

*Twelve*  
**S. O. N. G. S.**

Set to Music by

*William Jackson,*  
*of Exeter*

Opera Quarta .

W<sup>m</sup> Clark Sculp. S<sup>t</sup> Ann's Lane .

**L O N D O N .**

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*Music Shops.*



4 Mus. no. 65931



28102/162







# SONG I.

Viol. 1 e 2  
 Viola  
 Voce  
 Basso

*Pia.* *cres. il for.* *Pia.* *F. Pia.*

*Andante Affettuoso.*

Tasto solo

Ye Shepherds so chearful and gay Whose Flocks ne-ver

*cres. il for.* *F. Pia.*

*M.V.* *For.*

*M.V.* *For.*

care-less-ly roam, Shou'd Co-ry don's hap-pen to stray, Ah! lead the poor Wan-derers

*M.V.* *Pia.*

*F.* *Pia.* *For.* *Pia.*

*Pia.*

home. Al-low me to muse and to sigh, Nor talk of the Change that you find; None

*F P*



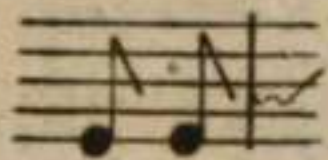
once was so watchful as I: I've left my dear Phillis be = = hind.  
for.

Tasto solo

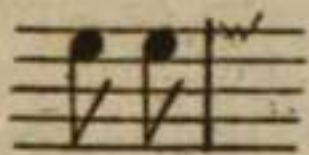
6 6 6 6 5 6 6 5 3 6 4 3

2

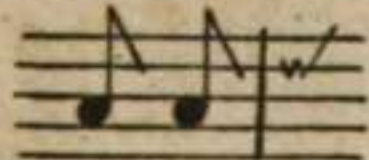
Since Phillis vouchsaf'd me a Look,  
I never once dreamt of my Vine;



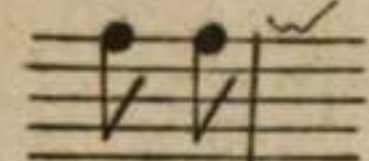
May I lose both my Pipe and my Crook,



If I knew of a Kid that was mine,  
I priz'd ev'ry Hour that went by,



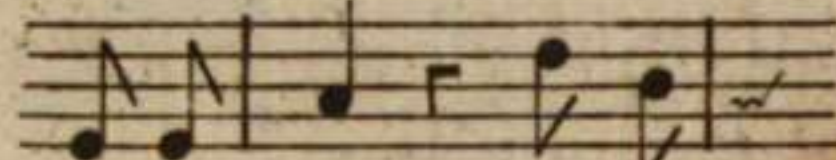
Beyond all that had pleas'd me before;  
But now they are past, and I sigh —



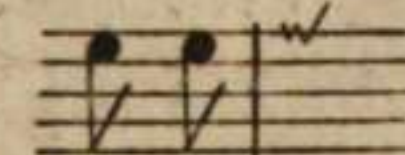
And I grieve that I priz'd them no more.

3

When forc'd the fair Nymph to forego,  
What Anguish I felt at my Heart!



Yet I thought, but it might not be so —



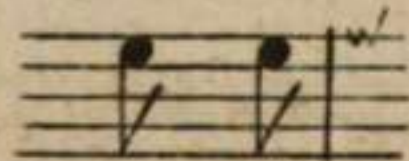
'Twas with Pain that she saw me depart.  
She gaz'd as I slowly withdrew;

My Path I could hardly discern;  
So sweetly she bade me adieu,

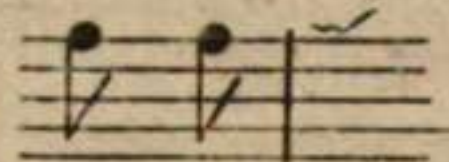
I thought that she bade me return.

4

But why do I languish in vain,  
Why wander thus pensively here?  
Oh! why did I come from the Plain



Where I fed on the Smiles of my dear?  
They tell me my favourite Maid,  
The Pride of the Valley is flown;  
Alas! where with her I have stray'd,



I could wander with Pleasure alone.



±

# SONG II

Viol 1<sup>o</sup>  
2<sup>o</sup>

Viola

Andante allegro

Voce

Baffo

Pia

Pia

My Banks they are furnish'd with Bees Whose Murmur invites one to sleep, My

Pia

For

For

Grottoes are shaded with Trees & my Hills are white o-ver with Sheep. I feldom have

For

Pia



5

met with a Loss, such Health do my Fountains bestow; My Fountains all border'd with

6 6 6 6 5 6 6 7

Pia Pia For. 1. 2. 3. last time

Moss, where the Hare bells and Violets grow.

For 6 4 5 6 4 5

2

One would think she might like to retire,  
To the Bow'r I had labour'd to rear;  
Not a Shrub that I heard her admire,  
But I hasted and planted it there.  
O how sudden the Jessamine strove  
With the Lilac to render it gay;  
Already it calls for my Love,  
To prune the wild Branches away.

3

I have found out a Gift for my Fair;  
I have found where the Wood-pigeons breed—  
But let me that Plunder forbear,  
She will say 'twas a barbarous Deed!  
For he ne'er could be true she aver'd,  
Who could rob a poor Bird of its Young;  
And I lov'd her the more when I heard,  
Such Tendernefs fall from her Tongue.

4

Can a Bosom so gentle remain  
Unmov'd when her Corydon sighs;  
Will a Nymph that is fond of the Plain,  
These Plains and this Valley despise?

Dear Regions of Silence and Shade,  
Soft Scenes of Contentment and Ease;  
Where I could have pleasingly stray'd,  
If ought in her Absence could please.



# SONG III.

Viol  
l. e 2.

Viola

Voce

Basso

Allegretto

Why will you my Passion reprove? Why term it a Folly to grieve? E'er I

Shew you the Charms of my Love, She is fairer than you can believe.

With her Mien she enamours the Brave; With her Wit she engages the Free; With her

For

For

For

For

For

For

Pia

For

For

Pia

For

For

Pia

For

For

Pia

For

Pia

Pia

For

Pia

For

Pia

F. P.

For

Tasto Solo

For

6 6  
+ +

6

5

F. P.

6 6  
+ 5



Pia

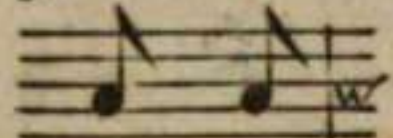
For

Modesty pleases the Grave She is ev'ry way pleasing to me. For

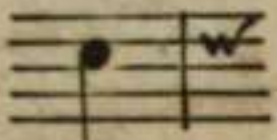
Pia 7 7 6 6 6 6 4 5 3 6 6 6 5 4 3

2

O you that have been of her Train,

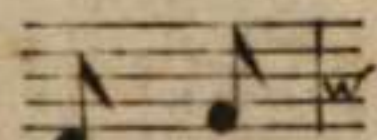


Come and Joyn in my amorous Lays;  
I could lay down my Life for the Swain,  
That will sing but a Song in her Praise.  
When he sings, may the Nymphs of the Town

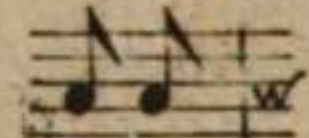


Come trooping and listen the while;  
Nay on him let not Phillida frown:  
But I cannot allow her to smile.

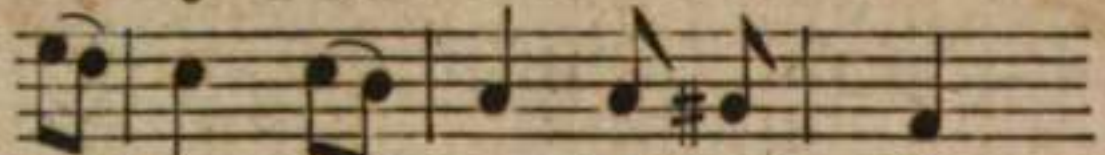
3



For when Paridel tries in the Dance



Any Favour with Phillis to find,

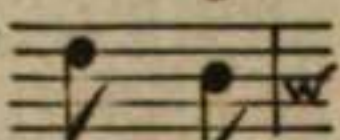


O how with one trivial Glance,  
Might she ruin the Peace of my Mind!

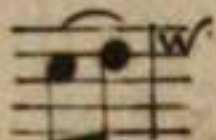


In Ringlets he dresses his Hair,  
And his Crook is bestudded around;  
And his Pipe — Oh may Phillis beware  
Of a Magic there is in the Sound!

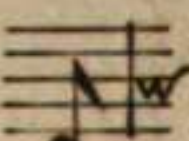
4



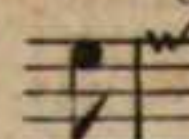
Let his Crook be with Hyacinths bound,  
So Phillis the Trophy despise;  
Let his Forehead with Laurels be crown'd,  
So they shine not in Phillis's Eyes.



The Language that flows from the Heart  
Is a Stranger to Paridels Tongue;



Yet may she beware of his Art —



Or sure I must envy the Song.



# SONG IV

Viol: 1. e. 2. *pia* *pianis* :S:

Viola :S:

Voce *Larghetto* :S:

Baffo *pia* *tasto Solo* *pianis* :S:

Ye Shepherds give Ear to my Lay And

*pia* *pia*

take no more heed of my Sheep, They've nothing to do but to stray, I've

5/3 6/4 3

*tr* *M. V.* *pia*

nothing to do but to weep. Yet do not my Folly re-prove; She was

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



9

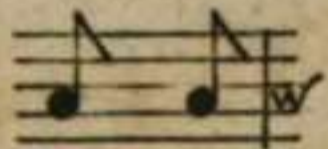
fair and my Passion begun; She smil'd and I could not but

love; She's faithless and I am undone!

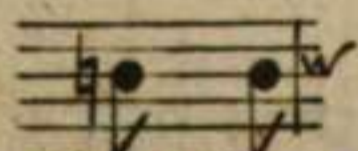
*T.S.* *F. P.* *M. V.* *S.*

2

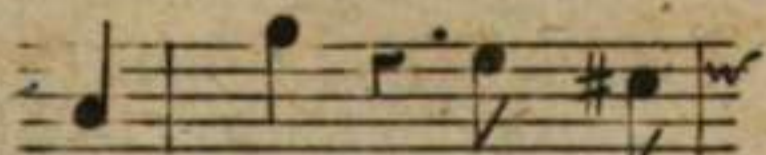
She's faithless and I am undone!



Ye that witness the Woes I endure,  
Let Reason instruct you to shun

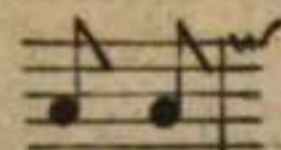


What it cannot instruct you to cure.  
Beware how ye loiter in vain  
Amid Nymphs of an higher degree:  
It is not for me to explain

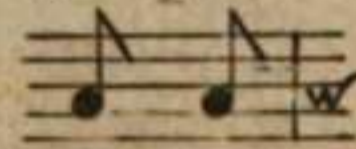


How fair and how fickle they be.

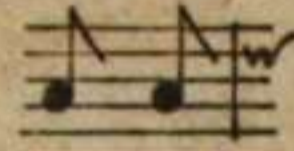
3



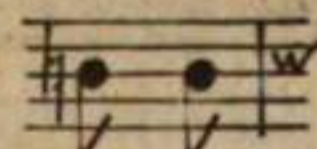
O ye Woods spread your Branches apace,



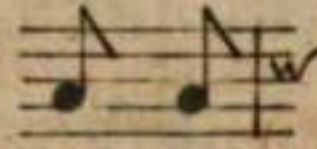
To your deepest Recesses I fly;



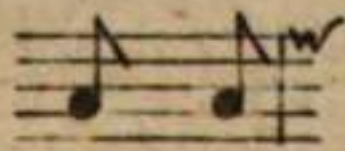
I would hide with the Beasts of the chase,



I would vanish from every Eye.



Yet my Reed shall resound thro' the Grove  
With the same sad Complaint it begun,



How she smil'd, and I could not but love;  
Was faithless, and I am undone!



See Musical Library  
Vol II Page 125  
for Piano Solo

# SONG V

Viol. 1<sup>o</sup>  
Viol. 2<sup>o</sup>  
Voce  
Basso



Notes con - - vey. As some sad Turtle his lost Love de -

plores. And with deep Mur - murs fills the found - ing Shores, Thus far from

De - lia to the Woods I mourn, to the Woods I mourn. A. like un

heard, un - pitied, alike un - heard, un - pi - tied, and forlorn.

Figured bass notation includes: 6 4 3, 6 5 4, 9 8 7, 6 4 3, 6 5 4, 6 4 2 6, 6 4 3 2, 6 6, 4 3, 4 3 6 6 6 4 5, 6 4 7, 9 4 3, 6 5 3, For 6 6 6 5 4 3, 1



12

For Pia For

For Pia For

lorn. For Pia For

Pia Pia

Go gentle Gales, go gentle Gales and bear my sighs a-way.

Pia

For For

Come come Delia come, Come De-lia come, ah why this long De-lay?

For

Pia Pia

Ye Flow'rs that droop for-fa-ken by the Spring, Ye

Pia



Birds that left by Summer cease to sing, Ye Trees that fade when au - tumn

5 6. 8 # 6 4 4 2 6 6 6 4

Heats re - move, Say, is not Absence Death? Say, is not

6 7 4 9 8 6 6 5 3 4 6

Absence Death to those that love!

For 6 6 6 5 4 3 For 6 Pia 6

For For For

For 6 6 4 5 3



14 SONG VI.

Viol.1. *Pia*

Viol.2. *Pia*

Voce

Basso

Andante

*For* *For* *S:* *Pia* *Pia*

When absent from my Souls De-light, What Ter-

*S:* *For* *S:*

6 6 5 6 9 8 6 5 When absent from my Souls De-light, What Ter-  
5 4 3 5 7 6 4 3

7 6 4 5 7

*For.* *Pia.* *For.* *Pia.*

*For.* *Pia.* *For.* *Pia.*

*For* *Pia* *For* *Pia*

rors fill my troubled Breast, what Ter-rors fill my troubled Breast: Once more return'd to thy lov'd

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

*For* *Pia* *For* *Pia*



For Pia For Pia For

fight, Hope too returns, my Fears have rest, Hope too re- turns, my Fears have

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

For For Pia For

rest.

For Pia For

6 5 6 5 6 9 8 6 4 5 3

2

If the light Breezes curl the Wave,

Move but a Leaf, or bend a Flow'r, Move but a Leaf &c Fears for your Safety never leave

This Heart, the Victim of your Pow'r, This Heart the Victim &c

3

In Love there's no long Happiness, Its Pains are far superior found:

A Hope of Joy we scarce possess,

But 'tis in some new sorrow drown'd, But 'tis in some new sorrow drown'd.



10 SONG VII.

Viol 1. *For* *Pia*

Viol 2. *Pia*

Voce *Allegretto* *S:*  
 O say thou dear Possessor of my Breast, Where's now my

Basso *For* *Pia* *S: 6*

*F. P.* *F. P.* *F. P.*

boasted Liberty and Rest, Where the gay Moments that I once have known, O where that Heart I

*F. P.*

*For.* *Pia.* *For.* *S:*

*For.* *Pia.* *For.* *S:*

fondly thought my own, O where that Heart I fondly thought my own?

*For* *S:*



Pia For

Pia For

In vain would Books their formal Succour lend, Nor Wit nor Wisdom can relieve their Friend, Wit can't de-

Pia T.S. For

Pia

Pia

...cieve the Pain I now en...dure, And Wisdom shews the Ill, shews the

Pia

For Pia For Pia For

Pia For

Ill with-out the Cure, shews the Ill with-out the Cure.

Pia



M. V.  
Pia

When from thy fight I waste the tedious Day, A thousand Schemes I form and Things to

Pia

3 2 6 6 7

Pia For Pia For Pia

say; But when thy Prefence gives the Time I seek, My Heart's so full, I wish, I wish, I

Pia

6 6 5 7 5 6 8 6 6 Pia T.S.

Pia Pia

wish, but cannot speak. Loft are my Words, and fruitless all my Pain, A-las! I

Pia Pia

b7 9 8 6 6 5 8 7 9 8 T.S.  
7 3 4 4 3 3 5 4 5



Pianifs.

Pianifs

M.V.

strive to tell thee, but in vain: My humble sighs shall only reach thy

Pianifs.

#

5/3 7/4 2

Pia

Pia

Ears, And all my Eloquence shall be my Tears, all my Eloquence shall be my

Pia

T.S.

7 5 8 6 6 7

5/3 7/4 2

For

For

Tears, shall be my Tears.

For

5 6 7 6 6 6 6 6 6 6 7

5 6 4



20 SONG VIII

Viol. I & 2  
Viola  
Voce  
Basso

Larghetto

Pia

Tasto Solo

Pia

M.V. 5

Pia

Pia

S:

S:

S:

6 5  
4 3

Let me approach my sleeping Love, And scatter round the sweetest Flow'r,

S: Tasto Solo

Pia

M.V.

Pia

M.V.

Pia

Let not a Sigh my Bosom move, Nor With profane my Delia's Bow'r. How oft all lonely

M.V.

Pia

7 6  
4 4

7 5 4 6  
3 2 6 4



For

For

have I sigh'd, My Love in Silence to conceal, How many a fond Expedient try'd, Nor

For

Pia

Pia

For

For

dar'd my secret With reveal, Nor dar'd my secret With reveal. For

Pia

Now then, resolv'd I'll tell my Smart;  
 And may the Moment lucky prove!

Be still, be still, my beating Heart;

Let me approach my sleeping Love—

Yet if the dearest Maid should wake;

Ah frail Resolves, soon would you fly!  
 I know I shall not Silence break,  
 But struck with Awe and Fear, shall die.

I cannot trust in falt'ring speech,  
 In broken Phrase my Tale to tell,  
 Passion like mine no Tongue can reach,

No Eloquence can utter well:  
 But may some ardent Look disclose  
 The Throbs, the Tumults of my Heart;  
 With what true Love my Bosom glows!  
 Nor dare the Secret to impart.



# SONG IX

Viol 1<sup>o</sup>  
e. 2<sup>o</sup>

M.V. For Pia

Viola

M.V. For Pia

Voce

Basso

M.V. For Pia

Larghetto ed affettuoso

For Pia

For Pia

O Nancy! wilt thou go with me, Nor figh to leave the

Pianifs. Pianis

flaunting Town; Can filent Glens have Charms for thee, The lonely Cot and ruffet Gown; No longer dress'd in



M.V. Pianifs:  
M.V. Pianifs:  
M.V.

filken sheen, No longer deck'd with Jewels rare; Say, canst thou quit each courtly

6 9 8  
5 4 3

6 6 5  
4 3

T.S.

cres. il For For For For

For For

Scene, Where thou wert fairest of the Fair!

cres. il for For For

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

6 6 6 5  
4 3

7 6 6 5  
4 3

2

O Nancy! when thou'rt far away,

Wilt thou not cast a Wish behind?  
Say, canst thou face the parching Ray,  
Nor shrink before the wint'ry Wind?  
O can that soft, that gentle Mien,  
Extremes of Hardship learn to bear;  
Nor sad regret each courtly Scene,  
Where thou wert fairest of the Fair?

3

O Nancy! canst thou love so true,  
Thro' Perils keen with me to go,  
Or when thy Swain mishap shall rue,  
To share with him the Pang of Woe!  
Say, should Disease or Pain befall,  
Wilt thou assume the Nurse's Care;  
Nor wistful those gay Scenes recall  
Where thou wert fairest of the Fair!



*Pia*

And when at last thy Love shall die, Wilt thou receive his parting Breath; Wilt thou repress each struggling

*T. S.*

*Pianifs*

*Pianifs*

*Pianifs*

figh, And cheer with Smiles the Hand of Death, And wilt thou o'er his breathless Clay strew Flow'rs and drop the

*cres. il for.*

*For*

tender Tear; Nor then regret those Scenes so gay Where thou wert fairest of the Fair?

*For*

*cres. il for.*



# SONG X

Corno 1

Corno 2

Viol. 1

Viol. 2

Viola

Voce

Baffo

*Largo*

6/4 5/3 For. F. P. 7/4 8/4 For.

Pia.

Pia. For. Pia. For. Pia. For. Pia.

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



Pianifs.

Pianifs.

Ah! what avails this sweetly solemn Bow'r, that si - - lent Stream where dimpling Eddies play,

6  
4

7

6  
4

5  
3

7

Pia.

Pia.

hr

You' thymy Bank bedeckt with many a Flow'r, Where branch-ing Trees ex-clude the Beam of Day the

6

7

5  
4

3

4  
2

1  
1

6

6

6



Beam of Day. Far from my Love Ah! how can these delight; Tho' lavish Spring her smiles around has

6/4 5/3 4/2 6 7 5/3 - 6 6/5 6

For. Pia. For. Pia. cast, Despair a-las that whelms the Soul in Night, Dims the sad

Tasto solo for. Pia. 6 6 6 5/2 5/2 5/3 4/2 5/2 b7 6/3



Pia. For. For. For.

Eye and deadens ev'ry Taste. Dims the sad Eye and deadens e - v'ry Taste.

Tasto solo

6 7/4 8/8 5 6 5/3 5/3

Pia. Pia. m m m m

How soft How delicate, how sweet she

Pia. 6/4 5/8 7 7



Musical score for the first system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked "Pia." (Piano) in two places. The lyrics for the vocal line are: "came, Love's speaking Blush just dawning on her Cheek; I gaz'd, I sigh'd. I". Below the bass staff, there are fingering numbers: 6/4, 5/3, 4/2, 6/5, and a dash.

Musical score for the second system. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked "M.V." (Moderato Vivace). The lyrics for the vocal line are: "caught the tender Flame, Felt the fond Pang, and droop'd with Lan-guor weak. How". Below the bass staff, there are fingering numbers: 5/4, 3, 6/4, 7/4, 5/3, 6/4, 5/3, 9, 8, 6/4, 5/4, and 3.



Musical score for the first system. It features a piano accompaniment in the upper staves and a vocal line in the lower staves. The key signature has one flat (B-flat). The tempo/dynamics markings include *Pia.* (Piano) and *Pianifs.* (Pianissimo). A *M.V.* (Moderato Vivace) marking is present above the vocal line.

droops my soul, dear Maid, downcast and sad; For ever Ah, for ever torn from thee, Be - rest of each sweet

Musical score for the second system. It continues the piano accompaniment and vocal line. The key signature remains one flat. The tempo/dynamics markings include *M.V.* (Moderato Vivace) and *h* (hairpins). The vocal line shows a melodic flourish.

hope that once it had, Be - rest of each sweet hope that once that once it had, When

Musical score for the third system. It features a piano accompaniment and a vocal line. The key signature is one flat. The bottom staff includes figured bass notation: 5 6, 6 4 7, 6 4 7, 6 4 7, 6 4 7.



*Pia.*

Love when treachrous Love first smild on me, When Love when treachrous Love first smild on

6 4 6 7 8 6 6 4 3 6 4 3

b3 2 6 7 8 6 6 4 3 6 4 3

*For.*

me.

6 5 7 7

4 3 7 7



# SONG XI

Viol. 1 For. Pia. For.

Viol. 2 For. Pia. For.

Voce

Baffo For. Pia. For.

*Allegro*

Fortifs. :S:

Fortifs. :S:

Fortifs. :S:

With De lia e - ver could I stay, :S:

Taſto ſolo Pia. 7 6 7 5

6 4 5 3

cres. il for. For. Pia. For.

cres. il for. For. Pia. For.

Admire adore her Admire, adore her, all the Day.

cres. il for. Pia. For. Pia. 4 2 6 6 4 3 For.



Pia. For. Pia. For.

In the same Field our Flocks we'll feed, To the same Spring our Heifers lead, What

Pia. For

6 4 5 3

6 4 7 6 4 7

Pia. Pia.

Joy! where Peace and Love combine What Joy where Peace and Love combine To make our Days un-

Pia.

7 6 7 5 6 5 7 6 5 7 6 6 7 6

4 3 4 3

For. For.

-clouded shine To make our Days un-clouded shine!

For.

7 6 6 5 6 5 6 5 6 5 3

4 3 4 3 4 3



M. V. *cres. il for.* M. V. *cres. il for.*

Teach me ye Mu-ses ev-'ry Art More deep-ly to en-

Pia. *cres. il for.* Pia.

Pia. For. Pia. For.

-gage her Heart, Teach me ye Mu-ses ev-'ry Art More deep-ly to en-gage her Heart.

*cres. il for.* Pia. For.

*1* *2*

Pia. Pia.

I strive not to re-fist my Flame, I glo-ry in a

Pia. *cres. il for.*



For. Pia. For. Pia.

Captives Name, Nor would I, if I could, be free; Nor would I, if I

for Pia. 7 6 7 5 6 5 4 3 6 7 4 3 8 7

For. For.

could, be free; But boast my Loss of Li = ber = ty But boast my Loss of Li = ber = ty!

6 6 7 for. 6 4 3

6 4 5 3 6 5 4 3



30 SONG XII

Recit. Whilft blooming Youth and gay Delight Sit on thy rosy Cheek confest, Delia thou hast un-

P. 5/3 6/4 6/4 5/3

- doubted right To triumph o'er this destin'd Breast; My Reason bends to what thy Eyes ordain, For

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

I was born to love and thou to reign. Take heed, my Dear, Youth flies apace, As well as Cupid, Time is

5/3 #7/2 5/3 #7/2 F. 6 P. 6 6/5

blind. Soon must those Glories of thy Face The Fate of vulgar Beau = ty find; The thousand Loves that

4/2 6 4/2 6 6 b7 b3 b3

arm thy potent Eye, Must drop their Quivers, flag their Wings and die.

b3 b6 6 b Tafto folo

Viol.1 Allegro con affetto. Pia. For

Viol.2 Pia. For

Viola Pia. For

Baffo Pia. For



Fortis.  
Fortis.  
Fortis.  
7 6 6 4 7 5 6 6 6 6 6 6 5 6 4 5  
Haste Delia haste while  
Pia.

Pia.  
Pia.  
Pia.

Youth invites. O = bey kind Cupids gentle Voice, Fill ev'ry Sense with soft Delights And give thy  
4 2 5 7 5 6 6 5 4 3 5 6 3  
Pia.  
For.

For.  
Pia.  
Pia.

Soul a Loofe to Joys, And give thy Soul a Loofe a Loofe to Joys.  
for.  
7 6 5 6  
Pia.



For. Pia.

For. Pia.

Pia.

For Let Millions of re-peated Bliffes prove that thou all kind -

$\frac{2}{3}$   $\frac{8}{6}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$  F. P.  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{5}{3}$

- - nefs art all kind - - - nefs art and I all Love, Let Millions of repeated Bliffes prove that

# # T.S.  $\frac{5}{3}$   $\frac{5}{2}$   $\frac{6}{2}$   $\frac{6}{2}$   $\frac{6}{2}$

For.

For.

thou all Kindness all Kindness art and I all Love and I all Love. Be

$\frac{8}{8}$   $\frac{3}{4}$  -  $\frac{6}{4}$   $\frac{9}{8}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{2}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{3}$



Pia. Pia. Pia.

mine and on - ly mine; Take care thy Looks, thy thoughts, thy Dreams to guide to me alone, Nor

Pia. 7 6 6 8 4/2 6 8 6

For. For. Pia. For. Pia.

come so far as liking any Youth beside: The Men that court thee fly them fly them, and believe they're

4/2 6 b3 6 b4 F. P 9 8

Pia. M.V. Pia. M.V. Pia. M.V. Pia.

Serpents all, they're Serpents all and tempting, to de - ceive. The Men that court thee

6/5 8/6 M.V. 6/3 6 6 b 6 4 5/2 Pia. 7 3 # 4/2 2



For. Pia. For.

For. Pia. For.

For. Pia. For.

fly them, and believe they're Serpents all and tempting to de-ceive. they're

*F* *P* *F*

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

Serpents all and tempting to de-ceive. So shall I court thy dear-est Truth when

*P*

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

Pia.

Pia.

Pia.

Beauty ceases to en-gage, So thinking on thy charm-ing Youth I still shall

7 5 6 5 6 #



love thee, still shall love thee, I still shall love thee tho' in Age.

Thus Time it self our Raptures shall improve, If

now we wake we wake to Joy we wake to Joy and live to Love Thus

Figured bass notation includes: 7 6 7 6, 6 6 5 4 3, 7 7 5 6 5, 6 4 3, 2/2, 8/8, 6/4, 5/3, 6/4, 5/3, 6/4, 2/4, 7/4, 7.

Performance markings: For., Pia., F., F. (forte), Cres. il for., 7/4.



cres. *il for* Pia. For.

Time it-self our Raptures shall improve, If now we wake we wake to Joy, we

$\frac{4}{2}$  *cres.*  $\frac{6}{2}$   $\frac{7}{3}$   $\frac{8}{4}$  *il for*  $\frac{4}{2}$  Pia.  $\frac{2}{8}$   $\frac{7}{3}$   $\frac{7}{4}$   $\frac{2}{8}$   $\frac{7}{4}$

For. Fortifs. Fortifs. Fortifs.

wake to Joy, and live to Love, and live to Love.

For  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{5}{3}$  Fortifs.  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

$\frac{6}{4}$   $\frac{5}{3}$  Il fine