

(O) (D) (E)
for the Anniversary of the
London Hospital
MDCCLXXXV.

The words by a Gentleman, a friend to the Hospital.

The M U S I C by
J. Arnold, Mus. Doc.

ORIGINAL SCORE.

Presented to the Hospital by the Stewards of the Anniversary Dinner, viz.

- | | | |
|---------------------------|-------------|---------------------|
| Paul de Meurice Esq. M.P. | } STEWARDS. | Thomas Hanway Esq. |
| Richard Benson Esq. M.P. | | Peter Methu Esq. |
| Samuel Thornton Esq. M.P. | | Abraham Newman Esq. |
| George Bowles Esq. | | John Stephens Esq. |
| William Currie Esq. | | Joseph Howard Esq. |
| John Gynsile Esq. | | William Ward Esq. |

RECIT. Accomp.

Oboi.

Viol. 1^{mo}

Viol. 2^{do}

Viola.

Voce.

Bassi.

Allegro Mod.^{to}

Musical score for piano and violin, page 2. The score consists of 11 staves. The top two staves are for the Violin, and the bottom nine staves are for the Piano. The music is in G major and 2/4 time. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The violin part has a melodic line with some trills and grace notes. Dynamics include Pia, M.F., and For.

This page of musical notation consists of two systems of staves. The first system contains five staves: the top two are treble clefs, the third is a tenor clef, and the bottom two are bass clefs. The second system contains five staves: the top two are treble clefs, and the bottom three are bass clefs. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "For." is written above the third staff of the first system and above the second staff of the second system. The music is written in a key signature of one sharp (F#) and a time signature of 3/4.

4

Violin I

Violin II

Viola

Cello/Double Bass

Vocal

Piano

Vocal

Piano

Hail the return of this auspicious day.

Now let the grateful gen'rous Muse re_cord, In heart felt strains how Providence betriends, This feat of

For

Pia

Pia

For

For

Commerce and Benevolence

In this fam'd

Pia

For

This musical score consists of two systems of staves. The first system features four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The second system features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are printed below the vocal staves.

City dwells such social Love As smiles a land in climes of Liberty

The genial

Pia Ten. For
 Pia Ten. For
 Patronage of ev'ry art That tends to smoooth the ruggid paths of life Bids the wide Dome with lofty Columns rise. For
 Pia Ten. For
 Fan'd with refreshing air And ev'ry charm which the lux

nerve and drooping frame can ask She kinder still bids Industry pre- -

vail Without whose aid all other aids were vain Sacred to her be this auspicious day.

Pia *For* *Pia* *For*

AIR.

Viol. 1^{mo}

Viol. 2^{do}

Viola.

Voce..

Mod^{to} e Stacatto.

Bassi.

The piano accompaniment consists of five staves. The top staff is the right-hand treble clef, followed by the left-hand bass clef, and then three additional staves (likely for a grand piano with multiple actions or a specific arrangement). The music is in 3/4 time with a key signature of one sharp (F#). The first staff has dynamic markings: *Pia.* (Piano) at the beginning, *For.* (Forzando) in the middle, and *Pia.* at the end. The second staff has *Pia.* at the end. The third staff has *Pia.* at the end. The fourth and fifth staves have *Pia.* at the end. The music features a mix of eighth and sixteenth notes, with some rests and a final melodic flourish.

Musical score for page 10, featuring vocal lines and piano accompaniment. The score is written in G major and 3/4 time. The lyrics are:

Britons ever fam'd for sense Fam'd for sweet benevolence With the genuine voice of praise
 Noble emulation raise With the genuine voice of praise Noble emulation raise

Performance markings include *Pia.* (Piano) and *hr* (hairpins) indicating dynamics. The score consists of two systems of staves, each with a vocal line and a piano accompaniment line.

M.F. For. Pia.

Noble Noble emulation raise

For Pia For. Pia.

For. Pia. For.

Britons ever fam'd for sense

For. Pia. For. Pia.

Fau'd for sweet be-nevolence With the genuine voice of praise No - - ble emulation - - -

M.F.

Britons ever fau'd for sense

M.F.

Fan'd for sweet be-nevoence With the genuiae voice of praise Noble Noble emulation raise

M.F. For.
M.F. For.
M.F. For.
Noble Noble e-mulation raise No-ble No-ble emu-lation

M.F. For.

For Po For

raife Po For

RECIT. Hail sons of science who assemble oft To lend your skilful aid and ease the pain Of beings sinking un_der

6 b7

mise_ry You to the fractur'd limb and bleeding wound Or fore_dis_ease which theartens speedy death Brings

2 6 8

comfort and relief.

#

Oboi. *AIR.*

Viol. 1^{mo}

Viol. 2^{do} *Pia. Cref.do*

Viola. *Pia. Cref.do*

Voice. *Pia. Cref.do*

Bass. *Moderato*

For. tr Pia. For. Pia. For. Pia.

For. Pia. For. Pia.

For. Pia. For. Pia.

Teach us O teach us how to know Ev'ry source of human woe Teach us temperance to prize and early

For. Pia. For. Pia.

For. For.

to our duties rise Teach O teach us how to know Ev' ry

For. Pia. For.

For. Pia. For.

source of human woe Teach us temperance to prize And early to our duties rise Teach O teach us

For. Pia. For.

This musical score is for page 16 and consists of ten staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are vocal lines with lyrics. The score is written in G major and 4/4 time. Dynamics include *For.* (Forzando) and *Pia.* (Piano).

Trumpets.

Drum.

Oboe 1.

Oboe 2.

Viol. 1.

Viol. 2.

Viola.

Soprano.

Alto.

Tenor.

Bass.

how to know

Ev'ry source of human we

Teach O teach us how to know Ev'ry source of human

Teach O teach us how to know Ev'ry source of human

Teach O teach us how to know Ev'ry source of human

Teach O teach us how to know Ev'ry source of human

P. F. M.F. Chorus. For

M.F. For

Chorus.

woe Teach O teach us how to know Ev'ry source of human woe Ev'ry source of
 woe Teach O teach us how to know Ev'ry source of human woe Ev'ry source of
 woe Teach O teach us how to know Ev'ry source of human woe Ev'ry source of
 woe Teach O teach us how to know Ev'ry source of human woe Ev'ry source of

Pia Crescdo For Po
 Pia Crescdo
 human woe
 human woe
 human woe
 human woe
 Solo
 So shall virtue (ense and truth Florid health and blooming youth.
 Pia Crescdo For Po

Prove the glory of our times And drive disease to distant Climes Prove the glory of our times And drive disease to distant Climes -

Prove the glory of our times And drive disease to distant Climes

For. Pia. F. P. F. P. For. Pia. For. Pia. For. Pia. For. Pia. For. Pia.

For.

For.

Chorus.

So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times

So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times

So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times

Clines. So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times

Chorus.

Detailed description: This is a page of a musical score, page 21. It features ten staves of music. The top two staves are instrumental, with a treble clef and a key signature of one sharp (F#). The next four staves are vocal parts, each with a treble clef and the same key signature. The lyrics 'For.' appear below the first two vocal staves. The fifth staff is the start of a chorus, marked 'Chorus.' and featuring a treble clef and the same key signature. The lyrics 'So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times' are written below this staff and are repeated on the following three staves. The final staff is a basso continuo line, marked 'Clines.' and featuring a bass clef and the same key signature. The lyrics 'So shall virtue sense and truth Florid health and blooming youth Prove the glory of our times' are written below this staff. The word 'Chorus.' appears again below the final staff.

And drive disease to distant Climes drive disease to distant Climes to distant Climes to distant Climes.

And drive disease to distant Climes drive disease to distant Climes to distant Climes to distant Climes.

And drive disease to distant Climes drive disease to distant Climes to distant Climes to distant Climes.

And drive disease to distant Climes drive disease to distant Climes to distant Climes to distant Climes.

RECIT. Accomp.

For Pia Ten. For

Pia Ten.

Marcato. To that dread Being Sov'reign Lord of all

Pia For

Pia For For

Pia For For

Who thus inclines the will to succour those Whose keen afflictions brook no cold delay

Pia For For

A Tempo Andante.

Pia Ten. Sempre Piano
 Pia Ten.
 Pia Ten.
 Join we in grateful and harmonious praise And may the solemn accents reach his throne
 Pia Ten. Sempre Piano 5 6
 throne And may the solemn accents reach his throne.
 ♭ # 7 ♭ 7 ♭7 4 #

Balloon. *AIR.*
Soto.

Viol. 1^{mo}

Viol. 2^{do}

Viola.

Voce.

Bassi. *Affet.^o*
p^o

Pia

Ten. p^o

Pia

Lab'ring under pain and woe Suf'ring still we still improve E'en mi- - ry teaches us to know

Pia

The truest joys of heav'nly love The truest joys of heav'nly love Lab'ring under pain and woe Suff'ring still we still in

Pia

prove E'en mi- . ry teaches us to know The truest joys of heav'nly love The truest joys of heav'nly

F. P. F. P. F. P. F.
 F. F. P. F. P. F.
 F. P. F. P. F. P. F.
 love The
 F. P. F. P. F. P. F.
 M.F. For Pia.Ten.
 M.F. For
 M.F. For
 Jays of heav'nly love Bids us when reliev'd to see Him who
 M.F. For Pia.Ten.

aids us from a - bove And by deeds by deeds of charity I mi - tate his heav'nly love his heav'n - - - ly love

Solo *pp*

f. p. *f. p.* *M.F.*

f. p. *f. p.*

Bids us when reliev'd to see Him who aids us from a - - bove And by deeds by deeds of chari - ty To

f. p. *f. p.* *M.F.*

Pia M.F. P. M.F. P. M.F. P. Cresdo po
 po
 po
 imitate his heav'nly love To imitate his heav'nly heav'nly love his heav'nly heav'nly love
 Pia M.F. P. M.F. P. M.F. P. Cresdo po
 his heav'n - - ly love.

Handwritten musical score for a multi-instrument ensemble, page 30. The score is written on ten staves, organized into five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system (staves 1-2) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (staves 3-4) includes dynamic markings such as *f*, *p*, and *hr*. The third system (staves 5-6) contains dynamic markings *p*, *p*, *f*, *p*, and *for.*. The fourth system (staves 7-8) shows a more rhythmic and melodic section. The fifth system (staves 9-10) concludes with a final melodic phrase. The manuscript is written in dark ink on aged, slightly yellowed paper.

SECOND PART

Recitative

Too much of grief alafs attends the steps of him Who hap - ly treads lifes flow - ry

paths And man un - aid - ed toils thro ev'ry fstate But when foft Sympathy af - fects the heart And

makes us think an other's woes our own Instant the fcene of hu - man . life is

changd And e'en the wretch - ed fcarce can fay with truth hard is the

lot of our Hu - ma - ni - ty

Air

Con Affetto

The Zeal which warms the generous heart The tear unfeign'd in mans great cause New scenes of

Musical score for the first system, featuring vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *Mf* and *P*.

plea - sure will im - part Obedi - ent still to na - tures laws The Zeal which warms The gen - erous heart the tear un -

Musical score for the second system, continuing the vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *Mf* and *P*.

- feign'd in mans great cause New scenes of plea - sure will im - part Obedient still to nature's laws to nature's

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4. Dynamics include *mf*, *f*, and *p*. The lyrics "Laws to na-tures Laws" and "Come forth then" are written below the vocal lines.

Musical score for the second system, continuing the vocal and piano parts. Dynamics include *f* and *p*. The lyrics "Genrous genrous Friends To natures plea-dings lend an ear Religion fanc - - tify's our ends And gives us" are written below the vocal lines.

hope unmixd with fear

Mf P

Mf P

Mf P

Mf P

Mf P

Mf P

Mf P

Mf P

Mf P

The Zeal which

P

Al. Segno

Recitative

Rea - son our gent - le - st Mo - ni - tor com - - mands to watch the will of

Pro - vi - dence with care And calm re - li - gion fills the Christian mind with ev - ry

Grace that can adorn the heart

Oboe Solo

Affettuoso
p

Hope thou sov-
 eign balm of life Stream of Good which ev-er flows By the friend-ly care of
 heav'n source of joy unmix'd with woes O Cha-ri-ty thou blifs fu-

Musical score for page 57, featuring vocal lines and piano accompaniment. The score is in G major and 9/8 time. It includes lyrics and dynamic markings such as P, MF, and P.

- preme Mi-fo-ry with tearful eye Never seeks in vain the gate Guarded guarded by thy

vo-ta-ry never seeks in vain the gate guarded guarded by thy vo-ta-ry Hope thou sov reign balm of

Mf

Mf

Mf

life Stream of good which ev - er flows By the friend - ly care of heav'n Source of Joy, unmix'd with

woes Sa - cred off - spring Child of heaven Sweet sup - port, of lifes de -

Mf *p* *Mf* *p* *Mf* *p*

Musical score for the first system. It consists of four staves. The top two staves are for piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The third staff is the vocal line, with lyrics underneath. The fourth staff is the bass line, providing harmonic support.

- - - cay Sin and for - row foes to man At thy bidding flee a - - way -

Musical score for the second system. It consists of four staves. The top two staves are for piano accompaniment, continuing the eighth-note pattern. The third staff is the vocal line, with lyrics underneath. The fourth staff is the bass line.

O de - scend ye sis - ters twain Bid our work of love suc -

- ceed Tho a mite be all we give Heav'n we know will blefs the deed Heav'n we know will blefs the

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *Mf* (mezzo-forte) and *F* (forte).

deed

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent rhythmic pattern. Dynamics include *F* (forte).

Semi Chorus

Violino I

Violino II

Viola

Soprano 1st

Soprano 2^d

Bassi

Moderato

p

Violino I

Violino II

Viola

Soprano 1st

Soprano 2^d

Bassi

f

f

f

p

To Themes like these tri -

To Themes like these tri -

p

umphant airs be - long tri - umphant airs be - long Meek but en - rap - tur'd
 umphant airs be - long tri - umphant airs be - long Meek but en - rap - tur'd

be our grateful Song our Guar - dian Cha - ri - ty in - spires the Lay and bids - - us
 be . our grateful Song in - spires the Lay and bids - - us

hope for many a fe - tal day - and bids us
 hope for many a fe - tal day our Guar - dian cha - ri - ty in - spires the lay

hope - and bids us hope and bids us bids us hope for many a fe - tal day and
 and bids us hope and bids us hope and bids us hope for many a fe - tal day and

bids us bids us hope for many for many a fes-tal day for many for many a fes-tal day
 bids us bids us hope for many for many a fes-tal day for many for many a fes-tal day

Mf F

Mf F

To themes like these tri-umphant airs be-long To
 To themes like these tri-umphant airs be

P

P

themes like these triumphant airs be - - long Meek but en - rap - tur'd be our grateful Song
 long like these triumphant airs be - - long Meek but en - rap - tur'd be our grateful Song

meek but en - rap - tur'd be our grate - ful Song To themes - - like these tri - umphant airs be - long
 meek but en - rap - tur'd be our grate - ful Song To themes - - like these tri - umphant airs be - long

meek but en - raptur'd be our grate - ful song be - our grate - ful song be - our grateful song
 meek but en raptur'd be our grate ful song be - - our grate - ful, song be - - our grateful song

F *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

To themes like these tri - umphant airs be - long tri - umphant airs be -
 To themes like these tri - umphant airs be - long tri - umphant airs be -

P *F* *P*

long meek but en - rap - tur'd be - our grateful fong Meek
 long meek but en - rap - tur'd be - our grateful fong Meek

Mf

but en - raptur'd be - our grateful fong our Guar - dian Cha - ri - ty in - spires - the
 but en - raptur'd be - our grateful fong in - spires - the

Mf

lay and bids us hope for many a fe-tal day our Guar-dian Cha-ri-ty in-

lay and bids us hope for many a fe-tal day

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The piano part includes dynamic markings: *f*, *p*, *f*, *p* in the first measure, and *f*, *p*, *f*, *p* in the second measure. The vocal line has lyrics: "lay and bids us hope for many a fe-tal day our Guar-dian Cha-ri-ty in-". The piano part has lyrics: "lay and bids us hope for many a fe-tal day".

pires - the lay and bids us hope and bids us hope for many a fe-tal day for

and bids us hope and bids us hope and bids us hope for many a fe-tal day - - for

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in G major and 4/4 time. The vocal line has lyrics: "pires - the lay and bids us hope and bids us hope for many a fe-tal day for". The piano part has lyrics: "and bids us hope and bids us hope and bids us hope for many a fe-tal day - - for".

Musical score for page 50, featuring piano accompaniment and vocal lines. The score is in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part includes two staves with lyrics. Dynamics include *Mf* and *F*. The lyrics are: "many a fel - tal day - for many a fel - tal day for many a fel - - tal day".

Mf *F*

Mf *F*

many a fel - tal day - for many a fel - tal day for many a fel - - tal day

many a fel - tal day - - for many a fel - tal day for, many a fel - - tal day

Mf *F*

h *h* *h* *h*

Chorus

Trumpets.

Drum.

Oboe 1^{mo}

Oboe 2^{do}

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano.

Alto.

Tenor.

Basso.

Violoncelli e
Contra Bassi

Andante Resoluto

And

And hope th'af - flict - ed Souls de - fence

May Faith may Faith with hum - ble confidence

with blest ac - cor - dance guard the British Throne

Cha - ri - ty up - held by sense

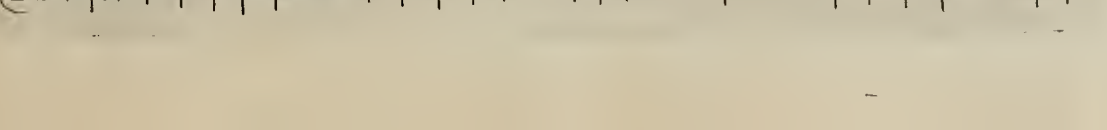
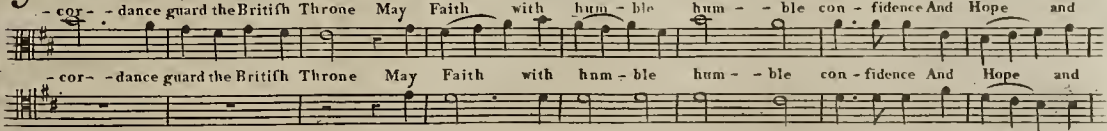
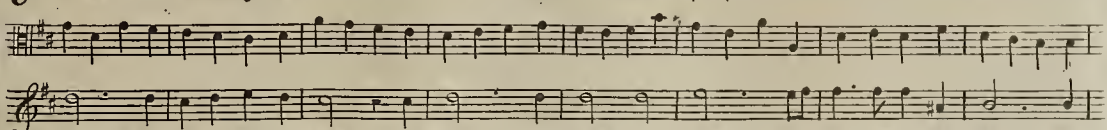
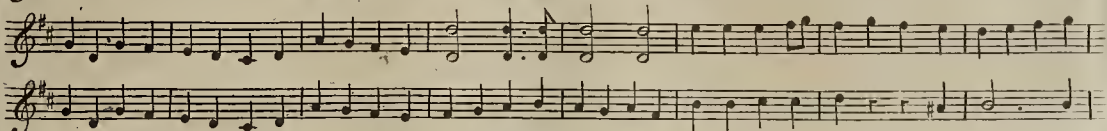
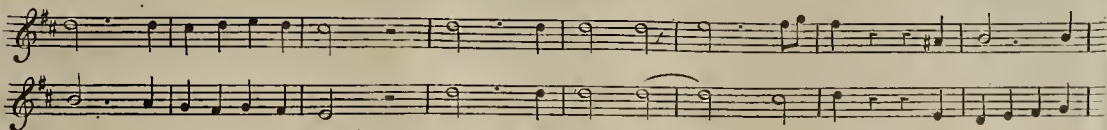
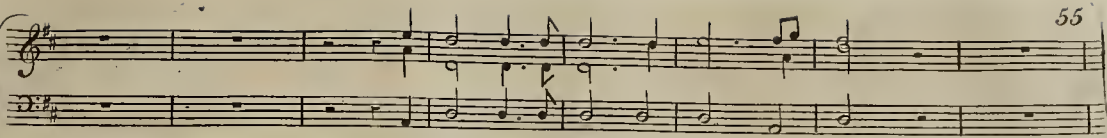
May Faith may

with blest ac - cor - - dance blest ac -

And Cha - - ri - - ty up - held by fenfe with blest ac -

And Hope and Hope th'afflict - ed Souls de - fence

Faith with humble humble confidence



Hope th'af - flicted Souls de - fence And Chari - ty up - held up - held by fence with

Hope th'af - flicted Souls de - fence And Chari - ty up - held up - held by fence with

Hope th'af - flicted Souls de - fence And Chari - ty up - held up - held by fence with

Hope th'af - flicted Souls de - fence And Chari - ty up - held up - held by fence with

blest ac - cor - dance guard the British Throne with blest ac - cor - dance guard the British Throne with

blest ac - cor - dance guard the British Throne with blest ac - cor - dance guard the British Throne with

blest ac - cor - dance guard the British Throne with blest ac - cor - dance guard the British Throne with

blest ac - cor - dance guard the British Throne with blest ac - cor - dance guard the British Throne with

blest ac - cor - dance guard the British Throne May Faith with humble confidence and Hope th'afflicted Souls defence &

blest ac - cor - dance guard the British Throne May Faith with humble confidence and Hope th'afflicted Souls defence &

blest ac - cor - dance guard the British Throne May Faith with humble confidence and Hope th'afflicted Souls defence &

blest ac - cor - dance guard the British Throne May Faith with humble confidence and Hope th'afflicted Souls defence &

Chari-ty and Chari-ty up-held by sense with blest ac-cor-dance guard the British Throne So shall this

Chari-ty and Chari-ty up-held by sense with blest ac-cor-dance guard the British Throne So shall this

Chari-ty and Chari-ty up-held by sense with blest ac-cor-dance guard the British Throne So shall this

Chari-ty and Chari-ty up-held by sense with blest ac-cor-dance guard the British Throne So shall this

Ci - - ty's honour'd name in Morals as - - in Arts the fame - - - - For
 Ci - - ty's honour'd name in Morals as - - in Arts the fame - - - - For
 Ci - - ty's honour'd name in Morals as - - in Arts the fame - - - - For
 Ci - - ty's honour'd name in Morals as - - in Arts the fame - - - - For

The musical score consists of eight staves. The top two staves are blank. The third staff is the vocal line with lyrics. The fourth and fifth staves are the piano accompaniment. The sixth and seventh staves are a second vocal line, and the eighth staff is a second piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

freedom un - a - buf'd throughout the world be known

freedom un - a - buf'd throughout the world be known

freedom un - a - buf'd throughout the world be known

freedom un - a - buf'd throughout the world be known

So shall this Ci - ty's honour'd

So shall this Ci - ty's honour'd

So shall this Ci - ty's honour'd name in Morals as - in Arts the same So shall this Ci - ty's honour'd

So shall this Ci - ty's honour'd name in Morals as - in Arts the same So shall this Ci - ty's honour'd

So shall this Ci - ty's honour'd

name in Morals as in Arts the fame For free - - - dom un - - - a - - - buf'd through -

name in Morals as in Arts the fame For free - - - - - dom un - - -

name in Morals as in Arts the fame For free - - - - - dom un - - -

name in Morals as in Arts the fame

- out the world be known so shall this City's honour'd name in Morals as in Arts the fame For
 - a - - - but'd be known so shall this City's honour'd name in Morals as in Arts the fame For
 - a - - - but'd be known so shall this City's honour'd name in Morals as in Arts the fame For
 - so shall this City's honour'd name in Morals as in Arts the fame For

freedom un - a - bu'd throughout the world be known - - - - -

freedom un - a - bu'd throughout the world be known - - - - - in Arts the

freedom un - a - bu'd throughout the world be known - - - - -

freedom un - a - bu'd throughout the world be known - - - - -

in Arts the fame throughout the world - - - in Morals as - - - so shall this City's honour'd

fame - - - the world be known in Arts the fame in Arts the fame

in Arts the fame the world he known in Arts the fame so shall this City's honour'd

in Arts the fame the world be known in Arts the fame so shall this City's honour'd

name in Morals as in Arts the fame in Arts the fame For freedom un - a - bu'd throughout the world be

in Morals as in Arts the fame in Arts the fame For freedom un - a - bu'd throughout the world be

name in Morals as in Arts the fame in Arts the fame For freedom un - a - bu'd throughout the world be

name in Morals as in Arts the fame in Arts the fame For freedom un - a - bu'd throughout the world be

Known throughout through - out the world the world be known the world be known
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the world be known through-out the world the world be known.

the world be known through-out the world the world be known.

world the world be known through-out the world the world be known.

world the world be known through-out the world the world be known.

Detailed description: This is a page of a musical score, numbered 63 in the top right corner. It features ten staves of music. The top two staves are for a vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for a bass line, with a bass clef and the same key signature. The middle six staves are for a piano accompaniment, with treble and bass clefs. The lyrics are printed below the vocal staves, aligned with the notes. The lyrics are: "the world be known through-out the world the world be known." The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating phrasing or dynamics.

The musical score on page 70 consists of ten staves. The first two staves are in treble clef, and the remaining eight are in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

Finis.