

AIR & CHORUS.— THOU TUNDEST THIS WORLD.

Nº 6. SYMPHONY.

HAUTBOYS,

BASS.

The first system of music features three staves. The top two staves are for Hautbois (Hautboys) and the bottom staff is for Bass. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure of each staff begins with a dynamic marking of *p* (piano). The Hautbois parts play a melodic line with eighth and sixteenth notes, while the Bass part provides a rhythmic accompaniment with a mix of eighth and quarter notes.

The second system continues the musical piece with three staves. The notation is consistent with the first system, showing the Hautbois and Bass parts. The melodic lines in the Hautbois parts become more active with sixteenth-note patterns, while the Bass part continues its accompaniment.

The third system of music shows further development of the themes. The Hautbois parts feature more complex rhythmic patterns, including some sixteenth-note runs. The Bass part maintains a steady accompaniment.

The fourth system continues the musical texture. The Hautbois parts have a more pronounced melodic presence, with some notes marked with accents. The Bass part provides a solid foundation for the upper parts.

The fifth and final system on this page concludes the musical passage. The Hautbois parts end with a melodic flourish, and the Bass part concludes with a few final notes. The system ends with a double bar line.

AIR.

VOICE.

BASS.

Thou tuidst this world, this world be... low, the

5 4 5 6 4 3

spheres a...bove, the spheres... a...bove,

6 6

Which in the heaven...ly round... do their own mu...sic

6 6 5 4 3

move... do their own mu...sic

5 4 3

move. Which in the hea...ven...ly round...

6

... do their own mu...sic move...

6 4 4 #3 #8 7

... to their own mu...sic move.

9 8 6 6 9 8 6 5 7 6 6 4 4

Segue Chorus.

CHORUS.

HAUTBOYS. *f*

TENOR. *f*

TREBLE. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

BASS. *f*

Thou tuidst this world, this world..... be.... low, the

Thou tuidst this world, this world be.... low, the

Thou tuidst this world, be..... low, the spheres..... a...

Thou tuidst this world,..... be.... low, the spheres..... a...

*f* 4/2 6 6 5/4 #

spheres..... a...bove, the spheres..... a.....

spheres..... a...bove, the spheres..... a.....

bove, the spheres..... a...bove the spheres..... a...

bove, the spheres..... a...bove the spheres..... a...

6 6

bove, Which in the hea...ven...ly round..... to their

bove, Which in the heav'n.....ly round..... to their

bove, Which in the heav'n.....ly round..... to their

bove, Which in the hea...ven...ly round..... to their

# b b 6 6

own mu..... sic move.....

own mu..... sic move.....

own mu..... sic move.....

own mu..... sic move.....

own mu..... sic move.....

6 5

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

.... to their own mu...sic move, Which in the heav'n.....ly

6

round ..... to their own mu...sic

heav'n.....ly round ..... to their own mu...sic

round ..... to their own mu...sic

round ..... to their own mu...sic

6 4 45

move.....  
move.....  
move.....  
move.....

to their own mu... sic move.  
to their own mu... sic move.  
to their own mu... sic move.  
to their own mu... sic move.

6 6 7 AV 6 6 5

TRIO, THREE VOICES, - WITH THAT SUBLIME CELESTIAL LAY.

Nº 7.

ALTO.  
With that sublime ce...les...tial

TENOR.  
With that sublime ce...les...tial

BASS.  
*p*

BASS.  
*p*

8 6 7 6 5 6 4

lay Can a...ny earth...ly sounds... com...

lay Can a...ny earth...ly sounds... com...

4 3 7 6

-pare?

-pare?

If a...ny earth...ly mu...sic dare The no...ble no...

4 2

.....ble or...gan may

If a...ny earth...ly mu...sic dare, If a...ny earth...ly mu...sic

If a...ny earth...ly mu...sic

6 4 3

dare, The no.ble or-gan, the no.ble, no...

dare, The no.ble or-gan, the no.ble, no...

The no-ble or-gan, the no ble, no...

# 6/4 5/4

ble or-gan may.

ble or-gan may.

ble or-gan may. From heav'n its won-drous, won-drous

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

From heav'n its won-drous, won-drous notes were given

From heav'n its won-drous, won-drous notes were given

notes were given Ce-ci-lia

# 6/4 5/4

Ce-ci-lia oft con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with

Ce-ci-lia oft con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with

oft con-vers'd with heav'n, con-vers'd with heav'n, Ce-ci-lia oft con-vers'd with



oft convers'd with heav'n Ce...ci...lia oft con...vers'd ..... with heav'n;  
 heav'n Ce...ci...lia oft convers'd Ce...ci...lia oft con...vers'd with heav'n; Some an-gel  
 heav'n Ce...ci...lia oft convers'd, oft con...vers'd with heav'n;

5 4 4 3

of the sa...cred quire Did with his breath the pipes in...spire, And of their notes a...

7 6 6 # #

bove the just resemblance, the just resemblance the just.... re...semblance gave,

6 6 6 5 6 6 6 4 #

Brisk, brisk, brisk with...out light...ness, with...  
 Brisk, brisk, brisk with...out light...ness, with...  
 Brisk, brisk, brisk with...out light...ness, with...

6 5 6

-out dul...ness, grave, grave, grave with...out dul...ness

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

grave, brisk, brisk with...out light...ness, brisk,

grave, brisk, brisk with...out light...ness, brisk,

grave, brisk, brisk with...out light...ness, brisk,

brisk without lightness with...out dul...ness grave grave

brisk with...out lightness with...out dul...ness grave grave

brisk without lightness with...out dul...ness grave grave

7 # 6 6 b7 b4 3 6 4 3

grave with...out dul...ness grave, with...out dul...ness grave.

grave with...out dul...ness grave, with...out dul...ness grave.

grave with...out dul...ness grave, with...out dul...ness grave.

7 6 4 3

AIR - BASS. - WONDROUS MACHINE!

Nº 8.

HAUTBOYS.

VOICE.

BASS.

(Ground Bass)

The first system of music features three staves. The top two staves are for Hautbois, and the bottom two are for Voice and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a dynamic marking of *p* (piano). The Hautbois parts play a melodic line with eighth and sixteenth notes. The Voice part is mostly rests, and the Bass part provides a rhythmic accompaniment.

The second system continues the musical notation. The lyrics for the voice part are: "Won...drous, won\_drous, won\_drous, won.....drous ma\_chine!". The music continues with similar melodic and rhythmic patterns as the first system.

The third system continues the musical notation. The lyrics for the voice part are: "Won\_drous, won\_drous, won\_drous, won.....drous ma\_". The music continues with similar melodic and rhythmic patterns.

The fourth system concludes the musical notation. The lyrics for the voice part are: "\_chine! To thee the warb..... ling". The music continues with similar melodic and rhythmic patterns.

Lute, Tho' us'd to con...quest must be forc'd, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd to

yield, must be forc'd, must be forc'd, must be forc'd to yield

With thee un...a.....ble, with thee un...a.....ble, with thee un...a.....

ble to dis.pute

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'ble to dis.pute' are positioned below the bottom staff.

Tho' us'd to conquest, tho' us'd to conquest,

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'Tho' us'd to conquest, tho' us'd to conquest,' are positioned below the bottom staff.

is with thee un...a.....ble to dis.pute.

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'is with thee un...a.....ble to dis.pute.' are positioned below the bottom staff.

Won.drous, won.drous, won.drous, won.....drous ma.chine! To thee the

This system contains three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics 'Won.drous, won.drous, won.drous, won.....drous ma.chine! To thee the' are positioned below the bottom staff.



wart ..... ling Late, Tho' us'd to con...quest

This system contains the first four staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The lyrics are positioned below the bottom staff, with a dotted line under 'wart' and 'ling'.



must be forc'd, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

This system contains the second four staves of music. The lyrics are positioned below the bottom staff, with a dotted line under 'must be forc'd'.



yield, must be forc'd, must be forc'd to yield, must be forc'd, must be forc'd, must be forc'd to

This system contains the third four staves of music. The lyrics are positioned below the bottom staff, with a dotted line under 'yield'.



yield.

This system contains the final four staves of music. The lyrics are positioned below the bottom staff, with a dotted line under 'yield'.

AIR COUNTERTENOR.— THE AIRY VIOLIN.

Nº 9.

VIOLINS.

VOICE.

BASS.

The air...y, air...y Vi...o...lin

The air...y air...y Vi...o...lin and lof...ty

5 6

Vi...ol quit.... the field: In

6 6 6 5 6 6 5

4 3

vain they tune their speak...ing strings, in vain they tune their speak...ing

6 7 6 6 7 6

7 6

strings To court the cru...el fair, to court the cru...el fair, or

6 4 #6 b 4 b7 # 6 4

praise vic...to .....ri...ous Kings;

6 6 6 7 6 # b 6 4 5 3 6

Whilst all..... thy con...se...cra.....ted

6 b6 6 6 7 3 b 6 4 6 6

lays, whilst all..... thy con.se.cra.....ted lays are to more no....ble, no...

6 4



.....ble u...ses bent, And ev'...ry grateful note to Heav'n re...pays The

6 4 # 6 6 7 8

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: ".....ble u...ses bent, And ev'...ry grateful note to Heav'n re...pays The". The piano part includes a treble clef staff with notes and a bass clef staff with a bass line. Fingering numbers 6, 4, #, 6, 6, 7, and 8 are placed below the bass line.

me...lo.dy, the me...lo.dy, the me...lo.dy it lent, And ev'...ry grateful

6 6

Detailed description: This system contains the second line of music. The lyrics are: "me...lo.dy, the me...lo.dy, the me...lo.dy it lent, And ev'...ry grateful". The piano accompaniment continues with a treble and bass staff. Fingering numbers 6 and 6 are shown below the bass line.

note to Heav'n re...pays The me...lo.dy, the me...lo.dy, the me...lo.dy it

6 6

Detailed description: This system contains the third line of music. The lyrics are: "note to Heav'n re...pays The me...lo.dy, the me...lo.dy, the me...lo.dy it". The piano accompaniment continues with a treble and bass staff. Fingering numbers 6 and 6 are shown below the bass line.

mf

mf

lent.

mf 6 6

Detailed description: This system contains the fourth line of music. It begins with a dynamic marking of *mf*. The piano part continues with a treble and bass staff. A dynamic marking of *mf* is placed below the bass line. The tempo marking "lent." is written below the first measure. Fingering numbers 6 and 6 are shown below the bass line.

DUET COUNTERTENOR & TENOR.— IN VAIN THE AMOROUS FLUTE.

Nº 10.

FLUTES.

BASS.

First system of musical notation for Flutes and Bass. It consists of three staves. The top two staves are for Flutes, and the bottom staff is for Bass. The music is in 3/4 time and begins with a piano (*p*) dynamic marking. The Flute parts feature melodic lines with slurs and grace notes, while the Bass part provides a harmonic accompaniment.

Second system of musical notation for Flutes and Bass. It continues the melodic and harmonic development from the first system, with the Flutes playing a more active role and the Bass providing a steady accompaniment.

Third system of musical notation for Flutes and Bass. This system concludes the instrumental introduction, with the Flutes playing a final melodic phrase and the Bass ending with a sustained note.

VOICES.

First system of musical notation for the voices. It includes two vocal staves (Tenor and Countertenor) and a bass staff. The lyrics are: "In vain the am... 'rous Flute, in". The music is in 3/4 time and includes a 4/2 time signature change. Fingerings are indicated as 4, 2, 6, 5, 4, 2, 6, 6, #, 6, 4.

Second system of musical notation for the voices. The lyrics continue: "vain the am... 'rous Flute and" and "vain the am... 'rous Flute... and soft...". The music concludes with a 4, 3, 6, 5, 6 fingering. The vocal lines are more active, with the Tenor and Countertenor parts featuring melodic lines and the Bass providing accompaniment.

soft,..... Gui...tar Joint...ly joint.....ly la.....

.... soft Gui...tar Joint...ly joint.....ly

4 8 5 6 6 6

la..... bour

la..... bour to in.

6 5 6

to in...spire Ar....dent love ar....dent, ar....dent, ar....

-spire Ar....dent love, to in...spire ar....dent, ar....dent, ar....

6

.....dent love and fond..... de...sire. Whilst thy chaste

.....dent love..... and fond..... de...sire.

6 6 4 4 3

airs do gent.....ly, gent.....ly, gent.....ly move.

Whilst thy chaste

# 7 6 # 7 6 #

do gent.....ly gent.....ly gent.....ly move Se.raphic  
 airs do gent.....ly gent.....ly gent.....ly move

flames and heav'n.....ly love, and heav'n.....ly love, se.raphic  
 Se.raphic flames and heav'n.....ly love, se.raphic flames and

4 3 7 6 6 9 8 6

flames and heav'n.....ly  
 heav'n.....ly love, heav'n.....ly

7 6 # 6 6

love. Whilst thy chaste airs do gent.....ly gent.....ly  
 love.

6 # 7 # 7 6 # 4 6

gent.....ly move do gent.....ly gent.....ly  
 Whilst thy chaste airs do gent.....ly gent.....ly

# # 6 6

gent...ly move Se-raphic flames and heav'n...ly love, and  
gent...ly move Se-raphic flames and heav'n...ly

4 3 7 6 6

heav'n...ly love, Se-raphic flames and heav'n  
love, Se-raphic flames and heav'n...ly love, heav'n

9 8 6 7 6 #

ly love. *mf*  
ly love. *mf*

VIOLINS.

Violin and Viola parts

Violin and Viola parts

AIR-COUNTERTENOR. — THE FIFE AND ALL THE HARMONY OF WAR.

Nº 11.

TRUMPETS.

DRUMS.

VOICE.

BASS.

The Fife the Fife and all, all, all,

4 6  
2

all, all the har...mony of war.

7 6 6  
5 5

The Fife the Fife and all, all, all, all, all the har... mo.ny of

4 2 6 7 6 5 6 6 6 5

war. and all, all, all, all, all the har.....

2 4 6 7 6 5 6

.....mo.ny of war In vain, in vain attempt the pas....sions, the

6 5 4 2 6



pas...sions, the pas.....sions to a..larm ..... a.larm, alarm, alarm, a..

5 6

Detailed description: This system contains the first five staves of music. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a guitar accompaniment in treble clef with a capo on the first fret. The bottom staff is a bass line in bass clef. The lyrics are: "pas...sions, the pas.....sions to a..larm ..... a.larm, alarm, alarm, a..". There are fingerings "5" and "6" under the bass line.



\_larm In vain attempt the pas .... sions, the pas..... sions, the

4 2 6

Detailed description: This system contains the next five staves of music. The vocal lines continue with the lyrics: "\_larm In vain attempt the pas .... sions, the pas..... sions, the". The guitar accompaniment features a melodic line with a slur. The bass line has fingerings "4", "2", and "6".



pas ..... sions to a..larm ..... a.larm, alarm, a.larm, a..larm .

5 6

Detailed description: This system contains the final five staves of music. The lyrics conclude with: "pas ..... sions to a..larm ..... a.larm, alarm, a.larm, a..larm .". The guitar accompaniment continues with a melodic line. The bass line has fingerings "5" and "6".





Which thy com-mand-ing sounds ..... com- pose and

6 6 6 4 # 7 6

This system contains five staves of music. The vocal line is on the fourth staff, with lyrics 'Which thy com-mand-ing sounds ..... com- pose and'. The bass line is on the fifth staff, with figured bass notation '6 6 6 4 # 7 6'.



charm which thy commanding

4 2 7 6 #

This system contains five staves of music. The vocal line is on the fourth staff, with lyrics 'charm which thy commanding'. The bass line is on the fifth staff, with figured bass notation '4 2 7 6 #'. There are also some notes in the bass line that are not part of the figured bass.



sounds, which thy commanding sounds, sounds, sounds

This system contains five staves of music. The vocal line is on the fourth staff, with lyrics 'sounds, which thy commanding sounds, sounds, sounds'. The bass line is on the fifth staff.



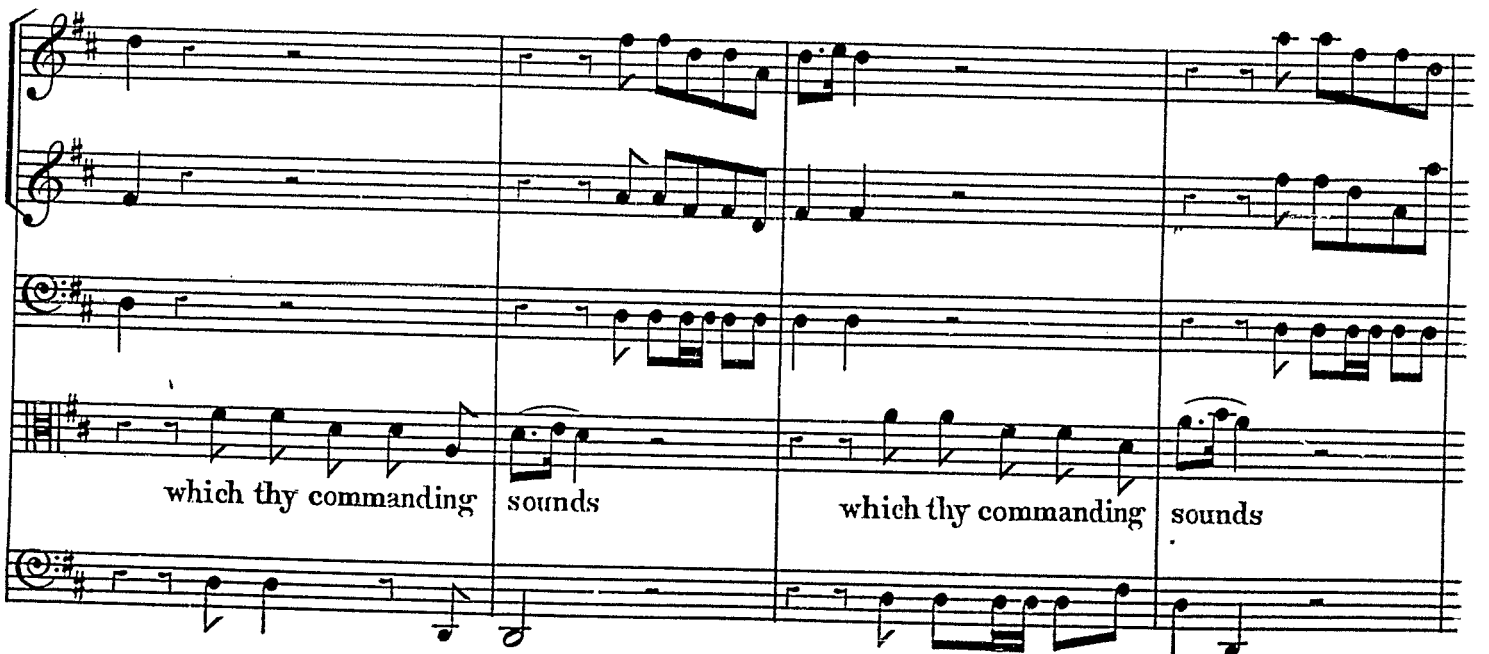
.... sounds..... sounds.....

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with the same key signature. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The lyrics "sounds....." appear twice, once under the fourth staff in the first measure and once in the second measure.



..... compose..... compose..... and charm

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with the same key signature. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The lyrics "..... compose..... compose..... and charm" are distributed across the fourth and fifth staves.



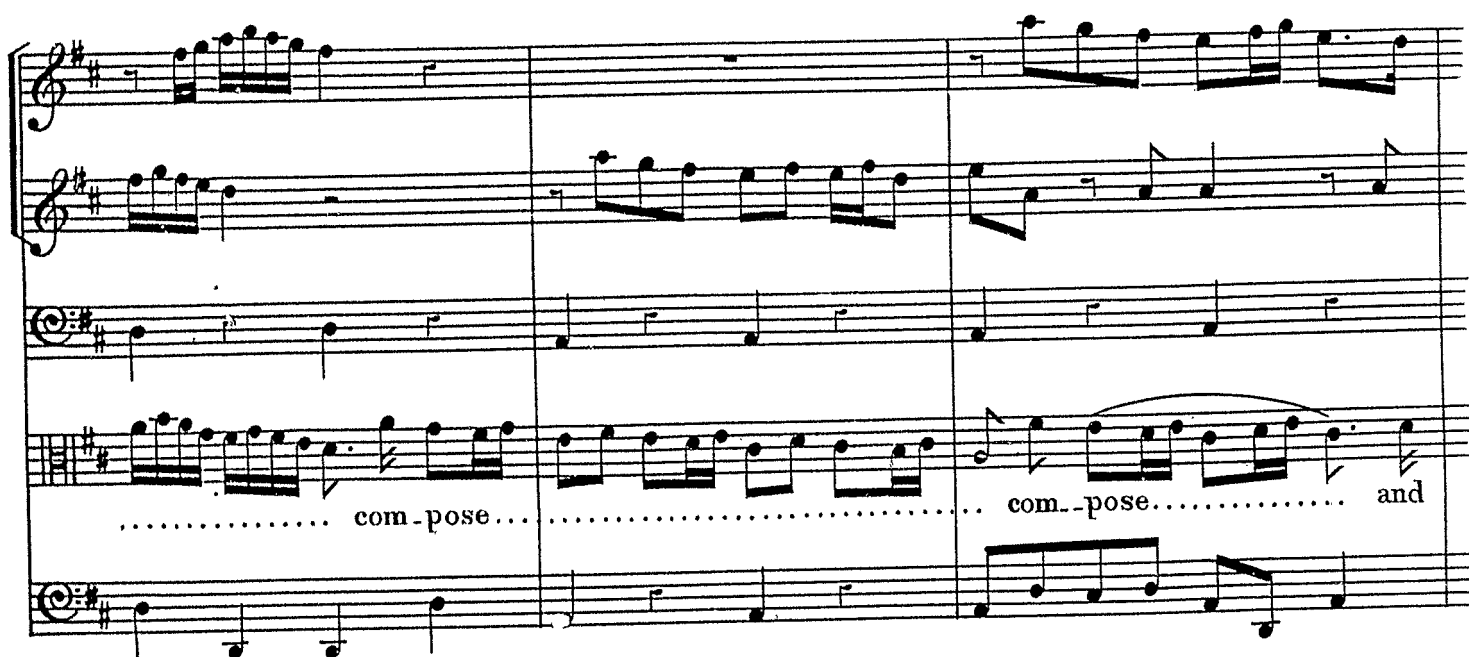
which thy commanding sounds which thy commanding sounds

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with the same key signature. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The lyrics "which thy commanding sounds" appear twice, once under the fourth staff in the first measure and once in the second measure.



sounds, sounds... sounds ..... sounds.....

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with the same key signature. The lyrics are positioned below the third staff.



..... com- pose..... com- pose..... and

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with the same key signature. The lyrics are positioned below the third staff.



charm com- pose..... and charm.

7 4 3 2 4 3

This system contains five staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with the same key signature. The lyrics are positioned below the third staff. At the bottom of the system, there are numerical figures: 7, 4, 3, 2, 4, 3.

DUET TWO BASSES. — LET THESE AMONG THEMSELVES CONTEST.

Nº 12.

VOICES.

Let these among them...selves con-test

Let these among them...selves con-test

BASS.

4 2 6 7 6 4 3

Let these among them...selves con-test Which... can discharge its

among them...selves con-test Which... can discharge its single du....

4 2 6 7 6 4 3

single du..... ty best, which can discharge its single du.....

..... ty best, which... can discharge its single du....

6 4 5 3 4 3 5 6 4 2 6

1st time 2nd time

..... ty best; best;

..... ty best; best; Thou summ'st their

7 6 # 6 7 6 # 6 4

Thou summ'st their diff'ring diff'ring gra...ces up in

diff'ring diff'ring gra...ces up in. one thou summ'st their

6 # 6 # # # 6 # #

one, thou summ'st their diff'ring diff'ring gra

diff'ring diff'ring graces summ'st their diff'ring diff'ring gra

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

ces up in one, And art a Consort, and art a Consort of them all all all

ces up in one, And art a Consort, art a Consort of them all all

6 9 6 6 4 5

all all all ... with-in thy-self a lone,

all all all ... with-in thy-self a lone, and art a

4 3

and art a Con-sort, art a Consort of them all all all all all all all...

Consort, and art a Consort of them all all all all all all

... all ... all all ... with-in thy-self a lone.

all all all with-in thy-self a lone. Thou summ'st their lone.

1st time 2nd time

# 6 6

CHORUS — HAIL, BRIGHT CECILIA.

Nº 13.

TRUMPETS.

HAUTBOYS.

DRUMS.

VIOLINS.

TENOR.

TREBLE.

ALTO.

TENOR.

BASS.

BASS.

*f*

*f*

*f*

*f*

*f*

Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

*f*

Detailed description: This is a musical score for a chorus piece titled "Hail, Bright Cecilia". The score is arranged for a full orchestra and a vocal ensemble. The instruments listed on the left are Trumpets, Hautbois (Flutes), Drums, Violins, Tenor, Treble, Alto, another Tenor, Bass, and a second Bass. The music is in the key of D major (one sharp) and common time (C). The vocal parts (Treble, Alto, Tenor, Bass) enter in the second measure with the word "Hail!". The instrumental parts, including the two Bass lines at the bottom, feature melodic lines with dynamic markings of *f* (forte). The score is divided into four measures by vertical bar lines.

The image shows a page of a musical score, page 68. The score is written for a large ensemble, including vocal parts and instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains complex instrumental and vocal lines. The second and third measures feature the word "Hail!" repeated in several parts, with musical notation indicating the pitch and rhythm. The fourth measure continues the instrumental and vocal lines. The score is written in a standard musical notation style, with treble and bass clefs, and dynamic markings such as *f* (forte).

*f*

*f*

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

Hail! hail, hail bright Ce... ci..... lia hail to

7 8



thee, Great, great..... great Pa...tro.

thee, Great, great.....

thee, Great, great.....

thee, Great, great..... great Pa...tro.

6 8

Detailed description: This is a musical score for a hymn, page 70. It features ten staves. The top seven staves are instrumental, with the first six in treble clef and the seventh in bass clef. The bottom three staves are vocal parts. The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: 'thee, Great, great..... great Pa...tro.' The vocal parts are arranged in four-part harmony. The bottom right corner contains the numbers '6' and '8'.

-ness, great Pa...tro...ness of us, of us, of us, of  
 great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of  
 great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of  
 -ness,..... great Pa...tro...ness of us, of us, of us, of

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

us, great Pa...tro...ness, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness..... of us and Har.....mo...ny.

6 5 4 3 2 1

TRUMPETS.

HAUTBOYS.

VIOLINS.

TENOR.

1<sup>st</sup> TREBLE.

2<sup>nd</sup> TREBLE.

1<sup>st</sup> ALTO.

2<sup>nd</sup> ALTO.

TENOR.

BASS.

BASS.

Thou didst thy for.....mer

Who while a....

Who while a...mongst the Quire a...bove

Who while a-mongstthe Quire a...bove, who while a-mongst the Quire a....

Detailed description: This is a page of a musical score, page 73. It contains ten staves of music. The top four staves are for instruments: TRUMPETS (two staves), HAUTOYS (two staves), and VIOLINS (two staves). The next three staves are for vocal parts: TENOR (one staff), 1<sup>st</sup> TREBLE (one staff), and 2<sup>nd</sup> TREBLE (one staff). The next three staves are for vocal parts: 1<sup>st</sup> ALTO (one staff), 2<sup>nd</sup> ALTO (one staff), and TENOR (one staff). The bottom two staves are for vocal parts: BASS (one staff) and BASS (one staff). The music is in a key with one sharp (F#) and common time (C). The lyrics are: 'Thou didst thy for.....mer', 'Who while a....', 'Who while a...mongst the Quire a...bove', and 'Who while a-mongstthe Quire a...bove, who while a-mongst the Quire a....'. The vocal parts have various melodic lines, some with lyrics and some without. The instrumental parts have various rhythmic patterns.

Who while a-mongst the Quire a...bove, the Quire a...bove

Who while a...mongst the Quire a...bove

skill im.....prove who while a....

mongst the Quire a...bove.....

Thou didst thy for.....mer skill, thou didst thy for.....mer

bove Thou didst thy for.....mer skill im.....

Thou didst thy for.....mer skill im.....prove

who while a....mongst the Quire a....bove

..mongst the Quire a....bove..... who while a....

who while a..mongst the Quire a....bove Thou didst thy for.....mer

for.....mer skill im.....prove.....

-prove

Who while a..mongst the Quire a....

The image shows a musical score for a hymn, page 76. It consists of ten staves. The top two staves are empty. The next six staves contain musical notation for a vocal line. The bottom two staves contain musical notation for a bass line. The lyrics are written below the vocal staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Thou didst thy for...mer skill im...prove", "amongst the Quire above", "Thou didst thy for...mer", "skill im...prove", "who while amongst the Quire above, Thou didst thy", and "above, who while amongst the Quire above, thou didst thy for...mer".

Thou didst thy  
 Thou didst thy for...mer skill im...prove  
 amongst the Quire above  
 Thou didst thy for...mer  
 skill im...prove  
 thou didst thy for...mer  
 who while amongst the Quire above, Thou didst thy  
 above, who while amongst the Quire above, thou didst thy for...mer

for...mer skill im...prove.  
thou didst thy for...mer skill im...prove.  
for...mer skill..... im...prove.  
skill..... im...prove.  
for...mer skill im...prove.  
for...mer skill im...prove.



Who while amongst the Quire a...bove  
 Thou didst thy for.....mer  
 Who while a-mongst the Quire a...  
 Who while a.....

6 7 4 3

Detailed description: This is a musical score for a hymn, page 78. It features ten staves of music. The top six staves are instrumental parts, likely for a piano or organ. The bottom four staves contain the vocal melody with lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Who while amongst the Quire a...bove", "Thou didst thy for.....mer", "Who while a-mongst the Quire a...", and "Who while a.....". At the bottom of the page, there are four numbers: 6, 7, 4, and 3, which likely correspond to measures or specific notes in the score.

Who while a...mongst the Quire a...bove Thou didst thy  
 Thou didst thy for.....mer skill im.....prove  
 Who while a...mongst the Quire a...  
 skill im.....prove  
 .bove Thou didst thy for.....mer skill im...  
 -mongst the Quire a.....

for .....mer skill, thou didst thy for .....mer skill, thou didst thy

Thou didst thy for .....mer skill in .....

bove, thou didst thy for .....mer skill, thou didst thy for .....mer

Thou didst thy for .....mer skill, thou didst thy for .....

prove, who while a...mongst the Quire a...bove, a...bove

bove, a...bove

for...mer skill im...prove thy for...mer skill im...prove.

-prove, thou didst thy for...mer skill im...prove thy for...mer skill im...prove.

skill im...prove, thou didst thy for...mer skill im...prove.

...mer for...mer skill im...prove.

Thou didst thy for...mer skill im...prove.

Thou didst thy for...mer for...mer skill im...prove.

VERSE. 4 Voices.  
SLOW.

With rapture rap...ture of de..light dost see Thy fav'rite

With rapture rap...ture of de..light dost see Thy fav'rite

With rapture rap.....ture of..... de..light dost see Thy fav'rite

With rapture rap.....ture of..... de...ligh dost see Thy fav'rite

4 2 6 7 6 #

Thy fav'rite Art make up a part, a part of

Thy fav'rite Art Make up ..... make up a part of

Art Make up a part, a part, thy fav'rite Art make up make up a part

Art Make up a part, a part thy fav'rite Art make up a part.....

4 2 7 6 #

in..finite in..finite in..... finite fe.li..ci.ty

in..finite in..finite in..... fi.nite fe..li..ci.ty

of in..finite in..finite in..... fi..nite fe..li..ci.ty

..... of in..finite in..finite in..finite in..... finite fe..li..ci.ty

6 4 5 6 6 9 8 7 6 4 4 2

CHORUS.

TRUMPETS.

HAUTBOYS.

DRUMS.

VIOLINS.

TENOR.

TREBLE.

ALTO.

TENOR.

BASS.

BASS.

*f*

*f*

*f*

*f*

*f*

Hail!

Hail!

Hail!

Hail!

Hail!

Hail!

This musical score is for a hymn, likely in G major (one sharp) and 4/4 time. It features a piano accompaniment and four vocal parts. The piano part begins with a dynamic marking of *f* (forte) and consists of a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter in the second measure with the word "Hail!". The lyrics are repeated in each of the four vocal parts across the four measures. The score concludes with a final piano flourish in the fifth measure.

	Hail!	Hail!	Hail!
	Hail!	Hail!	Hail!
	Hail!	Hail!	Hail!
	Hail!	Hail!	Hail!

This musical score is for a piece titled "Hail, hail bright Cecilia". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in the key of D major and 4/4 time. The vocal parts enter with the lyrics "Hail! hail, hail bright Cecilia hail to" in the second measure. The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into four measures across the page.

Hail!

hail, hail bright Ce...ci.....lia hail to

Hail!

hail, hail bright Ce...ci.....lia hail to

Hail!

hail, hail bright Ce...ci.....lia hail to

Hail!

hail, hail bright Ce...ci.....lia hail to



thee, Great, great..... great Pa...tro--

thee, Great, great.....

thee, Great, great.....

thee, Great, great..... great Pa...tro--

6 8

Detailed description: This is a musical score for a hymn, page 86. It features a piano accompaniment and four vocal parts. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: 'thee, Great, great..... great Pa...tro--'. The first vocal part has a long note on 'great' that spans across the bar lines. The second and third parts have shorter notes. The fourth part has a long note on 'great' that spans across the bar lines. The score is in a key with one sharp (F#) and a common time signature (C). The piano part has a complex rhythmic pattern with many beamed eighth notes. The vocal parts are in a homophonic setting.

The image shows a musical score for a hymn, page 87. It consists of ten staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass). The fifth staff is the piano accompaniment. The sixth and seventh staves are vocal parts (Soprano, Alto). The eighth and ninth staves are vocal parts (Tenor, Bass). The tenth staff is the piano accompaniment. The lyrics are:
   
\_ness, great Pa...tro...ness of us, of us, of us, of
   
great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of
   
great Pa...tro...ness, great Pa...tro...ness of us, of us, of us, of
   
\_ness..... great Pa...tro...ness of us, of us, of us, of

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

us, great Pa...tro...ness, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness of us and Har.....mo...ny.

us, great Pa...tro...ness,..... of us and Har.....mo...ny.

6 6 8 7 6 5 4 3