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LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

L'ALLEGRO, IL PENSIEROSO

ED

IL MODERATO

COMPOSED IN THE YEAR 1740 BY

G. F. HANDEL.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY
WILLIAM HENRY MONK.

PRICE TWO SHILLINGS.
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PREFACE.

THE following Work was composed, performed, and published in the year 1740. In 1741 it was again produced, with much alteration in parts, and some additions.

In the editions of the Score best known to the public the Work is printed as it was originally produced, the additions of 1741 being added in the form of an Appendix.

In the year 1844 the whole was collated with Handel's MS. in the Royal Library at Buckingham Palace, under the auspices of the Handel Society of London; and the movements alluded to properly placed, in accordance with Handel's directions.

These corrections have been adopted in the present Edition.

The version of the Air, "Sometimes let gorgeous Tragedy," here printed as an Appendix, was apparently introduced afterwards, instead of that in the body of the Work, for some temporary purpose.

I am also indebted to the Handel Society for the Metronomic indications of Time throughout.

WILLIAM HENRY MONK.

*Glebe Field, Stoke Newington,
December 1, 1860.*

L'ALLEGRO, IL PENSIEROSO, ED IL MODERATO.

Part the First.

No. 1.—RECITATIVE.—(L'ALLEGRO.)

Hence, loathed Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes, and shrieks, and
sights unholy!
Find out some uncouth cell,
Where brooding Darkness spreads her jealous
wings,
And the night raven sings;
There, under ebon shades, and low-brow'd rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

No. 2.—RECITATIVE (*Accompanied*). (IL PENSIEROSO.)

Hence, vain deluding Joys, dwell in some
idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay notes that people the sunbeams;
Or likest hovering dreams,
'The fickle pensioners of Morpheus' train.

No. 3.—AIR.—(L'ALLEGRO.)

Come, thou goddess fair and free,
In Heaven yclep'd Euphrosyne,
And by men, heart-easing Mirth;
Whom lovely Venus, at a birth,
With two sister graces more,
To ivy-crowned Bacchus bore

No. 4.—AIR.—(IL PENSIEROSO.)

Come rather, goddess, sage and holy;
Hail, divinest Melancholy!
Whose saintly visage is too bright
To hit the sense of human sight:
Thee, bright-haired Vesta, long of yore,
To solitary Saturn bore.

No. 5.—AIR AND CHORUS.—(L'ALLEGRO.)

Haste thee, nymph, and bring with thee
Jest and youthful Jollity,
Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.

No. 6.—AIR AND CHORUS.—(L'ALLEGRO)

Come, and trip it as you go,
On the light fantastic toe.

No. 7. RECITATIVE (*Accompanied*). (IL PENSIEROSO.)

Come, pensive nun, devout and pure
Sober, steadfast, and demure;
All in a robe of darkest grain
Flowing with majestic train

No. 8.—AIR.—(IL PENSIEROSO.)

Come, but keep thy wonted state,
With even step and musing gait;
And looks commercing with the skies,
Thy wrapt soul sitting in thine eyes:

No. 9.—RECITATIVE (*Accompanied*). (IL PENSIEROSO.)

There, held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast;
And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the muses in a ring
Round about Jove's altar sing.

CHORUS.

Join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet.

No. 10.—RECITATIVE.—(L'ALLEGRO.)

Hence, loathed Melancholy!
In dark Cimmerian desert ever dwell.
But haste thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty;
And if I give thee honour due
Mirth, admit me of thy crew.

No. 11.—AIR.—(L'ALLEGRO.)

Mirth, admit me of thy crew,
To live with her and live with thee
In unreprieved pleasures free;
To hear the lark begin his flight,
And singing, startle the dull Night;
Then to come, in spite of sorrow,
And at my window bid good morrow.

No. 12.—RECITATIVE (*Accompanied.*)
(IL PENSIEROSO.)

First and chief, on golden wing,
The cherub Contemplation, bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

No. 13.—AIR.—(IL PENSIEROSO.)

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among
I woo to hear thy even song;
Or, missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wandering Moon
Riding near her highest noon.

No. 14.—RECITATIVE.—(L'ALLEGRO.)

If I give thee honour due,
Mirth, admit me of thy crew.

No. 15.—AIR.—(L'ALLEGRO.)

Mirth, admit me of thy crew,
To listen how the hounds and horn
Cheerly rouse the slumbering morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

No. 16.—AIR.—(IL PENSIEROSO.)

Oft, on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Or, if the air will not permit,
Some still removed place will fit,
Where glowing embers, through the room,
Teach light to counterfeit a gloom.

No. 17.—AIR.—(IL PENSIEROSO.)

Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

No. 18.—RECITATIVE.—(L'ALLEGRO.)

If I give thee honour due,
Mirth, admit me of thy crew

No. 19.—AIR.—(L'ALLEGRO.)

Let me wander not unseen
By hedge-row elms, or hillocks green
While the ploughman, near at hand,
Whistles o'er the furrowed land,
And the milkmaid singeth blithe
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

No. 20.—AIR.—(L'ALLEGRO.)

Straight mine eye hath caught new pleasures,
While the landscape round it measures;
Russet lawns, and fallows grey,
Where the nibbling flocks do stray;

No. 21.—RECITATIVE (*Accompanied.*)
(L'ALLEGRO.)

Mountains, on whose barren breast
The labouring clouds do often rest;
Meadows trim, with daisies pied,
Shallow brooks, and rivers wide
Towers and battlements it sees
Bosom'd high in tufted trees.

No. 22.—AIR AND CHORUS.—(L'ALLEGRO.)

Or let the merry bells ring round,
And the jocund rebeck sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday,
Till the livelong daylight fail.
Thus past the day, to bed they creep,
By whispering winds soon lull'd to sleep.

Part the Second.

No. 23.—RECITATIVE (*Accompanied.*)
(IL PENSIEROSO.)

Hence, vain deluding Joys,
The brood of Folly without father bred!
How little you bested,
Or fill the fixed mind with all your toys!
O, let my lamp at midnight hour
Be seen in some high lonely tower,
Where I may oft out-watch the Bear,
With thrice great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds or what vast regions hold
Th' immortal mind, that hath forsook
Her mansion in this fleshly nook.

No. 24.—AIR.—(IL PENSIEROSO.)

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelop's line,
Or the tale of Troy divine;
Or what, though rare, of later age,
Ennobled hath the buskin'd stage.

No. 25.—AIR.—(IL PENSIEROSO.)

But, O, sad virgin, that thy power
Might raise Musæus from his bower!
Or bid the soul of Orpheus sing
Such notes, as, warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what Love did seek!

No. 26.—RECITATIVE.—(IL PENSIEROSO.)

Thus, Night, oft see me in thy pale career,
Till unwelcome Morn appear.

No. 27.—SOLO AND CHORUS.
(L'ALLEGRO.)

Populous cities please me then,
And the busy hum of men,
Where throngs of knights and barons bold
In weeds of peace high triumphs hold,
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit or arms, while both contend
To win her grace, whom all commend.

No. 28.—AIR.—(L'ALLEGRO.)

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

No. 29.—RECITATIVE (*Accompanied.*)
(IL PENSIEROSO.)

Me, when the sun begins to fling
His flaring beams, me, goddess bring
To arched walks of twilight groves,
And shadows brown, that Sylvan loves;
There in close covert by some brook
Where no profaner eye may look.

No. 30.—AIR.—(IL PENSIEROSO.)

Hide me from Day's garish eye,
While the bee with honied thigh,
That at her flow'ry work doth sing
And the waters murmuring,
With such consort as they keep,
Entice the dewy-feathered Sleep,
And let some strange mysterious Dream
Wave at his wings in aery stream
Of lively portraiture display'd
Softly on my eyelids laid:
And, as I wake, sweet music breathe
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th' unseen genius of the wood.

No. 31.—AIR.—(L'ALLEGRO.)

I'll to the well-trod stage anon,
If Jonson's learned sock be on;
Or sweetest Shakspeare, Fancy's child,
Warble his native wood-notes wild.

No. 32.—AIR.—(L'ALLEGRO.)

And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

No. 33.—AIR.—(L'ALLEGRO.)

Orpheus himself may heave his head
From golden slumbers on a bed
Of heap'd Elysian flowers, and hear
Such strains, as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

No. 34.—AIR AND CHORUS.—(L'ALLEGRO.)

These delights if thou canst give,
Mirth, with thee I mean to live.

No. 35.—RECITATIVE.—(IL PENSIEROSO.)

But let my due feet never fail
To walk the studious cloisters pale,
And love the high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light.

No. 36.—CHORUS AND SOLO.

(IL PENSIEROSO.)

There let the pealing organ blow,
To the full voiced choir below,
In service high, and anthems clear,
And let their sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes.

No. 37.—AIR.—(IL PENSIEROSO.)

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of every star that heaven doth shew,
And every herb that sips the dew ;
Till old Experience do attain
To something like prophetic strain.

No. 38.—CHORUS.—(IL PENSIEROSO.)

'These pleasures, Melancholy, give,
And we with thee will choose to live.

Part the Third.

No. 39.—RECITATIVE (*Accompanied.*)

(IL MODERATO.)

Hence! boast not, ye profane,
Of vainly-fancied little-tasted pleasure,
Pursued beyond all measure
And by its own excess transform'd to pain.

No. 40.—AIR.—(IL MODERATO.)

Come, with native lustre shine,
Moderation, grace divine,
Whom the wise god of nature gave,
Mad mortals from themselves to save ;
Keep, as of old, the middle way,
Nor deeply sad, nor idly gay,
But still the same in look and gait,
Easy, cheerful, and sedate.

No. 41.—RECITATIVE (*Accompanied.*)

(IL MODERATO.)

Sweet Temp'rance in thy right hand bear,
With her let rosy Health appear,
And in thy left Contentment true,
Whom headlong Passion never knew ;
Frugality by Bounty's side,
Fast friends, though oft as foes belied ;

Chaste Love, by Reason led secure,
With joys sincere, and pleasure pure ;
Happy life from heaven descending,
Crowds of smiling years attending :

SOLO AND CHORUS.

All this company serene
Join to fill thy beauteous train.

No. 42.—AIR.—(IL MODERATO.)

Come, with gentle hand restrain
Those who fondly court their bane,
One extreme with caution shunning,
To an other blindly running.

No. 43.—RECITATIVE.—(IL MODERATO.)

No more short life they then will spend
In straying farther from its end,
In frantic mirth and childish play,
In dance and revels night and day ;
Or else like lifeless statues seeming,
Ever musing, moping, dreaming.

No. 44.—AIR.—(IL MODERATO.)

Each action will derive new grace
From order, measure, time, and place,
Till life the goodly structure rise
In due proportion to the skies.

No. 45.—DUET.—(IL MODERATO)

As steals the morn upon the night,
And melts the shades away,
So Truth doth Fancy's charms dissolve,
And rising Reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

No. 46.—CHORUS.—(IL MODERATO.)

Thy pleasures, Moderation, give,
In them alone we truly live.

Appendix.

No. 47.—AIR.—(IL PENSIEROSO.)

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Celops' line,
Or the tale of Troy divine ;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

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11	Mirth, admit me of thy crew	Air 28	22	Or let the merry bells	Air & Chorus 56

PART THE SECOND.

23	Hence, vain deluding joys	Recit. accomp. 61	32	And ever, against eating cares	Air 86
24	Sometimes let gorgeous Tragedy	Air 62	33	Orpheus himself may heave his head	Air 89
25	But O, sad virgin	Air 66	34	These delights if thou canst give	Air & Chorus 93
26	Thus, Night, oft see me	Recit. 71	35	But let my due feet never fail	Recit. 100
27	Populous cities please me then	Solo & Chorus 72	36	There let the pealing organ blow	Solo & Chorus 100
28	There let Hymen oft appear	Air 77	37	May at last my weary age	Air 101
29	Me, when the sun	Recit. accomp. 81	38	These pleasures, Melancholy, give	Chorus 104
30	Hide me from Day's garish eye	Air 81			
31	I'll to the well-trod stage	Air 83			

PART THE THIRD

39	Hence, boast not	Recit. accomp. 109	43	No more short life they then will	spend Recit. 119
40	Come, with native lustre shine	Air 109	44	Each action will derive new grace	Air 119
41	Sweet Temperance in thy right hand bear	Recit. accomp. 113	45	As steals the morn	Duet 122
		Solo & Chorus 114	46	Thy pleasures, Moderation, give	Chorus 127
42	Come, with gentle hand restrain	Air 117			

APPENDIX.

47	Sometimes let gorgeous Tragedy	Air 131
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PART THE FIRST.

Allegro.

No. 1.

RECITATIVE.—HENCE, LOATHED MELANCHOLY.

TENOR VOICE.

ACCOMP.

Largo. ♩ = 60.

Hence, loath-ed Me-lan-choly,

Of Cer-ber-us and black-est Midnight horn, In Stygian cave for - lorn, 'Mongst

hor - rid shapes, and shrieks, and sights un - ho - ly! Find out some un-couth cell,

Where brood - ing Dark - ness spreads her jea - lous wings,

And the night ra - ven sings: There, un-der e - bon shades, and low-brow'd

8ve.

8ves.

rocks, As rag - ged as thy locks, In dark Cim - me - rian de - sert ev - er dwell.

Allegro.

No. 2. RECIT. (Accompanied).—HENCE, VAIN DELUDING JOYS.

SOPRANO VOICE.

Allegro. ♩ = 69.

ACCOMP.

p

Hence, vain de-luding Joys, dwell in some i - dle brain, And fan-cies fond with

p

gau-dy shapes pos-sess, As thick and num-ber-less As the gay notes that per-ple the sun-beams; Or

li - kest hov' - ring dreams, The fic - kle pen - sion - ers of Mor - pheus' train.

Allegro.

No. 3. AIR.—COME, COME, THOU GODDESS FAIR AND FREE.

Allegro moderato. ♩ = 126.

SOPRANO VOICE.

ACCOMP.

mf

Come, come, thou god - dess fair and free, fair and free, In Heav'n yclep'd E - u - phro - sy - ne, In

p

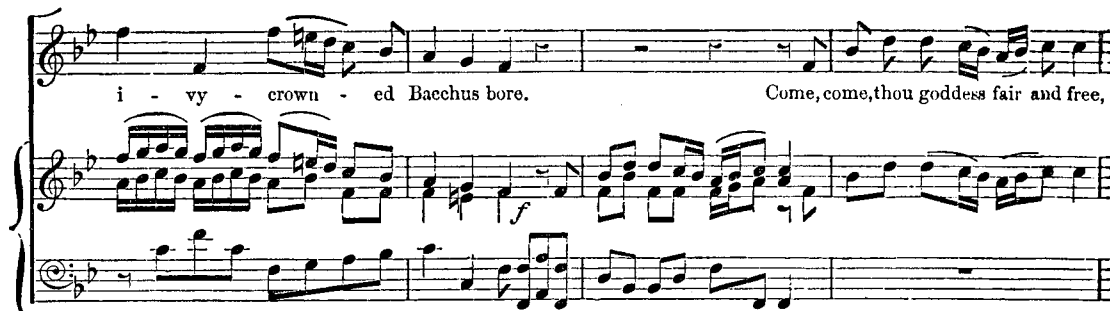
Heav'n yclep'd Eu - phro - sy - ne, And by men, heart - easing Mirth ; Whom love - ly

f *p*

Ve - nus at a birth, With two sis - ter graces, more, To

f *p*

i - vy - crown - ed Bacchus bore. Come, come, thou goddess fair and free,




fair and free, Come, come, And by men, heart-easing Mirth; Whom love - ly



Venus, at a birth, With two sister graces more, To i - - vy-crown - ed Bac - chus bore, To



i - - vy-crown - ed Bac - chus bore, To i - vy-crown-ed, crown - ed,



crown - ed, To i - vy-crowned Bac - chus bore.



Piano introduction for 'Al Pensieroso'. The music is in 3/4 time, key of B-flat major, and consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass) with a flowing eighth-note accompaniment.

Al Pensieroso.

No. 4.

AIR.—COME RATHER, GODDESS, SAGE AND HOLY

Largo ♩ = 88.

SOPRANO VOICE.

Accomp. *Largo.* *pp*

Come ra - ther, god - dess, sage and ho - ly; Hail, di - vin - est Me - lan -

The first system shows the vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and begins with the lyrics 'Come ra - ther, god - dess, sage and ho - ly; Hail, di - vin - est Me - lan -'. The piano accompaniment is in 3/4 time, key of B-flat major, and begins with a piano (*pp*) dynamic.

- cho - ly! Whose saint - ly vi - sage is too bright To hit the sense of hu - man

The second system continues the vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and begins with the lyrics '- cho - ly! Whose saint - ly vi - sage is too bright To hit the sense of hu - man'. The piano accompaniment is in 3/4 time, key of B-flat major, and continues the accompaniment.

sight, . . . To hit the sense of hu - man sight.

The third system continues the vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and begins with the lyrics 'sight, . . . To hit the sense of hu - man sight.'. The piano accompaniment is in 3/4 time, key of B-flat major, and continues the accompaniment.

Come ra - ther, god - dess, sage and ho - ly; Hail, di -

The fourth system continues the vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and begins with the lyrics 'Come ra - ther, god - dess, sage and ho - ly; Hail, di -'. The piano accompaniment is in 3/4 time, key of B-flat major, and continues the accompaniment.

- - vi - nest Me - lan - cho - ly! Whose saint - ly vi - sage is too

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

bright To hit the sense of hu - man sight; Thee, bright - hair'd Ves - ta, long of

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic accompaniment.

yore, To so - li - ta - ry Sa - turn bore; Thee, bright - hair'd Ves - ta, long of

The third system shows the vocal line with a long note on 'yore' followed by a series of eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

yore, To so - li - ta - ry Sa - turn bore, to so - - li - ta - - - -

The fourth system features a vocal line with a long note on 'yore' and a series of eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

- - - - - ry Sa - turn bore; Thee, bright - hair'd

The fifth system concludes the vocal line with a long note on 'ry' and a series of eighth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Adagio.

Ves-ta, long of yore, To so-li - ta - ry Sa - turn bore.

colla parte.

f

8ves. 8ves.

Allegro.

No. 5.

AIR AND CHORUS.—HASTE THEE, NYMPH.

Allegro. ♩ = 104.

TENOR VOICE.

ACCOMP.

f

Haste thee, nymph, haste thee, nymph. and bring with thee Jest and youthful Jol - li -

ty, Quips, and cranks, and wan - ton wiles, Nods, and becks, and

p

8ve.

wreath - ed smiles, Such as hang on He - be's cheek, And love to live in

p

dim - ple sleek, And love to live in dim - ple sleek; Sport that wrin - kled

Care de-rides, And Laugh - ter hold - ing both his sides, And

Laughter hold -

- ing both his sides.

Sport, that wrin - led Care de-rides, And Laugh - ter hold - ing, hold -

- ing both his sides.

Attacca.

CHORUS. SOPRANO. *Allegro.* ♩ = 104.

ALTO. Hastē thee, nymph, hastē thee, nymph, and bring with

Hastē thee, nymph, hastē thee, nymph, and bring with

TENOR, (sve. lower.)

Hastē thee, nymph, hastē thee, nymph, and bring with

BASS.

Hastē thee, nymph, hastē thee, nymph, and bring with

f CHORUS.

thee Jest, and youth - ful Jol - li - ty, Sport that wrink - led Care de -

thee Jest, and youth - ful Jol - li - ty, Sport that wrink - led Care de

thee Jest, and youth - ful Jol - li - ty, Sport that wrink - led Care de - -

thee Jest, and youth - ful Jol - li - ty, Sport that wrink - led Care de - -

rides, And Laugh - - - ter hold - ing both his sides, And

- rides, And Laugh - - - ter hold - ing both his sides,

- rides, And Laugh - - - ter hold - ing both his sides, And

- rides, And Laugh - - - ter hold - ing both his sides,

Laugh - - - ter hold - - - ing

and Laughter hold - - - ing

Laugh - - - ter hold - - - ing

and Laugh - ter hold - ing

both his sides. Haste thee, nymph, and bring with thee Jest, . . . and youth - ful

Jol - li - ty, Sport that wrink - led Care . . . derides, And

Laugh - ter hold - ing both his sides, And Laughter hold

The piano introduction consists of two systems of staves. The first system has four staves, all of which are empty. The second system has two staves (treble and bass clef) containing a rhythmic accompaniment. The music is in 6/8 time and begins with a series of chords and eighth-note patterns.

Allegro.

No. 6. AIR AND CHORUS.—COME AND TRIP IT AS YOU GO.

Andantino con moto. ♩ = 104.

TENOR VOICE.

ACCOMP.

mf

Come and trip it

The first system of the song features a tenor voice line and a piano accompaniment. The tempo is marked 'Andantino con moto' with a quarter note equal to 104 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part is marked 'mf' and features a steady eighth-note accompaniment.

as you go, Come and trip it as you go,

pp

The second system continues the vocal line and piano accompaniment. The lyrics 'as you go, Come and trip it as you go,' are written under the voice line. The piano part is marked 'pp' and continues with the eighth-note accompaniment.

On the light fan - tas-tic toe, trip it, trip it, Come and trip it as you go,

The third system continues the vocal line and piano accompaniment. The lyrics 'On the light fan - tas-tic toe, trip it, trip it, Come and trip it as you go,' are written under the voice line. The piano part continues with the eighth-note accompaniment.

On the light, fan - tas-tic toe:

The fourth system continues the piano accompaniment. The lyrics 'On the light, fan - tas-tic toe:' are written under the piano part. The piano part continues with the eighth-note accompaniment.

Come and trip it as you go, trip it, trip it, trip it, trip it on the light fan -

p

- - - tas-tic toe, Come, come, come, come and trip it

as you go, On the light fan - tas-tic toe, on the light fan-tas-tic toe.

Atacca.

CHORUS.—SOPRANO.
Come and trip it as . . you go,

ALTO.
Come and trip it as . . you go,

TENOR, 8ve. lower.
Come and trip it as . . you go,

BASS.
Come and trip it as . . you go,

Come and trip it as . . . you go, On the light fan - tas - tic toe,
 Come and trip it as . . . you go, On the light fan - tas - tic toe,
 Come and trip it as you go, On the light fan - tas - tic toe,
 Come and trip it as . . . you go, On the light fan - tas - tic toe,

trip it, trip it, trip it, trip it as . . . you go, . . . On the light fan -
 trip it, trip it, trip it, trip it as . . . you go, On the light fan
 trip it, trip it. trip it, trip it as . . . you go, . . . On the light fan -
 trip it, trip it, trip it, trip it * as . . . you go, . . . On the light fan -

- tas - tic toe. Come and trip it as . . . you go,
 - - tas - tic toe. Come and trip it as . . . you go,
 - tas - tic toe. Come and trip it as . . . you go,
 - - tas - tic toe. Come and trip it as . . . you go,

Sva.

* In Handel's MS. thus: as you go, ta-ra-ra-ta, ta-ra-na-ta ta.

trip it, trip it, On the light fan - tas - tic toe.
trip it, trip it, On the light fan - tas - tic toe.
trip it, trip it, On the light fan - tas - tic toe.
trip it, trip it, On the light fan - tas - tic toe.

Come, come, come, come and trip it as you go, On the light fan -
Come, come, come, come and trip it as you go, On the light fan -
Come, come, come, come and trip it as you go, On the light fan -
Come, come, come, come and trip it as you go, On the light fan -

- tas - tic toe, On the light fan - tas - tic toe.
- tas - tic toe, On the light fan - tas - tic toe.
- tas - tic toe, On the light fan - tas - tic toe.
- tas - tic toe, On the light fan - tas - tic toe.

El Pensieroso.

No. 7. RECIT. (Accompanied).—COME, PENSIVE NUN.

Largo. ♩ = 80.

SOPRANO VOICE.

Accomp.

p

Come, pen - sive nun, de - vout and pure,
 So - ber, stead-fast, and de-mure; All in a robe of dark - est grain,
 Flow - ing with ma - jes - - - - - tie train.

8va. ~~~~~

El Pensieroso.

No. 8. Arr.—COME, BUT KEEP THY WONTED STATE.

Andante Larghetto. ♩ = 80.

SOPRANO VOICE.

Accomp.

p

Come, come,

come, but keep thy won-ted state, With e-ven step and mus-ing

gait, Come, come, but keep thy won - - - ted state, With e-ven step and mus-ing

gait, and mus - ing gait; And looks com-mer-cing with the

skies, Thy wrapt soul sit - ting in thine eyes, Thy wrapt soul

sit - ting in . . . thine eyes.

No. 9.

El Pensieroso.

RECIT. (*Accomp.*) AND CHORUS.—THERE, HELD IN HOLY PASSION STILL.

Largo. $\text{♩} = 72.$

SOPRANO VOICE.

There, held in ho-ly pas-sion still Forget thyself to

mar-ble, till With a sad leaden downward cast, With a sad leaden down-ward cast, Thou

fix them on the earth as fast. And join with

thee calm Peace and Quiet, Spare Fast, that oft with gods doth di-et, And hears the

mu-ses in a . . ring, Round a-bout Jove's . . al-tar sing. And hears the

ACCOMP.

mu - ses in a ring, Round a - bout Jove's . . al - tar sing, And hears the

mu - ses in a ring, Round . a-bout Jove's . . . al - tar

sing, And hears the mu - ses in a ring, Round about Jove's . al - tar

CHORUS. TREBLE.
sing. Join with thee calm Peace, and Qui - et, Spare Fast that

ALTO. *p*
Join with thee calm Peace, and Qui - et, Spare Fast that

TENOR, (8ve. lower.) *p*
Join with thee calm Peace, and Qui - et, Spare Fast that

BASS. *p*
Join with thee calm Peace, and Qui - et, Spare Fast that

oft with gods doth di - et. Join with thee calm Peace, and
oft with gods doth di - et. Join with thee calm Peace, and
oft with gods doth di - et. Join with thee calm Peace, and
oft with gods doth di - et. Join with thee calm Peace, and

Qui - et, Spare Fast that oft with gods doth di - et, Spare Fast
Qui - et, Spare Fast that oft with gods doth di - et, Spare
Qui - et, Spare Fast that oft with gods doth di - et, Spare
Qui - et, Spare Fast that oft with gods doth di - et, Spare

that oft . . . with gods doth di - - et.
Fast that oft with gods doth di - - et.
Fast that oft with gods doth di - - et.
Fast that oft with gods doth di - - et.

L'Allegro.

No. 10.

RECIT.—HENCE, LOATHED MELANCHOLY!

TENOR VOICE

Hence, loath - ed Melan - cho - ly! In dark Cim - me - rian de - sert ev - er
 dwell. But haste thee, Mirth, and bring with thee The mountain nymph, sweet
 Li - ber - ty. And if I give thee honour due, Mirth, ad - mit me of thy crew.

Accomp.

p

L'Allegro.

No. 11.

AIR.—MIRTH, ADMIT ME OF THY CREW.

Accomp.

Presto. J. = 100.

mf

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a dense, flowing texture with many sixteenth notes in the right hand and block chords in the left hand.

The second system continues the musical piece. The vocal line begins with the lyrics "Mirth, ad-mit me". The piano accompaniment includes a triplet of eighth notes in the left hand and a dynamic marking of *mf* (mezzo-forte).

The third system shows the vocal line with the lyrics "of thy crew,". The piano accompaniment features a dynamic marking of *p* (piano) and continues with its characteristic flowing texture.

The fourth system contains the lyrics "Mirth, ad - - mit me of thy crew, Mirth, ad-mit me". The piano accompaniment maintains the same rhythmic and harmonic patterns as the previous systems.

The fifth system concludes the page with the lyrics "Mirth, ad-mit me,". The piano accompaniment continues until the end of the system.

Mirth, ad - mit me of . . thy crew,

8va.

f

To live with her and live with thee, In

un - re - prov - ed plea - - - sures free, In un - re - prov - ed plea - - - sures free;

To hear the Lark be - gin his flight, And

p

sing - ing, star - tle the dull night, And sing - ing, star - tle,

startle, and sing - ing, star - tle the dull Night, and sing - ing, star - tle the dull Night.

Then to come, in

spite of sor - row, And at my win - dow bid good mor - row,

And at my win - dow bid good mor - row, good mor - row,

good mor - row . . . And then . . . to . . . come, . . . in . . . spite . . . of . . .

sor - row, . . . And at . . . my . . . win - dow . . . bid . . . good . . . mor - row,

good mor - row, . . . good mor - row, . . . good mor - row.

good mor - row, . . . And at my win - dow bid good mor-row.

p

Mirth, ad-mit me of thy crew,

Mirth, ad-mit me, Mirth. ad-mit me,

Mirth, ad - mit me of thy crew, Mirth, ad - mit me of thy crew.

f

f

f

The first system of the piano accompaniment consists of two systems of staves. Each system has a treble and bass clef. The music is in G major (one sharp) and common time. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady harmonic accompaniment with chords and single notes.

Il Pensieroso.

No. 12.

RECIT. (*Accompanied*).—FIRST AND CHIEF.

SOPRANO
VOICE.

The first system of the recitative features a soprano voice line and piano accompaniment. The voice line is in G major and common time, with lyrics: "First and chief, on gol - en wing, The Che - rub Con - tem - pla - tion bring;". The piano accompaniment consists of a treble and bass clef with block chords and simple harmonic support.

The second system of the recitative continues the soprano voice line and piano accompaniment. The voice line has lyrics: "And the mute si - lence hist a - long, 'Less Phil - lo - mel will deign a song;". The piano accompaniment continues with block chords and harmonic support.

The third system of the recitative concludes the soprano voice line and piano accompaniment. The voice line has lyrics: "In her sweet - est, sad - dest plight, Smooth - ing the rug - ged brow of Night." The piano accompaniment continues with block chords and harmonic support.

Il Pensieroso.

No 13. AIR.—SWEET BIRD, THAT SHUN'ST THE NOISE OF FOLLY

Accomp. *pp*

Andante. $\text{♩} = 60.$ *hr* *hr* *hr* *hr* *hr* *hr*

SOPRANO VOICE.

The first system of music consists of a soprano voice line and piano accompaniment. The voice line is mostly silent, with a few notes at the beginning. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

Ad libitum.

The second system of music includes the lyrics "Sweet bird, . . . Sweet bird, that shun'st the noise of". The voice line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern.

The third system of music includes the lyrics "Fol - ly, Most mu - si - cal, most me - lan - cho - ly,". The voice line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern.

The fourth system of music includes the lyrics "Thee, chantress of the woods among, I woo, I woo to hear thy". The voice line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern.

The fifth system of music includes the lyrics "e - ven song,". The voice line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern.

I woo to hear . . . thy e - - ven

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (D major). The piano accompaniment is in a similar key signature and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

song.

This system continues the piano accompaniment from the first system. The right hand has a busy eighth-note pattern, while the left hand provides harmonic support with chords. The system ends with a fermata over the final chord.

This system continues the piano accompaniment. The right hand maintains the eighth-note pattern, and the left hand continues with chords. The system ends with a fermata over the final chord.

Sweet bird, Sweet bird, that shun'st the noise of

This system contains the second line of the vocal melody and the continuation of the piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment continues with the same rhythmic and harmonic patterns.

Fol-ly, Most mu-si-cal, most melan-cho

This system contains the third line of the vocal melody and the continuation of the piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment continues with the same rhythmic and harmonic patterns.

ly. Most mu - si-cal, most me-lan-cho -

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "ly. Most mu - si-cal, most me-lan-cho -".

ly. Thee, chauntress of the woods a -

This system contains the second line of the musical score. The vocal line continues with the lyrics "ly. Thee, chauntress of the woods a -". The piano accompaniment features a complex, flowing texture with many sixteenth notes.

- mong, I woo, to hear thy e

This system contains the third line of the musical score. The vocal line has the lyrics "- mong, I woo, to hear thy e". The piano accompaniment continues with its intricate texture.

This system contains the fourth line of the musical score. It shows the continuation of the piano accompaniment, which is highly detailed and rhythmic.

ven song.

This system contains the fifth and final line of the musical score on this page. The vocal line concludes with the lyrics "ven song.". The piano accompaniment ends with a final cadence.

System 1: Treble clef with a whole rest. Piano accompaniment in G major, 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

System 2: Vocal line with lyrics: "Thee, chauntress of the woods among, I woo, I woo to hear thy e". Piano accompaniment continues with the same rhythmic pattern.

System 3: Piano accompaniment featuring a dense texture of sixteenth-note runs in both hands, with some notes marked with a hairpin (*hr*).

System 4: Vocal line with lyrics: "ven song." followed by a fermata. Piano accompaniment features a *f* dynamic and includes hairpin (*hr*) markings.

System 5: Piano accompaniment concluding with a series of chords and a final cadence.

Fine.

Larghetto. ♩ = 50.

Or missing thee, I walk un-seen. On the dry smooth sha - ven green, To be -

Larghetto. ♩ = 50.

p

- - hold the wand'ring moon, to be-hold the wand'ring moon Riding near her highest

noon, riding near her highest noon, rid - ing near her high - est noon, To be -

- - hold the wand'ring moon Riding near her high - - - - - est noon.

Dal Segno 8

No. 14.

L'Allegro.

RECITATIVO.—IF I GIVE THEE HONOUR DUE.

BASS VOICE.

ACCOMP.

No. 15.

L'Allegro.

AIR.—MIRTH, ADMIT ME OF THY CREW.

BASS VOICE.

Allegro. ♩ = 84.

ACCOMP.

Mirth, ad - mit me of thy crew, . . . Mirth, ad - mit me of thy crew,

pp

Mirth, ad - mit me, ad - mit me, Mirth, ad - mit me, ad -

- - mit me of thy crew,

To lis - ten how the hounds and horn

Cheer - ly rouse the slum - b'ring morn, From . . . the side of

p

some hoar hill, Through the high wood

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'some' followed by a quarter note 'hoar', a half note 'hill,' and then a quarter note 'Through' followed by a half note 'the' and a quarter note 'high', and finally a half note 'wood'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

cres. e - cho - ing shrill; *p* To lis - ten how the hounds and horn *Cheerly* rouse,

The second system continues the musical score. The vocal line begins with a half note 'e - cho - ing shrill;' followed by a quarter rest, then a half note 'To lis - ten how', a quarter note 'the hounds and horn', and finally a half note 'Cheerly rouse,'. The piano accompaniment includes a *cres.* marking in the left hand and a *p* marking in the right hand.

cheer - ly rouse the slumb'ring morn.

The third system shows the vocal line with a half note 'cheer - ly rouse' followed by a quarter rest, and then a half note 'the slumb'ring morn.' with a *f* dynamic marking. The piano accompaniment continues with chords and moving lines.

From the side . . . of . . . some . . . hoar . . .

The fourth system features a vocal line with a half note 'From the side . . . of . . . some . . . hoar . . .' and a *p* dynamic marking. The piano accompaniment includes a *p* marking in the left hand.

hill, . . . of . . . some hoar hill, Through the high wood,

The fifth system concludes the page with a vocal line containing a half note 'hill, . . . of . . . some hoar hill,' followed by a quarter note 'Through the high wood,'. The piano accompaniment continues with a rhythmic accompaniment.

through the high wood

e

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with the lyrics "through the high wood" and includes a fermata over the word "wood". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

This system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a more complex eighth-note figure.

choing shrill.

f

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "choing shrill." and a fermata. The piano accompaniment features a strong dynamic marking of *f* (forte) in the right hand.

ad lib.

This system continues the piano accompaniment. The right hand features a rapid, flowing eighth-note passage, and the left hand provides harmonic support with chords and eighth notes. The marking *ad lib.* (ad libitum) is present above the right hand.

This system continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues with a steady eighth-note bass line.