

G. 807 a

THE GROVE

OR

RURAL HARMONY

containing

The Huntsman, a Cantata

with Symphonies accompanied with the French Horn.

An Address to Flora, a Cantata

with Symphonies and a Chorus for three Voices.

An Eccho Dialogue and

A variety of other Songs set to Musick for one, two, and three Voices, with Symphonies for German Flutes or Violins and a Thorough Bass.

To which are added

Three Catches for three Voices.

Composed by

John Carr of Boxford in Suffolk

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and by John Johnson Music Seller in Cheap-side, L O N D O N.

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The HUNTSMAN a CANTATA

With Symphonies for a German Flute or Violin. Accompanied with a French Horn.

Corno Vivace

Vivace

Vio Pia-

See the dappled

for.

dawn doth rise Ten thousand Beauties paint the Skys. for.

Vio Pia-

And hear the Lark be-gins his Lay, with grateful Song to hail the .

Pianiss^o

For.

Vio Pia-

Day. with grateful So - - - - - ng to hail the .

for.

Vio Pia.

Day.

And hear the Lark be - gins his

Pianifs?

Lay, with grateful Song to hail the Day, with grateful So

for.

for.

ng to hail the Day, to hail the Day.

Rect.

Come my brave Boys for Sport prepare Hark Ruler crosses Reynard's.

near prefs'd from the Covert by his Foe, He's hallow'd off Hark Tal-li - o

For. Allegro Moderato

For. Allegro Moderato.

Allegro Moderato

'Tis.

Pianiss^o..

Vio Pia-

Vio Pia-

then with Hound and sprightly Horn.

Tis then with Hound and sprightly Horn we

chearly rouse the flumbring Morn, chear - ly rouse chear - ly rouse the flumbring

Pianifs^o
for.
Vio Pia.
Morn. 'Tis then with Hound and sprightly Horn. 'Tis then with Hound and.

6 6 6 6 5 6 4

Pianifs^o Pianifs^o
for. Vio For. V.I.^o
sprightly Horn. we cheer-ly ro

6 5 5 6 7 6

for. for.
- - - use the flumb'ring Morn.

7 6 6 4 5 6 4 7 6 7 6

:S: :S: Vio Pia- :S:
Re-joyc'd to hear th' In - - chant - ing

6 6 6 7 6 5

Pianiss^o.

Sound th'Inchanting Sou - - - - -

Pianiss^o.

- nd Re Echo'd from the Hills. Re Echo'd from the Hills. the Hills a-round Re joyc'd to .

hear th'In - chant - ing Sound th'Inchanting Sou - - - - -

Pianiss^o.

for.
- - - - - nd for.

Pianiss^o.

Vio Pia-

Re Echo'd from the Hills

Re Echo'd from the

Hills the Hills a-round th'In-chant-ing Sound Re Echo'd from the Hills th'In chant-ing

for.

Sound Re Echo'd from the Hills

the Hills a--round. for.

The image shows a musical score for piano and violin. It consists of six systems of music. Each system has a piano part (bottom staff) and a violin part (top staff). The piano part includes chordal accompaniment with figured bass notation (e.g., 6, 6, 6, 5, 6, 4, 4, 6, 6, 6, 5, 4, 4, 3, 6). The violin part features melodic lines with various ornaments and phrasing. The lyrics are written below the piano part. Performance markings include 'Pianiss^o' at the top, 'Vio Pia-' above the first violin staff, and 'for.' at the end of the second system. The key signature is one sharp (F#) and the time signature is common time (C).

8 An address to FLORA a CANTATA

With Symphonics for a German Flute or Violin

And a Chorus for 3 Voices

Rect.

Ye Sons of FLORA come in worship join, and pay your a-do-ra-tions at her Shrine,

Summon your Brethren, call her Votaries forth, from East from West, from South and from the.

North, to her these Solemn Festivals belong, Who charms our Senses, and who warms our Song,

come join with me, Revere her sacred name, and thus in Tuneful Sounds, your Joys proclaim.

Air For.

Vivace Pia. For. Pia.

S. Con voce Pia.

Goddeſs in thy bright form deſcend with blooming Garlands in thy hand, Goddeſs in

thy bright form defend with blooming Garlands in thy hand, with blooming Garlands.

6 6 5 6 5 * 6 * 6 6 5 4 * 8 8 6

in thy hand. for. *Pia.* for. Thy shin - ing Lawrells shall a -

S. Vio. Pia.

6 5 4 * 6 6 6 7 7

- dorn, shall a - dorn, a Race of mortalls yet unborn, Thy shin - ing Lawrells shining.

6 5 * 4 2 6 7 6 5 4 * 6 6 6 6 6 6

Lawrells shall a - dorn, shall a - dorn, a Race of mortalls yet unborn, a Ra - - -

6 6 4 2 6 6 6 6 5 6 6

- ce a Race of mortalls yet unborn. For.

6 6

Pia. For.

6 6 5 7 7 6 4 5

Moderato

On thy fair Altars they'll new Tr - - - ophies raise, and Si - - -

- - - ng like us and Si - - - ng like us their la - - - - - test.

Vivace

Breath in praise

Con Voc e Pia.

Thy Beauties al - ways new will prove, and raise our won - der and our Love, Thy Beauties

al - ways new will prove, and raise our won der and our Love. For.

Vio. Pia.

Beauties that here in lustre Shine, and speak thy Love, and pow'r Di vine, that

Speak thy Lo - - - - - ve and pow'r Di-vine; Thy Beauties al-ways new will

6 4* 7 7* 6 * 6 6 5* 6 6

prove, and raise our won-der and our Love. For

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

Siciliana

6 7 6 6 4 3 6 6 6 4 3

Con Voc e Pia-

Bea - - - - - uty that decks the Bosom of the Fair and rival'd only

6 7 6 6 4 3 6 * 5 4 2 6

Vio. Pia.

by the Beauties there For- Beau - - - - - ty that decks the

6 6 6 6 4 3 * * 6

For-

Bosom of the Fair, and rival'd only only rival'd by the Beauties there.

6 4 * 6 6 6 6 6 6 6 6 *

Con voce Pia-

Bea - - - - uty that decks the Bosom of the

Fair and rivald only by the Beauties there; For.

Vivace Con voce Pia.

Thy Beauties al - ways new, will prove, and raise our won der and our

Love, and raise our wo - - - - n - der and our Love.

Con Voce For: Chorus for 3 Voices

Be - hold us then af - sembled here, to shew our joy and own thy care, Be - hold us then af -

Allegretto

Be - hold us then af - sembled here, to shew our joy and own thy care, Be - hold us then af -

- fumbled here, to shew our jo - - - - -

to shew our jo - - - - - y to shew our

- fumbled here. to shew our jo - - - - -

- - y, and own thy care; to shew our jo - - - - - y, and own thy care,

joy, and own thy care; to shew our io - - - - - y, and

- - y, and own thy care;

to shew our jo - - - - - y, and own thy

own thy care; to shew our jo - - - - - y, and own thy

and own thy care; to shew our jo - - - - - y, and own thy

care; to shew our jo - - - - - y, and own thy care.

care; to shew our jo - - - - - y, and own thy care.

care; to shew our jo - - - - - y, and own thy care.

The Fair Insensible

Allegro

S. Con voce Pia.

PHILLIS we don't grieve that nature. Forming thee perform'd her part, And in ev'ry

Sin - gle Feature shew'd the utmost of her Art; for.

Vio. Pia.

But in this it is pre-tended tis prete - - - - -nded all the cruel,

grievance lies, That your Heart should be de-fend-ed, while you wound us with your Eyes.

for.

2

Love's a Senseless Inclination
 Where no mercy's to be found:
 But is just where kind compassion,
 Gives us Balm to heal the wound.
 Persians paying Solemn Duty, Solemn & c.
 To the rising Sun inclin'd,
 Never would adore his Beauty:
 But in hopes to make him kind.

Echo a Dialogue. The Words by D. Swift

For two Voices and a Bass or 3 Voices.

Recit. Echo

Echo I ween will in the Woods reply, and quaintly answer questions shall I try! Try. Pia

S. Vivace Echo

What must we do our passions to express. Pre - - - fs: How shall I

S. Echo

please Her who ne'er lov'd before? Before: What most moves women when we

S. Echo

them address? Address: Say Say what can keep her, what can keep her chaste

S. Ec. 3

Say what can keep her chaste, whom I adore? Address: If music softens

S.

Rocks, softens Rocks, Love Tunes Tunes my Lyre.

Echo

Pia.

Ly - - - ar Then teach me E - - cho teach me, Then teach me E-cho Then teach me E cho.

Then teach me E-cho Then

Echo

Pia.

how shall I come by Her Buy Her When Bought no question no no no no no no no

When Bought no ques-tion

Echo

S. Allegretto

question I shall be her Dear; Her Deer: Deer. But Deer have Horns. have

But Deer have

Echo

Pia.

Horns, how shall I keep her, how shall I keep her, how shall I keep her under? keep her under.

How shall I hold her, How shall I ho - - ld her, How shall I hold her, ne'er to part, ne'er to part,

Echo

S.

a - sunder: A - sunder der But what can glad me, what can glad can gla - - -

Andante

d me, when She's laid, when She's laid, when She's laid on Bier

Andante.

Echo Vivace

Beer: What must we do when Wo - - - man will

Pia-

Echo

be kind. Be Kind: What must we do when Wo - - -

Pia-

Echo

- - man will be Crofs. Be Crofs: Lord! what is She, what is She that can fo

Pia.

Lord! what is She what is

Echo

turn fo tur - - - n and win - - d. Win - - d: If She be Win - - - d what

Pia-

She that can fo turn fo turn and wind Wind If She be

Echo 'S.

Stills her what Stillsher when She blows? Blows: But if She bangs a - gain, if She bangs a -

Pia 'S.

win - - d what Stillsher when She blows? Blows: But if She bangs a -

gain, Still should I bang, Still should I bang, Sti - - - ll should I bang, Should I bang her,
 gain, if She bangs a - gain, Still should I bang, Still should I bang, Still Should I

Echo.
 Still should I bang her? Bang Her: Is there no way, is there no wa - - y no wa - - y no way to

Echo *S. Brisk*
 mo - der - ate her Anger. Hang Her: Thanks. thanks gentle E - cho right thy answer.
Pia- Thanks, thanks gentle E - cho

tell, gentle E - cho right thy answer tell, thy answer tell, what Woman is. what
 right thy answer tell, gen - tle E - cho right thy answer tell. thy answer tell, what.

Wo - man is? And how to guard her, how to guard her, how to guard her
 Wo - man is? And how to

Echo *S.*
 how to guard her well? guard her well.
Pia- *S.*

The Charm dissolv'd or the two Beauties 19

For one Voice, one German Flute, or Violin and a Bass.

The musical score is arranged in systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro'. The second system includes a vocal line with the instruction 'S. Con voce Pia.' and a bass line with figured bass notation. The lyrics for the first system are: 'I walkt abroad not long a-go, I need not tell you whither, 'tis where the Flow'rs of.' The third system continues the vocal line with lyrics: 'Bea - - - uty , gro - - - w of Beauty grow, and fair ones flock to-gether, for-' and the bass line with lyrics: 'And CUPID will great wonders shew, if e-ver you come thither. for-'. The fourth system continues the vocal line with lyrics: 'And CUPID will great wonders shew, if e-ver you come thither. for-' and the bass line with lyrics: 'And CUPID will great wonders shew, if e-ver you come thither. for-'. The score concludes with a final cadence in both staves.

2
 For like two Suns two Beauties bright
 Did shining walk together;
 As tempted by a double Light
 Mine Eyes were fixt on either;
 But dazled soon I lost my Sight
 And lov'd but knew not whether.

3
 Such equal sweetness Venus gave
 That She prefer'd not either;
 To one I vow'd myself a Slave,
 To which I knew not neither;
 The one while this I'd chuse to have,
 And then I this had rather.

4
 A Lover of the nicest Eye
 Might have been pleas'd with either;
 And so I must confess should I
 Had they not been together;
 Now both must Love or both deny,
 In one enjoy I neither.

5
 But happy chance I feel no smart
 To curse my coming thither;
 For since that my divided Heart
 In chusing knew not whither;
 Love angry grew, and did depart,
 So now I care for neither.

A Birth Day Song

For three Voices two German Flutes, or Violins & a Bass

Musical notation for the first system, consisting of three staves (two treble clefs and one bass clef) with notes and rests.

Musical notation for the second system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Let this one day be free from".

S Con voc
S Con voc

Let this one day be free from

S Con voc

Con voc

Musical notation for the third system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: "care, Let Tune-ful Son-nets fill the Air. Pia- For".

care, Let Tune-ful Son-nets fill the Air. Pia- For

Musical notation for the fourth system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Till all all all all all the U-ni-".

S
S

Till all all all all all the U-ni-

S

Till all all the U-ni-

verfe a - round. Re - ve - - - r berates
 Re - ve - - - - -
 verfe a - round. Re -

Re - ve - - - - - r - berates Re - verberates the
 r - berates Re - verberates Re - ve - - - - - r - berates Re -
 - ve - - - - - r berates Re - verberates the v - - - - -

vo - - - cal vo - cal Sound.
 verberates the vo - - cal Sound.
 o - - - cal vo - cal Sound.

Let joy in ev'ry Face appear,
 Let Harmony and Mirth reign here:
 Let all APOLLO'S Sons now play,
 To celebrate this Jovful Day.

ROGER and DOLLY

170
34

Allegro

S. Con voce Pia.

What muse t'invoke I cannot tell to aid my mirthful Lays, to Chaunt out ROGERS.

well known Skill, and DOLLYS matchless praise, and DOLLYS matchless praise.

S. Vio Pia-

I've Saunter'd round Par-nal-fus Brow, to court the haughty

Nine, but they refuse to Themes so low a helping hand to join a helping hand to

for. join.

2
Then gen'rous juice of Grape or Grain,
In Bottle or in Cask,
May all your pow'rs my Slight Sustain,
Till I compleat my Task:
Than Roger fam'd of all the Lads,
None better held the Plow,
Than Dolly 'mong the rural Maids
None better milk'd her Cow.

3
Roger is learn'd in Ruffic Arts
And how his Dame to please,
Dolly as well displays her Parts
When e'er She makes her Cheefe.

Roger when o'er his nappy Ale
At Pun is wondrous witty;
Dolly has many a merry Tale
And at a Dance can hit ye.

4
May Sons and Daughters numrous Spring
From this Industrious Pair,
And Parents like in e'ry thing
Their e'ry Virtue Share:
Their mutual joys in Hymens train
May Providence befriend,
And their descendants e'en remain
Till Time it Self shall end.

Beauty in Perfection.

For two Voices one German Flute, or Violin and a Bass.

The musical score is written for two voices (Soprano and Bass), one German Flute or Violin, and a Bass. It is in 3/8 time and consists of several systems of staves. The first system is marked 'Affettuoso' and includes a Soprano line with a 'What' and a Bass line. The second system is marked 'Con voce e Pia-' and includes lyrics: 'e'er I do where e'er I go, my Chloes all my dar-ling Theme, By day no'. The third system continues the lyrics: 'other thought. I have by night no other plea-sing dream. for.'. The fourth system is marked 'S. Vio Pia-' and includes lyrics: 'The Spi-cy gale that fans the Leaves, and gent--ly curls the'. The fifth system continues: 'Crystal Flood, describes my Chlo - e when she breathes, ten thousand Sweets thro' out the'. The sixth system is marked 'For Wood.' and includes a Flute/Violin line and a Bass line. The score includes various musical notations such as notes, rests, and ornaments.

2
The Birds that hail the genial Spring,
And warbling grace each Vocal Spray,
Surpass'd by Chloe hang the Wing,
And cease their various trilling Lay.
The Lamb that Skips with bounding heel,
Along the dewy verdant Plain,
My Chloe's innocence reveal;
My Chloe's pleafant Sprightly Vein.

3
Beauty and fence in ample grace,
In full perfection gayly drest,
Charm us in Chloe's mind and face,
And sweetly rob us of our rest.
Minerva wife and Venus fair,
Have jointly form'd the dang'rou Maid;
Fly then ye Swains, nor pry too near:
To gaze alafs!—is to be dead.

TRUE LOVE

10
367

For two Voices two German Flutes, or Violins, and a Bass.

Poco Allegro

S. Con voce e Pia.

Ye minutes Swiftly move, that bring me to my Love, that

bring me to my Love, when Phæbe's near I'm De-bon-air, and hap-pier far than Jove, for-

Vio Pia-

and happier far, hap-pier far than Jo

- ve, when Phæbe's near, I'm De-bon-air, and hap-pier far than Jove and happier far than.

Jove. for- Her
S. S.

The first system of music features three staves. The top staff is a vocal line with lyrics 'Jove. for- Her' and a fermata over the final note. The middle staff is another vocal line with lyrics 'S. S.' and a fermata. The bottom staff is the piano accompaniment, showing chords and a melodic line with various ornaments and accidentals.

Vio Pia - -
ev'ry charm hath pow'r to warm the cold-est Cynicks Breast, in each fond Sigh, my.

The second system of music features three staves. The top staff is a vocal line with lyrics 'ev'ry charm hath pow'r to warm the cold-est Cynicks Breast, in each fond Sigh, my.' The middle staff is another vocal line. The bottom staff is the piano accompaniment, showing chords and a melodic line with various ornaments and accidentals.

wishes fly to tell how I in absence die, till of my De - - -

The third system of music features three staves. The top staff is a vocal line with lyrics 'wishes fly to tell how I in absence die, till of my De - - -'. The middle staff is another vocal line. The bottom staff is the piano accompaniment, showing chords and a melodic line with various ornaments and accidentals.

- - - ar pos-fess'd, till of my Dear pos-fess'd.

The fourth system of music features three staves. The top staff is a vocal line with lyrics '- - - ar pos-fess'd, till of my Dear pos-fess'd.' The middle staff is another vocal line. The bottom staff is the piano accompaniment, showing chords and a melodic line with various ornaments and accidentals.

D. C. Ye minutes

The fifth system of music features three staves. The top staff is a vocal line. The middle staff is another vocal line. The bottom staff is the piano accompaniment, showing chords and a melodic line with various ornaments and accidentals.

Friendly Bumpers.

For three Voices, two German Flutes, or Violins and a Bass.

Jovial

S. Con voce
Bumpers lull all care to rest. Bumpers lull all care to

S.

S. Con voce

Bumpers lull all care to rest. Bumpers lull all care to

rest, calm pal-pi--ta-tion calm pal-pi--ta-tion calm pal-pi-ta-tion in the

rest, calm pal-pi--ta-tion calm pal-pi--ta-tion calm pal-pi-ta-tion in the

Breast.

Breast.

Let's think of all the Friends we know, and drink to

Let's think of all the Friends we know, and drink to

those worth drinking to and dri

those worth drinking to and dri

nk and drink to those worth drinking to.

nk and drink to those worth drinking to.

Lets Drink the wanting into Wealth
 And those that languish into Health
 Thus free from envy free from care
 What would we be but what we are.

The INVITATION.

For two Voices, one German Flute, or Violin and a Bass.

Vivace

S. Con voce Pia.

Come dear AMANDA quit the Town, and to the Ru-ral Ham-lets fly, Behold the

Winter Storms are gone, a gen-tle radiance glads the Sky.

The Birds a--wake, the Flow'rs ap-pear, Earth

spreads a ver-dant couch for thee.

Tis joy and Musick all we hear Tis Love and Bea-uty all we

for. fee.

Come let us mark the gradual Spring,
 How peeps the Bud the Blossom blows,
 Till PHILOMEL begins to Sing,
 And perfect May to spread the Rose.

Let us enjoy the short delight,
 And wisely crop the Blooming day.
 For soon too soon it will be night
 Arise my Love and come away.

COLLIN and GRISY Parting.

No. 29

For one Voice, one German Flute, or Violin and a Bass.

The musical score is written for one voice, one German flute or violin, and a bass. It consists of six systems of staves. The first system is an instrumental introduction marked 'Affettuoso'. The second system is the vocal entry, marked 'S. Con voce Piao', with the lyrics: 'With broken words and down cast eyes poor COLLIN spoke his passion ten-'. The third system continues the vocal line with the lyrics: '- der. for. And parting with his'. The fourth system features a violin part marked 'Vio Piao' and the vocal line with the lyrics: 'GRISY, crys, Ah! woe's my heart that we should Sun-der. for.'. The fifth system continues the instrumental and vocal parts. The sixth system concludes the piece with a final instrumental flourish.

²
To others, I am cold as Snow,
But kindle with thine eyes like tinder;
From thee with pain I'm forc'd to go,
It breaks my heart that we should Sunder.

³
Chain'd to thy charms I cannot range,
No beauty new my love shall hinder;
Nor Time nor place shall ever change
My vows, tho' we're oblig'd to Sunder.

⁴
The Image of thy graceful air
And Beauties which invite our wonder;
Thy lively wit, and prudence rare
Shall still be present, Tho' we Sunder.

⁵
Dear Nymph believe your Swain in this,
You'll ne'er engage a heart that's kinder,
Then seal a promise with a kiss
Always to love me, tho' we Sunder.

⁶
Ye Gods! take care of my dear Lads,
That as I leave her I may find her,
When that blest time shall come to pass,
We'll meet again, and never Sunder.

A Catch for three Voices, with Chorus.

Vivace
He that hath no Mu - - - fic in his Soul that hath no M - - - u-fic.

Andante
that hath no Mu - fic in his Soul, Let no fuch man be truf - ted.

Vivace
And is not mo - - - vd with con - - cord of sweet Sound, And is not

Andante
mo - - - vd with concord of sweet Sound, Let no fuch man be trusted is

Vivace
fi - - t is fit for Treafons Stra-ta-gems and Spoil is fit for Treafons

Andante
is fit for Trea=fons Stratagems and Spoil, Let no fuch man be trusted. He

Let no fuch man, Let no fuch man, fuch man, Let no fuch man be truf - ted.

Vivace Let no fuch no fuch man. no fuch man Let no fuch man be truf - ted.

Let no fuch man. Let no fuch man no fuch man Let no fuch man be truf - ted.

Moderato

A Catch for three Voices.

Says Sir Iohn to his Lady as to - ge - ther they Sat, shall we now go to Supper or

do you know, do you know what, or do you know, do you know. do you know what. Withan

a - mo - rous Smile re - ply'd the good Lady re - ply'd the good Lady, Sir Iohn as you

please, as you please, re - - ply'd, re - ply'd, re - ply'd the good Lady Sir Iohn as you.

please, for Supper's not ready, Sir Iohn as you please, for Sup - per's not.

ready, as you please as you please for Suppers not ready.

A Catch for three Voices with Thorough Bass.

Here Drawr, Drawr, come bring us some Port, come bring us come bring us
 come bring us some Port. some Port that is bright; A good Soldiers Bottle well corkt well.
 corkt a good Soldiers Bottle well corkt well corkt well corkt that's right that's
 right some Pipes some Tobacco well flavour'd and fine, some Pipes some To-
 -bacco some Tobacco well flavour'd and fine well flavour'd and fine, well flavour'd and
 fine well flavour'd and fine well flavour'd and fine to give a good relish to give a good
 relish to each Glas of Wine, Then with pleasure we'll Drink with ple - - - a - sure well
 Drink to some Girls, we'll Drink to some Girls, with pleasure we'll Drink to some Girles that we
 know May Chloe be hap-py be happy May Chloe be hap-py be happy be
 ha - - - p-py and Paf-to-ra too and Paf-to-ra too

Thorough Bass to the above Catch

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