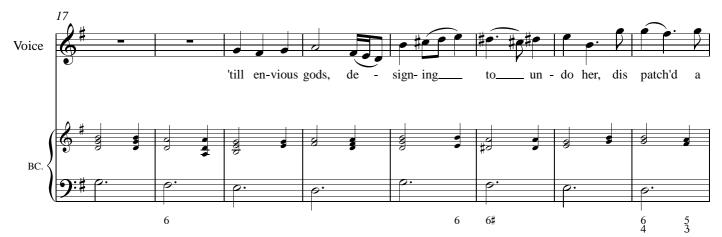
Lovely Selina

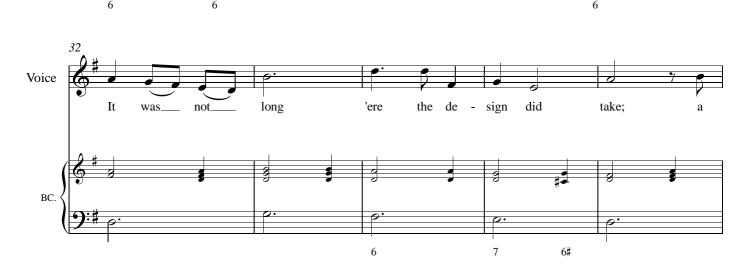
Anonymous text Dr. John Blow (1649-1708) Voice Se li na, Love ly in - no - cent and free from Basso Continuo P 6 Voice the dan all of love, ger - ous arts 00 8 BC. 6 7 6# Voice thus in a me - lan - cho - ly___ grove en - joy'd__the sweet- ness of her pri va - cy, _ BC. 0 0 6# 4# 6 6 6 5# 7 6#

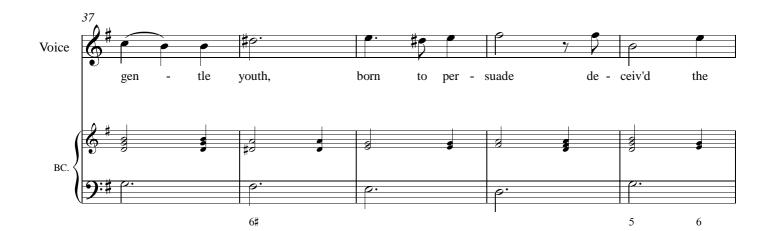
* Source score barred in 3/2 † Original C

Edition © 2014 Cathal Twomey Edition may be freely downloaded, duplicated, performed or recorded.

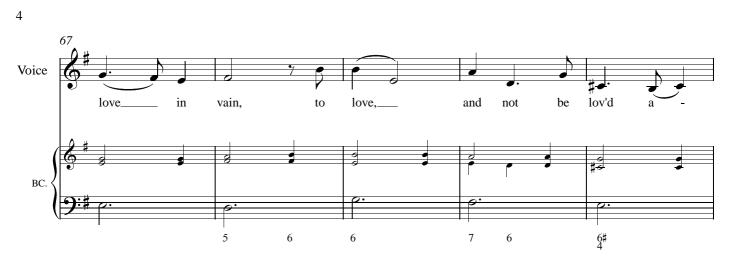


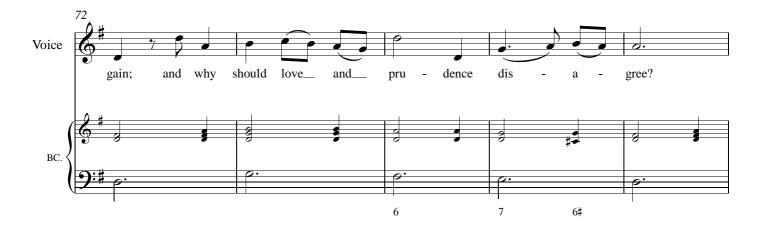


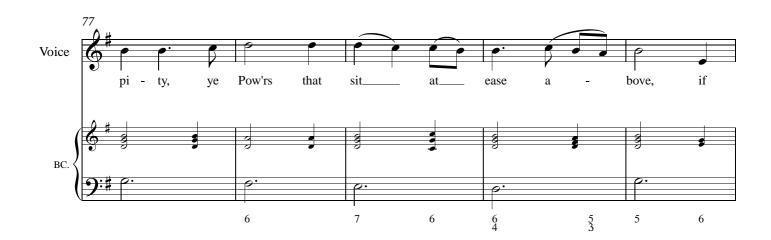


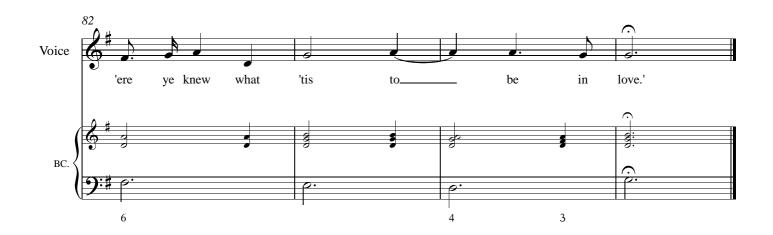












Lovely Selina, innocent and free from all the dangerous arts of love, thus in a melancholy grove enjoy'd the sweetness of her privacy; 'till envious gods, designing to undo her, dispatch'd the swain not unlike* then to woo her.

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.