

2. Recitative (Bass) and Chorus: Hail, Bright Cecilia!

Soprano

Alto

Tenor

Bass solo

Hail, hail, bright Ce - ci - lia! Hail, hail,

pp

B. 4

bright Ce - ci - lia! Hail, hail!

S.

A.

T.

B.

ff

Hail, hail, bright Ce - ci - lia! Hail, hail, bright Ce - ci - lia!

ff

Hail, hail, bright Ce - ci - lia! Hail, hail, bright Ce - ci - lia!

ff

Hail, hail, bright Ce - ci - lia! Hail, hail, bright Ce - ci - lia!

ff

Hail, hail, bright Ce - ci - lia! Hail, hail, bright Ce - ci - lia!

11

S. Hail, hail, hail, hail!

A. Hail, hail, hail, hail! fill ev'-ry Heart With Love of thee and thy Ce - les -

T. Hail, hail, hail, hail! fill ev'-ry Heart with Love of

B. Hail, hail, hail, hail!



15

S. fill ev' - ry Heart with Love of thee and thy Ce - les - - tial Art, thy Ce -

A. - tial Art, thy Ce - les - tial Art; fill ev' - ry

T. thee and thy Ce - les - - tial Art, with Love of thee, with Love of thee and thy Ce -

B. fill ev' - ry Heart with Love of thee and thy Ce -

18

S. -les - tial Art, fill ev' - ry Heart with Love of thee and thy Ce - les -

A. Heart with Love of thee and thy Ce - les - tial Art, and thy Ce - les - tial Art,

T. -les - tial Art, and thy Ce - les - tial Art; fill ev' - ry

B. -les - tial Art; fill ev' - ry Heart with Love of thee and thy Ce -



21

S. - - - - tial Art; fill ev' - ry Heart with

A. Ce - les - tial Art; fill ev' - ry Heart with Love of thee, fill ev' - ry Heart with Love of thee,

T. Heart with Love of thee and thy Ce - les - - - - tial Art; fill ev' - ry Heart with Love of

B. -les - tial Art, and thy Ce - les - - - - tial Art; fill ev' - ry

24

S. Love of thee and thy Ce - les - tial Art;
A. fill ev' - ry Heart with Love of thee and thy Ce - les - tial Art;
T. thee and thy Ce - les - tial, thy Ce - les - tial Art;
B. Heart with Love of thee, with Love of thee and thy Ce - les - tial Art;

=

27

=

30

=

33

A. fill ev' - ry
T. fill ev' - ry Heart with Love of thee and thy
B. fill ev' - ry Heart with Love of

36

S. - fill ev' - ry Heart with Love of thee and thy Ce - les - - - tial

A. Heart with Love of thee and thy Ce - les - tial Art; fill ev' - ry

T. — Ce - les - - - tial Art; fill ev' - ry Heart with Love of thee, with Love of

B. thee and thy Ce - les - - - tial Art; fill

=

39

S. Art; fill ev' - ry Heart with Love of thee and thy Ce - les - - - tial

A. Heart with Love of thee, fill ev' - ry Heart with Love of thee and thy Ce - les - - - tial

T. thee, fill ev' - ry Heart with Love of thee and thy Ce - les - - - tial

B. ev' - ry Heart with Love of thee and thy Ce - les - - - tial

42

S. Art;

A. solo *p*
Art; That thine and Mu - - - -

T. solo *p*
Art; That thine and Mu - - - -

B. Art;



46

A. - sick's Sa - - - - ered Love May make the Bri-tish Fo-rest prove As Fa-mous, as Fa-mous,

T. - sick's Sa - - - - ered Love May make the Bri-tish Fo-rest prove As Fa-mous, as

B. solo
mf
May make the Bri-tish Fo-rest prove As Fa-mous, as

solo

mf

S. - - - - That thine and Mu - - - -

A. as Fa-mous as Do-do-nas's Vo - cal Grove.

T. - - - - - - - -

B. Fa-mous, Fa-mous as Do-do-na's Vo - cal Grove. That thine and Mu - - - -



tutti

f

S. - - - - sick's Sa - - cred Love May make the Bri - tish Fo - rest prove As Fa - mous,

A. - - - - - - - - tutti

f

May make the Bri - tish Fo - rest prove As

T. - - - - - - - - tutti

f

May make the Bri - tish Fo - rest prove As

B. - - - - sick's Sa - - - - cred Love May make the Bri - tish Fo - rest prove As

f

56

S. as Fa-mous, as Fa-mous as Do - do-na's Vo - cal Grove, as Fa-mous, as

A. Fa-mous, as Fa-mous, Fa-mous as Do - do-na's Vo - cal Grove, as Fa-mous, as Fa-mous,

T. Fa-mous, as Fa-mous, Fa-mous as Do - do-na's Vo - cal Grove, as Fa-mous, as

B. Fa-mous, as Fa-mous, Fa-mous as Do - do-na's Vo - val Grove, as Fa-mous, as



59

S. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.

A. as Fa-mous, as Fa-mous as Do-do-na's Vo - cal Grove.

T. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.

B. Fa-mous, as Fa - mous as Do-do-na's Vo - cal Grove.



63

67

71

3. Duet (Alto, Bass): Hark! hark! each Tree

Alto

Bass

8

14

20

25

B.

Hark! hark! each Tree its si - - - lence

=

A.

31

Hark! hark! each Tree its si - - - lence

B.

breaks,

=

A.

37

breaks, Hark! hark! each Tree its si - - - lence

B.

Hark! each Tree its si - - - lence

=

A.

42

- - lence breaks,

B.

- - lence breaks,

48

B.

Hark! hark! each Tree its si -



54

A.

Hark! hark! each Tree its si -

B.

lence breaks,



60

A.

lence breaks, Hark! hark! each Tree its si -

B.

Hark! hark! each Tree its si -



65

A.

lence breaks, The Box and Fir to

B.

lence breaks, The Box and

70

A.

talk, to talk, to

B.

Fir to talk, to talk, to talk,

==

75

A.

talk, to talk be - gin!

B.

— to talk be - gin! Hark!

==

79

A.

Hark! hark! hark! hark!

B.

hark! hark! hark! hark!

83

A. hark!

B. hark! This in the spright -



87

A. - - - - - That in the Flute dis-

B. - - - - ly Vi o-lin,



92

A. -tinct - ly, dis - tinct - ly speaks, dis - tinct - ly dis - tinct - ly speaks!



98 *mf*

B. This in the spright -

102

A. - - - - - This in the Flute..

B. - - ly Vi - o - lin, This in the



106

A. - - dis - tinct - ly, dis - tinct - ly dis -

B. spright - - - - - ly Vi - o - lin, dis -



109

A. - tinct - ly speaks!

B. - tinct - ly speaks!

113

B.

Twas



117

A.

'Twas Sym - pa-thy their list' - ning Breth - ren drew, 'twas Sym -

B.

Sym - pa-thy, 'twas Sym - pa-thy, 'twas Sym - pa - thy, 'twas Sym -



122

A.

- pa-thy their list' - ning Breth - ren drew, When

B.

- pa-thy their list' - ning Breth - ren drew,



127

A.

to the Thra - cian Lyre with lea - fy Wings they flew,

B.

- - - - - When to the Thra - cian

132

A.

B.

When
Lyre, when to the Thra - cian Lyre with lea - fy Wings they _ flew,



137

A.

B.

to the Thra - cian Lyre with lea - fy Wings they flew,



141

A.

B.

with lea - fy Wings they flew, When to the Thra - cian Lyre with

146

A.

lea - fy Wings they flew, with lea - fy Wings they flew, with

B.

lea - fy Wings they flew, with lea - fy Wings they flew, with



151

A.

lea - fy Wings they flew.

B.

lea - fy Wings they flew.



154



157

6. Symphony, Air (Soprano) and Chorus: Thou tun'st this World

Soprano Alto Tenor Bass

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano (G clef), Alto (C clef), Tenor (C clef), and Bass (F clef). Each of these staves contains a single rest throughout the entire measure. Below these is a fifth staff, which is a basso continuo or piano part. It features a treble clef, a bass clef, and a key signature of one flat. The piano part begins with a dynamic marking 'p' (piano). It consists of a series of chords and bass notes, providing harmonic context for the vocal entries.



6

This section of the score begins at measure 6. The piano/bass part continues from where it left off in the previous system. A new melodic line is introduced in the basso continuo staff, consisting of eighth-note patterns. The vocal parts remain silent with rests.

10

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

=

15

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

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20

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

=

25

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

=

30

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

35 solo

S. Thou tun'st this World, — this World be — low, the Spheres a-



40

S. — bove, the Spheres a — bove,



44

S. Who in the Heav' — nly Round to their own Mu — sic



49

S. move, to their own Mu — sic move,

S. 55

Who in the Heav' - nly Round to their

==

S. 60

own Mu - sic move,

==

S. 65

to their own Mu - sic move.

(tutti)

S. 69 *f*

Thou tun'st this World, this World be - low, the

A. *f*

Thou tun'st this World, this World be - low, the

T. *f*

Thou tun'st this World be - low, the Spheres a -

B. *f*

Thou tun'st this World be - low, the Spheres a -



S. 73

Spheres a - bove, the Spheres a - bove,

A.

Spheres a - bove, the Spheres a - bove,

T.

-bove, the Spheres a - bove, the Spheres a - bove,

B.

-bove, the Spheres a - bove, the Spheres a - bove,

78

S. Who in the Heav' - nly Round to their own Mu - sic

A. Who in the Heav' - nly Round to their own Mu - sic

T. Who in the Heav' - nly Round to their own Mu - sic

B. Who in the Heav' - nly Round to their own Mu - sic



83

S. move, to their own Mu - sic

A. move, to their own Mu - sic

T. move, to their own Mu - sic

B. move, to their own Mu - sic

88

S. move, Who in the Heav' - nly Round

A. move, Who in the Heav' - nly, Heav' - nly Round

T. move, Who in the Heav' - nly Round

B. move, Who in the Heav' - nly Round

Piano/Bass Part:



93

S. — to their own Mu - sic move,

A. — to their own Mu - sic move,

T. — to their own Mu - sic move,

B. — to their own Mu - sic move,

Piano/Bass Part:

97

S. A. T. B.



100

S. A. T. B.

1. 2.

— to their own Mu - sic move. move.

— to their own Mu - sic move. move.

— to their own Mu - sic move. move.

— to their own Mu - sic move. move.