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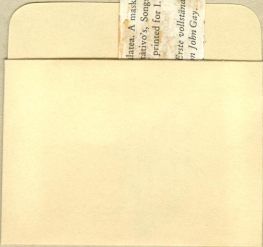
ly Published [1743?]

BM. G. 168 e. Vol I Page 572
M. h. R.M. 7. g. 1 (3) Vol III Page 142
R.M. 7. 21. ✓
R.M. 18 2 5. (2) ✓

See Winton Daan @ 182
Smith



Inter. A mask as it was originally com-
sativo's, Songs, Duets & Choruses, for
printed for I. Walsh [1743] 2 Bll. 89 S.
P. 1. 225. -- 57
Freie vollständige Ausgabe der Partitur.
von John Gay.



LP side 2 p 18

→ 3 p 25

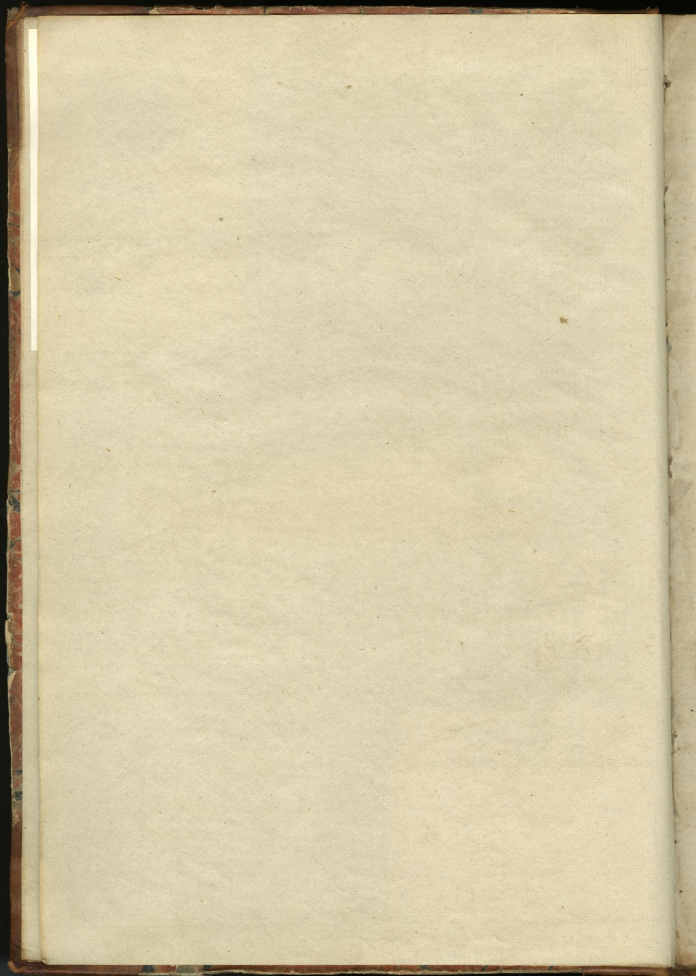
4 p 51

→ 5 p 61

6 p 74

Mummy 1962
\$36-

Mummy 1904
Painted \$24 !
ed ca 1769



Lina Maria Laves
Mary Anne Morgan
The Gift of Anne L. Morgan 1880

W. H. London
1890

A C I S

AND

GALATEA

1720

A MASK

As it was Originally Compos'd
with the

OVERTURE, RECITATIVO'S, SONGS,

DUETS & CHORUSES,

for Voices and Instruments.

Set to Musick by

M^R HANDEL

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

(1743)

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

Overture I
 O the Pleasures of the Plain, Cho 6
 Hush ye pretty warbling Choir 14
 Where shall I seek the charming Fair 18
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Musick Just Publish'd by I. WALSH
 Compos'd by Mr. HANDEL.

Oratorio of Samfon	Alexander's Feast, an Ode	The Te Deum and Jubilate
Saul	Dryden's Song on St Cecilia	A Collection of English Songs
Athalia	L'Allegro il Penferoso	Apollo's Feast, containing the
Deborah	Four Coronation Anthems	Overtures and favourite Songs from
Eiſter	The Queens Funeral Anthem	all his Operas in Score, in 4 Vol.

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

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

OP. 11. 11.

This block contains the main body of the page, which is filled with extremely faint musical notation. The notes and stems are barely visible against the yellowed, aged paper. The notation appears to be organized into several systems, each consisting of multiple staves. The overall appearance is that of a ghostly or bleed-through score from another page.

Vi
H
H
B

This block shows the right edge of the page, where the notation from the adjacent page is visible. It includes the labels 'Vi', 'H', 'H', and 'B' at the top, followed by several staves of musical notation. The notation is partially cut off by the edge of the page.

OVERTURE

1

Viol: unis:

Presto

Hautb: 1^{mo}

Hautb: 2^{do}

Basso

First system of handwritten musical notation, measures 1-3. The system consists of four staves: a single treble clef staff at the top, followed by three staves in a grand staff format (treble, alto, and bass clefs). The music is in 4/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain a dense accompaniment of sixteenth-note chords. The fourth staff contains a bass line with eighth notes and rests. Measure numbers 1, 2, and 3 are written below the bass staff.

Second system of handwritten musical notation, measures 4-6. The system consists of four staves. The notation continues with similar patterns to the first system. The bass staff includes measure numbers 4, 5, and 6.

Third system of handwritten musical notation, measures 7-9. The system consists of four staves. The notation continues with similar patterns to the first system. The bass staff includes measure numbers 7, 8, and 9.

Fourth system of handwritten musical notation, measures 10-12. The system consists of four staves. The notation continues with similar patterns to the first system. The bass staff includes measure numbers 10, 11, and 12.

Handwritten annotations at the bottom of the page, including a large curly brace and the numbers 7, 4, 5, 7, 4, 5.

This page contains a handwritten musical score, numbered 3 in the top right corner. The score is organized into four systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense and includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and accidentals. Performance markings are present throughout, including slurs, asterisks, and numerical fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The manuscript shows signs of age, with some staining and ink bleed-through from the reverse side of the page.

This page contains a handwritten musical score, likely for a lute or guitar, consisting of eight systems of staves. Each system typically includes a treble clef staff at the top and a bass clef staff at the bottom. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-7. Some systems feature complex rhythmic patterns, such as sixteenth-note runs in the first system of the seventh system. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

The score is organized into eight systems, each with a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-7. Some systems feature complex rhythmic patterns, such as sixteenth-note runs in the first system of the seventh system. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

This page contains a handwritten musical score for a multi-measure rest piece. The score is organized into four systems, each consisting of four staves. The notation is highly detailed, featuring complex rhythmic patterns and fingerings.

- System 1:** The first staff contains a melodic line with various rhythmic values. The second staff has a similar melodic line. The third staff contains a melodic line with some rests. The fourth staff is a bass line with numerous fingerings (6, 7, 4, 5, 7, 4, 6) and rests.
- System 2:** The first staff has a melodic line with rests. The second staff is a dense, continuous sixteenth-note pattern. The third staff is another dense sixteenth-note pattern. The fourth staff is a bass line with rests and some notes.
- System 3:** The first staff has a melodic line with rests. The second staff is a dense sixteenth-note pattern. The third staff is another dense sixteenth-note pattern. The fourth staff is a bass line with rests and some notes.
- System 4:** The first staff has a melodic line with rests. The second staff is a dense sixteenth-note pattern. The third staff is another dense sixteenth-note pattern. The fourth staff is a bass line with rests and some notes.

Dynamic markings include *Adg^o* and *pia.*. The score concludes with a double bar line and a star symbol.

Chorus.

Handb: 1^a

Handb: 2^a

Viol: 1^a

Viol: 2^a

Canto

Alto

Ten: 1^a

Ten: 2^a

Basso

Tutti

O the Pleasure of the Plains

O the Pleasure of the Plains

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

hap-
happy
happy

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

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

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

happy, hap - - - py, hap - - - py, happy Swains, happy, happy, happy, happy,

happy, hap - - - py, hap - - - py, happy Swains, happy, happy, happy, happy,

hap - - - py, hap - - - py, happy Swains

6/4 5/4 5/5 6 5 7 65 6/4 5/4 5/5 6/4

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

by, happy Nymphs, and happy Swains, O

happy, happy Nymphs, and happy Swains, O

happy, happy Nymphs, and happy Swains, O

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

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

Harm - less, mer -

Harm - less, mer -

Harm - less, mer -

Harm - less, mer -

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

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

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

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

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

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

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

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

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

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

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

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

harm. less merry, harmless, merry, free and gay, free and gay, free and gay, free and gay, dance and sport
 -less, mer- ry, harmless, dance and sport
 merry, harmless, dance and sport
 harm. less merry, harmless, dance and sport
 -less, mer- ry, harmless, merry, free and gay, free and gay, free and gay, dance and

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

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

p2

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

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

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

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

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

huc for

Da Capo

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

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

Da Capo

Galatea

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

Glorys of $\frac{1}{2}$ Field, vain are $\frac{1}{2}$ pleasures $\frac{1}{2}$ ye yield. Too thin $\frac{1}{2}$ Shadow of $\frac{1}{2}$ Grove, too faint $\frac{1}{2}$ Gales, to cool my Love.

Flauto piccolo
Andante
Unis? col Flauto

Viol: 1^o
Andante

Viol: 2^o
Andante

Musical score on page 15, featuring multiple staves of notation. The score includes treble and bass clefs, various note values, rests, and dynamic markings such as *tr* (trills) and *6* (sixteenth notes). The word "HUSH" is written in large letters across several staves. At the bottom, there are lyrics: "Hush ye pretty warbling Quire, your thrilling Strains, awake my Pains, and kindle fierce de-". The page is numbered "15" in the top right corner.

Quire, Hush ye pretty warbling Quire, your thrilling Strains, a-wake my
 Pains, your thrilling Strains, awake my Pains and kin-dle fierce desire.
 your thrilling Strains awake my Pains, and kindle fierce desire. your thrilling

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

Cease your

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

Song, and take your flight, cease your Song.

and take your

flight, bring back my A-cis, bring back my A-cis to my sight. Da Capo

Da Capo

L'Esia 24

Larghetto

Hautb: *tr*

Viol: 1^{mo} *tr*

Viol: 2^{do}

ACIS.

Larghetto

for.

WHERE shall I seek the charming Fair, direct the way kind Genius of the mountains.

rit.

Where shall I seek, the charming Fair, direct the way kind Genius of the mountains, where shall I

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

the charming Fair, where, where, where, where shall I seek charming

Fair, direct the way, kind Genius of mountains.

O tell me if you saw my Dear, seeks the $\frac{y}{y}$ Groves or Bathes in Crytal Fountains, O

Figured bass notation: 4 6, 6 5 4, 6, 6, 6 6

tu'ti unis:

Viol: unis:

tell - - - me, tell me if you saw my Dear, seeks the the Groves, or Bathes in Crytal

Figured bass notation: 5, 6, 6 6 7, 6 6 6, 6, 6 6 6

Da Capo

Fountains, seeks the the Groves - - - - - or Bathes in Crytal Fountains. Da Capo

Figured bass notation: * 6 * * 6 6 6 6 * 6 6 6 6 *

Damon

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

Musical notation for the first system, featuring a vocal line and a basso continuo line.

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

Musical notation for the second system, featuring a vocal line and a basso continuo line.

Tutti Unifoni

Andante

Musical notation for the third system, featuring a vocal line and a basso continuo line.

Musical notation for the fourth system, featuring a vocal line and a basso continuo line.

SHEPHERD what art thou pursuing

Musical notation for the fifth system, featuring a vocal line and a basso continuo line.

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

Musical notation for the sixth system, featuring a vocal line and a basso continuo line.

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

share Shepherd what art thou pursuing heedless running to thy ru

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

sure share our joy our pleasure share

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

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

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

Scilium

Larghetto

Hautb. 1^o

Viol. 1^o

Viol. 2^o

Love in her Eyes sets claying and Dreads delicious Death, Love - in her Lipps is Straying and

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

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

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

warbling in her Breath, and wanting in her Breath,

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

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

Grace no charm is wanting to set the Heart on fire, No Grace no charm is wanting, To set the Heart on fire.

Galatea

O dost thou know the pangs, of absent Love, ACIS would ne're from GALATEA rove.

Andante
Piano

Horn: 1^o
Viol: 1^o
Viol: 2^o
Galatea

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

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

Spray, When he returns no more she mourns, But Loves the live long Day.

10r.

Loves the live long Day, As when the Love be-

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

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

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

for

live long Day,

Billing Cooing

Panting Wooing

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

Melting Mur - - - - - mers la - ring Love, Melting Murmurs.

fill the Grove Melting Murmurs Lasting Love Billing Cooing

Panting Wooing Melting Murmurs fill the Grove Melting Mur-

for.
-murs lasting Love.

P? Al Segno
AS Al Segno

Presto

Hautb. 1^o
8 2/4

Viol. 1^o
8 2/4

Galatea
12/8

Acis
12/8

Presto

Happy, happy, Happy, happy, happy.

for!

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

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

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

for.
 hap-py Wee,
 hap-py Wee,
 for.
 What Joys - I feel Of all Youth thou dearest Boy,
 What Charms I see Of all Nymphs & brightest
 Thou all my Bliss, thou all my Joy, Thou all my Bliss, thou all - my Joy, What
 Fair, Thou all my Bliss, thou all my Joy, Thou all my Bliss, thou all - my Joy,

Musical notation includes treble and bass clefs, a 4/4 time signature, and various ornaments and dynamics such as *for.*, *hap-py Wee,*, and *What Joys - I feel*. The score is arranged in systems of three staves each, with lyrics placed between the staves.

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

all my Bliss, thou all my Joy, thou all my Bliss, thou all my Joy.
 all my Bliss, thou all my Joy, thou all, my Bliss, thou all my Joy, Happy, al sego

Chorus.

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

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

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

7 4 3 7 4 3 2

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

7 7 7 7 7

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

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

* 8 6 4 *

wee, hap...py, hap...py, hap...py wee, what joys

wee, what joys I feel, what

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

6 * 6 7

I feel, what Charms I see, what Charms I see, what joys I
 joys I feel, what
 what Charms I see, what Charms I see, what joys I
 joys I feel, what Charms I see, what joys I

6 6 67 7

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

7 6

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

happy, happy, happy, happy wee.

6 6 4 3

+ +

Canto

Tenor 1

Tenor 2

Tenor 3

Basso

Violoncello

Wretched Lovers,

Wretched Lo-

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

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

A Tempo Ordinario

4 3 5 3 6 7 7 6 7 7 7 7 4 3 4 3 wret.

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

wretched Lo - vers - quit your dream - wretched Lo - vers
 wretched Lovers wretched Lo - vers quit your dream, wretched Lo - vers quit your dream
 wretched Lovers quit your dream, wretched Lo -
 wretched Lovers wretched Lo - - vers quit your dream, wrec
 wretched Lo - vers quit your dream, quit your dream, quit your dream, quit your dream

55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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

4 3 8 7 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

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

quit your Dream, Behold the Monster Polypheme, Behold the Monster Polypheme, the Monster Polypheme, the Monster Polypheme, Be - hold, Be - hold, wret -

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

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

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

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

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

- ched Lo - - - - - vers quit your

- ched Lo - - - - - vers quit your

Be - - - - - hold

- - - - - vers

Behold the Monster Polypheme, Behold the Monster Polypheme, Behold the Monster Poly

4 4

- pheme, the Moniter Poly - pheme, wret -
 Dream, quit - - - your Dream, wret - - - ched Lo - - -
 Behold the Monster Polypheme, Behold the Moniter Polypheme, the Moniter Polypheme, Be -
 - pheme, Behold the Moniter Polypheme, Poly -
 - ched Lo - - - vers quit - - - your Dream, quit
 vers Behold the Monster Polypheme, Behold the Moniter Polypheme, the Moniter Polypheme,
 - hold, Be - hold, Be - - hold, Be - - hold the
 - pheme, Behold the Monster Polypheme, the Moniter Poly - pheme, the Moniter Polypheme, the Moniter Polypheme,

your Dream, quit your Dream, wret-ched Lo
 pheme, the Monster Polypheme, Behold the Monster Poly - pheme, Behold the Monster Poly - pheme,
 Behold the Monster
 Monster Be - hold the Monster Behold the Monster Behold the Monster Poly -
 pheme, the Monster Polypheme, Behold the Monster Poly - pheme, wret-
 2 6 2 6 5 6 5
 vers quit your Dream, wret-ched Lo
 Behold the Monster Poly - pheme, wret-
 - pheme Behold the Monster Poly - pheme, Behold the Monster Polypheme, Behold the Monster Poly -
 ched Lo - - - - - vers
 2 6 4 15

wret - - - ched Lo - - - vers Behold the Monster Poly -
 - vers Behold the Monster Polypheme, wret - -
 - - ched, Be - hold the Monster Polypheme,
 - pheme, wret - - - ched Lo
 Behold the Monster Polypheme,
 66 6/2 6 6
 pheme, Behold the Monster Polypheme, the Monster Polypheme, the Monster Poly - pheme, Be -
 - - - ched Lo - - - vers wret - - - ched Lo - - - vers quit
 - - - wret - - - ched Lo - - - vers - quit
 - - - vers Be - hold the Monster Polypheme, the Monster Poly -
 Behold the Monster Polypheme, the Monster Polypheme, the Monster Poly -
 6 6 6 6

- hold the Monster Poly - pHEME, the Monster Polypheme, See what ample strides he takes, See what
 your Dream, Behold the Monster Polypheme, See what ample strides he takes, See what ample
 - - pHEME, the Monster Poly - pHEME, the Monster Polypheme,
 - pHEME, Behold the Monster Poly - pHEME, the Monster Polypheme, See what ample strides he takes, See what

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

the waves run frigh - - tend, run frigh tend to the Shores, hark,

the waves run frigh - - tend, run frigh - - tend to the Shores, hark,

hark,

tend, frigh tend, run frigh tend, to the Shores, hark,

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

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

hark, hark, hark, hark, hark, hark, hark, hark,

hark, hark, hark, hark, hark, hark, hark, hark,

hark, hark, hark, hark, hark, hark, hark, hark,

dring Gyant roars

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

How the thundring Gyant roars.
 How the thundring Gyant roars.

Accomp^t

Furioso

Viol: I

Viol: II

POLYPHEME

Furioso

Adc^o furioso

Adc^o furioso

Adc^o furioso

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

Adc^o furioso

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

Adagio e piano

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

Adagio e piano

Flauto *Allegro*

Viol: 1^o *Piano*

Viol: 2^o

POLYPHEME

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

forte

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

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

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

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

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

ly, blithe and merry, O Nymph more bright than

forte

moon-shine night, like Kidlings blithe and merry.

piano

Viol. Ums.

Ripe as the melting cluster, no Lilly has such

piano

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

fierce as storms that bluster, yet hard to tame as

raging flame, and fierce as storms that bluster.

Da Capo

Da Capo

POLYPH:

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

GALAT:

POLYPH:

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

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

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

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

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

Guest, I loath the Hoit, I loath the Feast.

Allegro e Staccato

Viol: e
Hautb: 1^o

First system of music for Violin 1 and Oboe 1. The staff contains a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern. The word "Pia." is written above the staff, and "for." is written below it.

Viol: e
Hautb: 2^o

Second system of music for Violin 2 and Oboe 2. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. The music follows a similar rhythmic pattern to the first system.

Polyph:

Third system of music for the Polyphonic part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the lyrics "CEASE to Beauty to be suing." above the notes. The bass staff contains a series of notes with figured bass notation below them: 6 7 5 6 6 * 6 * 6 6.

Fourth system of music for Violin 1 and Oboe 1. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. The word "Pia." is written above the staff.

Fifth system of music for Violin 2 and Oboe 2. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

Sixth system of music for the Polyphonic part. It consists of two staves. The treble staff contains the lyrics "Cease to Beauty to be suing, ever whining, Love disdain, ing." above the notes. The bass staff contains notes with figured bass notation below them: 6 6 5 6 * 7 6 5 4 * Pia. 6 7 6 8 6 5 6 *.

Seventh system of music for Violin 1 and Oboe 1. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

Eighth system of music for Violin 2 and Oboe 2. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

Ninth system of music for the Polyphonic part. It consists of two staves. The treble staff contains the lyrics "ever whining, Love disdain" above the notes. The bass staff contains notes with figured bass notation below them: 6 4 6 6 5 5 5 5 5 6 5 7 6 4.

Tenth system of music for Violin 1 and Oboe 1. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

Eleventh system of music for Violin 2 and Oboe 2. The staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

Twelfth system of music for the Polyphonic part. It consists of two staves. The treble staff contains the lyrics "ing, Cease to Beauty, to be suing, e. ver whining, Love dis...daining," above the notes. The bass staff contains notes with figured bass notation below them: 6 6 7 4 3 4 3 4 3 9 5 6 6 * 6 4 *.

for.

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

6 $\frac{1}{2}$ 3 6 * 4 6 * 6 6 * 6 7 $\frac{1}{4}$ 5 *

pia.

Cease to Beauty to be su. ing, Cease to Beauty to be

6 6 6 6 * 4 6 5 5 5 5

suing, e. ver whining, Love dis - dain

* * * * * 6 *

ing, e. ver whining, Love disdain. ing, Cease to Beauty to be suing, e. ver whining, Love dis-

3 * $\frac{1}{2}$ 6 6 * 4 * 6 6 6 6 7 6 6 6 6 6 * 6 *

Handwritten musical score on page 54, featuring two systems of treble and bass staves with lyrics and figured bass notation.

System 1:

- Lyrics: *-dain - ing ever whining Love disdain.*
- Figured Bass: *6 6 6 6 4 * 8 6 4 * 6 5 7 5 7 * 6 6 6 6 * 6 * 6 6*

System 2:

- Lyrics: *Let the brave their Aims pursuing Still be Conquering not complaining*
- Figured Bass: *6 6 6 5 6 * 7 4 5 * 6 6 4 0 7 4 6 * 6 6 6 4 5 6 7*

System 3:

- Lyrics: *Still be Conquering not complaining Let the brave their Aims pursuing Still be Conquering Still be*
- Figured Bass: *6 6 7 4 3 6 6 4 6 6 6 6 6 6 6 6 6 6 6 6 **

System 4:

- Lyrics: *Con - quiring Still be Conquering not complaining. Da Capo*
- Figured Bass: ** 5 5 4 5 7 7 6 7 6 5 * 4 **

Allegro

Damon

Pia.

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

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

for.

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

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

for.

treat her, suffering is the Lover's part. *Isly.* *gently.* kindly treat her.

for.

suffering is the Lover's part.

Beauty by constraint possessing, you enjoy but

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

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

ACTS

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

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

Hautb: a
Viol: 1.^{mo}

Viol: 2.^{do}

Hautb.

viol. 1.^o piano

viol. 2.^o

Love sounds th' alarm, Love sounds th' alarm, and fear is a flying, and

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

dying, when Beauty's the Prize - when

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

H. Solo

what mortal fears dying, Love sounds th'allarm, Love sounds th'allarm,

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

Love sounds th'allarm and fear is a flying,

for.

pr. a.

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

for.

mortal fears dying.

In defence of my Treasure, I bleed at each vein, without her no Pleasure, for life is a pain, without her no Pleasure, without her no Pleasure, for life is a pain. — — — — — for life is a pain. Da Capo

Larghetto

Hautb. Solo tutti Solo

Viol: 1: Pianiss^o for.

Viol: 2: for.

CLORI

for.

w^o con Hautb.

for.

for.

for.

for.

CONSTR. DES fond Shepherd, how pleasing's the pleasure, that flatters our hope in pursuit of the Fair;

Musical score system 1, featuring a vocal line and a basso continuo line. The vocal line begins with a *Solo* section. The basso continuo line includes figured bass notation: 6, 5, and *3.

Solo

pi.

Consider fond Shepherd, how flee

Musical score system 2, continuing the vocal and basso continuo parts. The vocal line includes the lyrics "...ting is the pleasure, that flatters our hopes in pur-". The basso continuo line features figured bass notation: 7, 5, and 6.

Solo

...ting is the pleasure, that flatters our hopes in pur-

Musical score system 3, concluding the vocal and basso continuo parts. The vocal line includes the lyrics "suit of the Fair, that flat- - - - -ters, that". The basso continuo line features figured bass notation: 6 5, 4 3, 6, 6 5, 6 5, 6, 6 5, 4 3.

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

flat. ters that flatters our hopes in puriuit of the Fair, that flatters our

Il. v. 12
Tutti forte
v. 21
hopes in puriuit of the Fair.

The

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

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

Galatea

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

trust my truth and Powrs above, the Powrs propitious Still to Love.

Hautb: 1^o *Andante e Staccato*

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Galatea

Acis

Polypheme

Andante e Staccato

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

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music includes various note values, rests, and accidentals.

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

I forsake my Love

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music includes various note values, rests, and accidentals.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music includes various note values, rests, and accidentals.

Fountains, ere I forsake my Love, The Flocks shall leave the Mountains, The Floods the Turtle Dove, The

The Flocks shall leave the Mountains, the Floods the Turtle

The fourth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music includes various note values, rests, and accidentals.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a common time signature with a key signature of one flat (B-flat). The melody is primarily in the upper staves, with a more rhythmic accompaniment in the lower staves.

Nymphs forsake the Fountains, ere I ere I forsake my Love, ere

Dove, X The Nymphs forsake the Fountains, ere I forsake my Love, ere I forsake my Love,

Torture, Fury

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues from the first system, with similar clefs and key signature. The melody is primarily in the upper staves, with a more rhythmic accompaniment in the lower staves.

I forsake my Love, ere I forsake my Love. The

ere I forsake my Love. The

Rage, Despair, I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot,

First system of musical notation, featuring a vocal line and a keyboard accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line begins with a rest followed by a series of eighth and sixteenth notes.

Flocks shall leave the Mountains, The Floods the Tur - cle Dove, The Nymphs forsake the

Flocks shall leave the Mountains, The Floods the Tur - cle Dove, The Nymphs forsake the

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

Second system of musical notation, continuing the vocal and keyboard parts. The keyboard part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line continues with a similar melodic structure.

Fountains, ere I for - - fake

Fountains, ere I for - fake

ere I forsake my

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

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

Second Verse

Love. Not show'rs to Larks so pleasing, not Sun - shine to the
 Love Not show'rs to Larks so pleas-ing, not Sunshin- to the
 bear, no no I cannot, cannot, cannot bear,

6 4 5 5 6 4 5 6

Bee, not Sleep to Toyl so eas-ing as these dear smiles to me, as these dear
 Bee, not Sleep to Toyl so eaf-ing. As these dear smiles to me, as these dear
 Flye Swift thou Maffy ruin Flye Flye

6 b3 b3 b3 6 b3 b3 4 3

First system of musical notation, featuring a vocal line and a basso continuo line. The vocal line begins with a treble clef and a key signature of one flat. The basso continuo line is in bass clef with a key signature of one flat. The music consists of several measures of notes and rests.

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

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

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

9 6 5 3 4 3 4 6 4 3

Second system of musical notation, continuing the vocal and basso continuo parts. It includes the lyrics "fmi - - - les to me, as these dear fmi -" and "swift thou Maffy ruin, Flye, Flye, Flye thou Maffy ruin, Flye thou Maffy ruin, Flye,". Below the basso continuo line are numerical figures: 9, 6, 5, 3, 4, 3, 4, 6, 4, 3.

Third system of musical notation, continuing the vocal and basso continuo parts. The vocal line has a treble clef and the basso continuo line has a bass clef. The music continues with notes and rests.

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

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

Fourth system of musical notation, continuing the vocal and basso continuo parts. It includes the lyrics "- les as these dear fmi - - - les co me,".

Dye, pre-fumptuous Actis Dye, pre-fumptuous Actis Dye, pre-fumptuous Actis Dye, Dye, Dye, pre-

4 3 7 6 4 3

Fifth system of musical notation, continuing the vocal and basso continuo parts. It includes the lyrics "Dye, pre-fumptuous Actis Dye, pre-fumptuous Actis Dye, pre-fumptuous Actis Dye, Dye, Dye, pre-". Below the basso continuo line are numerical figures: 4, 3, 7, 6, 4, 3.

- sumptuous A-cis, presumptuous Acis Dye.

Viol. 1^o

Viol. 2^o

Acis

HELP *guttur.* Help Ye parent Gods and take me dying and take me

Adagio e piano

3 0 4 0 1 4 3 0 0 5 5
 6 6 7 6 7 6

Pianissimo

dying $\flat 4$ to your deep aboads. $\flat 4$

Pianissimo

Adagio ma non troppo

Haut: 2
Haut: 2
Viol: 1
Viol: 2
Cant:
Ten: 1
Ten: 2
Ten: 3
Basso

Mourn all ye Muses weep all ye Swains,
Tune tune your reeds to

Mourn all ye Muses weep all ye Swains,
Tune tune your reeds to

Adagio ma non troppo

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

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

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

Cries and Howlings fill the Neighbouring Shore ah ah the gentle Acis is no more
 Cries and Howlings fill the Neighbouring Shore ah ah the gentle Acis is no more
 piano forte
 for.
 Pianiss^o
 Groans Cries and Howling fill the Neighbouring Shore the gentle Acis is no more Groans Cries and Howlings
 Pianiss^o
 Groans Cries and Howling fill the Neighbouring Shore the gentle Acis is no more Groans Cries and Howlings
 piano forte

Fill the Neighbouring Shore ah the gentle Acis is no more Groans Groans

Fill the Neighbouring Shore ah the gentle Acis is no more Groans Groans

Cries and Howlings fill the Neighbouring Shore ah ah the gentle Acis

Cries and Howlings fill the Neighbouring Shore ah ah the gentle Acis

Pianissimo *forte*

piano *Pianissimo*

piano *Pianissimo*

Pianissimo *forte*

9 6 6 4 2 13

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

Pianissimo

Pianissimo

Pianissimo

Pianissimo

Pianissimo

Pianissimo

Pianissimo

Pianissimo

Adagio e Piano

L^o Side 6

Haut. L^o Solo e Pianissimo

Viol. L^o

Galatea

Adagio e Piano

Violoncello Senza Cembalo

Must I lay Acis still beneath inglorious crush'd beneath that Stone inglorious

for.

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

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

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

for.

Violonci Solo

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

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

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

tutti

4 3 9 6 4 3 9 6 4 3

neath that Stone, in glo - rious crush'd be - neath that Stone, Must the Lively charming Youth,
 whom thou canst relieve, Bewail not whom thou canst relieve, whom thou canst relieve,
 whom thou canst relieve, Bewail not whom thou canst relieve, whom thou canst relieve.

Solo

Dye for his Constancy and truth Dye Dye Dye
 Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve,
 Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve

Dye for his Con - stancy and truth
 Cease Galatea cease to grieve, Bewail not whom thou canst relieve, call forth thy Pow'r, employ thy Art, the Goddess.

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

for.
 Col. H. Piano
 Cel. Piano

Say what Consort can you find, For dark despair, O' clouds my mind.
 soon can heal the smart.
 to Kinderd Gods, the Youth re-

soon can heal the smart.
 to Kinderd Gods, the Youth re-

The first system of music features a vocal line on a treble clef staff and piano accompaniment on two grand staff systems (treble and bass clefs). The vocal line begins with a melodic phrase, marked with a '2' above it. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment includes some dynamic markings like 'f' and 'p'.

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

The third system of music. The vocal line continues with a melodic phrase, marked with a '3' above it. The piano accompaniment maintains the eighth-note pattern.

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

The fourth system of music. The vocal line continues with a melodic phrase, marked with a '3' above it. The piano accompaniment includes some dynamic markings like 'f' and 'p'.

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

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). It contains a melodic line with various rhythmic values. Below it are two lute parts, each on a six-line staff with a treble clef and a key signature of one flat. The first lute part has a rhythmic accompaniment, while the second lute part is mostly rests.

The second system continues the music. The vocal line has lyrics: "urn, to Kinderd Gods the Youth return, to Kinderd Gods the Youth return, Thro' Verdant plains to roll his urn, Thro' Verdant". The lute parts continue with their respective parts. The bottom staff has a 6/8 time signature.

The third system continues the musical piece. The vocal line and lute parts are present. The bottom staff has a 6/8 time signature. The system ends with a double bar line.

The fourth system continues the music. The vocal line has lyrics: "plains to roll his urn." The lute parts continue. The bottom staff has a 6/8 time signature. The system ends with a double bar line.

Galatea

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

Flauto 1.^o *Larghetto*

Viol. 1.^o *Piano* for. tr. tr. Pia.

Viol. 2.^o for. Pia. for.

Galatea

Larghetto Piano 1/4 5/8 for. Pia. 5/8 4/8 5/8 for. 4/8 5/8

feat. of soft De-light - Be thou new a - - foun - - tain Bright

Hear the feat of soft Delight, Hear the feat of soft Delight, Be thou now a fountain Bright,
 pur - ple be no more thy blood, Glide thou like a Crystal Flood, Glor - y like a Crystal flood Gli -
 de thou like a

Musical markings include: *Pia.*, *for.*, and various time signatures (7/8, 4/8, 5/8, 3/8, 8/8). The notation includes treble and bass clefs, notes, rests, and dynamic markings.

forte
 Cry - - stall flood, Rock thy hallow womb disclose, the bubling fountain
 for.
 lo it flows, Through the plains he Joy's to rove. murmuring Still his gentle
 Love Thro' the plains he Joy's to rove. murmuring Still his gentle Love, murmuring Still his gentle Love,

4 5 7 8 4 4 4 3 4 6
 p^o 4 5 6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "murmuring still his gentle Love." and includes a trill (tr) and the word "mring". The piano accompaniment consists of two staves with a complex rhythmic pattern of sixteenth and thirty-second notes. The key signature is one flat (B-flat), and the time signature is common time (C).

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "Still his gentle Love." and features a trill (tr) and the word "for.". The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings such as "Pia." and "for.". The key signature and time signature remain the same as in the first system.

Musical score for the third system, concluding the vocal line and piano accompaniment. The vocal line ends with the lyrics "Still his gentle Love." and includes dynamic markings "Pia." and "for.". The piano accompaniment concludes with a final cadence. The key signature and time signature remain consistent throughout the piece.

II:1

II:2

V:1

V:2

Uniss

Gi - la - te a Dye thy Tears Acis now a God Appears,

Gi - la - te a Dye thy Tears Acis now a God Appears.

First system of musical notation, including vocal line and piano accompaniment.

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

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

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

Fourth system of musical notation, including vocal line and piano accompaniment.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex, rhythmic figure in the right hand and a steady bass line in the left hand.

Second system of musical notation with lyrics: "Hail Thou gen-tle Murmring Stream, Shepherds plea-fure, Muses Theme,". The lyrics are written below the vocal line and above the piano accompaniment.

Third system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a dense, rhythmic texture.

Fourth system of musical notation with lyrics: "Shepherds pleasure, Muses Theme, Shepherds plea - - fure, muses Theme, Shepherds pleasure,". The lyrics are written below the vocal line and above the piano accompaniment. The piano part includes a complex, rhythmic figure in the right hand and a steady bass line in the left hand.

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

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

A 5 * * *F* *7*

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

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

6 *-6* *6 3* *6 7* *3*

ring Still

Murmuring Still thy Gentle Love, Murmuring Still thy Gentle Love, Shepherds pleasure, Muses.

ring Murmuring Still thy Gentle Love, Shepherds pleasure, Muses.

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

ring Murmuring Still thy Gentle Love, Shepherds pleasure, Muses

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

Theme, Thro' the plain fill joy to Rove, Murm

5 6 6 7 6

6

6

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

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

Fine

Fine

6 15 7 7 6 7

