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The Old English Edition. No. ii.

SIX SONGS

BY

THOMAS AUGUSTINE ARNE.

EDITED BY

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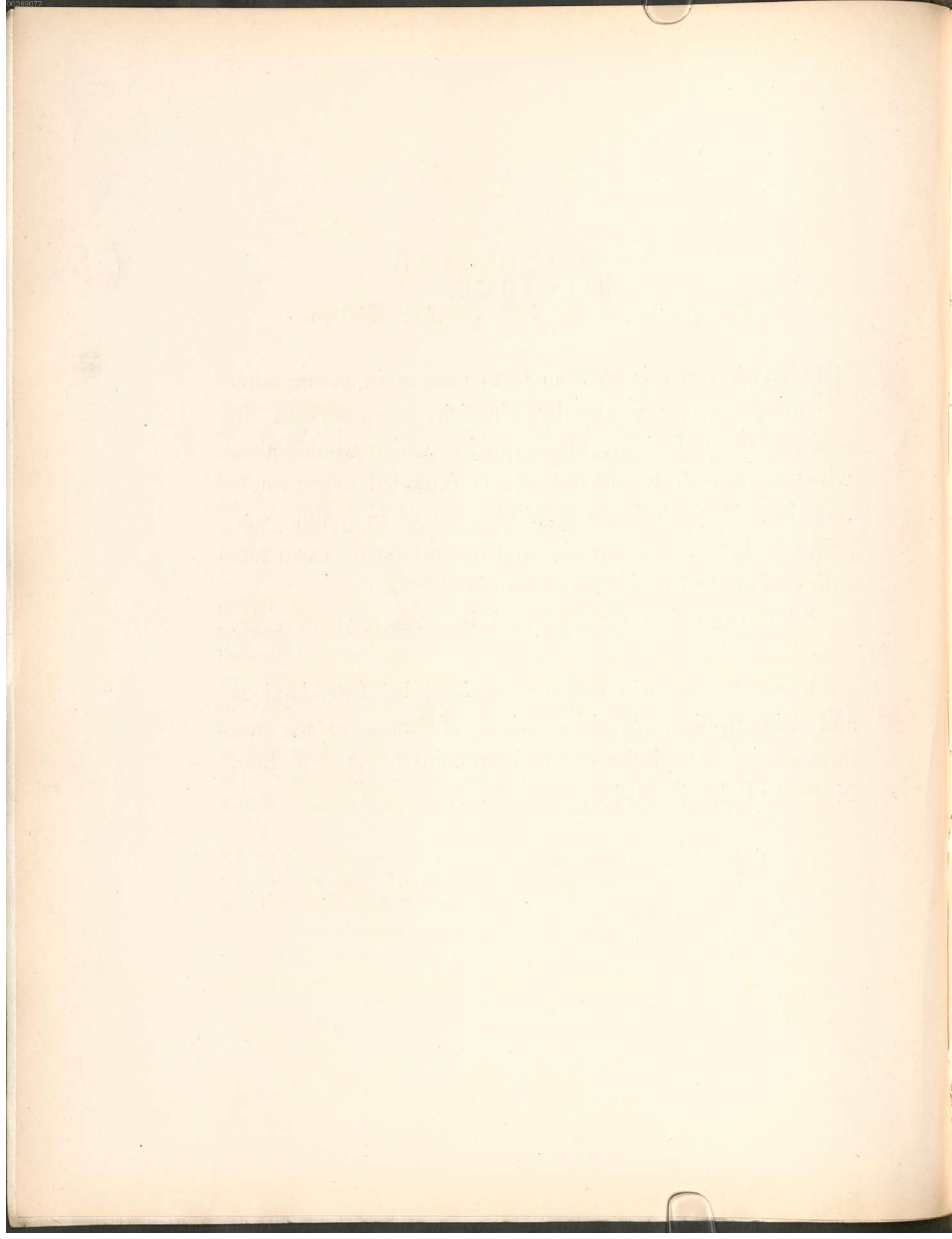
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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquarians and collectors of rare books.

The original harmonies will be preserved in every case.

Each volume will be accompanied by Introductions and Biographical Notices, with references to the authorities whence information is obtained. A few brief Notes will also be added.
have been



Introduction

To No. ii. of the Old English Edition.

THOMAS AUGUSTINE ARNE (1710—1778) was the son of an upholsterer who kept a shop in King Street, Covent Garden. On leaving Eton, where he was educated, he was placed by his father in a lawyer's office. He contrived nevertheless to find time for the study of music, and took lessons on the violin from Michael Festing. It is said that the elder Arne knew nothing of his son's talents until he accidentally discovered him leading an amateur orchestra at a friend's house. After this he was persuaded to let him give up the Law and devote himself to Music.

Arne's first essay in dramatic composition was a new setting of Addison's opera, "Rosamond," written for his sister Susanna (afterwards the celebrated Mrs. Cibber), whom he had himself instructed in singing. This was successfully produced in 1732, and was followed in the same year by the "Opera of Operas, or Tom Thumb the Great," a version of Fielding's "Tragedy of Tragedies." In 1736 he wrote incidental music to the "Fall of Phaeton," from which a song is printed in the present volume. The words are doubtfully ascribed to one Pritchard in the British Museum Catalogue.

The work which established Arne's reputation as a writer for the Theatre was a setting of Milton's "Comus," as adapted for the stage by Dr. Dalton. Two songs from "Comus" are included in this collection: the first is the Attendant Spirit's song, "Not on beds of fading flowers," sung by the great tenor, Beard; the second, "Fame's an Echo," was sung by Mrs. Clive, in the character of Euphrosyne.

In 1740, an entertainment was given by Frederick, Prince of Wales, at Cliveden, near Maidenhead, to commemorate the anniversary of the Accession of the House of Hanover. Arne was employed to write music for two masques which were presented on the occasion. One of these was Congreve's "Judgment of Paris;" the other, Thomson and Mallet's "Alfred." The latter contains the "celebrated Ode in Honour of Great Britain call'd Rule Britannia." It was afterwards altered and reproduced at Drury Lane in 1751. Two songs from "Alfred" are given in this collection.

From this time until his death in 1778, Arne devoted himself almost exclusively to writing operas, and supplying incidental music for the plays produced at Drury Lane and Covent Garden Theatres. It is only necessary here to mention "Artaxerxes," an opera in the Italian style, which was produced in 1762; the libretto being translated from Metastasio by Arne himself.

He also composed two Oratorios, "Abel" (1755), which contains the popular "Hymn of Eve;" and "Judith" (1764), of which the words were written by Isaac Bickerstaff. A song from "Judith" is printed in this volume.

Arne married, in 1736, the singer Cecilia Young, for whom he wrote many of his most charming songs. He was a very successful teacher of singing, and some of his pupils, notably Miss Brent, attained considerable celebrity.

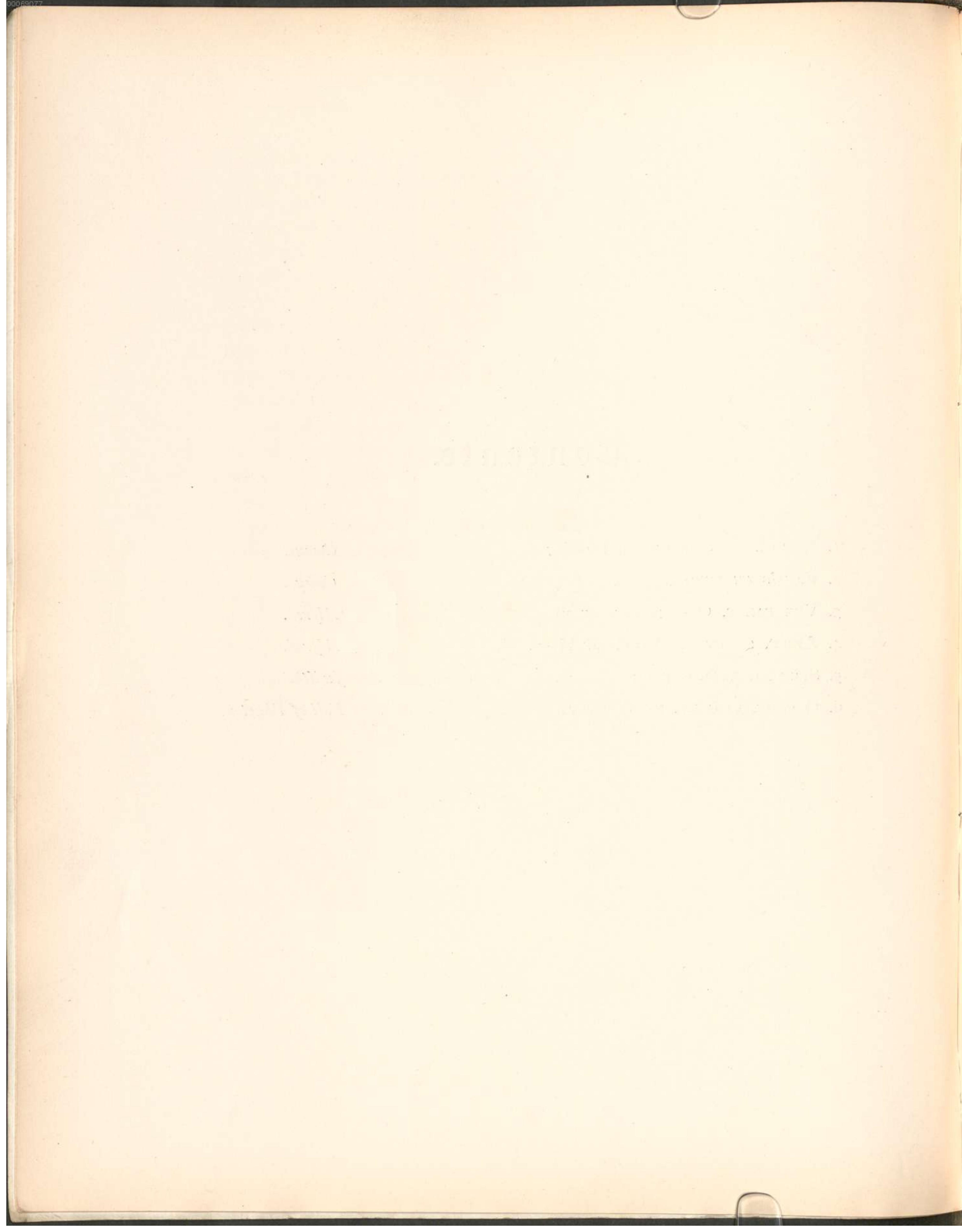
[See Grove's Dictionary of Music, and the Dictionary of National Biography.]

The six songs contained in this collection are supplied with an accompaniment arranged for the pianoforte from the score. At the end of the volume will be found the score of each song, taken from the old editions.

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| 5. SLEEP, GENTLE CHERUB | <i>Judith.</i> |
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M u s i c.



1800

I.

Not on beds of fading flow'rs.

Comus.

Not on beds of fa - - ding

flow'rs, Shedding soon their gaudy pride,

Nor with swains in Sy-ren Bow'r's Will true Plea - sure,

Printed by C. G. Röder, Leipzig.

will true Pleasure long re -

side. 1. 2. On aw - ful

Vir - tue's Hill sub - lime En - thro - ned sits thim - mort - al

fair; Who wins her

Height must pa - tient climb, The steps are Pe - ril, Toil and

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Care. So from the first did Jove or - dain Eter - nal

bliss for transient Pain, Eter - nal bliss

— for trans - ient Pain, E - ter - nal bliss for

più forte

p

trans - ient pain. pain.

Adagio.

II.

Fame's an Echo.

Comus.

A musical score for 'Fame's an Echo.' featuring four staves of music with lyrics integrated into the vocal line. The music is in common time, mostly in G minor (indicated by a 'G' with a flat), with some sections in C major (indicated by a 'C'). The vocal part uses a soprano clef, and the piano accompaniment uses a bass clef. The lyrics are:

Fame's an E - cho, Prattlingdou-ble,
 An emp - ty ai - ry glitt' - ring Bub - ble
 A breath can swell, a breath can sink it, The

The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and performance instructions like 'L.H.' (left hand) and 'R.H.' (right hand). The piano part features various chords and arpeggiated patterns.

wise not worth their keep - ing think it

S.

Why then, why such toil and pain Fame's un - cer - tain smiles to gain.

S.

Like her sis - ter For - tune blind

S.

To the best she's oft un - kind,

S.

And the worst her fa - vour find,

And the worst her fa - vour find,

Adagio.

And the worst her fa - vour find.

III.

Vengeance, o come, inspire me.

Prestissimo.

Alfred.

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Vengeance, O come, in - spire me, O come in - spire me!

Vir - tue and free - dom fire me, Vir - tue and free - dom

fire me. Join me ye sons of glo - ry,

Join me ye sons of glo - ry The foe shall fly be - fore ye, And

Fame re - cord your sto - ry, In

never dying lays, In never dying lays. The foe shall fly be -

fore ye, and Fame re - cord your sto - ry In ne - ver dy - ing

lays, In ne - ver dy - ing lays.

ff



Vengeance, O come, in - spire me! Vir - tue and free - dom fire me;

Join me ye sons of glo - ry, Join me ye sons of

glo - ry, The foe shall fly be - fore ye, The
 foe shall fly be - fore ye, And Fame re - cord your
 sto - ry, and Fame re - cord your sto - ry In
 nev - er dy - ing lays, in nev - er dy - ing lays; The

foe shall fly be - fore ye And fame re - cord your

sto - ry in ne - ver dy - ing lays. The

fee shall fly be - fore ye, And fame re - cord you

sto - ry in nev - er dy - ing lays.

f *poco f* *ff*

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15

Music score for two voices (Treble and Bass) in B-flat major (two flats) and common time.

The score consists of six staves:

- Staff 1 (Treble):** Starts with a forte dynamic (F) and a dotted half note. It features eighth-note patterns and sixteenth-note grace notes.
- Staff 2 (Bass):** Features eighth-note patterns and sustained notes.
- Staff 3 (Treble):** Starts with a piano dynamic (P) and a sixteenth-note pattern. It includes eighth-note patterns and sixteenth-note grace notes.
- Staff 4 (Bass):** Features eighth-note patterns and sustained notes.
- Staff 5 (Treble):** Starts with a forte dynamic (F) and a sixteenth-note pattern. It includes eighth-note patterns and sixteenth-note grace notes.
- Staff 6 (Bass):** Features eighth-note patterns and sustained notes.

Dynamic markings include **p** (piano), **f** (forte), **tr** (trill), and **Fine.** (final dynamic).

The peace-ful dove shall soar on high The

Dan - ish Ra - ven droop and die And ev' - ry loy - al

heart shall vie To me-rit Al-fred's praise, To me-rit Al-fred's praise, and

ev'ry loy-al heart shall vie, shall vie to me-rit Al - fred's praise.

IV.

Arise sweet messenger of morn.

Moderato Allegro.

Alfred.

The musical score consists of four staves of music in G clef, common time, and a key signature of one flat. The first three staves are for piano, showing bass, middle C, and treble clefs respectively. The fourth staff is for voice. The music is divided into measures by vertical bar lines. The vocal part begins with a rest, followed by a melodic line. The piano accompaniment features chords and eighth-note patterns. The lyrics are integrated into the vocal line, with some words appearing above the staff (e.g., 'A - rise,') and others below (e.g., 'See, Morn'). The vocal line continues with a melodic line, followed by another piano accompaniment section. The final section of the vocal line includes lyrics: 'With thy mild, Steals soft That gai - beams o'er yon brigh - this der tens Isle o' - a - orn, With thy Steals That'. The piano accompaniment concludes with a series of eighth-note chords.

mild, mild beams this Isle a - dorn
 soft o'er yon - der o - rient blue.
 gai - ly brigh - tens o'er the Lawn,

For long as
 Well are we
 Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds
 met in trim ar - ray, Well are we met in trim ar - ray, are met in
 like the sun be gay, Each Shep - herd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a
 trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this
 sun be gay, And grateful keep this ho - ly - day, And grate - ful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.
 ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.
 ho - ly - day, This ho - ly - day, And grate - ful keep this ho - ly - day.

V.

“Sleep, gentle Cherub, Sleep descend.”

Andante Largo.

Judith.

The musical score consists of six staves of music for voice and piano. The top staff shows the vocal line with lyrics: "Sleep, gentle Che - rub, Sleep descend," followed by "Sleep des - cend, Thy heal - ing wings pro - tect - ive spread," and finally "thy heal - ing wings pro - tect - ive spread." The piano accompaniment is provided in the lower staves, featuring harmonic chords and rhythmic patterns. The music is in common time, with a key signature of one flat. The vocal part starts with a long rest, followed by a melodic line with eighth-note patterns. The piano part includes dynamic markings like *p* (piano) and *tr* (trill).

tr

And o'er his sa - cred temp - les bend, bend, O bend their sa - lu - ta - ry

shade, O gent-le Che - rub, O sleep descend, descend, thy healing wings pro -

tec - tive spread, and o'er his sa - cred temp - les bend, O bend thy shade, thy sa - lu -

ta - ry shade O bend thy sa - lu - ta - ry shade.

VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.

The musical score consists of six staves of music. The top staff is for the piano, followed by two staves for the vocal part, then three staves for the piano. The vocal part begins with a melodic line, and lyrics are provided for each section. The piano parts provide harmonic support with sustained notes and chords.

Vocal Part (Top Two Staves):

- First Section:** "O come, o come, my dearest, and"
- Second Section:** "hith - er bring Thy lips a - dorn'd ____ with all the blooming spring, ____ Thy"
- Third Section:** "lips a - dorn'd ____ with all the bloo - ming ____ spring,"

Piano Parts (Bottom Three Staves):

- First Staff:** Sustained notes in G major.
- Second Staff:** Melodic line in G major.
- Third Staff:** Harmonic support in G major.

A thou-sand, thou-sand sweets, their fra-grant a - toms blend Which

in a gale of joy which in a gale of joy thy breath at - tend, thy

Love in gen-tle murmurs to my soul ap - ply heal me with kisses Oh

heal me with kisses or else I die, or else I die.

End with first Symphony.