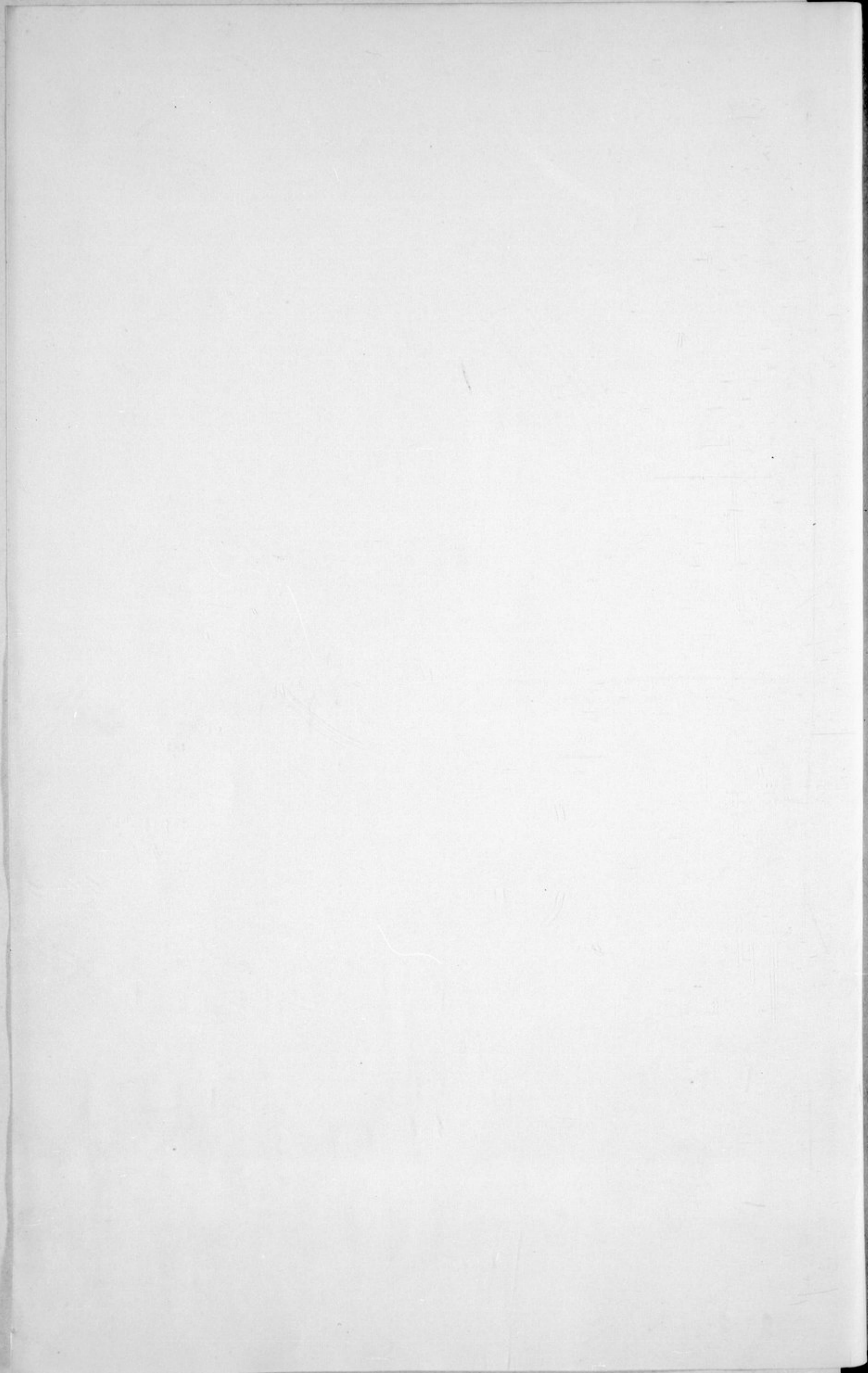




D-1566-



68

1639

# SOLOMON,

A

## SERENATA,

C. D. M.  
N<sup>o</sup>. 13870

In SCORE,

Taken from the CANTICLES.

---

Set to MUSICK

By Mr. WILLIAM BOYCE,

Compofer to HIS MAJESTY.

---



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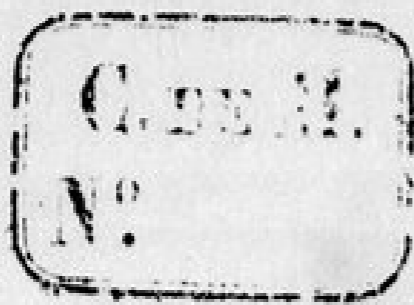
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A

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C. DE M.  
N<sup>o</sup> 13870

# OVERTURE

*Largo*

Hautboy 1.<sup>mo</sup>

Hautboy 2.<sup>do</sup>

Violino 1.<sup>mo</sup>

Violino 2.<sup>do</sup>

Viola

Baffo

*Dolce Piano*

*Forte*

*Piano*

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a double bar line.

The second system begins with the tempo marking "Allegro" above the first staff. The time signature changes to common time (C). The music features a mix of eighth and sixteenth notes. The system includes a double bar line with repeat dots on the first staff, followed by a section of music. The system ends with a double bar line.

The third system continues the "Allegro" tempo. It features intricate rhythmic passages with many sixteenth and thirty-second notes. The system includes a double bar line with repeat dots on the first staff, followed by a section of music. The system ends with a double bar line.

Violoncelli e Baffoni

Tutti 7 6 7 6 5 7 5 5 4 6

7 6 6 7 5 7 6



System 1: Five staves of music. The first two staves are treble clef, and the last three are bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The word "Piano" is written above the second, fourth, and fifth staves. At the bottom of the system, there are fingering numbers: 7 6 7 6 7 6, followed by three asterisks, and then 6 4.

System 2: Five staves of music. The first two staves are treble clef, and the last three are bass clef. The music continues with complex rhythmic patterns. The word "Forte" is written above the second and third staves, and "Pia." is written above the fourth and fifth staves. At the bottom of the system, there are fingering numbers: 5 5 6 6 5, followed by 5 4, and then 6 4.

System 3: Five staves of music. The first two staves are treble clef, and the last three are bass clef. The music continues with complex rhythmic patterns. The word "Forte" is written above the second and third staves, and "For." is written above the fourth staff. At the bottom of the system, there are fingering numbers: 5 6 5, followed by 7 9 8, and then 6 5.

Tasto Solo

Musical score system 1, measures 1-6. It features a grand staff with treble and bass clefs. The music includes various note values and rests. Performance markings include *Pia.* (Piano) and *For.* (Forzando). Fingering numbers (6, 5, 4) are present below the bass line. A *Tasto Solo* instruction is located at the end of the system.

Musical score system 2, measures 7-12. This system continues the piece with similar notation and performance markings. The *For.* marking is used in measures 8 and 9. Fingering numbers (5, 7, 7) are visible below the bass line.

Musical score system 3, measures 13-18. The final system on the page, showing more complex rhythmic patterns and fingering (7, 6, 7, 4, 3, 5, 5, 4, 6, 5).

Musical score system 1, consisting of six staves. The top three staves are treble clef, and the bottom three are bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Performance markings include 'Pia.' (Piano) and 'For.' (Forzando) in various staves. Fingering numbers 4, 5, and 6 are visible below the bass staff.

Musical score system 2, consisting of six staves. The top three staves are treble clef, and the bottom three are bass clef. The music continues with similar complex rhythmic patterns. Fingering numbers 6, 5, 6, 6, 5, 6 are visible below the bass staff.

Musical score system 3, consisting of six staves. The top three staves are treble clef, and the bottom three are bass clef. This system is marked 'Largo' in multiple staves, indicating a change in tempo. The music becomes more spacious and features longer note values. Fingering numbers 5, 3, 2, 4, 3, 4, 7, 7, 6, 2, 4, 6, 6, 4, 5 are visible below the bass staff.

Larghetto

Hautb. 1.<sup>mo</sup> e 2.<sup>do</sup>

Violino 1.<sup>mo</sup> e 2.<sup>do</sup>

Larghetto

This page of a handwritten musical score, numbered 8, is titled "Larghetto". It features three systems of staves. The first system includes parts for "Hautb. 1.<sup>mo</sup> e 2.<sup>do</sup>" (Woodwinds) and "Violino 1.<sup>mo</sup> e 2.<sup>do</sup>" (Violins), with a "Larghetto" tempo marking below the bass line. The second system is a grand piano (piano) part, with a "Larghetto" marking above the bass line. The third system continues the piano part. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some asterisks and other symbols scattered throughout the score.

*Adagio*

Hautboy 1<sup>mo</sup>

Hautboy 2<sup>do</sup>

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola

Canto

Alto

Tenor

Baffo

Tutti Baffi

BEHOLD Jerufalem Behold thy King Whofe Praifes all the Nations fing To

BEHOLD Jerufalem Behold thy King Whofe Praifes all the Na--tions fing To

BEHOLD Jerufalem Behold thy King Whofe Praifes all the Nations fing To

BEHOLD Jerufalem Behold thy King Whofe Praifes all the Nations fing To

*Adagio* \* 54 3b 6 4\* 34b 6 7 6

*Pia.*

*Pia.*

SOLOMON the Lord has given All Arts and Wifdom under Heaven For him the tunefull Virgin Throng Of Zions

*Canto 2<sup>o</sup>*

SOLOMON the Lord has given All Arts and Wifdom under Heaven For him the tunefull Virgin Throng Of Zions

SOLOMON the Lord has given All Arts and Wifdom under Heaven

SOLOMON the Lord has given All Arts and Wifdom under Heaven

*Pia.*

9 \* 3b 6 4\* 34b 6 7 6b

Allegro

Daughters swell swell the Song

Daughters swell swell the Song

While Young and Old their Voices raise and wake the Echos with

While Young and Old their Voices raise and wake the Echos with

Tasto Solo Allegro

his Praise

his Praise while Young and Old their Voi-ces raise and wake the Echos with his Praise

and wake the Echos with his Praise wake the Echos with his Praise

While

56 76 24 6 \*

Young and Old their Voi - ces raise and wake the Echos with his Praife -

while Young and Old their  
and wake the Echos with his Praife wake the Echos with his Praife - - - and wake the Echos

Violoncelli

and wake y

Tutti 6/4

Voi - ces raise and wake the Echos with his Praife - - - and wake the

with his Praife - - - and wake the

Echos with his Praife wake the E - - chos with his Praife -

Violoncelli

while Young and Old Young and Old their Voi - ces raise and wake y  
 Echos with his Praife the Echos with his Praife wake the Echos with his Praife while Young and Old  
 Echos with his Praife his Praife and wake the Echos with his Praife and wake the  
 and wake the Echos with his Praife and wake the Echos with his Praife  
 6 6 Tutti 6 6 6 6 6 6 6 6

Echos with his Praife while Young and Old their Voices raise and wake the Echos  
 Young and Old their Voi - ces raise - - - their Voices raise and wake the Echos  
 Echos with his Praife - - - while Young and Old their Voices raise and wake the Echos  
 while Young and Old their Voi - ces raise and wake the Echos  
 6 6 \* \* \* 7 6 \* 6 4



and wake the Echos and wake the Echos and wake the Echos with his Praife wake the  
 and wake the Echos and wake the Echos and wake the Echos with his Praife wake the  
 and wake the Echos and wake the Echos and wake the Echos with his Praife wake the  
 and wake the Echos and wake the Echos and wake the Echos with his Praife wake the

4 6 4 4 \* 7 6 \* 6 4

E...chos with his Praife.  
 E...chos with his Praife.  
 E...chos with his Praife.  
 E...chos with his Praife.

\* 6 4 \* \* \*

Behold Jerufalem Behold thy King Whose Praifes all the Nations fing To SOLOMON

Behold Jerufalem Behold thy King Whose Praifes all the Nations fing To SOLOMON

Behold Jerufalem Behold thy King Whose Praifes all the Nations fing To SOLOMON

Behold Jerufalem Behold thy King Whose Praifes all the Nations fing To SOLOMON

Adagio \* 5b 3b 4\* 6 6 7 6b 4

the Lord has given All Arts and Wifdom under Heaven For him the tunefull Virgin

the Lord has given All Arts and Wifdom under Heaven For him the tunefull Virgin

the Lord has given All Arts and Wifdom under Heaven

the Lord has given All Arts and Wifdom under Heaven

\* \* 3b 6 6 7 4 4\* 34b 4

Allegro

throng of Zion's Daughters Swell, Swell the Song:

and wake the Echos with his Praise, wake

throng of Zion's Daughters Swell, Swell the Song:

and wake the Echos with his Praise, - - -

While Young and Old their Voices raise, and

While Young and Old their Voices raise, and

Allegro

the Echos with his praise

wake

and wake the Echos wake the Echos with his Praise

wake the Echos with his Praise

their Voices raise, and

wake the Echos with his Praise

while Young and Old their Voices raise, and

76

7

26

24

6

2

6

4

3

4

3

4

3

4

3

4

3

4

3

4

45\*

the Echos with his Praise. wake the Echos with his Praise. wake the Echos  
 wake the Echos with his Praise. wake the Echos with his Praise. with his Praise  
 wake the Echos with his Praise. wake the Echos with his Praise. wake the Echos  
 wake the Echos with his Praise. wake the Echos with his Praise. wake the Echos  
 Violoncelli  
 7 6 7 5 6 7 6 7 7 7 5 6 7 6 4

with his Praise. and wake the Echos with his Praise. wake  
 While Young and Old their Voi...ces raise, and  
 with his Praise.  
 with his Praise.  
 6 4

the Echos with his Praise

wake the Echos with his Praise. and wake the Echos with his Praise. and wake the

and wake the Echos, wake the Echos with his Praise

and wake the Echos with his Praise.

*tutti*

Violoncelli

Young and Old their Voices raise, and wake the Echos with his Praise

Echos with his Praise. with his Praise. wake the Echos with his Praise

and wake the Echos with his Praise. wake the Echos with his Praise.

and wake the Echos with his Praise. wake the Echos with his Praise

Wake the Echos with his Praife. While  
 wake the Echos, the Echos with his Praife. While  
 wake the Echos with his Praife. While  
 wake the Echos with his Praife. While

6-6-3b- 7 6 7 6 5 3\*

Young and Old, Young and Old, Young and Old their  
 Young and Old, Young and Old, Young and Old their  
 Young and Old, Young and Old, Young and Old their  
 Young and Old, Young and Old, Young and Old their

Voices raise, their Voices raise, and wake the Echos, and wake the Echos,

Voices raise, their Voices raise, and wake the Echos, and wake the Echos,

Voices raise, their Voices raise, and wake the Echos, and wake the Echos,

Voices raise, their Voices raise, and wake the Echos, and wake the Echos,

4 6 6

Adagio

and wake the Echos with his Praise. wake the Echos with his Praise.

and wake the Echos with his Praise. wake the Echos with his Praise.

and wake the Echos with his Praise. wake the Echos with his Praise.

and wake the Echos with his Praise. wake the Echos with his Praise.

6 6 6 Adagio

She Recit.

FROM the Mountains, lo! he comes, Breathing from his Lips Perfumes; While

piano

Zephyrs on his Garments Play, and Sweets thro' all the Air convey.

Vio. Unifon

Vivace *trappo*

Tell me, lovely Shepherd, where where Tell me, where thou feed'st at Noon thy

pia. for. pia.

for. pia. for.

fleecy Care: Direct me to the Sweet Retreat, That guards thee from the Midday Heat,

for. pia. for.

pia.

Left by the Flocks I lonely Stray Without a Guide, and lose my

pia.



for. pia.

Way: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6  
 for. pia. 5 6 6 7 6 6 6

Where rest at Noon thy bleating Care, Gentle Shepherd, tell me Where?

Where? Where? Where? tell me where? where? rest at noon thy bleating Care, Gentle Shepherd, tell me

for. for.

where? tell me Gentle Shepherd where?

for.

5 6 6 6 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

HE

Viol. 1<sup>mo</sup> *Allegro ma non troppo* *p<sup>o</sup>*

Viol. 2<sup>da</sup> *unif<sup>o</sup>*

Bassoon *p<sup>o</sup>*

Fair: est of the Virgin Throng Dost thou seek thy Swains A-

*tasto solo* *p<sup>o</sup>* 4 6 4 6

*F<sup>o</sup>* *p<sup>o</sup>* *F<sup>o</sup>* *p<sup>o</sup>* *F<sup>o</sup>* *p<sup>o</sup>*

- bode *F<sup>o</sup>* See yon fertile Vale along the new worn Path the Flocks have trod; Pur -

*p<sup>o</sup>* *tasto solo* 4 6 4 6

*p<sup>o</sup>* *p<sup>o</sup>* *p<sup>o</sup>* *p<sup>o</sup>* *p<sup>o</sup>* *p<sup>o</sup>*

- sue the Prints their Feet have made And they shall guide thee to the shade And

4 6 6 4 6 6 4 6 6

they shall guide thee to the Shade. *F<sup>o</sup>* *tafto folo* *P<sup>o</sup>* Faireft of the Virgin

Throng Dost thou feek thy Swains Abode? See yon fertile Vale a-long the new worn Path the *tafto folo*

Flocks have trod Pur - fue the Prints their Feet have made And they shall guide thee

6 5 7 6 6 6 4 4

1st  
F<sup>o</sup>

to the Shade. And they shall guide thee to the Shade.

6 6 4 6 5 6 4 6 4

F<sup>o</sup> *tasto solo*

2d  
F<sup>o</sup>

2d  
F<sup>o</sup>

2d  
F<sup>o</sup>

2d  
F<sup>o</sup>

tasto solo

6 6 6 4 6 6 4 6 5 6 4 6 4

*SHE.* Recit.

As the Rich Apple on whose Boughs Ripe Fruit with streaky Beauty glows, Excels the

6 6

Trees that shade the Grove, so Shines a-mong his Sex my Love.

#

C. DE M.  
N<sup>o</sup>. 13870.

Viol. 1<sup>mo</sup>  
Largo  
Viol. 2<sup>da</sup>  
Largo



Beneath his ample shade I lay Defended from the sul - - try Day. His



cooling Fruit my Thirst a - - swag'd And quenched the Fires that in me rag'd in me rag'd



Musical notation for the final system of the vocal line, including piano (p) and piano molto (p<sup>o</sup>) markings.

Till fated with the luscious Taste I rose I rose and blest rose

*6 # F<sup>o</sup> tafto folo*

and blest the sweet Repast. Till fated with the luscious Taste I rose and blest

*6 # 6 4 F<sup>o</sup> tafto folo*

I rose and blest the sweet Re-past I rose and blest the sweet Re-past

*6 4 3 6 4 6 6 4 3*

I rose and blest the sweet Re-past I rose and blest the sweet Re-past

*6 4 3 6 4 6 6 4 3*

HE. Recit.

Who quits the Lilly's fleecy white, To fix on meaner Flowers y<sup>e</sup> sight? Or leaves y<sup>e</sup> Rose's stem un-

-torn, To crop the Bloffom from the Thorn? Unrival'd thus thy Beauties are: so shines my Love among y<sup>e</sup> Fair.

*Allegro assai*

*Allegro Opia 676*

Balmy sweetness e... ver flowing From her dropping Lip - - Distills

Flowers on her Cheeks are blowing And her Voice with Mu - - sic thrills thrills thrills - -

her Voice her Voice with Mu... sic thrills

Balmy sweetness e... ver flowing From her dropping Lip - - Distills;

Balmy sweetness e... ver flowing From her dropping Lip - - Distills;



*P<sup>o</sup>* foli

Flowers on her Cheeks are blowing And her Voice with Mu - sic thrills thrills

tutti *P<sup>o</sup>*

thrills her Voice her Voice with Music - thrills ... Flowers

on her Cheeks are blowing And her Voice with Music thrills Flowers on her Cheeks are blowing

*F<sup>o</sup>*

And her Voice with Music thrills

Musical score for the first system. It consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *p<sup>o</sup>* and *f<sup>o</sup>*. The lower staff is in bass clef and contains a bass line with dynamics *p<sup>o</sup>* and *f<sup>o</sup>*. Fingerings are indicated with numbers 6, 7, and 4.

Musical score for the second system. It includes a vocal line with lyrics: "Zephyrs o'er the spi - ces fly - ing Wafting sweets from every Tree Sickning sense with". The accompaniment is in bass clef with lyrics: "7 6 6 6 # 6 7 6 6 # # 6 6".

Musical score for the third system. It includes a vocal line with lyrics: "Odours cloying Breathe not half so sweet as she. sickning sense with Odours". The accompaniment is in bass clef with lyrics: "6 6 # 2/4 6 6 6 6 6 6 6 6". The tempo marking *Adagio* is present.

Musical score for the fourth system. It includes a vocal line with lyrics: "cloying, Breathe not half so sweet as she". The accompaniment is in bass clef with lyrics: "6 4 3 # 6 7 6". Tempo markings include *Adagio* and *tutti ALLEGRO*. The piece concludes with *D. Capo al segno :S:*.

Recit:

SHE

Let not my Prince his slave despise, Or pass me with un-heed-ing.

Pia 6 5 6 6 4/4 6

Eyes, Because the Sun's discolouring Rays have chaf'd the Lilly from my

6 6 5

Face. My envious Sisters saw my Bloom, And drove me from my Mo - - ther's

# 6b 5b

Home; Un - shelter'd all the Scorching Day They made me in their Vine - yard

6 7b b 4/4 4

Largo Pia. *foli*

Stay. Ah Ah Simple

Largo Pia. 4 4 4 2/4 4

me! Simple me! my own, more dear; My own, a - las! was not my

9 6 2/4

Care: Ah Simple me! Ah Simple me! Simple

6 6 4 2/4 6 4 2/4 6

me! my own, more dear; A - - lafs! A - - lafs! A - - lafs! My

9 7 4 5 4 6 6

own, a - lafs! was not my Care: my own, a - lafs! was not my Care: My

7 6 7 7 4 6 2 4 6 6 6 6 4 6

own, a - lafs! was not my Care:

7 6 7 4 3 4 6 6

Invading Love the Fen - ces

6 4 4 3

*Tutti* Viol. 1<sup>o</sup> F<sup>o</sup>

Viol. 2<sup>do</sup> F<sup>o</sup>

F<sup>o</sup>

broke, And tore the Clusters from the Stock; With eager Grasp the Fruit De - -

F<sup>o</sup> P<sup>o</sup> 6 4 3 6 6 4 6 7 6 7

*ria*

Musical score for the first system. It consists of three staves for piano accompaniment (treble, middle, and bass clefs) and one staff for the vocal line. The piano accompaniment features dense chordal textures with many sixteenth notes. The vocal line begins with the lyrics: "stroy'd, Nor rested till the Ra - - - - - vage cloy'd." The key signature has two flats (Bb, Eb) and the time signature is 7/7.

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano accompaniment maintains its dense, rhythmic pattern. The vocal line continues with the lyrics: "Invading Love the Fences broke, And tore the Clusters from the". The key signature and time signature remain consistent with the first system.

Musical score for the third system. It concludes the piano accompaniment and vocal line on this page. The piano accompaniment continues with its characteristic dense texture. The vocal line ends with the lyrics: "Stock, With eager Grasp the Fruit Destroy'd, Nor rested till the Ra - - - - - vage". The key signature and time signature are consistent throughout the page.

Musical score for the first system. It includes piano accompaniment in the upper staves and a vocal line in the lower staff. The lyrics are: "Nor rested till the Ra - - - vage". The music is in a minor key with a common time signature.

Musical score for the second system. It includes piano accompaniment and a vocal line. The lyrics are: "Ah Simple me! Simple me! my own, more dear: A - -". The music continues in the same key and time signature.

Musical score for the third system. It includes piano accompaniment and a vocal line. The lyrics are: "A - - lafs! A - - lafs! A - - lafs! My own, a - - lafs! was not my". The music continues in the same key and time signature.

Musical score for the fourth system. It includes piano accompaniment and a vocal line. The lyrics are: "care: my own, a-lafs! was not my Care: My own, a - - lafs! was not my". The music continues in the same key and time signature.

Musical score for the fifth system. It includes piano accompaniment and a vocal line. The lyrics are: "Care:". The music concludes in the same key and time signature.

Vio. Unfl<sup>o</sup> *Vivace*

H.F. *Vivace*

4 4 6 6 4 6

*P<sup>o</sup>*

Fair and comely is my Love And soft - er.

*P<sup>o</sup>* 4 4 6 6

*foli* *tutti P<sup>o</sup>*

than the blue eyd Dove Down her Neck the wanton Locks Bound like the

6 6 # 6 # 6 6

*F<sup>o</sup>*

Kids on Gilead's Rocks.

6 # 2/4 6 2/4 6 6 5 #

*P<sup>o</sup>* *F<sup>o</sup>*

Her Teeth like Flocks in Beauty seem New thorn And dropping from the Stream.

*P<sup>o</sup>* # 7 5 *P<sup>o</sup>* 4 6 6 6 4 # 6 # *F<sup>o</sup>*

*F<sup>o</sup>*

Her Glowing Lips by far outvie The plaited Threads of Scarlet Dye:

6 *P<sup>o</sup>* 54 6 6 6 *F<sup>o</sup>*

*Vio. 1<sup>mo</sup>*  
*Vio. 2<sup>da</sup>*

When e'er she speaks the Ac - - - cents wound the

*Uniffo*  
foli

Ac - cents wound, and Mu - - sic floats upon the Sound

*Vio. 1<sup>mo</sup>*  
*Vio. 2<sup>da</sup>*

When e'er she speaks the Ac - - - cents wound the Ac - - - cents

wound And Mu - - sic floats upon the Sound Mu - - sic floats up -

on the Sound.

*F<sup>o</sup>*



*po*

*SHE*

Forbear, O Charming Swain, forbear, thy Voice enchants my listning Ear;

Recit *P<sup>o</sup>*

*Largo*

And while I Gaze my Bosom Glows; My fluttering heart with Love o'er flows; the shades of Night hang

*Largo*

o'er my Eyes And ev'ry fence within me dies

Trom: 1<sup>o</sup>

Trom: 2<sup>o</sup>

Haut: 1<sup>o</sup>

Haut: 2<sup>o</sup>

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Presto Allegro

tasto solo

Musical score for the first system, measures 1-10. It features a vocal line and a piano accompaniment with a dense sixteenth-note texture. The piano part includes fingering numbers 6, 5, 5, 5, 6.

Musical score for the second system, measures 11-20. It includes a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings 'pº' and fingering numbers 6, 7, 6, 5, 4, 3.

O fill fill fill fill with cooling Juice the Bowl:

The first system of the musical score consists of seven staves. The top four staves are vocal parts, and the bottom three are piano accompaniment. The piano part features dense sixteenth-note patterns. Dynamic markings include *F<sup>o</sup>* and *P<sup>o</sup>*.

The second system continues the musical score. The vocal line includes the lyrics: "Afswage the Fever in my Soul! the Fever". The piano accompaniment includes figured bass notation: 7 6 5 4 3, P<sup>o</sup>, 6 4+, 6, and 6 4.

The third system of the musical score consists of seven staves. The top four staves are vocal parts, and the bottom three are piano accompaniment. The piano part continues with dense sixteenth-note patterns. Dynamic markings include *F<sup>o</sup>*.

The fourth system continues the musical score. The vocal line includes the lyrics: "in my Soul! With Copious Draughts my Thirst remove". The piano accompaniment includes figured bass notation: 5 # 6 # and the instruction *tasto solo*.

Musical notation for the first system, consisting of five staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The subsequent four staves are for the accompaniment, with the bottom staff being the bass line. The notation includes various rhythmic values and rests.

Musical notation for the second system, featuring a vocal line and accompaniment. The lyrics "And both the Heart that's sick of Love, sooth the Heart" are written below the vocal staff.

Musical notation for the third system, primarily accompaniment. It features several staves with dense rhythmic patterns, likely for a keyboard instrument. Dynamic markings such as  $P^o$  and  $F^o$  are present throughout the system.

Musical notation for the fourth system, including a vocal line and accompaniment. The lyrics "--- that's sick of Love. With Copious Draughts # My" are written below the vocal staff.

Thirst remove ----- And sooth the Heart thats sick of

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

foli tutti F°

F° F°

Love, sooth the Heart thats sick of Love,

# 5 6 4 3# F° 6 5 6 5 4

6/5 # *tasto solo* p p<sup>o</sup> p<sup>o</sup> p<sup>o</sup> p<sup>o</sup> p<sup>o</sup>

fill fill fill fill with Cooling Juice the Bowl: p<sup>o</sup> p<sup>o</sup> p<sup>o</sup> p<sup>o</sup> p<sup>o</sup>

6 9 8 7 5 4 3 7 6 5 4 3 p<sup>o</sup> 9 8 7 5 4 3

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *P<sup>o</sup>* and *F<sup>o</sup>*. The vocal line has the lyrics: "Af-swage the Fever in my Soul! The Fever in my Soul."

Handwritten annotations below the piano part include:  $\frac{4}{4}$ , 6,  $\frac{6}{54}$ , and  $\frac{6}{8}$ .

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *P<sup>o</sup>*. The vocal line has the lyrics: "With Copious Draughts My Thirst remove And sooth the"

Handwritten annotations include:  $\frac{5}{5}$ , *tasto solo*, and 765.





Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *F<sup>o</sup>* and *foli*. The lyrics are: "Thirst re-- move And footh the Heart footh the Heart footh the".

The piano part includes fingering numbers: 5, 6, 5, 7465, 765.

Musical score for the second system, continuing the vocal and piano parts. The score includes the dynamic marking *tutti*. The lyrics are: "Heart that's sick of Love. With Copious Draughts".

The piano part includes fingering numbers: 6, 7, 6.

Musical score for the first system, featuring multiple staves with treble and bass clefs. The music includes dynamic markings such as *p<sup>o</sup>* and fingerings like 7, 5, 6, 6. The lyrics "my Thirst re - move" are written below the vocal line.

Musical score for the second system, including staves with treble and bass clefs. It features dynamic markings like *F<sup>o</sup>*, *p<sup>o</sup>*, and *tutti P<sup>o</sup>*. The lyrics "foli tutti P<sup>o</sup>" and "And sooth the Heart sooth the Heart sooth the" are present. Fingerings such as 6, 5, 7, 6, 5, 6, 5, and 6 are indicated.

Heart that's sick of Love. footh the Heart that's sick of

Pianiff<sup>o</sup> Pianiff<sup>o</sup> Pianiff<sup>o</sup> Pianiff<sup>o</sup> Pff<sup>o</sup> Pianiff<sup>o</sup> Pianiff<sup>o</sup>

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

Love

F<sup>o</sup> F<sup>o</sup> F<sup>o</sup> F<sup>o</sup>

6 6 5

The first system of the musical score, measures 1 through 8. It features a grand staff with five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music is in G major (one sharp) and 3/4 time. Measures 1-4 show a vocal line with rests and a piano accompaniment with eighth-note patterns. Measures 5-8 continue the piano accompaniment with more complex rhythmic figures. The text "tafto folo" is written below the bass staff at the beginning of measure 5.

tafto folo

6 9 8 4 3

The second system of the musical score, measures 9 through 16. It continues the grand staff from the first system. Measures 9-12 show the vocal line with a melodic line and the piano accompaniment with sixteenth-note runs. Measures 13-16 conclude the first part with a final cadence. The text "The end of the First Part" is written below the bass staff at the end of measure 16.

The end of the First Part

Sinfonia

Allegro. Affai

Haut:  
Unifon

Vio:  
Unifon

Allegro Affai

The first system of the musical score consists of four staves. The top two staves are for Haut and Vio Unifon, both in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef, both in the same key signature and time signature. The tempo is marked 'Allegro. Affai' at the beginning and 'Allegro Affai' at the bottom. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes fingerings such as 6, 5, and 6.

The second system continues the musical score with four staves. It maintains the same instrumentation and key signature as the first system. The piano part features more complex fingerings, including 6, 5, 6, and 6, with some notes marked with an asterisk (\*).

The third system continues the musical score with four staves. The piano part includes fingerings such as 6, 4, 5, 6, 6, 6, 5, 6, and 6, with several notes marked with an asterisk (\*).

The fourth system continues the musical score with four staves. It includes trills (tr) in the upper staves and complex fingerings in the piano part, such as 6, 6, 6, 5, 6, 6, 6, and 6. The system concludes with a double bar line.

The first system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. The bass line includes several sixteenth-note patterns and rests.

The second system continues the piece with four staves. The notation is similar to the first system, with a focus on intricate melodic and rhythmic patterns. The bass line features a sequence of notes with asterisks above them, possibly indicating specific fingering or performance techniques.

The third system shows further development of the musical themes. The bass line is particularly active, with a series of sixteenth-note runs and rests. The notation includes various accidentals and dynamic markings throughout the system.

The fourth system concludes the page with four staves. The music appears to be reaching a final cadence or a significant structural point. The bass line features a clear sequence of notes: 9 6 4 3 5 6, 6 5 6, 6 5 7 3, and 5 7 3.

She *Recit:*

He *Recit:*

The chearfull Spring begins to Day;

Arise, my.

*Taſto Solo*

6/8

Sweet Muſic Steals along the Air, -- Hark! -- Hark! --

fair One, come away.

Arise, my fair One, come a-

*Presto*

my Beloved's voice I hear!

- way.

Arise, my Fair, and come a --

*Presto*



*p<sup>o</sup>*  
*for.*  
 - - way, come a - way, come a - way, The chearfull Spring begins to Day: The.

*Pia.*  
*Pia.*  
 chearfull Spring begins to Day: Arise, my Fair, and come a -  
*for.* *Pia.*

*Vio. Unifon* *for.*  
*for.*  
 - - way, come a - - way, come a - way. The chearfull Spring begins to Day: Arise my Fair, and come a -

*Pia.* *For.*

-- way, come a -- way, come a -- way, The chearfull Spring begins to Day: *For.*

*Pia.* *Pia.*

Bleak Winters gone, with all her Train of Chilling Froits, and dropping *Pia.*

*For.*

*Pianifs?* *For.*

Rain: *Taſto Solo* *Pianifs?* Amidſt the Verdure of the Mead The Primroſe lifts her Velvet Head: *For.*

German Flutes *Vio. Pianifs?*

The warbling Birds the Woods a - mong; Salute the Seaſon with a Song: Sa -

For.

For.

lute the Sea son with a Song:

For.

The cooing Turtle in the Grove Renews his tender Tale of

Pia.

Pia.

Pia.

Love; The Vines their In-fant Tendrills Shoot: The Fig=Tree

Pia.

For. For. Pia.

For.

buds with ear-ly Fruit: all, all, Welcome in, Welcome

For.

For. Pia. For. Pia. For. Pia.

in the genial Ray: Arife, my Fair, and come a --- way. come a --- way. come a ---

For. Pia. For. Pia. For. Pia. Vio. 2d<sup>o</sup> For. Pia.

- way. Arife, my Fair, and come a --- way. come a --- way. come a --- way. Arife, my Fair, & come a ---

Haut. 1<sup>mo</sup> Chorus

Haut. 2do

Vio. 1<sup>mo</sup> For. Pia.

Vio. d<sup>o</sup> For. Pia.

- - way. All, All, welcome in, welcome in the genial Ray, Arife, O

All, All, welcome in, welcome in the genial Ray, Arife, O

All, All, welcome in, welcome in the genial Ray, Arife, O

All, All, welcome in, welcome in the genial Ray, Arife, O

Chorus 2 6 6 6 6 5 8 2 6

The first system of music consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a variety of note values, including eighth and sixteenth notes, and is heavily ornamented with grace notes and mordents. The key signature has two sharps (F# and C#).

The second system contains vocal lines and piano accompaniment. The lyrics are: "Fair One! come a - - way. come a - - way. come a - - way. Arife, O Fair One! come a - - way." The piano part includes figured bass notation with numbers 6, 5, 6, 6, 6, 6, 7, 5, 6, 6.

The third system continues the musical composition with five staves. It features similar notation to the first system, with treble and bass clefs, and is filled with ornate musical figures and grace notes.

The fourth system contains the final vocal lines and piano accompaniment. The lyrics are: "come a - - way. come a - - way. Arife, O Fair One! come a - - way." The piano part includes figured bass notation with numbers 6, 6, 6, 6, 7, 5, 6, 6.

# Duet

*Vivace troppo*

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

Viol. 2.<sup>do</sup>

*SHE.*

*HE.*

*Vivace troppo* 6 5 6 6 6

*Fortis<sup>o</sup> Pianiss<sup>o</sup>* *Forte*

*Fortis<sup>o</sup> Pianiss<sup>o</sup>* *Forte*

*Pianiss<sup>o</sup>* *Forte*

*Fortis<sup>o</sup>*

*Pianiss<sup>o</sup>*

*Tasto Solo*

6 6 6 5 6 5 3  
4 4 3

*Pia.*

*Pia.*

gether, Together, Together let us range-- the Fields, Impearled with the

Together, Together, Together let us range-- the Fields,

6 7

*Pia.*

morn...ing Dew; Or view the Fruits the Vineyard yeilds,

Impearled with the morn...ing Dew; Or the

6 7 6 6

There in clofe embower'd Shades, Impervious to the Noon-tide Ray, By tinkling

Apples clustering Bough: There in clofe embower'd Shades, Impervious to the Noon-tide Ray,

6 6 \* 5 6 \* 6 \* 5 6 \*

*For. Pia.*

*For. Pia.*

*For. Pia.*

Rills, We'll love - - - the sul-try Hours away. We'll love - - -

on Rofy Beds, We'll love - - - the fultry Hours away. We'll

\* 7 \* 5 6 7 7 6 5 6 5 6 7 7 \*

the Sultry Hours away. We'll love - - - - the Sultry Hours away. the  
love - - - - the Sultry Hours away. We'll love - - - - the Sultry Hours a -

Sultry Hours away. We'll love - - - - the Sultry Hours away.  
- way. the Sultry Hours away. We'll love - the Sultry Hours away. For. 6 6

Fortis°  
Fortis° Pia.  
Fortis°

Together, Together,  
Together, Together, To-

The score consists of multiple systems of music. Each system includes a vocal line and a guitar accompaniment line. The guitar part features various chords, often marked with asterisks, and includes fingerings (e.g., 4, 6, 7, 5, 4, 6, 7, 6, 5, 6, 4, 5) and techniques like trills (tr). The lyrics are interspersed between the musical lines. The piece concludes with the word 'Together' repeated twice.



Pia.

Together let us range the Fields, Impearled with the morn--ing  
 -gether let us range the Fields, Impearled with the morn-ing Dew;

Pia. 6 7 6 7

Dew;  
 Or the Apples clustering Bough: There in close embower'd  
 Or view the Fruits the Vineyard yeilds, There in close embower'd

5 6 6 6 7 5 6 6 6 7

Shades, Impervious to the Noon-tide Ray, By tinkling Rills, on Rosy  
 Shades, Impervious to the Noon-tide Ray, By tinkling Rills, on Rosy Beds,

6 5 5 4 5 6 5 6 5 6 5 6

For. Pia. For. Pia. For. Pia. For. Pia.

Beds, We'll love - - - - - the Sultry Hours away. We'll love - - - - - the  
 We'll love - - - - - the Sultry Hours away. We'll love - - - - -

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

Sultry Hours a..way. the Sul..try Hours away. By tinkling  
 the Sul..try Hours away. the Sul..try Hours away.

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

Rills, on Rofy Beds, We'll love - - - - -  
 By tinkling Rills, on Rofy Beds, We'll love - - - - -

5 3 6 4 5 3 6 4 6 5 3 6 7 7 6 5 9 8

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

We'll love - - - the Sultry Hours a -  
 We'll love - - - the Sultry Hours a -

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

For. Pia. For. Pianiss<sup>o</sup>  
 For. Pia. For. Pianiss<sup>o</sup>  
 For. Pia. For. Pianiss<sup>o</sup>

-way. We'll love - - - the Sultry Hours away.  
 -way. We'll love - - - the Sultry Hours away.

Tafo Solo

For. For. For.

By tinkling Rills, on Rosy Beds, We'll  
By tinkling Rills, on Rosy Beds, We'll

Pia. For. For.

love the Sultry Hours away. the Sultry Hours away.  
love the Sultry Hours away. the Sultry Hours away.

Tasto Solo

For. For.

Tasto Solo

Fortis<sup>o</sup> Pianis<sup>o</sup> For.  
 Fortis<sup>o</sup> Pianis<sup>o</sup> For.  
 Pianis<sup>o</sup> For.  
 Fortis<sup>o</sup>  
 Taſto Solo  
 Pianis<sup>o</sup>

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

### Recitative.

*HE.*  
 How lovely art thou to the Sight, For Pleasure form'd, and Sweet Delight! Tall as the  
 Pia. 6 6 6

Palm-Tree is thy Shape, Thy Breasts are like the cluſt'ring Grape.  
 6

Vio. Unifon Allegro

Pia.

Let me, (Love) thy

Pia.

Bole ascending, On the Swelling Clusters feed: With my Grasp the Vine-Tree bending, In my

For.

close embrace shall bleed - - - In my close embrace shall bleed.

For.

Stay me with - de - licious Kiffes, From thy Honey

dropping Mouth; Sweeter than - the Summer Breezes, Blowing from the ge - nial South.

For.

Blow - ing from the genial South. For.

She. Recitative.

O that a Sister's Specious Name Conceald from prying Eyes my Flame: Uncensur'd then I'd own my

Pia. 6

Love, And Chafest Virgins shou'd approve: Then fearless to my Mother's Bed, My Seeming

5 6 \*

Brother wou'd I lead: Soft Transports shou'd the Hours employ, And the Deceit shou'd crown the Joy.

Adagio

Soft, I adjure you, I adjure you by the Fawns, That bound across the flow-ry

Violoncello Adagio 4 4 6 6 6 6 6 6

Lawns, Ye Virgins, Ye Virgins, Ye Virgins, that ye light - - - ly move, Nor with your

Vio. 1mo 4 4 6 6 6 6 6 6

Pianissimo

Vio. 2do Pianissimo tr

Whispers wake - - my Love.

Pianissimo 4 4 3

He. Recitative

My Fair's a Garden of Delight, Enclos'd, and hid from vulgar Sight; Where Streams from

5 4 6 6

bubbling Fountains Stray, And Flowers enrich the Verdant Way.

6

Viol 1<sup>o</sup> *Vivace* *Pianiss<sup>o</sup>*

Viol 2<sup>o</sup> *Pianiss<sup>o</sup>*

Bassoon solo

senza Organo

*Vivace Pianiss<sup>o</sup>*

*Pianiss<sup>o</sup>*

*Pianiss<sup>o</sup>*

*Pianiss<sup>o</sup>*

*Softly* rise O southern Breeze - - - -



The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accidentals, including flats and naturals, throughout the system.

And kindly fan the bloom-ing Trees;

6 6<sup>b</sup> 7 6 6

The second system continues the musical piece with four staves. It includes the lyrics "And kindly fan the bloom-ing Trees;". Below the bass staff, there are guitar-style fret numbers: 6, 6<sup>b</sup>, 7, 6, and 6.

The third system consists of four staves of musical notation, continuing the piece with similar rhythmic complexity and accidentals as the previous systems.

Up-on my spi-cy Gar-den

2 6 2 6 6

The fourth system features four staves of music. The lyrics "Up-on my spi-cy Gar-den" are written across the staves. Below the bass staff, there are guitar-style fret numbers: 2, 6, 2, 6, and 6.

The fifth system consists of four staves of musical notation, continuing the piece with similar rhythmic complexity and accidentals.

blow, That sweets from ev'ry Part from ev'ry Part may flow.

6 6

The sixth and final system on the page consists of four staves. It includes the lyrics "blow, That sweets from ev'ry Part from ev'ry Part may flow.". Below the bass staff, there are guitar-style fret numbers: 6 and 6.

That sweets from ev'ry Part from ev'ry Part may flow!

That sweets from ev'ry Part from ev'ry Part may flow.

*Pianff<sup>o</sup>*  
*Pianff<sup>o</sup>*  
*Pianff<sup>o</sup>*  
*Solo*  
 Soft - ly rise O southerners

The first system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a piano accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The key signature has one flat (B-flat).

The second system includes a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The lyrics are: "Breeze! ... And kind-ly fan the blooming". The piano part has a bass line with some sixteenth-note runs. Fingering numbers 6, 6, 7, 6, 4 are visible below the bass line.

The third system consists of four staves of piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music continues with the eighth-note piano accompaniment and melodic lines in both hands.

The fourth system includes a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The lyrics are: "Trees; ... Up-on my". The piano part continues with its characteristic accompaniment. Fingering numbers 2, 6, 2, 6 are visible below the bass line.

The fifth system consists of four staves of piano accompaniment. The top two staves are treble clef, and the bottom two are bass clef. The music continues with the eighth-note piano accompaniment and melodic lines in both hands.

The sixth system includes a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The lyrics are: "spi-cy Garden blow, That sweets from ev'ry Part from ev'ry". The piano part continues with its characteristic accompaniment. Fingering numbers 6, 6, 6 are visible below the bass line.

Part may flow

Up - on my spi - cy Garden blow, That sweets from ev'ry Part from ev'ry

Part may flow That sweets from ev'ry Part from ev'ry Part may Flow.

The musical score consists of several systems of staves. Each system typically includes a vocal line (treble clef) and a keyboard accompaniment (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are also some numerical figures (6, 5, 9, 2) written below the bass line, likely indicating fingerings or ornaments. The piece is in a key with two flats (B-flat and E-flat) and a common time signature.

Piano accompaniment for the first system, including treble and bass staves. Dynamic markings include *F<sup>o</sup>* and *for:*. The bass staff features a *for:* section with fingerings 4, 3, 6, 4, 3 and a 6 below the staff.

Cho:

Chorus

Vocal and organ parts for the Chorus section. The vocal parts include:  
 - **Haut. 1°**  
 - **Haut. 2 da**  
 - **Viol. 1°** (Pianiff<sup>o</sup>, *F<sup>o</sup>*, Pianiff<sup>o</sup>)  
 - **Viol. 2 da** (Pianiff<sup>o</sup>, *F<sup>o</sup>*, Pianiff<sup>o</sup>)  
 - **Canto**: Ye southern Breezes gent-ly Blow,  
 - **Alto**: Ye southern Breezes gent-ly Blow,  
 - **Tenor**: Ye southern Breezes gent-ly Blow,  
 - **Bass**: Ye southern Breezes gent-ly Blow, Pianiff<sup>o</sup>  
 - **organo**: *organo* 6 *senza organo* 6 *org: F<sup>o</sup>* 6 6/4 *senza org: 6/4*

Chorus

*H. 1<sup>mo</sup>*  
*H. 2<sup>do</sup>*

*F<sup>o</sup>* *F<sup>o</sup>* *p<sup>o</sup>* *F<sup>o</sup>* *F<sup>o</sup>* *p<sup>o</sup>* *F<sup>o</sup>* *F<sup>o</sup>*

That sweets from ev'ry Part from ev'-ry Part may flow

That sweets from ev'ry Part from ev'ry Part may flow That

That sweets from ev' - - - ry Part may flow. That

*F<sup>o</sup>* *organo* *4* *6* *4* *6* *p<sup>o</sup>* *2* *6* *senza org.*

*Dia:* *Dia:*

That sweets from ev'ry Part from ev' - ry Part may flow.

sweets from ev'ry Part That sweets from ev'ry Part from ev'ry Part may flow.

sweets from ev'ry Part That sweets from ev' - ry Part may flow..

That sweets from ev' - - ry Part may flow *p<sup>o</sup>* *2*

*org.* *4* *6* *4* *senza org.*

Piano introduction for 'Ye Southern Breezes'. The score consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music is in 6/8 time and F major. It begins with a series of sixteenth-note patterns in the right hand and a simple bass line in the left hand. Dynamics include *F<sup>o</sup>* and *Pianff<sup>o</sup>*. The word *fato* is written below the left hand staff.

Vocal entry for 'Ye Southern Breezes'. The score consists of five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the fifth is for the organ. The lyrics 'Ye fouthern Breezes' are written below the vocal staves. The organ part includes fingerings (6, 4, 5) and dynamics (*F<sup>o</sup>*, *Pianff<sup>o</sup>*). The instruction *Senz: Org* is written below the organ staff.

Piano accompaniment for 'Ye Southern Breezes'. The score consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *Pianff<sup>o</sup>* and *Pianiss*.

Vocal and organ accompaniment for 'Ye Southern Breezes'. The score consists of five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the fifth is for the organ. The lyrics 'gent-ly Blow That Sweets from ev'ry' are written below the vocal staves. The organ part includes fingerings (6, 6, 6) and dynamics (*Pianff<sup>o</sup>*, *F<sup>o</sup>*, *Pianiss*). The instruction *Senza org:* is written below the organ staff.

Part from ev'ry Part may flow. That sweets from ev'ry Part That  
 Part from ev' - ry Part may flow. That sweets from ev'ry Part That  
 ev' - ry Part may flow. That  
 ev' - ry Part may flow *po* That  
*senza org.* *org.*

sweets from ev'ry Part from ev' ry Part may flow. That sweets from ev'ry  
 sweets from ev'ry Part from ev' ry Part may flow. That sweets from  
 sweets That sweets from ev'ry Part may flow. That sweets from ev'ry Part That sweets from ev'ry  
 sweets from ev' - - ry Part may flow. That sweets from ev'ry Part That sweets from  
*tafto folo*



Musical score for the first system, including vocal parts and piano accompaniment. The system consists of seven staves. The top two staves are vocal parts with lyrics: "Part from ev'ry Part may flow." and "ev' - - ry Part may flow." The piano accompaniment includes a treble clef staff with a *Pian<sup>ro</sup>* marking and a bass clef staff with a *Pian<sup>ff</sup>* marking. The system concludes with a *Pian<sup>ff</sup> Senz: Org.* marking and a measure number *6*.

Musical score for the second system, primarily piano accompaniment. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The system features intricate piano textures with various rhythmic patterns and articulations.

Musical score for the third system, concluding the second part. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The system features piano textures with various rhythmic patterns and articulations. The system concludes with the text "The end of the Second Part ." and a *F<sup>o</sup> Org.* marking.

Largo

Piano accompaniment (piano and left hand) with dynamic markings *P<sup>o</sup>* and *F<sup>o</sup>*. The right hand features a melodic line with grace notes and slurs. The left hand has a bass line with fingerings 6, 6, 6, 4, 7, 6, 5, 4, 7.

Vocal line with lyrics: "A rife my Fair the Doors unfold Receive me Shiv'ring shiv'ring shiv'ring with the"

Piano accompaniment with dynamic markings *P<sup>o</sup>* and *F<sup>o</sup>*. The right hand continues the melodic line with grace notes and slurs. The left hand has a bass line with fingerings 4, 6, 5, 6, 5, 6b, 7b, 6.

Vocal line with lyrics: "A rife my Fair the Doors unfold Receive me Shiv'ring shiv'ring shiv'ring with the"

Recit

Piano accompaniment with dynamic markings *F<sup>o</sup>* and *P<sup>o</sup>*. The right hand features a melodic line with grace notes and slurs. The left hand has a bass line with fingerings 7, 7, 6.

Vocal line with lyrics: "My Heart amidst my slumbers wakes And tells me my Belov - ed Cold shiv'ring w' the Cold"

speaks.

A - rise, my Fair, the Doors unfold Receive me Shiv'ring Shiv'ring

9 6 9 6 5 6 5 6b 7b 6

Shiv'ring with the Cold: shiv'ring w<sup>th</sup> the Cold: The Chill - drops hang up on my Head, and Night's Cold

7 9 7 9 6 7 9 b

Dews my Cheeks o'er spread; Night's Cold dews my Cheeks o'er spread; Re-ceive me

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

*Dolce*

*Dolce*

*Dolce*

*Dolce*

dropping to thy Breast, And lull me lull me in thy Arms to Rest. lull me in thy

*Tasto Solo*

*Po*

*Po*

Arms - - - lull me lull me in thy Arms - - - in thy Arms to Rest.

*Po*

*Po*

Arms - - - lull me lull me in thy Arms - - - in thy Arms to Rest.

Musical notation for the first system, consisting of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The system includes dynamic markings: *Fo* (Forte) and *Po* (Piano).

*Recit.*

Obedient to thy Voice I hie; The willing Doors wide open fly.

Ah!

Musical notation for the recitative section, consisting of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Obedient to thy Voice I hie; The willing Doors wide open fly." followed by "Ah!". Dynamic markings include *Po* and *Fo*.

*Presto Fo*

*Presto Fo*

Ah! whither whither art thou gone?

Musical notation for the presto section, consisting of five staves. The top two staves are in treble clef with a key signature of one flat and a common time signature. The bottom three staves are in bass clef with the same key signature and time signature. The lyrics are: "Ah! whither whither art thou gone?". Dynamic markings include *Fo*.

Where is my love-ly Wand'rer flown?

Musical notation for the final section, consisting of five staves. The top two staves are in treble clef with a key signature of one flat and a common time signature. The bottom three staves are in bass clef with the same key signature and time signature. The lyrics are: "Where is my love-ly Wand'rer flown?". Dynamic markings include *Fo*.

Where!

Where is my lovely Wand'rer Flown?

Vivace ma non Troppo

Ye Bloom - ing Virgins, Ye Bloom - ing Virgins, as you rove, If

Vivace ma non Troppo

6 5  
4 3

chance you meet my Stray - ing Love, I charge you charge you tell him how I

*F<sup>o</sup>* *P<sup>o</sup>* *F<sup>o</sup>* *P<sup>o</sup>* *F<sup>o</sup>* *P<sup>o</sup>*

7 # 6 7 6 6 4 5 2 4 6 6 6 4 5 #

Mourn - - - - - And pant, and die, pant, and die - - - - - for

*foli* *Taſto ſolo*

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

his Re - turn. I charge you charge you tell him how I mourn - how I Mourn -

*tutti pia.* *ſoli*

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

System 1: Treble clef, bass clef, and guitar tablature. The guitar part includes the instruction "tasto solo" and the following fret numbers: 7, 6b, 5, 6, 5, 4#.

Vocal line: And pant, and die pant, and die for his Re--

System 2: Treble clef, bass clef, and guitar tablature. The guitar part includes the instruction "tasto solo" and the following fret numbers: 6, 6, 6, 6, 6, 6, 6, 6, 5, b, 4.

Vocal line: - turn. pant, and die pant, and die for his Re-turn.

System 3: Treble clef, bass clef, and guitar tablature. The guitar part includes the following fret numbers: 6, 4, 6, 5, 4, 4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 5.



Largo. Chorus of Virgins.

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

Who, Who is thy Love, O charming Maid! That from thy Arms so late has Stray'd! Say what dif-

-tinguish'd Charms a-dorn, And finish out his radiant Form!

-tinguish'd Charms a-dorn, And finish out his radiant Form!

-tinguish'd Charms a-dorn, And finish out his radiant Form!

Vio. Unifon *P<sup>o</sup>* *mo Pia.*  
 German Flute with the Voice *F<sup>o</sup>* *Vio. 1<sup>o</sup>*  
*Vio. 2<sup>do</sup>*

She *P<sup>o</sup>*  
 On his Face the Ver - - nal Rose, Blended with the Lil - - ly glows;

*Allegro 6* 6 5 6 6 6 6

His Locks are as the Ra - - ven black, In Ring-lets wav - ing

For. *Pia.*

down his Back; His Eyes with mild - er

4 3\*

For. *Pia.* For. *Pia.*

Beau - - ties beam, Than bil - - ling Doves be-side the Stream; His youth - full Cheeks are

5 6 \* 2/4 6 8 6 6 6 6 \* 2/4

For: Pia. For.

Beds of Flowers, Enri - - - pend by re - freshing Showers;

Pia. For. Pia.

His Lips are of the Rose's Hue, Dropping with a -

Vio. 1<sup>mo</sup> Pia. Vio. 2<sup>da</sup>

frag - - rant Dew; Tall as the Cedar he ap -

- pears, And as erect his Form he bears: Tall as the Cedar he ap - pears, And as e -

- rect his Form he bears:

Largo

This, This Oye Virgins, this is the Swain Whose Absence causes all my Pain. - - -

Piano

Vio. 1<sup>mo</sup> Pia.

Vio. 2<sup>da</sup> Pia.

Pia.

He. Recit.

Sweet Nymph, whom ruddier Charms adorn, Than open with the rosy Morn; Fair as the

Pia.

Moon's unclouded Light, And as the Sun in Splendor bright; Thy Beauties dazzle from afar,

For. Largo e Piano

Pia.

For.

For. Pia.

For.

She

Like glittering Arms that gild the War. O take me! take me!

For. Largo e Piano

For. Staccato

Stamp me on thy Breast! Deep let the Image be imprest; For

For. Staccato

4 4

Love like armed Death is Strong, Rudely he drags his Slaves along: If once to Jealousy he

5 6

turns With never dying Rage, never dying Rage he burns.

*Pia.*  
Allegro ma non troppo

*Pia.* For. *Pia.*

*Pia.* For. *Pia.*

*Pia.* For. *Pia.*

Thou soft Inva-der of - the Soul, O Love who, who -

Thou soft Inva-der of - the Soul, O Love who, who -

*Pia.* 6 9 6 4 3 For. *Pia.*

Allegro ma non troppo

6 6 9 6 5 4 3

For. *Pia.*

For. *Pia.*

For. *Pia.*

- shall thy Power controul! To quench thy Fires whole Ri - - - vers

- shall thy Power controul! To quench thy Fires whole Ri - - - vers

7 6 5 7 6 5 6 #

For. *Pia.*

For. *Pia.*

For. *Pia.*

For. *Pia.*

drain, Thy burn - ing Heat shall still re - - main. Thy

drain, Thy burn - ing Heat shall still re - - main. Thy

For. *Pia.*

6 # # #

For.

burn - ing Heat shall still remain.

burn - ing Heat shall still remain.

# 6 6 # For. 6

For. Pia. For.

For. Pia. For.

For. Pia. For.

Thou soft Inva - der of - the Soul O Love who, who shall thy Power controul!

Thou soft Inva - der of - the Soul O Love who, who shall thy Power controul!

Pia. 6 9 6 4 3 For. Pia. 7 6 5 For. 7 6 5

Pia.

Pia.

Pia.

To quench thy Fires whole Ri - vers drain, Thy

To quench thy Fires whole Ri - vers drain, Thy

6 Pia.

*Pia.*

For. For. For.

burn-ing Heat shall still re-main. Thy burn-ing Heat shall still re-

burn-ing Heat shall still re-main. Thy burn-ing Heat shall still re-

For. For. For.

4 6 6

*Pia.*

*Pia.*

*Pia.*

-main. To quench thy Fires whole Ri- - - - vers.

-main. To quench thy Fires whole Ri- - - - vers.

drain, whole Ri- - - - vers drain, Thy burn-ing Heat shall

drain, whole Ri- - - - vers drain, Thy burn-ing Heat shall

4 6

Pia. For. Pia. For. Pia. For.

Still remain. Thy burning Heat shall Still remain.

Still remain. Thy burning Heat shall Still remain.

Pia. For.

Allegro

Allegro

Allegro

Allegro

In vain, In vain, In vain we trace the Globe, to try If powerfull Gold thy

In vain, In vain, In vain we trace the Globe, to try If powerfull Gold thy

Allegro

Ria. Ria. Ria.

Joys can buy: to try If powerfull Gold thy Joys can buy:

Joys can buy: to try If powerfull Gold thy Joys can buy: The Treasures of the World will prove to poor a

Pia. 2/4 6/8 2/4



The Treasures of the World will prove Too poor a Bribe to purchase  
 Bribe to purchase Love. Too poor a Bribe Too poor a

For. For. For.  
 Love. Too poor a Bribe to purchase Love. The Treasures The Treasures of the World will  
 Bribe to poor a Bribe to purchase Love. The Treasures The Treasures of the World will

Chorus

prove Too poor a Bribe Too poor a Bribe Too poor a Bribe to purchase Love.  
 prove Too poor a Bribe Too poor a Bribe Too poor a Bribe to purchase Love.  
 Chorus

# Chorus

Tromba  
e  
Seconda

Haut.  
1. mo

Haut.  
2 do

Violino  
1 mo

Violino  
2 do

Canto

Alto

Tenor

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

Basso

In vain, in vain, in vain we trace the Globe to try If pow'rfull Gold thy Joys — can

buy: To try If pow'rfull Gold thy Joys — can buy: The Treasures of the World will prove Too

buy: To try If pow'rfull Gold thy Joys — can buy:

buy: To try If pow'rfull Gold thy Joys — can buy:

buy: To try If pow'rfull Gold thy Joys — can buy:

4 6 8

poor a Bribe to purchase Love. The Treasures of the World will prove, Too poor-  
 Too poor a Bribe to purchase Love. The Treasures of the World will prove, will

The Treasures of the World will prove Too poor a Bribe to

7 4 6 7 6

a Bribe to purchase Love. 1. mo to purchase Love.  
 2. do Too poor a Bribe to purchase Love.

prove Too poor a Bribe to purchase Love. The Treasures of the

The Treasures of the World will prove Too poor a Bribe to purchase Love. Too

purchase Love.

5 7 6 6 7 6 6 5 4

Violoncelli

Musical notation for the first system, including vocal line and piano accompaniment.

Too poor a Bribe to purchase Love, Too poor a  
 World will prove Too poor a Bribe to purchase Love, to purchase Love. Too poor a  
 poor a Bribe Too poor Too poor a Bribe to purchase Love. Too poor a  
 Too poor a Bribe to purchase Love. Too poor a

Tutti 6 6 2 6 2 6 2 6 2

Musical notation for the third system, including vocal line and piano accompaniment.

Bribe to purchase Love. In vain, In vain, In vain, In vain we  
 Bribe to purchase Love. In vain, In vain, In vain, In vain we  
 Bribe to purchase Love. In vain, In vain, In vain, In vain we  
 Bribe to purchase Love. In vain, In vain, In vain, In vain we

6 5

trace the Globe to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy  
 trace the Globe to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy  
 trace the Globe to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy  
 trace the Globe to try If pow'rfull Gold thy Joys can buy: to try If pow'rfull Gold thy

Joys can buy: <sup>2<sup>do</sup></sup> Too poor a Bribe to purchase <sup>1<sup>mo</sup></sup> Too poor a  
 Joys can buy: The Treasures of the World will prove Too poor a Bribe to purchase  
 Joys can buy: The  
 Joys can buy: 2 6 6'

Bribe to purchase Love.  
 Love. The Treasures of the World will prove The Treasures of the World - will  
 Love. The Treasures of the World will prove of the World will prove The Treasures of the World will  
 The Treasures of the World will prove of the World will

2 Tutti Bassi 6 4 6 6 7 8

prove Too poor a Bribe Too poor a Bribe to purchase  
 Too poor a Bribe Too poor a Bribe Too poor a Bribe to purchase  
 prove Too poor a Bribe to purchase Love. Too poor a Bribe Too poor a Bribe to purchase  
 prove Too poor a Bribe Too poor a Bribe to purchase

Violoncelli Tutti Violoncelli Tutti 5 7

to purchase Love, Too poor a Bribe to purchase Love, Too poor a Bribe to purchase  
 Love, Too poor a Bribe to purchase Love, Too poor a Bribe to purchase Love — The  
 Love, Too poor a Bribe to purchase Love. to purchase  
 Love. Too poor a Bribe to purchase Love, to purchase  
 Violoncelli Tutti Violoncelli Tutti 7 4 4 3 5 6

Love. The Treasures of the World — the World will prove Too poor a Bribe Too poor a  
 Treasures of the World the Treasures of the World will prove Too poor a Bribe Too poor a  
 Love. The Treasures of the World the World will prove Too poor a Bribe  
 Love — Too poor a Bribe  
 5 6 5 6 5 6 7 4 6

Bribe Too poor a Bribe to purchase Love. The Treasures The Treasures The  
 Bribe Too poor a Bribe to purchase Love. The Treasures The Treasures of The  
 Too poor a Bribe to purchase Love. The Treasures The Treasures The  
 Too poor a Bribe to purchase Love. The Treasures The Treasures

76  $\frac{7}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{7}{3}$

Treasures of the World the World will prove,  
 World will prove, Too poor a Bribe to purchase  
 Treasures of the World the World will prove will prove, Too poor Too poor a  
 of the World will prove, Too



*Adagio*  
*Adagio*  
*Adagio*  
*Adagio*  
*Adagio*  
*Adagio*  
 Too poor a Bribe to purchase Love. Too poor a  
 Love Too poor a Bribe to purchase Love. Too poor a  
 Bribe Too poor to purchase Love. Too poor a  
 poor Too poor a Bribe to purchase Love. Too poor a

6 4/4 6 7 6

*Adagio* 7

Bribe to purchase Love.  
 Bribe to purchase Love.  
 Bribe to purchase Love.  
 Bribe to purchase Love.

*Finis*

C. DE M.  
N<sup>o</sup> 13,870

