

G. 328. a
2

Youngs
Night Thoughts,
selected and
set to music by
Thomas Billington.
Pr. 10:6

London

Printed for the Author and to be had at his House
N^o 24, Charlotte Street, Rathbone Place,

and at all the Music Shops.

Where may be had composed by the above Author

<i>Gray's Elegy</i>	<i>Pr. 5:~</i>	<i>Popes Messiah</i>	<i>Pr. 10:6</i>
<i>Priors Garland</i>	<i>5:~</i>	<i>Thomsons Lavinia</i>	<i>4:~</i>
<i>Maria's Evening Service</i>	<i>1:6</i>	<i>Eloisa to Abelard</i>	<i>10:6</i>
<i>Popes Elegy</i>	<i>3:~</i>	<i>Children in the Wood</i>	<i>7:6</i>

Enter'd at Stationer's Hall.



Con Spirito

OVERTURELife, Death and
Immortality

This page contains the first system of a musical score for an overture. The music is written for a full orchestra, with staves for strings, woodwinds, brass, and percussion. The tempo is marked 'Con Spirito'. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes dynamic markings such as *f*, *p*, *fmo*, and *f*. The woodwind section includes Oboe and Bassoon. The brass section includes Trumpets and Horns. The string section is represented by the lower staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall mood is dramatic and energetic.

f *p* *fmo* *f*

Oboe

Bassoon

tutti

Trumpets

Horns

Handwritten musical score for piano and various instruments. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- tutti* (appearing at the beginning of the first system and in the fifth system)
- fmo* (first movement, appearing in the first, fourth, and tenth systems)
- Small Flute* (labeled in the fourth system)
- Horns* (labeled in the sixth system)
- f* (forte, appearing in the seventh system)
- p* (piano, appearing in the seventh system)
- h* (harmonic, appearing in the seventh system)

The score concludes with a double bar line at the end of the tenth staff.

Oboe Solo

Andante

Sempre Pia.

The first system of the musical score is for the Oboe Solo, marked Andante. It features a piano accompaniment in the lower register and a melodic line in the upper register. The tempo is marked Andante, and the mood is marked Sempre Pia. The key signature is one flat (B-flat), and the time signature is 3/4. The melodic line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Moderato

Oboe

The second system of the musical score is for the Oboe, marked Moderato. It features a piano accompaniment in the lower register and a melodic line in the upper register. The tempo is marked Moderato. The key signature is one flat (B-flat), and the time signature is 3/4. The melodic line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests. The system concludes with a double bar line and the marking Var. 1.

tutti

Flauto

Var. 2

Bassoon

Var. 3

Oboe

Var. 4

Violino

Var. 5

Flauto

The musical score is written on ten staves, organized into five pairs. Each pair represents a variation (Var. 2 to Var. 5). The left hand of each pair is a piano accompaniment, and the right hand is a solo instrument. The instruments are: Bassoon (Var. 2), Oboe (Var. 3), Violino (Var. 4), and Flauto (Var. 5). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'h' and 'w'. The score is handwritten and shows signs of age, with some ink bleed-through and staining.

Young's Night Thoughts.

Andantino Espressivo

for: *Con Softenuto*

TIR' D Na - - ture's sweet - -

Sy
sweet re - - fto - - rer bal - - my sleep bal - - my

Sy
sleep He, like the World his
unis

rea - - dy vifit pays his rea - - dy vifit pays where

For - - tune fmiles where For - - tune fmiles where For - - tune

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Andantino Espressivo'. The piano part features a steady eighth-note accompaniment. The vocal part enters with the lyrics 'TIR' D Na - - ture's sweet - -'. The tempo and mood change to 'Con Softenuto' for the vocal section. The lyrics continue: 'Sy sweet re - - fto - - rer bal - - my sleep bal - - my', 'Sy sleep He, like the World his unis', 'rea - - dy vifit pays his rea - - dy vifit pays where', and 'For - - tune fmiles where For - - tune fmiles where For - - tune'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'for:' and 'Con Softenuto'. Fingerings are indicated by numbers 1-5 below the notes. The piano part continues with a similar eighth-note pattern throughout the vocal sections.

On Life, Death, and Immortality.

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Con Affetto

Sy
smiles. The wretch - ed

he for - - fakes

The wretch - ed he for - - fakes;

pia. Swift on his *mf* drow - - ny *mf* pi - - nions

flies from woe swift flies from woe, and lights and

lights on lids un - - ful - - ly'd with a tear.

pia.^{mo} with a tear. *pia.^{mo}*

6 7 6 7

Siciliana

From thort (as u - - fual)

and disturb'd repose

I wake I wake, How hap-py they how

hap-py they who wake no more who wake no more! Yet that yet that were vain if

Dreams infest the Grave. if Dreams infest the Grave. in-fest the Grave.

Presto

I wake e-merging from a Sea of Dreams tu - - -

Con Forza

- multuous.

Where my wreck'd desponding thought my wreck'd desponding thought from

Wave to wave of fancy'd mi-se-ry at random drove, at random drove, Her

T.S.

helm of reason lost.

On Life, death, and Immortality.

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Allegretto

Though now re- stor'd, tis only change of pain, (a bit - ter change) a bit - ter change severer for fe -

- vere fe - verer for fe - vere The Day too short for

my dif - tress; for my dif - tress; Sy The day too short for my dif -

- tress for my dif - tress and night and night

Ev'n in the Zenith of her dark - - - domain Is sunshine to the

colour of my fate the colour of my fate Is sunshine to the colour of my fate the colour of my

Sy fate

The musical score is written for piano and voice. It consists of eight systems of music. Each system has a piano staff (bottom) and a vocal staff (top). The piano part is in C major, 4/4 time, and features a variety of chords and arpeggios, often with fingerings indicated by numbers 1-5. The vocal part is in C major, 4/4 time, and features a variety of notes, rests, and phrasing. The lyrics are written below the vocal staff. The score includes dynamic markings such as *p*, *f*, *pp*, and *mf*. The tempo is marked *Allegretto*. The key signature is one flat (Bb). The score ends with a double bar line and repeat dots.

Grazioso
con
Affettuoso

Sy
NIGHT night fable Goddess! from her Ebonher E - bon throne, In
rayless Ma - - - jesty, now fretches forth her leaden sceptre o'er a flumbring world.
Silence, how dead and darknefs, how profound nor Eye nor
Eye nor lifining Ear and ob - - - ject finds, cre - a - tion fleeps. 'Tis as the
genral pulse of life stood still, and na - ture made a pause and na - ture made a pause; An
aw - ful pause an aw - ful pause. Pro - phetic of her End - - - Pro - phe - tic of her End.

Larghetto

Silence and darkness! So - - - lemn fif - ters!

twins from ancient night from ancient night, Sy Who nurse the tender thought the tender

thought to rea - - son who nurse the tender thought to rea - son to rea - son. And on reason

build re - solve, and on reason build re - solve - - build re - solve that column of true Ma - - - jesty in

Man as - sist me as - sist me I will thank you in the grave; in the grave; TS

The grave your kingdom; Sy There this frame shall fall shall fall a - TS

- victim to your dreary shrine - - to your dreary shrine - - to your dreary shrine.

A tempo

Giusto

Thou thou who didst

put to flight Primaeval fi - lence, Sy

Thou thou who didst

put to flight Pri-maeval fi - lence Pri-maeval fi

lence Sy

who didst put to flight Primaeval fi - lence Sy

When the morning Stars Ex ulting Sy

when the morning Stars Ex ulting Sy

Sy

shouted shouted shouted shouted O'er

On Life, death, and Immortality.

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the ri - fing ball the ri - - - - - fing ball; Sy

O THOU O thou whose word from solid dark - nefs

struck that spark the Sun. Sy Struck that spark the Sun. Sy frike wisdom

from my Soul. frike wisdom from my Soul. my Soul which flies to thee her

trust her treasure, Sy her trust her trea - sure which flies - - - - -

to thee Sy which flies to thee Sy which flies to thee her trust her

trust her trea - - - - - fure Sy

Ad^o

The musical score is written for piano and voice. It consists of ten systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is D major (two sharps). The time signature is common time (C). The lyrics are written below the vocal line. The piano accompaniment includes figured bass notation (numbers 1-7) and dynamic markings (p, f, Ad^o). The score ends with a double bar line.

Harp. Accompt

Grazioso

Through this O - - paque of na - - ture

and of Soul, this dou - - - - ble night

Trans - mit one pity - ing pity - ing ray. To light - - -

- - - en and to cheer.

On Life, death, and Immortality.

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Slow con

Expresivo

O lead my mind, a mind that fain would wander that fain would
 wan - der from its woe. Lead it through va - rious scenes of life and death; and
 from each scene the no - blest truths in - spire.
 Nor less in - spire my conduct than my Song teach my best
 rea - son, rea - son. My best will teach rec - ti - tude; and
 fix my firm resolve wif - dom to wed, to wed and pay her
 long ar - rear her long ar - rear. Sy

Adagio *p* **Con Esp:**

The bell strikes ONE. we take no note of time but from its loss. but from its

Sy loss To give it then a tongue is wise in Man is wise in Man.

As if an An - - - gelpoke **Con**

Esf: feel I feel the Solemn found I feel the Solemn found I feel the Solemn found **Sy**

Grazioso If heard a right if heard a right. It is the

knell of my de - - par - - ted hours where

Sy are they! with the Years be - yond the flood

mf with the Year be - yond the flood.

The musical score is written for piano and organ. It consists of eight systems of music. The first system is marked 'Adagio' and 'p' (piano). The second system has a 'Sy' (Syllabic) marking. The third system has a 'Con' (Concise) marking. The fourth system has an 'Esf' (Espressivo) marking. The fifth system is marked 'Grazioso'. The sixth system has a 'Sy' marking. The seventh system has a 'mf' (mezzo-forte) marking. The eighth system is the final system. The piano part is written in treble and bass staves, and the organ part is written in a single staff. The lyrics are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings.

Presto

It is the signal that de - mands de - mands dis - patch, It is the
 signal that de - mands de - mands dis - patch, *mf* *mf*
 How much is to be done, how much is to be done, my hopes and fears my
 hopes and fears start up start up start up a - larm'd; my hopes and
 fears start up a - larm'd, *Sy*
 And o'er lifes narrow verge look down, and o'er lifes
 nar - row verge look down, and o'er lifes nar - row verge look down, look
 down look down. *T.S.* *Con Esp* *pia.*

The musical score is written for piano on grand staves. It begins with a 'Presto' tempo marking. The key signature has two flats (B-flat and E-flat). The score consists of nine systems of music. The first system introduces the main melody and a complex bass line with many sixteenth and thirty-second notes. The second system continues the melody with 'mf' (mezzo-forte) dynamics. The third system features a 'pia.' (piano) marking and includes the lyrics 'How much is to be done, how much is to be done, my hopes and fears my'. The fourth system continues with 'hopes and fears start up start up start up a - larm'd; my hopes and'. The fifth system includes a 'Sy' (Syllable) marking and 'fears start up a - larm'd,'. The sixth system features a 'pia.' marking and 'And o'er lifes narrow verge look down, and o'er lifes'. The seventh system includes a 'Con Esp' (Con Accelerando) marking and 'nar - row verge look down, and o'er lifes nar - row verge look down, look'. The eighth system includes a 'T.S.' (Tutti Segno) marking and 'down look down.'. The final system continues the piano accompaniment. The score is filled with various musical notations including notes, rests, accidentals, and dynamic markings.

QUARTETTO

1st Treble2^d TrebleGrave
Tenor

Bass

A fathomless a - - bys A dread E - ter - ni -
 A fathomless a - - bys A dread E - ter - ni -
 A fathomless a - - bys A dread E - ter - ni -
 A fathomless a - - bys A dread E - ter - ni -

- ty! How sure - - ly mine. How sure - - ly mine.
 - ty! How sure - - ly mine. How sure - - ly mine.
 - ty! How sure - - ly mine. How sure - - ly mine.
 - ty! How sure - - ly mine. How sure - - ly mine.

And can E - ter - ni - - ty be - - long to me? poor
 And can E - ter - ni - - ty be - - long to me? poor
 And can E - ter - ni - - ty be - - long to me? poor
 And can E - ter - ni - - ty be - - long to me? poor

Pen - - sion - - er on the bounties of an hour.
 Pen - - sion - - er on the bounties of an hour.
 Pen - - sion - - er on the bounties of an hour.
 Pen - - sion - - er on the bounties of an hour.

On Life, Death and Immortality.

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Bass Song

Adagio e
Cantabile

How poor, how rich, how ab- - ject, how au- gust, How complicate how

wonderful is man. How wonderful, how wonderful, how wonderful is man.

How pass- ing wonder, how

pass- ing wonder, He, He who made who made him such.

How passing wonder, He, how passing wonder, He, how

pass- ing wonder, He, He who made him such, He who

made him such.

On Life, Death and Immortality

Recit.

Who centred in our make such strange extremes! From different

natures marvelous-ly mixt, Connection exqui-site of distant

worlds! Distinguish'd link in being's end-less chain! Mid-way from

nothing to the De-i-ty.

Allegretto

A beam E-the-real fully'd and ab-

-forpt! Tho' fully'd and dif-ho-nour'd still di-vine! Sy

On Life, Death and Immortality

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Dim-- miniture of greatness ab-- fo--

lute! dim-- miniture of greatness ab-fo--lute! An heir of

glo--ry! a frail Child of duft! an heir of glo-ry! a frail Child of

duft. Sy Help--lefs immor--

tal Infect in--fi--nite help--lefs immor--tal a Worm a

God! I tremble at my felf and in my felf am loft! I tremble at my

felf and in my felf am loft. Sy

The musical score is written for piano and voice. It consists of eight systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'h' (forte) and 'm' (piano). The lyrics are: 'Dim-- miniture of greatness ab-- fo--', 'lute! dim-- miniture of greatness ab-fo--lute! An heir of', 'glo--ry! a frail Child of duft! an heir of glo-ry! a frail Child of', 'duft. Sy Help--lefs immor--', 'tal Infect in--fi--nite help--lefs immor--tal a Worm a', 'God! I tremble at my felf and in my felf am loft! I tremble at my', 'felf and in my felf am loft. Sy'.

On Life, Death and Immortality.

Air
Allegro

8. *hr* *hr*

O what a mi-racle a mi-racle to man is man. *Sym*

O what a miracle a miracle to man is man Tri-umphant-ly dif-

-trefs'd Tri-umphantly distrefs'd. *Sym* Tri

-umphantly distrefs'd. *Sym* Tri-umphantly distrefs'd, Tri-umphantly dif-

-trefs'd. *Sym* What joy - - - *Sym* What joy - - - *Sym*

What dread, what dread. *Sym* What dread, what dread. *Sym*

Alternate-ly - - transpor-ted transpor-ted and alarm'd, *Sym*

Transf - - - ported and alarm'd, Transpor - ted and a -

- alarm'd. Sym

What can preserve preserve my life. Or

Fine

what destroy, Sym What can preserve my Life, - or what de -

- froy, Sym An Angel's Arm can't snatch me can't

snatch me from the Grave. Sym An Angel's Arm can't snatch me from the

Grave, Sym Legions of Angels of An - - - gels can't - - - con -

- fine me there, Legions of Angels can't con - fine me there. Da Capo al fegno

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into eight systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 3, 5, 6, 7, 8). The score concludes with a double bar line and a repeat sign, indicating a Da Capo al fegno ending.

Grazioso

Ev'n fi - - lent Night, ev'n fi - - lent Night pro -

- - claims my Soul im - mor - - tal, ev'n fi - - lent Night, ev'n

fi - - lent Night pro - claims proclaims E - - ter - - nal Day. Sy

Mez. for. mf

For Hu - - man Good For

Hu - - man Good Heav'n Huf - bands all all e - - vents Dull

Sleep in - structs dull Sleep in - structs nor sport vain Dreams vain

Dreams in vain. Sy

mf mf

On Life, Death and Immortality.

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Recit.^{vo}

Why then their loss deplore, that are not lost. Why wanders wretched

thought their tombs around In In-fidel distress. Are Angels there.

Slumbers rak'd up in dust, E-theral fire. Sy

Poco Andante They live! they great-ly live a life - on earth un -

- kind-led un-conceiv'd; And from an eye of ten-der -

- nefs let Heav'n-ly pi-ty fall on me; more just-ly number'd with the

Dead, more just-ly number'd with the dead. Sy

Larghetto

This is the De-fart, This the So-litude; This the So-litude; How Po-pu-lous, How Vi-tal is the Grave, How Vi-tal is the Grave.

This is Cre-ation's melancholy Vault this is Cre-a-tion's me-lancho-ly Vault. The Vale Fu-ne-real the fad - Cyprefs Gloom The fad - Cyprefs Gloom.

On Life, Death and Immortality,

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Andantino
con
Espressione

The musical score is written for piano in G major (three sharps) and 6/8 time. It consists of seven systems of staves, each with a treble and bass clef. The tempo is marked 'Andantino' and the expression is 'con Espressione'. The lyrics are written below the treble staff of each system. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The lyrics are as follows:

All on Earth is Sha - - - dow All be - yond is
Sym
Sub - - - stance. The - reverse is
Fol - - ly's Creed, The re - - verse is Fol - ly's Creed, How fo - - lid all - where
Change shall be no more, How fo - - lid all - where Change shall be no more, shall be no
more, shall be no more, shall be no more. Sym

Wing'd by Heav'n to fly at Infinite; and reach it there Where Seraph's

gather Immor-ta-li-ty, on Life's fair Tree, fast by the Throne of God. Sy

Allegro

What gol-den joys, Sy

What gol-den joys, Sy What joys am-brosial clust'ring glow, Sym

In His full Beam, Sy In His full Beam, Sy

What golden joys, - - - clust'ring glow in

His full Beam, Sy And ri-pen for - - the Just, and

On Life, Death and Immortality.

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ri - - - pen for the Juſt, and ri - pen for the Juſt and ri - - - pen for the

Juſt and ri - - - - - pen for the Juſt. Sym

Where momen_ta_ry A - - - ges are no more are no more Sy

Where momenta_ry A - - - ges are no more are no more are - - -

no more. Sy Where Time, And Pain,

Sym And Pain And Chance - - - - -

Sy and Death ex - - - pire. Da Capo al fegno

OVERTURE

Philander

Allegro

The musical score is written for a full orchestra and is divided into eight systems. Each system consists of a grand staff (treble and bass clefs) and individual staves for specific instruments. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The instruments featured are Oboes, Violins, Flauto (Flute), and Violonci (Violoncello). The score is written in a historical style, with some notation that is characteristic of 19th-century musical manuscripts.

System 1: Oboes (p, m)

System 2: Violins (f, tutti)

System 3: Seg: (Segno)

System 4: Flauto

System 5: Violonci

System 6: Oboes (pp, tutti)

System 7: Flauto (tutti, p)

System 8: Violonci (tutti)

Rondo
Allegretto

Flauto

tutti

Oboes

Bassoon

Horns

Fine

Violoncello

D.C.

D.C.

Recit^o

How richly were my noon tide trances hung With gorgeous Tapestries of pictur'd Joys,
 Joy behind Joy in endless perspective, Till at Death's toll Whose restless Iron Tongue
 calls daily for his Millions at a Meal, Starting I Woke, And found myself undone.

Affettuoso

O ye blest scenes blest scenes of permanent delight! Full - a - bove mea -
 - sure, Sy Last - ing, Sy Last - ing Sy be - yond
 Bounds, A Per - pe - tu - i - ty of Bliss, of Bliss is Bliss.

Recit^o

Death! great Proprietor of all! tis thine to tread out Empire, and to quench the

Stars, The Sun him-self by thy permission shines; and one day thou shalt

pluck him from his Sphere Amid such mighty plunder why ex-

haust thy partial Qui-ver on a mark so mean.

Andante con Affetto

O CYNTHIA, O CYN-THIA why so pale. Sym

Why so pale. Sym Dost thou la-ment la-ment thy

wretched Neighbour, Grieve, Grieve to see thy

wheel of cease-less change, out-whirl'd, out-whirl'd in Hu-man

Life, out-whirl'd, out-whirl'd in Hu-man Life.

Recit

Beware what earth call happiness beware all Joys, but Joys that never can ex-pire. who builds on

less than an Immortal Base, fond as he seems, condemns his Joys to Death

Andante

Affettuofo

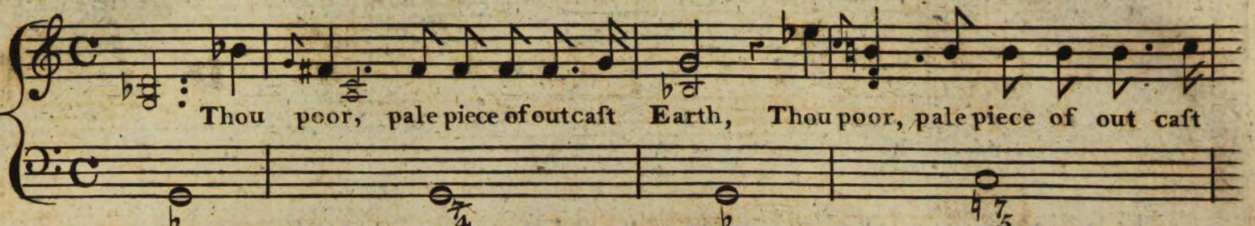
Mine dy'd with thee mine dy'd with thee PHI - LAN -

DER PHI - LAN - DER That last last sigh that last last sigh Dis-

- solv'd the charm dis solv'd the charm. The dis - en - chan - - - - - ted

Earth lost all lost all her luf - - - - tre. the dis - en - chan -

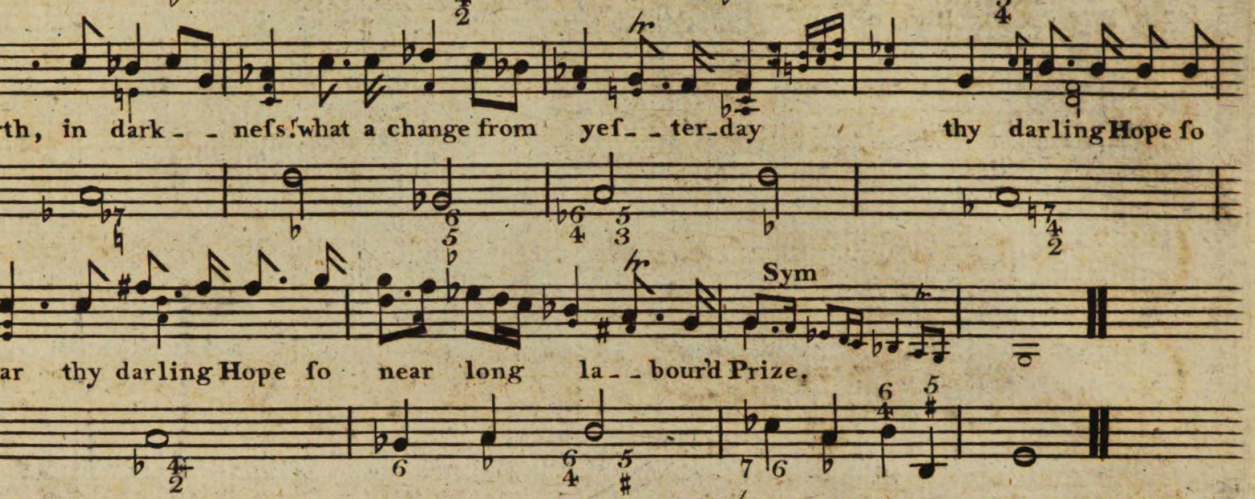
- - - - ted Earth lost all lost all her luf - - - - tre. Sym

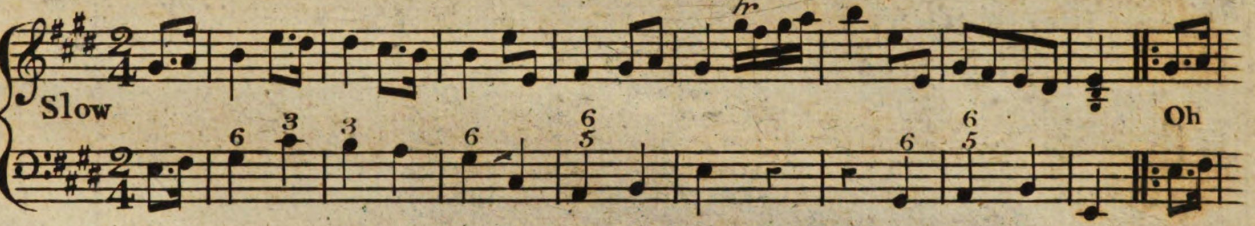
Recit: 

Thou poor, pale piece of outcast Earth, Thou poor, pale piece of out cast

Earth, in dark - - nefs, what a change from yef - - ter day thy darling Hope fo

near thy darling Hope fo near long la - - bour'd Prize, *Sym*



Air *Slow* 

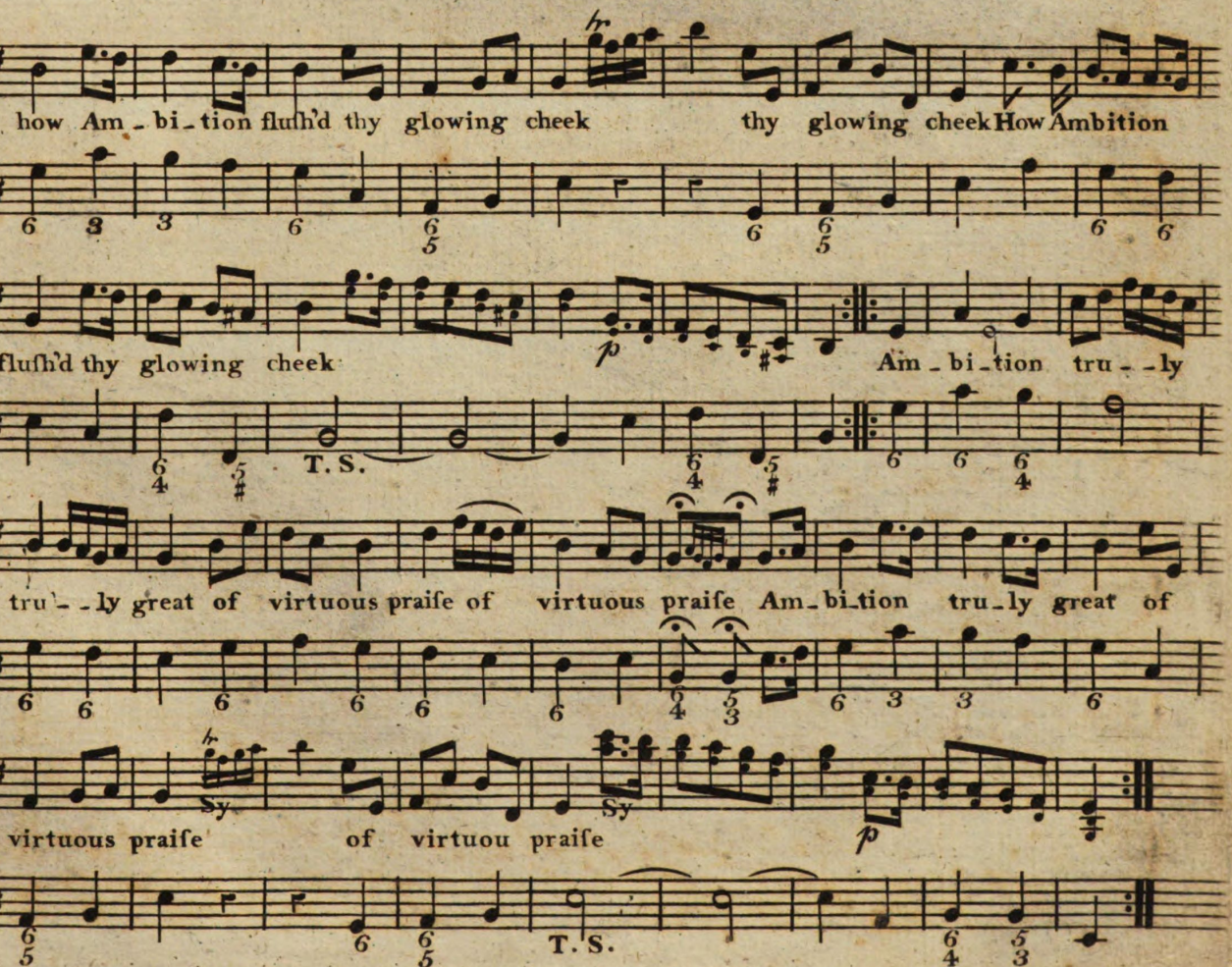
Oh

how Am - bi - tion flush'd thy glowing cheek thy glowing cheek How Ambition

flush'd thy glowing cheek *p* Am - bi - tion tru - ly

tru - - ly great of virtuous praise of virtuous praise Am - bi - tion tru - ly great of

virtuous praise *Sy* of virtuou praise *p*



Affettuoso

Philander

Recit:

Can I forget PHILANDER! that were strange! O my full heart But should I give it

Figured bass: $\flat 6$ 6 5 6 $\frac{4}{2}$ 6

vent, the longest night, tho longer far, would fail, And the lark listen to my midnight song.

Figured bass: $\frac{3}{2}$ $\flat 7$ $\flat 7$ 6

Harp or Piano Forte Obligato

Allegretto

The sprightly LARKS shrill ma - - - tin shrill ma - - - tin wakes the

Morn

Philander

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The sprightly LARKS shrill ma - - tin shrill ma - - tin wakes the morn

The sprightly Lark

Sym The sprightly Lark

Sym The sprightly Lark's shrill

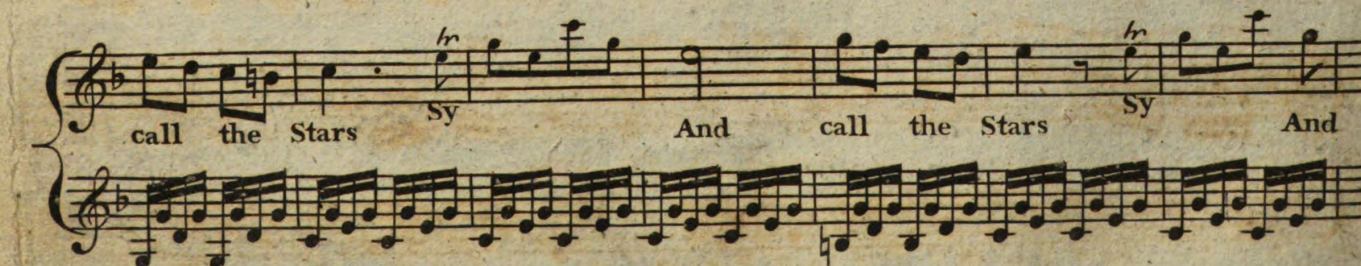
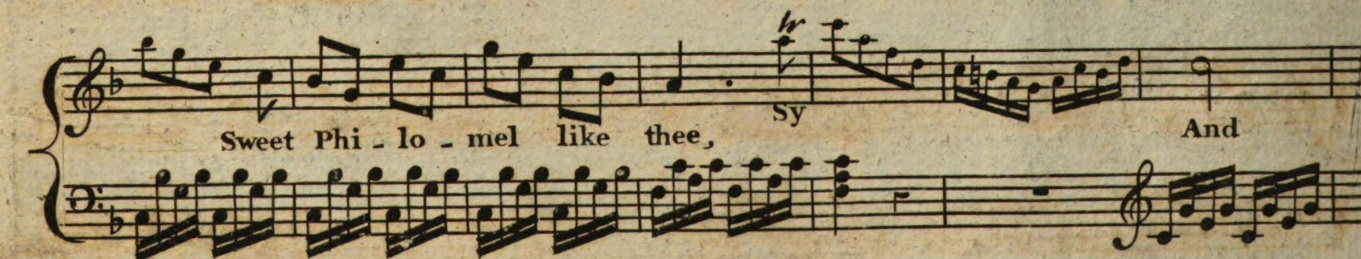
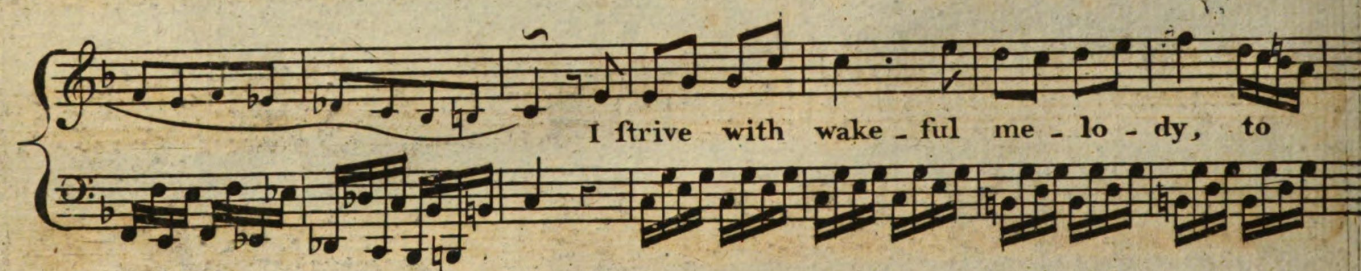
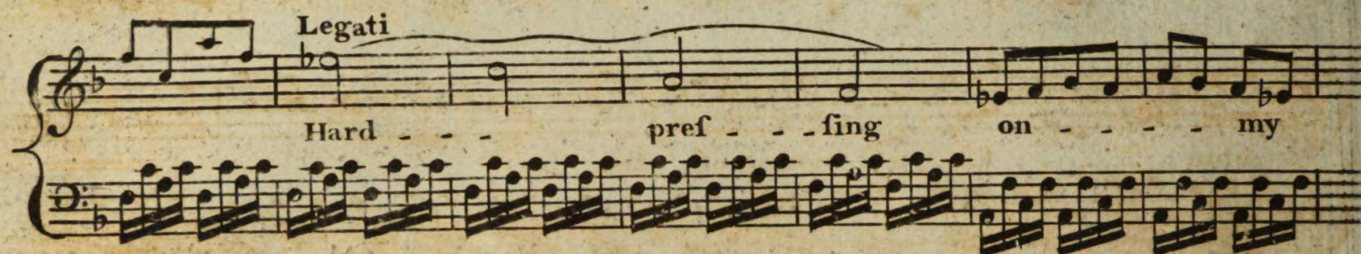
Sym ma - - tin wakes the morn

w

Con Esp:



Legati



call the Stars to lif - - - ten - - - Ev' - ry Star is deaf to

mine - - - En - a - mour'd of thy lay. Sy En -

a - - - - - mour'd, Sy En - a - - - -

- - - - - mour'd Sy En - a - - - -

- - - - - mour'd of thy lay. Sy f

Cadenza En - a - - - -

- - - - - mour'd of thy lay.

Viol. 1^o *Grazioso* *for.*

Viol. 2^o

fua. Where shall I find Him? Where shall I find Him? Angels Angels

fua. Where shall I find Him? Angels Angels

tell me Where An - gels tell me where You know him You

tell me Where An - gels tell me where You

mfer.

know him He is near you point him out. Point him out Point him out

know him He is near you point him out. Point him out Point him

mfer. *mfer.* *mfer.* *mfer.*

Point him Point him out - - - Point him out. Sy

out Point him out - - - Point him out. Sy

mfer.

Shall I see Glo - ries beaming from his Brow

Shall I see Glo - ries beaming from his brow!

shall I see Glories shall I see Glories Glo - - - ries Beaming from his
 shall I see Glories shall I see Glories Glo - - - ries Beaming from his

Brow or trace his footsteps by the rising flowers By the
 Brow or trace his footsteps by the rising flowers By the

ri - - - fing flowers By the ri - - - fing ri - - - fing
 ri - - - fing flowers By the ri - - - fing

flow'rs Or trace his footsteps or trace his footsteps or trace his
 flow'rs Or trace his footsteps or trace or trace his

footsteps by the rising flow'rs by the ri - - - fing flow'rs by the
 footsteps by the rising flow'rs by the ri - - - fing flow'rs by the

ri - - - fing flow'rs
 ri - - - fing flow'rs

Philander
Harp or Piano Forte Obligato

Allegro

The musical score is written for a vocal part and a harp or piano forte obligato. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score consists of eight systems of music. The vocal line is written on a treble clef staff, and the harp/piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: 'Your Gol - - den Wings, NOW hov' - - ring o'er him, shed pro - - tec - - tion, pro - - tec - - - - tion Your Gol - den Wings, NOW hov' - - ring o'er him, shed pro - - tec - - tion pro - - tec - - - - - tion. Sy Fine Now are wa - - ving in ap - - - plaufe Now are wa - - - ving in ap - - -'. The harp/piano accompaniment features a continuous pattern of eighth notes in the right hand and a similar pattern in the left hand, often with a 'pia.' (piano) or 'for.' (forte) marking. There are also 'S.' markings above the vocal line in the third and fourth systems.

Your Gol - - den Wings, NOW hov' - - ring
 o'er him, shed pro - - tec - - tion, pro - - tec - - - - tion Your Gol - den
 Wings, NOW hov' - - ring o'er him, shed pro - - tec - - tion pro - - tec - - - -
 tion. Sy Fine Now are
 wa - - ving in ap - - - plaufe Now are wa - - - ving in ap - - -

Philander

45

ff. *pia.* *Mez. for.*

- plause To that blest Son blest Son of Fore-fight LORD of

Mez. for. *tr.* *S.* *tr.*

Fate! LORD of Fate! That aw - - ful in - - de - - pen - - -

D. C.

- - dant on to - - mor - - row on to - - morrow That aw - - ful

tr. *pia.*

in - - de - - pen - - - dant on to - - mor - - row on to - -

S. *D. C.* *S.*

- morrow Whose Work - - - is done who

tri - umphs in the past Whose - - Yef - - ter - - days look

Con Esp:

back wards with a - - fmile - - - a fmile. Da Capo

PHILANDER

Andante

Duetto

Ce - - les - - tial happi - - nefs, when e'er - she stoops to

Ce - - les - - tial happi - - nefs, when e'er - she stoops to

vi - - fit Earth, One - - fhine the Goddefs finds, and one - - a - -

vi - - fit Earth, One - - fhine the Goddefs finds, and one - - a - -

- lone and one - - a - - lone; To make her sweet amends

- lone and one - - a - - lone; For abfent

sweet - a - - mends - for ab - - fent heav'n, The - -

hea - - ven sweet a - - mends for ab - - fent heav'n, The - -

bo - - fom of a friend the bo - - fom bo - - fom of a

bo - - fom of a friend the bo - - fom bo - - fom of a

PHILANDER

47

friend whose heart meets heart re--ciprocal-ly soft where heart meets

friend whose heart meets heart re--ciprocal-ly soft meets

6 5 6 5

heart - re--cipro-cal-ly soft - - - each - - - thers pil - low

heart - re--cipro-cal-ly soft - - - each - - - thers pil - low

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

to - re--pose - di-vine to re--pose - di-vine.

to - re--pose - di-vine to re--pose - di-vine.

6 5 6 5 4 3

Recit.

Friendships the wine of life; on Earth how rare! oh Earth how

6 6 6 7 w

soft Phi-lan-der is no more.

con espr: pp

b>

TRIO

Largo

I lov'd I lov'd him I - - -
I lov'd I lov'd him I - - -
I lov'd I lov'd him I - - -
lov'd him much, but now I love I
lov'd him much, but now I love I
lov'd him much, but now I love I
love him more. How blefsings bright - en
love him more. How blefsings bright - en
love him more. How blefsings bright - en
as they take their flight. How blefsings
as they take their flight. How blefsings
as they take their flight. How blefsings
bright - en as they take their flight.
bright - en as they take their flight.
bright - en as they take their flight.

TRIO

Adagio

The death bed of the just is yet un -
The death bed of the just is yet un -
The death bed of the just is yet un -
- drawn by mortal hand, by mortal hand
- drawn by mor - - - tal hand by mor - -
- drawn by mortal hand, by mortal mortal hand, by
by - - - mor - - tal
- - - tal by - - - mor - -
mortal hand is yet undrawn by mortal hand by
mortal hand by - - -
- - - tal hand by - - -
mortal hand - - - by - - - mortal mortal
- - - mortal hand it me - rits a Divine .
- - - mortal hand it me - rits a Divine .
hand by mortal hand it me - rits a Divine .

Allegro

Angels should paint it should - - paint - - it An -

Angels should paint it should paint it An -

Angels should paint it should

- gels should paint it An - gels An - - gels e-ver there ever

- gels should paint it An - gels An - - gels e-ver ther ever

- - - paint it An - gels An - - gels e-ver there ever

there ever there e - - - ver there e - - -

there ever there e - - - ver there e - - -

there ever there e - - - ver there e - - -

- - ver there An - gels An - gels ever ever there.

- ver there An - gels An - gels ever ever there.

- - ver there An - gels An - gels e-ver there. There on a

There on a post of Honour of Honour and of joy An-gels -

There on a post of Honour and of joy An-gels -

post of Honour There on a post of Honour and of joy An - gels

e - - - ver there On a post of Honour

e - - - ver there On - - a post of Honour

ever there e - - - ver there On a post a post of Ho - - -

and of joy - - - of joy.

and of joy - - - of joy.

nour and of joy - - - of joy.

Affettuoso

The Chamber where the good Man meets his fate is priviledg'd be -

The Chamber where the good Man meets his fate is priviledg'd be -

The Chamber where the good Man meets his fate is priviledg'd be -

-yond the common walk of virtuous life, Quite in the verge in

-yond the common walk of virtuous life, Quite in the verge in

-yond the common walk of virtuous life, Quite in the verge in

piano

the verge of Heav'n. Quite in the verge in the verge of Heav'n.

the verge of Heav'n. Quite in the verge in the verge of Heav'n.

the verge of Heav'n. Quite in the verge in the verge of Heav'n.

Con Spirito

OVERTURE

Narcissa

The musical score is written for piano and features a melody in the right hand and a complex accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The score consists of nine systems of music. Dynamics include *f* (forte), *p* (piano), and *fmo* (finito). The melody is marked with accents and slurs. The accompaniment is marked with *f* and *p*. The score ends with a fermata on the final note.

The first system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The first system ends with a double bar line.

Rondo
Allegretto

The second system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The second system ends with a double bar line.

The third system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The third system ends with a double bar line.

The fourth system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The fourth system ends with a double bar line.

The fifth system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The fifth system ends with a double bar line.

The sixth system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The sixth system ends with a double bar line.

The seventh system of the Rondo, marked *Allegretto*. It begins with a piano introduction in treble and bass staves, featuring a melody in the treble and a rhythmic accompaniment in the bass. The key signature is one sharp (F#). The seventh system ends with a double bar line.

NARCISSA

Grazioso

From dreams from dreams where

thought in fan- - cy's maze in fan- - cy's maze - runs mad, To reason to reason, that

heav'n lighted lamp in Man in Man - - once more I wake;

And at - - the def- - t'nd hour Punctual as

lo- - vers to - - the mo- - ment sworn, I keep I keep my af- - signa - - tion

with my woe - - with my woe - - Punctual as lovers to the - - - mo- - ment sworn I

keep my af- - signa - - tion with - - my woe. *Segue*

NARCISSA

55

Allegretto

O loft to virtue, loft to manly thought, loft to the no--ble fallies of the
Soul! who think it fo--li-tude to be a--lone--who think it folitude to
be a--lone. Sy Communion sweet.com--
mu-nion sweet.commu-nion large and--high com-mu-nion large
and--high--Our--reason, Guardian Angel and our God Sy
and our God our Guardian Angel and our God our Guardian An-gel
and our God. Sy

NARCISSA

Recit.

Oh Philander what was thy fate a double fate to me; Portent and pain a

menace and a blow Like the black Raven hovering o'er my peace, Not less a Bird of omen

than of prey. Moderato

It call'd Narcissa long before her hour; It call'd her

tender soul by break of blifs; From the first blofsom

from the buds of joy From the first blofsom from the buds of joy.

Sy

NARCISSE

57

Largo

Oboes

Bassoon

Sweet harmonist! and beautiful as sweet. And young as

beautiful And soft as young! And gay as soft! and in--no-cent as

gay. And hap--py and hap--py as good.

Oboes

Bassoon

For For--tune fond had built her nest on high. How from the

summit of the Grove she fell she fell and left it un--

har--mo--nious.

Oboes

Bassoon

NARCISSA

Moderato

All its charms ex-tinguish'd in the won-ders of-her

fong the wonders of her fong of-her fong the wonders

of her fong

Her-fong still vi-brates in my

ra-vish'd ear-her-fong still vi-brates in my ra-vish'd ear

con Espr:
Still melting there and-thrilling

and-thrilling thro' my heart. Song-

59

Beau - - ty Youth - - - Love - - - Vir - - - tue Joy - - - vir - -

- - - tue joy This

group of bright I - - de - - as these were all her own And she was mine - -

- - - And - - - she was mine Sy

And I was most blest And

she was - - mine And I - - was most blest Sy she was mine and -

I - - - was most blest. mf

NARCISSA

61

Grazioso *con espr:*

Soon as the lustre languish'd in her eye, Dawning a dimmer day on human sight;

And on her cheek the residence of spring Pale omen fat; and scatter'd fears - a -

- round. I flew I snatch'd her from the rigid North and bore her nearer

to - the Sun the Sun deny'd his wont - ed succour, Nor with more re -

- gret be - held her drooping drooping than the bells - of lillies; Fair - est

lil - lies not - so fair.

mf *pp* *Sy*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked 'Grazioso' and 'con espr:'. The score consists of eight systems of music. The first system is an instrumental introduction. The subsequent systems contain vocal lines with lyrics. The lyrics are: 'Soon as the lustre languish'd in her eye, Dawning a dimmer day on human sight; And on her cheek the residence of spring Pale omen fat; and scatter'd fears - a - round. I flew I snatch'd her from the rigid North and bore her nearer to - the Sun the Sun deny'd his wont - ed succour, Nor with more re - gret be - held her drooping drooping than the bells - of lillies; Fair - est lil - lies not - so fair.' The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte) and 'pp' (pianissimo). Fingerings are indicated by numbers 1-5 below the notes. The piece ends with a double bar line.

Aria Cantabile

Larghetto

Queen Li - - lies! and - - ye painted Po - - pulace! Who dwell in
Fields, Who dwell in Fields and - - lead Ambro - - fial lives; Sym

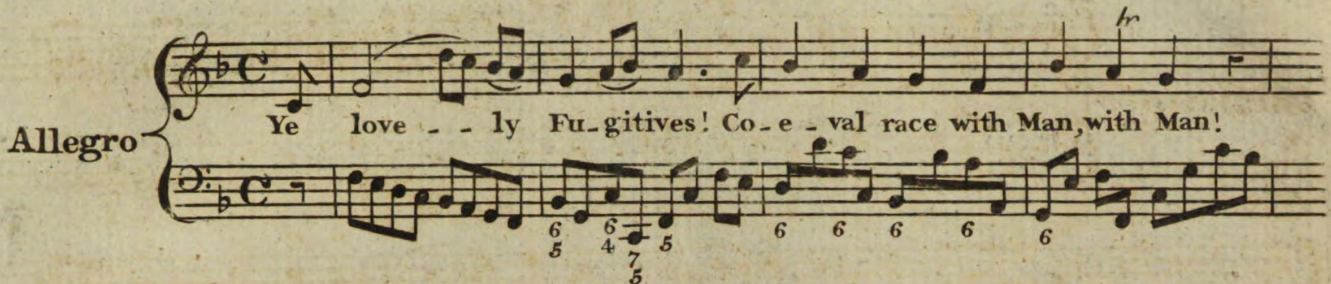
In Morn and Ev'ning dew, your beauties bathe and drink the Sun; which
gives your Cheeks to glow and out blush ev'ry Fair; ev' - - ry Fair; You

glad lier grew, am - - bitious of her Hand, which of - - ten cropt your O - -

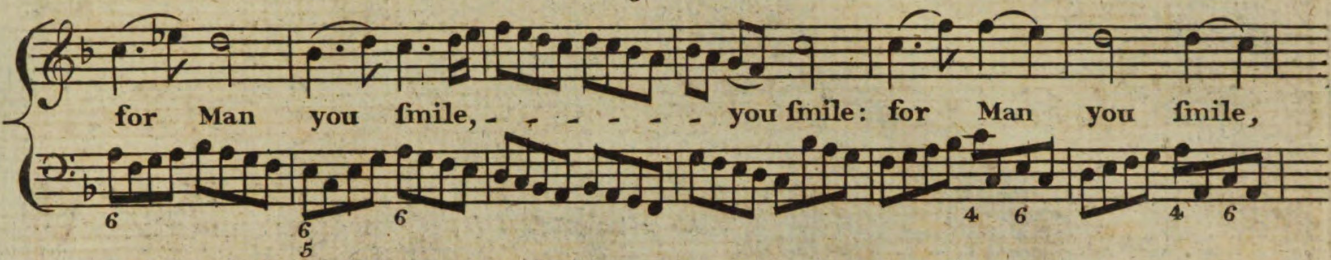
dours, In - cense meet In - cense meet to Thought so pure, to Thought so
pure, to Thought so pure Sym

Allegro

Ye love - - ly Fu-gitives! Co-e - val race with Man, with Man!



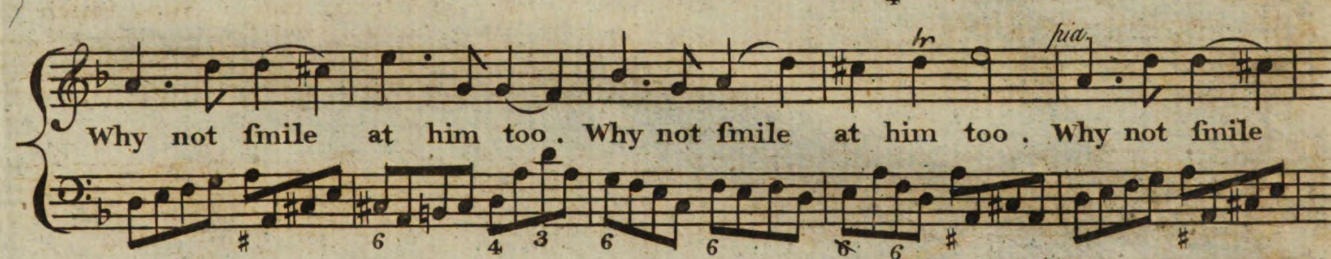
for Man you smile, - - - you smile: for Man you smile,



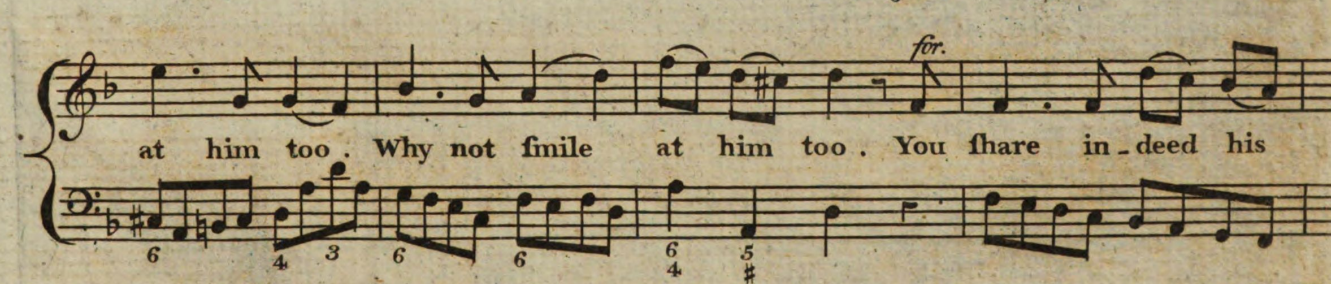
for Man for Man - you smile - - - you smile.



Why not smile at him too. Why not smile at him too, Why not smile



at him too. Why not smile at him too. You share in-deed his

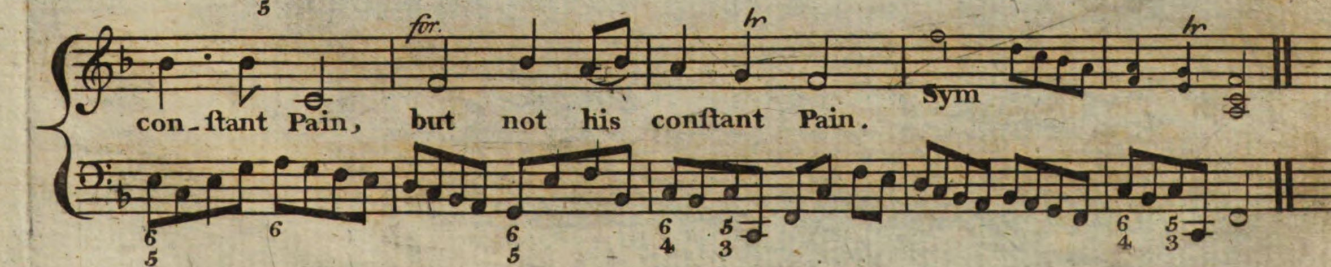


Con Esp:

fud - den Pass, but not his con - stant constant Pain, but not his



con - stant Pain, but not his constant Pain.



NARCISSA

Andante Comodo

Vio: 1

Sempre Pia

Vio: 2

Cembalo

Turn turn

hopeless thought turn from her thought repell'd thought repell'd resent--ing

rallies and wakes ev'ry woe

Snatch'd ere thy prime

ere thy prime and in thy Bri--dal hour and in--thy

NARCISSA

65

Sy
 Bri--dal hour and when kind fortune with thy
 6 6 5 f 6 7 6 5 6 6
 5 4 # 6 4 #
 p
 Sy
 lo--ver smild with thy lover smild Turn turn hopelefs thought
 4 6 7 7
 2
 turn from her thought repell'd re-fenting rallies and wakes--
 5 6 6 6 5 6 5 6 5 6 6 5
 5
 Sy Sy
 ev'-ry woe evry woe ev'-ry woe
 6 6 5 4 2 6 6 5
 5 4 3 2 5
 Volti

NARCISSA

Turn turn hopeleſs thought turn from her thought re - -

- - pell'd - - re - ſenting rallies and wakens ev'ry woe and wakens ev'ry woe.

Fine

Fine

The musical score is written for a voice and piano. It consists of six systems of music. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staff. The piano part includes fingerings and dynamics. The score ends with a double bar line and the word 'Fine'.

NARCISSA

67

And when high fla - - vour'd thy fresh op'ning joys and when blind

6 5 6 6 # 6 5 4 6

f p

Man pronounc'd thy blifs compleat thy blifs compleat when blind Man - - -

6 5 4 6 6 5 4 2 6 5 6 5 4 6

f p

Sy

pronounc'd thy blifs compleat pronounc'd thy blifs compleat.

5 6 5 5 6 4 5 # D.C.

p f f

Sy

NARCISSA

Vio: 1

Largo assai e Piano

Vio: 2

Cembalo

I in midnight

dark - - nefs whisper'd my last last sigh in midnight darknefs whisper'd my last last

figh I - - - in midnight darknefs whisper'd my last last

NARCISSA

69

mf

Sy Sy

figh my laft laft figh figh - - - my laft laft figh Sy

mf 4 2 6 7 6 6 5 3

Poco f *p* Fine

Poco f *p* Nor writ her name her

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

Sy

name Sy whose tomb shall pierce the Skies shall pierce the Skies. I - -

4 3 5 5 6 4 5 7 6 6 5 6 4 5 # D.C.

Narcissa

Larghetto

Spina:

m.

mf

Treble

Contra

Tenor

Tenor

Bafs

Sweet Peace and Hope and humble Joy Di-

Sweet Peace and Hope and hum- - ble Joy Di-

Sweet Peace and Hope and hum--ble Joy Di-

Sweet Peace and Hope and humble Joy Di-

- vine - - ly beam on Her ex - alt - - ed Soul. And crown - -

-vine-ly beam on Her ex-alt-ed Soul. And

-vine - ly beam on Her ex-alt-ed Soul. And

-vine - ly beam on Her ex-alt-ed Soul. And

Her for the Skies with lus-tre bright, with

crown Her for the Skies with lus-tre bright, with

crown Her for the Skies - - - with lus-tre

crown Her **for** the Skies with lus-tre bright, with

lus - - tre bright, Sweet Peace, and Hope, and hum - - ble

lus - - tre bright, Sweet Peace, and Hope, and hum - - ble

lus - - tre bright, Sweet Peace, and Hope, and hum - - ble

lus - - tre bright, Sweet Peace, and Hope, and hum - - ble

mf
Joy Di - - vine - - ly beam on her ex-alt-ed Soul.

mf
Joy Di - - vine - - ly beam on her exalt-ed Soul.

mf
Joy Di - - vine - - ly beam on her ex-alt-ed Soul.

mf
Joy Di - - vine - - ly beam on her ex-alt-ed Soul.

Adapted for one Voice

Quiet *mf* Sweet Peace and Hope and hum - - ble

mf Joy Di - - vine - - ly beam on her ex-alt-ed Soul. And

mf crown - - Her for the Skies with lustre bright, with

mf lus - - tre bright. Sweet Peace, and Hope, and hum - - ble

piano Joy, Di - - vine - - ly beam on Her ex-alt-ed Soul.