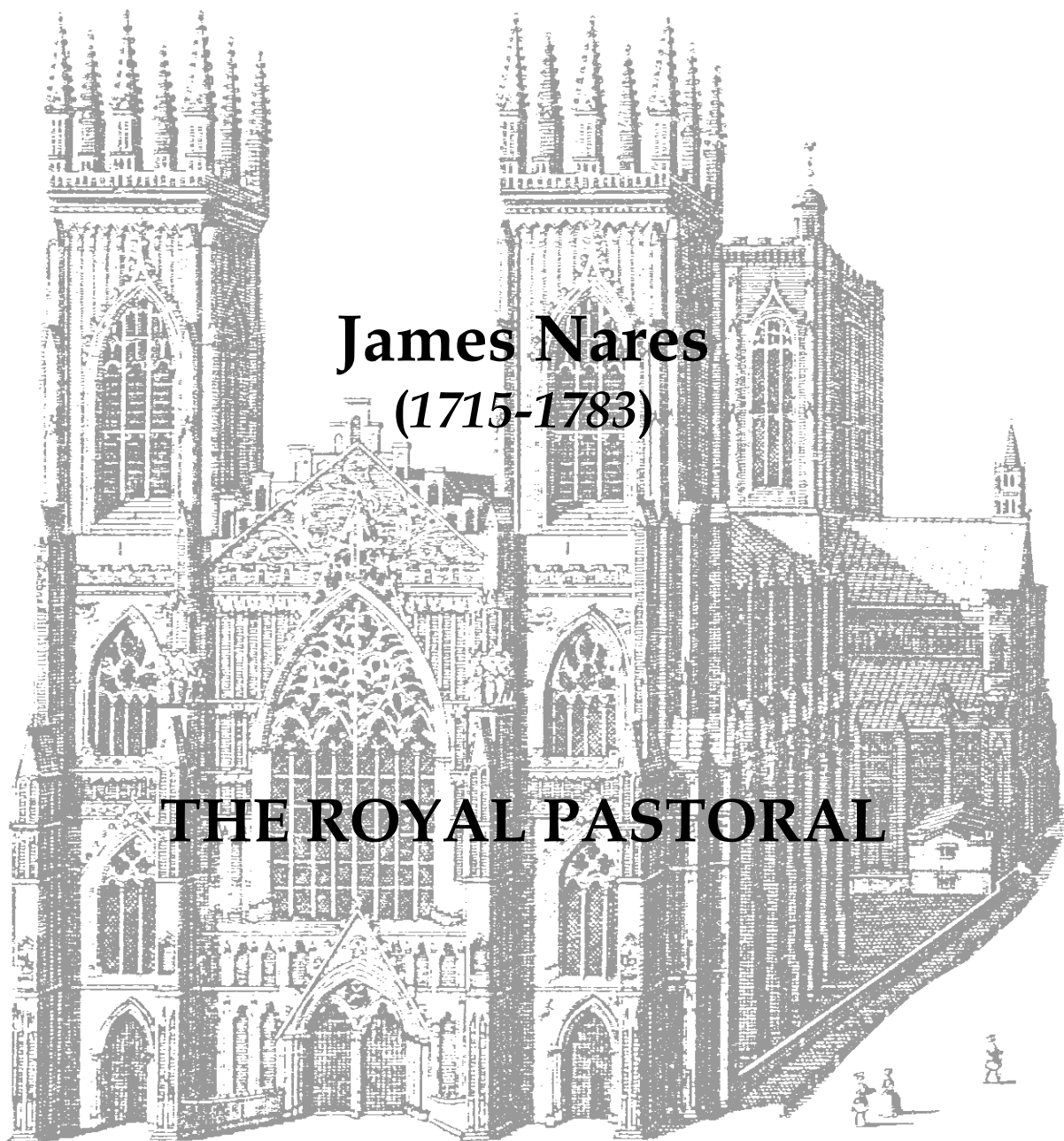


YORK
EARLY
MUSICS
PRESSES

James Nares
(1715-1783)

THE ROYAL PASTORAL



In association with

THE UNIVERSITY *of* York

James Nares
(1715-1783)

The Royal Pastoral

Edited by David Griffiths

York Early Music Press
2024

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(in association with the School of Arts and Creative Technologies, University of York)

School of Arts and Creative Technologies

University of York

York

YO10 5DD

United Kingdom

email: jo.wainwright@york.ac.uk

web: <https://www.york.ac.uk/arts-creative-technologies/research/music/yemp/>

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INTRODUCTION

BIOGRAPHY

James Nares was born in Stanwell, Middlesex, in 1715 and entered the Chapel Royal as a chorister, where he remained until 1731, receiving his musical education from Bernard Gates, the Master of the Boys. He afterwards studied with Johann Christoph Pepusch, and became an assistant to John Pigott at St George's Chapel, Windsor.¹ Nares was appointed organist of York Minster in 1735 where he was in office until 1756, when he left on being made Composer of the Chapel Royal and Organist of the Chapel Royal. He died in 1783 and was buried in the church of St Margaret, Westminster. His compositions consist mostly of anthems and services for the Anglican church, and works for keyboard.

PRINTED SCORE

An advertisement published early in 1769 announced the publication of Nares' score of *The Royal Pastoral*:²

This Day is published, The Royal Pastoral. Composed by Dr. Nares, Price 1L. 5s. The Subscribers are desired to send for their Books to Dr. Nares's House in James-street, near Buckingham-Gate, or to Welcker's Music Shop, Gerrard-street, Soho.

The copy from which the present transcription has been made is located in the British Library's Music Collections (shelfmark R.M.12.d.9), with the following title-page:

THE | Royal Pastoral | a | DRAMATIC ODE | Set to Musick | BY | D^R | NARES | LONDON |
Printed by WELCKER in Gerrard Street S^t Ann's Soho | Where may be had the greatest Variety of
New Musick | &c. &c. &c.

The British Library has another copy of the work, shelfmark Music Collections H.125. This and the copies in the libraries listed below have not been collated.

Germany

Munich, Bayerische Staatsbibliothek

Hamburg, Staats- und Universitätsbibliothek

United Kingdom

Glasgow, University of Glasgow Library

London, Royal Academy of Music Library

London, Royal College of Music Library

Oxford, University of Oxford Libraries

¹ Samuel Arnold, *Cathedral Music: Being a Collection in Score, of the Most Valuable & Useful Compositions for that Service by the Several English Masters, of the Last Two Hundred Years* (London: privately printed, 1790), vol. 3, p. 64. Brief descriptions of Nares' life and work can be found in *The New Grove Dictionary of Music and Musicians*, 2nd edn, s.v. 'Nares, James,' by Watkins Shaw; and in *The Oxford Dictionary of National Biography*, s.v. 'Nares, James,' by J. C. Hadden, rev. K. D. Reynolds.

² *Public Advertiser*, 2 January 1769.

United States

Chapel Hill (NC), University of North Carolina at Chapel Hill

New Haven (CT) Yale University, Irving S. Gilmore Music Library

Rochester (NY), Sibley Music Library, Eastman School of Music, University of Rochester

Washington (DC) Library of Congress, Music Division

The score contains the following dedication by the composer to the Prince of Wales:

May it please your Royal Highness | The Words of the following | Performance being Composed on a very singular Occasion, in which your Royal Highness display'd great Condescension and Charity* The | Music would have but little Title to your Royal Highness's | Protection did it not exhibit to the World, two most amiable Examples, in | very high Life, of conjugal Affection and Happiness, in which your | Royal Highness is deeply interested. Tho it must be acknowledg'd | the Characters of Damon & Delia, are but feint Copys of those bright | Originals they are intended to Portray. The Author of the Music | thinks himself highly honour'd by being permitted to dedicate his Work | to your Royal Highness, as a Testimony of that duty & Respect | with which he begs Leave to subscribe himself | Your ROYAL Highness's | very dutiful Oblig'd | and devoted humble Servant | James Nares.

*See the Rev^d M^r Bellamys Book | entitled Ethic Amusements.

There are also manuscript copies of two movements from *The Royal Pastoral*, in vocal score, viz., 'Each year, each hour' and 'What heavenly rapture', which remain in the Royal College of Music Library, MS 807/1–113, in a compilation made by Benjamin Cooke (d.1793). These two copies have not been here collated.

The word 'Pastoral' in Nares' title has been defined thus: 'A literary, dramatic or musical genre that depicts the characters and scenes of rural life or is expressive of its atmosphere',³ while the adjective 'Royal' points both to the *Royal Children* referred to in 'The Preface' of *Ethic Amusements*, and to Nares' dedication to the Prince of Wales in the printed score. A further description of *The Royal Pastoral* is to be found in its subtitle, where it is referred to as a 'Dramatic Ode', thus aligning it with the odes composed by Greene and Boyce.⁴

TEXT

The text of *The Royal Pastoral* was first published in 1768, the Preface of the publication indicating how the libretto, quoted below, came to be written.⁵ Of the four people referred to in the first paragraph, the 'three elder Princes' are George IV, Prince of Wales, Prince Regent (1762–1830), Frederick, Duke of York (1763–1827), William IV, Prince William, Duke of Clarence (1765–1837); and 'Mrs. *Cotesworth*' is Henrietta Cotesworth, the sub-governess to the children of King George III and Queen Charlotte.

[p. vii] DAMON and DELIA : A Cantata. This Pastoral Poem was founded on the following memorable incident:—some time in *October* last [i.e. in 1767 or 1768], the three elder Princes, conducted by Mrs. *Cotesworth*, went privately to *Kew* Chapel, where kneeling reverently before

³ *The New Grove Dictionary of Music and Musicians*, 2nd edn, s.v. 'Pastoral', by Geoffrey Chew.

⁴ For an extended discussion of these odes see Rosamond McGuinness, *English Court Odes, 1660-1820* (Oxford: Clarendon Press, 1971). Nares does not appear in her survey.

⁵ David Bellamy, junior. *Ethic Amusements*; by Mr. Bellamy, revised by his son D. Bellamy, M.A. chaplain of Petersham and Kew, in Surry (London: printed by W. Faden, for the Author, 1768).

the Communion Table, they presented with their own hands, a very liberal offering for the relief of the Poor.

The looks and deportment of the *Royal Children*—in the execution of this benevolent errand, were, in every respect, so proper, so affecting, and exemplary, that the Editor really thought it for the advantage and honour of human nature, to have it recorded, if possible, in as lively and indelible characters, as it was in his own heart. A consultation with his ingenious Friend, the author of the Parodies on *De la Motte*, produced this Pastoral Cantata: Of which he can with the strictest veracity affirm, that as the fact on which it was founded, has engaged the love and admiration of all who heard it; so the Poem, simple and unadorned as it is, has never been recited without the highest satisfaction—As if it was the property of great and virtuous actions, to communicate something of their own engaging nature, even to the things written concerning them. This Poem declines not the judgment of the head, though professedly calculated for that of the heart; a trifle indeed in itself, yet can never be voted trifling, where the love of virtue, genuine patriotism, or honest loyalty, are admitted to the suffrage.

The following fact will evince the truth of this observation:—A person of acknowledged taste, thought so favourably of this Pastoral, as to intimate a desire of having it set to music by some hand of distinguished abilities—one, whose situation in life might give additional feeling to the subject.—This circumstance pointed evidently to Dr. *Nares*, who having executed it with his usual felicity, it was performed before a select party, who were pleased to honour it, thus improved by the insinuating graces of harmony, with the highest approbation and applause.

The text of *The Royal Pastoral* is given below, the left-hand column being that of *Ethic Amusements* (1768), with the right-hand column showing the few variations as set by Nares.

(pp. 256–260)

Damon and Delia: a cantata.

Motto.

Behold the guide of Royal Innocence,
 Veil'd in her own MINERVA'S fav'rite form,
 In act to cultivate the budding sense,
 And the young mind with ev'ry Virtue warm.
 What time the wonders of her arts they trace;
 Mark the mild raptures of the sylvan Pair:
 "Their thoughts, their speech, their sports —yes,
 ev'ry grace
 Proclaims aloud another CHARLOTTE'S care."⁶

Recitative.

'Twas on a Bank, where <i>Thames</i> ' majestic flood Effus'd its dimpling silver, heav'nly-clear, A lovely Pair convers'd; the neighb'ring wood, With all its Hamadryads, lean'd to hear.	roll'd in full stream, transparent heav'nly clear,
---	--

Damon.

Six years and more have danced by With feet of softest down, Since first the holy nuptial tye Made DELIA all mine own: And still so pleasing is my state,	Six years and more have glided by yet still so pleasing is my state,
---	---

⁶ Charlotte is probably Lady Charlotte Finch, governess to the children of King George III and Queen Charlotte.

The very thought of change I hate.

Delia.

Each year, each hour with downy feet
That softly danceth by,
Comes with new proof of love replete,
And brings access of joy.
If true content dwells on the lee,
Sure, 'tis with DAMON, and with me.

Here true content lives unrestrain'd and free
with Damon and with me.

Both.

What phraseless rapture, as we walk
The fields at early day,
To hear our children's guileless talk,
And mark their mimic play!
Sweet wedded Love! by thee alone
The soul-dilating joys are known.

What heav'nly rapture as we walk

Damon.

See! At Religion's hallow'd shrine,
The little Pilgrims meet;
T'inspire the holy thought was thine—
My DELIA guides their feet:
They, for thy LAMB and DOVE, were giv'n,
To prove thy gratitude to heav'n.

Delia.

'Twas thy angelic bounty there
Enrich'd them to bestow
An Alms, to dry the streaming tear
Of poverty and woe.
What virtues shall their life unfold,
Thus taught the genuine worth of gold!

What virtues shall their life enfold,

Both, and CHORUS

Methinks, I view succeeding times,
With future DAMONS/DELIAS blest;
When man shall gaze away his crimes,
And ev'ry vice detest.
Haste golden Age!—When all shall own
The virtuous can be great alone.

Methinks, I see succeeding times,

Damon.

Soon the cheek's ruby-tinctur'd grace,
The eye's keen-piercing ray,
And all the wonders of the face—
These soon shall fade away:
But time will DELIA's soul improve,
And how can DAMON cease to love?

too soon shall fade away.

Delia.

When years insensibly arrive,

And youth's delights are o'er,
 The Lover of his mind I'll live,
 When passion is no more:
 And time will DAMON's mind improve,
 Then how can DELIA cease to love?

But time will DAMON's mind improve,

Both.
 Pale *Jealousy* ne'er broke our rest,
 Nor *Fear's* ideal host;
 If but a wish disturbs the breast,
 'Tis who shall please the most.
 Sweet, wedded Love! by thee alone,
 The calm, domestic life is known.

No jealous fears can break our rest
 by no rude passion tossed
 if yet a wish disturbs our Breast

Hail, wedded love! By thee alone,
 the worth of human life is known.

Damon.
 Ye lawless Swains, to virtue lost,
 How fleeting all your joy!
 Who, slaves to sense, of freedom boast,
 And mock the nuptial tye:
 Come learn of DELIA, and of me,
 That wedded Love—is Liberty.

How fleet your pleasures fly

Delia.
 Ye Nymphs, who waste your time in show,
 Thro' pride lead single lives,—
 The noblest praise the Fair can know,
 Is that of virtuous wives.
 Be wisely-proud,—nor wish for sway,
 'Tis yours to honour and obey.

Both.
 What joys in sacred wedlock join!
Peace,—and her smiling train,
 And *Friendship*—Passion all divine!
 Here holds her softest reign.
 Hail, wedded Love!—by thee alone,
 The worth of human life is known.

Sung by the Recitative *Voice*.
 The conscious Muse with rapture wove
 This humble garland of her love,
 And hung with votive prayer:
 "May heaven, each day, their joys increase!
 And ever—ever—ever bless
 The virtuous, godlike pair!"

and rais'd her votive pray'r

CHORUS.
 MAY HEAVEN, EACH DAY, THEIR JOYS
 INCREASE!
 AND EVER—EVER—EVER BLESS
 THE VIRTUOUS, —GODLIKE PAIR.

There is also a libretto of *The Royal Pastoral* which was published in connection with a performance of the work at York, a year after the publication of the score, in a concert which was intended for the benefit of ‘Mr. Camidge’, i.e. John Camidge, the York Minster organist, who had earlier been a pupil of James Nares.⁷ In this libretto, an extra choral movement has been added, between the movements numbered 15 and 16 in this edition, with the following words:⁸

War with all her furious strife,
 Blasting all the sweets of life,
 Be ever far away:
 Ambition never satisfy’d,
 Nor reckless hate, nor foolish pride,
 Our bliss shall e’er betray.

No music for this chorus has survived. The libretto does not include any of the purely instrumental movements, i.e. numbers 1–3 and 14 in this edition. *The Royal Pastoral* was also advertised for performance in Durham in 1771;⁹ and, rather curiously, after such a considerable time delay, in Manchester in 1793.¹⁰ Commenting on the court odes composed by Boyce, which are broadly similar compositions to *The Royal Pastoral*, Roger Fiske wrote the following: ‘The songs and choruses are fatally flawed by texts which seldom rise above the bathetic’, a criticism which many will feel also applies, at least in some small measure, to the libretto of *The Royal Pastoral*, whatever the merits or demerits of Nares’ music.¹¹

PERFORMANCE

The Royal Pastoral is scored for the following instruments, the standard orchestra of the day; but there is no suggestion in the printed score that all the instruments played together, whatever contemporary performance practice in the two choral movements 13 and 21 might suggest.

Flutes, traverse (movement 18)
 Oboes (movements 1–3, 10, and 21)
 Bassoon (movement 14, where it has a solo role)

Horns (movements 1, 6, 12–13, 15, and 21)
 Trumpets (movement 12, where they are specified as an alternative to the horns)

Timpani (movements 13 and 21)

Violins (1–3, 5–21)
 Viola (1–3, 5, 11–15, 17, and 21)
 Violoncello and Basso [and keyboard continuo] (throughout)

⁷ *The Royal Pastoral: a Dramatic Ode. Set to Music by Dr. Nares* (York: Jackson, 1770). Unique copy in York Minster Library. The performance was advertised to take place in the Assembly Rooms, York, on Friday 9 March 1770. *York Courant*, 20 February 1770.

⁸ The numbering of the movements in this edition is that of the editor.

⁹ *Newcastle Chronicle*, 13 July 1771.

¹⁰ *Manchester Mercury*, 15 October 1793. This advertisement also states that *The Royal Pastoral* had previously been performed before the king and queen at St James’s Palace, London.

¹¹ H. Diack Johnstone and Roger Fiske, eds. *The Eighteenth Century The Blackwell History of Music in Britain*, 4 (Oxford: Blackwell, 1990), p. 238.

The work begins with an overture which, in addition to the first movement (the ‘Overture’ so-called in the 1769 score), also includes the next two movements, thus comprising the typical Italian overture: Allegro – Largo – Allegro. A mixture of solos and duets for the two protagonists, Damon and Delia, follows and leads to a chorus, ‘Haste, golden age’ which concludes what can be described as the first part of the work. A bassoon solo, accompanied by strings and continuo, begins the second part, and is followed by a mix similar to that of the first, i.e. solos and duets for Damon and Delia. Another chorus, ‘May heav’n, each day’, concludes the work and is scored for oboes, horns, timpani, strings, and continuo, perhaps with the unspecified addition of the bassoon and trumpets.

There are hints regarding the numbers of singers in the two choruses (which are both SSATB) comprising movements 13 and 21. In movement 13 there is an instruction ‘Solo’ in bar 1; ‘Chorus’ in bar 9; ‘Semichorus’ in bar 56; and ‘Chorus’ in bar 58; while in movement 21 there is an instruction ‘Chorus’ in bar 9; ‘Semichorus’ in bar 40; ‘Quintetto’ in bar 52; and ‘Tutti’ in bars 45 and 59. An incremental increase in size would suggest a quintet of five voices, a semi-chorus of ten voices, and a chorus of fifteen or more voices. For much of the time the two soprano parts are identical: in movement 13 they differ in bars 21-31; and in movement 21 in bars 43-46, 52-56, and 75-82.

Mostly consisting of appoggiaturas and shakes, the ornamentation used does not call for comment. The following tempo indications can be found, listed in order of increasing speed— Largo, Larghetto, Andante, Vivace, and Allegro moderato. Some nine years after the publication of his *The Royal Pastoral*, Nares commented on these terms thus:¹²

As a Picture set in a proper Light, so is every Musical Composition when sung, or played, in the proper Time. <...> a slow Movement, hurried beyond its Time, loses the Gravity or Dignity which ought to distinguish it; and a lively one, pressed too quick, becomes light and improper. I have therefore been very careful in marking these Distinctions exactly: As a Check on the lively Parts, I have generally written Allegretto, or Allegro moderato: Where I have marked Largo, I would have it strictly so: The Larghetto a trifle faster; from thence the Andante and Vivace succeed one another in gentle Advances to the Allegretto, &c.

ACKNOWLEDGEMENTS

I would like to thank the British Library Imaging Services for providing me with an electronic copy of Nares’ score, from which this transcription has been made, while at a personal level I wish to thank Peter Seymour and Jonathan Wainwright for their help and advice.

¹² James Nares, *Twenty Anthems in Score for 1. 2. 3. 4. and 5 Voices* (London: printed for the Author, 1778), p. [v].

EDITORIAL METHOD

Editorial additions to the figured bass are enclosed in square brackets.

Slurs and ties which have been crossed are editorial, as are cue-sized accidentals, dynamics, symbols, and words.

Tied short notes have often been replaced by single longer notes, without comment.

The Royal Pastoral

No. 1. Overture

JAMES NARES (1715-1783)
edited by David Griffiths

Allegro

Musical score for the first system of 'The Royal Pastoral No. 1. Overture'. The score is in G minor (three flats) and common time (C). It features six staves: Oboe 1, Oboe 2, Horn 1, Horn 2, Violin 1, and Violin 2. The Viola and Violoncello e Basso parts are indicated by a brace on the right. The tempo is marked 'Allegro'. The first measure of each staff begins with a dynamic marking of *f* (forte). The music consists of rhythmic patterns and melodic lines for each instrument.

Allegro



Musical score for the second system of 'The Royal Pastoral No. 1. Overture'. This system includes the Viola, Violoncello e Basso, Oboe 1, Oboe 2, Cor. 1, Cor. 2, Violin 1, Violin 2, and the Viola/Bassoon (Vlc. & Basso) parts. The tempo remains 'Allegro'. The Oboe parts feature trills (tr) in the second measure. The Horn parts are marked 'Soli' in the third measure. The Violin parts are marked *p* (piano) in the third measure. The Viola and Violoncello e Basso parts are marked *p* in the third measure. The system concludes with a double bar line and a repeat sign. Below the staff, there are performance markings: a fermata over a quarter note, followed by the numbers 5 and 6, and then the numbers [4] and [5] in brackets, all above a *p* dynamic marking.

7 *Tutti*

Ob. 1

Ob. 2 *Tutti*

Cor. 1

Cor. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. & Basso *f*



11

Ob. 1

Ob. 2

Cor. 1 *p*

Cor. 2

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc. & Basso *Vlc solo* *p*

7

21

Ob. 1
Ob. 2
Cor. 1
Cor. 2
Vln. 1
Vln. 2
Vla.
Vlc. & Basso

p
f
p
f
p
p
f
f
p

Vlc solo
Basso
Vlc solo

6 4 # 6 4 #

Detailed description: This system contains measures 21 through 24. The woodwinds (Ob. 1, Ob. 2, Cor. 1, Cor. 2) and strings (Vln. 1, Vln. 2, Vla., Vlc. & Basso) are active. The woodwinds play a melodic line with some rests. The strings play a rhythmic accompaniment. Dynamics range from *p* to *f*. There are trills in the first violin part. The bassoon and cello parts are labeled 'Basso' and 'Vlc solo' respectively. The bottom of the page shows some figured bass notation: 6 4 # 6 4 #.



25

Ob. 1
Ob. 2
Cor. 1
Cor. 2
Vln. 1
Vln. 2
Vla.
Vlc. & Basso

pp
pp
pp

Basso
Vlc solo

6 4 # 6

Detailed description: This system contains measures 25 through 28. The woodwinds (Ob. 1, Ob. 2, Cor. 1, Cor. 2) are mostly silent. The strings (Vln. 1, Vln. 2, Vla., Vlc. & Basso) continue their accompaniment. Dynamics are mostly *pp*. There is a trill in the first violin part. The bassoon and cello parts are labeled 'Basso' and 'Vlc solo' respectively. The bottom of the page shows some figured bass notation: 6 4 # 6.

29

Ob. 1 *f*

Ob. 2 *f*

Cor. 1 *f*

Cor. 2 *f*

Vln. 1 *tr* *ff*

Vln. 2 *f*

Vla. *f*

Vlc. & Basso *f*

7 4 #



33

Ob. 1 *tr*

Ob. 2 *tr*

Cor. 1 *Soli*

Cor. 2 *Soli*

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc. & Basso *p*

4 5 6 [4] [5] *p*

36

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

f

f

f

f



40

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

Vlc solo

p

p

p

43

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

f

Basso

7 6 7 6 7 7

Detailed description: This block contains the musical score for measures 43 to 45. It features seven staves: Ob. 1, Ob. 2, Cor. 1, Cor. 2, Vln. 1, Vln. 2, and Vlc. & Basso. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The music is marked with a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth notes. The woodwinds have various melodic and rhythmic parts, including sixteenth-note runs in the violins and a bass line with fingerings 7, 6, 7, 6, 7, 7.



46

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

tr

5 6 6 4 3

Detailed description: This block contains the musical score for measures 46 to 49. It features the same seven staves as the previous block. The key signature remains two flats. The music includes trills (*tr*) and sixteenth-note runs. The strings play a rhythmic pattern of eighth notes with fingerings 5, 6, 6, 4, 3. The woodwinds have melodic lines with trills and sixteenth-note runs.

No. 2. [Sarabande]

Largo

Ob. 1

Vln. 1 *f p* *f p* *f p* *tr* *f p* *f* *f p*

Vln. 2 *f p* *f p* *f p* *f p* *tr* *f p*

Vla. *p sempre*

Vlc. & Basso **Largo** *p*

4 7

Ob. 1 *tr* *tr* 1.

Vln. 1 *f p* *p* *cresc.* *f* *tr*

Vln. 2 *tr* *p* *cresc.* *f* *tr*

Vla.

Vlc. & Basso

Ob. 1 13 2.

Vln. 1 *f p* *f p* *f p* *f p*

Vln. 2 *f p* *f p* *f p* *f p*

Vla. *p sempre*

Vlc. & Basso *p* 7 4 3

20

Ob. 1

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

f

f

f

f

7 6 4 4 — 4 2 6 6 — 6 7 6 6 8



25

Ob. 1

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p *f* *p* *f* *p* *p* *f*

p *f* *p* *tr* *f*

p

p

6 4 4 5 *f* 6 4 6



30

Ob. 1

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p *f* *p* *p* *f* *p*

p

4 4

1. 2.

No. 3. Minuetto

Allegro

Ob. 1 *f*

Ob. 2 *f*

Cor. 1 *f*

Cor. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. & Basso **Allegro** *f*

6 6 7 4 6 6 6 6 4 3



11

Ob. 1 *p*

Ob. 2 *p*

Cor. 1 *p*

Cor. 2 *p*

Vln. 1 *p*


Vln. 2 *p*

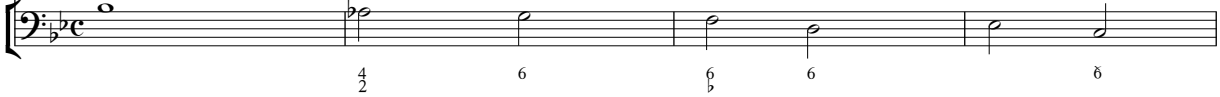
Vla. *p*


Vlc. & Basso **Vlc solo** *p*

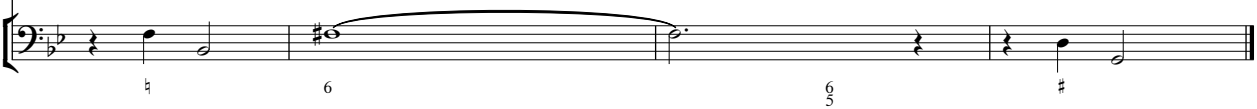
6 6 7 5 *p* 6 — 6 — 4

No. 4. 'Twas on a bank

S.  *Recitativo*
 'Twas on a bank, where Thames' ma-jes-tic flood roll'd in full stream, trans-par-ent, heav'n-ly clear, a love-ly pair con-

Vlc. & Basso  $\frac{4}{2}$ 6 6 6 6 6

S.  *5*
 -vers'd. The neigh-b'ring wood, with all its ham-a-dry-ads, bow'd to hear.

Vlc. & Basso  4 6 6 6 #

No. 5. Six years and more have glided by

Larghetto

Vln. 1  *mf* *p* *f* *f p f p f* *p*

Vln. 2  *mf* *p* *p* *tenute* *tr* *f* *p*

Vla.  *p* *Damon*

T. 

Vlc. & Basso  *Larghetto* *p* *f p f p f* *p*
 6 $\frac{4}{2}$ 6 2 6 7 7

Vln. 1  *f* *f p f p* *f* *p* *cresc.*

Vln. 2  *p* *f* *p* *cresc.*

Vla.  *f* *f p f p* *p* *cresc.*

T. 

Vlc. & Basso  *f* *f p f p* *f* *mf* *p* *cresc.*
 6 6 6 6 6 7
 4 4 4 4 4 2

10

Vln. 1 *ff* *tr* *p*

Vln. 2 *ff* *tr* *p*

Vla. *ff*

T. *p*

Vcl. & Basso *ff* *p*

Six years_ and more have glid - ed_ by_ with

4 3 4 3

14

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla.

T. *mf* *p*

Vcl. & Basso *mf* *p*

feet of soft-est_ down, with feet_ of soft - est down, since first the ho - ly

6 6 5 6 *mf* *p* 6 4 6 6

18

Vln. 1 *cresc.* *f* *ff* *p*

Vln. 2 *cresc.* *ff* *p*

Vla. *p cresc.* *ff* *p*

T. *tr*

Vcl. & Basso *cresc.* *ff* *p*

nup - tial tie_ made Del - ia all my_ own, made Del - ia all my own.

7 6 6 4 6 6 6 *cresc.* 6 6 6 4 *ff* *p*

22

Vln. 1 *mf f p f p f f p*

Vln. 2 *p*

Vla.

T.

Vcl. & Basso *f p f p mf [4] [7] p*

Six years__ and



26

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

T.

Vcl. & Basso *pp*

more have glid - ed__ by__ with feet of soft - est__ down, of soft - est__



29

Vln. 1

Vln. 2 *tr*

Vla.

T.

Vcl. & Basso *mf*

down, since first the ho-ly nup - tial tie__ made Del - ia all my_ own, made Del - ia all my_ own, since

mf $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 7 4 6

33

Vln. 1 *cresc.*

Vln. 2 *tr*

Vla.

T. *8*

Vlc. & Basso

first the ho-ly nup - tial tie, made Del-ia all my own, since first the

6 6 4+ 6 7 4 3 2 4 6 6 7 7 6 3 6 — 6 6 6

37

Vln. 1 *ff* *p* *pp*

Vln. 2 *cresc.* *ff* *p* *pp*

Vla. *ff*

T. *8* *tr*

Vlc. & Basso *ff* *p* *pp*

ho - ly nup-tial tie made Del - ia all my own.

6 4 3

41

Vln. 1 *mf* *f* *p* *f* *p* *f* *f* *tr*

Vln. 2 *mf* *tr*

Vla. *mf*

T.

Vlc. & Basso *f*

6 4+ 2+ 6 4+ 6 7 4 7 4 3

Allegro

Vln. 1 *p*

Vln. 2 *p*

T. Yet still so pleas - ing is my state,

Vlc. & Basso *p*

Vln. 1 *p*

Vln. 2

T. still so pleas - ing is my state, so

Vlc. & Basso

Vln. 1 *mf* 3 *tr* *mf* 3 *p*

Vln. 2

T. pleas - ing, so pleas - ing, so pleas - ing

Vlc. & Basso

Vln. 1

Vln. 2

T. is my state, the ve - ry thought of change I

Vlc. & Basso

6 6

67

Vln. 1

Vln. 2

T.

Vlc. & Basso

hate, the ve-ry thought of change I hate. Yet still— so

mf *p*

7 6 4

72

Vln. 1

Vln. 2

T.

Vlc. & Basso

pleas - ing is— my state, so pleas - ing, pleas - ing

4 4 6 4

77

Vln. 1

Vln. 2

T.

Vlc. & Basso

is— my state, yet still— so pleas - ing

mf *pp* *mf* *pp*

6 7 6

83

Vln. 1

Vln. 2

T.

Vlc. & Basso

is— my— state, the ve-ry thought of change I hate.

mf *ff* *mf* *ff*

6 7 6

87

Vln. 1 *p* *pp* *mf p f p*

Vln. 2 *p* *pp* *mf p f p*

Vla. *p*

T. **Damon**
Six years__ and more have glid - ed_ by_ with feet of soft-est_ down, since first the ho-ly nup - tial.

Vlc. & Basso *p* *pp* *mf p f p*
2 6 2 6 7 7



92

Vln. 1

Vln. 2

Vla.

T. tie__ made Del - ia all_ my own,_ since first the ho-ly nup - tial tie made Del-ia all

Vlc. & Basso
6 3 4 6 4 6 7 7 3 2 6 6 7



96

Vln. 1 *cresc.* *mf*

Vln. 2 *cresc.* *mf*

Vla. *p* *mf*

T. *tr*
my own, since first the ho-ly nup-tial tie made Del-ia all my own.

Vlc. & Basso
5 7 6 3 6 4 6 6 6 6 4 3

100

Vln. 1 *f p f p f* *p* *piu f* *p*

Vln. 2 *tr* *p*

Vla. *f p f p*

Vlc. & Basso *f p f p* 2 6 2 6 7 7 *f* *p* 6 7 *piu f* 6 6 6 6



103

Vln. 1 *cresc.* *ff* *tr*

Vln. 2 *cresc.* *ff* *tr*

Vla. *cresc.* *ff*

Vlc. & Basso *cresc.* 6/4 *cresc.* 7/2 8/3 *ff* 6/4 3



No. 6. Pastorale. Each year, each hour

Vivace

Cor. 1 *p* *f*

Cor. 2 *p* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

S. **Delia**

Vlc. & Basso *p* *p* *f*

8

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

Each year, each hour with

p

p

14

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

down - y feet that soft - ly danc - eth by_ comes with new proof of love re - plete and brings in - crease of

p

p

p

p

5 6 6 6 6 7

20

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

joy, and brings in - crease of joy.

p

f

p

f

piu f

ff

piu f

ff

6 4 6 5 6 4

26

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

p

p

Each year, each hour, with down - y feet that soft - ly danc - eth by, comes with new proof of

6 4 6 6 6 4

32

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

love re - plete, and brings in - crease of joy, and brings in - crease of joy,

7 6 6 6 4 6 6 5 6

38

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

mf

f

mf

f

and brings in - crease of joy.

7 6 6 3 1. 2. 7 6

45

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vlc. & Basso

p *f* *f*

6 6 7 4 3

No. 7. Here true content lives unrestrain'd

Largo

Vln. 1

Vln. 2

S. *Delia*

Vlc. & Basso

p *mf* *p* *mf* *p*

p *mf* *mf* *p*

p *f*

6 7 6 4 — 6 7

5

Vln. 1

Vln. 2

S.

Vlc. & Basso

pp *p*

pp *p*

Here true con - tent lives un - re - strain'd and

6 5 9 8 4 7 8 6 5 7 8 *p* 4

4 2 4 2 8

9

Andante

Vln. 1

Vln. 2

S.

Vlc. & Basso

f *p* *f*

p *f*

free, lives un - re - strain'd with Da - mon and with me.

Andante

6 7 6 6+ 6 6 *f*

No. 8. What heav'nly rapture as we walk

Andante Allegro tr

Vln. 1

Vln. 2

S. **Delia**

T. **Damon**

Andante Allegro

Vlc. & Basso

6 6 ——— 6 4 6 ——— 7 6 6 6 6 4



Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

5

p *cresc.*

p *cresc.*

p *cresc.*

5 7 4 3 ——— 6 6 ——— 6 6 6 4 5 6



Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

9

ff *p*

ff *p*

What heav'n - ly rap - ture, as we walk the fields at

ff *p*

5 5 6 6 3 3 6 6 6 6

13

Vln. 1 *tr*

Vln. 2

S.

T. *tr*

Vlc. & Basso

ear - ly day, —

What heav'n - ly — rapt - ure as we walk the fields_ at

7 4 6 5 6 4 6



16

Vln. 1 *tr*

Vln. 2

S.

T. *tr*

Vlc. & Basso

to hear our child - ren's guile - less_ talk, — and mark their mim - ic

ear - ly day_ — to hear our child - ren's guile - less talk, — and

7 4 3 7 6 6



19

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

play, — and mark their mim - ic_ play, — and mark their mim - ic play, — and mark their_ mim - ic

mark their mim - ic play, _ their mim - ic_ play, — and mark their mim - ic play, their_ mim - ic

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

22

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

play, and mark their mim-ic play, and

play, and mark their mim-ic play, and mark

6 3 6 6 5 7 6 5 6 4 3



25

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

mark their mim-ic play, and

mark their mim-ic play, and

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



28

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

mark their mim-ic play.

mark their mim-ic play.

3 5 6 6 4 3 mf 5 5 6 4

32 **Larghetto**

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

S. **Delia**
Sweet wed - ded love! By thee a - lone the soul - di - lat - ing

T. **Damon**
Sweet wed - ded love! By thee a - lone the soul - di - lat - ing

Vlc. & Basso **Larghetto** *f p*
p 6 4 — 5 3 6 6 # 5 6 4 5 7



38

Vln. 1 *f* *p*

Vln. 2 *f* *p*

S. joys are known. Sweet wed - ded love! By

T. joys are known. Sweet wed - ded love! By

Vlc. & Basso 6 4 5 3 7 4 2 3 — 6 4 6 6



44

Vln. 1 3

Vln. 2 3

S. thee a - lone the soul - di - lat - ing joys are known,

T. thee a - lone the soul - di - lat - ing joys are known,

Vlc. & Basso 6 6 4 5 — — — 6 6 6 7 6 6 9 4 8 3

50

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

by thee a - lone the soul - di - lat - ing joys are known.

by thee a - lone, a - lone the soul - di - lat - ing joys are known.

5 6 4 6 6 6 6 6 5 6 4 4



57

Vln. 1

Vln. 2

S.

B.

Vlc. & Basso

p *cresc.* *f*

mf *p* *cresc.* *f*

mf 6 6 *f*



62

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

p *tr*

p *tr*

as we walk the fields. at ear - ly day what

What heav'n - ly rap - ture,

6 6 4 [6₄₊] 6 6 7

66

Vln. 1 *tr* *p f* *p*

Vln. 2 *tr*

S. *tr*
 heav'n - ly rap ture, - to hear - our child-ren's guile- less talk, to

T.
 as we walk the fields at ear-ly day, - to hear - our child-ren's guile- less talk, to

Vlc. & Basso *f p*
 6 5 6 6 6 6 6 6 6 4 6 6 7

70

Vln. 1 *f* *p*

Vln. 2

S.
 hear - our child - ren's guile-less talk, - and mark their mim-ic play, - and mark their mim - ic

T.
 hear - our child - ren's guile-less talk, - and mark their mim-ic play, their mim - ic

Vlc. & Basso *f p*
 7 6 6 4 3 7 6 3

73

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

S. *p*
 play, - and mark their mim-ic play, - and mark their mim-ic play, - and mark

T. *p*
 play, and mark their mim-ic play, their mim-ic play, - and mark

Vlc. & Basso *cresc.*
 6 6 4 5 6 4 5

76

Vln. 1 *ff* *tr*

Vln. 2 *ff*

S. *tr*
their mim - ic play.

T. *tr*
their mim - ic play.

Vlc. & Basso *ff*
5 5 6 4 3 *f* 6 6 — 7

79 Segue

Vln. 1 *p* *cresc.* *f* *tr*

Vln. 2 *p* *cresc.* *f* *tr*

Vlc. & Basso *f*
6 6 5 3 *p* 5 5 6 4 3

No. 9. See! At religion's hallowed shrine

Largo

Vln. 1 *f* *p* *mf* *p* *mf*

Vln. 2 *f* *p*

T. *f* Damon

Vlc. & Basso **Largo** *f* *p* *f*
— 4 # — 6 7 6 4 # 6 7 6 4 3 7

5

Vln. 1 *p* *f* *p* *f* *p* *f* *p*

Vln. 2 *p* *f* *p* *f* *p* *f* *p*

T.

Vlc. & Basso *p* *f* *p* *f* *p* *f* *p*
6 3 b7 6 6 6 4 4 --- 4 --- 6 4 6 4 4 6 6 4 6 6 b6

9 *tr*

Vln. 1 *p* *f* *p*

Vln. 2 *f* *p*

T. See! At re - lig-ion's hal-low'd shrine the lit-tle pil-grims meet.

Vlc. & Basso 7 6 4 # 5 6 4 5 6 6 4 # *f* *p* 7 6 6 #

13 *f* *p* *p* *f*

Vln. 1 *f* *p* *p* *f*

Vln. 2 *f* *p* *p* *f*

T. See! At re - lig-ion's hal-low'd shrine the lit-tle pil - grims meet...

Vlc. & Basso *f* *p* *f*
6 4 5 6 9 8 6 4 5 6

No. 10. T'inspire the holy thought was thine

Allegro

Ob. 1 *p*

Vln. 1 *p*

Vln. 2 *p*

T. **Damon**
T'in - spire the ho - ly thought was thine, my Del - i - a, my Del - ia guides their feet, my Del - ia guides their

Vlc. & Basso **Allegro**
6 4 5 3 6 4 7 4 3 6 4 7 6 4 5 3 6 4

5

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

feet, t'in-spire the ho - ly thought was thine, my Del-ia guides their feet, my Del-ia guides their feet:

p

5 6 7 6 6 4 5 5 7 6 4



9

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

They, for thy lamb and dove, were giv'n, to prove thy grat - i - tude to heav'n,

p

pp

mf

pp

mf

6 7 8 6 6 4 2 3 6 6 4 2 6



13

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

to prove thy grat - i - tude, thy grat-i-tude to heav'n, t'in-

p

p

f

p

f

p

tr

6 7 7 6 6 6 6 6 6 6 4 5 *mp*

17

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

-spire the ho - ly thought was thine, my Del-ia guides their feet, my Del-ia guides their feet:

6 — — — 4 \flat \flat_5 \flat_5 9 8 7 \flat 7 \flat 4



21

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

they, for thy lamb and dove, were giv'n to prove thy grat - i - tude to heav'n.

p *f* *p* *f* *p*

tr

6 4 7 8 6 — — — 6 4 3



25

Ob. 1

Vln. 1

Vln. 2

T.

Vlc. & Basso

They, for thy lamb and dove were giv'n, to prove thy grat - i - tude to

p *f* *p* *f* *p*

\flat_6 4 7 4 \flat_6 5 4 \flat_7 *f* 4 2 4 6 — — — *p* 6 4 3

29

Ob. 1 *p*

Vln. 1 *mf* *f*

Vln. 2 *mf*

T. *tr*
 heav'n, to prove thy grat - - - i- tude to heav'n, to prove thy grat - i-

Vlc. & Basso *mf*
 5 — — — — 6 6 4 7 5 — — 6 4



33

Ob. 1 *tr*

Vln. 1 *f*

Vln. 2 *f*

T. *tr*
 -tude to heav'n.

Vlc. & Basso
 6 4 5 7 5 6 5 7 6 6 7 4 2 5



37

Ob. 1

Vln. 1 *pp* *f* *tr*

Vln. 2 *pp* *f*

T.

Vlc. & Basso
 b6 4 — — — — 7 b7 5 4 4 6 6 4 3

No. 11. 'Twas thy angelic bounty

Larghetto

Vln. 1

Vln. 2

Vla.

S. **Delia**

Vcl. & Basso

Larghetto

— 6 6 5 9 8 6 6 7 6 6 5 6 4 # 5 4 # 6

10

Vln. 1

Vln. 2

Vla.

S.

Vcl. & Basso

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

17

Vln. 1

Vln. 2

Vla.

S.

Vcl. & Basso

'Twas thy an - gel - ic boun - ty there en - rich'd them to ___ be - stow_ an alms, ___ to

6 4 4 6 6 6 5 4 3 6 **f p** 6 7 6 4 4 # 6 **f p**

25

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

dry the stream - ing tear of pov-er - ty and woe, of pov-er - ty and

6 7 6 4 5 4 5 — 4 5 4 3

31

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

woe. An alms to dry the stream - ing tear of pov-er - ty and woe.

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

38

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

What vir-tues shall their life en-

6 6 6 7 6 6 6 4 # # 7

45

Vln. 1 *tr* *pp*

Vln. 2 *tr*

Vla.

S. - fold, thus taught the gen-u-ine worth of gold, the gen-u-ine worth of gold.

Vlc. & Basso 7 7 4 3 6 4 7 6 4 #



51

Vln. 1 *tr*

Vln. 2

Vla.

S. What vir-tues shall their life en - fold, thus taught the gen-u-ine worth of gold, thus taught the gen-u-ine worth of

Vlc. & Basso # 7 7 7 9 8 6 4 #



57

Vln. 1 *pp* *p* 3 3

Vln. 2 *pp* *p* 3 3

Vla.

S. gold. 'Twas thy an -

Vlc. & Basso *pp* *p*

62

Vln. 1

Vln. 2

Vla.

S.

gel - ic bount - y there en - rich'd them to be -

Vlc. & Basso

f *p*

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

67

Vln. 1

Vln. 2

Vla.

S.

stow an alms, to dry the stream - - ing tear of

Vlc. & Basso

6/4 # 5 6 7 6/4 # 6/5

72

Vln. 1

Vln. 2

Vla.

S.

pov - er - ty and woe, of pov - er - ty and woe, an alms, to

Vlc. & Basso

f *p* *f* *p* *f* *p*

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

77

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

dry — the stream - ing tear — of pov - er - ty and woe.

4 3 6 6 6 # 6 4 # — 6 6 6



83

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

tr

p *f* *p* *f*

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



89

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

p *p* *p*

ff

6 — 5 6 4 *ff* 7 6 # 6 4 #

12. Methinks I see succeeding times

Allegro ma non troppo

Cor. 1 or Trumpet

Cor. 2 or Trumpet

Vln. 1

Vln. 2

Vla.

S. **Delia**

T. **Damon**

Vlc. & Basso

Allegro ma non troppo

6 7 # 6 7 #

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.

T.

Vlc. & Basso

5 6 4 3 7 6 5 4

9

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.

T.

Vlc. & Basso

Me-thinks I see suc-ceed - ing times with

Me - thinks I see suc-ceed - ing times

3 4 7 6 7 5 4 3 5 6 7



14

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.

T.

Vlc. & Basso

fu-ture Da-mons blest; when man shall gaze a - way, shall gaze a -

with fu-ture. Del-ias blest; - when man shall gaze a -

6 7 # 6 6 6 3 # 6 6

18

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.
way his crimes, and ev'-ry vice de - test, and ev'-ry vice de-test, and ev-ry vice de-

T.
way his crimes, and ev'-ry vice de - test, de - test, de - test, and ev' ry vice de-

Vlc. & Basso

7 # — — — 7 6 # 9 3 6 4 #



22

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.
- test. Me - thinks I see suc - ceed - ing times with fu - ture Da - mons

T.
- test. Me - thinks I see suc - ceed - ing times with fu - ture Del - ias

Vlc. & Basso

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

27

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.

T.

Vlc. & Basso

blest; when man shall gaze a - way his crimes, and ev - ry vice de-

blest; when man shall gaze a - way his crimes, and ev - ry vice de-

f *p*

f *p*

p

7 6 7



31

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla.

S.

T.

Vlc. & Basso

Segue il Coro

-test, and ev'ry vice de-test, and ev'-ry vice de-test.

-test, de-test, de-test, and ev'-ry vice de-test.

tr *f*

f

6 4 # 9 5 6 5 4 # 7 6 7 # 5 6 6 4 #

13. Haste, golden age

CHORUS

Cor. 1
or Trumpet

Cor. 2
or Trumpet

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vlc. &
Basso

Haste, gold-en age! When all shall own the vir-tuous shall be great_____ a - lone, the vir-tuous shall be

Haste, gold-en age! When all shall own the vir-tuous shall be great_____ a - lone, the vir-tuous shall be

Haste, gold-en age! When all shall own the vir-tuous shall be great_____ a - lone, the vir-tuous shall be

Haste, gold-en age! When all shall own the vir-tuous shall be great a - lone, the vir-tuous shall be

Haste, gold-en age! When all shall own the vir-tuous shall be great a - lone, the vir-tuous shall be

CHORUS

6 6 7 6 3 6 3 6 6 3 6 6 3 6 3

5

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
 great a - lone, Haste, gold-en age! When all shall

S.
 great a - lone, Haste, gold-en age! When all shall

A.
 great a - lone, Haste, gold-en age! When all shall own, shall own,

T.
 great a - lone, Haste, gold-en age! When all shall own, when

B.
 great a - lone, haste, gold-en age when all shall own, when all shall own, shall own the vir-tuous shall be

Vlc. & Basso

6 6 3 6

4

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

own, when all, all shall own, when all shall

S.

own, when all, all shall own, when all shall

A.

when all shall own, shall own the vir - tuous shall be great a - lone,

T.

all shall own, when all shall own, when all

B.

great, the vir-tuous shall be great, be great a - lone, haste gold-en age when all shall

Vlc. & Basso

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

14

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
own the vir-tuous shall be great a - lone, haste, gold-en age when all shall own the

S.
own the vir-tuous shall be great a - lone, haste, gold-en age when all shall own the

A.
haste, gold - en age when all, all shall own the

T.
_ shall own, haste, gold-en age when all shall own, when all shall own the

B.
own, haste, gold-en age when all shall own, all, all shall own the

Vlc. & Basso

7 6 6 7 6 7 6 7 6 7 7

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

SEMICHORUS

S.

vir-tuous shall be great, shall be great a - lone.

S.

vir-tuous shall be great, shall be great a - lone. Me-thinks I

A.

vir-tuous shall be great, shall be great a - lone.

T.

vir-tuous shall be great, shall be great a - lone.

B.

vir-tuous shall be great, shall be great a - lone.

Vlc. & Basso

f p

6 5 6 6 4 # 6 9 3 6 4 # 6 #

22

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vlc. & Basso

p

p

p

Me-thinks I see suc-ceed-ing times with fu- ture Da -mons blest.

see suc-ceed-ing times with fu-ture Del - ias blest._____

Me-thinks I see suc-ceed-ing times with fu - ture Da - mons

Me - thinks I see suc-ceed-ing times with fu-ture_

6/4 # 6/4 # 6/4 # 3 6/4 3 6/4 3 6/4 3 6/4 7

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

When man shall gaze a - way _____ his crimes, and

S.

When man shall gaze a - way _____ his crimes, and

A.

blest, _____ When man shall gaze a - way his crimes,

T.

B.

De - lias__blest. When man shall gaze a - way, shall gaze a - way his crimes,

Vlc. & Basso

30

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S. **CHORUS**
 ev' - ry vice de - test, and ev'-ry vice__ de-test, and ev' - ry vice de - test, and ev'-ry vice__ de-test.

S.
 ev' - ry vice de - test, and ev'-ry vice__ de-test, and ev' - ry vice de - test, and ev'-ry vice__ de-test.

A.
 and ev' - ry vice de - test, and ev'-ry vice__ de-test.

T.
 and__ ev' - ry vice de - test, Haste, gold-en

B.
 and__ ev' - ry__vice de - test, and ev'-ry vice de - test.

Vlc. & Basso
 7 5 6 4 7 5 4

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

Haste, gold-en age! When all shall own, haste, gold-en age,

S.

Haste, gold-en age! When all shall own, haste, gold-en age,

A.

Haste, gold-en age! When all shall own, haste, gold-en

T.

age! When all shall own, when all shall own, haste, gold-en age when all shall

B.

Haste, gold-en age! When all shall own, shall own, haste, gold-en

Vlc. & Basso

39

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S. haste, gold-en age when all shall own the vir-tuous shall be great a - lone, the

S. haste, gold-en age when all shall own the vir-tuous shall be great a - lone, the

A. age, when all shall own, when all shall own the vir-tuous shall be great a - lone, the

T. own, haste, gold - en age when all shall own the vir-tuous shall be great a - lone, the

B. age when all shall own, when all shall own the vir-tuous shall be great a - lone, the

Vlc. & Basso

6 5 6 7 6 4+ 6 6

43

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vlc. & Basso

vir - tuous shall be great a - lone.

vir - tuous shall be great a - lone.

vir - tuous shall be great a - lone. Haste, gold-en age! When

vir - tuous shall be great. Haste, gold-en age! When all shall own,

vir - tuous shall be great a - lone. Haste, gold-en age! When all shall own, when

6/4 3/4 6/4 3/4 6/4 6/4 3/4 6/4 3/4 6/4

47

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
Haste! Gold-en age! When all shall own the vir-tuous shall be great a-lone, the

S.
Haste! Gold-en age! When all shall own the vir-tuous shall be great a-lone, the

A.
all shall own, shall own, when all—shall own the vir-tuous shall be great a-lone, the

T.
haste, gold-en age when all shall own shall own the vir-tuous shall be great a-lone, the

B.
all shall own, shall own, haste, gold en age when all—shall own the vir-tuous shall be great a-lone, the

Vlc. & Basso

6 3 6 3 6 3 3 7 6 4

51

Cor. 1 *tr*

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S. vir-tuous shall be great a - lone, the vir - tuous shall be great, shall be great a - lone.

S. vir-tuous shall be great a - lone, the vir - tuous shall be great, shall be great a - lone.

A. vir-tuous shall be great a - lone, the vir - tuous shall be great, shall be great a - lone.

T. vir-tuous shall be great a - lone, the vir - tuous shall be great, shall be great a - lone.

B. vir-tuous shall be great a - lone, the vir - tuous shall be great, shall be great a - lone.

Vlc. & Basso 3 6 3 4 7 5 5 6 5

No. 14. [Bassoon solo]

Largo

Musical score for measures 1-9. The score is in 3/4 time with a key signature of two flats. The instruments are Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello & Bass (Vlc. & Basso). The Bassoon part is the primary melody. Dynamics include *p*, *pp*, and *f*. Trills (*tr*) are marked in the Violin 1 part. Fingering numbers (6, 4, 5, 7, 6, 4) are provided for the Bassoon line.



Musical score for measures 10-17. The instruments and key signature remain the same. This section features more complex rhythmic patterns, including triplets in the Violin 1 and Violin 2 parts. Fingering numbers (6, 6, 4, 2, 6, 6, 6, 6, 4, 4, 2, 6, 6, 4, 2) are provided for the Bassoon line.



Musical score for measures 18-25. The Bassoon part is marked as a *Solo*. The Violin 1 part has a triplet and a *p* dynamic marking. Fingering numbers (6, 6, 7, 6, 6, 6, 6, 6, 4, 4, 6, 6, 6, 4, 4, 6, 4, 4, 4, 3) are provided for the Bassoon line.

26

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p

♮ 6 6̣ 6̣ 6̣ 6̣ 7̣ 6̣ 6̣ ♮ 6̣ 6̣ 4̣



35

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

pp

6 4 7 6 7 5 6 4 4



43

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p

6 6 4 3

50

Bsn. *mf*

Vln. 1 *f* *f* *p* *f*

Vln. 2 *f* *f* *p* *f*

Vla. *f* *f* *p*

Vlc. & Basso *mf*

4 3 7

Double bar line

Detailed description: This system contains measures 50 through 57. The bassoon part (Bsn.) has a dynamic of *mf*. The first violin (Vln. 1) and second violin (Vln. 2) parts have dynamics of *f*, *f*, *p*, and *f* respectively. The viola (Vla.) part has dynamics of *f*, *f*, and *p*. The violin and bass (Vlc. & Basso) part has a dynamic of *mf*. There are trills (tr) in measures 52 and 53. Fingering numbers 4, 3, and 7 are indicated below the bassoon staff. A double bar line is at the end of the system.

58

Bsn.

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p*

Vlc. & Basso *p*

7 7 6 7 6 7

Double bar line

Detailed description: This system contains measures 58 through 62. The bassoon part (Bsn.) has no dynamic marking. The first violin (Vln. 1) and second violin (Vln. 2) parts have dynamics of *p*, *f*, and *p*. The viola (Vla.) part has a dynamic of *p*. The violin and bass (Vlc. & Basso) part has a dynamic of *p*. There are trills (tr) in measures 59 and 60. Fingering numbers 7, 7, 6, 7, 6, and 7 are indicated below the bassoon staff. A double bar line is at the end of the system.

63

Bsn.

Vln. 1 *f* *f* *tr* *tr*

Vln. 2 *f* *f* *tr* *tr*

Vla. *f*

Vlc. & Basso *f*

6 4 6 6 7 6 6 6 6 6 4

Detailed description: This system contains measures 63 through 68. The bassoon part (Bsn.) has no dynamic marking. The first violin (Vln. 1) and second violin (Vln. 2) parts have dynamics of *f*, *f*, and trills (tr). The viola (Vla.) part has a dynamic of *f*. The violin and bass (Vlc. & Basso) part has a dynamic of *f*. Fingering numbers 6, 4, 6, 6, 7, 6, 6, 6, 6, 6, and 4 are indicated below the bassoon staff. A double bar line is at the end of the system.

69 Solo

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p

p

p

6 4 7 4 6 4 5 6 4 4



76 Tutti

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

f

f

f

5 6 4 6 4 4



83

Bsn.

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p

pp

p

pp

p

pp

6 6 7 6 7 4 6 4 4

No. 15. Soon the cheek's ruby tinctur'd grace

Larghetto

Vln. 1 *p* *f* *f* *p*

Vln. 2 *p* *mf* *p*

Vla. *pp*

T. **Damon**

Larghetto

Vlc. & Basso *p* *f* *p*

6 6 6 5 4 5 b7 5 — 6 4 3 — 7 — 7 4 3 *p*



Vln. 1 *f p f p* *f p f p f p* *pp* *f p*

Vln. 2 *f p f p* *f p f p f p* *pp* *f p*

Vla. *pp* *f pp*

T.

Vlc. & Basso *f p*

6 7 8 7 6 — 7 6 4 — 6 4 6 — 4 6 4 7 4 3+ 6 4 4



Vln. 1 *f p* *p*

Vln. 2 *f p*

Vla. *f pp* *p*

T.

Soon the cheek's ru-by_ tinc-tur'd grace, the eye's keen-pierc - ing ray, — the eye's keen-pierc - ing

Vlc. & Basso *f f p*

5 4 3 6 4 4 6 6 6 4 4 b7 6 7 4 3 6 7

13

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

ray, — with all the won - ders of the face too soon shall fade a - way, — too soon shall fade a -

4 3 6 4 7 8 7 6 — 7 6 4 6 4 6

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

16

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

way, too soon shall fade a - way. Soon the cheek's ru-by tinc-tur'd grace, the eye's keen-pierc - ing

pp *pp* *p* *pp*

tr tr

— 4 — 6 4 — — 7 4 — 6 6 6 6 — — 6 6 5

$\frac{7}{2}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

20

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

ray, — the eye's keen - pierc - ing ray, — with all the won - ders of the face, too

f *p*

b 4 3 6 6 4 3 7 — — 4 3

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

23

Vln. 1 *f p f p mf*

Vln. 2

Vla.

T. *f p f p f p f p*

Vlc. & Basso *f p f p f p f p*

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

27

Vln. 1 *f p pp f p f p*

Vln. 2 *f pp f p f p*

Vla. *f pp f p f p*

T. - way.

Vlc. & Basso *p pp f p f p*

— 4 6 4 4 — — 6 6 4 4 5 6 6 4 4

Vivace unis

Cor. 1 *p*

Cor. 2 *p*

Vln. 1 *pp*

Vln. 2 *pp*

T. *pp*

Vlc. & Basso **Vivace**

But time_will Del - ia's soul_ im - prove, and how can Da - mon cease to love, how__ can Da - mon

7 7 8 6

37

Cor. 1 *f* *p*

Cor. 2 *f* *p*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

T. cease to love? But time will Del - ia's soul im - prove, and

Vlc. & Basso

3 4 # 6 4 7/4 8/2 5 6 # 4 7



42

Cor. 1 *p*

Cor. 2 *p*

Vln. 1 *f* *pp*

Vln. 2 *pp*

T. how can Da - mon cease to love?

Vlc. & Basso *f*

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

46

Cor. 1 *p* *pp*

Cor. 2 *p* *pp*

Vln. 1 *tr* *mf*

Vln. 2

T. Time will Del - ia's mind im - prove, and how can Da - mon cease to love,

Vlc. & Basso *p*

6 7 6 4 5 — 6 6 9 8 6 4 3



50

Cor. 1 *f*

Cor. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

T. how can Da - mon cease to love?

Vlc. & Basso *f*

6 9 8 6 6 4 3 6 4 7 5 6 4 3

54 **Larghetto**

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

S. **Delia**
When years in - sen-sib-ly ar-rive, and youth's de-lights are. o'er, — and

Vcl. & Basso **Larghetto**
6 6 6 4 6 4 4 — b5 7b 7 4 3 —



58

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

S. youth's de-lights are o'er, the lov-er_ of_ his_mind I'll live, when pas-sion is no more, when pas-sion is no more, when

Vcl. & Basso
3 4 3 6 4 7 8 7 6 7 6 4 4 4 6 6 5



62

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp*

S. pas - sion is no more. When years in sen - si - bly ar - rive, and

Vcl. & Basso *pp*
6 6

65

Vln. 1 *f p f p f p*

Vln. 2

Vla.

S.
youth's de-lights are o'er, and youth's de- lights are o'er, the lov - er of his mind I'll live, when pas- sion, when

Vlc. & Basso *f p f p*

6 6_{b5} b4 3 6 6_{b5} 4 3 7 — 4 3 6 3

69

Vln. 1 *f p tr mf*

Vln. 2 *mf*

Vla.

S.
pas-sion is no more, the lov-er of his mind I'll live, when pas-sion is no more, when pas- sion is no

Vlc. & Basso *f p*

6 4 6_{b5} 9 8 6 3 7 6 — 7 6 6 6 6 4 6 6 4

73

Vln. 1 *f p f p pp f p f*

Vln. 2 *f p f p pp f p f*

Vla.

S.
more.

Vlc. & Basso *f p pp f p mf f*

6 4 6 4 6 6 6 4 5 6 6 4

Vivace

unis

Cor. 1 *p*

Cor. 2 *p*

Vln. 1 *pp*

Vln. 2

Delia

S.

But time___will Da - mon's mind_ im - prove, then how can Del - ia cease_ to love,

Vivace

Vlc. & Basso



Cor. 1 *p*

Cor. 2 *p*

Vln. 1 *f*

Vln. 2 *f*

S.

how___can De - lia cease___to_ love?_ But time___will Da - mon's

Vlc. & Basso

87

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

mind_ im- prove, then how_ can Del - ia cease_ to_ love?

p

f

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

92

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

Time_ will Da - mon's mind_ im- prove, and how_ can Del - ia cease_ to love,

p

mf

6 7 6 4 5 — 6 b5 9 8 6 6 4 3

96

Cor. 1

Cor. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

how_ can Del - ia cease_ to love?

f

f

6 b5 9 8 6 6 4 3 6 4 7 8 6 4 3 6 4 3

No. 16. No jealous fears can break our rest

Allegro

Vln. 1

Vln. 2

Vlc. & Basso

Allegro

5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Vln. 1

Vln. 2

S.

Vlc. & Basso

Delia

No_ jeal-ous

p 7 5 6 6 3 *f* 7 5 4 3 *p*

Vln. 1

Vln. 2

S.

Vlc. & Basso

fears can break_ our rest_ by no_ rude pas - sion tossed, if yet a wish dis- turbs_ our breast,

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

Vln. 1

Vln. 2

S.

Vlc. & Basso

'tis who shall please the_ most, who, who_ shall please_ the_ most.

6 # 6 6 4 # 5 6 6 6 6

39

Vln. 1

Vln. 2

p

S.

T. **Damon**

No_jeal-ous fears can break_our rest, by no__rude

Vlc. & Basso

6 6 6 6 6 6 6 4 # 7 # 6 3 6 7 4 2

48

Vln. 1

Vln. 2

S.

T.

pas - sion tossed, if yet a wish dis- turbs_our breast,_'tis who shall please the___most.

pas - sion tossed, if yet a wish dis-turbs our breast,_'tis who shall

Vlc. & Basso

8 3 6 4 6 --- 6 6 6 6 4 # --- 6 # --- 6 ---

58

Vln. 1

Vln. 2

mf *ff*

3

S.

T.

who, who_shall please the most, 'tis who, who___ shall please the_

please the___most, who, who__ shall please the most, 'tis who, who shall please the_

Vlc. & Basso

--- 6 5 6 6 3 5

67 *f* *3* *3* *tr* *Fine*

Vln. 1

Vln. 2

S.
most.

T.
most.

Vlc. & Basso
f 5 6 4 4 6 6 4 3 — 6 4 6 5 6 4 3



75 **Largo**

Vln. 1

Vln. 2

S.
Hail, wed - ded_ love!_ By thee_ a - lone_ the worth_ of hu - man life_ is_

T.
Hail, wed - ded_ love!_ By thee_ a - lone_ the worth_ of hu - man life_ is_

Vlc. & Basso
Largo 6 # 6 7 6 # *f* *p*



82 *f* *3* *p* *3* *3*

Vln. 1

Vln. 2

S.
known. Hail, wed - ded love!_ By thee a - lone_ the

T.
known. Hail, wed - ded love!_ By thee a - lone_ the

Vlc. & Basso
— 6 4 6 6 6 6 6

89

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

worth of hu - man life___ is known. Hail, wed - ded love!___ By thee___ a -

worth of hu - man life___ is known. Hail, wed - ded love!___ By

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



96

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

-lone, by thee a- lone, the worth___ of hu - man life___ is known.

thee_ a - lone, the worth___ of hu - man life___ is known.

Da Capo

Da Capo

6 # 6 7 5 6 6 #



No. 17. Ye lawless swains to virtue lost

Allegro moderato

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

f

f

p sempre

Damon

Allegro moderato

6 5 6 7 6 5 6 6 6 6

5

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

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

tr *pp*

tr *pp*

Ye

9

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

p

law - less_ swains, to vir - tue_ lost, how fleet_ your_ pleas-ures fly!_ Who, slaves to sense, of free - dom_ boast, and

p 6 6 7 6 5 6 6 6 5 6 # 6 6

12

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

f

p

f

f

p

3

mock the nup- tial_ tie, and mock the nup- tial_ tie. Ye

6 7 6 6 6 *f* 6 6 6 5 4 3 6

16

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

law - less swains, to vir - tue lost, how fleet_ your pleas-ures fly, — who, slaves to sense of free-dom boast, and

6 4 6 7 6 4 # — 6 6 #

19

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

mock the_nup-tial tie, and mock, — and mock — and

6 6 6 6 6 6 6 6 6 # — 6 6 # 6 5 5 # —

22

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

mock the_nup-tial tie.

f tr 6 6 6 6 6 6 6 6 6 # — f tr 6 6 6 6 6 # — f 6 4 # 6 6 7 6 5 6 6 6 # — 6

26

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso



Larghetto

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

pp *mf* *p* *3*

pp *f* *p*

Damon

Come learn of Del - ia and_ of me, _ that wed - ded love_ is li - ber - ty, li - ber - ty, wed - ded love_ is

Larghetto

f *p*

4 3 — 6 6 6 6 6 4 # 6 6 4 2 6 6 6 6



40

Vln. 1

Vln. 2

Vla.

T.

Vlc. & Basso

f *p* *mf* *ff* *tr* *pp* *p*

li - ber - ty. Come

6 4 # 6 4 # 6 6 4 5 6 6 6 4 # — —

49

Vln. 1 *pp*

Vln. 2

Vla.

T.

Vlc. & Basso

learn_ of Del-ia and_ of me,_ come learn_ of_ Del-ia, of Del-ia and of me,_ that wed-ded

6 4 3 — 6 4 6 6 6 4 5 8 7 6



58

Vln. 1 *mf* *p* *tr*

Vln. 2

Vla.

T.

Vlc. & Basso

love_ is li-ber-ty, wed-ded love_ is li-ber-ty, li-ber-ty, learn of me_ that

7 6 4 3 8 7 6 4 3 6 6 6 6 6 6



67

Vln. 1 *mf* *tr*

Vln. 2 *tr*

Vla.

T.

Vlc. & Basso

wed-ded love is li-ber-ty, learn of me that wed-ded love_ is li-ber-ty, li-ber-ty,

6 6 4 3 — 6 7 6 #

75

Vln. 1 *p* *f*

Vln. 2 *f*

Vla. *f*

T.
wed - ded love is li - ber - ty.

Vlc. & Basso
6 6 4 3 6 5



80

Vln. 1 *p*

Vln. 2

Vla.

T.

Vlc. & Basso
5 6 6 6 6 6 4 3



Allegro moderato

Vln. 1 *f* *tr* 6 6 6 6

Vln. 2 6 6 6 6

Vla. *sempre p*

S. **Delia**

Vlc. & Basso **Allegro moderato**
6 4 6 6 7 6 5 6 6 6 4 # — 6 6 4 3

90

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S.

Vlc. & Basso *p*

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

Ye nymphs who_wast_your time in__ show, thro' pride lead sin-gle lives, the

94

Vln. 1 *p*

Vln. 2 *p*

Vla.

S.

Vlc. & Basso

6 6 6 7 6 6 6

no - blest praise the fair_ can_ know is that of__ vir - tuous wives, is that_ of__ vir - tuous wives.

97

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S.

Vlc. & Basso *p*

6 6 6 6 6 6 4 3 6 4 2 6

Ye nymphs who waste your time in__ show, thro'

100

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

pride lead sin - gle lives, the nob - lest praise the fair can know, is that of vir-tuous wives. The

7 6 # 6 6 # 6 6/4 # — —



103

Vln. 1

Vln. 2

Vla.

S.

Vlc. & Basso

no - - - blest_praise, the no - blest_praise the fair can know, is that of vir-tuous wives.

6 # — — 5 7 6 4 f



106

Vln. 1

Vln. 2

Vla.

Vlc. & Basso

p

tr

tr

6

6 5 6 7 6 5 6 6 6 4 # — 6

109

Vln. 1
Vln. 2
Vla.
Vlc. & Basso

6 6 6 6 6 6 6 6 # — 6 4 #



111 **Larghetto**

Vln. 1
Vln. 2
Vla.
S.
Vlc. & Basso

p *f*

Recit.

Be wise - ly proud, nor wish_ for sway,_'tis yours to hon-our and o- bey.

Larghetto

f



118 **Larghetto**

Vln. 1
Vln. 2
Vla.
T.
Vlc. & Basso

pp *f*

Recit.

Be wise - ly proud, nor wish_ for sway,_'tis yours to hon-our and o- bey.

Larghetto

6 6 6 6 6 6 6 6 3 4 1

No. 18. What joys in sacred wedlock join

Allegro moderato

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vlc. & Basso

Allegro moderato

6 4 3 p 6 4 3 6 5

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S. **Delia**

Vlc. & Basso

f *p* *f* *p* *f* *f* *p*

What joys ___ in

6 3 6 4 3 6 6 4 3 *p*

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

Vlc. & Basso

sa - cred wed - lock join! ___ Peace and her smil - ing train, ___ and friend-ship, pas-sion all di-vine now holds her

6 6 3 6 4 3 6 6 6 6 4 3 6

16

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T. **Damon**

Vlc. & Basso

soft - est reign.

What joys_____ in sa - cred wed - lock join!___ Peace and her smil - ing

4 # 6 6 4 3



20

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

train,___ and friend - ship (pas - sion all di - vine)___ now holds___ her soft - est reign.

p *f* *f* *f* *f* *f* *f* *f*

6 4 # 6 6 4 6 4 3 6 6

24

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

What joys___ in sa - cred wed - lock join!_ Peace, and her smil - ing train,_

What joys___ in sa - cred wed - lock join!_ Peace, and her smil - ing train,_

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



29

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

and friend-ship (pas-sion all di-vine), now holds__her soft - est reign, her soft-est_reign,_ her

and friend-ship (pas-sion all di-vine), friend-ship (pas-sion all di-vine), now holds__her soft - est reign, her

3 6 3 6 7 4 5 6 # 5 #

34

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

p

f

p

f

p

f

p

soft- est_ reign,_ now holds_ her soft - est reign. What joys_____ in sa - cred wed - lock

soft- est_ reign,_ now holds_____ her soft - est reign.

4/2 3 — 6/4 # *f* # *p* 6/4 —



39

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

mf

p

join._____ and friend-ship (pas-sion all di-

Peace, and her smil - ing train,_____ and friend-ship (pas-sion all di- vine), and friend-ship (pas-sion all di-

6/4 3 8 7 4 3 6/4

43

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

mf *p* *pp*

tr *tr* *tr*

-vine) now holds___ her soft - est reign, her soft - - est, her soft - est reign,_ her

-vine) now holds___ her soft - est reign, her soft - - est, her

3 — # 5 6 5 6



47

Fl. 1

Fl. 2

Vln. 1

Vln. 2

S.

T.

Vlc. & Basso

pp

tr *tr* *tr*

soft - est reign, her soft - - est, soft - est reign, and friend-ship (pas - sion. all di-

soft - est reign, her soft - - est, soft - est reign, and friend - ship (pas-sion all di-

4 3 4 3 4 3

51

Fl. 1 *pp*

Fl. 2

Vln. 1

Vln. 2

S.
vine) now holds her soft-est reign, her soft - est, her soft - est reign, now holds her soft - est

T.
vine) now holds her soft-est reign, her soft - est reign, her soft - est reign, now holds her soft - est

Vlc. & Basso

6/5 9/7 8/6 4# 6 6 7 7# 7 #



56

Fl. 1

Fl. 2

Vln. 1 *mf* *pp*

Vln. 2

S.
reign. her soft - est, her soft - est reign, her soft - est reign, her soft -

T.
reign. her soft - est, her soft - est reign, her soft -

Vlc. & Basso *mf*

6/5 # #

61

Fl. 1 *tr* *f* *tr*

Fl. 2 *tr* *tr*

Vln. 1 *tr* *pp* *f*

Vln. 2 *tr* *pp* *f*

S. *tr* *tr*
- est, soft - est reign.

T. *tr* *tr*
- est, soft - est reign.

Vlc. & Basso 4 3 — 6 *p* *pp* *f*

66

Fl. 1

Fl. 2

Vln. 1 *p* *f* *p* *f* *p*

Vln. 2 *p* *f* *p* *f* *p*

Vlc. & Basso *p* *f* *p* *f* *p*

69

Fl. 1

Fl. 2

Vln. 1 *f* *tr*

Vln. 2 *f* *tr*

Vlc. & Basso *f*

No. 19. Trio. Hail, wedded love!

Larghetto
pizz. Simile

Vln. 1

Vln. 2

Soprano 1

Soprano 2

Soprano 3

Vlc. & Basso

Hail, wed - ded

Hail, wed - ded

Hail, wed - ded

7

Vln. 1

Vln. 2

S.

S.

S.

Vlc. & Basso

love! - By thee a - lone, the worth of hu - man

love! - By thee a - lone the worth of hu - man

love! - By thee a - lone the worth of hu - man

6 4 3 6 4 3 7 6 7

12

Vln. 1

Vln. 2

S.

S.

S.

Vlc. & Basso

life is known. Hail, wed - ded love! By thee a -

life is known. Hail, wed - ded love! - By thee a -

life is known. Hail, wed - ded love! By thee a -

6 4 #

18

Vln. 1

Vln. 2

S.

S.

S.

Vlc. & Basso

-lone, the worth of hu - man life is known.

-lone the worth of hu - man life is known.

lone the worth of hu - man life is known.

#

25

Vln. 1

Vln. 2

S.

S.

S.

Vlc. & Basso

Hail, wed - ded love! By thee a - lone, the worth of

Hail, wed - ded love! By thee a - lone, the worth of

Hail, wed - ded love! By thee a - lone, the worth of

p *cresc.*

6 4 6 4 7 6 # 6 4 6 3

30

Vln. 1

Vln. 2

S.

S.

S.

Vlc. & Basso

hu - man life is known, the worth of hu - man

hu - man life, is known, the worth of hu - man

hu - man life is known, the worth of hu - man

6 7 47 6 6 6 4 47 7 5

35

Vln. 1

Vln. 2

S.

life is known.

S.

life is known.

S.

life is known.

Vlc. & Basso

6 5 6 4 3

1. 2.

No. 20. The conscious muse

Recitativo

Vivace

Vln. 1

p *f* *p*

Vln. 2

f *p*

POET

T.

The con-sci-ous muse with rap-ture wove this hum-ble gar-land of her

Vivace *f*

Vlc. & Basso

p *f* *p*

6

4

Vln. 1

f *mf* *p* *f*

Vln. 2

f *mf* *p* *f*

T.

love, and rais'd, and rais'd her vo-tive pray'r.

Vlc. & Basso

f *p* *f*

7

No. 21. May heav'n, each day, their joys increase

Vivace

Ob. 1
Ob. 2
Cor. 1
Cor. 2
Timp.
Vln. 1
Vln. 2
Vla.

The woodwind and string parts are mostly silent, indicated by horizontal lines with dashes. The Violin 1 part has some activity, starting with a *p* dynamic and featuring trills (*tr*) in the second and fifth measures.

SOLO

S.
S.
A.
T.
B.

May heav'n, each day, their joys in-crease! And ev-er, ev-er, ev - er bless, and ev-er, ev-er, ev - er bless the

The vocal solo part is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "May heav'n, each day, their joys in-crease! And ev-er, ev-er, ev - er bless, and ev-er, ev-er, ev - er bless the". The Soprano part has a melodic line with some grace notes and a final note with a fermata.

Vivace

Vlc. & Basso

p 6 6 6 6 6 6

The Violin and Bass part is written in bass clef. It starts with a *p* dynamic and features a rhythmic pattern of eighth notes. The numbers 6, 6, 6, 6, 6, 6 are written below the staff, likely indicating fingerings or a specific rhythmic pattern.

6

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S. *tr* vir - tuous, god - like pair, the vir - tuous, god - like pair. **CHORUS** May heav'n, each day, their

S. May heav'n, each day, their

A. May heav'n, each day, their

T. May heav'n, each day, their

B. May heav'n, each day, their

Vlc. & Basso **CHORUS**

7 5 6 6 6 4 3

11

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
joys in-crease, their joys in-crease, and ev - er, ev - er, ev - er bless, the

S.
joys in-crease, their joys in-crease, and ev - er, ev - er, ev - er bless, the

A.
joys in-crease, their joys in-crease, and ev - er, ev - er, ev - er bless, the

T.
joys in - crease, their joys in-crease, and ev - er, ev - er, ev - er bless, the

B.
joys in-crease, their joys in-crease, and ev - er, ev - er, ev - er bless, the

Vlc. & Basso

— 6 6 6 7 6 5

15

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

vir - tuous, god - like pair. May heav'n, each day, their joys in-crease. And

S.

vir - tuous, god - like pair. May heav'n, each day, their joys in-crease. And

A.

vir - tuous, god - like pair. May heav'n, each day, their joys in-crease.

T.

vir - tuous, god - like pair. May heav'n, each day, their joys in-crease.

B.

vir - tuous, god - like pair. May heav'n, each day, their joys in-crease.

Vlc. & Basso

7 4 #

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

ev-er, ev-er, ev - er *tr* bless, and ev - er, ev - er, ev - er bless, and

S.

ev-er, ev-er, ev - er *tr* bless, and ev - er, ev - er, ev - er bless, and

A.

And ev-er, ev-er, ev - er, ev - er bless, and ev - er, ev - er, ev - er

T.

And ev-er, ev-er, ev - er bless, and ev - er, ev - er, ev - er, ev - er

B.

And ev - er, ev - er, ev - er, ev - er bless, and ev - er, ev - er,

Vlc. & Basso

6 6 — 6 7 6 6 6

23

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

ev - er, ev - er, ev - er bless the vir - tuous, god - like pair, the vir - tuous, god - like

S.

ev - er, ev - er, ev - er bless the vir - tuous, god - like pair, the vir - tuous, god - like

A.

bless, and ev - er bless the vir - tuous, god - like pair, the vir - tuous, god - like

T.

bless, and ev - er bless the vir - tuous, god - like pair, the vir - tuous, god - like

B.

ev - er, ev - er bless, the vir - tuous, god - like pair, the vir - tuous, god - like

Vlc. & Basso

6 6 4 7 6 3# 6 4 4 6/3

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
pair. May heav'n, each day, their joys in-crease, their

S.
pair. May heav'n, each day, their joys in-crease, their

A.
pair. May heav'n, each day, their joys in-crease, their

T.
pair. May heav'n, each day, their joys in-crease, their

B.
pair. May heav'n, each day, their joys in-crease, their

Vlc. & Basso

31

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
joys in-crease, and ev-er, ev-er, ev - er bless, and ev-er, ev-er, ev - er bless, ev-er, ev - er

S.
joys in-crease, and ev-er, ev-er, ev - er bless, and ev-er, ev-er, ev - er bless, ev-er, ev - er

A.
joys in-crease, and ev - - er bless, ev - er bless, and ev-er, ev-er

T.
joys in-crease, and ev-er, ev-er, ev - er, ev - er bless, and ev-er, ev-er bless, ev-er, ev - er

B.
joys in-crease, and ev-er, ev-er, ev - er bless, and ev-er, ev-er, ev - er

Vlc. & Basso

6 6 6 # 6 6 6

36

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

bless, the vir - tuous, god - like pair.

S.

bless, the vir - tuous, god - like pair.

A.

bless the vir - tuous, god - like pair.

T.

bless, the vir - tuous, god - like pair.

B.

bless the vir - tuous, god - like pair.

Vlc. & Basso

7 6 7 4 #

40

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

Semichorus

A.

T.

B.

Vlc. & Basso

p

p

p

f p

And ev-er,

And ev-er,

May heav'n, each day, their joys in-crease, their joys in-crease, and ev-er, and

May heav'n, each day, their joys in-crease, their joys in-crease, and ev-er, and


and ev-er,


6 # 6 4 3 6

44

Ob. 1 

Ob. 2 

Cor. 1 

Cor. 2 

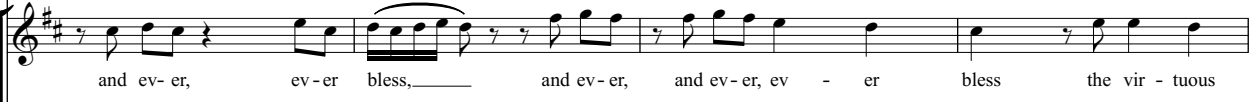
Timp. 

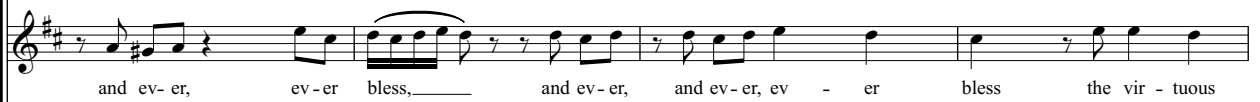
Vln. 1 

Vln. 2 


Vla. 

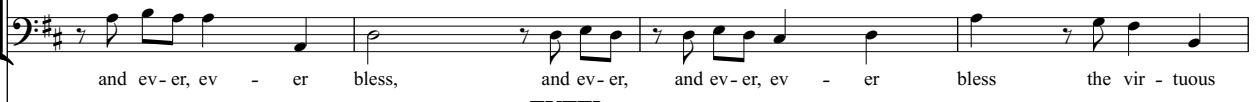
TUTTI

S. 

S. 

A. 

T. 

B. 

TUTTI

Vlc. & Basso 

48

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
god - like pair, the vir - tuous, god - like pair.

S.
god - like pair, the vir - tuous, god - like pair.

A.
god - like pair, the vir - tuous god - like pair.

T.
god - like pair, the vir - tuous god - like pair.

B.
god - like pair, the vir - tuous god - like pair.

Vlc. & Basso
9 6 6 7 4 # — 9 6 7 6 #

52

Ob. 1 *p*

Ob. 2 *p*

Cor. 1

Cor. 2

Timp.

Vln. 1 *p*

Vln. 2 *p*

Vla.

Quintetto

S. May heav'n, each day, their joys in - crease, their joys in - crease! And ev - er, and

S. May heav'n each day, their joys in - crease, their joys in - crease! And ev - er, and

A. And ev - er,

T. And ev - er,

B. And ev - er,

Vlc. & Basso

tutti

56

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

TUTTI

S.

ev-er, ev - er bless, the vir - tuous god - like pair. May

S.

ev-er, ev - er bless, the vir - tuous god - like pair. May

A.

and ev-er, ev - er` bless, the vir - tuous god - like pair. May

T.

and ev-er, ev - er` bless, the vir - tuous god - like pair. May

B.

and ev-er, ev - er` bless, the vir - tuous god - like pair. May

Vlc. & Basso

6 6 4 5 4 # 5 6 # f

TUTTI

60

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vlc. & Basso

heav'n, each day, their joys in - crease! And ev - er bless, and

heav'n, each day, their joys in - crease! And ev - er bless, and

heav'n, each day, their joys in - crease! And ev - er, ev - er, ev - er, ev - er_ bless, and

heav'n, each day, their joys in - crease! And ev - er, ev - er, ev - er_ bless,

heav'n, each day, their joys in - crease! And ev - er, ev - er, ev - er bless, ev - er,

6 6 6 4+

2

64

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

ev - er, ev - er, ev - er bless, and ev - er, ev - er, ev - er, ev - er bless the vir - tuous,

S.

ev - er, ev - er, ev - er bless, and ev - er, ev - er, ev - er, ev - er bless the vir - tuous,

A.

ev - er er bless, and ev - er er bless, the vir - tuous,

T.

And ev - er, ev - er, ev - er bless, and ev - er, ev - er bless, the vir - tuous,

B.

ev - er bless, ev - er bless, and ev - er, ev - er, ev - er bless, the vir - tuous

Vlc. & Basso

6 # 6 6 6 6 6 6

68

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.
god - like pair. May heav'n, each day, their joys in-

S.
god - like pair. May heav'n, each day, their joys in-

A.
god - like pair. May heav'n, each day, their joys in-

T.
god - like pair. May heav'n, each day, their joys in -

B.
god - like pair. May heav'n, each day, their joys in-

Vlc. & Basso

72

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vlc. & Basso

-crease, their joys___ in-crease! And ev-er, and ev-er, and ev-er, ev-er bless, and ev-er, and

-crease, their joys___ in-crease! And ev-er, and ev-er, and ev-er, ev-er bless, and ev-er

-crease, their joys___ in-crease! And ev-er, and ev-er, ev-er, ev-er bless, and ev-er, and

-crease, their joys in-crease! And ev-er, and ev-er, ev-er, ev-er bless, and ev-er, and

-crease, their joys___ in-crease! And ev-er, and ev-er, ev-er, ev-er bless, and ev-er,

6 6, 6, 6, 4/2 6 6 7, 6

76

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

and ev - er, ev - er bless, the vir - tuous, vir - tuous, god - like pair, the vir - tuous,

S.

and ev - er, ev - er bless, the vir - tuous, vir - tuous, god - like pair, the vir - tuous,

A.

ev - er, and ev - er bless the vir - tuous, vir - tuous, god - like pair, the vir - tuous,

T.

ev - er, and ev - er bless the vir - tuous, vir - tuous, god - like pair, the vir - tuous,

B.

and ev - er, ev - er bless the vir - tuous, vir - tuous, god - like pair, the vir - tuous,

Vlc. & Basso

6 6 9 8 7 6 7 7 9 6

5 5 7 5 4 2 3 7 5

80

Ob. 1

Ob. 2

Cor. 1

Cor. 2

Timp.

Vln. 1

Vln. 2

Vla.

S.

vir - tuous, god - like pair, the vir - tuous, god - like, god - like pair.

S.

vir - tuous, god - like pair, the vir - tuous, god - like, god - like pair.

A.

vir - tuous, god - like pair, the vir - tuous, god - like, god - like pair.

T.

vir - tuous, god - like pair, the vir - tuous, god - like, god - like pair.

B.

vir - tuous, god - like pair, the vir - tuous, vir - tuous, god - like pair.

Vlc. & Basso

7 4 3 5 9 6 7 6 4 3 7

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

GENERAL	ed	editorial
PART NAMES	A	Alto
	B	Bass
	bc	basso continuo
	Bo	Basso (string instrument)
	Cor	Horn
	Ob	Oboe
	S	Soprano
	T	Tenor
	Vla	Viola
	Vlc	Violoncello
	Vln	Violin

SYSTEM OF REFERENCE

3. Minuetto

20³ Vln 2: stroke staccato ed
 indicates that in the **Minuetto**, bar 20, the third symbol of the Vln 2 part has a stroke staccato which is editorial

2. [*Sarabande*]

The movement title is the editor's

- 13³⁻⁶ Vlc & Bo: stroke staccato ed
- 23⁶⁻⁸ Vln 2: stroke staccato ed
- 33²⁻⁶ Vlc & Bo: stroke staccato ed

3. Minuetto

- 20³ Vln 2: stroke staccato ed
- 32¹ Ob 1-2 and Vln 1-2: minim and crotchet rest
- 45-61 Vlc & Bo: no figured bass
- 54¹ Cor 1-2: dots after the minims (omitted by the engraver) ed

4. 'Twas on a bank

- 4¹ S: ♭ ed

5. Six years and more have glided by

- 26⁶ Vln 2: stroke staccato ed
- 41⁴⁻⁷ Vla: slurs and stroke staccato ed
- 42⁹⁻¹⁰ Vln 2: stroke staccato ed
- 87¹ T: ♯ ed
- 91¹⁻⁴ Vln 2: slurs and stroke staccato ed

7. Here true content lives unrestrain'd

The two parts, here transcribed for Violins 1–2, are without designation in the printed score
11³⁻⁴ Vlc & Bo: stroke staccato ed

8. What heavenly rapture as we walk

35¹ T: ♯ ed

35¹ Vln 2: ♯ ed

62¹ Vln 1: ♯ ed

11. 'Twas thy angelic bounty

53¹ Vln 2: ♯ ed

13. Haste, golden age

28–29 MS insertion of a c3 alto clef on the tenor part, and the word 'Contrat'

14. [*Bassoon solo*]

The movement title is the editor's

15. Soon the cheek's ruby tinctur'd grace

51⁴–52¹ Vlc: tie

66¹¹ Vln 1 and S: ♯ ed

73¹ S: ♯ ed

16. No jealous fears can break our rest

9¹ Vln 2: ♯ ed

36¹ S: ♯ ed

39¹ Vln 2: ♯ ed

51¹ Vln 2 and T: ♯ ed

101¹ S: ♯ ed

18. What joys in sacred wedlock join

4³ Vln 2: stroke staccato ed

8⁶ Vln 2: stroke staccato ed

67⁴ Vln 2: stroke staccato ed

67⁷ Vln 1: stroke staccato ed

68⁹ Vln 1: stroke staccato ed

68¹² Vln 2: stroke staccato ed

69⁶ Vln 2: stroke staccato ed

19. Trio. Hail, wedded love

30¹ S1: the appoggiatura is placed after the semibreve