



MARCH of the Thirty-fifth REGIMENT

Cornol.^{mo}
Corno 2.^{do}

Haut: or
G:Flutel.^{mo}

Haut: or
G:Flute 2.^{do}

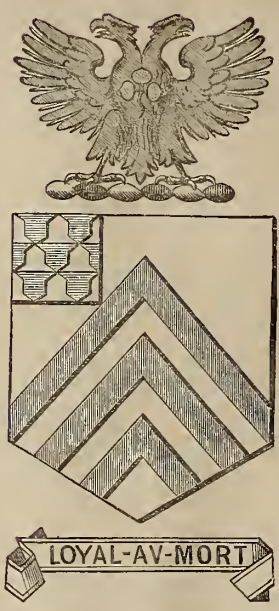
Bafso

Penad

W. L. King
Golden Square

Mus
H

~~12.36~~



Hugh Hornby Langton.



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W. Lang. M. D.
Golden Square



A C I S

Francis

AND

*h. 8. 10
0.10.6*

G A L A T E A

A MASK

*As it was Originally Compos'd
with the *Waring**

OVERTURE, RECITATIVO'S, SONGS,

DUETS & CHORUSES,

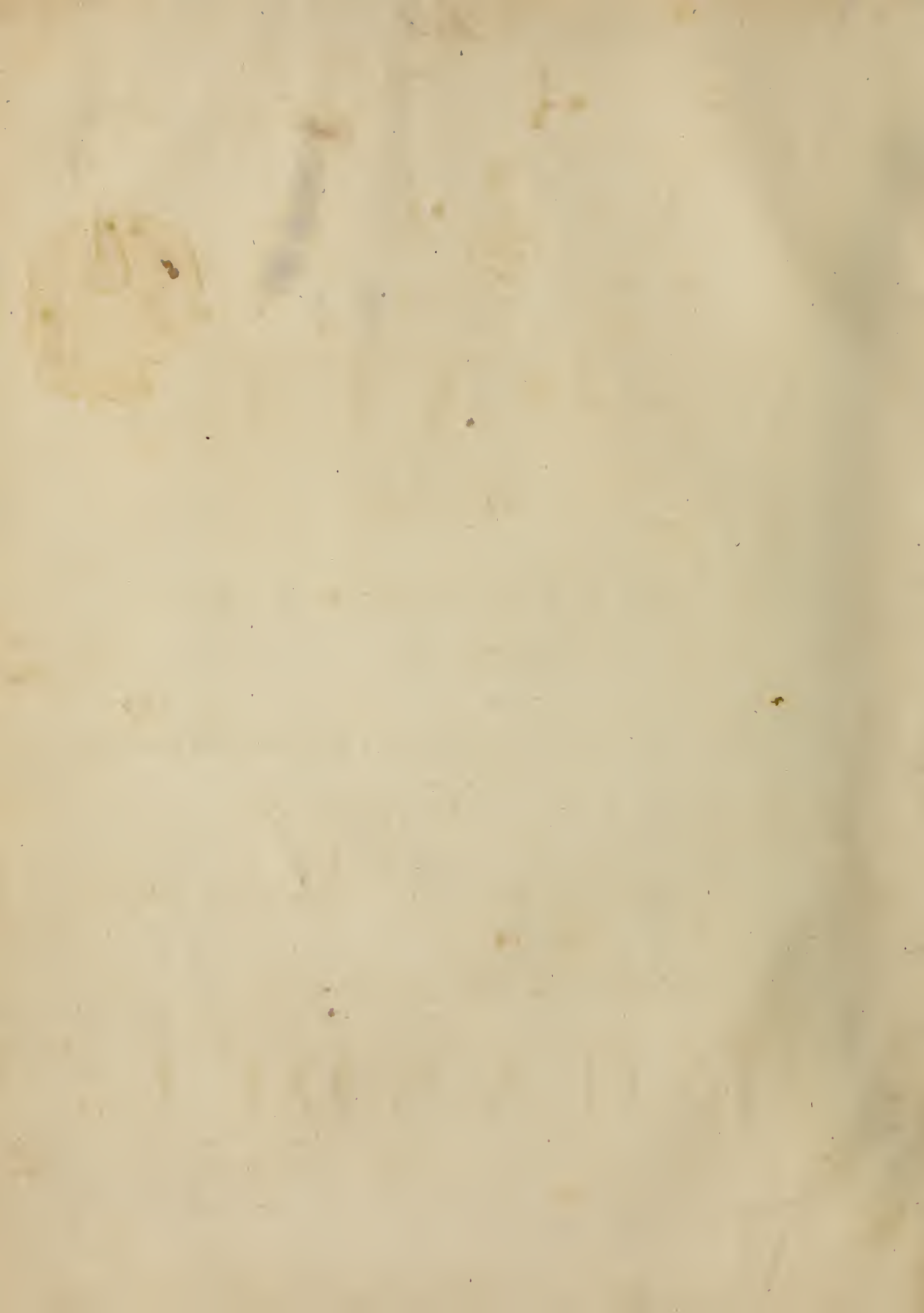
for Voices and Instruments.

Set to Musick by

M^R H A N D E L

London. Printed for I. Walsh, in Catharine Street, in the Strand.

*First edition of full score? before 1732
mentioned in Handel's autograph*



A Table of the Songs &c. contain'd in this Work

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Musick Just Publish'd by I. WALSH
Compos'd by MR. HANDEL.

Oratorio of Samson	Alexander's Feast, an Ode	The Te Deum and Jubilate
Saul	Dryden's Song on St Cecilia	A Collection of English Songs
Athalia	L'Allegro il Penferoso	Apollo's Feast, containing the
Deborah	Four Coronation Anthems	Overtures and favourite Songs from
Esther	The Queens Funeral Anthem	all his Operas in Score, in 6 Vol.

48 Overtures from the Operas for Violins in
8 Parts.
The Water Musick in 7 Parts
12 Grand Concertos for Violins in 7 Parts Op.
Sexta
3 Sets of Songs in Parts from the Operas
13 Sonatas or Trios for 2 German Flutes and
a Bass.

Sonatas or Chamber Aires from all the Operas
for a German Flute, Violin, or Harpsicord, in 5 Vol.
48 Overtures Set for the Harpsicord
2 Sets of Lessons
12 Organ Concertos
6 Fugues or Voluntaries
The Water Musick for the Harpsicord
The Dance Tunes from all his Operas.

Handwritten musical notation, first system. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 6/8. The music consists of a melody line and a bass line. The word "BUB" is written above the first few notes of the melody.

Handwritten musical notation, second system. Treble and bass clefs. The melody line continues with various note values and rests. The word "e.g.b.c." is written below the end of the system.

Handwritten musical notation, third system. Treble and bass clefs. The melody line features trills marked with "tr". The lyrics "In this shady blatt retreat I've been wishing Dear" are written below the notes.

Handwritten musical notation, fourth system. Treble and bass clefs. The melody line continues with the lyrics "I've been wishing for my Hark I hear hark I hear his welcome see tell the lovely". The word "Charmer" is written above the end of the system.

Handwritten musical notation, fifth system. Treble and bass clefs. The melody line continues with the lyrics "hark I hear his welcome see tell the lovely Charmer near tell the lovely charmer near lovely char-mer the".

Handwritten musical notation, sixth system. Treble and bass clefs. The melody line continues with the lyrics "tell the lovely Charmer near Charmer tell the near". The word "Swainme" is written above the end of the system.

Handwritten musical notation, seventh system. Treble and bass clefs. The melody line continues with the lyrics "Love appointed your Joy Peace a gain Love I own thy Powr". The word "In this Shady blatt retreat" is written below the end of the system.

Handwritten musical notation, eighth system. Treble and bass clefs. The melody line continues with the lyrics "wishing for my Dear I've been wishing for my Dear hark I hear hark I hear his welcome".

Handwritten musical notation, ninth system. Treble and bass clefs. The melody line continues with the lyrics "lovely Charmer near in this shady blatt retreat I've been for my Dear hark I hear his see tell the lovely Charmer near".

Handwritten musical notation, tenth system. Treble and bass clefs. The melody line continues with the lyrics "lovely Charmer lovely Charmer".

OVERTURE

Viol: unis: *Presto*

Hautb: 1.^{mo}

Hautb: 2.^{do}

Basso *Presto*

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second and third staves are also treble clefs, with the second staff featuring a dense texture of sixteenth-note chords. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. Fingering numbers 6, 2, and 6 are written below the bass staff.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth notes and some chromaticism. The second and third staves are also treble clefs, with the second staff featuring a dense texture of sixteenth-note chords. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. Fingering numbers 6, 4, 2, 6, 5, 4, 6, and 5 are written below the bass staff.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth notes and some chromaticism. The second and third staves are also treble clefs, with the second staff featuring a dense texture of sixteenth-note chords. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. Fingering numbers 5, 3, 6, 5, 4, 3, 4, 4, 3, 6, 3, 4, 6, 6, and 4 are written below the bass staff.

The fourth system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth notes and some chromaticism. The second and third staves are also treble clefs, with the second staff featuring a dense texture of sixteenth-note chords. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. Fingering numbers 7, 4, 4, 3, 7, 4, and 5 are written below the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various rhythmic values and some accidentals. The lower staff is in bass clef and contains a bass line with numerous fingerings indicated by numbers 1-5. There are several asterisks (*) placed above notes in both staves, likely indicating specific performance techniques or corrections.

The second system of musical notation continues the piece. The upper staff features a more complex melodic line with many sixteenth and thirty-second notes. The lower staff continues with the bass line, showing more intricate fingerings and some dynamic markings. Asterisks (*) are used throughout to mark specific notes.

The third system of musical notation shows a continuation of the melodic and bass lines. The upper staff has a series of slurs and ties, indicating a continuous melodic phrase. The lower staff includes various fingerings and some dynamic markings like 'p' (piano). Asterisks (*) are present above several notes.

The fourth system of musical notation concludes the page. The upper staff continues with the melodic line, ending with a series of notes. The lower staff includes fingerings and dynamic markings. Asterisks (*) are used to mark specific notes. The system ends with a double bar line.

This page contains a handwritten musical score for a piano piece, organized into 12 systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and articulation marks such as asterisks (*). Fingerings are indicated by numbers 1-5. The score shows a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. The bass line is more rhythmic and often features chords or dyads. The page concludes with a double bar line and repeat dots at the end of the final system.

Chorus.

Hautb: 1º

Hautb: 2º

Viol: 1º

Viol: 2º

Canto

Alto

Ten: 1º

Ten: 2º

Basso

Tutti

O the Pleasure of the Plains

O the Pleasure of the Plains

6

the pleasure, the pleasure, O the pleasure of the Plains, happy Nymphs, & happy Swains, happy

hap-
happy
happy
the pleasure, the pleasure, O the pleasure of the Plains, happy Nymphs, and happy Swains,

6 6 6 6 5

hap- - - py, hap- - - py Nymphs, happy Nymphs and happy Swains, hap- - - py, hap- - - py, happy, hap- - -

- - py, hap- - - py, happy Nymphs, happy Nymphs and happy Swains, happy, hap- - - py, hap- - - py, hap- - -
happy, hap- - - py, hap- - - py, happy Swains, happy, happy, happy, happy,
happy, hap- - - py, hap- - - py, happy Swains, happy, happy, happy, happy,
hap- - - py, hap- - - py, happy Swains

6 6 5 4 5 5 6 6 7 b3 6 6 5 4 5 5 6 6 5 4

py, happy Nymphs, and happy Swains, O the pleasure of the Plains, O

py, happy Nymphs, and happy Swains, O

happy happy Nymphs, and happy Swains, O

happy, happy Nymphs, and happy Swains, O

happy Nymphs, and happy Swains, O the pleasure of the Plains, O

5 3 6 4 3 6 5 4 3 6 6

O the pleasure of the Plains, happy Nymphs, and happy Swains, Harmless, merry, harm - - less, mer -

harm - - less,

harm - - less,

harm - - less,

O the pleasure of the Plains, happy Nymphs, and happy Swains, Harmless, merry, harm - - less, mer -

5 6 7 6 3 6 5 5 6 6

ry, harm... lefs, merry, free and gay, free and gay, free and gay, Dance and sport

merry, harmless, harm... lefs, merry, free and gay, free and gay, free and gay, Dance and sport

mer... ry, harmless, merry, free and gay, free and gay, free and gay, Dance and sport

mer... ry, harmless, merry, free and gay, free and gay, free and gay, dance and sport

ry, harm... lefs, mer... ry, free and gay, free and gay, free and gay, dance and sport

6 * 6 * 6 * 6

dance and sport... the hours away, harm... lefs, merry, mer... ry, free and gay, free and

dance and sport... and sport the hours away, harmless, mer... ry, harm... lefs, merry, free and gay, free and

dance and sport... and sport the hours away, harmless, merry, harm... lefs, merry, merry, free and gay, free and

sport... dance and sport the hours away, harmless, merry, harmless, mer... ry, free and gay, free and

sport... dance and sport the hours away, harm... lefs, mer... ry, mer... ry, free and gay, free and

6 6 6 * 6 6 6

First system of musical notation, featuring treble and bass staves with various rhythmic patterns and notes.

Second system of musical notation, continuing the melody and accompaniment.

dance and sport the hours away, harmless, merry, free and gay, dan

dance and sport - dance and sport the hours away, harmless, merry, free and gay, dan - - - ce and sport - -

dance and sport, dance and dan - - - ce and sport - -

dance and sport, dance and

sport - - - dance and sport the hours away, harmless, merry, free and gay,

Third system of musical notation, including treble and bass staves.

Fourth system of musical notation, including treble and bass staves.

Fifth system of musical notation, including treble and bass staves.

Sixth system of musical notation, including treble and bass staves.

ce and sport - - - the hours away, and sport - - - dance and sport the hours away.

- - - the hours away, dan - - - ce, dance and sport the hours away.

- - - the hours away, dan - - - ce, dance and sport the hours away.

harmless, merry, harmless, merry, free and gay, dance and sport the hours away.

harmless, merry, harmless, merry, free and gay, dance and sport the hours away.

Seventh system of musical notation, including treble and bass staves.

p°

For us the Zephir blows, for us distills the dew, for us unfolds the

p° 6 * 6 9 3 6

Rose, and flow'rs display their hue, for us the Zephir blows, for us distills the dew, for us unfolds y^e Rose, and flow'rs display their

6 7 6 * 6 8 6 * 6 9 3 9 3 6 7 6

For us the Zephir blows, for us distills the dew, for us unfolds y^e Rose, and flow'rs display their

hue, for us the Winters rain, for us the Summers shine, Spring swells for us the Grain, and Autumn bleeds the Vine, for

hue- for

Da Capo

us the Winters rain, for us the Summers shine, Spring swells for us the Grain, and Autumn bleeds the Vine.

Da Capo

Galatea

YE verdant Plains, and woody Mountains, Purling Streams, and bubling Fountains, ye painted.

Glorys of y^e Field, vain are y^e pleasures w^h ye yield. Too thin y^e Shadow of y^e Grove, too faint y^e Gales, to cool my Love.

Flauto piccolo

Andante

Viol: 1^o

Viol: 2^o

Andante

Unis^o col Flauto

tr tr tr

tr tr tr

Quire, Hush ye pretty warbling Quire, your thrilling Strains, awake my

6 9 6 7 6 6

Pains, your thrilling Strains, awake my Pains and kin--dle fierce desire.

6 7 4 3

your thrilling Strains awake my Pains, and kindle fierce desire. your thrilling

4 6 6 5 6

Strains, awake my Pains, your thrilling Strains, awake my Pains, and kindle fierce desire.

Song, and take your flight, bring back my ACIS to my fight, bring back my ACIS to my fight, cease your

Song, and take your flight, cease your Song - - - - - and take your

flight, bring back my A - CIS, bring back my A - CIS to my fight. Da Capo

feek the charming Fair, direct the way, kind Ge- - - - nious of the mountains, where shall I feek - - - -

tr

unis.

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

the charming Fair, where, where, where, where shall I feek y charming

tr

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

Fair, direct the way, kind Genius of y mountains.

6 4 6 6 5 5 4 4 6 4 4 6 4 4

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and 3/4 time. The vocal lines feature a melodic line with some grace notes and a more rhythmic accompaniment line. The piano part provides harmonic support with chords and moving lines.

O tell me if you saw my Dear, seeks she the Groves, or Bathes in Crystal Fountains, O

Figured bass notation for the piano accompaniment: 4 6, 6 5, 6, 6, 6 6.

The second system continues the musical score. It features a vocal line and piano accompaniment. The piano part includes a section marked *tutti unis:* (all together, unison).

Viol: unis:

Violin part for the second system, marked *Viol: unis:* (Violin: unison).

tell me, tell me if you saw my Dear, seeks she the Groves, or Bathes in Crystal

Figured bass notation for the piano accompaniment: 6 5, 6, 6, 6 7 7, b6 6 6, 6, 6 6 6.

The third system of the musical score. It features a vocal line and piano accompaniment. The piano part includes a section marked *D* (Da Capo).

Fountains, seeks she the Groves or Bathes in Crystal Fountains. Da Capo

Figured bass notation for the piano accompaniment: * 6 *, * 6 6 6 *, 6 5, 4 *

Damon

Stay Shepherd stay See how thy Flocks in yonder valley stray What

means this melancholly Air. no more thy tunefull Pipe we hear.

Tutti Unifoni

Andante

pia. for.

SHEPHERD what art thou pursuing

pia.

Shepherd what art thou pursuing heedless running to thy ru-in heedless running to thy

ruin share our joy our pleasure share share our plea - - - - - sure share our joy our pleasure

Share Shepherd what art thou pursuing heedless running to thy ru - - -

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

... in share our joy share our joy share our joy our pleasure share our plea - - -

6 666 666 6 666 66 7 5 6 6 5

sure share our joy our pleasure share

6 6 7 7 7 7 7 7

6 6 6 6 7 7 7

Leave thy Passion till to morrow let the Day be free from Sorrow free from

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

Love and free from Care free from Love and free from Care free from Love and free from Care. Da Capo

6 6 * 6 6 * 6 6 * 6 * 6

Acis

LO here my Love, turn Galatea, hither turn thy Eyes, see at thy feet, the longing Acis Lies.

Larghetto

Hautb. 1.^o

Viol. 1.^o

Viol. 2.^o

Love in her Eyes sets playing and sheds delicious Death, Love in her Lipps is Straying and

warbling in her breath, Love in her Lipps is Straying and warbling in her breath, Love

in her Eyes sets playing, Love in her Eyes sets playing, and sheds deli-cious Death Love in her Eyes sets

playing, Love in her Eyes Sits playing, Sits play - -ing, and sheds delicious Death, Love in her Lipps is Straying &

6 5 b 4 3 b 6 5 6 4 3 b7 6 5 6 b7 6 4 6 6 b

warbling in her Breath, and wanting in her Breath,

6 5 6 6 7 5 b 6 6 6 6 b7 6 4 5 4

Love on her breast Sits panting, and swells with soft desire, No

5 6 5 b7 6 5 b7 6 6 6 5 6 6 4 3 6 9 8 6 6 9 6 4

Grace no charm is wanting, No Grace no charm is wanting, To fet the Heart on fire, To fet the Heart on fire, No

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

Grace no charm is wan-ting to fet the Heart on fire, No Grace no charm is wanting To fet the Heart on fire.

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

Galatea

O didst thou know the pains, of absent Love, ACIS wou'd ne're from GALATEA rove.

Andante
Piano

Hautb: 1.^o
Viol: 1.^o
Viol: 2.^o
Galatea

As when the Dove, Laments her Love, all on the naked Spray,

As when the Dove, laments her Love, all on the naked

Spray,

When he returns no more she mourns, But Lo--ves the live long Day, - - - But

for.

Loves the live long Day, As when the Dove la-

6 7 7 6 7 7

6 6

- ments her Love, all on the naked Spray, when he returns no more She mourns, no more she mourns, no

6 6 6 6 6 5 6

for.

no When he returns, no more She mourns, But loves - - the live long Day,

6 6 4/2 6 5b 6 6 6 4 5/4

P^o

P^o

When he returns, no more She mourns But lo - - ves - - But loves the.

6 6 6 6 6 6 7 6

for.

live long Day,

Billing Cooing

Panting Wooing,

Melting Mur - - - - - mers fill the Grove,

Mel-ting Mur - - - - - mers la - sting Love,

Melting Murmurs

fill the Grove Melting Murmurs Lasting Love Billing Cooing

4 5 6 6 6 * 4 5 *

Panting Wooing Melting Murmurs fill the Grove Melting Mur

4 5 * 4 6 5 * 6

for. - murs lasting Love.

6 7 7 6 7 7 6 5 6 6

Al Segno

As Al Segno

6 6 6 5 4 3 6 4 5 7

Presto

Hautb. 1.^o
8 2^d

Viol. 1.^o
8 2^d

Galatea

Acis

Presto

Happy, happy, Happy, happy, happy, happy, happy

for:

Wee, Happy, happy, happy Wee, Hap - - - py Wee, Hap - - - py, hap

Happy, happy, happy Wee, Hap - - - py, happy Wee, Hap - - - py, hap

for.

- py, hap - - - - - py, happy, hap - py Wee,

- py, hap - - - - - py, hap - - py, happy, hap - - py Wee,

Happy, happy, Happy, happy, happy Wee, Hap - - - - - py Wee, Hap

Happy, happy, Happy, happy, happy Wee, Hap - - - - - py Wee, Hap

- py, hap - - py Wee, Hap - - - - - py, Hap - - - - - py,

- - - - - py, happy, happy Wee, Hap - - - - - py, Hap - - - - - py, happy,

for.

hap - py Wee,

hap - py Wee,

6 5 4 3

What Joys - I feel

Of all Youth thou dearest Boy,

What Charms I fee

Of all Nymphs ^e brightest

Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy, What

Fair, Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy,

Joy - I feel, Of all Youth thou dearest Boy, Thou
 what Charms I see, Of all Nymphs thou brightest Fair, Thou

all my Bliss, thou all my Joy, thou all my Bliss, thou all my Joy.
 all my Bliss, thou all my Joy, thou all my Bliss, thou all my Joy. Happy, Al Segno

:S:
 Al Segno

:S:
 :S:

Chorus.

Haut. 1^o
 Haut. 2^o
 Viol. 1^o
 Viol. 2^o
 Viola
 Canto
 Alto
 Tenor
 Basso

Happy, happy, hap - py, happy, happy,
 Happy, happy, hap - py, happy, happy,

6 6

happy happy wee happy, happy, happy wee, what joys -
 what joys I
 what joys - - -
 happy, happy wee, happy, happy, happy we, what joys I

7 43 7 4 3 4 2

I feel, what Charms I fee, what Charms I fee, what
 feel, what joys I feel, what
 I feel, what
 feel, what joys I feel, what Charms - I fee, what

7 * * *

joys I feel, what Charms I see, happy, happy, hap- - py, happy

joys I feel, what Charms I see, happy, happy, hap- - py, happy

* 6 6 4 *

wee, hap- - py, hap- - py, hap- - py wee, what joys - - -

wee, what joys I feel, what

wee, hap- - py, hap- - py, hap- - py wee, what joys I feel, what

6 * 6 7

I feel, what Charms I fee, what Charms I fee, what joys I
 joys I feel, what
 what Charms I fee, what Charms I fee, what joys I
 joys I feel, what Charms I fee, what joys I

6 6 67 7

feel, what Charms I fee, happy, happy, hap- - py, hap- - py wee,
 feel, what Charms I fee, happy, happy, happy, hap- - py wee,

7 6

happy, happy, hap--py, hap--py wee.

happy, happy, happy, happy wee.

6 6 4 3

Canto

Tenor 1

Tenor 2

Tenor 3

Baffo

Violoncello

Wretched Lovers,

Wretched Lo-

Wretched Lovers, Fate has past, this sad decree, no joy shall last, no joy shall last,

Wretched Lovers, Fate has past, this sad decree, no joy shall last, no joy shall last,

A Tempo Ordinario

4 3 6 6 7 7 6 7 7 7 7 4 3 4 4 wret-

fate has past this sad Decree, this sad Decree, no joy shall Last,
 - vers fate has past this sad Decree, fate has past this sad Decree, no joy shall Last,
 this sad this sad Decree, this sad Decree, no joy shall Last
 fate has past this sad De - - cree no joy shall Last,
 - ched Lo - - vers fate has past this sad Decree, this sad Decree, no joy shall Last,

2 6 64 9 7 5 7 5 45 5 4 4 64 65 65

wretched Lo - vers - quit - your dream, - - wretched Lo - - vers
 wretched Lovers wretched Lo - - - vers quit your' dream, wretched Lo - - vers quit your dream.
 wretched Lovers quit your dream, wretched Lo -
 wretched Lovers wretched Lo - - - vers quit your dream, wret-
 wretched Lo - vers quit your dream, quit your dream, quit your dream, quit your dream,

566 * 64 * 9865 98 42 5 76 76 764 44 98 65 66 76

wretched Lovers wret - - ched wretched Lovers quit your Dream, Behold, Be-
 quit your dream, wretched Lo - - vers quit - - - your Dream, Behold, Be-
 - vers wretched Lo - - vers quit your Dream, wretched Lovers quit your Dream, Behold, Be-
 - ched Lo - vers quit your Dream, wretched Lovers quit your Dream, Behold, Be-
 wretched Lovers quit your Dream, quit your Dream, wretched Lovers quit your Dream, Behold, Be-

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

- hold wret - - - ched Lo - - - - - vers
 - hold the Monfter Polypheme, Behold the Monfter Poly = pheme, the Monfter Poly = pheme, the Monfter Poly-
 - hold the Monfter Polypheme, Behold the Monfter Poly = pheme, the Monfter Poly = pheme, the Monfter Poly-
 - hold the Monfter Polypheme, Behold the Monfter Polypheme, Behold the Monfter Polypheme, Behold the Monfter Poly-
 - - hold Behold the Monfter Polypheme, Behold the Monfter Poly-

6 7 6 7 6

quit your Dream, Behold the Monster Polypheme, Behold the Monster Polypheme, the Monster Poly-

-pheme, the Monster Polypheme, Be - - - hold, Be - - hold, wret -

pheme, the Monster Polypheme, Be - - - hold, Be - - hold, wret -

-pheme, Behold the Monster Polypheme, Be - - - hold Be - - hold,

-pheme, Behold the Monster Polypheme, wret - - - - - ched Lo - - - -

7 6 7 4 6 6

-pheme, Behold the Monster Polypheme, the Monster Poly - pheme, the Monster Poly - pheme, the Monster Poly -

- - - - - ched Lo - - - - - vers quit your

- - - - - ched Lo - - - - - vers quit your

Be - - - hold

- - - - - vers Behold the Monster Polypheme, Behold the Monster Polypheme, Behold the Monster Poly

4 4 6 7 6 7 6

pheme, the Monster Poly - - pheme, wret -

Dream, quit - - - your Dream, wret - - - - - ched Lo - - -

Behold the Monfter Polypheme, Behold the Monfter Polypheme, the Monster Polypheme, Be -

- - pheme, Behold the Monfter Polypheme, Poly -

ched Lo - - - vers quit - - - your Dream, quit

- - - vers Behold the Monster Polypheme, Behold the Monfter Polypheme, the Monster Polypheme,

- - - hold, Be - - hold, Be - - hold, Be - - hold, Be - - hold, the

- pheme, Behold the Monster Polypheme, the Monster Poly = pheme, the Monster Polypheme, the Monster Polypheme,

your Dream, quit your Dream, wret - - - ched Lo - - -

- pHEME, the MonSTER Polypheme, Behold the MonSTER Poly - - pHEME, Behold the MonSTER Poly - - pHEME,

Behold the MonSTER

MonSTER Be - hold the MonSTER Behold the MonSTER Behold the MonSTER Poly -

- pHEME, the MonSTER Polypheme, Behold the MonSTER Poly - - pHEME, wret -

4/4 6 4/4 6 5 * 6 5

vers quit your Dream,

wret - - - ched Lo - - -

Behold the MonSTER Poly - - pHEME, wret - -

- pHEME Behold the MonSTER Poly - pHEME, Behold the MonSTER Polypheme, Behold the MonSTER Poly -

- ched Lo - - - vers

4/4 6 6 4/4 6/8

wret - - - - - ched Lo - - - - - vers Behold the Monster Poly-
 - - - - - vers Behold the Monster Polypheme, wret - -
 - - - - - ched, Be - hold the Monster Polypheme,
 - - - - - pheme, wret - - - - - ched Lo - - - - -
 Behold the Monster Polypheme,
 5 6 7 6 b6 4/2 6 6

- pheme, Behold the Monster Polypheme, the Monster Polypheme, the Monster Poly - pheme, Be -
 - - - - - ched Lo - - - - - vers wret - - - - - ched Lo - - - - - vers quit
 - - - - - wret - - - - - ched Lo - - - - - vers quit
 - - - - - vers Be - hold the Monster Polypheme, the Monster Poly-
 Behold the Monster Polypheme, the Monster Poly-
 4 * 6 7 6 4/2 6

First system of musical notation, consisting of five staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

- hold the Monfter Poly - pheme, the Monfter Polypheme, See what ample strides he takes, See what
your Dream, Behold the Monfter Polypheme, See what ample strides he takes, See what ample
- pheme, the Monfter Poly - pheme, the Monfter Polypheme,
- pheme, Behold the Monfter Poly - pheme, the Monfter Polypheme, See what ample strides he takes, See what

Second system of musical notation, including lyrics and numerical figures (7, 6, 6, 6, 6, 6) below the staves. The notation continues with complex rhythmic patterns.

Third system of musical notation, consisting of five staves. The notation continues with complex rhythmic patterns, including eighth and sixteenth notes.

ample strides he takes, the Mountain nods, the forest Shakes, the Mountain nods, the forest Shakes,
Strides he takes,
ample strides he takes, the Mountain nods, the forest Shakes, the Mountain nods, the forest Shakes y Waves run

Fourth system of musical notation, including lyrics and numerical figures (6, 6, 6, 6) below the staves. The notation concludes with a double bar line and a star symbol.

the waves run frigh - - - tend, run frightend to the Shores, hark,
 the waves run frigh - - - tend, run frigh - - - tend to the Shores, hark,
 hark,
 - - - tend, frightend, run frightend, to the Shores, hark,
 frigh - - - tend run frigh - - - tend to the Shores, hark, How the thun

hark, hark, hark, hark, How the thundering Gyant roars, hark, hark,
 hark, hark, hark, hark, hark, hark,
 hark, hark, hark, How the thundering Gyant roars, hark hark
 - - - dring Gyant roars

hark, How the thundring Gyant roars, hark, hark, hark, hark, hark,

hark,

hark,

hark, How the thundring Gyant roars, hark, hark, hark, hark, hark, hark

How the thundring Gyant roars,

4 6 6 6

How the thundring Gyant roars.

How the thundring Gyant roars.

6 7 4 3

Accomp^t

Furioso

Viol: 1^o

Viol: 2^o

POLYPHEME

Furioso

I ra

Adg^o furioso

Adg^o furioso

ge, I rage, I rage, I melt, I burn; The feeble God has stab'd me to the heart. Thou trusty Pine,

Adg^o furioso

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

prop of my Godlike steps; I lay thee by: Bring me a hundred Reeds of decent growth, to make a Pipe for my ca-

6 4/3 * 6 5 6 6/5

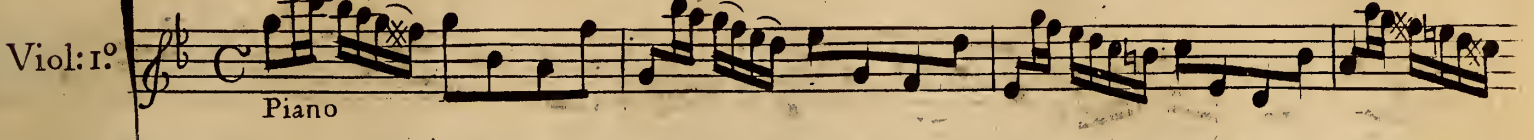
Adagio e piano

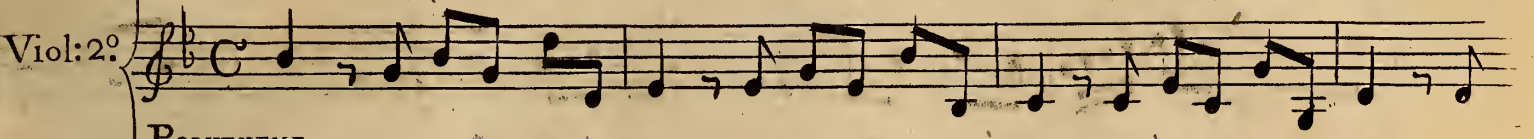
Adagio e piano

pacious mouth; in soft enchanting Accents let me breath, Sweet GALATEA'S Beauty and my Love.

4/4 7/2 *

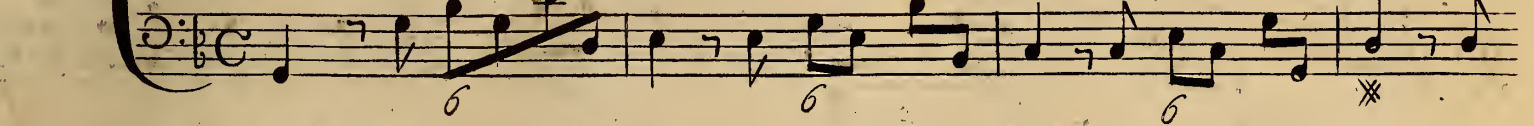
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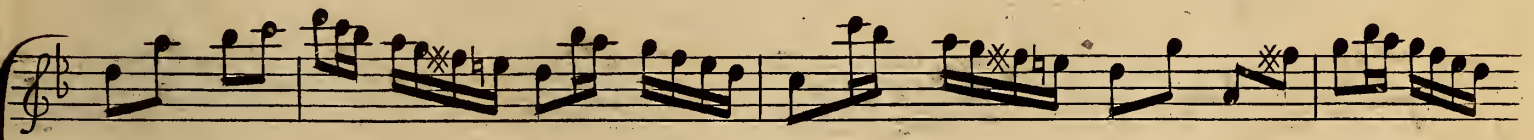
Viol: 1^o 

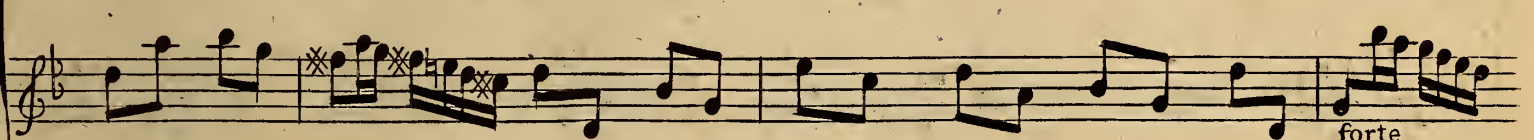
Viol: 2^o 

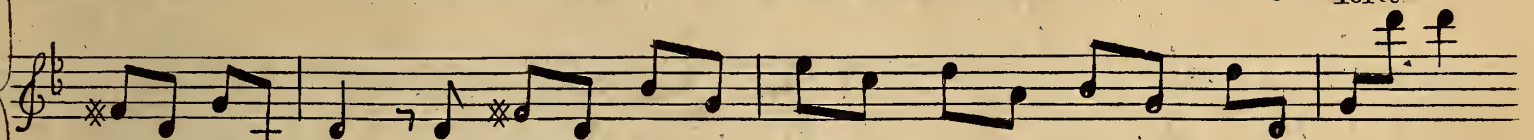
POLYPHEME

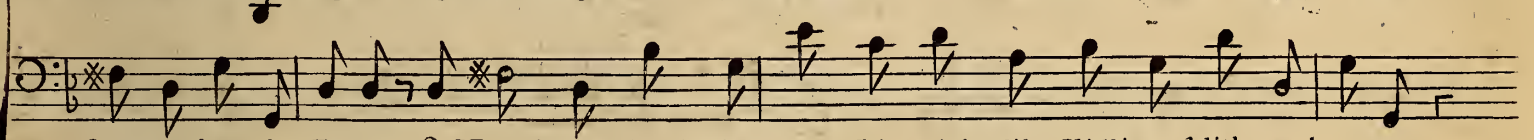
O ruddier than the Cherry, O sweeter than the Berry, O ruddier than the Cherry, O



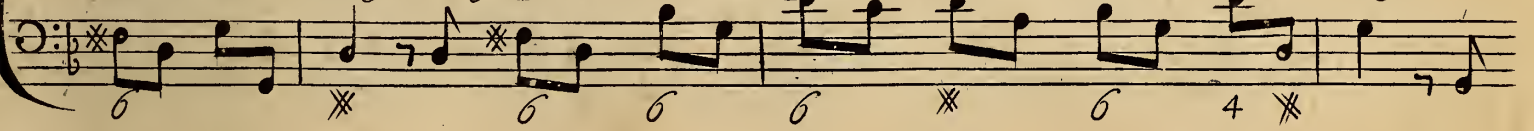






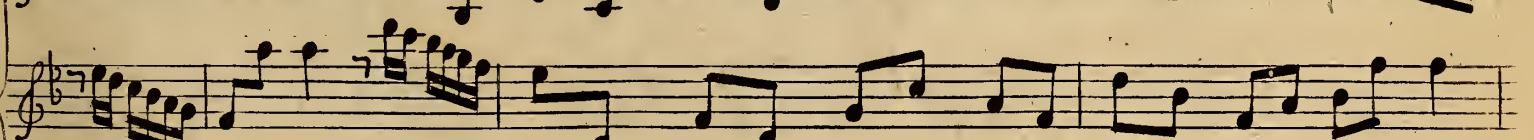


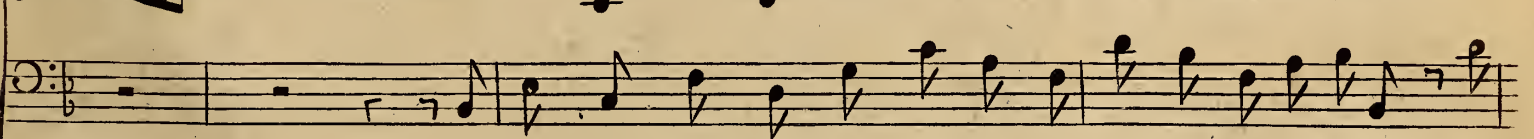
sweeter than the Berry; O Nymph more bright than moon-shine night, like Kidlings blithe and merry,



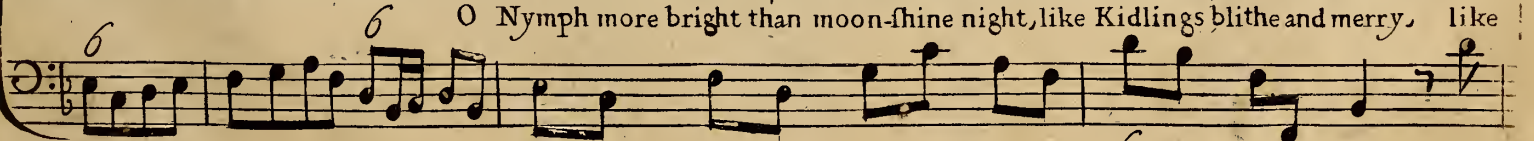








O Nymph more bright than moon-shine night, like Kidlings blithe and merry, like



The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

Kidlings blith and merry, like Kidlings blithe and merry, O ruddier than the Cherry, O sweeter than the

The second system continues the musical piece. Below the bass staff, there is figured bass notation: 6 4 4, 6 5 4 3, 6, 6.

The third system of music features several asterisks (*) placed above certain notes in both the treble and bass staves, likely indicating performance ornaments or specific articulation points.

Berry, O ruddier than the Cherry, O sweeter than the Berry, O ruddier than the Cherry, O

The fourth system continues with asterisks (*) marking notes in both staves.

The fifth system of music also includes asterisks (*) marking notes in both staves.

sweeter than the Berry, O Nymph more bright than moon-shine night, like Kidlings blithe and mer.

The sixth and final system on the page includes asterisks (*) marking notes in both staves.

ry, blithe and merry, O Nymph more bright than

forte

piano

Viol. Unis.

piano

Ripe as the melting cluster, no Lilly has such

lufre, yet hard to tame as raging flame, and fierce as storms that bluster, yet hard to tame as raging flame, and

fierce as storms that bluf- ter, yet hard to tame as

raging flame, and fierce as storms that bluster.

forte

Da Capo

Da Capo

POLYPH:

WHITHER, Fairest, art thou running, still my warm embraces shuning.

Musical notation for the first system, featuring a treble clef, common time signature, and a bass line with figured bass notation (6).

GALAT:

POLYPH:

The Lyon calls not to his Prey, nor bids the Wolf the Lambkin stay. Thee, POLY-

Musical notation for the second system, including treble and bass staves with figured bass notation (6, 5, 6).

PHEMUS, great as JOVE, calls to Empire and to Love; to his Palace in the Rock, to his

Musical notation for the third system, including treble and bass staves with figured bass notation (4/2, 6, 6, 3, 6, 4/3, 6).

Dairy, to his Flock, to the Grape of purple hue, to the Plumb of glossy blue, wildings

Musical notation for the fourth system, including treble and bass staves with figured bass notation (*, 6, 5, *, 6, 5, 6).

which expecting stand, proud to be gather'd by thy hand. Of infant Limbs

Musical notation for the fifth system, including treble and bass staves with figured bass notation (b3, b5, 6, 6, *).

to make my food, and swill full draughts of humane blood; Go Monster, bid some other

Musical notation for the sixth system, including treble and bass staves with figured bass notation (*, 6, b3, b6).

Guest, I loath the Host, I loath the Feast.

Musical notation for the seventh system, including treble and bass staves with figured bass notation (4/2, 7, *).

Allegro e Staccato

Viol: e
Hautb: 1º

Musical staff for Violin 1 and Flute 1. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The word "Pia." is written below the staff at the beginning, and "for." is written below the staff further along.

Viol: e
Hautb: 2º

Musical staff for Violin 2 and Flute 2. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Polyph:

Musical staff for the Polyphonic part. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lyrics "CEASE to Beauty to be fuing," are written above the staff. Below the staff, there are figured bass notations: 6, 6 7, 5, 6 6, * 6, * 6, 6, 6.

Musical staff for Violin 1. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The word "Pia." is written below the staff.

Musical staff for Violin 2. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for the Polyphonic part. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lyrics "Cease to Beauty to be fuing, ever whining, Love disdain-ing," are written above the staff. Below the staff, there are figured bass notations: 6, 5, 6*, 7, 6, 5, Pia., 6, 7, 6, 6, 6, 5, 6, *

Musical staff for Violin 1. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for Violin 2. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for the Polyphonic part. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lyrics "ever whining, Love disdai-" are written above the staff. Below the staff, there are figured bass notations: 6, 4, 6, 6, 6, 5, 5, 5, 6, 5, 6, 5, 7, 6, 5, 3

Musical staff for Violin 1. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for Violin 2. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for the Polyphonic part. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lyrics "ing, Cease to Beauty, to be fuing, e-ver whining, Love dif-daining," are written above the staff. Below the staff, there are figured bass notations: 6, 6, 7, 4, 3, 4, 3, 4, 3, 4, 3, 4, 5, 6, 6, * 6

Musical staff for Violin 1. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for Violin 2. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics.

Musical staff for the Polyphonic part. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various ornaments and dynamics. The lyrics "ing, Cease to Beauty, to be fuing, e-ver whining, Love dif-daining," are written above the staff. Below the staff, there are figured bass notations: 6, 6, 7, 4, 3, 4, 3, 4, 3, 4, 3, 4, 5, 6, 6, * 6

for.

e. ver whining, Love disdain- ing, e. ver whining, Love disdain- ing,

6 43 6 * 6 4 6* 6 6 * 6 7 6 5 *

pia.

Cease to Beauty to be fu. ing, Cease to Beauty to be

6 6 6 6 * 2 6 6 6 6 5

fu. ing, e. ver whining, Love dis- dain

* 6 *

- ing, e. ver whining, Love disdaining, Cease to Beauty to be fu. ing, e. ver whining, Love dis-

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

- dain - - - ing ever whining Love disdaining.

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

Pia.

Let the brave their Aims pursuing still be Conqu'ring not complaining

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

tr

still be Conqu'ring not complaining Let the brave their Aims' pursuing still be Conqu'ring still be

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

DaCapo

Con - - - qu'ring still be Conqu'ring not complaining. DaCapo

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

Damon

Allegro

Pia.

Would you gain the tender Creature, softly, gently, kindly treat her,

suffring is the Lover's part, softly, gently, softly, gently, kindly treat her, suffring

for.

is the Lover's part. would you gain the tender Creature, the

tender Creature, softly, gently, kindly treat her, softly, gently, softly, gently, kindly

for.

treat her, suff'ring is the Lover's part, softly, gently, kindly treat her,

for.

suff'ring is the Lover's part.

Beauty by constraint possessing, you enjoy but

half the blessing, lifeless Charms without the Heart, lifeless Charms without the Heart, Beauty by con-

straint possessing, you enjoy but half the blessing, lifeless Charms without the Heart. Da Capo

ACIS

HIS hideous Love provokes my Rage, weak as I am, I must engage; in-

Musical notation for the first system, including a vocal line and a basso continuo line with figured bass (6 5 6 * 6).

spir'd with thy Victorious Charms, the God of Love will lend his Arms.

Musical notation for the second system, including a vocal line and a basso continuo line with figured bass (5 *).

Hautb: e
Viol: 1^{mo}
Viol: 2^{do}

Musical notation for the first system of the instrumental accompaniment, including Hautbois and Violins parts with figured bass (5, 6 6 6 6 6).

Musical notation for the second system of the instrumental accompaniment, including Hautbois and Violins parts with figured bass (6 6 6 6 6 6 6 6 6 6 6 5 4 3).

Hautb.
viol. 1^o piano
Viol. 2^o

LOVE sounds th'allarm, Love sounds th'allarm, and fear is a flying, and

Musical notation for the third system, including Hautbois, Violins, and a vocal line with figured bass (5 6 6 6 6 6 6).

77

fear is a flying, when Beauty's the Prize, when Beauty's the Prize, what mortal fears

8 6

dying, when Beauty's the Prize - - - - - when

6 * 6 * 6 * 6 * 6 *

77

Beauty's the Prize, what mortal fears dying, when Beauty's the Prize - - - - -

6 8 6 6 4 5 * 6

H. Solo

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some fingerings indicated by numbers like '77'.

what mortal fears dying,

Love sounds th'allarm, Love sounds th'allarm,

The second system continues the musical notation with lyrics. The bass staff has lyrics: "what mortal fears dying," and "Love sounds th'allarm, Love sounds th'allarm,". The music includes bass clef notation with notes and rests.

The third system consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with various note values and rests.

Love sounds th'allarm, and fear is a fly - - - - - ing, Love sounds th'allarm -

The fourth system continues the musical notation with lyrics. The bass staff has lyrics: "Love sounds th'allarm, and fear is a fly - - - - - ing, Love sounds th'allarm -". The music includes bass clef notation with notes and rests.

The fifth system consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with various note values and rests.

Love sounds th'allarm -

and fear is a flying,

The sixth system continues the musical notation with lyrics. The bass staff has lyrics: "Love sounds th'allarm -" and "and fear is a flying,". The music includes bass clef notation with notes and rests.

Larghetto

Hautb.

Viol: 1°

Viol: 2°

CLORI

Solo

tutti

Solo

Pianiss^o

for.

for.

w^o con Hautb.

for.

for.

pia.

CONSI-DER fond Shepherd, how fleeting's the pleasure, that flatters our hope in pursuit of the Fair;

6

6
5

6

6

6

6

6

4

5

*

6

6

6

6

6

6

6

6

5

7

6

9

6

7

6

9

6

5

3

6

6

6

6

6

6

6

6

6

5

*

Solo

pia.

Confider fond Shepherd, how flee - - - -

6 5 *3

Solo

--- ting is the pleafure, that flatters our hopes in pur-

7 6 5 6

fruit of the Fair, that flat - - - - - ters, that

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

flat - - - - - ters, that flatters our hopes in purfuit of the Fair, that flatters our

H.e.v.1º
Tutti forte
v.2º
hopes in purfuit of the Fair.

The

joys that attend it, by moments we measure, but life is too little to meafure our-Care, the

joys that attend it, by moments we measure, but life is too little to meafure our Care. DaCapo.

Galatea

Cease, O Cease, thou gentle Youth, trust my Con-stant-cy and truth:

trust my truth and Pow'rs above, the Pow'rs propitious Still to Love.

Hautb: 1^o

Andante e Staccato

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Galatea

Acis

Polypheme

Andante e Staccato

THE

Flocks shall leave the Mountains, The Floods the Turtle Dove, The Nymphs forsake the Fountains, &c

6.1

6.2

Viol 1

Viol 2

The Flocks shall leave the Mountains, The Floods the Turtle Dove, The Nymphs forsake the

I forsake my Love

b 6 4 5

Fountains, e're I forsake my Love, The Flocks shall leave the Mountains, The Floods the Turtle Dove, The

The Flocks shall leave the Mountains, the Floods y Turtle

*

Nymphs forfake the Fountains, è're I è're I for-fake my Love, è're
 Dove, The Nymphs forfake the Fountains, è're I for-fake my Love, è're I forfake my Love,
 Torture, Fury

I forfake my Love, è're I forfake my Love. The
 è're I forfake my Love. The
 Rage, Dispair, I cannot, cannot bear, I cannot, cannot,

Flocks shall leave the Mountains, The Floods the Tur - - tle Dove, The Nymphs forfake the

Flocks shall leave the Mountains, The Floods the Tur - - tle Dove, The Nymphs forfake the

bear, Torture, Fury, I cannot, cannot bear, I cannot, cannot bear, Torture

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

Fountains, e're I for - - fake - - my.

Fountains, e're I for - - fake - - e're I forfake my.

Fury, Rage, dispair I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot, cannot

6/4 5/4 4/4 13/4 4/4 3/4 4/4 3/4 4/4 *3/6 7/6 6/4 #5/4

Love. Not show'rs to Larks so pleasing, not Sun - shine to the

Love Not show'rs to Larks so pleas-ing, not Sunshine to the

bear, no, no I cannot, cannot, cannot bear,

Bee, not Sleep to Toyl so eafing as these dear smiles to me, as these dear

Bee, not Sleep to Toyl so eaf-ing, As these dear smiles to me, as these dear

Flye swift thou Maffy ruin Flye Flye

fmi - - - - les to me, as these dear fmi -

swift thou Maffy ruin, Flye, Flye, Flye thou Maffy ruin, Flye thou Maffy ruin, Flye, - - - -

9 b3 76 5 3 4 3 4 6 4 3

- les as these dear fmi-les to me,

- les as these dear fmi - - - - les to me,

Dye, pre-sumptuous Acis Dye, presumptuous Acis Dye, presumptuous Acis Dye, Dye, Dye, pre-

4 4 3 7 6 4 3

- sumptuous A-cis, presumptuous Acis Dye.

Viol: 1^o

Viol: 2^o

Acis

Adagio e piano

HELP *Galatea* Help Ye parent Gods and take me dying and take me

6 3b 6 7 6 7 6 4

Pianissimo

dying to your deep aboads.

Pianissimo

5 5 6 6 6 6 6 4

Adagio ma non troppo

Haut: 1

Haut: 2

Viol: 1

Viol: 2

Cant:

Ten: 1

Ten: 2

Ten: 3

Baffo

Mourn all ye Muses weep all ye Swains,

Tune tune your reeds to

Mourn all ye Muses weep all ye Swains,

Tune tune your reeds to

Adagio ma non troppo

dolefull Strains tune tune your reeds - - to dolefull Strains Groans Cryes Groans

dolefull Strains tune tune your reeds - - to dolefull Strains Groans Cryes Groans

b7 7 6 5 4 6 4 3 b3 6 b3 6 b 6

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis is no more

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis is no more

piano forte

for.

Pianifs?

Groans Cryes and Houling fill the Nighbouring Shore the gentle Acis is no more Groans Cryes and Houlings

Pianifs°

Groans Cryes and Houling fill the Nighbouring Shore the gentle Acis is no more Groans Cryes and Houlings.

piano forte

Pianifs^o forte

Pianifs^o forte

fill the Nighbouring Shore ah the gentle Acis is no more Groans Groans.

piano Pianifs^o

piano Pianifs^o

fill the Nighbouring Shore ah the gentle Acis is no more Groans Groans.

Pianifs^o forte

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis

the gentle Acis is no more no more no more the gentle A-cis is no more.

Pianifs^o

P^o Pianifs^o

P^o Pianifs^o

Pianifs^o

Haut. 1.^o Solo e Pianifs^o

Viol. 1.^o

Galatea

Adagio e Piano

Violoncello Senza Cembalo

Must I my Acis Still bemoan inglorious crush'd beneath that Stone. inglorious.

for.

crush'd beneath that Stone, Must I my Acis Still bemoan in.

Cease Cease Galatea cease to grieve, Cease Galatea cease to grieve,

Cease Cease Galatea cease to grieve, Cease Galatea cease to grieve

for. Violonc: Solo

glorious crush'd in glo-rious crush'd be-

Cease Galatea cease to grieve Cease Galatea cease to grieve, Cease Galatea cease to grieve, Bewail not

Cease Galatea cease to grieve Cease Galatea cease to grieve, Cease Galatea cease to grieve, Bewail not.

tutti

neath that Stone, in-glo-ri-ous crush'd be - - neath that Stone, Must the Lovely charming Youth,
 whom thou can relieve, Bewail not whom thou can relieve, whom thou can relieve,

whom thou can relieve, Bewail not whom thou can relieve, whom thou can relieve,

Solo

Dye for his Constancy and truth Dye Dye Dye

Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve,

Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve.

Dye for his Con - - - stancy and truth

Cease Galatea cease to grieve, Bewail not whom thou can relieve, call forth thy Pow'r, employ thy Art, the Goddess.

for.

Cel H. Piano

Cel Piano

Say what Confort can you find, For dark dispair, O're clouds my mind.

soon can heal the smart. to Kinder'd Gods, the Youth re-

soon can heal the smart. to Kinder'd Gods, the Youth re-

The first system of music consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef, featuring a melodic line with eighth and sixteenth notes. The lower staff is a piano accompaniment in G major with a bass clef, showing a simple harmonic accompaniment. A 'tr' (trill) marking is present above the second measure of the vocal line.

The second system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef, continuing the melody. The lower staff is a piano accompaniment in G major with a bass clef. The lyrics 'turn, to Kinderd Gods the Youth return, Thro Verdant plains to roll his urn, to Kinderd Gods the Youth return, to Kinderd' are written below the vocal line.

The third system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef. The lower staff is a piano accompaniment in G major with a bass clef. The lyrics 'turn, to Kinderd Gods the Youth return, Thro Verdant plains to roll his urn, to Kinderd Gods the Youth return, to Kinderd' are written below the vocal line.

The fourth system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef. The lower staff is a piano accompaniment in G major with a bass clef. The lyrics 'Gods the Youth return, Thro Verdant plains to roll his urn, Thro Verdant plains to roll his urn, Thro Verdant plains to roll his' are written below the vocal line. The system concludes with a double bar line and a repeat sign.

urn, to Kinder'd Gods the Youth return, to Kinder'd Gods the Youth return, Thro' Verdant plains to roll his urn, Thro' Verdant

urn, to Kinder'd Gods to Kinder'd Gods the Youth return, Thro' Verdant plains, Thro' Verdant plains to roll his urn, Thro' Verdant

plains to roll his urn.

plains to roll his urn.

5

6 6

5

4

6

6

7

4

3

TIS done Thus I exert my Power Di-vine, Be thou immortal, thò thou art not mine.

The first system shows the vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. Below the vocal line is the basso continuo line in a bass clef with the same key signature and time signature, featuring figured bass notation.

Flauto 1.^o & 2.^o *Larghetto*

Viol: 1.^o *Piano*

Viol: 2.^o *Pia.*

Galatea *Larghetto Piano*

This section contains the instrumental parts. The Flute part (Flauto 1.º & 2.º) is in a treble clef with a key signature of one flat and a common time signature, marked *Larghetto*. The Violin parts (Viol: 1.º and Viol: 2.º) are in a treble clef with a key signature of one flat and a common time signature, marked *Piano*. The Galatea part is in a bass clef with a key signature of one flat and a common time signature, marked *Larghetto Piano*. The Galatea part includes figured bass notation and various ornaments like trills and mordents.

Heart - - the

The middle section of the score features several staves of instrumental music. It includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one flat and a common time signature. The music is marked *P^o* and includes various ornaments like trills and mordents. The lyrics "Heart - - the" are written below the bottom staff.

eat of soft De-light - Be thou now a - - foun - - tain Bright

The final section of the score features several staves of instrumental music. It includes a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with a key signature of one flat and a common time signature. The music is marked *Pia.* and includes various ornaments like trills and mordents. The lyrics "eat of soft De-light - Be thou now a - - foun - - tain Bright" are written below the bottom staff.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats. Includes the word "for." below the staff.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats.

Heart the feat of foft Delight, Heart the feat of foft Delight, Be thounow a fountain Bright,

Musical staff with bass clef and key signature of two flats. Includes figured bass notation: 5, 4 5/3, b, 5, 4 5/3, b, b5, b7, for.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats. Includes the marking "Pia." below the staff.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats. Includes the lyrics "pur - - ple be no more thy blood, Glide thou like a Cryftall flood, Glide y like a Cryftall flood Gli - - -".

Musical staff with bass clef and key signature of two flats. Includes figured bass notation: 5 Pia. b7, 4, 5, 5, 4 5/3, 5, 4 5/3, 5.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats.

Musical staff with treble clef and key signature of two flats. Includes the lyrics "de thou like a".

Musical staff with bass clef and key signature of two flats. Includes figured bass notation: 7, 4, 4, 7, 4, 5, 4, 8, 9, 4.

First system of musical notation. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The piano accompaniment (bottom staff) features a complex rhythmic pattern with frequent sixteenth notes. The word "forte" is written above the piano staff.

Cry - - stall flood, Rock thy hollow womb disclose, the bubbling fountain

Piano accompaniment for the first system, showing chord symbols (6/4, 5/3, b7, 6/4, 5/3, 4, 4/3, 4/2) and a bass clef.

Second system of musical notation. The piano accompaniment continues with a dense texture of sixteenth notes. The word "p^o" is written below the piano staff.

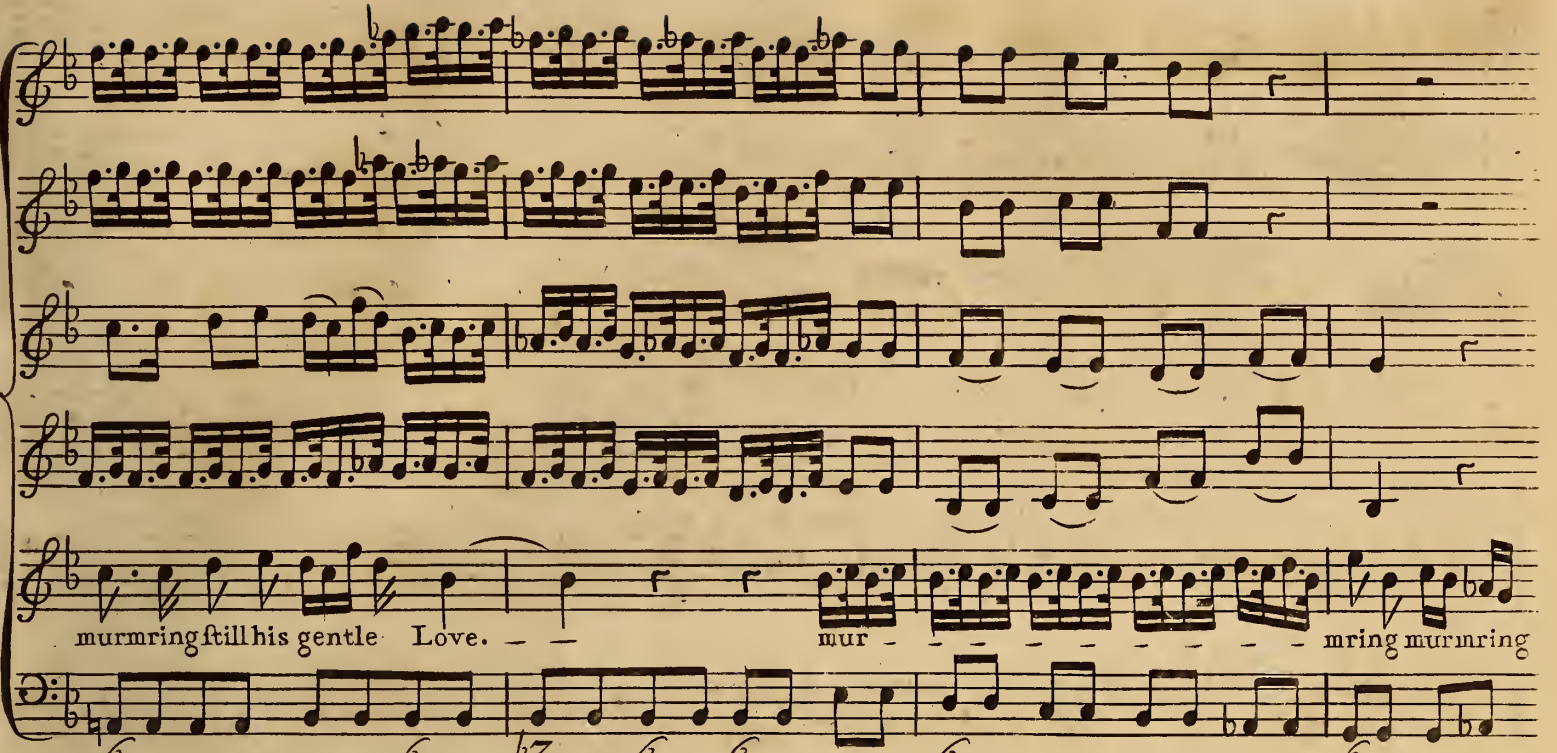
lo it flows, Through the plains he Joy's to rove. murmring Still his gentle

Piano accompaniment for the second system, showing chord symbols (4/3, p^o, 2, 5/3, #6, 6, 4, 5) and a bass clef.

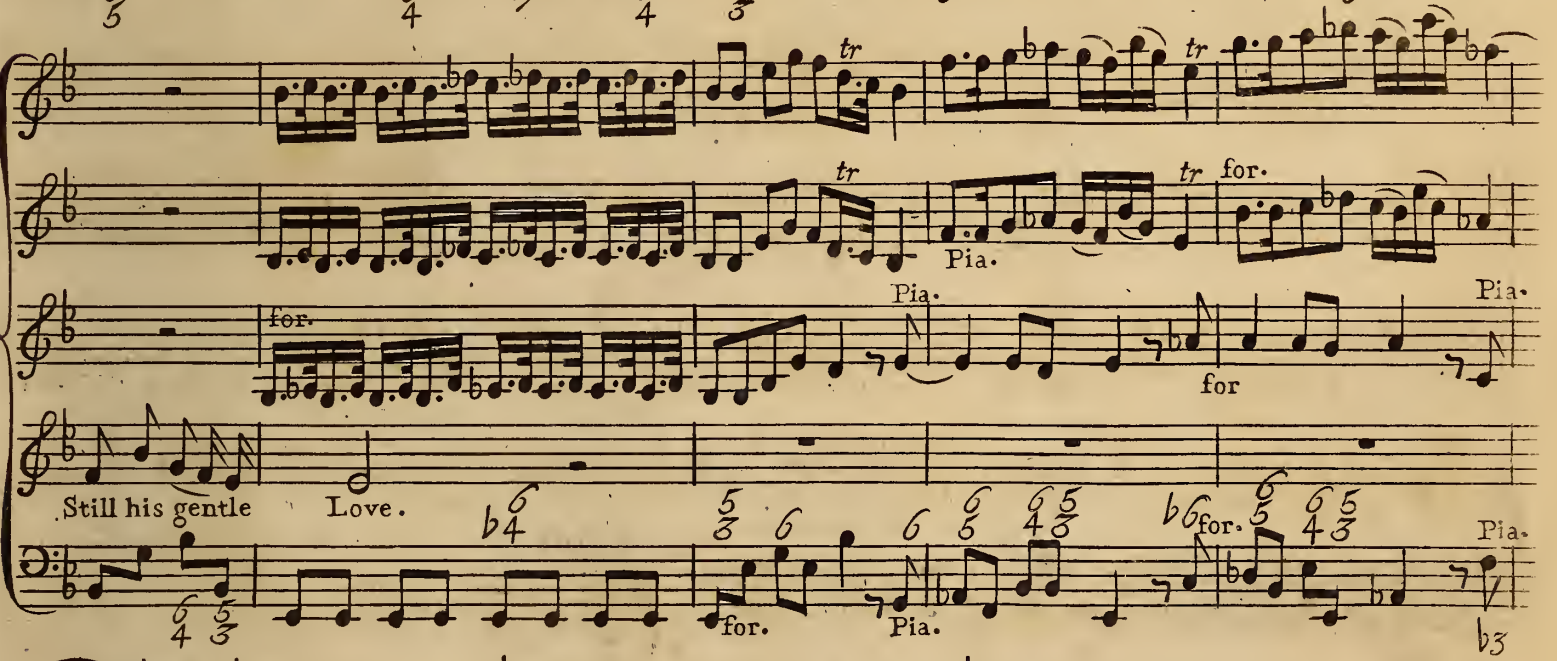
Third system of musical notation. The piano accompaniment continues with a dense texture of sixteenth notes.

Love Thro' the plains he Joy's to rove. murmring Still his gentle Love, murmring Still his gentle Love,

Piano accompaniment for the third system, showing chord symbols (6, b4, 6, 6, 4, 5, b6) and a bass clef.



musical score system 1, featuring vocal melody and piano accompaniment. The vocal line includes the lyrics "murmuring still his gentle Love." and "murmuring murmuring". The piano accompaniment consists of dense sixteenth-note patterns.



musical score system 2, continuing the vocal and piano parts. The vocal line includes the lyrics "Still his gentle Love." and "for". The piano accompaniment features trills (tr) and dynamic markings such as *Pia.* and *for.*. Chord figures like b^6_4 , $\frac{5}{3}$, $\frac{6}{4}$, $\frac{6}{3}$, $\frac{6}{5}$, $\frac{4}{3}$, and b^6 are present.



musical score system 3, concluding the piece with piano accompaniment. It includes dynamic markings *pia.*, *for.*, and *Pia.*. Chord figures such as b^6 , b^7 , $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, and $\frac{6}{5}$ are visible.

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a blank musical staff.

Ga - la - - te - a Drye thy Tears, A - cis now a God Ap - - pears, See how he rears him.

Ga - - la - te - - a Drye thy Tears, A - cis now a God Ap - - pears, See how he rears him

The second system contains two vocal lines and piano accompaniment. The lyrics are: "Ga - la - - te - a Drye thy Tears, A - cis now a God Ap - - pears, See how he rears him." The piano accompaniment includes figured bass notation: 6 6 6 7 6 / 6 6 6 / 6.

The third system consists of four staves of musical notation, including a vocal line and piano accompaniment. The top staff is a vocal line in G major. The second and third staves are piano accompaniment. The fourth staff is a blank musical staff.

from his Bed, See the Wreath that binds his Head,

from his Bed, See the Wreath that binds his Head,

The fourth system contains two vocal lines and piano accompaniment. The lyrics are: "from his Bed, See the Wreath that binds his Head,". The piano accompaniment includes figured bass notation: 6 6 6 6 6 6 6 5.

Hail Thou gen = tle Murmring Stream, Shepherds plea = fure, Mufes Theme,

Hail Thou gen = tle Murmring Stream, Shepherds plea = fure, Mufes Theme,

Shepherds pleasure, Mufes Theme, Shepherds plea - - fure, mufes Theme, Shepherds pleasure,

Shepherds pleasure, Mufes Theme, Shepherds plea - - fure, Mufes Theme Shepherds pleasure,

Shepherds pleasure, Muses Theme, Shepherds pleasure, Muses Theme, Thro' the

Shepherds pleasure, Muses Theme, Shepherds pleasure, Muses Theme, Thro' the

5 * * 7

Plain Still joy to rove. Murmring Still thy gen-tle Love. Murm -

Plain Still joy to rove. Murmring Still thy gen-tle Love. Murm -

6 5 6 6 4 6 7 6

ring Still

Murm - - - rings

Murm
Units

ring Still thy Gen - - - tle Love, - - - Murm - - -

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

thy Gen - tle Love - - - thy Gentle Love, Shepherds pleasure, Muses.

Murm - - - rings

- - - rings

ring Murmring Still thy Gen - tle Love, Shepherds pleasure, Muses

6 6 4/6 1/3 7 7 6

Theme, Thro' the plain still joy to Rove, Murm - - - ring

Theme Thro' the plain still joy to Rove, Murm - - - ring

6 6 6 7 6
3 4 5

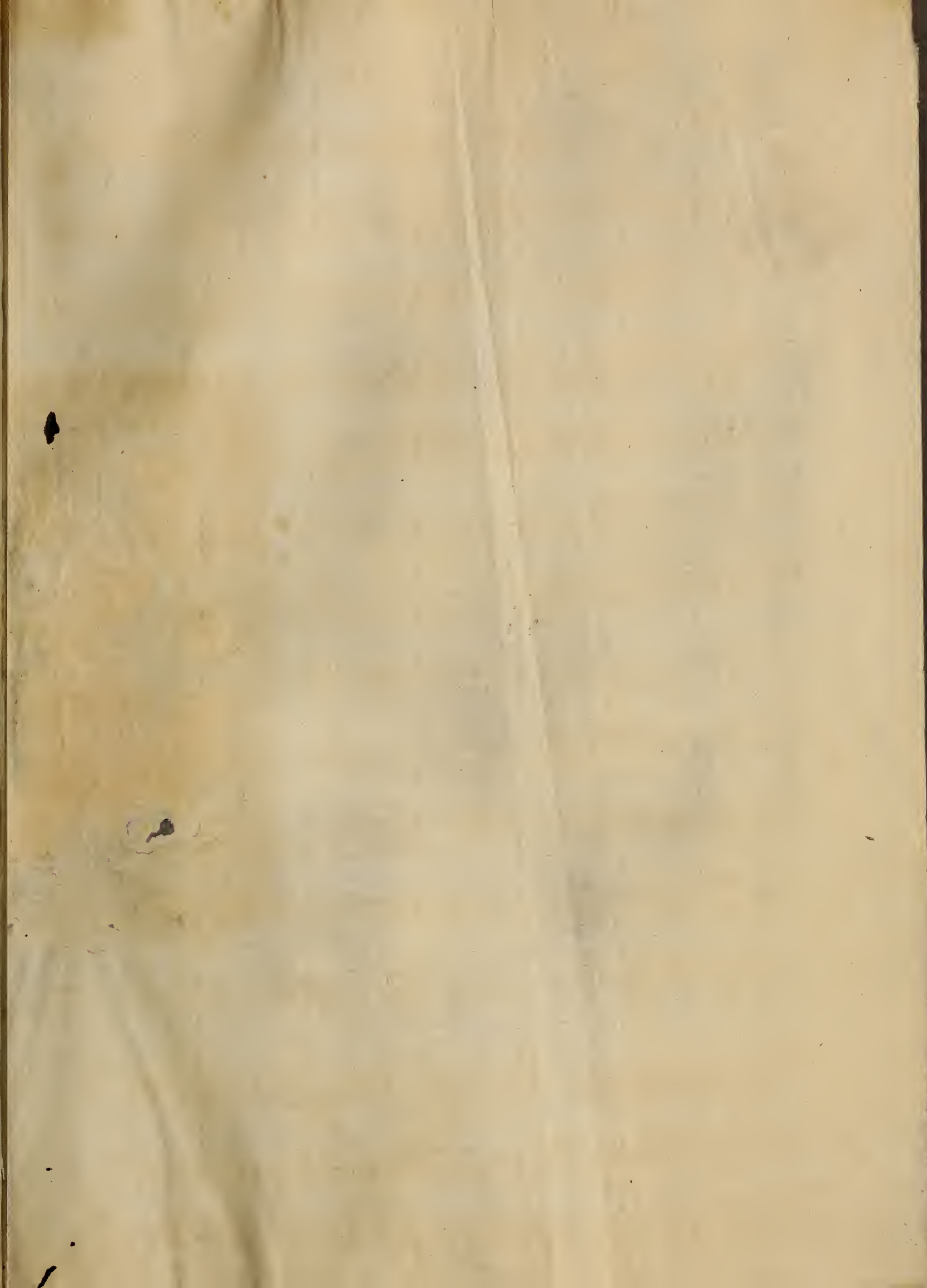
Fine

Murm - - - ring still thy Gentle Love, Murmring still thy Gentle Love.

- - - ring Murmring still thy Gen - - - le Love, Murmring still thy Gentle Love.

Fine

6 4 6 3 7 7 6 7



COLDSTREAM or Second Regiment of GUARDS
MARCH

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values and trills. The middle staff is also in treble clef with the same key signature and time signature, providing a secondary melodic line. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with several sixteenth-note chords and some rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line with trills. The middle staff continues the secondary melodic line. The bottom staff continues the bass line, with some notes marked with a sharp sign (#) and some chords.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the secondary melodic line. The bottom staff continues the bass line, with some notes marked with a sharp sign (#) and some chords.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the secondary melodic line. The bottom staff continues the bass line, with some notes marked with a sharp sign (#) and some chords.

For the Guitar.

The guitar version of the march consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values and trills. The middle staff is also in treble clef with the same key signature and time signature, providing a secondary melodic line. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with several sixteenth-note chords and some rests.

