

A  
COLLECTION

Consisting of  
*Favourite Songs and Cantatas*  
Performed by

M<sup>r</sup>. TENDUCCI

M<sup>rs</sup>. LAMPE,

M<sup>r</sup>. LOWE,

MISS STEVENSON

M<sup>r</sup>. MATTOCKS

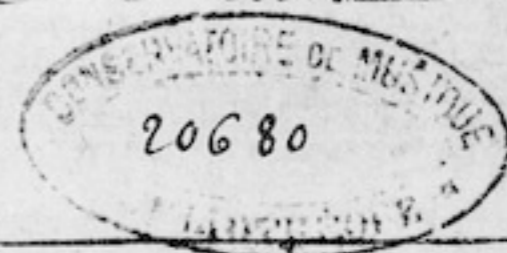
and MISS BRENT,

At the

*Theatre Royal in Covent Garden  
Vaux-hall and Ranelagh.*

The whole composed by

*Tho<sup>s</sup>. Aug<sup>ne</sup>. Arne* Mus. Doc.  
Price 5<sup>s</sup>



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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309

LECTURE 1

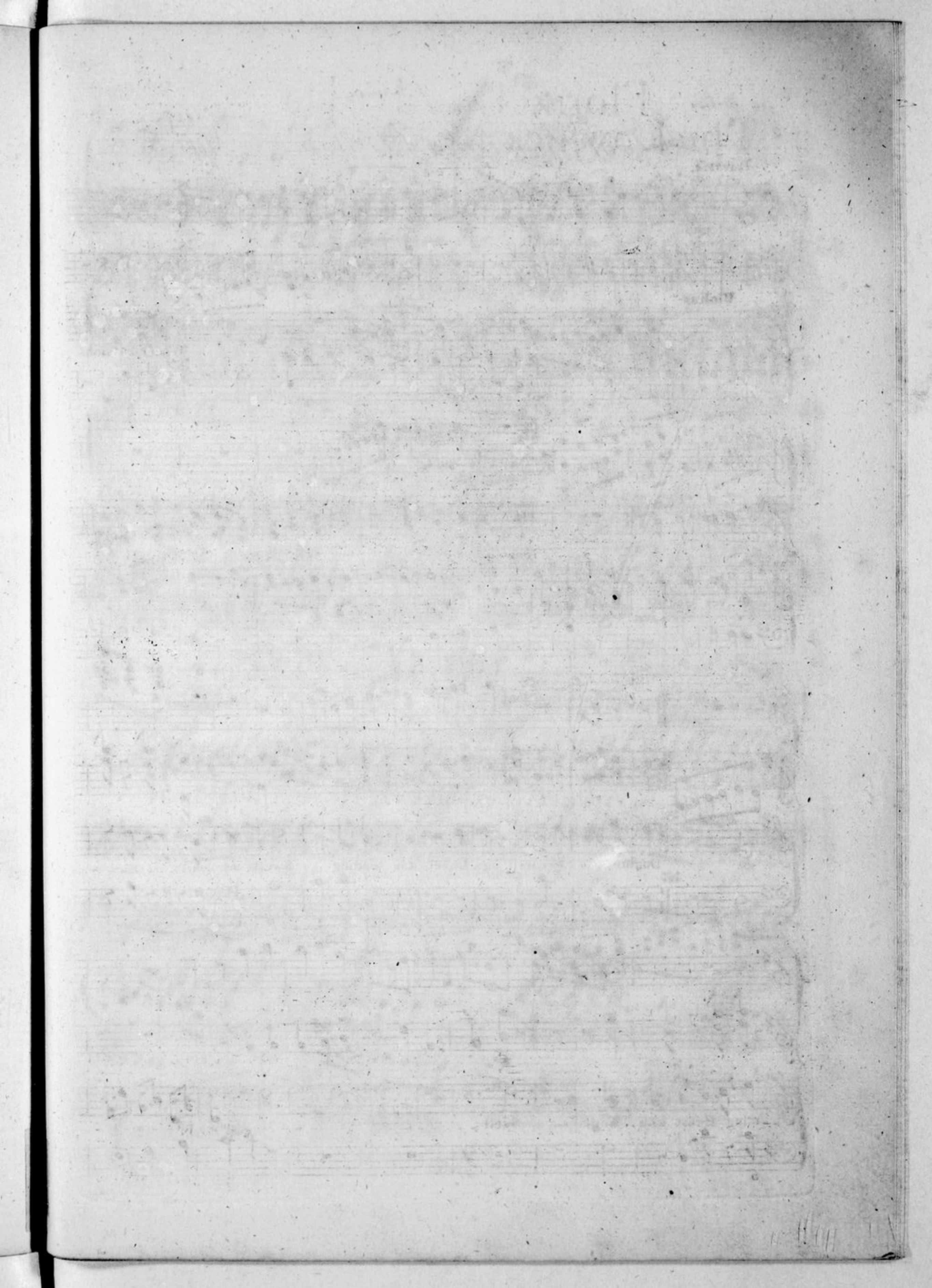
LECTURE 2

LECTURE 3

LECTURE 4

LECTURE 5







# 2 The Lovesick Maid, As sung by Miss Brent.

Traversa

Affetuoso

Violins

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

ne-ver ending Haunt my Steps where e'er I go Haunt my Steps where e'er I

go Doubts and Fears on Love at-tending Swell my pa

---nting Heart with Woe, Swell my pa

Pia 6 5 4 3

Tender Passions

Pia 6 5

Detailed description: This is a page of a musical score for 'The Lovesick Maid'. It features three main parts: Traversa (flute), Violins, and a vocal line. The score is in 3/4 time and the key signature has one sharp (F#). The Traversa part is marked 'Traversa' and 'Affetuoso'. The Violins part includes fingering numbers (6, 5, 4, 3) and dynamic markings like 'Pia'. The vocal line includes lyrics such as 'ne-ver ending Haunt my Steps where e'er I go Haunt my Steps where e'er I', 'go Doubts and Fears on Love at-tending Swell my pa', and '---nting Heart with Woe, Swell my pa'. There are several repeat signs (:S:) and dynamic markings like 'hr' and 'Pia' throughout the score.



nt-ing Heart with Woe.

For

For

For

*Moderate*

*Andante*

Yet in Absence tho' I Lan-guish At my Fate I'll ne-er repine

At my Fate I'll ne-er re-pine so Love's Chain to ease my An-guish Link his

Heart as fast as mine Link his Heart as fast as mine *Da Capo*



# In Florizel and Perdita or the Winter Tale.

Sung by Miss Brent  
and M<sup>r</sup> Mattocks

Andante

The first system of music features a vocal line with several ornaments (marked 'hr') and a piano accompaniment. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is common time (C).

Pia with the Voice

Come let us all be Blith and gay up--on this hap-py

The second system continues the vocal line with the lyrics 'Come let us all be Blith and gay up--on this hap-py'. The piano accompaniment includes fingering numbers like 6, 5, 6, 6, 5, 4, 3. The tempo remains 'Andante'.

Bri-dal Day when FLORIZEL weds PERDITA when FLORIZEL weds PERDITA

The third system features the lyrics 'Bri-dal Day when FLORIZEL weds PERDITA when FLORIZEL weds PERDITA'. The piano accompaniment includes fingering numbers like 6, 6, 6, 6, 5, 4, 3, 2, 6. The tempo remains 'Andante'.

Pia with the Voice

And let each Nymph and Shepherd tell no hap-py Pair e'er

The fourth system concludes the vocal line with the lyrics 'And let each Nymph and Shepherd tell no hap-py Pair e'er'. The piano accompaniment includes fingering numbers like 6, 6, 6, 6. The tempo remains 'Andante'.



Lov'd so well as PERDITA and FLORIZEL as PERDITA and FLORIZEL sing high sing

6 7 6 4/2 6 5 6 6 5 4 3

low' sing ding dong Bell No hap-py Pair e'er Lov'd so well as PERDITA and FLORIZEL as

6 5 6 4 2

For

PER DI TA and FLO RI ZEL.

6 6 6 For 6 5 6



6 To a young Lady who argu'd in  
 defence of Platonic Love. Sung by Miss Brent  
 at the St. Cæcilian Conc.

*Affetuoso*

Pia For pia

Pia For

for pia for

pia for

Pia

Pia

Dove-ly Reaf'ner when I spy in thy more than speak-ing Eye more

Pia

— than speaking Eye Melt-ing Glances which in-—spire



soft Delight and fond De-fire soft De-light and fond de-fire and

6 4 6 6 4/2 6 6 4 5 3 4 6 6 4 5 7 6

For fond De-fire

.S. For Pia F. P.

6 5 6 6 6 5 # .S. Can I think you

Pia

e'er suppose That with in no Ar-dor glows That with in no Ar-

6 6 6 # 4 6 # 4/4 6 6

---dor glows But that Foe to Love profess'd Friendship on-ly

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



fills thy Breast Friend-ship on-ly fills thy Breast

For

When the

Blaz-ing God of Day warms all Na-ture with his Ray Could you

think my fair if told that the God him self is Cold



Tempo di Gavotta

Unis with y<sup>c</sup> Voice

Leave then to romantic Fools stupid dull Pla-to-nic Rules Leave then to romantic

7 6 # 6 8

For

Fools stu-pid dull Pla-to-nic Rules

6 6 # 6 6 8 # 5

Vain is Art and vain Dif-guise while you wear such Tell-tale

6 Pia 6 6 6 5

Eyes vain is Art

6 7 7 7 # 6



Vain is Art and vain Dis-guise while you

wear such Tell-tale Eyes Leave then to romantic Fools Stupid dull Pla-to-nic

Gavotta For Rules Vain is Art and vain Disguise while you wear such Tell-tale Eyes For Pia the Bass leads

While you wear







Sung by M<sup>r</sup>. Mattocks in the Farce call'd Trick upon Trick.

*Andante*

*Pia*

Thy Charms in each bright Feature In--flame my kindling Heart In--

--flame my kindling Heart O deign divinest Creature To footh the thrilling

Smart O deign divinest Creature To footh the thrilling Smart :S: Cou'd



I behold thee Languish In Pi---ty of my Pains I then would blefs the

Anguish my Soul for thee sustains I then would blefs the Anguish my Soul for thee suf-

-tains my Soul for thee suf--tains. for fortifs.

2  
 Ah! what that's worth possessing,  
 Can Fame or Fortune give,  
 If hopeless of the Blessing,  
 For which I wish to live,  
 3  
 O turn with soft Compliance,  
 My tender Suit approve,  
 Then claim a sweet Alliance,  
 To endless Truth and Love!



*Intended for Miss Brent in the Character of Miss Jenny in the Provoked Husband.*

*Moderato*  
*Allegro*

O I'll have a Husband Ay marry For

why shou'd I longer tar-ry Why shou'd I longer tarry then other brisk

Sy For Girls have done For If I stay till

I grow grey They'll call me Old Maid and fusty Old Jade So

I'll no long-er tar-ry No I'll no long-er tar-ry But



I'll have a Husband Ay marry If Money can buy me

one If Money If Money can buy me one. For

Sym For

2

My Mother she says I'm too coming  
 And still in my Ears she's druming,  
 That I such vain Thoughts shou'd shun:

My Sisters, they cry

O fie and O fie;

But still I can see

They're as coming as me;

So let me have Husbands in Plenty,  
 I'd rather have twenty times twenty,  
 Than die an old Maid undone,  
 Than die, an old Maid undone.



# The Lover's Recantation *A CANTATA.*

*Sung by Miss Brent, at Vaux-hall Gardens.*

*Recit.<sup>o</sup>*

The kind appointment CAELIA made, and nam'd the Myrtle Bow'r,

there fretting, long poor DAMON stay'd, beyond the promis'd Hour,

No longer able to contain this anxious expectation, *All<sup>o</sup>*

With Rage he fought t'ally his pain, and vented thus his Pafsion.

*Air  
Allegro.*

To all the Sex deceitful,

long and last adieu, a long, long and last adieu, Since Woman prove ungrateful, ungrateful, ungrateful, as



oft as men prove true. To all the Sex deceitful, a long and last adieu, a long - - -

and last adieu, To all the Sex deceitful, a long and last adieu, since woman prove un-

grateful, as oft as men prove true. The Pains they give are,

many, and Oh! to hard to bear, the Joys they give, if any, few, short,

short, and un-sincere, few, short, and un-sincere. To all the Sex deceitful, a

long and last adieu, since woman prove ungrateful, as oft as men prove true, ungrate



ful, since woman prove ungrateful, as oft as men prove true. To all the Sex deceitful, a

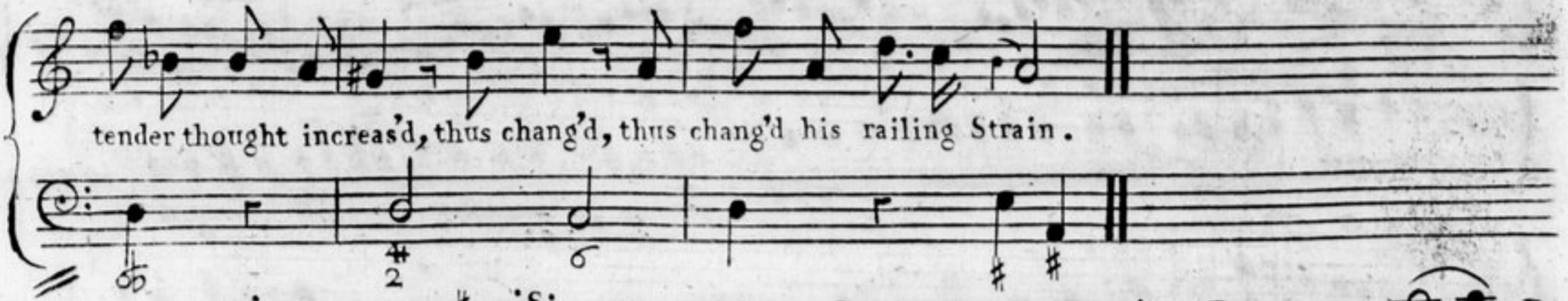
long and last adieu, since woman prove ungrateful, as oft as men prove true.

*Recit:º* *Allegro.* Now *CÆLIA*, from Mama got

loose, had reach'd the calm retreat with modest Blush, She beg'd excuse, and chid her tardy

Feet, The Shepherd, from each doubt releas'd, his Joy could not restrain, but as each



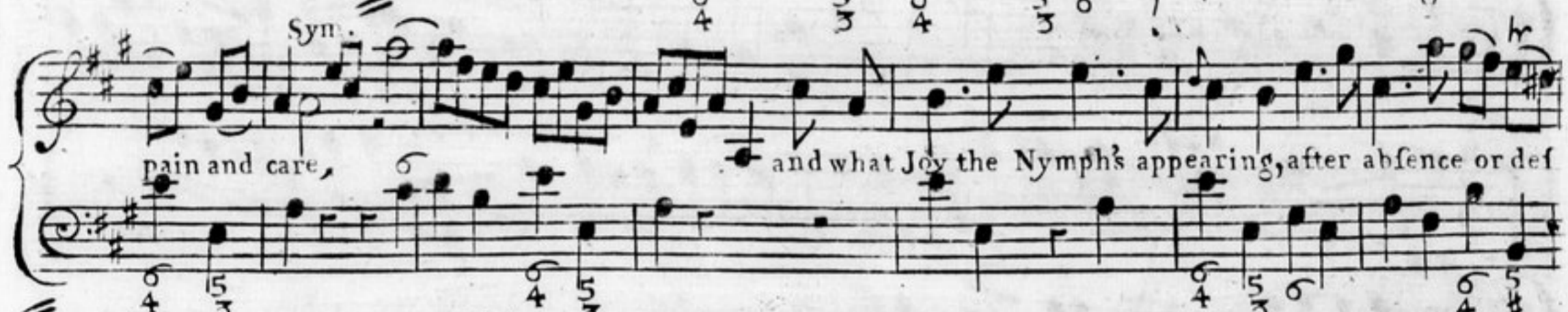


tender thought increas'd, thus chang'd, thus chang'd his railing Strain.

*Air*  
*Moderato.*



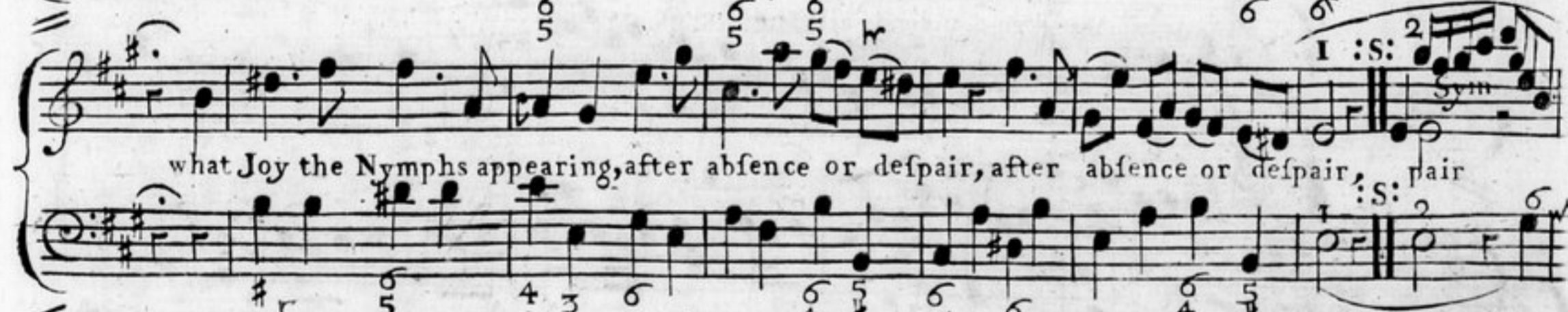
How engaging, How endearing, is a Lover's Pain and care, is a Lo - ver's



pain and care, and what Joy the Nymph's appearing, after absence or def



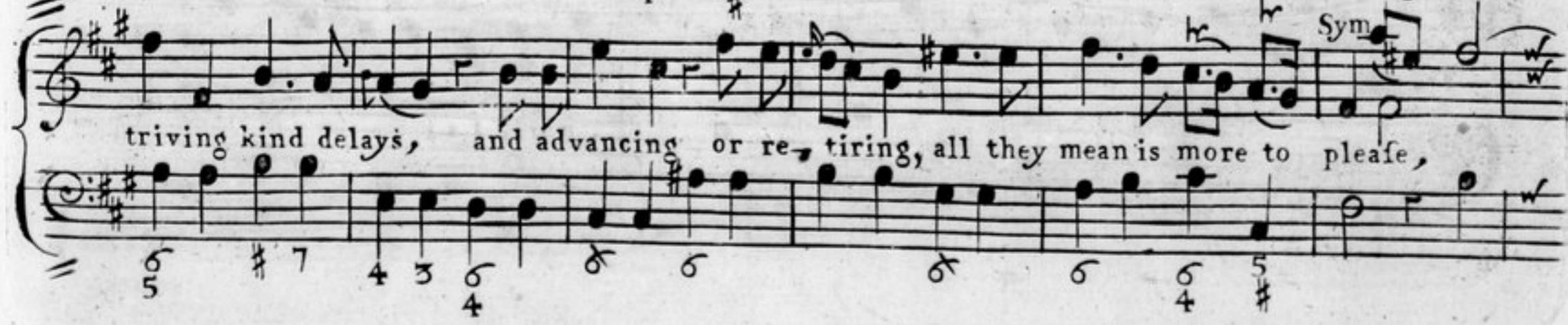
pair, what Joy the Nymphs appearing,



what Joy the Nymphs appearing, after absence or despair, after absence or despair, pair



Woman wife increase desiring, by con-



triving kind delays, and advancing or re- tiring, all they mean is more to please,



Women wife increafe de-firing, by contriving kind de-lays, by con

triving kind delays, and advancing, or re-tiring, all they mean is more to please, ad-

vanc

ing, advancing or re-tiring, all they mean is more to please, all they mean

is more to please. *Sym.*



SUNG BY M<sup>r</sup>. MATTOCKS, in Trick upon Trick.

*Moderato*

*Pia con Voce*

*Pia.*

While

I the Charms that round thee play, with blissful wonder view - Ah! what return can e'er re -

pay the Joys I owe to You :S: The Hero's Spoils, the Monarch's Throne are Trifles to my

Fair, and thy endearing Love alone shall ever be my Care, and thy endearing Love a -

lone shall ever claim my Care. Care: For.



*Intended for Miss Brent in the Character of Miss Jenny, in the Provok'd Husband.*

Unifon

Andante

Unifon

Pia

What tho' they call me Country Lafs I read it

with the Voice

plainly in my Glafs That for a Dutchess I might pass. O cou'd I see the Day O

with the Voice

For Pia

Cou'd I see the Day. Wou'd Fortune but at

For Pia



...tend my call At Park, at Play, at Ring, or Ball I'd Brave the Proudest

of them all with a Stand by Clear the Way clear the Way with a Stand by clear the

For  
Way.  
For

2

Surrounded by a Croud of Beaux,  
With smart Toupees and Powder'd Cloaths,  
At Rivals I'd turn up my Nose;  
Oh, cou'd I see the Day,  
I'd dart such Glances from these Eyes,  
Shou'd make some Lord or Duke my Prize,  
And then — O how I'd tyrannize,  
With a stand by Clear the Way.

3

O then for ev'ry new Delight,  
For Equipage and Di'monds bright,  
Quadrille and Plays and Balls at Night,  
Oh! cou'd I see the Day,  
OF Love and Joy I'd take my fill,  
The tedious Hours of Life to Rill,  
In ev'ry thing I'd have my Will,  
With a stand by clear the Way.



# The DIRGE in CYMBELINE, Sung by M<sup>r</sup> LOWE, the Words by Shakespear.

Corni  
Con Sordini

Vio. 1<sup>mo</sup>

Vio. 2<sup>do</sup>

Voce

Bafso

*Largo* *Pia.* *For.* *Pia.* *For.* *Pia.*

Fear no more the heat of the

*For.* *Pia.*

Sun nor the furious winter's Blast Thou thy Worldly task has done and the

*For.* *Pia.* 5 5

Dream the Dream of Life is past Golden Lads Lads and Girls Golden Lads and Girls all must follow

6 5 6 4 6 6 6



thee and come to Dust Fear no more the Frown of the Great Death does

*Pianifs.* *Pia.* *For.*

5 6 5 4 3

mock the Tyrant Foe happiest is the early Fate misery with Time does grow

*Pia.* *For.* *Pia.* *For.*

5 6 5 6 4 5

Monarchs Monarchs Sages Peasants must follow thee and come to Dust No

*Pia.* *Pianifs.*

5 6 5 4 3



*Andante*

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

*Andante*

Ex - or - ci - fer harm thee No spell of Witchcraft charm thee Grim

For. p.

F. P. F. P.

Ghost un - laid forbear thee the Fai - ry Elves be near thee the

For. Pia. *Largo* *Pia.* Poco For.

Fairy Elves be near the Quiet Consummation have unre -

For. *Largo* *Pia.* 5 7 5 5 Poco For.



Poco For. Pia. Pianis. Pia. Pianis.

moved unremoved unremoved be thy Grave.

Pia. Pianis.

**THE COUNTRY WEDDING, A Favourite Pastoral Dialogue**  
*As Performed by M<sup>r</sup> Lowe & M<sup>rs</sup> Lampe, at Covent Garden Theatre, &  
 by M<sup>r</sup> Lowe & Miss Stevenson, at Vaux-hall Gardens.*

Moderately Quick

Pia. For. Pia. For.

Pia. For.



*Pia. Colinet*

Now the happy Knot is ty'd, BETSY is my charming Bride

*Pia.*

Ring the Bells and fill the Bowl Revel all without controul Revel all with

out controul Who so fair as love-ly BET Who so blest as COLINET Who so

*For. Pia. Unis.*

fair as lovely BET who so blest as COLINET

*For. Pia. For.*

*For.*



2  
*Betty.* Now adieu to Manly Arts,  
 Angling for unguarded Hearts,  
 Welcome Hymen's lasting Joys,  
 Lipping wanton Girls and Boys,  
 Girls as fair as lovely BET,  
 Boys as sweet as COLINET.

4  
*Betty.* Tho' on Sundays I was seen,  
 Dress'd like any May day Queen,  
 Tho' six Sweethearts daily strove  
 To deserve thy BETTY'S love,  
 Them I quit without regret;  
 All my Joy's in COLINET.

3  
*Colinet.* Tho' ripe Sheaves of yellow Corn  
 Now my plenteous Barn adorn;  
 Tho' I've deck'd my Myrtle Bow'rs  
 With the fairest sweetest Flow'rs;  
 Riper, fairer, sweeter yet,  
 Are the charms of lovely BET.

5  
*Colinet.* Strike up then the rustic Lay,  
*Betty.* Crown with sports our Bridal day,  
*Colinet.* May each Lad a Mistress find,  
 Like my BETSY, fair and kind,  
*Betty.* And each Lass a Husband get,  
 Fond and true as COLINET.

DUETTO



CHORUS

Horns

For.

Violins

For.

Treble Voices

Ring the Bells and fill the Bowl, Revel all without controul;

Tenor Voices

Ring the Bells and fill the Bowl, Revel all without controul;

Bass Voices

Ring the Bells fill the Bowl, Revel all without controul;

For.

6 7 6 5 4 3

DUETTO

Horns

Hoboyes

Soli Pia.

Violins

For. Pia. For.

Betty

May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to happy BET, and her faithful

Colinet

May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to happy BET, and her faithful

20 6 4 4 2 3 8 6 6 6 6 6



CHORUS

The musical score is arranged in systems. The top system shows the piano accompaniment with two staves, both marked 'For.'. The vocal parts follow: Treble Voices, Tenor Voices, and Bass Voices. Each vocal part has the lyrics: 'COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to'. Below the vocal parts is another system of piano accompaniment with two staves, also marked 'For.'. The bottom system contains the lyrics 'happy BET, and her faithful COLINET.' with corresponding musical notation for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to

Treble Voices

COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to

Tenor Voices

Bass Voices

happy BET, and her faithful COLINET.

happy BET, and her faithful COLINET.



The SCOTCH AIR in the OVERTURE to THOMAS and SALLY,  
 32 Made by Desire into A Song the Italian as Sung by M<sup>o</sup> Tenducci, at Ranelagh  
 The English as Sung by Miss Brent, at Vaux-hall.

Violins 1<sup>o</sup> e 2<sup>o</sup>

Viola

Basses

*Affettuoso*

Traversa

Violins

D'a more il dol-ce foco che prova un co re a man -  
 To ease his Heart and own his Flame young JOCKEY to my Cottage

- te Crescen-do a poco a po-co Co-mincia a pal-pi-tar - - D'a-  
 came but tho' I lik'd him passing weel I careless turn'd my Spinning Wheel. my

Bassoon



more il dolce foco che pro-va un Core. a man- - te crescendo a poco a po-  
milk-white Hand he did extol, and prais'd my Fingers long and small, un ufual Joy my Heart did

co comincia a pal-pi - tar op-  
feel but still I turn'd my Spinning Wheel. Then

For  
Viola

presso da-tal fa - ce la li-ber-ta ra-men - to e' bramo quella  
round about my flender Waist he clasp'd his Arms and me embrac'd to kifs my hand he



*Poco For.*

pa - - ce che non fo piu tro - - var      D'a-more il dolce fo-co che prova un  
 down did kneel but yet I turn'd my Spinning Wheel      with gentle Voice I bid him rise he blefs'd my

*Poco For.*

*For.*

Co-re a - man - - te crescendo a po-co a po - - co comincia a palpi - - car  
 Neck my Lips and Eyes my fondness I could scarce conceal yet still I turn'd my Spinning Wheel

*For.*

*Pia.*

op presso da - tal fa - - ce La  
 Till bolder grown so close he press'd his

*Pia.*







The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is the piano accompaniment, featuring a rhythmic sixteenth-note figure in the right hand and a steady bass line in the left hand. The third and fourth staves continue the piano accompaniment with various melodic and harmonic textures. The fifth and sixth staves show the vocal line with lyrics and the piano accompaniment. The seventh staff concludes the system with a final chord and a fermata.

cendo a po-co a po-co co-mincia a palpi - tar  
 then my Love I did reveal and flung away my Spinning Wheel.

The second system of the musical score continues the vocal and piano parts. It begins with a repeat sign. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The vocal line continues with lyrics. The system concludes with a final chord and a fermata.



The Favourite Horn-Pipe, Danc'd by M<sup>rs</sup> Vernon, in the<sup>37</sup>  
 BEAGAR'S OPERA, *The Voice part*

*Alter'd, & the Accompaniments, with the Italian Words adapted to it,  
 as Sung by M<sup>r</sup> Tenducci, at Ranelagh. Publish'd by Desire.*

Cornu.  
 1<sup>o</sup> e 2<sup>o</sup>.

Viol<sup>s</sup>  
 1<sup>o</sup> e 2<sup>o</sup>.

Basses

Quando in quel volto O

Vio<sup>s</sup> con Voce

Cara farā costante il Cor ve - drā ve - drā quel caro amor Espresa oh Dio! la



pena che prova questo Sen intento in-tento a delirar

For. :S: For. :S: For. :S: For.

6 6 6 6

Pia. hr

Pia.

Per te d'affanno Jo so no oppresso e ver Per te pe-na pe-na femp-re fente il Cor

Pia.

For.

For. Pia.

E - non trova che il ti-mor che gli affanni gli affanniti

For. For. Pia. 7 7

For.

For.

ranni del suo Cor

For.

6 5 4 3



*Sung by M<sup>o</sup> Tenducci at Ranelagh?*

Cornu.  
1.<sup>o</sup> e 2.<sup>o</sup>

Viol.<sup>is</sup>  
1.<sup>o</sup> e 2.<sup>o</sup>

Viola.

*Amoroso*

Basso.

The musical score consists of five systems of staves. The first system includes staves for Cornu. 1.<sup>o</sup> e 2.<sup>o</sup>, Viol.<sup>is</sup> 1.<sup>o</sup> e 2.<sup>o</sup>, Viola., and Basso. The second system continues the instrumental parts. The third system introduces the vocal line with lyrics: "Attend all ye Fair and I'll tell you the." The fourth system continues the vocal line with lyrics: "Art. to bind ev'ry Fancy with ease in your Chains, To". The fifth system concludes the vocal line with lyrics: "For". The score includes various musical notations such as notes, rests, and dynamic markings like "Pia." and "For.". Fingerings are indicated by numbers 1-5 above notes. The key signature is one flat (B-flat) and the time signature is 3/4. The piece ends with a double bar line and repeat signs.



Pia

hold in soft fetters the conjugal heart, and banish from HYMEN his doubts and his

Fortifs<sup>o</sup>

Fortifs<sup>o</sup>

Fortifs<sup>o</sup>

Pains Pains .

Fortifs<sup>o</sup>

2

Good Humour will light up a magical Fire;  
 It sweetens the Voice, and impassions the Kifs,  
 The mouth, sweetly smiling, awakens desire,  
 And Beauty displays each Incentive to Blifs.

3

Ye Fair, take the hint, which I freely impart,  
 Neglecting to please, other Efforts are vain;  
 Exert but good Humour, you'll conquer the heart,  
 And Love, with the Graces will dance in your Train.

FINIS



Lo



*Handwritten notes at the top of the page, including "1. la fin de la scène à la fin de la scène" and "2. la fin de la scène à la fin de la scène".*

# BRITANNIA

A

# MASQUE

*as it is Perform'd at the*

**THEATRE-ROYAL**

IN

**DRURY-LANE.**

Compos'd by

**M<sup>r</sup> ARNE.**



*Cette publication parut le 1758 par le faucon de Smith  
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