

# Collins's Ode

on the

# PASSIONS

Set to MUSIC by

Benjamin Cooke, Mus.D.

Organist & Master of the Choristers

of the Collegiate Church of St. Peter, Westminster,  
and Organist of St. Martins in the Fields.

Price 1.1.0.

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This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into ten systems, each consisting of five staves. The notation is dense and appears to be a complex piece of music, possibly for a large ensemble or orchestra. The ink is dark, and the paper shows signs of wear, including some staining and discoloration. The overall appearance is that of an early 20th-century manuscript.

# OVERTURE

Tromba  
Maestoso

Oboi

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Viola  
Maestoso

Bassi

Fuga Allegro

Soli  $\frac{6}{4}$   $\frac{5}{4}$  - 3 6

Unis

Tutti  $\frac{6}{4}$   $\frac{5}{3}$  6 4 6 4

The first system of musical notation consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The bottom staff contains figured bass notation: # - 6 - 6 - 6 - 6 - 8 - 6 - 6 - 6 - 6 - 6 - 6 - # - 7 - #.

The second system of musical notation consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music continues in the same key and time signature. The bottom staff contains figured bass notation: 4/2, 6 3 6 7, b4, 6 3, b5, b6, 6, 6.

The third system of musical notation consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music continues in the same key and time signature. The bottom staff contains figured bass notation: 6/4, 6/3, 6/4, 5/3, 6/5, 6/3, 7/6, 6/5.

System 1 of a musical score, featuring five staves. The top four staves are grouped by a brace on the left. The bottom staff is a bass line. The word "Tutti" is written above the bass line. The music consists of rhythmic patterns with eighth and sixteenth notes. Fingering numbers (6, 4, #7, 8, 3) are present below the bass line.

System 2 of a musical score, featuring five staves. The top four staves are grouped by a brace on the left. The bottom staff is a bass line. The word "Tutti" is written above the bass line. The music consists of rhythmic patterns with eighth and sixteenth notes. Fingering numbers (6, 4, 5, 3, 8, #, 7, 3, 7, 3) are present below the bass line. There are also markings "hr" above the second and third staves.

System 3 of a musical score, featuring five staves. The top four staves are grouped by a brace on the left. The bottom staff is a bass line. The music consists of rhythmic patterns with eighth and sixteenth notes. Fingering numbers (7, 6, 6, 6, 7, 3, 7, 3, b4, 5, 3, 6, 6, 4, 5, 3, 6) are present below the bass line. There are also markings "w" above the second, third, and fourth staves.

The first system of musical notation consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are for a keyboard instrument, indicated by a grand staff bracket on the left. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several flats (b) and a natural sign (♮) scattered throughout. At the bottom of the system, there are several numbers: 6, 6, 4, 6, 6, 4, 6, 3, 6, 7.

The second system of musical notation consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are for a keyboard instrument. The music continues with a similar complex rhythmic pattern. There are several sharps (#) and a natural sign (♮) scattered throughout. At the bottom of the system, there are several numbers: 6, 6, 6, 6.

The third system of musical notation consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are for a keyboard instrument. The music continues with a similar complex rhythmic pattern. There are several sharps (#) and a natural sign (♮) scattered throughout. At the bottom of the system, there are several numbers: 6, 6, 6, 3.

Musical score system 1, featuring five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth staff is a bass clef. The fifth staff is a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and accidentals. The word "Unis" is written above the second staff, and "Soli" is written above the third staff. The word "fua:" appears below the fourth and fifth staves. Fingering numbers (6, 5, #6, 6, 6, 6, 6, 6, 4 #) are written below the fifth staff.

Musical score system 2, featuring five staves. The notation continues from the first system. The word "for:" is written below the second and third staves. The word "tutti for:" is written below the fourth staff. The word "fua:" is written below the fifth staff. Fingering numbers (7, 6, 6, 6, 6, 6, 6) are written below the fifth staff.

Musical score system 3, featuring five staves. The notation continues from the second system. The word "Soli" is written above the fifth staff. The word "tutti" is written above the fifth staff. Fingering numbers (4, 6, 6, 4, 6, 4 #, 6, 6, 6, 6) are written below the fifth staff.



System 1 of a musical score, consisting of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a melodic line starting with a 'w' marking. The third staff is a treble clef with a complex melodic line. The fourth staff is a treble clef with a melodic line starting with a 'w' marking. The fifth staff is a bass clef with a melodic line and fingerings: 6, 6, 6, 5, 4, 6, 6, 6.

System 2 of a musical score, consisting of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a treble clef with a melodic line. The fifth staff is a bass clef with a melodic line and fingerings: 5, 4, 3, 6, 4, 3, 6, 5, 4, 3, 6, 7.

System 3 of a musical score, consisting of five staves. The top staff is a treble clef with a melodic line and 'hr' markings. The second staff is a treble clef with a melodic line and 'hr' markings. The third staff is a treble clef with a melodic line and 'hr' markings. The fourth staff is a treble clef with a melodic line and 'hr' markings. The fifth staff is a bass clef with a melodic line and fingerings: 6, 6, 6, 6, 6, 6, 6, 4, 3.

Tempo di Minuetto

Oboe *Soli*

Violini 1<sup>o</sup> & 2<sup>o</sup> *pia.*

Viola *pia.*

Basso

*tr* *tr* *tr* *tutti*

*tr* *tr* *tr* *for.*

*tutti for.*

4/2 6 6 6 7 5 6 3 6 6 6 # 6 4 5

*Soli* *tr* *tr*

*pia.*

*Soli* *tr* *tr* *tr*

6 6 6 6 6 5 4 3 6 3 7 5 6 6 7 3 6 6 4

*for.* *S.* *Soli* *pia.*

*tutti* *S.* *tr* *tr* *tr*

*for.* *for: tutti* *S.* *Soli* *tr* *tr* *tr* *w*

6 5 4 3 6 6 6 7 5 6 6 5 6 6 7 6 6 6 6

First system of musical notation, including a vocal line and two piano accompaniment staves. The piano part features a complex rhythmic pattern with notes marked with numbers 7, 6, 6, 7, 6, 5, and #. The system includes dynamic markings such as *tr* and *tr*.

Second system of musical notation, including a vocal line and two piano accompaniment staves. The piano part features a complex rhythmic pattern with notes marked with numbers 6, 6, 6, 6, 5, and #. The system includes dynamic markings such as *tutti for.*, *for: tutti*, *Soli*, and *V: 1º*.

Third system of musical notation, including a vocal line and two piano accompaniment staves. The piano part features a complex rhythmic pattern with notes marked with numbers 6, 6, 6, 7, 5, 6, 6, 4, 5, and #. The system includes dynamic markings such as *tutti for.*, *for.*, *tutti for.*, *Soli*, *Soli pia.*, *Soli pia.*, *pia.*, *for: tr*, and *tr*.

Fourth system of musical notation, including a vocal line and two piano accompaniment staves. The piano part features a complex rhythmic pattern with notes marked with numbers 5, 6, 6, 5, 6, 6, 7, 6, 6, 6, 4, 5, and #. The system includes dynamic markings such as *for.*, *tutti for.*, *tr*, *tr*, *pia.*, *tr*, *tr*, *tutti for.*, *pia.*, *tr*, *tr*, *tr*, *tutti for.*, and *pia.*

Con Spirito

Tromba

Corni  
1<sup>o</sup> e 2<sup>o</sup>

Viol 1<sup>o</sup>  
e Oboi

Viol 2<sup>o</sup>

Viola

Bassi

In G.

Con Spirito

1<sup>st</sup>

2<sup>d</sup>

Con Spirito

Trom: Tacet

Cor: 1<sup>o</sup>

Cor: 2<sup>o</sup>

Ob: 1.

Ob: 2.

Tromba

Corni Tacet

Viol.

Ob.

Con Spirito

Ob: 1<sup>o</sup> e 2<sup>o</sup>

7 3 6 4/2 5 - 4/2 5 - 4/2 6 6

This system contains five staves. The top staff is a woodwind part with a treble clef and a key signature of one sharp (F#). The second staff is a woodwind part with a soprano clef and a key signature of one sharp. The third and fourth staves are string parts with treble clefs. The fifth staff is a string part with a bass clef and a key signature of one sharp. The bottom staff includes fingering numbers: 7, 3, 6, 4/2, 5, 4/2, 5, 4/2, 6, 6.

Col Viol: 1<sup>o</sup>

6 6 6 4/2 6 6 5/3 - 7 6

This system contains five staves. The top staff is a woodwind part with a treble clef and a key signature of one sharp. The second and third staves are string parts with treble clefs. The fourth staff is a woodwind part with a soprano clef and a key signature of one sharp. The fifth staff is a string part with a bass clef and a key signature of one sharp. The bottom staff includes fingering numbers: 6, 6, 6, 4/2, 6, 6, 5/3, 7, 6.

Corni

1<sup>st</sup> 2<sup>d</sup>

6 6 4/2 6 6 6 4 5/3 1<sup>st</sup> 2<sup>d</sup>

This system contains five staves. The top staff is a woodwind part with a treble clef and a key signature of one sharp. The second staff is a woodwind part with a soprano clef and a key signature of one sharp. The third and fourth staves are string parts with treble clefs. The fifth staff is a string part with a bass clef and a key signature of one sharp. The bottom staff includes fingering numbers: 6, 6, 4/2, 6, 6, 6, 4, 5/3, 1<sup>st</sup>, 2<sup>d</sup>.

Recit:

Viol: 1<sup>mo</sup>

Viol: 2<sup>o</sup>

Tenor

Voice

Bass

*ma.*

When Music heav'n-ly Maid was young while yet in early Greece she sung

*ma.* 5 6 6 5

*ma.*

**Andante**

*ma.*

*ma.*

The Passions oft to hear her shell throng'd around her ma-gic Cell

*ma.* 6 5 6 7 4 3 6 6 6 6

**Chorus**

*for.*

*for.*

*for.*

Oboi with the Voices

The Passions oft to hear her shell throng'd around her ma-gic Cell ex-

The Passions oft to hear her shell throng'd around her ma-gic Cell ex-

The Passions oft to hear her shell throng'd around her ma-gic Cell ex-

The Passions oft to hear her shell throng'd around her ma-gic Cell ex-

*for.* 6 6 6 7 6 6 5

ult-ing trembling ra

ult-ing trembling ra

ult-ing trembling ra

ult-ing trembling ra

4  
2 6 6 b Unifoni

ging fainting Soft

ging fainting Soft

ging fainting Soft

ging fainting Soft

ging fainting

via: via: via: via: via: via:

for. Adgº

loud

poffest poffest be-yond the Mu--fes pain--ting

loud

poffest poffest be-yond the Mu--fes pain--ting

loud

poffest poffest be-yond the Mu--fes pain--ting

loud

poffest poffest be-yond the Mu--fes pain--ting

Adgº

6 6

Fugue

Allegro

Oboi

By turns they felt the glow--ing mind disturb'd de--ligh--ted rais'd re-



Ob: 1<sup>o</sup>  
 find by turns they felt the glow-ing Mind disturb'd de-lighted rais'd re--

Ob: 2<sup>o</sup>  
 By turns they felt the glow-ing Mind disturb'd deligh--ted rais'd re--

- find by turns they felt the glow-ing mind the glowing mind de--lighted rais'd re--

- find by turns by turns they felt the glowing mind disturb'd delighted rais'd re-- find re--

By turns they felt the glow-ing mind disturb'd de--ligh--ted rais'd re--

Soli

6 4 3      5 3 6 4      6      6      4 3 6 6      6 6      6      7 - 3

2<sup>e</sup> Oboi

\_ fin'd by turns they felt the mind disturb'd de\_ligh\_ \_ted raif'd re\_

\_ \_fin'd by turns they felt the glow\_ing mind dif\_turb'd de\_ \_ligh\_ \_ted raif'd re\_

\_ fin'd by turns by turnstheyfelt the glow\_ing mind disturb'd deligh\_ \_ted raif'd raif'd re\_

By turns they felt the glow\_ing mind disturb'd de\_ligh\_ \_ted raif'd re\_

6 tutti 5 6 5 6 6 6 6 5 6 6 6 6 6 6 7 7

\_ find by turns they felt the glow\_ing mind dif\_ \_turb'd

\_ find they felt the glow\_ing mind dif\_ \_turb'd

\_ find they felt the glow\_ing mind dif\_ \_turb'd

\_ find they felt the glow\_ing mind dif\_ \_turb'd

6 6 4

de\_ \_ligh\_ted      raif'd      re\_ \_ \_ find

de\_ \_ligh\_ted      raif'd      re\_ \_ find by

de\_ \_ligh\_ted      raif'd      re\_ \_ \_ find

de\_ \_ligh\_ted      raif'd      re\_ \_ \_ find

4/2      6

de\_ \_lighted    raif'd    re\_ \_ find      de\_ \_lighted,    raif'd    re find by    turns    de\_ \_

turns they felt    the glow\_ \_ing mind    by turns de\_ \_lighted    raif'd    re find      by turns de\_ \_

they felt    the glow    ing mind    by turns they felt    the glow\_ \_ing mind      by turns de\_ \_

by turns they felt    the glow\_ \_ing mind      de lighted\_

6    6    6      6      6    7    6      6

- ligh-ted de- ligh-ted raif'd re - -  
 - ligh-ted de- ligh-ted raif'd re - -  
 - ligh-ted raif'd de- ligh-ted raif'd re - -  
 de- ligh-ted de- ligh-ted raif'd re - -

6 6

Violins Unifion

Oboi

- fin'd the glow-ing mind  
 - fin'd the glow-ing mind the mind dif-  
 - fin'd by turns they felt the glow-ing mind  
 - fin'd the glow-ing mind

6 6

2<sup>d</sup> V:

Oboi

the mind dif-turb'd dif--turb'd dif--turb'd by turns they  
 turb'd the mind dif-turb'd dif--turb'd dif--turb'd by turns they felt the  
 the mind dif-turb'd by turns dif--turb'd by turns they felt the glow-ing  
 the mind dif-turb'd by turns dif--turb'd dif--turb'd they felt the glow-ing

b7 6 6 6 4 2 6 5 6

Violins Unis

Oboi

felt the glow-ing mind disturb'd de-ligh-ter'd rais'd re--find by turns de-  
 glow--ing mind de-ligh-ter'd rais'd re--find by turns de-  
 mind disturb'd de-ligh-ter'd rais'd re--find by turns de-  
 mind disturb'd de-ligh-ter'd rais'd re--find by turns delighted de-

6 6 6 5 4 #

l - ligh - ted      raif'd      re - - - find      raif'd

- \_ligh - ted      raif'd      re - - - find      raif'd

- \_ligh - ted      raif'd      re - - - find      raif'd

- \_ligh - ted      raif'd      re - - - find      raif'd

6

V: Oboi 1<sup>o</sup>

V: Oboi 2<sup>o</sup>

re - - - - - find

re - - - - - find

re - - - - - find

re - - - - - find

5 4      5 3      6 6 6 6 6 5

Trumpet

**Allegro**

Viol. 1<sup>mo</sup>

Ob. 1<sup>o</sup> & 2<sup>o</sup>

Viol. 2<sup>o</sup>

Ob. 1<sup>o</sup>

Oboi 2<sup>do</sup>

Adg<sup>o</sup>

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in--

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in--

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in--

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in--

**Allegro**

6

6

Adg<sup>o</sup>

Comi

**Vivace**

Col. Viol. 1<sup>mo</sup>

Oboi

- spir'd. From the sup- - por- - ting Myrtles round they snatch'd her In- - struments

- spir'd. From the sup- - por- - ting Myr- - tles round they snatch'd her In- - struments

- spir'd. From the sup- - por- - ting Myr- - tles round they snatch'd her In- - struments

- spir'd. From the sup- - por- - ting Myr- - tles round they snatch'd her In- - struments

**Vivace**

6

5

6

6

4

3

6

Trumpets

Oboi

Corni

Viola 2<sup>d</sup>

Viola

Oboi

Bassoon

fnatch'd fnatch'd her Instrumnts of

fnatch'd fnatch'd her In - - fruments of

fnatch'd fnatch'd her Instrumnts of

fnatch'd fnatch'd her Instrumnts of

6 6 6 7

found

found and as they oft had heard a - - part sweet

found and as they oft had heard a - - part as they oft had heard a - - part sweet

found and as they oft had heard a - - part sweet Lef\_sons

6 5 6 6 6 6



Oboi soli

Tr: & Oboi

Oboi

Trumpet

fweet Lef--fons fweet Lef--fons of her  
 Lef--fons fweet Lef--fons fweet Lef--fons fweet Lessons of her  
 Lef--fons fweet Lef--fons fweet Lef--fons fweet Lessons of her  
 fweet Lef--fons fweet Lef--fons of her

force - - - - - ful Art.  
 force - - - - - ful Art.  
 force - - - - - ful Art.  
 force - - - - - ful Art.

**Andante Concitato**

Ohoi

Each for Madnefs rul'd the hour for Madnefs rul'd each wou'd

Each for Madnefs rul'd the hour for Madnefs rul'd the hour each wou'd prove each wou'd

Each for Madnefs rul'd the hour Madnefs rul'd the hour each wou'd prove each wou'd

Each for Madnefs rul'd for Madnefs rul'd the hour each wou'd prove

**Andante Concitato**

prove his own ex - - pref - - - five Pow'r - - - for Madnefs rul'd the

prove each wou'd prove his own ex - - - pref - - - five Pow'r each for Madnefs

prove each wou'd prove his own ex - - - pref - - - five Pow'r each for

each wou'd prove wou'd prove his own ex - - - pref - - - five Pow'r

hour for Madnefs rul'd the hour each wou'd prove his own his  
 rul'd Madnefs rul'd the hour each wou'd prove his  
 Madnefs rul'd the hour Madnefs Madnefs rul'd the hour each wou'd prove and each wou'd  
 Each for Madnefs rul'd the hour for Madnefs rul'd the hour and each wou'd

6 6 6 6 5 6 6 7 7

own ex - - - pref - - - five pow'r  
 own ex - - - pref - - - five pow'r  
 prove his own ex - - - pref - - - five pow'r  
 prove his own ex - - - pref - - - five pow'r

7 6 5 3 Unis

Vio: 1<sup>o</sup> *Pizzicato*

Vio: 2<sup>o</sup> *Largo*

Voice First fear his hand its skill to try amid the

Baffo. *Pizzicato*

*Arco*

*for: fia:*

Chords bewil- - der'd laid and back recoild and back recoild he knew not

*Arco for: fia:*

why e-ven at the found him-self had made

**Recit:**

**Furiofo**

*for: Col V. 1<sup>mo</sup>*

Next An-ger An - - - - - ger rufh'd

*for: Unis*

his Eyes on fire in lightnings own'd his secret stings

V<sup>o</sup> Princ *for.*  
**Allegro**  
 v. 1<sup>a</sup> e 2<sup>a</sup> *for.*

In one rude clasp he struck the Lyre and swept with

hurried hand the strings and swept with hurried hand the strings and

swept with hurried hand the strings *for.*

Flutes

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Largo

Contr Alto

With woful meafures wan De-fpair low ful - - - len founds his grief be - -

- - guild his Grief be - - - - guild - a fo - - - - lemn ftrange and

min - - - - - gled Air

T. S.

*fua:*

*fua:*

*fua:*

*fua:*

tenute

6

5

4

6

5

4

6

7

9

8

6

4

6

4

6

4

6

4

6

4

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3

Col Viol: 1<sup>mo</sup>

V<sup>o</sup> 1<sup>mo</sup>

*for.*

**Con spirito**

*for.*

'twas sad - - by fits

*for.*

**Con spirito**

by starts 'twas wild.

**Largo** *via.*

*via.*

**Soprano** But thou O Hope - with Eyes fo fair

**Largo** *via.* 6 6 #

Andante

2<sup>d</sup> Voice.

NB These two Voices are to be silent till the song repeats

What was thy delightful measure

Choral Bafs. at a distance

Staccato e Pianifs

Violini 1<sup>mo</sup> e 2<sup>do</sup>

Viola.

Staccato e Pianifs

Violin Principal Solo.

Andante

for:

Voice.

What was thy delightful measure

Harpfichord.

Violoncello Solo.

Andante Staccato e Pianifs

Still it whisperd

What was thy delightful measure still it whisperd promis'd pleasure

6



promis'd pleasure                      still it whisper'd                      promis'd pleasure

*f*

still it whisper'd                      still it whisper'd promis'd pleasure

6

still it whisper'd promis'd pleasure                      and bade the scenes at distance Hail! Hail!

*f*

and bade the lovely scenes at distance Hail! Hail! the

*f*

the lovely scenes at distance the lovely scenes at distance Hail! hail!

*fuw:*  
lovely scenes at distance the lovely scenes at distance Hail! Hail!

*hr*

hail the lovely scenes at distance Hail! hail!

*for:* Hail! hail!

*for:*  
hail the lovely scenes at distance the lovely scenes at distance Hail!

*for:*

Col Parte ad lib<sup>m</sup>

Hail! Hail! Hail! - - - - -

Hail! Hail! Hail! A Tempo

*fia.* *pp*

Hail! Hail! Hail! - - - - - still - - still wou'd her touch the

*fia.* *Ad° ad lib* *pp* *tr* *fia.*

Arpeggio *fia.* *pp*

still wou'd her touch the strain pro - - long the Rocks

Vio 1.<sup>mo</sup> and 2.<sup>o</sup> *pp* *for.*

V.<sup>o</sup> Prin: *tr* *for.* *for.*

strain pro - - long and from the Rocks the

*for.* 6 *for.*

From hence sing the Vo-  
cal Part beneath mark-  
ed 2<sup>d</sup> Voice

the Woods the Vale

*pia. mo*

2<sup>d</sup> Voice

The 1<sup>st</sup> time begin Here  
and sing only this Line  
of the Score

She call'd on Echo call'd on Echo still thro' all the Song thro' all

Woods the Vale she call'd on Echo call'd on Echo still thro' all the Song thro' all

A Tempo

the Song.

the Song.

*pia.*

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with three sharps (F#, C#, G#). The first staff has a treble clef and contains a melodic line with several measures of sixteenth-note runs, marked with *hr*. The second staff is mostly empty. The third staff is a piano part with a treble clef, also containing sixteenth-note runs marked with *hr*. The fourth staff is empty. The fifth staff is a piano part with a treble clef, containing sixteenth-note runs marked with *hr*. The sixth staff is a piano part with a bass clef, mostly empty, with a vertical line of notes on the right side marked *Arpeg.*. The seventh staff is a piano part with a bass clef, mostly empty.

The second system of the musical score consists of ten staves. The top two staves are in treble clef and are labeled *Viol. 1<sup>o</sup>* and *Viol. 2<sup>o</sup>* respectively. Both violin parts are marked *pia:*. The third staff is a piano part with a treble clef, marked *Adagio* and *hr*. The fourth staff is a vocal line with the lyrics "Still still still she call'd on". The fifth staff is another vocal line with the lyrics "Still still still she call'd on Echo". The sixth staff is a piano part with a treble clef, marked *Adagio* and *for:*. The seventh staff is a piano part with a bass clef, marked *A Tempo*. The eighth staff is a piano part with a bass clef, marked *hr*. The ninth staff is a piano part with a bass clef, marked *A Tempo*. The tenth staff is a piano part with a bass clef, marked *pia:*. The key signature remains three sharps.

Echo still still still the call on Echo thro' all  
still still still the call on Echo thro' all

pp  
pp  
the Song thro' all  
the Song thro' all  
Arp.  
pp

pp

*fua:*

the song

thro' all the Song and where her

*fua:*

*fua:*

*fua:*

6

where - her sweet - est theme she chose a soft responsive

sweet - est theme she chose a soft responsive voice was

voice was heard at ev'ry clofe at ev'ry clofe a soft responsive voice was heard at ev'ry clofe at ev'ry clofe and Hope enchanted Hope enchanted

*pia. mo*

*pia. mo*

*tenute*

*for.*

*for.*

*m for.*



smild smild and wav'd her golden

smild smild and wav'd her golden

Adgº

Arpº

Adaº

for.

for.

Hair.

Hair.

for.

6 6 6 6 5 3

for. N.B. Repeat the whole Song with the Choral Bass and with the additions to the 2<sup>d</sup> Voice contained in the upper Line.

Recit

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Musical notation for Violin 1, Violin 2, and Viola parts in the Recit section. The key signature is one sharp (F#) and the time signature is common time (C). The notes are: Violin 1: G4, A4, B4, C5, B4, A4, G4; Violin 2: G4, A4, B4, C5, B4, A4, G4; Viola: G4, A4, B4, C5, B4, A4, G4.

And longer had she sung, but with a frown but with a

Andante

Vivace

Largo

Musical notation for the piano accompaniment in the Recit section. It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes. The key signature is one sharp (F#) and the time signature is common time (C). The notes are: Right hand: G4, A4, B4, C5, B4, A4, G4; Left hand: G4, A4, B4, C5, B4, A4, G4.

frown

Revenge im - pa - tient rose, Re -

Unis  
Andante

Largo

Vivace

Drum

Trumpet

Obois *pia:*

*pia:*

*pia:*

*pia:*

*pia:*

*for:*

*for:*

Musical notation for the orchestral instruments (Drum, Trumpet, Obois) and the vocal line in the final section. The key signature is one sharp (F#) and the time signature is common time (C). The notes are: Trumpet: G4, A4, B4, C5, B4, A4, G4; Obois: G4, A4, B4, C5, B4, A4, G4; Drum: G4, A4, B4, C5, B4, A4, G4; Vocal: G4, A4, B4, C5, B4, A4, G4.

venge Revenge im - pa - tient rose. Re -

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lower five staves are piano accompaniment, with the bottom-most staff in bass clef. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line has several rests and then enters with a melodic phrase. Dynamic markings 'for.' and 'pia.' are placed above the piano accompaniment staves.

- - venge Revenge impatient impatient rose He threw his Blood - -

The second system continues the musical score with six staves. The vocal line and piano accompaniment continue. The piano accompaniment has a dense texture with many sixteenth notes. The vocal line has a few notes and then a rest. Dynamic markings 'for.' and 'pia.' are present. The bottom-most staff has the number '6' written below it.

for: 6 pia. # # for: # pia: Unis

The third system of the musical score consists of six staves. The vocal line and piano accompaniment continue. The piano accompaniment features a prominent sixteenth-note pattern. The vocal line has several notes and rests. Dynamic markings 'for.' and 'pia.' are used throughout. The bottom-most staff has the number '6' written below it.

stain'd Sword in Thun - - - - - der

The fourth system of the musical score consists of six staves. The vocal line and piano accompaniment continue. The piano accompaniment has a dense texture with many sixteenth notes. The vocal line has a few notes and then a rest. Dynamic markings 'for.' and 'pia.' are present. The bottom-most staff has the number '5' written below it.

for: pia: 5

*for:*  
*for:*  
*for:*  
*for:*  
*for:*  
 down. and with a with'  
*for:* Unis *pia:* 7 6 4 6 6 6

This system contains six staves of music. The first four staves are treble clef, and the last two are bass clef. It includes various dynamics such as *for:* and *pia:*, and features complex rhythmic patterns and slurs. The lyrics "down." and "and with a with'" are placed below the bass staves.

*for:*  
*for:* *pia:* *for:*  
*for:* *pia:* *for:*  
*for:* *pia:* *for:*  
 ring look and with a with' ring look the War denouncing  
*for:* *pia:* 6 6 4 7 6 *for:* *pia:* #

This system continues with six staves of music, following the same clef structure as the first system. It features similar musical notation and dynamics. The lyrics "ring look and with a with' ring look the War denouncing" are written across the bottom staves, with some words appearing to be part of a longer line from the previous system.

Trumpet took and blew a blast — — — — — fo  
Baffoon with the Voice

*for.* *for.* *for.* *for.* *for.* *for.*

*lr* *lr*

loud and dread. — — — — — were neer Pro — —

*for.* *for.* *for.* *for.* *for.* *for.* *pp* *pp* *pp* *pp* *pp*

*lia.* *lia.* *lia.* *lia.* *lia.* *lia.* *pp* *pp* *pp* *pp* *pp*

*6* *6* *6* *6* *6* *6* *pp* *pp* *pp* *pp* *pp*

*45* *45* *45* *45* *45* *45* *3* *3* *3* *3* *3*



*lr*

*lr*

*pia:*

ever and anon he beat the double double double double dubble-ing Drum with fu - - rious

6

4

#

*for:*

*pia:*

*for:*

Segue

*for:*

*for:*

*pia:*

*for:*

*for:*

*pia:*

*for:*

Segue

*for:*

*pia:*

*for:*

heat.

Segue

*for:*

*pia:*

*for:*

Recit.

Largo

Soprano

*pu:* Solo

Largo

And tho' sometimes each dreary pause between

Dejected Pity

*pp*

Dejected Pity at his side her Soul subduing Voice her

Solo

Soul subduing Voice apply'd dejected Pity

Drum

Trumpet

Adagio

All<sup>o</sup> furioso

Tutti

Solo

V<sup>o</sup> 1<sup>o</sup>

*for:*

*pp*

V<sup>o</sup> 2<sup>o</sup>

Col 1<sup>mo</sup>

Adagio

All<sup>o</sup> furi<sup>o</sup>

Revenge her Soul subduing

76 6 6 7 5 4#

Tutti *for:*

Soli *pp*

2<sup>do</sup>

ad libitum

Voice apply'd her Voice apply'd her Soul subduing Voice apply'd dejected Pity

Solo ad libitum



Allegro

Drum

Trumpet.

Obois.

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola.

Allegro

Yet still he kept his wild unalter'd Mien while each strain'd

Tutti *fua.* 6 6 5 6 5 6

ball of Sight seem'd burst - - - - - ing from his

Unis 5 6 6 5 7 6 6 4 for: 5 4 3

**GLEE** . may be Accompanied by the Lute The Words by David Garrick Esq<sup>r</sup>

Soprano

Tenor

Contra Alto

Baffo

Violoncello and Harps<sup>d</sup>

Soli

**Adagio** *pia.*

**Very Slow**

Call forth such numbers soft and clear as sweetly melt on Pi-ty's Ear.

Call forth such numbers soft and clear as sweetly melt on Pi-ty's Ear

*Sotto voce*

Call forth such numbers soft and clear as sweetly melt on Pi-ty's Ear When

*Sotto voce*

Call forth such numbers soft and clear as sweetly melt on Pi-ty's Ear

Call forth such numbers soft and clear as sweetly melt on Pi-ty's Ear

some fond Maid - by Moon light pale to Silence trusts her plaintive tale to Silence trusts - - -

When some fond Maid - - by Moon light pale to Silence trusts her  
Sotto voce  
her plaintive tale When some fond Maid by Moon light pale to Silence trusts her  
When some fond Maid - - by Moon light pale to Silence trusts her  
Sotto voce  
When some fond Maid by Moon light pale to Silence trusts her

plaintive tale to Silence trusts - - her plaintive tale Oh may - - the  
plaintive tale to Silence trusts - - her plaintive tale  
plaintive tale to Silence trusts - - her plaintive tale  
plaintive tale to Silence trusts - her plaintive tale

tender sounds impart their soft impres- - sion to the Heart

6 7 3 6 6 5 6 6 5 6 6 7 6 6 6 6 6

*Sotto voce*

Oh may the ten - - der sounds impart their soft impression to the

Oh may - the ten - - der sounds impart their soft impres - - - sion to the

*Sotto voce*

Oh may the ten - - der sounds impart their soft impres - - - sion to the

*Sotto voce*

Oh may the ten - - der sounds impart their soft impression to the

*pia:* 5 3 6 6 6 6 6 5 6 6 5 7 6 6 6 5 3

Heart. and charm each ru - - der thought to rest till Love and Rap - ture

Heart.

Heart.

Heart.

Heart.

6 4 6 4 6 8 6 6 4 5 6 7 7 8 7 5

Adg<sup>o</sup> ad libitum.

fill the Breaft 'till Love and Rap - - ture fill the Breaft. And charm each  
 Sotto voce  
 And charm each  
 Sotto voce  
 And charm each  
 Sotto voce  
 And charm each

6 6 6 6 — 6 6 6 4 5 3

*for:* *for:*

ru - - - der thought to rest 'till Love and Rap - - - ture fill the  
 Loud.  
 ru - - - der thought to rest 'till Love and Rap - - - ture fill the  
 Loud.  
 ruder thought to rest 'till Love and Rap - - - ture fill the  
 Loud.  
 ru - - der thought to rest 'till Love and Rap - - - ture fill the  
 Loud.

*for:* 6 7 4 6 6 6 7 4 6

Breaft 'Till Love and Rap - - - ture fill the Breaft.  
 Soft. Loud. Ad<sup>o</sup> *hr*  
 Breaft 'Till Love and Rap - - - ture fill the Breaft.  
 Soft. Loud. Ad<sup>o</sup> *hr*  
 Breaft 'Till Love and Rap - - - ture fill the Breaft.  
 Soft. Loud. Ad<sup>o</sup>  
 Breaft 'Till Love and Rap - - - ture fill the Breaft.

6 5 4 3 *for:* 6 4 7 — 7 5 — 6 6 4 5 3

Andante Puntato e Rifoluto

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Obois

Viola C.B.

Baffoon

Tenor Voice

Andante

Col Baffe

Viola

Unis

*pia.* *for.*

*pia.* *for.*

*pia.* *for.*

Thy numbers Jealousy to nought were fix'd to nought were fix'd *for.*

*pia.* 6 5 6 6 5 6

*pia.* *pia.* *pia.*

V<sup>a</sup> Col Violonc:

*pia.* Bassoon Col Baffo

fad proof fad proof of thy dif-

*pia.* 6 6 6 6 #

*pia.* *for.* *for.* *for.* *for.*

*pia. mo.*

Viola *pia.* *for.*

- - - trefs - - ful state! fad proof of thy distrefs - - ful state.

7 # 2 6 6 6 4 5 6 #

Of differing themes the veering

song was mix'd of differing themes the veering song was mix'd and now - it courted

Love now - it courted Love - - - Now raving call'd on



for: *fua:*

for: *fua:*

for: *fua:*

**Soft** for: *fua:*

hate now raving call'd on hate now it courted Love now it courted

6 4 5 # for: 6 # *fua:* 6 4 5 #

for: *fua:*

for: *fua:*

for: *fua:*

for: *fua:*

**Louder** *fua:* for:

Love it courted Love it courted Love now raving call'd on Hate

6 6 # for: 6 6 *fua:* b 9 for:

*fua:* for: *fua:* 3 *fua:* 3 *fua:* 3 *fua:* 3

*fua:* for: *fua:* hr

*fua:* for: *fua:* hr

*fua:* for: *fua:*

raving call'd on Hate fad proof fad

b6 *fua:* for: 6 *fua:* b #

for: *pia.* for: *pia.* for: *pia.*  
 for: *pia.* for: *pia.* for: *pia.*

Viola and Balloon

proof Jealousy Jealousy of thy dif - -

for: 6 *pia.* for: b *pia.* 6 for: 7 *pia.*

Oboe Solo

Slower

--- trefs - - ful state - - - - - now it courted Love it courted Love it

b5 6 for: *pia.* b b 6

court - - - ed Love now ra - - - ving ra - - - ving call'd on

for: *pia.* for: *pia.* for: *pia.*  
 for: *pia.* for: *pia.* for: *pia.*

Faster

for: 6 *pia.* for: 6 *pia.* for: *pia.*

Press the Time

*for.* *via.* *for.*

*for.* *via.* *for.*

Viola

Hate ra - - - ving ra - - - ving call'd on

*for.* *via.* **Louder** and press the Time

*for.*

*for.*

*for.*

Viola *for.*

Hate.

6 4 5 6 5  
4 3 4 3

6 6 6 6  
5 5 5 5

Larghetto Andante

without Obois  
Violino 1<sup>o</sup>  
con Sordini

Violino 2<sup>o</sup>  
con Sordini

Viola 1<sup>o</sup> e 2<sup>o</sup>

Violoncello  
Solo

Organ or  
Celestino  
Harpfichord  
or  
Lyrichord

Soprano  
Voice

Baffi  
without Bassoons

*Mez: pua:*

*Mez: pua:*

*pua: Sempre*

*lr.*

Diapafons and Principal

*Mez: pua:*

6  
4

6  
5

Soli

*Mez: pua:*

*lr.*

7  
5

7

7

6  
5

9

Tutti

*lr* *lr* *lr* *fua:* *fua:* *fua:* *fua:*

6/5 7 5/4 3 With Eyes up-rai'd up--rai'd  
*Soli fua:*

as one inspir'd in...spir'd pale Me...lancholly fat...re...

6 5 6 7 3 6 9 3

for: *for:* *piu:* *piu:*

tir'd the fat re...tir'd the fat re...tir'd and from her wild sequester'd

6 8 6 6 6 6 6

Solo e *piu:* Solo

*piu:*

Stopt Diapason only

feat in Notes by dif...tance made more sweet in Notes by distance made more sweet

*piu:* 6 mo 9 8 7 6 5

*Tutti pia:*

*pia:*

Pour'd pour'd her pen - five Soul pour'd her

Soli  $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{7}{4}$  2 Tutti *pia:* 6  $\frac{4}{2}$  6

*for:* *pia:*

*for:* *pia:*

*for:* *pia:*

Both Diapasons

pen - five Soul pour'd thro the mellow Horn - - - her pen - - -

$\frac{4}{2}$  6 *for:*  $\frac{6}{4}$  6 *pia:*  $\frac{6}{5}$  9 3 9  $\frac{5}{6}$

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features the lyrics "five Soul her pen five Soul". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The score is marked with *fz.* and *lr*.

five Soul her pen five Soul

9 8 9 8 7 6 5 4 3

5 6 5 6 3 4 4 3

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features the lyrics "and dashing soft from Rocks around bubbling Run nels join the". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The score is marked with *pia.* and *lr*.

and dashing soft from Rocks around bubbling Run nels join the

6 7 6 6 4 5 6 # 5 #



for: *fua:* *lr*

for: *fua:* *lr*

for: *fua:*

for: *fua:*

for: *fua:* *lr*

Stopt Diapafon only

found *for:* thro' Glades and Gloom the mingled measure stole or o'er some *fua:*

6 6 b 6 6 b 4

*pua.mo*

*pua.mo*

*pua.mo*

*pua.mo* *lr*

haunt - - ed stream with fond de - - lay - - - round an

6 — 7 5 6 5 4 5 4 6 5 4 5

for: *pia:*

for: *pia:* *pia:*

for: *pia:* *pia:* *pia:*

holy Calm diffusing love of peace and lonely

for: 6 6 3 6 6 *pia:* 6

*pia:* Dimin. *pia. mo*

*pia:* Dimin. Adagio *tr*

*pia. mo* Adagio

musing in hollow murmurs died a-way. Adagio

Tasto Solo *pia. mo*

Recit

Treble or High  
Tenor Voice

But O! how al-ter'd was its sprightlier Tone.

Vivace ma non troppo

Oboe 1<sup>o</sup> e 2<sup>o</sup>

Corno 1<sup>o</sup> e 2<sup>o</sup>

Treble or High  
Tenor Voice

Violoncello  
and Baffoon

When Chearfulness When Chearfulness a

Nymph of healthiest Hue Her Bow a-cross her

Shoulders flung her Bow a-cross her Shoulders flung

Her Buf\_kins gem'd with

Morn - - - ing Dew Her Buf - - kins gem'd with

*for.* *piu.*

*for.*  $\frac{6}{5}$  *piu.* 6 6 4

Morn - ing Dew

*for.*

6 *for.* 6 6 4 6

Blew an in - spi - ring Air - - that Dale and Thicket rung - - -

*piu.* *piu.* *piu.* *piu.*

*piu.* 6 6 3 6 6 # 6 5 #

The Hunters call - - the Hunters call - - to

*for.* *for.* *piu.* Solo

Violins *for.*

*for.* Tutti 6 6 5

Chorus

Oboes  
 Corni  
 Violins  
 Viola

*for.*

Chorus

Tutti

The Hun-ter's call to Faun and Dryad known

Faun and Dryad known The Hun-ter's call to Faun and Dryad known

The Hun-ter's call to Faun and Dryad known

The Hun-ter's call to Faun and Dryad known

Chorus

*for.* Tutti

6  
5

6

*fia.*

*fia.*

Soli

The Oak crown'd Sif-ters and their chaste eyed

Soli

The Oak crown'd Sif-ters and their chaste eyed

Soli Violoncelli

*fia.*

5

for:

Queen their chaste eyed Queen Satyrs and Sylvan

Queen their chaste eyed Queen *Canti 2<sup>o</sup> col 1<sup>o</sup>* Satyrs and

for:

Soli

Boys - - - - - were feen - - - - - Soft

Sylvan Boys - - - - - were feen - - - - - peeping forth

Satyrs and Sylvan Boys - - - - - were feen - - - - - Soft peeping forth

Satyrs and Sylvan Boys were feen

Tutti

*for.*

peeping forth their Al - - - leys green.

peeping forth their Al - - leys green.

peeping forth their Al - - - leys green.

peeping forth their Al - - leys green.

*for.* 6 5 4 3 5 6 6 6 6 6 4 3

**Vivace**

Brown Ex\_ercise rejoic'd to hear and Sport leapt up

Brown Ex\_ercise rejoic'd to hear and Sport leapt up

Brown Ex\_ercise rejoic'd to hear and Sport leapt up

**Vivace**

Soli 6 6 6

and feiz'd his beachen Spear Sport leapt

and feiz'd his beachen Spear Sport leapt

and feiz'd his beachen Spear Sport leapt

Tutti Soli 6 Tutti

up and feiz'd his beachen Spear.

up and feiz'd his beachen Spear.

up and feiz'd his beachen Spear.

up and feiz'd his beachen Spear.

Unis

6 6 6 6 5 3

6 5 6 4 3



Allegro

Tibiae Pares

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Harp

Allegro

Viola.

Tenor  
Voice.

Allegro

Baffi.

Musical score for strings and harp. It consists of five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The harp part is written on a separate staff above the Violin 2 staff. The music is in G major and common time, featuring a rhythmic pattern of eighth and sixteenth notes.

Musical score for woodwinds and percussion. It consists of four staves: Oboes, Tinniat Cymbalum Trigonale, Bassoon, and Double Bass. The Oboes part has a melodic line with some grace notes. The Tinniat Cymbalum Trigonale part has a rhythmic pattern. The Bassoon part has a simple accompaniment. The Double Bass part has a simple accompaniment with some figured bass notation (6, 6, 4, 7) at the end. The music is in G major and common time.

Tutti for:

System 1: Treble clef with a melodic line. Bass clef with a bass line featuring sixteenth-note patterns and the number '6' above several notes. A grand staff with two treble clefs and a piano part with sixteenth-note accompaniment. The text "Tacet Cymb:" is written in the right margin.

System 2: Treble clef with a melodic line. Bass clef with a bass line featuring sixteenth-note patterns and the number '6' above several notes. A grand staff with two treble clefs and a piano part with sixteenth-note accompaniment. The text "Cymbal." is written in the right margin.

System 3: Treble clef with a melodic line. Bass clef with a bass line featuring sixteenth-note patterns and the number '6' above several notes. A grand staff with two treble clefs and a piano part with sixteenth-note accompaniment. The text "Tacet Cymbal" is written in the right margin. At the bottom, the lyrics "Last came Joy's ex-ta-tic" are written above the bass line. The number '6' appears below the bass line at the end of the system.

Tibiæ and Harp

Carrillon

Violino 1.º e 2.º

tri - al He with vi - - - ny crown ad - van - cing firft to the lively

*for:*

*for: Solo* *Tutti fua:* *for:* *fua:*

Pipe to the lively Pipe - - - his hand ad - drefs'd but

*fua:* 6 6 #

*fua: Soli*

foon he faw the brisk a - wak' - - - ning Viol whose sweet en - - - tran - - -

6 6 6 6 4 6

cing voice.

4 6 6 6 #

for: *for:* *pia:* *pia:*

whole sweet entrancing voice he lov'd the best they wou'd have

*pia:* Solo 6 6 4 5 # *for: Tutti* 6 *pia:* 6

Oboes *pia: mo*

thought who heard the strain they saw in TEMPE'S Vale her na-tive

6 4 6 6 5 Soli 6 6 5

Maids amidst the fatal sounding shades to some unwea-ried minstrel

*fua:* 6/4 6 6 6 6 6 6/4 6/5

dan-cing dan-cing

*fua:* 6 6 7 6 *for:* 6 8 3 6 6

While as his fly-ing fingers kiss'd the strings

*fua:* 6 6 6 6 6 *fua:* 6 6 6 6/6 6

Soli

*for:*  
Oboes and Tibiae  
*for:*  
Viol: 2<sup>o</sup> unis.  
Harp in S<sup>ve</sup> and Unis with Violins

Carillons

*fua:* *for:*

While as his flying fingers kifs'd the ftrings

Tutti *fua:* *for:*

6 8 3 6 6 6 6

Tacent Tibiae Oboes  
and Carillons

Harp in 8<sup>ves</sup> and unis with Vio<sup>5</sup>

*fua:* A little faster

Vio: 2<sup>o</sup> Pizzi.

Pizzi.

LOVE fram'd with MIRTH a gay fantaftic round loofe were Her tres-fes feen her

Pizzi A little faster

6 6 6 6

zone un-bound and HE a-midft his fro-lic play as

6 6 6 6

Tibiae  
and  
Carillons

if he wou'd the charming Air re - - pay hook

Arco *for:*

Arco *for:*

Arco *for:*

6 6 6 6 5

Adagio

thoufand O-dours thoufand O-dours thoufand O-dours from his dew - - y

6 6 5 4 3

Tibiae and Oboes

Harp in 8<sup>ves</sup> below

*for:* Cymbal

*for:*

wings *for:* Carillons

6 6 6 6 6

Chorus

Tacent

Largo Andante

Oboe 1<sup>mo</sup>

Oboe 2<sup>do</sup>

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Viola

Chorus

O Mu - - - sic sphere de - - - scend - - - ed

O Mu - - - sic sphere de - - - scend - - - ed

O Mu - - - sic sphere descended Maid O Mu - sic

O Mu - - - sic sphere descended Maid friend of pleasure wisdom's

O Mu - - - sic sphere descended Maid Mu - - - sic

Tutti  
Bassi

# # 8 7 6 6 6 7 5 6  
# 4 4

Largo Andante



Maid friend of pleasure friend of pleasure wif - - - dom's aid friend - -

Maid friend of pleasure friend of pleasure wif - - - dom's aid friend - -

sphere descended Maid friend of pleasure wif - dom's wif - - dom's aid friend of

aid friend of pleasure friend of pleasure wif - - dom's aid

sphere descended Maid friend of pleasure wif - - - - dom's aid

4 6 6 7 6 7 8 7 6 - 5 5 5 6

2 4 4 3 4 - 4 3 3

of pleasure Wif - - - dom's Aid; Why Goddefs

of pleasure Wif - - - dom's Aid; Why Goddefs

pleasure Wif - - - dom's Aid; Why Goddefs why

Wif - - - dom's Aid wif - - - dom's Aid; Why Goddefs why

Wif - - - dom's wif - - - dom's Aid;

7 5 6 5 4 5 4 *Soli*

why why Goddes why Goddes why to us to us de...ny'd lay'ft thou thy

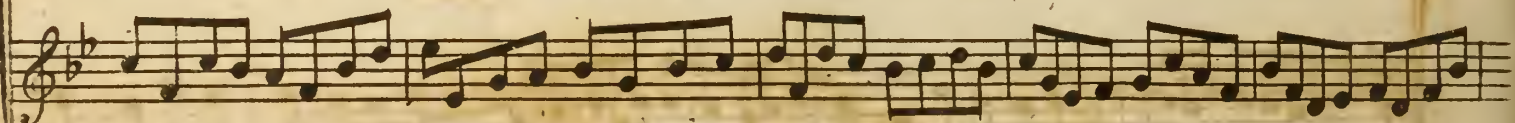
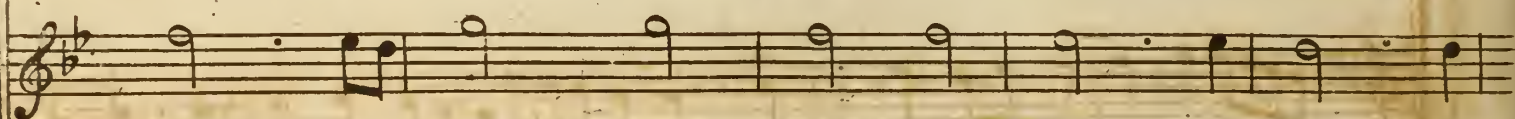
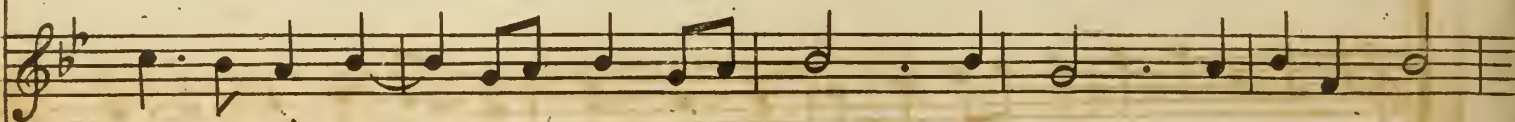
why why Goddes why Goddes why to us to us de...ny'd lay'ft thou thy

why Goddes why why Goddes why Goddes why to us de - - - ny'd lay'ft

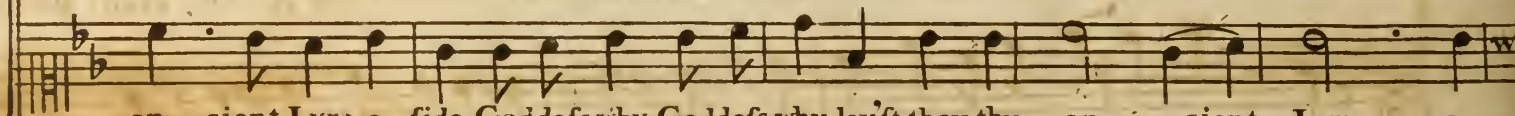
why Goddes why Goddes why Goddes why to us why to us de...ny'd lay'ft thou thy

why Goddes why Goddes why to us de - - - ny'd

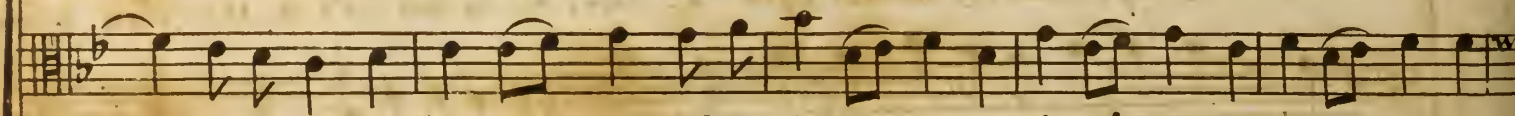
Tutti 6 6 5 7 6 5 6 7 6 3 4 5 4



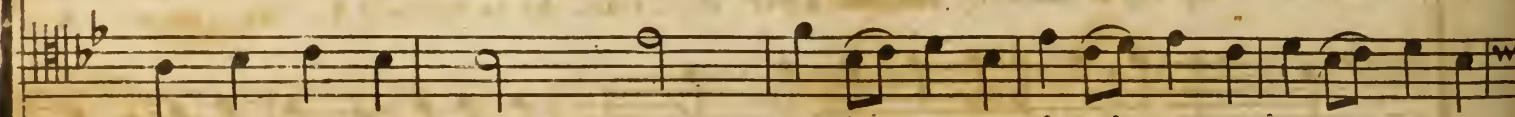
ancient lay'ft thou thy an - - - cient Lyre thy an - - - cient Lyre a - -



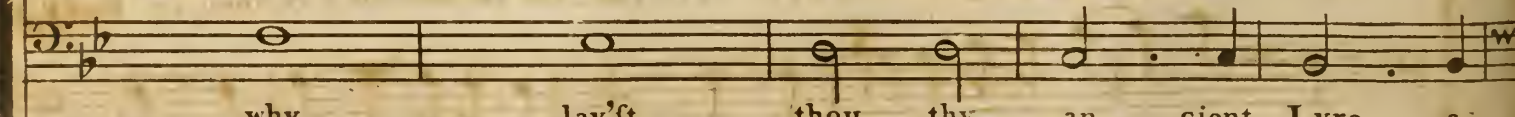
an - - - cient Lyre a - fide Goddeffs why Goddeffs why lay'ft thou thy an - - - cient Lyre a - -



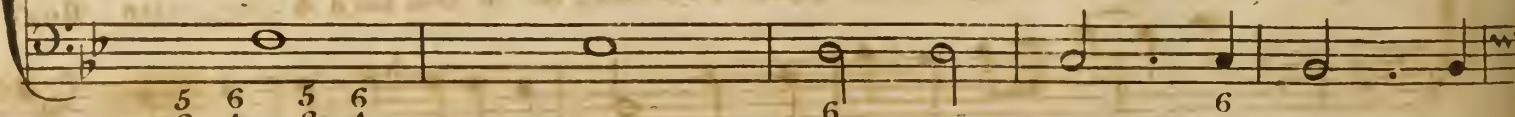
--- thou thy ancient Lyre a - - fide Goddeffs why to us de - ny'd lay'ft thou thy ancient Lyre a - -



ancient Lyre a - - - fide why why to us de - ny'd lay'ft thou thy ancient Lyre a - -



why lay'ft thou thy an - - - cient Lyre a - -



5 6 5 6 6 6

3 4 3 4

The first five staves of the musical score are written in treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. Some notes are marked with a 'tr' (trill) above them.

-- fide why lay'ft thou thy ancient Lyre a -- fide, As in that lov'd A - the - nian Bow'r

-- fide why lay'ft thou thy ancient Lyre a -- fide, As in that lov'd A - the - nian Bow'r

-- fide why lay'ft thou thy ancient Lyre a -- fide, As in that lov'd A - the - nian Bow'r

-- fide why lay'ft thou thy ancient Lyre a -- fide, As in that lov'd A - thenian Bow'r you

-- fide why lay'ft thou thy ancient Lyre a -- fide, As in that lov'd A - the - nian Bow'r

6 .6 6 5 4 3 6 6 6 7 6

The last five staves of the page contain the vocal line and a basso continuo line. The vocal line continues with the lyrics provided. The basso continuo line is written in a lower clef and includes figured bass notation (numbers 6, .6, 6, 5, 4, 3, 6, 6, 6, 7, 6) and a key signature change to one flat (B-flat) in the final measure.

you learn'd an all commanding pow'r you learn'd an all commanding  
 you learn'd an all commanding pow'r you learn'd an all commanding  
 you learn'd you learn'd you learn'd you  
 learn'd you learn'd an all commanding pow'r you learn'd  
 you learn'd you learn'd you learn'd an all commanding all commanding

5 4 4 4 2 6 5 3 6 7

pow'r, an all commanding pow'r, you learn'd - you learn'd - an all com - -

pow'r an all commanding pow'r, you learn'd - you learn'd - an all com - -

learn'd an all commanding pow'r, you learn'd - you learn'd an all com - -

an all commanding pow'r, you learn'd - you learn'd an all command - -

pow'r, an all commanding pow'r, you learn'd - you learn'd an all com - -

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

mand - - ing pow'r, an all com - - mand - - ing pow'r

mand - - ing pow'r, an all com - - mand - - ing pow'r.

mand - - ing pow'r, an all com - - mand - - ing pow'r.

ing pow'r - - an all com - - mand - - ing pow'r.

mand - - ing pow'r, an all com - - mand - - ing pow'r.

5  
4

5  
3



Thy mimic Soul O Nymph endear'd can well re --

Thy mimic Soul O Nymph endear'd can well re --

Thy mimic Soul O Nymph O Nymph endear'd can well re --

Thy mimic Soul O Nymph O Nymph en -- dear'd can well re --

Thy mimic Soul O Nymph O Nymph en -- dear'd can well can well re --

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

\* These Bars were intended to be a Quotation, but having been taken by Memory are varied from the Original.

call what then it heard where is thy native

call what then it heard where is thy native

call re-call what then it heard where is thy native fimple

call recall what then it heard where is thy native fimple heart de-

call what then what then it heard where is thy native fimple heart

6 6 5 b 5/4 b b 4+ 2 6 8 7 6 5 6/4

Adagio

simple heart devote to Vir-tue Vir-tue Fan-cy Art.

Adagio

Adagio

simple heart devote to Vir-tue Vir-tue Fan-cy Art.

heart devote to Vir-tue to Vir-tue Vir-tue Fan-cy Art.

vote devote to Vir-tue to Vir-tue Vir-tue Fan-cy Art.

devote to Vir-tue Vir-tue Fan-cy Art.

6 7 6 6 6 6 6 6 3 4

Adagio

Con spirito

Tromba 1<sup>o</sup>

Tromba 2<sup>o</sup>

Tympani

Con spirito

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Viol 1<sup>mo</sup>

Con spirito

Viol 2<sup>do</sup>

Viola

A\_rise a\_rise as in that el\_der time warm e\_ \_

A\_rise a\_rise as in that el\_der time warm e\_ \_

A\_rise a\_rise as in that el\_der time warm e\_ \_

A\_rise a\_rise as in that el\_der time warm e\_ \_

A\_rise a\_rise as in that el\_der time warm e\_ \_

Con spirito

6 6 6 6 4

The musical score consists of ten staves. The first six staves are instrumental, with tempo markings 'Adagio' and 'A tempo' alternating. The seventh staff begins with the lyrics: 'ner-gic e-ner-gic chaste sublime. Thy won-ders'. The eighth, ninth, and tenth staves continue the vocal line with the same lyrics. The final staff includes a piano accompaniment with a '6' marking and tempo markings 'Adagio' and 'A tempo'.

ner-gic e-ner-gic chaste sublime. Thy won-ders

ner-gic e-ner-gic chaste sublime. Thy won-ders

ner-gic e-ner-gic chaste sublime. Thy won-ders

ner-gic e-ner-gic chaste sublime. Thy won-ders

ner-gic e-ner-gic chaste sublime. Thy won-ders

6

Adagio A tempo

The musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The third staff is the piano accompaniment. The next two staves are vocal parts (Tenor and Bass). The bottom four staves are piano accompaniment. The lyrics are: "Thy wonders in that God-like". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. There are some handwritten annotations, including a large 'h' in the first staff and a 'w' at the end of several lines.

Thy wonders in that God-like

Thy wonders in that God-like

Thy wonders in that God-like

Thy wonders in that God-like

Thy wonders in that God-like

6 7 7#

Age fill thy re- cord - - ing Sif - - ter's

Age fill thy re- cord - - ing Sif - - ter's

Age fill thy re- cord - - ing Sif - - ter's

Age fill thy re- cord - - ing Sif - - ter's

Age fill thy re- cord - - ing Sif - - ter's

Age fill thy re- cord - - ing Sif - - ter's

6 5 6 5 7 5 6 5 5 6

4 3 4 3 4 3 4 3 2 6

thy record-ing Page. fill thy re-cord-ing Sif-ter's Page.

Sif-ter's Page. fill thy re-cord-ing Sif-ter's Page.

page thy Sifter's Page. fill thy re-cord-ing Sif-ter's Page.

cord-ing Sifter's Page. fill thy re-cord-ing Sif-ter's Page.

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



Recit

Tenor  
Voice.

'Tis said and I be--lieve the Tale thy humblest

5 8

Reed cou'd more pre--vail had more of Strength di--vi--ner

# 6 4/2 6 5

Rage than all which charms this laggard Age ev'n all at

6 6 5 6

once to--ge--ther found CE--CILIA'S mingled world of found.

6 5

Slow

Semi,  
Chorus

O bid our vain en--dea--vours cease.

Voices  
alone

O bid our vain our vain en--dea--vours cease.

Slow

O bid our vain en--dea--vours cease.

Solo ad libitum

Re--vive the just de--signs of Greece.

Allegro

Tromba 1<sup>o</sup>

Tromba 2<sup>o</sup>

Drums

Oboe 1<sup>mo</sup>

Allegro

Oboe 2<sup>do</sup>

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Allegro

Viola

The musical score consists of several staves. The top five staves are for Tromba 1<sup>o</sup>, Tromba 2<sup>o</sup>, Drums, Oboe 1<sup>mo</sup>, and Oboe 2<sup>do</sup>. The next two staves are for Viol: 1<sup>mo</sup> and Viol: 2<sup>do</sup>. Below these are four vocal staves with lyrics: "Re - vive Re - vive re - vive the just de -". The bottom two staves are for Viola and another instrument (likely Cello/Double Bass). The tempo "Allegro" is indicated at the beginning and end of the section. The bottom of the page features performance markings: "Allegro", "Soli", "Tutti", "Soli", and "Tutti 6".

Allegro

Soli

Tutti

Soli

Tutti 6

The first six staves of the musical score contain instrumental parts. The top staff is in treble clef with a melodic line. The second staff is also in treble clef with a similar melodic line. The third staff is in bass clef with a more rhythmic, eighth-note pattern. The fourth, fifth, and sixth staves are in treble clef, with the fifth and sixth staves featuring rapid sixteenth-note passages.

... signs of GREECE: Return return in all thy simple state

... signs of GREECE. Return return in all thy simple state

... signs of GREECE. Return return in all thy simple state con-

... signs of GREECE. Return return in all thy simple state con- firm

... signs of GREECE. Return return in all thy simple state con-

con - - firm the tales her Sons her Sons re - - late

con - - firm - - the tales con - firm the tales her Sons re - - late

- firm the tales her Sons her Sons re - - late

the tales the tales confirm the tales her Sons her Sons re - - late

- firm the tales con - - firm - - the tales her Sons re - - late

6 5 3 5 6 5 6 6 6

con - - - firm the tales her Sons - - - - - re - - - - - late

con - - - firm the tales her Sons .. re - - - - - late

con - - - firm the tales her Sons - - - - - re - - - - - late

con - - - firm the tales her Sons - - - - - re - - - - - late

con - - - firm the tales her Sons - - - - - re - - - - - late

6 6 6 5 6 5 4 5 3