

T H E
Vocal and Instrumental
MUSICK
O F T H E
PROPHETESS,
O R T H E
HISTORY
O F
DIOCCLESIAN.

COMPOSED

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



L O N D O N,

Printed by *J. Heptinstall*, for the Author, and are to be
Sold by *John Carr*, at his Shop at the *Middle-
Temple Gate* near *Temple-Barr*. MDCXCI.

THE HISTORY OF THE
CITY OF BOSTON

FROM 1630 TO 1800

BY SAMUEL JOHNSON

OF THE

HISTORY OF THE

OF

DICTIONARY

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THE AMERICAN SOCIETY OF
LITERATURE

NEW YORK
1800

PRINTED BY
J. B. B. B.

TO HIS GRACE
CHARLES
Duke of Somerset,

Earl of HARTFORD,

Viscount Beauchamp of HATCH,

Baron Seymour of TROWBRIDGE,

Chancellor of the University of CAMBRIDGE,

Lord High Steward of CHICHESTER,

And Knight of the most Noble Order of the GARTER.



YOUR Grace has been pleas'd so particularly to favour the Composition of the Musick in Dioclesian, that from thence I have been encourag'd to this presumption of Dedicating not only It, but also the unworthy Author of it to Your Protection. All Arts and Sciences have receiv'd their first encouragement from Great Persons, and owe their Propagation and Success to Their esteem: like some sort of Fruit-trees, which being of a tender Constitution, and delicate in their Nature, require the shadow of the Cedar to shield their Infancy from Blites and Storms.

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As Poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person. Poetry and Painting have arriv'd to their perfection in our own Country: Musick is yet but in its Nonage, a forward Child,

The Epistle Dedicatory.

which gives hope of what it may be hereafter in England, when the Masters of it shall find more Encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees. The present Age seems already dispos'd to be refin'd, and to distinguish betwixt wild Fancy, and a just, numerous Composition. So far the Genius of Your Grace has already prevail'd on Us: Many of the Nobility and Gentry have follow'd Your Illustrious Example in the Patronage of Musick. Nay even our Poets begin to grow asham'd of their harsh and broken Numbers, and promise to file our uncouth Language into smoother Words.

Once more, therefore, I presume to offer My Self and this Composition with all humility to Your Grace's Protection, at least till I can redeem so mean a Present by One which may better deserve Your Acceptation. Be pleas'd to pardon my Ambition, which had no other means to obtain the Honour of being made known to You, but only this. The Town, which has been so indulgent to my first Endeavours in this kind, has encourag'd me to proceed in the same Attempt; and Your Favour to this Trifle will be a good Omen not only to the Success of the Next, but also to all the future Performances of

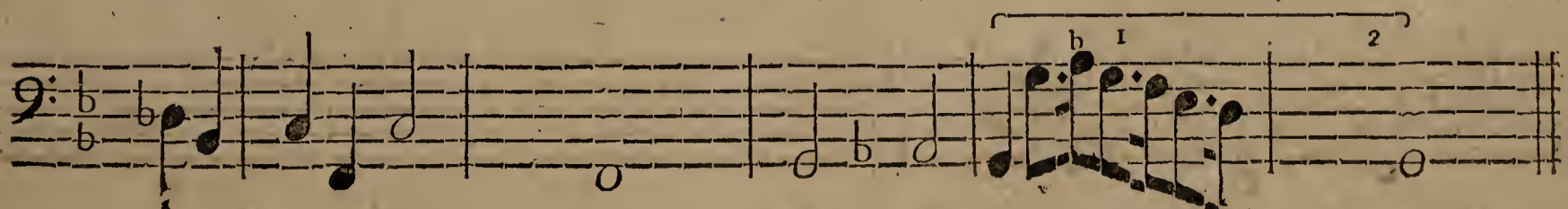
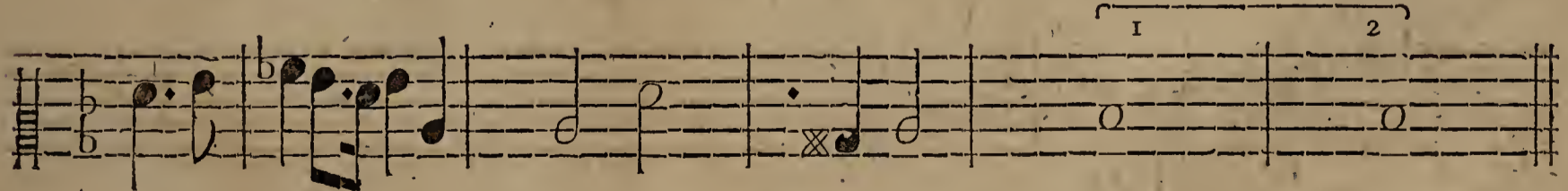
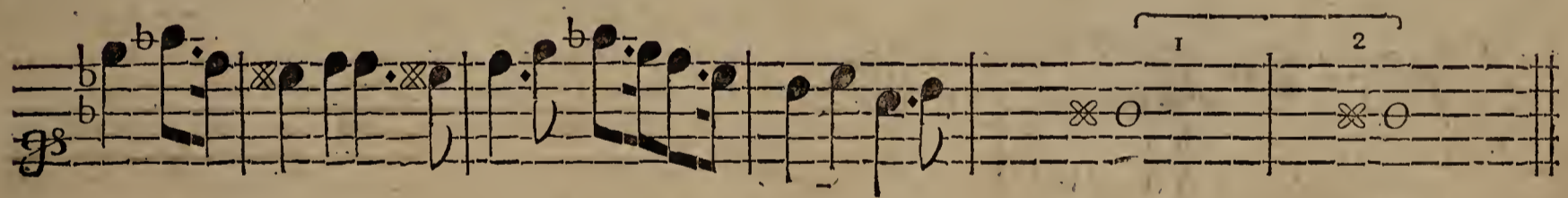
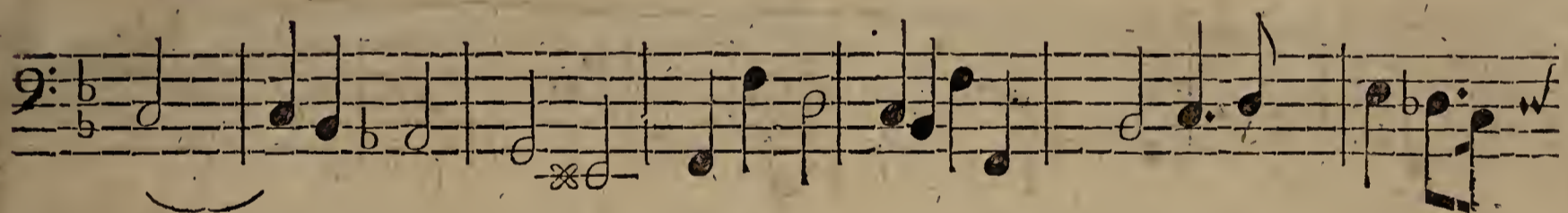
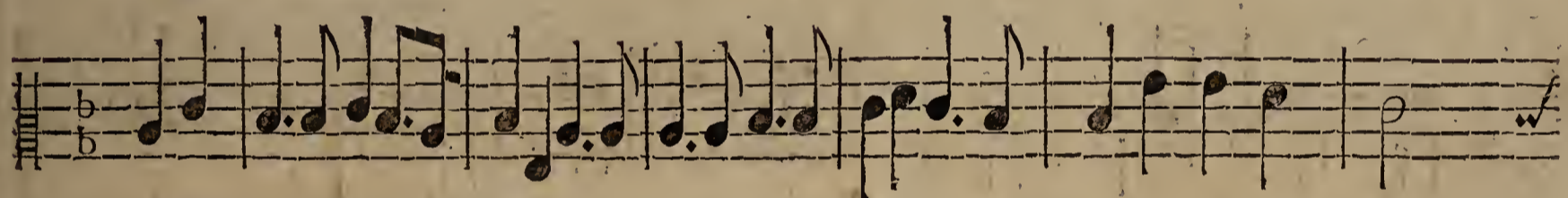
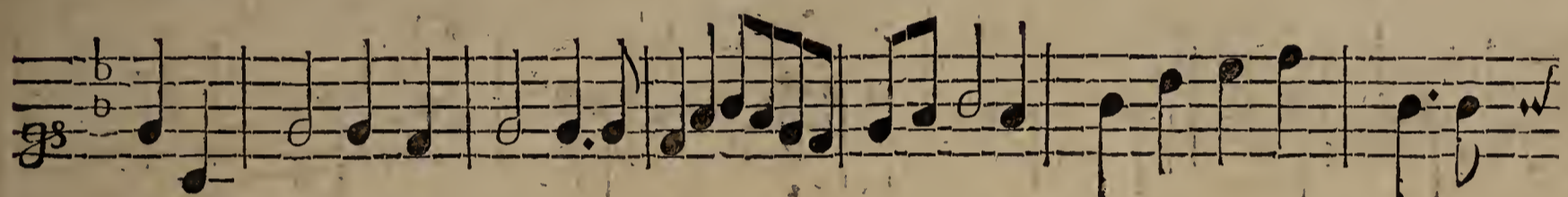
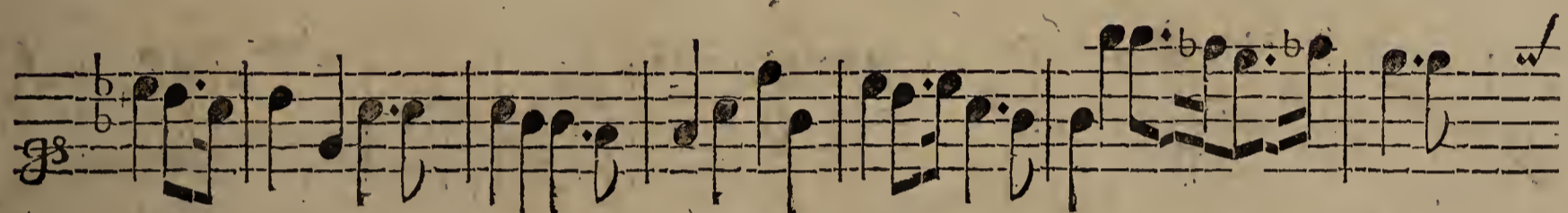
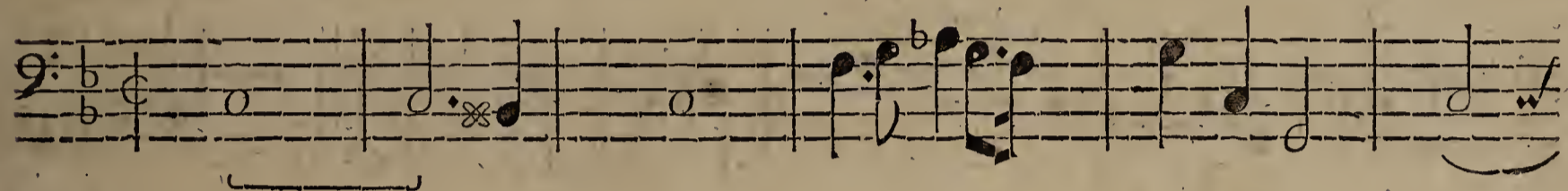
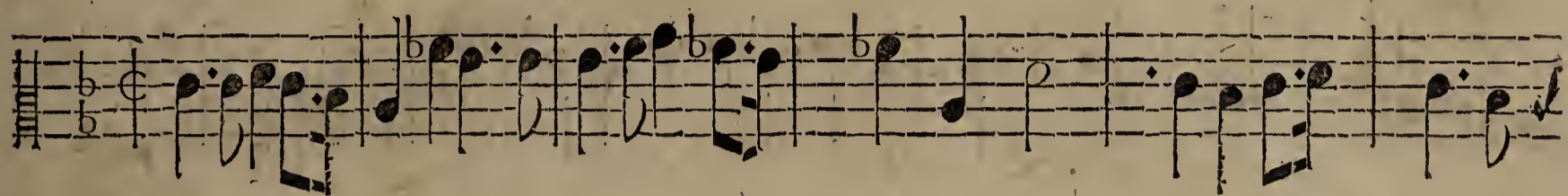
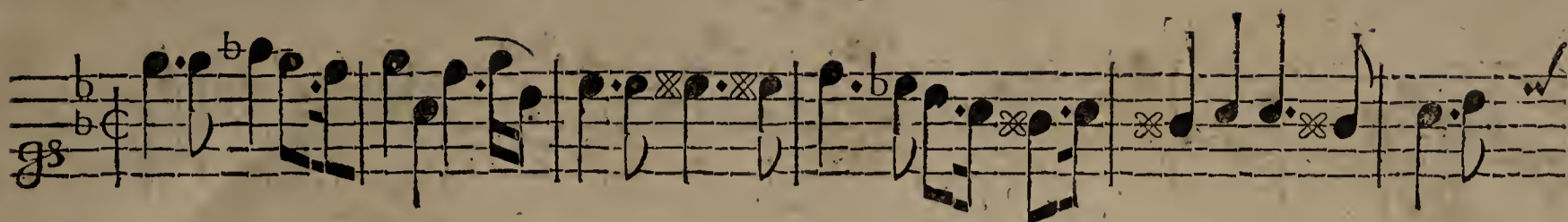
Your Grace's most Obedient

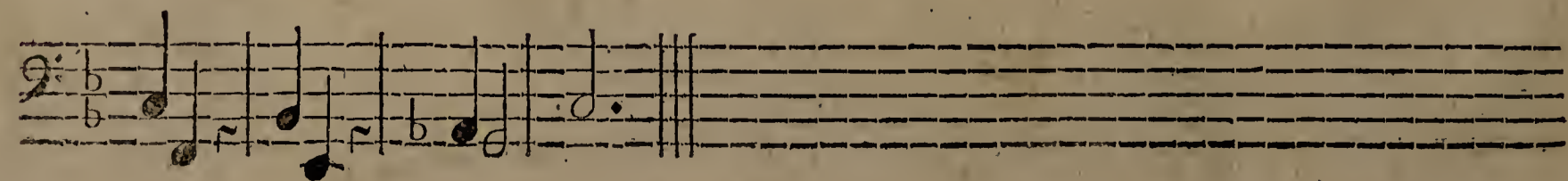
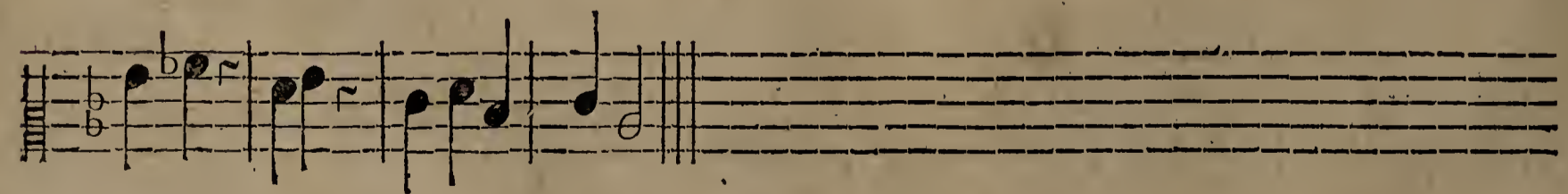
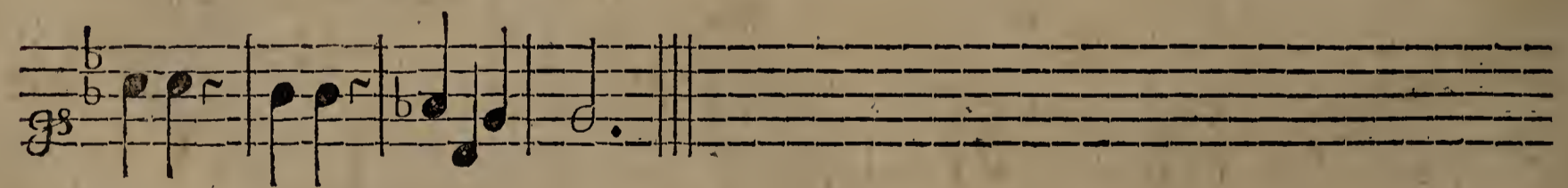
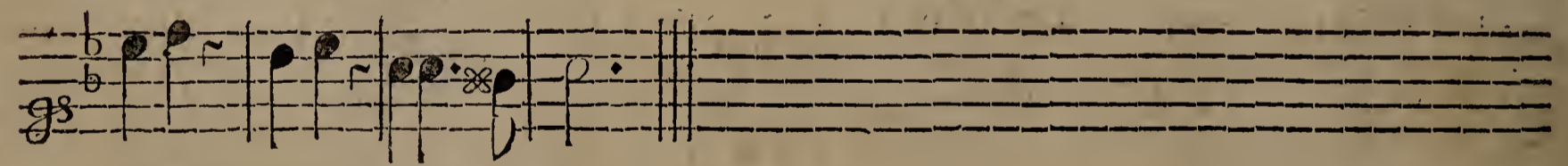
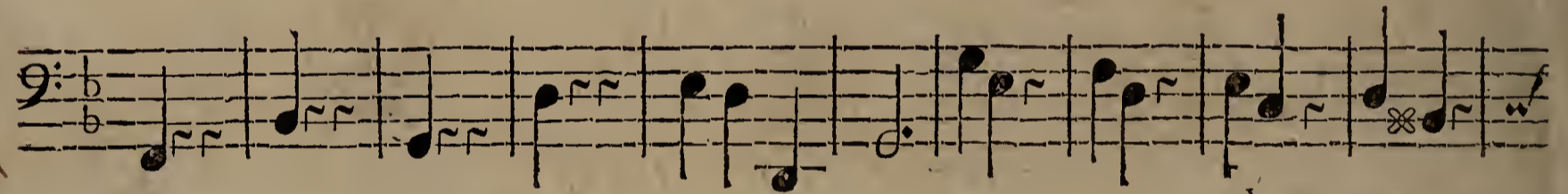
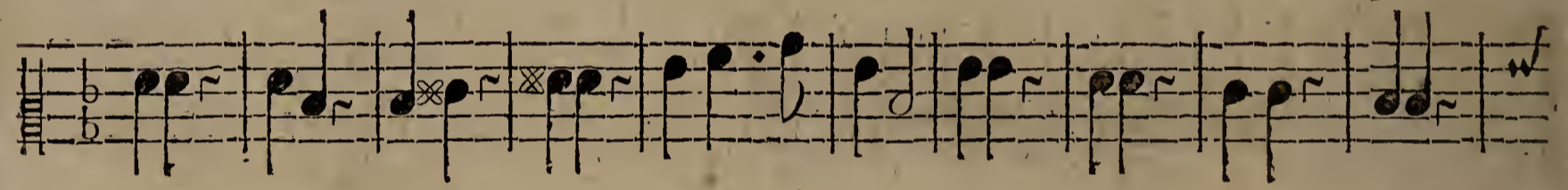
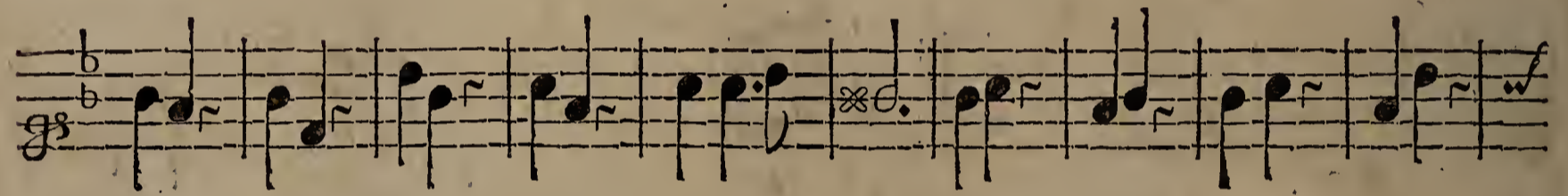
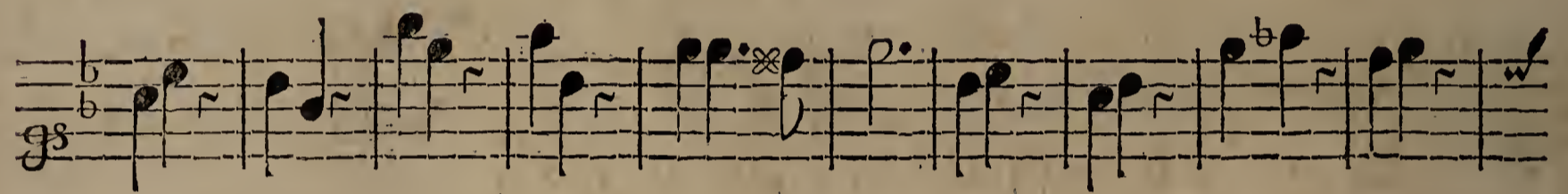
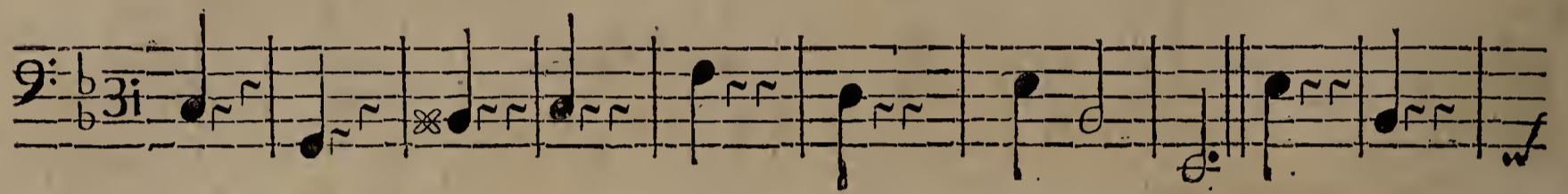
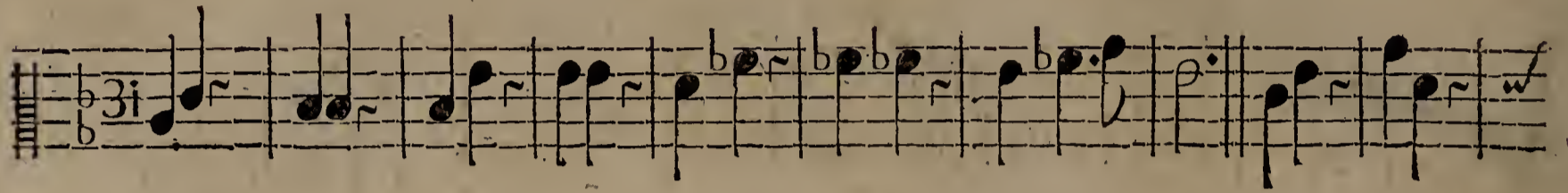
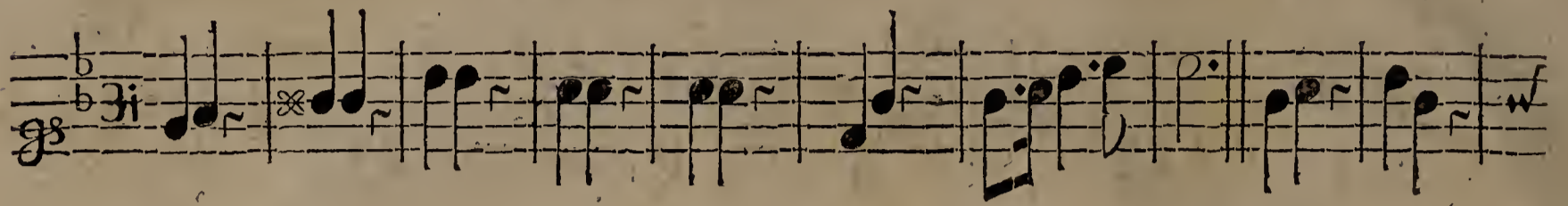
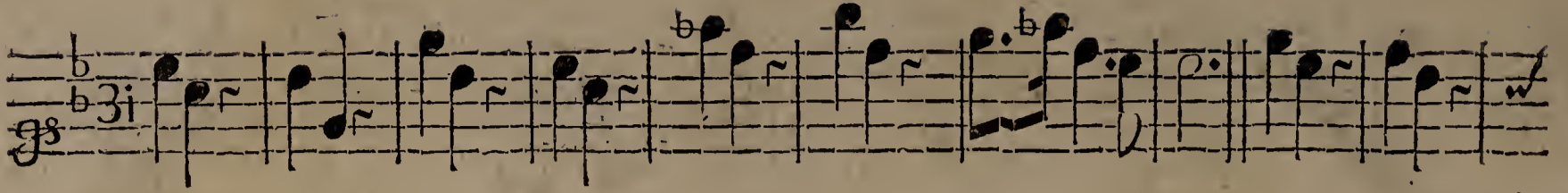
and most Obliged Servant,

HENRY PURCELL.

First Musick.

[1]





Second Musick.

[3]

Musical staff for 1 Trumpet, featuring a treble clef, a common time signature, and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes.

1 Trumpet.

Musical staff for 2 Trumpet, identical in notation to the first trumpet part.

2 Trumpet.

Musical staff for 1 Hautboy, identical in notation to the trumpet parts.

1 Hautboy.

Musical staff for 2 Hautboy, identical in notation to the other woodwind parts.

2 Hautboy.

Musical staff for Tener Hautboy, identical in notation to the other woodwind parts.

Tener Hautboy.

Musical staff for 1 Violin, identical in notation to the other woodwind parts.

1 Violin.

Musical staff for 2 Violin, identical in notation to the other woodwind parts.

2 Violin.

Musical staff for Tener Violin, identical in notation to the other woodwind parts.

Tener Violin.

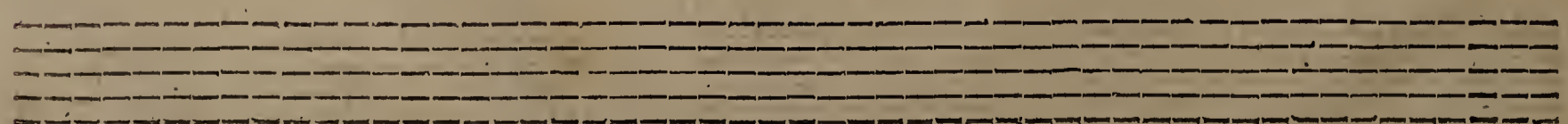
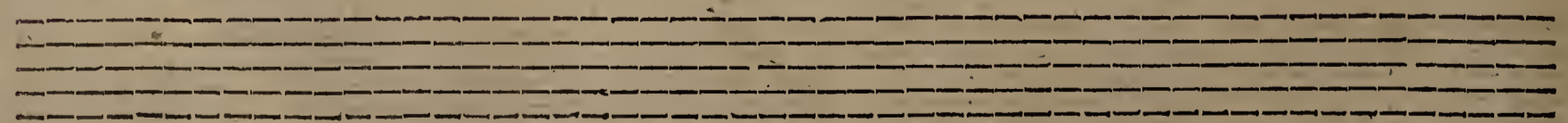
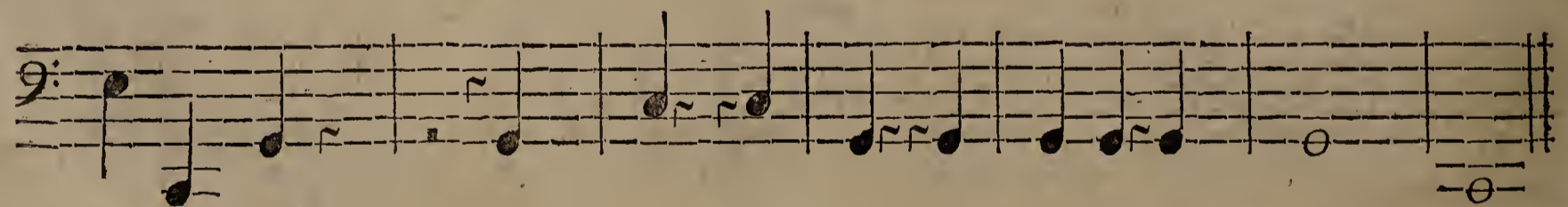
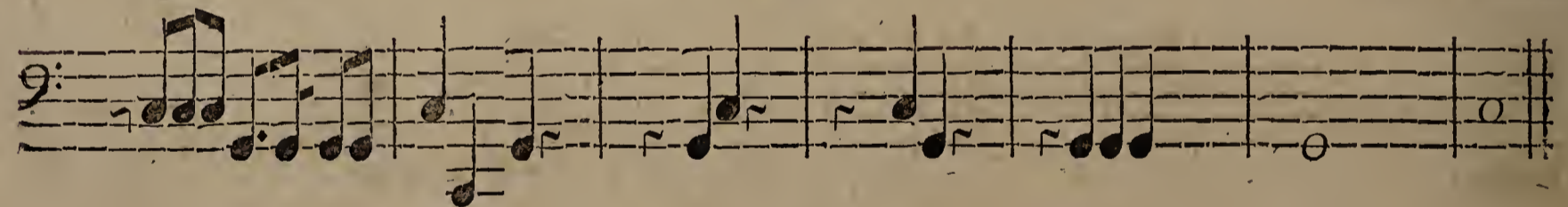
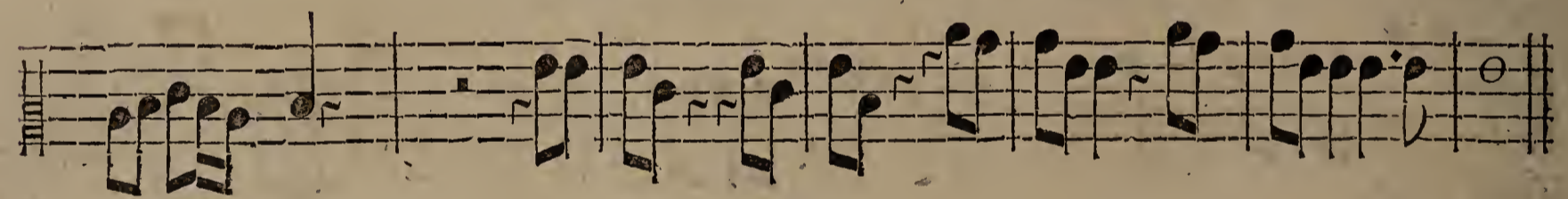
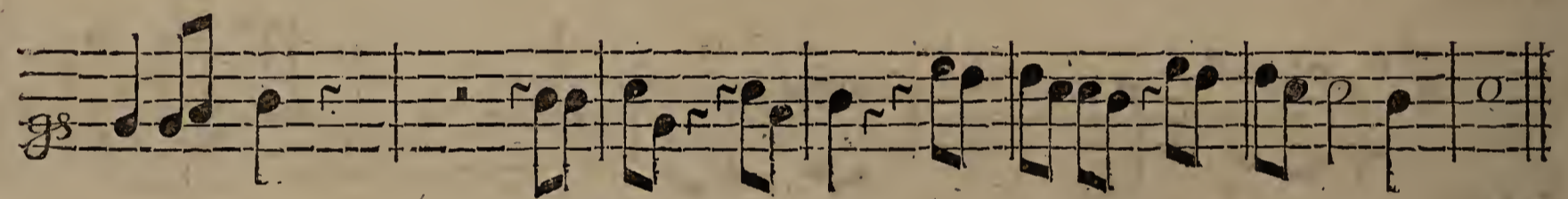
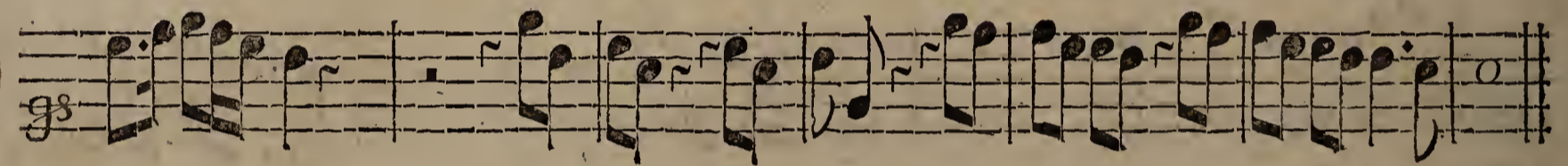
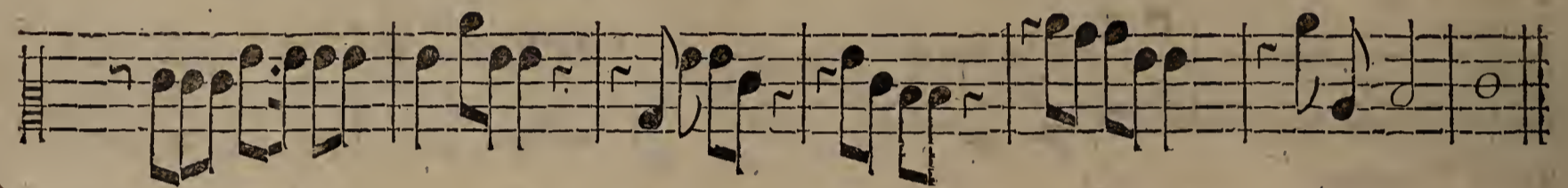
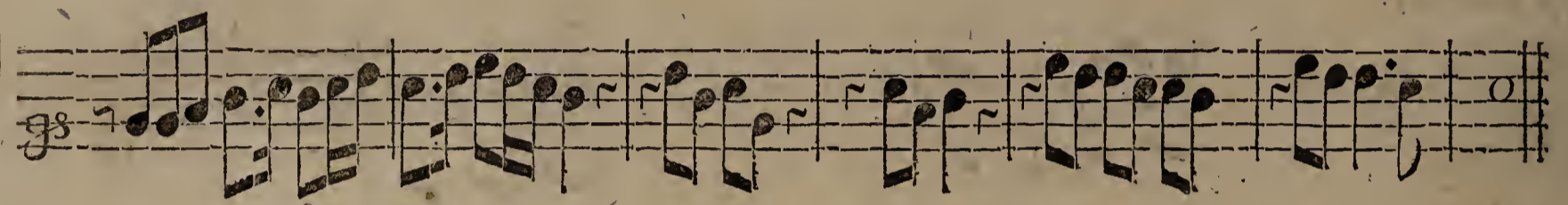
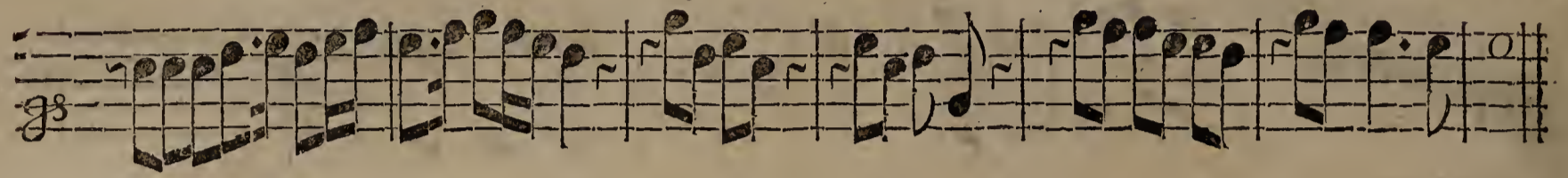
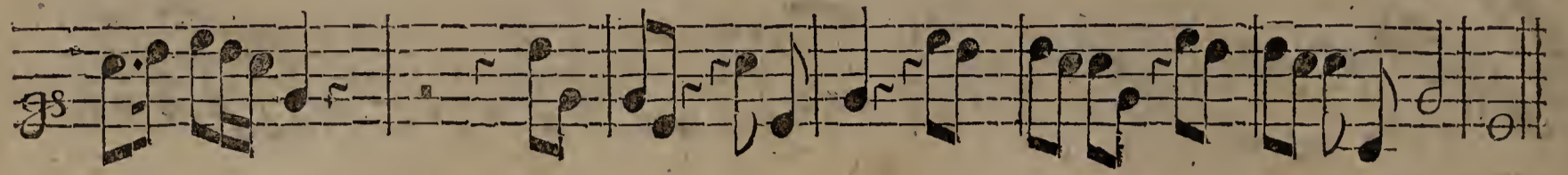
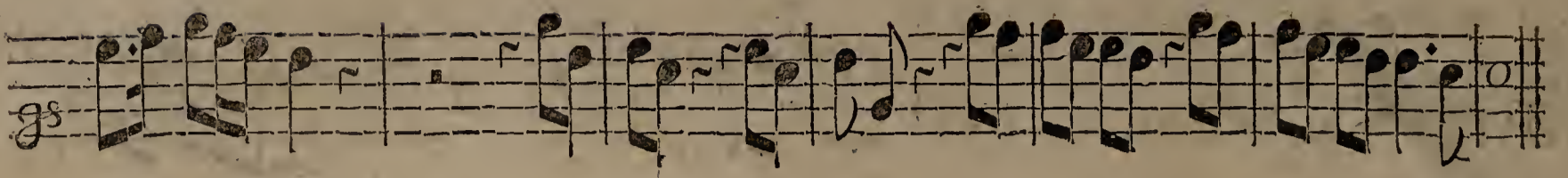
Musical staff for Bassoon, featuring a bass clef and a common time signature. The staff contains a melodic line with eighth and sixteenth notes.

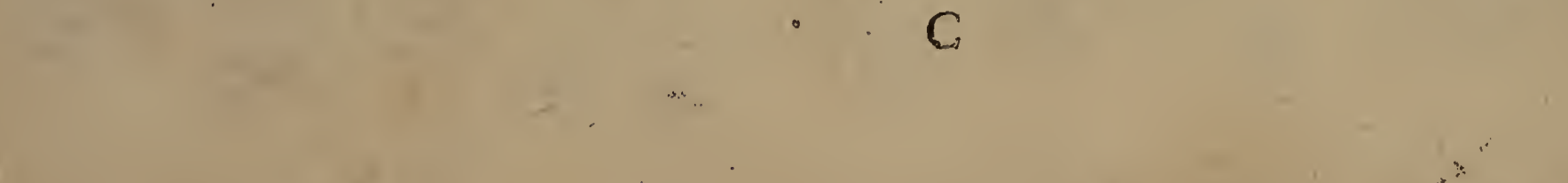
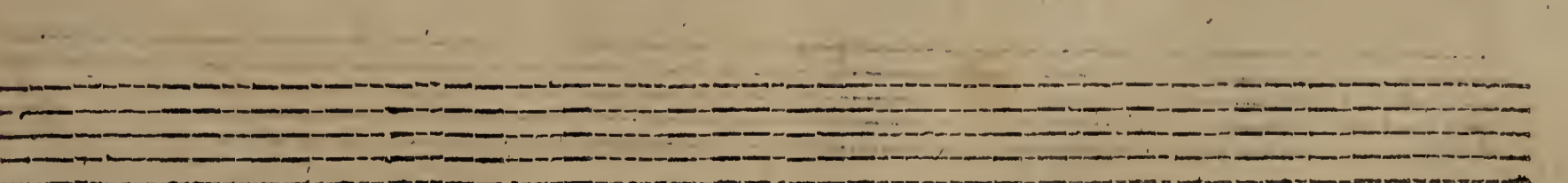
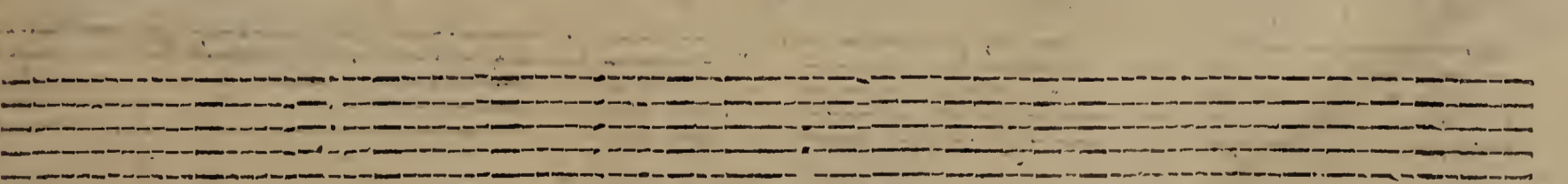
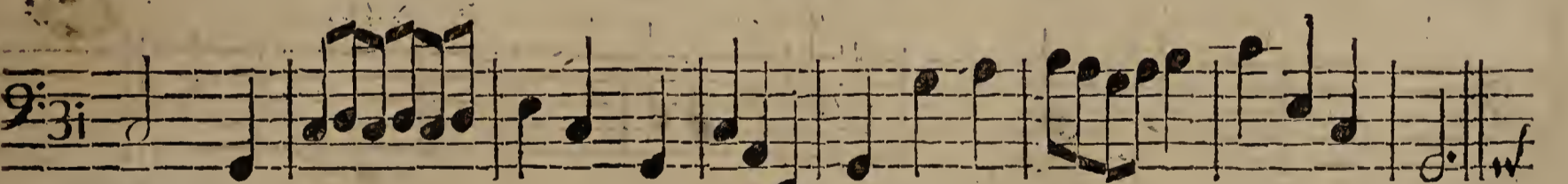
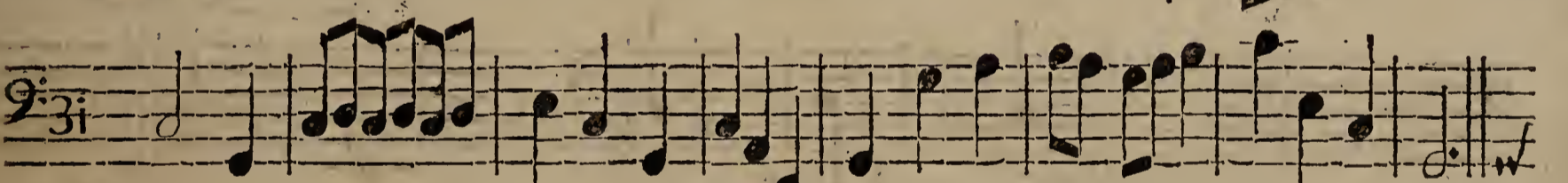
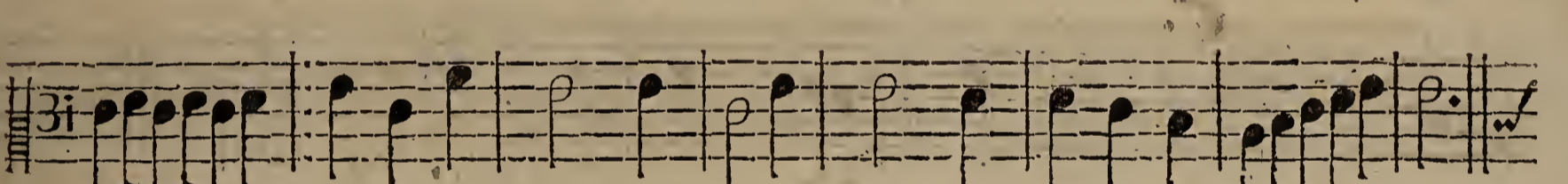
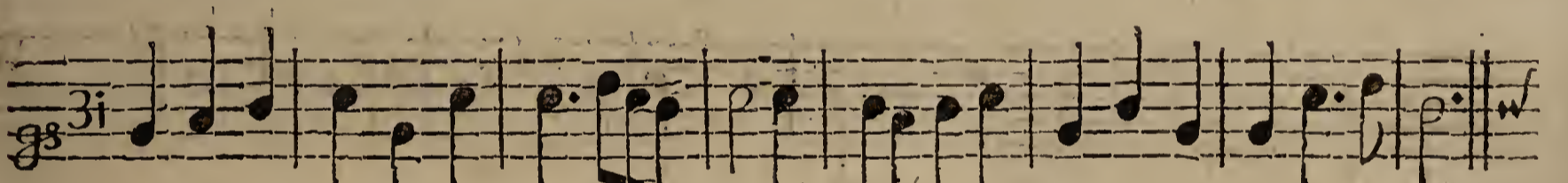
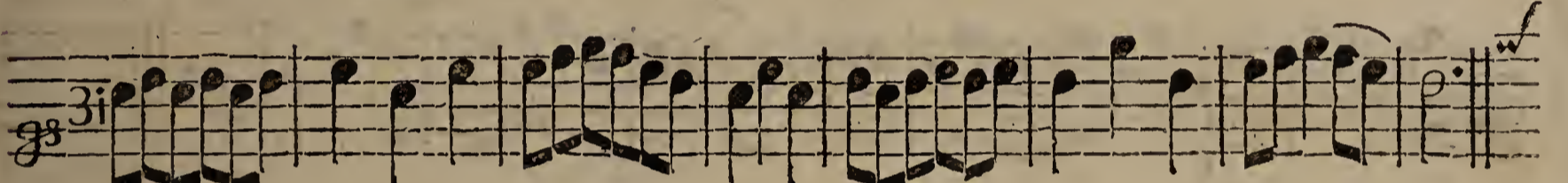
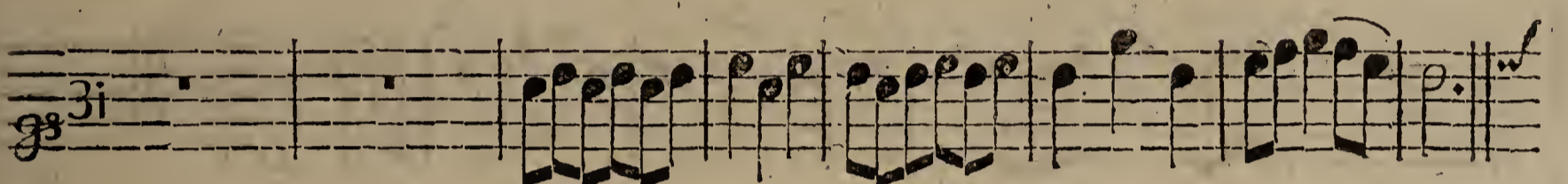
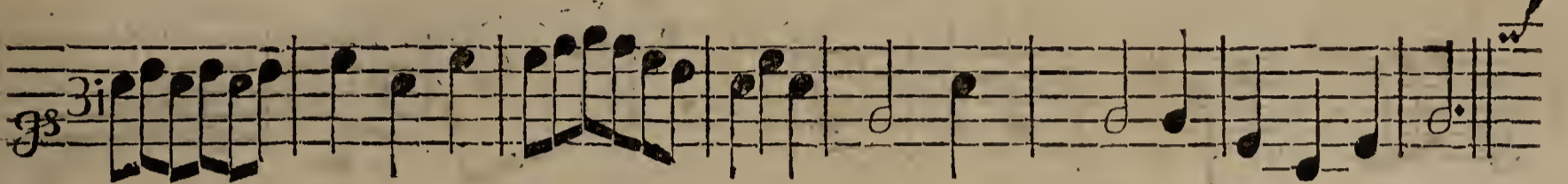
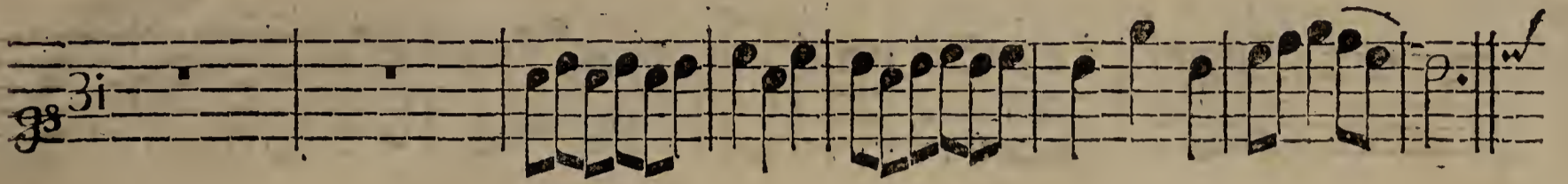
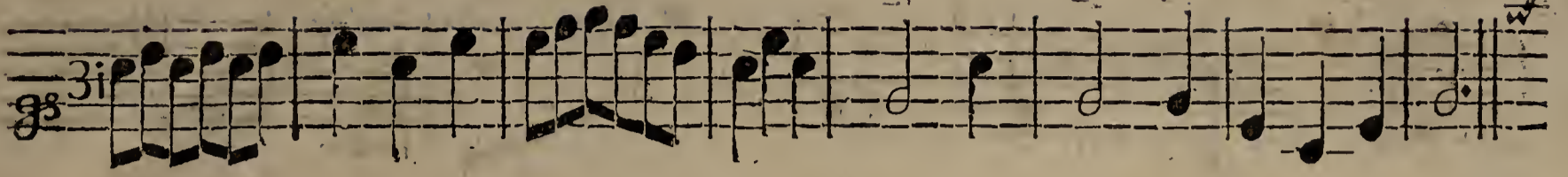
Bassoon.

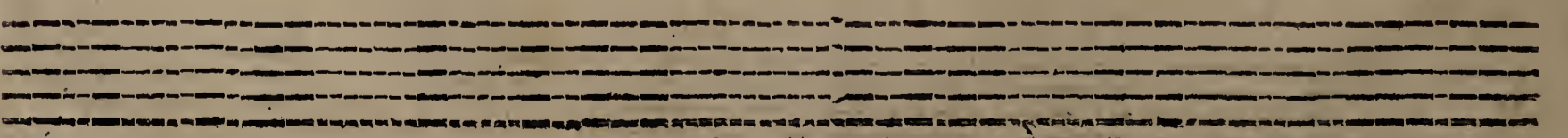
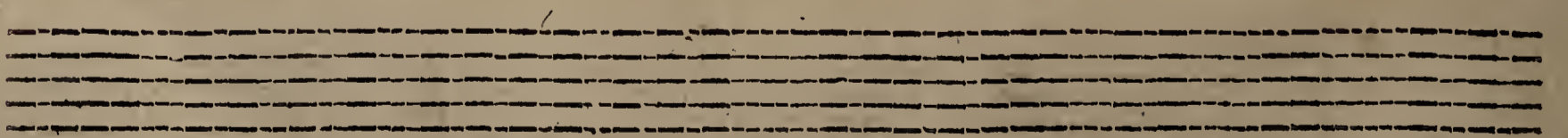
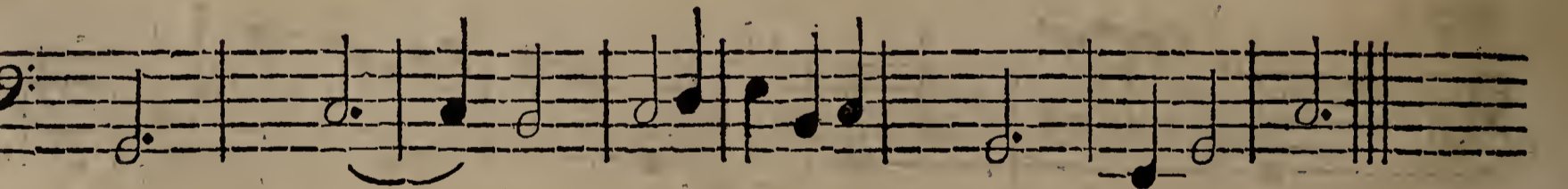
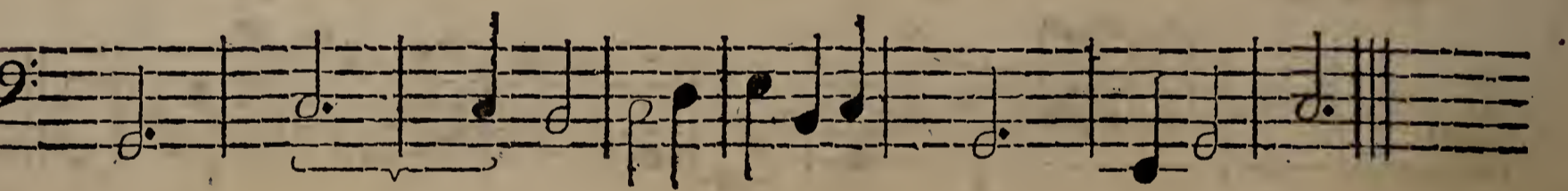
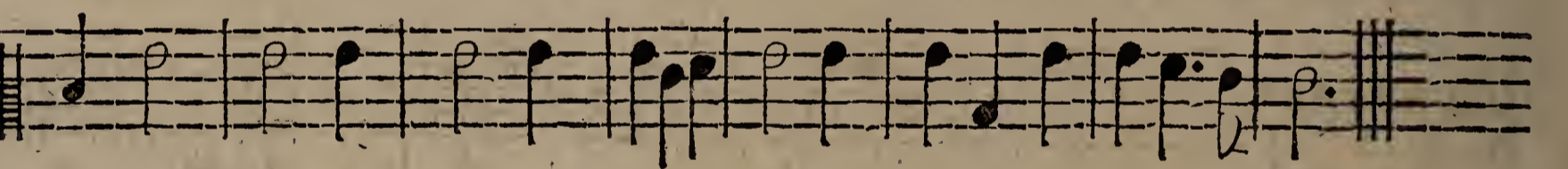
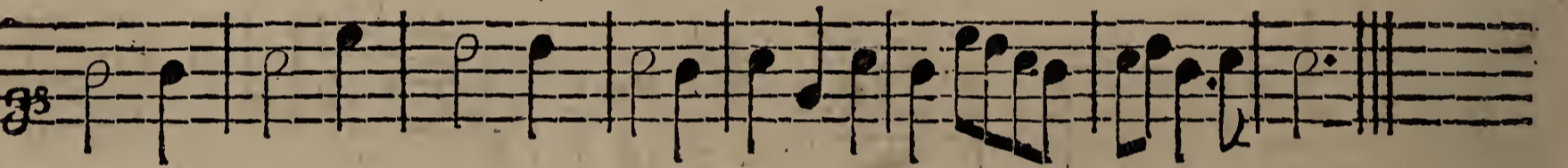
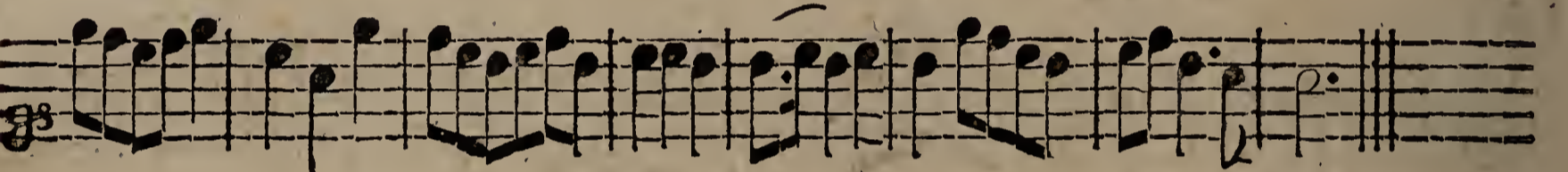
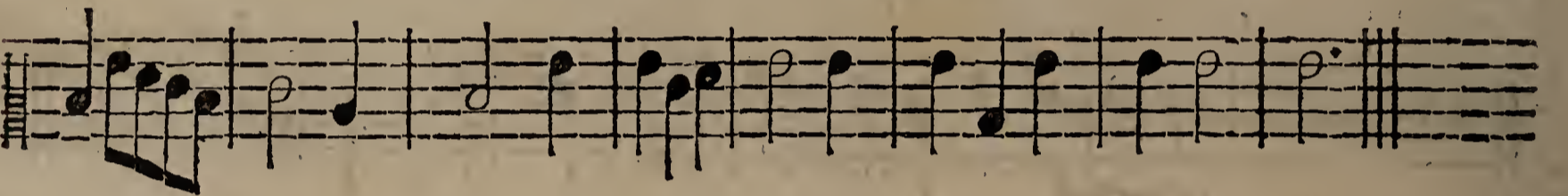
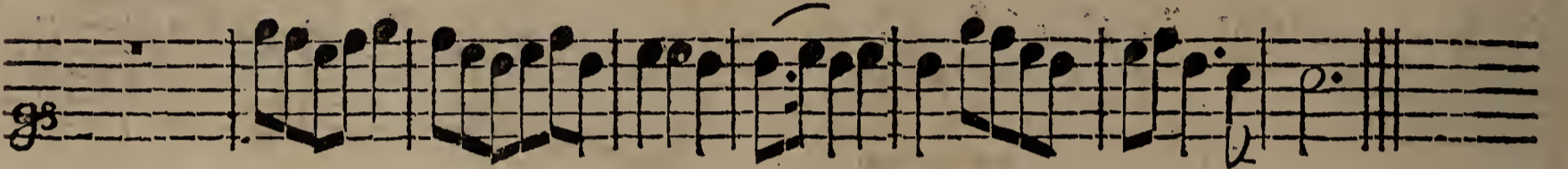
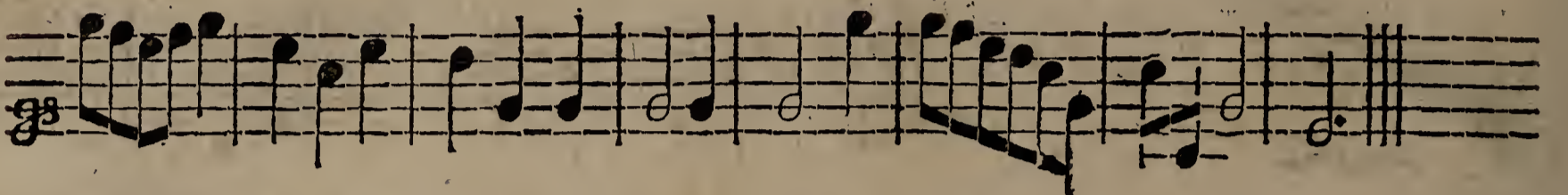
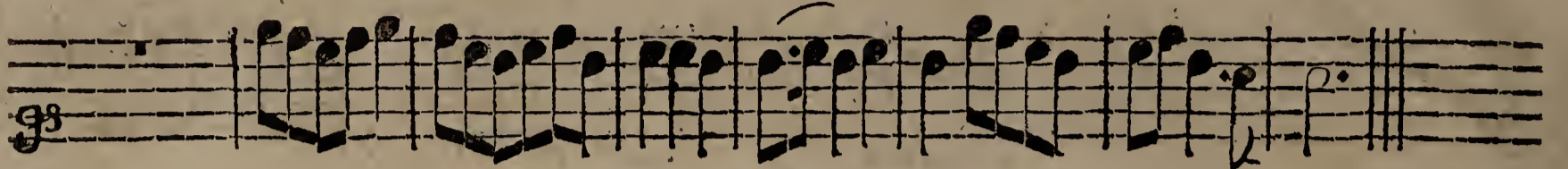
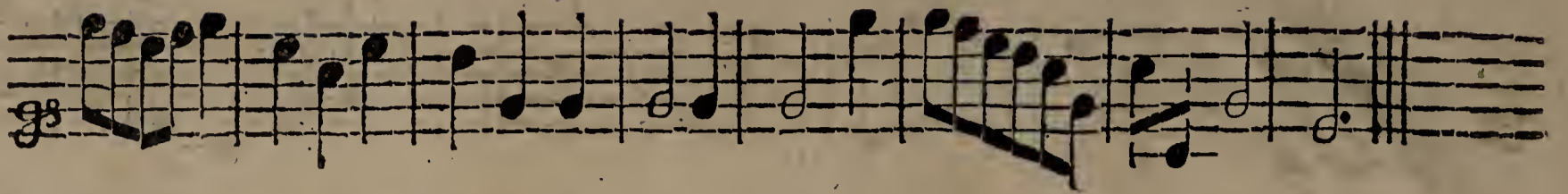
Musical staff for Base Violin, featuring a bass clef and a common time signature. The staff contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes.

Base Violin.

Four empty musical staves at the bottom of the page, consisting of two sets of five-line staves.







Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a whole note, followed by a series of eighth notes, and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a quarter note, followed by eighth notes, and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a whole note, followed by eighth notes, and ends with a double bar line.

Handwritten musical notation on a five-line staff with a bass clef, a key signature of two flats, and a common time signature. The notation includes a quarter note, followed by eighth notes, and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a bass clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

Handwritten musical notation on a five-line staff with a bass clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes and ends with a double bar line.

First system of musical notation, featuring a treble clef with a key signature of two flats (B-flat and E-flat). The staff contains several measures of music, including a pair of beamed eighth notes marked with a circled '1' and a circled '2' above them, indicating a first and second ending. The notation includes various note values and rests.

Second system of musical notation, continuing the piece with a treble clef and two flats. It features a pair of beamed eighth notes marked with a circled '1' and a circled '2' above them, similar to the first system.

Third system of musical notation, featuring a treble clef with two flats. It contains a pair of beamed eighth notes marked with a circled '1' and a circled '2' above them.

Fourth system of musical notation, featuring a bass clef with two flats. It contains a pair of beamed eighth notes marked with a circled '1' and a circled '2' above them.

Fifth system of musical notation, featuring a treble clef with two flats. The staff is filled with a complex melodic line consisting of many beamed eighth and sixteenth notes.

Sixth system of musical notation, featuring a treble clef with two flats. It continues the complex melodic line with many beamed eighth and sixteenth notes.

Seventh system of musical notation, featuring a treble clef with two flats. It continues the complex melodic line with many beamed eighth and sixteenth notes.

Eighth system of musical notation, featuring a bass clef with two flats. The staff is mostly empty, with only a few notes and rests visible.

Ninth system of musical notation, featuring a treble clef with two flats. It contains a complex melodic line with many beamed eighth and sixteenth notes.

Tenth system of musical notation, featuring a treble clef with two flats. It continues the complex melodic line with many beamed eighth and sixteenth notes.

Eleventh system of musical notation, featuring a treble clef with two flats. It continues the complex melodic line with many beamed eighth and sixteenth notes.

Twelfth system of musical notation, featuring a bass clef with two flats. It continues the complex melodic line with many beamed eighth and sixteenth notes.

A handwritten musical score for guitar, consisting of 12 staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*). The score is divided into systems of two staves each. The first system (staves 1-2) includes a treble clef staff and a bass clef staff. The second system (staves 3-4) includes a treble clef staff and a bass clef staff. The third system (staves 5-6) includes a treble clef staff and a bass clef staff. The fourth system (staves 7-8) includes a treble clef staff and a bass clef staff. The fifth system (staves 9-10) includes a treble clef staff and a bass clef staff. The sixth system (staves 11-12) includes a treble clef staff and a bass clef staff. The notation is dense and detailed, with many notes and rests. The paper shows signs of age and wear.

Musical staff 1: Treble clef, bass clef, key signature of two flats, eighth-note melody.

Musical staff 2: Treble clef, bass clef, key signature of two flats, eighth-note melody.

Musical staff 3: Treble clef, bass clef, key signature of two flats, eighth-note melody.

Musical staff 4: Bass clef, key signature of two flats, eighth-note melody.

Musical staff 5: Treble clef, bass clef, key signature of two flats, eighth-note melody with 'x' marks.

Musical staff 6: Treble clef, bass clef, key signature of two flats, eighth-note melody with 'x' marks.

Musical staff 7: Treble clef, bass clef, key signature of two flats, eighth-note melody with 'x' marks.

Musical staff 8: Bass clef, key signature of two flats, eighth-note melody with 'x' marks.

Slow.

Musical staff 9: Treble clef, bass clef, key signature of two flats, quarter-note melody.

Musical staff 10: Treble clef, bass clef, key signature of two flats, quarter-note melody.

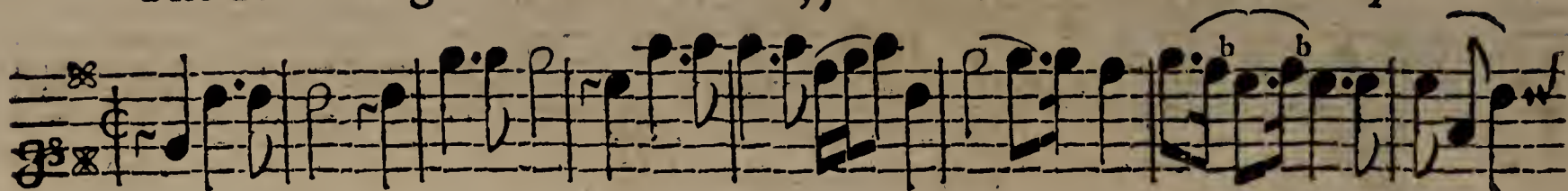
Musical staff 11: Treble clef, bass clef, key signature of two flats, quarter-note melody.

Slow.

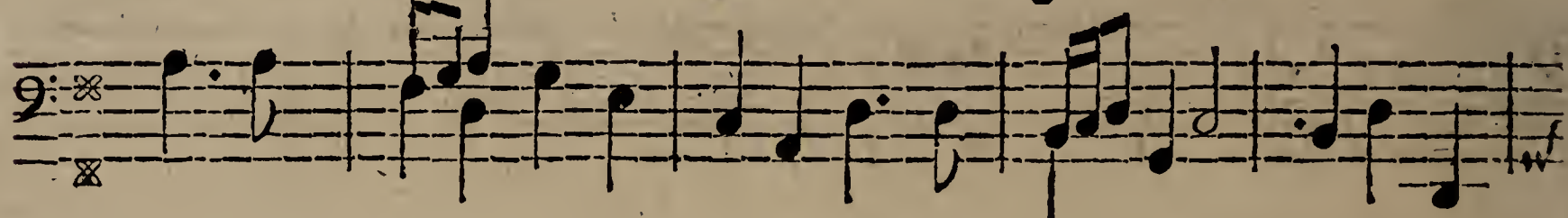
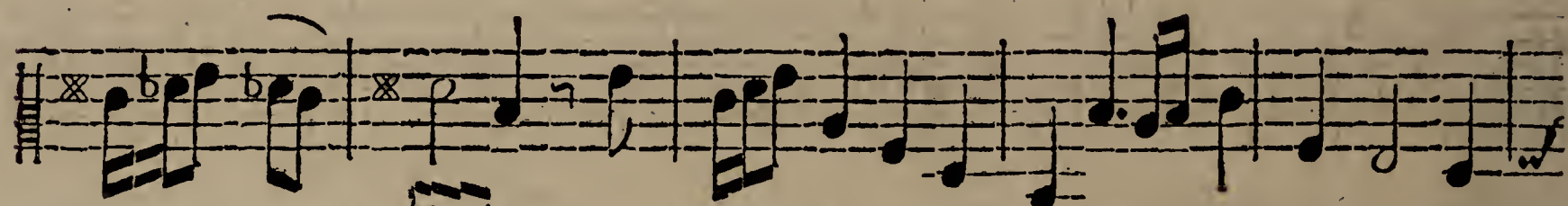
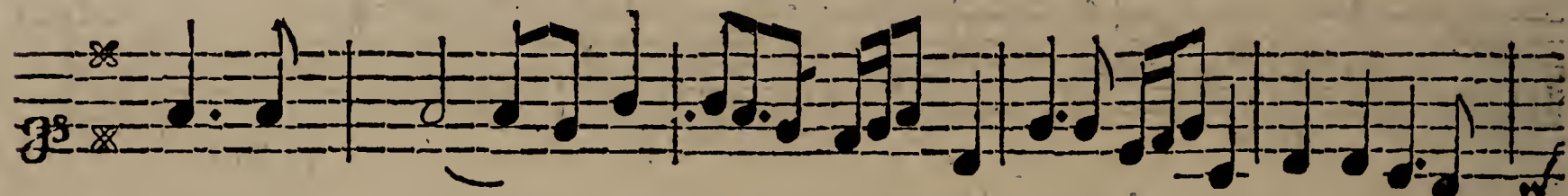
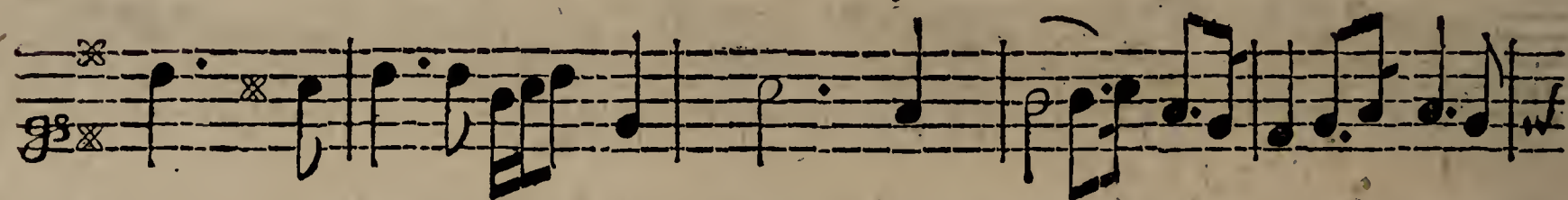
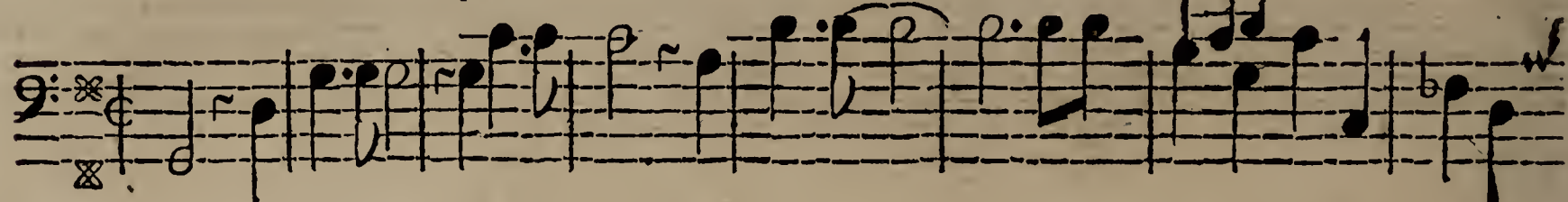
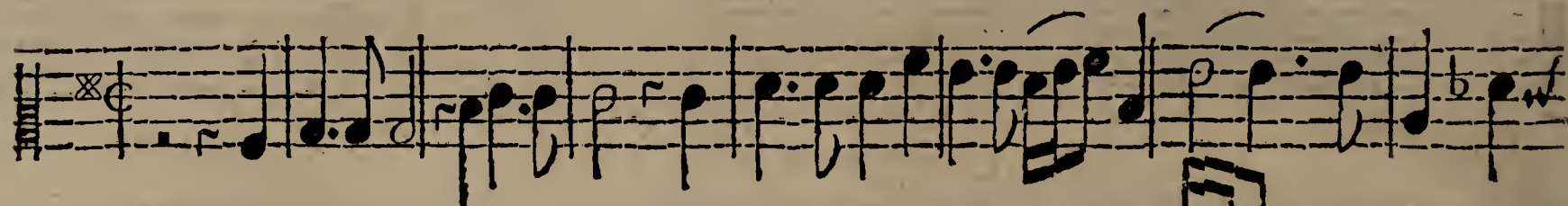
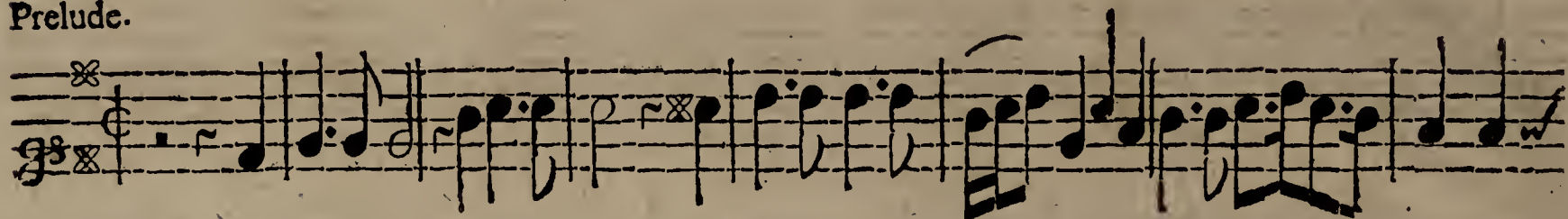
Musical staff 12: Bass clef, key signature of two flats, quarter-note melody.

First system of musical notation in treble clef, key signature of two flats. It contains a first ending bracketed with '1' and a second ending bracketed with '2'. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, 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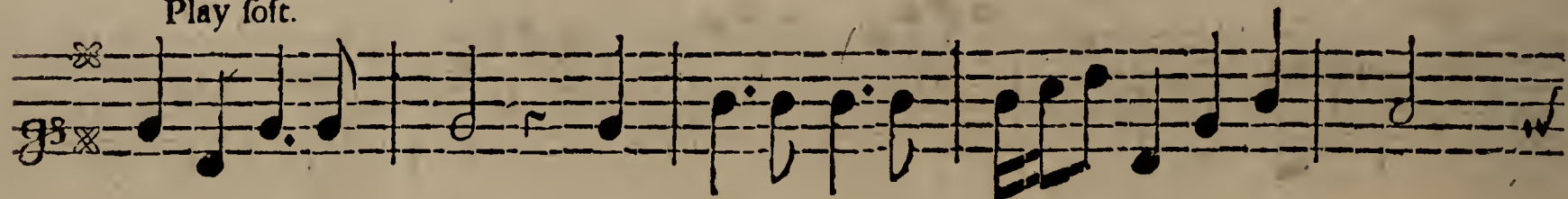
The First Song in the Second Act, just after *Diocles* has kill'd *Aper*.



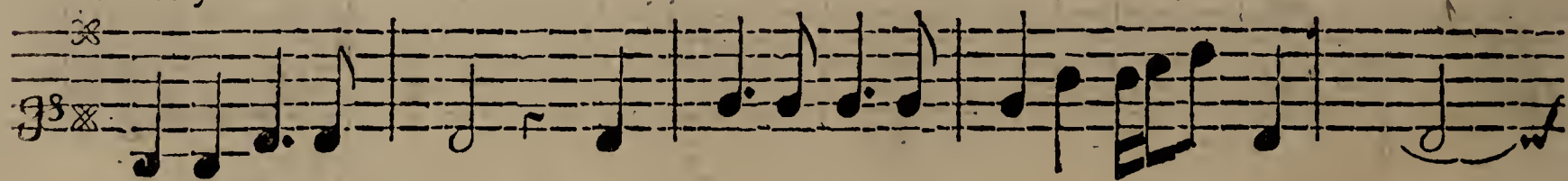
Prelude.



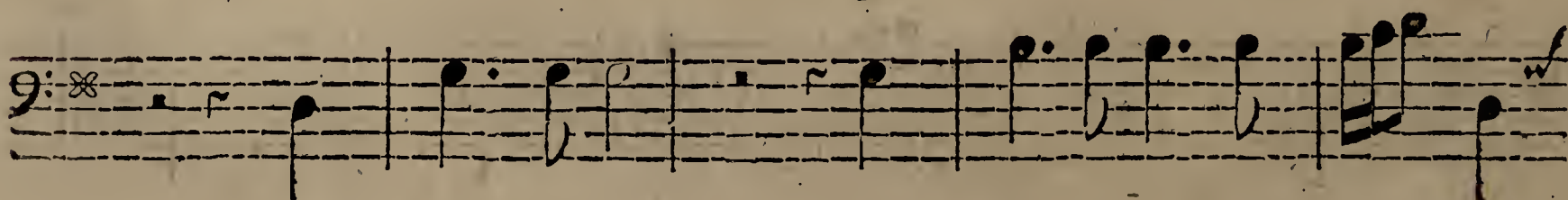
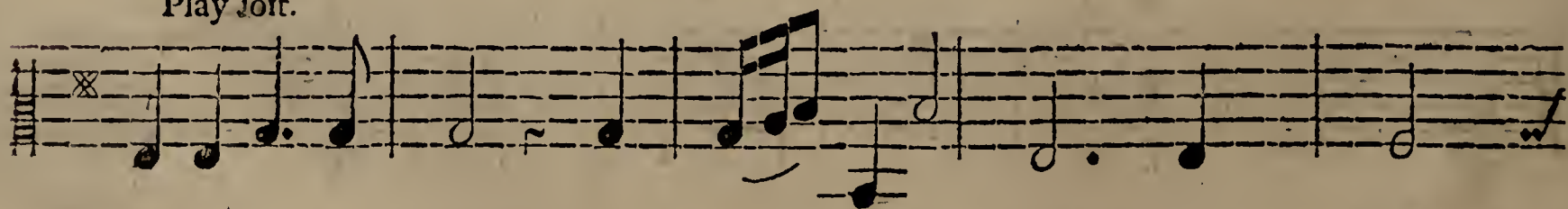
Play soft.



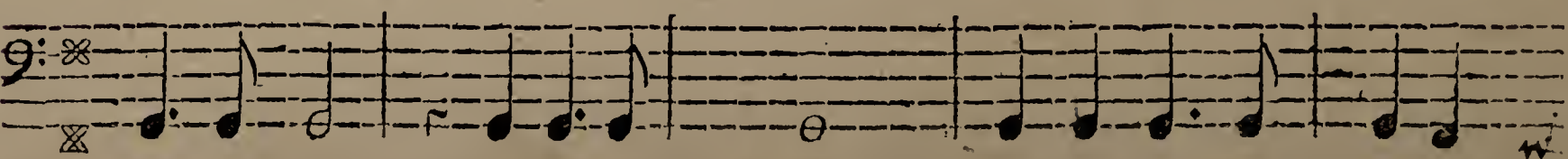
Play soft.

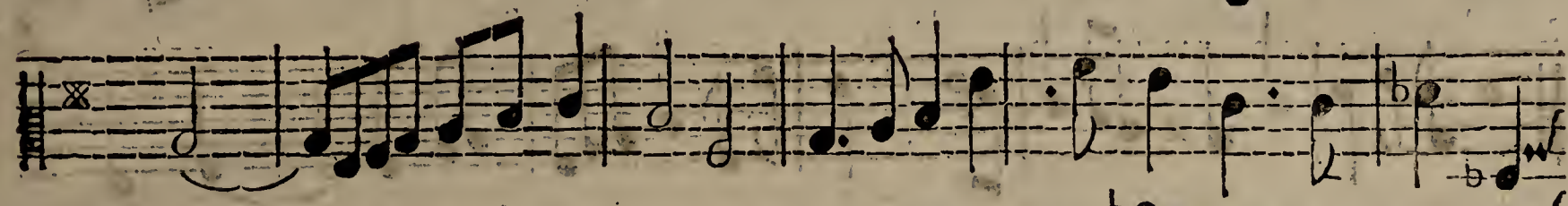
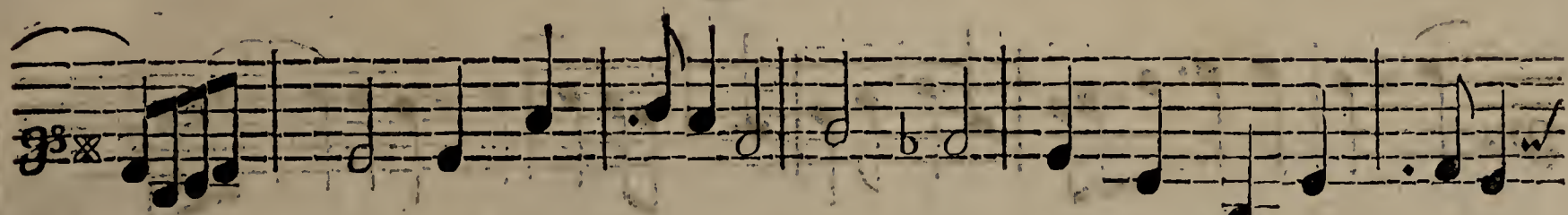
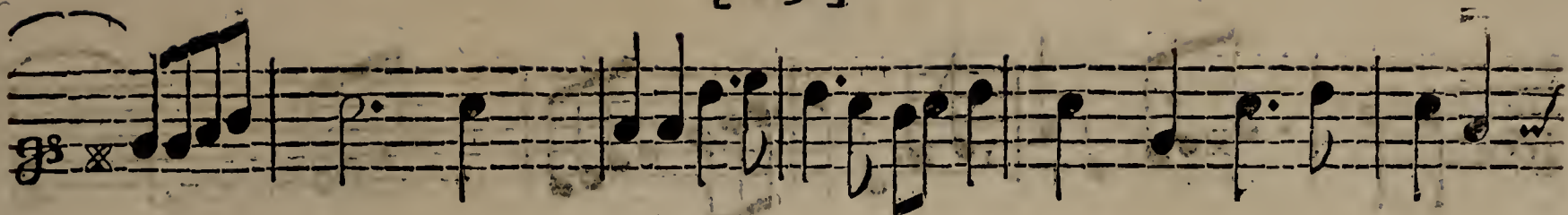


Play soft.

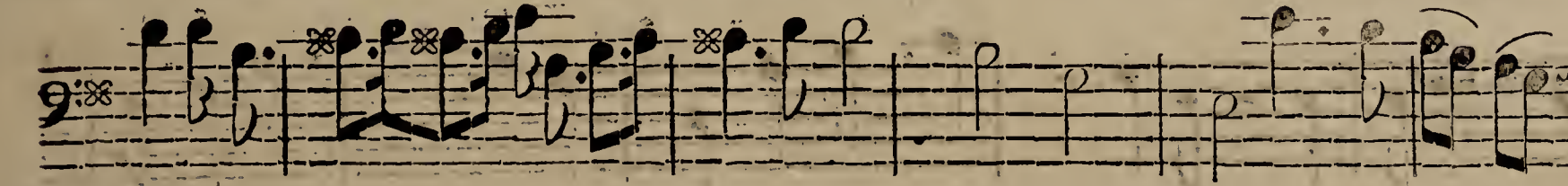
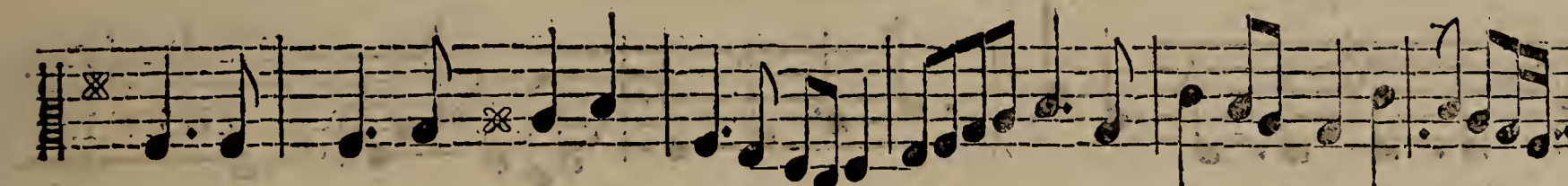
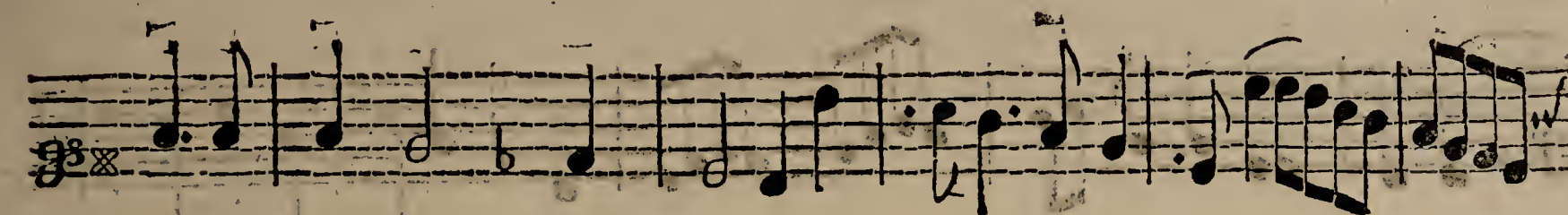
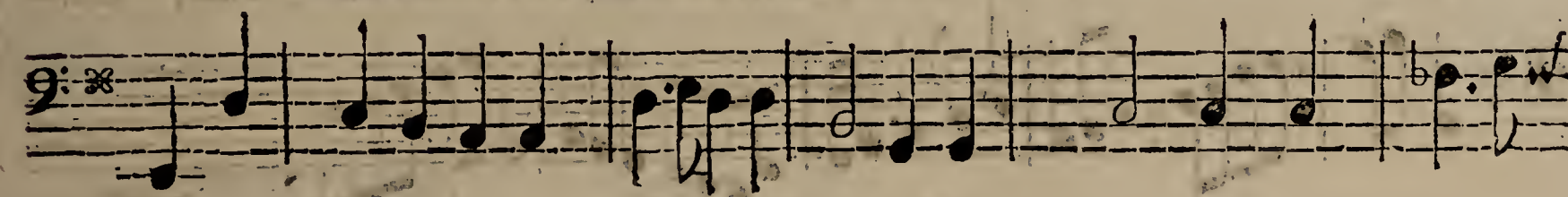


Gr---eat --- Di--o--cles, --- great.----- Di--o--cles, the--Boar has--

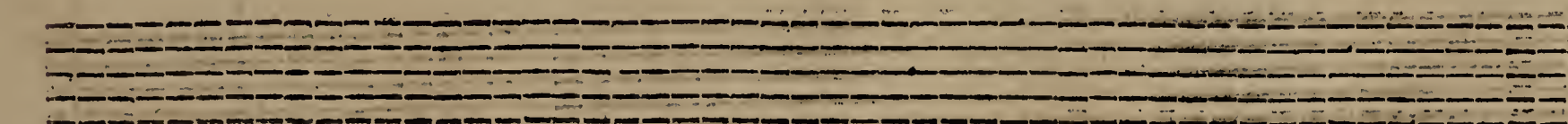
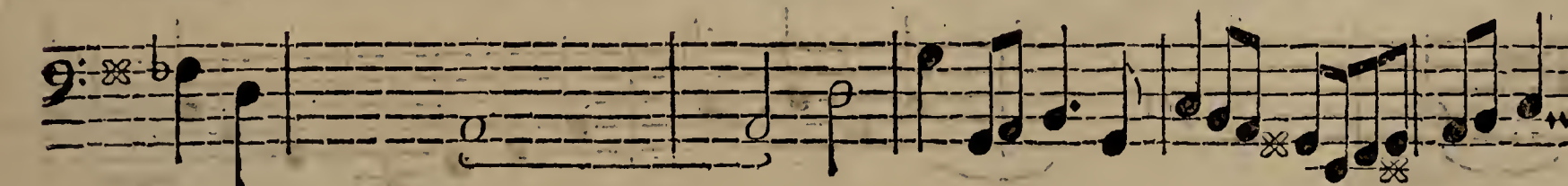


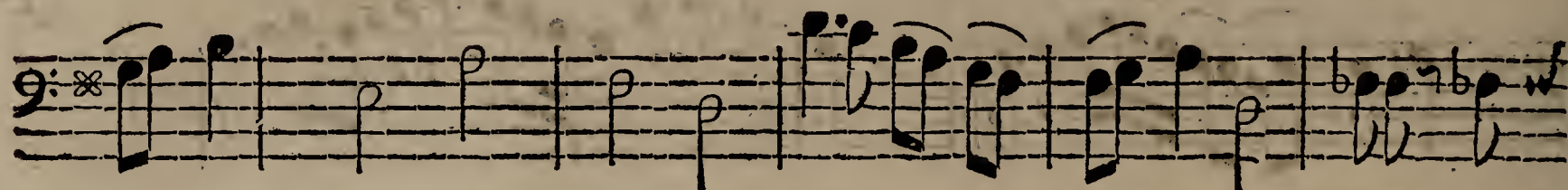
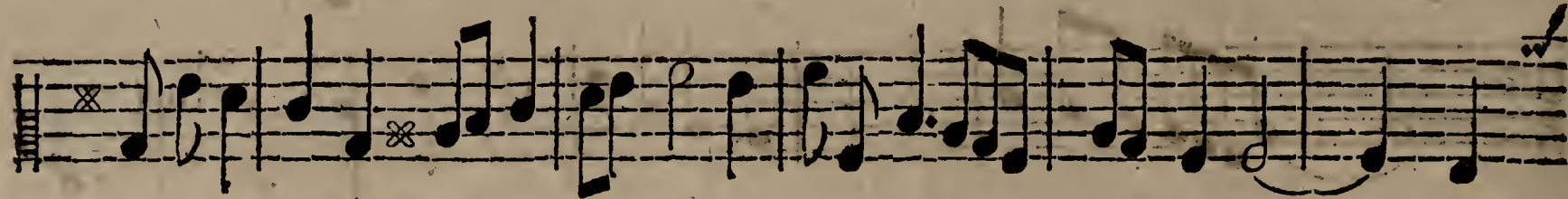
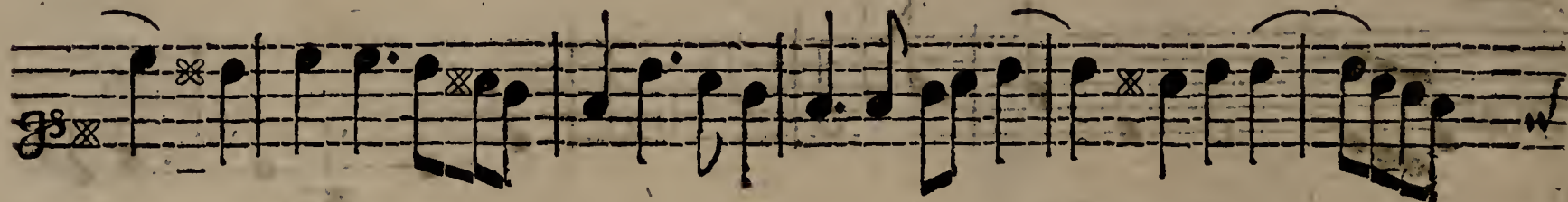
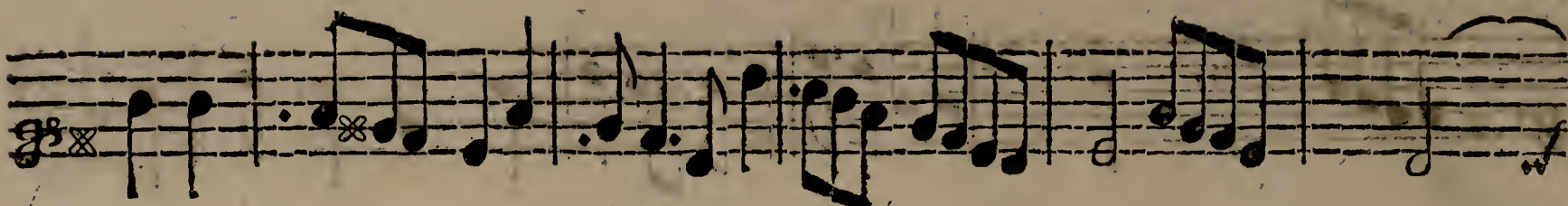


Kill'd which did in—fest—the Land; What heart is not with Rap—ture—fill'd? —

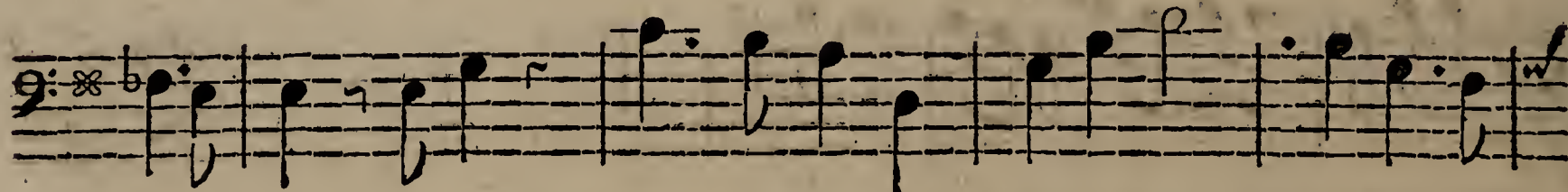
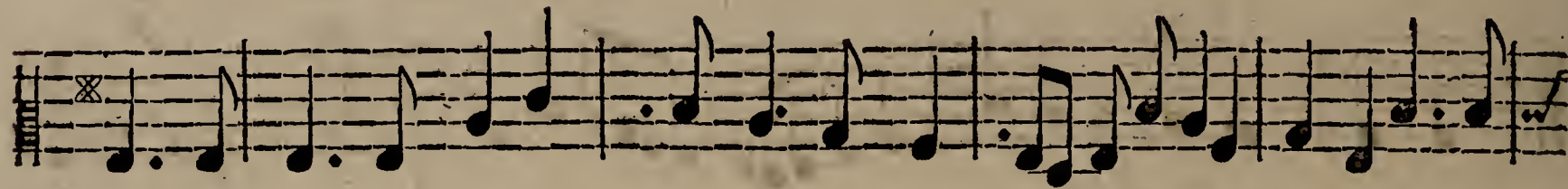
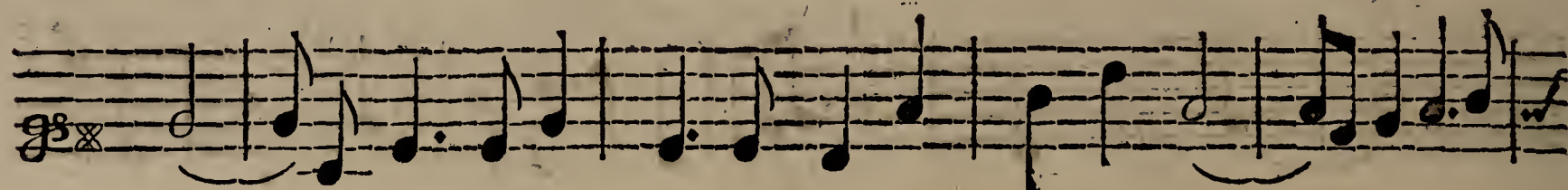
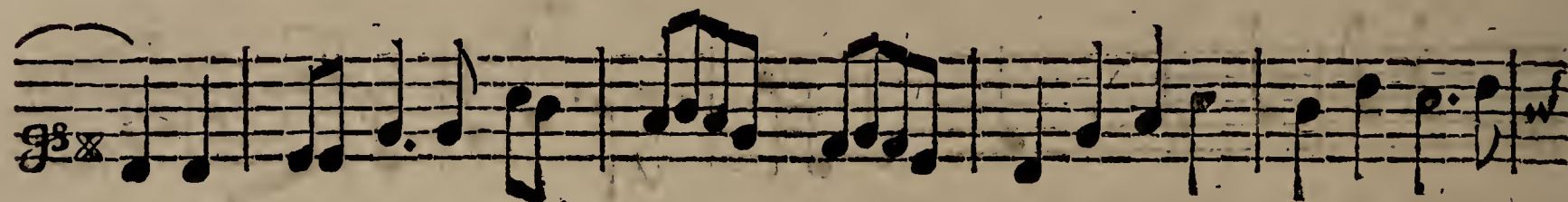
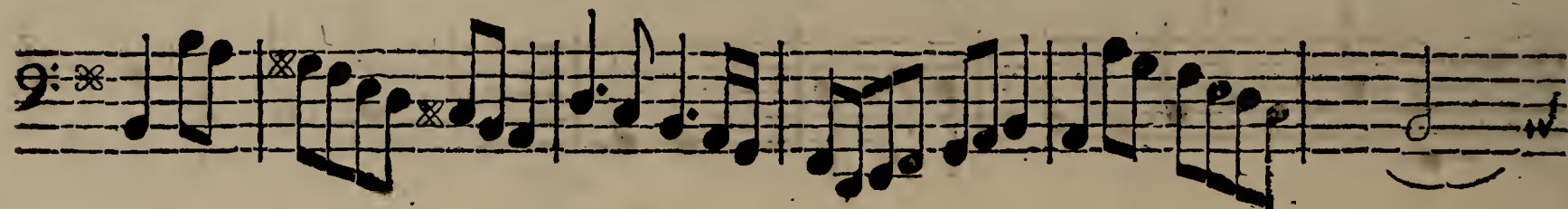


Who can his — joys — command? down, — down, — down, down, the bloody —

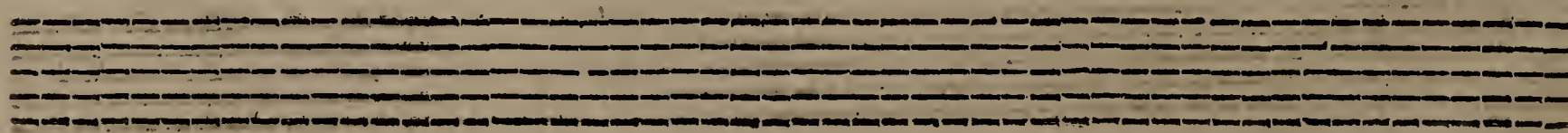
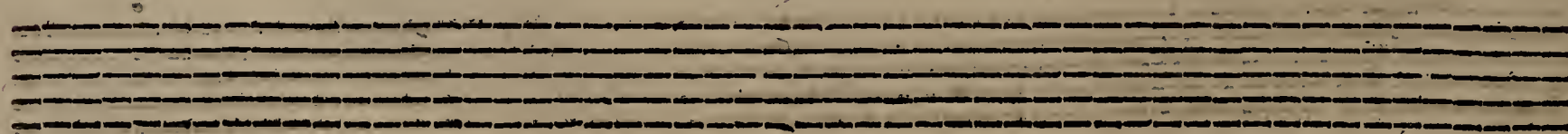
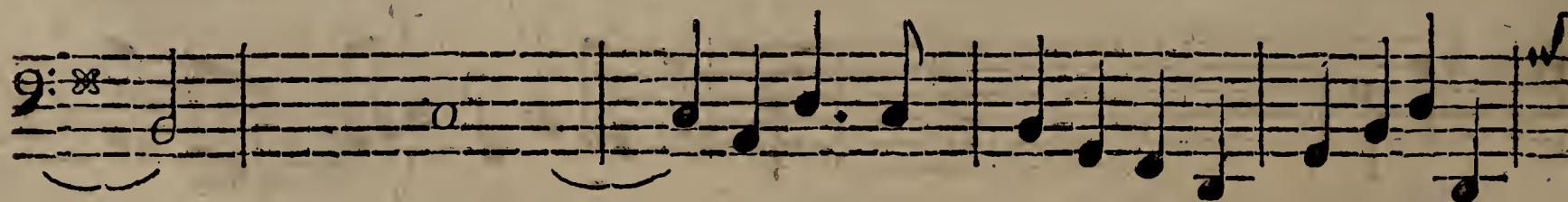




Vil-lain — falls, down, — down, down, down the bloody — Vil-lain falls. — Hated, Con —



— remn'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 Iô's Sing Iô's

Chorus.

Sing Iô's Sing Iô's

Chorus.

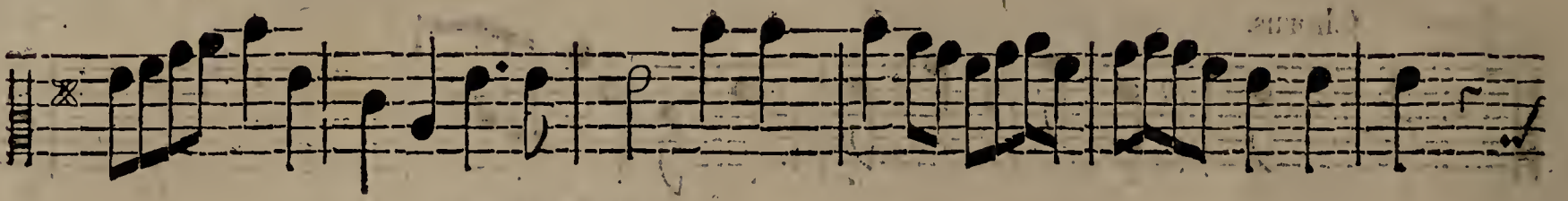
Sing Iô's Sing Iô's Praise the

Chorus.

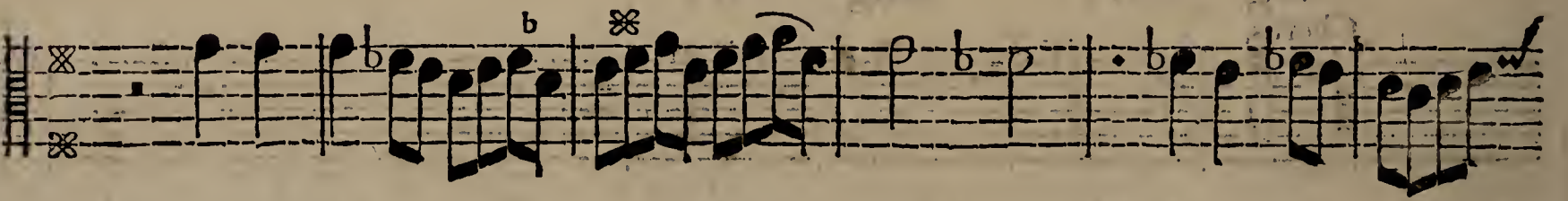
Funerall. Sing Iô's Sing Iô's Praise the

Chorus.

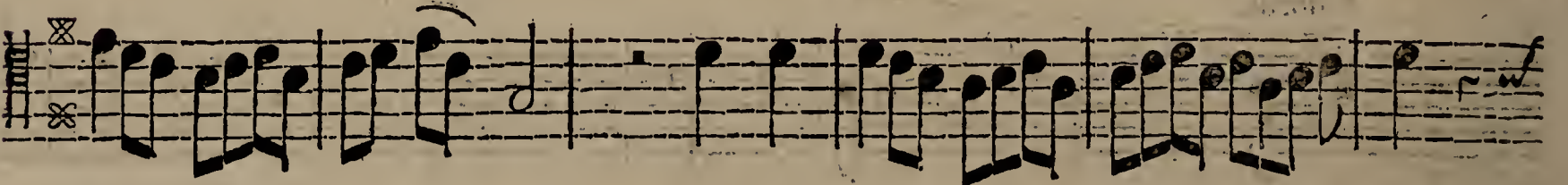
(Faster time.)



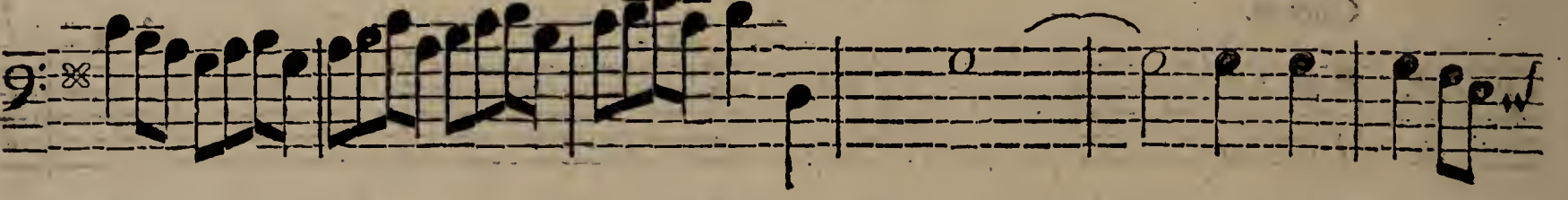
Praise the Thun ——— d'ring Jove, ———



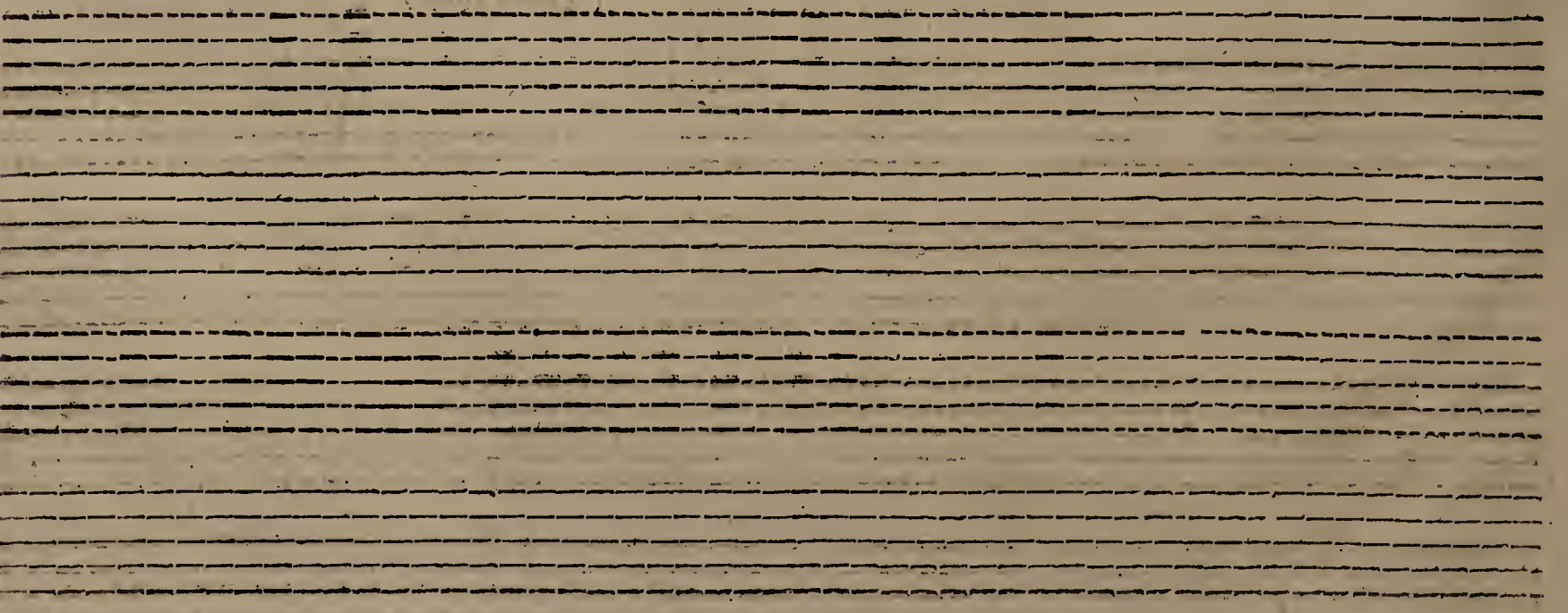
Praise the Thun ——— d'ring Jove, Praise — the Thun ———

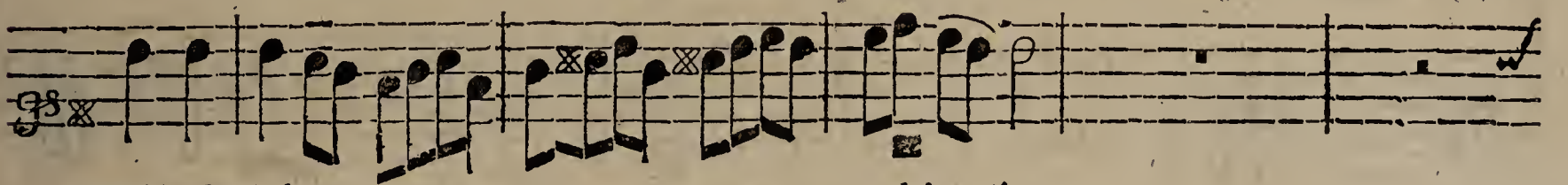
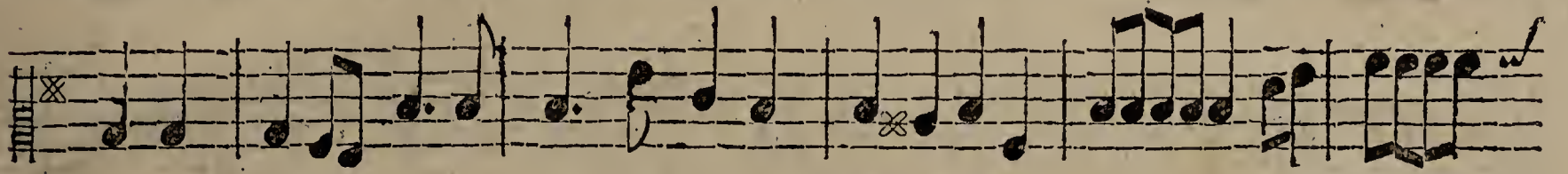
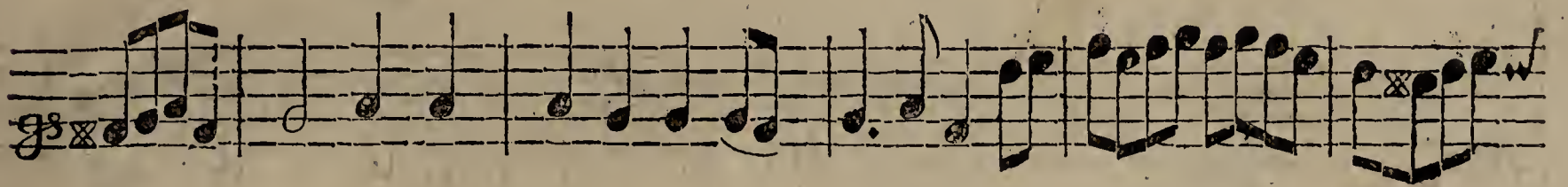


Thun ——— d'ring Jove, — Praise the Thun ——— d'ring Jove, ———



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

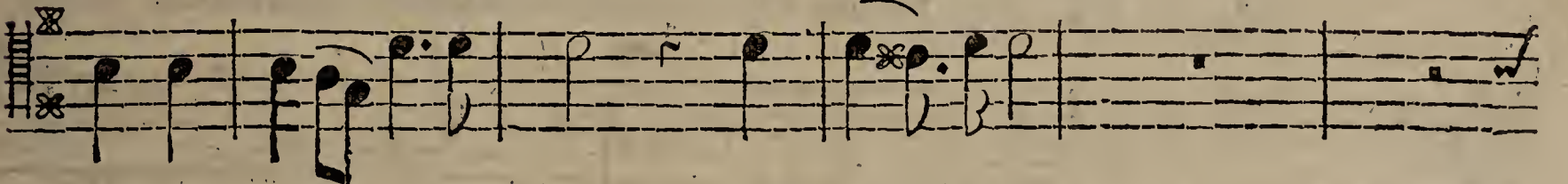




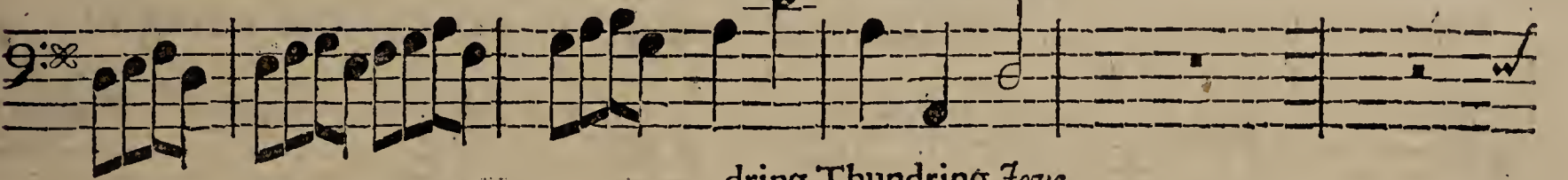
praise the Thun ————— dring Jove



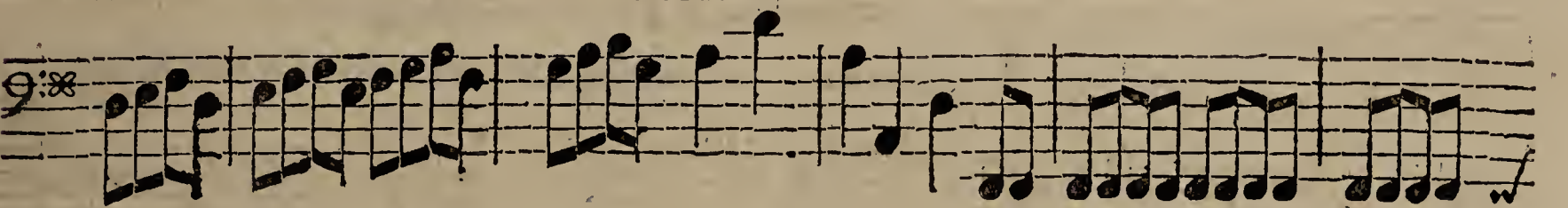
dring Jove, praise the Thun ————— dring Jove,

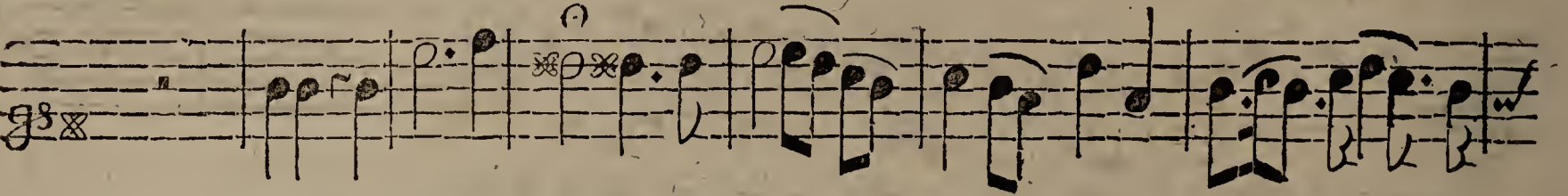
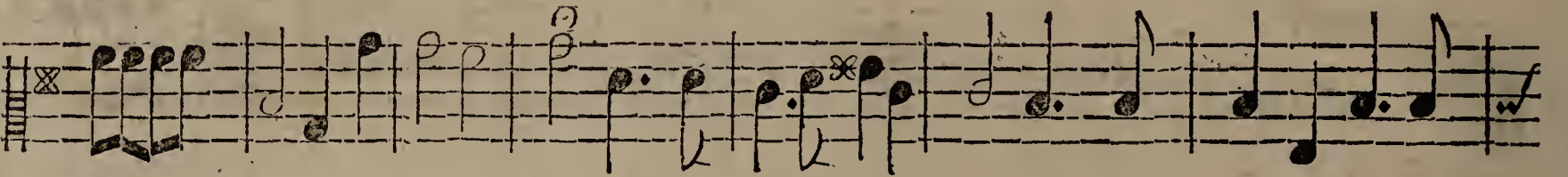
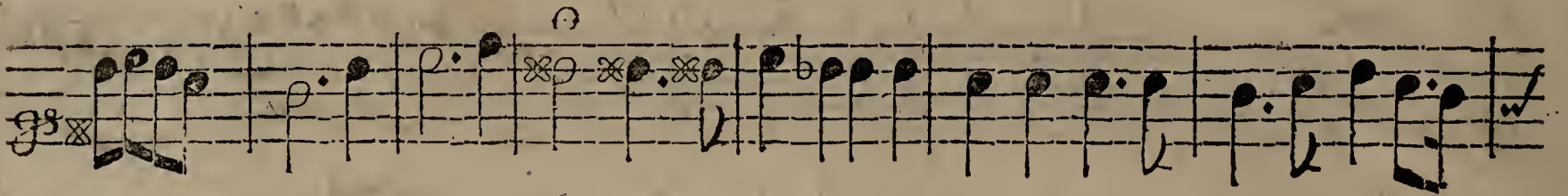
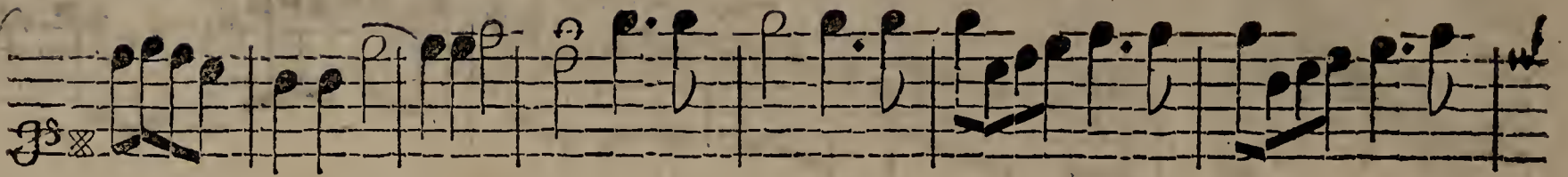


praise the Thundring, Thundring Jove, the Thundring Jove,

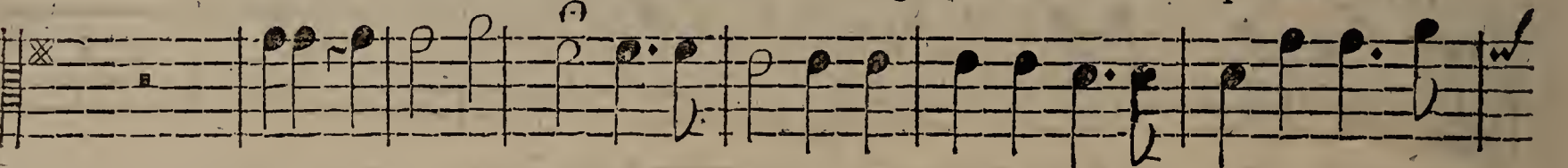


dring, Thundring Jove,

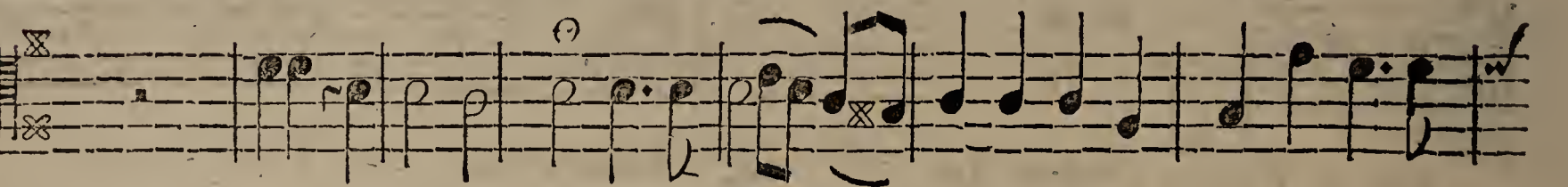




Pallas and Venus share since the all charming Queen of Love in - - - spires the God of



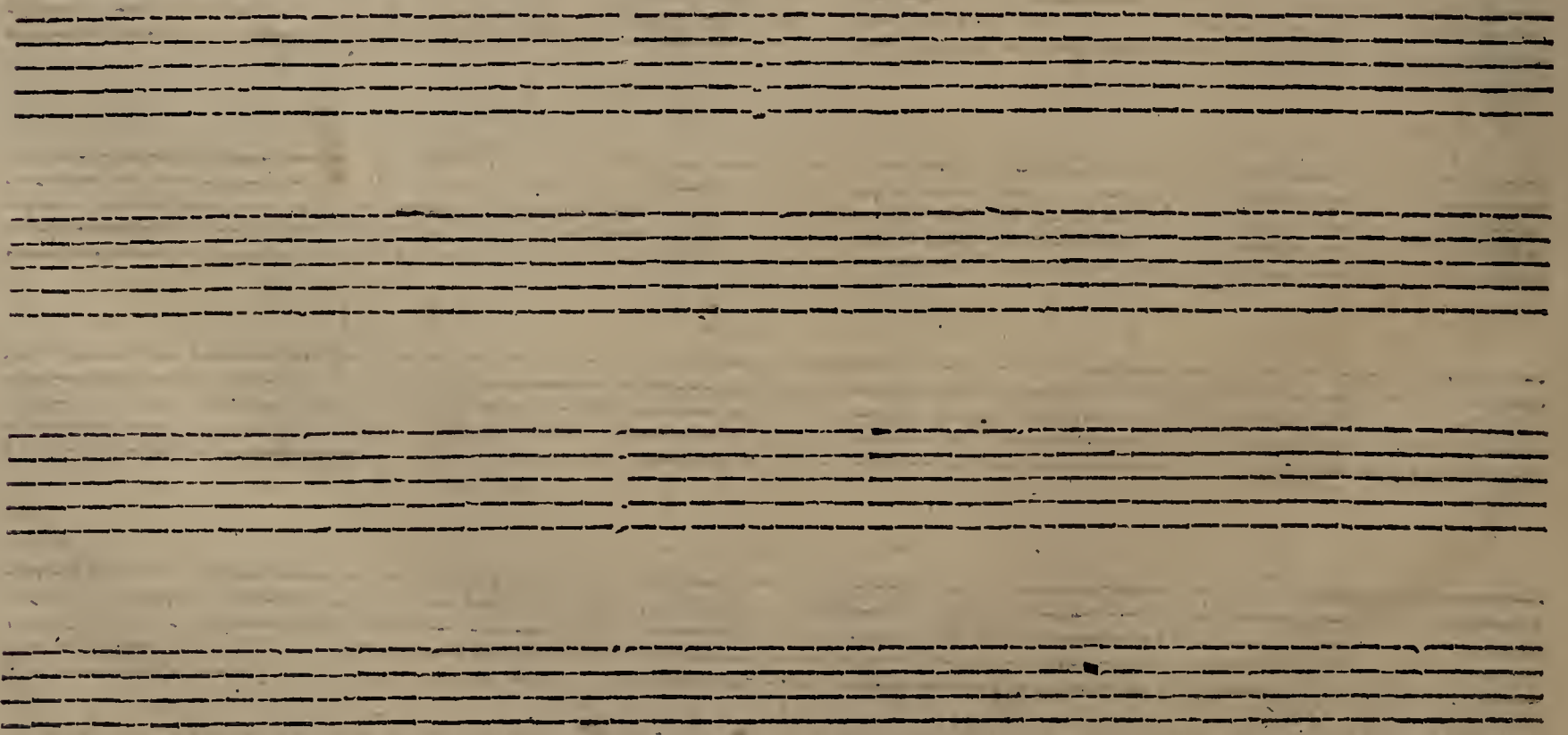
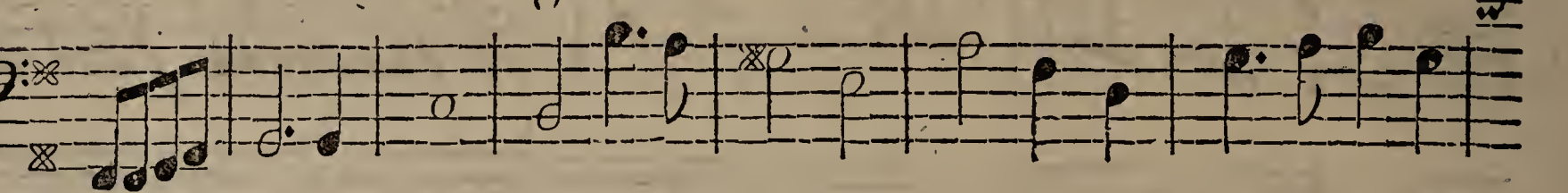
Pallas and Venus share since the all charming Queen of Love in -- spires the God of

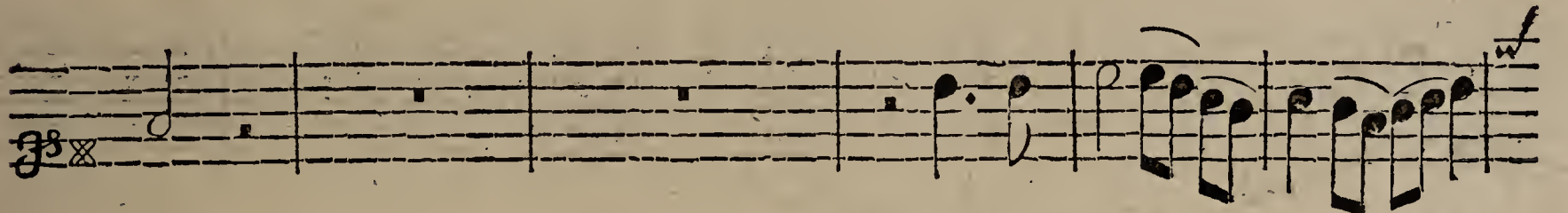
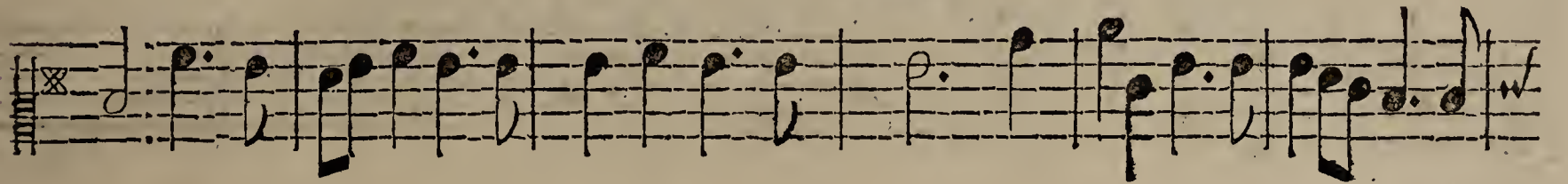
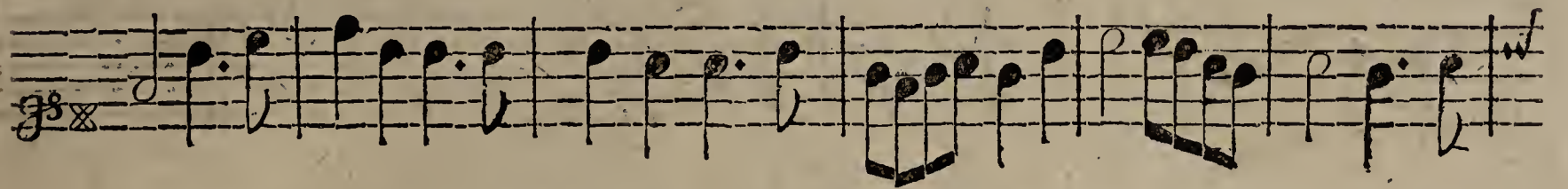
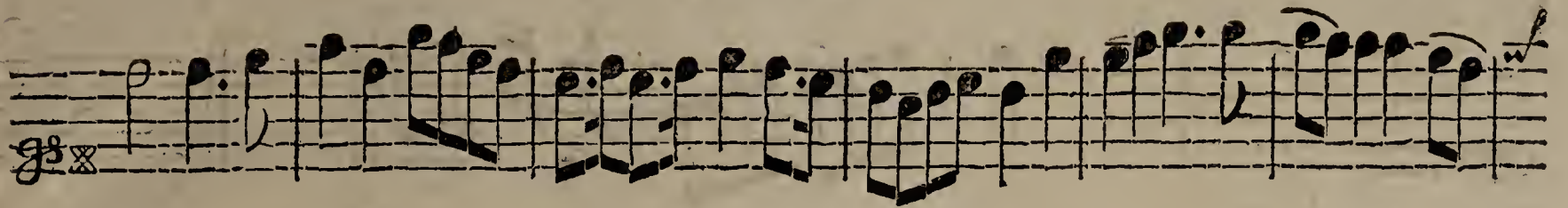


Pallas and Venus share since the all charming Queen of Love in - spires the God of



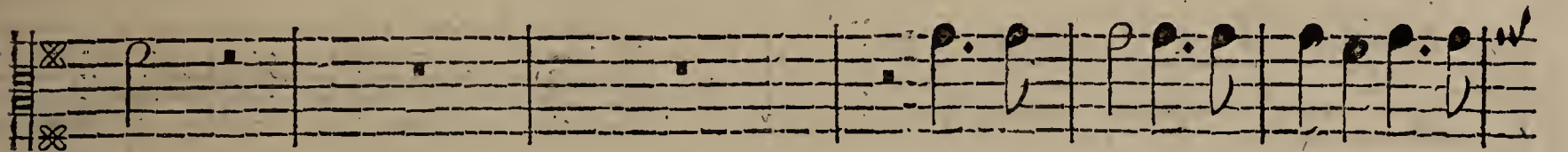
Pallas and Venus share since the all charming Queen of Lovc in - spires the God of





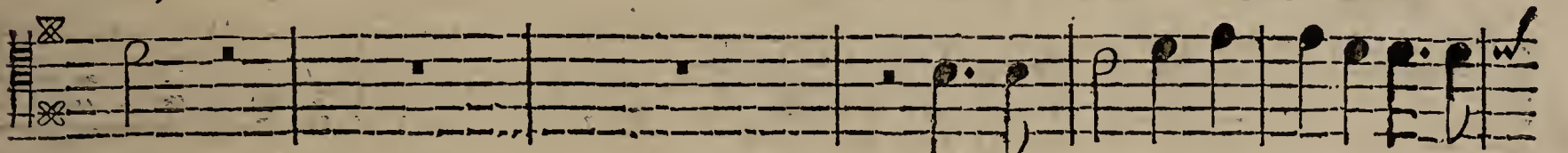
War,

since the all-charming Queen of Love in-



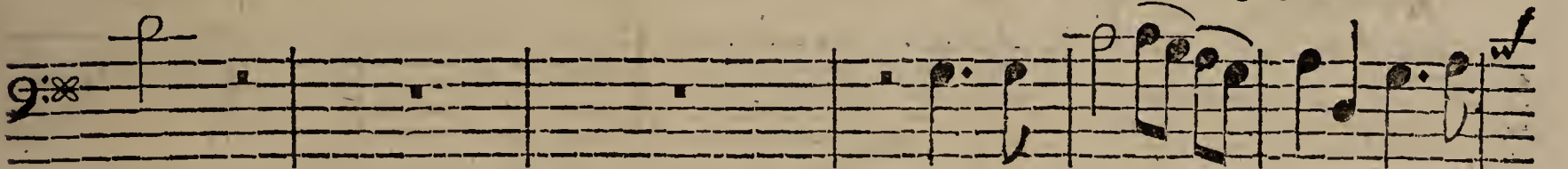
War,

since the all-charming Queen of Love in-



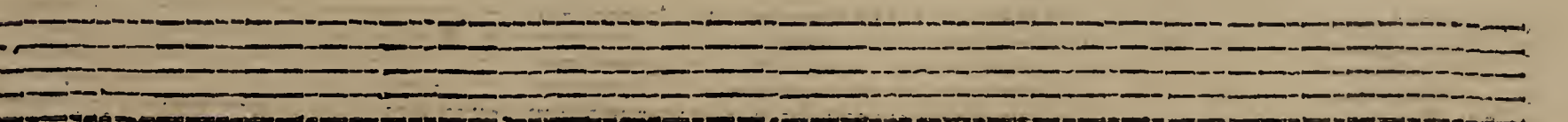
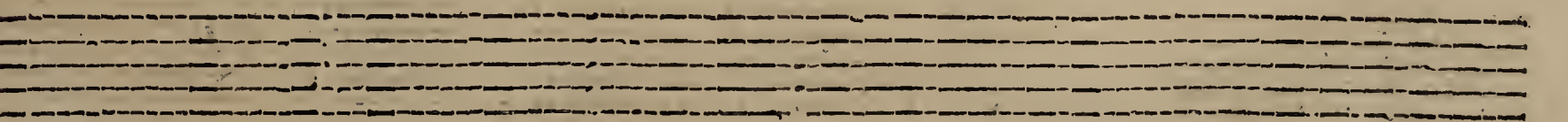
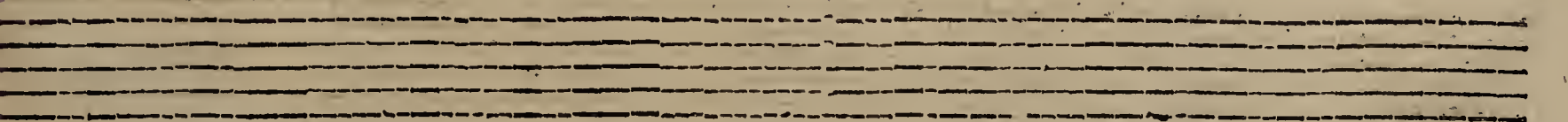
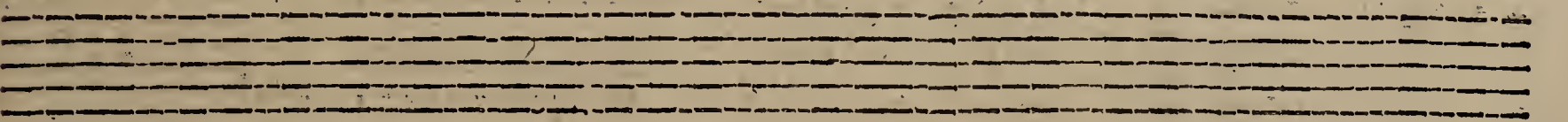
War,

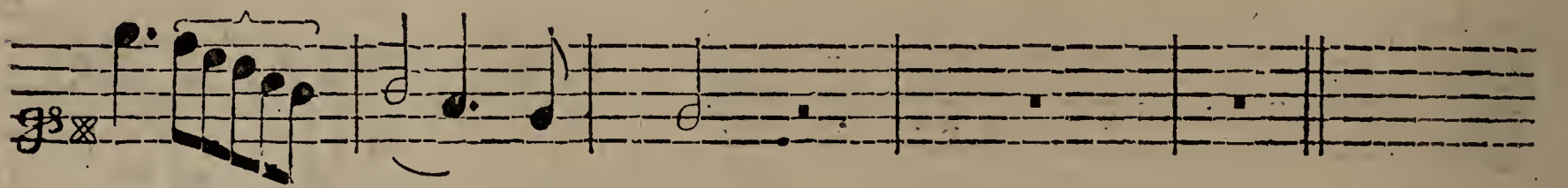
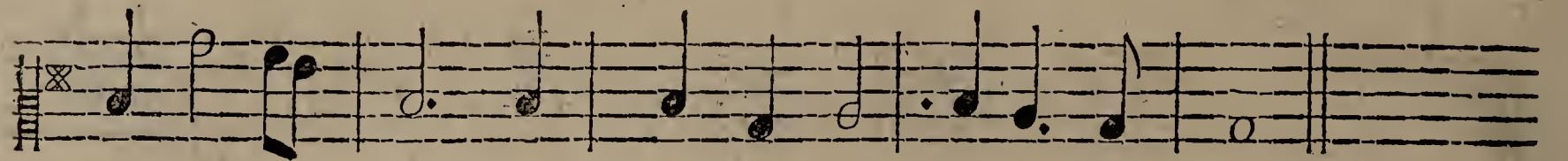
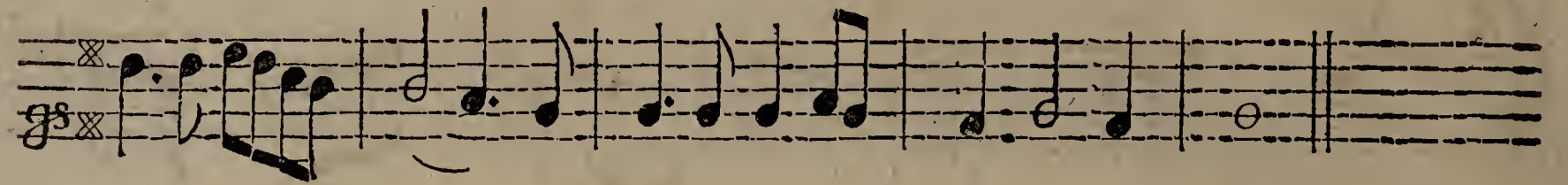
since the all-charming Queen of Love in-



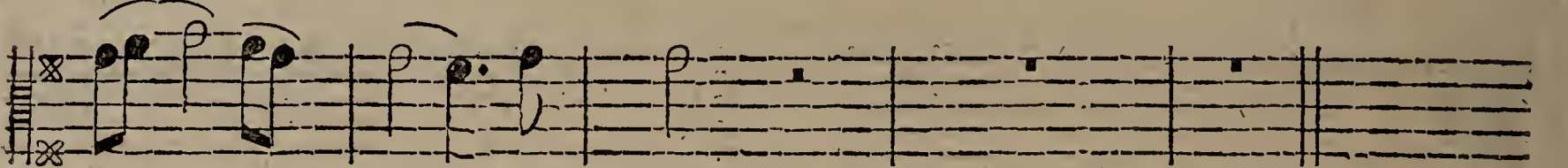
War,

since the all-charming Queen of Love in

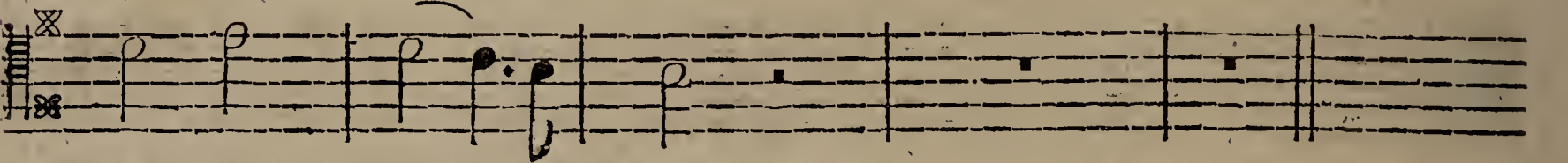




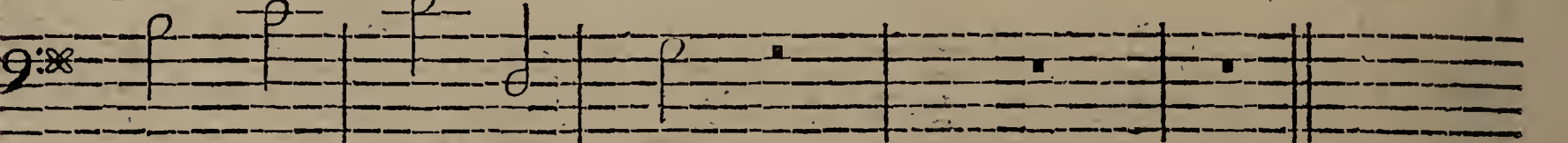
spires the God of Warr.



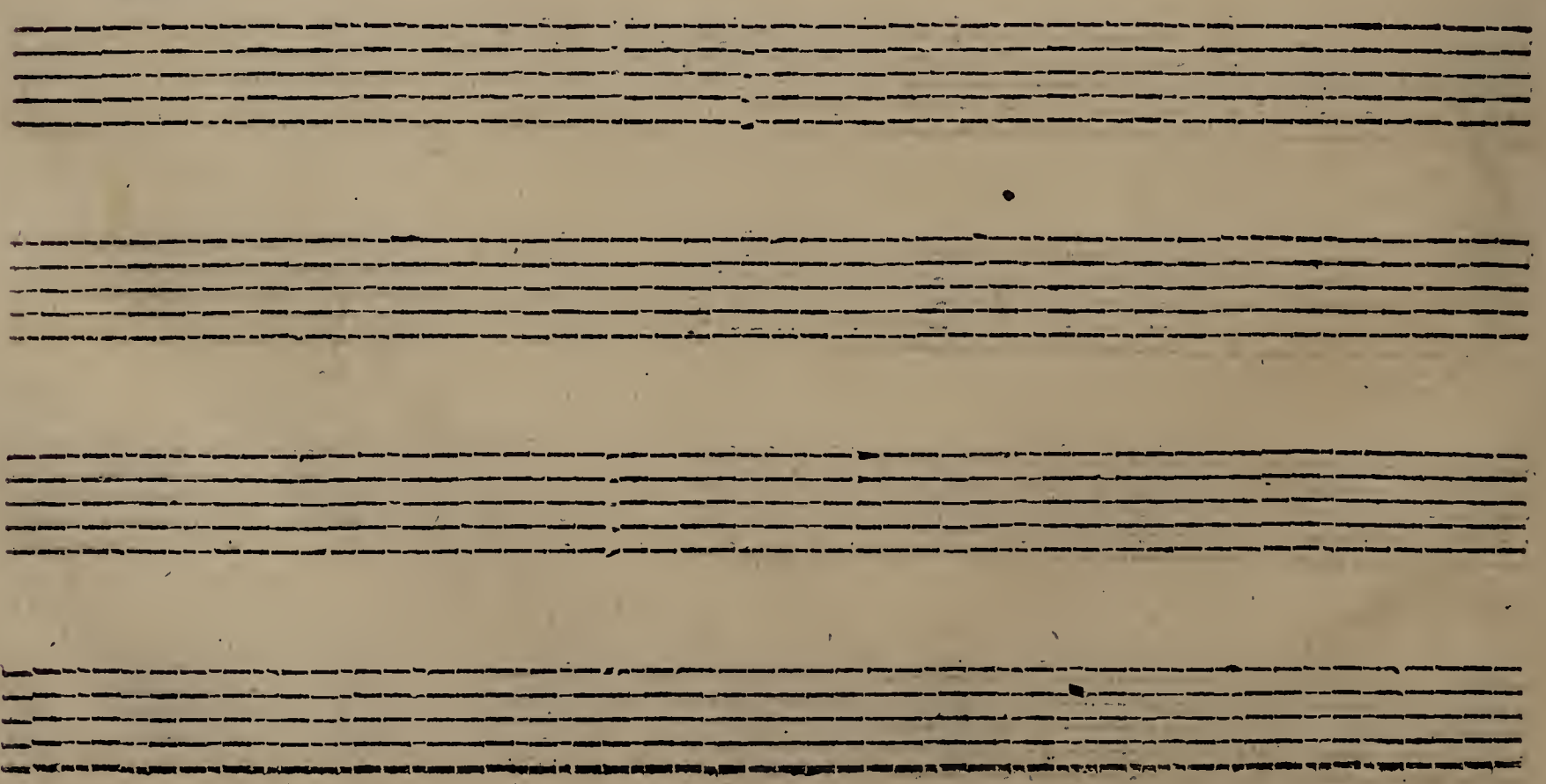
spires the God of VVar.



spires the God of VVar.



spires the God of VVar.



Slow.

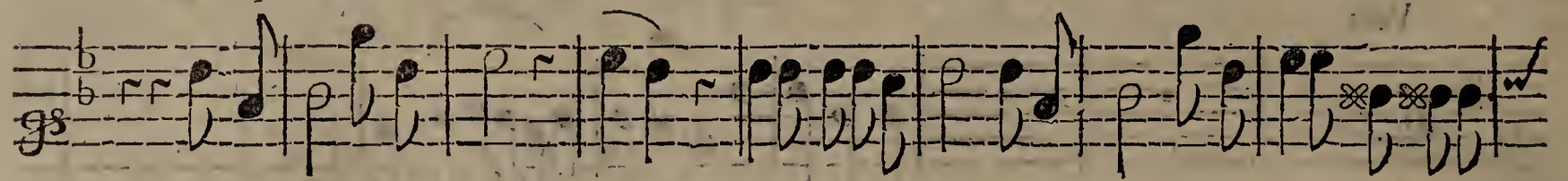
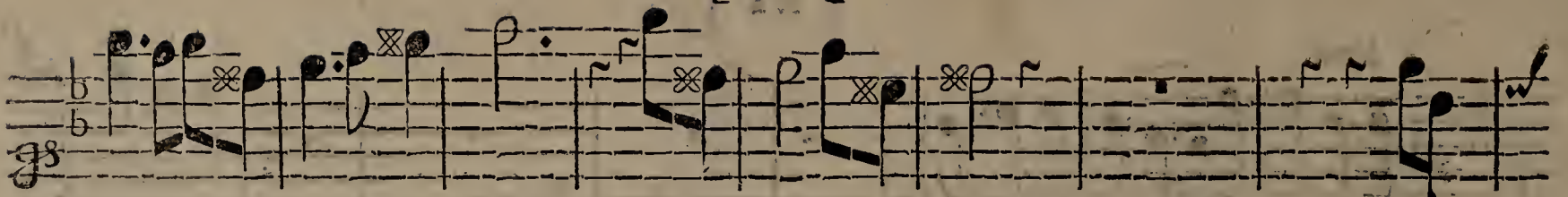
For 2 Flutes.

Vers.

Charon the peace-full Shade in-vites,

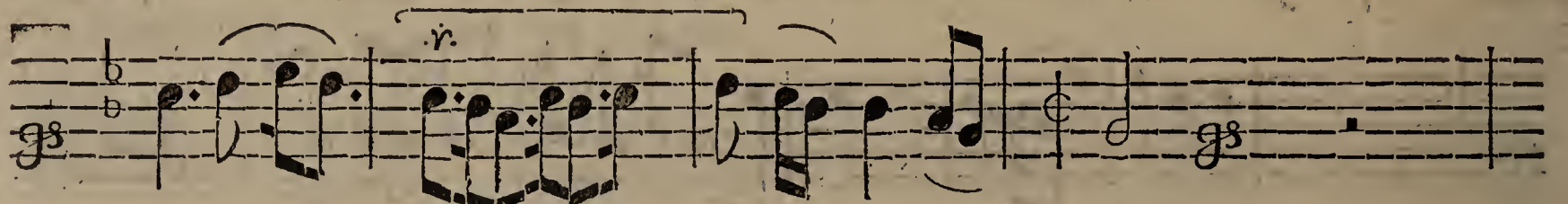
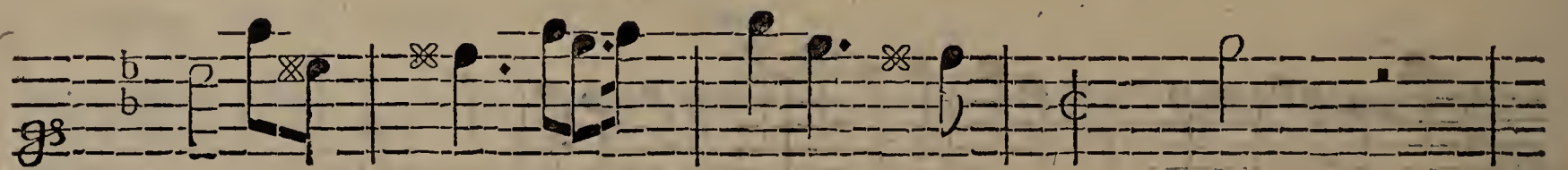
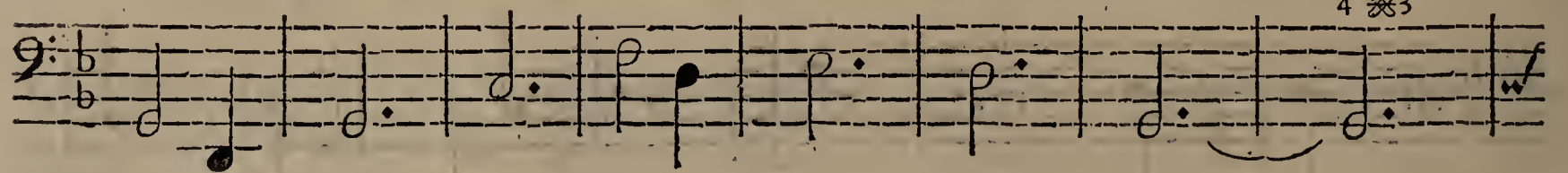
Charon the peace-full Shade, the peace full Shade in-vites, he

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

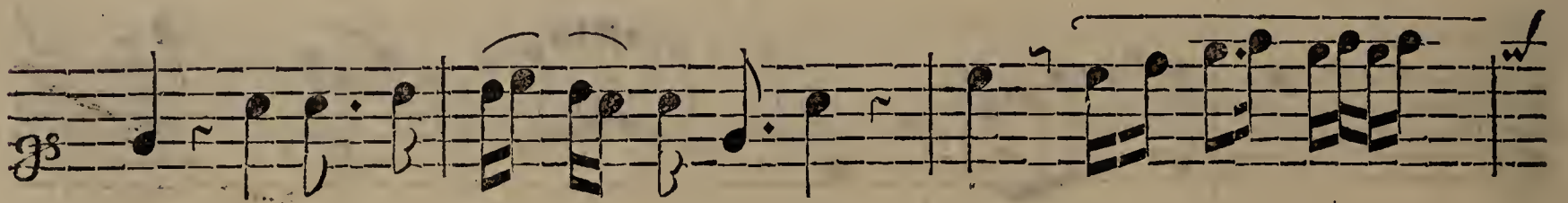
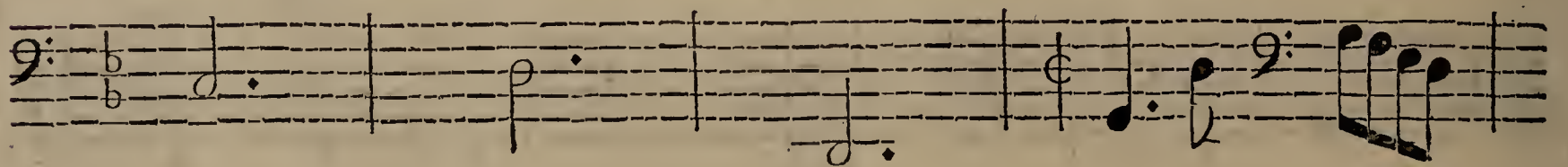


give him all, give him all, — all — all necessary Rites; give him all, give him all ne-ces-sa-ry —

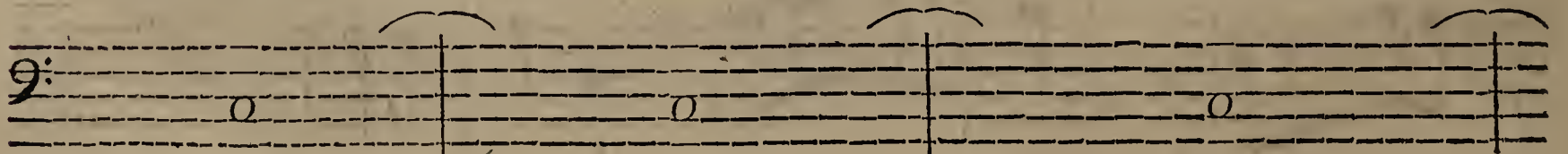
6 5
4 3



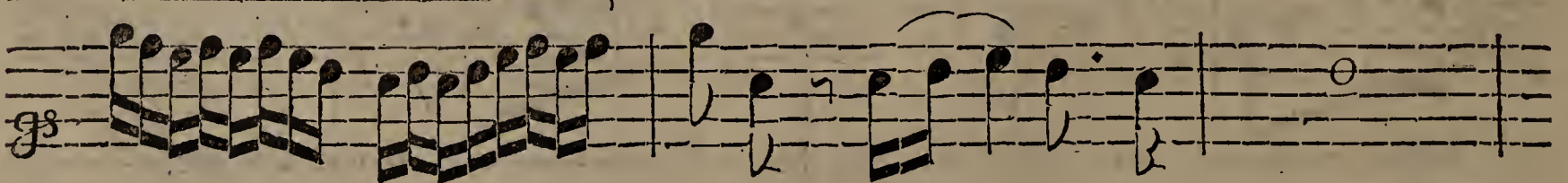
Rites ; — to — land — — — him on the — — — shoare. — — —



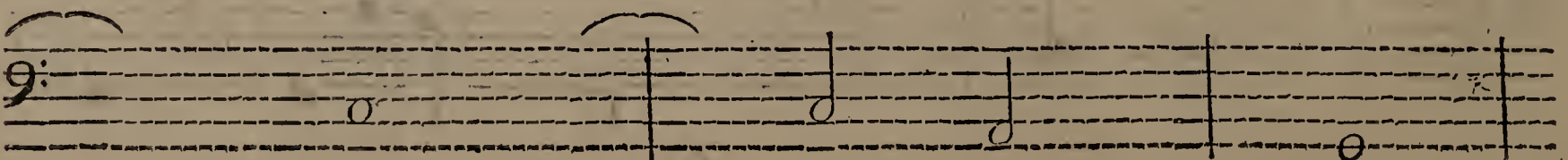
Sound, sound all — your In — — — struments of — — War, — — Fifes, Trum — — —



(Symphony for Trumpets and Violins.)



pets — Tim — — — brels — — — play. — — —



1 Trumpet.

Musical staff for 1 Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure in the final measure.

2 Trumpet.

Musical staff for 2 Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mirroring the first trumpet part.

1 Violin.

Musical staff for 1 Violin, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes.

2 Violin.

Musical staff for 2 Violin, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes.

Very flow.

Musical staff for Bass, featuring a bass clef and a key signature of one flat. The staff contains a bass line with whole notes and eighth notes.

Empty musical staff.

quick.

Musical staff for 1 Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, marked 'quick'.

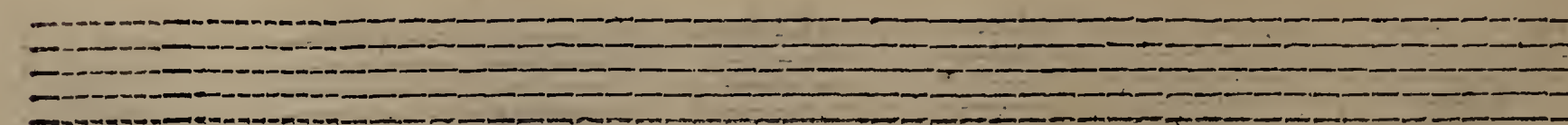
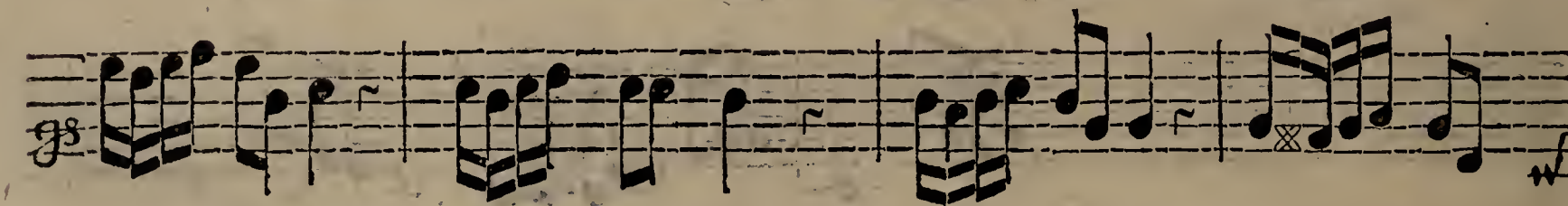
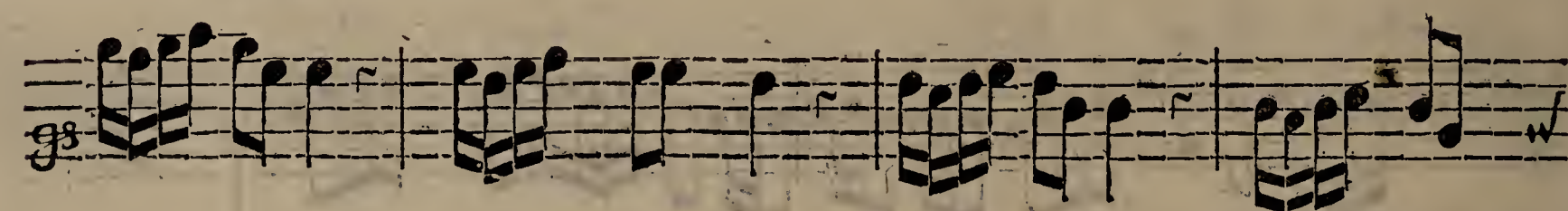
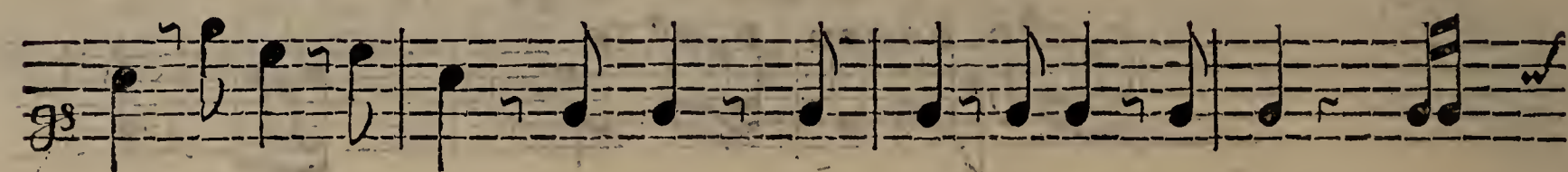
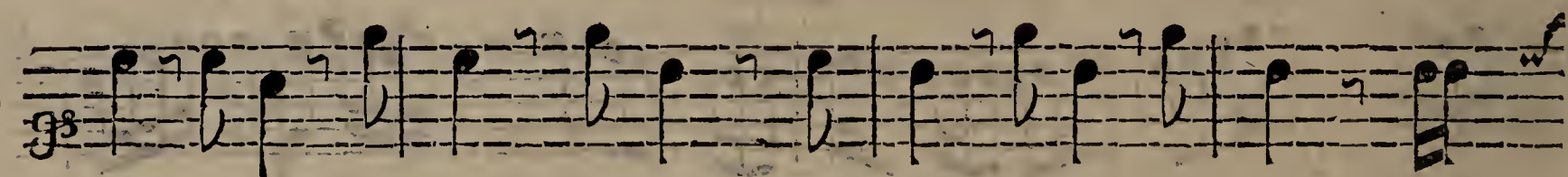
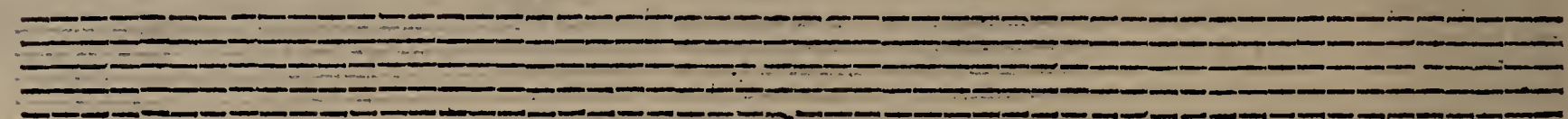
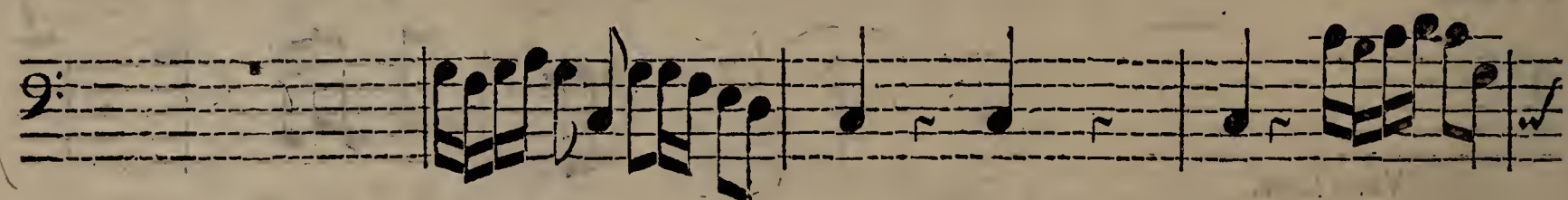
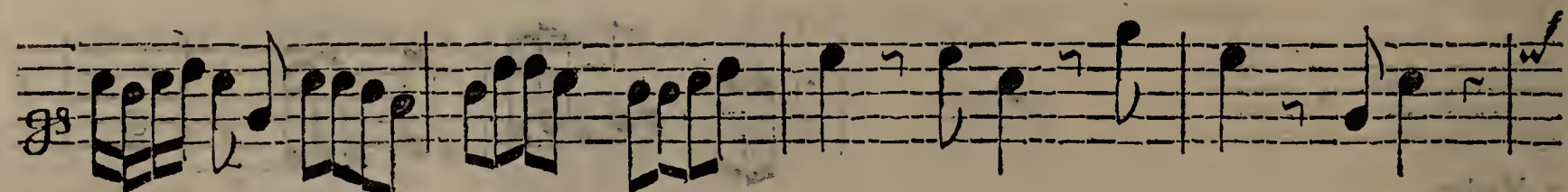
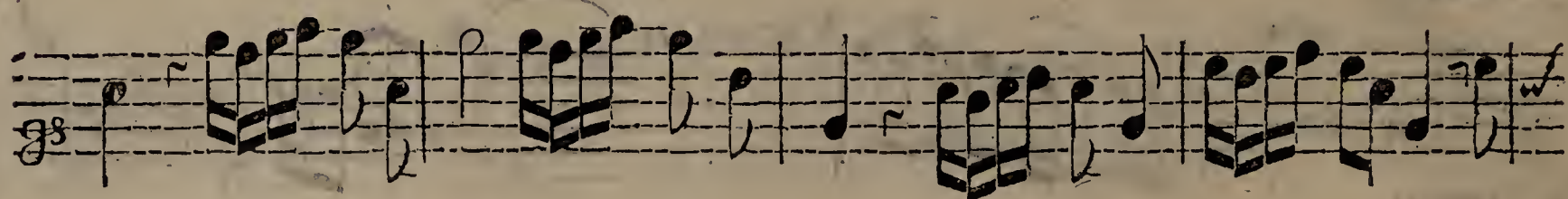
Musical staff for 2 Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes.

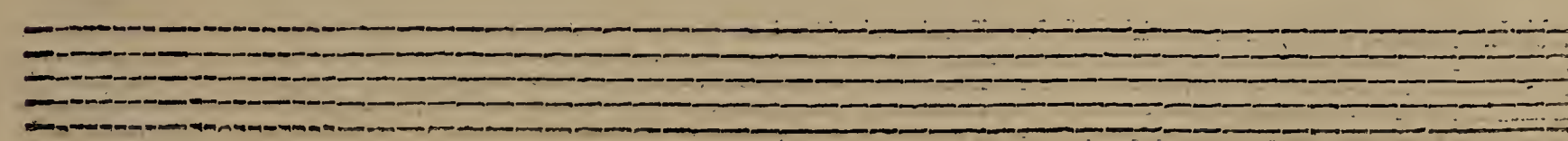
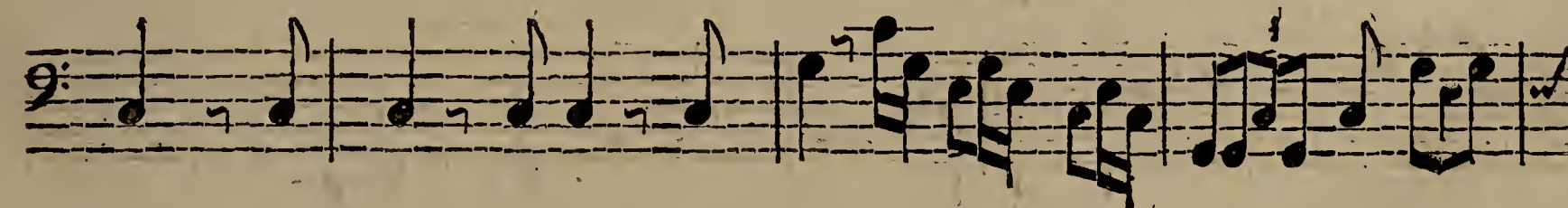
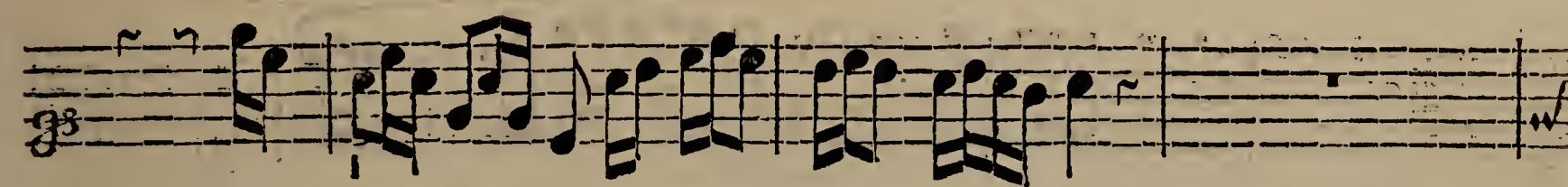
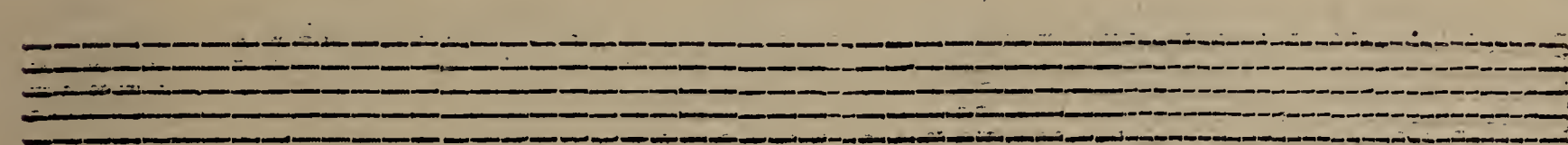
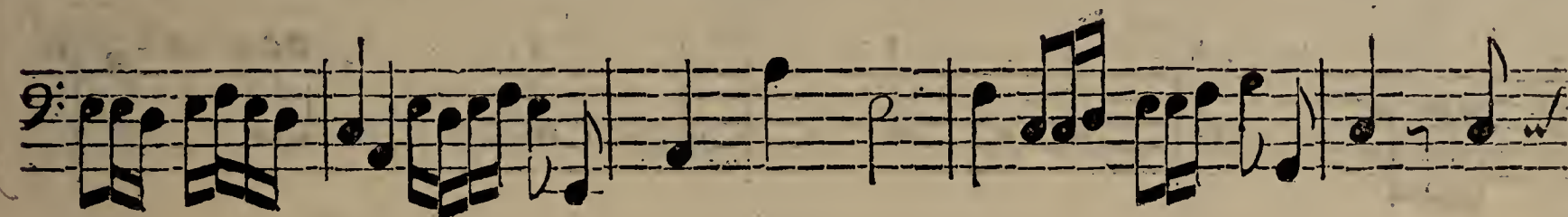
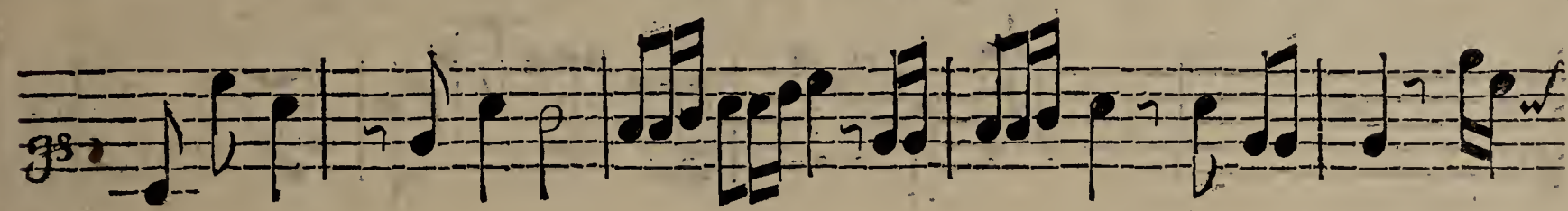
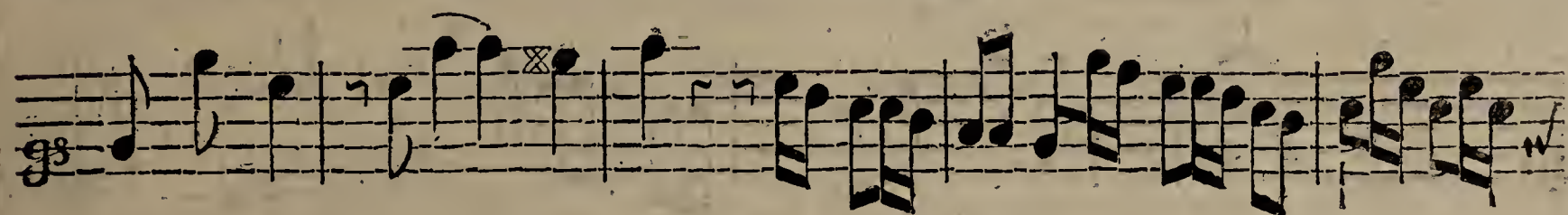
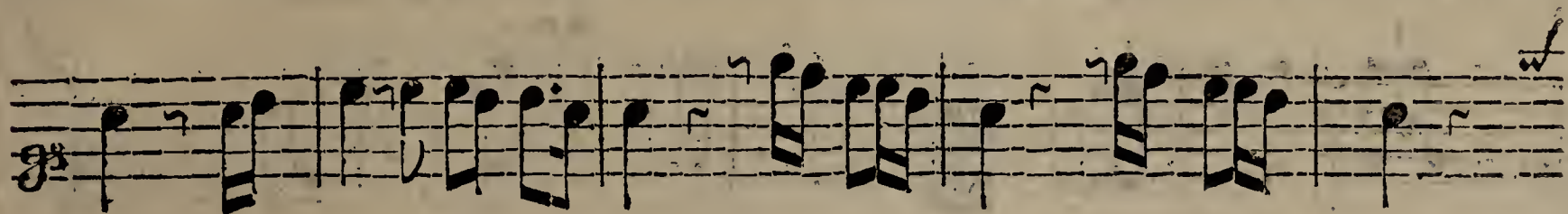
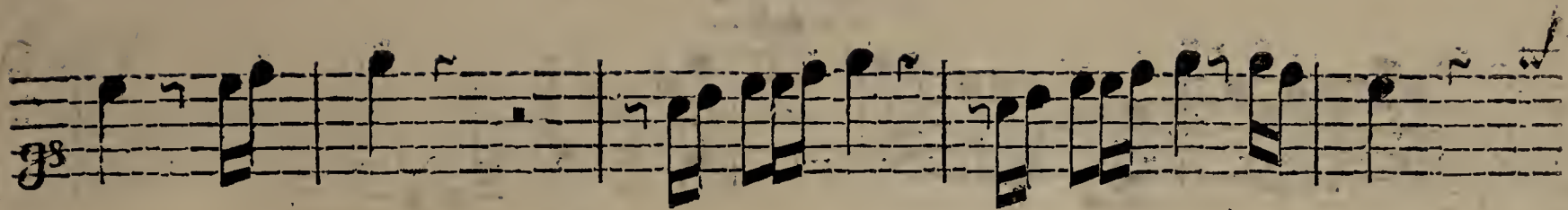
Musical staff for 1 Violin, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff for 2 Violin, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff for Bass, featuring a bass clef and a key signature of one flat. The staff contains a bass line with eighth notes.

Empty musical staff.





Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a bass clef and a C-clef. The notation includes various rhythmic values and slurs.

Two empty musical staves.

Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

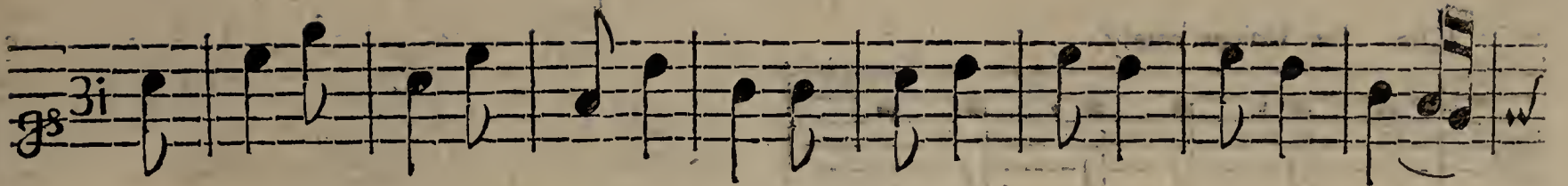
Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

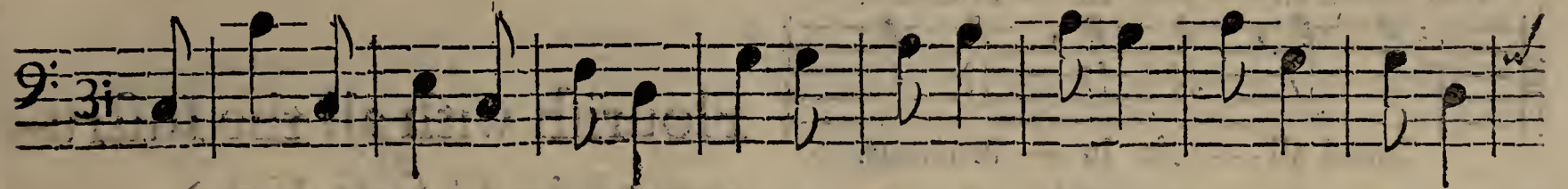
Handwritten musical notation on a single staff, featuring a treble clef and a G-clef. The notation includes various rhythmic values and slurs.

Handwritten musical notation on a single staff, featuring a bass clef and a C-clef. The notation includes various rhythmic values and slurs.

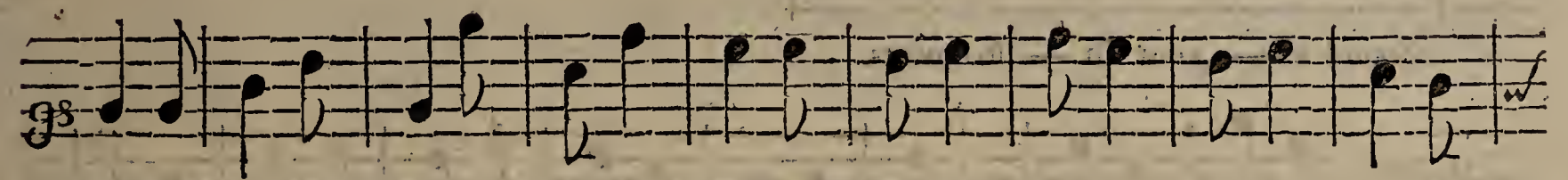
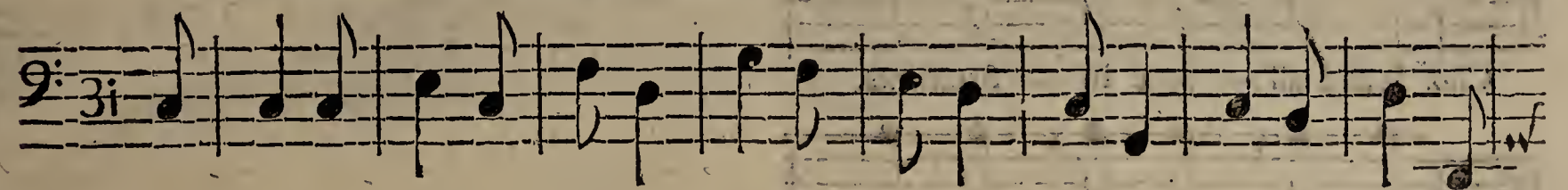
Two empty musical staves.



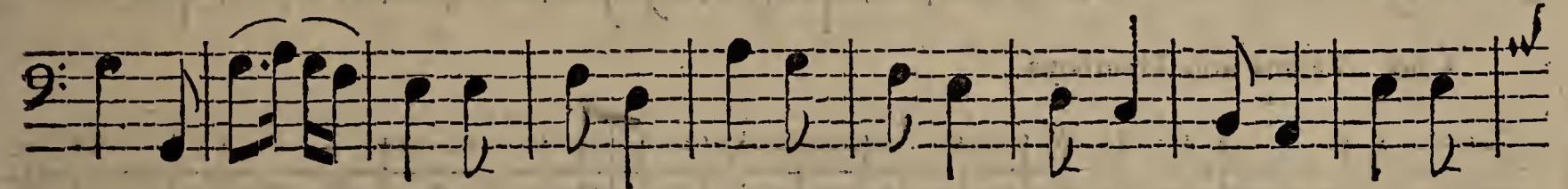
Let -- all Man -- kind the -- Pleasure share, And Bless this --- happy, --- happy, --- happy ---



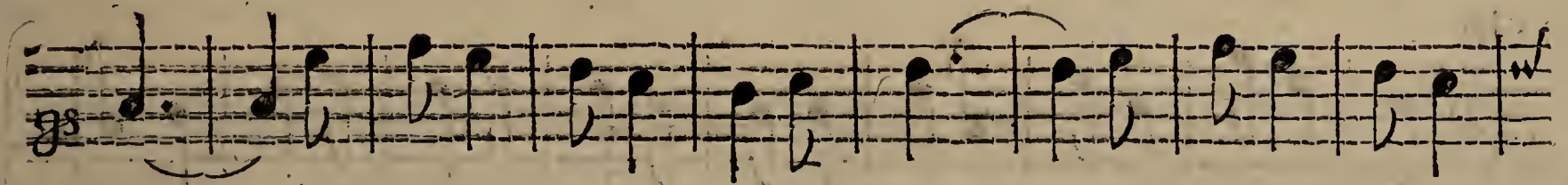
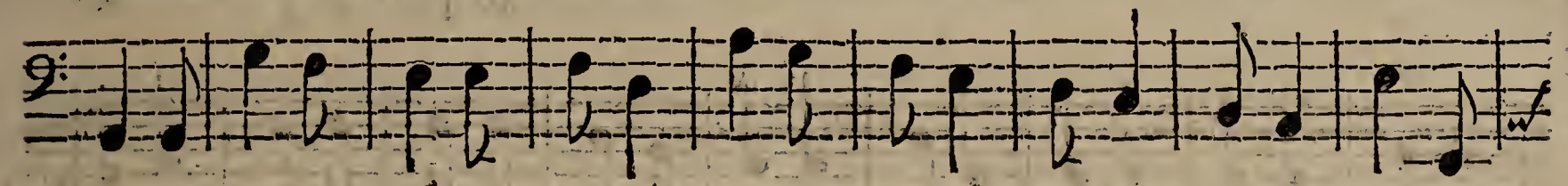
Let -- all Man -- kind the -- Pleasure share, And Bless this -- happy, --- happy, --- happy ---



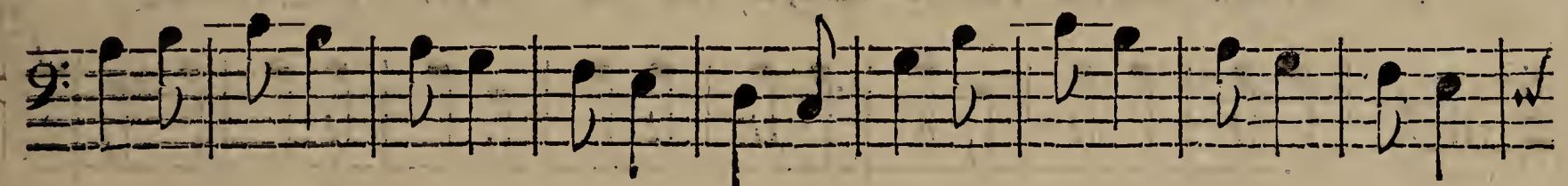
day; Let -- all Man -- kind the --- Pleasure -- share, And Bless this --- happy, --- happy, --- happy ---



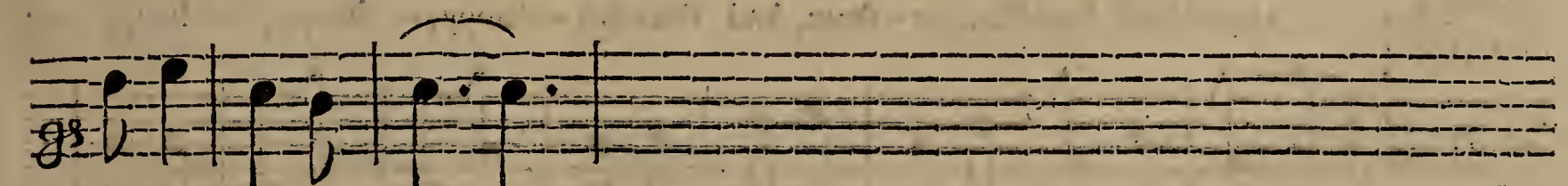
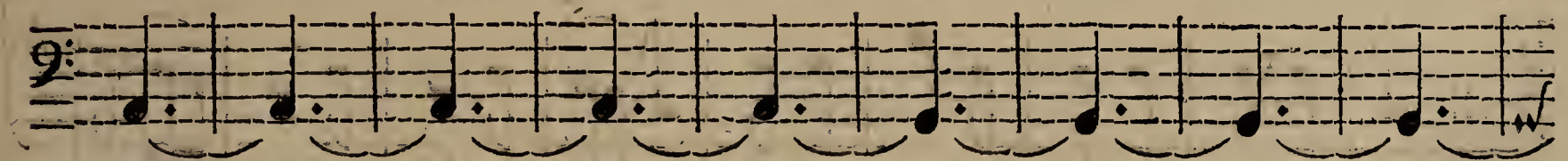
day; Let -- all Man -- kind the --- Pleasure -- share, And Bless this --- happy, --- happy, --- happy ---



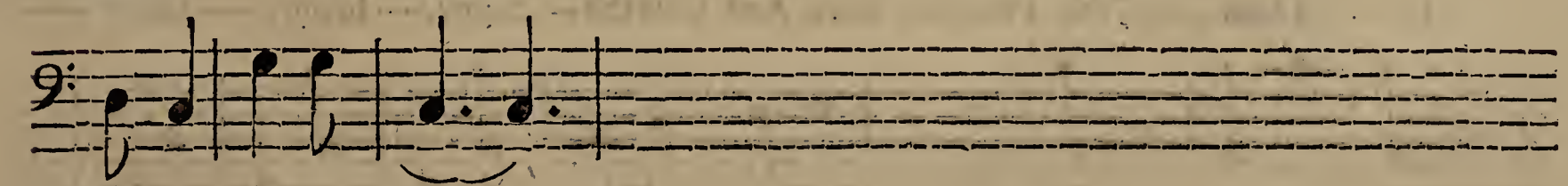
day; --- this --- happy, --- happy, --- happy --- day; --- this --- happy, --- happy, ---



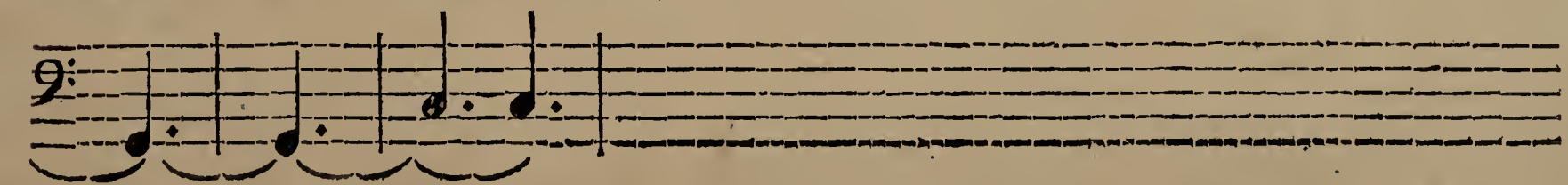
day; this happy, --- happy, --- happy, --- happy -- day; this -- happy, --- happy, --- happy, --



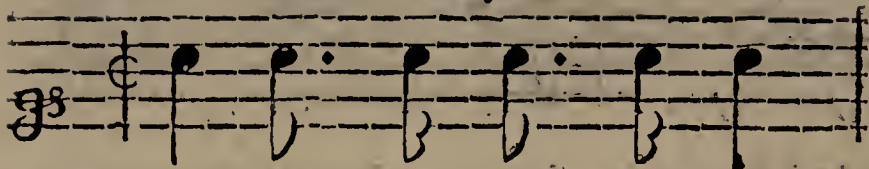
happy, --- happy --- day. ---



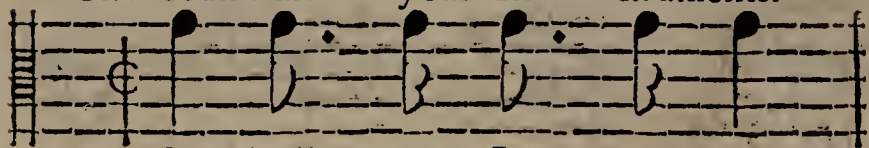
happy, --- happy --- day. ---



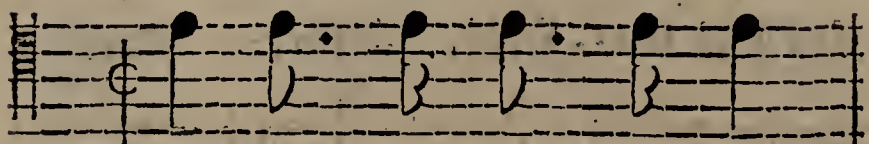
Cho. for Voices onely.



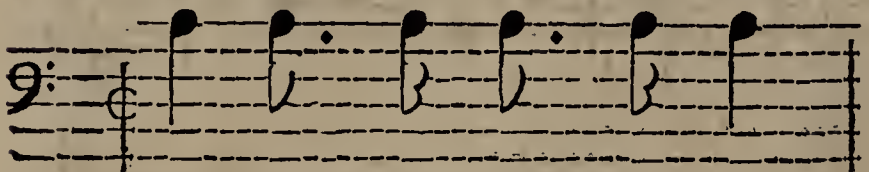
Cho. Sound all your Instruments.



Sound all your Instruments:

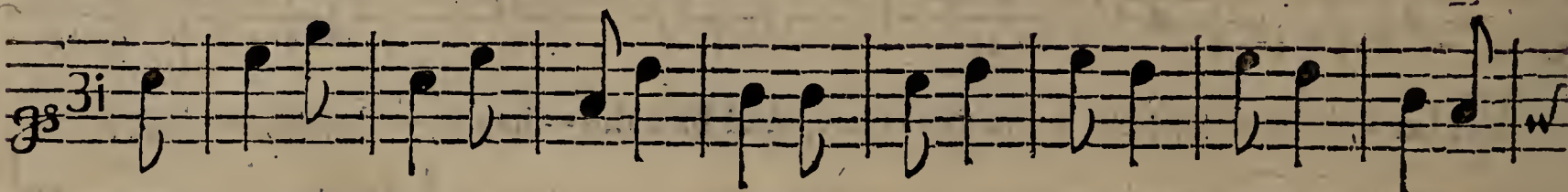


Cho. Sound all your Instruments.

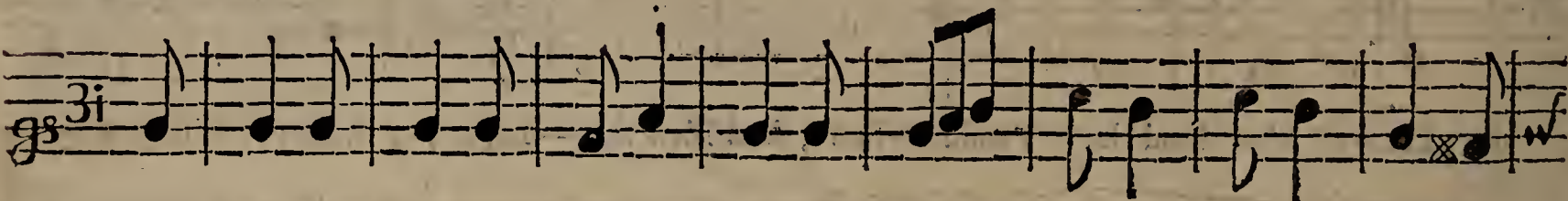


Sound all your Instruments.

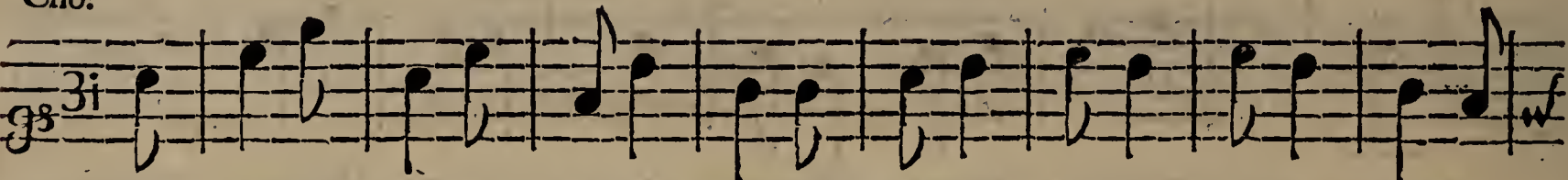
Flourish with all the Instruments in C faut Key.



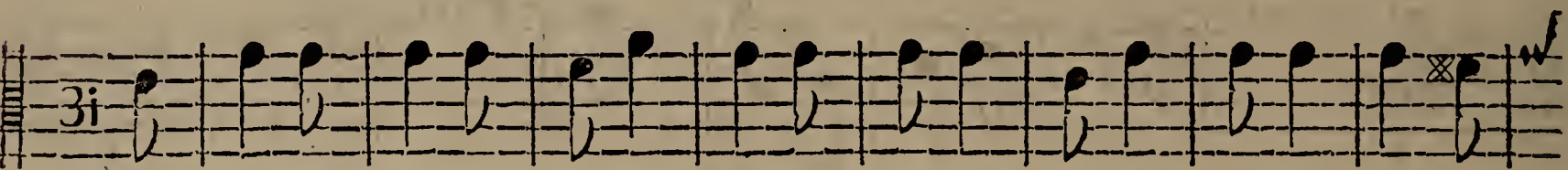
Cho. Violins and Hautbois.



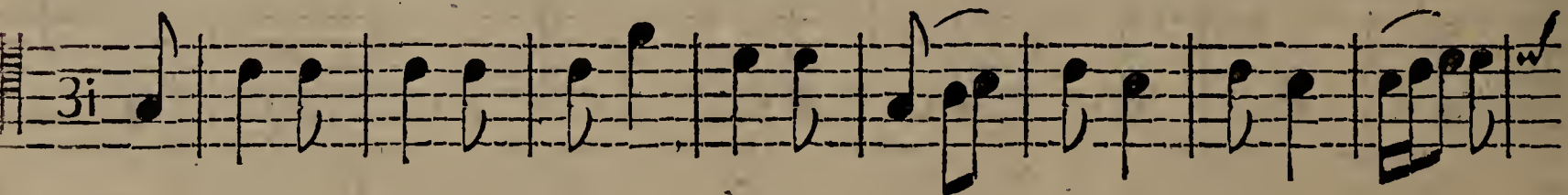
Cho.



Let all Man kind the Pleasure share, And Bles this happy, happy, happy

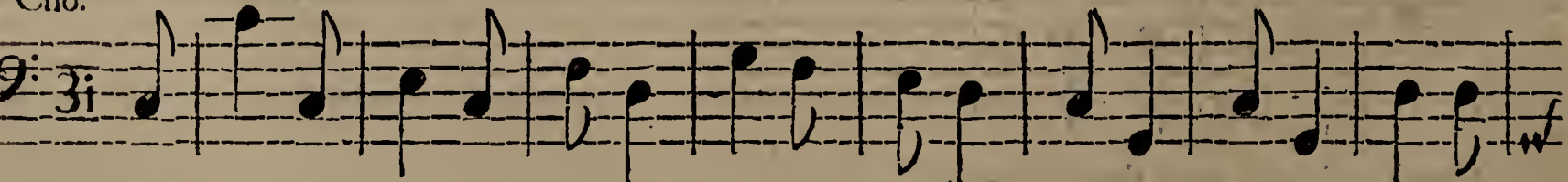


Let all Man kind the Pleasure share, And Bles this happy, happy, happy

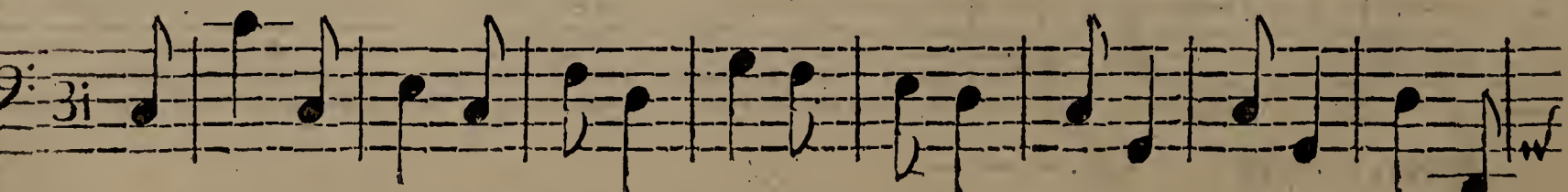


Let all Man kind the Pleasure share, And Bles this happy, happy, happy

Cho.



Let all Man kind the Pleasure share, And Bles this happy, happy, happy



Soft.

2 Trumpets.

Soft.

Soft.

Loud.

Soft.

Loud.

Soft.

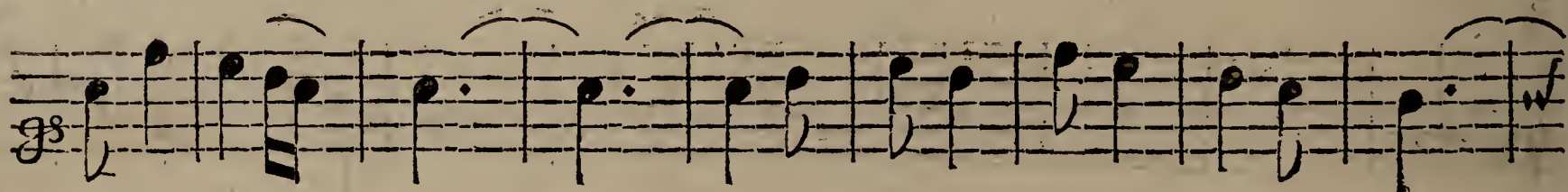
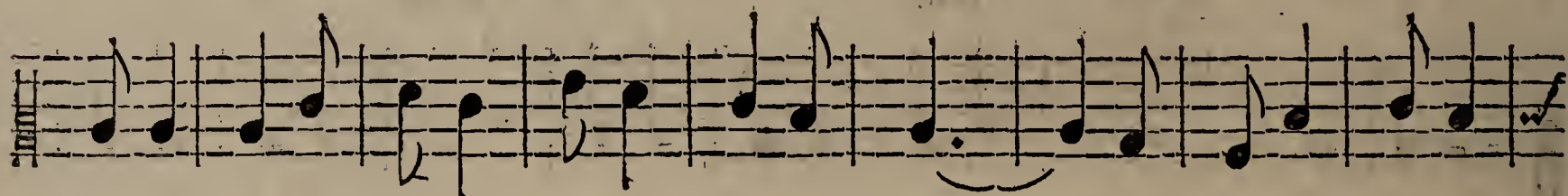
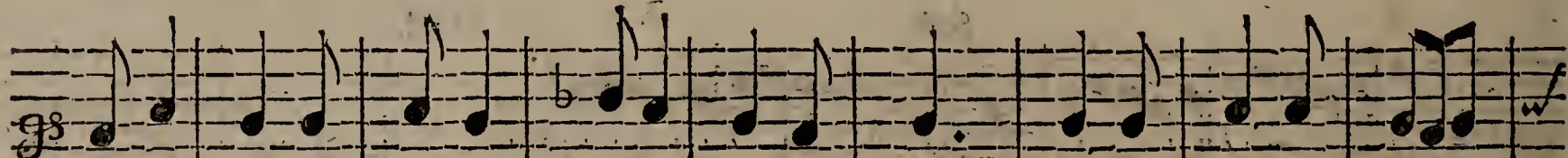
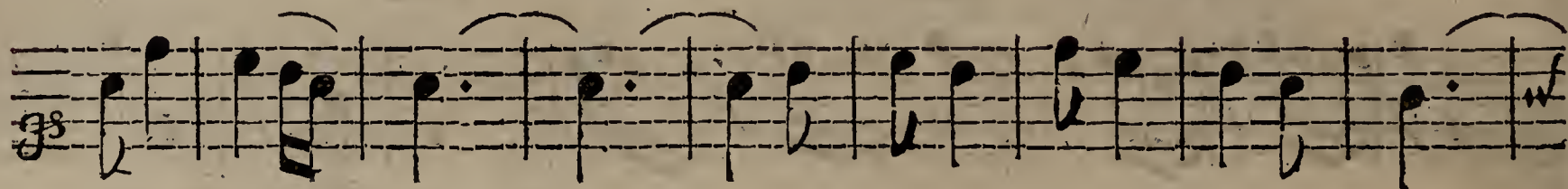
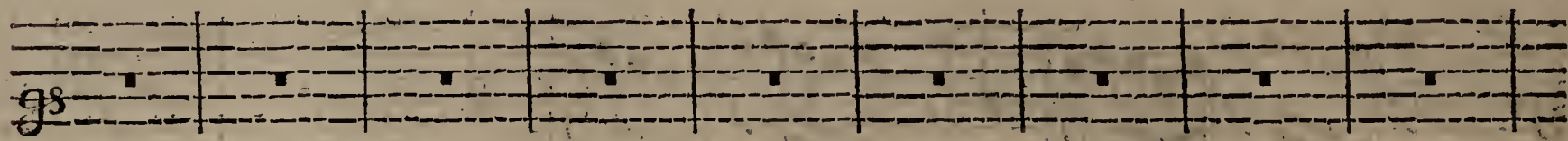
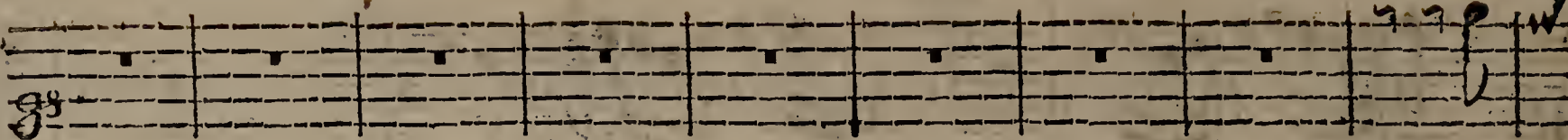
Loud.

day ; ————— Let all Man — kind the

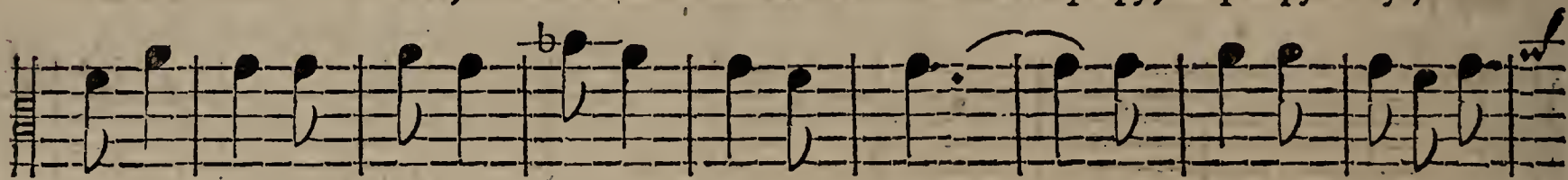
day ; ————— Let all Man — kind the

day ; ————— Let all Man — kind the

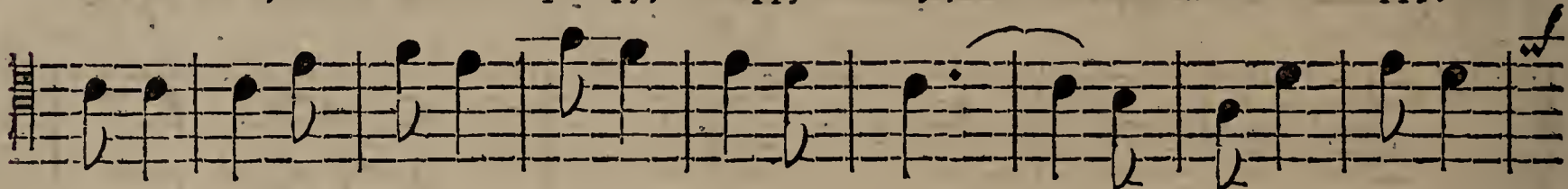
day ; ————— Let all Man — kind the



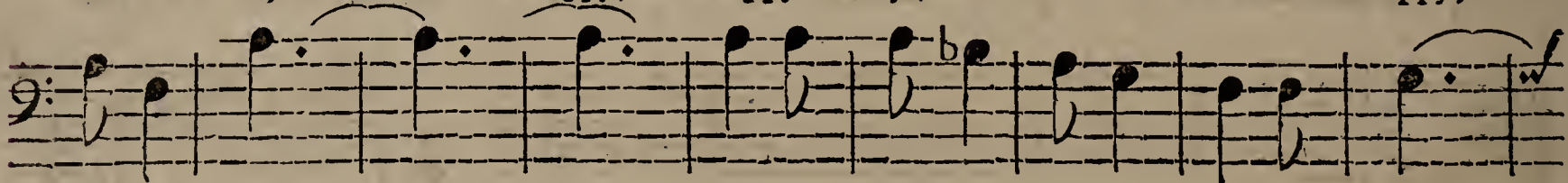
Pleasure Pleasure—share, ————— and Bless this hap—py, hap—py day; —————



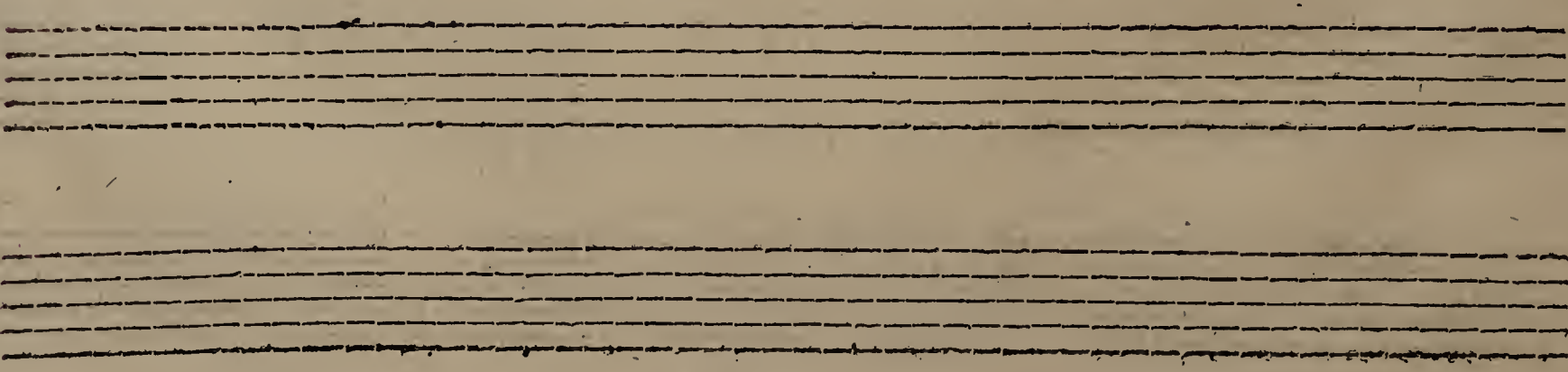
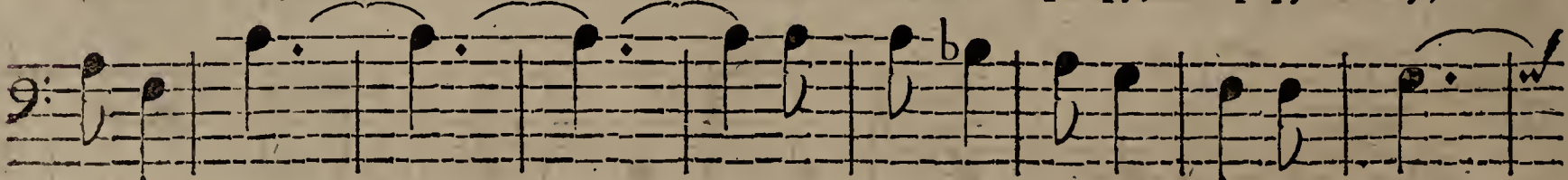
Pleasure share, and Bless this hap—py, —happy —day; ————— and —Bless this happy, this —

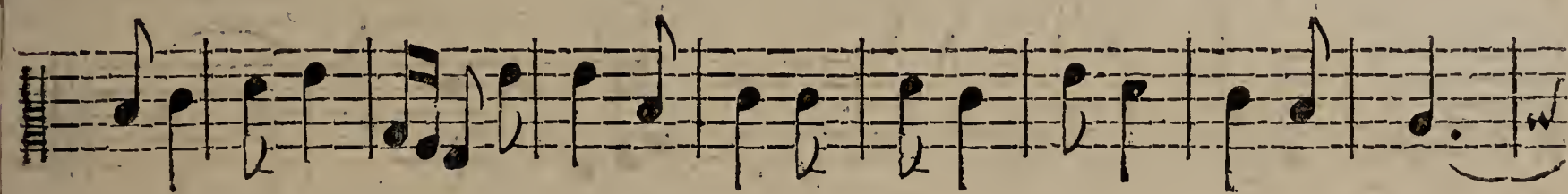
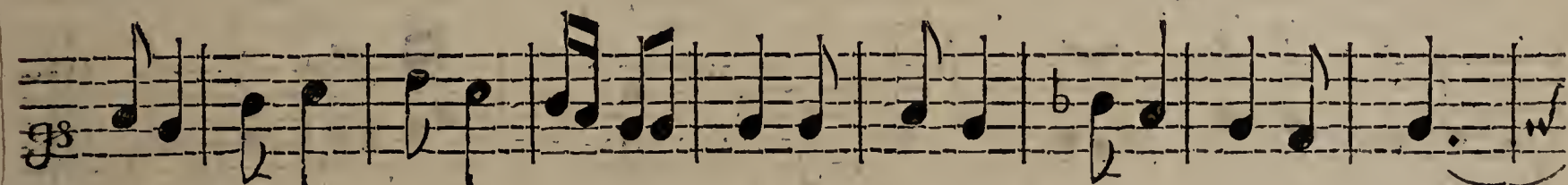
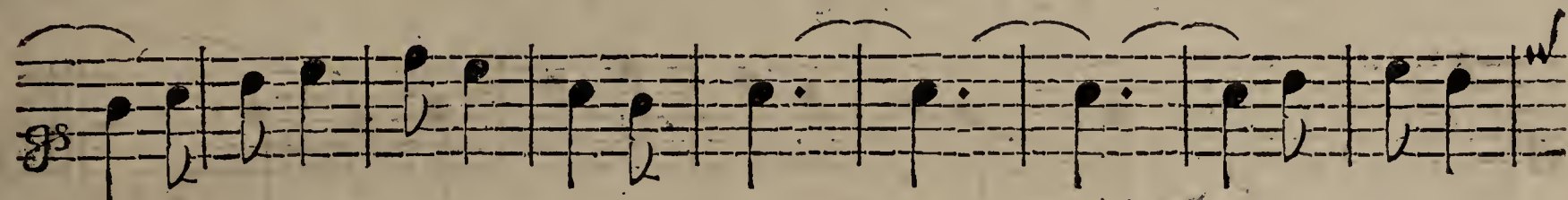
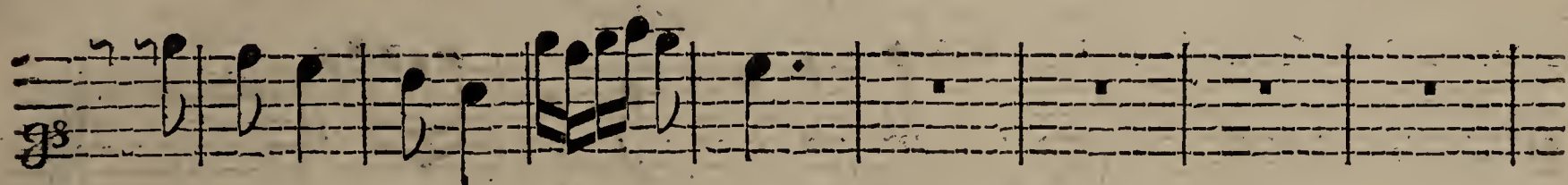


Pleasure share, and Bless this —happy, —happy —day; ————— and —Bless this —happy, —

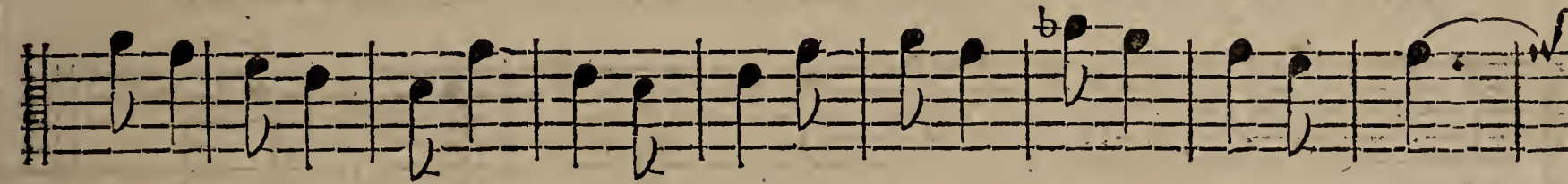


Pleasure share, ————— and —Bless this hap—py, —hap—py —day; —————





--- this -- happy, --- happy, --- happy --- day; --- And - Bless this ---



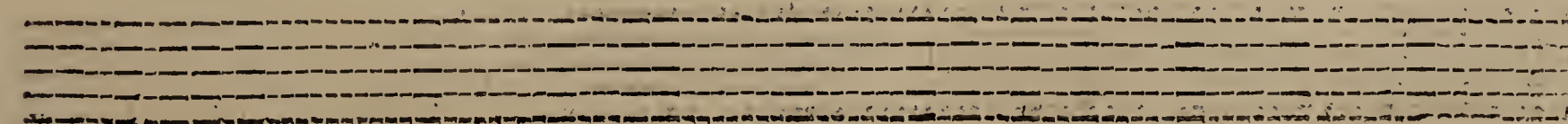
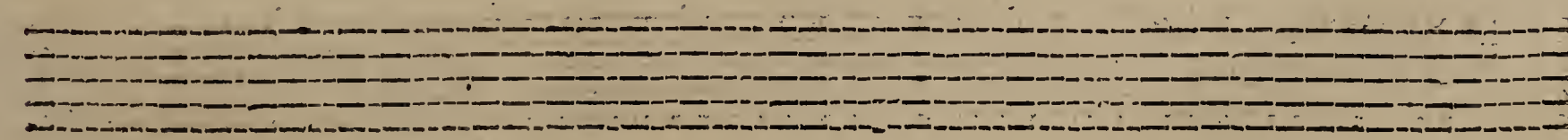
happy, -- happy, --- happy, --- happy --- day; this -- happy, --- happy, --- happy --- day; ---

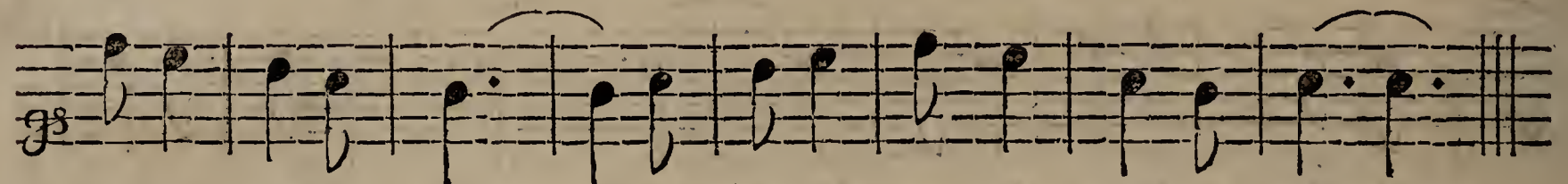
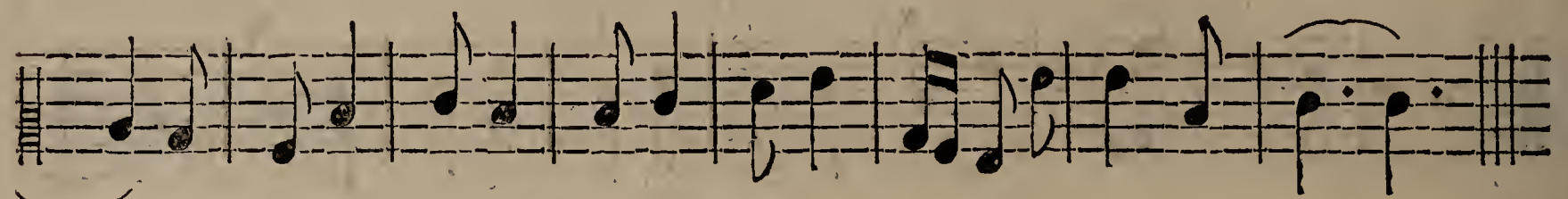
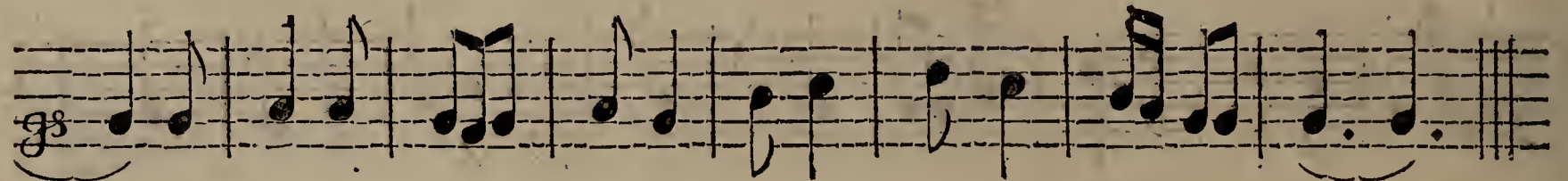
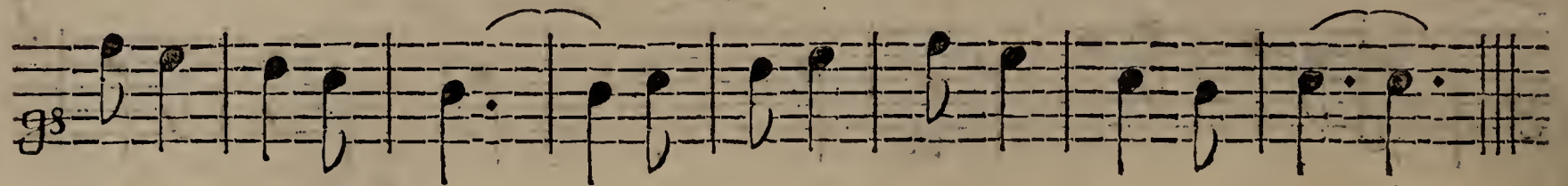
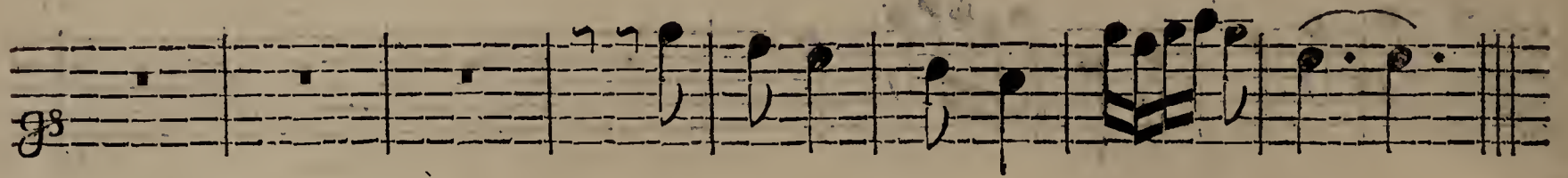
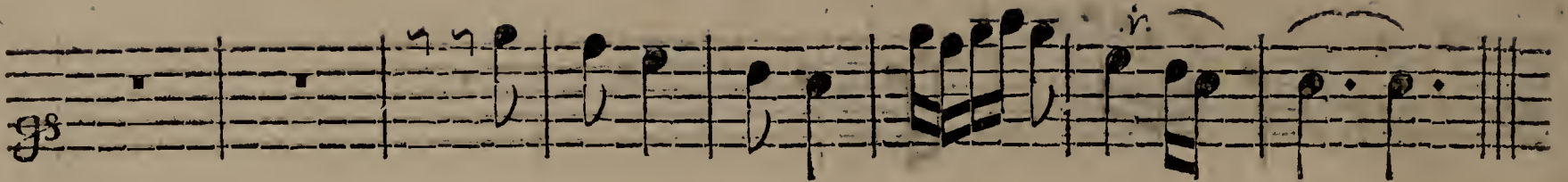


happy, -- happy, --- happy, --- happy --- day; this -- happy, --- happy, --- happy --- day; ---

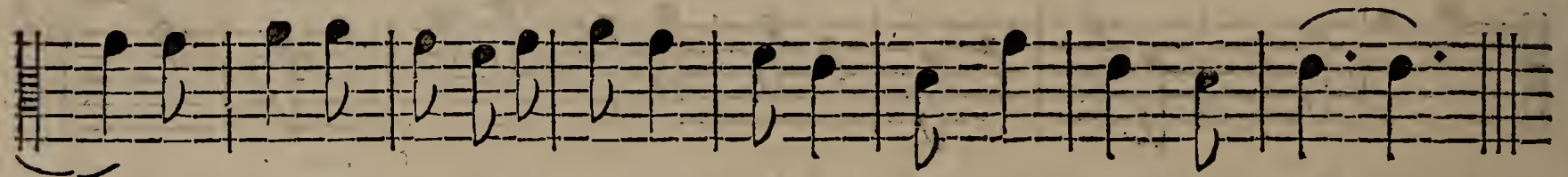


--- this --- happy, --- hap-py --- day; --- --this --- happy, ---

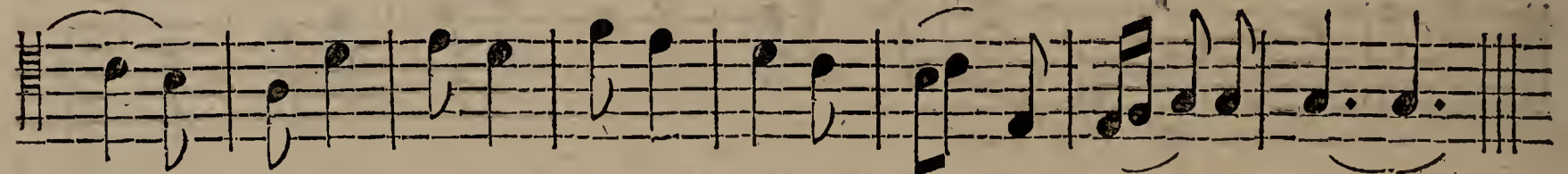




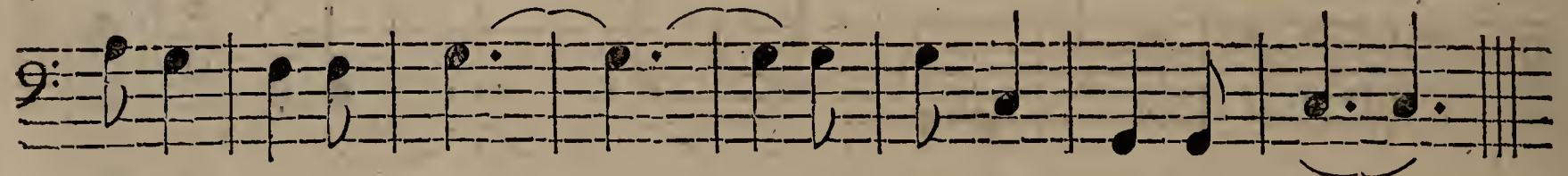
happy, — happy — day ; — — — this — happy, — hap—py, — hap—py — — — day.



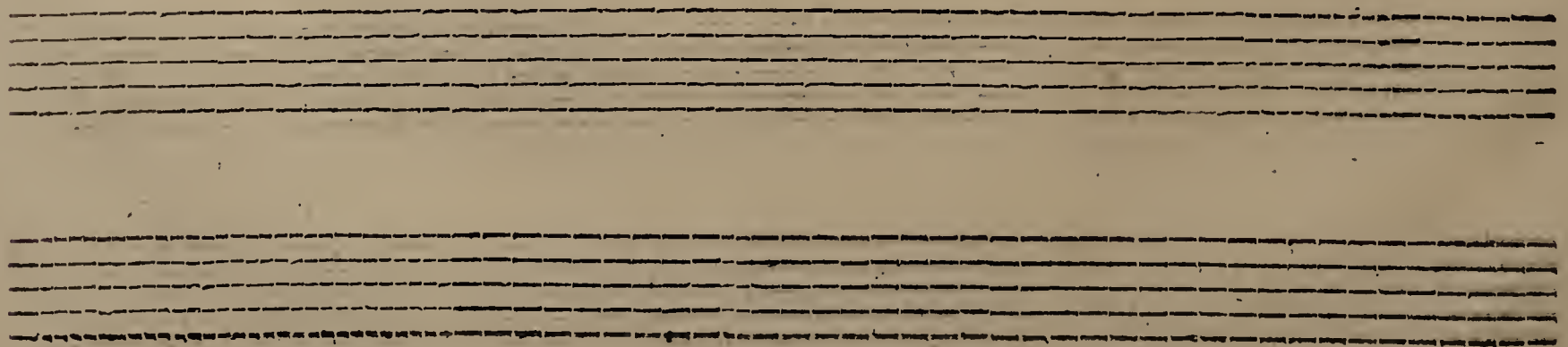
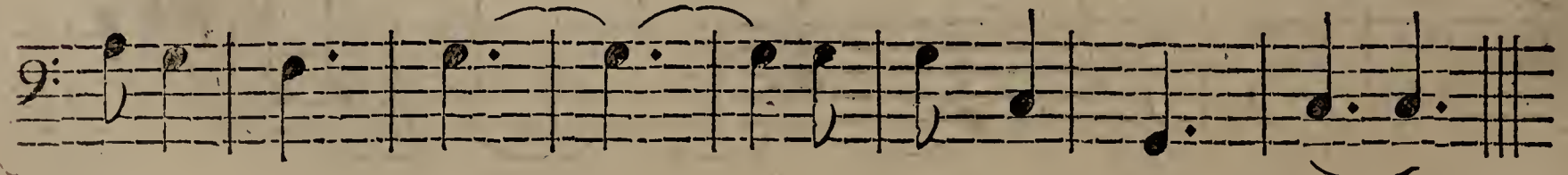
And — Bles this happy, this happy, — happy, — hap—py, — hap—py — — — day.



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



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

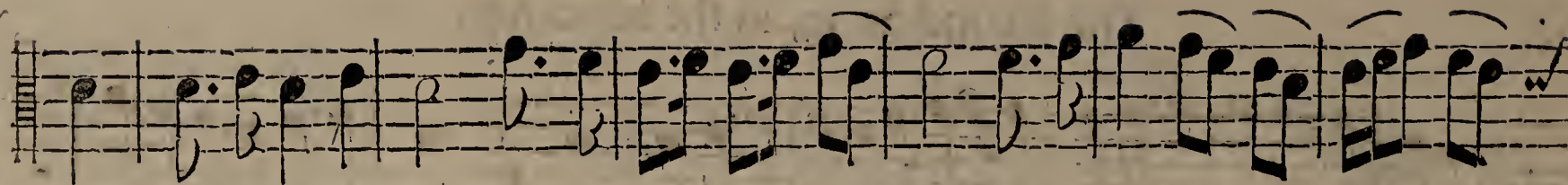


The second Song, in the same Act.

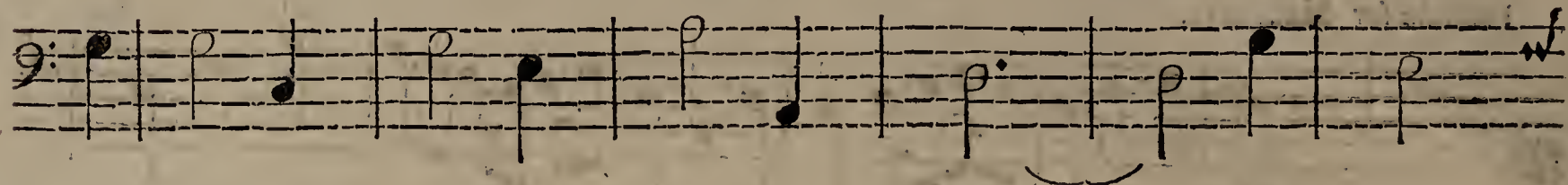
Prelude for Hautbois.

Let the Soldi-ers re --

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

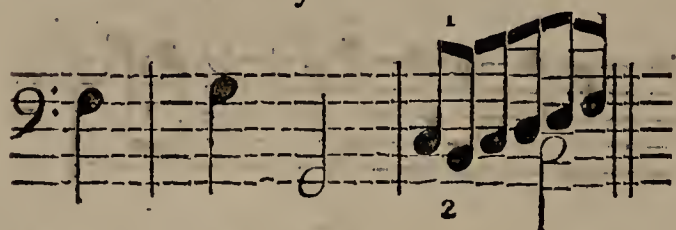


Who at his Armies Head, struck the Fell Mon-ster Dead : and so bold-ly , so bold-ly,

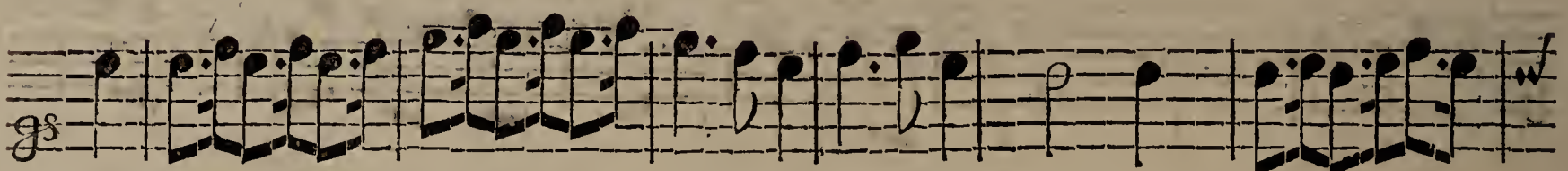


Chorus.

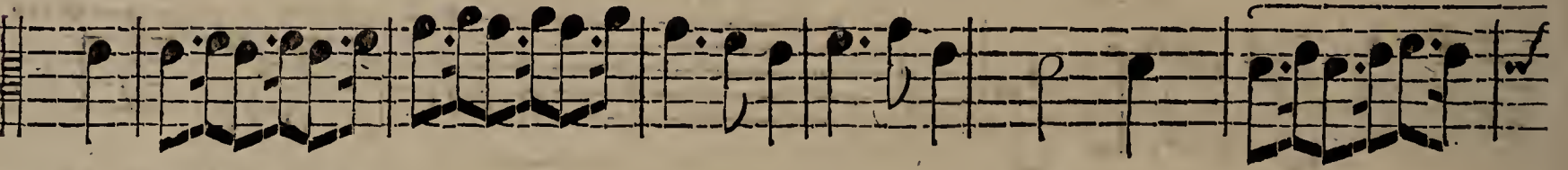
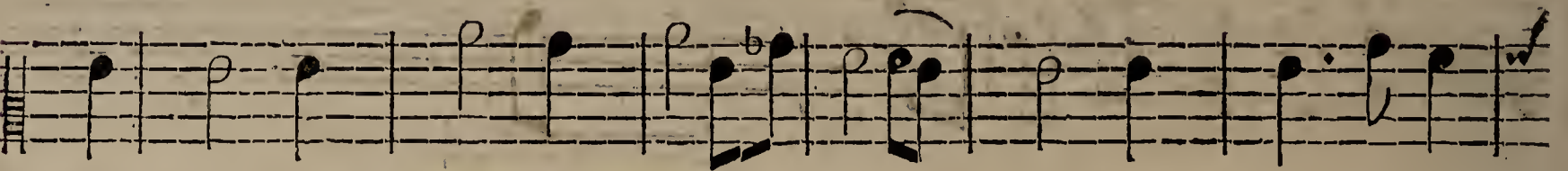
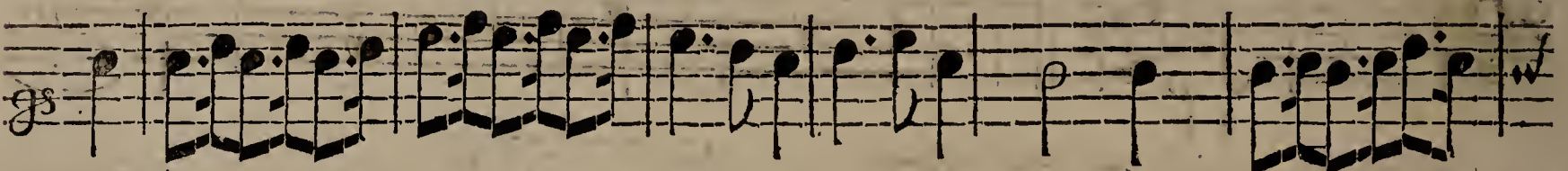
and brave-ly did free 'em.



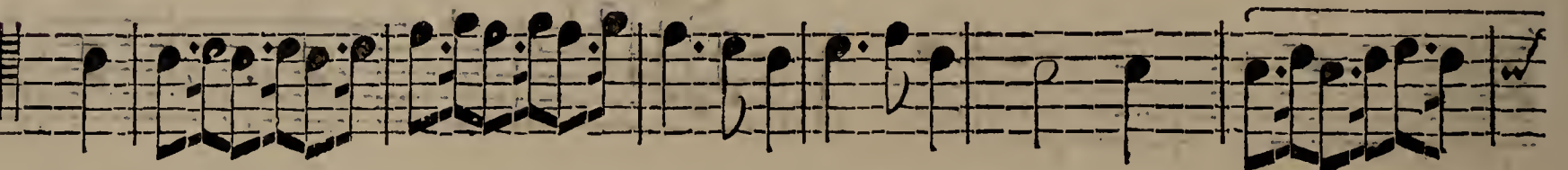
Chorus.



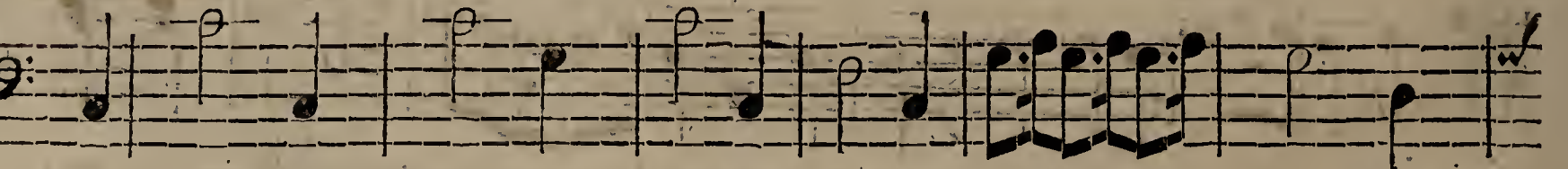
Violins and Hautboys.



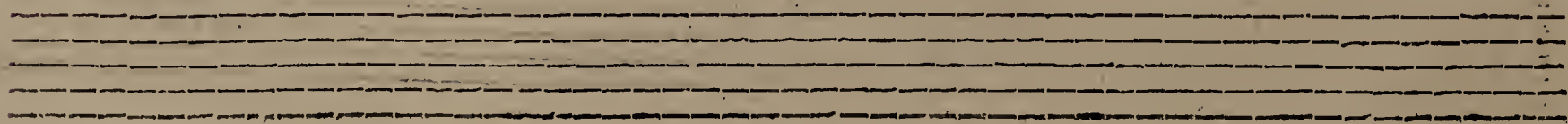
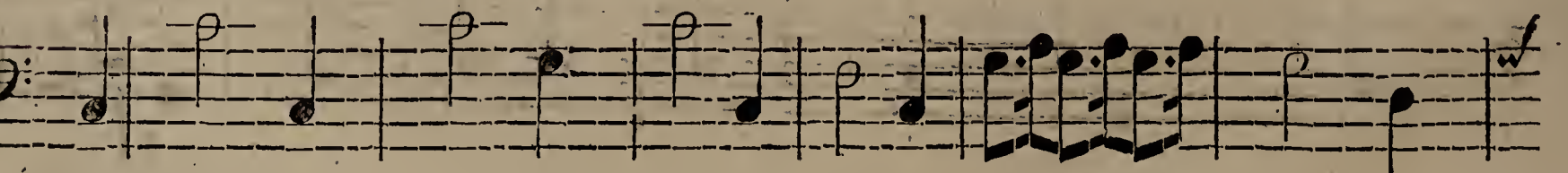
Re-joyce with a Ge-ne-rall — Voice, re-joyce

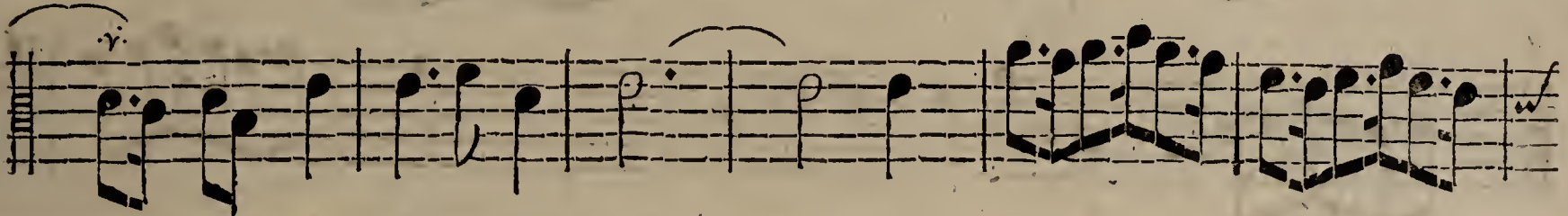
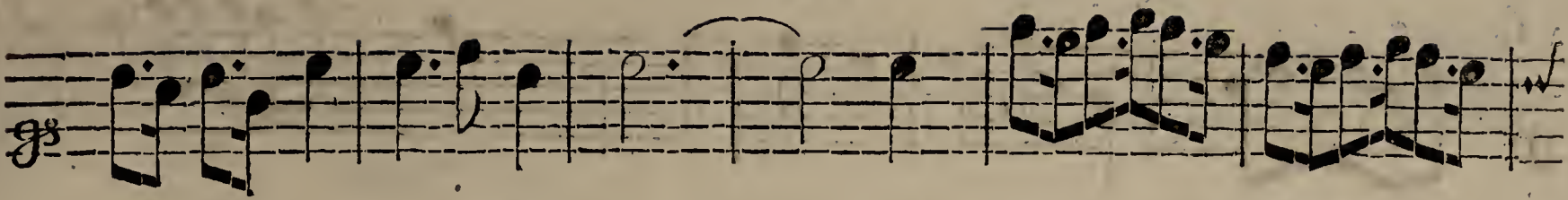


Re-joyce with a Ge-ne-rall — Voice, re-joyce

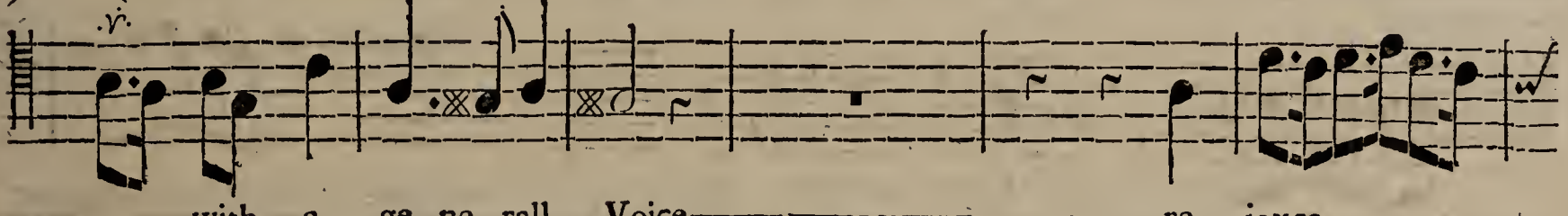


Re — joyce — re — joyce — re — joyce re — joyce re — joyce — re

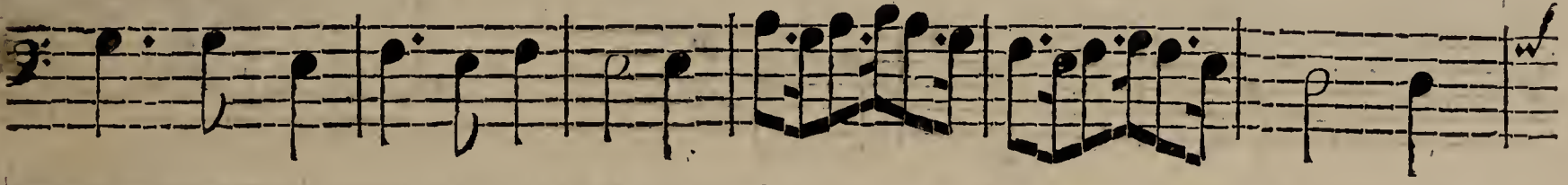





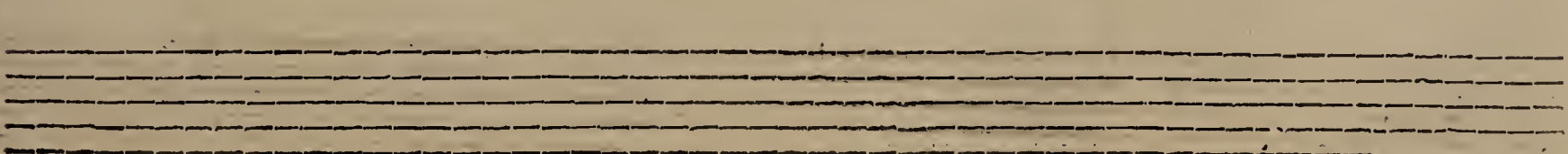

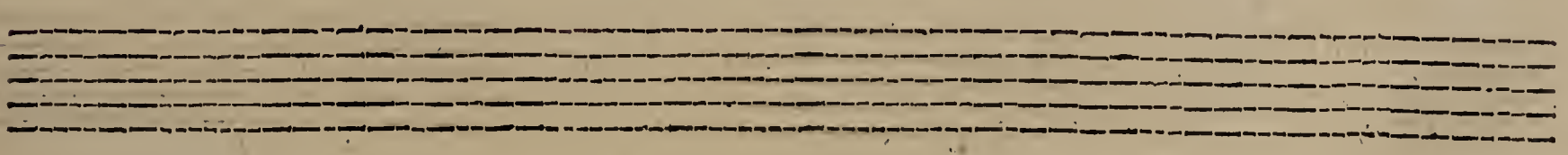
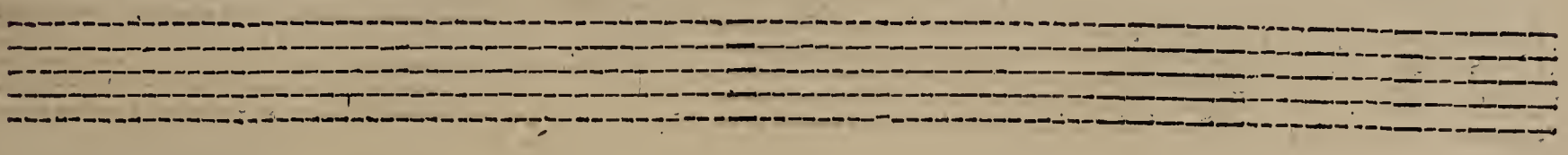
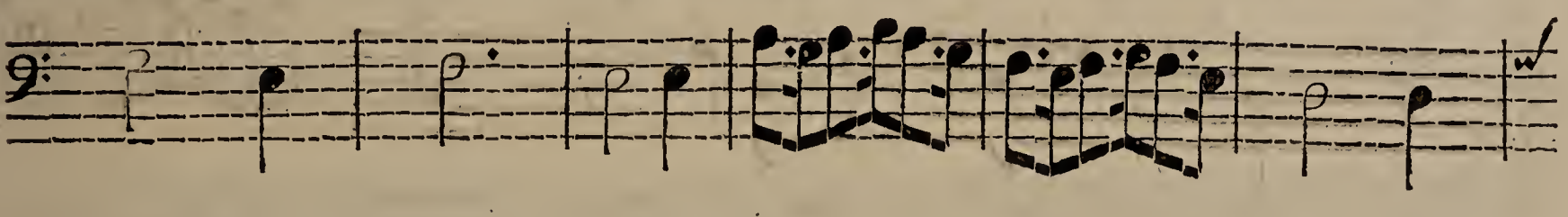
with — a — ge — ne — rall — Voice — re — joyce —

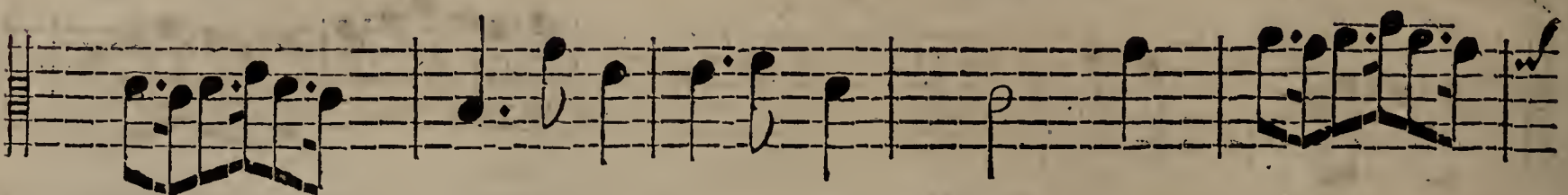
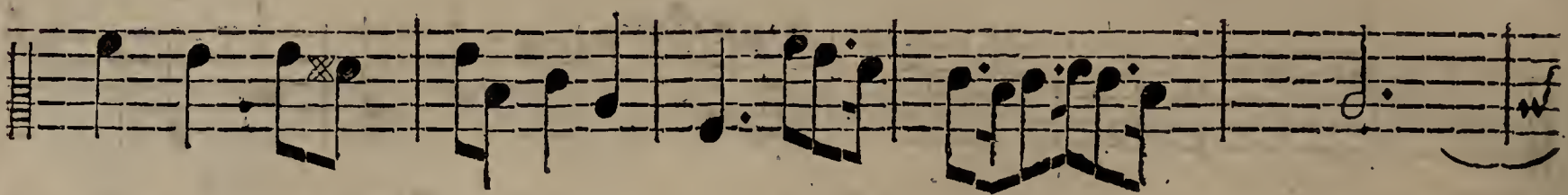
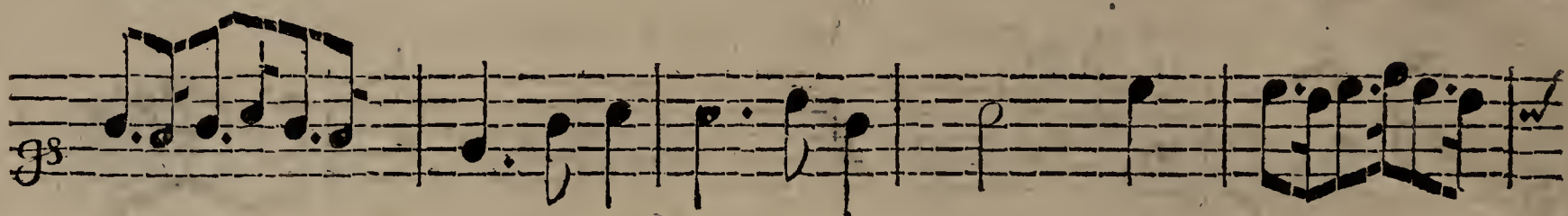
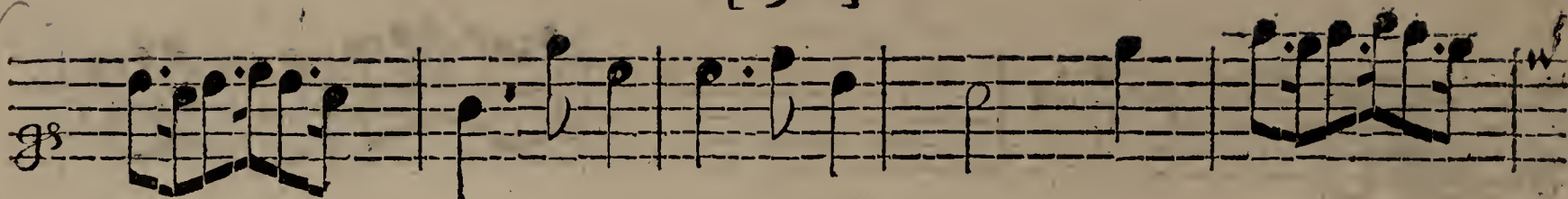


with — a — ge — ne — rall — Voice — re — joyce —

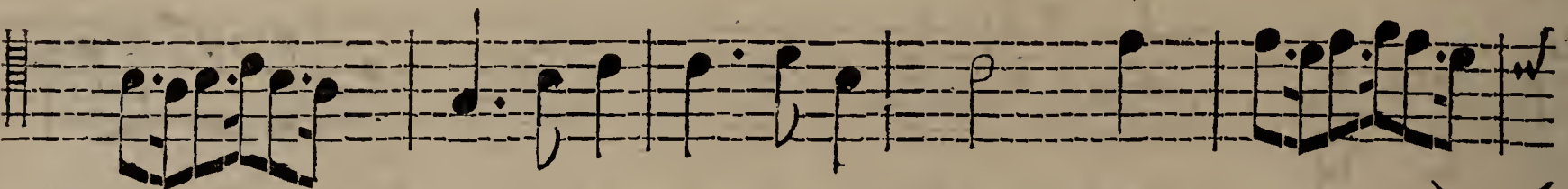


joyce — with — a — ge — ne — rall Voice re — joyce — re

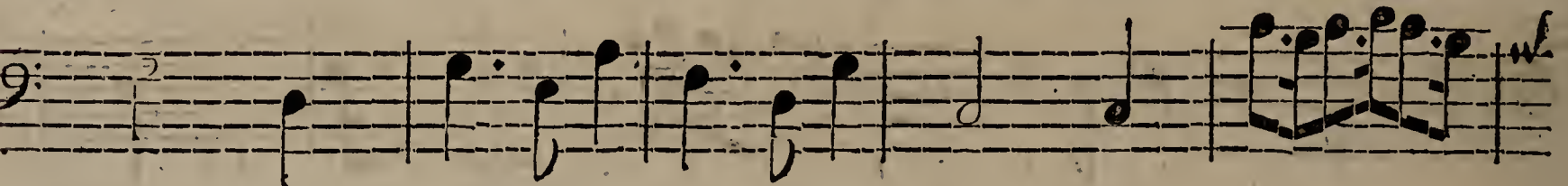




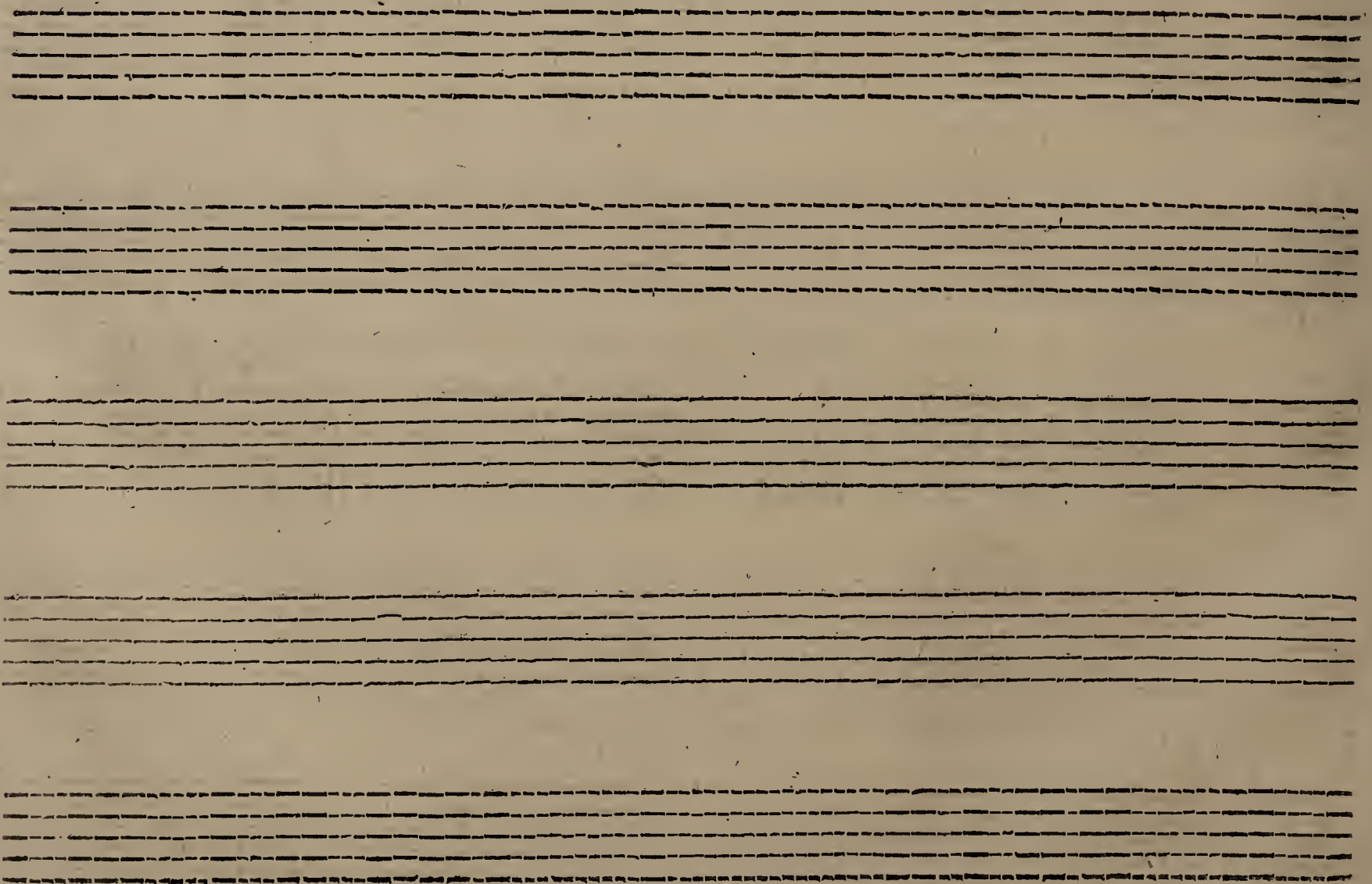
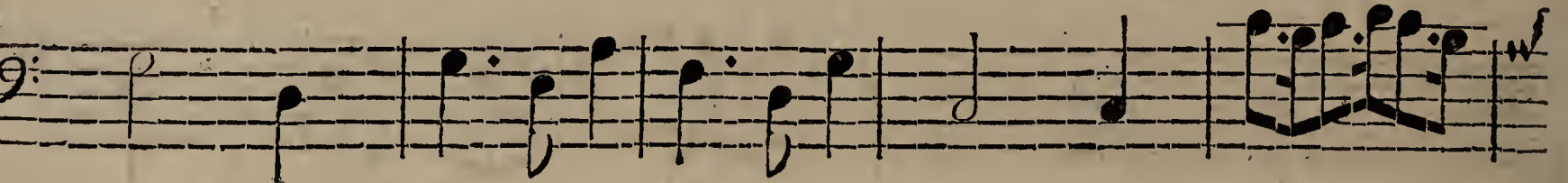
with a — ge — ne — rall — Voice, — re — joyce —



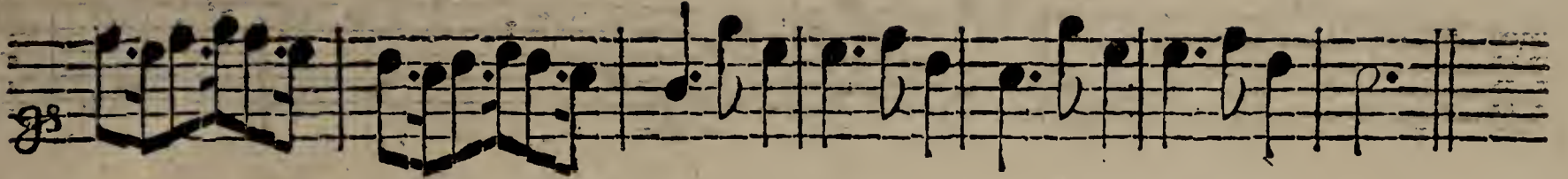
with a — ge — ne — rall — Voice, — re — joyce —



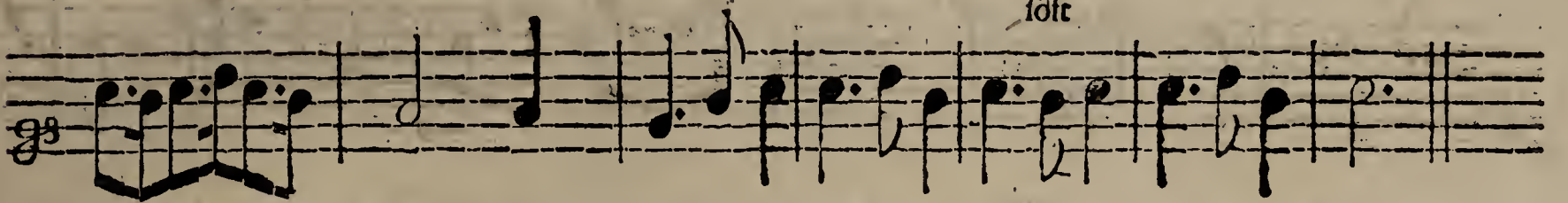
joyce — re — joyce with a — ge — ne — rall — Voice, — re — joyce —



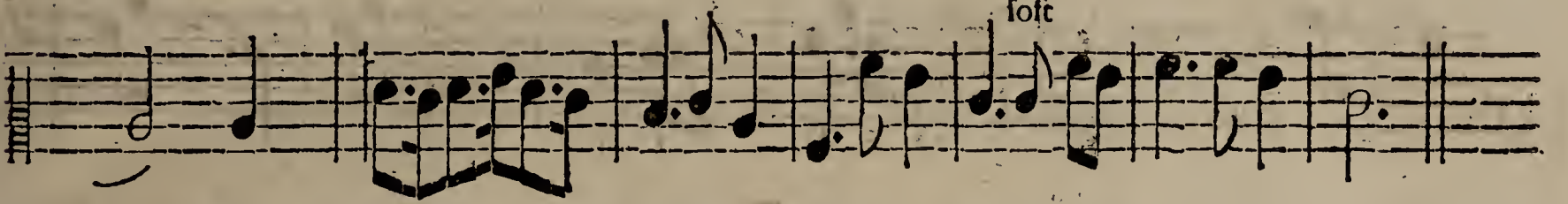
foft



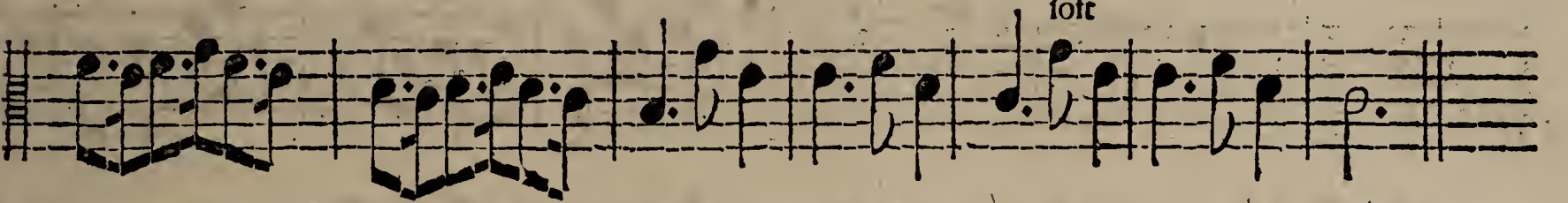
foft



foft

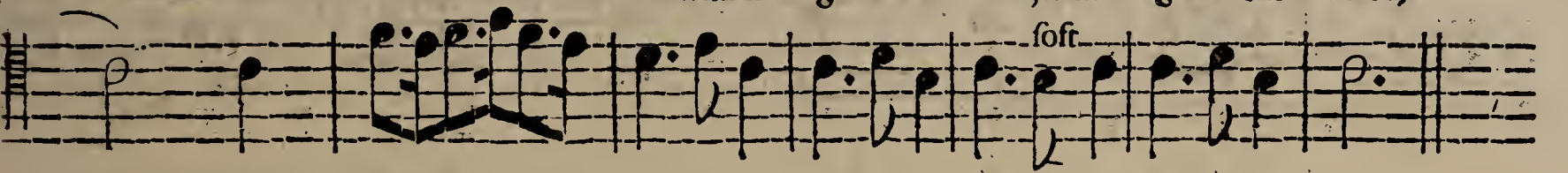


foft



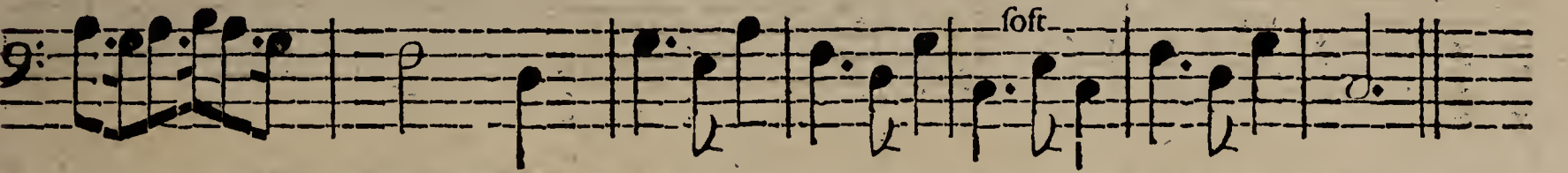
with a ge-ne-ral Voice, with a ge-ne-ral Voice,

foft



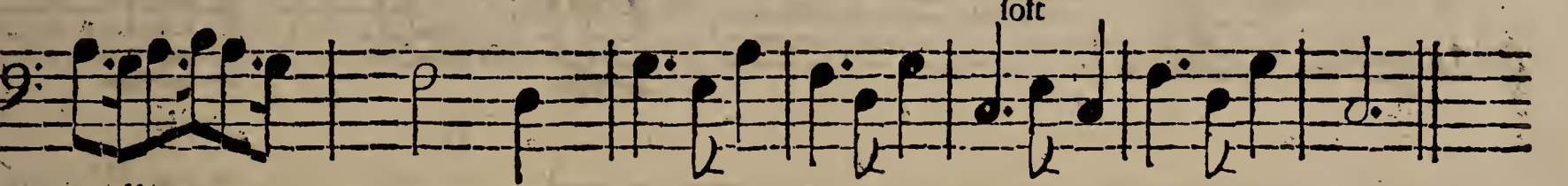
re-joyce with a general voice, with a general voice.

foft

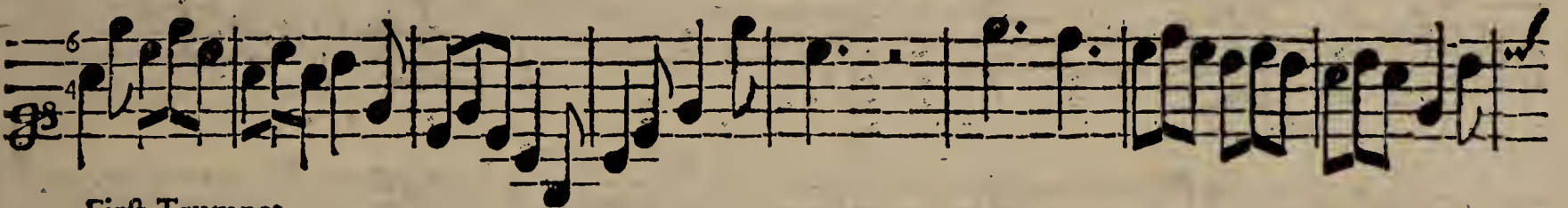


with a ge-neralVoice, with a ge-ne-ral Voice,

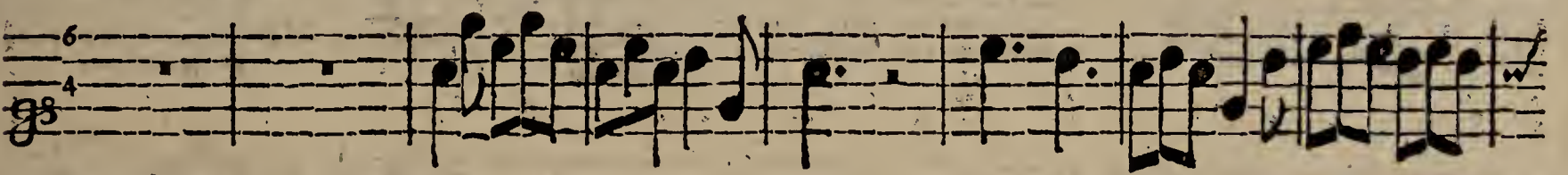
foft



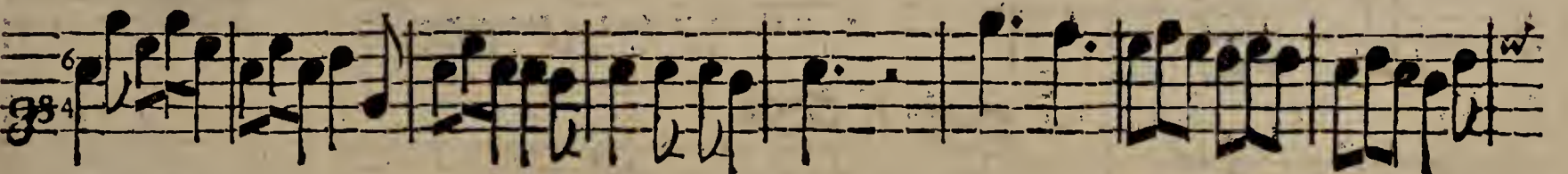
Retornella.



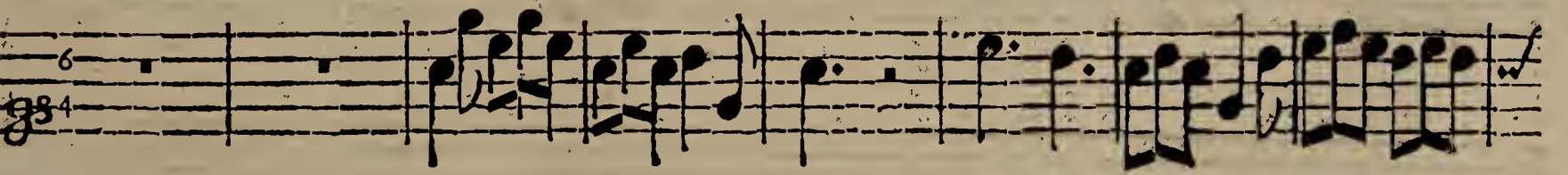
First Trumpet.



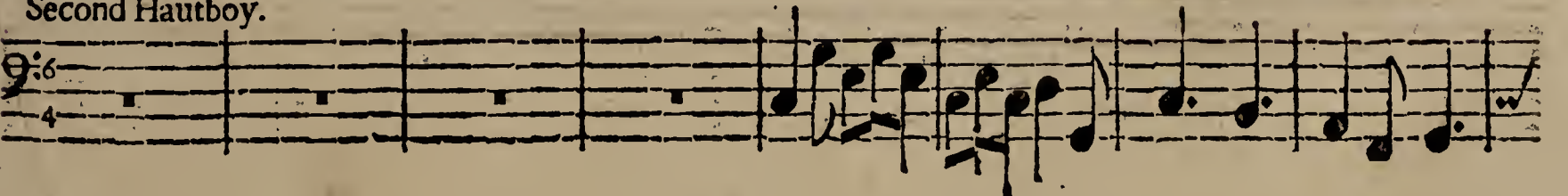
Second Trumpet.



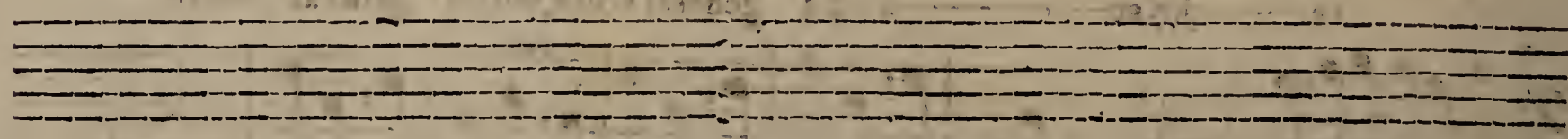
First Hautboy.



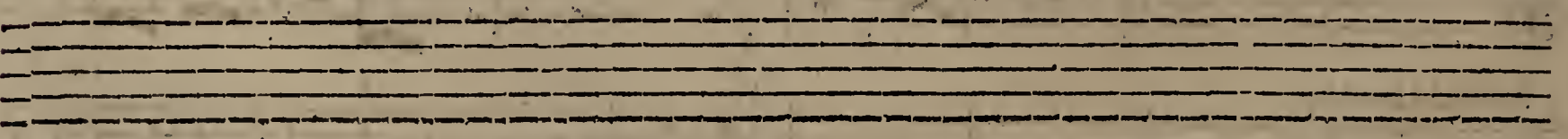
Second Hautboy.

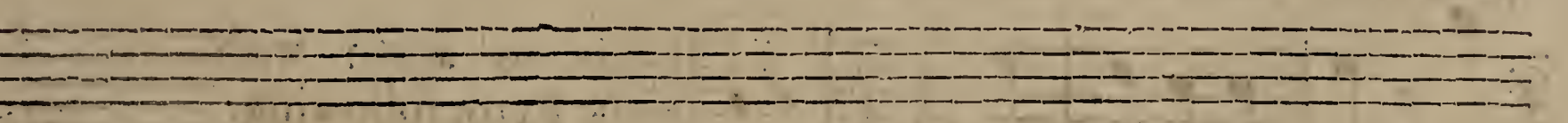
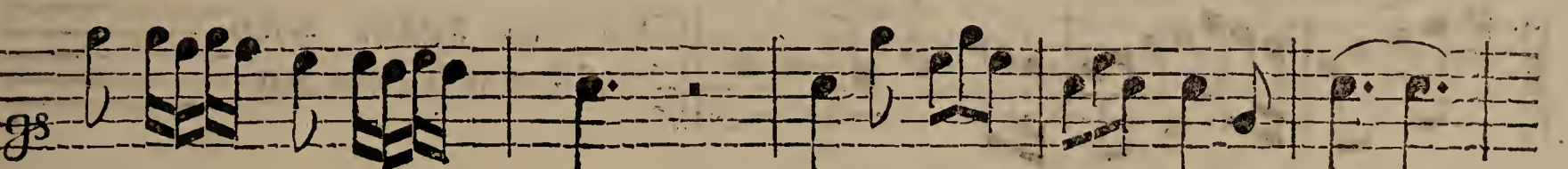
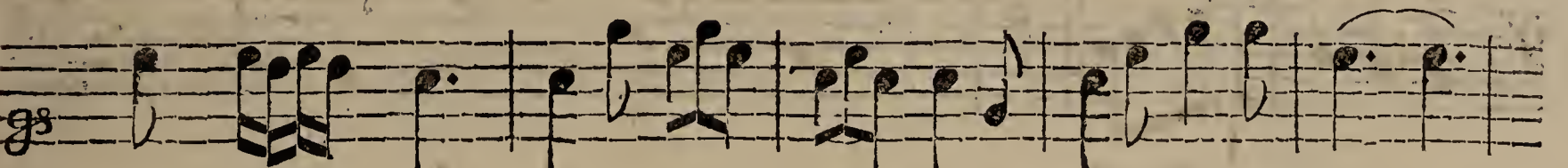
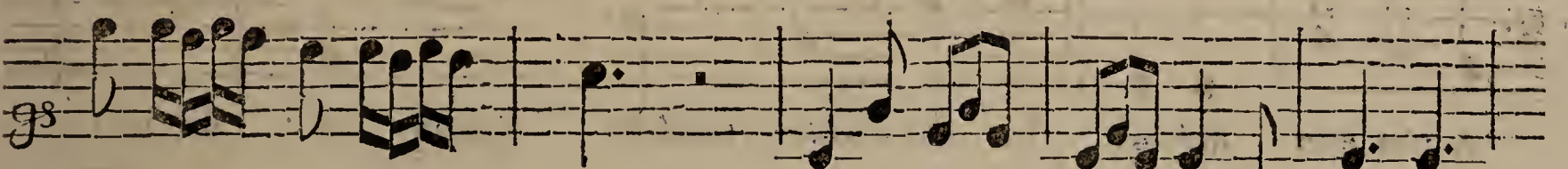
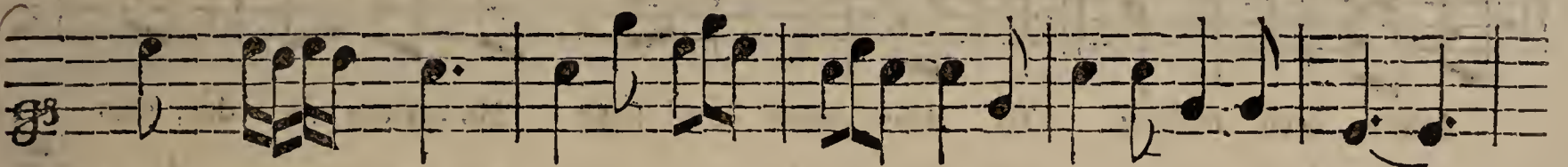
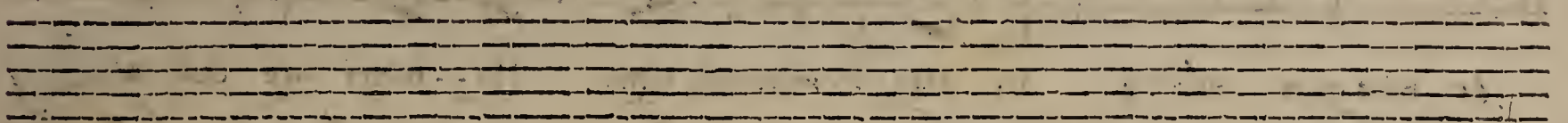
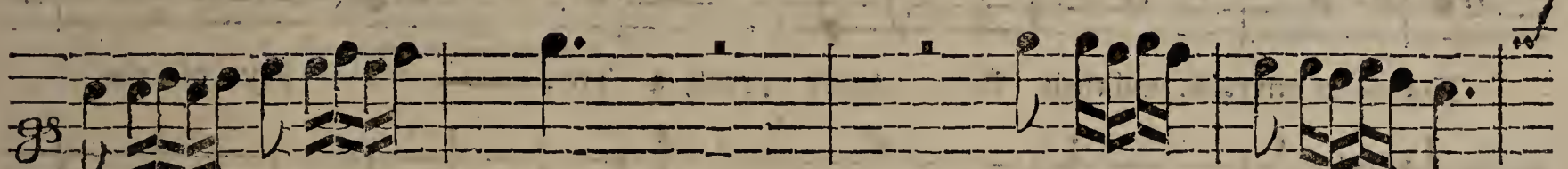
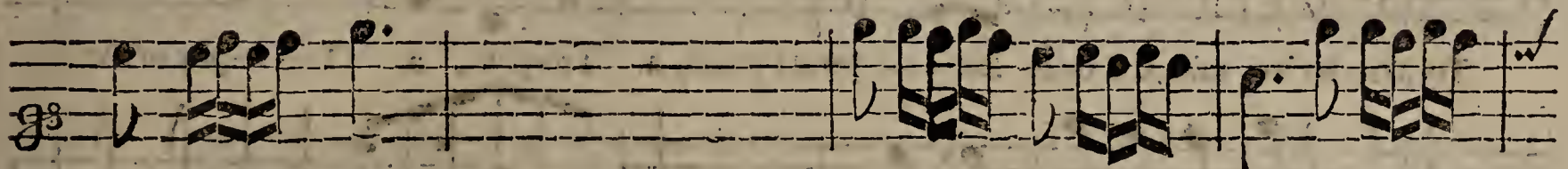
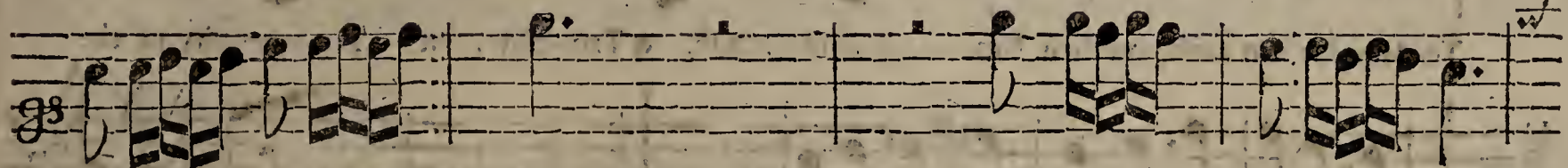


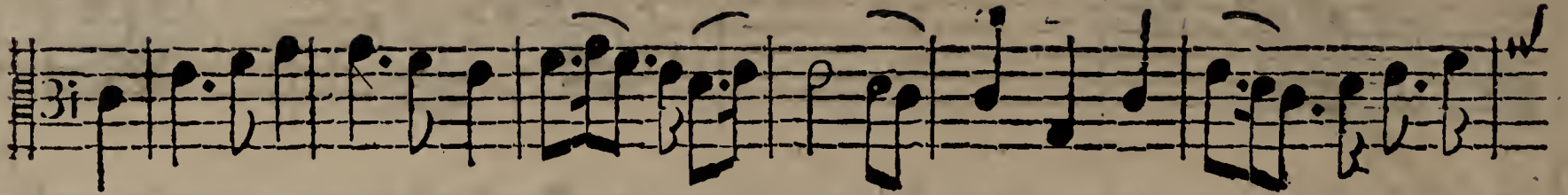
Handwritten musical score for the first system, consisting of five staves. The first four staves are in treble clef with a '3' time signature, and the fifth is in bass clef. The music features various note values, rests, and some notes marked with an asterisk.



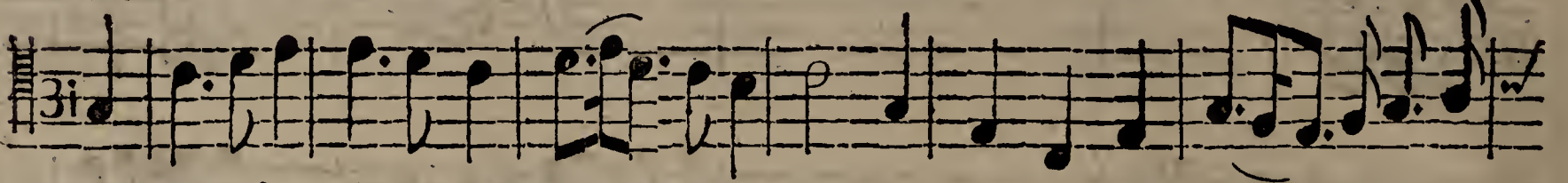
Handwritten musical score for the second system, consisting of five staves. The first four staves are in treble clef with a '3' time signature, and the fifth is in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and triplets.



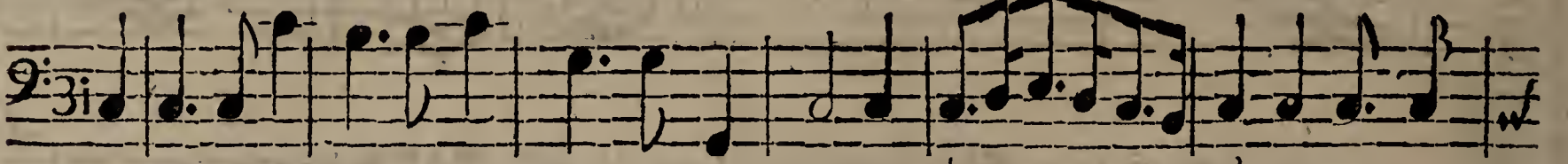




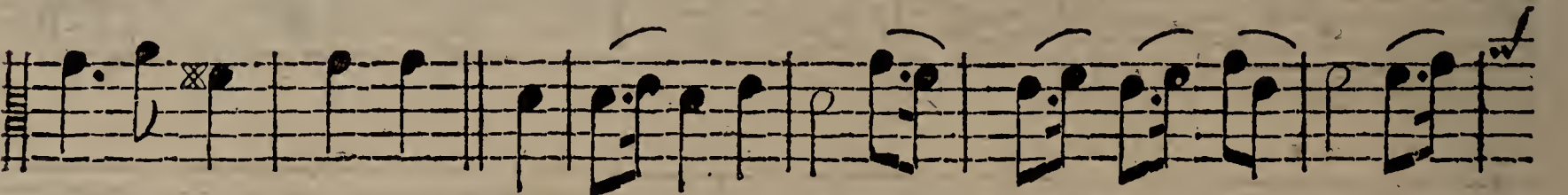
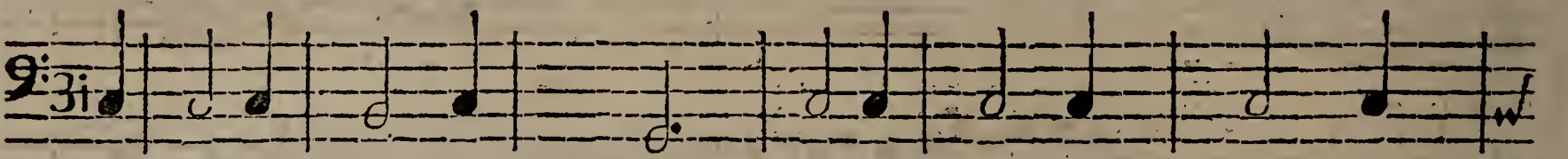
To *Mars* let 'em raise, and their Em— pe-rors—praise, a Tro-phy, a Tro— phy of the



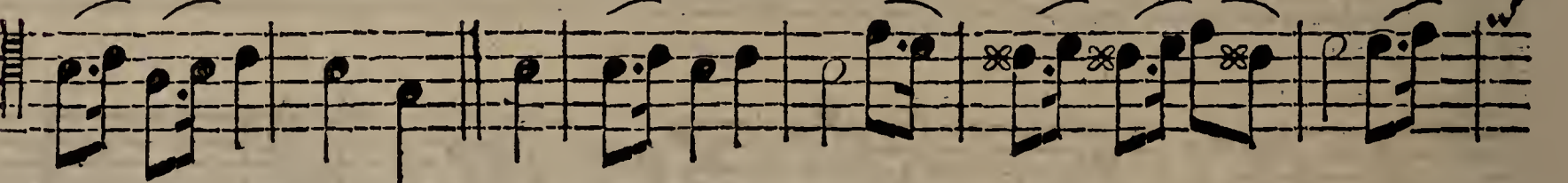
To *Mars* let 'em raise, and their Em — perors praise, a Tro-phy, a Tro— phy of the



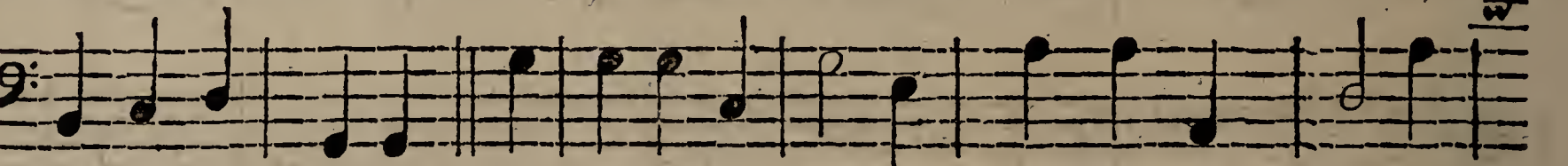
To *Mars* let 'em raise, and their Em - pe-rors praise, a Tro— phy of the



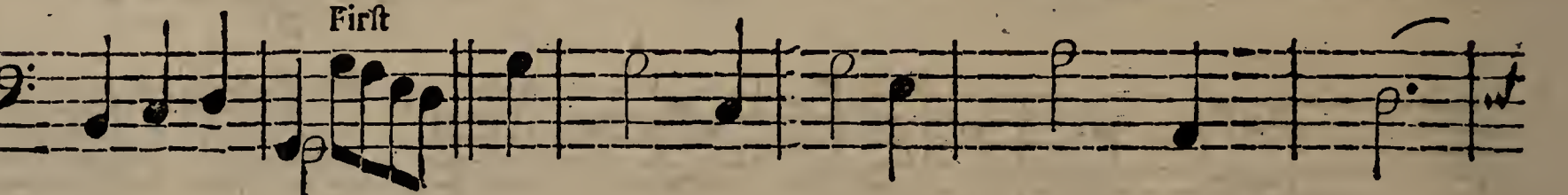
Ar - mies own making, To *Max - i - mian* too, some Ho - - nours are due, who



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

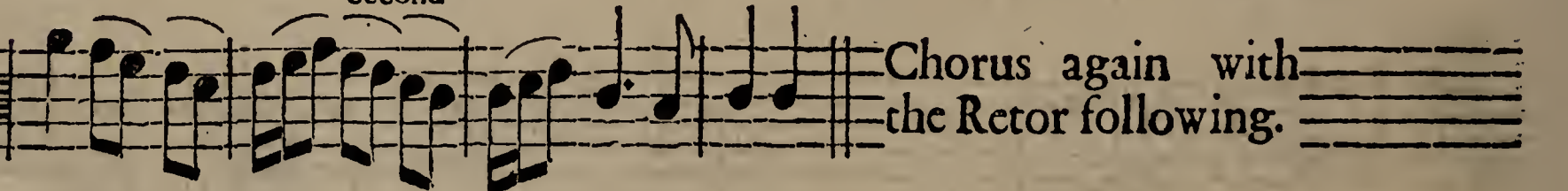


Armies own making, To *Max - i - mian* too, some Honours are due, who



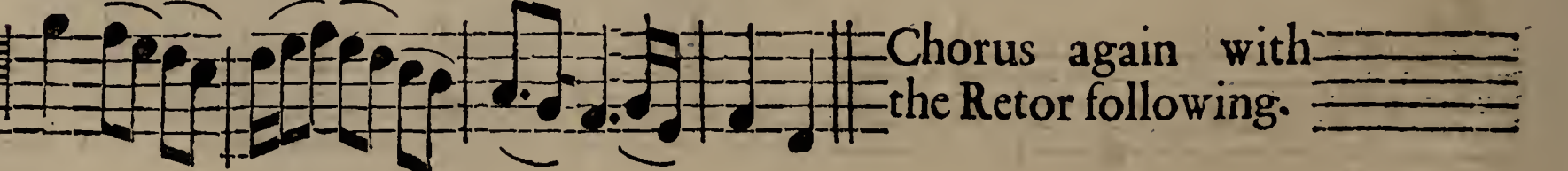
First

Second



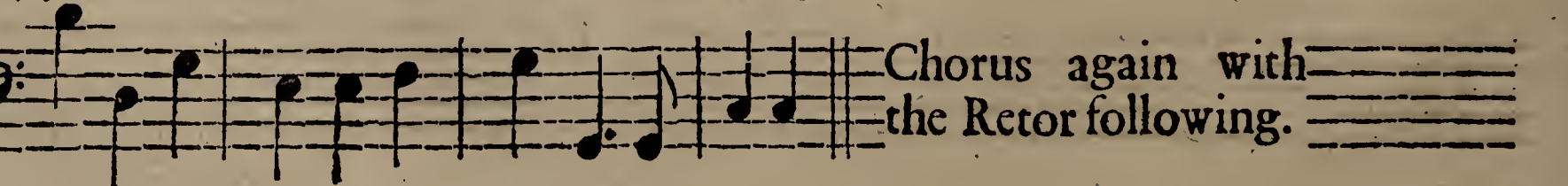
Chorus again with the Retor following.

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



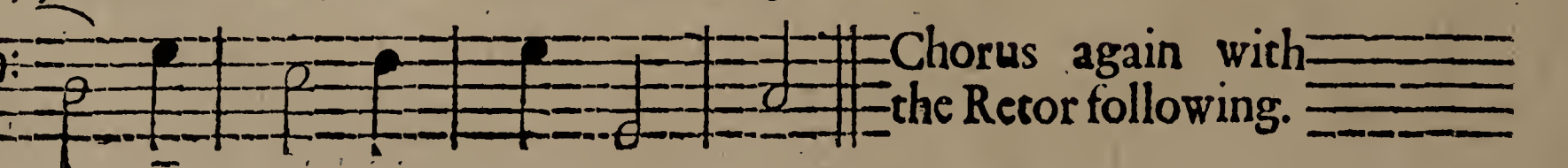
Chorus again with the Retor following.

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

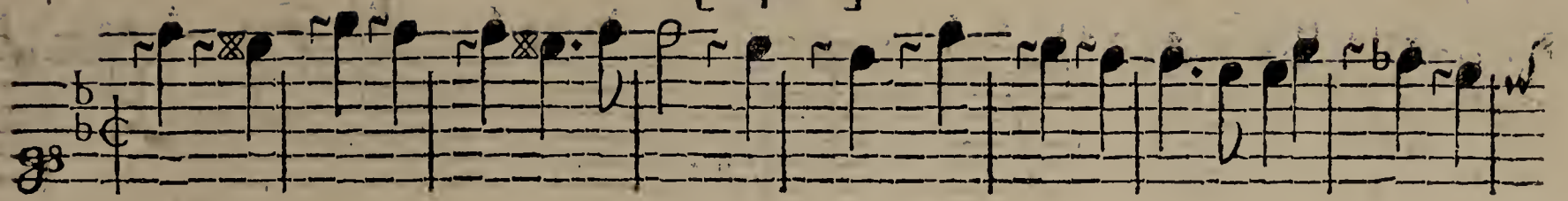


Chorus again with the Retor following.

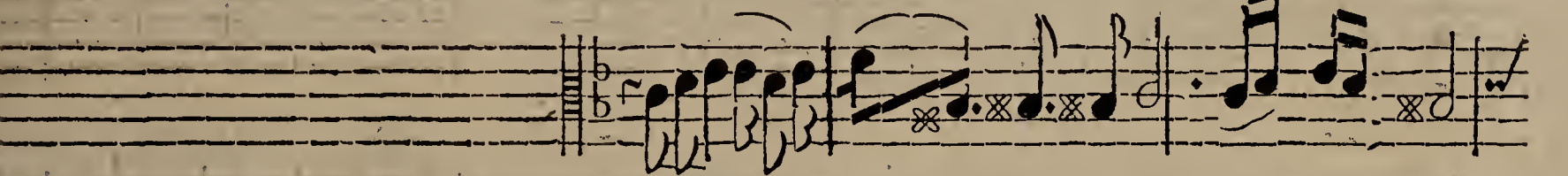
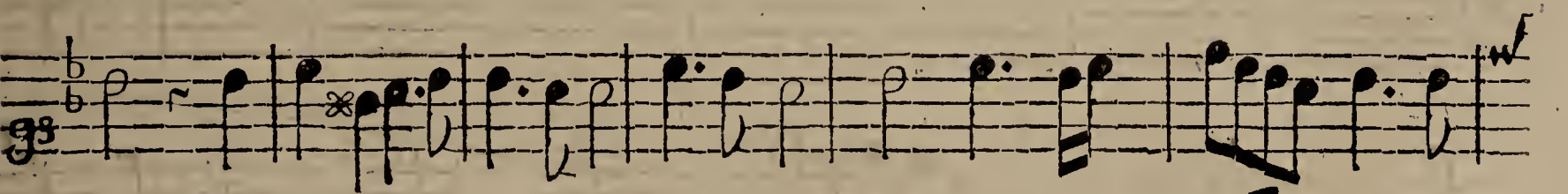
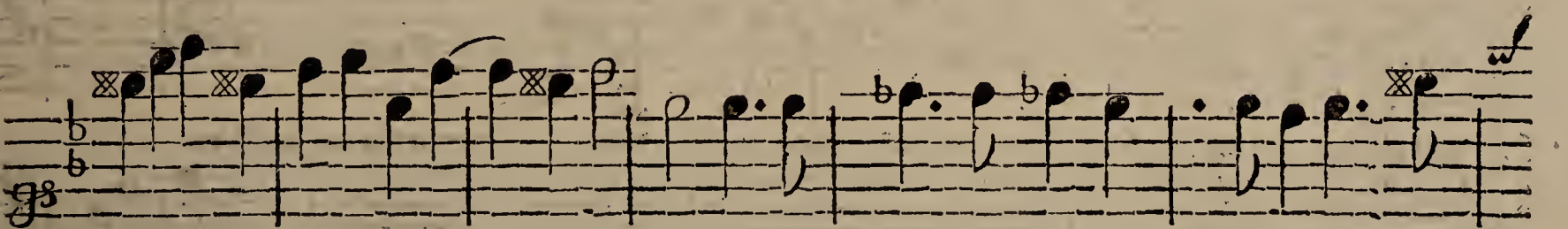
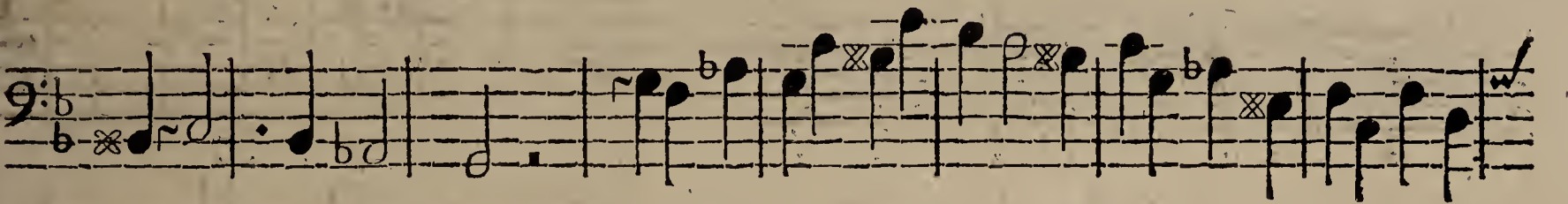
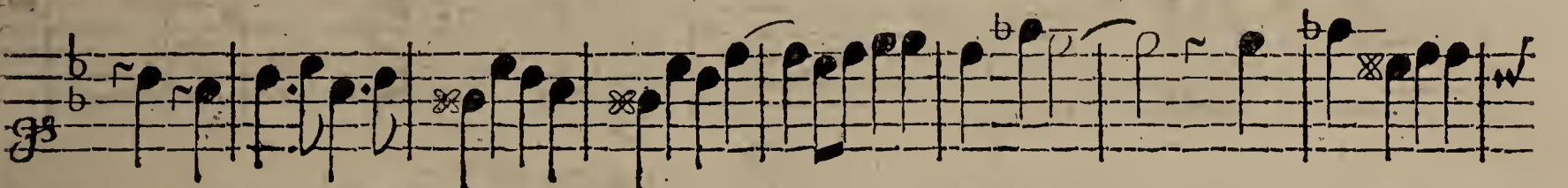
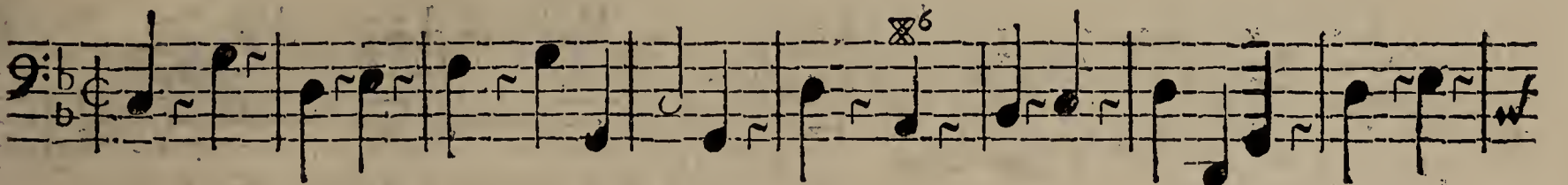
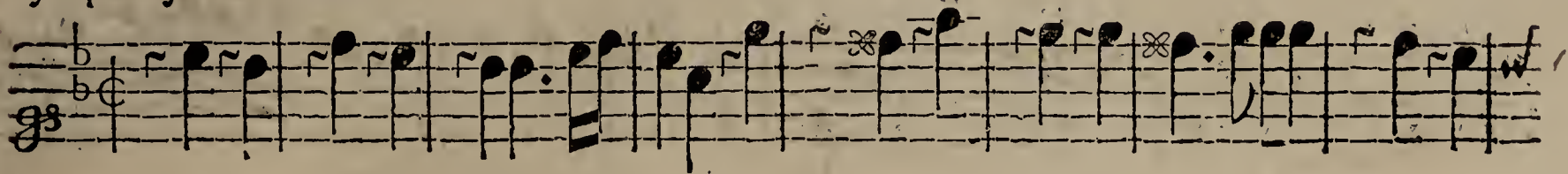
joyn'd in the brave, in the brave un - der - - taking.



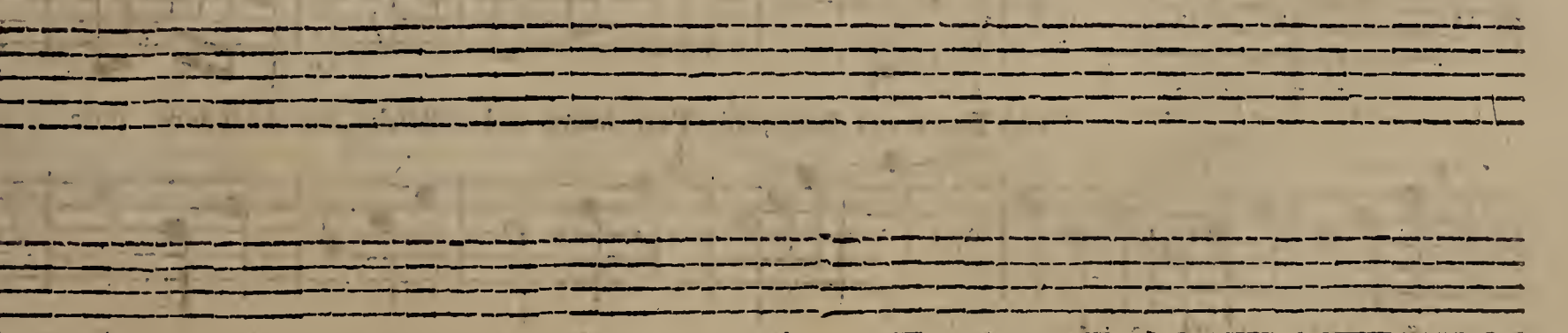
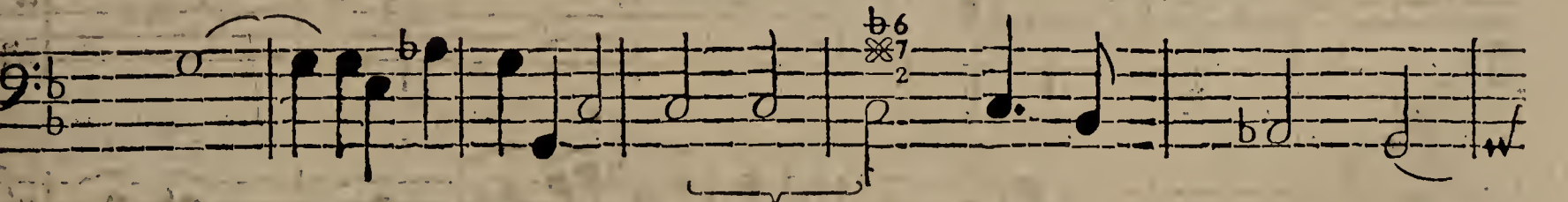
Chorus again with the Retor following.



Symphony for Flutes.



since the toils & the ha — zards of War,s at an end.



the pleasures of Love should succeed 'em the fair should present what the Senators

send and complete what they've decreed 'em, & complete, complete what they've decreed 'em.

with Dances and Songs, with Tambours and Flutes, let the Maids show their

Joy

as they

meet 'em,

with

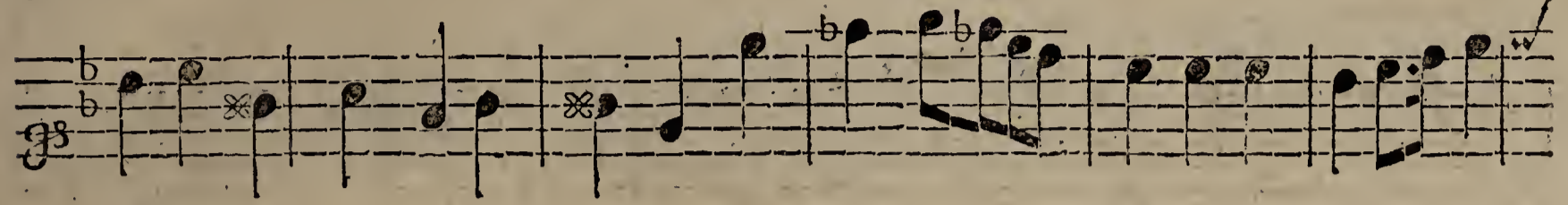
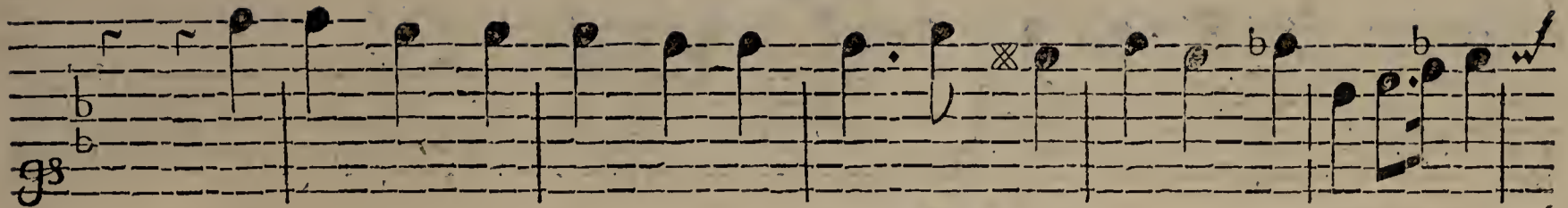
Dances and Songs, with Tam-bours and Flutes, let the Maids shew their

Joy

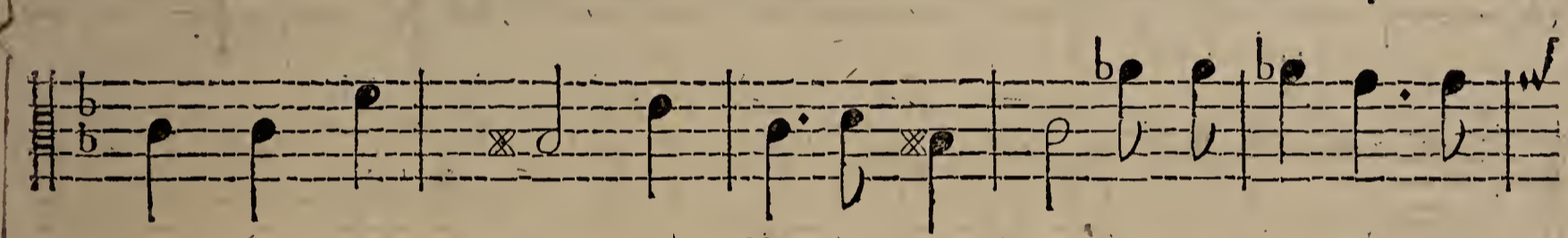
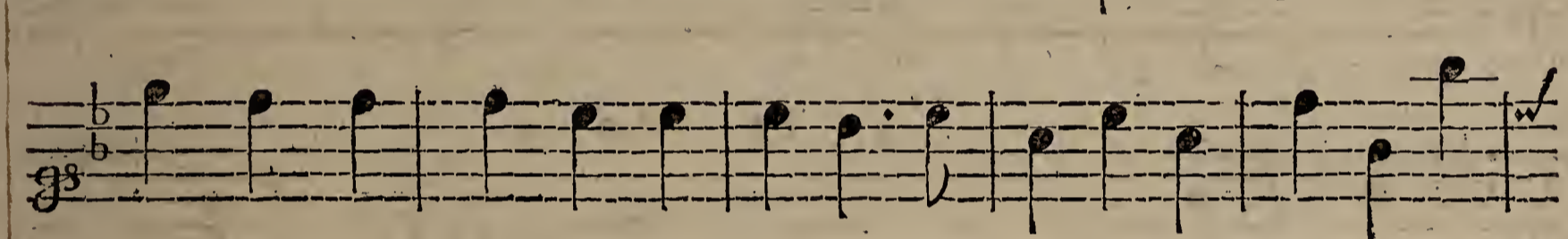
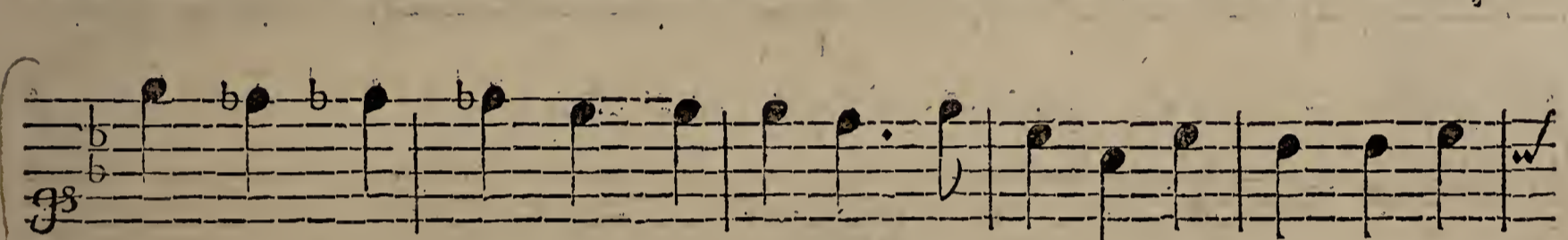
as they meet 'em,

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

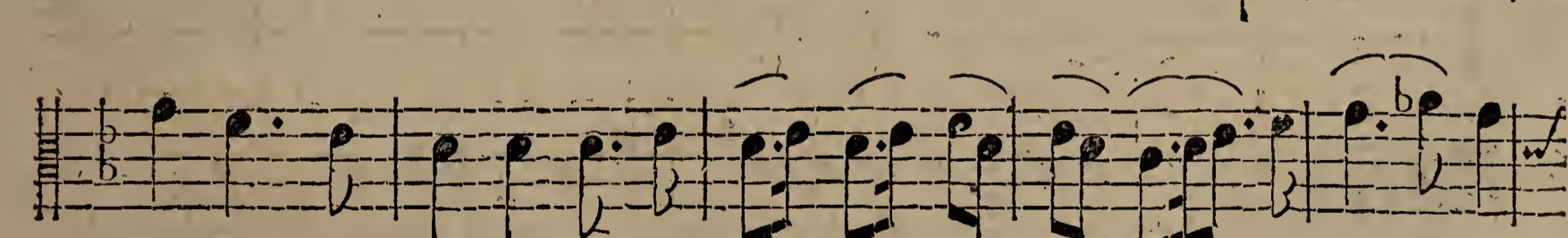
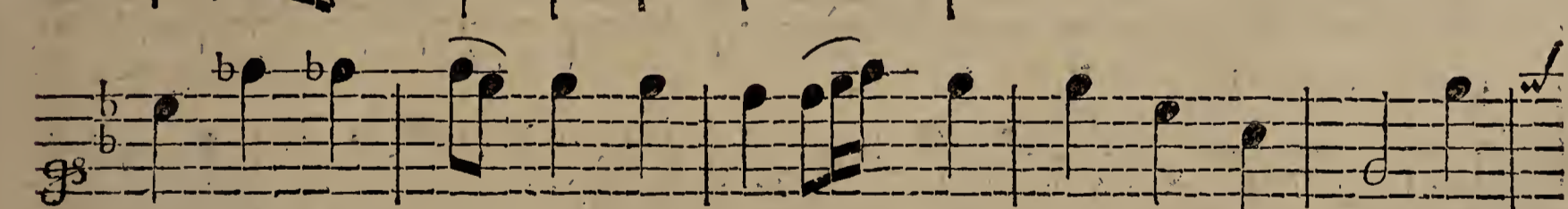
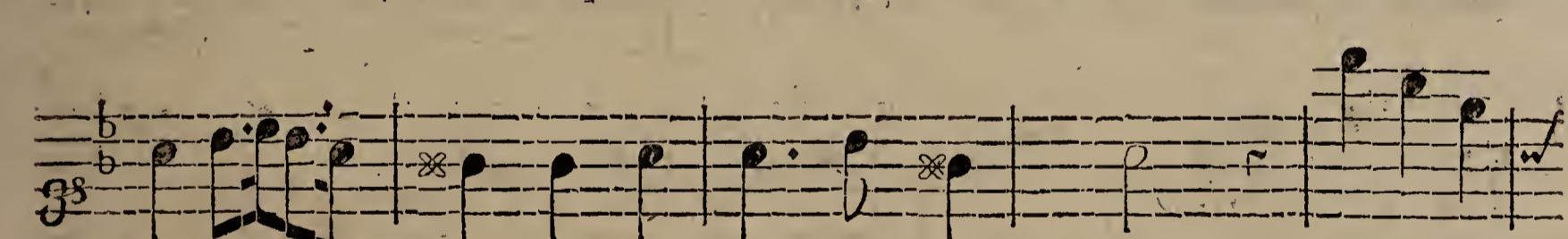
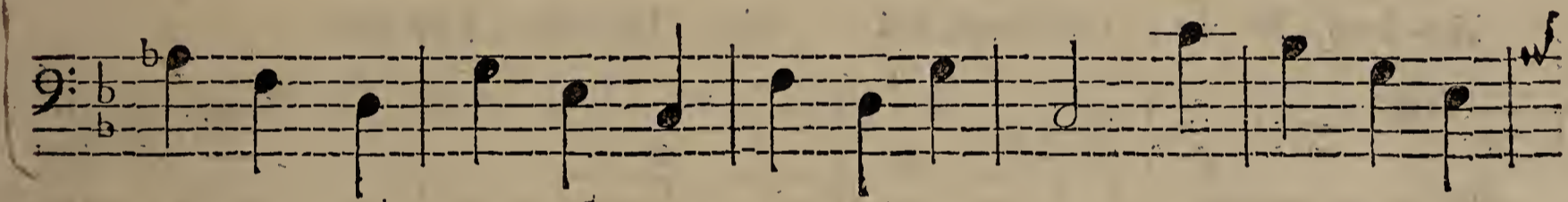
Husbands and true Lo - - vers greet him , with Cimbals and Harps, with Vi-als and



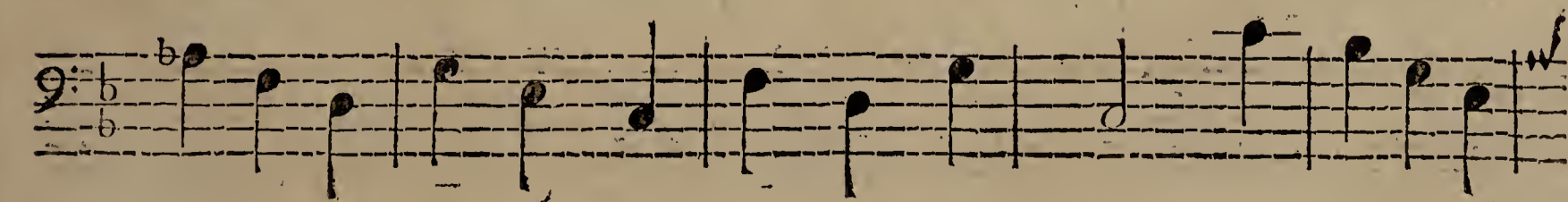
Lutes, let the Husband, let the Husband, and true Lovers greet 'em, with



Sym—balls and Harps, with Vi—ols and Lutes, let the Husband 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.

The first system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music features a series of eighth and sixteenth notes, with some rests and accidentals.

The second system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

The third system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

The fourth system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

The fifth system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

Let the Priestswith pro-

The sixth system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

Let the Priestswith processions, the Hero at-

The seventh system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

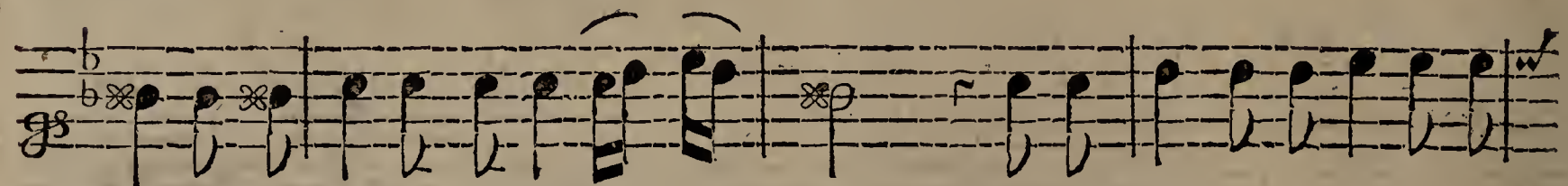
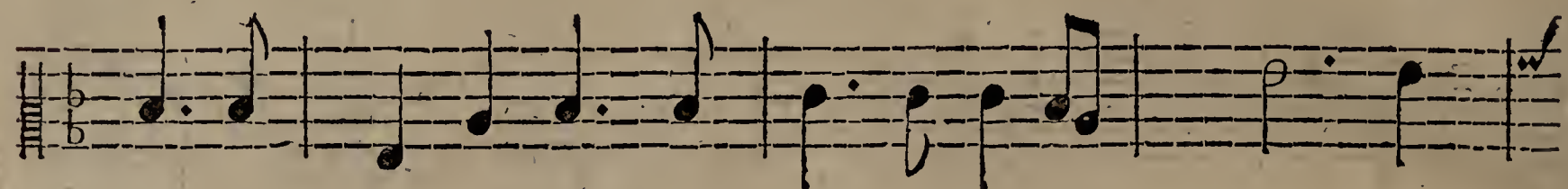
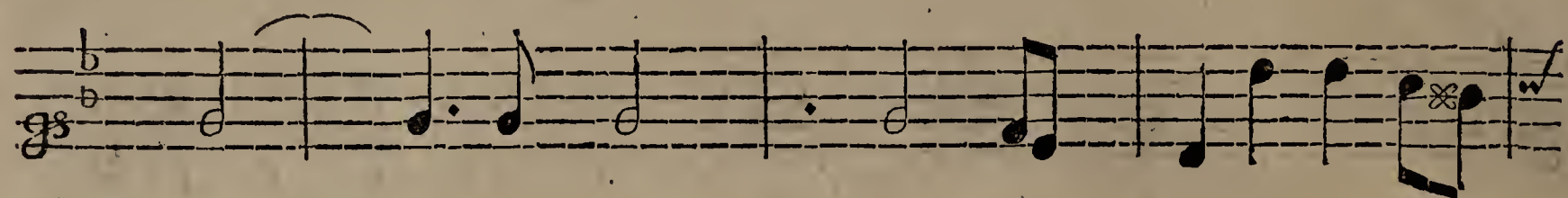
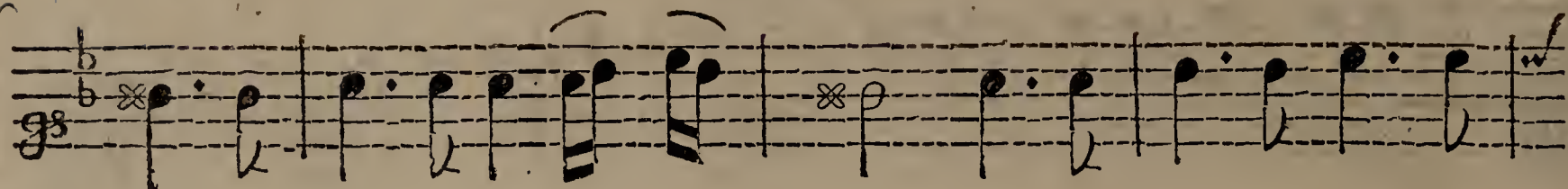
Let the Priestswith processions, the He-ro at-tend, the

The eighth system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

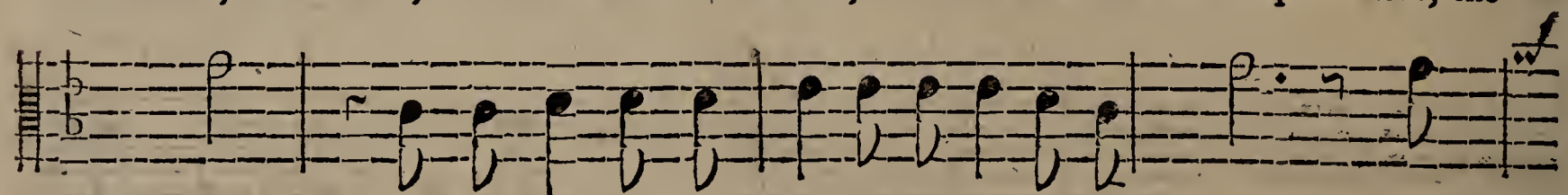
Let the Priestswith processions, the He-ro attend, the

The ninth system consists of two staves. The top staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes.

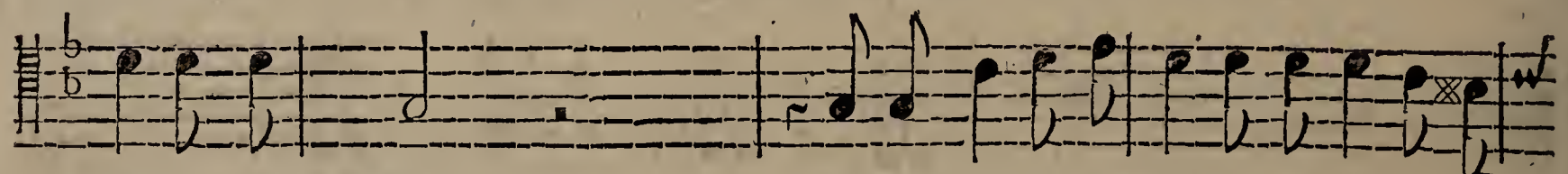
Two empty musical staves at the bottom of the page, one treble clef and one bass clef, both with a key signature of two flats.



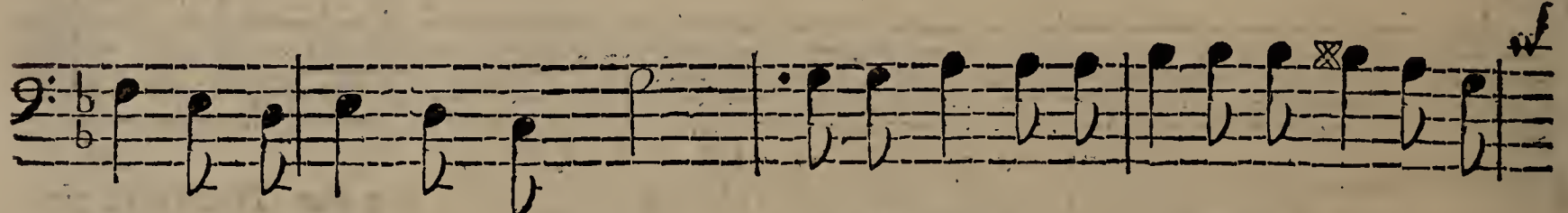
cessions, the Hero, the He-ro at—tend, Let the Priests with processions, the



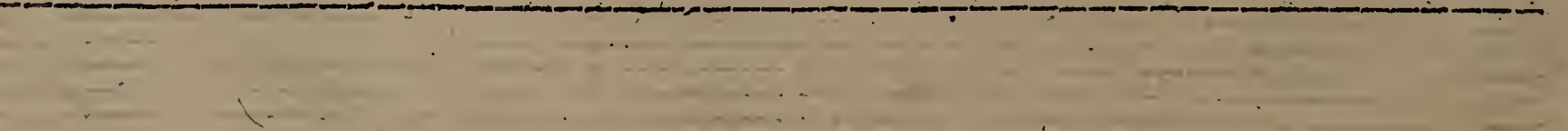
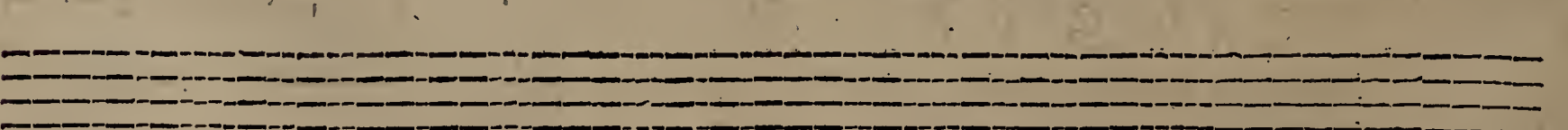
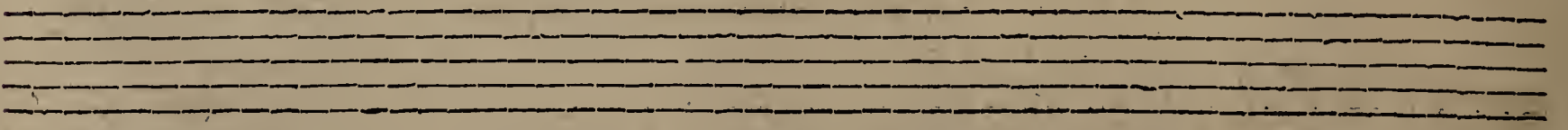
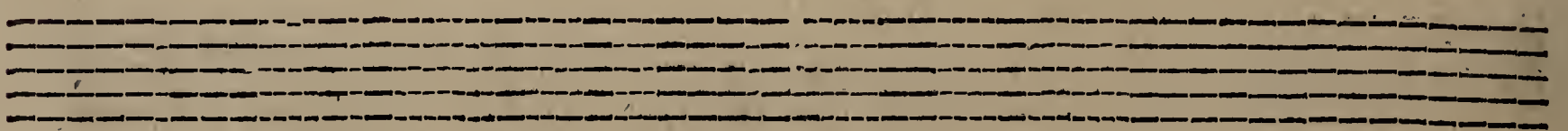
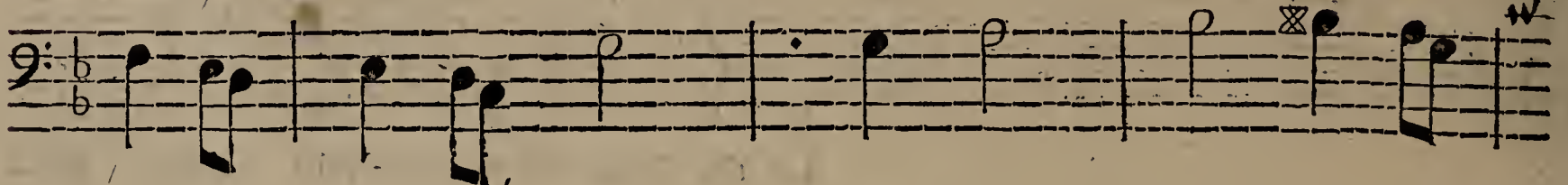
—tend, Let the Priests with pro—cessions, the He—ro at —tend,

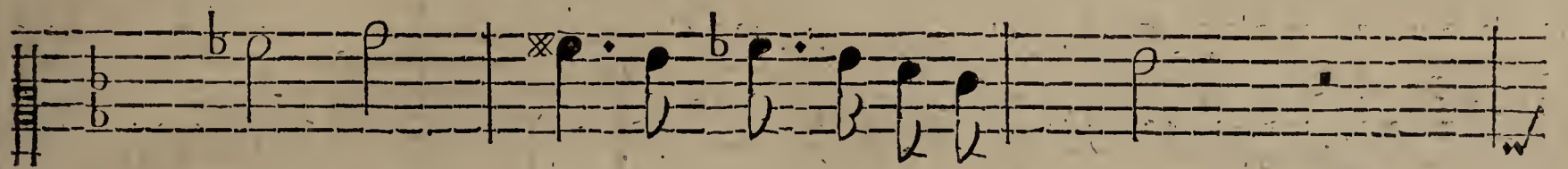
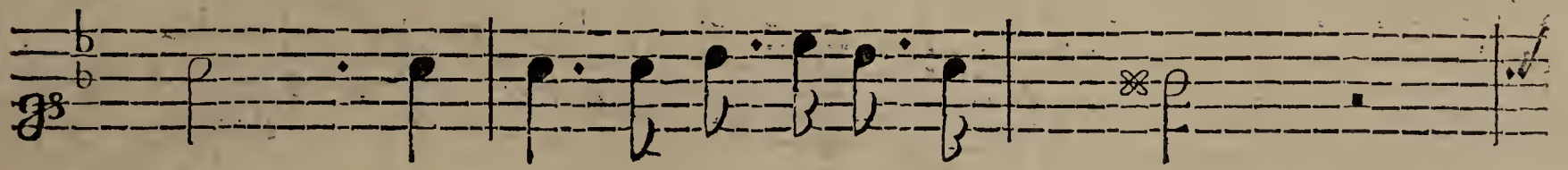
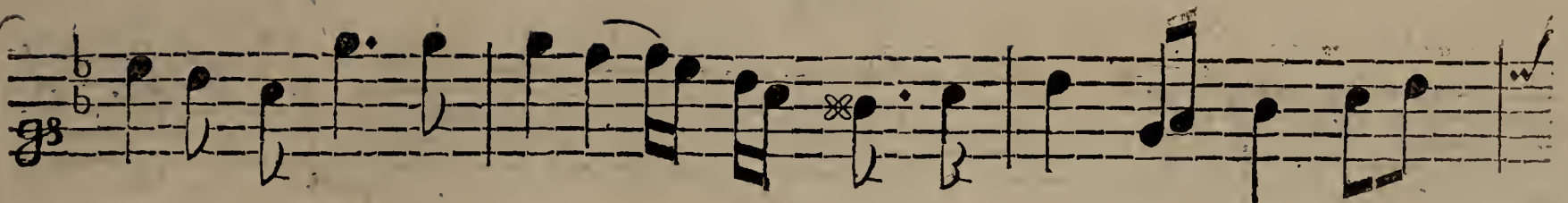


Hero at—tend, Let the Priests with processions, the Hero at—

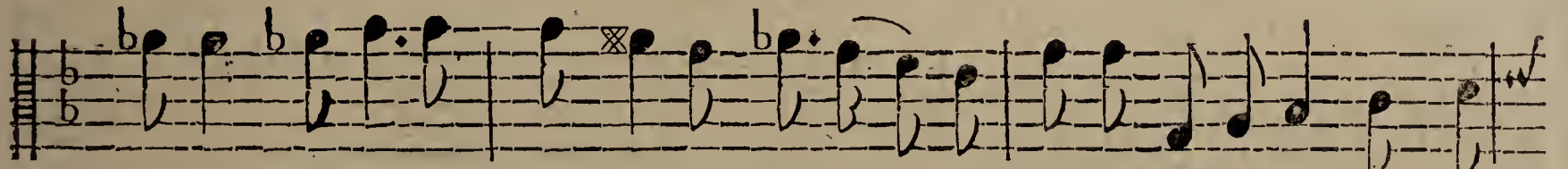


He—ro, the He—ro at—tend, Let the Priests with pro—cessions, the Hero at—

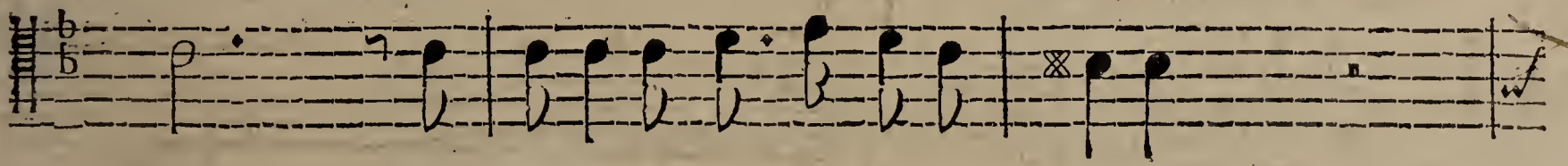




He—ro attend, and Statues erect to his glo—ry.



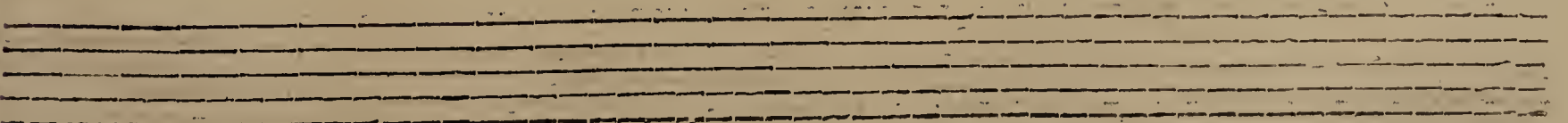
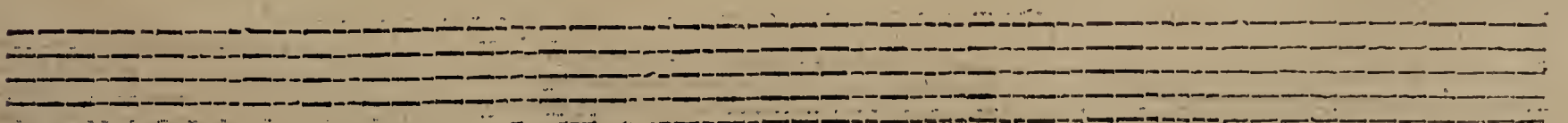
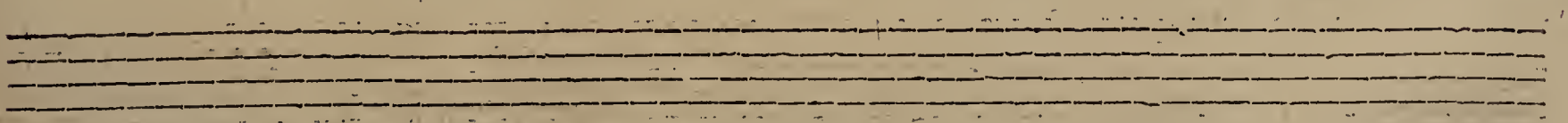
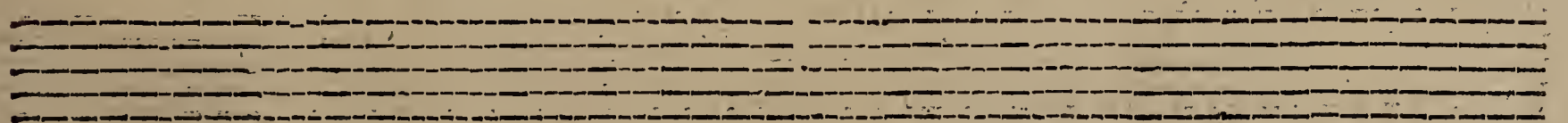
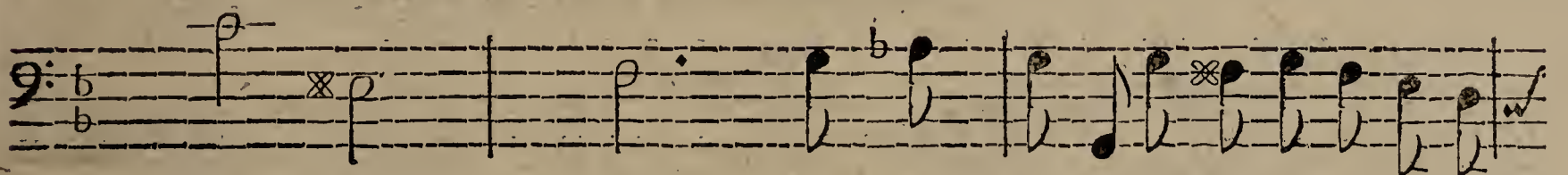
Statues erect, and Statues e—rect to his glory. Let the smok from the

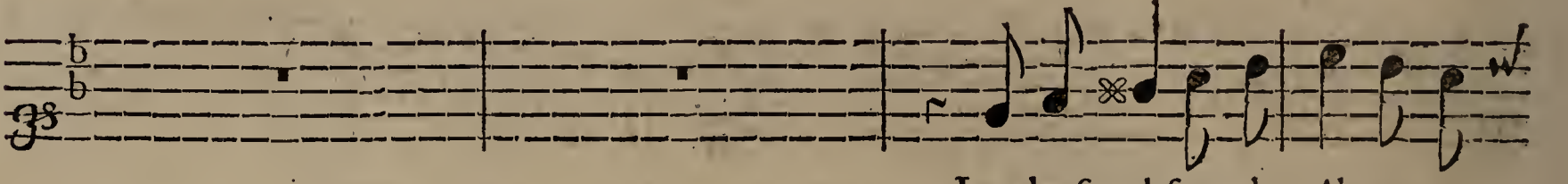
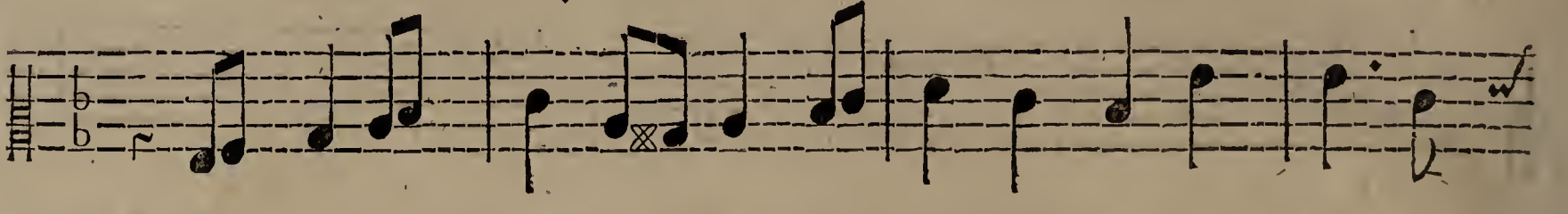
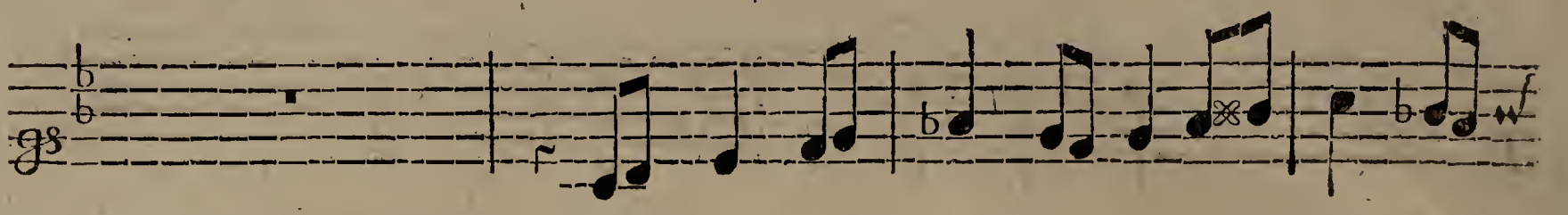
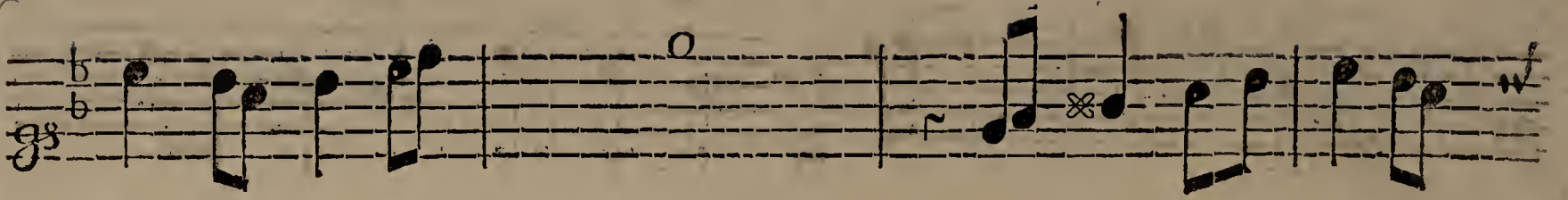


—tend, and Statues e—rect to his glory.

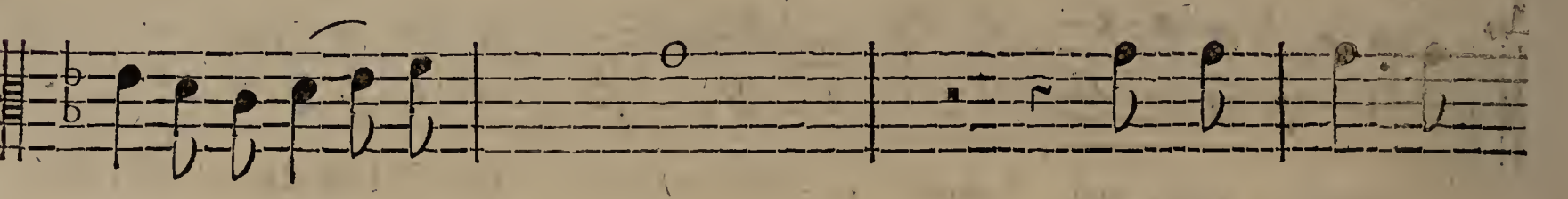


tend, and Statues e—rect to his glory.



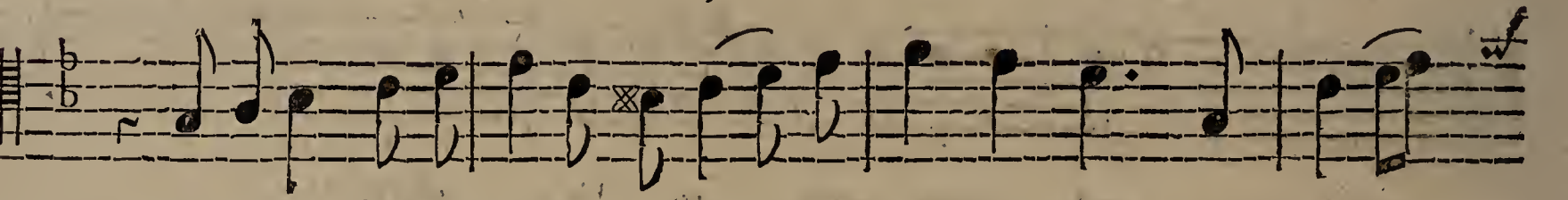


Let the smoak from the Altars, to

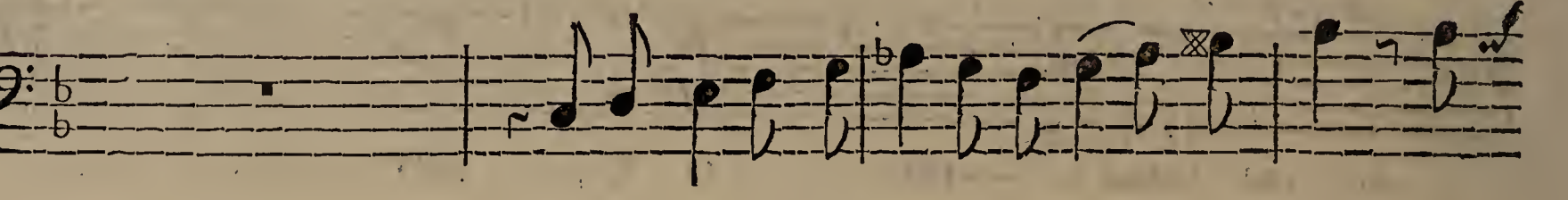


Altars to Heav'n af—cend,

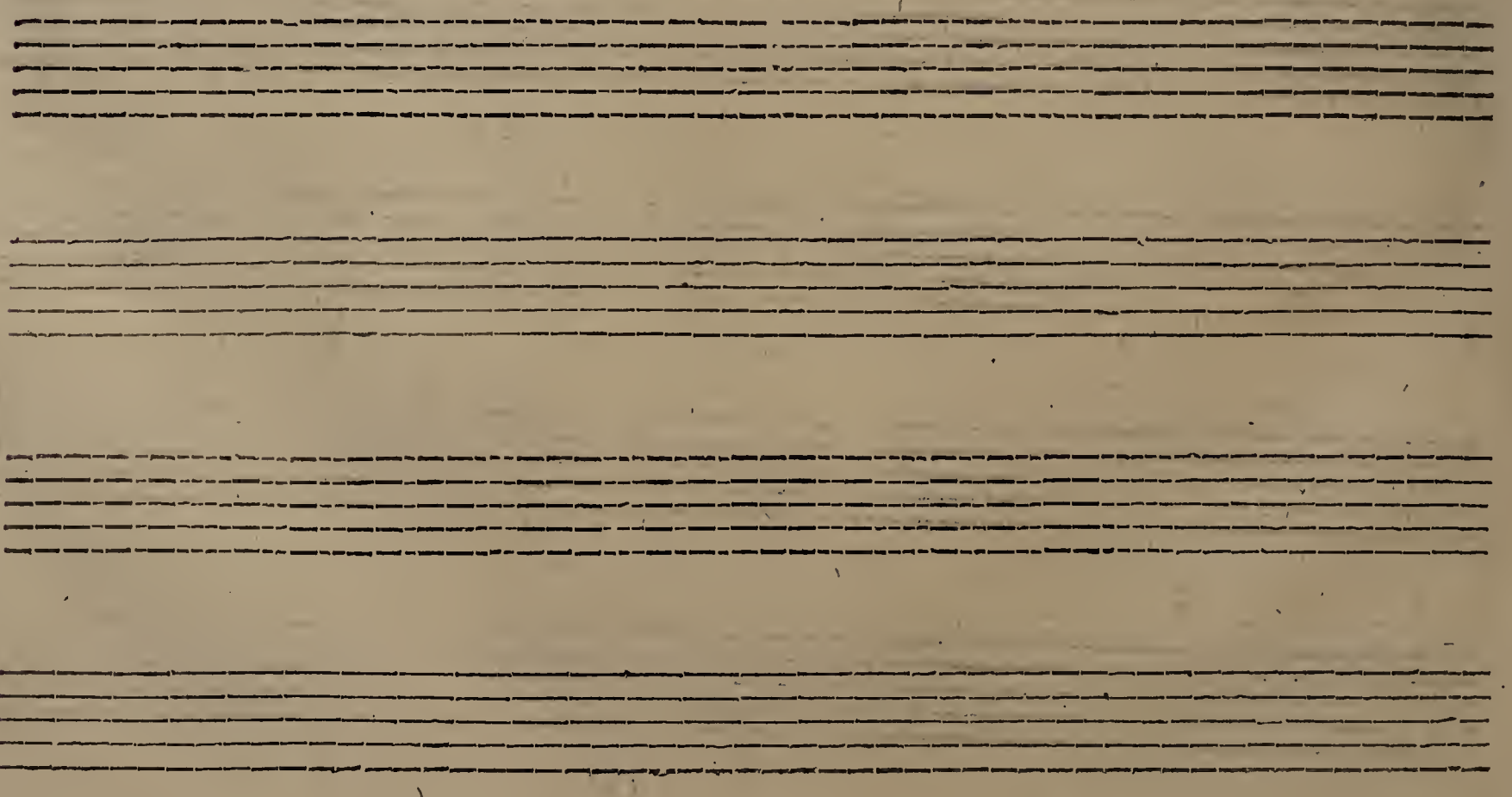
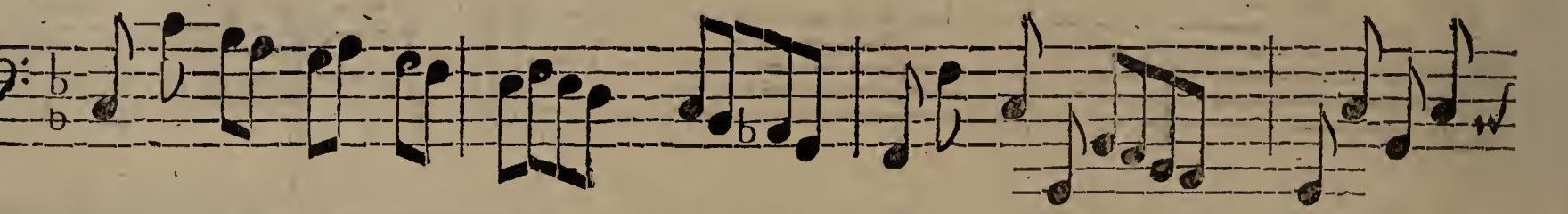
Let the smoak to



Let the smoak from the Altars to Heav'n af—cend, to Heav'n af—cend, to



Let the smoak from the Altars to Heav'n af—cend to



Chorus.

All the Violins and Hautboys.

Musical notation for Violins and Hautboys, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

All the Instruments.

Musical notation for Instruments, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

All the Tenors.

Musical notation for Tenors, featuring a tenor clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

Chorus.

Heav'n af—cend.

All sing, all sing great,

Musical notation for the first part of the Chorus, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

Chorus.

Heav'n af—cend.

All sing, all sing great,

Musical notation for the second part of the Chorus, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

Chorus.

Heav'n af—cend.

All sing, all sing great,

Musical notation for the third part of the Chorus, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

Chorus.

Heav'n af—cend.

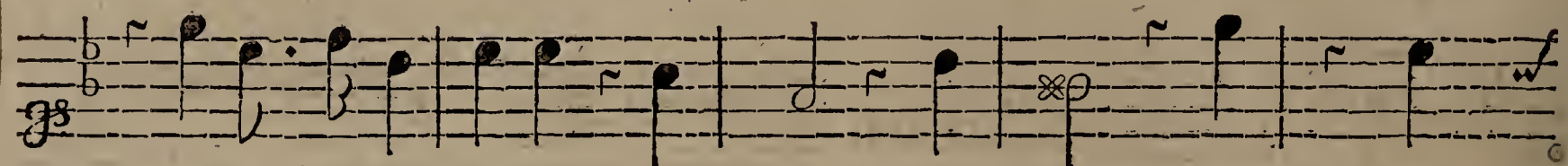
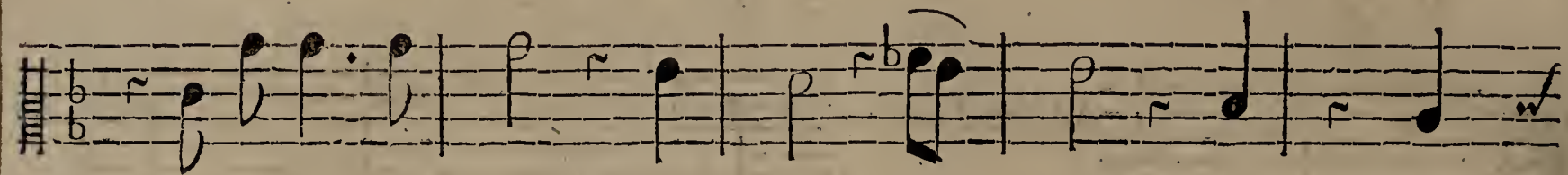
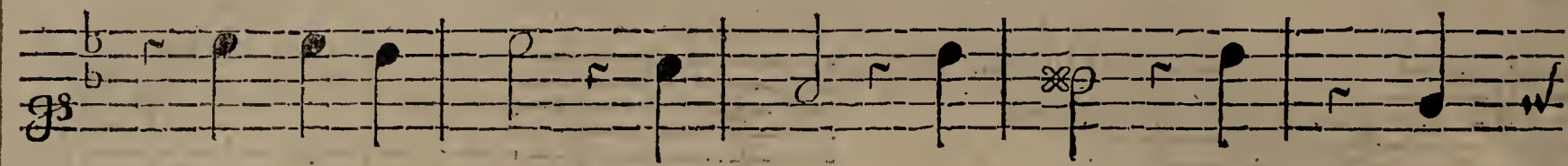
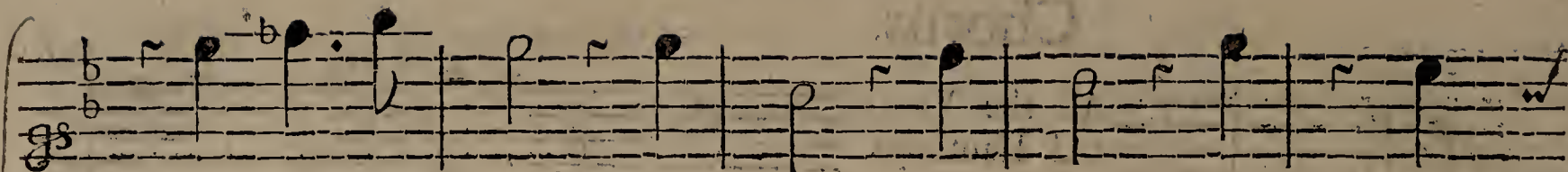
All sing, all sing great,

Musical notation for the fourth part of the Chorus, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

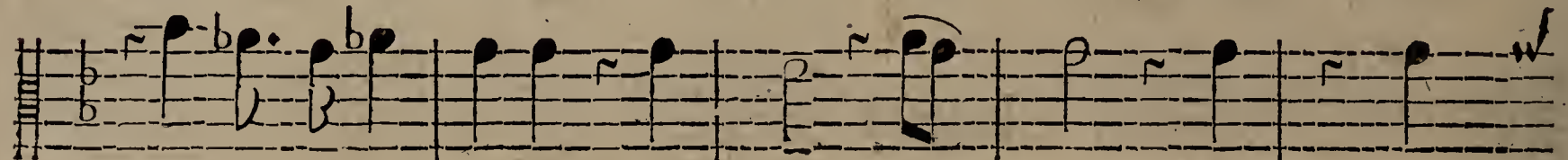
Chorus.

Musical notation for the fifth part of the Chorus, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a final quarter note G4 with a fermata.

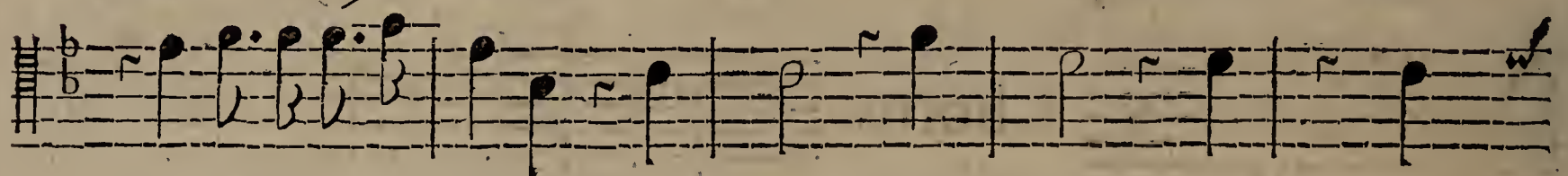
Five sets of empty musical staves, each consisting of a five-line staff with a treble clef, a key signature of two flats, and a common time signature.



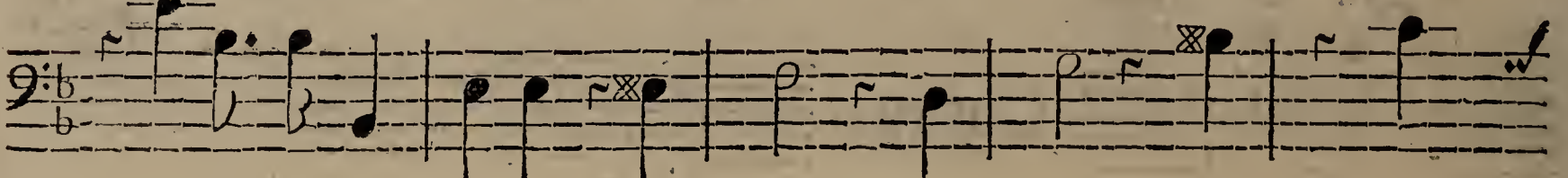
great Di—o—cles story, All sing, all sing great, great



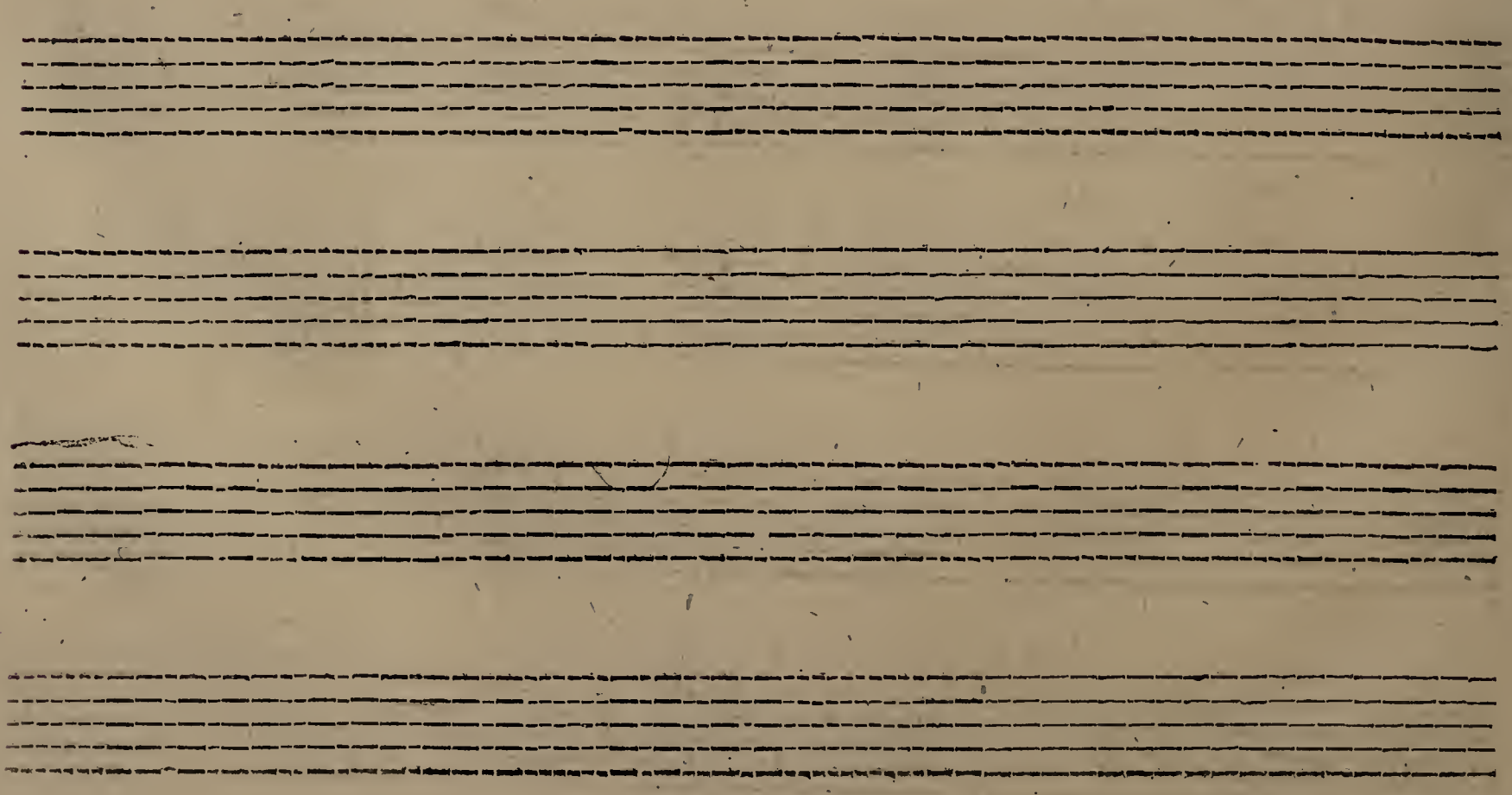
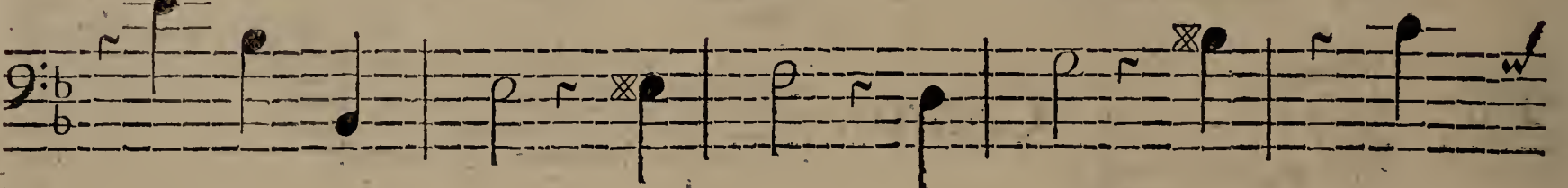
great Di—o—cles story, All sing, all sing great, great

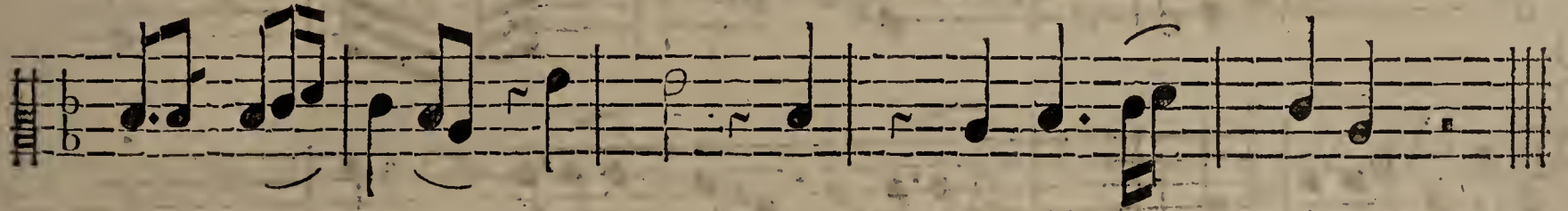
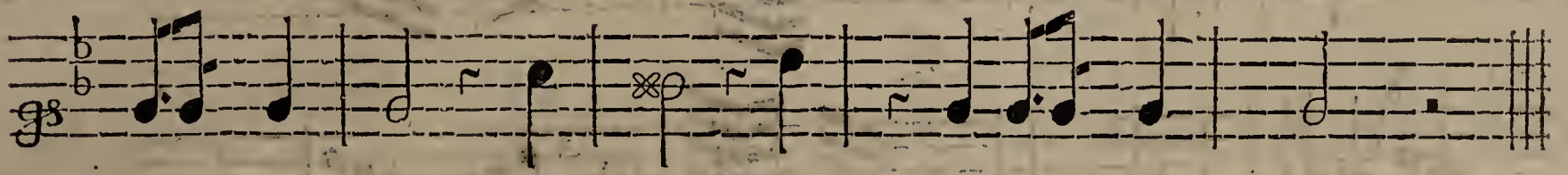


great Di—o—cles story, All sing, all sing great, great

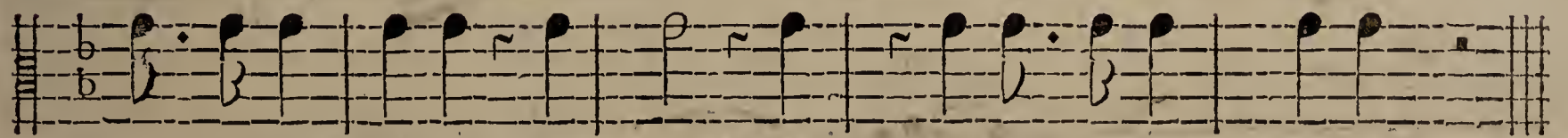


great Di—o—cles story, All sing, all sing great, great

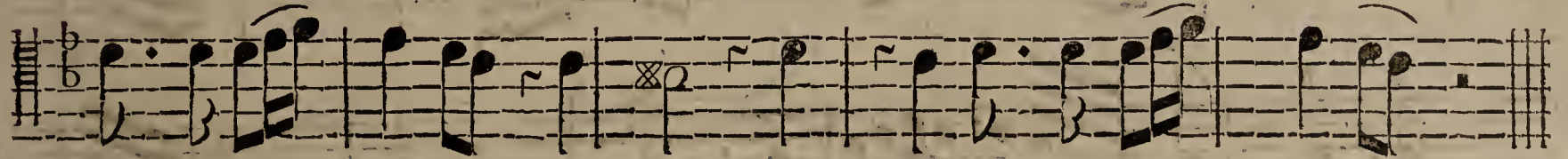




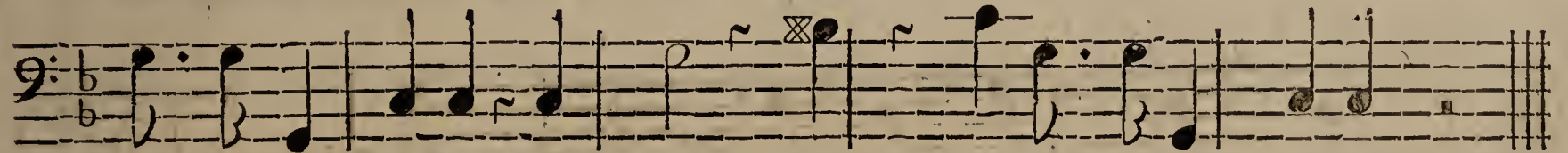
Di—o—cles story, all sing great, great Di—o—cles story.



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



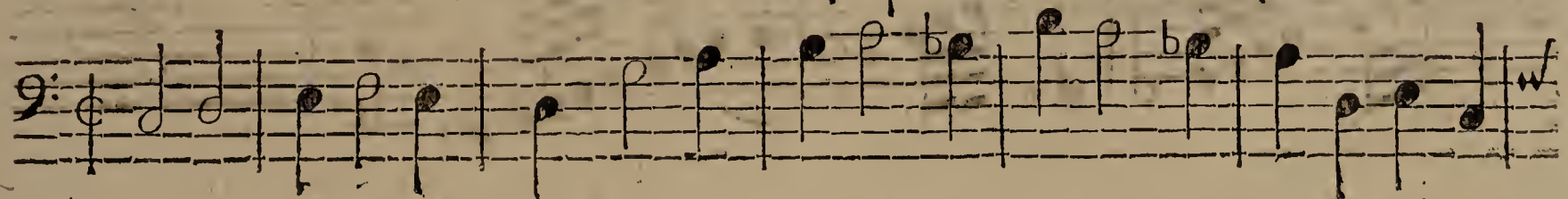
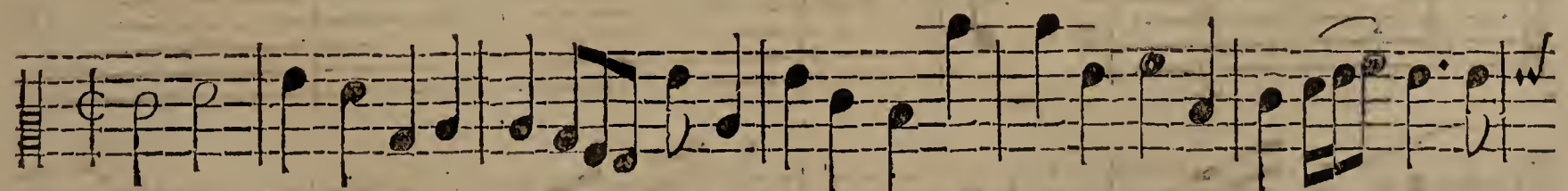
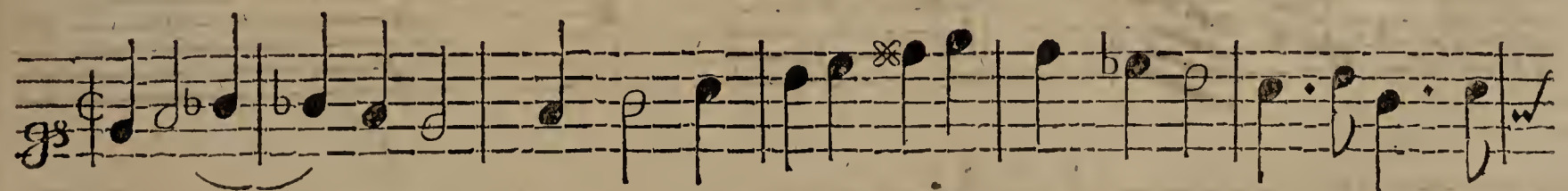
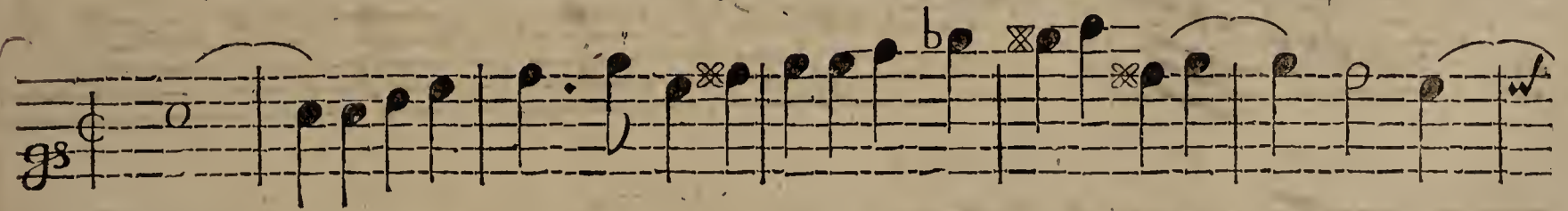
Di—o—cles sto—ry, all sing great, great Di—o—cles sto—ry.



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



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



Dance.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

This page contains a handwritten musical score for guitar, organized into four systems. Each system consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The notation includes various rhythmic values, accidentals, and performance markings such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). The first system features complex right-hand patterns with many beamed notes and some left-hand chords. The second system continues with similar right-hand complexity but includes more melodic lines in the left hand. The third system shows a significant shift in the right hand, moving to a more rhythmic, chordal accompaniment style, while the left hand plays a simple bass line. The fourth system returns to a more melodic right-hand style with frequent slurs and accents, and a bass line with some rests and accidentals. The page concludes with a double bar line and a final checkmark.

This page contains a handwritten musical score for guitar, consisting of 12 staves of music. The notation is arranged in four systems of three staves each. The first system includes a treble clef with a guitar-specific G-clef (G3), a bass clef, and a guitar-specific C-clef (C4). The second system continues with the same clefs. The third system features a treble clef with a guitar-specific G-clef (G3), a bass clef, and a guitar-specific C-clef (C4). The fourth system also features the same three clefs. The music is written in a style that suggests a 12-string guitar, with frequent use of double and triple notes. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'b' (basso). The score concludes with a double bar line and a fermata-like symbol at the end of the final staff.

Handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is written in a historical style with various note values, rests, and ornaments. The first staff has a treble clef and a common time signature. The second and third staves have a soprano clef. The fourth and fifth staves have an alto clef. The sixth and seventh staves have a bass clef. The eighth and ninth staves have a tenor clef. The tenth and eleventh staves have a bass clef. The twelfth and thirteenth staves have a soprano clef. The fourteenth staff has a bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are also some markings that look like 'w' or 'u' above notes, possibly indicating ornaments or specific articulation. The paper is aged and shows some staining and wear.

This page of handwritten musical notation, numbered [58], contains ten systems of staves. The notation is complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Many notes are beamed together in groups, often with slurs above them. The score includes several systems with multiple staves, likely representing different parts of an ensemble or a multi-measure rest. The notation is written in a clear, consistent hand, with some markings such as 'g's' and '9:' indicating clefs or systems. The overall structure is organized into four distinct groups of staves, each containing two systems. The first group (staves 1-4) includes a system with a treble clef and a system with a bass clef. The second group (staves 5-8) also includes a system with a treble clef and a system with a bass clef. The third group (staves 9-10) includes a system with a treble clef and a system with a bass clef. The notation is dense and detailed, with many accidentals and dynamic markings.

Second Actt Tune.

The musical score is written on 16 staves, grouped into four systems of four staves each. The first system (staves 1-4) begins with a treble clef (G-clef) on the first staff, a bass clef (F-clef) on the fourth staff, a key signature of one sharp (F#) on the first staff, and a 3/4 time signature on the second staff. The music consists of a melody in the upper staves and a bass line in the lower staves. The second system (staves 5-8) continues the melody with similar rhythmic patterns. The third system (staves 9-12) shows a change in the bass line, with a more active eighth-note accompaniment. The fourth system (staves 13-16) concludes the piece with a final cadence. The notation is clear and legible, with some decorative flourishes and a small 'x' mark in the first staff of the first system.

A musical score consisting of four staves. The first two staves are in treble clef with a soprano clef (C4) and contain a melodic line with slurs and ties. The third and fourth staves are in bass clef with a soprano clef (C4) and contain a lower melodic line. The score concludes with two first and second endings, each marked with '1' and '2' above the notes.

Two in one upon a Ground.

A single musical staff in treble clef with a soprano clef (C4). The key signature has one flat (B-flat). The notation includes a series of dotted notes followed by a melodic phrase.

Chaconne for Flutes, in the Third Act.

A musical score for three staves. The top staff is in treble clef with a soprano clef (C4). The middle and bottom staves are in bass clef with a soprano clef (C4). The key signature has one flat (B-flat). The notation includes various rhythmic patterns, slurs, and ties, characteristic of a chaconne.

Four empty musical staves at the bottom of the page, consisting of five-line systems.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half rest followed by a dotted half note. The melody continues with quarter and eighth notes, including a marked note (marked with an asterisk) and a flat sign. The lower staff is in bass clef with the same key signature, featuring a series of quarter notes.

The second system continues the piece. The upper staff features a series of eighth notes with slurs, followed by quarter notes. The lower staff continues with quarter notes, including a flat sign.

The third system shows more complex rhythmic patterns. The upper staff has eighth notes with slurs and marked notes (marked with an asterisk). The lower staff continues with quarter notes and a flat sign.

The fourth system features a series of eighth notes with slurs in the upper staff, and quarter notes in the lower staff. The system concludes with a double bar line and a repeat sign.

The first system consists of two treble staves and one bass staff. The treble staves are marked with a forte dynamic 'f' and a key signature of two flats. The first treble staff contains a melodic line with several slurs and a fermata. The second treble staff continues the melody with similar phrasing. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. The first treble staff features a more complex melodic line with many slurs and some notes marked with an 'x'. The second treble staff continues with similar phrasing. The bass staff maintains the accompaniment pattern.

The third system shows further development of the melody. The first treble staff has a fermata over a note. The second treble staff continues with a melodic line that includes some slurs and 'x' marks. The bass staff accompaniment remains consistent.

The fourth system concludes the page. The first treble staff has a melodic line with slurs and 'x' marks. The second treble staff continues the melody. The bass staff accompaniment ends with a final note.

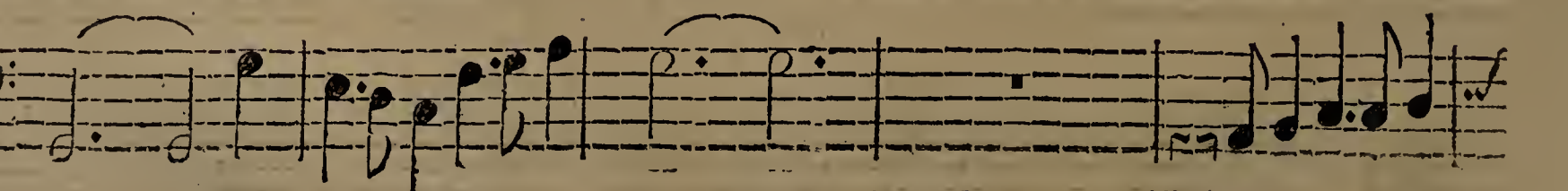
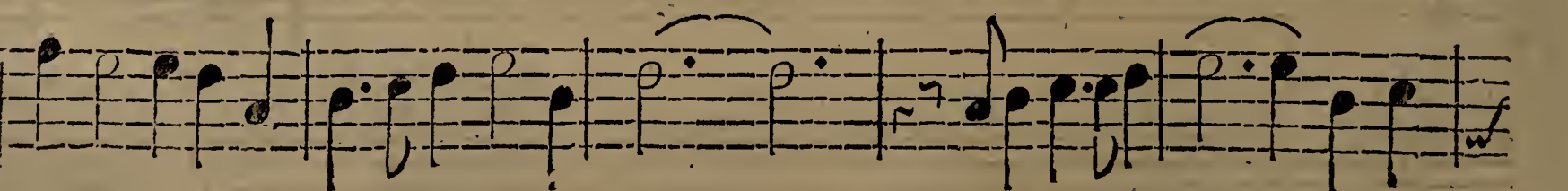
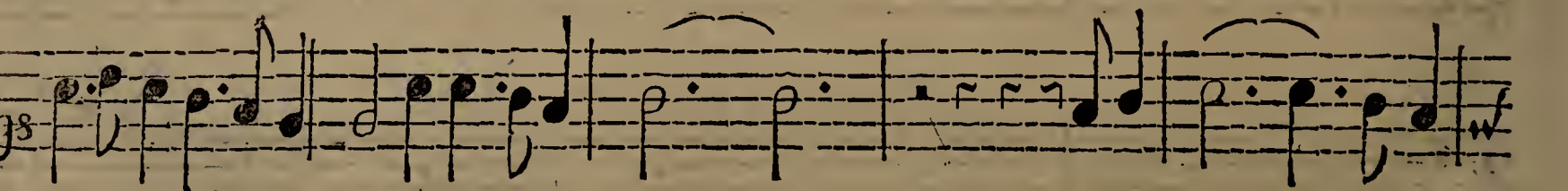
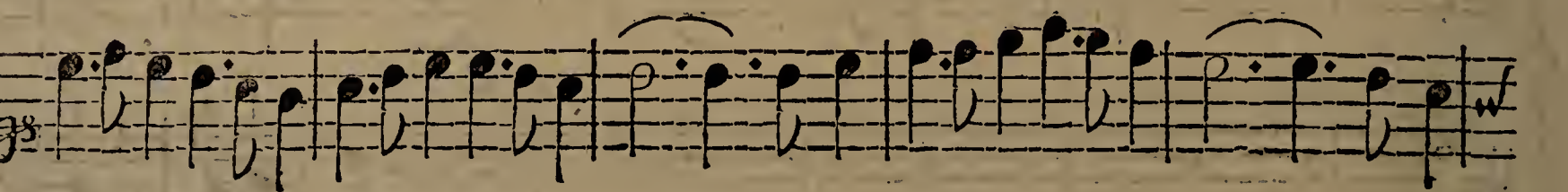
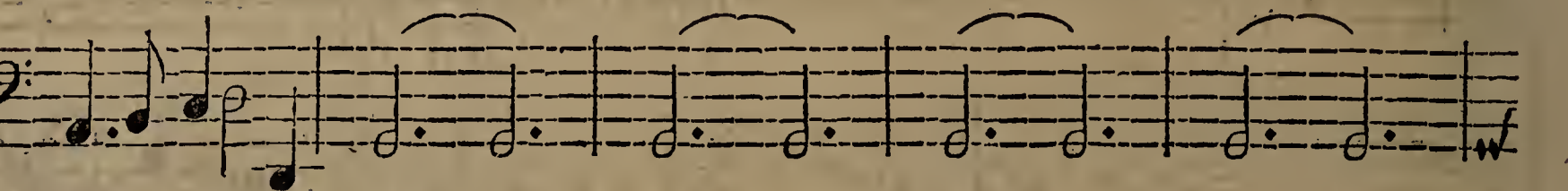
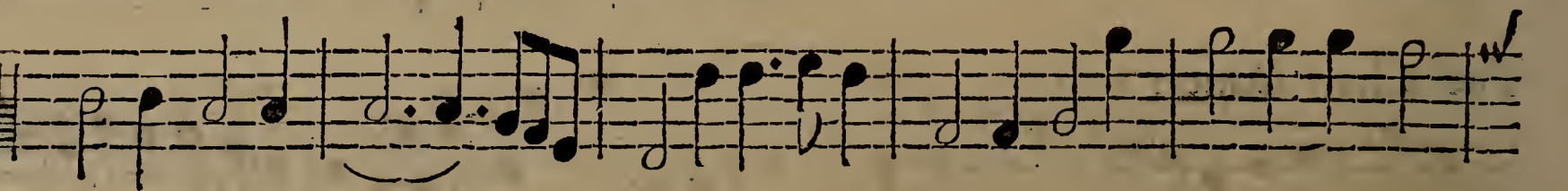
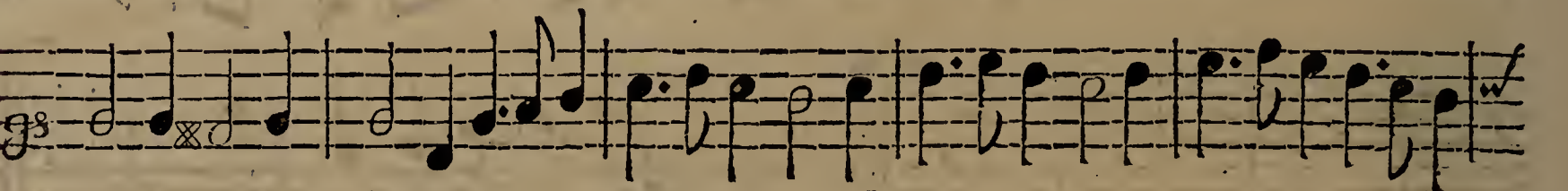
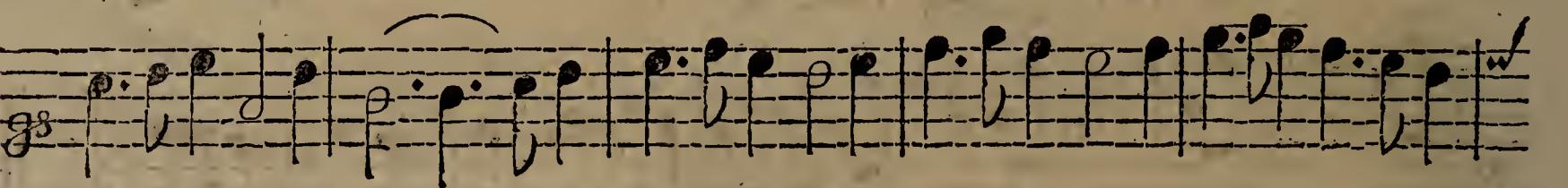
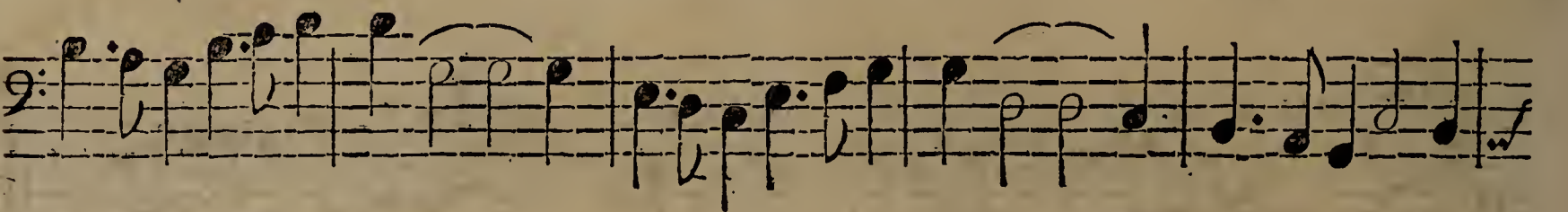
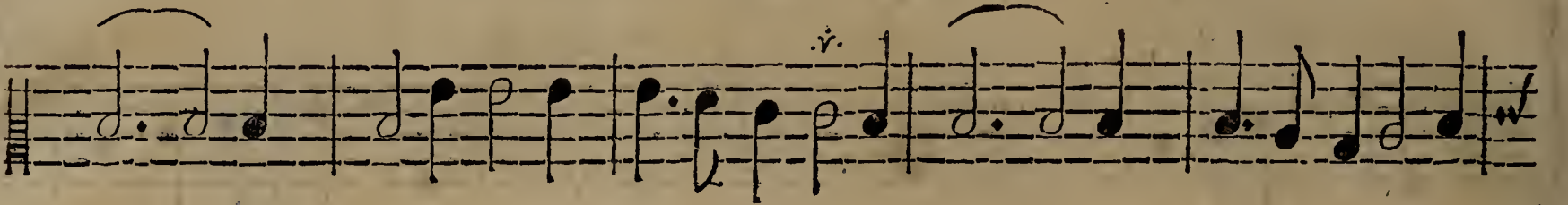
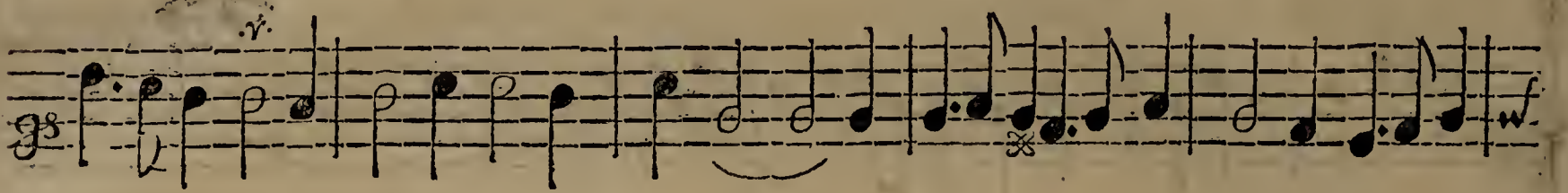
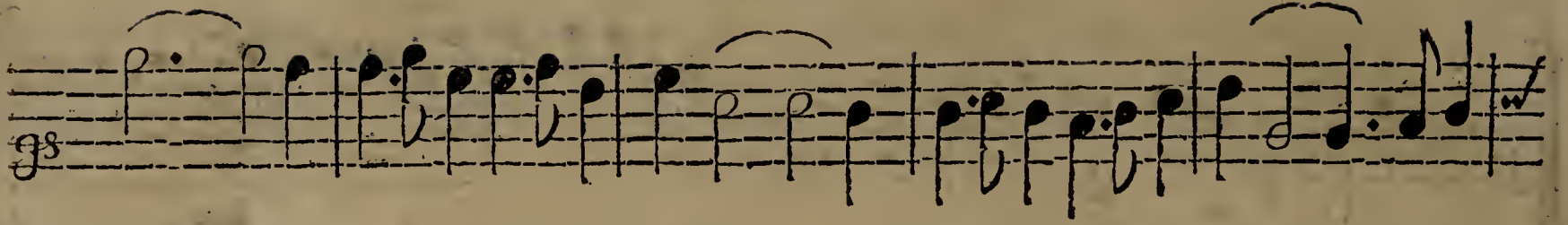
The first system of music consists of three staves. The top two staves are treble clefs with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some 'x' marks above certain notes in the upper staves.

The second system of music consists of three staves. The top two staves are treble clefs with a key signature of two flats. The bottom staff is a bass clef with the same key signature. The music continues with similar note values and rests as the first system, including some 'x' marks above notes in the upper staves.

The Chair Dance.

The section titled 'The Chair Dance' consists of four staves. The top two staves are treble clefs with a key signature of two flats and a 6/4 time signature. The bottom two staves are bass clefs with the same key signature and time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some 'x' marks above certain notes in the upper staves.

Four empty musical staves are located at the bottom of the page, below the 'The Chair Dance' section.



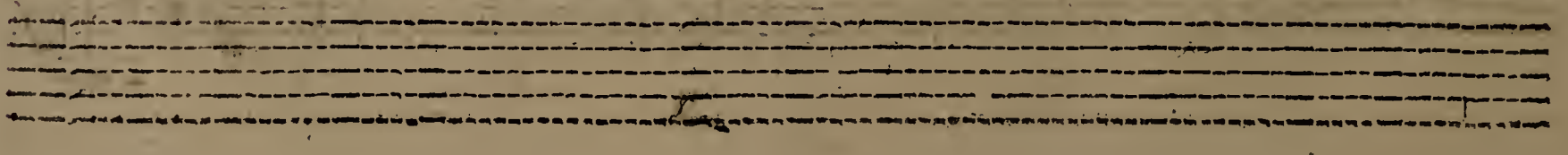
This page contains four systems of handwritten musical notation. Each system consists of two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some notes are marked with 'p' for piano. The first system includes a treble clef with a sharp sign and a bass clef with a sharp sign. The second system includes a treble clef with a sharp sign and a bass clef with a sharp sign. The third system includes a treble clef with a sharp sign and a bass clef with a sharp sign. The fourth system includes a treble clef with a sharp sign and a bass clef with a sharp sign. The notation is arranged in a continuous flow across the page, with some measures containing multiple notes beamed together. The page concludes with a small 's' at the bottom center.

Handwritten musical score for the first system, consisting of four staves. The top staff is in G major (one sharp) and the bottom staff is in G minor (two flats). The music features various note values, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical score for the second system, consisting of four staves. The top staff is in G major and the bottom staff is in G minor. The notation includes slurs, accents, and dynamic markings.

(Prelude for Hautboys.)

Handwritten musical score for the third system, consisting of two staves. The top staff is in G major and the bottom staff is in G minor. The music is characterized by rapid sixteenth-note passages and dynamic markings.



The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. This system continues the musical piece with similar notation and includes some notes marked with an 'x'.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. This system features more complex rhythmic patterns and includes notes marked with an 'x'.

Song.

The fourth system of music consists of a single treble staff with a key signature of one flat. It contains several measures of music, including notes marked with an 'x'.

What shall I doe, to show how much I Love her, How many Millions of

The fifth system of music consists of a single bass staff with a key signature of one flat. It contains several measures of music, including notes marked with an 'x'.

Two empty musical staves are located at the bottom of the page, below the lyrics.

sighs can suf—fize; That which wins others hearts, ne—ver can move her,

Those common me—thods of Love she'll def—pise, I will Love more than Man

er'e 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 wish my Love could be ever Improving,
 The eager Love, more than sorrow destroys.
 In fair *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.

A musical score for a piece titled "Third Act Tune". It consists of ten staves of music. The first two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is in alto clef (C-clef on the third line) with a key signature of one flat and a common time signature. The fourth staff is in bass clef with a key signature of one flat and a common time signature. The fifth and sixth staves are in treble clef with a key signature of one flat and a common time signature. The seventh staff is in alto clef with a key signature of one flat and a common time signature. The eighth and ninth staves are in bass clef with a key signature of one flat and a common time signature. The tenth staff is in treble clef with a key signature of one flat and a common time signature. The music features various rhythmic values including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' symbol.

Soft Musick before the Dance in the Fourth Act.

Butterfly Dance.

A musical score for two pieces: "Soft Musick before the Dance in the Fourth Act" and "Butterfly Dance". It consists of four staves of music. The first two staves are in treble clef with a key signature of one flat and a common time signature. The third staff is in alto clef with a key signature of one flat and a common time signature. The fourth staff is in bass clef with a key signature of one flat and a common time signature. The music features various rhythmic values including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' symbol.

The first system consists of four staves. The top staff is in G major (one sharp) and contains a melodic line with various note values and rests. The second staff is in G major and contains a similar melodic line. The third staff is in C major (no sharps or flats) and contains a melodic line. The bottom staff is in C major and contains a melodic line. The system concludes with a double bar line and a fermata.

The second system consists of four staves. The top staff is in G major and contains a melodic line with some accidentals. The second staff is in G major and contains a melodic line. The third staff is in C major and contains a melodic line. The bottom staff is in C major and contains a melodic line. The system concludes with a double bar line and a fermata.

The third system consists of four staves. The top staff is in G major and contains a melodic line with some accidentals. The second staff is in G major and contains a melodic line. The third staff is in C major and contains a melodic line. The bottom staff is in C major and contains a melodic line. The system concludes with a double bar line and a fermata.

The main musical score consists of ten staves. The first four staves are grouped by a brace on the left. The first staff is in G major, the second in F major, the third in E major, and the fourth in D major. The remaining six staves are in G major. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*.

Tune for Trumpets.

The trumpet part consists of four staves. The first two staves are in G major, the third in F major, and the fourth in E major. The notation includes first and second endings, dynamic markings, and a key signature change to one flat in the final staff.

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-verse, 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 Verse Great Di...o...cle...sian's

Great Di o cle sian's Glo--ry,

Great Di--o-clestan's

Great Di--o-clestan's Glo-ry,

Great Di-o-clestan's Glo-ry,

Cho.

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

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

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

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

Musical staff 1: Treble clef, 9/8 time signature. Contains rhythmic patterns of eighth and sixteenth notes.

Musical staff 2: Treble clef, 9/8 time signature. Contains rhythmic patterns of eighth and sixteenth notes.

Musical staff 3: Treble clef, 9/8 time signature. Contains rhythmic patterns of eighth and sixteenth notes.

Musical staff 4: Treble clef, 9/8 time signature. Mostly empty with a few notes.

Musical staff 5: Treble clef, 9/8 time signature. Mostly empty with a few notes.

Musical staff 6: Treble clef, 9/8 time signature. Mostly empty with a few notes.

Musical staff 7: Treble clef, 9/8 time signature. Mostly empty with a few notes.

Musical staff 8: Treble clef, 9/8 time signature. Contains rhythmic patterns of eighth and sixteenth notes.

Empty musical staff.

Empty musical staff.

Empty musical staff.

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

let all re-hearse in lof - ty Verfe,

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

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

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

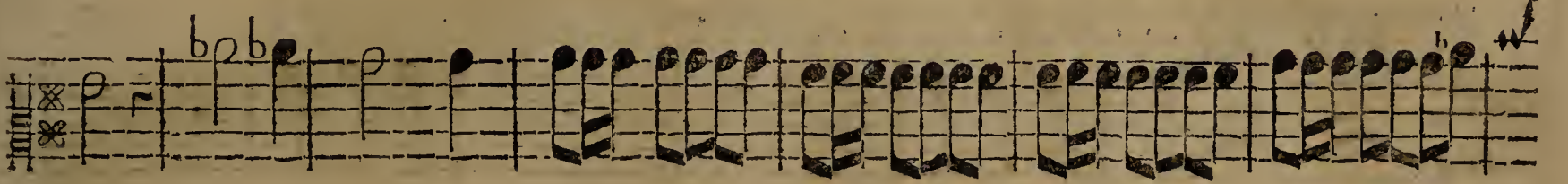
let all re - hearfe in lof - - - ty Verfe,

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

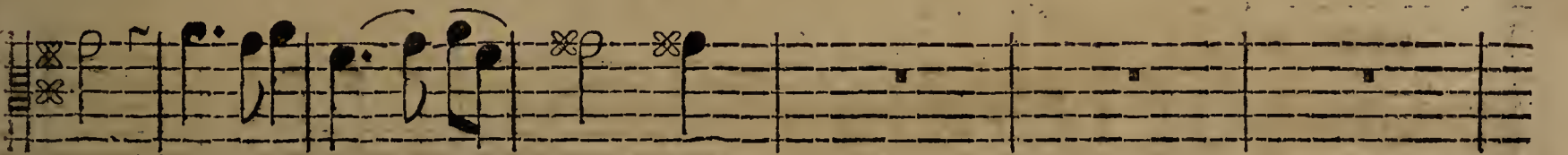
let all re - hearfe in lof - - ty Verfe,

A musical staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. There are also some rests and a fermata over the final G3.

Four sets of empty musical staves, each consisting of five lines, arranged vertically.



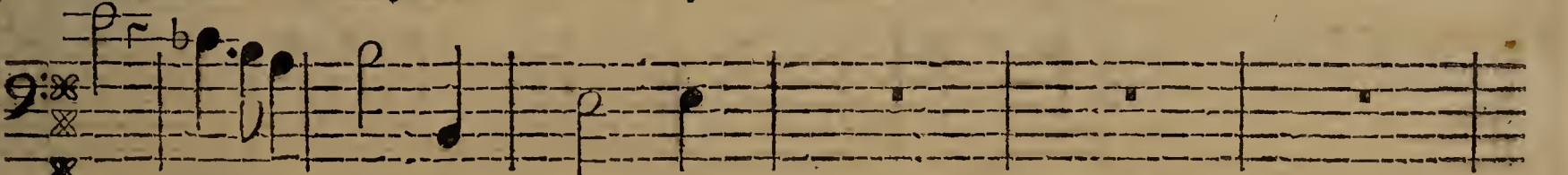
Great, Great Dio - - cle - fan's Glo - - ry.



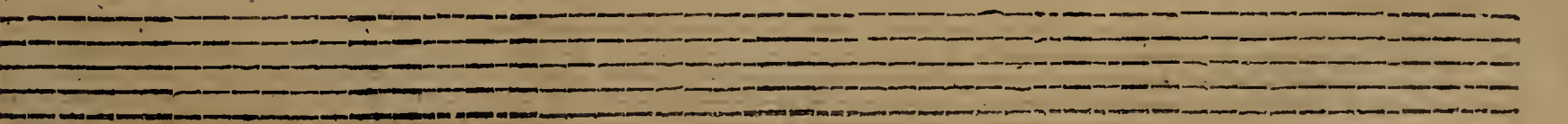
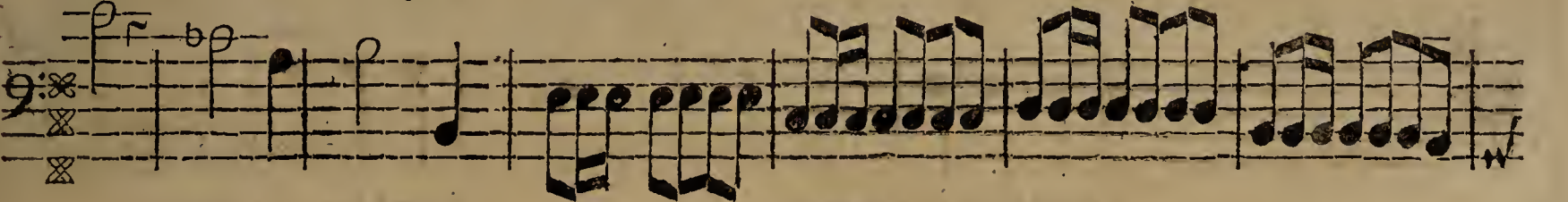
Great, Great Dio - - cle - - fan's Glo - - ry.



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



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



Musical staff for the First Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

First Trumpet.

Musical staff for the Second Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Second Trumpet.

Musical staff for the Third Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff for the Fourth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff for the Fifth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff for the Sixth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

found his re - nown,

found his re - - nown,

Musical staff for the Seventh Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

found his re - nown,

found his re - nown,

Musical staff for the Eighth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

found his re - nown,

found his re - nown,

Musical staff for the Ninth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

found his re - nown,

found his re - nown,

Musical staff for the Tenth Trumpet, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Empty musical staff with a treble clef and a key signature of one flat.

(Soft.)

found his re---nown,

found his re---nown,

found, found his re---nown,

found, found his re---nown,

found his re—nown,

ad—vance,

found his re—nown,

ad—vance

his

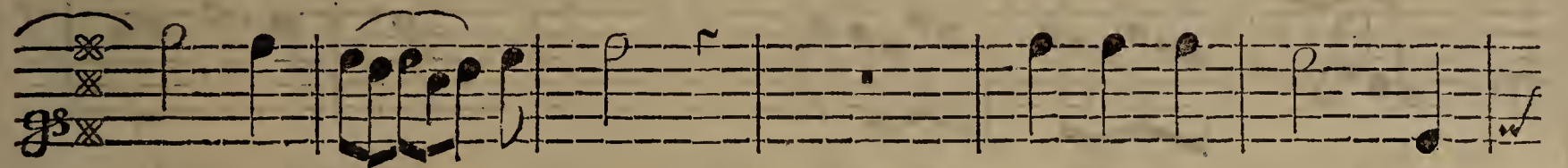
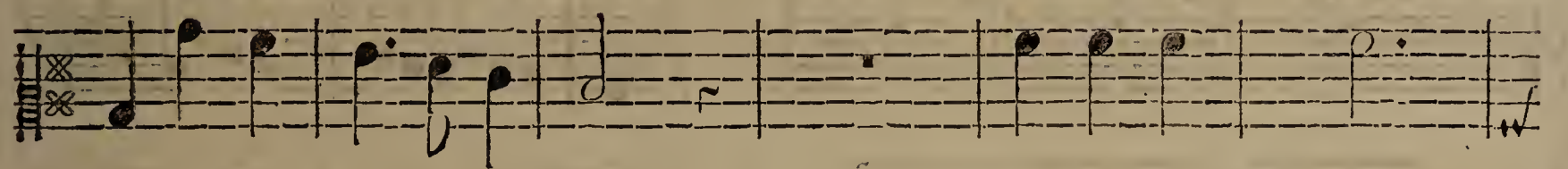
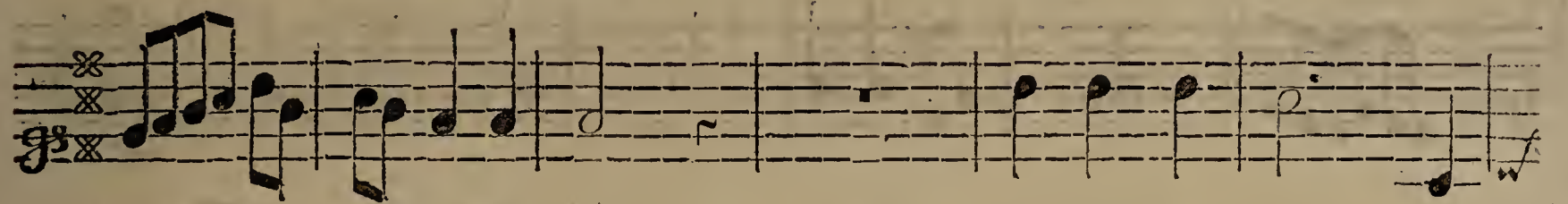
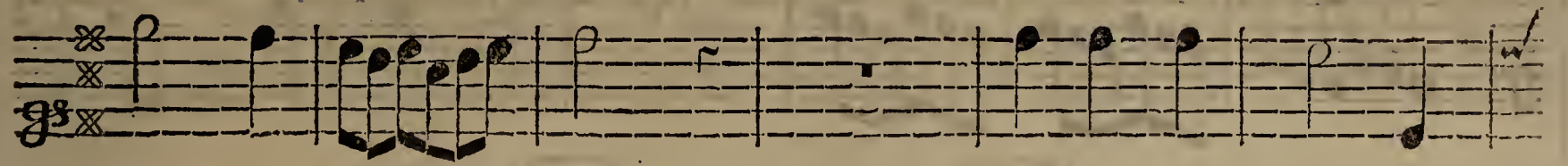
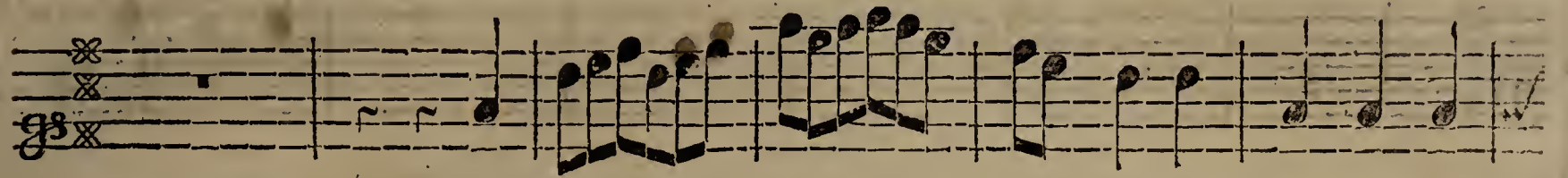
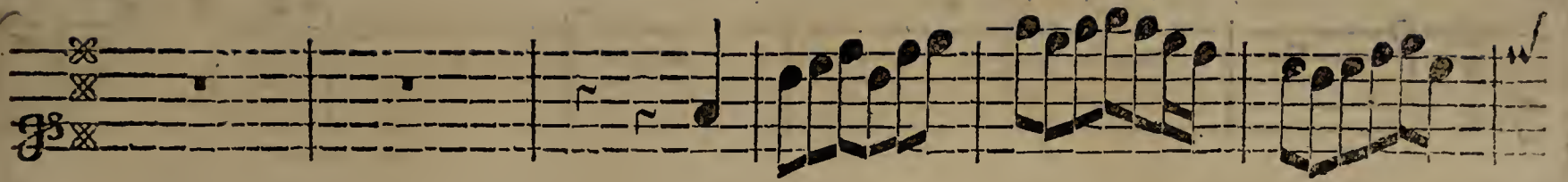
found his re—nown, ad—vance

his Crown :

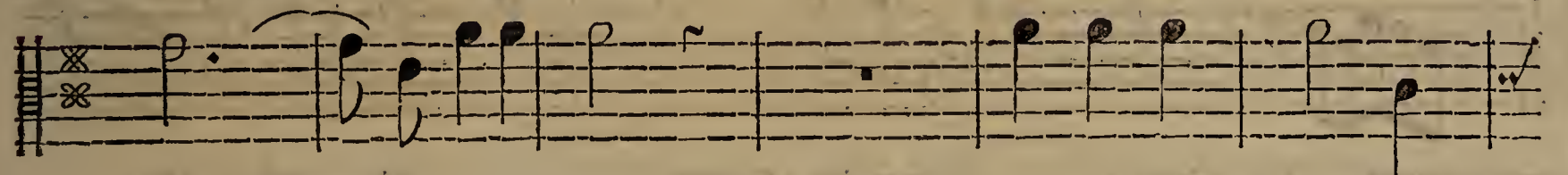
ad—

found his re—nown, ad—vance

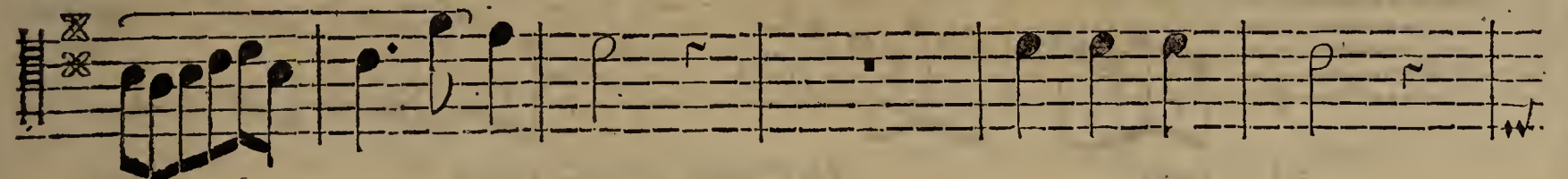
his Crown : found, found his re—nown, ad—



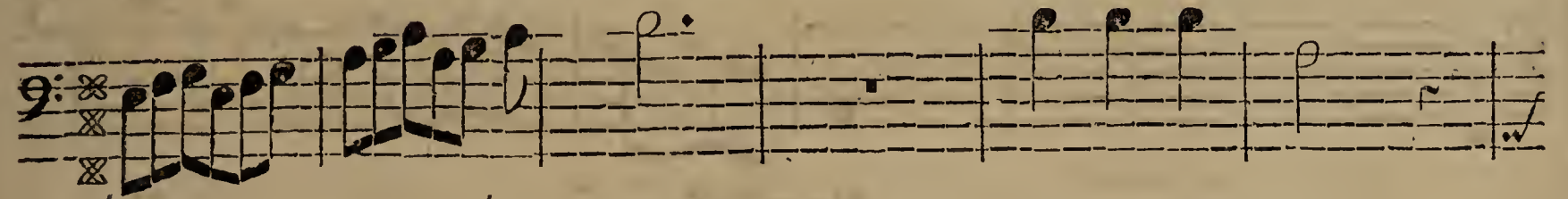
ad—vance his Crown: found his re—nown, ad—



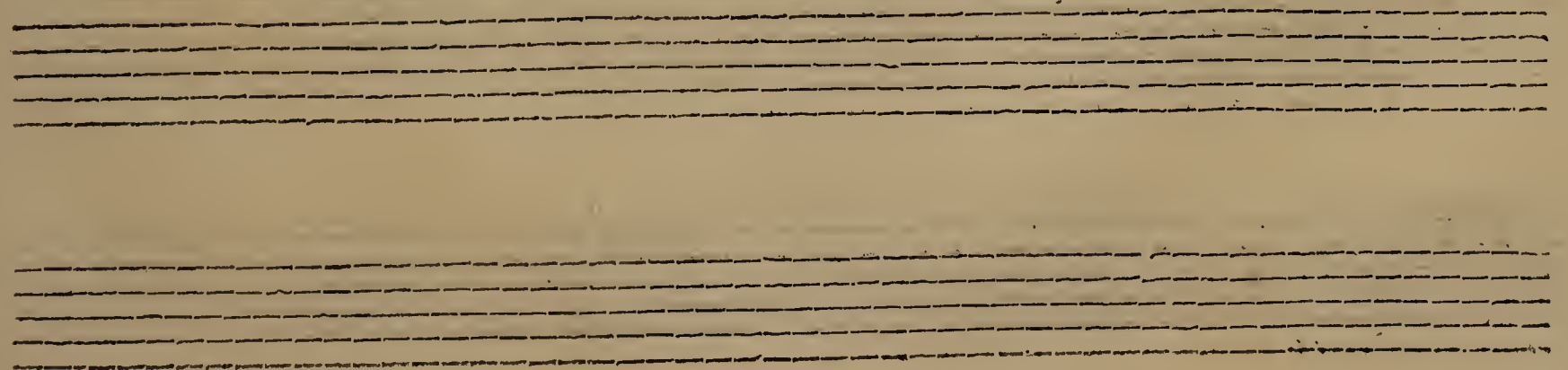
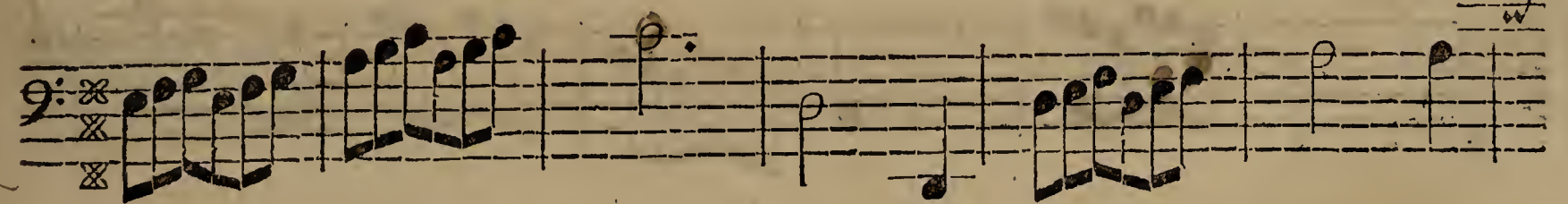
Crown, ad-vance his Crown: found his re—nown, ad—



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

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

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

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

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

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

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

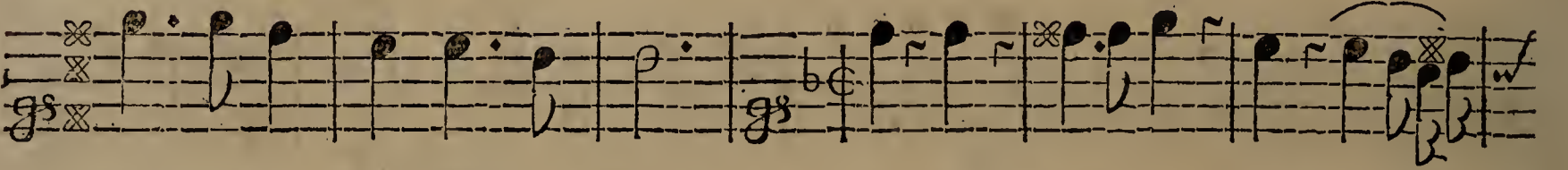
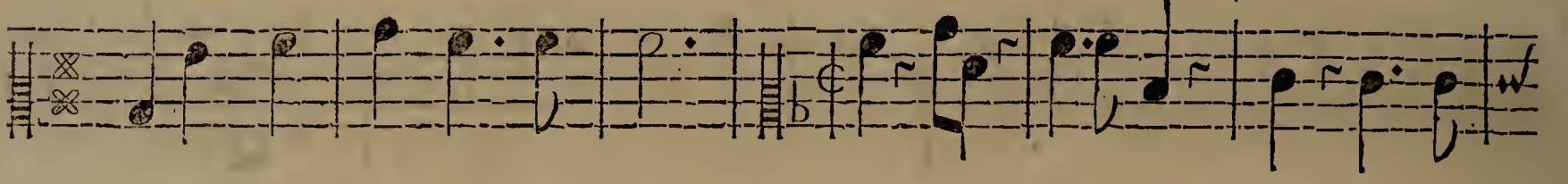
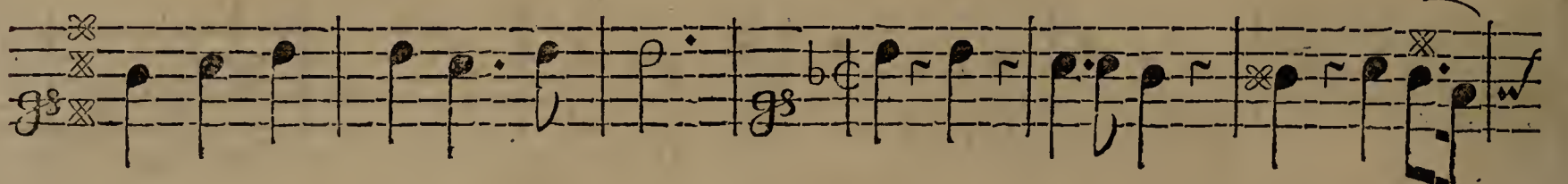
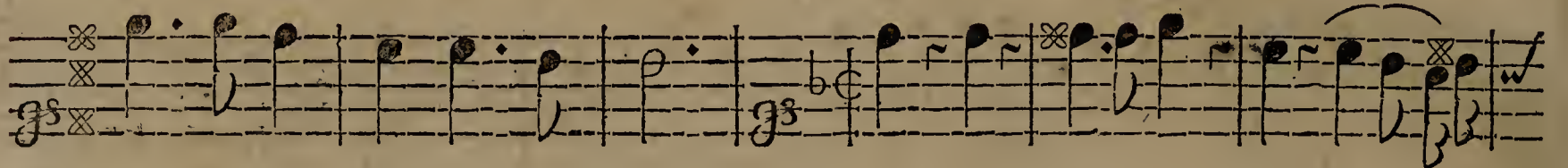
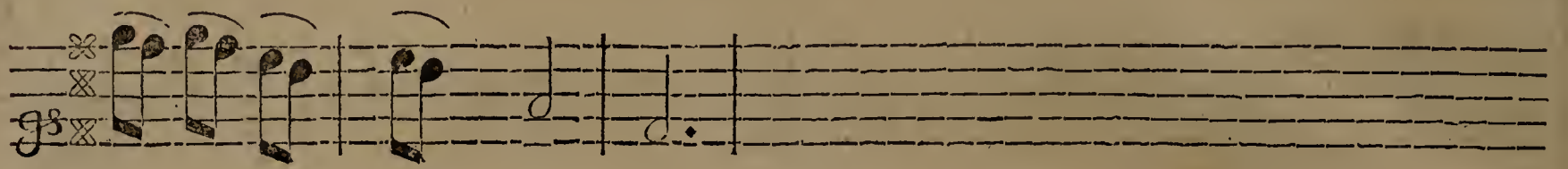
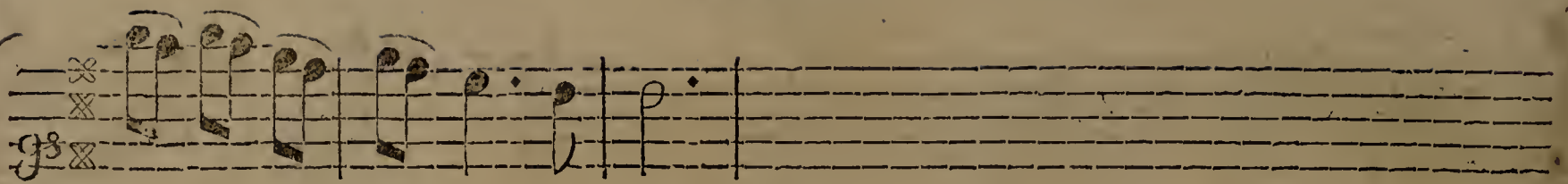
A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

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

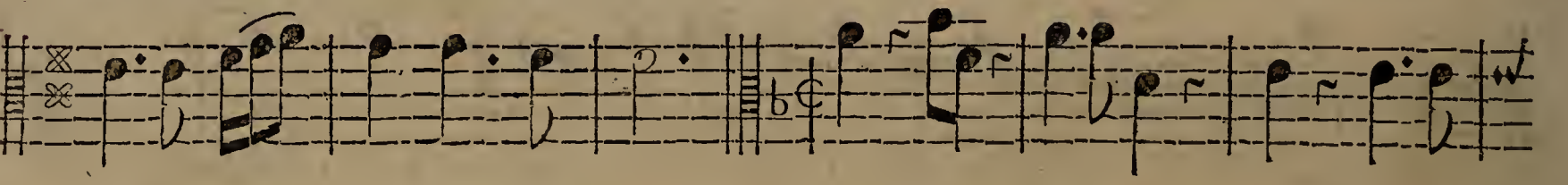
A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a half rest, a quarter note, and a series of eighth notes.

An empty musical staff with a treble clef and a key signature of one flat.

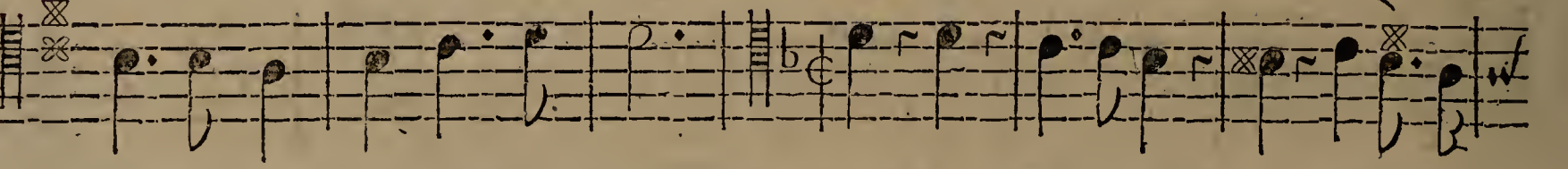
An empty musical staff with a treble clef and a key signature of one flat.



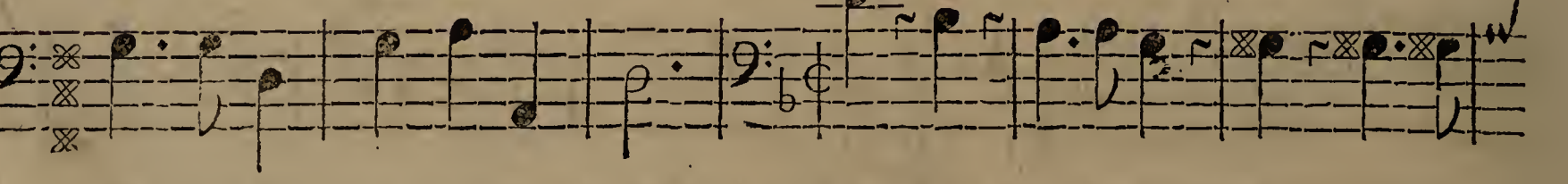
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred



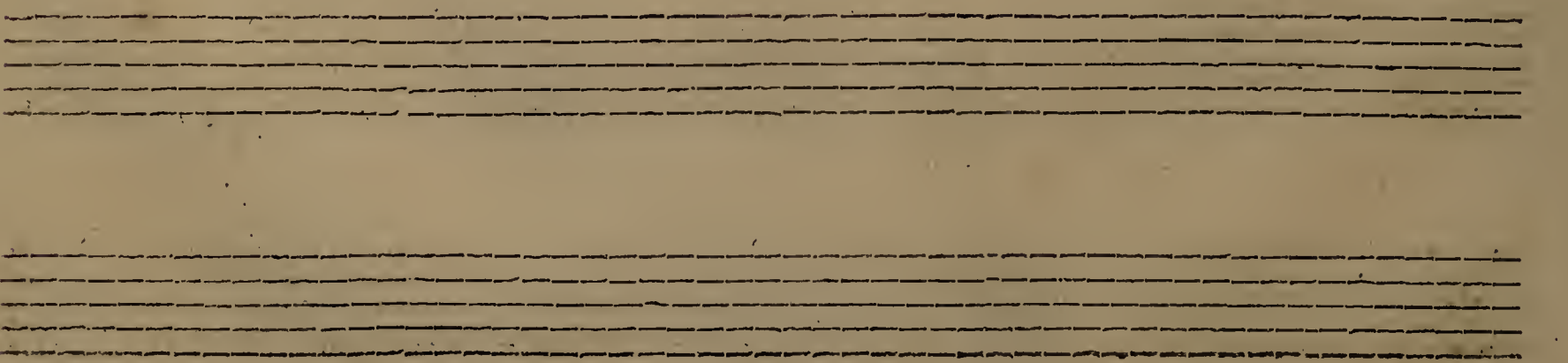
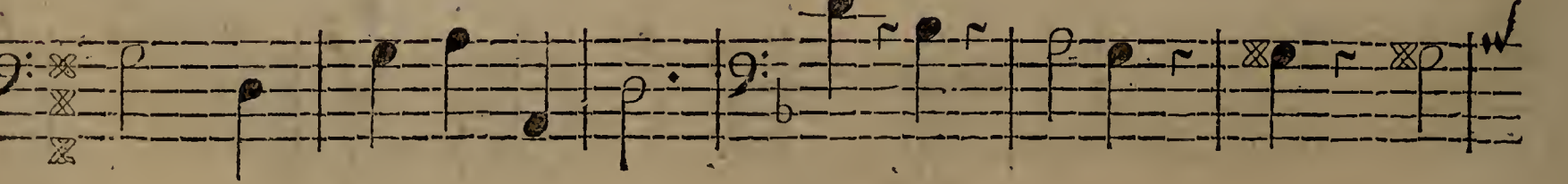
Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

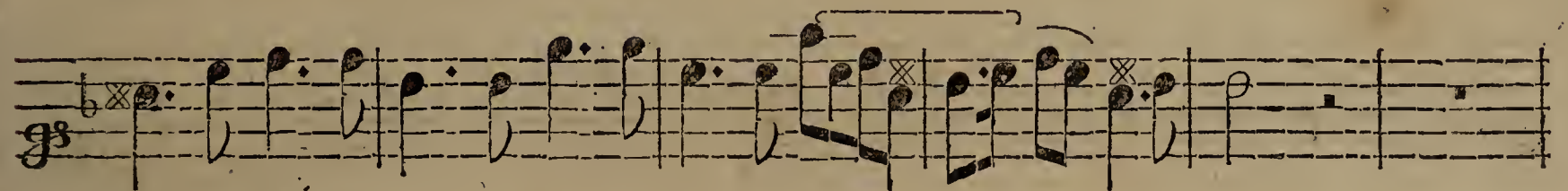
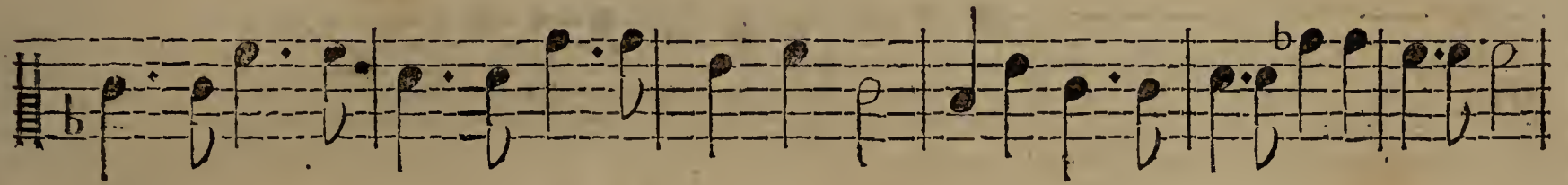
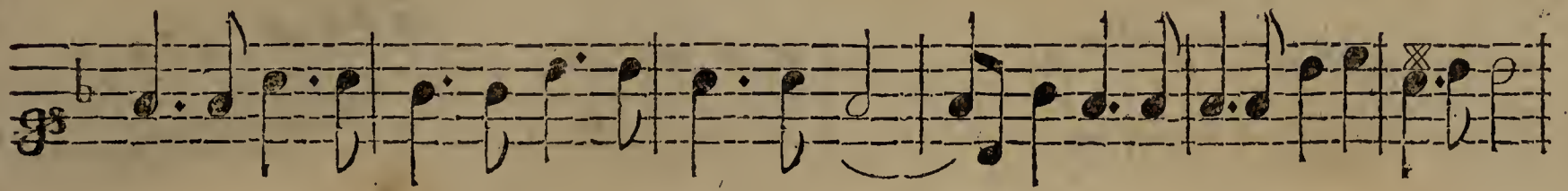
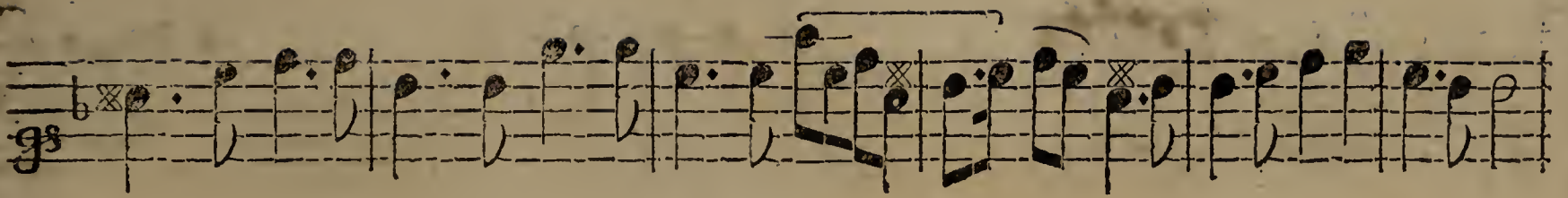


Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

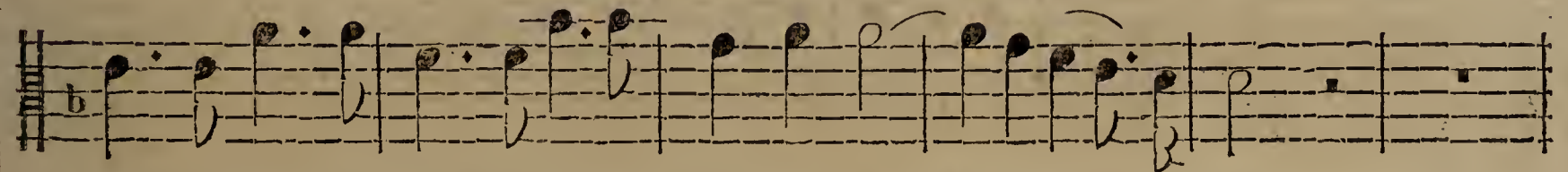


Monarchs that e're blest the Earth. O! O! sacred Fame, O! sacred

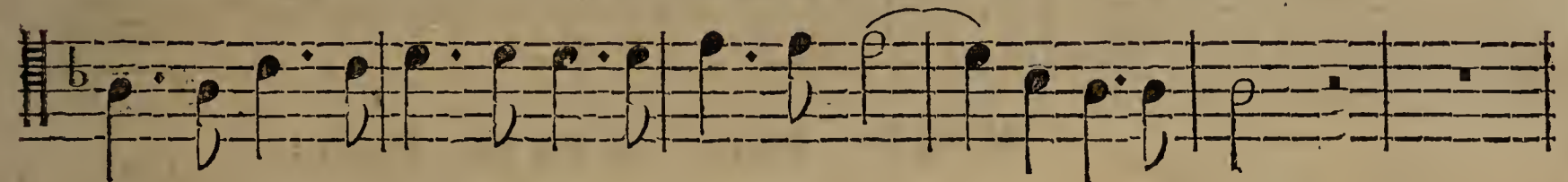




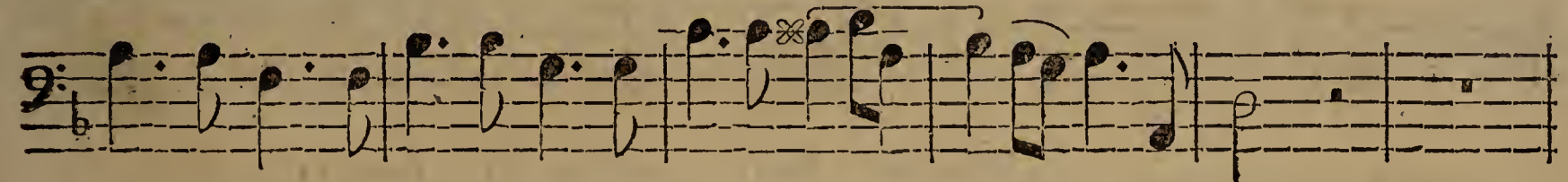
Fame, embalm his name with Honour here, and glo—ry af-ter Death.



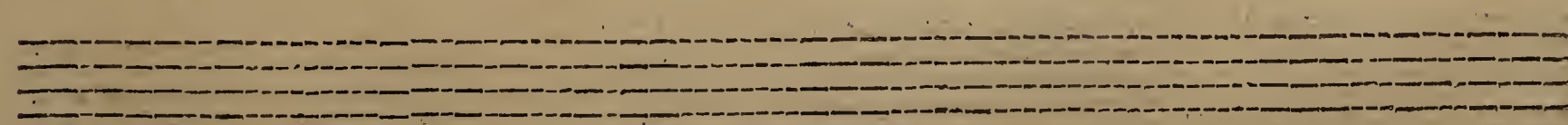
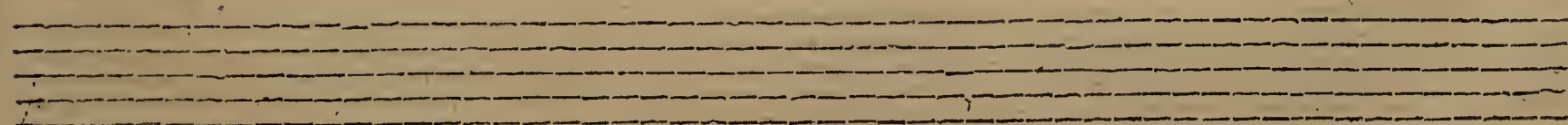
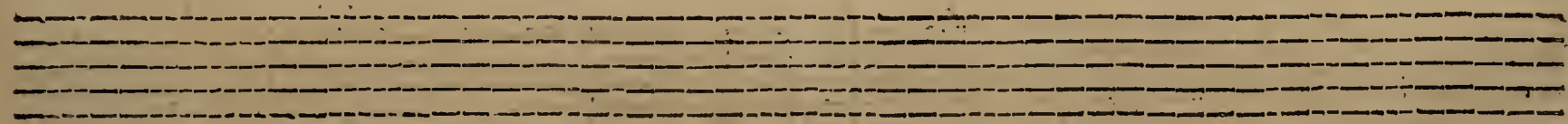
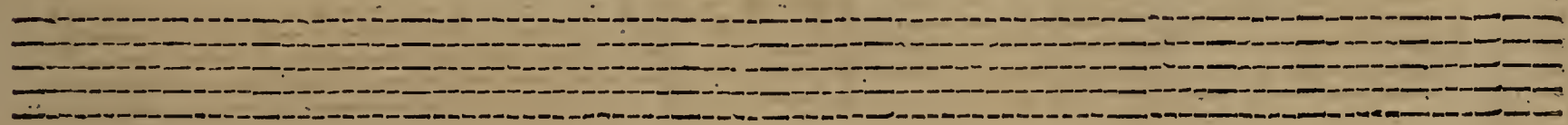
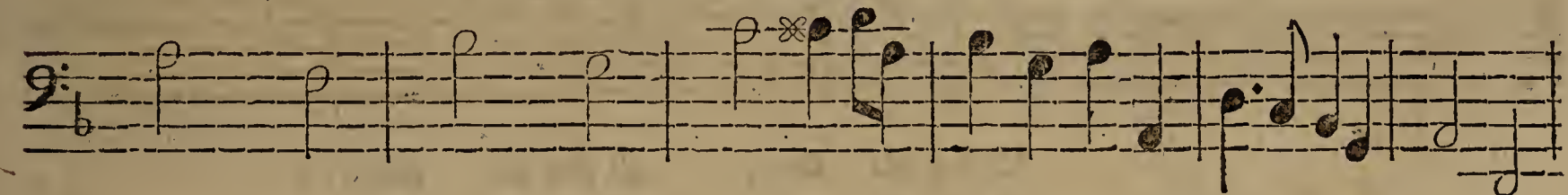
Fame, embalm his name with Honour here, and glo—ry af-ter Death.



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 staff with treble clef, 3/4 time signature, and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with treble clef, 3/4 time signature, and notes.

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

Musical staff with treble clef, 3/4 time signature, and notes.

Empty musical staff.

Empty musical staff.

(Soft.)

(Soft.)

All sing his sto-ry,

All sing his sto-ry,

All sing his story, Raife,

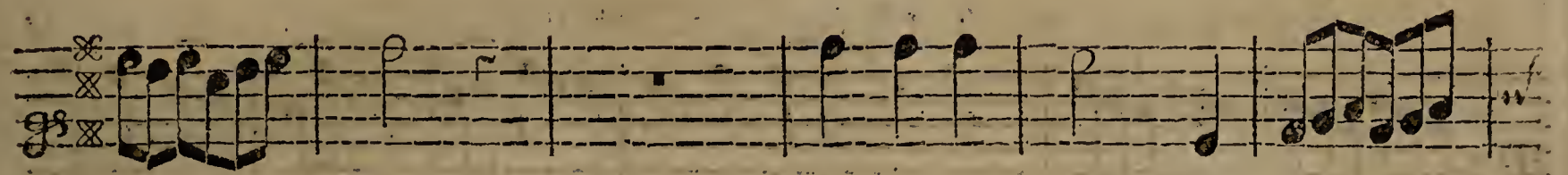
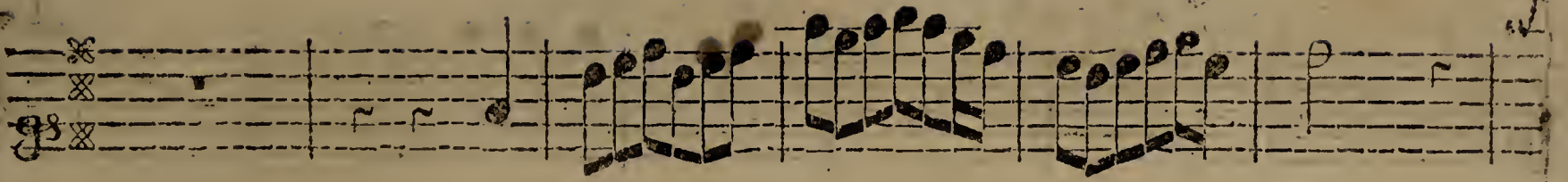
All sing his story, Raife,

Raise, raise his Glory; raise,

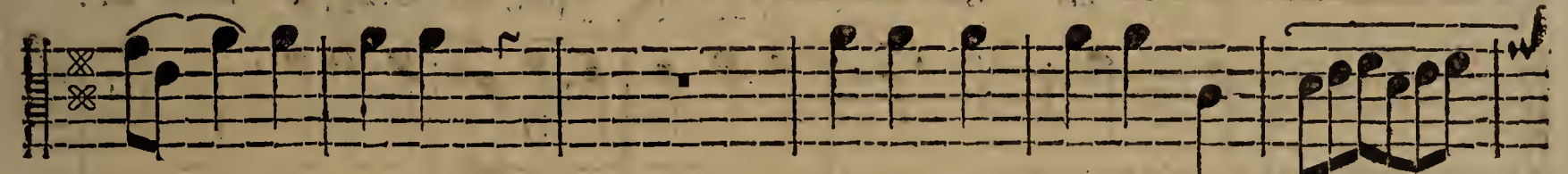
Raise, raise his Glo—ry

raise his Glory raise, raise

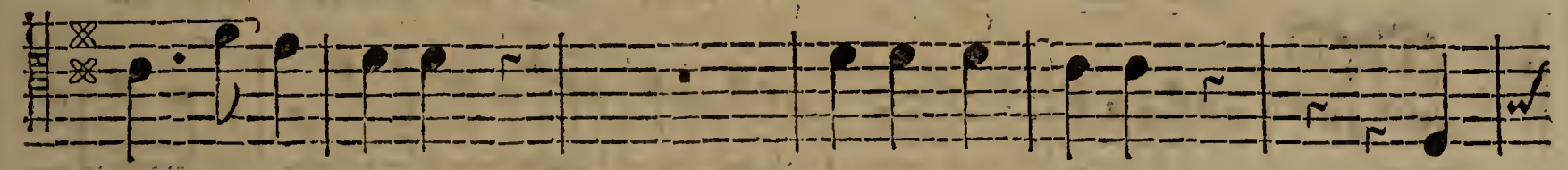
raise his Glory, all, all sing his sto—ry; raise, raise



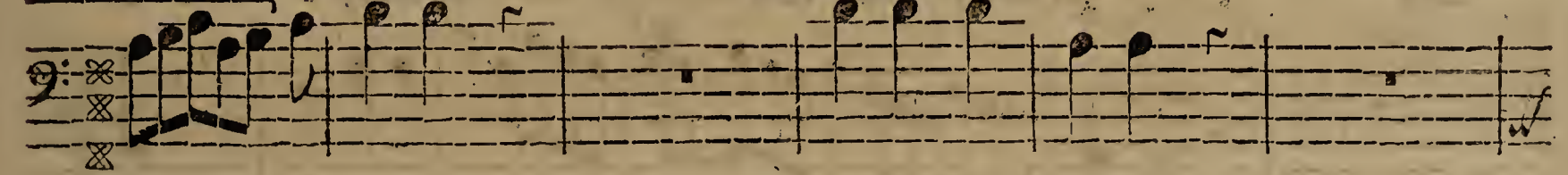
raise his Glo-ry; all sing his sto-ry, raise, raise



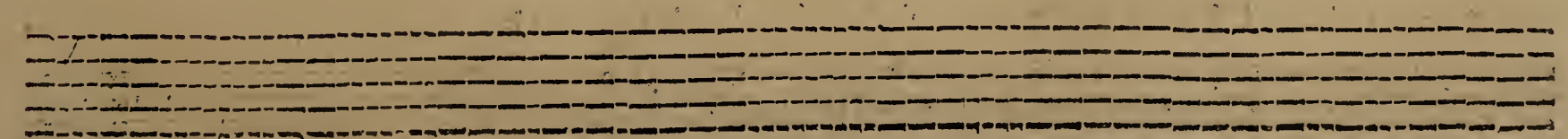
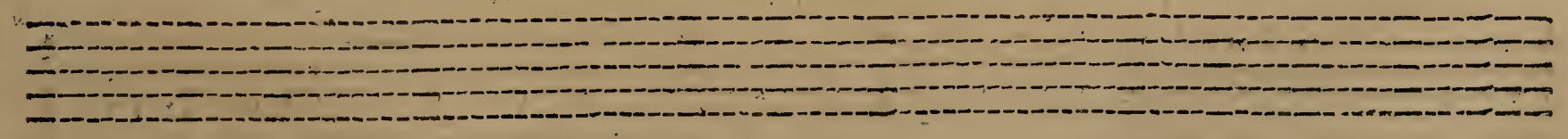
raise his Glo-ry; all sing his sto-ry, raise,



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



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

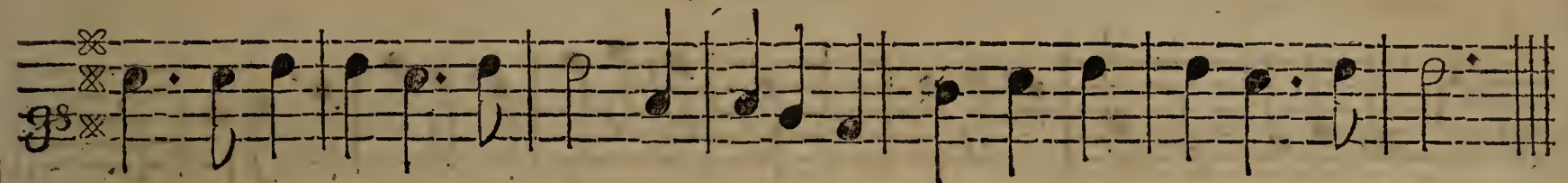
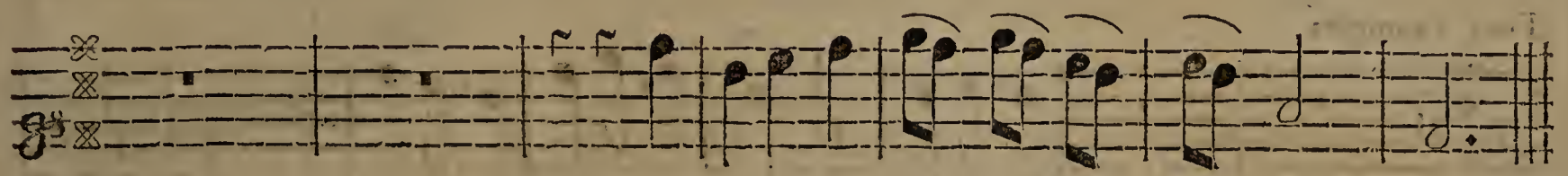
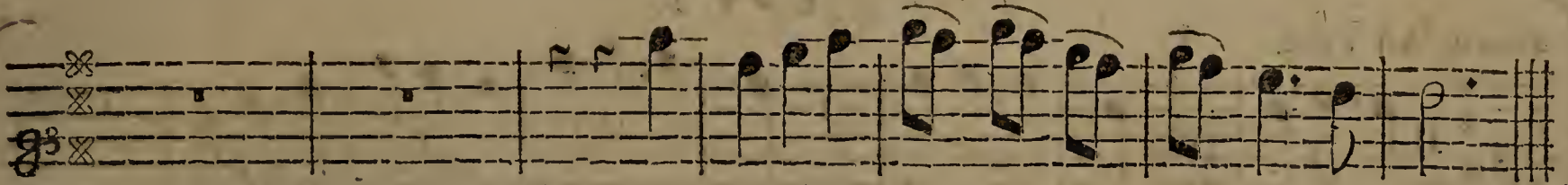


his Glo—ry; Raife, raife his Glory, a bove all

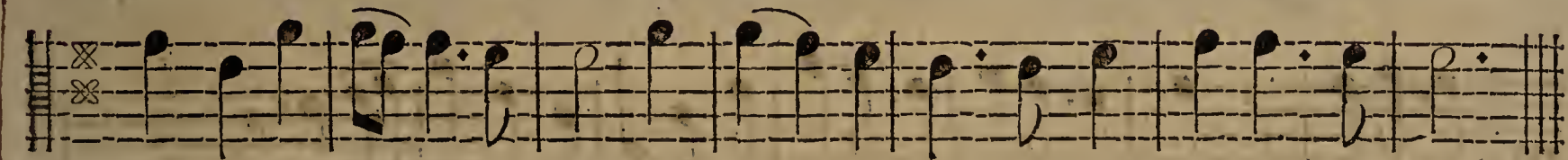
raife his Glo—ry; raife, raife his Glory, a bove all

raife his Glory; raife, raife his Glory a bove all

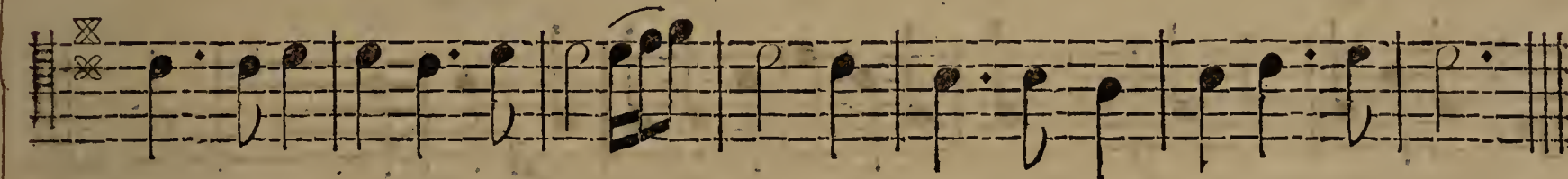
Raife, raife his Glory; a bove all



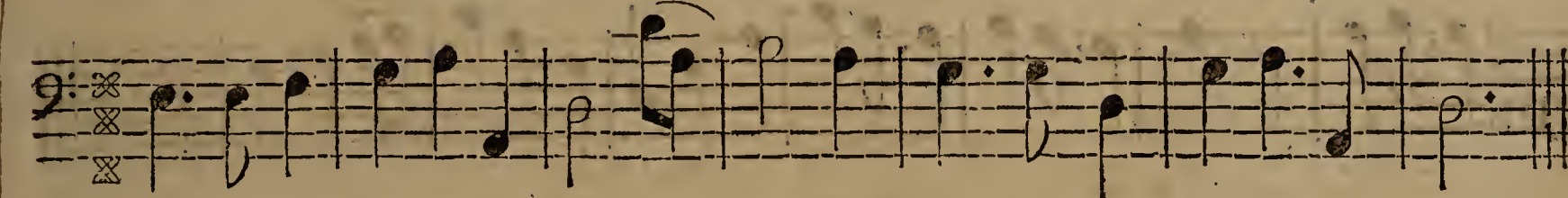
Monarchs, that e'er blest the Earth; a—bove all Monarchs, that e'er blest the Earth.



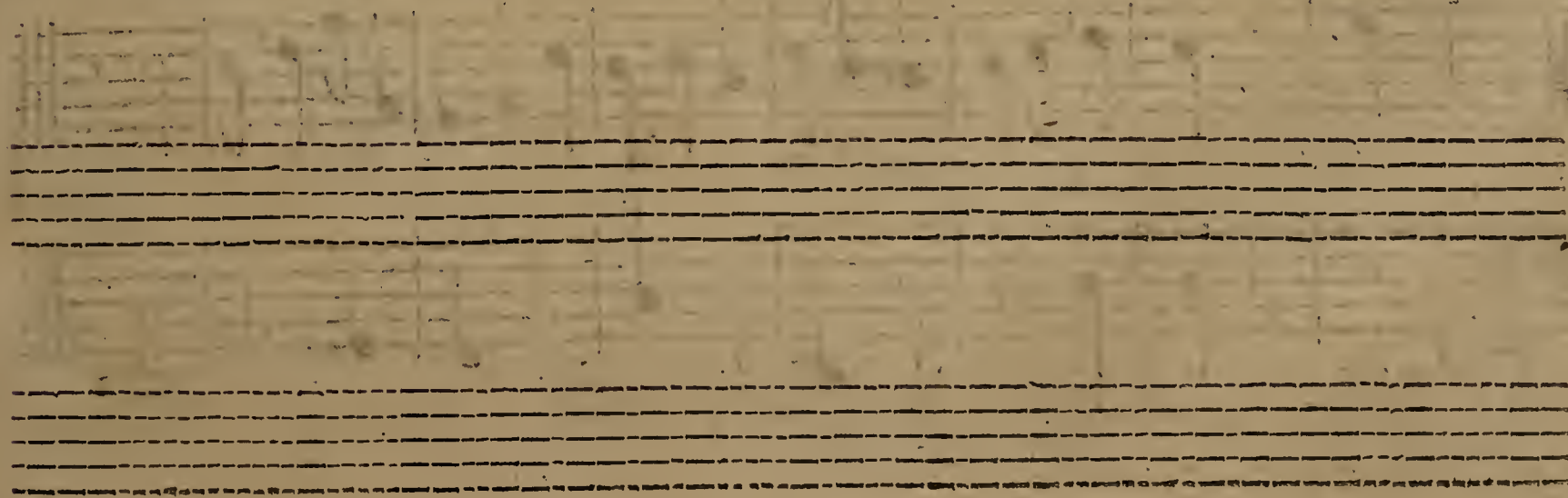
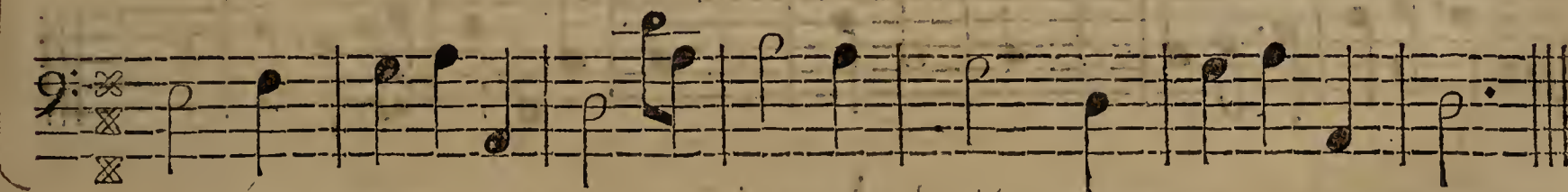
Monarchs, that e're blest the Earth; a—bove all Monarchs, that e're blest the Earth.



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



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



Fourth Act Tune.

Two Trumpets.

Country Dance, in the Fifth Act.

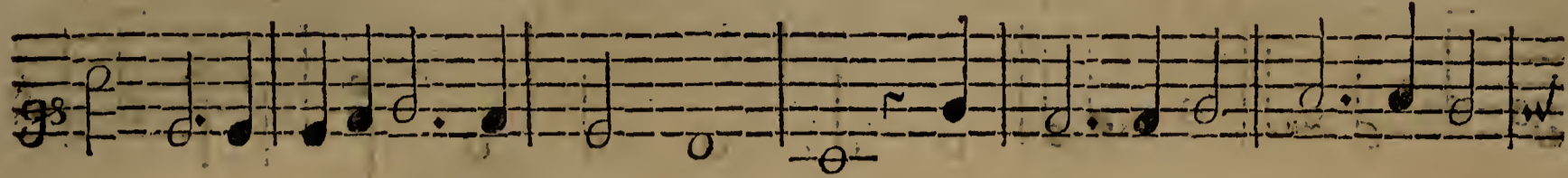
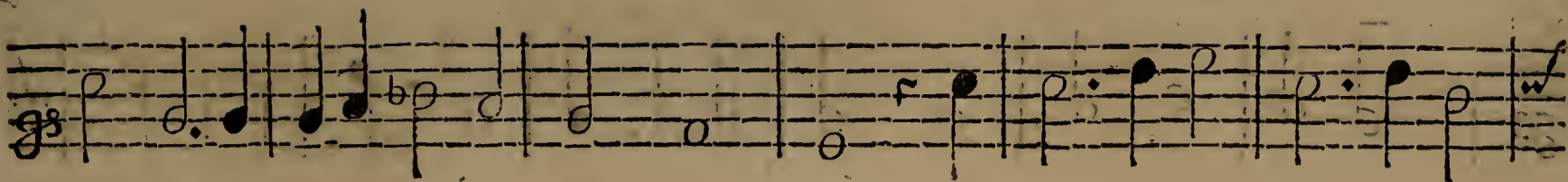
The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with various note values and rests. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a similar melodic line. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with a prominent sixteenth-note figure. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, containing a bass line with notes and rests.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with a sixteenth-note figure. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, containing a bass line with notes and rests.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with some notes marked with an 'x'. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with a sixteenth-note figure. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, containing a bass line with notes and rests.

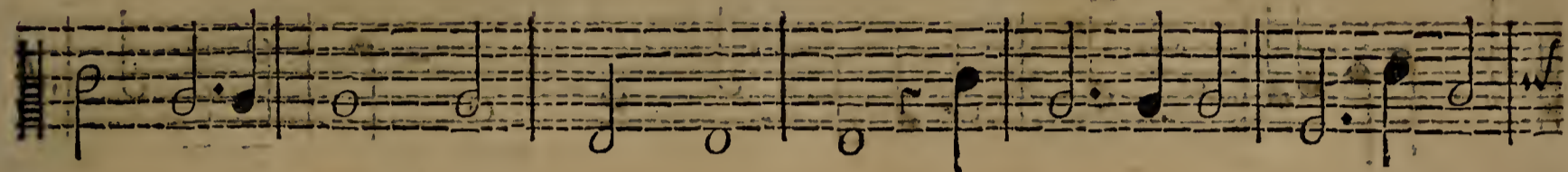
(Soft.)

(Chorus.)



Vers.

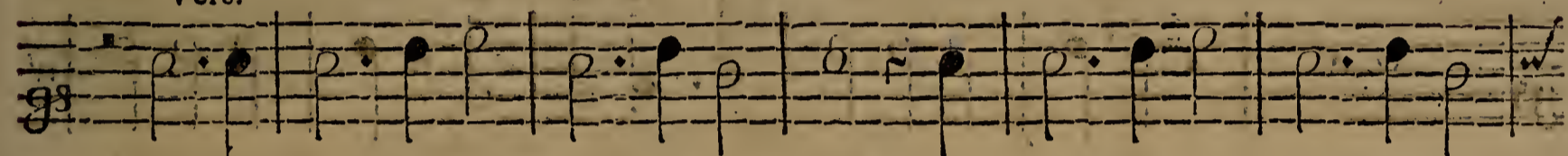
(Chorus)



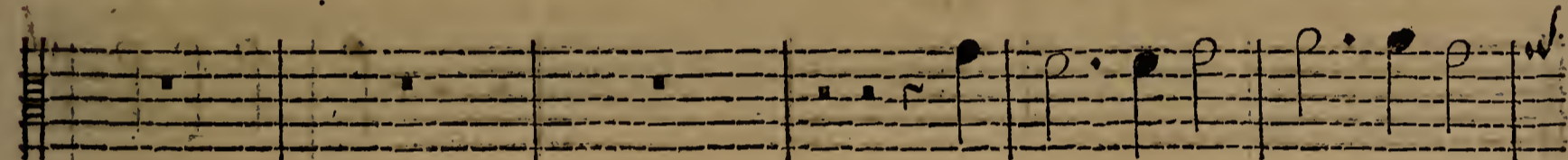
Enter *Cupid*, and Sings.

(Chorus)

Vers.

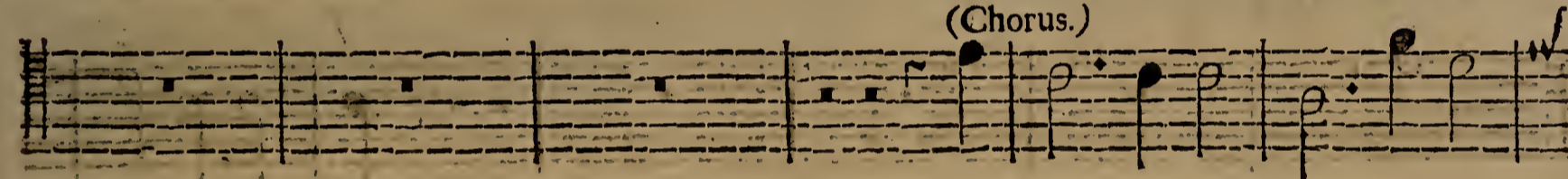


Call the *Nymphs*, and the *Fawns*, from the Woods; the *Nymphs*, and the *Fawns*, from the

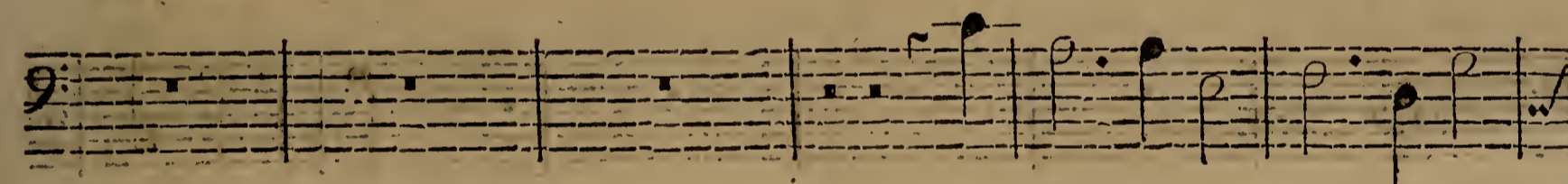


the *Nymphs*, and the *Fawns*, from the

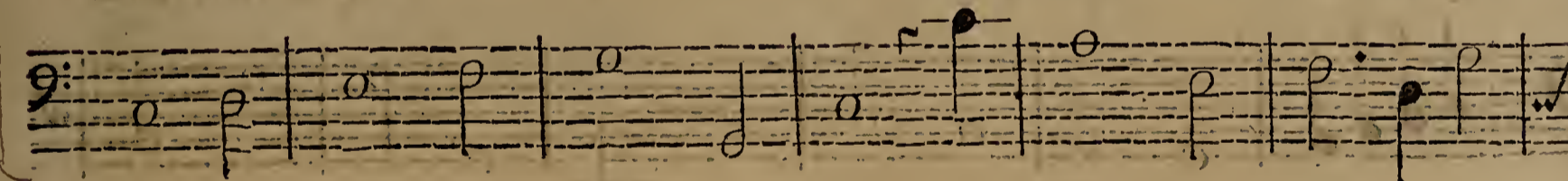
(Chorus.)



the *Nymphs*, and the *Fawns*, from the

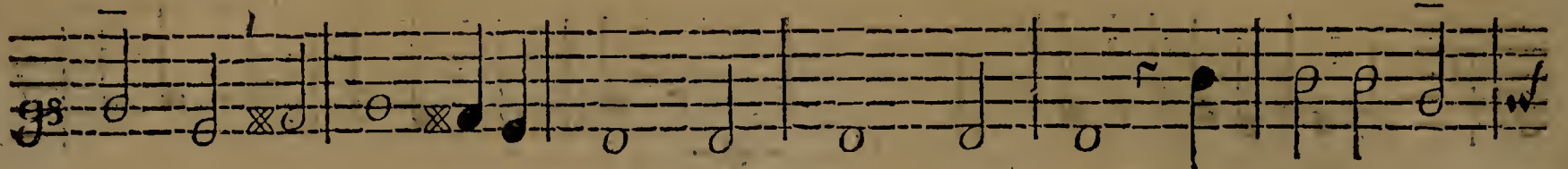
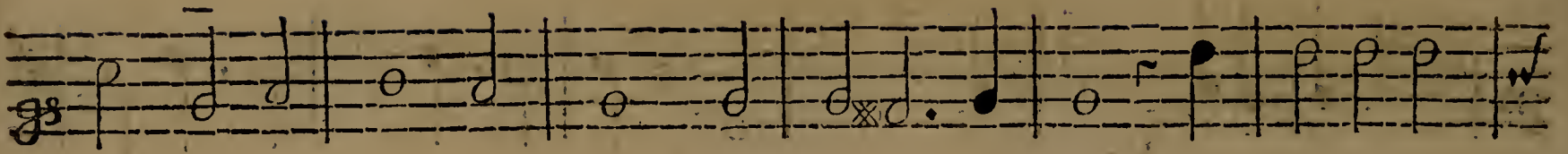


the *Nymphs*, and the *Fawns*, from the



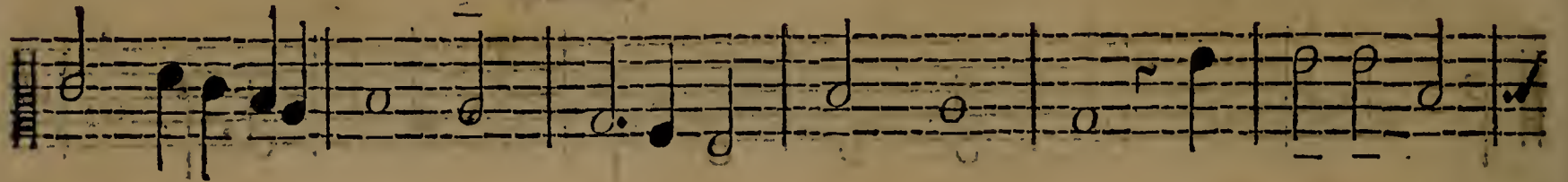
Vers.

(Chorus.)



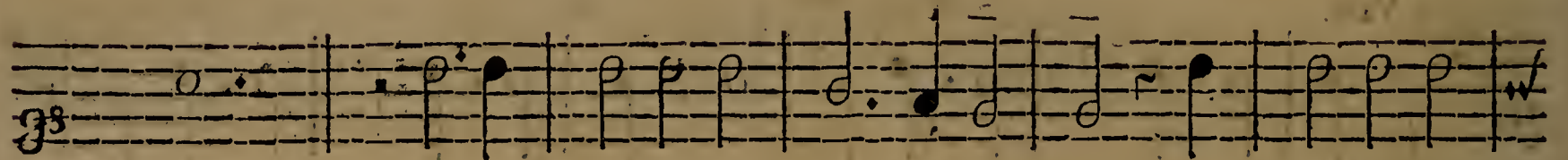
Vers.

(Chorus)

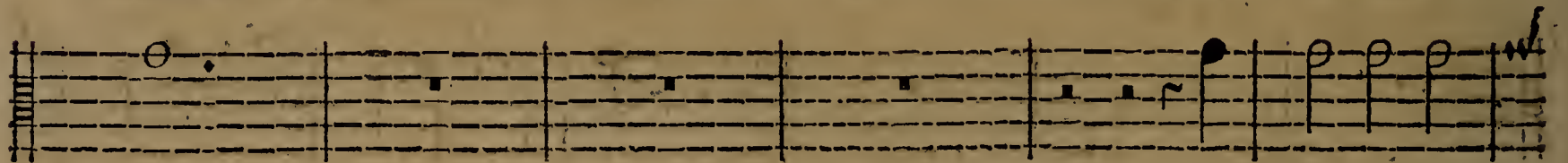


Vers.

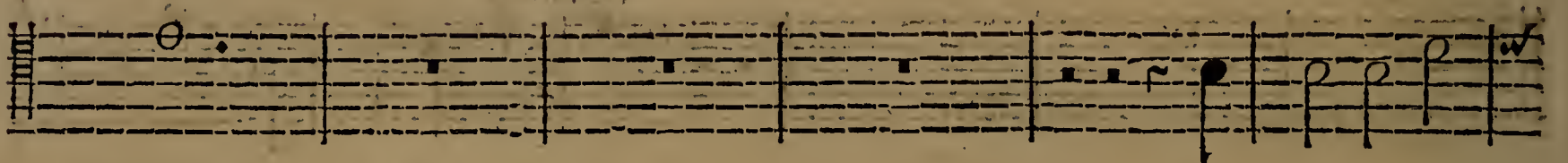
(Chorus:)



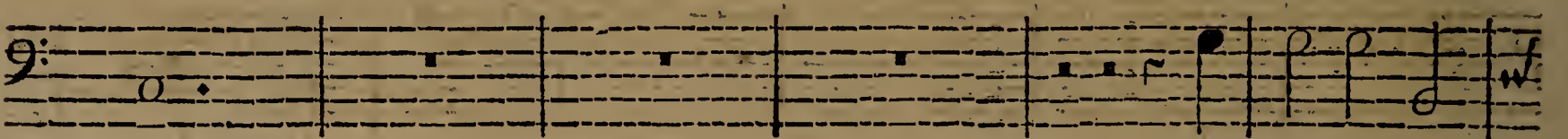
Woods. Call the Nāids, and Gods of the Floods; the Nāids, and



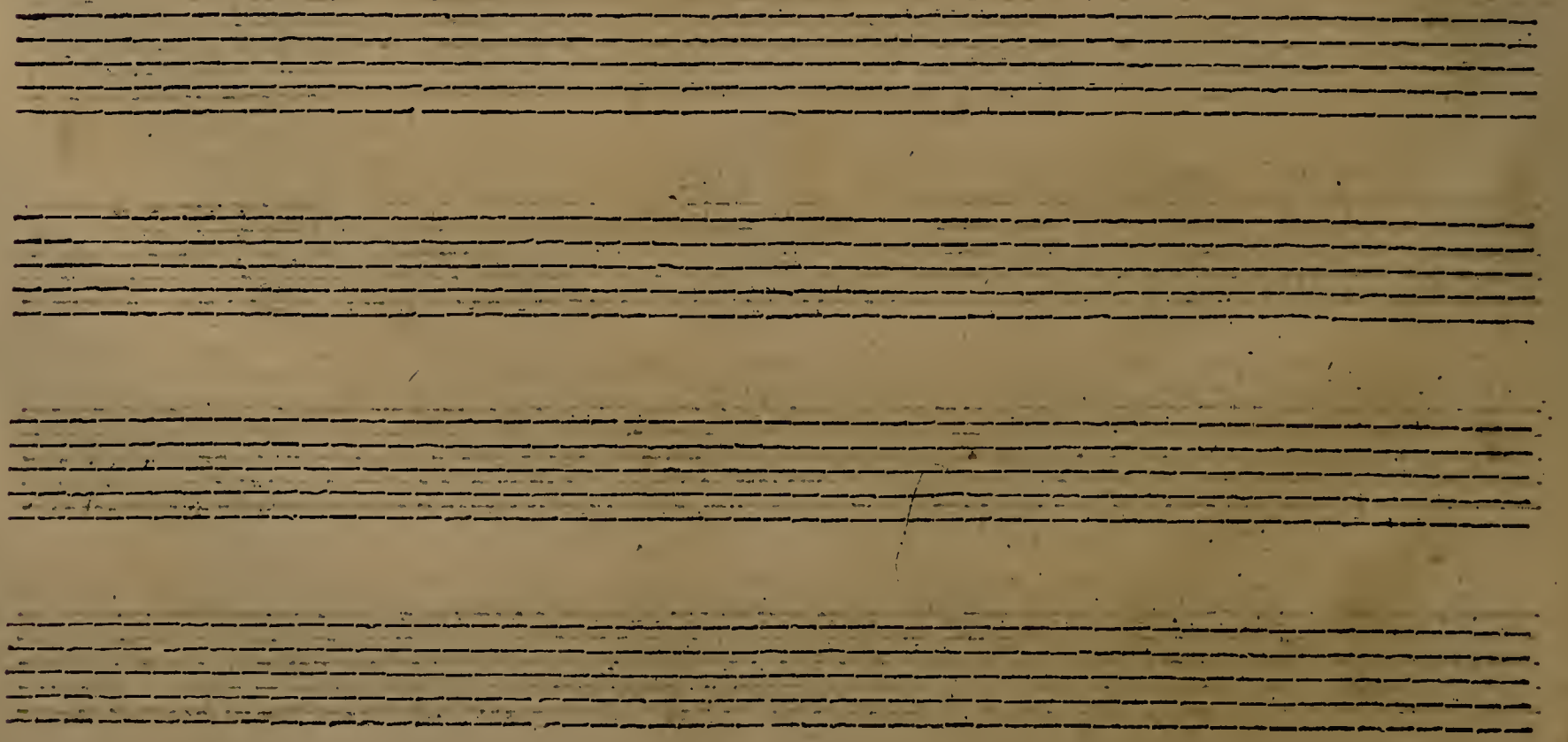
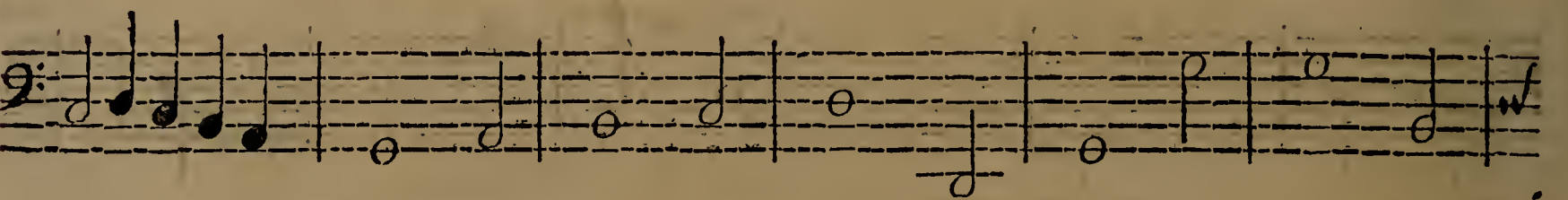
Woods. The Nāids, and



Woods. The Nāids, and



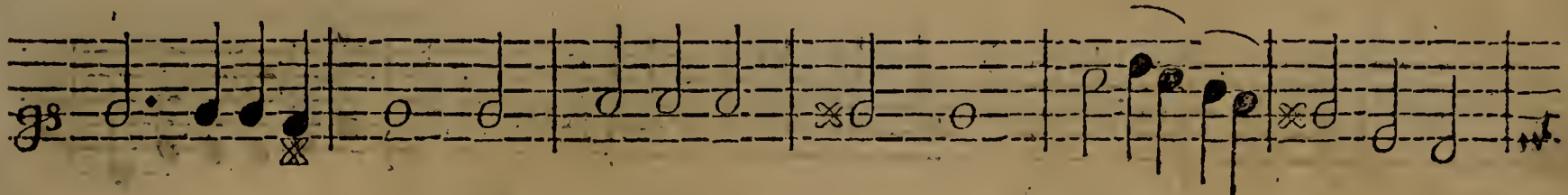
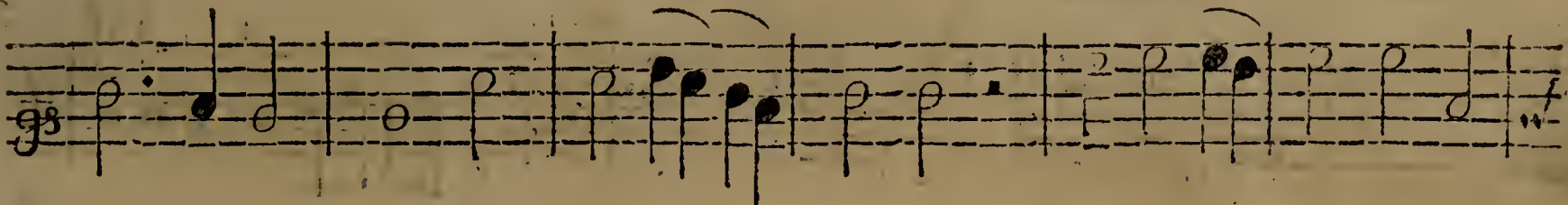
Woods. The Nāids, and



Vers.

(Chorus.)

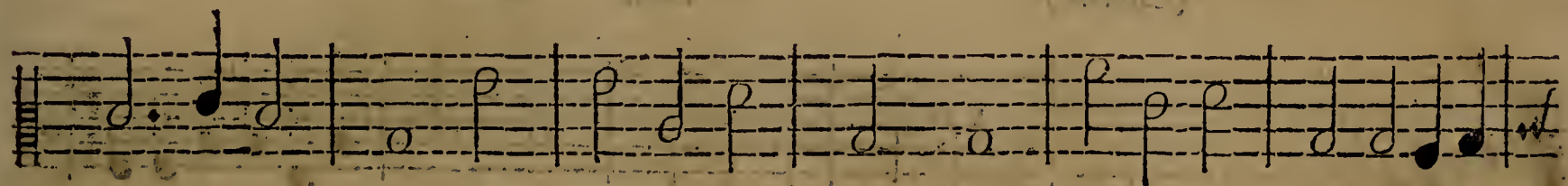
Vers.



Vers.

(Chorus.)

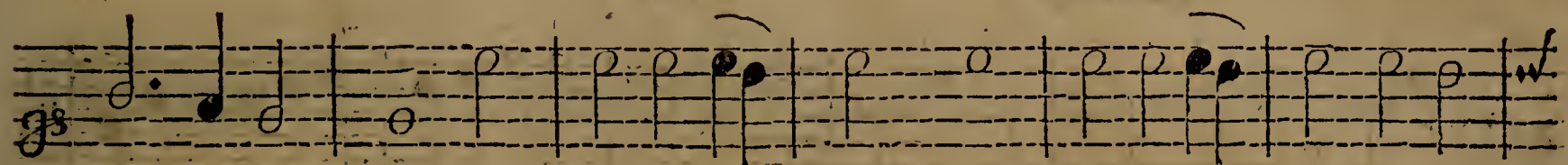
Vers.



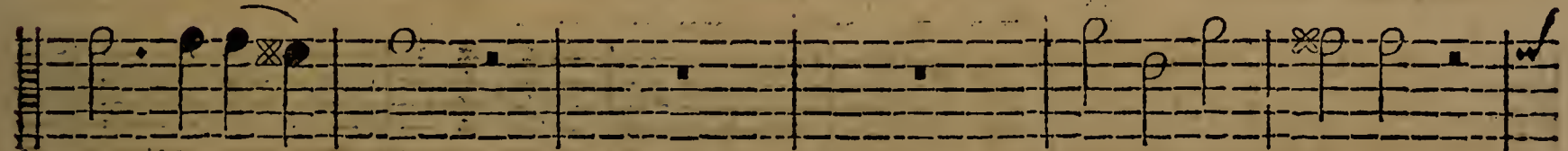
Vers.

(Chorus.)

Vers.

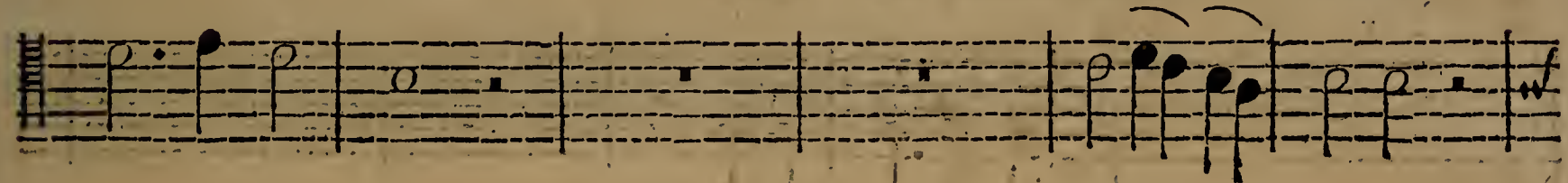


Gods of the Floods. Call *Flora*, and *Co-mus*; *Flora*, and *Comus*. Si—



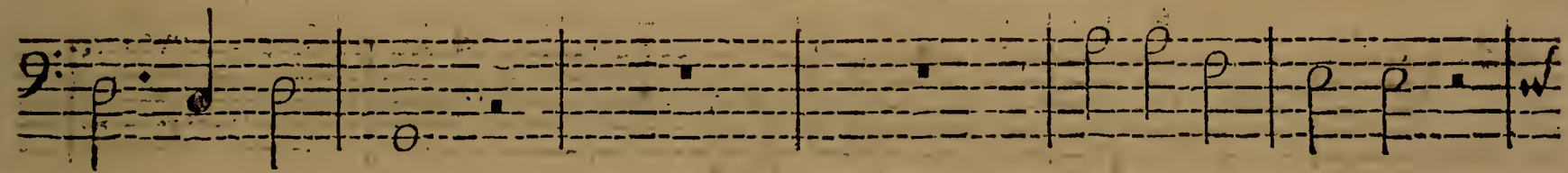
Gods of the Floods.

Flora, and *Comus*.



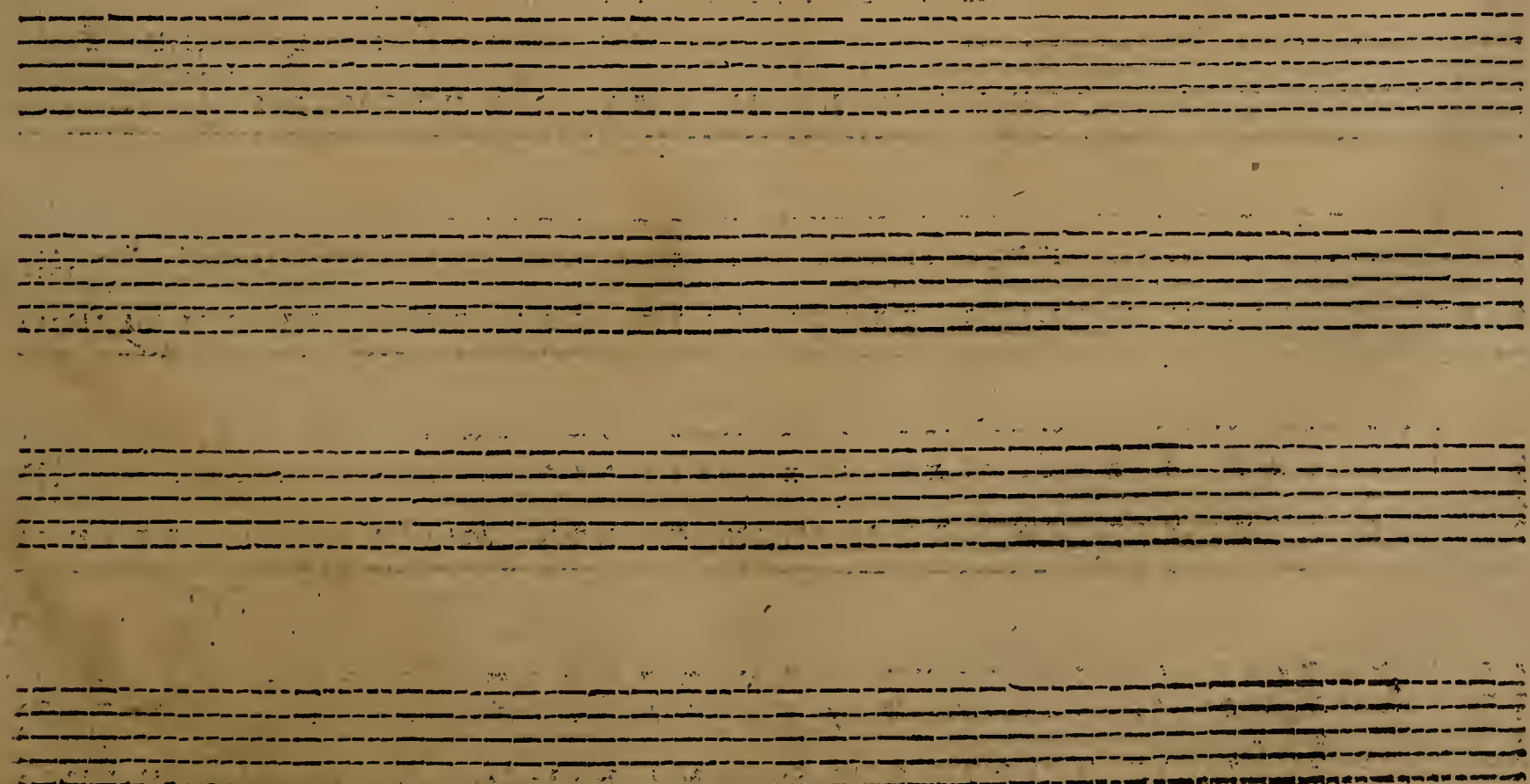
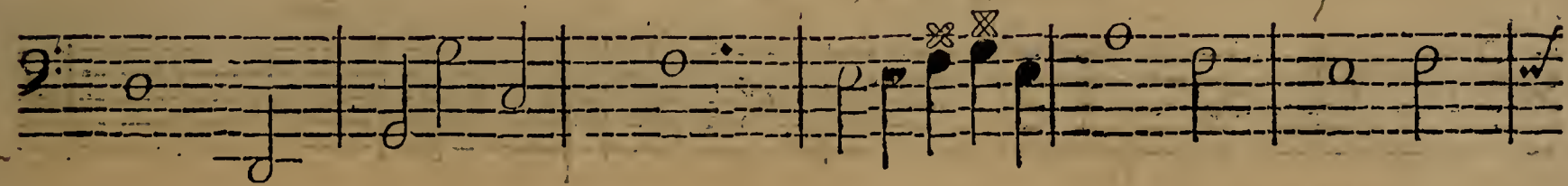
Gods of the Floods.

Flora, and *Comus*.



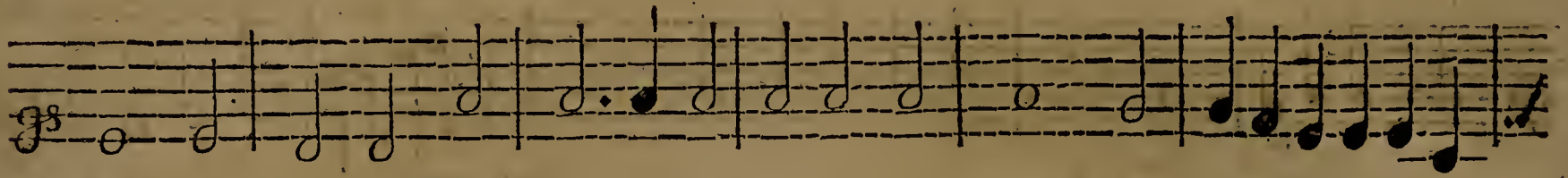
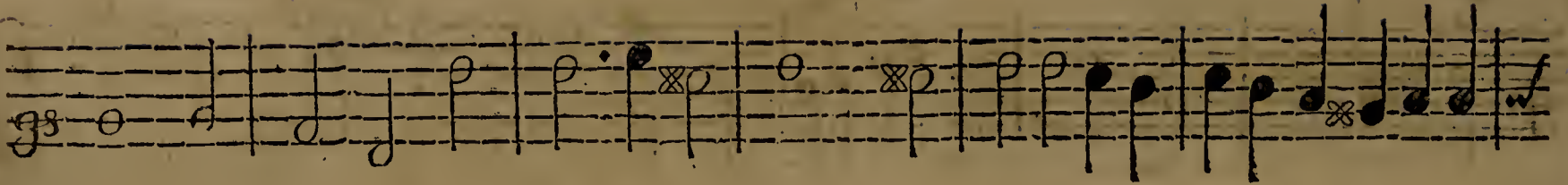
Gods of the Floods.

Flora, and *Comus*.



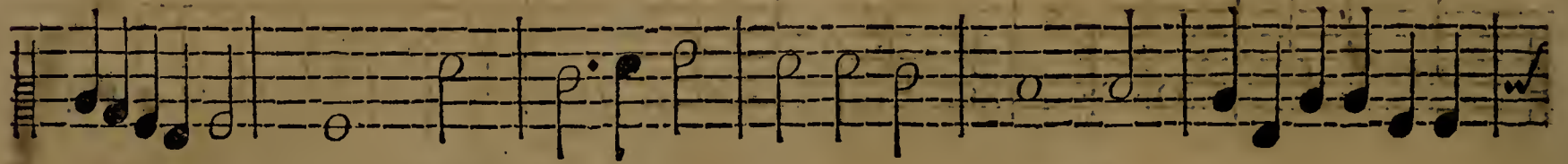
(Chorus.)

Vers.



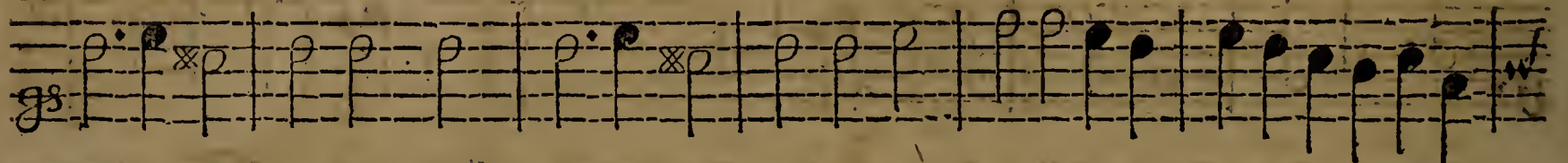
(Chorus.)

Vers.

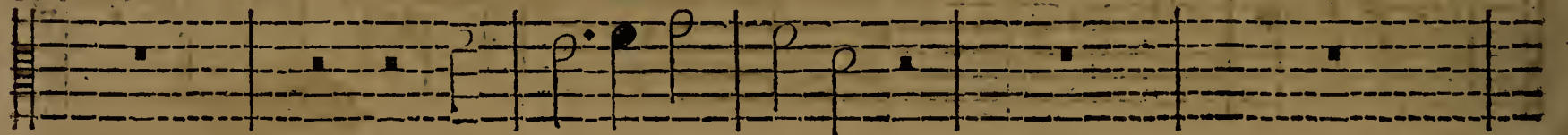


(Chorus.)

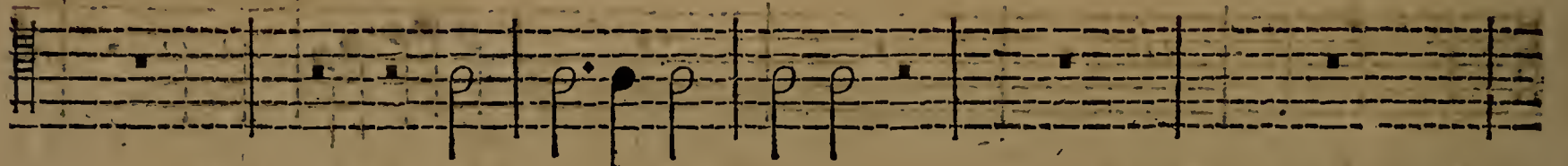
Vers.



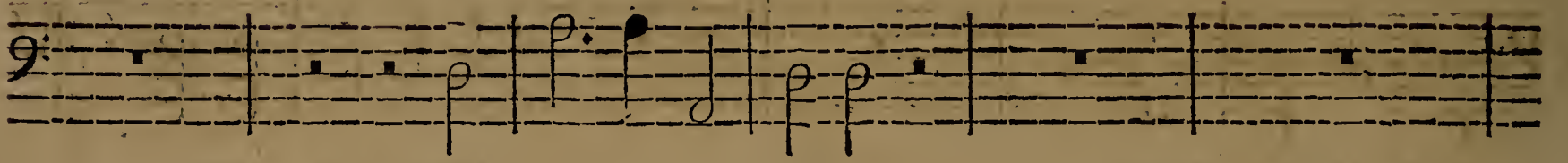
—lenus, and Momus; Si—lenus, and Momus. Call Bacchus and his Merry merry merry



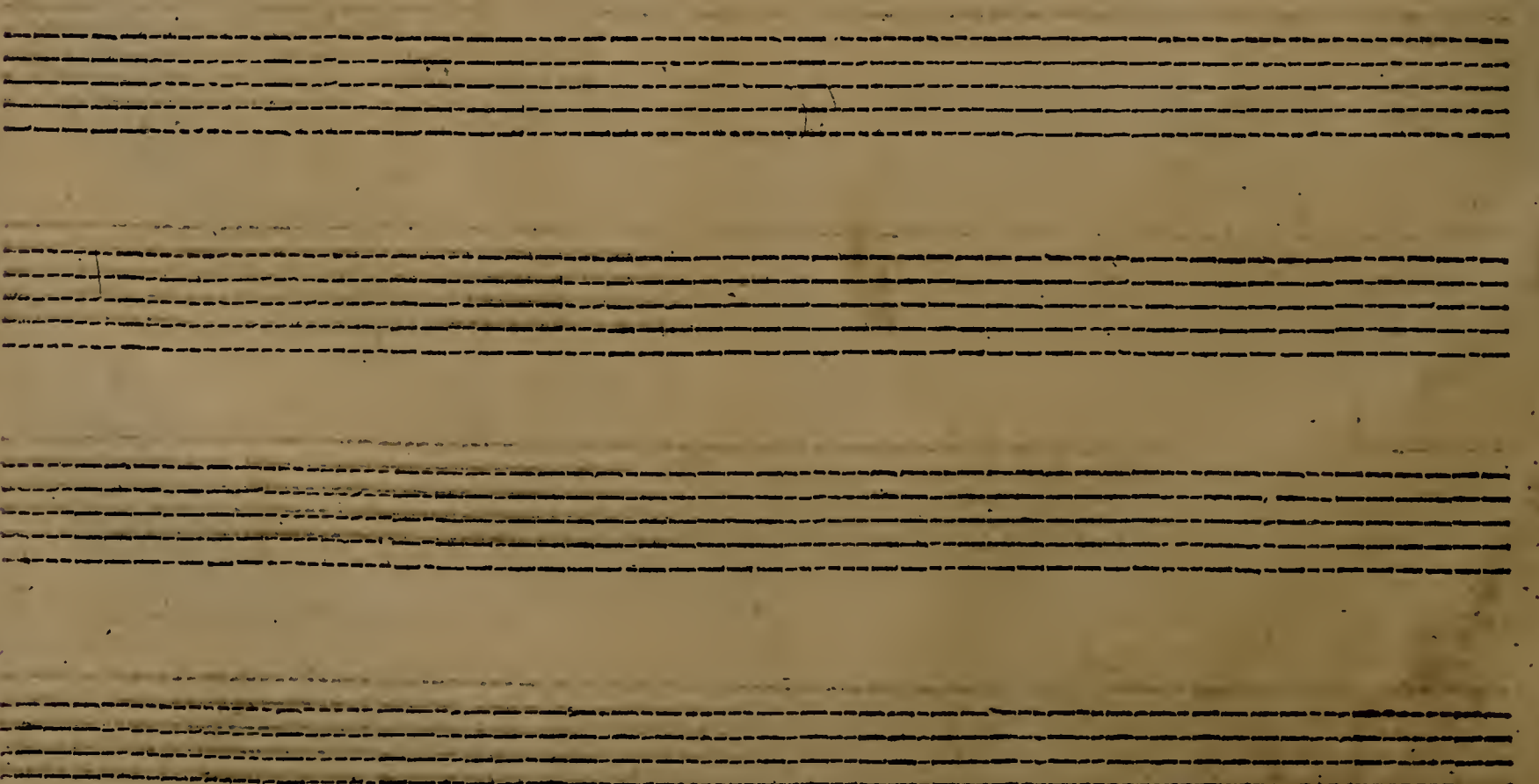
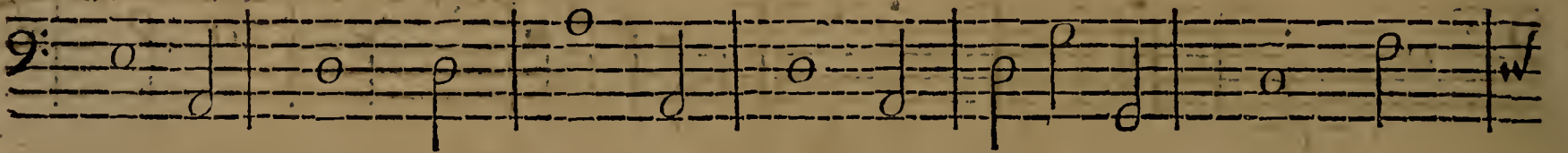
Si—lenus, and Momus.



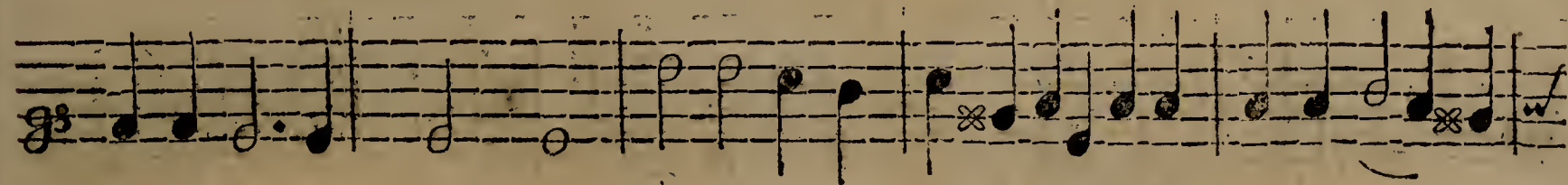
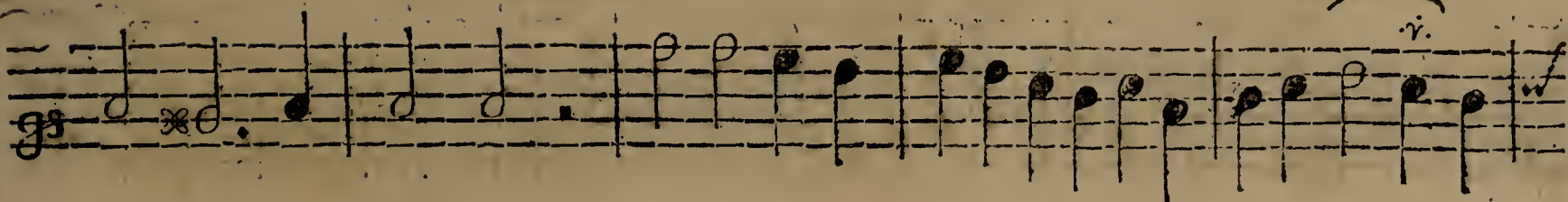
Si—lenus, and Momus



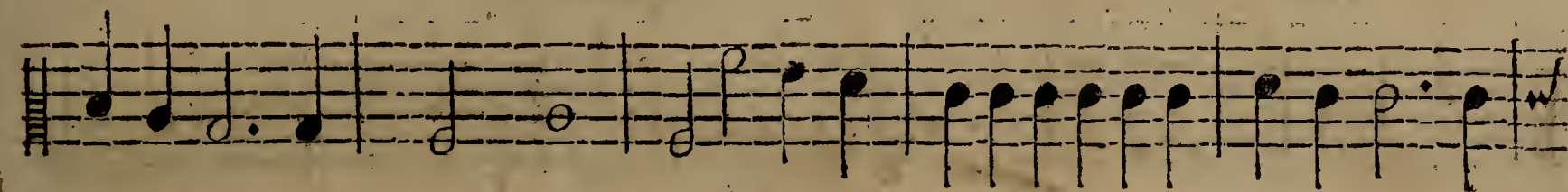
Si—lenus, and Momus.



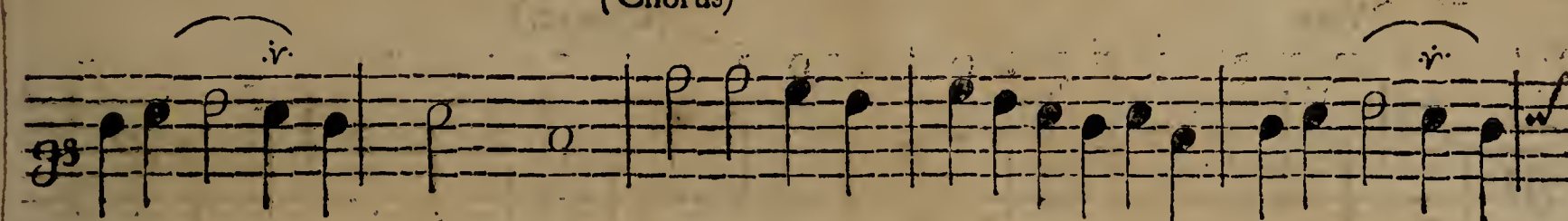
(Chorus.)



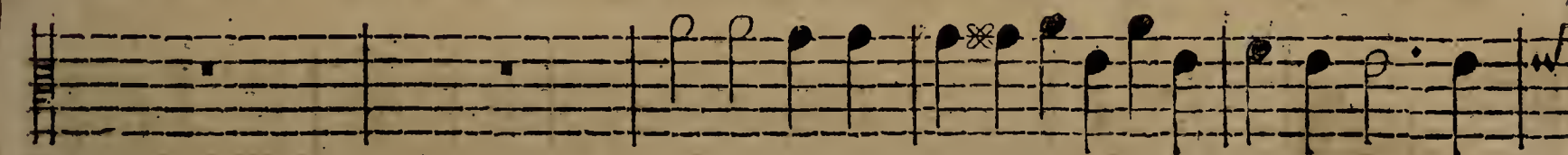
(Chorus.)



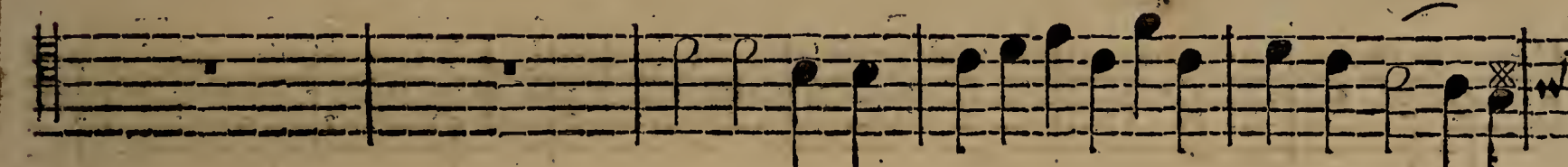
(Chorus)



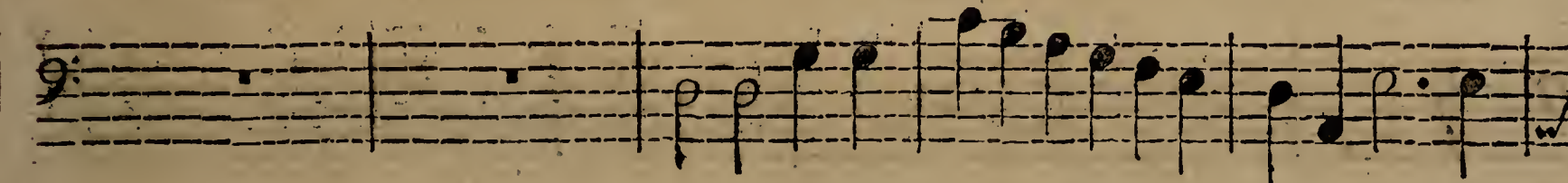
merry, merry Fellows. Bacchus, and his merry merry, merry merry, merry



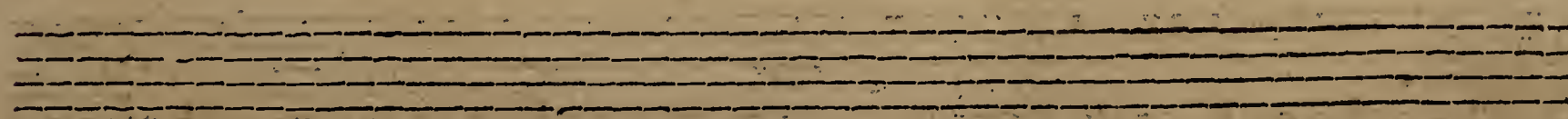
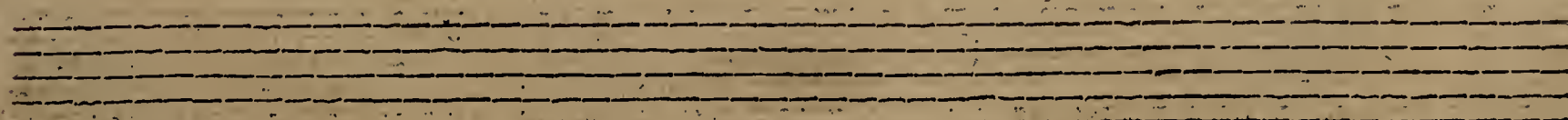
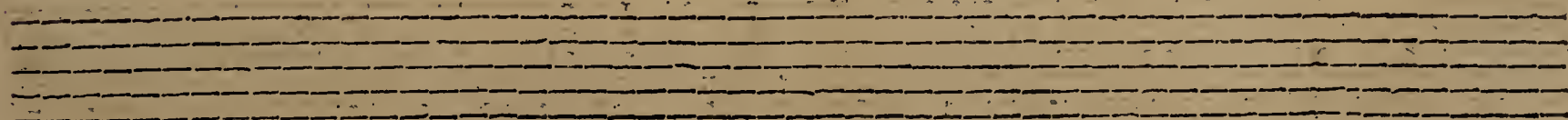
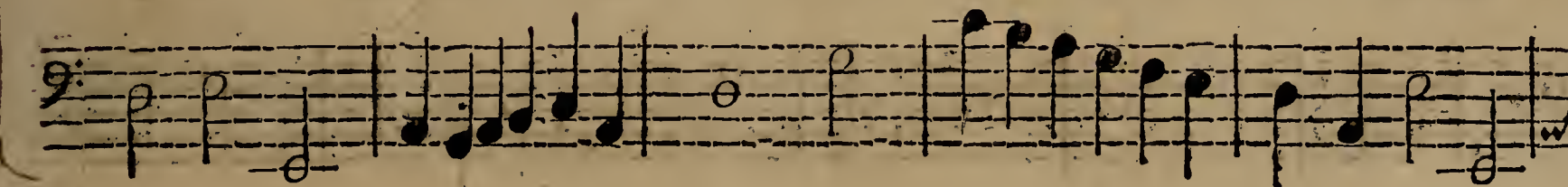
Bacchus, and his merry merry, merry merry, mer—ry



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

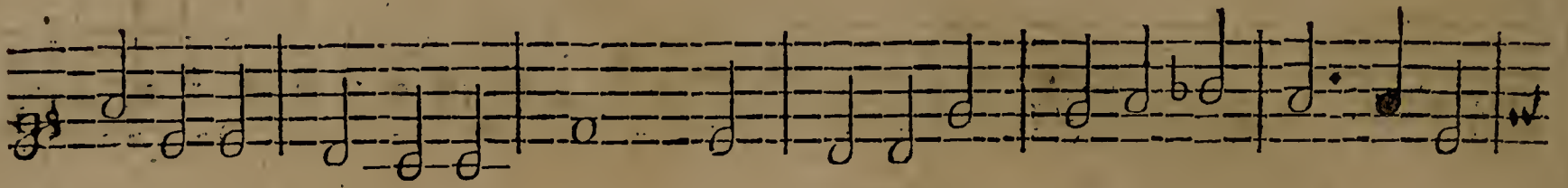
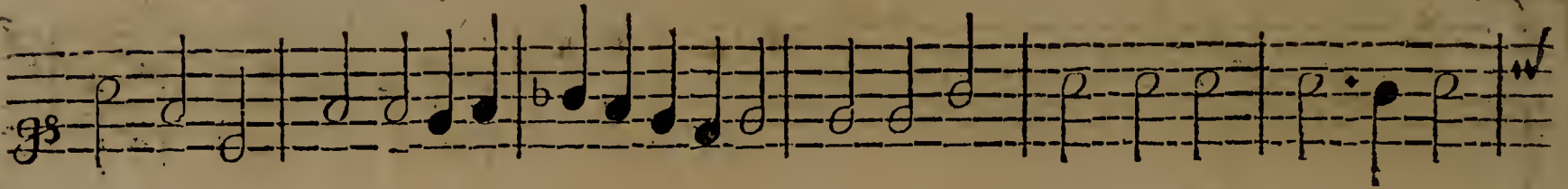


Bacchus, and his merry merry, merry merry, mer—ry



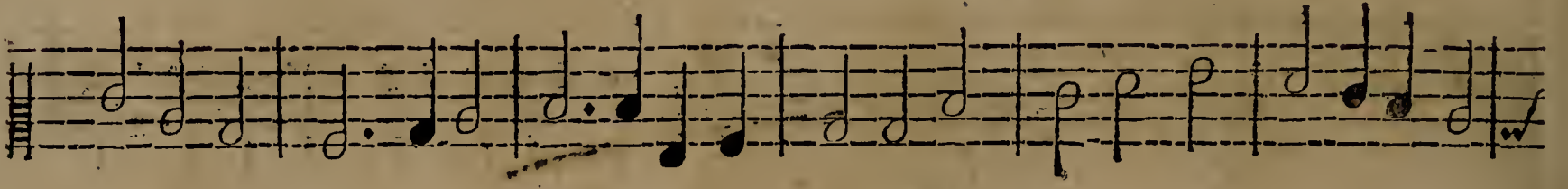
Vers.

(Chorus.)



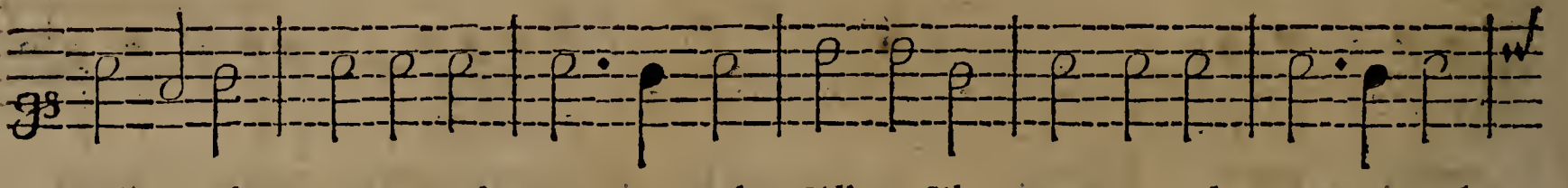
Vers.

(Chorus.)

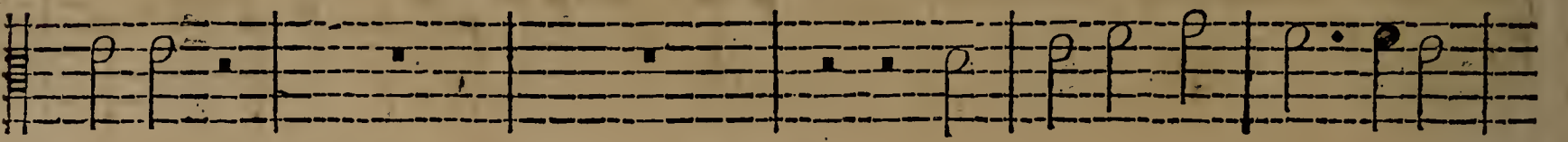


Vers.

(Chorus.)

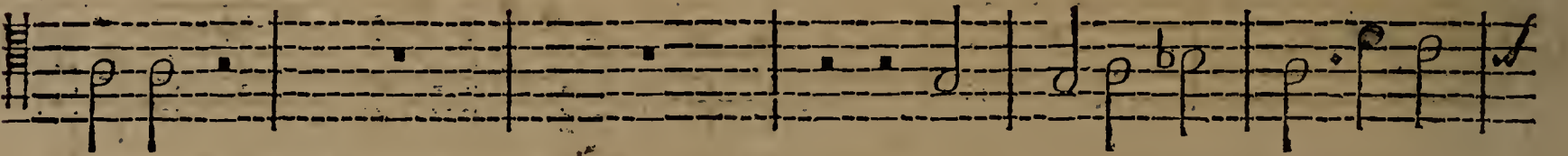


fellows. *Sil—vanus, and Ce—res, and Tellus, Sil—vanus, and Cerus, and*



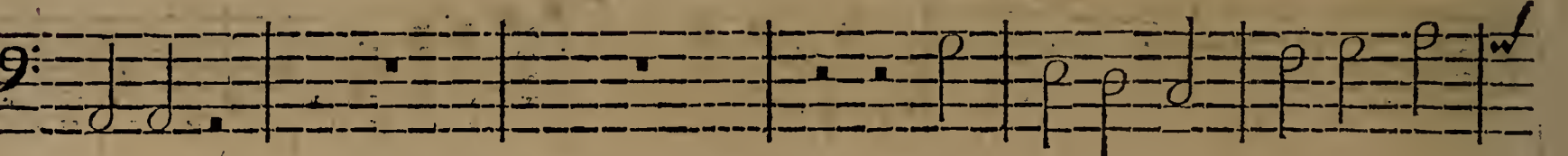
fellows.

Sil—vanus, and Ce—res, and



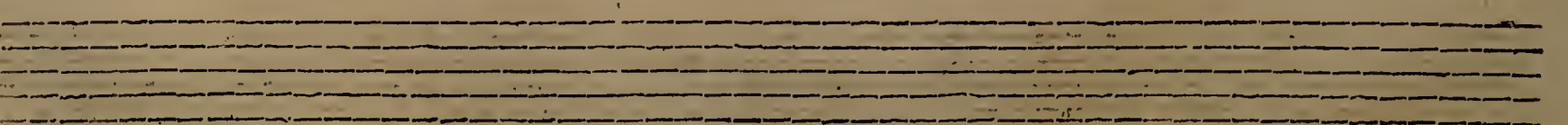
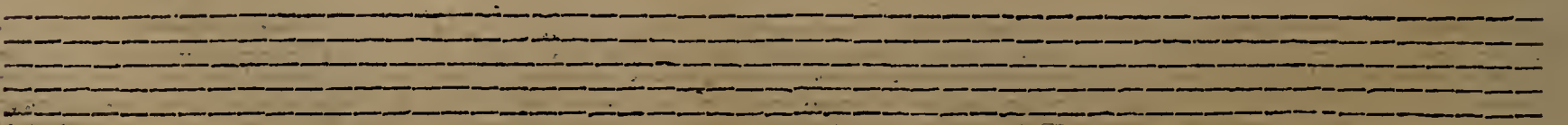
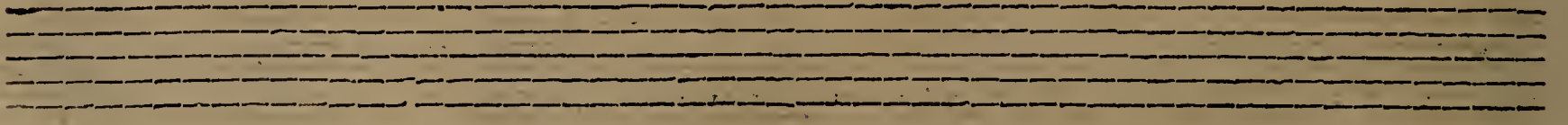
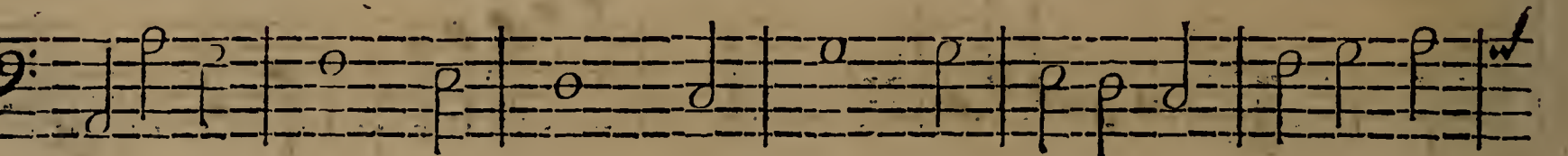
fellows.

Sil—vanus, and Ce—res, and

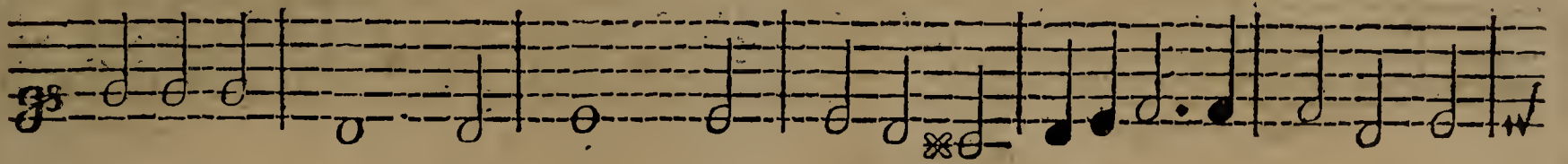
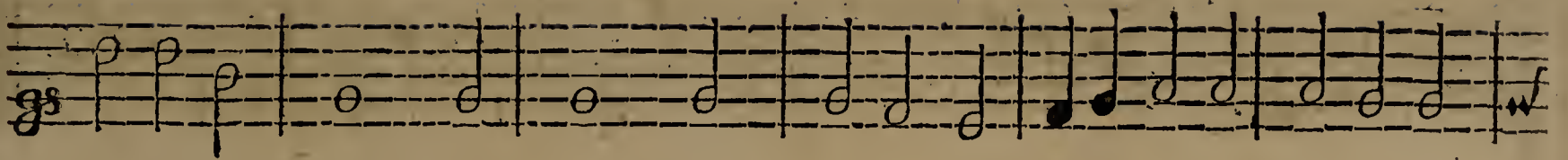


fellows.

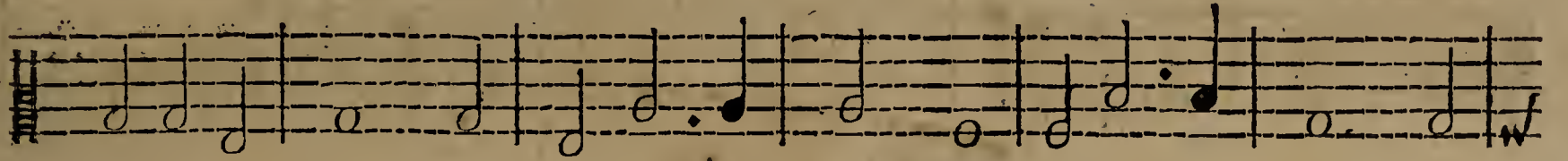
Sil—vanus, and Ce—res, and



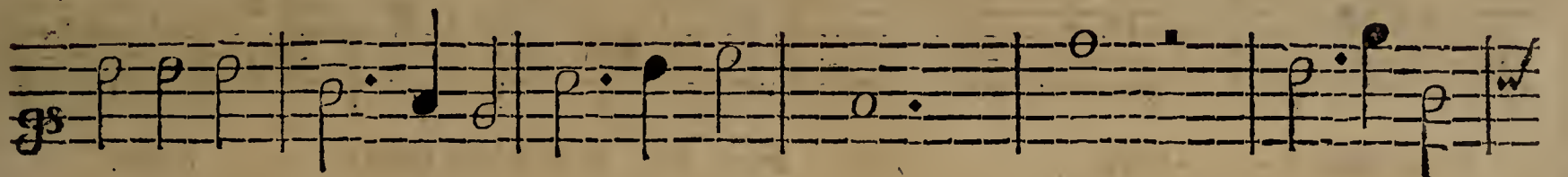
Vers.



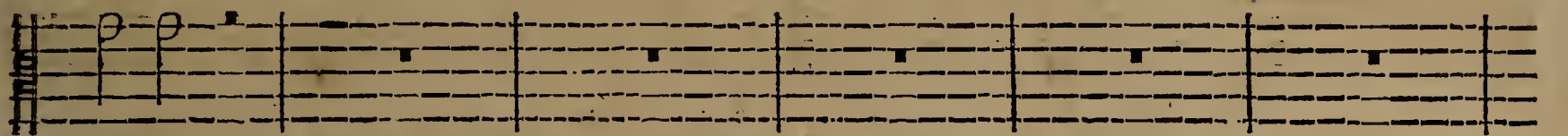
Vers.



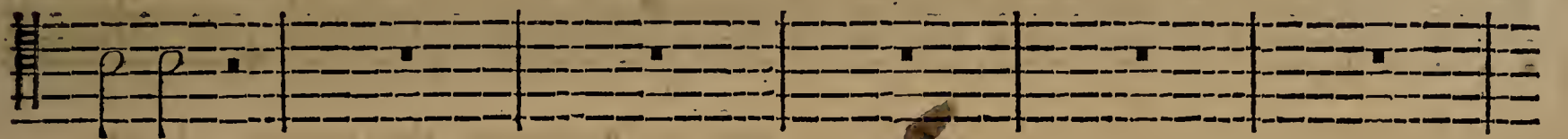
Vers.



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



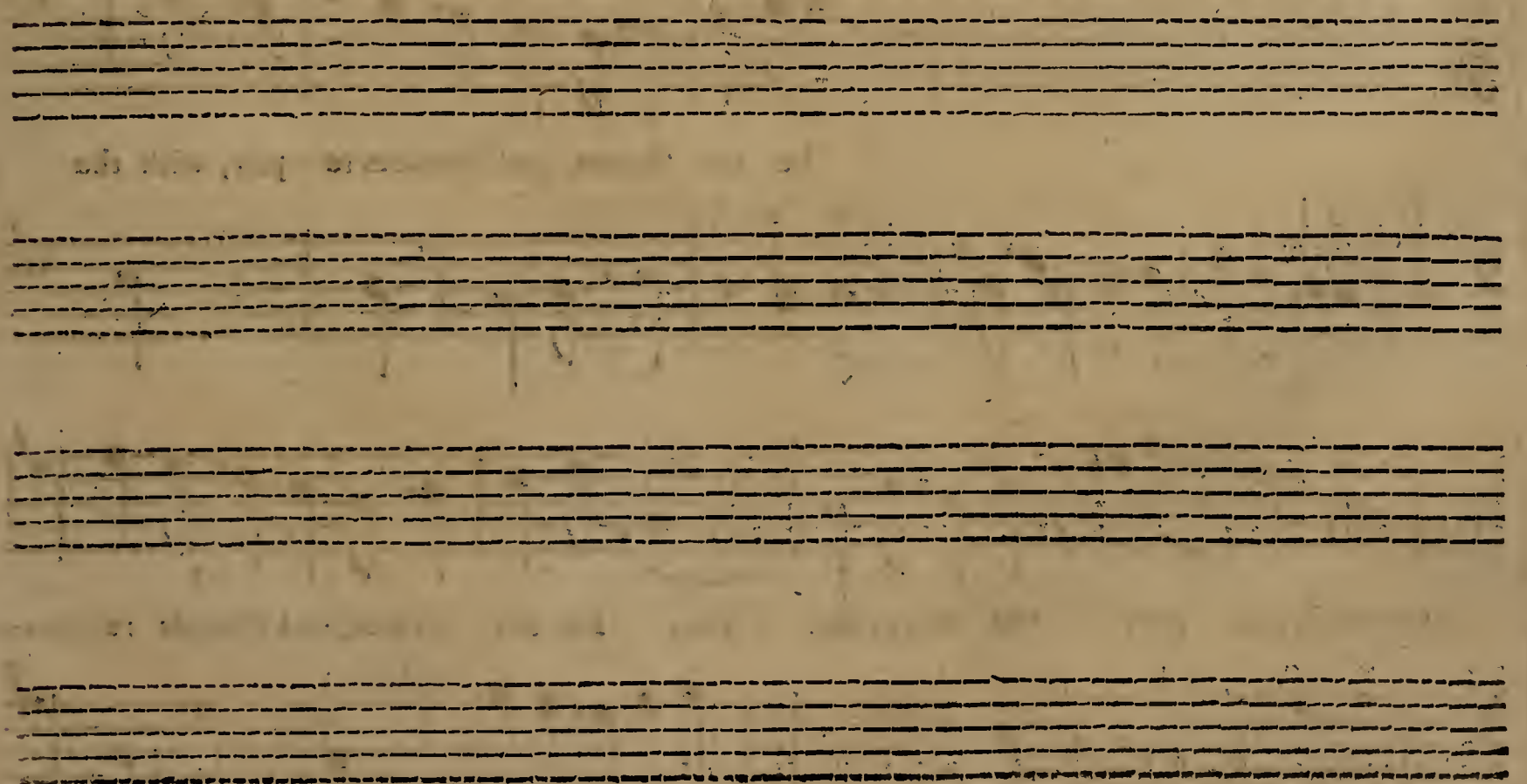
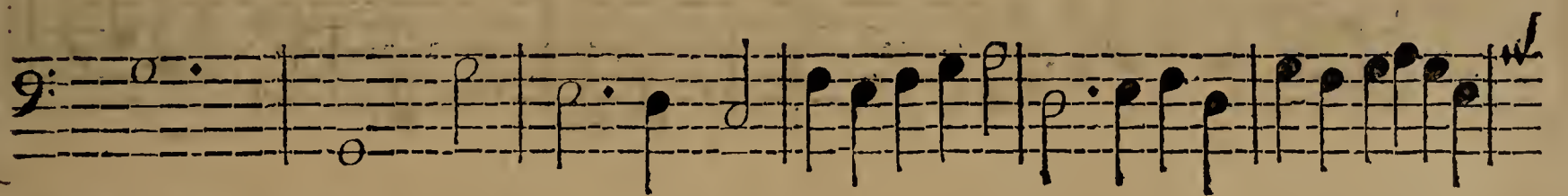
Tellus.



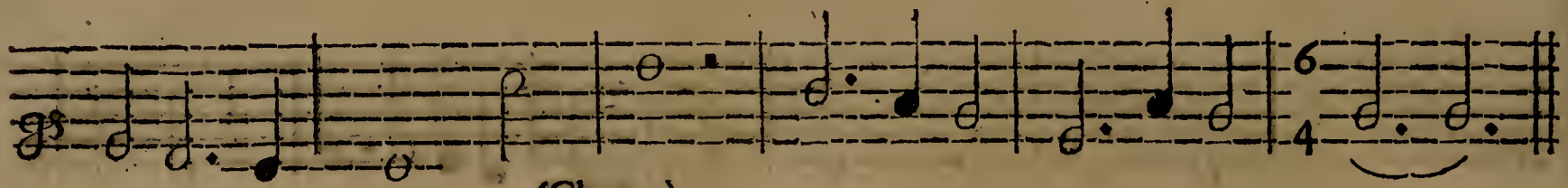
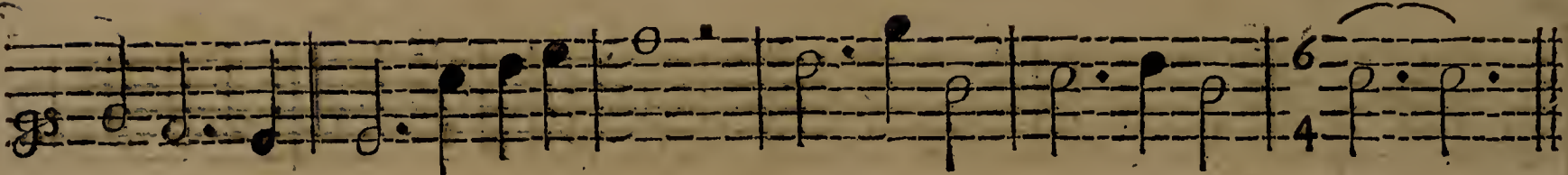
Tellus.



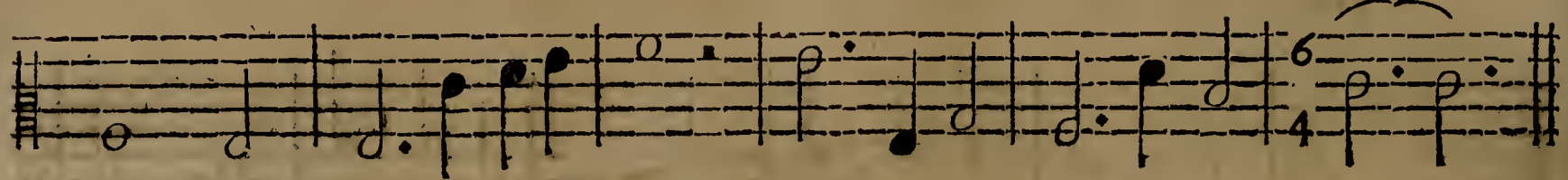
Tellus.



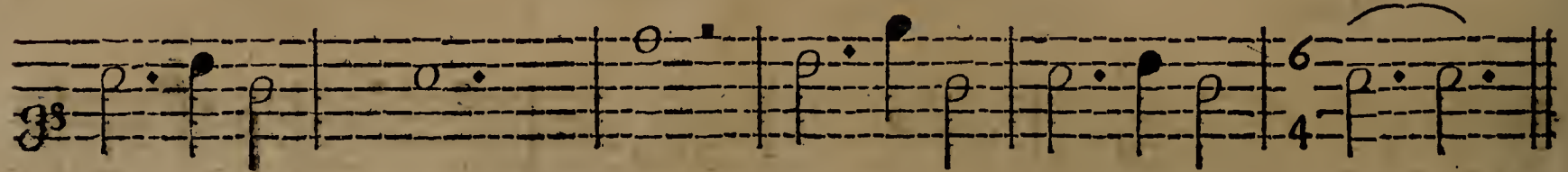
(Chorus.)



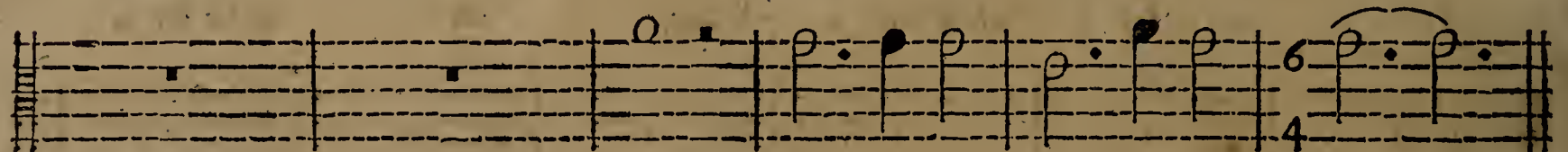
(Chorus.)



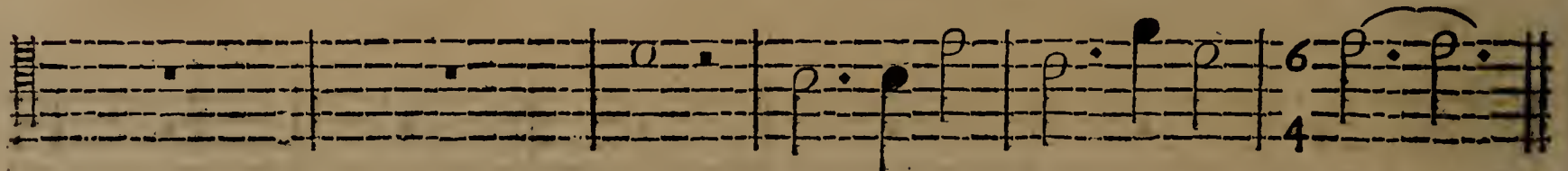
(Chorus.)



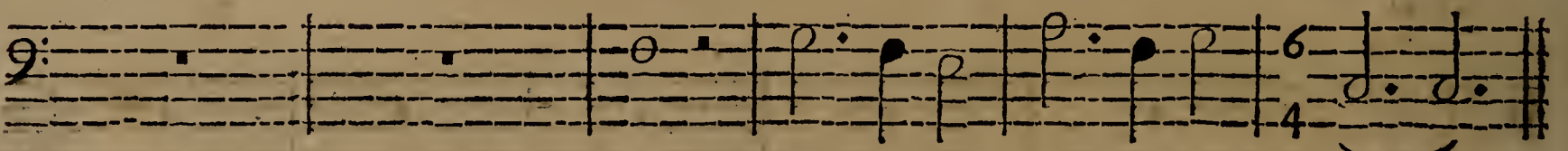
while their a—bodes, all leave for a—while their a—bodes.



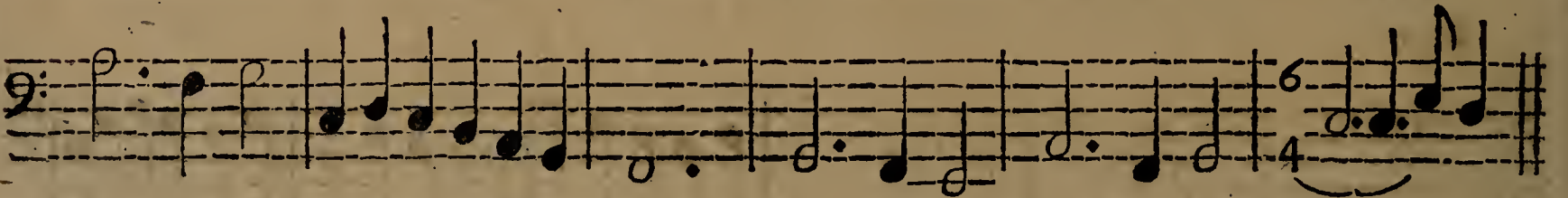
all leave for a—while their a—bodes.



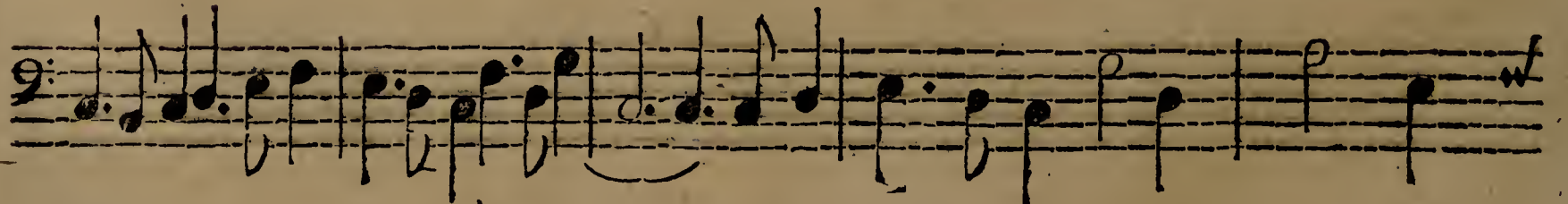
all leave for a—while their a—bodes.



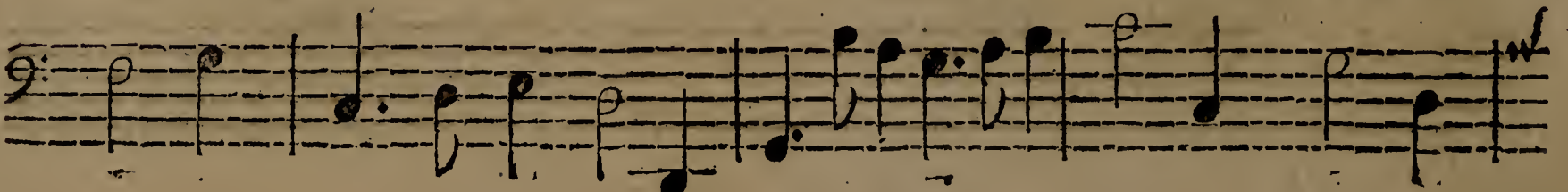
all leave for a—while their a—bodes.



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



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



pair, with the youthfull, the Gay, the Wit-ty, and Fair. May all harmlefs de-

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

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

harmlefs delights Happy dayes and kind Nights for 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.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats (B-flat and E-flat). The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Violin.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Violin.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Haut.

Violin.

Haut.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Haut.

Violin.

Haut.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

Violin.

Haut.

Violin.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Violin.

Haut.

Violin.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes.

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats. The staff contains a sequence of notes and rests, including quarter notes, eighth notes, and dotted notes. Some notes are marked with an 'x' symbol.

Musical staff with treble and bass clefs, key signature of two flats, and various notes and rests.

Haut.

Both.

Musical staff with treble and bass clefs, key signature of two flats, and various notes and rests.

Haut.

Both.

Musical staff with treble clef, key signature of two flats, and various notes and rests.

Musical staff with bass clef, key signature of two flats, and various notes and rests.

Musical staff with treble and bass clefs, key signature of two flats, and various notes and rests.

Chorus.

Musical staff with treble and bass clefs, key signature of two flats, and various notes and rests.

Chorus.

Musical staff with treble clef, key signature of two flats, and various notes and rests.

Chorus.

Musical staff with bass clef, key signature of two flats, and various notes and rests.

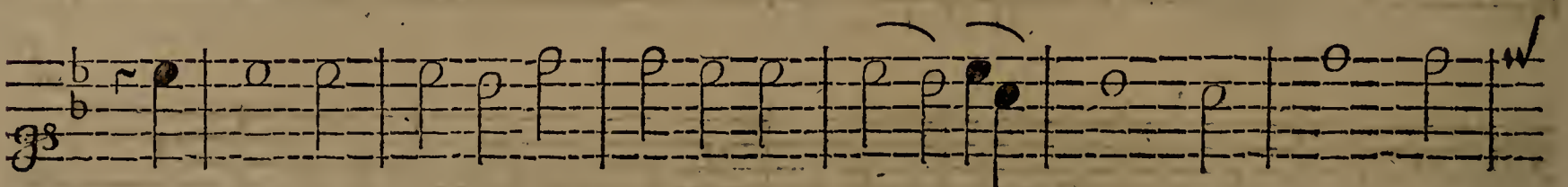
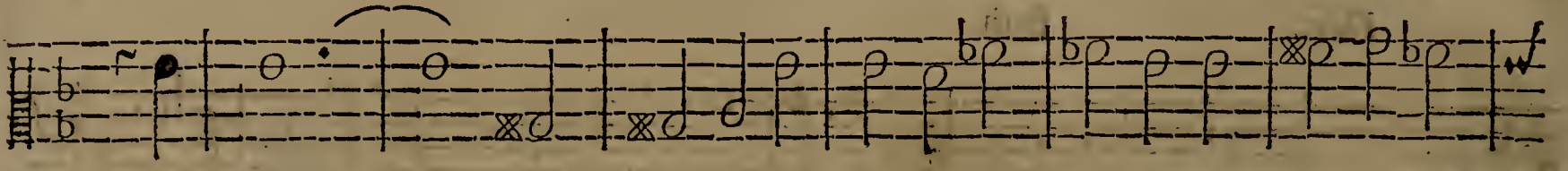
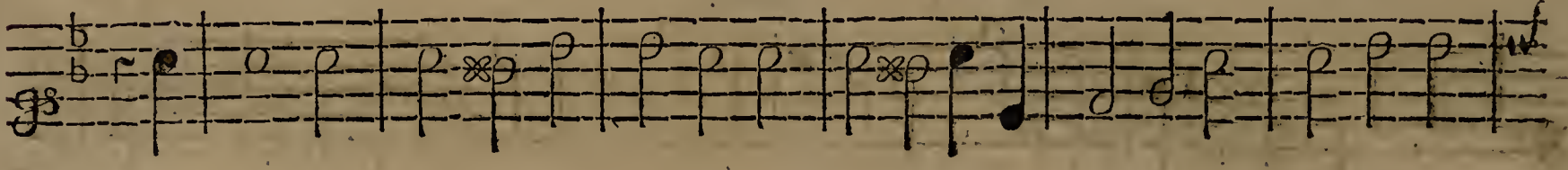
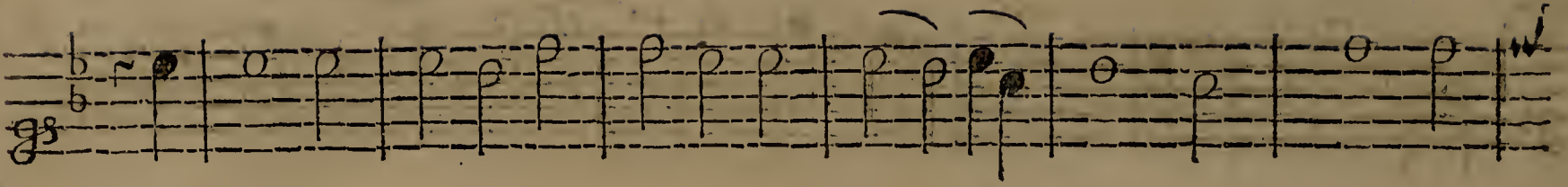
Chorus.

Empty musical staff with treble and bass clefs.

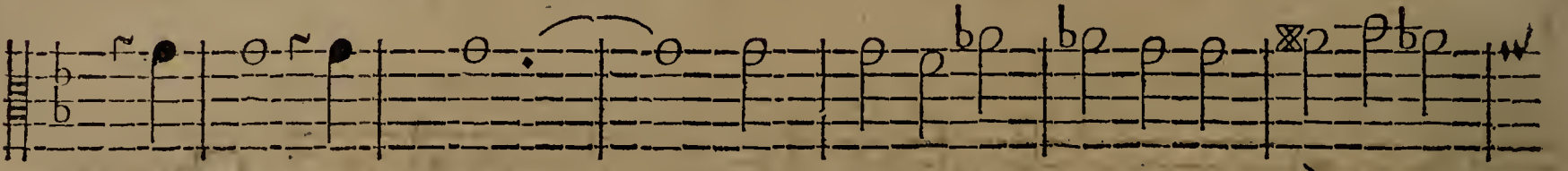
Empty musical staff with treble and bass clefs.

Empty musical staff with treble and bass clefs.

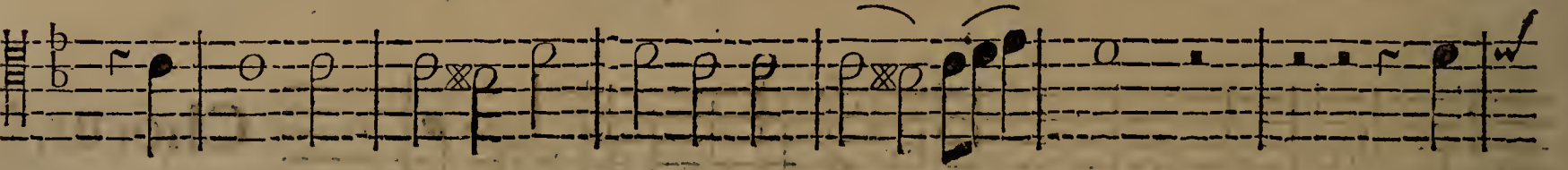
Empty musical staff with treble and bass clefs.



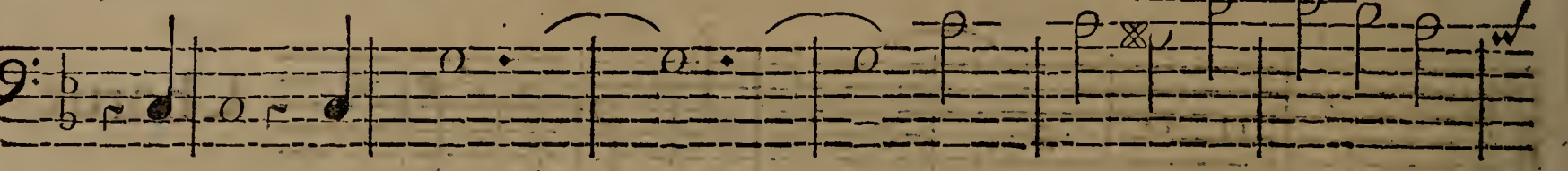
Cho. Be—hold O mighty'ft, O mighty'ft of Gods be—hold, be—hold, at



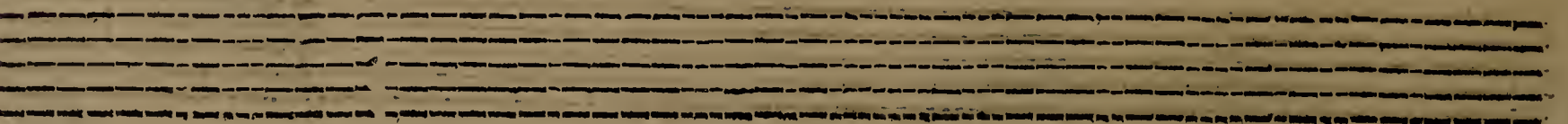
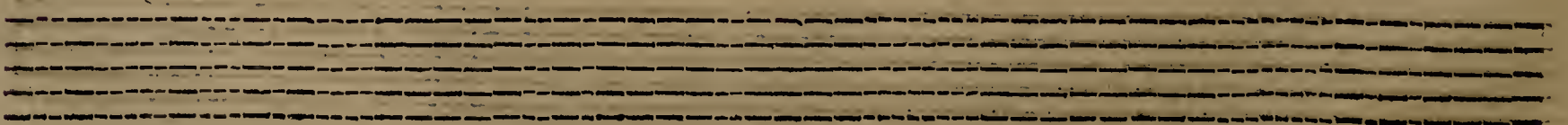
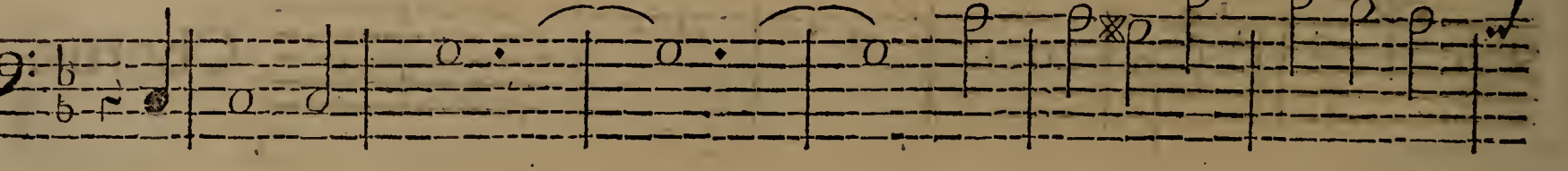
Be—hold, be—hold O mighty'ft, O mighty'ft of Gods be—

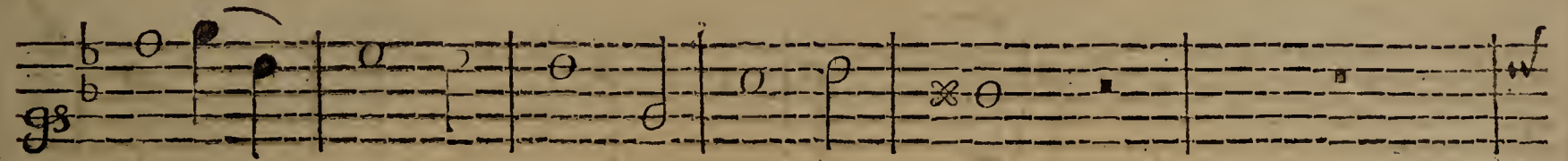
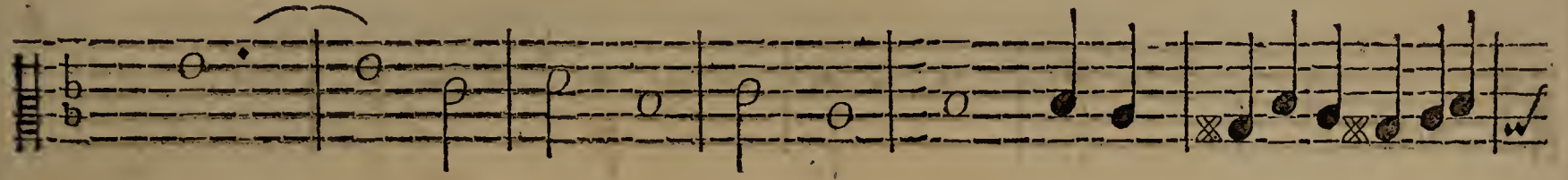
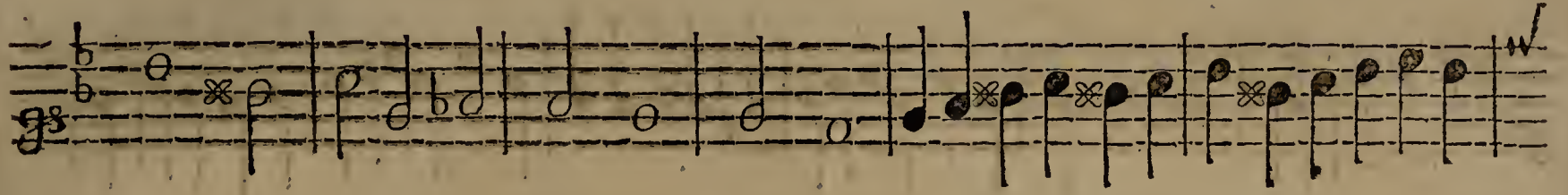
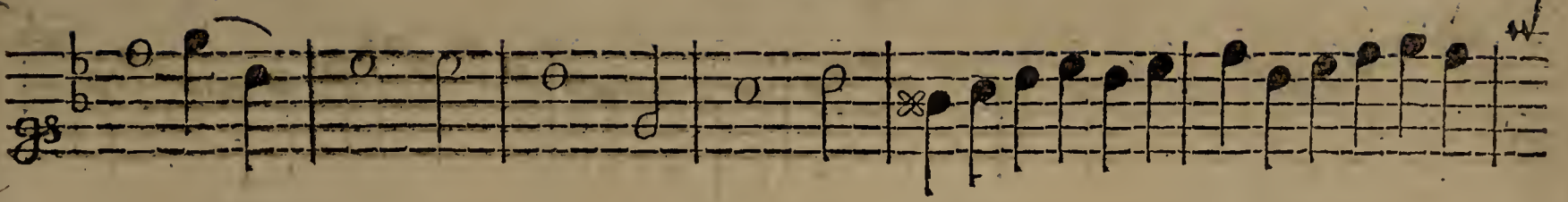


Be—hold, O mighty'ft, O mighty'ft of Gods be—hold, be—

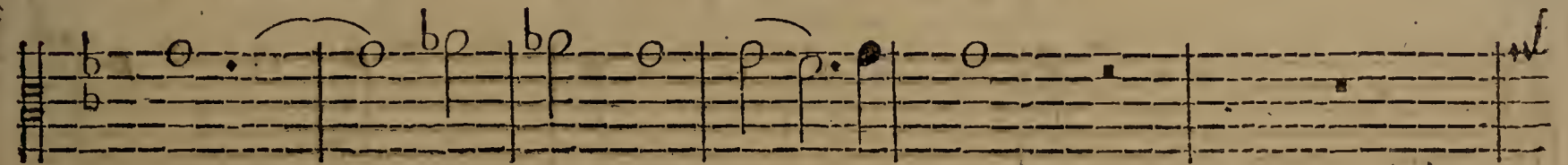


Be—hold, be—hold, O mighty'ft, O mighty'ft of

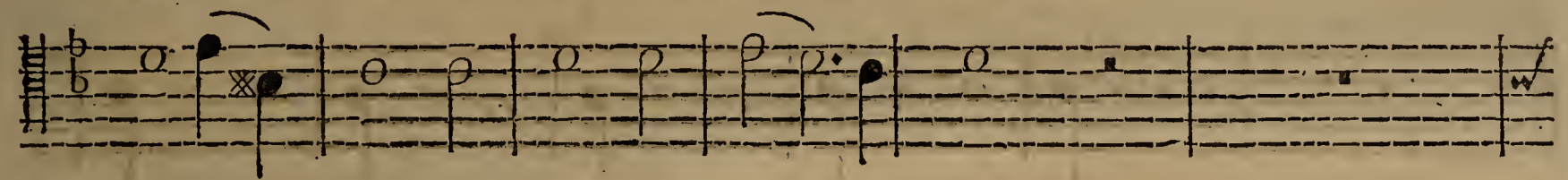




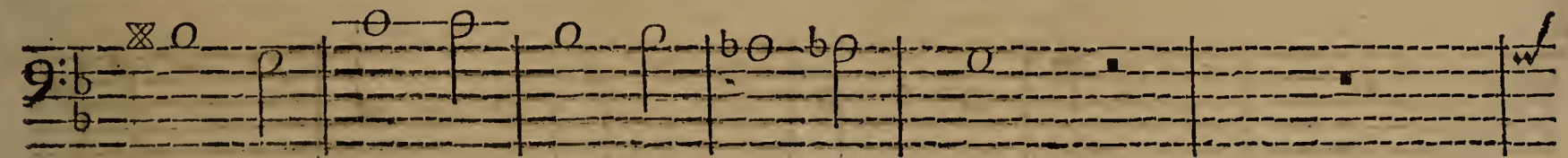
thy com—mand, at thy com—mand we come!



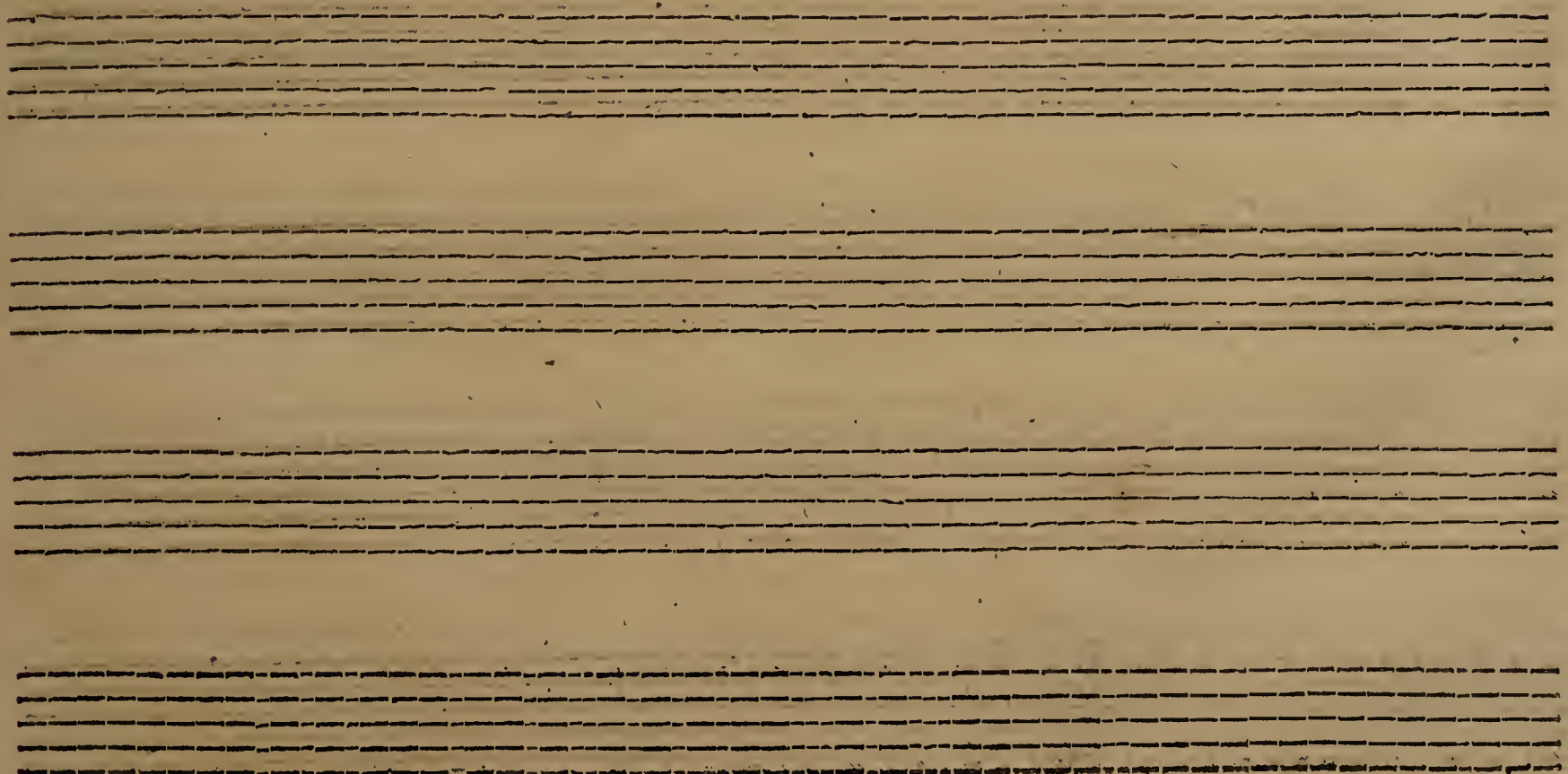
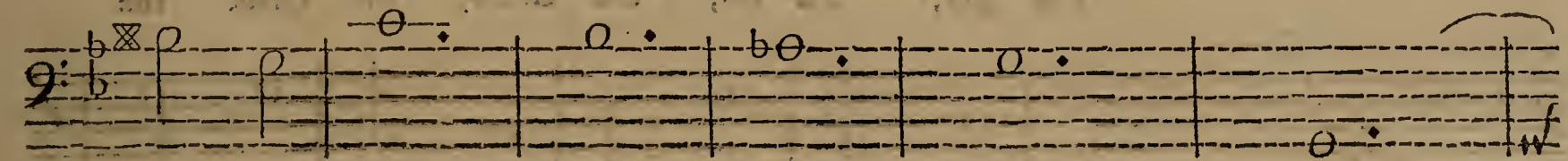
—hold, at thy com—mand we come!

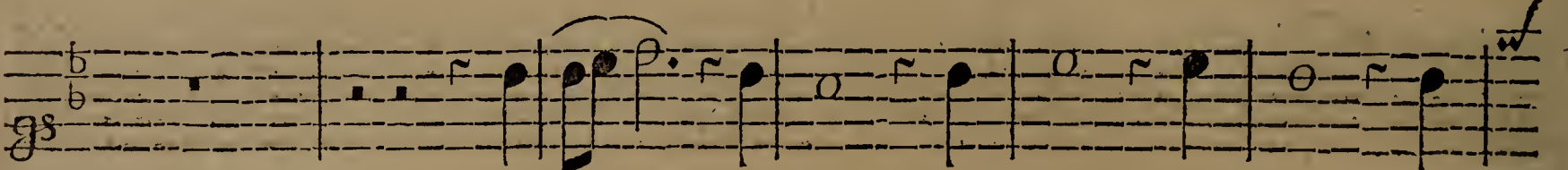
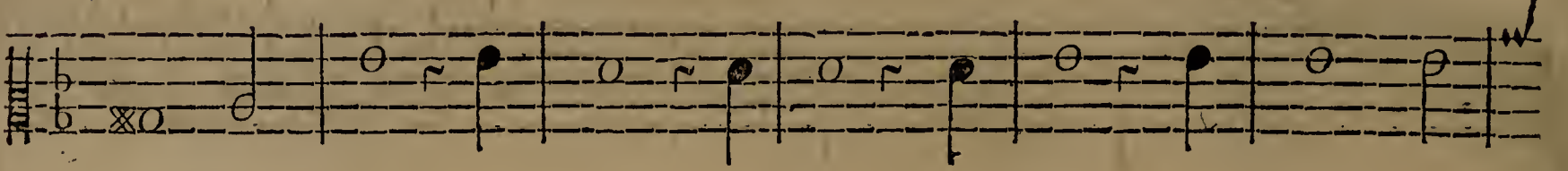
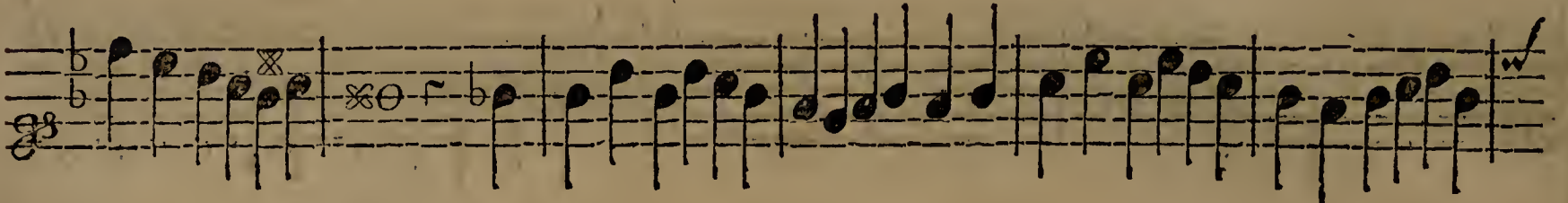


—hold, be—hold at thy com—mand we come!

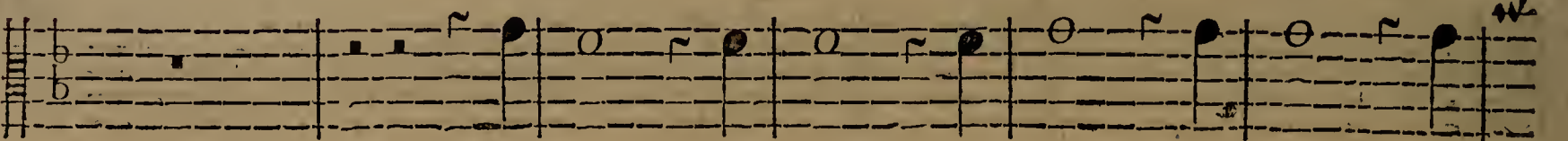


Gods be—hold, at thy com—mand we come!

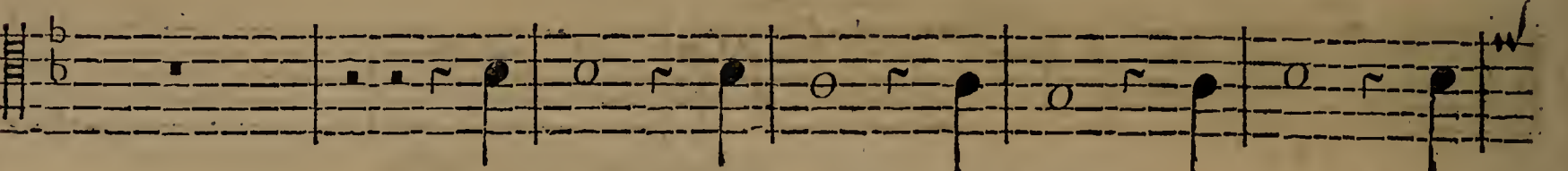




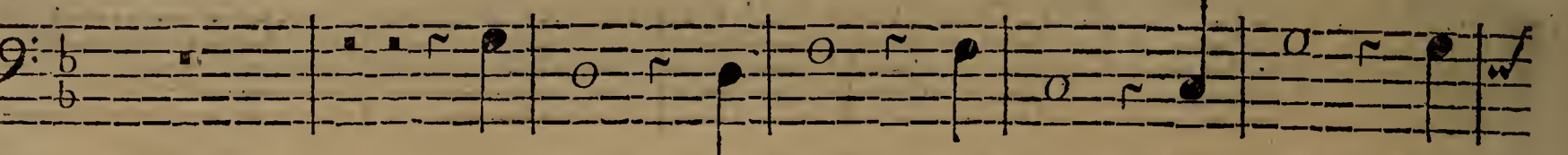
The gay, the sad, the Grave, the Glad, the



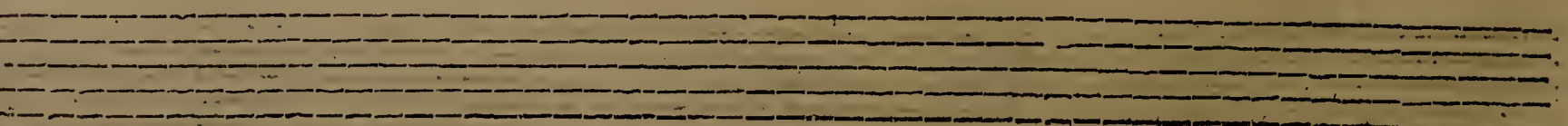
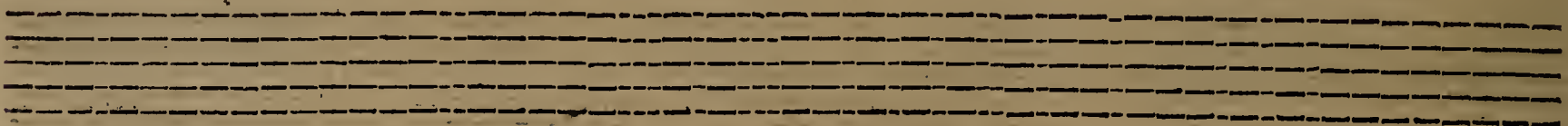
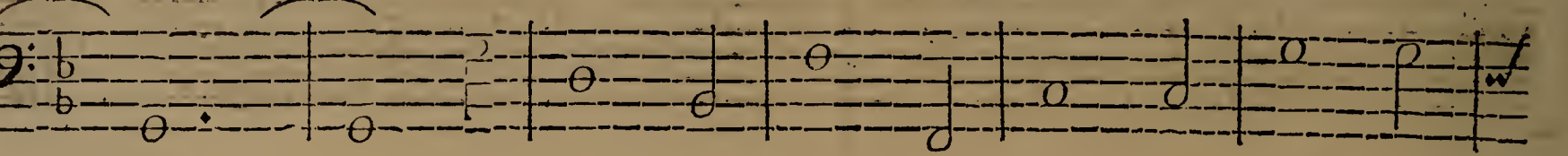
The gay, the sad, the Grave, the Glad, the

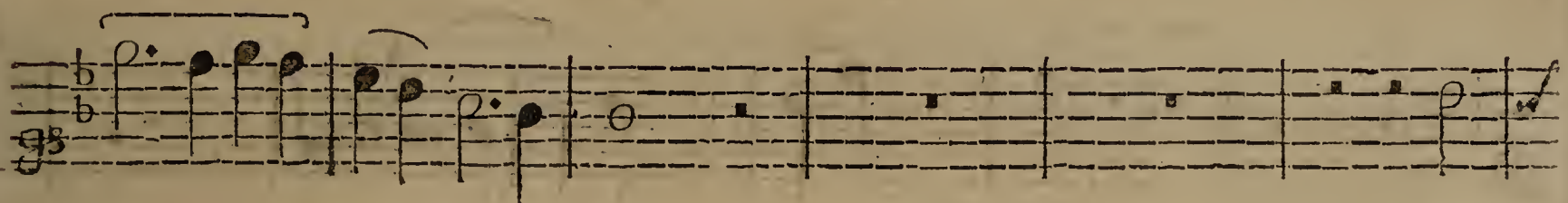
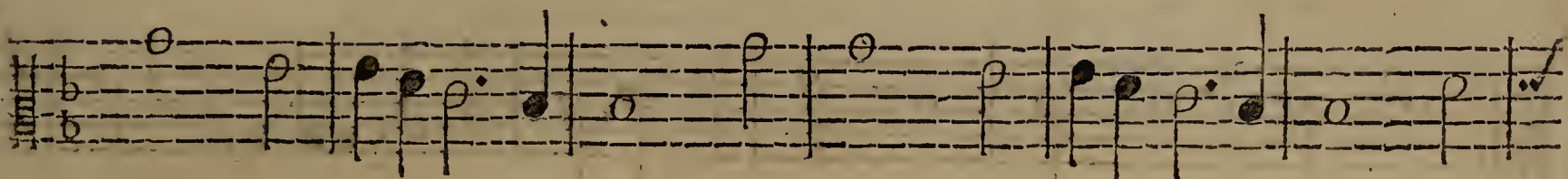
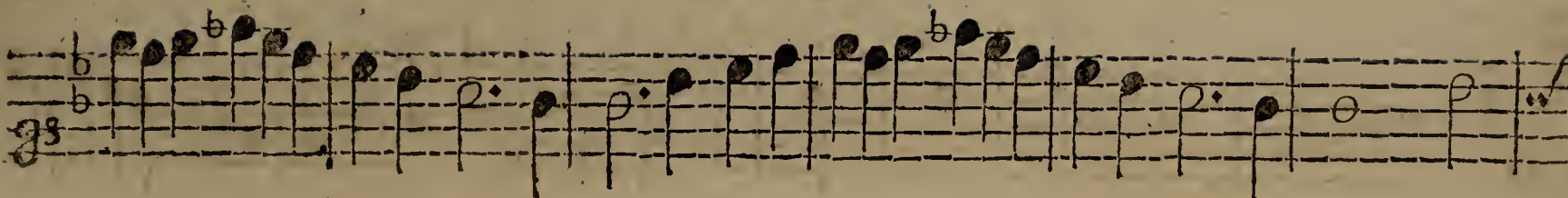


The gay, the sad, the Grave, the Glad, the



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





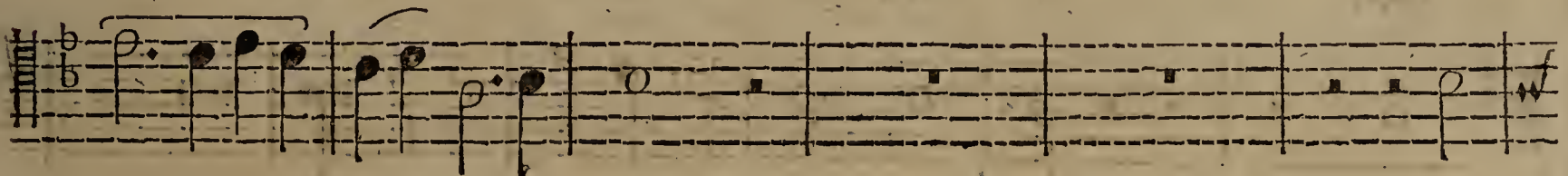
youth — — full and the Old ;

All



youthfull and the Old ;

All



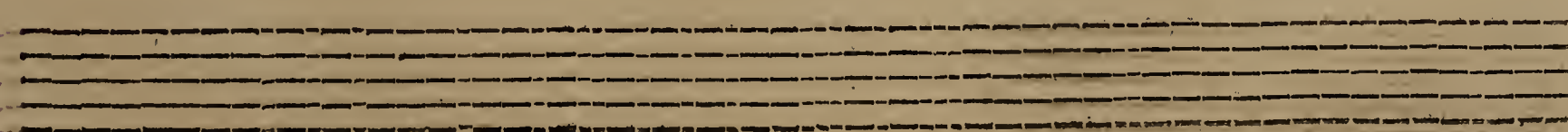
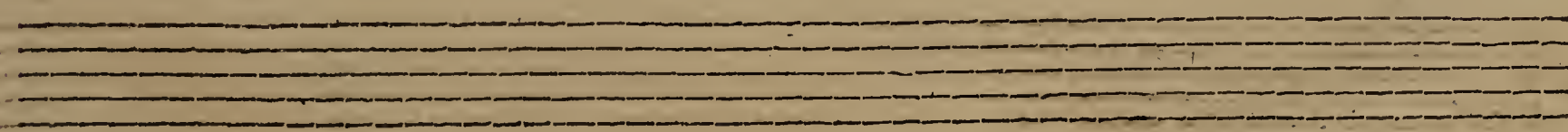
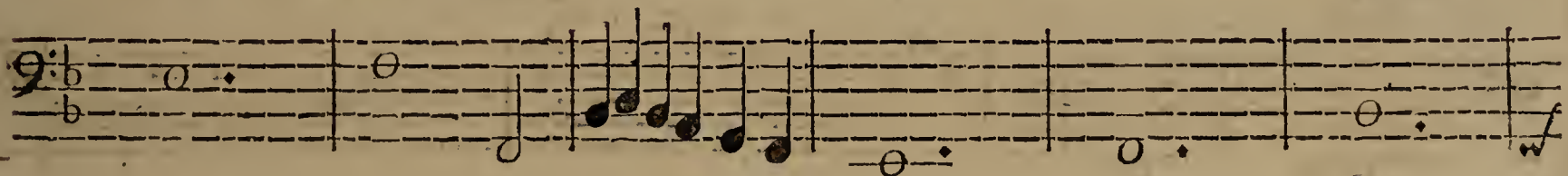
youth — — full and the Old ;

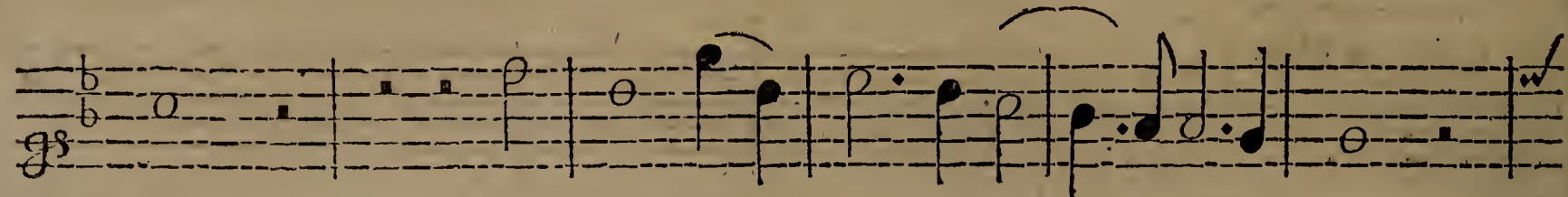
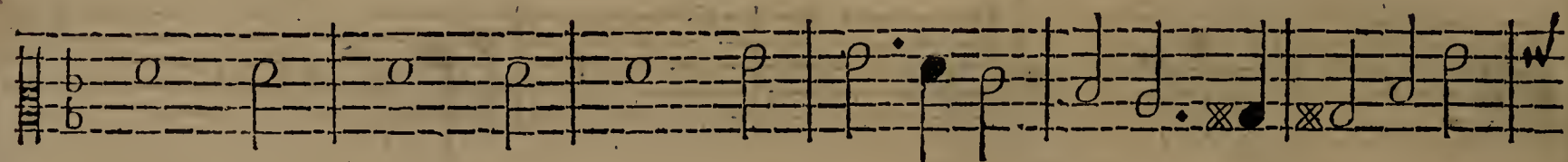
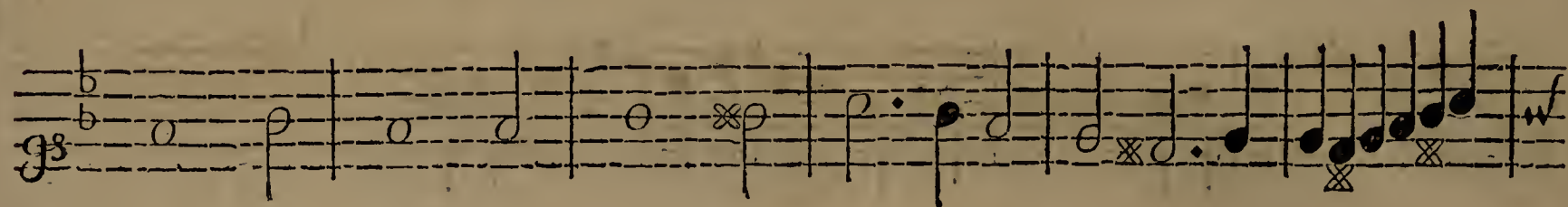
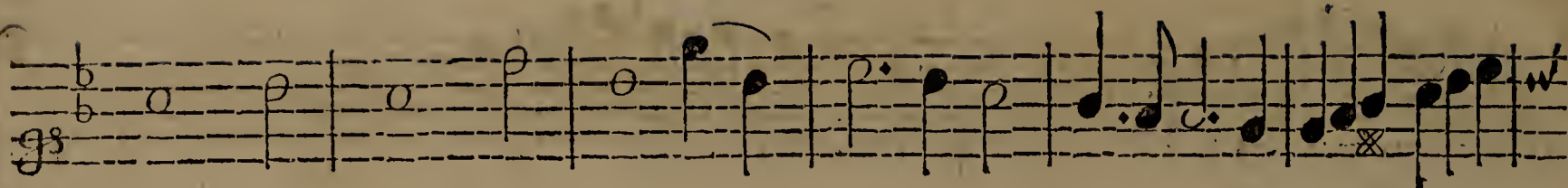
All



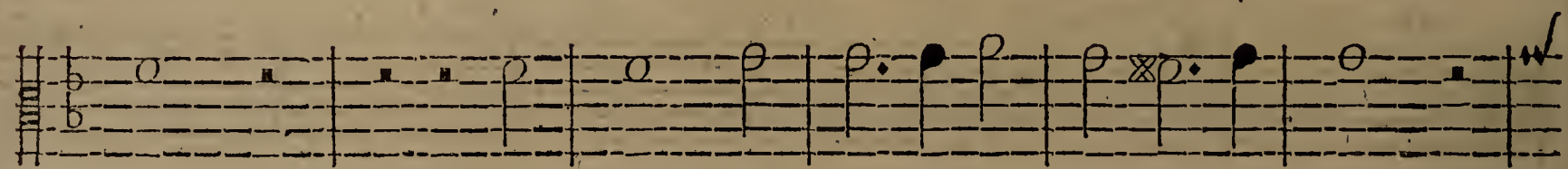
youthfull and the Old ;

All

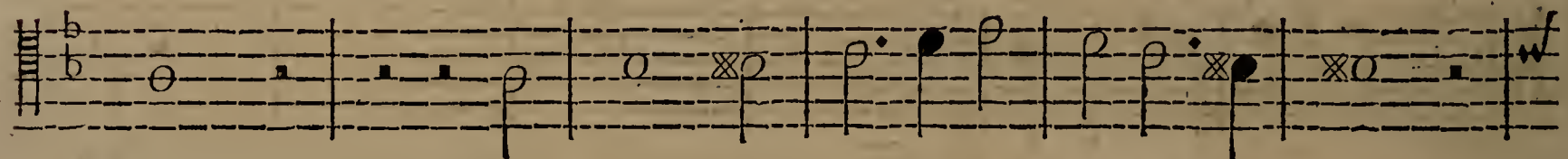




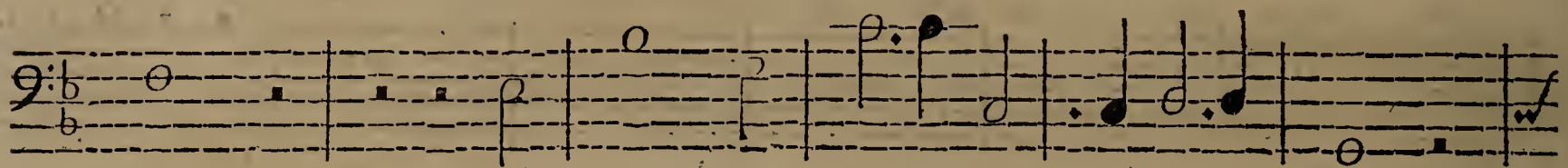
meet, all meet, all meet as at the day of Doom.



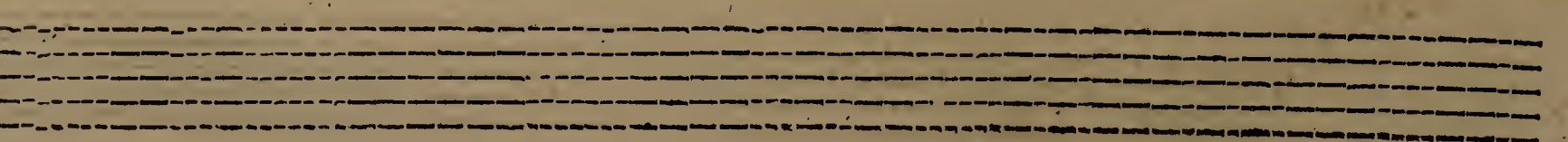
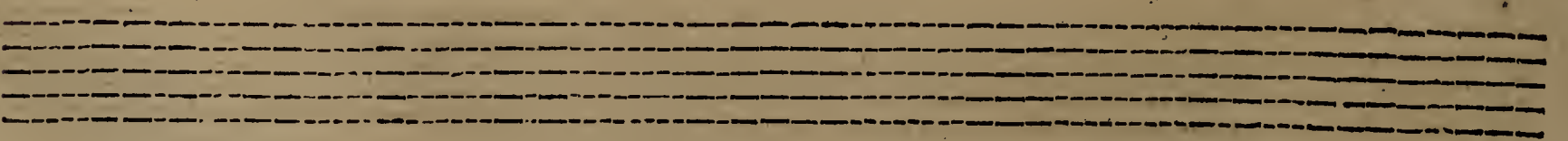
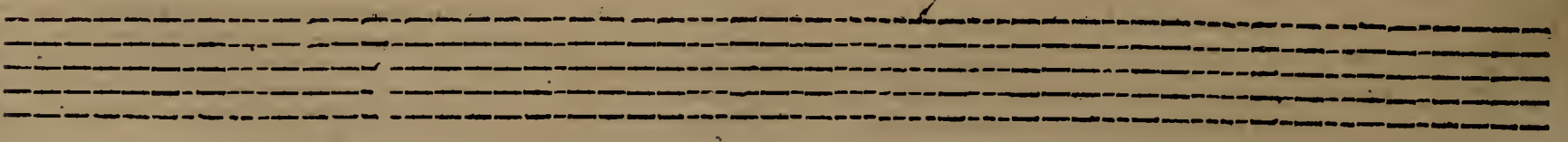
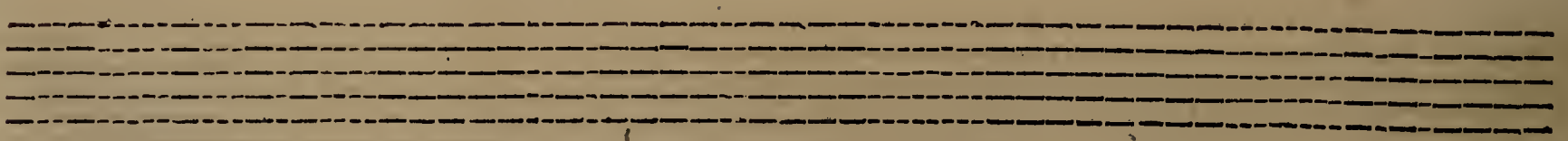
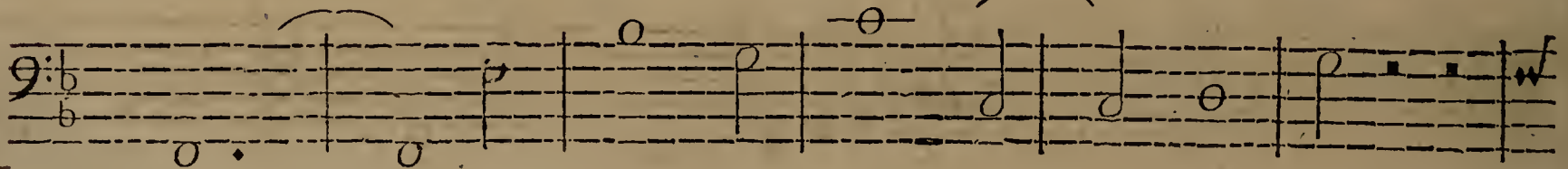
meet, all meet, all meet as at the day of Doom.

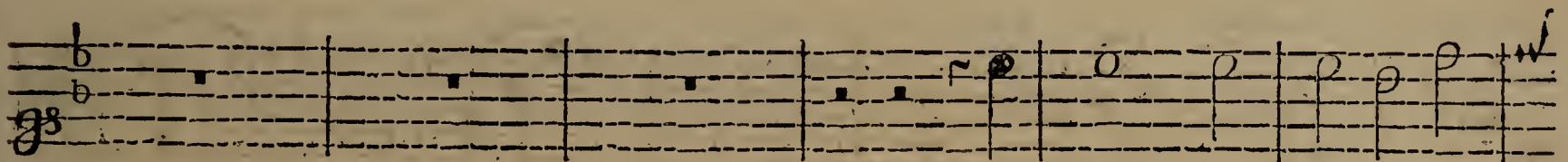
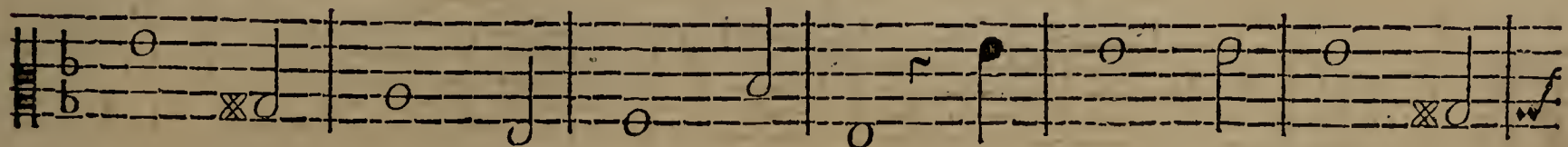
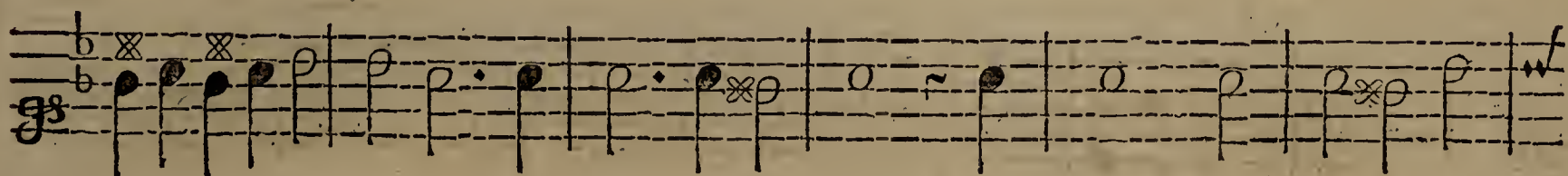
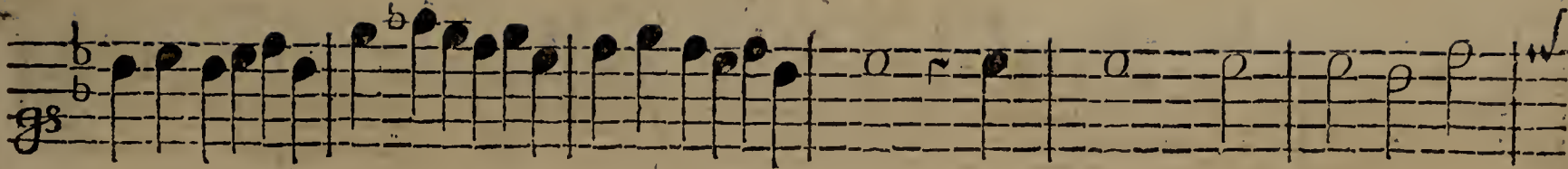


meet, all meet, all meet as at the day of Doom.

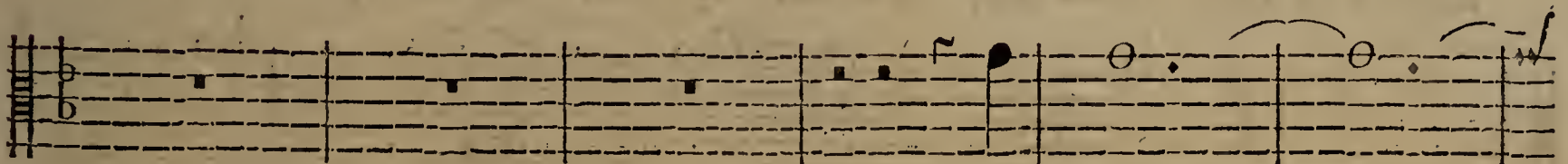


meet, all meet, all meet as at the day of Doom.

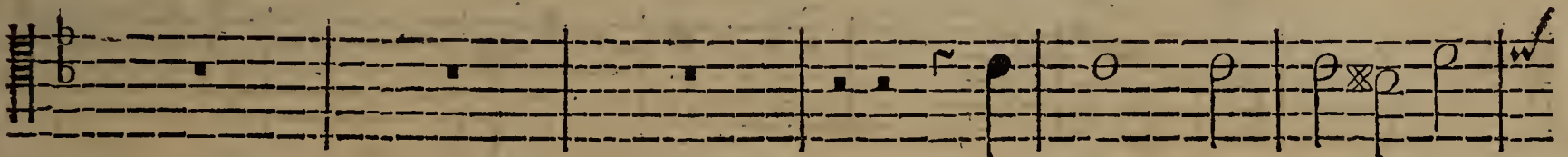




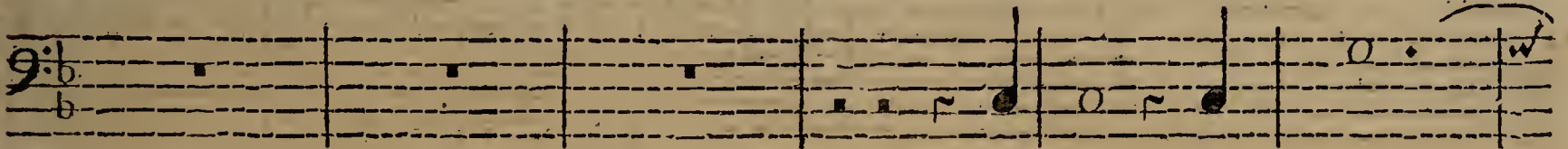
Be—hold, O mighty'ft, O



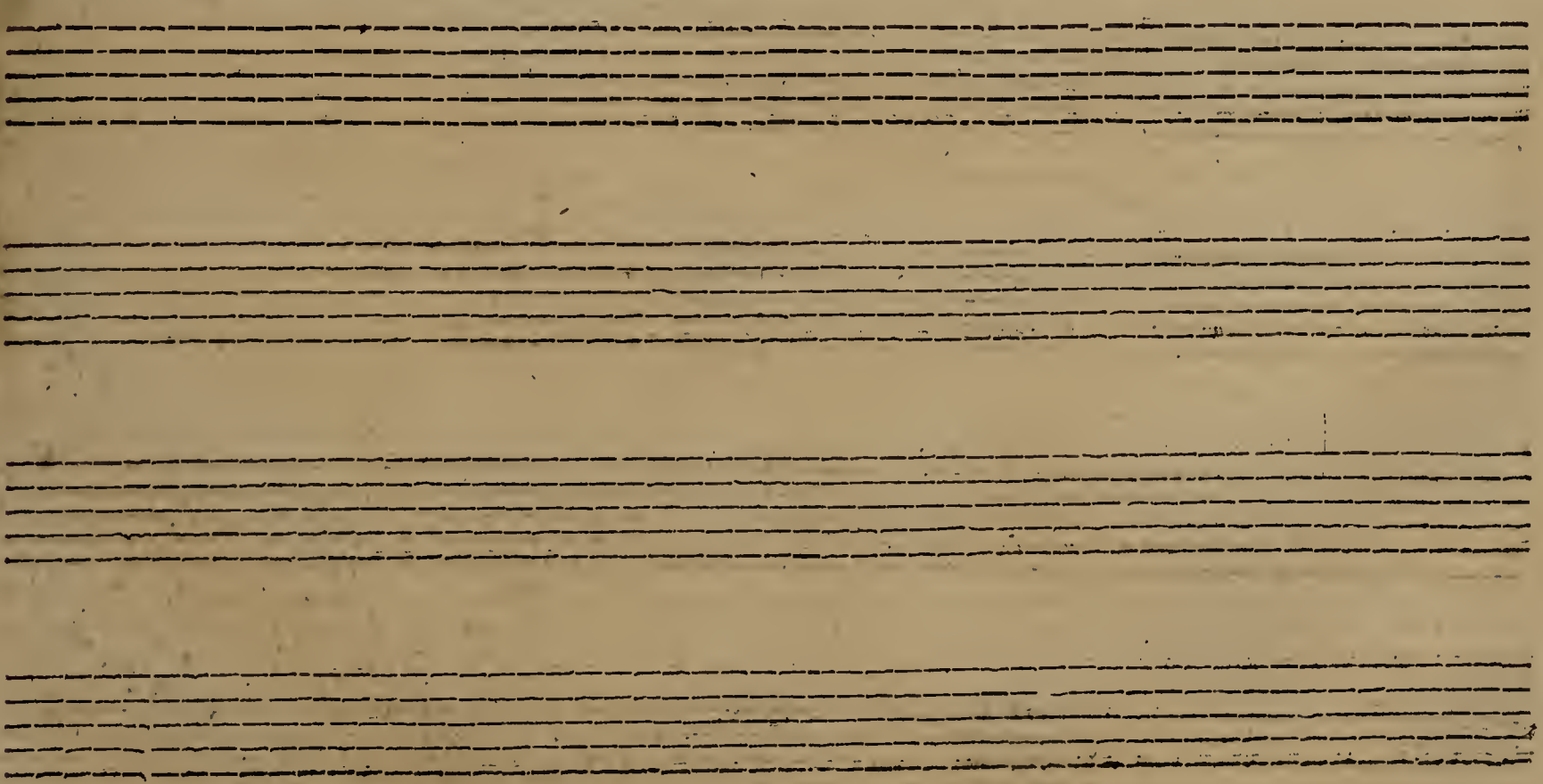
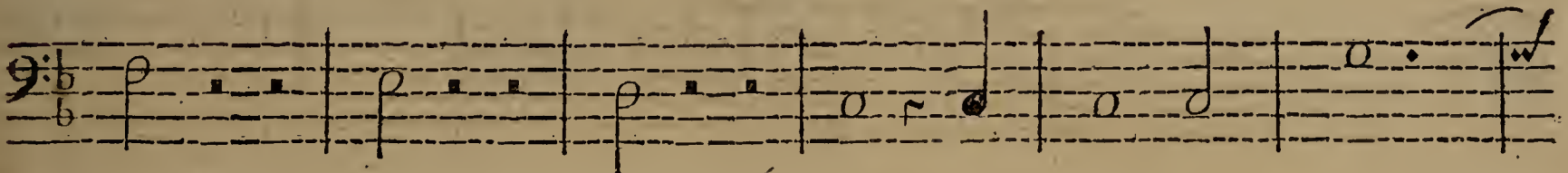
Be-----hold,

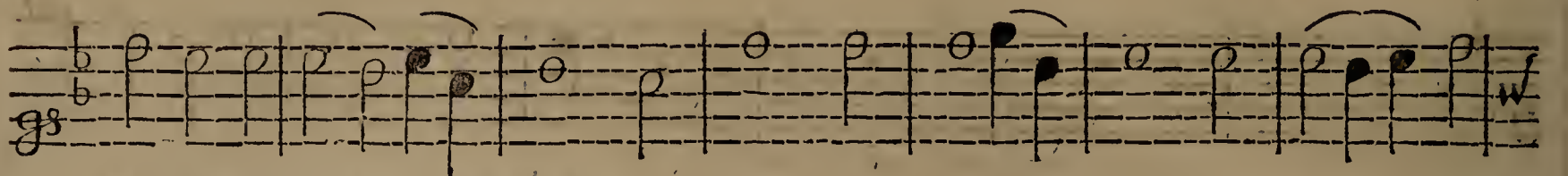
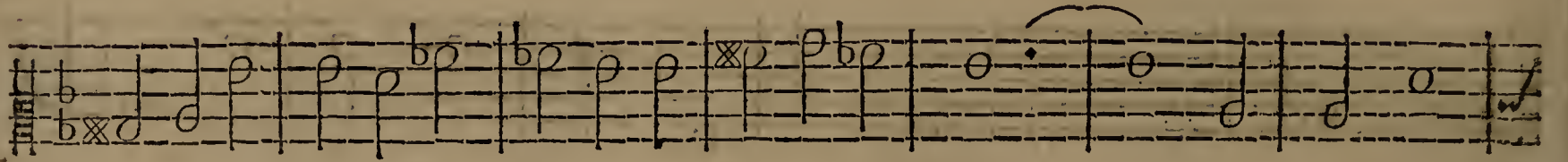
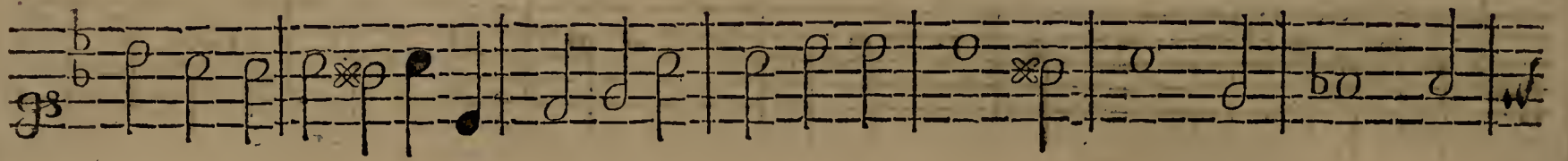
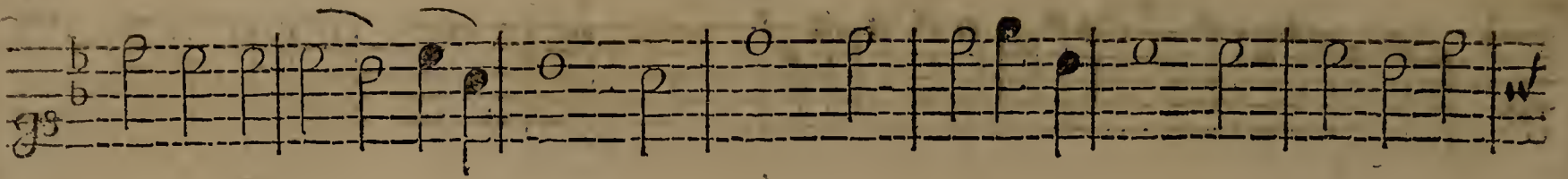


Be—hold, O mighty'ft, O

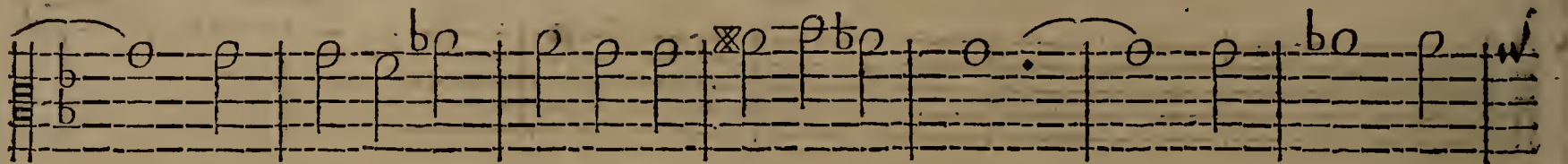


Be--hold, Be—hold,





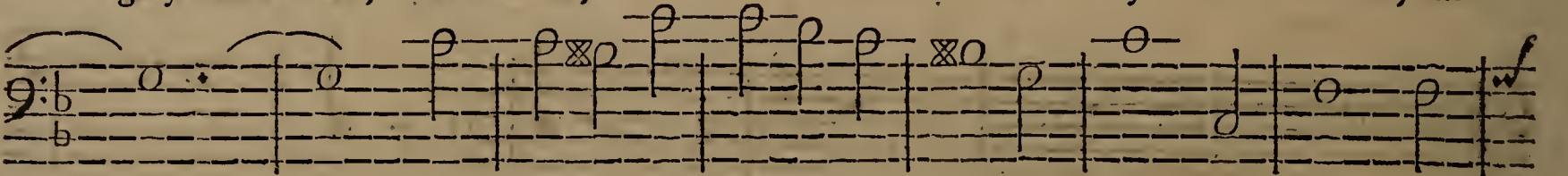
mighty'ft of Gods, be---hold, be---hold at thy com---mand, be---hold at



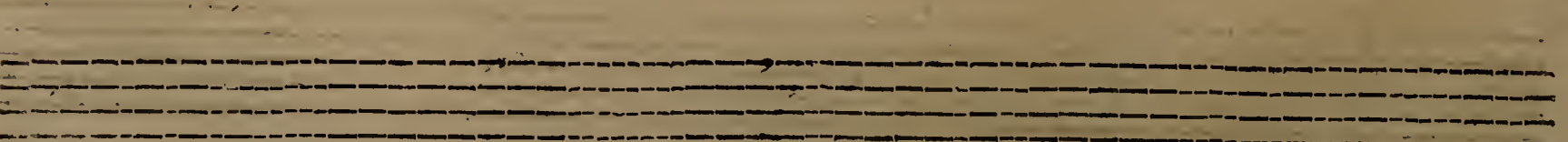
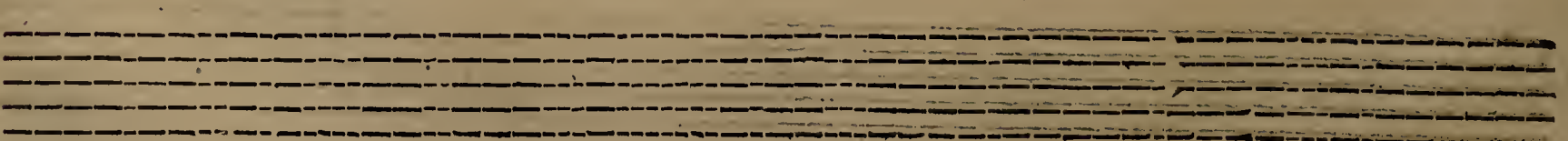
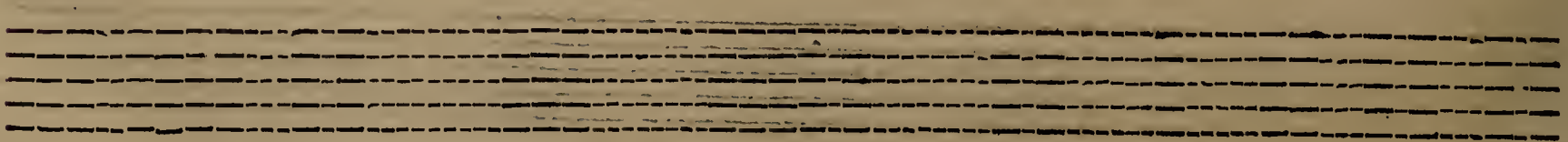
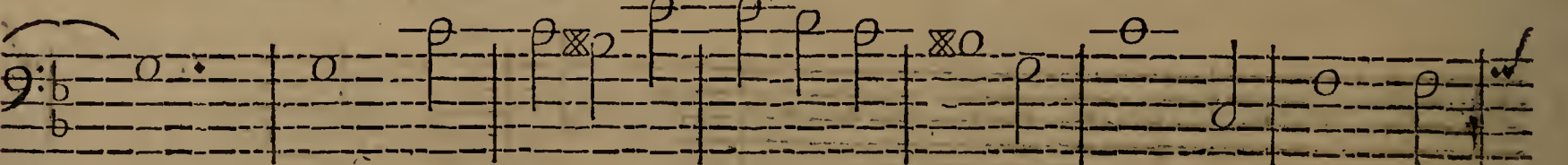
O mighty'ft, O mighty'ft of Gods be---hold, be---hold at

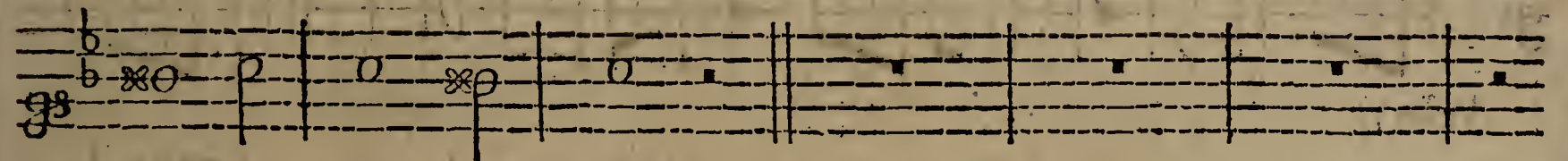
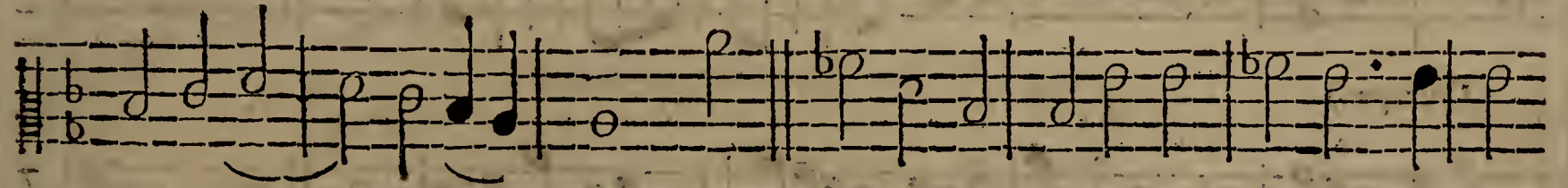
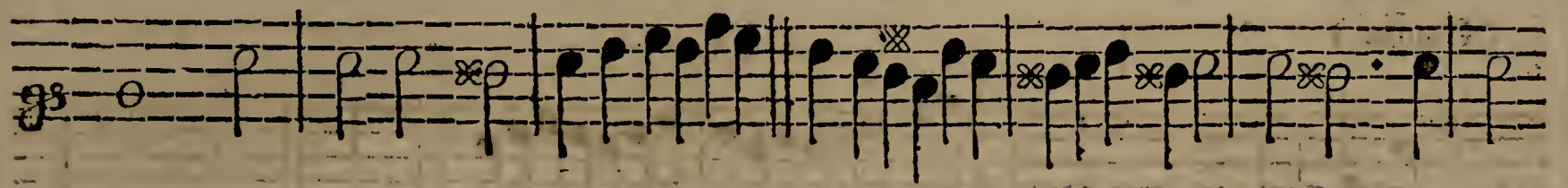
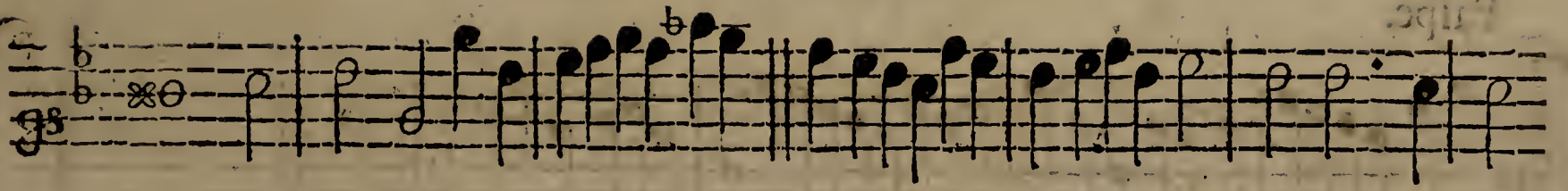


mighty'ft of Gods, be---hold, be---hold at thy com---mand, at

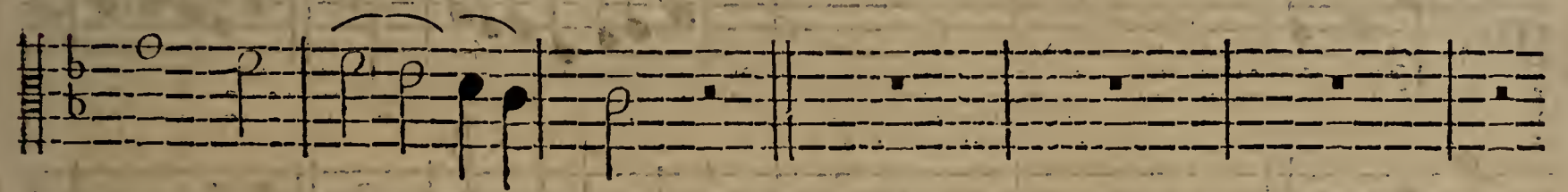


O mighty'ft, O mighty'ft of Gods be---hold, be---hold at

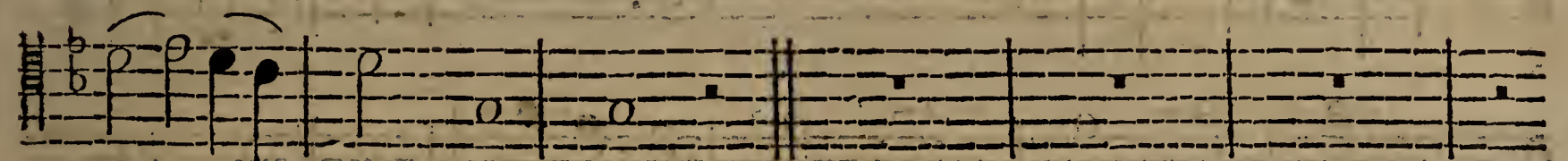




thy com—mand we Come.



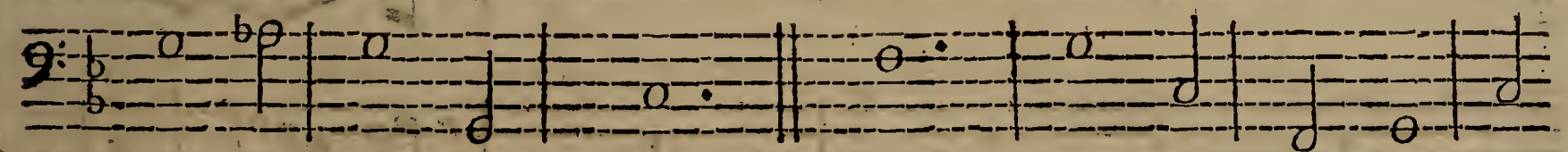
thy com—mand we Come.



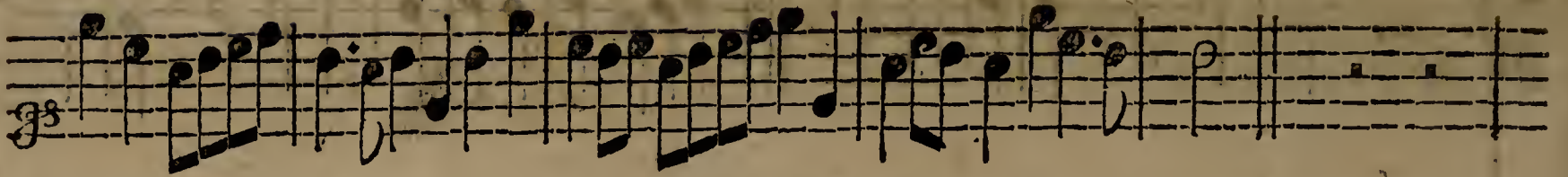
thy com—mand we Come.



thy com—mand we Come.



Paspe.



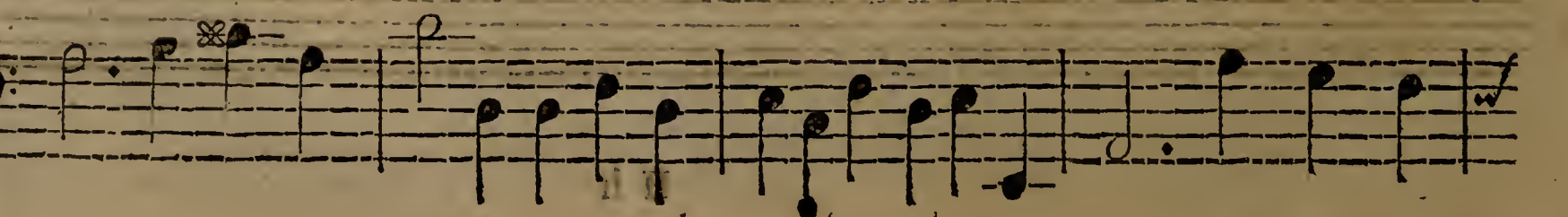
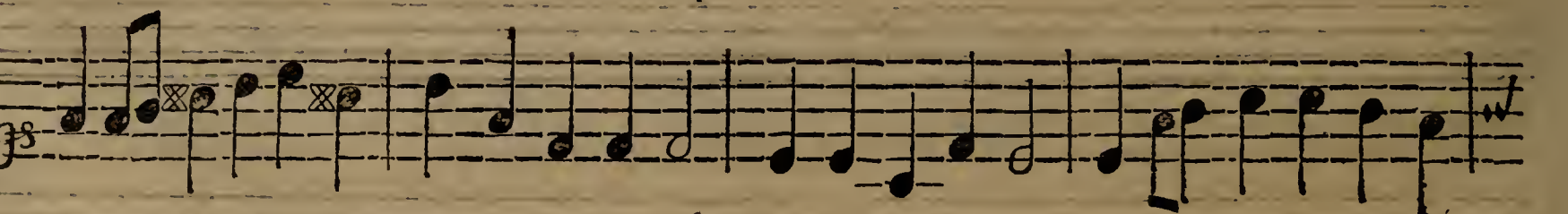
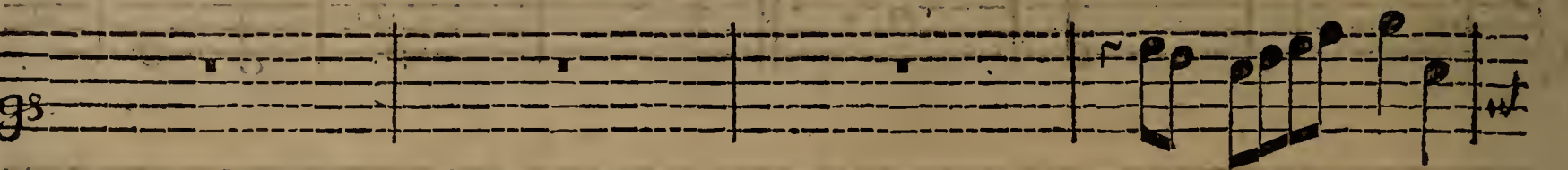
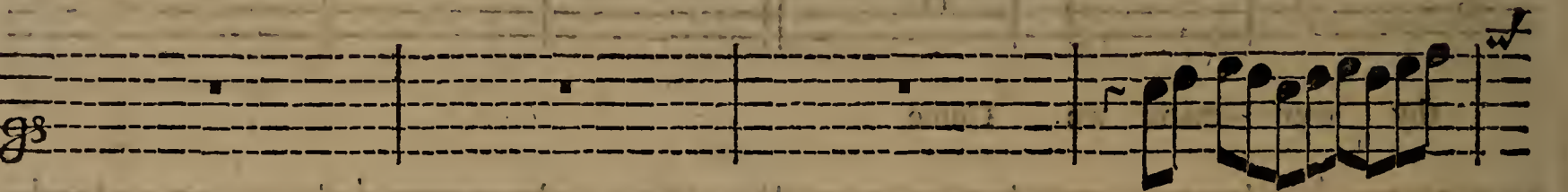
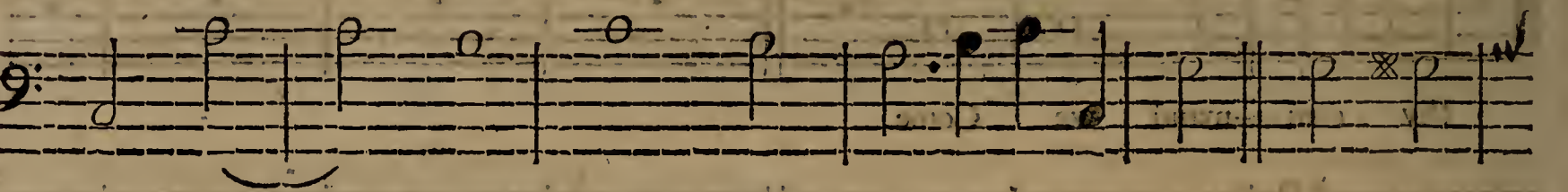
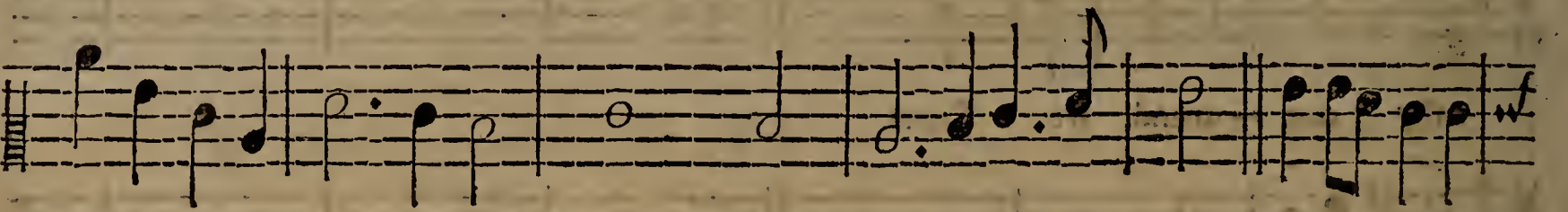
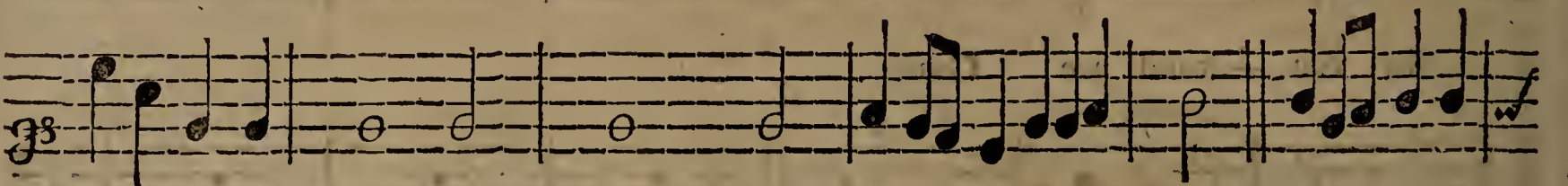
(Trumpet.)



(Trumpet.)



(Violin)



First system of piano accompaniment, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and melodic lines, with some notes beamed together. There are first and second endings indicated by brackets and numbers 1 and 2.

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

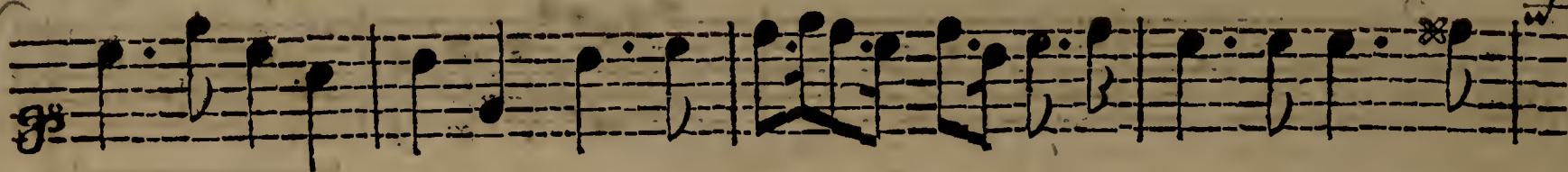
Oh the sweet de-lights of Love, oh, oh, oh, oh, oh the sweet de-

Second system of piano accompaniment, consisting of one bass clef staff. It continues the accompaniment from the first system.

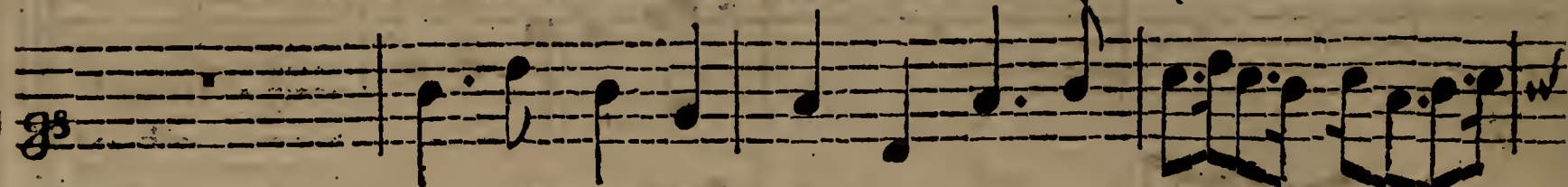
-lights of Love, who who wou'd live, who, who wou'd live and not enjoy-e'm?

-lights of Love, who wou'd live, who who wou'd live, wou'd live and not enjoye'm?

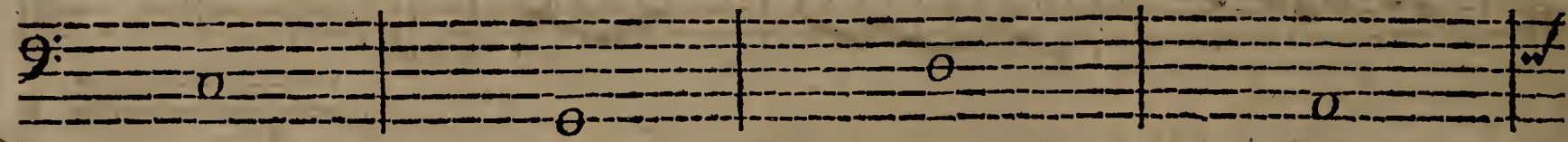
Third system of piano accompaniment, consisting of one bass clef staff. It continues the accompaniment from the second system.



I'de re-fuse the Throne of *Jove*, should power — or ma-jesty, should



I'de re-fuse the Throne of *Jove*, should power —



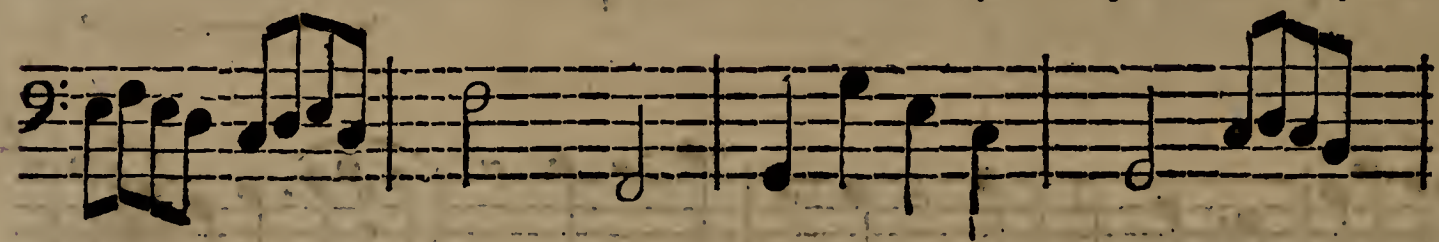
First strain again.

power — or ma-jes-ty de-stroy e'm.

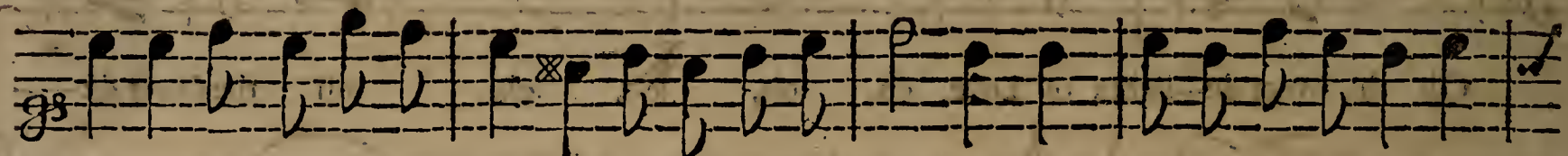


First strain again.

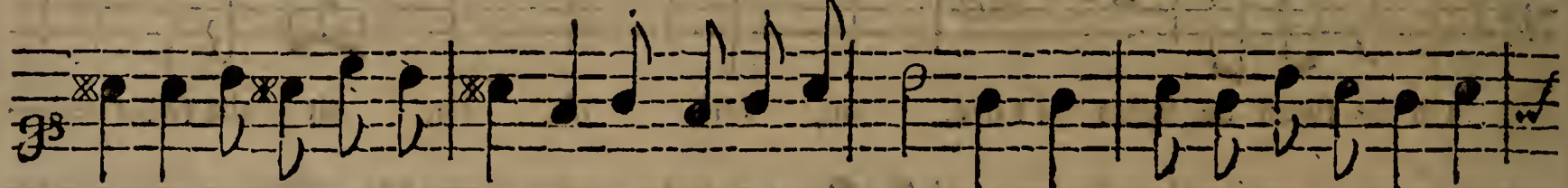
or ma-jes-ty de-stroy e'm.



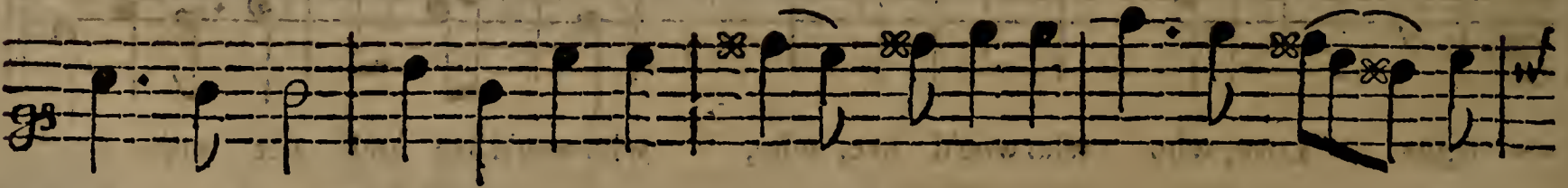
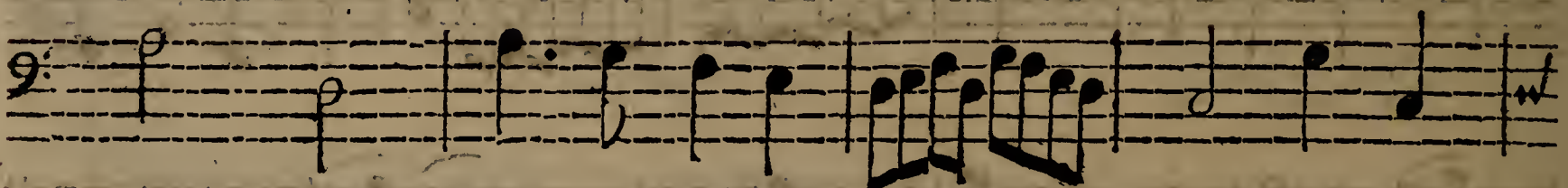
First strain again.



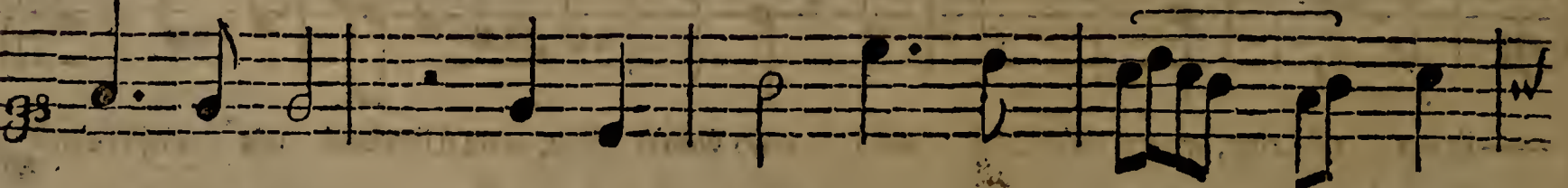
Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou —



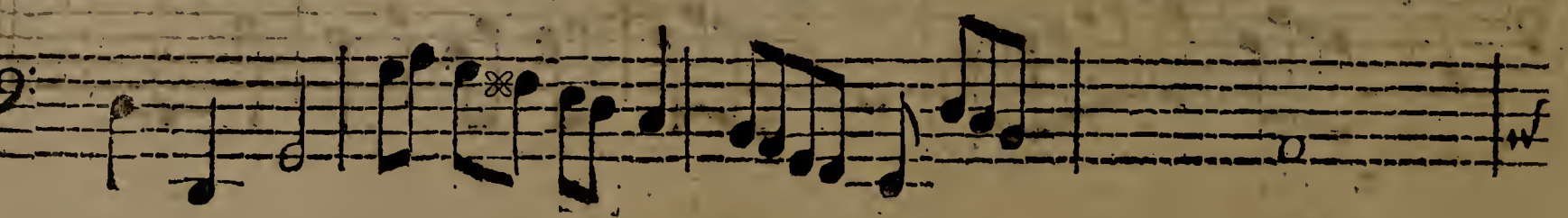
Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou —

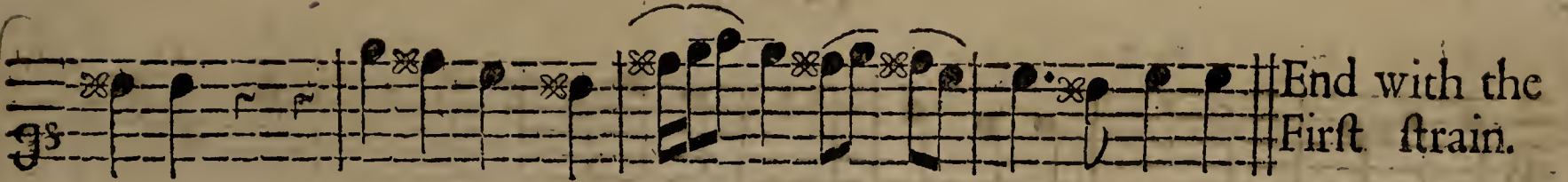


sies and Cares: But let Love, let Love remove e'm, but let Love re —



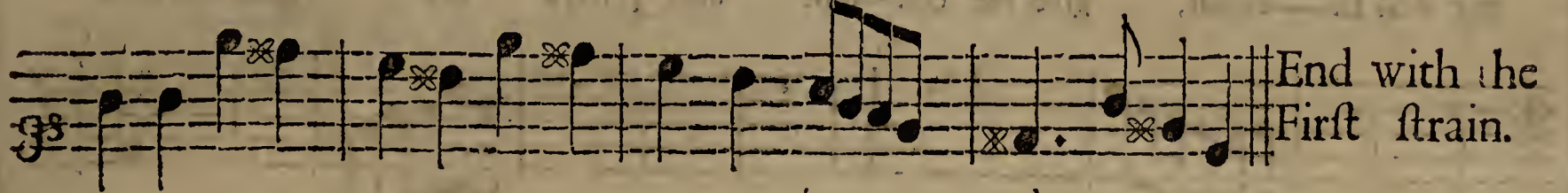
sies and Cares: But let Love, but let Love re —





End with the First strain.

— move e'm, I approve e'm, I ap-prove e'm, I approve e'm.

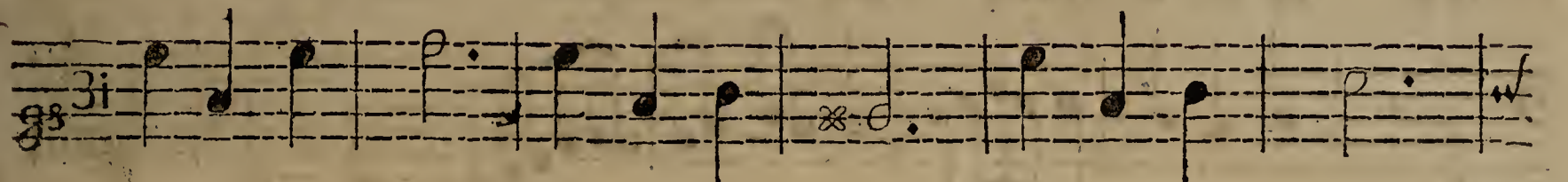


End with the First strain.

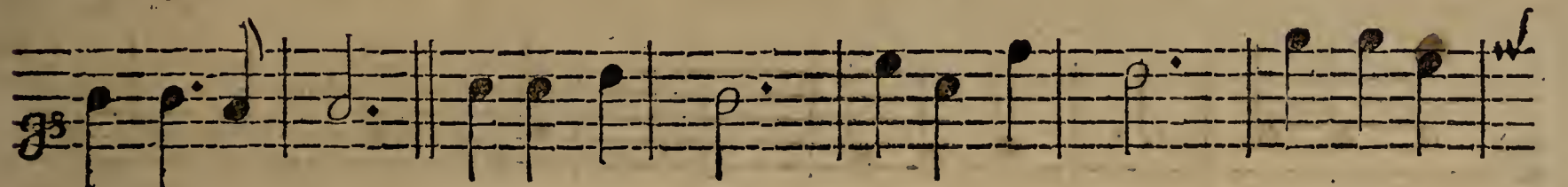
— move e'm, I ap-prove e'm, I ap-prove e'm, I ——— approve e'm.



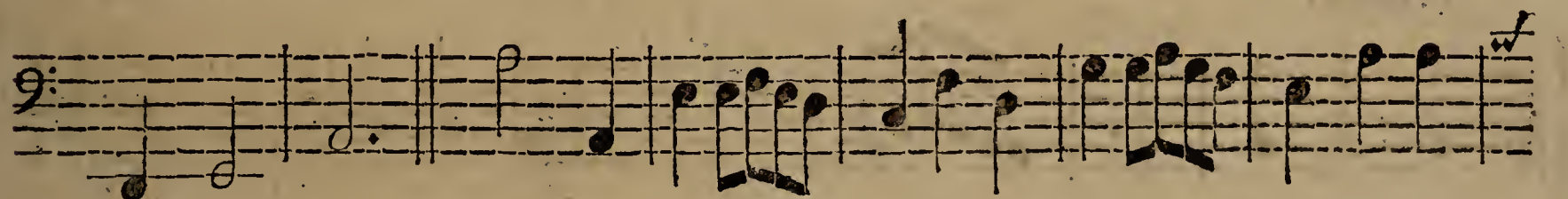
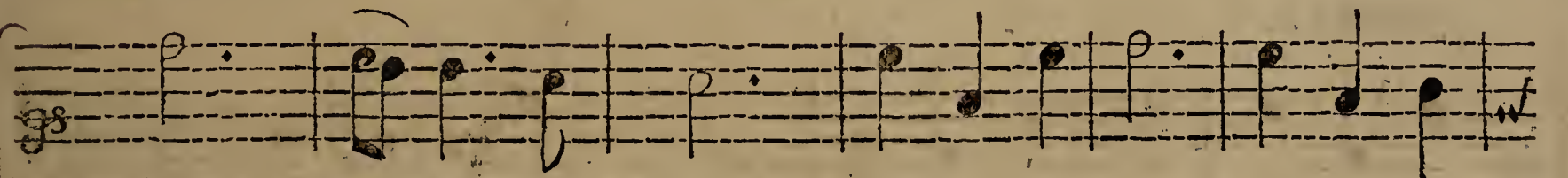
End with the First strain.



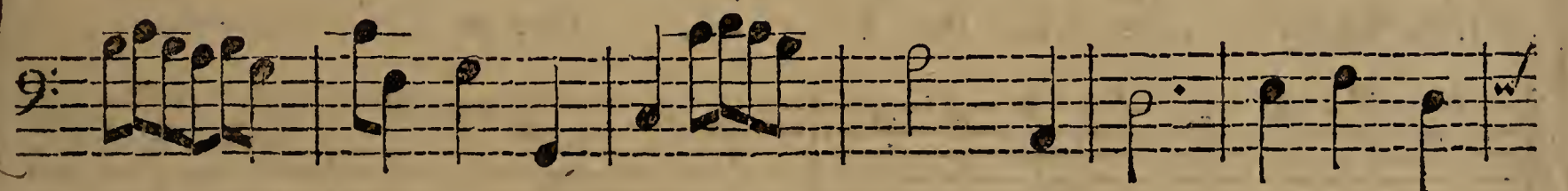
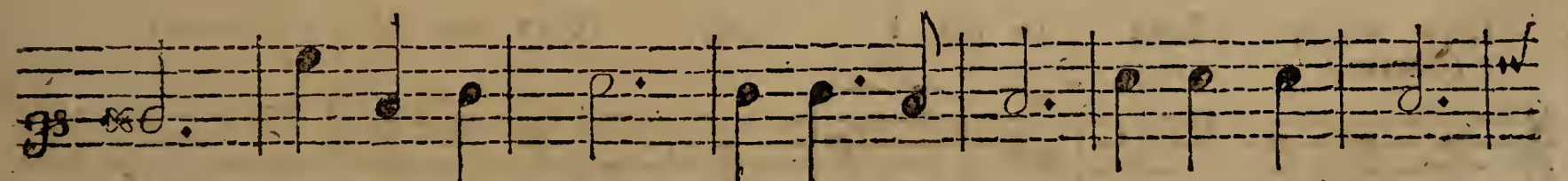
Let Monarchs fight for power and Fame, with noise and Arms

mankind a—larm, Let dayly fears their qui—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, greatnes shall ne'er



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

ne'er my foul In—thrall, give me con—tent and I have all.

(Chorus.)

(Chorus)

(Chorus.)

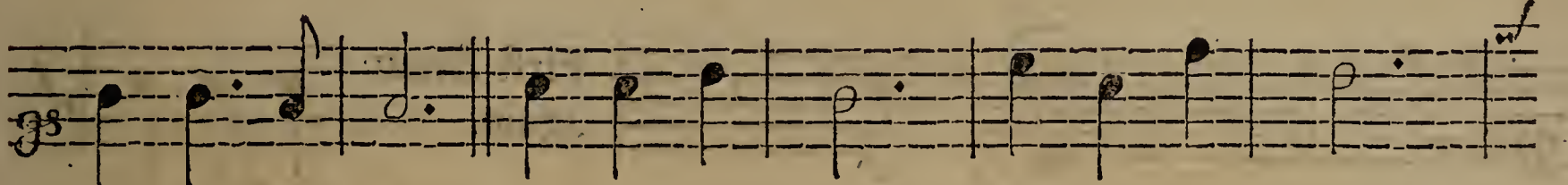
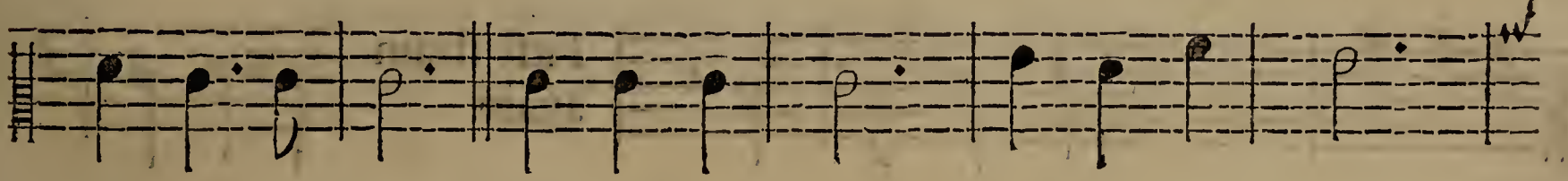
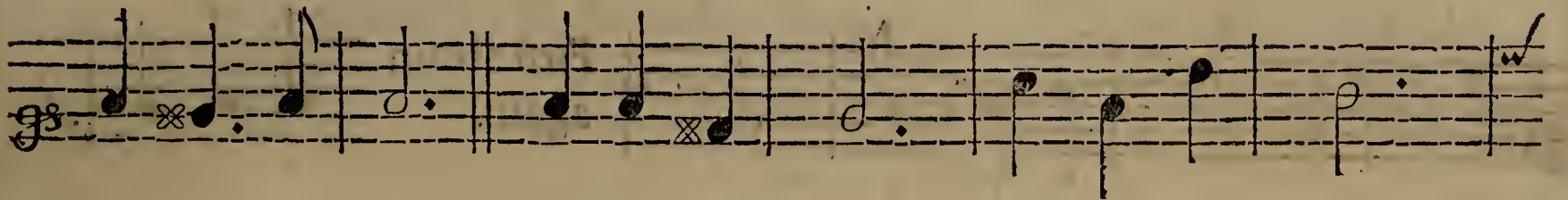
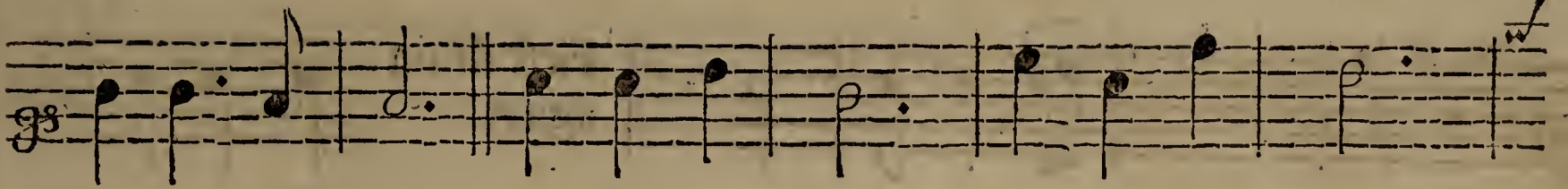
Here mighty Love to the I call, Give me *Af—tre—a*

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

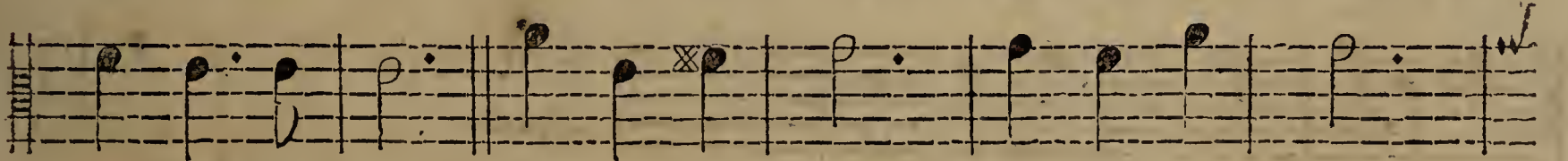
(Chorus.)

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

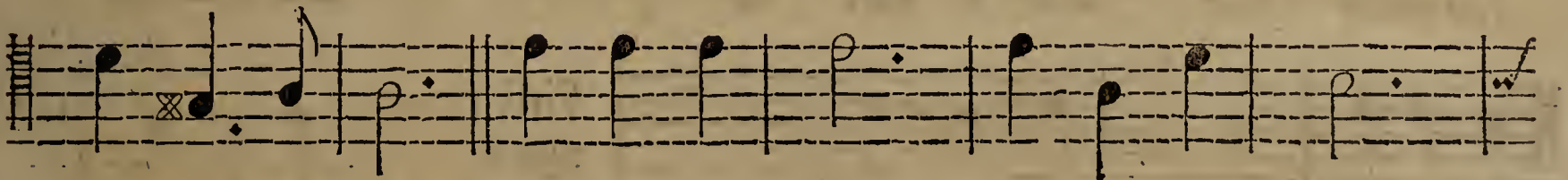
Here mighty Love to the I call, Give me *Af—tre—a*



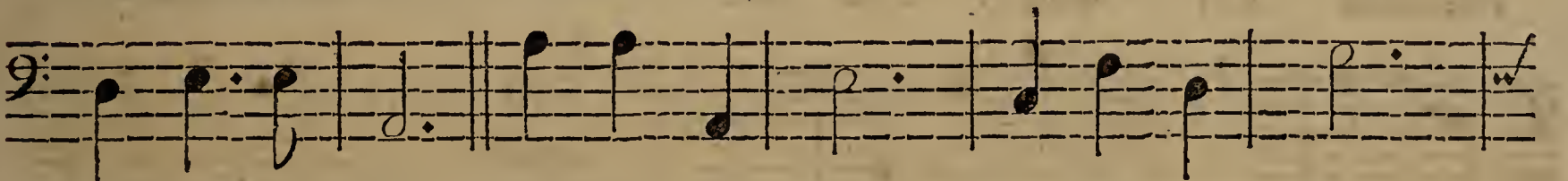
and I have all; That soft that sweet that Charming Fair,



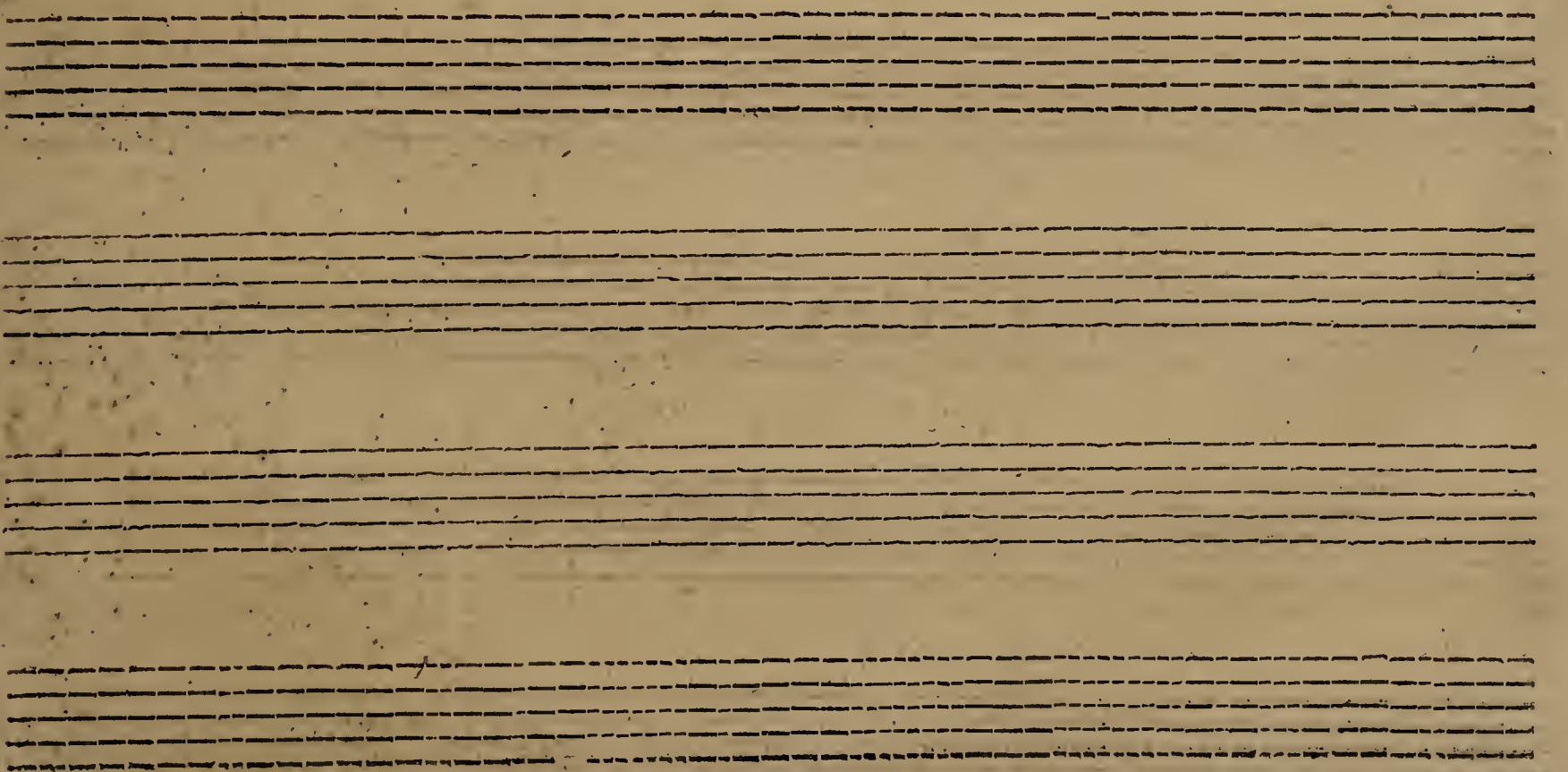
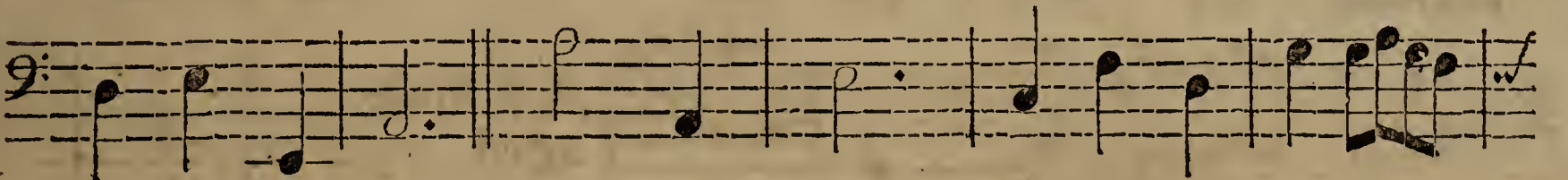
and I have all; That soft that sweet that Charming Fair,

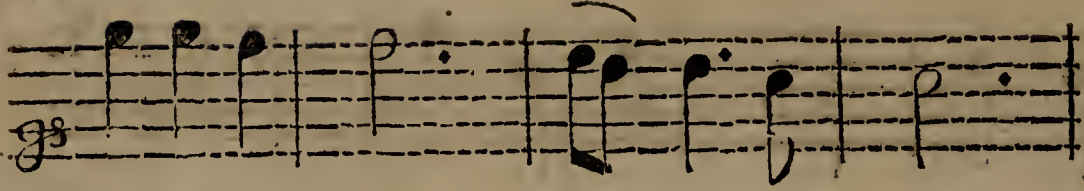


and I have all; That soft that sweet that Charming Fair,

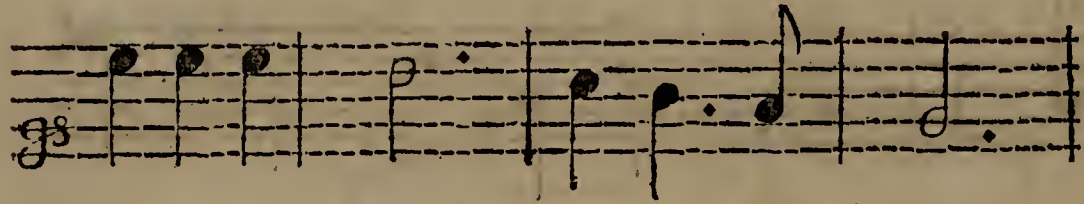
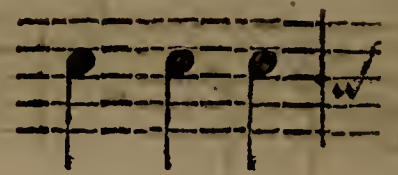


and I have all; That soft that sweet that Charming Fair,

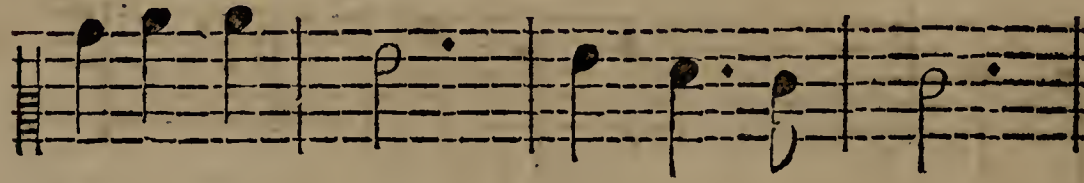
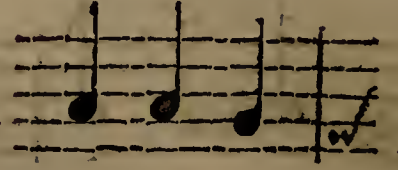




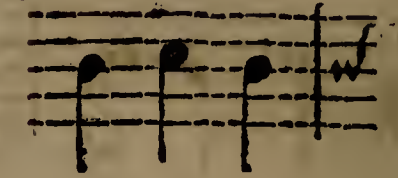
First strain
again.



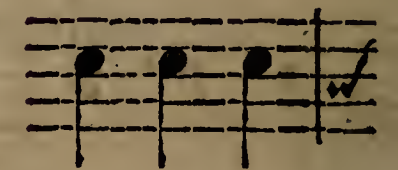
First strain
again.



First strain
again.

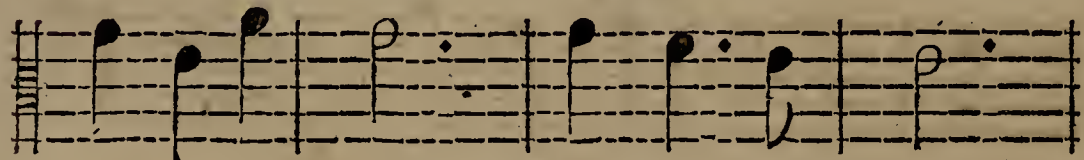


First strain
again.

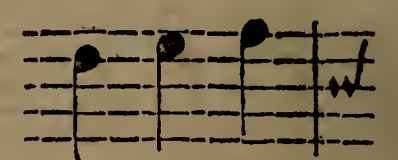


Fate cannot hurt whilst I have her.

Shes wealth and



First strain
again.

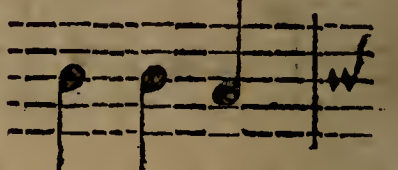


Fate cannot hurt whilst I have her.

Shes wealth and

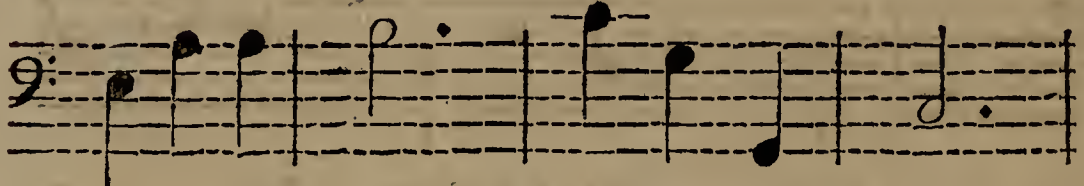


First strain
again.



Fate cannot hurt whilst I have her.

Shes wealth and

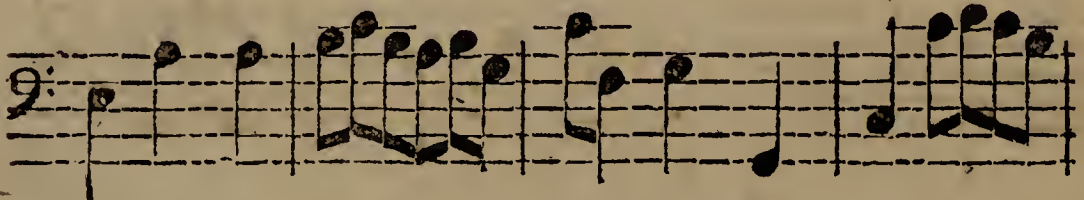


First strain
again.

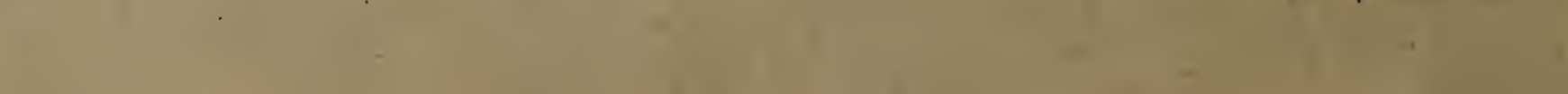
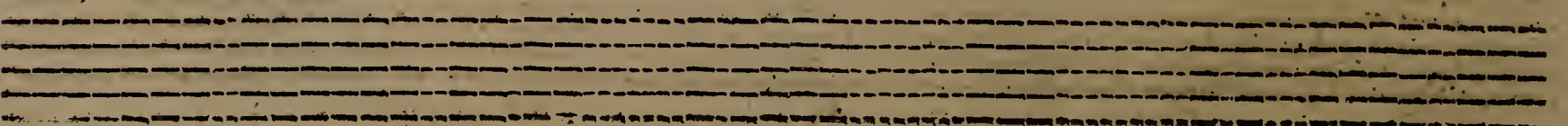
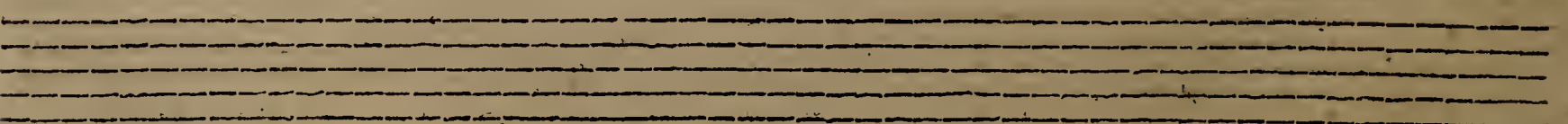
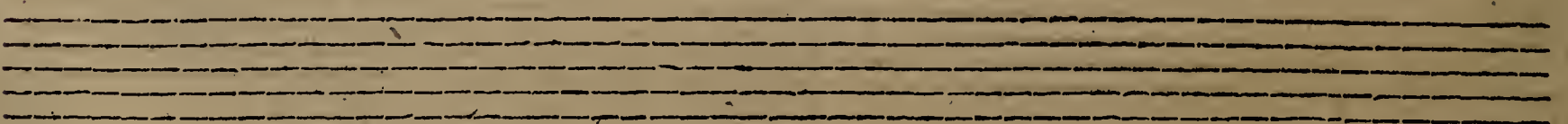
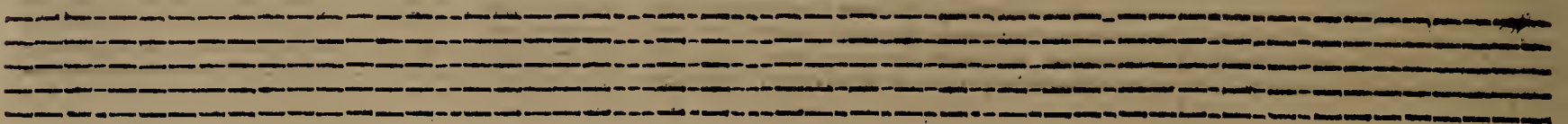
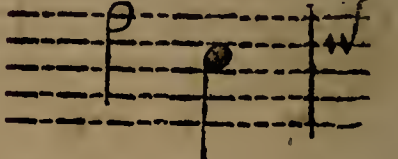


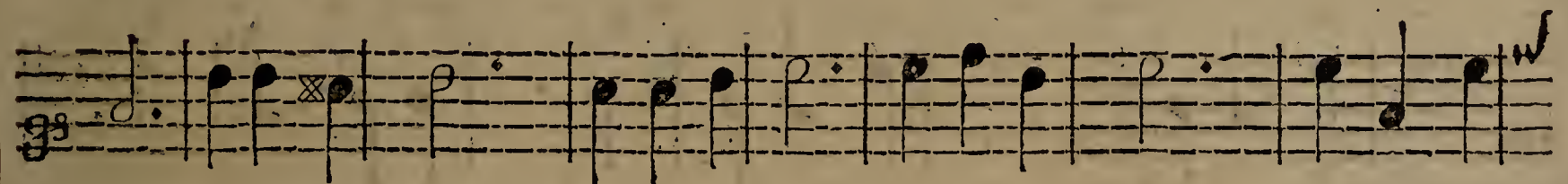
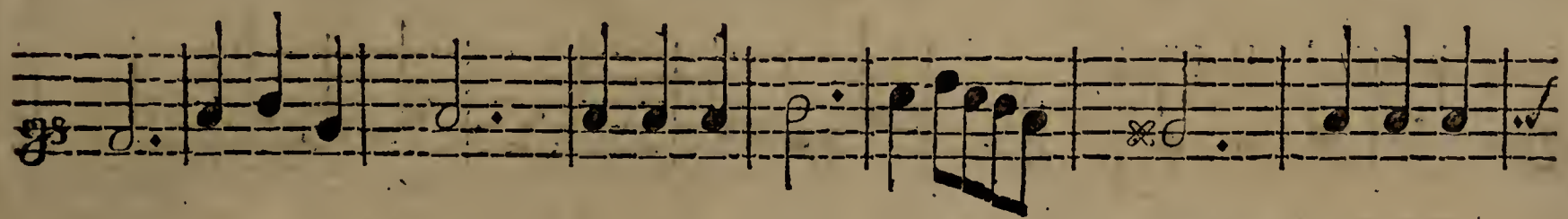
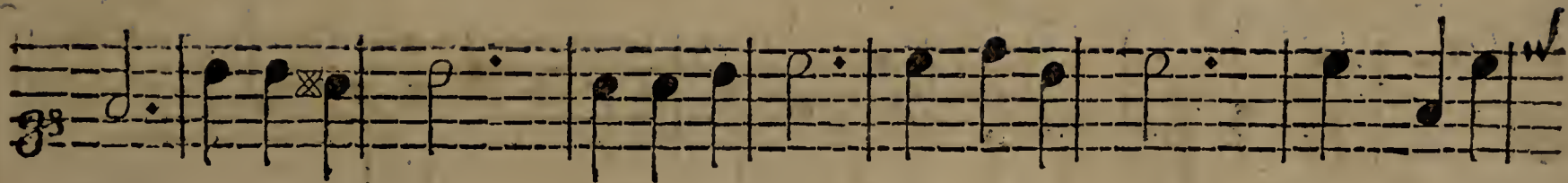
Fate cannot hurt whilst I have her.

Shes wealth and

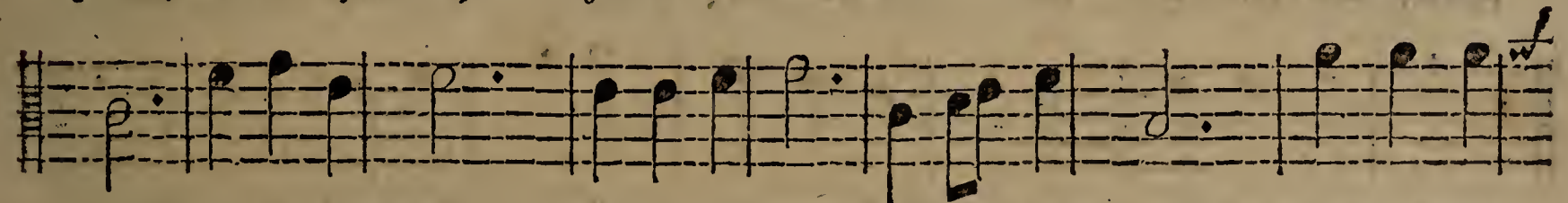


First strain
again.

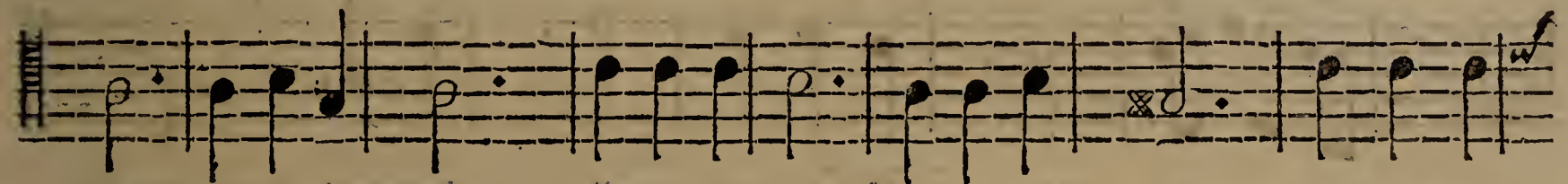




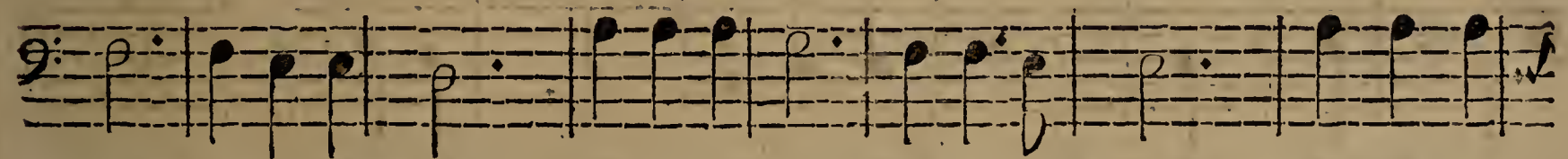
power, and on—ly she, *Af--tre--a's* all the world to me: she's wealth and



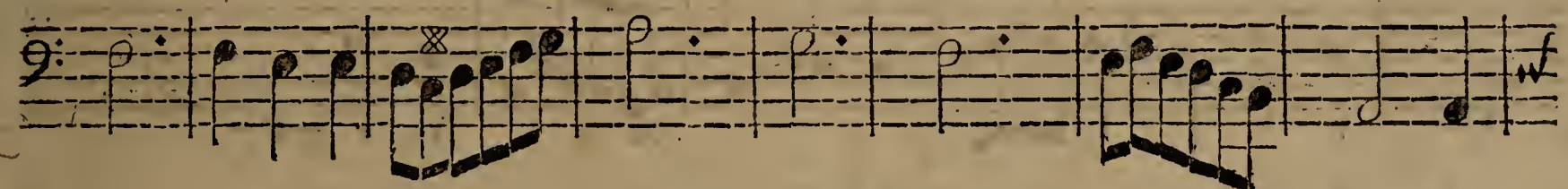
power, and on—ly she, *Af--tre--a's* all the world to me: she's wealth and

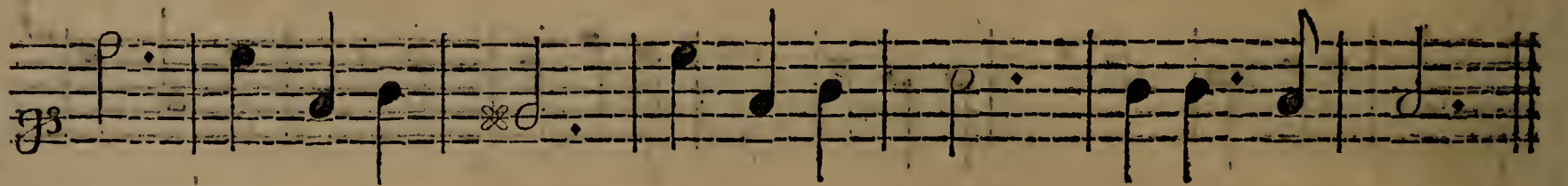
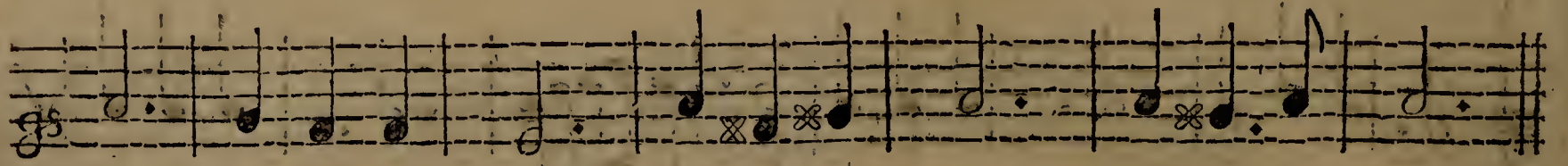
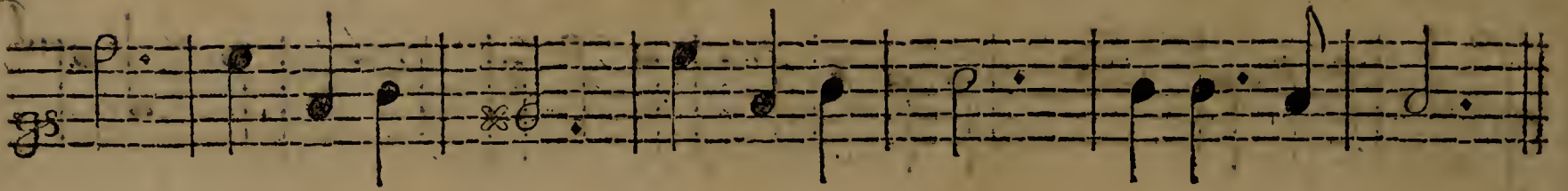


power, and on—ly she, *Af--tre--a's* all the world to me: she's wealth and

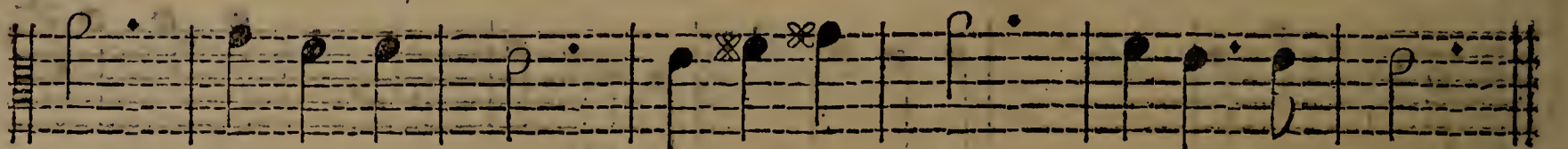


power, and on—ly she, *Af--tre--a's* all the world to me: she's wealth and

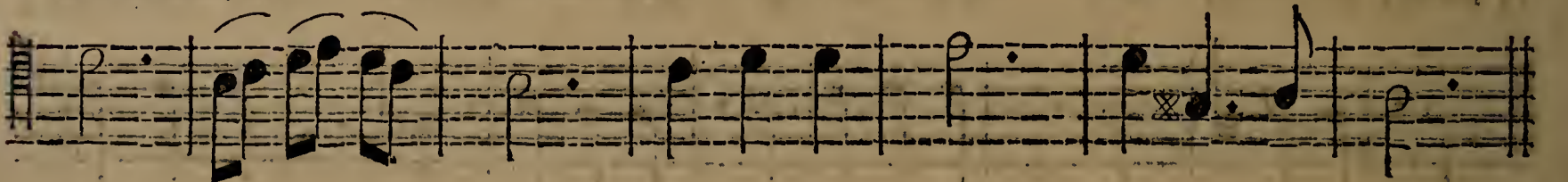




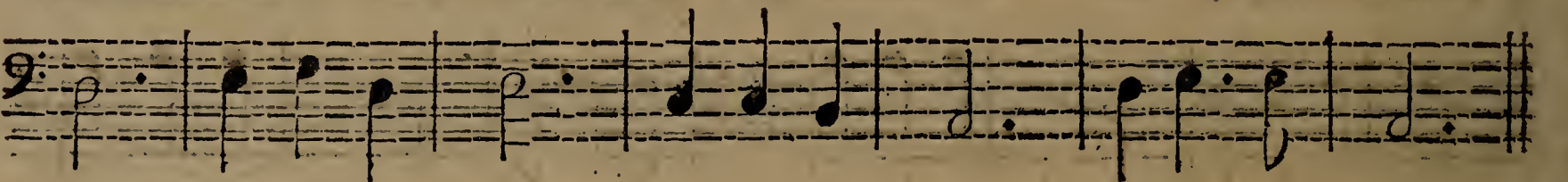
power, and on—ly she, Af—tre—a's all the world to me.



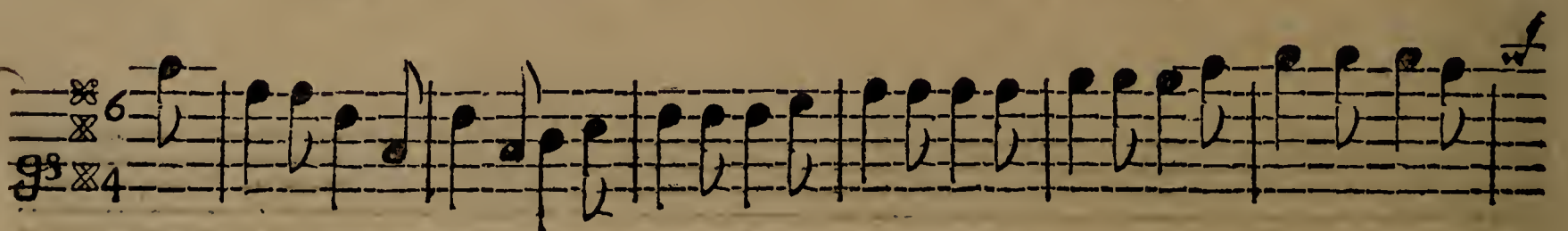
power, and no—ly she, Af—tre—a's all the world to me.



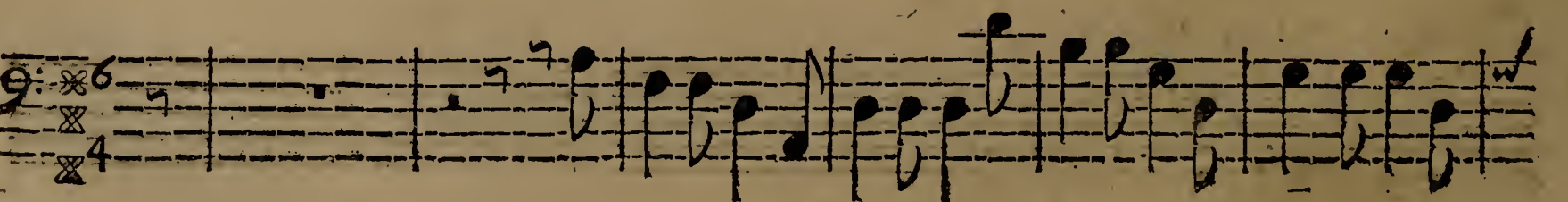
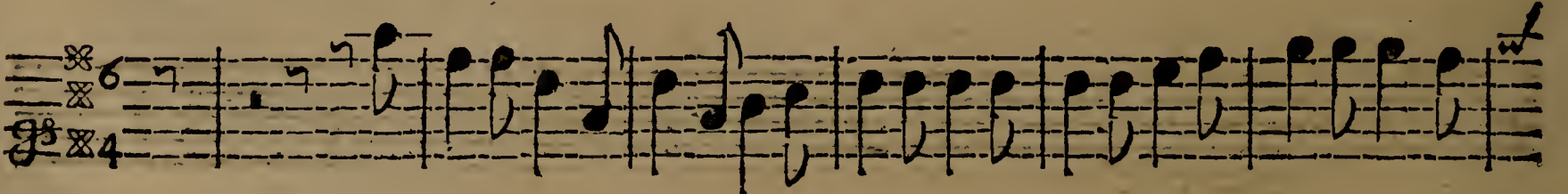
power, and on—ly she, Af—tre—a's all the world to me.



power, and on—ly she, Af—tre—a'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.

(Play soft.)

Bacchus.

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

Jol—ly Crew

come near, come, come

we'll re-

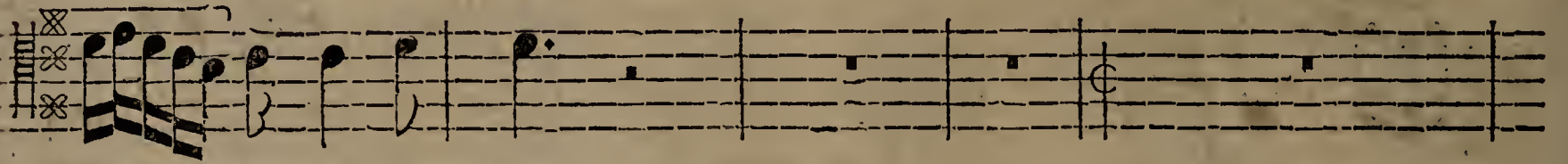
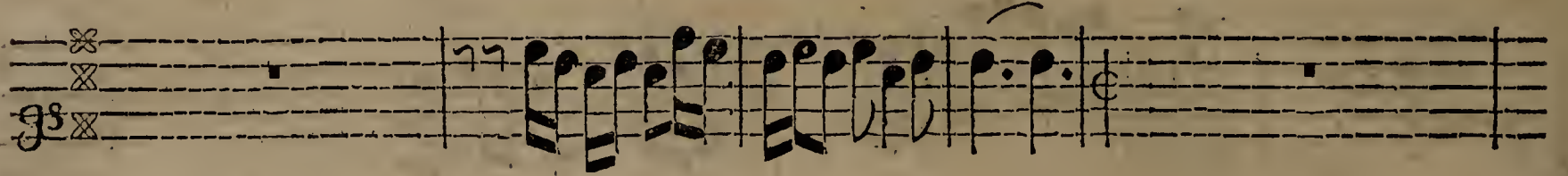
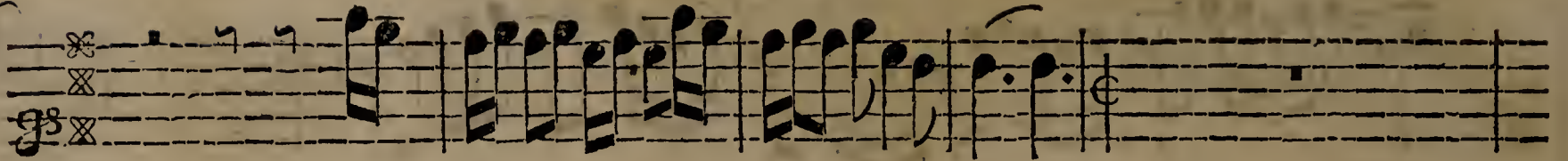
we'll re-joyce, re-

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

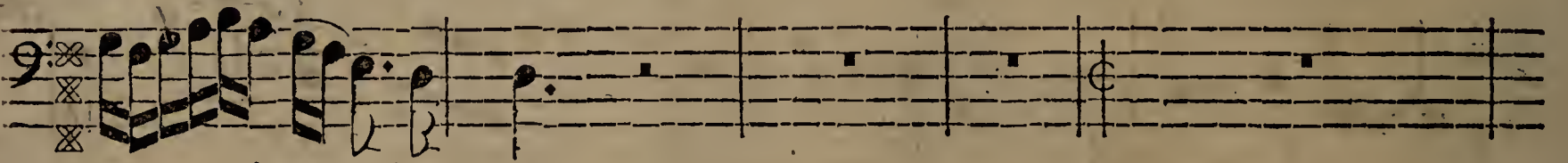
joyce, re-joyce, re-joyce, we'll re-joyce, re-joyce, we'll re-joyce, we'll re-joyce

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

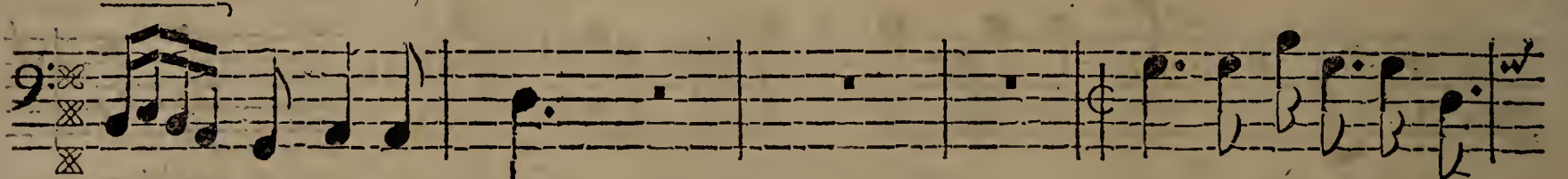
joyce, rejoyce as well as you; we'll re -- joyce, re-joyce, re -- joyce



as well as you.

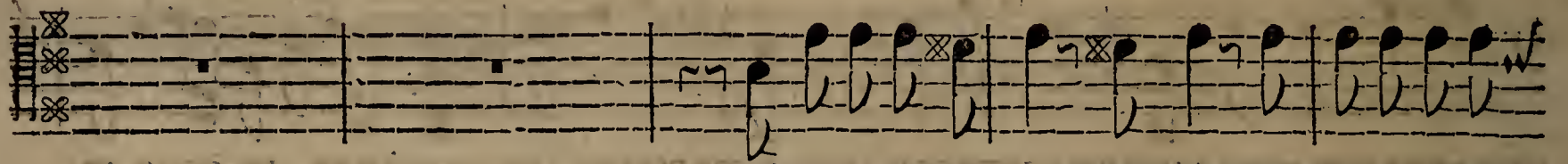
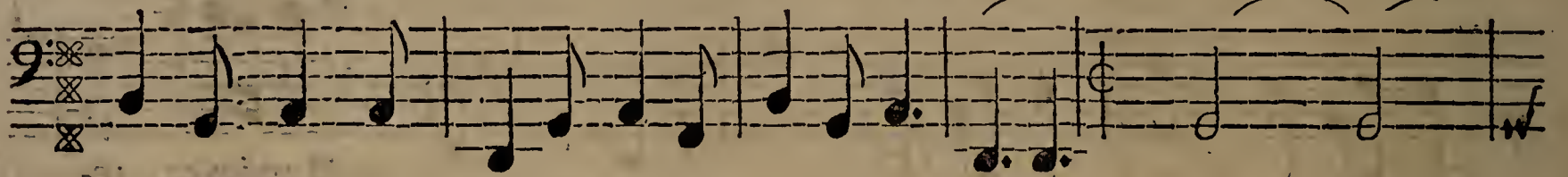


as well as you.

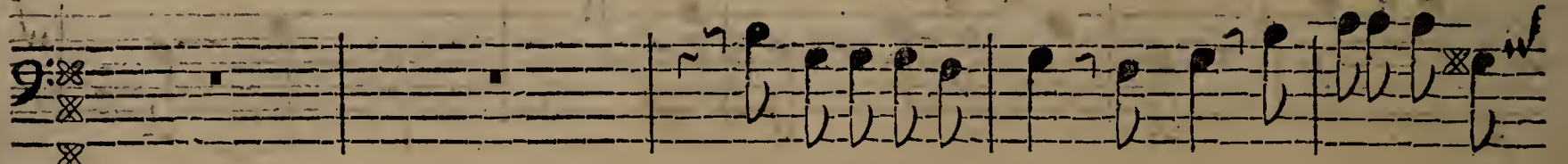


as well as you.

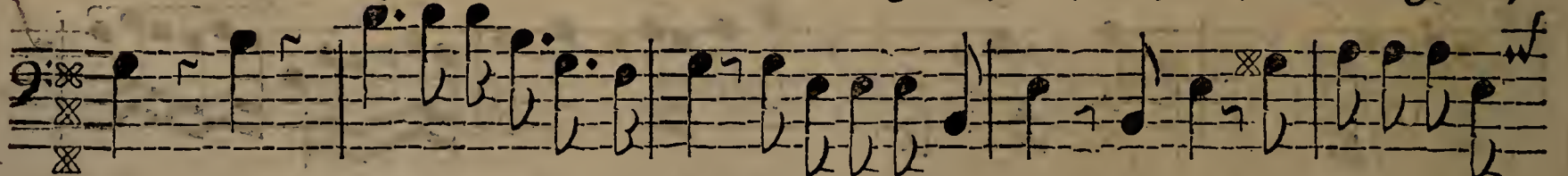
Give to ev'ry one his



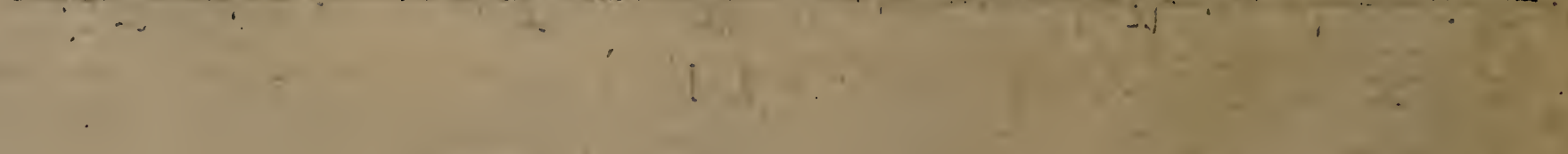
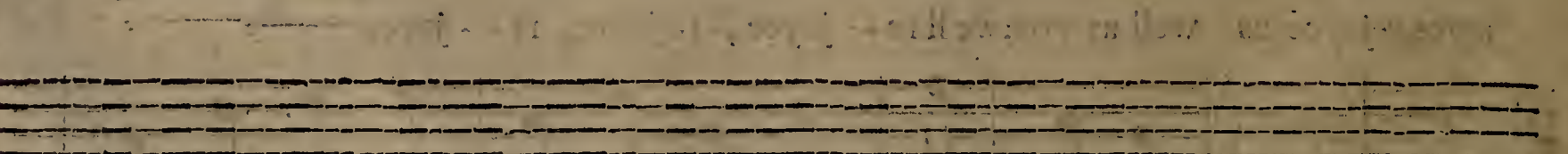
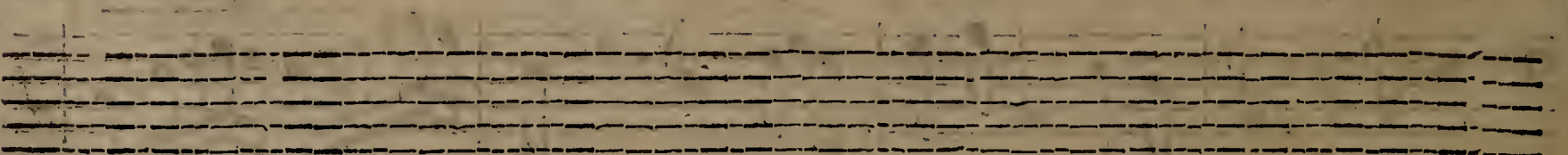
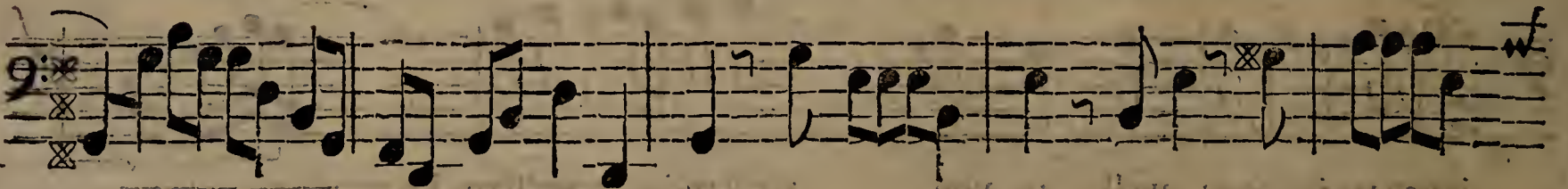
then all together clash,clash,clash,then all to-gether

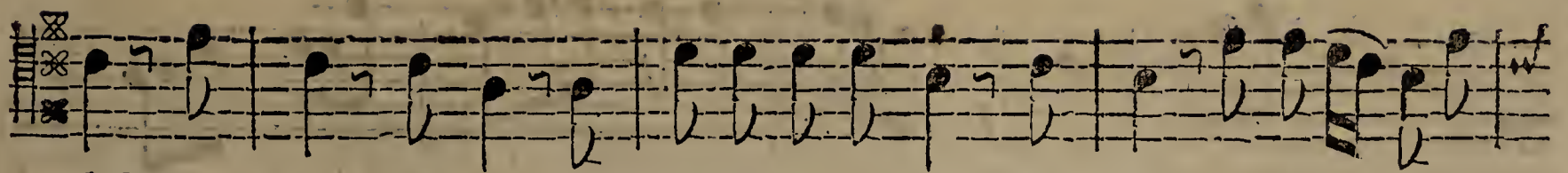


then all together,clash,clash,clash,then all together,

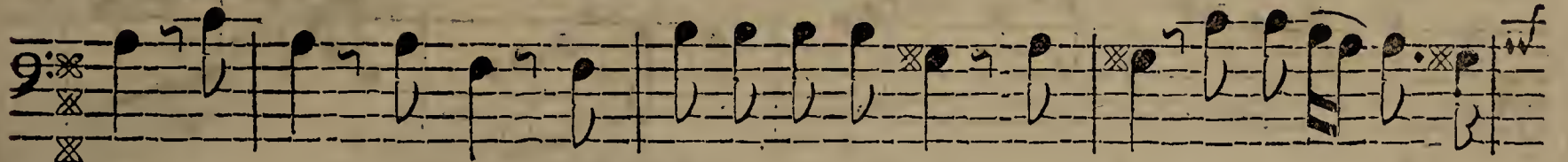


glafs, give, give to ev'ry one his glafs,then all together clash,clash,clash,then all together





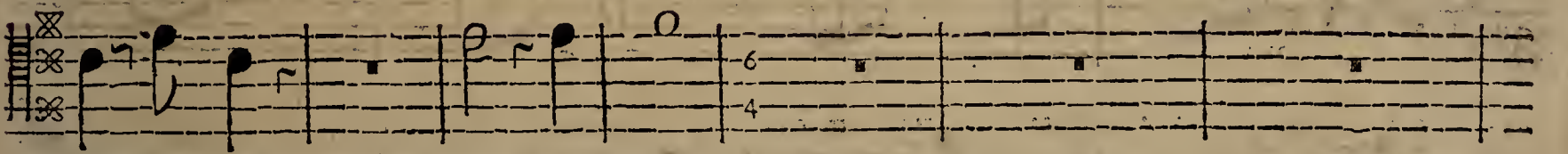
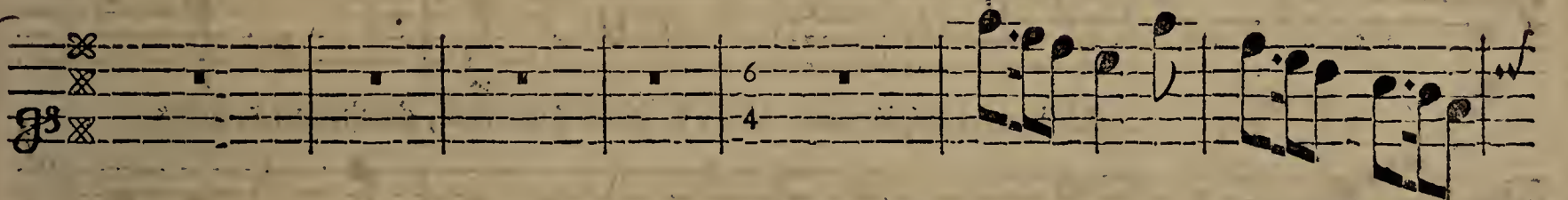
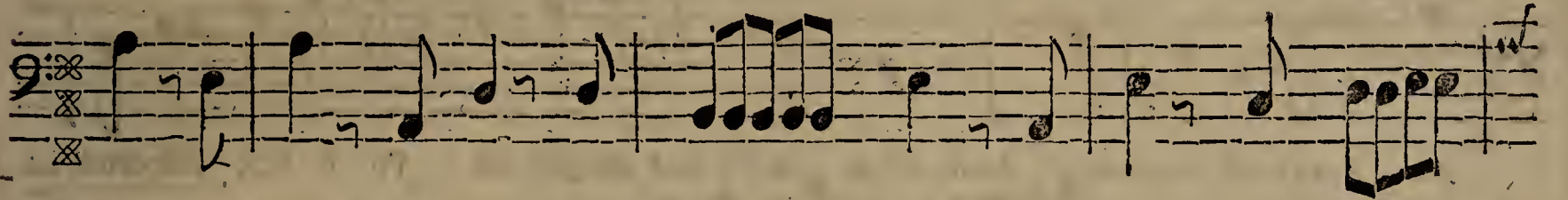
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



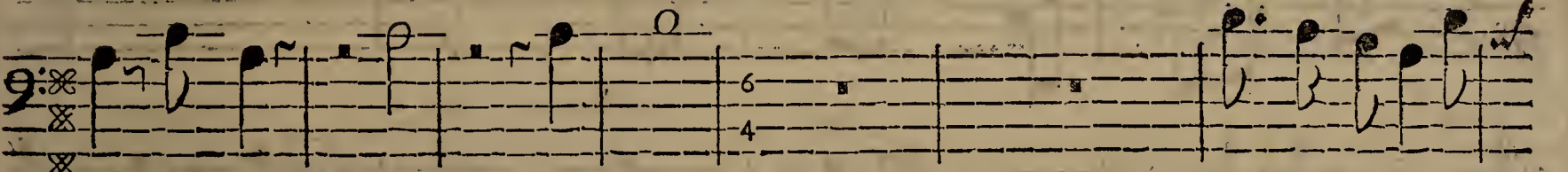
clash, clash, clash, clash, clash, then all-to-gether clash, clash, clash, then all to-gether



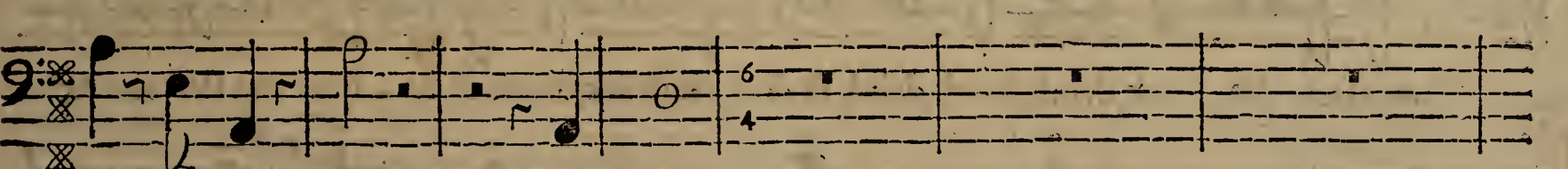
clash, clash, clash, clash, clash, then all to-gether clash, clash, clash, then all together



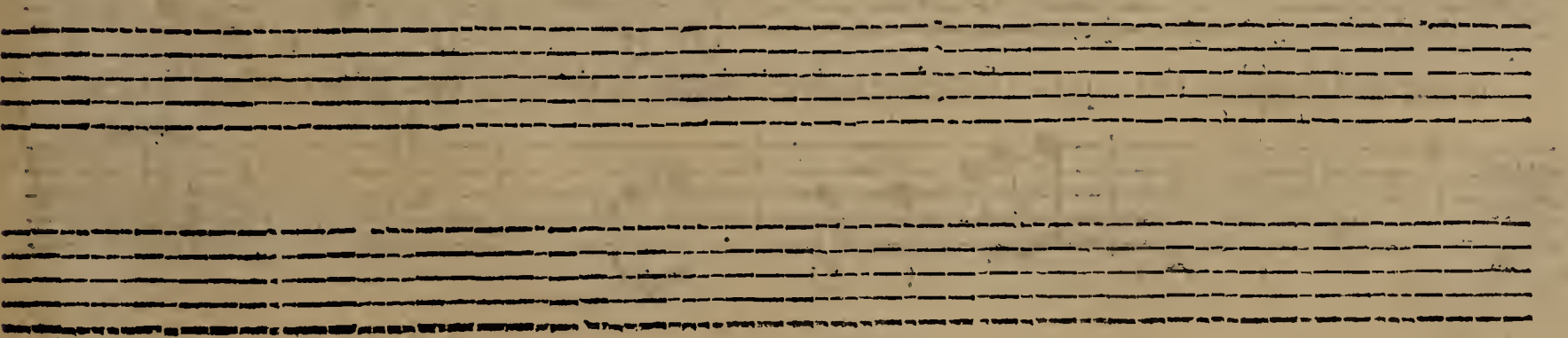
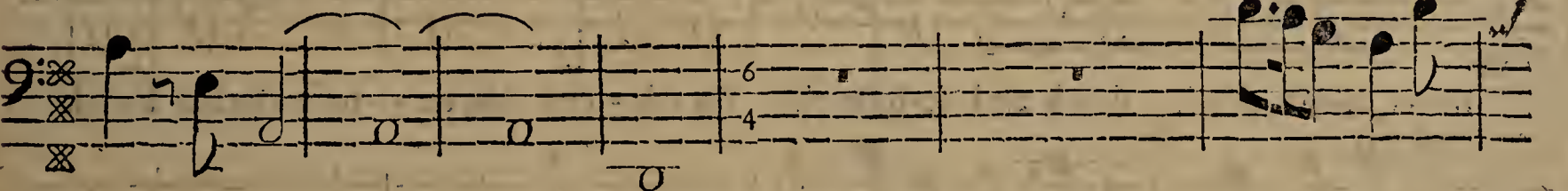
clash, clash, clash, drink, drink, drink,

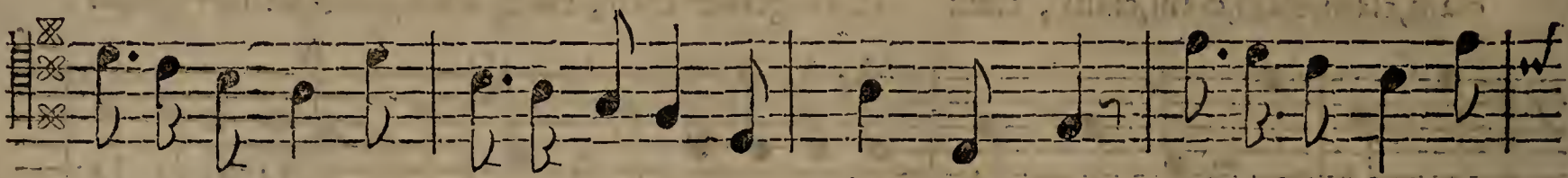
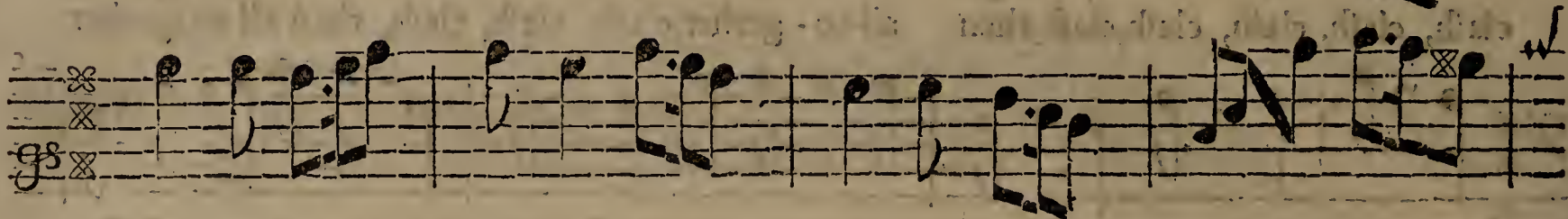
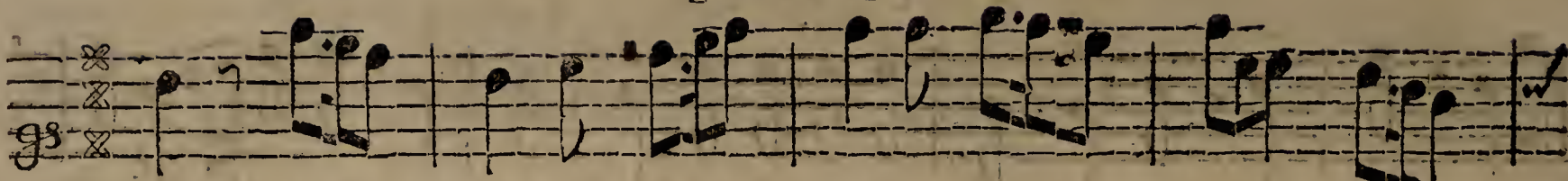


clash, clash, clash, drink, drink, drink, drink & despise the

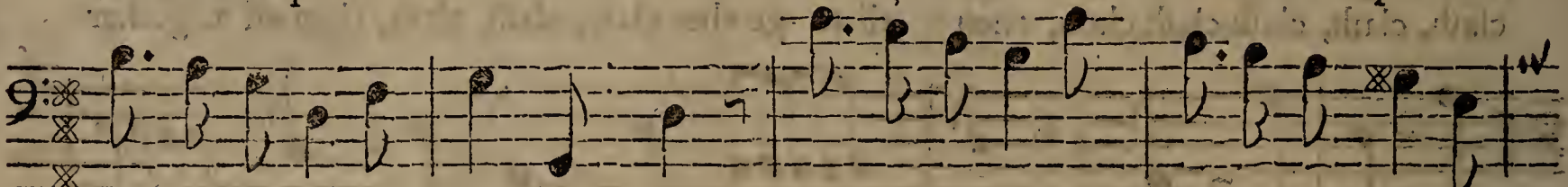


clash, clash, clash, drink, drink, drink,

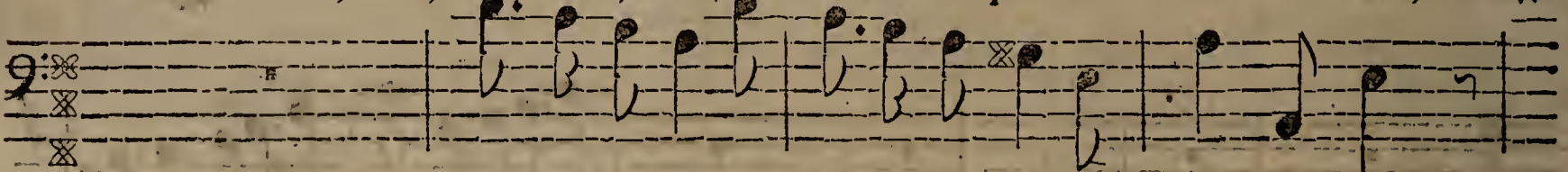




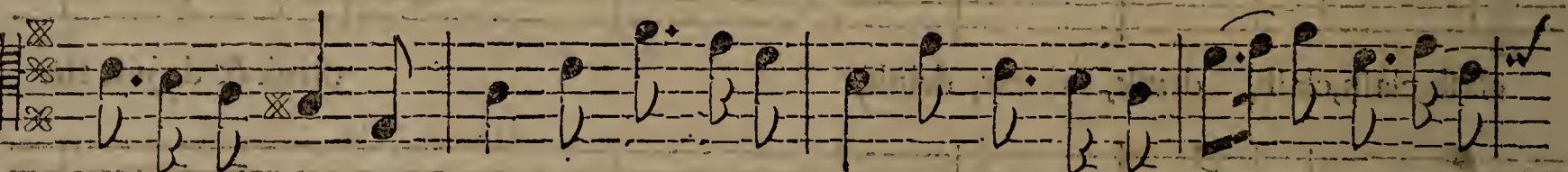
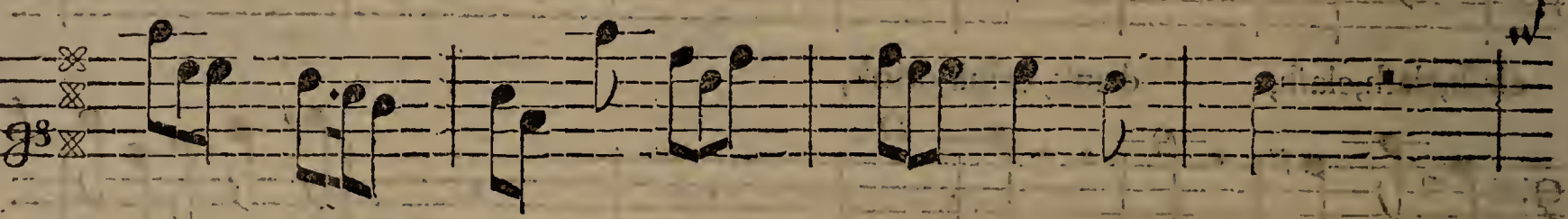
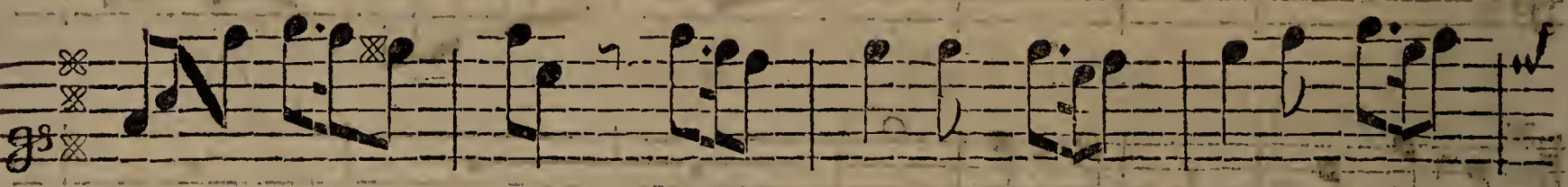
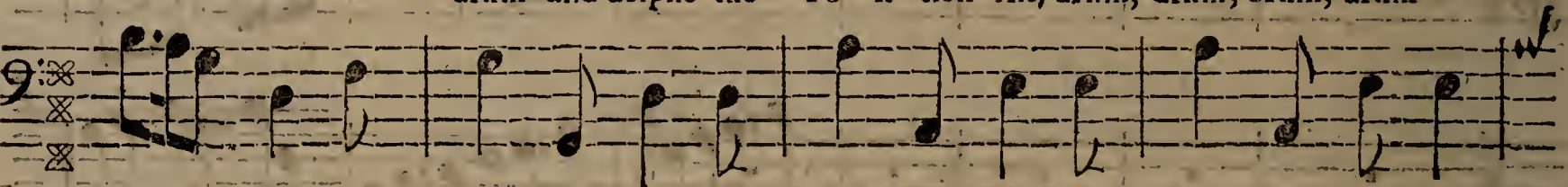
Drink and de - spise the Po - li - tick Afs, drink, drink, drink, drink drink and de - spise the



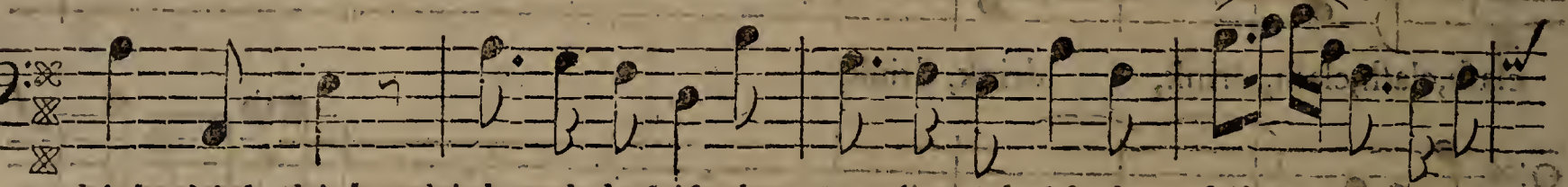
Po - - li - tick Afs, drink, drink, drink, drink, drink and de - spise the Po - li - tick Afs, drink



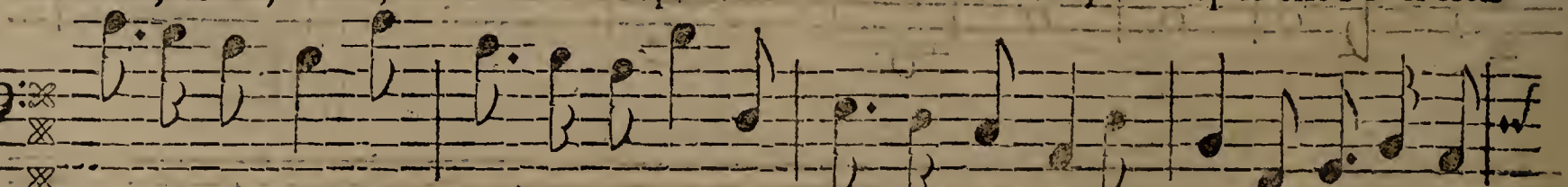
drink and despise the Po - li - tick Afs, drink, drink, drink, drink



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



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



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



Cho.

Cho.

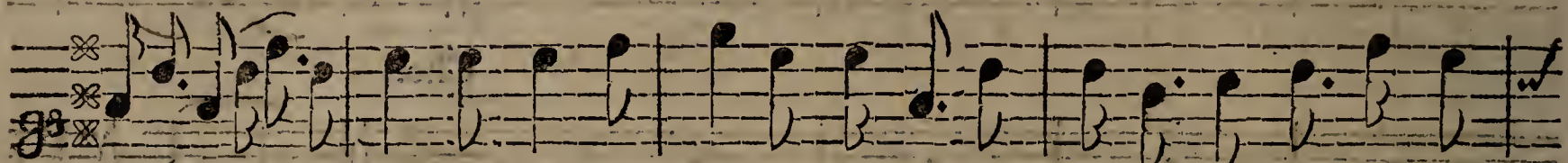
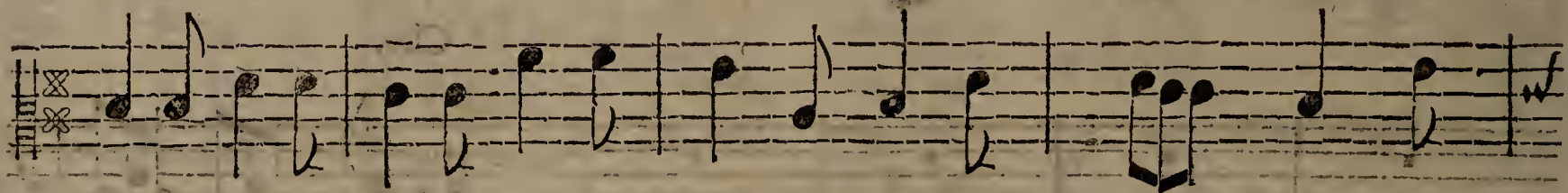
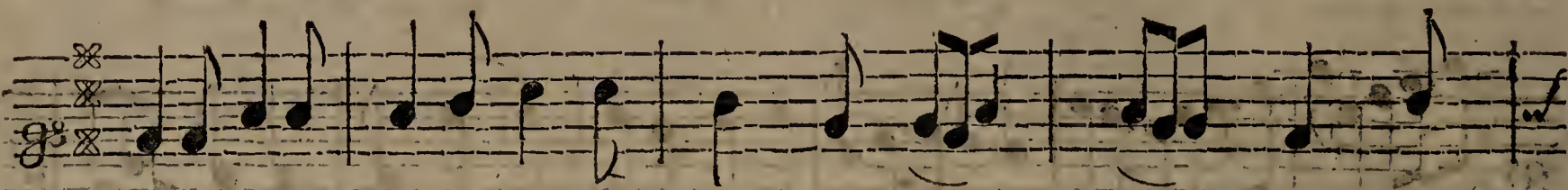
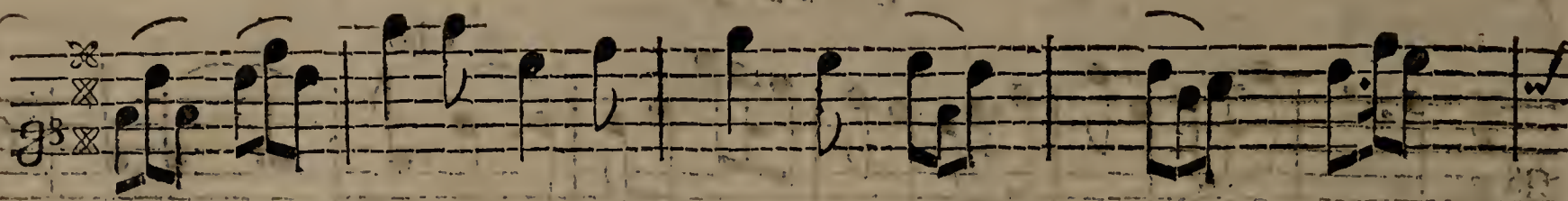
Cho.

The migh - ty,

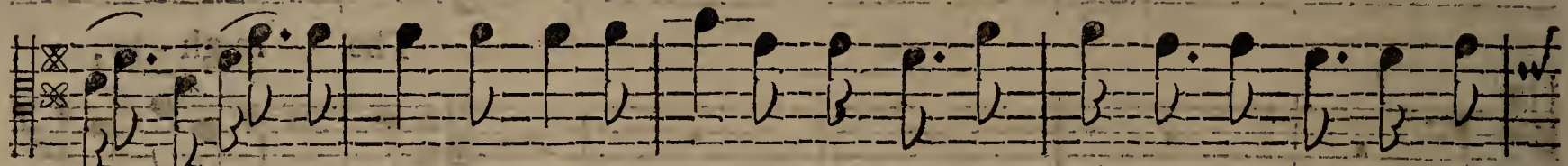
Afs. The mighty, mighty,

Afs. The migh - ty, mighty

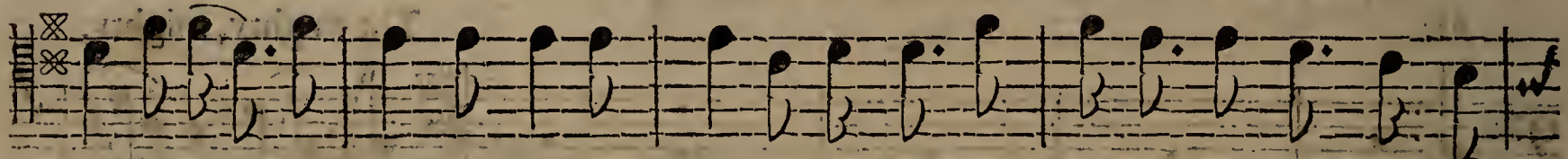
Afs. The migh - ty, mighty



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



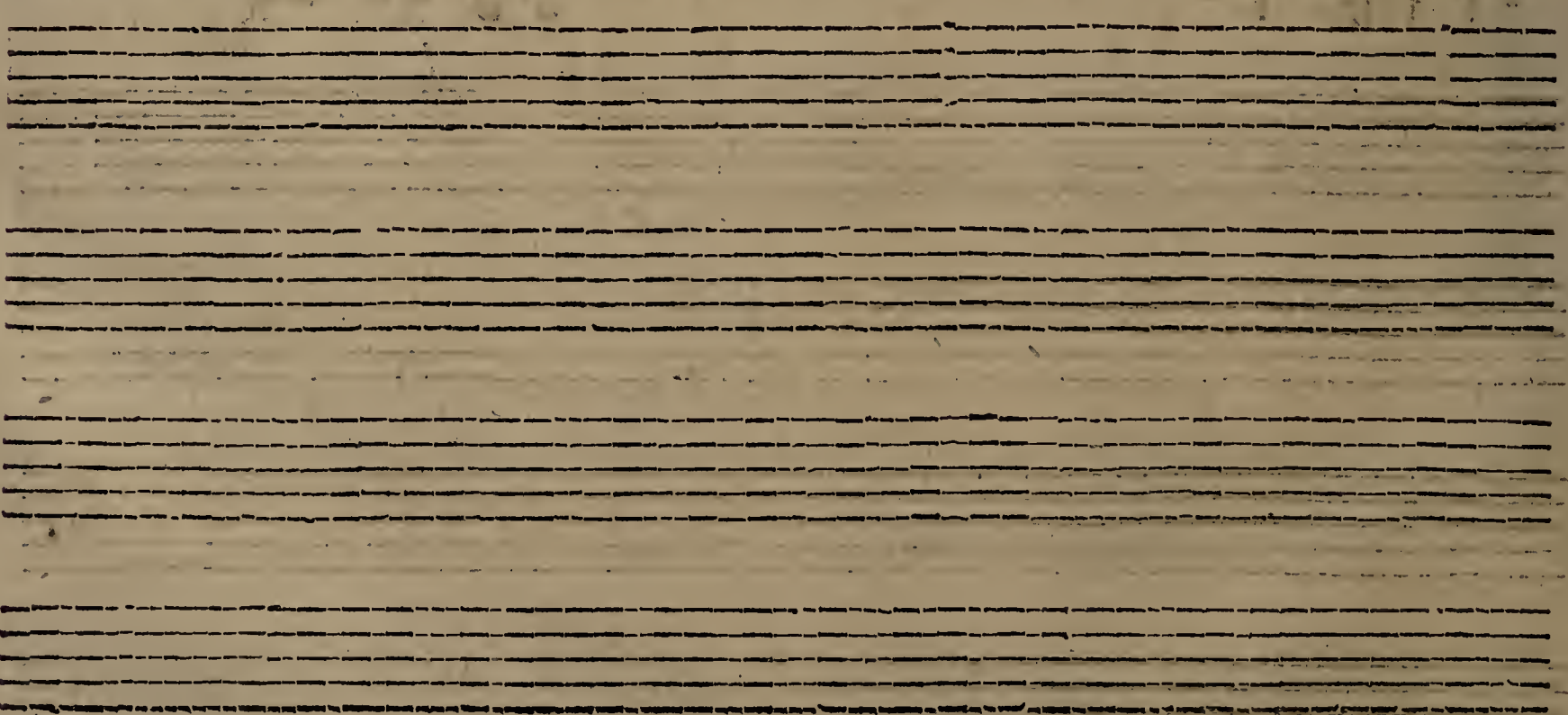
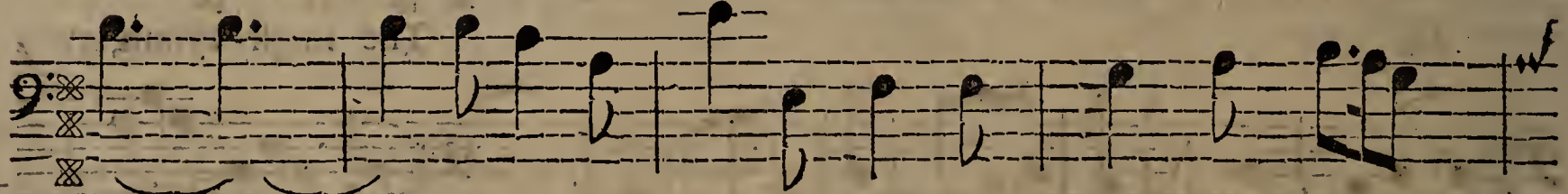
mighty, mighty *Jove*, who rules a - bove ne'r troubl'd, ne'r troubl'd his Head with much

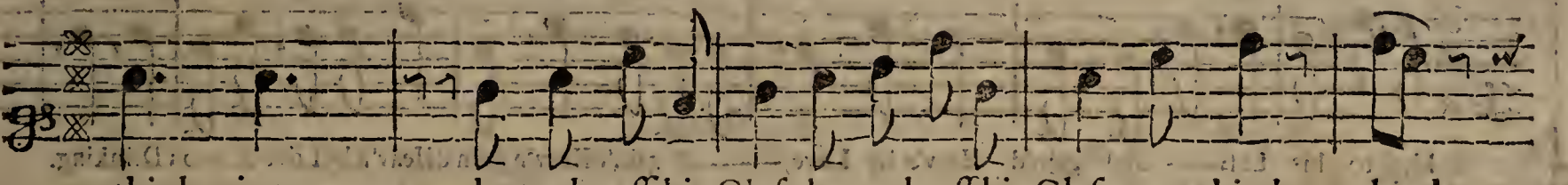
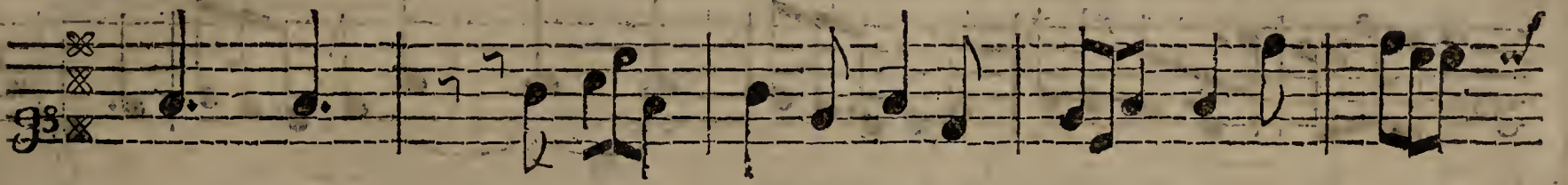
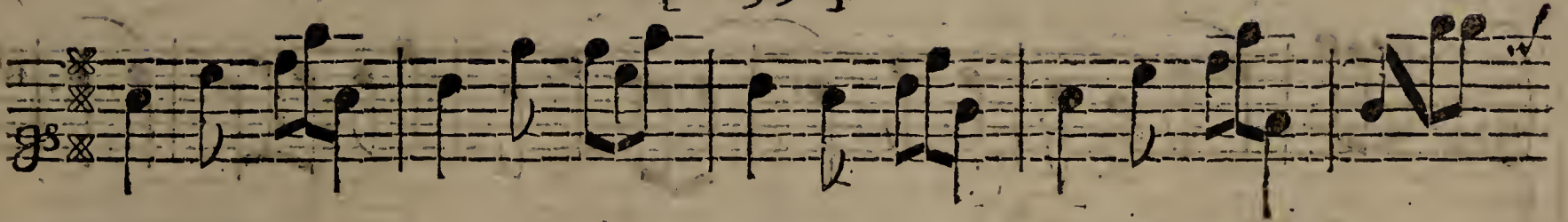


Jove, the mighty *Jove* who rules a - - bove, ne'r troubl'd, ne'r troubl'd his Head with much

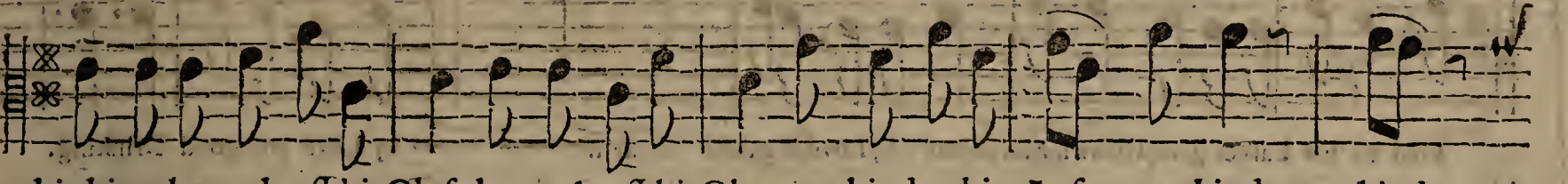


Jove - - - - who rules a - - bove ne'r troubl'd, ne'r troubl'd his Head with much

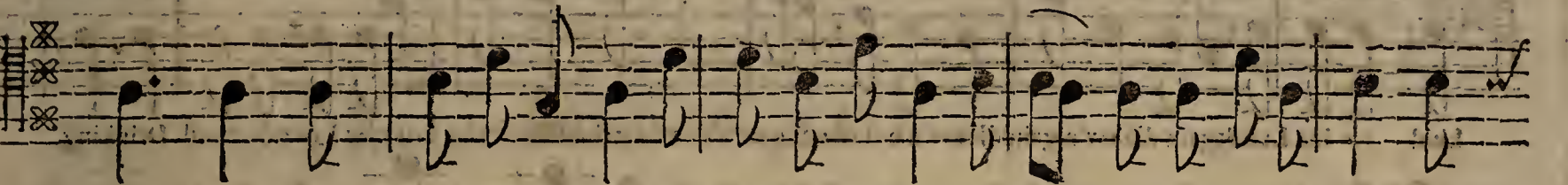




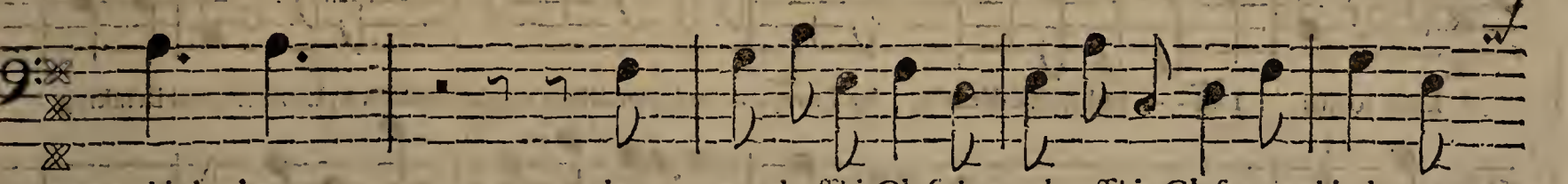
think - ing, he took off his Glafs, he took off his Glafs, was kind, kind



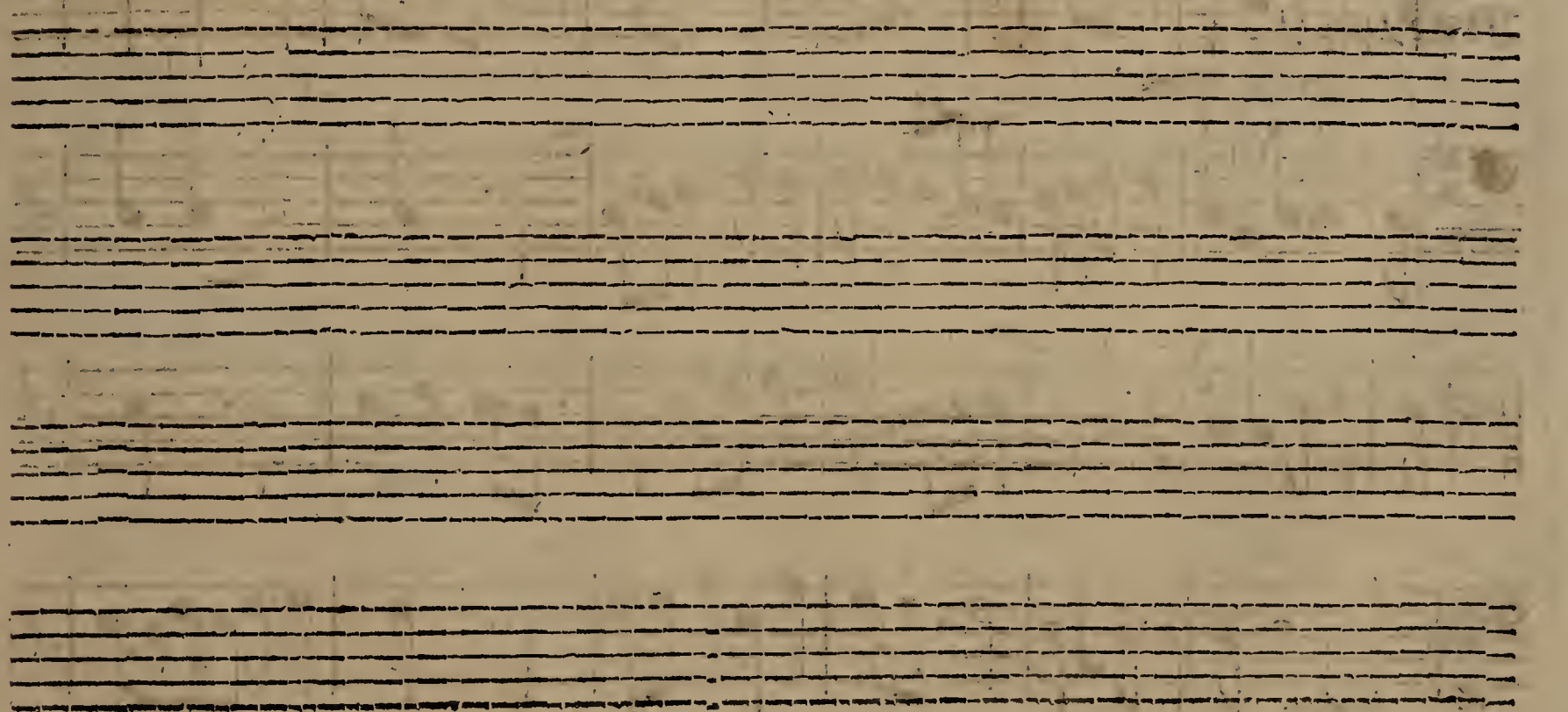
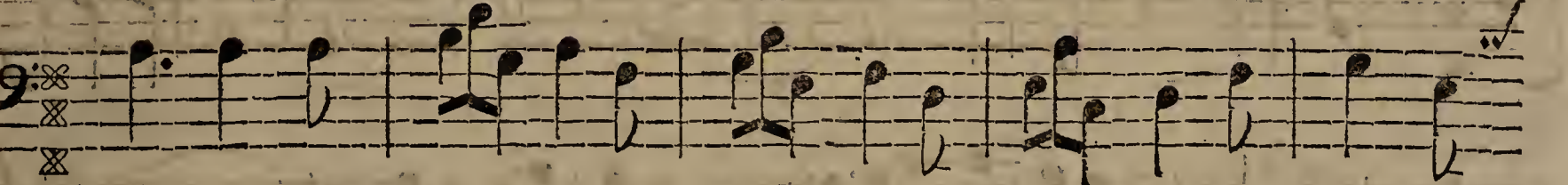
thinking, he took off his Glafs, he took off his Glas, was kind to his Lafs, was kind, kind,

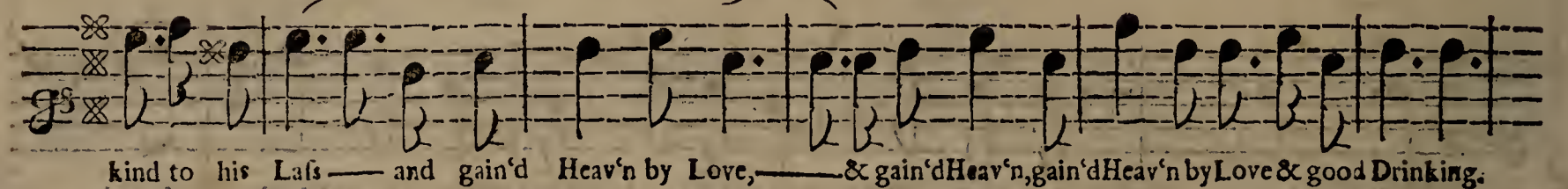
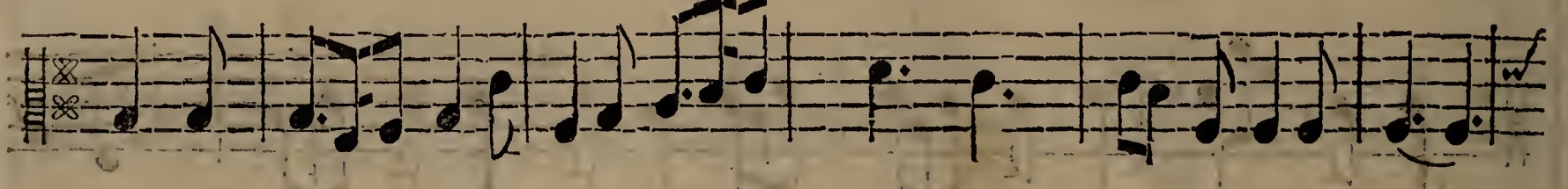
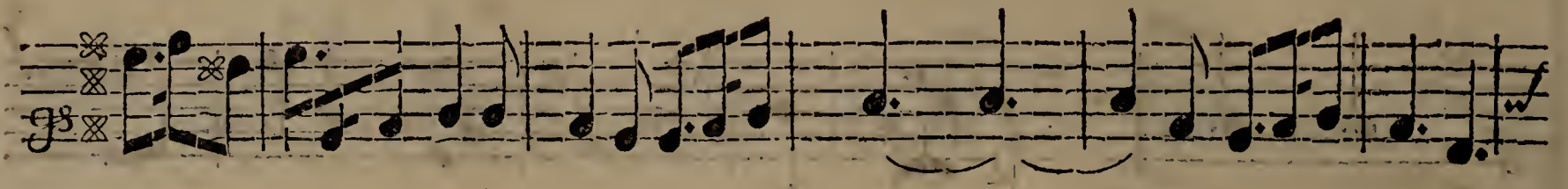


think - ing, he took off his Glafs, he took off his Glafs, was kind, was kind to his Lafs, was

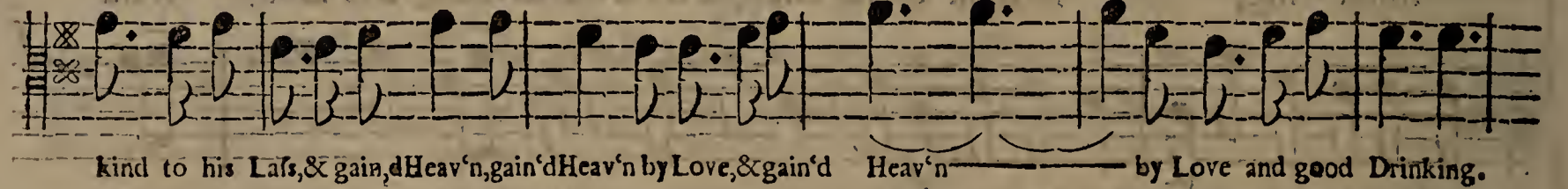


think - ing, he took off his Glafs, he took off his Glafs, was kind, was

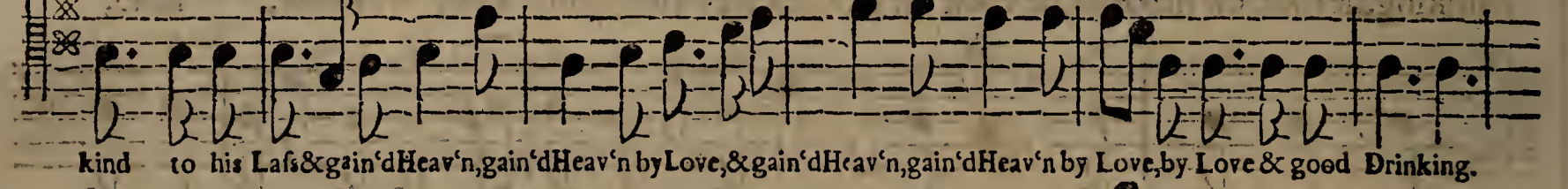




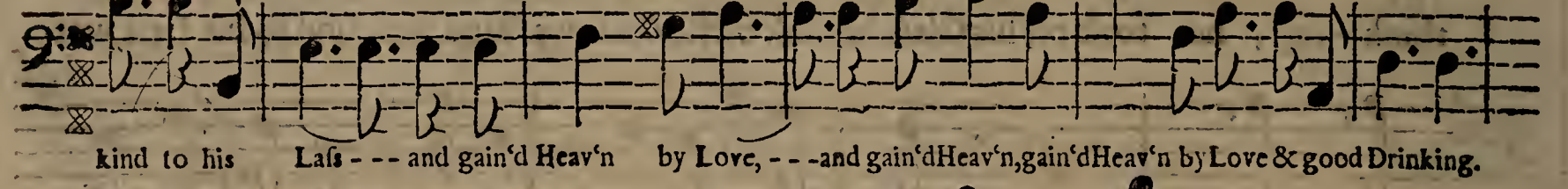
kind to his Lafs — and gain'd Heav'n by Love, — & gain'd Heav'n, gain'd Heav'n by Love & good Drinking.



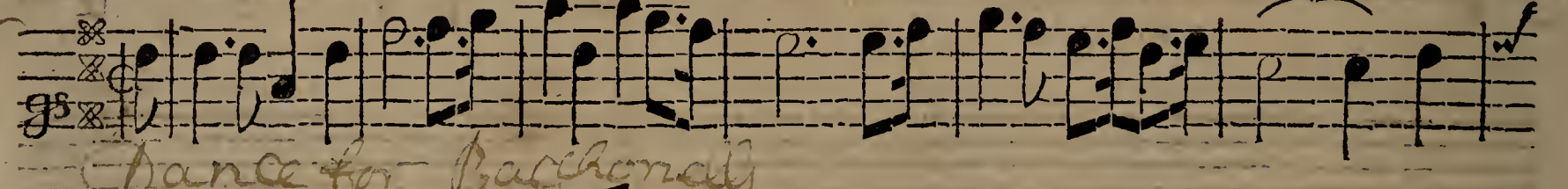
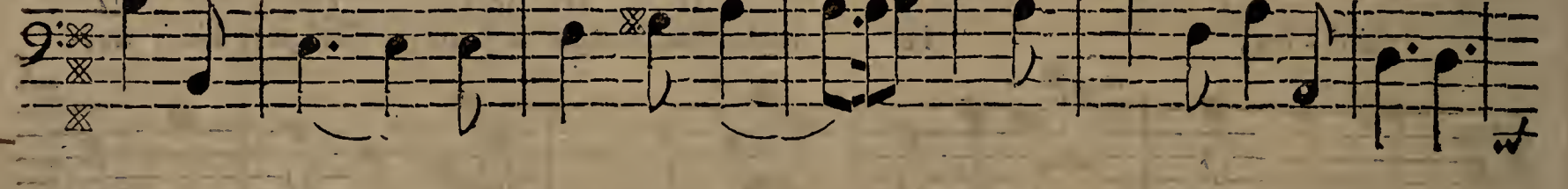
kind to his Lafs, & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n — — — by Love and good Drinking.



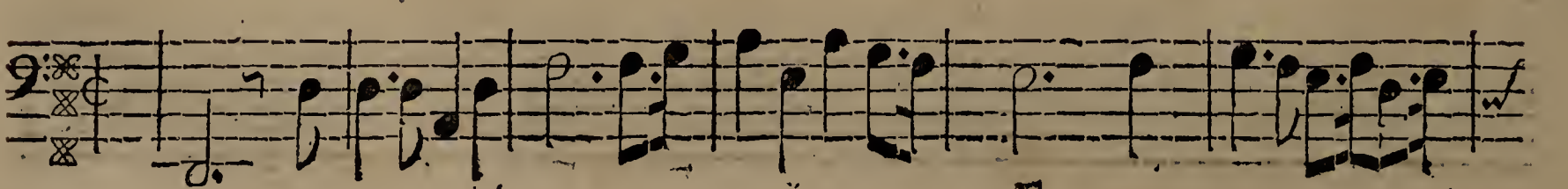
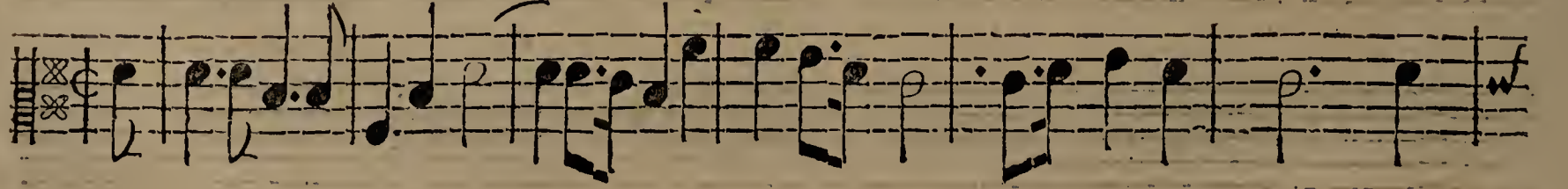
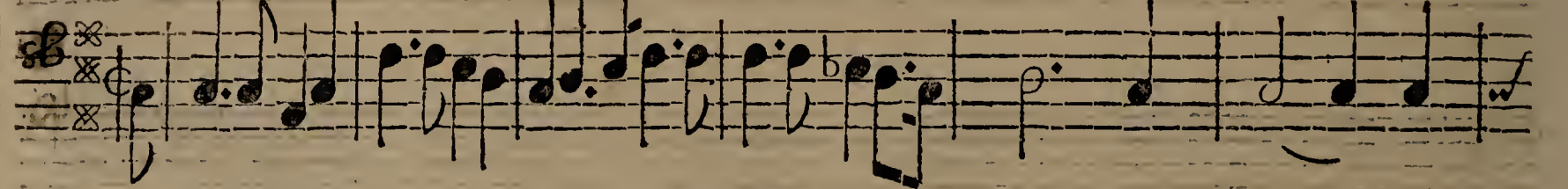
kind to his Lafs & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n, gain'd Heav'n by Love, by Love & good Drinking.



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



Dance for Bacchonal



This page contains a handwritten musical score for guitar, organized into 12 systems. Each system consists of three staves: a treble clef staff, a bass clef staff, and a guitar-specific staff with fret markers. The notation includes various note values, rests, and articulation marks. The first system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The second system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The third system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The fourth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The fifth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The sixth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The seventh system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The eighth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The ninth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The tenth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The eleventh system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note. The twelfth system has a treble clef staff with a whole note, a bass clef staff with a whole note, and a guitar staff with a whole note.

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

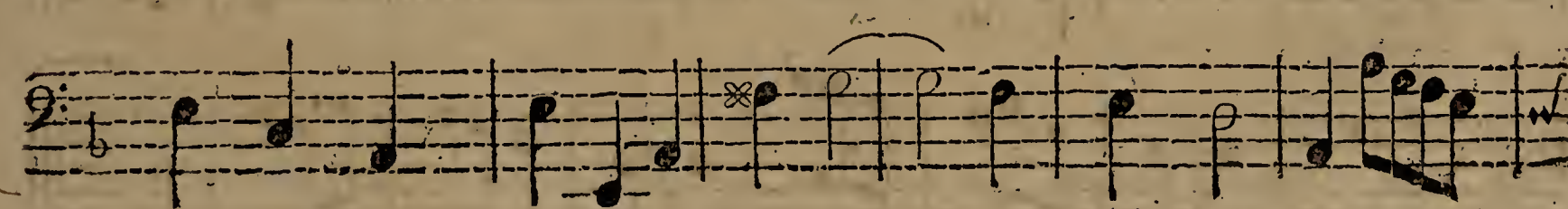
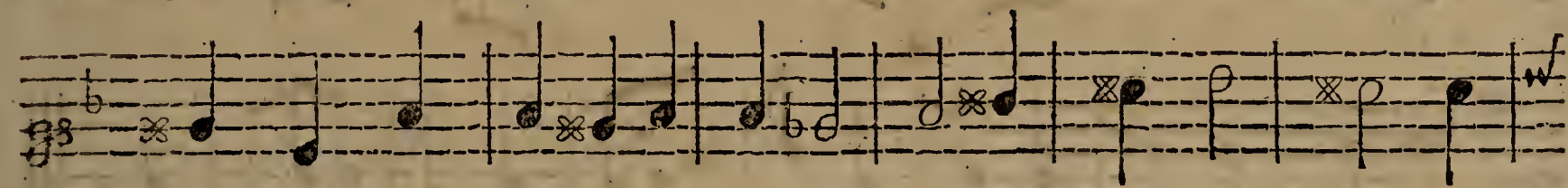
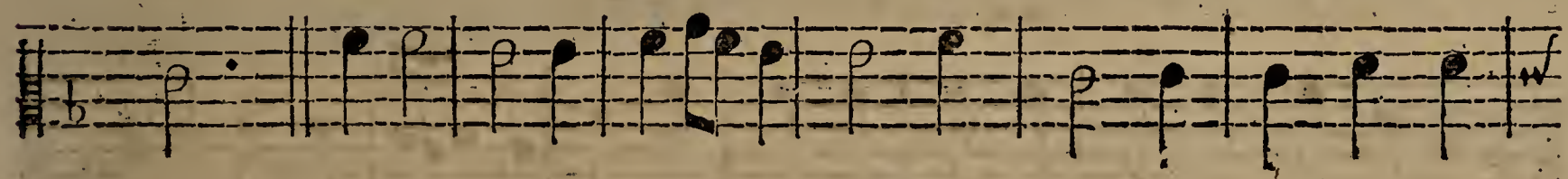
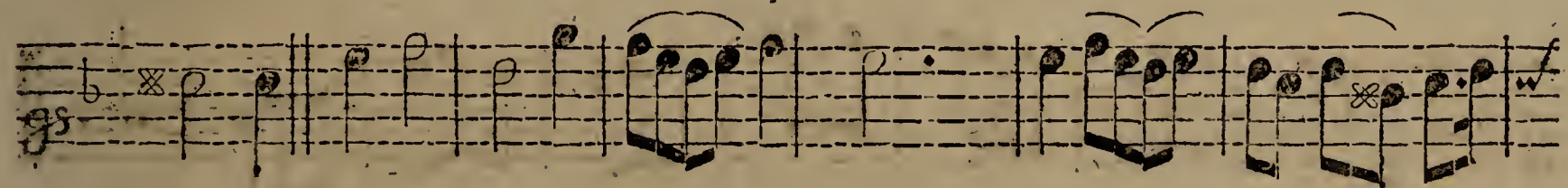
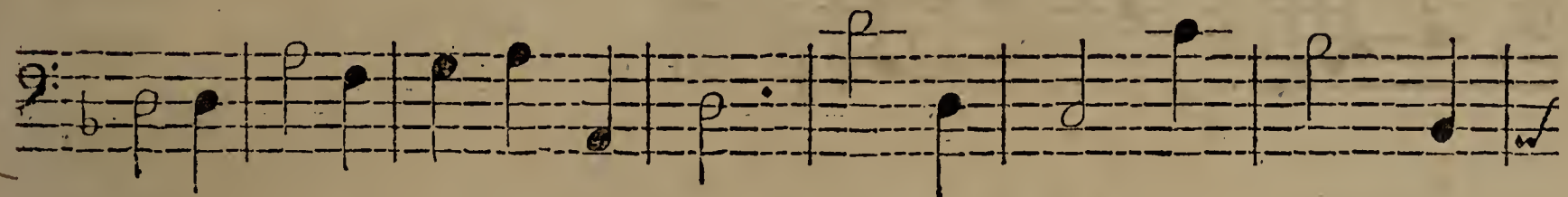
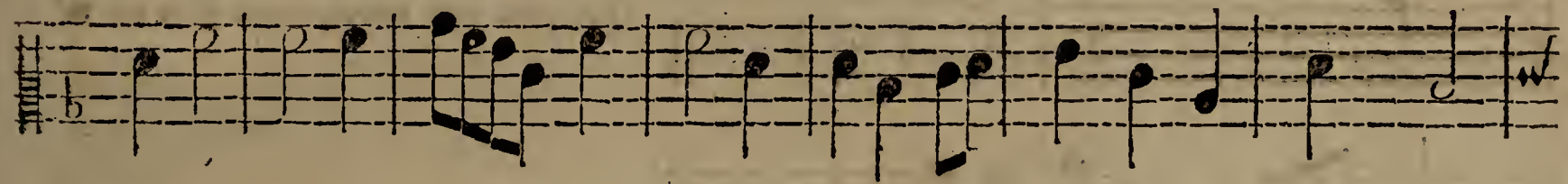
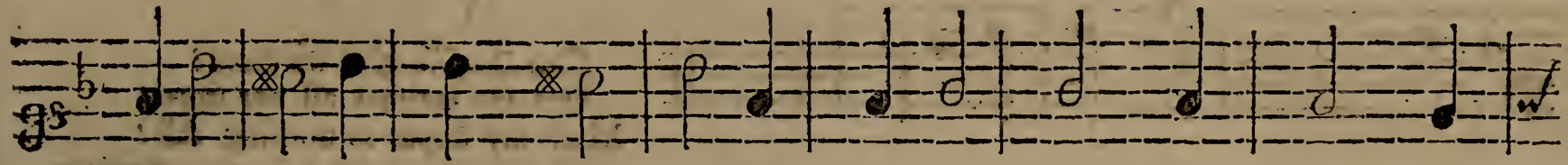
I — re — quir — ing: Yet each gift I think too small,

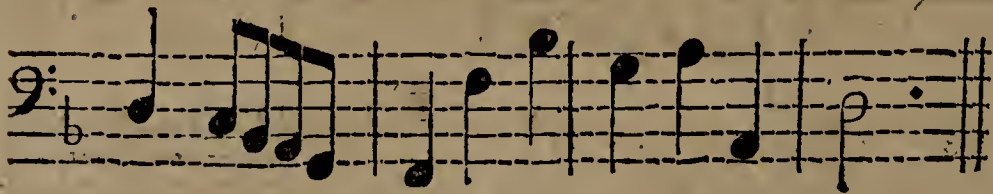
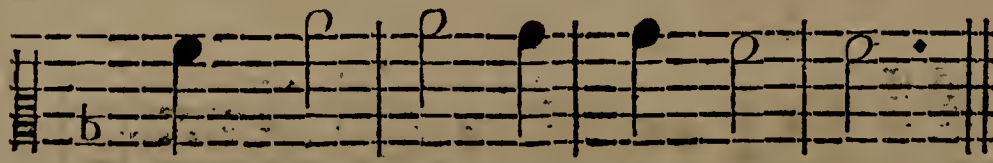
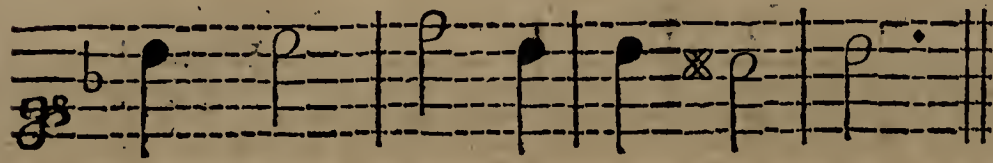
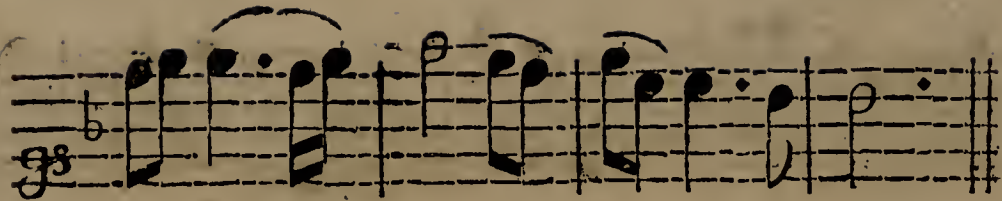
still — the more — I am — pre — sent — ed, still the less I

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



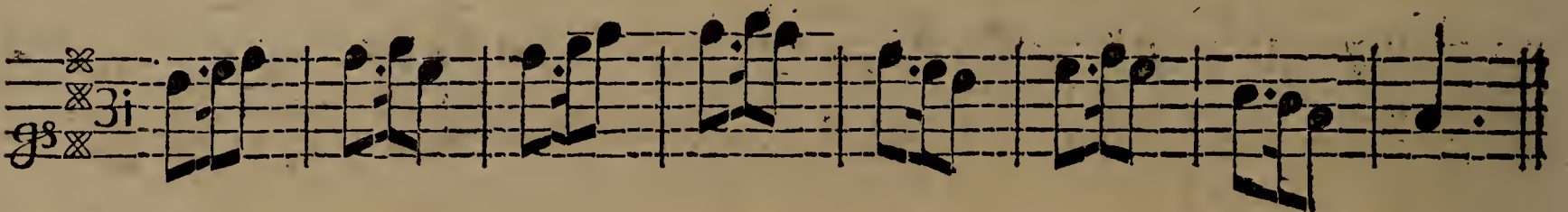
RETOR.



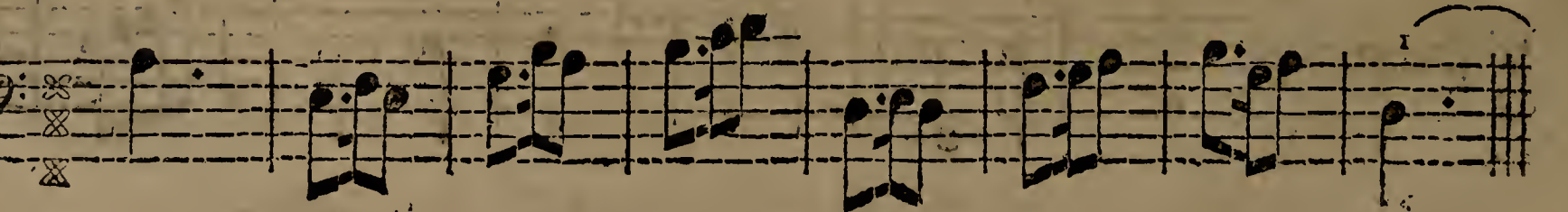
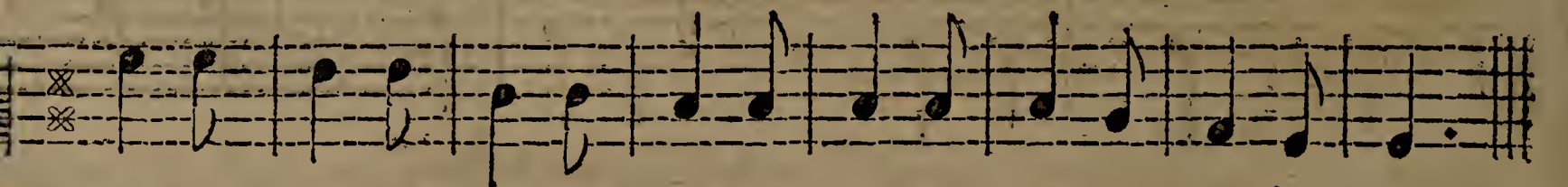
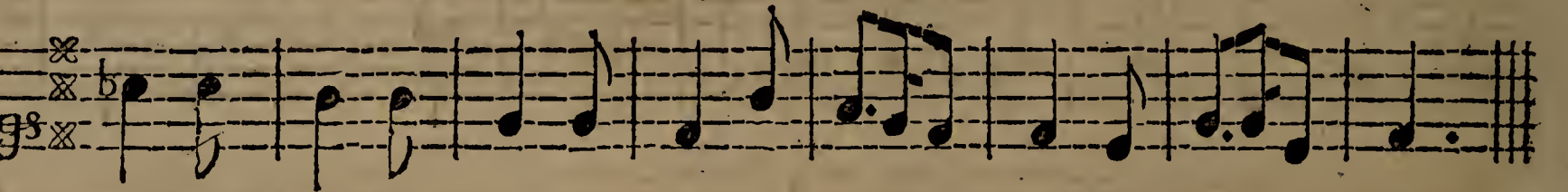
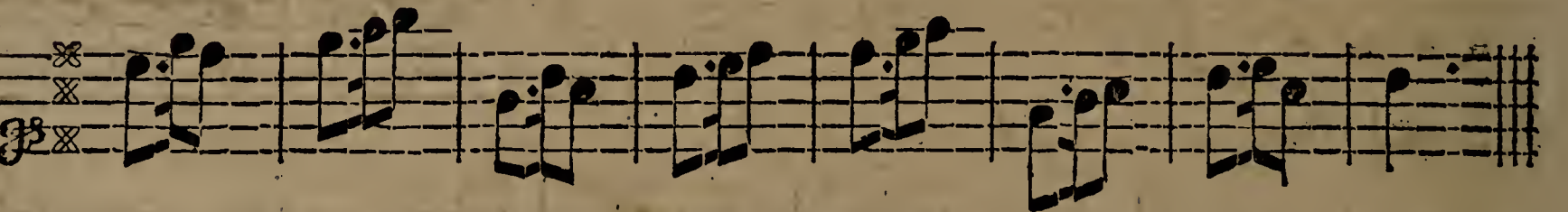
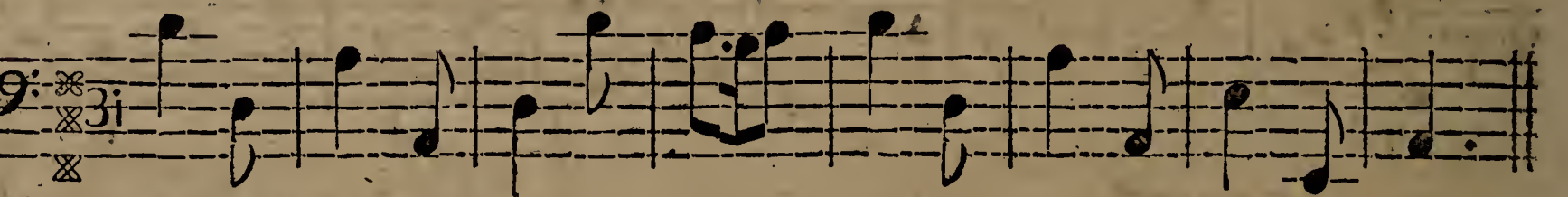
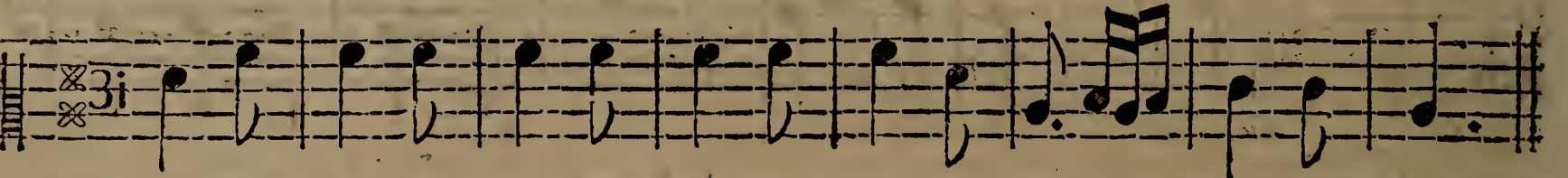
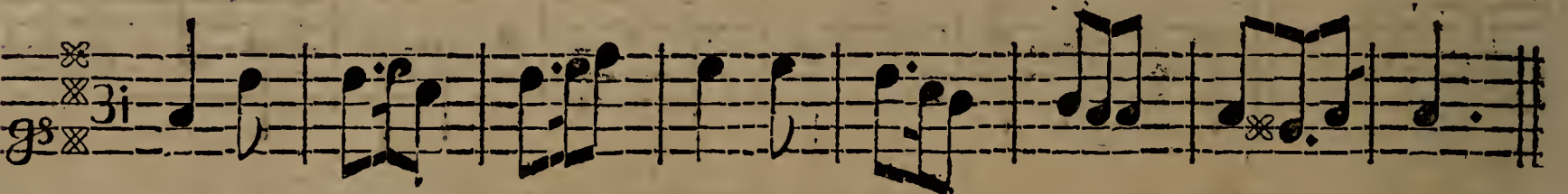


I I

Can *Drusilla* 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,

75 7 7 76

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

4x3 56 76

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

76 6 5 2

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! Mir—ti—lo your—a—bove me, I re—spect but

5x6

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

par-lies, half gives up the Town, and ra-ve-nous Love soon

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

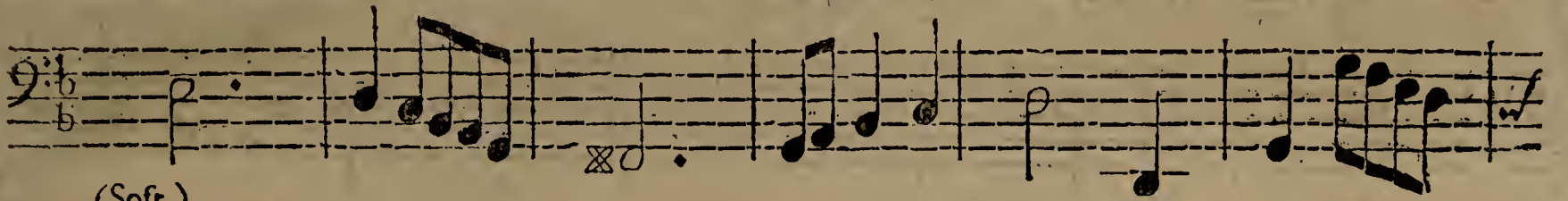
Then my sighs and tears won't move ye, no, no, no, no,

no, *Mir-ti-lo*, your a-bove me; I re-pect, but

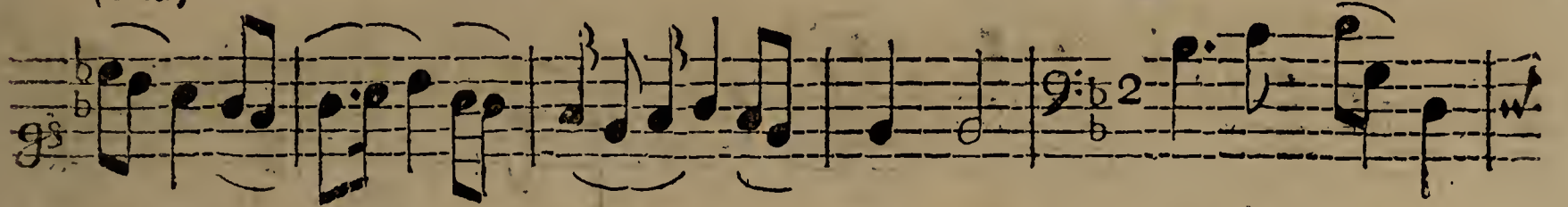
dare not Love ye: no, no, no, no, no, *Mir-ti-lo*,



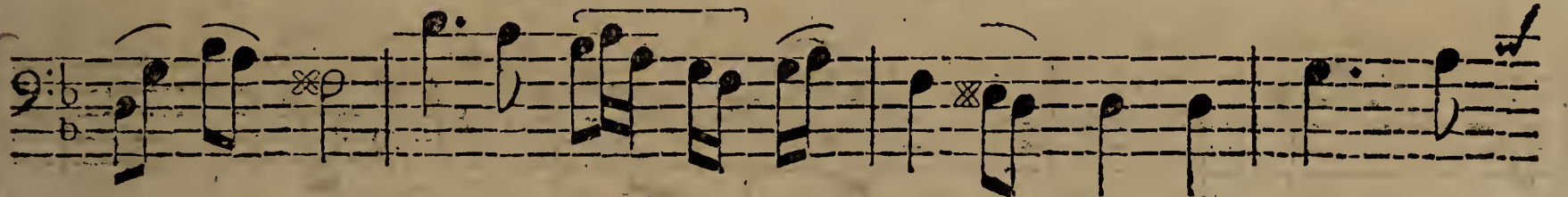
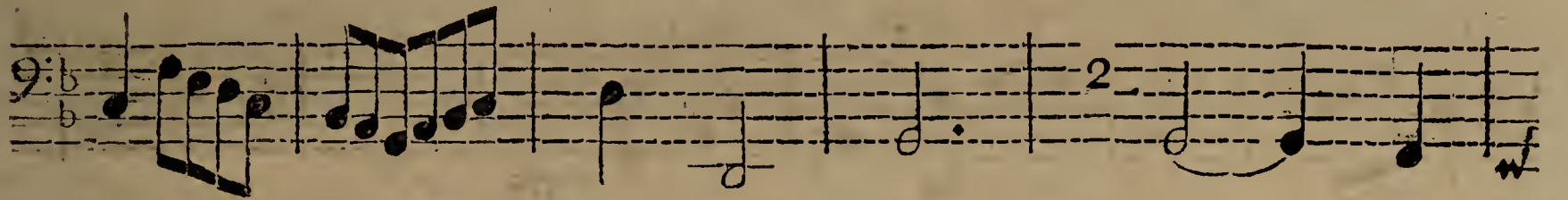
your a—bove me; I re—spect, but dear not Love ye:



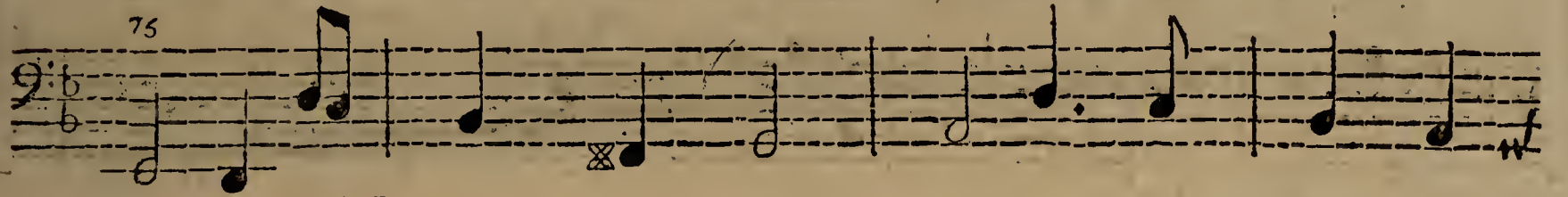
(Soft.)



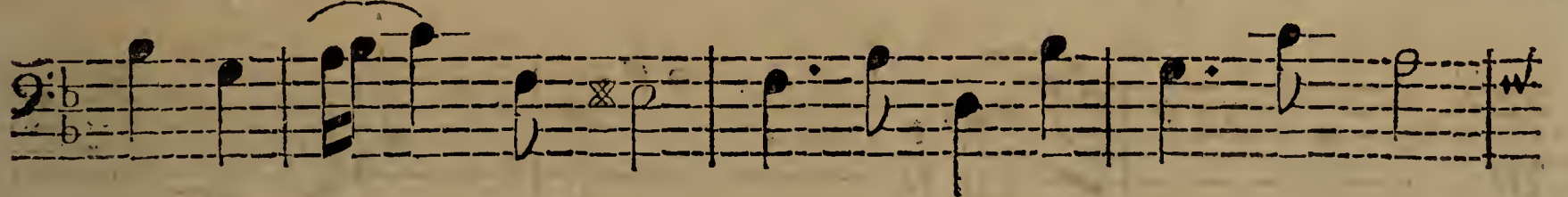
I re—spect, but dare not Love ye. Could this love—ly



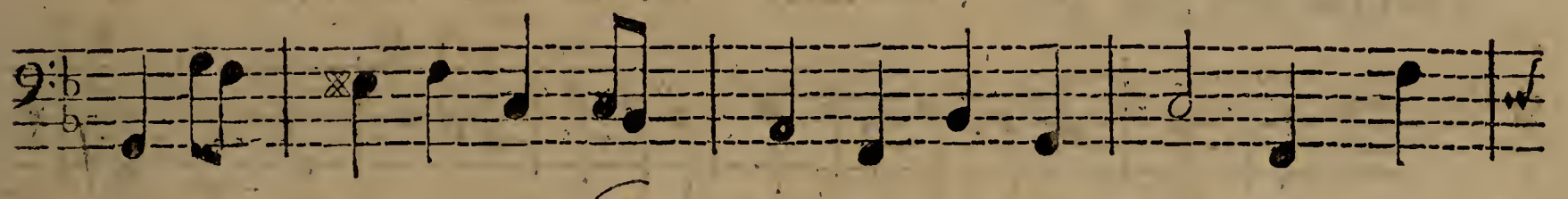
charming Maid think *Mir—ri—lo* would de—ceive her? could Co—



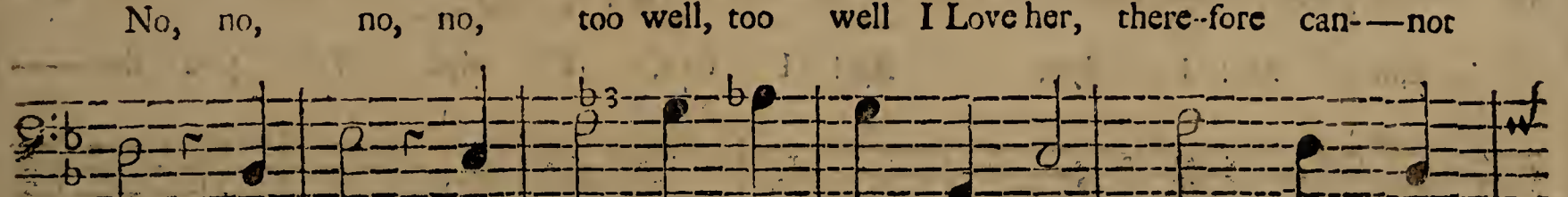
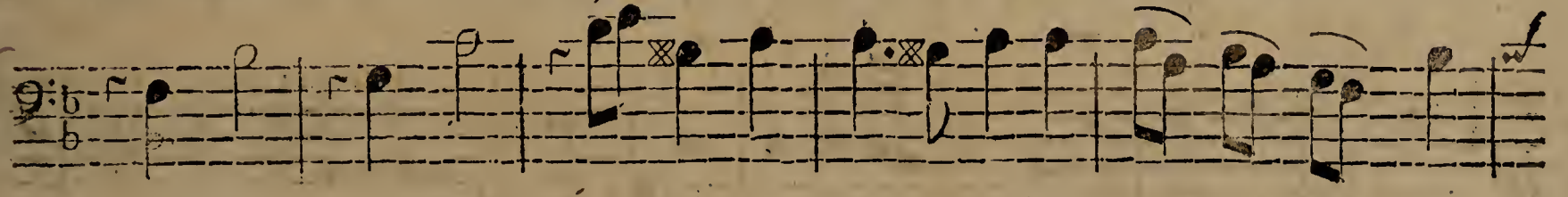
75



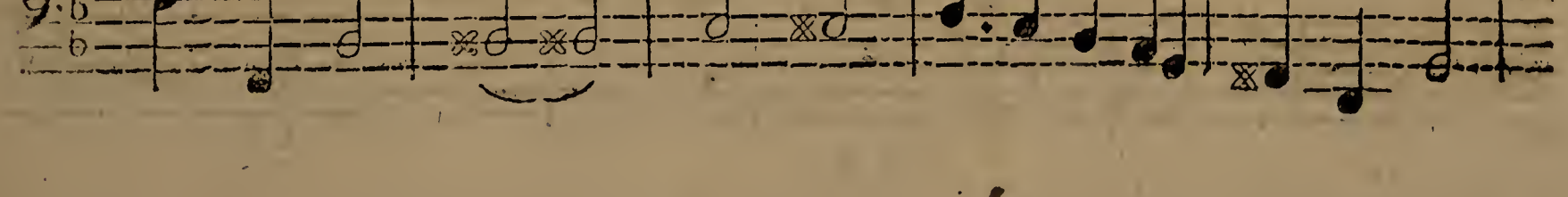
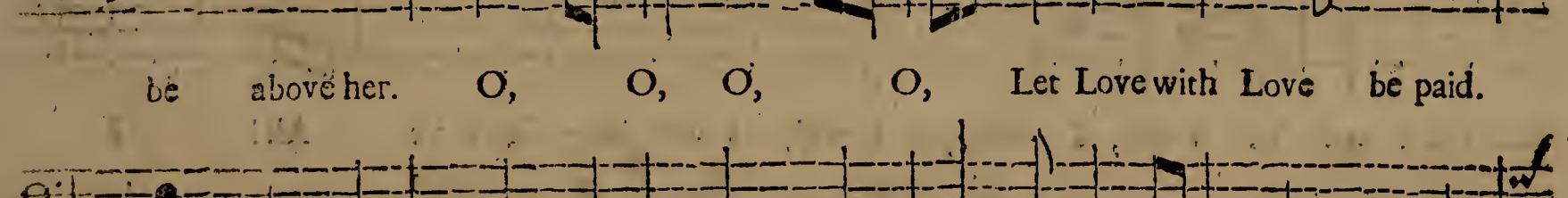
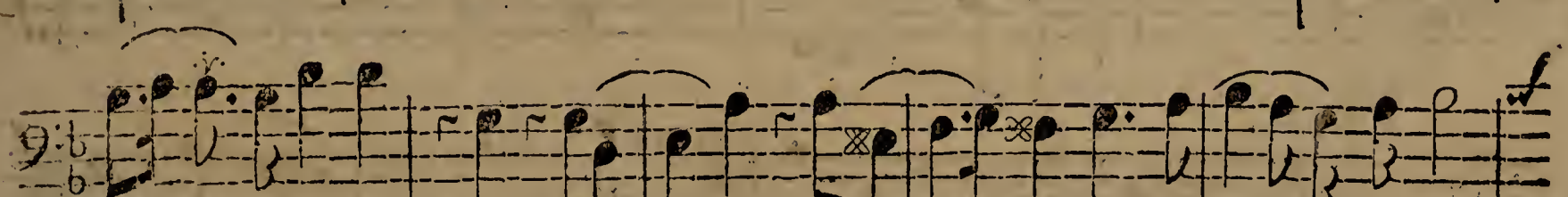
rin—na be a—fraid, she by him should be be—tray'd?



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.



A musical staff in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of notes and rests, some marked with an asterisk (*).

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

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*).

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '3i' marking is present at the end of the staff.

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

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '2' marking is above a note, and a '3i' marking is at the end.

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '3i' marking is at the end.

glad—ly we be—lieve, when the Heart is too too willing:

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*).

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '3i' marking is at the end.

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

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*).

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '3i' marking is at the end.

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

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*).

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*). A '3i' marking is at the end.

ceive me. Yet I will, I will, yet I will, I will be—lieve ye. Ah! I

A musical staff in bass clef with a key signature of two flats. It contains a series of notes and rests, some marked with an asterisk (*).

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-leave ye.

Cho.

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

Cho.

Oh! how glad-ly we be-leave, 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,

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

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

Musical staff with treble clef, key signature of two flats (B-flat and E-flat), and lyrics "I will be---leive ye. Dance." The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

I will be---leive ye.

Dance.

Musical staff with bass clef, key signature of two flats, and lyrics "I will be---leive ye." The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

I will be---leive ye.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with bass clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with bass clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

Musical staff with bass clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, followed by a repeat sign and a fermata.

All our Days 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

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

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

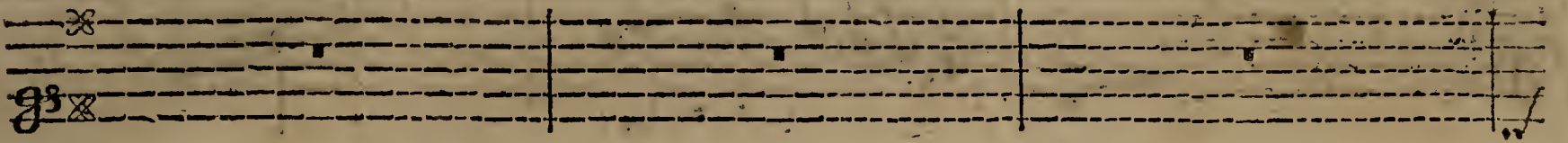
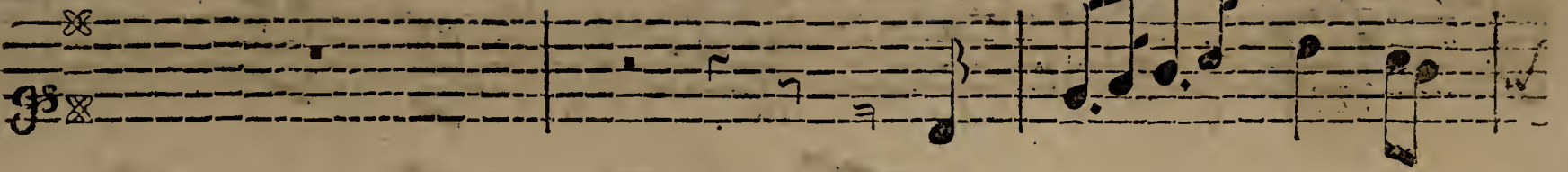
pleasures, the pleasures of Love last too long. Be—

Cho

1 2

1 2

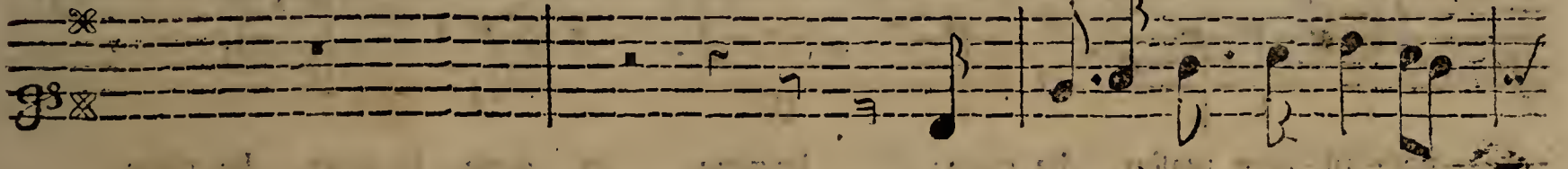
Cho.



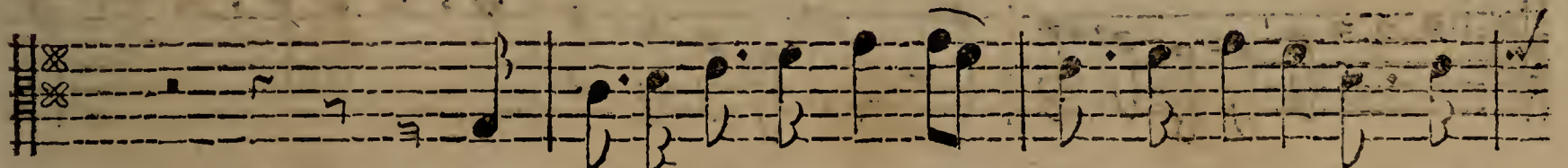
Cho.



Cho.

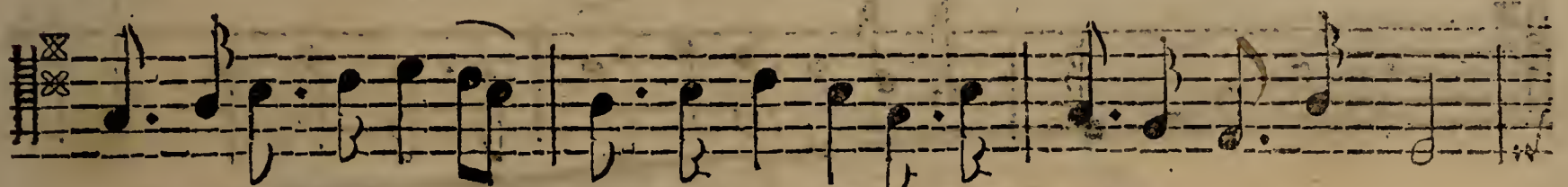


be gone, be gone, be gone im-

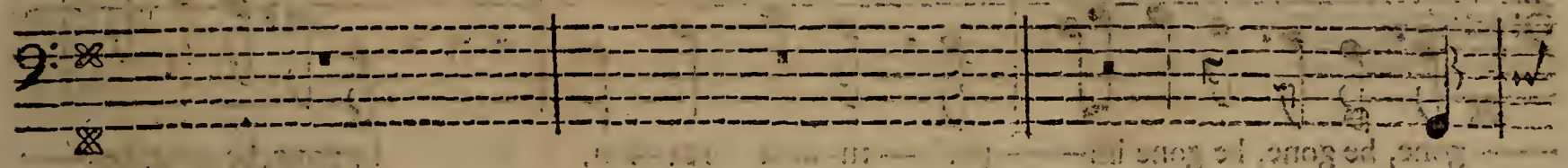


Cho.

be gone, be gone, be gone im- por- tu- nate reason, be-

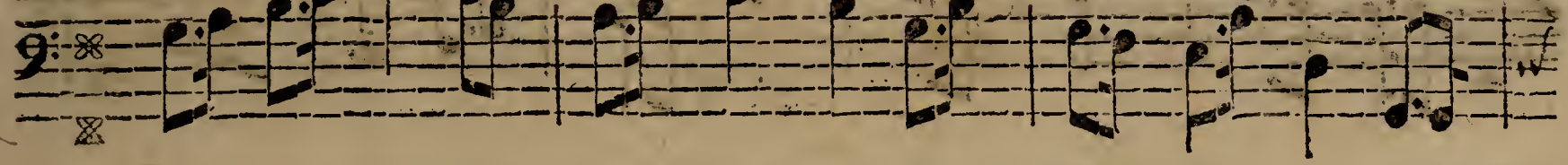


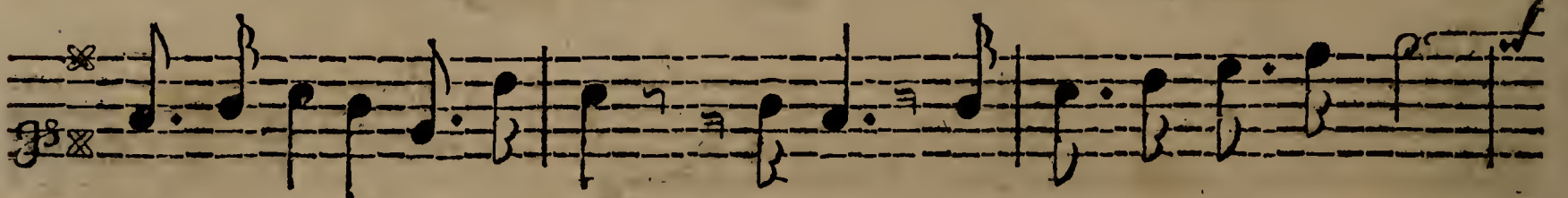
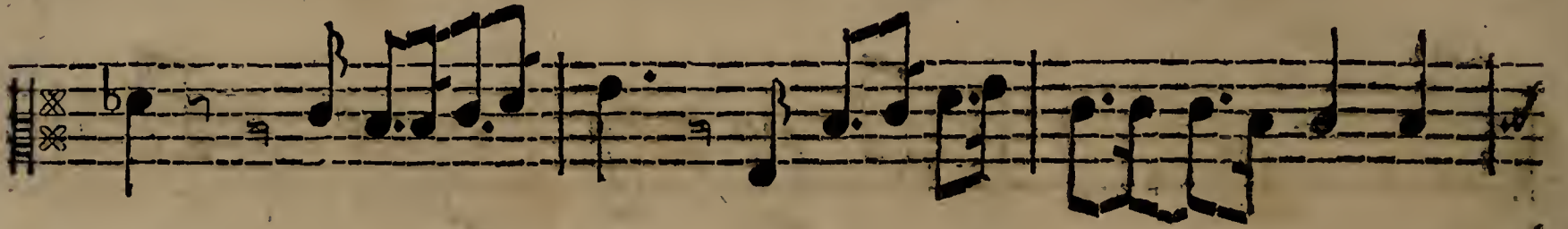
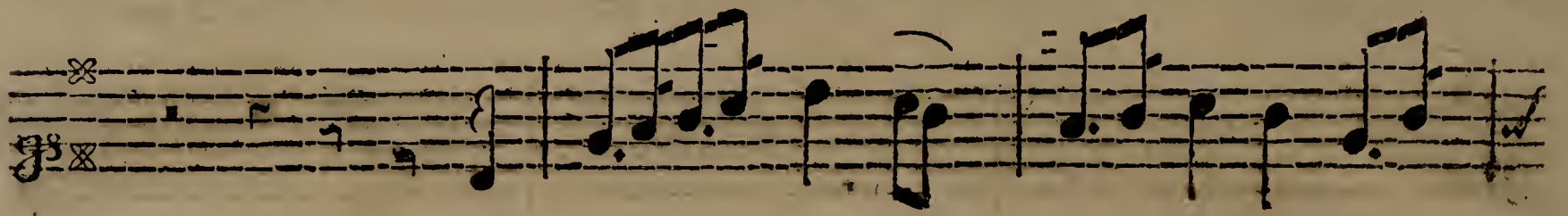
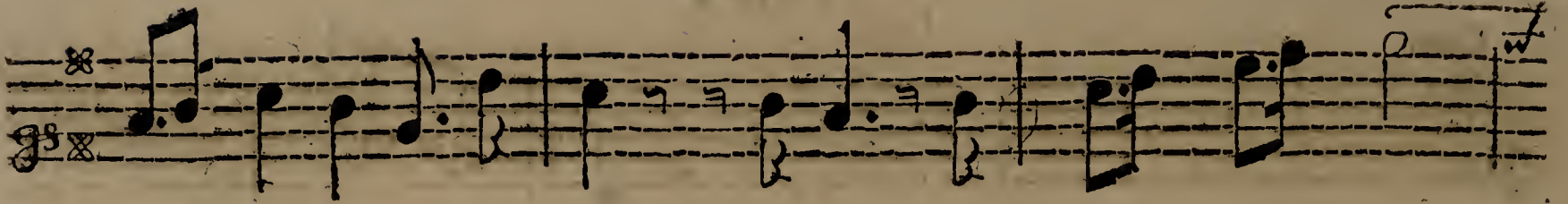
gone, be gone, be gone im- por- tu- nate reason, be gone, be gone, be gone,



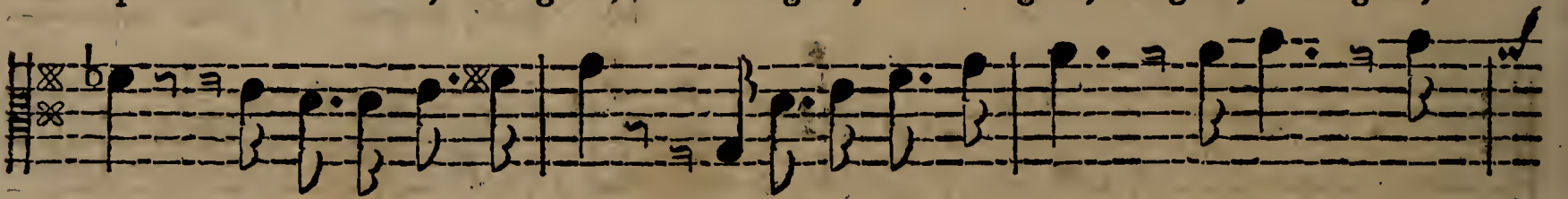
be

Cho.

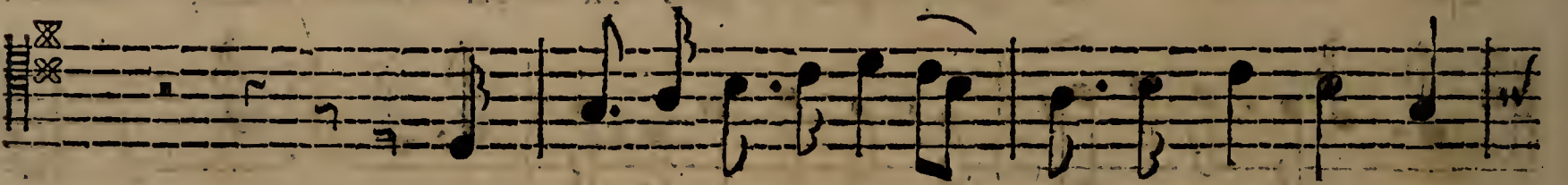




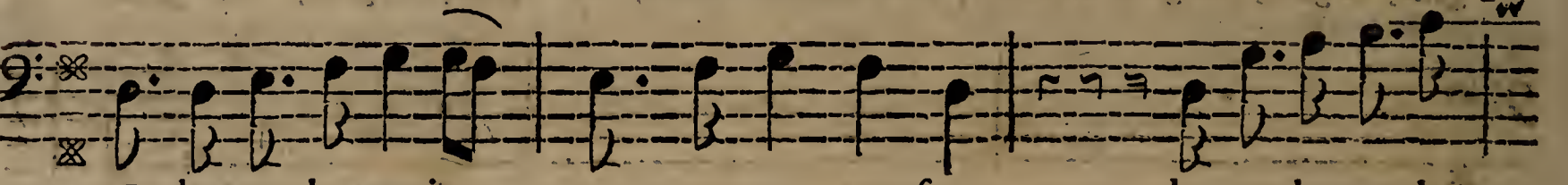
por-tu-nate reason, be gone; be gone, be gone, be gone, be gone,



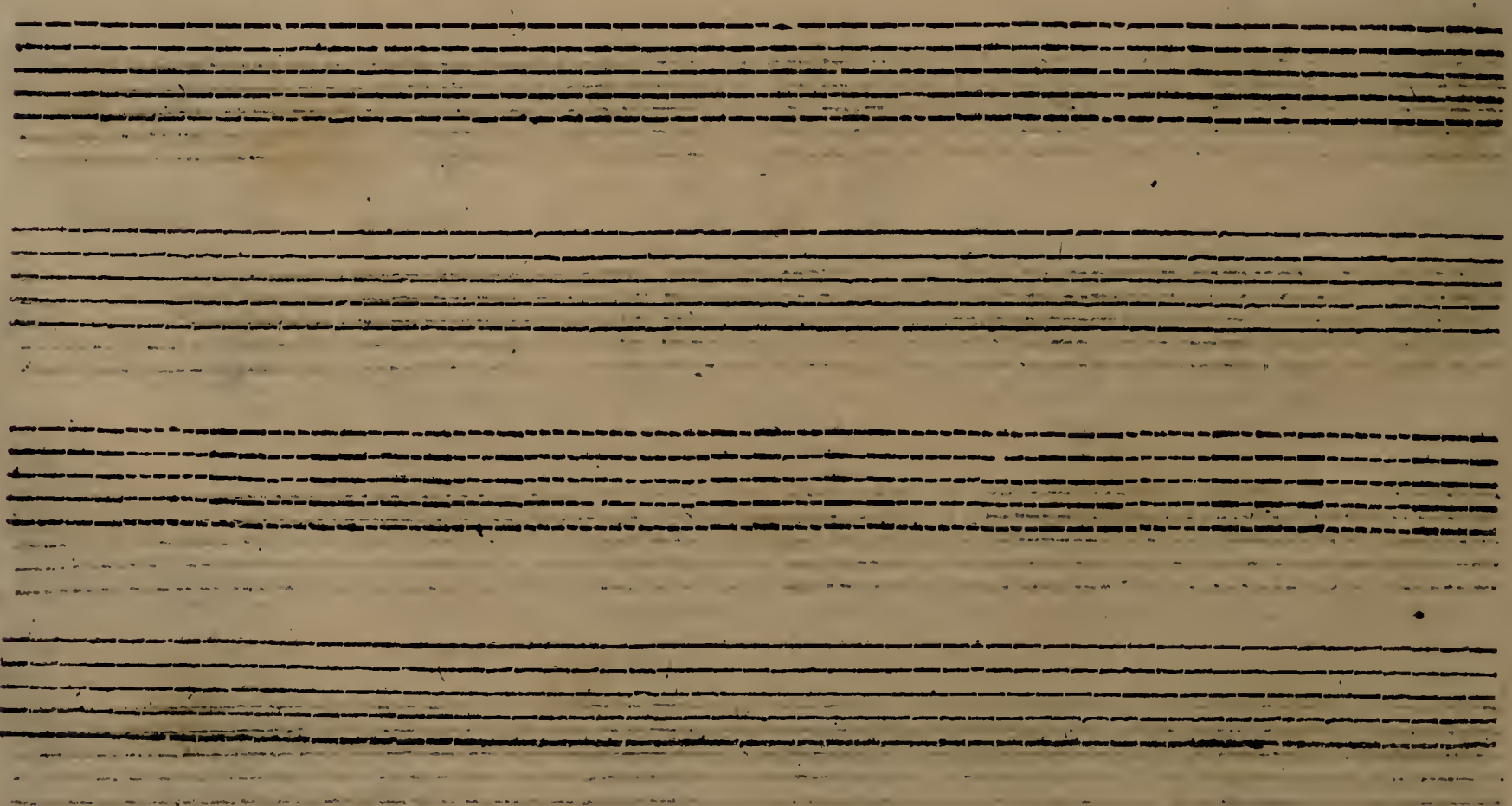
gone; be gone, be gone, be gone, be gone, be gone, be gone, be-



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-



Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals (flats and naturals) and rests. A treble clef is positioned at the beginning of the staff.

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

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

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

— gone im—por—tu—nate rea—son, im—por—tunate rea—son,

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

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

Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

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

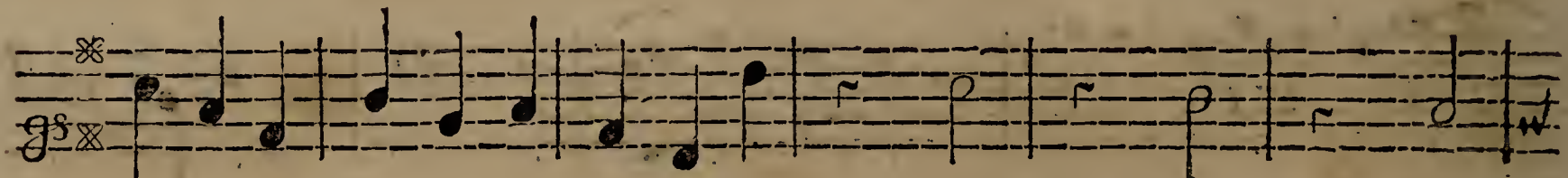
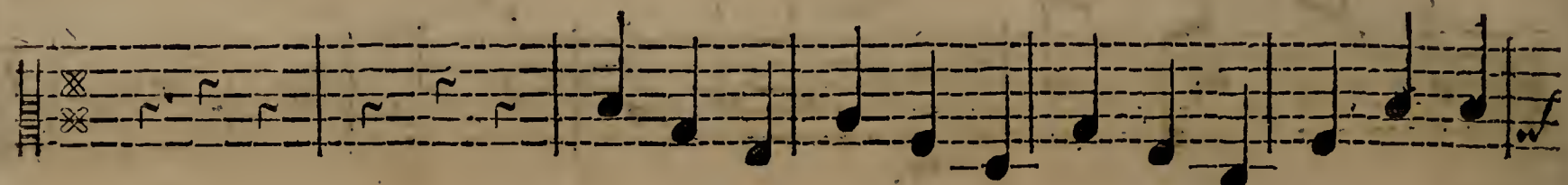
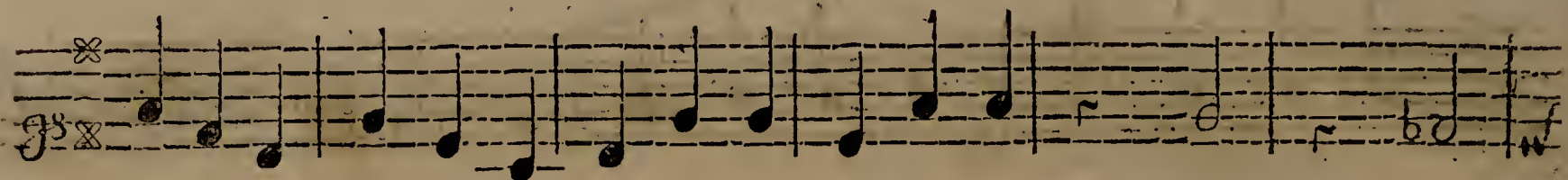
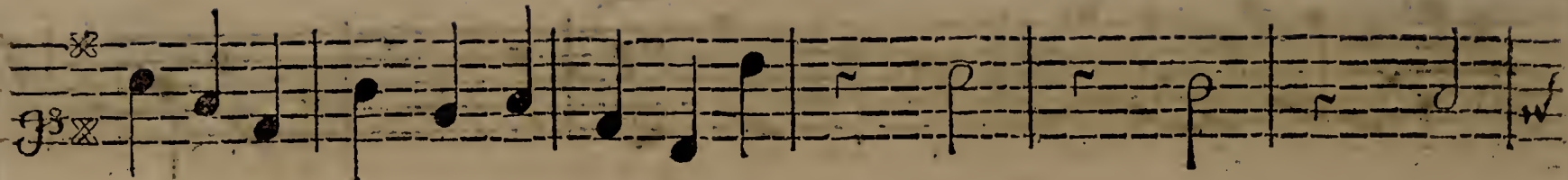
Musical staff with notes and a treble clef. The staff contains a sequence of notes with various accidentals and rests. A treble clef is positioned at the beginning of the staff.

Empty musical staff with a treble clef.

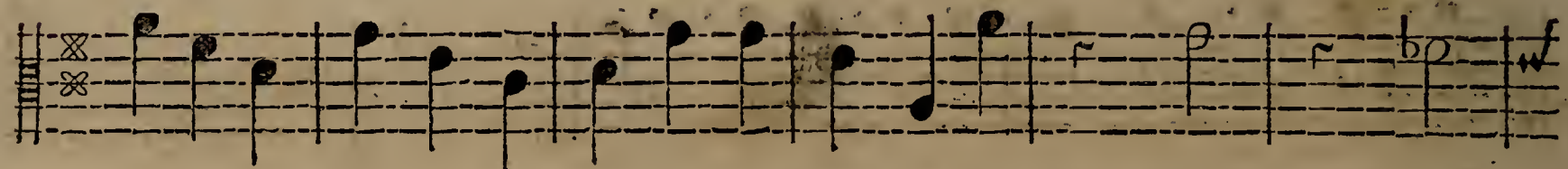
Empty musical staff with a treble clef.

Empty musical staff with a treble clef.

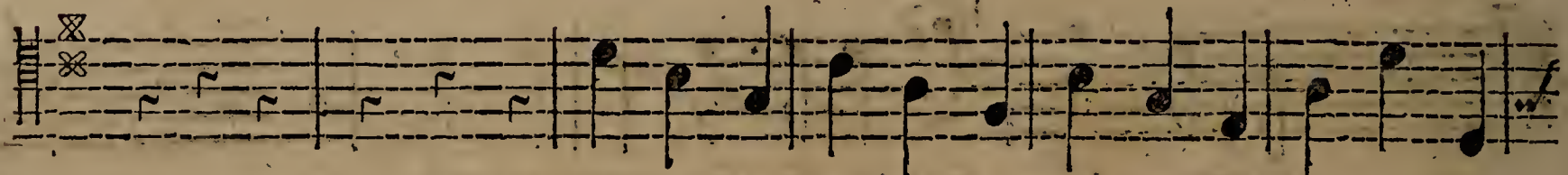
Empty musical staff with a treble clef.



council is now out of fea-son; now, now, now, now,



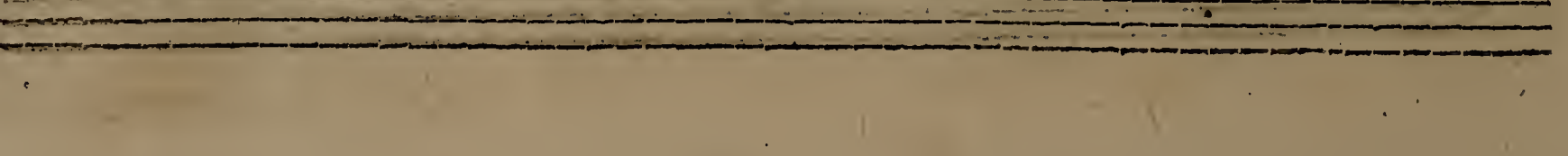
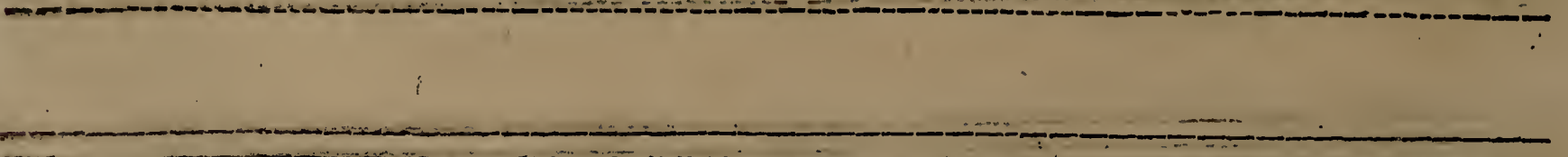
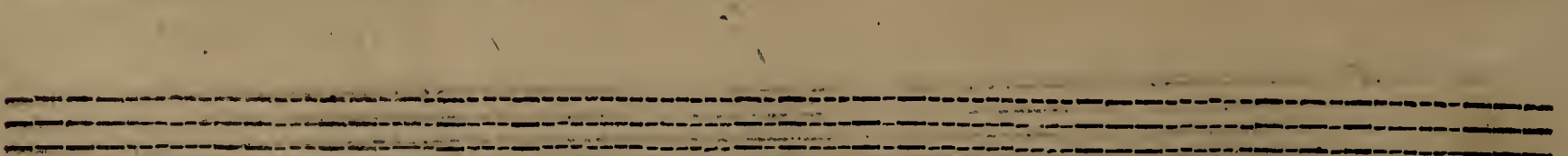
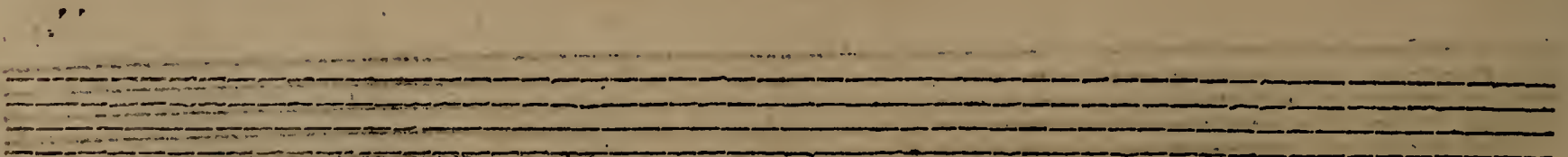
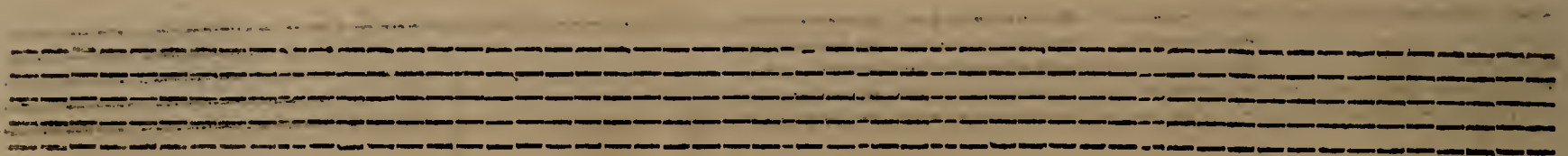
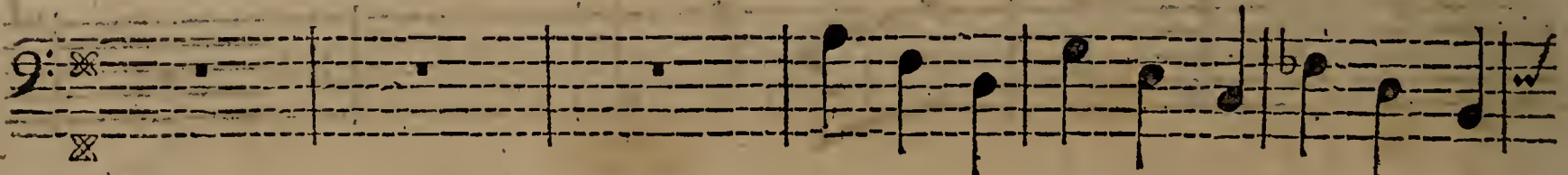
wifdom and coucell is now out of fea-son; now, now, now,

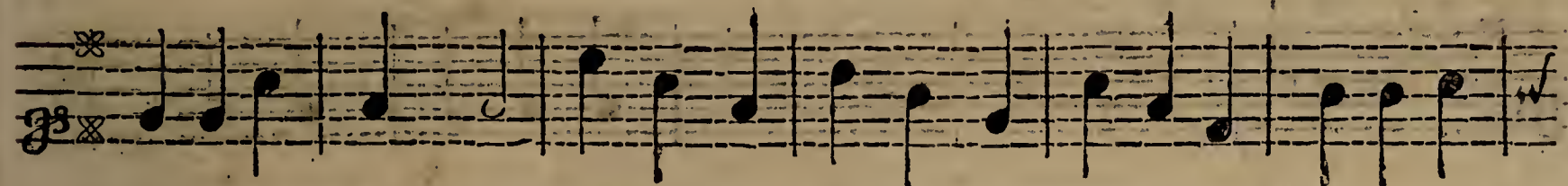
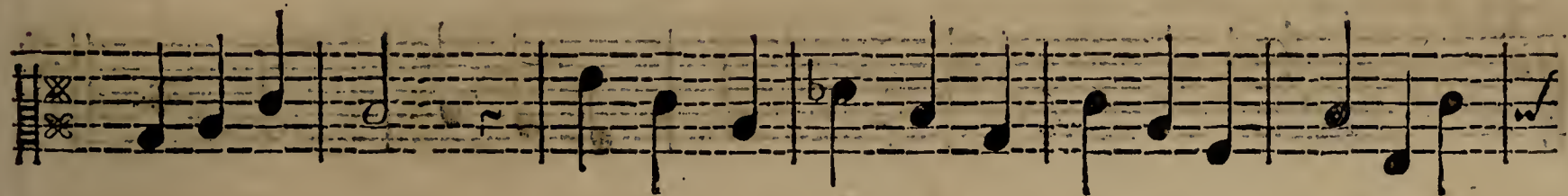
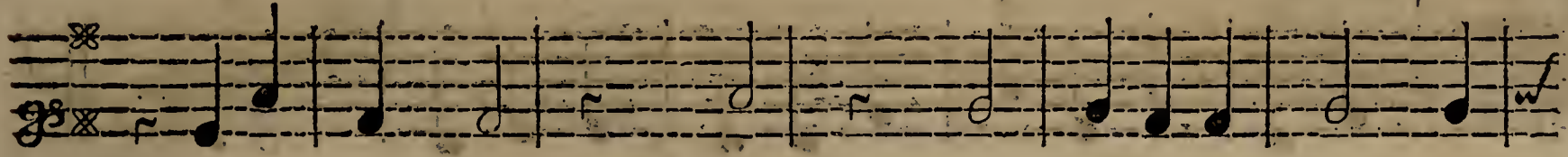
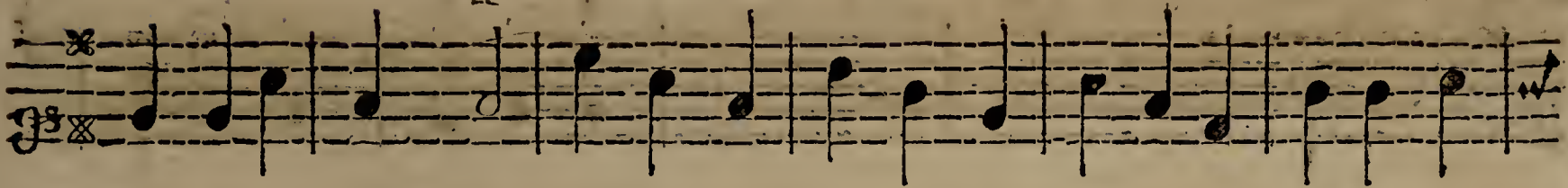


wifdom and coucell is now out of fea-son, is

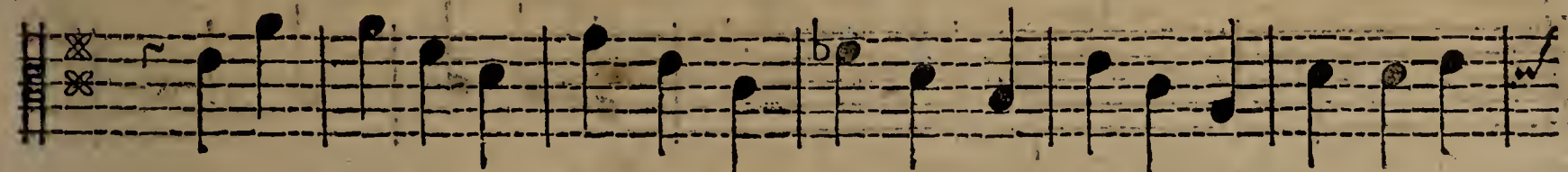


wifdom and coucell is now out, is

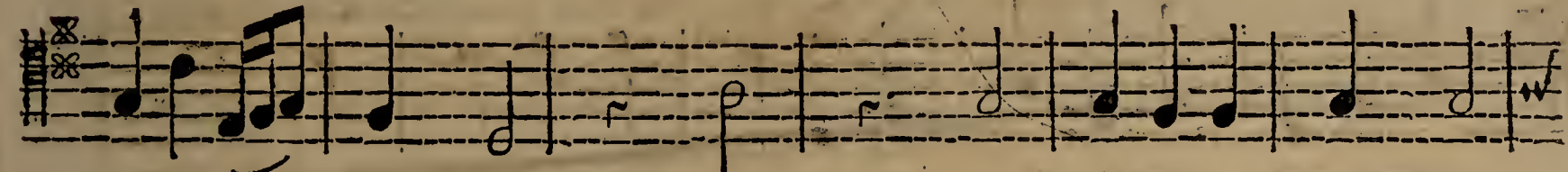




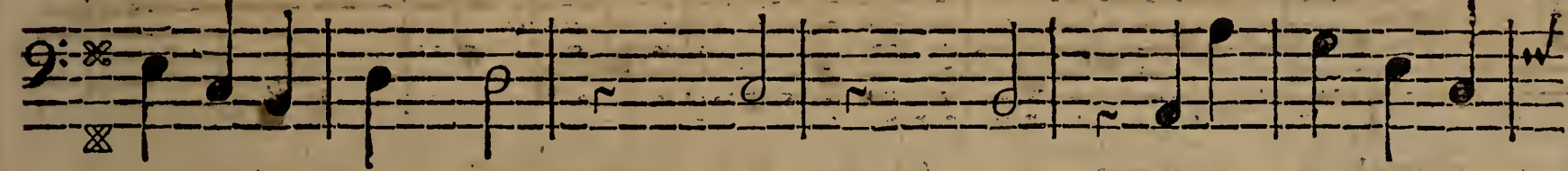
now out of sea—son; wisdom and council is now out of season, now



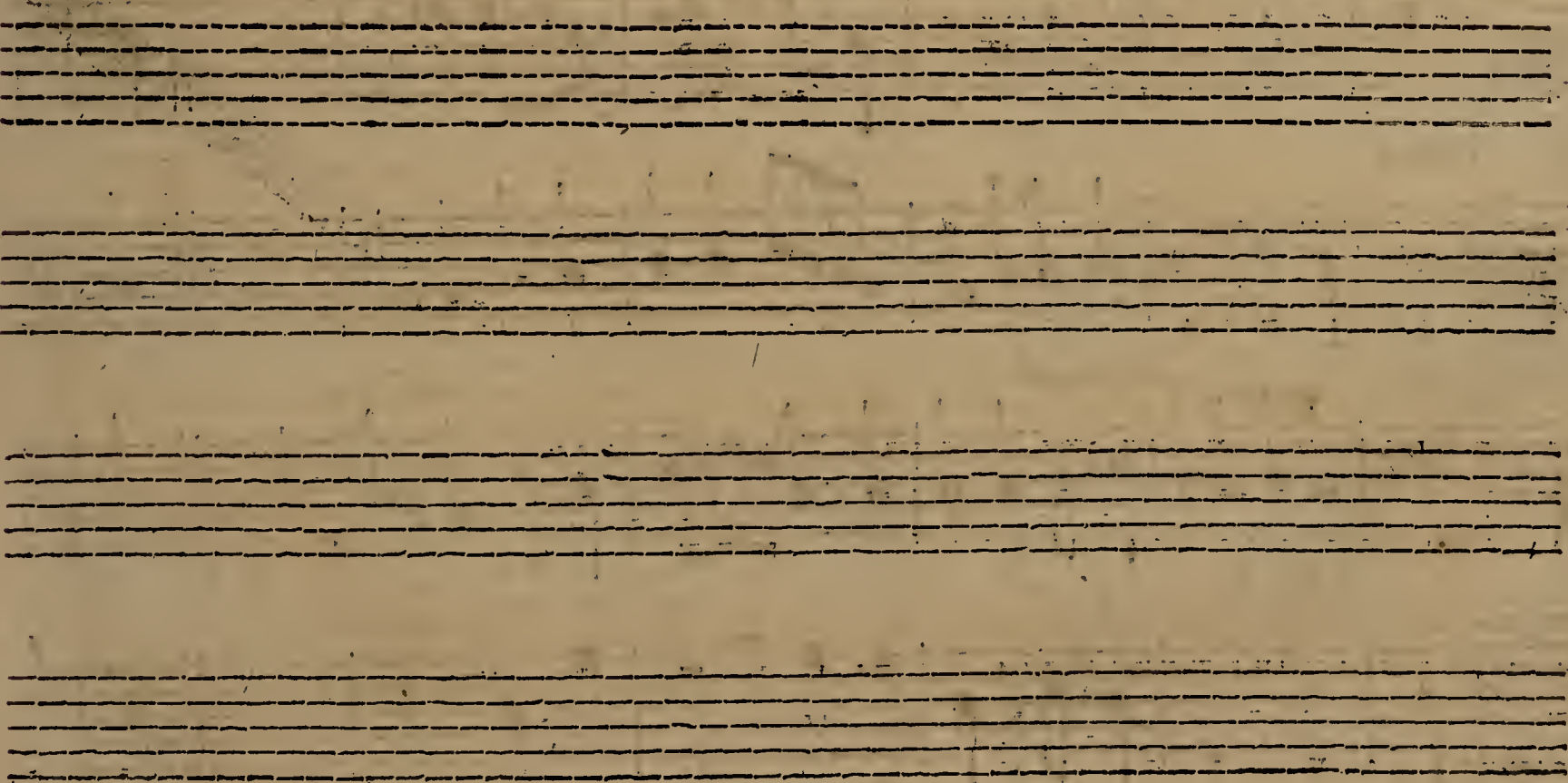
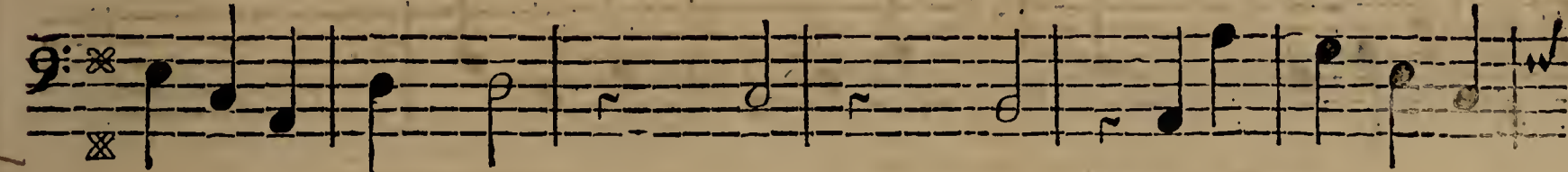
now out, wisdom and council is now out, is now out of season; now,

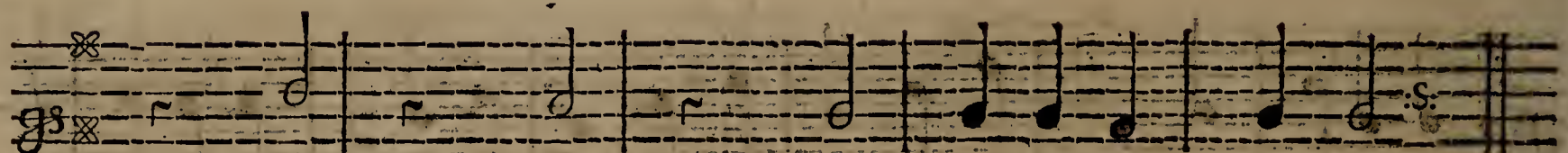
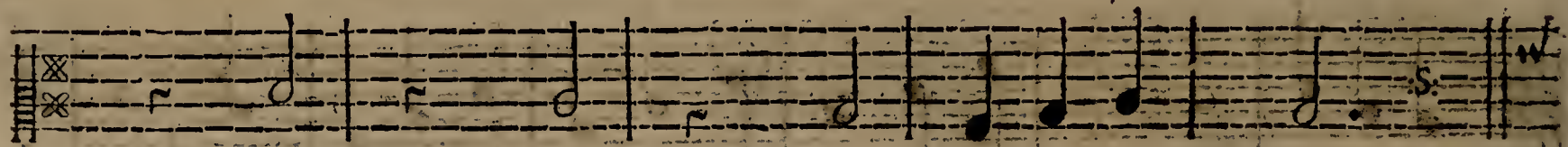
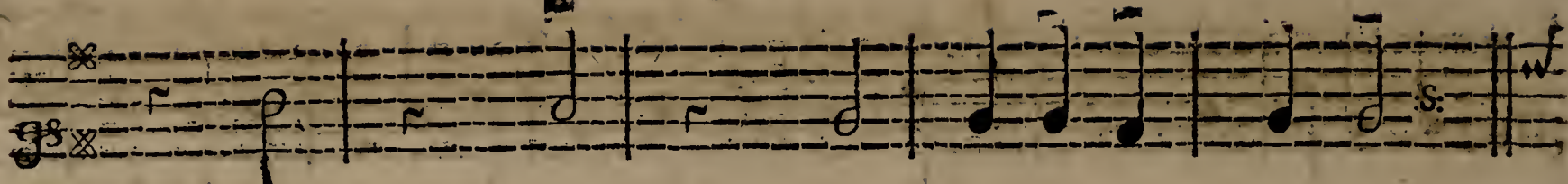


now out of sea—son, now, now, now out of sea—son;

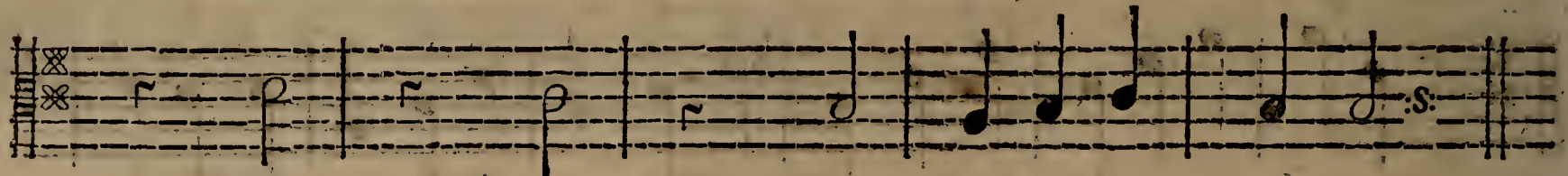


now out of sea—son; now, now, now out, wisdom and

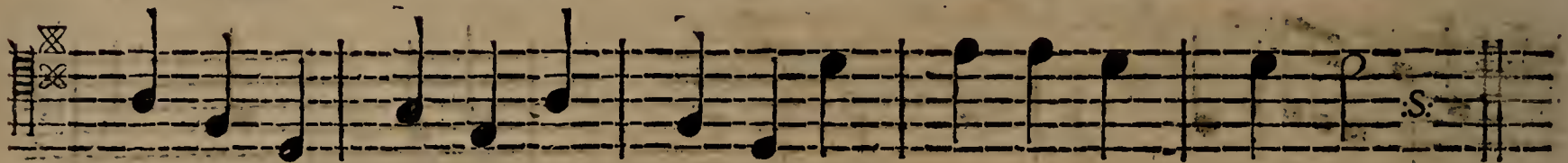




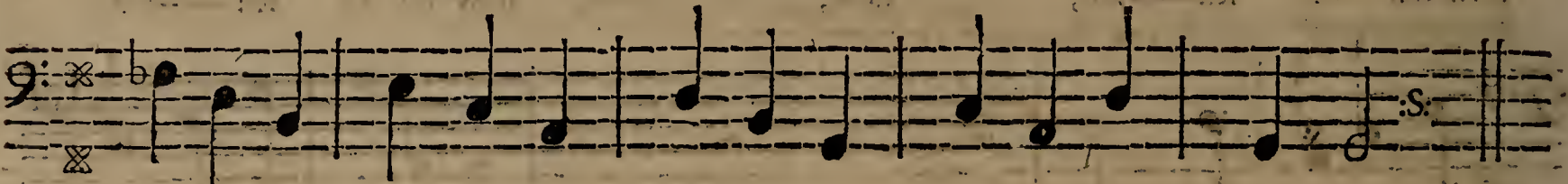
now, now, now, now out of sea-son.



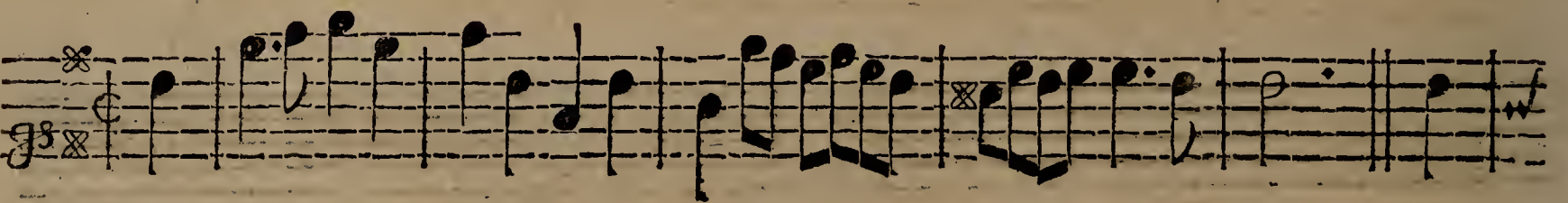
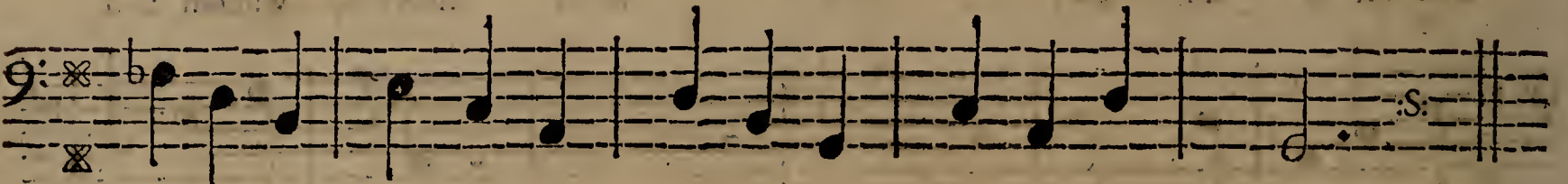
now, now, now, now out of sea-son.



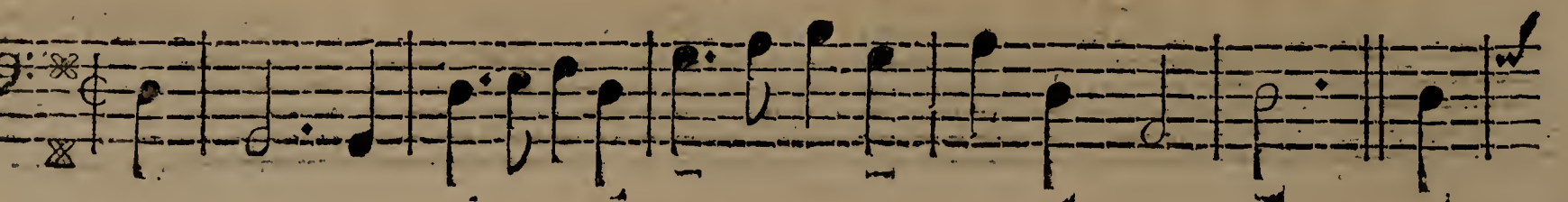
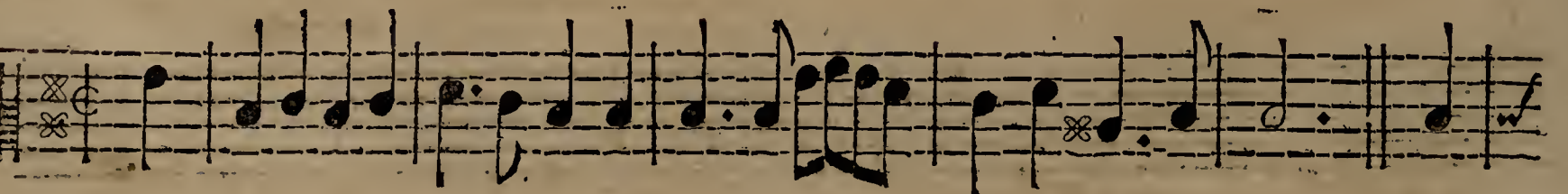
wisdom and council is now out, is now out of sea-son.



council is now out of sea-son, is now out of sea-son.

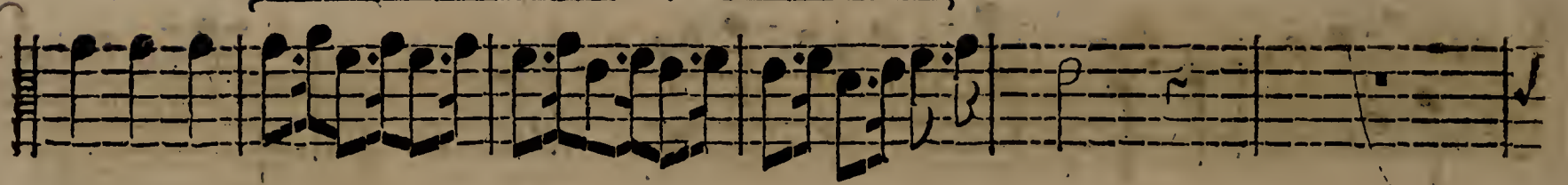


Dance.



This page contains a handwritten musical score for a piece titled "Tryumph Vic-tor-ious". The score is written on ten staves, organized into four systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system consists of four staves, each with a treble clef and a key signature of one flat. The second system also consists of four staves with the same clef and key signature. The third system consists of four staves, with the first two staves having a treble clef and the last two staves having a bass clef. The fourth system consists of four staves, with the first two staves having a treble clef and the last two staves having a bass clef. The title "Tryumph Vic-tor-ious" is written across the bottom of the page, with hyphens under "Vic-tor" and "rious".

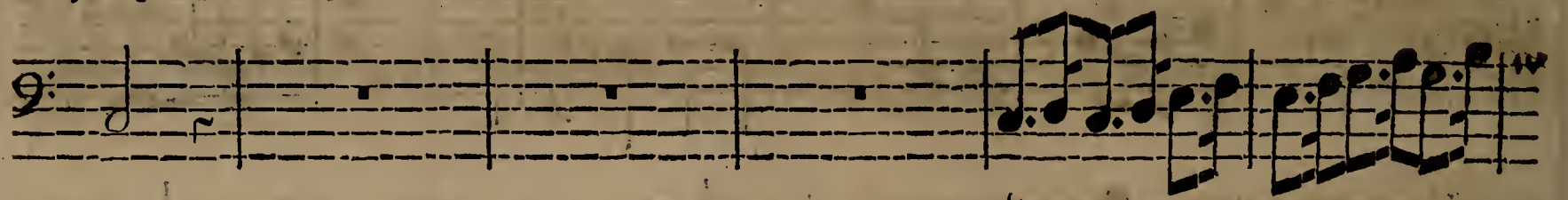
Tryumph Vic-tor-ious



Tryumph Vic—to rious Love,

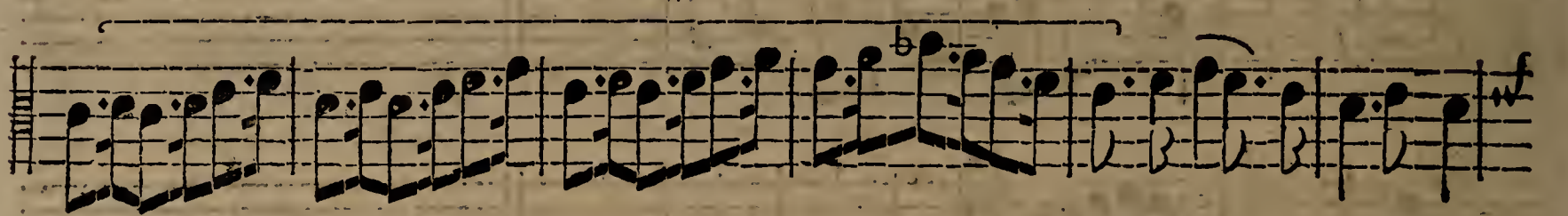
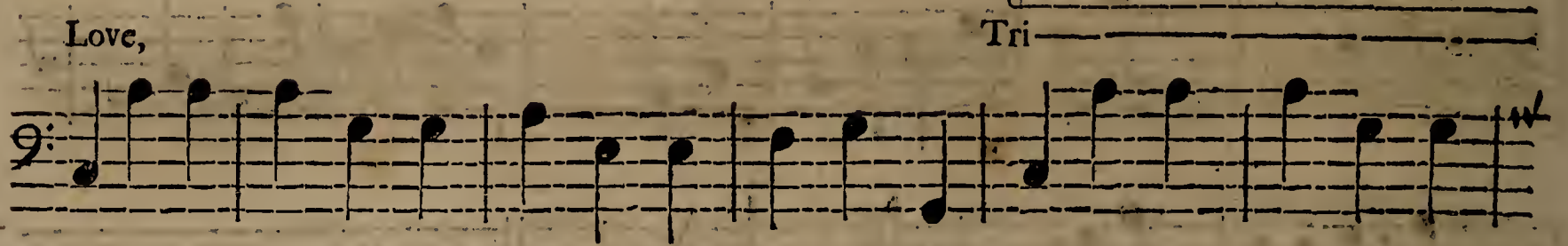


Tryumph Vic—to rious Love,

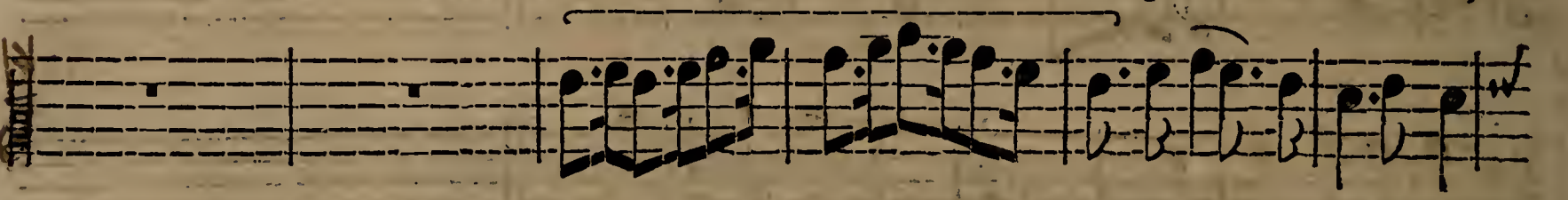


Love,

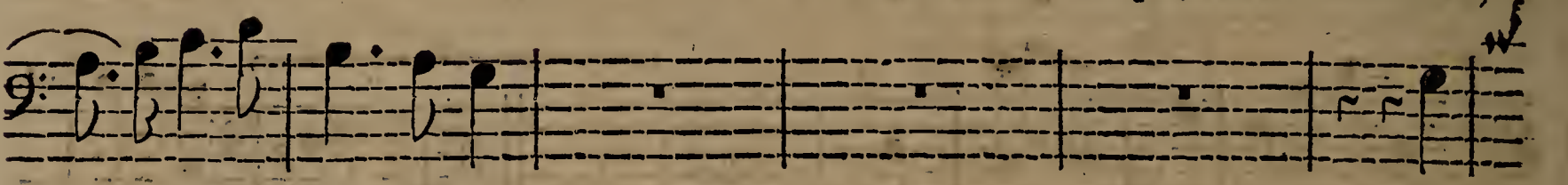
Tri



Tri-umph o're the U-niverse;

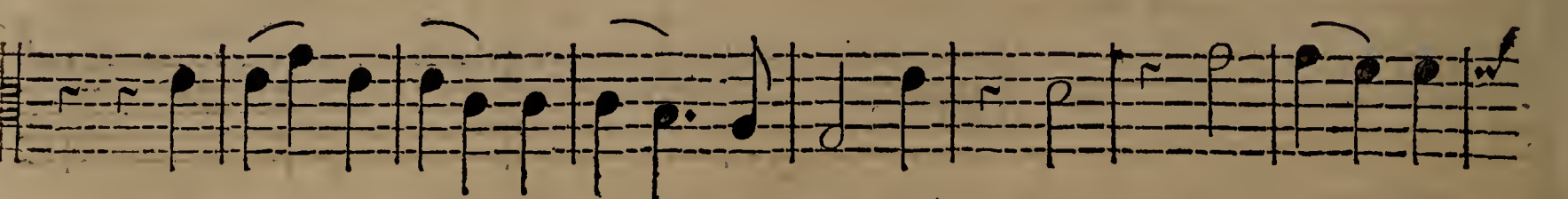


Tri-umph o're the U-niverse;

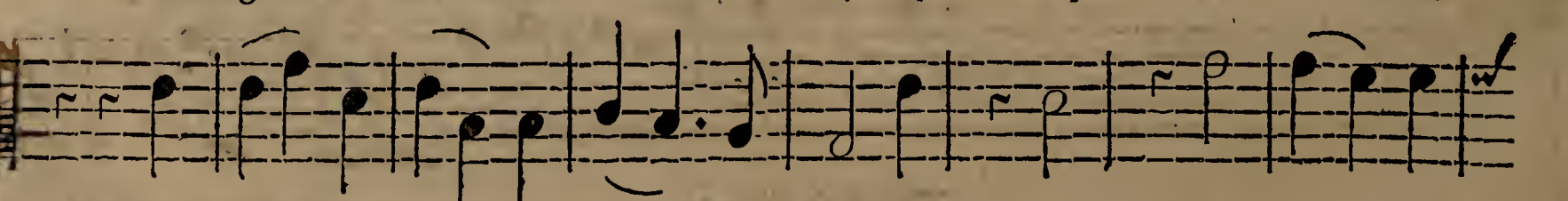


umph o're the U-niverse;

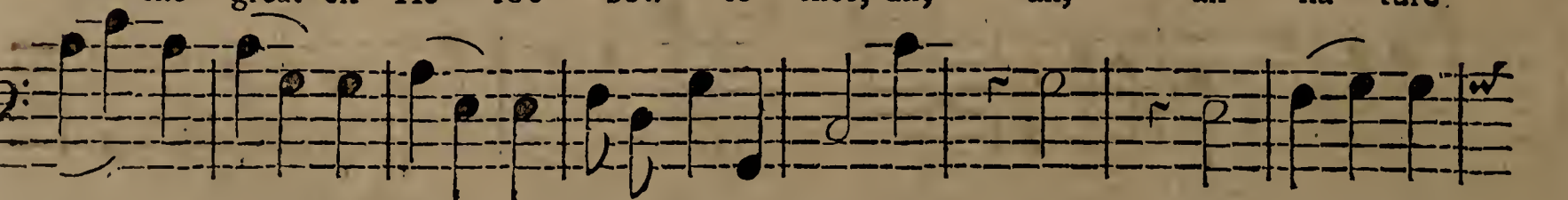
the



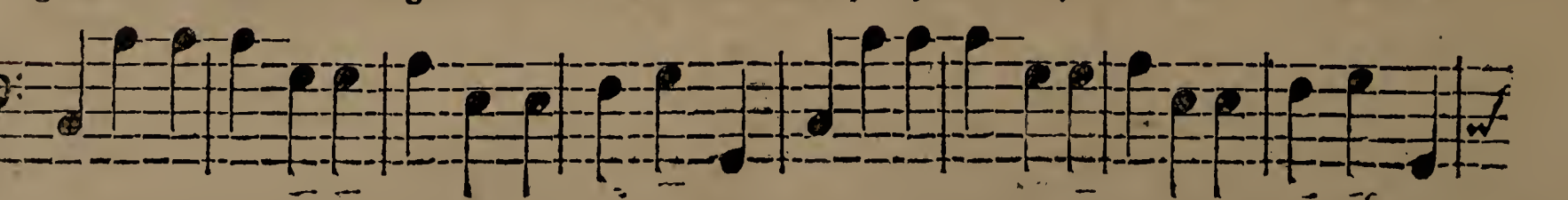
the great-est He-ro's bow to thee, all, all, all na-ture



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

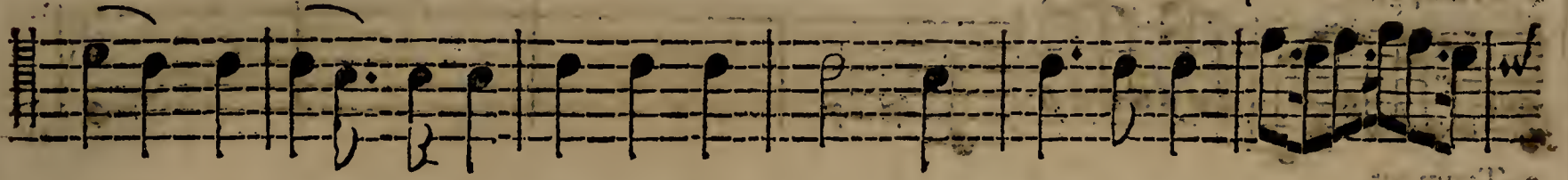


great-est He-ro's great-est Hero's bow to thee, all, all, all na-ture

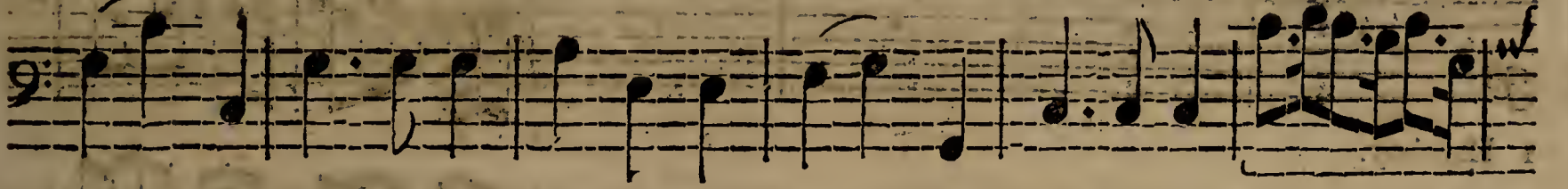




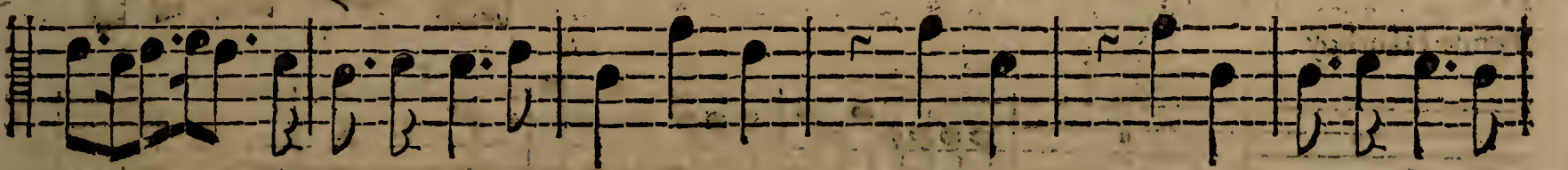
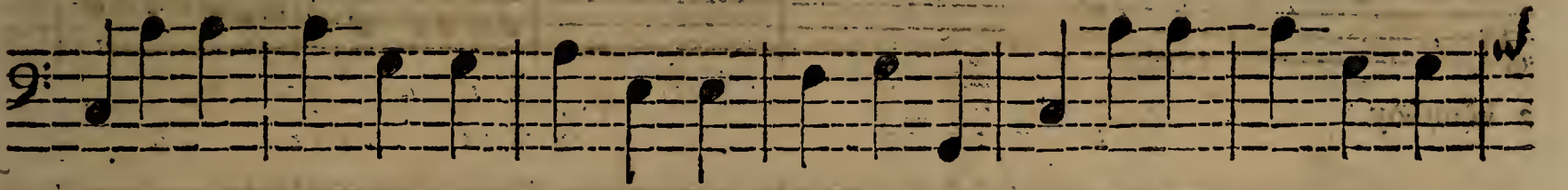
owns thy De-i-ty: all na-ture owns thy De-i-ty. Tri



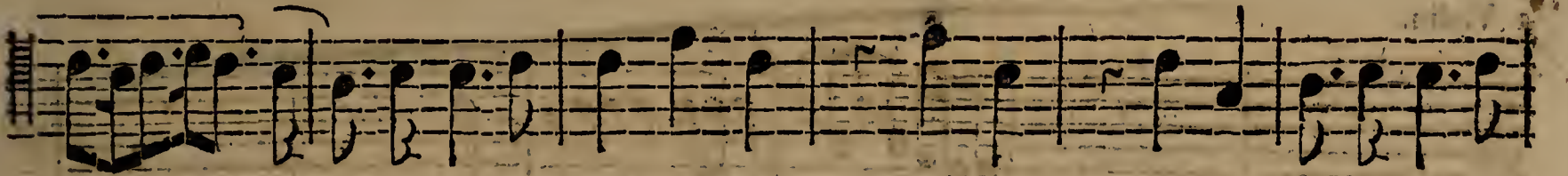
owns thy De-i-ty: all nature owns thy De-i-ty. Tri



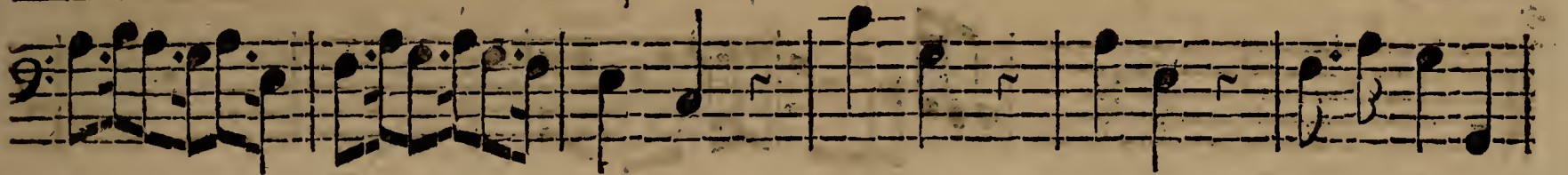
owns thy De-i-ty: all nature owns thy De-i-ty. Tri



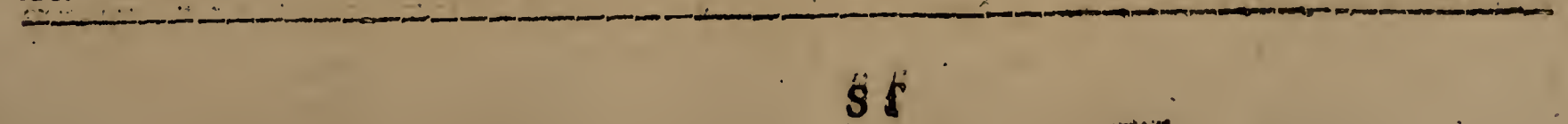
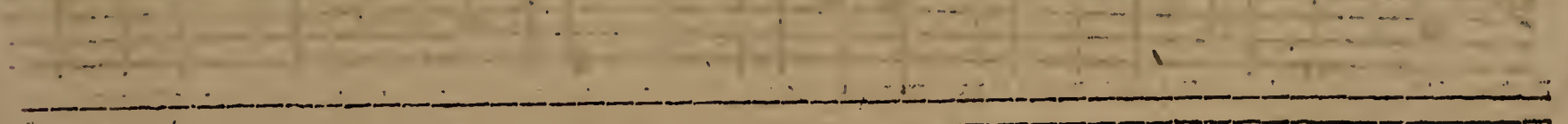
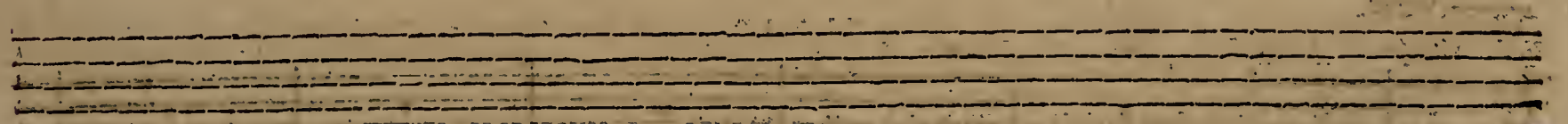
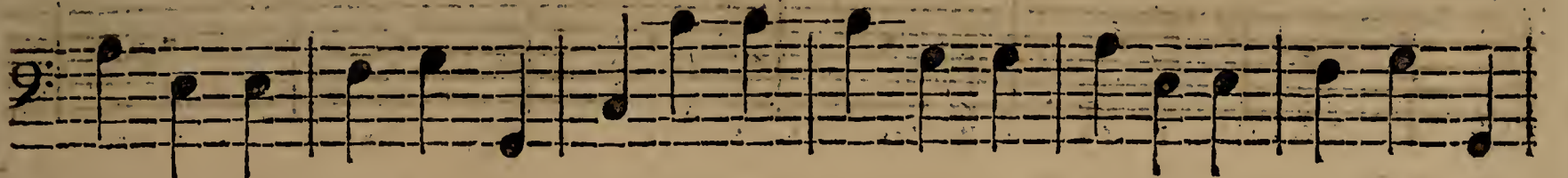
umph Vic-torious Love, Tryumph, triumph, Tryumph o're the U-ni



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



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



1 Trumpet.

2 Trumpet.

1 Hautboy.

2 Hautboy.

Tenor Hautboy.

1 Violin.

2 Violin.

Tenor Violin.

—verse.

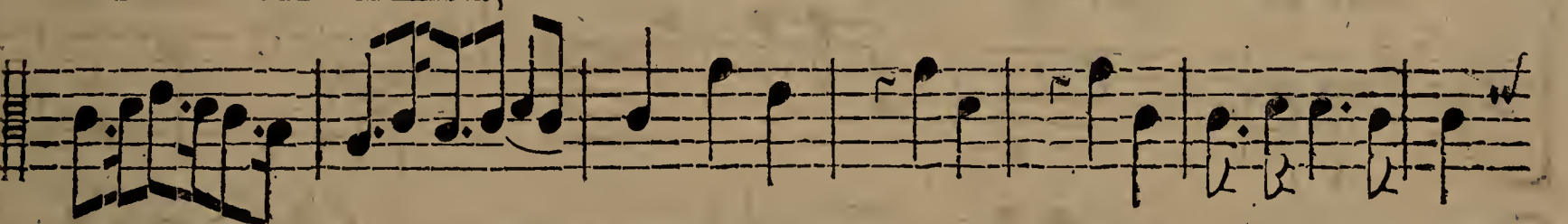
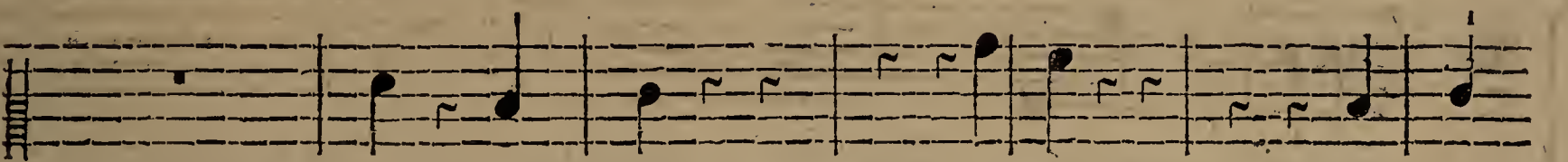
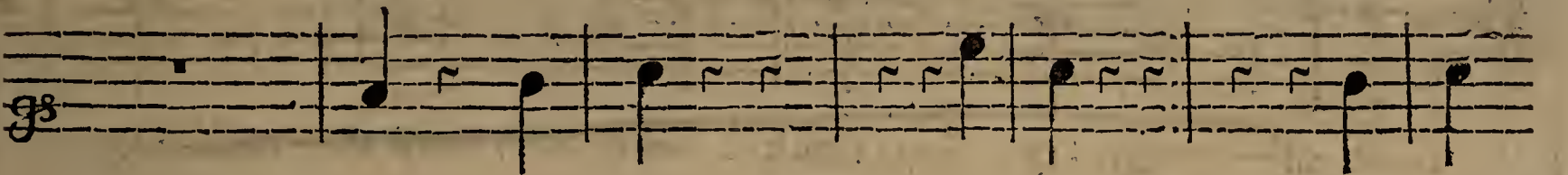
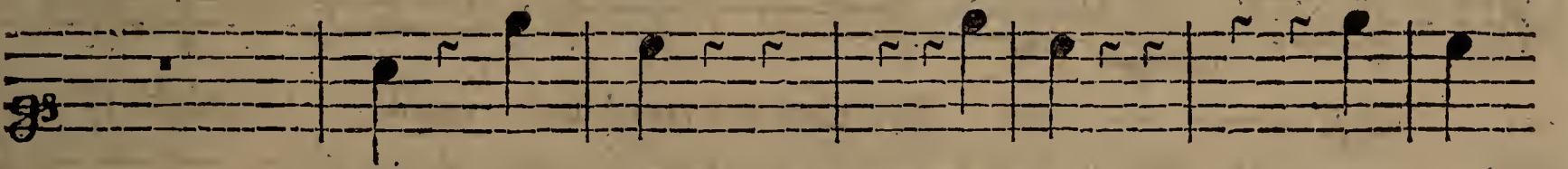
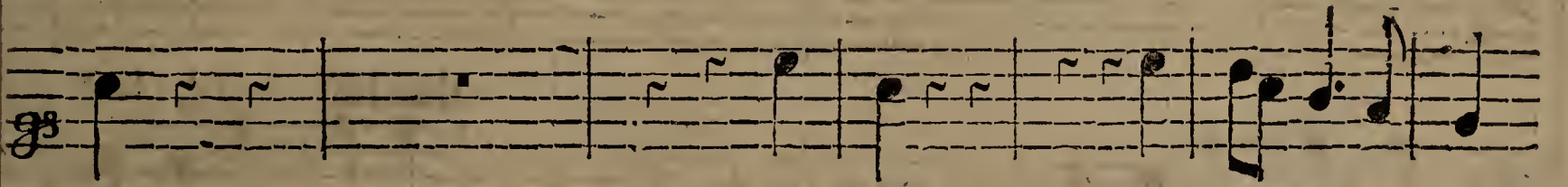
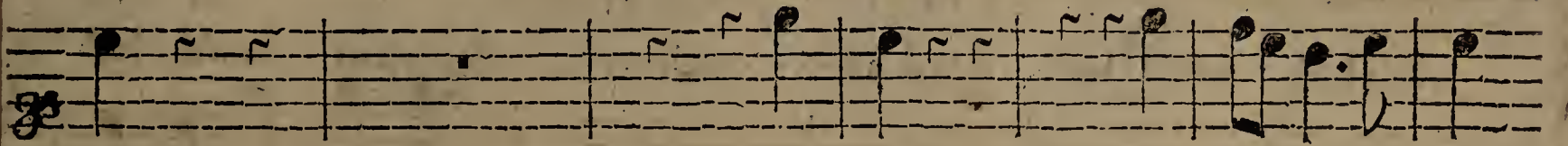
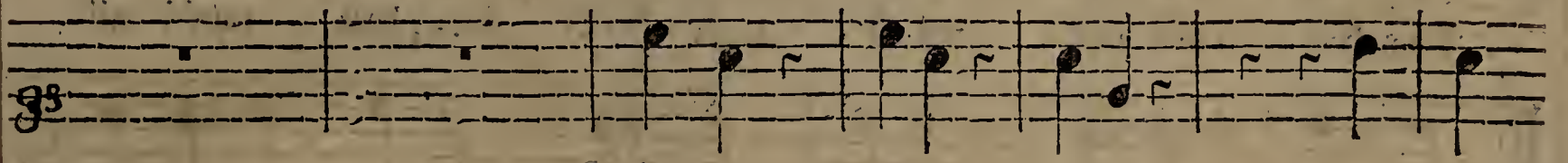
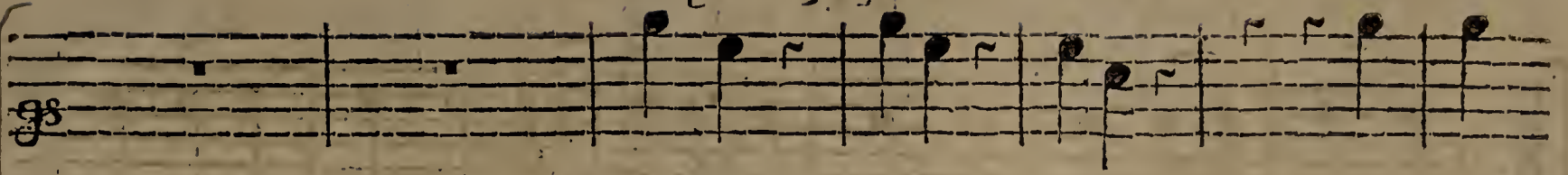
—verse.

—verse.

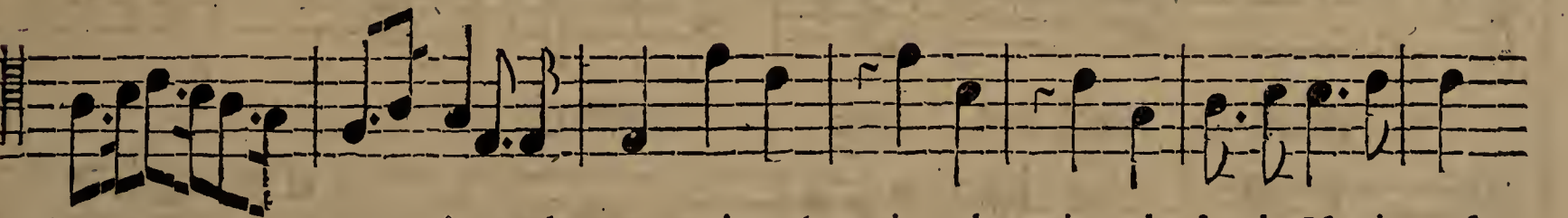
A handwritten musical score consisting of ten staves. The first seven staves contain musical notation with various notes, rests, and clefs. The eighth and ninth staves are empty. The tenth staff contains musical notation. The notation includes treble clefs, bass clefs, and various note values such as eighth and sixteenth notes. There are also some markings like 'x' and 'p' on the staves.

A handwritten musical score on aged paper, consisting of 12 staves. The first seven staves are for guitar, indicated by a 'G' and a treble clef. The eighth and ninth staves are empty. The tenth and eleventh staves are for bass, indicated by a 'B' and a bass clef. The music is written in a single system with various note values, rests, and phrasing slurs. The notation is in black ink on a yellowish, aged paper.

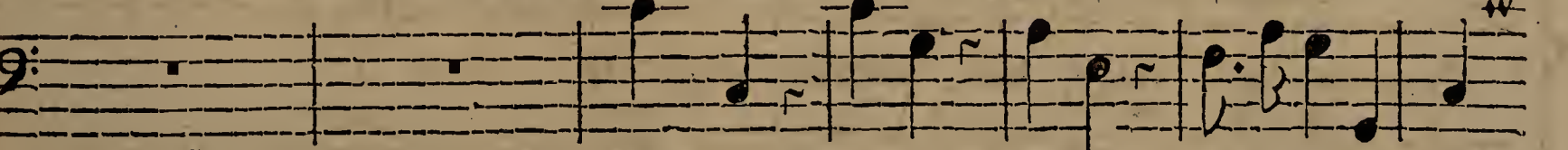
Triumph Vic-



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

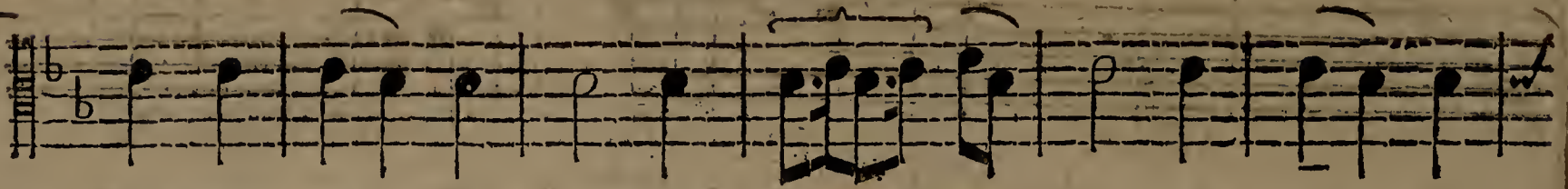


rious, e love, triumph, triumph, triumph o're the U-ni-verse.

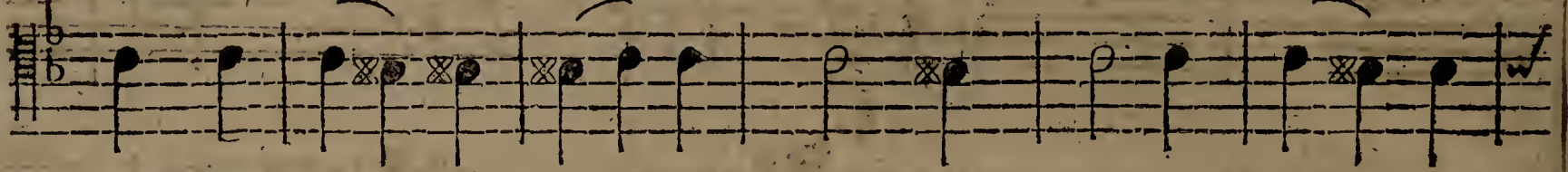


triumph, triumph, triumph o're the U-ni-verse.

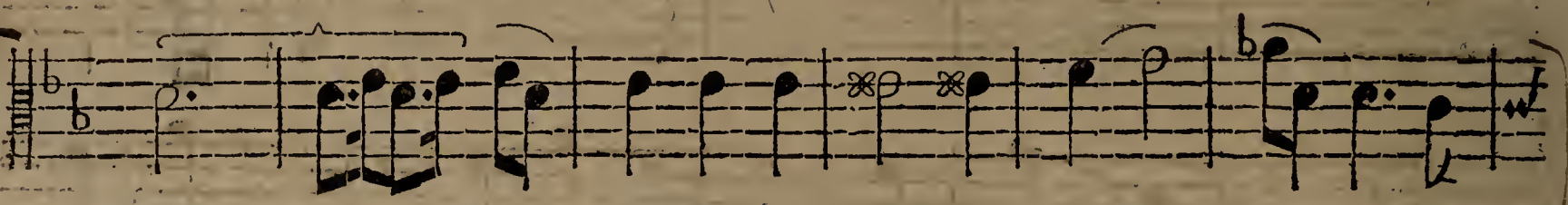
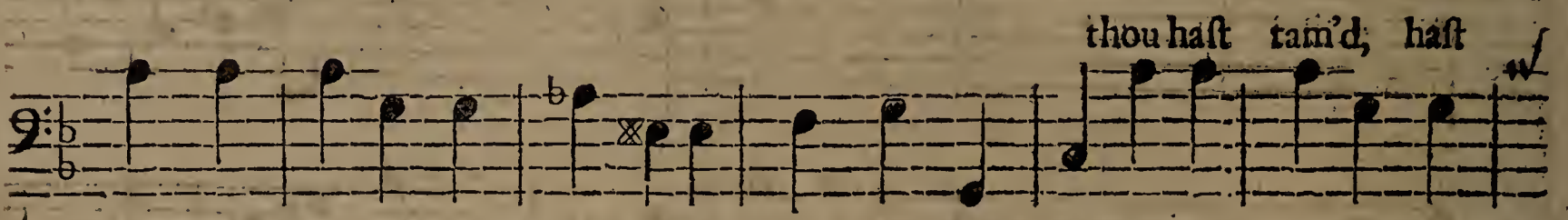
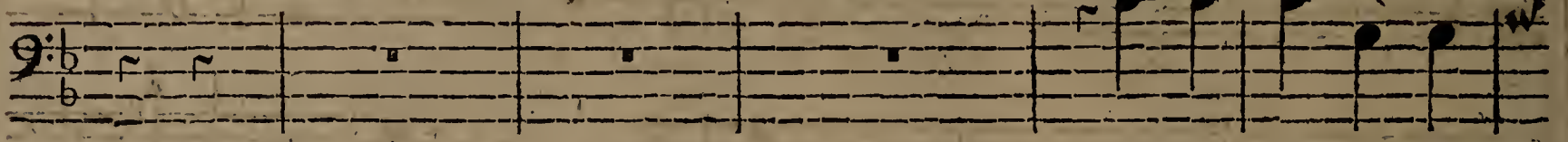




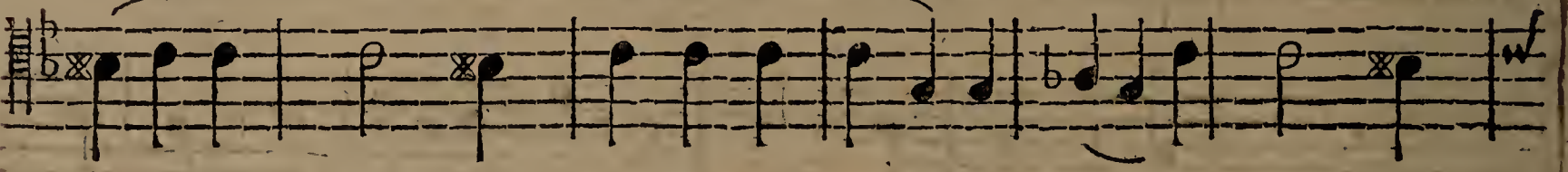
Thou hast tam'd, hast tam'd all - - - migh - - - ty *Jove*; hast tam'd all-



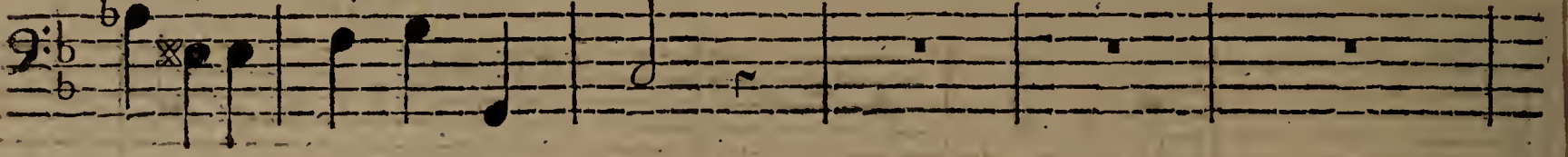
Thou hast tam'd, hast tam'd all - - - migh - - ty *Jove*; hast tam'd, hast



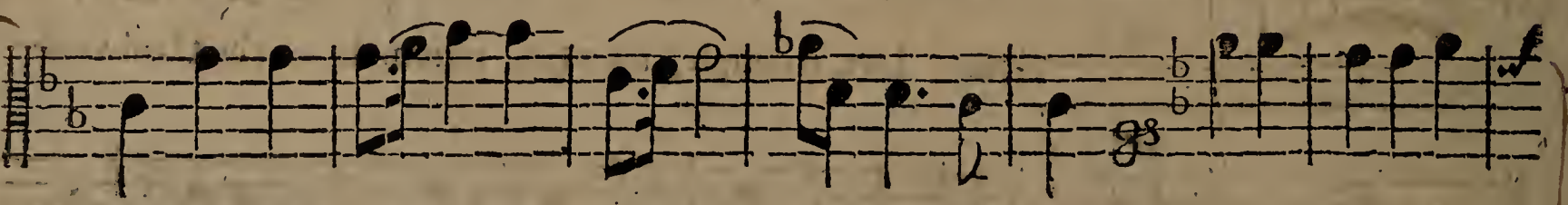
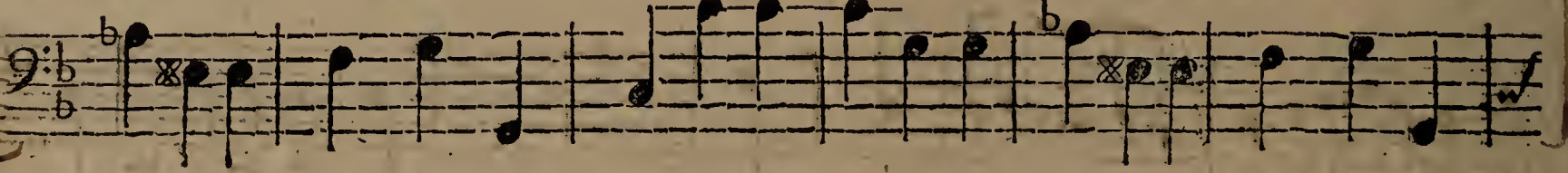
migh - - - ty *Jove*: thou hast tam'd, hast tam'd all-migh - ty



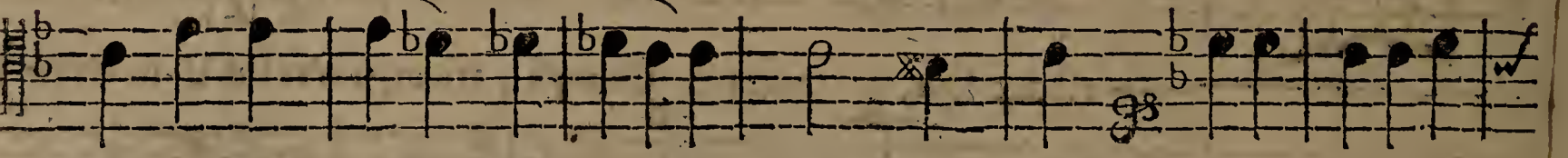
tam'd all - - migh - - ty *Jove*: thou hast tam'd, hast tam'd all - - migh - - ty



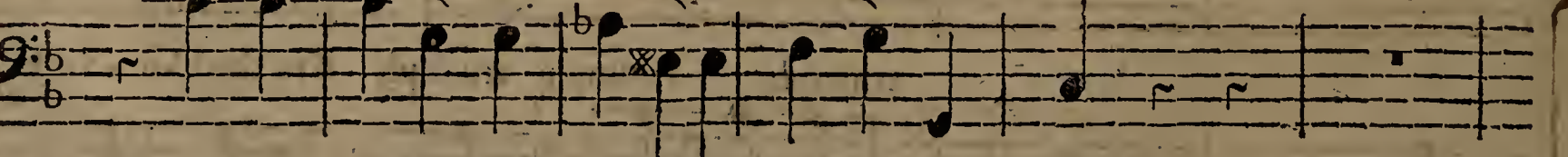
tam'd all - - migh - - ty *Jove*.



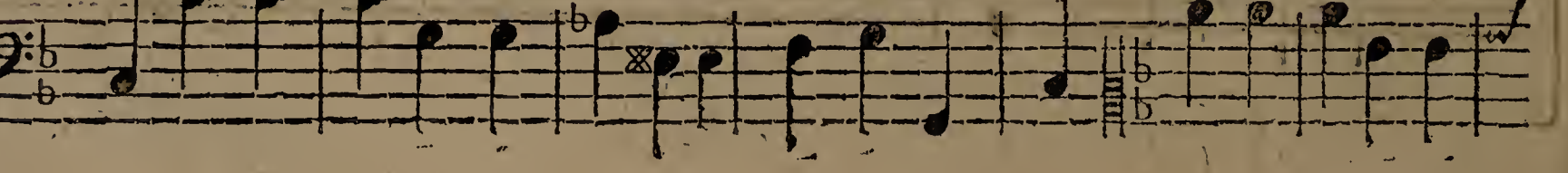
Jove thou hast tam'd, hast tam'd all-migh - ty *Jove*.



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



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



First musical staff with treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, some beamed together, with several flats above the notes.

Second musical staff, continuing the melody from the first staff. It includes some notes with an 'x' symbol above them, possibly indicating a specific performance technique.

Third musical staff, continuing the melody. It features a few notes with an 'x' symbol above them.

Fourth musical staff, continuing the melody. It includes notes with an 'x' symbol above them.

Fifth musical staff, continuing the melody. It includes notes with an 'x' symbol above them.

Sixth musical staff, continuing the melody. It includes notes with an 'x' symbol above them.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically.

1 Trumpet.

Musical notation for the first trumpet part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

2 Trumpet.

Musical notation for the second trumpet part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

1 Hautboy.

Musical notation for the first oboe part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

2 Hautboy.

Musical notation for the second oboe part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

Tenor Hautboy.

Musical notation for the tenor oboe part, featuring a bass clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

1 Violin.

Musical notation for the first violin part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

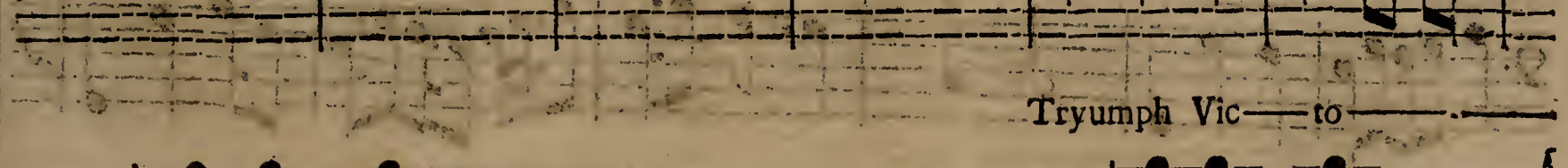
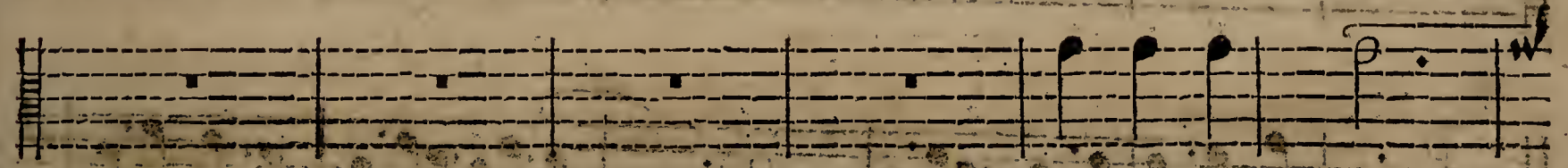
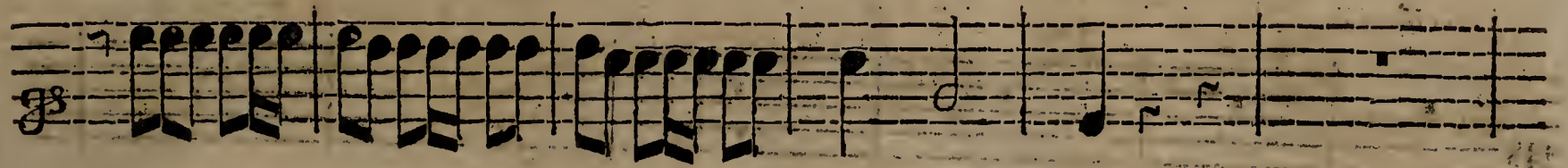
2 Violin.

Musical notation for the second violin part, featuring a treble clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

Tenor Violin.

Musical notation for the tenor violin part, featuring a bass clef and a key signature of one flat. The staff contains several measures of music, including a complex sixteenth-note passage.

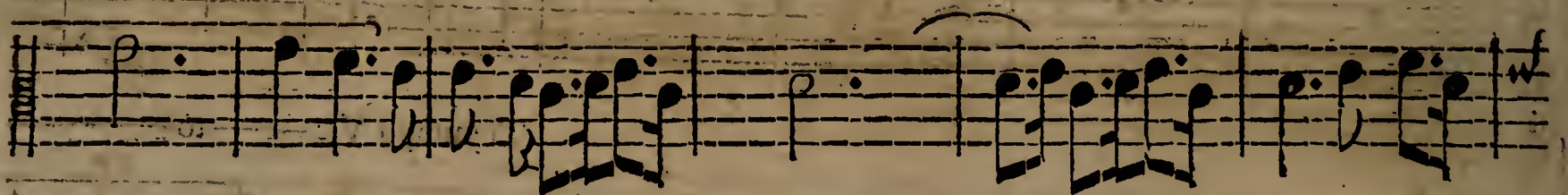
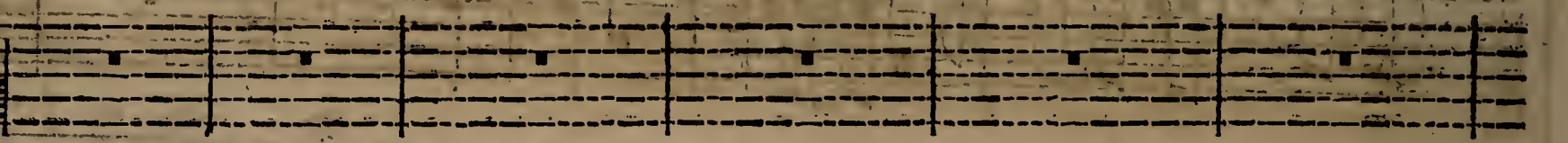
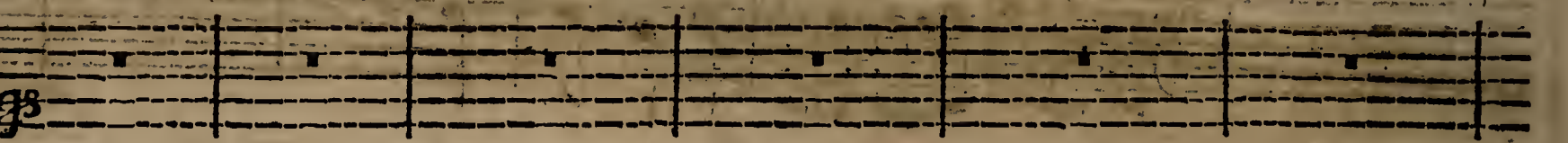
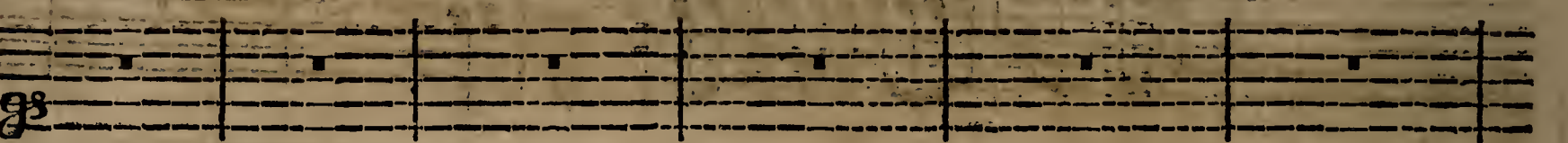
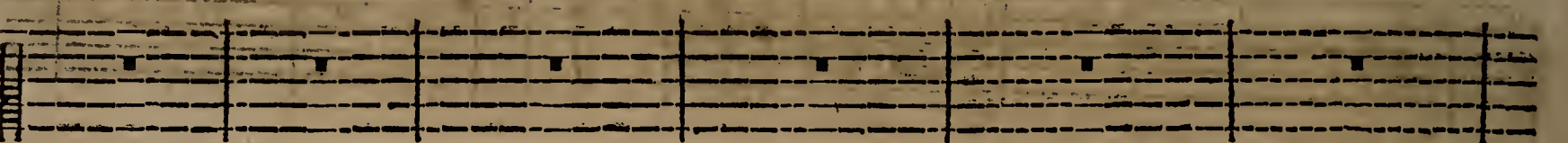
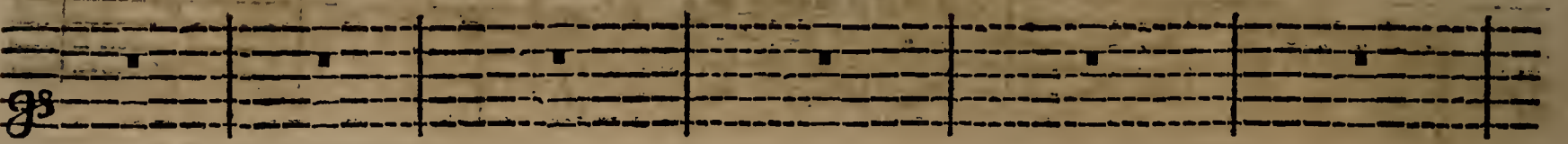
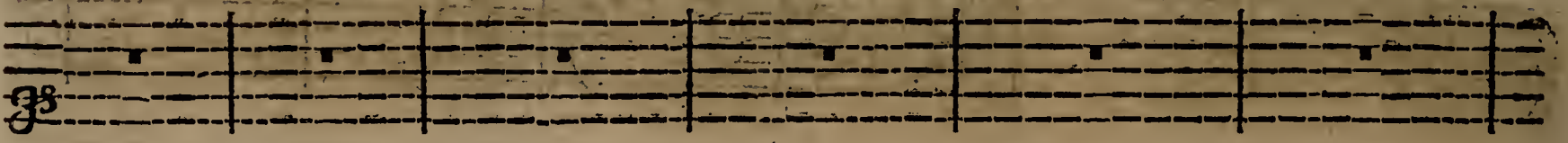
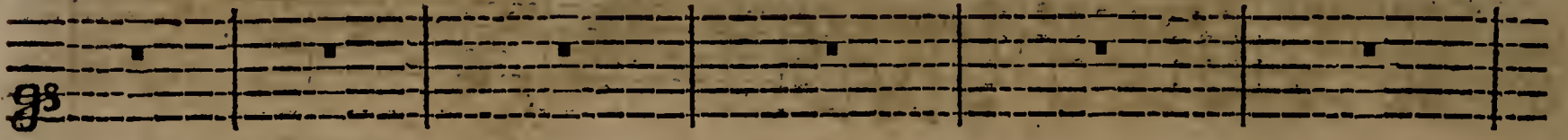
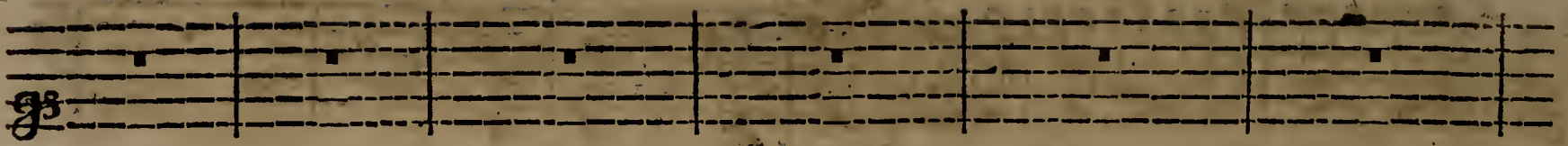
Four sets of empty musical staves, each consisting of a five-line staff with a clef and a key signature, but no notes.



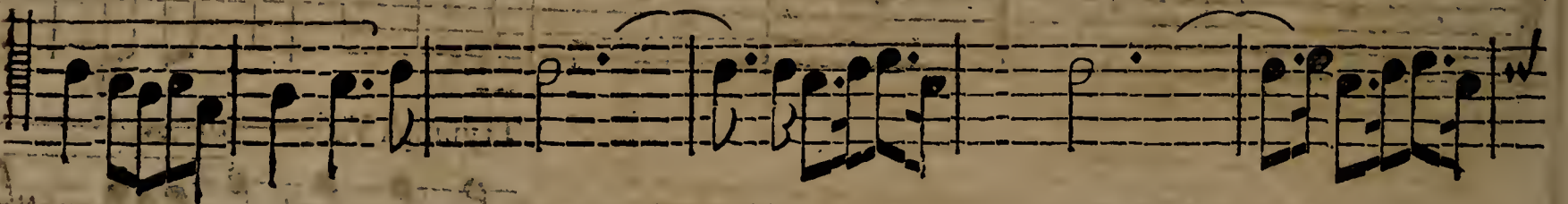
Tryumph Vic — to

Tryumph Vic — to

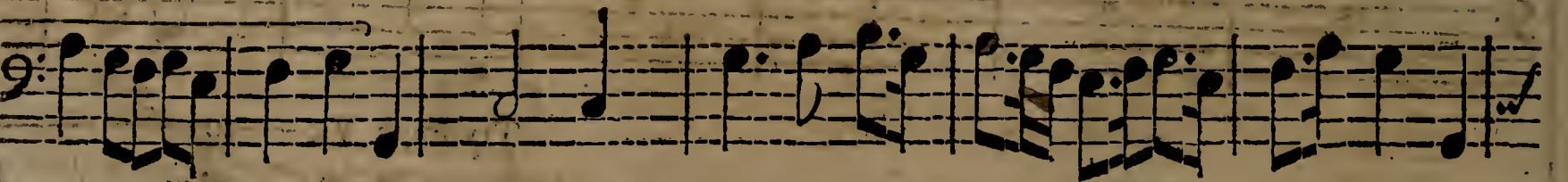
Tryumph Vic — to



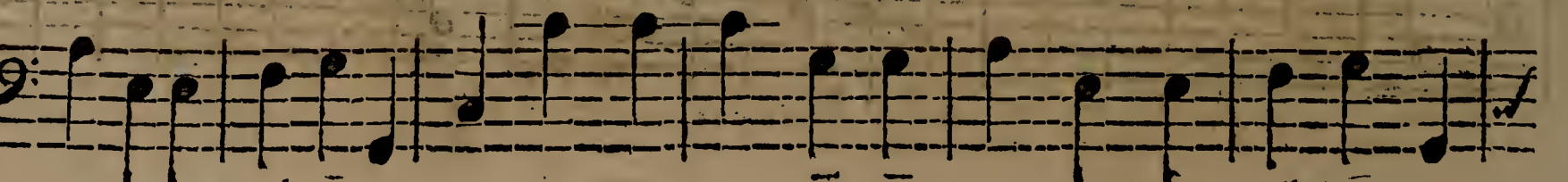
rious Love, Vic—to

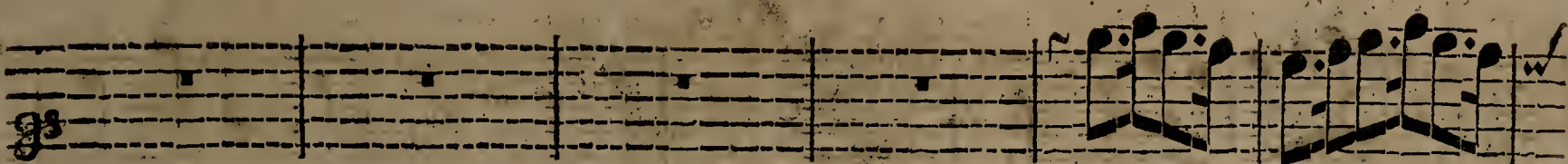


rious Love, Vic—to

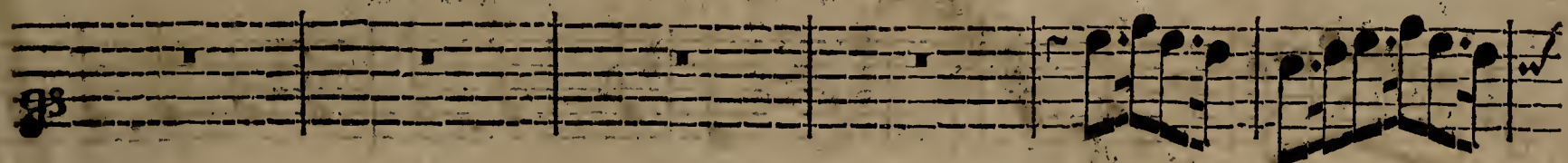


rious Love, Vic—to

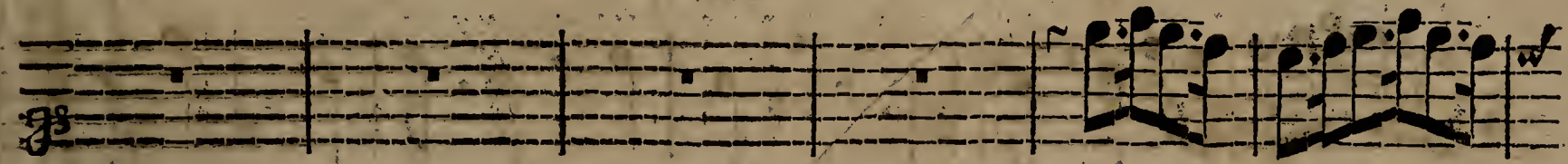




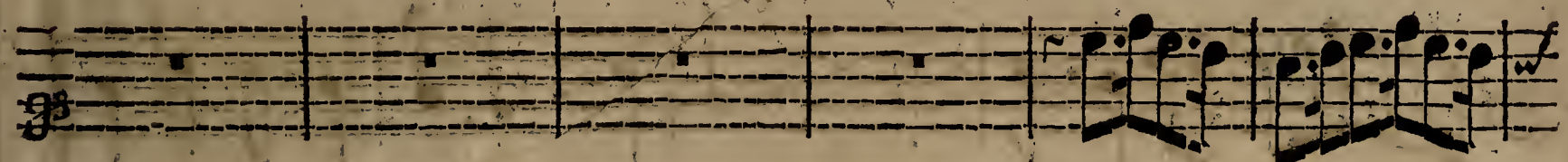
1 Trumpet.



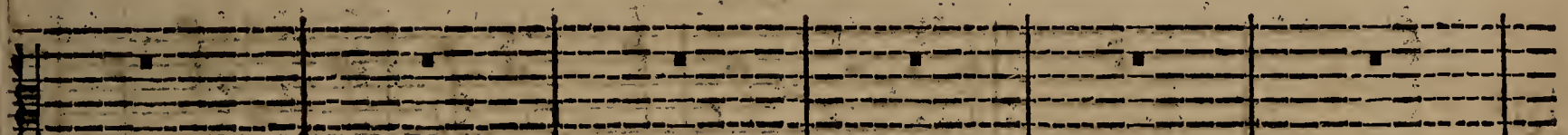
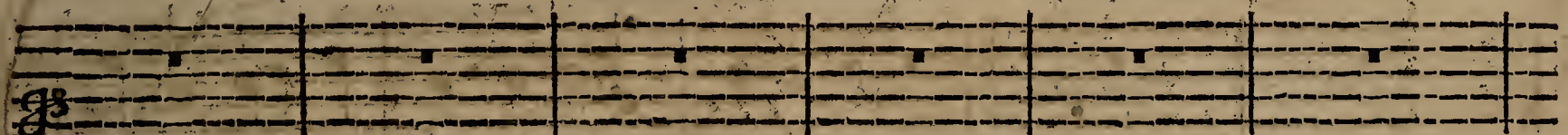
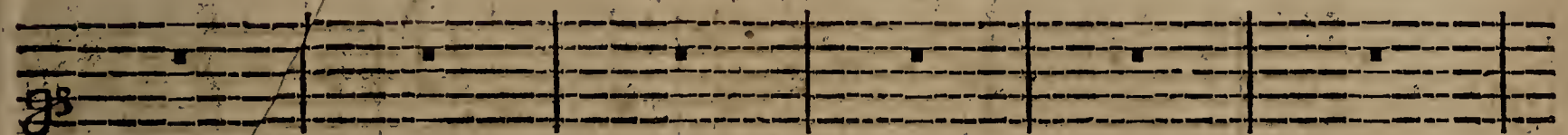
2 Trumpet.



1 Hautboy.



2 Hautboy.



rious Love.



rious Love.

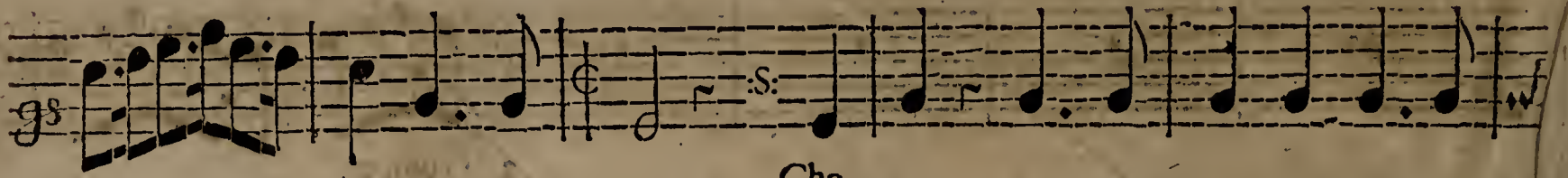
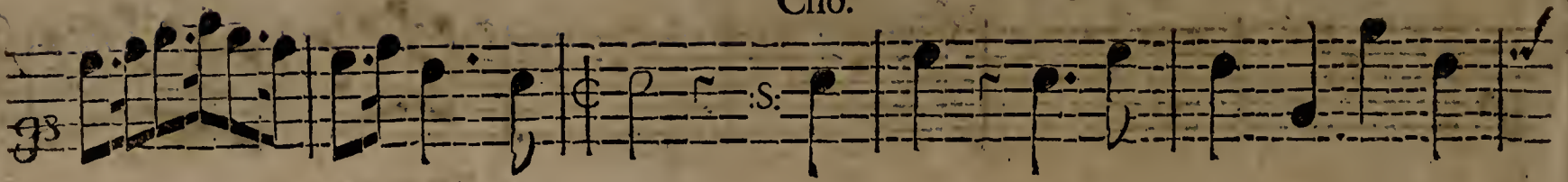


Love, Vic—to

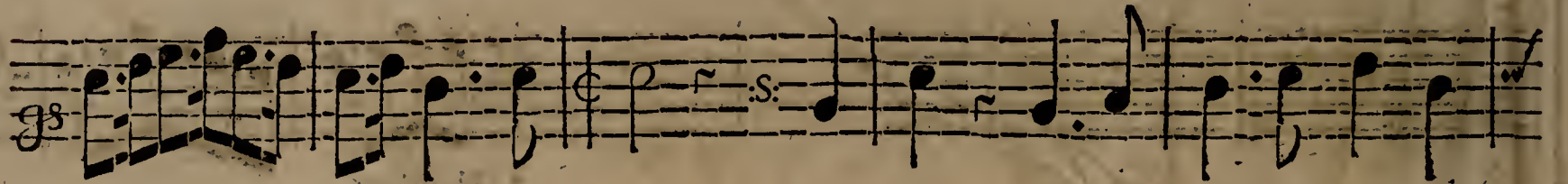
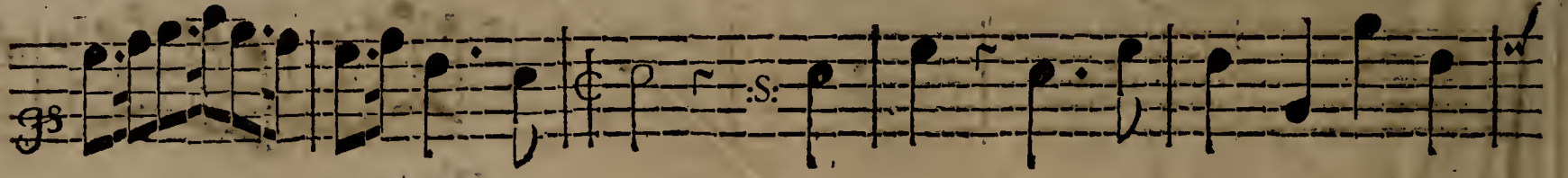
rious Love.



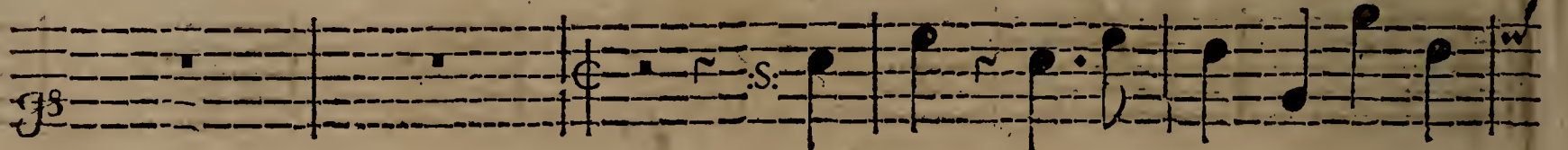
Cho.



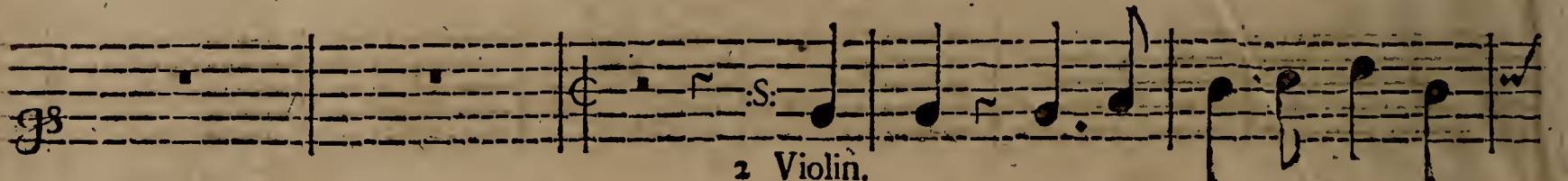
Cho.



Cho.

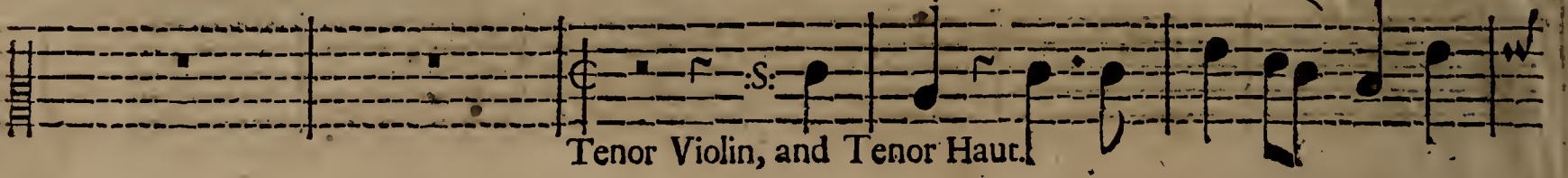


1 Violin.



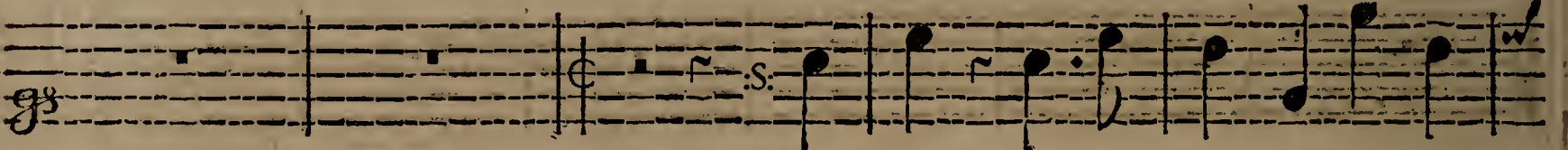
2 Violin.

Cho.



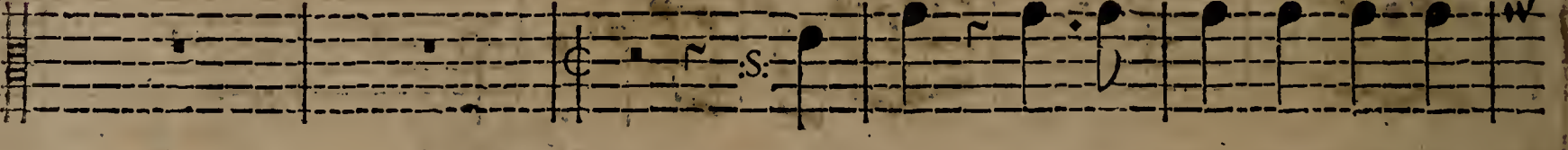
Tenor Violin, and Tenor Haut.

Cho.

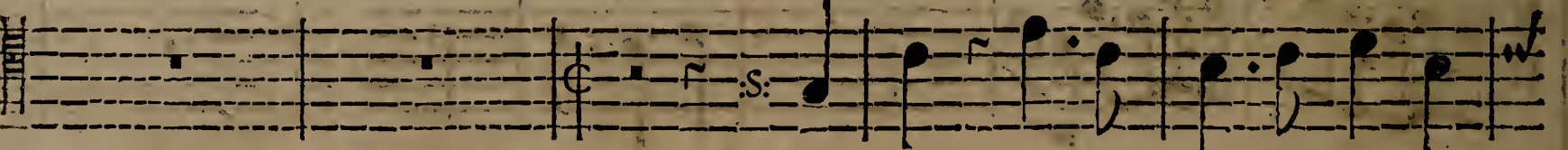


Then all, all re-hearse in lof-ty

Cho.

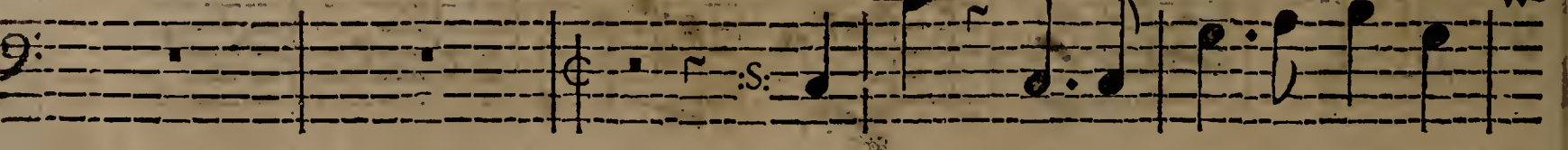


Then all, all re-hearse in lof-ty

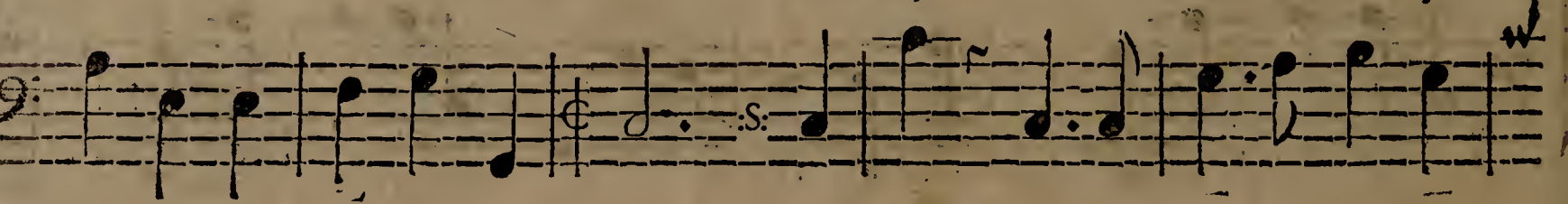


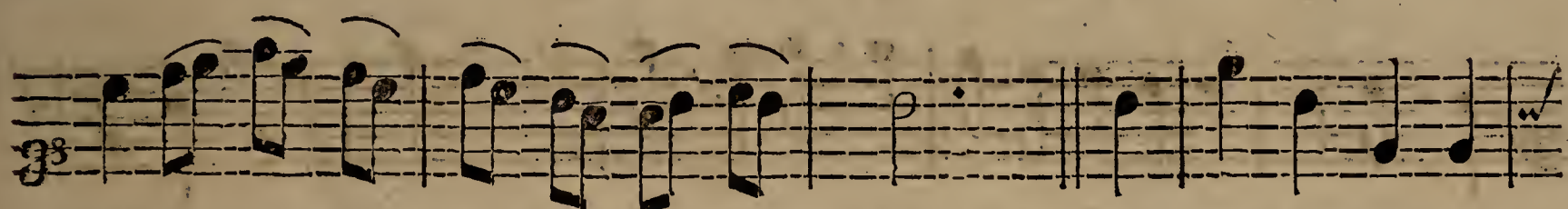
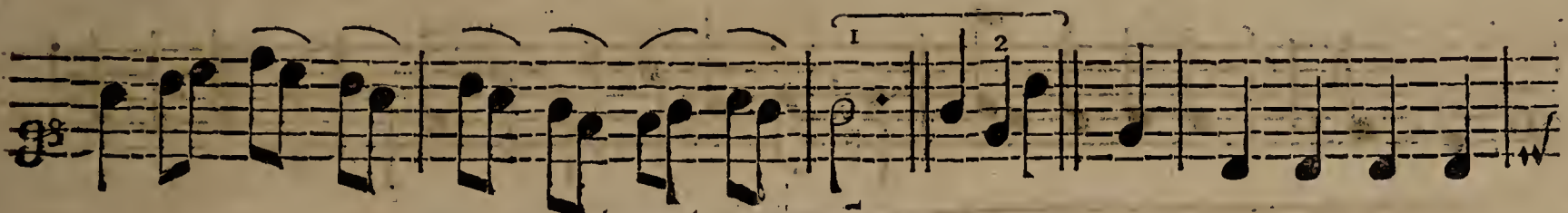
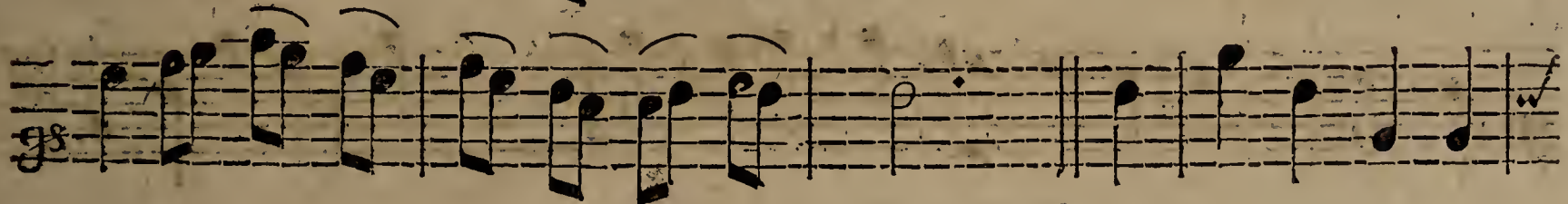
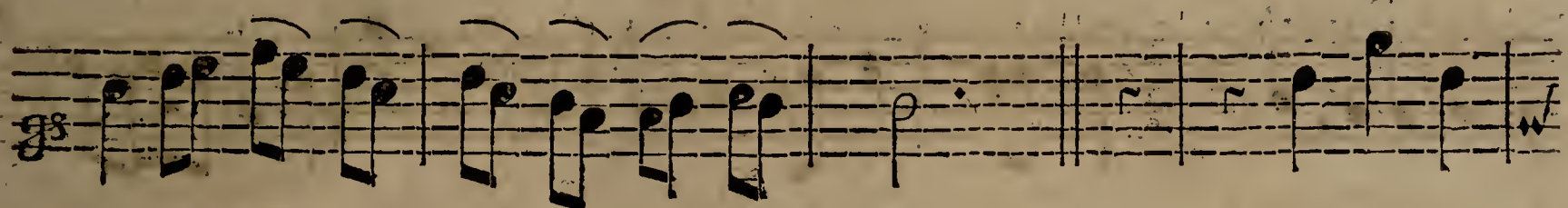
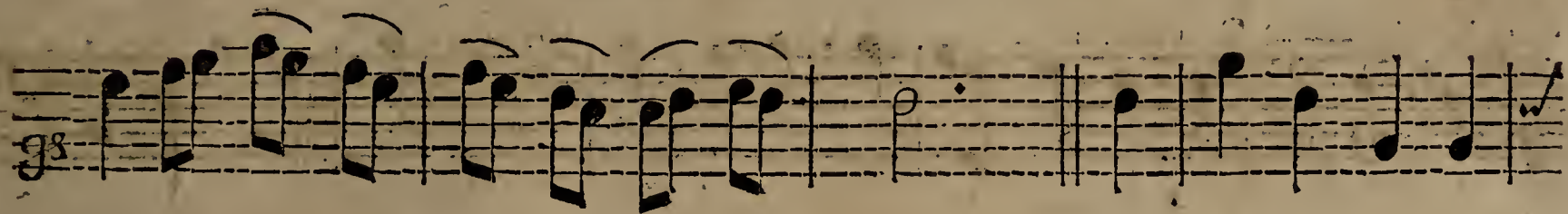
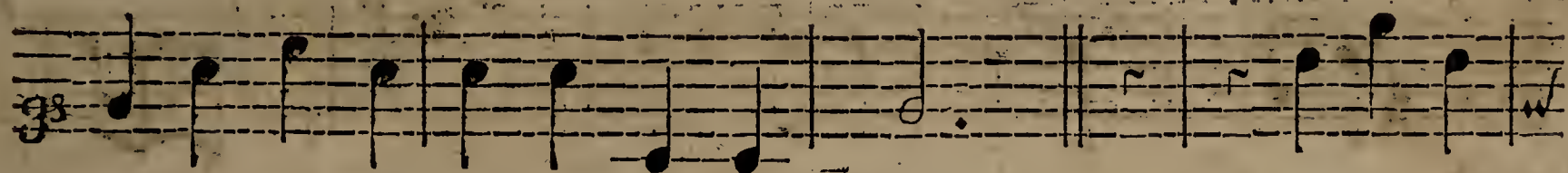
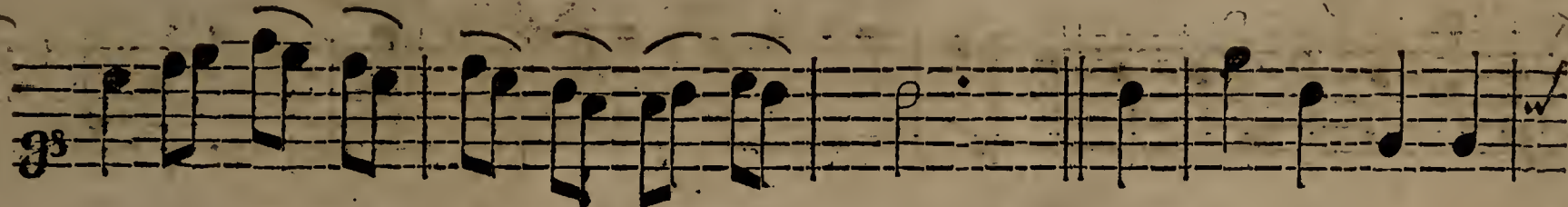
Then all, all re-hearse in lof-ty

Cho.

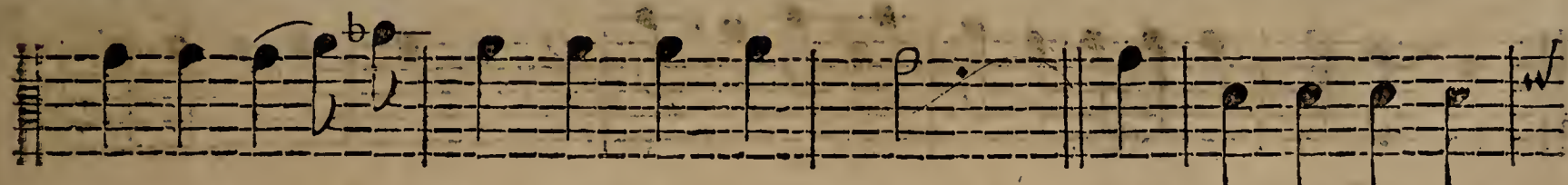


Then all, all re-hearse in lof-ty





Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his



Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his

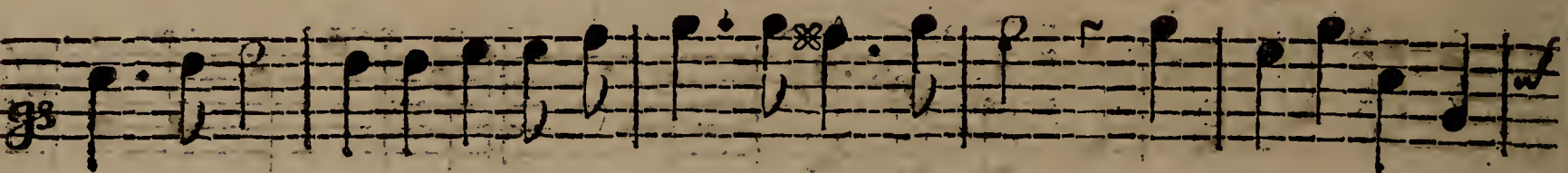
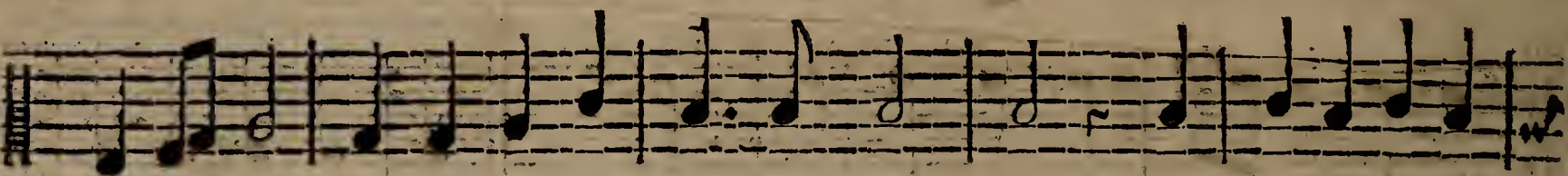
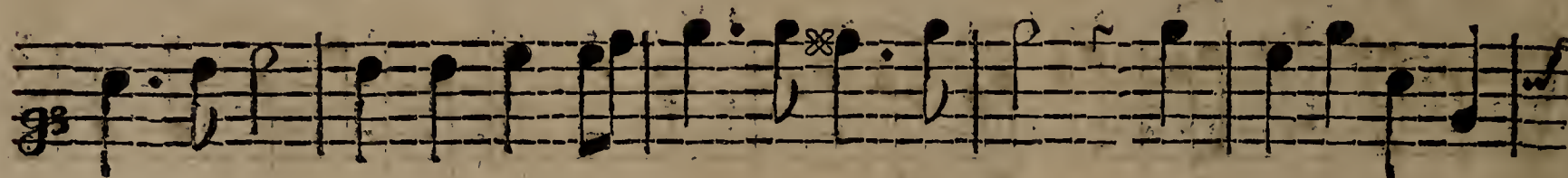
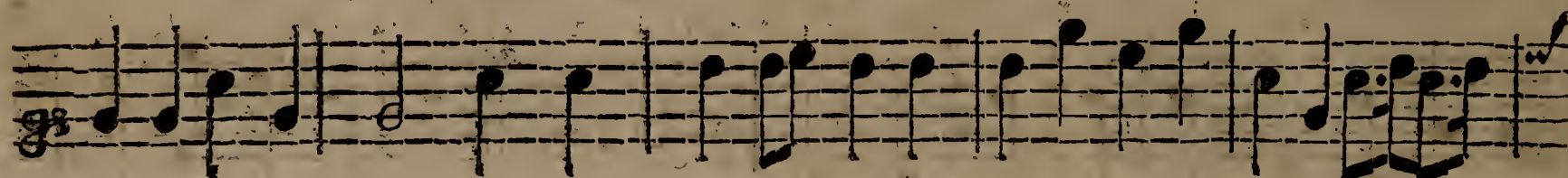
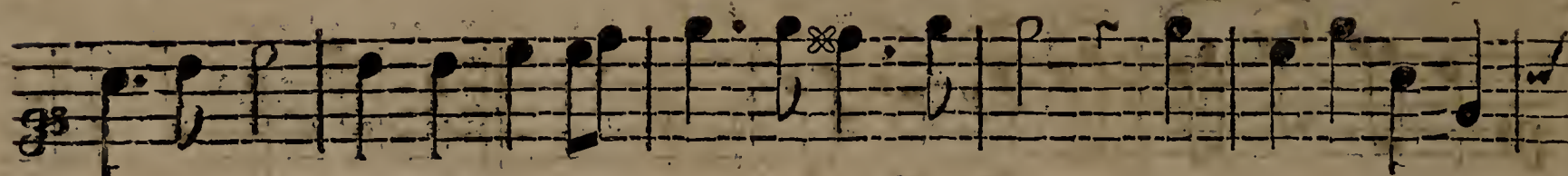


Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his

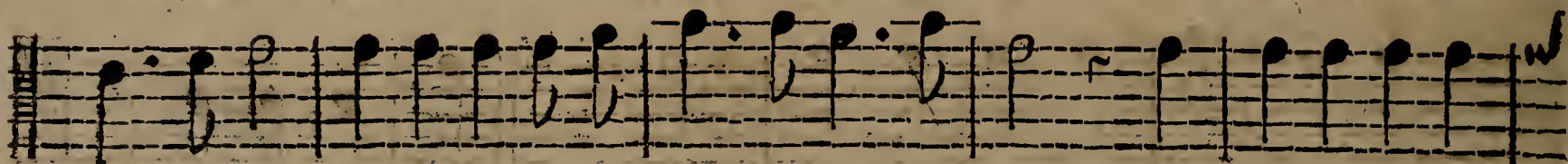


Verse, the glo—ry of al—migh—ty Love; from Pole, to Pole, his

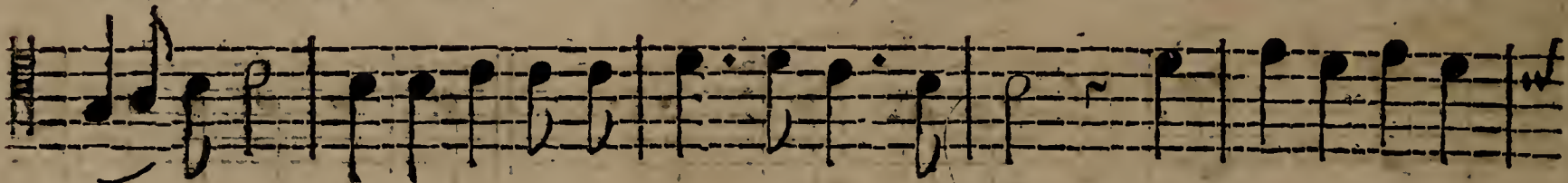




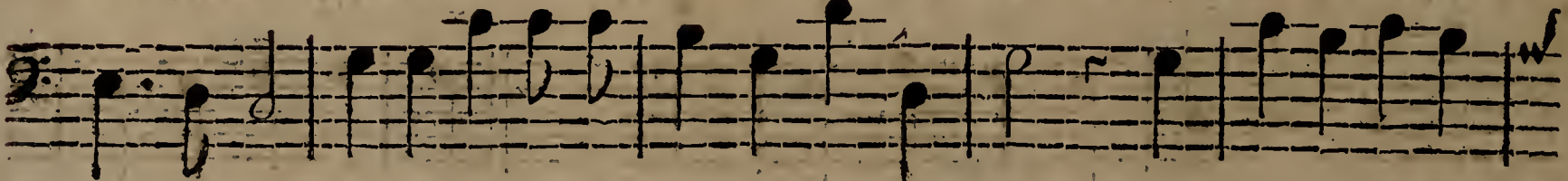
Fame resound; sing it, sing it, the U—niverse a—round; From Pole, to pole, his



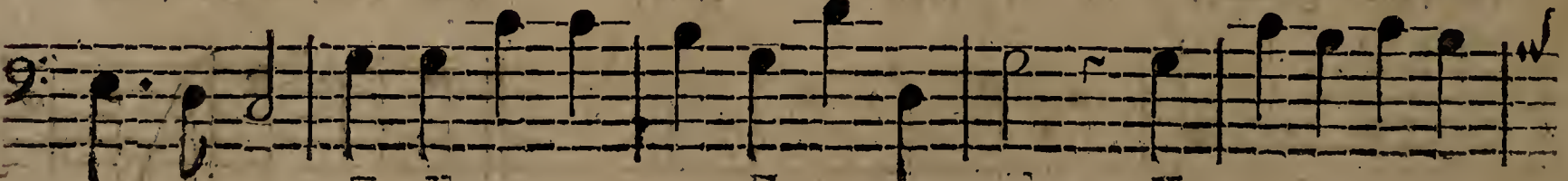
Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



Fame resound; sing it, sing it, the U—niverse a—round: From Pole, to Pole, his



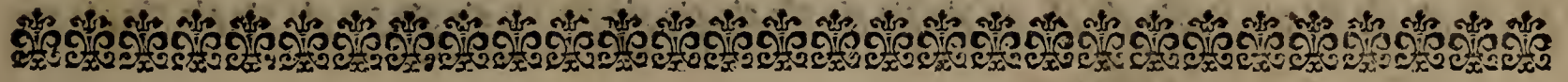
Fame re-sound; sing it, sing it, the U-ni-verse a-round.

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

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

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

Handwritten musical score on ten staves. Each staff contains musical notation with notes and stems. Below each staff is a line of handwritten lyrics, which are mirrored across the page. The paper shows signs of age, including a large stain in the upper left and a yellowish strip at the bottom left.



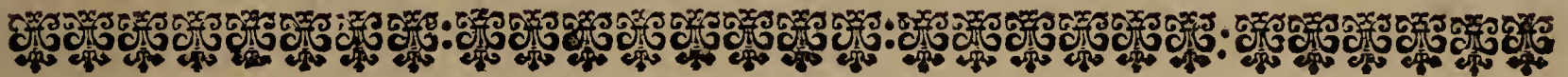
Advertisement.

IN order to the speedier Publication of this Book, I employed two several Printers; but One of them falling into some trouble, and the Volume swelling to a Bulk beyond my expectation, have been the Occasions of this Delay.

It has been objected that some of the Songs are already common; but I presume that the Subscribers, upon perusal of the Work, will easily be convinc'd that they are not the Essential Parts of it.

I have, according to my Promise in the Proposals, been very carefull in the Examination of every Sheet, and hope the Whole will appear as Correct as any yet Extant.

My desire to make it as cheap as possibly I cou'd to the Subscribers, prevail'd with me so far above the consideration of my own Interest, that I find, too late, the Subscription-money will scarcely amount to the Expence of compleating this Edition.



12

157

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