

PIXELL (John)

1759

English Song.

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1. *Allegretto in G major, Op. 10, No. 15*

Handwritten musical notation for the first system, consisting of four staves. The notation is in G major and 3/4 time, featuring a lively melody with many sixteenth and thirty-second notes.

Handwritten musical notation for the second system, consisting of four staves. The notation continues the melody from the first system, with some lyrics written below the bottom staff: "Waltz all the lights are down and none are home, happy tonight!"

Handwritten musical notation for the third system, consisting of four staves. The notation continues the melody, with lyrics written below the bottom staff: "When come the frolic young boys, round the corner, and the girls round the corner."

2. *Allegretto in G major, Op. 10, No. 16*

Handwritten musical notation for the fourth system, consisting of four staves. The notation continues the melody, with lyrics written below the bottom staff: "In Spring when Zephyrus gently blow, and flowers are seen where hung the snow. We are the fellow travellers."

Partial view of the adjacent page, showing the title "The Inn" and a list of instruments: German Flute, Violino I, Violino II & Viola, Alto Viola, Canto, and Basso.

The Invitation to the Red-Breast — Inscrib'd to W.^m Shenstone Esq: 1.

German Flute
Violino I^{mo}
& 2^{do}.
Alto Viola.
Canto.
Basso.

Siciliana

Flute

Violini

Forte

Flute tr

Piano

Whilst all the fields are white with Snow, and northern Winds tempestuous blow, pretty tuneful

Forte

Piano

Violini

tr

Warbler come come and frolic round my Room; come come and frolic round my Room.

In Spring when Zephyrs gently blow,
And Leaves are seen where hung the Snow,

To thy native Woods repair,
Where thy Fellow-songsters are;

2.

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Flute alone *tr* *tr* *Flute* *Vio. I^{mo}*

pretty Warbler tuneful Warbler come and fro—lic round my Room come come and fro—lic

rou—nd my Room come and fro—lic round my Room

Vio. I^{mo} *2.^{do}* *Tutti Piano*

With o—pen Window I'll receive with food my hun—gry Guest relieve with

But when cold Frosts congeal the Plain
Frequent my friendly Roof again;

Flute alone.

Flute.

Violin.

food my hungry Guest relieve convinc'd his sweet melodious Lay melo.....

Flute

p

2do

.....dious Lay my En-ter-tainment will re-pay.

Remembring still thy warbling Lay
My Entertainment will repay.

4.

My Time, O ye Muses &c.

Andante Vivace

My Time O ye

Muses! was hap - pi - ly spent when Phæbe went with me wherev - er I went ten thousand sweet Pleasures I

felt in my Breast sure never fond Sheperd like Col - in was blest

Tender

But now she is gone and has left me behind what a marvellous Change on a sudden I find when all things were

fine as could possibly be I thought'twas the Spring but A - las! it was She I thought'twas the

Spring but A - las! it was She.

For the four following Verses, See the Spectator 8th Vol.

? Battisbelle

Daphne's Visit — Inscrib'd to the R^t Hon: Lady Mary Grey. 5.

Andante *German Flute*

Ye Birds for whom I rear'd the Grove with melting Lay fal-ute my Love

with melting Lay fal-ute my Love

my Daphne with your Notes detain or I have rear'd my Grove in vain or I have

rear'd my Grove in vain.

2.
Ye *Flow'rs* ! before her Footsteps rise:
:S: Display at once your brightest Dyes; :S:
That she your opening Charms may see;
:S: Or what are all your Charms to me? :S:

3.
Kind *Zephyr* ! brush each fragrant flow'r;
:S: And shed it's Odours round my Bow'r; :S:
Or never more, O gentle *Wind*,
:S: Shall I from thee Refreshment find. :S:

4.
Ye *Streams* ! if e'er your Banks I lov'd;
:S: If e'er your native Sounds improv'd; :S:
May each soft Murmur sooth my Fair,
:S: Or, Oh! twill deepen my Despair. :S:

5.
And Thou, my *Grotto*, whose lonely Bounds
:S: The melancholy Pine furrounds; :S:
May *Daphne* praise thy peaceful Gloom
:S: Or Thou shalt prove her *Damon's* Tomb. :S:

6. *Miss Hamilton to her Sister — occasion'd by her Love for M^r More.*

Not too fast

Wou'd you think it my Dear (for the fault I must own) your Jenny at last is most
covetous grown your Jenny at last is most covetous grown
If Fortune her Millions shou'd lavishly pour I still shou'd be wretched except I had More I
still shou'd be wretched except I had More

2.

As gay as I am cou'd I spend all my Days
In Op'ras, in Dances, Ridottos, and Plays :S:
Her Fate your poor Jenny with tears wou'd deplore
For Alas! my dear Girl, what are these without More :S:

4.

'Tis the same thing with Pleasures and Money and Men
And I think I shall never be happy again :S:
For I've Dangers and Praters, and Lovers in store
And yet like true Woman I still fight for More :S:

3.

Old S^r Simon, poor Devil, has just now been here,
And offers to settle eight hundred a Year :S:
But I answer'd the Knight, as I've answer'd a Score
You know it won't do S^r for I must have More. :S:

5.

In spite of this craving I vow and protest
That Avarice ne'er had a Place in my Breast, :S:
For I swear I'd not envy the Miser his Store
If I had but enough for myself and one More. :S:

6.

You'll wonder, my Love, who this dear One can be,
Whose Merit can boast such a Conquest as me :S:
You shan't know his Name, though I told you before,
It begins with an M but I dare not say More. :S:

The Sky-Lark.

7.

German
Flute.

Violin.

Flute alone

Not too fast

Go, tuneful

Flute

Bird, that glad'st the Skies

Go, tuneful Bird, that glad'st the Skies to

Daphne's Window speed thy way and there on quiv'ring Pinions rise and there thy vocal Art display.

Violin

— play and there thy vocal Art display.

2.
And if She deign thy Notes to hear,
And if She praise thy Matin Song,
Tell her the Sounds that soothe her Ear
To Damon's native Plains belong.

3.
Tell her in livelier Plumes array'd
The Bird from Indian Groves may shine;
But ask the lovely partial Maid,
What are his Notes compar'd to thine?

4.
Then bid her treat yon witlefs Beau,
And all his flaunting Race with Scorn,
And lend her Ear to Damon's Woe
Who sings her Praise, and sings forlorn.

8.

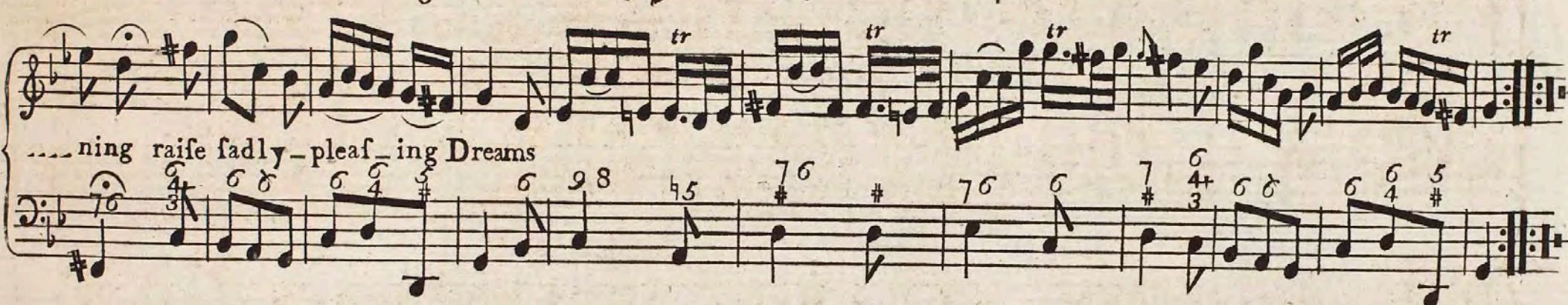
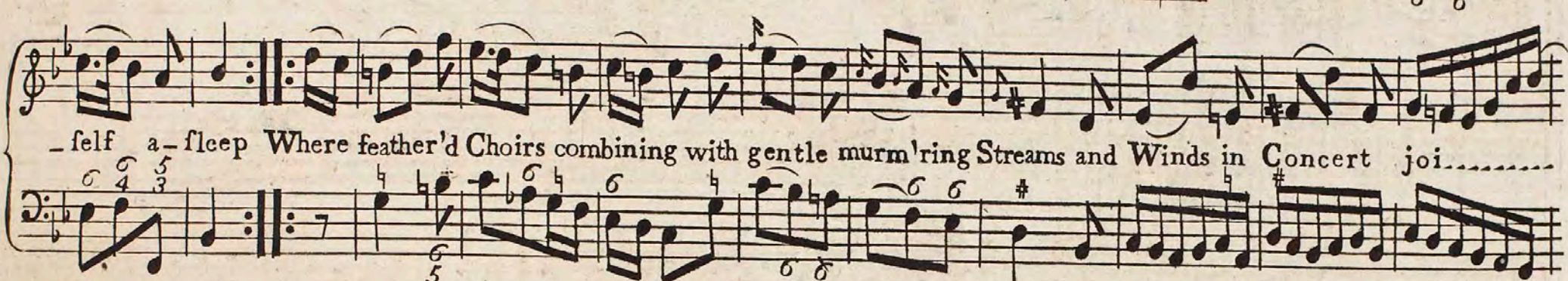
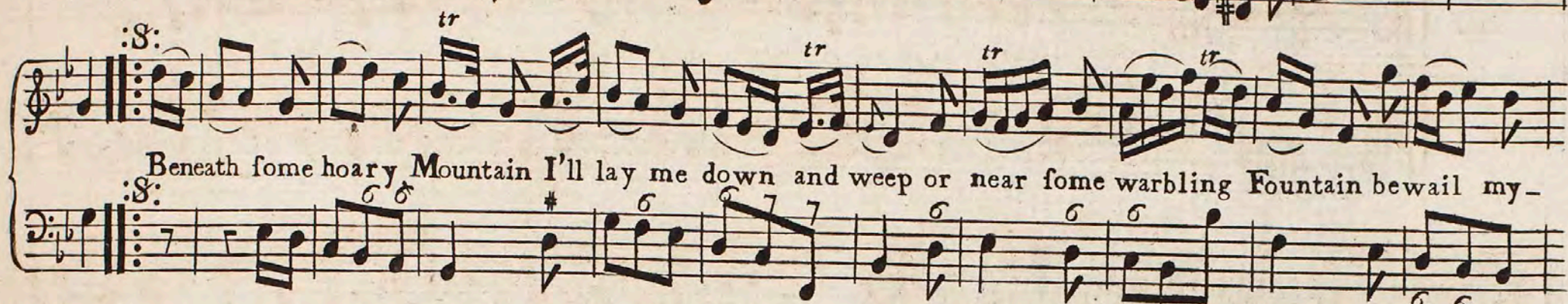
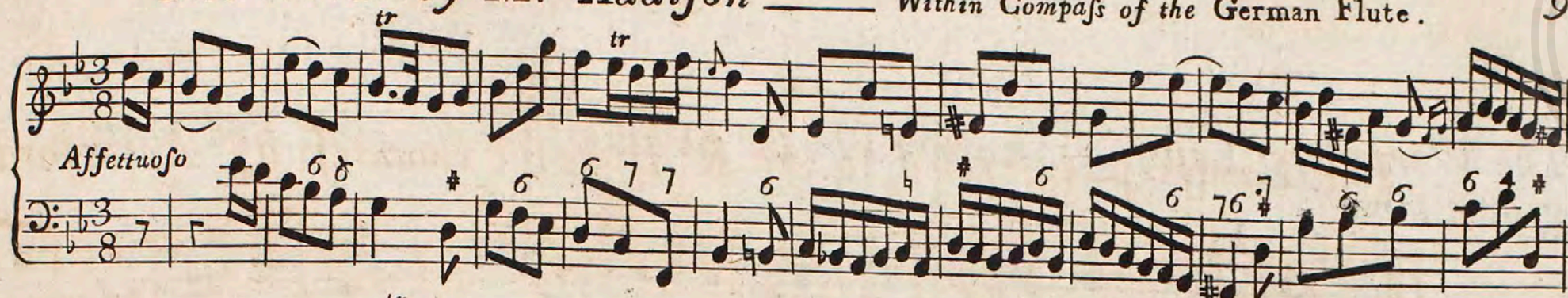
But now, when urg'd by tender Woes
I speed to meet my Dear,
That Hill and Stream my Zeal oppose
And check my fond Career. :8:

No more, since *Daphne* was my Theme
 Their wonted Charms I see;
 :S: That verdant Hill, that chrystal Stream :S:
 :S: Divide my Love, and Me. :S:

The Words by Mr Addison — Within Compass of the German Flute.

9.

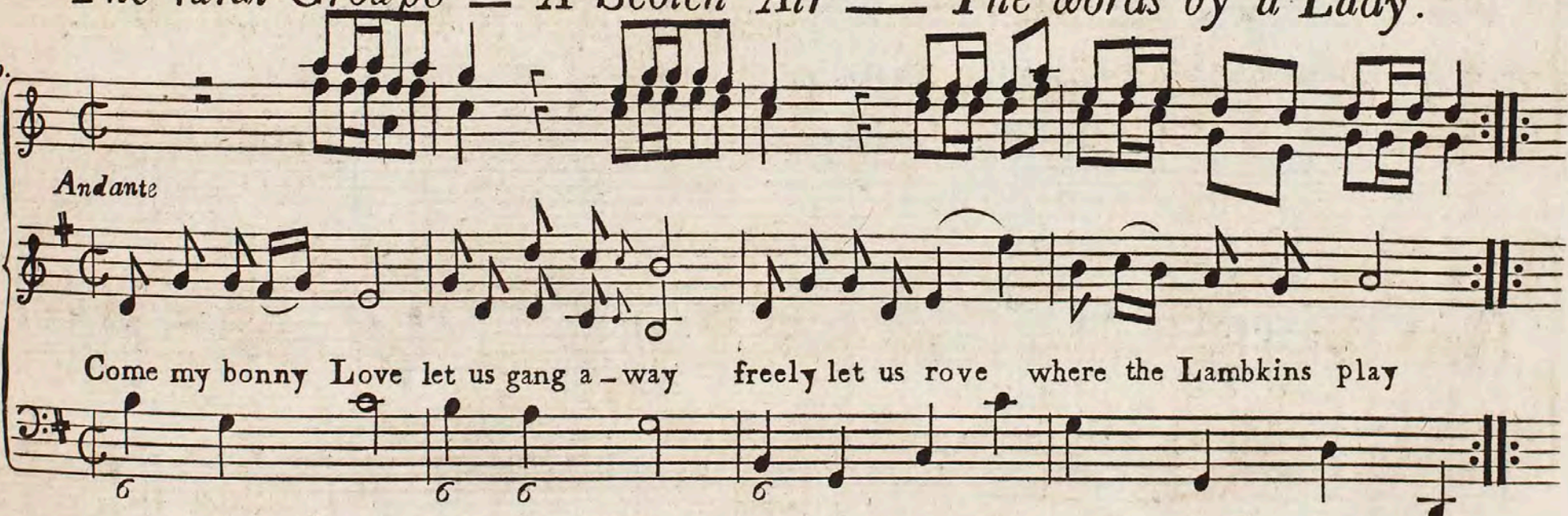
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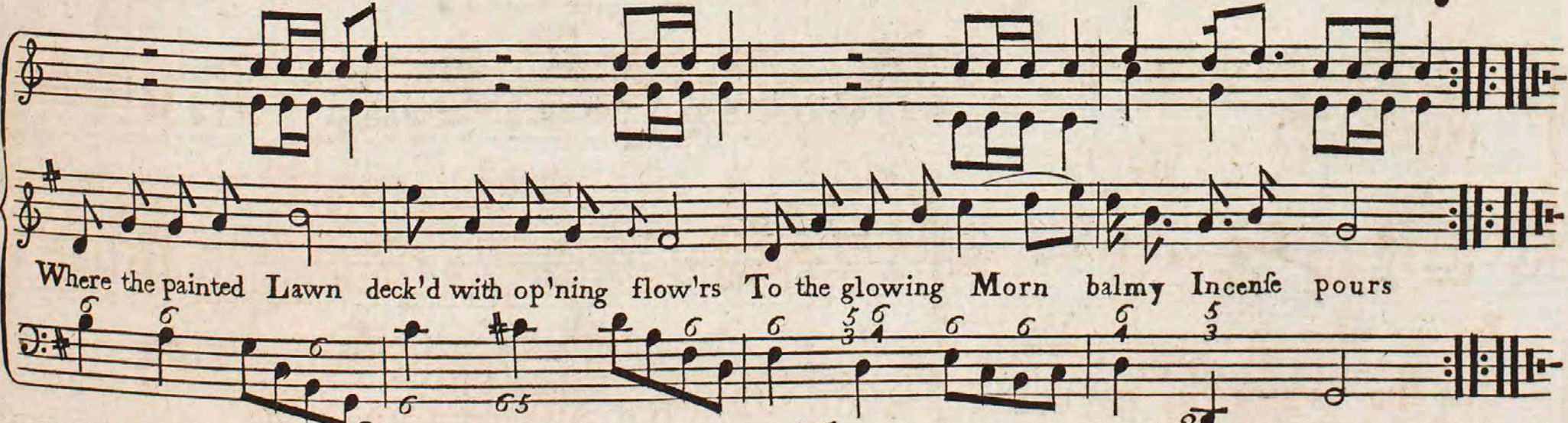
The rural Groupe — A Scotch Air — The words by a Lady.

Corno.
1^{mo}
&
2^{do}

Andante



Come my bonny Love let us gang a-way freely let us rove where the Lambkins play



Sweet the Roses blow,
Sweet the tedded Hay,
Sweet the Heifers low
Round the dewy Lea.

Hark! the feather'd Train
Chaunt their Songs with Glee,
O, their sprightly Strain.
Come my Lads with me.

Not the dawn of day,
Not the jocund Birds,
Not the Lambkin's Play,
Not the breath of Herds:

Not the blushing Rose
Nor the tedded Hay
Can one Charm disclose
While my Love's away.

The Words by a Lady — occasion'd by the Death of the favourite Red-breast grown tame.

Recitativo

Amidst her flow'ry Paths Ophelia rov'd to call the warbling Redbreast

whom She Lov'd whilst throbbing fears her tender Bosom swell and deep-fetch'd Sighs his hapless Fate fore =

= tell; when Lo! beneath a Shrub she cast her Eye and saw the little Warbler lifeless lie

some pearly Drops her lucid Eyes distill'd and thus in doleful Strains She sung him kill'd.

Andante

Ye Groves in deeper

Shades be seen no more display your live — ly Green Ye Groves in dee — per Shades be seen

no more display your live — ly Green Let

ev'ry Flow'r it's Beau-ty lose Nor e'er a gain such sweets dif- fuse.

let ev — ry Flow'r it's Beau-ty

lose nor e'er a gain such sweets dif- fuse.

2.

:S: Ye Warblers, cease your Songs of Love,
No more let Gladness fill the Grove; :S:
:S: In mournful Strains alone contend,
And wail with me your hapless Friend. :S:

3.

:S: And Thou, his Mate, whose joyless Breast
No more must find the Sweets of Rest, :S:
:S: Tune, tune thy lovelorn Notes to Woe,
Nor shall my Tears forbear to flow. :S:

The desponding Swain.

Andante

At De-lia's Feet de-voutly dying

e-ver vow-ing e-ver fighting the cold regardless Maid to move with un-a-vai-ling

Pray'rs I sue You first have taught me how to love Ah! teach me to be hap-py

too You first have taught me how to love Ah! teach me to be hap-py too.

2.

The musical score is written for piano in G major (one sharp) and 3/8 time. It consists of six systems of staves. The first system is marked 'Andante'. The melody features several trills (tr) and is accompanied by a bass line with fingerings (6, 5, 4, 3, 2, 1) and slurs. The lyrics are written below the staves, with some words like 'De-lia's' and 'hap-py' hyphenated across lines. The score includes various musical notations such as slurs, trills, and fingerings.

But She, alas! unkindly wife,
To all my Sighs and Tears replies—
'Tis ev'ry prudent Maid's Concern
Her Lover's fondness to improve;
If to be happy You shou'd learn
You quickly wou'd forget to love.

Charming is your Shape &c.

Poco Allegro tr

Charming is your Shape and Air

Charming O charming your Shape and Air and your face as Morning fair

Coral lips and Neck of Snow Cheeks where opening

Roses blow when'er You speak or smile or move all is Rapture all is Love all is

Rapture all is Love all is Rapture all is Love

End with the Symphony.

14.

A Song humourously commented upon in the Spectator.

For the Harpfichord and Voice alone.

Poco Allegro

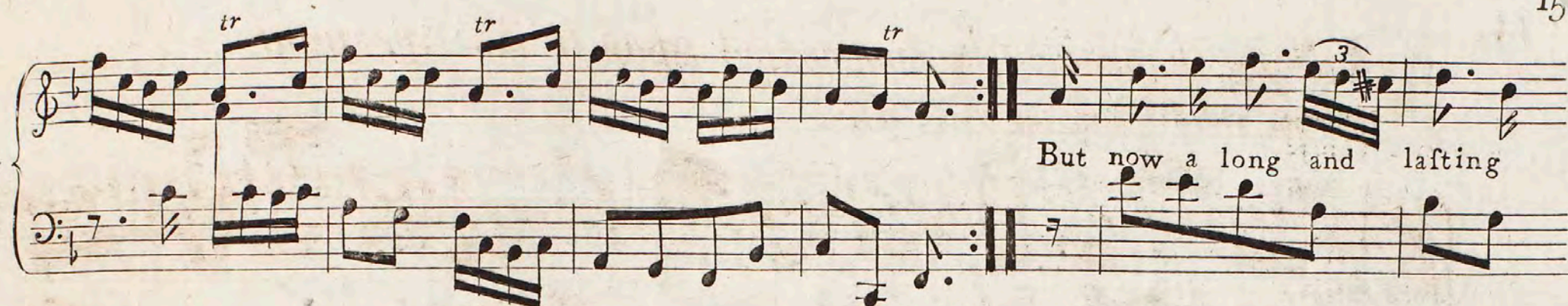
My Love was fickle once and changing nor e'er would fettle in my heart from

Beauty still to Beauty ranging in ev'ry face I found a dart

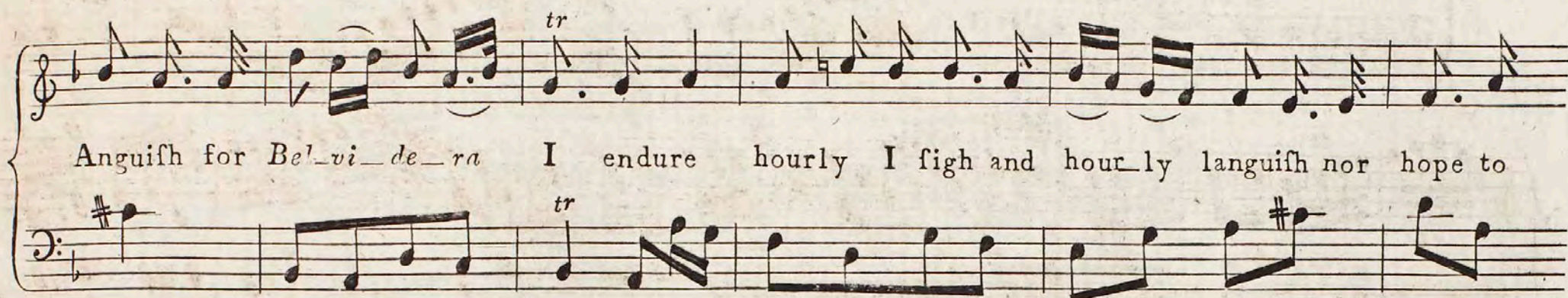
'Twas first a charming Shape enslav'd me an Eye then gave the

Ad Libitum Tempo Ord:

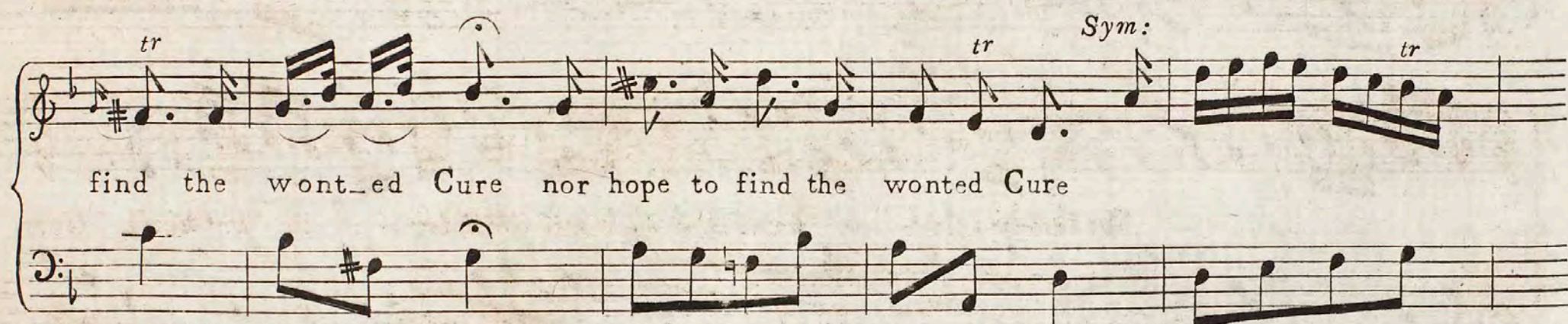
fatal Stroke 'till by her wit Co_rin_na fav'd Me and all my for_mer Fetters broke



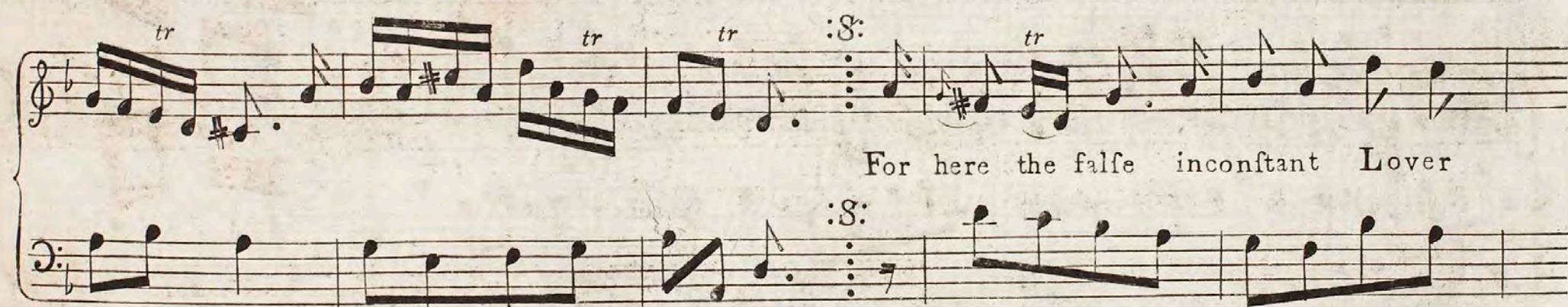
But now a long and lasting



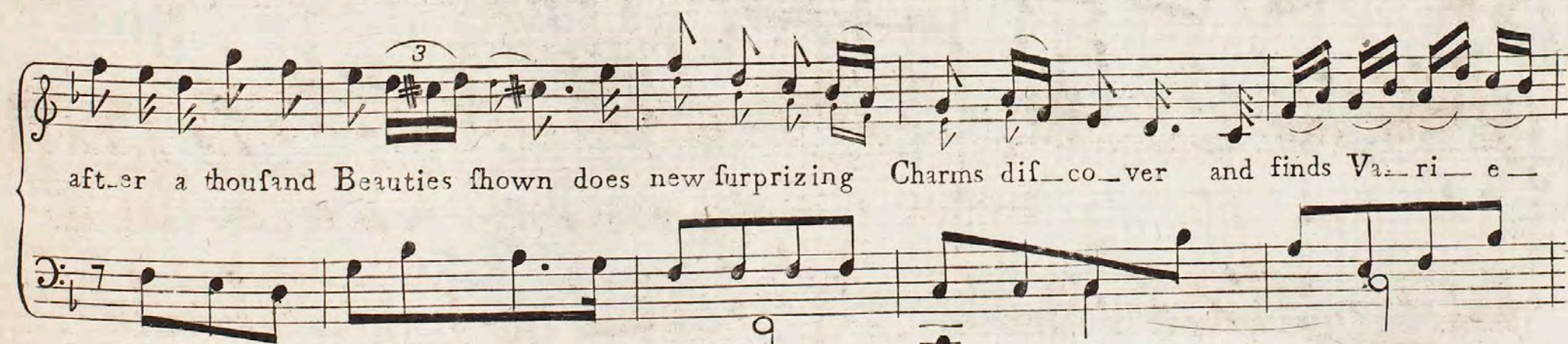
Anguish for Be^l-vi-de-ra I endure hourly I sigh and hourly languish nor hope to



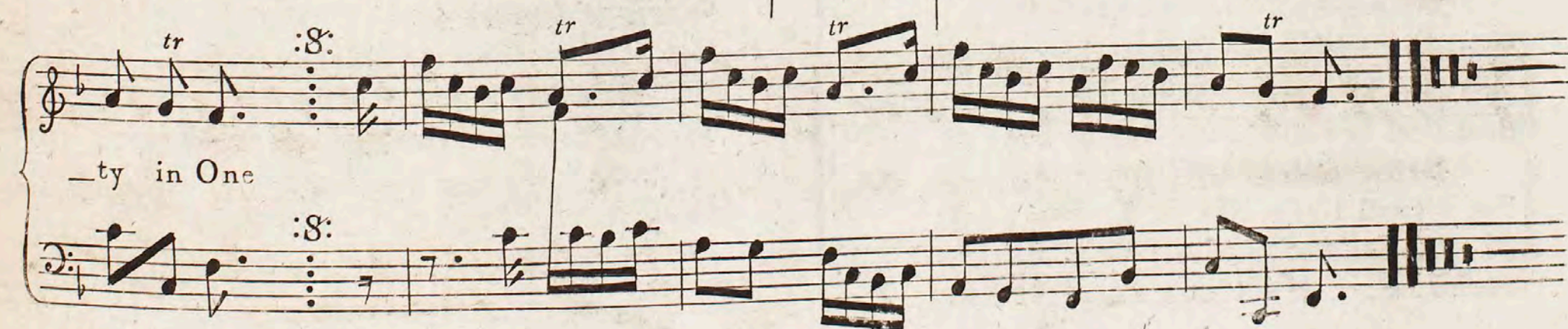
find the wonted Cure nor hope to find the wonted Cure



For here the false inconstant Lover



after a thousand Beauties shown does new surprizing Charms discover and finds Va-ri-e-



-ty in One

Winifreda.

Within Compass of the German Flute.

Royal
Academy
of Music
LibraryAndante
Vivace

Away! let nought to Love displeasing my Winifreda move thy fear let nought de-
 lay the heav'nly Blessing nor squeamish Pride nor gloomy Care nor squeamish Pride nor gloomy Care
 What though no Grants of Royal Donors nor pompous
 Titles grace our Blood we'll shine in more substantial Honors and to be noble we'll be good and to be
 noble we'll be good

2.

What though from Fortune's lavish Bounty
 No mighty Treasures we possess,
 We'll find within our Pittance Plenty,
 And be content without Excess. &c
 'Still shall each kind returning Season
 Sufficient for our Wishes give;
 For we will live a life of Reason,
 And that's the only Life to live. &c

3.

Our Name while Virtue thus we tender,
 Shall sweetly sound where'er 'tis spoke,
 And all the great ones much shall wonder
 How they admire such little folk; &c
 Through Youth and Age in Love excelling,
 We'll hand in hand together tread;
 Sweet-smiling Peace shall crown our dwelling,
 And Babes sweet-smiling bless our bed. &c

4.

How shou'd I love the pretty Creatures
Whilst round my knees they fondly clung !
To see them look their Mother's features !
To hear them lisp their Mother's tongue ! &c
And when with Envy Time transported
Shall think to rob us of our Joys
You'll in your Girls again be courted
And I go wooing in my Boys .

The mutual Symptoms ————— *Within Compass of the German Flute.*

Tender

Ah! Who in all those happy Plains with Colin can compare A Youth belov'd by
all the Swains admir'd by all the Fair I think he's free from artful Wiles for
oft with tearful Eye he fondly looks at me and smiles, he does! I know not.
Why!

2.

He prefs'd my hand I blufh'd and figh'd,
Yet hope he did not fee;
And then to fpeak he vainly tried,
But gently figh'd like me.
Methinks this wary breafth fhou'd know
If Colin feign'd the Sigh,
Yet when he's nam'd it flutters fo !
It does, I know not why!

3.

Say Gentle God! whose mighty Laws
Prevail o'er Nymph and Swain,
O fhew my heart the fecret Caufe
Of Colin's tender Pain .
Say rather why this heart intreats
The Caufe of Colin's Woe ;
And why it flutters, why it beats:
Alas ! too well I know !

18.

The Blackbird.

Slow

German Flute

Hark to Yon Blackbird's plea—sing Note Hark! Hark! Hark to Yon

Blackbird's pleas—ing Note sweet Ush—er of the vo—cal Throng

Nature instructs his warbling Throat and all ad—mire his

sprightly Song and all admire his spright—ly Song.

A Verse taken from Mr Addison's Pastoral Hymn-Inscrib'd to Char. Jennins Esq:

Vio: 1^{mo} *Largo Sostenuito* *Piano*

Vio: 2^{do}

Basso.

Forte *tr* *1^{mo} and 2^{do}* *Piano*

Though in the Paths of Death I tread

Forte *Piano* *tr*

Though in the Paths of Death I tread with

gloomy Horrors over-spread

Though

Volti

20.

in the Paths of Death I tread with gloomy Horrors gloomy Horrors ov—er—

Vivace

spread, My steadfast heart shall fear no Ill for Thou O Lord art with me still for

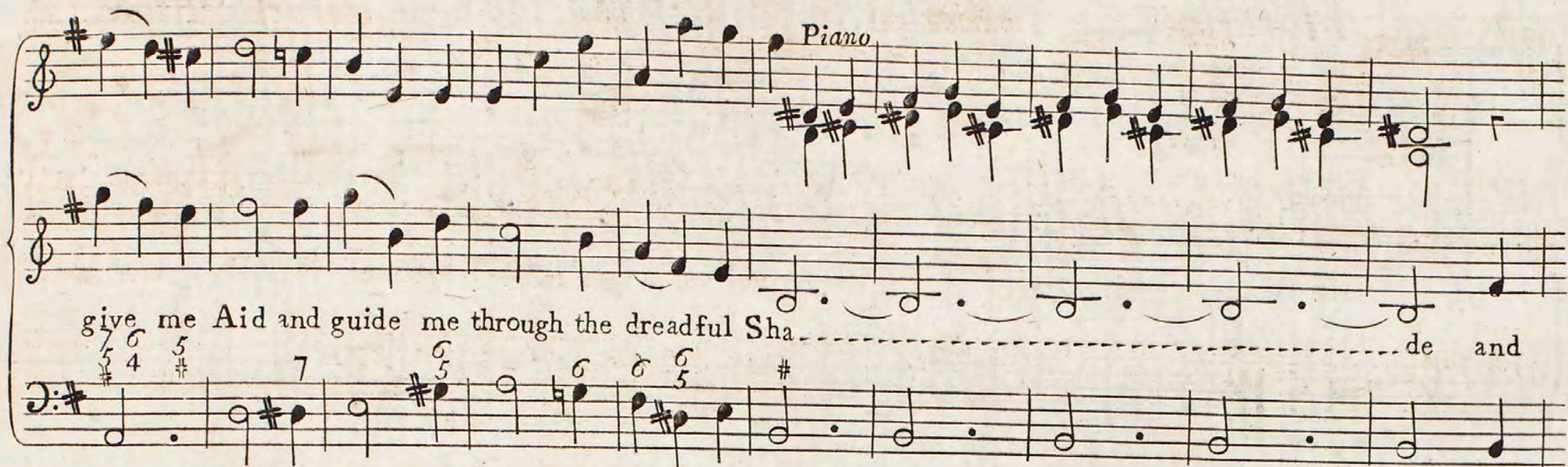
Sym:

Thou O Lord art with me still.

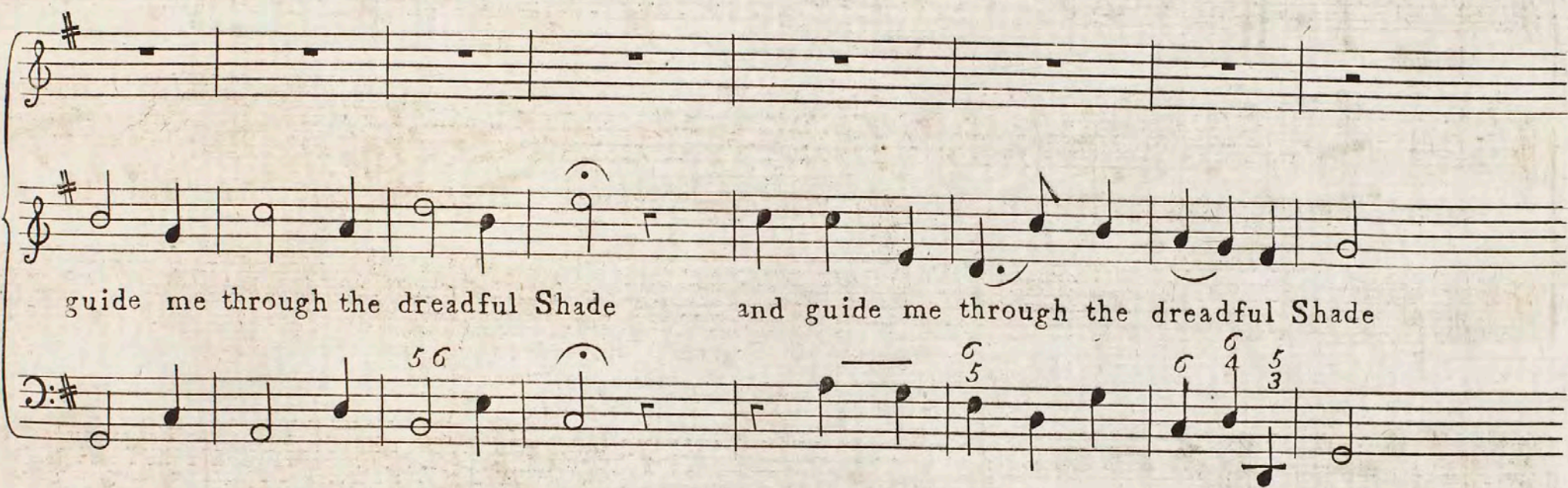
tr

Thy friendly Crook shall give me Aid thy friendly Crook shall

Piano

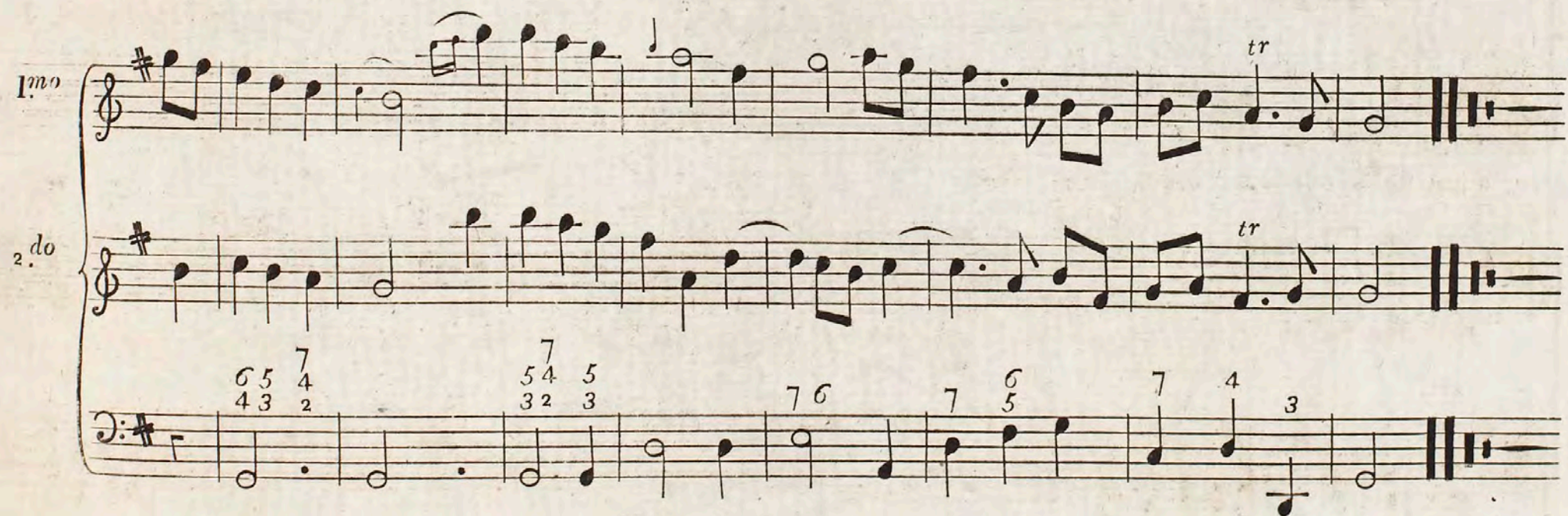


give me Aid and guide me through the dreadful Sha de and

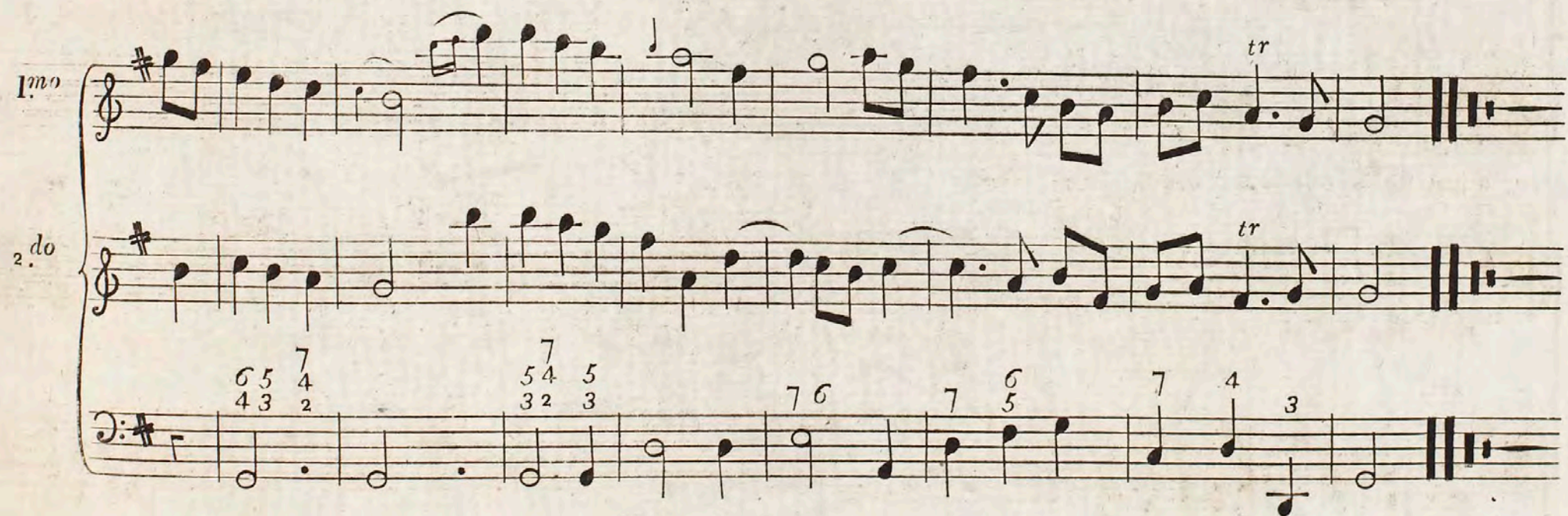


guide me through the dreadful Shade and guide me through the dreadful Shade

1^{mo}



2^{do}



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

? Giordani

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22.

Florella — Inscib'd to the R^t Hon: the Countess of Sussex.

Andante

Why will Flo-rel-la when I gaze my ravish'd Eyes re... prove and

chide them from the on-ly face they can behold with Love

To fhun your Scorn and ease my Care I seek a Nymph more kind and when I

rove from fair to fair more gentle Treatment find more gen-tle Treatment find

Violoncello

1st. Ritornello

But Ah! how vain is ev'ry Joy,
Where Nature has no Part;
New Beauties may attract my Eye
But You engage my heart.

2.

So restless Exiles as they roam,
Meet Pity ev'ry where;
But languish for their native home,
Though Death attend them there.

Amyntas.

Affettufo Larghetto

Sym:

On a Bank beside a Willow On a Bank beside a Willow Heav'n her Cov'ring

Sym:

Earth her Pillow sad Amynta sigh'd alone sad Amyn...ta sigh'd alone

From the chearless Dawn of Morning 'till the Dews of Night returning fing'ing thus she made her Moan

hope is banish'd Joys are vanish'd Damon my be lov'd is gone! is gone! Damon my be-

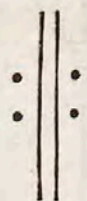
Sym:

-lov'd is gone!

Time, I dare thee to discover

Such a Youth, and such a Lover;

Oh, so true, so kind was He!



Damon was the Pride of Nature
Charming in his ev'ry feature;
Damon liv'd alone for me!
Melting Kisses! murm'ring Blisses!
Who so liv'd and lov'd as We!

24. *Dorilas — Inscib'd to the R^t Hon: the Countess of Plymouth.*
Andante Vivace

Not too fast

Vio: 1^{ma}

Vio: 2^{da}

Piano

Young Dorilas an art-less Swain and Daphne Pride of western

Plain their flocks together dro...ve their flocks to-gether drove

With mutual Joy each Morn they meet,
At Mid-day seek the same Retreat
And shelter in one Grove; &c.
At Eve :S: they haunt the self-same Walk, :S:
Together innocently talk,
But not a Word of Love. &c.

Hence mutual friendship firmly grew,
'Till Heart to heart spontaneous flew,
Like Bill to Bill of Dove; &c.
Both feel :S: the flame which both conceal, :S:
Both wish the Other wou'd reveal
Yet Neither speaks of Love. &c.

Gay Youth fat blooming on his face fat blooming on his Face And She too shone with ev'ry Grace

Yet Neither thought of Love Love Yet neither thought of Love

4.

He doated on her Innocence,

Each vow'd :S: whilst Each the Vow observ'd :S:

Then ev'ry word was Love. &c

Defiance to Cupid.

1.
and
2.do

Vivace

Unis:

Volti

26.

Fee-ble Cupid, vain Deceiver! What avails thy boasted Quiver, Where are all thy
conqu'ring Arts? where are all thy conqu'ring Arts? They who fly thee may defy thee
jeeringly where are all thy conqu'ring Arts? They who fear thee and revere thee ev-er feel thy keenest darts
They who fear thee and revere thee ev-er feel! thy keenest darts.

Cupid's Reply.

2.

Foolish Mortal! Why thus ever
Wilt thou boast thy vain Endeavour
To defy my just Controul? &c
But my Vengeance shall confound thee,
To defy &c — *jeeringly*
:8: And my subtle Arrows wound thee
Through thy false disloyal Soul. :8:

3.

When forlorn, and pale with Sorrow,
My Assistance thou woudst borrow,
Wafting soft neglected Sighs; &c
Then thy Cure in vain exploring
Wafting soft &c — *jeeringly*
:8: And my help in vain imploring
Mopsa too shall thee despise. :8:

Recitativo after the 1st Verse only, of the preceeding Song.

The false Lothario thus with Pride elate insulted Cupid and the Sex defied

Nor think he merited a kinder Fate when thus in Scorn the God of Love reply'd :S:

Be calm Ye Winds &c. for the German Flute.

Siciliana Affettuoso

Be calm Ye Winds forbear to blow And hear a Nymph complain; Be still ye Torrents cease to flow, Or

murm'ring lull my Pain. sad Echo listen to my Tale while I my Fate deplore; Nor cease to tell from

Hill to Dale that Damon loves no more.

2.

Ye tinkling Rills, that saw my bliss
E'er Damon prov'd untrue;
Ah! do not deem it now amiss,
My Tears your Streams renew:
Nor think it strange if on my face
The Rose's Bloom is dead;
Can Beauty stay, when gentle Peace
Is from my Bosom fled?

3.

O! why shou'd I a simple Maid,
So false a heart e'er prove!
O! why did he my Peace invade
With artful Vows of Love!
Farewel then to my humble Cot,
My flow'ry Banks Adieu!
For Damon all his Vows forgot,
For Damon proves untrue.

Song for the Bassoon.

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Allegro

Cease thy Murmurs cease thy Tears cease thy Tears

Cease thy Murmurs cease thy Tears vain are all thy idle Fears

Handwritten musical score system 1. Treble and Bass staves. Lyrics: Vain are all thy idle Fears Cease thy Murmurs cease thy Tears cease thy Murmurs. Includes a trill (tr) in the treble staff.

Handwritten musical score system 2. Treble and Bass staves. Lyrics: cease thy Tears Thou art brave and great and good gen'rous as the roll-ing flood gen'-rous. Includes a trill (tr) in the treble staff.

Handwritten musical score system 3. Treble and Bass staves. Lyrics: as the rol... ling flood. Includes a trill (tr) in the treble staff.

Handwritten musical score system 4. Treble and Bass staves. Lyrics: Cease thy Murmurs cease thy Tears cease thy Mur... murs cease thy Tears. Includes a trill (tr) in the treble staff.

Thou art brave and great and good gen'rous as the rol...ling Flood gen'rous gen'rous

This system contains measures 1 through 8. The vocal line features a melodic phrase starting on a half note G4, followed by eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with some rests and eighth notes in the left hand.

Thou art brave and great and good gen'rous as the rol...

This system contains measures 9 through 16. The vocal line continues the melody with a dotted half note. The piano accompaniment maintains the eighth-note texture, with some sixteenth-note runs in the right hand.

...ling Flood gen'rous as the rolling Flood

Adagio *tr*

Adagio *Allegro*

This system contains measures 17 through 24. It includes a tempo change from *Adagio* to *Allegro* between measures 20 and 21. The vocal line has a trill in measure 20. The piano accompaniment features a more active eighth-note pattern in the right hand.

Scorn to de-base thy

This system contains measures 25 through 32. The vocal line concludes with a half note. The piano accompaniment continues with eighth-note patterns, ending with a final chord in the right hand.

Handwritten musical score for the hymn "The Arm of the Lord". The score is written on three systems of staves. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The third system consists of a single bass staff. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, accidentals, and ornaments (trills). The piece concludes with a double bar line and repeat signs.

tr

Da Capo.

tr

this threatning Arm this threatning Arm this threatning Arm shall bring Re-lief

tr

6 5
4 #

? Stevens
? W. P. Stevens

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32.

Sappho's Ode — from the Spectator.

Affettuoso

Blest as th'immortal Gods is he, the Youth that fondly fits by thee, the Youth that
fondly fits by thee And hears and sees thee all the while softly speak and
sweetly smile softly speak and sweetly smile

2.

'Twas this depriv'd my Soul of Rest,
And rais'd such Tumults in my Breast;
For while I gaz'd, in Transport tost,
My breath was gone, my Voice was lost.

3.

My Bosom glow'd; the subtle Flame
Ran quick through all my vital Frame;
O'er my dim Eyes a darkness hung;
My Ears with hollow Murmurs rung.

4.

In dewy damps my Limbs were chill'd;
My blood with gentle Horrors thrill'd;
My feeble Pulse forgot to play;
I fainted, sunk, and dy'd away.

Recitativo

'Twas Spring when all the plumy Choir in nuptial Treaty

Pia:

joins when tepid Gales with Love conspire to bless their soft de-signs Melif - sa

rang'd the Fountain's fide and thus in artless Accents cry'd

Volti subito

34.

*Aria Andante*Royal
Academy
of Music

Flute 1^{mo}

Flute 2^{do}

Vio: 1^{mo}

Vio: 2^{do}

Canto

Basso

First system of musical notation, measures 1-8. The key signature is two sharps (F# and C#). The first staff contains a melodic line with trills (tr) in measures 5-8. The second staff contains a bass line with trills (tr) in measures 5-8. The third and fourth staves are empty. The fifth staff contains a vocal line with lyrics: "Hap - py Warblers Love en - joy - ing". The sixth staff contains a bass line with lyrics: "Hap - py Warblers Love en - joy - ing".

Second system of musical notation, measures 9-16. The key signature is two sharps (F# and C#). The first staff contains a melodic line with trills (tr) in measures 13-16. The second staff contains a bass line with trills (tr) in measures 13-16. The third and fourth staves are empty. The fifth staff contains a vocal line with lyrics: "Hap - py Warblers Love en - joy - ing". The sixth staff contains a bass line with lyrics: "Hap - py Warblers Love en - joy - ing".

Volte subito

36.

Flute 1^{mo}

Flute 2^{do}

hap-py Warblers happy Warblers hap-py Warblers Love en-joy-ing

free from Censure free from fears hap-py Warblers free from fears

hap-py Warblers Love en-joying hap-py Warblers

free from fears hap- py Warblers free from fears

Vio 1^{mo}

Vio 2^{do}

hap - py Love which nev-er dloying hap-py Love hap-py Love Mufick's tuneful Voice endears

Play the 1st Symphony before You go to the
Duett and Chorus.

38.

Duetto

tr

What can Mortals sweeter prove than the Chorus of the Grove

What can Mortals sweeter prove

thus to sing and thus to love thus to sing and thus to love

than the Chorus of the Grove thus to sing and thus to love thus to sing and thus to love

Chorus

Violino & Flute 1^{mo}

Violino & Flute 2^{do}

Alto Viola

1st Voice

2^d Voice

Vocal Bass

Organo

What can Mortals sweeter prove than the Chorus of the Grove

What can Mortals sweeter prove than the Chorus of the Grove

What can Mortals sweeter prove than the Chorus of the Grove

1^{mo} Flute

Flute 2^{da}



Duetto

thus to fing thus to fing

thus to fing thus to fing

Duetto



thus to fing and thus to love thus to fing and thus to

thus to fing and thus to love thus to fing and thus to

Volti subito

40.

Violino 1^{mo} Con Flauto

love thus to fing and thus to love What can Mortals sweeter prove than the
love thus to fing and thus to love What can Mortals sweeter prove than the

Chorus
2^{do} con Flauto Tutti
Tutti
Chorus Voice

Flutes alone
Chorus of the Grove thus to fi...
Chorus of the Grove thus to fi...
Chorus of the Grove thus to fing thus to fing thus to fing thus to fing

41.

Tutti *Forte*

Tutti *Forte*

Tutti *Forte*

tr *tr*

ng thus to fing and thus to love thus to fing and thus to

ng thus to fing and thus to love thus to fing and thus to

thus to fing and thus to love thus to fing and thus to

Fortifs *tr*

Fortifs *tr*

Finis.

love.

love.

love.

love.

6 7 7 5 4 3