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 it's 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 it's proper sphere: but when, quitting this dependent situation, it arrogates to itself independence of, nay dominion over, it's powerful directress; it loses sight of the end of it's 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 know 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 it's merits or it's 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—2dly. I have marked the accented ſyllable by the Downſtrike, leaving the unaccented ones to the Upſtrike—3dly. 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 ri ſing till the word " dew ;" then be daſhed over the ground till the word " ground ;" ther through the air till the word "air." The repetition and concluſion of No. 3. may either b(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 Baſe 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 $\frac{2}{4}$ to $\frac{3}{8}$ in the middle of two verſes; and one where, for the ſame reaſon, I have changed it from $\frac{2}{4}$ 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 unaccented

accented Syllable, which cauſes the irregularity, go for an additional Upſtrike. 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 it's Quickneſs and Slowneſs, as to it's general nature: with reſpect to the former, I have to add, that the quickeſt Time muſt be ſufficiently ſlow for the ſingers 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 ope 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 2d

Tenor.

Violoncello.

Baſe, and Harp.

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

Piano. un p. F.

un poco Fermo.

Piano.

The ligatures for the Baſe; 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.

un p. F.

un p. F.

Nº. 1. a. Andante.

Harp.

Harp.

Piano. Cres. un poco un poco Forte.

Forte.

Nº. 1. Largo.

Piano.

Piano.

Piano.

un poco Fermo.

Tutti Diminuendo un poco.

Piano.

Here Nº. 1. a. to be repeated.

Nº. 1. Largo.

Piano.

Piano.

Piano.

un p. Fermo.

Tutti Dimin.do al Pianissimo.

Piano.

Nº 2. Grave.

Violins 1st 2d. Tutti Forte. Tutti un poco Piano.

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 ſilence reign a-round, Not a night breeze wakes to blow,

Cir-cle ſons this ho-ly ground, Cir-cle cloſe, in tri-ple row.

No. 3. Andante.

Violins 1st 2d

Tenor.

Harp: and in unison with the upper parts.

Baſes.

1st 2d

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

ſleep and ſilence 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 fav; for this high hour,

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

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

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

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

sickle, 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

after 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.

No. 3. to be repeated: and then as follows.

Tutti Piano.

1st. 2d.

Harp in unison with all the parts

Tutti Forte.

Nº 4. Maeſtoſo.

The ſhakes by the Organ.

Violins 1st 2d

Tenor.

Violoncello.

Baſe.

Organ to play in uniſon with all the parts.

Tutti Piano.

Tutti Piano.

Forte.

Forte.

Tutti un poco Forte.

Tutti Forte.

1st.

2d

Andantino.

Mona on Snowdon calls.

un poco Forte.

Maeſtoſo.

Hear thou King of mountains hear.

Nº 5.

Maeſtoſo.

Tutti Piano.

Violins 1st 2d

Tenor.

Violoncello.

Baſe.

Organ to play in unison with all the parts.

Maeſtoſo.

Tutti un poco più Forte.

Andantino.

Hark!

The upper note for the Organ.

Andantino.

She ſpeaks from all her ſtrings!

Maeſtoſo.

Tutti un poco più Forte.

Maeſtoſo.

Tutti Forte.

Andantino.

Andantino.

Hark!

her

Maeſtoſo.

Tutti Forte.

loudeſt e cho rings!

Maeſtoſo.

King of mountains bend thine ear,

Andantino.
un poco Piano

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 whiſ - pers ſage and ſlow.

Nº 6. Andantino

ufual pitch.

Snowdon mark!

Tutti Piano. Diminuendo. Piano. Creſcendo un poco.

Baſes, and Organ in uniſon with them.

'Tis magics hour!

Diminuendo. Piano. Creſcendo un poco.

Now the mut - ter'd ſpell hath pow'r!

Diminuendo.

Violins 1st 2d

Clarionets 1st 2d

Bafsoons and Serpent : the former in unifon with Violoncello, the latter with Double Baſe.

Bafes and Organ.

un poco Forte.

Kettle Drum.

Crescendo. Tutti Forte.

with the upper parts.
Organ in unifon

Tutti Fortifsimo.

Forte.

Powr to rend thy ribs of rock!

The four laſt bars of N°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 harmo-ny.

N° 7.

Andantino.

Flutes 1st 2d

Tutti Piano.

Harp.

Baſſoons 1st 2d

Harp.

Nº. 8. Adagio.

Bafsoons 1st 2d

Tutti Piano.

Harp.

usual pitch

Snowdon has heard the ſtrain.

Nº 9. Spiritoſo.

Harp.

Piano.

Harp.

Hark!

un poco più Forte.

a - - mid the wond'ring

grove; O - - ther harp - ings an - ſwer clear!

Nº 10. Adagio.

Flutes 1st 2d

Tutti Piano.

Bafsoons 1st 2d

O - ther voi - ces meet our ear!

Nº 11. Andante.

Violins 1st 2d

Tutti Piano.

Tenor.

Bafes.

Pinions flutter!

Nº 11. to be here repeated.

Nº 11. a.

Tutti Piano.

shadows move!

Bu_fy murmurs hum a_round!

Nº 11. b.

Tutti Piano.

Ruſtling veſtments bruſh the ground!

Nº 12.

Tempo di Minuetto.

1st 2d

Nº 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_ſle_toe.

N°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 fear;

Forte. uſual pitch.

Vengeance with his haggard eye; Envy, hate, and jea_lou_ſy.

Nº 14. Andante.

Violins 1st 2d

Tenor.

Bafes.

Nº 15. Vivace.

Tutti Piano

1st 2d

As before

N.o 16. Allegro Spiritoso.

HARP.

Un poco forte

HARP.

pia un *p f* *pia*

un *p f*

1.st 2.d

Mo_na_thy grove is Virtue's throne: To Peace, to Pi__e_ty a_lone, Thy

central Oak it's shade ex_tends: Here melting in de_ _votion's fires, The

Soul sub_lim'd to Heav'n as_pires: It's drofs fub_sides, it's gold as_cends:

Here N.o 14. 15. 16. to be repeated.

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

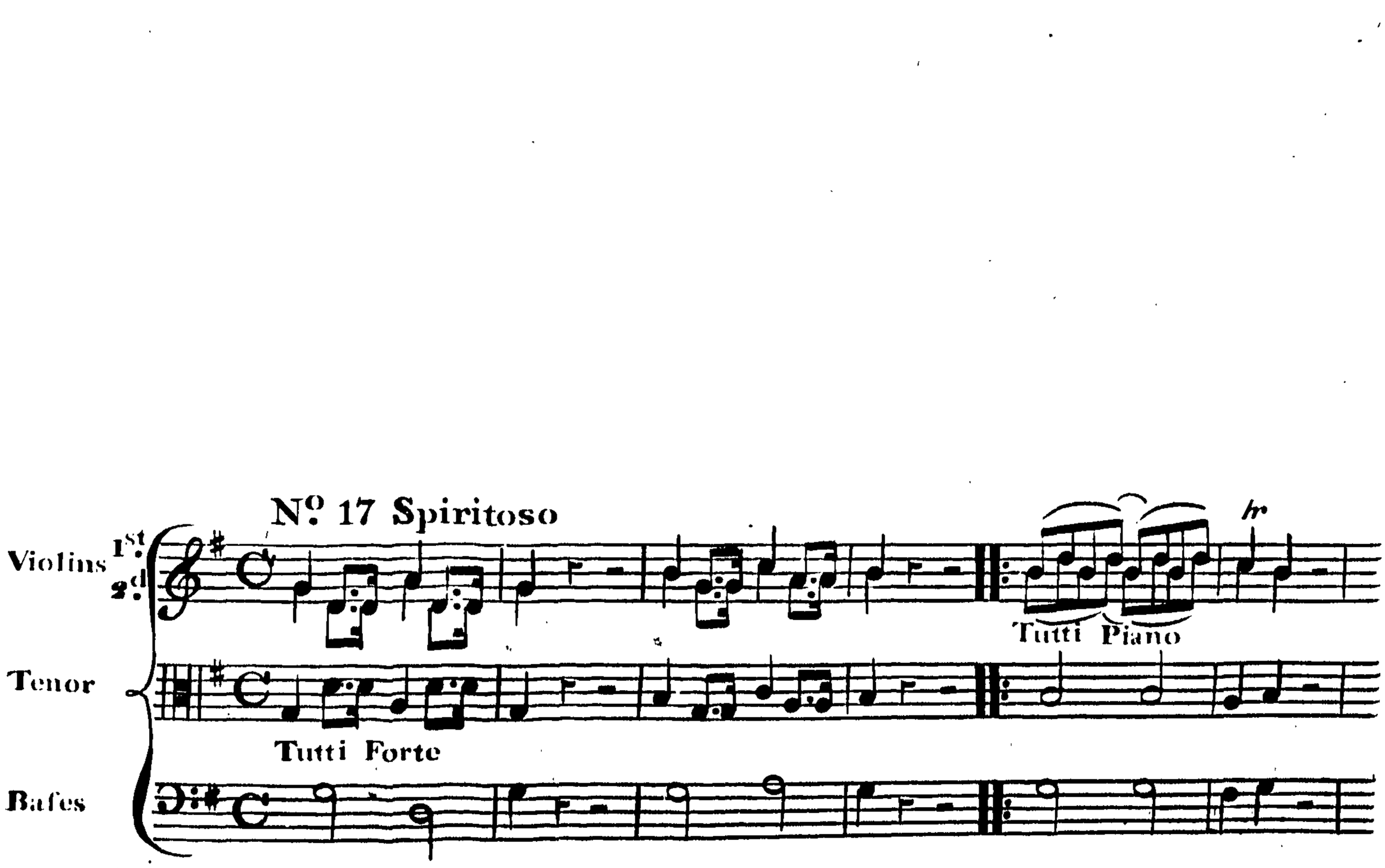
heighth, That here ar_rang'd in or_der due, Spread their bright tents of

Saf_fron hue; So pure, so bright, thy fons shall shine When life's de_

_ lu_ _sive dream is o'er; Like them be crown'd with Mis_le_toe di_

_ vine; Like them in a_zure fields of ae_ther foar.

No. 17 Spiritoso



Tutti Forte.

Tutti Piano

Tutti Forte

No. 17. a. Spiritoso

Harp.

Harp. Forte

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.

HARP.

Forte

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

bold; 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 hoarſe ſtrain: Dismal notes; and anſwer'd

ſoon, By ſa_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.

1st.

2d.

1st

2d

Thou ſpak'st im_ _pe_ _rial Lyre.

Nº 18. Andante

1st Flutes 2d

Tutti Piano

1st Baſſoons 2d

Harp

and in Uniſon with Flutes

In Uniſon with all the parts

1st

2d

Nº 19. Adagio.

1st Flutes 2d

Tutti Piano

1st Boffoons 2d

Harp

and in unifon with Flutes

Harp in unifon with all the parts

1st

2d

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 - - fpi -

- ra - tion, bright eyed dame, Oft at thy call would leave her Sapphire fky:

Nº 20 Andantino

Violins

Tutti Pianifsimo

Tenor

And if not vain the

Bafes

verfe preſumes; Even now ſome chaſte Di - vi - ni - ty is near:

Nº 20 to be here repea -ed: except the bar of refts.

For lo! the ſound of diſtant plumes; Pants thro' the pathleſs deſart of the air:

Nº 20. a.

Tutti Pianiſſimo

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

dew - y har - bin - ger. Tutti Piano Adagio Change my Harp, Oh 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

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

No 21

Largo

Violins 1st
2d

Tutti Piano.

Tenor

In Octave below to Violins.

Harp

Harp

Bases

In Unison with Violins

In Octave below to Violins

In Unison with Violins and Tenor

In Unison

with Violins

In Octave below to Violins.

In unis. with V.

In Octave below to Violins

In Unison with V.

In Oct. below to Vio.

In Unis. with V.

Tutti diminuendo al pianissimo.

Andantino
Piano

Now the pleasd powr finks gently down the skies, And feals with hand of

No.22. Adagio e Piano.

down the Dru-id's flumbring eyes.

Harp.

Thrice I pauſe:

No.22.a. Adagio e Piano.

Harp.

and

No.22.b. Andantino

thrice I found, The cen-tral ſtring:

Piano

Harp

and

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

Nº22. c. Andantino

Harp. Piano.

and fweep, and fwing;

Nº. 22. c. to be repeated.

A- bove

Nº. 22. d. Andantino.

Piano.

Harp.

be — low;

Nº. 22. d. to be here repeated, except the two laft Bars; inftead of which as follows.

a - - - round: To mix thy

mu - fic with the fpheres, That war - - ble to im - mor - tal ears.

No 23

Maeſtoso

Violins 1ſt
2d

Tenor

Baſes

Pia. Cres.

Pia. Cres.

Tutti
Forte

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_rife at her com_

_mand; And each o_be_dient co_lour_ing wears.

No. 24. Andante.

Violins 1st 2d

Tutti Piano.

Tenor.

Baſes.

1st

2d

Lo! where Time's pictur'd band, In hues æ_the_re_al glide a_long!

N°25. Vivace.

Violins 1st 2d

Tenor.

Baſes.

Tutti Piano.

un poco Forte.

Forte.

Piano.

1st

Dim. un poco.

2d

Dim. al Pianiſsimo.

Oh

mark the trani-ſi-to-ry throng!

Here N° 25.
to be repeated.

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

ſhade: 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-ſed lids the

tear? Why up-lifts the briſtl'ing hair,

Its white and ve-ne-ra-ble ſhade?

Why down the confecrated head, Courfes in chilly drops the dew of fear?

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

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

Save from the ful - try fouth a - lone, The fwart ftar

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

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

Piano

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

nurſe ec ſta - - - - - tic ſlumbers; 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,

ufual pitch

Haſtens to lave in the bright fount of day, 'Till

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

N°. 26. Andantino.

Violins 1st 2d

Mutes.

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

Tenor.

Mutes.

Bases.

Mutes.

Violoncello only.

one Bassoon.

hr

hr

No 26. a. Andante.

One Bafsoon

Pianiſsimo.

One Violonc.o without Mute

No 26. b.

No 26. a.

No 26. b.

Flutes 1.st 2.d

Bafsoons 1.st 2.d

Tutti Pianiſsimo. un pochino più forte.

un pochino piu Forte

Harp. in unifon with all the Parts.

In un.o with all the Parts

No 26. a.

No 26. b.

Andantino.

un pochino piu Forte.

Più Forte.

and in un.o with firſt Flute.

and in un.o with Flutes

No. 26. a.

No. 26. b. hr 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

1st

and in unison with Flutes

2d

Tutti Diminuendo al Pianissimo.

No 27

Grave

The Shakes by the Organ.

Violins. 1ft 2d

Tenor

Tutti piano

Organ to play in Unison with all the Parts.

Baſes

1ft

2d

Former Pitch.

Grave

Thou Spirit pure, that ſpreadſt unſeen, Thy pinions oer this pondrous ſphere:

And breathing through each ri-gid vein, Fillſt with ſtupendous life the marble

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

No. 28

Grave.

Violins 1st 2d

Tenor

Organ

Baſes

The Shakes by the Organ.

Tutti Forte.

Tutti Piano.

and in Uniſon with the upper Parts

Tutti Forte

Tutti Piano

Tutti Forte

piano

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

Ufual pitch

har - mo - -ny. Hear us and aid; Thou that in Vir - tues

caufe, Oer ru - left Na - tures laws: Oh hear, and aid with

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

Andantino

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

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

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, Forceſt her forth to ſhame and light.

Andante.

Un poco Forte.

Thou can'ſt en - - ter the dark cell, Where the vul - ture

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

ma - - gic num - bers; Can'ſt rouſe her from her for-mi-da-ble

For. un p. F.

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

Uſual pitch

Andante.

Adagio

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

Adagio

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

Andante

Forte

Adagio

ufual pitch

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

trembling heart, when Vir - tue quits her guard.

Grave

Paufe then ce - lef - - tial gueft: And broo - ding on thine

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

Harp.

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

Mo - na, leave the reft.

No. 29

Andante

Clarinets

Violins

Tenor

Bafsoons

Bafes and Serpent.

Tutti Forte

hr

hr

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 Symy 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 ſal_chion wield:

Wide wav'd the bick_'ring blade, and fird the an_ _ gry air.

On me, he cry'd, 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 **Presto**

Violins 1st 2d

Tenor

Basses

Tutti Forte.

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

No 31 **Spiritoso.**

Clarinets 1st 2d

Trumpets 1st 2d

Bafsoons 1st 2d

Tutti Forte.

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-mef-tic ter-rors wait,

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

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

Forte.

Ufual 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

powr: From all your bows, In le_ _velld rows, My own dread

Andante

ſhafts ſhall ſhowr 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 ftram pro-found, Her dark in--ex--o-

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

Andante

fhiv--'ring Ghofts are bound: Twelve thou-sand cres-cents

all fhall fwell, To full orb'd pride, and fa--ding die, Ere

they a--gain in life's gay man--fions dwell; Not fuch the

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

No my Bri - tons; bat - tle flain, Rap - ture gilds 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 -

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

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

No. 32. Largo.

Trom-

Tutti Piano.

-boni.

Harp

1.ft 2.d

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

pia. Un poco f.

Un poco f.

Tutti pia.

Un poco f. pia.

pia. Un poco f.

1.ft 2.d

Adagio

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

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

- - fords; While yet a moment Freedom ftays: That

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

Andante

hoards; Shall Mo - - nàs 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--na's tremb'ling

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

No. 33.

Largo.

Trom-

-boni.

Tutti Piano.

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

Harp.

pia

Un poco f.

Un poco f.

pia

Tutti *pia*

Tutti *f.*

Tutti *p.*

Tutti *p.*

Tutti *f.*

Tutti *f.*

Tutti *p.*

un poco *f.* dim

Tutti *p.*

un poco *f.*

dim.

Tutti *f.*

pia

un poco *f* Dim.

un p. *f.*

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

So - lemn Notes, that pant, and

pauſe; While the laſt ma - jeſ - ti - cloſe, In Di - a - pa - ſon

deep is drownd: Notes that Mo - nas harps ſhould ſound.

Nº 34. Largo.

Trom:

Tutti piano.

1ft 2d

dim.

See our tears in fo--ber fhow'r,

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

dim.

Ho- ly tears: by Vir- tue

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

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

Bards fhould weep. Ra-diant Ru-ler hear us

call, Blef-fings on the God-like Youth, Who dar'd to fight, who

dar'd 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: T'was Va-lours hymn to Li-ber-ty.

No 35

Maestoso

Trombone

Tutti un poco Forte

pia.

Harp

pia.

Harp

un poco *f.*

Pia.

Tromboni

un poco *f.*

Pja.

un poco *f.*

Pia.

Tutti Forte.

un p.F.

Tutti Piano.

un p.F.

un p.F.

Tutti Piano

fp

Tutti *f*.

1.ft 2d

Un poco Forte.

Ring out ye mortal Strings.

No. 36 Maeſtoſo.

The ſhakes by the Organ. Piano.

Violins 1.ft & 2d

fp *fp*

un p Forte.

And in un: with the other Parts.

Harp

In unif. with all the parts except the Baſs.

piano.

Tutti un poco *f*orte

un poco *f*orte.

Tenor

Violon-cello.

Baſe

Organ in uniſon with all the Parts.

Bis

Tutti *pia.*

In Un. with all the Parts

Tutti Forte.

Tutti Piano.

pia.

Un poco *f.*

pia

In unif: with all the Parts.

Un poco *f.*

Tutti Forte

Harp here to ſtrike the whole Chord: Semibrs

Org. to ſtrike the whole Chord Minims.

Anſwer, thou heav'nly harp in - ſtinct with ſpi - rit all, That

oer An - - draf - tes throne felf warbling fwings; There were ten

thouſand ſpheres in meaſurd chime, Roll their ma - jeſtic melodies a -

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

Un poco Piano.

- lime, Yet ſhall thy heavnly ac - cents deign, To mingle

Un poco Forte.

with our mor - tal ſtrain, And Heavn 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

Clarinets

Bafsoons

Serpent

Kettle Drum

Tutti *Piano*

Grave

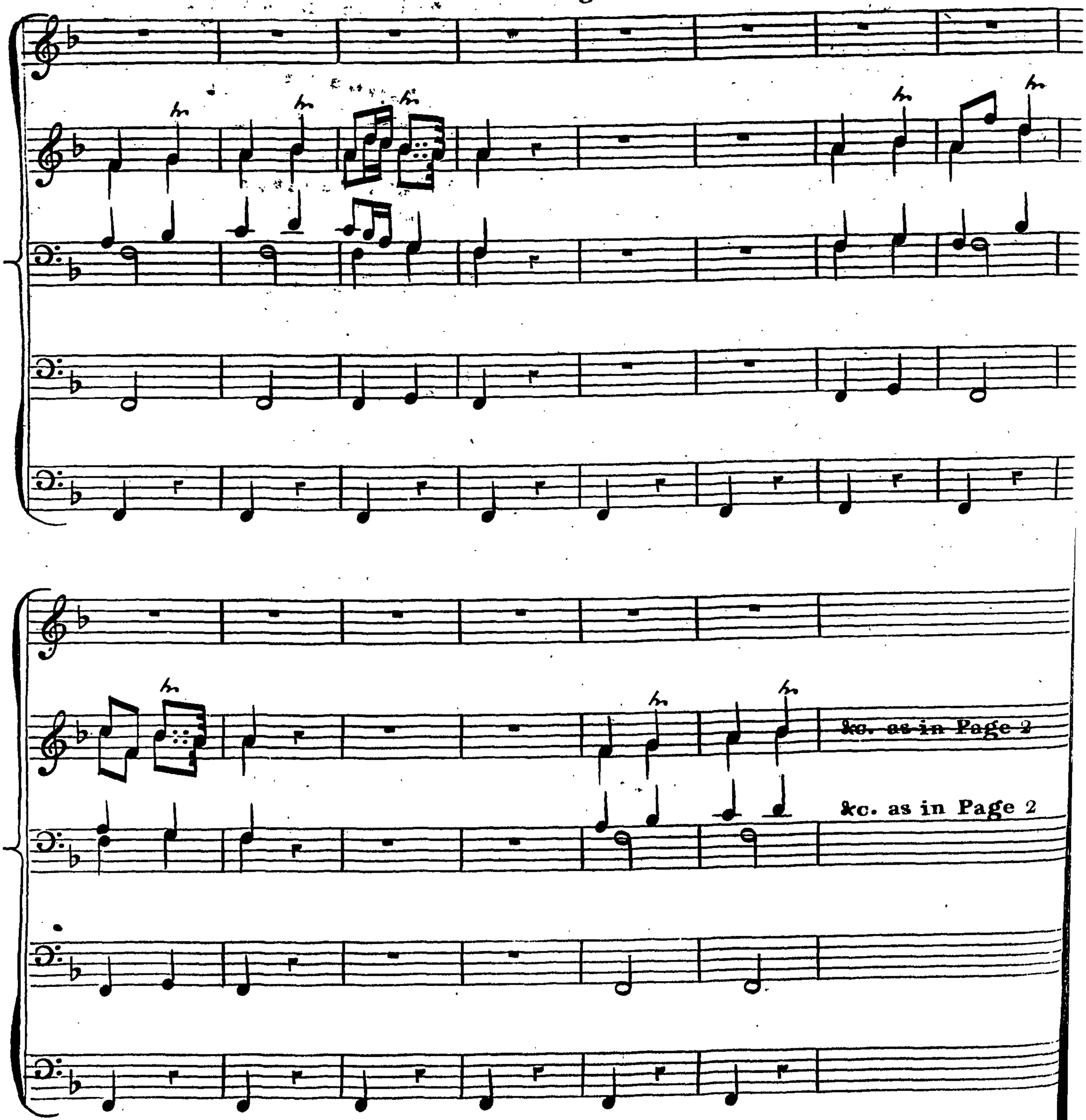
ELIDURUS - - - - -

EVELINA - - - - - -

3

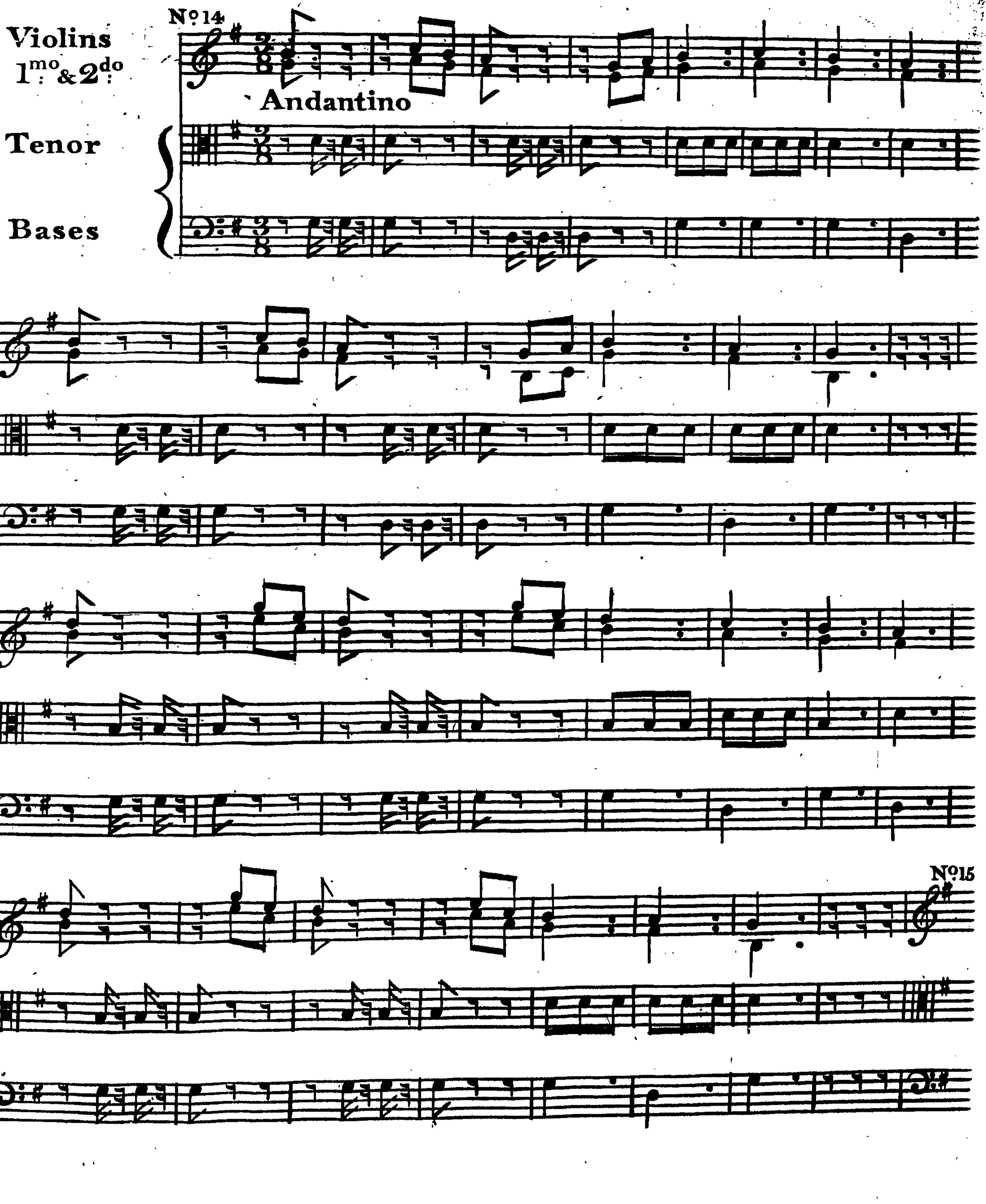
CARACTACUS

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.

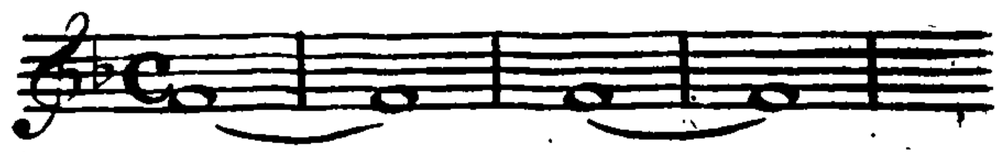


CORRECTION

To expreſs the proper accent of the Symphony Nº 14. it ſhould be read thus



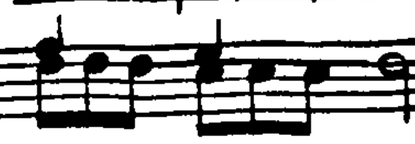
CORRECTIONS.

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: 

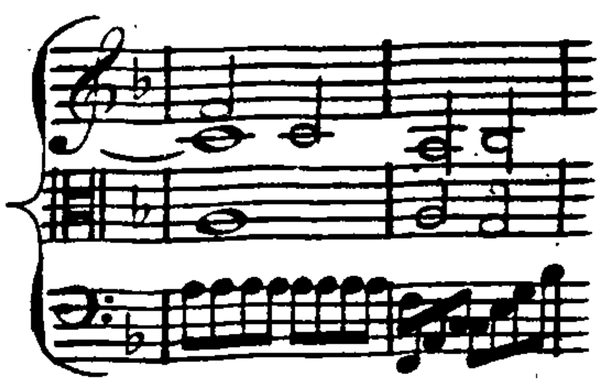
In the fifth and sixth Bars, read the "un poco Fermo" of the first Violin to begin at the sixth Bar. — In the fifth Stave, in the first Bar, read over the first Violin's part "Piano;" in the second Bar, read over the above Violin Part "un poco Fermo."

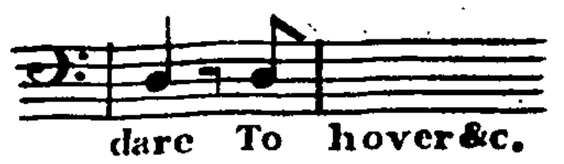
Page 3. In the third Stave, in the third Bar, instead of G Minim read A Minim; thus:

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

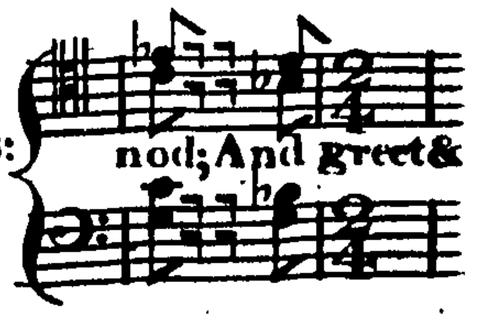
In the third Bar, instead of $\frac{B}{F}$ Crotchets read $\frac{A}{F}$ Crotchets; thus: 

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

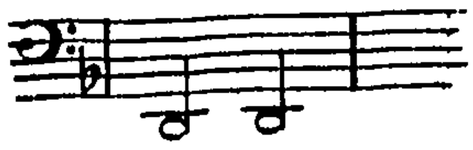
Page 5. In the first, second and third Staves, read the fourth & fifth bars thus: 

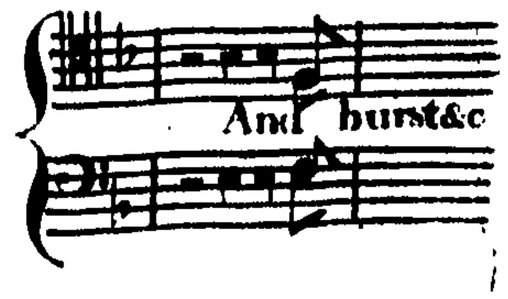
Page 6. In the twelfth Stave, in the fifth bar, between the Note for the word "dare" and the Note for the word "To" read a Quaver Rest, thus: - - - - - - - - - - - - - - - - 

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

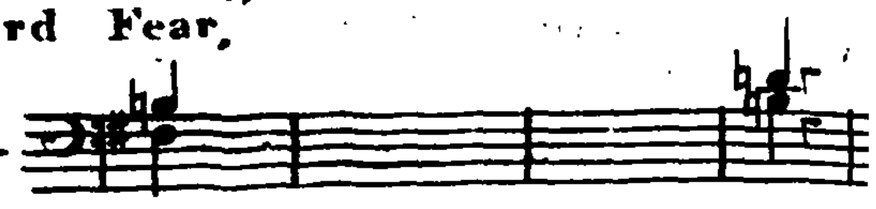
Page 13. In the 7th. and 8th. Staves, read $\frac{2}{4}$ before the 5th. bar instead of the 4th.; thus: 

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

but thus: - - - - - - - - - - 

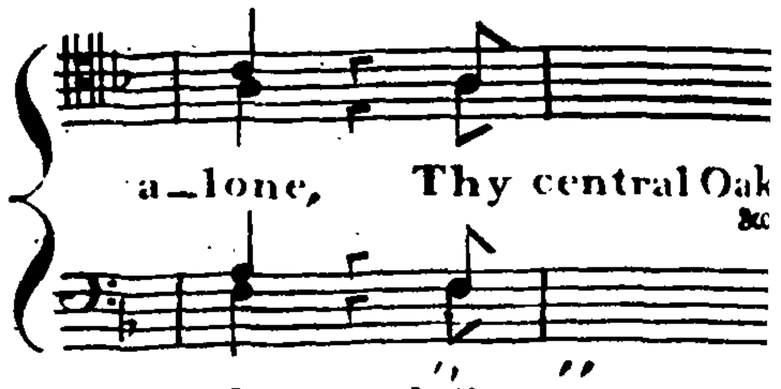
Page 15. The bar after the four last bars of N°. 6. instead of the bar of rest, should be thus: 

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

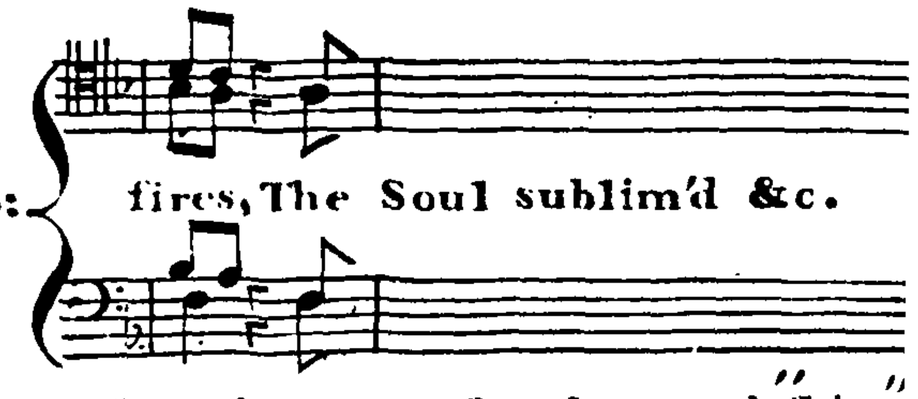


In the two last Staves, there fhould be no Flat to either of the Cliffs.

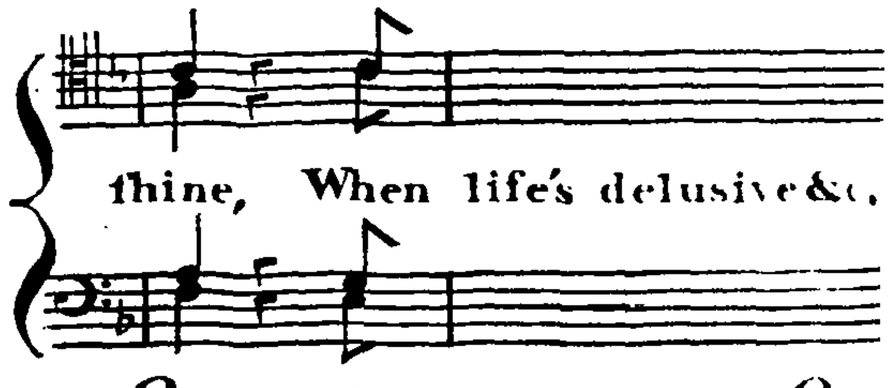
Page 25. In the ninth and tenth Staves, in the last bar, after the notes for the fyllable "lone," instead of a Quaver Rest read a Crotchet Rest; thus:



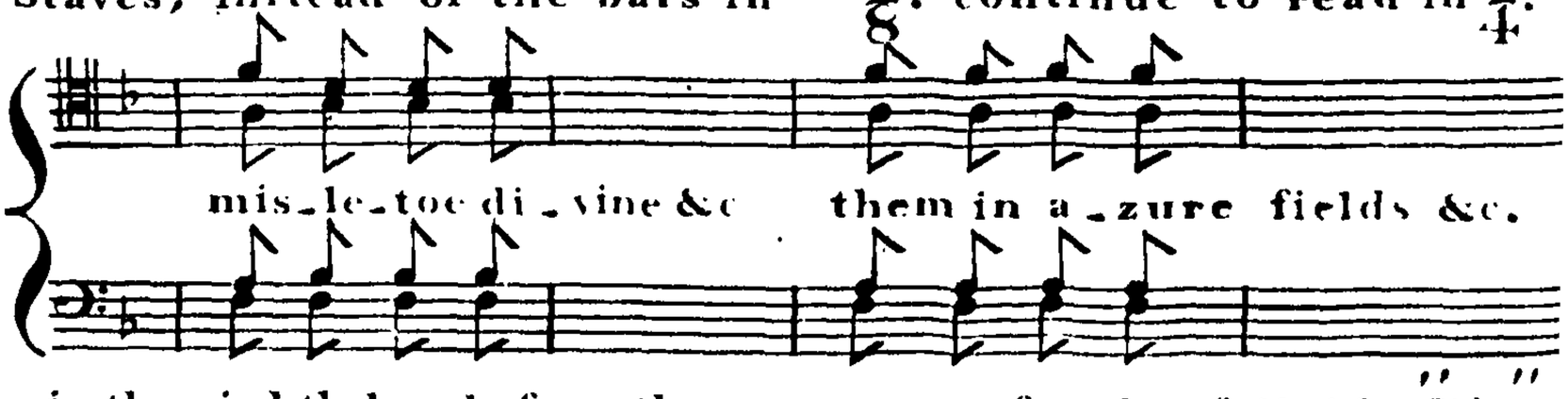
In the eleventh and twelfth Staves, in the last bar, after the notes for the word "fires," instead of a Quaver Rest read a Crotchet Rest; thus:



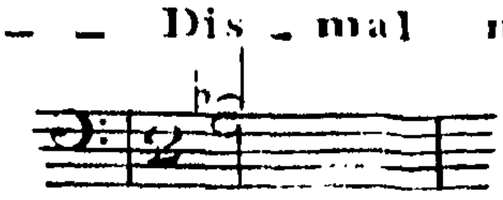
Page 26. In the fifth and fixth Staves, in the last bar but one, after the notes for the word "fhine," intead of a Quaver Rest read a Crotchet Rest; thus:



In the four last Staves, inftead of the bars in $\frac{2}{2}$. continue to read in $\frac{2}{4}$. thus: _ _ _ _ _



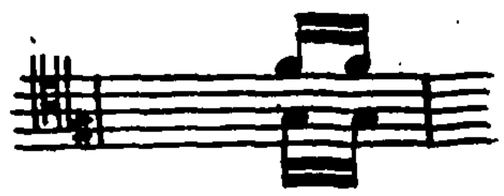
Page 31. In the fourth Stave, in the eighth bar, before the upper note for the fyllable "Dis," there fhould be a Flat; thus: _ _ _ _ _ _ Dis_mal notes &c.



Page 34. In the first Stave there fhould be a fharp to the F. line of the Cliff. _ In the third and 4th Staves, in the fecond bar, inftead of a Quaver for the last fyllable of the word "extacy" and two Quaver Rests, read a Crotchet for that fyllable and one Quaver rest; thus:-

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

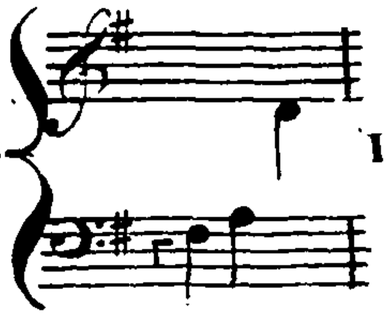
for the last ſyllable of the word "mellifluous;" but thus:



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;

thus:



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: - - - - - - - - - - - - - -

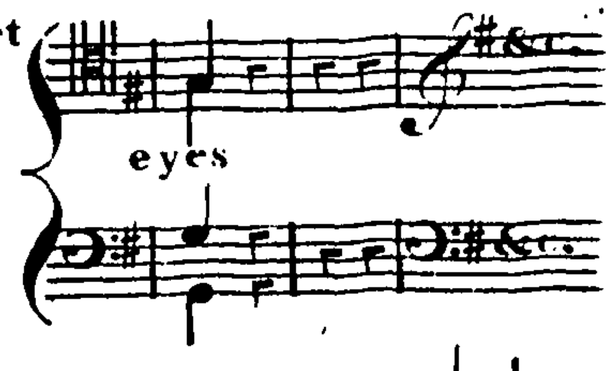
Page 39. In the firſt and ſecond Stave, in the fifth bar, after the notes for the word "skies," inſtead of

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

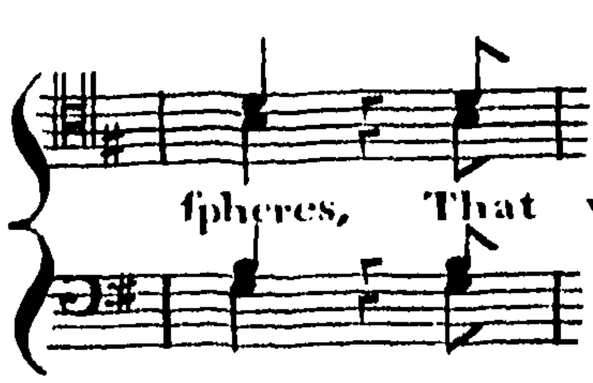
Reſts, making with the above notes two bars; thus:



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

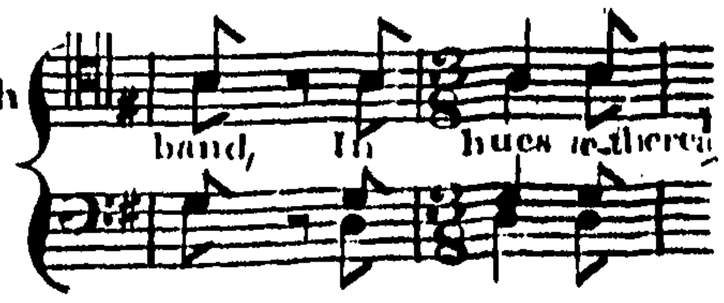
Page 40. In the two laſt Staves, after the notes for the word "ſpheres," inſtead of a Quaver Reſt read

a Crotchet Reſt; thus: - - - - - -

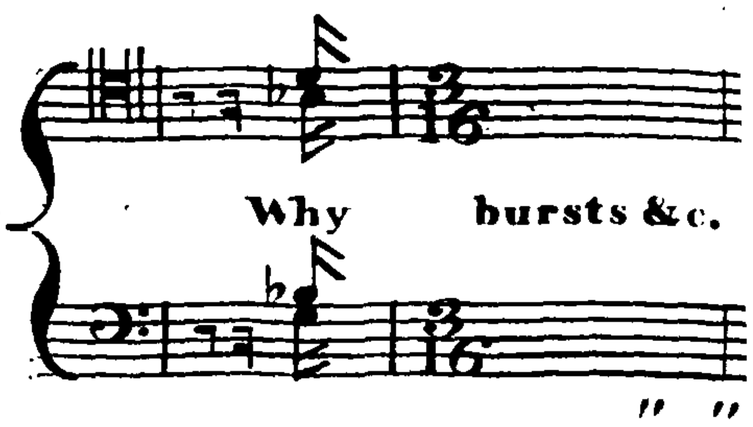


Page 43. In the two laſt Staves, $\frac{3}{8}$ inſtead of being before the fourth

bar, ſhould be before the fifth; thus: - - - - - - - - - -

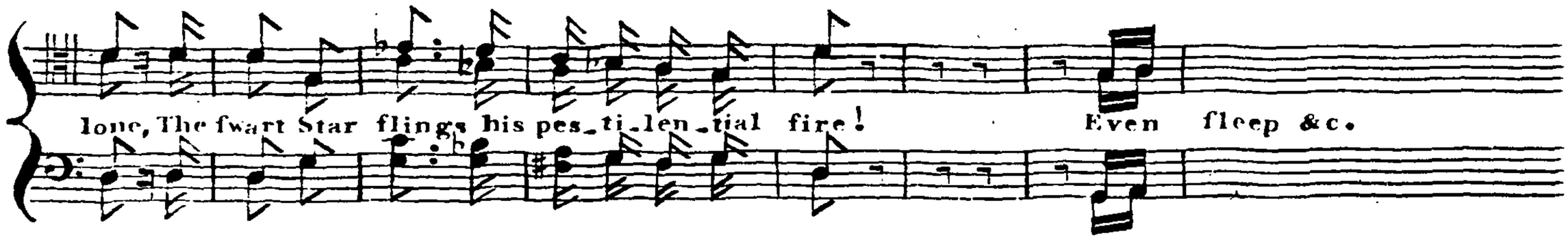


Page 45. In the feventh and eighth Staves, in the fourth bar, read a femiquaver Rest between the Quaver Rest and the notes for the word "Why;" and then read $\frac{3}{16}$ before the fifth bar instead of the fourth; thus:



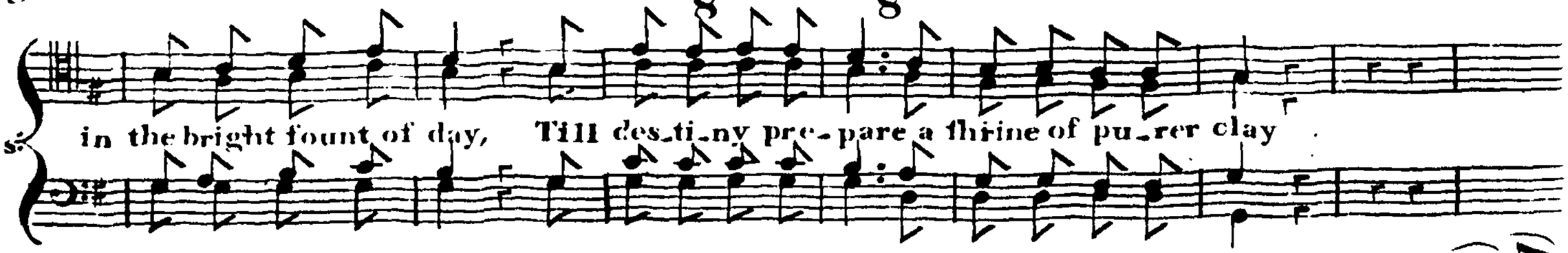
In the feventh Stave, in the two last bars, before the upper note for the fyllable "clo" and that for the word "lids," there fhoud be no Flat, but thus:

Page 46. In the feventh, 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:



Page 47. In the four last Staves, instead of $\frac{2}{8}$ and then $\frac{3}{8}$, continue to read $\frac{2}{4}$ to the end;

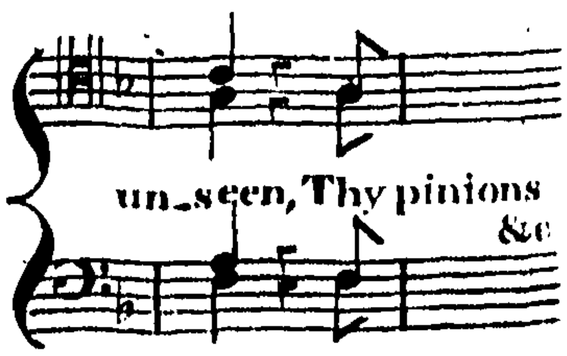
thus:



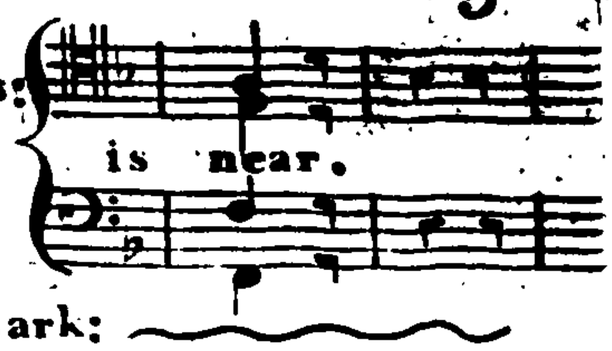
Page 50. In the ninth Stave, in the last bar, there fhoud be Ligatures to the notes; thus:

Page 52. In the fecond Stave, over the last bar, and in the fifth Stave, over the three first bars, there fhou'd be the following mark: ~~~~~

In the feventh and eighth Staves, after the notes for the word "unseen," instead of a Quaver Rest there fhoud be a Crotchet Rest; thus: –



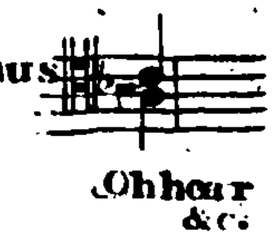
In the two last Staves, after the last bar, read a bar of rest; thus:



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

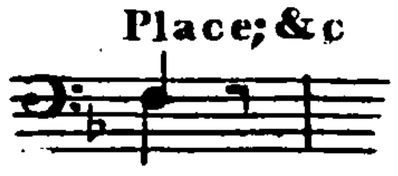
In the 4.th Stave, in the 2.d bar, instead of F, F, C, E, read F, F, A, C; thus:

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

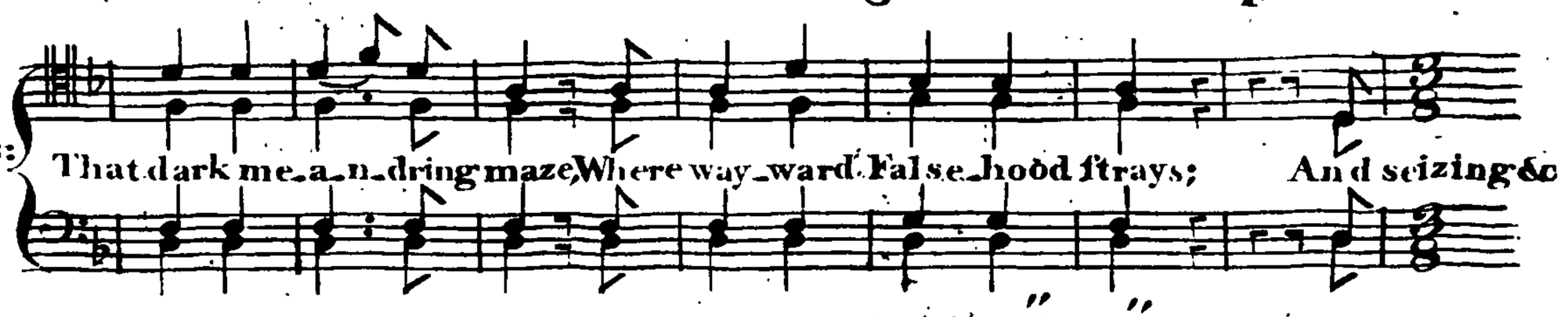


In the eighth Stave, in the first bar, instead of Crotchets for the two fyllables "flu_ence" read Quavers; thus:

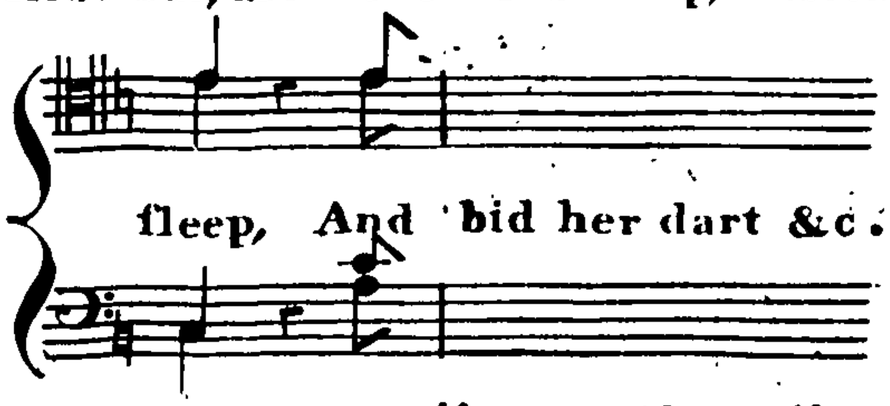
In the last Stave, in the first bar, after the note for the word "Place" read a Quaver Rest; thus: - - - - - - - - - - -



Page 55. In the feventh, eight, ninth and tenth Staves, instead of $\frac{3}{8}$ continue to read $\frac{2}{4}$ to the end of the word "And"; thus:



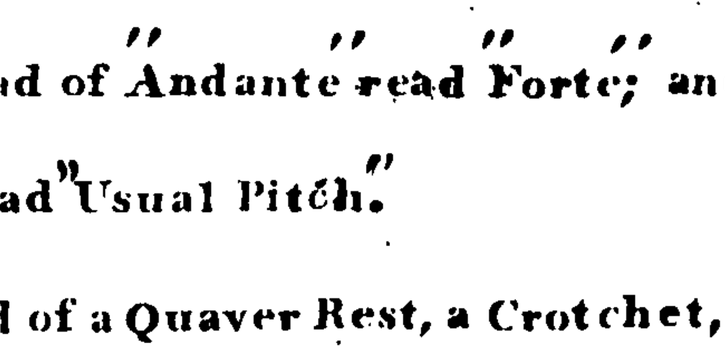
Page 56. In the feventh and eight Staves, in the first bar, after the word "fleep," instead of a Quaver Rest read a Crotchet Rest; thus:



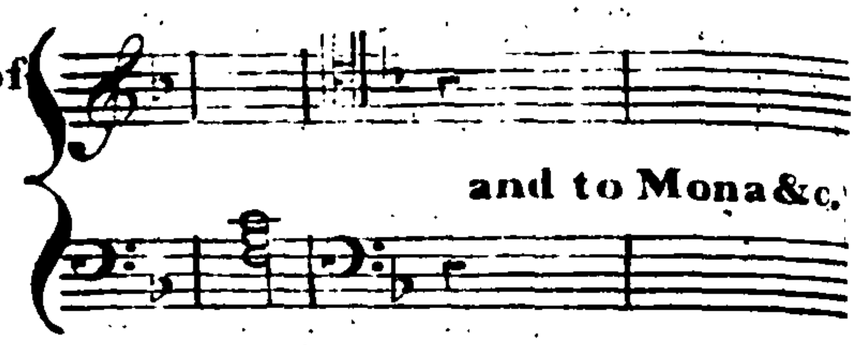
In the 9.th and 10.th Staves, over the 5.th bar, instead of "Andante" read "Forte;" and over the 2.d note of the 6.th bar, inftead of "Adagio" read "Usual Pitch."

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 feventh & 8.th Staves, in the 2.d bar, after the notes for the word "fphere," instead of a Quaver Rest read a Crotchet Rest; thus: - - - - - - - - - - -

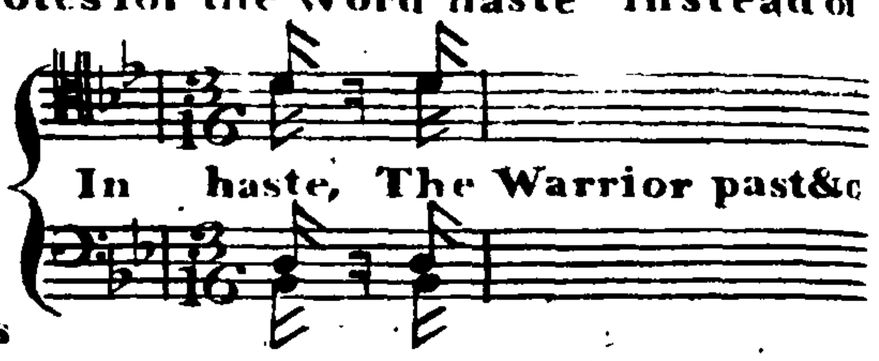


6 In the ninth and tenth Staves, in the fifth bar, instead of



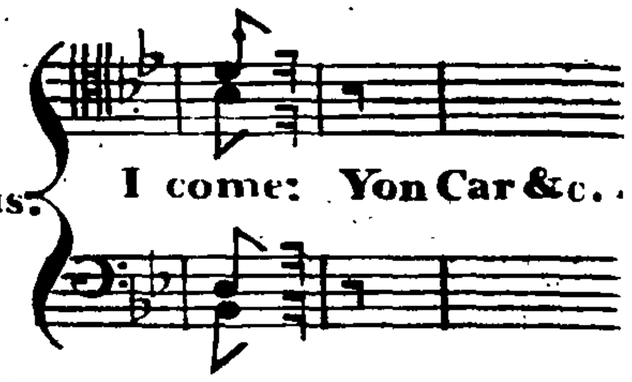
Crotchets and a Crotchet Rest, read Minims; thus:

Page 59. In the fifth and fixth Staves, in the fecond bar, the notes for the word "haste" instead of



Quavers fhould beSemiquavers; thus: _ _ _ _ _

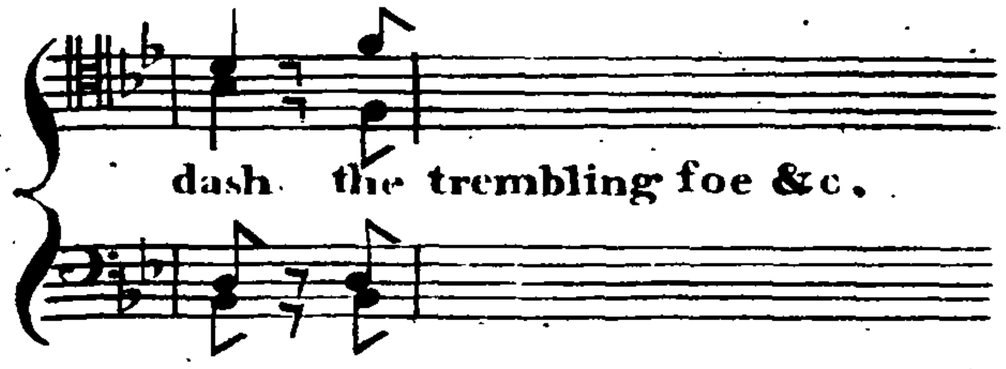
Page 60. In the fifth and fixth Staves, in the last bar, the notes



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

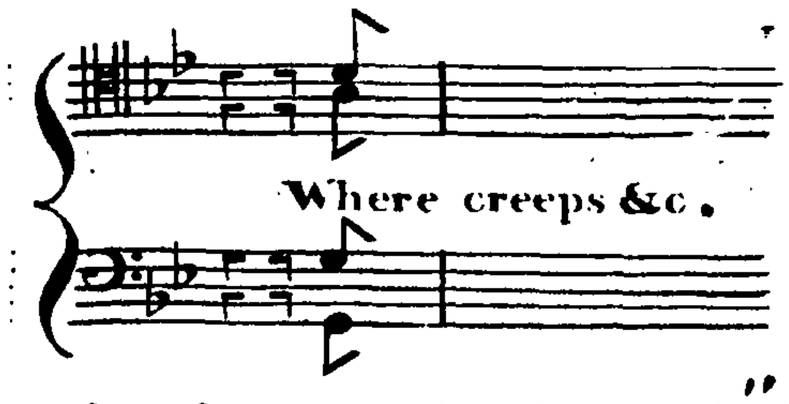
Page 61. The Time of the fymphony N°. 30. instead of $\frac{6}{8}$ fhou'd be $\frac{3}{8}$.

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



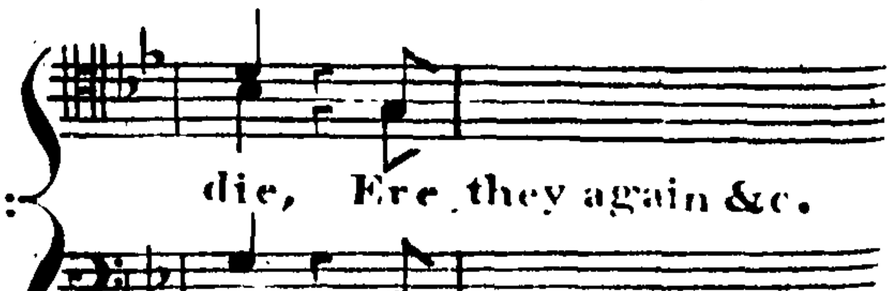
"dash," instead of a Dot read a Quaver Rest; thus:

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



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

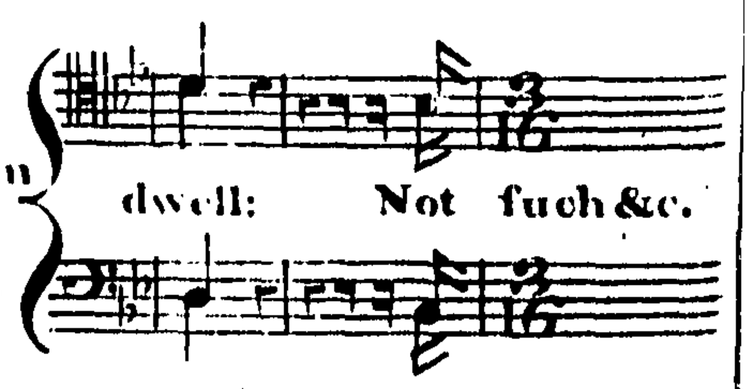
In the feventh and eighth Staves, in the laft bar, after the notes for the word "die," in-



ftead 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," inftead 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 fixth 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 fuch bars of rest; then, instead of $\frac{2}{8}$. $\frac{3}{16}$. alternately, read $\frac{3}{16}$ to the end, thus:

pow'r Swift-ly the soul of Bri-tish flame, An-i-

mates fome kin-dred frame; Swift-ly to life and light tri-um-phant

flies; Ex-ults a-gain in mar-tial ec-sta-cies; A--gain for

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

Page 66. In the 6th. Stave, in the 3d. 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:

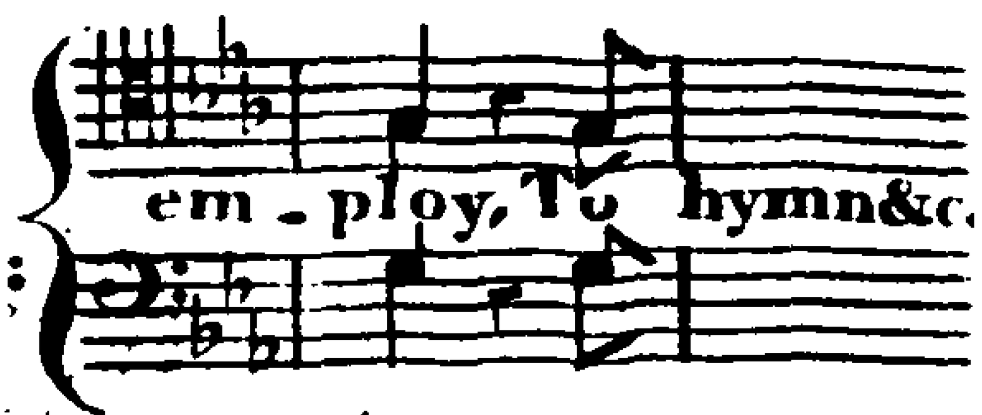
Page 67. In the fourth Stave, in the fixth bar, read a Natural before the note for the fyllable "ment;" thus:- - mo-ment Fate affords &c.

In the fixth Stave, in the fourth bar, instead of $\frac{D.}{B}$. Crotchets for the fyllable "dom," read D. unison Crotchet for that fyllable; thus: Freedom ftays &c.

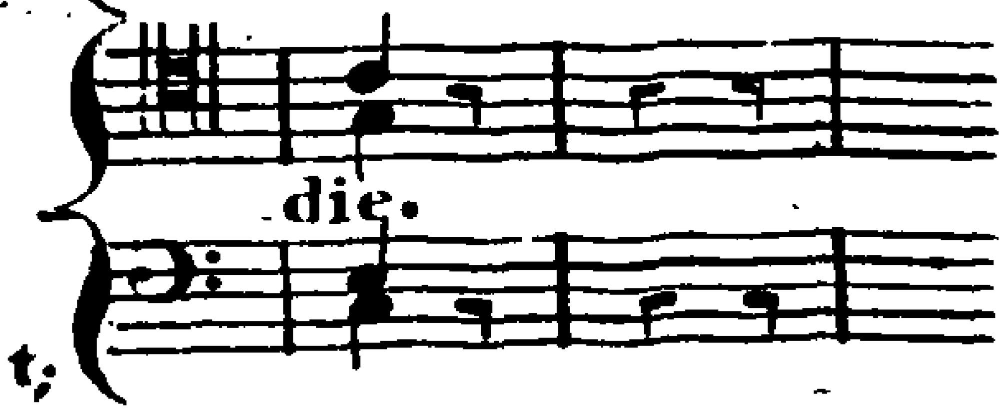
In the fifth and fixth Stave, in the last bar, read a Quaver Rest between the Crotchet Rest and the notes for the word "That;" thus: That moment &c.

In the eighth Stave, in the last bar, read a Natural before the lower note for the fyllable "mea;" thus: - - - - - - - - - - - - un mea-surd hoards &c.

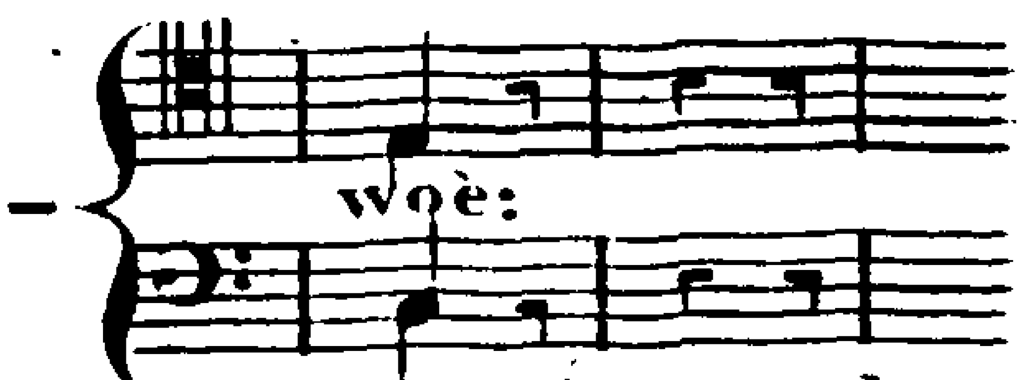
In the ninth and tenth Staves, in the last bar, between the notes for the ſyllable "ploy" and the word "To," instead of a Quaver Rest read a Crotchet Rest; thus:



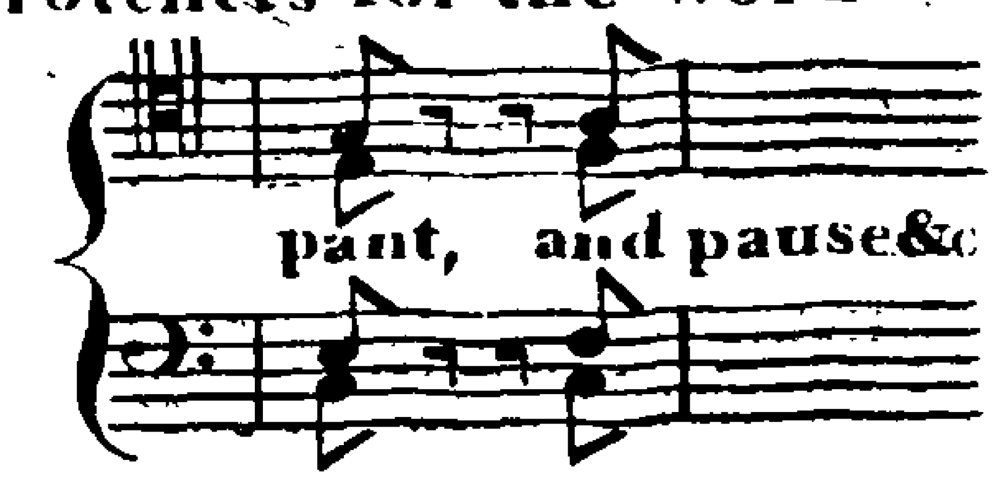
Page 68. In the ſeventh and eighth Staves, after the last bar, read a bar of rest; thus:



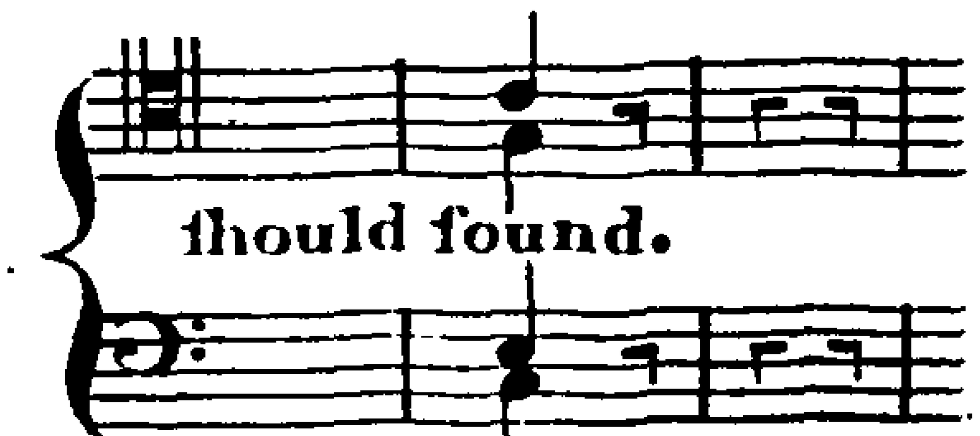
Page 69. In the two last Staves, after the last bar, read a bar of Rest; thus:



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:

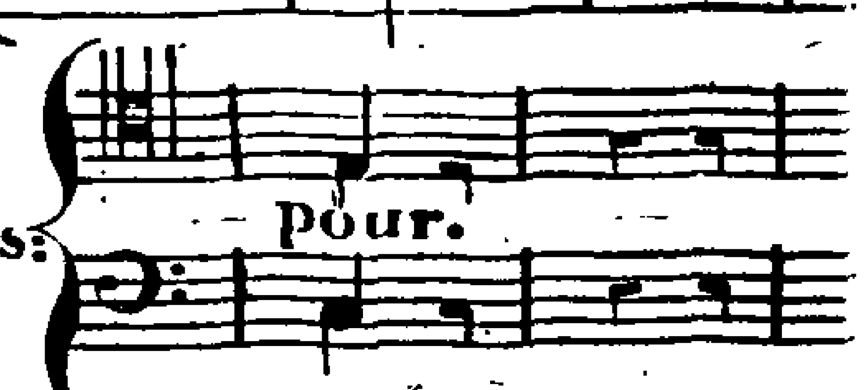


In the two last Staves, after ye last bar, read a bar of rest; thus:



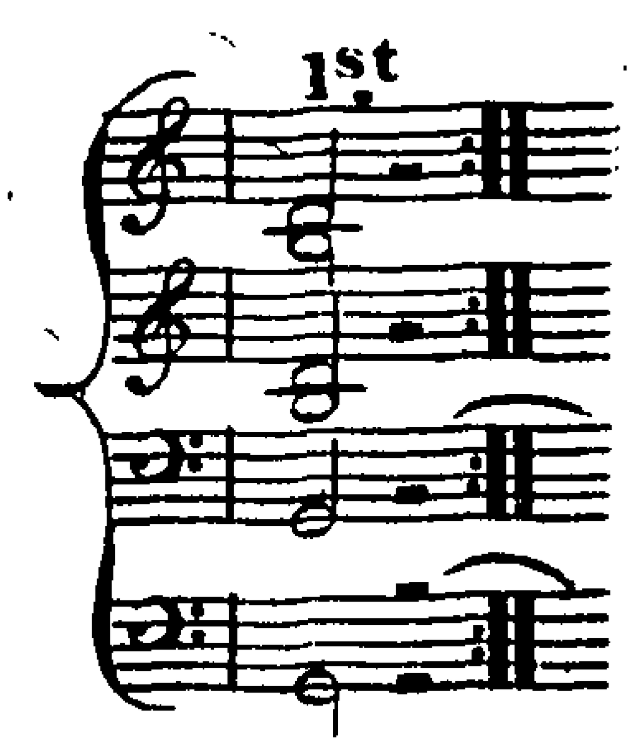
Page 71. In the third Stave, in the last bar, read a shake over the last note.

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:

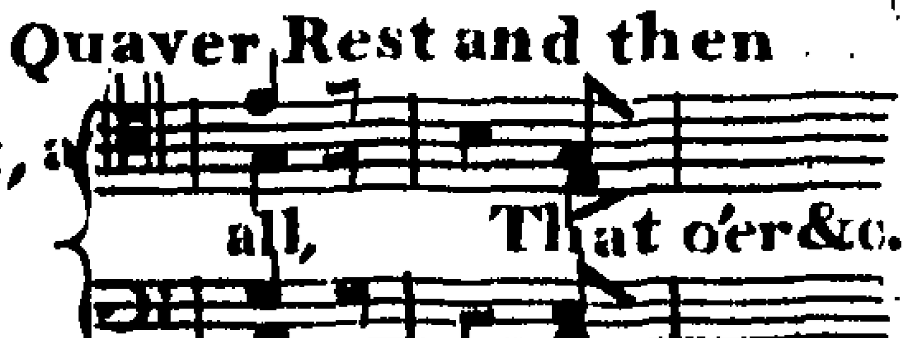
Page 74. Read the ſecond bar of the fifth, ſixth, ſeventh, and eighth Staves thus:



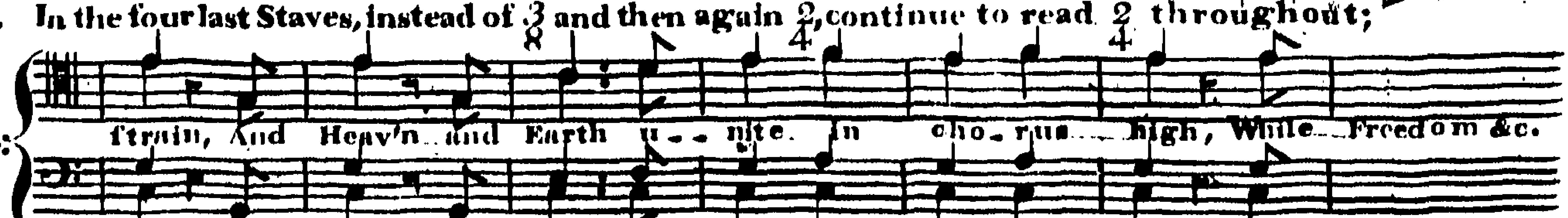
At the Chorus's part read "Andantino."

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 ye 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; thus:



Corrections.

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

N°. 5.

Violins 1st. & 2d.

Tutti piano

Harp

Harp

Maeſtoſo

Tenor

Violoncello

Baſe

Organ to play in Unifon with all except the Harp

Maeſtoſo

Tutti un poco più forte

Andantino

Hark!

Andantino

She

Maeſtoſo
Tutti un poco piu *forte*

ſpeaks from all her ſtrings!

Tutti *forte*

hr

Maeſtoſo

Andantino

Hark!

lr

Andantino

her loudeft E _ cho rings!

Maeſtoſo

1st 2d

At the beginning of the Symphony № 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."