

*The Drama of The Prophetess, &c.
written by Beaumont & Fletcher, was
reduced into an Opera by Dryden, and
then set to music by Purcell. It was
performed at the Queens Theatre in 1690,
and published by the Composer in 1691.*

*See Burney's History of
Music, III. 500, for a
brief critical analysis of
the work.*

THE
Vocal and Instrumentall
MUSICK
OF THE
PROPHETESS
OR THE
HISTORY
OF
DIOCLESIAN.

COMPOSED
By *Henry Purcell*, Organist of Their MAJESTIES
Chappel, and of *St. Peters Westminster.*



LONDON,
Printed by *J. Heptinstall*, for the Author, and are to be
Sold by *John Carr*, at his Shop at the *Middle-
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116 + 1000

X

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Y

First Musick.

[1]

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are in alto clef. The bottom staff is in bass clef. The music is written in a style characteristic of 17th-century manuscript notation, featuring various note values, rests, and bar lines.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure with treble, two alto, and bass clefs. The notation includes various rhythmic patterns and rests.

The third system of musical notation consists of four staves, continuing the piece. It features first and second endings, indicated by bracketed lines above the notes in the upper staves. The notation continues with various note values and rests.

Musical score for page 2, measures 31-40. The score is in 3/8 time with a key signature of one flat (B-flat). It consists of four systems of staves. The first system has four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The second system has three staves (Violin I, Violin II, and Viola). The third system has three staves (Violin I, Violin II, and Viola). The fourth system has four staves (Violin I, Violin II, Viola, and Cello/Double Bass).

Musical score for page 3, measures 41-50. The score is in 3/8 time with a key signature of one flat (B-flat). It consists of ten systems of staves for various instruments. The first system has two staves (Trumpet 1 and 2). The second system has two staves (Hautboy 1 and 2). The third system has one staff (Tener Hautboy). The fourth system has two staves (Violin 1 and 2). The fifth system has one staff (Tener Violin). The sixth system has one staff (Bassoon). The seventh system has one staff (Bass Violin). The eighth, ninth, and tenth systems are empty staves.

Musical score for page 4, measures 1-10. The score consists of ten staves. The first nine staves are grouped together with a brace on the left. The first staff has a treble clef, and the remaining eight staves have bass clefs. The music is written in a common time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The tenth staff is a separate bass line with a bass clef.

Two sets of empty musical staves at the bottom of page 4, each consisting of five lines.

Musical score for page 5, measures 1-10. The score consists of ten staves. The first nine staves are grouped together with a brace on the left. The first staff has a treble clef, and the remaining eight staves have bass clefs. The music continues from page 4, featuring a complex, rhythmic melody with many sixteenth and thirty-second notes. The tenth staff is a separate bass line with a bass clef.

Two sets of empty musical staves at the bottom of page 5, each consisting of five lines.

[6]

Handwritten musical score for page 6, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first five staves are grouped together with a brace on the left. The last two staves are empty.

[7]

Handwritten musical score for page 7, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first five staves are grouped together with a brace on the left. The last two staves are empty.

Musical score for page 8, measures 1-4. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves feature a melodic line with various note values and rests, while the bottom two staves provide a harmonic accompaniment with chords and moving lines.

Musical score for page 8, measures 5-8. This system continues the piece with four staves. The notation includes a variety of rhythmic patterns and articulation marks such as slurs and accents. The texture remains consistent with the previous system.

Musical score for page 8, measures 9-12. The final system on page 8, containing four staves. The music concludes with a final cadence. The notation is dense with notes and rests, typical of a classical manuscript.

Musical score for page 9, measures 1-4. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a common time signature. The first two staves feature a melodic line with various note values and rests, while the bottom two staves provide a harmonic accompaniment with chords and moving lines.

Musical score for page 9, measures 5-8. This system continues the piece with four staves. The notation includes a variety of rhythmic patterns and articulation marks such as slurs and accents. The texture remains consistent with the previous system.

Musical score for page 9, measures 9-12. The final system on page 9, containing four staves. The music concludes with a final cadence. The notation is dense with notes and rests, typical of a classical manuscript.

System 1, measures 1-4. Four staves of music in 3/4 time, featuring a complex rhythmic pattern with many sixteenth notes.

System 2, measures 5-8. Four staves of music in 3/4 time, continuing the complex rhythmic pattern.

Slow.

System 3, measures 9-12. Four staves of music in 3/4 time, marked 'Slow'. The tempo is noticeably reduced compared to the previous systems.

System 1, measures 1-4. Four staves of music in 3/4 time, featuring a complex rhythmic pattern with many sixteenth notes.

System 2, measures 5-8. Four staves of music in 3/4 time, continuing the complex rhythmic pattern.

System 3, measures 9-12. Four staves of music in 3/4 time. The tempo is noticeably reduced compared to the previous systems.

Vil-lain -- falls, down, -- down, down, down the bloody -- Vil-lain falls -- Hark, Con-

man'd of -- all, -- and now -- now -- the Emp'ror's -- Spi-rit Calls -- for rites -- of

Chorus.

Chorus. (Faster time.)

Chorus. (Faster time.)

Chorus.

Sing lo's Sing lo's

Chorus.

Sing lo's Sing lo's

Chorus.

Sing lo's Sing lo's Praise the

Chorus.

Funerall. Sing lo's Sing lo's Praise the

Chorus.

(Faster time.)

Praise the Thun ——— d'ring Jove, ———

Praise the Thun ——— d'ring Jove, Praise — the Thun ———

Thun ——— d'ring Jove, — Praise the Thun ——— d'ring Jove, ———

Thun ——— d'ring — Jove, ——— Praise the Thun ———

praise the Thun ——— d'ring Jove

d'ring Jove, praise the Thun ——— d'ring Jove,

praise the Thundring, Thundring Jove, the Thundring Jove,

d'ring, Thundring Jove,

Pallas and Venus share since the all charming Queen of Love in - - spires the God of

Pallas and Venus share since the all charming Queen of Love in - - spires the God of

Pallas and Venus share since the all charming Queen of Love in - - spires the God of

Pallas and Venus share since the all charming Queen of Love in - - spires the God of

Pallas and Venus share since the all charming Queen of Love in - - spires the God of

War, since the all - charming Queen of Love in -

War, since the all - charming Queen of Love in -

War, since the all - charming Queen of Love in -

War, since the all - charming Queen of Love in -

War, since the all - charming Queen of Love in -

spires the God of Warr.

spires the God of VVar.

spires the God of VVar.

spires the God of VVar.

Solo.

For 2 Flutes.

Vers.

Charon the peace-full Shade — in-vires,

Charon the peace-full Shade, the peace — full — Shade — in — vires, he —

hastes — to waft him — o're, he — hastes — to waft him o're,

give him all, give him all, — all — all necessary Rites; give him all, give him all ne-ces-sa-ry —

Rites; — to — land — — — him on the — — — shoare.

Sound, found all — your In — struments of — War, — Fifes, Trum —

(Symphony for Trumpets and Violins.)

pets — Tim — brels — — — play.

1 Trumpet.
2 Trumpet.
1 Violin.
2 Violin.
Very flow.

quick.

Measures 1-5 of the musical score on page 24. The score consists of five staves. The top four staves are in treble clef (G-clef), and the bottom staff is in bass clef (F-clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a Baroque or Classical keyboard piece.

Two empty musical staves, one in treble clef and one in bass clef, located below the first system of music on page 24.

Measures 6-10 of the musical score on page 24. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The musical notation continues with intricate rhythmic patterns.

Two empty musical staves, one in treble clef and one in bass clef, located below the second system of music on page 24.

Measures 1-5 of the musical score on page 25. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music continues with complex rhythmic patterns.

Two empty musical staves, one in treble clef and one in bass clef, located below the first system of music on page 25.

Measures 6-10 of the musical score on page 25. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The musical notation continues with intricate rhythmic patterns.

Two empty musical staves, one in treble clef and one in bass clef, located below the second system of music on page 25.

Musical score for page 26, measures 1-10. The score consists of five staves. The first four staves contain rhythmic accompaniment with various note values and rests. The fifth staff contains a melodic line with notes and rests.

Musical score for page 26, measures 11-15. The score consists of five staves. The first four staves contain rhythmic accompaniment. The fifth staff contains a melodic line with notes and rests.

Let -- all Man -- kind the -- Pleasure share, And Bleis this -- happy, -- happy, -- happy --

day; Let -- all Man -- kind the -- Pleasure -- share, And Bleis this -- happy, -- happy, -- happy --

day; -- this -- happy, -- happy, -- happy -- day; -- this -- happy, -- happy, --

happy, -- happy -- day. --

happy, -- happy -- day. --

Cho. for Voices only.

Cho. Sound all — your In — struments.

Sound all — your In — struments.

Cho. Sound all — your In — struments.

Sound all — your In — struments.

Flourish with all the Instruments in C faut Key.

Cho. Violins and Hautboys.

Cho.

Let — all Man — kind the — Pleasure — share, And Blefs this — happy, — happy, — happy —

Let — all Man — kind the — Pleasure — share, And Blefs this — happy, — happy, — happy —

Let — all Man — kind the — Pleasure — share, And Blefs this — happy, — happy, — happy —

Cho.

Let — all Man — kind the — Pleasure — share, And Blefs this — happy, — happy, — happy —

2 Trumpets.

day ; ————— Let all Man — kind the

day ; ————— Let all Man — kind the

day ; ————— Let all Man — kind the

day ; ————— Let all Man — kind the

Pleasure Pleasure share, ————— and Bless this hap-py, hap-py day ; ———

Pleasure share, and Bless this hap-py, —happy — day ; ——— and — Bless this happy, this —

Pleasure share, and Bless this — happy, —happy — day ; ——— and — Bless this — happy, —

Pleasure share, ————— and — Bless this hap-py, —hap-py — day ; ———

— this — happy, — happy, — happy — day ; ————— And — Bless this —

happy, — happy, — happy, — happy — day ; this — happy, — happy, — happy — day ; —

happy, — happy, — happy, — happy — day ; this — happy, — happy, — happy — day ; —

————— this — happy, — hap-py — day ; ————— — this — happy, —

happy, — happy — day ; — — — this — hap-—py, — hap—py — — day.

And — Bleſ this happy, this happy, — happy, — hap—py, — hap—py — — day.

And Bleſ this — happy, — happy, — happy — hap—py — hap—py — — day.

happy, — happy — day ; — — — this — hap-—py, — hap—py — — day.

joyce, with a Gene—rall Voice, and the Se—nate new ho—nours de—cree 'em ;

The ſecond Song, in the ſame Act.

happy, — happy — day ; — — — this — hap-—py, — hap—py — — day.

And — Bleſ this happy, this happy, — happy, — hap—py, — hap—py — — day.

And Bleſ this — happy, — happy, — happy — hap—py — hap—py — — day.

happy, — happy — day ; — — — this — hap-—py, — hap—py — — day.

joyce, with a Gene—rall Voice, and the Se—nate new ho—nours de—cree 'em ;

Let the Solli—ers re—

joyce, with a Gene—rall Voice, and the Se—nate new ho—nours de—cree 'em ;

Let the Solli—ers re—

joyce, with a Gene—rall Voice, and the Se—nate new ho—nours de—cree 'em ;

Let the Solli—ers re—

joyce, with a Gene—rall Voice, and the Se—nate new ho—nours de—cree 'em ;

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Who at his Armies Head, struck the Fell Mon-ster Dead: and so bold-ly, so bold-ly,

Chorus. and brave-ly did free 'em.
Chorus.

Violins and Hautboys.

Re-joyce with a Ge-ne-rall Voice, re-joyce

Re-joyce with a Ge-ne-rall Voice, re-joyce

Re-joyce-re-joyce-re-joyce re-joyce re-joyce re-joyce re

with a ge-ne-rall Voice re-joyce

with a ge-ne-rall Voice re-joyce

re-joyce with a ge-ne-rall Voice re-joyce re

with a — ge — ne — rall — Voice, — re — joyce —

— with a — ge — ne — rall — Voice, — re — joyce —

— joyce — re — joyce with a — ge — ne — rall — Voice, — re — joyce —

— with a ge-ne-ral Voice, with a ge-ne-ral Voice,

re — joyce — with a general voice, with a general voice.

— with a ge-ne-ral Voice, with a ge-ne-ral Voice,

Retornella.

First Trumpet.

Second Trumpet.

First Hautboy.

Second Hautboy.

Musical score for page 38, measures 1-5. The score consists of five staves. The top four staves are in treble clef with a soprano clef (C1) and contain a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with similar note values and rests. The music is written in a single system.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the first system of music.

Musical score for page 38, measures 6-10. The score consists of five staves. The top four staves are in treble clef with a soprano clef (C1) and contain a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with similar note values and rests. The music is written in a single system.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the second system of music.

Musical score for page 39, measures 1-5. The score consists of five staves. The top four staves are in treble clef with a soprano clef (C1) and contain a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with similar note values and rests. The music is written in a single system.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the first system of music.

Musical score for page 39, measures 6-10. The score consists of five staves. The top four staves are in treble clef with a soprano clef (C1) and contain a melodic line with various note values and rests. The bottom staff is in bass clef and contains a bass line with similar note values and rests. The music is written in a single system.

Five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the second system of music.

To *Mars*, let 'em raise, and their Em - pe - rors - praise, a Tro - phy, a Tro - phy of the

To *Mars*, let 'em raise, and their Em - perors praise, a Tro - phy, a Tro - phy of the

To *Mars*, let 'em raise, and their Em - pe - rors praise, a Tro - phy of the

Ar - mies own making, To *Max - i - mian* too, some Ho - nours are due, who

Armies own making, To *Max - i - mian* too, some Ho - nours are due, who

Armies own making, To *Max - i - mian* too, some Honours are due, who

First

Second

Chorus again with the Rector following.

joyn'd in the brave, in the brave under - taking.

Chorus again with the Rector following.

joyn'd in the brave, in the brave un - der - taking.

Chorus again with the Rector following.

joyn'd in the brave, in the brave un - der - taking.

Chorus again with the Rector following.

Symphony for Flutes.

since the toils & the ha - zards of Wars at an end.

the pleasures of Love— should succeed 'em the fair should pre- sent what the Se- na- tors

send and compleat what they've de- creed 'em, & compleat compleat what they've de- creed 'em.

with Dances and Songs, with Tam- bours and Flutes, let the Maids shew their

Joy ————— as they

meet 'em, with

Dances and Songs, with Tam- bours and Flutes, let the Maids shew their Joy

as they meet 'em,

with Cimbals and Harp, with Viols and Lutes let the Husband & true Lo-vers greet 'em, let the

Husbands and true Lo - - vers greet him , with Cimbals and Harps, with Vi-als and

Lutes, let the Husbands, let the Husbands, and true Lovers greet 'em, with

Sym-balls and Harps, with Vi-ols and Lutes, let the Husbands and

true Lo - - vers greet 'em, let the Hus-bands and true Lo--vers greet 'em,

with Cymballs and Harps, with Viols and Lutes, let the

Hus-band, let the Hus-band, and true Lov-ers greet e'm.

Let the Priests with pro-

Let the Priests with processions, the Hero at-

Let the Priests with processions, the He-ro at-tend, the

Let the Priests with processions, the He-ro attend, ————— the

cessions, the Hero, the He-ro at—tend, Let the Priests with proceffions, the

—tend, Let the Priests with pro—cessions, the He—ro at—tend,

Hero at—tend, Let the Priests with proceffions, the Hero at—

He—ro, the He—ro at—tend, Let the Priests with pro—cessions, the Hero at—

He—ro attend, and Statues erect to his glo—ry.

Statues erect, and Statues e—rect to his glory. Let the smok from the

—tend, and Statues e—rect to his glory.

tend, and Statues e—rect to his glory.

Let the smoke from the Altars to
 Altars to Heav'n ascend,
 Let the smoke to
 Let the smoke from the Altars to Heav'n ascend, to Heav'n ascend, to
 Let the smoke from the Altars to Heav'n ascend to

Chorus.

All the Violins and Hautboys.
 All the Instruments.
 All the Tenors.
 Chorus.
 Heav'n ascend. All sing, all sing great,
 Chorus.
 Heav'n ascend. All sing, all sing great,
 Chorus.
 Heav'n ascend. All sing, all sing great,
 Chorus.
 Heav'n ascend. All sing, all sing great,
 Chorus.
 Heav'n ascend. All sing, all sing great,

great Di—o—cles story, All sing, all sing great, great

great Di—o—cles story, All sing, all sing great, great

great Di—o—cles story, All sing, all sing great, great

great Di—o—cles story, All sing, all sing great, great

great Di—o—cles story, All sing, all sing great, great

great Di—o—cles story, All sing, all sing great, great

Di—o—cles story, all sing great, great Di—o—cles story.

Di—o—cles story, all sing great, great Di—o—cles story.

Di—o—cles story, all sing great, great Di—o—cles story.

Di—o—cles story, all sing great, great Di—o—cles story.

Di—o—cles story, all sing great, great Di—o—cles story.

Di—o—cles story, all sing great, great Di—o—cles story.

(Soft Musick that's plaid just before the Dance of Furies.)

Dance.

The first system of music on page 54 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a rhythmic style with many beamed eighth and sixteenth notes, characteristic of a dance tune. There are some triplets and slurs throughout the system.

The second system of music on page 54 consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure with treble and bass clefs. The notation is dense with rhythmic patterns and includes some dynamic markings.

The third system of music on page 54 consists of four staves, completing the piece on this page. The notation continues with complex rhythmic figures and includes some rests and accidentals.

The first system of music on page 55 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity as the previous page, featuring many beamed notes and slurs.

The second system of music on page 55 consists of four staves. The notation continues with rhythmic patterns and includes some dynamic markings. There are some rests and accidentals throughout the system.

The third system of music on page 55 consists of four staves, completing the piece on this page. The notation continues with rhythmic patterns and includes some dynamic markings and rests.

Handwritten musical score for page 56, consisting of four systems of four staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf* and *pp*. The music is written in a single system across the four staves, with repeat signs at the beginning of each system.

Handwritten musical score for page 57, consisting of four systems of four staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf* and *pp*. The music is written in a single system across the four staves, with repeat signs at the beginning of each system.

First system of musical notation on page 58, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation on page 58, consisting of four staves. The notation continues with similar complex rhythmic patterns and beamed notes.

Third system of musical notation on page 58, consisting of four staves. The music concludes with a final cadence on the bottom staff.

Second Act Tune.

First system of musical notation on page 59, consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music begins with a treble clef and a key signature of one flat. The notation includes a variety of note values and rests.

Second system of musical notation on page 59, consisting of four staves. The music continues with a mix of rhythmic patterns and melodic lines.

Third system of musical notation on page 59, consisting of four staves. The notation includes some complex rhythmic figures and rests, particularly in the upper staves.

Two in one upon a Ground.

Chaconne for Flutes, in the Third Act.

The first system of page 62 consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music is written in a common time signature and features a mix of eighth and sixteenth notes, with some rests.

The second system of page 62 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. This system contains more complex rhythmic patterns, including sixteenth-note runs and some accidentals.

The third system of page 62 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. The notation continues with similar rhythmic complexity as the previous systems.

The fourth system of page 62 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. The system concludes with a final cadence.

The first system of page 63 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. The music begins with a treble clef and a key signature of one flat.

The second system of page 63 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. This system continues the melodic and harmonic development.

The Chair Dance.

The third system of page 63 is titled "The Chair Dance." It consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. The time signature is 6/4. The music features a steady, rhythmic pattern.

The fourth system of page 63 consists of three staves. The top two staves are in treble clef with a key signature of one flat. The bottom staff is in bass clef. The system concludes the piece with a final cadence.

The first system of page 64 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The second system of page 64 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The third system of page 64 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The first system of page 65 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The second system of page 65 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The third system of page 65 consists of four staves of musical notation. The top staff is in treble clef with a soprano clef (C1). The second staff is in treble clef with an alto clef (C3). The third staff is in treble clef with a soprano clef (C1). The bottom staff is in bass clef. The music includes various note values, rests, and phrasing slurs.

The first system of page 66 consists of four staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef, and the fourth staff is in bass clef. The music is characterized by intricate rhythmic patterns, including many sixteenth and thirty-second notes, with frequent beaming and slurs.

The second system of page 66 continues the musical piece with four staves. The notation remains consistent with the first system, featuring complex rhythmic figures and a variety of note values across the different clefs.

The third system of page 66 begins with a section labeled "(Prelude for Hautboys.)" in the first staff. This section is marked with a 3/4 time signature and a key signature of one flat. It features a more melodic and less rhythmically complex line compared to the preceding sections. The system concludes with two empty staves.

The first system of page 67 consists of four staves of musical notation. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef, and the fourth staff is in bass clef. The music is highly rhythmic and complex, with many beamed notes and slurs.

The second system of page 67 continues the musical piece with four staves. The notation remains consistent with the first system, featuring complex rhythmic figures and a variety of note values across the different clefs.

The third system of page 67 begins with a section labeled "Song." in the first staff. This section is marked with a 3/4 time signature and a key signature of one flat. It features a more melodic and less rhythmically complex line compared to the preceding sections. The system concludes with two empty staves.

The fourth system of page 67 includes lyrics under the musical notation. The lyrics are: "What shall I doe, to show how much I Love her, How many Millions of". The system concludes with two empty staves.

fights can fut - tize; That which wins others hearts, ne - ver can move her,

Those common me - thods of Love she'll de - spise. I will Love more than Man

ere Lov'd be - fore me: Gaze on her all the day, and melt all the

Night Till for her own sake, at last she'll Im - plore me; to Love her

less, to pre - serve our de - light. **Prelude again**
and so go on.

II.

Since gods themselves, could not ever be Loving,
Men must have breathing Recruits for new Joys;
I with my Love could be ever Improving,
The eager Love, more than sorrow destroys,
To her Aurelia's Arms, leave me expiring,
To be Imbalm'd by the sweets of her breath;
To the last moment I'll still be desiring,
Never had Hero so glorious a Death.

Third Act Tune

Soft Musick before the Dance in the Fourth Act. Butterfly Dance.

Musical score for page 70, measures 1-4. The score consists of four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for page 70, measures 5-8. The score continues with four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The notation is dense with many beamed notes.

Musical score for page 70, measures 9-12. The score concludes with four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The final measures show some rests and sustained notes.

Musical score for page 71, measures 1-4. The score consists of four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The music continues with a similar complex rhythmic pattern.

Musical score for page 71, measures 5-8. The score continues with four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The notation remains dense and rhythmic.

Musical score for page 71, measures 9-12. The score concludes with four staves: Treble clef, Bass clef, Tenor clef, and Bass clef. The final measures include a section labeled 'Tune for Trumpets'.

Tune for Trumpets.

Musical notation for the first system on page 72, featuring three staves with treble and bass clefs.

Vers Trumpet.

Sound ————— Fame thy Brazen Trumpet, Sound

Sound ————— Sound ————— Sound

— thy Brazen Trum-pet Sound

stand, stand in the Cen-tre, stand in the centre of the u-ni-

verie, and call, and call ---

the listning World a round,

while we in joy ————— full Notes re-

hearfe in Artful Numbers, in Artful Numbers and

well cho...sen Verfe Great Di...o...cle...fan's

Great Di...o...cle...fan's Glo...ry,

Great Di...o...cle...fan's

Great Di...o...cle...fan's Glo...ry,

Great Di...o...cle...fan's Glo...ry,

Cho.

First system of musical notation on page 76, consisting of a vocal line and a lute line in 3/4 time.

Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glo-ry,

Second system of musical notation on page 76, featuring a vocal line and a lute line.

Let all re-hearse in lof-ty Verse Great, Great Di-a--clesians Glo-ry,

Third system of musical notation on page 76, featuring a vocal line and a lute line.

Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glory,

Fourth system of musical notation on page 76, featuring a vocal line and a lute line.

Let all re-hearse in lof-ty Verse Great, Great Di-o--clesians Glory,

Fifth system of musical notation on page 76, featuring a vocal line and a lute line.

Empty musical staves at the bottom of page 76.

First system of musical notation on page 77, featuring a vocal line and a lute line.

Empty musical staves on page 77.

Empty musical staves on page 77.

Empty musical staves on page 77.

Empty musical staves on page 77.

Sixth system of musical notation on page 77, featuring a vocal line and a lute line.

Empty musical staves on page 77.

Empty musical staves on page 77.

Empty musical staves on page 77.

let all re-hearfe in lof - ty Verfe,

let all re - hearfe in lof - - ty Verfe,

let all re - hearfe in lof - - - ty Verfe,

let all re - hearfe in lof - - ty Verfe,

Great, Great Dio - - cle - fan's Glo - - ry.

Great, Great Dio - - cle - fan's Glo - - ry.

Great, Great Dio - - cle - fan's Glo - - ry.

Great, Great Dio - - cle - fan's Glo - ry.

found his re-nown, ad-vance,

found his re-nown, ad-vance his

found his re-nown, ad-vance his Crown: ad-

found his re-nown, ad-vance his Crown: found, found his re-nown, ad-

ad-vance his Crown: found his re-nown, ad-

Crown, ad-vance his Crown: found his re-nown, ad-

vance his Crown: found his re-nown,

vance his Crown: found his re-nown,

vance his Crown, ad—vance his
 vance his Crown, advance his Crown, ad—vance his
 ad—vance his Crown, ad—vance his
 ad—vance his

Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all
 Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all
 Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all
 Crown, a—bove all Monarchs, that e're blest the Earth: a—bove all

Musical notation for page 86, measures 1-10. The page features five systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a common time signature and a key signature with one flat. The lyrics are: "Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred".

Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

Musical notation for page 86, measures 11-12. This system continues the vocal and piano parts from the previous system.

Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

Musical notation for page 86, measures 13-14. This system continues the vocal and piano parts.

Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

Musical notation for page 86, measures 15-16. This system continues the vocal and piano parts.

Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

Musical notation for page 86, measures 17-18. This system continues the vocal and piano parts.

Four empty musical staves at the bottom of page 86, consisting of two vocal staves and two piano accompaniment staves.

Musical notation for page 87, measures 1-4. The page features four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a common time signature and a key signature with one flat. The lyrics are: "Fame, embalm his name with Honour here, and glo—ry af-ter Death."

Fame, embalm his name with Honour here, and glo—ry af-ter Death.

Musical notation for page 87, measures 5-6. This system continues the vocal and piano parts.

Fame, embalm his name with Honour here, and glo—ry af-ter Death.

Musical notation for page 87, measures 7-8. This system continues the vocal and piano parts.

Fame, embalm his name with Honour here, and glo—ry af-ter Death.

Musical notation for page 87, measures 9-10. This system continues the vocal and piano parts.

Fame, embalm his name with Honour here, and glo—ry af-ter Death.

Musical notation for page 87, measures 11-12. This system continues the vocal and piano parts.

Four empty musical staves at the bottom of page 87, consisting of two vocal staves and two piano accompaniment staves.

Four empty musical staves at the bottom of page 87, consisting of two vocal staves and two piano accompaniment staves.

Four empty musical staves at the bottom of page 87, consisting of two vocal staves and two piano accompaniment staves.

Four empty musical staves at the bottom of page 87, consisting of two vocal staves and two piano accompaniment staves.

Four empty musical staves at the bottom of page 87, consisting of two vocal staves and two piano accompaniment staves.

All sing his story, all sing his sto-ry :

All sing his story, all sing his sto-ry :

All sing his story, all sing his sto-ry :

All sing his story, all sing his sto-ry :

All sing his sto-ry,

All sing his sto-ry,

All sing his story, Raise,

All sing his story, Raise,

Raise, raise — his Glory; raise,
 Raise, raise — his Glo — ry
 raise — his Glory raise, raise —
 raise — his Glory, all, all sing his sto — ry; raise, raise —

raise his Glo-ry; all sing his sto-ry, raise, raise —
 raise his Glo-ry; all sing his sto-ry, raise,
 — his Glo-ry; all sing his sto-ry, raise,
 — his Glo-ry; all sing his sto-ry,

his Glo—ry; Raise, raise his Glory, a bove all
 raise his Glo—ry; raise, raise his Glory, a bove all
 raise his Glory; raise, raise his Glory a bove all
 Raise, raise his Glory; a bove all

Monarchs, that e'er blest the Earth; a—bove all Monarchs, that e'er blest the Earth.
 Monarchs, that ere blest the Earth; a—bove all Monarchs, that ere blest the Earth.
 Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.
 Monarchs, that ere blest the Earth; a—bove all Monarchs, that e're blest the Earth.

Fourth Act Tune

Musical score for 'Fourth Act Tune' featuring six staves. The top staff is the vocal line, and the remaining five staves are for two trumpets. The music is in 3/4 time and G major. The score consists of two systems of three staves each.

Continuation of the musical score for 'Fourth Act Tune' featuring six staves. The top staff is the vocal line, and the remaining five staves are for two trumpets. The music is in 3/4 time and G major. The score consists of two systems of three staves each.

Country Dance, in the Fifth Act.

Musical score for 'Country Dance, in the Fifth Act.' featuring four staves. The top staff is the vocal line, and the remaining three staves are for two trumpets. The music is in 3/4 time and G major. The score consists of one system of four staves.

Continuation of the musical score for 'Country Dance, in the Fifth Act.' featuring four staves. The top staff is the vocal line, and the remaining three staves are for two trumpets. The music is in 3/4 time and G major. The score consists of one system of four staves.

Continuation of the musical score for 'Country Dance, in the Fifth Act.' featuring four staves. The top staff is the vocal line, and the remaining three staves are for two trumpets. The music is in 3/4 time and G major. The score consists of one system of four staves.

Fourth Act Tune

Musical score for 'Fourth Act Tune' featuring six staves. The top staff is the vocal line, followed by two staves for 'Two-Trumpets'. The bottom three staves represent the instrumental accompaniment. The music is in 3/4 time and G major.

Continuation of the musical score for 'Fourth Act Tune' with six staves, including vocal and instrumental parts.

Country Dance, in the Fifth Act.

Musical score for 'Country Dance, in the Fifth Act.' featuring four staves. The top staff is the vocal line, followed by three staves for the instrumental accompaniment. The music is in 3/4 time and G major.

Continuation of the musical score for 'Country Dance, in the Fifth Act.' with four staves, including vocal and instrumental parts.

Continuation of the musical score for 'Country Dance, in the Fifth Act.' with four staves, including vocal and instrumental parts.

Masque in the same Act.

Prelude for Violins only.

(Soft.)

(Chorus.)

Vers.

(Chorus)

Enter: Cupid, and Sings.

(Chorus)

Vers.

Call the Nymphs, and the Fauns, from the Woods; the Nymphs, and the Fauns, from the

the Nymphs, and the Fauns, from the
(Chorus)

the Nymphs, and the Fauns, from the

the Nymphs, and the Fauns, from the

Vers.

(Chorus.)



Vers.

(Chorus.)



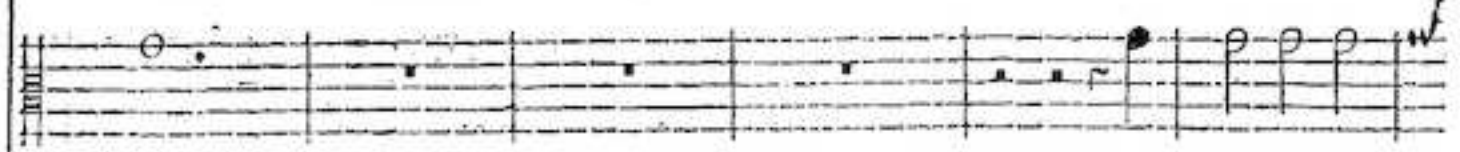
Vers.

(Chorus.)



Woods.

Call the Naidi, and Gods of the Floods; the Naidi, and



Woods.

The Naidi, and



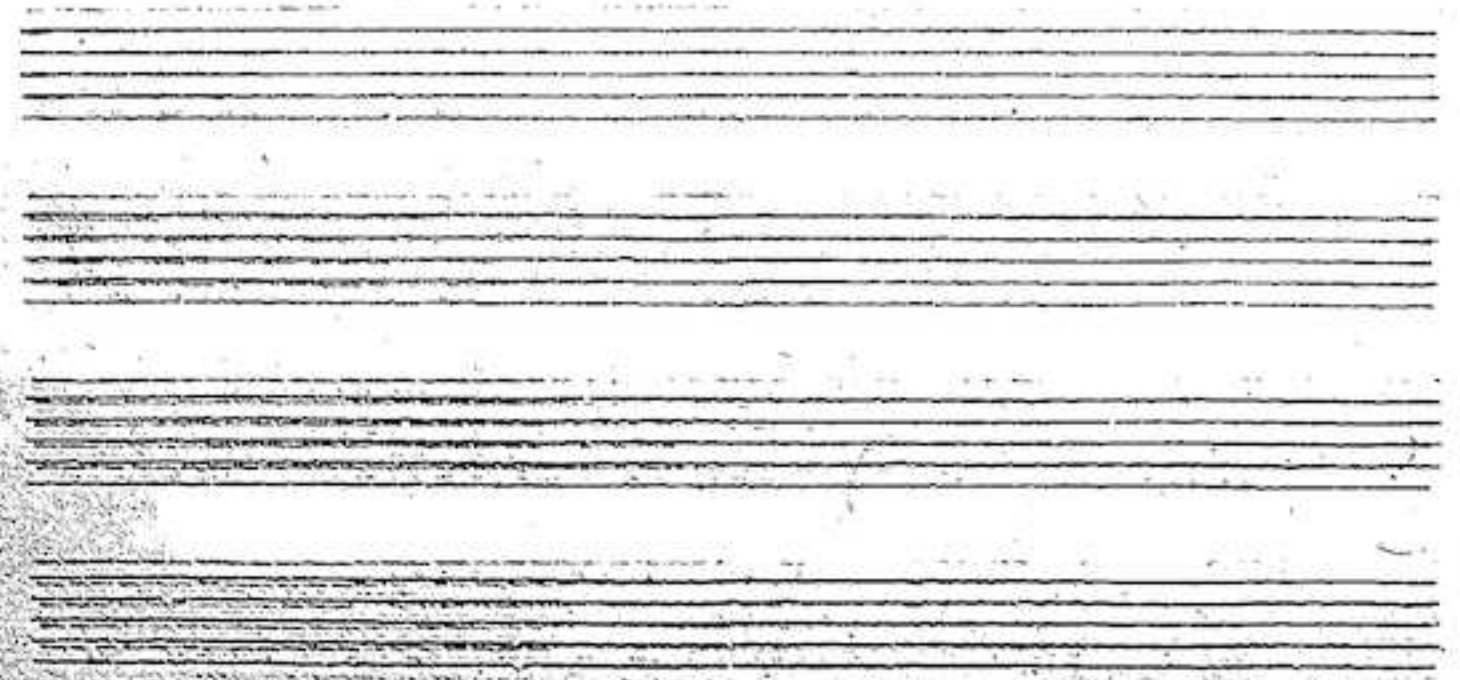
Woods.

The Naidi, and



Woods.

The Naidi, and



Vers.

(Chorus.)

Vers.



Vers.

(Chorus.)

Vers.



Vers.

(Chorus.)

Vers.



Gods of the Floods. Call Flora, and Co-mus; Flora, and Comus. Si-



Gods of the Floods.

Flora, and Comus.



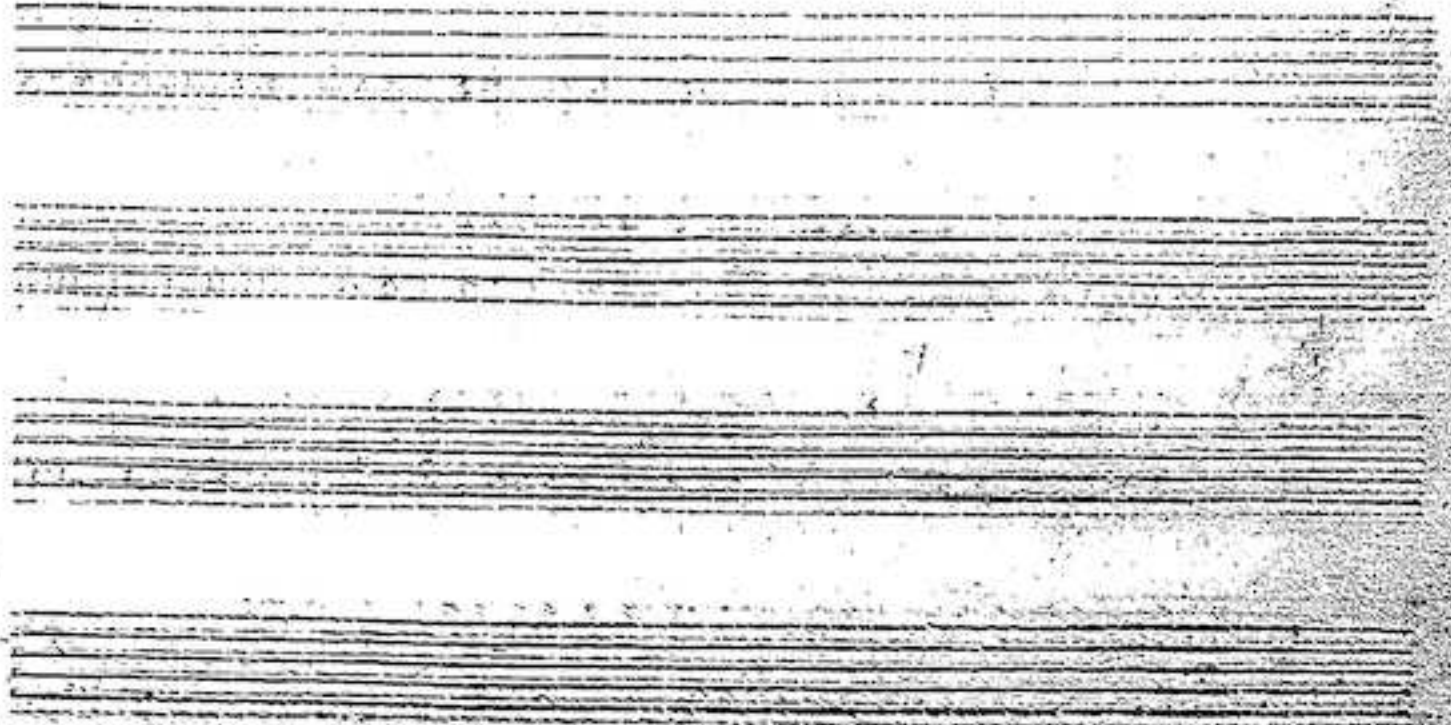
Gods of the Floods.

Flora, and Comus.



Gods of the Floods

Flora, and Comus.



(Chorus.)

Vers.

First musical staff on page 100, treble clef, 9/8 time signature.

Second musical staff on page 100, treble clef, 9/8 time signature.

(Chorus.)

Vers.

Third musical staff on page 100, treble clef, 9/8 time signature.

(Chorus.)

Vers.

Fourth musical staff on page 100, treble clef, 9/8 time signature.

— lenus, and Momus; Si—lenus, and Momus. Call Bacchus and his Merry merry merry

Fifth musical staff on page 100, treble clef, 9/8 time signature.

Si—lenus, and Momus.

Sixth musical staff on page 100, treble clef, 9/8 time signature.

Si—lenus, and Momus

Seventh musical staff on page 100, treble clef, 9/8 time signature.

Si—lenus, and Momus.

Eighth musical staff on page 100, treble clef, 9/8 time signature.

Empty musical staff on page 100.

Empty musical staff on page 100.

Empty musical staff on page 100.

Empty musical staff on page 100.

(Chorus.)

First musical staff on page 101, treble clef, 9/8 time signature.

Second musical staff on page 101, treble clef, 9/8 time signature.

(Chorus.)

Third musical staff on page 101, treble clef, 9/8 time signature.

(Chorus.)

Fourth musical staff on page 101, treble clef, 9/8 time signature.

merry, merry Fellows. Bacchus, and his merry merry, merry merry, merry

Fifth musical staff on page 101, treble clef, 9/8 time signature.

Bacchus, and his merry merry, merry merry, mer—ry

Sixth musical staff on page 101, treble clef, 9/8 time signature.

Bacchus, and his merry merry, merry merry, mer—ry

Seventh musical staff on page 101, treble clef, 9/8 time signature.

Bacchus, and his merry merry, merry merry, mer—ry

Eighth musical staff on page 101, treble clef, 9/8 time signature.

Empty musical staff on page 101.

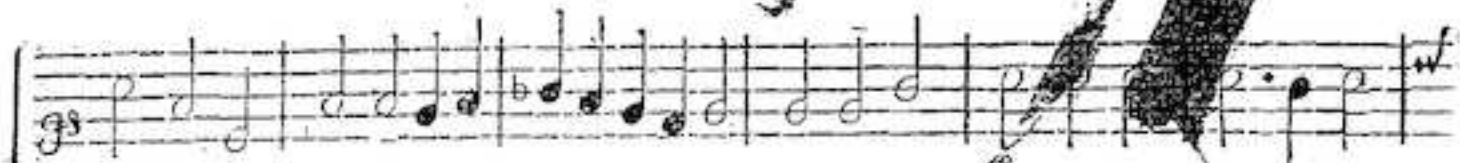
Empty musical staff on page 101.

Empty musical staff on page 101.

Empty musical staff on page 101.

Vers.

(Chorus.)



Vers.

(Chorus.)



Vers.

(Chorus.)



fellows. *Sil—vanus, and Ce—res, and Tellus, Sil—vanus, and Ceres, and*



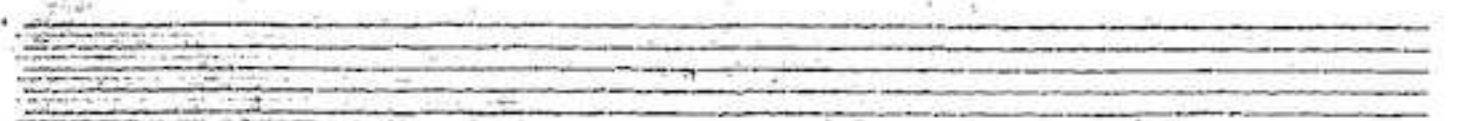
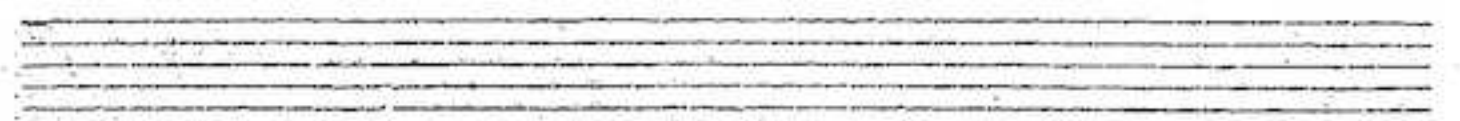
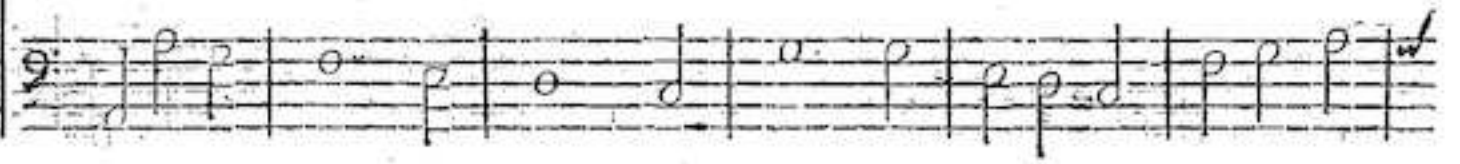
fellows. *Sil—vanus, and Ce—res, and*



fellows. *Sil—vanus, and Ce—res, and*



fellows. *Sil—vanus, and Ce—res, and*



Vers.



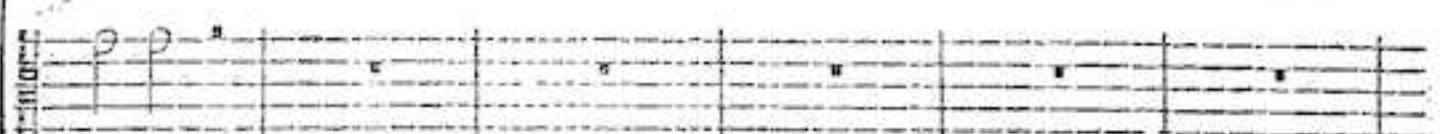
Vers.



Vers.



Tellus, all leave for a while their a—bodes, all leave for a



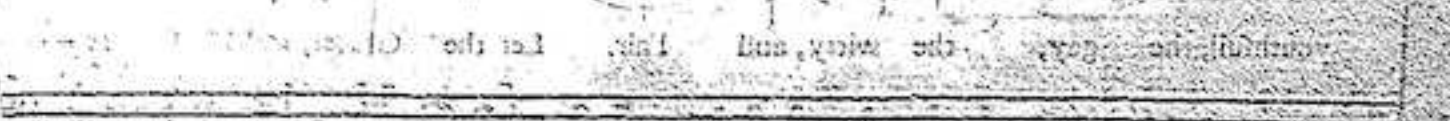
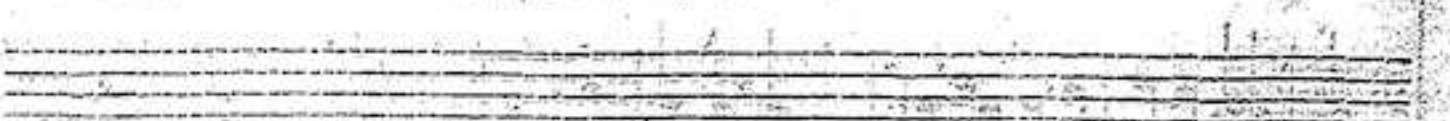
Tellus.



Tellus.



Tellus.



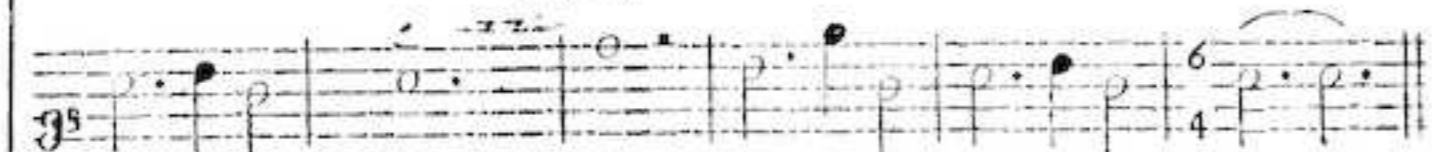
(Chorus.)



(Chorus.)



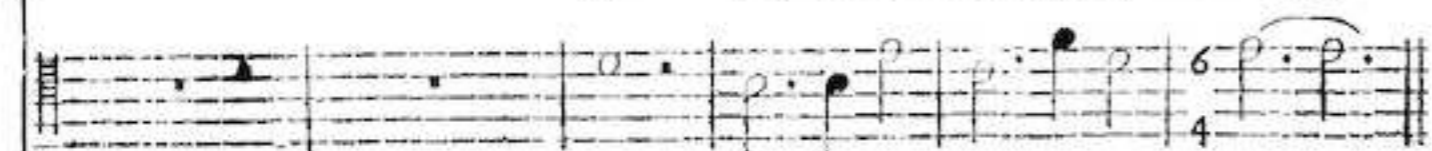
(Chorus.)



while their a—bodes, all leave for a—while their a—bodes.



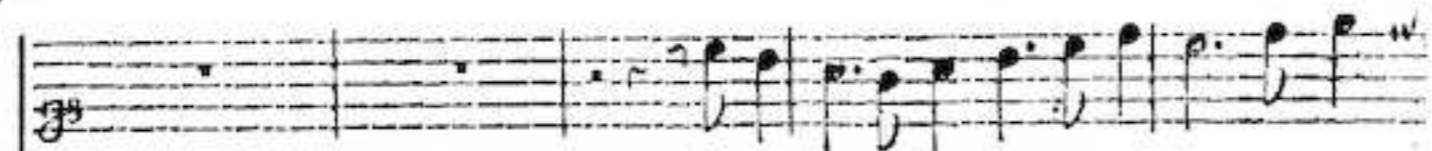
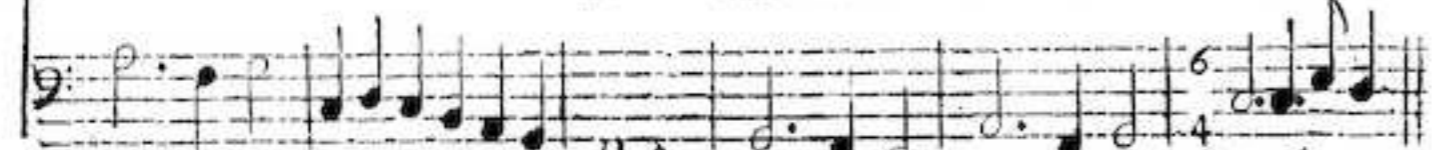
all leave for a—while their a—bodes.



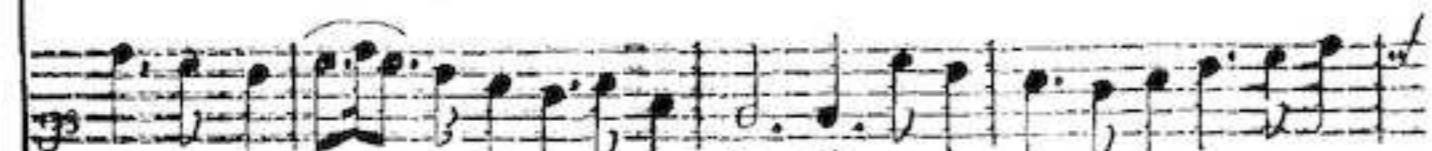
all leave for a—while their a—bodes.



all leave for a—while their a—bodes.



Let the Graces, and Pleasures re—pair, with the



youthfull, the gay, the witty, and Fair. Let the Graces, and Pleasures re—



—pair, with the youthfull, the Gay, the Wit—ty, and Fair. May all harmles de—



—lights, Happy dayes and kind Nights, for ever attend this blest Pair. May all



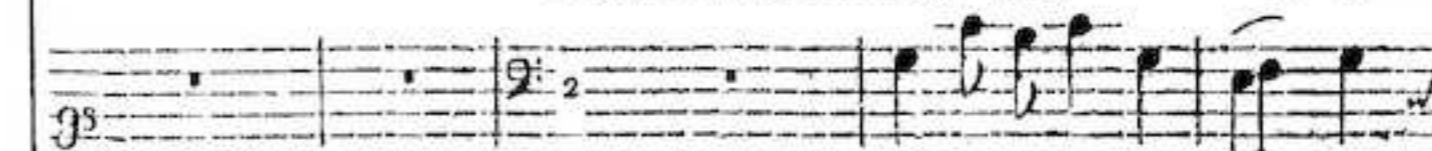
harmles delights, Happy dayes and kind Nights, for ever attend this blest Pair. May all



harmles delights Happy dayes and kind Nightsfor ever attend this blest Pair.



Come, come away, Come, come away, no de—



Come, come away, Come, come a



—lay, no de—lay, no, no, no, no, no, no, no, no, no de—
 —way, no de—lay, no de—lay, no, no, no, no, no de—lay, no, no, no de—

—lay, come away, come away come, come a—way, come, come a—way.
 —lay, come away come a—way, come, come a—way, come, come a—way.

All know 'tis his will, 'tis his will, then all, then all, shew their
 All know 'tis his will, 'tis his will, then all then all,

Skill; then all, then all, shew their Skill.
 shew their Skill; then all, shew their Skill. To grace

To grace loves Tri—umph—ing day, to
 Loves Tri—umph—ing day, to grace Loves Tri—

grace Loves Tri—umph—ing day.
 —umph—ing day.

Prelude for Violins, and Hautboyes.

Both. Haut.
 Haut.

Violin.
Violin.
Bass.

Haut. Violin. Haut.
Haut. Violin. Haut.
Bass.

Violin. Haut. Violin.
Violin. Haut. Violin.
Bass.

Haut. Both.
Haut. Both.
Bass.

Chorus.
Chorus.
Chorus.
Chorus.

Cho. Be—hold O mighty'ft, O mighty'ft of Gods be—hold, be—hold, at

Be—hold, be—hold O mighty'ft, O mighty'ft of Gods be—

Be—hold, O mighty'ft, O mighty'ft of Gods be—hold, be—

Be—hold, be—hold, O mighty'ft, O mighty'ft of

thy com—mand, at thy com—mand we come!

—hold, at thy com—mand we come!

—hold, be—hold at thy com—mand we come!

Gods be—hold, at thy com—mand we come!

The gay, the sad, the Grave, the Glad, the

The gay, the sad, the Grave, the Glad, the

The gay, the sad, the Grave, the Glad, the

The gay, the sad, the Grave, the Glad, the

The gay, the sad, the Grave, the Glad, the

youth— full and the Old; All

youthfull and the Old; All

youth— full and the Old; All

youthfull and the Old; All

meer, all meer, all meet as at the day of Doom.

meer, all meer, all meet as at the day of Doom.

meer, all meer, all meet as at the day of Doom.

meer, all meer, all meet as at the day of Doom.

Be—hold, O mighty, O

Be—hold,

Be—hold, O mighty, O

Be—hold, Be—hold,

mighty of Gods, be--hold, be--hold at thy com--mand, be--hold at

O mighty ft, O mighty ft of Gods be--hold, be--hold at

mighty ft of Gods, be--hold, be--hold at thy com--mand, at

O mighty ft, O mighty ft of Gods be--hold, be--hold at

thy com--mand we Come.

thy com--mand we Come.

thy com--mand we Come.

thy com--mand we Come.

Paspe.

(Trumpet.)

(Trumpet.)

(Violin)

Oh the sweet de-lights of Love, oh, oh, oh, oh, oh the sweet de-

Oh the sweet de-lights of Love, oh, oh, oh, oh, oh the sweet de-

lights of Love, who who would live, who, who would live and not enjoy em?

lights of Love, who would live, who who would live, would live and not enjoy em?

I de re—fute the Throne of Love, should power — or ma—jesty, should

I de re—fute the Throne of Love, should power

power — or ma—jesty de—stroy e'm. First strain again.

power — or ma—jesty de—stroy e'm. First strain again.

power — or ma—jesty de—stroy e'm. First strain again.

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou—

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou—

lies and Cares: But let Love, let Love remove e'm, but let Love re—

lies and Cares: But let Love, but let Love re—

move e'm, I approve e'm, I ap—prove e'm, I approve e'm. End with the First strain.

move e'm, I ap—prove e'm, I ap—prove e'm, I — approve e'm. End with the First strain.

Let Monarchs fight for power and Fame, with noise and Arms

mankind a—larm, Let dayly fears their qu—et fright and cares dif—

turb their rest by Night; Let Monarchs fight for power and

Fame, with noise and Arms Man kind a—larm, greatness shall ne'er

my soul In—thrall, give me con—tent and I have all, greatness shall

ner my soul In—thrall, give me con—tent and I have all.

(Chorus.)

(Chorus)

(Chorus)

Here mighty Love to the I call, Give me *Af*—*rit*—*a*

Here mighty Love to the I call, Give me *Af*—*rit*—*a*

(Chorus.)

Here mighty Love to the I call, Give me *Af*—*rit*—*a*

Here mighty Love to the I call, Give me *Af*—*rit*—*a*

Here mighty Love to the I call, Give me *Af*—*rit*—*a*

and I have all, That soft that sweet that Charming Fair,

and I have all, That soft that sweet that Charming Fair,

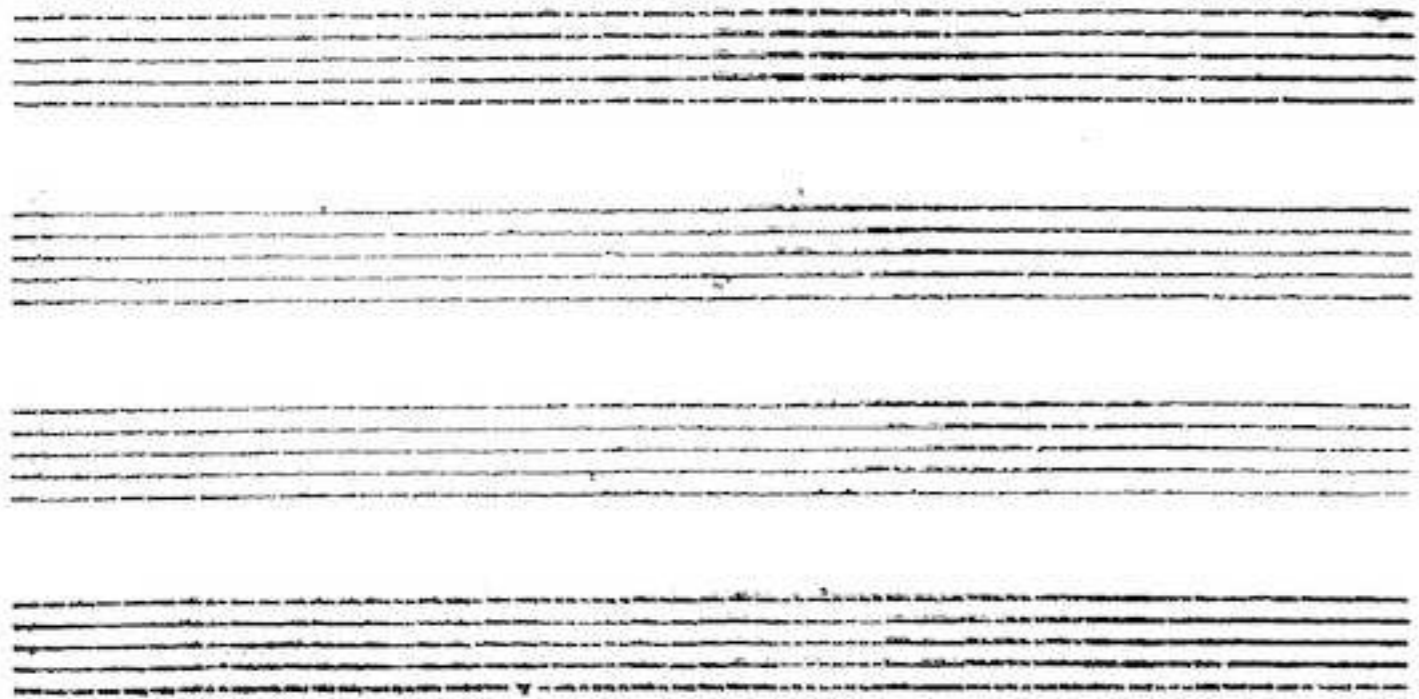
and I have all, That soft that sweet that Charming Fair,

and I have all, That soft that sweet that Charming Fair,

and I have all, That soft that sweet that Charming Fair,

and I have all, That soft that sweet that Charming Fair,

	First strain again.	
	First strain again.	
	First strain again.	
	First strain again.	
Fate cannot hurt whilst I have her.		Shes wealth and
	First strain again.	
Fate cannot hurt whilst I have her.		Shes wealth and
	First strain again.	
Fate cannot hurt whilst I have her.		Shes wealth and
	First strain again.	
Fate cannot hurt whilst I have her.		Shes wealth and
	First strain again.	





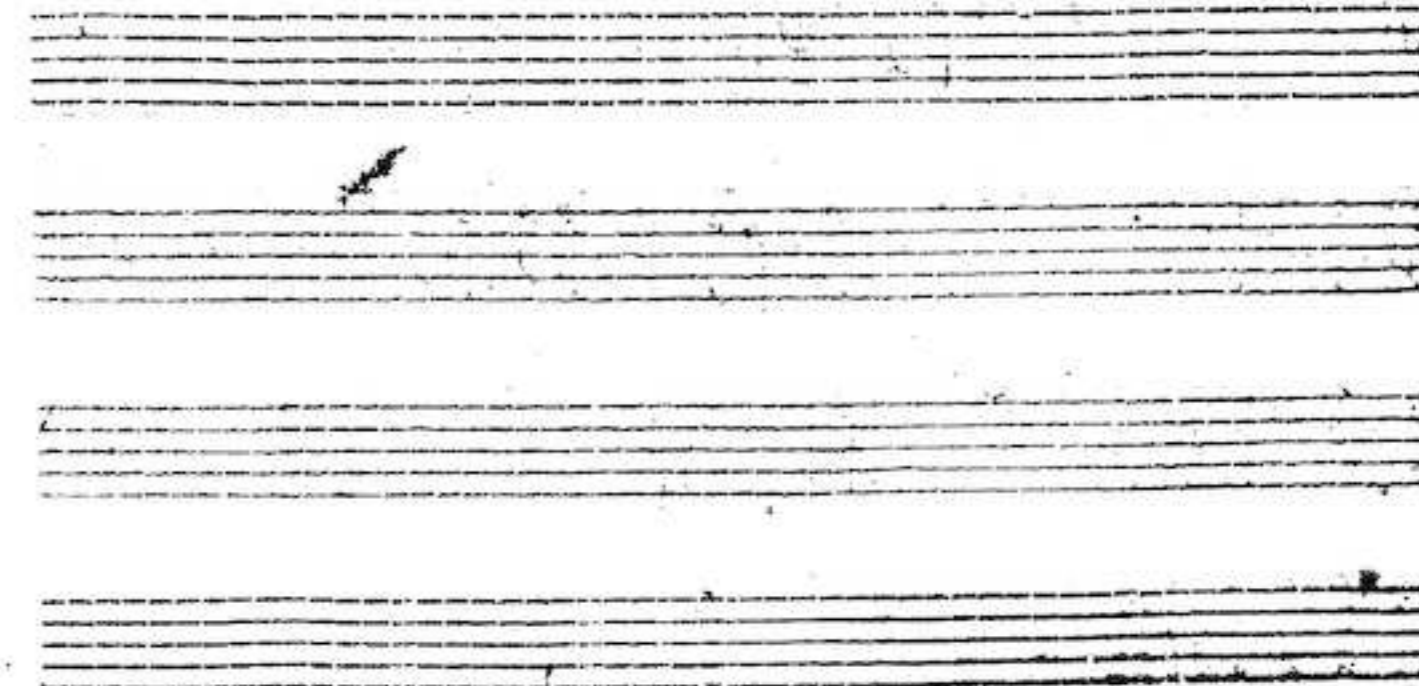


power, and on-ly she, Af-ire-a's all the world to me: she's wealth and

power, and on-ly she, Af-ire-a's all the world to me: she's wealth and

power, and on-ly she, Af-ire-a's all the world to me: she's wealth and

power, and on-ly she, Af-ire-a's all the world to me: she's wealth and

power, and on—ly she, Af—ire—s all the world to me.

power, and no—ly she, Af—ire—s all the world to me.

power, and on—ly she, Af—ire—s all the world to me.

power, and on—ly she, Af—ire—s all the world to me.

Prelude for Hautboyes

Enter two Bacchanalls and Sing.

Make room, make room, make

Make

room, make room, make room, make room, make room, make room,

room, make room, make room, make room, make room, make room for the

for the great God, the great God of Wine: the

great God, the great God, the great God of Wine:

Bacchanalls come with Liquar divine, with Liquar divine, make room, make room, make

the Bacchanalls come with Liquar divine: make room, make

room, make room, make room for the great God, the great

room, make room, make room for the great God, the great God, the great

God of Wine. RETOR.

God of Wine.

(f.)

Bacchus.

I'm Here, I'm Here, I'm Here with my joy-ly, joy-ly

come near, come, come

Jub-ly Crew

we'll re-

we'll re-joyce, re-

near, come near, come, come near, come near, come, come near we'll re-joyce, re-joyce, re-

joyce, re-joyce, re-joyce, we'll re-joyce, re-joyce, we'll re-joyce, we'll re-joyce

joyce, re-joyce as well as you, we'll re-joyce, we'll re-joyce

joyce, re-joyce as well as you; we'll re-joyce, re-joyce, re-joyce

as well as you.
as well as you.
as well as you. Give to ev'ry one his

then all together clash,clash,clash,then all to-gether
then all together,clash,clash,clash,then all together,
gla's, give, give to ev'ry one his gla's,then all together clash,clash,clash,then all together

clash, clash, clash, clash,clash,then all-to-gether clash, clash, clash, then all to-gether
clash,clash,clash,clash,clash, then all-to-gether clash, clash, clash, then all to-gether
clash, clash, clash,clash,clash, then all to-gether clash, clash, clash, then all together

clash,clash,clash, drink, drink,drink,
clash,clash,clash, drink, drink, drink, drink & despise the
clash,clash,clash, drink, drink, drink,

Drink and de - spite the Po - li - tick Afs, drink, drink, drink, drink and de - spite the

Po - li - tick Afs, drink, drink, drink, drink, drink and de - spite the Po - li - tick Afs, drink

drink and de spite the Po - li - tick Afs, drink, drink, drink, drink

Po - litick Afs, drink, drink, drink, drink & de - spite, drink, drink & de - spite the Po - li - tick

drink, drink, drink, drink and de - spite the Po - li - tick Afs, de - - spite the Po - li - tick

drink and de - spite the po - li - tick Afs, drink, drink & de - spite, de - spite the po - li - tick

Cho.

Cho.

Cho.

The migh - ty,

Afs. The mighty, mighty,

Afs. The migh - ty, mighty

Afs. The migh - ty, mighty

mighty, mighty *Jove* who rules a - -bove ne'r troubl'd, ne'r troubl'd his Head with much

mighty, mighty *Jove*, who rules a -bove ne'r troubl'd, ne'r troubl'd his Head with much

Jove, the mighty *Jove* who rules a -bove, ne'r troubl'd, ne'r troubl'd his Head with much

Jove - - - - - who rules a -bove ne'r troubl'd, ne'r troubl'd his Head with much

think - ing, he took off his Glafs, he took off his Glafs, was kind, kind

thinking, he took off his Glafs, he took off his Glas, was kind to his Lafs, was kind, kind,

think - ing, he took off his Glafs, he took off his Glafs, was kind, was kind to his Lafs, was

think - ing, he took off his Glafs, he took off his Glafs, was kind, was

kind to his Life — and gain'd Heav'n by Love, — & gain'd Heav'n, gain'd Heav'n by Love & good Drinking.

kind to his Life, & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n — by Love and good Drinking.

kind to his Life & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n, gain'd Heav'n by Love, by Love & good Drinking.

kind to his Life — — and gain'd Heav'n by Love, — — and gain'd Heav'n, gain'd Heav'n by Love & good Drinking.

Handwritten notes or a small musical sketch at the bottom of page 137.

Still I'm wishing, still de-sir-ing, all she's gi-ving,

I re-quir-ing: Yet each gift I think too small,

still the more I am pre-sent-ed, still the less I

am con-tent-ed; tho' she vows she has giv'n me all

RETOR

11

Can *Drafilia* give no more?
 Has she lavish'd all her store?
 Must my hopes to nothing fall?
 O you know not half your treasure;
 Give me more, give over measure,
 Yet you can never, never give me all.

Canaries.

A Dialogue.

Tell me why, tell me why my Charm—ing fair,

Tell me why, tell me why you thus—de—ny me; Can dis—pair,

can dis—pair, or these sighs and looks of care make Co—ver

fly—me, e—ver fly me? Tell me why, tell me

why, my Charm—ing fair, tell me why you thus de—ny me.

O! *Mur—ti—lo* your a—bove me, I re—spect

dare not Love ye. She who hears, in—clines to sin, who

par—ties, half gives up the Town, and ra—ve—nous Love soon

en—ters in, when once the out work's bea—ten down:

Then my sighs and tears won't move ye, no, no, no, no,

no, *Mis—er—y*, your a—bove me; I re—spect, but

and dare not Love ye: no, no, no, no, no, *Mis—er—y*,

your a—bove me; I re—spect, but dare not Love ye.

(Soft)
I re—spect, but dare not Love ye. Could this love—ly

75
charming Maid think *Mis—er—y*, would de—ceive her? could

mis—er—y be a—fraid, she by him should be be—tray'd?

No, no, no, no, too well, too well I Love her, there fore can—not

be above her. O, O, O, O, Let Love with Love be paid.

my Heart, my Life, my Heart, my Life, my all I give her: Let me

now, now, now, Let me now, now, now, Ah! now, now, now re-ceive her. Oh! how

glad-ly we be-ieve, when the Heart is too too willing:

Can that look, that face de-ceive? can he take de-light in

Killing? Ah! I dye, Ah! I dye, I dye if you de-

ceive me. Yet I will, I will; yet I will, I will be-ieve ye. Ah! I

die, Ah! I die, if you de-ceive me! Yet I will, I

will, Yet, yet I will, I will, Yet, yet I will, I will be-ieve ye.

Cho.

Oh! how glad-ly we be-ieve, when the Heart is too too

Cho.

Oh! how glad-ly we be-ieve, when the Heart is too too

willing: Can that Look, that Face de-ceive? Can he take de-

willing: Can that Look, that Face de-ceive? Can he take de-

light in kil-ling. Ah! I dye, Ah! I dye, I
light in kil-ling. Ah! I dye, Ah! I

dye if you de-ceive me! Yet I will, I will, yet I will, I will be—
dye if you de-ceive me! Yet I will, I will, I will be—

—leave ye: Ah! I dye, Ah! I dye, if you de—
—leave ye: Ah! I dye, I dye if you de—

—ceive me! Yet I will, I will, Yet, yet I will, I will, Yet, yet I will,
—ceive me! Yet I will, I will, Yet, yet I will, I will, yet I will,

I will be—leave ye. Dance.
I will be—leave ye.

All our Dayes and our Nights, shall be spent in de—lights, 'tis a tribute, a

tribute that's due to the Young, Let the ug—ly and old, the

fick—ly and cold, think the pleasures, the pleasures of Love last too

long: Let the ug—ly and old, the fick—ly and cold, think the

pleasures, the pleasures of Love last too long. *Cho.* **Be—**

Cho.

Cho.

be gone, be gone, be gone im—

Cho. be gone, be gone, be gone im—por—tu—nate reason, be—
gone, be gone, be gone im—por—tu—nate reason, be gone, be gone, be gone,

Cho.

be

por—tu—nate rea—son, be gone; be gone, be gone, be gone, be gone,
 gone; be gone, be gone, be gone, be gone, be gone, be gone, be gone, be —
 be gone, be gone, be gone im—por—tu—nate rea—son,
 gone, be gone, be gone im—por—tu—nate rea—son, be gone, be gone, be—

— be gone, be gone, be gone be gone im—por—tu—nate rea—son, wisdom and
 — gone im—por—tu—nate rea—son, im—por—tunate rea—son,
 be gone, be—gone im—por—tu—nate rea—son,
 — gone, be gone, be gone, be gone im—por—tu—nate rea—son,

council is now out of fea-son; now, now, now, now,
 wisdom and counsell is now out of fea-son; now, now, now,
 wisdom and counsell is now out of fea-son, is
 wisdom and counsell is now out, is

now out of fea-son; wisdom and counsell is now out of fea-son, now
 now out, wisdom and counsell is now out, is now out of fea-son; now,
 now out of fea-son, now, now, now out of fea-son;
 now out of fea-son; now, now, now out, wisdom and

now, now, now, now out of fea-son.

now, now, now, now out of fea-son.

wisdom and counsel is now out, is now out of fea-son.

counsel is now out of fea-son, is now out of fea-son.

Dance.

Tryumph Vic-to-ri-ous

Triumph Vic-torious Love,

Triumph Vic-torious Love,

Love, Tri

Triumph o're the U-niverse;

Triumph o're the U-niverse;

umph o're the U-niverse; the

the great-est He-ro's bow to thee, all, all, all na-ture

the great-est He-ro's bow to thee, all, all, all na-ture

great-est He-ro's great-est Hero's bow to thee, all, all, all na-ture

owns thy De-i-ty: all na-ture owns thy De-i-ty. Tri

owns thy De-i-ty: all nature owns thy De-i-ty. Tri

owns thy De-i-ty: all nature owns thy De-i-ty. Tri

umph Vic-torious Love, Triumph, triumph, Triumph o're the U-ni-

umph Vic-torious Love, Triumph, triumph, Triumph o're the U-ni-

umph, triumph, Triumph o're the U-ni-

1 Trumpet.

2 Trumpet.

1 Hautboy.

2 Hautboy.

Tenor Hautboy.

1 Violin.

2 Violin.

Tenor Violin.

—verse.

—verse.

—verse.

Musical score for page 160, featuring multiple staves of handwritten notation. The score includes various rhythmic patterns and melodic lines across approximately 14 staves.

Musical score for page 161, featuring multiple staves of handwritten notation. The score includes various rhythmic patterns and melodic lines across approximately 14 staves.

Triumph Vic-

T t

triumph Vic - to

triumph Vic - to

triumph, triumph, triumph o're the U-ni - verse.

triumph, triumph, triumph o're the U-ni - verse.

triumph, triumph, triumph o're the U-ni - verse.

rious love, triumph, triumph, triumph, ore the U-ni - verse.

rious love, triumph, triumph, triumph o're the U-ni - verse.

triumph, triumph, triumph o're the U-ni - verse.

Thou hast tam'd, hast tam'd all --- migh --- ty Jove; hast tam'd all-

Thou hast tam'd, hast tam'd all --- migh - ty Jove; hast tam'd, hast

thou hast tam'd, hast

migh --- ty Jove: thou hast tam'd, hast tam'd all-migh-ty

tam'd all --- migh - ty Jove: thou hast tam'd, hast tam'd all --- migh - ty

tam'd all - - migh - - ty Jove.

Jove thou hast tam'd, hast tam'd all-migh-ty Jove.

Jove; thou hast tam'd, hast tam'd all - migh - ty Jove.

thou hast tam'd, hast tam'd all - migh - ty Jove.

1 Trumpet.

2 Trumpet.

1 Hautboy.

1 Hautboy.

Tenor Hautboy.

1 Violin.

2 Violin.

Tenor Violin.

Tryumph Vic—to

Tryumph Vic—to

Tryumph Vic—to

Musical score for page 168. The page contains ten staves. The top seven staves are piano accompaniment. The bottom three staves are vocal lines with lyrics:

rious Love, Vic—to
 rious Love, Vic—to
 rious Love, Vic—to

Musical score for page 169. The page contains ten staves. The top four staves are instrumental parts for trumpets and hautboys:

1 Trumpet.
 2 Trumpet.
 1 Hautboy.
 2 Hautboy.

The bottom six staves are vocal lines with lyrics:

rious Love
 rious Love.
 Love, Vic—to rious Love.

Cho.

Cho.

Cho.

1 Violin.

2 Violin.

Cho.

Tenor Violin, and Tenor Haut.

Cho.

Then all, all re-hearfe in lof-ry

Cho.

Then all, all re-hearfe in lof-ry

Then all, all re-hearfe in lof-ry

Cho.

Then all, all re-hearfe in lof-ry

Verie, the glo-ry of al-migh-ty Love; from Pole, to Pole, his

Verie, the glo-ry of al-migh-ty Love; from Pole, to Pole, his

Verie, the glo-ry of al-migh-ty Love; from Pole, to Pole, his

Verie, the glo-ry of al-migh-ty Love; from Pole, to Pole, his

Musical notation for page 172, measures 1-10. The notation consists of ten staves of music, primarily in treble clef with a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together in groups.

Fame re-found; sing it, sing it, the U-ni-verſe a-round; From Pole, to pole, his

Musical notation for page 172, measures 11-12. Two staves of music, continuing the melody from the previous section.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round: From Pole, to Pole, his

Musical notation for page 172, measures 13-14. Two staves of music.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round: From Pole, to Pole, his

Musical notation for page 172, measures 15-16. Two staves of music.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round: From Pole, to Pole, his

Musical notation for page 172, measures 17-18. Two staves of music.

Musical notation for page 173, measures 1-10. Ten staves of music, continuing the piece. The notation includes various rhythmic patterns and rests.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round.

Musical notation for page 173, measures 11-12. Two staves of music.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round.

Musical notation for page 173, measures 13-14. Two staves of music.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round.

Musical notation for page 173, measures 15-16. Two staves of music.

Fame re-found; ſing it, ſing it, the U-ni-verſe a-round.

Musical notation for page 173, measures 17-18. Two staves of music.

FINIS

