

ALEXANDER'S FEAST

OR THE

Power of MUSICK.

AN ODE

Wrote in Honour of St. CECILIA

By M^r: DRYDEN.

Set to Musick by

M^r: Handel.

With the Recitativo's, Songs, Symphonys and Chorus's for Voices & Instruments. Together, with the Cantata, Duet, and Songs, as Perform'd at the Theatre Royal, in Covent Garden.

Publish'd by the Author.

London. Printed for & Sold by I. Walsh, Musick Printer, & Instrument maker to his Majesty, at y^e Harp & Holey in Catherine Street in y^e Strand.

The NAMES of the SUBSCRIBERS.

His Royal Highness, the Prince of Wales.
His Royal Highness, the Duke of Cumberland.
Her Royal Highness, the Princess of Orange.
Her Royal Highness, the Princess Amelia.
Her Royal Highness, the Princess Caroline.
Their Royal Highnesses, the Princess Mary,
and the Princess Louisa.

A

- × Apollo Society at Windsor.
- ✓ Accademy for Vocal Musick in Dublin.

B

- Rt. Hon. Lady Burlington.
- Rt. Hon. Lord Blundel.
- Willoughby Bertie, Esq.
- Edward Barker, Esq.
- Tho^s Budgeon, Esq.
- John Pendarvis Bassett, Esq.
- Mrs. Basil.

C

- § Rt. Hon. Counts of Cheshire, 5 Books
- Rt. Hon. Earl Cowper.
- Rt. Hon. Lady Cobham.

- His Excellency, Prince Cantemir.
- Right Hon. Lord James Cavendish.
- Rt. Hon. Lady Ann Cavendish.
- Sir Tho^s Cave Bart.
- § Rt. Hon. Tho^s Carter, Esq. Master of the Rolls in Ireland. Two Books.
- Brig^d Cornwall.
- John Cotton, Esq.
- Mr. Chandler.
- Mr. Joseph Da Costa.
- × Mr. Church, Org. of New College Oxon.
- Mr. Croß, of Oxon.
- Sig^o Carbonelli.
- Mr. Church at Dublin.
- × Mr. Tho^s Chilcot, Org. of Bath.

D

- Rt. Hon. Earl of Darnley.

- Hon. Lady Delves.
- The Rev^d Sir John Dolbin, Bart.
- Mr. Dobbs at Dublin.

E

- Mrs. Mary Edwards.

F

- Rt. Hon. Lady Carolina Fitz Roy.
- Rt. Hon. Lady Effex Finch.
- Rt. Hon. Lady Betty Finch.
- Hon. Mrs. Fortescue.
- Rich^d Freeman Esq. Five Books.
- Wm. Freman Esq.
- Hugh Fortescue Esq.
- Francis Fauquier Esq.
- Mr. M. C. Festing.
- Mr. Rich^d Fawcett.

The NAMES of the SUBSCRIBERS.

G

His Grace the Duke of Grafton.
 Rt. Hon. Countess of Gainsborough.
 Rt. Hon. Lord Guernsey, ^{2d Duke}
 B. Granville, Esq.
 Wm. Gulton, Esq.
 * Dr. Green.
 * Mr. John Goodwin of Ireland.
 Mr. Prince Gregory.
 * Mr. Bernard Gates, Master of the Children, and one of the Gentlemen of his Majesties Chappel-Royal.

H

Rt. Hon. Lady Charlotte Hyde.
 John Hunter, Esq.
 James Hunter, Esq.
 Philip Hubert, Esq.
 Robert Holden, Esq.
 James Harris, Esq.
 Mr. Samuel Hoole.
 Mr. John Harris, Organ Builder.
 Mr. Wm. Hayes, of Oxon.
 The Rev^d Mr. Wm. Harrington.
 * Mr. James Hefletine, Organist of Durham.

I

Charles Jennens, Esq. Six Books.
 Ralph Jennison, Esq.

K

Her Grace the Dutchess of Kent.
 Sir Windham Knatchbull Bart.
 Two Books
 Mr. Samuel King.
 Mr. Keeble.

L

His Grace the Duke of Leeds.

Mrs. Catherine Lloyd.
 Miss Lingard.

M

His Grace the Duke of Marlborough.
 Her Grace the Dutchess of Manchester.
 Henry Moore, Esq.
 Mr. Martin
 Mr. James Matthias
 Mr. Marchand
 * Musical Society at Oxon.
 * Musical Society on Wednesday at the Crown and Anchor.
 * Musical Society at Exeter.

N

O
 Leake Okeover, Esq.

P

Rt. Hon. Countess of Pembroke, Five Books.
 Tho^s Pitt, Esq.
 George Pitt, Esq.
 Tho^s Prouce, Esq.
 * Philharmonic Society, Two Books.
 Colonel Poultney.
 Mr. Palmer.
 * Mr. John Pigott, Organist of Windfor.

Q

His Grace the Duke of Queensberry.

R

His Grace the Duke of Rutland.
 Rt. Hon. Lady Rich.
 Hon. John Roberts, Esq.

S

Rt. Hon. Earl of Shaftsbury.
 Rt. Hon. Countess of Shaftsbury.
 Rt. Hon. Countess Dowager Shaftsbury.
 The Hon. John Spencer, Esq.
 * Baron Suasso, Two Books.
 * Dr. Smith, Professor of Astronomy, of Cambridge.
 Mr. Short, Organist.
 * Mr. John Christopher Smith.
 * Mr. John Stanley.

T

Rt. Hon. Lord Tullamore.
 Wm. Trumball, Esq.
 Benjamin Tate, Esq.
 Mr. Wm. Thomson.

V

Mr. Tho^s Vincent.

W

Rt. Hon. Countess of Westmoreland.
 * Mon^s De Wassenberg, Resident from the King of Sweden. Two Books.
 Edward Walpole, Esq.
 * Richard Wesley, Esq.
 Lloyd Williams, Esq.
 * Mr. Charles Weideman.
 Mr. Anthony Warner.
 Mrs. Wahup.
 * Mr. Wm. Wheeler, Organist of Newbury.
 Mr. Warner.

Y

Z

Mr. Zinck.

Overture } Alexander's Feast; an ODE: 1
Set by M^r Handel.

Hautb: 1. & 2.
Viol: 1. ^{mo}

Viol: 2. ^{do}

Viol: 3. ⁴

Viola

Bassi

The first system of the musical score consists of five staves. The top staff is for Hautbois 1 and 2, followed by Violin 1 (marked ^{mo}), Violin 2 (marked ^{do}), Violin 3 (marked ⁴), Viola, and Basses. The music is in common time (C) and begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern.

The second system continues the musical score with five staves. It features various musical notations including trills (tr), slurs, and dynamic markings. The bass line includes fingering numbers such as 5, 6, 5, 4, 6, 5, 4, 6, 6, 6, 6, 6, 6.

The third system of the musical score consists of five staves. The instruction "Violini più senza Hautb:" is written above the second staff. The music continues with similar rhythmic patterns and includes dynamic markings. The bass line includes fingering numbers such as 6, 5, 4, 6, 4.

tr *Plac.*
Tutti for:

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a trill (tr) and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some chromatic movement in the left hand.

The second system continues the vocal and piano parts. The vocal line has a fermata at the end. The piano accompaniment includes some chromatic runs and rests in the bass line.

The third system features a vocal line with a fermata and piano accompaniment with a steady eighth-note pattern. The piano part includes some chromatic runs and rests in the bass line.

The fourth system continues the vocal and piano parts. The vocal line has a fermata at the end. The piano accompaniment includes some chromatic runs and rests in the bass line.

The fifth system features a vocal line with a fermata and piano accompaniment with a steady eighth-note pattern. The piano part includes some chromatic runs and rests in the bass line.

This page of musical notation is divided into six systems, each containing three staves. The notation is complex, featuring a variety of rhythmic patterns and guitar-specific techniques. Key elements include:

- Staff 1 (Top):** Treble clef, featuring trills (tr) and natural harmonics (*).
- Staff 2 (Middle):** Treble clef, primarily consisting of eighth and sixteenth note patterns.
- Staff 3 (Bottom):** Bass clef, containing numerous fingering numbers (1-5) and natural harmonics (*).

The notation is dense and intricate, typical of advanced guitar repertoire. The page number '3' is located in the top right corner.

The first system of musical notation consists of three staves: treble, alto, and bass. The treble staff features a melodic line with eighth-note patterns and rests. The alto staff contains a similar melodic line. The bass staff provides a complex accompaniment with sixteenth-note runs and rests, including fingerings such as 6, 6, 2, 6, 4, and 6.

The second system of musical notation continues the piece with three staves. The treble and alto staves show melodic development with eighth-note patterns. The bass staff features a dense accompaniment with sixteenth-note figures and rests, including fingerings such as 4, 6, 4, 6, 7, 6, 6, 5, 6, 4, and 5b.

The third system of musical notation continues the piece with three staves. The treble and alto staves show melodic development with eighth-note patterns. The bass staff features a dense accompaniment with sixteenth-note figures and rests, including fingerings such as 5, 6, 5, 6, 5, 6, 6, 6, 6, 6, and 6.

The fourth system of musical notation concludes the piece with three staves. The treble and alto staves show melodic development with eighth-note patterns. The bass staff features a dense accompaniment with sixteenth-note figures and rests, including fingerings such as 6, 5, 4, 5, and 3. The system ends with a double bar line. The word *Alleg.* is written above the treble and bass staves.

Tutti
Ungh.

Andante

First system of musical notation, including treble and bass staves with various notes and rests.

Second system of musical notation, including treble and bass staves with various notes and rests.

Third system of musical notation, including treble and bass staves with various notes and rests.

Fourth system of musical notation, including treble and bass staves with various notes and rests. Includes dynamic markings *pia.* and *for.*

Fifth system of musical notation, including treble and bass staves with various notes and rests.

Mr. Beard.

'Twas at the Royal Feast for PERSIA won, By PHILIP's warlike

6

Son: A loft in awfull State, the Godlike Hero sate, On his Imperial Throne:

6 5

His Valiant Peers were plac'd around, Their Brows with Roses, and with Myrtles

4

bound; So should Defert in Arms be Crown'd. The Lovely THAIS by his

Slow

6 5 6

sate like a blooming Eastern Bride, In flow'r of Youth, and Beauty's

6 *

Pride.

* *

Sung by M^r. Beard

Allegro ma non troppo

Viol: e.
Hautb: f.

Staccato

Viol: e.
Hautb: 2^a.

Viola



Viol. Piano²

tutti



8

Happy, happy, happy Pair. None but the brave, none but the brave,

Cemb: un Violone un Contra Basso. tutti forte Soli

none but the brave deserves the Fair, none but the brave; none but the brave, none but the

brave deserves the Fair. Happy, happy.

tutti forte Soli

happy Pair, happy, hap... *tr*

f *v. Pianissimo*

f *v. Pianissimo*

py.

tutti

H: For. *tutti for.*

H: For.

Happy, happy, happy Pair, none but the brave, none but the

tutti for. *Soli* *tutti for.* *Soli*

Tutti V. Pianis.
V. Pia.
brave, none but the brave deserves the Fair, $\overset{5}{5}$ none but the brave deserves the Fair.
 $\underset{4}{3}$
Tutti Soli

6 5 6 5 6 7 6 7 6 7 6

..... none but the brave, none but the brave deserves the Fair, none but the
Tutti Soli

Tutti forte

brave de-erves the Fair, none but the brave deserves the Fair.

Tutti

5 5
6 6 6 6 5 4 3

Chorus

Hautb: 1^o

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Viola

Canto

Alto

Tenor

Basso

Tutti

Happy, happy, happy Pair,

Happy, happy, happy Pair,

6 6 5 4

happy hap...py happy hap-
happy happy happy happy happy hap-
happy happy happy happy happy hap-
happy happy happy happy happy

Sig^a Strada Tutti Solo

Mr. Beard. Solo

soli

happy happy happy happy happy

happy happy happy happy happy

happy happy happy happy happy

happy happy happy happy happy

none but the brave, none but the brave, none but the brave, none but the brave deserves the
 serves the Fair, none but the brave, none but the brave, none but the brave deserves the
 serves the Fair,

none but the brave deserves the

Fair, none but the brave, none but the brave, none but the brave deserves the Fair, none but the
 Fair, none but the brave, none but the brave,

Fair, none but the brave, none but the brave, none but the brave deserves the Fair.

Sineza Balli

brave none but the brave, none but the brave deserves the Fair, happy, happy, happy Pair, none but the

none but the brave deserves the Fair, happy, happy, happy Pair, none but the

Tutti forte

brave, none but the brave, none but the brave deserves the Fair,

none but the brave.....

none

brave, none but the brave, none but the brave deserves the Fair.

* * * * *

no, none but the brave deserves the Fair, no, none but the
 none but the bra.....ve,
 no, none but the brave deserves the Fair, no, none but the

tutti * soli tutti 6

brave deserves the Fair, happy, hap.....py, happy, hap.....py, happy, happy
 happy. happy, hap.....py, happy, hap.....py, happy, happy
 brave deserves the Fair, 4 6 7 6 5 happy, 4 6 6 5 3 happy, happy, happy

Solo tutti Solo tutti
 Solo happy. tutti
 happy, hap.....py, happy, hap.....py, happy, happy

5 4 5 * Soli tutti Soli tutti 6

First system of musical notation, five staves with treble clefs and a key signature of two sharps (F# and C#). The music includes various note values and trills (tr).

Second system of musical notation, five staves with treble clefs and a key signature of two sharps. It includes vocal lyrics and a "Soli" section in the bass line.

happy Pair, none but the brave, none but the brave, none but the brave deserves the Fair,
 none but the brave, none but the brave.

happy Pair,
 6 7
 6 Soli

Third system of musical notation, five staves with treble clefs and a key signature of two sharps. It includes vocal lyrics and a "Tutti" section in the bass line.

Fourth system of musical notation, five staves with treble clefs and a key signature of two sharps. It includes vocal lyrics and a "Tutti" section in the bass line.

none but the brave deserves the Fair, none but the brave, none but the brave, none but the
 the Fa.....ir, none but the

none but the brave deserves the Fair, none but the brave, none but the brave, none but the

tutti

brave deserves the Fair, happy, happy, happy Pair, none but the brave deserves the Fair.
 brave deserves the Fair, happy, happy, happy Pair.
 brave deserves the Fair, happy, happy, happy Pair, none but the brave deserves the Fair.
 none but the brave deserves the Fair.
 none but the brave deserves the Fair.

Musical notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The score consists of two systems of five staves each. The first system includes vocal lines with lyrics and a bass line with figured bass notation (6, 6, 6, 6). The second system concludes with a double bar line and figured bass notation (6, 6, 5, 4, 3).

Mr. Beard.

TIMOTHEUS plac'd on high. Amid' the Tunefull Quire, with flying

fingers touch'd the Lyre: The trembling Notes ascend the Sky, And heav'nly Joys inspire.

Accomp:

Sig^{ta}
Strada

The Song began from Jove, Who left his Blissfull seats above,

(Such is the Pow'r of mighty Love) A Dragon's fiery form bely'd the God, Sub-

lime on Radiant Spires he rode, When he to fair OLYMPIA pres'd; And while he

sought her snowy Breast, Then round her slender waist he curl'd, and Stamp'd an

Image of himself, A Sov'reign of the World.

5 7 5

6 5 *

5 *

This page of a musical score includes the following parts and markings:

- Hautb: 1^o** and **Hautb: 2^o**: Flute parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests.
- Baffoni**: Bassoon part, in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a whole rest.
- Viol: 1^o**: First Violin part, in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking *Andante* and the dynamic marking *Piano*. The part features a complex, rhythmic pattern of sixteenth notes.
- Viol: 2^o**: Second Violin part, in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line.
- Viola**: Viola part, in alto clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with the dynamic marking *Piano*.
- Canto 1^o**, **Canto 2^o**, **Alto**, **Tenor 1^o**, **Tenor 2^o**, **Baffo 1^o**, **Baffo 2^o**, and **Tutti**: All these parts (Soprano, Alto, Tenor, Bass, and Chorus) are in their respective clefs with a key signature of one sharp (F#) and a common time signature (C). They all contain whole rests.

This musical score is for a chamber ensemble. It features five staves for Violin I, Violin II, Viola, Cello, and Double Bass, and seven staves for Piano. The score is written in 7/8 time with a key signature of one sharp (F#). The music is marked **Forte**. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part has a more complex melodic line with triplets. The Cello and Double Bass parts play a steady eighth-note accompaniment. The Piano part is mostly silent, with some chords in the lower register. The bottom-most staff is labeled **Contra Bass, Violoncello, Cembalo** and includes a **Forte** marking and a sequence of notes with fingerings 7 and 6.

This page of musical notation consists of 12 staves. The first four staves are filled with complex melodic and rhythmic patterns, primarily using eighth and sixteenth notes. The fifth through ninth staves are mostly empty, with some rests. The tenth staff is empty. The eleventh staff contains a bass line with a sixteenth-note pattern and fingerings 6, 7, 6, 5, 4, 3. The twelfth staff is empty.

Pia.
 Piano
 Piano
 Piano
 The listning Crowd admire the lofty Sound.
 The listning Crowd admire the lofty Sound.
 6 5 5
 4 3

Musical score for page 25, featuring multiple staves with musical notation. The score includes treble and bass clefs, and dynamic markings such as *Forte* and *Tutti*. The notation includes various rhythmic patterns and melodic lines.

The score is divided into several systems. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The second system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The third system includes a treble clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The fourth system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The fifth system includes a treble clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The sixth system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The seventh system includes a treble clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The eighth system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Forte*. The ninth system includes a treble clef staff with a key signature of two sharps and a common time signature, marked *Tutti*. The tenth system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Tutti*. The eleventh system includes a treble clef staff with a key signature of two sharps and a common time signature, marked *Tutti*. The twelfth system includes a bass clef staff with a key signature of two sharps and a common time signature, marked *Tutti*.

The lyrics for the *Tutti* section are: "A present Deity they shout around, a present".

The score concludes with a double bar line and a key signature change to one sharp (F#) and a common time signature (C).

Musical score for "The lightning Crowd". The score is written for piano and organ. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The organ part features a complex texture with many sixteenth and thirty-second notes. The piano part is more melodic and includes a *tr* (trill) and a *Pia.* (Piano) marking. The organ part includes the lyrics "The lightning Crowd" and "Deity the Vaulted roofs rebound,". The score ends with a double bar line and a final chord.

The lightning Crowd
 The lightning Crowd
 Deity the Vaulted roofs rebound,
 6 5 6 7 6

Baffon 1^o

Baffon 2^o

admire the lofty Sound, a present

admire the lofty Sound,

The listning Crowd admire the lofty Sound, a present

tutti

The listning Crowd admire the lofty Sound, a present

6 5

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The middle two staves contain more complex, possibly figured bass or lute-style, notation with many beamed notes and ornaments.

Deity they shout around, a present Deity the Vaulted roof re

The second system continues the musical score with two vocal lines and two accompaniment staves. The lyrics "Deity they shout around, a present Deity the Vaulted roof re" are written below the vocal staves. The musical notation includes notes, rests, and bar lines.

Deity they shout around,

The third system continues the musical score with two vocal lines and two accompaniment staves. The lyrics "Deity they shout around," are written below the vocal staves. The musical notation includes notes, rests, and bar lines.

Deity they shout around, a present Deity the Vaulted roof re

The fourth system continues the musical score with two vocal lines and two accompaniment staves. The lyrics "Deity they shout around, a present Deity the Vaulted roof re" are written below the vocal staves. The musical notation includes notes, rests, and bar lines. At the bottom of the system, there are sixteenth-note groupings marked with the number '6'.

Two empty musical staves are located at the bottom of the page, below the main body of the score.

This musical score is arranged in a system of 14 staves. The top two staves are vocal lines, with the first staff marked *Pia.* and the second staff marked *For.* The third and fourth staves are piano accompaniment. The fifth and sixth staves feature a complex, fast-moving piano accompaniment, with the fifth staff marked *Pia.* and the sixth staff marked *For.* The seventh and eighth staves are vocal lines with lyrics: "bound" and "a présent". The ninth and tenth staves are piano accompaniment. The eleventh and twelfth staves are vocal lines with lyrics: "bound" and "a présent". The thirteenth and fourteenth staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Deity, a present Deity the Vaulted roofs re.....bound.

Deity, a present Deity the Vaulted roofs re.....bound.

2 6 5 5 4 5

Detailed description: This page of a musical score contains 14 staves. The top five staves are instrumental, featuring a complex rhythmic pattern of eighth and sixteenth notes. The sixth staff is a vocal line with the lyrics 'Deity, a present Deity the Vaulted roofs re.....bound.' The seventh and eighth staves are instrumental accompaniment for the vocal line. The ninth staff is another vocal line with the same lyrics. The tenth and eleventh staves are instrumental accompaniment. The twelfth staff is a vocal line with the lyrics 'Deity, a present Deity the Vaulted roofs re.....bound.' The thirteenth and fourteenth staves are instrumental accompaniment. At the bottom of the page, there are five numbers: 2, 6, 5, 4, and 5, which likely correspond to specific measures or sections of the music.

H. 1.
H. 2.
Tutti Baffoni
V. 1.^o
V. 2.^o
Viola
Piano

V. 1.^o
V. 2.^o
Viola
Pianissimo

Sung by Sig.^{na} Strada

Allegro ma non Presto viol: Pia. tutti for:

Soli Pia. tutti for:

4 Viol: Soli tutti for: Soli Pia:

Soli Pia: tutti for: Soli Pia:

tutti for:

WITH ravish'd Ears the Monarch hears,

Soli Pia. tutti for:

Soli Pia.

with ravish'd Ears the Monarch hears, assumes the

Soli Pia.

Soli Pia.

God, affects the nod.

The musical score is written for a piano and four violins. It consists of eight systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegro ma non Presto'. The score includes various performance instructions such as 'viol: Pia.', 'tutti for:', 'Soli Pia.', and '4 Viol: Soli'. The lyrics are written in a mix of uppercase and lowercase letters, with some words in all caps. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one sharp (F#) and the time signature is 3/8.

and seems to shake the Spheres, to sha...

...ke the Spheres.

For:

tutti for:

tr
V. Pia.
 With ravish'd
Soli. Pia.
V. Pia.
 Ears the Monarch hears, the Monarch hears
 with ravish'd Ears, the Monarch hears, affumes the God,
tr
 affects the nod, and seems to sha.....
Soli
 ...ke the Spheres, and seems to sha.....

ke the

Spheres, and seems to shake, and seems to

sha

ke and seems to shake

tutti for:

to shake the Spheres

Mr. Beard

THE praise of BACCHUS then, the sweet Musician Sung: Of

BACCHUS ever fair, and ever young. The jolly God in Triumph comes, Sound the

Trumpets, beat the Drums; Flush'd with a purple grace, He shows his honest

Face; Now give the Hautboys breath: He comes, he comes.

Gorno 1^{mo}

Andante

Corno 2^{do}

Hautboy 1^o

Hautboy 2^o

Bassons

Viol. 1^o

Viol. 2^o

Viola

Tutti

Andante

The image displays two systems of musical notation for a piano piece, page 38. Each system consists of a grand staff (treble and bass clefs) and a piano accompaniment section (three staves: two treble clefs and one bass clef). The first system shows a complex melodic line in the right hand of the piano, with many sixteenth and thirty-second notes, and a more active bass line. The second system continues the piece with similar complexity in the piano's right hand and a more rhythmic bass line.

p^o
 $Pia.$
 66 7 $\frac{3}{4}$ ♀ Bacchus ever fair and young.
 Drinking joys die first ordain, Bacchus bleſſings are a Treasure, Drinking

is the soldiers pleasure. Drinking is the soldiers pleasure. Drinking is the

soldiers pleasure, rich the Treasure, sweet the pleasure, sweet i. pleasure after.

pain - after - pain. Bacchus blessings.

are a Treasure, Drinking is the soldiers pleasure, Drinking is the soldiers

Musical score for page 41, featuring vocal lines and piano accompaniment. The score includes lyrics: "pain - after - pain. Bacchus blessings. are a Treasure, Drinking is the soldiers pleasure, Drinking is the soldiers". The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of multiple staves, including vocal staves and piano accompaniment staves. The piano part includes a section marked "Piano" and a section marked "p". The lyrics are written below the vocal staves.

pleasure rich the Treasure sweet the pleasure sweet is pleasure after pain - -

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

pp

after 3 pain after pain after pain rich the Treasure

4 2 6 6

sweet the pleasure rich the Treasure sweet the pleasure sweet is

pleasure af - ter pain sweet is pleasure after pain

Corno 1º

Corno 2º

Hautboy 1º

Hautboy 2º

Bassons

Viol. 1º

Viol. 2º

Viola

Alto

Tutti

Tenori

Basso

Tutti

BACCUS

Baccus blessings are a Treasure, are a

BACCUS

Blessings are a Treasure. Drinking is the Soldiers pleasure, Drinking
 Treasure, are a Treasure, Drinking is the Soldiers
 Blessings are a Treasure. Drinking is the Soldiers pleasure, Drinking

6

is the Soldiers pleasure rich the Treasure Drinking is the Soldiers pleasure

is the Soldiers pleasure rich the Treasure Drinking is the Soldiers pleasure

rich the Treasure sweet the pleasure sweet is pleasure after pain - after pain after

rich the Treasure sweet the pleasure sweet is pleasure after pain - after pain after

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs). The bottom two staves are a grand staff (treble and bass clefs) for the piano accompaniment. The music is in a key with two flats and a common time signature.

pain - sweet is plea - - sure after pain Bacchus Blessings

pain - sweet is plea - - sure after pain Bacchus Blessings

This section contains fingering and figured bass notation for the piano accompaniment. It includes numbers for fingers (1-5) and figured bass symbols (e.g., 7 4, 4, 5b, 6, 8 5 4, 4, 6, 6 6 6 6b, 6, 6 6).

The second system of the musical score consists of five staves, similar in layout to the first system, with a vocal line and piano accompaniment.

are a - - Treasure Drinking is the Soldiers pleasure Drinking is the Soldiers

are a - - Treasure Drinking is the Soldiers pleasure Drinking is the Soldiers

This section contains fingering and figured bass notation for the piano accompaniment, including numbers like 6 and 6b.

pleasure rich the Treasure sweet the pleasure

pleasure rich the Treasure sweet the pleasure rich the Treasure sweet the pleasure

sweet is pleasure after pain sweet is pleasure after pain sweet is pleasure af.

sweet is pleasure after pain sweet is pleasure after pain sweet is pleasure

--- ter pain

after pain

7 4 3 6 9

This page of a musical score, numbered 48, contains multiple staves. The top section features a vocal line with lyrics: "--- ter pain" and "after pain". The piano accompaniment includes complex rhythmic patterns, such as a triplet of eighth notes (7 4 3) and a sixteenth-note figure (6 9). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The bottom half of the page shows several empty staves, likely for additional instruments or a second vocal part.

Mr. Beard.

SOORN'D with the Sound, the King grew vain, fought all his Battles o'er aga...

... in, and thrice he routed all his foes, and thrice he Slew the Slain. the Master

Saw the Madnefs rife; his glowing Cheeks, his Ardent Eyes, and while He

Heav'n and Earth dof'y'd, Chang'd his Hand and Check'd his Pride.

Accomp. .

Sig.^{ra}
Strada

Adagio e Piano Senza Cembalo

He chose a mournfull Muse, He chose a mournfull Muse, Soft pity to in-

fuse, soft pity to infuse, He chose a mournfull Muse, soft

pity to infuse, soft pity to in-fuse.

Pianiss.^o

Pianiss.^o

Sung by Sig.^{na} Strada

Largo e Piano

Staccato per tutto

Senza Combalo e Senza Baffons

HE SANG DARIUS, Great and Good, By too severe a Fate.

By too fevere a fate, fall'n, fall'n, fall'n,

4₂ 7 7 7

fall'n, fall'n from his high Estate, and weltring in his Blood,

Ad^g 6 6 4 5

Largo e Piano

Deserted at his utmost need, by those his former Bounty fed, by those his

Largo e Piano 6 5 6 6 7 4 7

former Bounty fed, on the bare Earth exposed lies. with not a friend,

with not a friend. with not a friend to close his Eyes. with not a

friend, with not a friend. with not a friend to close his Eyes.

Accomp:

Sig. Strada

WITH downcast looks, the joyless Victor fate, Revolving in his alter'd

Soul the various Turns of Chance below; And now and then a Sigh he

Stole, and Tears began to flow, and Tears began to flow.

6 b 6 4 3 4 2 7/3 7 9

Hautb: 1: *Larghetto*

Hautb: 2:

Basson: 1:

Basson: 2:

Viol: 1: *Piano ma non troppo*

Viol: 2:

Viola

Canto

Alto

Tenor

Bassi

Tutti

Larghetto

BEHOLD behold DARIUS

BEHOLD behold DARIUS

Musical score for page 56, featuring multiple staves of music and vocal lines with lyrics. The score includes a piano introduction and two vocal parts. The lyrics are: "Great and Good, by too severe a fate, fall'n".

The score consists of the following staves from top to bottom:

- Staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Melodic line with a fermata over the first measure.
- Staff 2: Treble clef, key signature of two flats. Melodic line with a fermata over the first measure.
- Staff 3: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes.
- Staff 4: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes.
- Staff 5: Treble clef, key signature of two flats. Melodic line with eighth notes.
- Staff 6: Treble clef, key signature of two flats. Melodic line with eighth notes.
- Staff 7: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes.
- Staff 8: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes.
- Staff 9: Treble clef, key signature of two flats. Melodic line with a fermata over the first measure. Lyrics: "Great and Good, by too severe a fate, fall'n".
- Staff 10: Treble clef, key signature of two flats. Melodic line with a fermata over the first measure.
- Staff 11: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes. Lyrics: "Great and Good, by too severe a fate, fall'n".
- Staff 12: Bass clef, key signature of two flats. Rhythmic accompaniment with eighth notes.

At the bottom of the page, there are two additional staves:

- Staff 13: Treble clef, key signature of two flats. Measure 44, marked with a fermata and the number "44".
- Staff 14: Bass clef, key signature of two flats. Measure 54, marked with a fermata, the number "54", and an asterisk "*".

fall'n, fall'n, fall'n

fall'n, fall'n, fall'n

$\frac{4}{2}$ $\frac{4}{2}$

For.

Units.

from his high Ef...tate,

and weltring in his

from his high Ef...tate, fall'n, fall'n, fall'n fall'n, and

For.

6 9 6 6 6

For.
For.
and weltring in his Blood,
fall'n, fall'n, fall'n, fall'n, and wel...tring in his Blood,
Blood, fall'n, fall'n, fall'n, fal...
wel...tring in his Blood, and

6 6

Handwritten musical score for guitar and voice. The score consists of 12 staves. The first four staves are instrumental guitar parts. The fifth staff is a vocal line with lyrics. The sixth staff is another instrumental guitar part. The seventh staff is a vocal line with lyrics. The eighth staff is another instrumental guitar part. The ninth staff is a vocal line with lyrics. The tenth staff is another instrumental guitar part. The eleventh staff is a vocal line with lyrics. The twelfth staff is another instrumental guitar part. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "fall'n, fall'n, wel...tring in his in his Blood, in his Blood, and wel...tring in his .l'n. and weltring in his Blood, and wel...tring in his wel...tring in his Blood, wel...tring in his".

fall'n, fall'n, wel...tring in his
 in his Blood, in his Blood, and wel...tring in his
 .l'n. and weltring in his Blood, and wel...tring in his
 wel...tring in his Blood, wel...tring in his

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

Musical score for page 61, featuring vocal lines and piano accompaniment. The score includes lyrics: "Blood, On the bare Earth expos'd he lies, with not a friend".

The score is written in G minor (three flats) and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes a prominent eighth-note accompaniment in the right hand and a bass line in the left hand.

The lyrics are:

Blood, On the bare Earth expos'd he lies, with not a friend
 Blood, friend
 Blood, friend
 Blood, On the bare Earth expos'd he lies, with not a friend

The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions like "7" and "5b" below the piano part.

Musical score for a piece, likely a hymn or religious song. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are:

to clo...se his Eyes, with Pia.

The piano accompaniment includes a section marked "Piano" and a section with figured bass notation:

7 6
 6 5
 4 3

The score concludes with a section marked "Piano".

Viol. 1.
Viol. 2.
Pianissimo
not a friend to clofe his Eyes.
Pianissimo
Pianissimo
not a friend to clofe his Eyes.
6 *Pianiss?* 6 5 4 3 7

6 5 4 3

Mr. Beard.

THE MIGHTY MASTER smil'd to see, That Love was in the next degree;

'Twas but a Kindred sound to move, For Pity melts the Mind to Love.

Sung by Sig.^{na} Strada

Violoncello Solo

Arioso Largo

SOFTLY sweet, in LYDIAN Measures, soon he footh'd the Soul to

Pianiss.

Pleasures, Softly sweet, in LYDIAN Measures, soon he sooth'd the Soul to

6 5 4 3 6 6

Pleasures, softly sweet, softly sweet, in LYDIAN Measures, soon he sooth'd the Soul to

6 6 5 6 4

Pleasures, soon he sooth'd the Soul to Pleasures, soon he

6 6 5 5 6 6 6

sooth'd the Soul to Pleasures, softly sweet, in LYDIAN Measures, soon he

6 5 4 3 6 6 6 6 6

sooth'd the Soul to Plea sures, softly

6 6 6 6

sweet in LYDIAN Measures, soon he sooth'd the Soul to Pleasures, soon he sooth'd the

Soul to Pleasures, softly sweet in LYDIAN Measures, soon he sooth'd

the Soul to Pleasures.

Adg^o

Ad Libitum

the Soul to Pleasures.

Sung by Miss Young

67

Andante Allegro

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The tempo is marked 'Andante Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes fingering numbers (6, 7) and asterisks. The vocal line is a simple melody with some grace notes. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system introduces the vocal line with the lyrics: 'WAR, he Sung is Toil and trouble, Honour, but an empty Bubble,'. The fifth system continues the piano accompaniment and the vocal line with the lyrics: 'War, he Sung is Toil and trouble, Honour,'. The piano part includes various fingering numbers and asterisks throughout.

but an empty Bubble, never ending, still beginning, fighting

6 6 6 * 6 * 6 6 6 6

still, and still de...stroying, fighting still, and still destroy...

6 6 6 6 6 6

ing. If the world be worth thy

6 6 6 9 6 6

winning, if the world be worth thy winning, think, O think it worth enjoy-

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

for. for. war, he Sung is Toil and trouble, Honour.

112. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

For. Piano

but an empty Bubble, never ending, still beginning, still be-

ginning, fighting still, and still def. troying, fighting still, and still def-

troy...ing, if the

world is worth thy winning, if the world is worth thy winning, think, O

think it worth enjoy...ing, think, O think it worth enjoy...

.....ing, think, O think it worth en-joy.....

For.
ing

Lovely THAIS fits beside thee, take the Good the Gods pro-

Fin.
vide thee, Lovely THAIS fits beside thee, take the

Good the Gods provide thee. the Gods provide thee.

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

Lovely THAIS fits be-side thee, take the Good the Gods pro-

6 7 8 5 9 8 6 7 5 7 *

vide thee, take the Good the Gods provide thee.

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

Al Segno :S:

:S: :S: :S:

Hautb: 1.
 Hautb: 2.
 Baſſon 1.
 Baſſon 2.
 Viol: 1.
 Viol: 2.
 Viola
 Canto
 Alto
 Tenor
 Baſſo
 Tutti

Andante
Andante

6 7 8 6 5 6

This musical score is for a hymn, page 73. It features a vocal line and several instrumental accompaniment parts. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains five staves: a vocal line, a treble clef accompaniment, a bass clef accompaniment, a second treble clef accompaniment, and a second bass clef accompaniment. The second system contains five staves: a vocal line, a treble clef accompaniment, a bass clef accompaniment, a second treble clef accompaniment, and a second bass clef accompaniment. The lyrics "THE many rend the" are written under the vocal line in the second system. The instrumental parts consist of various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with asterisks in the key signature area of each staff.

THE many rend the

THE many rend the

This page contains a musical score for page 74. It features a variety of staves:

- Instrumental Staves (1-7):** The first seven staves are instrumental. The top two are treble clefs, and the bottom two are bass clefs. They contain complex melodic and rhythmic patterns, including sixteenth and thirty-second notes, and rests.
- Vocal Staves (8-10):** The eighth, ninth, and tenth staves are vocal parts. They contain the lyrics: "Skies with loud applause, with loud ap...plause." The notes are mostly quarter and eighth notes.
- Instrumental Staff (11):** The eleventh staff is an instrumental part, likely for a piano or organ, featuring a bass clef and a series of sixteenth notes.

The score includes various musical notations such as clefs, key signatures (two sharps), time signatures, and dynamic markings like *ap* (piano) and *applaufe* (applause).

This musical score page, numbered 76, contains ten staves of music. The first four staves are piano accompaniment, with the first three staves marked with asterisks. The fifth staff begins with a piano accompaniment marked "Piano" and a vocal line. The sixth staff continues the piano accompaniment, also marked "Piano", with a vocal line below it. The seventh staff is a vocal line with the lyrics "plaufe, the many rend the Skies.....". The eighth staff is a vocal line with the lyrics "the many rend the Skies, the". The ninth staff is a vocal line with the lyrics "plaufe, the many rend the". The tenth staff is a piano accompaniment marked "Piano" with fingerings 6, 5, 6, 7, 6 indicated below the notes.

For.

with loud applause, with loud applause,

with loud applause, with loud

Skies with loud applause, with lo...ud

Skies with loud applause, with lo...ud

6 5 5 7 6 7 6 7 6

Musical score for page 78, featuring multiple staves with musical notation, dynamics like "for." and "Pianissimo", and lyrics such as "with loud applause, with loud, with loud applause, with".

Dynamics: *for.*, *Pianissimo*, *for.*, *for.*

Lyrics:

with lo.....ud ap.....plause, with

... applause, with loud, with loud applause, with

with loud applause, with loud, with loud applause, with

with loud applause, with loud applause, with

Fingerings: 6, 5, 7, 6, 7, 6, 6, 5

Musical score for a multi-instrument ensemble. The score includes staves for strings, woodwinds, brass, and voices. It features dynamic markings like "Pianissimo" and "loud", and includes the lyrics "loud... ap... plaufe, the many rend the".

The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The top section consists of instrumental parts for strings, woodwinds, and brass. The bottom section features vocal parts with lyrics.

Key markings and dynamics include:

- Pianissimo** (Pianissimo) in the upper right section.
- loud** in the vocal parts.
- ap** (adap) in the vocal parts.
- plaufe,** in the vocal parts.
- the many rend the** in the vocal parts.

The bottom staff includes a **Pianissimo** marking and a **7** marking below the staff.

Skies with loud applaufe, with loud ap-
 the many rend the Skies with loud applaufe, with loud ap-
 the many rend the Skies

Piano

6 7 6 6 5

For.

For.

Pianiss.

plause, with loud applause, with loud applause,

plause, the many rend the Skies with loud applause,

the many rend the Skies, the Skies . . . with loud applause,

the many rend the Skies . . . with loud applause,

For. 7 6 7 5 6 5 Pianiss.

the many rend the Skies... with loud applause,

the many rend the Skies with loud, with loud applause,

the many rend the

the many rend the

6 5 3 5# *

7 6

the ma...nv rend the

the ma...nv rend the

Skies with loud applaufe, the ma...nv rend the

Skies with loud applaufe, the ma...nv rend the

5
2

6
34

*

6

5

5

Musical score for page 84, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings like *Adg°* and lyrics such as "Skies - - with loud applause, with loud ap-".

The score consists of 12 staves. The first six staves are instrumental, with the top two staves in treble clef and the bottom four in bass clef. The last six staves contain vocal lines with lyrics. The lyrics are:

Skies - - with loud applause, with loud ap -

Skies - - with loud applause, with loud ap -

The bottom of the page features a sequence of numbers: 7, 4, 2, 5, 6, 6, 7, 8, with a *Adg!* marking below the 7 and 8.

Allegro

Allegro

plaufe, So Love was Crown'd, but

But Musick won the Cause,

So Love was Crown'd, but Musick won the Cause,

plaufe,

Allegro Fia.

Musical score for page 86, featuring a vocal line and a basso continuo line with figured bass notation. The score includes lyrics and musical notation for various instruments.

Lyrics:

Musick won the Cause, So Love was Crown'd, but Musick won the Cause,
 but Musick won the Cause, So Love was Crown'd
 but Musick won the Cause, So
 So Love was Crown'd, but Musick won the Cause,

Figured Bass (Basso Continuo):

6 6
 tutti for. 6 7 6 6

So Love was Crown'd, but

Love was Crown'd, but Musick won the Cause, but Musick won the Cause, So Love was Crown'd, but

but Musick won, Musick won the Cause, but

4 6 6 8 4 6 4 6 4 5

So Love was Crown'd, but Mufick won the Cause, but Mufick won the
 Mufick won the Cause, So Love was
 Crown'd but
 Mufick won the Cause, So Love was Crown'd, Crown'd, but Mufick won the

5 5
4 *

Cause, but Musick won the Cause, So Love was Crown'd, So Love was Crown'd, but
 So Love, So Love was Crown'd,
 So Love was Crown'd, So Love was Crown'd, was Crown'd, but
 Cause, but Musick won the Cause, So Love, So Love was Crown'd, but

5 5 5 5
 5 4 4 3 2

Musick won the Cause, but Musick won the Cause, but

So Love was Crown'd, but Musick won the Cause but

Musick won the Cause, So Love was Crown'd, but Musick won the Cause but

Musick won the Cause, So Love was Crown'd, but Musick won the Cause

5 6 * 6 * 6 7 *

Musick won the Cause, the many rend the Skies with loud applause, the many rend the Skies with loud applause, the

the

5 7 5

4 *

Skies with loud applause, the many rend the Skies with loud applause, So Love was Crown'd, but
 the
 the many rend the Skies with loud applause, So Love was Crown'd, So
 many rend the Skies with loud applause, with loud, with loud applause, So Love was Crown'd, So

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

Musical score consisting of 12 staves. The first 10 staves are instrumental, featuring a melody in the upper staves and a bass line in the lower staves. The 11th staff contains the lyrics: "Cause, the many rend the Skies with loud applause,". The 12th staff contains the lyrics: "Cause, the So". The 13th staff contains the lyrics: "Cause, the". The 14th staff contains the lyrics: "Cause, the many rend the Skies with loud applause, So Love was Crown'd, but Musick won the Cause, So". The 15th staff contains the lyrics: "Cause, the many rend the Skies with loud applause, So Love was Crown'd, but Musick won the Cause, So".

Cause, the many rend the Skies with loud applause,

Cause, the So

Cause, the

Cause, the many rend the Skies with loud applause, So Love was Crown'd, but Musick won the Cause, So

Cause, the many rend the Skies with loud applause, So Love was Crown'd, but Musick won the Cause, So

So Love was Crown'd, So
 but Musick won the Cause, So Love was Crown'd, but Musick won the Cause, but
 Musick won the Cause, won the Cause, So Love was Crown'd, So Love was Crown'd, but
 but Musick won the Cause, So Love was Crown'd, but Musick won the Cause.

7 5 5 6 5 5
 4 3

Love was Crown'd, but Musick won the Cause, So Love was Crown'd, So Love was

Musick won the Cause, So Love was Crown'd, So Love was

but Musick won the Cause, but Musick won the Cause, but Musick won the Cause, but Musick won the Cause, but Musick won the Cause, but Musick won the Cause

6 6 6

Crown'd but Musick won the Cause, but Musick won the Cause, but Musick won the Cause, but

Cause, but

Cause, but Musick won the Cause, but Musick won the Cause, but Musick won the Cause, but

4 6 6 4 6 6 5 5 5

Musical score for the song "Mufick, Mufick won the Cause, won the Cause." The score is written for a piano and includes a vocal line and a basso continuo line. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The score consists of 12 staves. The first 11 staves contain the instrumental accompaniment, and the 12th staff contains the vocal line. The lyrics are: "Mufick, Mufick won the Cause, won the Cause." The score is marked with a forte (f) dynamic and includes a repeat sign at the end of the piece. The number 7 is written below the first two staves of the vocal line.

Mufick, Mufick won the Cause, won the Cause.

Mufick, Mufick won the Cause, won the Cause.

7 7

Sung by Sig^{na}. Strada

A tempo giusto

THE Prince unable to conceal his Pain, Gaz'd on the Fair, who caus'd his
Care, and Sigh'd and look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd a-

gain. gaz'd on the Fair, gaz'd on the Fair who caus'd his Care, and Sigh'd, and

look'd, and Sigh'd again, The

Prince unable to conceal his Pain, gaz'd on the Fair, gaz'd on the Fair, gaz'd on the

Fair, gaz'd on the Fair who caus'd his Care, and Sigh'd and look'd, Sigh'd and

look'd, Sigh'd and look'd, and Sigh'd again, gaz'd on the Fair.

gazz'd on the Fair, gazz'd on the Fair who caus'd his Care, and Sigh'd, and

look'd, and Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and

Sigh'd again, Sigh'd, look'd, Sigh'd and look'd, Sigh'd and look'd, and Sigh'd a-

For.
gain.

At length, with Wine and Love at once oppress'd, the vanquish'd

Victor sunk upon her Breast, the vanquish'd Victor, the vanquish'd Victor

sunk, sunk upon her Breast, the vanquish'd Victor

sunk up... on her Breast, the vanquish'd Victor sunk up-

on her Breast. *Da Capo.* The Chorus Repeated, The many rend the Skies.

End of the First Part.

Second Part.

105

Tromba

Hautb: 1^o

Hautb: 2^o

Basson 1^o

Basson 2^o

Viol: 1^o

Viol: 2^o

Viola

Mr. Beard

Violonc:

Andante

Now Strike the Golden Lyre again.

For.

a louder yet.

and yet a louder Strain:

e Contra Bassi forte.

This system contains ten staves of music. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom five staves include vocal parts and a basso continuo line. The music is in a key with two sharps (F# and C#) and a common time signature. The tempo and dynamics markings include 'For.', 'a louder yet.', 'and yet a louder Strain:', and 'e Contra Bassi forte.'.

Break his bands of sleep asunder,

This system contains ten staves of music, continuing the arrangement from the first system. It features the same instrumentation: strings, vocal parts, and basso continuo. The music continues in the same key and time signature. The tempo and dynamics markings include 'Break his bands of sleep asunder,'.

and rouse him like a rattling peal of Thunder,

This system contains the first system of music. It features a vocal line with lyrics and piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a bass line with some rests. The lyrics are: "and rouse him like a rattling peal of Thunder,"

Tympano

Viola

This system contains the second system of music, primarily for symphonic instruments. It includes parts for the *Tympano* (drum) and *Viola*. The *Tympano* part has a steady rhythmic pattern. The *Viola* part features a complex sixteenth-note texture. The system concludes with a double bar line and a fermata over the final notes.

Tromba

Tympano

Hautb: 1°

Hautb: 2°

Viol: 1°

Viol: 2°

Viola

Canto

Alto

Tenor

Baffo

Tutti
Baffi
e
Baffons

The image shows a page of a musical score for a symphony or opera. It features eleven staves, each with a different instrument or voice part. The top staff is for Tromba (Trumpet), followed by Tympano (Timpani), two Hautb. (Horn) parts, two Viol. (Violin) parts, Viola, Canto (Soprano), Alto, Tenor, Baffo (Bass), and finally Tutti Baffi e Baffons (Tutti Basses and Bassoons). The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff, labeled 'Tutti Baffi e Baffons', shows a complex rhythmic pattern with many sixteenth notes.

Break his bands of sleep a-
 under, rouze him like a Peal of Thunder, break his bands of sleep a -

Break his bands of sleep a-
 under, rouze him like a Peal of Thunder, break his bands of sleep a -

47

Thunder, rouse him like a Peal of Thunder, rouse him, rouse him,

Thunder, rouse him like a Peal of Thunder, rouse him, rouse him,

6

rouse him, break his bands of sleep afunder, rou ...

rouse him, break his bands of sleep afunder, rou ... ze him, rou ... ze him,

Bassons

Bassons

This musical score consists of ten staves. The top two staves are for a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The next two staves are for a second piano part, also in treble clef, with a similar rhythmic pattern.

The following two staves are for a third piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a fourth piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a fifth piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a sixth piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a seventh piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a eighth piano part, in treble clef, with a similar rhythmic pattern.

The next two staves are for a ninth piano part, in treble clef, with a similar rhythmic pattern.

The final two staves are for a tenth piano part, in treble clef, with a similar rhythmic pattern.

The lyrics are:

ze him, rou... ze him
 ze him, rou... ze him
 rouze him rou... ze him
 rouze him rou... ze him

The musical score consists of ten staves. The first six staves are instrumental, featuring a complex melodic line with many sixteenth and thirty-second notes. The seventh and eighth staves are vocal lines with lyrics. The ninth and tenth staves are instrumental accompaniment.

Lyrics for the vocal lines:

rouse him, rouse him, rouse him, break his bands of sleep asunder, break his bands of sleep a-

rouse him, rouse him, rouse him, break his bands of sleep asunder, break his bands of sleep a-

Thunder, rouse him like a Peal of Thunder, break his bands of sleep aThunder, rouse him like a Peal of Thunder.

Thunder, rouse him like a Peal of Thunder, break his bands of sleep aThunder, rouse him like a Peal of Thunder.

V. 1^o

V. 2^o *Unis.*

Viola

Mr. Beard

HARK! hark! the horrid

Tympano Col Bassi Unis^o

Sound has rais'd up his head,

As awak'd from the

Dead,

and amaz'd he stares around.

Sung by M.^r Erard

Tromba

Haut: 1^o

Haut: 2^o

Viol: 1^o

Viol: 2^o

Viola

Tutti

And^o Allegro

Pia.

Pia.

REVENGE, revenge, revenge, TIMOTHEUS VIUS

See the Furies arise, See the Snakes that they rear, how they

hiss in their Ear, and the sparkles that flash in their Eyes, and the spar.....

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line and piano accompaniment. The piano part includes complex rhythmic patterns, such as sixteenth-note runs and chords. The lyrics are placed below the vocal line and the piano accompaniment. The score is divided into two systems. The first system contains the vocal line and the first part of the piano accompaniment. The second system contains the continuation of the piano accompaniment. The lyrics are: "See the Furies arise, See the Snakes that they rear, how they hiss in their Ear, and the sparkles that flash in their Eyes, and the spar.....".

Musical score for page 119, featuring multiple staves of music. The score includes a vocal line and several instrumental parts. The lyrics are:

...kles, the sparkles that flash in their Eyes, re-
 venge TIMOTHEUS cries, revenge TIMOTHEUS cries, revenge, revenge, revenge, revenge.

The score contains various musical notations, including rests, notes, and ornaments. There are also performance markings such as *tr* (trills) and *w* (accents). The bottom staff includes the lyrics:

venge TIMOTHEUS cries, revenge TIMOTHEUS cries, revenge, revenge, revenge, revenge.

Pia.
 Pia.
 See the Furies arise, see the Snakes that they rear, how they hiss in their Ear,
 5 4 6 6 6 6 6 6 5
 Pia.
 Gris.
 and the Spar
 6 6 6 6 6 6 6 6

For.

For.

- kles that flash... and the sparkles that flash in their Eyes.

7 6 4 2 6 6 4 3

COLORED

COLORED

6 6 6 6 4 7 6 6 6 5 3

Largo Legato *Staccato*

Viola e Basson 1^o

Viola e Basson 2^o

Violonc:

Contr: B: Violonc: $\frac{4}{2}$ 6 6 6 *

Organo tasto Solo

Cot Basso

* 6 8 BEHOLD, a ghastly Band, a ghastly Band, each a Torch in his hand.

5 5 6 6 *

4 4 *

each a Torch in his hand, Those are Grecian Ghosts that in Battle were

8 6 7 6

Slain, and unbury'd remain, inglorious on the Plain, inglorious on the

* 4/2 6 * 6 6 6 5 4

Plain, those are Grecian Ghosts that in Battle were Slain, and unbury'd remain.

4/2 6 6 7 5

inglorious on the Plain, and unbury'd remain, inglorious on the

6 6b * 6 6b * 6 6b 7 6b 5 * 6 6 4 5 *

For.

Plain.

6 5 5 4 3

Pia.

Da Capo

Revenge &c.

Da Capo

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

Accomp

Tutti Haut:
e Viol: 1^o

Viol: 2^o

Viola

Mr. Beard

6
4
5
3
4
2
3

Give the Vengeance due

to the Valiant Crew, Behold

how they tofs their torches on high,

how they point to the PERSIAN a-bodes,

how they point to the PERSIAN abodes, and glittering Temples

6

of their hostile Gods.

6

5 3 4 2 6 5 4 5

Sung by M^{rs} Baard

Tutti Unif^o

Allegro

For.

THE Princes applaud with a fu. . rious Joy,

Piano *

and the King seiz'd a Flambeau, the King seiz'd a

Flambeau with Zeal to destroy...

For.
... the King seiz'd a Flambeau with Zeal to destroy.

The Princes applaud with a

furious, Joy, the Princes appla

...ud with a furious Joy,

and the King seiz'd a Flambeau, the King seiz'd a Flambeau with

Zeal to destroy... the

King seiz'd a Flambeau with Zeal to destroy, with Zeal to de .stroy,

and the King seiz'd a Flambeau with Zeal to destroy.

For.

76

Piano introduction for the first system, featuring a right-hand melodic line and a left-hand accompaniment with sixteenth-note patterns and asterisks.

Sung by Sig^{na}. Strada

Viol: 1^o *Andante* *Piano*

Viol: 2^o

Viola

THAIS led the way, THAIS led the way, $\frac{6}{4} \frac{5}{3}$

Piano

Viol: 1^o and Viol: 2^o parts are in 3/4 time. The Viola part is in 3/4 time. The Piano part is in 3/4 time.

to light him to his Prey, THAIS led the way, THAIS

Piano

Viol: 1^o and Viol: 2^o parts are in 3/4 time. The Viola part is in 3/4 time. The Piano part is in 3/4 time.

led the way. $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ to light him to his Prey. to light him.

6 4 6 6 6 6 6 6

to his Prey. to light him to his

6 7 7 6 6 6 6

Prey. to light, to light him, to light, to light him to his Prey.

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

to light, to light him to his Prey, And like another HELEN, She fir'd a nother

TROY, and like another HELEN, she fir'd another TROY, and like a

nother HELEN, she fir'd a nother TROY, a nother TROY, and like a

The musical score is written in a key with one flat (B-flat) and a 3/4 time signature. It features a vocal line and a piano accompaniment. The piano part includes various rhythmic patterns and fingerings, such as 6 5 4 3, 6 6 6, and 6 6 6 6 5 4 3. The lyrics are interspersed with the musical notation.

nother HE LEN, she fir'd a no...ther

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

TroY, she fir'd a

2 6 6 6 6 6 6

nother TroY, and like a nother HE LEN, she fir'd a nother

Adg°

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

Chorus

Haut: 1^o
Haut: 2^o
Viol: 1^o
Viol: 2^o
Viola
Canto
Alto
Tenor
Basso
Tutti

For.

TROY, the Princes applaud with a furious joy, and the King seiz'd a Flambeau with Zeal to def-

The Princes applaud with a furious joy, and the King seiz'd a Flambeau with Zeal to def-

6 6 6 7 6 6 6 6 6 6 6 6

troy. THAIS led the way, THAIS led the way, to light him

troy. THAIS led the way, THAIS led the way, to light him

to his Prey, THAIS led the way, THAIS led the way.

to his Prey, THAIS led the way, THAIS led the way.

to light him to his Prey, to light, to light him, to light, to light

to light him to his Prey, to light, to light him, to light, to light

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

him to his Prey, to light, to light him to his Prey, and like a nother

him to his Prey, to light him to his Prey, and like a nother

HELEN, She fir'd another TROY, She fir'd a nother TROY, the
 She fir'd, the fir'd a nother TROY, the
 She fir'd the fir'd a nother TROY, the
 HELEN, She fir'd a nother TROY, She fir'd a nother TROY,

fi...rd, the fi...rd, the fi...rd a...no...ther TROY.

fi...rd, the fir'd, the fir...d a...no...ther TROY.

the fir'd, the fi...rd, the fir'd a...no...ther TROY.

the fir'd, the fi...rd, the fir'd a...no...ther TROY.

and like a...nother HELEN, the fir'd a...nother TROY, the fir'd a...nother TROY.

and

and

and like a...nother HELEN, the fir'd a...nother TROY, the fir'd a...nother TROY.

This system contains two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

This system contains six staves. From top to bottom:

- Flauti 1°:** Flute 1, treble clef, 3/4 time, playing a melodic line with slurs and accents.
- Flauti 2°:** Flute 2, treble clef, 3/4 time, playing a similar melodic line.
- Viol. 1° & 2°:** Violins 1 and 2, treble clef, 3/4 time, playing a rhythmic accompaniment.
- Viola:** Viola, treble clef, 3/4 time, playing a rhythmic accompaniment.
- Mr. Beard:** Soloist, treble clef, 3/4 time, mostly resting.
- Tutti:** Double bass, bass clef, 3/4 time, playing a rhythmic accompaniment.

 The word "Largo" is written below the first flute staff.

Thus long ago, e'er heaving Bellows learn'd to Blow;

while Organs yet were mute:

TIMOTHEUS, to his Breathing Flute, and sounding Lyre, could

Swell the Soul to rage. or kindle soft De-fire.

Pianissimo

6 6 5 6 4

Detailed description: This system contains the first five staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The lyrics are "Swell the Soul to rage. or kindle soft De-fire." The tempo marking is "Pianissimo". There are some performance markings like "6", "6", "5", "6", "4" below the vocal line.

Segue il Coro

Detailed description: This system contains the last five staves of the musical score. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The tempo marking is "Segue il Coro".

Chorus

Flau: \downarrow
 Hautb: 1^o \downarrow Hautb:
 Hautb: 2^o
 Viol: 1^o
 Viol: 2^o
 Viola
 Canto
 Alto
 Tenor
 Basso
 Tutti

At last Divine CECILIA came, Inventress of the Vocal frame; the Sweet En-

5 6 7 6 7 6 * 6 7 7

thru fast from her Sacred Store, Enlarg'd the former narrow bounds, and added length to

thru fast from her Sacred Store, Enlarg'd the former narrow bounds, and added length to

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

So...lemn Sounds, enlarg'd the former narrow bounds, and added length to

So...lemn Sounds, enlarg'd the former narrow bounds, and added length to

So...lemn Sounds, and added length to So...lemn Sounds,

So...lemn Sounds, and added length to So...lemn Sounds: With Nature's Mother

The score consists of two systems of music. Each system has five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with a complex rhythmic pattern. The fourth staff is a piano accompaniment with a complex rhythmic pattern. The fifth staff is a piano accompaniment with a complex rhythmic pattern. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Wit. and Arts unknown, and Arts unknown before, with Nature's Mother.

with Nature's Mother, Wit, & Arts unknown, & Arts un-

Nature's Mother, Wit, and Arts unknown before, and Arts unknown before,

Nature's Mother, Wit, and Arts unknown, unknown before,

in Wit, and Arts unknown be... fore, and Arts unknown, and Arts unknown be-

known before, and Arts unknown, and Arts unknown be-

with Nature's Mother, Wit, and Arts unknown, unknown before, and Arts unknown be-

with Nature's Mother, Wit, and Arts unknown be-

fore, and ad-ded length to So-lemn Sounds. with Nature's Mother, Wit,
 fore, and ad-ded length to Solemn Sounds. with
 fore, and added length to Solemn Sounds. with Nature's Mother, Wit,
 fore, and added length to Solemn Sounds. with Nature's Mother,

with Nature's Mother, Wit, and Arts unknown be
 Nature's Mother, Wit, and Arts unknown, unknown before, and Arts unknown, unknown be
 and Arts unknown be fore, with Nature's Mother, Wit, and Arts unknown be
 Wit, with Nature's Mother, Wit, and Arts unknown, and Arts unknown, be

fore, with Nature's Mother, Wit, and Arts unknown be...fore.

fore, and Arts un...kno.....wn, unknown be...fore.

fore, and Arts unknown, and Arts unknown be...fore.

fore, and Arts unknown, unknown be...fore.

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

Mr. Beard. Mr. Erard.

LET Old TIMOTHEUS yield the Prize. Or both divide the

Crown. He rais'd a Mortal to the Skies She drew an Angel

Down.

b

Hautb: 1^o *Andante Allegro*

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Viola

Canto

Alto

Tenor *Solo*

Basso *Solo* *Or both divide the Cro.*

Tutti *Let Old TIMOTHYUS yield the Prize.* 6 7 7 6 6

Organo Tasto Solo 2 6 7 6

Solo

Solo *She*

He rais'd a Mortal to the Skies, he rais'd a Mortal to the Skies,

... wh, or both divide the Crown.

Tutti
 drew an Angel down, She drew an Angel down, She drew an Angel down. Let Old Ti...mo...THEUS

Tutti
 Or both divide the

tutti for: $\frac{5}{4}$ $\frac{5}{3}$

rr
 yield the Prize.

Tutti
 He rais'd a Mortal to the Skies, he rais'd a

Tutti
 Or both divide the Cro ... wn, or both divide the Crown, he rais'd a

Cro ... wn, he rais'd a Mortal to the Skies.

6 6 6 6 6 6

He rais'd a Mortal to the Skies, or both divide the Cro...

Mortal to the Ski...es

Mortal to the Ski...es

She drew an

She drew an An...gel down, She drew an

2 6 1 6 5

wn She drew an An...gel down. She drew an

She drew an An...gel down, an...

Angel down, Let old TIMOTHY'S yield the Prize.

Angel down. 43 43 43 3 3 3 2 43 2 6 5 5

An... gel down, She drew an An... gel down, an An... gel down.
 yield the Pri... re. Let old TI... MOTHEUS yield the Pri... re. or both divide y
 Let old TI... MOTHEUS yield the Pri... re. or both divide y
 76 76 7 7/2 6 76 76 7 8 * 6

... gel down . or both divide the Cro...
 or both divide the Cro...
 Cro... wn, divide the Crown, the Crown.
 7 5 7 6 7 * 6 6 6

...wn, or both divide, or both divide the

...wn, or both divide the Cro...wn, or both, or or both divide the Crown, or both divide the Crown, or both, or Crown, or both divide the Crown. Let old Ti... She drew an Angel down. both, or both divide the Crown. Let old Ti... MOTHEUS yield the Prize. both divide the Crown. Let old Ti... motheus yield the Prize. She drew an Angel

Figured bass notation: 9, 7, 9, 6/5, 6/5, 6/5, 9

Figured bass notation at bottom: 5, 4, 4, 5, 6, 7, 6, 7, 5, 6, 4, 5, 6

MORPHEUS yield the Prize, yield the Prize. Herais'd a Mortal to the Skies.

She drew an Angel down, herais'd a Mortal to the Skies.

Herais'd a Mortal to the Skies, he rais'd a Mortal to the Skies, he rais'd a Mortal to the Skies.

Ski...es, or both divide the Cro...es.

Herais'd a Mortal to the Ski...es, to the Ski...es, to the Skies, or both dividey

He rais'd a Mortal to the Skies to the Ski...es, to the Skies.

Skies... to the Skies. Let old TI...MORPHEUS yield the Prize.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and a 'Cro.' marking.

Musical score for the second system, including vocal lines with lyrics and a basso continuo line with figured bass notation.

...wn, or both divide the Crown. She drew an An... gel
 ...wn, divi... de the Crown. She drew an Angel, an An... gel
 She
 ...wn. Let old Ti... motus yield the Prize

Figured bass notation: 2, 5, 5b, 6, *, 6, 4, 5, 7, 4, 7, 5, 6, 5

down. She drew an Angel down, She drew an An... gel down,

down, She drew an An... gel, an Angel down, he rais'd a Mortal to y
 drew an Angel down, She drew an An... gel, an Angel down, he rais'd a Mortal to y
 She drew an An... gel, an Angel down, he rais'd a Mortal to y
 7 6 5 6 4 5 6 5 4 *
 6 4 5 6 5 4 *
 6 5 4 *

He rais'd a Mortal to the Skies.
 Skies he rais'd a Mortal to the Skies, She drew an
 Skies. Let old TI...MOTHEUS yield the Pri...
 Skies. Let old TIMOTHEUS yield the Pri...
 4 2 5 7 4 2 6 7 4 2 6 7 4

Let old TI...MO...THEUS yield the Prize, yield the Prize,

Angel down. or

...ze. She drew an Angel down, She

...ze or both divide Cro...

or both divide the Cro...wn, He rais'd a

both divide the Cro...wn, She drew an An...gel down,

drew an Angel down, She drew an An...gel down, He rais'd a

...wn, Let old TI...MO...THEUS yield the Prize,

Adg^o

Mortal to the Skies - - to the Skies, She drew an An -
 He rais'd a Mortal to the Skies, She drew an An -
 Mortal to the Skies, to the Skies, She drew an An -
 He rais'd a Mortal to the Skies, She drew an An -

6 9 6 Adg^o 6 6 4

- - gel down.
 - - gel down.
 - - gel down.
 - - gel down.

4

Hautb: 1^o *Andante Allegro*

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Viola

Canto

Alto

Tenor

Baffo

Tutti

Andante Allegro

YOUR Voices Tune, and raise them

6 6 6

high, Till th'Eccho from the Vaulted Skv, the

high, Till th'Eccho from the Vaulted Skv, the

5 6 3 2 0 b 6

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

Blest CE...CI...LIA'S Name: Musick, to Heav'n, and her we owe, the greatest

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The piano accompaniment continues with its intricate sixteenth-note patterns.

Blest CE...CI...LIA'S Name: Musick, to Heav'n, and her we owe, the greatest

The third system of the musical score consists of four staves. The piano accompaniment continues with its intricate sixteenth-note patterns.

Blessing that's below: Sound loud..ly then her Fame.

The fourth system of the musical score consists of four staves. The piano accompaniment continues with its intricate sixteenth-note patterns.

Blessing that's below: Sound loud..ly then her Fame.

4/2 6 6 6 5/4 5/3

Corno 1^o
and 2^o

Allegro

Hautb: 1^o
and 2^o

Unis.

Viol: 1^o

Viol: 2^o

Allegro

Viola

for Unis.

Pianiss.

For.

Let's imitate her Notes above.

Let's imitate her Notes above.

The first system of the musical score consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The piano part features a complex texture with sixteenth and thirty-second notes. The vocal line begins with a melodic phrase.

The second system continues the musical score. It includes the following lyrics: "And may this Evening over prove, Sacred to Harmony and". The piano accompaniment continues with intricate rhythmic patterns. There are some markings like "6 6 6" and "6 6 6 6" below the bass line.

The third system continues the musical score. It includes the following lyrics: "Love, Sacred to Love, Sacred to Harmony, Sacred to". The piano accompaniment continues with intricate rhythmic patterns. There is a "Unis." marking above the vocal line.

The fourth system concludes the musical score. It includes the following lyrics: "Love, Sacred to Love, Sacred to Harmony, Sacred to". The piano accompaniment continues with intricate rhythmic patterns. There are some markings like "5 6" and "3 4" below the bass line.

Love Sacred to Love. Sacred to Love. Sacred to Harmony.

Love Sacred to Love. Sacred to Harmony.

6 6 6

Sacred to Har...mony and Love, Sacred to Love, Sacred to Love.

Sacred to Har...mony and Love, Sacred to Love, Sacred to Love.

6 6 7 6 * 6 6 * 6 6 *

Sacred to Har...mony, Sacred to
 Sacred to Har...mony, Sacred to

7 7 7 7 7 * 6 6

Har...mony and Love, and may this Ev'ning ever prove, Sacred to Harmony.

Har...mony and Love, and may this Ev'ning ever prove, Sacred to Harmony.

* 6 * 6 7 b7 6 b7

Unii...

Sacred to Love. Let's imitate her Notes above, and may this Ev'ning ever

5 6 3 4 b

Sacred to Love. Let's imitate her Notes above, and may this Ev'ning ever

6 6

prove, Sacred to Harmony, Sacred to Love, Sacred to Love, Sacred to Harmony,

prove, Sacred to Harmony, Sacred to Love, Sacred to Love, Sacred to Harmony,

Sacred to Love, Sacred to Love. Sacred to Love. Sacred to Harmony. Sacred to

Sacred to Love. Sacred to Love. Sacred to Love. Sacred to Harmony. Sacred to

6 5
4 3

6 6 5
4 3

Fine.

Fine.

Love.

Love.

Fine.

5 5
4 3

6 6 6

100

100

100

.

.

Sung by Sig.^r Arayoni

CANTATA

CECILIA Volgi un sguardo verso il Solo Britanno e storge-

rai che Con Sonori Accenti rinnova in questo giorno del nome tuo fi Caro la gra-

dita Memoria per Celebrar della virtu la gloria. L'ARIA

Largo La Vir-

tute e'un vero Nume del mortal nel Baffo mondo la virtute e'un vero Nume un vero

Nume del mortal nel Baffo mon.

do La virtute e'un vero Nume e'un vero Nume del mortal nel Baffo

mondo la virtute è un vero Nume del mortal nel Baffo mon...

6 6 5 6 6 5 6 6 5 6 6 5 6 6

...do del mortal nel Baffo mondo la virtute è un vero Nume un vero Nume del mor-

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

tal del mortal nel Baf.....so mon.....do

6 6 6 6 4 6 5 3

Chi si scosta dal suo nume Chi si scosta va dell'

6 6 6 6 6 6 6 6 6 6 6 6 6 6

ombre nel profondo Chi si scosta dal suo Lume va dell' ombre nel pro-

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

fondo va dell'ombre nel profon.....do

4 2 6 6 6 6 6 6 6 6 6 6 6 6

La virtute è un vero Al Segno

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

Sung by Sig.^r Aragoni

170

Rec.^{vo}

Tu Armonica CE-CI-LIA che rapisti col Canto che in can-

tafi col suono fa' pur che sia Concesso a questo stuol de' tuoi seguaci e gragi ini-

tarne i tuoi pregi perche un nobil na-ta-le fi rende ofcur senza virtute' U-

gualè. L'ARIA

Viol: 1^o

Andante Allegro Piano

Viol: 2^o

Viola

Pia.

Andante Allegro

First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It features a complex melodic line with trills (tr) and triplets (3). The second and third staves are piano accompaniment. The bottom staff is a bass line with sixteenth-note patterns. Dynamics include *For.* and *For.* with accents.

Second system of musical notation. It continues the piece with similar notation. The bottom staff includes the word *Splenda* and a repeat sign with a double bar line and a colon (:S:).

Third system of musical notation. The top two staves are mostly rests, with the word *Pia.* written below the first staff. The bottom staff contains the lyrics: *L'abba in Ori.en.te Cada il Sole in Oc.ci...dente virtu Sempre effal.te.* Below the bottom staff are various rhythmic markings: 6 6, 4 2, 6, 6, 6, 7, * 8 6 6.

Musical score for piano and voice, page 172. The score consists of three systems of staves. The first system shows the beginning of a piece with a treble and bass clef, a key signature of two flats, and a common time signature. The second system includes the vocal line with the lyrics "Sempre virtu sempre affal... tero...". The third system continues the piece with dynamic markings "Pia." and "For." and further vocal lyrics "ef... fal. te... ro..." and "ef fal. te. ro...". The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and mordents. Fingerings and articulation marks are clearly indicated throughout the score.

Splenda

L'alba in Ori...en...te Cada il Sole in Oc...iden...te virtu

sempre esalta...ro

Musical score for the first system. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and trills. The vocal line is on a single staff with lyrics: *ef fal. te. . . ro. . . splenda L'alba*. The system concludes with a fermata over the final note.

Musical score for the second system. The piano accompaniment continues with similar rhythmic complexity. The vocal line has lyrics: *Cada il fo. le virtu fem. .pre effalte. ro. . .*. The system concludes with a fermata over the final note.

Musical score for the third system. The piano accompaniment continues with similar rhythmic complexity. The vocal line has lyrics: *6 6 6 6 6*. The system concludes with a fermata over the final note.

For.

Adg.

virtu sem-pre effalte-ro

tr tr

Sia la Lingua

Pia.

Detailed description: This is a page of musical notation for piano and voice. It consists of three systems of staves. The first system has two staves (treble and bass clef) with a vocal line in the treble clef. The second system has three staves (treble, middle, and bass clef) with piano accompaniment. The third system also has three staves with piano accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Various performance markings are present, including 'For.' (Forzando), 'Adg.' (Adagio), and 'Pia.' (Piano). Fingerings are indicated by numbers 1-5. Trills are marked with 'tr'. The lyrics 'virtu sem-pre effalte-ro' and 'Sia la Lingua' are written below the piano parts. The page number '175' is in the top left corner.

piu Ca...no...ra sia la Ce...tra piu fo...no...ra
 oltre il Ciel ol...tre le stel...le le suc bel...le
 al...te glo... in al...ro

6 * 6 6 6 6 7 9 6
 * 6 6 6 6 6 6 4 6 6 5 4 5 6 5 4 5

le fue

7 7 * 7 6 7 6 * 5 6 * 4 2

For.

Adg°

glo...rie in alze...ro

6 6 6 6 * 6 *

6 5 5 * 6

Al Segno

Al Segno

4 2 6 6 7 7 5 6 5 5 3

Al Segno

Sung by Sig.^{ra} Strada

178

Rec.^{vo}

CARCO sempre di Gloria fù, L'altero Tamigi ed Emu.

lo nella virtù nel merito i secoli passati e seppe Unir. Con

5b 7 6

Generoso Core ad Armonica Cetra un Casto Amore. L'ARIA.

$\frac{4}{2}$

Andante Allegro

Adg^o
Sei

Adg^o e Piano A tempo e Piano A tempo
Ca...ra Sei Cara sei bella virtu...te ogn-

or Scherzando alletti il Cor Scherzando alletti il Cor Scherzan

...do Scherzando alletti il Cor alletti il Cor Scherzan...do al. Letti il Cor.

A tempo
 Sci Ca...
 Sei Ca-ra fei bella virtute ognor Scher-
 zando alletti il Cor Scherzando alletti il Cor e fe ti unisci a un Cafto amor il
 preggio tuo e maggior il preggio tuo e maggior Scher-zando alletti il Cor Scherzan...

do Scherzando alletti il Cor e

fe ti Unisci a un Ca... ste amor il preggio tuo e maggior.

e mag

gior il pregg... tuo e maggior.

e maggior e fe ti Unisci a un Ca... ste amor il

For.

preggio tuo e maggior.

Viol. 1:

Viol. 2:

Viola

Andante Larghetto e Pia:

Un puro ardor un bel Seren un puro ardor un bel seren un bel fe-

ren ... a mor vir tu fol da amor fol da virtu ta.

da e mille gioie prova il sen perche? ma non si fa no no ma non si fa ma non si

6 7^b 5 6^a 6 6 6 6 6 6^a 6^b 4

e mille gioie prova il sen perche? perche: ma non si fa per-

7 6 4 6 8 6 6 6 6 6 6

Da Capo

che? ma non si fa no non si fa Da Capo

6 6 6 *

Sig.^{ta} Strada. Rec.^o

E ben degna di Lode bella Virtute e merta per se stessa gli ap-

plau'i E Ancor maggiore ella Diviene in un Virtuoso Amore. il DUETTO

Duetto Sung by Sig.^{na} Strada & Sig.^r Aragoni

Andante Allegro

Sig.^{ta} Strada
Tra umpleffi Innocenti

Pizzicati
 Tra armonici Accenti il Core fol go.....de il Core fol go.....de
stravaganti
 Tra un

pleffi Innocenti Tra armonici accenti il Core fol go.....de il Core fol
 6 6 6 6 6 6 9 5 7 6 5 5 6 9 5 6

Tra ampleffi Innocenti il Core fol go.....
 go.....de tra armonici accenti il Core fol gode fol go.....
 6 6 7 6 6 5 9 6 6 6 9 5

187

Core fol go.....de il Core fol
centi il Core fol go.....de il Core
gode tra ampleffi Innocenti fol go..de..... il
fol gode tra armonici accenti fol go..de
Pianiss. piu for.
Core fol gode il Co..re tra ampleffi Innocenti tra ar-
Pia. piu for.
il Core fol gode il Core tra ampleffi Innocenti tra ar-
Pianiss. 5 6 7

Pia. *Pianiss.*
 monici accenti fol go.....de il Core il Core fol go.....
 monici accenti fol go.....de il Core il Co.re fol go.....
 6 5 7 5 6 6 6 6 6 6 6 6 6 6 6 7

For. *Pia.*
For. *Adg^o*
de fol go.....
de fol go.....
 6 5 4 3 6 5 7

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

Un: ferrido affetto Sol merta no Lode Un:

Sin.cero Dilette Sol mertano Lo.

fer..vido affetto Since..ro Dilet..to fol mer.....tano

de un fer..vi..do af..fet..to Sin..co..ro di

Lo...de un fer.vi.do af-
 letto fol mer...tano Lo...de

fetto fol mer...tano Lo...

Sin...ce.ro di...let-to fol mer...tano Lode fol

de fol mertano Lo-
 mer...tano Lo...de fol mertano Lo-

Da Capo

de.

de. Da Capo

FINE.

Ad?

do tu scherzando alletti il cor for.

ma' se ancora un casto amore - si congiunge al

bel ardore e bea - ta l'alma ogn'or ma se ancora un casto amore si congiunge al

bel ardore e bea - ta l'alma ogn'ore bea - ta l'alma ogn'or e beata l'alma ogn'or DA CAPO

Ad?

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The piano part includes various fingering numbers (1-5) and ornaments (asterisks). The vocal line includes lyrics in Italian. The tempo is marked 'Ad?' and the piece ends with 'DA CAPO'.