

THIRD ACT.

MAESTOSO.

VIOLINS.

VIOLA.

BASSO.

The first system of music features three staves: Violins (top), Viola (middle), and Bass (bottom). The Violins and Viola parts consist of eighth-note patterns with various accidentals. The Bass part features a more rhythmic pattern with some accidentals. The time signature is common time (C).

The second system continues the instrumental accompaniment. The Violins and Viola parts maintain their eighth-note patterns. The Bass part includes some accidentals and rests. The time signature remains common time.

The third system continues the instrumental accompaniment. The Violins and Viola parts maintain their eighth-note patterns. The Bass part includes some accidentals and rests. The time signature remains common time.

RECIT:

CUPID.

What ho! what ho! thou Genius of the clime, What ho! what ho.....

BASSO.

The recitative section features two staves: Cupid (top) and Bass (bottom). Cupid's part is a melodic line with lyrics. The Bass part consists of a few notes, likely providing a harmonic or rhythmic accompaniment. The time signature is common time.

.... what ho! liest thou asleep, beneath those Hills of Snow, What ho! what ho! what

The final part of the recitative section features two staves: Cupid (top) and Bass (bottom). Cupid's part continues the melodic line with lyrics. The Bass part includes some accidentals and rests. The time signature is common time.

ho! Stretch out thy la-zy limbs, Awake, awake, a-wake! and Winter from thy

5 6 4 6 7 7 6 8

furry mantle shake, Awake, a-wake! and Winter from thy furry mantle shake.

6 # 7 6 5 3

p

p

p

Slow.

p b 6 5 6 6 6 5 6 5 6

p

COLD GENIUS.

What Power art thou who from be -

p 6 6 4 6

low hast made me rise unwillingly and slow From Beds of e-----ver-

4 4 6 6 4 3 b 7 b cres: 4 2

- last----- ing Snow? See'st thou not how stiff, how

7 7 6 4 f 6 # 7 5 7 4 4 b p 6 b 6 5 6 5

stiff and wond'rous old, far far un-----fit to bear the bit-ter cold.

- 9 - 8 7 4 3 7 7 5 4 b b

f *p* *f* *p*

I can scarce-ly move or draw my breath, can scarcely

f *p* *f* *p*

move or draw my breath: Let me let me let me freeze a-----gain, let me

f *p* *f* *p*

rallent:

let me freeze again to Death, let me let me freeze a-gain to Death.

f *p* *f* *p*

CUPID.

Thou doat...ing Fool for...bear for.....bear! What dost thou

mean by freez...ing here. At Love's ap...pear.....ing, All the Sky

clear....ing, The stormy Winds their fu...ry spare: Thou doat - ing

Fool for - bear for....bear! What dost thou mean by freezing here.

Win...ter sub....du.....ing, And Spring re....new.....ing, My Beams cre -

- ate a more glo...rious Year: Thou doat...ing Fool for -

- bear for.....bear! What dost thou mean by freez - ing here?

MAESTOSO.

COLD GENIUS.

Great Love I know thee now, El-dest of the Gods art thou,

6 6 6

Heav'n and Earth by thee were made, Heav'n and

6 5 b7 6 5 7 6 # #

Earth by thee were made, Hu-man Na-ture is thy Creature, Hu-man

6 6 4 # 5 b

Na-ture is thy Creature, Ev'-ry where, ev'-ry where, ev'-ry

b 6 4 # 5 6 6 4 # 5 8 7 6 8 7 5 6 5 6 5 8 7 6 5

where thou art, thou art o - bey'd, Ev'ry where, ev'ry where,

6 5 6 8 7 6 6 5 5 8 7 6 8 7 5 6 5
3 3 6 5 4 # 5 6 5 6 5 4 3

ev'ry where thou art, thou art o...bey'd, Ev'ry where thou art o...bey'd.

6 8 7 6 5 5 6 7 5 6 7 6 5 10 9 8 7
5 6 5 4 3 5 6 7 6 5 4 3 3 7 6 5

CUPID.

No part of my Dominion shall be waste, To spread.....my

7

sway and sing..... my praise, E'en here, e'en here I will a People raise, Of

6 9 8 7 # # 6

kind..... em - bra - cing Lovers and em - brac'd, E'en here, e'en here I

7

will a People raise, Of kind em - bra - cing Lovers and em - brac'd.

6 4 3

PRELUDE.

The musical score is divided into four systems, each containing three staves (treble, middle, and bass clefs). The time signature is 3/4. The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5 below the notes. The key signature changes from one sharp (F#) to one flat (Bb) in the final system.

System 1: Treble clef, 3/4 time. Bass clef has fingerings: 6, 6, 6, 6, #.

System 2: Treble clef, 3/4 time. Bass clef has fingerings: 6, 5, 6, 5, 6-6, 7.

System 3: Treble clef, 3/4 time, one sharp (F#). Bass clef has fingerings: #, 6, 7, 6, #, #, 6, 6, 4, #.

System 4: Treble clef, 3/4 time, one flat (Bb). Bass clef has fingerings: 6, b, 6, 5, 6, 5, 7, #, 6, 6, 6, 7.

CHORUS.

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we
 quiv'ring with cold We chatter chatter chatter, we chatter chatter chatter, we

6 # 6 4/2 6 4/2 6

chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to
 chatter chatter chatter and tremble, See see we as - semble thy Revels to

b 6 b 6 5 b

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter
 hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

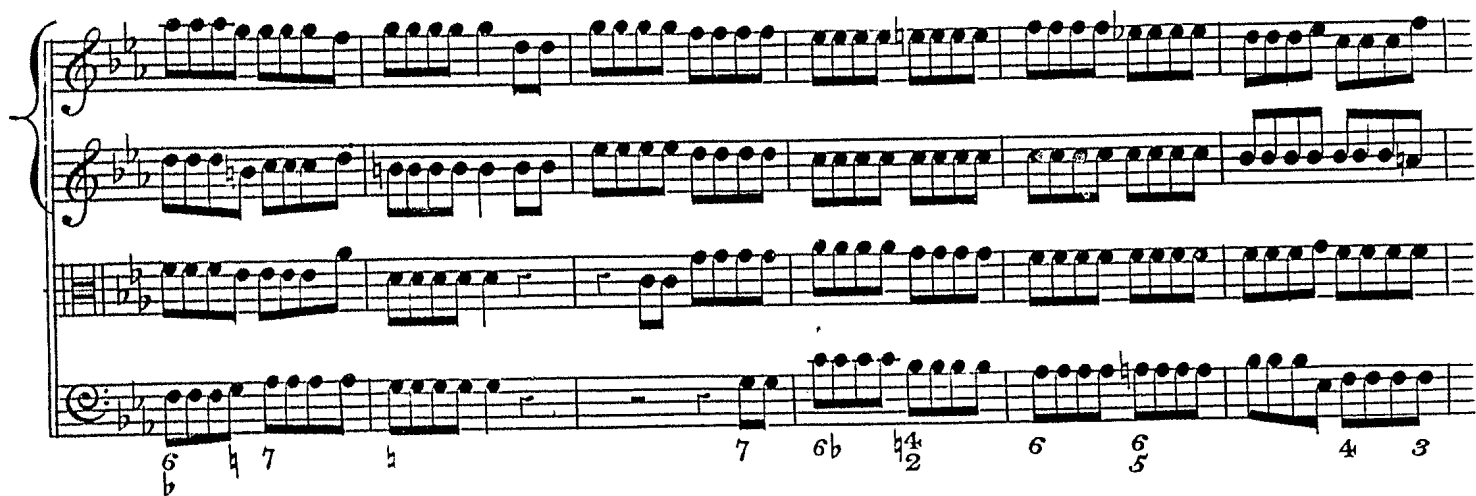
6 5b 7 6 4 4/2

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -
 chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

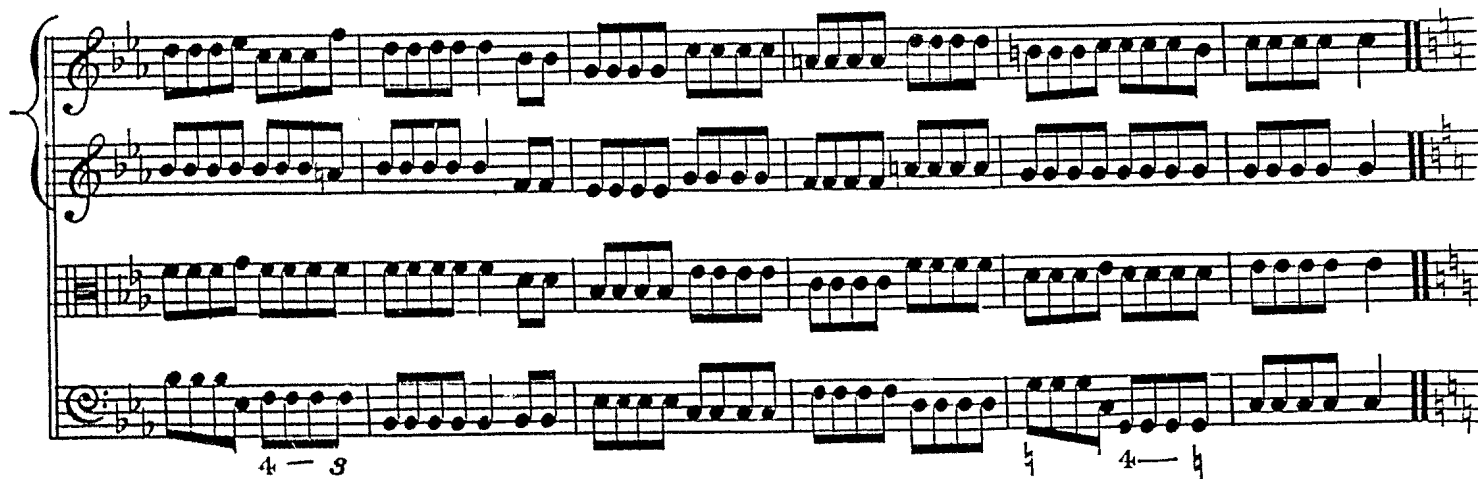
6 5 6 4 b



First system of musical notation, featuring a grand staff with treble and bass clefs, and a piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.



Second system of musical notation, continuing the piece with piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.



Third system of musical notation, concluding the piece with piano accompaniment. The lyrics are: - semble, see see we as - semble thy Revels to hold.

PIRAGE.

CUPID. *'Tis I 'tis I 'tis I that have warm'd ye, 'Tis I 'tis*

BASSO. *p* 6 6 5

I 'tis I that have warm'd ye, In spite of cold weather, I've

6 7 6 7 6

brought ye to — gether, 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis

6 6 6

f

f

I 'tis I 'tis I that have warm'd ye.

6 6 7 *f* 6

6 5

CHORUS.

'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
 'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 5 6 5 6 6

Love that has warm'd us.
 Love that has warm'd us.
 Love that has warm'd us.
 Love that has warm'd us.

7 7 6 6 6
 5 4 #

Musical score for the first system, featuring piano accompaniment. The score consists of a grand staff with two bass clefs and a piano staff with treble and bass clefs. The music includes various rhythmic patterns and accidentals.

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

'Tis Love 'tis Love 'tis

'Tis Love 'tis Love 'tis

'Tis Love 'tis Love 'tis

'Tis Love 'tis Love 'tis

Musical score for the second system, featuring piano accompaniment with treble and bass clefs and a grand staff with two bass clefs. The music includes various rhythmic patterns and accidentals.

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
 Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
 Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In
 Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

6 6 6 7 5 4 #

spite of cold weather he brought us to-----gether, 'Tis Love 'tis
 spite of cold weather he brought us to-----gether, 'Tis Love 'tis
 spite of cold weather he brought us to-----gether, 'Tis Love 'tis
 spite of cold weather he brought us to-----gether, 'Tis Love 'tis

6 7 5 6

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 6

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

6 6 7 4

The first system of music features a piano accompaniment with two grand staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a similar complex melodic line. Below the grand staff, there are five empty staves: two treble clefs, two bass clefs, and one alto clef. At the bottom of the system, there are several figured bass notations: a sharp sign (#), a '6', a '7 6' with a '5' below the '7', another '6', a '6', another '6', another '6', another '6', and a '6 b5'.

The second system of music features a vocal line and piano accompaniment. The vocal line consists of four staves, each with a different clef (treble, alto, tenor, and bass). The lyrics "In spite of cold weather he brought us to..." are written across these four staves. The piano accompaniment consists of two grand staves. The upper staff is in treble clef and contains a melodic line with some rests. The lower staff is in bass clef and contains a similar melodic line. Below the grand staff, there are several figured bass notations: a '6', a '6' with a '4' below it, a '7', an '8', and a '6'.

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

6 6

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

6 6 6 6

DUET.

VIOLINS.

TREBLE.

BASS.

BASSO.

ANDANTE.

8 3 5^b

Sound a Par...ly ye fair and sur...ren...der, Sound, sound,

Sound a Par...ly, a Par...ly ye fair and sur...

7 6 6 6

sound, sound a Par...ly ye fair, Sound..... a

...ren...der, Sound a Par...ly ye fair, Sound a Par.....

6 6 5 6 3 6 6 5 6 6 3 3 3 3

Par-ly ye fair and sur-render, Set yourselves and your Lo-vers at
 -----ly ye fair and sur--render, Set yourselves and your Lo-vers at

6 5 6 5 4 3 4 3 6 5 4 3 4 2 6 5 4 3 4 2 6 6 5 4 3 4 2 6 4 5 #

ease, Sound a Par-ly ye fair and sur--ren-der, Sound, sound,
 ease, Sound, sound, sound, sound a Par-ly ye fair and sur-

6 6 6 7 4 3 6 5 6

sound, sound a Par-ly ye fair, Sound..... a
 --ren-der, Sound a Par-ly ye fair, Sound a Par-----

6 6 5 6 3 6 6 5 6 6 3 3 3 3 3

Par-ly ye fair and sur-ren-der, Set your-selves and your Lo-vers at
 -----ly ye fair and sur--ren-der, Set your-selves and your Lo-vers at

6 5 6 5 4 3 4 3 6 4 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

4 3 4 3 4 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

ease ; He's a grate-ful a
 ease ; He's a grate-ful, a grate-ful of-

5 4 6 # 4 6 # 6 9 8 5 6

5 4 6 # 4 6 # 6 9 8 5 6

grate-ful of-fen-der who plea-sure dare
 -fen--der who plea-sure who plea-sure dare

6 4 # 6 # 6 1 6 5

6 4 # 6 # 6 1 6 5

seize. But the whi-ning Pre-

seize. But the

7 5 6 6

-ten-der, the whi-ning Pre-ten-der is sure to dis-please, Sound a

whi-ning, the whi-ning Pre-ten-der is sure to dis-please,

6 6 6 5 6

Par-ly ye fair and sur-ren-der, Sound, sound, sound, sound a

Sound, sound, sound, sound a Par-ly ye fair and sur-ren-der,

7 6 3 6 5 6 6

Par-ly ye fair, Sound..... a Par-ly ye

Sound a Par-ly ye fair, Sound a Par-ly ye

5 6 5 3 6 6 6 6 3 4-6 6 5 6 5 b6 7
4 3 3 5

fair and sur-render. Since the fruit of de-

fair and sur-render. Since the fruit of de-

3 3 3 6 5 4 3 10 9 7 6 4 3 - 5 6 5 6 7
8 7 5 4 2 1 3 4 3 4 5 6 4 3

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

6 7 6 7 6 6 9 # 4 3 # # 7 7
6 6

sigh and com-plain. When we kneel for re--

sigh and com-plain. When we

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

-dressing, when we kneel for re-----dressing we move.....

kneel for re-----dressing, when we kneel for re-----dressing we move.....

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

.... their dis-dain, Love was made, Love was made for a Bles--sing,

.... their dis-dain, Love was made, Love was made, Love was

6 4 6 4 2 6 7 4 6 3

Love was made, Love was made for a Bles...

made for a Bles...sing, Love was made, Love was made for a

6 6 6 6 6 6 6 5

...sing and not for a Pain, Love was made for a

Bles...sing and not for a Pain, Love was

6 3 3 3 3 3 6 5 b6 7 6 6 9 8 7 5

Bles...sing and not for a Pain.

made, Love was made for a Bles...sing and not for a Pain.

6 6 6 6 3 3 3 3 3 6 5 6 6 9 6 5 4 3

HORNPIPE.

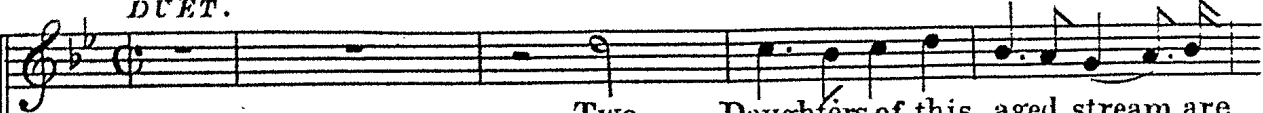
The first system of musical notation consists of four staves. The top two staves are grouped by a brace on the left and use treble clefs. The bottom two staves use an alto clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

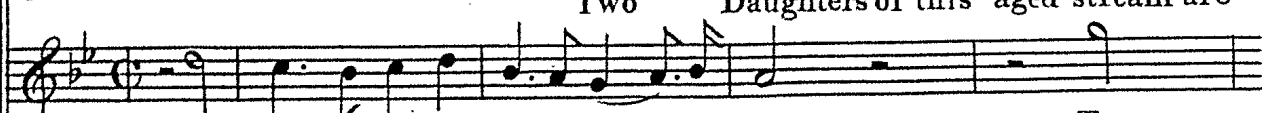
The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same instrumentation and key signature. The melody in the top staff continues with similar rhythmic patterns, while the accompaniment in the other staves provides harmonic support.

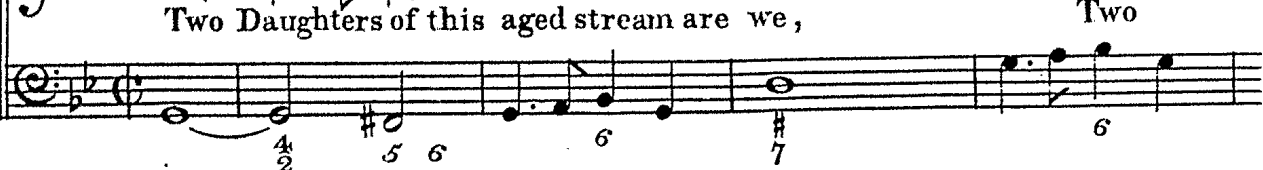
The third system of musical notation consists of four staves, concluding the piece. The notation follows the same format as the previous systems. The final measures of the piece are clearly marked with a double bar line at the end of the top staff.

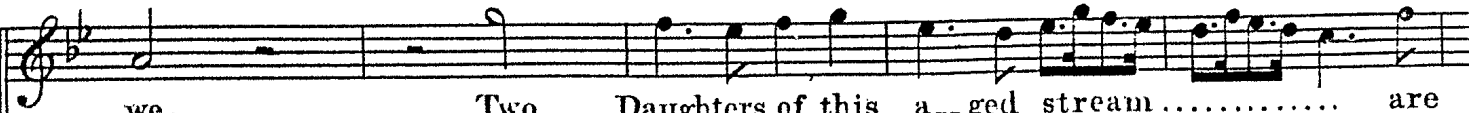
FOURTH ACT .

DUET.


1ST SYREN.  Two Daughters of this aged stream are

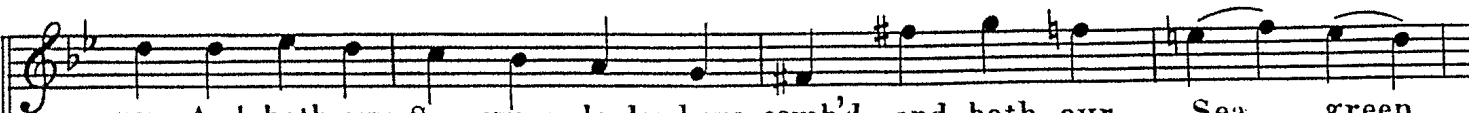
2ND SYREN.  Two Daughters of this aged stream are we, Two

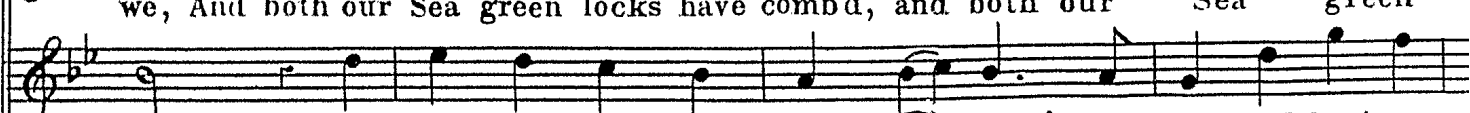
BASSO.  $\frac{4}{2}$ 5 6 6 7 6


 we, Two Daughters of this aged stream..... are

 Daughters of this aged stream are we, Two Daughters of this aged stream are

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

 we, And both our Sea green locks have comb'd, and both our Sea green


 we, And both our Sea green locks have comb'd for ye, and both our


 # b 6 $\frac{4}{4}$ 7 5

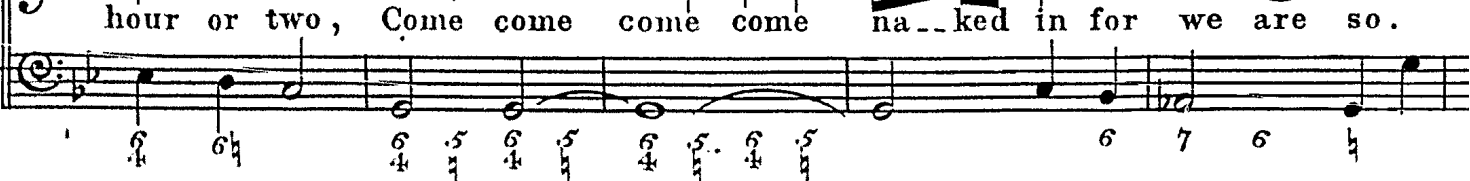
 locks have comb'd, have comb'd for ye, Come come come come bathe with us an

 Sea green locks have comb'd for ye, Come come bathe with us an

 # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$ 4 # # 6 $\frac{4}{4}$ # 6 $\frac{4}{4}$ 5 #

 hour or two, Come come come come na...ked in for we are so.

 hour or two, Come come come come na...ked in for we are so.

 6 $\frac{4}{4}$ 6 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 $\frac{4}{4}$ 5 $\frac{4}{4}$ 6 7 6 b

What dan-ger, what dan-ger from a na-ked foe.

What dan-ger from..... a na-ked foe. Come come

6 9 8 4 2 6 6 4 5 6

Come come bathe with us, Come come bathe and share what plea-sures

come come bathe with us, Come come bathe and share what plea-sures

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

6 3 4 3 4 5 6 # 4 #

in the floods ap-pear. We'll beat the waters till they bound,

in the floods ap-pear. We'll beat the waters till they bound, we'll

4 b3

we'll beat the waters till they bound and cir-cle round.....

beat the waters till they bound and cir-cle round.....

6 b

..... and cir-cle round..... and cir-cle round.

..... and cir-cle round..... and cir-cle round.

6 6 # 7 6 4

1st VIOLIN
& HAUTOY.

2nd VIOLIN
& HAUTOY.

VIOLA.

BASSO.

Unis: Haut: Solo.

Unis: Haut: Solo.

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

Viol: Solo. H.S.

Viol: Solo. H.S.

6 6 6 # 6 6

V.S. H.S.

V.S. H.S.

6 6 6 # 6 6

V.S. V.S.

6 6

System 1: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the first measure and a 'V.S.' marking above the fifth measure. The second staff has an 'H.S.' marking above the first measure and a 'V.S.' marking above the fifth measure. The bottom two staves are also grouped by a brace on the left.

System 2: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the second measure and a 'V.S.' marking above the eighth measure. The second staff has an 'H.S.' marking above the second measure and a 'V.S.' marking above the eighth measure. The bottom two staves are also grouped by a brace on the left.

System 3: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has an 'H.S.' marking above the fourth measure. The second staff has an 'H.S.' marking above the fourth measure. The bottom two staves are also grouped by a brace on the left.

System 4: Four staves of music. The top two staves are grouped by a brace on the left. The first staff has a 'V.S.' marking above the first measure and a 'Unis:' marking above the eighth measure. The second staff has a 'V.S.' marking above the first measure and a 'Unis:' marking above the eighth measure. The bottom two staves are also grouped by a brace on the left.

How hap-py the Lo-ver, how ea-sy his chain, How hap-py the

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-

-co-ver he sighs not in vain, How sweet to dis-co-ver he

CHORUS.

sighs not in vain.

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

How hap-py the Lo-ver, how ea-sy his chain, How happy the

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

7 6 6 7 6 # 4 2 6 6

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

6 4 2 6 6 6 4 6

First system of musical notation, featuring a grand staff with four staves. The music is in a key with two flats and a 3/4 time signature. It consists of a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It includes performance markings: "V.S." (Vivace) and "H.S." (Allegretto) above the first two staves. The notation is dense with sixteenth and thirty-second notes.

Third system of musical notation, featuring a marking "Unis:" above the first staff, indicating a unison section. The music continues with intricate melodic and rhythmic patterns across all staves.

Fourth system of musical notation, the final system on the page. It maintains the complex texture of the previous systems, with active lines in all four staves of the grand staff.

V.S. H.S.

V.S. H.S.

V.S. H.S. V.S. H.S. V.S.

V.S. H.S. V.S. H.S. V.S.

H.S. Unis: D U E T .

H.S.

For

For Love ev'ry Creature is form'd by his

6 6

Love ev'ry Creature is form'd, for Love ev'ry Creature, for Love ev'ry

nature, for Love ev'ry Creature is form'd, for Love ev'ry Creature is

Creature is form'd by his nature, No Joys are a-bove the
 form'd by his nature, his nature, No Joys are a-

6 7 6 # 6

Plea sures of Love, no Joys are a-
 -bove the Plea sures of Love, no Joys are a-

6 5 6 4 7 6 6 4 6 3 #

-bove the Pleasures of Love, no Joys are a-
 -bove the Pleasures of Love no no no no no no no

7 5 3 8 3 3 3 4 4 4 #

-bove, no no no no no Joys are a-bove, no no no no
 Joys are a-bove, no no no no no

6 6 # 6

no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.
 no no Joys are a-bove the Pleasures the Pleasures the Pleasures of Love.

6 4 7 5 6 6 6 4

CHORUS.

No Joys are a - bove the Pleasures of Love, no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no

No Joys are a - bove the Pleasures of Love, no no no no no no no

7 6 # 6 6 6

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no

7 9 7 3 6 4 6 6 6

no no Joys are a bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a bove the Pleasures the Pleasures the Pleasures of Love.

no no Joys are a bove the Pleasures the Pleasures the Pleasures of Love.

6 7 9 8 6 6#

VERSE of NYMPHS.

In vain are our Gra ces, in vain are your eyes; In vain are our

In vain are our Gra ces, in vain are your eyes, In vain are our

In vain are our Gra ces, in vain are your eyes, In vain are our

6 6 7 6 6 # 6

Gra ces if Love you des pise, When Age furrows fa ces 'tis too

Gra ces if Love you des pise, When Age furrows fa ces 'tis too

Gra ces if Love you des pise, When Age furrows fa ces 'tis too

6 2 6 6 # b b 7 6

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

6 5 4 # 6 4 5

SYLVANS.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos-

6 7 6 7 6 7 7 8

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

6 6 6 4 6

NYMPHS.

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

6 6 6 6 6 # 6

CHORUS.

Pleasures the Pleasures the Pleasures of Love, No no no no no no
 Pleasures the Pleasures the Pleasures of Love, No no no no no
 Pleasures the Pleasures the Pleasures of Love, No no no no no no
 No no no no no

7 6 9 6 6 6 6

Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.
 Jays are a--bove the Pleasures the Pleasures the Pleasures of Love.

7 9 6 6

ALLEGRO.

1st
VIOLIN.
2nd
VIOLIN.
VIOLA.
BASSO.

The first system of the musical score consists of four staves. The top two staves are for the 1st and 2nd Violins, both in treble clef. The third staff is for the Viola in alto clef, and the fourth staff is for the Bass in bass clef. The music is in common time (C) and begins with a series of eighth and sixteenth notes, characteristic of an allegro tempo.

The second system continues the instrumental parts from the first system. It features the same four staves (1st Violin, 2nd Violin, Viola, Bass) with dense rhythmic patterns of eighth and sixteenth notes. A fermata is placed over the final note of the 2nd Violin part.

The third system continues the instrumental parts. The Bass staff includes figured bass notation (6, 7, #, 6, 6, 4, 7, 6) below the notes. The music maintains the fast, rhythmic character of the previous systems.

The fourth system continues the instrumental parts. The Bass staff includes figured bass notation (7, 6, 7, 6, 7, 6, 5, 3) below the notes. A vocal line for AELUS enters in the Bass staff, marked with a fermata and the text "AELUS." above it.

The fifth system continues the instrumental parts. The Bass staff includes figured bass notation (7, 6, 7, 6, 7, 6, 5, 3) below the notes. A vocal line for "Ye blust" enters in the Bass staff, with the text "Ye blust" above it.

----- ring Breth... ren of the skies, Whose

6 b.5 6 b 6 7

breath has ruf... fled all the wat'ry plain, Retire, re-

5 6 9 # 6 4# # 6 # 6

-tire, retire, re-tire and let Bri-tannia rise.... Re-tire, retire and

.5 6 6 6 6 7

let Britannia rise, In triumph o'er the main.

6 5 5 3 6 4 4 3

ANDANTE.

Serene and calm..... and void of fear,

6 5 6 5 6 5 4

Se-rene and calm..... and void of

6 4 5 6 6 5 6 5 7

fear, the Queen of Islands, the Queen of Islands must appear, Serene and

6 7 6 7 6
9 8 b

calm Serene and calm the Queen of Islands, the Queen of

4 2 5 5 7 4 3
5

Islands must appear, Serene and calm

6 4 4 5 6 4 5 6 4

Serene and calm the Queen of Islands, the Queen of Islands must appear.

5 6 5 6 5 4

SYMPHONY.

1st VIOLIN.

2nd VIOLIN.

HAUTBOY.

BASSO.

ANDANTE MAESTOSO.

5 6 6 7 #

Musical score system 2, continuing from the first system. It features piano accompaniment in the upper staves and a bass line in the lower staves. The tempo is marked *ANDANTE MAESTOSO*. Fingering numbers 5, 2, 6, 6, 6, 7, 5, 3 are visible below the bass line.

Musical score system 3, continuing the piano accompaniment and bass line. The notation includes complex rhythmic patterns and melodic lines.

Musical score system 4, the final system on the page. It shows the concluding piano accompaniment and bass line. Fingering numbers 7, #6, 4, 3, 7, 6 are visible below the bass line.

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A slur covers the first two measures of the top staff. Fingering numbers 6, 4, #, and 6 are written below the bass staff.

System 2: Four staves of music. Similar to System 1, it features complex melodic lines and rhythmic accompaniment. A slur covers the first two measures of the top staff. Fingering numbers #5, #6, 6, 6, 7, and 6 are written below the bass staff.

System 3: Four staves of music. The top two staves contain dense, fast-moving melodic passages. The bottom two staves provide a steady accompaniment. Fingering numbers 6, b, and # are written below the bass staff.

System 4: Four staves of music. This system concludes the piece with a final cadence. The top two staves have a melodic line that ends with a double bar line. The bottom two staves have a rhythmic accompaniment that also concludes. Fingering numbers #, 7, 4, 6, 7, 6, 4, 3, 6, 4, 3 are written below the bass staff.

SYMPHONY.

1st VIOLIN. *p*

2nd VIOLIN. *p*

VIOLA. *p*

BASSO. *p*

1st time. 2nd time.

DUET AND CHORUS.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

The first system of the musical score consists of four staves. The top two staves are for the 1st and 2nd Violins, both in treble clef. The third staff is for the Viola in alto clef, and the fourth staff is for the Bass in bass clef. The music is in 2/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. A key signature change to one sharp (F#) is indicated by a double bar line with a sharp sign on the F line.

The second system continues the instrumental parts from the first system. It features the same four staves: 1st Violin, 2nd Violin, Viola, and Bass. The musical notation continues with similar rhythmic complexity and includes a key signature change to one sharp (F#) at the beginning of the system.

The third system concludes the instrumental parts. It features the same four staves: 1st Violin, 2nd Violin, Viola, and Bass. The music continues with the same rhythmic patterns and concludes with a double bar line.

NEREID.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

PAN.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

6 5 6 4 # 6 6 6 6

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

Pro-teus all his herd ad-mit-ting, On thy greens to graze be-low:

6 4 # 6 6 # 6 5 # #

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

6 5 6 6 4 3

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

6 # 6 6 6 4

CHORUS OF FISHERMEN.

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

6
5

6
4

#

6

6

6

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

Pro-teus all his herd ad-mitting, On thy greens to graze be... low:

6
4

#

6

6

#

6

5

#

#

Fo-reign Lands thy fish--es tasting, Learn from thee lux...u...riousfeasting,
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-rious feasting,
 Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-rious feasting,
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-rious feasting,

6 5 6 4 3

Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish--es tasting, Learn from thee lux...u-riousfeasting.
 Fo-reign Lands thy fish-es tasting, Learn from thee lux...u-riousfeasting.

6 6 6

SONG OF THREE PARTS.

ANDANTE.

ALTO.

TENOR.

BASSO.

BASSO.

For fold-ed Flocks, or fruitful
 For fold-ed Flocks, or fruitful Plains, The

Plains, The Shepherd's and the Farmer's gains, The
 Shepherds and the Farmer's gains, The Shepherd's and the

6 7 6 7 8 7 6

Fair Britain all, all, all,
 Shepherd's and the Farmer's gains, Fair Britain all, all, all,
 Farm.....er's gains, Fair Britain all, all, all,

5 6

all, all, all..... the world out-vies; For fold-ed
 all, all, all..... the world out-vies;
 all, all, all all..... the world out-vies; Fair Britain

5 7 9 3 6 7 #

Flocks on fruitful Plains, The Shepherd's and the Farmer's
 Fair Britain all, all, all, all, all, all, all, all, all,
 all, all, all, all, all, all, all, all,

5 6 6 6 5

gains, Fair Britain all, all, all, all, all the world out -
 all the world out - vies, all, all, all, all the world out -
 all, all the world out - vies, all, all, all, all the world out -

5 6 4 5 # 6 7 4 3

- vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 - vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 - vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia

6 4 6 4 6

reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.

5 6 6 6 4

Tho' Jason's Fleece was fam'd..... was fam'd of old, The British wool....

Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....

Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....

4 # 6

wool, the British wool is growing, growing Gold; No Mines can more, no, no, no,
 the British wool.... is growing, growing Gold; No, no, no, no,

wool, the British wool is growing, growing Gold; No, no, no, no,

7 5 # 6 6 4 # b

no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it
 no, no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it
 no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

b b b b6 b 6 b 6 6

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

6 # — #4 6 8 6 7 4 3

SONG. FAIREST ISLE.

VIOLINS.

VIOLA.

BASSO.

VENUS.

Fairest Isle all Isles ex...celling, Seat of plea...sures and of Loves,

Ve...nus here will choose her dwelling And for...sake her Cy...pri...an groves.

Cu...pid from his fav'...rite na...tion Care and en...vy will re...move;

Jea...lou...sy that poi...sons pas...sion, And des...pair that dies for Love.

Gen...tle murmurs, sweet com...plaining, Sighs that blow the fire of Love,

Soft re...pul...ses, kind dis...dain...ing, Shall be all the pains you prove.

Ev'...ry swain shall pay his du...ty Grate...ful ev'...ry nymph shall prove;

And as these ex...cel in beau...ty, Those shall be re...nown'd in Love.

DIALOGUE.

NYMPH.

You say, 'tis Love... creates the pain, Of which so sad

---ly you complain, And yet would fain engage my Heart In that un_ea_sy cru

---el, cru...el part; But how, a_las!..... how, a_las! think you, that

I Can bear the wound..... of which you die? how a_las!.....

.... how a_las! think you that I can bear the wound of which you die?

SHEPHERD.

'Tis not my pas_sion makes my care But your in_diff'ence gives de_spair: The

6

lus...ty Sun, the lus...ty Sun be--gets no Spring 'Till gen...tle

showrs, 'till gen...tle showrs as...sis...tance bring; So Love that scorches

and de...stroys, Till kind...ness aid, till kind...ness aid, can cause no joys.

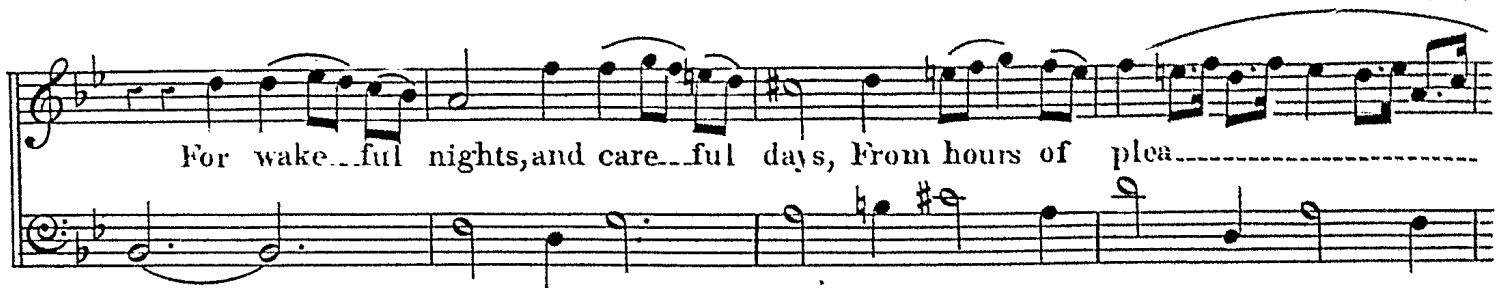
NYMPH.

Love has a thousand, thou.sand, thousand, thou.sand ways to please,

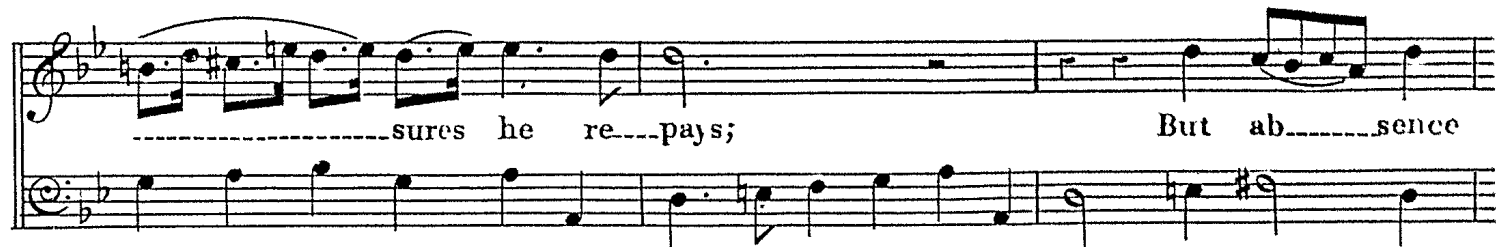
Love has a thou...sand, thou...sand, thou...sand, thou...sand ways to

please, But more, more, more, more,more, more, more to rob us of our

ease; But more,more,more, more,more,more,more to rob us of our ease;



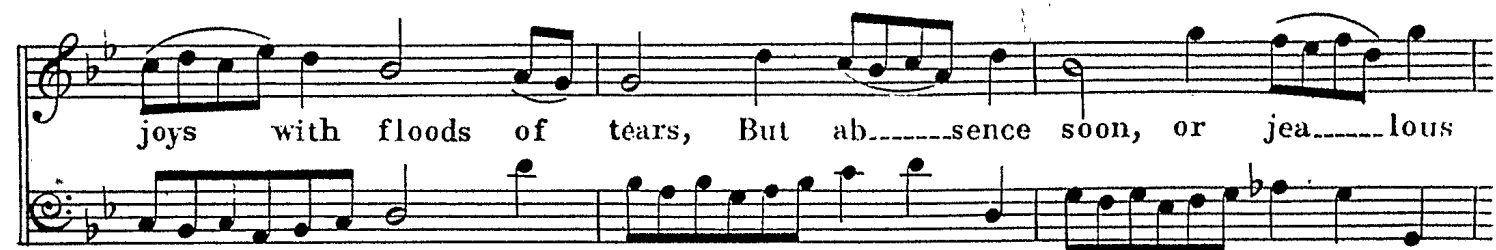
For wake...ful nights, and care...ful days, From hours of plea...



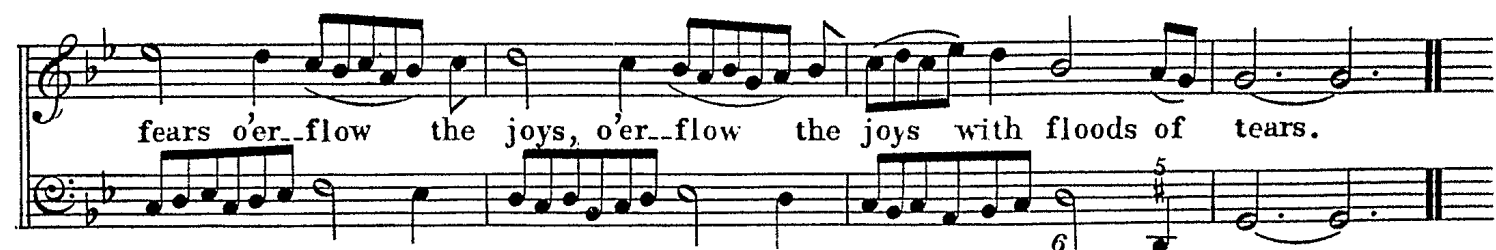
...sures he re...pays; But ab...sence



soon, or jea...lous fears, O'er...flow the joys, o'er...flow the

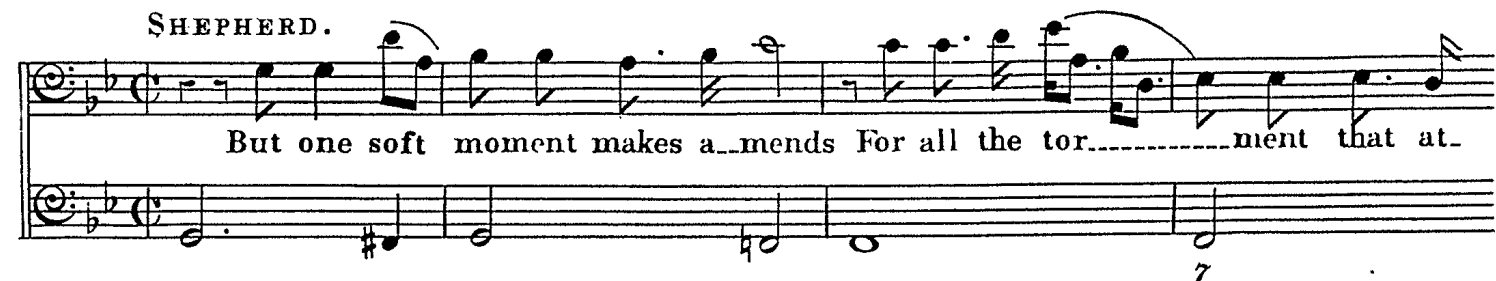


joys with floods of tears, But ab...sence soon, or jea...lous

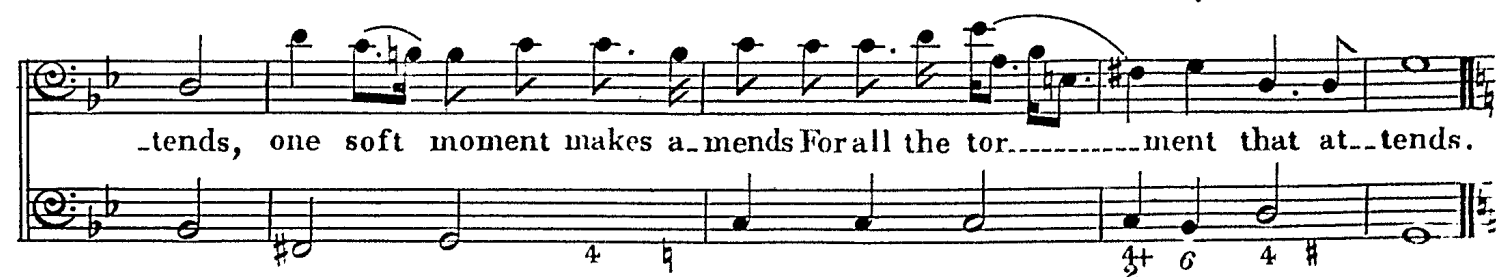


fears o'er...flow the joys, o'er...flow the joys with floods of tears.

SHEPHERD.



But one soft moment makes a...mends For all the tor...ment that at...



...tends, one soft moment makes a...mends For all the tor...ment that at...tends.

NYMPH.
 SHEPHERD.
 BASSO.

Let us love, let us love and to hap_piness haste, haste,
 Let us love, let us love and to hap_piness haste, haste,
 Let us love, let us love and to hap_piness haste, haste,

haste, haste, haste, Let us love, let us love and to hap_pi_ness
 haste, haste, haste, Let us love, let us love and to hap_pi_ness
 haste, haste, haste, Let us love, let us love and to hap_pi_ness

haste haste haste haste haste. Age and Wis_dom come too
 haste haste haste haste haste. Age and Wis_dom come too
 haste haste haste haste haste. Age and Wis_dom come too

fast Youth for lov_ing was de_sign'd, Youth for lov_ing, youth for
 fast Youth for lov_ing was de_sign'd, Youth for lov_ing
 fast Youth for lov_ing was de_sign'd, Youth for lov_ing

lov_ing was de_sign'd. You be constant,
 was..... de_sign'd. I'll be con_stant, you'll be kind,
 was..... de_sign'd. I'll be con_stant, you'll be kind,

I'll be kind, I'll be kind, I'll be kind, kind, I'll, ill be
 I'll be constant, I'll be constant, I'll be constant, ill be

kind. Heav'n can give no grea.....ter
 kind. Heav'n can give no grea.....ter bles.....sing, no

bles.....sing Than faith..ful Love and kind, and kind pos...ses.....sing, than
 grea.....ter bles.....sing Than faith..ful Love, and kind, and kind pos-

faith..ful Love, than faith..ful Love, and kind, and kind pos...ses.....sing, and
 -ses.....sing, than faith..ful Love, and kind, and kind pos...ses.....sing, and

kind..... and kind, and kind pos...ses.....sing.
 kind..... and kind, and kind pos...ses.....sing.
 b5 4 3

SCENE. THE ORDER OF THE GARTER.
TRUMPET TUNE.

VIOLINS
and
TRUMPETS.

VIOLA.

BASS.

The musical score is arranged in four systems. The first system includes staves for Violins and Trumpets (marked *f*), Viola (marked *f*), and Bass (marked *f*). The second system continues the Violins and Trumpets and Viola parts. The third system continues the Violins and Trumpets, Viola, and Bass parts. The fourth system continues the Violins and Trumpets, Viola, and Bass parts. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

TRUMPETS.

HONOUR.

BASSO.

Saint George..... Saint George, Saint George

..... the pa...tron of our Isle!

Saint George..... Saint George, Saint George..... the

pa...tron of our Isle! Saint George, a Sol...dier and a Saint!

On this, this au-spicious or-der smile, On

this, this au-spicious or-der smile, Which Love.... and arms will plant.

Saint George, Saint George! Saint

George, Saint George..... the pa-tron of our Isle, On this, this au-

...spicious or...der smile.....Which Love and arms will plant, On this, this au-

spicious or...der smile..... Which Love and arms.....

..... will plant, On this, this au...spicious or...der smile..... Which

Love and arms..... will plant.

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns.

Piano accompaniment for the second system, continuing the musical texture with various note values and rests.

CHORUS.

TRUMPETS.

VIOLINS.

VIOLA.

TREBLE.

ALTO.

TENOR.

BASSO.

BASSO.

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

Our Natives not a...lone appear To court this martial prize; But

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign High,
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign
 foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign

8 6 7 6 5 #

our Sov'reign high in aw_...ful state His honours shall be__stow; And
 High, our Sov'reign high in aw_ ful state His honours shall be__stow;
 High, our Sov'reign high in aw_ ful state His honours shall be__stow; And see his
 High, our Sov'reign high in aw_ ful state His honours shall be__stow;

6 6 5 6

see his scep_tred sub_jects wait On his com_mands be_low, and see, and
 And see his scep_tred sub_jects wait On his com_mands, and
 scep_tred sub_jects wait on his com_mands be_low, On his com_mands, and
 And see his scep_tred sub_jects wait, and

6 # 6

see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.
 see his scep_tred sub_jects wait on his com_mands be_low.

THE GRAND DANCE.

VIOLINS.

VIOLA.

BASSO.

(Ground Bass.)

6 6 7 6 7 6 9 8 6 5 3

6 7 6 7 6 6 9 8 7 4 3

4/2 4/2 6 7 6 6 9 6 5 4 7 3

This page of musical notation is organized into four systems, each consisting of three staves. The top staff of each system is in a treble clef, the middle in an alto clef, and the bottom in a bass clef. The music is written in a key signature of one flat (B-flat). The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Below the staves, several chord diagrams are provided, labeled with numbers 6, 7, 7b, 6b5, 5, 6, 4, and 3, indicating specific fingerings and chord voicings for the guitar.

First system of musical notation. It consists of four staves: two grand staves (treble and alto) and two bass staves. The music is in a key with one flat (B-flat) and a common time signature. The bass line includes the following fingerings: 5, 6, 5, 6, 5, 6, 6, 6, 7.

Second system of musical notation. It consists of four staves. The key signature changes to two flats (B-flat and E-flat). The bass line includes the following fingerings: 5, 5, 6, 6, 6, 5, 4, 3.

Third system of musical notation. It consists of four staves. The key signature changes to three flats (B-flat, E-flat, and A-flat). The bass line includes the following fingerings: 6, 7, 6, 4, 6, b, 4, 4.

Fourth system of musical notation. It consists of four staves. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat). The bass line includes the following fingerings: 5, b6, b7, 6, 5, 6, 6, b, 6, 7, 4, 4.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in a key with two flats and a 12/8 time signature. The bottom staff includes guitar chord diagrams: $\begin{matrix} 4+ \\ 2 \end{matrix}$, 6, $\begin{matrix} 4 \\ 5 \end{matrix}$, $\begin{matrix} 6 \\ 5 \end{matrix}$, 9 8 7 5, and $\begin{matrix} 4 \\ 5 \end{matrix}$.

The second system of musical notation consists of three staves. The bottom staff includes guitar chord diagrams: 6 5 6 4 5 6 4 5 7 6, $\begin{matrix} 6 \\ 5 \end{matrix}$, 5 4, and $\begin{matrix} 4 \\ 5 \end{matrix}$.

The third system of musical notation consists of three staves. The bottom staff includes guitar chord diagrams: 6 5 6, 5 6, 6, 6, $\begin{matrix} 6 \\ 5 \end{matrix}$, 6 4, and 5 3.

The fourth system of musical notation consists of three staves. The bottom staff includes guitar chord diagrams: 6 7 6, 7, 6, 6, $\begin{matrix} 6 \\ b5 \end{matrix}$, 6 5, 5 4, and 3.