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Vol. 2



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The
Overture, Songs, Duets, Trios, Choruses, Marches &c.
in the **INSTITUTION** of the **GARTER**,
or *Arthur's Round Table Restored.*

as perform'd at the
THEATRE ROYAL in DRURY LANE,

Compos'd, & adapted, for the
Harpicord, Voice, German-Flute, & Violin,

By **C. DIBDIN.**

Price 4/-

London: Printed, & sold, by Longman, Lukey, & Co. No. 26, Cheapside
where may be had the Overture in parts, Pr. 2/s.

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Allen A. Brown

25 September, 1977

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OVERTURE

To the Institution of the GARTER, or, ARTHUR'S ROUND TABLE restored.

ALLEGRO.

The musical score is written for piano and fagotto. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The score includes various dynamics such as *P^o* (piano), *F.* (forte), and *For.* (forzando). The fagotto part is marked 'Fagotto Solo' and 'Tutti'. There are numerous articulations, including slurs and accents, and some specific fingering or bowing indications like '7 d' and '6 5 4 #'. The piano part features complex rhythmic patterns and chordal textures.

ALLEGRO

The image displays a handwritten musical score for a piece in D major, consisting of six systems of music. Each system includes a piano part (left hand) and a violin part (right hand). The piano part is characterized by dense, rhythmic patterns, often using sixteenth and thirty-second notes, with frequent use of chords and arpeggios. The violin part features melodic lines with slurs and various ornaments. Fingerings are indicated by numbers 1-5, and dynamic markings such as *p^o* (piano) and *f.* (forte) are present. The score concludes with a double bar line and repeat signs.

MARCI.

ANDANTE.

Musical notation for the first system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F#, C#) and a common time signature (C). The system includes dynamic markings 'F.' and 'P.' and fingering numbers: 6, 4, 2, 7, 6, 5.

Musical notation for the second system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F#, C#) and a common time signature (C). The system includes dynamic markings 'F.' and 'P.' and fingering numbers: 6, 5, 4, 3, 7, 5, 6, 5, 4, 3.

Musical notation for the third system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F#, C#) and a common time signature (C). The system includes the instruction 'Pianifs?' and dynamic markings 'F.' and 'P.'. Fingering numbers 6, 5, 7, 6, 4, 2 are present.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F#, C#) and a common time signature (C). The system includes dynamic markings 'F.' and 'P.' and fingering numbers: 6, 7, 6, 5, 4, 2, 6, 7, 7, 6, 6, 6, 4, 3.

PRESTO.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a piano (*p^o*) dynamic, followed by a fortissimo (*F.*) dynamic, then a piano (*P.*) dynamic, and ends with a fortissimo (*F.*) dynamic. The lower staff is in bass clef with the same key signature and time signature. It features several measures with a '7' above the notes, indicating a seventh fret or a specific fingering.

The second system continues the piece with two staves. The upper staff shows a melodic line with various intervals and accidentals. The lower staff contains a bass line with numerous fingering numbers: 7, 6, 7, #, 6, 7, 6, 7, 7, 7. These numbers are placed above the notes to guide the performer's technique.

The third system features two staves. The upper staff continues the melodic development. The lower staff includes a series of fingering numbers: 5, 6, 5, 6, 5, 6, 5, #, 6, 5, 6, 5, 6, 5, 4, 3. The sequence ends with a double bar line and repeat dots.

The fourth system is the final system on the page, consisting of two staves. The upper staff concludes the piece with a final cadence. The lower staff includes fingering numbers: 6, 5, 6, 5, 6, 5, 6, 5, #, 6, 5, 6, 5, 6, 4, #. The system ends with a double bar line and repeat dots.

Volti subito.

CHORUS OF SPIRITS .

ALLEGRO

Fly, and through the limpid Air Guard in Pomp the
 flid-ing Carr, Guard in Pomp the flid-ing Carr, Fly,
 Fly, and through the limpid Air Guard in Pomp, the flid-ing Carr, which to his Te-
 ref-tial Throne wafts Bri-tan-nia's Ge-nius down. Fly, and through the lim-pid Air

Guard in Pomp, the sliding Carr, which to his Te - ref - tial Throne wafts Bri - tan - nia's

Gen - ius down, which to his Te - ref - tial Throne wafts Bri - tan - nia's Genius down,

which to his Te - ref - tial Throne wafts Bri - tan - nia's Genius down, which to his Te -

ref - tial Throne wafts Bri - tan - nia's Ge - nius down.

CHORUS of BARDS and SPIRITS answer.

ALLEGRETTO

Voice 2^{do}

Harpficord

We fly and charm the limpid Air We fly We fly

We fly and charm the limpid Air We fly We fly

Pia. For. 6 6 # P.

charm the limpid Air while the soft-ly fliding Carr while the softly fliding Carr to his Sea encircled

charm the limpid Air while the soft-ly fliding Carr while the softly fliding Carr to his Sea encircled

6 6 # P. 6 6 6 6 E.P. F.

Throne wafts Bri-tan-nia's Genius down wafts Bri-tan-nia's Genius down wafts Bri-

Throne wafts Bri-tan-nia's Genius down wafts Bri-tan-nia's Genius wafts Bri-

P. F. P. F. E.P. F. P. 6 6 4 5 M^oF. 7 6

tannia's Genius wafts Bri-tannia's Genius down We fly We fly

tannia's Genius wafts Britannias Genius down We fly We fly

6 6 4 5 F. 7 6 4 6 5 P.

and charm the limpid Air and charm the limpid Air while the softly sliding Carr

and charm the limpid Air and charm the limpid Air while the softly sliding Carr

Crese. *Poco.F.* *M^o.F.* *F.#* *P.* *6*

to his Sea en-circled Throne wafts Bri-tan-nia's Genius down while the softly sliding

to his Sea en-circled Throne wafts Bri-tan-nia's Genius down while the softly sliding

Crese. *δP^o.F.* *6* *6* *M^o.F.* *F.* *6* *6* *#* *6P.*

Carr to his Sea en-circled Throne wafts Bri-tan-nia's Genius down

Carr to his Sea en-circled Throne wafts Bri-tan-nia's Genius down

6 *crese.* *6* *6* *M^o.F.* *#* *F.* *6* *6* *#* *M^o.F.*

wafts wafts Bri-tan-nia's Genius down.

wafts wafts Bri-tan-nia's Genius down.

P^o.F. *2^p.* *P.^{mo}6* *6* *#*

SUNG BY M^{RS} HUNT.

Andante

Harp to Britain's weal your bo-foms warm with heav'n-ly love O wake your

harps to Bri-tain's weal your bo-foms warm with heav'n-ly love your bo--foms

warm with heav'n-ly love The blifs that spot-les Patriots feel is kin--dred

6 6 6 5 4 #3 6 # 6 6 # 6 6

to the blifs a-bove O wake your harps to Britain's weal your bosoms

6 7 7 6 7 6 7 6 4 2

warm with heav'n-ly love the blifs that spot-les Pa---triot's feel is

6 7 7 6 6 6 6 6 6

kindred to -- the blifs a-bove.

6 6 6 6 4 5 3

CHORUS of BARDS when the GENIUS of ENGLAND is descending.

Violino 1^{mo}

Voice 2^{do}

ANDANTE

Harpficord

We wake our Harps to Bri--tain's weal, we wake our Harps to

Bri---tain's weal, Our bo--foms glow with heav'n-ly love, our bo---foms

Bri---tain's weal, Our bo--foms glow with heav'n-ly love, our bo---foms

glow with heav'n-ly love, The blifs that spot---lefs Pa---triots feel, is

glow with heav'n-ly love, The blifs that spot---lefs Pa---triots feel, is

kindred to the blifs a - bove, is kindred to the blifs a - bove. We wake our Harps to
 kindred to the blifs a - bove is kindred to the blifs a bove. We wake our Harps to

6 4 3 6 4 3 6 6 6 6

Bri - - tain's weal, our bo-foms glow with heav'nly love, the blifs that spotless Pa-triots feel, is
 Bri - - tain's weal, our bo-foms glow with heav'nly love, the blifs that spotless Pa-triots feel, is

6 6 6 6 6 6 6 6

kindred to the blifs a - bove, is kindred to the blifs a - bove.
 kindred to the blifs a - bove, is kindred to the blifs a - bove.

6 5 6 4 5 3 6 5 6 4 5 3

SEMI-CHORUS of BARDS after the GENIUS is gone off.

P. F. P. Gentle spirit we obey,

ALLEGRETTO

Gentle spirit we obey,

P. F. P. F.P. 6 7 6 5 F. 4 5 4 3

Gen-tle spi-rit we o-bey, gen-tle spirit we o-bey, gen-tle spi-rit we o-bey, Thus we charm the silent air,

Gen-tle spi-rit we o-bey gen-tle spirit we o-bey gen-tle spi-rit we o-bey Thus we charm the silent air

6p. 6 6 6 6 6 5 F. 6 7 6 5 F. 6p. 6 6 6 6 6 5 7

thus we charm the fi-lent air Fiends and De-mons shall not stay Fiends and Demons shall not stay

thus we charm the fi-lent air Fiends and De-mons shall not stay Fiends and Demons shall not stay

7 F.P. F.P.

Fiends and Demons shall not stay Rap-tures of the blest to share rap-tures rap-tures of the blest to

Fiends and Demons shall not stay Rap-tures of the blest to share rap-tures rap-tures of the blest to

F. P. P. F. P. 6 6 F. P.

share rap-tures of the blest to share rap-tures rap-tures of the blest to share raptures

share rap-tures of the blest to share rap-tures rap-tures of the blest to share raptures

F. P. 6 6 F. P. 6 6 6 6 6 6

of the blest to share.

of the blest to share.

Piu P. 6 4 3 Pmo

cease a - while your wan - ton sport now cease a - while your wan - ton sport now drive - each

threatning cloud a - way - now drive - - each threatning cloud a - way now drive each threatning

cloud a - way now drive each threatning cloud a-way then to the flow'ry Vale re-ort and hither all it's sweets convey

and hither all it's sweets convey and ever as you dance a-long and ever as you dance along with

softest mur-murs aid our Song with softest mur-murs aid our Song and e-ver as you dance a-long with soft - - - est

mur - - - mur - - - murs aid - - our Song - with soft - - - est murmurs aid our Song

CHORUS Accompanied by the Organ in the CHAPEL.

Let his Name with ho - nour, and fame down - the

tide - - of a - - ges roll Let - - his Name with honour

and fame down the tide - of a - - ges - roll

1st time.

roll: Glo - ry shall fire. him Vir - tue in - spire him blef - fed and

2^d time. 4/2 6 4/2 4/2

bleffing Pow - er pos - ses - sing to raise - to Heav'n the kin - dred

6 4/2 6 5 6 6 5 6 4/2 6 4 3 6 5/4 3

Soul Soul to raise to Heav'n the kin - dred Soul.

1st time. 2^d time. Adagio 4/2 6 6 4 4 3

SUNG BY M^{RS} WRIGHTEN.

VIVACE.

P. F. F. P. F. P. F.

O the glorious In-stal-lation happy happy Nation O the glorious In-stal-la-tion hap-py happy Nation you shall

P. F. P. 6 6 F. P. 6

see the King and Queen you shall see the King and Queen such a scene such a scene Va-lor he Sir Vir-tue

F. P. F. P. E₆P. F.P. F._#P.F.P. F.₆P. E.P. F._# P.₆ F. P.

fhe Sir Va-lor he Sir Vir-tue fhe Sir which our Hearts will e-ver win. Va-lor he Sir Vir-tue fhe Sir Va-lor

F. P. # E₆ P. F. P. 6 6 F. P. F. P. #

he Sir Vir-tue fhe Sir which our Hearts will e-ver win which our Hearts will e-ver win

6 F. P. F. P. 6 M^o F. F.

fwet her Face is fwet her Face is fwet her Face is and fuch graces and fuch graces

p.mo 6/4 5/3 7/4 8/5 7/4 8/5

fhews what goodness dwells with- in fhews what goodness dwells within O the glorious Installation O the glorious Installation

F. P. F. P.

happy happy Nation happy happy Nation happy happy happy happy Nation happy happy

F. P. b7 F. P. F. P. 7 F. P. 6/4 5/3 F. P. F. P.

happy happy Nation hap-py happy Nation hap-py happy Nation.

6/4 5/3 M^o F.

O! the glorious Installation!
 Happy Nation!
 You shall see the noble Knights;
 Charming fights,
 Feathers wagging,

2

Velvet dragging,
 Trailing, failing on the ground;
 Loud in talking,
 Proud in walking,
 Nodding, ogling, smiling round.

CHORUS supposed to be sung in the Air, by the BARDS, SPIRITS &c.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

Ye Re - gifters of Heav'n ye Re - gifters of Heav'n re - - cord the Deed.

6 6 6 5 4 4 3

DANCE OF WARRIORS AT THE FEAST.

ANDANTE.

5 6 4 3 5 6 4 3 6

7 6 6 6 6 5 # 7 # 6 6 4 5

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and features a bass line with several fingerings indicated by numbers: 6, 6, 5, 4, #, 6, 7, 7.

The second system of music consists of two staves. The upper staff continues the melodic and harmonic development. The lower staff has a bass line with fingerings: 7, #, 7, 6, 7, 6, 7, 6.

The third system of music consists of two staves. The upper staff features more complex chordal textures. The lower staff has a bass line with fingerings: 7, 6.

The fourth system of music consists of two staves. The upper staff concludes with a double bar line. The lower staff has a bass line with fingerings: 6, 6, 4, 3, and ends with a double bar line.

Andantino

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano introduction marked 'Andantino', featuring a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and fingerings (6, 6, 6, 5, 4, 3, 7, #) indicated below the staff.

The second system of music consists of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the accompaniment with notes and fingerings (7, 6, 6, 6, 6, 6, 6, 6, 6, 5) indicated below the staff. The system concludes with a double bar line and the instruction 'Da Capo.' written to the right.

Violino 2^{do}

Violino 1^{mo}

This section contains two staves for violins. The upper staff is labeled 'Violino 2^{do}' and the lower staff is labeled 'Violino 1^{mo}'. Both staves are in treble clef with a key signature of one sharp (F#). The Violino 2^{do} part features a continuous eighth-note melodic line. The Violino 1^{mo} part provides a harmonic accompaniment with sustained notes and some movement.

The third system of music consists of two staves. The upper staff continues the Violino 2^{do} part with eighth-note patterns. The lower staff continues the Violino 1^{mo} part with sustained notes. The system concludes with a double bar line and the instruction 'Da Capo.' written to the right.

ALLEGRETTO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings indicated by numbers 2, 3, 4, 5, 6, and 7. The time signature is common time (C).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some slurs and accents. The lower staff continues the bass line with fingerings 4, 5, 6, 7, and 7. A repeat sign is present in the middle of the system.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with many beamed notes. The lower staff continues the bass line with fingerings 7, 6, 7, 6, 4, 2, and 3.

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the bass line with fingerings 6, 4, 2, 3, 6, 6, 4, and 3. The system ends with a double bar line.

Play'd when the Genius leads on the King and at the descent of the Vision.

Traversa 1^{mo} e 2^{do}

Violino 1^{mo} e 2^{do}

Bafso

This musical score is for three instruments: Flute (Traversa), Violin (Violino), and Bass (Bafso). The music is in a 6/8 time signature and a key signature of two flats (B-flat and E-flat). The score is divided into three systems. The first system contains the first two staves (Flute and Violin). The second system contains the third staff (Bass) and the first two staves of the second system. The third system contains the first two staves of the third system. The Flute part features a melodic line with some grace notes and a final cadence. The Violin part plays a rhythmic accompaniment of eighth notes. The Bass part provides a harmonic foundation with a mix of eighth and sixteenth notes, including some fingerings indicated by numbers 3, 4, 5, 6, and 7. The piece concludes with a double bar line.

GRAND CHORUS of BARDS, DRUIDS and SPIRITS .

ANDANTE.

Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy

6 5 6
4 3 6

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Lo! Heav'n descends thy

6 6 6 5
4 4 3 3

6 5 7 8
4 3 4 3

6 5 6 6 5
4 3 6 4 5

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

Fef-ti-vals to share ce-lest-tial Bards in liv-ing Lays shall sing Bri-tan-nia's glo-ries

6 6 6 4 5 3 6 6 #

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King Hail! migh-ty Nation

4 2 6 # 4 2 6 #

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Hail! mighty Nation e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share thy

Fes-ti-vals to share - Hail! migh-ty Nation e-ver fam'd in War! Hail! mighty Nation

Fes-ti-vals to share Hail! migh-ty Nation e-ver fam'd in War! Hail!mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail! mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail!mighty Nation

Fes-ti-vals to share Hail! mighty Nation e-ver fam'd in War! Hail!mighty Nation

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

e-ver fam'd in War! Lo! Heav'n descends thy Fes-ti-vals to share ce- - les- - tial Bards in

6 7 6 6 6 7 7

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

liv-ing lays shall sing ce-les-tial Bards in liv-ing lays shall sing Bri-tan-nia's glo- - ries

6 5 P. 6 6 6 F. 6

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards. in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards. in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards. in

and her Pa-triot King Bri-tan-nia's glo-ries and her Pa-triot King ce-1ef-tial Bards. in

6 6 6 4 5 6 6 5 P. 6 6

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nias Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nia's Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tannia's Patriot King.

liv-ing lays shall sing Bri-tan-nia's glo-ries and her Patriot King Bri-tan-nia's Patriot King.

6 F. 6 6 6 4 5 3 F^{mo} 6 6 6 4 5 3

MARCH, Play'd before the last Chorus.

Composed by Sig^r Peres.

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The music is a march, characterized by its rhythmic melody and bass line. The piece concludes with a double bar line and repeat dots.

Handwritten annotations (fingerings) are present in the bass clef staves:

- System 1: 6, 6, 6, 4, 3, 6, 6, 6, 5, 4, 3, 6
- System 2: 6, 7, 7
- System 3: 6, 5, 6, 5, 6, 5, 7, 7
- System 4: 4, 7, 7, 7

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