



*London Printed for the Author, and are to be had at his House in Charles-street Westminster. At M.<sup>rs</sup> Turners the Old Post Office in Russell street Covent Garden. And at Rich.<sup>d</sup> Mears Musical Instrument maker, and Musick printer in S.<sup>t</sup> Pauls Church Yard.*

*Engraven by Tho. Atkins.*



*Musicus Apparatus Academicus,*  
*Being a Composition of Two Odes*  
*With VOCAL & INSTRUMENTAL*

**MUSICK**

*Performed in the THEATRE at*

**OXFORD**

*on Monday July the 13.<sup>th</sup> 1713.*

*The Words by the Reverend*  
*M.<sup>r</sup> IOSEPH TRAPP A.M.*

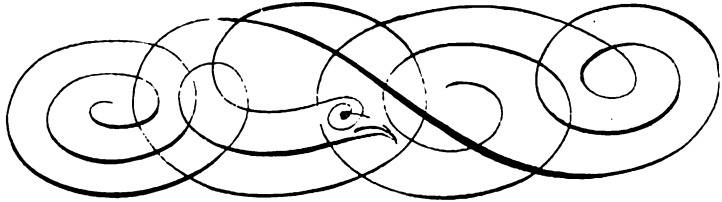
*and set to Musick by*  
*WILLIAM CROFT D.<sup>r</sup> in Musick*

*Organist & Composer to*

*His MAJESTY*

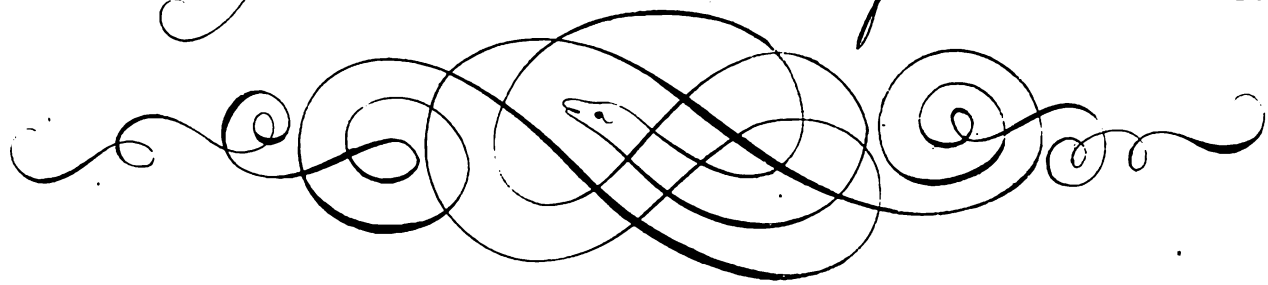
*Master of the Children of the CHAPEL ROYAL*  
*and Organist of S.<sup>t</sup> PETERS WESTMINSTER.*





The following Pieces of Musick  
were Perform'd at OXFORD as a Preparatory  
Exercise to the taking my Doctor's Degree.  
And I must always acknowledge the Obliga-  
-tions I have to that Famous University, for the  
favourable Reception they there met with.

From that time forward they have lain by  
neglected, as having done their Work and answered  
the end for which they were Compos'd; and had  
still done so, had not the Importunity of some  
Friends, (whose Good will to the Author made  
them set too great a Value upon his Compo-  
-sitions) prevailed with me to make them publick.  
If I find they give Satisfaction, I shall be  
Encouraged to Publish more of the same kind.



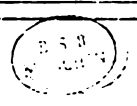


Trumpet OVERTURE (1)

Violins

76 76 76 76

76 \*

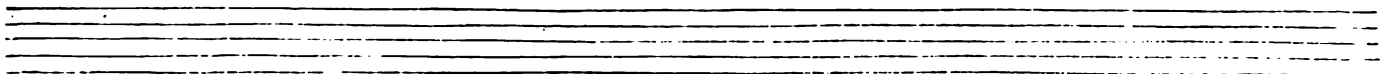


(2)

Musical score for the first system, featuring a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The bass line includes a sequence of numbers: 7 6 5 4, 7 6 5 4, 4 3, 7 6 5 4, 7 6 4 3, 4 3.

Musical score for the second system, starting with the tempo marking *allegro* in the first staff. It includes treble and bass staves with complex rhythmic patterns and a key signature of two sharps.

Musical score for the third system, continuing the piece with treble and bass staves. The bass line includes a sequence of numbers: 5 6 7 6 7 6 7, followed by 7 6.





(3)

The first system of music consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. A double bar line is present in the middle of the system.

The second system of music consists of four staves, continuing the piece from the first system. It features similar complex rhythmic patterns and fingerings. A double bar line is present in the middle of the system.

The third system of music consists of four staves, continuing the piece. It features similar complex rhythmic patterns and fingerings. A double bar line is present in the middle of the system.

This musical score, labeled (4), is written for guitar and consists of 24 staves arranged in six systems of four staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and fingerings. The piece concludes with a final chord in the bass staff.

The score is divided into six systems, each containing four staves. The first system includes a treble clef staff with a melodic line, two guitar-specific staves with complex chordal and arpeggiated patterns, and a bass clef staff with a bass line. The second system continues the melodic and harmonic development. The third system features a treble clef staff with a melodic line, two guitar-specific staves, and a bass clef staff with a bass line. The fourth system includes a treble clef staff with a melodic line, two guitar-specific staves, and a bass clef staff with a bass line. The fifth system continues the melodic and harmonic development. The sixth system concludes the piece with a treble clef staff, two guitar-specific staves, and a bass clef staff with a final chord.

Key features of the notation include:

- Staff 1 (Treble Clef):** Melodic line with various note values and rests.
- Staff 2 (Guitar):** Complex chordal and arpeggiated patterns.
- Staff 3 (Guitar):** Complex chordal and arpeggiated patterns.
- Staff 4 (Bass Clef):** Bass line with various note values and rests.

Fingerings are indicated by numbers 1-7 above or below notes. Some notes are marked with an asterisk (\*). The final chord in the bass staff is marked with the numbers 7 6 5 / \* 4 3.

(5)

The first system of music consists of five staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom three staves are in bass clef with a key signature of two sharps. The notation includes various rhythmic values, accidentals, and some asterisks marking specific notes.

The second system of music consists of five staves. The top two staves are in treble clef with a key signature of two sharps. The bottom three staves are in bass clef with a key signature of two sharps. The notation includes various rhythmic values, accidentals, and some asterisks marking specific notes.

The third system of music consists of five staves. The top two staves are in treble clef with a key signature of two sharps. The bottom three staves are in bass clef with a key signature of two sharps. The notation includes various rhythmic values, accidentals, and some asterisks marking specific notes.

Four empty musical staves are located at the bottom of the page, below the third system of music.

Adagio

(6)

First system of musical notation for Adagio, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C). The first two staves contain the melody, and the last two staves contain the bass line. Fingering numbers (6, 7, 4, 3, 5) and asterisks are present below the notes.

Second system of musical notation for Adagio, measures 5-8. It consists of four staves. The word "Soft" is written above the second staff. Fingering numbers (6, 5, 4, 3, 7, 5) and asterisks are present below the notes.

Third system of musical notation for Adagio, measures 9-12. It consists of four staves. The word "Soft" is written above the second staff. Fingering numbers (\*3, 6\*3, 7, 4, 5, 17, 43\*) and asterisks are present below the notes.

Fourth system of musical notation for Adagio, measures 13-16. It consists of four staves. The word "Allegro" is written above the second staff. Fingering numbers (6, 6, 43\*) and asterisks are present below the notes.

*Allegro*

7 6 5 8 6 7 7 4 6 5 6

This page of musical notation is for guitar and consists of 12 systems of staves. Each system typically contains two treble clef staves and one bass clef staff. The notation includes various note values, rests, and guitar-specific symbols such as '7', '6', and '\*'.

The first system (lines 1-3) features a treble clef staff with eighth and sixteenth notes, and a bass clef staff with a '6' fingering. The second system (lines 4-6) continues with similar rhythmic patterns. The third system (lines 7-9) includes a '7' fingering in the bass staff. The fourth system (lines 10-12) features a '6' fingering and a '\*' symbol. The fifth system (lines 13-15) includes a '7' fingering and a '\*' symbol. The sixth system (lines 16-18) includes a '7' fingering and a '\*' symbol. The seventh system (lines 19-21) includes a '6' fingering and a '\*' symbol. The eighth system (lines 22-24) includes a '7' fingering and a '\*' symbol. The ninth system (lines 25-27) includes a '7' fingering and a '\*' symbol. The tenth system (lines 28-30) includes a '7' fingering and a '\*' symbol. The eleventh system (lines 31-33) includes a '7' fingering and a '\*' symbol. The twelfth system (lines 34-36) includes a '7' fingering and a '\*' symbol.

(9)

This page of handwritten musical notation, labeled (9), contains six systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two sharps (F# and C#) and a 7/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of asterisks (\*) placed above notes, likely indicating specific fingering or articulation. Fingering numbers (1-5) are written above notes in several places, including a sequence of 7, 6, 4 in the first system and 5, 6 in the sixth system. The piece concludes with two empty staves at the bottom of the page.

Handwritten musical score for guitar, page 10. The score consists of 14 staves. The first two staves are a single system. The next six staves are a second system. The final six staves are a third system. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various guitar techniques such as triplets and slurs. Fingerings are indicated by numbers 1-5. Asterisks (\*) are placed above certain notes, likely indicating specific techniques or accents. The piece concludes with a double bar line on the 14th staff.



*Violins*

(11)

*Vers*

*With noise of Cannon, &c of*

43

*Rattling Drums, with noise of Cannon, &c of Rattling*

*ling Drums, Our Songs of Tri- umph our Songs of Tri-*

*umph shall resound no more; no, no, no more; no, no, no more no, no*

7 6 43\* 876 5 6 6 56

more, our Songs of Tri... umph shall resound no more; our Songs of Tri...

umph shall resound no, no, no more, no, no, no more; our Songs of

Triumph shall resound no more; Crowds shall no longer shout, Crowds shall no longer shout, the Con

...queror comes, Nor in our Verse shall warlike Thunder warlike Thunder ro

The musical score consists of multiple systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written below the piano accompaniment line. The score includes various musical notations such as notes, rests, and ornaments (marked with asterisks). Fingerings are indicated by numbers 1-5. The lyrics are: "more, our Songs of Tri... umph shall resound no more; our Songs of Tri...", "umph shall resound no, no, no more, no, no, no more; our Songs of", "Triumph shall resound no more; Crowds shall no longer shout, Crowds shall no longer shout, the Con", and "...queror comes, Nor in our Verse shall warlike Thunder warlike Thunder ro".

The musical score is written for voice and piano. It consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are in German and are written below the piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are: "nor in our Verse shall warlike Thunder roar." and "a milder, happier strain we now begin".

76 76 5 ar. nor in our Verse shall warlike Thunder roar. 76 7

76 76 43 ar. shall warlike Thunder roar. 43

6\* 66 6\* 7 7 7 7 7\*

5 4 6\* 6 43 a milder, happier strain we now begin 7

The musical score consists of 12 staves, organized into six systems of two staves each. The notation includes treble and bass clefs, various note values, and guitar-specific symbols such as asterisks for natural harmonics and numbers (7, 6, 4, 3) for fretting. The lyrics are written across the staves, with some parts in italics. The text includes the words "a milder, happier strain we now be...", "gin, Tuning to Peace, to Peace and Britains Glorious, Glo...rious Queen.", "Peace, to Peace, to Peace and Britains Glorious Glo...rious Queen, Britains Glo...rious Glorious", and "Queen. \* Tuning to Peace, to Peace, to Peace and Britains Glorious Glo...".

a milder, happier strain we now be...

gin, Tuning to Peace, to Peace and Britains Glorious, Glo...rious Queen. Tuning to

Peace, to Peace, to Peace and Britains Glorious Glo...rious Queen, Britains Glo...rious Glorious

Queen. \* Tuning to Peace, to Peace, to Peace and Britains Glorious Glo...

*Loud*

*rious Queen Britains Glo- rious Glorious Queen.*

6 \* 6 6 4 3\* 7 6 6

*Soft Loud Soft*

*The softly breathing Flute and Spri- ghtly Violin.*

98 \* 65 43\* 5 63 4 3\*

*The softly breathing Flute, the softly breathing Flute, and Spri- ghtly \**

87 65 \*6 76 \*

*Loud*

*and Spri- ghtly, Spri- ghtly, Sprightly Violin*

6666 6666 43 7, 6 \*

*Tuning to Peace,*



Chorus

(17)

The musical score consists of 14 staves. The first two staves are vocal lines. The third staff is a piano accompaniment. The fourth and fifth staves are vocal lines with lyrics: "Tuning to Peace, to Peace, Tuning to Peace, to Peace, and Britains". The sixth and seventh staves are piano accompaniment with lyrics: "Tuning to Peace, to Peace, Tuning to Peace, to Peace, and Britains Glo...rious Queen, Britains". The eighth and ninth staves are vocal lines with lyrics: "Tuning to Peace, to Peace Tuning to Peace, to Peace". The tenth and eleventh staves are piano accompaniment with lyrics: "Tuning to Peace, to Peace Tuning to Peace, to Peace". The twelfth and thirteenth staves are vocal lines with lyrics: "Glo...rious Queen, Britains Glo...rious Queen." and "Glo...rious Queen, Britains Glo...rious Queen & Britains Glo...rious Queen. & Britains". The fourteenth staff is a piano accompaniment with lyrics: "and Britains Glo...rious Queen".

and Britains Glo...rious Queen. Britains Glo...rious, Glo  
 rious Queen. Britains Glo...rious Queen. & Britains Glo...  
 rious Queen. & Britains Glo...rious Queen Britains Glo...rious Queen.  
 rious Queen. \* Britains Glorious Quee...n. and Britains Glo...rious Queen. and  
 rious Queen. Britains Glo...rious, Glorious Queen.  
 rious Glo...rious, Glo...rious Queen.  
 and Britains Glo...rious, Glorious Queen.  
 Britains Glo...rious Queen.

4/2 6 70 \* 756 7'6 7'6 7'6 7'6 5 \* \*



Handwritten musical score for guitar, page 19. The score consists of 14 staves. The first system (staves 1-4) contains the main melodic and harmonic lines. The second system (staves 5-8) contains a complex sequence of chords and arpeggios. The third system (staves 9-12) contains further melodic and harmonic development. The fourth system (staves 13-14) concludes the piece with a final chord and a double bar line.

7 6 \* 6 7 6 7 6 4\*

This musical score is for the hymn "and Britains Glorious Queen". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The score is divided into two systems, each containing four staves. The lyrics are: "and Britains Glorious Queen. and Britains Glorious Queen. and Britains Glorious Queen." The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several asterisks (\*) and a circled '7' throughout the score, likely indicating specific performance techniques or ornaments. The piano part includes figured bass notation, such as "6 5 4 \* 6 8" and "7 \* 6 8". The lyrics are written in a cursive, handwritten style.

Queen, Britains Glorious, Glorious Queen, Britains Glorious, Britains Glorious, Glo...

Queen, Britains Glorious, Glorious Queen, Britains Glorious, Britains Glorious, Glo...

Queen, Britains Glorious, Glorious Queen, Britains Glorious, Britains Glorious, Glorious

Queen, Britains Glorious, Glorious Queen, Britains Glorious, Britains Glorious, Glo...

...rious Queen. The softly breathing Flute, and sprightly

...rious Queen. The softly breathing Flute, and sprightly

Glorious Queen. The softly breathing Flute, and sprightly

...rious Queen. The softly breathing Flute, and sprightly

and *spri-ghtly*, and *spri-ghtly*, *spri-ghtly* Violin.

and *spri-ghtly*, and *spri-ghtly*, and *spri-ghtly* Violin.

and *spri-ghtly*, and *spri-ghtly*, *spri-ghtly* Violin.

and *spri-ghtly*, and *spri-ghtly*, *spri-ghtly* Violin. 6 6 6 6 7 6 6 6

*Tuning to Peace, and Britains Glo-rious,*

*Tuning to Peace, and Britains Glo-rious, Glo-*

*Tuning to Peace, and Britains Glorious, Glo-rious,*

*Tuning to Peace, and Britains Glorious, Glorious Queen Britains Glo-*

The musical score consists of multiple systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system features a vocal line with the lyrics "Glorious Queen." and "Tuning to Peace,". The third system continues the vocal line with "Glorious Queen." and "Tuning to Peace,". The fourth system shows a bass clef staff with the lyrics "Glorious Queen." and "Tuning to Peace,". The fifth system is a treble clef staff with a melodic line. The sixth system is a bass clef staff with a bass line. The seventh system is a treble clef staff with the lyrics "to Peace" and "& Britains Glo...rious,". The eighth system is a bass clef staff with the lyrics "to Peace & Britains Glo...rious, Glorious". The ninth system is a treble clef staff with the lyrics "to Peace" and "& Britains Glo...rious". The tenth system is a bass clef staff with the lyrics "to Peace".

Queen & Britains *Glorious* Queen Britains *Glo*-----*rious* Queen Britains *Glorious*

Queen. *and Britains Glo*-----*rious* Queen. Britains

Queen. & Britains *Glo*-----*rious* *and Britains* *Glorious* Queen. & Britains

*and Britains Glo*-----*rious* Queen Britains *Glorious, Glorious*

*and Britains Glorious* Queen Britains *Glo*-----*rious, Glorious*

*Glorious Glo*-----*rious* Queen Britains *Glo*-----*rious Glorious*

*Glo*-----*rious* Queen. *and Britains Glo*-----*rious*

Queen Britains *Glo*-----*rious*

4 2



Peace is the Song, Peace is the Song in

7 6 7 6 5 5 4 \* 7 6 7 6 7 6 5 5 4 \* Peace is the Song, Peace is the

Peace, in Peace, in Peace our Airs conspire:

Song in Peace in Peace our Airs conspire: 6 5 6 7 6 7 6 7 6 5 4 \* 6 5 6 7 6 7 6 7 6 5 4 \*





cease; and jarring, jarring, jarring, jarring Discord cease; and sure no Theme.

jarring jarring Discord cease; and jarring Discord cease; and sure no

4 3 7 6 5<sup>th</sup> 4 3\* 6 4 3\* \*

sure no Theme can better; better fit the Lyre; the Soul of Music, the Soul of Music, is the Soul of

Theme sure no Theme can better; better fit the Lyre; the Soul of Music, & Soul of Music, is the Soul of

Peace  
Sure no Theme, Sure no Theme, no, no

Peace  
Sure no Theme, Sure no Theme, no, no Sure no

Detailed description: This system contains four staves. The top two staves are treble clef, and the bottom two are bass clef. The first vocal line has lyrics "Peace" and "Sure no Theme, Sure no Theme, no, no". The second vocal line has lyrics "Peace" and "Sure no Theme, Sure no Theme, no, no Sure no". The piano accompaniment includes various chords and melodic lines with some asterisks and fingerings.

Sure no Theme, can better fit the Lyre, the Soul of Musick, the Soul of Musick, is the Soul of

Themeno Themescan better fit the Lyre, the Soul of Musick, the Soul of Musick, is the Soul of

Detailed description: This system contains four staves. The top two staves are treble clef, and the bottom two are bass clef. The first vocal line has lyrics "Sure no Theme, can better fit the Lyre, the Soul of Musick, the Soul of Musick, is the Soul of". The second vocal line has lyrics "Themeno Themescan better fit the Lyre, the Soul of Musick, the Soul of Musick, is the Soul of". The piano accompaniment includes various chords and melodic lines with some asterisks and fingerings.

Peace the Soul of Musick, the Soul of Musick is the Soul of Peace. Peace, Peace,  
Peace. the Soul of Musick, the Soul of Musick is the Soul of Peace. of Peace, Peace, Peace, Peace.

Peace, is the Soul of Peace.  
is the Soul of Peace.

Chorus

*soft*

the soul of Musick, is the Soul of Peace. the soul of Musick, is the Soul of Peace. the  
 the Soul of Musick, is the Soul of Peace. the Soul of Musick, is the Soul of Peace. the  
 the Soul of Musick, is the Soul of Peace. the Soul of Musick, is the Soul of Peace. the  
 the soul of Musick, is the Soul of Peace. the soul of Musick, is the Soul of Peace. the

*soft*

*Loud* *Soft* *Loud*  
 Soul of Peace. the Soul of Musick, is the Soul of Peace. the Soul of Peace. the Soul of Mus...  
 Soul of Peace. the Soul of Musick, is the Soul of Peace. the Soul of Peace. the Soul of Mus...  
 Soul of Peace. the Soul of Musick, is the Soul of Peace. the Soul of Peace. the Soul of Mus...  
 Soul of Peace. the Soul of Musick, is the Soul of Peace. the Soul of Peace. the Soul of Mus...  
 3 6 4 2 6 5 4 2 7 6 4 2 7 6

*soft*

*Loud*

...ick, is the soul of Peace. the soul of Peace.

...ick, is the soul of Peace. the soul of Peace.

...ick, is the soul of Peace. the soul of Peace. the soul of Musick, the

...ick, is the soul of Peace. the soul of Peace. the soul of Musick, the soul of Musick,

...ick, is the soul of Peace. the soul of Peace.

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

the soul of Musick, the soul of Musick, is the soul of Peace, y<sup>e</sup> soul of Musick, is the

soul of Musick, the soul of Musick, the soul of Musick, of Musick, y<sup>e</sup> soul of Musick, is y<sup>e</sup>

is y<sup>e</sup> soul of Peace. the soul of Musick, is the soul of Peace. the soul of Musick, is the

7 6 6 5 7 7 6 5 the soul of Musick, the soul of Musick, the soul of Musick, of Musick is the

The first three staves of the musical score. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

*Soul of Peace, y<sup>e</sup> soul of Musick, of Musick, the Soul of Musick, is y<sup>e</sup> Soul of Peace.*

The fourth staff of the musical score, corresponding to the first line of lyrics. It features a treble clef and musical notation for the vocal line.

*Soul of Peace. the Soul of Musick the soul of Musick is y<sup>e</sup> Soul of Peace.*

The fifth staff of the musical score, corresponding to the second line of lyrics. It features a treble clef and musical notation for the vocal line.

*Soul of Peace, y<sup>e</sup> Soul of Musick of Musick the soul of Musick is y<sup>e</sup> Soul of Peace.*

The sixth staff of the musical score, corresponding to the third line of lyrics. It features a bass clef and musical notation for the vocal line.

*Soul of Peace, y<sup>e</sup> So... ul of Peace, y<sup>e</sup> Soul of Musick, of Musick, is y<sup>e</sup> Soul of Peace.*

The seventh staff of the musical score, which includes figured bass notation. The figures are: 4 3, 2 5, 4 6, 4 6, 4 3, 2 4, 6 4 5.

The eighth staff of the musical score, featuring a double bar line at the end of the line.

The ninth staff of the musical score, featuring a double bar line at the end of the line.

The tenth staff of the musical score, featuring a double bar line at the end of the line.

The eleventh staff of the musical score, featuring a double bar line at the end of the line.

The twelfth staff of the musical score, featuring a double bar line at the end of the line.

The thirteenth staff of the musical score, featuring a double bar line at the end of the line.

The fourteenth staff of the musical score, featuring a double bar line at the end of the line.

The fifteenth staff of the musical score, which includes figured bass notation. The figures are: b5 7, 4 3 5 4 3.

Trumpet

Violins

nor will we win the Martial Trumpet Spare,  
the Martial Trumpet, the Martial



Trumpet shall our Consort share,  
nor will we ev'n the Martial Trumpet  
Spare,  
The Martial Trumpet, the Martial Trumpet shall our Consort share,  
and so... and the Joys of Peace. and so

The musical score consists of ten systems of staves. Each system includes a treble clef staff, a bass clef staff, and a tenor clef staff. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are placed between the tenor and bass staves. The score features various musical notations including eighth notes, sixteenth notes, and rests. There are also some markings like '7 6' and '7 6' below the bass staff.

und the Joys of Peace, and so... und the

Joys of Peace, with Har... many Har... many, with Har... many of

War: and so... und the Joys of Peace, with Har...

mony of War. and Sou...nd the Joys of Peace, with Har.

mony of War. and Sou...nd the Joys of Peace, with Har.

mony of War... with

6 4 3 5

Detailed description: This page of a musical score, numbered (37), contains ten systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of complex rhythmic patterns, such as triplets and sixteenth-note runs. The lyrics are written in a cursive script and are placed between the staves. The first system has lyrics: "mony of War. and Sou...nd the Joys of Peace, with Har." The second system has the same lyrics. The third system has lyrics: "mony of War... with". At the bottom of the page, there are some numerical markings: "6 4 3 5".

Harmony of War.

6 5 4 3

This block contains the first four staves of the musical score. The top three staves are for Violins I, Violins II, and Violas. The bottom staff is for the Harp. The music is in G major and 3/4 time. The lyrics "Harmony of War." are written across the harp staff. Fingering numbers 6, 5, 4, and 3 are indicated below the harp staff.

Violins

Soft

Soft

Soft

Where Mighty Mighty ANNA where

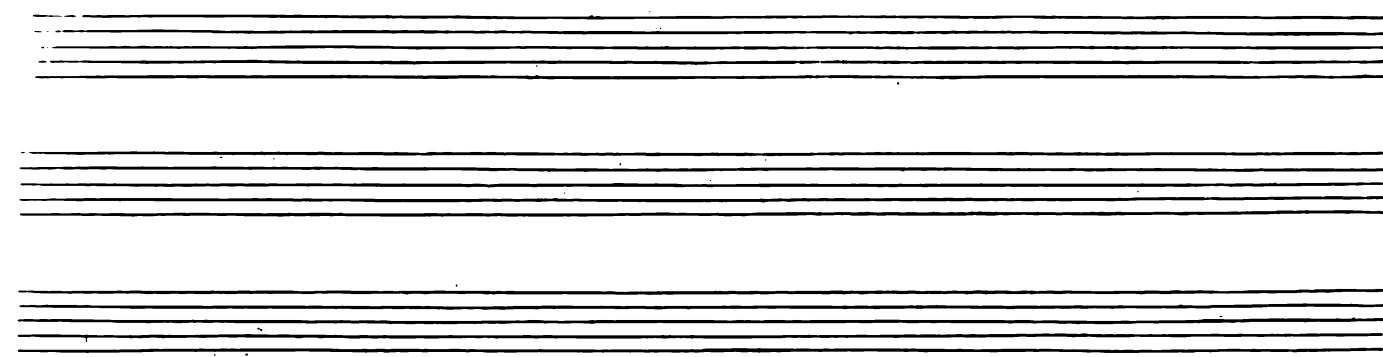
Where Mighty Mighty ANNA where

Where Mighty ANNA

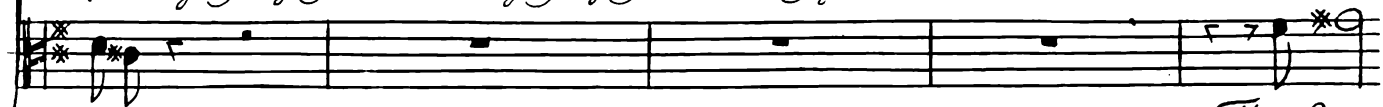
6 6 5 6 5 9 8 6

This block contains the next four staves of the musical score. The top three staves are for Violins I, Violins II, and Violas. The bottom staff is for the Harp. The music is in G major and 3/4 time. The lyrics "Where Mighty Mighty ANNA where" are written across the harp staff. The word "Soft" is written above the violin staves. Fingering numbers 6, 6, 5, 6, 5, 9, 8, and 6 are indicated below the harp staff.

The musical score on page 39 consists of several systems of staves. The first system includes four staves with musical notation and dynamic markings: *Loud* and *Soft*. The second system features a vocal line with lyrics: *Mighty, Mighty ANNA will thy Glo... ries end: Where Mighty, Mighty,*. The third system repeats the vocal line with the same lyrics. The fourth system includes a bass line with lyrics: *Where Mighty ANNA will thy Glories will thy Glories end: Where Mighty,*. The fifth system shows a bass line with numerical figures: *4 3\**, *7 5*, *9 8 4 3*, *6 5*, *4 3\**, *6 5 4 3\**, and *4 3\**. The page concludes with several empty staves.



*Where Mighty Mighty ANNA where Mighty Mighty ANNA will thy Glc..... ries end: Thou*



ANNA

*Thou Great*

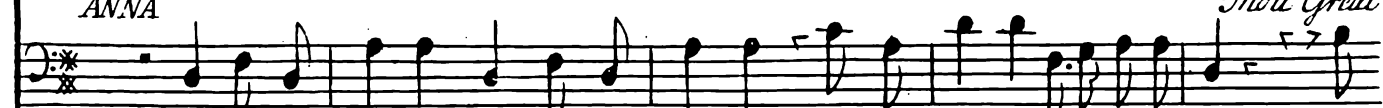


*Where Mighty Mighty ANNA where Mighty Mighty ANNA will thy Glc..... ries end: Thou*

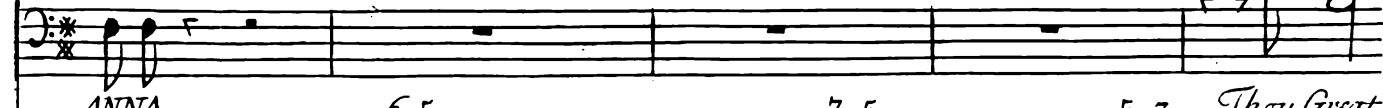


ANNA

*Thou Great*

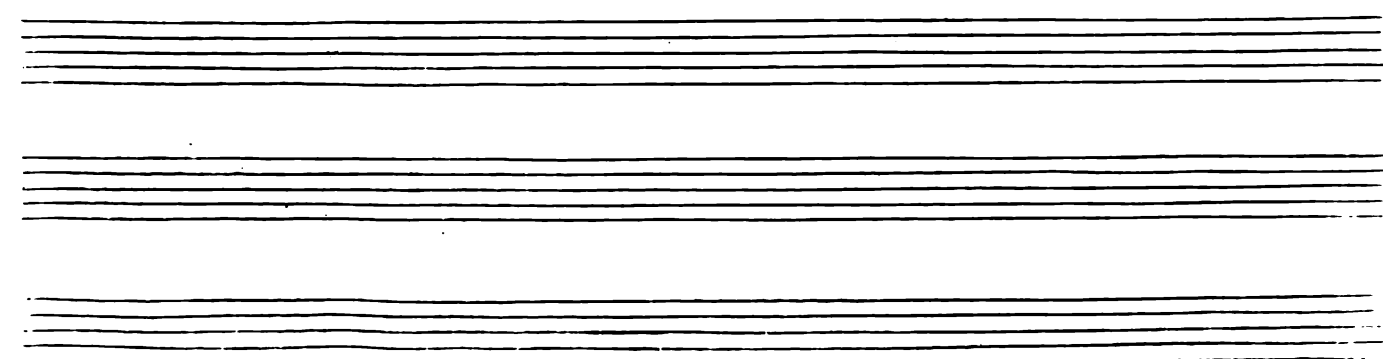


*Where Mighty ANNA where Mighty ANNA will thy Glories will thy Glories end: Thou*



ANNA

*Thou Great*



*Loud*

*Loud*

*Loud*

*Great thou Great Composer of distracted States:*

*thou Great Great Composer of distracted States:*

*Great thou Great Composer of distracted States:*

*thou Great Composer of distracted States:*

*Great thou Great Composer of distracted States:*

*thou Great Composer of distracted States:*

6 8 43\* 67 43\* 43\* 43 9 6 6 5 \*

Detailed description: This is a page of musical notation for guitar, numbered (41). It features a series of staves. The first four staves contain instrumental music with various fretting techniques indicated by numbers (7, 6, 8) and asterisks (\*). The music is marked with the word "Loud" three times. The following four staves contain vocal lines with the lyrics: "Great thou Great Composer of distracted States:", "thou Great Great Composer of distracted States:", "Great thou Great Composer of distracted States:", and "thou Great Composer of distracted States:". The final staff contains more instrumental music with fretting numbers (6, 8, 43\*, 67, 43\*, 43\*, 43, 9, 6, 6, 5\*) and asterisks. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values.

The musical score consists of ten staves. The first three staves are instrumental accompaniment in treble clef, marked 'soft'. The fourth and fifth staves contain vocal lines with lyrics: 'where Mighty, Mighty ANNA where Mighty, Mighty ANNA'. The sixth and seventh staves continue the vocal lines with lyrics: 'Migh... ty ANNA where Mighty, Mighty ANNA where Mighty, Mighty'. The eighth and ninth staves continue the vocal lines with lyrics: 'where Mighty, Mighty ANNA where Mighty, Mighty'. The tenth staff is instrumental accompaniment in bass clef, featuring sixteenth-note patterns and marked with '6' and '7'.





ANNA where Mighty ANNA where Mighty ANNA will thy Glories end: thou Great thou Great Com...

ANNA where Mighty ANNA will thy Glories end: thou Great thou Great Com

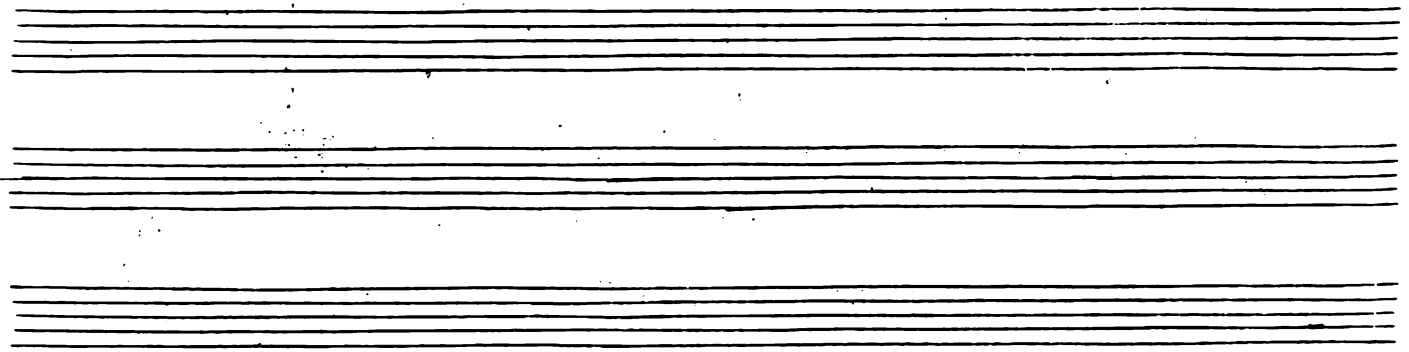
where Mighty ANNA will thy Glories end: thou Great thou Great Com...

ANNA thou Great thou Great Com...

where Migh... ty ANNA will thy Glories end: thou Great thou Great Com...

ANNA 6 5 4 3 \* 6 6 5 6 5 6 5 thou Great thou Great Great Com...

The musical score consists of several systems of staves. The first system includes three staves of piano accompaniment, each marked with the dynamic *Loud*. The second system features a vocal line with the lyrics *...poser of distracted States:* and a piano accompaniment. The third system continues the vocal line with the lyrics *Thy Counfels Nations in Sus...* and piano accompaniment. The fourth system shows the vocal line with *...poser of distracted States:* and piano accompaniment. The fifth system has the vocal line with *Thy Counfels* and piano accompaniment. The sixth system is a piano solo with complex fingering, including numbers like 7, 6, 6, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 5, 7, and an asterisk over a 6. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature.

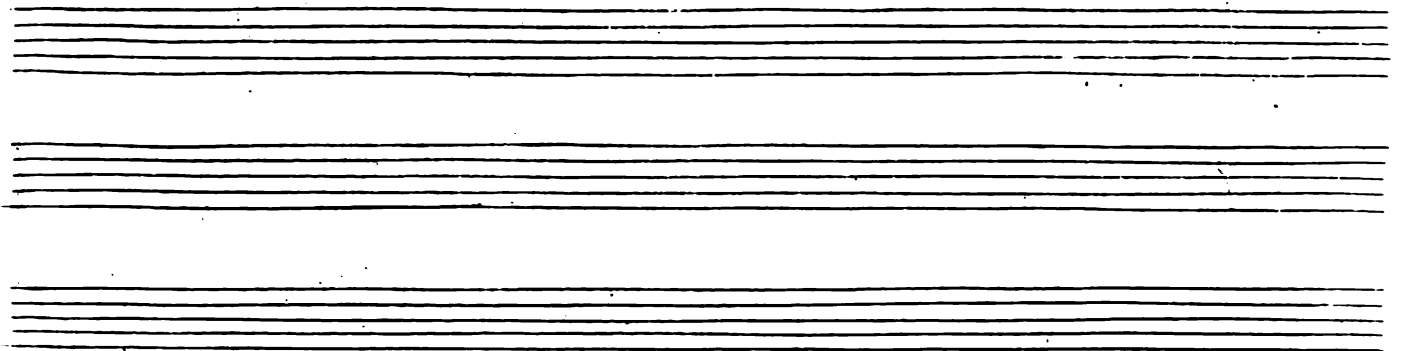


*Thy Counsels Nations in Suspence attend,*      *Thy Counsels Nations in Suspence attend,*

*pence attend,*      *Thy Counsels Nations in Suspence attend,*

*Nations in Suspence attend,*      *Thy Counsels Nations in Sus..*

*Thy Counsels Nations in Suspence attend,*



tend, Thy Counsels Nations in Suspence in Suspence attend, & Monarchs from thy

Thy Counsels Nations in Suspence attend, in Suspence attend,

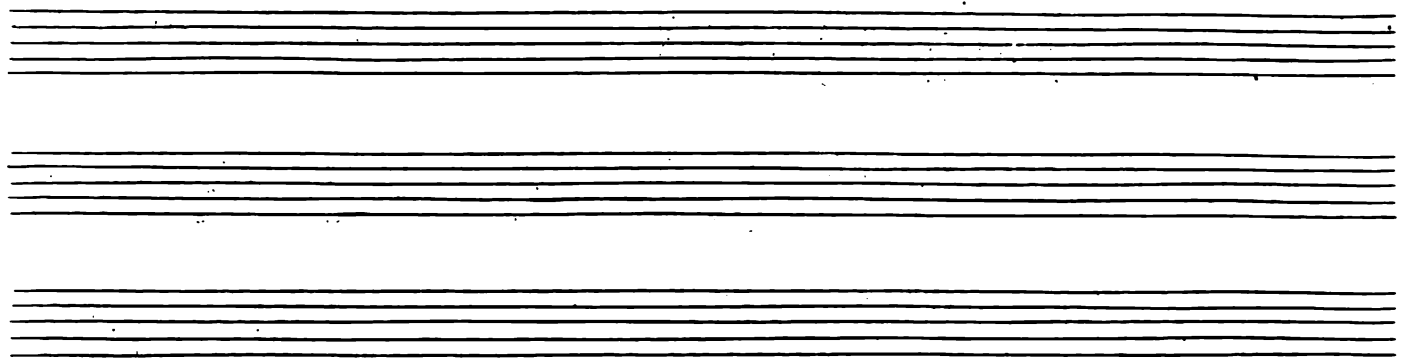
Thy Counsels Nations in Suspence attend, & Monarchs from thy :

Nations in Suspence attend, in Suspence attend,

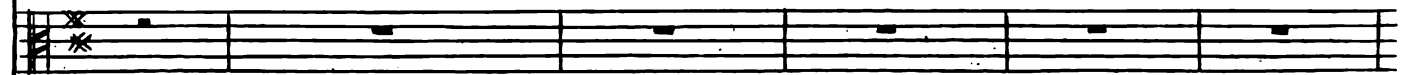
pence attend, Thy Counsels Nations in Suspence in Suspence attend, & Monarchs from thy

Thy Counsels Nations in Suspence attend, in Suspence attend,

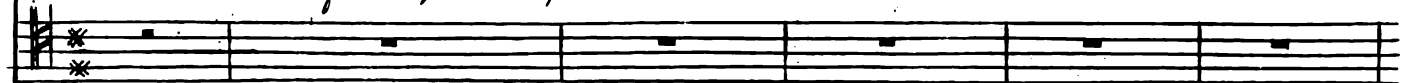
6 5 6 7 6 6 6 6 6 6 6 7 6



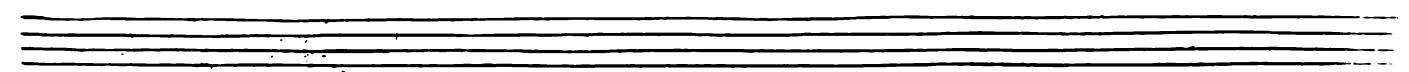
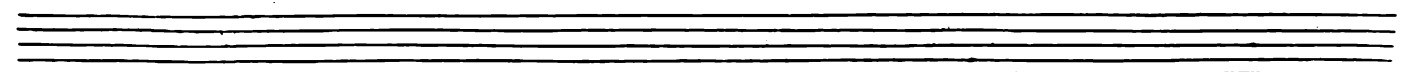
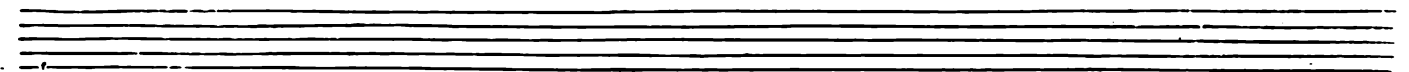
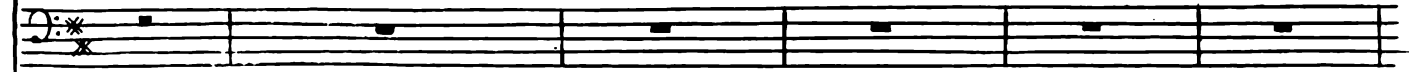
*Throne & Monarchs from thy Throne expect their Fates.*

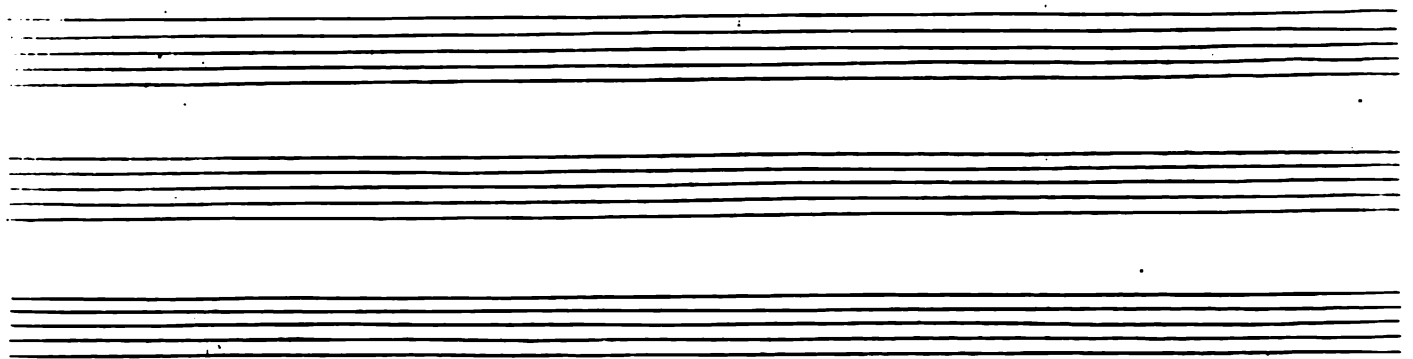


*Throne & Monarchs from thy Throne expect their Fates.*



*Throne & Monarchs from thy Throne expect their Fates.*



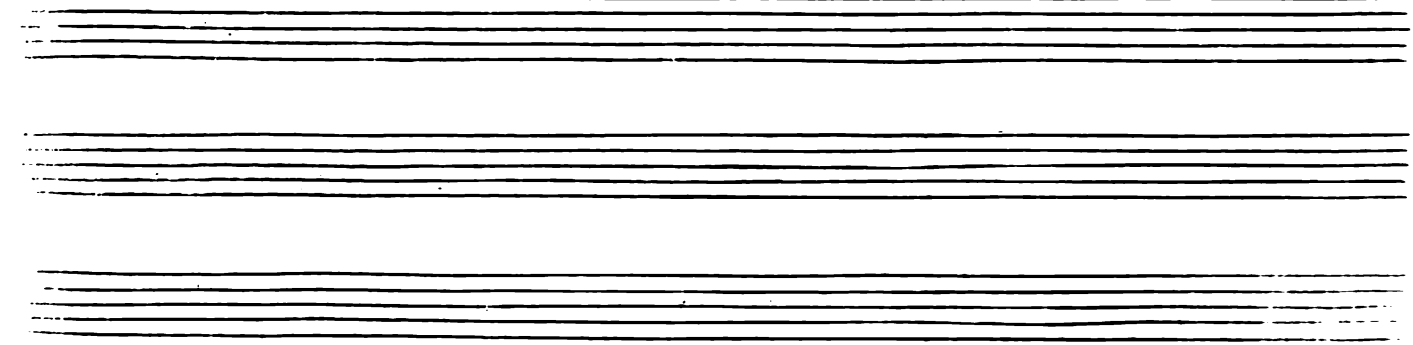


*and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy*

*and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy*

*and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy*

9 8 7 6      9 8 7 6      4 3\*      4\* 6 4



*Loud*

*Loud*

*Loud*

from thy Throne from thy Throne expect their Fates.

Thro.....ne & Monarchs from thy Throne expect their Fates.

from thy Throne from thy Throne from thy Throne expect their Fates.

Throne from thy Throne & Monarchs from thy Throne expect their Fates.

from thy Throne expect their Fates.

Thro.....ne & Monarchs from thy Throne expect their Fates.

6 5  
\*6 5  
7 6 5  
9 \*3  
6 \*  
7 \*  
6 5  
4 3

*Grand Cho:*

*Trumpet*

*Vio:*

*Cho:*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

9 8 4\*





shall in thy pra...ise Combine, shall  
shall in thy pra...ise Combine, shall  
Com...bine Nations which lately hostile now re...  
shall in thy Praise Combine, Nations which lately hostile now re...  
which lately hostile now resign their Cause to Thee shall in thy Praise Combine,  
which lately hostile now resign their Cause to Thee shall in thy Praise Combine,  
shall in thy Pra...ise Com...bine, shall

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

in thy Praise Com...bine, Nations w<sup>th</sup> lately hostile now re...

in thy Praise Com...bine, Nations w<sup>th</sup> lately hostile now re...

sign their Cause to thee shall in thy Praise Com...bine, shall

sign their Cause to thee shall in thy Praise Com...bine, shall

shall in thy Praise Com...bine, shall in thy Praise Com...bine,

shall in thy Praise Com...bine, shall in thy Praise Com...bine,

in thy Praise Com...bine, shall in thy Praise Com...

4 3 7 6 5 4 4 3 2 6 7 \*

sign their Cause to thee shall in thy Praise Com...bine, Nations which lately  
sign their Cause to thee shall in thy Praise Com...bine, Nations which lately  
in thy Praise Com...bine, Nations which lately  
shall in thy Pra...ise Combine  
shall in thy pra...ise Com...bine, which lately  
shall in thy Prai...se Com...bine, Nations which lately  
Nations w<sup>ch</sup> lately hostile now resign their Cau

4 3 4 3 7 6 5 4 3\* 5 4 4 3 6

hostile now resign their Cause now re-sign their Cause to thee shall in thy prai.....se Com

hostile now resign their Cause to thee Nations w<sup>ch</sup> lately hostile now resign their Cause to thee shall in thy praise Com

shall in thy praise Combine shall in thy praise Com.....bine

hostile now resign their Cause to thee thy praise Com.....bine,

hostile now resign shall in thy prai.....se Com.....bine,

.....se to thee now re.....sign their Cause to thee

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

...bine Nations w<sup>ch</sup> lately hostile now resign their Cause to thee now

bine shall in thy pra...ise Com...bine, now now re...sign their Cause to

shall in thy praise Com...bine, ...e shall in thy praise Com...bine, now now re...sign their Cause to

shall in thy praise Com...bine shall in thy praise Com...bine now now re...sign their Cause to

shall in thy pra...ise Com...bine shall in thy praise Com...bine now now re...sign their Cause to

7 6 6 shall in thy praise Com...bine 7 6 6 5 now now re...sign now now re...

6 5 4 2

4 3 2

*sign their Cause to thee,*

*thee Nations w<sup>th</sup> lately hostile now resign their Cause to thee shall in thy Praise Combine, shall*

*thee to thee shall in thy praise Com...bine, shall in thy pra...ise*

*thee shall in thy pra...ise Com...bine,*

*thee shall in thy pra...ise Com...bine shall in thy pra ise Com...bine,*

*sign their Cause to thee, shall in thy pra...ise shall in thy*

5 4 2 \*4 2 6

shall in thy prai... se Com... bine,  
in thy prai... se Com... bine, w<sup>th</sup> lately hostile now resign their Cause to thee, shall in thy  
se Com... bine, Nations w<sup>th</sup> lately hostile now resign their Cause to thee shall in thy  
shall in thy praise shall in thy praise Com... bine, shall in thy prai...  
shall in thy praise Com... bine, shall in thy prai...  
praise Com... bine, thy praise Com... bine, Nations  
7 7 \* \* 4 4 \* 5 6 5 6 4 3 6 7 6 7 6 5 4



Shall in thy praise Combine, shall in thy praise Combine, and all, all, all,  
Shall in thy praise Combine, shall in thy praise Combine, and all, all, all,  
praise Combine, shall in thy prai.....se Combine, and all, all, all,  
praise Combine, shall in thy prai.....se Combine, and all, all, all,  
praise Combine, shall in thy prai.....se Combine, and all, all, all,  
se Com...bine, shall in thy prai.....se Combine, and all, all, all,  
w<sup>th</sup> lately hostile now resign their Cause to thee shall in thy praise Combine, and all, all, all,  
5 5 4 6 4 6 7 6  
4 4 2 2 6 6 6 6

The musical score consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes on the lower staves. The lyrics are: "all the agreeing World all the agreeing World in one Grand Chorus joyne: and all." This phrase is repeated on each of the ten staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. The bottom staff includes some numerical markings (5, 6) below the notes, possibly indicating fingerings or specific performance instructions.



and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy

and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy

and Monarchs from thy Throne & Monarchs from thy Throne expect their Fates, from thy

9 8 7 6      9 8 7 6      4 3 \*      4 \* 6

7 6      7 6      4 3 \*      4 \* 6

4 3 \*      4 \* 6

from thy Throne from thy Throne expect their Fates.

Thro...ne & Monarchs from thy Throne expect their Fates.

from thy Throne from thy Throne from thy Throne expect their Fates.

Throne from thy Throne & Monarchs from thy Throne expect their Fates.

from thy Throne expect their Fates.

Thro...ne & Monarchs from thy Throne expect their Fates.

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

*Grand Cho:*

*Trumpet*

*Vio:*

*Cho:*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

*O mighty ANNA!*

9 8 4\*







*faster*

*tend,*

*tend,*

*tend,*

*tend,*

*tend,*

*tend,*

*tend,*

*faster* shall in thy Praise Combine Nations

*tend,* Nations which lately hostile now resign their Cause to Thee shall in thy Praise Combine

5 4 2 4 2 6 7.6

shall in thy pra... ise Combine, shall  
shall in thy pra... ise Combine, shall  
Com... bine Nations which lately hostile now re...  
shall in thy Praise Combine, Nations which lately hostile now re...  
which lately hostile now resign their Cause to Thee shall in thy Praise Combine,  
which lately hostile now resign their Cause to Thee shall in thy Praise Combine,  
shall in thy Pra... ise Com... bine, shall  
7 6 4 3 7 6 5 \* 5 6 5 3

The musical score consists of ten staves. The first four staves are instrumental, likely for piano accompaniment. The fifth and sixth staves are vocal staves with lyrics. The seventh and eighth staves are instrumental, likely for piano accompaniment. The ninth and tenth staves are figured bass staves with lyrics and figured bass notation.

in thy Praise Com...bine, Nations w<sup>th</sup> lately hostile now re...  
in thy Praise Com...bine, Nations w<sup>th</sup> lately hostile now re...  
...sign their Cause to thee shall in thy Praise Com...bine, shall  
shall in thy Praise Com...bine, shall in thy Praise Com...bine,  
shall in thy Praise Com...bine, shall in thy Praise Com...bine,  
in thy Praise Com...bine, shall in thy Praise Com...  
4 3 7 6 5 4 3 2 6 7 \*

sign their Cause to thee shall in thy Praise Com...bine, Nations which lately  
sign their Cause to thee shall in thy Praise Com...bine, Nations which lately  
in thy Praise Com...bine, Nations which lately  
shall in thy pra...ise Combine  
shall in thy pra...ise Com...bine, which lately  
shall in thy Prai...se Com...bine, Nations which lately  
Nations w<sup>th</sup> lately hostile now resign their Cau

4 3 4 3 7 6 5 4 3\* 5 4 4 3 6

hostile now resign their Cause now re-sign their Cause to thee shall in thy prai.....se Com

hostile now resign their Cause to thee Nations w<sup>ch</sup> lately hostile now resign their Cause to thee shall in thy praise Com

shall in thy praise Combine shall in thy praise Com.....bine

hostile now resign their Cause to thee thy praise Com.....bine,

hostile now resign shall in thy prai.....se Com.....bine,

.....se to thee now re.....sign their Cause to thee

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

---bine Nations w<sup>th</sup> lately hostile now resign their Cause to thee now

bine shall in thy pra... ise Com... bine, now now re... sign their Cause to

shall in thy praise Com... bine, ... shall in thy praise Com... bine, now now re... sign their Cause to

shall in thy praise Com... bine shall in thy praise Com... bine now now re... sign their cause to

shall in thy pra... ise Com... bine shall in thy praise Com... bine now now re... sign their Cause to

7 6 6 shall in thy praise Com... bine 7 6 6 5 now now re... sign now now re...

6 5 4 6 4 6

4 3 2

sign their Cause to thee,

thee Nations w<sup>th</sup> lately hostile now resign their Cause to thee shall in thy Praise Combine, shall

thee to thee shall in thy praise Com...bine, shall in thy pra...ise

thee shall in thy pra...ise Com...bine,

thee shall in thy pra...ise Com...bine shall in thy pra ise Com...bine,

sign their Cause 5 to thee, shall in thy pra...ise shall in thy

5 4 2 \*4 2 6

shall in thy prai... se Com... bine,  
in thy prai... se Com... bine, w<sup>th</sup> lately hostile now resign their Cause to thee, shall in thy  
se Com... bine, Nations w<sup>th</sup> lately hostile now resign their Cause to thee, shall in thy  
shall in thy praise shall in thy praise Com... bine, shall in thy prai...  
shall in thy praise Com... bine, shall in thy prai...  
praise Com... bine, thy praise Com... bine, Nations  
7 7 \* \* 4 4 \* 5 6 5 6 4 3 6 7 6 7 6 5 4



shall in thy praise Combine, shall in thy praise Combine, and all, all, all,  
shall in thy praise Combine, shall in thy praise Combine, and all, all, all,  
praise Combine, shall in thy prai-----se Combine, and all, all, all,  
praise Combine, shall in thy prai-----se Combine, and all, all, all:  
praise Combine, shall in thy prai-----se Combine, and all, all, all,  
praise Combine, shall in thy prai-----se Combine, and all, all, all,  
w<sup>th</sup> lately hostile now resign their Cause to thee shall in thy praise Combine, and all, all, all,  
5 4 6 4 6 7 6  
4 3 2 2 9 6 5

The image shows a page of musical notation for a grand chorus. It consists of 12 staves of music. The first four staves are instrumental, featuring treble and bass clefs with a key signature of one sharp (F#). The lyrics are written in a cursive hand across the staves. The lyrics are: "all the agreeing World all the agreeing World in one Grand Chorus joyne: and all." This phrase is repeated across the staves. The notation includes various note values, rests, and dynamic markings. At the bottom of the page, there are additional empty staves and some numerical markings (5, 6) under the notes.



The musical score consists of 13 staves. The first four staves are instrumental, each marked with the tempo instruction "slow". The fifth staff is the first vocal line, with the lyrics "joyn in one Grand Chorus joyn." written below the notes. The sixth through thirteenth staves are additional vocal parts, each with the same lyrics. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notes are primarily quarter and eighth notes, with some rests. The lyrics are written in a cursive, handwritten style.



*London Printed for the Author, and are to be had at his House in  
Charles-street Westminster. At M.<sup>r</sup> Turners the Old Post Office in Russell-street  
Covent Garden. And at Rich.<sup>d</sup> Mears Musical Instrument maker, and Musick printer  
in S.<sup>t</sup> Pauls Church Yard.*

*Engraven by Tho: Atkins.*



(1)

# OVERTURE

First system of musical notation, featuring four staves (two treble clefs and two bass clefs) in common time. The notation includes various notes, rests, and ornaments, with some notes marked with asterisks.

Second system of musical notation, continuing the Overture with four staves. The notation includes various notes, rests, and ornaments, with some notes marked with asterisks. Fingering numbers are present: 7 6, 7 6 5, 4 3, 6 7 6, 7 5.

Third system of musical notation, continuing the Overture with four staves. The notation includes various notes, rests, and ornaments, with some notes marked with asterisks. Fingering numbers are present: 6, 7 6 5, 4, 9 8 7 6, 5 6 9 8, 7 6, 4 5 7.

Fourth system of musical notation, concluding the Overture with four staves. The notation includes various notes, rests, and ornaments, with some notes marked with asterisks. Fingering numbers are present: 7 6 7, 7 \* 3, 7 7 7 6, 6 6 6 6 5 6, 7 6, 1<sup>st</sup>, 2<sup>d</sup>.

*Allegro*



(3)

This musical score is written for guitar and consists of 12 systems, each with a treble and bass staff. The notation includes various rhythmic values, accidentals, and fingering numbers. Asterisks (\*) are placed above certain notes throughout the piece.

Key features of the notation include:

- Fingering numbers:** 6, 7, 4, 3, 4, 3, 2, 6, 6, 4.
- Accidentals:** Asterisks (\*) above notes.
- Rhythmic values:** Quarter notes, eighth notes, and sixteenth notes.
- Groupings:** Slurs and beams grouping notes.

(4)

This page of musical notation consists of 16 staves, organized into four systems of four staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and performance markings such as asterisks and numbers. The key signature is one flat (B-flat).

Key markings and annotations include:

- Staff 4 (Bass clef): 76, 43
- Staff 7 (Bass clef): 76, 6, 4/2, 6, 58
- Staff 10 (Bass clef): 76, 76, 65, 7, 4/2, 6, 4/2, 6, \*
- Staff 16 (Bass clef): 3\*, 3\*, 76, 43\*

The notation features various rhythmic patterns, including triplets and sixteenth-note runs. Asterisks (\*) are placed above or below notes, and numbers (76, 43, 65, 7) are placed above notes. Fractional time signatures (4/2) are used for some notes. The piece concludes with a double bar line and repeat dots on the final staff.

2 Voc: Adagio

(5)

*Laurus Cru...en.tas, et faci...les nimis mo...*

*Laurus Cru.en.tas, Laurus Cru.en.tas et*

*ri Britan...nos, mo...ri mo...ri et faci...les nimis'*

*faci...les nimis mo...ri Britan...nos, mo...ri Bri...n nos mo...*

*et faciles nimis' mo...ri mo...ri Bri...*

*ri Britan nos Britan.nos\* et faciles nimis' mo...ri Bri...*

*...tarnos, mo...ri Bri.tan.nos.mo...ri Britannos*

*...tarnos et faciles nimis' mo...ri Britannos mo...ri Britannos et*

*mo...ri mo...ri Britannos heu! heu! heu! heu!*

*faci...les nimis mo...ri Britannos heu! heu! heu! heu!*

Figured bass notation: 4 3\*, 6 5, 4 3\*, 2, 6, 9 8, 9 8, 6 5, 4 3\*, 4 3, 4 3, 6 5, 4 3\*, 5, 6, 4 3\*, 4 3, 6 5, 4 3\*, 2, 6, 5, 4 3\*, \*

Satis et su-per, non caede gaudentes non caede gaudentes gaudentes Po

Satis et su-per, non caede gaudentes non caede gau

ete gaudentes Po... ete gauden... tes Po

entes gaudentes Po... ete gauden... tes Po

ete ambiguus am-biguus ce-ci-ne-re plectris am... biquis am...

ete ambiguus ambiguus ce-ci-ne-re plectris am...

biquis ce-ci-ne-re plec... tris am-biguus ce-ci-ne-re plectris am...

biquis am-biguus ce-ci-ne-re plec... tris ambiguus ce-ci-ne-re plectris am

biquis ce-ci-ne-re plectris.

biquis ce-ci-ne-re plectris.

76 65 43\* 76 65 43 43\*

*Violins*

*Nunc, quot, quot urget Pi...ri...us Labor;*

*quot, quot urget Pi...ri...us Labor, Felicio...ri As...ce...*

*...n dere Spiritus jubent; jubent Camæna;*

*Nunc quot, quot urget Pi*

Detailed description of the musical score: The score consists of approximately 15 staves. The top two staves are labeled 'Violins'. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and accents. Fingerings are indicated by numbers 1-5. There are several instances of complex rhythmic patterns, including sixteenth and thirty-second notes. The lyrics are written in a cursive script and are interspersed with the musical notation. The score concludes with a final cadence.

*...e.ri.us Labor* 9 6 6 9 6 6 6 *Nunc quod quod urget Pie.ri.us Labor, Felici o.ri as...*

*ce* *n dere Spiritu jubent jubent Camanae, as* 4 3 1

*cendere Spiritu jubent jubent Camanae;* 9 6 9 6 6 5 6 *gratu letur* 4 3

*gratu letur ut melior lyra metiores Pacis Pa...* 9 6 7 9 6 7 6 5 \*

*cis Triumphos Nunc*

5<sup>6</sup> \* 5<sup>6</sup> 43\* 9 6 7 9 6 7 5 \*

*quotquot urget Pi...ri...us Labor, Fe.li.ci...o.ri asce...*

*ndere Spiritu jubent jubent Camæne ascendere Spiritu jubent*

4 3 6

*jubent Camæne, gratu letur' ut: melior lyra meti..*

9 8 7 9 8 6 6 4\* 2 6

ores Pacis Triumphos Pa... cis Triumphos

Pacis Triumphos Trium... phos Pacis Triumphos Tri...

umphas Pacis Triumphos.

Hautbois

76 7 6 4 4 3 7 9 3



9 8 3 9 8 9 8 4 3 6 4 3 1

*O, O, quis ad arduos subli mis*

*Ausus* 4 3 9 8 9 8 4 3 6 4 3 1

*O, O, quis ad arduos subli mis*

*Ausus subli mis subli mis subli mis Ausus subli mis*

3 4 6 3 4 6 9 8 6 9 8

*Ausus O, O, quis ad arduos subli mis Ausus O, O, quis ad arduos*

7 6 6

Detailed description: This is a page of a musical score, labeled (11) at the top. It contains three systems of music. Each system consists of a vocal line (soprano and alto staves) and a piano accompaniment line (bass staff). The lyrics are written in a cursive script below the vocal lines. The first system has lyrics 'O, O, quis ad arduos subli mis' with fingerings 9 8 3 9 8 9 8 4 3 6 4 3 1. The second system has lyrics 'Ausus O, O, quis ad arduos subli mis' with fingerings 4 3 9 8 9 8 4 3 6 4 3 1. The third system has lyrics 'Ausus subli mis subli mis subli mis Ausus subli mis' with fingerings 3 4 6 3 4 6 9 8 6 9 8. The final line of the score has lyrics 'Ausus O, O, quis ad arduos subli mis Ausus O, O, quis ad arduos' with fingerings 7 6 6.

*sublimis Ausus O O quis ad arduos sublimis Ausus Ma-te-ri-am valet* a...

43 7 6 7 6 \*

*qua* ----- *re Versu:* ----- *Materiam*

7 7 7 43\* 7 7 43\*

*valet va... let va... let Materiam valet a qua* -----

6 6 5 43 6 2

----- *re Versu* ----- *Ma-te-ri-am valet Materiam valet a qua* -----

43\* 43\* 6 \* 6 \*

qua...re Versu Ma...te...ri...am valet

va...let Ma...te...ri...am valet ce...qua

Versu Ma...te...ri...am valet Ma...te...ri...am valet ce...qua re Versu Ma...te...ri...am valet Ma...te...ri...am valet ce...qua re Versu



Treble clef: *Fama, surge surge Fama, surge Fa... ma surge*  
 Alto clef: *Fama, surge surge Fa... ma, surge surge Fa... ma,*  
 Bass clef: *ma, surge surge Fa... ma, surge surge Fa... ma, Fa... ma*  
 Rhythmic markings:  $4 \times 3^*$ ,  $4 \times 3^*$ ,  $3^*$ ,  $4 \times 3$ ,  $4$ ,  $4, 3$

Treble clef: *Fama, surge Fama, surge Fa... ma, surge Fa... ma, irrequi*  
 Alto clef: *surge Fama, surge Fama, surge Fa... ma, surge Fa... ma,*  
 Bass clef: *surge Fama, surge Fama, surge Fa... ma, surge Fa... ma, irrequi.e.ta*  
 Rhythmic markings:  $4 \times 3$ ,  $4 \times 3$ ,  $4 \times 3$ ,  $4 \times 3$ ,  $7 \times 6$ ,  $7 \times 6$

Treble clef: *...e.ta irrequi.e.ta, po...tentis ANNE Ministra pote...ntis*  
 Alto clef: *irrequi.e.ta irrequi.e.ta po...tentis ANNE Ministra pote...ntis*  
 Bass clef: *irrequi.e.ta irrequi.e.ta po...tentis ANNE Ministra pote...ntis*  
 Rhythmic markings:  $4 \times 3$ ,  $4 \times 3$ ,  $4 \times 3$ ,  $7 \times 6$

Treble clef: *ANNE Ministra irrequi.e.ta irrequi.e.ta potentis ANNE potentis*  
 Alto clef: *ANNE Ministra irrequi.e.ta potentis potentis*  
 Bass clef: *ANNE Ministra irrequi.e.ta potentis ANNE po.ten.tis*  
 Rhythmic markings:  $4 \times 3^*$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$

ANNE Ministra irrequieta potentis ANNE Ministra

ANNE Ministra irrequieta potentis ANNE Ministra

ANNE Ministra irrequieta potentis ANNE Min

irrequieta potentis irrequieta potentis ANNE Ministra

irrequieta potentis ANNE Ministra irrequieta potentis ANNE Ministra

...istra 716 7 6 9 8 irrequieta potentis ANNE Ministra irrequi

98

irrequieta potentis irrequieta potentis ANNE Ministra

irrequieta potentis irrequieta potentis ANNE Ministra

...e ta po.tentis irrequieta potentis ANNE Ministra

67\*3 6 7\* 7 65\* 66 6 7 8 55 76 7676 716 75 6 6 Justum

43\*

*Justam dum regit arbitra Orbis Orbis Bilancem,* 76 76 76 5676 6 76

*Justam Justam dum regit arbitra Orbis Orbis Bilancem,* 16 76 6 6 4

*rbis Orbis Orbis Bilancem,* 56 76 76

*rbis Orbis Bilancem, Justam Justam* 56 76 56 76 76 4376 76 7\*3

*dum regit arbitra Orbis Orbis Bilancem* *O* *rbis O*...  
*rbis Bilancem,* *Regnaque ponderat felix Olive,* *Regnaque*  
*ponderat Regnaque ponderat felix Olive felix Olive,* *Regnaque ponderat felix O...*  
*live,* *Regnaque ponderat Regnaque ponderat felix Olive felix Olive,*

Fingerings: 7\* 3, 7 8, 1\*, 3\*, 5 8 5, 6, 4 3\*, 7 6, 5, 4 3, 6 6 6, 7 8, 4 3, 6, 7 6, 7 6, 8, 4 3, 7 6 7 6, 6 8 7 6, 6, 6 6, 7 8, 6, 6 6, 7 6, 7 6, 7 6 7 6, 6, 4\* 3, 7 6, 7 6, 7 6 7 6



The image shows a handwritten musical score for guitar, consisting of six systems of staves. Each system includes a treble clef staff, a guitar-specific staff with fret numbers and asterisks, and a bass clef staff. The lyrics are written in a cursive hand across the systems.

*diſitasque Sola ſciens ſoci...a.....re Gentes*

*diſitasque Sola ſciens ſoci...a.....re Gentes*

*diſitasque Sola ſciens Sola ſciens Sola ſciens ſocia.....re Gentes diſitasque*

*Sola ſciens Sola ſciens Sola ſciens ſocia.....re Gentes.*

Chorus

The musical score consists of 13 staves. The first three staves contain instrumental accompaniment for strings and woodwinds. The remaining ten staves are vocal parts. The lyrics are: *Gentes Gentes a...micæ plaudite:* (repeated on staves 4, 6, 8, 10, 12), *Gentes Gentes a.....* (repeated on staves 5, 7, 9, 11, 13). The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). A 4/2 time signature is indicated at the bottom of the final staff.

*a... micce plaudite* *plaudite plaudite*

*micce, plaudite;* *a micce plaudite plaudite plaudite*

*a... micce plaudite* *plaudite plaudite*

*...micce, plaudite* *a micce plaudite plaudite plaudite*

*...micce, plaudite* *a... micce plaudite plaudite plaudite*

*a... micce plaudite* *plaudite plaudite*

*a micce plaudite* *plaudite plaudite*

*...micce, plaudite;* *a micce plaudite plaudite plaudite*

*Gentes Gentes a...mice, plaudite. a...mice plaudite, plaudite, plaudite,*

*Gentes Gentes a...mice plaudite: plaudite, plaudite,*

*Gentes Gentes a...mice plaudite a...mice plaudite plaudite plaudite*

*Gentes Gentes a...mice plaudite: plaudite, plaudite,*

*Gentes Gentes a...mice plaudite: plaudite, plaudite,*

*Gentes Gentes a...mice plaudite: a...mice plaudite, plaudite, plaudite,*

*Gentes Gentes a...mice plaudite: a...mice plaudite, plaudite, plaudite,*

*Gentes Gentes a...mice plaudite: plaudite, plaudite,*

76

plaudite Paci fauentes Castalidum Chori, plau... dite, plaudite, plau...

plaudite Paci fauentes Castalidum Chori, plau...

plaudite

6 <sup>\*4</sup>/<sub>2</sub> 6 7<sup>6</sup> 6 5 <sup>\*4</sup>/<sub>2</sub> 6 7<sup>6</sup>

dite, plau... di. te. plaudite Paci fa...

dite, plaudite plau... dite, plaudite, plaudite

Paci fauentes Castalidum Chori, plau... dite plau... dite,

plaudite Paci fauentes Castalidum Chori, plau...

<sup>4</sup>/<sub>2</sub> 6 7<sup>6</sup> <sup>\*4</sup>/<sub>2</sub> 6 7<sup>6</sup>

ventis Castalidum Chori plaudite, plaudite, plaudite  
 plaudite Paci plaudite Paci faventes Castalidum Chori plaudite  
 plaudite plaudite, plaudite, plaudite  
 dite, plaudite, plaudite Paci faventes Castalidum Cho  
 te plaudite, dite plaudite, dite plaudite plaudite  
 te plaudite, dite plaudite, dite plaudite Paci fa  
 plaudite Paci faventes Castalidum Chori plaudite  
 ri plaudite, plaudite Paci faventes Castalidum Chori, plaudite

4/2 4\*3 \*4/2 7/6  
 4/2 7/6

Pau fa.ventes Castalidum Chori, Regina Regina plaudite, Regina Re...  
 ventes Castalidum Cho...ri, Regina Regina plaudite, Regina Re  
 plaudite plau...dite, Regina Regina plaudite Regina Re...  
 dite, plau...dite, Regina Regina plaudite, Regina Re

gina plaudite, Regina Regina plaudite plau...  
 gina plaudite, plau...dite plau...dite Regina,  
 gina plaudite, Regina Regina plau...dite,  
 gina plaudite, plau...dite plau...dite plau...dite Re...

76 \* \* \*

dite plaudite Re.gina, Regina plaudite,plaudite  
 Re.ginae plaudite Re.ginae, Reginae plaudite plaudite  
 Reginae plaudite, Reginae Reginae plaudite,plaudite,  
 ginae, plaudite plaudite, Reginae Reginae plaudite,plaudite,  
 plaudite Reginae Reginae et Illi cui dederunt Oxonii titulos Camerac Reginae Reginae et  
 plaudite Reginae Reginae et Illi cui dederunt Oxonii titulos Camerac Reginae Reginae et  
 plaudite Reginae Reginae et Illi cui dederunt Oxonii titulos Camerac Reginae Reginae et  
 plaudite Reginae Reginae et Illi cui dederunt Oxonii titulos Camerac Reginae Reginae et



Illi cui dederunt Oxonii titulos Cameræ Reginæ Reginæ et Illi cui dederunt Oxonii titulos Came---

Illi cui dederunt Oxonii titulos Cameræ Reginæ Reginæ et Illi cui dederunt Oxonii titulos Came---

Illi cui dederunt Oxonii titulos Cameræ Reginæ Reginæ et Illi cui dederunt Oxonii titulos Came---

Illi cui dederunt Oxonii titulos Cameræ Reginæ Reginæ et Illi cui dederunt Oxonii titulos Came---

...na Oxonii titulos Cameræ Reginæ plaudite.

...na Oxonii titulos Cameræ Reginæ plaudite.

...na Oxonii titulos Cameræ Reginæ plaudite.

...na Oxonii titulos Cameræ Reginæ plaudite.

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