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HANDEL.

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1. *There is sweet music* (Sol-fa, 4d.), 6d.;
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- THE ANGEL'S SONG: "My work is done"** ("Gerontius") For Mezzo-Soprano
- THERE ARE SEVEN THAT PULL THE THREAD** ("Grania and Diarmid")

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 Pelops' 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
Unsummer eyes 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.

Al Pensteroso.

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

Allegro. ♩ = 69.

SOPRANO VOICE.

ACCOMP.

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 a 3/4 time signature with a key signature of one flat (B-flat). It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, consisting of eighth and sixteenth notes.

Al Pensieroso.

No. 4. AIR.—COME RATHER, GODDESS, SAGE AND HOLY

Largo ♩ = 88.

SOPRANO VOICE.

Accomp. *pp*

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

The score shows the beginning of the vocal line and piano accompaniment. The tempo is marked 'Largo' with a quarter note equal to 88 beats. The piano part is marked 'pp' (pianissimo). The vocal line starts with a half note followed by eighth notes.

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

The vocal line continues with the lyrics '- - cho - ly! Whose saint - ly vi - sage is too bright To hit the sense of hu - man'. The piano accompaniment provides harmonic support with chords and moving lines.

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

The vocal line concludes the phrase with 'sight, . . . To hit the sense of hu - man sight.'. The piano accompaniment features a more active melodic line in the right hand.

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

mf

The score begins the phrase 'Come ra - ther, god - dess, sage and ho - ly; Hail, di -'. The piano accompaniment is marked 'mf' (mezzo-forte). The vocal line starts with a half note.

- - 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 then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic pattern 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 musical score. The vocal line has a similar melodic structure to the first system, with eighth and quarter notes. 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 of the score shows the vocal line continuing with eighth and quarter notes. The piano accompaniment provides a consistent harmonic and rhythmic background.

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

The fourth system features a vocal line with a long, sustained note at the end of the phrase, indicated by a horizontal line. The piano accompaniment continues with its characteristic eighth-note accompaniment.

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

The fifth system concludes the page with a vocal line that ends on a half note. The piano accompaniment also concludes with a final chord.

Adagio.

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

colla parte.

8ve. 8ves.

Allegro.

No. 5.

AIR AND CHORUS.—HASTE THEE, NYMPH.

Allegro. ♩ = 104.

TENOR VOICE.

ACCOMP.

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

8ves.

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. Haste thee, nymph, haste thee, nymph, and bring with

Haste thee, nymph, haste thee, nymph, and bring with

TENOR, (sve. lower.)

Haste thee, nymph, haste thee, nymph, and bring with

BASS.

Haste thee, nymph, haste 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

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

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

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

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

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

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

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

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



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

And Laugh - ter hold

Sva.



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

Sva.



ter hold - ing both his sides.

Sva. *loco.* *f*

Piano introduction for 'Come and Trip It as You Go'. The music is in 6/8 time, key of B-flat major, and marked *Allegro*. It features a rhythmic accompaniment with eighth and sixteenth notes in both hands.

Allegro.

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

Andantino con moto. ♩ = 104.

TENOR VOICE. Come and trip it

ACCOMP. *mf*

First system of the song. The Tenor Voice part begins with the lyrics 'Come and trip it'. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes.

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

pp

Second system of the song. The Tenor Voice part continues with the lyrics 'as you go, Come and trip it as you go,'. The piano accompaniment is marked *pp* and continues with the rhythmic accompaniment.

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

Third system of the song. The Tenor Voice part continues with the lyrics 'On the light fan - tas-tic toe, trip it, trip it, Come and trip it as you go, . . .'. The piano accompaniment continues with the rhythmic accompaniment.

On the light, fan - tas-tic toe:

Fourth system of the song. The Tenor Voice part continues with the lyrics 'On the light, fan - tas-tic toe:'. The piano accompaniment continues with the rhythmic 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.

Attacca.

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.

Come, pen - sive nun, de - vout and pure,

ACCOMP.

p

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. AIR.—COME, BUT KEEP THY WONTED STATE.

Andante Larghetto. ♩ = 80.

SOPRANO VOICE.

Come, come,

ACCOMP.

p

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

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

BASS.
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

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.

8ve.

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

dwelt. 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 features the vocal line with the lyrics "of thy crew,". The piano accompaniment includes a dynamic marking of *p* (piano).

The fourth system contains the vocal line with the lyrics "Mirth, ad - - mit me of thy crew, Mirth, ad-mit me". The piano accompaniment continues with its characteristic texture.

The fifth system shows the vocal line with the lyrics "Mirth, ad-mit me,". The piano accompaniment concludes the system with a final cadence.

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

Sva.

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,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "Mirth, ad-mit me," followed by a short melodic phrase, and then repeats "Mirth. ad-mit me," with a similar melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Mirth, ad - mit me of thy crew," followed by a melodic phrase, and then repeats "Mirth, ad - mit me of thy crew." with another melodic phrase. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

f

The third system is primarily piano accompaniment. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment features a dense, rhythmic texture in the right hand, starting with a forte (*f*) dynamic marking. The left hand provides a steady bass line.

The fourth system continues the piano accompaniment. The right hand has a complex, flowing melodic line with many sixteenth notes, while the left hand remains a steady bass line.

The fifth system concludes the piano accompaniment. The right hand continues its intricate melodic pattern, and the left hand provides harmonic support with chords and a steady bass line.

The first system of the piano accompaniment consists of two systems of staves. The upper system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a continuous, flowing melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The lower system continues this accompaniment, showing the bass clef and the continuation of the left-hand part.

Il Pensieroso.

No. 12.

RECIT. (Accompanied).—FIRST AND CHIEF.

SOPRANO VOICE.

First and chief, on gol - en wing, The Che - rub Con - tem - pla - tion bring ;

ACCOMP.

And the mute si - lence hist a - long, 'Less Phil - lo - mel will deign a song ;

In her sweet - est, sad - dest plight, Smooth - ing the rug - ged brow of Night.

The recitative section is presented in three systems. Each system includes a vocal line for the soprano voice and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The accompaniment consists of chords and simple melodic lines that support the vocal line.

Il Pensieroso.

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

Accomp. *pp* *Andante.* ♩ = 60. *hr*

SOPRANO VOICE.

The first system consists of a soprano voice line and piano accompaniment. The piano part features a dense, flowing sixteenth-note texture in the right hand and a more rhythmic accompaniment in the left hand.

Ad libitum.

The second system includes the vocal line with the lyrics "Sweet bird, . . ." and "Sweet bird, that shun'st the noise of". The piano accompaniment continues with its characteristic sixteenth-note pattern.

The third system includes the vocal line with the lyrics "Fol - ly, Most mu - si - cal, most me - lan - cho - ly,". The piano accompaniment continues with its characteristic sixteenth-note pattern.

The fourth system includes the vocal line with the lyrics "Thee, chantress of the woods among, I woo, I woo to hear thy". The piano accompaniment continues with its characteristic sixteenth-note pattern.

The fifth system includes the vocal line with the lyrics "e - ven song,". The piano accompaniment continues with its characteristic sixteenth-note 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 (F# and C#). The piano accompaniment consists of two staves: the right hand has a continuous eighth-note pattern, and the left hand has a similar pattern with some rests.

song.

f

This system continues the piano accompaniment. The right hand features a dense texture of eighth notes, while the left hand provides a steady harmonic foundation with chords and eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

This system continues the piano accompaniment with the same rhythmic and harmonic patterns as the previous systems.

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

This system introduces the second line of the vocal melody. The vocal line has a treble clef and includes a trill (tr) above the second note. The piano accompaniment continues with its characteristic eighth-note texture.

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

This system contains the final line of the vocal melody on this page. The vocal line continues with a treble clef. The piano accompaniment concludes with a few final chords in the left hand.

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

This system contains the first line of music. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics "ly. Most mu - si-cal, most me-lan-cho -" are written below the notes. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature.

ly. Thee, chauntress of the woods a -

This system contains the second line of music. The vocal line continues with the lyrics "ly. Thee, chauntress of the woods a -". The piano accompaniment continues with a flowing right-hand part and a steady left-hand part.

- mong, I woo, to hear thy e

This system contains the third line of music. The vocal line has the lyrics "- mong, I woo, to hear thy e". The piano accompaniment features a more active right-hand part with some trills and a consistent left-hand accompaniment.

This system contains the fourth line of music. The vocal line is mostly silent, with a few notes and a trill. The piano accompaniment continues with a dense right-hand texture and a steady left-hand accompaniment.

ven song.

This system contains the fifth and final line of music. The vocal line concludes with the lyrics "ven song." and a trill. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

System 1: Treble clef with a whole rest. Piano accompaniment in G major, 3/4 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: Treble clef with a melodic line featuring repeated notes and slurs. Piano accompaniment features a dense texture of repeated notes with slurs and accents.

System 4: Treble clef with lyrics: "ven song." and a fermata. Piano accompaniment features a dense texture of repeated notes with slurs and accents, marked with a forte *f* dynamic.

System 5: Treble clef with a melodic line. Piano accompaniment continues with a dense texture of repeated notes and slurs.

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.



If I give thee ho-nour due, Mirth, ad - mit me of thy crew.

ACCOMP.



No. 15.

L'Allegro.

AIR.—MIRTH, ADMIT ME OF THY CREW.

BASS VOICE.

Allegro. ♩ = 84.



ACCOMP.

Allegro.

mf






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

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

cheer - ly rouse the slumb'ring morn.

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

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

through the high wood

u

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 consists of a treble and bass staff.

This system contains the second vocal line and the second two staves of the piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment continues with harmonic support.

choing shrill.

f

This system contains the third vocal line and the third two staves of the piano accompaniment. The vocal line includes the lyrics "choing shrill." and a dynamic marking of *f* (forte). The piano accompaniment features a more active bass line.

ad lib.

This system contains the fourth vocal line and the fourth two staves of the piano accompaniment. The vocal line has a fermata and is marked *ad lib.* (ad libitum). The piano accompaniment continues with a steady accompaniment.

This system contains the fifth vocal line and the fifth two staves of the piano accompaniment. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a final chord.