

# 1. Introduction

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Ob** (Oboe): Two staves, both marked *ff*. The top staff plays a melodic line with eighth and quarter notes, while the bottom staff provides a rhythmic accompaniment with eighth notes.
- Tr** (Trumpet): Two staves, both marked *ff*. The top staff plays a melodic line similar to the oboes, and the bottom staff provides a rhythmic accompaniment.
- Timp** (Timpani): One staff, marked *ff*, playing a rhythmic pattern of eighth notes.
- Vln** (Violin): Two staves, both marked *ff*. The top staff plays a melodic line with eighth notes, and the bottom staff provides a rhythmic accompaniment.
- Vla** (Viola): One staff, marked *ff*, playing a rhythmic pattern of eighth notes.
- b.c** (Bassoon/Contrabassoon): One staff, marked *ff*, playing a rhythmic pattern of eighth notes.

The score is in the key of D major (two sharps) and 2/4 time. The dynamics are consistently *ff* (fortissimo) throughout the introduction.

6

Ob  
Ob  
Tr  
Tr  
Timp  
Vln  
Vln  
Vla  
b.c.

5 6 7 8  
2

Detailed description: This is a page of a musical score, page 2, starting at measure 6. The score is for a woodwind ensemble, percussion, and strings. The woodwinds include two Oboes (Ob), two Trumpets (Tr), and a Trombone (b.c.). The percussion includes Timpani (Timp). The strings include Violins (Vln), Viola (Vla), and Bassoon (b.c.). The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 8 measures. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often with slurs. The strings play a steady accompaniment of eighth notes. The bassoon part has some specific fingering or breath marks indicated by numbers 5, 6, 7, and 8, with a '2' below the first measure.

11 Canzona

Musical score for measures 11-15. The score includes staves for Oboe (Ob), Trumpet (Tr), Violin (Vln), Viola (Vla), and Bassoon (b.c.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *mf*. The bassoon part includes a fingering sequence: 4 3 6 # 4 3+.



16

Musical score for measures 16-20. The score includes staves for Oboe (Ob), Trumpet (Tr), Violin (Vln), Viola (Vla), and Bassoon (b.c.). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *mf*.

20

Ob  
Ob  
Tr  
Tr  
Vln  
Vln  
Vla  
b.c

7 6 5 6 5 6 5 6 6

Detailed description: This block contains the musical notation for measures 20 through 23. It features eight staves: two for Oboe (Ob), two for Trumpet (Tr), two for Violin (Vln), and one for Viola (Vla) and Bassoon (b.c). The key signature is one sharp (F#) and the time signature is 4/4. The bassoon part includes fingering numbers: 7, 6, 5, 6, 5, 6, 5, 6, 6.

24

Ob  
Ob  
Tr  
Tr  
Vln  
Vln  
Vla  
b.c

4 13 6 6 7 7 7 6

Detailed description: This block contains the musical notation for measures 24 through 27. It features the same eight staves as the previous block. The bassoon part includes fingering numbers: 4, 13, 6, 6, 7, 7, 7, 6.

28

Musical score for measures 28-31. The score includes parts for Oboe (Ob), Trumpet (Tr), Violin (Vln), Viola (Vla), and Bassoon (b.c.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 28-31 show a complex texture with various rhythmic patterns and rests.

7 8

32

Musical score for measures 32-35. The score includes parts for Oboe (Ob), Trumpet (Tr), Violin (Vln), Viola (Vla), and Bassoon (b.c.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 32-35 show a complex texture with various rhythmic patterns and rests.

4 5

37

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c

42

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c

5 6 4 5 3

6 6 4 3 6 5 4 3

47 Slow *p*

Ob  
Ob  
Vln  
Vln  
Vla  
b.c.



53

Ob  
Ob  
Vln  
Vln  
Vla  
b.c.

58

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system of musical notation covers measures 58 through 63. It features six staves: two for Oboe (Ob), two for Violin (Vln), one for Viola (Vla), and one for Bassoon (b.c). The top two Oboe staves are mostly silent, with notes appearing in measures 60-63. The Violin staves have active parts in measures 58-60. The Viola and Bassoon staves have active parts in measures 58-60 and 62-63. A double bar line is present at the end of measure 63.



64

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system of musical notation covers measures 64 through 69. It features six staves: two for Oboe (Ob), two for Violin (Vln), one for Viola (Vla), and one for Bassoon (b.c). The top Oboe staff has a melodic line in measures 64-65 and 68-69. The bottom Oboe staff has notes in measures 64-65 and 68-69. The Violin staves have active parts in measures 64-65 and 68-69. The Viola and Bassoon staves have active parts in measures 64-65 and 68-69. A double bar line is present at the end of measure 69.



70

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system of music covers measures 70 through 75. It features six staves: two for Oboe (Ob), two for Violin (Vln), one for Viola (Vla), and one for Bassoon (b.c). The key signature has one sharp (F#). The Oboe parts are mostly silent, with some notes in the final measure. The Violin parts play a melodic line with slurs and accents. The Viola part is silent. The Bassoon part plays a bass line with slurs and accents.



76

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system of music covers measures 76 through 81. It features six staves: two for Oboe (Ob), two for Violin (Vln), one for Viola (Vla), and one for Bassoon (b.c). The key signature has one sharp (F#). The Oboe parts play a melodic line with slurs and accents. The Violin parts are silent. The Viola part plays a bass line with slurs and accents. The Bassoon part is silent.

81

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system contains measures 81 through 85. It features six staves: two Oboes (Ob), two Violins (Vln), Viola (Vla), and Bassoon (b.c). The top Oboe staff begins with a treble clef and a key signature of one flat. The bottom Oboe staff begins with a treble clef and a key signature of one flat. The Violin staves begin with treble clefs and a key signature of one flat. The Viola and Bassoon staves begin with bass clefs and a key signature of one flat. The music consists of various note values, rests, and phrasing slurs.



86

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This system contains measures 86 through 90. It features six staves: two Oboes (Ob), two Violins (Vln), Viola (Vla), and Bassoon (b.c). The top Oboe staff begins with a treble clef and a key signature of one sharp. The bottom Oboe staff begins with a treble clef and a key signature of one sharp. The Violin staves begin with treble clefs and a key signature of one sharp. The Viola and Bassoon staves begin with bass clefs and a key signature of one sharp. The music consists of various note values, rests, and phrasing slurs.

90

Ob  
Ob  
Vln  
Vln  
Vla  
b.c

Detailed description: This block contains the musical score for measures 90 through 94. It features six staves: two Oboes (Ob), two Violins (Vln), one Viola (Vla), and one Bassoon (b.c). The music is in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and phrasing slurs. The first staff (Ob) has a melodic line with slurs. The second staff (Ob) has a more rhythmic line. The third and fourth staves (Vln) have similar melodic lines. The fifth staff (Vla) has a lower melodic line. The sixth staff (b.c) has a bass line with long notes and slurs.



95 Allegro

Ob  
Ob  
Tr  
Tr  
Timp  
Vln  
Vln  
Vla  
b.c

Detailed description: This block contains the musical score for measures 95 through 99. It features eight staves: two Oboes (Ob), two Trumpets (Tr), one Timpani (Timp), two Violins (Vln), one Viola (Vla), and one Bassoon (b.c). The tempo is marked 'Allegro'. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes sixteenth notes, eighth notes, and rests. The first staff (Ob) has a melodic line starting with a forte (f) dynamic. The second staff (Ob) has a melodic line starting with a forte (f) dynamic. The third and fourth staves (Tr) have melodic lines starting with a forte (f) dynamic. The fifth staff (Timp) has a rhythmic pattern starting with a forte (f) dynamic. The sixth staff (Vln) has a melodic line starting with a forte (f) dynamic. The seventh staff (Vln) has a melodic line starting with a forte (f) dynamic. The eighth staff (Vla) has a melodic line starting with a forte (f) dynamic. The ninth staff (b.c) has a bass line starting with a forte (f) dynamic. A double bar line is present at the end of measure 99.

104

Ob

Ob

Tr

Tr

Timp

Vln

Vln

Vla

b.c.

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

113

Ob

Ob

Tr

Tr

Timp

Vln

Vln

Vla

b.c

6 # 4 6 7 6

2

122

Ob

Ob

Tr

Tr

Timp

Vln

Vln

Vla

b.c.

6 4 3 6 7 8 9 8

131

Ob

Ob

Tr

Tr

Timp

Vln

Vln

Vla

b.c.

6

139

Ob

Ob

Tr

Tr

Timp

Vln

Vln

Vla

b.c



148 Grave

Ob *p*

Ob *p*

Vln *p*

Vln *p*

Vla *p*

b.c. *p* 5 6 7 6 6 5 b6



153

Ob

Ob

Vln

Vln

Vla

b.c. 4 #3 #

## 2. bass recit and chorus - Hail, bright Cecilia!

The musical score is written for Bass (B), Violin I (Vln), Violin II (Vln), Viola (Vla), and Bassoon (b.c.). It is in the key of B-flat major and common time (C). The score is divided into two systems. The first system begins with a first ending bracket (1) and includes the lyrics "Hail, hail, bright Cecilia! Hail, hail,". The second system begins with a second ending bracket (4) and includes the lyrics "bright Cecilia! Hail, hail!". The bassoon part includes fingering numbers: 4/2, 6/5, 4/2, 5 in the first system, and 7, 6, #, 6/4, 5/#3 in the second system. The string parts are marked *pp* (pianissimo).

7

S *ff* Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail!

A *ff* Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail!

T *ff* Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail!

B *ff* Hail, hail, bright Ce-ci - lia! Hail, hail, bright Ce-ci - lia! Hail, hail, hail, hail!

Vln *ff*

Vln *ff*

Vla *ff*

b.c *ff*

6 5  
4 #3

6 # #

13

S - - - - - Fill eve - ry

A fill eve - ry heart with love of thee and thy ce - les - - - tial heart, thy -

T fill eve - ry heart with love of thee and thy ce - les -

B - - - - -

Vln - - - - -

Vln - - - - -

Vla - - - - -

b.c

6 6 6 6 6 6 6 6 6 7 5

16

S heart with love of thee and thy ce - les - tial art, thy ce - les - tial art, fill eve-ry

A — ce - les-tial art: fill eve-ry heart with love of thee and thy

T - tial art, with love of thee, with love of thee and thy ce - les - tial art, and thy ce -

B fill eve-ry heart with love of thee and thy ce - les - tial art

Vln

Vln

Vla

b.c

6 4 #5 # 7 3 # 6 6 ø 6 6 6 6 5 6 4 5 3 6

19

S heart with love of thee and thy ce - les - - - - -

A — ce - les-tial art, and thy ce - les - - tial art — ce - les-tial art, fill eve-ry

T les - tial art fill eve-ry heart with love of thee and thy ce -

B fill eve-ry heart with love of thee and thy ce - les - tial art,

Vln

Vln

Vla

b.c

5 4 6 5 ø ø 6 ø 6 ø 6 5 4 #3

22

S  
- - - tial art: fill eve - ry heart with love of thee and thy

A  
heart with love \_\_\_ of thee, fill eve - ry heart with love of thee, fill eve - ry heart with love of

T  
8 les - - - tial art, fill eve - ry heart with love of thee and thy ce - les

B  
and thy ce - les - tial art: fill eve - ry heart with love with thee, with love of

Vln  
Vln  
Vla  
b.c

# 7 6 7

25

S  
ce - les - tial art:

A  
thee and thy ce - les - tial art:

T  
8 - tial, thy - ce - les tial art:

B  
thee and thy ce - les - tial art:

Vln  
mf

Vln  
mf

Vla  
mf

b.c

7 6 6 - 15 #  
4 - 13

29

Soprano  
Alto  
Tenor  
Bass

Violin I  
Violin II  
Viola  
Bassoon (*mf*)

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



33

Soprano  
Alto  
Tenor  
Bass

fill eve-ry  
fill eve-ry heart with love of thee and thy  
fill eve - ry heart with love of

Violin I  
Violin II  
Viola  
Bassoon

7 7 6 4   6   7 6 6 #   6   # 6 7

36

S fill eve-ry heart with love of thee and thy ce - les - - - tial

A heart with love of thee and thy ce - les - tial art fill eve-ry

T — ce - les - - tial art fill eve-ry heart with love of thee, with love of

B thee and thy ce - les - - - tial art, fill

Vln

Vln

Vla

b.c

7 # 6 6 5 4 #3

---

39

S art: — fill eve - ry heart with love of thee and thy ce - les - tial art:

A heart with love of thee — fill eve-ry heart with love of thee and thy ce les - tial art: *p* that

T thee, fill eve-ry heart with love of thee and thy — ce - les — tial art

B eve - ry heart with love of thee and thy ce - les - tial art

Vln

Vln

Vla

b.c

6 5 6 4 ̇ # 4 #3 #

43

S

A  
thine and Mu - - - - - sic's sa - cred

T  
*p*  
that thine and Mu - - - - - sic's sa - cred

B

b.c

47

S

A  
love May make the Bri-tish for - est prove as fam-ous as fam-ous, as fam-ous as Do - do - na's

T  
love May make the Bri-tish for - est prove as fam-ous, as fam-ous, fam-ous as Do - do - na's

B  
May make the Bri-tish for - est prove as fam-ous, as fam-ous, fam-ous as Do - do - na's

b.c

# # 6 6

50

S  
that thine and Mu - - - - - sic's

A  
vo - cal grove.

T  
vo - cal grove

B  
vo - cal grove That thine and Mu - - - - - sic's sa -

b.c

6 5  
4 3



54 *f*

S sa - cred love May make the Bri tish for - est prove As fam - ous as fam - ous, as fam - ous

A May make the Bri tish for - est prove as fam - ous as fam - ous, fa - mous

T May make the Bri tish for - est prove as fam - ous as fam - ous, fam - ous

B - cred love May make the Bri tish for - est prove as fam - ous as fam - ous, fam - ous

Vln *f*

Vln *f*

Vla *f*

b.c *f*

# # # # # # 6



57

S as Do - do - na's vo cal - grove, as fam - ous, as fam - ous, as fam - ous

A as Do - do - na's vo - cal grove, as fam - ous, as fam - ous, as fam - ous as fa - mous

T as Do - do - na's vo - cal grove, as fam - ous, as fam - ous, as fam - ous

B as Do - do - na's vo - cal grove. as fam - ous, as fam - ous, as fam - ous

Vln

Vln

Vla

b.c

6 7 6 5 # # # # 6 6

4 3

60

S  
as Do-do-na's vo - cal grove.

A  
as Do-do-na's vo - cal grove.

T  
as Do-do-nas vo - cal grove.

B  
as Do-do-nas vo - cal grove.

Vln  
Vln  
Vla  
b.c

# 6 ̂ 4 4 #3 # # # # # #

65

Vln  
Vln  
Vla  
b.c

6 5 6 6 6

69

Vln  
Vln  
Vla  
b.c

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

3. alto & bass - Hark! Each tree

The musical score is divided into three systems, each starting with a double bar line and a measure number (1, 9, and 17). The instruments are Flute (Fl), Violin (Vln), and Bassoon (b.c.).

- System 1 (Measures 1-8):** Measures 1-6 are rests for all instruments. In measure 7, the Violins and Bassoon play a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The Flutes play a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics are marked *p*.
- System 2 (Measures 9-16):** Measures 9-16 continue the melodic development. The Flutes play a more active line with eighth notes and sixteenth notes. The Violins and Bassoon continue with a steady eighth-note accompaniment. Dynamics are marked *p*.
- System 3 (Measures 17-24):** Measures 17-24 show further melodic and rhythmic complexity. The Flutes play a series of eighth notes and sixteenth notes. The Violins and Bassoon continue with their accompaniment. Dynamics are marked *p*.

Measure numbers 1, 9, and 17 are indicated at the start of each system. The page number 27 is in the top right corner. The website free-scores.com is at the bottom.

24

Fl 1

Fl 2

A

B

Vln 1

Vln 2

b.c

Hark! hark!each tree its si - - - lence breaks;

# # 7 7 7 7



32

Fl 1

Fl 2

A

B

Vln 1

Vln 2

b.c

hark!each tree its si - - - lence breaks; Hark! hark!each

Hark,each tree it's

# 7 7 7 7 5 6

39

Fl

Fl

A

B

Vln

Vln

b.c

tree its si - - - - - lence\_ breaks;

si - - - - - lence breaks.

6 # 7 7 7 5 # 7



45

Fl

Fl

A

B

Vln

Vln

b.c

Hark! hark! each tree its si -

# # 7 7 5 # 7

53

Fl

Fl

A

B

Vln

Vln

b.c

Hark! hark!each tree its si - - - lence breaks.

7 7 # # 7 7



60

Fl

Fl

A

B

Vln

Vln

b.c

- lencebreaks; Hark! hark!each tree its si - - -

Hark! hark!each tree its si - - -

7 5 # 7 5 6 6 7 7

66

Fl

Fl

A

B

Vln

Vln

b.c

7 # 8 # 9 #3  
7



72

Fl

Fl

A

B

Vln

Vln

b.c

7 9  
7

78

Fl

Fl

A

B

Vln

Vln

b.c

Hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

9/7 9/7 8/6 9/7 8/6 9/7 8/6



83

Fl

Fl

A

B

Vln

Vln

b.c

hark!

hark! This in the spright

6/4 9/7 8/6 9/7 8/6



88

Fl

Fl

A

B

Vln

Vln

b.c.

9 8 / 7 6      6 δ      δ      δ      7      δ      7

That in the flute dis-tinc-tly dis-tinc-tly speaks, dis-ly vi-o-lin



95

Fl

Fl

A

B

Vln

Vln

b.c.

6 / 5      7      7      #7      4      #

tinc-tly, dis-tinc-tly\_speaks.

This in the spright

101

Fl

Fl

A

B

Vln

Vln

b.c.

5 # 5

That in the flute  
- - - - - tly vi - o - lin, This in the



106

Fl

Fl

A

B

Vln

Vln

b.c.

# 5 #

dis - tinc - tly, dis - tinc - tly, dis - tinc - ly

spright - - - - - ly vi - o - lin, dis - tinc - ly

110

Fl

Fl

A

speaks.

B

speaks.

Vln

Vln

b.c.



115

Fl

Fl

A

'Twas sym-pa-thy their list' ning breth - ren drew, 'twas

B

'Twas sym-pa-thy,'twas sym-pa-thy,'twas sym - pa - thy,'twas sym -

Vln

Vln

b.c.

6 6 5 6 #

121

A sym - - - pa-thy their list' - - - ning breth - ren drew, When

B - - - pa-thy their list' - - - - - ning breth - ren drew,

b.c. # # 4 6 6

127

A to the Thrac-ian lyre with leaf-y wings they flew\_\_\_\_\_

B \_\_\_\_\_ when to the Thrac-ian lyre, when

b.c. # # 6 6 # 7

133

A \_\_\_\_\_ When

B to the Thrac - ian lyre with leaf - y wings they\_ flew\_\_\_\_\_

b.c. # \_\_\_\_\_ 8

137

A to the Thrac - - - ian lyre with leaf - y wings they

B \_\_\_\_\_ with leaf - y wings they

b.c. \_\_\_\_\_

140

A

B

b.c

flew with leaf-y wings they flew, When to the Thrac - ian

flew with leaf-y wings they flew, When to the Thrac - ian

6 5 7 8 #

145

A

B

b.c

lyre with leaf-y wings they flew with leaf-y wings they

lyre with leaf-y wings they flew with leaf-y wings they

150

Fl

Fl

A

B

Vln

Vln

b.c

flew, with leaf-y wings they flew.

flew, with leaf-y wings they flew.

f

f

f

#

155

Fl

Fl

Vln

Vln

b.c

Detailed description: This system contains measures 155 and 156. The first two staves are for Flutes (Fl), both playing a continuous eighth-note pattern. The next two staves are for Violins (Vln), which are silent in measure 155 and play a similar eighth-note pattern in measure 156. The fifth staff is for the Bassoon (b.c), playing a simple bass line with quarter notes and rests.



157

Fl

Fl

Vln

Vln

b.c

*p*

*p*

*p*

Detailed description: This system contains measures 157, 158, 159, and 160. The first two staves are for Flutes (Fl). The first flute has a melodic line with a sharp sign, while the second flute plays a rhythmic accompaniment. The next two staves are for Violins (Vln), with the first violin playing a melodic line and the second violin playing a rhythmic accompaniment. The fifth staff is for the Bassoon (b.c), playing a simple bass line. The dynamic marking *p* (piano) is indicated in the second, third, and fourth staves.

# 4. alto - 'Tis Nature's voice

1

A *'Tis Nat - ure's voice, 'tis Nat - ure's voice, thro' all the mov - - -*

b.c

6

A *- - - ing world of crea - tures und - - -*

b.c

10

A *- der - stood: The un - i - vers - al tongue, the un - i - vers - al tongue to none of all her*

b.c

14

A *num' rous race un known. From her, from her it learn'd the migh - ty, the*

b.c

18

A *migh - ty, the migh - - - ty art to court the ear or*

b.c

22

A *strike, or strike the heart; At once the pass - ions to ex - press and*

b.c

26

A *move at once the pass - ions to ex press, to ex press and*

b.c

29

A    
 move \_\_\_\_\_ We hear and strait we grieve \_\_\_\_\_ or


b.c    
 b3 7 6 5 b6 b5 3  
 5 4 b5 b4

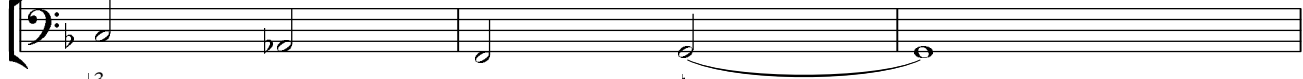
33

A    
 hate, and strait we grieve \_\_\_\_\_ or hate, re joice \_\_\_\_\_

b.c    
 † b #7 6 5 b5 b4 3 † 6  
 5 - 4 3

37

A    
 \_\_\_\_\_ or

b.c    
 b3 †

40

A    
 love In un seen chains it does the fan - cy bind \_\_\_\_\_ it does, it does the


b.c    
 4 6 6 b5 4 b3 b7 6 7 6 b6  
 2

45

A    
 fan - cy bind; At once it charms \_\_\_\_\_ the


b.c    
 6 4 3 3 4 5 6 7 8  
 5 2 3 4 5 6 8

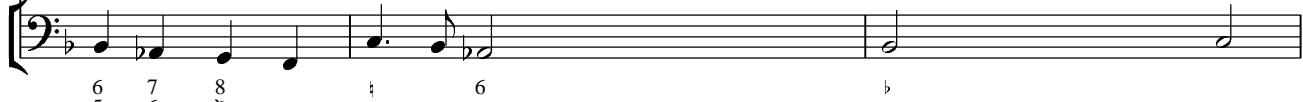
49

A    
 sense and cap - - - ti-vates the mind, at once it charms \_\_\_\_\_

b.c    
 † 6 b 4 3 3 4 5  
 2 3 4

53

A    
 \_\_\_\_\_ the sense and cap - - - ti-vates the

b.c    
 6 7 8 † 6 b  
 5 6 8



# 5. Chorus - Soul of the world

56

1

S Soul of the world, Soul of the world, in -

A mind. Soul of the world, in- spir'd,

T Soul of the world, in- spir'd,

B Soul of the world, Soul of the world, in -

Vln

Vln

Vla

b.c

*f*

7

5

S spir'd in - spir'd by thee The jar- ring, jar- ring

A in - spir'd, by Thee The jar- ring, jar- ring

T in - spir'd by Thee The jar- ring, jar- ring

B spir'd, in - spir'd by Thee The jar- ring, jar- ring

Vln

Vln

Vla

b.c

6 7 5 7 6 7

b7  
b5

9

S seeds, the jar-ring, jar-ring seeds of mat - ter did ag - ree.

A seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree. Thou did'st the

T seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree. Thou did'st the scat -

B seeds, the jar-ring, jar-ring seeds of mat - ter did a - gree.

Vln

Vln

Vla

b.c

b 3 6 b5 4 3 5

13

S Thou did'st the scat - - - - - ter'd

A scat - - - - - ter'd a - toms bind, the scat - ter'd,

T - - - - - ter'd a - toms bind,

B Thou did'st the scat -

Vln

Vln

Vla

b.c

6 7 t6 t

16

S a - toms bind, Thou did'st the scat - - - - -

A scat ter'd a - toms bind, Thou did'st the scat - - - - -

T 8 Thou did'st the scat - - - - - ter'd a - toms bind,

B - - - - - ter'd a - toms bind,

Vln

Vln

Vla

b.c

6 4 6 6  
2 5

19

S - - - - - ter'd, the scat - - - - -

A - - - - - ter'd a - toms bind, thou did'st the scat - - - - -

T 8 Thou did the scat - - - - - ter'd, scat - - - - -

B Thou did'st the scat - - - - - terd, scat - - - - -

Vln

Vln

Vla

b.c

5 6 5 6 5 7 5 6 5 7 6

22

S  
- ter'd a-toms bind, Which by thy laws of true pro-por - tion join'd,

A  
- ter'd a-toms bind, Which by thy laws of true pro-por - tion join'd,

T  
- ter'd a-toms bind, Which by thy laws of true pro-por - tion join'd,

B  
- ter'd a-toms bind, Which by thy laws of true pro-por - tion join'd,

Vln  
Vln  
Vla  
b.c

# 6 7 # 8 6 6 4



25

S  
Which by thy laws of true pro - por - tion join'd, Made up of va - - -

A  
Which by thy laws of true pro - por - tion join'd, Made up of va - -

T  
Which by thy laws of true pro - por - tion join'd, Made up of

B  
Which by thy laws of true pro - por - tion join'd,

Vln  
Vln  
Vla  
b.c

# # 6 6 5 4 #3

29

S  
- rious parts, made up of va - rious parts of va -

A  
- rious parts, made up of va - rious parts,

T  
va - rious parts, made up of va - rious parts

B  
Made up of va - rious parts, made up of va - rious parts, made up of

Vln  
Vln  
Vla  
b.c

6 6 6 6

33

S  
- rious, va - rious parts, made up of va - rious

A  
made up of va - rious parts, made up of va - rious parts of va-rious, va-rious

T  
made up of va - rious parts, made up of va - rious

B  
va - rious parts made up of va - rious

Vln  
Vln  
Vla  
b.c

6 4 13 6 5 6

37

S parts, one per - fect, one per - fect, one per - -

A parts, one per - fect, one per - fect, one

T parts, one per - fect one per - fect, one per -

B parts, one per - fect one per - - - -

Vln

Vln

Vla

b.c

7 6 6



41

S - - - - - fect, per - fect har - mo - ny.

A per - - - - - fect, per - fect har - mo - ny.

T - - - - - fect, per - fect har - mo - ny.

B - - - - - fect har - mo - ny.

Vln

Vln

Vla

b.c

7 4 3

6. soprano and chorus - Thou tun'dst this world

1 Symphony

The image displays a musical score for three parts: Oboe 1 (Ob), Oboe 2 (Ob), and Bassoon/Clarinet (b.c.). The score is divided into five systems, each starting with a double bar line and a measure number (1, 8, 15, 22, 28). The music is in 3/4 time and a key signature of one flat (B-flat major or D minor). The first system includes a dynamic marking of *p* (piano). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bassoon part often has whole notes and rests, while the oboe parts have more active melodic lines. The score concludes with repeat signs at the end of each system.

Ob

Ob

b.c.

8

Ob

Ob

b.c.

15

Ob

Ob

b.c.

22

Ob

Ob

b.c.

28

Ob

Ob

b.c.

35

S  
Thou tun'dst this world, this world be - low, the spheres a bove, the

b.c

5 4 6 6 4 #3 6

2 5

41

S  
spheres a - bove, Which in the heaven - ly round to their

b.c

6 6 6 6

48

S  
own mu - sic move to their own mu - sic move.

b.c

6 4 3 6 4 3

5

55

S  
Which in the hea - ven ly round to their own mu - sic move

b.c

6 6 4 #3 8 7

4 #

62

S  
to their own mu sic move.

b.c

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

5 4



69 *f*

Ob  
Ob  
S  
A  
T  
B  
Vla  
b.c.

Thou tun'dst this world, this world be - low, the spheres a bove, the spheres a bove, the spheres a bove

5 4/2 6 6 5 4 #3 6

75

Ob  
Ob  
S  
A  
T  
B  
Vla  
b.c.

spheres a - bove, Which in the heaven - ly round spheres a - bove, Which in the heaven - ly round bove spheres a - bove Which in the heaven - ly round bove spheres a - bove Which in the heaven - ly round

6 # 6

81

Ob

Ob

S  
to their own mu - sic move to their

A  
to their own mu - sic move to their

T  
to their own mu - sic move to their

B  
to their own mu - sic move to their

Vla

b.c.

6 6 5

87

Ob

Ob

S  
own mu - sic move. Which in the hea - ven ly round to their

A  
own mu - sic move. Which in the heav'n - ly, heav'n - ly round to their

T  
own mu - sic move. Which in the heav'n ly round to their

B  
own mu - sic move. Which in the heav'n ly round to their

Vla

b.c.

6 4 6

94

Ob

Ob

S  
own mu - sic move

A  
own mu - sic move

T  
own mu - sic move

B  
own mu - sic move

Vla

b.c.

98

Ob

Ob

S  
to their own mu - sic move.

A  
to their own mu - sic move.

T  
to their own mu - sic move.

B  
to their own mu - sic move.

Vla

b.c.

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

# 7. alto, tenor, bass - With that sublime celestial lay

1

A With that sub-lime ce - les - - - - - tial lay Can a - ny

T With that sub-lime ce - les - - - - - tial lay

B

b.c

8 6 7 6 6 4 3



5

A earth-ly sounds com-pare?

T Can a - ny earth - ly sounds com-pare?

B If a-ny earth-ly mu-sic dare the no - ble,

b.c

7 8



9

A If a-ny earth-ly mu-sic dare, If a-ny earth-ly mu-sic

T If a-ny earth-ly mu-sic

B no - - - - - ble or - gan may.

b.c

4 6 4 #3

13

A dare, the no-ble or-gan, the no - ble, no - - - -

T dare, the no-ble or-gan, the no - ble, no - - - -

B The no-ble or-gan, T]the no- ble, no - - - -

b.c

# 6 5  
4 4 #3



16

A - - ble or-gan may. From heav'n its

T - ble\_ or - gan may. From heav'n its

B - ble\_ or - gan may. From heav'n its won- drous, won- drous notes were given

b.c

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



20

A won - drous, won - drous notes were given Ce - ci - lia

T won - drous, won - drous notes were given Ce - ci - lia oft con-vers'd with

B Ce - ci - lia oft con-vers'd with heav'n, con-vers'd with

b.c

6 5  
4 4 #3

23

A oft con - vers'd with heav'n, Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia

T heav'n, Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia oft con - vers'd, Ce -

B heav'n, Ce - ci - lia oft con - vers'd with heav'n, Ce - ci - lia oft con - vers'd,

b.c

♩ 5

25

A oft con-vers'd with heav'n.

T ci-lia oft con- vers'd with heav'n. Some an- gel of the sa - cred quire Did with his breath the

B oft con - vers'd with heav'n;

b.c

♩ 4 4 #3 7 6 6

29

T pipes in spire, And of their notes a-bove the just re-sem- blence, the just re-sem- blence,

b.c

♩ # # 6 6 6 5 6

33

A Brisk, brisk, brisk with-out light-ness, with

T the just re-sem- blence gave. Brisk, brisk, brisk with-out light-ness, with

B Brisk, brisk, brisk with-out light-ness, with

b.c

♩ 6 6 4 # 6 # 6

39

A  
out dul - ness, grave, grave, grave with - out dul ness grave, brisk, —

T  
out dul - ness, grave, grave, grave with - out dul - ness grave, brisk, —

B  
out dul - ness, grave, grave, grave with - out dul - ness grave, Brisk, —

b.c

6 5 #3 6 3 7 6 # 6 5 -  
4 4 4 4 3 b4 3 4 4 3

46

A  
brisk\_ with-out light-ness, brisk,\_ brisk\_ with-out light-ness, with out\_ dul - ness

T  
brisk\_ with-out light-ness, brisk,\_ brisk\_ with-out light-ness, with out\_ dul - ness

B  
brisk\_ with-out light-ness, brisk,\_ brisk\_ with-out light-ness, with out\_ dul - ness

b.c

7 # # 6 6 b7

52

A  
grave, grave, grave, with - out dul - ness grave, with - out dul - ness grave.

T  
grave, grave, grave, with - out dul - ness grave, with - out dul - ness grave.

B  
grave, grave, grave, with - out dul - ness grave, with - out dul - ness grave.

b.c

b4 3 6 3 7 6  
4 4 4 3

## 8. bass - Wondrous Machine!

1

Ob

Ob

B

b.c.

Won - drous,

6

Ob

Ob

B

b.c.

won - drous, won - drous, won - drous ma chine!

11

Ob

Ob

B

b.c.

Won - drous, won - drous, won - drous, won - drous ma



15

Ob

Ob

B

b.c.

chine! To thee the warb - - - - - ling

18

Ob

Ob

B

b.c.

lute, Tho' us'd to con - quest must be forc'd, must be forc'd must be forc'd\_ to

20

Ob

Ob

B

b.c.

yield, must be forc'd, must be forc'd must be forc'd\_ to yield, must be forc'd, must be forc'd\_ to

22

Ob

Ob

B

b.c.

yield, must be forc'd, must be forc'd, must be forc'd to yield.



25

Ob

Ob

B

b.c.

With thee un - a - ble, with thee un - a - ble, with thee un - a -



28

Ob

Ob

B

b.c.

- - - - - ble to dis-pute

31

Ob

Ob

B

b.c.

Tho'us'd to con-quest, tho'us'd to con-quest,

35

Ob

Ob

B

b.c.

is with thee un - a - ble\_\_ to dis-pute.

39

Ob

Ob

B

b.c.

Won - drous, won - drous, won - drous, won - drous ma

43

Ob

Ob

B

b.c.

chine! To thee the warb - - - - - ling



46

Ob

Ob

B

b.c.

lute, Tho' us'd to con - quest must be forc'd, must be forc'd must be forc'd\_ to



48

Ob

Ob

B

b.c.

yield, must be forc'd, must be forc'd must be forc'd\_ to yield, must be forc'd, must be forc'd\_ to

50

Ob

Ob

B

b.c

yield, must be forc'd, must be forc'd must be forc'd\_\_\_\_\_ to

Detailed description: This system contains measures 50 and 51. It features four staves: two for Oboe (Ob), one for Bassoon (B), and one for Bassoon/Contrabassoon (b.c). The vocal line is written in the Bassoon staff. The lyrics are: "yield, must be forc'd, must be forc'd must be forc'd\_\_\_\_\_ to". The music is in a key with one sharp (F#) and a common time signature. The vocal line has a long note at the end of measure 51.



51

Ob

Ob

B

b.c

yield.

Detailed description: This system contains measures 51 and 52. It features four staves: two for Oboe (Ob), one for Bassoon (B), and one for Bassoon/Contrabassoon (b.c). The vocal line is written in the Bassoon staff. The lyrics are: "yield.". The music is in a key with one sharp (F#) and a common time signature. The vocal line has a long note at the end of measure 51.

# 9. alto - The airy violin

1

A *The air - y, air - ry vi - o - lin, The*

Vln

Vln

b.c



8

A *air - y, air - ry vi - o - lin and lof - ty vi - ol quit the field:*

Vln

Vln

b.c

5 5 6 6 6 5 6 6 5 3



16

A *In vain they tune their speak - ing strings, in vain they tune their speak - ing strings To*

Vln

Vln

b.c

6 7 6 6 7 6 4 6 4

23

A

court the cru - el fair, to court the cru - el fair, or praise vic - to - - -

Vln

Vln

b.c

6 b 4 b7 # 6 6 6 6 6 76 #

30

A

ri - ous Kings; Whilst all - thy

Vln

Vln

b.c

b 6 5 #3 6 6 b6 6 6 7 #3 6 4

36

A

con-se crat - ted lays, Whilst all - thy con-se crat - ted lays are to more no - ble, no -

Vln

Vln

b.c

6 6 4

42

A

ble u - ses\_ bent, And ev' ry grate-ful note to Heav'n re-pays The me-lo- dy, the me-lo- dy, the

Vln

Vln

b.c

6 # 6 6 7 8 6 6

49

A

me - lo dy it\_\_\_ lent, And ev' - ry grate-ful note to Heav'n\_ re-pays The me - lo- dy, the

Vln

Vln

b.c

6

55

A

me-lo- dy, the me-lo dy it\_\_\_ lent,

Vln

Vln

b.c

6 6 6



10. alto & tenor - In vain the am'rous flute

1

7

13

19

4/2 6 5 4/2 6 6 # 6/4

24

A  
vain the am - - - - - 'rous\_ flute, and

T  
vain the am - 'rous flute and soft,

b.c

4 2 #3 6 5 6

29

A  
soft\_ gui - tar joint - ly, joint - ly la - - - - -

T  
soft\_ gui - tar joint - ly, joint - ly la - - - - -

b.c

4 - #3 5 6 6 6 6 5

34

A  
bour,

T  
bour, to in-

b.c

6

38

A  
to in - spire ar - dent\_ love ar - dent, ar - dent, ar -

T  
spire ar - dent\_ love to in - spire ar - dent, ar - dent, ar -

b.c

6

42

A  
dent\_ love and\_ fond\_ de - sire. 1. 2.

T  
dent\_ love and\_ fond\_ de - sire. in sire.

b.c

6 6 4 3 1. 2.

47

A

Whilst thy choice airs do gent - ly, gent - ly, gent - ly—

b.c

# 7 8 # 4 6 #  
2

52

A

move, do gent - ly, gent - ly, gent - ly—

T

Whilst thy choice airs do gent - ly, gent - ly, gent - ly—

b.c

#

57

A

move Se - ra - phic flames and heav'n - ly love, and

T

move Se - ra - phic flames and heav'n - ly

b.c

4 3 7 6 6

61

A

heav'n' - ly love, se - ra - phic flames and heav'n -

T

love, Se - ra - phic flames and heav'n - ly love, heav'n -

b.c

9 8 6 7 6 7 # 6 6

65

Fl

Fl

A

T

b.c

1. 2.

ly love. love.

ly love. love.

1. 2.

70

Fl

Fl

b.c

75

Fl

Fl

b.c

78

Fl

Fl

b.c

11. alto - The fife and all the harmony of war

1

Tr  
Tr  
Timp  
T  
b.c

Musical score for measures 1-4. The score includes parts for two Trumpets (Tr), Timpani (Timp), Trombone (T), and Bass Drum (b.c). The key signature is one sharp (F#) and the time signature is common time (C). The music features rhythmic patterns with eighth and sixteenth notes.

5

Tr  
Tr  
Timp  
T  
b.c

The fife, the fife

Musical score for measures 5-8. The score includes parts for two Trumpets (Tr), Timpani (Timp), Trombone (T), and Bass Drum (b.c). The key signature is one sharp (F#) and the time signature is common time (C). The music features rhythmic patterns with eighth and sixteenth notes. The lyrics "The fife, the fife" are written below the Trombone part.

9

Tr  
Tr  
Timp  
T  
b.c

and all, all, all, all, all the har - - - mo - ny of war

4 6 7 8 6 6  
2 5

Musical score for measures 9-12. The score includes parts for two Trumpets (Tr), Timpani (Timp), Trombone (T), and Bass Drum (b.c). The key signature is one sharp (F#) and the time signature is common time (C). The music features rhythmic patterns with eighth and sixteenth notes. The lyrics "and all, all, all, all, all the har - - - mo - ny of war" are written below the Trombone part. Fingering numbers are provided below the Bass Drum part.

13

Tr

Tr

Timp

T

b.c.

the fife, the fife,

17

Tr

Tr

Timp

T

b.c.

and all, all, all, all, all the har - - - mo-ny of war,

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

21

Tr

Tr

Timp

T

b.c.

and all, all, all, all, all the har - - - mo-ny of

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

25

Tr

Tr

Timp

T

b.c

war, in vain, in vain at-tempt the pas - sions, the pas - sions, the

4 6  
2

29

Tr

Tr

Timp

T

b.c

pas - - sions to a- larm, a- larm, a- larm, a - larm, a

5 6

32

Tr

Tr

Timp

T

b.c

larm. In vain at-tempt the pas - sions, the pas - sions, the

4 6  
2

36

Tr

Tr

Timp

T

pas - - sions to a- larm, \_\_\_\_\_ a- larm, a- larm, a- larm, a

b.c

5 6

39

Tr

Tr

Timp

T

larm. Which thy comman - ding sounds \_\_\_\_\_

b.c

6 6 6 4

43

Tr

Tr

Timp

T

\_\_\_\_\_ com pose\_ and charm,

b.c

# 7 6 # 4 7 6



47

Tr

Tr

Timp

T

b.c

which thy com-mand-ing sounds, \_

which thy com-mand-ing sounds, \_



51

Tr

Tr

Timp

T

b.c

sounds, sounds, \_ sounds, \_



54

Tr

Tr

Timp

T

b.c

sounds, com pose, \_

57

Tr  
Tr  
Timp  
T  
b.c

com pose \_\_\_\_\_ and charm.                      which thy com-mand-ing sounds, -

Detailed description: This system contains measures 57 through 60. It features five staves: two Treble Clef staves (Tr), one Bass Clef staff (Timp), one Treble Clef staff with an 8va marking (T), and one Bass Clef staff (b.c). The music is in a key with two sharps (F# and C#). The vocal line (T) has lyrics: "com pose \_\_\_\_\_ and charm. which thy com-mand-ing sounds, -".



61

Tr  
Tr  
Timp  
T  
b.c

which thy com-mand-ing sounds, -                      sounds,                      sounds,

Detailed description: This system contains measures 61 through 63. It features five staves: two Treble Clef staves (Tr), one Bass Clef staff (Timp), one Treble Clef staff with an 8va marking (T), and one Bass Clef staff (b.c). The music is in a key with two sharps (F# and C#). The vocal line (T) has lyrics: "which thy com-mand-ing sounds, - sounds, sounds,".



64

Tr  
Tr  
Timp  
T  
b.c

sounds, \_\_\_\_\_                      sounds, \_\_\_\_\_

Detailed description: This system contains measures 64 through 66. It features five staves: two Treble Clef staves (Tr), one Bass Clef staff (Timp), one Treble Clef staff with an 8va marking (T), and one Bass Clef staff (b.c). The music is in a key with two sharps (F# and C#). The vocal line (T) has lyrics: "sounds, \_\_\_\_\_ sounds, \_\_\_\_\_".

67

Tr

Tr

Timp

T

b.c.

com pose, com pose and



70

Tr

Tr

Timp

T

b.c.

charm, comp pose and charm.

7 4 3 4 #3

# 12. two basses - Let these among themselves contest

1

B Let these a mong them selves\_\_ con-test Let these a -

B Let these a mong them selves\_\_ con-test Let these a mong them selves\_\_ con

b.c

4 6 7 6 4 #3 4 6 7 6

2 2

5

B mong them - selves\_\_ con - test Which\_\_ can dis-charge its sing - le du - - ty

B test Which\_\_ can dis-charge its sing-le du - - - -

b.c

4 3 6 5

4 3

8

B best, which can dis-charge its sing-le du - - - -

B - ty best, which\_\_ can dis-charge its sing - le du - - - -

b.c

4 3 5 6 4 6 7 8 # 6

2

11

B - - - - ty best; best;

B - - - - ty best; best; Thou summs't their

b.c

7 6 # 6 4

# 4

14

B

Thou summs't their diff' ring, diff - ring gra - ces up in

B

diff' ring, diff - ring gra - ces up in one thou summs't their

b.c

6 # 6 # # # 6 # #

16

B

one, thou summs't their diff' - ring, diff' - ring - gra - - -

B

diff - ring, diff - ring gra - ces summs't their diff - ring, diff - ring gra - - -

b.c

6 6 # # 6 # 6 6 5 6

18

B

- - - - - ces up in one, And art a con - sort, and art a

B

- - - - - ces up in one, And art a con - sort, art a

b.c

6 7 6 9 6 6 5 4 #3

22

B

con-sort of \_them all, all, all, all, all - - with - in\_ thy - self a - lone,

B

con-sort of \_them all, all, all, all - - with - in\_ thy - self a - lone, and art a

b.c

26

B

and art a con-sor, art a con-sort of \_\_\_\_\_ them all, all, all, all, all, all, all, all

B

con-sort, and art a con-sort of \_\_\_\_\_ them all, all, all, all, all, all, all,

b.c



29

B

— all, \_\_\_\_\_ all, all, \_\_\_\_\_ with-in thy-self a - lone. lone.

B

all, all, all with - in thy - self a lone. Thou summs't their lone.

b.c

1. 2.

# 6 6 4

# 13. chorus - Hail, Bright Cecelia!

The musical score is arranged in a system with the following parts from top to bottom:

- Ob** (Oboe): Two staves, both starting with a first-measure rest and playing a melodic line starting in the third measure, marked *f*.
- Tr** (Trumpet): Two staves, both starting with a first-measure rest and playing a melodic line starting in the fifth measure, marked *f*.
- Timp** (Timpani): One staff, starting with a first-measure rest and playing a rhythmic pattern starting in the fifth measure, marked *f*.
- S** (Soprano): One staff, with lyrics "Hail!" and "Hail!" on the second and fourth measures, marked *f*.
- A** (Alto): One staff, with lyrics "Hail!" and "Hail!" on the second and fourth measures, marked *f*.
- T** (Tenor): One staff, with lyrics "Hail!" and "Hail!" on the second and fourth measures, marked *f*.
- B** (Bass): One staff, with lyrics "Hail" and "Hail" on the second and fourth measures, marked *f*.
- Vln** (Violin): Two staves, both playing a rhythmic accompaniment starting in the first measure, marked *f*.
- Vla** (Viola): One staff, playing a rhythmic accompaniment starting in the first measure, marked *f*.
- b.c** (Bassoon/Contrabassoon): One staff, playing a rhythmic accompaniment starting in the first measure, marked *f*.

6

Ob

Ob

Tr

Tr

Timp

S

A

T

B

B

Vln

Vln

Vla

b.c.

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail Hail Hail



10

Ob

Ob

Tr

Tr

Timp

S

A

T

B

Vln

Vln

Vla

b.c.

Hail! Hail! Hail, bright Ce - ce - lia, Hail to

Hail! Hail! Hail, bright Ce - ce - lia, Hail to

Hail! Hail! Hail, bright Ce - ce - lia, Hail to

Hail Hail! Hail, bright Ce - ce - lia, Hail to

14

Ob  
Ob  
Tr  
Tr  
Timp  
S  
A  
T  
B  
Vln  
Vln  
Vla  
b.c.

thee! Great, great, great pa-tro-  
thee! Great, Great,  
thee! Great, Great,  
thee! Great, Great, great pa-tro-

6 8

Detailed description: This page of a musical score covers measures 14 through 17. It features a variety of instruments and vocalists. The woodwind section includes two Oboes (Ob), two Trumpets (Tr), and a Timpani (Timp). The string section consists of Violins (Vln), Viola (Vla), and Cello/Double Bass (b.c.). The vocalists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: 'thee! Great, great, great pa-tro-' for Soprano, 'thee! Great, Great,' for Alto, 'thee! Great, Great,' for Tenor, and 'thee! Great, Great, great pa-tro-' for Bass. The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and strings, and a steady drum pattern in the timpani.

18

The musical score is arranged in a system with multiple staves. The instruments and voices are: Ob (two staves), Tr (two staves), Timp (one staff), S (one staff), A (one staff), T (one staff), B (one staff), Vln (two staves), Vla (one staff), and b.c. (one staff). The score includes lyrics for the vocal parts: S, A, T, and B.

Lyrics for Soprano (S):  
ness, great pa - tro - ness of us, of us, of us, of

Lyrics for Alto (A):  
Great pa - tro - ness, great pa - tro - ness of us, of us, of us, of

Lyrics for Tenor (T):  
Great pa - tro - ness, great pa - tro - ness of us, of us, of us, of

Lyrics for Bass (B):  
ness, ——— great pa - tro - ness of us, of us, of us, of

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

22

Ob

Ob

Tr

Tr

Timp

S  
us, great pa - tro - ness, great pa - tro - ness of us and har - mo - ny.

A  
us, great pa - tro - ness of us and har - mo - ny.

T  
us, great pa - tro - ness of us and har - mo - ny.

B  
us, great pa - tro - ness of us and har - mo - ny.

Vln

Vln

Vla

b.c.

6 5 8 7 6 5 4 3

26

Ob

Ob

S

S

A

A

T

B

Vln

Vln

Vla

b.c.

Thou didst thy for - mer—

Who while a -

Who while a - mongst the quire a - bove

Who while a - mongst the quire a - bove, who while a - mongst the quire a -

28

Ob

Ob

S

Who while a - mongst the quire a - bove, the quire a - bove

S

Who while a - mongst they quire a - bove

A

skill im - prove. Who while a -

A

mongst the quire a - bove, \_\_\_\_\_

T

8

Thou didst thy for - mer skill, thou didst thy for - mer, \_

B

bove thou didst thy for - mer \_ skill im -

Vln

Vln

Vla

b.c

30

Ob

Ob

S  
Thou didst thy for - mer skill im - prove,

S  
who while a - mongst the quire a - bove

A  
mongst the quire a - bove, who while a -

A  
who while a - mongst the quire a - bove Thou didst thy for - mer

T  
for - mer skill im - prove.

B  
prove, who while a - mongst the quire a -

Vln

Vln

Vla

b.c.

32

Ob

Ob

S

S

A

A

T

B

Vln

Vln

Vla

b.c

thou didst thy for - mer skill im -

Thou didst thy for - mer skill im - prove, thou didst thy for mer skill im

mongst the quire a - bove Thou didst thy for - mer, for - mer skill im

skill im - prove, thou didst thy for - mer skill im -

Who while a - mongst the quire a bove thou didst thy for - mer skill im -

bove, who while a - mongst the quire a - bove, thou didst thy for - mer, for - mer skill im -

6 # 4 #3



35

Ob

Ob

Tr

Tr

S

prove.

S

prove.

A

prove.

Who while a-mongst the quire a-

A

prove.

T

prove.

B

prove.

Who

Vln

Vln

Vla

b.c.

39

Ob

Tr

S Who while a-mongst the quire a - bove Thou didst thy

S Thou didst thy for - mer skill im - prove,

A bove, who while a-mongst the quire a -

A Thou didst thy for - mer skill im - prove.

T Who while a-mongst the quire a - bove thou didst thy for - mer skill im -

B while a - mongst the quire a - -

Vln

Vln

Vla

b.c 4 3 7 6 5

42

Ob

Ob

Tr

Tr

S  
for - mer\_ skill, thou didst thy for - mer\_ skill, thou didst thy

S  
thou didst thy for - mer\_ skill im -

A  
bove, thou didst thy for - mer\_ skill, thou didst thy for - mer\_

A  
Thou didst thy for - mer\_ skill, thou didst thy for - mer\_ - -

T  
8  
prove, who while a - mongst the quire a - bove, a - bove

B  
bove, a - - bove

Vln

Vln

Vla

b.c.

44

Ob

Ob

Tr

Tr

S  
for - mer skill im - prove, thy for - mer skill im - prove.

S  
prove, thou didst thy for - mer skill im - prove, thy for - mer skill im - prove.

A  
skill im - prove, thou didst thy for - mer skill im - prove.

A  
mer, for - mer skill im - prove.

T  
thou didst thy for - mer skill im - prove.

B  
thou didst thy for - mer, for - mer skill im - prove.

Vln

Vln

Vla

b.c.

6 6 4 3

47 *slow*

A *p* With rap - ture, rap - ture of de - light dost see

A *p* With rap - ture, rap - ture of de - light dost see thy fav' rite

T *p* With rap - ture, rap - ture of de - light dost see thy fav' rite art make up a

B *p* With rap - ture, rap - ture of de - light dost see thy fav' rite art make up a

b.c *p*

4 2 6 7 6 #

53

A thy fav'-rite art make up a part, a part of in - fi - nite, in - fi - nite,

A art make up make up a part of in - fi - nite, in - fi - nite,

T part, a part, thy fav'-rite art make up, make up a part of

B part, a part, thy fav'-rite art make up a part of

b.c

4 2 7 6 # 6 4 5 #

58

A in - - - - - fi - nite fe - li - ci - ty.

A in - - - - - fi - nite fe - li - ci - ty.

T in - fi - nite, in - fi - nite, in - - - - - fi - nite fe - li - ci - ty.

B in - fi - nite, in - fi - nite, in - fi - nite, in - - - - - fi - nite fe - li - ci - ty.

b.c

6 6 9 8 7 6 4 4 #3

61 tempo primo

Ob

Ob

Tr

Tr

Timp

S

A

A

T

B

Vln

Vln

Vla

b.c

Hail!

Hail!

Hail!

Hail!

Hail

Hail

66

Ob

Ob

Tr

Tr

Timp

S

A

A

T

B

B

Vln

Vln

Vla

b.c.

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail Hail Hail

70

Ob

Ob

Tr

Tr

Timp

S  
Hail! Hail! Hail, bright Ce - ce - lia, Hail to

A  
Hail! Hail! Hail, bright Ce - ce - lia, Hail to

A

T  
Hail! Hail! Hail, bright Ce - ce - lia, Hail to

B  
Hail Hail! Hail, bright Ce - ce - lia, Hail to

Vln

Vln

Vla

b.c



74

Ob

Tr

Timp

S  
thee! Great, great, great pa-tro-

A  
thee! Great, Great,

T  
thee! Great, Great,

B  
thee! Great, Great, great pa-tro-

Vln

Vla

b.c.

78

Ob

Ob

Tr

Tr

Timp

S  
ness, great pa - tro - ness of us, of us, of us, of

A  
Great pa - tro - ness, great pa - tro - ness of us, of us, of us, of

A

T  
Great pa - tro - ness, great pa - tro - ness of us, of us, of us, of

B  
ness, great pa - tro - ness of us, of us, of us, of

Vln

Vln

Vla

b.c.

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

82

Ob

Ob

Tr

Tr

Timp

S  
us, great pa - tro - ness, great pa - tro - ness of us and har - mo - ny.

A  
us, great pa - tro - ness of us and har - mo - ny.

A

T  
us, great pa - tro - ness of us and har - mo - ny.

B  
us, great pa - tro - ness of us and har - mo - ny.

Vln

Vln

Vla

b.c.

6 8 7 6 5 4 3