

Thomas Linley Sr. (1733-1795)

Thomas Linley Jr. (1756-1778)

Cantata

*Ye Nymphs of Albion's
Beauty-Blooming Isle*

(ca. 1773-1776)

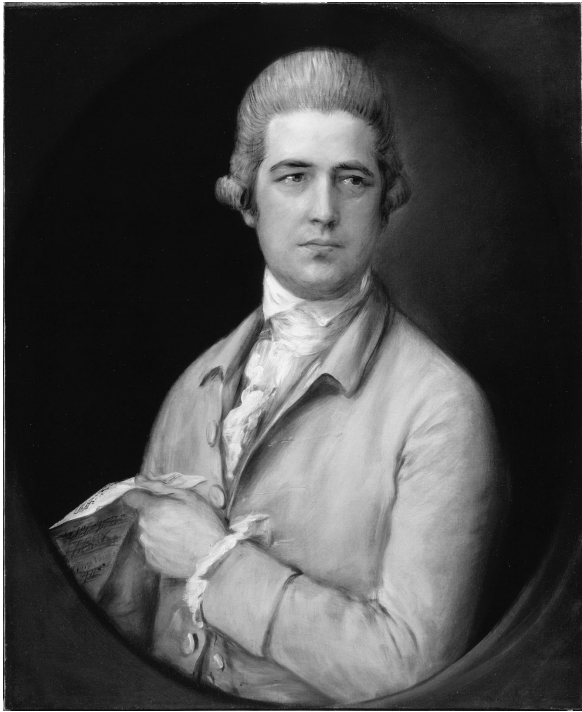
from

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

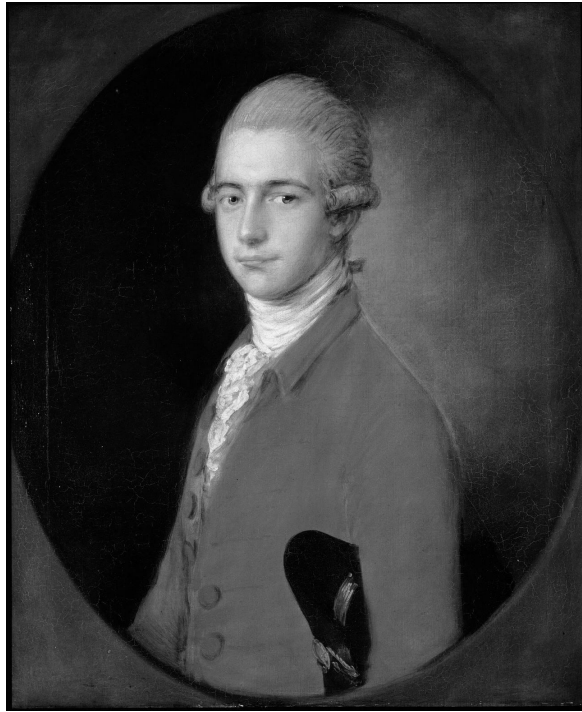
Edited by

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 known complete source for “Ye Nymphs of Albion’s Beauty-Blooming Isle” 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 This cantata has previously been attributed entirely to Linley Jr. based on stylistic reasons and dated to ca. 1773-1776.⁴ Peter Holman, in the programme notes to the 1994 recording released by Hyperion, further speculates that the text was written by Linley Jr.’s sister, Elizabeth Linley.⁵ It is now apparent, however, that at least some of the cantata must have been written by Linley Sr., given that the air “Wrapt close from harm” appears in his opera “The Royal Merchant”, which premiered in 1768 (when Linley Jr. would have been twelve years old).⁶ This also calls into question the authorship of the text, which (for this particular air) is almost exactly the same in both “The Royal Merchant” and “Ye Nymphs of Albion’s Beauty-Blooming Isle”, the text for the former written by a certain Mr. Hull.⁷ Regardless of authorship questions, the composition 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, except in instances where a courtesy accidental would be helpful. Original articulation markings and ornaments have been maintained; editorial articulations have been added in brackets, and added slurs have been written as dotted lines.⁸ 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. Original figured bass

³ Peter Holman, liner notes to *Linley: Cantatas and Theatre Music*, Julia Gooding, The Parley of Instruments, dir. Paul Nicholson, Hyperion CDH55256, CD, 1995. For some details in the air “Wrapt close from harm”, the vocal score of Linley Sr.’s “The Royal Merchant” has also been consulted (see note 6 below).

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

⁵ Holman, *Linley: Cantatas and Theatre Music*, 4.

⁶ Thomas Linley, *The Royal Merchant. A Comic Opera* (London: Welcker, 1768): 62. Another air from this opera also appears in the cantata “In Yonder Grove”, likewise found in *The Posthumous Vocal Works*.

⁷ *Ibid.*

⁸ Often an articulation is notated only for one or two measures and is intended to be continued in performance.

numerals have been maintained. 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.

“Ye Nymphs of Albion’s Beauty-Blooming Isle” consists of beautifully flowing and evocative accompanied recitatives and two airs (one with horn and the other, a rondeau, with solo oboe). Peter Holman writes that the music “is more sophisticated and original [than the cantata “In Yonder Grove”, dated to 1773] and begins with a musical sunrise, a sensuous pre-Romantic evocation of nature”.⁹ “Ye Nymphs of Albion’s Beauty-Blooming Isle” is scored for strings, horn in F, and solo oboe; a typical performance lasts about twelve minutes.¹⁰

Erik A. Schroeder
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⁹ Holman, *Linley: Cantatas and Theatre Music*, 4.

¹⁰ Concerning the horn part: in the source, the plural “Corni in F” is indicated in the air “Wrapt close from harm”. It is likely that this is an error, however, and the part is meant for solo horn.

Cantata: "Ye Nymphs of Albion's Beauty-Blooming Isle"

(ca. 1773-1776)

Thomas Linley Sr. (1733-1795)

Thomas Linley Jr. (1756-1778)

CANTATA

Vio. 1.mo

Recit:

Vio. 2.do

Viola

Voce

Basso

Ye Nymphs of Al - bion's beau - ty - bloom - ing Isle whose Brows have worn the wreath of luck-less love

6

4

1)

is there a pleas-ure like the pen - sive mood whose mag-ic soft-ness soothes the love-sick Soul O

$\frac{4}{2}$

8

b7

8

a tempo

2)

speak the mel - an - cho - ly Joy to melt at me - lo - dy's as - swa - sive sounds to a tempo

b

$\frac{6}{5}$
b3

$\frac{5}{4}$ # b

11 And.^{te}

bend the si - lent step a - long the mid - night mead charm'd by the Ac - cents of the Youth_ you

[mf] [p] 3)

b7 [mf] [p]

16

love_ and pour your sor - rows to the pi - tying Moon_

1 Corni in F.

Wrapt close from Harm midst night's deep fold - ing

[p] [p] 1)

Largo

8

[p]

Gloom O Love sup - port my steps O Love sup - port my steps

[pp]

[pp]

[pp]

14

cresc.

p

cresc.

p

cresc.

p

thy wond' - rous pow'r as - sume wrapt close from Harm midst

[cresc.]

[p]

20

night's deep fold - ing Gloom O Love sup - port my steps O

Love sup-port my steps thy wond' - rous - Pow'r as - sume

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

2)

When the bright morn - ing Ray first lights the op'n - ing Skies

let me my dawn-ing Joy be-hold in Da-mon's Eyes in Da - mon's Eyes

when the bright mor-ning Ray first lights the op'n-ing Skies let me my daw-ning

[cresc.]

cresc.

Joy be - hold in Da - mon's Eyes. Eyes.

[f]

[p]

3)

4)

5)

[p]

p

Joy be - hold in Da - mon's Eyes. Eyes.

cresc.

[cresc.]

[f]

[p]

1 Recit:

Thus young E - mi - ra beau-teous as the Spring when from her vio - let wo - ven Couch a -

3

wak'd She first leads on the hap - py Year her soft wish - es breath'd when the fond

6

Youth act-ive as light and fresh as ear - ly dawn She saw de - scend - ing from the moun - tain's

8

side his Pre-sence fill'd with Joy the hap-py Maid and words and Looks of Love her soft De-sire con-vey'd

a tempo e dolce 1)

1 % Oboe Solo

1) p fp 2)

Fly Fly Fly Da - mon

P Molto Allegro

7

fly fly to yon se - cret_ Grove there_ will I meet thee

13

there_ will I meet thee dear - est_ Youth_

19

there_ will I meet thee dear - est_ Youth

25

the

31

p p p [fp] [fp]

Stars a - bove that bless our love bear wit - ness

[p] [fp]

37

Solo

of our truth bear wit - ness bear wit - ness bear

44

wit - ness of our truth bear wit - ness bear wit - ness

[p]

[p]

[p]

[p]

51

cresc.

[cresc.]

cresc.

f

f

f

f

bear wit - ness of our truth

[cresc.]

[f]

57

cresc.

[cresc.]

[cresc.]

[cresc.]

f

[f]

[f]

[f]

63

fp

[fp]

[fp]

[p]

p

There will I tell thee all my Heart and listen to thy

69

cresc.

[cresc.]

[cresc.]

[f]

[f]

[f]

sooth - ing tale

[f]

75

p

[p]

[p]

[p]

tell thee each Fear and anxious doubt that rends my Heart that

[p]

81

rends my Heart rends my Heart with Pain on

86

us the Flow'rs shall si³ - lent³ shed their sweets

92

their sweets and scent the ev' - ning shade

98

[f]

9)

10)

f

the love - lorn Song of

104

Phi - lo-mel shall war - - - ble thro' the Glade

110

This musical score is for measures 110 through 115 of the song 'The Rose Tree'. It is written for a piano and voice. The piano part consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand staves have a key signature of one flat (B-flat) and a time signature of 4/4. The left hand staves have a key signature of one flat and a time signature of 4/4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The melody in the right hand starts on a whole note in measure 110, followed by a half note, and then a series of eighth notes. The voice part is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: 'We will for - get our cru - el Fate whole Years of Grief this'. The lyrics are aligned with the notes of the voice part. The piano part includes dynamic markings: 'p' (piano) in measure 110, '[p]' (piano) in measure 111, and '[p]' (piano) in measure 112. The piano part also includes a crescendo hairpin in measure 110 and a decrescendo hairpin in measure 111. The piano part includes a fermata in measure 115.

p

[*p*]

[*p*]

We will for - get our cru - el Fate whole Years of Grief this

[*p*]

116

Hour o'er pays Hark! Hark! Hark how the Bird of

12)

122

Love in vites

tr

127

and tunes and tunes her ev' ning Lays.

fp

tr


al Segno

Critical Apparatus

Recitative: "Ye nymphs of Albion's beauty-blooming isle"

- | | |
|-------------------------|---------------------|
| 1) Measure 4, voice | Original: B natural |
| 2) Measure 10, voice | Original: B natural |
| 3) Measure 14, violin 2 | Original: B natural |


Air: "Wrapt close from harm"

- | | |
|--------------------------------------|---|
| 1) Measure 5, basso | Original:  |
| 2) Measure 32, violin 1 | Original: quarter note |
| 3) Measure 51, violin 2 | Original: same as violin 1 until m. 53 (first ending) |
| 4) Measure 53 (first ending), viola | Original: no C |
| 5) Measure 53 (second ending), voice | Original: whole rest |

Recitative: "Thus young Emira, beauteous as the spring"

- | | |
|-------------------------|---------------------|
| 1) Measure 11, violin 2 | Original: E natural |
| 2) Measure 11, basso | Original: B natural |

Air: "Fly Damon to yon secret grove"

- | | |
|---------------------------|---|
| 1) Measure 1, violin 1 | Original: marked "solo" |
| 2) Measure 5, viola | Original: A |
| 3) Measure 56, violin 1 | Original:  |
| 4) Measure 90, viola | Original: no E flat |
| 5) Measure 95, viola | Original: A (natural) |
| 6) Measure 96, viola | Original: A natural |
| 7) Measure 96, basso | Original: A natural |
| 8) Measure 96, voice | Original: A natural |
| 9) Measure 99, oboe | Original: E natural |
| 10) Measure 101, oboe | Original: E natural |
| 11) Measure 116, voice | Original: A natural |
| 12) Measure 121, violin 2 | Original: F natural |