.
Alto.
Tenor.
Bass.
Bass.
PIANO.

CHORUS.

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

Detailed description: This system contains the first three measures of the chorus. It features staves for Violins 1st and 2nd, Violoncello (Viol.), Soprano, Alto, Tenor, Bass, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves. The piano accompaniment is shown in grand staff notation. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

Detailed description: This system contains the next three measures of the chorus. It continues the vocal and piano parts from the first system. The lyrics are repeated and extended. The piano accompaniment includes some figured bass notation (e.g., 9, 6, 43, 6) in the bass line. The key signature and time signature remain the same as in the first system.

come, come, come, let us a - - gree. - - There are
 come, come, come, let us a - - gree. - - There are plea - sures di - vine
 come, come, come, let us a - - gree. - - There are plea - sures di - vine
 come, come, come, let us a - - gree. - - There are

plea-sures di - vine in love and in wine, in love and in
 in wine and in love, there are plea-sures, are plea-sures, are plea-sures di -
 in love and in wine, there are plea-sures, are plea-sures, are
 plea-sures di - vine in wine and in love, there are

wine, there are plea-sures di - vine in wine and in love, in love and in
- vine, are plea-sures di - vine in wine and in love, in
plea-sures, are plea-sures di - vine in wine and in love, in
plea-sures, are plea-sures di - vine in wine and in love, in love and in

wine, in love and in wine are plea - sures di - vine.
love and in wine, in love are plea-sures di - vine.
love and in wine, in love are plea-sures di - vine.
wine, in love and in wine are plea-sures di - vine.

5686

CURTAIN TUNE ON A GROUND.

Violins 1st.
Violins 2nd.
Viol.
Bass.
PIANO.

The first system of the musical score consists of five staves. The top two staves are a grand staff (treble and alto clefs), the middle staff is a bass clef, and the bottom two staves are another grand staff (treble and bass clefs). The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of five staves, following the same layout as the first system. It continues the melodic and harmonic development of the piece, with more complex rhythmic patterns and chordal textures.

The third system of the musical score consists of five staves. This system shows a continuation of the musical themes, with some staves featuring more active rhythmic figures and others providing harmonic support.

The fourth and final system of the musical score on this page consists of five staves. It concludes the section with various musical notations, including slurs and dynamic markings.

This page of a musical score, numbered 49, features a complex arrangement of piano and voice parts. The score is organized into four systems, each containing five staves. The top two staves of each system are for the voice, with the upper staff in a soprano or alto clef and the lower staff in a tenor or bass clef. The bottom three staves are for the piano, with the upper staff in a treble clef and the lower two staves in a bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The piano part features intricate textures, including arpeggiated figures and dense chordal passages. The voice part consists of a melodic line with some rests and phrasing slurs. The overall style is characteristic of late 19th or early 20th-century art song or chamber music.

5686

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat. The bottom four staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of six staves. It continues the vocal and piano accompaniment from the first system. The piano part includes some chordal textures and moving bass lines.

The third system of the musical score consists of six staves. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support with various rhythmic patterns.

The fourth system of the musical score consists of six staves, concluding the piece. It features a final melodic statement in the vocal line and a resolving piano accompaniment. The system ends with a double bar line and a final chord.