

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 a Timpani (Timp). The strings include Violins (Vln), Viola (Vla), and Cello/Bass (b.c.). The key signature is one sharp (F#) and the time signature is 2/4. The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani plays a pattern of quarter notes. The score is written in a standard musical notation with a grand staff for each instrument. The page number '2' is in the top left corner, and the measure number '6' is at the top left of the first staff. The page ends with a double bar line and measure numbers 5, 6, 7, and 8, with a '2' below the '5'.

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), and four for strings (Violin I and II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Oboe and Trumpet parts play a melodic line with eighth-note patterns. The strings provide a rhythmic accompaniment with various note values and rests.

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 key signature remains one sharp (F#) and the time signature is 4/4. The musical texture continues with similar patterns for the woodwinds and strings, showing some dynamic markings like 'f' (forte) and 'p' (piano).

28

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c.

7 8

32

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c.

4 5

37

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c.

42

Ob

Ob

Tr

Tr

Vln

Vln

Vla

b.c.

5 6 5
4 3

6 6 4 3 6 5
4 3 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, with the upper staff playing a melodic line and the lower staff providing harmonic support. The Viola and Bassoon parts also contribute to the texture with various rhythmic and melodic figures.



64

Ob
Ob
Vln
Vln
Vla
b.c

Detailed description: This system of musical notation covers measures 64 through 69. It features the same six staves as the previous system. The Oboe parts are more active, with the upper staff playing a melodic line and the lower staff providing harmonic support. The Violin staves continue their melodic and harmonic roles. The Viola and Bassoon parts also have active parts, contributing to the overall texture of the music.

70

Ob
Ob
Vln
Vln
Vla
b.c

Detailed description: This system contains measures 70 through 75. The woodwinds (Ob) are mostly silent, with some notes in the final measure. The violins (Vln) play a melodic line with slurs and accidentals. The viola (Vla) and bassoon (b.c) provide harmonic support with sustained notes and some movement.



76

Ob
Ob
Vln
Vln
Vla
b.c

Detailed description: This system contains measures 76 through 81. The woodwinds (Ob) play a melodic line with slurs and accidentals. The violins (Vln) are silent. The viola (Vla) and bassoon (b.c) provide harmonic support with sustained notes and some movement.

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 part has a melodic line with a sharp sign on the final note of measure 85. The second Oboe part provides harmonic support. The Violin parts have a similar melodic line to the top Oboe. The Viola and Bassoon parts play a more rhythmic accompaniment. Measure 85 ends with a double bar line.



86

Ob
Ob
Vln
Vln
Vla
b.c

Detailed description: This system contains measures 86 through 90. It features the same six staves as the previous system. The top Oboe part has a melodic line with a sharp sign on the first note of measure 86 and a double bar line at the end of measure 90. The second Oboe part provides harmonic support. The Violin parts have a similar melodic line to the top Oboe. The Viola and Bassoon parts play a more rhythmic accompaniment. Measure 90 ends with a double bar line.

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 score concludes with a double bar line and repeat signs.



95 Allegro

Ob
Ob
Tr
Tr
Timp
Vln
Vln
Vla
b.c

Detailed description: This block contains the musical score for measures 95 through 100. 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 is characterized by dense, rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings of 'f' (forte) are present. The score concludes with a double bar line and a page number '6' at the bottom right.

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

Detailed description: This page of a musical score contains measures 139 through 142. The score is for a woodwind and string ensemble. The woodwinds (Ob, Tr) play a melodic line with eighth-note patterns and rests. The percussion (Timp, b.c) provides a rhythmic accompaniment with eighth-note patterns. The strings (Vln, Vla) play a melodic line with eighth-note patterns and rests. The score is in 2/4 time and ends with a double bar line and repeat sign.

148 Grave

Ob *p*

Ob *p*

Vln *p*

Vln *p*

Vla *p*

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

4 #3

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

S
A
T
B

Vln
Vln
Vla
b.c

mf

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



33

S
A
T
B

Vln
Vln
Vla
b.c

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

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

5 4 #3 5

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 and Bassoon have more active parts, while the Violins play a rhythmic accompaniment. Dynamics are marked *p*. There are sharp signs (#) under the bassoon staff in measures 10 and 14.
- System 3 (Measures 17-24):** Measures 17-24 show further melodic and rhythmic complexity. The Flutes and Bassoon play more intricate lines, while the Violins continue their accompaniment. Dynamics are marked *p*. There are sharp signs (#) under the bassoon staff in measures 18, 22, and 24.

24

Fl

Fl

A

B

Vln

Vln

b.c.

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

7 7 7 7



32

Fl

Fl

A

B

Vln

Vln

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
tree its si - - - - - lence_ breaks;

B
si - - - - - lence breaks.

Vln

Vln

b.c

6 # 7 7 7 # 7



45

Fl

Fl

A

B
Hark! hark! each tree its si -

Vln

Vln

b.c

7 7 0 # # 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 # 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
flew _____ with leaf-y wings they flew, When to the Thrac - ian

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

b.c

6 5 7 8 #



145

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

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

b.c



150

Fl
f

Fl
f

A
flew, with leaf-y wings they flew.

B
flew, with leaf-y wings they flew.

Vln
f

Vln
f

b.c
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 enter in measure 156 with a similar eighth-note pattern. 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 continues the eighth-note pattern. The next two staves are for Violins (Vln), both playing a melodic line with a sharp sign and a dynamic marking of *p*. The fifth staff is for the Bassoon (b.c), playing a bass line with quarter notes and rests. The system ends with a double bar line.

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

b.c

33

A

b.c

37

A

b.c

40

A

b.c

45

A

b.c

49

A

b.c

53

A

b.c

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 †



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

B
Made up of va - rious parts, made up of va - riousparts, 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
8 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

p

8

15

22

28

The image shows a musical score for Oboe (Ob) and Bassoon (b.c.) parts, measures 1 through 28. The score is written in 3/4 time and B-flat major. It features three systems of staves. The first system (measures 1-7) includes a dynamic marking of *p* and the word 'Symphony'. The second system (measures 8-14) contains a repeat sign. The third system (measures 15-21) continues the melodic and harmonic development. The fourth system (measures 22-27) shows further instrumental texture. The fifth system (measures 28) concludes the passage with a double bar line. The notation includes various rhythmic values, accidentals, and phrasing slurs.

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 6 6 5 #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 4 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 music is in a key with one sharp (F#) and a common time signature. Measure 50 shows the vocal line with the lyrics 'yield, must be forc'd, must be forc'd must be forc'd_____ to'. The instrumental parts provide accompaniment. Measure 51 continues the vocal line and instrumental accompaniment.



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 music is in a key with one sharp (F#) and a common time signature. Measure 51 shows the vocal line with the lyrics 'yield.'. The instrumental parts provide accompaniment. Measure 52 continues the vocal line and instrumental accompaniment.

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 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 4 # 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

In

19

vain the am - - - - - 'rous_ flute, in

In

4 6 5 4 6 6 # 6
2 2 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

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

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 (T), and one Bass Clef staff (b.c). The music is in G major and 4/4 time. The vocal line (T) has lyrics: "com pose _____ and charm. which thy com-mand-ing sounds, -". The instrumental parts include woodwinds (Tr), timpani (Timp), and bassoon (b.c).

61

Tr
Tr
Timp
T
b.c

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

Detailed description: This system contains measures 61 through 63, separated from the previous system by a double bar line. It features five staves: two Treble Clef staves (Tr), one Bass Clef staff (Timp), one Treble Clef staff (T), and one Bass Clef staff (b.c). The vocal line (T) has lyrics: "which thy com-mand-ing sounds, - sounds, sounds,". The instrumental parts continue with woodwinds (Tr), timpani (Timp), and bassoon (b.c).

64

Tr
Tr
Timp
T
b.c

sounds, _____ sounds, _____

Detailed description: This system contains measures 64 through 66, separated from the previous system by a double bar line. It features five staves: two Treble Clef staves (Tr), one Bass Clef staff (Timp), one Treble Clef staff (T), and one Bass Clef staff (b.c). The vocal line (T) has lyrics: "sounds, _____ sounds, _____". The instrumental parts continue with woodwinds (Tr), timpani (Timp), and bassoon (b.c).

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, 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,

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. 6 6

2.

4

13. chorus - Hail, Bright Cecelia!

The musical score is arranged in a standard orchestral format. It begins with a first-measure rest (1) for all instruments. The woodwinds (Ob, Tr) and strings (Vln, Vla, b.c.) enter with a forte (*f*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. The vocalists (S, A, T, B) enter in the second measure with the word "Hail!" on a half note, also marked *f*. The vocal parts are in unison, with the Soprano and Alto parts having a melisma on "Hail!" in the final measure. The percussion (Timp) enters in the fifth measure with a rhythmic pattern, also 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

Detailed description: This page of a musical score, numbered 80, features a variety of instruments and vocal soloists. At the top, two Oboe (Ob) staves are shown, with the first staff starting at measure 6. Below them are two Trumpet (Tr) staves, followed by a Timpani (Timp) staff. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The Soprano, Alto, and Tenor parts each have the lyrics "Hail!" written below their notes. The Bass part has the lyrics "Hail" written below its notes. The string section consists of two Violin (Vln) staves, one Viola (Vla) staff, and a Bassoon (b.c) staff. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the vocalists perform the word "Hail!" in a stately, measured fashion.

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-

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 6 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 -

35

Ob

Ob

Tr

Tr

S

S

A

A

T

B

Vln

Vln

Vla

b.c

prove.

prove.

prove.

prove.

prove.

prove.

Who while a-mongst the quire a-

Who

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

Detailed description: This page of a musical score covers measures 61 to 65. It is marked 'tempo primo'. The score includes parts for two Oboes (Ob), two Trumpets (Tr), Timpani (Timp), Soprano (S), Alto (A), Tenor (T), Bass (B), Violins (Vln), Viola (Vla), and Cello/Double Bass (b.c.). The woodwinds and strings play rhythmic patterns, while the vocal soloists sing 'Hail!' in measures 63 and 65. The key signature has two sharps (F# and C#) and the time signature is common time (C).

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

A

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

74

Ob

Tr

Timp

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

A
thee! Great, Great,

A

T
thee! Great, Great,

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

Vln

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

A

A

T

B

Vln

Vln

Vla

b.c

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

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

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

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

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

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

6 8 7 6 5 4 3