

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

Baffo

Dolce Piano

Forte

Piano

Handwritten musical score for the first system, consisting of five staves. The notation includes various chords and melodic lines with fingerings indicated by numbers 1-4.

Allegro

Handwritten musical score for the second system, consisting of five staves. It features a tempo change to "Allegro" and includes a double bar line with repeat dots. Fingerings like 76 and 49 are noted below the staves.

Handwritten musical score for the third system, consisting of five staves. The notation continues with complex rhythmic patterns and chordal textures.

Violoncelli e Baffoni

Tutti 7 6 7 6 5 7 6 5 6 2 4 6

System 1: Five staves of music. The first two staves are treble clef, and the last three are bass clef. The music features rapid sixteenth-note passages. The word "Piano" is written above the second, third, and fourth staves. Below the fifth staff, there are fingerings: 7 6 7 6 7 6, followed by asterisks and the number 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 rapid sixteenth-note passages. The word "Forte" is written above the first staff, and "Pia." is written above the second and third staves. Below the fifth staff, there are fingerings: 5 6 5 6 5, followed by asterisks and the number 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 rapid sixteenth-note passages. The word "Forte" is written above the second, third, and fourth staves. Below the fifth staff, there are fingerings: 5 6 5 6 5, followed by asterisks and the number 5.

Tasto Solo

Musical score system 1, consisting of five staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat and a common time signature, marked with *Pia.*. The fourth staff is an alto clef with a key signature of one flat and a common time signature, marked with *Pia.* and *For.*. The fifth staff is a bass clef with a key signature of one flat and a common time signature, marked with *Pia.* and *For.*. Below the fifth staff, there are fingering numbers: $6^* 5 6 6 5$ and $5 5 4$. The text *Tasto Solo* is written at the end of the system.

Musical score system 2, consisting of five staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature, marked with *For.*. The fourth staff is a treble clef with a key signature of one flat and a common time signature, marked with *For.*. The fifth staff is an alto clef with a key signature of one flat and a common time signature. Below the fifth staff, there are fingering numbers: $9 5$, $7 7$, $5 7 7$.

Musical score system 3, consisting of five staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a treble clef with a key signature of one flat and a common time signature. The fifth staff is a bass clef with a key signature of one flat and a common time signature. Below the fifth staff, there are fingering numbers: $7 6$, $7 6 5$, $4 3$, $6 5$, $5 4$, 6 , $6 5$.

First system of musical notation, consisting of six staves. The top three staves are treble clefs, and the bottom three are bass clefs. 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 dynamic marking of $\frac{6}{4}$ is present in the bass staff.

Second system of musical notation, consisting of six staves. The notation continues with similar complex rhythmic patterns. Performance markings include *Pia.* and *For.*. Fingerings are indicated by numbers 1-5. A dynamic marking of $\frac{6}{5}$ is present in the bass staff.

Third system of musical notation, consisting of six staves. The tempo marking *Largo* is present in the first staff of this system. The music concludes with a double bar line. Performance markings include *Pia.* and *For.*. Fingerings are indicated by numbers 1-5. A dynamic marking of $\frac{6}{5}$ is present in the bass staff.

Larghetto

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

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

Larghetto

This page of a handwritten musical score is for a woodwind and string ensemble. It features a complex rhythmic pattern of eighth and sixteenth notes. The score is divided into systems, each containing staves for woodwinds (Hautbois) and strings (Violino). The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some asterisks and other symbols used as performance instructions. The bottom of the page shows the continuation of the rhythmic pattern.

Adagio

Hautboy 1^{mo}

Hautboy 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola

Canto

Alto

Tenor

Basso

Tutti Basso

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Na - tions fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

BEHOLD, Jerufalem! Behold thy King, Whose Praifes all the Nations fing! To

Adagio

* 59 3b 6 4* 34q 6 7 6

Pia.

Pia.

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: 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.

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

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.

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

56 76 29 6 *

The first system of music features a vocal line with lyrics and a cello line. The vocal line begins with the lyrics "Young and Old their" and continues with "Voi...ces raise, and wake the Echos with his Praife". The cello line provides a rhythmic accompaniment with various fingerings and articulations.

The second system continues the vocal and cello parts. The vocal line includes the lyrics "while Young and Old their" and "and wake the Echos with his Praife. wake the Echos with his Praife - - - and wake the Echos". The cello line includes fingerings such as "6", "6 6 5", "2", "5 4", "6", "7", and "6", along with a "Tutti" marking.

Violoncelli

Tutti 49

The third system shows the continuation of the vocal and cello parts. The vocal line includes the lyrics "Voi...ces raise, and wake the Echos with his Praife - - - and wake the" and "with his Praife - - - and wake the". The cello line continues with similar rhythmic patterns and fingerings.

The fourth system concludes the page with the vocal and cello parts. The vocal line includes the lyrics "Echos with his Praife. wake the E...chos with his Praife". The cello line includes fingerings such as "6", "6 6 5", "2", "5 4", "6", "7", "6", and "6".

Violoncel

The first system of music consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music is in a common time signature and features various rhythmic patterns and dynamics.

while Young and Old, Young and Old their Voi - ces raise, and wake ^ey

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 6

The second system continues the musical piece with vocal and piano parts. It includes the lyrics 'while Young and Old, Young and Old their Voices raise, and wake the Echos, 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.' and a 'Tutti' marking.

The third system of music continues the vocal and piano parts. It features complex rhythmic patterns and dynamics, with various note values and rests.

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 * 8 4 *

The fourth system concludes the page with vocal and piano parts. It includes the lyrics 'Echos with his Praise. while Young and Old their Voices raise, and wake the Echos, Young and Old 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 Voices raise, and wake the Echos,' and a series of numerical markings at the bottom.

The first system of music consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with one flat (B-flat) and a 7/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes.

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

Handwritten annotations below the lyrics include: 4, 6, 4, 4, *, 7 6, *, 6, 4.

The second system of music consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music continues with the same complex rhythmic pattern as the first system.

E...chos with his Praife.

E...chos with his Praife.

E...chos with his Praife.

E...chos with his Praife.

E...chos with his Praife.

Handwritten annotations below the lyrics include: *, 6, *, *, *

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

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 34b 6 7 6b

Musical notation for the second system, including vocal lines and piano accompaniment.

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

Canto 2°

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 4* 6 34b 6 7 6b

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

56

- the E - chos 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 2 6 2 4 6 2 6 4 3 + 3 4 3 4 3 54 45*

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

Violoncelli
 7 6 7 5 6 7 6 7 7 7 5 6 7 6 4

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

First system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The music is in a key with one flat and a common time signature.

Second system of musical notation with lyrics and figured bass. The lyrics are: "the Echos with his Praise" (with a dash), "wake the Echos with his Praise. and wake the Echos with his Praise" (with a dash), "and wake the Echos, wake the Echos with his Praise" (with a dash), and "and wake the Echos with his Praise." The basso continuo line includes figured bass notation: "7 6", "7 6", "5 6 4 2 4", and "7 6". The word "Violoncelli" is written below the first two figures.

Third system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The music continues in the same key and time signature.

Fourth system of musical notation with lyrics and figured bass. The lyrics are: "Young and Old their Voices raise, and wake the Echos with his Praise" (with a dash), "Echos with his Praise. with his Praise. wake the Echos with his Praise" (with a dash), "and wake the Echos with his Praise. wake the Echos with his Praise" (with a dash), and "and wake the Echos with his Praise. wake the Echos with his Praise" (with a dash). The basso continuo line includes figured bass notation: "6", "6 6 5 2", "5 2 4", "6", "7", "4", and "5".

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

wake the Echos with his Praife. While

wake the Echos with his Praife. While

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

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,

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

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

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

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

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

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

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

for. pia.

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 Middy Heat,

for. pia. for.

pia.

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

pia.

HE

Viol. 1^{mo} *Allegro ma non troppo* *P^o*

Viol. 2^{do} *Unit^o*

Bassoon *P^o*

tasto solo *P^o* *4* *6 4* *6*

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

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

- bode *P^o* *See you fertile Vale along the new worn Path the Flocks have trod; Pur -*

4 *6 4* *6 4* *P^o* *tasto solo*

4 *6* *6 4* *6 4* *6* *6 4* *6 4* *#*

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

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *F^o* and *P^o*.

Second system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamic markings *F^o* and *P^o* are present.

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

64 #

tasto solo

P^o

Third system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamic markings *F^o* and *P^o* are present.

Throng Dost thou seek thy Swains Abode? See yon fertile Vale a-long the new worn Path the

tasto solo

Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment. Dynamic markings *F^o* and *P^o* are present.

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

6 5 7 6 6 64 4

1st
Fº
1st
Fº
1st
Fº
1st
Fº

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

5 6 4 6 5 6 4 6 4

Fº tafto folo

2d
Fº
2d
Fº
2d
Fº
2d
Fº

tafto folo

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, Excells the

Pº 6 6

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

#

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

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

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;

First system of musical notation. It consists of five staves: two treble clefs, a grand staff (treble and bass clefs), and another treble clef. The music is in a 7/8 time signature. The lyrics are: "Till fated with the luscious Taste, I rose I rose and blest rose". Performance markings include *P^o* and *F^o*. A *tr* (trill) is indicated above the first staff. A *6* (finger number) is shown in the bass staff.

Second system of musical notation. It consists of five staves. The lyrics are: "and blest the sweet Repast. Till fated with the luscious Taste, I rose and blest". Performance markings include *P^o* and *F^o*. A *tr* (trill) is indicated above the first staff. A *6* (finger number) is shown in the bass staff.

Third system of musical notation. It consists of five staves. The lyrics are: "I rose and blest the sweet Re-past. I rose and blest the sweet Re-past." Performance markings include *P^o* and *F^o*. A *tr* (trill) is indicated above the first staff. A *6* (finger number) is shown in the bass staff.

Fourth system of musical notation. It consists of five staves. The music concludes with a double bar line. Performance markings include *P^o* and *F^o*. A *tr* (trill) is indicated above the first staff. A *6* (finger number) is shown in the bass staff.

HE. Recit.

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

Musical score for the first system, including vocal line and piano accompaniment. The piano part features chords and figures such as P^o, 6, 5b, 6, 6, and F^o.

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

Musical score for the second system, including vocal line and piano accompaniment. The piano part features chords and figures such as 6, b, F^o, #, P^o, 6, #, and F^o.

Allegro affai. 676

Musical score for the third system, including piano accompaniment. The piano part features chords and figures such as 6, 6, 4, 6/4, 2/4, 6, 6, 7b, 6, 4, P^o, F^o, P^o, F^o, P^o, 7, 6, 5, P^o, 6, 7, F^o, 6, 6, 5, 6.

S. *Po*

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

S. *Po* 6 7 6 6 6 *Fo*

Po *Fo*

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

Po 7 6 6 6 4 7 6 6 6 6 6 *tutti*

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

Fo 6 7 6 4 5 4

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

Po *Fo*

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

Po 6 # 6 4 6 6 *Fo* 6

P° foli

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

tutti P°

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,

And her Voice with Music thrills.

And her Voice with Music thrills.

Musical score for the first system, including piano and bass staves. The piano part features dynamic markings *p* and *f*. The bass part includes fingering numbers such as 6, 7, 6, 6, 6, 5, 6.

Musical score for the second system, featuring a vocal line with lyrics: "Zephyrs o'er the spi - ces fly - ing, Wafting sweets from every Tree; Sickning sense with". The piano accompaniment includes fingering numbers like 7, 6, 6, 6, 6, 7, 6, 6, #, #, 6.

Musical score for the third system, featuring a vocal line with lyrics: "Odours cloying, Breathe not half so sweet as she. Sickning sense with Odours". The piano accompaniment includes fingering numbers like 6, 6, #, 6, 6, 6, 6, 6, #, 6, 6.

Musical score for the fourth system, including tempo markings *Adagio* and *tutti ALLEGRO*. It concludes with the instruction "Da Capo al segno :S:". The piano part includes fingering numbers like 6, 5, 6, 6, 6, 6, 6, 7, 6.

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 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 434

Largo Pia. foli

Stay. Ah Ah Simple

Largo Pia. 4 4 4 2/4

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

6 7 6 2/4

Care: Ah Simple me! Ah Simple me! Simple

6 5 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 - - -

Three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures. Dynamics are marked as F° and P° .

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

Vocal line in bass clef with lyrics: "stroy'd, Nor rested till the Ra - - - - - vage cloy'd." The piano accompaniment is in bass clef, featuring chords and arpeggios. Dynamics are marked as F° and P° . A finger number '6' is written above the first note of the vocal line.

Three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures. Dynamics are marked as F° .

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

Vocal line in bass clef with lyrics: "Invading Love the Fences broke, And tore the Clusters from the". The piano accompaniment is in bass clef, featuring chords and arpeggios. Dynamics are marked as F° and P° . Finger numbers '6', '4', '5', and '3' are written below the piano accompaniment.

Three staves of piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures. Dynamics are marked as F° and P° .

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

Vocal line in bass clef with lyrics: "Stock; With eager Grasp the Fruit Destroy'd, Nor rested till the Ra - - - - - vage". The piano accompaniment is in bass clef, featuring chords and arpeggios. Dynamics are marked as F° and P° . Finger numbers '2', '4', '6', '4', '2', '4', '6', 'F°', '6', '5', and '3' are written below the piano accompaniment.

Musical score for the first system. It features a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line on a single staff. The piano part consists of dense sixteenth-note patterns. The vocal line includes lyrics: "cloy'd. Nor rested till the Ra - - - vage".

Musical score for the second system. The piano accompaniment continues with similar sixteenth-note textures. The vocal line includes lyrics: "cloy'd. Ah Simple me! Simple me! my own, more dear; A - -".

Musical score for the third system. The piano accompaniment features more complex rhythmic patterns. The vocal line includes lyrics: "A - lafs! A - lafs! A - lafs! My own, a - - lafs! was not my".

Musical score for the fourth system. The piano accompaniment continues. The vocal line includes lyrics: "care: my own, a-lafs! was not my Care: My own, a - - lafs! was not my".

Musical score for the fifth system. The piano accompaniment concludes with a final cadence. The vocal line includes the word "Care." and ends with a double bar line.

Vio. Unff^o *Vivace*

HE. *Vivace*

P^o

Fair and comely is my Love, And soft-er

f *tutti P^o*

than the blue-eyed 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

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

Vio. 1^{mo}

Vio. 2^{do}

Uniff^o

foLi

Vio. 1^{mo}

Vio. 2^{do}

F^o

F^o

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

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

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

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^o

Trom: 2^a

Haut: 1^o

Haut: 2^a

Viol: 1^o

Viol: 2^a

Presto Allegro

tasto solo

The first system of the musical score consists of seven staves. The top three staves are in treble clef, and the bottom four staves are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 7/7. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with a '77' marking above the staff. The bottom two staves contain dense, repetitive rhythmic patterns, possibly for a keyboard or lute.

The second system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The key signature remains two sharps, and the time signature is 7/7. The top two staves contain vocal lines with lyrics: "O fill, fill, fill, fill with cooling Juice the Bowl:". The piano accompaniment is marked with 'p' and 'p0' (pianissimo). The bottom two staves feature dense rhythmic patterns with fingerings indicated by numbers 6, 9, 8, 7, 5, 4, and 3. The system concludes with a final cadence.

The first system of the musical score consists of seven staves. The top four staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom three staves are piano accompaniment. The piano part includes dense sixteenth-note passages and is marked with dynamics *F^o* and *P^o*. There are also asterisks (*) above some notes in the piano part.

The second system continues the musical score. The vocal line has the lyrics: "Afswage the Fever in my Soul. the Fever". The piano accompaniment includes fingering numbers: 7, 9, 8, 7, 5, 4, 3, 6, 6, 6, 4. Dynamic markings *F^o* and *P^o* are present.

The third system continues the musical score. The vocal line has the lyrics: "in my Soul! With Copious Draughts my Thirst remove,". The piano accompaniment includes dynamic markings *F^o* and the instruction "tasto solo". Fingering numbers 5, #, 6, # are visible at the bottom of the system.

Thirst remove - - - - - And sooth the Heart that's sick of

6 # # 6 5 * 5 7 6 5 5 6

foli tutti F^o

F^o F^o

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

5 3 6 4 3 # F^o 6 5 6 5 4

Musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as *p⁰*. The key signature is two sharps (F# and C#).

6
5

#

rusto Solo

p⁰

Musical score for the second system, consisting of five staves. It includes a section with the instruction "fill with Cooling Juice the Bowl:" and numerical figures such as 9 8 7 5 4 3. Dynamic markings like *F⁰* are present. The key signature remains two sharps.

fill, fill, fill, fill with Cooling Juice the Bowl:

6

9 8 7 5 4 3
7 6 5 4 3

F⁰

9 8 7 5 4 3
7 6 5 4 3

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part consists of two staves with dense sixteenth-note patterns. The vocal line includes the lyrics: "Af-swage the Fever in my Soul! The Fever in my Soul!". Dynamic markings include *P^o* and *F^o*.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features similar sixteenth-note textures. The vocal line includes the lyrics: "With Copious Draughts My Thirst remove, And footh the". Dynamic markings include *P^o*.

Additional markings at the bottom of the page include "tasto solo" and the number "765".

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

With Copious Draughts My Thirft remove, My

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

5 6 F^o * 6 5 7 4 6 5 7 6 5

Heart that's sick of Love. With Copious Draughts

6 7 6

musical notation with dynamic markings P°

my Thirst re - move,

7 5 6 6 P° 6

musical notation with dynamic markings F° and P°

foli tutti P°

And sooth the Heart, sooth the Heart, sooth the

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

Pianiff^o
 Pianiff^o
 Pianiff^o
 Pianiff^o
 Pianiff^o
 Pff^o
 Pianiff^o
 Pianiff^o
 Heart that's sick of Love, footh the Heart that's sick of

5/3, 7#/4/2, 5/3, 7/4, Pianiff^o, 6, 6/4, 5/3

F^o
 F^o
 F^o
 Love
 F^o

6, 6, 6/5

Sinfonia

Haut:
Unifon

Vio:
Unifon

Allegro Affai

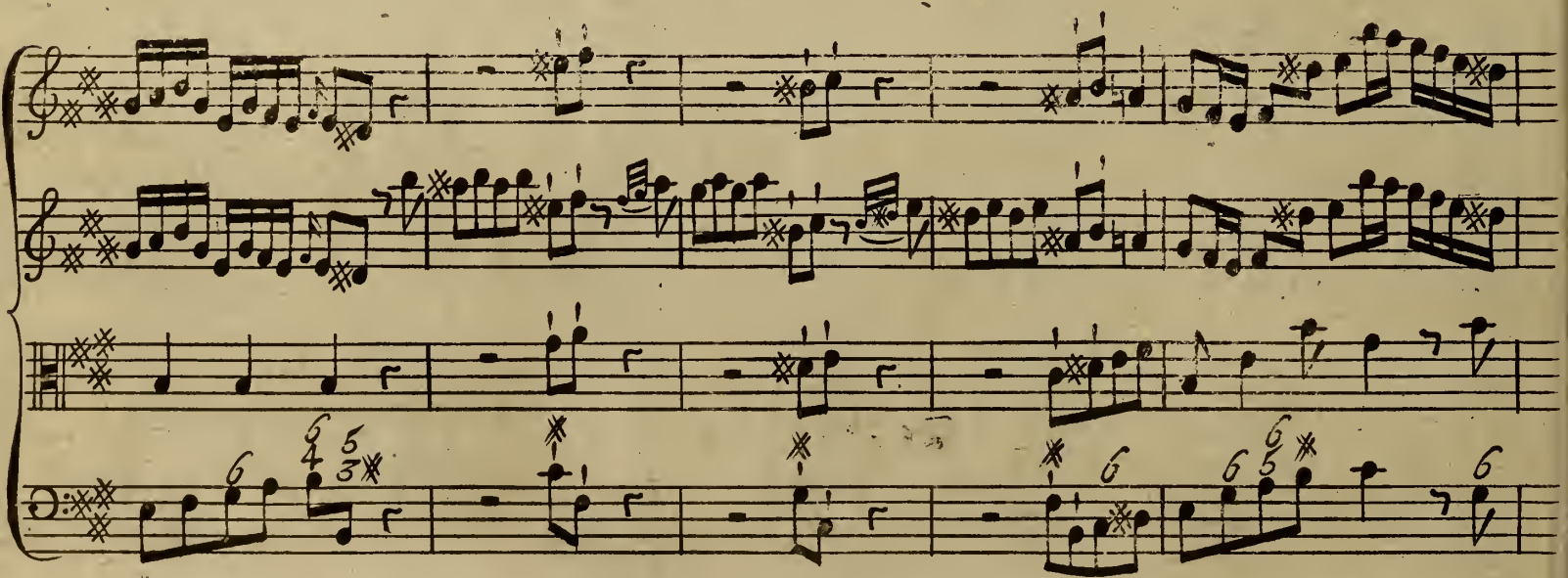


The first system of the musical score is divided into two parts: Hautbois (Haut) and Violin (Vio). Each part consists of a single staff. The Hautbois part begins with a treble clef and a key signature of three sharps (F#, C#, G#). The Violin part also begins with a treble clef and the same key signature. Both parts are in common time (C). The tempo is marked 'Allegro Affai'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The system concludes with a repeat sign.

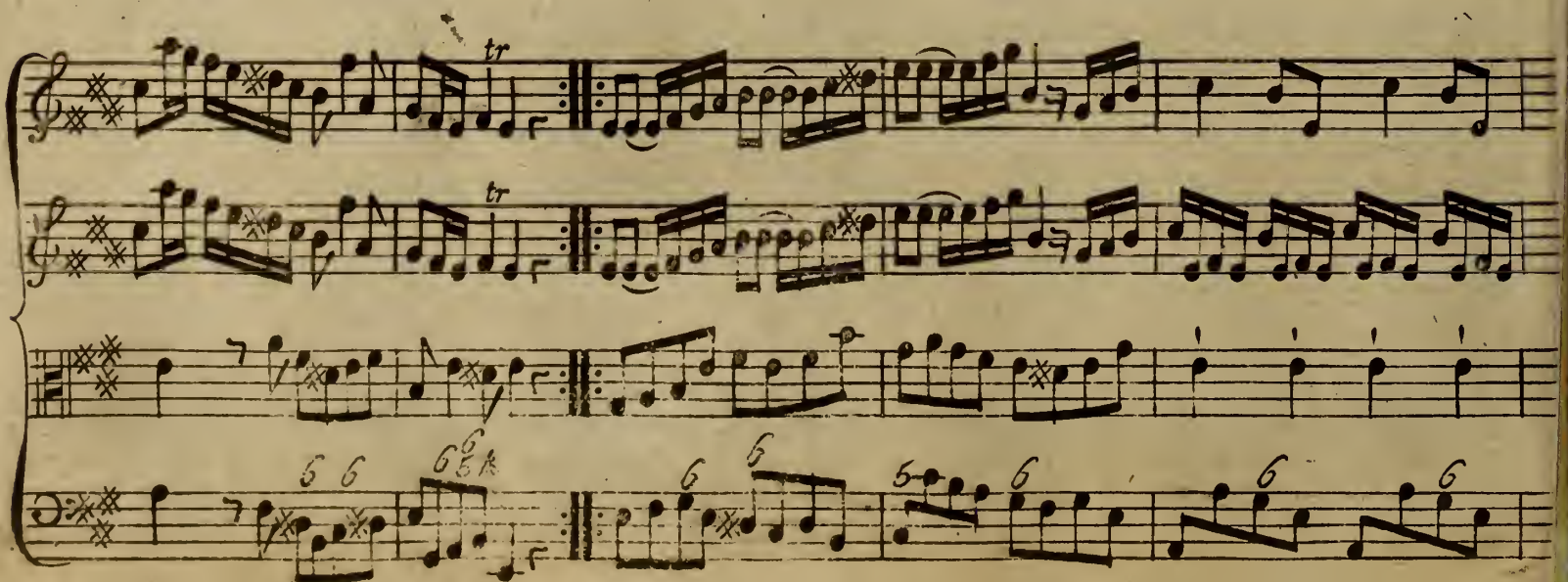
Allegro Affai



The second system of the musical score continues the Hautbois and Violin parts. The Hautbois part features more complex rhythmic patterns, including sixteenth notes and beams. The Violin part includes fingerings such as '6', '5', and '6' under the notes. The system concludes with a repeat sign.



The third system of the musical score continues the Hautbois and Violin parts. The Hautbois part has several rests, indicating a change in rhythm or dynamics. The Violin part continues with fingerings like '6', '4', '5', and '3'. The system concludes with a repeat sign.



The fourth system of the musical score concludes the Hautbois and Violin parts. The Hautbois part features a trill (tr) over a note. The Violin part includes fingerings such as '6', '5', and '6'. The system concludes with a repeat sign.

The first system of music consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). 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) are visible above the notes in the bass staff.

The second system of music continues the piece with three staves. The notation is similar to the first system, with treble and bass clefs and a key signature of three sharps. The bass staff includes several asterisks (*) above notes, possibly indicating specific performance techniques or ornaments. Fingering numbers (6, 7) are present above notes in the bass staff.

The third system of music features three staves. The top two staves show a dense, fast-moving melodic texture. The bottom staff continues the bass line with a series of rhythmic patterns. Fingering numbers (4, 5, 6, 7, 9, 6, 4, 3, 5, 6, 9, 6, 4, 3) are written above the notes in the bass staff.

The fourth system of music concludes the page with three staves. The notation remains consistent with the previous systems. The bass staff includes fingering numbers (9, 6, 4, 3, 5, 6, 6, 5, 5, 7, 3) above the notes.

She *Recit.*

He *Recit.*

The chearfull Spring begins to Day;

Arise, my

Tafo Solo

6
59

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

6
5

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

chearfull Spring begins to Day: Arise, my Fair, and come a-

-- 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 Winter's gone, with all her Train of Chilling Frosts, and dropping Pia.

Pia. Pianifs. For.

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

Pianifs. Vio. Pianifs. German Flutes tr

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

lute the Sea- son with a Song:

The cooing Turtle in the Grove Renews his tender Tale of

Pia.

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

For. For. For. For.

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

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

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

For. *Pia.* For. *Pia.* For. *Pia.* For. *Pia.* Vio. 2d^o For. *Pia.*

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

Haut. 1^{mo} Chorus

Haut. 2^{do}

Vio. 1^{mo} For. *Pia.*

Vio. d^o For. *Pia.*

For.

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

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

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

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

The first system of music consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many triplets and sixteenth notes. The key signature has three sharps (F#, C#, G#).

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.

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

6 6 5 6 6 6 6 7 5 5

The second system contains five staves of music with lyrics. The lyrics are: "Fair One! come a - - - way. come a - - way. come a - - way. Arise, O Fair One! come a - - way." The music is in the same key and style as the first system. Fingerings are indicated by numbers 6, 5, and 6 below the notes.

The third system of music consists of five staves, continuing the musical notation from the previous systems. It features the same complex 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 5 6

The fourth system contains five staves of music with lyrics. The lyrics are: "come a - - way. come a - - way. Arise, O Fair One! come a - - way." The music is in the same key and style as the previous systems. Fingerings are indicated by numbers 6, 6, 6, 6, 7, 5, 6, 5, 6 below the notes.

Duet

Vivace troppo

Viol. 1.^{mo}

Viol. 2.^{do}

SHE.

HE.

Vivace troppo

Fortis: Pianiss^o

Fortis: Pianiss^o

Pianiss^o

Fortis^o

Forte

Forte

Forte

Pianiss^o

Fortis^o

Tafo Solo

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 8

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

6 8 * 5 6 * 6 * 5 6 *
3 4# 4

For. Pia.

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

* 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-

7 6 7 6 7 6 * 6 * 6 7 * 7 6 7

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

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

tr Fortifs.
tr Fortifs.
Fortifs.

Together, Together,
Together, Together, To-

6 7 * 6 6 6 6 4 5

Pia.

Musical notation for the first system, including treble and bass staves with a piano accompaniment staff.

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

Pia. 6 7 6 7

Musical notation for the third system, including treble and bass staves with a piano accompaniment staff.

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

Musical notation for the fifth system, including treble and bass staves with a piano accompaniment staff.

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

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

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

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

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

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

For. Pia. For. Pianiss°
For. Pia. For. Pianiss°
For. Pia. For. Pianiss°

-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 Rofy Beds, We'll

By tinkling Rills, on Rofy Beds, We'll

Pia.

Pia.

Pia.

love the Sultry Hours away. the Sultry Hours away.

love the Sultry Hours away. the Sultry Hours away.

Tasto Solo

For.

For.

For.

For.

Fortifs.° Pianifs.° For.
 Fortifs.° Pianifs.° For.
 Pianifs.° For.
 Fortifs.°
 Tasto Solo
 Pianifs.°

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

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. 6

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

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

Stay me with de-licious Kiffes, From thy Honey-
 1st
 2d

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

Blow - ing from the genial South.
 For.
 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 shoud approve: Then fearless to my Mother's Bed, My Seeming

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

Adagio

Soft, I adjure you, I adjure you by the Fawns, That bound across the flowery

Violoncello Adagio

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

Vio. 1mo

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 *Vivace* *Pianiss^o*

Viol 2^o *Pianiss^o*

Bassoon solo *Pianiss^o*

Organo *Vivace Pianiss^o*

Pianiss^o

Pianiss^o

Pianiss^o

Softly rise, O southern Breeze - - - - -

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex arrangement of eighth and sixteenth notes, with some rests and a key signature of one flat.

And kind-ly fan the bloom-ing Trees;

6 6 7 4 6

The second system continues the musical piece with lyrics. The bass staff includes figured bass notation: 6 6 7 4 6. The lyrics are written across the staves.

The third system consists of four staves of musical notation, continuing the piece with various rhythmic patterns and rests.

Up-on my spi-cy Gar-den

2 6 2 6 6

The fourth system includes the lyrics 'Up-on my spi-cy Gar-den' and figured bass notation: 2 6 2 6 6.

The fifth system consists of four staves of musical notation, continuing the piece with various rhythmic patterns and rests.

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

6 6

The sixth system includes the lyrics 'blow, That sweets from ev'ry Part from ev'ry Part may flow.' and figured bass notation: 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.

Soft - ly rise, O southern

The first system of music consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

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

The second system features a vocal line in treble clef with lyrics and a bass line in bass clef with figured bass notation (6, 6 4, 7, 6 4 4).

The third system consists of five staves of music, continuing the complex rhythmic patterns from the first system.

Trees: ————— Up-on my

The fourth system features a vocal line in treble clef with lyrics and a bass line in bass clef with figured bass notation (2, 6, 2, 6).

The fifth system consists of five staves of music, continuing the complex rhythmic patterns.

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

The sixth system features a vocal line in treble clef with lyrics and a bass line in bass clef with figured bass notation (6, 6, 6).

Part may flow

6 5 6 9 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

Piano introduction with six staves of music. The first three staves are treble clef, and the last three are bass clef. Dynamics include *F^o* and *F*. Fingerings are indicated with numbers 4, 3, 6, 4, 5, 6.

Chc:

Chorus

Vocal and instrumental parts for the chorus. Includes staves for Haut. 1°, Haut. 2 da, Viol. 1°, Viol. 2 da, Canto, Alto, Tenor, Bass, and Organ. Lyrics: "Ye southern Breezes, gently Blow". Dynamics include *Pianiss^o* and *F^o*.

Chorus

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

organo

senza org.

P^o
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.

org.

senza org.

Introduction for the piano. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *Pianffo* and *F^o*. A *feto* marking is present in the bass line.

Vocal and organ introduction. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Ye fouthern Breezes,". The organ part is in bass clef, starting with a *F^o organo* marking and a *Senz: Org.* instruction. The organ part includes fingerings 6, 4, and 5. Dynamic markings include *Pianffo* and *F^o*.

Piano accompaniment for the first system. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *Pianffo* and *Pianiss*.

Vocal and organ accompaniment for the second system. The vocal parts enter with the lyrics "gent-ly Blow, That Sweets from ev'ry". The organ part is in bass clef, starting with a *fenza org:* marking and a *F^o org: 6* instruction. The organ part includes fingerings 6 and 64. Dynamic markings include *Pianffo* and *Pianiss*.

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

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. P^o That
 fenza' org. F^o org.

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

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

Pianff^o

Pianff^o

Pianff^o

Part, from ev'ry Part may flow.

ev' - ry Part may flow.

Part, from ev' - ry Part may flow.

ev' - - ry Part may flow.

6 Pianff^o Senz: Org.

5 6 5 6 5 6 5 6 9 6

F^o

F^o

F^o

F^o org:

The end of the Second Part .

6 4 5 3

Largo

Piano accompaniment (Piano) with notes: P^o, F^o, P^o, F^o, P^o, F^o

Vocal line (Treble clef) with notes and rests.

Vocal line (Bass clef) with notes and rests.

Figured bass (Bass clef) with figures: 6, 6^b, 6, 4, P^o, 7^b 6 5 4, 7

Largo

Vocal line (Treble clef) with notes and rests.

Vocal line (Bass clef) with notes and rests.

Figured bass (Bass clef) with figures: P^o, 4^b, 6, 5, 6, 5, 6^b, 7^b 6

Lyrics: 4 A - rise, my Fair, the Doors unfold, Receive me Shiv'ring, shiv'ring, shiv'ring with the

Recit

Vocal line (Treble clef) with notes and rests.

Vocal line (Bass clef) with notes and rests.

Figured bass (Bass clef) with figures: 7, F^o P^o, 4, F^o, P^o, 4^b, 6, 7⁶

Lyrics: My Heart amidst my slumbers wakes, And tells me my Belov - ed

Text: Cold: shiv'ring wth the Cold:

speaks.

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

6 6 5 6 5 6b 7b 6

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

7 F° P° 4 F° 4 6 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

7 6 5 6 4 4

P^o

P^o

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

5 6 6 6 6 6 6 4 4

3 4 4 6

P^o

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

4 4 4 6 6 4 4 3 4 4 6 6 6 4 4

Piano introduction for the first system, featuring treble and bass staves with chords and melodic fragments. Dynamics include F^o and P^o.

Recit.

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

Ah!

Vocal line and bass accompaniment for the recitative section. The vocal line includes the lyrics and an "Ah!" exclamation. The bass line has figured bass notation (6, 6, F^o, P^o).

Presto F^o

Presto F^o

F^o

Ah!

whither, whither art thou gone?

F^o

Piano accompaniment for the second system, including treble and bass staves with complex rhythmic patterns and dynamics (Presto F^o, F^o).

Piano accompaniment for the third system, including treble and bass staves with complex rhythmic patterns and dynamics (F^o).

Where is my love-ly Wand'rer down?

5b

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

Musical notation for the first system, including treble and bass staves with various dynamics like F^0 and P^0 .

chance you meet my Stray - ing Love, F^0 I charge you, charge you tell him how ! P^0

6 7 6 6 2 6 6 6 4 5

7 4 5 #

foli

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

Tasto solo

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

tutti pia. *Soli*

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

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

4 4 4 4 4 6 5 6 9 8

And pant, and die, pant, and die for his Re

7 6b 5 6 5 4# tafto folo 6 6 6 6 4 4# 6 6 4 5 #

turn. pant, and die, pant, and die for his Re-turn.

tafto folo 6 6 6 6 4 4# 6 6 4 5 # b 4

tr tr

6 4 6 5 6 4 5 6 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^o* *mo Pia.*

German Flute with the Voice *P^o* Vio. 1^o

She *P^o* Vio. 2^{da}

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 beside the Stream; His youth - full Cheeks are

5 6 * 2 6 8 6 6 5 6 7 6 * 2

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

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 caufes all my Pain. - - -

Piano

Vio. 1^{mo} Pia.

Vio. 2^{do} 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 Piano

Pia.

For. Pia.

For.

She

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

For. Largo 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

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

Allegro ma non troppo

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.*

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

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

For. *Pia.* # # #

For.

For.

For.

burn - ing Heat shall still remain.

burn - ing Heat shall still remain.

6 6 # For. 6 6 5 6 6

For. Pia.

For. Pia.

For. Pia.

For. Pia.

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. 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.

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. 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

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. 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
 Chorus
 Chorus

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

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 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 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 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

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: 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,

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 2 6 4 6 6 76

prove, Toopobra Bribe, Too poor a Bribe to purchase—

Too poor a Bribe, Too poor a Bribe, Toopobra Bribe to purchase

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

prove, Too poor a Bribe, Too poor a Bribe to purchase

Violoncelli Tutti Violoncelli Tutti 2 7 6 7 6 5

The first system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment, including a cello part. The music is in a key with two sharps (F# and C#) and a 3/4 time signature.

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

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment, including a cello part. The music continues in the same key and time signature.

Love. Too poor a Bribe, to purchase Love. to purchase
 Violoncelli Tutti Violoncelli Tutti 7 4 4 3 5 8

The third system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment, including a cello part. The music continues in the same key and time signature.

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,

The fourth system of the musical score consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are for piano accompaniment, including a cello part. The music continues in the same key and time signature.

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 $\frac{7}{2}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{3}$

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

* $\frac{4}{b}$ $\frac{6}{b}$

Adag.^o

Adag.^o

Adag.^o

Adag.^o

Adag.^o

Adag.^o

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 7 Adagio 47

Bribe, to purchase Love.

Bribe, to purchase Love.

Bribe, to purchase Love.

Bribe, to purchase Love.

Finis