

The
 JUDGMENT of PARIS

OR

the Prize Music
as it was perform'd

Before

the Nobility and Gentry

in Dorsett Garden

as also att the Theatre

Compos'd

by

M^r. J. Eccles

Master of Her MAJESTY'S Music

The Words by M^r Congreve

vault
 M
 1520
 E172j

London Printed for I. Walsh Serv^t to Her Ma^{ty} at the Harp and Hoboy in Katherine St^{et} near Somers^{et}
 and J. Hare at the Golden Viol in S^t Pauls Church yard, and at his Shop in Freemans yard near y^e Royall E

[1701]

To the Right Hon^{ble} Charles L^d. Halifax &c.

My Lord

The favourable reception which my poor Endeavours have ever met from your Lo^{ps} goodness, has given me the boldness humbly to offer this piece of Musick to your Protection: And since it Entirely derives its being from that generous Design of Improving and Encouraging the English professors in this Art, which your Lo^p. so Effectually propos'd and promoted. I hope you will receive this Dedication as an Instance of my Duty & humble Acknowledgments.

I am very far from thinking this so perfect as to merit your Lo^{ps} Approbation. And if it can Entitle me to the Continuance of your patronage That is all which I ought to expect from it; The influence of which will I hope Animate me to produce something more worthy of your Leisure hours.

Next after the Service of your Country, It has Appear'd that your Lo^p. has made it both your buisiness and pleasure to Encourage and Improve Arts and Sciences, That to your Immortal Honour You have had so long and Irresistible Success in the former, is owing to your Lo^p. having been a Principal Agent in the Executive part of your own Great and good Designs. If in your Second care You should not Equally Succeed, it is because it Do's not equally depend upon your Lo^p. Your part in this being but halfe of what you have Sustain'd in the other.

For my own part, However I may hitherto have fallen short of what I ought to have done, in proportion to the Encouragement received from your Lordship. Yet I will not Despair some time or other thro' my Industry to make Amends for it.

As to the following Composition, my Labour in it was more then requited, by your Lo^{ps} Allowance of it at the Practice; if at the publick performance, besides the kind Approbation which it received from the Greater part of the Audience, it had also had the fortune to have pleas'd them who Came prepar'd to Dislike it. I might have been too vain of my Success, and may be not have thought my Selfe Obliged (as now I think I am) by my future care to Endeavour to Obtain their good Opinions Whome it is my Ambition to please and from whome I am Sorry not to have already Deserv'd more Encouragement.

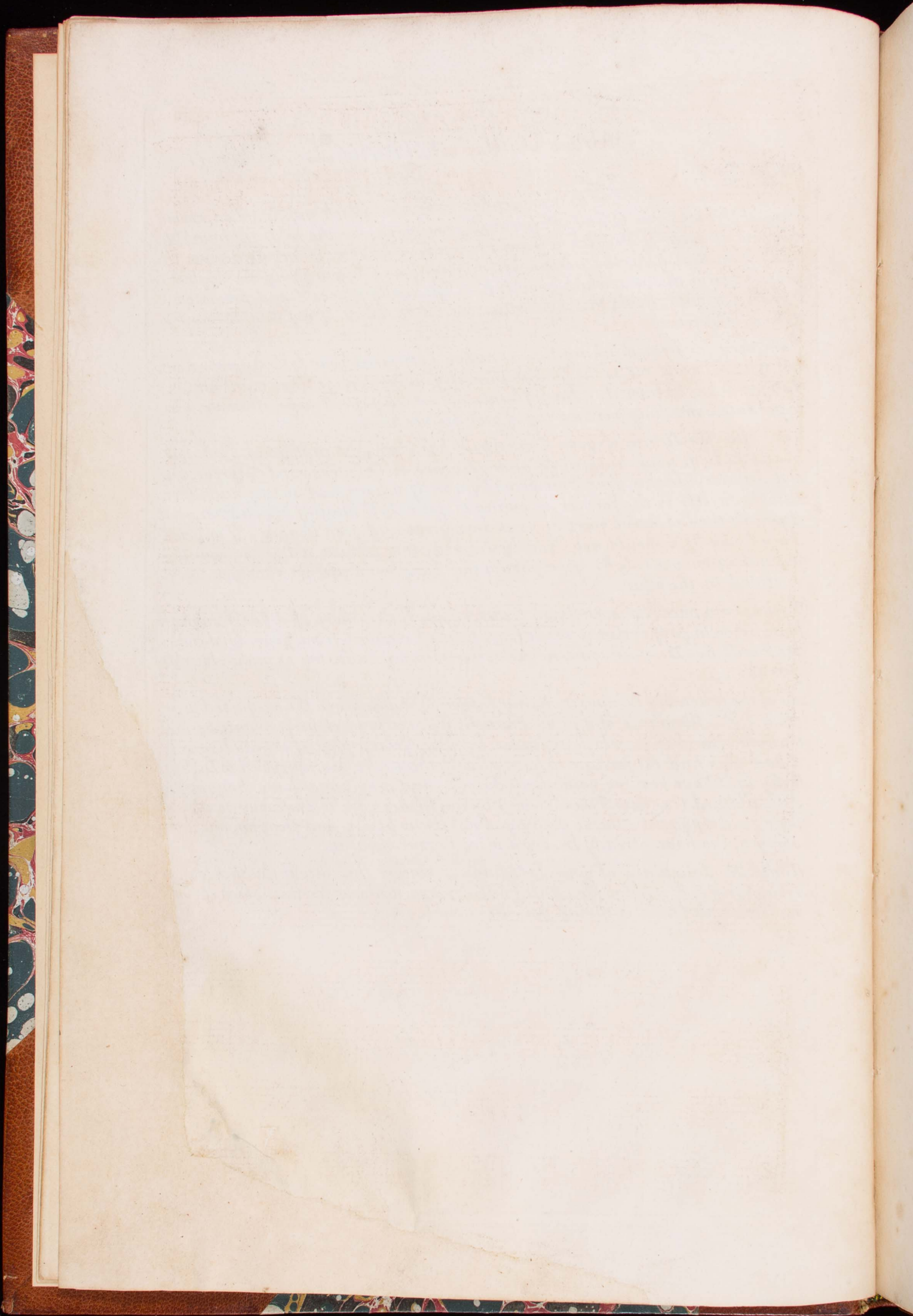
Under the Sanctuary of your Lo^{ps} name I Venture this into the publick, humbly Asking your Lo^{ps} pardon for all its faults, and particularly for this which it has made me now Comitt in Giving you this trouble from

Y^r L^{ts}ps

Most Humble and
Most Obedient Serv^t.

John Eccles

11/4/39 Ellis 4/4-



THE JUDGMENT OF PARIS

I

SYMPHONY for Mercury

Trumpet

Violins

THE JUDGMENT OF PARIS

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes figured bass notation: 4 2, b3 6, b3 6, # 5, 4#3, # 7, 3, 6 6, 6 #6.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes figured bass notation: 5 #3, 5 6 5 4, 5 6 5 4, 5 6 5 6, 5 6, 3 4 3 2.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes figured bass notation: 5 6 5 4, 5 6 5 4, 5 6 5 6, 5 6, 3 4 3 2.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second and third staves are grand staves, each with a treble and bass clef, sharing the 3/4 time signature. The fourth staff is an alto clef with a key signature of one sharp and a time signature of 3/4. The fifth staff is a bass clef with a key signature of one sharp and a time signature of 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 3/4. The second and third staves are grand staves, each with a treble and bass clef, sharing the 3/4 time signature. The fourth staff is an alto clef with a key signature of one sharp and a time signature of 3/4. The fifth staff is a bass clef with a key signature of one sharp and a time signature of 3/4. The music continues with complex rhythmic figures and includes a fermata over a note in the second staff.

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 3/4. The second and third staves are grand staves, each with a treble and bass clef, sharing the 3/4 time signature. The fourth staff is an alto clef with a key signature of one sharp and a time signature of 3/4. The fifth staff is a bass clef with a key signature of one sharp and a time signature of 3/4. The music concludes with a final cadence, marked with a fermata and a double bar line. Fingerings are indicated with numbers 7, 8, 7, 5, 7, 5, and #3.

This page contains a handwritten musical score for 'The Judgment of Paris', page 4. The score is written on ten systems of five staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. Ornaments, specifically mordents, are placed above several notes in the upper staves. The manuscript shows signs of age, with some staining and wear on the paper.

The first system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest and contains several measures of music, including a half note G5 and a quarter note A5. The second staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fifth staff is a bass clef staff with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. Fingering numbers 5, 6, and 5 are written above the first three notes of the bass line.

The second system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains several measures of music, including a half note G5 and a quarter note A5. The second staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fifth staff is a bass clef staff with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. Fingering numbers 7, 7, and 7 are written above the first three notes of the bass line.

The third system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains several measures of music, including a half note G5 and a quarter note A5. The second staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The third staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fourth staff is a treble clef staff with a key signature of two sharps, containing a melodic line with eighth and sixteenth notes. The fifth staff is a bass clef staff with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. Fingering numbers 4 and 3 are written above the first two notes of the bass line.

The first system of musical notation consists of five staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The third and fourth staves are grand staves (treble and bass clefs). The bottom staff is a bass clef. The music is written in a rhythmic style with many eighth and sixteenth notes.

The second system of musical notation consists of five staves, continuing the piece. It features similar notation to the first system, with five staves and a key signature of two sharps.

Slow

The third system of musical notation consists of five staves. It begins with a double bar line and a common time signature (C). The tempo marking *Slow* is positioned above the first staff. The notation includes various note values and rests, with some notes marked with fermatas. The bottom staff includes fingering numbers: 5 4 3, 7 6 4 3, and # 4 3.

First system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features various note values, rests, and accidentals. The bass line includes some figured bass notation, such as #4, #5, #3, #4, and 4.

Second system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of two sharps. The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music continues with similar notation to the first system, including rests and accidentals. The bass line includes figured bass notation, such as #4#3, #5, 4, 3, #, and 4#3.

Brisk

Third system of musical notation, consisting of five staves. The top staff is a treble clef with a common time signature (C). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music is characterized by a fast, rhythmic pattern, likely a minuet or dance. The notation includes many sixteenth and thirty-second notes.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with a key signature of one sharp. The fourth and fifth staves are bass clefs with a key signature of one sharp. The music is written in a complex, multi-measure style with various rhythmic values and accidentals.

The second system of musical notation consists of five staves, continuing the musical piece from the first system. It features the same instrumentation and key signature, with intricate melodic and harmonic lines across all staves.

The third system of musical notation consists of five staves, concluding the piece on this page. The bottom staff includes specific fingering instructions: a '5' over a '4' and a '3' over a '4' in the bass clef, and a '5' over a '4' and a '3' over a '4' in the treble clef. The system ends with double bar lines on all staves.

THE JUDGMENT OF PARIS

Violins

Soft

Mercury Sings
From High Olympus and the Realms above, behold I come y Messenger of

Jove, his dread Commands, his dread Commands, I bear, Shepherd Arise, arise and hear,

Arise, arise and leave a while, leave a while thy Ru- - - - - ral Care,

For bear thy Woolly Flock to feed, and lay a side thy tunefull Reed, for thou, thou to

Greater, greater Honours art decreed, for thou, thou to greater, greater Honours art de-

-creed, for thou, thou to greater, greater Honours art decreed.

THE JUDGMENT OF PARIS

Paris

Oh Hermes I thy Godhead know by thy winged Heels & Head by thy Rod that wakes the

7#6 2

Dead and quid - - - des the Sha - - - des below, Say wherefore dost thou Seek this hum_ble

7 6 3 5 4 #3

Plain to gree - - - t a lowly Swain, what does the mighty Thu - - - nderer Or dain

5 6 5 6 5 6 4 4 3

Mercury

This Radiant Fruit behold, more Bright then burnisht Gold, this Radiant Fruit be-

- hold, more Bright then burnisht Gold, three Goddesses for this Contend, for

this, for this contend, three Goddesses for this contend, for this, for this con-tend.

See now they descend, See now they descend and this way they bend, and

this way they bend, Shepherd take the Go-lden Prize, yeild it to y^e Brightest

Eyes, Shepherd take the Golden Prize, yeild it to y^e brightest Eyes, yeild it to y^e brightest Eyes

All the Instruments

Loud

This musical score is for an instrumental piece titled "All the Instruments" from the opera "The Judgment of Paris". It is written for a full orchestra, with parts for strings, woodwinds, and brass. The score is arranged in five systems, each containing five staves. The first system includes a dynamic marking of "Loud". The music is in a major key and 3/2 time. The first system features a complex rhythmic pattern in the strings and woodwinds, with a prominent bass line. The second system continues this pattern, with the woodwinds playing a melodic line. The third system shows the woodwinds playing a more active role, with the strings providing a steady accompaniment. The fourth system features a more melodic woodwind line, with the strings playing a supporting role. The fifth system concludes the piece with a final cadence, marked with a double bar line and a repeat sign.

Soft

Paris

O, Ravishing De light, O, O Ravishing de light,

5
4 #3

#3 4

This system contains the first vocal entry. The vocal line begins with a rest, followed by the lyrics "O, Ravishing De light, O, O Ravishing de light,". The piano accompaniment provides harmonic support. The key signature is one sharp (F#) and the time signature is 3/2.

What Mortall can Support the Sight, what Mortall, what Mortall can Support the

7 6 #5
#3 4 #3

This system continues the vocal line with the lyrics "What Mortall can Support the Sight, what Mortall, what Mortall can Support the". The piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature remain the same.

Sight, A lafs, A lafs too weak is Hu -- man Brain, So much Ra

5
4 3
4

This system concludes the page with the lyrics "Sight, A lafs, A lafs too weak is Hu -- man Brain, So much Ra". The vocal line ends with a long note, and the piano accompaniment provides a final harmonic resolution. The key signature and time signature are consistent with the previous systems.

---pture to --- *Sustain, I faint, I fall, O take me hence, Ere Extacy in-*

-vades my A--keing Sence, help me Hermes or I dye, O, I dye, I

dye I dye, Save me, Save me from Excess of joy, O Save me,

Save me from Excess of joy, O Save me, O Save me from Excess of joy.

#5 5 5 6 #6 # 0

Loud

76 76 # 76 76 76

4#3 4#3

Mercury

Fear not Mortall none Shall harm thee, with my Sacred Rod I'll Charm thee,

Freely gaze and view all over, thou may'st every grace discover, Tho' a thousand

Darts fly round thee, Fear not Mortall none shall wound thee, Tho' a thousand

Darts fly round thee, fear not Mortall none Shall wound thee.

Ritornell

Paris

Mercury

Happy thou of Human Race, happy thou of human Race Gods with thee wou'd
 With no God Ide change my Place, with no God, with no
 change their Place,
 God Ide change my place, Happy I, happy I, happy I of Human Race,
 Happy I, happy I, happy I of Human Race :s: Happy I,
 Happy thou, happy
 Happy I, happy I of Human Race, With no God
 thou, Happy, happy thou of Human Race, Gods with thee, Gods with
 with no God, with no God Ide change my Place :s:
 thee, Gods with thee with thee wou'd change their Place :s:

With no God Ide change my Place, with no God Ide change my Place,
 Gods with thee woud change their Place, Gods with thee
 with no God, with no God Ide change my Place, happy I, happy I,
 Gods with thee, Gods with thee woud change their Place, happy thou, happy
 happy, happy I of Human Race, happy I, happy I, happy, happy I of Human Race,
 thou, happy thou of Human Race, happy thou, happy thou, happy thou of Human Race.

Ritornell

The Ritornell section consists of six systems of musical notation. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef. The sixth system has a bass clef. The notation includes various note values, rests, and ornaments, with some measures containing the numbers 5, 4, and #3.

Violin

Juno

54 32 7 #3 # 54 32 #4 2 7 #

4 2 7 # #4 2 #

Saturnia, Saturnia, Saturnia Wife of

Thund ring Thund ring Jove, of Thund ring, Thundring Jove am I,

5 # 4 3

Saturnia, Saturnia, Sa - -

turnia Wife of Thundring Jove, of Thundring Jove, of Thundring

Jove am I, Be-lov'd by him, be lov'd by

him and Em - - pres of the Sky, be lov'd by him, be lov'd by him and Em - -

- - pres of the Sky,

Shepherd fix, fix on me, fix on me thy mōndring Sight fix on me fix on

me, fix on me thy wondring Sight, Be ware and view me well, be

ware and view me well, view me well and Judge a right, be ware and view me well,

be ware and view me well, veiw me well and Judge a right, Judge a right.

4#3 5 4#3 #3b3 5 6

I 2 I 2 I 2

Symphony for all

Pallas

This section contains the first system of the musical score. It features five staves: two treble clefs, a grand staff (treble and bass clefs), and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first two staves are labeled 'Symphony for all' and the third staff is labeled 'Pallas'. The notation includes various rhythmic values, accidentals, and dynamic markings.

This way, this way this way Mortall

This section contains the second system of the musical score. It features five staves: two treble clefs, a grand staff, and a bass clef. The key signature remains one sharp and the time signature is 3/4. The fifth staff contains the lyrics 'This way, this way this way Mortall'. The notation includes various rhythmic values, accidentals, and dynamic markings.

This way Mortall bend thy Eyes, this way, this way, this way Mortall bend thy Eyes, this way

This section contains the third system of the musical score. It features five staves: two treble clefs, a grand staff, and a bass clef. The key signature remains one sharp and the time signature is 3/4. The fifth staff contains the lyrics 'This way Mortall bend thy Eyes, this way, this way, this way Mortall bend thy Eyes, this way'. The notation includes various rhythmic values, accidentals, and dynamic markings.

This way, this way Mortall bend thy Eyes Pallas Claims the

5 4 #3

Golden Prize, Pallas Claims the Golden Prize,

5 4 #3

4 #3

A Virgin Goddess free from Stain, free from Stain and Queen of Arms and

Arts I Reign, Queen of Arms, Queen of Arms, Queen of Arms and Arts I

6#3 4#3

Reign, A Virgin Goddess, free from Stain, and

6 6# 5 4#3 6 6 7 #

#4 2

Queen of Arms, and Queen of Arms and Arts I Reign, and Queen of Arms and

4#3 # #4 6 #6 4

2

Queen of Arms and Arts I Reign, This way, this way, this

6 4 #3 5 5 # 5 4 #3

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "Queen of Arms and Arts I Reign, This way, this way, this". Fingerings are indicated by numbers 1-5 above notes. The piano part includes a prominent sixteenth-note figure in the right hand.

way Mortall, this way Mortall bend thy Eyes, this way, this way, this way Mortall

6

Detailed description: This system contains the second musical system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "way Mortall, this way Mortall bend thy Eyes, this way, this way, this way Mortall". A sharp sign (#) is placed above the first note of the vocal line. A finger number 6 is placed above the final note of the vocal line. The piano accompaniment continues with the same rhythmic pattern.

bend thy Eyes, this way, this way, this way Mortall bend thy Eyes;

6 5 4 #3 # 5 5 4 #3

Detailed description: This system contains the third musical system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "bend thy Eyes, this way, this way, this way Mortall bend thy Eyes;". Fingerings are indicated by numbers 6, 5, 4, #3, #, 5, 5, 4, #3 above notes. The piano accompaniment concludes with a final cadence.

Flute D. *Almagne*

Slow

First Violin

Second Violin

Venus

This system contains the first four staves of the musical score. The Flute part (top staff) begins with a melodic line. The First Violin (second staff) and Second Violin (third staff) parts provide harmonic support. The Venus part (fourth staff) is currently silent, indicated by a whole rest. The bass line (bottom staff) features a complex rhythmic pattern with various fingerings and accidentals.

This system continues the musical score with five staves. The Flute part continues its melodic development. The Violin parts maintain their harmonic accompaniment. The Venus part (fourth staff) remains silent. The bass line continues with intricate rhythmic and melodic patterns.

This system consists of three staves that are entirely silent, represented by whole rests on all staves.

Hither turn thee Gentle Swain, Gentle Swain, Gentle Swain let not Venus

This system contains the final two staves of the page. The Flute part (top staff) has a melodic line. The Violin parts (second and third staves) are silent. The Venus part (fourth staff) has a melodic line. The bass line (bottom staff) continues with its characteristic rhythmic pattern.

THE JUDGMENT OF PARIS

let not Venus, let not Venus sue, in vain, let not Venus, let not Venus, let not

6 6 # 4#3 6 6 #

Venus sue, in vain, Hither turn thee

4#3 5 4#3 # 6 6 #

6 5#3

Gentle Swain, gentle Swain, Gentle Swain let not Venus sue in vain, let not Venus

6#6 # # # #

musical notation

lus in vain ⁴³

Venus rulr y Gods a bove ⁵ ₄₃

musical notation

Love rules them and She rules Love, love rules them and She rules, Love, love rules

_{4#3}

musical notation

them and She rules Love.

Venus rules the ^{#6} _#

_{4#3}

Gods a bove, Love rules them, Love rules them and She rules Love, love rules them, Love

This system contains the first vocal line and the first bass line. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass line is on a bass clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the vocal line.

rules them, Love rules them and She rules Love,

This system contains the second vocal line and the second bass line. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass line is on a bass clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the vocal line.

This system contains the third vocal line and the third bass line. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass line is on a bass clef staff with a key signature of one sharp (F#) and a common time signature. The system concludes with a double bar line.

first Violin

Second Violin

Venus

Hither turn thee gentle Swain,

Pallas

Hither turn to me a gain,

Juno

To me, to me for I am

Turn to me, turn to me, turn to me, for I am She, turn to me,

Turn to me, turn to me, to me for I am She, turn to

She, Turn to me, I turn to me, to me for I am She, turn to

Loud

Turn to me, turn to me, turn to me, for I am She,

me, turn to me, turn to me, to me for I am She,

me, turn to me, turn to me, to me for I am She,

Soft

They will de-ceive thee, Ile never
 She will de-ceive thee, Ile never leave thee
 She will de-ceive thee, Ile never leave thee,

leave thee, they will de-ceive thee, Ile never leave thee, they will de-ceive thee, Ile never
 She will de-ceive thee, She will de-ceive, de-ceive thee, She will de-ceive thee, Ile never
 She will de-ceive thee, She will de-ceive, de-ceive thee, She She will de-ceive, de-

leave thee, Ile never leave thee, Hither turn thee gentle Swain,
 leave thee, Ile never leave thee, Hither turn to me again,

ceive thee, Ile never leave thee,

THE JUDGMENT OF PARIS

Soft

Turn to me, turn to me, turn to me for I am
 turn to me, turn to me, to me for I am
 To me, to me for I am She, turn to me, turn to me, to me for I am

She, turn to me, turn to me, turn to me, turn to me for I am She,
 She, turn to me, turn to me, turn to me, to me for I am She,
 She, turn to me, turn to me, turn to me, to me for I am She

Loud

Paris

Distracted I turn but I cannot decide, so Equall a Title sure never was try'd, so

Equall a title sure never was try'd, United your Beautys so dazle the Sight that

lost in a maze I giddily gaze, Confus'd and orewhelm'd with a Torrent of Light, con-

-fus'd and orewhelm'd with a Torrent of Light, Confus'd and orewhelm'd with a

Torrent of Light, Confus'd and orewhelm'd with a Torrent of Light.

Ritornell

Paris

A part let me view then each Heavenly fair, for three at a time there's no

Mortall can bear, for three at a time there's no Mortall can bear, and

since a gay Roke an ill Shape may disguise, when each is undrest Ile Judge of

best for tis nota Face that must carry the Prize for tis not a Face that must

carry the Prize, for tis not a Face that must carry the Prize, for tis not a

Face that must carry the Prize.

Ritornell

Handwritten musical score for "THE JUDGMENT OF PARIS" on page 37. The score is arranged in 12 systems, each containing a treble and bass line. The first system is labeled "Ritornell". The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line in the final system.

Symphony

Juno

Soft

Let Ambition fire thy Mind, let ambition fire thy mind thou wert born, thou wert

born, thou wert born o're Men to Reign, thou wert born, thou wert born, thou wert born

6 5 #3

THE JUDGMENT OF PARIS

Loud *Soft*

Men to Reign, # Let Ambition Fire thy Mind, let ambition

5 # # # #

fire thy mind, thou wert born, thou wert born, thou wert born o're men to Reign,

thou wert born, thou wert born, thou wert born o're men to Reign,

Loud *Soft*

not to follow flocks design'd, no, no, no, no, no, not to

follow flocks design'd Scorn thy Crook, Scorn thy Crook Scorn thy Crook and

leave the plain, Scorn thy Crook, Scorn thy Crook, Scorn thy Crook & leave y^e plain

THE JUDGMENT OF PARIS

Loud *Soft*

Crowns I'll throw be-neath thy feet, Crown I'll throw be-

-neath thy feet thou on necks of Kings shalt tread, thou on necks of kings shalt

tread Joys in Circles Joys shall meet, which way e're thy fancies lead,

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line includes the lyrics: "which way ere thy fancyes lead, Let not toyls of Empire". The piano accompaniment includes dynamic markings "Loud" and "Soft".

which way ere thy fancyes lead, Let not toyls of Empire

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: "fright, toyls of Empire pleasures are, thou shalt only know de-light, all the".

fright, toyls of Empire pleasures are, thou shalt only know de-light, all the

Musical score for the third system, concluding the vocal line and piano accompaniment. The vocal line includes the lyrics: "Joy, all the Joy, all the Joy but not the care, not the care, not the care, all the".

Joy, all the Joy, all the Joy but not the care, not the care, not the care, all the

Loud *Soft*

Joy but not the Care, Shepherd if thou'lt yeild the prize for the

7

Blessings I bestow, Joyfull Ile ascend the Skies, Happy thou, happy thou, happy thou shalt

2

Reign be low, Happy thou, happy thou, happy thou shalt Reign be low.

3

CHORUS

The musical score is arranged in two systems. The first system contains the first two lines of the chorus, and the second system contains the remaining four lines. Each line consists of a vocal line with lyrics and a piano accompaniment line. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "Let Ambition fire thy Mind, let Ambition fire thy Mind, thou wert born, thou wert born, thou wert born ore".

Let Ambition fire thy Mind, let Ambition fire thy
 Let Ambition fire thy Mind, let Ambition fire thy
 Let Ambition fire thy Mind, let Ambition fire thy
 Let Ambition fire thy Mind, let Ambition fire thy

Mind, thou wert born, thou wert born, thou wert born ore
 Mind, thou wert born, thou wert born, thou wert born ore
 Mind, thou wert born, thou wert born, thou wert born ore
 Mind thou wert born, thou wert born, thou wert born ore

Men to Reign, thou wert born, thou wert born, thou wert

Men to Reign, thou wert born, thou wert born, thou wert

Men to Reign, thou wert born, thou wert born, thou wert

Men to Reign, thou wert born, thou wert born, thou wert

Born ore Men to Reign, not to follow flocks design'd,

Born ore Men to Reign, not to follow flocks design'd,

Born ore Men to Reign, not to follow flocks design'd,

Born ore Men to Reign, not to follow flocks design'd,

Scorn thy Crook, scorn thy Crook, scorn thy Crook and leave the
 Scorn thy Crook, scorn thy Crook, and leave, and leave the
 Scorn thy Crook, scorn thy Crook, and leave, and leave the
 Scorn thy Crook, scorn thy Crook, and leave, and leave the

Plain, Scorn thy Crook, scorn thy Crook, scorn thy Crook and
 Plain, Scorn thy Crook, scorn thy Crook and leave, and
 Plain, Scorn thy Crook, scorn thy Crook and leave, and
 Plain, Scorn thy Crook, scorn thy Crook and leave, and

THE JUDGMENT OF PARIS

leave the Plain, Scorn thy Crook, Scorn thy Crook, Scorn thy
leave the Plain, Scorn thy Crook, Scorn thy Crook, and
leave the Plain, Scorn thy Crook, Scorn thy Crook, and
leave the Plain, Scorn thy Crook, Scorn thy Crook, and

Crook and leave the Plain.
leave, and leave the Plain.
leave, and leave the Plain.
leave, and leave, the Plain. ⁵/_{4#3}

Pallas

Awake awake thy Spirrits Raise, wast not thus thy youthfull days, wast not

thus thy youthfull days, Pipeing, Toying, Nymphs decoying, lost in wanton and Inglorious

Ease, in Wa... nton and Inglo... rious Ease.

First Trumpet

Second Trumpet

Third Trumpet

Fourth Trumpet

Kettle Drum

This page contains a handwritten musical score for the piece "The Judgment of Paris". The score is arranged in 14 staves, organized into four systems of four staves each. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system (staves 1-4) shows a vocal line with a melodic line and a piano accompaniment. The second system (staves 5-8) continues the vocal and piano parts. The third system (staves 9-12) features more complex rhythmic passages in the piano accompaniment. The fourth system (staves 13-14) concludes the piece with a final cadence. The manuscript shows signs of age, with some ink bleed-through and a small tear at the bottom of the page.

Musical score for the first system, featuring five staves of instrumental music and a vocal line for Pallas. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with the lyrics: "Hark, hark, hark, hark, hark, hark, hark, hark, hark the glo - - -".

Musical score for the second system, continuing the instrumental and vocal parts. The vocal line continues with the lyrics: "...rious Voi - - - ce of war, call a loud, call a loud, call a loud for".

A rms pre - pare, Drums are beating,

Rocks repeating, Martiall Mufick charms the Joy - full Air, the

Joyfull Aire, Martiall Musick Charms the Joyfull Aire.

7 #3

Detailed description: This page contains a handwritten musical score for a piece titled 'THE JUDGMENT OF PARIS'. The score is arranged in two systems of staves. The first system consists of six staves: five treble clefs and one bass clef. The first five staves are mostly whole rests, with some rhythmic patterns appearing in the lower staves. The sixth staff contains the vocal line with the lyrics 'Joyfull Aire, Martiall Musick Charms the Joyfull Aire.' and includes a fermata over a note. The second system consists of seven staves: four treble clefs and three bass clefs. The first four staves contain complex rhythmic patterns, likely for instruments. The fifth staff is a bass clef with a simple melodic line. The sixth staff is a treble clef with a simple melodic line. The seventh staff is a bass clef with a simple melodic line. The page shows signs of age, including some staining and a decorative border on the left edge.

THE JUDGMENT OF PARIS

The musical score is arranged in two systems, each containing seven staves. The top staff of each system is in treble clef with a key signature of two sharps (F# and C#). The bottom staff of each system is in bass clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and includes bar lines and repeat signs at the end of each system.

Pallas

O what Joys does Conquest yeild, when re turning from the field, Oh how

Glo-ri-ous, oh how glorious tis to See, the God like Hero

Crownd with vi-cto-ry, Laurell wreaths his head fur rounding, Banners

wa-veing in the wind, Fame her golden Trumpet Sounding,

ev'ry Voice in Chorus Joyn'd, to me kind Swain the Prize resign, and

Fame and Conquest shall be thine, to me kind Swain the Prize resign

and Fame and Conquest shall be Thine.

CHORUS

The musical score consists of 14 staves. The first seven staves are instrumental accompaniment, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The eighth staff is the vocal line, with lyrics: "Oh how Glo... rious oh how Glorious, oh how". The ninth staff continues the vocal line with lyrics: "Oh how Glo... rious, oh how". The tenth staff continues the vocal line with lyrics: "Oh how Glo...". The eleventh and twelfth staves are instrumental accompaniment. The thirteenth and fourteenth staves are instrumental accompaniment.

THE JUDGMENT OF PARIS

Oh how Glo-ri-ous tis to see, thee Godlike Hero
 Glorious tis to See, Oh how glorious tis to See the godlike Hero crown'd
 Glorious tis to See, how glorious, oh how glorious tis to See, how glorious tis to
 rious tis to See the godlike Hero crown how glo-

Crown'd, the godlike Hero crown'd, the godlike Hero Crow-nd with Vic-to-ry,

Crown'd, the godlike, godlike. Hero crown'd, the godlike Hero crown'd with Vic-to-ry,

See, the godlike Hero crown'd, the godlike Hero crown'd, crown'd with Vic-to-ry,

-rious tis to See the godlike Hero, godlike Hero crown'd with Vic-to-ry,

Oh how glo-ri-ous tis to See, the

Oh how glorious oh how glorious tis to See, the

Oh how glorious oh how glorious tis to See, the

Oh how glo-ri-ous tis to See, the

Detailed description: This page contains a handwritten musical score for the piece 'The Judgment of Paris'. It features ten staves of music. The first seven staves are instrumental, with various rhythmic patterns and melodic lines. The eighth staff begins with the vocal line 'Oh how glo-ri-ous tis to See, the'. The ninth and tenth staves continue the vocal melody with the lyrics 'Oh how glorious oh how glorious tis to See, the' and 'Oh how glorious oh how glorious tis to See, the' respectively. The final staff shows the vocal line continuing with 'Oh how glo-ri-ous tis to See, the'. The notation includes treble and bass clefs, time signatures, and various note values and rests.

Godlike Hero crown'd with victory, the godlike Hero Crown'd with victo-ry.

Godlike Hero crown'd with victory, the godlike Hero Crown'd with victo-ry.

Godlike Hero crown'd with victory, the godlike Hero Crown'd with victo-ry.

Godlike Hero crown'd with victory, the godlike Hero Crown'd with victo-ry.

Symphony

Flutes

This page contains a handwritten musical score for the Flute part of a symphony. The score is written on 16 staves, organized into eight systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several dynamic markings, including accents and slurs. The score concludes with a double bar line at the end of the final system.

Venus

Stay lovely youth de lay, thy Choice, take heed, take heed least empty names En-

- thrall thee, Attend, attend to Cithereas Voice, lo I, lo I who am Lover Mother

call thee, Attend, attend to Cithereas Voice, lo I, lo I who am lover mother. call thee,

Ritornell

Venus

Far from thee be anxious care, and Racking, racking thoughts that ve - x the

Great, Empirs but a gilded Snare, a gilded snare and fickle, and fickle, and fickle is y

warriours Fate, one only Joy man kind can know, and Love a lone, a lone can that be

stow, one only Joy man kind can know, and Love a lone, a lone can that be stow.

THE JUDGMENT OF PARIS

CHORUS

One only Joy, one only Joy Man kind can know, & Love a lone, &

One only Joy, one only Joy man kind, man kind can know, & Love a lone, &

One only Joy, one only Joy, one only Joy Man kind can know, & Love a lone, &

One only Joy, one only Joy, one only Joy Man kind man kind can know, and Love a lone, &

Love a lone, alone can that be stow, and love a lone, and love a lone, alone can that be stow.

Love a lone, alone can that be stow, and love a lone, and love a lone, alone can that be stow.

Love a lone, a lone can that be stow, and love a lone, and love, a lone, alone can that be stow.

Love a lone, alone can that be stow, and love a lone and love a lone, alone can that be stow.

4#3 # 4#3

Venus

Nature fram'd thee Sure for Loveing, thus a dornd with ev - ry grace,

Venus self thy form ap-proveing, looks with plea - sure on thy Face, Face.

Happy Nymph who shall en fold thee, Circled in her yeilding Arms,

shoud bright Hellen once be hold thee, shed surrender all, all her charms, shed

surrender all, all, all shed surrender all, all, all shed surrender all, all, all her charms,

Shed surrender all, all, all shed surrender all, all, all Shed surrender all, all, all her Charms,

Ritornell

Venus

Fairest She all Nymphs transcending, that the Sun him self has seen,

were She for the Crown contending, thou woudst own her Beauties Queen, Queen.

Gentle Shepherd if my Pleading, can from thee the Prize obtain, Love, love,

Love him self thy Conquest aiding, thou that Matchless Fair shalt Gaine,

Love, love, Love him self thy Conquest aiding, Thou that Matchless

Faire shalt Gaine.

Paris

I yeild, I yeild Oh take the Prize, and cease oh cease, thⁱⁿ chanting Song,

All Loves darts are in thy Eyes, and Harmony falls from thy Tongue,

all Loves Darts are in thy Eyes, and Harmony falls from thy Tongue, for

bear O Goddess of desire, thus my Ravish'd Soul to move for bear to

Fan the raging fire, and be propitious to my Love, be propitious, be pro -

- pitious to - my Love, be propitious be propitious to - my

Love.

GRAND CHORUS

Hither all ye Graces, hither all ye Loves, hither all ye
 Hither all ye Graces, hither all ye
 Hither all ye Graces, hither all ye
 Hither all ye Graces, hither all ye
 Hours, all ye hours resort all, all, all ye Loves, all ye hours resort.
 Loves, all ye hours resort all, all, all ye Hours, all ye hours resort.
 Loves, all ye hours resort, all, all, all ye Loves, all ye hour resort.

THE JUDGMENT OF PARIS

Billing Sparrows Cooing Doves, billing Sparrows cooing Doves, come all, come

Billing Sparrow cooing Doves, billing Sparrows cooing doves, come all, all

Billing Sparrows cooing Doves, billing Sparrows cooing doves, come all, all

Billing Sparrows cooing Doves, billing Sparrows cooing doves, come all,

all, all the train of Venus Court, come all, all, all the train of Venus Court,

all, all the train of Venus Court, come all, all, all the train of Venus Court,

all, all the train of Venus Court, come all, all all the train of Venus Court,

come all the train of Venus Court, come all, all, all the train of Venus Court,

Sing all, all, all Sing all, all, all great Cythereas Name, over Empire,

Sing all, all, all Sing all great Cythereas Name, over Empire,

Sing all, all, all Sing all great Cythereas Name, over Empire,

Sing all, all, all Sing all great Cythereas Name, over Empire,

over Fame, her Victory pro-claim, her Victory proclaim over Empire, over

over Fame, her Victory pro-claim, her Victory proclaim over Empire, over

over Fame, her Victory pro-claim her Victory pro claim, over Empire, over

over Fame, her Victory pro-claim her Victory proclaim over Empire, over

#6 3#7 6 #6

Fame, her Victory Pro - claim, Sing, sing, sing and
Fame, her Victory Pro - claim, Sing, sing, sing and
Fame, her Victory Pro - claim, Sing, sing, sing and
Fame, her Victory Pro - claim, Sing, sing, sing and
Fame, her Victory Pro - claim, Sing, sing, sing and

Spred the Joyfull news, and Spred the Joyfull news, the Joyfull news, a
Spred the Joyfull news, and Spred the Joyfull news, the Joyfull news, a
Spred the Joyfull news, and Spred the Joyfull news, the Joyfull news, a
Spred the Joyfull news, and Spred the Joyfull news, the Joyfull news, a

The musical score is written for a round in G major (one sharp) and 3/4 time. It consists of seven systems of staves. The first system shows the initial melodic line in treble clef. The second system begins with the word "Round" in the bass clef and the lyrics "The Queen, the Queen of Love," in the treble clef. The third system continues the melody with "Round" in the bass clef and "The Queen, the" in the treble clef. The fourth system has "Round" in the bass clef and "The Queen, the" in the treble clef. The fifth system has "Round" in the bass clef and "The Queen, the" in the treble clef. The sixth system has "Round" in the bass clef and "The Queen, the" in the treble clef. The seventh system shows the continuation of the melody with "The Queen, the Queen of Love," in the treble clef. The eighth system has "Queen of Love," in the bass clef and "the Queen, the Queen of Love," in the treble clef. The ninth system has "Queen of Love," in the bass clef and "The" in the treble clef. The tenth system has "Queen of Love," in the bass clef and "The" in the treble clef. The eleventh system has "Queen of Love," in the bass clef and "The" in the treble clef. The score concludes with a fermata on the final note.

Love, is Queen is Queen of Beauty Crownd, the Queen of
Queen, the Queen of Love, is Queen of Beauty Crownd, the Queen of
Queen, the Queen of Love, is Queen of Beauty Crownd, the Queen of
Queen, the Queen of Love, is Queen of Beauty Crownd, the Queen of

6 43

Love, is Queen of Beauty Crownd.
Love, is Queen of Beauty Crownd,
Love, is Queen of Beauty Crownd.
Love is Queen of Beauty Crownd.

43

FINIS