

Fourth Act Tune

Musical score for 'Fourth Act Tune' featuring six staves. The top staff is the vocal line, and the remaining five staves are for two trumpets. The music is in 3/4 time and G major. The notation includes various note values, rests, and dynamic markings.

Continuation of the musical score for 'Fourth Act Tune' with six staves. The notation continues with similar rhythmic patterns and melodic lines as the first section.

Country Dance, in the Fifth Act.

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

Continuation of the musical score for 'Country Dance, in the Fifth Act.' with four staves. The notation includes various rhythmic patterns and melodic lines.

Continuation of the musical score for 'Country Dance, in the Fifth Act.' with four staves. The notation includes various rhythmic patterns and melodic lines.

Masque in the same Act.

Prelude for Violins only.

(Soft.)

(Chorus.)

Vers.

(Chorus)

Enter: Cupid, and Sings.

(Chorus)

Vers.

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

the *Nymphs*, and the *Fawns*, from the
(Chorus)

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

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

Vers.

(Chorus.)



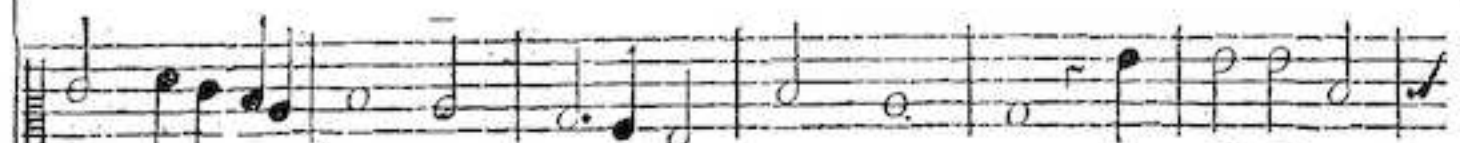
Vers.

(Chorus.)

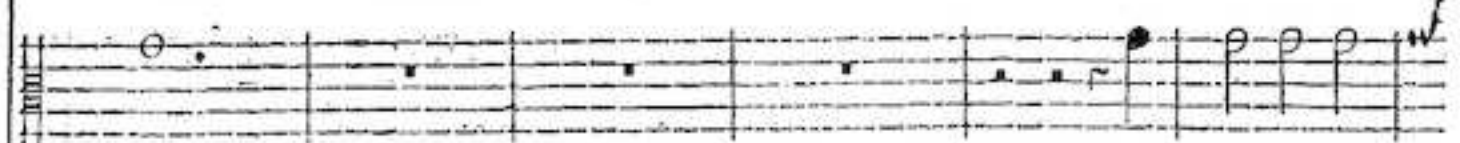


Vers.

(Chorus.)



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



Woods.

The Naidi, and



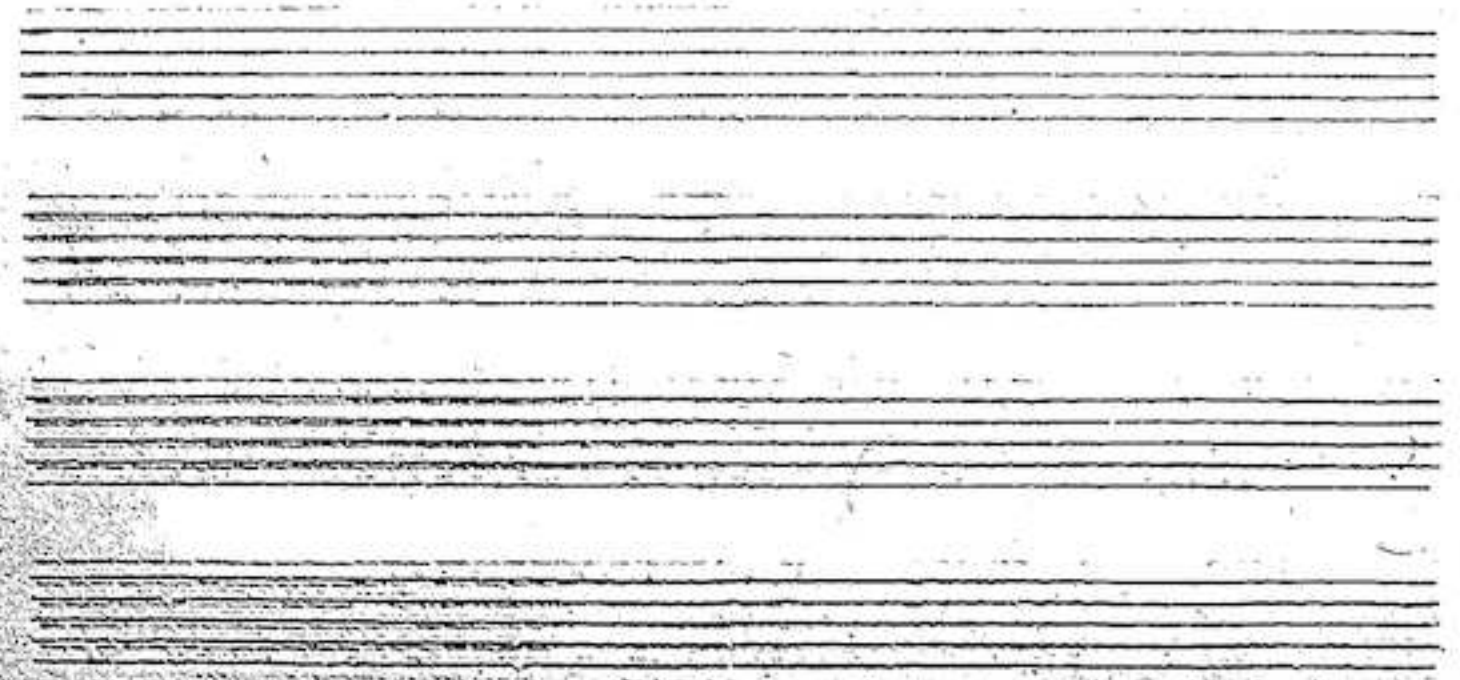
Woods.

The Naidi, and



Woods.

The Naidi, and



Vers.

(Chorus.)

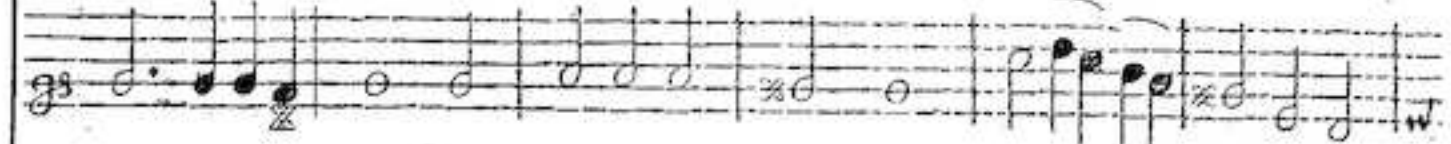
Vers.



Vers.

(Chorus.)

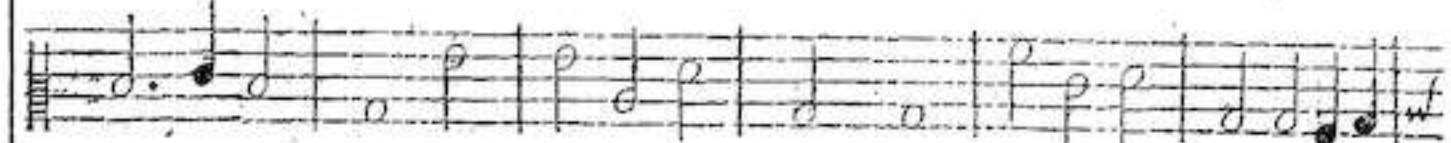
Vers.



Vers.

(Chorus.)

Vers.



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



Gods of the Floods.

Flora, and Comus.



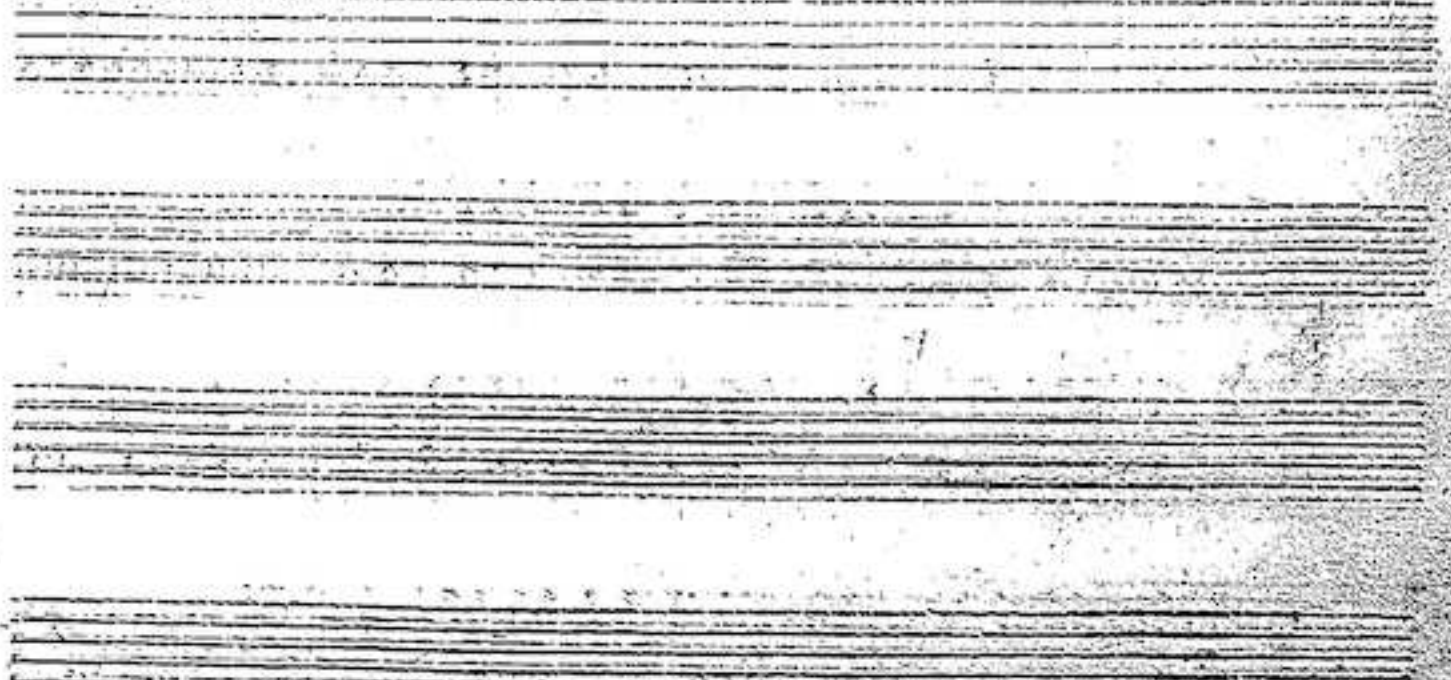
Gods of the Floods.

Flora, and Comus.



Gods of the Floods

Flora, and Comus.



(Chorus.) Vers.

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

Si—lenus, and Momus.

Si—lenus, and Momus

Si—lenus, and Momus.

(Chorus.)

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

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

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

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

Vers.

(Chorus.)



Vers.

(Chorus.)



Vers.

(Chorus.)



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



fellows.

Sil—vanus, and Ce—res, and



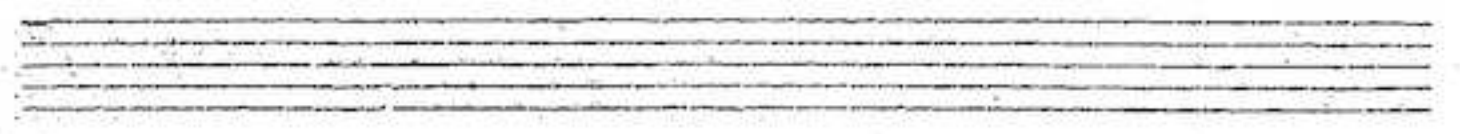
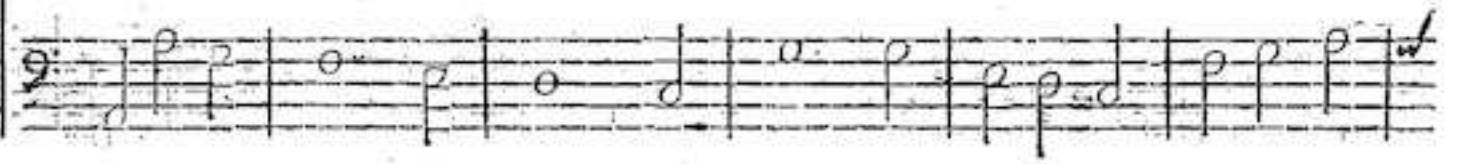
fellows.

Sil—vanus, and Ce—res, and



fellows.

Sil—vanus, and Ce—res, and



Vers.



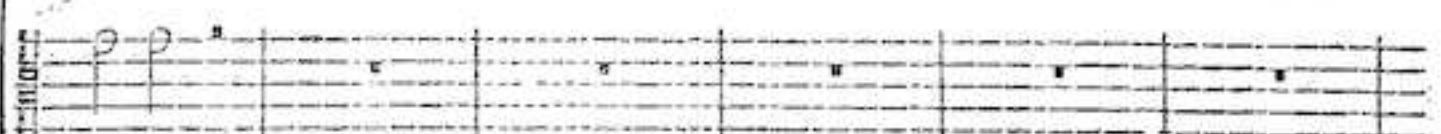
Vers.



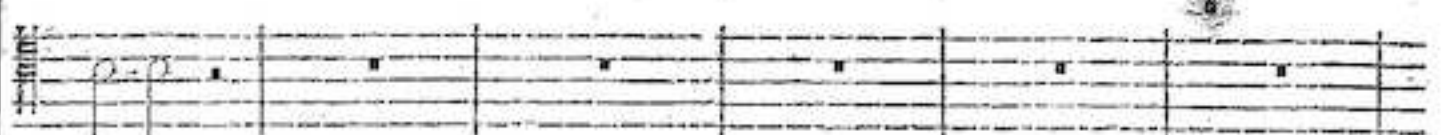
Vers.



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



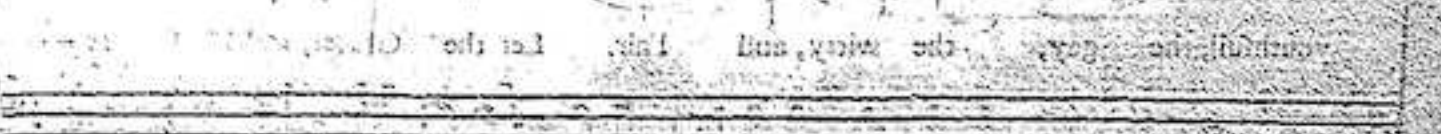
Tellus.



Tellus.



Tellus.



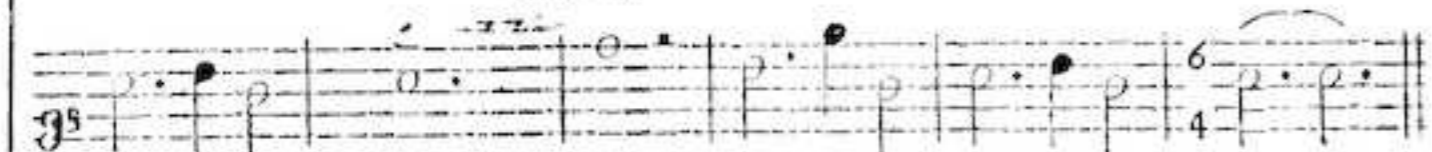
(Chorus.)



(Chorus.)



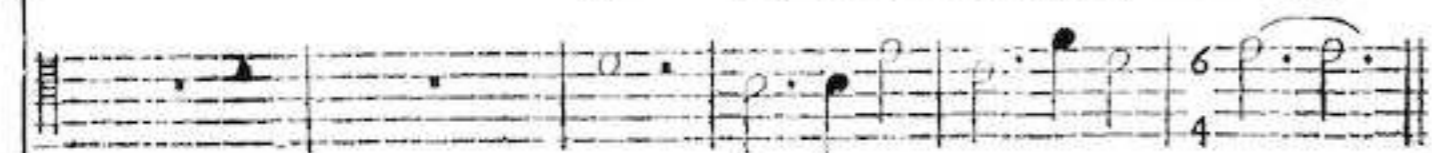
(Chorus.)



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



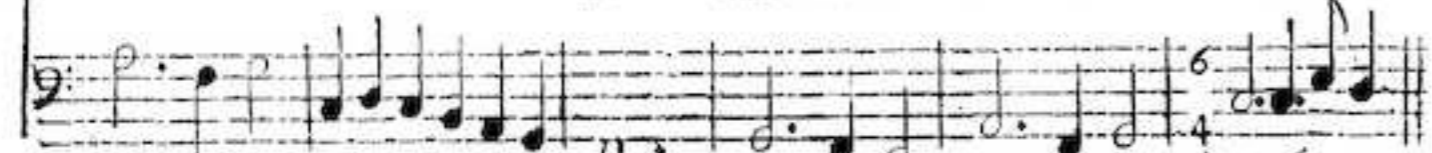
all leave for a—while their a—bodes.



all leave for a—while their a—bodes.



all leave for a—while their a—bodes.



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



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



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



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



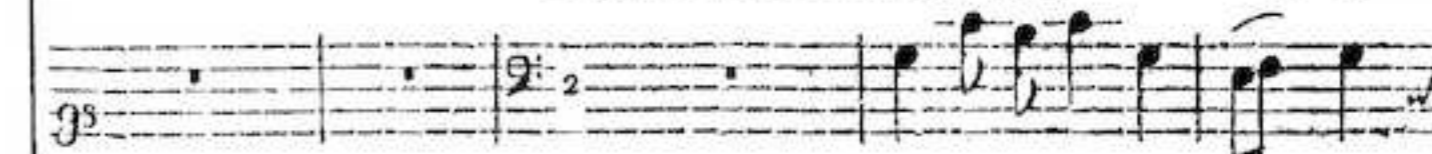
harmles delights, Happy dayes and kind Nights, for ever attend this blest Pair. May all



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



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



Come, come away, Come, come a



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

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

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

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

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

—umph—ing day.
 —umph—ing day.

Prelude for Violins, and Hautboyes.

Both. Haut.
 Haut.

Violin.

Violin.

Haut. Violin. Haut.

Haut. Violin. Haut.

Violin. Haut. Violin.

Violin. Haut. Violin.

Haut. Both.

Haut. Both.

Chorus.

Chorus.

Chorus.

Chorus.

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

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

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

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

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

—hold, at thy com—mand we come!

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

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

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

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

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

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

youth— full and the Old; All

youthfull and the Old; All

youth— full and the Old; All

youthfull and the Old; All

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

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

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

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

Be—hold, O mighty, O

Be—hold,

Be—hold, O mighty, O

Be—hold, Be—hold,

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

thy com--mand we Come.
 thy com--mand we Come.
 thy com--mand we Come.
 thy com--mand we Come.
 thy com--mand we Come.

Paspe.

(Trumpet.)

(Trumpet.)

(Violin)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Chorus.)

(Chorus)

(Chorus)

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

Here mighty Love to the I call, Give me *Af*—*rit*—*a*
(Chorus.)

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

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

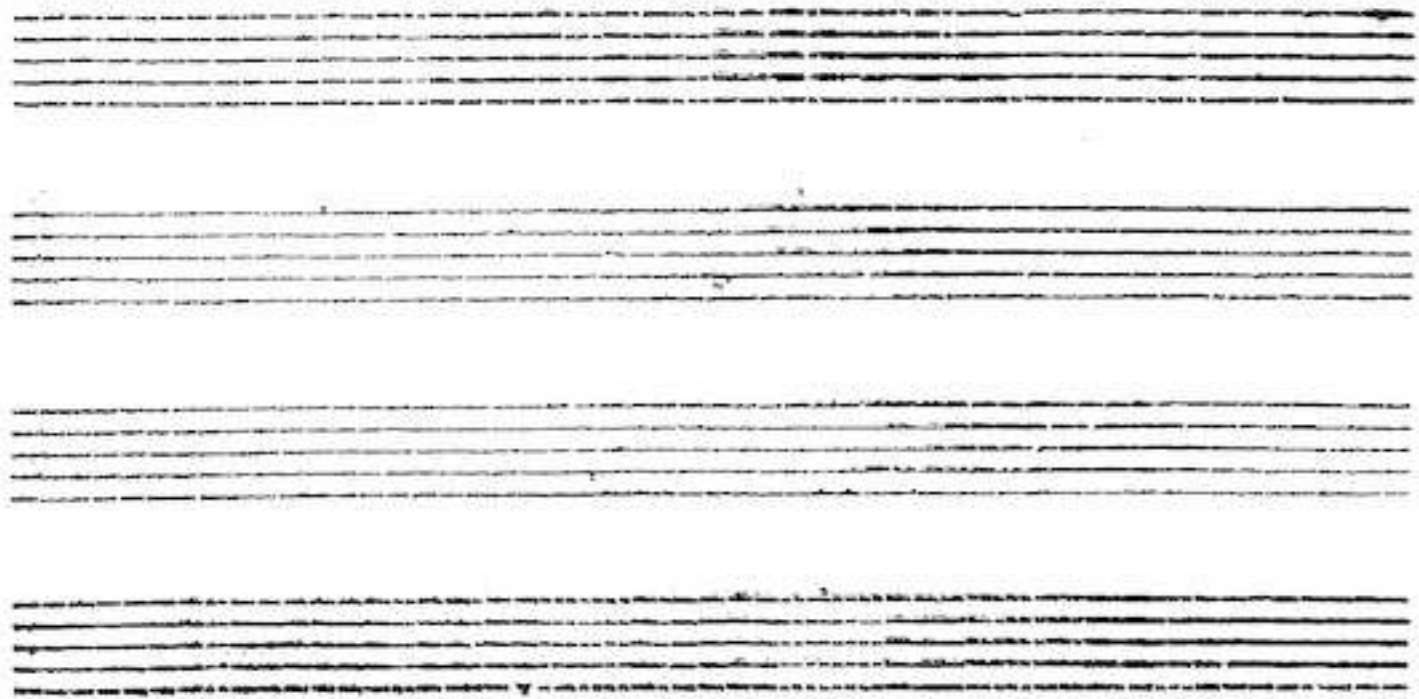
and I have all; That soft that sweet that Charming Fair,

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

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

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

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





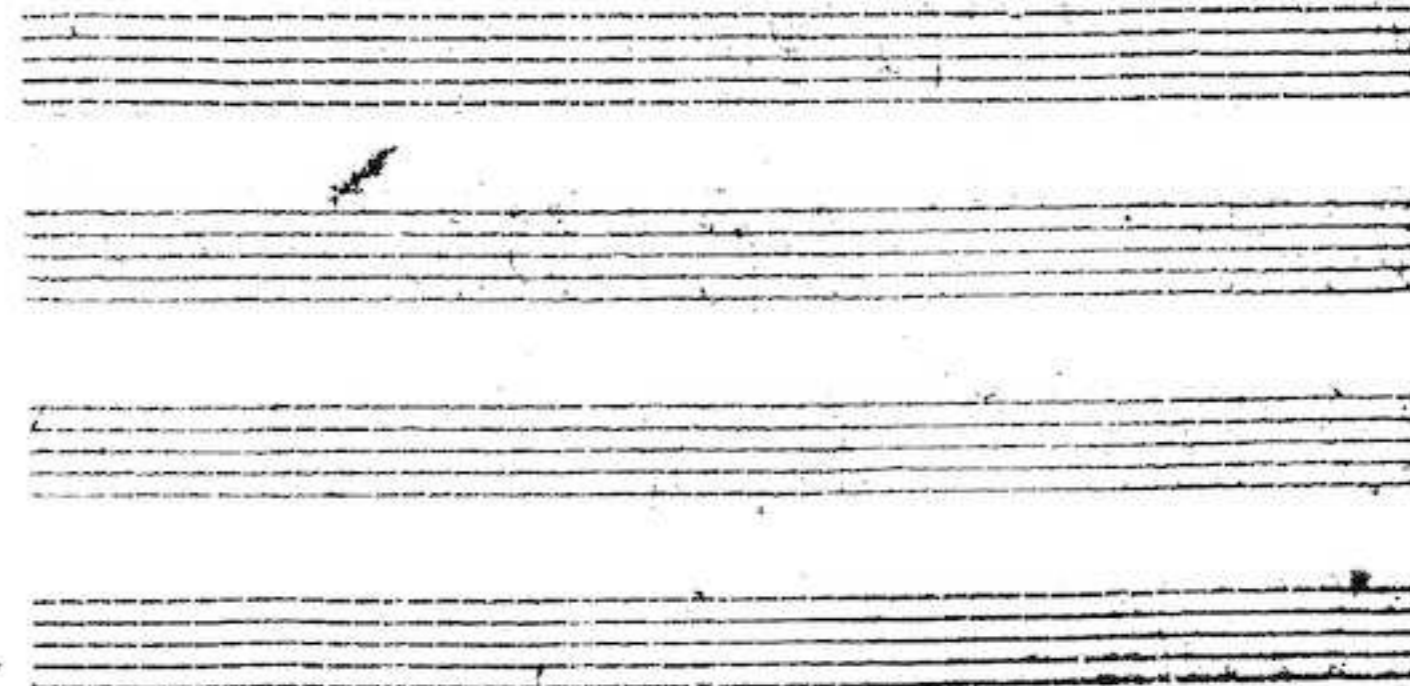


power, and on-ly she, Af-ire-a's all the world to me: she's wealth and

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

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

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

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

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

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

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

Prelude for Hautboyes

Enter two Bacchanalls and Sing.

Make room, make room, make

Make

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

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

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

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

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

the Bacchanalls come with Liquar divine: make room, make

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

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

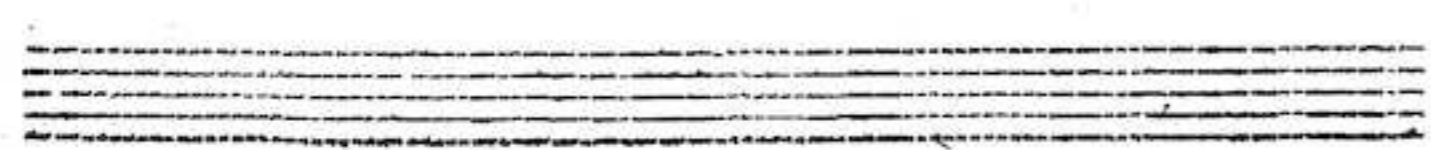
God of Vine. RETOR.

God of Vine.

(frc.)

Bacchus.

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



Jub-ly Crew

come near, come, come

we'll re-

we'll re-joyce, re-

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cho.

Cho.

Cho.

The migh - ty,

Afs. The mighty, mighty,

Afs. The migh - ty, mighty

Afs. The migh - ty, mighty

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

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

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

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

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

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

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

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

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

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

Kind to his Laff & gain'd Heav'n, gain'd Heav'n by Love, & gain'd Heav'n, gain'd Heav'n by Love, by Love & good Drinking.

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

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

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

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

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

RETOR

11

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

Canaries.

A Dialogue.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

charm—ing Maid think *Mis—er—y*, would de—ceive her? could

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

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

be a—bove her. O, O, O, O, Let Love with Love be paid.

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

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

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

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

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

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

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

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

Cho.

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

Cho.

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

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

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

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

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

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

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

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

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

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

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

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

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

Cho.

Cho.

be gone, be gone, be gone im—

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

Cho.

be

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

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

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

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

widom and counsell is now out of fea-son, is

widom and counsell is now out, is

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

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

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

now out of fea-son; now, now, now out, widom and

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

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

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

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

Dance.

Tryumph Vic-to-ri-ous

Triumph Vic-torious Love,

Triumph o're the U-niverse;

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

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

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

1 Trumpet.
2 Trumpet.
1 Hautboy.
2 Hautboy.
Tenor Hautboy.
1 Violin.
2 Violin.
Tenor Violin.
—verse.
—verse.
—verse.

Musical score for page 160, featuring multiple staves of handwritten musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems, with some staves containing rests or specific performance instructions.

Musical score for page 161, featuring multiple staves of handwritten musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems, with some staves containing rests or specific performance instructions.

Triumph Vic-

T t

triumph Vic - to

triumph Vic - to

triumph Vic - to

trious Love,

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

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

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

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

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

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

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

thou hast tam'd, hast

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

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

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

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

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

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

1 Trumpet.

2 Trumpet.

1 Hautboy.

2 Hautboy.

Tenor Hautboy.

1 Violin.

2 Violin.

Tenor Violin.

Tryumph Vic — to —

Tryumph Vic — to —

Tryumph Vic — to —

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

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

Musical score for page 169. It consists of ten staves. The top four staves are instrumental parts:

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

The bottom six staves are vocal lines with lyrics:

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

Cho.

Cho.

Cho.

1 Violin.

2 Violin.

Cho.

Tenor Violin, and Tenor Haut.

Cho.

Then all, all re-hearfe in lof-ry

Cho.

Then all, all re-hearfe in lof-ry

Then all, all re-hearfe in lof-ry

Cho.

Then all, all re-hearfe in lof-ry

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

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

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

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

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

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

Musical notation for page 172, measures 11-12. The notation continues from the previous section, maintaining the same rhythmic and melodic patterns.

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

Musical notation for page 172, measures 13-14. The notation continues with similar musical elements.

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

Musical notation for page 172, measures 15-16. The notation continues with similar musical elements.

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

Musical notation for page 172, measures 17-18. The notation concludes the page with similar musical elements.

Musical notation for page 173, measures 1-10. The notation consists of ten staves of music, primarily in treble clef with a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together in groups.

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

Musical notation for page 173, measures 11-12. The notation continues from the previous section, maintaining the same rhythmic and melodic patterns.

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

Musical notation for page 173, measures 13-14. The notation continues with similar musical elements.

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

Musical notation for page 173, measures 15-16. The notation continues with similar musical elements.

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

Musical notation for page 173, measures 17-18. The notation concludes the page with similar musical elements.

FINIS

