



Arranged for the Piano-Forte by C. Wilson



COME UNTO THESE YELLOW SANDS, &c.

Published by Jn Caulfield, in Fountain Court, Strand.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

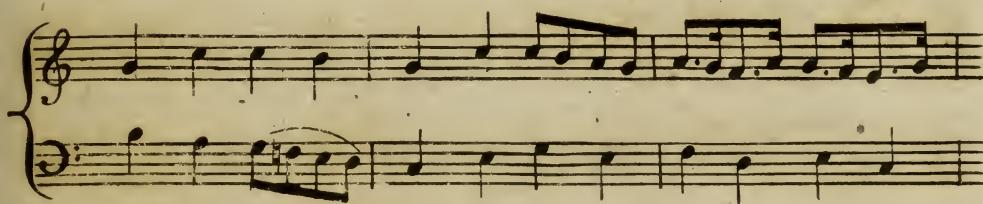
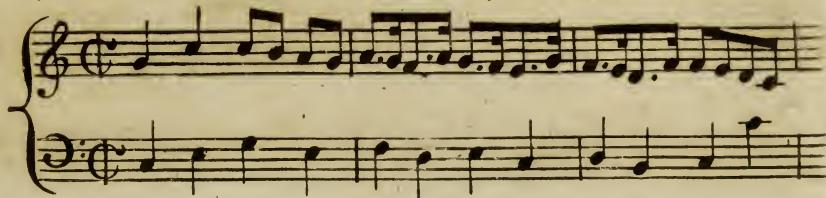
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

COME UNTO THESE YELLOW SANDS.

OCEANPESTE.

Composed by H Purcell. Arranged by J Addison.



TEMPEST

2

Come un - to these yel - low sands and

then take hands Come un - to these yel -

low sands and then take hands Foot it feat - ly

here and there and let the rest the bur - den bear.

CHORUS

3

Comp: by Purcell. — Arrang: by J. Addison.

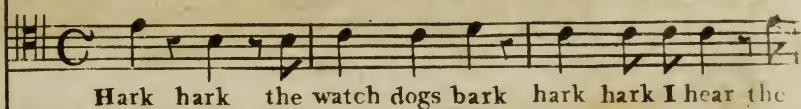
Soprano



Alto



Tenor



Bass

PIANO
FORTE

strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

strain of Chanticlere hark hark I hear the strain of Chanticlere

FULL FATHOM FIVE.

Composed by H. Purcell. Arranged by J. Addison.

The musical score consists of four staves of music. The top staff uses a treble clef and common time, with a key signature of one sharp. The second staff uses a bass clef and common time, with a key signature of one sharp. The third staff uses a treble clef and common time, with a key signature of one sharp. The bottom staff uses a bass clef and common time, with a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The first line of lyrics is "Full fa - thom five thy Fa - ther". The second line starts with "lies" and ends with "Full fa - thom". The third line continues with "five thy Fa - ther lies of his bones are co - _ral made those are". The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several bassoon-like chords.

pearls that were his eyes no - - - thing of him that doth

1st S. 2^d

fade fade But doth suffer doth suf - fer a sea

change In to some thing rich' and strange But doth suffer doth suffer a

sea change in to some thing rich and strange.

This musical score consists of four staves of music, likely for a soprano and piano. The top staff features a soprano vocal line with lyrics. The second staff contains a basso continuo line with a bassoon part underneath. The third staff shows a soprano vocal line continuing the lyrics. The fourth staff is a basso continuo line. Measure numbers 1, 8, and 2 are indicated above the first, second, and third staves respectively. The lyrics are integrated into the musical phrases, describing a transformation from pearls to eyes and then to something rich and strange.

CHORUS.

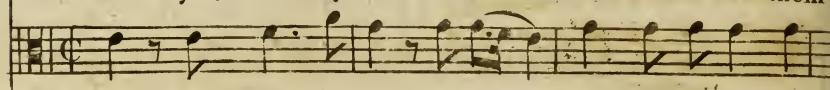
Com'd by Purcell.

Arranged by J. Addison.

Soprano.



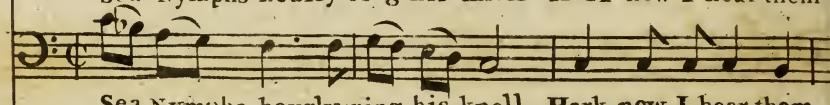
Alto.



Tenor.



Bass.

PIANO
FORTE

ding dong ding dong bell hark now I hear them ding dong ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

ding dong bell hark now I hear them ding dong bell

Hark now I hear them Hark now I hear them Hark now I hear them
Hark now I hear them Hark now I hear them Hark now I hear them
Hark now I hear them Hark now I hear them Hark now I hear them
Hark now I hear them Hark now I hear them Hark now I hear them

This section contains four staves of musical notation for three voices. The voices are represented by soprano, alto, and bass staves. The music consists of eighth-note patterns. The lyrics "Hark now I hear them" are repeated three times in each staff.

DIM:
ding dong bell ding ding dong bell ding dong bell
ding dong bell ding ding dong bell ding ding bell
ding dong bell ding ding dong bell ding ding dong bell
ding dong bell ding ding dong bell ding ding bell

DIM:

This section contains four staves of musical notation for three voices. The voices are represented by soprano, alto, and bass staves. The music consists of eighth-note patterns. The lyrics "ding dong bell" are repeated three times in each staff. The dynamic instruction "DIM:" appears above the first and fourth staves.

8

NO MORE DAYS TIL WEAKE FOR FISH.

Comp'd by Smith

Arranged by J Addison

Y V E C R E T T O .

CALIBAN

No more dams I'll make for

Flutes

fish Nor fetch firing at re-quiring Nor scrape trencher nor wash

Horns

dish Ban Ban Ca Cali-ban Has a new mas-ter get a new

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one sharp (F#). The music consists of eighth-note patterns. Measure 11 concludes with a fermata over the right hand's notes. Measure 12 begins with a dynamic instruction 'p' (piano) above the left hand's notes.

man.

No more dams I'll make for fish No more

dams I'll make for fish Nor fetch sifting at re-

- quir - ing nor scrape trencher nor wash dish No more

TEMPEST

The image shows a handwritten musical score for a vocal piece titled "TEMPEST". The score consists of four systems of music, each with three staves: Treble, Bass, and a lower staff (likely Tenor or Alto). The music is in common time and uses a key signature of one flat.

System 1: The lyrics are "dams I'll make for fish Nor fetch fi - ring at re -". The bass line features sustained notes and eighth-note patterns.

System 2: The lyrics continue with "- quiring nor scrape trencher nor wash dish Ban". The bass line includes a dynamic marking *f*.

System 3: The lyrics are "Ban Ca Ca-li-ban has a new mas-ter get a new man". The bass line includes a dynamic marking *p*.

System 4: The lyrics are "Ban Ban Ca Ca-li-ban has a new mas-ter". The bass line includes a dynamic marking *f* and a dynamic marking *p* above the staff.

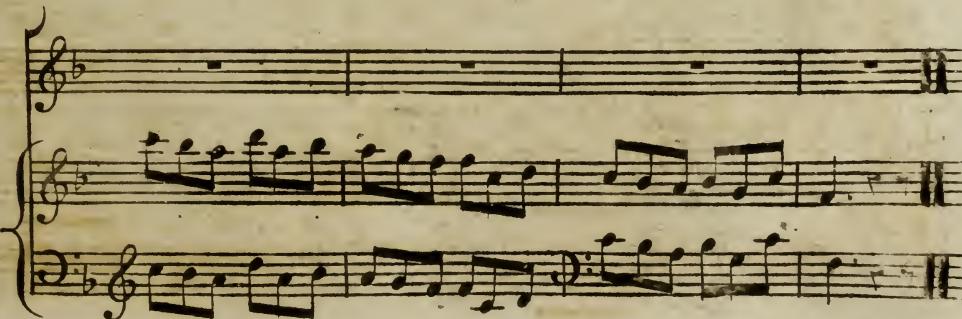
TEMPEST

11

has a new mas-ter has a new

mas-ter get a new man Ban Ban Ca Ca li-

ban has a new mas-ter get a new man.



WHERE THE BEE SUCKS.

Comp'd by D^r Arne.

Arrang'd by J. Addison.

ALLEGRETTO.

The sheet music consists of four staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features a dynamic instruction 'a mezza voce' and ends with a forte dynamic 'f'. The second staff begins with a bass clef, a key signature of one sharp, and common time. The third staff begins with a treble clef, a key signature of one sharp, and common time, with dynamics 'cres' and 'f'. The fourth staff begins with a bass clef, a key signature of one sharp, and common time, with a dynamic 'mf'.

Where the Bee sucks there lurk

I In a Cowslip's bell I lie There I couch when owls do

TEMPEST

16

cry when owls do cry when owls do cry On a Bat's back do I

fly - After sun set merrily

mer_rily af _ter sunset mer_ri_ly. 1st 2d ly.

sf

Merrily merrily shall I live now Under the blossom that hangs on the
bough merrily merrily shall I live now Un - der the

This musical score consists of four staves of music in common time with a key signature of one sharp. The vocal line starts with eighth-note pairs followed by quarter notes. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal part continues with eighth-note pairs and quarter notes, while the piano part includes eighth-note chords.

blossom that hangs on the bough - Un-der the blossom that hangs on the
bough.

This section of the score continues the melody and accompaniment from the previous page. The vocal line follows a similar pattern of eighth-note pairs and quarter notes. The piano part maintains the harmonic foundation with sustained notes and chords.

bough.

This section concludes the vocal line with a single note followed by a short rest. The piano part continues with eighth-note chords, providing a harmonic backdrop.

bough.

This final section of the score begins with a dynamic marking of *f*. The vocal line consists of eighth-note pairs and quarter notes. The piano part features eighth-note chords and a prominent bass line.

C A T C H

15

STEPHANO, TRINCULO, AND CALIBAN.

Comp'd by H.Purcell. — o — Arranged by J.Addison.

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '3'). The lyrics are as follows:

Flout 'em and scout 'em and scout 'em and flout 'em and
Flout 'em and scout 'em and scout 'em and flout 'em and
Flout 'em and scout 'em and scout 'em and flout 'em and
scout 'em and flout 'em thoughts are free .
scout 'em and flout 'em thoughts are free .
scout 'em and flout 'em thoughts are free .

STEPHANO'S SONGS

As Sung by

M^r. BANNISTER

I shall no more to sea to sea Here shall I die on shore

Speaking { This is a very scurvy tune to sing at a man's funeral:
— Well, here's my comfort. (Drinks.)

THE MASTER THE SWABBER THE BOATSWAIN & I

The Master the swabber the boatswain and I The

gunner and his mate Lov'd Moll, Meg, Marian and Margery But

In consequence of these little Pieces being performed without accompaniments, they are not to be found in either of the Theatrical Libraries, and have only been preserved orally; the above are collected and put into a regular form by M^r Addison from the manner they were Sung by M^r Bannister, at the Theatre Royal Drury Lane.

A handwritten musical score for 'The Tempest' featuring five staves of music with lyrics. The music is in common time and consists of two systems. The first system begins with a treble clef, a key signature of one sharp, and a tempo marking of 'P'. The lyrics are:

none of us card for Kate, For she had a tongue with a
tang, tang, that would cry to a Sailor go hang she

The second system begins with a bass clef, a key signature of one flat, and a tempo marking of 'P'. The lyrics are:

lovd not the savour of tar or pitch While for a poor Tailor she
had a great itch Then to sea boys and let her go
hang Then to sea boys and let her go hang

WHILE YOU HERE DO SLEEPING LIE.

Morin
Composed & Arranged by J. Addison.

D A N C E

While you here do sleeping lie, open
ey'd con-spi-ra-cy,

open ey'd con-spi-ra-cy, His time doth
take, His time doth take.

TEMPEST

10

If of life you keep a care shake off slumber

shake off slumber shake off slum-ber and be-ware. *tr*

-wake. a - wake. shake off

slum-ber and be-ware.

O BID YOUR FAITHFUL ARCEL ELY.

Composed by Thos Linley, Junr. Arranged by J. Addison.

A. L. L. R. C. H. O. M O D E R A T O

o! bid your faith - ful A - zriel fly to the

This admir'd Song, following Symphony, and Grand Chorus, is Engraved from the Original M. S. by Permission of W. Linley Esq^r: the above has never been

far - - - - - thest In - dia's sky And then at
thy a - fresh com - mand I'll tra - - -
- - - - - verse o'er - - - - - the sil - - - ver
sand I'll climb the mountains

been Publish'd but in an imperfect state scarcely containing one third of
the Composition.

plunge the deep I'll climb the mountains plunge the deep I like mortals
never sleep I like mortals ne-ver sleep I like mortals
ne_ver sleep I like mor-
tals ne - ver sleep o bid your
cres f p

faith - ful A - riel fly to the far - - -
- - - thest In - dies sky And then at thy a -
- - - fresh com - mand I'll tra - vers o'er the sil - ver sand I'll
travers o'er the silver sand I'll climb the mountains plunge the deep I'll

The musical score consists of four systems of music, each with three staves: Treble, Bass, and a third staff below the bass. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major. The time signature is common time throughout.

System 1: The vocal line begins with "climb the mountains plunge the deep, I like mortals ne-^r sleep," followed by a dynamic marking *pp*. The piano accompaniment features sustained chords and eighth-note patterns.

System 2: The vocal line continues with "I like mortals ne-^r sleep, I like mor -" and then "tals ne - ver sleep." The piano accompaniment includes eighth-note chords and sustained notes.

System 3: The vocal line concludes with "What" at the end of the system. The piano accompaniment features eighth-note chords and sustained notes.

A musical score for 'TEMPEST' featuring four staves of music with lyrics. The score includes vocal parts and an Oboe part. The lyrics are as follows:

e'er it be, not with ill will, but merrily, merrily,
merrily, but merrily, merrily, merrily, what e'er it be,
not with ill will, but merrily, merrily,
merrily, merrily,.. not with ill will, but

The score consists of four staves, each with a treble clef and a key signature of one sharp. The first staff contains the vocal line and the oboe line. The second staff contains the vocal line and the oboe line. The third staff contains the vocal line and the oboe line. The fourth staff contains the vocal line and the oboe line. The oboe part is marked 'Oboe' in the first staff. The vocal part is marked 'tr' (trill) in the second staff. The vocal part is marked 'tr' (trill) in the third staff. The vocal part is marked 'tr' (trill) in the fourth staff.

TEMPEST

A handwritten musical score for 'TEMPEST' featuring four systems of music. The score consists of two staves per system, with basso continuo figures at the bottom of each staff. The vocal parts are in soprano and alto voices. The key signature changes from common time to G major throughout the piece. The lyrics are as follows:

mer - ri - ly what e'er it be not with ill
will what e'er it be not with ill will but
merrily merrily but merrily merrily merrily but
merrily merrily merrily merrily o! bid your

SYMPHONY & GRAND CHORUS,²⁷
descriptive of a
Storm & Shipwreck.
Composed by Thos. Linley Junr. Arranged by J. Addison.

Moderato.

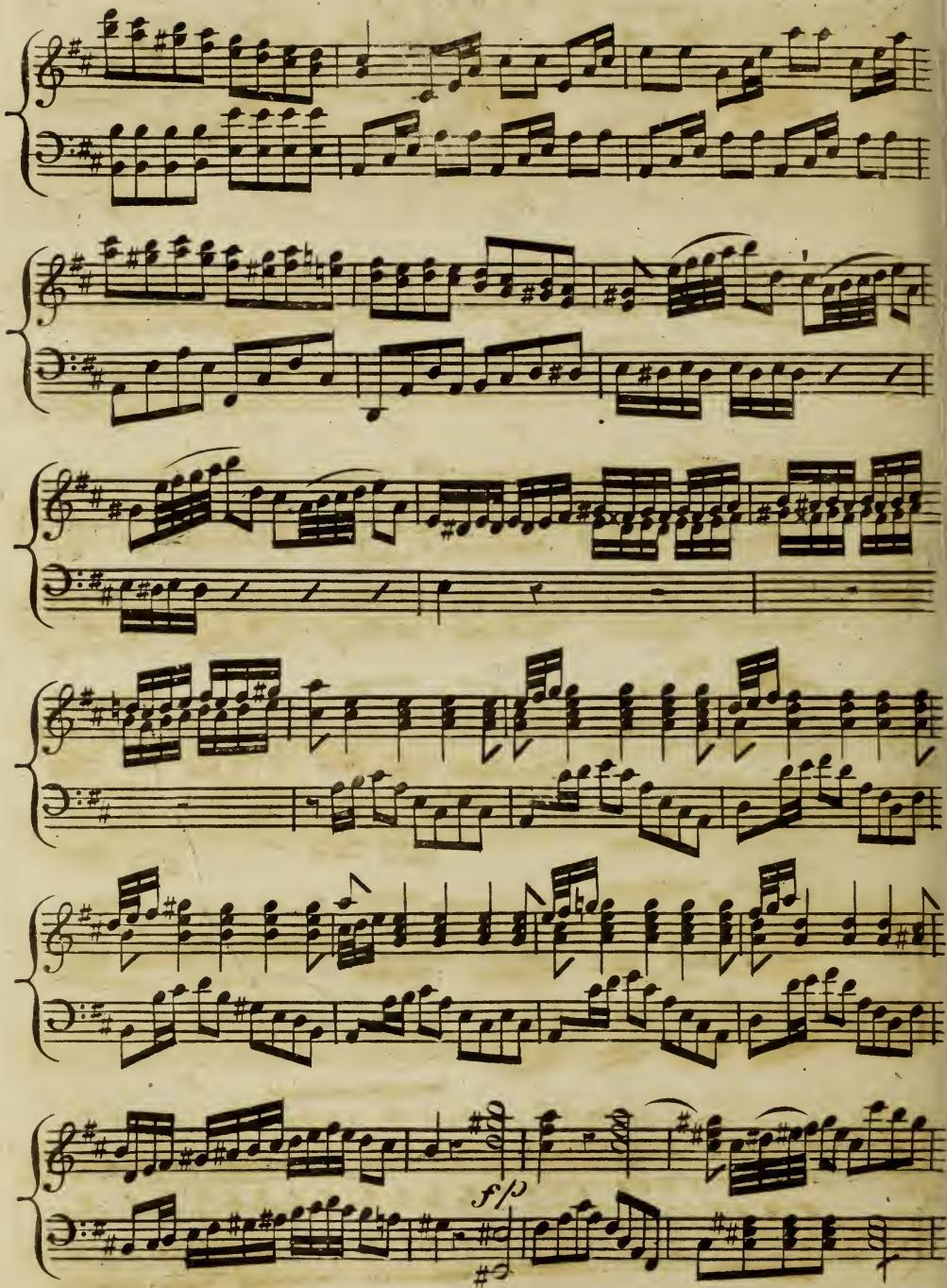
G major, 2/4 time.

Soprano (Treble clef)

Alto (Bass clef)

P (Pianissimo)

Cres (Crescendo)



TEMPEST

29

A handwritten musical score for two staves, labeled "TEMPEST" and page 29. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses an bass clef and a key signature of one sharp. The music consists of six systems of notes, separated by vertical bar lines. The first system starts with a eighth note followed by six sixteenth notes. The second system starts with a eighth note followed by six sixteenth notes. The third system starts with a eighth note followed by six sixteenth notes. The fourth system starts with a eighth note followed by six sixteenth notes. The fifth system starts with a eighth note followed by six sixteenth notes. The sixth system starts with a eighth note followed by six sixteenth notes.

GRAND CHORUS

Treble.

Alto.

Tenor.

Bass.

rise Ye Spirits of the Storm Ap-pal the guilty.

rise Ye Spirits of the Storm Ap-pal the guilty

rise Ye Spirits of the Storm Ap-pal the guilty

rise Ye Spirits of the Storm Ap-pal the guilty

Musical score for "Eye, Ye Spirits of the Storm" in G major, common time. The vocal line consists of three staves of music with lyrics. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The lyrics are repeated four times. The music features eighth-note patterns and sixteenth-note figures.

Eye, Ye Spirits of the Storm, Ap-pal the guilty
Eye, Ye Spirits of the Storm, Ap-pal the guilty
Eye, Ye Spirits of the Storm, Ap-pal the guilty
Eye, Ye Spirits of the Storm, Ap-pal the guilty

Musical score for "Tear the wild Waves ye mighty Winds" in G major, common time. The vocal line consists of three staves of music with lyrics. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The lyrics are repeated four times. The music features eighth-note patterns and sixteenth-note figures.

Eye, Tear the wild Waves ye migh - ty Winds tear
Eye, Tear the wild Waves ye migh - ty Winds tear
Eye, Tear the wild Waves ye migh - ty Winds tear
Eye, Tear the wild Waves ye migh - ty Winds tear

A musical score for a vocal part, likely a soprano or alto, featuring four staves of music in G major (indicated by a sharp sign) and common time. The vocal line consists of eighth and sixteenth notes, with lyrics underneath each staff. The lyrics are: "tear tear tear the wild Waves ye migh - ty migh - ty", "tear tear - tear the wild Waves ye migh - ty Winds", "tear tear tear the wild Waves ye migh - ty migh - ty", and "tear tear tear the wild Waves ye migh - ty migh - ty". The music includes a dynamic change to forte (f) in the third staff.

A musical score for a vocal part, likely a soprano or alto, featuring four staves of music in G major (indicated by a sharp sign) and common time. The vocal line consists of eighth and sixteenth notes, with lyrics underneath each staff. The lyrics are: "Winds ye fa - ted Light - ning fly ye Light ning", "ye fated Light - - ning fly ye fa - ted Light - - ning", "Winds ye fa - ted Lightning fly ye Light - ning", and "Winds ye fa - ted Light - ning Light - ning". The music includes a dynamic change to forte (f) in the fourth staff.

TEMPEST.

3

A musical score for four voices or instruments. The music consists of four staves, each with a key signature of one sharp (F#). The lyrics are as follows:

fly, Dart thro the Tempest
fly, Dart
fly, Dart
fly, Dart

The fourth staff concludes with a dynamic marking *p*.

Continuation of the musical score. The lyrics are as follows:

Deep Dart Dart thro the Tempest of the
Dart thro the Tempest of Deep Dart thro the Tempest of the
Dart Dart thro the Tempest of the Deep thro the Tempest of the
Dart Dart Dart thro the Tempest of the

The score continues with a final section of music on two staves.

deep and Rocks and Seas con-found and
deep and Rocks and Seas con-found and
deep and Rocks and Seas con-found and
deep and Rocks and Seas con-found and

f p

f p

X cut

Rocks and Seas con-found Hark
Rocks and Seas con-found Hark
Rocks and Seas con-found Hark
Rocks and Seas con-found Hark

f p

The musical score consists of two systems of music. The top system features a soprano vocal line in G major with a key signature of one sharp, accompanied by a piano part below. The lyrics "Hark how the vengeful thun - der roars" are repeated three times. The piano part includes a dynamic instruction "der roars" followed by a short melodic phrase. The bottom system features a soprano vocal line in G major with a key signature of one sharp, accompanied by a piano part below. The lyrics "a-mazement flames a - round" are repeated three times. The piano part includes a dynamic instruction "a - round" followed by a short melodic phrase.

TEMPEST.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses an alto clef (C-clef) and a key signature of one sharp (F#). The music is in common time. The lyrics are as follows:

round Behold the Fate de-voted Bark
dash'd dash'd dash'd on the trembling shore
dash'd dash'd dash'd on the trembling shore
dash'd dash'd dash'd on the trembling shore
dash'd dash'd dash'd on the trembling shore

A handwritten musical score for three voices. The music is in common time, with a key signature of two sharps. The lyrics are written below the notes. The score consists of three staves:

- Top Staff:** Features lyrics "dash'd dash'd dash'd on the trembling shore," repeated three times. The melody consists of eighth and sixteenth notes.
- Middle Staff:** Features lyrics "dash'd dash'd dash'd on the trembling shore," followed by "mercy the". The melody includes a dynamic marking β .
- Bottom Staff:** Features lyrics "mercy the sink - ing Wretches cry," repeated three times. The melody includes a dynamic marking β .

The score concludes with a final staff in G major (one sharp) and common time, showing a continuation of the melody.

TEMPEST

The musical score consists of two parts, each with three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4 time.

Part 1 (Treble Clef):

- Line 1: mercy the sink - ing sinking Wretches cry they're
- Line 2: sink - ing Wretch - es cry
- Line 3: Wretches cry they're heard no
- Line 4: cry the sinking Wretch - es cry

Part 2 (Alto/Bass Clef):

- Line 1: heard no more they're heard they're heard no more .
- Line 2: they're heard they're heard no more .
- Line 3: more they're heard no more they're heard no more .
- Line 4: they're heard no more they're heard no more .

The musical score consists of four staves of music. The top three staves are soprano voices in G major, indicated by a treble clef and a key signature of one sharp. The fourth staff is a basso continuo part, indicated by a bass clef and a key signature of one sharp. The lyrics "no more they'er heard no more" are repeated three times in the soprano parts, followed by a single line of lyrics in the basso continuo part.

no more they'er heard no more
no more they'er heard no more
no more they'er heard no more
no more they'er heard no more

no more they'er heard no more

1 2 3 4

Sym:

5 6 7

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The vocal parts are on the top three staves, and the basso continuo part is on the bottom staff. The vocal parts sing a repeating phrase: "Hark hark how the vengeful thun - - - der". The basso continuo part consists of sustained notes and sixteenth-note patterns.

A continuation of the musical score. The vocal parts sing "roars A - maze - ment flames a -". The basso continuo part continues its rhythmic patterns.

A continuation of the musical score. The vocal parts sing "roars A - maze - ment flames a -". The basso continuo part continues its rhythmic patterns.

A continuation of the musical score. The vocal parts sing "roars A - maze - ment flames a -". The basso continuo part concludes with a final flourish of sixteenth-note patterns.

The musical score consists of two staves of handwritten notation on a five-line staff system. The key signature is G major (one sharp). The time signature varies between common time and 2/4 time. The lyrics are written below the notes, corresponding to the vocal parts.

Staff 1 (Treble/Clef):

- Round - round - round - round -
- Behold the fate devo - ted bark Behold the
- mercy the sink - ing wretch - es
- mercy mercy the

Staff 2 (Bass/Clef):

- round
- mercy the sink - ing sink - ing
- fate devo - ted bark
- cry mercy the sinking wretch
- sink - ing wretch - es cry the

A handwritten musical score for three voices and basso continuo. The vocal parts are in soprano, alto, and tenor/bass, all in G major (two sharps). The basso continuo part is in bass clef. The vocal parts sing the phrase "wretches cry" three times. The vocal entries are separated by rests. The basso continuo part features a sustained note on the first beat of each measure, followed by a rhythmic pattern of eighth and sixteenth notes. The score is written on five-line staves.

A musical score for a vocal part and piano accompaniment. The vocal line consists of four staves of music, each with lyrics: "A_rise, A_rise, A_rise, Ye". The piano accompaniment is provided by a basso continuo line at the bottom.

A musical score for a vocal part and piano accompaniment. The vocal line consists of four staves of music, each with lyrics: "Spi_rits of the Storm, Ap - pal the Guilty". The piano accompaniment is provided by a basso continuo line at the bottom.

TEMPEST

~~X stop~~

eye ye Spirits of the storm
eye ye Spirits of the storm behold the
eye ye Spirits of the storm
eye ye Spirits of the storm behold the fate devoted

behold the fate - devo - ted bark the
fate devo - ted bark devo - ted bark the
behold the fate - devo - ted
bark bark behold the fate - devo - ted bark the
bark bark

Music score for 'The Tempest' featuring two staves of music with lyrics. The first staff begins with a treble clef, a key signature of one sharp, and common time. The lyrics are:

fate de - vo - ted bark mer - cy the
fate de - vo - ted bark dash'd
bark de - vo - ted bark dash'd on the trembling
fate de - vo - ted bark dash'd

The second staff begins with a bass clef, a key signature of one sharp, and common time. It consists of mostly eighth-note patterns.

Continuation of the musical score for 'The Tempest'. The lyrics continue from the previous staff:

sink - - - ing wretches cry dash'd on the trembling
dash'd on the trembling shore on the trembling shore
shore , mercy mercy the
mercy the sink - - - ing wretch - - es

The music continues with a treble clef, a key signature of one sharp, and common time, featuring eighth-note patterns.

shore on the trembling shore mercy the
mercy the wretch - - es cry mercy
sink - - ing wretch - - es cry
cry dash'd on the trembling shore

sink - ing wretches sink - ing wretches cry
the sink - - ing sink - ing wretches cry
mercy the sink - ing sink - ing wretches cry
mercy mercy the sink - ing wretches cry

dim:

A musical score for 'TEMPEST' featuring five staves of music. The music is in common time and consists of two systems. The key signature is one sharp (F#). The vocal parts are: Treble (G clef), Alto (C clef), Bass (F clef), Tenor (C clef), and Bassoon (Bass clef). The lyrics are:

mer - cy they're
heard no more.
heard no more.
heard no more.
heard no more.
The score includes dynamic markings such as pp (pianissimo) and p (piano).

KIND FORTUNE SMILES.

Com: by H. Purcell.

Arrang'd by J. Addison.

O D E R A T O

Kind - - - fortune

smiles and she Hath yet - - - in store for thee Some

strange - - - fe - li - ci - ty 1st 2^d li - ci - ty

Con poco moto.

A handwritten musical score for a vocal part with piano accompaniment. The vocal line consists of two staves, with lyrics written below the notes. The piano accompaniment is shown in the lower staff. The music is in common time, with various note values including eighth and sixteenth notes. The vocal part starts with a rhythmic pattern of eighth notes followed by quarter notes. The lyrics are: "follow follow me follow follow me follow follow me", "follow follow follow follow", "follow follow fol - - -", "low me and you shall see", "follow follow", "me and you shall see follow me and you shall see.", The piano part provides harmonic support with sustained notes and chords.

CHORUS

1st.
Treble.

2^d.
Treble.

Tenor.

Bass.

me And you shall see and you shall see fol-low fol-

me And you shall see and you shall see fol - - low

fol-low me And you shall see shall see shall see, fol - - low

fol-low me And you shall see shall see fol---low

low me and you shall see follow me and you shall see
me and you shall see follow me and you shall see
follow me and you shall see follow me and you shall
me and you shall see follow me and you shall

follow me follow follow follow me and you shall
follow me follow follow me and you shall
see follow me follow follow follow me and you shall
see follow me and you shall

see - - - - follow follow me and
see follow follow follow follow me and
see follow follow follow fol-low follow me and
see follow follow me and
you shall see fol-low me and you shall see.
you shall see fol-low me and you shall see.
you shall see fol-low me and you shall see.
you shall see fol-low me and you shall see.

DRY THOSE EYES.

Comp: by H. Purcell.

Arrang'd by J. Addison.

P A N T



ARIEL

Dry those

Soprano vocal line starting with "Dry those". The melody consists of eighth and sixteenth notes, accompanied by the piano.

eyes which are--- o'er flow - - ing' All - - your

Continuation of the soprano vocal line with "eyes which are--- o'er flow - - ing' All - - your". The melody continues with eighth and sixteenth notes, accompanied by the piano.

storms - - - - - are o - ver

Continuation of the soprano vocal line with "storms - - - - - are o - ver". The melody concludes with eighth and sixteenth notes, accompanied by the piano.

A handwritten musical score for 'TEMPEST' featuring four systems of music. The score includes three staves for treble clef and one staff for bass clef. The lyrics are integrated into the music, appearing below the notes in each system.

blowing while you in this Isle are bi - ding you shall

feast - - - - - with - - out pro - vi - ding

cres

ev - - ry dain - ty you can think of

ev'ry wine - - - - - that you can

drink of shall be yours and want - - - - -

shall

shun you Ce - res bles - sing Ce - res bles - - sing

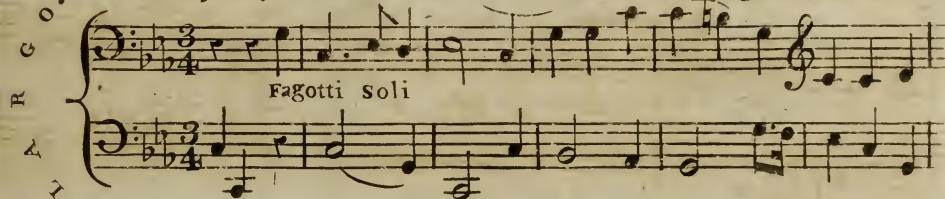
A handwritten musical score for 'TEMPEST' on four staves. The score consists of four systems of music, each with three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The fourth staff is a continuo staff with bass notes and a treble line for a harpsichord or organ. The music is in common time, with various key signatures (G major, A major, D major, F# major) indicated by sharps and flats. The vocal parts sing in homophony. The lyrics are as follows:

Ce - res bles - sing so is
on you Ce - res bles -
sing so is on you
on you

WHERE DOES THE BLACK FIEND.

Comp^d by H. Purcell.

Arranged by J. Addison.

1st VOICE.

Where does the black Fiend Am - -



- - bition re - side With the mischievous De - vil of

2^d VOICE.

Pride In the lowest and dark - est cavern of



1st Voice.

hell, Both Pride and Ambition do dwell. Who

2^d Voice.

are the chief leaders of the damn'd host. Proud

Monarchs who ty - - - - ranize most.

CHORUS

ff

In Hell In Hell with flames they shall

reign And for e_ver for e_ver And for e_ver for

reign And for e_ver And for e_ver And for

reign And for e_ver for e_ver And for e_ver for

reign - - - - -

T E M P E S T

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. The lyrics are written below the notes. The first section of lyrics is:

c - ver and for e - ver shall suf - fer the pain In
e - ver and for e - ver shall suf - fer the pain In
e - ver and for e - ver shall suf - fer the pain In
and for e - ver shall suf - fer the pain In

The second section of lyrics is:

hell in hell with flames he shall reign And for
hell in hell with flames he shall reign
hell in hell with flames he shall reign And for
hell in hell with flames he shall reign - - -

T E M P E S T

61

51

e - ver for e - ver and for e - ver for e - ver and for
 e - ver and for e - ver for e - ver for e - ver for
 e - ver for e - ver and for e - ver for e - ver for
 e - ver and for e - ver for e - ver for e - ver for
 e - ver shall suffer the pain.
 e - ver shall suffer the pain.
 e - ver shall suffer the pain.
 e - ver shall suffer the pain.

THE OWL IS ABROAD.

Comp'd by J. Smith.

Arranged by J. Addison.

A handwritten musical score for two voices. The top staff is in common time and C major, featuring a soprano vocal line with eighth-note patterns. The bottom staff is in common time and A minor, featuring a basso continuo line with sustained notes and bassoon entries. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and a repeat sign with a 'C' above it.

CALIBAN

Musical score for 'The Owl is abroad' and 'The Bat and the Toad'. The score consists of three staves. The top staff is for soprano voice, the middle staff is for piano, and the bottom staff is for bassoon. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts begin with a forte dynamic.

so is the Cat-o-mountain

A musical score for piano, showing two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a dotted half note followed by a eighth-note pattern of eighth-note pairs.

The Ant and the Mole Sit both in a hole And Frog peeps

out of the Foun - - tain - - -

and Frog peeps out of the Foun - - tain

tr

The Owl is a - broad The Bat and the

Toad And so is the Cat - o - moun - tain

This block contains four staves of musical notation for three voices. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff bass G-clef, and the bottom staff tenor C-clef. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the musical phrases, with 'tr' indicating a trill on the first note of the third staff.

The Ant and the Mole sit both in a
hole sit both in a hole -

And Frog peeps out of the Foun-tain,

END OF THE TEMPEST.

For the Quartett, (Where the Bee sucks) usually sung as a Finale
to this Play, See MIDSUMMER-NIGHTS DREAM.

FINALE

65

QUARTETT HARMONIZED
BY W. JACKSON.

Arranged for the Piano Forte by J. Addison.

PIECES

#C - - - There lurk I

#C - - - There lurk I

a mezza Voce Where the Bee sucks there lurk I In a Cowslips Bell I

#C - - - Where the Bee sucks there lurk I In a Cowslips Bell I

#C a mezza Voce

#C - - - There lie I ru ru ru ru ru

#C - - - There lie I ru ru ru ru

#C - - - lie There I couch when Owls do cry when Owls do

#C - - - lie There I couch when Owls do cry when Owls do

TEMPEST

A handwritten musical score for 'TEMPEST' featuring two staves of music with lyrics. The music is in common time, with a key signature of one sharp. The lyrics are:

ru ru ru ru ru ru ru ru ru ru do I
ru ru ru ru ru ru ru ru ru ru do I fly
cry when Owls do cry On a Bats back do I
cry when Owls do cry On a Bats back
fly do I fly do I fly do I fly
do I fly do I fly do I fly
fly Cres f After sunset merrily
do I fly do I fly - - - - After sunset merrily
Cres f p

TEMPEST

67

A handwritten musical score for voice and piano. The music is in common time, key signature of one sharp (F#), and consists of six staves. The vocal line starts with a dynamic of *f*, followed by a piano part consisting of eighth-note chords. The lyrics are:

af-ter Sun-set mer-ri-ly mer -
af-ter Sun-set mer-ri-ly mer -
merrily af-ter Sun-set mer-ri-ly mer-ri-ly mer-ri-ly
merrily af-ter Sun-set mer-ri-ly mer-ri-ly

The second system begins with a dynamic of *f*, followed by a piano part consisting of eighth-note chords. The lyrics are:

- - - - - rily merrily shall I live
- - - - - ti-ly merrily shall I live now shall I live
merrily shall I live now shall I live now
mer - - - - - ri-ly

TEMPEST

A musical score for 'Under the Blossom' from 'The Tempest'. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

now Under the Blossom that hangs on the Bough merrily
now Under the Blossom merrily
shall I live now Under the Blossom
merrily shall I live now merrily
merrily mer - - - - rily
merrily mer - - - - rily
merrily merrily mer - - - - rily
merrily merrily mer - - - - rily

TEMPEST

66

merrily shall I live now un-der the Blossom that hangs on the

merrily shall I live now un-der the Blossom that hangs on the

merrily un-der the Blossom that hangs on the

merrily un-der the Blossom that hangs on the

Bough merrily merrily shall I live now merrily merrily shall I live

Bough merrily merrily shall I live now merrily merrily shall I live

Bough merrily merrily shall I live now merrily merrily shall I live

Bough merrily merrily shall I live now merrily merrily shall I live

P

f

TEMPEST

now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
now, under the Blossom that hangs on the Bough under the
Blossom that hangs on the Bough. All we Faries all we
Blossom that hangs on the Bough. All we Faries all we
Blossom that hangs on the Bough.
Blossom that hangs on the Bough. All we Faries

TEMPEST

cres

Faries that do run that do run by the triple Hecates
cres

Faries that do run that do run by the triple

all we Faries all we Faries that do run by the
cres

all we Faries that do run that do run by the triple

cres

beam from the presence of the sun from the presence of the

Hecates beam from the presence of the

triple Hecates beam from the presence of the sun

Hecates beam from the presence of the sun

Handwritten musical score for "TEMPEST" featuring two staves of music with lyrics. The score includes dynamic markings such as *p*, *f*, and *dim do*. The lyrics describe a scene of darkness and movement, mentioning the Sun, darkness, dreams, hills, and dales.

Sun follow darkness as a dream follow darkness as a

Sun follow darkness as a dream follow darkness as a

from the presence from the presence of the Sun follow darkness as a

from the presence of the Sun -- fol-low darkness as a

dim do

dream - - - - - Over

dream as a dream

dim do

dream as a dream Over Hill over Dale thorough Bush thorough Briar

dream as a dream Over Hill Over Dale

dim do

Music score for 'TEMPEST' featuring two staves of music with lyrics.

The first staff consists of three measures:

- Measure 1: Park over Pale thorough Flood thorough Fire over Dale
- Measure 2: Over Park over Pale over Dale
- Measure 3: over Hill thorough

The second staff consists of three measures:

- Measure 1: over Hill thorough
- Measure 2: over Park thorough Flood thorough Fire over
- Measure 3: over Park thorough Flood thorough Fire

The third staff consists of three measures:

- Measure 1: Bush thorough Briar over Pale thorough Flood thorough Fire
- Measure 2: Bush thorough Briar over Pale thorough Flood thorough Fire
- Measure 3: (empty staff)

Hill over Dale thorough Bush thorough Briar over Hill over Dale thorough
over Hill over Dale thorough

Bush thorough Briar over Park over Pale
Bush thorough Briar over Park over Pale
over Park over Pale thorough
over Park over Pale

thorough Flood thorough Fire thorough Fire over Dale
thorough Flood thorough Fire thorough Fire over Dale
Flood thorough Fire thorough Fire over Hill thorough
thorough Flood thorough Fire thorough Fire over Hill thorough

1st time
over Park thorough Flood thorough Fire thorough Fire
over Park thorough Flood thorough Fire thorough Fire
Bush thorough Briar over Pale thorough Flood thorough Fire thorough Fire
Bush thorough Briar over Pale thorough Flood thorough Fire thorough Fire
1st time

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Flood thorough Fire over Hill over Dale thorough Bush thorough Briar over

2d time.

Park over Pale thorough Flood thorough Fire

Mer - - -

Park over Pale thorough Flood thorough Fire - - - Merrily

Park over Pale thorough Flood thorough Fire - - Merrily Merrily shall I live

Park over Pale thorough Flood thorough Fire

The sheet music consists of two staves of musical notation. The top staff is for a voice part, and the bottom staff is for a piano or harpsichord accompaniment. The music is in common time, with a key signature of one sharp (F#). The vocal line begins with "ri-ly merrily shall I live now un-der the" and continues with "merrily shall I live now shall I live now". It then has a melodic line with "now o shall I live now" and "shall I live". The piano/harpsichord part provides harmonic support with chords and bass notes. The lyrics continue on the second page with "Blossom that hangs on the Bough merrily merrily mer -" and "un-der the Blossom merrily merrily mer -". The vocal line then continues with "now under the Blossom merrily merrily" and "now merrily merrily merrily". The piano/harpsichord part concludes with a final harmonic section.

Musical score for "TEMPEST" starting at measure 78. The music is in common time with a key signature of one sharp. The vocal line consists of two parts: a soprano part and a basso continuo part. The soprano part sings "rily merrily shall I live now under the" twice, followed by "mer - - - rily" and "merrily under the". The basso continuo part provides harmonic support with sustained notes and chords. The vocal parts are separated by a brace.

Continuation of the musical score for "TEMPEST". The soprano part repeats the phrase "Blossom that hangs on the Bough" three times, each time followed by "merrily merrily shall I live". The basso continuo part provides harmonic support with sustained notes and chords. The vocal parts are separated by a brace.

now merrily merrily shall I live now under the
now merrily merrily shall I live now under the
now merrily merrily shall I live now under the
now merrily merrily shall I live now under the

Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough
Blossom that hangs on the Bough under the Blossom that hangs on the Bough

FINE

