

*The*

*FAVOURITE*

*SONGS,*

*Sung this Season*  
*AT*

*VAUX-HALL*

Composed by

*Sig. Giordani.*

Price 5s

L O N D O N

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Vaux-hall Songs - 1776 - - - - - 0:5:0	Six Lessons for the Harpsicord Op <sup>s</sup> 10 <sup>th</sup> - 0:10:6
Six English Canzonets Op <sup>s</sup> 11 <sup>th</sup> - - - - 0:5:0	Six Concertos for the Harpsicord Op <sup>s</sup> 11 <sup>th</sup> - 0:10:6
Six Trios for a German Flute, Tenor and Violoncello - - - Op <sup>s</sup> 12 <sup>th</sup> - - - - 0:10:6	Eight Canzonets for two Voices Op <sup>s</sup> 13 <sup>th</sup> - 0:6:0
	Six Canzonets - - - - - Op <sup>s</sup> 16 <sup>th</sup> 0:5:0

Sung by M<sup>rs</sup> Weichfell

Violino Primo. *mezzo voce*  
Violino Seconda. *mezzo voce*  
Viola.  
Canto.  
Bass.  
Poco Andante.

Recit: *Andante*  
*Andante*  
Mortals learn your lives to calculate, Sicily's long softness but pleasure.  
*Andante*

## Poco Allegro

## Andante

*mezzo F.* *P.* *K.*  
*mezzo F.* *K.*  
Non fu, hors la suite County, White you I'dly Panse they fly.  
Poco Allegro *P.* *K.* *Andante*

*Poco F.* *P.* *K.*  
*Poco F.* *P.* *K.*  
But, a minute piece they keep,  
Presto *P.* *K.*

*Andte*  
*Andte*  
But in Torment, then then they  
*Andte*

*Andte*  
But in Torment, then, then they Creep.  
*Andte*  
Sigue Sigue L'Alto.

Andante

Violino Primo,  
 Violino Secondo,  
 Flauto Primo,  
 Flauto Secondo,  
 Clarinetto in A,  
 Corni in B,  
 Viola,  
 Fagotto,  
 Voice,  
 Basso

Andante

Mor-tals learn your lives to measure, not in

length of time - but pleasure, soon - your Spring must have a Fall, lo - Gog

youth is to - Gog all, Mor-tals learn your lives to measure,

*poco* *Solo*

learn your lives to measure, soon your Spring must

Musical score for the first system on page 8. It includes a vocal line and piano accompaniment. The lyrics are: "I have Fall, lo-ving youth is lo-ving all".

Musical score for the second system on page 8. It includes a vocal line and piano accompaniment. The lyrics are: "I lo-ving all - - - is lo-ving all."

Musical score for the first system on page 9. It features piano accompaniment with dynamic markings such as *P.*, *f*, *K.*, and *Soli*.

Musical score for the second system on page 9. It features piano accompaniment with dynamic markings such as *P.* and *f*. The lyrics are: "Then you'll Ask - - - but none - - - will give, and may".

Violino Primo  
 Violino Secondo  
 Flauto Primo  
 Flauto Secondo  
 Corno Primo  
 Corno Secondo  
 Viola  
 Fagotto  
 Canto  
 Basso

*lin-ger but - not live, then you'll ask - but none will give - all - may*

*lin - ger but - not live, and may lin - ger but - not live.*

al Segno

Violino Primo  
 Violino Secondo  
 Flauto Primo  
 Flauto Secondo  
 Corno Primo  
 Corno Secondo  
 Viola  
 Fagotto  
 Canto  
 Basso

*mezzo F.*  
*mezzo F.*  
*mezzo F.*  
*Mezzo For*

Musical score for page 12, measures 1-10. The score consists of ten staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. Dynamics include *p*, *P*, *K*, and *F*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for page 12, measures 11-20. The score consists of ten staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. Dynamics include *p*, *P*, *K*, and *F*. The piano part continues with a complex rhythmic pattern.

Musical score for page 13, measures 1-10. The score consists of ten staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. Dynamics include *p*, *P*, *K*, and *F*. The piano part features a complex rhythmic pattern. The vocal line has lyrics: "Tollus Strepthon ibat die Let Echo sto carchathoril".

Musical score for page 13, measures 11-20. The score consists of ten staves. The top two staves are for the vocal line, and the bottom six staves are for the piano accompaniment. Dynamics include *p*, *P*, *K*, and *F*. The piano part features a complex rhythmic pattern. The vocal line has lyrics: "Till the moirr... full, se... eruit (f) to Strepthon's Ear... all is".

Well but gently breathe the fearful truth and follow every

farther found for Strepson's such a tender youth, the fittest words,

too deep will wound the fittest found too deep will wound too deep will

wound the fittest words too deep will wound too deep will wound,



too deep will wound

deep will wound

Calardo

Fountain, Echoes all be dumb all be dumb for should I



let bows to each other till, till the mournful accents

*P*, *Sf*, *P*, *Sk*, *P*, *Sk*, *P*, *Sk*, *P*

*coll*, *P*, *coll*, *Sk*, *P*, *Sk*, *Sk*

*Sf*, *Sk*

O! to sympathize for and all is well but gently breathe the truth and

*Sf*, *P*, *F*, *P*, *Sk*, *P*, *F*, *P*, *Sk*, *P*

*P*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*

*Sf*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*

ten every

*P*, *Sf*, *P*, *Sk*, *P*, *Sf*, *P*, *Sk*, *P*

*P*, *Sf*, *P*, *Sk*, *P*, *Sf*, *P*, *Sk*, *P*

her - - - her found, for freyhon's such - - - der youth

*Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*

*Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*, *Sf*, *P*, *F*, *P*

Musical score for the first system on page 22. It consists of five staves: two vocal staves and three piano accompaniment staves. The music is in a minor key with a 3/4 time signature. The vocal lines are marked with dynamics such as *p* and *f*. The piano accompaniment includes chords and arpeggiated figures.

Lyrics: *ten-der ten-der youth, the fol-dest words too deep will wound too deep will*

Musical score for the second system on page 22. It continues the vocal and piano parts from the first system. The piano accompaniment features more complex rhythmic patterns and dynamic markings like *poco f*, *f*, and *fz*.

Lyrics: *wound, the fol-dest words too deep will wound too deep too deep will wound*

Musical score for the first system on page 23. It features two vocal staves and three piano accompaniment staves. The piano accompaniment includes a prominent arpeggiated figure in the right hand.

Lyrics: *too deep will wound*

Musical score for the second system on page 23. It continues the vocal and piano parts. The piano accompaniment includes a section marked *fz* (forzando).

Lyrics: *too deep will wound.*



26

*p* *SK* *poco f.* *poco f.*

What God-dets in the fatal hour gave Love the Mischief making Boy.

*SK*

*p* *p* *p*

Who who is he - whose Ty - rant Pow'r Robs all the world of all - its Joy -

27

*pp* *poco f.* *f* *p* *f* *p* *poco f.*

Robs all the World - of all - its Joy, is he of

*p* *p*

downy Plea - sure bred - did he on Red - of Ro - ses lay with bo - ucy



System 1: *F* *P* *F* *P* *F* *P* *SF*  
 System 2: *F.* *P.* *F.* *P.* *F* *P*  
 System 3: *P*  
 System 4: *F* *P* *F* *P* *F* *P* *ten*

Iam he-got in forms in Thun-der born, love Ra-ges,  
 Ra-ges like the stor-my Main,

System 5: *P* *SF.* *F* *P* *SF.*  
 System 6: *F* *P*  
 System 7: *F* *P*  
 System 8: *F* *P* *ten.*

Ra-ges like the stor-my Main, Love Ra-ges,  
 ten.

System 1: *P* *SF* *colt*  
 System 2: *P*  
 System 3: *P*  
 System 4: *P* *ten*

Ra-ges, like the stor-my Main-

System 5: *F* *P*  
 System 6: *F* *P*  
 System 7: *F* *P*  
 System 8: *F* *P*

ten- stor-my Main-



for my Main... for my

Main.

What God... did in the... hour gave

love, who, who is he that robs the world of

*p*

*p*

*p*

*f*

*p* *sf* *sf*

rest is he of down-y, his fire bred did he on heels of  
SE. *p* *sf* *sf* *sf*

*legate*

*p*

*ten*

*legate*

*p* *ten*

to-ces lie with ho-ney dew-by fan-cy bred his beauties opening  
*p* *ten* *legate*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

to - the day, No, no, from King's hands torn, from King's Entrails torn he got In  
*ten.* *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *fp* *fp* *f* *p* *fp* *fp*

*f* *p* *fp* *fp* *f* *p* *fp* *fp*

*f* *p* *fp* *fp* *f* *p* *fp* *fp*

*f* *p* *fp* *fp* *f* *p* *fp* *fp*

*f* *p* *fp* *fp* *f* *p* *fp* *fp*

storm in Thunder born -  
*f* *p* *fp* *fp* *f* *p* *fp* *fp*

Musical score for the first system on page 56. It consists of seven staves. The top three staves have a treble clef and a key signature of one sharp (F#). The bottom four staves have a bass clef. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *sfz* and *mf*.

Musical score for the second system on page 56. It features vocal lines and piano accompaniment. The key signature remains one sharp (F#). The tempo marking *poco f* is present. Dynamic markings include *p* and *mf*.

like the stor-my Main What God-defs in-- the fatal boe love, is he-- of

Musical score for the first system on page 57. It features vocal lines and piano accompaniment. The key signature remains one sharp (F#). Dynamic markings include *Sfz*, *p*, and *f*.

down - ny plea - fore dreadd hech bels of rails ly No, no from King's Eastern storm, love

Musical score for the second system on page 57. It features vocal lines and piano accompaniment. The key signature remains one sharp (F#). Dynamic markings include *p* and *mf*.

ges like the stor-my



K.P. K.P. K.P. K.P. K.P.  
 K.P. K.P. K.P. K.P. K.P.  
 F F  
 F F  
 F F  
 F F  
 K.P. K.P. K.P.  
 K.P. K.P. F  
*for - - - my* *Mais* *love* *Re - ges* *like the* *for - - -*  
 K.P. K.P. F P P.P.

*Gliss.*  
 - - - my *Mais* *love* *Re - ges*

like the *for - - - my* *Mais*

*for - - - my* *Mais* *love* *Re - ges*