

A Collection
of
TWENTY FOUR SONGS

By English Composers of
the 17th & 18th Centuries.

FROM LAWES TO LINLEY.

Edited by G. E. P. Arkwright.

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P R E F A C E.

HENRY LAWES (1595—1662) is known by name to many readers who have never heard his music, because of his association with more than one of the poets of his time. Herrick praised him, “the excellent Composer of his Lyrics,” and Milton wrote a sonnet in commendation of his music, which, though it is familiar to all, is here reprinted exactly as it appeared in Lawes’s *Choice Psalmes*, 1648.

To my Friend M^r. *Henry Lawes*.

HArry, whose tunefull and well meafur’d fong
First taught our Englifh Mufic how to fpan
Words with juft note and accent, not to fcan
With *Midas* eares, committing fhort and long,
Thy worth and skill exempts thee from the throng,
With praife enough for Envie to look wan :
To after age thou fhalt be writ the man
That with fmooth Aire couldft humour beft our tongue.
Thou honour’ft Verfe, and Verfe muft lend her wing
To honour thee, the Priest of *Phæbus* Quire,
That tun’ft their happieft Lines in hymne or * ftory.
That tun’ft their happieft Lines in hymne or * ftory.
Then his *Cafella*, whom he woo’d to fing,
Met in the milder fhades of Purgatory.

* The ftory
of Ariadne
fet by him in
Mufic.

Dantè fhall give Fame leave to fet thee higher

J. Milton.

Milton’s “magnificent compliment,” if allowance is made for a certain poetical over-statement, gives on the whole a juft criticism of Lawes’s work. If we leave out of count the Polyphonic writers (who had their own difficulties of accentuation and their own methods of overcoming them), it is true to say that Lawes’s immediate fore-runners in the monodic style, his master Coprario, for instance, and the younger Alfonso Ferrabosco, were

reckless in the matter of "spanning words with just note and accent," an art to which Lawes evidently paid great attention. His songs, again, though many of them are of very slight importance, often the merest trifles, always show some amount of "smooth Aire"; while in the longer declamatory songs he undoubtedly tries to give just expression to the varying sentiments suggested by the verses, and he is the first English writer who may be said to attempt to put any dramatic feeling (however inadequately) into his music. But his essays in this kind of music, such as *Ariadne's Complaint*, which Milton singles out for praise, must generally fail to satisfy modern hearers. For where the voice has assigned to it nothing but a primitive kind of recitative, interest and movement will be looked for in the accompaniment, where, in Lawes's work, it is not to be found. Musical art in Lawes's day was not sufficiently advanced to make a long narrative, devised on these lines, tolerable to modern ears. If critics expect to find among his works big songs full of sustained musical interest, after the manner of Purcell's great pieces of declamation, they will be disappointed. Lawes indeed helped to prepare the way for Purcell, but there was a lapse of some half a century between the two composers, and Music advanced far in the interval.

Five of Lawes's songs are given in the present volume. Of these, two (*How happy* and *Come lovely Phillis*) were printed in the First Book of Playford's "Select Muficall Ayres and Dialogues, For one and two Voyces, to sing to the *Theorbo*, *Lute*, or *Baffe Violl*," 1652. The other three songs are from Lawes' "Ayres and Dialogues, For One, Two, and Three Voyces," 1653. *Desperato's Banquet* is one of the songs from Dr. Strode's Masque, "The Floating Island," which was performed at Oxford in 1636 before Charles I. and his Queen. It may be supposed that Lawes wrote all the music for this Masque, for his setting of another of the songs from it, *Once Venus checks*, is to be found in the Third Book of "Select Ayres and Dialogues*." Desperato, it should be explained, is one of the characters in the Masque, which has lately been reprinted by Mr. Dobell in his edition of Strode's Works, 1907.

John Blow (1648—1708) is one of the chief figures in English Church music: he was moreover a prolific composer of other kinds of music; and

* Other songs from the Masque are in the British Museum, Add. MSS. 29396.

he was Purcell's master. It is impossible to tell exactly what was the musical relation between these two great composers, nor how they influenced each other, until the complete works of both are accessible, with dates. It seems likely, however, that Purcell's indebtedness to Blow has hardly been sufficiently recognized. It is probable that Blow's original mind was able to lead the way in many directions where Purcell's greater genius speedily surpassed the master. In comparison with what Purcell accomplished, Blow's attempts seem immature and his methods uncertain: but Purcell's finer work was none the less in many cases the fruit of suggestions which originated with Blow.

The Fair Lover in this volume is taken from the "Amphion Anglicus," a collection of Blow's songs published in 1700. The other little song is from the "Gentleman's Journal" for September, 1692.

Henry Purcell (1658 or -9—1695) was the first in date of the three great giants who summed up, each in his different way, the music of the preceding century. That his place by the side of Handel and Bach is not yet entirely secure in popular opinion is not due to inferiority of genius in Purcell; but simply to the fact that when he died, music had not quite fully acquired what may be called the modern idiom; and so his manner of expressing himself seems occasionally to be somewhat old-fashioned. Again, the materials of his art were as yet not perfectly developed, and the means at his command (it may be admitted) sometimes seem inadequate to give just expression to his imagination. Purcell's music, therefore, must always appeal to the student rather than to the general public.

Historians have been fond of speculating as to what would have happened to English music if Purcell had reached old age. One thing is certain, that he would have left us many more master-pieces, for his work was by no means finished, and his genius was still developing up to the moment of his death. On the other hand, if he had lived, Handel would never have come to make his home in England, and the Oratorios would never have been written: so what we have lost in Purcell the world has gained in Handel. But we must not assume that Purcell could ever have founded a school in England (unless a circle of mimics is to be called a school) any more than Handel could. When these great masters had said their say, the last word had been spoken in Music, in that kind.

Music could advance no farther along those particular lines, and it became necessary to find a new opening, a by-way leading out of the old road indeed, but leading into new and unexplored regions. It happened to be in Germany that the genius made his appearance, who by chance or inspiration found out a new path, along which (as it turned out) music was going to make its advance. This was the younger Bach; and thenceforward the history of music belongs mainly to Germany, where all the conditions necessary for its development were to be found. Handel is not to blame, as some historians seem to suppose, because music in England becomes of little interest after his time, nor if Purcell had lived longer could he have altered the course of events.

The two first songs given here are taken from the "Gentleman's Journal," a monthly magazine, edited by Peter Motteux. Of these, *Stript of their Green*, from the number for January, 1691-2, is thus introduced by the Editor:—"You have here the two new Songs which I promis'd to fend you every Month. The first is set by Mr. *Purcell*, to whom I muft own my self doubly oblig'd, for he hath not onely made the Notes extremely fine, but nicely adapted them to my words: I am not without hopes of having the Honour to have it fung before her Majesty." The song is also in the 1st Edition of the "Orpheus Britannicus," 1698, wrongly marked as if it were a song which had not before been printed. It is omitted in the 2nd Edition. The other song, *If Music be the Food of Love*, is taken from the June number of the "Gentleman's Journal," 1692. There is another quite different setting of these words by Purcell in the "Orpheus Britannicus."

The song, *Celia has a Thousand Charms*, was sung in Gould's Play, "The Rival Sisters," produced in 1695. *I see she flies me* was introduced into Dryden's "Aureng-zebe" at a revival of the play perhaps in 1692 or 1694 (see Mr. Barclay Squires' "Purcell's Dramatic Music" in the International Music Society's Magazine, 1903-4). Both the latter songs are in all the Editions of the "Orpheus Britannicus," Book I.

Richard Leveridge (c. 1670—1758) was in his day a well-known bass singer. "I remember (says Burney in 1789) his finging 'Ghofts of every occupation' and feveral of Purcell's bafe songs, occasionally, in a ftyle which forty years ago feemed antediluvian; but as he generally was the reprezentative of Pluto, Neptune, or fome ancient divinity, it correponded perfectly with his figure and character. He was not only a celebrated

finger of convivial fongs, but the writer and compofer of many that were in great favour with fingers and hearers of a certain class, who more piously performed the rites of Comus and Bacchus, than those of Minerva and Apollo." He published "A Collection of Songs, with the Musick, by Mr. Leveridge. In Two Volumes," 1727, whence this little song is taken.

William Boyce (1710—1779). So long as Handel was in occupation of England, there was not much room for other composers, however meritorious they might be. There were, nevertheless, a few Englishmen who found employment in departments of music which Handel had not cared to annex, especially as composers of Church Music, and as writers of English Operas, and of songs for the Public Gardens. They were not, it is true, men of the first rank, but neither were they (as is often supposed) mere hangers-on to Handel; indeed, as far as one can judge, they derived their inspiration less from Handel than from the contemporary Italian writers. Among them, Boyce will probably be accounted, as a song writer, second only to Arne. Boyce had not Arne's easy spontaneity, but he displays more vigour and more variety than can be found in Arne's rather monotonous flow of melody. If his tunes are never quite so good as Arne's best, they are never so insipid as his less good. Boyce's collections of songs, and his little Operas, "The Chaplet" and "The Shepherds' Lottery," contain much pretty and tuneful music, and so does his Serenata "Solomon," while his Church Compositions, especially his larger Festival Anthems, are among the most important contributions to music made by any Englishman of his period.

The song of Momus from Dryden's "Secular Masque" (written apparently for a revival in 1750) has a Violin part, and Venus' song has parts for two Violins (or perhaps Flutes) which are incorporated in the accompaniment. These two songs are taken from Book I. of "Lyra Britannica," a collection of songs by Boyce. The spirited Bass song, *Rail no more* (which has full string accompaniment), is from the 5th Book of the same Collection. The Soprano song from "The Shepherds' Lottery" is scored for Strings and Flutes.

Thomas Augustine Arne (1710—1778) was a most prolific song-writer: indeed he wrote far too easily and far too much. Amongst the interminable

quantity of his songs there are many which are without any value whatever, but there are others which have always been recognized as genuine inspirations: he was indeed the composer of some of the best and most popular songs in the literature of English music.

O come, O come my dearest, sung by Mrs. Clive in "The Fall of Phaeton," 1736, and printed with the songs in "As you like it" in 1740, is written for voice and figured bass, with a Violin part; as is also *To Delia*, sung by Miss Young at Ranelagh, printed in No. VII. of the Collection of Arne's songs called "The Agreeable Musical Choice."

Hail immortal Bacchus from "Judith" has an accompaniment for Strings, and so has the Soprano song from "Alfred." *The School of Anacreon* is the first of a set of "Six Cantatas for a Voice and Instruments;" it is scored for two Horns as well as Strings.

Thomas Linley (1732—1795) is probably most generally known as the Bath music-master, whose daughter eloped with Sheridan. He wrote the music for many pieces for the stage (including his son-in-law's "Duenna"), and was a graceful composer of songs and part-music. The three little songs here printed are taken from his "Twelve Ballads" published in 1780. They are written for voice and accompaniment of "Cembalo Solo."

With Linley a collection of this kind may fitly end. Both in the sentiment of his songs and in the treatment of his accompaniments we begin to perceive a change from the feeling and methods of his predecessors: and the weak goose-step of his basses (which make a pretence of moving but are really only marking time) warns us that we are now approaching the 19th century and the Æra of the Piano-forte.

The Editor has occasionally added a few bars of introductory symphony or ritornello, where it seemed desirable, and has in many cases transposed the songs into a lower key than that in which they were originally printed. The words also have been modernised in one or two of the earlier songs, as also have the time-signatures throughout.

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SONGS

BY ENGLISH COMPOSERS,

FROM LAWES TO LINLEY.

ON LIBERTY. HOW HAPPY THOU AND I.

HENRY LAWES.

1652

Vivace.

mf

mf

How hap - py thou and I that ne-ver knew how to love! There's

mf

cresc.

no such bless - ing here be - neath, what-e'er there is a - bove. 'Tis

cresc. *f*

Li - ber - ty, 'tis Li - ber - ty, that ev - e - ry wise man

loves. *p* Out, out up - on those Eyes, that think to

mur - der me! *cresc.* And he's an Ass be - lieves her fair that

will not leave him free: *mf cresc.* There's no-thing sweet, there's no-thing

mf

sweet to man but Li - ber - ty. I'll tie - my

cresc.

heart to none nor yet con - fine mine eyes, But I will

cresc.

f

rove at Li - ber - ty and be no wo - man's prize: 'Tis

f

poco rit.

Li - ber - ty, 'tis Li - ber - ty, has made me now thus wise.

poco rit.

DESPERATO'S BANQUET.
(THE FLOATING ISLAND.)

Words by DR WILLIAM STRODE.

HENRY LAWES.

1636

Slow.

mf

Come hea - vy Souls, op - press - ed with the weight of

crimes and pangs or want of your de - light; Come down in Le - the's

sleep - y Lake what - ev - er makes you ache; Drink healths from pois'n - ed

bowls, breathe out your cares to-gether with your Souls;

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

mf *cresc.* *f*
Cool Death's a Salve that all may have; there's no dis-tinc-tion in the grave

mf *cresc.* *f*

The second system continues the musical score. The vocal line starts with a half note rest, then proceeds with eighth and quarter notes. The piano accompaniment includes dynamic markings: *mf* in the right hand and *f* in the left hand, with a *cresc.* (crescendo) marking over the right hand.

p
Lay down your loads be-fore Death's I - ron door, Sigh,

p

The third system features a vocal line starting with a half note rest, followed by quarter and eighth notes. The piano accompaniment is marked *p* (piano) throughout. The system concludes with a fermata over the final chord.

and sigh out, groan once and groan no more.

f *p* *pp*

The fourth system continues the vocal line with quarter and eighth notes. The piano accompaniment features dynamic markings: *f* (forte) in the right hand, *p* (piano) in the left hand, and *pp* (pianissimo) at the end of the system. The system ends with a fermata.

CORIDON to his PHILLIS.
COME LOVELY PHILLIS.

HENRY LAWES.

1652

Allegretto vivace.

mf

1. Come love - ly
2. Sweet, still be

p *mf*

Phil - lis, Since it thy will is To crown thy
smil - ing: 'Tis sweet be - guil - ing Of ted - ious

p

Co - ri - don with daf - fo - dil - lies; With man - y
hours and sor - rows best ex - il - ing: For if you

p *p*

kiss - es As sweet as this is I will re -
 low - er The banks no pow - er Will have to

- pay to mul - ti - ply thy bliss - es. Here will I
 bring forth an - y plea - sant flow - er. Your eyes not

mf *cresc.*

hold thee And thus en - fold thee, Free from harms With -
 grant - ing Their rays en - chant - ing, My bright day Will

dim.

- in these arms.
 fade a - way.

p

ANACREON'S ODE, CALL'D, THE LUTE.

Englished by M^r JOHN BERKENHEAD.

HENRY LAWES.

1653

Moderato.

f

I long to sing the siege of Troy,

f

or Thebes which Cad - mus rear'd so high; But tho' with

p

hand and voice I strove, my Lute will sound no - thing but Love.

rit.

rit.

mp a tempo

I chang'd the strings but 'twould not do't; At last I took an o-ther

a tempo piu f

Lute; And then I tried to sing the praise of All

f

- per-form-ing Her - cu - les. But when I sung Al - ci - des'

p

dim. *p*

name My Lute re-sounds Love, Love, a - gain.

cresc. *f*

cresc. *f*

Quicker.

Then fare - well all ye Gre - cian Peers and

mf

all true Troj - an Ca - val - liers: Nor Gods nor

Men my Lute can move 'Tis dumb to

cresc.

all but Love, Love, Love.

cresc.

f

NIGHT AND DAY, TO HIS MISTRESS.

Words by
CAREW.

Music by
HENRY LAWES.

1653

Moderato.

If when the Sun at Noon dis-plays His bright - er rays

Thou but ap-pear: He then all pale with shame and fear, Quencheth his

light, and grows more dim Compos'd to thee, than Stars to him.

p

If thou but show thy face a - gain, When dark - - - ness doth at mid - night

p

cresc.

reign; Dark - ness flies, and light is hurl'd Round a - bout the

cresc.

f *mf*

si - lent world; so, as a - like, thou driv'st a - way Both

f *mf*

poco rit.

light and dark - ness, night and day.

poco rit.

THE FAIR LOVER AND HIS BLACK MISTRESS.

Dr. BLOW.

Allegretto.

mf *tr* *p* *tr* *cresc.*

Oh, Ni - gro - cel - la, Oh, Ni - gro - cel -

mf *p*

Detailed description: This system contains the first two measures of the piece. The vocal line is in 3/4 time with a key signature of three flats. It begins with a mezzo-forte (*mf*) dynamic and a trill (*tr*) on the second note. The piano accompaniment also starts with *mf*. The second measure features a piano (*p*) dynamic and another trill (*tr*) on the vocal line, which is marked with a crescendo (*cresc.*) hairpin.

la, don't des - pise a

mf *p*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a long note on 'la' and then 'don't des - pise a'. The piano accompaniment features a mezzo-forte (*mf*) dynamic in measure 3 and a piano (*p*) dynamic in measure 4. A slur covers the vocal line across both measures.

lo - ver's trem - - - - - bling,

cresc. *tr* *tr*

Detailed description: This system contains measures 5 and 6. The vocal line has a crescendo (*cresc.*) leading into a trill (*tr*) on 'lo - ver's trem -' and another trill (*tr*) on '- bling,'. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

tr
trem - bling flame, _____ *f* Oh, Ni - gro - cel - la,

mf *f* *mf*

p *tr cresc.* *f*
Oh, Ni - gro - cel - - - - la, a pas - sion kin -

p *mf* *f*

dled. by — your Eyes, you can - not just — ly blame; Oh, Ni - gro -

p
- cel - la, Oh, Ni - gro - cel - la, un - hap - - - py me, —

p

tr.

Had you been fair_ you had been kind - er_ sure; Were I as

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a trill (tr.) over a dotted quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has three flats, and the time signature is 4/4.

poco rit.

black as Le-da's hair, you_ should not thus_ en - dure.

poco rit. *f a tempo*

The second system continues the vocal line and piano accompaniment. It includes performance directions: *poco rit.* above the vocal line and *poco rit.* below the piano accompaniment. The system concludes with *f a tempo* below the piano accompaniment. The piano accompaniment features a more active treble line with sixteenth-note patterns.

tr.

Come, Ni - gro - cel - la,

The third system shows the vocal line with a trill (tr.) over a dotted quarter note. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain consistent with the previous systems.

mf *cresc.*

come, Ni - gro - cel - - - - - la,

mf

The fourth system features a vocal line with a crescendo (*cresc.*) over a dotted quarter note. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system concludes with another *mf* dynamic marking below the piano accompaniment. The piano accompaniment has a more complex texture with sixteenth-note runs in the treble.

tell the truth, who, who's the A - lex -

cresc. *tr*

f

- is of your soul? Come, Ni-gro-cel -

tr *p* *cresc.*

mf *p*

- la, you burn for some fair scorn - ing

cresc.

cresc.

youth; Take heed_ you burn_ not to_ a coal;

f *poco rit.* *a tempo*

f *poco rit.* *a tempo*

mf Come, Ni-gro - cel - la, *p cresc.* Come, Ni-gro - cel - - -



- - - - la, *f* tell the truth, who, who's the A - lex - -



- - - - - is *poco*



rit. of your soul? _____ *rit.* *a tempo*



p *cresc.*

mov'd; Still be vain in Talk and Dress,
 slave: If in each you'd hap - py prove,

dim. *mf*

But while sha - dows you pur - sue, Own that some who
 With - out noise still watch your prey; For in Bird - ing

boast it less, May be blest as much as you.
 and in Love, While we talk, it flies a - way.

STRIPT OF THEIR GREEN.

Words by
PETER MOTTEUX.

HENRY PURCELL.

1692

Rather slow.

p

Stript of their green our Groves ap - pear, our vales lie bur - ied -

p

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a piano (*p*) dynamic. It provides harmonic support with chords and moving lines in both hands.

cresc.

deep in snow, the blcw - ing North con-trols the -

cresc.

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics 'deep in snow, the blcw - ing North con-trols the -'. The piano accompaniment includes a *cresc.* (crescendo) marking. The music features more complex rhythmic patterns and dynamic changes.

p

1.

Air, a nip - ping cold chills all be - low. ———

p

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'Air, a nip - ping cold chills all be - low. ———'. The piano accompaniment ends with a first ending bracket labeled '1.'. The piece concludes with a final cadence in both parts.

2. *p*
- low. The Frost has glaz'd our deep - est -

cresc.
streams, Phoebus with draws

dim. *cresc.*
his kindly beams, Phoebus with draws

dim.
his kindly beams.

Rather Quick.

mf

Yet Win - ter, blest be thy— re - turn, thou'st brought the Swain for

1. *cresc.*

whom I— us'd to— mourn. — — — — — Yet — — — — — And in thy

cresc.

Ice with plea— — — — — sing flames we

f

burn — — — — — and in thy Ice with plea—

f

sing Flames we burn.

Tempo I.

Too soon the Sun's re - vi - ving heat will thaw thy Ice - and -

melt thy Snow; Trum - pets will sound and Drums will

beat, and tell me the dear, dear Youth must go; — Too go; Then

must my weak un-wil-ling Arms re-sign him

cresc. *dim.*

up to stron-ger Charms, re-sign him

cresc. *dim.*

up to stron-ger Charms.

Rather quick.

mf

What Flowers, what sweets, what beaut-eous thing When Da-mon's

gone can ease or plea - sure bring? What Win -

1. 2.

cresc.

cresc.

- ter brings Da - mon, Win - ter

is my Spring Win - ter brings Da - mon, Win -

cresc. *f*

ter is my Spring .

IF MUSIC BE THE FOOD OF LOVE.

Words by
COL. HEVENINGHAM.

HENRY PURCELL.

1692

Slow.

p

If Mu - sic - be - the food of - Love, sing on, sing on, sing *cresc.*

f *dim.*

on, sing on, till I - am - fill'd, am - fill'd - with Joy: For

mf

then my list' - ning Soul you - move, for then my list' - ning -

Soul— you move to pleas-ures that can ne-ver- cloy. Your

cresc. Eyes, your Mien, your Tongue declare that you are Mu -
f

- sic- ev' - ry - where; Your Eyes, your Mien, your

Tongue declare that you are Mu - sic ev' - ry - where
f *dim.*

p Pleasures in - vade both Eye_ and_ Ear *cresc.* so fierce, so fierce, so

fierce, so fierce, the trans - ports are, — they wound, and

mf all my sen - ses fea - ted_ are, and all my sen - ses_

fea - ted_ are, tho' yet_ the_ Treat_ is

cresc.

on - ly - sound. Sing on, fair Nymph, en - chant me still; Such

f

charms may wound, they - can - not -

f

cresc.

kill; Sing on, fair Nymph, en - chant me still, such

cresc.

f

dim.

charms may wound, they - can - not - kill.

f

CELIA HAS A THOUSAND CHARMS.
(THE RIVAL SISTERS.)

Words by
ROBERT GOULD.

HENRY PURCELL.
1695

Moderato.

Ce - lia has a thou - sand, thou - sand, thou - -

- - - - sand charms; Twere Heav'n 'twere Heav'n to die with -

- in her arms: While I stand

cresc.
gaz-ing on her face Some new and some re-sist-less grace Fills with fresh



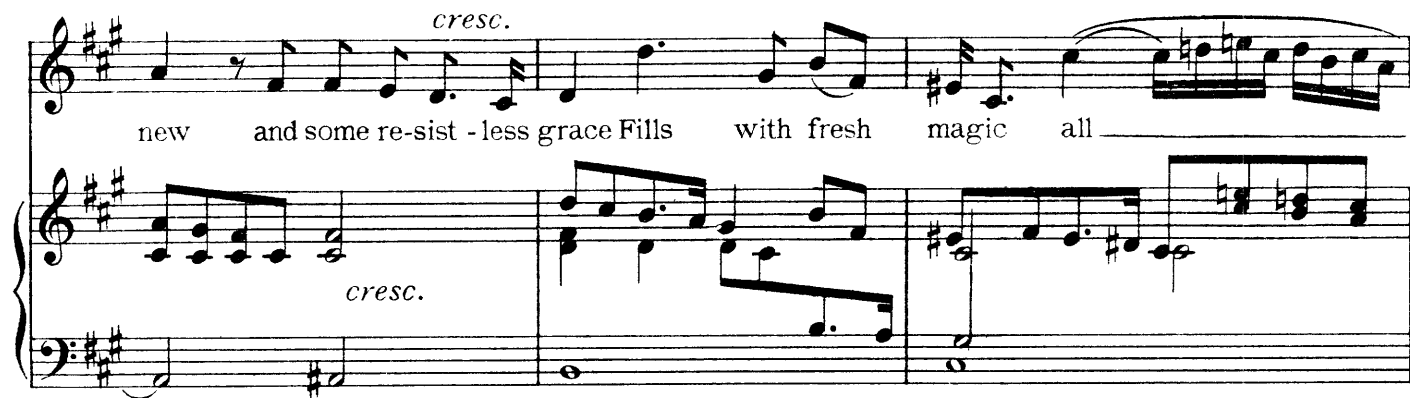
magic all the place; While I stand gaz-ing on her face Some

p



cresc.
new and some re-sist-less grace Fills with fresh magic all

cresc.



dim. *p*
the place.

dim. *p*



Moderato.

But while the Nymph I thus a -

- dore, but while the Nymph I thus, I

thus a - dore, I should my wretch - ed, wretch - ed, wretch - ed

Fate de - plore; For Oh! Mir - til - lo, oh! Mir - til - lo, have a

cresc. *f*

care, have a care, Her sweet - ness is — be - yond com - pare, But

cresc. *f*

then — she's false, — she's false, but then — she's false, — she's false, as

p *p*

well as — fair; Have a care, have a care, have a care, Mir - til - lo, have a

p *p*

p

care, Mir - til - lo, have a care, have a care, have a care, have a care.

p

I SEE SHE FLIES ME.
(AURENG-ZEBE)

Words by
DRYDEN.

HENRY PURCELL.
1692 or 1694

Animato. *f*

I see, I see she flies me, she

flies me, I see, I see she flies me, she

flies me, flies me, she flies me ev-ry

where, she flies me ev'ry-where: Hereyes, her eyes,— her scorn, her

scorn — discov-er, but what's — her scorn, but what's — her scorn, or

cresc.
my — despair, Since 'tis my fate, 'tis, 'tis my fate, since 'tis, 'tis my

cresc.

dim poco rit.
fate, since 'tis my fate to love her, since 'tis my fate to love her.

dim poco rit.

Rather slow.

p

Were she but kind, — kind, — were she but kind, —

p

cresc.

kind, — whom I — a - dore, I might live long - -

cresc.

er, but not love —

p

her more; were she but kind —

p

kind, — were she but kind, — kind — whom

I — a - dore, I might live long - - -

cresc.

- - - er, live long - - - er, but

f *dim.*

not love — her more.

poco rit.

dim. *poco rit.*

ADVICE.

R. LEVERIDGE.

1727

Lightly. *p*

Mai-dens, be - ware ye, Love will en -

p

- snare ye If you but look or lend an Ear: Words will de -

tr *mf*

mf

- tain ye, Sighs will tre - pan ye, Tears will draw you in - to the

p

Snare, Then in Time be - ware. Dai - ly you'll

p

find it, If you'll but mind it, How ma - ny Maids false Men be - -

tr

- tray: Let this con - cern ye, Let their Fall learn ye From the

mf

p

dan - ger to run a - way, Run, run, run a - way.

p

THE SONG OF MOMUS TO MARS.
(FROM DRYDEN'S "SECULAR MASQUE")

DR BOYCE.
1750

Allegro assai.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked 'Allegro assai'. The piano part begins with a forte (*f*) dynamic and consists of a rhythmic accompaniment of eighth and sixteenth notes. The vocal line starts with a whole rest followed by a series of eighth notes.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Thy Sword with-in the Scabbard keep, and' and is marked with a forte (*f*) dynamic. The piano accompaniment continues with its rhythmic pattern.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'let Man-kind a-gree; let Mankind a - gree, let Man-kind a-gree;' and is marked with a forte (*f*) dynamic. The piano accompaniment continues with its rhythmic pattern.

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Bet - ter the World were fast a-sleep than kept a - wake by Thee, than' and is marked with a forte (*f*) dynamic. The piano accompaniment continues with its rhythmic pattern.

kept a - wake by Thee; bet - ter the World were fast a - sleep than

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics "kept a - wake by Thee;" followed by a measure of rest, then "bet - ter the World were fast a - sleep than". The piano accompaniment provides a steady harmonic and rhythmic foundation.

kept a - wake by Thee, bet - ter fast a - sleep than

The second system continues the musical score. The vocal line has the lyrics "kept a - wake by Thee," followed by a measure of rest, then "bet - ter fast a - sleep than". The piano accompaniment continues with similar harmonic patterns.

kept a - wake by Thee.

The third system concludes the main phrase. The vocal line has the lyrics "kept a - wake by Thee." followed by a measure of rest. The piano accompaniment provides a final harmonic resolution.

1. 2.
Thy The

The fourth system introduces a first and second ending. The vocal line has a measure of rest, followed by a first ending with the word "Thy" and a second ending with the word "The". The piano accompaniment includes repeat signs and first/second ending markings.

mf

Fools are on - ly thin - ner, with all our Cost and Care, But

mf

nei - ther Side a Win - ner, For things are as they were,

cresc.

things are as they were, things are as they were; The

cresc.

f

Fools are on - ly thin - ner with all our Cost and Care, But

nei - ther Side a win - ner, For things are as they were,

p things are as they were, *f* things are as they were;

p *cresc.* *f*

ff *senza rall.*
Nei-ther side a win-ner, for things are as they were.

ff *senza rall.*

1. 2.
The

THE SONG OF VENUS.
 (FROM DRYDEN'S "SECULAR MASQUE")

DR BOYCE.
 1750

Amoroso.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a 3/4 time signature, containing four measures of whole rests. The middle staff is the right-hand piano accompaniment, starting with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line with quarter and eighth notes.

The second system continues the musical score. The vocal line (top staff) has four measures of whole rests, followed by a half note and a quarter note in the fifth measure, and a quarter note with a slur in the sixth measure. The lyrics "Calms ap -" are written below the vocal line. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns, including a piano (*p*) dynamic marking in the fifth measure.

The third system of the musical score features the vocal line (top staff) with the lyrics "-pear when storms are past,". The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern, including a piano (*p*) dynamic marking. The system concludes with a double bar line and repeat dots in both the piano parts.

p

Calms ap - pear when storms are past;

p

mf cresc.

Love will have his hour at last,

mf cresc.

f

Love will have his hour at last.

f

dim.

mf *cresc.*

Na - ture is my kind - ly care, Mars de - stroy's and I re -

mf *cresc.*

f *p*

-pair, Mars de - stroy's and I re - pair : Take me,

f *tr*

cresc.

take me, while you may, Ve - nus comes not ev' - ry

p *cresc.*

f *dim.*

day, Take me, take me, while you may, Ve - nus

f *dim.*

comes not ev' - ry day, Take me, take me, while you

p *cresc.*

p *cresc.*

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the notes 'ev' - ry' and 'day,'. The piano accompaniment (bottom two staves) starts with a grand staff (treble and bass clefs) and includes two triplet markings over the bass line. Dynamics include piano (*p*) and crescendo (*cresc.*).

may, Ve - nus comes not ev' - ry day,

f

f

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with a treble clef and a key signature of one sharp. It features a forte (*f*) dynamic marking. The piano accompaniment continues with a grand staff and includes three triplet markings over the bass line. Dynamics include forte (*f*).

Ve - nus comes not ev' - ry day. day.

1. 2.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line features a first ending (1.) and a second ending (2.) for the phrase 'day. day.'. The piano accompaniment includes repeat signs and first/second ending markings. Dynamics are not explicitly marked in this system.

Detailed description: This system contains the seventh and eighth lines of the musical score, which are purely instrumental for the piano. It features a grand staff with multiple triplet markings over both the treble and bass lines. The piece concludes with a double bar line and repeat signs.

YE NYMPHS OF THE PLAIN.

(THE SHEPHERDS' LOTTERY.)

Words by MOSES MENDES.

DR BOYCE.

1751

Andante assai.

The piano introduction is in 2/4 time, marked 'Andante assai'. It features a treble and bass clef. The treble clef part begins with a series of eighth-note chords, while the bass clef part provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mf*.

The first line of the song is in 2/4 time, marked *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Ye Nymphs of the plain, who once saw me so gay, You lov - ers so true, that at - tend on my bier, And".

The second line of the song is in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "ask why in sor - row I spend all the day: 'Tis love, cru - el love that my think that my for - tune has proved too se - vere: Ah! curb not the sigh, nor re-".

cresc. *dim.* *mf*

peace did be-tray: Then crown your poor Phil-lis with wil-low. The bloom which once
 -fuse the kind tear: Then strew all the place round with wil-low. E-rect me a

mf

p

graced, has de - sert - ed this cheek; My eyes no more spar-kle, my tongue can scarce
 tomb and en - grave on its side, "Here lies a poor mai-den, whose love was de -

p

cresc.

speak; My heart too so flut-ters, I fear it will break. Then crown your poor Phil-lis with
 -nied; She strove to en - dure it, but could not, and diéd? Then shade it with Cypress and

cresc. *p*

wil-low.
 wil-low.

1. 2.
 2. Ye

mf

RAIL NO MORE YE LEARNED ASSES.

BOYCE.

Allegro assai.

f
8va ad lib.

1. Rail no _ more, ye learn-ed As-ses 'gainst the joys the Bowl sup-
2. Draw the scene for wit and plea-sure En - ter Jol - li - ty_ and

-plies; Sound its depth and fill your glas-ses, Wis-dom at the bot - tom lies.
Joy: We for think-ing have no_ lei-sure, Man-ly_ mirth is our em-ploy.

f

Fill them high-er still and high-er, Shal-low draughts per-plex the
 Since in— life there's no-thing cer-tain We'll the— pre - sent hour en-

brain; Sip-ping quench-es all our fire— Bum-pers light it up— a -
 gage; And when Death shall drop the cur-tain With ap - plause we'll quit the

-gain. _____ Sip-ping quench-es all our fire— Bum-pers
 stage. _____ And when Death shall drop the cur-tain With ap -

light it up a - gain.
 -plause we'll quit the stage.

O COME, O COME MY DEAREST.

(THE FALL OF PHAETON.)

D^F ARNE.

1736

Moderato.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature (C). It begins with a whole rest. The piano accompaniment is written on two staves (treble and bass clefs) and starts with a piano (*p*) dynamic. The music is in a 2/4 time signature.

The second system continues the vocal and piano parts. The vocal line includes a trill (*tr*) and a crescendo (*cresc.*) marking. The piano accompaniment also features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lyrics are: "O come, O come, my dear-est, and hi - ther bring Thy lips_ ad-orn'd_ with".

The third system concludes the vocal and piano parts. The vocal line includes first and second endings, marked with *1. tr* and *2. tr mf*. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The lyrics are: "all the bloom-ing Spring,— Thy lips ad-orn'd_ with all the bloom-ing Spring. O bloom-ing Spring. A".

thousand thousand sweets their fragrant a-toms blend, Which in a gale of joy, Which in a gale of joy thy

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line includes trills (tr) and a piano (p) dynamic marking. The piano accompaniment also includes a piano (p) dynamic marking and a crescendo (cresc.) marking.

breath_ at-tend; Thy Love in gentle murmurs to my soul___ ap-ply, heal me with kis-ses, Oh

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a crescendo (cresc.) marking and a forte (f) dynamic marking. The piano accompaniment includes a piano (p) dynamic marking and a forte (f) dynamic marking.

heal_ me with kisses, or else___ I die,___ or else_ I die, A else I die.

The third system of music features a vocal line with lyrics and a piano accompaniment. The vocal line includes a piano (pp) dynamic marking, a first ending (1. 3 tr), and a second ending (2. 3 tr). The piano accompaniment includes a piano (pp) dynamic marking and a piano (pp) dynamic marking.

The fourth system of music shows the piano accompaniment for the final part of the piece, consisting of two staves (treble and bass clef).

TO DELIA.

DR ARNE.

Andante.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty. The middle staff is the right-hand piano part in treble clef, and the bottom staff is the left-hand piano part in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melody with trills (tr) and a piano dynamic marking (p).

The second system continues the musical score. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "1. Soft pleas-ing Pains un-times at Midnight tell, ye Shades, that". The piano part includes trills (tr) and a piano dynamic marking (p).

The third system continues the musical score with lyrics and piano accompaniment. The lyrics are: "known be-fore My beat-ing Bo-som feels; When I be-hold the do I stray, Be-neath in-cle-ment Skies; And there my true De-fold my Fair, And all my bliss con-tain, Ah! why should ye those". The piano part includes a crescendo marking (cresc.).

bliss - ful Bow'r Where dear - est De - lia dwells. That way I dai - ly
 - vo - tion pay, To De - lia's sleepsealed eyes. So pi - ous Pil-grims
 Bless - ings share For which I sigh in vain. But let me not at

f *tr* *mf*

f colla voce *mf*

drive my Flock: (Ah, hap - py, hap - py Vale!) There
 night - ly roam With te - dious Tra - vel faint, To
 Fate re - pine And thus my Griefs im-part, She's

tr *tr* *tr* *tr*

look and wish, and while I look, My Sighs in-crease the Gale, My
 kiss a - lone the Clay-cold Tomb, Of some lov'd fav - 'rite Saint, Of
 not your Ten - ant, - She is mine: Her Man - sion is my Heart, Her

tr *cresc.*

p *cresc.*

Sighs in-crease the Gale. 1. & 2. last.
 some lov'd fav - 'rite Saint. 2. Some
 Man - sion is my Heart. 3. O

dim. *tr*

dim.

HAIL IMMORTAL BACCHUS.

(JUDITH.)

Con spirito.

DR ARNE.
1761

The first system of music features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The melody in the treble clef is characterized by eighth-note patterns and rests.

The second system continues the musical piece. It includes a forte (*f*) dynamic marking and a trill (*tr*) in the treble clef. The piano accompaniment features a steady eighth-note bass line.

The third system shows a mezzo-forte (*mf*) dynamic marking. The piano part continues with a consistent eighth-note accompaniment, while the treble clef melody remains active with eighth notes.

The fourth system concludes the piece with a forte (*f*) dynamic. The word "Hail," is written above the treble clef staff. The piano accompaniment features a strong eighth-note bass line, and the treble clef melody ends with a final chord.

hail, im-mor-tal Bac-chus im-mor - tal Bac-chus.

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "hail, im-mor-tal Bac-chus" and continues with "im-mor - tal Bac-chus." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Hail im - mor - tal Bac - chus, known By thy vine - en - cir - cled

mf

The second system continues the musical score. The vocal line begins with "Hail im - mor - tal Bac - chus, known By thy vine - en - cir - cled". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more active right-hand melody with eighth-note patterns.

zone, by thy vine - en - cir - cled zone,

f

The third system continues the musical score. The vocal line begins with "zone, by thy vine - en - cir - cled zone,". The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active right-hand melody with eighth-note patterns.

By the crew that on thee wait Thy ro - sy

mf *f* *mf*

The fourth system concludes the musical score. The vocal line begins with "By the crew that on thee wait Thy ro - sy". The piano accompaniment includes dynamic markings of *mf*, *f*, and *mf* and features a more active right-hand melody with eighth-note patterns.

crest and reel - ing gait Hail, im - mor - tal Bacchus

f

8^{ve} ad lib.

known By thy vine-en-cir - cled zone, By the crew that on thee

wait Thy ro - sy crest and reel - ing gait

mf

f

8^{ve}

The first system of music consists of three staves. The top staff is a bass line with a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves form a grand staff with a treble clef and a bass clef, both with the same key signature. The music is in a common time signature. The first two measures are mostly rests in the bass line, with the grand staff playing a rhythmic pattern of eighth and sixteenth notes.

The second system of music continues the composition. It features a bass line and a grand staff. The lyrics "Hi - ther" are written below the grand staff. A dynamic marking of *mf* (mezzo-forte) is placed below the grand staff. The music continues with similar rhythmic patterns and chordal structures.

The third system of music includes the lyrics "vest - ed like the God With thine I - vy wreath and rod Hi - ther". The notation continues with a bass line and a grand staff, maintaining the established musical style and key signature.

The fourth system of music concludes the page with the lyrics "vest - ed like the God With thine I - vy wreath and rod, Hi - ther". A dynamic marking of *f* (forte) is placed below the grand staff. The notation includes a bass line and a grand staff with treble and bass staves.

come in jol - ly pride And o'er thy

f

fes - tive rites pre - side. Hail,

f

hail, im-mor-tal Bac-chus im-mor-tal Bac-chus

8^{va}

Hi - ther vest - ed like the God With thine I - vy wreath and

mf

rod Hi - ther come in jol - ly pride And o'er thy

f

8^{ve} al Fine.

fes - tive rites pre - side Hi - ther come in jo - ly

pride And o'er thy fes - tive rites pre - side.

8^{ve}

ARISE SWEET MESSENGER OF MORN.

(ALFRED.)

DR ARNE.
1740

Cheerfully.

f *p* *cresc.*

1. A - rise, a - rise, Sweet mes - sen - ger of morn.
Morn, ap - pears, a ro - sy, ro - sy hue
Nymph be like, be like the blush - ing Dawn

mf *tr*

With thy mild, mild beams_ this Isle_ ad - orn, With thy mild, mild
Steals soft o'er yon - der o - - rient blue Steals soft o'er
That gai - ly bright - ens o'er_ the lawn, That gai - ly

mf

beams— this Isle ad - orn. For long as Shep - herds sport and
 yon - der o - rient blue. Well are we met in trim ar -
 bright - ens o'er the lawn. Each Shep - herd like the Sun be

play, for long as Shep - herds sport and play, as Shep - herds sport and play, This
 - ray, well are we met in trim ar - ray, are met in trim ar - ray, To
 gay, each Shep - herd like the Sun be gay, — like the Sun be gay, And

this shall be a ho - li - day, This this shall be a ho - li - day, a ho - li - day,
 fro - lick out this ho - li - day, To fro - lick out this ho - li - day, this ho - li - day,
 grate - ful keep this ho - li - day, And grate - ful keep this ho - li - day, this ho - li - day,

This this shall be a ho - li - day. — 2. See
 To fro - lick out this ho - li - day. — 3. Each
 And grate - ful - keep this ho - li - day. —

THE SCHOOL OF ANACREON.

(A CANTATA.)

DR ARNE.
1756

Recit.

The fes-tive board was met, the so-cial board Round fam'd An

- ac - re-on took their si - lent stand; My sons, be-gan the Sage, be this the rule.

No brow aus-tere must dare ap-proach my School, Where Love and Bacchus joint-ly reign with-

- in, Old Care be-gone, old Care be-gone; Here Sad-ness were a Sin.

Lively.

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of five measures of whole rests. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays chords and eighth-note patterns, while the left hand plays a steady eighth-note bass line. A first ending bracket labeled '8' spans the final two measures of the piano accompaniment.

The second system continues the piece. The treble clef staff has five measures of whole rests. The piano accompaniment in the grand staff shows more complex rhythmic patterns, including eighth-note runs and chords. The right hand includes three trills, each marked with 'tr'. The left hand maintains a consistent eighth-note bass line.

The third system features a treble clef staff with five measures of whole rests. The piano accompaniment in the grand staff includes dynamic markings: 'p' (piano) in the first measure and 'f' (forte) in the third measure. The right hand plays a melodic line with eighth notes and chords, while the left hand plays a steady eighth-note bass line.

The fourth system features a treble clef staff with five measures of whole rests. The piano accompaniment in the grand staff includes dynamic markings: 'p' (piano) in the first measure and 'f' (forte) in the third measure. The right hand plays a melodic line with eighth notes and chords. The left hand plays a steady eighth-note bass line. The system concludes with a first ending bracket labeled '8'.

Tell not

me the joys that wait On him that's learn'd or him that's great,

8

Wealth and wis - dom I des - pise, Cares sur - round the rich and wise, cares sur -

mf

mf

- round Cares sur - round the rich and

cresc.

cresc.

tr

wise. Tell not The Queen that gave god Cu - pid

f

tr

mf

birth and Bac-chus god of wine and mirth, Me their friend and fav'rite own, me their

f *mp*

friend and fav'rite own, And I was born for them a - lone,

f *cresc.* *f*

I was born _____ for them a -

p *p*

- lone, I was born for them a - lone. The Queen that

f *p*

2.
- lone.
ff p f
8ves

Andante Largo.

Bus'ness, Title, Title, Pomp and State, Title, Pomp and State
p

give them to the fools I hate, Bus'ness, Title, Title, Pomp and State,
f mf

f
 give them to the fools, give them to the fools, to the fools, to the fools I hate,

give them to the fools, give them to the fools, to the fools, to the fools I hate.

Sprightly.
 But let Love, let Life be mine, bring me Nectar, bring me wine,

mf
 Speed the dan - cing hours a - way And mind not what the grave ones say.

cresc.

Speed the dan - - -

p *cresc.*

p *mf*

f *p* *f* *mf*

f *

ing hours a - way.

f

Mind not, mind not what the grave - ones say.

8ves.....

(Note) * The lower notes are suggested as an alternative.

mf
Gai-ly let the minutes

f
fly In Love and Free-dom, Wit and Joy, in Love and Free-dom, Wit and

p
Joy Gai-ly let the min-utes

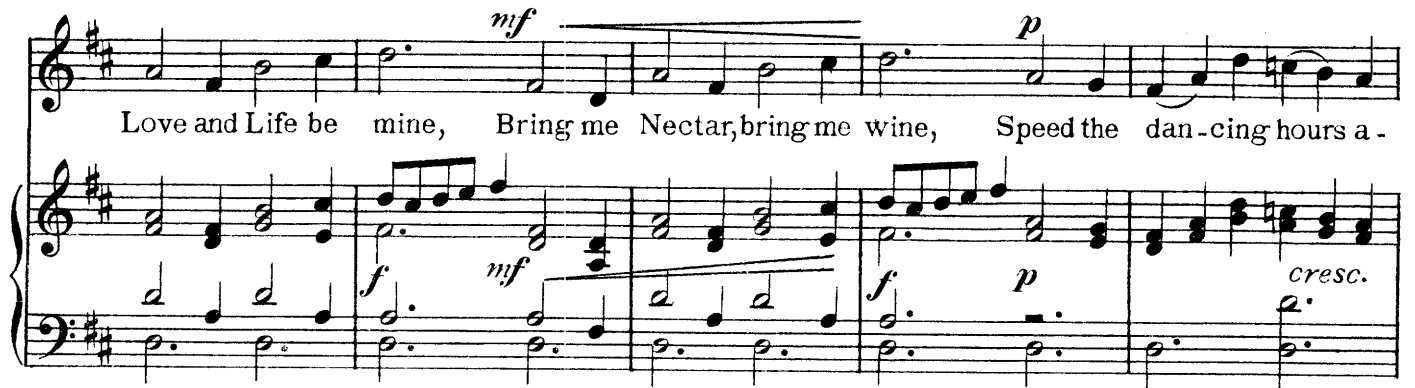
mf
fly In Love and Freedom, Wit and Joy. So shall

8ves.....

mf *p*

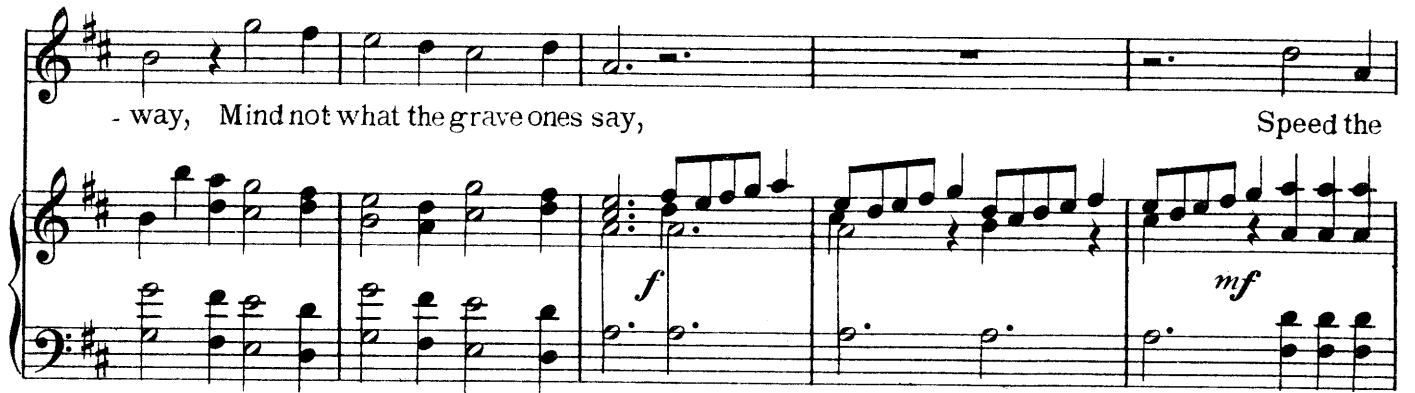
Love and Life be mine, Bring me Nectar, bring me wine, Speed the dan-cing hours a-

f *mf* *f* *p* *cresc.*



- way, Mind not what the grave ones say, Speed the

f *mf*



cresc.

dan

cresc. *f* *mf*



cresc. *f*

cing Speed the

f *mf* *cresc.* *f*



dan-cing hours a - way, *mf* Mind not what the grave ones

say, *ff* Mind not, Mind not what the grave — ones

cresc. *ff*

say.

ff *p*

f

DEAR TO MY SOUL IS DAMON'S LOVE.

THOMAS LINLEY.
1780

Amoroso.

Piano introduction in 3/4 time, marked 'Amoroso' and 'p'. The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

Continuation of the piano introduction in 3/4 time. The melody in the right hand includes a triplet of eighth notes.

Vocal line and piano accompaniment for the first part of the lyrics. The vocal line is marked 'p' and 'cresc.'. The piano accompaniment is marked 'p' and 'cresc.'.

Dear to my Soul is Da - mon's love Like op' - ning day he -
Da - mon a - lone can De - lia please, With tend' - rest thoughts his
Blest in his sight the hap - py day On love's light pin - ions

Vocal line and piano accompaniment for the second part of the lyrics. The vocal line is marked 'mf' and 'cresc.'. The piano accompaniment is marked 'mf' and 'cresc.'.

glads my sight, Sweet as the song of ear - liest birds,
bo - som glows, Gent - ly he woos to ev - ry bliss,
glides a - way, Steal - ing the hours till ev' - ning shade,

f His voice a - wakes to new de - light: Each an - xious fear it
 That fan - cy hopes and love be - stows: His man - ly sense, his
 A - like by him is hap - py made: Thus con - stant may we

p

cresc. bids de - part, And fills with joy his De - lia's heart. Each
 tem - per kind. Dis - pel each doubt that clouds the mind. His
 ev - er prove The bliss of un - dis - sem - bled love. Thus

f

cresc.

an - xious fear it bids de - part And fills with joy his
 man - ly sense, his tem - per kind. Dis - pel each doubt that
 con - stant may we ev - er prove The bliss of un - dis -

cresc.

De - lia's heart.
 clouds the mind.
 - sem - bled love.

cresc.

AH! DEAREST MAID.

THOMAS LINLEY.
1780

Affettuoso.

Musical notation for the first system, including treble and bass staves with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Affettuoso'. The piano part begins with a *p* (piano) dynamic.

Musical notation for the second system, including treble and bass staves with piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

mf

1. Ah! dear-est maid, I am not sad Be - cause with light - some steps — thou'rt
 2. No, blithesome Ma - ry, should I spy Thy beau - teous cheek with sor - row
 3. Ah! love - ly maid, by for - tune crost, A thought - ful glance I could — not

Musical notation for the third system, including treble and bass staves with piano accompaniment. The piano part begins with a *mf* (mezzo-forte) dynamic.

seen, Or that thy tres-ses loose-ly flow, Or sport - ive want - on
 pale, Should I per - ceive thy pen - sive eye, Or in thy breast the
 bear, How then if wealth and fame were lost, Could I. a - bid thy

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

p

o'er thine eyne; May'stthou ne'er know the grief of love,
sigh pre - vail; Were I to lose that cheer - ful look,
pi - tying tear? Could'stthou en - dure the chil - ly morn,

cresc. *f*

Its plea-sures still with thee re - main, Nor would I have thee—
Nor hear thy spright - ly song re - sound, I then should think my—
In ad - verse fate be blest with me, My hum - bled state would'st

dim. *p*

ev - er— prove, One an - xious doubt to give thee pain, One an - xious
love for - sook, And jeal - ous fears my heart would wound, And jeal - ous—
thou not scorn, Tho' I my love would die for thee, Tho' I my—

doubt to— give thee pain.
fears my— heart would wound.
love would die for thee.

FALSE DELIA ADIEU.

THOMAS LINLEY.
1780

Con spirito.

The first system of music features a vocal line on a single staff with a treble clef and a common time signature. The piano accompaniment is written for the right and left hands on a grand staff. The piano part begins with a forte (*f*) dynamic and consists of rhythmic patterns and chords.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes various chordal textures and melodic lines.

1. False

The third system contains the first two lines of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are:

1. De - lia, a-dieu to my chain! Dear free-dom, long hop'd for in vain, Now

2. more if I meet your bright eyes My heart leaps with joy or sur-prise; No

The fourth system contains the final line of lyrics. The vocal line is written in a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are:

tells me my heart is at rest, And love lurks no more in my breast, And

more when you're nam'd do I care, If your cen - sure or praise meets my ear, If your

Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo) in both the vocal and piano parts.

love lurks no more in my breast: With joy to my ri-vals I leave Such
cen-sure-or blame meets my ear: My dreams from your im-age are free, Nor

truth as your con-stan-cy gave, My rea-son now tells me I'm free, And my
wak-ing first think I of thee: Of ab-sence no more I com-plain, Or—

rea-son and ac-tions a-gree. 1. & 2.
feel ei-ther plea-sure or pain. 2. No

3. When the shaft I first tore from my heart So sad-ly se-vere was the smart, I *p*

thought it still fix'd in the wound, Nor ease from the pain could be found, Nor

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics 'thought it still fix'd in the wound, Nor ease from the pain could be found, Nor'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ease from the pain could be found: But now no fierce pas-sion a-larms, I'm

The second system continues the musical score. The vocal line starts with a dynamic marking of *f* (forte) and contains the lyrics 'ease from the pain could be found: But now no fierce pas-sion a-larms, I'm'. The piano accompaniment includes a dynamic marking of *f* and a fermata over an eighth note in the bass line.

hap-py and laugh at your charms, The bird thus ens-nar'd strains his wings; Re -

The third system of the musical score shows the vocal line with the lyrics 'hap-py and laugh at your charms, The bird thus ens-nar'd strains his wings; Re -'. The piano accompaniment continues with a similar rhythmic pattern.

leas'd thus he soars and he sings.

The fourth system concludes the musical score. The vocal line contains the final lyrics 'leas'd thus he soars and he sings.' The piano accompaniment ends with a double bar line.