

THE
MORNING HYMN,
taken from the Fifth Book of
MILTON'S
PARADISE LOST.

Set to Music by the late
JOHN ERNEST GALLIARD.

The Overture, Accompaniments & Chorusses

added by

BENJAMIN COOKE,

Organist of Westminster Abby.

L O N D O N

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To the Academy of Ancient Music.
GENTLEMEN

To You, in whose School I was educated, and to whose friendly & Generous Protection, ever since continued, I am so much indebted, I beg leave, with the utmost Gratitude, Respect & Esteem, to dedicate the following Piece: should these Additions to it, made at Your request and which You have so kindly approved, any way contribute to revive or preserve the Memory of an ingenious Man, who was once an Ornament to Your Society, I shall think my time well employed.

That the *ACADEMY* may long prosper, and You continue Members of this laudable Institution, which for these last Three-score Years has been promoting and encouraging in this Kingdom. the study & practice of real and undoubted good Harmony, is sincerely the earnest wish of him who is, with filial Regard,

Gentlemen,

Your much obliged

and most faithful Servant

Dorset Court Westminster.

January 7th 1773

Benjamin Cooke?

OVERTURE

1

Maestoso

Oboi

Viol: 1^{mo}

Viol: 2^{do}

Viola

Bassi

First system of the Overture, featuring Oboe, Violin 1st, Violin 2nd, Viola, and Bass. The tempo is Maestoso. The score includes various musical notations such as notes, rests, and fingerings.

Second system of the Overture, featuring Violoncello and Bassoon. The tempo is Moderato. The score includes various musical notations such as notes, rests, and fingerings.

Violonc: & Bassoon

Benbrook

col Violini

tutti

Soli

Soli Pia

tutti

for

Soli Pia

tutti

for

This musical score page, numbered 3, contains staves for two Oboes (1st and 2nd) and a Bassoon. The music is written in B-flat major and 4/4 time. The score is divided into two systems. The first system includes staves for the 1st Oboe, 2nd Oboe, and Bassoon. The 1st Oboe part features a melodic line with 'Soli' and 'tutti' markings. The 2nd Oboe part has a similar melodic line with 'Soli' and 'tutti' markings. The Bassoon part provides harmonic support with a melodic line and 'Soli' and 'tutti' markings. The second system continues the music for the 1st Oboe, 2nd Oboe, and Bassoon. The 1st Oboe part has a melodic line with 'Soli' and 'tutti' markings. The 2nd Oboe part has a melodic line with 'Soli' and 'tutti' markings. The Bassoon part provides harmonic support with a melodic line and 'Soli' and 'tutti' markings. The score includes various musical notations such as notes, rests, and dynamic markings like 'Pia' and 'for tutti'.

1st Oboe

2nd Oboe

Soli

tutti

Pia

for tutti

for

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a cursive, handwritten style. The lyrics "The Rose Tree" are written below the vocal staves. The piano accompaniment includes fingerings and other performance markings.

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is for a 2nd Oboe, Horns (col Basso), and Bassoon. It features a key signature of one flat (B-flat) and a common time signature (C). The music is written on five staves. The first staff is for the 2nd Oboe, the second and third staves are for the Horns, and the fourth and fifth staves are for the Bassoon. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first three staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in a simple, folk-like style, with a mix of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex, syncopated pattern in the right hand. The score is written in ink on aged, slightly yellowed paper.

Handwritten musical score on page 5, featuring three systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and accidentals. The score is written in a historical style, likely for a keyboard instrument.

The first system includes a tempo marking: *col 1^{mo} V.* and *2^{do} V.*

The second system includes figured bass notation: 6 4, 5, 6 4.

The third system includes figured bass notation: 7 #, #, 4, 6 3 6, 3 6 6, 7 #, 6 4, 6 6.

The fourth system includes figured bass notation: 6 4, 5 #, 4 2, 6 3, 6 4, 6 4, 5 #.

Violins &
Oboi unis

Larghetto

Pia

For

Si replica Pia

Recit:

Tenor
Voice

These are thy glorious Works Parent of good Almighty! thine this universal

Soprano

frame thus wondrous fair thyself how wondrous then! unspeakable who fitst above these

heavns to us in-vi-si-ble or dimly seen in these thy lowest works yet these de-clare thy

Tenor

goodness beyond thought, and Power divine; speak ye who best can tell ye Sons of
 light, Angels, for ye be-hold him:

Largo Andante

Viol: 1 *Pia*

Viol: 2 *Pia*

Tenor Voice

Basso

And with Songs and cho-ral Symphonies Day without Night

circle his throne re-joy- - - - - cing and with Songs and choral Symphonies

day without night circle his Throne rejoy- - - - - cing

Violin 1

Violin 2

Viola

Canto & Oboi

Alto

Tenor

Baffo

Baffi

Chorus

For

Ye in Heav'n on Earth join all ye creatures to extol - - - -

Chorus

Ye in Heav'n on Earth all ye creatures join all ye

Chorus

rejoy_cing Ye in Heav'n on Earth join all ye creatures to ex_

Chorus

Ye in Heav'n on Earth join all ye

6 4 3 For tutti 7 6

Him first, Him last, Him midft and without End - - - -

creatures Him first, Him

- tol - - - - Him first, Him

creatures to ex_tol Him first, Him last, Him midft and without End Him first, Him

7 4 6 6 4 6 4 2 6 6 5

Him first Him last Him midst and without End
 last, Him midst without End Him first Him last Him midst without End without
 last, Him midst and without End and without.
 last, Him midst without End Him first Him last Him midst without End without

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

and without End
 End without End without End Him first Him last Him midst without
 End and without End Him first Him last Him midst and without
 End without End without End Him first Him last Him midst without

6 6 6 5 4 6 5 4

End without End - - - Him first, Him last, Him midst and without End - - -

End - - - and without End and

End Him first, Him last, Him midst and without End and without End and

9 6 4 6 6 6 9 6 8 7 6

Oboes with Violins

without End.

-- without End.

without End.

without End.

6 3 6 6 9 8 6 7 6 7

Recit.

Pia

Soprano

Fairest of Stars last in the train of night if better thou belong not to the

Pia

6

dawn sure pledge of day that crownst the smiling morn with thy bright circlet

6 6 6

Vivace

Pia.

Pia.

Oboe pia. with the Voice

Praise him praise him praise him in thy Sphere while day arises that sweet

Soli e pia. 6 4 6 5 Bassi 7-6

hour of prime praise him praise him praise him praise him

4 2 6 6 Soli 2 6 6 5 6

praise him in thy Sphere while day a - rises while day a - rises that sweet hour of prime

6 6 6 6 Bassi 6 5 4 3

praise him praise him in thy Sphere while day a - rises while day a - rises that

4 6 6 6 6

for

for

sweet hour of prime

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

Recit

For e Staccato

tenute

tenute

tenute

Bass Voice

Thou Sun, of this great World both Eye and Soul, acknowledge Him thy greater

For e Staccato

tenute

Oboe

Viol. I

Viol. 2

Viola

Voice

Bass

Andante maestoso

Pia

Pia

Pia

Pia

Bassoon
Solo e Pia

Pia

Pia

Pia

Pia

Pia

Sound his praise in thy eternal course both

both when thou climb'st and when high noon hast gain'd and when thou fall'st and

when high noon hast gain'd and when thou fall'st both when thou climb'st and when thou

for Pia

for Pia

for Pia

for Pia

for Pia

fall'st Sound his praise in

for Pia

thy e-ternal course in thy e-ternal course both when thou climb'st and when high

6 5 6 2 6 5 4 7 3 7 6

for

for

for

for

noon hast gain'd both when thou climb'st and when thou fall'st

5 7 6 4 6 6 4 6 4 5 # for Pia

This musical score is for page 17 of a piece. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The key signature for the piano part is one sharp (F-sharp). The tempo/mood is marked 'Pia' (Piano) in four places. The lyrics are: 'Sound his praise in thy e - ternal course in thy e - ternal course both when thou climb'st and when high noon hast gain'd both when thou'. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also some numerical markings below the piano staves, possibly indicating fingerings or measures.

Pia

Pia

Pia

Pia

Sound his praise in thy e - ternal course in thy e - ternal

course both when thou climb'st and when high noon hast gain'd both when thou

The image shows a page of handwritten musical notation for a piece titled "The Song of the Lark". The notation is arranged in ten staves, with the first six staves containing the vocal melody and the remaining four staves containing the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics "for climb'ft and when thou fall'ft" are written under the vocal line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "h" for hairpins.

Recit. *Pia*

Soprano *Pia*

Moon, that now meets the orient Sun, now fliest with the fix'd

Pia 6

Stars fix'd in their Orb that flies and ye five o-ther wandring fires that

7 6

for

for

for

move in myftic dance not without Song

for

Segue Chorus

Largo e Legato

Corno 1

Corno 2

Violin 1

Violin 2

Viola

Oboi with the Voices

Voices

Bassi

Largo e Legato

Re-found his praise re-found his praise who out of

Re-found his praise re-found his praise who out of

Re-found re-found his praise re-found his praise who out of

Re-found his praise re-found re-found his

Largo e Legato

6 6 6

darknefs call'd up light who out of darknefs out of darknefs who out of darknefs call'd up

darknefs call'd up light call'd up light out of darknefs call'd up

darknefs call'd up light call'd up light. out of darknefs call'd up

praise who call'd up light out of darknefs out of darknefs who out of darknefs call'd up

praise who call'd up light out of darknefs out of darknefs who out of darknefs call'd up

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

light re-found his praise who out of darknefs calld up light who out of darknefs out of

light re-found his praise who out of darknefs calld up light who out of darknefs out of

light re-found his praise who out of darknefs calld up light who out of darknefs out of

light re-found his praise who calld up light who out of darknefs out of

6 6 7 6 6 2 6 6

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

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

light.

light.

light.

light.

6 6 6 6 6 4 3

Recit

Tenor

Air and ye Elements the eldest birth of nature's womb that in quaternion

run perpetual circle multiform and mix and nourish all things

Andante

Andante

Oboe

Solo

Violin 1

Piani

Violin 2

Tenor

Solo

Bassoon & Violoncello

Piani

Tenor Voice

Double Bass

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra and voice. The tempo is marked 'Andante' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The Oboe part has a 'Solo' marking. The Violin 1 and Violin 2 parts are marked 'Piani'. The Tenor part has a 'Solo' marking. The Bassoon and Violoncello parts are marked 'Piani'. The Tenor Voice and Double Bass parts are also present. The score is written on seven staves, with the Tenor and Bassoon/Violoncello parts grouped together by a brace on the left. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The Oboe and Tenor parts have melodic lines, while the Violins and Bassoon/Violoncello parts provide harmonic support. The Tenor Voice and Double Bass parts are mostly rests, indicating they are not singing or playing in this section.

Violin I

Piani

Violin 2

Tenor

Solo

Baffoon &
Violoncello

Piani

Tenor Voice

DoubleBuffs

[illegible]

Musical score for page 27, featuring vocal and instrumental staves. The key signature is B-flat major (two flats). The score includes lyrics and figured bass notation.

Lyrics:

 praise va - - - - ry va - ry still new praise to our great maker still new praise - -

 to our great maker still new praise Let your

Figured Bass (Basso Continuo) notation:

 6 2 6 6 6 6 6 5 4 3 6

 6 7 6 4 8 # 6 4 # 6 8 # - 6 6 6 8 6 6 5 #

Performance instruction: *col Buffo*

ceaseless change va-ry still new praise - - -

to our great maker to our great maker vary still new praise va-ry still new

For Praise

For Praise

For Praise

For Praise

For Praise

praise let your ceaseless change va - - - ry va - - -

For Praise 6/4 6/4 7 6 8

For Praise

For Praise

For Praise

col Basso

col Basso

- - - ry to our great maker still new praise to our great maker

For 6/4 6/4 6/4 6/4

For

For

For

For

fill new praise - - - - -

For

Recit.

Soprano

Ye Mists and Exhalations that now rise from hill or steaming lake, dusky or

tenute

Pia

tenute

Pia

tenute

tenute

grey till the Sun paint your fleecy skirts with Gold in honor to the

tenute

Flute 1

Flute 2

Violin 1

Violin 2

Tenor

Bassoon

Soprano Voice

Bass

Andante

Pia

Pia

Pia

Ri - finger

for

Pia

for

Pia

for

for

for

for

col Basso

falling

still advance still advance still advance still ad - vance his praise

Pia

for

Handwritten musical score on page 33, featuring multiple staves with treble and bass clefs, a key signature of one sharp (F#), and various musical notations including notes, rests, and ornaments. The score includes lyrics such as "Pia", "Ri - - fing or falling", and "ri - - - fing or falling. ftill advance ftill advance ftill advance his praise".

The score is organized into systems of staves. The first system consists of five staves, with the first four staves containing treble clef notation and the fifth staff containing bass clef notation. The second system consists of four staves, with the first two staves containing treble clef notation and the last two staves containing bass clef notation. The third system consists of five staves, with the first four staves containing treble clef notation and the fifth staff containing bass clef notation. The fourth system consists of four staves, with the first two staves containing treble clef notation and the last two staves containing bass clef notation.

Lyrics are written below the staves, corresponding to the musical notation. The lyrics include "Pia", "Ri - - fing or falling", and "ri - - - fing or falling. ftill advance ftill advance ftill advance his praise".

Musical score for page 34, featuring multiple staves with vocal and instrumental parts. The score includes lyrics and performance markings.

Lyrics: *for for for still advance still advance his praise for- 6 7 6*

Performance markings: *Pia* (Piano), *col Basso* (with Bass).

Additional lyrics: *ri - - - ing or falling still advance still advance his praise still ad -*

2^d Flute

For

For

For

vance still advance his praise

For

Violins and
Trumpet

Staccato

without the
Trumpets

tenute

Violins and
Trumpet

tenute

Tenor Viol:

Tenor
Recit

His praise ye winds that from four Quarters blow, breathe

Basses & Drum

Pia tenute

Obois

Pianiss^o

For

Pianiss^o

For

soft

or loud

*Andante Allegro*6
4

For

unisons

without Obois

Pia

Pia

Pia

and wave - - - - - your tops ye Pines with ev'ry

Pia

Andante Staccato

Vivace

a Tempo

plant in sign of worship wave - - - - -

wave - - - - -

- - in sign of worship in sign in sign of worship wave wave - - - - -

For Pia

For Pia

For Pia

in sign in sign of worship wave wave in sign of worship wave ye

4# 6 9 8 7# 4# For Pia 6 7 6

pines ye pines and ev'ry plant in sign of worship wave wave

7 6 7 8 4/2 6 6 7 6 7 6

for Pia

for Pia

for Pia

in sign of worship wave in sign of worship wave in

7 6 6 7 7 7 7 7 6 6 for 6 4 3 Pia 6

For

For

For

Ad.

sign of worship wave - - - in sign of worship wave

For

Soli

tutti

Soprano

Recit

Fountains and ye that warble as ye flow melodious murmurs

Oboe Solo

Violino Solo

Violin 2 Solo

Violini Ripieni

Viola

Soprano Voice

Baffo

Warbling tune his praise warbling tune his praise

Larghetto

Pia

Pia Soli

Pia

his praise warbling tune his praise warbling war - - - bling

warbling tune his praise warbling tune his praise warbling

tune his praise his praise warbling tune his praise

Handwritten musical score on page 41, featuring two systems of staves. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are: "warbling tune war - - - bling tune his praife warbling tune his praife war - - - bling tune his praife". The notation includes various musical symbols such as notes, rests, and accidentals. The first system consists of six staves, and the second system consists of six staves. The lyrics are written below the staves, with some words spanning across multiple staves. The page number "41" is in the top right corner.

warbling tune war - - - bling tune his praife warbling tune his

praife war - - - bling tune his praife

Allegro

Small Flute 6th higher

Trumpets

Horns

Drums

Flutes with the Oboes

Oboe 1st

Oboe 2^d

Bassoon

Allegro

Violin 1st

Violin 2^d unis with the 1st Violin

Tenor Viol

Voices

Join Voices

Join Voices

Join Voices

Join Voices

Basses &c. unisons

Allegro

tutti 6/4

join Voices join Voices all ye living Souls ye birds that finging up to Heaven gate af-

join Voices join Voices all ye living Souls

join Voices join Voices all ye living Souls

join Voices join Voices all ye living Souls ye birds that finging up to Heaven gate af-

6/4 6/4 6 6 6 6 6

... cend join Voi_ces join Voi_ces all ye living

join Voi_ces join Voi_ces all ye living

join Voi_ces join Voi_ces all ye living

... cend join Voi_ces join Voi_ces all ye living

6 6 6 7 6 6 4

Principal Violin with the Flutes

Principal Violin &c.

fouls

fouls ye Birds that finging up to Heaven gate af - cend

fouls ye Birds that finging up to Heaven gate af - cend bear on your wings and in your

fouls bear bear -

6 6 5 4 3 2 6 5

Notes his praise - - - - - his praise bear on your wings and in your notes his praise - - - - -

Notes his praise - - - - - his praise bear on your wings and in your notes his praise - - - - -

on your wings and in your notes his praise in your notes his praise - - - - -

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

3 3 3 3 3 3 3 3 3 3 3 3 3

bear on your wings and in your notes his praise
 bear on your wings on your wings
 notes his praise bear on your wings on your wings bear on your
 bear on your wings and in your notes his praise

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

bear on your wings and in your notes his praise bear his praise
 bear on your wings and in your notes his praise and on your wings
 wings his praise and in your notes and in your
 bear his praise bear his

6 5 9 8 7 4 4 3 6 6 6

Musical score for page 49, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a vocal line with lyrics and several instrumental lines, including a section marked "with the first Violin".

The lyrics are:

bear his praise bear his praise
 and on your wings bear his praise
 notes and in your notes bear his praise
 praise bear his praise bear on your wings and in your notes his praise and in your notes his

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. There are also some performance instructions like "with the first Violin".

50

and in your notes his

bear on your wings and in your notes and in your notes his

bear on your wings and in your notes and in your notes his

praise bear on your wings and in your notes in your notes his praise

Pia

Pia

6 9 6 9 6 6 5 3 9 8 # 5 4 #

for
for

praise bear on your wings and in your notes his praise bear on your wings and in your

praise bear on your wings and in your notes his praise

praise bear on your wings and in your notes his praise bear on your wings and in your

bear on your wings and in your notes his praise

tutti rinforza

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

notes his praise his praise bear on your wings and in your notes his praise his praise bear on your wings and in your notes his praise

4 2 4 3 6 6 9 6 5 5 3 6 4 7 6 4 2 7 3 6 5 4 7 5 4 7 3

notes his praise and in your notes his praise bear

praise - - - and in your notes his praise bear

- - his praise - - - and in your notes his praise bear

- - his praise and in your notes his praise bear

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

musical score for page 54, featuring multiple staves with vocal and instrumental parts. The score includes lyrics and figured bass.

Lyrics:

on your wings and in your notes his praise

with the first violin

Figured Bass:

8 6 7 5 6 4 3 6 6 4 6

This page contains a handwritten musical score on 15 staves. The notation is complex, featuring a variety of musical symbols and structures:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a series of rapid sixteenth-note runs.
- Staff 2:** Treble clef, key signature of one sharp. It contains more melodic lines with some rests.
- Staff 3:** Treble clef, key signature of one sharp. It features a long, sweeping slur over several measures.
- Staff 4:** Bass clef, key signature of one sharp. It contains a few notes and rests.
- Staff 5:** Treble clef, key signature of one sharp. It includes a measure with a fermata over a note.
- Staff 6:** Treble clef, key signature of one sharp. It continues the melodic development.
- Staff 7:** Treble clef, key signature of one sharp. It features more sixteenth-note passages.
- Staff 8:** Bass clef, key signature of one sharp. It contains a melodic line with some rests.
- Staff 9:** Treble clef, key signature of one sharp. It includes a measure with a fermata.
- Staff 10:** Treble clef, key signature of one sharp. It continues the melodic line.
- Staff 11:** Treble clef, key signature of one sharp. It features a series of sixteenth-note runs.
- Staff 12:** Treble clef, key signature of one sharp. It contains a few notes and rests.
- Staff 13:** Treble clef, key signature of one sharp. It is mostly empty, with some faint markings.
- Staff 14:** Treble clef, key signature of one sharp. It is mostly empty, with some faint markings.
- Staff 15:** Bass clef, key signature of one sharp. It contains a melodic line with some rests.

The notation includes various musical symbols such as notes, rests, accidentals, slurs, and fermatas. The handwriting is clear and legible.

Duet

Tacent

(Soprano.

Tenor

Ye that in waters glide

and ye that walk the Earth, and stately tread or lowly

witnefs if I be filent morn or even

creep witness if I be si - lent morn or even to hill or valley

fountain or fresh shade made vocal by my Song and taught his praise

made vocal by my Song - - - - - and taught his praise

witness if I be si_lent morn or even morn or even fountain or fresh

witness if I be filent morn or even to hill or valley

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

shade made vocal by my fong - - - and - taught his praise made

made vocal by my fong by my fong - - - and - taught his praise

6 5 7 7 5 8 8 7 6 9 8 6 5 6

vocal by my fong by my fong - - - and - taught his praise

made vocal by my fong - - - and - taught his praise

7 5 8 8 7 6 9 8 6 5

CHORUS

Largo Andante

Largo Andante

Oboe 1

Oboe 2

Bassoon

Largo Andante

Violino 1

Violino 2

Viola

Solo

Hail universal Lord! be bounteous still to

Voices

Hail universal Lord! Hail universal Lord!

Hail universal Lord! Hail universal Lord!

Hail universal Lord! Hail universal Lord!

Basses

Largo Andante

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

Solo *And^{te} All^o*

Pia

Principal 1st Violin
with the Voice.

Pia

And^{te} staccato

Pia

Solo *And^{te} All^o*

give us on - ly good

disperfe it dif-

Solo

and if the night have gather'd aught of evil or conceal'd

Pia

And^{te} All^o

This musical score is for page 60 and consists of ten staves. The first staff is a vocal line in treble clef, featuring a melodic line with a key signature of one flat (B-flat) and a common time signature. The second staff is a vocal line in treble clef, with the word "Pia" written below it. The third staff is a vocal line in bass clef. The fourth staff is a vocal line in treble clef. The fifth staff is a vocal line in treble clef. The sixth staff is a piano accompaniment line in bass clef, with the lyrics "per" and "fe it as now light dispels the dark as now" written below it. The seventh staff is a piano accompaniment line in bass clef. The eighth staff is a piano accompaniment line in bass clef. The ninth staff is a piano accompaniment line in bass clef. The tenth staff is a piano accompaniment line in bass clef, with the lyrics "per" and "fe it as now light dispels the dark as now" written below it. The score includes various musical notations such as notes, rests, and accidentals.

per - - - - - fe it as now light dispels the dark as now

6 6 # 6 6 6 4 6 6 4 9 - 3 6 4

Pia

Pia Soli

Principal Violin &c.

Pia

Pia

Pia

light dis_pels the dark disperfe it disperfe it disperfe it dis_

Solo

disperfe it disper - - - - - fe it as now

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

Chorus

tutti for

for

for

Chorus tutti for

for

for

tutti

- per - - - - - fe it

Chorus tutti

disperfe it

disperfe it

light dif- pels the dark as now light dif- pels the dark

tutti

dif -

Chorus for

4 6 5 9 6

6 4 7

b 6 6

#

A musical score for a vocal ensemble, likely a choir or opera, featuring ten staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (flats). The lyrics are written below the staves, with some words appearing on multiple staves. The score includes a section marked "tutti" and a section with a long dash indicating a continuation of the previous phrase. The bottom of the page shows some figured bass notation (b, 4, 6, 6, 6).

disperfe disper - - - - - fe it as now

disperfe it disperfe it disperfe it disperfe it disperfe it dif-

tutti
disperfe it disperfe dif - - - - - perfe disperfe it disperfe it..

-perfe it disperfe it disperfe it disperfe dif - - - - - per - - - - -

b 4 6 6 6

light dif- pels the dark dif- pels the dark disper-
 - per - - - - - fe it disperse it dif-
 as now light dispels the dark as now light dispels the dark as now light dif-
 - fe it as now light dispels the dark as now light dispels the dark disperse it as now

4 6 9 6 4 6 9 6 4 3 6 4 6 6

fe it disper - - - - - fe it as now light dif -

perfe it - - - - - as now light dispels the dark as now light dif -

- - - pels the dark as now light dif - pels the dark as now light dif -

light dispels the dark disperfe it as now light dispels the dark as now light dif -

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

66

-pels the dark disperse it disperse disperse it disperse it disperse it

6 4 5 # 6 b 4 b7 6 6

per - - - fe it disperse it as now light dis - pels the dark disper - - -

- fe it disper - - - fe it as now light dis - pels the dark disper - - -

- per se it disperse disperse it as now light dis - pels the dark disperse it dis -

disperse disperse it disperse it as now light dis - pels the dark disperse it dis -

b, 6 6 # 45 6 6 6 9 6 # 6 6

fe it as now light dif_pels the

-perfe it disperfe it disperfe it disperfe it as now light dif_pels the

b 5 8 5 8 5 6 4 4 4 # 4 5 3 6 4 6 7 # 9 4 6

dark as now light dif - pels the dark as now light as now

dark dif - pels the dark as now

dark as now light as now light dif - pels the dark as now

dark dif - pels the dark as now light as now

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

A musical score for a piece titled "light dispels the dark." The score is written on ten staves. The first five staves are instrumental, featuring a melody in the treble clef and a bass line in the bass clef. The sixth staff is a grand staff (treble and bass clef) with a piano accompaniment. The seventh, eighth, and ninth staves are vocal staves, each with the lyrics "light dispels the dark." written below the notes. The tenth staff is a grand staff with a piano accompaniment. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are repeated on the vocal staves.

light dispels the dark.

light dispels the dark.

light dispels the dark.

light dispels the dark.