

108/7

up

SOLOMON.

A

SERENATA,

In SCORE,

Taken from the CANTICLES.

Set to MUSICK

By Mr. WILLIAM BOYCE,

Composr to HIS MAJESTY.



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OVERTURE

Largo

Hautboy 1.^{mo}

Hautboy 2.^{do}

Violino 1.^{mo}

Violino 2.^{do}

Viola

Basso

Dolce Piano

Forte

Dolce Piano

Forte

Piano

Forte

Piano

The first system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and contain complex rhythmic notation, including many beamed eighth and sixteenth notes. The bottom staff is a bass line with fewer notes and some fingerings indicated below it. The system concludes with a double bar line.

Allegro

The second system consists of five staves. The top staff begins with a tempo marking 'Allegro' and contains a melodic line with eighth and sixteenth notes. The other four staves provide harmonic support with chords and some melodic fragments. The system ends with a double bar line.

76 h Allegro

The third system consists of five staves. The top two staves contain a complex, fast-moving melodic line with many beamed notes. The bottom three staves provide a steady harmonic accompaniment. The system concludes with a double bar line.

The first system of the musical score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C) with a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams and slurs. There are several fermatas and dynamic markings throughout the system.

Violoncelli e Baffoni

The second system of the musical score consists of six staves, continuing the notation from the first system. It maintains the same clefs and key signature. The rhythmic complexity is consistent, with many slurs and dynamic markings. The bottom staff includes some numerical markings below the notes, possibly indicating fingerings or specific performance instructions.

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

The third system of the musical score consists of six staves, continuing the notation from the second system. It maintains the same clefs and key signature. The rhythmic complexity is consistent, with many slurs and dynamic markings. The bottom staff includes some numerical markings below the notes, possibly indicating fingerings or specific performance instructions.

System 1: Six staves of music. The first two staves are treble clef, and the last four are bass clef. The music features rapid sixteenth-note passages. The word "Piano" is written above the third, fourth, fifth, and sixth staves. Fingerings are indicated by numbers 7, 6, 7, 6, 7, 6, and 4. There are asterisks marking specific notes.

System 2: Six staves of music. The first two staves are treble clef, and the last four are bass clef. The music continues with rapid sixteenth-note passages. The word "Forte" is written above the first, second, and fourth staves, and "Pia." is written above the third and fifth staves. Fingerings are indicated by numbers 5, 5, 6, 6, 5, 5, 4, and 4. There are asterisks marking specific notes.

System 3: Six staves of music. The first two staves are treble clef, and the last four are bass clef. The music continues with rapid sixteenth-note passages. The word "Forte" is written above the second, third, and fourth staves, and "For." is written above the fifth staff. The instruction "Tasto Solo" is written below the sixth staff. Fingerings are indicated by numbers 5, 6, 5, 6, 7, 9, 8, 6, 6, and 5. There are asterisks marking specific notes.

System 1: First system of music. It consists of six staves. The first two staves are treble clef. The third and fourth staves are treble clef with a key signature change to one flat. The fifth and sixth staves are bass clef. The music features various dynamics including *Pia.* and *For.*. There are asterisks (*) above certain notes. Fingering numbers (6, 5, 4, 3, 2, 1) are present below the bass staff. The text "Tasto Solo" is written at the end of the system.

System 2: Second system of music. It consists of six staves. The first two staves are treble clef. The third and fourth staves are treble clef with a key signature change to one flat. The fifth and sixth staves are bass clef. The music features various dynamics including *For.*. Fingering numbers (9, 5, 7, 7, 5, 7, 7) are present below the bass staff.

System 3: Third system of music. It consists of six staves. The first two staves are treble clef. The third and fourth staves are treble clef with a key signature change to one flat. The fifth and sixth staves are bass clef. The music features various dynamics including *For.*. Fingering numbers (7, 6, 7, 4, 3, 6, 5, 5, 4, 6, 5) are present below the bass staff.

Musical score system 1, consisting of six staves. The top five staves are treble clef, and the bottom staff is bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Performance markings include *Pia.* (Piano) and *For.* (Forzando). Fingerings are indicated by numbers 1-5. A *4* is written below the bass staff.

Musical score system 2, consisting of six staves. The top five staves are treble clef, and the bottom staff is bass clef. The music continues with similar complex rhythmic patterns. Performance markings include *Pia.* and *For.*. Fingerings are indicated by numbers 1-5. A *6* is written below the bass staff.

Musical score system 3, consisting of six staves. The top five staves are treble clef, and the bottom staff is bass clef. The music transitions to a slower tempo, marked *Largo*. The rhythmic patterns are less dense than in the previous systems. Performance markings include *Largo*. Fingerings are indicated by numbers 1-5. A *3* is written below the bass staff.

Larghetto

Hautb. 1.^{mo} e 2.^{do}

Violino 1.^{mo} e 2.^{do}

Larghetto

This musical score page contains the following parts and markings:

- Woodwinds:** Flute 1 and 2 (Hautb. 1.^{mo} e 2.^{do}), Clarinet 1 and 2 (Clarin. 1.^{mo} e 2.^{do}), Bassoon (Fagotto), and Contrabassoon (Fagotto basso).
- Strings:** Violin 1 and 2 (Violino 1.^{mo} e 2.^{do}), Viola, Violoncello (Violoncello), and Contrabasso (Contrabasso).
- Piano:** Grand piano accompaniment.
- Tempo:** *Larghetto* is indicated at the beginning and in the middle of the page.
- Time Signature:** 3/4.
- Key Signature:** Two flats (B-flat and E-flat).
- Performance Markings:** The score includes numerous fingering numbers (e.g., 6, 4, 5, 3b, 4*), dynamic markings (e.g., *f*, *mf*), and articulation symbols (e.g., accents, slurs, asterisks).
- Structure:** The score features several systems of staves, with repeat signs and first/second endings used throughout.

9

Adagio

Hautboy 1^{mo}

Hautboy 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Alto

Tenor

Baffo

Tutti Baffi

Adagio

* 5_b 3_b 6 4* 3_b 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^o

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.

* 3_b 6 4* 3_b 6 7 6_b

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.

White

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

50 70 29 0 *

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 49

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 Praise. the Echos with his Praise, wake the Echos with his Praise. while Young and Old,
 Echos with his Praise, his Praise. and wake the Echos with his Praise. and wake the
 and wake the Echos with his Praise, and wake the Echos with his Praise.

6 6 Tutti 6 6 6 6 6 6

Echos with his Praise. 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 Praise 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 * + *

Musical notation for the first system, including treble and bass staves with various notes and rests.

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

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

* 4 * * *

Musical notation for the first system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time (C) and features a variety of note values and rests.

Behold, Jerufalem, Behold thy King, Whose Praifes all the Na...tions 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

* 5q 5b 4* 34q 6 7 6q q

Musical notation for the second system, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with similar notation to the first system.

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

Canto 20

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:

* * 3q 6 6 7 6 q 4* 34

Allegro

throng of Zion's Daughters Swell, Swell the Song: and wake the Echos with his Praife, wake-

throng of Zion's Daughters Swell, Swell the Song: and wake the Echos with his Praife, - - -

While Young and Old their Voices raise, and

While Young and Old their Voices raise, and

* Allegro 56

- the E - - chos with his praise - - - wake -

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

wake the Echos with his Praife their Voices raise, and

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

76 * 2 6 2 4 6 2 6 4 3 4 3 4 3 4 5 4 3 *

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 tutti

Violoncelli

7 6 5 4 7 7 5 6 7 6 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 *

First system of musical notation, featuring vocal lines and a basso continuo line. The music is in a minor key and includes various rhythmic patterns and ornaments.

-- the E...chos with his Praife --

wake the Echos with his Praife. and wake the Echos with his Praife -- -- and wake the

and wake the Echos, wake the E...chos with his Praife -- --

and wake the Echos with his Praife.

tutti

Violoncelli

Second system of musical notation, including vocal lines and a basso continuo line. The lyrics are: "-- the E...chos with his Praife --", "wake the Echos with his Praife. and wake the Echos with his Praife -- -- and wake the", "and wake the Echos, wake the E...chos with his Praife -- --", "and wake the Echos with his Praife.", and "and wake the Echos with his Praife." The basso continuo line includes the instruction "Violoncelli" and the word "tutti".

Third system of musical notation, including vocal lines and a basso continuo line. The music continues with vocal lines and a basso continuo line.

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

Echos with his Praife. with his Praife. wake the Echos with his Praife --

and wake the Echos with his Praife. wake the E...chos with his Praife...

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

Fourth system of musical notation, including vocal lines and a basso continuo line. The lyrics are: "Young and Old their Voi...ces raise, and wake the Echos with his Praife --", "Echos with his Praife. with his Praife. wake the Echos with his Praife --", "and wake the Echos with his Praife. wake the E...chos with his Praife...", and "and wake the Echos with his Praife. wake the E...chos with his Praife --".

6 6 6 5 2 5 2/4 6 7 4 6

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 5 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,

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.

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 troppo

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

for. pia.

for. pia. for.

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

for. pia.

pia.

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

pia.

for. pia.

Way: 6 6 9 6 9 6 5 4 9 Where rest at Noon thy bleating Care, Gentle Shepherd, tell me Where?
for. pia. 5 5 6 7 6 6 9 6

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. for.

5 6 6 6 7 6 6 6 6 4 5

HE

Viol. 1^{mo}

Musical staff for Violin 1, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* (piano) above the staff.

Viol. 2^{da}

Musical staff for Violin 2, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *uniss^o* (unison) above the staff.

Bassoon

Musical staff for Bassoon, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Cello and Double Bass, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff. The text "Fair - est of the Virgin Throng Dost thou seek thy Swains A -" is written below the staff.

tasto solo

Musical staff for Violin 1, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Violin 2, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Bassoon, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Cello and Double Bass, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

- bode

See yon fertile Vale along the new worn Path the Flocks have trod; Pur -

tasto solo

Musical staff for Violin 1, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Violin 2, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Bassoon, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

Musical staff for Cello and Double Bass, featuring a bass clef, a key signature of two flats, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *p^o* above the staff.

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

4 6 6 4 6 6 4 #

they shall guide thee to the Shade. Fairest of the Virgin

6/4 *tafto folo* *P^o*

Throng Dost thou feek thy Swain's 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^o
 1st F^o
 1st F^o
 1st F^o
 to the Shade. And they shall guide thee to the Shade.
 1st F^o *tafto folo*
 6 6 4 6 5 6 4 6 4

2d F^o
 2d F^o
 2d F^o
 2d F^o
 F^o 2d
tafto folo
 6 6 6 4 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, Excells the
 P^o 6 * 6

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

Viol. 1^{mo} *Largo* For.

Viol. 2^{da} *Largo* For.

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

cooling Fruit my Thirst aswag'd, And quenched the Fires that in me rag'd; in me rag'd;

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *P^o* and *F^o*, and a *tasto solo* instruction. The vocal line includes the lyrics: "Till sated with the luscious Taste, I rose I rose and blest rose -".

Musical score system 2, continuing the vocal and piano parts. The piano part includes dynamic markings *P^o* and *F^o*, and a *tasto solo* instruction. The vocal line includes the lyrics: "and blest the sweet Repast. Till sated with the luscious Taste, I rose and blest".

Musical score system 3, continuing the vocal and piano parts. The piano part includes dynamic markings *P^o* and *F^o*, and a *tasto solo* instruction. The vocal line includes the lyrics: "I rose and blest - - - the sweet Re-past. I rose and blest the sweet Re-past."

Musical score system 4, concluding the vocal and piano parts. The piano part includes dynamic markings *P^o* and *F^o*. The system ends with a double bar line.

HE. Recit.

Who quits the Lilly's fleecy white, To fix on meaner Flowers ^ey^e sight? Or leaves ^ey^e Rose's stem un-

-torn, To crop the Blossom from the Thorn? Unrival'd thus thy Beauties are: so shines my Love among ^ey^e Fair.

Allegro affai 676

is: p^o *F^o*

is: *F^o*

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

**. p^o* 6 7 6 6 6 *F^o* *tr* *tr*

p^o *fol*

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

p^o 7 6 6 6 4 4 6 4 6 6 6 *tutti*

F^o *F^o*

her Voice, her Voice with Mu - - sic thrills.

p^o 6 7 6 4

4 6 4 6 3 4 2 6 7 4 6 4 5

p^o *F^o*

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

p^o 6 # 6 4 6 6 *F^o* 6

P° f

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

P°

tutti P°

thrills, her Voice, her Voice with Music - thrills Flowers

P°

P°

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

P°

P°

And her Voice with Music thrills.

P°

P^o *F^o*
P^o *F^o*
P^o *F^o*
 6 6 7 6 7 6 6 5 6

Zephyrs o'er the spi - ces fly - ing, Wafting sweets from every Tree; Sickning sense with

7 6 6 6 6 7 6 6 # # 6 6

Adagio

Odours cloying, Breathe not half so sweet as she. Sickning sense with Odours

6 6 # 6 6 6 6 6 6 6 6

Adagio *F^o* tutti ALLEGRO *F^o* *S:*

cloying, Breathe not half so sweet as she. ALLEGRO *F^o* *S:*

Adagio 6 6 6 6 6 6 6 6 6 6 *S:* *S:*

6 7 6 Da 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 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 3 4

Largo Pia. foli

Stay. Ah Ah Simple

Largo Pia. 4 4 4 2 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

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

own, a-lafs! was not my Care:

Invading Love the Fen - ces

Tutti Viol. 1^o F^o

Viol. 2^{do} F^o

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

pia



stroy'd, Nor rested till the Ra - - - - - vage cloy'd.



Invading Love the Fences broke, And tore the Clusters from the



Stock; With eager Grasp the Fruit Destroy'd, Nor rested till the Ra - - - - - vage

Musical score for the first system. It features a piano accompaniment with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The lyrics are: "cloy'd. Nor rested till the Ra - - - vage". The piano part includes dynamic markings like F^o and P^o , and various fingerings and ornaments.

Musical score for the second system. The piano accompaniment continues with the same texture. The vocal line lyrics are: "foli P^o cloy'd. Ah Simple me! Simple me! my own, more dear; A -". The piano part includes dynamic markings like P^o and various fingerings.

Musical score for the third system. The piano accompaniment continues. The vocal line lyrics are: "A - lafs! A - lafs! A - lafs! My own, a - - lafs! was not my". The piano part includes dynamic markings like P^o and various fingerings.

Musical score for the fourth system. The piano accompaniment continues. The vocal line lyrics are: "care: my own, a-lafs! was not my Care: My own, a - - lafs! was not my". The piano part includes dynamic markings like P^o and various fingerings.

Musical score for the fifth system. The piano accompaniment continues. The vocal line lyrics are: "Care.". The piano part includes dynamic markings like P^o and various fingerings.

Vio. Unfi^o
 H.F.
 Vivace

P^o
 Fair and comely is my Love, And soft-er

foli tutti P^o
 than the blue-eyd Dove; Down her Neck the wanton Locks Bound like the

F^o
 Kids on Gilead's Rocks.

P^o F^o
 Her Teeth like Flocks in Beauty seem, New shorn, And dropping from the Stream;

F^o P^o
 Her Glowing Lips by far outvie, The plaited Threads of Scarlet Dye;

Vio 1^{mo}
Vio 2^{da}
 When e'er she speaks the Ac - - - cents wound, the

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

Vio 1^{mo}
Vio 2^{da}
 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.

P^o

SHE

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

Recit *P^o*

6 7 6

Largo

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

6 # 3/4 6 6/4

Largo

4

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

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

Trom: 1^o

Trom: 2^a

Haut: 1^o

Haut: 2^a

Viol: 1^o

Viol: 2^a

Presto Allegro

tasto solo

Musical score for the first system, featuring multiple staves with treble and bass clefs, a key signature of two sharps, and a 7/8 time signature. The music includes melodic lines and dense rhythmic patterns with many sixteenth notes.

Musical score for the second system, continuing the piece. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "O fill, fill, fill, fill with cooling Juice the Bowl:". The piano part features a complex rhythmic pattern with many sixteenth notes and includes fingerings like 6, 5, 6, 5, 6, 6, 7, 6, 5, 4, 3.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features dense sixteenth-note patterns. The vocal line includes the lyrics: "Afswege the Fever in my Soul! the Fever".

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with dense sixteenth-note patterns. The vocal line includes the lyrics: "in my Soul! With Copious Draughts my Thirst remove,".

7 8 7 5 4 3

Afswege the Fever in my Soul! the Fever

5

#

6

#

tafto folo

And both the Heart that's sick of Love. foath the Heart

foli

765 645 # 3/4 6 4 3#

--- that's sick of Love. With Copious Draughts # My

6 4 5 # F# P# F# P#

Thirft remove And sooth the Heart thats sick of

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

foli tutti F°

F° F°

Love, sooth the Heart thats sick of Love,

5 3 6 4 3 # F° 6 5 6 5 4

6
5 # *tasto solo* p^o p^o p^o p^o

fill, fill, fill, fill with Cooling Juice the Bowl:
6 9 8 7 5 4 3 7 6 5 4 3 F^o 9 8 7 5 4 3

Musical score for the first system. It consists of a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings including *P^o* and *F^o*. The lyrics are: "Af-swage the Fever in my Soul! The Fever in my Soul!".

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano part includes markings such as *P^o* and *tafto folo*. The lyrics are: "With Copious Draughts My Thirst remove, And footl...".

foli *tutti F^o* *F^o*

Heart that's sick of Love. sooth the Heart - - - that's sick of Love.

6 5 # 4 6 # 6 6 4

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

P^o *F^o* *P^o* *F^o* *P^o* *F^o* *P^o*

With Copious Draughts My Thirst remove, My

6 # 6 # 6 # 6 #

Thirst re - - move And sooth the Heart, sooth the Heart, sooth the

Handwritten annotations: *F^o*, *f^{oli}*, *5*, *6*, *5*, *7465*, *765*

Heart that's sick of Love. With Copious Draughts

Handwritten annotation: *tutti*

Handwritten annotations: *6*, *7*, *6*

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p^o* and lyrics: "my Thirst re - move,". The piano part features intricate arpeggiated patterns.

Musical score for the second system, continuing the vocal and piano parts. It includes dynamic markings such as *f^o* and *p^o*, and lyrics: "And sooth the Heart, sooth the Heart, sooth the". The piano accompaniment continues with complex rhythmic textures.

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 4/4 time. The vocal line begins with the lyrics "Heart that's sick of Love, sooth the Heart" and continues with "that's sick of". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Pianissimo".

Heart that's sick of Love, sooth the Heart that's sick of

Pianissimo

5 7# 5 7# 6 6 5 3

Musical score for the second system, including piano accompaniment and the word "Love". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked "Pianissimo".

Love

Pianissimo

6 6 6 5

The first system of the musical score consists of eight staves. The top four staves are vocal parts, and the bottom four are piano accompaniment. The piano part features a complex texture with sixteenth-note patterns and arpeggiated chords. The key signature has two sharps (F# and C#), and the time signature is 7/8. The first staff of the piano part includes the instruction "tasto folo" below it.

The second system of the musical score consists of eight staves, continuing the composition from the first system. It features similar vocal and piano parts. The piano accompaniment continues with intricate sixteenth-note passages. The system concludes with a double bar line and repeat dots.

The end of the First Part

Sinfonia

Hautt
Unifon

Vio:
Unifon

Allegro Affai

Allegro Affai

The musical score is arranged in four systems. Each system contains four staves: two for woodwinds (Hautt Unifon and Vio Unifon) and two for a lower instrument (likely Cello/Double Bass). The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Allegro Affai'. The first system includes fingerings (6, 5, 6, 6, 5, 6, 5, 6, 5, 6, 6) and a trill (tr) in the upper staves. The second system continues the melodic development. The third system features rests in the upper staves. The fourth system concludes with a repeat sign and a trill in the upper staves.

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is 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 staff. Fingering numbers (5, 6, 7) are visible above the notes in the bass staff.

The second system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music continues with similar melodic and rhythmic patterns. Fingering numbers (6, 7, 6, 4, 6, 5, 6, 7, 6, 7, 6, 7) are visible above the notes in the bass staff.

The third system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music continues with similar melodic and rhythmic patterns. Fingering numbers (4, 5, 6, 7, 9, 6, 4, 3, 9, 6, 4, 3, 9, 6, 4, 3, 5, 6, 9, 6, 4, 3, 9, 6, 4, 3) are visible above the notes in the bass staff.

The fourth system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music concludes with similar melodic and rhythmic patterns. Fingering numbers (9, 6, 4, 3, 5, 6, 6, 6, 5, 7, 6) are visible above the notes in the bass staff.

She *Recit.*

He *Recit.*

The chearfull Spring begins to Day;

Arise, my

Tasto Solo

64

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

Musical score for the first system. It features two staves for piano accompaniment (P^o) and a vocal line. The piano part includes trills and triplets. The vocal line has lyrics: "way, come a-way, come a-way, The chearfull Spring begins to Day: The."

Musical score for the second system. It features two staves for piano accompaniment and a vocal line. The piano part includes trills and triplets. The vocal line has lyrics: "chearfull Spring begins to Day: Arise, my Fair, and come a-".

Musical score for the third system. It features a Violin Unifon part (Vio. Unifon.) and piano accompaniment. The Violin Unifon part includes trills and triplets. The piano part includes trills and triplets. The vocal line has lyrics: "way, come a-way, come a-way. The chearfull Spring begins to Day: Arise, my Fair, and come a-".

Pia. *For.* *For.*

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

For.

Pia. *Pia.* *Pia.*

Bleak Winter's gone, with all her Train of Chilling Frosts, and dropping

Pia.

Pia. *For.*

Pianifs. *For.*

Rain: Tafto Solo *Pianifso* *For.*

Amidst the Verdure of the Mead The Primrose lifts her Velvet Head:

German Flutes *Vio. Pianifs.*

For.

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

For.

For.

lute the Sea son with a Song:

For.

tr

P^o

The cooing Turtle in the Grove Renews his tender Tale of

P^o

Pia.

Pia.

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

For.

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 --

6 6 5 6 6 6 6 6

For. Pia. For. Pia. For. Pia. Vio. 2do For. Pia.

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

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

Haut. 1^{mo} Chorus

Haut. 2do

Vio. 1^{mo} For.

Vio. d^o For.

For.

- - 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 6 2 6

The first system of music consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The piano part features a complex texture with many triplets and sixteenth-note patterns.

Fair One! come a - - - way. come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

Fair One! come a - - - way. come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

Fair One! come a - - - way. come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

Fair One! come a - - - way. come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

The second system of music consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The piano part continues with intricate rhythmic patterns and triplets.

come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

come a - - - way. come a - - - way. Arise, O Fair One! come a - - - way.

6 6 6 6 .7 5 6 7 5 6

Duet

Vivace troppo

Viol. 1.^{mo}

Viol. 2.^{do}

SHE.

HE.

Vivace troppo 6 5 6 6

Fortis: Pianiss^o *Forte*

Fortis: Pianiss^o *Forte*

Pianiss^o *Forte*

Fortis:

Pianiss^o

Ta^{to} Solo

6 6 6 5 4 4 3 5 5 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

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,

For. Pia.

Rills, We'll love - - - the sultry Hours away. We'll love - - -
 on Rosy Beds, We'll love - - - the sultry Hours away. We'll

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

Fortifs? Fortifs? Pia.
Fortifs?

Together, Together,
Together, Together, To-

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 5 7 5 6 6 5 7

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

6 5 5 6 5 6 5 6 5 6

4 3 3 4 3 4 3 4 3 4

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 5 4 3 6 7 7 4 7 4 6 4

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

the Sul - - - try Hours away. the Sul - - - try Hours away.

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

Rills, on Rosy Beds, We'll love - - - - -

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

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

For. Pia. For. Pianiss^o

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

Tasto Solo

For. For. For.

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

Pia. For. For.

Pia. For.

Pia.

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

Tasto Solo

7 6 4 5 4 3

For.

For.

6 5 6 6

Fortis^o Pianis^o For.
 Fortis^o Pianis^o For.
 Pianis^o For.
 Fortis^o
 Taſto Solo
 Pianis^o

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

tr

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

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

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

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

Adagio
Violoncello *Adagio*

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

Pianissimo
Vio. 2do *Pianissimo*

Whispers wake - - my Love.

Pianissimo

He. Recitative.

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

bubbling Fountains Stray, And Flowers enrich the Verdant Way.

Viol 1^o *Pianiss^o*
Vivace

Viol 2^o *Pianiss^o*

Bassoon solo *Pianiss^o*

Senza Organo
Vivace Pianiss^o

Pianiss^o

Pianiss^o

Pianiss^o

Softly rise, O southern Breeze - - - - -

And kind-ly fan the bloom-ing Trees;

6 6 7 4 6

Up-on my spi-cy Gar-den.

2 6 2 6 6

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

6 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^o

Pianff^o

Pianff^o

f *forte*

Soft-ly rise, O southern

Breeze! - - - - - And kind-ly fan the blooming

6 6 4 7 4 4

Trees. - - - - - Up - - on my

2 6 2 6

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

6 6 6

Part may flow

6 5 5 9 6 6 5 2 6

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

2 6 6 6 6 6

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

6 6

Introduction for the first system, featuring treble and bass staves with chords and arpeggios. The key signature has one flat (B-flat). The bass line includes figures such as 6, 4, 3, 6, 6, 4, 3, 6, 5.

Cho:

Chorus

Chorus section including vocal parts and piano accompaniment. The lyrics are: "Ye southern Breezes, gent-ly Blow". The piano part includes dynamic markings like *Pianiss^o* and *F^o*. The organ part is marked with "organo" and "senza organo".

Chorus

H. 1^{mo}
H. 2^{do}

F^o *p^o* *F^o* *p^o* *F^o* *p^o*

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

That sweets from ev'ry Part may flow.

F^o *p^o* *2* *6*
organo *fenza org.*

F^o *p^o* *p^o*

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^o* *2*
org. *fenza org.*

Musical score for the first system, featuring piano accompaniment with dynamic markings like "Pianffo" and "F°".

Ye southern Breezes,
Ye southern Breezes,
Ye southern Breezes,
Ye southern Breezes,
Pianffo F°
organo 6
Senz: Org

Pianffo - F° Pianiss F°
Pianffo Pianiss F°
Pianffo F° Pianiss F°

gent-ly Blow, That Sweets from ev'ry
gent-ly Blow, That Sweets from ev'ry
gent-ly Blow, That Sweets from
gent-ly Blow, That Sweets from
Pianffo 6 F° org: 6 Pianiss F°

Musical score for the first system, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in 6/8 time and includes dynamic markings such as *po* and *Fo*.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

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.*

Musical score for the third system, featuring five staves with complex rhythmic patterns. The top two staves are in treble clef, and the bottom three are in bass clef.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

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

tasto solo

Part, from ev'ry Part may flow.
 ev' - ry Part may flow.
 Part, from ev - ry Part may flow.
 ev - - ry Part may flow.

Pianff^o
Pianff^o
Pianff^o

6 *Pianff^o Senza: Org.*

5 6 5 6 5 6 5 6 9 6

F^o
F^o
F^o

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

F^o
Org.

The end of the Second Part .

Musical score for the first system, including piano accompaniment and vocal line. The piano part features a complex texture with sixteenth-note patterns in the right hand and bass notes in the left hand. The vocal line is marked 'Largo' and begins with a melodic phrase. Dynamic markings include *p^o* and *F^o*. Fingerings are indicated by numbers 6, 6^b, 6, 4, 7, 6, 5, 4, 7.

Musical score for the second system, including piano accompaniment and vocal line with lyrics. The piano accompaniment continues with similar rhythmic patterns. The vocal line is marked 'Largo' and includes the lyrics: "A - rise, my Fair, the Doors unfold, Receive me Shiv'ring, shiv'ring, shiv'ring with the". Dynamic markings include *p^o* and *F^o*. Fingerings are indicated by numbers 4, 6, 5, 6, 5, 6^b, 7^b, 6.

Musical score for the third system, including piano accompaniment and vocal line with lyrics. The piano accompaniment features a more active texture with sixteenth-note runs. The vocal line is marked 'Recit' and includes the lyrics: "My Heart amidst my slumbers wakes, And tells me my Belov - ed Cold: shiv'ring wth the Cold:". Dynamic markings include *p^o* and *F^o*. Fingerings are indicated by numbers 7, 7^b, 6.

speaks.

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

6 5 6 5 6b 7b 6

Shiv'ring with the Cold: shiv'ring wth the Cold: The Chill - drops hang up-on my Head, and Night's Cold

7 F° P° 4 F° 4 6 P° 7 4 b

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

b. 6 3b 4 6 4 3 4 b 6

Dolce

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

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

Fo *Po* *Fo* *Po* *Fo* *Po*

6 6 *Fo* *Po*

Presto Fo
Presto Fo
 Ah! whither, whither art thou gone?

Fo *Fo*

76 4

Where is my love-ly Wand'rer flown?

56 6

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^o *P^o* *F^o* *P^o* *F^o* *P^o*

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

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

foli *Taito folo*

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

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^o* *mo Pia.*
 German Flute with the Voice *F^o* Vio. 2^d *V*

She *P^o*
 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 5 6 6 * 2/4

For: Pia. For.

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

6 6 6 6 5 6 * 6 6 6 6 For. 6 6

Pia. For: Pia.

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

5 * 6 6 6 5 6 6

Vio. 1^{mo} Pia. F. Vio. 2^{da}

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

6 6 F. 6 6 4

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

6 6 6 6 6 6 6 6 6 6 4 6 6

- rect his Form he bears:

6 6 6 6 6 6 6 6 6 6 5

Largo

This, This Oye Virgins, this is the Swain Whose Absence caufes all my Pa'n. - - -

Piano 6 5 4 3 * * 6 6 6 6 6 * 6 7 5 4 6 *

Vio. 1^{mo} Pia.

Vio. 2^{da} 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.

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

Detailed description: This system contains the first two systems of music. The first system has three staves: two vocal staves and one piano accompaniment staff. The second system has two staves: a vocal staff and a piano accompaniment staff. The lyrics are: "Stamp me on thy Breast! Deep let the Image be imprest; For". The piano part includes markings for "For.", "Staccato", and "4".

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

Detailed description: This system contains the third and fourth systems of music. The third system has three staves: two vocal staves and one piano accompaniment staff. The fourth system has two staves: a vocal staff and a piano accompaniment staff. The lyrics are: "Love like armed Death is Strong, Rudely he drags his Slaves along: If once to Jealousy he". The piano part includes markings for "6" and "5".

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

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has three staves: two vocal staves and one piano accompaniment staff. The sixth system has two staves: a vocal staff and a piano accompaniment staff. The lyrics are: "turns, With never dying Rage, never dying Rage he burns.". The piano part includes a marking for "*".

Eia

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. For. Pia.

Allegro ma non troppo

6 6 9 6 5 4 3

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.



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 5 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.

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.

Pia.

Pia.

Pia.

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

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

For.

For.

For.

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

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

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



Pia.

Pia.

Pia.

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 Too poor a

Pia.

$\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

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
 Chorus
 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
 Chorus

Chorus

Tromba
Seconda

Haut.
1. mo

Haut.
2 do

Violino
1 mo

Violino
2 do

Canto

Alto

Tenor

Basso

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

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

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

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

1.^{mo} to purchase Love.
 a Bribe 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 4 7 4 6 4 6 7 6 5 4

Violoncelli

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
 poor a Bribe, Too poor, Too poor a Bribe to purchase Love. Too poor a
 Too poor a Bribe to pur - chafe Love. Too poor a
 Tutti 6 6 2 6 2 6 2 6 2

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

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: Too poor a Bribe to purchase
 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

Violoncelli

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
 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

Tutti Bassi

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a series of notes, some marked with asterisks, indicating specific performance techniques. The piano accompaniment consists of a steady rhythmic pattern.

The second system continues the vocal and piano parts. The lyrics "to purchase Love, Too poor a Bribe" are written below the vocal line. The piano accompaniment maintains its rhythmic accompaniment.

The third system shows the vocal line with lyrics "Love, Too poor a Bribe, to purchase Love. to purchase". The piano accompaniment includes markings for "Violoncelli" and "Tutti".

The fourth system continues the musical score. The vocal line has lyrics "Love. The Treasures of the World — the World will prove, Too poor a Bribe, Too poor a". The piano accompaniment features more complex rhythmic patterns.

The fifth system shows the vocal line with lyrics "Love. The Treasures of the World, the World will prove Too poor a Bribe, Too poor a". The piano accompaniment continues with its characteristic accompaniment.

The sixth system concludes the page with the vocal line having lyrics "Love. The Treasures of the World, the World will prove Too poor a Bribe,". The piano accompaniment includes markings for "Violoncelli" and "Tutti".

5 6 5 4 3 4 5 3 7 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 7/4 5/3 6/4 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 6 7 6 Adagio 47

Bribe, to purchase Love.

Bribe, to purchase Love.

Bribe, to purchase Love.

Bribe, to purchase Love.

Finis