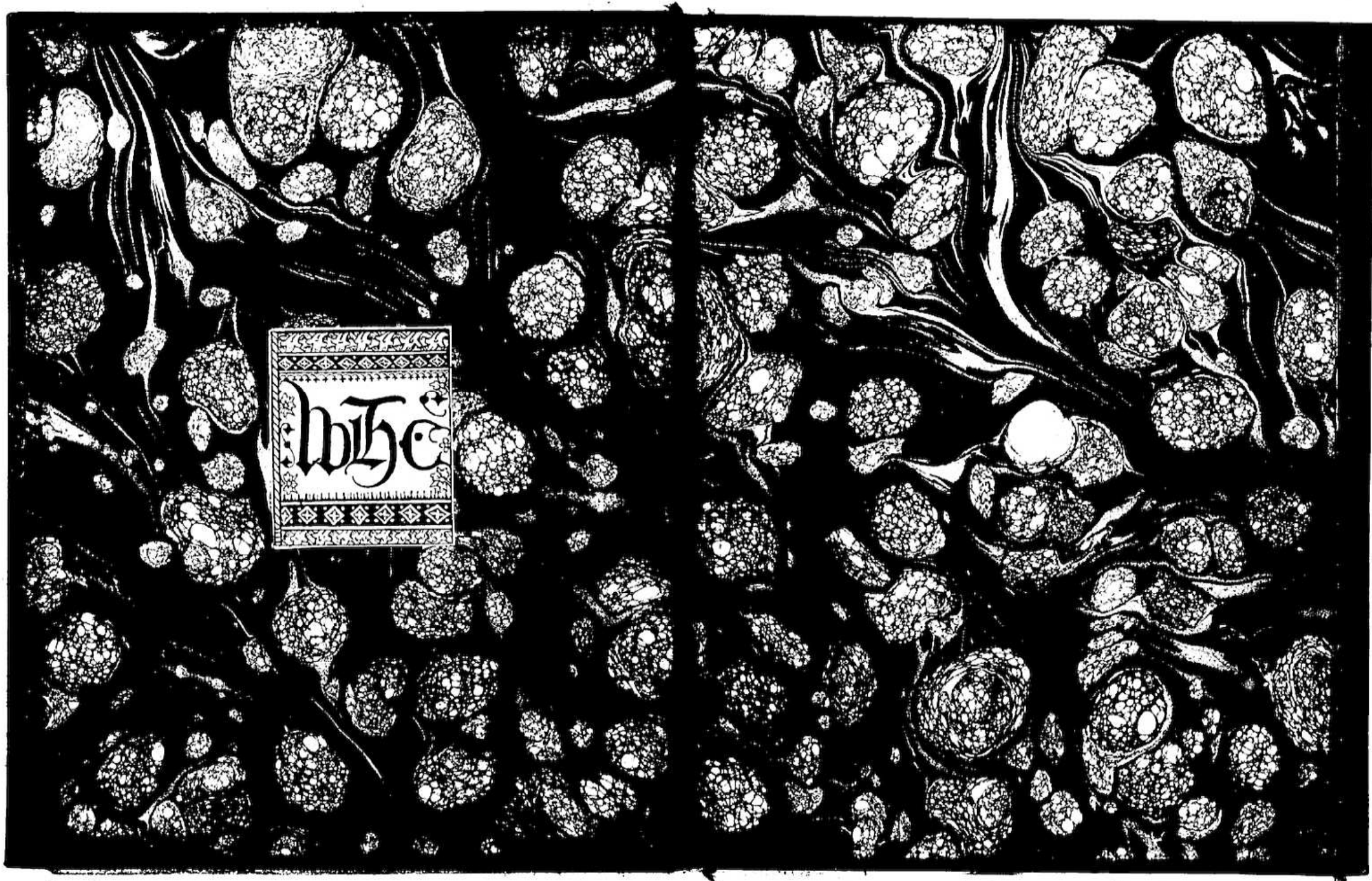


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THE
ENGLISH OPERA;
OR
The Vocal Musick
IN
PSYCHE,

WITH THE
INSTRUMENTAL
Therein Intermix'd.

To which is Adjoyned
The INSTRUMENTAL MUSICK
IN THE
TEMPEST.

BY
MATTHEW LOCK, Composer in Ordinary
to His MAJESTY, and Organist to the QUEEN.

Licenced 1675, ROGER L'ESTRANGE.

LONDON,
Printed by T. Ratcliff, and N. Thompson for the
Author, and are to be Sold by John Carr at his Shop at
the Middle Temple Gate in Fleet-street, MDCLXXV.

To the Most Illustrious PRINCE
J A M E S
Duke of MONMOUTH.

May it Please Your Grace.

THe AUTHOR having made
P S Y C H E Yours by his
Humble Dedication, these
Compositions with the same
Submission Prostrate Themselves to
your Grace, who gave them Life by
your often hearing them practis'd,
and encourag'd & heartn'd the almost
heartless Undertakers & Performers.

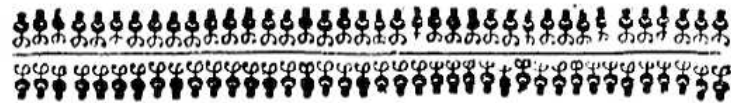
MY LORD,

I humbly beg your Graces Pardon
for this Presumption, and your Favour
that I may Subscribe my self,

Your Graces,

Most Obliged Humble Servant,

MATTHEW LOCK.



P R E F A C E.

That Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pityed than wonder'd at; it being become a kind of fashionable wit, to Peck and Carp at other Mens conceptions, how mean soever their own are. Expecting therefore to fall under the Laſh of some soft headed, or hard hearted Composer (for there are too many better at finding of faults than mending them) I shall endeavour to remove those few blocks which perhaps they may take occasion to stumble at.

The first may be the Title, OPERA. To this I must answer, That the word is borrowed of the Italian; who by it, distinguish their Comedies from their Opera's; Those, a short Plot being laid, the Comedians according to their different Theams given, Speak, and Act Extempore; but these after much consideration, industry and pains for splendid Scenes and Machines to Illustrate the Grand Design, with Art are composed in such kinds of Musick as the Subject requires: and accordingly performed. Proportionable to which are these Compositions (the Reader being refer'd to the Book of the whole work for the particular Excellencies) Their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air, Counterpoint, Recitative, Euge, Canon, and Chromatick Musick; which variety (without vanity be it said) was never in Court or Theatre till now presented in this Nation: though I must confess there has been something done;

6

5

The Preface.

done, (and more by me than any other) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not in Musick: for the Author prudently consider'd, that though Italy was, and is the great Academy of the World for that Science and way of Entertainment, England is not: and therefore mixt it with interlocutions, as more proper to our Genius.

Another may be, The extream Compas of some of the parts. To which, the Idols of their own imagination may be pleas'd (if possible) to know, that he who Composes for Voices, not considering their extent, is like a Botching Stult, who being obliged to make Habits for men, cuts them out for Children. I suppose it needs no Explication.

The next may be, The extravagancies in some parts of the Composition, wherein (as among slender Grammarians) they may think fix'd rules are broken: but they may be satisfied, that whatever appears so, is only by way of Transition from Time or half-Time Concord, and cover'd by the extream Parts: or to suspend the Ear and Judgement, for satisfying both in the Cadence.

Then, against the performance, They sing out of Tune. To which with modesty it may be answer'd, He or she that is without fault may cast the first Stone: and for those seldom defects, the major part of the Vocal performers being ignorant of Musick, their Excellencies when they do well, which generally are so, rather ought to be admired, than their accidental mistakes upbraided.

The next (and I hope the last) is, or may be, Why after so long expos'd, is it now Printed?

First, to manifest my duty to several persons of Honour, who expected it.

Secondly, to satisfy those Lovers and Understanders of Musick, whose business or distance prevent their seeing and hearing it.

Thirdly, that those for whom it was Compos'd (tho perchance ignorant of the Quality) by the quantity may be convinc'd, the Composing and Teaching it was not in a Dream; and consequently,
that

The Preface.

that if the Expence they have been at, do not answer their big Expectation, the fault's their own, not mine.

Finally, (by way of Caution) to prevent what differences may happen between them, and whoever they may have occasion to imploy for the future, that on either side there be no dependance on good Words or Generosity.

The Instrumental Musick before and between the Aëts, and the Entries in the Aëts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draghi. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.

The Errata's in this Impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'll Correct them: and is confident what he shall undertake for the future, shall be as free from Mistakes, as any thing that has hitherto been published.

ACT.

7

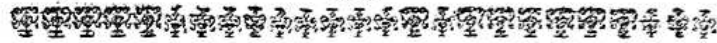
Sold by John Carr, Musical Instrument-seller,
at his Shop in the Middle-Temple Gate in
Fleet-street.

ALL sorts of Books, and Ruled Paper,
Songs, and Aires Vocal and Instrumental
ready prickt, Lutes, Viols, Violins, Gittars,
Flageletts, Castinets, Strings, and all sorts of
Musical Instruments,

And also Mr. *Tho. Salmon's* Essay to the ad-
vancement of Musick, by casting away the per-
plexity of different Cliffs, price 2 s.

Also *Melothesia*, or certain general Rules for
Playing upon a continued Bass; with a choice
Collection of Lessons for the Harpsicord and
Organ of all sorts, never before Published; all
carefully reviewed by Mr. *Matthew Lock*,
Composer in Ordinary to His Majesty, and
Organist to the Queen.

[1]



ACT. I.

PSYCHE retiring from her Fathers Court, is thus entertain'd by
PAN, and his Followers.

Great Psyche Goddess of each Field and Grove, whom ev'ry Prince

and ev'ry God does Love. : To your d-Commanding hand Pan yields his

Sovereign command. For You the Satyrs and the Fawns shall nimely trip it o're the Lawns:

For You the Shepherds Pipe and sing, and with their Nymphs-Dancers in a Ring. Fruits shall they

bring, and pretty Garlands weave, and shall the Meads of all their sweets be-

Retornello with Violins.

[2]

PAN.
Vertumnus and Flora their Tributes shall
pay, and to Psyche shall Dedicate this happy day. The Sylvans and Dryads shall dance all a
round, And PSYCHE dead Queen of this place shall be Crown'd. My lov'd Syrinx and
Ecco shall Sing and shall Play, and to Psyche shall Dedicate this happy
Day.

Retornello.
The Nymphs.
And Pan who before all here did com-

[3]

mand, now resigns all his Empire to Pŷches fair Hand.

Chorus and Violins.

Retornello.

And Pan who before all here did com-
And Pan who before all here did com-
And Pan who before all here did com-

The second time repeat this soft,

Retor. and Chorus again.

mand, now resigns all his Empire to Pŷches fair hand.
mand, now resigns all his Empire to Pŷches fair hand.
mand, now resigns all his Empire to Pŷches fair hand.
mand, now resigns all his Empire to Pŷches fair hand.

B 2

After

After a Rustick Dance of *Sylvans* and *Dryads*, follows the Song of *Echo's* planted at Distances within the SCENES.

Lowd. Soft. Softer.

Great Psyche shall find no such pleasure as here, no such pleasure as here, as here.

Lowd. Soft. Softer. Lowd.

where her dutiful Subjects shall all stand in awe, shall all stand in awe, in awe. Her frowns and her
 where her dutiful Subjects shall all stand in awe, shall all stand in awe, in awe. Her frowns and her
 Her frowns and her

Soft. Softer. Lowd.

Smiles shall give us all Law, shall give us all Law, all Law. And from us of Rebellion see
 Smiles shall give us all Law, shall give us all Law, all Law. And from us of Rebellion see
 Smiles shall give us all Law, shall give us all Law, all Law. And from us of Rebellion see
 need

need have no fear, She need have no fear, no fear. How happy are those that inhabit this
 need have no fear, She need have no fear, no fear. How happy are those that inhabit this
 need have no fear, She need have no fear, no fear. How happy are those that inhabit this
 need have no fear, She need have no fear, no fear. How happy are those that inhabit this

place where a sigh is ne're heard, where no falsehood we meet, where each single heart a
 place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a
 place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a
 place, where a sigh is ne're heard, where no falsehood we meet, where each single heart a
 soft.

Alto.

Alto. [6]

Sweet, So calm and so sweet, so sweet.

Sweet, So calm and so sweet, so sweet.

Sweet, so calm and so sweet, so sweet.

Sweet, so calm and so sweet, so sweet.

To beautous Plyche all Devotion is due,
 all Devotion is due, is due,
 Our humble Offerings she will not despise
 she will not despise, despise.

Since the Tribute is offer'd from hearts that are true
 from hearts that are due, are true.
 From hearts all devoted to Plyphes bright eyes,
 so Plyphes bright eyes, bright eyes.
 Chorus. How happy are they, &c.

Envy.

Song of Envy and Furies.

Noy 'gainst Plyche such black storms shall raise, as all her powerful beams shall ne're dis-
 pel beyond her strength, beyond her strength shall be her suffering, Her to the greatest
 misery I'll bring, and ere I've done I'll send her down to Hell. In Hell too late you shall re-
 member.

First Fury.

[7]

Second Fury.

lent; and all your arrogance repent, We Furies will torment your soul, & you shall weep
 bowl, and at the sight of ev'ry snake tremble & quake. There you shall weep eternally,
 and to the quick shall feel each last we give. There you shall always wish to die,
 and yet in spight of you shall always live.

Chorus.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

There you shall always wish to die, and yet in spight of you shall always live.

Symphony at the descending of *Venus* in her Chariot drawn by Doves.

Venus

with kindness I your Prayers receive, and to your hopes success will give. I hate with anger see
 Mankind adore your Sisters beauty, and her learn deplore, which they shall damn more, for their
 dlatry,

dlatry I'll so resent, as shall your wishes to the full content. Your Father is with Psyche
 now, & to Apollo's Oracle they'll go, her Destiny to know. I by the God of wit shall be obey'd, for
 wit to be unyouthful is subjects made. He'll so resent your cause & mine, that you will not repine, but
 will applaud the Oracles designe.

The end of the First ACT.

D

ACT II.

ACT. II.

The Song of Proceſſion in the Temple of APOLLO, accompanied with Wind and Strung Instruments.

Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-
 quire fair Pſyches Deſtiny. The Gods to her will ſure propitious be, if Innocence & beauty
 may go free. The Gods to her will ſure propitious be, if Innocence and beauty may go free.
 Let's to Apollo's Altar now repair, and offer up our Vows and Prayer, Let us in-
 quire fair Pſyches Deſtiny. The Gods to her will ſure propitious be, if Innocence & beauty
 may go free. The Gods to her will ſure propitious be, if Innocence and beauty may go free.
 Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire
 fair Pſyches Deſtiny. The Gods to her will ſure propitious be, if Innocence and beauty
 may go free. The Gods will ſure to her propitious be, if Innocence and beauty may go free.
 Let's to Apollo's Altar now repair, and offer up our Vows & Prayer, Let us inquire
 fair Pſyches Deſtiny. The Gods to her will ſure propitious be, if Innocence and beauty
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may

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 may go free. The Gods to her will ſure propitious be, if Innocence and beauty may go free.
 may go free. The Gods to her will ſure propitious be, if Innocence and beauty may go free.
 may go free. The Gods will ſure to her propitious be, if Innocence and beauty may go free.

for.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priſt. Go on, and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, go on and to the Altar lead, and to the Altar lead.

Go on, and to the Altar lead, and to the Altar lead.

Chief Priſt. This hallow'd ground let no man tread, who is deſil'd with whoredom or with blood, let all our Priſts ſound

be

be for them withstood. Let none be present at our Sacrifice, but of an humble uncorrupted mind; the God

for wicked men will all our Vows disguise, and will to all our wishes be unkind.

After a short Ceremony at the Altar, the Chief Priest goes on.

Son of Latona & great Jove, in Delos born, which thou so much dost love. Great God of

Physick and of Archery, of Wisdom, wit and Harmony, God of all Divinations to: To

Thee our Vows and Prayers are due, To thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

To thee our Vows and Prayers are due, to thee our Vows and Prayers are due.

Chief Priest.

Thou gavest the cruel Serpent Python death, deprivedst the Giant Tysson of his

breath Thou didst the monstrous Cyclops too destroy, who form'd the Thunder which did kill thy Son.

Chorus.

Thou light of all our Life, and all our Joy, our off'ring with our hearts are all thy own.

Thou light of all our Life, and all our Joy, our off'ring with our hearts are all thy own.

Thou light of all our Life, and all our Joy, our off'ring with our hearts are all thy own.

Thou light of all our Life, and all our Joy, our off'ring with our hearts are all thy own.

Chief Priest.

[14]

By Sacred Hyacinth thy much lov'd Flowers, By Daphne's memory we thee Im-

plote thou wouldst be present at our Sacrifice, and not our humble Offerings despise.

Chorus.

And we for ever will thy praise advance, thy praise advance. Thou author of all light & heat, let Pipes & Timbrels

And we for ever will thy praise advance, thy praise advance. Thou author of all light & heat, let Pipes & Timbrels

And we for ever will thy praise advance, thy praise advance. Thou author of all light & heat, let Pipes & Timbrels

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And we for ever will thy praise advance, thy praise advance. Thou author of all light & heat, let Pipes & Timbrels

sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.

sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.

sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.

sound, & let them dance, each day our worship wee'l repeat, each day our worship wee'l repeat.

[15]

After a Dance of Priests with Cymbals, Bells, and Flambeaux, &c. The Chief Priest with his Attendants mingle with the Dancers, Singers, and Instruments in the following Song.

O Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

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To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

To Apollo, to Apollo our Celestial King, we will Io Pzan sing, Io Pzan, Io Pzan,

The

The Scene being changed to a Rocky Desert full of dreadful Caves and Cliffs; Two despairing Men, and Two despairing Women enter, and Sing as follows.

First Man.

Reak, break distracted hearts, there is no cure for love, my minds too raging calent are.

First Woman.

Sighs which in other Passion vent, and give them ease when they lament, are but the

Second Woman.

Second Man.

Fellows to my hot desire. And tears in me not quench, but nourish Fire. Nothing,

First Man.

nothing can mollifie my grief, or give my Passion a relief. Love is not like our earthly

Fire, for you may smother out that flame, concealing does increase desire; no opposition

love

Love can tame. Despair in Love exceeds all pain; but hope will ne'er return a

First Woman

gain. In Hell there's no such misery as now oppresses me; I wish one pang alone would

Second Man.

change for Sisyphus his stone. I would the torments which I feel, change for Ixion's

Second Woman.

wheels. The Vulture should on me for ever feed, rather than thus my heart for love should

bleed. Oh Tantalus! for thy eternal Thirst, I'm more on Earth than thou in Hell ac-

First Woman

second Woman

1st Man.

2d Man.

cess. Was ever grief like mine? like mine? like mine? like mine?

Chorus

First Man. *Was ever grief like mine? :S: was ever ever grief like mine?*

2d. Woman. *Was ever grief like mine? :S: was ever grief like mine?*

2d. Man. *Was ever grief like mine? :S: was ever grief like mine?*

3d. Man. *Was ever grief like mine? :S: Was ever: grief like mine.*

2d. Woman. *nothing, but death, but death can cure our misery. Ple die,*

3d. Woman. *Ple die,*

1st. Man. *Ple die,*

2 Man. *Ple die.*

Chorus.

1st. Man. *Nothing but death, but death can cure our misery. Nothing but death can cure our misery.*

2d. Woman. *Nothing but death, but death can cure our misery. Nothing but death can cure our misery.*

2d. Man. *Nothing but death, but death can cure our misery, but death can cure our misery.*

1st. Man. *Nothing but death, but death can cure our misery, but death can cure our misery.*

Nothing but death can cure our mi - se -- ry, but death can cure our misery.

ACT.

ACT. III.

The Scene is the Palace of *Cupid*, where (after a Dance by *Cyclops*) *Vulcan* enters, and sings the following Song with them.

Vulcan.

Y E bold sons of Earth that attend upon Fire, make hast to the Palace lest *Cupid* should

slay, you must not be lazy when love does require, for Love is impatient, & brooks no delay, when

Cupid you serve you must toil & must sweat, redouble your blows, and your labour repeat.

Retornello.

The vigorous young Gods not with Laziness serv'd
He makes all his Vassals their diligence shew,
and nothing from him but with pains is serv'd.
The brisk youth that falls on, still follows his blow
is his favourite still. The considerate fool
He as useless lay by far a pitiful Tool.

Retornello again, and then go on.

3d. Cyclops

1st. Cycl. [20] 2d. Cycl.

This I have is finish'd, and t' other shall be made fit for his small Deity. But Fire makes us

Retornello

Chaleric and apt to repine, unless you will give us some Wine.

Chorus.

With swinging great Bowls let's refresh our dry Souls, then we'll to work with a Clink, clink

With swinging great bowls let's ease our dry souls, then we'll to work with a Clink, clink

With swinging great bowls let's refresh our dry souls, & then let's to work with a Clink, clink

With swinging great bowls let's refresh our dry souls, and then we'll to work with a Clink, clink,

Clink, but first let us drink, but first let us drink

Clink, but first let us drink, but first let us drink

Clink, but first let us drink, but first let us drink

Clink, but first let us drink, but first let us drink

Vulcan

1. each take his

3. Cycl.

[21] 2d. Cycl.

Boyl then, and hold to his nose, then let him receive double his blows; Nay, that is not so, but let

each take his two, and twice as much then each will.

Retornello. Chorus and Retorn. as before.

With swinging great Bowls, &c.

Vulcan.

Ye slaves will you never from Drunkenness restrain?
Ulysses will catch you again.

4th. Cycl.

Ulysses is a Dog, were he here he should find,
We'd scorn him, and drink our selves blind.

Retor. Cho. & Retor. as before.

1st. Cycl. 2d. Cycl. 3d. Cycl. 4th. Cycl.

Here Harpes to you Here Brontes to you, & so take each Cyclops his due, To thee Steropes, Pyramon so they

G Omnes.

Omnes. Rector. *soft.*

And thus in our cups we'll agree.
 And thus in our cups we'll agree.
 And thus in our cups we'll agree.
 And thus in our cups we'll agree.

Vulcan. Chor. and Return. as before, and then go on.

Be gone, or great Jove will for Thunder-bolts stay,
 The World grows so wicked each day.

2d. Cyclop.

He has less need of Thunder than we have of Wine,
 We'll drink though great Jove shou'd repine.

Cho. and Return. again as before, and then go on.

The Song at the Treat of Cupid and Psyche.

L. Joy to fair Psyche in this happy place, & to our great M^r. who her shall embrace; may
 never Envy nor her beauty decay, but be warm as the Spring, and still fresh as the day.

No

No Mortals on Earth ever wretched could prove, if still while they
 No Mortals on Earth ever wretched could prove, if still while they
 No Mortals on Earth ever wretched could prove, if still while they
 No Mortals on Earth ever wretched could prove, if still while they
 Soft.
 Liv'd they'd be always in Love, if still while they liv'd they'd be always in love,
 Liv'd they'd be always in love, if still while they liv'd they'd be always in love.
 Liv'd they'd be always in love, if still while they live they'd be always in love,
 Liv'd they'd be always in love, if still while they live they'd be always in love.
 There's none in all our lives ever happy can be, without it each brute were as happy as we. The-
 knowledge men boast of does nothing but vex, & their wandring reason their minds does perplex.

Chorus again as before, then go on.

Loves sighs and his tears are mixt with delights, But were he still pester'd with
Loves sighs and his tears are mixt with delights, But were he still pester'd with

Cares and with frights : Should a thousand more troubles a Lover invade, By
Cares and with frights : Should a thousand more troubles a Lover invade, By

One happy moment they'd fully be paid.
One happy moment they'd fully be paid.

The Chorus again as before, then go on.

Then

Then life not a moment but in pleasure employ it, for a moment once lost will
Then life not a moment but in pleasure employ it, for a moment once lost will

always be so; Your Youth requires Love, let it fully enjoy it, and push on your
always be so; Your Youth requires Love, let it fully enjoy it, and push on your
always be so; Your Youth requires Love, let it fully enjoy it, and push on your

Chorus.

Nature as far as will go; No mortals on earth ever wretched could prove, if still while they
Nature as far as will go; No mortals on earth ever wretched could prove, if still while they
Nature as far as will go; No mortals on earth ever wretched could prove, if still while they

No mortals on earth ever wretched could prove, if still while they
H
etc d.

liv'd they'd be always in love, If still while they liv'd they'd be always in love.
liv'd they'd be always in love, if still while they liv'd they'd be always in love.
liv'd they'd be always in love, If still while they liv'd they'd be always in love.
liv'd they'd be always in love. If still while they liv'd they'd be always in love.

Song and Dance of the *Salij* sung in the principal Street of the City, near a Triumphal Arch, and accompanied in the Chorus with Kettle-Drums, Wind Instruments, Violins, &c.

1st. Singer

Et us lowdly rejoice with glad heart & with Voice, for the Monster is
dead, and here is his head, for the Monster is dead, and here is his head, he's

Chorus.

Chorus.

Let us lowdly rejoice with glad heart & with voice, for the Monster is
dead, he's dead, & here is his head. Let us lowdly rejoice with glad heart & with voice, for the Monster is
Let us lowdly rejoice with glad heart & with voice, for the Monster is
Let us lowdly rejoice with glad heart & with voice, for the Monster is
is dead, & here is his head, for the Monster is dead, & here is his head, he's dead, he's dead, & here is his head
is dead, & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head
is dead & here is his head, for the monster is dead, & here is his head, he's dead, he's dead, & here is his head
is dead & here is his head, for the monster is dead & here is his head, he's dead, he's dead, & here is his head
 2d. Singer.
No more shall our Wives be afraid of their lives, nor our Daughters by Serpents miscarry.
 1st. Singer.
The Oracle then shall bestow them on Men, and they not with Monsters shall marry.
 Chorus again as before, then go on.

Pizzilli

Praeful sings.

Great God of Wars to thee we offer up our Thanks and Pray'r. For

Chorus.

by thy mighty Deity Triumphant Conquerors we are. Thou't Great a-

Thou't Great a-

Thou't Great a-

Thou't Great a-

Instruments.

mong the Heav'nly Race. Thou't great among the Heav'nly Race. And

mong the Heav'nly Race. Thou't great among the Heav'nly race. And

mong the Heav'nly Race. Thou't great among the Heav'nly Race. And

mong the Heav'nly race. Thou't great among the Heav'nly race. And

Instruments.

only to the Thunderer, the Thunderer giv'st place. And only to the Thunderer, the

only to the Thunderer, the Thunderer giv'st place. And only to the Thunderer, the

only to the Thunderer, the Thunderer giv'st place. The Thunderer, the Thunderer, the

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Thunderer giv'st place. And only to the Thunderer, the Thunderer giv'st place.

Praeful

Jove in thy Father, but does not exceed thy Deitie on any fore. Thou, when thou

wilt cast make the whole world bleed; And then canst heal their breaches by thy pow'r.

Begin the Chorus on the last Note of the Verse. 1 CHORUS.

Chorus.

[30]

'Tis thou that must to Armies give success, Thou that must Kingdoms

'Tis thou thou that must to Armies to Armies give success, Thou that must Kingdoms

'Tis thou that must to Armies, to Armies give success, Thou that must Kingdoms too

'Tis thou that must to Armies give success, Thou that must Kingdoms too

too with safety blest, Thou, thou that must bring, and then must guard their Peace.

too with safety blest; Thou that must bring, and then must guard their Peace.

with safety blest; Thou, thou that must bring, and then must guard their Peace.

with safety blest; Thou, thou that must bring, and then must guard their Peace.

Thou, thou that must bring, & then must guard their Peace.

Thou that must bring, & then must guard their Peace.

Thou, Thou that must bring, & then must guard their Peace.

Thou, Thou that must bring, & then must guard their Peace.

While

[31]

After a War-like Dance, the Peaful goes on.

While we to Mars his Praises sing, A Horse th appointed Victim bring.

While Mars and Venus are meeting in the Air, &c the following Symphony is Plaid.

Symphony.

Song

Song of VENUS and MARS.

Venus.

Great God of War if thou dost not despise the power of my victorious eyes, reject this

Sacrifice: My Deity they dis-respect, my Altars they neglect, and Plythee on-

-ly they Adore, whom they shall see no more. Have I yet left such Influence

on your heart, as to enjoy them, you wou'd take my part? by some known token

punish their offence: and let them know their Insolence.

K

MARS.

Mars.

O much your Influence on me remains, that still I glory in my Chains: whatever you com-

mand shall be a Sovereign law to me, whatever you command shall be a Sovereign law to me.

These saucy Mortals soon shall see, what 'tis to disrespect your Deity? To show

how much for you I them despise; Since they with Venus dare contend. Ye pow'rs of Hell

your Furies send, and interrupt their Sacrifice, and interrupt their

Ye

Venus.

Ye Pow'rs of Hell your Furies send, and interrupt, interrupt their Sacrifice.

Sacrifice. Ye Pow'rs of Hell your Furies send, and interrupt their Sacrifice.

and interrupt their Sacrifice.

and interrupt their Sacrifice.

ACT. IV.

ACT. IV.

The Scene is a stately Garden, &c.

1st. Voice.

L For old age in its Envy & Malice take pleasure, in business that's low, and in

2d. Voice.

hoarding up Treasure, by dulness seem wise, be still peevish and nice, and

3d. Voice.

what they can't follow, let them rail at as Vice. Wise youth will in Wine & in

4th. Voice.

Beauty delight, will revel all day and will sport all the night. For never to

love would be never to live; and love must from Wine its new vigour receive.

Chorus.

Chorus.

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

For never to love would be never to live, and love must from Wine its new vigour receive, &

Soft.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

Love must from Wine its new vigour receive, & love must from Wine its new vigour receive.

- 1st. Voice. How inspid were life without those delights,
In which lusty but youth spend their days and their nights,
- 2d. Voice. Of our nauseous dull being we too soon shou'd be cloy'd,
Without those blest Joys which Fools only avoid.
- 3d. Voice. Unhappy Grave Wretches, who live by false measure,
And for empty vain shadows refuse real pleasure;
- 4th. Voice. To such fools while vast Jays on the witty are waiting,
Life's a tedious long journey without ever baiting.

L

Chorus. To such Fools, &c.

The same Song compos'd another way for Two Voices.

1st

Et old age in its envy and malice take pleasures in businesst that's sow'r and in

2d.

boarding up Treasure, by dulness seem wise, be still peevish and nice, and what they can't

1st

follow let them rail at us vice; Wise Truth will in Wine and in Brandy delight, will

2d.

Revel all day, and will sport all the night: For never to love would be never to live, and

1st

Love must from Wine its new vigour receive.

Chorus.

Chorus.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love wou'd be never to live, and love must from Wine its new vigour receive.

For never to love would be never to live, and love must from Wine its new vigour receive.

1st.

How inspid were life without those delights in which lusty hot youths spend their

7 6

days and their nights; Of our nanceous dull being we too soon shall be cloy'd, with-

out those blest Joys which fools only avoid, Unhappy grave wretches who live by false

measure,

measure, and for empty vain shadows refuse real pleasure, to such fools while vast

Jays on the witty are waiting, Life's a tedious long journey without ever baiting.

Chorus.

To such Fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting

To such fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting

To such fools, while vast joys on the witty are waiting, Life's a tedious long journey without ever baiting.

Song

Song of the God of the River, and two Nymphs, to PSYCHE, when she's going to cast her self into the River.

Say, stay, this all will much defile my streams; with a short patience suffer these extreams:

Heav'n has for thee a milder Fate in store, the time shall be when thou shalt weep no

1st Nymph. 2d. Nymph.
more: And yet fair Psyche ne'er shall die. She ne'er shall die. She ne'er shall die.

Retornello.

Cho. with Voices and Instruments.

1st. Nymph.
And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

2d Nymph.
And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

And yet fair Psyche ne'er shall die, but shall be crown'd with immortality.

M

Fin

Soft.

ty, but shall be crown'd, but shall be crown'd with immortality, but shall be crown'd

but shall be crown'd with Im-mor-ta-li-ty. But shall

But shall be crown'd with Im-mor-ta-li-ty. but shall

Ritornello.

but shall be crown'd with Im-mor-ta-li-ty.

be crown'd with Im-mor-ta-li-ty.

be Crown'd with Im-mor-ta-li-ty.

VENUS

Venus approaches, from her anger fly, more troubles yet your constancy must try.

But

But the happy minute will e're long arrive, that will to you eternal freedom

1st. Nymph. *2d. Nymph.*

give, and yet fair Psyche ne'er shall die, She ne'er shall die, She ne'er shall die.

Retornello. *Chorus as before.*

And yet fair Psyche, &c.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

And yet fair Psyche, &c.

Omit the Retornello at the end of the Chorus the last time.

ACT. V.

ACT. V.

Devils and Furies.

1st. Devil, 1st. Fury.

To what great Distresses proud Physice is brought. Oh the brave mischief's our

2d. Dev.

malice has wrought. Such actions become the black Subjects of Hell.

Our Great Prince of Darknes's who e're will serve well,

3d Devil, 2d Fury.

4th Devil, 3th Fury.

must to all Mortals, nay Gods shew their Spight, and in horrour & torments of

must to all Mortals, nay Gods shew their Spight, and in horrour & torments of

others

5th. Devil.

6th. Devil.

others delight, must to all Mortals, nay Gods shew their Spight.

others delight, must to all Mortals, nay Gods shew their Spight.

1st. Devil.

must to all Mortals, nay Gods shew their Spight.

Chorus.

And in horrour and torments of others delight, and in horrour and torments of others delight.

And in horrour and torments of others delight, and in horrour and torments of others delight.

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

And in horrours and torments of others delight, and in horrours and torments of others delight

N 2d. Stanza.

2d. Stanza in Furies and Devils.

1st. Devil. 1st. Fury.

Ow cool are our Flames, and how light are our Chains, if our craft or our cruelty

2d. Devil. 2d. Fury.

Souls enough gains : In perpetual Howlings and Groans we take pleasure, Our joys by the

3d. Devil. 3d. Fury.

Torments of others we measure. To rob Heav'n of the fair is our greatest delight, To

4. Fury.

To rob Heav'n of the fair is our greatest delight : To

darkness seducing the Subjects of light. To rob Heav'n of the fair is our greatest delight.

darkness seducing the Subjects of light. To rob Heav'n of the fair is our greatest delight.

1st Devil.

To rob Heav'n of the fair is our greatest delight.

Chorus

The Six part Chorus again with these words, (viz.)
To Darkness seducing the Subjects of Light.

1st. Devil. 1st. Fury.

How little did Heav'n of its Empire take care, to let Pluto take the rich, witty, and

2d. Devil. 2d. Fury.

fairs, whilst it doth for its self Fools & Monsters preserve, the blind, ugly, and poor, and the

3d. Devil. 3d. Fury.

Cripple reserve. Heav'n all the worst Subjects for its self does prepare, and leaves all the

4th. Devil.

Cripple reserve. Heav'n all the worst Subjects for its self does prepare, and leaves all the

5th. Devil.

best for the Prince of the Air. Heav'n all the worst Subjects for its self does prepare.

6th. Devil.

best for the Prince of the Air. Heav'n all the worst Subjects for its self does prepare.

1st Devil.

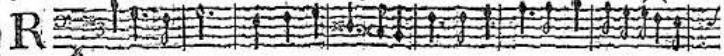
Heav'n all the worst Subjects for its self does prepare.

Six part Chorus again as before with these words, (*viz.*)

And leaves all the best for the Prince of the Air.

Pluto and Proserpine.

PLUTO.

R 

Refrain your Tears, you shall no Pris'ner be, Beauty and Innocence in Hell are





free. There Treasons, Murders, Rapes, and Thefts, that bring Subjects to th' Infernal King.





You are no Subjects of this place. A God must you embrace, from Hell to Heav'n you





must translated be, where you shall live and love, where you shall live and love, and love,



and



and love to all eternity. Psyche draw near, with thee this present take, which giv'n to



Venus soon thy peace will make, of Beauty 'tis a treasury Divine, and you're the messenger





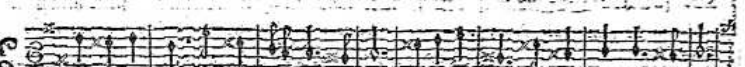
she did design. Lost beauty this will soon restore, and all defects repair: Mortals will





now afresh her beams adore, and ease her mind of Jealousie and care: of Jealousie or care





No beauty that has this can e're despair, no beauty that has this can e're despair.



Here

Here are your Sisters who your life once sought, Their malice to this place has Psyche

brought, And against her all these dire mischiefs wrought; for ever, ever, ever, here

They shall remain, and shall in hell suffer eternal pain; But Psyche shall a Deity em-

brace, but Psyche shall a Deity embrace.

Proserpine,

Be gone fair Psyche, Be gone fair Psyche from this place, from this

PLUTO,

Be gone fair Psyche, Be gone fair Psyche from this place, from this

place,

place, for Psyche must the God of love embrace, for Psyche must the God of love embrace.

place, for Psyche must the God of love embrace, for Psyche must the God of love embrace.

Chorus.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

Be gone fair Psyche from this place, For Psyche must the God of Love embrace.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

Be gone fair Psyche from this place, for Psyche must the God of Love embrace.

For Psyche must, Psyche must the God of Love embrace.

so Psyche must the God of Love embrace.

for Psyche must the God of Love embrace.

for Psyche must the God of Love embrace.

Simplicity

Symphony at the Descending of Apollo and the Gods.

Apollo.

APOLLO,

Assemble all ye Heavenly Quire, & let the God of love inspire your heart with his celestial
Fire; the God of Love's a happy loser made, his ravishing delights shall never fade.

Cho. rec.

with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.
with his immortal Psyche, he now tastes those joys which ought to be as lasting as eternity.

APOLLO

Come Lovers from the Elizian Groves and cease to hate these Heavenly Loves.

p Simpas

Symphonie.

Apollo. *Begin this on the close note.*

Bacchus with all your jolly Crew, come revel at these Nuptials to.

Play the Symphony again, and then go on.

Apollo.

Come all ye winged Spirits of the Skies, and all your mighty Deities,

Symphonie as before, making the close Note a Minum.

Apollo.

Apollo.

Ton all his humble Vassals are, and in his Joies should have a share.

Chorus again as before, and then go on.

1st. Eliz. Lover.

On Earth by kindness are often destroy'd, the delights in the Nymphs who are

so much ador'd, or else the poor Lovers by kindness are clay'd; so faint are the

2^d. Eliz. Lover.

pleasures their love does afford. With sighs & with tears, with jealousies, fits & with

fears, the wretched poor lover, poor lover is left, for a few moments pleasure his misery; left.

3d Ediz. 1st

How short are those moments, yet how few they employ! Ah! how short, ah how short is the

2d 3d

Joy? Ah how short, Ah how short is the Joy? Ah how short! Ah how short is the Joy?

The Three Hours in Lovers. Chorus.

Thou art he d Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow:

This wretched Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow

This wretched Mankind do's suffer below, & in Heav'n each Godhead to Cupid does bow

But Love, Love was ne'er perfect till now. But Love, Love was ne'er perfect till now.

But Love, Love was ne'er perfect till now. But Love, love was ne'er perfect till now.

But Love, Love was ne'er perfect till now. But Love, love was ne'er perfect till now.

But Love, Love was ne'er perfect till now. But Love, love was ne'er perfect till now.

Symphony.

Symphony at the descending of Jupiter, Cupid and Psyche.

After a Dance of the Elizian Princes,
MARS sings as follows.

Behold the God of mighty power, we all have

felt, and all adore. To him I all my Triumphs owe, To him my Trophies I must

Yield; He makes Villains Monarchs bow, and from the Conquerour gains the field.

Chorus.

He turns all the horrors of war to delight, & were there no Love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no love, no Hero's would fight, &

He turns all the horrors of war to delight, & were there no Love, no Hero's would fight,

Play the Chorus for a Return, then go on upon the Close Note.

were there no Love no Hero's would fight.

MARS.

Honour to Battle brings them on,
Honour brings Power when War is done.
But who would venture Life for Power?
Only to govern dull Mankind?
Tis Women, Women they adore!
For Beauty they these dangers find.

CHORUS.

No Princes the toils of ambition would prove,
or dominion would prize if it were not for Love
Or Dominion, &c.

Play the Chorus again for a Return. then go on, on the close Note.

Bacchus.

He delights of the Battle, & the charms of good Wine to the power & the pleasures of

Love must resign, though the night in the joy of good drinking be past, the debauches but

all the next morning will last; But Loves great debauch is more lasting and

for that often lasts a man all his life long.

CHORUS.

Cho.

[60]

But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

But loves great debauch is more lasting & strong, for that often lasts a man all his life long.

Play the Chorus again for a Retornello, then go on to the Tune of the former Stanza.

Bacchus. Love and Wine are the Bonds that fasten us all,
 The World but for these to confusion would fall,
 Were it not for the pleasure of Love and good Wine,
 Mankind for each trifle their lives would resign,
 They'd not value dull life, nor wou'd live with ut thinking,
 N'r wou'd Kings rule the world, but for Love and good drinking.

Chorus. They'd not, &c. N'r wou'd not, &c.

Retornello.

Apollo.

But to love, to love the great union they owe: All in earth and in Heaven to his scepter must bow.

Grand Chorus and Dance with all the Instruments.

[61]
Grand Chorus and Dance, with all the Instruments.

All joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

All Joy to this Celestial pair, who thus in Heav'n united are. 'Tis a great thing worth

Heav'n's design, to make Love's Pow'r with Beauties joys.

Heav'n's design, to make Love's Pow'r with Beauties joys.

Heav'n's design, to make Love's Pow'r with Beauties joys.

Heav'n's design, to make Love's Pow'r with Beauties joys.

Heav'n's design, to make Love's Pow'r with Beauties joys.

Heav'n's design, to make Love's Pow'r with Beauties joys.

FINIS.

S

The

The Instrumental Musick used in the
T E M P E S T.

The First Musick.

Introduction.

ff. *mf.* *mf.*

Galliard,

[64]

The first system of music on page 64 consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are bass clefs. The music is written in a rhythmic style with many eighth and sixteenth notes.

Gayot,

The second system of music on page 64 consists of seven staves. It continues the musical piece from the first system, maintaining the same three-staff structure (treble and two bass clefs). The notation is dense with rhythmic patterns.

The end of the First Musick.

- The

[65]

The Second Musick,

The first system of music on page 65 consists of ten staves. The top staff is a treble clef with a key signature of one flat (B-flat). The remaining nine staves are bass clefs. The music is written in a rhythmic style with many eighth and sixteenth notes. The word "Arabrand" is written below the first staff.

Arabrand.

[66]

Handwritten musical score for page 66. The page contains ten staves of music. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are arranged in two groups of five, with a double bar line separating them. The notation is dense and detailed, with many accidentals and ornaments.

[67]

L I L K.

Handwritten musical score for page 67. The page contains ten staves of music. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The staves are arranged in two groups of five, with a double bar line separating them. The notation is dense and detailed, with many accidentals and ornaments.

The end of the second Musick.

Curtain Tune in the *TEMPEST*,

soft.

soft.

soft.

soft.

soft and slow by degrees,

Violon.

soft.

lowd.

soft and slow by degrees,

1701

Musical notation for page 1701, consisting of four staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a common time signature. The notation includes various note values, rests, and bar lines.

The

1713

The First Act Tune.

Musical notation for page 1713, titled "The First Act Tune." It consists of ten staves of music. The first staff is marked with a large "R" and the text "Uffick Air." below it. The notation is dense, featuring many sixteenth and thirty-second notes. The piece concludes with a double bar line and a repeat sign.

X

The

The Second Act Tune,

M
Inoit.

The Third Act Tune.

Orant.

The Fourth Act Tune,

Martial jigge.

The left page of the manuscript contains a handwritten musical score consisting of 12 staves. The notation is dense and includes various rhythmic values, accidentals, and phrasing slurs. The paper shows signs of age, with some staining and fading. At the bottom right corner of the page, the letters "The" are printed.

[71]
The Conclusion;

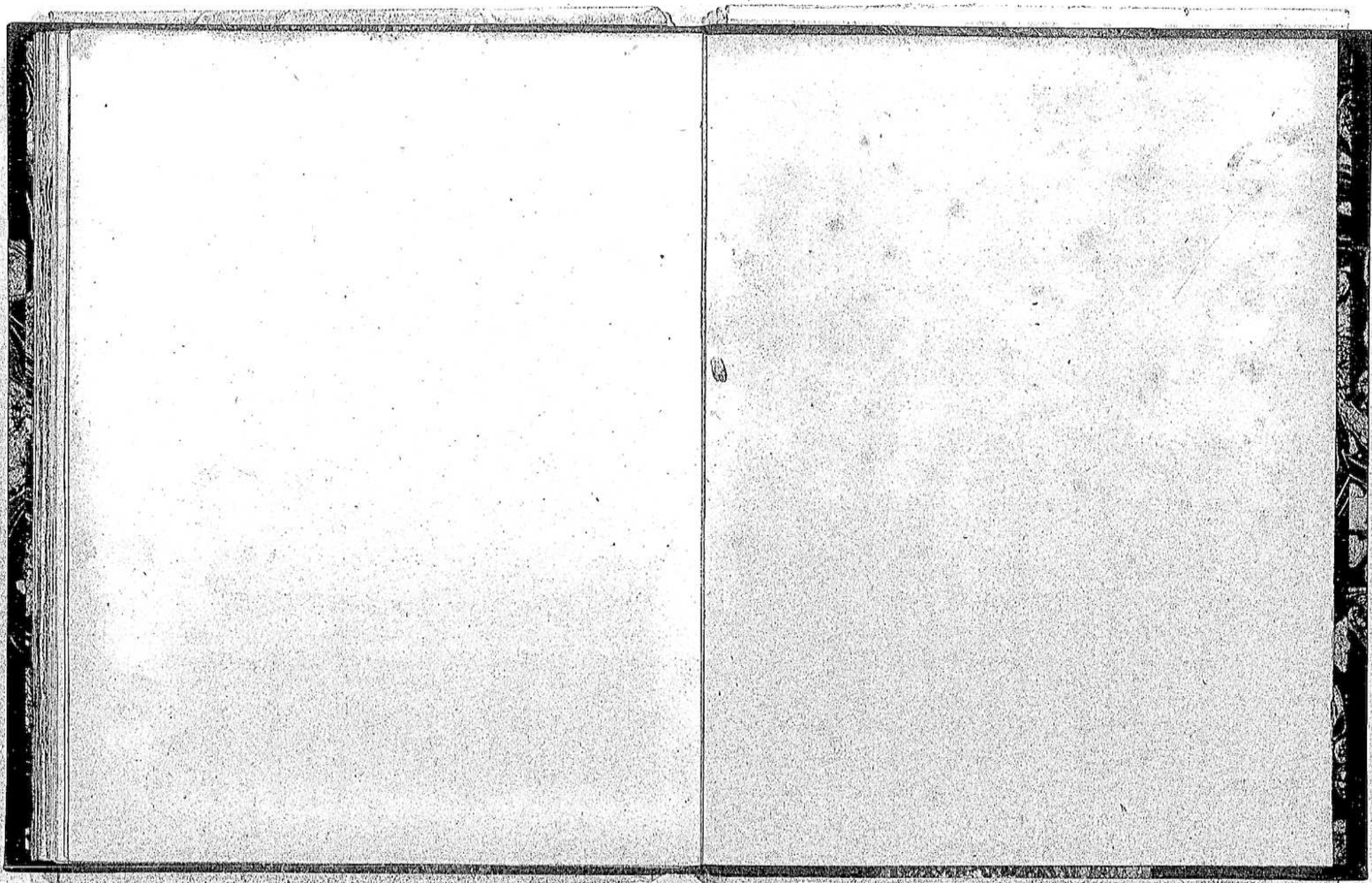
A Canon 4 in 2.

The right page of the manuscript contains a handwritten musical score titled "The Conclusion;" and "A Canon 4 in 2.". It consists of 12 staves of music. The notation is similar to the left page, featuring complex rhythmic patterns and phrasing. The page is numbered "71" in the top left corner. The manuscript is bound in a dark cover, visible at the edges.

76

Handwritten musical score on the left page of an open book. The score consists of 12 staves of music, arranged in three systems of four staves each. The notation includes various note values, rests, and clefs. The word "FINIS" is written in large, spaced-out letters at the bottom of the page.

F I N I S



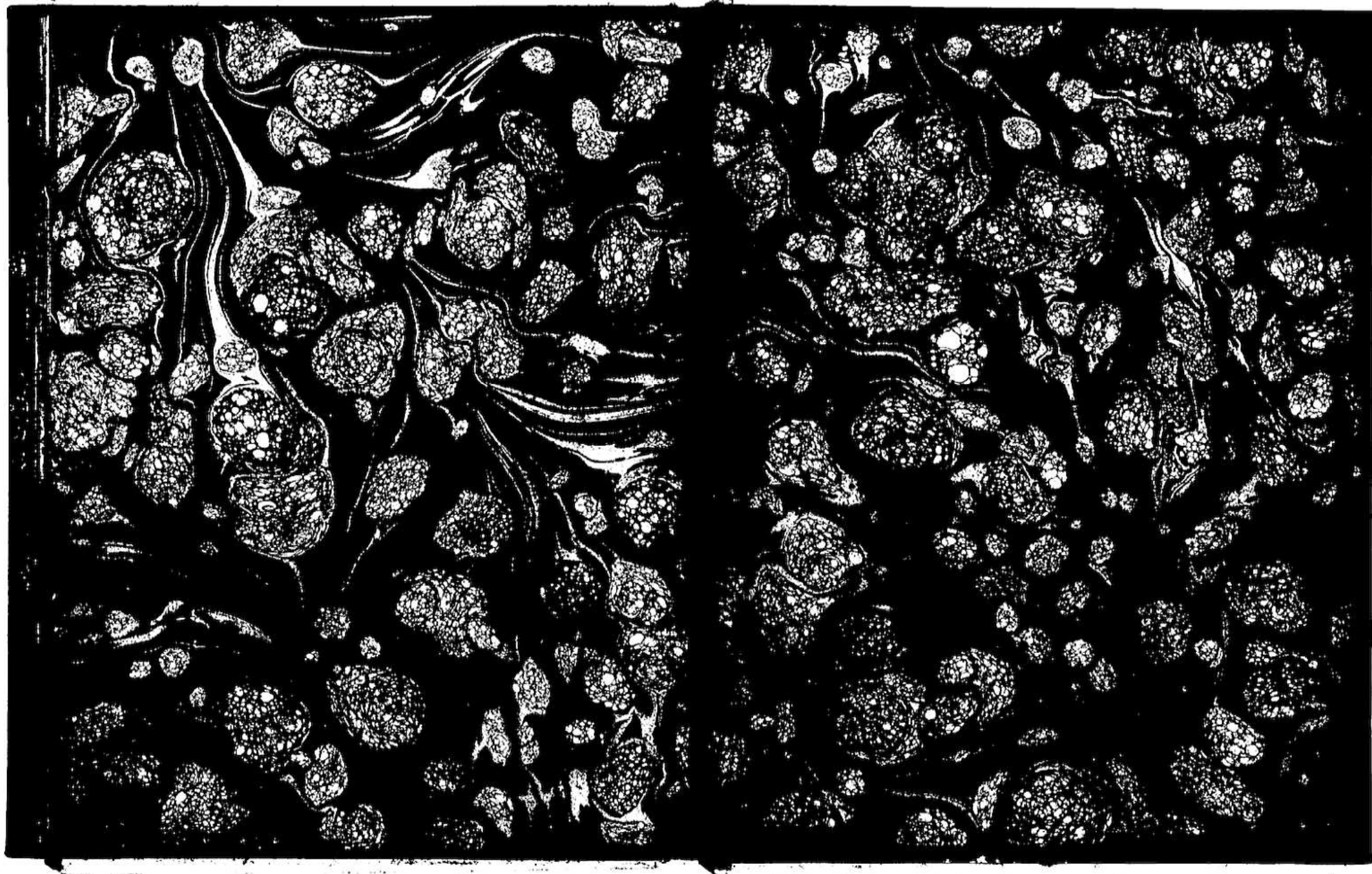




PLATE
15
1888