I. Closterman pinx.
R. White sculp.
Henricus Purcell.
Ætat: Suæ: 37. 95.

ORPHEUS BRITANNICUS.

A

COLLECTION

OF ALL

The Choiceft SONGS.

FOR

One, Two, and Three Voices,

COMPOS'D

By Mr. Henry Purcell.

TOGETHER,

With ſuch Symphonies for *Violins* or *Flutes*,
As were by Him deſign'd for any of them:

AND

A *THROUGH-BASS* to each SONG;
Figur'd for the *Organ*, *Harpſichord*, or *Theorbo-Lute*.

The Second Edition with Large Additions; and placed in their ſeveral *Keys* according to the Order of the *GAMUT*.

LONDON:

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To the Honourable,

The Lady HOWARD.

MADAM,

WEre it in the Power of Muſic to abate thoſe ſtrong Impreſſions of Grief which have continued upon me ever ſince the Loſs of my dear lamented Husband, there are few (I believe) who are furniſhed with larger or better ſupplies of Comfort from this Science, than he has left me in his own Compoſitions, and in the Satisfaction I find, that they are not more valued by me (who muſt own my ſelf fond to a Partiality of all that was his) than by thoſe who are no leſs *Judges* than *Patrons* of his Performances. I find, Madam, I have already ſaid enough to juſtifie the Preſumption of this Application to Your Ladiſhip, who have added both theſe Characters to the many excellent Qualities, which make You the Admiration of all that know You. Your Ladiſhip's extraordinary Skill in Muſic. beyond moſt of either Sex, and Your great Goodneſs to that dear Perſon, whom You have ſometimes been pleaſed to Honour with the Title of Your Maſter, makes it hard for me to judge whither he contributed more to the vaſt Improvements You have made in that Science, or Your Ladiſhip to the Reputation he gain'd in the Profeſſion of it: For I have often heard him ſay, That as ſeveral of his beſt Compoſitions were originally deſign'd for Your Ladiſhip's Entertainment, ſo the Pains he beſtowed in fitting them for Your Ear, were abundantly rewarded by the Satisfaction he has received from Your Approbation, and admirable Performance of them, which has beſt recommended both them and their Author to all that have had the Happineſs of hearing them from Your Ladiſhip.

Another great Advantage, to which my Husband has often imputed the Succeſs of his Labors, and which may beſt plead for Your Ladiſhip's favourable Acceptance of this Collection, has been the great Juſtneſs both of Thought and Numbers which he found in the Poetry of our moſt refin'd Writers, and among them, of that Honourable Gentleman, who has the deareſt and moſt deſerved Relation to your Self, and whoſe Excellent Compoſitions were the Subject of his laſt and beſt Performance in Muſic.

Thus, Madam, Your Ladiſhip has every way the juſteſt Title to the Patronage of this Book, the Publication of which, under the auſpicious Influence of Your Name, is the beſt (I had almoſt ſaid the only) means I have left of Teſtifying to the World, my deſire to pay the laſt Honours to its dear Author, Your Ladyſhip having generouſly prevented my intended Performance of the Duty I owe to his Aſhes, by erecting a fair Monument over them, and gracing it with an Inſcription which may perpetuate both the Marble and his Memory. Your Generoſity, which was too large to be confin'd either to his Life or his Perſon, has alſo extended it ſelf to his Poſterity, on whom Your Ladiſhip has been pleas'd to entail Your Favours, which muſt, with all Gratitude, be acknowledg'd as the moſt valuable part of their Inheritante, both by them, and

YOUR LADISHIP's

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Fr. Purcell.

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THE

Publiſher to the Reader.

THE *Firſt Edition of this Work having been ſo well received, and the real Value each* Piece *carries along with it, has Encourag'd the* Re-printing *of this our* Britiſh Orpheus, *which I may venture to ſay, does Excell any Collection of* Vocal Muſic *yet Extant in the* Engliſh Tongue, *and may Vie with the beſt* Italian Compoſitions.

The Author's extraordinary Tallent in all ſorts of Muſic, *is ſufficiently known; but he was particularly admir'd for his* Vocal, *having a peculiar Genius to expreſs the Energy of* Engliſh Words, *whereby he mov'd the Paſſions as well as caus'd Admiration in all his Auditors.*

In this Edition you will find added, many Compoſitions, never before Publiſhed, which are oweing to ſeveral Gentlemen who had Original Copies *by them, that freely Communicated the ſame for the Good of the Publick; but I am Oblig'd, in particular, to the Author's Widow, who has ſupplied me with ſeveral* Single Songs, *and other* Excellent Pieces *that were made for* Birth-Days, Feaſts, *and other* Occaſions, *with the* Inſtrumental Parts *to each as were Originally deſign'd for them, which were never yet known to the World.*

There is alſo an Addition of ſome Inſtrumental Parts that were left out of the firſt Edition; all which makes this Work much more Compleat than before, and will be a means to Perpetuate that Name which in Muſic *will be as laſting as the Science it ſelf.*

Yours, *&c.*

An ODE *on the Death of Mr.* Henry Purcell, *by Mr.* Dryden.

I.

MArk how the Lark and Linnet Sing,
With rival Notes
They ſtrain their warbling Throats,
To welcome in the Spring.
But in the cloſe of Night,
When *Philomel* begins her Heav'nly Lay,
They ceaſe their mutual ſpight,
Drink in her Muſic with Delight,
And liſt'ning and ſilent, and ſilent and liſt'ning,
(and liſt'ning and ſilent obey.

II.

So ceas'd the rival Crew when *Purcell* came,
They Sung no more, or only Sung his Fame.
Struck dumb they all admir'd the God-like Man:
The God-like Man
Alas! too ſoon retir'd,
As he too late began.
We beg not Hell our *Orpheus* to reſtore;
Had he been there,
Their Sovereigns fear
Had ſent him back before.
The pow'r of Harmony too well they knew,
He long e're this had Tun'd their jarring Sphere,
And left no Hell below.

III.

(high,
The Heav'nly Quire, who heard his Notes from
Let down the Scale of Muſic from the Sky:
They handed him along, (Sung.
And all the way He Taught, and all the way they
Ye Brethren of the *Lyre*, and Tuneful Voice,
Lament his lot, but at your own Rejoyce.
Now live ſecure, and linger out your Days,
The Gods are pleas'd alone with *Purcell*'s *Layes*,
Nor know to mend their Choice.

This ODE *is Sett to Muſic, by* Dr. Blow, *and may be bound up with this Collection.*

Another Ode *on the ſame occaſion. By a Perſon of Quality.*

ACcord thy Bleſſing to my bold Deſign,
Thou beſt Inſpirer of Harmonious Grief;
Thou, who among the Tuneful Nine,
In mournful Melody art Chief
In Muſic, wing'd with Sighs, I ſoar,
A ſecond *Orpheus* to deplore;
Second in Time, but Firſt in Fame;
To him blind Fiction gave a Name.
The truthleſs Tales, which frantic Poets tell
Of *Thebes*, and moving Stones, and Journeys
(down to Hell,
Were only Prophecies of Muſic's force, which we
Have wonderfully ſeen fulfill'd in Thee.
What mortal Harmony cou'd do
No Mortal ever knew,
Till thy tranſcendent Genius came, (flame:
Whoſe ſtrength ſurpaſs'd the Praiſes of Poetic
Whoſe Raptures will for ever want a Name.
Out of thy Orb a while
(Content to wander here below)
Thou did'ſt vouchſafe to bleſs our Iſle,
(With high Commands from Heav'n, for ought we
To try ſeditious Jarrs to reconcile. (know)
But *Diſcord* in a frightful form,
With all her Retinue of War,
The Drum, the Pulpit, and the Barr,
The croaking Crowds tumultuous noiſe,
And ev'ry hoarſe Out-landiſh Voice,
Proclaim'd ſo loud th'impending Storm,
That frighted hence, thou didſt for Refuge fly,
To reaſſume thy Station in the Sky,
There Heavenly Carols to Compoſe and Sing,
To Heavens Harmonious King.
Where rapt in tranſports of Extatic Song,
Amidſt th' inſpir'd Seraphic throng,
Crown'd with Cœleſtial ever-blooming Bays,
Thou ſitt'ſt diſſolv'd in *Hallelujahs.*

A Lamentation for the Death of Mr. H. Purcell. *Set to Muſic by his Brother, Mr.* Daniel Purcell.

The Words by N. Tate, *Eſq;*

I.

A Gloomy Miſt o'erſpreads the Plains,
More Gloomy Grief the Nymphs and Swains;
The Shepherd breaks his Tuneful Reed,
His pining Flocks refuſe to feed.
Silent are the Lawns and Glades,

The

The Hills, the Vales, the Groves, the Dales,
All silent as *Elizian* Shades.
No more they Sing, no more Rejoyce,
Eccho her self has lost her Voice.

II.

A Sighing Wind, a Murm'ring Rill,
Our Ears with doleful Accents fill:
They are heard, and only they,
For sadly thus they seem to say,
The Joy, the Pride of Spring is Dead,
The Soul of Harmony is fled.
Pleasure's flown from *Albion*'s Shore,
Wit and Mirth's bright Reign is o're,
Strephon and *Music* are no more!

Since Nature thus pays Tribute to his Urn,
How should a sad, forsaken Brother mourn!

An Ode *for the Consort at* York-Buildings, *upon the Death of Mr.* H. P. *By* J. Talbot, *Fellow of* Trinity Colledge *in* Cambridge.

I.

WEep, all ye Muses, weep o're *Damon*'s Herse,
And pay the grateful Honors of your Verse:
Each mournful Strain in saddest Accents dress,
His Praises, and your Sorrows to express.
Ye Sons of Art, lament your Learned Chief
With all the Skill and Harmony of Grief;
To *Damon*'s Herse your Tuneful Tribute bring,
Who taught each Note to speak, and every Muse
(to Sing.

II.

Hark! how the Warlike *Trumpet* groans,
The Warlike *Trumpet* sadly moans,
Instructed once by *Damon*'s Art
To warm the active Soldier's Heart,
To soften Danger, sweeten Care,
And smooth the rugged Toils of War,
Now with shrill Grief, and melancholy Strains,
Of *Damon*'s Death, and *Albian*'s Loss complains.

The sprightly *Hautboys*, and gay *Violin*,
By *Damon* taught to Charm the list'ning Ear,
To fill the ecchoing Theatre,
And with rich Melody adorn each Scene;
Forgot their native Chearfulness,
Their wonted Air and Vigor to express,
And in dead doleful Sounds a tuneless Grief con-
(fess.
" Weep all ye Muses, weep o're *Damon*'s Herse,
" And pay the grateful Honors of your Verse.

III.

Mark how the melancholy *Flute*,
Joins in sad Consort with the amorous *Lute*,
Lamenting *Damon*'s hopeless Fate:
From him they learn'd to tell the Lover's Care,
With soft Complaints to move the cruel Fair,
To calm her Anger, and to change her Hate.
The various *Organ* taught by *Damon*'s hand
A holier Passion to command,
The roving Fancy to refine,
And fill the ravish'd Soul with Charms Divine;
Now in loud Sighs employs its tuneful Breath,
And bids each secret Sound conspire
To mourn its darling *Damon*'s Death.
And with consenting Grief to form one num'rous
(Choir.
" Weep all ye Muses, weep o're *Damon*'s Herse,
" And pay the grateful Honors of your Verse.

IV.

Cease, cease, ye Sons of Art, forbear
To aggravate your own Despair:
Cease to lament your learned Chief
With fruitless Skill, and hopeless Grief,
For sure, if Mortals here below
Ought of Diviner Beings know,
Damon's large Mind informs some active Sphere,
And circles in Melodious Raptures there;
Mix'd with his Fellow-Choristers above,
In the bright Orbs of Harmony and Love.

The following Lines were design'd for Mr. Purcell's *Monument; which being supply'd by a better Hand, the Author of this Inscription, in veneration to the Memory of that Great Master, prefixes it to his Golden Remains.*

Memoriæ Sacrum H. P.

En! Marmor loquax
(Vix, heu! præ dolore)
Lacrymas stillatim sudat;
Manes *Purcelli* sacros,
Quisquis es, Viator,
Siste ac venerare.
Eheu! quàm subitò Orbis Harmonici
Procubuit Columen!
Angliacus ille *Amphion*, *Orpheus*, *Apollo*,
Deus Harmoniæ *Italo-Anglus*,
Certè *Corellius*;
Artis Musicæ
Perquàm difficilis
Facilè *Coryphæus*.
Per acuta Musicæ victor ibat ovans.

Et

Et placidâ Animam compede alligavit.
Eheu! quàm brevi
Præcox marceſcit ingenium!
Invida quippe Natura Juvenem,
Arte ſeneſcentem, corripuit.
At——deſine tantem,
Miſerantis quærimoniæ:
Non Omnis moritur,
Vivunt Symphoniæ immortales.
Angelorum Chori *Purcellum* ſtipantes,
Nectaris immemores,
Mellitiores iſtos bibunt Aure ſonos:
Et plaudentes recinunt.
Vivent, in æternum
Æternúmque placebunt.
Abi, viator, &, ſi Muſicus, æmulare:
Sed calcibus humum levitèr preme,
Ne naſcentes atteras Roſas.

Johannes Gilbert A. M. *Coll. Chriſt. Cantab.*

To the Memory of my Dear Friend Mr. Henry Purcell.

MUSIC, the chiefeſt Good the Gods have (giv'n,
And what below ſtill antedates our Heav'n,
Juſt like a Spirit, by a laſting Spell,
Confin'd to *Italy*, did Ages dwell.
Long there remain'd a pleas'd and welcome Gueſt,
Lov'd beſt to live where beſt ſhe was expreſt.
By Glory led, at length to *France* ſhe came,
And there immortaliz'd great *Luly*'s Name;
As yet a Stranger to the *Britiſh* Shore,
Till *Lock*, and *Blow*, deep learn'd in all her Lore,
And happy artful *Gibbons*, forc'd her o're.
Where with young *Humphries* ſhe acquainted (grew,
(Our firſt reforming Muſic's *Richelieu*)
Who dying left the Goddeſs all to You.
There are, I own, a num'rous Tuneful Throng,
Compoſing ſtill, though often in the wrong,
And with Old Air, ſet forth a fine New Song.
Theſe to thy juſter Art have no pretence,
For if they make a Tune they mar the Senſe.
If ſparkling Air the taking *Treble* grace,
'Tis murder'd quite by the *Ungodly Baſs*.
Theſe to old *Morly*'s Maxims counter run;
In *Overtures* rejoyce, in *Figgs* they mourn:
Whilſt their too great Example, Mighty You,
That you might ſtill impartial Juſtice do,
At once to *Muſic*, and the *Muſes* too;
Each Syllable firſt weigh'd, or ſhort, or long,
That it might too be Senſe, as well as Song.
Where e're thy well known Name with theirs is (found,
Is as if *Cowley*, up with *Quarles* were bound.
Purcell! the Pride and Wonder of the Age,
The Glory of the Temple, and the Stage.

When I thy happy Compoſitions view,
The Parts ſo proper find, the Air ſo new,
Your Cadence juſt, your Accent ever true;
How can I e're enough the Man admire,
Who's rais'd the *Britiſh* o're the *Thracian* Lyre!
That *Bard* cou'd make the Savage-kind obey,
But thou has't tam'd yet greater Brutes than they:
Who e're like *Purcell* cou'd our Paſſions move!
Whoever ſang ſo feelingly of Love!
When *Thyrſis* does in dying Notes complain
His hapleſs Love, and *Phillis* cold Diſdain;
Brib'd by the magic Sounds that ſtrike the Ear,
We Parties turn, and blame the cruel Fair;
But when you tune your *Lyre* to Martial Lays,
In Songs Immortal, Moral Hero's Praiſe;
Each Song its Hearers does to Hero's raiſe.

Hail! and for ever hail Harmonious Shade!
I lov'd thee Living, and admire thee Dead.
Apollo's Harp at once our Souls did ſtrike,
We learnt together, but not learnt alike?
Though equal care our Maſter might beſtow,
Yet only *Purcell* e're ſhall equal *Blow*:
For Thou, by Heaven for wondrous things deſign'd,
Left'ſt thy Companion lagging far behind.

Sometimes a HERO *in an Age appears;*
But ſcarce a PURCELL *in a Thouſand Years.*

By *H. Hall*, Organiſt of *Hereford.*

To the Memory of his much lamented Friend Mr. H. Purcell. *By* H. P.

HArk! what deep Groans torment the Air,
Is Nature ſunk into Deſpair;
Or does the trembling Earth deſcry
A fit of Falling-Sickneſs nigh?
O my Prophetick Fears! he's gone!
'Twas Nature's diapaſon'd Groan.

Harmonious Soul! took'ſt thou offence
At Diſcords here, and fled'ſt from hence?
Or in thy Sacred Raptures hear
The Muſic of Heavens warbling Sphere?
Then mounted ſtrait where Angels ſing,
And Love does dance on every String.

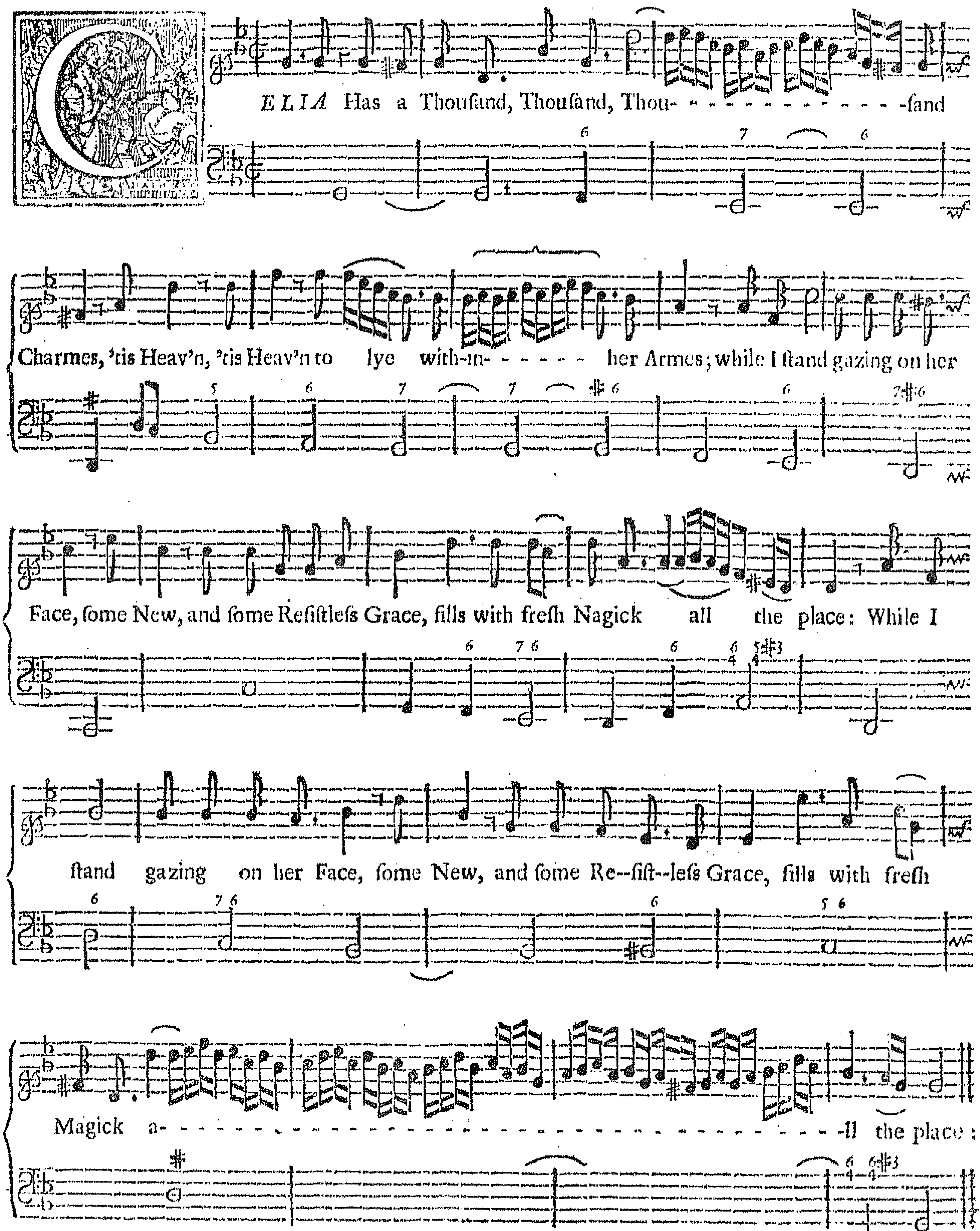
For Balms thou need'ſt not rob the Eaſt,
Nor ſtrip the *Phœnix* Spicy Neſt:
For, O my Friend, thy charming Strains
Perfume the Skies with ſweeter Grains.
Touch but thy *Lyre* the Stones will come,
And dance themſelves into a Tomb.

A Ca-

ORPHEUS BRITANNICUS.

The first BOOK.

A Song in the *Rival-Sisters.*



But while the Nymph I thus a——dore, but

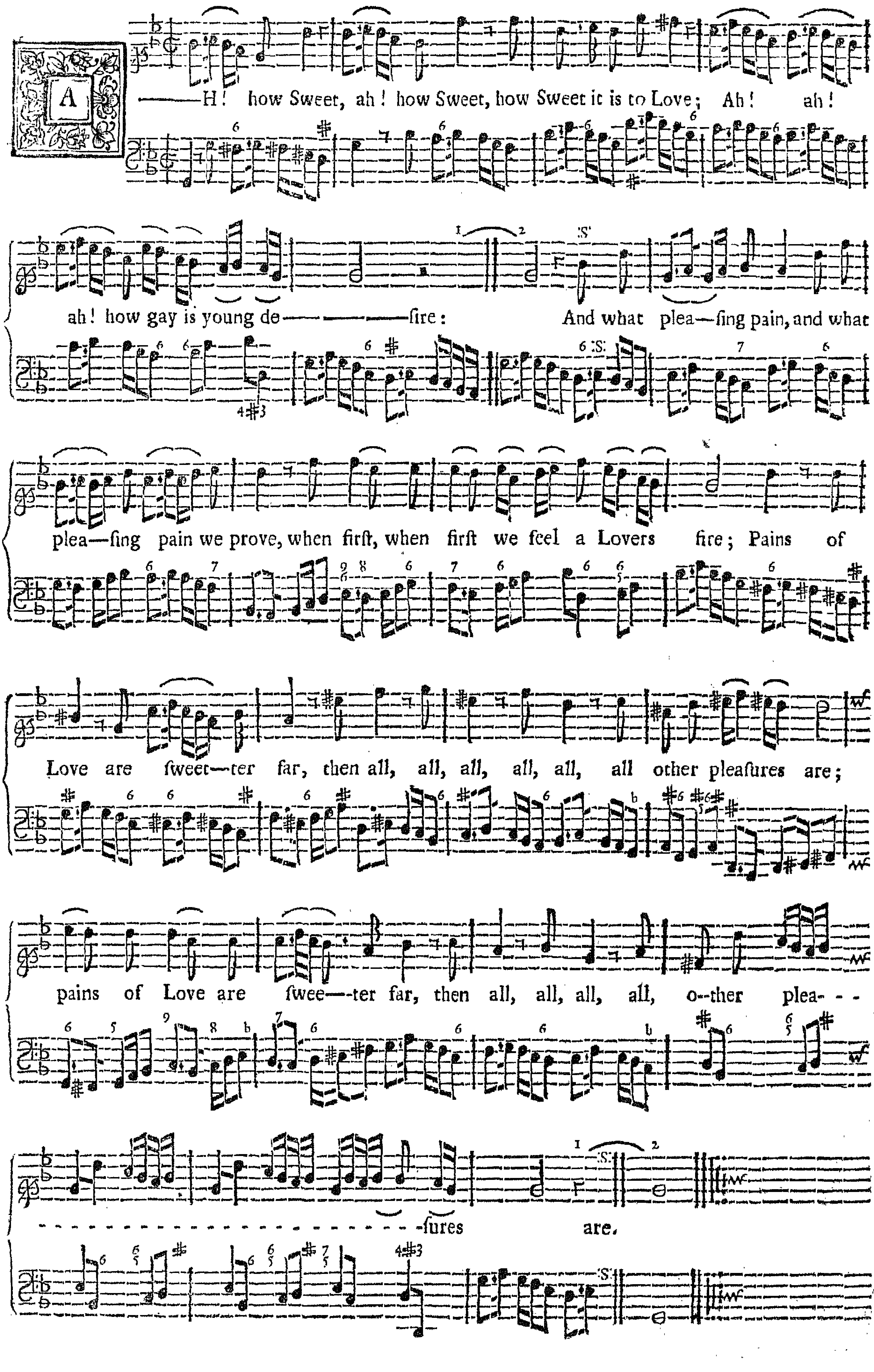
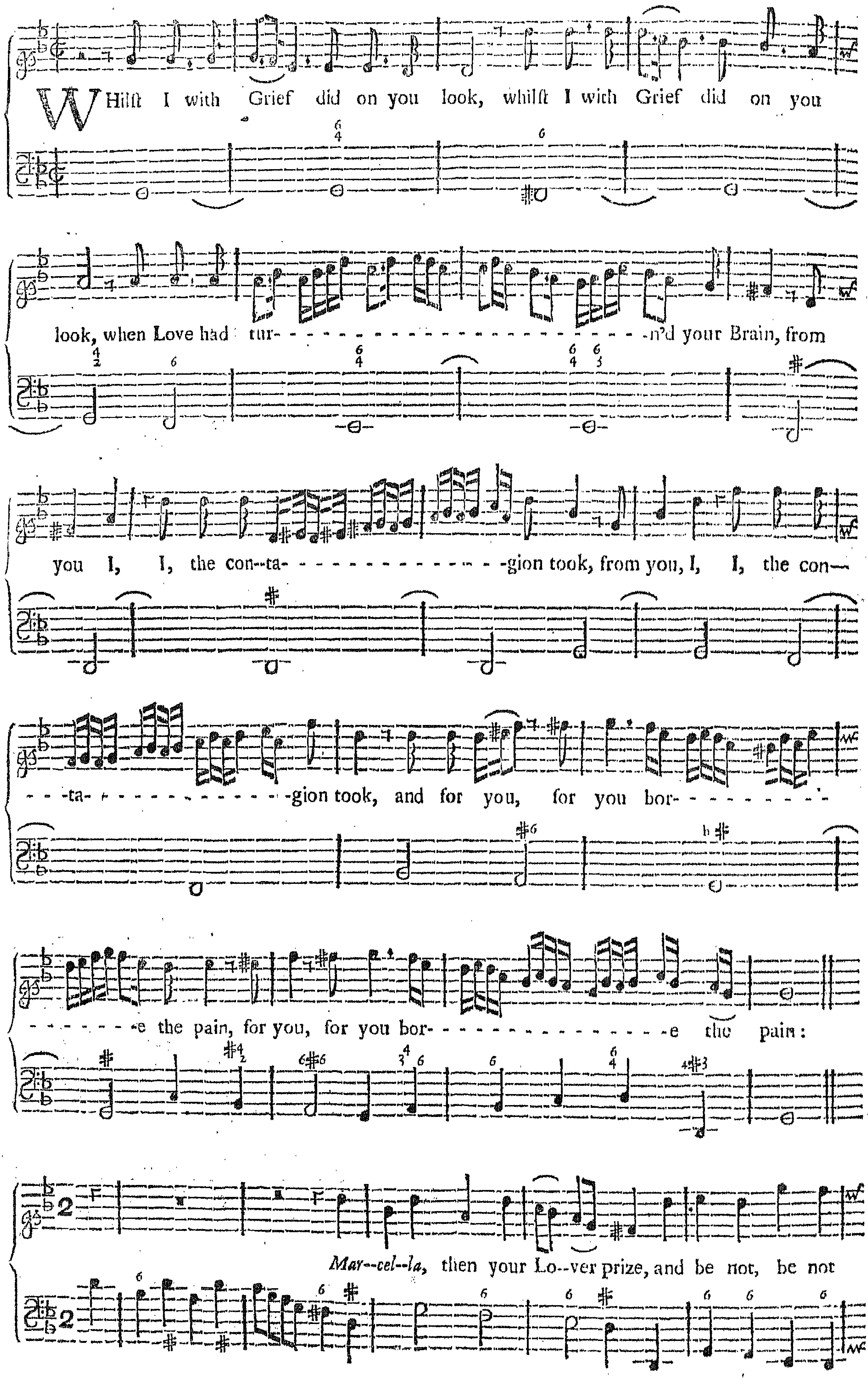
while the Nymph I thus, I thus a—dore, I ſhou'd my wretched, wretched, wretched

Fate deplore; for oh! *Mir—tello,* oh! *Mir—tello,* have a care, have a care, her

ſweetneſs is a--bove compare; but then ſhe's falſe, ſhe's falſe, but then ſhe's falſe, ſhe's

falſe as well as Fair; have a care, have a care, have a care *Mir--tel--lo,* have a

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

A Song in *Tyrannick Love*, or the *Royal Martyr*.

A Song on Mrs. *Bracegirdle*'s Singing (*I Burn* &c.) In the 2d. Part of *Don-Quixote*.

be not too ſe——— vere ; uſe well, uſe well the con- - - - - - -

-queſt of your Eyes, for Pride, Pride,

Pride has coſt you dear. *Am-- bro--ſio* treates your Flames with ſcorn, and rack- - - - -

-s your ten—der mind, withdraw your Smiles, withdraw your

Smile- - - - - -s and Frowns re—turn, and pay him, pay him, pay him in his

kind, and pay him, pay him, pay him in his kind.

A ſingle SONG.

— F Muſick, if Muſick be the foo- - - - - - - - - - - -d of Love, Sing on, ſing on,

ſing on, ſing on, ſing, ſi- - - - - - - - - - - - - - - -ng on, till I am fill'd with

jo- -y, till I am fill'd with joy ; for then my liſtning Soul you

mo- - - - - - - - - - - - - - - -ve, for then my liſtning Soul you mo- - - - - - - - -ve, you

move, to plea- - - - - - - - - - - - - - - - -ſures that can never, never cloy ; your Eyes, your

Mean, your Tongue declare, that you are Mu- -ſick

ev'ry where, your Eyes, your Meen, your Tongue declare, that you are Mu—

-sick ev'ry where. Pleaſures invade both

Eye and Ear, pleaſures invade both Eye and Ear, ſo fier- - - - - - - - - - - - - - -ce, ſo

fier- - - - - - - - - - - - -ce the tranſports are, they woun- - - - - - - - - - - - - -d, ſo

fier— —ce the tranſports are, they wound, and all my Senſes feaſted are, and all my

Senſes feaſted are; tho' yet the Treat is only ſound, tho' yet the Treat is only

Sound, found, found, found, found, found is on-ly found;

ſure I muſt periſh, I muſt, I muſt periſh by your Charms, unleſs you ſa- - - -

- - - - - - - - - - -ve me in your Armes.

A SONG in the *Indian Emperor.*

I Look'd, I look'd, and ſaw within the Book of Fate, where ma-ny Days did

Low'r, when lo! when lo! one happy, happy Hour leapt up, leapt up, and ſmil'd,

leapt up and ſmi- - - - - -l'd, to ſave thy ſin- - - - - - - - - - - - - - - -king State.

A Day ſhall come, when in thy pow'r thy cru—el Foes ſhall be; a

. Day ſhall come, when in thy pow'r thy cru—el Foes ſhall be; then ſhall the Land be

free, and thou in Peace, and thou in Pea— —ce ſhalt Reign, but

take, Oh! oh! take that op--portu---nity, which once re—

—fus'd, will never, never, never come a—gain; will never, never, never, never, never,

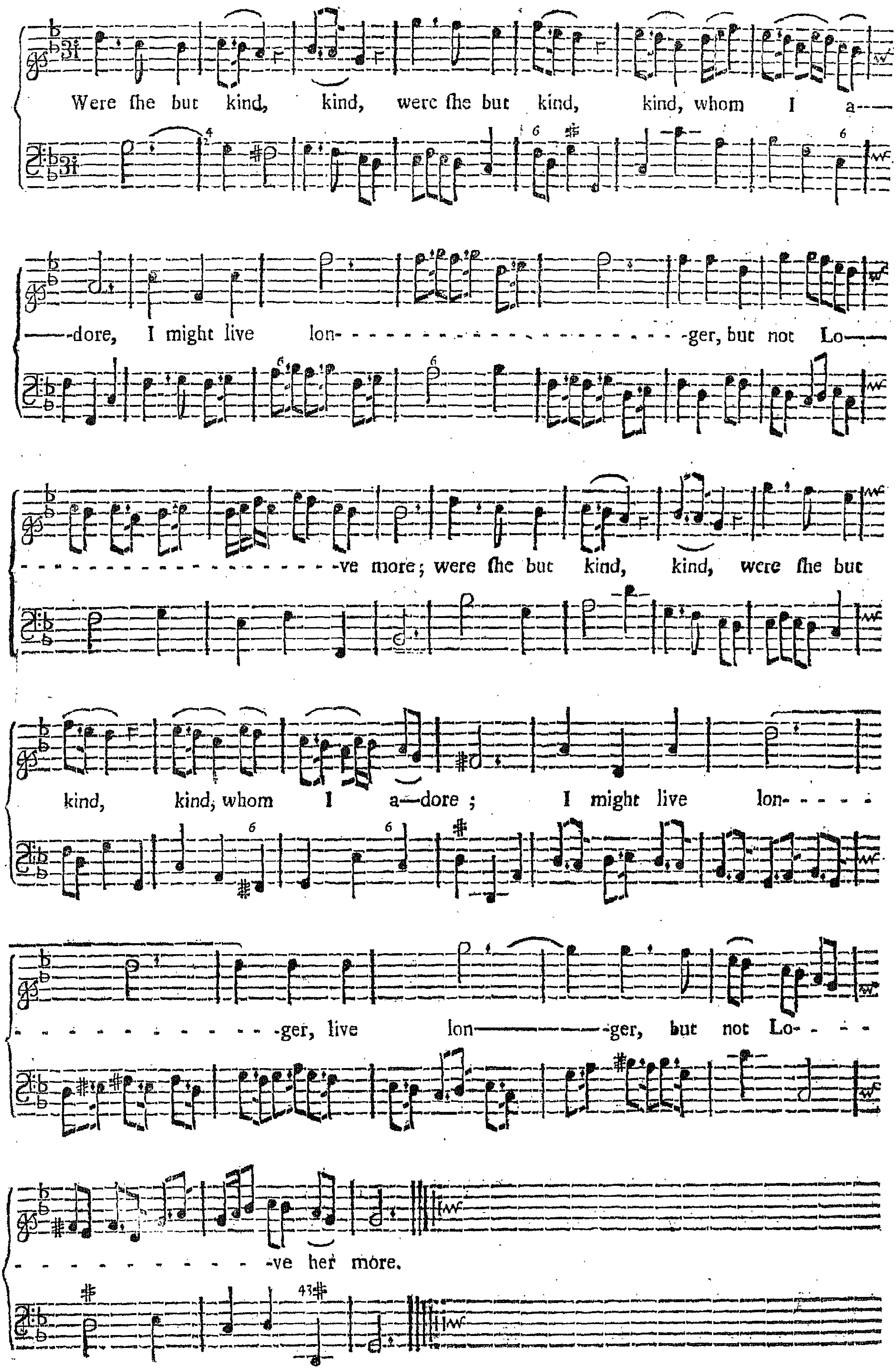
never, never come a——gain.

A ſingle SONG

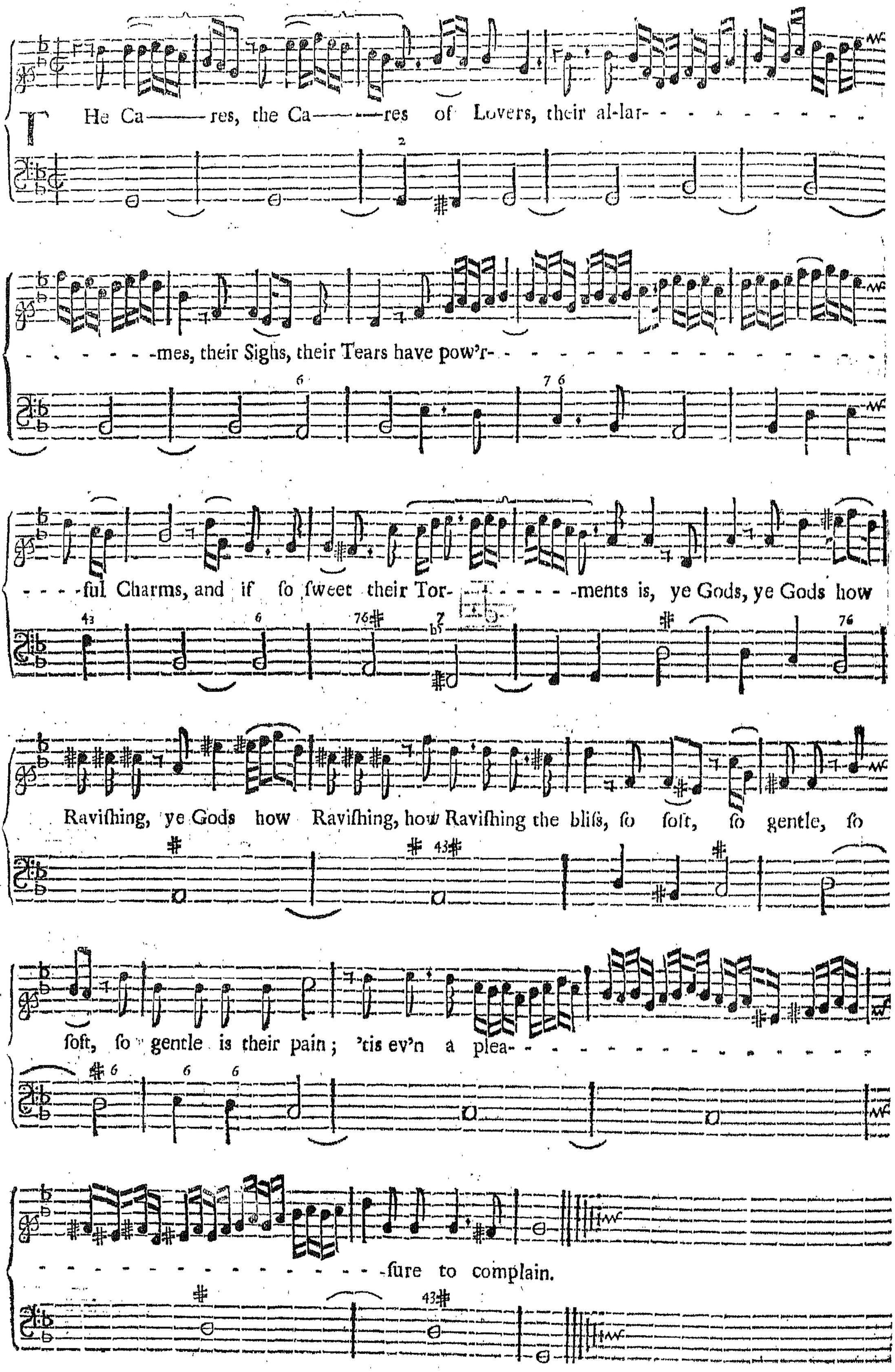
I See, I ſee ſhe fly's me, ſhe fly's me;

I ſee, I ſee ſhe fly's me, ſhe fly's me, fl- - - - - - - - - - - - - - - -y's me, ſhe fly's me ev'ry where, ſhe fly's me ev'ry where; her

Eyes, her Eyes, her Scorn, her Scorn diſcovers, but what's her Scorn, but what's her Scorn or my Deſpair, ſince 'tis my Fate, 'tis, 'tis my Fate, ſince

'tis, 'tis my Fate, ſince 'tis my Fate to Love her, ſince 'tis my Fate to Love her?

Were ſhe but kind, kind, were ſhe but kind, kind, whom I a——
——-dore, I might live lon- -ger, but not Lo——
- - - - - - - - - - - - - - - - - - -ve more; were ſhe but kind, kind, were ſhe but
kind, kind, whom I a—dore ; I might live lon- - - - -
- - - - - - - - - - - - -ger, live lon————-ger, but not Lo- - - -
- - - - - - - - - - - -ve her more.

A SONG, in *Timon of Athens.*



A Two Part SONG in *King Arthur.*

TWo Daughters of this A—ged ſtream are we,

Two Daughters of this A—ged ſtream are we, Two Daughters

two Daughters of this A—ged ſtrea- - - - - - - -m are we, and

of this A—ged ſtream are we, two Daughters of this A—ged ſtream are we,

both our Sea-green Locks have Comb'd, and both our Sea—green Locks have Comb'd, have

and both our Sea-green Locks have Comb'd, for yee, and both our Sea-green Locks have

Comb'd for yee; come, come, come, come Bathe with us an Hour or two, come,

Comb'd for yee; come, come Bathe with us an Hour or two, come

come, come, come Na—ked in for we are ſo, what danger, what dan—ger

come, come, come Na—ked in for we are ſo, what danger fro——

from a Na--ked Foe? come, come Bath with us, come, come

——m a Na—ked Foe? come, come, come, come Bath with us, come, come

Bath and ſhare what Plea——ſures in the Floods appear; we'll

Bath and ſhare what Plea——ſures in the Floods ap-pear; we'll beat the

beat the Waters till they bound, we'll beat the Waters till they bound, and cir——cle

Waters till they bound, we'll beat the Waters till they bound, and cir——cle

roun — — — — d, and cir— — — — — — — — — — — — cle roun— — —

roun — — — — — d, and cir- -cle roun— —

- - - - - - - - -d, and cir--cle round.

- - - - - - - - -d, and cir--cle round.

A Two Part SONG, in *Epſome-Wells.*

LEave, leave theſe uſeleſs Arts, leave, leave theſe uſe--leſs Arts in Loving; ſeeming

Leave, leave theſe uſeleſs Arts, leave, leave theſe uſeleſs Arts in Loving;

an- -ger and diſ— — dain:

ſeeming an- -ger and diſ— — dain:

Truſt, truſt to Nature, gently gently, gently mo——————ving, Nature

Truſt, truſt to Nature, gently, gently, gent—-ly mo————ving,

never, never, never, never, never, never, never, never, never, never, ne—ver pleads in

Nature never, never, never, never, never, never, never, ne—ver, ne--ver pleads in

vain ; nothing, nothing guides a Lovers paſſion, nothing guides a Lovers paſſion, like,

vain; nothing, no--thing giudes a Lovers paſſion, nothing guides a Lovers paſſion, like,

like the Fair ones in-cli-nation, like the Fair once in-cli--na -- tion.

like the Fair once in--- cli--nation,, like the Fair ones in---cli--na——tion.

A Two Part SONG.

LOve, thou art beſt, Love thou art beſt, Love thou art beſt of Humane joys; our

Love, thou art beſt, Love thou art beſt, thou art beſt of Humane joys;

chief—eſt, chief—eſt, chief—eſt hap———pi———neſs be—low;

our chief—eſt, chief—eſt hap———pi———neſs be—low; all, all,

all, all, all o—ther Pleaſures; all, all o—ther, all o—ther Pleaſures are but Toys, all,

all o--ther Pleaſures; all, all o—ther Pleaſures, all, all o--ther Pleaſures are but Toys; all

all, all, all are but Toys; Muſick without that is but Noi - - - - - - - - - - - -

all, all, all are but Toys; Muſick with—

-ſe; And Beauty,

—out that is but Noi- - - - - - - - - - -ſe; And Beauty, Beauty, and Beauty,

Beauty but an empty ſhow, but an empty ſhow. Heaven who knew beſt what Men

Beauty but an empty ſhow, but an emp—ty ſhow. Heaven who knew beſt what Men

cou'd mo- - - - - - -ve, cou'd move, and raiſe his thoughts, and raiſe his

cou'd mo- - - - - - - -ve, cou'd move, and raiſe his thoughts, and raiſe his

thoughts a---bove the Brute; ſaid let him, let him be, ſaid let him, let him be, and

thoughts a---bove the Brute; ſaid let him, let him be, ſaid let him, let him be, and

let him Love; That, that, that, that alone, that, that a--lone, muſt his

let him Love: That, that, that, that a--lone, that a--lone, that, that alone, muſt his

Soul improve; How——e'er *Phi---lo--ſophers* diſ—pute, that, that, that,

Soul improve; How——e'er *Phi--lo---ſo-phers* diſ—pute, that, that, that,

that alone, that alone, muſt his Soul improve; How——e're *Phi*——

that a—lone, that a-lone, that a--lone, muſt his Soul improve; How——e're *Phi*——

——*lo*- - - - - - - - - - - - - - - - - -*ſo--phers* diſ—pute.

——*lo* - - - - - - - - - - - - - - - - -*ſo--phers* diſpute.

A Two Part SONG.

THough my Miſtreſs be Fair, yet froward, yet froward ſhe's too, then hang the dull

Though my Miſtreſs be Fair, yet frow--ard ſhe's too, then

Soul, then hang the dull Soul, that will of--fer, will of-fer to Woo; but 'tis Wine, brave

hang the dull Soul, then hang the dull Soul, that will offer to Woe; but 'tis

Wine, 'tis Liquor, 'tis Liquor, good Liquor, that's much more ſublime, much briſ—ker

Wine brave Wine; 'tis Liquor, good Liquor that's much more ſublime, much brisker

and quicker, much, much, much briſ—ker and quicker; it in Sparkles ſmiles on me,

and quicker, much, much, much briſ—ker and quicker; ti in Sparkles ſmiles on me,

tho' she frown up-on me: Then with Laugh- - - - - - - - - - - - - -ing and Quaffing; I'le

tho' she frown upon me: Then with Laugh- - - - - - - - - - - - - -ing and Quaffing; I'le

Time and Age be-guile, owe my Pimples and Wrinkles, owe my Pimples and Wrinkles, to my

Time and Age be-guile, owe, my Pimple and Wrinkles, owe my Pimples and Wrinkles, to my

Drink, and a Smile. Come fill up, come fill up my Glaſs, and a--pox on her Face;

Drink, and a Smile. Come fill up my Glaſs, come fill up my Glaſs, and a--pox on her Face;

may it never want Scars and Scratches, may it never want Scars and Scratches, Waſh, Paint and

may it never, may it never want Scars, want Scars and Scratches, Waſh, Paint and

Patches: Give me all my Drinking Maga—— zine, I'le blo——w

Patches: Give me all my Drink--ing Maga——zine, Give me all, I'le blo——w

up the Scornful Quean; give me Bottles and Jugs, and Glaſſes and Mugs, I'le

up the Scornful Quean; give me Bottles and Jugs, and Glaſſes and

hug 'em and tug 'em, I'le hug 'em and tug 'em, and Court 'em much more, than e're I

Mugs, I'le hug 'em, I'le hug 'em and tug 'em, and Court 'em much more, than e're I

did the pee—— viſh Girl before, than e're I did, than e're I did the

did the pee—viſh Girl be---fore, than e're I did the pee-——

pee——————vish Girl be—fore.

——————vish Girl be—fore.

A Two Part SONG.

WHen *Teucer* from his Fa--ther fled, and from the shore of *Sa—la—mine*; when *Teucer*

When *Teu—cer* from his Fa—ther fled, and from the shore, and from the

from his Fa-—ther fled, and from the shore of *Sa—la—mine*, and from the shore of

shore of *Sa——la—mine*; when *Teucer* from his Fa—ther fled, and from the shore of

Sa—la—mine; with a Poplar Wreath he crown'd his Head, that glow'd with the warmth of

Sa—la———mine; with a Poplar Wreath he crown'd his Head, that glow'd with the

ge- - - - - - - -ne-rous Wine; and thus to his droo- - - - - -ping

warmth of ge—-ne—rous Wine; and thus to his droo- - - - - - -ping Friends he

Friends he said, and thus to his droo———--ping Friends he said: Chear up my Hearts,

said, and thus to his droo- - - - - - -ping Friends he said: Chear up my

chear up my Hearts, your Anchors weigh; tho' Fate our Native Soil de—bar,

Hearts, chear up my Hearts your Anchors weigh; tho' Fate our Native Soil de—bar,

Chance is a better, better Father far, Chance is a better, better Father far; and a

Chance is a better, better Father far, Chance is a better, better Father;

bet ——-ter Country, a bet--ter, better Country is the Sea: Then chear up my

far; and a bet——ter Country, a better Country is the Sea: Then

- Hearts, then chear up my Hearts, your Anchors weigh. Come

chear up my Hearts, then chear up my Hearts, your Anchors weigh.

Plo- - - - - - - - -w, my Mates, come Plo- - - - - - - - -w, my Mates, the

Come Plo- - -w, my Mates, come Plo- - - --w, my Mates, the

wa—try, wa—try way, and fear not, and fear not, fear not un—der my Com—

wa—try, wa—try way, and fear not, and fear not, fear not un--der my Com—

—mind; we that have known, have known, the worſt, we that have known the worſt at

—mand ; we that have known, have known the worſt, we that have known the worſt at

Land, with the morrow's Dawn, with the morrow's Dawn, we'll An- - - - - - - - - - -chor

Land, with the morrow's Dawn, with the morrow's Dawn, we'll An——chor

weigh : Let us drink and drown our Cares a——wa——y, let us drink and

weigh: Let us drink and drown our Cares, let us drink and drown our Cares a——

drown our Cares a——way, and drown our Cares, and drown our Cares ; let us

——way, let us drink, let us drink, let us drink, let us drink, let us drink, let us drink and

drink, let us drink, let us drink, let us drink, let us drink and drown, and drown our Cares a—

drown, and drown our Cares a—way; let us dring and drown, and drown our Cares a—

—way; let us drink and drown, and drown our Cares a—way.

—way; let us drink and drown, and drown our Cares a—way.

A Two Part SONG.

FOR Love ev'ry Creature is form'd, for

For Love ev'ry Creature is form'd by his Nature, for Love ev'ry Creature is

Love ev'ry Creature, for Love ev'ry Creature is form'd by his Nature:

form'd, for Love ev'ry Creature is form'd, is form'd by his Nature:

No Joy——————es are a—bove the plea— — — — — — — — — — —

No, no, no, no Joys are above the plea————————

———ſures of Love, no Joys are a—bove the pleaſures of Love, no Joy— — — — —

———ſues of Love, no Joys are a—-bove the pleaſures of Love, no, no, no, no,

—— ——es are above, no, no, no, no, no Joys are above, no, no, no, no, no, no

no, no, no, no Joy- - - - - - - - - - - -es are a—bove, no, no, no, no, no, no, no

Joys are above the pleaſures, the pleaſures, the pleaſures of Love.

Joys are above the pleaſures, the pleaſures, the pleaſures of Love.

The Conjurers SONG in the 3*d*. Act of the *Indian Queen.*

YOU twice ten hundred De--i-ties, to whom, to whom we daily Sacrifice; Ye pow'rs, ye

pow'rs that dwell with Fates below, and ſee what Men are doom'd to doe; where Elements in

diſ- - - - - - - - - - -cord dwell, thou God of ſleep a—ri———ſe and tell; tell

great *Zempoalla*, what ſtrange, ſtrange Fate muſt on her diſ——mall, diſ—mall Vi-ſion wait.

by thee Croaking of the *Toad*, in their Caves that make a--

——bode ; by the Croaking of the *Toad,* in their Caves that make a—

——bode ; Earthy Dun, Earthy Dun that pa- - - - - - - - - - - - - - - - - -

——nts for breath, with her ſwe——————ll'd ſides full, fu—ll, fu——ll of

death; by the Crested *Adders* Pride, by the Crested *Adders*

Pride, that a-long the Cliffs doe gli- - - - - - - - - - - - - -de, by thy

Visage, by thy Visage feir- - - - - - -ce and black, by thy Deaths Head on thy

back ; by thy twif- - - - - - - - - - - - - -ted *Serpents* plac'd, for a

Girdle rou- - - - - - - - - -nd thy Waft; by the Hearts of Gold that deck thy

Breaſt, thy Shoulders and thy Neck ; from thy Sleep--ing Manſion riſe and open, and

open thy un-will-ing Eyes. While bubbling Springs their Muſick keep, while

bubbling Springs their Muſick keep, that uſe to Lull thee, uſe to Lull thee, Lull thee in thy

Sleep, that uſe to Lull thee, Lull thee, Lull thee, uſe to

Lull thee, Lull thee in thy Sleep.

A SONG with *HAUTBOYS.*

A Symphony for HAUTBOYS.

(*Hautboy.*)

VOICE.

SEEK not to know what muſt not, what muſt not, muſt not be Re—veal'd ; Joy——

——s on—ly flo——————w where Fate is moſt con—ceal'd; too bu-—ſy

Man, too bu--ſy Man wou'd find his for—rows more, if fu—ture For-tunes

he ſhou'd know be--fore: For by that knowledge, for by that knowledge of his

Deſtiny, he wou'd not, wou'd not live at all, but al--ways dye; Enquire not then, who,

who ſhall from Bonds be freed, who 'tis ſhall wear a Crown, or who ſhall Bleed, ſhall Bleed:

All, all muſt ſub—mit, all muſt ſub-mit to their ap-poin———————ted

Doom, Fate and miſ-fortune will too, too quick, quick-ly come; Let me no more

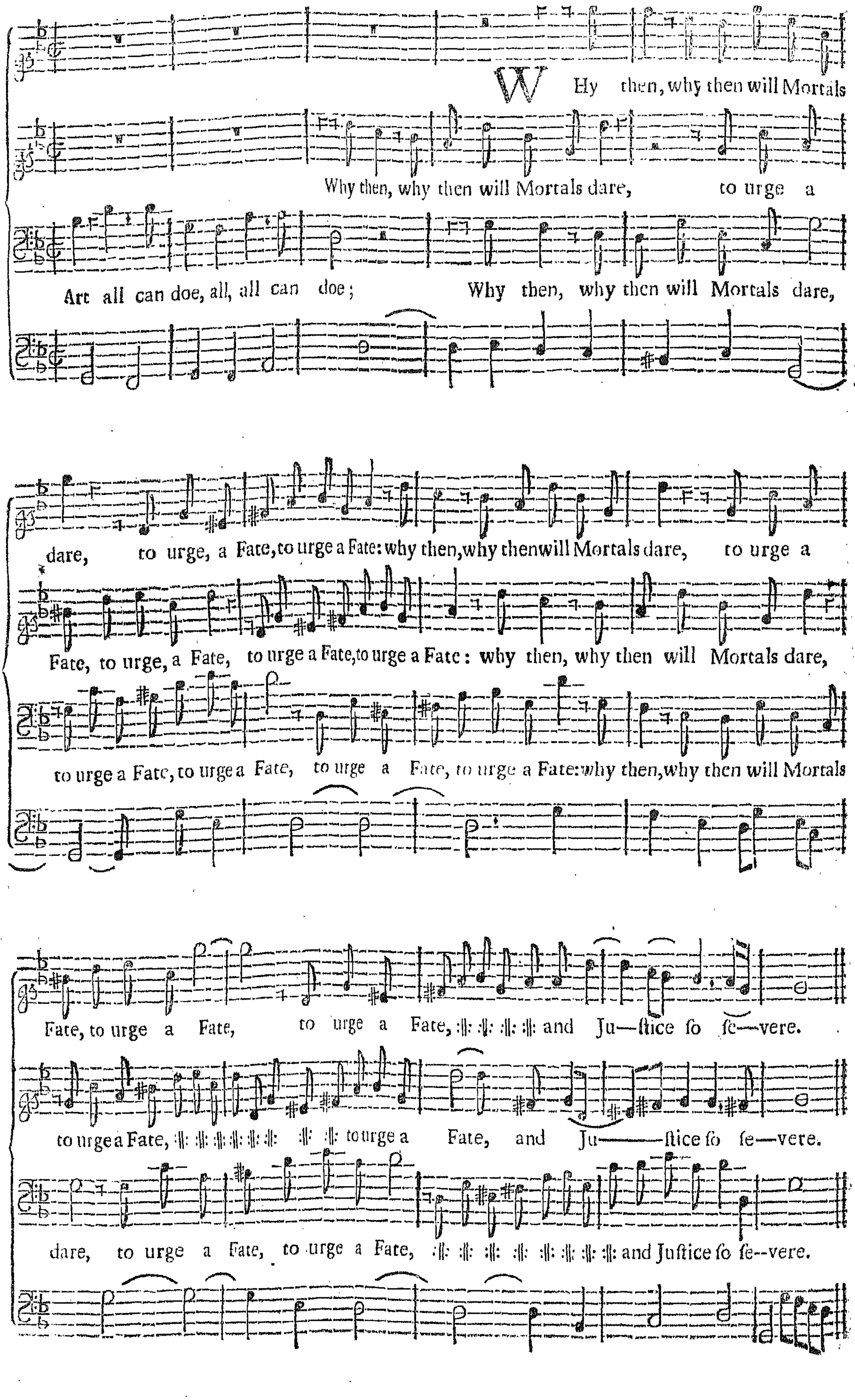
no more, no more with power——full Charms be preſt, I am forbid by Fate, I

am forbid by Fate to tell, to tell the reſt: Let me no more, no more, no more with power

——full Charms be preſt, I am forbid by Fate, I am for--bid by

Fate to tell, to tell the reſt.

A Verſe for 3 Voices in the 1*ſt.* Part of *Don Quixote.*



A SONG, in the *Propheteſs.*

Slow.

For 2 Flutes.

VERS.

Haron the peacefull Shade invites,

Charon the peaceſull Shade, the peace—full Shade in--vites, he

ha———ſtes to waft him o're, he ha———ſtes to waft him o're

give him all, give him all, all, all neceſſary Rites ; give him all, give him all ne-ceſſa-ry

Rites ; to lan——————d him on the—ſhoare.

A DIALOGUE in the *Propheteſs.*

TEll me why, tell me why my Char————ming Fair, tell me why, tell me

why you thus de--ny me ; can diſpair, can diſ--ſpair, or theſe ſighs and looks of care

make *Co-rin-na* e—ver fl- - - - - - - - - -y me, e—ver fly me? tell me why,

tell me why my Char———--ming Fair, tell me why you thus de—ny me.

O! *Mir—til——lo* you're a--bove me, I re--ſpect but dare not Love ye. She who

hears in—clines to ſin, who par——lies, half gives up the Town, and ravenous

Love ſoon en—ters in, when once the Out-work's beat--ten down: Then my Sighs and

Tears won't move ye? No, no, no, no, no *Mir--til---lo* you're a—bove me, I reſ——

-pect, but dare not Love ye: No, no, no, no, no, *Mir--til--lo* you're a-

-bove me; I re-ſpect, but dare not Love ye, I re-ſpect but dare not Love ye.

Cou'd this lovely Charming Maid, think *Mir---til---lo* wou'd de--ceive her? cou'd *Cor*-

-*in*-*na* be afraid, ſhe by him ſhou'd be betray'd? No, no, no, no, too well, too

well I Love her, therefore can-not be above her. Oh! oh! oh! oh! let

Love with Love be paid: My Heart, my Life, my Heart, my Life, my all I

give her: Let me now, now, now, let me now, now, now ah! now, now, now, re--ceive her.

Oh! how glad-ly we be--leive, When the Heart is too to willing: can that

look, that face deceive? can he take de——light in Killing? Ah! I dye,

ah! I dye, I dye if you deccive me; yet I will, I will, yet I will, I will be—

——lieve ye. Ah! I die, ah! I die if you de-ceive me; yet I will, I will, yet,

yet I will, I will, yet, yet I will, I will be--lieve ye. *CHORUS.*

CHORUS.

Oh! how glad-ly we believe, when the Heart is too to willing; can that Look, that Face de--

Oh! how glad-ly we believe, when the Heart is too to willing; can that Look, that Face de—

—ceive? Can he take de—light in killing? ah! I dye, ah! I dye, I dye if you de—

—ceive? Can he take de—light in killing? ah! I dye, ah! I dye if you de—

--ceive me; yet I will, I will, yet I will, I will, believe ye; ah! I dye, ah! I dye if you deceive me;

--ceive me; yet I will, I will, I will believe ye; ah! I dye, I dye if you deceive me;

yet I will, I will, yet, yet I will, I will, yet, yet I will, I will be--lieve ye.

yet I will, I will, yet, yet I will, I will, yet I will, I will believe ye.

A DIALOGUE in *King Arthur.*

YOU ſay 'tis Love creates the pain, of which ſo ſad——ly you complain; and yet wou'd

fain engage my Heart, in that ur--ea-ſy cru—el, cru——el part; but how a——las, how a--

--las, think you that I can bear the woun——ds of which you die? how a—la——

——s, how a--las think you that I can bear the wounds of which you die? 'Tis not my

paſſion makes my care, but your indifference gives deſpair; the lu—ſty Sun, the lu——ſty

Sun begets no Spring, till gen—tle ſhow'rs, till gen—tle ſhow'rs aſſiſtance bring, ſo Love that

scorches and deſtroys, till kind—neſs aids, till kind—neſs aids can cauſe no joy;

Love has a thouſand, thouſand, thouſand, thouſand ways to pleaſe; Love has a thouſand, thouſand

thouſand, thouſand ways to pleaſe, but more, more, more, more, more, more more to rob us of our

eaſe, but more, more, more, more, more, more, more to rob us of our eaſe; for wak-ing

nights and carefull days, from hours of plea- -ſures he re-

-pays; But ab—ſence ſoon, or jea—lous fears o're—flows the joy, o're—flows the

joys with floods of Tears; but abſence ſoon or jea--lous fears o're—flows the joys, o're--flows the

joys with floods of Tears: But one ſoft moment makes amends for all the tor—men that at---

—tends, one ſoft moment makes amends for all the tor———ment that attends.

CHORUS.

Let us Love, let us Love, and to happineſs haſt, haſt, haſt, haſt, haſt; Let us Love, let us

Let us Love, let us Love and to happineſs haſt, haſt, haſt, haſt, haſt; Let us Love, let us

Love and to happineſs, haſt, haſt, haſt, haſt, haſt, Age and Wiſdom comes too faſt; Youth for

Love and to happineſs, haſt, haſt, haſt, haſt, haſt, Age and Wiſdom comes too faſt;

Loving was deſign'd, Youth for Loving, Youth for Loving was deſign'd; You be conſtant

Youth for Loving was deſign'd, Youth for Loving, Loving was deſign'd; I'le be conſtant you be kind,

I'le be kind, I'le be kind, I'le be kind, kind, I'le, I'le be kind; Heav'n can give no grea- - - - - - - - -ter

I'le be conſtant, :‖: :‖: :‖: :‖: :‖: :‖: :‖: :‖: *I'le be kind; H. can give no grea- - - - - -ter bleſſing, no*

bleſ—ſing than faithful Love, and kind, and kind poſ--ſeſ--ſing, than faithful Love, than faithful Love, and

grea———ter bleſ—ſing than faithful Love, and kind, and kind poſ—ſeſ—ſing, than faithful Love, and

kind, and kind poſ—ſeſ—ſing, and kin———d, and kind, and kind poſſeſ—ſing.

kind, and kind poſſeſ—ſing, and kin———d, and kind, and kind poſſeſ——ſing.

A SONG, in the *Fatal Marrage.*

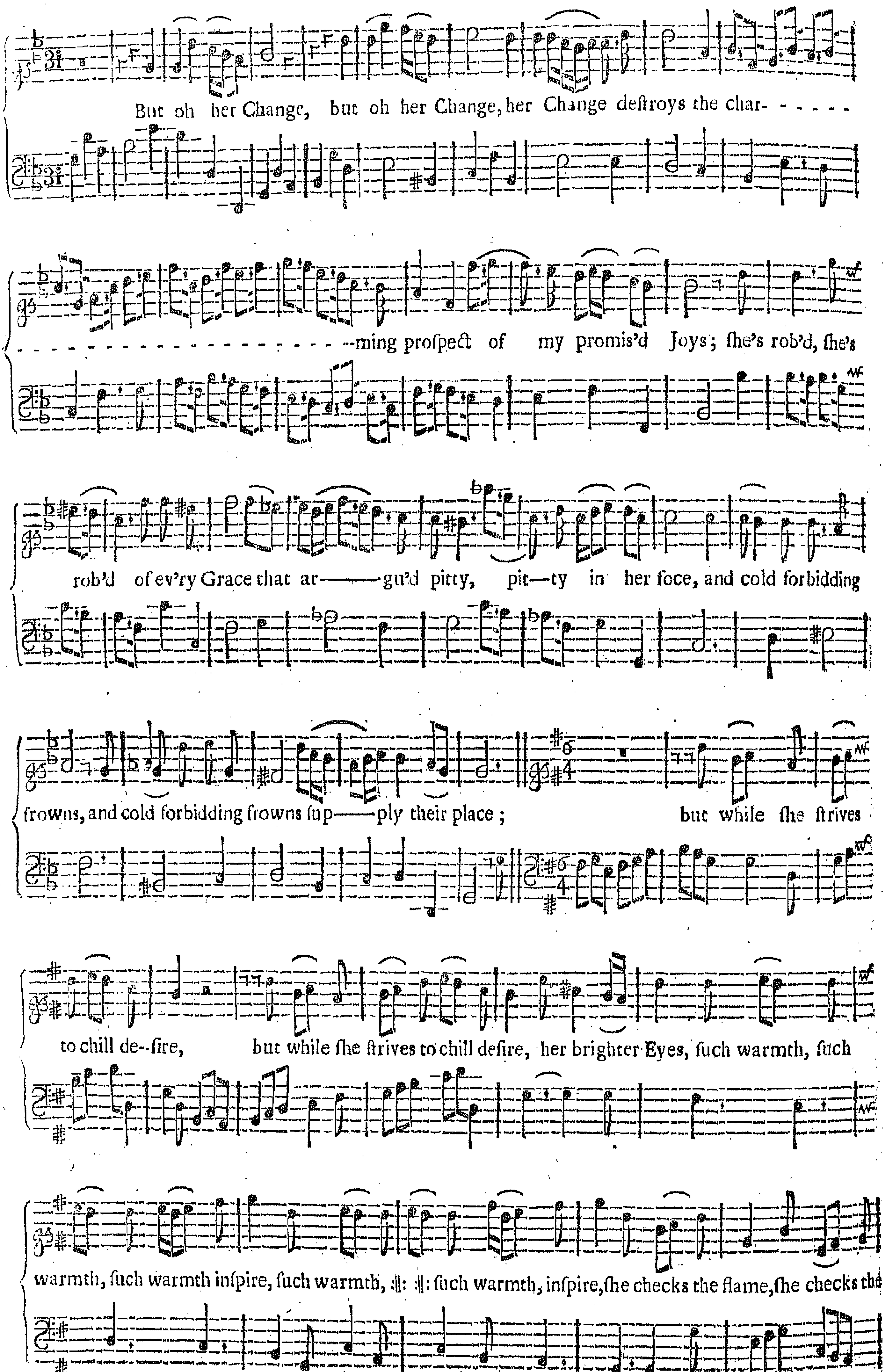
Si- - - - - - -gh'd, I ſi- - - - - -gh'd, ſi- - - -gh'd and

own'd my Love; nor did the Fair, nor did the Fair my paſ——————ſion

diſ—ap——prove; a ſo——ft en-ga-ging Air, a ſo——ft en--ga--ging

Air not of—ten apt to cauſe diſpair, declar'd, declar'd ſhe gave, ſhe gave at-ten--tion to my

pray'r; She ſeem'd to pitty, to pitty, pitty to pitty, pit—ty my diſtreſs, and I ex—pect—ed

nothing leſs, no, nothing, nothing leſs, than what her ev'ry look, her ev'ry, ev'ry look did then confeſs.

But oh her Change, but oh her Change, her Change deſtroys the char- - - - - -
- - - - - - - - - - - - - - - - - - --ming proſpect of my promis'd Joys; ſhe's rob'd, ſhe's
rob'd of ev'ry Grace that ar———gu'd pitty, pit—ty in her foce, and cold forbidding
frowns, and cold forbidding frowns ſup——ply their place; but while ſhe ſtrives
to chill de--ſire, but while ſhe ſtrives to chill deſire, her brighter Eyes, ſuch warmth, ſuch
warmth, ſuch warmth inſpire, ſuch warmth, :‖: :‖: ſuch warmth, inſpire, ſhe checks the flame, ſhe checks the

flame, but cannot, but cannot, but cannot, but cannot, cannot quench the fire, fire.

A SONG in the *Double-Dealer.*

C *Inthia* frown when e're I Woe her, yet ſhe's vex'd, ſhe's vex'd if I give over; much,

much ſhe fears I ſhou'd, I ſhou'd undoe her, but much more, but much more, much m———

———re to loſe her Lover; thus, thus in doubting ſhe re-fu-ſes, and not Winning,

and not Winning, thus, thus, thus ſhe looſes; And not Winning, and not Winning, thus,

thus, thus, thus; thus, thus, ſhe looſes; Prethee *Cinthia* look be--

—hind you, prethee *Cinthia* look behind you, Age and Wrinkles, Age and Wrinckles

will o'retake you; then, then too late, too late, too late, then, then too late Deſire, will find you;

when the po- -w'r does forſake you;

Think, think, oh! think, think, think, oh! think, oh! ſad con--dition, to be

paſt, yet wiſh, yet wiſh fru—ition; to be paſt, be paſt, yet wiſh,

wiſh, wiſh fru—-ition, yet wiſh, wiſh, wiſh fru—-ition.

A SONG in the 3*d*. Act of the *Propheteſs.*

W Hen firſt I ſaw the Bri- —— ght *Aurelia's* Eyes, when firſt I ſaw the Brig——

——ght *Aure--lia's* Eyes, a ſudden trem- - - - - - - - - - - - - - - - - -bling did my Limbs ſur——

——prize, in ev'ry Vain, in ev'ry Vain I felt a ting- - - - - - - - - - - - - - - -ling, ting--ling

ſmart, and a col——d faintneſs, and a co——————ld faintneſs all a—rou————————

——————————————nd my Heart, all a rou————————————————

——————————-nd my Heart. But oh! oh! oh! oh! the piercing, piercing,

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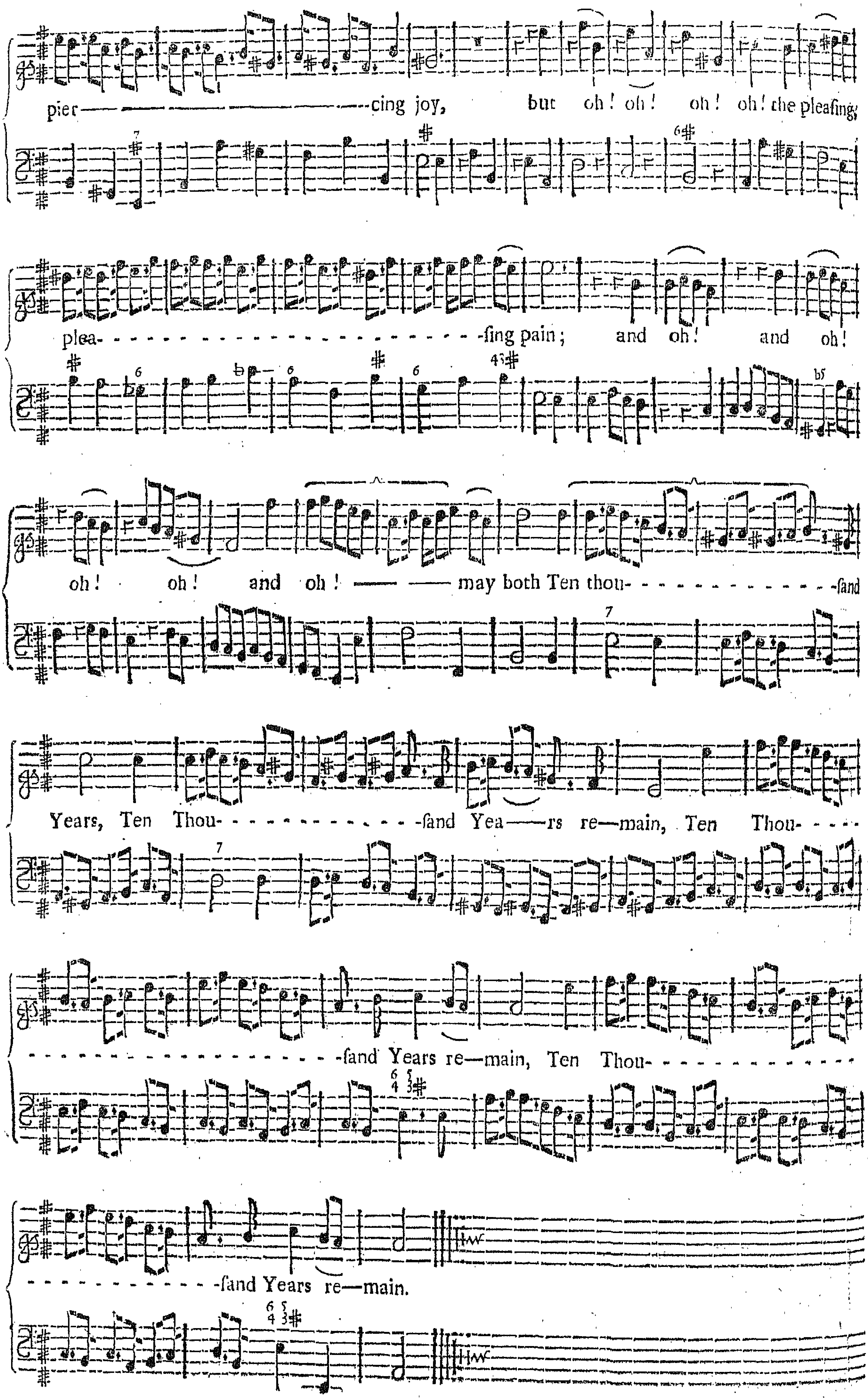

pier- - - - - - - -cing joy, but oh! oh! oh! oh! the pleasing,
plea- - - - - - - - - - - -sing pain; and oh! and oh!
oh! oh! and oh! — — may both Ten thou- - - - - - - -sand
Years, Ten Thou- - - - - - - -sand Yea——rs re—main, Ten Thou- - - -
- - - - - - - - -sand Years re—main, Ten Thou- - - - - - -
- - - - - - -sand Years re—main.

A SONG in the *Tempeſt*, Sung by Miſs *Croſs.*

D Ear, Dear, Pritty, Pritty, Prit—ty Youth,

Dear, Pritty, Pritty, Prit—ty Youth, unvail, unvail your Eyes, unvail, unvail your

Eyes; how can you, can you Sleep, how can you, can you Sleep, how can you, can you

Sleep, when I, when I am by, when I, when I am by? Were I with you all

Night to be, methinks I cou'd, methinks I cou'd, I cou'd from Sleep be free; me—

—thinks I cou'd, methinks I cou'd from Sleep, I cou'd from Sleep be free:

a—laſs, a———laſs my Dear, you'r Cold, Cold as Stone; you muſt no longer,

r.o, no longer, no, no longer, no, no longer, longer lye a———lone; but

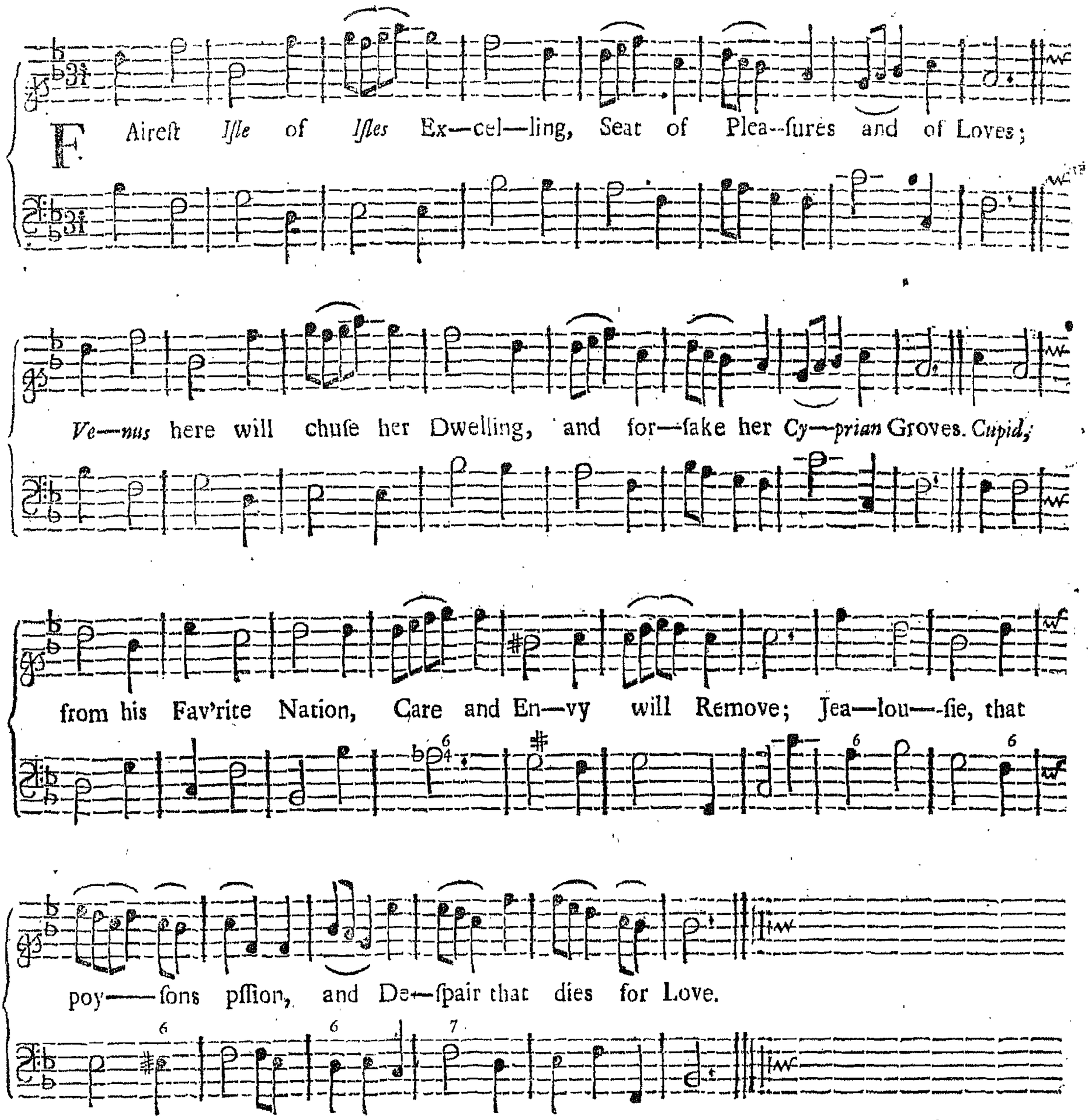
be with me my Dear, my Dear, Dear, Dear, but be with me my Dear, and I in each

Arm, and I in each Arm will Hugg you, Hugg you cloſe, will Hugg you, Hugg you cloſe, Hugg you

cloſe and keep you Warm, will Hugg you, Hugg you cloſe, will Hugg you, Hugg you

cloſe, Hugg you cloſe and keep you warm.

A SONG in King *Arthur.*



II.

Gentle Murmurs, sweet Complaining,
Sighs that blow the Fire of Love;
Soft Repulses, kind Disdaining,
Shall be all the Pains you prove.
Every Swain shall pay his Duty,
Grateful every Nymph shall prove;
And as these Excel in Beauty,
Those shall be Renown'd for Love.

A SONG in *Bonduca*, Sung by Miſs *Croſs*

O H! Oh! lead me, lead me to ſome peace—ful Gloom, where

none but ſigh—ing, none but ſigh—ing, ſigh—ing Lo—vers come;

where the ſhrill, the ſhrill Trumpets never foun- - - - - - - - - - - - - -nd; never,

never, ſound, but one E—ter—nal Huſh, one e——ter——nal Huſh goes round:

There let me ſooth my plea—ſing pain, there let me

ſooth my plea—ſing pain, and never, never think of War, never, never think of

War, never, never, think of War, never, never, never, never, never, never

think of War a—gain: what glo——ry, what glo——

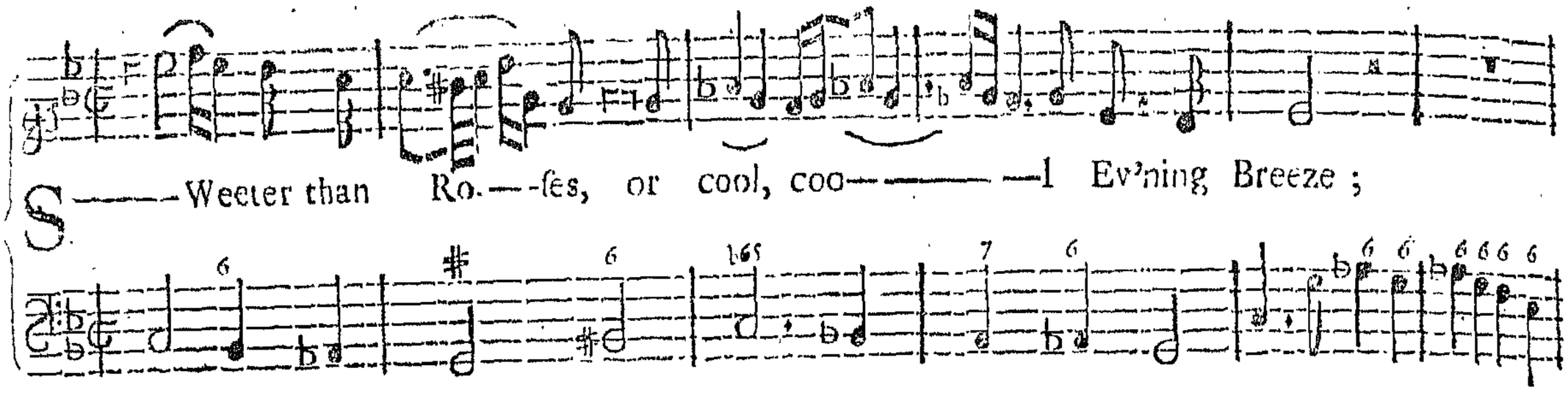
——ry, what glo——ry can, can a Lover have to Conquer, to Conquer, yet

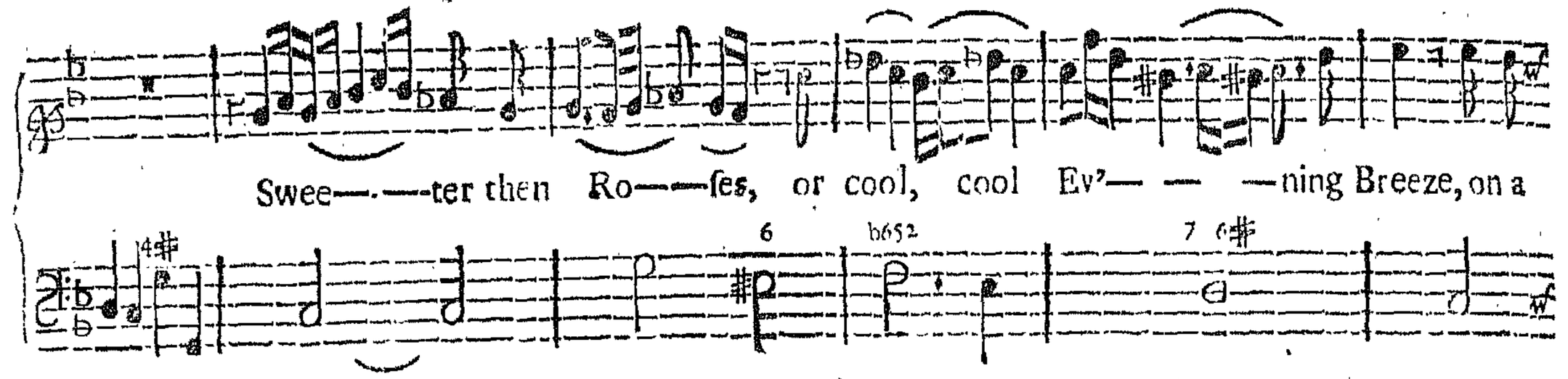
be ſtill a ſlave; what glo——ry, what glo——ry can a

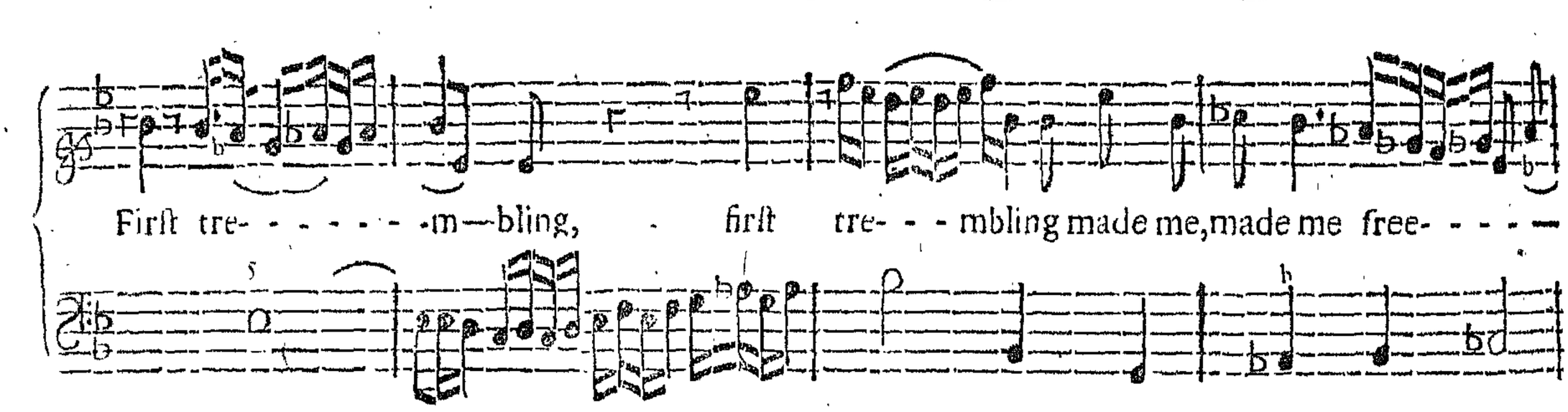
Lo——ver have, to Conquer, to Conquer, to Conquer, yet be ſtill, ſtill a

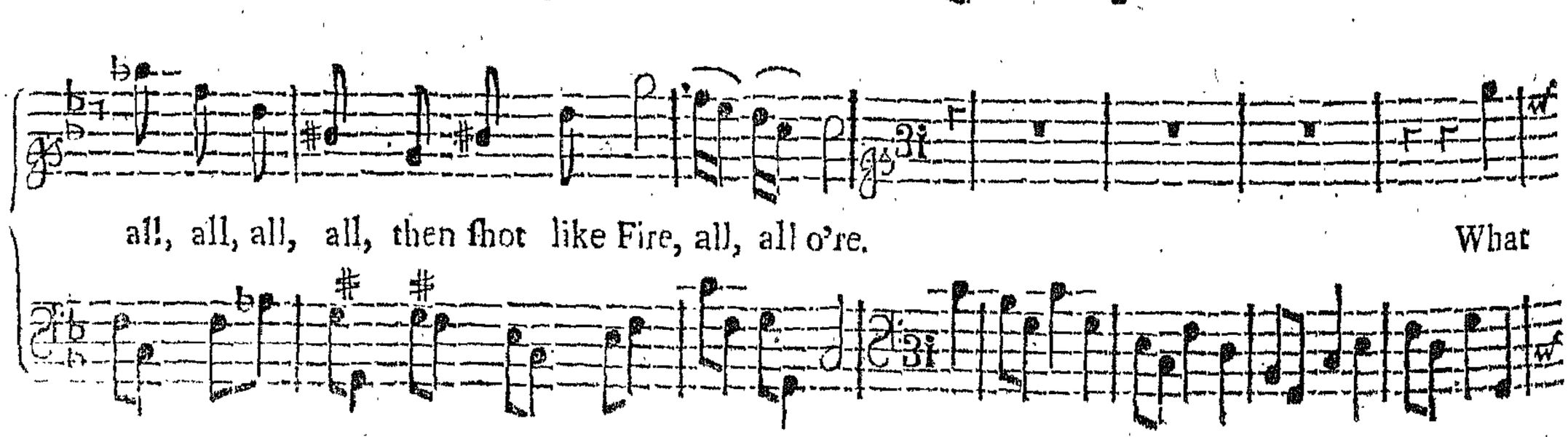
Slave, yet, yet be ſtill, yet, yet be ſtill yet, yet be ſtill, ſtill a Slave?

A ſingle SONG.









Magick has Vic--to-

--rious, Love, what Magick has Vic-to-

--rious Love, for all, all,

all I touch, all, all, all, all I touch or ſee; ſince that dear, dear, Kiſs I hourly, hourly

prove, all, all, all, all is Love, all, all, all, all, all, all is Love, all, all, all, all, all is Lo---ve,

all, all, all, all, all, is Lo——ve, is Love to me.

A SONG, Sung by *J. Bowen*, at the opening the Old Play-house.

U—cin—da is Be—witching Fair, *Lu-cin—da* is Bewitch--ing Fair, all o're,

—ll o're in---ga———ging is her Air; all o're, all

o're, all o're in--ga--ging is her Air; all o're, all o're in--ga--ging is her

Air; In ev—'ry Song *Lu—cin—da*, *Lucinda*, *Lucinda*'s Fam'd, She is the Quee———

———n of Love proclaim'd, to all, to all She does, She does a Flome impart, ex---piring Victims,

expiring, ex--pi---ring Vic—tims feel her Dart; *Lu*—&c. *First Strain again.* *Strephon* for her has *First Strain again.*

Love ex--preſt, *Philander* ſighs, ſighs, ſighs too with the reſt; Wrack'd,

Wrack'd with Deſpair each one complains, un———--mo———v'd, un—

—touch't, She all, She all, She all diſ—-dains. *Lu—&c.* *End with the firſt Strain from this* :S *mark.*

The laſt SONG the Author Sett, it being in his Sickneſs.

FRom Roſie Bow'rs where Sleep's the God of Love, hither, hither ye little waiting *Cupids*

fly, fl-——-y, fl-———y, hither ye little waiting *Cu——pids* fly; teach me, teach me in

ſoft Me—lodious Songs, to move with ten——der, ten——der Paſſion, my Heart's, my

Heart's dar--ling Joy: Ah! let the Soul of Muſick Tune my Voice, to Win dear *Strephon*, ah!

ah! let the Soul of Muſick Tune my Voice to Win dear *Strephon*, dear, dear, dear

Strephon who my Soul en--joys. Or if more influencing is to be brisk and Airy, with a

Step and a Bound, and a Friſk from the Ground, I will Trip like a-ny Fairy; As once on *I--da*

Dancing, were three Celeſtial Bodies, with an Air, and a Face, and a Shape, and a Grace, let me

Charm like Beauty's Goddeſs; with an Air, and a Face, and a Shape, and a Grace let me Charm like

Slow.

Beauty's Goddeſs. Ah! ah! 'tis in vain, 'tis all, 'tis all, all in Vain, Death and De----

----ſpair muſt end the Fa--tal pain; cold, Deſpair, cold, cold, Deſpair diſguis'd like Snow and Rain, falls,

falls, falls on my Breaſt, Bleak Winds in Tempeſts Blo———w, in Tempeſts Blo———-w, my

Veins all Shiver, and my Fingers Glow, my Pulſe beats a Dead, Dead March; my Pulſe bea—ts a

Dead, Dead March for loſt repoſe, and to a ſo-lid lump of Ice, my poor, poor fond Heart is froze.

Or, ſay ye Pow'rs, ſay, ſay ye Pow'rs my

Peace to Crown, ſhall I, ſhall I, ſhall I, Thaw my ſelf or drown? ſhall I, ſhall I, ſhall I

Thaw my ſelf or drown? amongſt the foaming Billows increaſing, all with Tears I ſhed on Beds of

Ooze, and Chryſtal Pillows, lay down, down, down, lay down, down, down my Love-ſick Head;

ſay, ſay ye Pow'rs, ſay, ſay ye Pow'rs my Peace to Crown, ſhall I, ſhall I, ſhall I Thaw my

Quick.

ſelf or drown? ſhall I, ſhall I, ſhall I Thaw my ſelf or drown? No, no, no, no,

no, I'le ſtraight run Mad, Mad, Mad, Mad, Mad, that ſoon, that ſoon my Heart will

warm, when once the Senſe is fled, is fled, Love, Love, has no pow'r, no, no, no, no, no pow'r to

Charm; Love has no pow'r, no, no, no, no, Love has no pow'r, no, no, no, no, no, no, no,

no, no pow'r to Charm: Wild thro' the Woods I'le fl——————y, Wil—d thro' the

Woods I'le fl——————y, Robes, Locks ſhall thus, thus, thus, thus be tore; a Thouſand,

thouſand Deaths I'le dye, a thouſand, thouſand deaths I'le dye, e're thus, thus, in vain, e're

thus, thus in vain a—dore.

A SONG in *Henry the Second*; Sung by Mrs. *Dyer.*

I N vain, in vain, in vain, in vai——n 'gainſt Love, in vai——n I

ſtrove, Reaſon nor Honour, Reaſon nor Honour could its for- - - - - - - - - - - - - - - - -

- - - - - - - - - -ce re—move; Tho' Honour freſh objections brought, and each had

won——d'rous Senſe. I thought, each had won——————d'rous Senſe I thought:

Yet Love, Love, Love more ſtro——————-ng, yet Love, Love, Love more ſtro——

——-ng, tho' not ſo wiſe, be—-lyes my Tongue, in my fond, my fond, my f—ond

Eyes. One anſwers faint—ly no, no, no, but yes, oh yes, oh

yes, yes, yes, oh yes, oh yes, yes, yes, oh yes, the laſt much lou-

-der cry's.

A SONG Sung before the Queen on Her Birth-day.

C E—lebrate this Fe——ſtival, Ce--lebrate this Fe—--ſtival, Ce-

-lebrate this Feſtival; 'Tis Sacred, bid the Trum-pet

ceaſe, 'tis Sa-cred, bid the Trum-pets ceaſe.

Kind—ly Treat *Ma——ri——a's* Day, and your Ho—mage 'twill re-—pay;

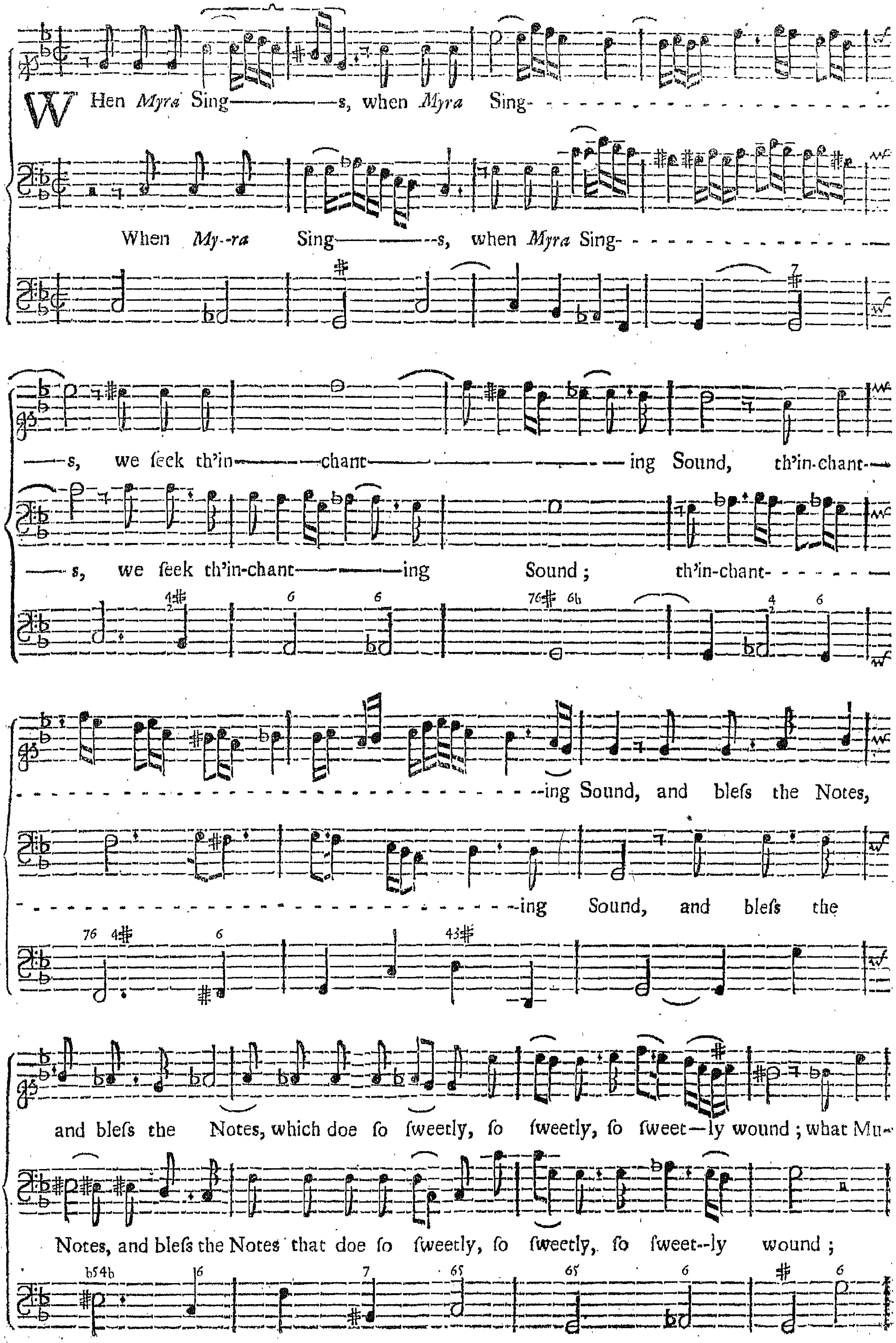
Bequeathing Bleſſings on our *Iſle*, the te——dious Mi—nutes to beguile; Till

Conqueſt, till Conqueſt, till Conqueſt to *Ma--ri——a's* Arms re--ſtore; Peace and her

He—ro, Peace and her *He—ro* to de--part no more, no, no more, no, no more, no, no

mo————re, Peace and her *He--ro*, Peace and her *He—ro* to de—part no

more, no, no more, no, no more.

A Two Part SONG.

sick, what Mu——sick needs muſt dwell up——on that Tongue, whoſe ſpeech is

what Mu——sick needs muſt dwell up——on that Tongue,

Tuneful, whoſe ſpeech is Tuneful, is Tune——ful as a—nother Song;

whoſe ſpeech is Tune-ful, whoſe ſpeech is Tune——ful as a—nother Song:

Such Harmo—ny, ſuch Wit, ſuch Harmony, ſuch Wit, ſuch

Such Harmo—ny, ſuch Wit, ſuch Harmo--ny, ſuch

Wit, a Face ſo Fair, ſo many; ſo many point—ed Arrows who, who can

Wit, á Face ſo Fair, ſo many, ſo many point—ed Arrows who, who can

bear? the ſlave that from her Wit, or Beau---ty flyes,

bear? the ſlave that from her Wit, or Beau---ty flyes, if ſhe but

if ſhe but reach him, but reach him with her Voice,

reach him, but reach him with her Voice, if ſhe but reach him

Very ſlow.

if ſhe but reach him with her Voice, he dies, he dies, he

with her Voice; he dies, he dies, he dies, he

dies, he dies, he dies, he dies, he dies, he dies, he dies.

dies, he dies, he dies, he dies, he dies, he dies, he dies.

The Two following SONGS in *Bonduca.*

TO Arms, to Arms, to Arms, to Arms, to Arms, to Arms, to Arms, to

To Arms, to Arms, to Arms, to Arms, to

Arms, to Arms, to Arms, to Arms, to Arms, to Arms, to

Arms, to Arms, to Arms, to Arms, to Arms, to Arms, to Arms,

Arms, to Arms, to Arms, to Arms, to Arms, to Arms, your Enſigns ſtraight diſplay;

to Arms, to Arms, to Arms, to Arms, your Enſigns ſtraight diſplay;

now, now, now, now, now, now, now, now, now, now, ſet the Bat—tle in ar—ray:

now, now, now, now, now, now, now, now, now, now, ſet the Bat—tle in ar—ray:

The O—*ra*—*cle* for War declares, for Wa—-r declares, ſucceſs depends, ſuc—

The O—*ra*—*cle* for Wa— r declares, for Wa—--r declares, ſuc—ceſs depends, ſuc—

—ceſs de--pends up—on our Hearts and Spears; the O——*ra*—*cle* for Wa—— r de—

—ceſs depends up—on our Hearts and Spears; the O—-*ra*—-*cle* for War de—

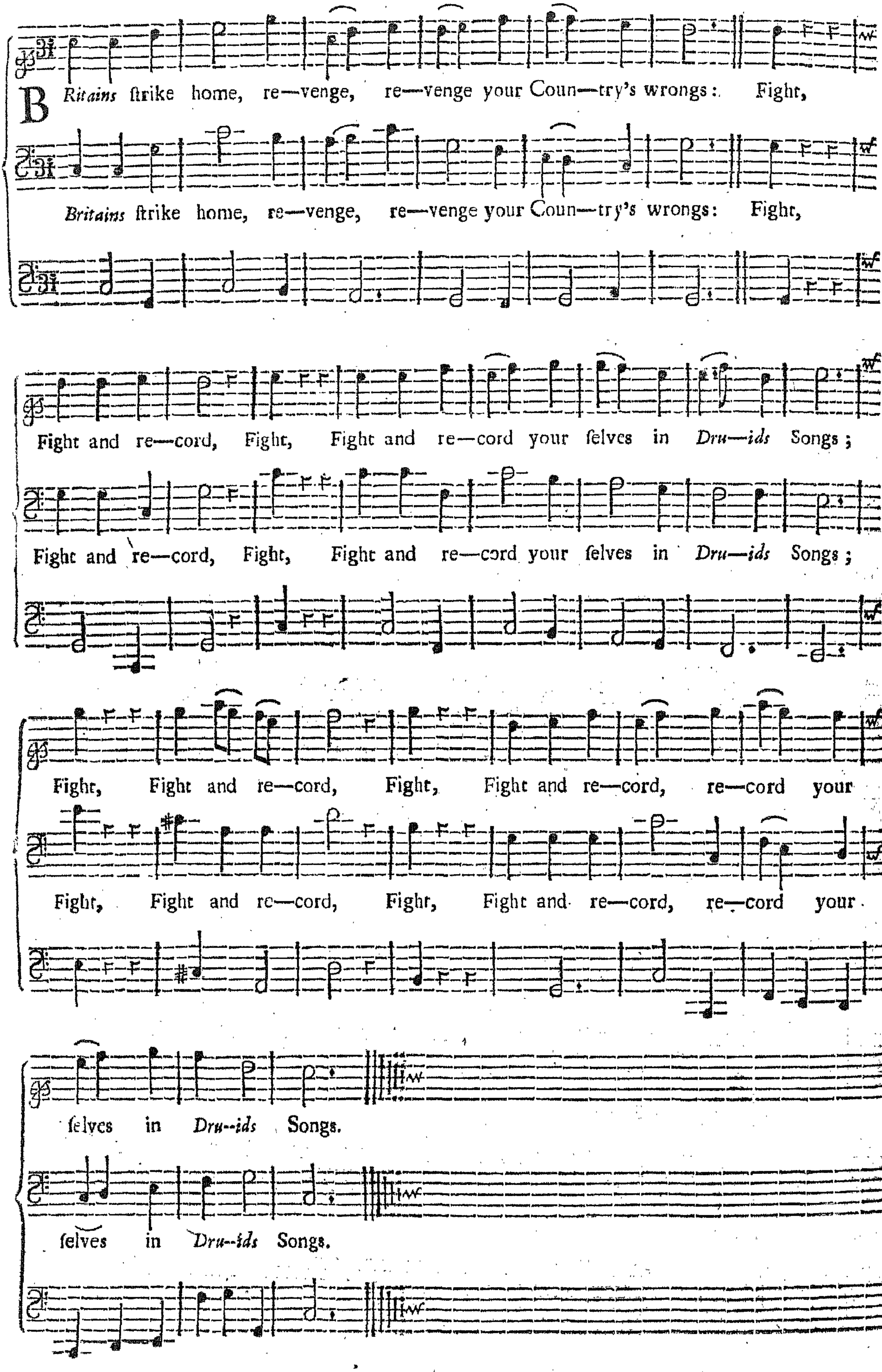
—-clare, for Wa——r de—clares, ſuc—ceſs de—pends, ſuc—ceſs de—pends up——

—-clare, for Wa——r de—clares, ſuc—-ceſs de—pends, ſuc—-ceſs de—pends up——

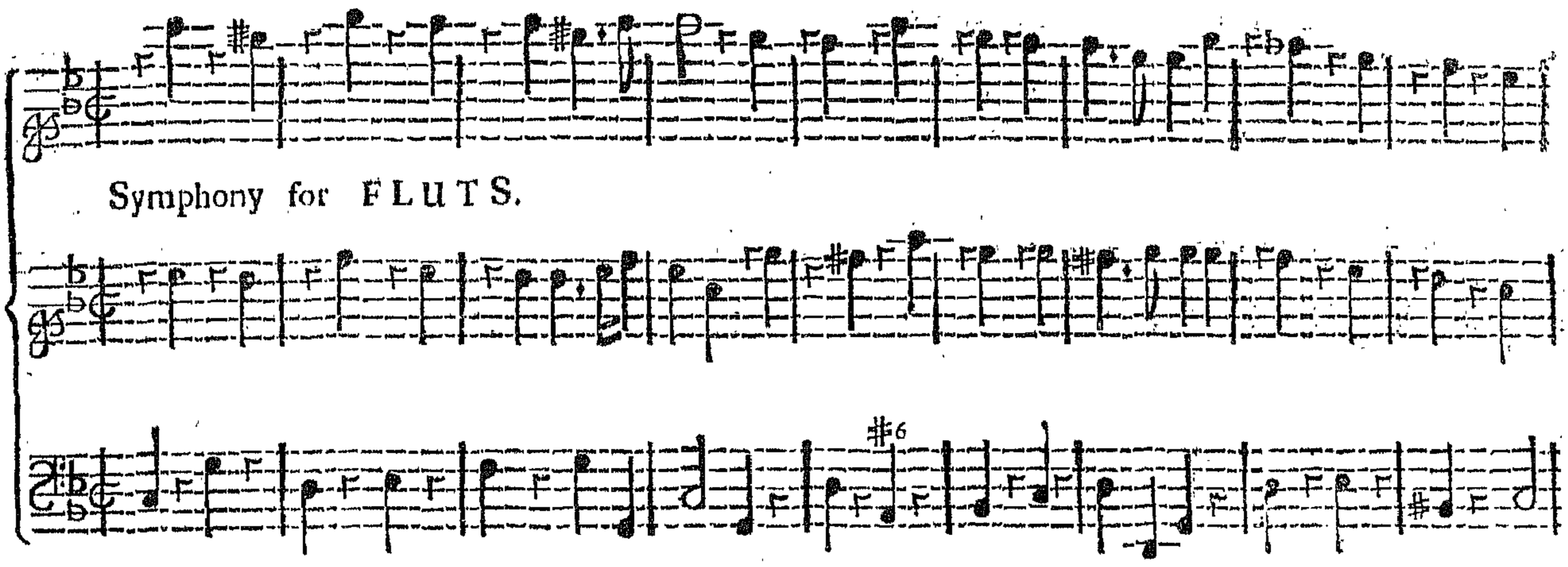
—--on our Hearts and Spears.

—--on our Hearts and Spears.

A Two Part SONG.



A SONG in the *Propheteſs.*



Symphony for FLUTS.

SInce the toils and the hazards of War's at an end, the pleaſures of Lo——ve ſhould ſuc-

-ceed 'em, the fair ſhould preſent what the Senators ſend, and compleat what they've decreed 'em, and com-

—pleat, compleat what they've decreed 'em: With Dances and

Songs, with Tambours and Flutes, let the Maids ſhow their Jo- - - - - - - - - - - - - - - - - -

-y as they meet 'em;

with Dances and Songs, with Tambours and Flutes, let the Maids show their

Jo- -y as they meet 'em,

with Cimbals and Harps, with Vi—ols and Lutes let the Husbands and true Lovers

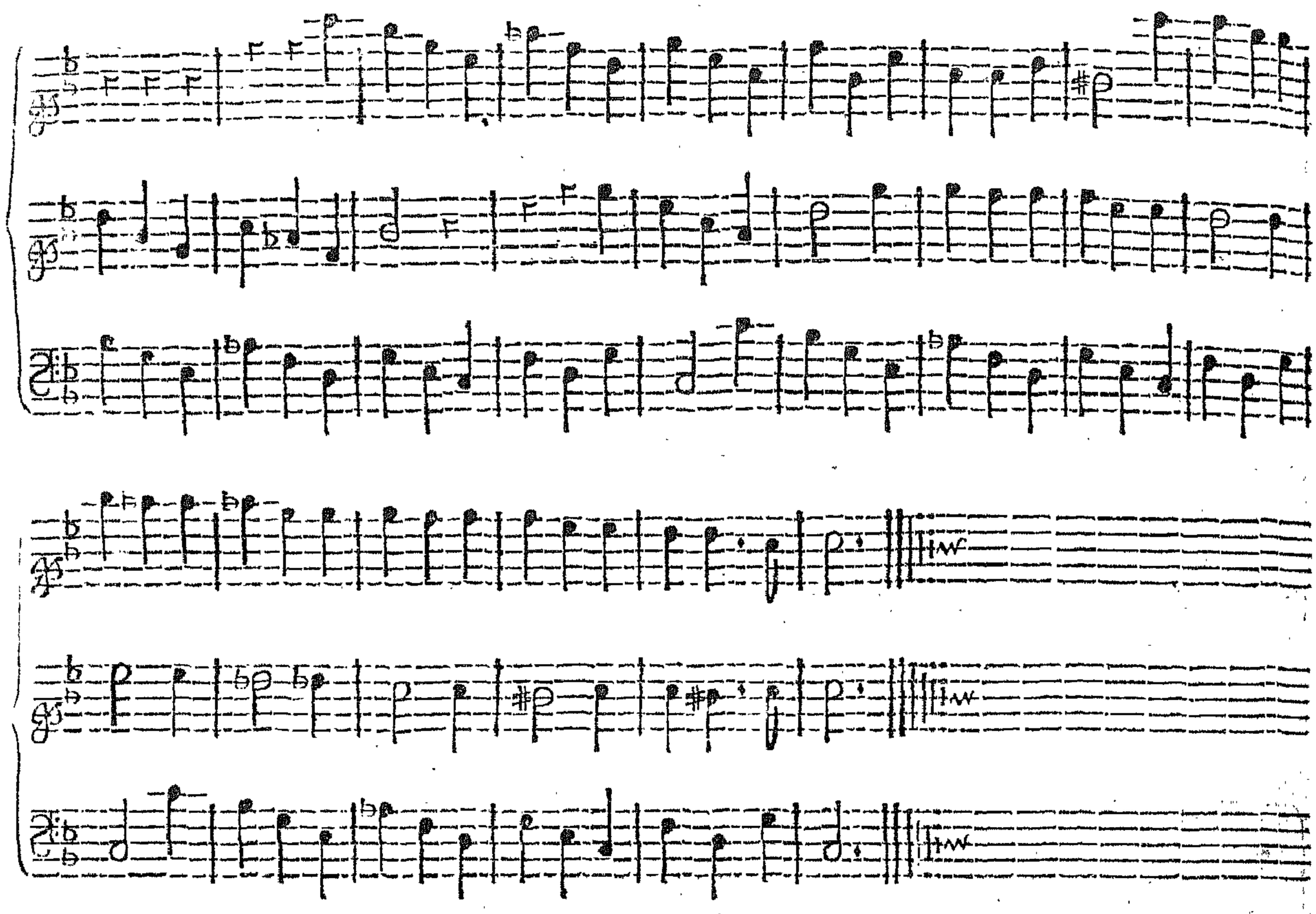
greet 'em, let the Husbands and true Lo—vers greet 'em, with Cimbals and

Harps, with Vi—ols and Lutes, let the Husbands, let the Husbands and true Lo—vers

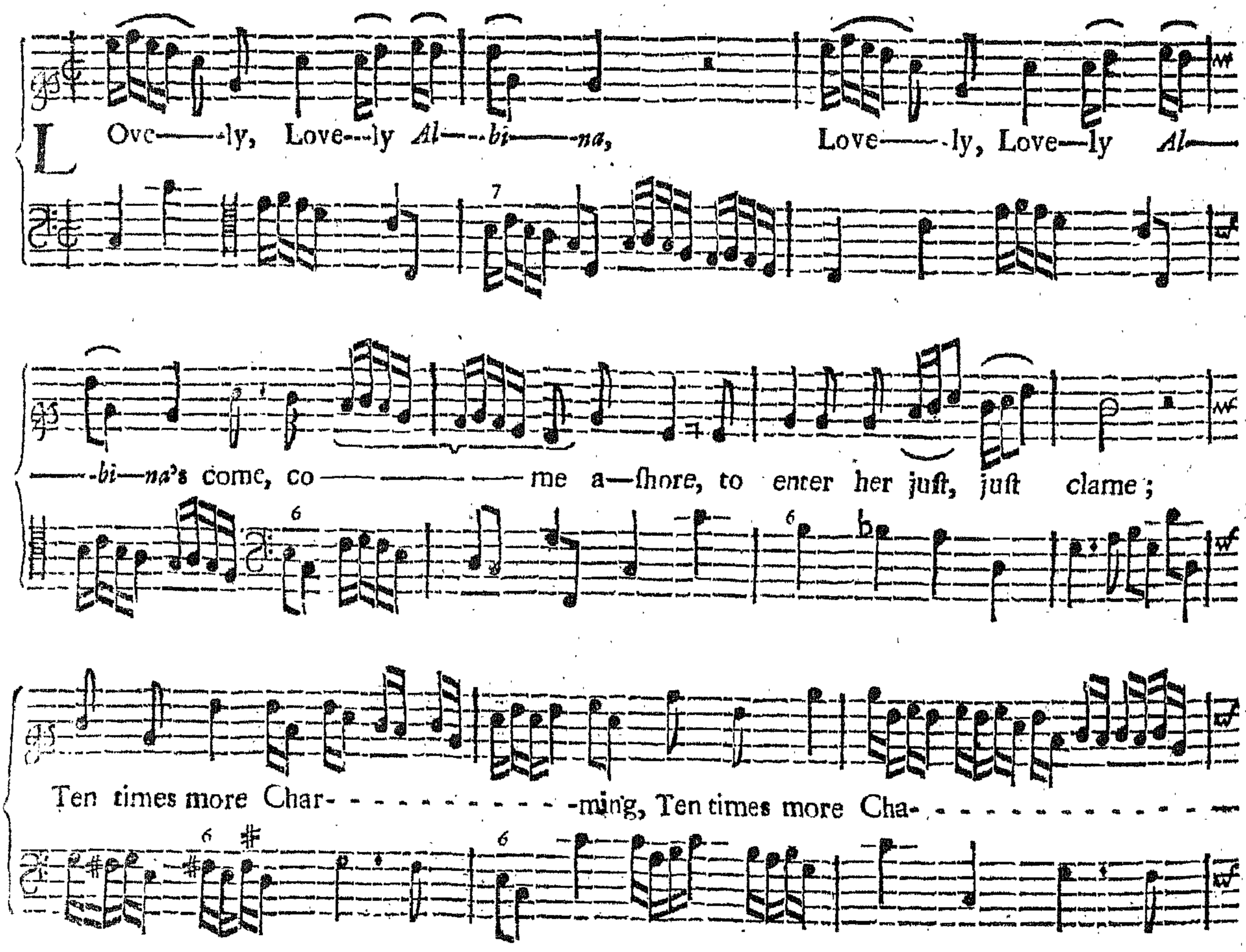
greet 'em, with Symballs and Harps, with Vi—ols and Lutes, let the Husbands and

true Lo-vers greet 'em, let the Hus-bands and true Lo----vers greet 'em, with Cymballs and

Harps, with Viols and Lutes, let the Husbands, let the Husbands, and true Lovers greet e'm.



The laſt SONG the Author Sett before his Sickneſs.



-ming than be—fore; To her Im—mor-

-tal Fame. Fame. The

Bel — gick *Ly--on*, as his brave, brave, brave the Bel — —gick *Ly--on*, as his brave, brave

brave, this Beauty, this Beauty, will re--live, this Beauty, this Beauty, will relieve, will, will re--

—lieve, for nothing, nothing, nothing but a mean blind Slave, can liv-

-e, and let her griev- -e, and let her grieve.

A Two Part SONG.

COme, come, come, come, let us leave, let us, let us leave the Town; Come, come,

Come, come, come, come, let us leave, let us leave the Town;

come, come, come, come, come, come, come, come let us leave, let us, let us, let us leave

Come, come, come, come, come, come, come, come, let us leave, let us, let us leave

the Town; And in some lonely place, where Crowds and Noise, where Crowds and

the Town; And in some lone--ly place, where Crowds, where Crowds and

Noise, were never, never, never, never, known, re—so- - - - - - - - - - - - - -lve

Noise, where never, never, never, never known, re—so- - - - - - - - - - - - - -lve

to ſpend our days. In Pleaſant, Pleaſant, Sha——————des, in

to ſpend our days. In Pleaſant, Pleaſant, Pleaſant, in Pleaſant, Pleaſant,

P'eaſant, Pleaſant Shades upon the Graſs, at Night our ſelves we'll lay; our days in harmleſs

Pleaſant Shades upon the Graſs, at Night our ſelves we'll lay; our

Sports ſhall paſs, our days in harmleſs Sports, in harmleſs Sports ſhall paſs; thus

days in harmleſs Sports ſhall paſs, our days in harmleſs Sports ſhall paſs; thus

Time ſhall ſli- -de a—way.

Time ſhall ſli- -de a—way.

A Two Part SONG.

LOſt is my Qui--et for e—ver, loſt is my Qui—et for e—ver, loſt for

Loſt is my Quiet for e—ver, e-ver, loſt is my Quiet for

e—ver, for e———ver loſt; loſt is my Qui—et for e—ver, e—ver,

e—ver, for e———ver, loſt is my Quiet for e—-ver, for e—ver, e—ver,

loſt is Life's hap——pi-eſt part; loſt all, all, all my ten—der En—

loſt is Life's hap—pi—eſt part; loſt all, all my ten—-der En—

——deavours to tou- - - - - - - - - - - t - - - - - - - - - - -ch an in—ſen—ſi—ble

——deavours to tou- -ch an in—ſen—ſi—ble

Heart. But tho' my De--ſpair is paſt curing, but tho' my De—

Heart. But tho' my De—ſpair is paſt curing, but

—ſpair, my De—-ſpair is paſt curing, and much unde-ſerv'd is my Fate; I'le ſhow by a

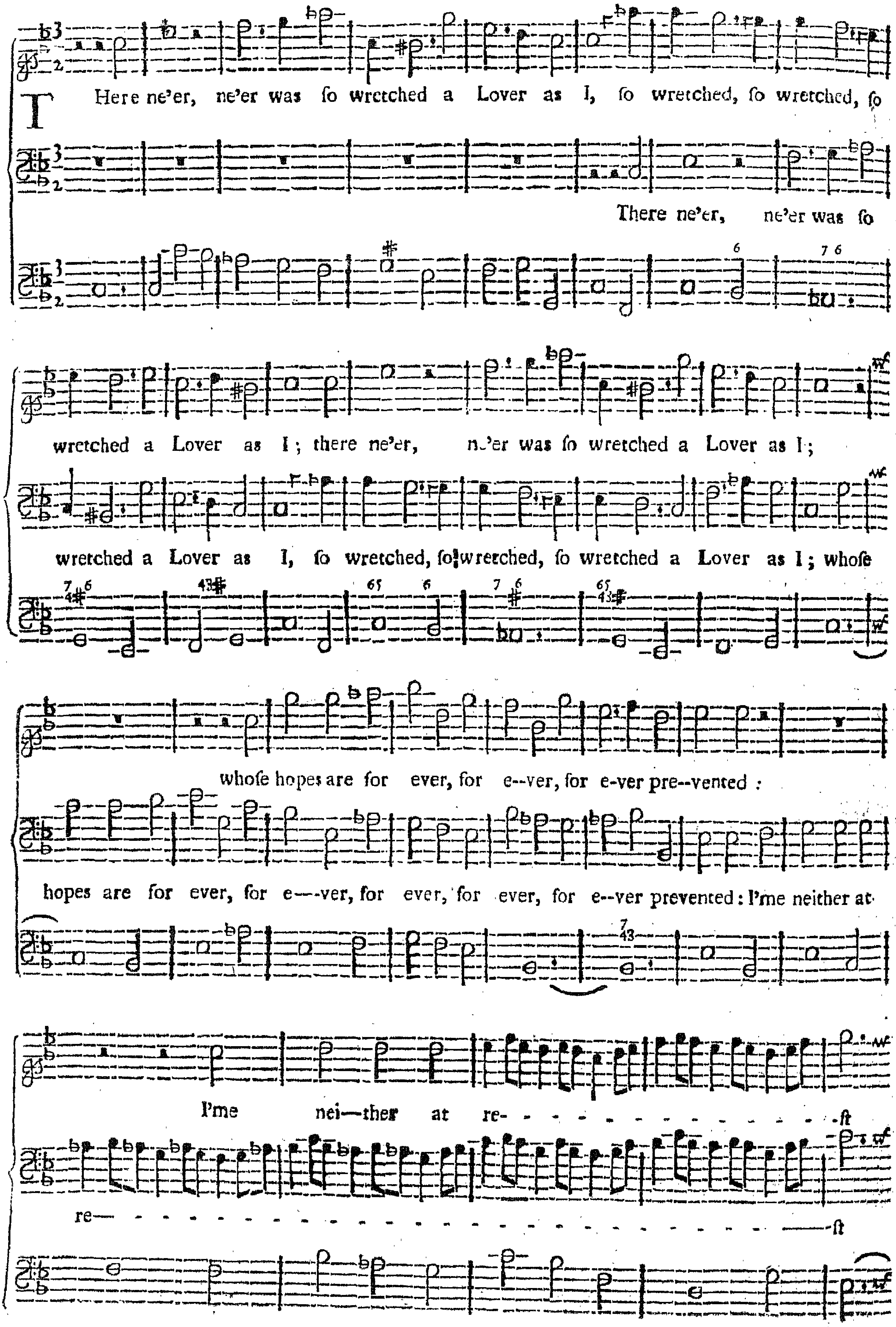
tho' my De—ſpair is paſt curing, and much undeſerv'd is my Fate;

patient en———du———ring my Love, I'le ſhow by a patient en———du—-ring

I'le ſhow by a patient en--du—ring my Love is unmov'd, I'le ſhow by a patient

my Love is un———mov—'d, is un--mov'd as her Hate.

en———du———ring my Love is unmov'd as her Hate.

A Two Part SONG, the Words by Mr. *Congreve.*

when *A-minta* looks Coy, nor when ſhe looks kind, looks kind, looks kind, nor when ſhe looks

when *A- -minta* looks Coy, nor when ſhe looks kind, looks kind, looks kind, nor when ſhe looks

kind am contented: Her frowns give a pain, her frowns give a pain, a'

kind am con--tent--ed: Her frowns give a pain, her frowns give a

pa——————in I'me un--a---ble to bear, the thoughts of e'm ſet me a trem————

pain, a pa——in I'me un——--a--ble to bear, the thoughts of e'm ſet me a trem————

——————————————————————————bling, they ſet me a

——————————————————————————bling, they ſet me a

trembling, and her Smiles are a jo —

trembling, and her Smiles are a jo — y

— y ſo great, ſo great, ſo great, ſo great, that I fear, that I

ſo great ſo great, ſo great, ſo great, that I fear, that I fear, that I

fear, that I fear leſt they ſhou'd be no more but diſ--ſembling, leſt they ſhou'd be no

fear, that I fear leſt they ſhou'd be no more but diſ--ſembling, leſt they ſhou'd be no

more but diſ--ſembling. Then prithee *A--minta* conſent and be kind;

more but diſ--ſembling. A pox of this troubleſome,

A pox of this troubleſome, troubleſome Wooing, then prithee *A--minta* con—

troubleſome Wooing, then prithee *A-minta* conſent and be kind, a pox of this troubleſome,

—ſent and be kind, a pox of this troubleſome, troubleſome Wooing, then prithee *A---minta*

troubleſome Wooing, then prithee *A- minta* conſent and be kind, a pox of this trouble—

conſent and be kind, a pox of this troubleſome, troubleſome Wooing, for I find I ſhall

—ſome, troubleſome Wooing, then prithee *A--minta* conſent and be kind, for I find I ſhall

ne'er be at peace in my Mind, till once you and I have been do--ing, been do--ing, been

ne'er be at peace in my Mind, till once you and I have been do-ing, been do--ing, been

doing, been dooing, been doing, till once you and I have been do—-ing : for

do—ing, been do-ing, been doing, till once you and I have been do—ing : for ſhame, for

ſhame, for ſhame let your Lover no longer com plain, complain, , complain of

ſhame let your Lover no lon--ger, no lon--ger com—plain, complain, complain of

u--ſage that's hard, hard, hard, of uſage that's hard, hard a-bove meaſure, but ſince I have

u--ſage that's hard, hard, hard, of uſage that's hard, hard a-bove meaſure, but ſince I have

carry'd, have carry'd ſuch loads of Love's pain, now let me, now let me, now let me, now

carry'd, have carry'd ſuch loads of Love's pain, now let me, now let me, mow

let me, now let me take Toll, now let me, now let me, now let me take Toll of the pleaſure.

let me, now let me take Toll, now let me, now let me take Toll of the pleaſure.

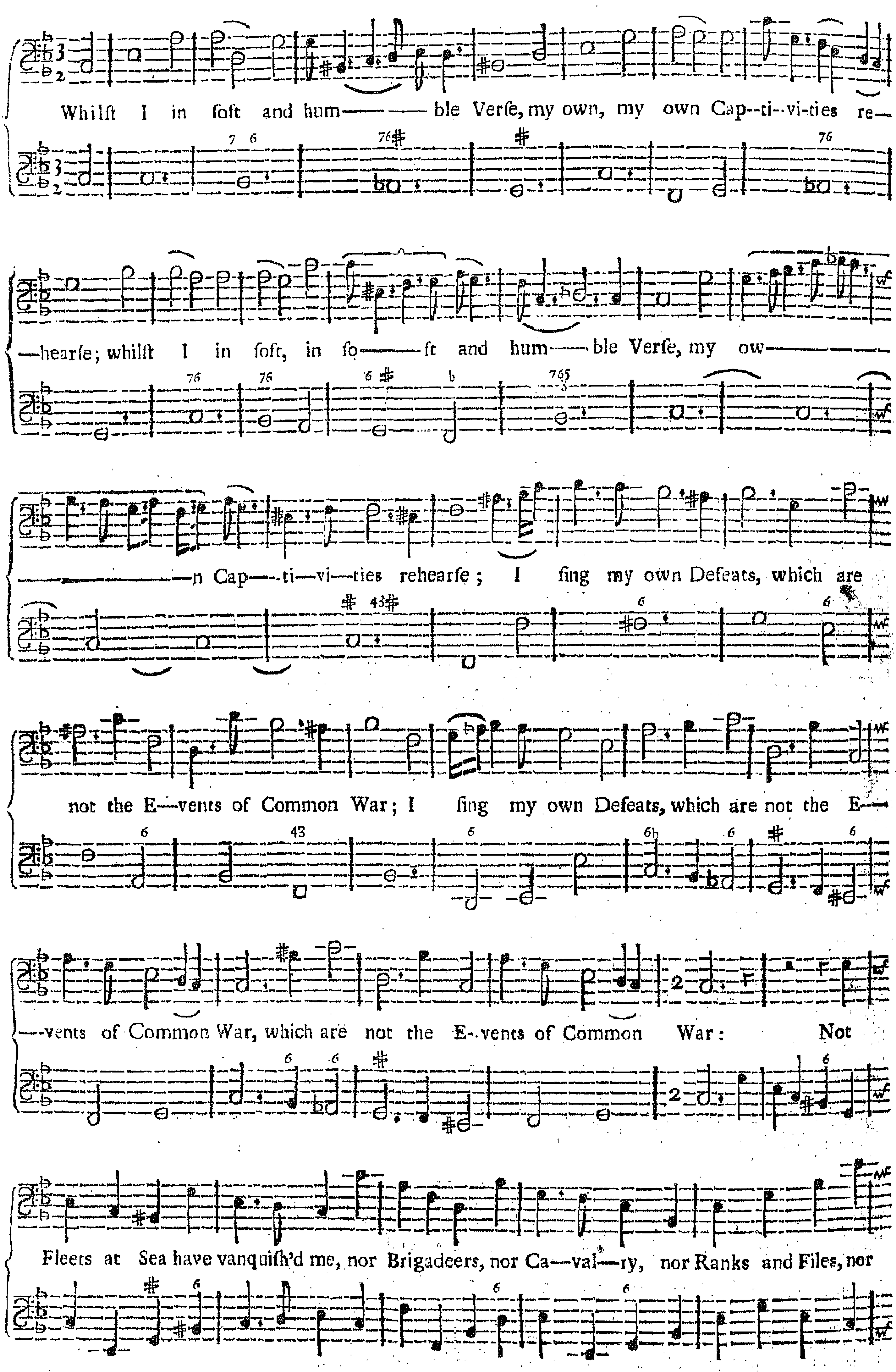
ANACREON'S Defeat.

THis Po--et ſi———-ngs the *Tro---jan* Wars, another of the *Theban* jarrs, in

rat———ling Numbers, in rat- - - - - - - - - - - - - - - - - - - -ling Numbers,

Verſe that da———res; This Poet Si———ngs the *Tro--jan* Wars, a—

—nother, of the *Theban* jarrs, in rat- - - - - - - - - - - - - - - - - - - -ling

Numbers, in rat- - - - - - - - - - - -ling Numbers, Verſe that dares.

Whilst I in soft and hum—— —— ble Verse, my own, my own Cap--ti--vi-ties re—
—hearse; whilst I in soft, in so——ft and hum——ble Verse, my ow————
————————n Cap—-ti—vi—ties rehearse; I sing my own Defeats, which are
not the E—vents of Common War; I sing my own Defeats, which are not the E—
—-vents of Common War, which are not the E-.vents of Common War: Not
Fleets at Sea have vanquish'd me, nor Brigadeers, nor Ca—val—ry, nor Ranks and Files, nor

Ranks and Files of In—fan—try; not Fleets at Sea have vanquiſh'd me, nor Bri--ga—

—deers, nor Ca—val—ry, nor Ranks and Files, nor Ranks and Files of In—fan—try:

No, no, no, no, no, no, no, no, no, no, no, no, *A — na—cre—on*

ſtill de——fies, all, all you Ar—til—le—ry Com--pa--nies; ſave thoſe en—

—camp'd in killing, killing Eyes, each Dart his Miſtreſs ſhoots he dyes, each

Dart his Miſtreſs ſhoots he dyes.

A SONG in the *4th.* Act of the *Fool's Preferment.*

I'le Sail upon the Dog-Star, I'le Sail upon the Dog-Star, and then purſue the

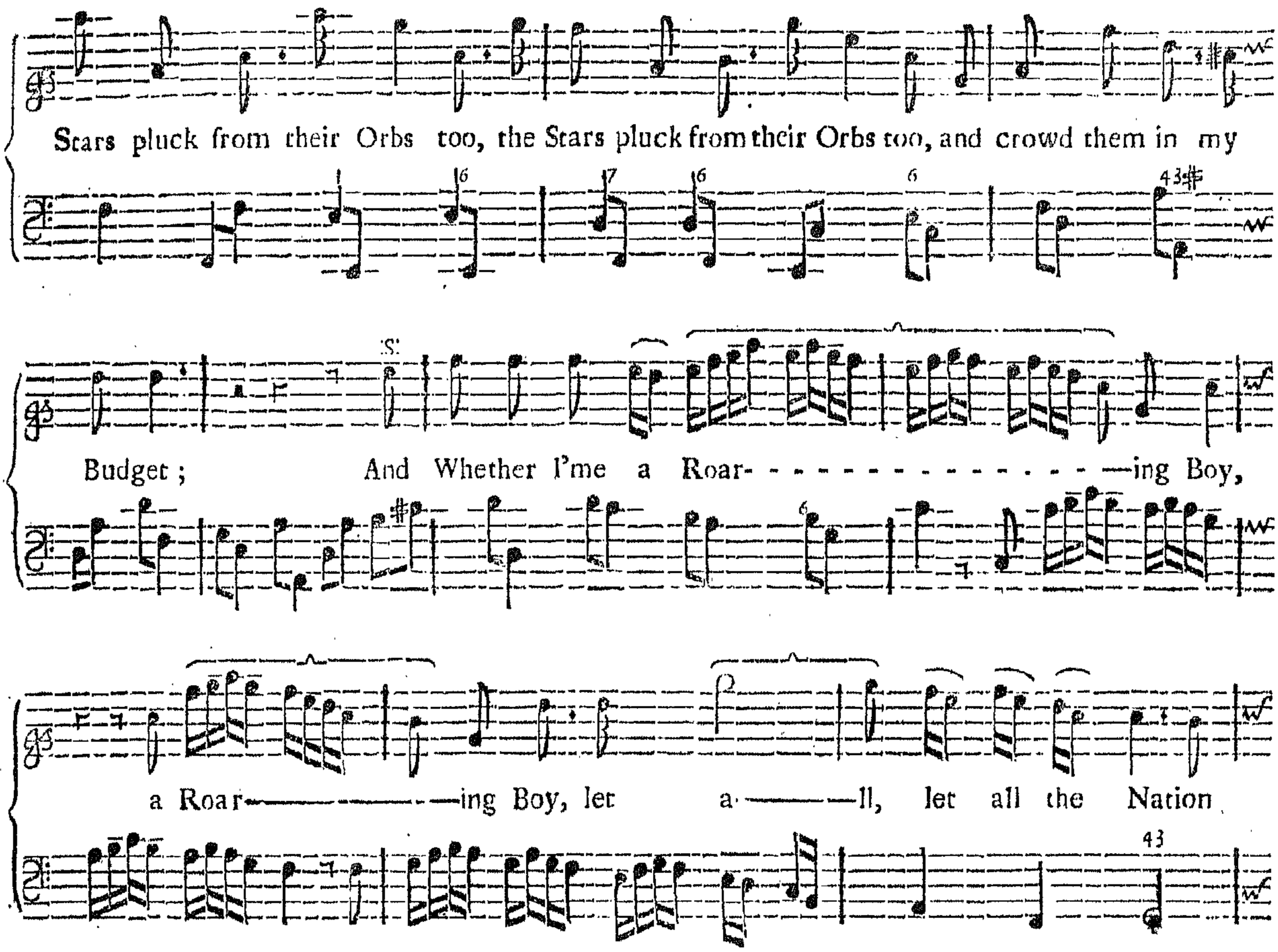
Morning, and then purſue, and then purſue the Morning; I'le chaſe the Moon till it be

Noon, I'le chaſe the Moon till is be Noon, but I'le make, I'le make her leave her Horning.

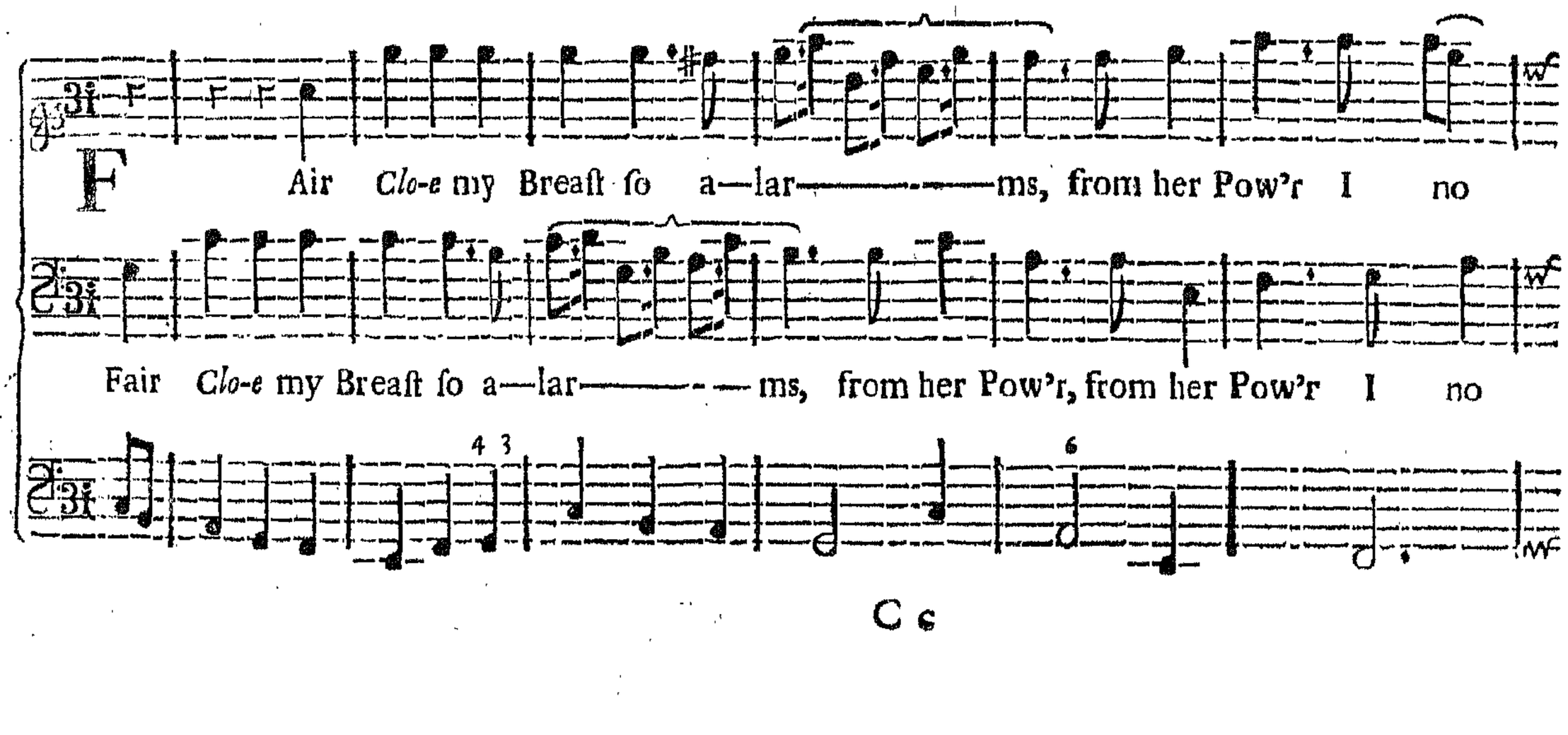
I'le climb the Froſty Mountain, I'le climb the Froſty Mountain, and there I'le Coyn the

Weather; I'le tea—r the Rain-Bow from the Sky, I'le tea—r the Rain-Bow from the

Sky and T—ye, and Tye both ends to—ge—ther. The



A Two Part SONG.



Refuge can find; If a--nother I take in my Arms, yet my *Clo*-— *e*, yet my *Clo*—-*e* is.

Refuge can find; If a—no-ther I take in my Arms, yet my *Clo*—-*e* is

then in my mind: Unbleft with the Joy, ſtill a Pleaſure I want, ſtill a Pleaſure I

then in my mind: Un—bleft with the Joy, ſtill a Pleaſure I

want, which none but my *Cloe*, my *Clo*—-*e* can grant; let *Clo*—*e* but

want, which none but my *Cloe*, my *Clo*—-*e* can grant; let *Cloe* but ſmi———

ſmi———le, I grow ga-------y, and I feel my Heart

—le, I grow ga-------y, and I feel my Heart

ſpring with Delight; on *Clo--e* I cou'd gaze all the day, all, all the day, all all

ſpring with Delight; on *Clo--e* I cou'd gaze all the day, all, all the day, all

all, all the day, all, all the day; on *Clo—e* I cou'd gaze all the day, and *Cloe* do

all all, all the day, all, all the day; on *Clo—e* I cou'd gaze all the day, and *Clo--e* do

wiſh for, and *Clo--e* do wiſh for, and *Clo——e* do wiſh for each night.

wiſh for, and *Clo--e* do wiſh for, and *Clo——e* do wiſh for each night.

Oh! Oh! did *Clo—e,* Oh! Oh! did *Clo—e* but know when I Love, and the

Oh! Oh! did *Clo—e,* Oh! Oh! did *Clo—e* but know when I Love, and the

Pleaſure of Loving a—gain; my Paſ——ſion her Favour wou'd

pleaſure of Loving a—gain; my Paſ——ſion her Fa—vour wou'd mo——

mo——ve, my Paſ—ſion her Favour wou'd mo——ve, and in Prudence ſhe'd

——ve, my Paſ—ſion her Favour wou'd mo——ve, and in Prudence ſhe'd

pi——ty my pain: Good Nature and In'treſt ſhou'd both make her kind, for the

pi——ty my pain: Good Nature and In'treſt ſhou'd both make her kind, for the

Joy ſhe might give, and the Joy ſhe might find.

Joy ſhe might give, and the Joy ſhe might find.

BESS of *BEDLAM.*

FRom ſi--lent Shades,and the Elizium Groves, where ſad de-parted Spirits mourn their

Loves;from Chryſtal ſtreams, and from that Country where, *Jove* Crowns the Feilds with Flowrs all the

year; poor Senſe-leſs *Beſs*, cloath'd in her Raggs and ſolely, is come to cure her Love-ſick Melancholy:

Bright *Cynthia* kept her Revels late, while *Mab* the Fairy Queen did dance, and O---*be*---*ron* did

ſit in State, when *Mars* at *Venus* ran his Lance; In yonder Cowſlip lies my Dear, entomb'd in

liquid Gemms of Dew, each day I'le wa--ter it with a Tear, its fa--ding Bloſſom to re--

new : For ſince my Love is dead, and all my Joys are gone ; poor *Beſs* for his ſake, a

Garland will make, my Muſick ſhall be a Groan, I'le lay me down and dye with—

—in ſome hollow Tree, the *Raw'n* and *Cat*, the *Owl* and *Bat*, ſhall war——ble for—

—th my E—le—gy. Did you not ſee my Love as he paſt by you? His two flaming

Eyes, if he come nigh you, they will ſcorch up your Hearts; Ladies beware ye, leſt he ſhou'd

dart a Glance that may enſnare ye ; Hark! Hark! I hear old *Charon* bawl, his Boat he will no

longer ſtay, and Furies laſh their Whips and call, come, come a-way ; come, come away. Poor

Beſs will return to the place whence ſhe came, ſince the World is ſo Mad ſhe can hope for no

Cure ; for Lov'es grown a Bubble, a Shadow, a Name, which Fools do admire, and Wiſe Men en-

—-dure, Cold and Hungry am I grown, *Am—bro—ſia* will I feed up—on, drink *Nectar*

ſtill and Sing ; Who is con—tent, does all Sorrow pre--vent: And *Beſs* in her Straw, whilſt

free from the Law, in her thughts is as great, great as a King.

A SONG, Sung in the Play call'd the *The Maſſacre in Paris.*

THy Genius lo! lo! from his ſweet Bed of reſt, adorn'd with Jeſſimin, and with Ro-ſes dreſt;

the Pow'rs Divine has rais'd to ſtop thy Fate, a true Repentance never, never comes too late, a

true Repentance never, never comes too late: So ſoon as Born ſhe made her ſelf a ſhrowd, the

fleecy Man-tle of a weep—ing Cloud, and ſwift as thought her Ai-———-ry Journey

took, ſwi————ft as thought her Ai——ry Journey took; her Hand Heav'ns Azure

Gate with trem- - - - - - - - - - - - - - - - - - -bling Struck; the Stars did with a--maze——

—ment on her look, the Stars did with a--mazement on her look, did with amazement on her look;

She told thy Story in ſo ſad a Tone, She told thy Story in ſo ſa——d a Tone, the

Angels ſtart from Bliſs and ga——ve a groan. But *Charles* beware, Oh! dally not, Oh!

dal-ly not, beware, Oh! dal--ly not with Heav'n; for af--ter this no Pardon, no, no, no

Par--don ſhall be giv'n; Oh! dally not, Oh! dally not with Heav'n, for after this, no,

no, no Pardon ſhall be giv'n, no, no, no Pardon ſhall be giv'n.

A SONG, Sung at the Knighting of *Don-Quixote*, in the 2*d*. Act.

S Ing, Sin——————-g all ye Muſes, Sin ——————————————————-g, Sing,

Sing, Sin——————————g all ye Mu——ſes,

Sing, your *Lutes* ſtrike, ſtrike, ſtrike a—roun- - - - - - - - - - - - - - - - - -

Sing, your *Lutes* ſtrike, ſtrike, ſtrike a—roun- - - - - - - - - - - - - - - - - -

- - - - - - - - - - - - - -d, your *Lutes* ſtrike a round; when a Soldier's the ſto--ry, when a

- - - - - - - - - - - - -d, your *Lutes* ſtike a round; when a Soldier's the ſto—ry, when a

Soldier's the ſto--ry, what Tongue can want found; when a Soldier's the ſto--ry, what

Soldier's the ſto—ry, what Tongue can want found; when a Soldier's the ſto--ry, what

Tongue can want ſound ; who Danger diſdains, who Danger diſdains, Wou——nds, Wounds,

Tongue can want ſound ; who Danger diſdains, who Danger diſdains, Wou—

Wounds, Bruiſes and Pains, when the Honour of Fighting is all that he gains; Rich

——nds, Bruiſes and Pains, when the Honour of Fighting is all that he gains;

Profit comes, eaſy, comes, ea--ſy, ea-ſy in Cities of Store, but the Gold is earn'd hard where the

Rich Profit comes ea--ſy, ea--ſy in Cities of Store,

Cannons do ro——————ar; but the Gold is earn'd hard where the Cannons do

but the Gold is earn'd hard where the Cannons do Ro——————ar; do

Brisk Time.

Roar ; Yet see how they run, how they run, how they run, how they run at the Storming, the

Roar ; Yet see how they run, how they run at the Storming, the

Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to

Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to

Soft.

take the Half Moon, thro' Blood, and thro' Fire to take the Half Moon ; they

take the half Moon, thro' Blood, and thro' Fire to take the Half Moon ;

Sca——le the high Wall, they Sca——le the high

they Sca——le the high Wall, the high

Wall, whence they ſee others fall, fall, fall, fall, fall, whence they ſee o-thers

Wall, whence they ſee others fall, fall, fall, fall, fall, whence they ſee others

fall; their Hearts precious Dar—ling, bright Glo- - - - - - - - - - - - - - - -ry, bright

fall; their Hearts preci—ous Dar—ling, bright Glo———————ry, bright

Slow.

Glo- - - - - - - - - - - - - - - -ry pur———fu—ing, tho' Death's un—der Foot and the

Glo- - - - - - - - - - - - - - - -ry pur———fu—ing tho' Death's un—der Foot and the

Mine is juſt blowing. It ſprings, it ſprings, it ſprings, it

Mine is juſt blowing. Up they Fl———————y, it

F f

Springs up they fl——y, they fl——y, yet

Springs, it Springs, it ſprings, it ſprings, up they fl——

more, more, more, more, more, yet more will ſup---ply, as Bridegrooms to

——y, yet more, more, more, yet more ſtill ſup---ply, as Bridegrooms to

Marry they haſ——ten to die, they heaſten to die; till Fate claps,

Marry they haſ——ten, they haſten to die; till Fate claps,

claps, claps her Wings, till Fate claps, claps, claps her Wings, and the glad Tydings brings, of the

claps, claps her Wings, till Fate claps, claps, claps her Wings, and the glad Tydings brings, of the

Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings: Then

Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings:

happy's She whose Face can win, then hap--py's She whose Face can win, can win a

Then happy's She, then happy's She whose Face can win, can win a

Soldier's Grace, they Range about in State, they Range about in State, like Gods, like

Soldier's Grace, they Range about in State, they Range about in State, like Gods, like

Gods dis—pos-ing Fate; no Lux—u—ry in Peace, nor Pleasure in ex———

Gods dis—pos—ing Fate; no Lux—u——ry in Peace, nor Pleasure in ex——

—— ceſs can par—ral--lel the joys, can par-ral—lel the joys the

——ceſs can par—ral—lel the joys, can par—ral—lel the joys, the

Mar———tial, Martial He——ro Crown, when fluſh'd with Ra———

Mar———————tial He—ro Crown, when fluſh'd with

———————ge, and forc'd, by want, forc'd by want, he Stor———

Ra———————gc, and forc'd by want, he Stor———ms, he

——ms, he Stor-----ms a wealthy Town.

Stor-----ms a wealthy Town.

A Dialogue in *Tyrannick Love*, or the *Royal Martyr.*

Let us go, let us go, let us

HArk my *Doridcar*! hark we're call'd, we're call'd, we're call'd be——low; let us

goe, let us go, let us go, let us go, let us go to releive the care of lon--

go, let us go, let us go, let us go, let us go, let us go;

——ging Lovers in de—ſpair; let us go, let us go, let us go; let us go

let us go, let us go, let us go,

let us go, let us go, let us go, let us go, let us, let us go: Merry, merry, merry, we

let us go, let us go, let us go, let us go, let us, let us go: Merry, merry, merry, we

Sayle from the Eaſt; half Tippl'd at the Rainbow Feaſt; in the bright Moon-ſhine whilſt the

Sayle from the Eaſt; half Tippl'd at the Rainbow Feaſt;

Winds whiſtle lou——————d; ti-vy, tivy, tivy, tivy, tivy, tivy,

in the bright Mooſhine, whilſt the Winds whiſtle loud; tivy, tivy, tivy, tivy, tivy, tivy,

tivy, tivy, tivy, tivy, tivy, tivy, tivy, we mount, we mount and we fl———

tivy, tivy, tivy, tivy, tivy, tivy, tivy; we mount, we mount and we fl———

——————————y, all racking a—long in a dawny white Cloud, and left our leap

——————————y, all racking a—long in a dawny white Cloud,

from the Sky ſhou'd prove too far, and leſt our leap from the Sky

and leaſt our leap from the Sky ſhou'd prove too farr, and leaſt our leap

ſhou'd prove too fa——rr, we'll ſli——de, we'll ſlide on the back of a new fa!-ling

from the Sky ſhou'd prove too farr, we'll ſli——de, we'll ſide on the back of a new falling

Starr, and drop, drop, drop, from a——bove, in a gel-ly, a gel—ly, a gel—ly of

Starr, and drop, drop, drop, from a——bove, in a gel-ly, a gel—ly, a gel—ly of

Love; and drop, drop, drop, from a——bove, in a gel-ly, a gel-ly, a gel-ly of Love.

Love; and drop, drop, drop, from a——bove, in a gel-ly, a gel-ly, a gel-ly of Love.

But now the Sun's down, and the Element's Red, the Spirits of Fire againſt us make

Head; they muſter, they muſter, they muſter like Gnats in the Air: a—las I muſt leave thee my

Oh ſtay! oh

Fair, and to my light Horſemen re—pair. A---las I muſt leave thee,

ſtay! oh ſtay! ſtay, ſtay, oh ſtay, ſtay, ſtay;

a—las I muſt leave thee, a—las, a—las I muſt leave thee, muſt leave thee my Fair.

for you need not to fear'em, you need not to fear'em to Night; the Wind is for us and

blo——— ———ws full in their ſight, and o're the wide Ocean we ſi———

———ght; like leaves in the Autumn our Foes will fall down, and

hiſs in the Water, and hiſs in the Water and down;

But their Men lye ſe—curely in—

trench'd in a Cloud, and a Trumpeter, Hornet, a Trumpeter, Hornet to Bertle, to

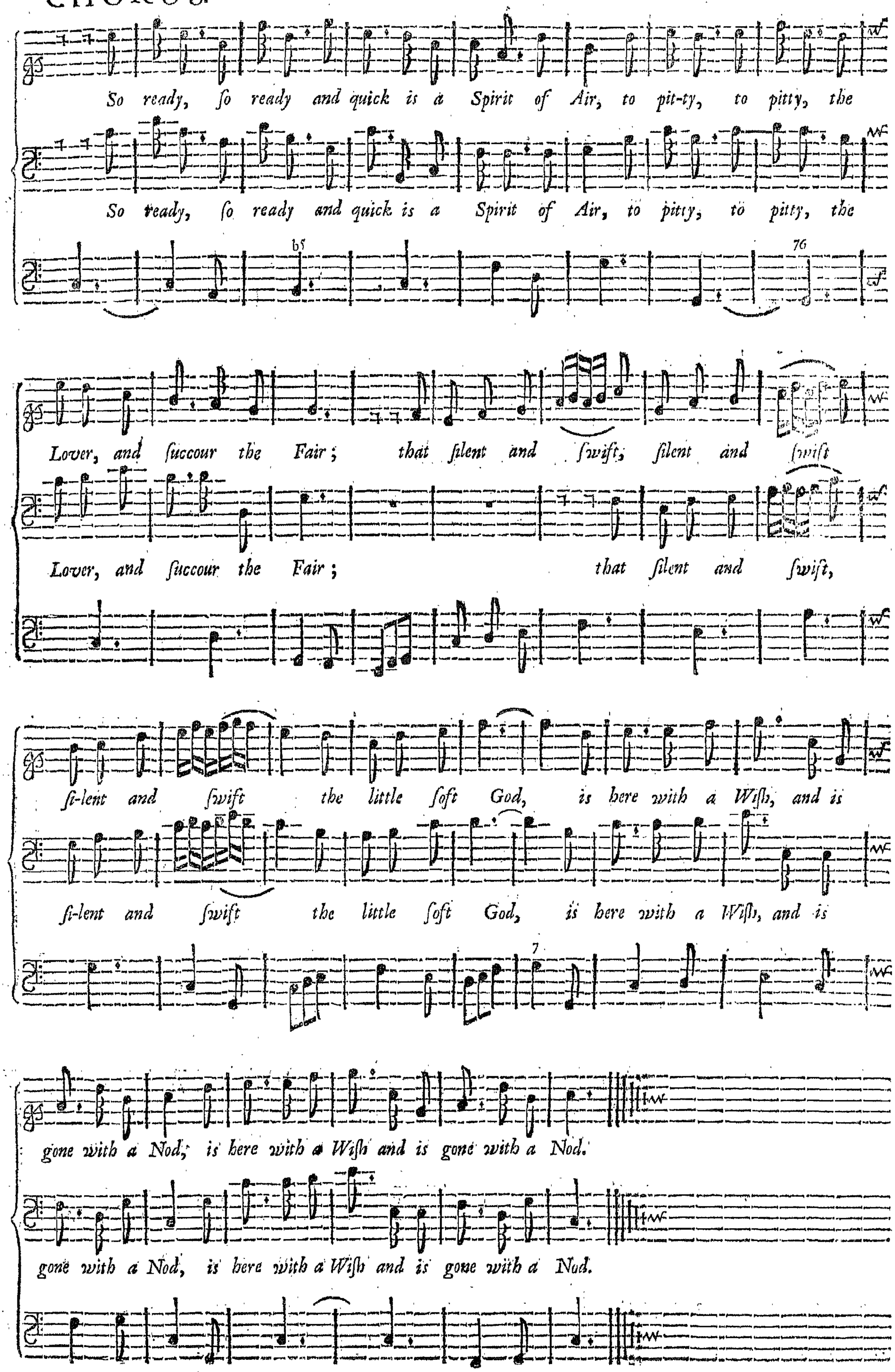
Bat——————tle ſounds lou————d; no mortals that ſpye, how we Tilt in the

Sky, with wonder will gaze and fear ſuch a—vents as will ne're come to paſs, ſtay

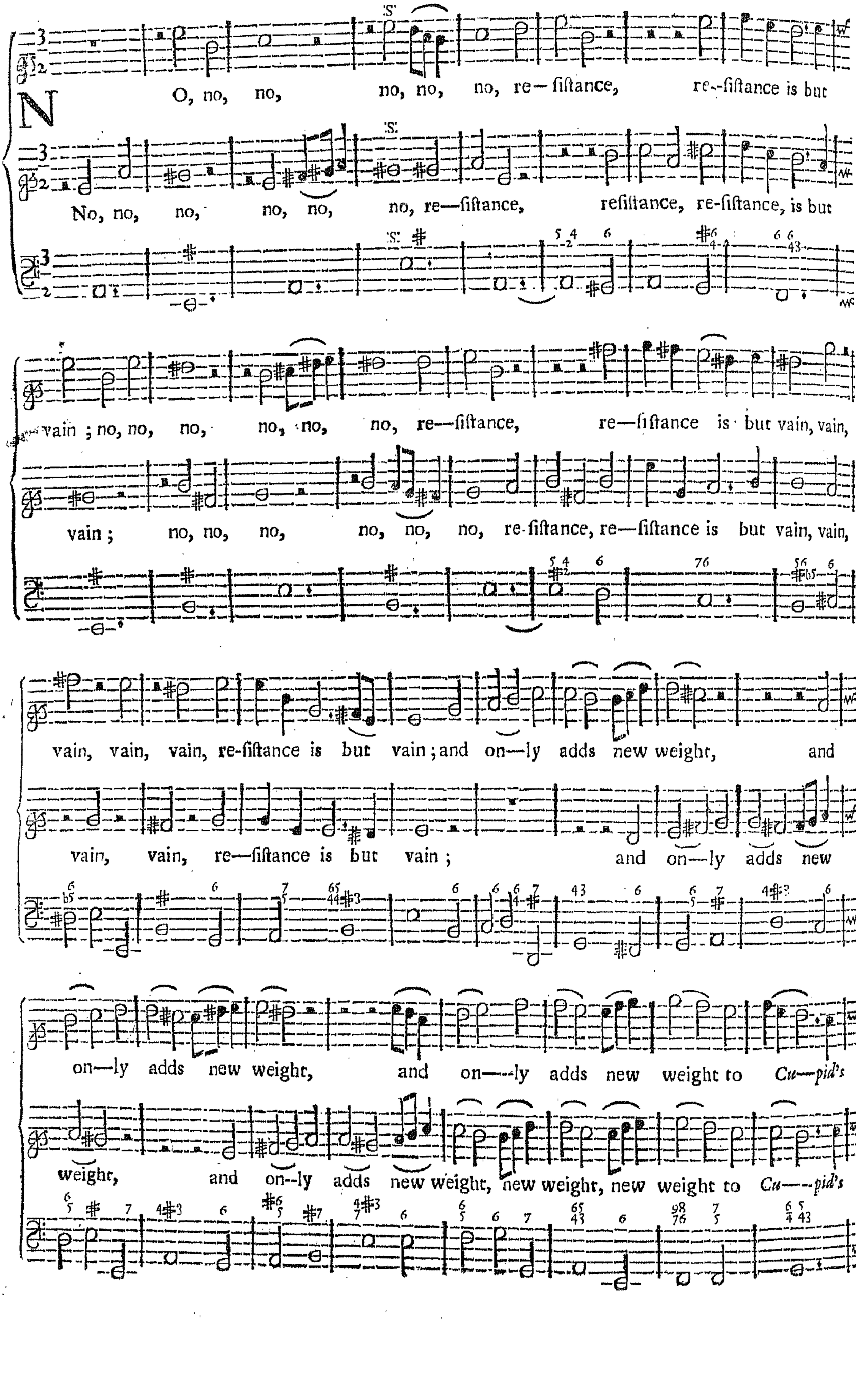
Then call me a--gen when the Battle is won.

you to perform what the Man won'd have done.

CHORUS.


So ready, ſo ready and quick is a Spirit of Air, to pit-ty, to pitty, the
So ready, ſo ready and quick is a Spirit of Air, to pitty, to pitty, the
Lover, and ſuccour the Fair; that ſilent and ſwift, ſilent and ſwift
Lover, and ſuccour the Fair; that ſilent and ſwift,
ſi-lent and ſwift the little ſoft God, is here with a Wiſh, and is
ſi-lent and ſwift the little ſoft God, is here with a Wiſh, and is
gone with a Nod, is here with a Wiſh and is gone with a Nod.
gone with a Nod, is here with a Wiſh and is gone with a Nod.

A Two Part SONG.



Chain; no, no, no, no, no, no, no, no, no, no, no, no,

Chain; no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, reſiſtance is but vain; no, no, no, no, no, no, re--ſi---

no, no, no, no, reſiſtance is but vain; no, no, no, no, no, no, re---ſi---

---ſtance is but vain: A thouſand, thouſand, thouſand, thouſand ways;

---ſtance is but vain: A thouſand,

a thouſand, thouſand, thouſand, thouſand ways; a thouſand, thouſand,

thouſand, thouſand, thouſand ways; a thouſand, thouſand, thouſand, thouſand

thouſand, thouſand Arts the Tyrant, the Tyrant, the Tyrant, the Tyrant knows to Cap--ti—

ways, a thouſand Arts, the Tyrant, the tyrant, the Tyrant knows to Cap--ti—

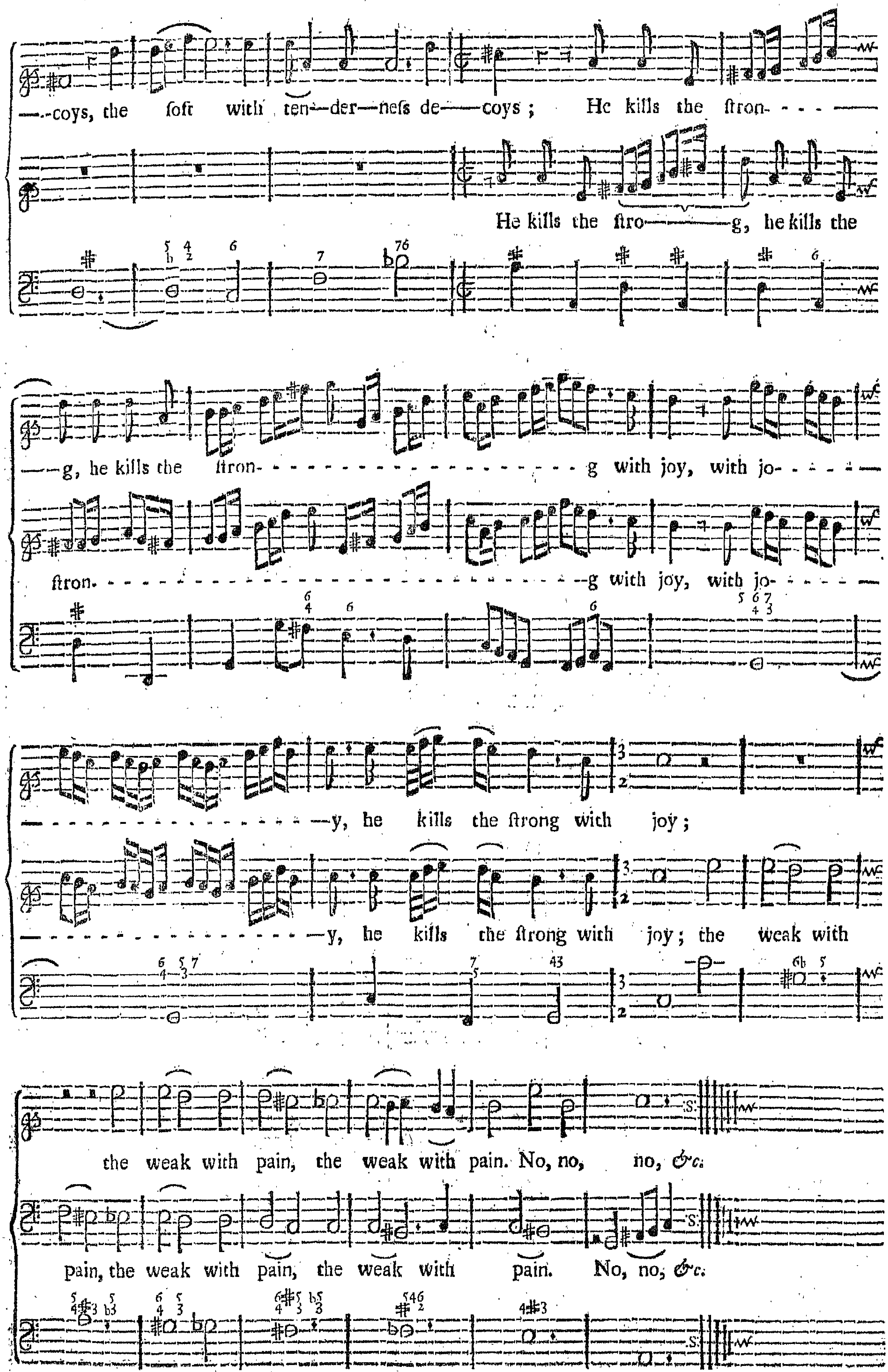
—vate our hearts; And ſometimes

—vate our hearts; Sometimes he ſighs, he ſigh——————s em—ploys;

tryes the U—niver-ſal Language of the Eyes;

The fier- - - - - - - - - - - - - - -ce with

fierce——————neſs he deſtroys.

The ſoft with ten-der—neſs de—

End with the first Strain from this :S: Mark.

A Two Part SONG.

LET *Hector*, *A—chil—les*, and each brave Com—mander, let *Hector* *A*—

Let *Hector* *A*—*chil*—*les*, and

—*chil*—*les*, and each brave Commander, with *Cæsar* and *Pompey*, with *Cæsar* and

each brave Commander, and each brave Commander, with *Cæsar* and *Pompey*, with

Pompey, and great, great, and great *A-lex*—*ander*; all Nations and Kingdoms, all Nations and

Cæsar and *Pompey*, and great, and great *A-lex*—*an*—*der*; all Nations and Kingdoms, all

Kingdoms with Conquest sub—due, with Conquest, with Conquest sub—due, yet more than all

Nations and Kingdoms, with Conquest sub—due, with Conquest, with Conquest sub—due, yet

this, more, more, more, yet more than all this, yet more than all this, bright

more than all this, yet more than all this, yet more than all this, more, more, bright

Ce--lia can do. For one fin--gle glance from her conquering Eyes, will take 'em all

Ce—lia can do. For one fin-gle glance from her conquering Eyes, will take 'em all

Captive by way of Sur—prize; the Trophies and Crowns of their powerful Arms, are facrific'd

Captive by way of Sur--prize; the Trophies and Crowns of their powerful Arms, are facrific'd

all to *Ce—lia's* bright Charms; in Chains and in Tri———

all to *Ce—lia's* bright Charms; in Chains and in

—umph, in Chains and in Tri— —umph ſhe carries them all, and

Tri— —umph ſhe carries them all, and

if ſhe but frown, then down, then down they all fall, down they fall, down they fall,

if ſhe but frown, then down, then down they all fa— —ll, down they fall,

dow— —n, down, down they all fall; in Chains and in Tri—

down they fall, down, then down they all fall; in Chains

—umph ſhe carries them all, and if ſhe but

and in Tri— —umph ſhe carries them all, and if ſhe but

frown, then down they all fall, down they fall, down they fa———ll, dow———n, down,

frown, then down they all fa- - - - - - - - - - - -ll, down they fall, down they all fall, down they

down they all fall, down, down, down, down, down, down they all fall.

down they all, fall, down, down, dow- - - - -n they all fall.

A ſingle SONG.

L Ove Arm- - - - - - - - - - -

——s him—ſelf in *Celia's* Eyes, when e're weak Rea———ſon wou'd re——-bell;

Love Arm- - - - , - - - - - -s himſelf in *Ce——lia's* Eyes, when

e're weak Rea—-ſon wou—'d re-bell; and ev'ry time I dare, I da——re be

Wiſe, a—las, a—-las, a—las, a—-las, a deep-- - - - - - - -er wound I feel,

re—peat-ed thoughts, re—peat-ed thoughts preſent the ill, which ſee--ing I muſt ſtill, which

ſee--ing I muſt ſtill, I muſt ſtill, ſtill, ſtill endure; They tell me, they tell me, they tell me Love

has Darts to kill, and Wiſdom has no pow'r, and Wiſdom has no pow'r, no, no, no, no, no, no, no,

no, and Wiſdom has no pow'r, no pow'r to cure. Then cruel, cruel

Reaſon give me, give me, give me reſt; quit, quit in my Heart thy fe——ble hold, go

try thy Force, go try thy Force in *Ce——lia's* Breaſt, for that is diſingag'd and col- - - - - -

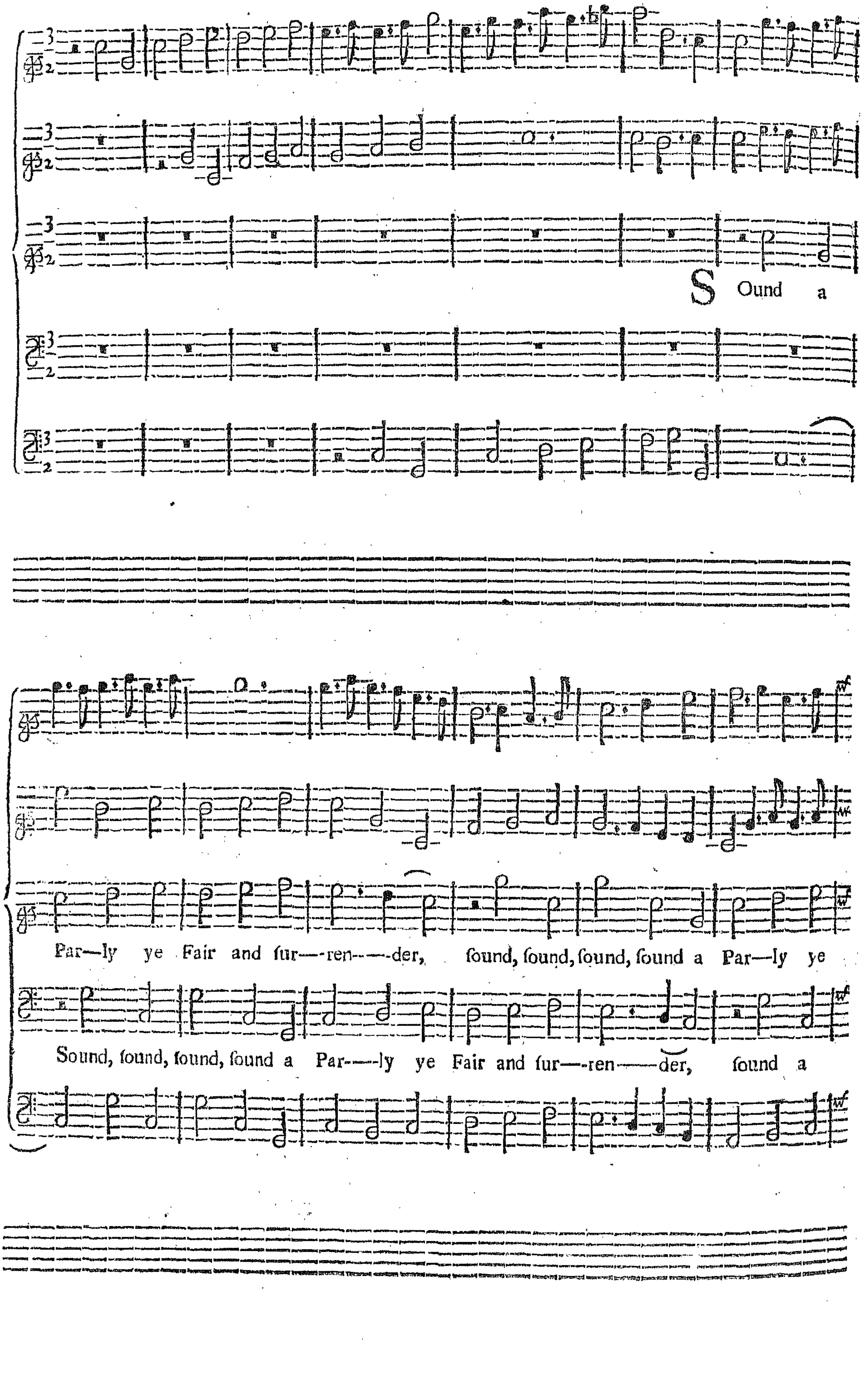
- - - - - - - - - - - - - - - - -d, that is diſ—in--gag'd and cold; there all, all, all, there

all, all thy Niceſt Arts em--ploy; Confeſs thy ſelf, confeſs thy ſelf her Beau—ty's

Slave, and argue whilſt ſhe may de--ſtroy, how gre——————at, how

gre- - - - - - - - - - - - - -at, how God-like 'tis to ſave.

A SONG, in *King Arthur.*



Fair, fou- - - - - - - - - - - - - - - - nd a par—ly ye Fair and ſur--render; ſet your

par--ly ye Fair, found a par- - - - - - - - - —ly ye Fair and ſur—ren--der; ſet your

ſelves and your Lovers at eaſe: Sound a Parly ye Fair and ſur—ren——der,

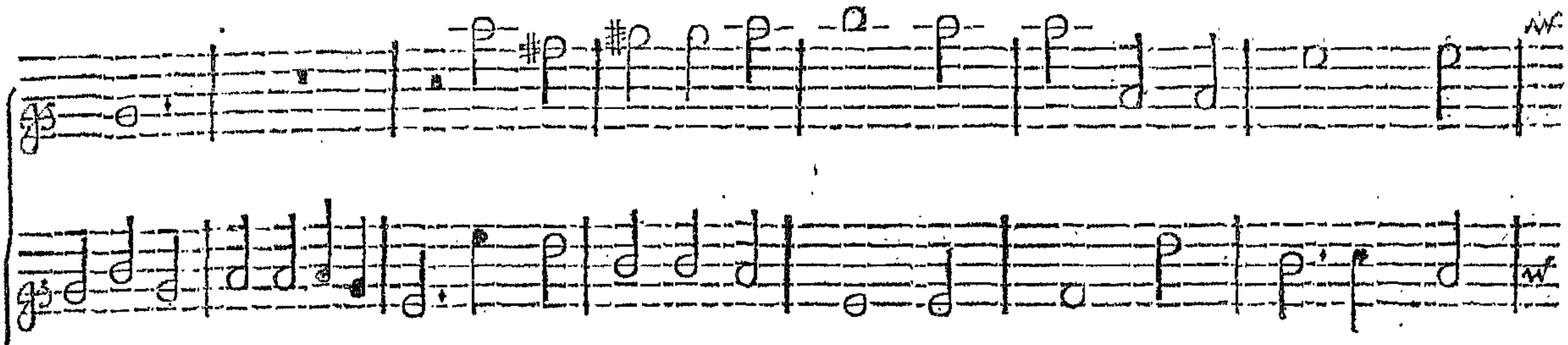
ſelves and your Lovers at eaſe: Sound, ſound, ſound, ſound a Par—ly ye

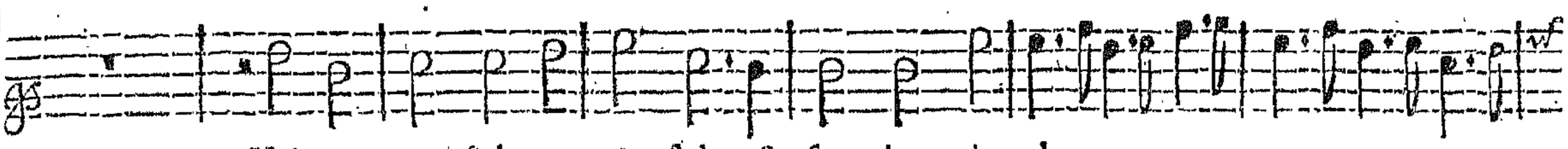
found, found, found, found a Par--ly ye Fair, fou - - - - - - - - - - - —nd a Par--ly ye

Fair and fur—-ren-—-der, found a Par--ly ye Fair, found a Par————————ly ye

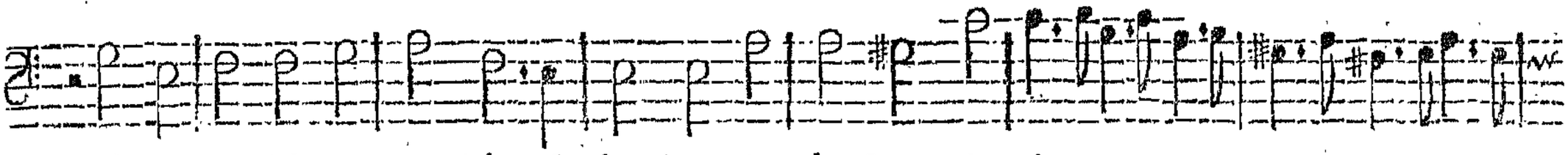
Fair and furrender; ſet your ſelves and your Lovers at eaſe:

Fair and fur—-render; ſet your ſelves and your Lovers at eaſe:

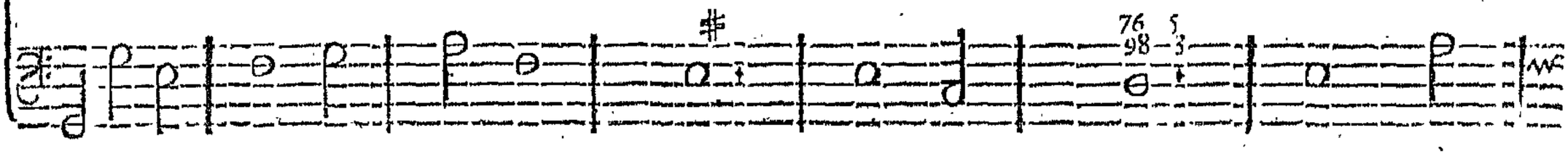


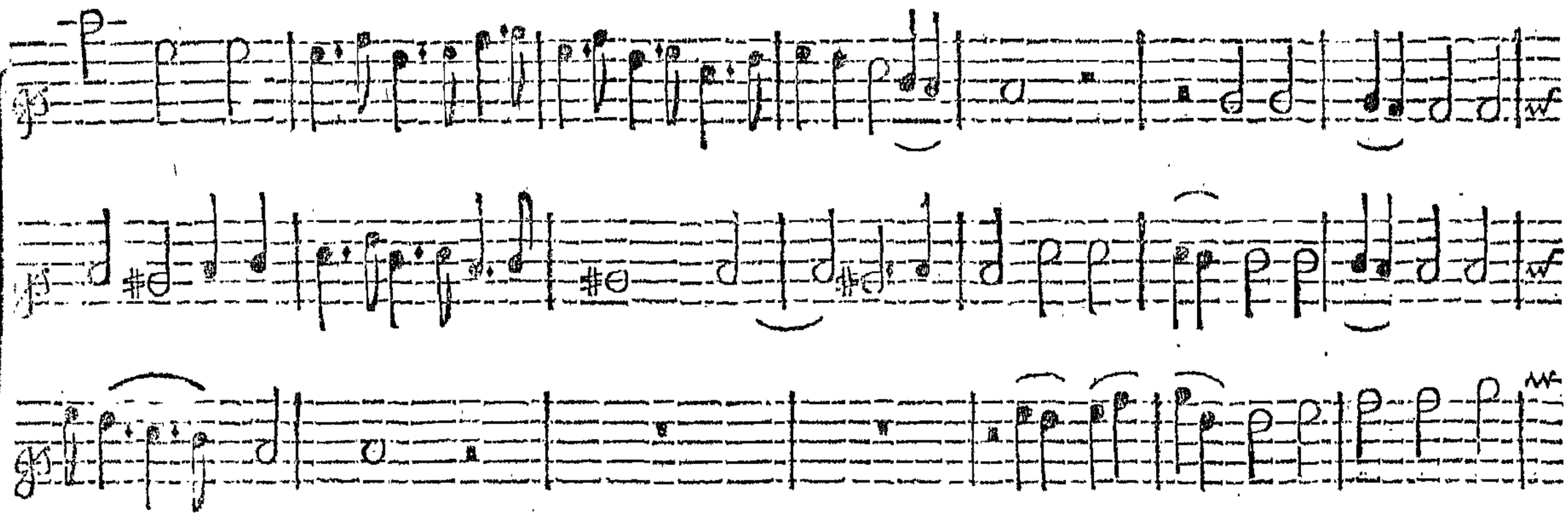


He's a grateful, a grateful of—fen--der, who plea- - - - - - - - - - - - - - - -

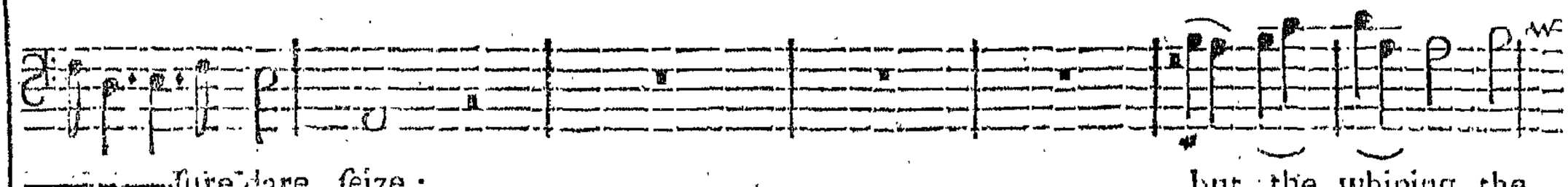


He's a grateful, a grateful, of—fen-der, who pleasure, who plea- - - - - - - - - - - - - - - -

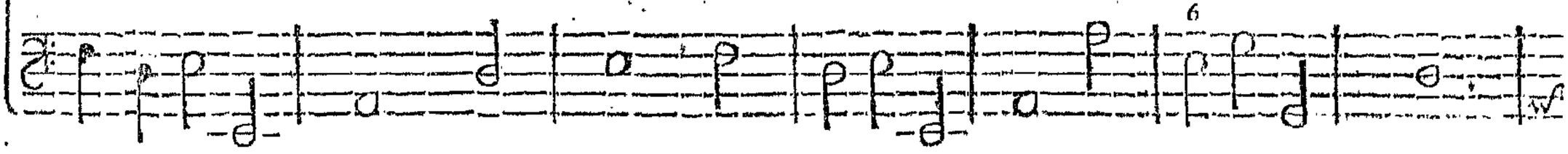




———sure dare seize ; but the whining pretender, the



———sure dare seize ; but the whining, the



whining pretender, is ſure to diſpleaſe; found a Par--ly ye Fair and ſur--ren--der,

whining pre-ten--der, is ſure to dif——pleaſe; Sound, found, found, found a Par-ly ye

found, found, found, found a Par--ly ye Fair, fou- - - - - - - - - - - - - - -nd a

Fair and ſur——ren——der, found a Par--ly ye Fair, found a Par- - - - - - -

Par—ly ye Fair and ſur——ren—-der : Since the

——ly ye Fair and ſur——ren—-der : Since the

Fruit of de-ſire is poſ--ſeſ—ſing, 'tis un—man-ly to ſigh, 'tis un—man--ly to

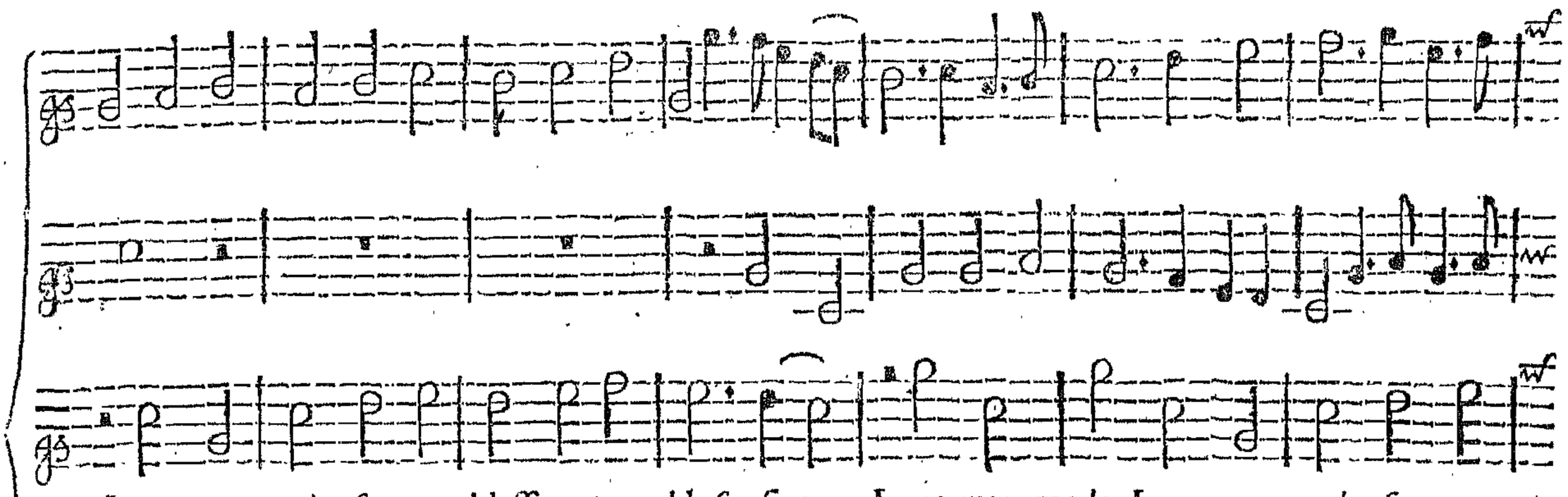
Fruit of de-ſire is poſ—-ſeſ-ſing, 'tis un—man-ly to ſigh, 'tis un—man--ly to

figh and Com—plain; when we kneel for redreſſing, when we

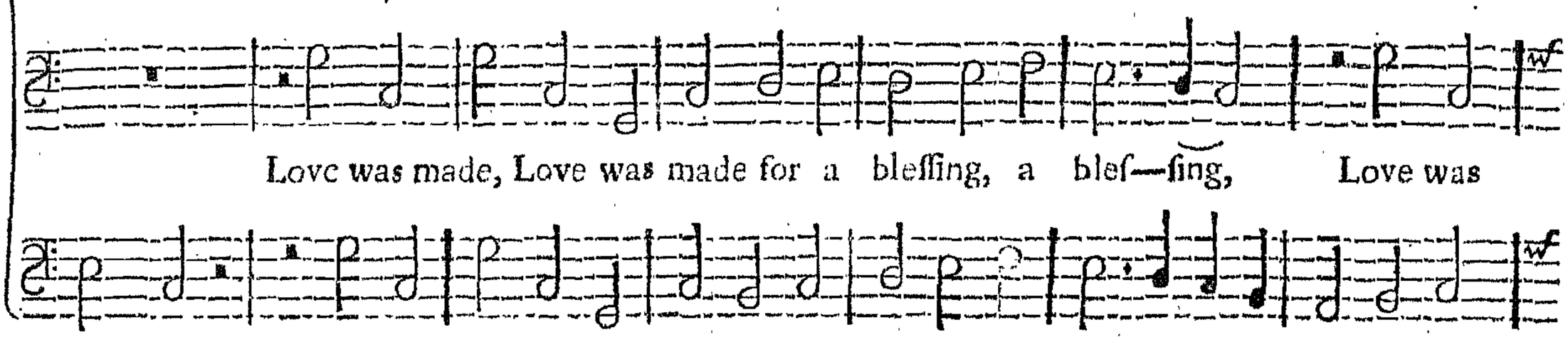
figh and Com—plain; when we kneel for re—

kneel for re—dreſſing, we mo———————————-ve your diſ——dain;

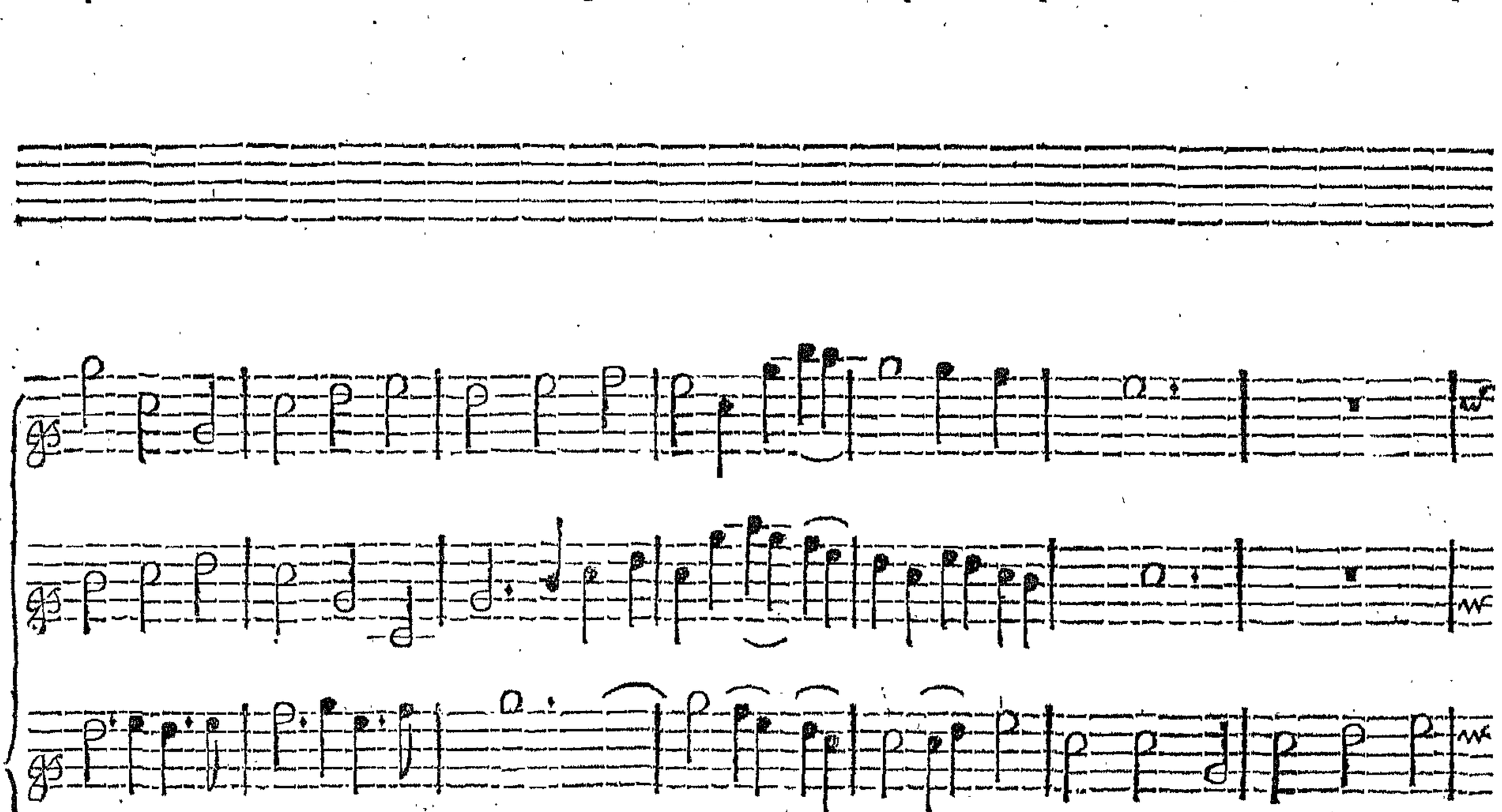
—dreſſing, when we kneel for re—dreſ—ſing, we mo————-ve your di——-dain;



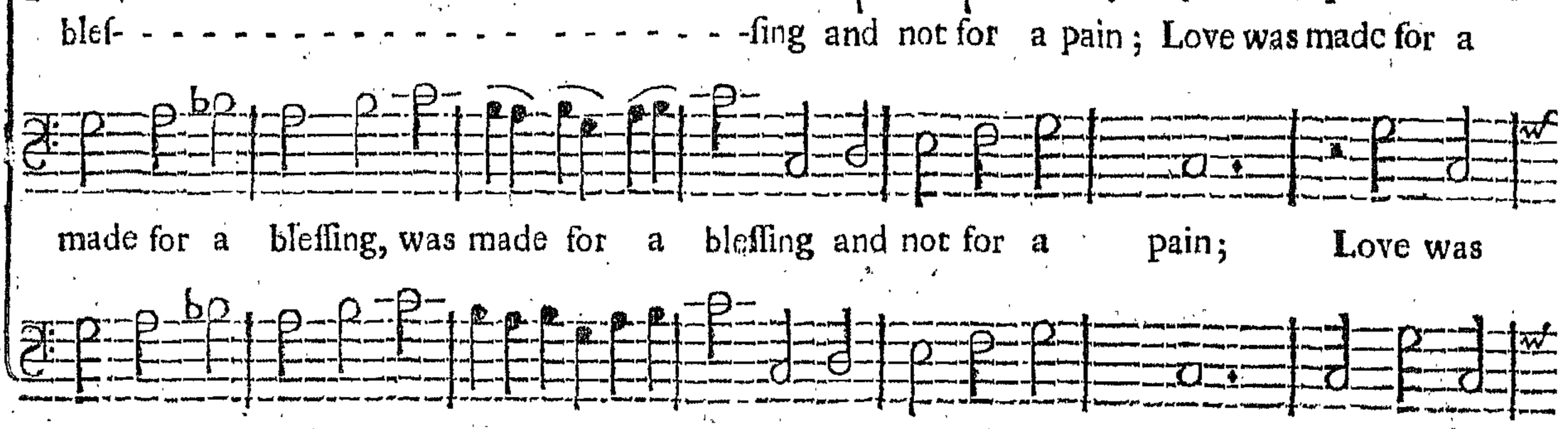
Love was made for a bleſſing, a bleſ—ſing, Love was made, Love was made for a



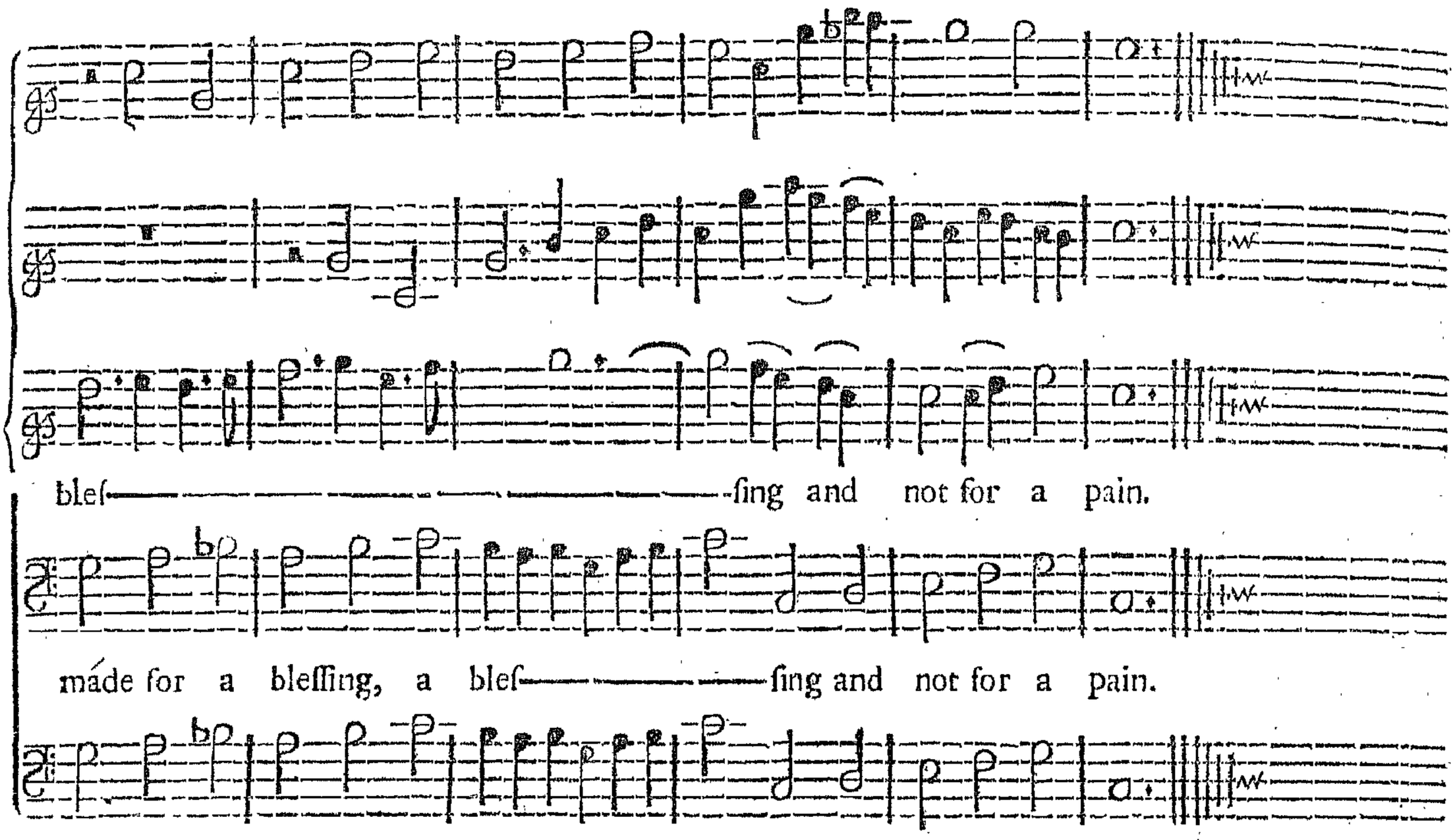
Love was made, Love was made for a bleſſing, a bleſ—ſing, Love was



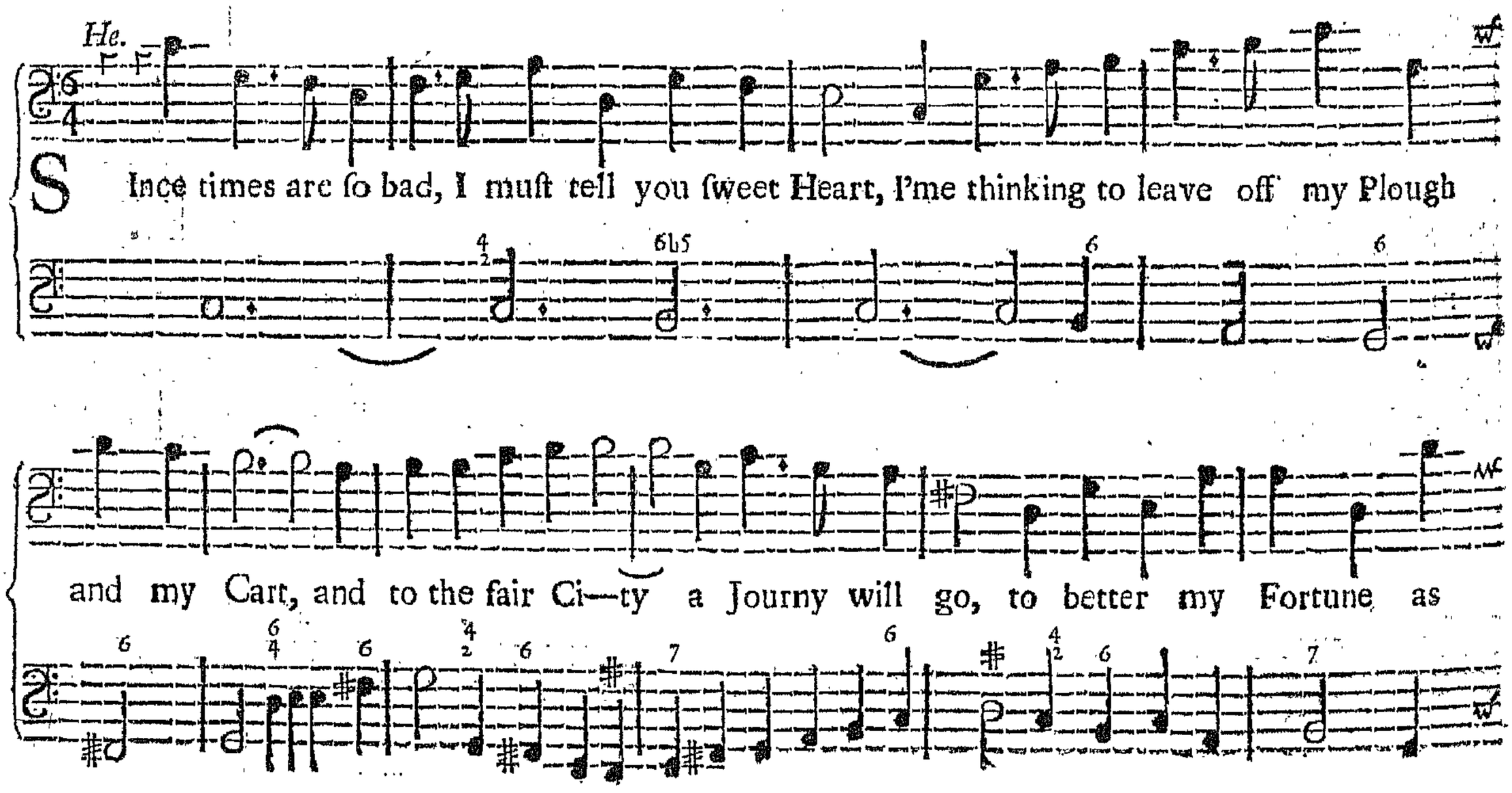
bleſ- -ſing and not for a pain; Love was made for a



made for a bleſſing, was made for a bleſſing and not for a pain; Love was



A Dialogue in the *4th.* Act of the *2d.* Part of *Don-Quixote.*



other folk do ; Since ſome have from Ditches, and courſe Leather Breeches, been rais'd, been rais'd

to be Rulers and wallow'd in Riches, prithee come, come, come, come from thy Wheel, prithee

come, come, come, come from thy Wheel, for if Gypſies don't lye, I ſhall, I ſhall be a Governour

She

too e're I dye. Ah ! *Collin,* ah ! *Collin,* by all, by all thy late doings I find with

ſorrow and trouble, with ſorrow and trouble the Pri——de of thy mind ; our Sheep now

at random diſ--order--ly run, and now, and now Sundays Jacket goes e--ve-ry day on : Ah !

what doſt thou, what doſt thou, what doſt thou mean? ah! what doſt thou, what doſt thou, what

He.

doſt thou mean? To make my Shoos clean and foot it, and foot it to'th Court, to the

She

King and the Queen; where ſhewing my Parts I preferment ſhall win; Fye, fye, fye, fye,

fye, fye, fye, fye, fye, fye, 'tis better, 'tis better for us to Plough and to Spin; for

as to the Court when thou happen'ſt to try, thou'lt find nothing go there, unleſs thou can'ſt

buy; For Money the Devil, the Devil and all's to be found, but no good Parts minded, no,

He

no, no, no good Parts minded, without the good Pound. Why then I'le take Arms, why then I'le take

Arms, I'le take Arms, and follow, and follow Allarms, hunt Honour that now a-days plague--ly

She

Charms: And so lose a Limb by a Shot or a Blow, and curse thy self af--ter for

He *She*

leaving, for leaving the Plough. Sup-pose I turn Gamester? So Cheat and be Bang'd.

He *She* *He*

What think'st of the Road then? The Highway to be Hang'd. Nice Pimping how-e--ver yields

She

profit for Life, I'le help some fine Lord to a-nother's fine Wife: That's dangerous too, a--

--mongſt the Town Crew, for ſome of 'em will do the ſame thing by you; and then I to

Cuckold ye may be draw'n in, faith *Collin* 'tis better I ſit here and Spin, faith *Collin* 'tis

He *She*

better I ſit here and Spin. Will nothing prefer me, what think'ſt of the Law? Oh!

He *She*

while you live *Collin* keep out of that Paw. I'le Cant and I'le Pray. Ah! there's naught got

ah! there's naught got that way; there's no one minds now what thoſe Black Cattle ſay; let

He

all our whole care be our Farming affair, To make our Corn grow, and our Apple Trees bear.

TWO VOC.

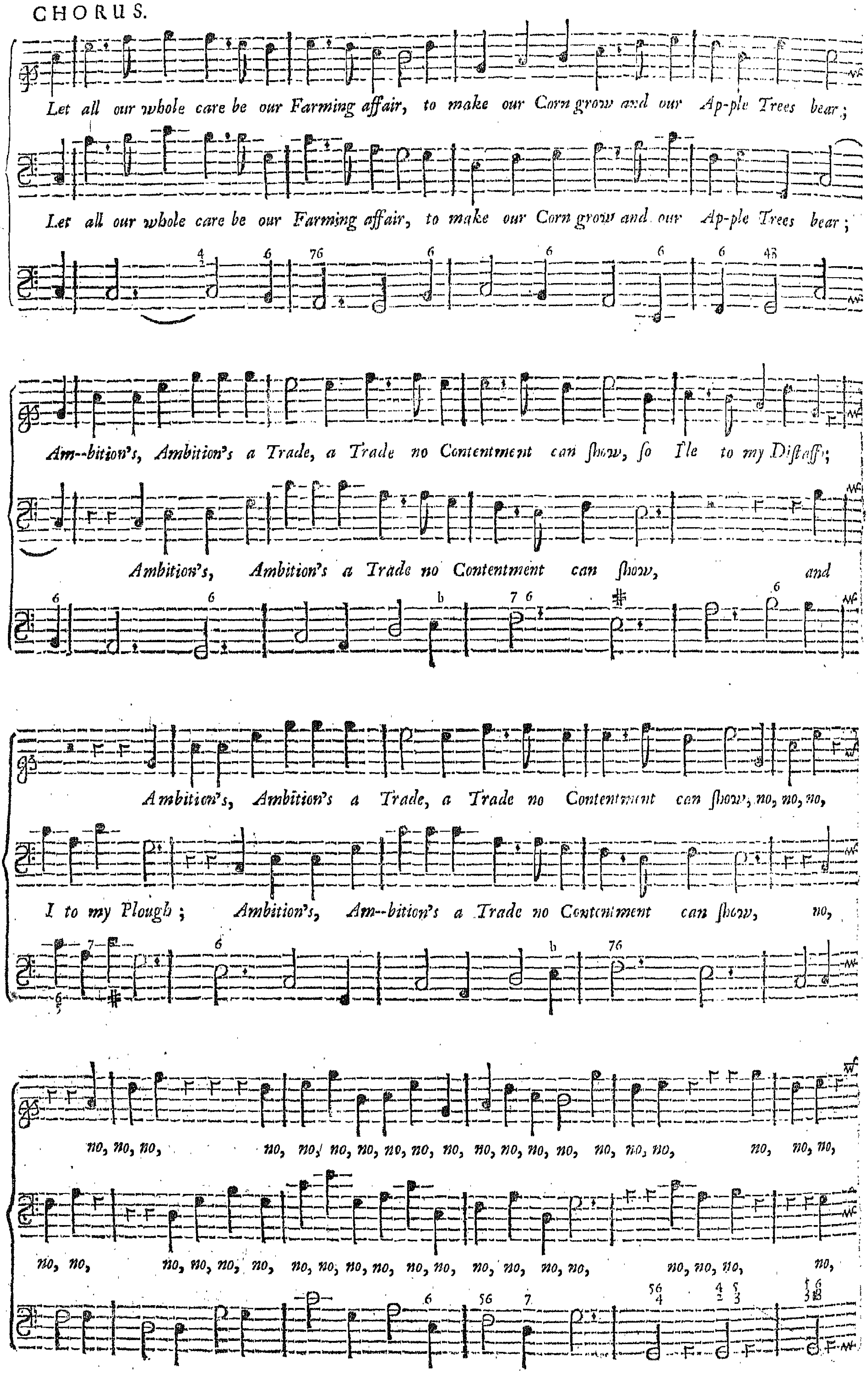
Am--bition's, Ambition's, a Trade, a Trade no Contentment can ſhow, ſo I'le to my Diſtaff;

Ambition's, Ambition's a Trade no Contentment can ſhow, and

Ambition's a Trade, a Trade no Contentment can ſhow, no, no, no,

I to my Plough; Ambition's, Am--bition's a Trade no Contentment can ſhow, no,

no, no, no,

CHORUS.

Let all our whole care be our Farming affair, to make our Corn grow and our Ap-ple Trees bear;
Let all our whole care be our Farming affair, to make our Corn grow and our Ap-ple Trees bear;
Am--bition's, Ambition's a Trade, a Trade no Contentment can show, so I'le to my Distaff;
Ambition's, Ambition's a Trade no Contentment can show, and
Ambition's, Ambition's a Trade, a Trade no Contentment can show, no, no, no,
I to my Plough; Ambition's, Am--bition's a Trade no Contentment can show, no,
no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,
no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no contentment can ſhow, no, no, no contentment can ſhow.

no, no, no, no, no contentment can ſhow, no, no, no, no, no, no contentment can ſhow.

A ſingle SONG.

S Trike the *Vi-ol*, ſtrike, the *Vi-ol*, touch, touch, touch, touch,

touch, touch the *Lute*; Wake the *Harp*, Wake the *Harp*, Wake the *Harp*, In—

——ſpire the *Flute*; Wake the *Harp* in——ſpire the *Flute*: Sing, your Pa—tro—neſ-ſe's

Praiſe, Sing your Pa—tro—neſ—ſe's Praiſe, Sing, ſing, ſing, ſing in cheer- - - - - - - -

- - - - - - -

A ſingle SONG.

W Hat a ſad, ſad Fate is

mine, is mine, is mine? what a ſad, ſa——d Fate is mine? my Love, my Love, my

Love is my crime; my Love, my Love, my Love is my crime? what a ſad, what a ſad,

ſa——d Fate is mine? or why, why ſhou'd ſhe be, why,

why ſhou'd ſhe be more ea——ſy, more ea—ſy, more ea--ſy, ea——ſy, and free to

a- - - - - - - - -ll, than to me, to a- - - - - - - - - - - - - - - - ll than to me,

to a- - - - - - - -ll than to me, to a- - - - - - - - - - - - - - -

-ll than to me? But if by diſ-

-dain, but if by diſ-dain ſhe can leſ-ſen my pain, 'tis all, 'tis all,

all, I im- - - - - plore; to make me Love leſs, to make me Love

leſs, or her ſelf to Love more; more, more, to make me Love leſs, or her

ſelf to Love more.

A SONG with Two *Trumpets* and a *Kettle-Drum.*

Trumpets.

Vers.

Kettle Drum.

THE *Fife*, the *Fife* and all, all, all, all, all the Har——

- - - - - - - - - mony of War; the *Fife*, the

Fife and all, all, all, all, all the Har- - - - - - - - - - - - - -mony of War;

all, all, all, all, all, all the Har- - - - - - - - - - -mony of War; in vain,

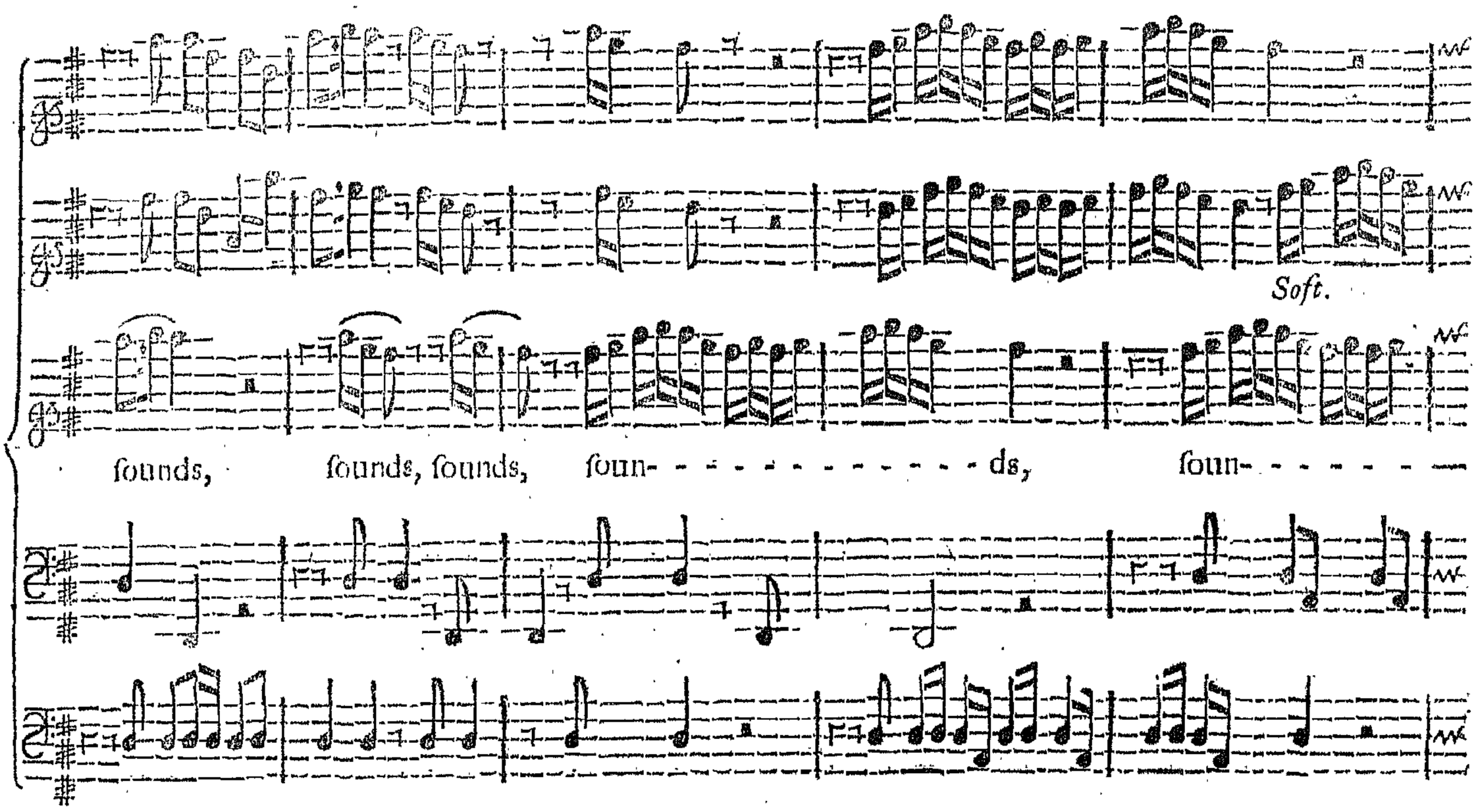
in vain attempt the paſ---ſions, the paſ—ſions, the paſ- - - - - - -ſions to al—lar- - - -

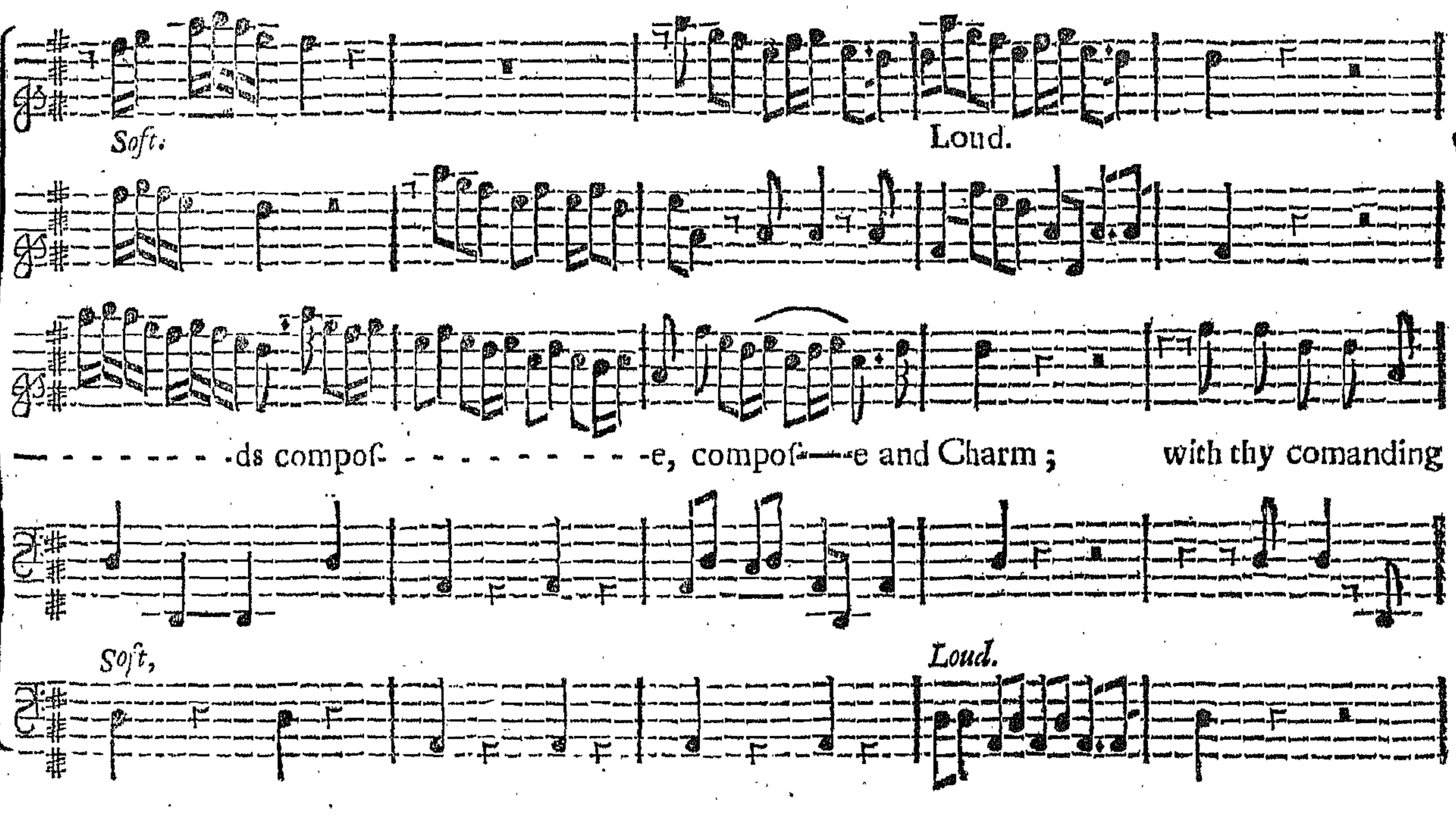
-m, allarm, allarm, allarm, allarm ; In vain attempt the paſ—-ſions, the

paſ—-ſions, the paſ- - - - - - ſions to allar- - - - - - - - - - - - -m, allarm, allarm, allarm, al--

—larm ; with thy Commanding Sound———————————-s compore and charm,

with thy commanding founds, with thy commanding


Soft.
sounds, sounds, sounds, soun- - - - - - - - - - - - - ds, soun- - - - - - -


Soft.
Loud.
- - - - - - - - -ds compos- - - - - - - - - - -e, compos—e and Charm ; with thy comanding
Soft,
Loud.

sounds, with thy commanding sounds, sounds, sounds, soun——

Soft.

Soft.

——ds, soun—————ds compo————ſe, com—

Soft.

Loud.

Loud.

——poſe, and Charm, com——poſe and Charm.

A ſingle SONG.

B*acchus* is a Pow'r di—vine, for He no ſooner fills my Head with migh——

——ty Wine, but all my Cares reſign, and droop, and droop, then ſink, ſink down

dead. Then, then the plea--ſing thoughts be—gin, and I in Ri—ches flow, at leaſt I

fancy ſo. And without thought of want I Sin—

—g, I Sin—g, ſtretch'd on the Earth, my Head all a—round, with

Flowers Weav———————d in—to a Garland Crown'd; Then,

then I be—gin, to live, and ſcorn what all the world can ſhow or give. Let the

bra————ve Fools that fondly think of Honour, and delight to make a Noiſe,

a noiſe and Fi——ght, go ſeek out War, whilſt I ſeek Peace, ſeek

Peace, whilſt I ſeek Peace, ſeek Peace and drink, whilſt I ſeek Peace, whilſt I ſeek Peace, ſeek

Peace and drink. Then fill my Glaſs. fill, fill it high, ſome perhaps think it fit to

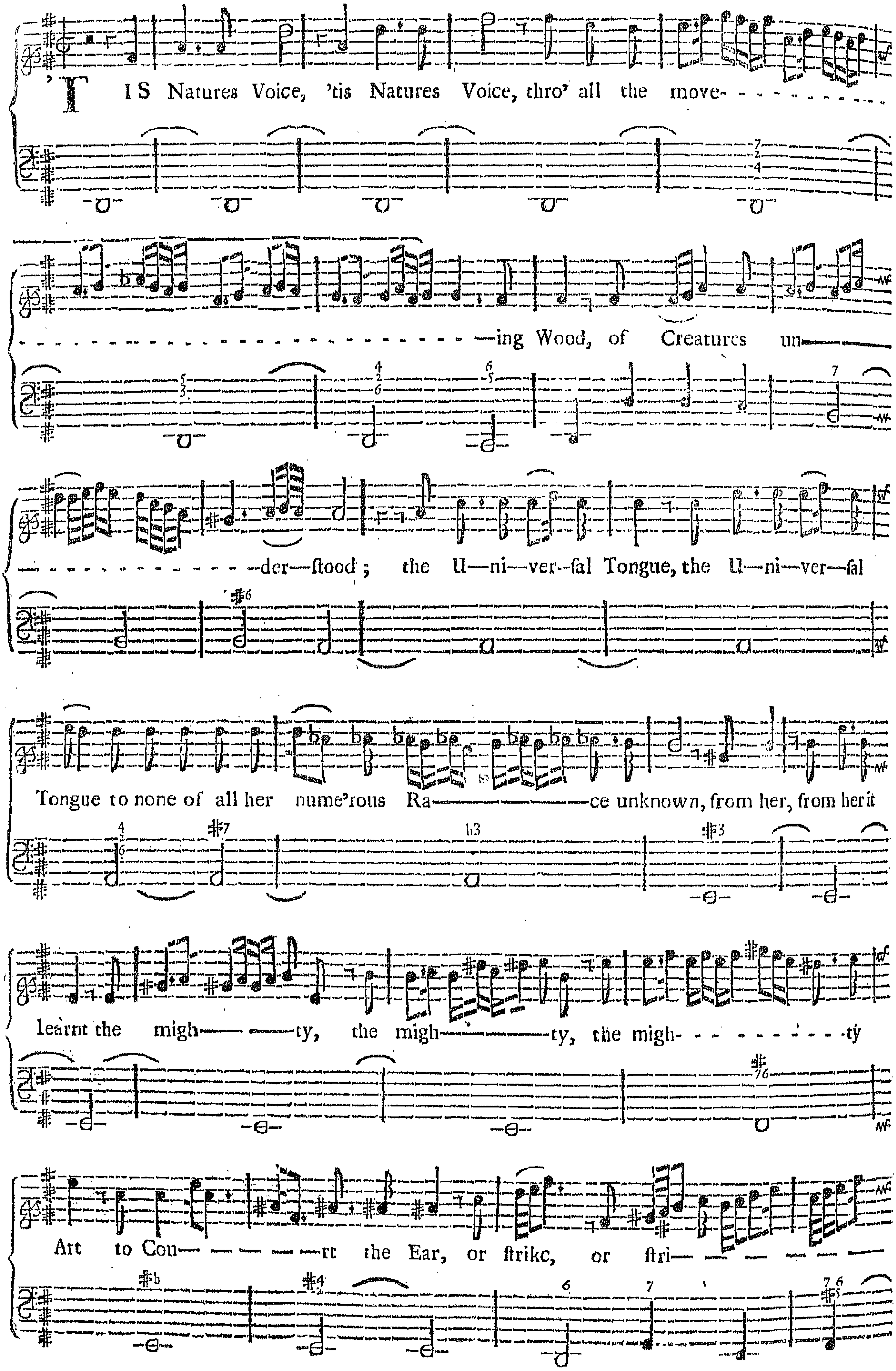
fa——ll and dye, but when the Bottles rang'd make War with me, the Fighting Fool ſhall

ſee, when I am ſunk, the diff'rence to lye dead, and lye dea——d

Drunk; the Fighting Fool ſhall ſee, when I am ſunk, the diff'rence to lye

dead, and l——ye dead drunk.

S f

A ſingle SONG.

—ke the Heart, at once the Paſſions to expreſs and mo— —ve,

at once the Paſſions to ex—preſs, to ex———-preſs and mo- - - - - - - - -ve;

we hear, and ſtrait we grie- - - - - - - - -ve or hate, and ſtrait we

grie- - - - - - - - - - - -ve or hate, re--joy- - - - - - - - - - - - - - -

- -ce or- - - - - - - Love: in

un—ſeen Chains it does the Fan--cy bi———nd, it does, it does the

Fa— -cy bind, at once it Char- -ms the

Senſe and Cap -ti—vates the Mind, at once it Char—

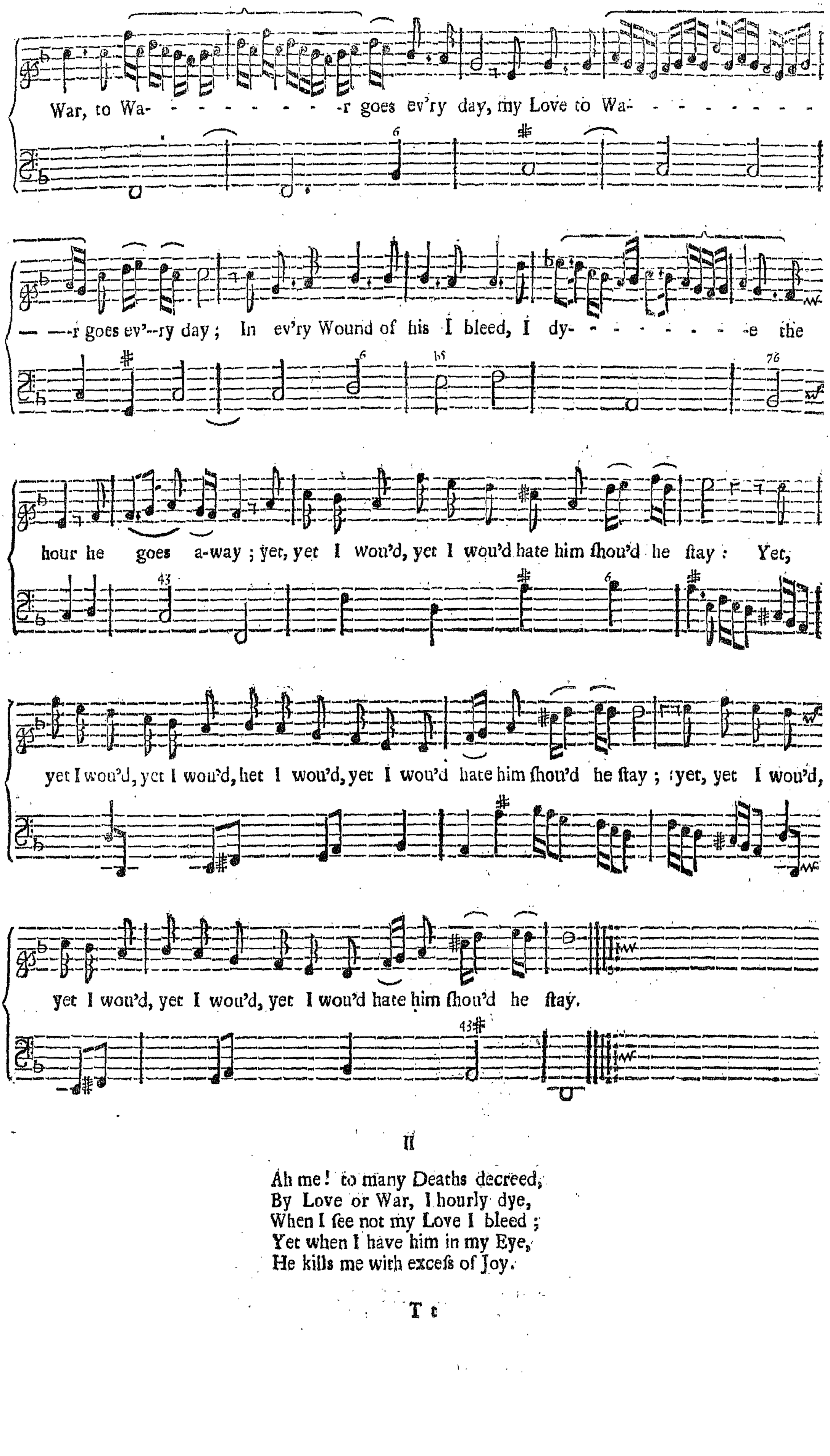
-ms the ſenſe and Cap

-ti—vates the Mind.

A ſingle SONG.

A H— me! Ah - - - - - - - - - - - - me! to many, many

deaths, to many deaths decreed; to many, many deaths de--creed; My Love to



II

Ah me! to many Deaths decreed,
By Love or War, I hourly dye,
When I ſee not my Love I bleed;
Yet when I have him in my Eye,
He kills me with exceſs of Joy.

A ſingle SONG.

F

L——— — ———y ſwift ye Hours, fl- - - - - - - - - - -y

ſwift ye Hours, make haſt, make haſt, fly, make haſt, make haſt, fl- - - - - -y, fl—

- - - - -y ſwif- - - —t thou la—zy, la——zy, la--zy Sun, make haſt, make haſt, make

haſt, and drive the te-——dious Minutes on, the te——dious Minutes

on, on: Bring back my *Bel—vi-de--ra,* my *Bel--vi--de--ra*

to my ſight, bring back my *Bel—vi—de—ra,* my *Bel--vi—de—ra* to my ſight,

my *Bel----vi--de--ra*, than thy ſelf more bright, make haſt, make haſt, make haſt, bring

back my *Bel--vi---de—ra,* my *Bel—vi—de--ra* to— — — — — — my ſight.

Swifter than Time my ea—ger Wi—ſhes mo- - - - - - - - - - -

- - - - - - - -ve, Swifter than Time, my ea—ger Wi—ſhes mo- - - - - - - - - - -

- - - - - - - - - -ve, my ea- - - - - - - - - - - -ger Wi-ſhes move, and

ſcorn the beaten Paths, and ſcorn the beaten Paths of Vulgar Love, and ſcorn the beaten

Paths and ſcorn the beaten Pa— — — — — — —ths of Vulgar Love, and ſcorn the beaten

pa— — — — — — — —ths of Vul-gar Lo— — — — — — —ve. Soft Peace is

baniſh'd from my tor— — — — — — —tur'd Breaſt, ſoft Peace, ſoft Peace is baniſh'd from my

tor— — — — — — —tur'd Breaſt, Love robs my Days of Eaſe, Love robs my Days of Eaſe, my

Nights of Reſt; Love robs my Days of Eaſe, Love robs my Days of Eaſe, my Nights, my Nigh— —

— — — — —ts of reſt. Yet tho' her cru— —el Scorn pro---vokes De---ſpair,

yet tho' her cru———el Scorn, her cru—el Scorn pro—vokes De-ſpair, my Paſſion

ſtill is ſtrong, my Paſſion ſtill is ſtro———-ng, my Paſſion ſtill is ſtro——

———ng, as ſhe is Fair; Still muſt I Love, ſtill bleſs the plea- - - - - - - - - - - -

- -ſing Pain, ſtill court my Ruine, ſtill,

ſtill court my Ru—ine, and em——brace my Chain; ſtill court my Ruine,

ſtill, ſtill court my Ruine, and em—brace my Chain.

The *STORM*, a ſingle SONG.

BLow, blow *Boreas* blow, and let thy ſur—ly Winds make the Billow foam and

roar; thou can'ſt no Terror breed in valiant Minds, but ſpight of thee we'l live, but ſpight of thee we'l

live and find a Shoar, Then cheer my Hearts, and be not aw'd, but kee—

—p the Gun Room clear, tho' Hell's broke looſe, and the Devils roar abroad, whilſt we have

Sea-room here, Boys, never fear, never, never fear. Hey! how ſhe toſſes up! how far, the

mounting Top-maſt touch'd a Starr; the Meteors blaz'd as thro' the Clouds we came, and *Sa-la—*

—*mander* like, we li—-ve in Flame; but now, now we ſink, now, now we go, down to the

deep--eſt Shades below. A—las! a—las! where are we now! who, who can tell! ſure 'tis the

low———-eſt Room of Hell, or where the Sea-Gods dwell: with them we'll live, with

them we'll live and raign, with them we'll lau———gh, and ſing, and drink amain, with them we'll

lau———— ———-gh and ſing, and drink amain; but ſee, we mount, ſee, ſee, we riſe a—gain:

CHORUS.

Tho' Fla—ſhes of Lightning and Tem————peſts of Rain, do fierce--ly con——

Tho' Fla—ſhes of Lightning and Tem————peſts of Rain, do fierce--ly con——

—tend which ſhall Conquer the Maine; tho' the Captain does ſwear in--ſtead of a Pray'r, and the

—tend which ſhall Conquer the Maine; tho' the Captain does ſwear in--ſtead of a Pray'r, and the

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de——ſie, we'll drink and de——

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de——ſie, we'll

——ſie the mad Spi--rits that fly, from the Deep, to the Sky, that fly, fl————y from the

drink and de--ſie the mad Spi--rits that fly, from the deep to the Sky, that fly from the

Deep to the Sky, and ſi——ng whilſt loud Thunder, and ſi——ng whilſt loud Thunder does

Deep to the Sky, and ſi——ng whilſt loud Thun————————der, loud Thunder does

bellow; for Fate will ſtill have a kind Fate for the Brave, and ne'er make his Grave of a

bellow; for Fate will ſtill have a kind Fote for the Brave, and ne'er make his Grave of a

Salt--water Wave, to drown, to drown, no never to drown a good Fellow; no, ne--ver,

Salt-water Wave, to drown to drown, no never to drown a good Fellow; no, ne———

no, ne—ver to drown a good Fellow; nn ne———ver, ne—-ver to drown, No,

———ver, ne—-.ver to drown a good Fellow; no, ne—ver, no, ne—ver to drown, No,

ne—ver, no, ne—ver to drown a good Fellow.

ne———-ver, ne—-ver to drown a good Fellow.

A ſingle SONG.

A H! ah! ah! ah! *Be——lin—da,* I am preſt with

tor—ment; Ah! ah! ah! *Be——lin—da* I am preſt with

tor—ment not to be ex—preſs'd: Ah! ah! ah! *Be——lin—da,* I am

pre——ſt with tor—ment; Ah! ah! ah! *Be——lin—da* I am

preſs'd with tor—ments not to be ex—preſs'd. Peace and I are

ſtrangers grown, Peace and I are ſtrangers, ſtrangers grown, I Lan——guiſh

till my grief be known, I Lan- - - - - - - - - - - - - - - - - - guiſh, till my grief be

known, yet wou'd not, yet wou'd not, wou'd not have it gue- - - - - - - - -ſt.

Peace and I are ſtran-gers grown, grown and I are ſtran-gers, ſtran--gers grown.

A Two Part SONG.

VIOLIN.

O, O let me, O,

O let me, let me weep!

O, O let me, O, O let me, let me weep! O, O,

O let me for ever, ever weep, for e—ver, for e—ver, for e—ver, for

e——ver weep!

My Eyes no more, no more, no mo——

re, no more, no more ſhall wel--come ſleep:

I'le hide me, I'le hide me from

the ſight of Day, and ſigh, ſigh, ſigh my Soul a——way.

O, O let me, O, O

let me, let me weep !

O, O let me, O, O let me, let me weep! O, O, O let me for ever, ever

weey. for e--ver, for e--ver, for e--ver, for e——ver weep !

He's gone, he's gone, he's

gone, his loſs deplore ; he's gone, he's gone, he's gone, his loſs deplore, and I ſhall

never, never, never, never, never ſee him more;

I ſhall never, never, never ſee him more, ſhall never, never, never ſee him more ;

I ſhall never, ſhall never, ſhall never, ſhall never ſee him more.

A SONG in the *Married Beau.*

SEE, see, see, see where re—-pen--ting, where re—pen—ting Ce——*lia*

lies, with blush——ing Cheeks, with blúsh——ing Cheeks, and mel- - - - - - - - - - - - - -

——--ting Eyes; be—moaning, be—moaning, in a mourn—ful, mourn—

—ful Shade, the ruines, the ruines in her Heart and Fame, which sin——ful, sin—

——-ful Love has made: Oh! Oh! Oh! let thy Tears, fair, fair *Ce—lia*

flo- - - - - - - - - - - - - - - - - -w let thy Tears, fai——r *Ce--lia* flow, for that Ce--

—le—ſtial wond—'rous, wond--'rous, wond--'rous dew, more gra- - - - - - - - - - - -ces

on thee will be—ſtow, than all, all, than all, all, than all, all, than all, all thy

Dreſſes, and thy Ar- - - - - - - - - - --ts cou'd doe.

A Two Part SONG, the Words by Mr. *Henly.*

D *Ul--ci--bel--la, Dulci--bel--la,* when e're I ſue for a Kiſs; *Dulci—bel--la, Dulci--—*

Dulci--bel--la, Dulci--bel--la,

—bella, when e're I ſue for a Kiſs, re—ſuſing the Bliſs, cry's no, no, no,

Dul--ci---bellæ, when e're I ſue for a Kiſs, re—fu—ſing the Bliſs, cry's

no, cry's no, no, no, no, leave me, leave me, leave me *A--lex--is*, ah! what wou'd you do?

no, no, no, no, cry's no, no, no, no, leave me, leave me *A--lex--is*, ah! what wou'd you do?

ah! what wou'd you, ah! what wou'd you, what wou'd you do?

what wou'd you, ah! what wou'd you, what wou'd you, what wou'd you do? when I

when I tell her I'le goe, ſtill ſhe cry's no, no, no my *A---lex-is*, no, no my *A--lex-is*, ah!

tell her I'le go, ſtill ſhe cry's no, no, no, no, no, no, no, no my *A-lex-is*, no, no my *A---lex-is*, ah!

tell me not, tell me not ſo; ah! ah! ah! tell me not, tell me not ſo.

tell me not, tell me not ſo; ah! ah! ah! tell me not ſo, ah! tell me not ſo.

Tell me fair one, tell me fair one, tell me why, why ſo coming, why, why, why ſo coming, why ſo

Tell me fair one, tell me fair one, tell me why, why, why, why ſo coming, why, why, why ſo

coming, why, why, why ſo fly; why ſo kind, ſo kind, ſo kind, and why, and why ſo

coming, why, why, why ſo fly; why ſo kind, ſo kind, ſo kind, and why ſo coy, and why ſo

coy: tell me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - - -

coy: till me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - - -

- ht nor fly; tell me fair one,

- ht nor fly; tell me fair one,

tell me fair one, tell me why, you'l neither let me li- - - - - - - - - - - - -

tell me fair one, tell me why, you'l neither let me li- - - - - - - - - -

- - - - - - -ve, you'l neither let me li——————ve nor dye.

——-ve, you'l neither let me li——————————ve nor dye.

A SONG in the *Propheteſs*, or the Hiſtory of *Dioclesian.*

SInce from my Dear, my Dear, my Dear, ſince from my Dear, my

Dear, my Dear, my Dear, my Dear *A——ſtre——a's* ſight I was ſo

rude——————————————————ly torn, my Soul has never, never,

never, has never, never, never known de—light, un—leſs it were to

mourn, to mourn, un—leſs, un—leſs, it were to mourn, mourn. But

oh! a——las, a——las, with weep—ing Eyes, and bleed—ing, bleed—ing

Heart I lye; thinking on her, on her whoſe abſence 'tis that makes me

wiſh to dye, dye, dye, dye, makes me, makes me wiſh to

dye, dye, dye.

A Two Part SONG.

WEre I to chooſe the grea—teſt Bliſs, were I to chooſe the grea—teſt Bliſs, that

Were I to chooſe, were I to chooſe the grea————teſt Bliſs, that

e're in Love was known; 'twou'd be the high—eſt of my Wiſh, t'en—

e're in Love was known; 'twou'd be the high—eſt of my Wiſh, t'en—

—jo————y your Heart a—lone: Kings might poſ--ſeſs their King—doms

—jo————y your Heart a—lone: Kings might poſ--ſeſs their Kingdoms

free, and Crowns un——en—vy'd wear; they ſhou'd no Ri—val have of

free, and Crowns un——en—vy'd wear; they ſhou'd no

me, no, no, they ſhou'd no Ri--val have of me, might I reign

Ri—val, they ſhou'd no Ri—val have of me, no, no, might I reign

Monarch there; they ſhou'd no Ri—val have of me, no, no,

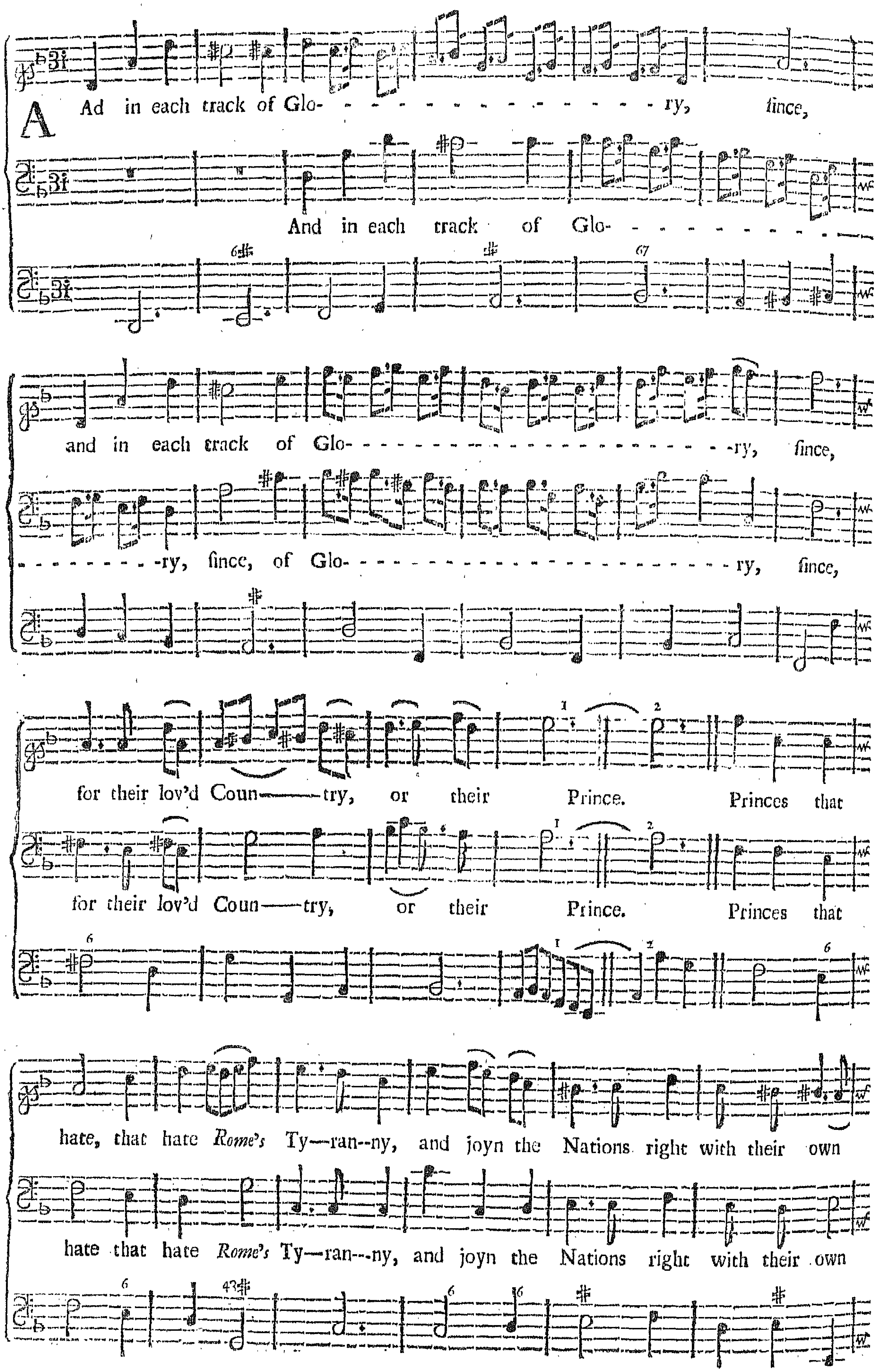
Monarch there; they ſhou'd no Ri——-val have of me, no, no, they

they ſhou'd no Ri--val, they ſhou'd no Ri- - -val have of me, might

ſhou'd no Ri---val, they ſhou'd no Ri----val ha———-ve of me, might

I reign Mo---narch there.

I reign Mo----narch there.

A Two Part SONG.

Roy--al--ty; none were more rea--dy, none were more rea— -dy, none, none,

Roy--al---ty, none, none, none, none, none were more, none were more

none, none, none were more rea--dy in di—ſtreſs to ſave, no, none were more

rea—-dy, none were more rea--dy in di--ſtreſs to ſave, none were more

Loy---al, none, none, none, none, none, none, none, none, none, none were more

Loy—al, none, none, none, none, none, none, none, none were more

Loy—-al, none, none more brave.

Koy—al, none, none more brave.

A Two Part SONG.

-nd, paſs'd not brisk — ly rou —

rou — -nd, paſs'd not briskly; briskly round, when Brmpers

-nd, brisk — ly, brisk — ly round:

paſs'd not briskly round, brisk — -ly, brisk — ly round:

This Maxim then he to his Ma--ſter gave, when he in Coun—cil ſhould de—

This Maxim then he to his Ma--ſter gave, when he in Council ſhou'd de—

—bate; not *Tro--jan*-like, to ſit moroſe, to ſit moroſe and grave, but drink, drink, but

—bate; not *Tro--jan*-like, to ſit moroſe, to ſit moroſe and grave, and ſo ſupport the

drink, drink, drink, but drink, and ſo ſupport the State, and ſo ſupport the State, and

State, and ſo ſupport the State; but drink, drink, but drink, drink, drink, and ſo ſupport the

ſo ſupport the State, but drink, drink, drink, and ſo ſupport the State; but drink, but

State; but drink, but drink, drink, drink, and ſo ſupport the State; but drink,

drink, but drink, and ſo ſupport the State, and ſo ſupport the State; but

but drink, but drink, drink, and ſo ſupport the State, and ſo ſupport the

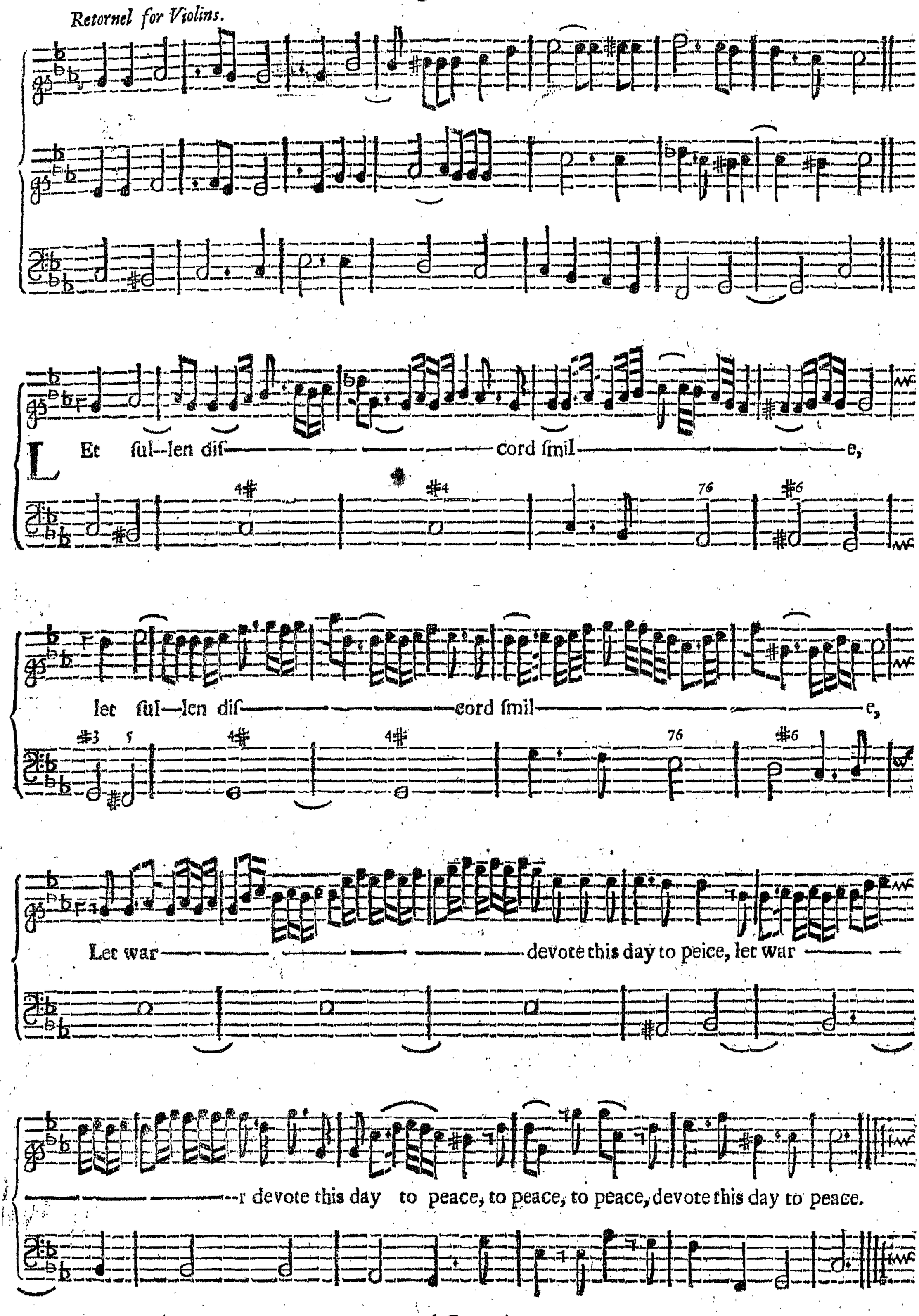
drink, an——d ſo ſupport the State.

State; but drink, and ſo ſup——port the State.

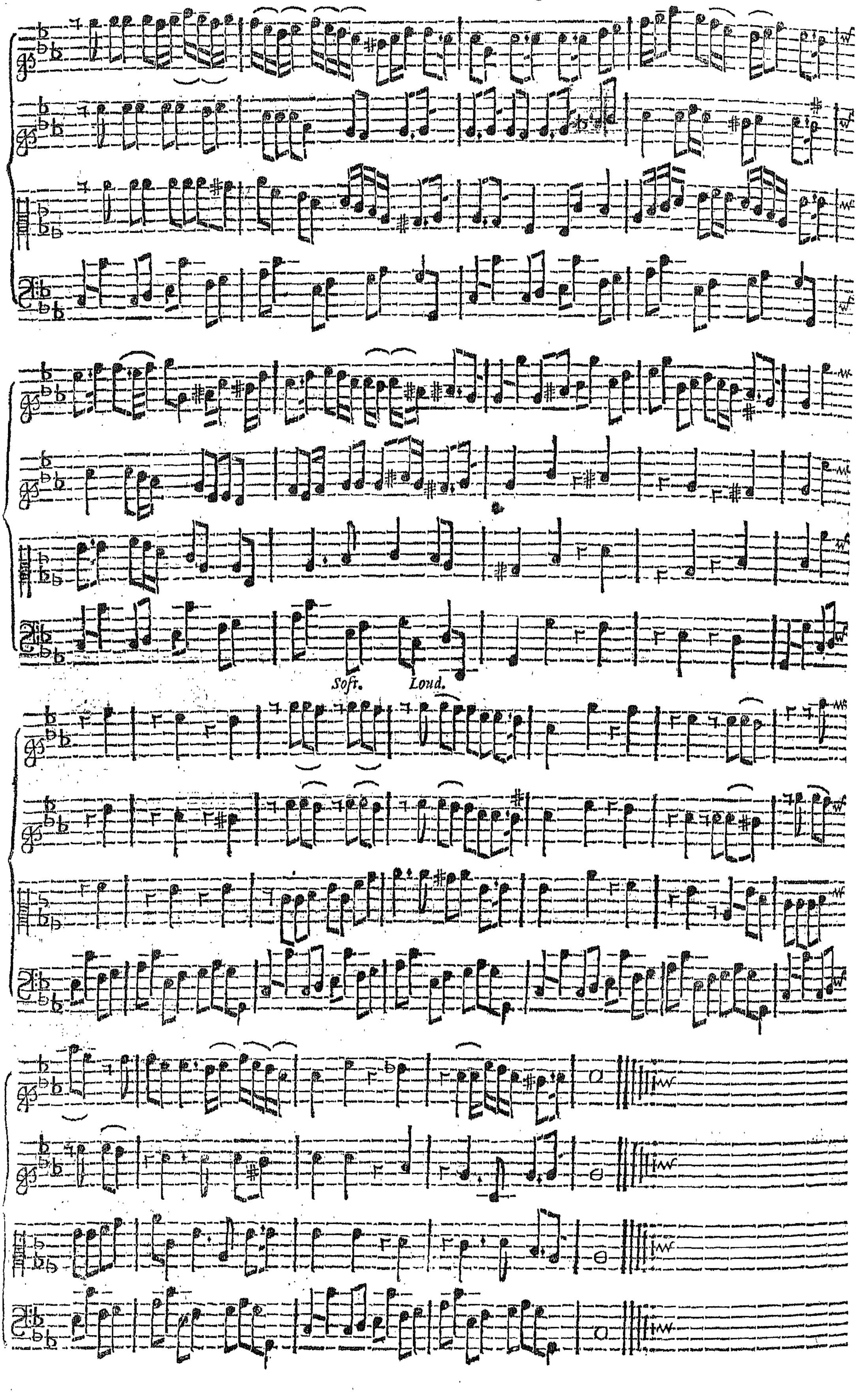
765

A ſingle SONG.

Retornel for Violins.



SYMPHONY to the following SONG.



A Two Part SONG.

LET *Cæſar* and *U--ra—nia*

Let *Cæſar* and *U--ra—nia* live, let

live, let all de--ligh———ts the Stars can give, upon the Royal Pair de'cend,

all de--ligh——— ———ts the Stars can give, up-on the

let all de—ligh———ts the Stars can give, upon the Royal Pair de—

Royal Pair deſcends, let all de- -ligh——— ——ts the Stars can give, upon the Roy-al Pair de—

—ſcend : Let *Cæſar* and *U--ra—nia* live, let all de—ligh———

-ſcend : Let *Cæſar* and *U--ra—nia* live, let all de—ligh———

——ts the Stars can give, upon the Royal Pair deſcend; let all de—

——ts the Stars can give, up-on the Roy-al Pair deſcend, let all de-

——ligh- - - - - -ts the Stars can give, upon the Royal Pair deſcend; let Diſcord to the

——ligh- - - - - -ts the Stars can give, upon the Royal Pair deſcend; let Diſcord to the ſhades be

ſhades be driv'n, let Diſcord to the ſhades be driv'n, while Earth and Sky our Song at—tend,

driv'n, let Diſcord to the ſhades be driv'n, while Earth and Sky our Song at-

and thus our Loyal Vows aſcend, and thus our Loyal Vows aſcend; O, O,

——tend, and thus our Loyal Vows aſcend, and thus our Loyal Vow aſcend; O, O,

O Preſerve 'em, Preſerve 'em, Preſerve 'em, Preſerve 'em, Preſerve 'em Heav'n; O, O,

O Preſerve 'em, Preſerve 'em, Preſerve 'em, Preſerve 'em, Preſerve 'em Heav'n; O, O

O, O Preſerve 'em, Preſerve 'em, Preſerve 'em, Preſerve 'em Heav'n.

O, O Preſerve 'em, Preſerve 'em, O Preſerve 'em Heav'n.

A Dialogue in *Oroonoko*, Sung by the Boy and Girl.

He *E--le—me—ne* pray tell me, pray, pray tell me *Ce—le—me—ne*, when thoſe

pritty, pritty, prit-ty Eyes I ſee; when my Heart beats, beats,

beats, beats in my Breaſt; why, why it will not, it will not why, why it

will not let me rest? Why this trem——————bling, why this trem——

——————bling too all o're? Pains I never, Pains I never, never, never

felt be—fore: And when thus I touch, when thus I touch your Hand, why I wish, I

wish, I wish I was a Man? How shou'd I know more than you? Yet wou'd

be a Woman too. When you wash your self and play, I methinks cou'd look all day;

Nay just now, nay, just now am pleas'd, am pleas'd so well, shou'd you, shou'd you Kiss me

I won't tell, shou'd you, shou'd you Kiss me I won't tell; no, no I won't tell; no, no I won't

He

tell, no, no I won't tell; shou'd you Kiss me I won't tell. Tho' I cou'd do that all day,

and de—sire no bet—ter play; Sure, sure in Love there's something more, which

She

makes Mam-ma so bigg, so bigg be—-fore. Once by chance I hear'd it nam'd;

don't ask what, don't ask what for I'm a-sham'd: Stay but till you'r past Fif—-teen,

then you'll know, then, then you'll know what 'tis I mean, then you'll know, then, then you'll

He

know what 'tis I mean. How--e-ver, loſe not pre——ſent Bliſs; but now we're a——

——lone let's Kiſs, but now we're a—lone let's Kiſs, let's Kiſs. My Breaſts do ſo

She

heave, ſo heave, ſo hea——ve. My Heart does ſo pant, pant, pant.

He

There's ſomething, ſomething, ſomething, more we want, there's ſomething,

She

There's ſomething, ſomething, ſomething more we want, there's ſomething,

He

ſomething, ſomething more we want.

ſomething ſomething more we want.

A Three Part SONG.

F —————Or fol—did Flocks, and fruitful Plains, the

For folded Flocks, and fruitful Plains; the Shepherds and the Farmers

Fair *Britain* all

Shepherds and the Farmers 'gains, the Shepherds and the Farmers gains, fair *Britain* all

gains, the Shepherds and the Far——mers gains, fair *Britain*

all, all, all, all, all, a——ll the World out-vies: For folded Flocks and fruitful

all, all, all, all, all, a——ll the World out-——vies: Fair *Britain* all, all

all, all, all, all, all, all, a——ll the World out-vies: Fair *Britain*, all, all, all

Plains, the Shepherds and the Farmers gaines; Fair *Britain*, all, all, all, all, all the

all, all, all, all, all, all, all the World out—vies, all, all, all, all the

all, all, all, all, all, all, all, all the World outvies, all, all, all, all the

World outvies; and *Pan* as in *Ar--ca-dia* reigns, and *Pan* as in *Ar--ca-dia* reigns, where pleasure

World outvies: and *Pan* as in *Ar--ca-dia* reigns, and *Pan* as in *Ar-ca-dia* reigns, where pleasure

World outvies : and *Pan* as in *Ar-ca-dia* reigns, and *Pan* as in *Ar-ca-dia* reigns, where pleasure

mixt with Profit lyes. Tho' *Jason's* Fleece was fam'd, was fam'd of

mixt with Profit lyes. Tho' *Jason's* Fleece was fam'd, was fam'd of

mixt with Profit lyes. Tho' *Jason's* Fleece was fam'd, was fam'd of

old, the *Britiſh* Wool, the *Britiſh* Wool, is growing, growing Gold; no Mines can more, no, no, no,

old, the *Britiſh* Wool, the *Britiſh* Wool, is growing, growing Gold; no, no' no, no,

old, the *Britiſh* Wool, the *Britiſh* Wool, is growing, gorwing Gold; no, no, no, no,

no, no, no, no, no, no, no, no, no Mines can more of Wealth ſup-ply, it keeps, it

no, no, no Mines can more, no, no, no, no Mines can more of Wealth ſup--ply, it keeps, it

no, no, no, no, no, no, no Mines can more, can more of Wealth ſup--ply, it keeps, it

keeps the Peaſant from the cold, and takes, and takes for Kings the Ty-rian die.

keeps the Peaſant from the cold, and takes, and takes for Kings the Tyrian die.

keeps the Peaſant from the cold, and takes, and takes for Kings the Tyrian die.

A ſingle SONG, The Words by Sir *Robert Howard.*

L——Ove thou can'ſt hea——r, Love thou can'ſt hea——

——r tho' thou art blind; leave my Heart free, leave my Heart free, oh! pit--ty me, oh!

pit——ty me, ſince *Clo--ris* is un-kind; leave my Heart free, oh! pit--ty me, oh!

pit——ty me oh! - pitty me, ſince *Cloris* is un-

—kind, oh! -pit-ty me, ſince *Clo--ris* is un-——

——--kind. She is un—con—ſtant, ſhe is un--con--ſtant;

she is un--con- stant as she's bright;

she is un—con—stant, she is un—con—stant, she is uncon- - - - - - - - - - - - - - - - - -

- - - - - - - -stant as she's bright; her smi——————————————

——--les on ev—'-ry Shep--herd fall, her Smi- - - - - - - - - - - - - - - - - -

- - - -les on ev--'ry Shepherd fall; And as the Sun, and as the Sun u- - - - - -

- - - - - -ses his light, she vain--ly she vain---ly Loves to shine, she vain--ly lo— — — —

-ves to ſhine on all; and as the Sun, and as the Sun,

-ſes his light, ſhe vainly, ſhe vain—ly loves to ſhine, ſhe vainly

-ves to ſhine on all:

I thought her fair like new fal'n Snow, I thought her fair like new fal'n

Snow, when whiteneſs in--nocence in—-clos'd. Like that ſhe ſul--ly'd ſeems to ſhow, like

that ſhe ſul—ly'd ſeems to ſhow, when to Loves melting, melt--ing heat ex—

——pos'd; like that ſhe ſul--ly'd ſeems to ſhow, when to Loves melting, melting heat ex—

——pos'd; when to Loves melting, melting heat ex—pos'd. Love thou *&c. Firſt S. again*

Brisk Time.

The powerful Char——mes ſhall now be try'd, the powerful Char———

—ms ſhall now be try'd: this Fu- - - - - - - - -ry, this Fu- - - - - - - - - - - -ry,

from, my Breaſt to chaſe, I'le ſummons ſcorn, revenge and pride; I'le ſummons, ſummons

Slow.

ſcorn, revenge and pride; at leaſt her Image, at leaſt her Image, her Image to deface.

A Two Part SONG.

T Urn, turn then thine Eyes, turn, turn then thine Eyes, turn,

Turn, turn then thine Eyes, turn, turn then thine Eyes, turn

turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine

turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine

Eyes; upon thoſe glo——————ries there, upon thoſe glo——————ries there:

Eyes; up—on thoſe glo——————ries there, thoſe glo——————ries there:

And catching, catching Fla——————mes, catching, catching Fla————

And catching, catching, catching, catching Fla——————mes, catching, catching Fla————

—— mes will on thy, on thy Torch appear ; And catching, catching flames, and

—— mes will on thy, on thy Torch appear ; And catching, catching,

catching, catching, fla—— —— mes, catching, catching fla—— — — mes, will on thy Torch ap-

catching, catching fl—— —— mes, catching, catching fl—— —— — mes will on thy Torch ap-

—pear, will on thy Torch ap—pear, will on thy Torch ap—pear, appear, will

——pear, will on thy Torch appear, will on thy Torch appear, will

on thy Torch ap--pear, will on thy Torch ap--pear.

on thy Torch appear, will on thy Torch appear.

A ſingle SONG.

SEE, ſee how the fa--ding Glories of the Year, put on a youthful Smile; ſee,

ſee how the fa-ding Glories of the Year, put on a youthful Smile, to welcom her ſpight of the

Dog-Star's madneſs, her bright Eyes cre-ate a Spring of e—ver bloom——ing Joys, of ever

bloom——ing, blooming joys; all Nature to her Charmes freſh Tri—bute yields,

making where e're ſhe comes *E--li——zian* Fields; where Roſes proudly breath out all their

Sweet, and bluſh out all their Beauty at her Feet; where Nightingales their own Love-Songs lay

by, and her un--i-mi--ta-ble Gra——————————ces try; while the more wan--ton

Hills and Groves re—joyce, faint-ly to ec———cho back her heav'n—ly Voice, faintly to

CHORUS.

ec——cho back her heav'nly Voice. *But my Pains ra————ge, but my Pains*

But my Pains ra————ge, but

ra————ge the more near Pa—radiſe, Panthea, *is to me a bur-ning Glaſs of*

my Pains ra——ge the more near Pa—ra—diſe, Panthea *is to me,* Pan—

Ice; Panthea, Panthea *is to me a bur--ning Glaſs of Ice.*

——the--a *is to me, is to me a bur--ning Glaſs of Ice.*

A ſingle SONG.

HE—— Ere the De—i—ties ap—prove,

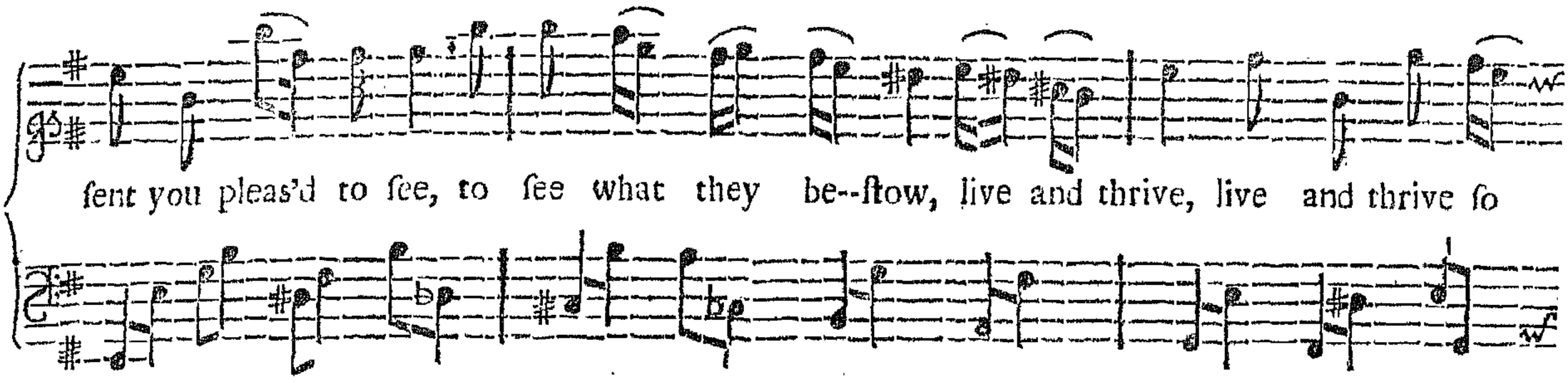
here, here the De--i--ties approve, the God of Mu——ſick and of Love, all the Talents they have

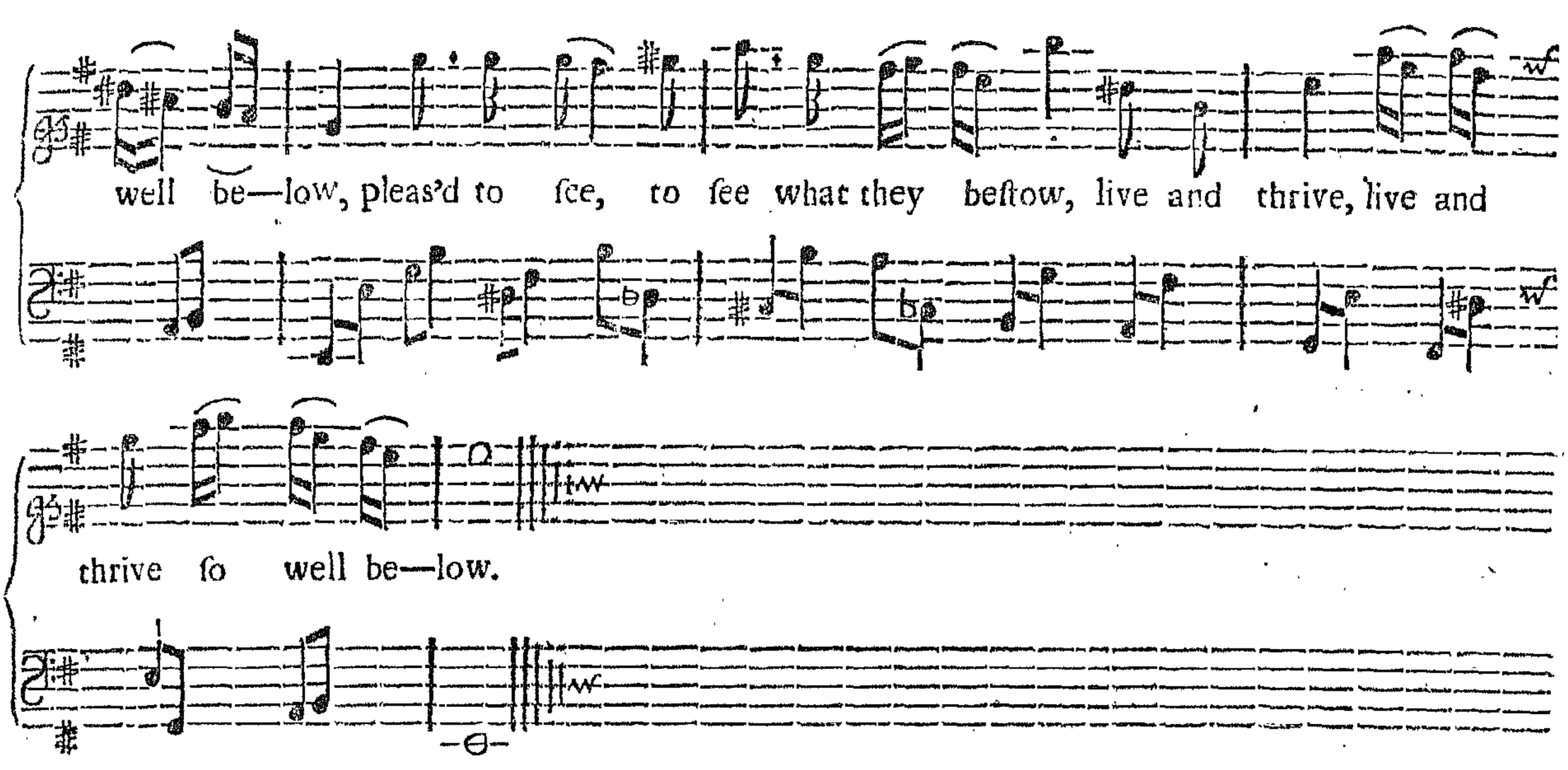
lent you, all the Bleſſings they have ſent you, pleas'd to ſee, to ſee what they be—ſtow,

live and thrive, live and thrive ſo well be—low; pleas'd to ſee, to ſee what

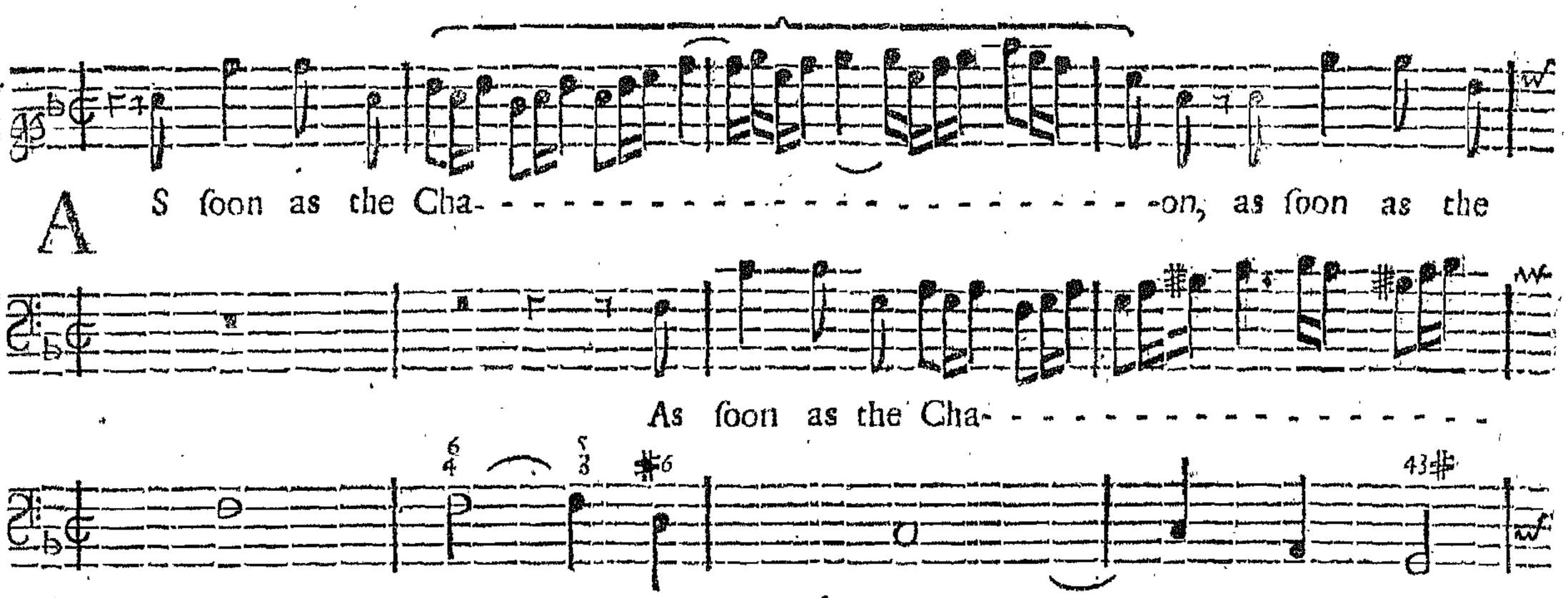
they be--ſtow, live and thrive, live and thrive ſo well be——low;

all the Talents they have lent you, all the Bleſſings they have





A Two Part SONG.



—rſt race of Men knew a good, knew a good from a harm; they quickly did joyn, they

firſt race of Men knew a good, knew a good from a harm; they quickly did joyn, they

quickly, they quickly did joyn, in acknowledge di—vine, that the World's chiefeſt Bleſſings were

quickly, they quickly did joyn in acknowledge divine, that the World's chiefeſt Bleſſings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefeſt Bleſſings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefeſt Bleſſings were

Women and Wine: Since when by ex-ample, im-proving delights, ſince

Women and Wine: Since when by ex--ample improving delights, ſince when by ex-ample, ſince

when by ex--ample im—proving de- ligh———————————————ts, improving de—

when by ex--ample im—proving de—ligh- - - - - - - - - - - - - -ts, improving de—

---lights, Wine governs our Days, Love and Beauty our Nights. And drink, drink, drink, and

---lights, Wine governs our Days, Love and Beauty our Nights. Love on then, love on then,

drink, drink, drink ; Love on then, love on then, and drink, drink, drink,

and drink, drink, drink, and drink, drink, drink, Love on then, and drink,

and drink, drink, drink, drink, drink, drink, Love on then and drink; 'tis a fol-ly to think of a

drink, drink, drink, drink, drink, drink, drink, drink, love on then and drink; 'tis a fol-ly to think of a

Myſtery out of our reaches, be moral in thought, be moral in thought, to be mer——

Myſtery out of our reaches, be moral in thought, to be mer——————

- - - - - - - - -ry's no fault, tho' an Elder the contra--ry Preaches; for never, never, my

- - - - - - - - -ry's no fault, tho' an Elder the contra--ry Preaches; for never, never, my

Friends, for never, never, never, never, never my Frinds, was an Age of more Vice, than when

Friends, never, never, never, never, never my Friends, was an Age of more Vice, than when

Knaves wou'd ſeem Pious, when Knaves wou'd ſeem Pious, and Fools wou'd ſeem Wiſe.

Knaves wou'd ſeem Pious, when Knaves wou'd ſeem Pious, and Fools wou'd ſeem Wiſe.

A ſingle SONG.

I Attempt from Love's ſickneſs to fl——————y in vain, ſince I am

my ſelf my own Feaver, ſince I am my ſelf my own Fea—ver and Pain;

No more now, no more now fond Heart with Pride, no more ſwell, thou can'ſt not raiſe

Forces, thou can'ſt not raiſe forces enough to re—bell: I *Strain again.* For Love has more

Pow'r, and leſs Mercy than Fate, to make us ſeek ru——in, to make us ſeek

ru—in, and love thoſe that hate. *End with the* 1*ſt. Strain.*

A DIALOGUE in the *Fairy Queen.*

He

NOW the Maids and the Men are making of Hay, we've left the dull Fools, we've left the dull

Fools and are ſtollen a—way; then *Mopſa* no more, be coy as before, but let's merri-ly, merri-ly,

merri-ly, merrily, play; and Kiſs, and Kiſs, and Kiſs, and Kiſs, and Kiſs the ſweet time a—

She.

—way. Why how now Sir Clown, why how now, what makes you ſo bold? I'd have ye, I'd have ye to

know I'm not made of that mold; I tell you again, again and again, Maids muſt never, muſt never

Kiſs no Men; no, no, no, no, no, no, Kiſſing at all; no, no, no, no, no, no Kiſſing at all; I'le not Kiſs, till I

She.

Kiſs you for good and all ; No, no, no, no, no, no, no, no, no, no,

He.

Not Kiſs you at all, not Kiſs you at all, not at

no Kiſſing at all, no, no, no, no, no, no, no, no, no, no Kiſſing at

all ? not Kiſs you at all ; why no, why no not at

all ? no, no, no, no, no, I'le not Kiſs, till I Kiſs you for good and all.

He.

all, why no, no, no, no, no Kiſſing at all ? ſhou'd you

give me a ſcore, 'twou'd not leſ-ſen your ſtore, then bid me, bid me chearful-ly chearful-ly Kiſs and

She.

take my fill, and take my fill, my fill of the Bliſs; I'le not truſt you ſo far, I

know you too well, ſhou'd I give you an Inch you'd ſoon, you'd ſoon take an Ell; then Lord like you

Rule, and Lau———gh, then Lord like you Rule, and Lau———————————gh at the

Fool; no, no, no, no, no, no Kiſſing at all, no, no, no, no, no, no Kiſſing at all: I'le not

He.

Kiſs, till I Kiſs you for good and all: So ſmall a Requeſt, you muſt not, you cannot, you

ſhall not de—ny; nor will I ad-mit of a--nother, a—no-ther re—ply; you muſt not, you

ſhall not de---ny; you muſt not, you can--not, you ſhall not de——ny.

CHORUS.

She.

Nay what do you mean? nay what do you mean? O fie, fie, fie,

He.

You must not, you shall not de—ny; you must not, you shall not de—ny, you

fie; O fie, fie, fie, fie, nay what do you mean? Nay nay nay nay

must not de-ny, you must not, you shall not de-ny, you must not, you cannot, you shall not, you must not, you

what do you, what do you mean? O fie, fie, fie, fie, O fie, fie, fie, fie, O fie, fie,

cannot, you shall not de——ny, you must not de—ny, you must not, you shall not, you

fie, fie, fie, fie, fie, fie, O fie, fie, fie, fie, fie, fie, fie, fie.

cannot, you shall not de—ny? you must not, you cannot, you shall not de——ny.

A DIALOGUE in the *Richmond Heires.*

He.

B Ehold, behold the Man that with Gigan——————tick Might, dares, dares, dares

Combat Heav'n again, flo——————rm *Joves* bright Palace, put the Gods to

flig——————ht, Chaos renew and make perpe——————tu-al Night;

Come on, come on, come on, come on ye Fighting, Fighting fools, come on, come on, come

on, come on ye Fighting, Fighting Fools that petty, petty Jars maintain, that petty, petty Jars main

——tain; I've all, all the Wars of Europe, all the Wars of Europe in my Brain; I've all, all,

She.

all the Wars of Europe in my Brain. Who's he that talks of War, when

charming, charming Beau—ty comes in, who's ſweet, ſweet, ſweet Face Di—vine—ly

fair, e—ter—nal plea- - - - - - - - - - - - - - -ſure, e———ter——nal

plea- - - - - - - - - - - - - - -ſure, e———ter———nal

plea- -ſure comes; when I ap--pear, the Martial,

Martial God a Conquer'd Victim lyes, obeys each glance, each awfull nod, and dreads the

light———ning of my killing Eyes ; more, more than the fierceſt, the fierceſt, the fierceſt

thun- - - - - - - - - - - - - - - - - - -der in the Skies. Ha ! ha !

He.

now, now, now, now we mount up high, now, now, we mount up high, the Sun's

bright God and I, Charge, Charge, Charge on the Azure, Charge on the Azure

dawns of am-ple Sky. See, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee, ſee how th'im

——mortol ſpirits ru- - - - - - - - - - - - - - - - -n ; ſee- ſee, ſee, ſee, ſee, ſee, ſee, ſee how th'im

—mortal ſpirits ru———————————n; pur——ſue, purſue, pur—

——ſue, purſue, purſue, purſue, purſue, purſue, purſue, purſue, Drive e'm o're the burning Zone,

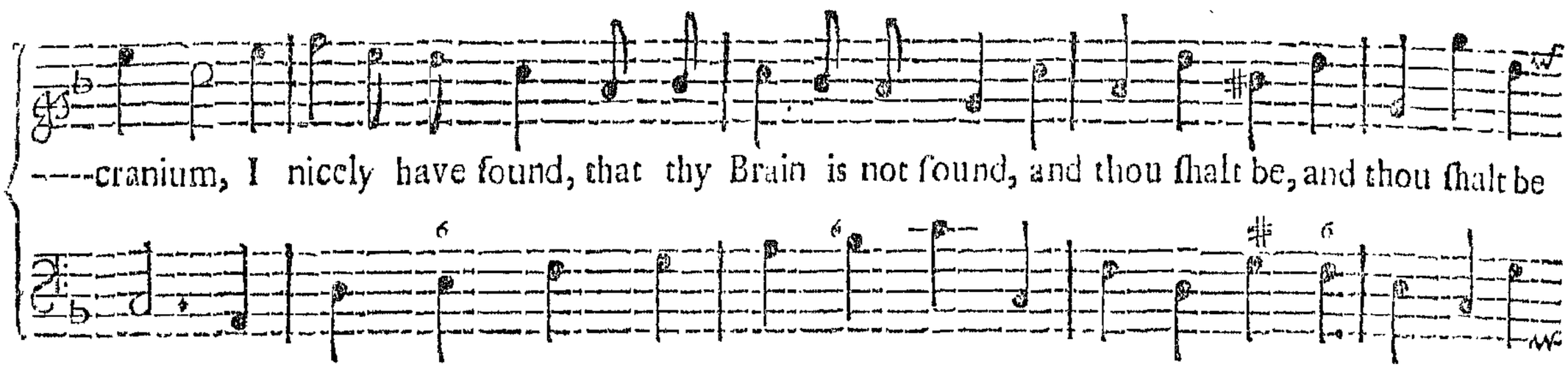
drive 'em o're the burning Zone; from thence come row———————————ling

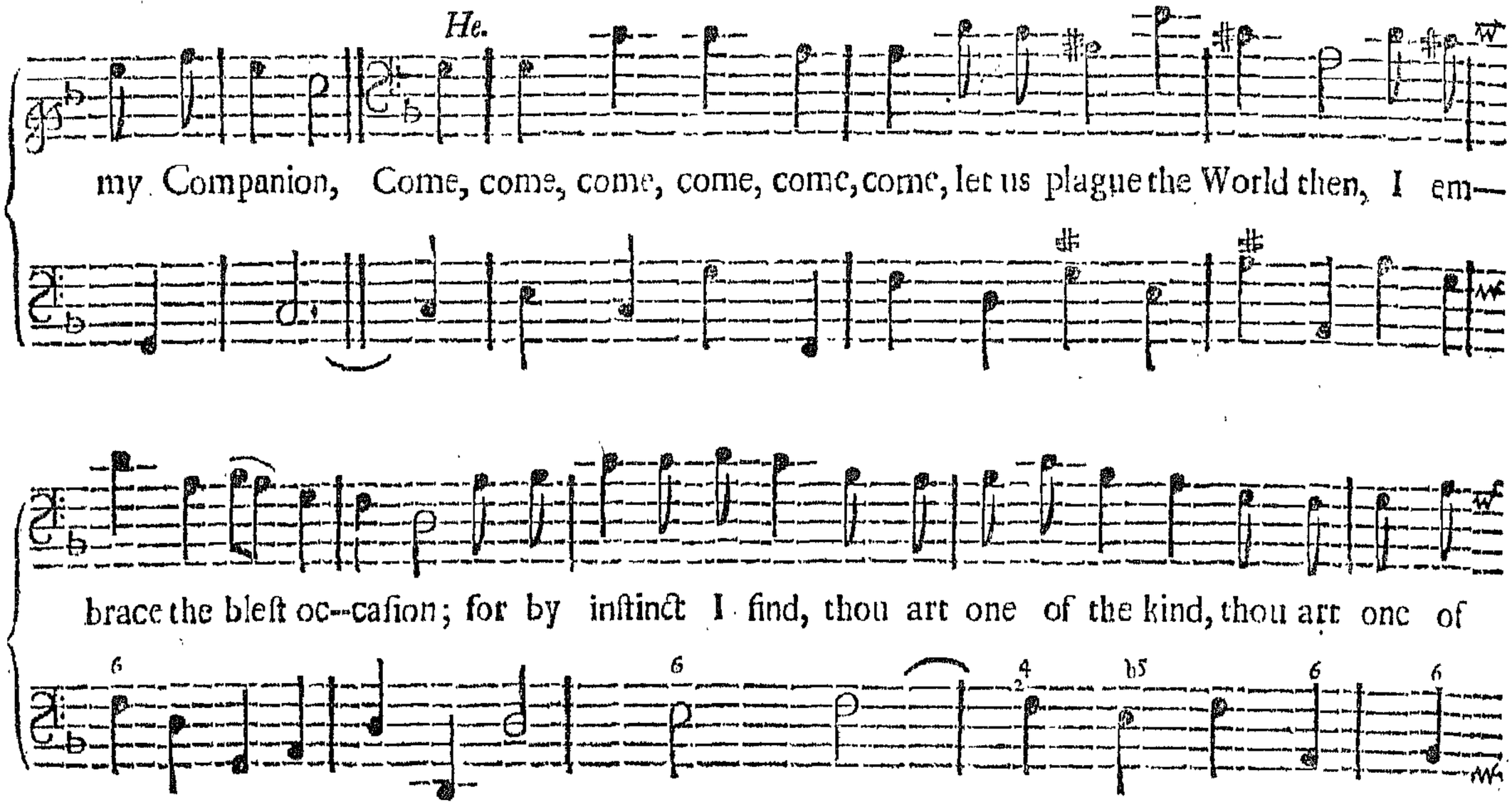
down, come row- - - - - - - - - - - - - - - -ling down, and ſearch the Globe below, with all the

gulphy Main, to find my loſt, my wan——-dring Senſe, my wan ——————

She.

————dring Senſe a-gain. By this diſjoynted matter that crowds thy Pe—ri—





III.

She. My Face has Heaven Inchanted,
With all the Sky-born Fellows.
Jove press'd to my Breast, and my Bosom he kiss'd,
Which made old *Juno* jealous.

IV.

He. I challeng'd Grisly *Pluto*,
But the God of Fire did shun me.
Witty *Hermes* I drub'd, round the Pole with my Club,
For breaking Jokes upon me.

Chorus of both.

Then Mad, very Mad, very Mad let us be,
For Europe *does now with our Frenzy agree,*
And all things in Nature are Mad too as we.

V.

She. I found *Appollo* Singing,
The tune my Rage Increases;
I made him so blind, with a look that was kind,
That he broke his Lyre to pieces.

VI.

He. I drank a Health to *Venus*,
And the Mole on her white Shoulder.
Mars flinch'd at the Glass, and I threw't in his Face,
Was ever Heroe bolder?

VII.

She. 'Tis true, my deer *Alcides*,
Things tend to dissolution,
The Charms of a Crown, and the Crafts of the Gown,
Have brought all to Confusion.

VIII.

He. The haughty *French* begun it,
The *English* Wits pursue it,
She. The *German* and *Turk* still go on with the Work,
He. And all in time will rue it.
Cho. *Then mad, very mad,* &c.

CHORUS.

CHORUS.

Then Mad very Mad let us be, ve-ry Mad, very Mad let us be, ve-ry

Then Mad, very mad, ve-ry mad, very mad let us be, ve-ry

mad, very mad, very mad, very mad let us be, for Europe *does now with our Frenzy a—gree; and*

mad, very mad, very mad, very mad let us be, for Europe *does now with our Frenzy a—gree;*

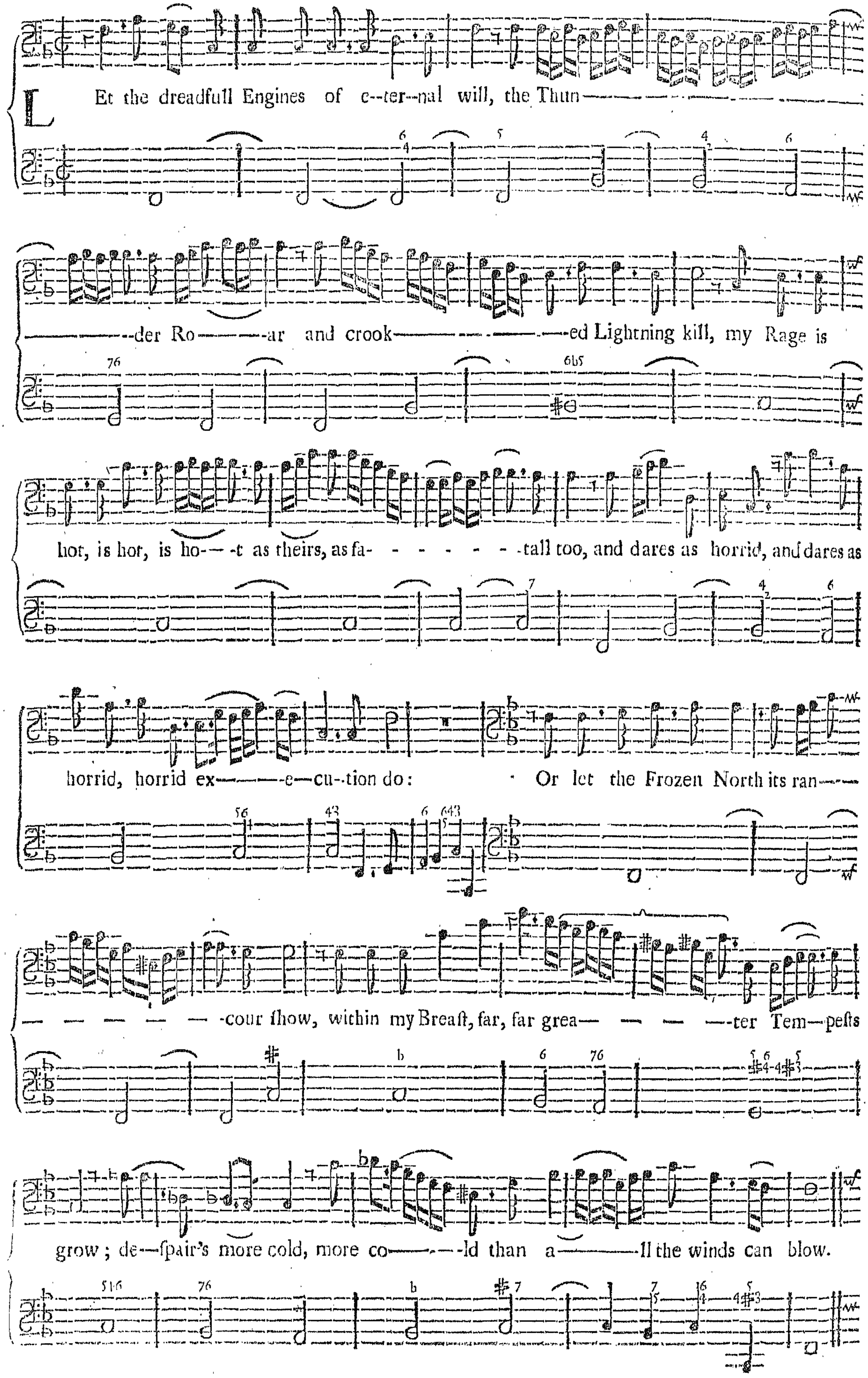
all things in Nature are mad, mad, mad, and all things in Nature are mad, mad, mad, are

and all things in Nature are mad, mad, mad, and all things in Nature are

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.

A ſingle SONG.



Can nothing, can no--thing warm me, can nothing, can no--thing warm me? yes,

yes yes, yes, *Lucinda*'s Eyes ; yes, yes, yes, yes, yes, yes, *Lucinda*'s Eyes ; yes, yes, yes, yes,

yes, *Lucinda*'s Eyes; there, there, there, there, there *Etna*, there, there, there, there *Vesu-vio*

lyes, to fur--nish Hell with flames, that mount——————ing, mounting reach the

Skyes; Can nothing, can nothing warm me? can nothing, can no—thing

warm me? yes, yes, yes, yes, *Lucinda*'s Eyes ; yes, yes, yes; yes, yes, yes, *Lucinda*'s Eyes; yes,

yes, yes, yes, yes, *Lucinda's* Eyes. Ye pow'rs I did put use her Name, and see how all,

and see how all the Meteors flame, blew lightning flashes round the Court of *Sol*, and

now the Globe more fiercely burns, then once at *Phaeton's* fall. Ah! ——

—— —— ah! —— where, where are now, where are now, where are

now those flow—'ry Groves, where *Zephir's* fragrant winds did play? ah! where are now, where are

now, where are now those flow——'ry Groves, where *Zephir's* fragrant Winds did play? where

guarded by a Troop of Love, the fair, the fair *Lu--cin--da* fleeping lay; there Sung the

Nightingale, and Lark, around us all was fweet and gay, we ne're grew fad till it grew dark, nor

nothing fear'd but fhort-ning day. I glow, I glow, I glow, but 'tis with hate

why muft I burn, why muft I burn, why, why muft I burn for this in--grate? why, why muft I

burn for this in-grate? Cool, coo--l it then, coo.--l it then, and rail, fince nothing no---

---thing will prevail. When a Woman Love pretends, 'tis but till fhe gains her ends, and for

Better, and for Worſe, is for Marrow of the Purſe, where ſhe Jilts you o're, and o're, proves a

Slattern or a Whore; this hour will teize, will teize and vex, will teize, will teize and vex,

and will Cuckold ye the next; they were all contriv'd in ſpight, to tor--ment us, not de-----

---light, but to Scold, to Scold, and Scratch, and Bite, and not one of them proves right; but all,

all are Witches by this light; And ſo I fair----ly bid 'em, and the World good

night, good night, good night, good night, good night, good night.

A ſingle SONG.

HIgh on a Throne, high on a Throne, of glit- - - - - - - - - -ring O're,

ex-alt-ed, ex--alt-ed by all---migh—-ty Fate, out ſhin—ing the bright Gem, ſhe

wore; the gracious, the gracious *Glo- - - - - - - - - - - - - - -ri—a--na* ſate, the

gracious, the gracious *Glo- - - - - - - - - - - - - - - - - - -ri—a- na* ſate;

The daz—ling beams of Ma--jeſty too fierce, too fierce for mortal Eyes to

ſee, She Veild, and with a ſmi——ling brow, they, they taught the

ad---mir-ing World below, with a ſmi——ling brow, they, they taught the ad-—

——mi — ring World below; Since vertue is the chief-———-elt good, gay pow'r ſhould

only, only be her dreſs, that often taints the pureſt blood, free Conſcience is a ſo——-lid peace.

Glo——ry is but a flat'ring dream of wealth, that is not, tho' it

ſeems; falſe Viſion whoſe vain joys do make poor Mortals poor—er when they wake.

The fawning crowd of Slaves that bow, with praiſe cou'd ne're my Sence controul, vaſt

Pyramids of ſtate ſeem low, ſo much above it ſits my ſoul; vaſt Pyramids of ſtate, vaſt

Pyramids of ſtate ſeems low, ſo much a---bove it ſits my ſoul.

CHORUS.

She ſpake whilſt Gods un—ſee———n that ſtood, ad--miring one ſo great, ſo

She ſpake whilſt God———s un—ſeen that ſtood, ad---miring one ſo Great, ſo

grea- - - - - - - - - - - - - -t ſo good; flew ſtraight to Heav'n, flew ſtraight to

grea- - - - - - - - - - - - - -t ſo good; flew ſtraight to Heav'n,

heav'n, and all a-long, all a-long, all a--long, all a-long, bright Glori-a-na, *bright* Glori -

flew ſtraight to heav'n, and all a-long, all a--long, all a-long, and all a-long, all a—

——-a—na, *bright* Glori--a--na, *bright* Glori--a--na *was their Song*; *and all along, all a—*

—long, all along, all along, all a—long, *bright* Glori—a--na, *bright* Glori—a--na, *bright* Glori--

—long, all a long, all a-long, Glori—a--na, *bright* Glori--a-na *was their Song, all a—long, all a—*

——a--na, *bright* Glori--a--na, *bright* Glori- -a--na, *bright* Glori—-a--na *was their song, all a—*

——long, all, all along, all a—long, *bright* Glori--a—na, *bright* Glori——a———-na

—long, all a—long, all, all a-long, all a--long, *bright* Glori——a——na *wa———*

was their Song.

s their Song.

A ſingle SONG.

Call, I call, I call you all to *Woodens* Hall, your Temples roun- - - - - - - - - - -

— d, with loy bound, and Goblets Crown'd; and plenteous, plenteous Bowls, and plenteous, plenteous

Bowls of Burniſh'd Gold; where we ſhall Laugh and Dance and Quaff, where we ſhall Laugh and

Dance and Quaff, the Juice that makes the *Britains* Bold, the Juice that makes the *Britains*

Bold; Where we ſhall Laugh and Dance, where we ſhall Laugh and Dance and

Quaff, the Juice that makes, the Juice that makes the *Brittains* bold, the Juice that makes, the

Juice that makes the *Brittains* Bold.

A ſingle SONG.

C O —— *rin*——*na* is di——vine——ly, di —— vine——ly fair, Ea—— ——ſy,

ea——ſy her Shape and ſoft, ſoft—— ——her Air; Of hearts ſhe

had the ab——ſo--lute ſway, be--fore ſhe thre—— ——w her own a——

——way : The Pow'r now lan--guiſhes, now, now, now, now, now languiſhes, by which ſhe

charm'd; Her Beauty ſul--ly'd, her Beauty ſul---ly'd, and her Eyes, her Eyes diſarm'd:

Like Na——-ture, ſhe is apt to waſt, her Trea——ſure

where 'tis va——lu'd leaſt: So Pea—ſants fur—feit where it

grows, on Fruit the Ea——ſtern Sun be—ſtows; but all, all, all,

all, all, all, all, all, all the De——li——ca—cy fa- - - - - - - - - - - - - -

- - - - - - - - - - - - - - - - des be—fore, it can thro' O——ceans reach our di—ſtant,

di—ſtant, di——————————ſtant Shore.

A ſingle SONG, in the *Libertine.*

NYmphs and Shepherds come a---way, come a---way; Nymphs and Shepherds come a—

—way, come a---way, come, come, come, come a—-way; In the Groves, in the

Groves let's ſport and play, let's ſport and play, let's ſport and play; For

this, this is *Floras* Ho----ly---day, this is *Floras* Ho—ly—-day, this is

Floras Ho——ly———-day; Sacred to ea———————ſe and

hap—-py Love, to Dancing, to Mu———————-ſick, to Dancing, to

Mu——sick and to Po—e-try : Your Flocks may

now, now, now, now, now, now, now, now, now, now, fe---cure---ly rove;

whilſt you ex---preſs, whilſt you ex----preſ——

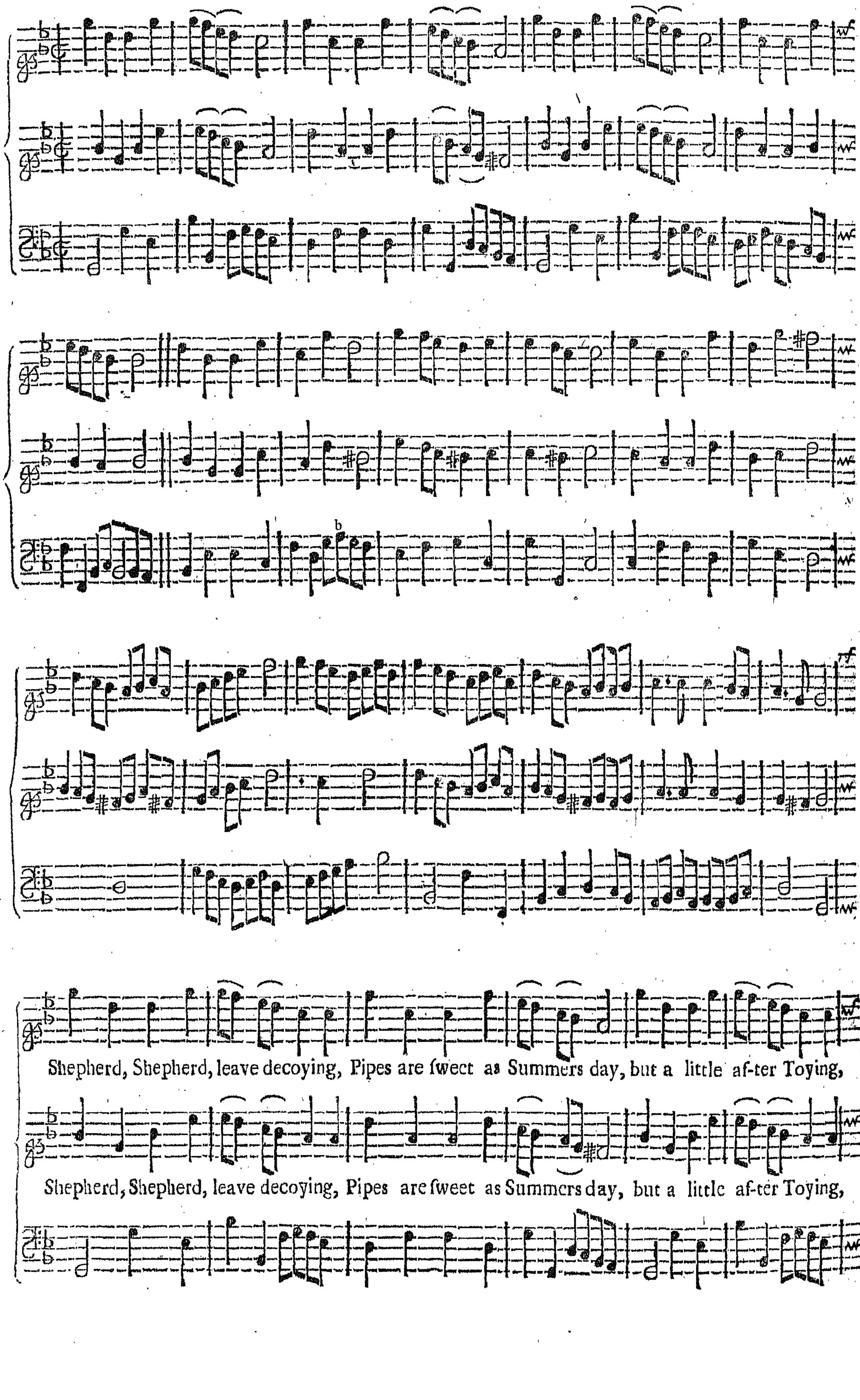
——s your Jol---li—-ty. Nymphs and Shepherds

come a--way, come a--way, Nymphs and Shepherds come a—-way, come a——

——way, come, come, come, come, a—way.

A Two Part SONG.

SYMPHONY.



Shepherd, Shepherd, leave decoying, Pipes are ſweet as Summers day, but a little af-ter Toying,

Shepherd, Shepherd, leave decoying, Pipes are ſweet as Summers day, but a little af-ter Toying,

Women have the Shot to Pay; here are Marriage Vows for figh--ing, fet their

Women have the Shot to Pay; here are Marriage Vows for figh-ing, fet their

Marks that can--not Write; af---ter that with--out re--pine--ing, play and wel--come

Marks that can—not Write; af---ter that with--out re--pine--ing, play and wel—come

Day and Night, play and wel—come, play and wel—come, pla———————

Day and Night, wel——come, play and wel—come, pla———————

——y and wel—come Day and Night.

——y and wel—come Day and Night.

A DIALOGUE.

He.

IN all our *Cinthias* shi——————ning Sphear, methinks the fairest Face is here;

She

say Love--ly thing what art thou? I came Sir from the World below, I once was

mortall flesh and blood, and scarce my Beauty's bloom display'd, I dropt a tender Virgin,

but I play'd the fool, I play'd the fool and dy'd a Maid; for which the Gods have sent me

He.

here, to shine, to shine a Starr in *Cinthias* Sphear. So fair a

She. *He.*

Face in a World so base, yet dye a Maid; a very, very Maid. Have a care what you

She. *He.* *She.*

say, a pure, pure Maid ; a pure, pure Maid ; are you sure you don't lye. A pure, pure

Maid; I'le tell you why, the truth, that will plain--ly be seen, for I dy'd so ve——ry

He.

young *not* full Thirteen; do you think I wou'd deceive you. No, no, no, no, no, no, no,

no I do believe you, that wonder in an Age may once be seen, there may be a Maid not

full Thirteen, but were you to live your life over again; Oh! what wou'd you do, what,

what wou'd you do, what wou'd you do then; I'm very much afraid you wou'd still dye a

Maid; and keep your Virgin Innocence, and keep your Virgin Innocence, un-shaken;

She. I fear, I fear you are miſtaken. *He.* How not dye a Maid, no no not I, not

She. dye a Maid, not dye a Maid, and I'le tell you, tell you why? theſe Eyes I'm ſure were for

Love deſign'd, and theſe Charms they were lent me to bleſs, to bleſs Mankind; theſe

Charms they were lent me to bleſs, to bleſs Mankind, to bleſs, to bleſs Mankind; then

ſhall I dye a Maid, then ſhall I dye a Maid,

no, no, no, no, no, no, no, no, no, no, no,

Then ſhall I dye a Maid; no, no, no, no, no, no, no, no, no, no, no,

no, Then will you dye a Maid; no, no, no, no, no, no, I

no, I hope I have more witt, more witt then ſo, I hope I have, I'm

hope you have, I hope you have more witt, more witt then ſo, I hope you have, I hope you have, I

ſure I have, I'm ſure I have, I have more witt then ſo; I'm ſure I

hope you have, I hope you have, you have more witt then ſo; I hope you have, I hope you

have, I'm ſure I have, I'm ſure I have, I have more witt then ſo.

have, I hope you have, I hope you have, you have more witt then ſo.

A Two Part SONG.

WHile Bolts and Barrs my day controul, while Bolts and Barrs my day controul ; I keep the

While Bolts and Barrs my day controul, while Bolts and Barrs my day con-

freedom of my Soul, I keep the freedom of my Soul ; and tho' a Dungeon

---troul; I keep the freedom, I keep the freedom of my Soul, and tho' a Dungeon Dark

Dark and Deep, in an——guiſh ſhou'd my Carcaſs keep, my Mind wou'd be no Pris'ner

and Deep, in anguiſh ſhou'd my Carcaſs keep; my Mind wou'd be no

there, my Mind wou'd be no Pris'ner, be no Pris'ner there, but rove and wander, but

Pris'ner there, my Mind wou'd be, wou'd be no Pris'ner there ; but rov——

rov——————————e and wander, wander ev'ry where; ſhou'd mount for Bleſſings from a—

——e but rov——————e and wan——der ev'ry where; ſhou'd mount for Bleſſings

—bove, for him I ſerve, ſhou'd mount for Bleſſings, for him I ſerve, and her I

from above, for him I ſerve, ſhou'd mount for Bleſſings, for him I ſerve, and her I

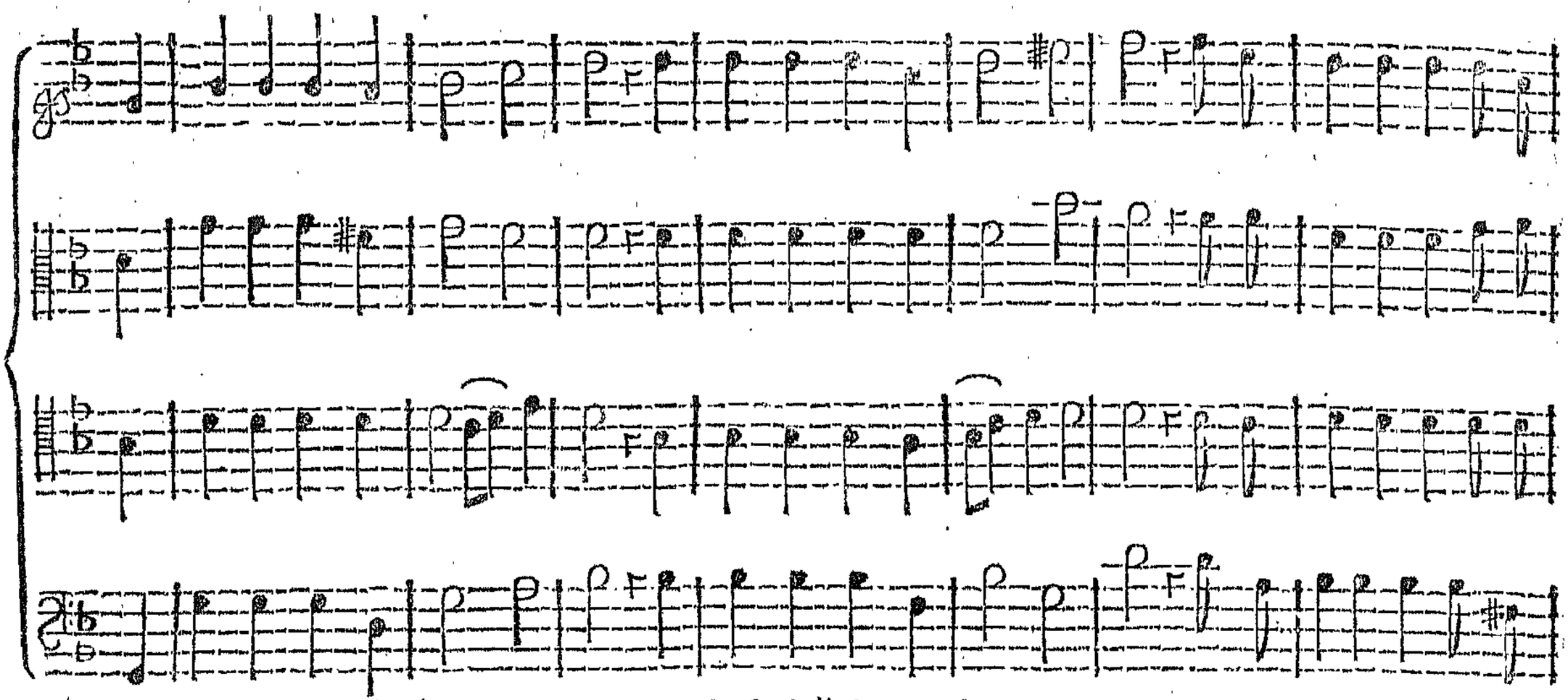
Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but who

Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but

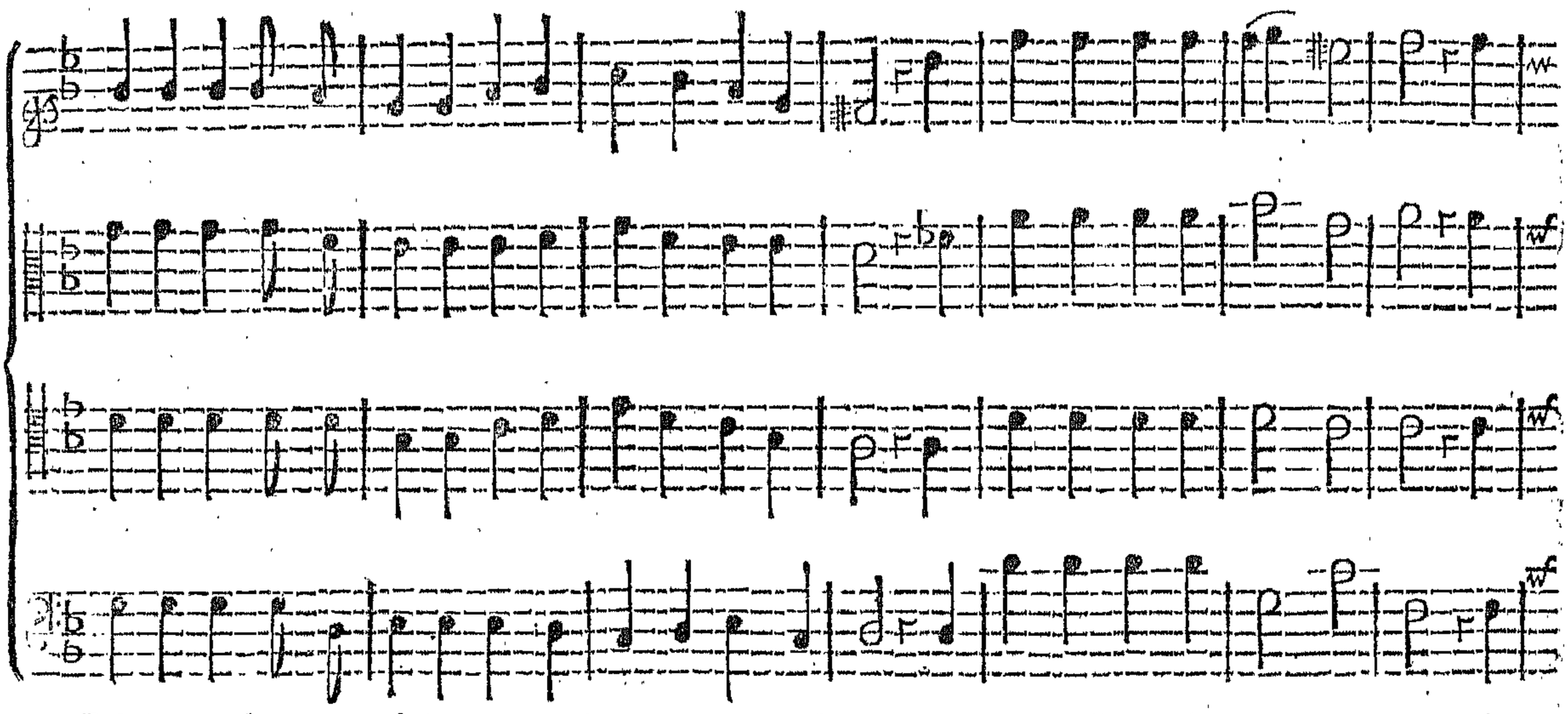
but who can Barr the freeborn Mind, but who, but who can Barr, can Barr the freeborn Mind.

who, but who, but who can Barr the freeborn Mind, but who can Barr the freeborn Mind.

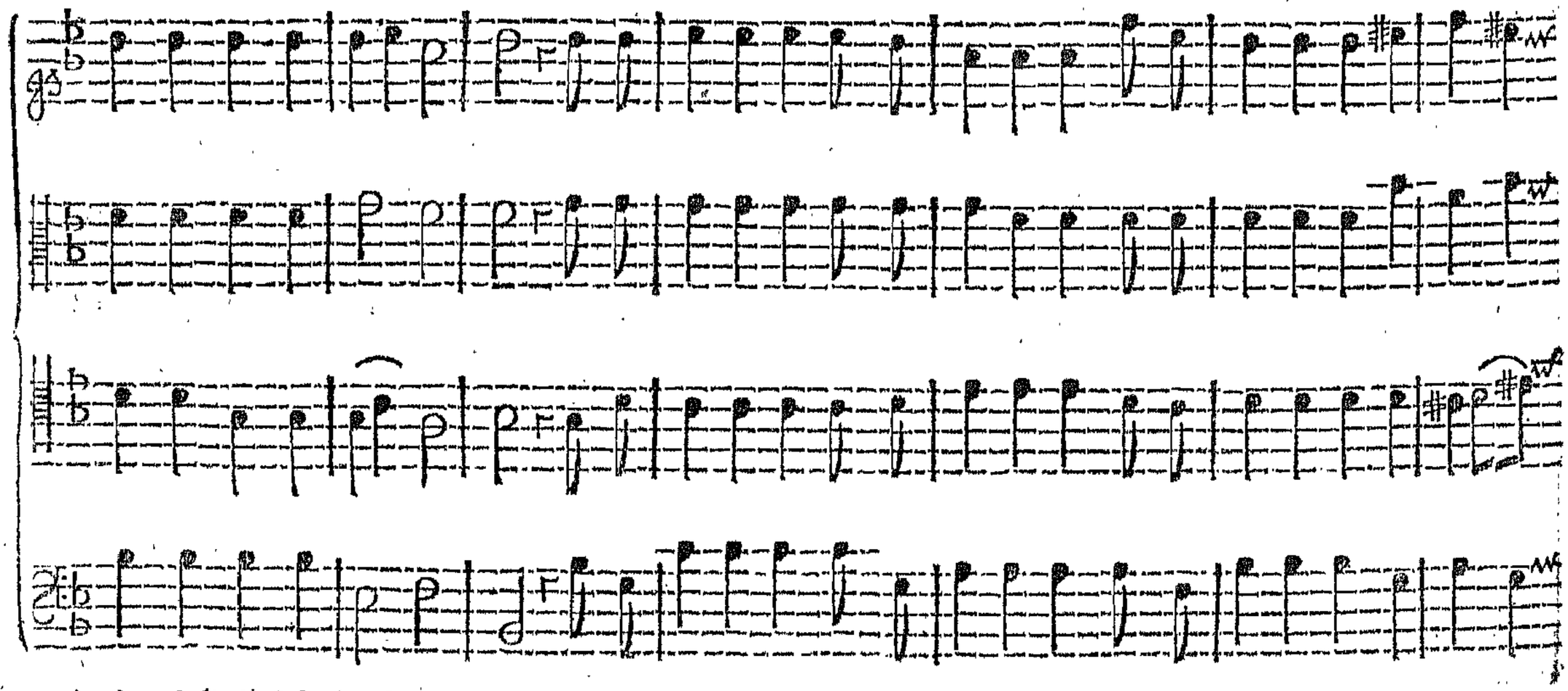
A ſingle SONG, in the *Libertine.*



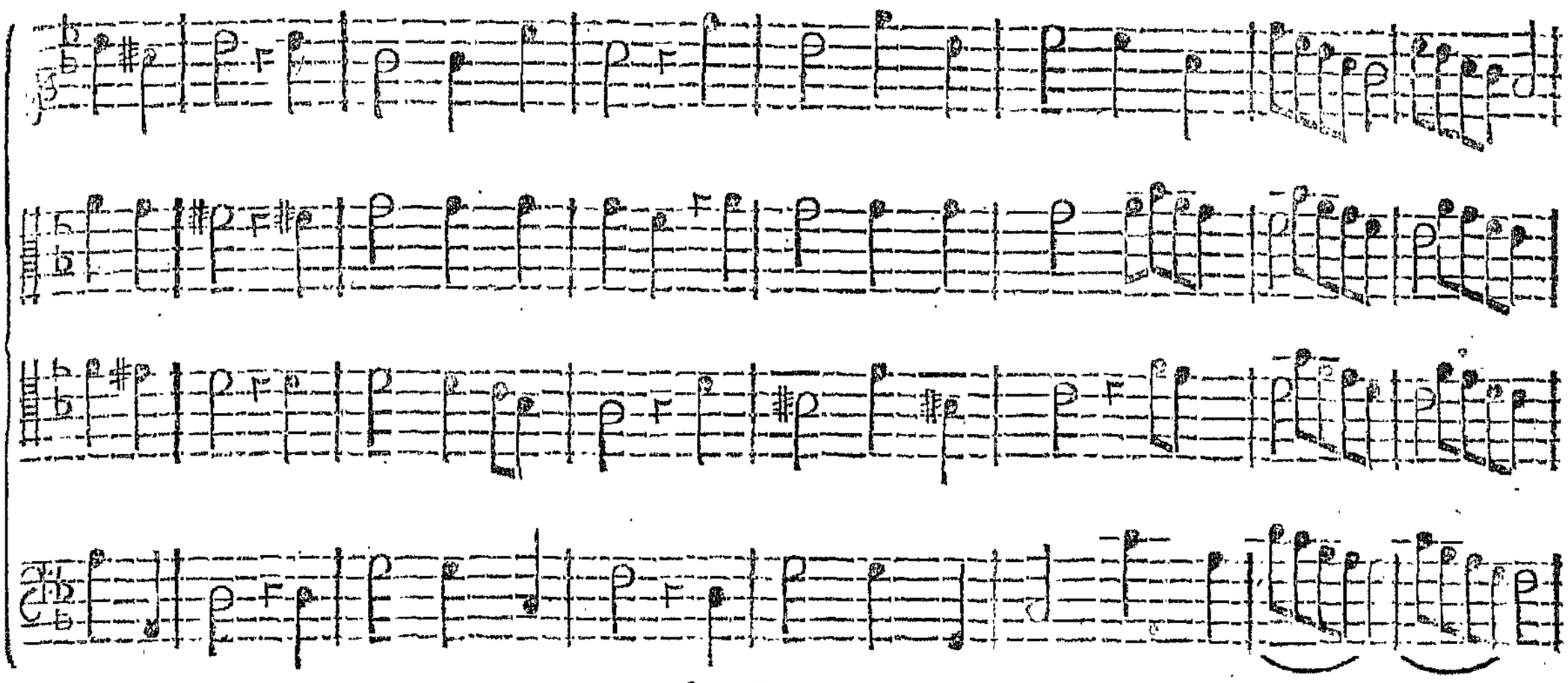
IN theſe delightful pleaſant Groves, in theſe delightful pleaſant Groves, let us Celebrate, let us



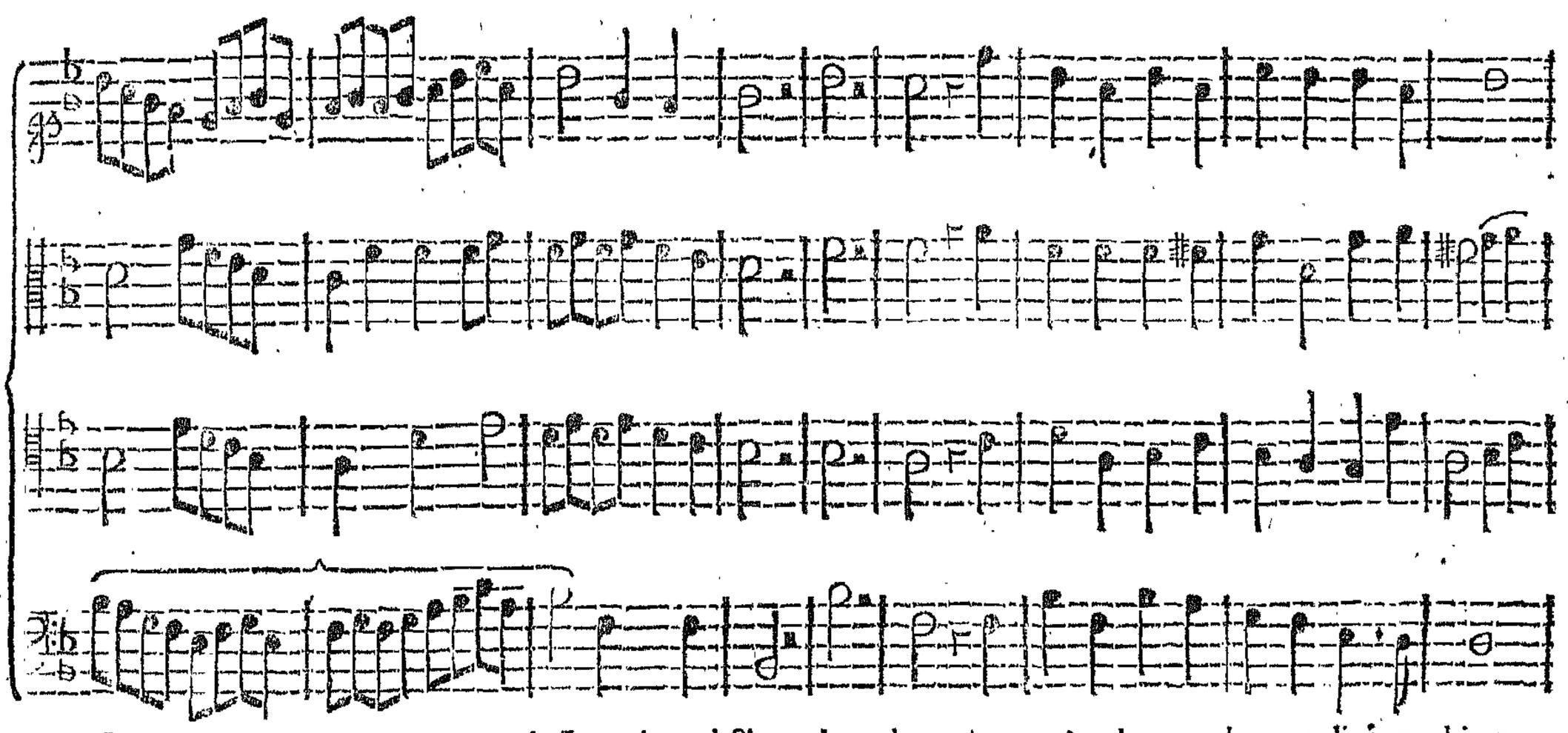
Celebrate, let us Celebrate our happy, happy Love; in theſe delightful pleaſant Groves, in



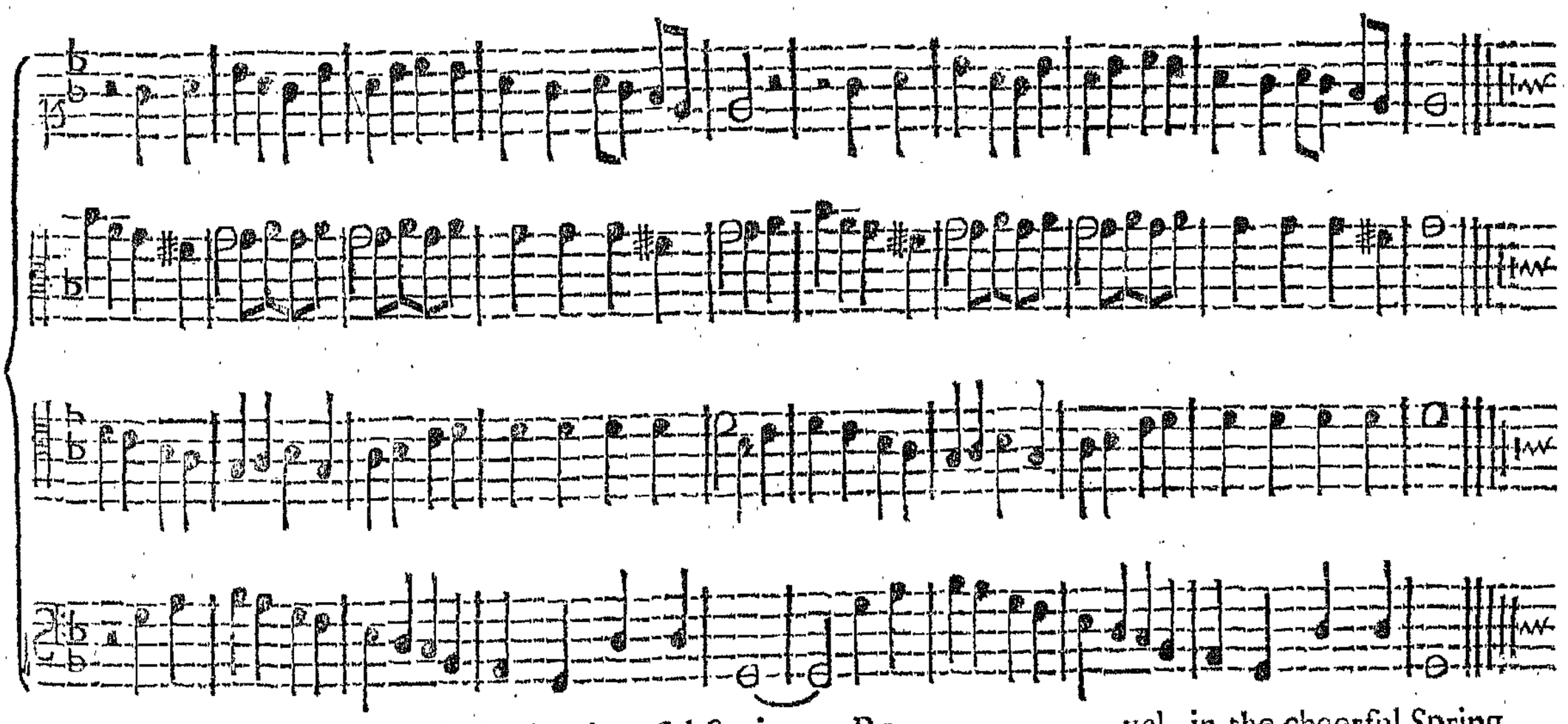
theſe delightful pleaſant Groves, let us Celebrate, let us Celebrate, let us Celebrate our happy,



happy Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and Laugh, Laugh,



Laug——————————h Laugh and Sing; thus, thus, thus ev'ry happy, happy living thing,



Re——————vel in the cheerful Spring; Re——————vel in the cheerful Spring.

A ſingle SONG with a *Trumpet.*

WHile for a righteous Cauſe he Arme——————s,

while for a righteous Cauſe he Arme——————

——s, he Arme——————s, he Armes, the wond'rous, wond'rous Hero, the

wond'rous, wond'rous, won——————d'rous Hero ſcapes from Death, in thouſand,

thouſand, thouſand, thouſand, thouſand, ſhapes ; from Death in thouſand, thouſand, thouſand

ſhapes, in thouſand, thouſand, thouſand ſhapes, ſtill ſafe, ſtill ſafe, ſtill formoſt, in A—lar———

s,

ſtill formoſt in Alarm———

76

s,

ſtill ſafe, ſtill ſafe, ſtill formoſt in A—larm———

s, ſtill formoſt in A-larms: Let guilty, let guilty

S:

Monarchs ſhun the Feild; let guil—ty, let guil-ty Monarchs ſhun the Feild;

S:

the active, part, the active part, the active, the active

S: S:

part, the active, the active part to others yeild; in Per—ſon Tri—

--umph but by Pruxy fight;

in Per--ſon Tri-------umph but by Proxy fight;

the pious Prince alone, the pious Prince alone, a——

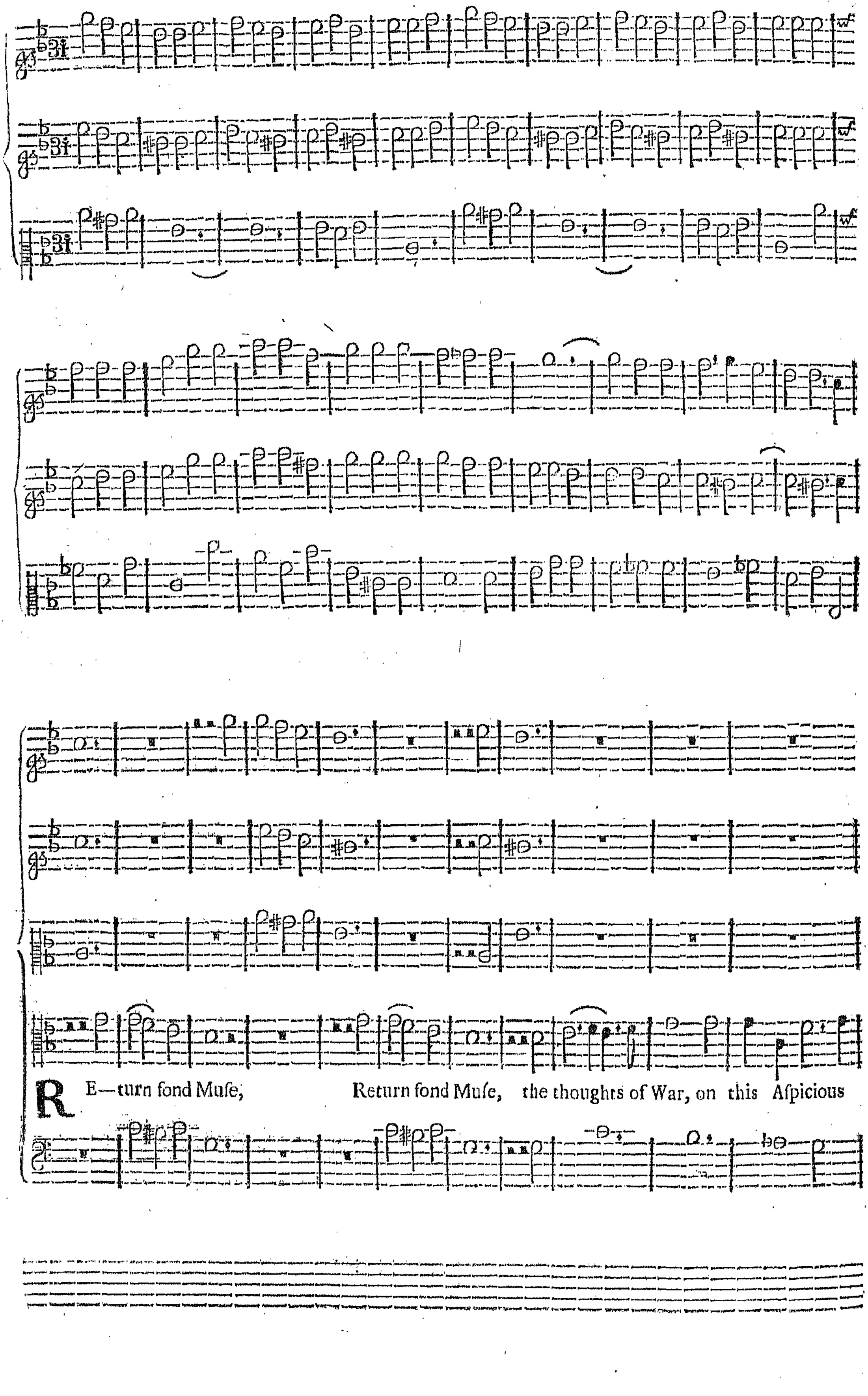
--lone, alone, alone, alone can dangers flight.

The ſame again, and end with firſt Strain.

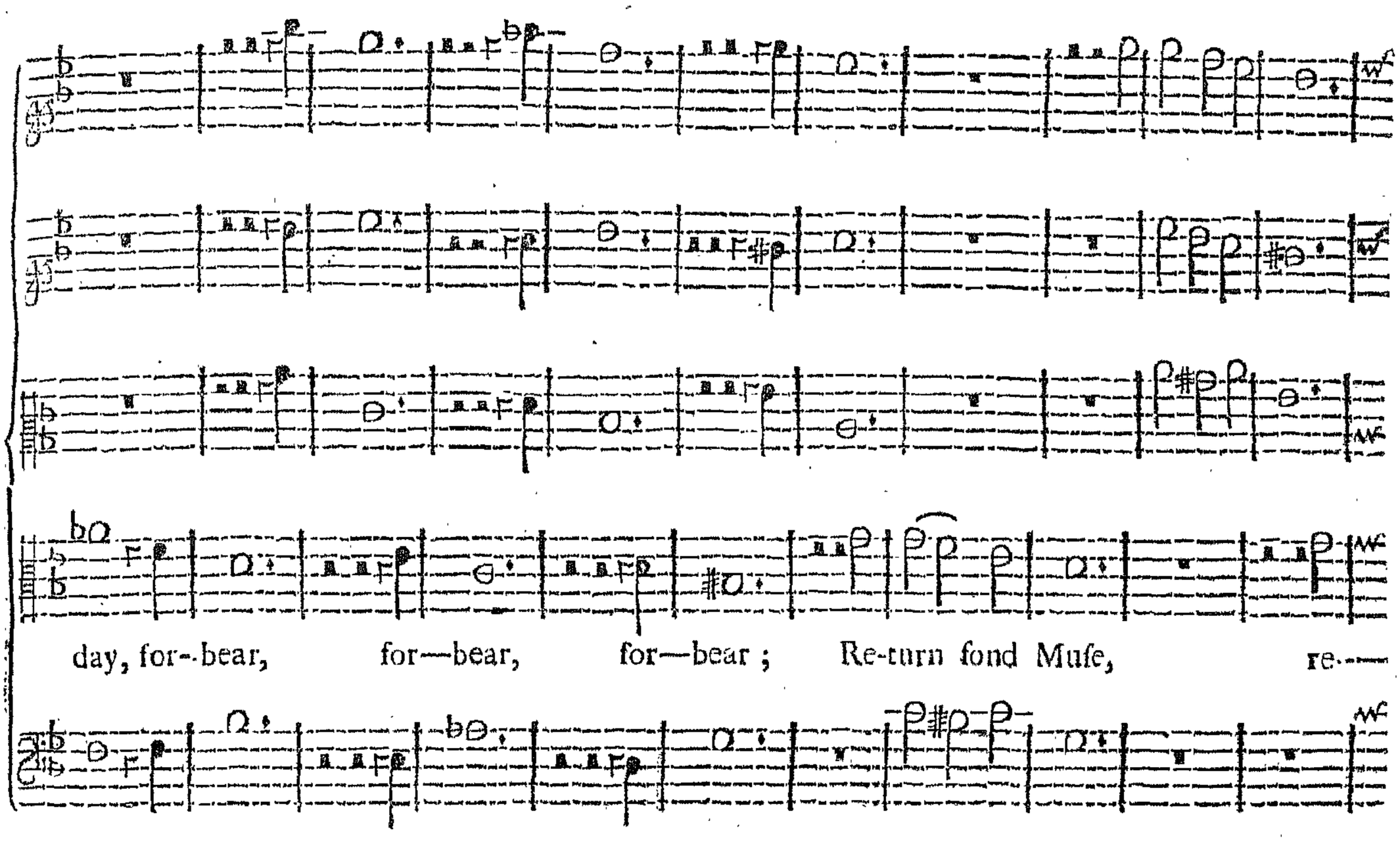
While for a Righteous, *&c.*

A ſingle SONG.

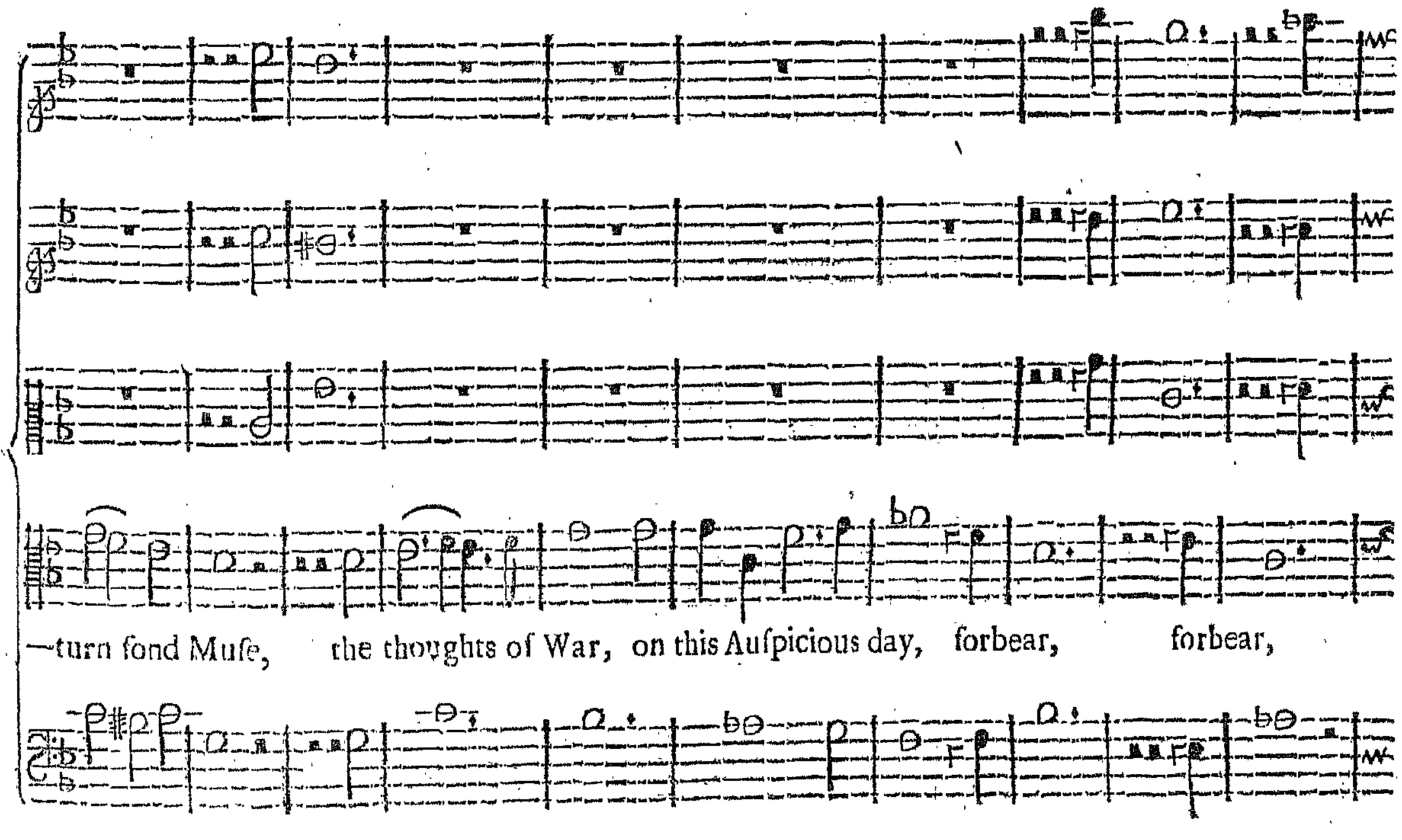
SYMPHONY. for *FLUTES.*



R E—turn fond Muſe, Return fond Muſe, the thoughts of War, on this Aſpicious



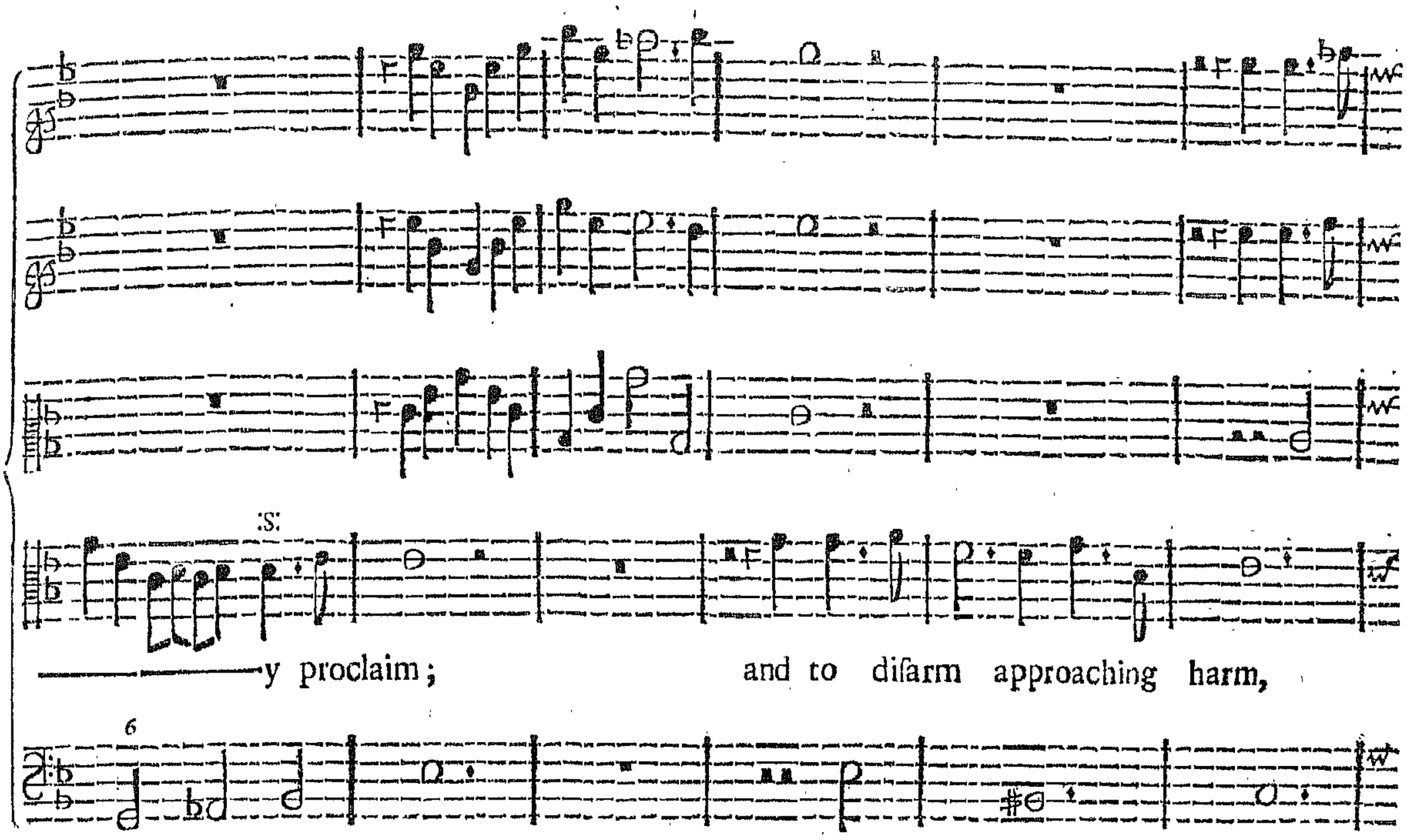
day, for-bear, for—bear, for—bear ; Re-turn fond Muſe, re-

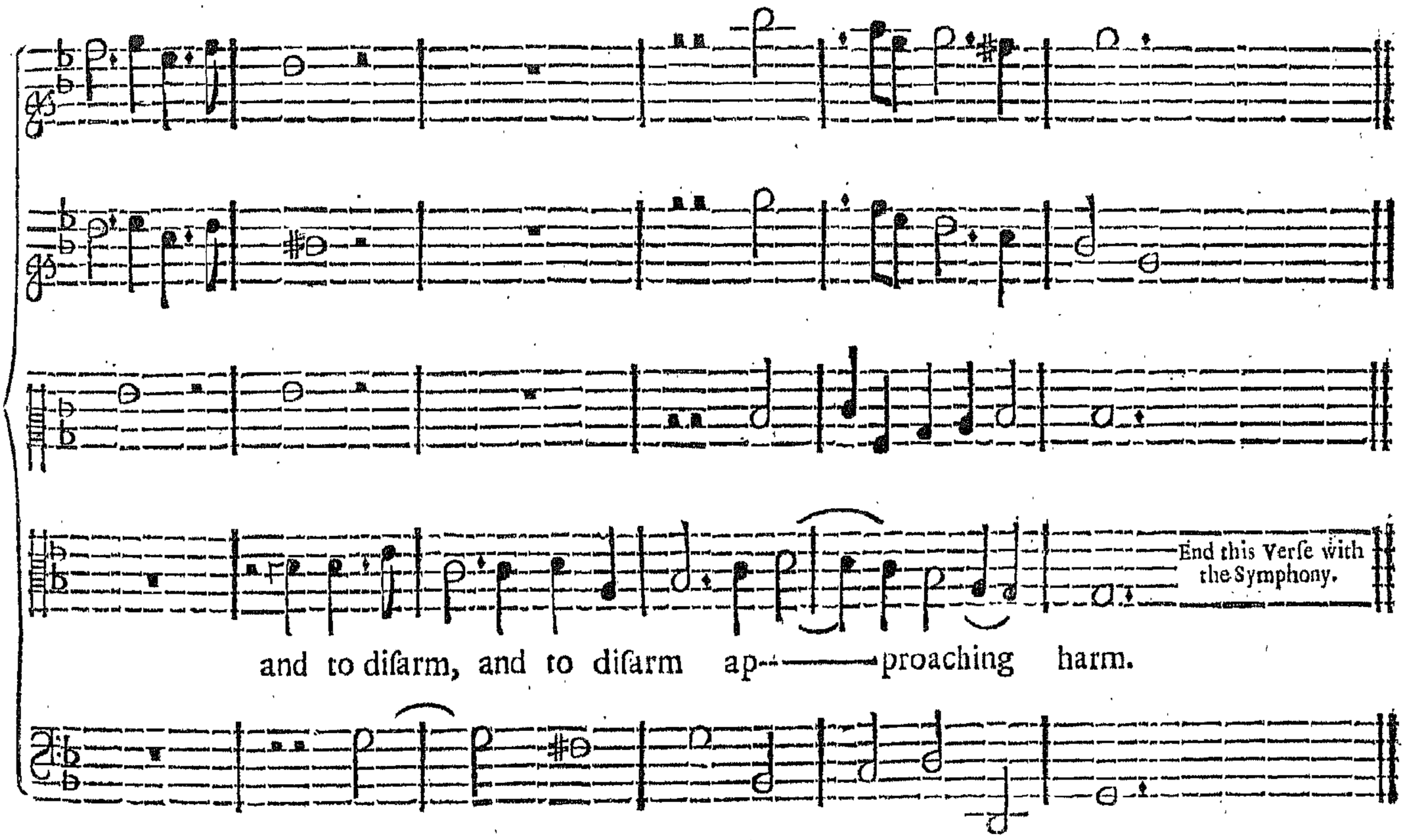


—turn fond Muſe, the thoughts of War, on this Auſpicious day, forbear, forbear,

forbear, when *Britain* shou'd her Jo——y pro-

—claim, when *Britain* shou'd her Jo——


:S:
——————y proclaim; and to disarm approaching harm,


End this Verse with the Symphony.
and to disarm, and to disarm ap———proaching harm.

A Two Part SONG

S Oun——————d the Trumper,

Soun——————d the

found the Trumpet, found, found, found the Trumpet till a—roun——————d,

Trumpet, found the Trumpet, found, found, found the Trumpet till a—roun————d you make the

you make the liſtning Shores re-boun————d ; the

liſtning Shores re-boun——-d ; you make the liſtning Shores re-boun——d, rebound, the

liſtning Shoars rebound, bound. On the

liſtning Shoars rebound, bound. On the ſpright—— ly *Hautboy*, the

ſpright——-ly *Hautboy*, the ſpright————————-ly *Hautboy* Play, all the Inſtruments of Joy;

ſprightly *Hautboy* Play, the ſpright——--ly ſprightly *Hautboy* Play; all the Inſtruments of

all, all, all, all the Inſtruments of Joy, of Joy, that skillful Numbers can impoly, to

Joy; all, all, all, all the Inſtruments of Joy, of Joy, that skillful Numbers can imploy, to

Celebrate, to Cele--brate the Glorys of this Day, the Glo———— rys, the Glo————

Celebrate, to Cele—brate the Glorys of this Day, the Glo———— rys, the

———————————————— rys of this Day.

Glo———————————————— rys of this Day.

SYMPHONY for *HAUT-BOYS.*

A ſingle SONG.

THou Tun'ſt this World, this World be——low, the Sphears a--bove, the

Sphear———s a——bove; who in the Heav'n—ly roun———-d, to their

own Muſick mo———————————————ve, to their own Muſick move;

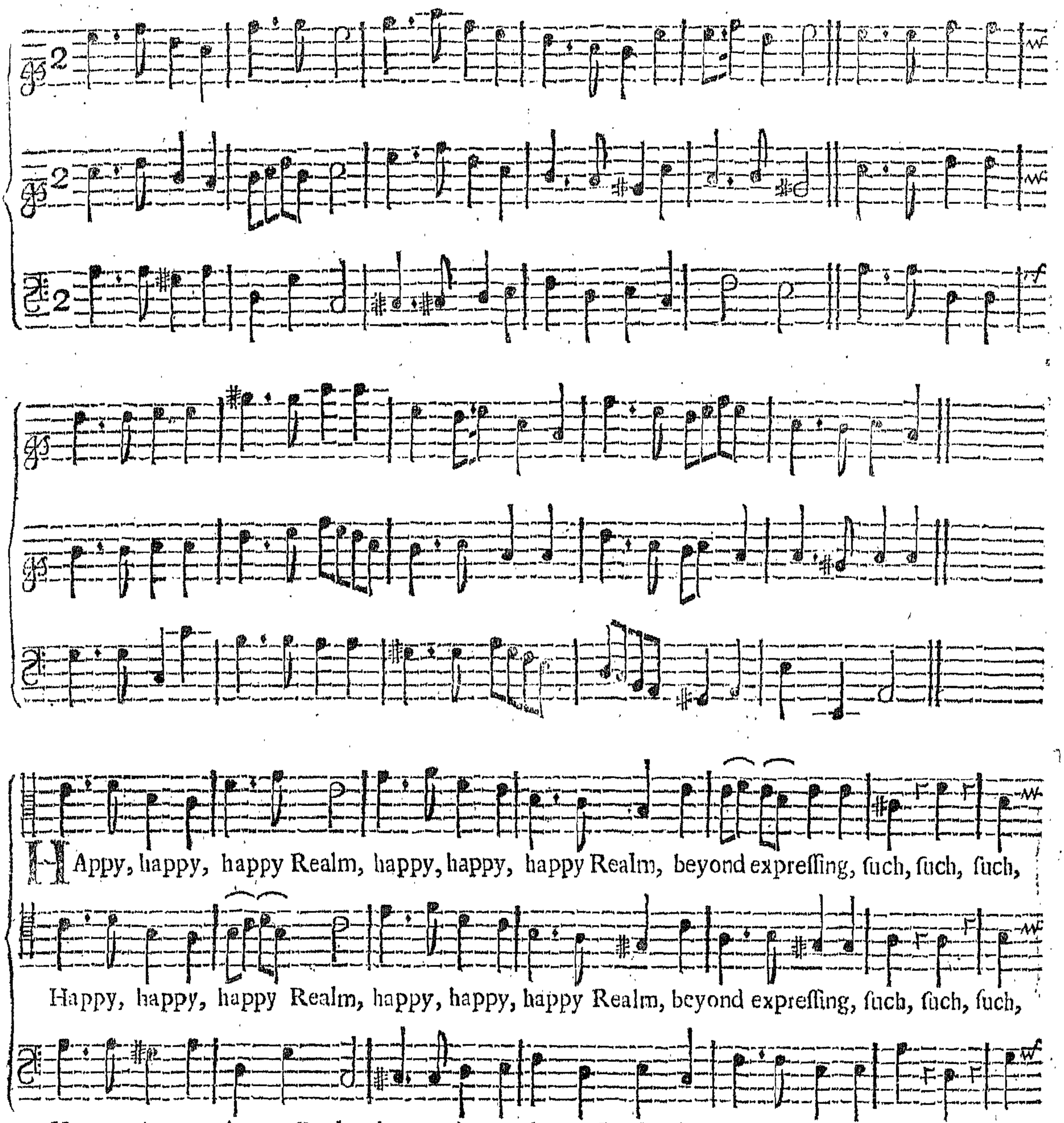
who in the Heav'n—ly rou————————————nd, to their own Muſick

mo————————————————————————ve, to their

own Muſick move.

A Three Part SONG.

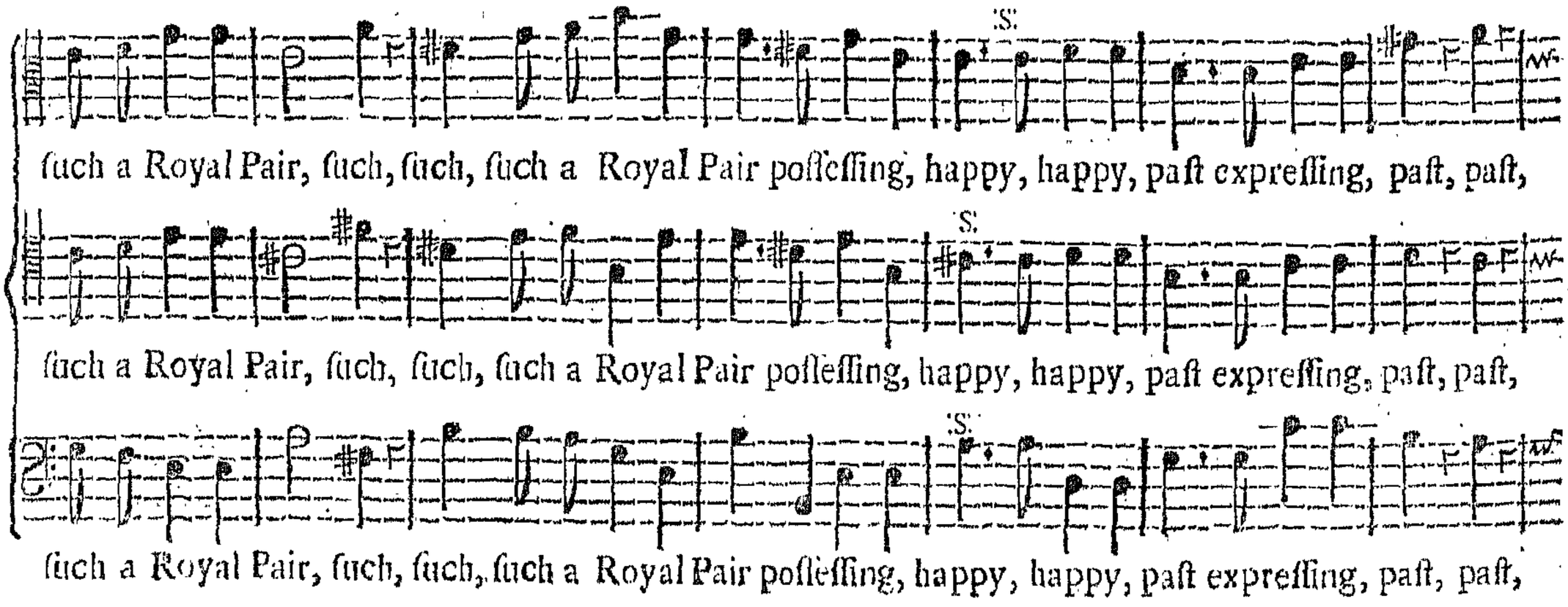
SYMPHONY for HAUT-BOYS.



HAppy, happy, happy Realm, happy, happy, happy Realm, beyond expreſſing, ſuch, ſuch, ſuch,

Happy, happy, happy Realm, happy, happy, happy Realm, beyond expreſſing, ſuch, ſuch, ſuch,

Happy, happy, happy Realm, happy, happy, happy Realm, beyond expreſſing, ſuch, ſuch, ſuch,



ſuch a Royal Pair, ſuch, ſuch, ſuch a Royal Pair poſſeſſing, happy, happy, paſt expreſſing, paſt, paſt,

ſuch a Royal Pair, ſuch, ſuch, ſuch a Royal Pair poſſeſſing, happy, happy, paſt expreſſing, paſt, paſt,

ſuch a Royal Pair, ſuch, ſuch, ſuch a Royal Pair poſſeſſing, happy, happy, paſt expreſſing, paſt, paſt,

paſt expreſſing, *Britain* if you know thy bleſſing:

paſt expreſſing, *Britain*, if you know thy bleſſing: Homebred faction ne'er alarm thee, ne'er alarm thee,

paſt expreſſing, *Britain*, if you know thy bleſſing:

ne'er a—lar——————————m thee, other miſchiefs cannot harm thee. Happy, *&c.*

Then Three Parts again as before.

Happy, *&c.*

Cæſar, Cæſar bears thy toy——————————les, thy toyles of War,;

Ma—ri--a thy Do-

End with the Firſt Strain.

theirs the trouble, theirs the trouble. Happy, *&c.*

—meſtick care, thine the bleſſing, thine the bleſſing. Happy, *&c.*

Happy, *&c.*

A SONG with *Violins*, taken from, A St. *Cælia* Muſick.

THe Ai——ry, Ai——ry *Vi-o-lin*, the Ai——ry,

Ai——ry *Vi--o-lin*; and Lof—ty *Viol* quit the feild; in vain they tune their

ſpeak—ing Strings, in vain they Tune their ſpeak—ing Strings, to court the cruel Fair; to

court the cruel Fair, or praiſe victo——————————————————rious Kings:

Whilſt all thy Conſecrated Lays, whilſt all thy Conſecrated

Lays, are to more no—ble, no——ble uſes bent, and ev'ry grateful Note to Heaven re——

—pay's, the melody, the melody, the melody it lent; and ev'—ry grateful

Note to Heav'n re—pays, the me--lo--dy, the me--lo--dy, the me--lo--dy it lent.

A Two-Part SONG.

GO tell *Amynto*, gen——tle Swain, go tell *A—mynto* gen——tle Swain, I wou'd not

Go tell *A—mynto* gen——tle Swain, go tell *A—mynto* gen——

dye; Gō tell *A-mynto* gen- - - - - - - -tle Swain, I wou'd not dye nor

——tle Swain, I wou'd not dye, I would not dye nor dare, nor

dare complain; thy Tune-ful Voice with Numbers joyn, thy Voice will more pre—

dare complain; thy Tune—ful Voice with Numbers joyn, thy Voice will more pre—

——vail than mine, for Souls oppreſt and dumb with Grief, for Souls oppreſt and dumb with

—vail than mine; for Souls op--preſt and dumb with Grief, the Gods or—

Grief, the Gods or—dain this kind Re--lief; that Muſick ſhou'd in ſounds con—

—dain'd, the Gods or—dain'd this kind Re——lief; that Muſick ſhou'd in ſound—

——vey, what dy—ing Lovers dare not ſay, what dy——ing Lovers, dy—ing Lovers

——s convey, what dy—ing Lovers, what dy—ing Lovers, dy—ing, dy—ing Lovers

dare not ſay. A Sigh or Tear per—haps ſhe'l give, a Sigh or Tear per—haps ſhe'l

dare not ſay. But Love on Pity cannot live, a Sigh or Tear per—

give, but Love on Pity cannot live; a Sigh or Tear, per——haps ſhe'l give,

—— haps ſhe'l give, a Sigh or Tear, per--haps ſhe'l give, but Love on Pity cannot

but Love on Pi-ty cannot live, Love on Pi — ty cannot live; tell her that Hearts for Harts were made, &

live, but Love on Pi ——ty can-not, cannot live, tell her that Hearts for Harts were made, &

Love with Love is only Paid; tell her my Pains so fast increase, that soon, that soo—

Love with Love is on-ly, only Paid; tell her my Pains so fast, my Pains so

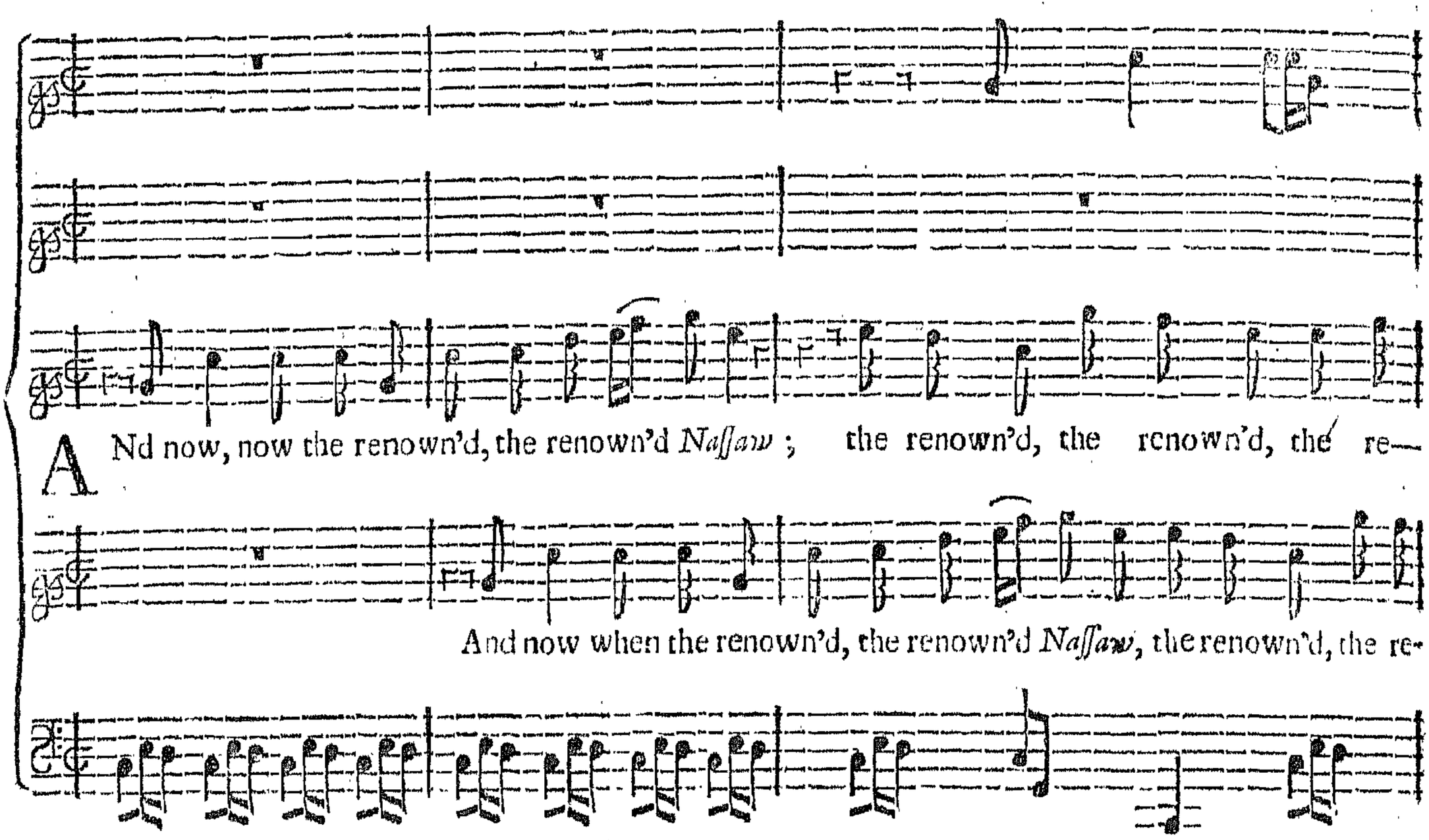
—n it will be past, it will be past redress; for the wretch that speechless lies, for the

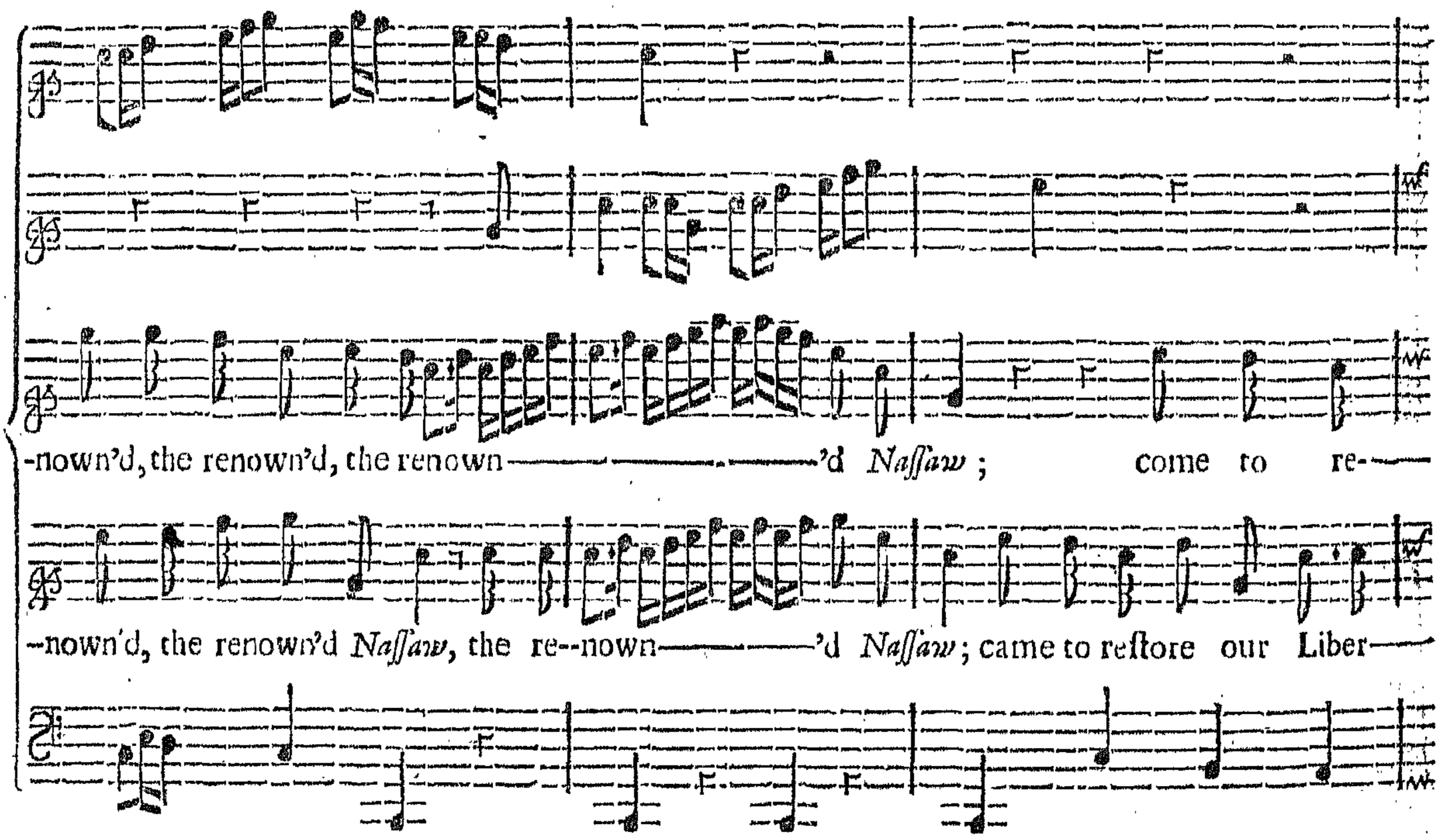
fast increase, that soon it will, it will be past re——-dress; for the wretch that speechless

wretch that speechless lyes, attends but Death, attends but Death to close his Eyes.

lyes, for the wretch that speechless lyes, attends but Death to close, to close his Eyes.

A Verſe out of a Yorkſhire *Song, for two Voices and two Trumpets.*





—ſtore our Liberty, our Liberty, our Li—ber--ty and Law; and

---ty, our Liberty, our Liberty, our Li-----ber--ty and Law;

now when the renown'd, the renown'd *Naſſaw* the renown——————

and now when the renown'd, the renown'd *Naſſaw*, the renown——————

————'d *Naſſaw*; came to re—ſtore our Liberty, our Liberty, our Li-————

————'d *Naſſaw*; came ro reſtore our Li--ber--ty, our Li--ber--ty, our Li--ber--ty, our Li-————

--ber--ty and Law; came to re-ſtore our Liberty, our Liberty, our Li-

ber--ty and Law; came to reſtore our Li-berty, our Li--ber--ty, our Liberty, our Li-

ber--ty and Law:

The work ſo well perform'd and

ber--ty and Law:

The work ſo well perform'd and done,

done, ſo well perform'd and done;

the work ſo well perform'd and

ſo well perform'd and done; the work ſo well perform'd and done;

done, they were the firſt, the firſt begun, they were the firſt, the firſt begun, they were the

they were the firſt, the firſt be--gun; they were the firſt, the firſt be—

firſt; the firſt, they were the firſt be—gun, they, they, they, they were the firſt, they were the

—gun, they were the firſt, the firſt be—gun, they, they, they, they were the firſt, they were the

firſt, the fir———ſt begun, they were the firſt, th———e firſt begun.

firſt, the fir———ſt begun, they were the firſt, th———e firſt begun.

A Two Part SONG out of the same Piece.

hopes of freedom, freedom, large hopes of freedome hold; freedom in—

hopes of freedom, freedom, freedom, large hopes of freedom hold, freedom inſpir'd their minds,

—ſpir'd, in--ſpir'd their minds, and made 'em bold, and gave 'em Engliſh Hearts like thoſe of

freedom inſpir'd their minds, and made 'em bold, and gave 'em Engliſh Hearts like thoſe of

Old; to welcome, welcome, welcome, welcome, welcome our Re—deemer, when he

Old; to welcome, welcome, welcome our Re--deemer, when he

came, whoſe virtue, whoſe virtue and whoſe Fame made our long ſmother'd Jo—

came, whoſe virtue, whoſe virtue and whoſe Fame, made our long

Soft. *Loud.*

—y, our long ſmother'd joy, burſt in-

ſmother'd joy, our long ſomother'd joy, burſt in

—to a brighter flame.

—to a brighter flame.

A ſingle Verſe out of the ſame Piece.

SOund Trumpet Sound, beat ev'ry Drum, till it be known to Chri-ſtendom; Sound Trumpet

Sound, beat ev'ry Drum, till it be known to Chriſten-dom; this is the Knell,

this is the Knell of fall—en *Rome.*

A ſingle SONG.

THe Sparraw and the gen- - - - - - - - - - tle

Dove, Sacrifice's fit for Love, Roſes ſweet, and Mirtle bring, Beautys of the Blooming Spring, into

Sacred Garlands twine, to of---fer up to *Venus* ſhrine: That the pleaſure

they poſſes, that the pleaſure they poſſes, may ſtill increaſe, may ſtill increaſe and ſtill be freſh,

and by a more, by a more ex—alt---ed love, each happy hour to come improve, each hap---

---py hour, each hap---py hour to come improve.

A single SONG,

With him he brings the

Partner of his Throne, that Brighter Jewel, that Brighter Jewel then a Crown; in whom does

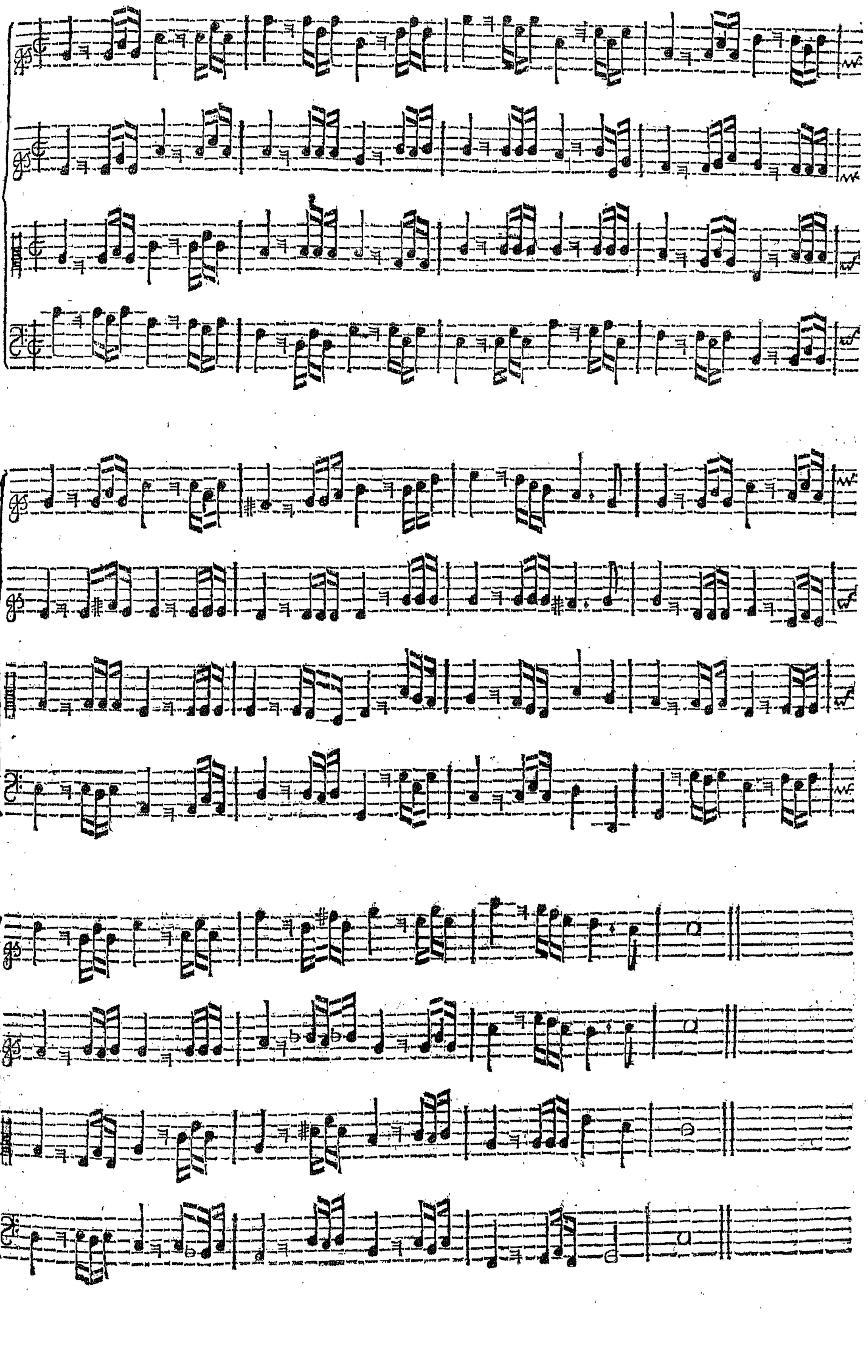
Tri——————————umph each commanding Grace, an An——gels meen, and

matchless Face: There Beauty its whole Ar--til--le--ry tryes, whilst he who e——ver,

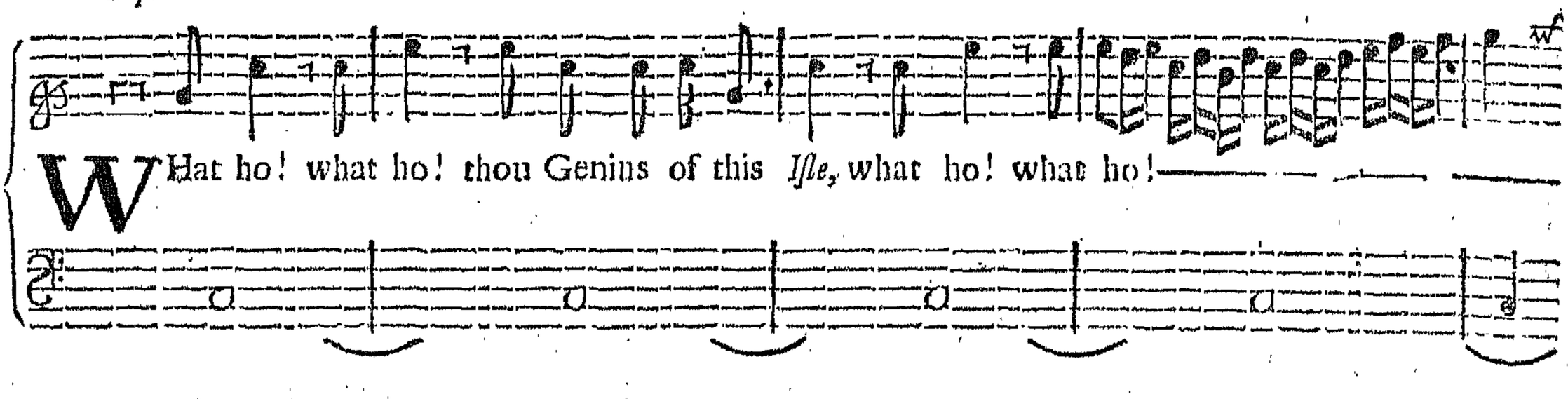
e——ver kept the Feild, gladly submits, is proud to yeild, and fall the

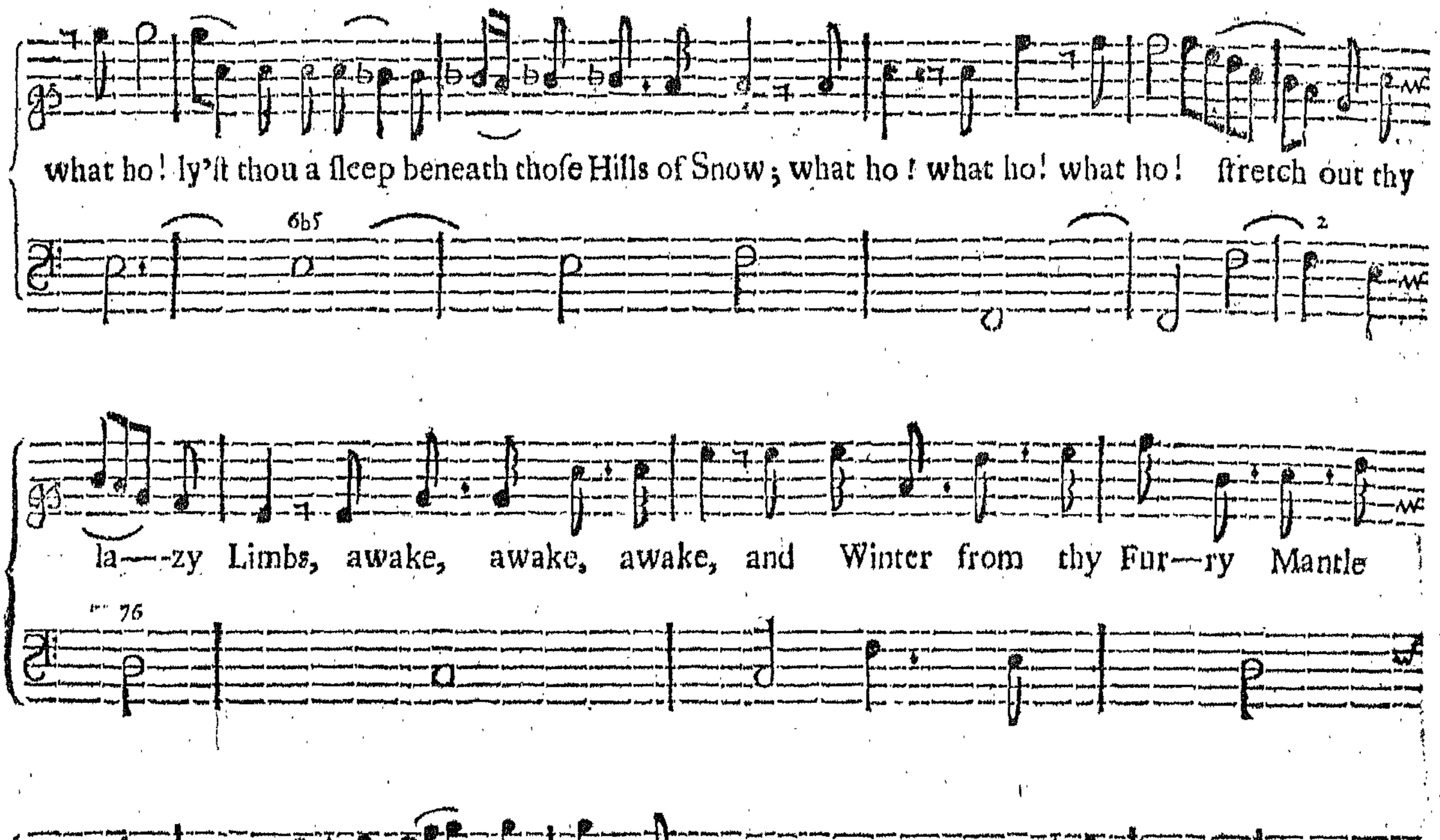
Captive of her Conq'uring Eyes.

The Froſt Scene in the Third Act of *King Arthur.*



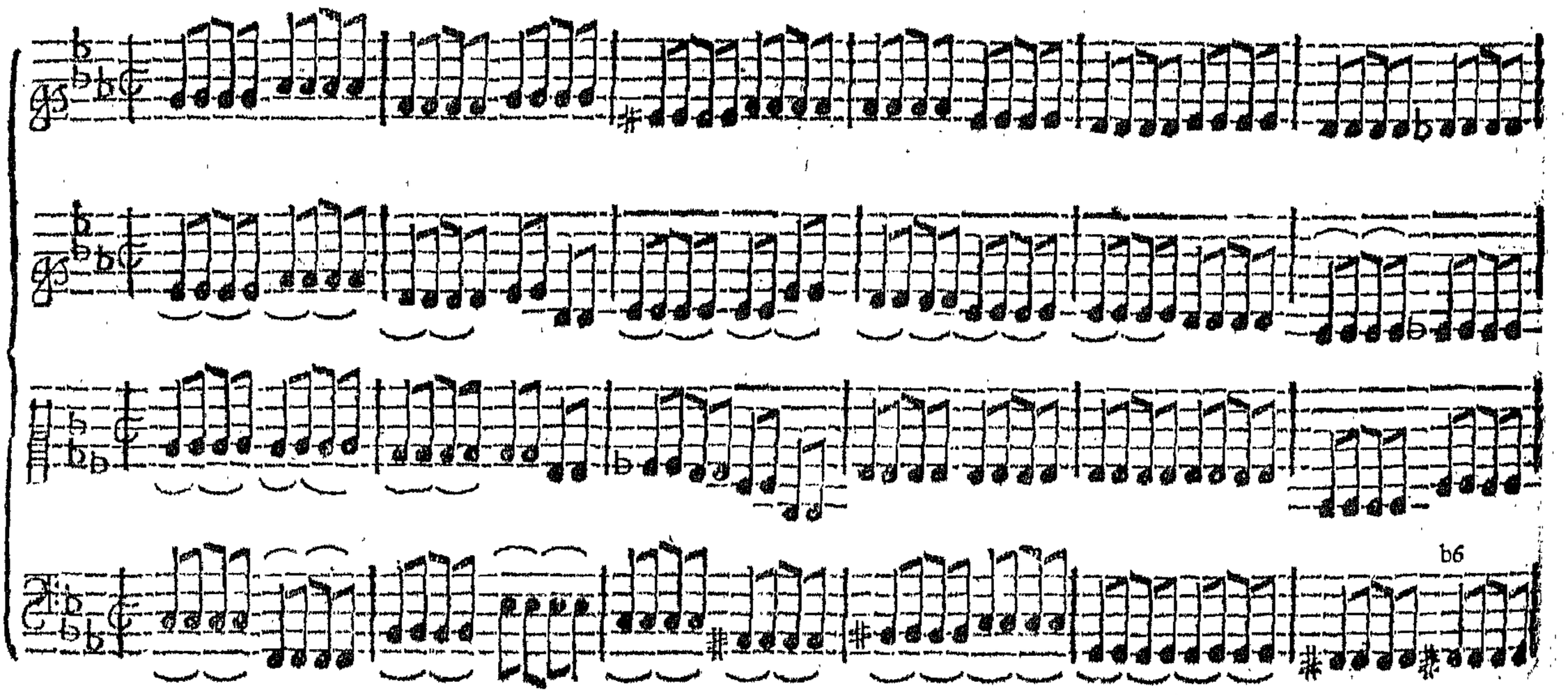
Cupid.


WHat ho! what ho! thou Genius of this *Isle*, what ho! what ho!


what ho! ly'ſt thou a ſleep beneath thoſe Hills of Snow; what ho! what ho! what ho! ſtretch out thy

la—-zy Limbs, awake, awake, awake, and Winter from thy Fur—ry Mantle

ſhake; awake, a--wake, and Winter from thy Fur---ry Mantle ſhake.



WHat Pow'r art thou? who from be—low, haſt
made me riſe unwillingly and flow, from Beds of e—ver——laſt——ing

Snow ; see'st thou not how stiff, how stiff and

wondrous cold, farr, farr un—fit to bear the bit—ter cold ;

I can ſcarce—ly move, or draw my breath, can ſcarce—ly move or

draw my breath; let me, let me, let me Freeze a——gain, to death

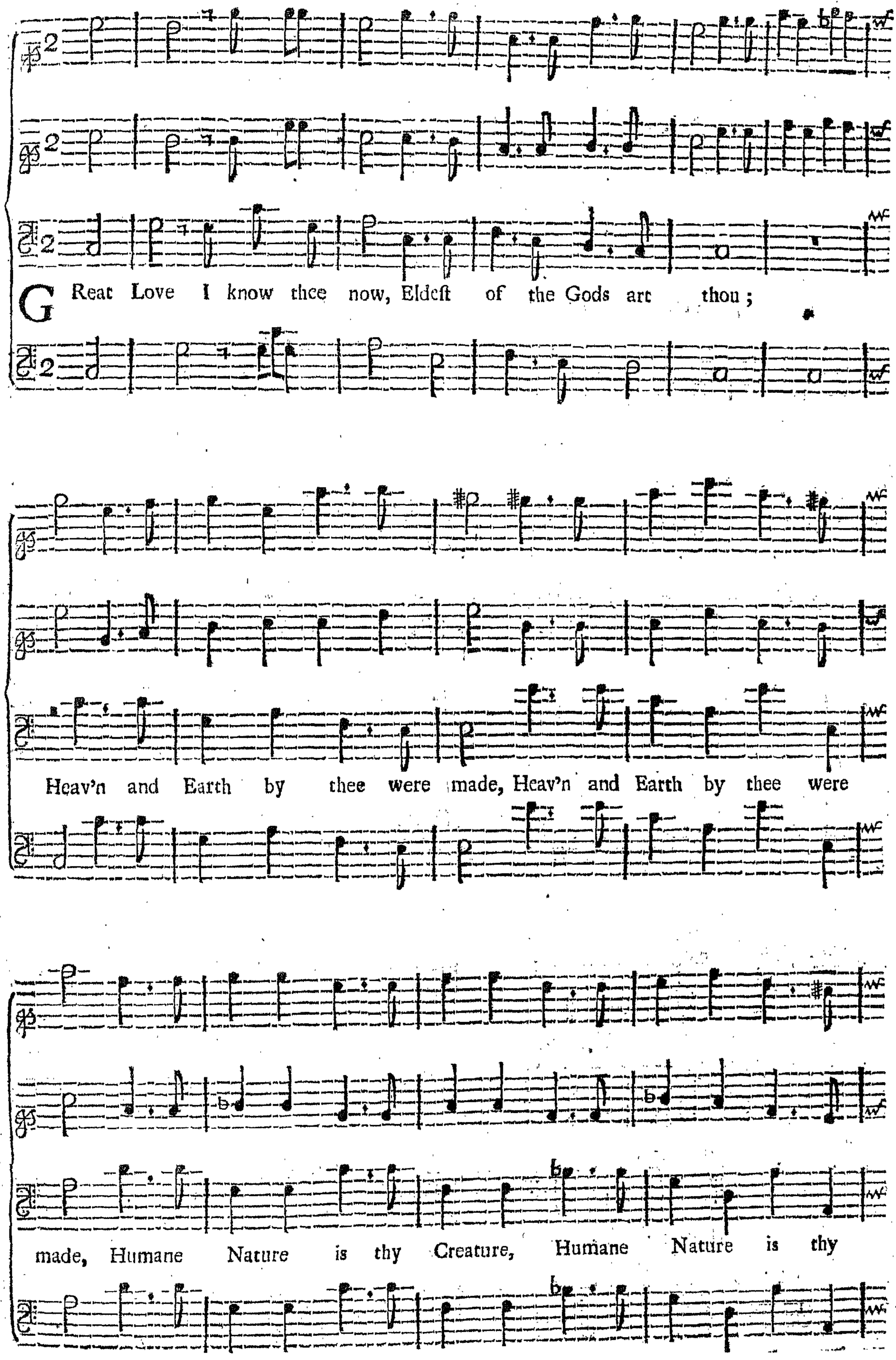
let me Freeze again to death, let me, let me, let me Freeze again to death.

Cupid.

THou doting fool forbear, forbear what doſt thou mean by freez--ing here? At Lov's ap—

—-pearing, all the Sky clearing, the ſtormy Winds their fu--ry ſpare; First Strain again. Winter ſub—

—du—ing, and Spring re--newing, my beams create a more glo'rous Spring. *End with firſt Strain.*


GReat Love I know thee now, Eldeſt of the Gods art thou;
Heav'n and Earth by thee were made, Heav'n and Earth by thee were
made, Humane Nature is thy Creature, Humane Nature is thy

Creature, ev'—ry where, ev'—ry where, ev'—ry where thou art, thou

art obey'd, ev'—ry where, ev'—ry where, ev'—ry where thou art, thou art o—

—bey'd, ev'—ry where, thou art o—bey'd.

A SONG with *Inſtruments* out of the ſame Piece.

HIther this way, hither, this way, this way

Bend; truſt not, truſt not, truſt not the ma—li—cious Fiend, truſt not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way; this way bend:

Thoſe are falſe de--luding

lights, wafted far and near by Sprights, truſt'em not for they'l deceive ye, truſt'em not for they'l de—

--ceive ye, and in Bogs and Marſhes leave ye, and in Bogs and Marſhes leave ye.

If you ſtep no longer thinking, dow

n you fall a Furlong Pinking;

'Tis a Fiend who has annoy'd ye, name but Heav'n, name but Heav'n and he'll avoid ye.

Hither this way, hither, this way, this way

Bend; truſt not, truſt not, truſt not the ma—li—cious Fiend, truſt not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way, this way bend.

FINIS.

2 Voices. *In Honour of Dr Windebanks Club.*

Strike ye Lyre your voices raise your voices raise strike ye Lyre your

Voices raise your voices rai — se your voices raise devote

your Lays to Friendships praise to Friendships praise to Friendships

prai — se devote your Lays to Frind.ps prai=

se devote your Lays to Friendships pr.se Friendship happy Frnships

happy happy Tyes allure us Friendships holy Rites secureus

Solemn let our Meeting be let our :||: be solemn let our Meeting be

Turn over quick

let differing humours differing humours here agree Let differing

humours here agree Let differing humours differing humours differing

humours here agree Like Discords like Discords joy — no in

Harmony like Discords like Discords Discords like Discords joy —

— nd rather joyn'd in Harmony. 2 Voices.

2d Tenor.

while each revolving moon while each revolving Moon mo=

ve o = bey ve o = bey

= bey Obey while each revolving moon we obey mo=

while each revolving moon we obey obey we obey o=

1.st part twice over, & so go on.

=bey obey y.e summons of th'appointed Day let nothing

bey we obey y.e summons of th'appointed Day let nothing fullen

fullen let nothing fullen. e'er molest no nothing fullen e'er mo=

nothing fullen fullen. e'er molest no nothing fullen. e'er mo=

- lest the plea —— sures y.e plea ——

=lest the plea —— sures the plea ——

—— sures of our sober Feast nothing common no no nothing

—— sures of our sober Feast let nothing nothing common no

common e'er intrude nought be said that's loose or rude

no nothing common e'er intrude nought be said that's loose or rude

nought be said nought be said that's loose or rude
nought be said that's loose or rude nought be
nought be said that's loose or rude.
said that's loose or rude.
3 Voices.
While the cheerful Wine does pass Peace & Union Crow—
—..—ns the Glass while ỹ cheerful wine does pass Peace &
Union Crow—..—ns Crowns ỹ Glass Peace & Union Crowns
the Glass Peace and Union Peace and Union Crowns ỹ Glass

Slow

Friendships Charms inspires y^e song in = spires the song

Faster.

constant may it prove constant may it prove & long and

long and long and lo — — — — — ng may it prove & long.

The Words by John Tredenham
Esq^r. set to Musick by
Mr. William Croft.

Through Base.