

Caractacus

Sir

As the contents of the following pages took their rise from your work, it is but just that I should dedicate to you what you are in some measure the Author of. I have in them endeavoured to restore to Music its ancient & long neglected office of handmaid to Poetry: Poetry is the language of enthusiasm and passion; Music the suitable enunciation of that language: while therefore the latter subordinately cooperates with the former, it acts in its proper sphere: but when, quitting this dependent situation, it arrogates to itself independence of, nay dominion over, its powerful directress; it loses sight of the end of its nature & becomes justly reprehensible.

Whether this offspring of my labours may be considered altogether as a suitable enunciation of the lyric poetry of Caractacus, I knew not: perhaps it does not entirely correspond to what might be produced by a continually spontaneous exertion of energetic Fancy: but not being always able to do what we would, we must, sometimes be satisfied with doing what we can: such as it is however, I hope it will be found not entirely unworthy of the original: whatever are its merits or its faults, to a considerable share of the former I consider you to be justly intitled, the latter; I must as justly take entirely upon myself.

I am, Sir

with the respect
due to your age & character

The Author.

GENERAL INSTRUCTIONS

FOR THE PERFORMANCE OF THE

MUSIC OF CARACTACUS.

THE design of this MUSIC is to represent, by corresponding Sounds and Rhythms, the Ideas expressed, and those alluded to, in the DRAMA, principally in it's lyric parts: the former is attempted to be done by the VOCAL, the latter by the INSTRUMENTAL MUSIC.

The Vocal Music professes to represent the Expressions and the Metre of the Lyric Poetry: for the former purpose I have endeavoured to accommodate the Melody and Harmony to the general sense of the phrase, yet so as to express also particular emphatical words:—for the latter I have, 1st. in general measured every syllable by one note of nearly corresponding length—2^{dly}. I have marked the accented syllable by the Downstroke, leaving the unaccented ones to the Upstroke—3^{dly}. I have marked the end of every line with a short Rest, unless where the sense requires a longer one.

The Instrumental Music professes to represent that to which the Drama in different parts refers, *viz.* Symphonies, or that which may be expressed by Symphonies; the words therefore which precede or follow will often sufficiently point out the nature of each: but, as there is no such guide for the Overture and some others, and as several of the rest are very generally referred to, I shall subjoin a particular explanation of such as I think require it.

The Overture consists of two parts: the first (No. 1.) is intended to represent the Spirits of SNOWDON lamenting the approaching fall of MONA: the second, (No. 1. a.) the Souls of the departed Druids, personified by the Harp, interceding to avert the impending danger: the first continuation of No. 1. a reluctant denial of their request: the continuation of No. 1. a. a second attempt of the Druids to avert the danger: the second continuation of No. 1. which concludes the Overture, a reluctant but final denial.

The Symphony, No. 2. is intended as an introduction of the Druids in a manner suitable to their character: the first four Bars are more particularly meant to regulate their steps; each interval between note and note in the Base Cliff to be one step. The remainder of the Symphony may either mark the progress of the procession, (in which case there will be two steps for every Bar,) or it may be played the Druids standing still.

The first part of No. 3. is meant to regulate the steps of the Druids "circling the holy ground;" two steps for each Bar. At the words "Druid, at thy dread command," &c. the Druids will accordingly pace the holy ground, each Bar marking one step. At the words,

“ We lift our boughs,” &c. the boughs should accordingly begin to be raised, and continue rising till the word “ dew ;” then be dashed over the ground till the word “ ground ;” then through the air till the word “ air.” The repetition and conclusion of No. 3. may either be played the Druids standing still, or again regulate their steps.

The nature of No. 4. is sufficiently pointed out by MODRED’S speech which precedes it.

No. 5. is meant to represent SNOWDON answering, first faintly and at a distance, then louder and louder to No. 4.

No. 6. is meant to represent the beginning, progress, and completion of a Storm.

No. 7. is meant as a sweet and pathetic invocation of SNOWDON.

No. 8. is SNOWDON’S answer.

No. 9. 10. 11. 11. a. 11. b. are sufficiently pointed out by the words which follow each respectively.

No. 12. 13. are meant to represent the Spirits of SNOWDON dancing aerial dances.—The same of No. 14. 15. 16.

No. 17. is meant as a general, and 17. a. as a more particular, introduction to the words which follow.

No. 17. b. 17. c. 18. 19. 20. 20 a. are sufficiently explained by the words which follow them respectively.

No. 21. is explained by the words which precede it.

No. 22. 22. a. 22. b. 22. c. 22. d. are explained by the words which follow each respectively.—The same of No. 23. 24. 25.

No. 26. to where the Bassoon enters, is intended as a solemn and pleasing Symphony, to excite ideas suitable to the occasion described in the preceding words. From the bar where the Bassoon enters, to the end of No. 26. I have endeavoured to represent, by the notes allotted to that instrument, the act of dying of a man, such as alluded to in the words; the upper part, which may be considered as a continuation of the Symphony, being intended to soothe him in his last moments. Having now, at the end of 26. breathed his last, his Spirit is endeavoured to be represented, in the first 26. a. as “ stealing from the earth,” and beginning to approach a Chorus of blessed Spirits, represented as at a distance by the first 26. b.—the Spirit continuing to raise itself from the Earth in the second 26. a. the Chorus is heard a little nearer in the second 26. b.—the Spirit continuing to raise itself in the third 26. a. at length approaches the Chorus, which now breaks out in full Symphony in the third 26. b.—the fourth 26. a. is intended as a still nearer approach to, and final junction with, the Chorus in the fourth 26. b. which is then supposed gradually to recede from the audience, until lost “ in the bright fount of day.”

No. 27. is meant as a suitable Introduction to the subsequent Invocation of the Druids: It may also serve, either in part or in the whole, to regulate their steps; one step for each Bar.

No. 28. is referred to by the subsequent words.

No. 29. 30. 31. are referred to by the words which follow each respectively.

No. 32. is meant as a suitable Introduction to the words which follow.

No. 33. 34. 35. 36. are sufficiently described by the words which follow each respectively.

If this should ever be performed, the following additional Instructions will be of service.

GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE VOCAL MUSIC.

The Voices for which the above Music is composed are Bass and Tenor; either single, in Unison, or in parts: it is single only in the Arch-Druid's musical part, in the answers of CADWALL and BRENNUS, and in the words, "MONA ON SNOWDON calls," to be pronounced by one of the Chorus: The rest is sometimes in Unison, sometimes in two, three, or four parts; all equally intended for the whole Chorus.—To ascertain, with certainty, the exact proportion of each kind of Voice is, at present, impossible; but I think that six Bases and six Tenors, or, if it be thought worth while, twelve Bases and twelve Tenors, divided as follows, will sufficiently produce the effect intended; that is to say, when in three parts, but the middle part composed of Bases and Tenors in Unison; such middle part to consist of one third of each, each remaining two thirds being appropriated to each extremity: when in three parts, without Unison in the middle; such middle to consist of one half of either the Bases or Tenors, according to the Cliff; except only in two places, which I have marked thus (*) where the middle part, consisting of Bases and Tenors in Unison, divides: when in four parts, each part to consist of one half of the whole number of Voices belonging to it's Cliff; except only in seven places, which I have marked with Crosses, where the Music having been for some time in three parts, (the middle consisting of Bases and Tenors in Unison,) opens into four, by such middle part dividing: the strongest Tenors to have the outside part, except in two places, marked thus (+) where they are to have the middle part in Unison with Bases.

I have endeavoured, as much as possible, to reconcile the Metre with some of the different kinds of Time now in use; and in this I have been so far successful, that, with four only apparent exceptions, viz. three where, for the greater accuracy, I have changed the Time from $\frac{3}{4}$ to $\frac{3}{8}$ in the middle of two verses; and one where, for the same reason, I have changed it from $\frac{3}{4}$ to 2. all which are in effect no more than if I had said in the three first, "un poco Presto;" in the last, "Largo"—with these four exceptions every verse is, without violence to the Language, adapted to some kind either of Common or Triple Time; but as according to my plan, the end of every verse demands a Rest; and each stop must likewise have a Rest or Rests of corresponding length; when these were followed by an unaccented syllable, it sometimes became utterly impossible for me to include them in a Bar of the preceding Time: whenever this happens, the proper Bar must be measured off, and the un-

accented

accented Syllable, which causes the irregularity, go for an additional Upstroke. At all events however, in a vocal performance of such length, in which the Time changes so often, it will be necessary to appoint somebody to keep it throughout; as well with respect to its Quickness and Slowness, as to its general nature: with respect to the former, I have to add, that the quickest Time must be sufficiently slow for the fingers to pronounce the words distinctly. If it should be found too difficult for them to get their respective musical parts accurately by heart, a Forte Piano must be placed somewhere near the Chorus to prompt them.—In consequence of the Lyric parts being given throughout to the Chorus, the Arch-Druid's speech, beginning the fourth Scene of the second Act, must be either wholly left out, or altered thus:

My holy Brethren stay: ye have the key
 That best can open the portal of the soul:
 Unlock it straight, and lead the pensive Pilgrim
 Through the vast regions of Futurity.

GENERAL INSTRUCTIONS FOR THE PERFORMANCE OF THE INSTRUMENTAL MUSIC.

The Band should be large.

There must be three Trombones for the Symphonies of the last Act.

In those Symphonies in which the upper part lies on, while the middle or lower part moves, care must be taken that such middle or lower part be distinctly heard.

The Shakes are to be performed by one Instrument only; the others, when any, in Unison with it, to lie on.

Nº 1. Largo.

Violins 1st
2^d

Tenor.

Violoncello.

Bass, and Harp.

Piano. un poco Fermo. Pia. un p.F. Pia. un p.Fermo.

Piano.

Piano.

un poco Fermo.

Piano.

The ligatures for the Bass; the Harp to mark every bar.

Pia. un p.F.

Piano.

Piano.

Fermo.

Fermo.

Piano. un p.F. Pia. un p.F.

Piano. un p.F.

un p.F.

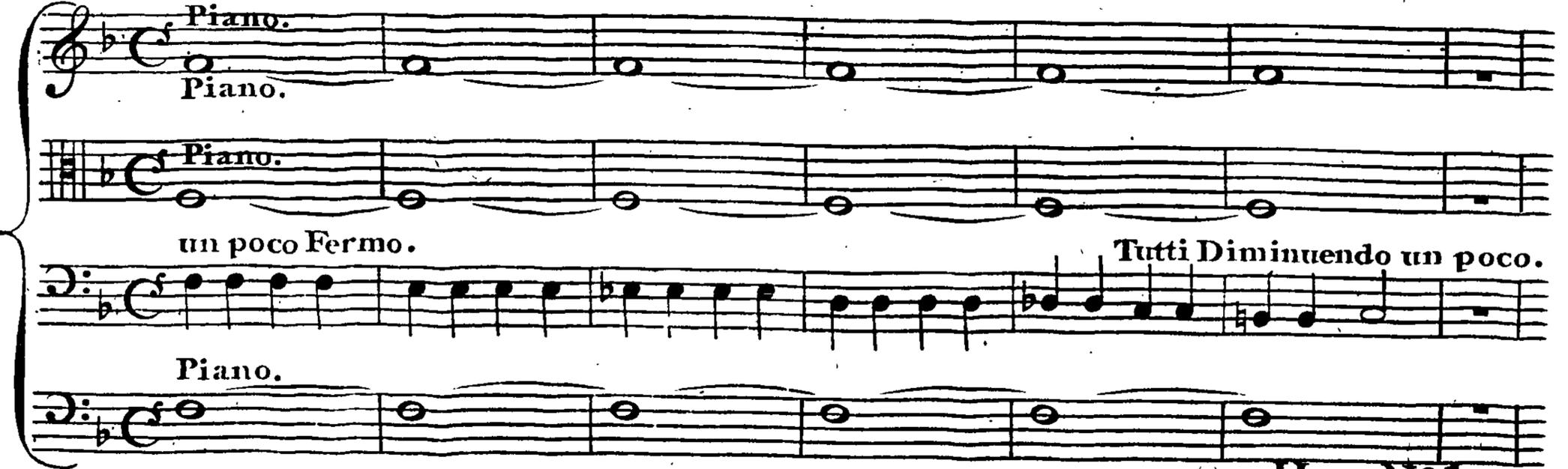
Nº 1. a. Andante.

Harp. 





Nº 1. Largo.



Here Nº 1. a. to be repeated.

Nº 1. Largo.



No. 2. Grave.

Tutti Forte.

Tutti un poco Piano.

Violins 1st
2d

Tenor.

Harp: and
in unison
with the upper parts.

Bases.

Tutti Piano.

Harp in unison with all the parts.

Tutti Forte.

Harp in unison with the upper parts.

Grave. Sleep and filence reign a-round, Not a night breeze wakes to blow,

Cir-cle fous this ho-ly ground, Cir-cle clofe, in tri-ple row.

6 N^o. 3. Andante.

Violins 1st
2^d

Tenor.

Harp: and
in unison
with the upper parts.

Bases.



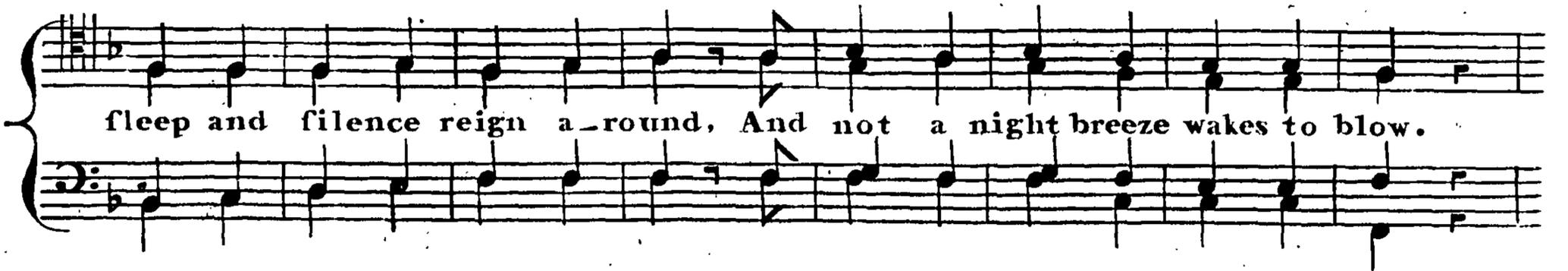
Grave.



Druid at thy dread command, When thou wav'st thy potent wand,



See we pace this ho-ly ground, With solemn footsteps soft and slow, While



fleep and filence reign a-round, And not a night breeze wakes to blow.



'Tis well. and now if mask'd in vapours drear,



Any malign or earth born spirit dare, To hover round this conse-



-crated space, Haste, with light spells the mur-ky foe to chace.

We lift our boughs of vervain blue, Dip'd in cold September dew, And

dash the moisture chaste and clear, O'er the ground; and through the air.

Now the place is purg'd and pure, Brethren say; for this high hour,

Are the milk white steers prepar'd, Whose necks the rude yoke ne - ver fear'd,

To the furrow yet unbroke? For such must bleed be - neath yon oak.

Druid these in or - der meet, Are all pre - pard.

But tell me yet, Cadwall, did thy step profound, Dive in - to the cavern

deep. Twice twelve fathom un - der ground, Where our sage forefathers sleep?

Thence with reverence hast thou borne, From the con - se - cra - ted chest, The golden

fickle, scrip, and vest, Whil - om by old Bel - i - nus worn.

Dru-id these in or-der meet, Are all pre-par'd.



But tell me yet. From the grot of charms and spells, Where our matron



Wister dwells. Brennus, hath thy holy hand, Safely brought the Druid wand,



And the potent adder stone, Gender'd fore th'autumnal moon?



Dru-id these in or-der meet, Are all pre-par'd.



Then all's compleat.



N^o. 3. to be repeated: and then as follows.

Tutti Piano.



Harp in unison with all the parts

Tutti Forte.



Nº 4.

Maestoso.

The shakes by the Organ.

Violins 1st
2^d

Musical staff for Violins 1st and 2nd. The staff is in treble clef with a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes, and some rests.

Tenor.

Musical staff for Tenor. The staff is in treble clef with a common time signature (C). It contains a simple melodic line with quarter and eighth notes.

Violoncello.

Musical staff for Violoncello. The staff is in bass clef with a common time signature (C). It contains a simple melodic line with quarter and eighth notes.

Bass.

Musical staff for Bass. The staff is in bass clef with a common time signature (C). It contains a simple melodic line with quarter and eighth notes.

Organ to play in unison with all the parts.

Musical staff for Organ. This block contains four staves: a treble clef staff with a complex melodic line, a bass clef staff with a simple melodic line, and two additional bass clef staves with simple melodic lines. The organ part is intended to play in unison with all other parts.

Musical staff for Organ. This block contains four staves: a treble clef staff with a complex melodic line, a bass clef staff with a simple melodic line, and two additional bass clef staves with simple melodic lines. The organ part is intended to play in unison with all other parts.

Tutti Piano.

Tutti Piano.

The first system of music consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The tempo is marked 'Tutti Piano'. The music features a melodic line in the right hand and a supporting bass line in the left hand. A 'Forte' marking is placed above the second staff.

Tutti un poco Forte.

The second system of music consists of four staves. The tempo is marked 'Tutti un poco Forte'. The music continues with similar melodic and bass lines. A 'Crescendo' (cresc.) marking is visible above the first staff.

Tutti Forte.

1st

2^d

The third system of music consists of four staves. The tempo is marked 'Tutti Forte'. It includes first and second endings, indicated by '1st' and '2^d' above the staves. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Maestoso.

Andantino.

un poco Forte.

Mona on Snowdon calls.

Hear thou King of mountains hear.

The fourth system of music consists of two staves. The tempo is marked 'Andantino'. The music features a melodic line in the right hand and a supporting bass line in the left hand. A 'Maestoso' marking is placed above the first staff.

Nº 5.

Maestoso.
Tutti Piano.

Violins 1st
2^d

Tenor.

Violoncello.

Bass.

Organ to play in unison with all the parts.

Maestoso.

Tutti un poco più Forte.

Andantino.

Hark!

Andantino.

The upper note for the Organ.

She speaks from all her strings!

12 Maestoso.

Tutti un poco più Forte.

The first system consists of four staves. The top staff is a treble clef staff with a complex melodic line featuring many sixteenth and thirty-second notes. Below it are three staves of a grand staff (treble and bass clefs) with piano accompaniment, including chords and a bass line.

Maestoso.

Tutti Forte.

The second system consists of four staves. The top staff is a treble clef staff with a melodic line. Below it are three staves of a grand staff with piano accompaniment.

Andantino.

Andantino.

The third system consists of four staves. The top two staves are a grand staff with piano accompaniment. The bottom two staves are a bass clef staff with a melodic line. The tempo markings 'Andantino.' are placed above the first and last staves.

Hark!

her

Maestoso.

Tutti Forte.

The fourth system consists of four staves. The top staff is a treble clef staff with a melodic line. Below it are three staves of a grand staff with piano accompaniment. The tempo markings 'Maestoso.' and 'Tutti Forte.' are placed above the first staff.

loudest echo rings!

Maestoso.

Andantino.

13

un poco Piano

King of mountains bend thine ear,

Send thy spi - rits;

send them soon:

Now when midnight

and the moon,

Meet up -

- on thy front of snow:

See their gold and

e - bon rod;

Where the sober sifters

nod;

And greet in

whif - pers sage and flow.

Nº 6.

Andantino

usual pitch.

Tutti Piano.

Diminuendo.

Snowdon mark!

Piano.

Crescendo un poco.

Basses, and Organ in unison with them.

Diminuendo.

'Tis magic's hour!

Piano.

Crescendo un poco.

Diminuendo.

Now the mut - ter'd spell hath pow'r!

14

Violins 1st
2^d

Clarionets 1st
2^d

Bassoons and
Serpent : the
former in uni-
son with Violoncello, the latter with Double Base.

Bases and
Organ.

un poco Forte.

Kettle Drum.

Crescendo. Tutti Forte.

with the upper parts.
Organ in unison

Tutti Fortissimo.

Forte.

15

Pow'r to rend thy ribs of rock! The four last bars of N^o 6. to be here repeated; and then instead of the bar of rest, thus - And burst thy base with

thunders shock! Piano. But to thee no ruder spell, Shall Mona use, than those that

dwell, In music's secret cell, and lie, Steep'd in the stream of harmony.

N^o 7.

Andantino.

Flutes 1st 2^d

Harp.

Bassoons 1st 2^d

Harp.

Tutti Piano.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a treble clef, mostly empty with some notes in the final measure. The third staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes, some beamed together.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The second staff is a treble clef, mostly empty with some notes in the final measure. The third staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes, some beamed together.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including some triplets. The second staff is a treble clef with a key signature of one flat, containing a bass line with quarter and eighth notes. The third staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes, some beamed together.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several measures of chords and single notes, some marked with a fermata. The lower staff is in bass clef and contains a bass line with a steady eighth-note accompaniment.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring more complex chordal textures. The lower staff continues the bass line with consistent eighth-note accompaniment.

The third system of musical notation consists of two staves. The upper staff shows further development of the melodic and harmonic material, with some measures containing dense chordal structures. The lower staff maintains the eighth-note accompaniment pattern.

Bassoons

1st
2^d

Tutti Piano.

Harp.

This musical score is for two Bassoons (1st and 2nd) and a Harp. The piece is titled "Nº 8. Adagio." and is marked "Tutti Piano." The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The Harp part features several instances of arpeggiated chords, some of which are marked with a 'h' for harmonics. The Bassoon parts consist of melodic lines with some slurs and ties. The overall texture is delicate and expressive, characteristic of an Adagio tempo.

usual pitch

Snowdon has heard the strain.

Nº 9. Spiritoso.

Harp.

Piano.

Harp.

Hark! un poco più Forte.

... mid the wond'ring

grove. O - - ther harp - ings an - fwer clear!

Nº 10.

Adagio.

Flutes 1st
2^d

Tutti Piano.

Bassoons 1st
2^d

Musical score for Flutes (1st and 2nd) and Bassoons (1st and 2nd). The music is in 2/4 time, key of B-flat major. The Flutes play a melodic line with some triplets, while the Bassoons provide a harmonic accompaniment. The tempo is Adagio.

Vocal line with lyrics: "O - ther voi - ces meet our ear!". The music is in 2/4 time, key of B-flat major. The melody is simple and accompanimental.

Nº 11.

Andante.

Violins 1st
2^d

Tutti Piano.

Tenor.

Bases.

Musical score for Violins (1st and 2nd), Tenor, and Basses. The music is in 3/4 time, key of B-flat major. The Violins play a rhythmic accompaniment, the Tenor has a melodic line, and the Basses play a simple accompaniment. The tempo is Andante.

Pinions flutter!

Nº 11. to be here repeated.

Nº 11. a.

Tutti Piano.
shadows move!

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment. The bottom staff is a bass clef with a simple harmonic line. The lyrics 'shadows move!' are positioned below the middle staff.

Bu_sy murmurs hum a_roud!

This system continues the musical score with three staves. The lyrics 'Bu_sy murmurs hum a_roud!' are positioned below the middle staff.

Nº 11. b.

Tutti Piano.

This system contains three staves of music. The top staff is a treble clef with a melodic line. The middle staff is a grand staff with a complex accompaniment. The bottom staff is a bass clef with a simple harmonic line.

Rufling vestments brush the ground!

This system continues the musical score with three staves. The lyrics 'Rufling vestments brush the ground!' are positioned below the middle staff.

22 N° 12.

Tempo di Minuetto.

1st 2^d

N° 13. Allegretto

Harp.

Harp.

Round and round and round they go, Through the twilight, through the shade,

Mount the oak's ma-jes-tic head, And gild the tuf-ted mi-fle-toe.*

N^o. 12. 13. to be
here repeated.

Welcome, welcome, gen-tle train; Mo-na hails ye to her plain;

Here your genial dews dispense; Dews of peace and in-no-cence:

Crescendo. Forte. usual pitch.

Banish hence each dæ-mon drear; Fev'rish rage, and chilling^x fear;

Forte. usual pitch.

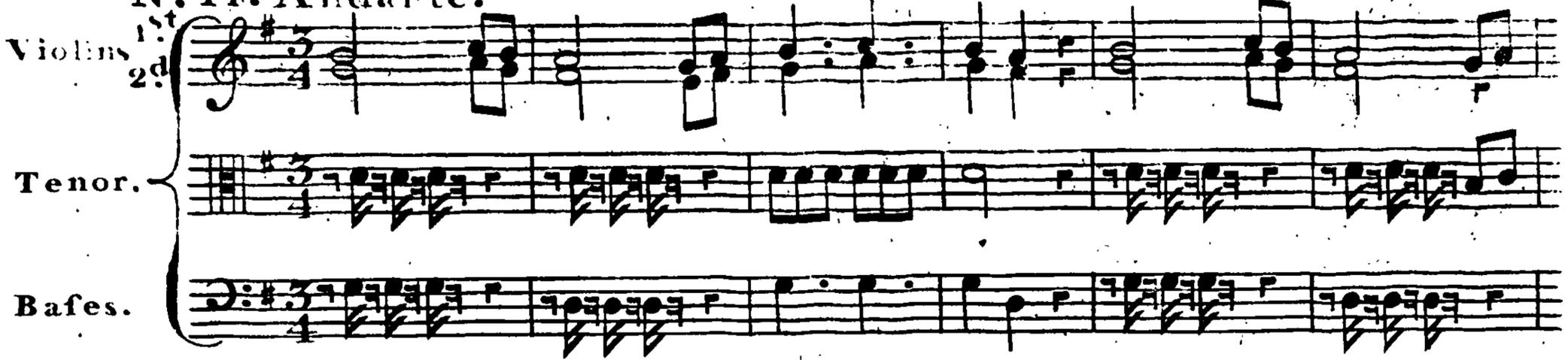
Vengeance with his haggard eye; Envy, hate, and jea-lou-sy.

24 N^o 14. Andante.

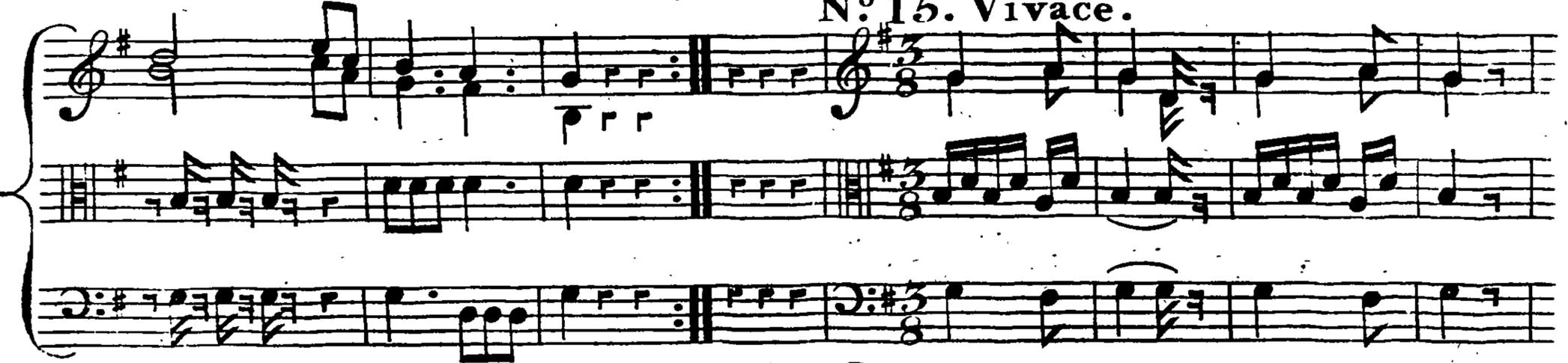
Violins 1st
2^d

Tenor.

Bases.



N^o 15. Vivace.



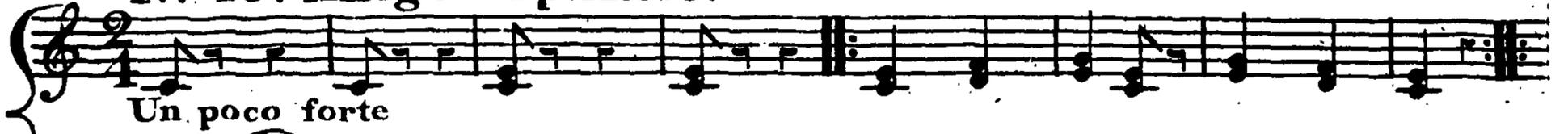
Tutti Piano

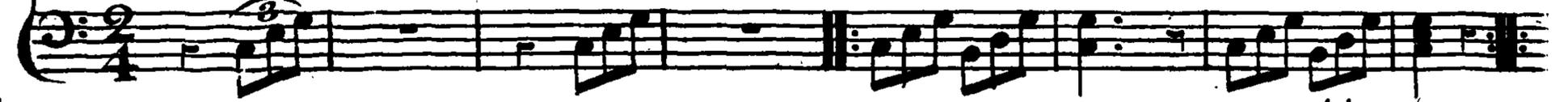


1st 2^d

As before

Nº 16. Allegro Spiritoso.

HARP.  *Un poco forte*

HARP. 

pia  *un p f* *pia*

un p f 

1st  *2^d*

Mo-na-thy grove is Virtue's throne: To Peace, to Pi-e-ty a-lone, Thy

central Oak its shade ex-tends: Here melting in de-votion's fires, The

Soul sub-lim'd to Heav'n as-pires: Its dross sub-sides, its gold as-cends:

Here Nº 14, 15, 16. to be repeated.

Pure as this glittering race of light, That tend thy call from Snowdon's

height, That here ar-rang'd in or-der due, Spread their bright tents of

Saf-ron hue; So pure, so bright, thy fons shall shine When life's de-

lusive dream is o'er; Like them be crown'd with Mis-le-toe di-

vine; Like them in azure fields of æ-ther foar.*

Nº 17 Spiritoso

Violins 1st & 2nd

Tutti Piano *fr*

Tenor

Tutti Forte

Basses

Tutti Forte.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with two chords in brackets, followed by a melodic line with eighth notes and quarter notes. The middle staff is in alto clef with a key signature of one sharp, containing a melodic line with eighth notes. The bottom staff is in bass clef with a key signature of one sharp, containing a melodic line with quarter notes and half notes. The system concludes with a double bar line.

Tutti Piano

Tutti Forte

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth notes and quarter notes. The middle staff is in alto clef with a key signature of one sharp, featuring a melodic line with eighth notes. The bottom staff is in bass clef with a key signature of one sharp, featuring a melodic line with quarter notes and half notes. The system concludes with a double bar line.

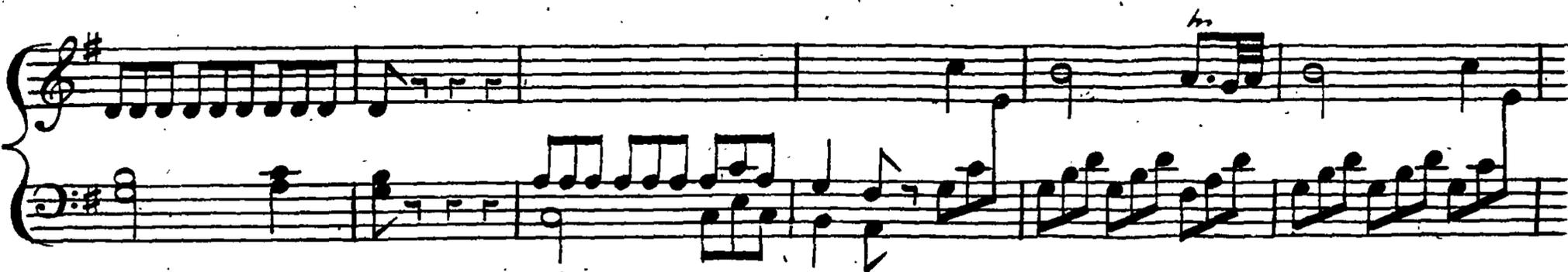
The third system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth notes and quarter notes. The middle staff is in alto clef with a key signature of one sharp, featuring a melodic line with eighth notes. The bottom staff is in bass clef with a key signature of one sharp, featuring a melodic line with quarter notes and half notes. The system concludes with a double bar line.

The fourth system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth notes and quarter notes. The middle staff is in alto clef with a key signature of one sharp, featuring a melodic line with eighth notes. The bottom staff is in bass clef with a key signature of one sharp, featuring a melodic line with quarter notes and half notes. The system concludes with a double bar line.

Nº 17. a . Spiritoso

HARP. 

HARP. 


Andantino



Hail thou Harp of Phrygian frame, In years of yore, which Camber bore, From Troy's se -




- pulchral flame: With ancient Brute, to Britain's shore, The mighty minstrel came.



Nº 17 b . Spiritoso

HARP.

Forte

HARP.

Sub - lime u - pon thy

burnish'd prow, He bade thy manly modes to flow. Britain heard the descant

Nº 17. B. to be here repeated with the whole bar of rests; thus

hold; She flung her white arms o'er the Sea; Proud in her leafy bosom to in -

fold, The freight of harmo - - ny. Mute till then was e - very plain:

Save where the flood, o'er mountain's rude, Tumbled his tide a - - main; And E - cho

from th'impending wood, Re - founded the hoarfe strain: Dismal notes; and anfwerd'

foon, By fa - vage howl the heaths a - mong; What time the Wolf doth bay the trembling

Nº 17. c. Maestoso

Moon, And thin the bleating throng. HARP. 3

Thou spakst im - - pe - rial Lyre.

Nº 18. Andante

1st
Flutes
2d

f *f*

Tutti Piano

1st
Bassoons
2d

Harp

and in Unison with Flutes

In Unison with all the parts

Nº 19. Adagio. *fr*

1st
Flutes
2d

Tutti Piano

1st
Boffoons
2d

Harp

and in unison with Flutes

Musical score for Flutes and Boffoons. The top staff is for Flutes (1st and 2nd) and the middle staff is for Boffoons (1st and 2nd). The music is in G major and common time. The Flute part features a melodic line with some grace notes and slurs. The Boffoon part provides harmonic support with chords and single notes.

Musical score for Harp. The bottom staff shows the harp part, which is in unison with the Flutes. The music consists of chords and single notes, following the same melodic contour as the flute part.

Musical score for Flutes. The top staff shows the 1st and 2nd flute parts. The 1st flute part has a melodic line with slurs and grace notes. The 2nd flute part provides harmonic support. The harp part is also visible at the bottom of this system.

The rough roar ceas'd, and airs from high, Lap't the land in

ex - - ta - - cy: Fan - cy the Fai - - ry with thee came; And In - - spi -

- ra - tion, bright eyed dame, Off at thy call would leave her Sapphire sky:

Nº 20 Andantino

Violins *tr*
Tutti Pianissimo
Tenor
Basses

verse prefigures; Even now some chaste Di - vi - ni - ty is near: **Nº 20 to be here repeated: except the bar of rests.**

For lo! the fount of distant plumes; Pants thro' the pathless desert of the air:

Tutti Pianissimo

'Tis not the voice of her: **Nº 20.a. to be here repeated.** 'Tis sleep, her

Adagio
Tutti Piano dew - y har - bin - ger. Change my Harp, On change thy measures:

Cull from thy mel - li - - fluous treasures, Notes that steal on e - - ven

feet; E - - ver flow, yet ne - - ver pau - - sing; Mixt with ma - - ny a

wap - - ble sweet, In a ling - - ring cadence clo - - sing.

Largo

Violins 1st
2^d

Tutti Piano.

In Octave below to Violins.

In Unison with Violins

In Octave below to Violins

Musical staff with treble clef, key signature of one sharp (F#), and notes with accents.

Musical staff with alto clef, key signature of one sharp (F#), and notes.

In Unison with Violins and Tenor

In Unison

Musical staff with treble clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

Musical staff with treble clef, key signature of one sharp (F#), and notes.

Musical staff with alto clef, key signature of one sharp (F#), and notes.

with Violins

Musical staff with treble clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

Musical staff with treble clef, key signature of one sharp (F#), and notes with accents.

Musical staff with alto clef, key signature of one sharp (F#), and notes.

In Octave below to Violins.

Musical staff with treble clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

Musical staff with bass clef, key signature of one sharp (F#), and notes.

First system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with many slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and contains a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain a piano accompaniment. The fifth staff is a bass clef with a key signature of one sharp (F#) and contains a bass line.

Second system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with many slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and contains a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain a piano accompaniment. The fifth staff is a bass clef with a key signature of one sharp (F#) and contains a bass line.

Third system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with many slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and contains a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain a piano accompaniment. The fifth staff is a bass clef with a key signature of one sharp (F#) and contains a bass line.

Fourth system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with many slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and contains a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain a piano accompaniment. The fifth staff is a bass clef with a key signature of one sharp (F#) and contains a bass line.

Fifth system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with many slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and contains a bass line. The third and fourth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain a piano accompaniment. The fifth staff is a bass clef with a key signature of one sharp (F#) and contains a bass line.

In unis. with V.

In Octave below to Violins

In Unison with V.

In Unis. with V.

In Oct. below to Vio.

Tutti diminuendo al pianissimo.

Now the pleas'd pow'r sinks gently down the skies, And seals with hand of

down the Dru - id's flumbring eyes.

No. 22. Adagio e Piano. *h^o*

Harp.

Thrice I pause:

No. 22. a. Adagio e Piano.

Harp. and

No. 22. b. Andantino

Piano

thrice I found, The cen - tral string:

Harp

and

now I ring, By mea - sur'd lore pro - found, A feyn - fold chime:

Nº 22. c. Andantino

Harp. Piano.

and sweep, and swing; **Nº 22. c.** A - hove
to be repeated.

Nº 22. d. Andantino.

Piano.
Harp.

be - low; **Nº 22. d.** to be here repeated,
except the two last Bars; instead
of which as follows.

a - - - round: To mix thy

mu - sic with the spheres, That war - - ble to im - mor - tal ears.

No 23

Maestoso
Pia. Cres.

Violins 1st
2^d

Tenor

Bases

Pia. Cres. Tutti Forte

The first system of the musical score consists of four staves. The top staff is for Violins 1st and 2nd, the second for Tenor, and the third and fourth for Basses. The music is in 3/4 time with a key signature of one sharp (F#). The first staff begins with a dynamic marking of 'Pia. Cres.' and a tempo marking of 'Maestoso'. A 'Tutti Forte' marking appears later in the system. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system continues the musical score with the same four staves. The notation is consistent with the first system, showing the progression of the melody and accompaniment. A 'Tutti Forte' marking is present in the first staff.

The third system continues the musical score with the same four staves. The notation is consistent with the previous systems, showing the progression of the melody and accompaniment. A 'Tutti Forte' marking is present in the first staff.

The fourth system continues the musical score with the same four staves. The notation is consistent with the previous systems, showing the progression of the melody and accompaniment.

Usual Pitch.

In - spi - ra - tion hears the call: She ri - ses from her

throne a - - bove: And sud - - den as the glan - - cing

met - e - - ors fall, She comes; she fills the grove.

High her port: her wa - - ving hand, A pen - - cil bears:

the days; the years; A - - rise at her com -

- mand; And each o - - be - - dient co - lour - ing wears.

Nº 24. Andante.

Tutti Piano.

Violins 1st
2^d

Tenor.

Bases.

Lo! where Times' pictur'd band, In hues æ-the-re-al glide a-long!

Nº 25. Vivace.

Violins 1st
2^d

Tutti Piano.

un poco Forte.

Tenor.

Bases.

Forte.

Piano.

Dim. un poco.

Dim. al Pianissimo.

Oh

mark the tran - fi - to - ry thron!

Here Nº 25.
to be repeated.

Now they dazzle, now they die; Instant they flit from light to

fade: Mark the blue forms of faint fu-tu-ri-ty; Oh

mark them ere they fade. Whence was that in-ward

groan? Why bursts through clo-fed lids the

tear? Why up-lifts the bristling hair,

Its white and ve-ne-ra-ble shade?

Why down the consecrated head, Courses in chilly drops the dew of fear?

All is not well! the pale-ey'd moon,

Curtains her head in clouds! the stars re-tire!

Save from the sultry fouth a-lone, The swart star

flings his pef-ti-lential fire! Even fleep her-

-self will fly. If not re-call'd by har-mo-ny.

Piano

47

Wake my lyre thy fo - - - f - - - test numbers Such as

nurse ec - - - - - ta - - - - - tic flumbers; Sweet as tranquil

virtue feels; When the toil of life is ending; While from the

Andante.

earth the spi - rit steals, And on new born plumes a - scending,

usual pitch. Hastens to lave in the bright fount of day. 'Till

def - ti - ny pre - pare a shrine of pu - rer clay.

Nº 26. Andantino.

Mutes.

Violins 1st 2^d

The second Violin may be played in unison with the Tenor.

Mutes.

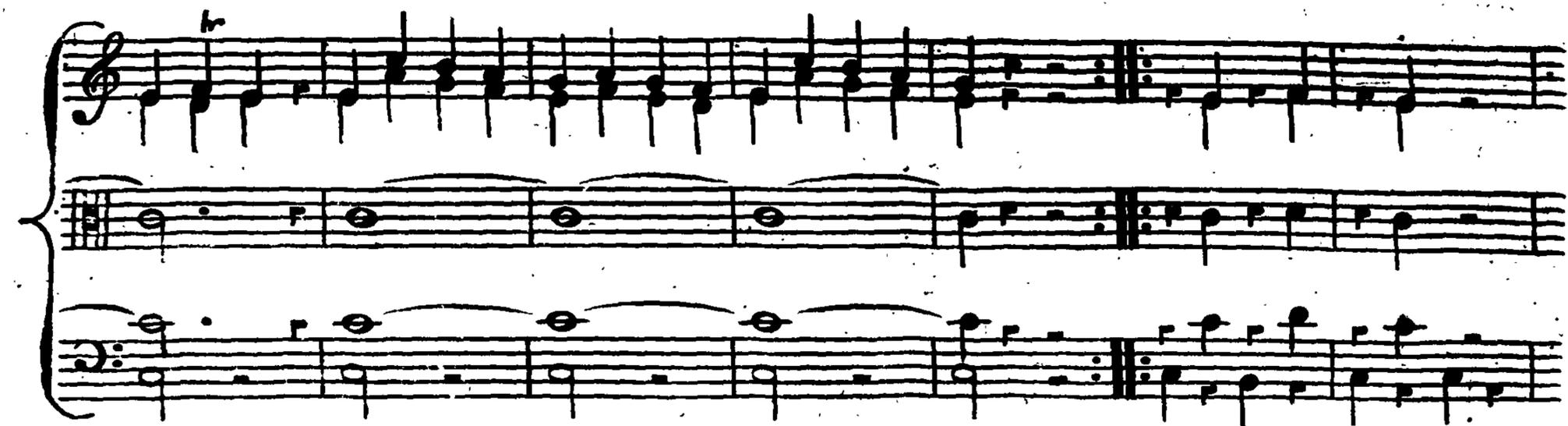
Tenor.

Mutes.

Bases.

Violoncello only.

one Bassoon.



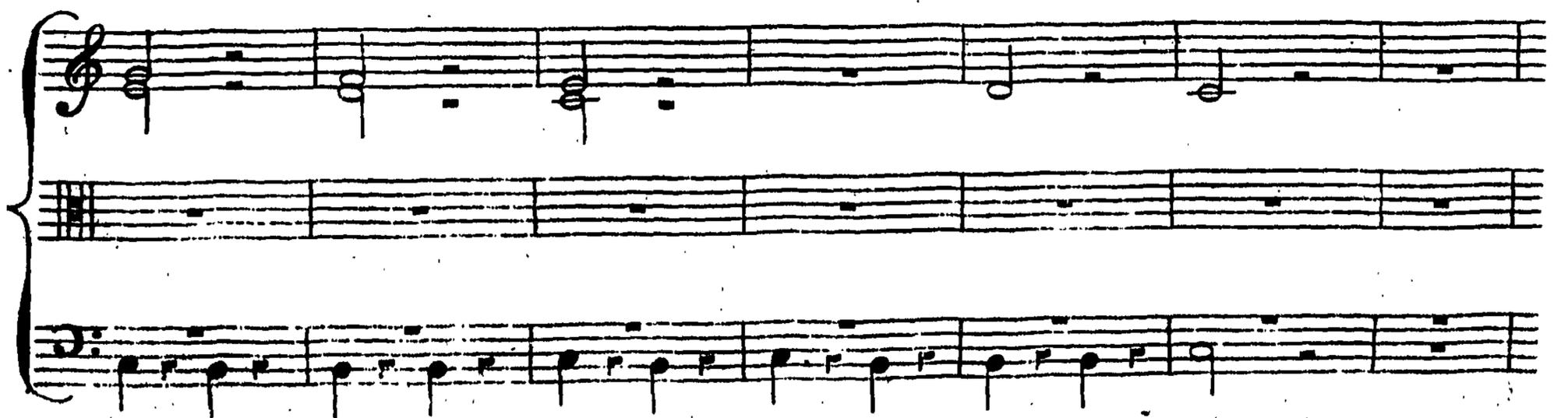
The first system of musical notation consists of three staves. The top staff is in treble clef and begins with a forte dynamic marking (*f*). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment with chords and moving lines.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment, featuring various chordal textures and rhythmic patterns.



The third system of musical notation consists of three staves. The top staff features a melodic phrase that concludes with a forte dynamic marking (*f*). The middle and bottom staves continue the accompaniment, showing a steady rhythmic flow.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line with a series of chords and moving lines. The middle and bottom staves continue the accompaniment, maintaining the harmonic structure established in the previous systems.

Nº 26. a. Andante.

One Bassoon

Pianissimo.

One Violone without Mute

Nº 26. b.

Nº 26. a.

Nº 26. b.

Flutes 1st 2d

Bassoons 1st 2d

Tutti Pianissimo. un pochino più forte.

un pochino piu Forte

Harp.

in unison with all the Parts.

In unⁿ with all the Parts

Nº 26. a.

Nº 26. b.

Andantino.

un pochino piu Forte.

Più Forte.

and in unⁿ with first Flute.

and in un: with Flutes

Nº 26. a.

Nº 26. b. n.º 51

Andante.

Andantino.

Più Forte.

and in unⁿ with Flutes.

and in unison with first Flute.

and in un. with First Flute

and in unison with Flutes

and in unison with Flutes

Tutti Diminuendo al Pianissimo.

The musical score is presented in a standard format with multiple staves. The piano part is written in bass clef, and the flute parts are in treble clef. The tempo markings 'Andante' and 'Andantino' are placed at the beginning of their respective sections. The dynamic 'Più Forte' is indicated in the piano part. The flute parts include specific performance instructions for unison playing with other instruments. The score concludes with a 'Tutti Diminuendo al Pianissimo' instruction, indicating a gradual decrease in volume.

Grave

The Shakes by the Organ.

h^o *h^o* *h^o*

Violins. 1st
2^d

Tutti piano

Tenor

Organ to play in Unifon with all the Parts.

Bases

1st

2^d

Former Pitch.

Grave

Thou Spirit pure, that spreadst unseen, Thy pinions o'er this pondrous sphere:

And breathing through each rigid vein, Fillst with stupendous life the marble

mass; And bidst it bow up - on its base, When sov'reign truth is near.

Grave. The Shakes by the Organ. *h^o*

Violins 1st 2^d

Tutti Forte. Tutti Piano.

Tenor

and in Unison with the upper Parts

Organ

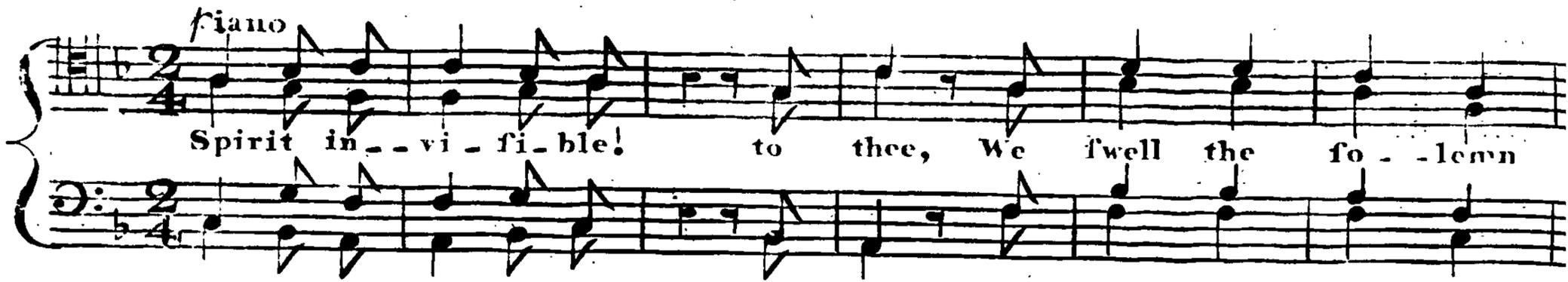
Bases

Tutti Forte Tutti Piano

Tutti Forte

1st 2^d

*f*iano

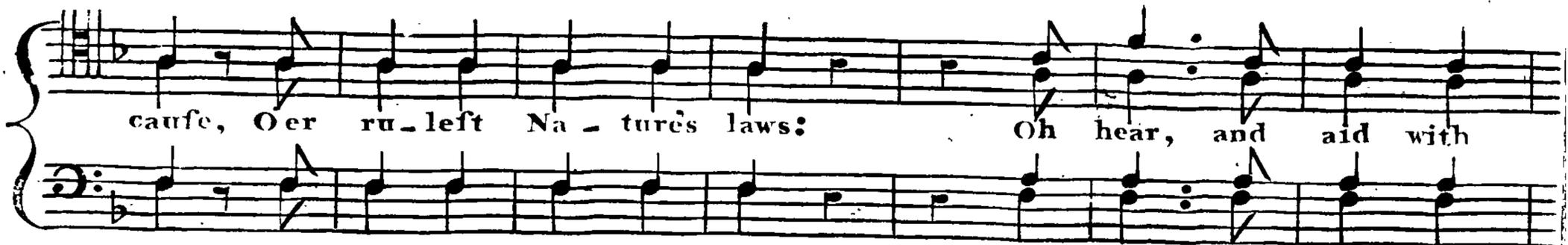


Spirit in - - vi - fi - ble! to thee, We twell the fo - - lemn

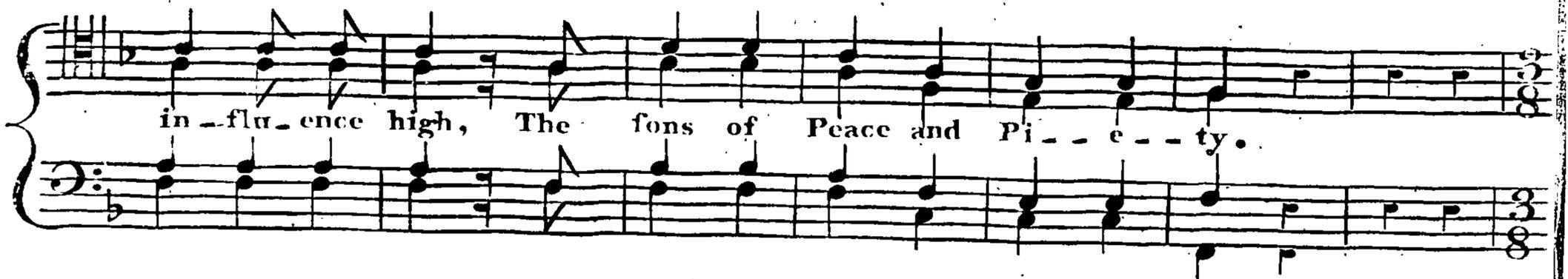
Usual pitch



har - mo - - ny. Hear us and aid; Thou that in Vir - tue's



cause, O'er ru - left Na - ture's laws: Oh hear, and aid with



in - flu - ence high, The fons of Peace and Pi - - e - - ty.

Andantino



First born of that æ - - the - re - al tribe, Calld into birth ere Time or



Place; Whom Wave nor Wind can cir - cum - feribe:

Heirs of the li - quid li - ber - ty of light; That float on rain - bow

pen - nons bright, Through all the wilds of space. Yet thou a - -

- lone of all thy kind, Canst range the re - gi - ons of the

mind. Thou on - ly knowst, That dark me - - an - - dring

Andante.
maze, Where way - ward False - hood strays; And seiz - ing swift the

forte.
lur - king sprite, Forceth her forth to flame and light.

Andante.
Un poco Forte.

Thou canst en - - ter the dark cell, Where the vul - ture

Con - science flum - bers; And un - arm'd by char - ming spell, Or

ma - - gic num - bers; Canst rouse her from her for - mi - da - ble

fleep, And bid her dart her ra - - ging ta - - lons deep,

Yet ah! too fel - - dom doth the fu - - ri - ous fiend, Thy

Usual pitch Adagio Andante Adagio

bid - - ding wait: Vin - - dic - tive, self pre - pard;

Andante Forte

usual pitch Adagio

She knows her tor-tu-ring time; too sure to rend, The

trembling heart, when Vir-tue quits her guard.

Grave

Pause then ce-lestial guest: And broo-ding on thine

Ad-a-mantine sphere, If fraud ap-proach, Spi-rit that fraud de-

Harp.

- - clare: To Conscience, Grave e forte. and to

Mo-na, leave the rest.

Andante

Clarinets

Tutti Forte

Violins

Tenor

Bassoons

Basses and
Serpent.

The first system of the musical score consists of five staves. The top staff is for Clarinets, marked 'Tutti Forte'. The second staff is for Violins. The third staff is for Tenor. The fourth staff is for Bassoons. The fifth staff is for Basses and Serpent. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo is 'Andante'. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of five staves. The top two staves are for Violins. The third staff is for Tenor. The fourth staff is for Bassoons. The fifth staff is for Basses and Serpent. The music continues from the first system. A dynamic marking 'f' is present above the first staff. The notation includes various note values, rests, and dynamic markings.

The third system of the musical score consists of five staves. The top two staves are for Violins. The third staff is for Tenor. The fourth staff is for Bassoons. The fifth staff is for Basses and Serpent. The music continues from the second system. A dynamic marking 'f' is present above the first staff. The notation includes various note values, rests, and dynamic markings.

Andante.

un poco Forte.

Hark!

heard ye not yon foot step dread,

That shook the

earth with thundring tread?

'Twas Death:

Here the eight last bars of the preceding Sym^y to be repeated; and then, instead of the bar of rest, as follows.

in

haste, The War-rior past:

High tow'rd his

hel-med head.

I mark'd his mail;

I

mark'd his shield;

I spy'd the spark-ling of his spear;

I saw his gi-ant arm the fal-chion wield:

Wide wavyd the bick-ring blade, and fird the an-gry air.

On me, he cryd, my Bri-tons wait:

To lead you to the field of fate, I come:

Yon Car, That cleaves the air, Def-cends to throne my

State: I mount your Cham-pi-on and your God:

My proud Steeds neigh be-neath the thong:

Nº 30

Prefto

Violins 1st
2^d

Tutti Forte.

Tenor

Bases

Hark to my wheels of brafs that rat-tle loud!

Nº 31

Spiritoso.

Clarinets 1st
2^d

Tutti Forte.

Trumpets 1st
2^d

Bassoons 1st
2^d

Hark to my Clarion shrill, that bravs the woods a--mong!

Fear not now the Fe-vers fire: Fear not now the Death-bed

groan: Pangs that torture; Pains that tire; Bed-rid

age with fee-ble moan: These do--mes-tic ter--rors wait,

Hourly at my Pa-lace gate: And when oer slothful realms my

rod I wave, These on the ty-rant King and co-ward Slave.

Forte.

Usual pitch.

Rush with vin-dic-tive rage and drag them to the grave.

But

ye my Sons at this high hour, Shall feel the full-ness of my

pow'r: From all your bows, In le-vel'd rows, My own dread

Andante

shafts shall show'r Go then to conquest, glad-ly go; Deal forth my

for. us! pitch.

dole of def-ti-ny, With all my fu-ry dash the trembling;

for. us! pitch.

foe, Down to those darksome dens where Rome's pale spec-tres lie:

Adagio

Where creeps the nine-fold stream profound, Her dark in-ex-o-

- - ra-ble round; And on the bank, To wil-lows dank, The

Andante

shiv-ering Ghosts are bound: Twelve thousand cres-cents

all shall swell, To full orb'd pride, and fa- - ding die, Ere

they a - - gain in life's gay man - - sions dwell; Not such the

meed that crowns the Sons of li - - ber - ty.

No my Bri - tong; bat - tle flain, Rap - ture gilda your

par - ting hour: I that all def - pot - ic reign, Claim but

there a mo ment's powr. Swiftly the foul of Bri - tish flame,

An - i - mates some kin - dred frame; Swiftly to life and light tri -

tr umphant flies; Ex - ults a - gain in martial ec - sta - cies; A - -

- - gain for free - dom fights, a - gain for free - dom dies.

Largo.

Trom. *Tutti Piano.*

-boni.

Harp

And in Unifon. with the other Parts, as far as they will admit of it.

pia. *Un poco f.* *h* *h*

Un poco f. *Tutti pia*

Un poco f. pia.

Pia. *Un poco f.*

h *h*

h *h* *1st* *2d* *h*

Adagio

Lo where in - cum - bent o'er the shade, Romè's rav' - ning ea - gle

bows her beaked head! Yet while a moment Fate af -

- fords; While yet a moment Freedom stays: That

moment which out - weighs, E - ter - ni - tys un - mea - surd

Andante

boards; Shall Mo - - nās gratefull Bards em - ploy, To

hymn their God - like He - - ro to the sky.

Maestoso

Ra-diant Ru-ler of the day, Pause up-on thy

Orb sub-lime, Bid this aw-ful mo-ment stay,

Bind it on the brow of Time, While Mo-nars tremb-ling

e-ches sigh, To strains that trill when He-roes die.

No. 33.

Largo.

Trom-

Tutti Piano.

-boni.

And in Unison with the other Parts, as far as they will admit of it.

Harp.

Un poco *f.*

Un poco *f.*

h^o *h^o* *h^o* *h^o* *h^o*

Tutti *pia* Tutti *f.* Tutti *p.*

h^o *h^o* *h^o*

Tutti *p.* Tutti *p.*

Tutti *f.* Tutti *f.*

h^o

Tutti *p.* un poco *f.* dim Tutti *p.* un poco *f.* dim.

pia un poco *f.* Dim.

Tutti *f.* un p. *f.*

Hear our harps in accents flow, Breathe the dig-ni-ty of woe.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some grouped with slurs. The bass staff contains a series of chords and single notes. There are two 'tr' markings above the treble staff.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some grouped with slurs. The bass staff contains a series of chords and single notes. There are three 'tr' markings above the treble staff.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some grouped with slurs. The bass staff contains a series of chords and single notes. The text "So - lemn Notes, that pant, and" is written below the treble staff.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some grouped with slurs. The bass staff contains a series of chords and single notes. The text "pauze; While the last ma - jef - tic clofe, In Di - - a - - pa - fon" is written below the treble staff.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, some grouped with slurs. The bass staff contains a series of chords and single notes. The text "deep is drownd: Notes that Mo - nas harps fould found." is written below the treble staff.

Trom: *Tutti piano.*

dim. See - our tears in fo - - ber show'r,

O'er this shrine of glo - - ry pour:

dim. Ho - ly tears: by Vir - tue

shed: That em-balm the va-liant dead In

these our fa-cred Song we weep: Tears that Mo-nas

Bards should weep. Ra-diant Ru-ter hear us

call, Blef-sings on the God-like Youth, Who could to fight, who

dard to fall for Bri-tain, Freedom, and for Truth: His

dy-ing groan, his par-ting figh, Was Mu-fic for the Gods on

high: Twas Va-lours hymn to Li-ber-ty.

No 35

Maestoso

Trombone

Musical staff for Trombone. The staff contains a melodic line with notes and rests. Dynamics include *h^{no}* and *pia.*. The instruction **Tutti un poco Forte** is written below the staff.

Harp

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *pia.*.

Harp

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *un poco f.* and *un poco f.*.

Tromboni

Musical staff for Tromboni. The staff contains a melodic line with notes and rests. Dynamics include *un poco f.* and *Pia.*.

Musical staff for Trombone. The staff contains a melodic line with notes and rests. Dynamics include *h^{no}*.

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *Tutti Forte.*

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *un p.F.* and *Tutti Piano.*

Musical staff for Tromboni. The staff contains a melodic line with notes and rests. Dynamics include *un p.F.*

Musical staff for Trombone. The staff contains a melodic line with notes and rests. Dynamics include *h^{no}* and *Tutti Piano*.

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *Tutti Piano*.

Musical staff for Harp. The staff contains a melodic line with notes and rests. Dynamics include *Tutti Piano*.

Musical staff for Tromboni. The staff contains a melodic line with notes and rests. Dynamics include *Tutti Piano*.

f
Tutti *f.*

1st 2^d
Un poco Forte.
Ring out ye mortal Strings.

No. 36

Maestoso. The shakes by the Organ.

Piano.

Violins
1st & 2^d

f *f*
un p Forte.

Harp

In unif. with all the parts
except the Bass.
And in un: with the other Parts.
f
piano.

Tenor

Tutti un poco forte
un poco forte.

Violon-
cello.

Bass

Organ in unison with all the Parts.

Bis

Tutti pia. **In Un. with all the Parts**
Tutti Forte. *Tutti Piano.*

Un poco f. *Un poco f.* **Tutti Forte** **In unif: with all the Parts.**
 Harp here to strike the whole Chord: Semibr
 Org. to strike the whole Chord Minims.

Anfwer, thou heavnly harp in - stinct with spi - rit all, That

o'er An - - dra - tes throne self warbling swings; There were ten

thousand spheres in measur'd chime, Roll their ma - jestic melodies a -

-long, Thou guidst the thundring song, Poised on thy jas - per arch sub - -

Un poco Piano.

-lime, Yet shall thy heav'nly ac - cents deign, To mingle

Un poco Forte.

with our mor - tal strain, And Heav'n and Earth u - nite in

cho - rus high While Freedom wafts her champion to the sky.

Dead March for the end of Caractacus.

The Captives should be led off in the order marked below: one Step for each bar.

Flutes

Clarinet

Bassoons

Serpent

Kettle Drum

Tutti Piano

Grave

ELIDURUS

EVELINA

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with several triplet markings above it. The second staff is also in treble clef and contains a more active melodic line. The bottom three staves are in bass clef and provide a steady accompaniment with a consistent rhythmic pattern.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The word "CARACTACUS" is written in the center of the system, between the second and third staves. The top staff contains a melodic line with triplet markings. The second staff is in treble clef and contains a melodic line with triplet markings. The bottom three staves are in bass clef and provide a steady accompaniment.

The third system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef and contains a melodic line with triplet markings. The bottom three staves are in bass clef and provide a steady accompaniment. The system concludes with a double bar line.

If the beginning of this March should not be found long enough to introduce the Captives properly, it may be lengthened by altering from the end of the twelfth bar in the following manner.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of whole notes. The second staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, some marked with 'tr' (trills). The third staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, some marked with 'tr' (trills). The second staff is a treble clef with a key signature of one flat, containing a melodic line with eighth notes. The third staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The text 'tr. as in Page 2' appears on the second staff, and 'tr. as in Page 2' appears on the third staff.

CORRECTION

To express the proper accent of the Symphony N^o 14. it should be read thus

Violins
1^{mo} & 2^{do}

N^o 14

Andantino

Tenor

Bases

The first system of musical notation consists of four staves. The top staff is for Violins 1^{mo} & 2^{do} and is in treble clef with a key signature of one sharp (F#). The second and third staves are for Tenor and Basses, respectively, and are in bass clef with the same key signature. The notation includes various note values, rests, and dynamic markings.

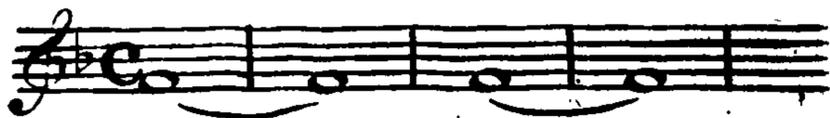
The second system of musical notation continues the piece with four staves, maintaining the same instrumentation and key signature as the first system.

The third system of musical notation continues the piece with four staves, maintaining the same instrumentation and key signature.

The fourth system of musical notation concludes the piece with four staves. The top staff ends with a double bar line and a key signature change to one sharp (F#), with the number 'N^o 15' written above it.

CORRECTIONS.

Page 2. In the first Stave, in the first and second Bars, and again in the third and fourth Bars, read

the Second Violin's part with Ligatures; thus: 

In the fifth and sixth Bars, read the "un poco Fermo" of the first Violin to begin at the sixth

Bar. — In the fifth Stave, in the first Bar, read over the first Violin's part "Piano"; in the sec-

ond Bar, read over the above Violin Part "un poco Fermo".

Page 3. In the third Stave, in the third Bar, instead of G Minim read A Minim; thus: 

In the sixth Stave, in the first Bar, instead of $\frac{A}{F}$ Crotchets read $\frac{B}{F}$ Crotchets; thus: 

In the third Bar, instead of $\frac{B}{F}$ Crotchets read $\frac{A}{F}$ Crotchets; thus: 

In the sixth Bar, instead of G. Minim, read F. Minim; thus: 

Page 5. In the first, second and third Staves, read the fourth & fifth bars thus: 

Page 6. In the twelfth Stave, in the fifth bar, between the Note for the word "dare" and the Note for the word "To" read a Quaver Rest; thus: 

dare To hover &c.

Page 8. In the third and fifth bars of the Tenor Cliff of the Symphony N^o 3. read the Tenor's part with a Ligature; thus: 

Page 13. In the 7th and 8th Staves, read $\frac{2}{4}$ before the 5th bar instead of the 4th; thus: 

nod; And greet &

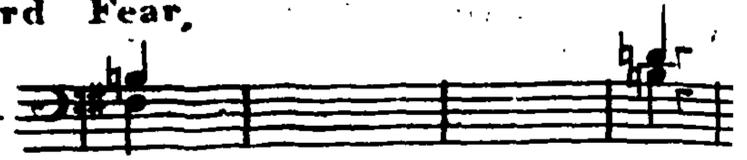
In the Symphony N^o 6. there should be no Ligature between D Minim and D Minim;

but thus: 

Page 15. The bar after the four last bars of N^o 6. instead of the bar of rest, should be thus: 

And burst &c

Page 23. In the tenth Stave, in the fifth bar, before the upper note for the syllable "Fev," and again in the last bar, before the under note for the word "Fear," there should be a Natural; thus: - - - - -

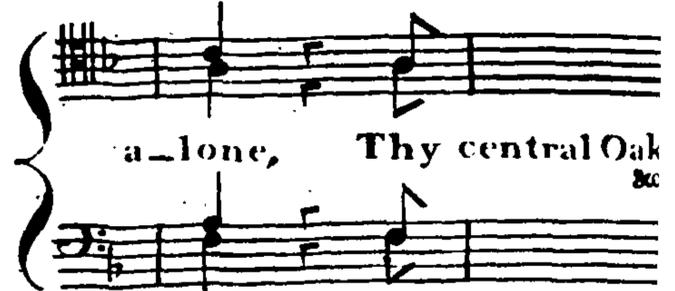


Fev'rish Rage, and chilling Fear;

In the two last Staves, there should be no Flat to either of the Cliffs.

Page 25. In the ninth and tenth Staves, in the last bar, after the notes for the syllable "lone,"

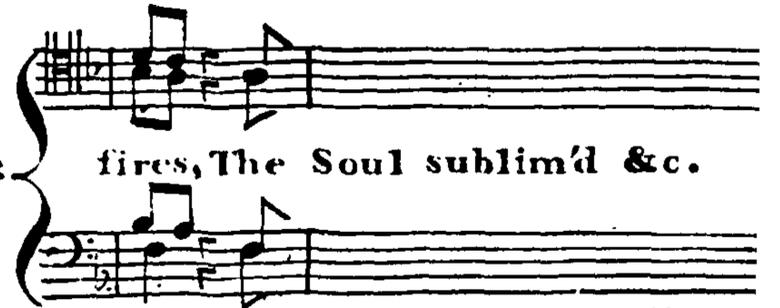
instead of a Quaver Rest read a Crotchet Rest; thus:



a-lone, Thy central Oak &c

In the eleventh and twelfth Staves, in the last bar, after the notes for the word "fires,"

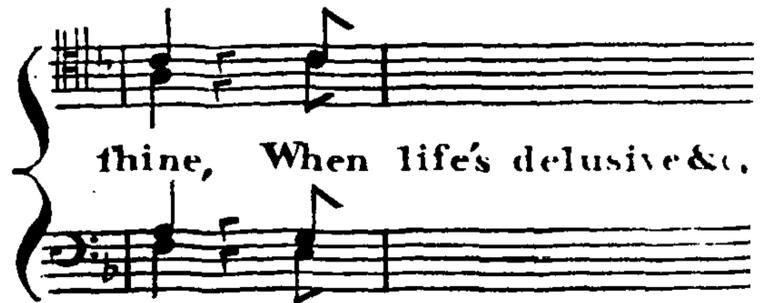
instead of a Quaver Rest read a Crotchet Rest; thus:



fires, The Soul sublim'd &c.

Page 26. In the fifth and sixth Staves, in the last bar but one, after the notes for the word "thine,"

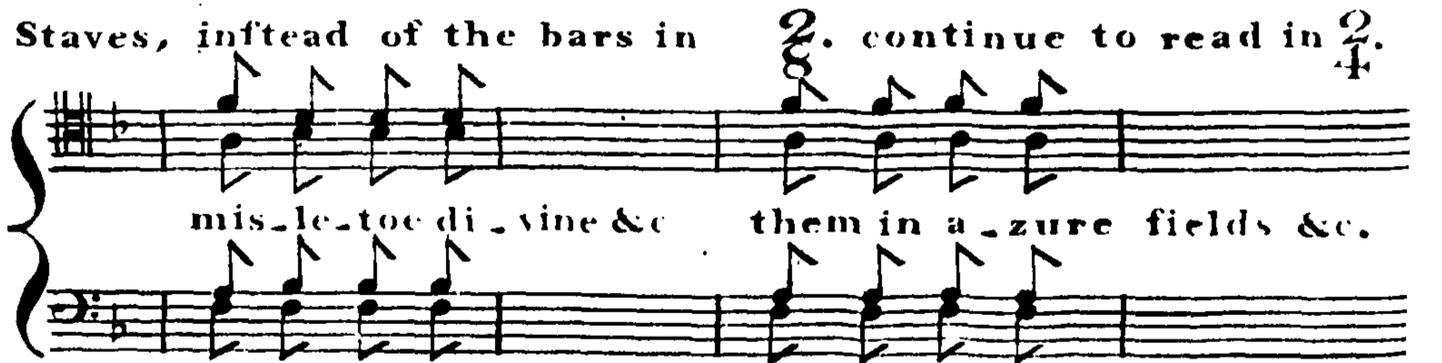
instead of a Quaver Rest read a Crotchet Rest; thus:



thine, When life's delusive &c.

In the four last Staves, instead of the bars in $\frac{2}{8}$, continue to read in $\frac{2}{4}$.

thus: - - - - -



mis-le-toc di-vine &c them in a-zure fields &c.

Page 31. In the fourth Stave, in the eighth bar, before the upper note for the syllable "Dis,"

there should be a Flat; thus: - - - - - Dis-mal notes &c.



Page 34. In the first Stave there should be a sharp to the F. line of the Cliff. - In the third and 4th

Staves, in the second bar, instead of a Quaver for the last syllable of the word

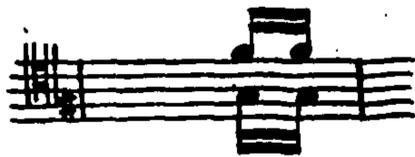
"extacy" and two Quaver Rests, read a Crotchet for that syllable and one Quaver rest; thus: -



extacy

Page 35. In the eighth Stave, in the fourth bar, there should be no Ligature between the Notes

for the last syllable of the word "mellifluous"; but thus:



mel . li . fluous treasures &c

Page 37. In the eighth and ninth Staves, in the first bar, instead of G, B, D, read F, A, D;



In the third bar, read an Arpeggio mark to the Chord; thus:



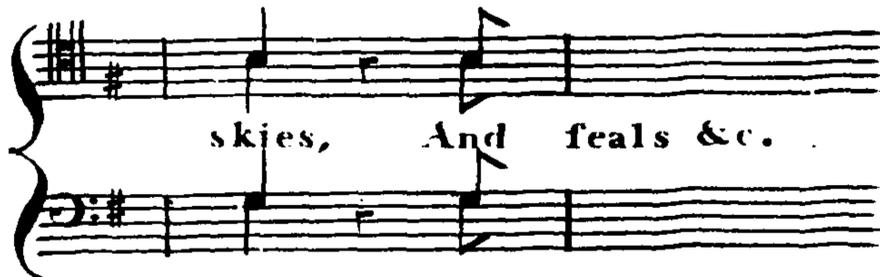
Page 38. In the twelfth Stave, between the sixth and seventh bars, there should be a Ligature;

thus:



Page 39. In the first and second Stave, in the fifth bar, after the notes for the word "skies," instead of

a Quaver Rest read a Crotchet Rest; thus:



In the third and fourth Staves, after the notes for the word "eyes," instead of a Crotchet

Rest, making with the above notes one bar, read three Crotchet

Rests, making with the above notes two bars; thus:



In the the 12th Stave, in the 5th bar, after G, G, Minims read D, D, Crotchets; thus:



Page 40. In the two last Staves, after the notes for the word "spheres," instead of a Quaver Rest read

a Crotchet Rest; thus:



Page 43. In the two last Staves, $\frac{3}{8}$, instead of being before the fourth

bar, should be before the fifth; thus:



Page 45. In the seventh and eighth Staves, in the fourth bar, read a femiquaver Rest between the Quaver Rest and the notes for the word "Why"; and then

read $\frac{3}{16}$ before the fifth bar instead of the fourth; thus:

Why bursts &c.

In the seventh Stave, in the two last bars, before the upper note for the syllable "clo" and that for the word "lids", there should be no Flat; but thus:

closed lids the tear? &c.

Page 46. In the seventh, eighth, ninth, and tenth Staves, beginning at the third bar of the 7th

and eighth, instead of reading $\frac{3}{16}$ read $\frac{2}{8}$; thus:

Save from the fultry South a

Ione, The swart Star flings his pes-ti-len-tial fire! Even fleep &c.

Page 47. In the four last Staves, instead of $\frac{2}{8}$ and then $\frac{3}{8}$, continue to read $\frac{2}{8}$ to the end;

thus:

in the bright fount of day, Till des-ti-ny pre-pare a throne of pu-er clay

Page 50. In the ninth Stave, in the last bar, there should be Ligatures to the notes; thus:

Page 52. In the second Stave, over the last bar, and in the fifth Stave, over the three first bars, there should be the following mark: ~~~~~

In the seventh and eighth Staves, after the notes for the word "unseen", instead of a Quaver Rest there should be a Crotchet Rest; thus: -

un-seen, Thy pinions &c.

In the two last Staves, after the last bar, read a bar of rest; thus:



Page 53. In the second Staff, over the 5th and 6th bars, read the following mark:

In the 4th Staff, in the 2^d bar, instead of F, F, C, E, read F, F, A, C; thus:



Page 54. In the 5th Staff, in the 5th bar, instead of Quavers for the word "Oh" read Crotchets; thus:



In the eighth Staff, in the first bar, instead of Crotchets for

the two syllables "flu-ence" read Quavers; thus:



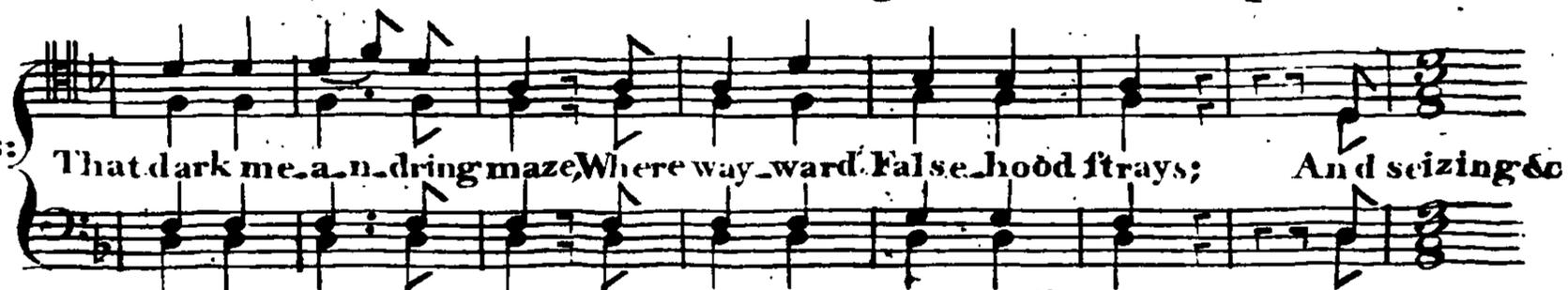
In the last Staff, in the first bar, after the note for the word "Place"

read a Quaver Rest; thus: - - - - -



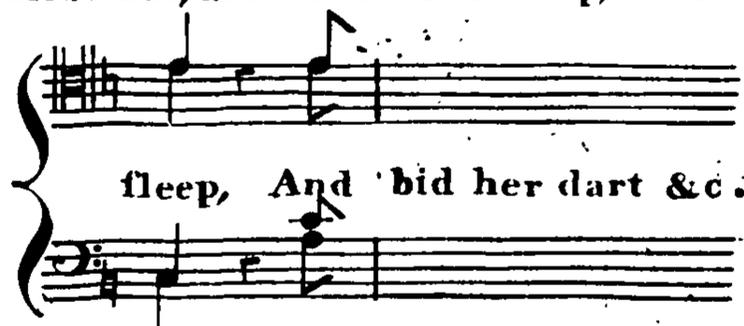
Page 55. In the seventh, eighth, ninth and tenth Staves, instead of $\frac{3}{8}$ continue to read $\frac{2}{4}$ to the end of

the word "And"; thus:



Page 56. In the seventh and eight Staves, in the first bar, after the word "fleep," instead of a Quaver

Rest read a Crotchet Rest; thus:



In the 9th and 10th Staves, over the 5th bar, instead of "Andante" read "Forté"; and over the 2^d note of the 6th bar, instead of "Adagio" read "Usual Pitch."

In the two last Staves, in the two last bars, instead of a Quaver Rest, a Crotchet, a Quaver, a Crotchet, and a Crotchet Rest; read a Crotchet Rest, two Quavers, a Crotchet,

a Dot, and a Quaver Rest; thus: - - - - -



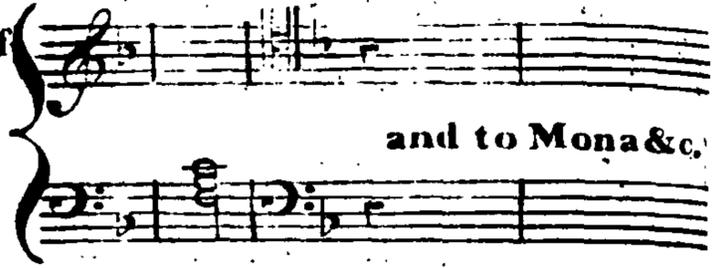
Page 57. In the seventh & 8th Staves, in the 2^d bar, after the notes

for the word "sphere," instead of a Quaver Rest read a

Crotchet Rest; thus: - - - - -



In the ninth and tenth Staves, in the fifth bar, instead of Crotchets and a Crotchet Rest, read Minims; thus:



Page 59. In the fifth and sixth Staves, in the second bar, the notes for the word "haste" instead of Quavers should be Semiquavers; thus: - - - - -



Page 60. In the fifth and sixth Staves, in the last bar, the notes

for the word "come" instead of Semiquavers should be Quavers; thus:



Page 61. The Time of the symphony N^o 30, instead of 6/8 should be 3/8.

Page 63. In the ninth and tenth Staves, in the last bar but one, after the Crotchets for the word

"dash," instead of a Dot read a Quaver Rest; thus:



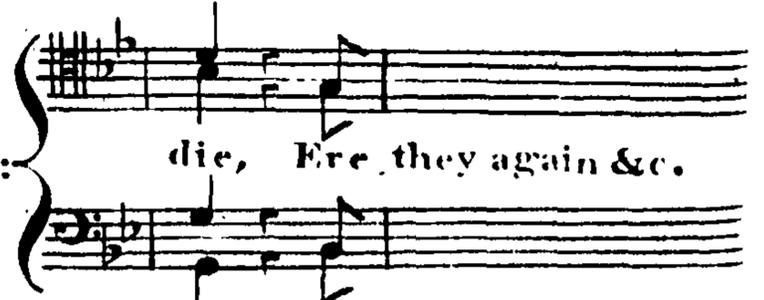
Page 64. In the two first Staves, in the first bar, between the Crotchet Rest and the notes for the

word "Where," read a Quaver Rest; thus: - - - - -



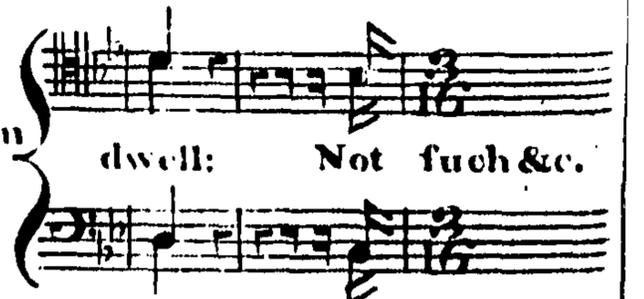
In the seventh and eighth Staves, in the last bar, after the notes for the word "die," in-

stead of a Quaver Rest read a Crotchet Rest; thus:



In the ninth and tenth Staves, between the notes for the word "dwell" and those for the word "Not," instead of a Crotchet Rest making with them one bar; read two Crotchet Rests,

one Quaver Rest, & one Semiquaver Rest, making with them two bars; thus: - - - - -



Page 65. In the fifth and sixth Staves, in the third bar, instead of reading Quavers for the word pow'r and then a Quaver Rest, read Crotchets; then, instead of one bar of rest in $\frac{2}{8}$, read two such bars of rest; then, instead of $\frac{2}{8}$ $\frac{3}{16}$, alternately, read $\frac{3}{16}$ to the

end, thus:

Page 66. In the 6th Stave, in the 3^d bar, read the "un poco forte" to begin at the two last notes.

In the last Stave but one, in the fifth bar, in the lower Trombone's part, read C. Minim with a Dot, and then G. Crotchet; thus:

Page 67. In the fourth Stave, in the sixth bar, read a Natural before

the note for the syllable "ment," thus: - - - - - *mo-ment Fate affords &c.*

In the fifth Stave, in the fourth bar, instead of $\frac{D}{B}$ Crotchets for

the syllable "dom," read D. unison Crotchet for that syllable; thus:

In the fifth and sixth Stave, in the last bar, read a Quaver Rest

between the Crotchet Rest and the notes for the word "That," thus:

In the eighth Stave, in the last bar, read a Natural before the lower

note for the syllable "mea," thus: - - - - - *un mea-sur'd hoards &c.*

In the ninth and tenth Staves, in the last bar, between the notes for the syllable "ploy"

and the word "To", instead of a Quaver Rest read a Crotchet Rest; thus:



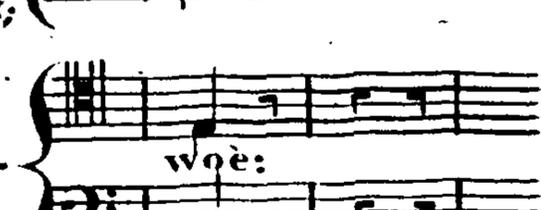
Page 68. In the seventh and eighth Staves, after the last bar, read

a bar of rest; thus: - - - - -



Page 69. In the two last Staves, after the last bar, read a bar of Rest;

thus: - - - - -

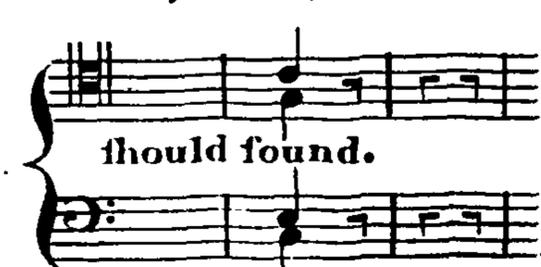


Page 70. In the eighth and ninth Staves, in the last bar, instead of Crotchets for the word

"pant" and a Quaver Rest, read Quavers and two Quaver Rests; thus:



In the two last Staves, after the last bar, read a bar of rest; thus: - - - - -



Page 71. In the third Stave, in the last bar, read a shake over the last note.

In the ninth and tenth Staves, after the 4th bar, read a bar of rest; thus:



Page 72. In the two last Staves, after the last bar,

read a bar of rest; thus: - - - - -



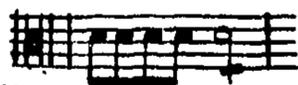
Page 74. Read the second bar of the fifth, sixth, seventh,

and eighth Staves thus: - - - - -

At the Chorus's part read "Andantino."



Page 75. In the seventh Stave, in the fifth bar, read thus:



In the two last Staves, after the notes for the word "all", instead of a Quaver Rest and then the notes for the word "That", making one bar; read a Quaver Rest, a Crotchet Rest, & then the notes for the word "That", making two bars; thus:



Page 76. In the four last Staves, instead of $\frac{3}{8}$ and then again $\frac{2}{4}$, continue to read $\frac{2}{4}$ throughout;



Corrections.

Instead of the original Symphony. N^o 5 representing Snowdon answering to N^o 4, read the following, which is meant to represent Mona calling upon Snowdon.

N^o 5.

Tutti piano

Violins
1st & 2^d

Harp

Harp

Maestoso

Tenor

Violoncello

Bass

Organ to play in Unifon with all except the Harp

Maestoso

Tutti un poco piu forte

Andantino

Andantino

Hark!

She

Maestoso
Tutti un poco piu forte

speaks from all her strings!

Tutti forte

Maestoso

Andantino

Hark!

tr

Andantino

her loudest E - cho rings!

Detailed description: This system contains the first five staves of the score. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble and bass clefs. The fourth staff is a piano accompaniment line in bass clef. The fifth staff is a vocal line in bass clef with lyrics. The tempo marking 'Andantino' is centered above the fifth staff. The lyrics 'her loudest E - cho rings!' are written below the vocal line.

Maestoso

1st 2d

Detailed description: This system contains the next five staves of the score. The tempo marking 'Maestoso' is at the beginning. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble and bass clefs. The fourth and fifth staves are piano accompaniment lines in bass clef. The first and second staves of this system have first and second endings marked '1st' and '2d' with curved lines above them.

At the beginning of the Symphony N^o 26, instead of these words, "The second Violin may be played in unison with the Tenor," read as follows; "The second Violin may either be played in unison with the Tenor or with the first Violin, according to the effect?"