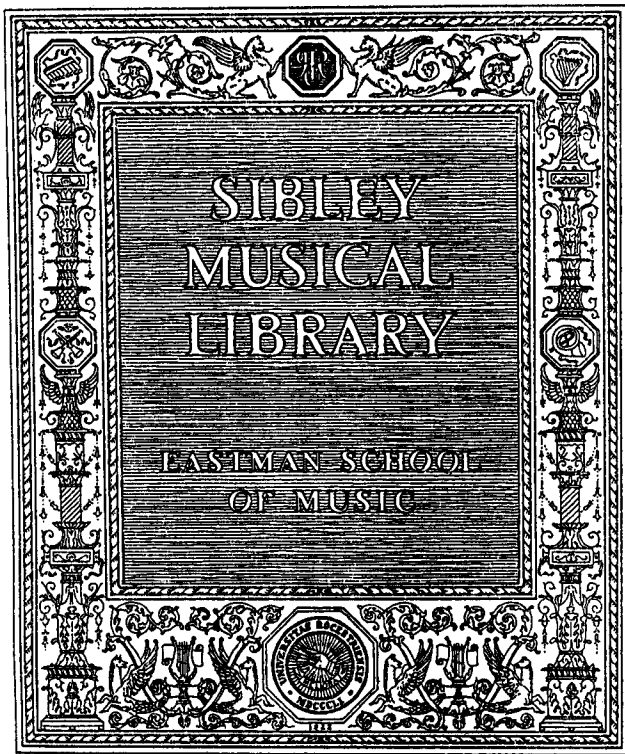




1016  
736

Peter Benkinson  
His Book



Galliard

cir 1712

Peter Blenkinsop

250763

A Table of the SONGS in the Opera of Calypso and Telemachus

First	Overture in Calypso	1
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Note there are Reprinted the Operas of

Calypso	Pyrrhus
Hamlet	Clotilda
Antiochus	Thomyris
Rinaldo	Loves Triumph
Etearco	Temple of Love
Hydaspes	Camilla
Almahide	Arfinoe
	Rosamond

Vault  
M  
1500  
G163C

THE  
Symphony  
or  
OVERTURE  
in  
CALYPSO  
and  
TELEMACHUS

The first system of musical notation consists of four staves. The top staff is in treble clef with a common time signature (C). The second staff is in treble clef. The third staff is in bass clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The music features a melodic line in the top staff and accompaniment in the lower staves.

The second system of musical notation consists of four staves, continuing the composition from the first system. It maintains the same instrumental and clef structure.

The third system of musical notation consists of four staves, continuing the composition. It features more complex rhythmic patterns and melodic development.

The fourth system of musical notation consists of four staves. The word "Allegro" is written below the first staff of this system, indicating a change in tempo. The music continues with various rhythmic and melodic motifs.



The first system consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a more active melodic line. The third staff is an alto clef with a bass line. The fourth and fifth staves are a grand staff (treble and bass clefs) with a bass line. The system concludes with a double bar line and repeat dots.

The second system consists of five staves, similar in layout to the first. It features a treble clef staff at the top, followed by another treble clef staff, an alto clef staff, and a grand staff at the bottom. The music continues with various rhythmic patterns and articulations.

The third system consists of five staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is an alto clef. The fourth and fifth staves are a grand staff. The system ends with a double bar line and repeat dots.

106.  
John Grier

The fourth system consists of five staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is an alto clef. The fourth and fifth staves are a grand staff. The word "Hoboy" is written below the second staff, and "tutti" is written below the third staff. The system concludes with a double bar line and repeat dots.

First system of musical notation, consisting of four staves. The top staff is in treble clef with a key signature of two flats and contains a complex melodic line with many beamed notes. The second staff is in treble clef and contains a melodic line starting with the word *tutti*. The third staff is in alto clef and the fourth is in bass clef, both containing accompaniment.

Second system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line starting with the word *Hoboy*. The second staff is in treble clef and contains a melodic line starting with the word *tutti*. The third staff is in alto clef and the fourth is in bass clef, both containing accompaniment.

Third system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line starting with the word *Hoboy*. The second staff is in treble clef and contains a melodic line. The third staff is in alto clef and the fourth is in bass clef, both containing accompaniment.

Fourth system of musical notation, consisting of four staves. The top staff is in treble clef and contains a melodic line starting with the word *tutti*. The second staff is in treble clef and contains a melodic line. The third staff is in alto clef and the fourth is in bass clef, both containing accompaniment.

The first system consists of four staves of music. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some slurs.

Adagio e Staccato

The second system consists of four staves of music. The tempo marking "Adagio e Staccato" is centered above the first staff. The music is characterized by a slower pace and a more detached feel, with fewer notes per measure compared to the first system.

Vivace

The third system consists of four staves of music. The tempo marking "Vivace" is centered above the first staff. The music returns to a faster tempo and includes some triplet markings (indicated by a '3' over a group of notes).

The fourth system consists of four staves of music. This system appears to be a continuation of the previous system, with similar rhythmic patterns and note values. It concludes with a double bar line and repeat signs.

Calypso. Sung by <sup>(5)</sup> Sig.<sup>ra</sup> Margaretta

For thee y rilling Waters

weep, that dash, dash, dash from Rocks or softly, softly creep in

murs to the Sea;

for thee y rilling Waters weep, y dash, dash, dash from Rocks or softly

creep in mur  
murs to the Sea

The Winds y' o'er my Island blow, bear on their

breezy Wings my woe, and Sighing call for thee;

the Winds y' o'er my Island blow, bear on their breezy Wings my woe, &

Sighing call for thee;  
For thee the

Da Capo al segno :s:

Telemachus. Sung by Mrs Barbier in Calypso

*I go, I go yet know not where, Fate leads & I obey, I go yet know not, know not*

*where, Fate leads & I obey, I go, I go yet know not where, Fate leads & I obey, Fate*

*leads & I obey.*

*The brave still free from fear pursue, their destin'd way pursue, their destin'd way, if brave still free, if brave still free from*

*fear pursue their destin'd way. DC.*



Sung in the opera Calypso.

Calypso) Sung by Sign<sup>ra</sup> Margareta in the Opera of Calypso

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 2/4.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 2/4.

*Pleas'ing visions shall attend thee, Soft repose and blooming*

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 2/4.

*joy, Soft repose and blooming joy, Pleas'ing*

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 2/4.

*visions shall attend thee, Soft repose and blooming joy -*

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature is one sharp (F#) and the time signature is 2/4.

*Pleas'ing visions shall attend thee, Soft repose and blooming joy -*

and blooming joy,

Smiling Hours the Gods shall send thee

Smiling Hours the Gods shall send thee, happy then their

gifts employ, - - - their gifts employ, Smiling

Hours the Gods shall send thee, happy then their gifts employ, - happy then their gifts em -

- ploy.

Pleasing: S: Da Capo al Segno



Eucharis) *Sung by Sign<sup>ra</sup> Manina in the Opera of Calypso.*

The musical score consists of several systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

*No, no, no, no, no,*

*no, you'd deceive me, Still changing and ranging, so Various a Lover I never can*

*Pia.*

*bear, no, no, no, no, no you'd deceive me,*

*no, no, no, no Still changing and ranging, Still changing and ranging, so Various a*

*For. Pia.*

*Lo-ver I never can bear, no, no, no, no, I never, I never can bear, no, no, no,*

no I never can bear, 6

6 6 43 go. # 6 go. go leave me thou Rover, thou rover go

leave me, to the Winds and the Waves thy passion discover, they

Sooner will hear to the Winds and the Waves thy passion discover, they

Sooner will hear they Sooner will hear. Da Capo

Proteus, sung by Mr. Leveridge in Calypso.

6 4 3 9 6 4 3 9 6 6 4 3 7 6 6

*Pursue, pursue, pursue y<sup>e</sup> flying Fair, pursue the flying*

4 3 6 4 3 9 6

*Fair, pursue the flying Fair, y<sup>e</sup> flying Fair, y<sup>e</sup> fly* ... ing

4 3 9 6 6 6 6

*Fair, pursue y<sup>e</sup> flying Fair;*

6 4 3 9 6 4 3 9 6 6

*Pursue, pursue the flying Fair, pursue the flying Fair.*

4 3 7 9 6 4 3 9 6 4 3 9 6 4

fly - - 6 - - 6 - - - - - ing Fair, pursue, pursue, pursue, pursue the flying.

Fair:

Tho' she fly thee, 'tis to try thee, 'tis a

Folly to despair, 'tis a Folly to despair, 'tis a Folly to despair, 'tis a

D C

Folly, 'tis a Folly to despair.

D C

Telemachus) Sung by M<sup>rs</sup> Barbier (14) in the Opera of Calypso.

*A thousand, thousand Raptures fill my*  
*Breast, and glow thro ev'ry Vein,*  
*A thousand, thousand Raptures fill my Breast, and glow*  
*thro ev'ry Vein, and glow thro ev'ry Vein,*  
*How bright is Joy how gratefull rest, Succeeding Toil and*  
*Pain, Succeeding Toil and Pain, how bright is Joy how gratefull rest, Succeeding Toil and Pain.*

*Pia*  
*Pia*  
*For.*

5b 5# 6# 6 4# D C

Telemachus. Sung by Mrs. Barbier in Calypso. (15)

First system of musical notation, including a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with figured bass notation.

Second system of musical notation, including a treble clef staff and a bass clef staff with figured bass notation.

*If in Elizian Plains he roves, and Silen wanders thro' Groves, O let me*

Third system of musical notation, including a treble clef staff and a bass clef staff with figured bass notation.

*thither be convey'd, let me thither be convey'd, I'll Die to meet his happy*

Fourth system of musical notation, including a treble clef staff and a bass clef staff with figured bass notation.

*Shade, I'll Die, I'll Die to meet his happy Shade.*

Fifth system of musical notation, including a treble clef staff and a bass clef staff with figured bass notation.

# Calypso) Sung by Sig.<sup>ra</sup> Margaritta.

*Fine*

*Ritornello*

*No more let Sorrow*

*Ritornello*



(17)  
Mentor. Sung by Mrs. Pearson in Calypso.

Let not pleasure's Charms un-

= do thee, trust not the deluding Joy,

trust not the deluding Joy; let not

pleasures charms undo thee, trust not of deluding Joy,

trust not the deluding Joy:

Tho' y' Syren softly roove thee, gaily smiling, and beguiling, she'll thy'

nobler blifs destroy, she'll thy nobler blifs destroy, gaily smiling, & be

= guiling, she'll thy nobler blifs destroy. She'll thy nobler blifs destroy.



(18)  
Telemachus and Mentor) *Sung by M<sup>rs</sup> Barbier and M<sup>rs</sup> Pearfon.*

Mentor

Telemachus

*Hark, hark, hark how the Voice of Fame, calls loud*

*ly come away,*

*I hear, I hear th'immortal.*

*hark, hark, hark, hark,*

*claim, I hear* *and I obey* *I hear, I*

The musical score consists of two systems of staves. The first system includes vocal lines for Mentor and Telemachus, and piano accompaniment. The second system continues the vocal and piano parts, with lyrics interspersed between the staves. The score is written in a key with one sharp (F#) and common time (C). The piano part features complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs. The vocal lines are melodic and expressive, with some lyrics appearing in italics.

hark how the Voice of Fame, calls loud

hear, I hear, I hear, I hear, I hear th'immortal claim, I hear, I

ly come away, hark, hark, hark how the Voice of Fame, hark,

hear and I obey, I hear, I hear, I hear th'immortal claim, I hear

hark hark how the Voice of Fame, calls loud - ly, loudly come away, come, come a

and I obey,

way, come, come away,

I hear, I hear and I obey, and I obey,

the Hero's

Soul with Na-tive fires, to glo-ry's no-blest

He-ro's Soul with Na-tive fires, to glo-ry's

Height aspires, and Scorns Supine delay, and Scorns Supine de-

no-blest Height aspires, and Scorns Supine, delay, and Scorns Supine de-

lay, and Scorns Supine, Supine delay. Da Capo

lay, and Scorns Supine delay, and Scorns Supine delay. Da Capo

Eucharis) Sung by Sign<sup>ra</sup> Manina in the Opera of Calypso.

Hoboy solo Adagio

How shall I speak my secret pain, yet

how that pain conceal, yet

how that pain conceal, how shall I speak my secret pain how shall I

speak my secret pain, my secret pain, yet how that pain, — — yet how that pain con-

Detailed description: This is a page of a musical score for the opera 'Calypso'. It features a Hoboy solo and a vocal line for the character Eucharis, performed by Signora Manina. The music is in a minor key (one flat) and 4/4 time, marked 'Adagio'. The score consists of ten systems of music. The first system is a Hoboy solo. The second system begins the vocal line with the lyrics 'How shall I speak my secret pain, yet'. The third system continues the vocal line with 'how that pain conceal, yet'. The fourth system continues with 'how that pain conceal, how shall I speak my secret pain how shall I'. The fifth system continues with 'speak my secret pain, my secret pain, yet how that pain, — — yet how that pain con-'. The score includes various musical notations such as notes, rests, slurs, and ornaments. There are also some handwritten annotations and corrections throughout the score.

— ceal, my secret pain yet how that pain, — yet how that pain conceal?

Alas, ev'n silence now is vain,

my looks my looks my heart reveal, my looks my heart reveal,

my looks my looks my heart reveal.

D C

D C

Telemachus) Sung by Mrs Barbier in the Opera of Calypso.

Am

ambition cease t'alarm me, Empire and Fame adieu, empire and

fame adieu, ambition cease t'alarm me, empire and fame adieu

cease ambition cease t'alarm me, t'alarm

me empire and fame adieu, empire and fame adieu,

Love only now can

charm me, and only love from you, and only love from

you, love only now can charm me, and only love from

you, and only love from you. Da Capo





ling from the skie appears, now smi

skie appears,

Rejoicing birds salute the day, and every

grove new Beauty wears, Rejoicing birds salute the

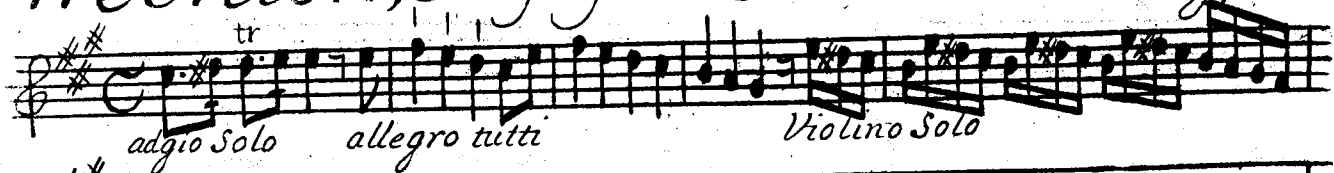
day, and every grove new beauty wears, and e-very grove

--- nem beauty wears.

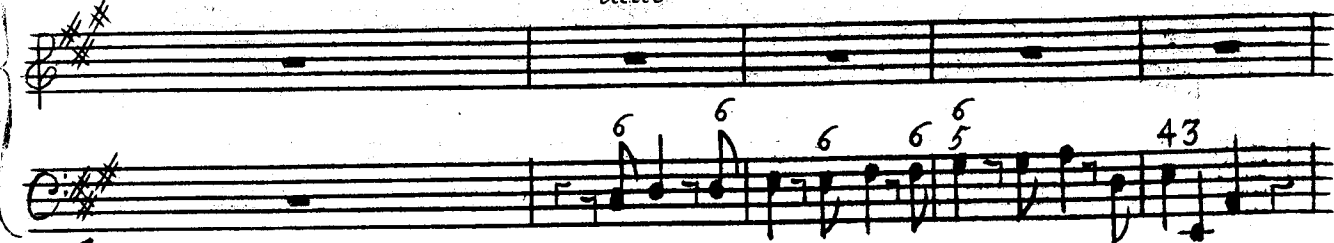


(20)  
Mentor.) Sung by Mrs. Pearson in Calypso.

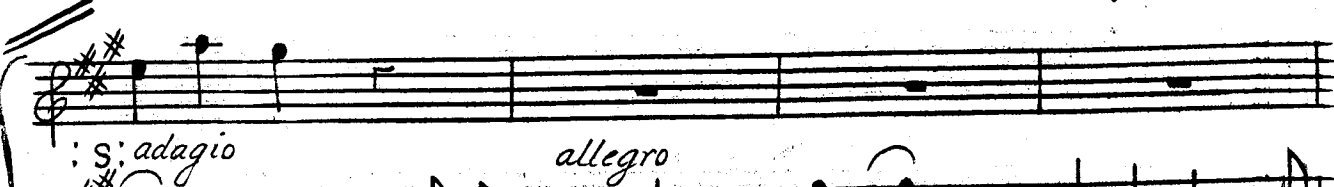
tr  
adagio Solo      allegro tutti      Violino Solo



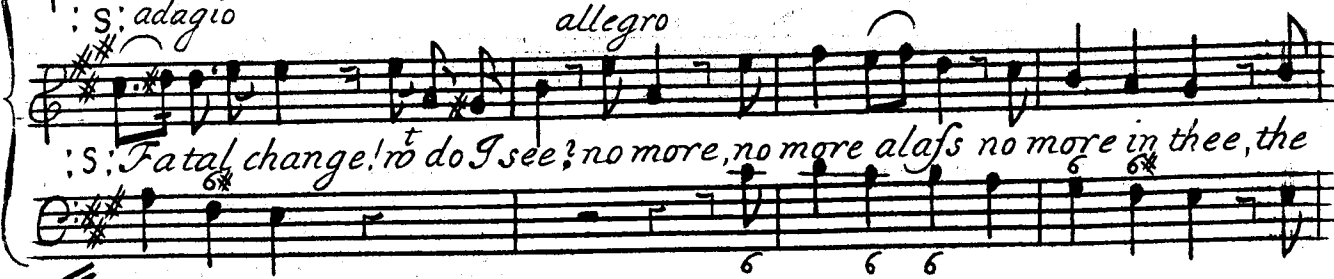
tutti



:s: adagio      allegro



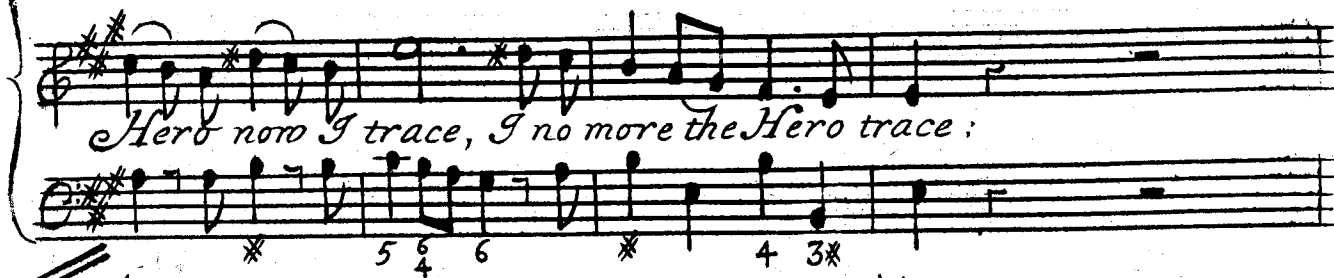
:s: Fatal change! rō do I see? no more, no more alas no more in thee, the



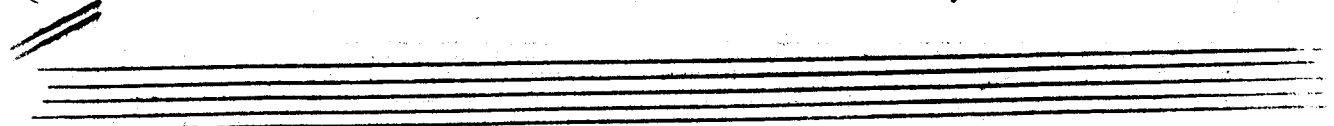
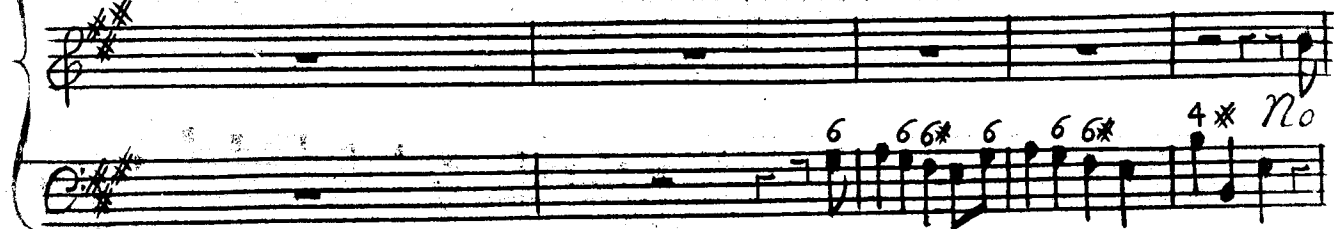
Viol. solo



Hero now I trace, I no more the Hero trace:



tutti



more, no more, no more alas I trace

6\* 6 5 6 6 6\*

adagio alleg

no more Hero, no

6

more, no more in thee, the Hero now I trace; no more, no more in thee the Hero

6 7 6 5 4 3

Solo

now I trace;

6 6 6 6\*

tutti

6 6 6 6 5 4 3

*Violino Solo*

Where is now the sprightly fire, that did thy Godlike Soul in-

=spire, that did thy Godlike Soul inspire, and shew'd

shew'd thy generous race; where is now the sprightly

fire, that did thy Godlike Soul inspire, and shew'd,

shew'd thy Generous race: *s: adagio Da Capo*  
*s: Fatal, al segno.*

Telemachus) Sung by Mrs (29) Barbier in the Opera of Calypso

*Hautb.* *Tutti.*

O Cupid gentle Boy, restore me to the fair, restore

*Tutti.* *Hautb.*

me to the fair, O Cupid

*Tutti.* *Hautb.* *Pia.*

gentle Boy, restore me to the fair, resto

7 5

*Hautb. Tutti Hautb. Tutti*

*meto the fair,*

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

*to Love's auspicious Joy Ill fly from gloomy Care, Ill*

5 6 4 3 5 #

*Hautb.*

*Pia*

*fly, Ill fly from gloomy Care, to Love's auspicious Joy: Ill fly, - -*

7 6 6 # 4 # #

*Ill fly from gloomy Care, Ill fly, Ill fly from gloomy Care.*

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

6 6 # 4 # 6 6 #

Calypso Sung by Sign<sup>ra</sup> Margaritta in the Opera of Calypso.

Allegro

All Hail imperiall Love, not Jove himself, im-

mortal Jove from thy great Pow'r, from thy great Pow'r is free,

not Jove,

not Jove himself immortal Jove from thy great

Pow'r, from thy great Pow'r is free, not Jove himself from thy great Pow'r is

free,

the spacious Realms of Earth and Sea, and all the Azure Plains a-

-bove, all, all are full of thee, all, all are full of thee. Da Capo



(32)  
Mentor) Sung by M<sup>rs</sup> Pearson in the Opera of Calypso.

*Pia.*  
From me from thee he turns his Eyes, to Lonely

glades to distant Shades from me from thee he flies - - - - -

- - - - - from me from thee he flies, - - - - - from

me from thee he turns his Eyes from me from thee he flies, from me from thee he turns his Eyes

Lonely glades to distant Shades from me from thee he flies - - - - -

from me from thee he flies,  $\frac{3}{4}$  to Lonely glades to distant Shades from me from thee he flies

6 5 6 56 56 6 4 3

*Pia*

to Lonely glades to distant Shades from me from thee he flies,

*Pia* 56 6 4 3 6 6

6 56 56 6 4 3 6 56 56 6 4 3 he

glows, he burns, he burns with new delight, he burns with new delight, what can inspire this

$\# \frac{3}{4}$  7 7

wondrous Fire? what Charms than thine more Bright? what Charms than thine more Bright? what

6  $\#$  4  $\#$  6  $\#$   $\#$

can inspire, this wondrous Fire? what Charms than thine more Bright? Da Capo

$\#$  56 6 43  $\#$



(34).  
Proteus) *Sung by M<sup>r</sup> Leveridge in the Opera of Calypso.*

See see see Goddess of this happy Land,

Proteus is here, Proteus is here at thy command, See see see see, Proteus is here at

thy command, See see Goddess of this happy Land, Proteus is

here, Proteus is here, Goddess of this happy Land, Proteus is here at thy command,

for thee I leave my oozy Ca - - - ves, on the green

margin of the Wa - - - ves for thee I leave my

oozy Caves on the green Margin of the Wa - - ves on the green margin of the Waves.

for the  
FLUTE

V. 100

Calypso) Sung by Sign<sup>ra</sup> Margarita in the Opera of Calypso. (35)

♩ 2/4

♩ 2/4

♩ 2/4

Presto

♩ 2/4

♩ 2/4

♩ 2/4

6 6 6 6# 6 4 3

Let love Inspire, thee, and more to

♩ 2/4

♩ 2/4

♩ 2/4

fire thee, Rage Hope and Jealous hate combine, rage hope and Jealous

56 76 76# 6 6

♩ 2/4

♩ 2/4

♩ 2/4

hate combine, Let love inspire thee,

4 # 6 4 # 6

♩ 2/4

♩ 2/4

♩ 2/4

and more to fire thee rage

6 6 5 6 5 6 5 6

Empty musical staves at the bottom of the page.

hope and Jealous hate combine, rage hope and Jealous hate combine,

76 7 6# 4# 2

6 4 3# 6 6 6 6# 6

Hast hast to gain her, by art obtain her, and make th' inconstant beauty

61 4 3 5 6 6 6 4#

thine, make th' inconstant beauty thine, hast hast to gain her

6 6# 6# 6# 4# 6# 4# 6#

by art obtain her, and make th' inconstant beauty thine, make th' inconstant beauty thine. DC

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

Telemachus) Sung by M<sup>rs</sup> Barbier in the Opera of Calypso. (37)

Hunting Aire

Andante

Hoboy Solo

*Pia*

*Pia*

*tutti*

For

Hark, hark, hark the hollow Graves resounding,

Eccho, Eccho, Eccho to the Hunters cry,

Eccho

to the Hun - - - ters cry,

ho hark

hark how all the Vales Surrounding, to his cheering Voice reply,

Hark how all the Vales Surrounding to his cheering Voice reply,

Hoboy Solo

tutti

Now so Swift o'er Hills aspiring, he pursues the gayde

- light distant woods and Plains retiring, Seem to vanish from his Sight,-

distant woods and plains retiring, Seem to va

- nish Seem to vanish from his Sight. Da Capo

Telemachus) Sung by M<sup>rs</sup> Barbier in the Opera of Calypso

Adagio e staccato

Amazing

change what do I see,

O Fatal loss O wondrous Tree,

what envious Pow'r in this disguise, removes my Charmer from my Eyes, removes my

Charmer from my Eyes, o fatal loss o wondrous tree, amazing change

what do I see, what envious pow'r in this disguise, removes my

charmer from my eyes.



Telemachus & Eucharis<sup>(41)</sup> Sung by M<sup>rs</sup> Barbier & Sig<sup>ra</sup> Manina

*Hautb:* *Tutti:*  
*Allegro.* *Hautb:* *Tutti:*

Euc.  
Tel.

My  
My Charmer,

Treasure, to greet thee, is Joy past expressing, is Joy

to meet thee, is Joy past expressing, is Joy

past expressing, no more let us part, no, no, no more let us

past expressing no more let us part, no, no, no more let us

part: *my Treasure, to*

part: *my Charmer, to meet thee.*

6 7<sup>b</sup> 7<sup>b</sup> 6 4 5 6 5 6 5 6 5 6<sup>b</sup>

*greet thee, is Joy* ----- *is Joy past expressing no*

*is Joy.* ----- *is Joy past expressing no*

6 9 5<sup>b</sup> 9 5 6 5

*more, let us part, no, no more let us part:* *no, no, no, no, no, no, no, no, no, no, no,*

*more let us part, no, no more let us part:* *no, no, no, no, no, no, no, no, no, no,*

6 5 6 4 3 6 6 6 7<sup>b</sup>

*more let us part, no, no more let us part:*

*more let us part, no, no more let us part:*

*Hautb. Tutti: Hautb.*

6 5 6 4 3 6

*Tutti:*

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part includes several sixteenth-note runs and chords, with fingerings such as 6, 43, 6, 76, 7b, and 6 indicated above the notes.

The second system continues the musical piece. The vocal line includes the lyrics "With transport confessing, I feel a new pleasure". The piano accompaniment features a melodic line with a triplet of eighth notes and various chordal textures.

The third system contains the lyrics "feel a new pleasure 'y glides thro' my heart, 'y glides thro' my heart;". The piano accompaniment includes a melodic line with a triplet of eighth notes and a bass line with fingerings 7, 7, 7, 6, 7, b, 4, b, b, b, 5.

The fourth system contains the lyrics "feel a new pleasure 'y glides thro' my heart, 'y glides . . . thro' my heart.". The piano accompaniment includes a melodic line with a triplet of eighth notes and a bass line with fingerings b, 6b, #, 4, #, and a double bar line with "DC" below it.

(44)  
Calypso) Sung by Sig.<sup>ra</sup> Margaritta.

Come ev'ry Grace adorn me, to Charm those  
Eyes & Charm me, Love now thy ayd supply, Love now thy  
ayd supply, come ev'ry Grace adorn me, to Charm those  
Eyes & Charm me, Love now thy ayd supply, Love now thy ayd sup  
ply, come ev'ry Grace adorn me, to Charm those Eyes that  
Charm me, Love now thy ayd supply, Love now thy ayd supply.

Handwritten musical score for a piece titled "(45)". The score is written on ten systems of two staves each (treble and bass clef). It includes lyrics such as "if th'ungratefull scorn me, ye rising Furies Arm me, unpittyd he shall Die, or if th'ungratefull Scorn me, ye ri... sing Furies Arm me, unpittyd he shall Die unpittyd he shall Dye:". The music features various rhythmic values, accidentals, and performance markings like asterisks and "Or".

Mentor) <sup>(40)</sup> Sung by M<sup>o</sup>: Pearson in Calypso

Traversi Violini Trav:

6 6 7 7 6 6 6 6 7 7 6 4\* 6

Vio: Tutti

6 7 7 7 6 6 7 7 6 6 7 7 6 6 6 6 5

Trav: piano

43 He smiles, he dreams, gay Visions fill his Soul of Golden Scenes, and

6 6 6 6 6\* 6\* 6 6

Vio: Trav: Vio:

bright Elizian pleasure. O, O, fond deluded Youth Telemachus

6 6\* 4\* 6 6 7 7 4\* 6

Trav: Vio: Vio: Trav:

when O w<sup>o</sup> wilt thou awake to Virtue & to Fame,

6 6 7 7 6 6 7 3\* 7 3\*



Vio: Trav:

Tr.

He knows not Mentor yet;

6 5 sleep on,

sleep on,

another Mentor shall deceive thy Eyes ere yet y' destind hour is

come, y' destind hour is come to save thee;

7 3 7 6 6 7 7 7 another

Trav:

Mentor shall deceive thy Eyes ere yet y' destind hour is come to save thee.

Vio:

This page of a handwritten musical score, numbered (47) at the top, is arranged in systems. Each system consists of two staves: the upper staff is for Violin (Vio) and the lower staff is for Viola (Vio:). The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written across the staves, often with specific notes or groups of notes underlined. Performance markings such as 'Tr.' (Trillo) and 'Trav:' (Travoso) are placed above or below the staves. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. The handwriting is in dark ink on aged paper.



(48)  
Calypso) Sung by Sign<sup>ra</sup> Margareta in the Opera of Calypso

Awake, awake impending Vengeance See, once more, once more be -

- hold the Day and me, behold the Day and me, awake, awake impending vengeance

See, once more, once more behold the Day and me, behold the Day and me,

then catch with dying Eyes the light, and sink to Shades of endless night,

and sink to Shades of endless night, awake, awake impending Vengeance

See, once more, once more behold the day and me.

very good

Telemachus) *Sung by Mrs Barbier in the Opera of Calypso.* (49)

Vivace

Hear me, hear me Love my Sorrows

ending my Sorrows ending,

Hear me hear me Love my Sorrows ending my Sorrows ending while I wander thro this

shade Venus with thy Doves descending guide me guide me

to the Beauteous maid, while I wan

der thro this Shade,

Venus with thy Doves de-scen-ding, guide me, guide me

to the Beauteous maid, Venus with thy Doves descending, guide me guide me

to the Beauteous maid,

First system of musical notation, consisting of two staves (treble and bass clef). The music features various notes, rests, and a triplet of eighth notes in the bass staff.

Second system of musical notation with lyrics: *all ye Smiling loves attending, come in Pi-ty*. The notation includes a triplet of eighth notes in the bass staff.

Third system of musical notation with lyrics: *to my aid, come in Pi-ty to my aid, come in pity to my*. The notation includes a triplet of eighth notes in the bass staff.

Fourth system of musical notation with lyrics: *aid, all ye Smiling Loves de-*. The notation includes a triplet of eighth notes in the bass staff.

Fifth system of musical notation with lyrics: *scending, come in pity to my aid. Da Capo*. The notation includes a triplet of eighth notes in the bass staff.

Proteus) Sung by M<sup>r</sup> Leveridge in the Opera of Calypso. <sup>(52)</sup>

Allegro Piano Forte

Ye

Monsters that sleep, in Cells of the Deep,

Ye monsters that sleep, in cells of the deep, to Revenge y<sup>e</sup>. great

Master prepare - - - - - to revenge your great master prepare

to revenge

Detailed description: This is a page of a musical score for the opera 'Calypso'. The title is 'Proteus) Sung by M<sup>r</sup> Leveridge in the Opera of Calypso. (52)'. The score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo markings 'Allegro', 'Piano', and 'Forte' are placed below the first staff. The music consists of several systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'Ye', 'Monsters that sleep, in Cells of the Deep,', 'Ye monsters that sleep, in cells of the deep, to Revenge y<sup>e</sup>. great', 'Master prepare - - - - - to revenge your great master prepare', and 'to revenge'. The score includes various musical notations such as notes, rests, and ornaments. There are also some performance instructions like 'Allegro', 'Piano', and 'Forte'. The page ends with several empty staves.

to revenge y great

master prepare. I'll sieze and I'll

throw, to the waves my proud foe, then soon I'll recover the fair,

then soon I'll recover the fair, then soon I'll recover the fair,

Piano Forte

then soon I'll recover the fair. D C



Eucharis) Sung by *Sig* (54) *Manina* in *Calypso*

The musical score is written in a system of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and D major. The lyrics are written below the vocal line.

Lyrics:  
Cruel Cupid, cruel  
Cupid break thy Darts, Love & Conquest are no more, Love & Conquest are no  
more, cruel Cupid break thy Darts, Love & Conquest are no  
more, Love & Conquest are no more, are no more, no, no more, Love & Conquest are no



more, Love & Conquest are no more, no, no more, no, no more, Love & Conquest are no more.

6 6 6 \* 4 6 4 \*

6 6 5 4 5 \* 6 5 6 \* 4 6 2

Vain are all my softer Arts, hope deceives me pleasure leaves me, I must

4 \* 6 4 6 4

now my loss deplore - - - - - I must now my loss deplore, hope deceives me, pleasur

6 \* \* 7 5 7 4 \* 6 6

leaves me, I must now my loss deplore, I must now my loss deplore: Cruel

6 6 4 3 Da Capo al Segno :s:

Telemachus & Mentor<sup>(56)</sup> Sung by M<sup>r</sup>. Barbier & M<sup>r</sup>. Pearson

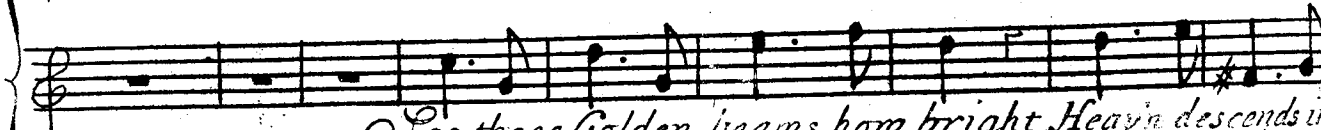
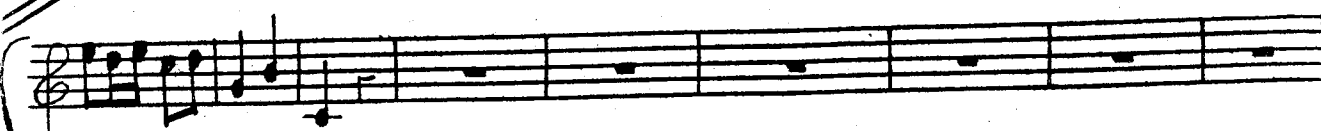
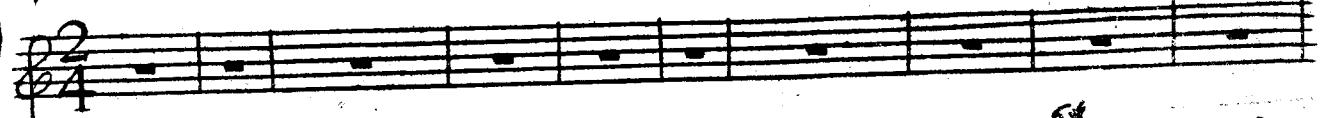
Musical score for Telemachus & Mentor, featuring vocal parts for Men and Tel., and a lute accompaniment. The score includes lyrics such as "O break the Charm the Charmer leave, nor let her more thy Heart deceive" and "I'll break the Charm of Charmer leave, nor shall she more my Heart deceive".

The score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The vocal parts are for Men and Tel. The lute part is written in a single system with a treble clef and a sharp sign. The lyrics are written below the vocal staves.

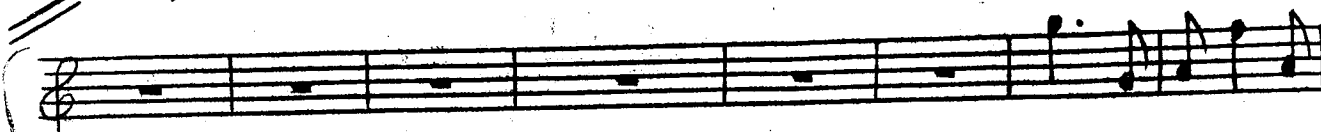
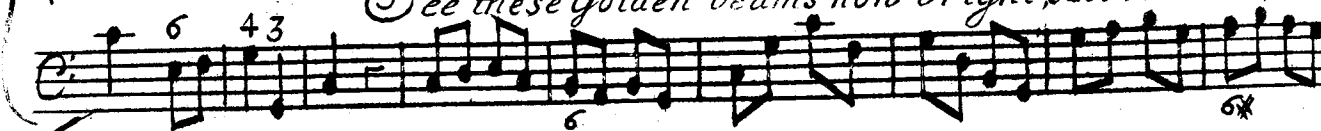
Lyrics:  
Men: O break the  
Tel: Charm the Charmer leave, nor let her more thy Heart deceive.  
I'll break the  
O break the  
Charm of Charmer leave, nor shall she more my Heart deceive. I'll break the  
Charm the Charmer leave, nor let her more thy Heart deceive; O break the  
Charm the Charmer leave, nor shall she more my Heart deceive. I'll break the  
Charm the Charmer leave, nor let her more thy Heart deceive.  
Charm the Charmer leave, nor shall she more my Heart deceive.



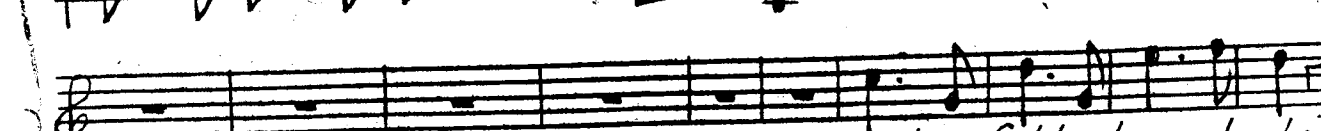
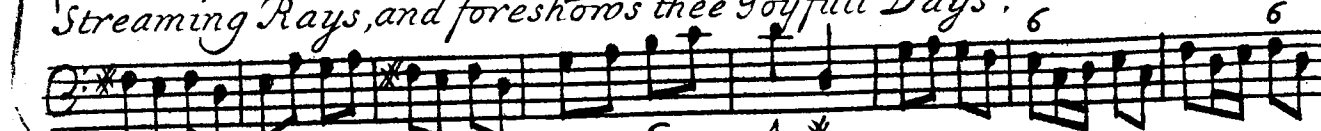

(58)  
*Minerva*, Sung by Mrs Pearson in Calypso



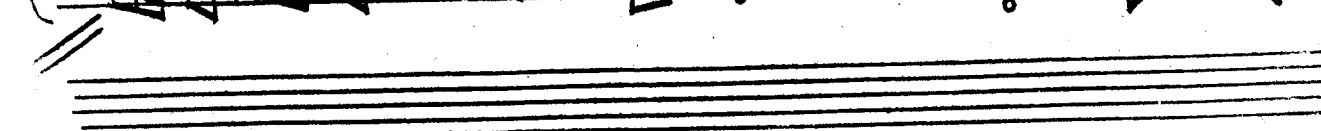
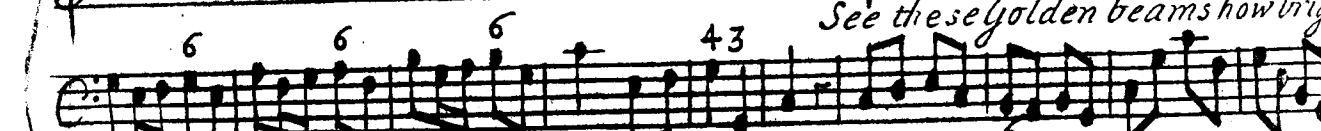
*See these Golden beams how bright, Heav'n descends in*



*Streaming Rays, and foreshows thee Joyfull Days;*



*See these Golden beams how bright*



Heav'n descends in Streaming Rays, and foreshows thee Joyfull Days;

hautboy solo.

Joy - - - - - full

tutti

hautboy solo.

Days;

Heav'n descends in Streaming Rays,

tutti

and foreshows thee Joyfull Days;

hautboy solo.

Heav'n descends in Streaming Rays, and foreshows thee Joyfull Days.

*tutti.*

*Pallas guards thee, Jove rewards thee, happy Years begin their*

*flight* ... *happy Years begin their flight;*

*happy Years begin their flight :*



Calypso) Sung by Sign<sup>ra</sup> Margarita in the Opera of Calypso. (61)

*Presto*

No Longer, no longer, no longer

here shall nature smile, nor spring per-pe-tual

grace my life hence all ye flatt'ring pleasures

fly, Eternal Gloom blot out the day,

fade evry flowr each Tree decay,



that Calypso too cou'd die,

*Pia*  
*Eternal*

Gloom blot out the day; fade every flomr each tree de-

cau that Calypso

*For*  
too cou'd die.

FINIS



W. Wood

A B C D E

F G H I J K L M N O P Q R S T U V W X Y Z

Large decorative flourish

Large decorative flourish

Large decorative flourish

JAN 31 1933

