

Lovely Selina

Anonymous text

Dr. John Blow
(1649-1708)

6

5

6

7

6#

9

6

6#

4#

6

6

5#

7

6#

* Source score barred in 3/2
† Original C

17

Voice

'till en-vious gods, de - sign- ing to un - do her, dis patch'd a

Pno.

6 6 6# 6 4 5 3

25

Voice

swain not un - like then to woo her.

Pno.

6 6 6

32

Voice

It was not long 'ere the de - sign did take; a

Pno.

6 7 6#

37

Voice

gen - tle youth, born to per - suade de - ceiv'd the

Pno.

6# 5 6

42

Voice

too, too ea - sy maid; her scrip_ and_ gar-lands soon she did_ for - sake, and rash - ly_

Pno.

6 6 7 6#

50

Voice

told the se - crets of_ her_ heart, which this fond man would ev - er more_ im - part

Pno.

6 6 5 6 7 6#

57

Voice

'False Flor - i - mel!

Pno.

6 5 6

62

Voice

Joy of my heart!' said she. 'Tis hard to love_ and

Pno.

6 7 6# 6 7 4 3 6

67

Voice

love_____ in vain, to love,___ and not be lov'd a -

Pno.

5 6 6 7 6 6[#]/₄

72

Voice

gain; and why should love___ and___ pru - dence dis - a - gree?

Pno.

6 7 6[#]

77

Voice

pi - ty, ye Pow'rs that sit___ at___ ease a - bove, if

Pno.

6 7 6 6/4 5 5 6

82

Voice

'ere ye knew what 'tis to_____ be in love.'

Pno.

6 4 3

Lovely Selina, innocent and free
 from all the dangerous arts of love,
 thus in a melancholy grove
 enjoy'd the sweetness of her privacy;
 'till envious gods, designing to undo her,
 dispatch'd the swain not unlike* then to woo her.

It was not long 'ere the design did take;
 a gentle youth, born to persuade
 deceiv'd the too too easy maid,
 her scrip† and garlands soon she did forsake,
 and rashly told the secrets of her heart
 which this fond man would evermore impart.

'False Florimel, joy of my heart,' said she,
 'tis hard to love, and love in vain,
 to love, and not be lov'd again;
 and why should love and prudence disagree?
 Pity ye pow'rs that sit at ease above,
 if 'ere you know what 'tis to be in love.'

**unlike* = *unlikely*
 †*scrip* = *rustic shawl*

*The poem is a cautionary tale of foolish innocence.

*The particular ground bass (stepwise descent through a fourth from the tonic to the dominant) is a common Baroque (and particularly 17th-century) device for representing amorous sentiment.

*Exact date of composition unknown.

*Sung in Nathaniel Lee's tragedy *The Princess of Cleve* between 1680 and 1682.

*This edition transcribed from John Playford's fourth 'Book of Choice Ayres and Songs', 1683.

*Continuo realisation and all figuring editorial; players are free to provide alternative solutions. Many thanks to David Grealy for his kind assistance in preparing the figuring and realisation.

*Other minor editorial changes (made for convenience of reading) are noted in the score.

*The title page of the volume in which this piece was published states that the songs are 'To sing to the Theorbo-Lute or Bass-Viol'.

*The vocal line is best suited to a mezzo-soprano with a rather wide range (B3 to G5). Tenors taking on this piece might consider asking for the written continuo bass line to be taken down an octave to avoid the voice crossing it.