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Arne - Six Songs. 1890.

Old English Edition, 2

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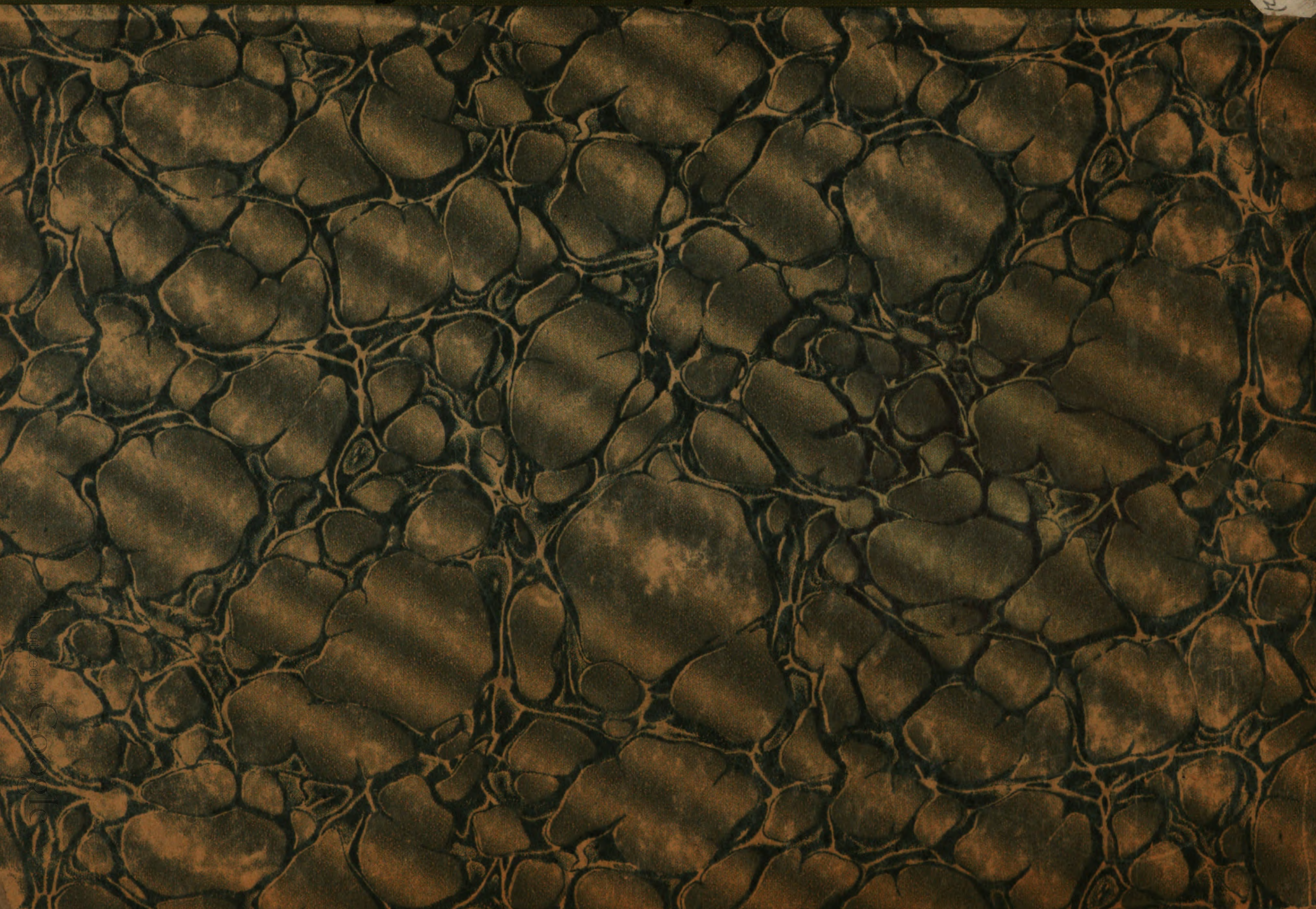

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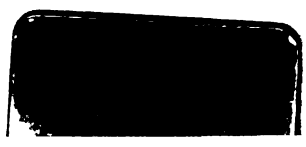

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a The Old English Edition. No. ii.

SIX SONGS

BY

THOMAS AUGUSTINE ARNE.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,
24 BERNERS STREET,
London.

PARKER AND CO.
BROAD STREET,
Oxford.

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Preface.

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

The original harmonies will be preserved in every case.

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

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Introduction

To No. ii. of the Old English Edition.

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

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

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

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

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

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

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

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

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

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Contents.

1. NOT ON BEDS OF FADING FLOW'RS . . . *Comus.*
2. FAME'S AN ECHO . . . . . *Comus.*
3. VENGEANCE, O COME INSPIRE ME . . . *Alfred.*
4. ARISE, SWEET MESSENGER OF MORN . . . *Alfred.*
5. SLEEP, GENTLE CHERUB . . . . . *Judith.*
6. O COME, O COME, MY DEAREST . . . . . *Fall of Phaeton.*

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Music.

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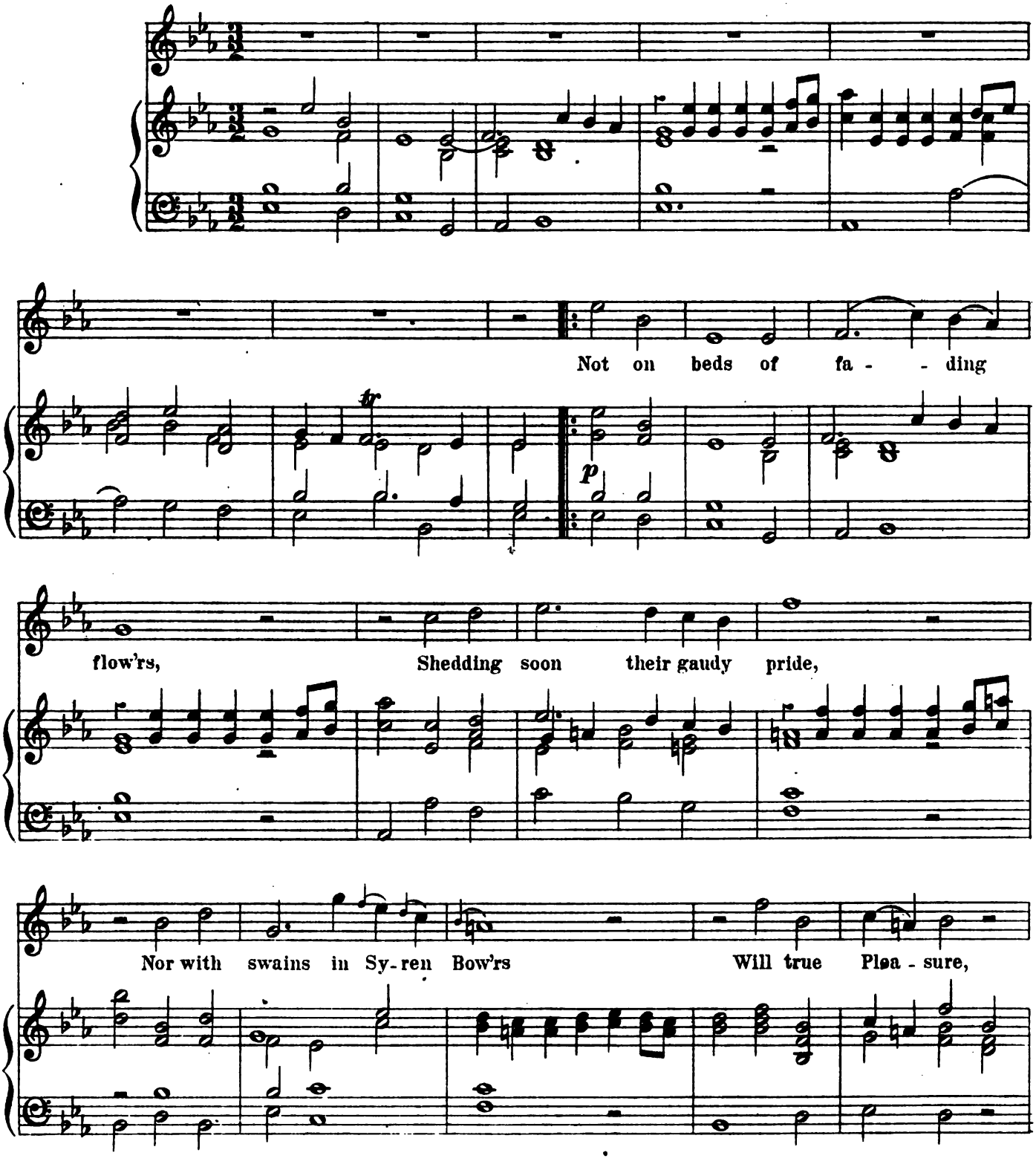
I.

Not on beds of fading flow'rs.

Comus.



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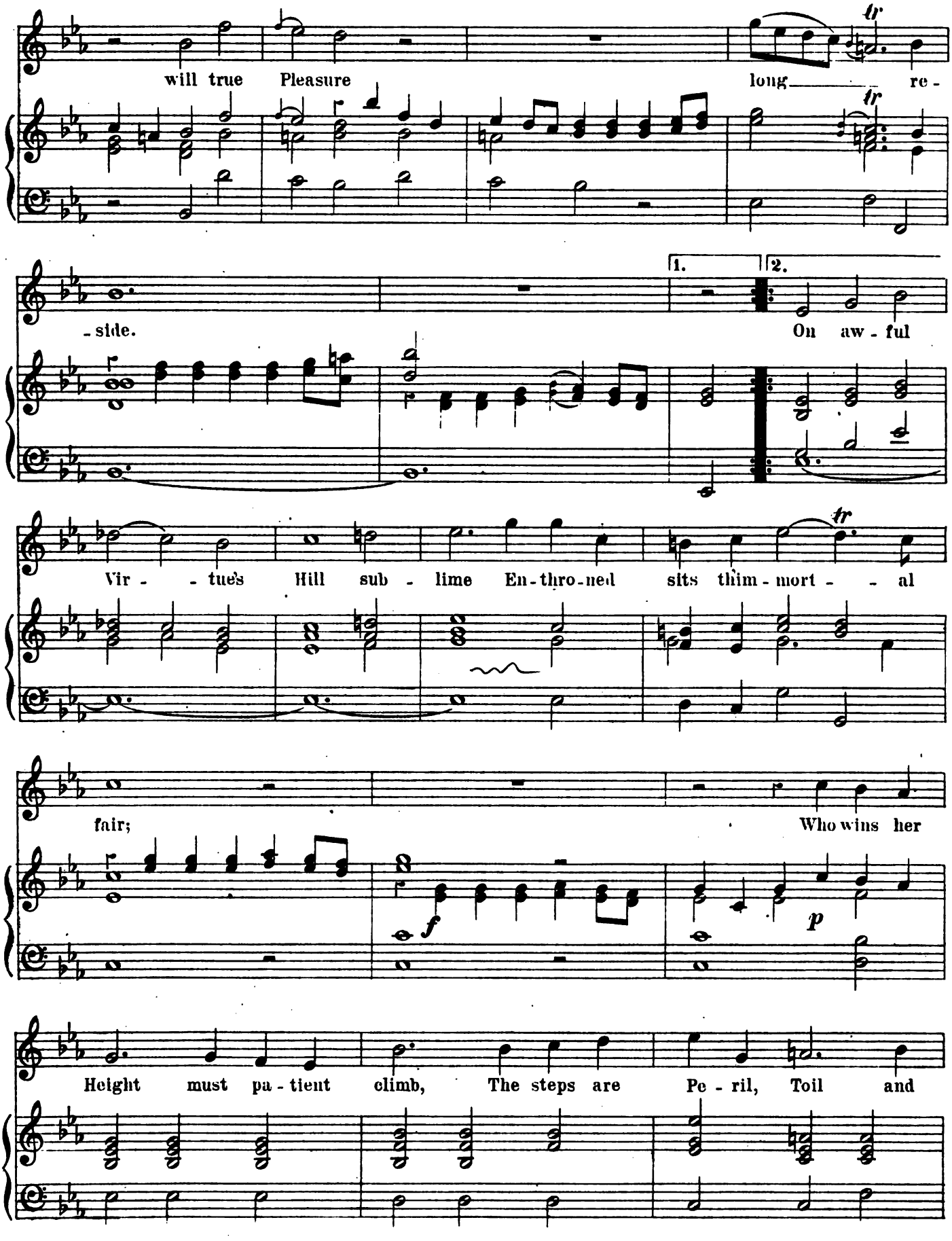

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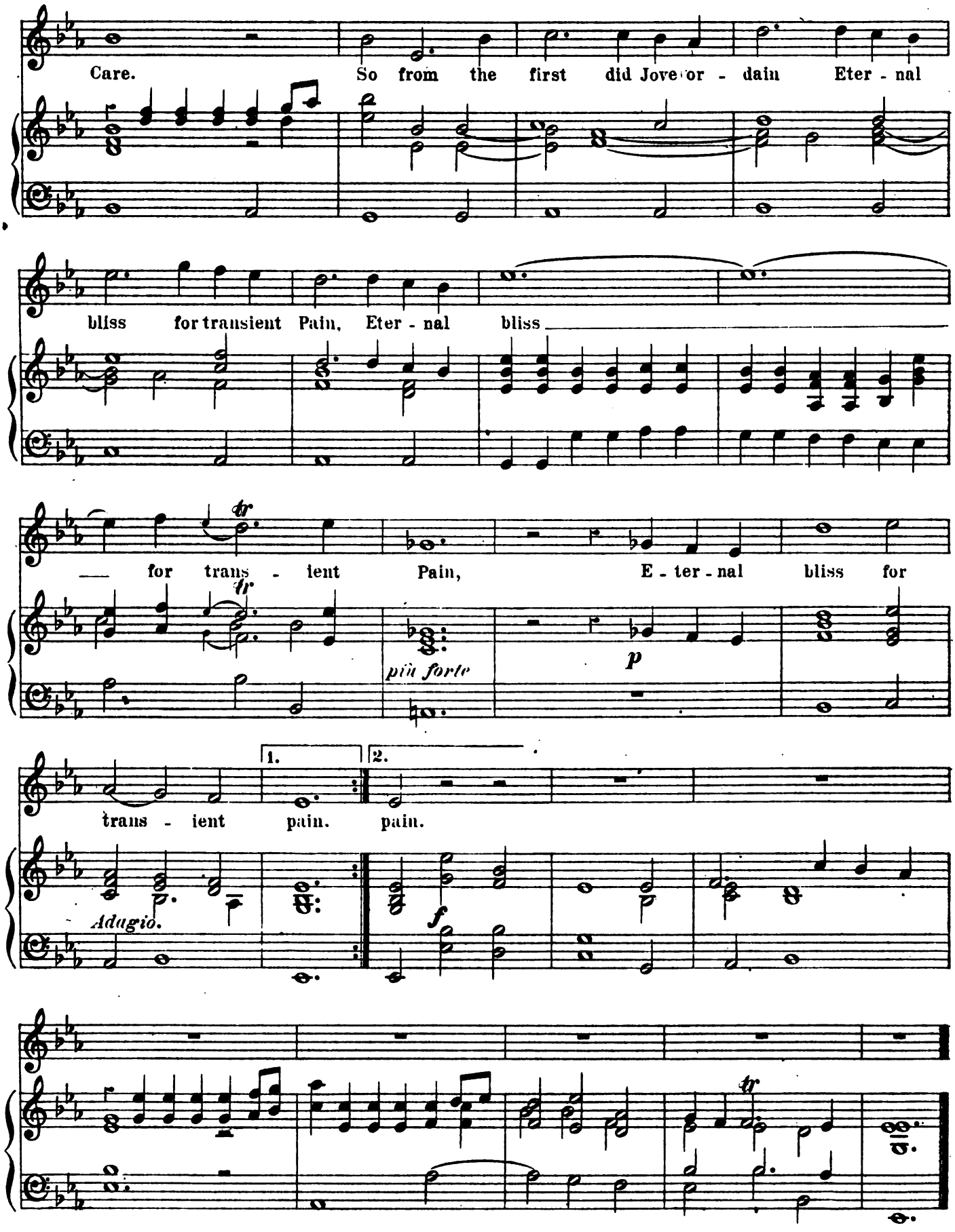

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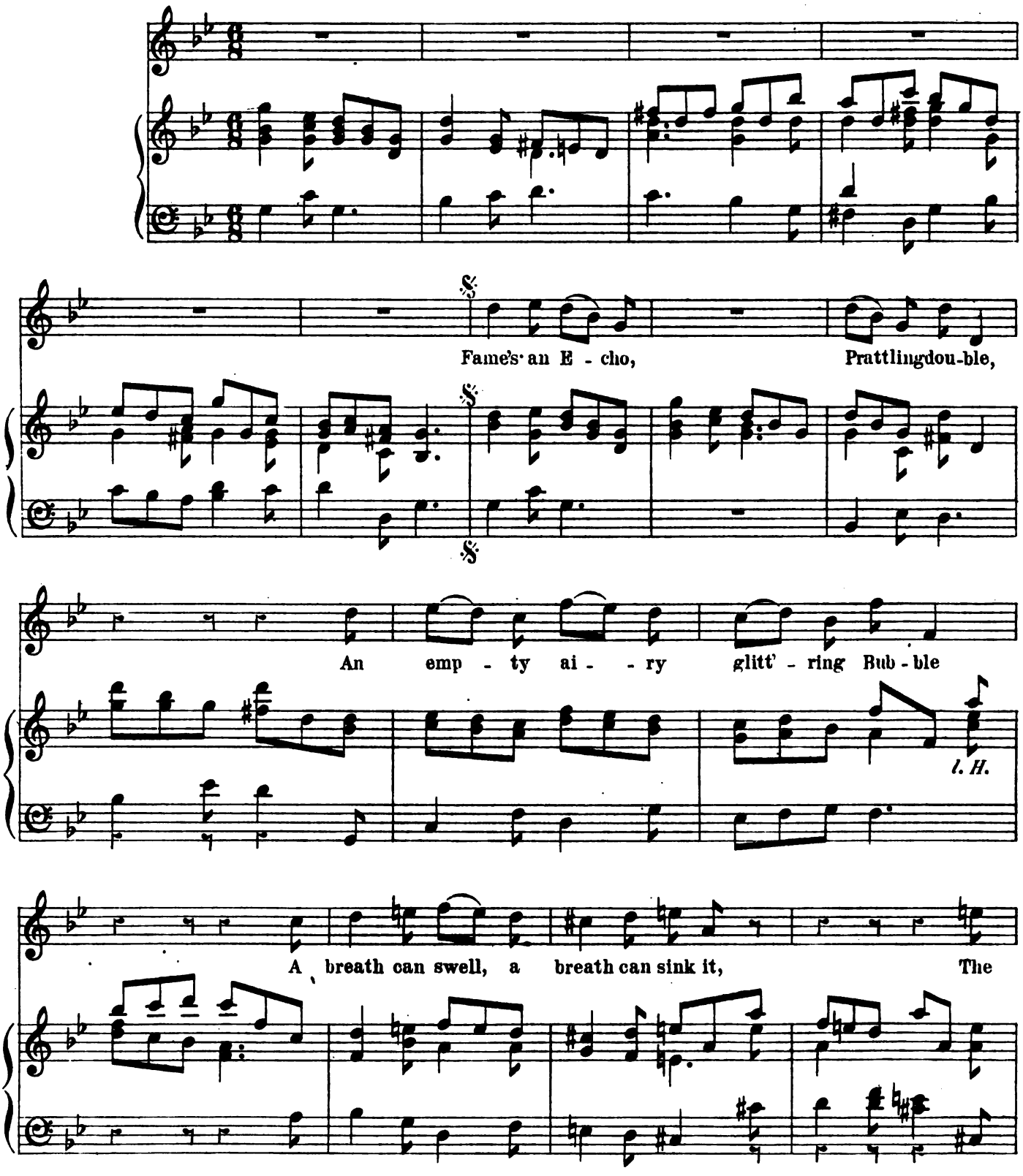
II.

Fame's an Echo.

Comus.



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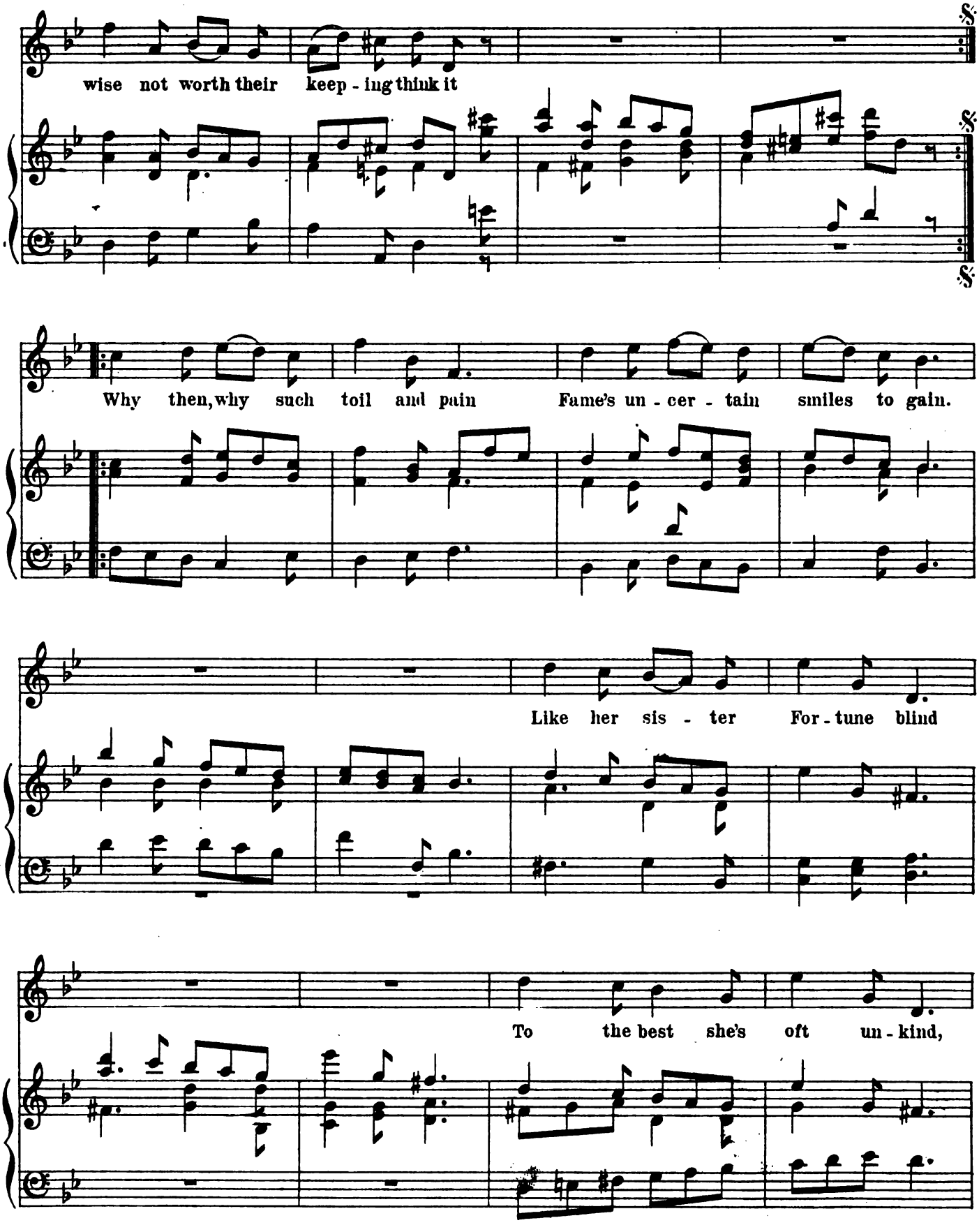

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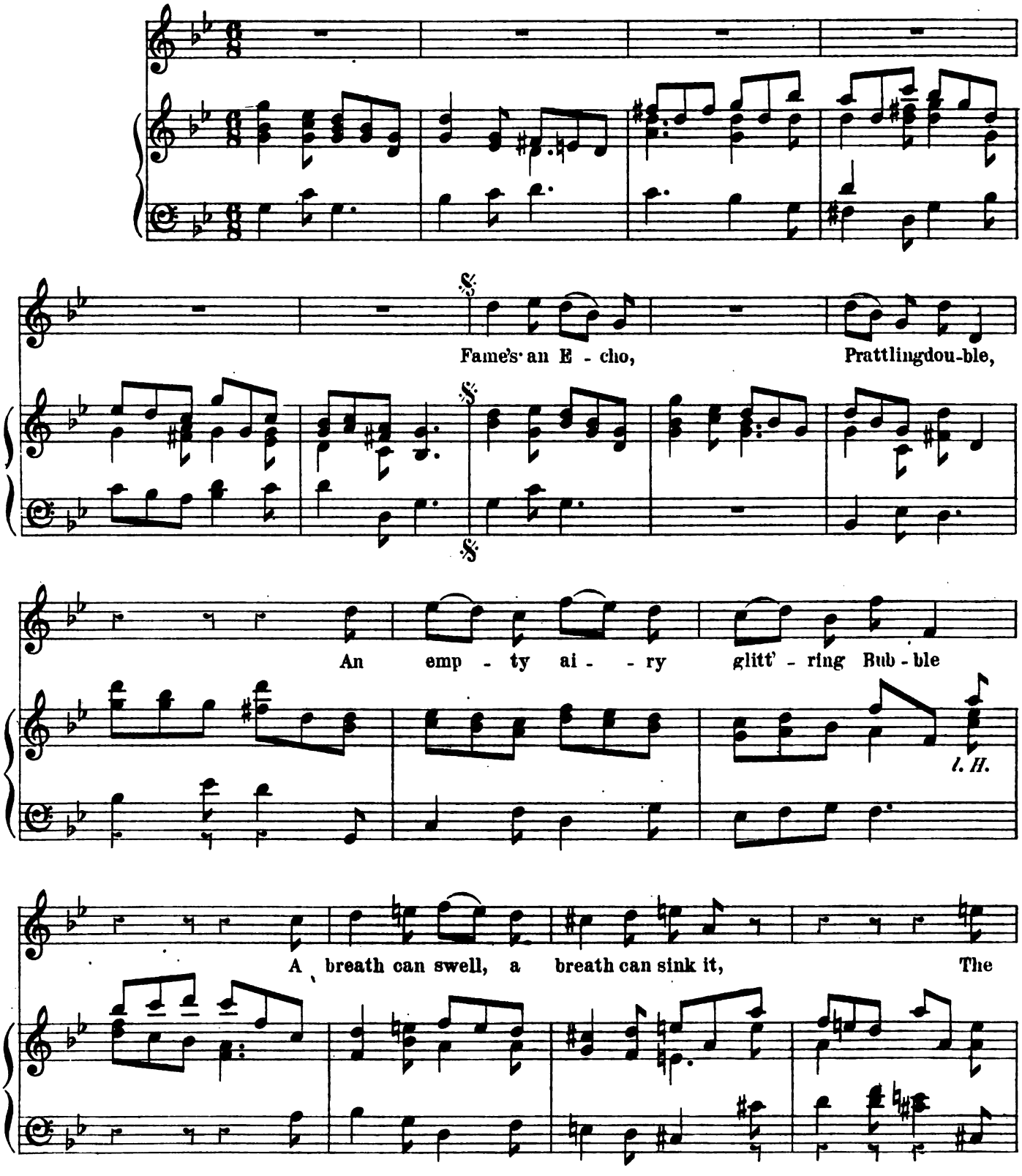
Fame's an Echo.

Comus.



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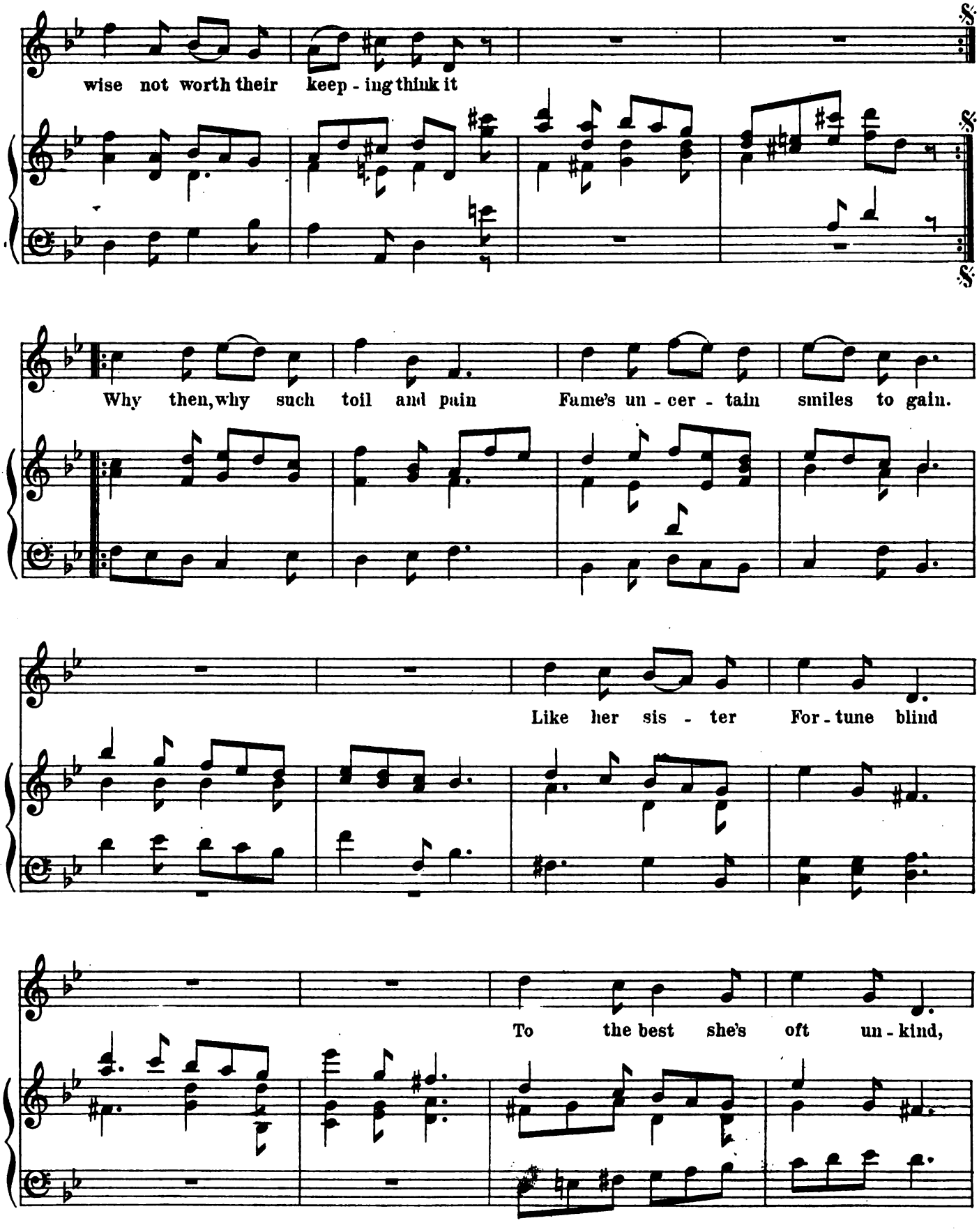

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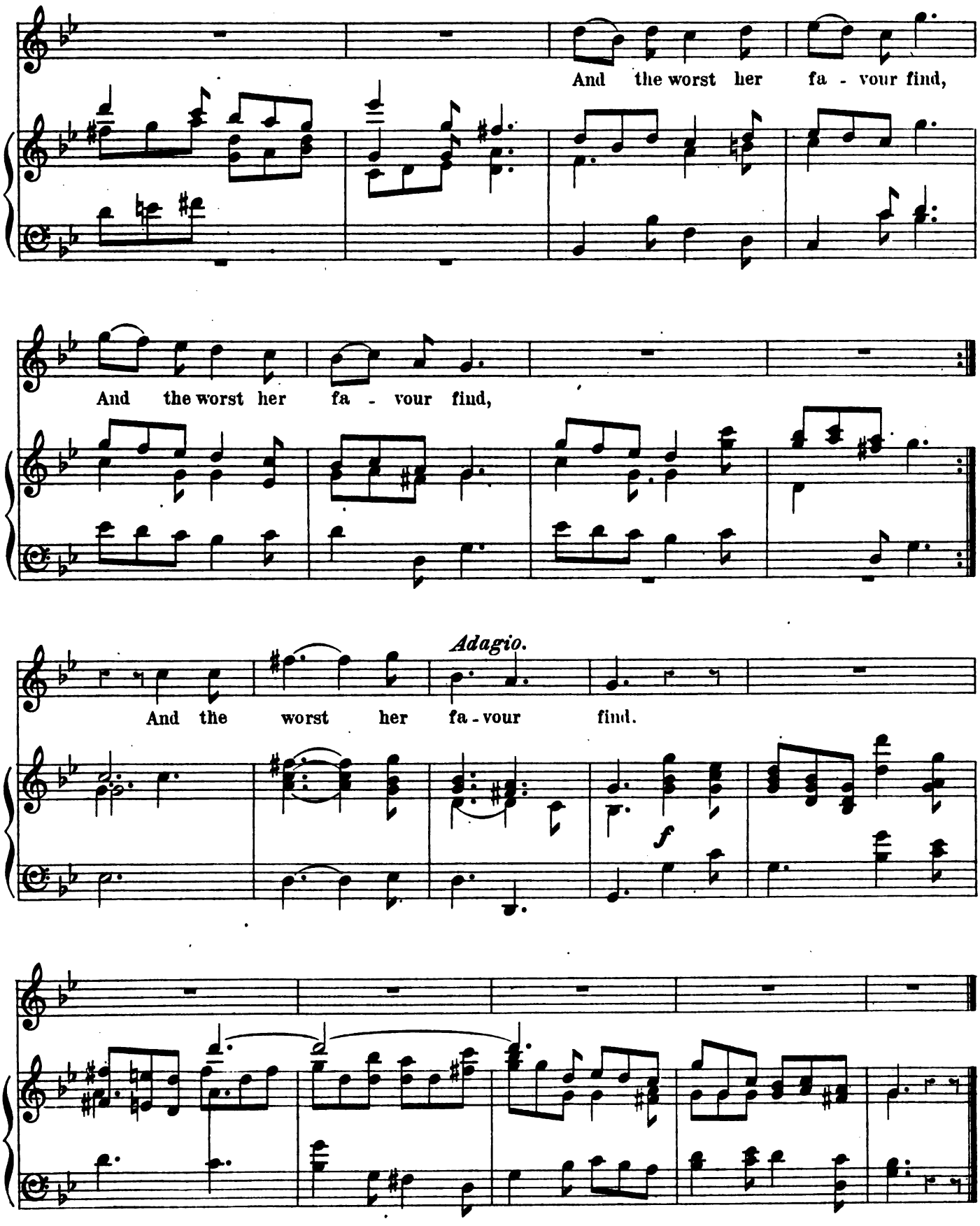

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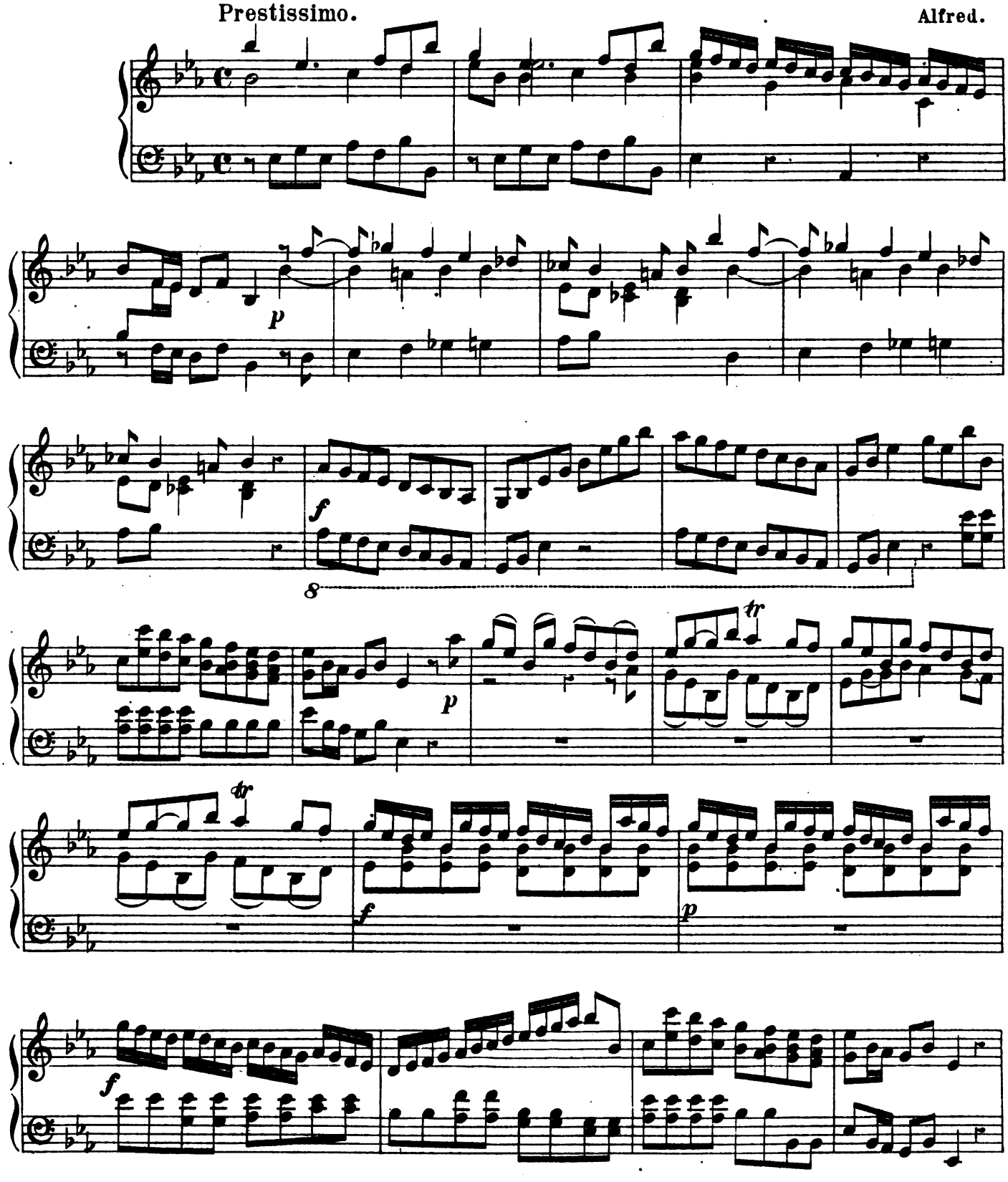
III.

Vengeance, o come, inspire me.

Prestissimo. Alfred.



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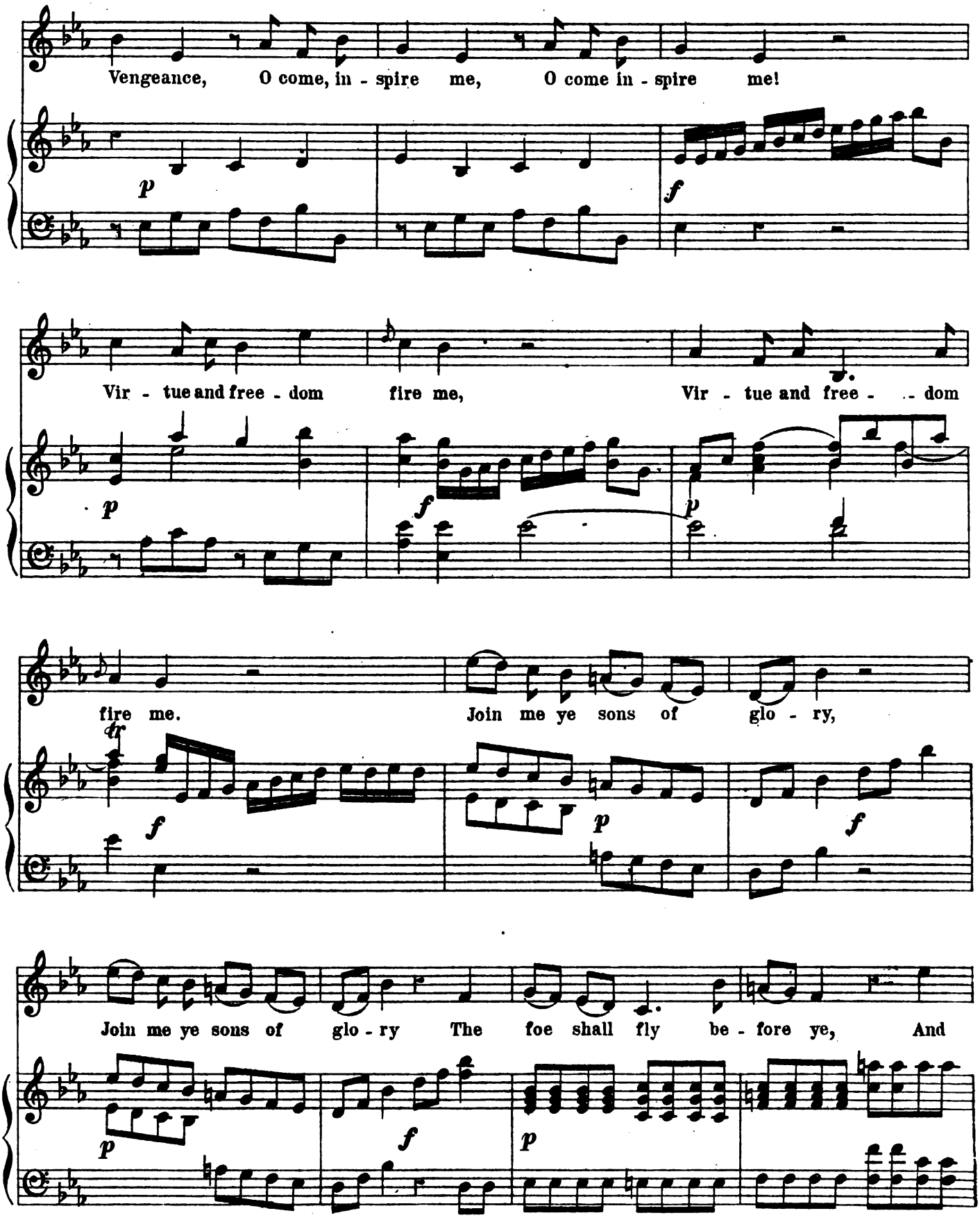

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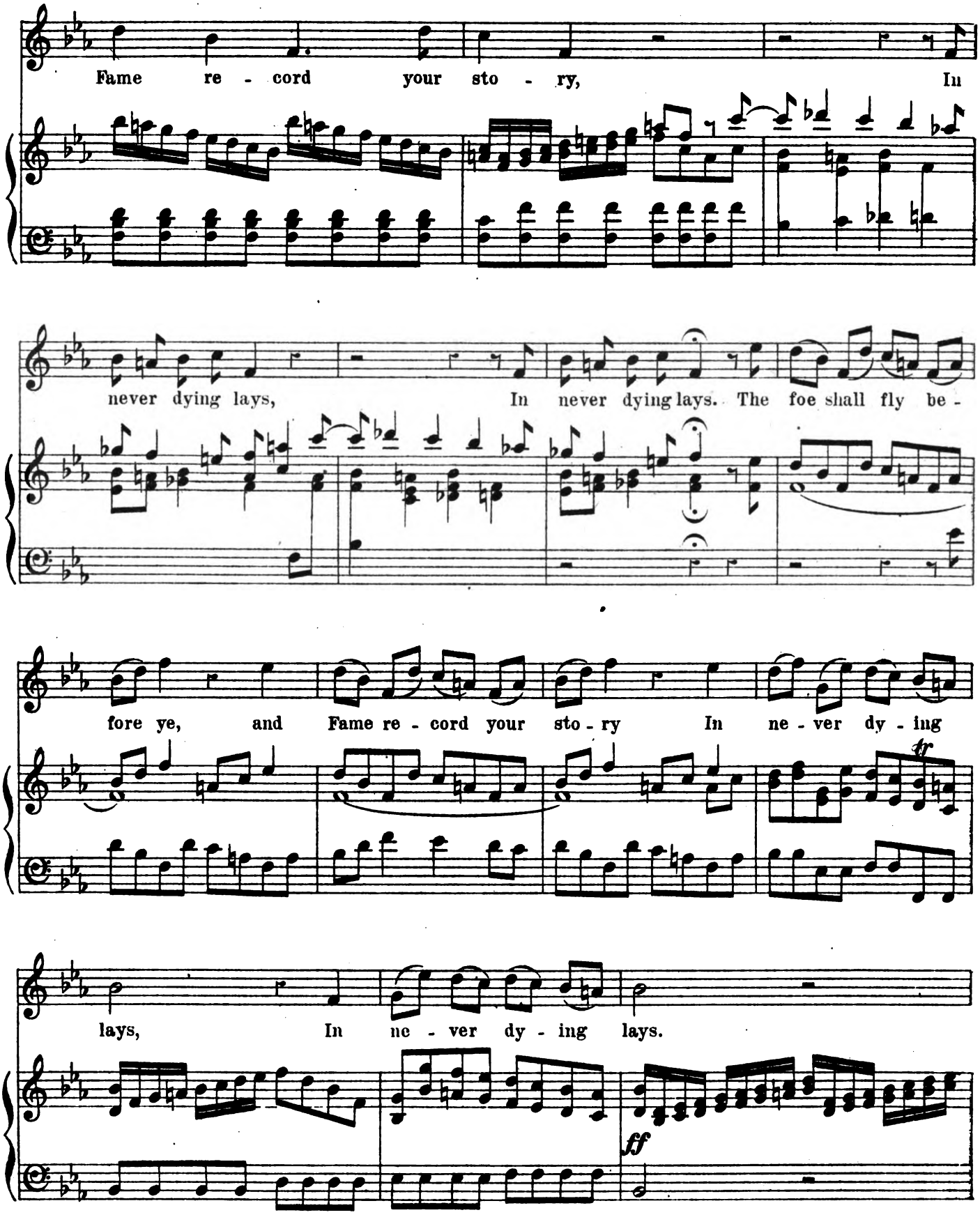

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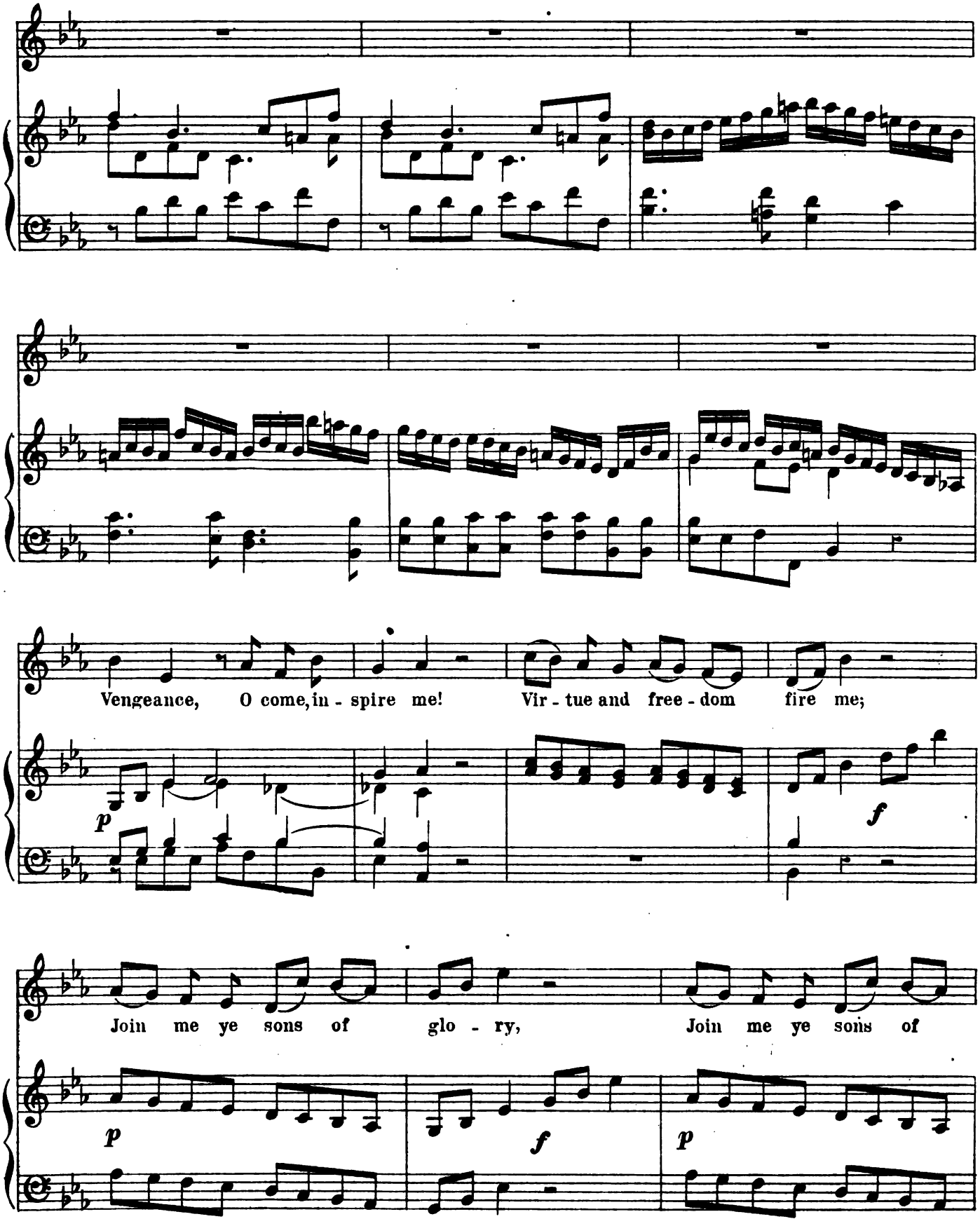

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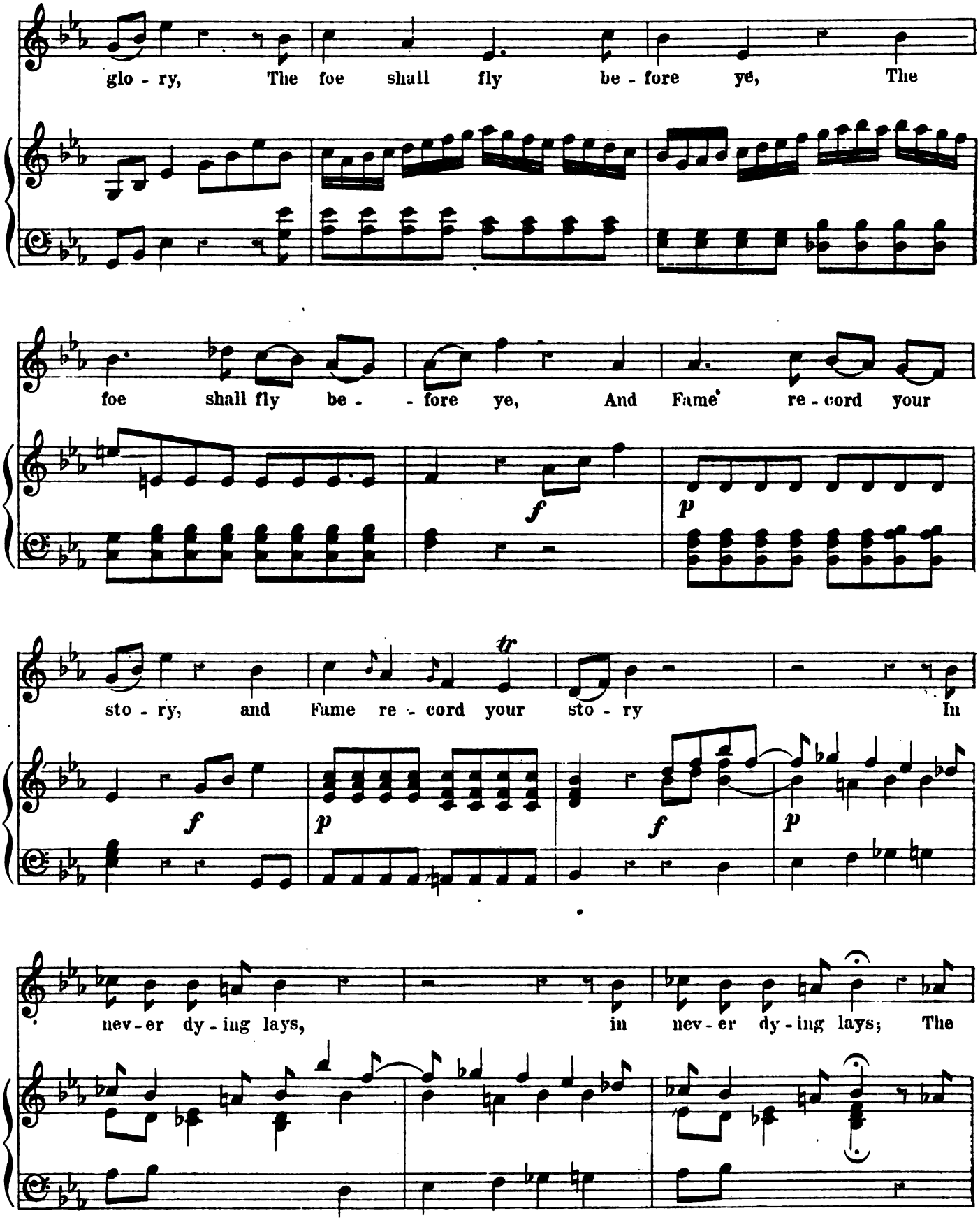

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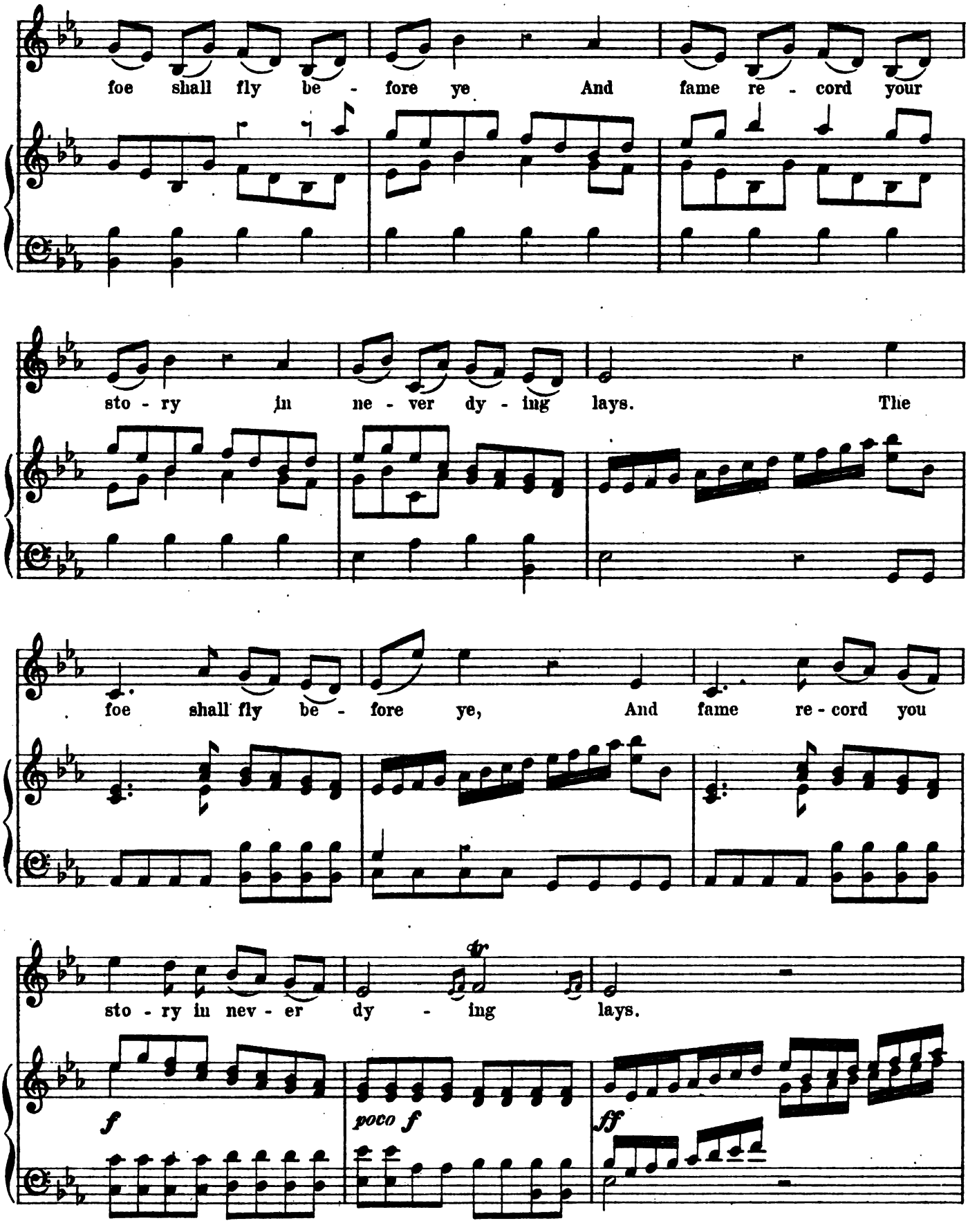

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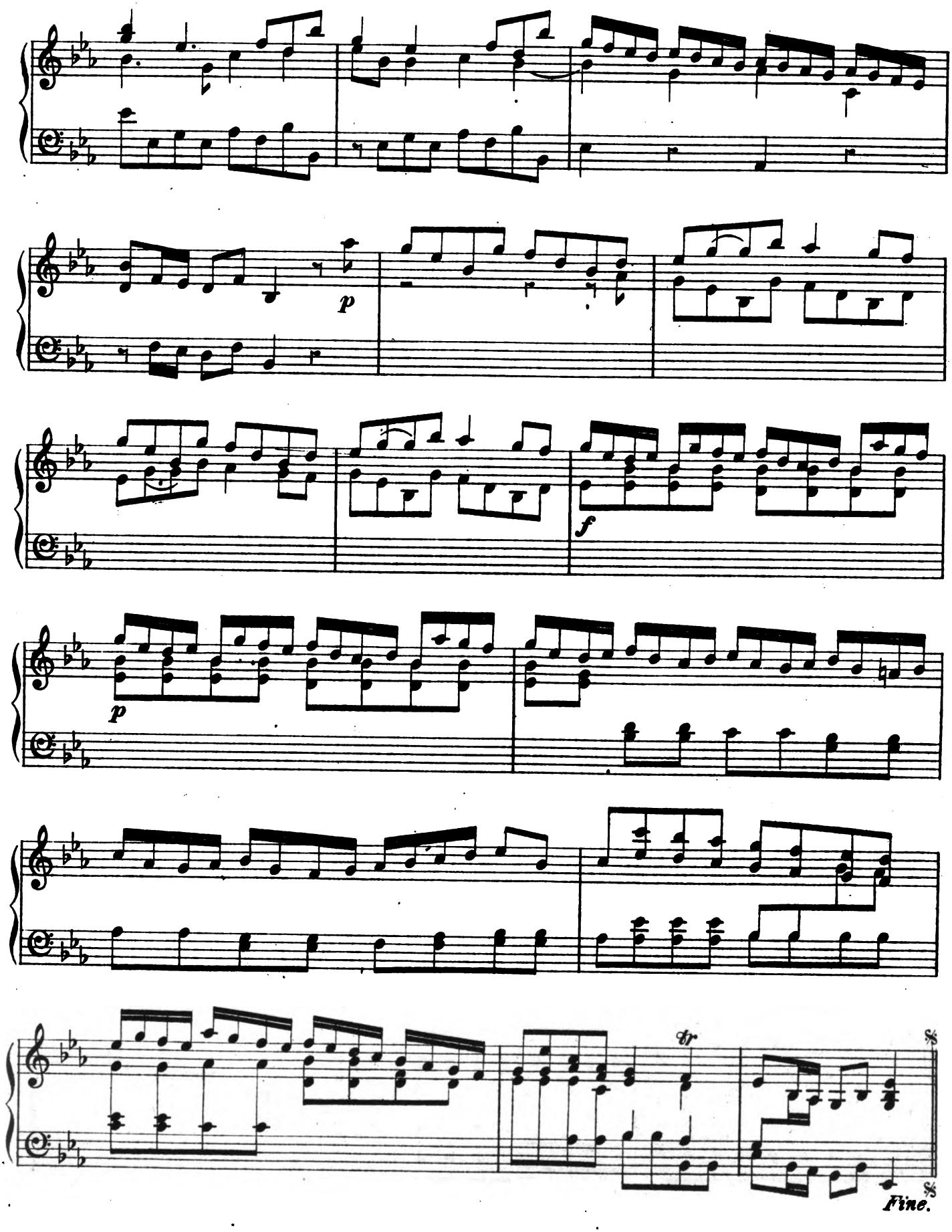

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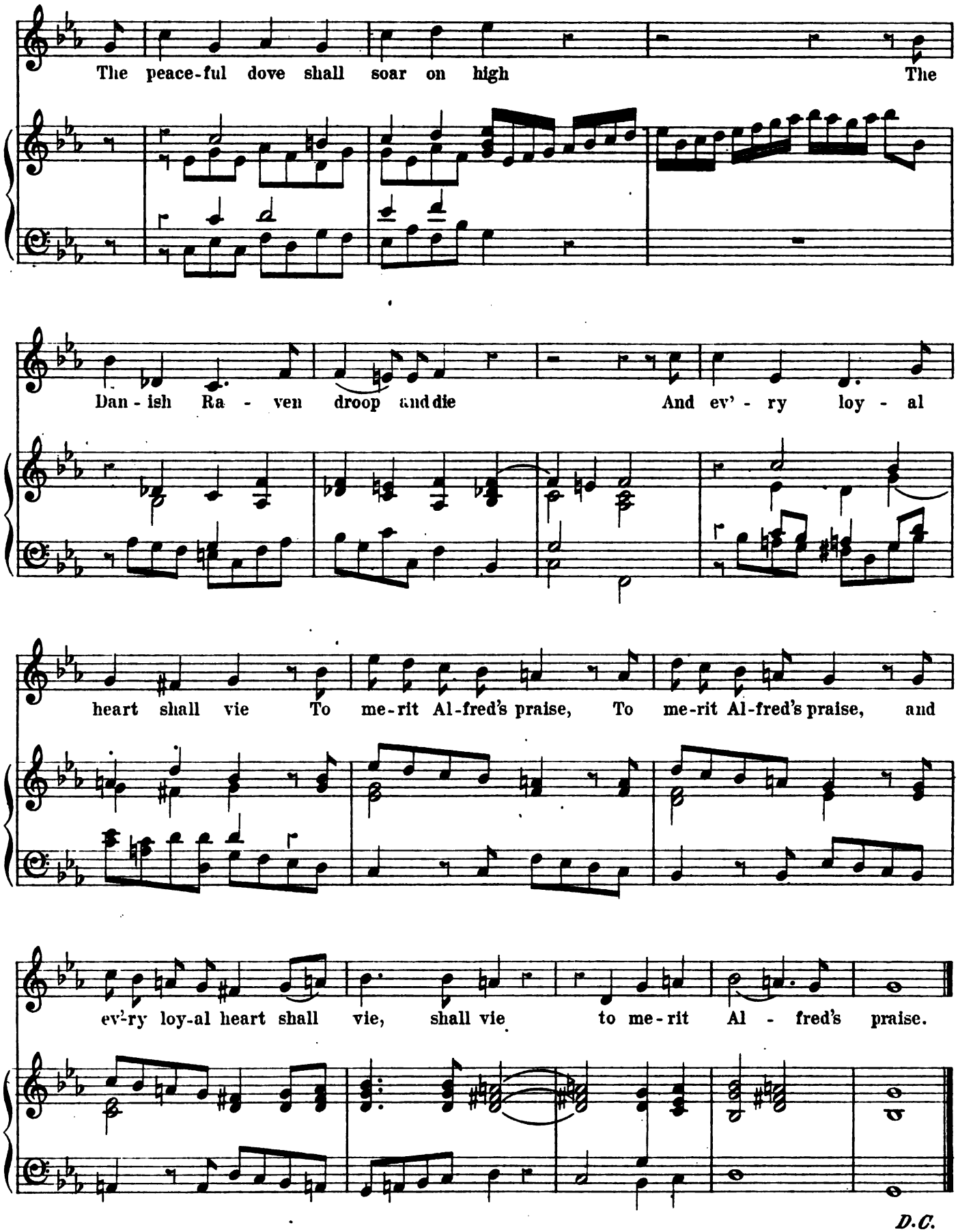

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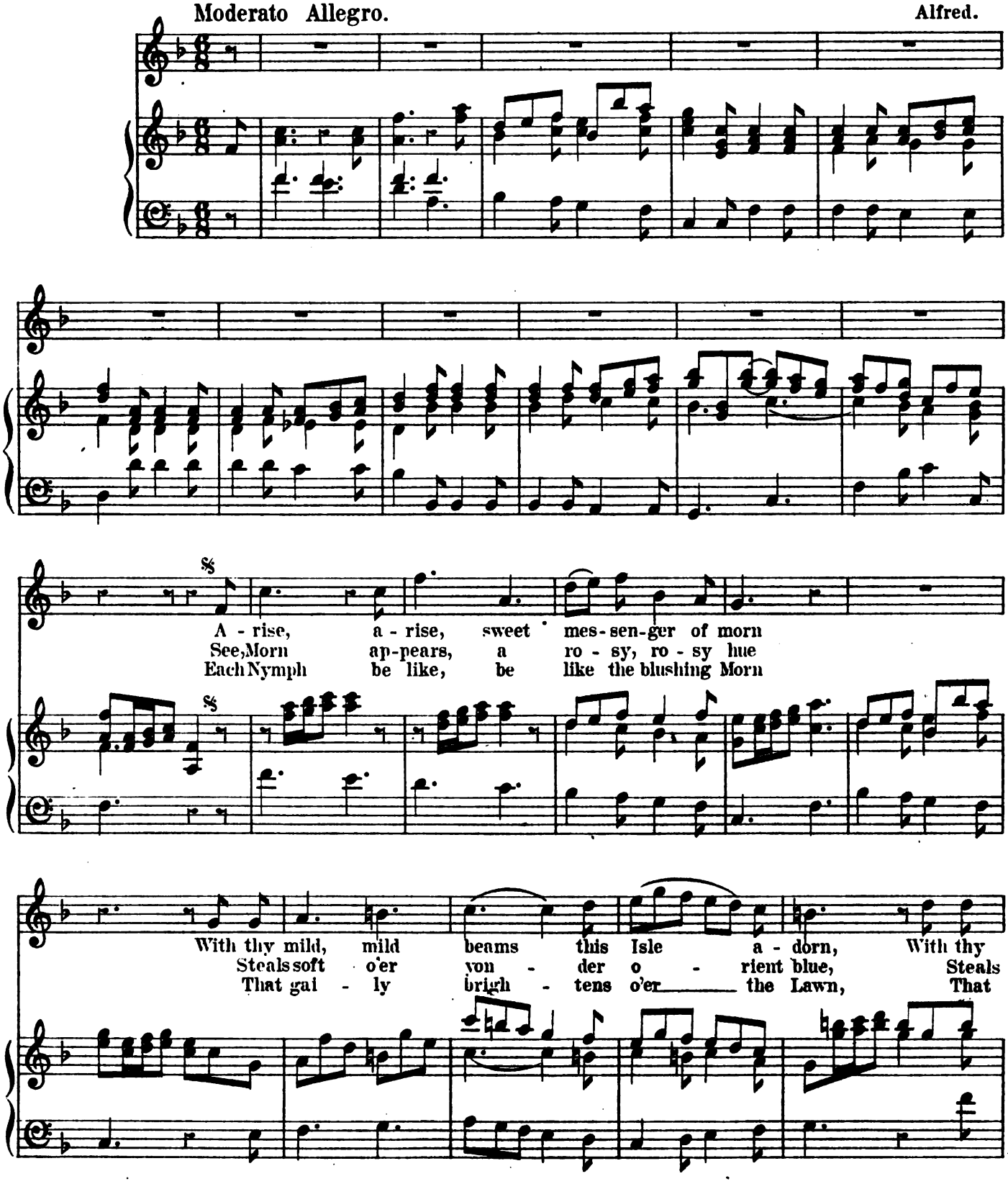
IV.

Arise sweet messenger of morn.

Moderato Allegro. Alfred.



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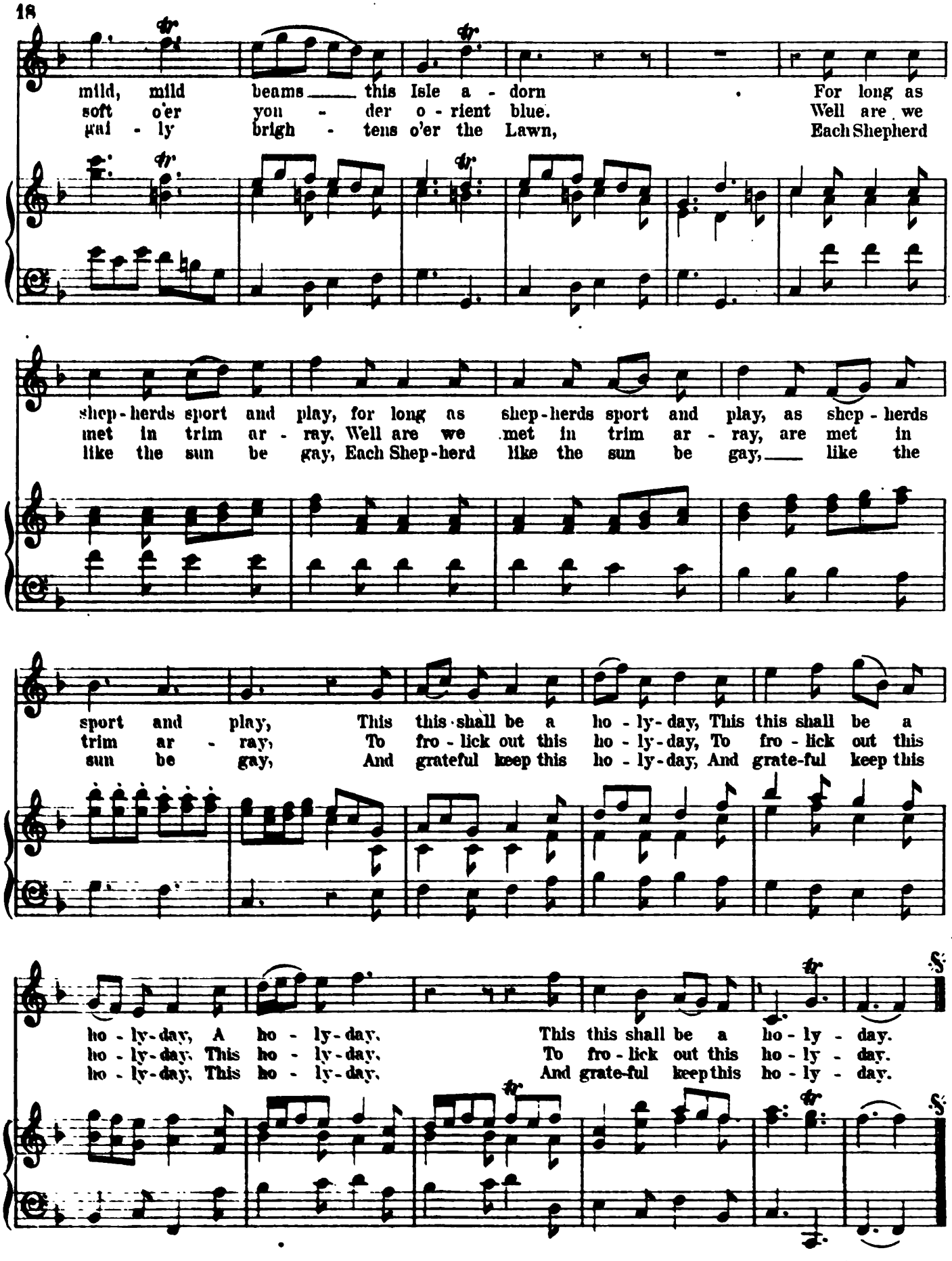

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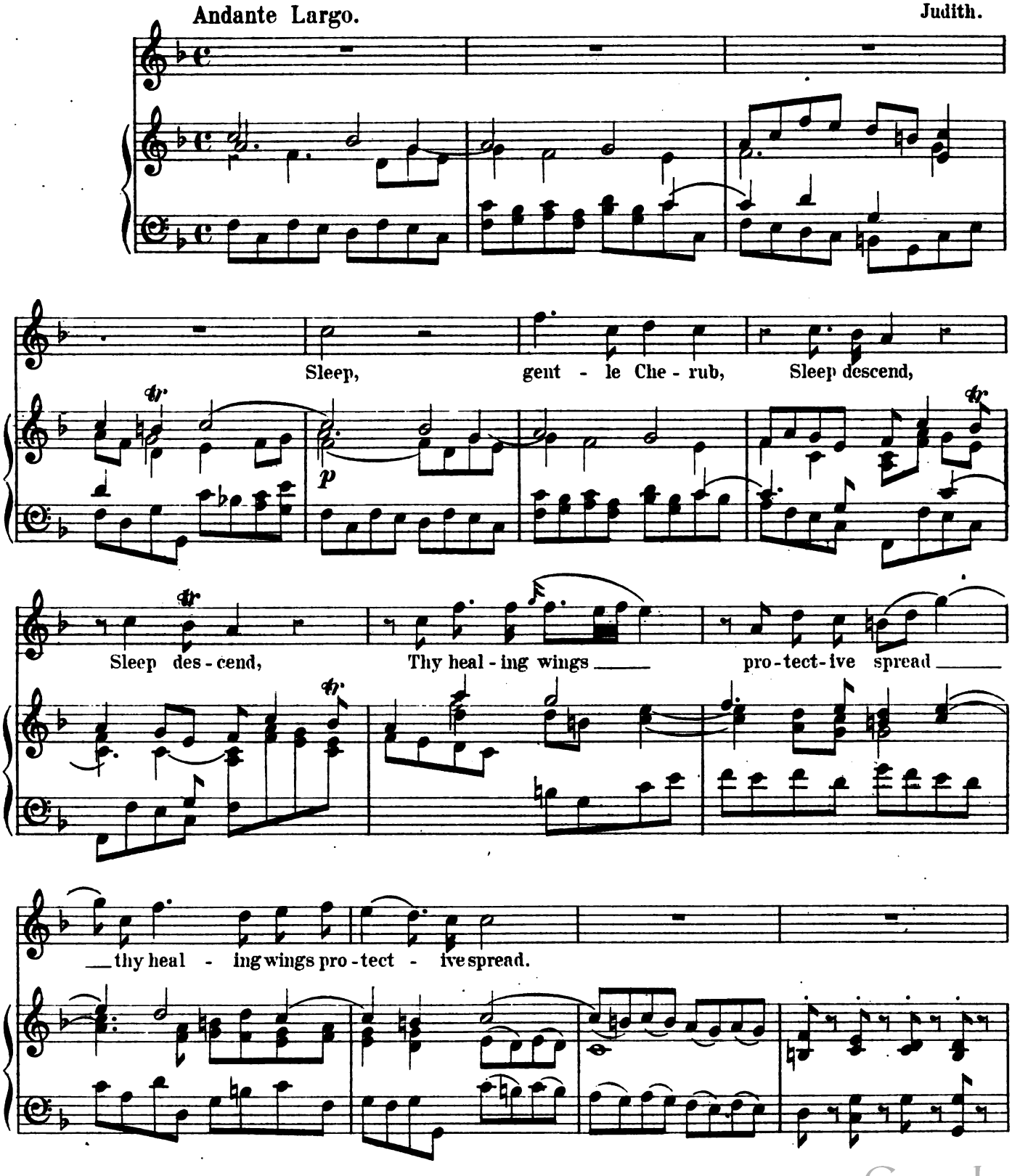
V.

"Sleep, gentle Cherub, Sleep descend."



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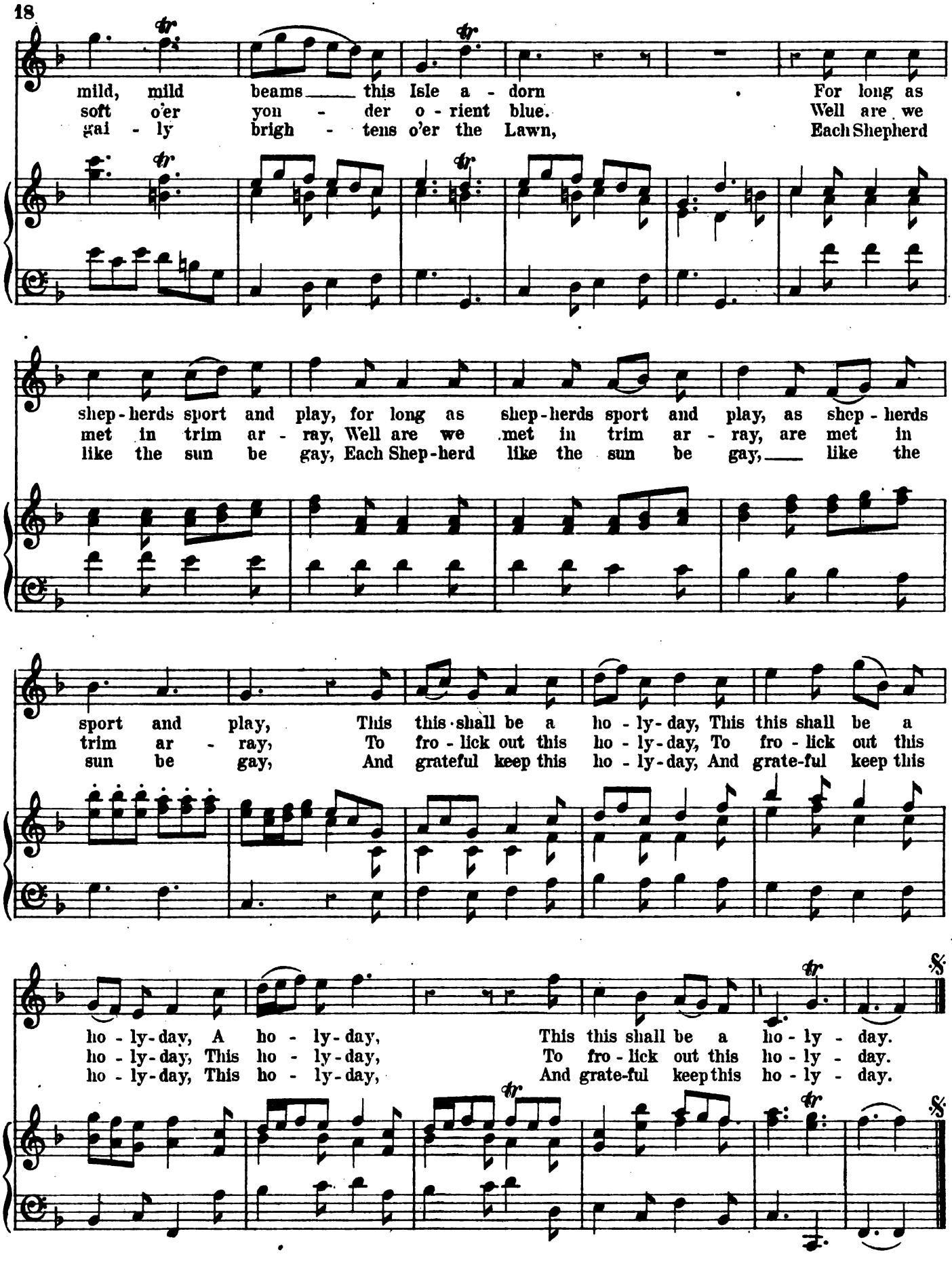

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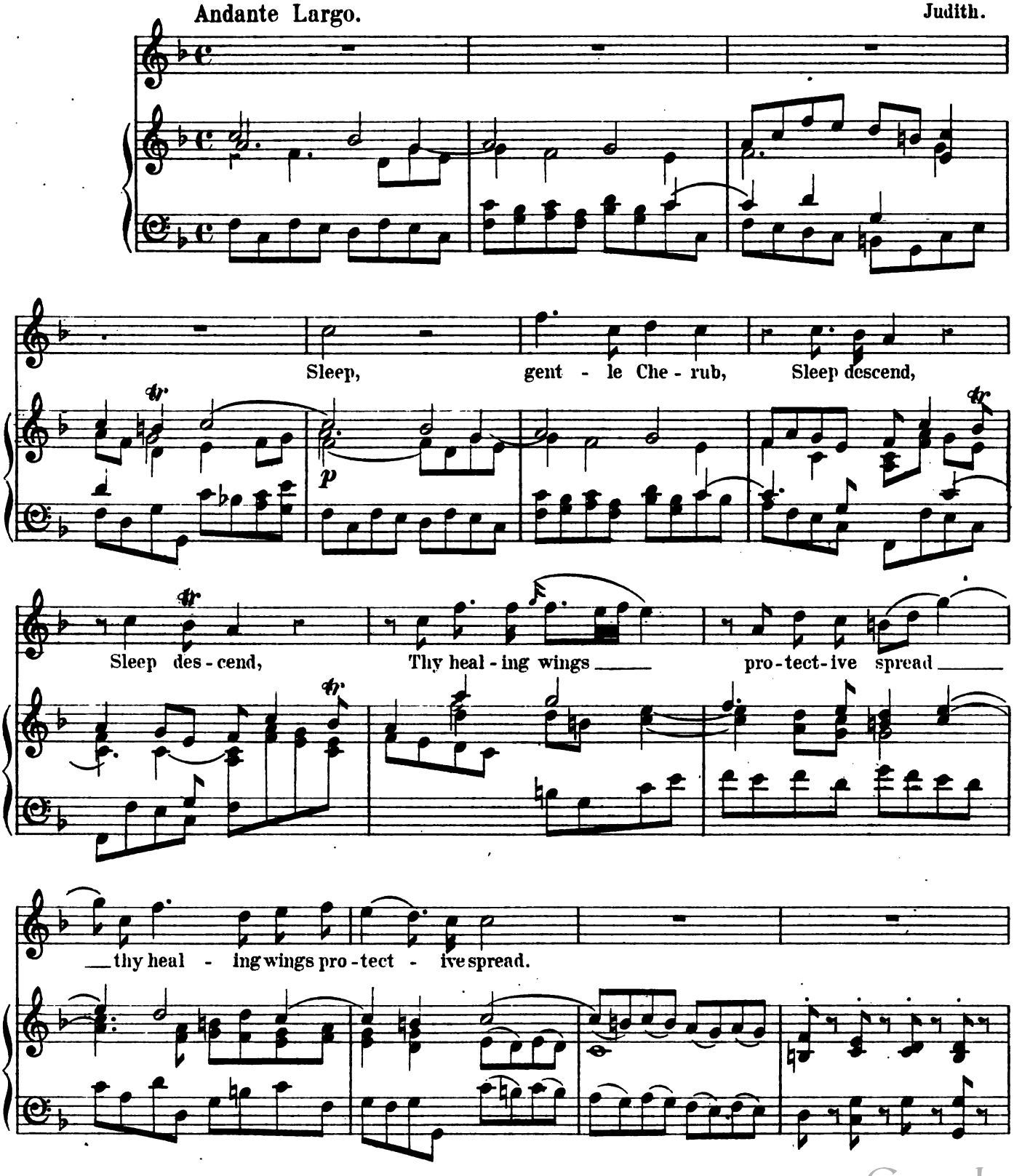

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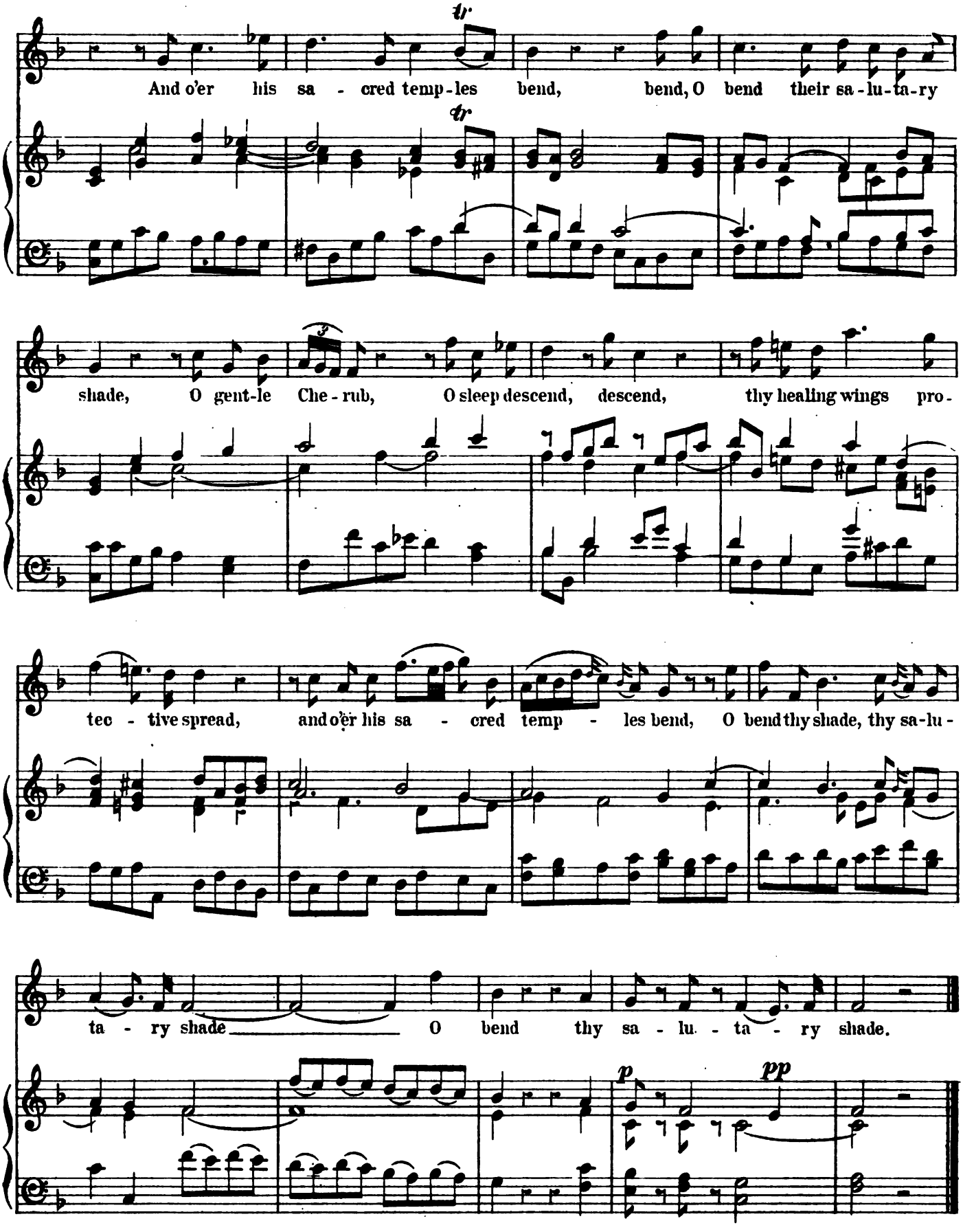

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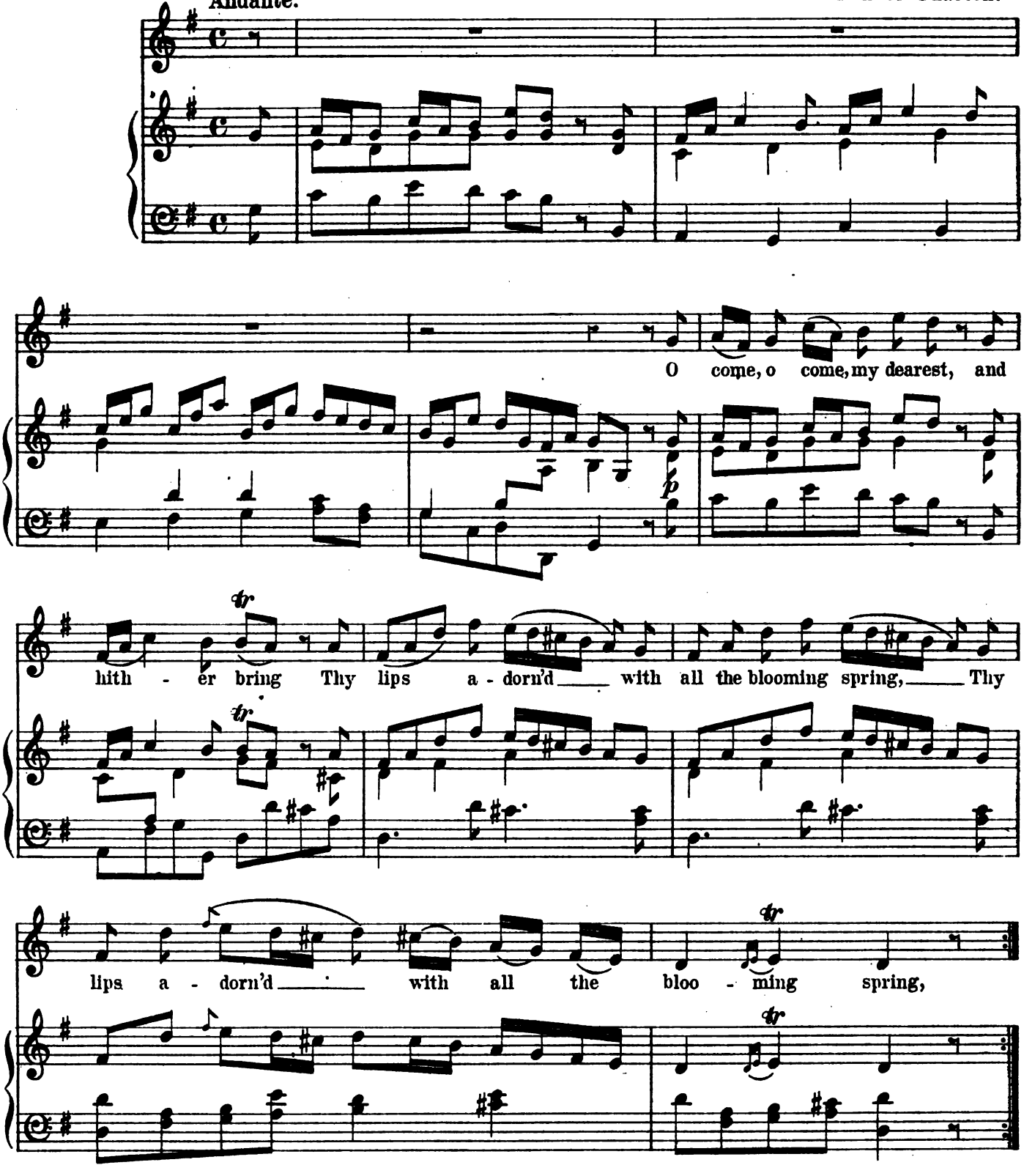
VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.



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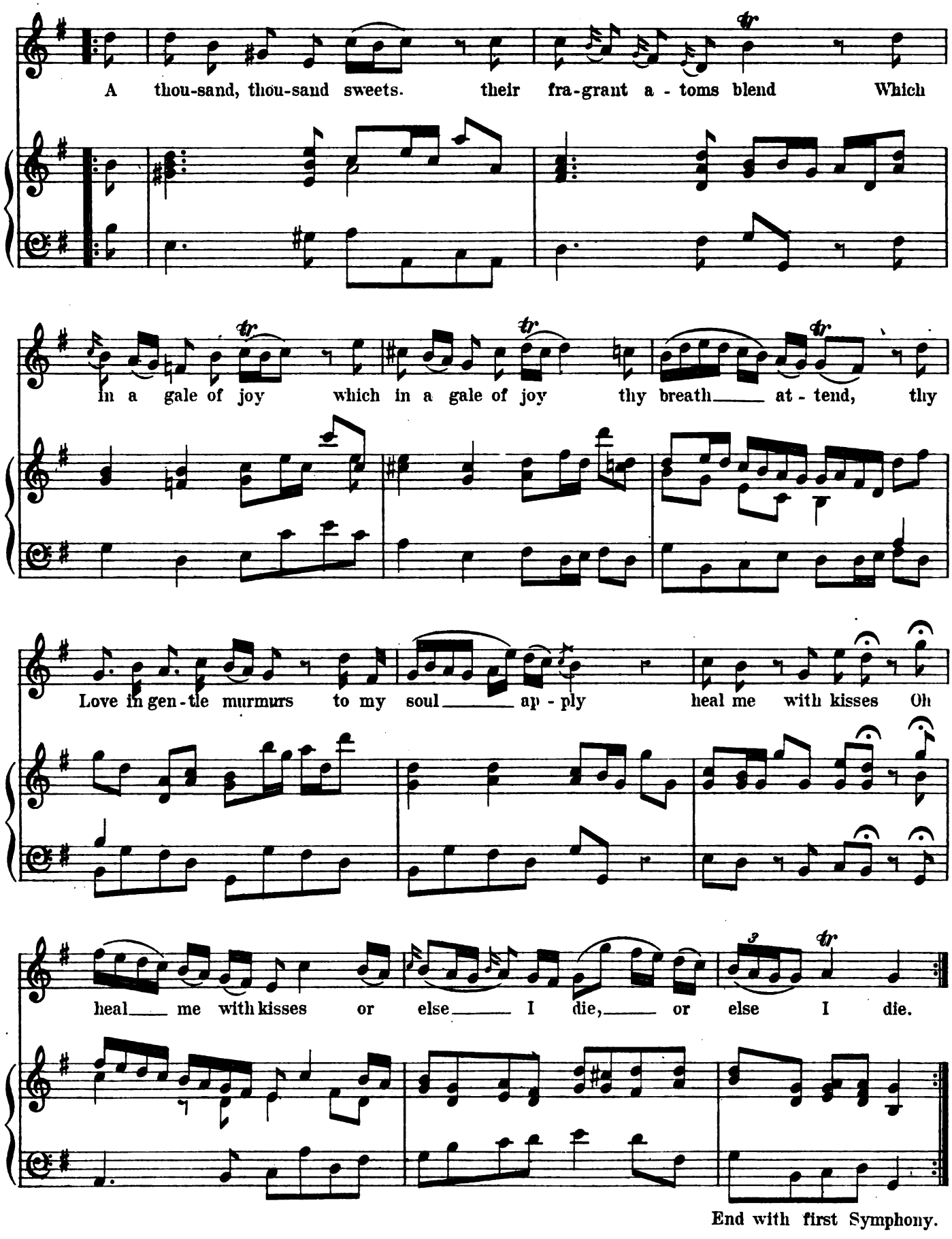

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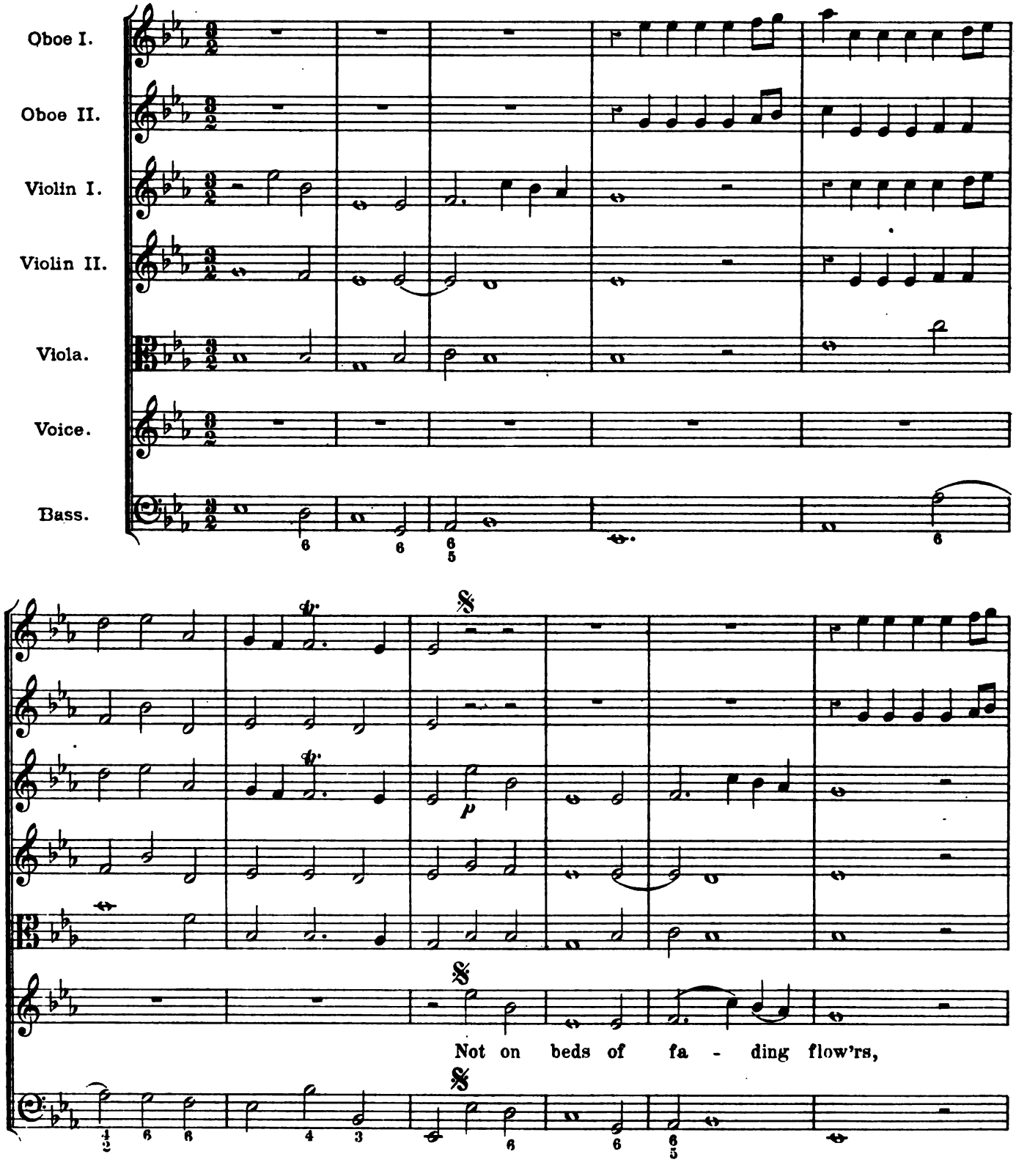
I.

Not on beds of fading flow'rs.

Comus.



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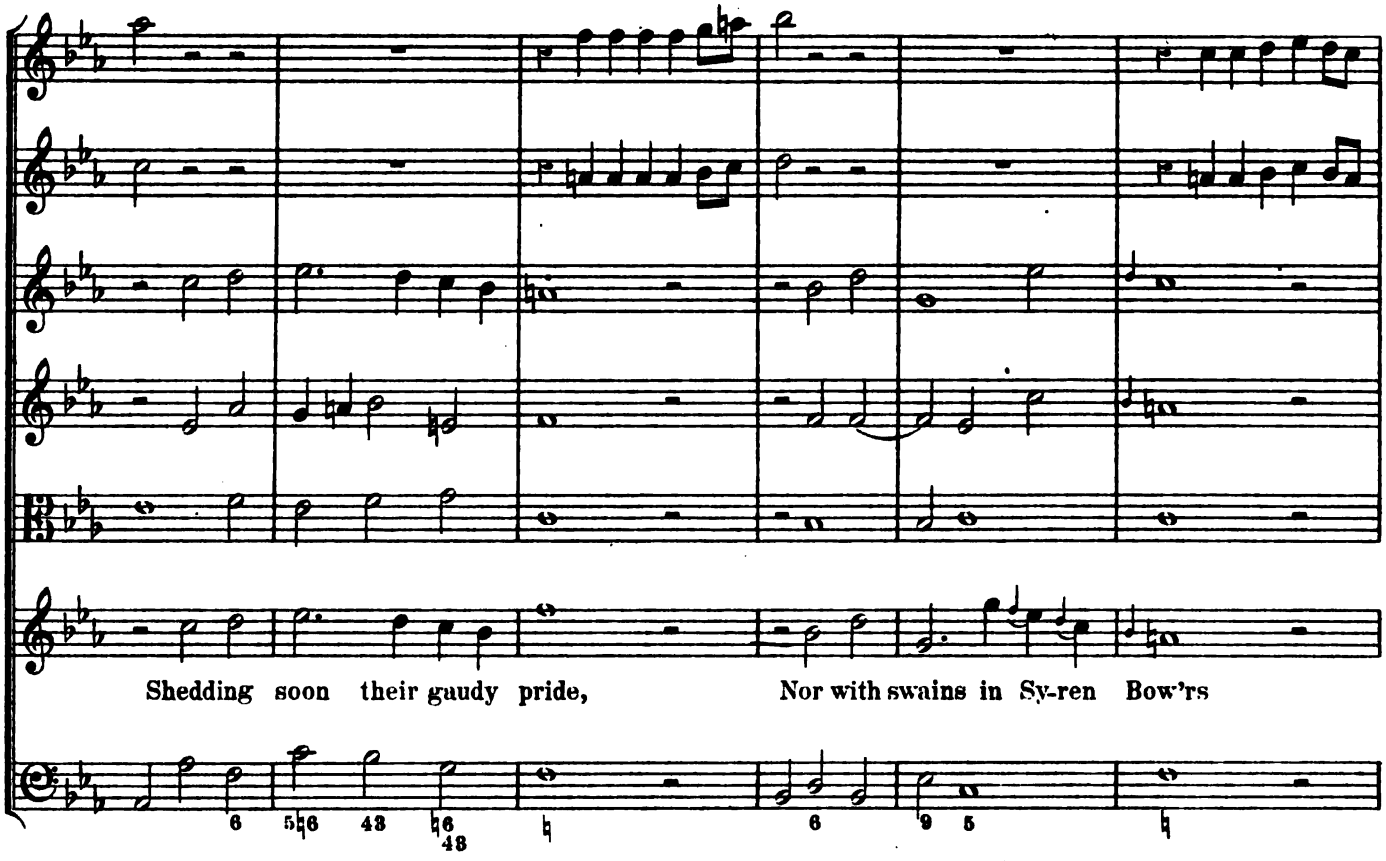

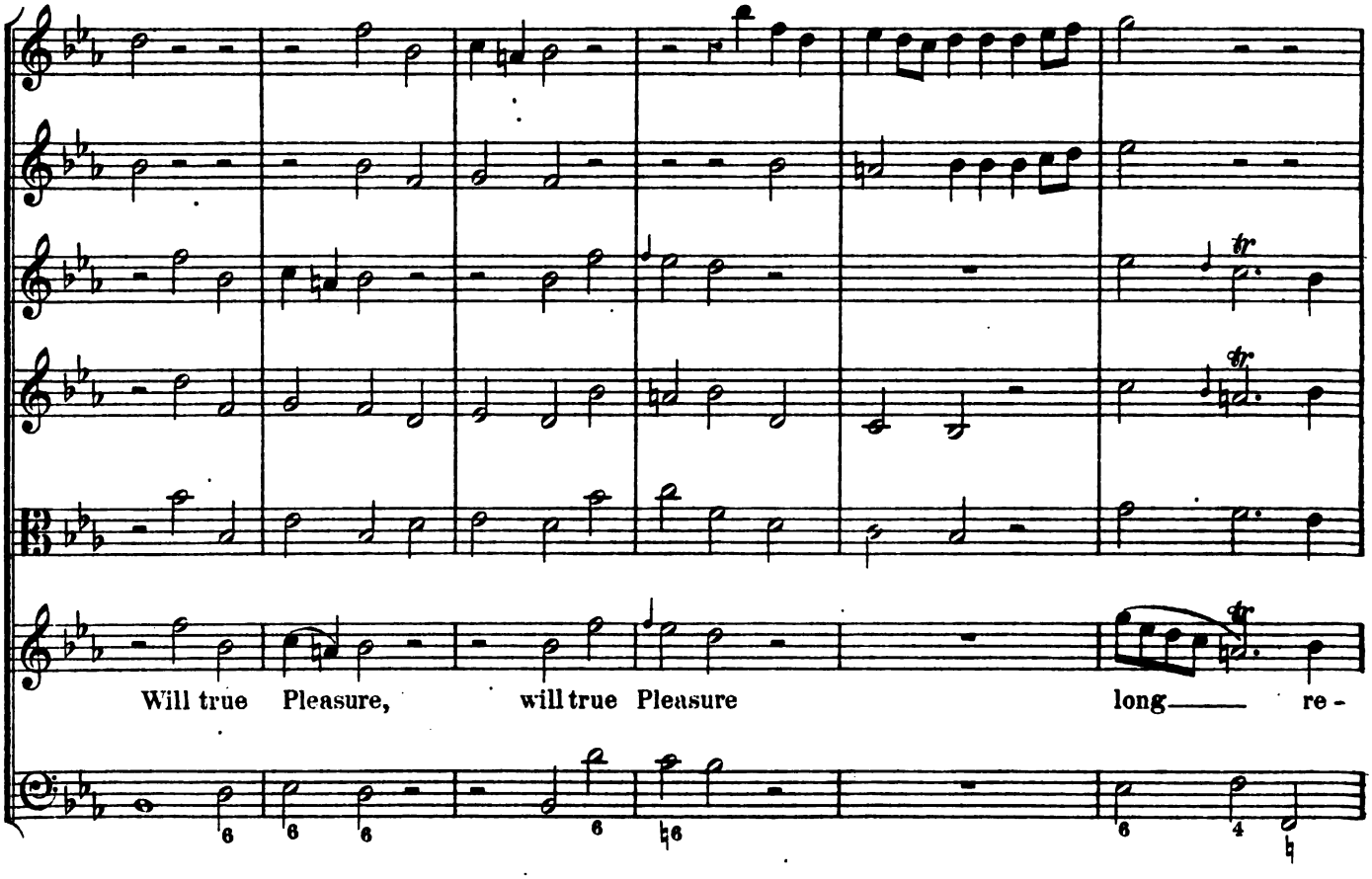

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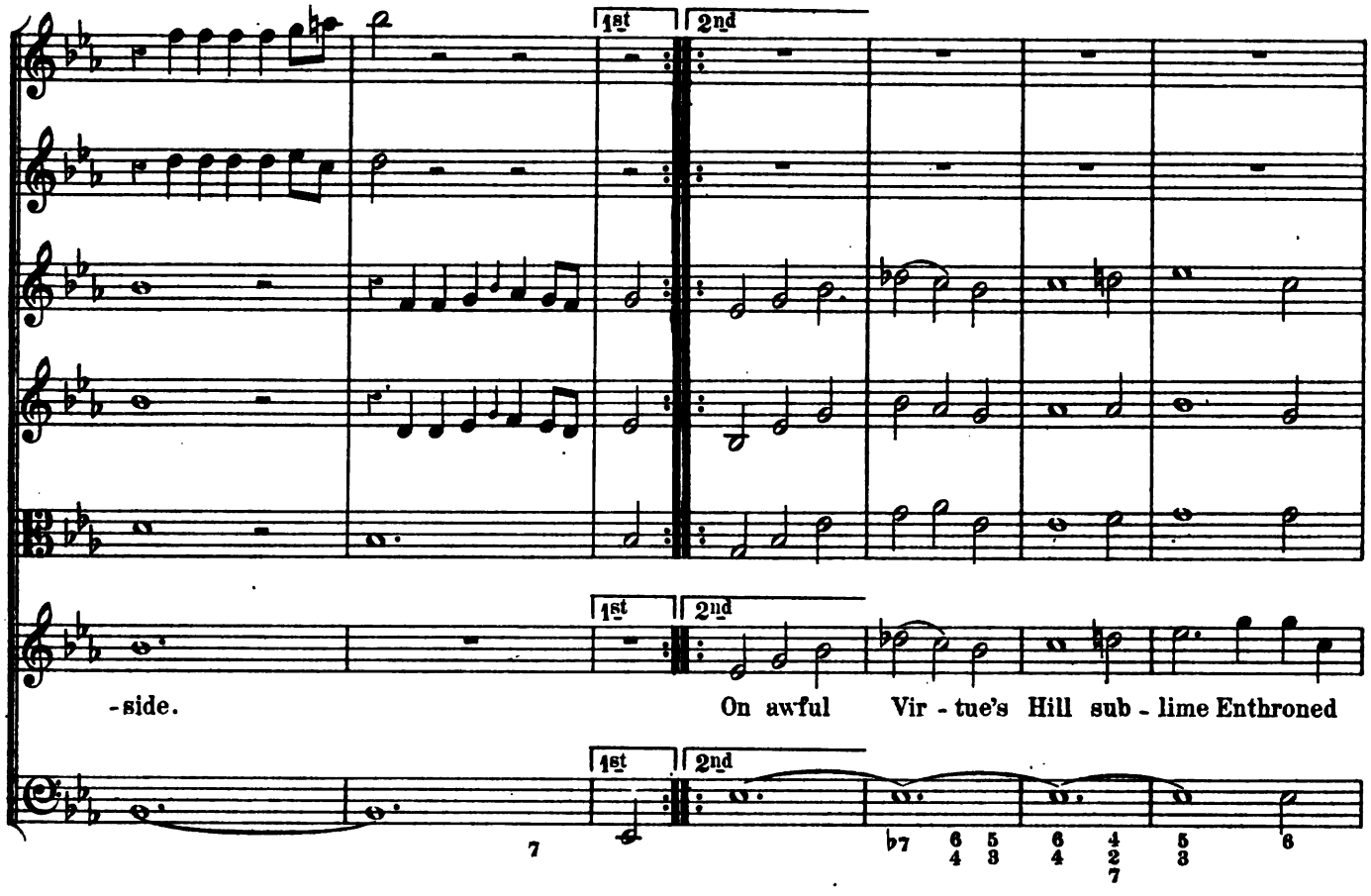

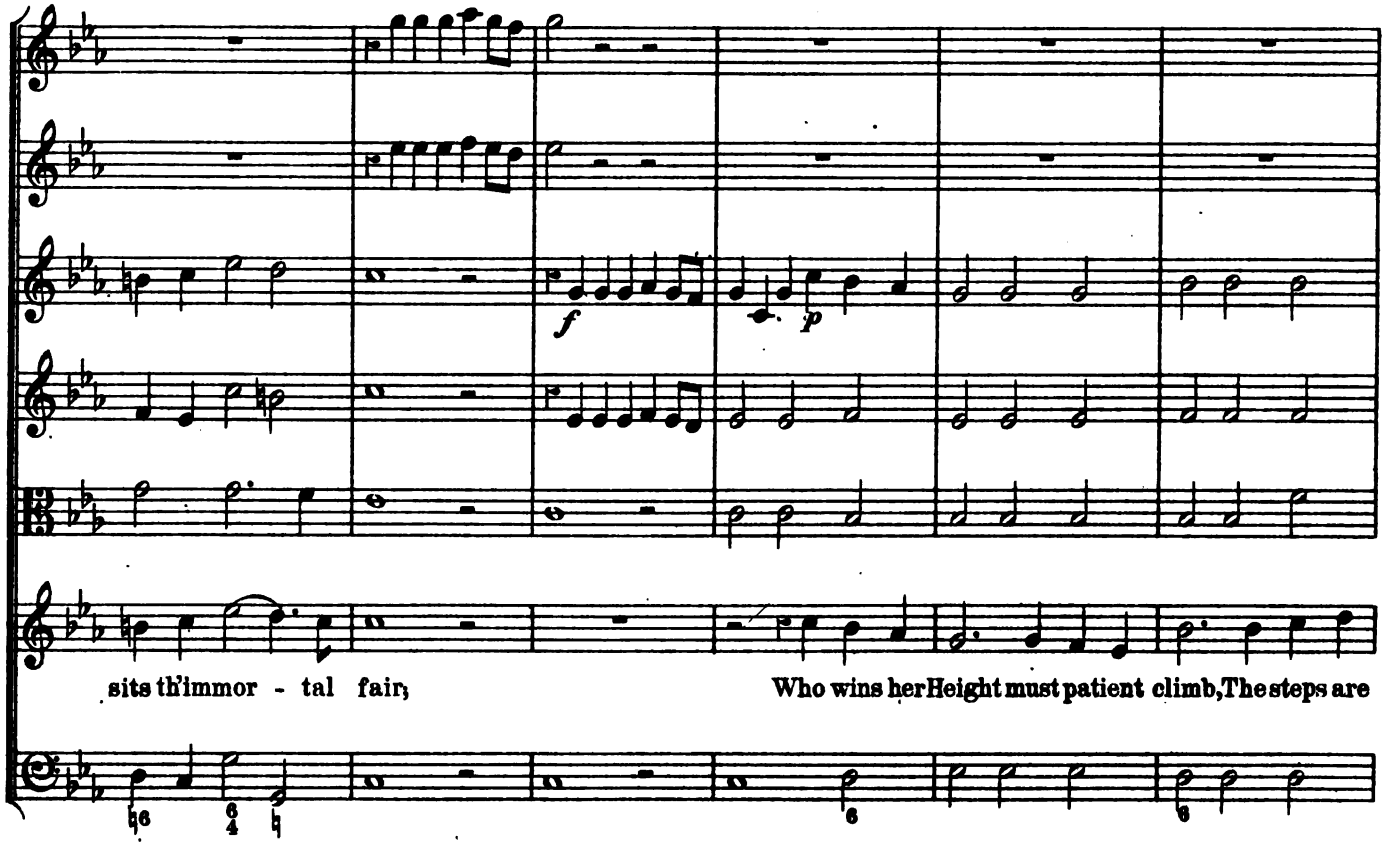

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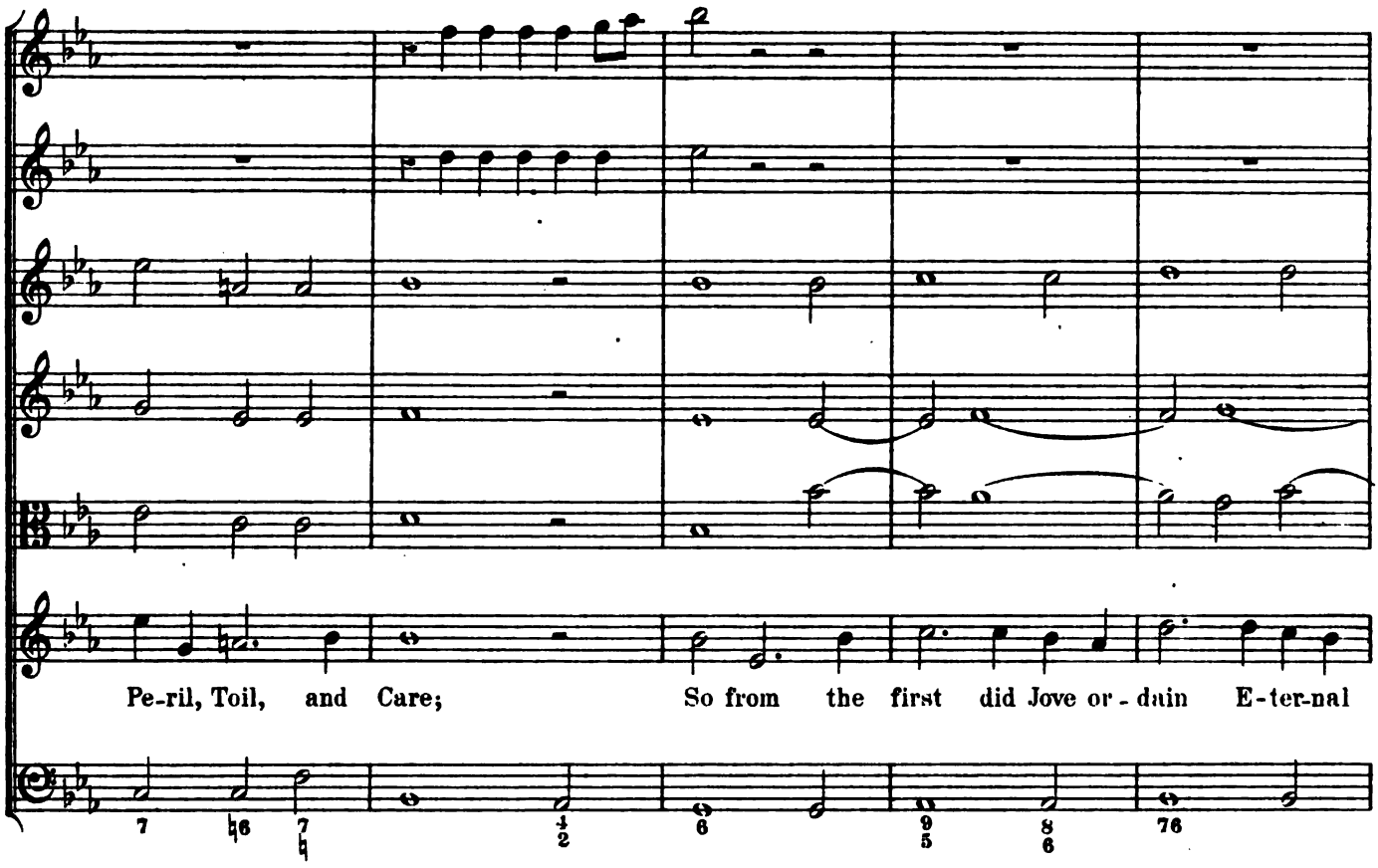

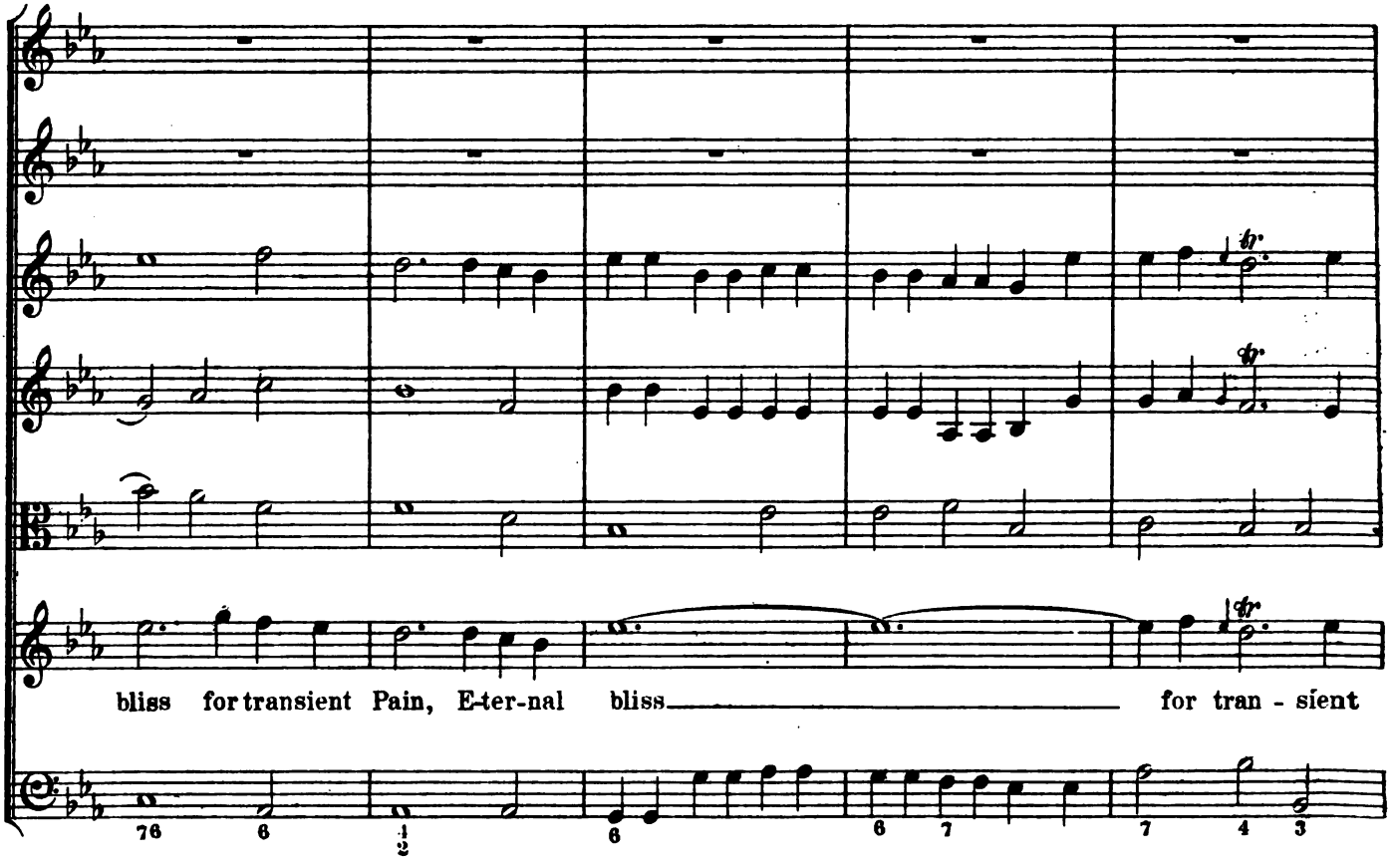

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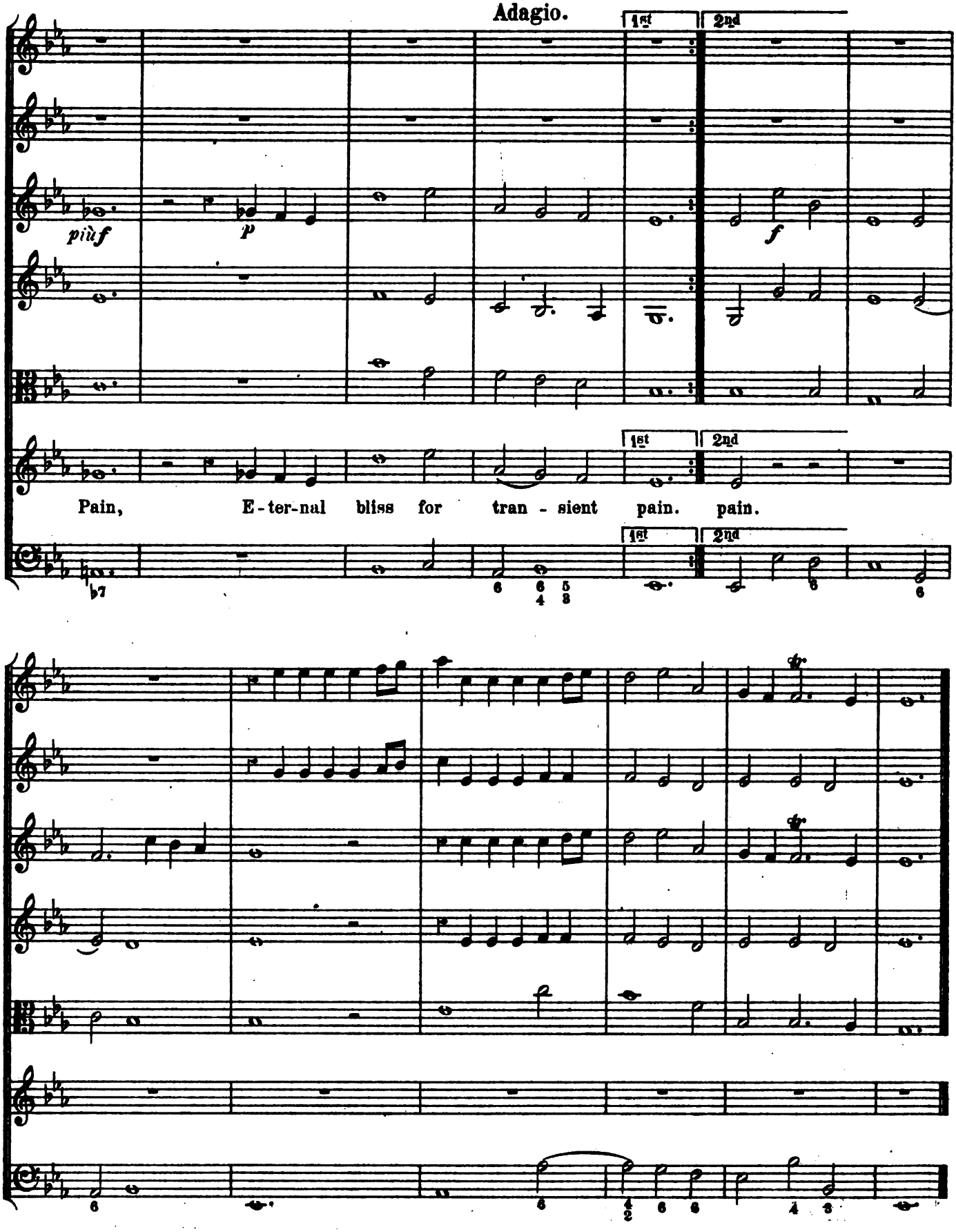

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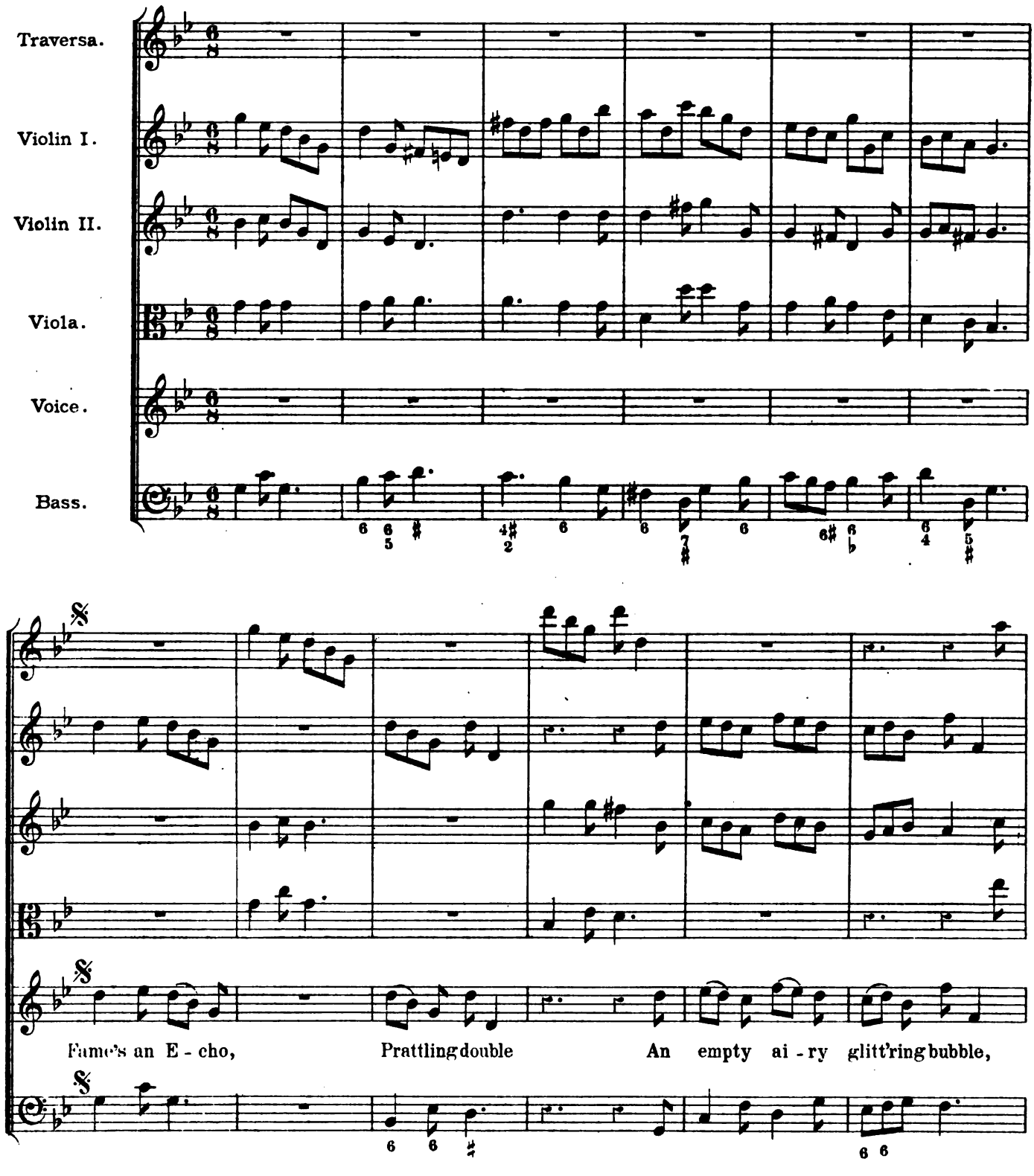
II.

Fame's an Echo.

Comus.



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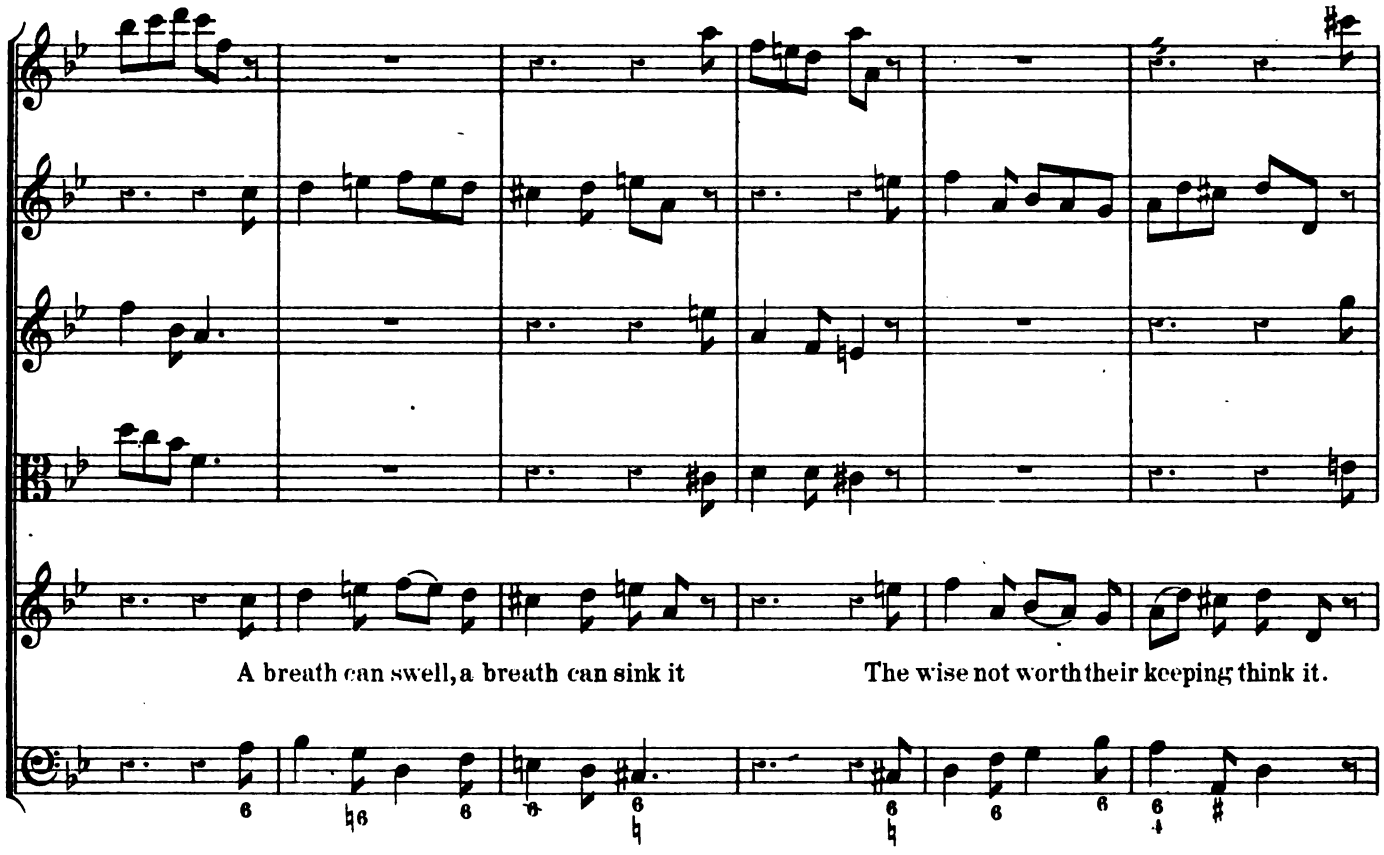

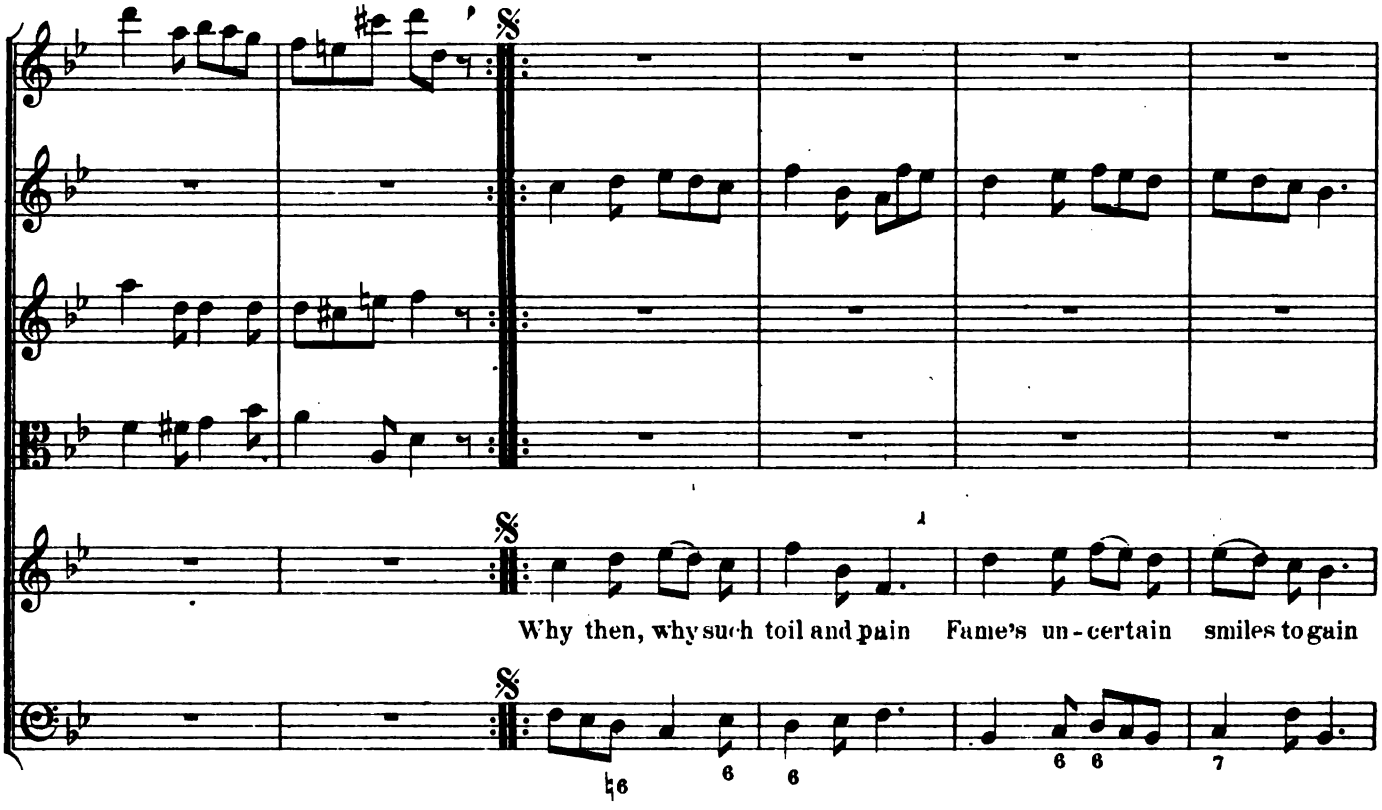

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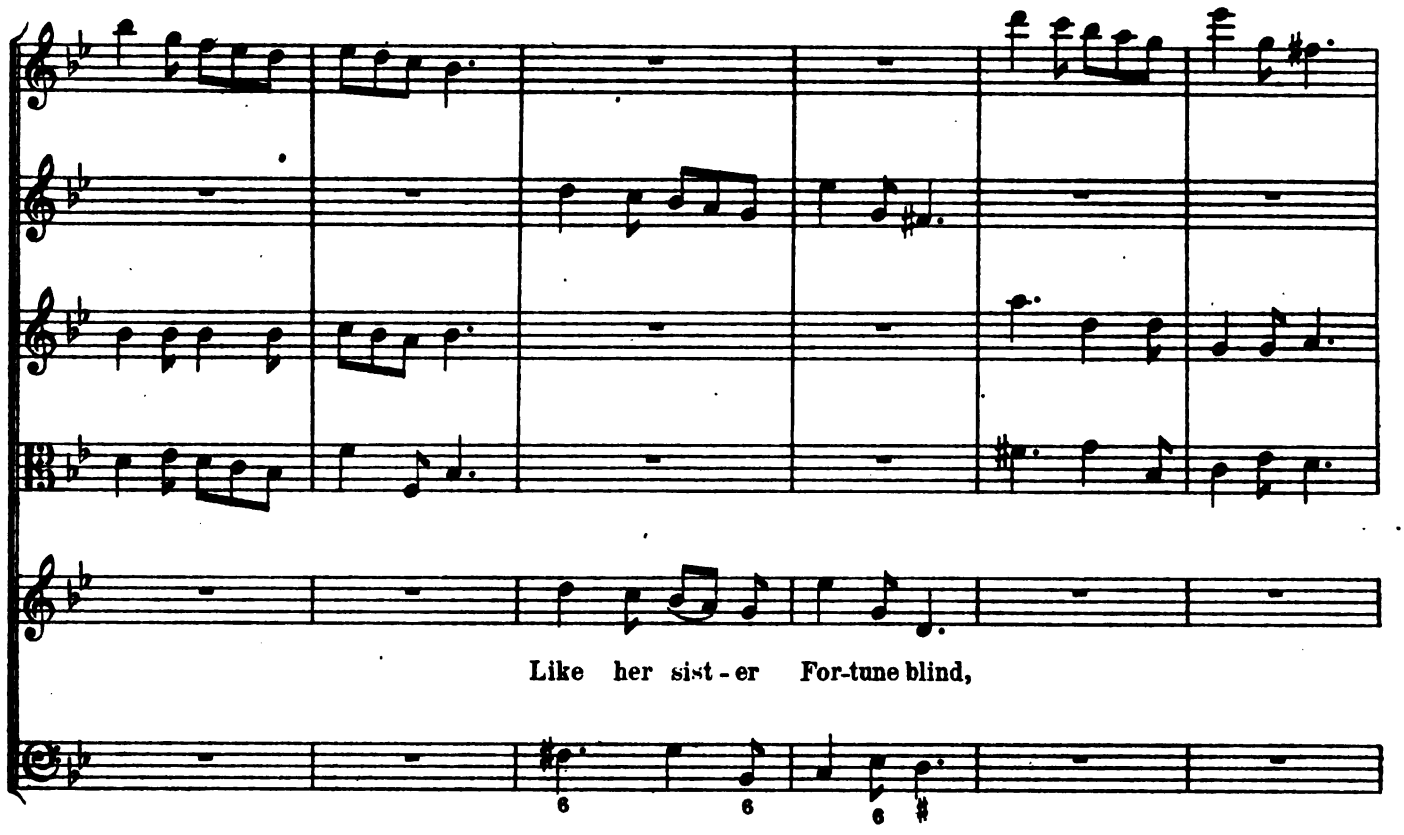

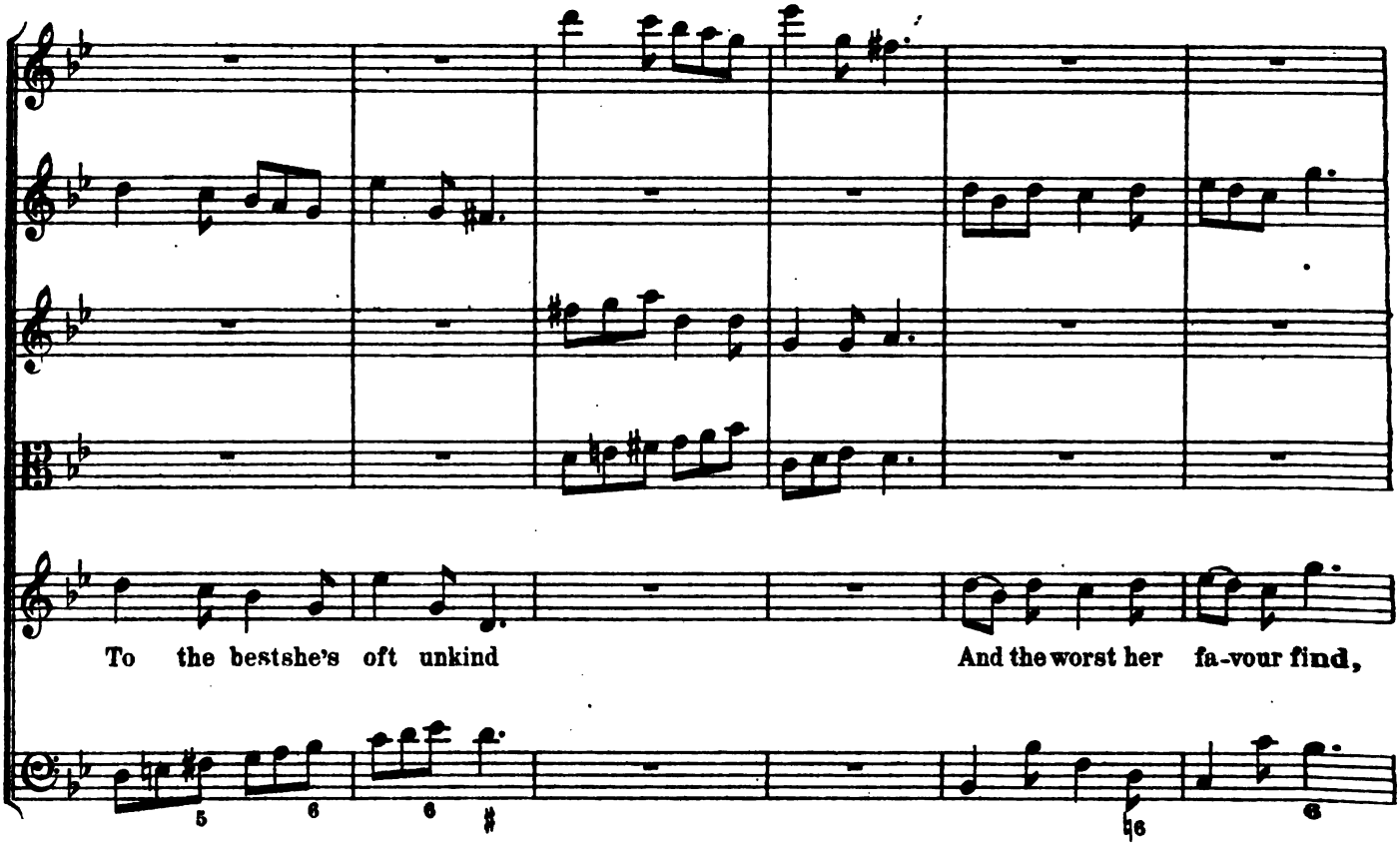

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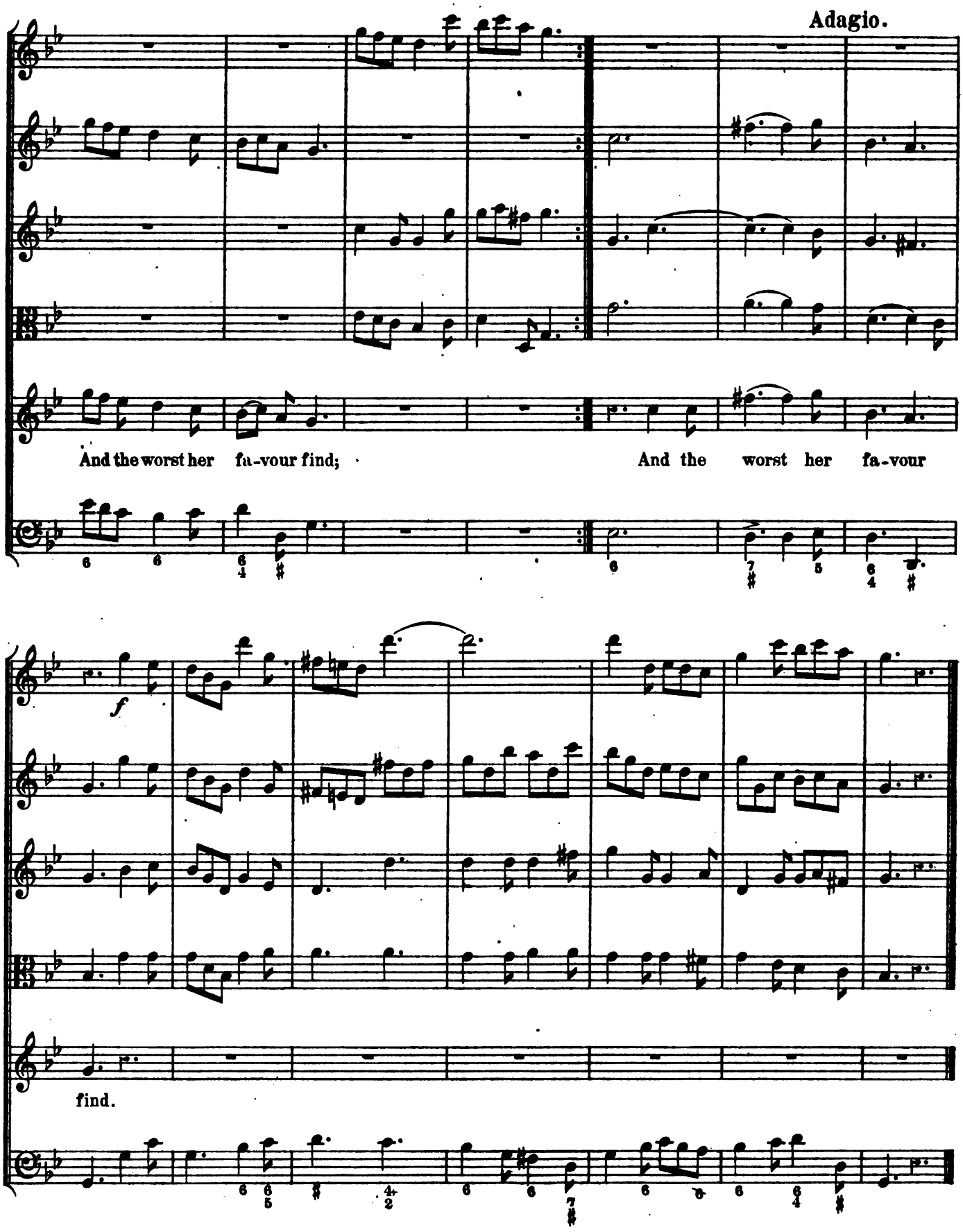

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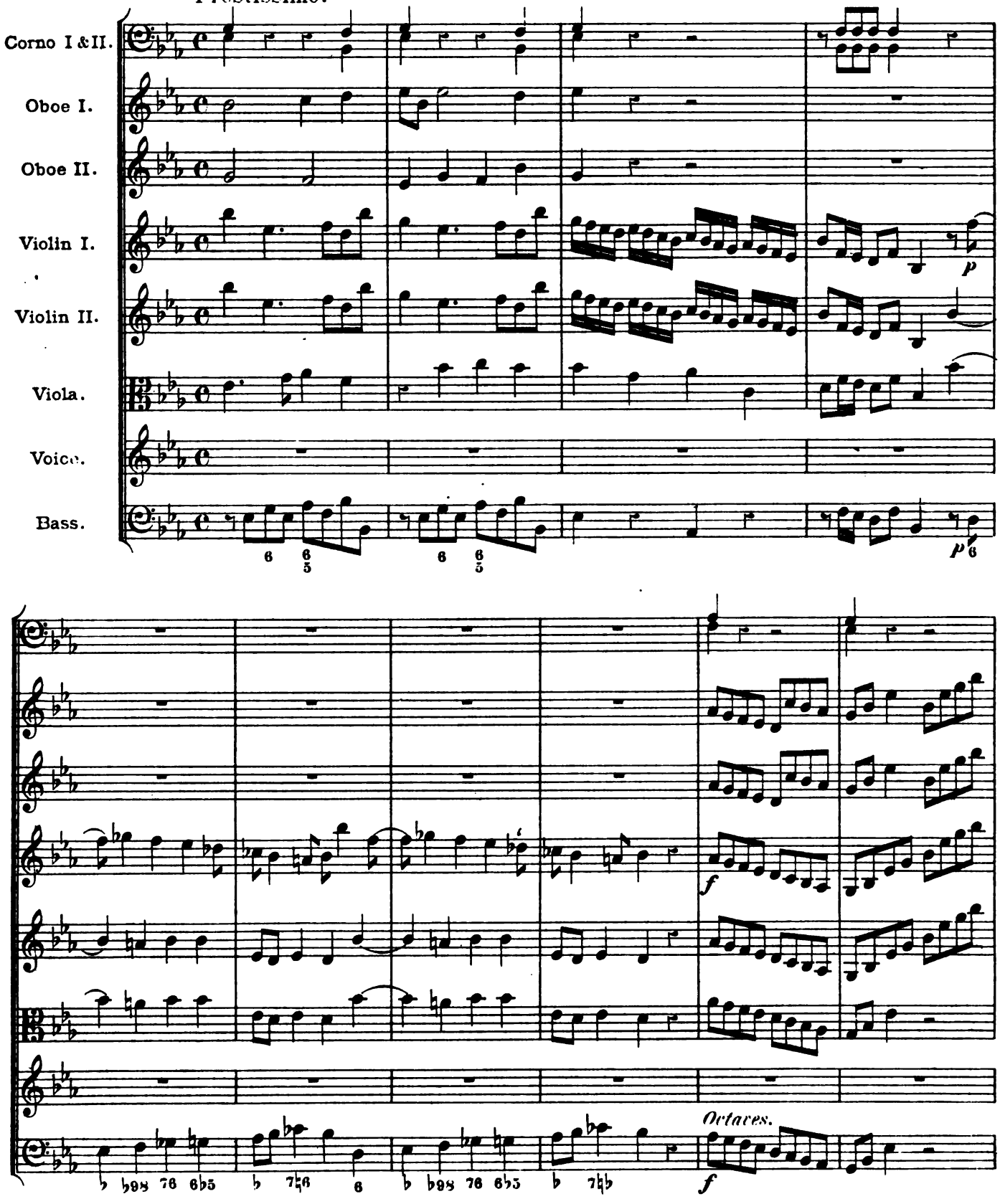
III.

"Vengeance, O come inspire me"

Prestissimo.

Alfred.



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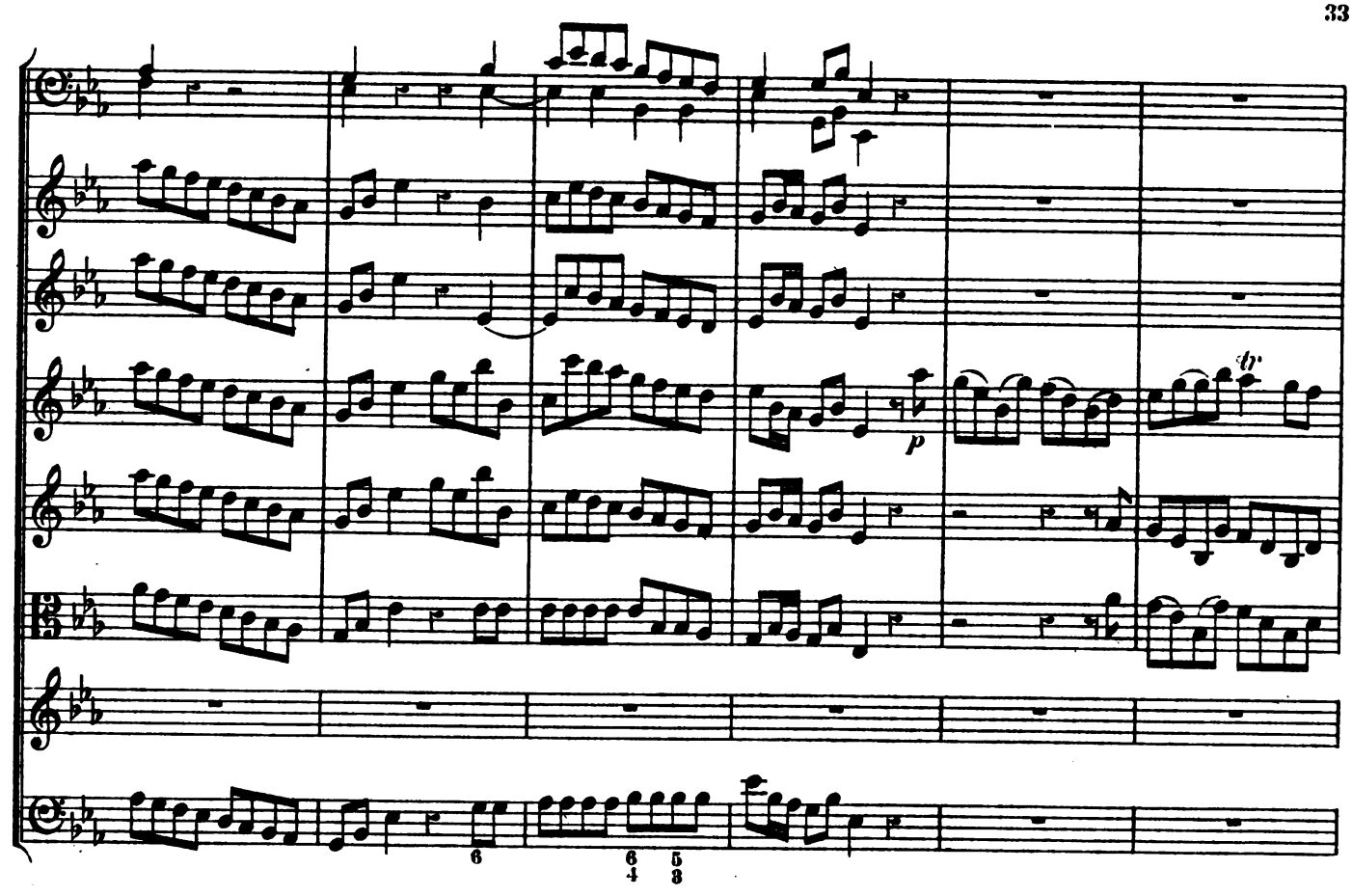

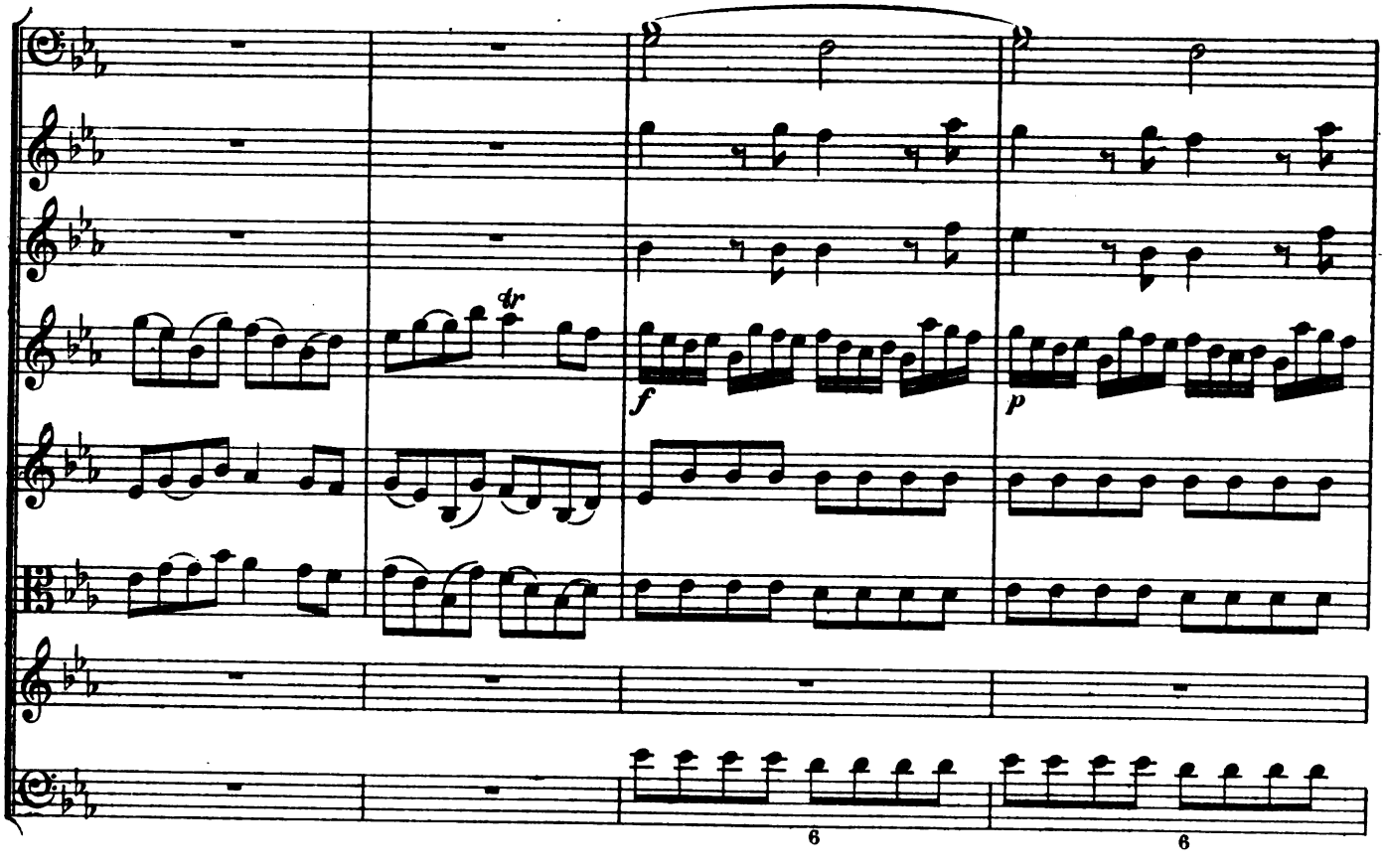

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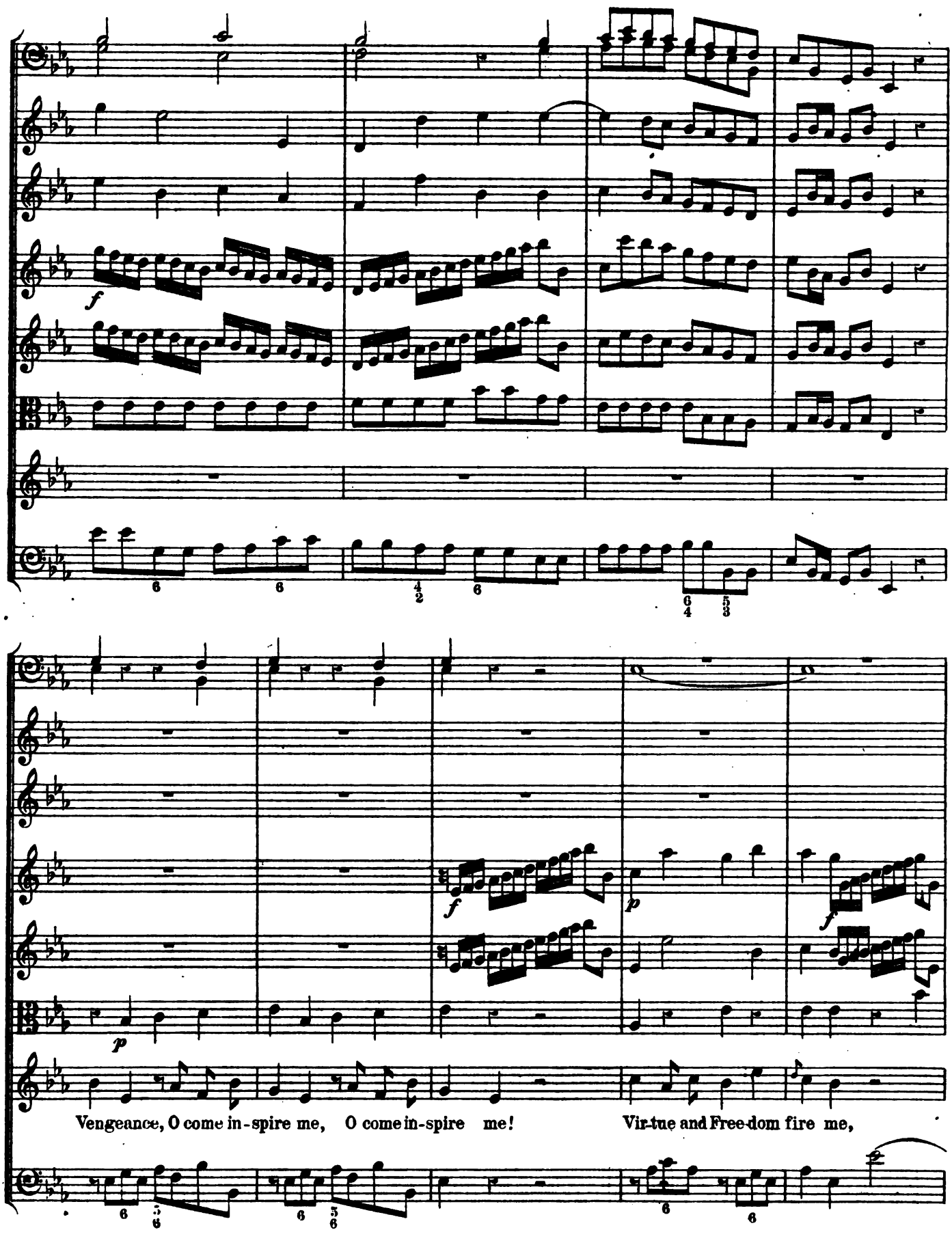

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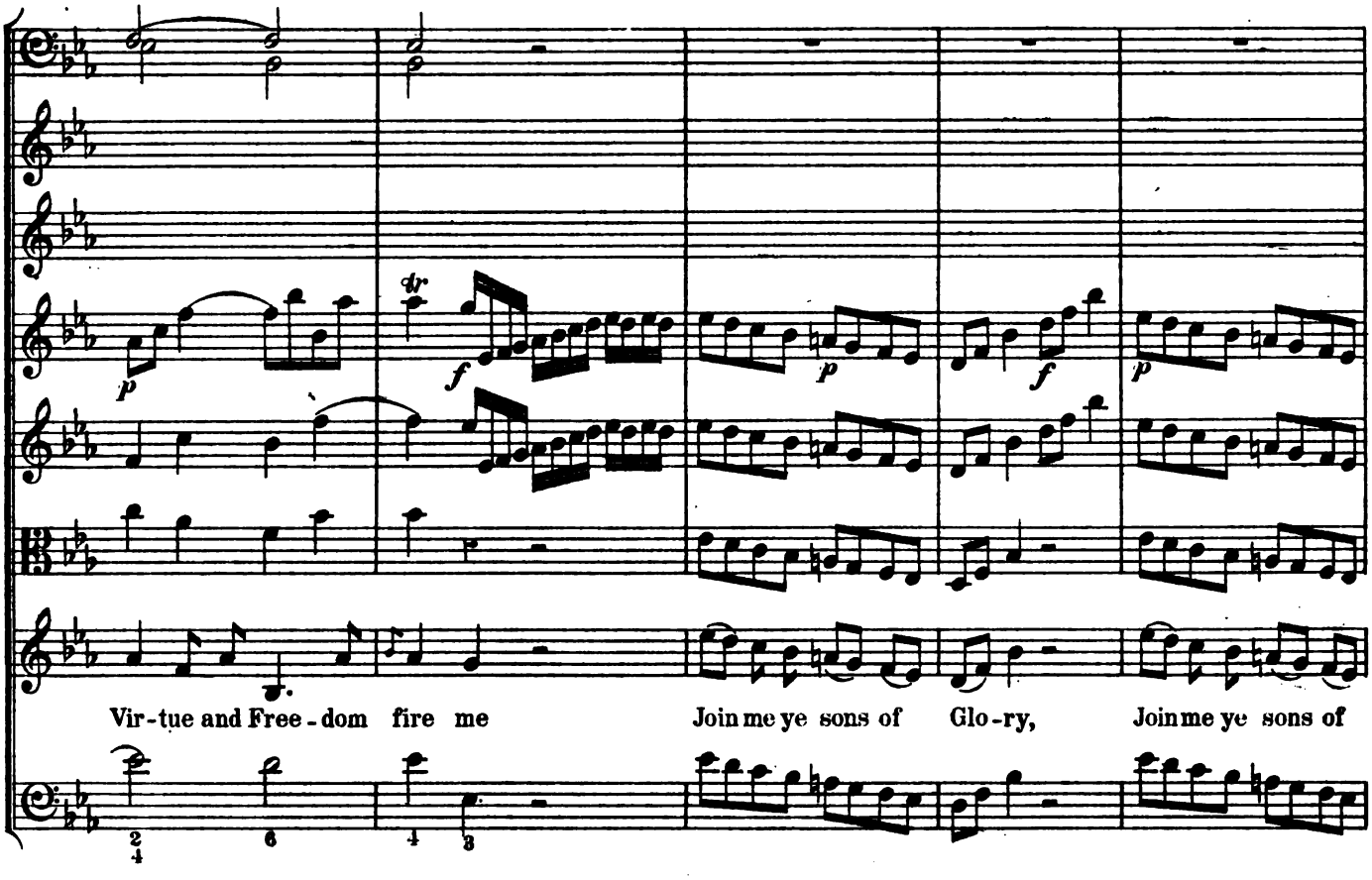

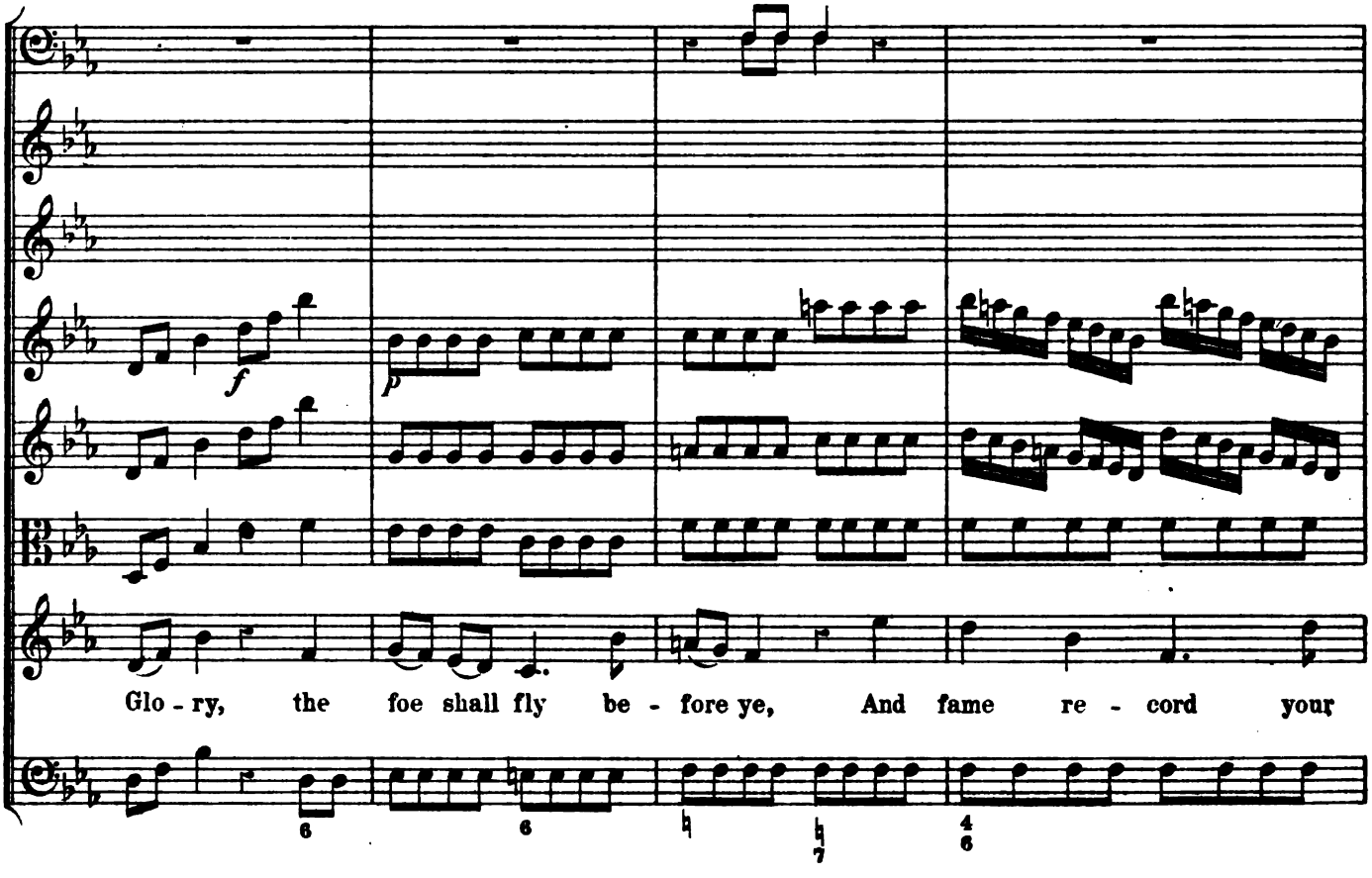

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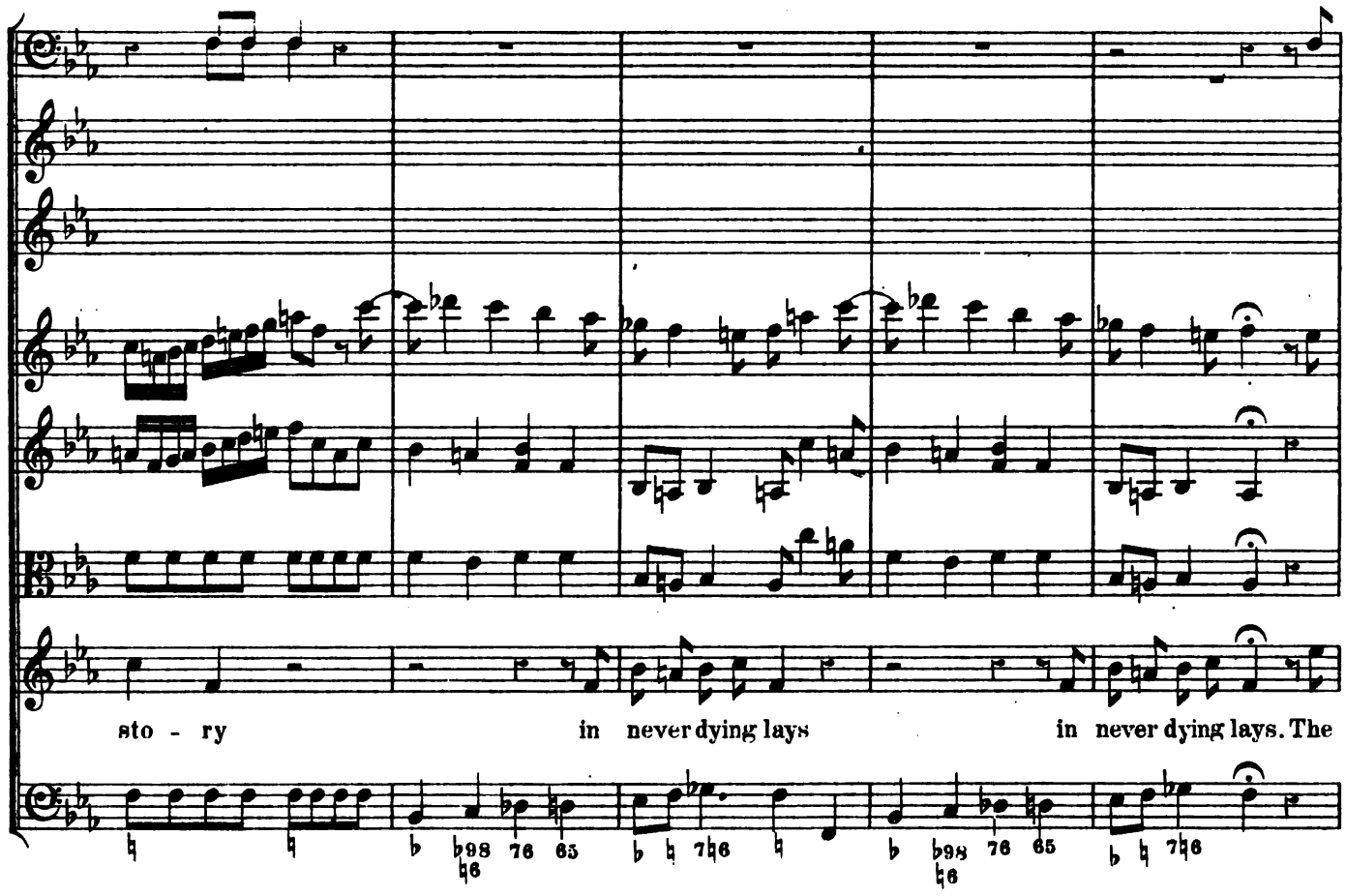

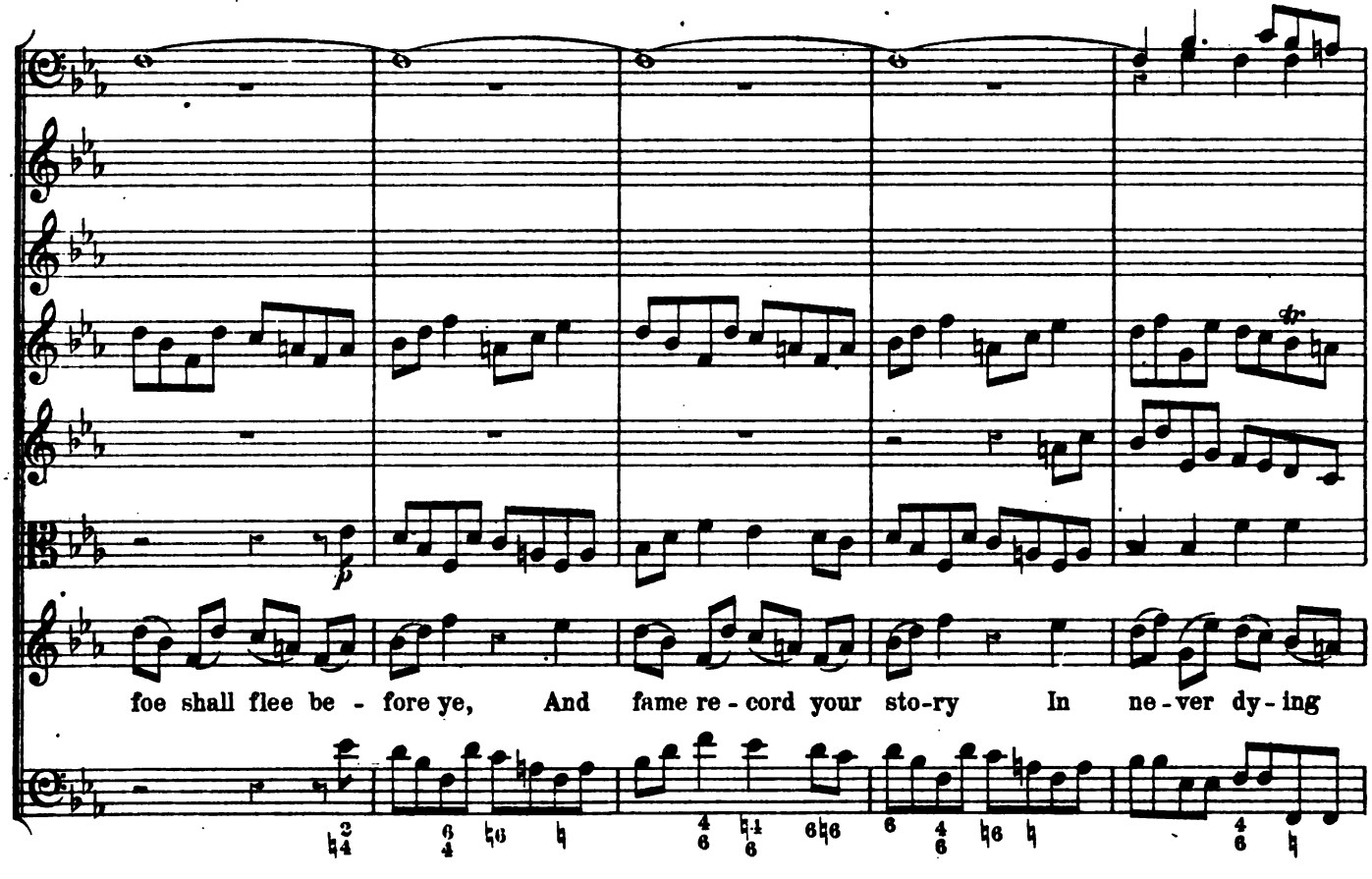

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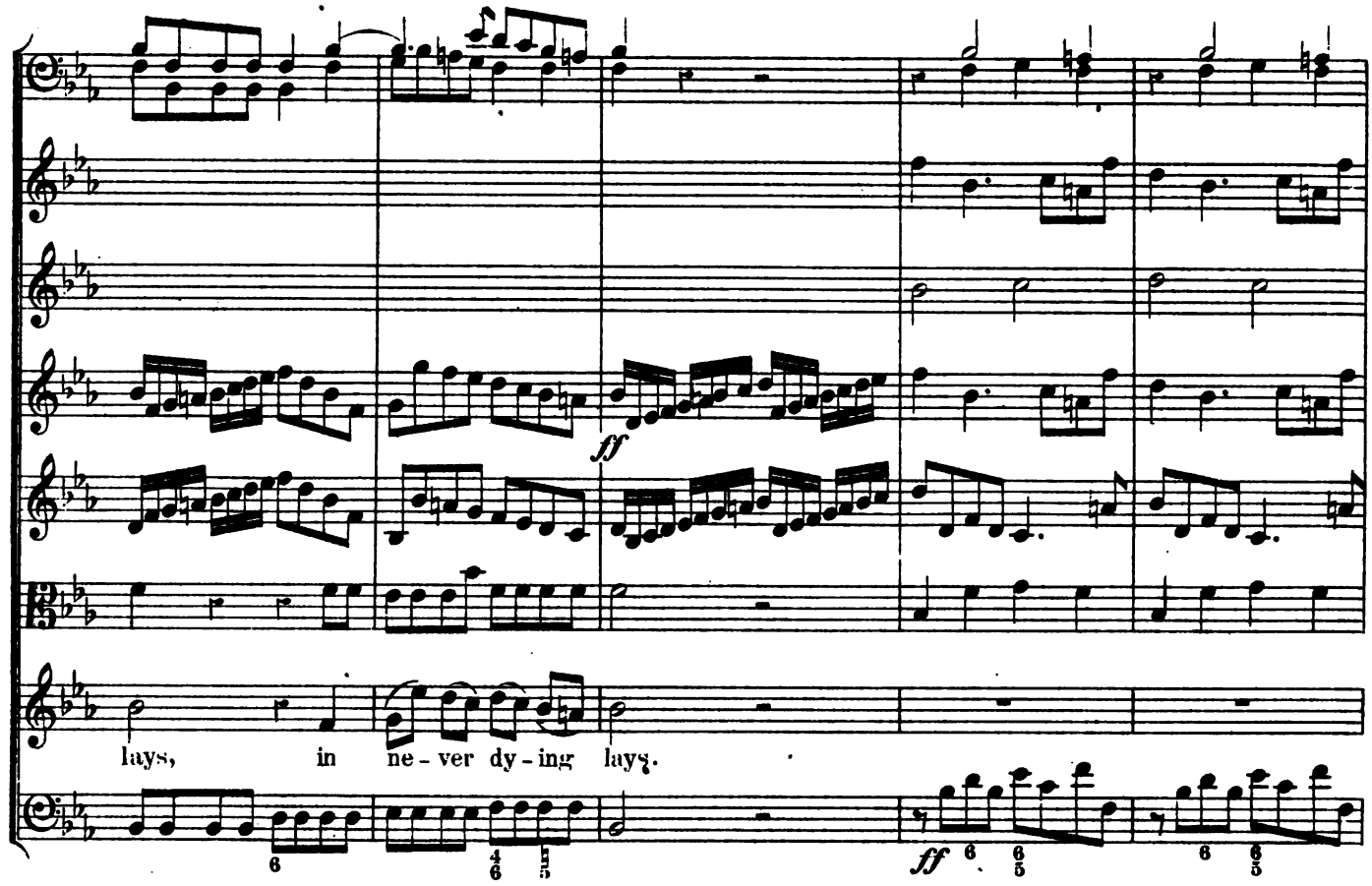

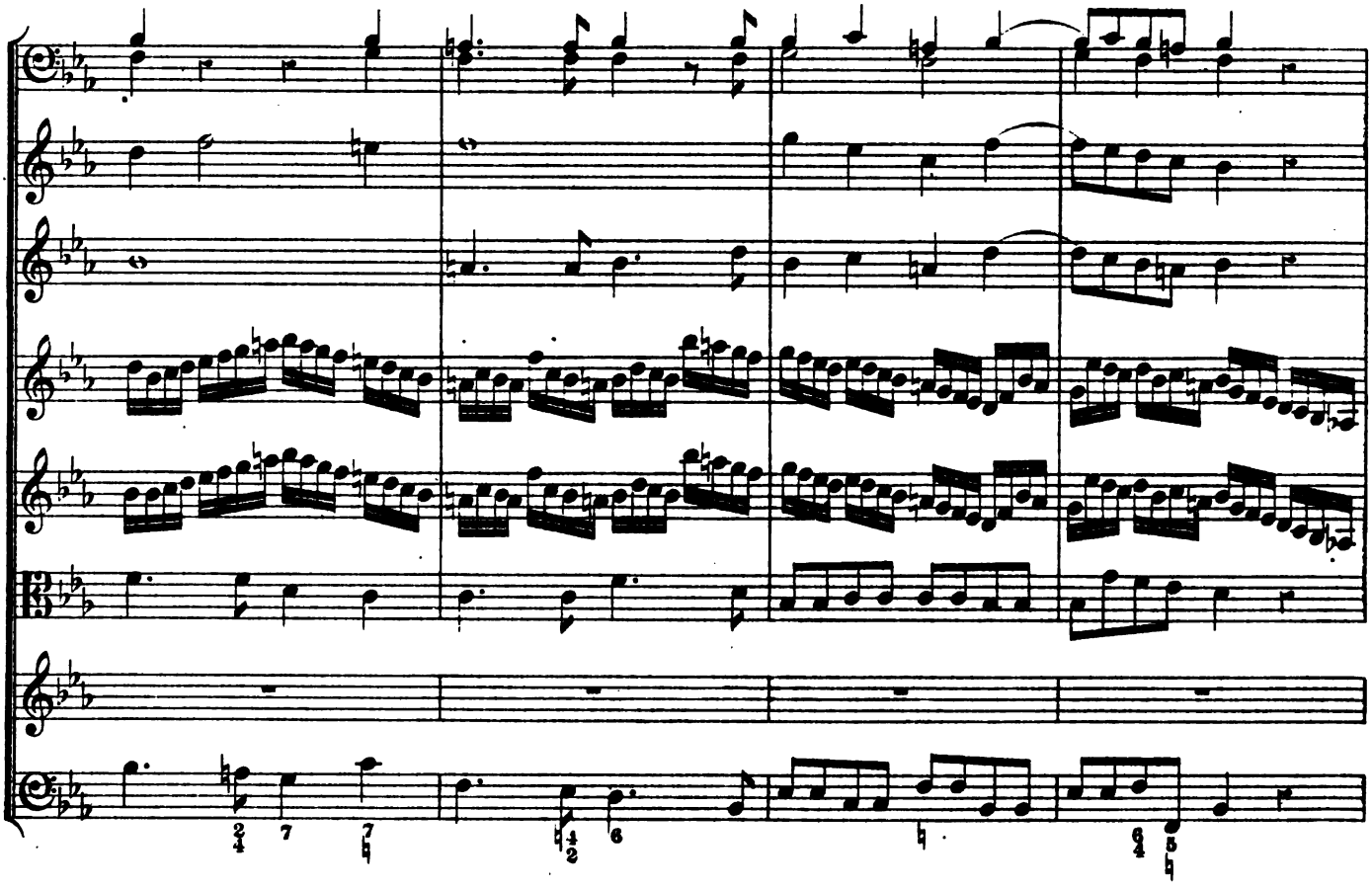

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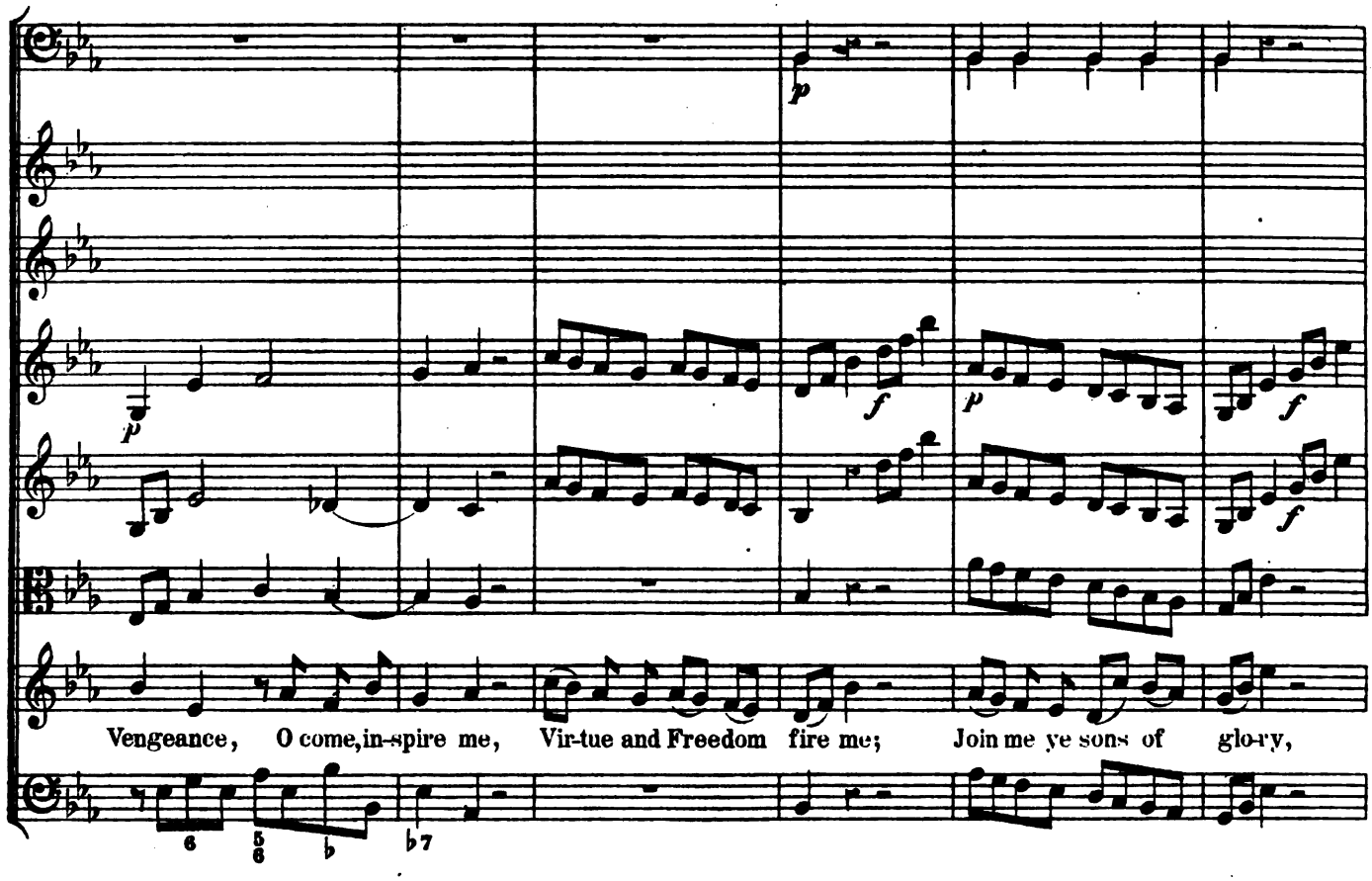

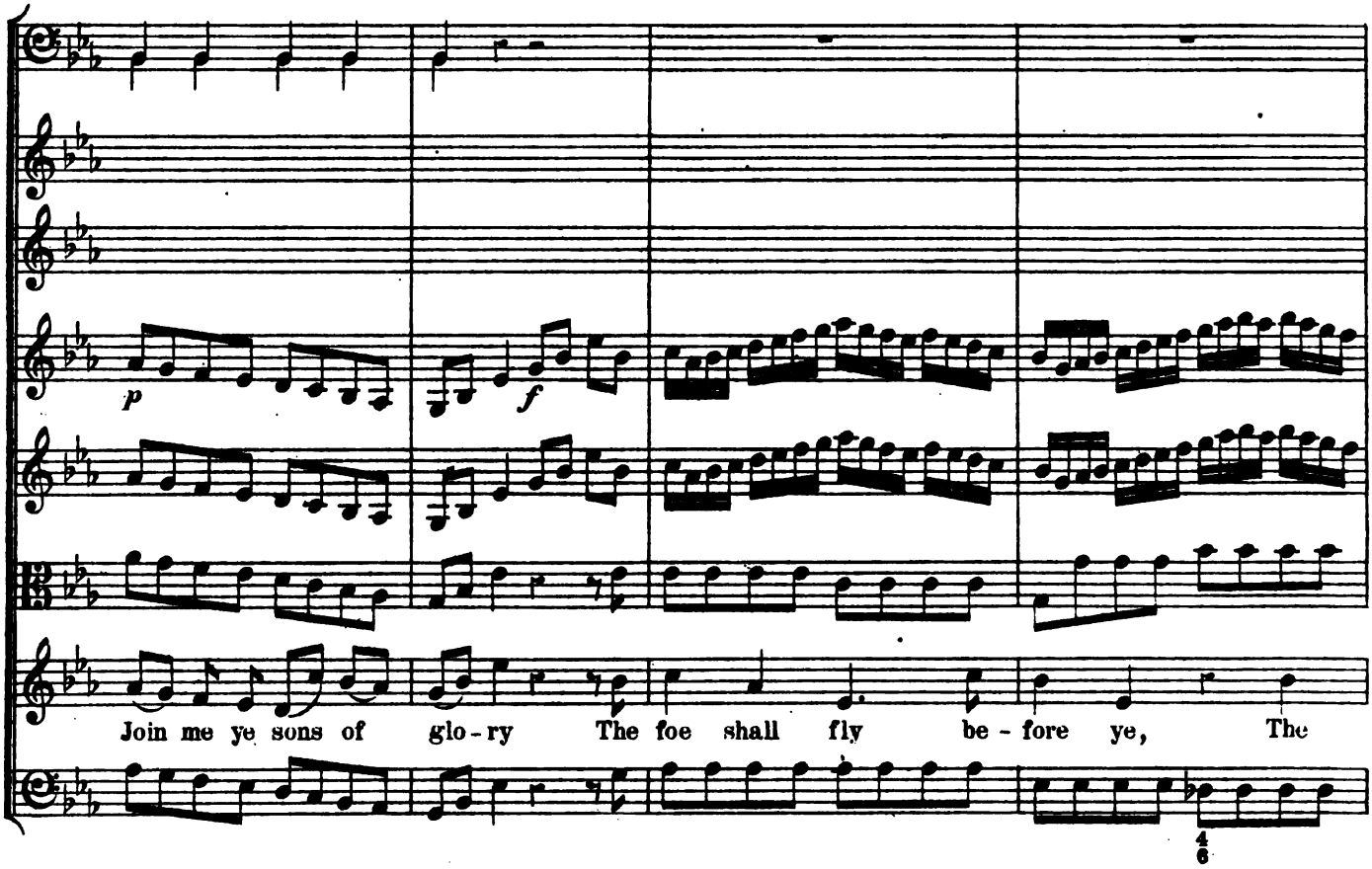

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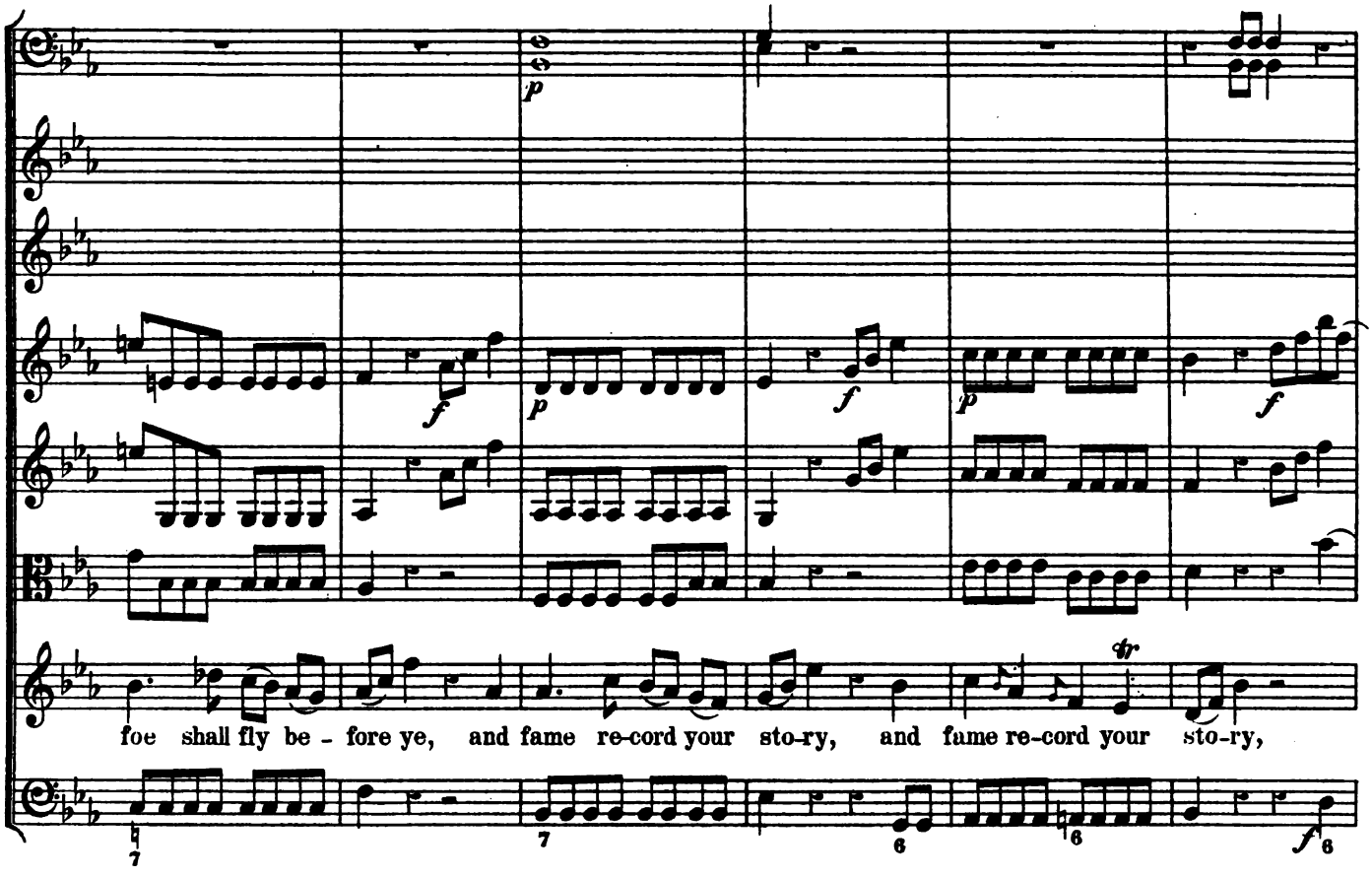

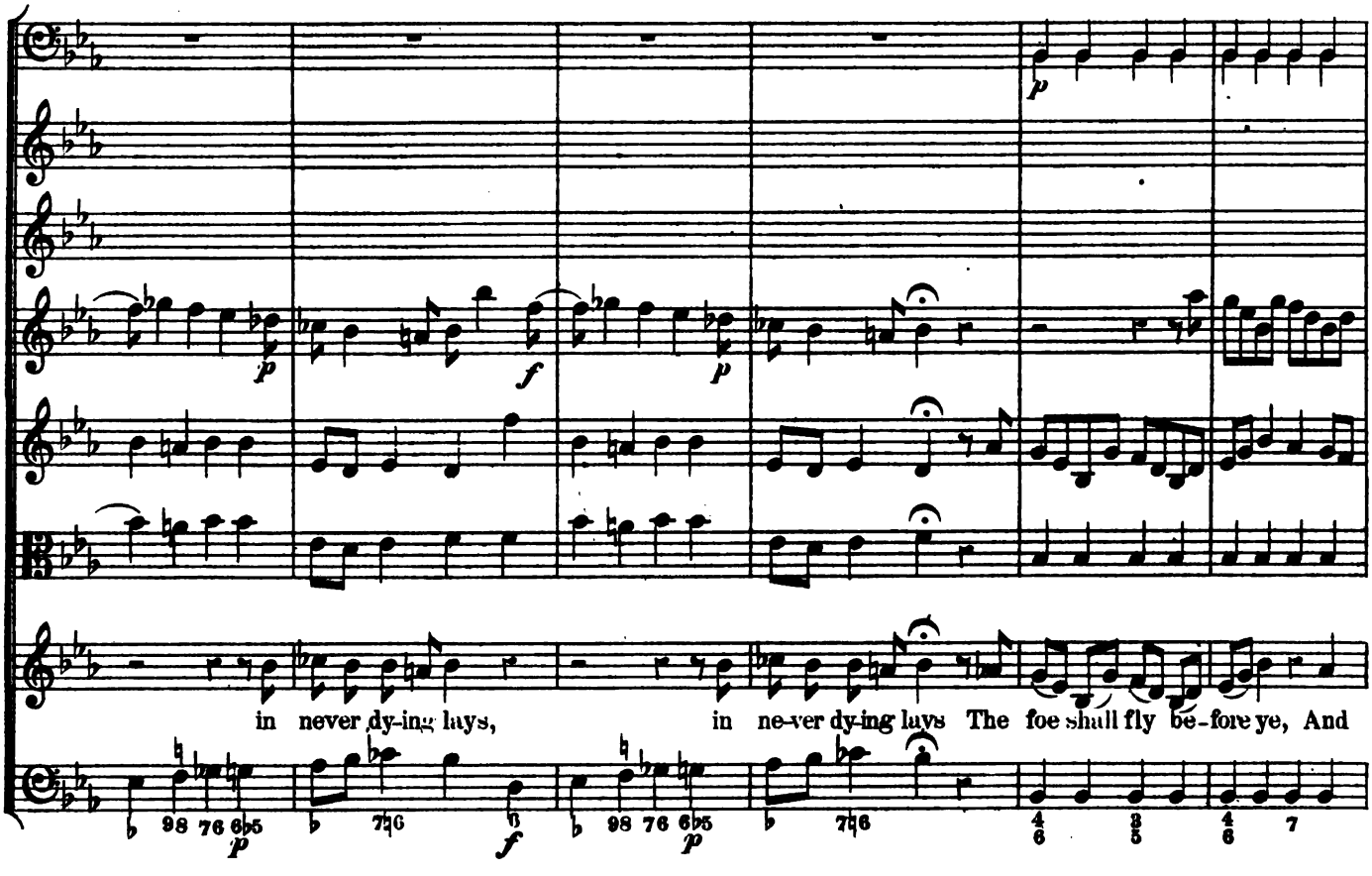

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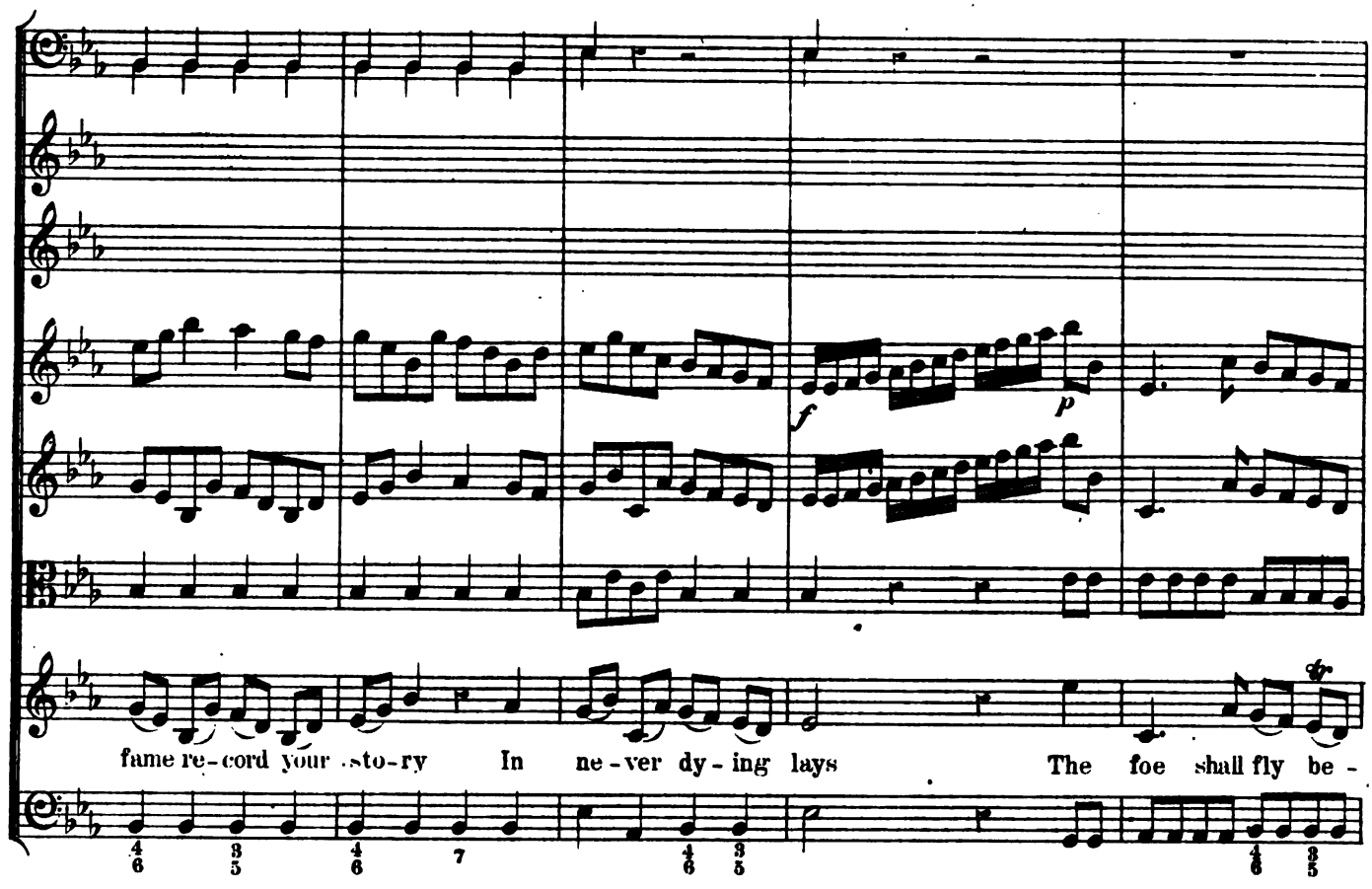

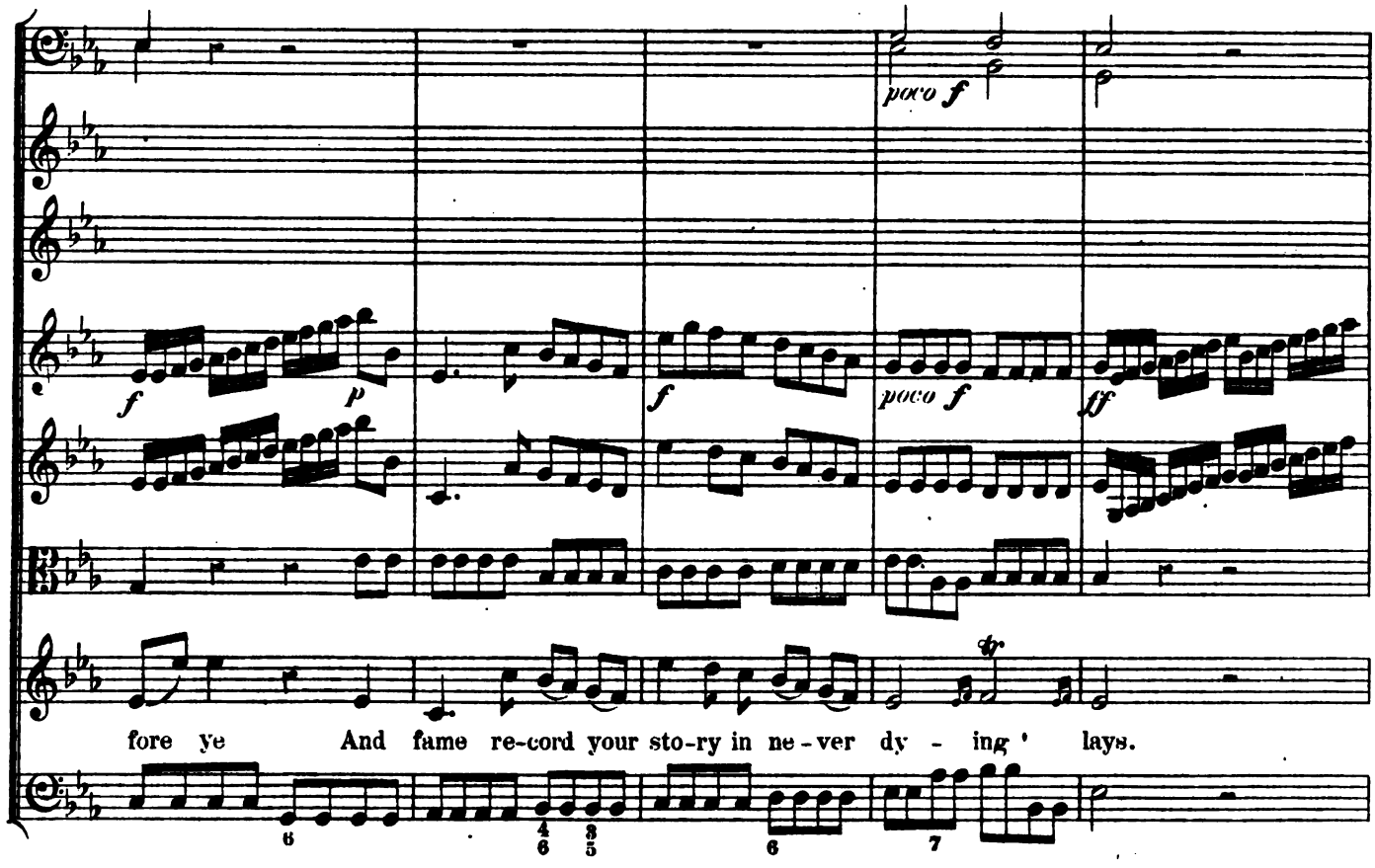

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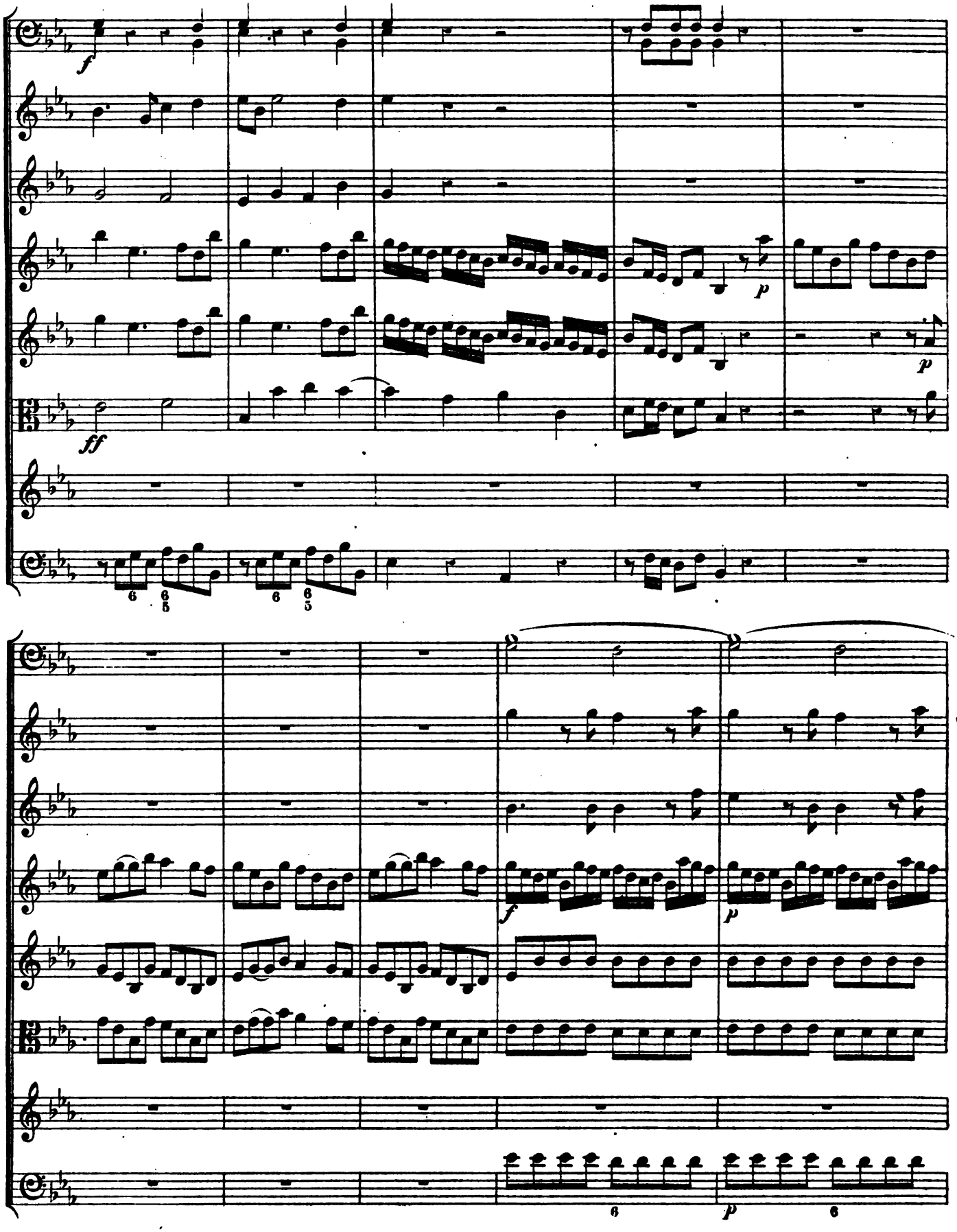

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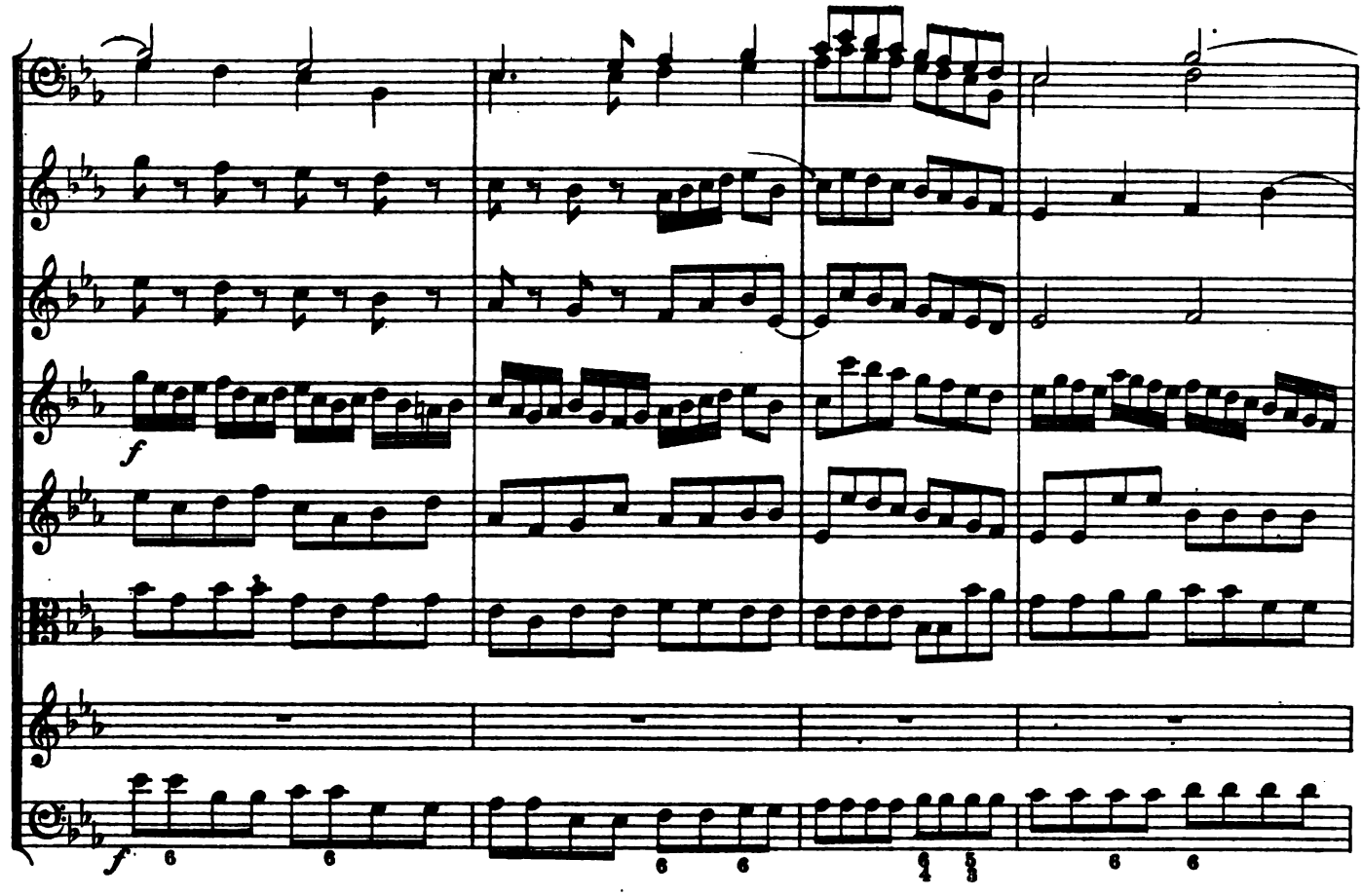

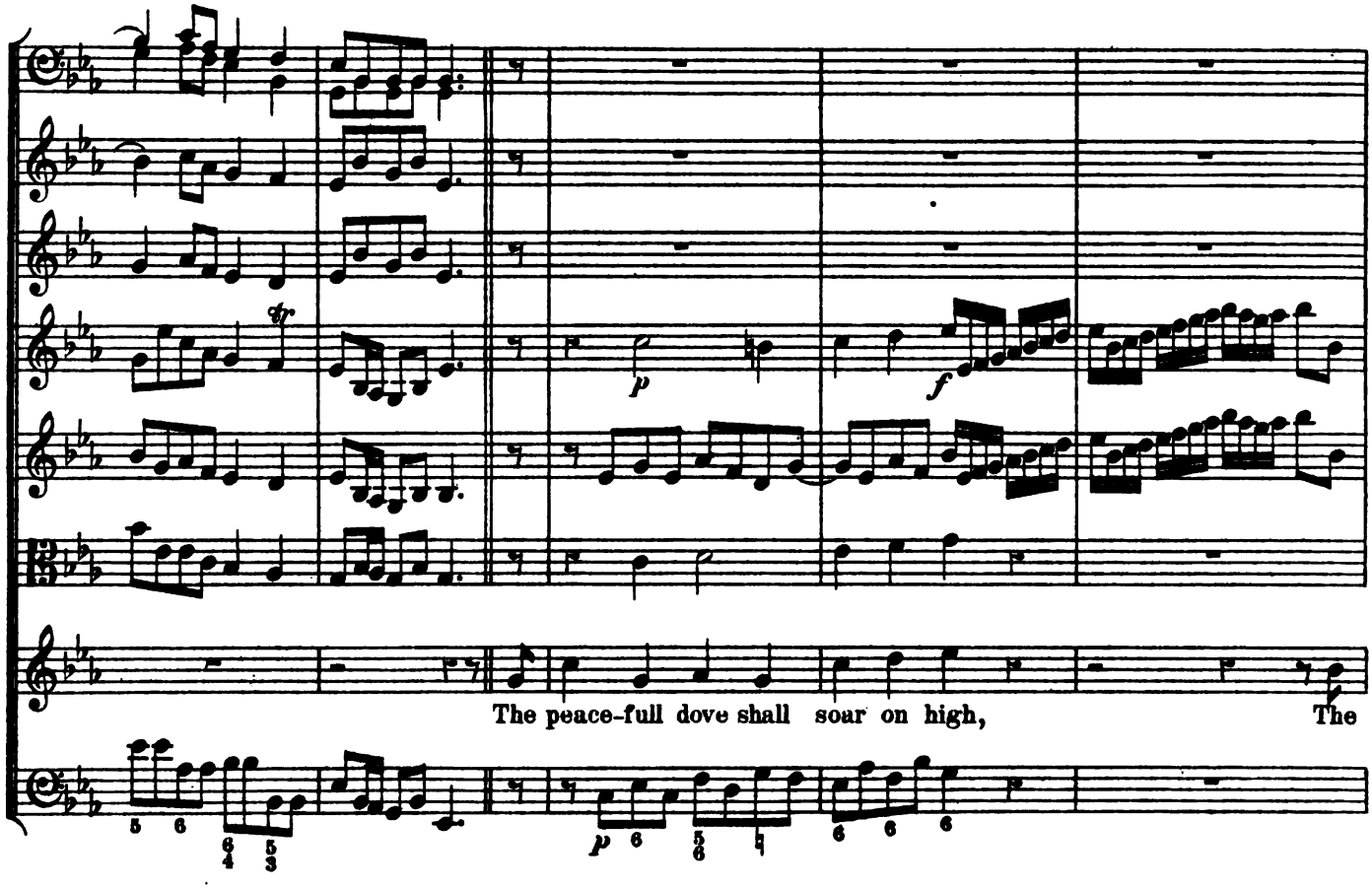

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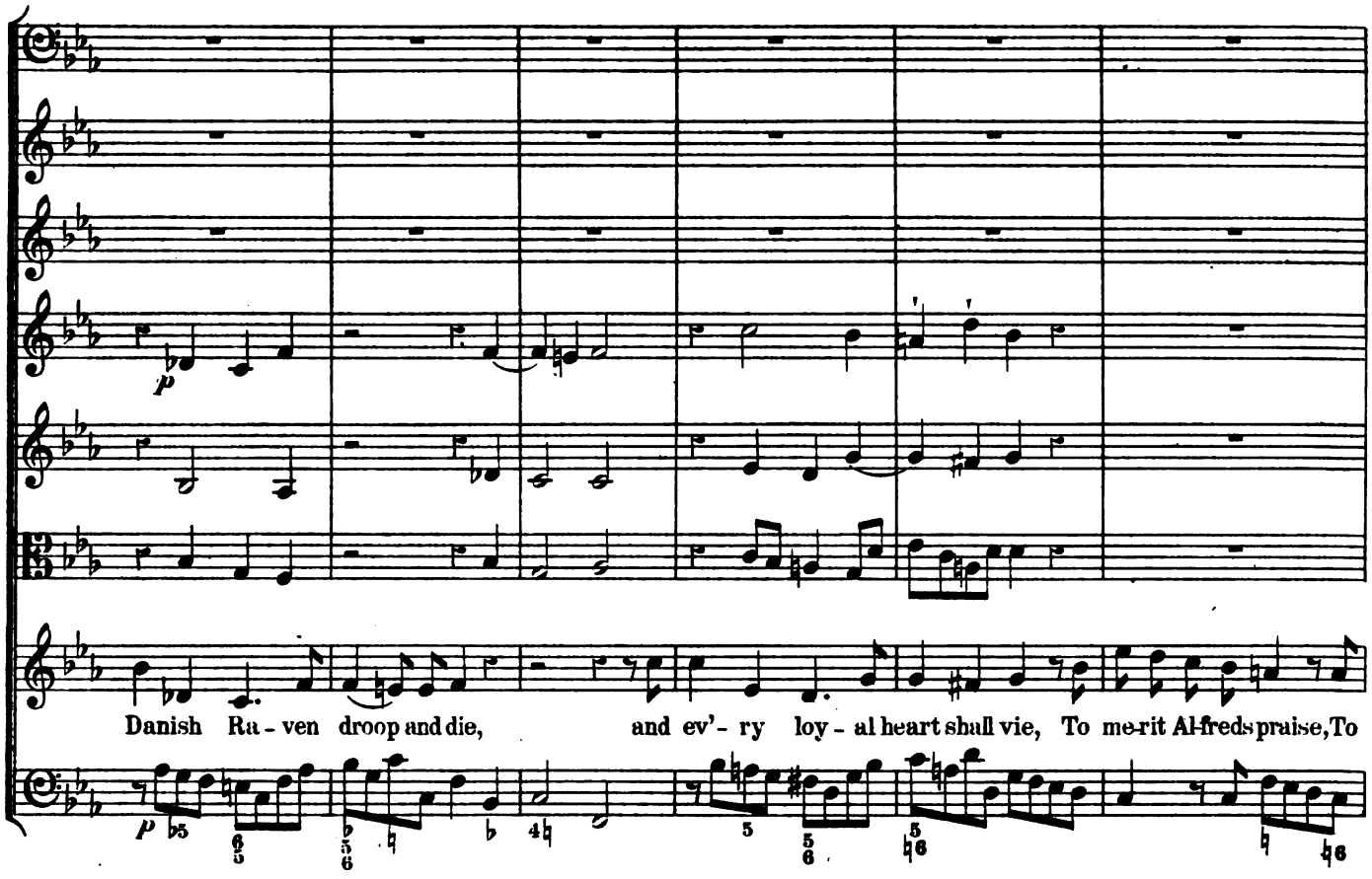

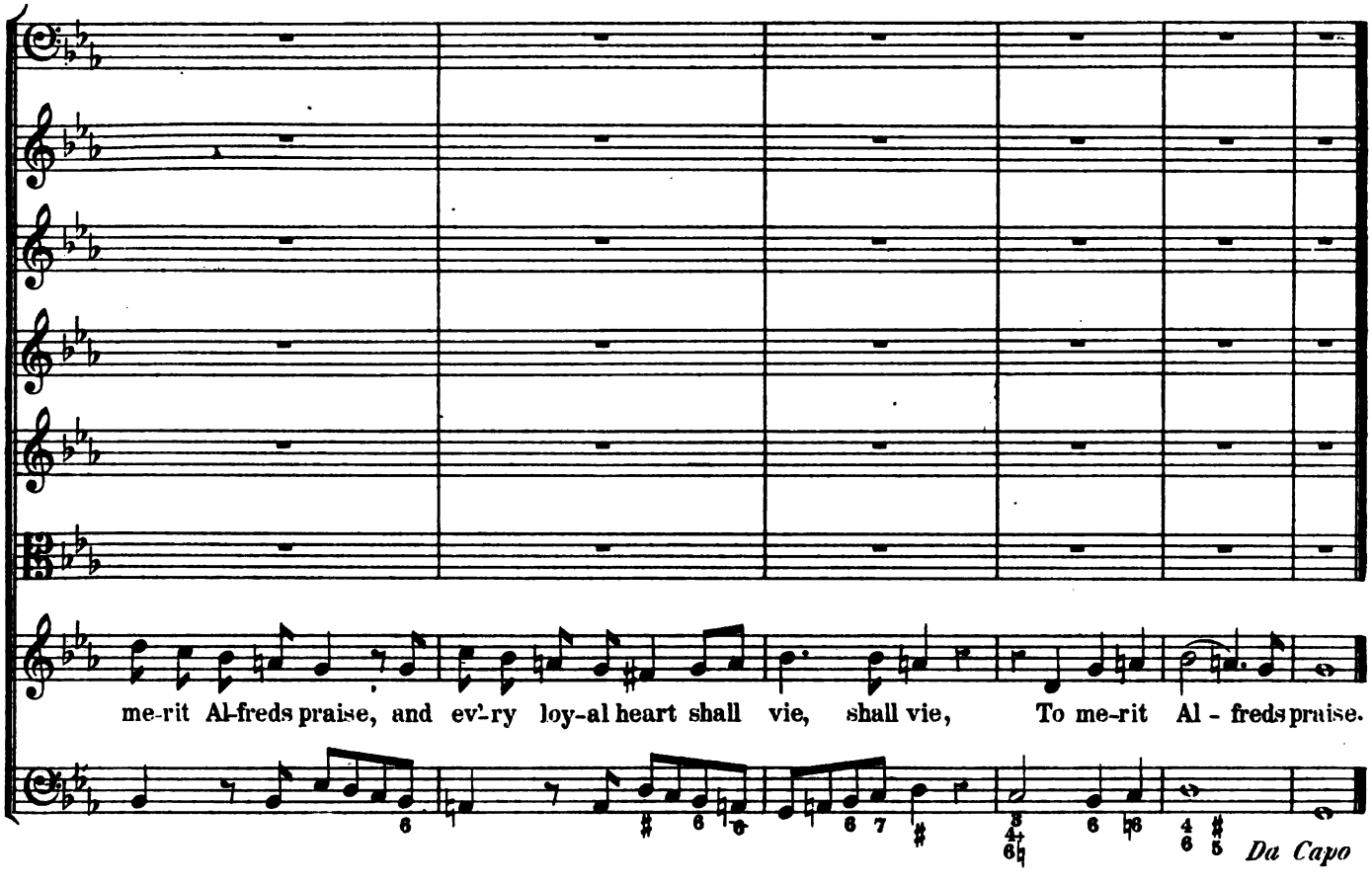

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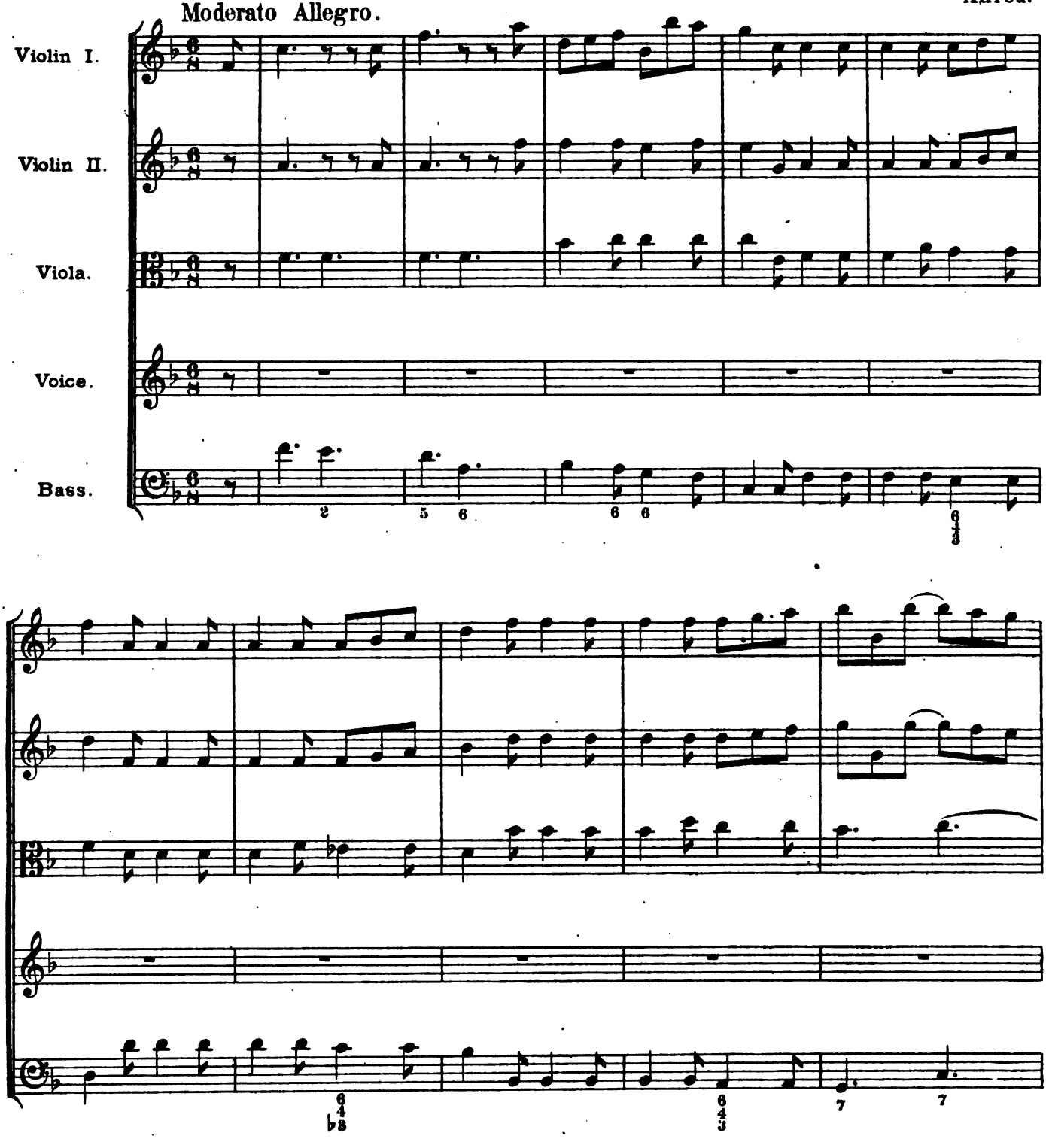
IV.

Arise, sweet messenger of morn.

Alfred.

Moderato Allegro.



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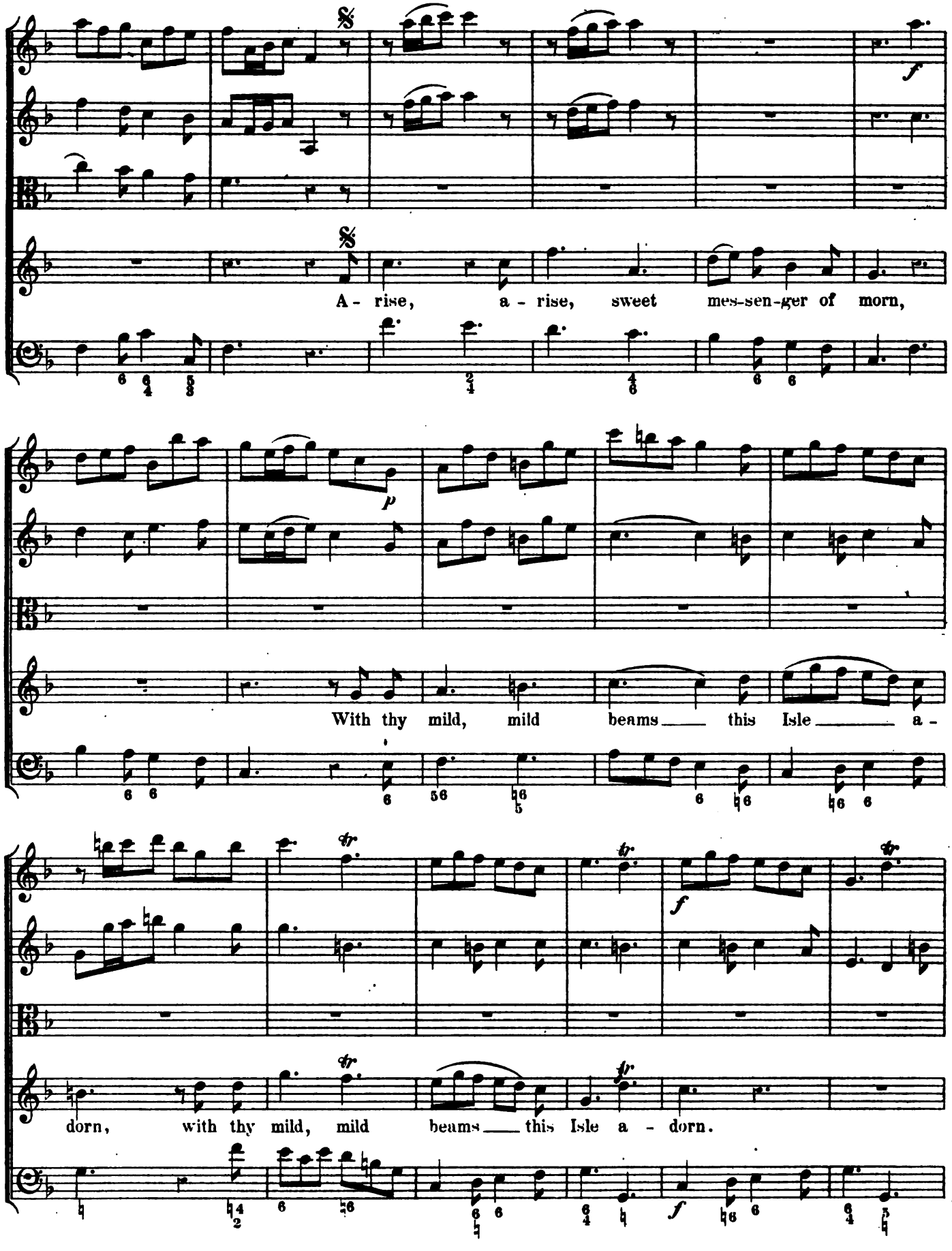

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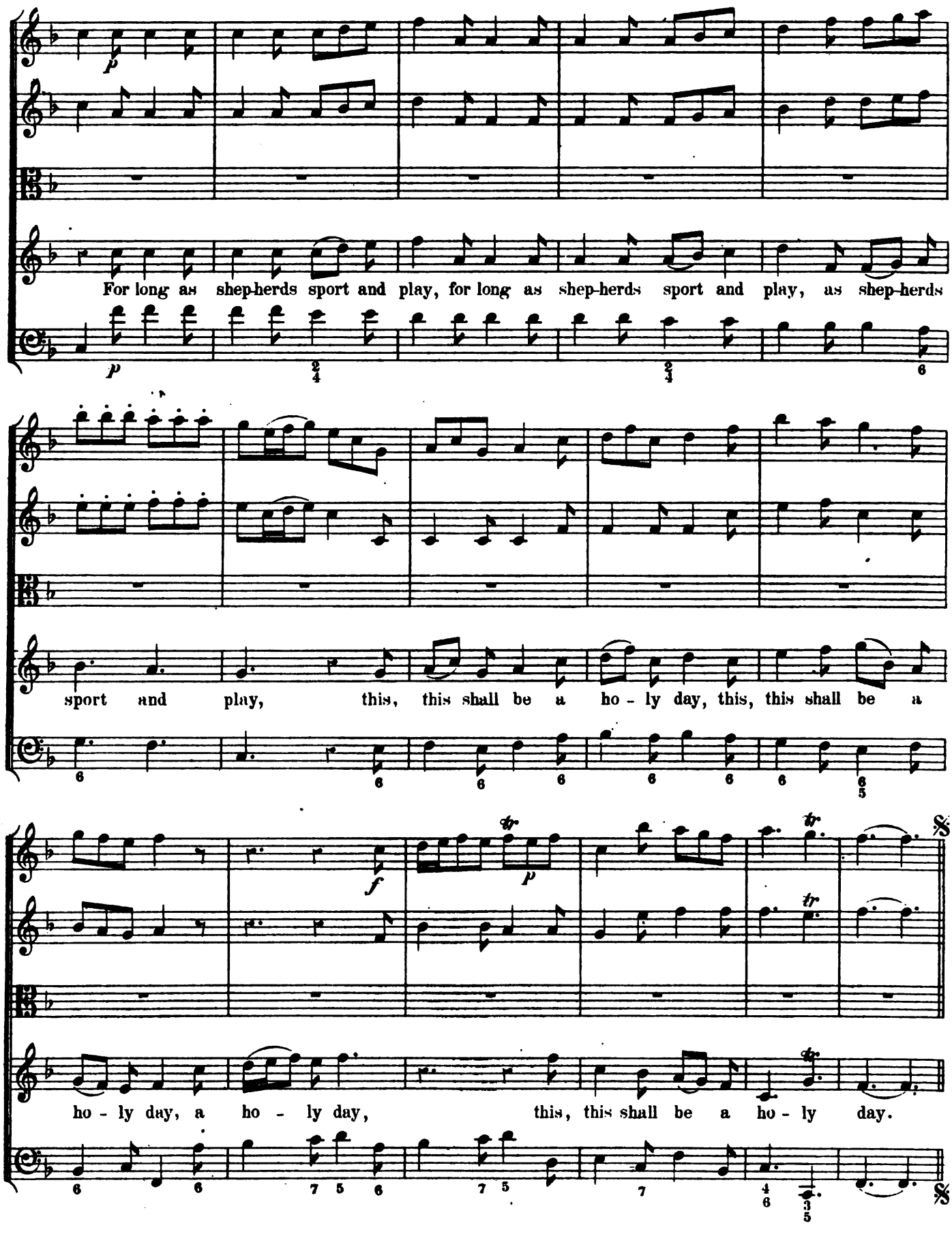

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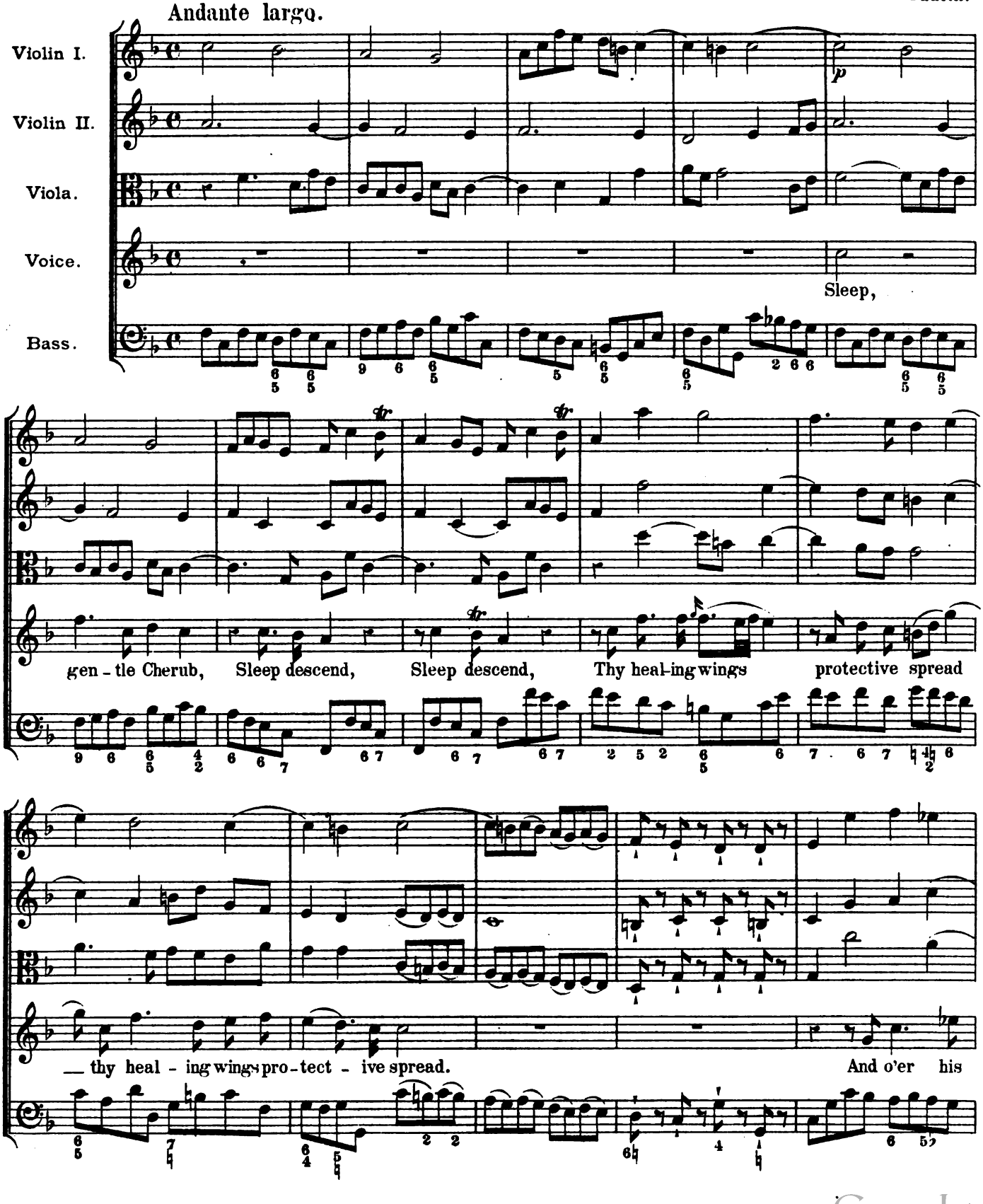
V.

Sleep, gentle Cherub.

Judith.

Andante largo.



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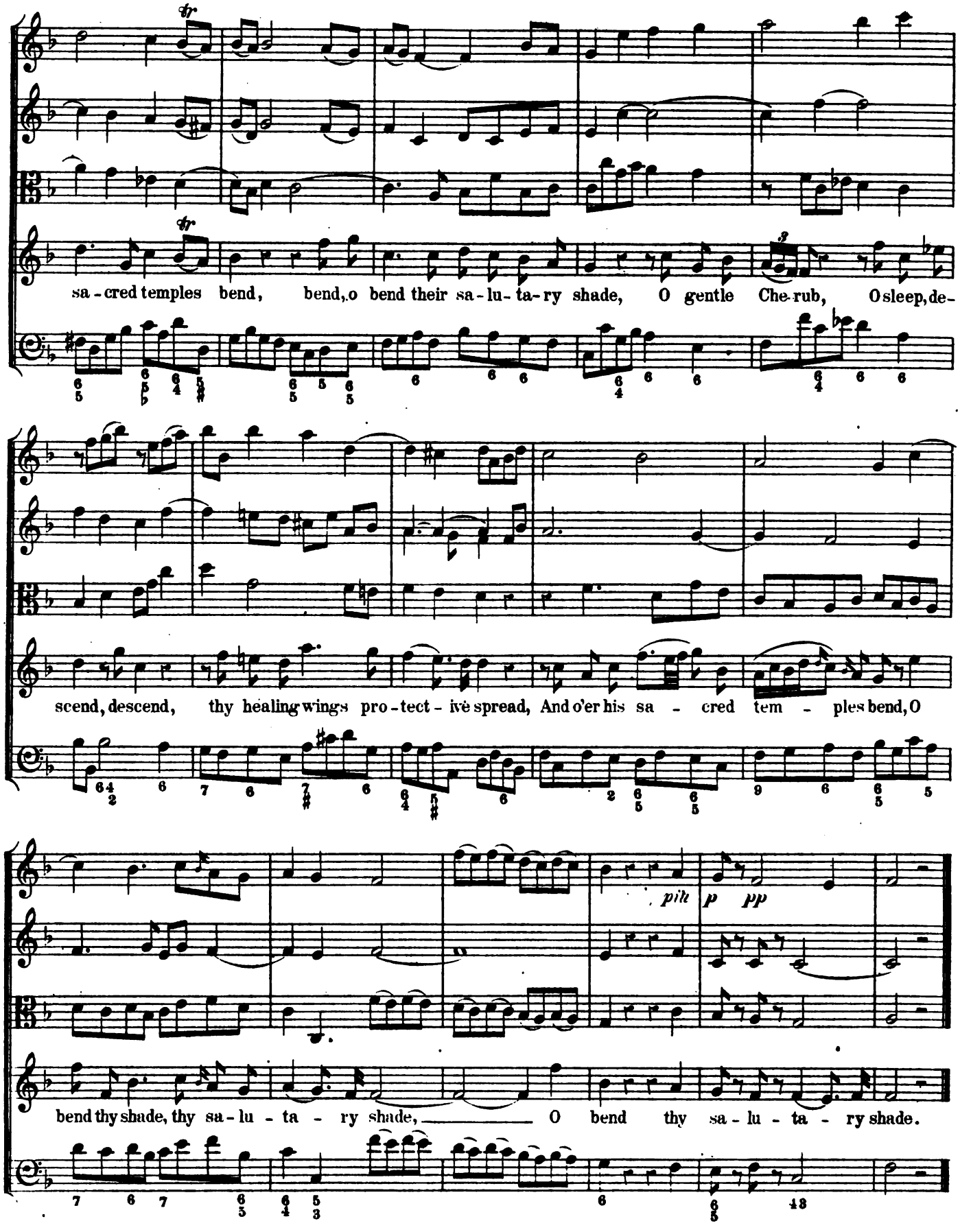

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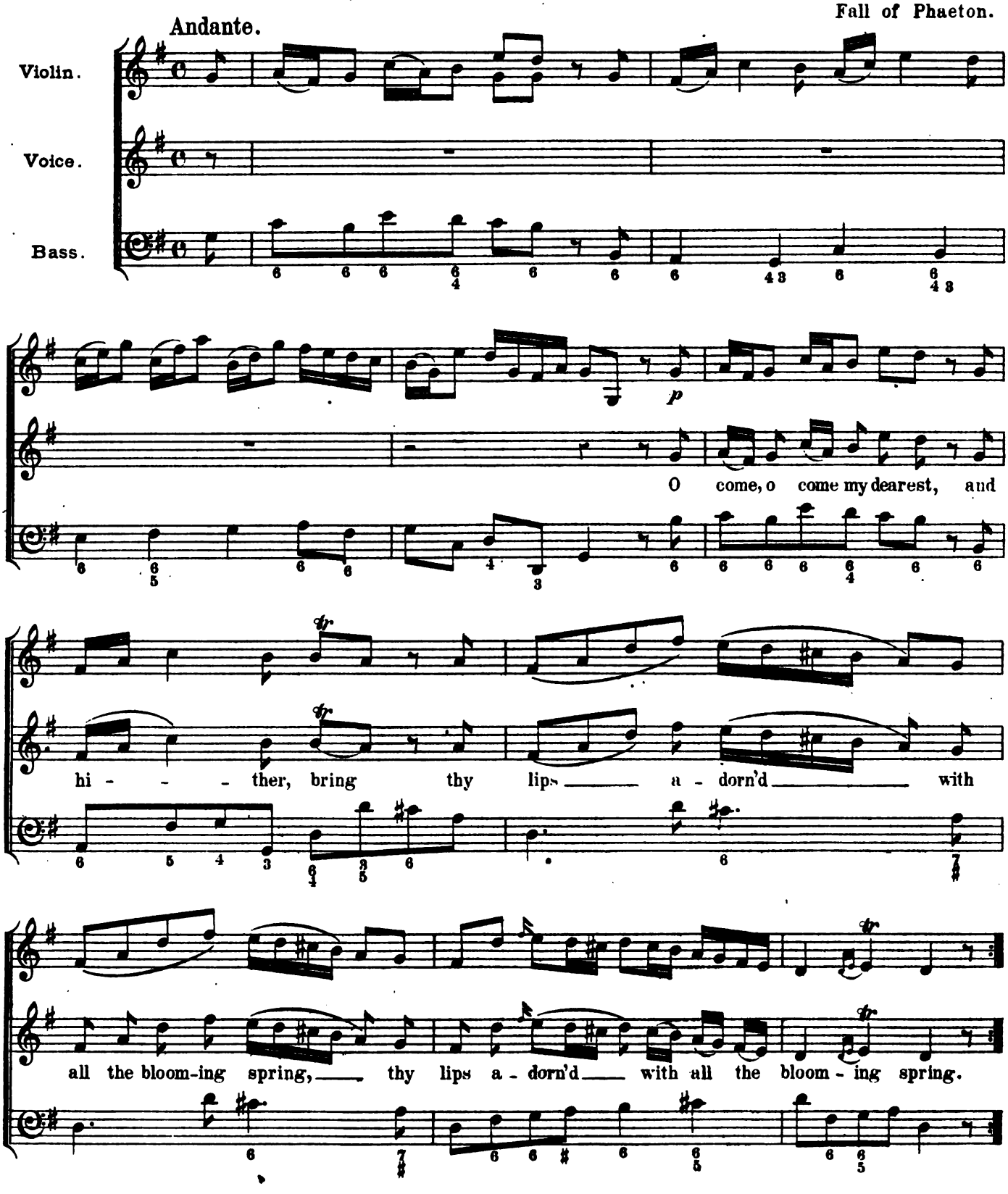
VI.

O come, o come my dearest.

Andante.

Fall of Phaeton.



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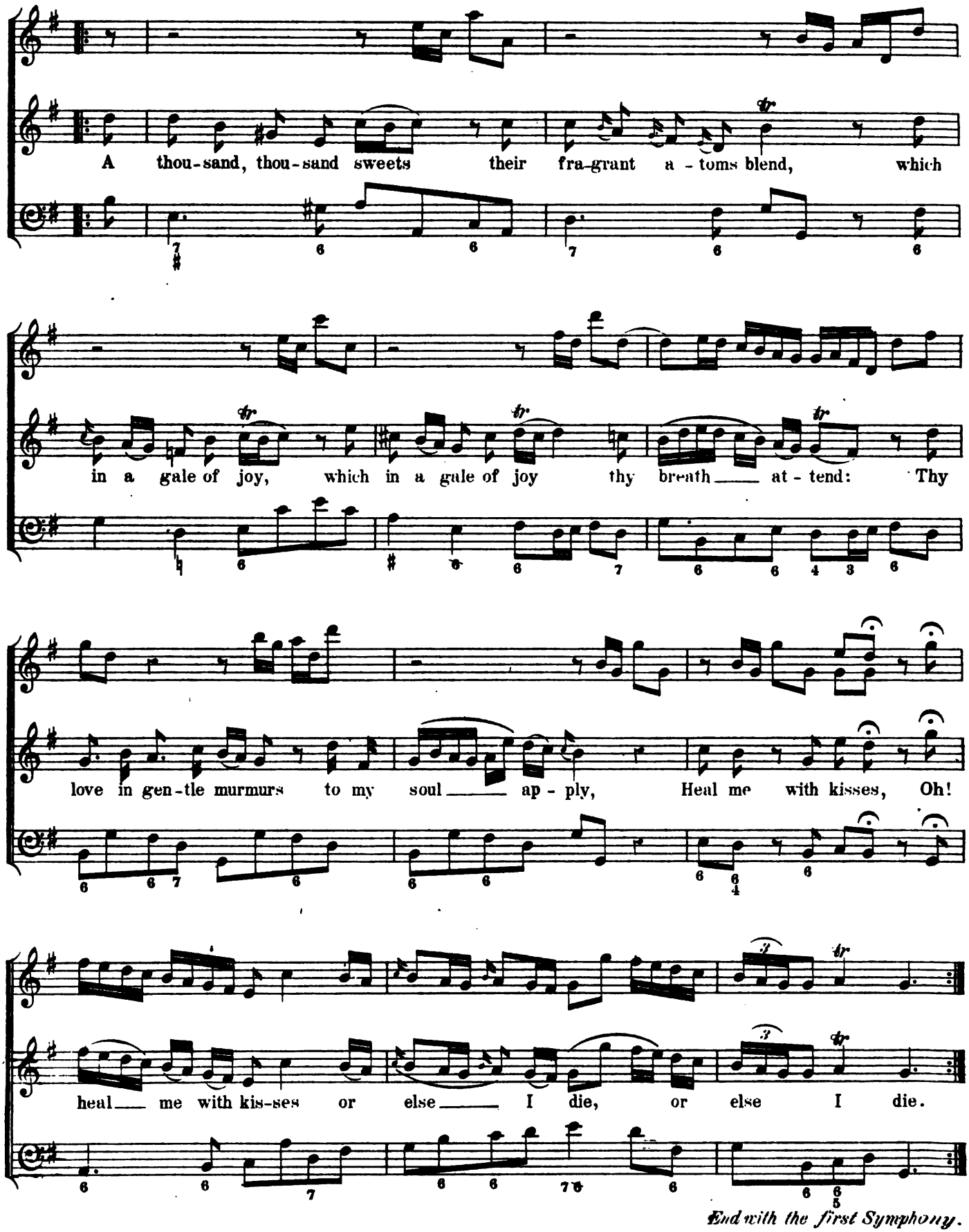

End with the first Symphony.

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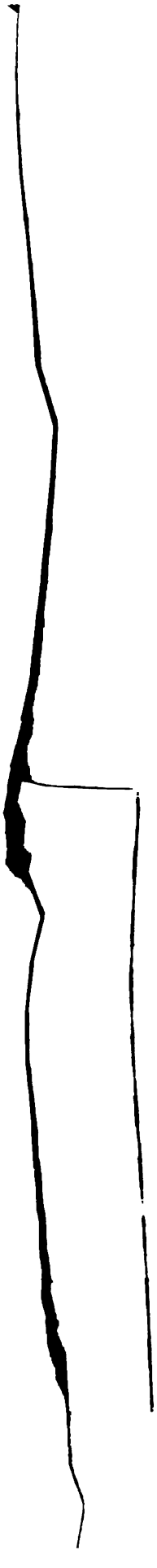

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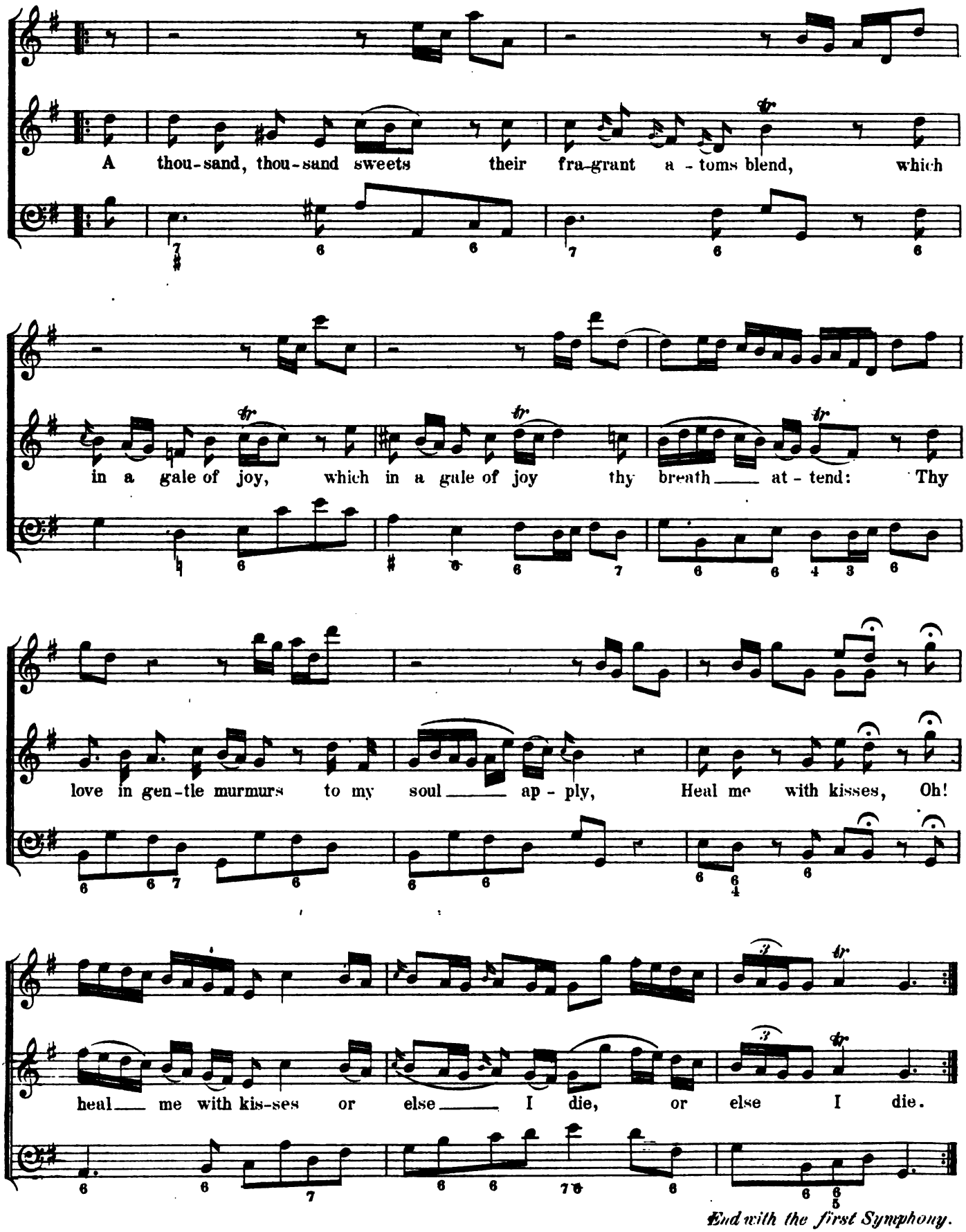

End with the first Symphony.

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