

Thomas Linley Sr. (1733-1795)

Thomas Linley Jr. (1756-1778)

Cantata

In Yonder Grove

(ca. 1773)

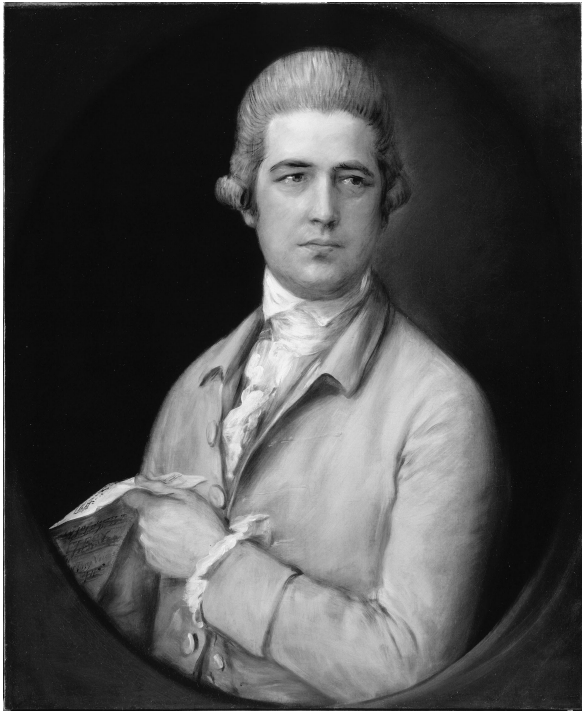
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The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley

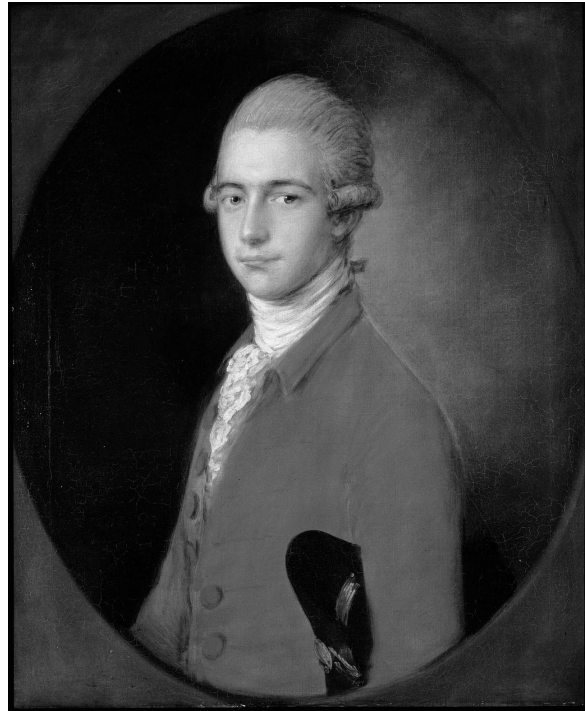
Edited by

Erik A. Schroeder

Urtext



Thomas Linley Sr. (1733-1795)¹



Thomas Linley Jr. (1756-1778)²

¹ Thomas Gainsborough, *Thomas Linley the Elder*, late 1760s, oil on canvas, 765 mm x 635 mm, Dulwich Picture Gallery, Dulwich, England.

² Thomas Gainsborough, *Thomas Linley the Younger*, ca. 1772, oil on canvas, 759 mm x 635 mm, Dulwich Picture Gallery, Dulwich, England.

Preface

The only source for “In Yonder Grove” is the volume *The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley*, a collection of compositions by Thomas Linley Sr. (1733-1795) and Thomas Linley Jr. (1756-1778) published around 1800.³ “In Yonder Grove” has previously been attributed entirely to Linley Jr. based on a report in *The Early Morning Chronicle* from 1773, which also attributes the words to his sister, Elizabeth Linley.⁴ It is now apparent, however, that at least some of the cantata must have been written by Linley Sr., given that the air “If thy too cruel bow be bent” appears in his opera “The Royal Merchant”, which premiered in 1768 (when Linley Jr. would have been twelve years old).⁵ This also calls into question the authorship of the text, which (for this particular air) is the same in both “The Royal Merchant” and “In Yonder Grove”, the text for the former written by a certain Mr. Hull.⁶ Regardless of authorship questions, “In Yonder Grove” remains a wonderful example of late 18th-century English cantatas.

In preparing this edition, certain editorial decisions have been made purely on the basis of style, context, and good judgement, given that there are no other available sources. Idiosyncrasies or errors in dynamics have been corrected and notated in brackets. When a dynamic marking is present in some parts but omitted in others where it is clear that the dynamic applies to the whole ensemble, it has been also added in brackets. Original dynamics such as *for* or *po* have been modernised. Regarding lyrics and text (including indications in the score), all original punctuation as well as capitalisations, abbreviations, and spellings have been maintained. All added text is in brackets. In many places, additional accidentals already covered by the key signature are notated in the source. These have been, for the most part, omitted. Original articulation markings and ornaments have been maintained; editorial articulations have been added in brackets, and added slurs and ties have been written as dotted lines.⁷ Original note beamings have been maintained, including abbreviations (e.g., a half note with a slash through the stem instead of four eighth notes). Original score order has also been maintained. Indications of unison in the violin parts have been written out. Errors of notation have been corrected and are marked with a number referring to a note in the critical apparatus at the end of the score.

“In Yonder Grove” consists of beautifully flowing accompanied recitatives, two airs (one with solo oboe and solo cello and the other, a rondeau, with solo oboe, probably played by the young

³ Peter Holman, liner notes to *Linley: Cantatas and Theatre Music*, Julia Gooding, The Parley of Instruments, dir. Paul Nicholson, Hyperion CDH55256, CD, 1995.

⁴ Gwilym Beechey, “Thomas Linley, 1756-78, and His Vocal Music”, *The Musical Times* 119, no. 1626 (Aug., 1978): 671.

⁵ Thomas Linley, *The Royal Merchant. A Comic Opera* (London: Welcker, 1768). Another air from this opera also appears in the cantata “Ye Nymphs of Albion’s Beauty-Blooming Isle”, likewise found in *The Posthumous Vocal Works*.

⁶ Ibid.

⁷ Often an articulation is notated only for one or two measures and is intended to be continued in performance.

Samuel Linley in the first performance), and an instrumental march.⁸ The cantata was first sung by Elizabeth Linley in her last public performance in London before marrying the playwright Richard Brinsley Sheridan the next day.⁹ “In Yonder Grove” is scored for strings, two horns, and two oboes; a typical performance lasts about fifteen minutes.

Erik A. Schroeder
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⁸ Holman, *Linley: Cantatas and Theatre Music*, 4.

⁹ Beechey, *Thomas Linley, 1756-78, and His Vocal Music*, 671.

Cantata: "In Yonder Grove"

(ca. 1773)

Thomas Linley Sr. (1733-1795)

Thomas Linley Jr. (1756-1778)

CANTATA

Oboes

Vio: 1.mo

Vio: 2.do

Viola

Voce

Basso

Recit:

In yon-der Grove where Cy-press spreads its Gloom in whose dark shades no hap-py Lov-ers

crescendo

f[p]

crescendo

fp

[crescendo]

fp

[crescendo]

[fp]

5

f

f

f

f

stray

See where in Tears the wretch-ed Em-ma mourns her Har-rol'd's ab-scence and his too hard

f

10

Fate doom'd from her arms in dis-tant climes to roam and tempt the fa-tal shaft in wars a -

lams while with sus - pence and doubt - ful fears op-prest sad Em - ma wakes the Grove with deep Com -

Solo

plaint and lik - est Phi - lo - mel the woods a - mong the

Affett.º

p *cresc.* *p* *[cresc.]* *[p]*

woods a - mong and lik - est Phi - lo - mel the woods a - mong

cresc. *p* *cresc.* *p* *cresc.* *p* *cresc.* *f* *[cresc.]* *[p]*

28

[f] [Recit:]

She thus in sweet-est ac - cents tun'd her Song.

[f] [u]

1

Largo Andante

SOLO

p

p

SOLO

Violoncello

[p]

Largo Andante

5

f

f

f

[f]

[p]

Solo p

If thy too cru - el Bow be bent stern

[f] [p]

9 SOLO

p

2)

Fate stern Fate to wound my Har - rold's Heart to wound my Har-rold's Heart to

13

wound my Har -

15

3) 4)

17

tr

f

f

f

f

f

- old's Heart.

[f]

21

p

p

p

Solo

p

O change for once thy dire in - tent or in my Bos-om or in my Bos-om

[p]

25

cresc.

f

p

cresc.

f

p

cresc.

f

Solo

p

crescendo

f

p

plunge the dart in my Bos-om plunge the dart the hap - py means so

crescendo

f

p

may I prove to save my Lord my Life my Love the

hap - py means so may I prove to save my Lord my Life my Love to save my Lord my Life my Love to

save my Lord my Life my Love.

1 Corni in F.

[Recit:]

Thus sunk in deep dis - tress the beau-teous Em - ma mourn'd When sounds of

[p]

[p]

[p]

[p]

[p]

[p]

5

Tri - umph struck her list' - ning ear

[p]

[p]

[p]

[p]

[p]

[p]

9

near - er they drew and sung of Har - rold's fame

March [Horns in F]

1

Oboes *f*

Vio. 1. *f_{mo}*

Vio. 2. *f_{do}*

Viola *f*

f

19

p

p

p

p

p

p

24

f

f

f

f

f

f

1 Recit:

As when the Sun ob-scur'd by en-vious clouds breaks thro' the Gloom and bright-ens all a -

5

round so chang'd the Scene where love - ly Em - ma griev'd, when crown'd with

8

ho - nor the brave youth she found and when here - af - ter to this Grove she

11 Corni in B \flat .

P Cantabile

stray'd and heard the Tur - tles from the Cy - press Bough for none but hap - py Lov - ers

Recit:

15

sure she said this sweet se - quest - er'd scene was ev - er made.

1 OBOE SOLO

Measures 1-6: Oboe solo in 3/4 time, key of B-flat major. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics: p.

Measures 7-12: Oboe solo in 3/4 time, key of B-flat major. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics: f, tr.

Measures 13-18: Oboe solo in 3/4 time, key of B-flat major. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics: p, tr, [tr], p, [1], [1], p. Includes a repeat sign and a key signature change to B-flat major.

a hap - - py strain tune Phi - lo-

Solo

mel tune Phi - lo - mel

and charm the list' - ning Grove and charm

37

the list' - - ning Grove My

[crescendo] [f] [p]

43

Har - rold safe from wars a - larms re - turns to bless his

p [p]

49

Love my Har - rold safe from wars a - larms re -

p ff

turns to bless his Love my Har - - rold safe from

wars a - larms re - - turns to bles his

crescendo

crescendo

[crescendo]

[crescendo]

tr

crescendo

Love

f

f

f

f

[tr]

[tr]

[tr]

[tr]

tr

tr

tr

Take thy sad Breast from off the Thorn nor mourn the woods among

[p]

take thy sad Breast from off the Thorn nor mourn

2)

3)

nor mourn the woods among

4)

4)

5)

6)

94

mong nor mourn the woods a - mong but from the Rose and

100

7) 8)
Wood - bine - shade pour forth th'en - rap - tur'd

106

song pour forth th'en - rap - - tur'd song

111

pour forth th'en rap - tur'd song Ye flow' - ry shrubs your

[crescendo] [f] p

117

O - dours spread wan - ton on the Ze - phir's wing wan - ton on the

124

Ze - phir's wing wan - ton on the Ze - phir's wing and

130

ev' - ry sweet and ev' - ry charm to hap - py Em - ma bring to hap - py Em - ma

137

bring and ev' - ry sweet and ev' - ry charm to hap - py Em - ma

143

bring to hap - py Em - ma bring to hap - py Em - ma bring.

and end with the first part of the Air.

Critical Apparatus

Air: "If thy too cruel bow be bent"

- | | |
|-------------------------|---------------------|
| 1) Measure 8, viola | Original: F |
| 2) Measure 9, viola | Original: F |
| 3) Measure 14, oboe | Original: E natural |
| 4) Measure 14, oboe | Original: E natural |
| 5) Measure 19, violin 1 | Original: A flat |

March

- | | |
|-------------------------|----------------------------|
| 1) Measure 7, violin 1 | Original: No dotted rhythm |
| 2) Measure 11, violin 1 | Original: No dotted rhythm |

Air: "Tune Philomel"

- | | |
|-----------------------------|---------------------|
| 1) Measure 11, viola | Original: A natural |
| 2) Measure 84, voice | Original: E flat |
| 3) Measure 87, oboe | Original: C natural |
| 4) Measure 90, violins 1, 2 | Original: G |
| 5) Measure 92, voice | Original: E flat |
| 6) Measure 93, voice | Original: E flat |
| 7) Measure 100, voice | Original: E flat |
| 8) Measure 100, voice | Original: E flat |
| 9) Measure 134, voice | Original: A natural |
| 10) Measure 138, violin 1 | Original: A natural |