



Università degli Studi di Pavia
Facoltà di Musicologia

con il contributo di
 **fondazione
cariplo**

PROGETTO *Valorizzazione dei fondi speciali della Biblioteca della Facoltà di Musicologia*
con il contributo della Fondazione CARIPLO

Responsabile PROF. PIETRO ZAPPALÀ – collaboratore: DR. MASSIMILANO SALA

FONDO ALBERT DUNNING, n° 1

ARNE, Thomas Augustine (1710-1779)
[Comus]

THE | MUSICK | IN THE | MASQUE | OF | COMUS. | Written by MILTON. | As it was
Perform'd at the THEATRE-ROYAL in *Drury-Lane*. | Composed by | THOMAS
AUGUSTINE ARNE. | OPERA PRIMA.

LONDON; | Printed by WILLIAM SMITH, at the *Corelli's Head*, near *St. Clement's
Church* in the *Strand*; and sold | by the Author, at his Lodgings, at Mr. WEST's, a
Frame-Maker, in *Duke-street*, by *Lincoln's- | Inn-Fields*; and at the Musick-Shops in
London and *Westminster*. [1740?]

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The OVERTURE in the MASQUE of COMUS

Tromba 1^{ma}

Tromba 2^{da}

Viol^o 1^{mo}

Viol^o 2^{do}

Oboe 1^{mo}

Oboe 2^{do}

Viola

Basso

Largo

Volti

4
Oboe 1^{mo}
Oboe 2^{do}
Viol. 1^{mo}
Viol. 2^{do}
Viola
Basso

Allegro

Bass. soli tutti Bass. soli tutti Bass. soli tutti

Bassoni soli tutti

Bass.

Musical score for the first page, featuring multiple staves with various instruments and dynamics. The score includes:

- Staff 1: *soli* (solo) section.
- Staff 2: *tutti* (all) section.
- Staff 3: *Adagio* (slow) section.
- Staff 4: *Traversa e Violino 1^{mo}* (Flute and Violin I).
- Staff 5: *Adagio* section.
- Staff 6: *Traverli soli* (Flute solo).
- Staff 7: *Allegro* (fast) section.
- Staff 8: *Adagio* section.

The score is written in G major and 2/4 time. It includes various musical notations such as notes, rests, and ornaments. Fingerings and breath marks are indicated throughout.

Musical score for the second page, continuing the piece with various instruments and dynamics. The score includes:

- Staff 1: *tutti* section.
- Staff 2: *Traverfi soli* (Flute solo).
- Staff 3: *tutti* section.
- Staff 4: *Adagio* section.
- Staff 5: *Allegro* section.
- Staff 6: *Adagio* section.

The score continues with various musical notations, including notes, rests, and ornaments. Fingerings and breath marks are indicated throughout.

Tromba 1^{ma}

Tromba 2^{da}

Oboe 1^{mo}

Oboe 2^{do}

Viol^o 1^{mo}

Viol^o 2^{do}

Traverzi Soli

Musical score for Tromba 1^{ma}, Tromba 2^{da}, Oboe 1^{mo}, Oboe 2^{do}, Violino 1^{mo}, Violino 2^{do}, and Traverzi Soli. The score is written in G major and 3/8 time. It consists of eight staves. The first staff is for Tromba 1^{ma}, the second for Tromba 2^{da}, the third for Oboe 1^{mo}, the fourth for Oboe 2^{do}, the fifth for Violino 1^{mo}, the sixth for Violino 2^{do}, and the seventh for Traverzi Soli. The eighth staff is the basso continuo line. The music is highly rhythmic and melodic.

1^o Mr. Ingleton / Sung by Mr Beard in Comus

Musical score for voice and instruments. The score is written in G major and 3/8 time. It consists of ten staves. The first staff is the vocal line with lyrics: "Now Phæbus sinketh in the west, Welcome Song and welcome Glee, Midnight shout and Revelry, Tipsey dance and Gollity." The second staff is the basso continuo line. The third and fourth staves are for the Traverzi Soli. The fifth and sixth staves are for the Oboe 1^{mo} and Oboe 2^{do}. The seventh and eighth staves are for the Violino 1^{mo} and Violino 2^{do}. The ninth and tenth staves are for the Tromba 1^{ma} and Tromba 2^{da}. The music is highly rhythmic and melodic.

2^{da} time Cho:

Gollyty. *Braid your Locks with rosy twine, dropping Odours, dropping wine Braid y*

Lo *cks with rosy twine, dropping Odours, dropping wine, dropping Odours, dropping wine.*

For. *Allegro* *Andante Pia.*

Ada^o *Dropping Odours, dropping wine.* *Rigour now is gone to Bed, and advice with*

scrupulous Head. strict age and sow'r severity, with their grave saws in slumber lye.

with their grave saws in slumber lye *Da Capo*

Mrs. Binks *Sung by M^{rs} Clive in Comus* *in part 4*

Andante in m^{to} *Pia.*

By dimpl'd Brook & Fountain

brim, The wood Nymphs deckt with Daisies trim, their merry merry Wakes and Pastimes keep, what has

For. *P.*

Night to do with Sleep, what has Night to do with Sleep. *By dimpl'd Brook and Fountain*

brim, The wood Nymphs deckt with Daisies trim, their merry merry Wakes and Pastimes keep, what has

Night to do with sleep what has Night to do with sleep
 Night has better sweets to prove,
 Venus now wakes, and wakens Love,
 Come let us our rights begin, 'Tis only day light makes
 sin tis only day light that makes sin.

M. Simlar & M. Bishop.

Sung by M^r Beard and M^s Clive in Comus

Tempo Moderato
 M^s Clive
 M^r Beard
 From Tyrant Leaws and Customs free
 and Dance and sing
 follow sweet variety, By turns we drink
 by turns we drink

ever on the wing, By turns we drink and Dance and sing, Time for ever
 Time for ever on the wing, By turns we drink and Dance and sing, Time for ever
 on the wing, By turns we drink and Dance and sing, Time for ever on the wing.
 on the wing, By turns we drink and Dance and sing, Time for ever on the wing. Why should

No dull stinting Hours we am,
 Niggard Rules controul, Transports of the Jovial soul, Pleasure
 Pleasure counts our Time alone.
 counts our Time alone. Why should Niggard Rules con-

F. P. F. P.

No dull stinting Hour we own, No dull stinting
troul, Transports of the Sovial soul. No dull stinting Hour we own, No dull stinting

F. P.

Hour we own, Pleasure counts our Time alone. Pleasure counts our Time alone. no dull stinting
Hour we own, Pleasure counts our Time alone. Pleasure counts our Time alone. no dull stinting

F. P.

Hour we own, Pleasure counts our Time alone. Pleasure counts our Time alone.
Hour we own, Pleasure counts our Time alone. Pleasure counts our Time alone.

No 6. Dance. No 7. Great Echo - (over)

S: S: Pia S: S:

Tempo di Gavotta

By the gayby circling

S: S: S: S:

Glast we can see how Minutes pass By the hollow Cast are told How the waining

S: S: S: S:

For

night grows old How the waining night grows old Soon too

S: S: S: S:

For

Soon the busy Day Drives us from our sports away what have we with day to do Sons of

S: S: S: S:

For

Care twas made for you Sons of Care twas made for you

No. 7. Miss Arne's First Song in Comus.

16 Sung by M^{rs} Arne (behind the Scenes) in Comus

Largo

Travertia Sola

Vio. 1^o Pianiss.

Vio 2^o Pianiss

Largo

Sweet Echo Sweetest Nymph, that liest unseen within thy airy Cell,

By slow Meanders Mur-
-cun green, and in the Violet Embroider'd vale,

For. Pia.

where the Love torn Nightingale,
nightly to thee her sad Song
mourneth well,

canst thou not tell me not tell me of a gentle pair
that likest thy Nar-
-cissus Narcissus are Oh if thou have hid them in some flow'ry Cave tell me but where

tell me but where Sweet Queen of Parly
Daughter of the sphere

Allegro

Pia.

Pia.

So may'st thou be translated to the Skies, So may'st thou be translated to the Skies.

Tromba Traverſa

and give reſounding Grace. and give reſounding Grace. to all Heav'n's Harmonies. and

give reſounding grace. reſounding grace, reſounding grace. reſounding

Tromba in D. with in C.

Oboe 1^o e 2^{do}

Ada^o

grace to all Heav'n's Harmonies.

No 8. Chorus

"Aute l'air nymphe"

Sung by M^r Beard in Comus

Allegro

Pia.

Fly ſwiftly ye Minutes till Comus re

For. P.

ceive the Nameleſs ſoft tranſports that Beauty can give

The

Bows frolick Boys let him teach her to prove and she in return yeild the Raptures of
 Love and she in return yeild the Raptures of Love
 Without Love and wine wit and Beauty are vain Powr and Grandeur insipid and Riches a
 Pain The most splendid Palace grows dark as the Grave grows dark as the Grave
 Love and wine give ye Gods or take back what ye gave Love and wine give ye Gods or take back w^t ye
 gave or take back what ye gave

Repeat subito Chorus n^o 10
 Away away

Sung by M^{rs} Clive in Comus

Travéria
 Vio 1.
 Vio 2.
 Fames an Echo Prattling double
 an Empty airy glittering Bubble d Breath can swell a Breath can sink it The
 wife not worth their keeping think it Why then why such Toil and Pain Fames un-

then go on to page 23.

certain smiles to gain. Like her Sister Fortune blind, To the best she's
 oft unkind, and the worst her Favour find and the worst her Favour find.
 For.
 Adagio.
 Adagio.
 and the worst her Favour find.

Andante
 Piano.
 Would you taste the noontide air, to you fragrant Bowers repair, where Woven with the
 Poplar Bough the mantling vine will shelter you, the mantling vine will shelter you.
 Down each side a Fountain flows, tinkling, murmuring, as it
 lightly o'er the Mossy ground, lightly o'er the mossy ground, sultry Phœbus
 scorching round, sultry Phœbus scorching round. Round the languid Herds and

Sheep stretch'd o'er sunny Hillocks sleep, While on the Hyacinth and Rose, the Fair does all alone re-
 -pose the Fair does all alone repose. Round the all alone yet in her arms
 your Breast may beat to Loves alarms, Till blest and blessing you shall own, blest and blessing
 you shall own, The Soys of Love, are Soys alone. The Soys of Love, are Soys alone. *Alto Da Capo*

Trio. Sung by M^r Beard M^{rs} Arne and M^{rs} Clive in Comus

Live and Love enjoy the

For *Pia.*
 Fair
 Banish sorrow Banish care, age has had his share of
 Mind not what old Dotards say,
 age has had his share of Play, But youths sport begins to day.
 Play. age has had his share of Play, But youths sport begins to day.
 But youths sport begins to day age has had his share of Play, But youths sport begins to day.
 P. begins to day begins to day age has had his share of Play, But youths
 But youths sport - - - But youths sport - - - age has had his share of Play, But youths
 begins to day begins to day age has had his share of Play, But youths

14

Handwritten note at the bottom of page 24.

sport begins to day.

From the Fruits of sweet delight,

sport begins to day.

sport begins to day.

why should scare Crow, virtue fright.

Here in Pleasure's Viniards we, Rovelike Birds from Tree to

Rovelike Birds from Tree to

Tree. Careless airy, gay and free.

Careless airy, gay and free.

Tree, Careless airy

Careless airy, gay and free.

Careless airy gay and free.

Careless airy gay and free. Rovelike Birds from Tree to Tree. Careless

Careless airy gay and free. Here in Pleasure's Viniards we, Careless

Careless airy gay and free. Rovelike Birds from Tree to

airy gay and free. Careless airy gay and free. Here in Pleasure's Viniards we, Rovelike Birds from Tree to

airy gay and free. Careless airy gay and free. Here in Pleasure's Viniards we, Rovelike Birds from Tree to

Tree. Careless airy, gay and free.

Tree, Careless airy, gay and free. Careless airy, gay and free.

Tree, Careless airy, gay and free. Careless airy, gay and free.

no 15. Chorus away

17 Sung by M^{rs} Clive in Comus

Wm. Mathews

Con Spirito

Pia.

Come come bid a -

dieu to Fear, Love and Harmony live here.

No Domestic Jealous jarrs, Buzzing slanders

wordy warrs, in my Presence will appear, Love and Harmony live here.

Sighs to

amorous sighs returning, Pulses beating, Bosoms burning

Bosoms with warm wishes

panning words to speak those wishes wanting, are the only Tumults here, all the woes you need to fear, Love and

Harmony Love and Harmony reign here.

Wm. Stephens

Sung by M^{rs} Arne in Comus

Largo

How gentle was my Damons air, like flannys

F.

Beams his golden Hair, his voice was like the Nightingale's, more sweet his Breath than flowry vales.

P Amoroso

How hard such Beauties to resign, and yet that cruel Task is mine.

Pianissimo

On ev'ry Hill in ev'ry Grove, along the Margin of each stream,

Dear conspicious scenes of former Love I mourn and Damon is my Theme. The Hills the Grove's the

streams remain, but Damon there I seek in vain, The Hills, the Grove's the streams remain but Damon

For *P*

there I seek in vain. From Hill from Dale, each charm is fled,

Groves Flocks and Fountains please no more, Each Flow'r in Pity droops its Head, all nature does my

loss deplore. all all reproach the faithless; vain yet Damon still I seek in vain, all all reproach the faithless

F.

swain yet Damon still I seek in vain

Sung by M^{rs} Clive in Comus *M^{rs} Matthews*

Allegro *Pia.*

The wanton God who

pierces Hearts, Dips in Gall his pointed Darts, But the Nymph disdain to pine, who baths if wound with

rosy wine, rosy wine, rosy wine, who baths the wound with rosy wine.

For

Farewell Farewell Lovers when they're cloy'd, if I am scorn'd because enjoy'd sure I squeamish

Fops are free to rid me of dull Company, sure they're free, sure they're free, to rid me of dull Company.

F.

Sung by M^r Beard in Comus

Oboe's *Viol. 1^{mo}* *Viol. 2^{da}*

Nor on Beds of fading

Flow'rs, shedding from their gawdy Pride, nor with Swains in Syren Bow'rs

will true Pleasure, will true Pleasure long reside,

On awful virtue's Hill sublime, Enthroned sits th' Immortal Fair,

who wins her Height must patient climb the steps are Peril, Toyl, and Care. so from the

first did Jove ordain eternal Bliss for transient Pain eternal Bliss for transient

Pain eternal Bliss for transient Pain

Sung by Mrs Clive in Comus

Presto

S: Pia

Preach not me your mysty rules, ye Drones that mould in Idle

For. Cell

The Heart is wiser than the Schools, the Senses always reason well.

P

If short my Span, I w^ld can spare, to pass a single Pleasure by.

P

an Hour is long if lost in care, they only live, they only

live they only live who life enjoy.

Sung by Mrs Clive in Comus

Allegro ma non troppo

Ye Fawns and ye

For. For. Pia

Dryads from Hill dale and Grove Trip trip it along conducted by

For.

Love's ² swiftly resort to Comus gay Court and in various measure show

Piu Allegro

Love's various sport Now lighter and gayer ye tinkling strings sound light light in the

air ye nimble Nymphs bound now now with quick feet the Ground beat beat beat now now with quick feet the

F *p* *F*

Ground beat beat beat Again with quick feet the Ground beat beat beat

Largo *F* *F* *P*

Now cold and denying Now kind and complying

F *Allegro Pia*

- senting repenting disflaining complaining indifference now feigning again with quick

F *P*

feet the Ground beat beat beat again with quick feet the Ground beat beat beat.

F

- gain with quick feet the Ground beat beat beat

Nontropo Allegro

By the rusky fringed Bank where grows the Willow and the Ozier dank

sliding Chariot stays By the rusky fringed Bank By the rusky

fringed Bank where grows the Willow and the Ozier dank my sliding Chariot stays my

fringed Bank where grows the Willow and the Ozier dank my sliding Chariot stays my

fringed Bank where grows the Willow and the Ozier dank my sliding Chariot stays my

For,

sliding Chariot stays, --- 5 5 5 7 4 - 5 5 5 7 4 - 5 - - my sliding Chariot stays, 5 5 5 7 4 - 5 5 5 7 4 -

Pia.

Thick set with Agat, and the Azurn sheen of Turk is blem, and Em'rald

green that in the Channel strays, --- 7 4 - 9 5 that in the Channel strays, By the rusky fringed

V
Bank, By the rusky fringed Bank, my sliding Chariot stays, my sliding Chariot stays, --- 1 6 - 7 -

By the rusky fringed Bank where grows the willow and the O - zier

dank my sli - ding Chariot stays my sli - ding Chariot stays --- 6 7 - 6 - 7 - 6 - 7 - 6 -

my sliding Chariot stays my sliding Chariot stays 5 5 5 7 4 - 5 5 5 7 4 -

Pia. *For.* *P.*

Whilst from off the waters fleet, thus I set my printless Feet thus I set my printless

F.

Feet - - - - - thus I set my printless Feet.

P.

O're the Cowslips velvet Head that bends not, bends not as I tread, O're the Cowslips

velvet Head, that bends not, bends not as I tread - - - - - that bends not,

F.

bends not as I tread.

Recit^o *Andante*

Shepherd tis my office best, to help insured Chastity, Brightest Lady *

look on me Thus I sprinkle on thy Breast drops that from my Fountain

Recit^o

Pianis^o *For*

Andante Pianis^o

pure, I have kept of precious Cure Thrice upon thy Finger's Tip,

P. *F.* *P.* *F.* *P.*

Thrice upon thy rubid Lip, next this Marble venom'd seat smear'd with Gums of Glut'nous

44

Heat I touch with chaste Palms moist and cold. Now the spell has lost its Hold

and I must wait - - e're morning Hour and I must wait - - e're morning Hour

to wait in Amphitrites Bon'r. to wait - - to wait - -

in Amphitrites Bon'r.

F *P* *Resto*

Part 2 Chorus - Music

Chorus - Final No 24 Ballet 45

The Dances in Comus

Oboes

Violins

Basso

F *Volta*

Traverfa

Violino 1^{mo}

Violino 2^{do}

Viola

Bafso

Largo

Largo

Musical score for page 46, measures 1-12. The score is for five instruments: Traverfa, Violino 1^{mo}, Violino 2^{do}, Viola, and Bafso. The tempo is marked 'Largo'. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as trills, ornaments, and dynamic markings like 'Pia.' (Piano).

Musical score for page 47, measures 13-24. The score continues from page 46. It includes dynamic markings such as 'Pia. For.' (Piano Forte), 'For.' (Forte), and 'Pia. For.' (Piano Forte). A section is marked 'Presto'. The score includes various musical notations such as trills, ornaments, and dynamic markings like 'Pia.' (Piano). The key signature remains two sharps (F# and C#) and the time signature is 3/4.

Finis