



J. G. Stierman pinx.

R. White sculp.

Henricus Purcell.

Ætat. Suae 37. 95.

ORPHEUS BRITANNICUS.

A
COLLECTION
OF
The Choicest 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 BOOK, which renders the First Compleat.

—*Primo Avulſo non deſicit Alter
Aureus, et ſimili frondeſcit Virga Metallo.*
Virg. Lib. Æn. 6.

L O N D O N:

Printed by *William Pearson*, for *Henry Playford*, at His Shop in the
Temple-Change, Fleet-ſtreet. 1702.

To the Right Honourable
Charles, Lord Halifax,
Auditor of His Majesties Exchequer, &c.

MY LORD,

I *Show'd be unjust to the Memory of the admired Purcell, and set too Small a Value on His Works, shou'd I put them under any Patronage but Your own. For Your Lordship has a Double Title to these Papers, both as You are the best Judge, as well as the Greatest Encourager of Poesy and Musick: 'Tis but fit this Great Master of the Age, that has stood the Test of Your Judgment, should Claim Your Protection: Since no Greater Character can be given of any Composition, than that it has pleas'd so Exquisite a Taste as Your Lordship's.*

But I am not so vain, as to attempt a Panegyrick on Your Lordship, nor to Expatiate on the several Excellencies of this Celebrated Author: These are Subjects for the Sublimest Pens, and are already transmitted to Posterity.

But my design here, is to pay my Gratitude to Your Lordship, for the many Favours I have receiv'd; In a Present whose own Worth, is its Apology, and whose Native Graces will render it Acceptable. And to add, if possible to the Fame of Purcell, and Endear him more to the World: Which can be only done, by prefixing the Name of Mountague to His Works.

My Lord,

I am Your Lordships most Humble and Obliged Servant,

HENRY PLAYFORD.

The Bookfeller to the

R E A D E R.

THe late Publication of these Excellent Performances in *Musick*, is sufficiently aton'd for, by the Care that has been taken in the Collection of 'em; and I cannot but think I have made amends enough to the Purchaser in the Choice of 'em. The great Charge I have been at; the Diligence I have made use of to obtain the Assistance of Friends, and the Dearness of Paper in which these Admirable Compositions are transmitted to the Publick. are sufficient Excuses: And I shall insist upon that Subject no farther, Than that as I have been always employed in promoting the encrease of things of this Nature, and contributed to the utmost towards their Encouragement, so I shall still make it my Endeavours to go on with so Laudable an Undertaking. I might indeed make my Compliments in relation to the greatness of my Expences in being Beneficial to the Publick, and Expose some People that build upon my Foundation; but as I desire the Readers Candour, it's my Business to make use of it in Respect to others, only I shall take notice, I have more than enough Discouragement to drop the pursuit of Obliging my Country, since Foreigners meet with a reception that is inconsistent with the Interest of one, that has the Honour to be a Native. But let 'em Underfell me as long as they please, and Transplant their Foreign Musick into these Climates, the Judicious will be of my side, when they make an Estimate of Mr. *Purcell's* Works, which are equal to those of the Best Masters of *Italy*, and conclude, that I, who have now made a compleat Collection of all his Choicest Performances, deserve a better Entertainment from the Hands of the Publick, than any Pretenders whatsoever.

H. P.

On

On the DEATH of the late Famous Mr. *HENRY PURCELL*,
Author of the First and Second Books of *Orpheus Britannicus*.

MAke room ye happy Natives of the Sky,
Room for a Soul, all Love and Harmony;
A Soul that rose to such Perfection here,
It scarce will be advanc'd by being there.

Whether (to us by Transmigration given)
He once was an Inhabitant of Heav'n,
And form'd for Musick, with Diviner Fire
Endu'd, Compos'd for the Celestial Choir;
Not for the Vulgar Race of Light to hear,
But on High-days to glad th' Immortal Ear.
So in some leisure hour was sent away, (Day.
(Their Hour is here a Life, a Thousand Years their
Sent what th' Ætherial Musick was to show,
And teach the wonders of that Art below.

Whether this might not be, the Muse appeals }
To his Composures, where such Magick dwells, }
As Rivals Heav'nly Skill, and human Pow'r ex- }
cels. }

Vile as a Sign-post Dauber's Painting show's,
Compar'd with *Titian's* Work, or *Angelo's*;
Languid and low, as Modern Rhime appears,
When *Virgil's* matchless Strain has tun'd our Ears,
So seem to him the Masters of our Isle,
His Inspiration, theirs but Mortal Toil:
They to the Ear, he to the Soul does dive,
From Anger save, and from Despair revive:
Not the smooth Spheres in their Eternal Rounds,
The work of Angels, warble softer Sounds.

What is that Heav'n of which so much we hear
(The happy Region gain'd with Praise and Pray'r)
What but one unmolested Transport, which
No Notion, or Idea e'er cou'd reach?
As it appears in Vision, 'tis but this,
To be oppress'd with Joy, and strive with Blifs!
Confounded with the Rays of ceaseless day, }
We know not what we think, or see, or say! }
Endless Profusion! Joy without decay! }
So, when his Harmony arrests the Ear, }
We lose all thought of what, or how, or where! }
Like Love, it warms, like Beauty, does controul, }
Like hidden Magick seizes on the whole, }
And while we hear, the Body turns to Soul! }

From what blest Spring did he derive the Art,
To sooth our Cares, and thus command the Heart!
Time list'ning stands to hear his artful Strain,
And Death does at the Dying, throw his shafts
(in vain,

Fast to th' Immortal part the Mortal cleaves,
Nor, till he leave to Charm, the Body leaves.
Less Harmony than his, did raise of Old
The *Theban* Wall, and made an Age of Gold.
How in that Mysttick order cou'd he join }
So different Notes! make Contraries combine, }
And out of Discord, cull such Sounds Divine. }
How did the Seeds ly quickning in his Brain! }
How were they born without a Parent's Pain? }
He did but Think, and Musick wou'd arise,
Dilating Joy, as Light o'erspreads the Skies;
From an Immortal Source, like that, it came;
But Light we know,—this Wonder wants a Name!

What art thou? From what Causes dost thou (spring)
O *Musick*! thou Divine Mysterious thing?
Let me but know, and knowing, give me Voice }
(to Sing. }

Art thou the warmth in Spring that *Zephyre* breaths,
Painting the Meads, and whistling thro' the Leaves?
The happy Season that all Grief exiles,
When God is Pleas'd, and the Creation smiles?
Or art thou Love, that Mind to Mind imparts,
The endless Concord of agreeing Hearts?
Or art thou Friendship, yet a nobler Flame,
That can a dearer way make Souls the same?
Or art thou rather, which dos all transcend,
The Centre where at last the Blest ascend;
The Seat where *Hallelujah's* never end? }
Corporeal Eyes won't let us clearly view, }
But either thou art Heav'n, or Heav'n is you!

And thou my Muse (how e'er the Criticks blame) }
Pleas'd with his Worth, and faithful to his Fame, }
Art Musick while y'are hallowing *Purcell's* Name. }
On other Subjects you Applause might miss,
But Envy will it self be Charm'd with this.
How oft has Envy at his Ayrs been found
T'admire, enchanted with the Blifsful sound?
Ah! cou'd you quite forget his early Doom,
I wou'd not from the Rapture call you home:
But gently from your sleepy height descend,
You've prais'd the Artist, and now mourn the
(Friend!

Ah most unworthy! shou'd we leave un Sung
Such wondrous Goodness in a Life so young.
In spite of Practice, he this Truth has shown,
That Harmony and Vertue shou'd be one.
So true to Nature, and so just to Wit,
His Musick was the very Sense you Writ.
Nor were his Beauties to his Art confin'd;
So justly were his Soul and Body join'd, }
You'd think his Form the Product of his Mind. }
A Conqu'ring sweetness in his Vizage dwelt,
His Eyes wou'd warm, his Wit like Lightning }
(melt, }
But those no more mult now be seen, and that }
(no more be felt. }

Pride was the sole aversion of his Eye,
Himself as Humble as his Art was High.
Ah! let him Heav'n (in Life so much ador'd)
Be now as universally Deplor'd!
The Muses Sigh'd at his approaching Doom,
Amaz'd and raving, as their own were come!
Art try'd the last Efforts, but cou'd not save---
But sleep, O sleep, in an unenvy'd Grave!
In Life and Death the noblest Fate you share;
Poets and Princes thy Companions are, }
And both of 'em were thy Admirers here. }
There rest thy Ashes--- but thy nobler Name
Shall soar aloft, and last as long as Fame.

Nor shall thy Worth be to our Isle confin'd,
But flie and leave the lagging day behind.

Rome that did once extend its Arms so far,
Y'ave conquer'd in a nobler Art than War:
To its proud Sons but only Earth was giv'n,
But thou hast triumph'd both in Earth and Heav'n.

And now Farewel! nor Fame, nor Love, nor Art,
Nor Tears avail! --- we must for ever part!
For ever! dismal Accent! what alone!
But that can tell our Loss, or reach our Moan!
What term of Sorrow Preference dare contend?
What? but the tenderest dearest name of---Friend!

Hail him ye Angels to the *Elisian* Shoar,
The noblest Freight that ever *Charon* bore,
Tho *Orpheus* and *Ambion* pass'd before. }
His Skill as far exceeds, as had his Name
Been known as long, he wou'd have done in Fame.
Tho the wide Globe for tuneful Souls you cull,
Hope no more such,---the happy Quire is full.
The Sacred Art can here arrive no higher,
And Heaven it self no further will Inspire.

R. G.

To my Friend, Mr. *Henry Playford*,
on his Publication of Mr. *Henry Purcell's Orpheus Britannicus*;
Which is now render'd Compleat,
by the addition of this Second Book.

AS when the God of Numbers charms the
And gives Melodious Tunes to every Song,
The Voice deals Inspiration and Desire
To ev'ry Muse, to fill the Sacred Choir;
Each of the Nine, appears with her Applause,
And justifies the God and Musick's Cause;
As ev'ry tender Accent gently moves,
And shews their Duty, as it shews their Loves;
Ev'n so must I with Infant Notes repair,
And wanting *Judgment*, prove I want no *Care*.

What Great *Apollo* does to us deny,
He let this Chosen Son of his enjoy:
We Poets sow the seed of Fame in vain,
T' expect a Crop while we alive remain;
He puts us off till Death, and then will give,
When we are not permitted to receive.

Ah! who'd be pleas'd to have these Temples
Whose Brains are lost, and Heads are underground. }
But *Purcell's* Privilege was vastly more,
He planted all the Laurels which he wore,
And heard his wide Applause fly all around,
For still his *Fame* did with his *Musick* sound.

All this to *Purcell*, but there's something due
To *Purcell's* and *Apollo's* Friend, to you,
From injuries of Time you save his Lays,
And rescue him from Fate, to claim our Praise.

Oh! cou'd you but the like return receive,
And have our Gratitude for what you give,
Rewarded for your Toil, exchange your Pains,
Not only for our Thanks, but for your Gains,
While Interloping French and Dutch oppose,
And shew themselves both your and Musick's Foes.

But it's in vain to hope, we're all abus'd,
Fond of the Riff-raff, which the World refus'd:
Each Foreign Fool fits wheedling in his Shop,
And Grinning entertains the thoughtless Pop,
Whose love for Trifles, makes him rove from

And even hug *Diseases* brought from *Rome*. (Home,
Let these, my Friend, a while pursue their Trade,
Your Province and your Right alone invade,
Their feeble Malice but your Fame secures,
And Publishes both *Purcell's* Works and *Yours*.

P. K.

To Mr. *Henry Playford*, on his Pu-
blishing the *Second Part of Or-*
pheus Britannicus.

NEXT to the Man who so Divinely Sung,
Our Praise, kind *Playford*, does to thee belong,
For what you gave us of the Bard's before,
Vast Thanks were due, and now you merit more.
Tho' *Purcell* living, had our utmost Praise,
And dead, almost does Adoration raise,
Yet He, even He, had scarce preserv'd a Name,
Did not your Press perpetuate his Fame,
And shew'd the coming Age as in a Glass,
What our all-pleasing *Britain's Orpheus* was.
Go on my Friend, nor spare no Pains nor Cost,
Let not the least Motett of his be lost;
Whose meanest Labours your Collections show,
Excells our very best Performance now.

Duly each day, our young Composers Bait us,
With most insipid Songs, and sad Sonato's.
Well were it, if the World wou'd lay Embargo's
On such *Allegro's* and such *Poco Largo's*:
And would Enact it, There presume not any,
To Teize *Correlli*, or Burlesque *Bassani*;
Nor with Division, and ungainly Graces,
Eclipse good Sense, as weighty Wiggs do Faces.
Then honest *Cross* might Copper cut in vain,
And half our Sonnet-sellers Starve again:

Thus while they Print their Prick'd-Lampoons to
Do you the World some piece of *Purcell's* give,
Such as the nicest Critick must Commend,
For none dare Censure that which none can Mend.
By this my Friend, you'll get immortal Fame,
When still with *Purcell* we read *Playford's* Name.

H. Hall,
Organist of *Hereford*.

BOOKS

*BOOKS lately Printed, and Re-printed, for Henry Playford, at his Shop
in the Temple-Change Fleet-street.*

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A

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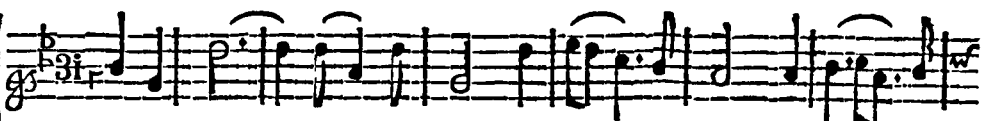
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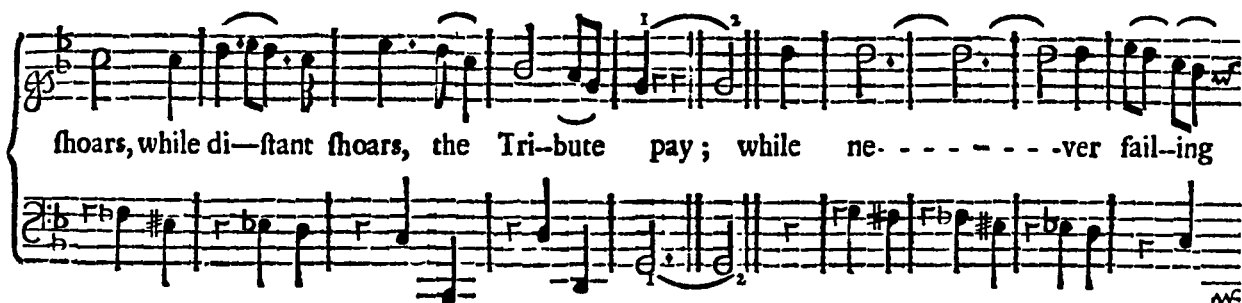
ORPHEUS BRITANNICUS.

The Second BOOK.

(Crown the Year.) A single SONG.



Crown the Year, Crown the Year, and Crown the Day, while di—stant



shoars, while di—stant shoars, the Tri—bute pay; while ne- - - - -ver fail—ing



Thames shall glide, while never, never, never fail—ing Thames shall glide, with Treasures, and



Pleasures; with Treasures, and Pleasures renew'd with each Tide; with Plea- - - - -



-sures, and Treasures renew'd with each Tide.

An EPITHALAMIUM.



Hrice Happy, Thrice happy, Thrice happy, happy, happy

6 43# 6 43# 6 43# 7 6 7 6

Lovers, may you be for ever, ever, ever, ever free; may you be, for ever, ever,

6 43# 3 # 7 # 43# #6 6

ever, ever free, from the torment- - - - -ing Devil Jealoufie;

4 3 6 3# 6 43# 6 43#

from all the anxious ca- - - - -res and fri- - - - -se that at-

7 3# 6

ten- - - - -ds a Married life. Thrice happy, thrice happy,

5 6 4 3 6 4 3

thrice happy, happy, happy, hap- - - - -py, hap-py Lovers, may you be, for

6 5 3# #7

ever, ever, ever, ever, ever free: $3\# \#6$ Be to one a—

—nother true, Be to one a--nother true, kind to her, kind, kind to her as she's to you;

and since the errors, since the er—rors of the Night are past, may he be e-ver,

may he be e-ver, may he be e-ver, e-ver con—stant, she be

e-ver, she be e-ver, e-ver, e-ver Chast; may he be ever, e-ver

Con—stant, she be e-ver, she be e-ver, e-ver, e-ver Chast.

(Ah! cruel Nymph.) A single SONG.



H! cruel, cruel, ah! cruel Nymph, ah! ah! cruel Nymph, you
 give despair, when with de-
 light I shou'd approach thee, still, still with *Sil-*—*via* you reproach me;
 Ah! cruel Nymph, ah! cruel Nymph, still, still, still with *Silvia* you re-
 -proach me, still, still, still, still with the de-luding Fair: Too long, too long I
 own, I own, too lon-—g she has maintain'd her Conquest when her Love was feign'd, but Charming

Ai—ry, Humorous and Gay, Humorous, Humorous, Humorous, Humorous and Ga - -y, and

Ga - - - - -y; you from my Eyes, you from my Eyes have dri - - - - -ven the

Mift away; Charming, Ai—ry, Humorous, Humorous, Humorous and

Ga - - -y, and Ga - - -y, and Ga - - - - -y, you from my

Eyes, you from my Eyes have dri - - - - -ven the

Mift a—way.

(Crown the Altar, Deck the Shrine.) A single SONG.



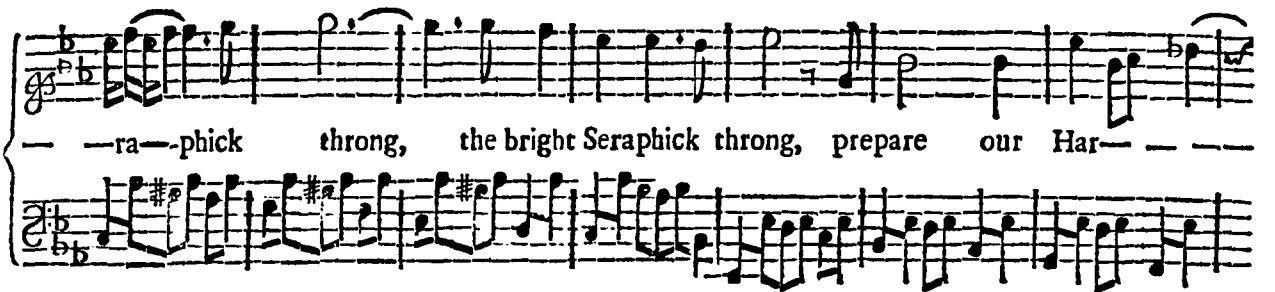
Crown the Al-tar, Deck the Shrine, Crown the Al-tar,



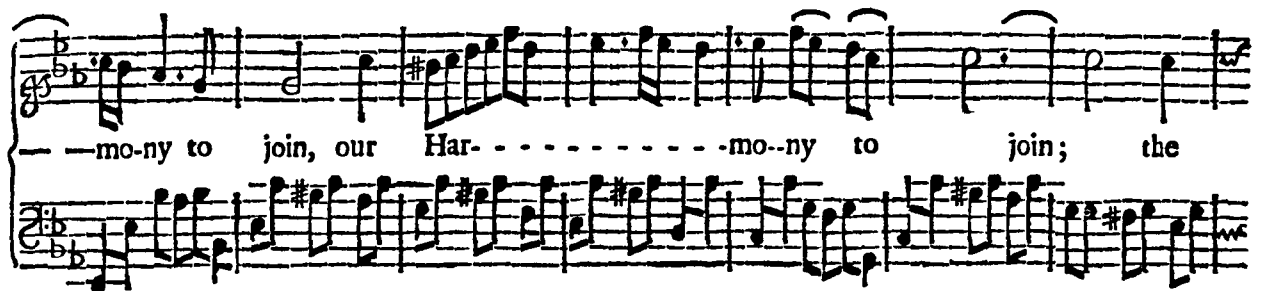
Deck- - - - -the Shrine, Deck- - - - -the Shrine;



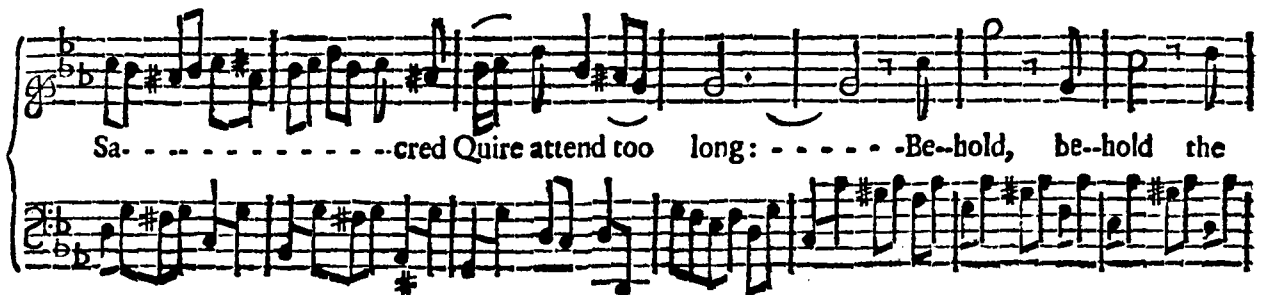
Be---hold, be---hold the Bright Se---



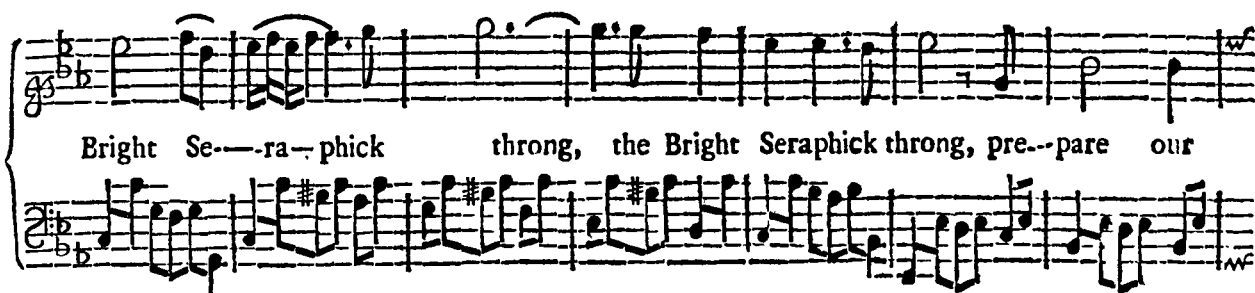
---ra---phick throng, the bright Seraphick throng, prepare our Har---



---mo-ny to join, our Har- - - - -mo-ny to join; the



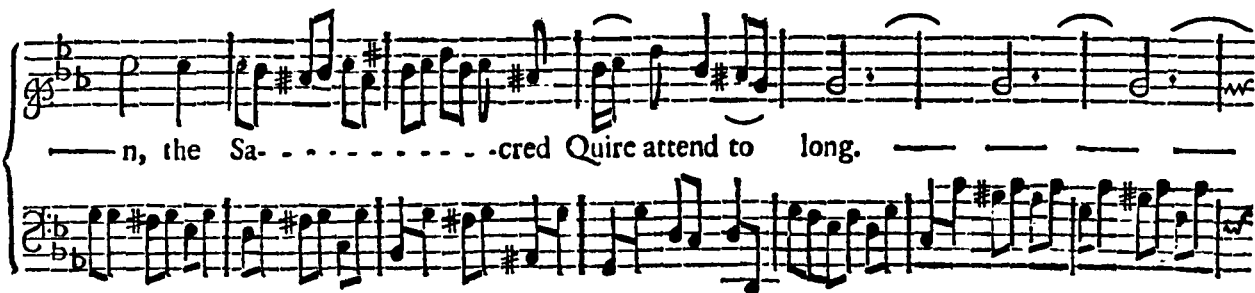
Sa- - - - -cred Quire attend too long: - - - - -Be--hold, be--hold the



Bright Se—ra—phick throng, the Bright Seraphick throng, pre--pare our



Har- - - - -mony to join, our Har- - - - -mony to join—



—n, the Sa- - - - -cred Quire attend to long. — — — —



Crown the al—tar Deck the Shrine, Crown the



Al—tar Deck ——— the Shrine, Deck ——— the



Shrine, Deck - - - - - the Shrine.

A S O N G in the 2d. Act of the Fairy-Queen.

Ome all, come all, all, all, come all ye Song- - - - -sters of the

Sky, Wake and assemble, Wake and af- - - - -se- - - - -ble in this Wood;

Come all, all, all, come all, all, all ye Songsters of the Sky,

Wake- - - - - and af- - - - -semble, Wake and af- - - - -semble

in this Wood: But no ill bo- - - - -ding Bird be nigh, no

none but the harm- - - - -less and the good; but no ill bo- - - - -ding Bird be nigh, no,

none but the Harm — — — less and the Good, no, none, no, none but the Harmless, none but the

Harmless and the Good, no, none, but the Harmless, and the Good.

A SONG for Three Voices, in the Fairy Queen.



Ay the God of Wit in — — — spire the Sacred Nine, to bear a

May the God of Wit in — — — spire the Sacred Nine, to bear a

May the God of Wit in — — — spire the Sacred Nine, to bear a

Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art ;

Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art ;

Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art ;

Ecco. *Softer.*

Whilst Ecco, whilst Ecco shall in sounds remote, repeat each Note, repeat each Note, each Note ;

Whilst Ecco, whilst Ecco shall in sounds remote, repeat each Note, repeat each Note, each Note ;

Whilst Ecco, whilst Ecco, shall in sounds remote, repeat each Note, repeat each Note, each Note ;

Vers. *Ecco.* *Softer* *Vers* *Ecco.* *Softer.* *Vers.*

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco, shall in sounds re —

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco, shall in sounds re —

whilst Ecco, whilst Ecco, Ecco, whilst Ecco, whilst Ecco, Ecco shall in sounds re —

Ecco. *Softer, Vers.* *Ecco.* *Softer.* *Vers.*

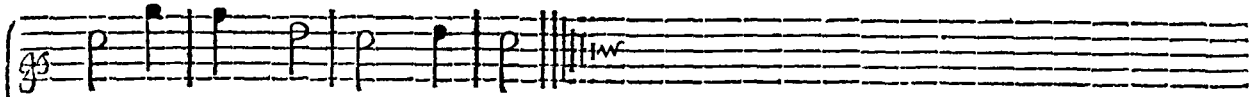
—mote, sounds re—mote, remote, repeat each Note, repeat each Note, each Note, repeat each

—mote, sounds re—mote, remote, repeat each Note, repeat each Note, each Note, repeat each

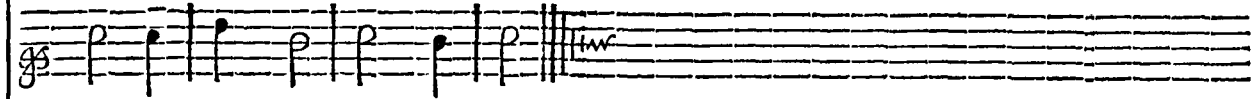
—mote, sounds remote, remote, repeat each Note, repeat each Note, each Note, repeat each

Ecco.

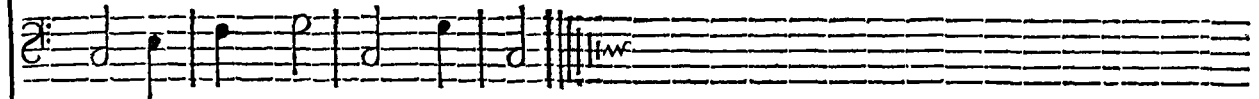
Softer.



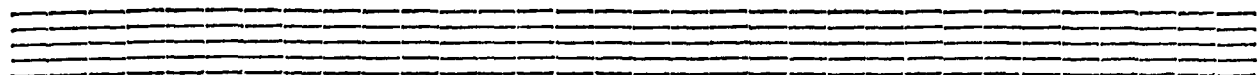
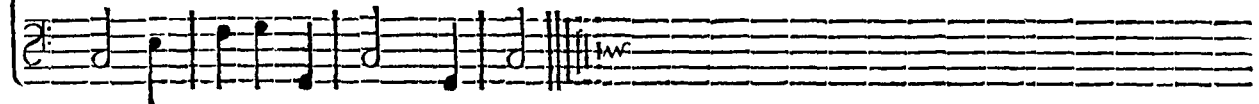
Note, re--peat each Note, each Note.



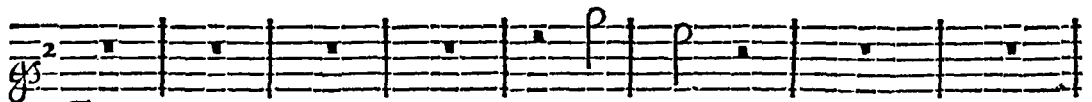
Note, re--peat each Note, each Note.



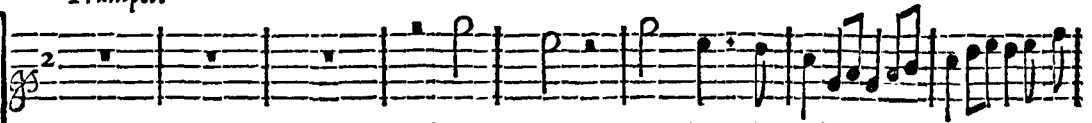
Note, re---peat each Note, each Note.



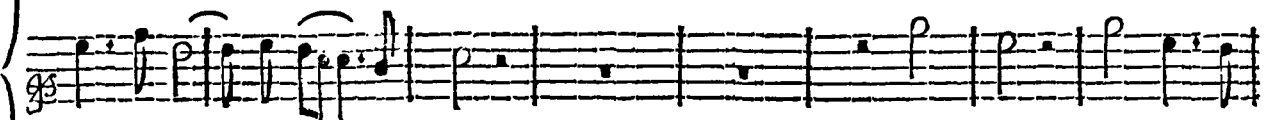
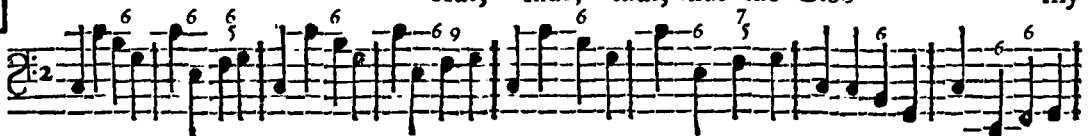
A SONG in the 5th. Act of the Fairy Queen.



Trumpet.



Hus, thus, thus, thus the Gloom - - - - my



World, at first be--gan to Shine;

Thus, thus, thus, thus the



Gloo - - - - - my World at first began to Shine ; And

from the Pow'—r De--vine, and from a Pow'—r Devine, a glory

roun—d, a glory roun—d a--bout it hur— - - - - -ld ;

which made it bright, which made it bright, and gave it

gav- - - - e it birth in light; which made it bright,

which made it bright, and gave it, gav- - - - - e it birth in

Violin.

light: Then, then were all minds as pure,

as pure as those E-the- - - - - rial streams ;

In In-nocence se-cure, In In-nocence se-cure, not sub--ject

to Extre-ams; there was no place then, no place then for emp-ty Fame,

no cause for Pride, no cause for Pride, Am-bi-tion want-ed

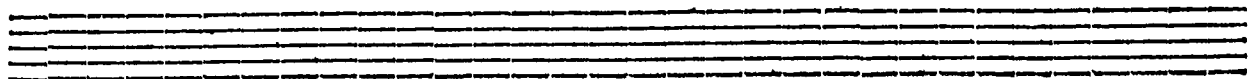
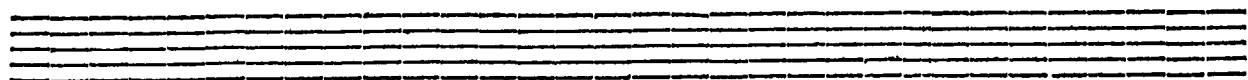
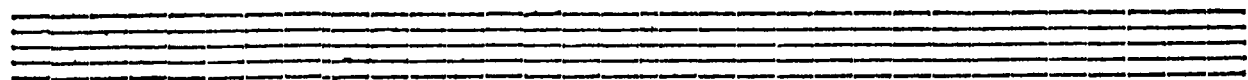
Aim, Am-bi--tion wanted Aim; there was no

place then, no place then for emp---ty Fame; no cause for Pride, no

cause for Pride, Am-bi---tion want---ed, Aim, Am-bi---

---tion wanted Aim. Thus, thus, &c. (as before.)

Trumpet.



SOLO.

A single SONG.

Y Es Daphne, yes Daphne, in- - - - - your

Face I find those Charm—s by which my Heart's betray'd, then let not your disdain un—

—bind the Pris'ner, the Pris'ner that your Eyes have made: She that in Love makes

least defence, woun- - - - -ds c—ver with the su—rest Dart, Beauty may Cap—

—ivate the Sense, but Kindness, but Kind- - - - -ness only gains the Heart, Heart.

II.

'Tis mildness, Daphne, must maintain,
 the Empire that you once have won;
 When Beauty does like Tyrants reign,
 Their Subjects from their Duty run:
 Then force me not to be untrue,
 Left I compell'd by gen'rous shame,
 Cast off my Loyalty to you,
 To gain a glorious Rebel's name.

SOLO.

A single SONG.

Ark! hark! how all things in one foun-

-joyce, re-joyce, re-joy-

-ce, re-joyce. Hark! -joyce. and the

World seems to have one Voice, the World seems to have one Voi-

-ce, to have one Voice;

Hark! hark! how all things in one foun-

joyce, re-joy — — — — — ce, re — — — — —

— — — — — ce rejoyce; rejoy — — — — —

— — — — — ce, re-joyce.

SOLO.

A single SONG.

H Ark! hark! the ecch'ing Air a tri- - - - -umph sings, hark! the

ecch'ing Air a tri- - - - -umph sings, a tri-

umph, a tri- - - - -umph, tri-umph sing

s a tri- - - -umph, triumph sings, sings. And all a—

—round, and all a-round plea—s'd Cupids clap their wings, clap, clap, clap, clap their

wings; pleas- - - -d Cupids clap their wings; and all around, and all around plea—

—s'd Cupids clap, clap, clap, clap, clap their wings; clap, clap,

clap, clap, clap, clap, clap their wings, plea- - - -s'd Cupids clap their

wings, and all a— wings.

A SONG for Two Voices, in the Fairy Queen.

Et the *Fifes* and the *Clarions*, and shrill *Trumpets* found; let the *Fifes* and the

Let the *Fifes* and the *Clarions* and shrill *Trumpets*

Clarions, and shrill *Trumpets* found, found, - - - - - found, found, found, found, - - - - -

found; Let the *Fifes* and the *Clarions*, and shrill *Trumpets* found, found, - - - - -

found, found, found, found: And the Arch of high

found, found, found, found, found, found: And the Arch of high Heav'n the Clangor re-

Heav'n, the Clangor re-found, and the Arch of high Heav'n, the Clangor re-found—

found, and the Arch of high Heav'n the Clangor re-found- - - - -

-----d, refoun-----d, the Arch of high Heaven, the

-----d, refoun-----d, the Arch of high Heaven, the

6 4 #3 6 4 3 6 4 3 6

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with figured bass notation: 6 4 #3, 6 4 3, 6 4 3, 6.

Clangor refund, re-soun-----d, the Arch of high

Clangor refund, re-soun-----d, the Arch of high

6 4 3 6 4 3 6 4 3 6

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with figured bass notation: 6 4 3, 6 4 3, 6 4 3, 6.

Heaven the Clangor refund.

Heaven the Clangor refund.

6 4 3

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows the bass line with figured bass notation: 6 4 3.

The Four SEASONS in the Fairy-Queen.

Spring.

6 7 6 # 5 6 6 # 7 # 6 5 8 7 5 6 4 # 3

This system contains three staves of music. The top staff is the vocal line with the word 'Spring.' The middle staff is the piano accompaniment. The bottom staff shows the bass line with figured bass notation: 6 7 6 #, 5 6 6 #, 7 #, 6 5 8 7, 5 6 4 # 3.

Thus the ever grate-ful,

Spring, Thus the ever grateful Spring, does her yearly Tri-bute bring, does her

yearly Tri- - - - -bute bring does, her yearly Tri- - - - -bute bring, does her

yearly Tri- - - - -bute bring; all your sweets before him lay, all your

sweets before him lay, then round his Al-tar sing and play, all, all, all, all, all, all, all, your

sweets before him lay, then round his Al--tar fing and play; then roun-

...d his Al--tar fing and play; Thus the e--ver grateful

Spring, does her yearly Tri--bute bring, does her yearly Tri--bute

bring, does her yearly Tribute bring, does her yearly Tri--bute bring.



Summer.

6 6⁵ 4⁴ #3 6 6 6

Her's the Summer Sprightly Gay, Smi—ling Wanton Fresh and Fair, adorn'd with

6 6 1⁶ #6

all the Flowr's of May, whose various Sweets Perfume the Air; adorn'd with all the

6 # 6⁵ 4⁴ #3 6 6

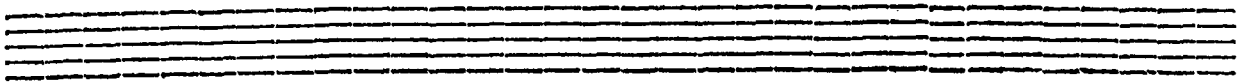
Flowr's of May, Whose various Sweets Per—fume the Air.

6

Autum

6 # 6 7 # 6 6⁵ 9/8 #7 # 7 9 9/8 #

Musical notation for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The music features various rhythmic values and accidentals.



See, see my many couler'd Fields, fee, fee my many couler'd Fields, and Loaded

Musical notation for the second system, including treble and bass staves with lyrics. The key signature has one sharp. The music includes various notes and accidentals.

Trees my will o—bey; —bey. All the Fruit that

Musical notation for the third system, including treble and bass staves with lyrics. The key signature has one sharp. The music includes various notes and accidentals.

Autumneylds, all the Fruit that Au—turn yields, I of—fer to the God of Da—

Musical notation for the fourth system, including treble and bass staves with lyrics. The key signature has one sharp. The music includes various notes and accidentals.

—y; all the Fruit that Autumn yields, I of—fer to the God of Day;

Musical notation for the fifth system, including treble and bass staves with lyrics. The key signature has one sharp. The music includes various notes and accidentals.

all the Fruit that Autum yeilds, all the Fruit that Autum yeilds, I Offer to the God of

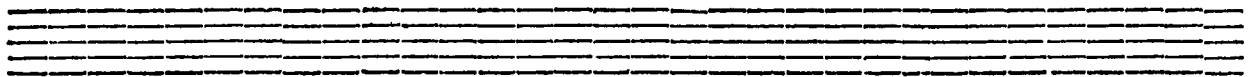
Day ; All the Fruit that Autum yeilds, I Offer to the God of Day ;

Winter

Next Winter comes flawly pale meager and old, thus

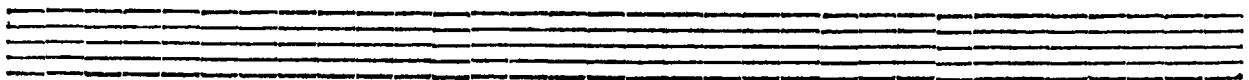
trembling with Age, and thus quiv- - - - -ring with cold; benumb'd with hard

6 3 6 7 3 6 7 4 6 5 4#3 5 6 7 #6 b6 5 4#3 6 b 6



Frosts, and with Snow cov'rd o're, benumb'd with hard Frosts, and with Snow cov'rd o're; prays the

b 7 6 b5 7 6 6 b5 4 3 # b



Blessings he cou'd bring, *Maria's* Birth-day, *Maria's*, Birth-day,

Maria's Birth-day, *Ma-ri-*

-a's Birth-day and the Spring; To see, to see, to see, to see with —

—in his Orb re-turn, the Choicest Blef-sings he cou'd bring: *Maria's*

Birth-day, *Maria's* Birth-day, *Maria's* Birth-day, *Mari-*

-a's Birth-day and the Spring.

A single SONG.



He Fa—tal Hour, the Fa—tal Hour comes on, comes

76 6

on a—pace, which I had rather di—e than fee; for when

76 6

Fate ca—lls you from this place, you go to cer—tain Mi—fery, you go to

4# 6 76

certain, cer—tain Mi—fery. The thought does stab me to the Heart,

and gives me pan—gs no word can speak, it Wracks me,

4#3

it Wracks me in each Vi—tal part; sure, sure when you go, sure when you go, my

57 4# 6 6

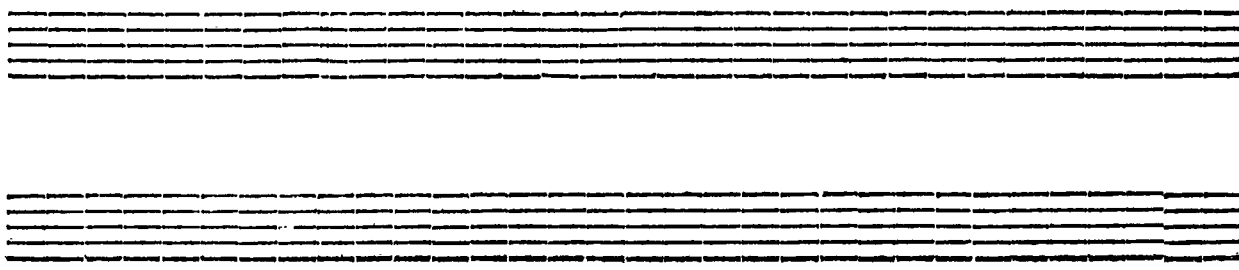
Heart will break ; fure, fure my Heart will break ; since I for you fo much, for you fo

much en—dure, may I not, may I not hope you will, you will believe,

'tis you a—lone, 'tis you a—lone these Wounds, these Wounds, these Wounds can Cure, which

are the Fountains of my Grief; 'tis you alone, you alone, you a--lone thes,

Wounds can cure, which are the Fountains, are the Fountains of my Grief.



A SONG for Two Voices, on the Late Queens Birth-day.

Britain now,
 Ri—tain now, now, now, now, now, now, now thy Cares beguile ;

now, now, now, now, now, now, now, now thy Cares beguile ; Britain now,
 Britain now, now, now, now, now, now, now, no—

now, now, now, now, now, now thy Cares beguile, now, now, now, now, now, no—
 —w thy Cares beguile, now, now, now, now thy Cares beguile, now, now, now, now, now no—

—w thy Cares beguile : Bleſs the Day, Bleſs the Day, Bleſs the Day, the Day, the Day,
 —w thy Cares beguile : Bleſs the Day, Bleſs the Day, Bleſs the Day, the Day, the

the Day, Bles the Day, Bles the Day, the Day that Bles our *Iste*, Bles, Bles,

Day, Bles the Day, Bles the Day, Bles the Day, that Bles our *Iste*, Bles, Bles,

Bles, the Day that Ble— is our *Iste*. End with the first strain.

Bles the Day that Bles our *Iste*. End with the first strain.

An ELOGY upon the Death of Mr. Thomas Farmer, B. M.



Oung *Thir-fis* Fate ye Hills and Gro— — — ves deplore, *Thir-fis*,

Thir-fis, the Pride of all the Plains, the Joy— — — of Nymphs, and En—vy, and En—

—vy of the Swains, the gentle *Thir-fis* is no more, the gen—tle *Thir-fis* is no

more, no more, Oh! no more, the gen-tle *Thir--fis* is no more.

What, what makes the Spring re-tire, what, what, what, what makes the Spring re-

—tire, and Groves their Songs de—cline? What, what, what, what makes the Spring re—

—tire, what, what, what, what makes the Spring re—tire, and Groves their Songs de--

—cline? What, what! Nature for her lov'd *Thir—fis* seems to pine, for her

lov'd *Thir—fis* seems to pine; whose are—ful Strains, and tune--ful *Lyre*, made the Spring

bloom, and did the Groves in— —spire , and did the Groves in—spire ; whose

art—ful Strains, and tune—ful Lyre, made the Spring bloom, and did— the

Soft. Groves in—spire, and did— the Groves in—spire. What, what can the droop—ing Sons of

Art, from this sad hour, what, what can the drooping Sons of Arr, from this sad hour impart, to

cha- - - - -rm the Cares of Life, and ea- - - - -se the Lover's smart, and

CHORUS.

ea—se the Lo—ver's smart? While thus, thus in dif—mal Notes we mourn, and

While thus, thus in difmall Notes we mour—

dis-—mal Notes we mourn, in dis-—mal Notes we mourn, the skilful Shepherd's
 — — — — n, while thus in dis- — — — — mal Notes we mourn, the skilful Shepherd's

Urn; to the gla—d, Skies, to the gla— — — — d, the gla— — — — d Skies, his
 Urn; to the gla— d Skies, his

Harmony he bears, and as he charm'd the Earth, and as he charm'd the Earth, as he charm'd
 Harmony he bears, and as he charm'd the Earth, and as he charm'd, as he charm'd

the Earth, transports, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres.
 the Earth, transport's, transports the Spheres; and as he charm'd the Earth, transports, :: the Spheres.

A Trumpet Song, Sung by Mr. Bowen, in the (Libertine destroy'd.)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a quarter rest and then more eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. The system concludes with a *wf* marking.

The second system continues the musical piece. The vocal line has a *T* marking above the first measure, which corresponds to the lyrics "O Arms, to Arms, to Arms, to Arms,". The piano accompaniment maintains its rhythmic structure. The system ends with a *wf* marking.

The third system of music shows the vocal line with lyrics "to Arms, to Arms Hero- - - - - ick Prince ;". The piano accompaniment continues with its characteristic eighth-note accompaniment. The system concludes with a *wf* marking.

The fourth and final system on the page features the vocal line with lyrics "to Arms, to Arms, to Arms, to". The piano accompaniment continues until the end of the system, which is marked with a *wf*.

Arms, to Arms, to Arms He-ro- ick

Prince; to Arms, to Arms, to Arms, to Arms, to Arms;

Glo-ry, like Love, has pow'r-ful

Charms, Glo-ry, like Love, has

pow'r- - - - -ful Charms; let Glo- - - - -ry, let Glo- - - - -

76 65

—ry now thy Soul ingroſs, and recompence its Ri- - - - -

6 5 6 6

—vals loſs: bid Trumpets ſound, bid Trumpets ſound, fou- - - - -

65 7

—nd; and nothing, nothing name but Battles, but Battles, but Bat- - - - -

p



—cles, Con- - - - -quests, Tri- - - - -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: —cles, Con- - - - -quests, Tri- - - - -



- - - - -umphs, Tri- - - - -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: - - - - -umphs, Tri- - - - -



—umphs Fame, Tri- - - - -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: —umphs Fame, Tri- - - - -



- - - - -umphs,

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: - - - - -umphs,

Triumphs Fame.

A single SONG.



E gen-tle

Spirits of the Air, ye gen-tle Spirits of the

Air; appear, appear, appear, appear; prepare, prepare,

prepare, pre- pare;

and joyn your ten- - - - -der Voices here, appear, appear, appear, appear,

prepa- - - - -rc, prepare, pre—pare and

joyn your ten— — —der Voices here. Catch,

catch a repeat, repeat, repeat, repeat, repeat the trem— — —

— — —bling founds a-new repeat, repeat the trem— — —

— — —bling foun— — —ds a—new: Soft, foft,

foft as her fighs and fw- - - - - eet as Pearly dew, and

fw- - - - - eet as' Pearly dew;

run, - - - - - run - - - - - new Di-vi-fion, run new

Di-vi-fion, and fuch Meafure keep, as when you lull, you lull the God of Love a-

-fleep, - - - - - as when you lull, you lull the God of

Love a-fleep. *Da Capo.*

A SONG for Two Voices.



Hat can we, what can we poor Fe-males do; when
 What can we, can we poor Fa-males do; when

Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can
 Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can

we poor, poor Females do? Fate affords no o-ther way, but De-
 we poor, poor Females do? Fate affords no o-ther way, but De-

—ny—ing, or Com—ply—ing, but De—ny—ing, or Com—ply—ing;
 —ny—ing, or Com—ply—ing, but De—ny—ing, or Com—ply—ing;
 First strain again.
 First strain again.
 First strain again.

And Repenting, or Confenting, and Repenting, or confenting, does a—like— our Hopes betray.

And Repenting, or Confenting, or Confenting does a—like— our Hopes betray.

End with the first strain.

A Mad SONG.

Beneath a Poplar's shadow lay me, no ra- - - - -ging Fires will there dif-

Soft.

-may me; near some silver Current lving, near some silver Current lying; Oh! oh! under

flee—py Poppies dying: I swell—and am bigger, I swell—

- - - - - and am bigger than Typhon ere was; with a strong band of Brads oh! bind me, oh!

bind me about! left my Bofom fhould burft, for the fecret to pafs, and the Fu - - - - -ry get out,

I cannot, I will not, I cannot, I will not be vex't any longer, while I ra - - - - -

- - - - -ge I grow weak, while I ra - - - - -ge, while I ra - - - - -

- - - - -ge I grow weak, and the Goddeſs grows ftronger.

A Verſe out of the late Queen's Birthday SONG.

MY Prayers or'e heard, Heav'n has at laſt beſtow'd the mighty, mighty - - - - -

Bleſſing which it long has ow'd; at length the Bount'ous Gods have ſent us down, a Brightneſs ſecond

56 76

on- - - - -ly to their own; I see the rou- - - - -nd

years successive-ly mo- - - - -ve, to Ripen her Beauty, and Crown them with

Love: A Hero re- - - - -nown'd in Vertue and Arms, shall wear the soft

Chain and submit to her Charms; and Hy--men and Hebe, and Hy--men and Hebe shall

make it their Care, to pour all their joys - - - - - on the Val'ant

and Fair.

A

S A-mo-ret and Thir-fis lay, as A-mo-ret, as A-mo-ret and
As A-mo-ret and Thir-fis lay as A-mo-ret and

Thir-fis lay; Melting, melting, melting, melt-ing the hours in gen-tle
Thir-fis lay; Melting, melting, melt-ing the hours in gen-tle

play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling Kif-fes,
play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling

mingling Kif-fes, and ex-chang- - - - -ing harmless Blif-fes:
Kif-fes, mingling Kif-fes, and ex-chang-ing harmless Blif-fes:

He trem- -bling cry'd, with eager, ea-ger haft; let me, let me,

He trem- -bling cry'd, with eager, eager haft; oh!

let me Feed; oh! oh! let me, let me, let me, let me Feed; oh!

oh! let me, let me, let me, oh! oh! oh! oh! oh! let me

oh! oh! oh! let me, let me, let me, let me, Feed as well as Taft; I dye,

let me, let me, ho! oh! oh! oh! let me Feed as well as Taft;

die, die, I die, die, I die, I die if I'm not wholly Bleft.

I die, die, die, I die, I die if I'm not wholly Bleft.

A single SONG in the Indian Queen.

W Ake, wake,

wake Qui—ve—ra, wake, our soft—

rest must cease; Wake, wake,

wake, Qui—ve—ra, wake,—our

soft— — — — — rest must cease, and fly— — — — — to—gether, and

fly— — — — — to—ge—ther with our Country's

peace ; no more, no more, no

more, no more, no more, no more, no more, no more, no, — — — no more must we

sleep, must we sleep under Plan——tain shade, which neither Heat could peirce, nor

Cold in-vade; where bount'ous Nature never, never, never, never, never, never falls de--

—cay, and op'——ning Buds, and op'——ning Buds drive—— fall——

——ing Fruits a——way.

A SONG in the Indian Queen, Sung by Mr. Bowen.

Hy, why,

why, shou'd men quarrel, why, why shou'd men quarrel here, where all, all, all, where

all — — — pos-—sels as much as they can hope for by suc—cess ;

none; none can have most, none can have most where Nature is so kind; as

to exceed, as to exceed ——— Man's use tho' not his Mind; why,

why, why shou'd Men quarrel, why, why shou'd Men quarrel here, where all, all,

all, where all- - - - -pos- - - - -sels as much as they can hope for by suc-

- - - - -sels, as much as they can hope for by suc- - - - -sels as much as they can

hope, as much as they can hope for by suc- - - - -sels.

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various notes, rests, and a repeat sign at the end.

A SONG in the Indian Queen, Sung by Mr. Freeman.

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "S Corn'd Envy here's nothing, here's nothing that thou, that thou canst blast; Her glo-ries, her glo-ries are too bright, to be o're-cast; her glo-ries, her glo-ries are too bright. - - - - - t to be o're-cast."

A SONG in the Indian Queen, Sung by Mr. Freeman.

T Heir looks are such that Mercy flow- - - - -

from thence, more gen-tle, gen-tle then our Na-tive innocence:

By their pro-tec-tion let us, let us, let us beg to live, they come not

here to con-quer but for-give; by their pro-tec-tion let us, let us,

let us beg to live, they come not here to con-quer but for-give, they

come not here no con-quer but for-give.

A SONG *in the Indian Queen*, Sung by Mrs. Crofs.

Hey tell us that you mighty powers above, make Perfect your

Joys and your Blessings by Love; Ah! Why do you suffer, ah! why

do you suffer the Blessing that's there; to give a poor Lover such sad torments

here, yet tho' for my passion such grief I endure, my Love shall like

yours, still be constant and pure.

II.

To suffer for him gives an ease to my Pains,
 There's joy in my Grief, and ther's freedom in Chains.
 If I were Divine, he cou'd Love me no more,
 And I in return, my Adorer Adore ;
 Oh! Let his dear life then (kind Gods) be your care,
 For I in your Blessings have no other share.

A SONG in the Indian Queen, Sung by Mr. Freeman and Mr. Church.

A H! ah! how hap-py are we, are we, are we, ah!

Ah! ah! ah! how hap-py are we, are we, are we, ah!

ah! how hap-py are we, from humane passions, from humane pas-sions

ah! how hay-py are we, from humane pas-sions

free : Ah! ah!

free : Ah!

ah! ah! how hap-py are we, those wil- - - - -

ah! ah! how hap-py are we, those wil- - - - -

-d Tenants of the Breast; no never, never, no never,

-d Tenants of the Breast; no never,

never, no never, never, never can disturb our rest; ah!

never, no never, never, never can disturb our rest; ah! ah!

ah! how happy are we, are we, are we, ah! ah! how happy are

ah! how happy are we, are we, are we, ah! ah! how hap-py are

we: Yet we pit-ty, we pit-ty, we pitty, tender Souls whom the Tyrant

we: Yet we pit-ty, we pit-ty, tender Souls whom the

Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;
 Tyrant Love, whom the Tyrant Love, whom the Tyrant Love con—trouls;

Ah! ah! how hap—py are we, from humane
 Ah! ah! ah! how hap—py are we,

Passion, from humane Pas—
 from humane Pas—

—sion free.
 —sion free.

A single SONG, the Words by Mr. Congreve.



I—ous Ce-lin--da goes to Pray'rs, if I but ask if I but

ask the Favour ; and yet the ten--der, ten--der Fool's in Tears, when she believes, when

she be-lieves I'll leave her: Wou'd I were, wou'd I were free from this restraint, or

else had hopes, or else had ho——pes to win her ; wou'd she cou'd, wou'd she cou'd

make of me a Saint, or I of her, or I of he——r a Sinner ; wou'd I cou'd,

wou'd I cou'd, oh! wou'd I cou'd make of her a Sinner.

A SONG by Phœbus in the Fairy-Queen, which shou'd have been put before the Four Seasons of the Year, in Page 21.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The melody is primarily in the upper staves, with the lower staves providing a harmonic accompaniment.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in the same key and time signature. The lyrics "Phœbus Soft." are written below the second staff, and "When a Cru-el Long" is written below the third staff. The melody is more active in this system, with many sixteenth and thirty-second notes.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in the same key and time signature. The lyrics "Winter has Fro- - - - zen the Earth, and Nature imprifon'd, seeks in yain to be Free ; and" are written below the third staff. The melody is more active in this system, with many sixteenth and thirty-second notes.

Nature imprison'd seeks - - - - - in vain to be Free : I

Dart forth my Beams to give all things a Breath, make-ing Spring for the Plants, ev'-ry

Flow'r and each Tree. 'Tis I who give Life- - - - - warmth and Vigour to

all ; ev'n Love who rules all things in Earth Air and Sea, wou'd Languish and fade and to

nothing, nothing would fall ; the World to its Chaos wou'd re---turn, but for me.

The following Five Verses, are taken out of one of the Duke of Gloucester's Birth-Day SONGS.

Ho,

who can from Joy— — — — — refrain?

Who, who can from Joy— — — — —refrain, this

Gay, — — — — —this pleas-

—ing, shining Wondrous Day? Who ; Who can from Joy—

—refrain, this Gay.— — — — —-this

pleasing, pleasing shining wond'rous day; wond'rous, wond'rous,

wond'rous, wond'rous, wond'rous, wond'rous

day, wond'rous, wond'rous day.

The Second SONG for Two Voices.

F Or tho' the Sun has all, has all his Summers Glo

For tho' the Sun has all, has all his Summers Glo

ries on, has all, all, all, has all, all, all his Summers Glories on;

ries on, has all, all, all, all, all his Summers Glories on;

This day has brighter, bright—ter splendors, this day has brighter, bright— — —

This day has brighter, bright—ter Splendors, this day has brighter,

— — — —ter splendors, has bright— — — —ter, brighter splendors

bright—ter splendors, has bright— — — —ter, brighter splendors

far, from a lit—tle rising Star, from a lit—tle, lit—tle ri—sing Star —

far, from a lit—tle ri—sing Star, from a lit—tle ri—sing Star, from a lit—tle, lit—tle

—, a lit—tle ri—sing Star.

ri—sing Star.

SOLO.

The Third SONG.

A Prince, a Prince of Glo- - - - -

-rious Race descend-ed, at his hap-py, hap-py Birth, at his hap-py, hap-py,

hap- - - - - py Birth at-tend-ed ; A Prince, a Prince of

Glo- - - - - rious race descended, at his happy happy Birth, at his hap-py

happy, hap- - - - - py Birth attended ; With Ro- - - - - fy Smi- - - - - ling

hours, with Ro- - - - - fy Smi- - - - - ling hours to show, he will Golden Days be-

—flows, he will, he will, he will, he will Golden days be—flow, he will, he will, he will, he will Golden Days be—flow.

The Fourth SONG with VIOLINS.

The Father Brave, the Father Brave as e're was Dane, as e're was Dane; Whose Thundring,

Thundring; Thundring, Thundring Sword, whose Thundring, Thundring,

Thundring, Thundring Sword, has Thoufands, thoufands, has thoufands, thoufands, thoufands,

thoufands Slain, has thoufands, thoufands, has thoufands, thoufands Slain, and made him, and

made him o'er half, o'er half *Europe* Reign ; And made him, and made him o'er

half *Europe* Reign. The Father Brave, the Father Brave as e'er was

Dane, as e'er was Dane, as e'er was Dane.

The Fifth SONG, with a Trumpet.

*S*oun- - - - -d the Trumpet,

foun—d, foun—d, foun— - - - -d the

Trumpet Sound ; And beat the War-like Drums, and

beat the War-like Drums; The Prince will be with Lawrels Crown'd, the Prince will

be with Lawrels Crown- - - - -d, be-fore his Manhood comes ;

Ah! Ah! how pleas'd he is and Gay, Ah! Ah! How

pleas'd he is and Ga- - - - -y, when the Trumpet Strikes his Ear, when the

Trumpet Strikes his Ear; Ah! Ah! how- pleaf- - - - -'d he

is and gay ; His hands like shak- - - - -ing Lillies play ;

his hands like shake- - - - -ing

Lillies play, and catch, and catch, and catch, and catch at ev—'ry Sphear, and catch

- - - - - at ev-'ry Sphear.

MUSIC in Timon of Athens.

The First SONG, with Flutes.

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of three staves, continuing the melody and accompaniment from the first system. The notation is consistent with the first system, using treble and bass clefs with a one-flat key signature and common time.

The third system of musical notation consists of three staves, continuing the melody and accompaniment. The notation remains consistent with the previous systems.

The fourth system of musical notation consists of three staves, continuing the melody and accompaniment. The notation remains consistent with the previous systems.

H Ark! hark how the Song—sters, hark! how the Songsters, how the

The fifth system of musical notation consists of three staves, continuing the melody and accompaniment. The notation remains consistent with the previous systems.

Hark! hark! hark! how the Song—sters, hark how the

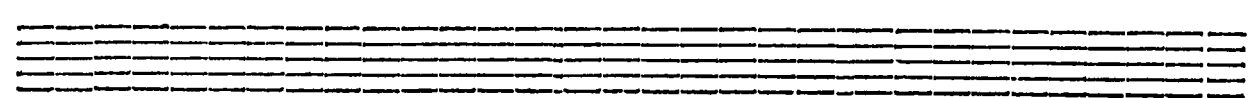
The sixth system of musical notation consists of three staves, continuing the melody and accompaniment. The notation remains consistent with the previous systems.

Four empty musical staves are located at the bottom of the page, below the sixth system of notation.

Song— — —fters of the Grove; Sin— — — g, Sin— — —

Song- - - - -fters of the Grove; Sin— — — g, Sin— — —

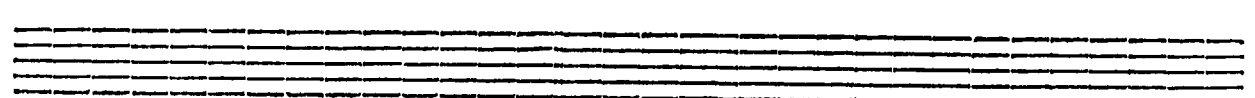
The first system of music consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Song— — —fters of the Grove; Sin— — — g, Sin— — —" and "Song- - - - -fters of the Grove; Sin— — — g, Sin— — —".



— — —g, Anthems to the God of Love. Hark! hark! hark!

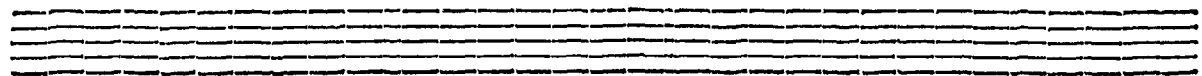
— — —g Anthems to the God of Love. Hark! hark! hark! hark!

The second system of music consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "— — —g, Anthems to the God of Love. Hark! hark! hark!" and "— — —g Anthems to the God of Love. Hark! hark! hark! hark!".



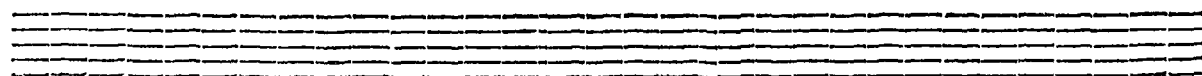
hark! hark! hark how each Amorous winged pair, with Love's great Praises,

hark! hark how each Amorous winged pair, with Love's great

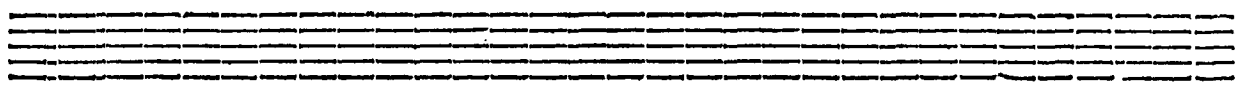


with Love's great Praises fill the Air; On every side the

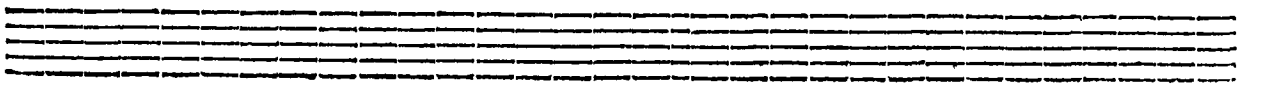
Praises, with Love's great Praises fill the Air; On every side the Char-



Charm- -ing found does from the hollow Woods, does from the hollow Woods, the
- -ing found does from the hollow Woods, does from the hollow



Charming found does from the hallow, hollow, hollow Woods re—boun-
Woods, the Charming found does from the hollow Woods reboun-



-----d; Does from the hollow, hol—low Woods re—bound,

-----d; does from the hollow, hollow, hollow, hol—low Woods rebound, re—

rebound.

—bound, re—bound.

6
8

L Ove in their little Veins in--spires, Love in their lit-tle Veins inspires, their

Cher — — — — — full Notes their soft de—fire, Love in their little

2

—fire while heat, while heat make Budds and Blossoms spring; those pretty, pretty Couples love and

7 7

sing ; But Winter puts out, puts out their desire, and half the year they want, they want Loves

7 7

Fire ; But Winter puts out, puts out their desires, and half the year they

1 2

1 2

want, they want Loves Fire. But Fire.

B Ut ah! but ah! how much are our delights more dear, more, more, more dear ; But

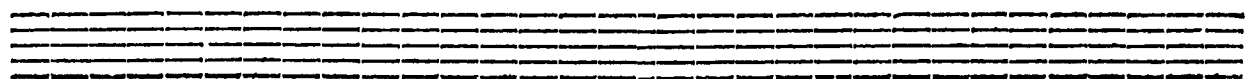
But ah! but ah! how much are our delights more dear, more, more, more dear ; But

But ah! but ah! how much are our delights more dear, more, more more dear ; But

ah! but ah! how much are our delights more, more, more dear ; For

ah! but ah! how much are our delights more, more, more dear ; For

ah! but ah! how much are our delights more, more, more dear ; for on--ly human



Only Human kind, for on-ly Human kind, For on-ly Human kind; love,
 On-ly Human kind, for on-ly Human kind, For on-ly Human kind; love
 kind, for only Human kind, for only Human kind; Love, love, love

all the year, all, all, all, all, all, all the year; For only
 all the year, all, all, all, all, all, all the year; For on-ly, only
 all the year, all, all, all, all, all the year; For only,

Human kind, love all the year.
 Human kind, love all the year.
 human kind, love all the year.

HAUTBOYS.

Hence, hence,

hence with your trifling Deity ; a grea- - - - -ter, grea- - - - -ter

grea- - - - -ter we a-dore ; Bacchus, Bacchus, Bacchus, Bacchus who

allways, allways keeps us Free ; from that blind Childish

Pow'r that allways, allways keeps us free, — — — — —

Slow.

from that blind Childish Pow'r : Love makes you languish and look pale, and sneak and

Brisk.

Sigh, · figh, figh and whine, but over us no griefs prevail, No, no, no, no, no, no, no, no, no

no, no, no, no, no, no, no, no, no griefs prevail, while we have lu—sty Wine ; no, no, no, no, no, no, no

griefs prevail, while we have lu—sty Wine, while we have lu—sty Wine.

A single SONG with a SIMPHOMY.

Come all, come all, come all, come all, come all to me,

make haite, make haite, make haite, make haite, make haite, make haite the

sweets of mu—tual pas—sions taste; Come all, come all, come

all to me, come all, come all to me and wear my Chains;

the joys of Love, the joys ——— of Love without its pains; The joys of
Love, the joy-——s of Love without its pains.

A SONG with Instruments.

Return, return, revolting Rebels; return, where d'ye go, where d'ye go, where d'ye go, d'ye

know? D'ye know, d'ye know, what Phantism 'tis misleads you so: Return, return, re—

—volting Rebels return; Where d'ye go, where d'ye go, where d'ye go d'ye know? D'ye know, d'ye

know what Phantism 'tis misleads you so, to grieve and to care, to grieve and to

care ; To Tyrannous Chains, to Tyrannous Chains, to doubt and dispair ; To Barbarous

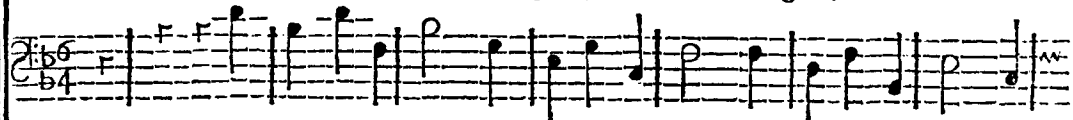
Jea-lou-fy, Barbarous jea-lou-fy, mi-se-ry, Slavery ; To Torments and pains,

to Torments, Torments and pains. *Return, as before.*

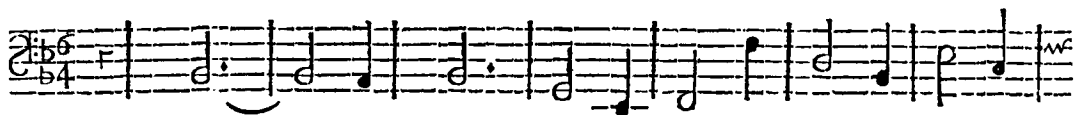
A Two Part SONG between Cupid and Bacchus.



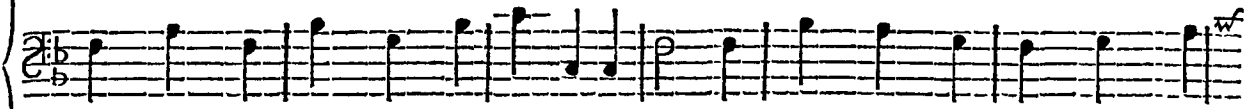
Ome let us a-gree, come let us a-gree, come let us a-gree, come, come, come,



Come let us agree, come let us a-gree, come let us a-gree, come,



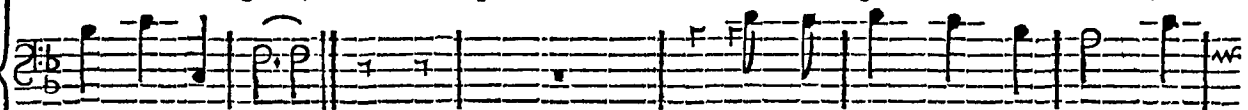
come, come, come, come, come; come let us agree; come, come, come, come, come, come, come



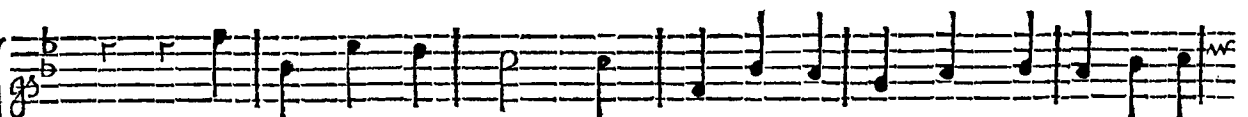
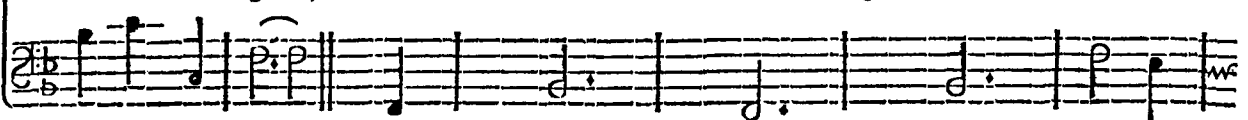
come, come, come, come, come, come let us agree; come, come, come, come, come, come, come



let us a-gree; There are pleasures di-vine, there are pleasures di-vine,



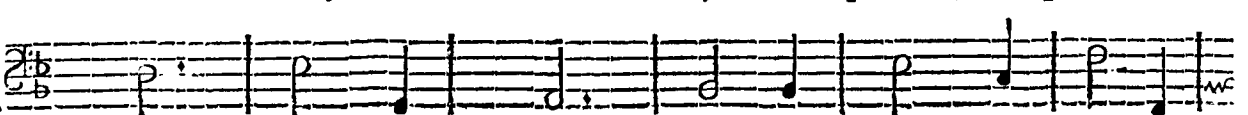
let us a-gree; There are pleasures di-vine, in



in Love and in Wine, in Love and in Wine, there are pleasures di-



Wine and in Love, in Wine and in Love, there are pleasures, are pleasures di-



—vine, in Wine and in Love, in Love and in Wine, in Wine and in

—vine, in Wine and in Love, in Love and in Wine, in Wine and in

The first system consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The middle and bottom staves are piano accompaniment in G major with a bass clef. The lyrics are: —vine, in Wine and in Love, in Love and in Wine, in Wine and in

Love, in Love and in Wine.

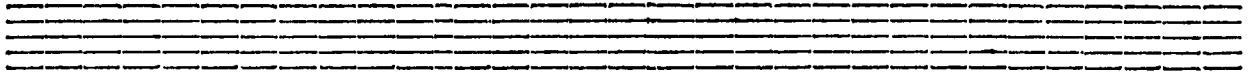
Love, in Love and in Wine.

The second system consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle and bottom staves are piano accompaniment in G major with a bass clef. The lyrics are: Love, in Love and in Wine.

SONGS in Bonduca.

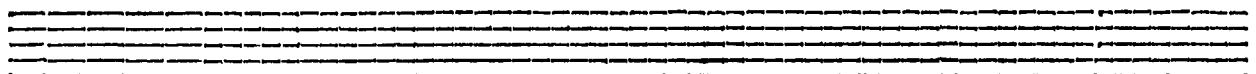
Here ye Gods of *Britain*, here ye Gods of *Britain*; Here us this day;

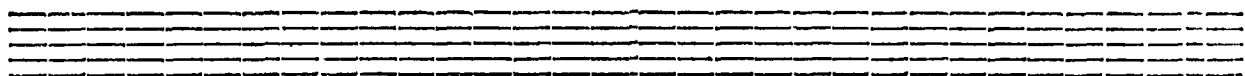
The score for 'SONGS in Bonduca' consists of five staves. The top four staves are a vocal line in G major (one flat) with a treble clef. The bottom staff is piano accompaniment in G major with a bass clef. The lyrics are: Here ye Gods of *Britain*, here ye Gods of *Britain*; Here us this day;



Let us not fall, let us not fall the *Roman* Eagles prey, clip, clip their wings, clip, clip their wings

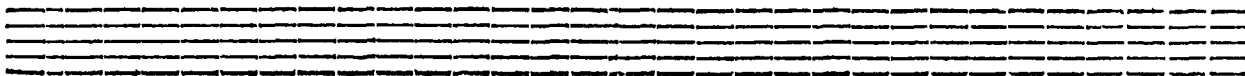
clip, clip their Wings, or cha - - - - - se 'em home; And check the

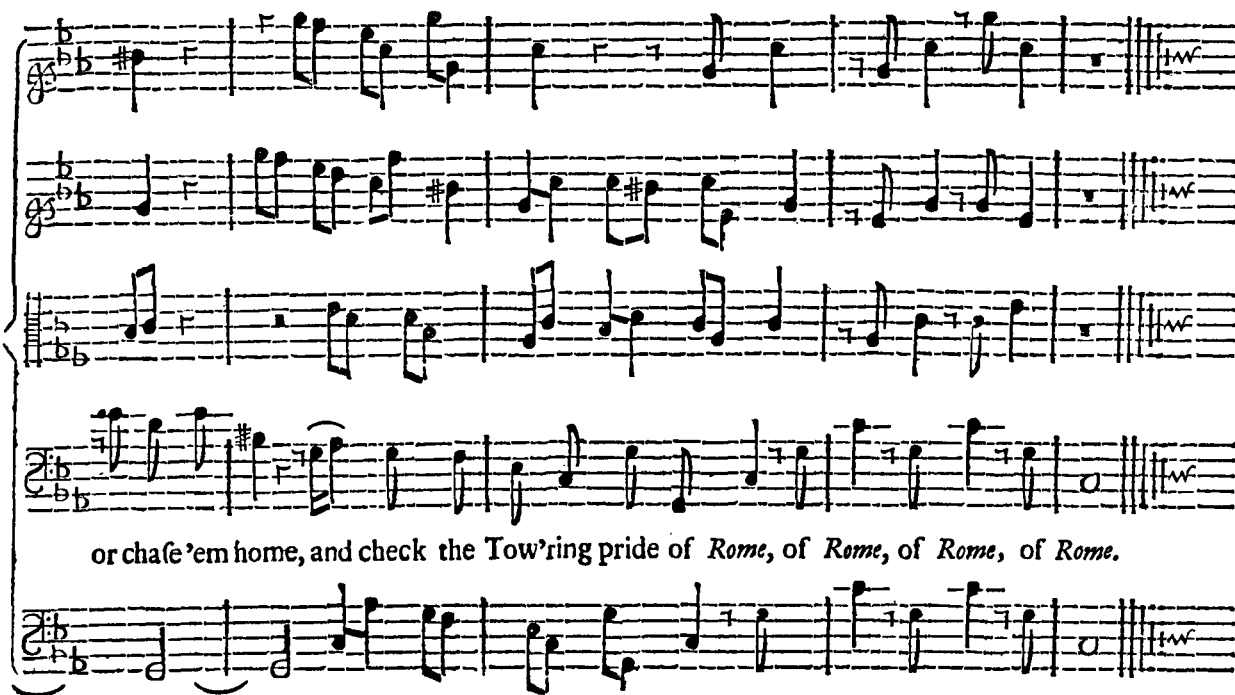




Tow'ring pride of Rome; And check the Tow'ring pride of Rome, of Rome, of Rome,

clip their wings, or chafe 'em home, clip their wings or chafe 'em home, clip, clip their wings






or chafe'em home, and check the Tow'ring pride of *Rome*, of *Rome*, of *Rome*, of *Rome*.

The musical score consists of five staves. The first four staves are grouped together with a brace on the left. The first staff is a vocal line in G major (one sharp) with a treble clef. The second staff is a vocal line in G major with a treble clef. The third staff is a vocal line in G major with a treble clef. The fourth staff is a vocal line in G major with a treble clef. The fifth staff is a vocal line in G major with a treble clef. The lyrics are written below the fourth staff.

A Symphony for Flutes to the following SONG.



First Flute.

Second Flute.

The musical score consists of five staves. The first two staves are for the First Flute and Second Flute, respectively, both in G major (one sharp) with a treble clef. The third staff is for the Third Flute, in G major (one sharp) with a treble clef. The fourth and fifth staves are for the Fourth and Fifth Flutes, both in G major (one sharp) with a treble clef.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is written in a common time signature and features a variety of note values and rests.

The second system of music consists of three staves, continuing the musical notation from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and melodic lines.

The third system of music consists of three staves. The top staff includes dynamic markings such as *p* (piano) and *f* (forte). The middle and bottom staves continue the instrumental accompaniment.

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics: "Sing, sing, sing, sing ye Druids; sing, sing, sing,". The middle staff is an alto clef, and the bottom staff is a bass clef. The lyrics are placed below the vocal staff.

sing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your
sing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all all, all your

Voi—ces raise; Sing, sing, sing, sing, all, all your Voi—ces raise- - - - -to
Voi—ces raise; Sing, sing, sing, sing, sing all your Voi—ces raise- - - - -to

Celebrate, to Celebrate di--vine *An-da--tes* Praise; To Celebrate, to Celebrate di--
Celebrate, to Celebrate di--vine *An-da--tes* Praise; To Celebrate, to Celebrate di--

--vine *An-da--tes* Praise; Sing, sing, sing, sing, sing, sing, sing, sing di--vine *An--*
--vine *An-da--tes* Praise; Sing, sing, sing, sing, sing, sing di--vine *An-da--tes*, di--

da-tes, di-vine, di-vine An-da-tes Praise ;
 vine An-da-tes, di-vine An-da-tes Praise ;

sing, sing, sing ye Druids ; sing, sing, sing ye Druids ; sing, sing di-
 sing, sing, sing ye Druids : sing, sing, sing ye Druids ; sing sing di-

-vine- - - - - An-da-tes Praise ; di-
 vine- - - - - An-da-tes Praise ;

-vine An-da-tes, di-vine An-da-tes, di-vine An-da-tes Praise ;
 di-vine An-da-tes, di-vine, di-vine An-da-tes Praise ;

Sing, Sing, Sing ye *Dru—ids*; Sing, Sing, Sing ye *Dru—ids*, Sing, Sing di—vine-

Sing, Sing, Sing ye *Dru—ids*; Sing, Sing, Sing ye *Dru—ids*, Sing, Sing di—vine-

— *An—da—tes* Praife.

— *An—da—tes* Praife.

A VERSE for Two Voices in the Yorkshire-Feast-Song.

Brigantium Honour'd with a Race di—vine,

B *Brigantium* Honour'd with a

Brigantium Honour'd with a Race di—vine; gave Birth to the Vic—

Race di—vine, *Brigantium* Honour'd with a Race di—vine;

...rious *Constantine*,
 gave Birth to the Vic-to-

56 7

to the Vic-to-ri-ous *Con-stantine*: Whoſe Collony, whilſt planted there,
 rious *Con-stantine*: Whoſe

reſh blooming Glo-ries, ſill, ſill re-
 Collony, whilſt planted there, reſh blooming Glo-ries ſill re-

98 6 5 #3 98 7

—new'd the Year; whoſe Col-lo-ny, whoſe Col-lo-ny, whilſt
 —new'd the Year; whoſe Col-lo-ny, whilſt plant-ed there,

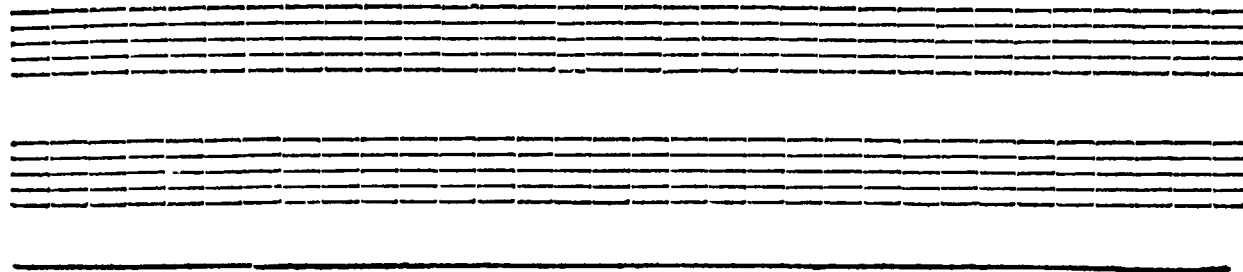
4 3#

plant—ed there, fresh Bloom—ing Glo—
fresh Bloom— — — — — ing Glo—

56 7

—ries still re—new'd the Year.
—ries still renew'd the Year.

7 6 4 43



A VERSE with Flutes in the Yorkshire Feast-Song.

FLUTES.



He Bashful *Thames* for Beauty so renown'd, in hast ran

#4 76 7 65 6 3# 6 #6

by her pu—ny Town; and poor, and poor *Augusta* was a sham'd to own. The

#4 6 7# 6 4 #

Bashful *Thames*, for Beauty so renown'd, in hast ran by her pu—ny Town; and

#7 65 #6

poor, and poor *Augusta* was a sham'd to own; *Augusta* then did droo-

-ping lye, did drooping, drooping, droop-ing lye; tho'

now she rears her Tow'ring Front so high; tho' now she rears her Tow'ring Front so high, her

Tow'ring Front so high; *Au-gusta*

then did droop- ing lye, did drooping, drooping, drooping lye; tho'

now she rears her Tow'ring Front so high; tho' now she rears her Tow'ring Front so high, her

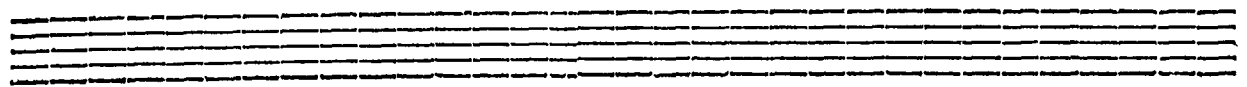
Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "Tow' - - - ring Front so high, her Tow' -". The piano part includes fingering numbers 7, 6, 3#, and 76.

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "ring Front so high." The piano part includes fingering numbers 7, 76, 4, and 3#.

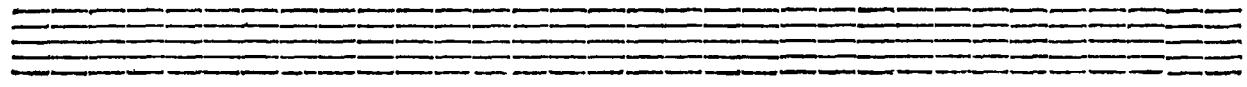
A VERSE with Violins in the Yorkshire Feast-Song.

Musical score for the Yorkshire Feast-Song, featuring a Violins part. The word "VIOLINS." is written below the first staff. The score includes four staves of music.

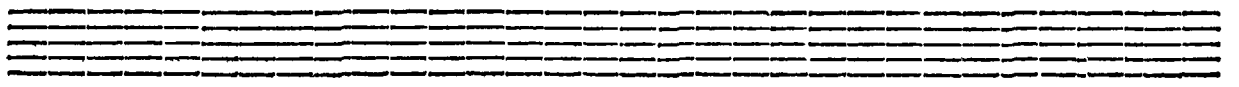
The pale and the pur—ple Rose, that af—ter cost so many, ma—ny Blows, so



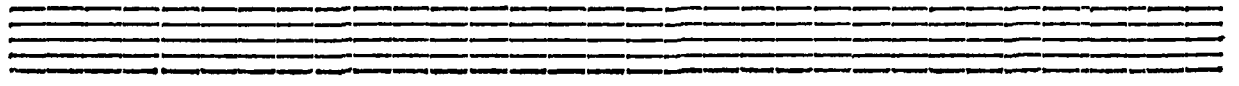
many, many Blows, so many, many Blows, when Eng—lish Ba—rons fought a Price



fo dear-ly bought: By the Bold ————— Worthies of the Shire, fill

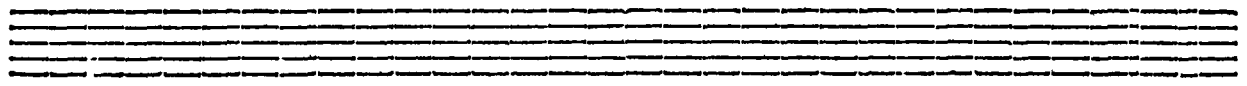


best by Sword and Shield, defended were; by the Bold ————— Worthies

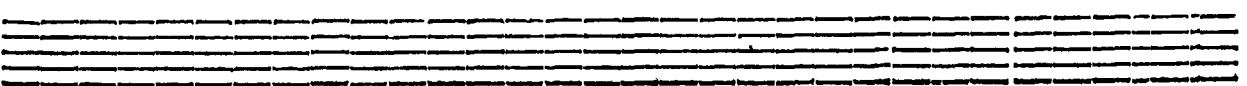


of that Shire, still best by Sword and Shield, de-fend-ed were, were.

The first system of music consists of five staves. The top staff is a vocal line in G major with a treble clef. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major with a treble clef. The fourth staff is a bass line in G major with a bass clef. The fifth staff is a piano accompaniment for the right hand in G major with a treble clef. The lyrics are written below the fourth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' above the notes.

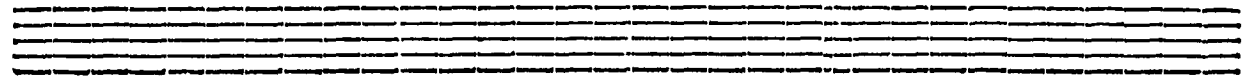


The second system of music consists of five staves. The top staff is a vocal line in G major with a treble clef. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major with a treble clef. The fourth staff is a bass line in G major with a bass clef. The fifth staff is a piano accompaniment for the right hand in G major with a treble clef. The music continues with similar rhythmic patterns and includes first and second endings marked with '1' and '2' above the notes.



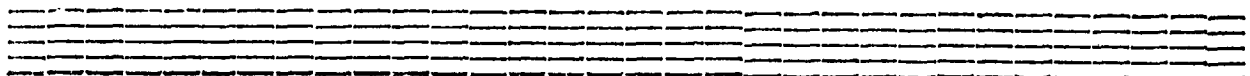
A VERSE with Violins in the Yorkshire-Feast-Song.

6 #6 6 6 #6 4 6 2 #3 4 6 2 6 #3 5 9 6 #6



S O when the glit'ring Queen of Nighr, with black E-clipse is shadow'd, is

5 4 5 6 9 6 #6 6 #6 15 65



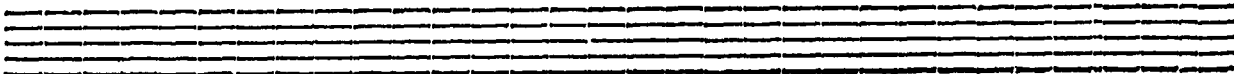
shadow'd ore, ore. The Globe that Swell ————— s with Sullen

76



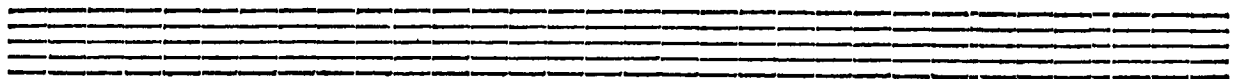
Pride, her Daz- - - - - ling Beams to hide ; does but a

3h 7 #6 6 #6



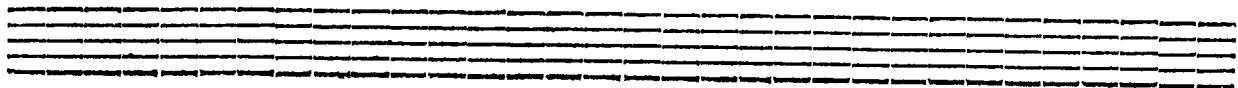
little, a little, a little, a little time a-bide, and then each Ray, and then each Ray is

43 7 65 7 6 #6 6 4 #



Bright- - - -er, is Bright- - - -er than be—fore, fore.

6 #3 6 #6



A single SONG.



Hen my *Ac-me-lia* Smile- - - - -s she wounds me with a

fmooth Shaft that I embrace; when she speaks, when she speaks, yet more con-

7 6

-founds me, her Words does li- - - - -de with such a

Grace: From that soft Voice what can defend me? Such live-ly

Sence does from it flow, all others Wit does now of-fend me, sence by kind,

sence by kind Whif-pers hers I know.

A SONG for Two Voices.



Hen love-ly *Phil-lis* thou art kind, nought but Raptures fill my Mind; 'tis

Hen love-ly *Pbillis* thou art kind, nought but Raptures fill my Mind; 'tis

then I think thee so Divine, t'excell the migh-ty Pow'r of Wine: But when thou in-

then I think thee so Divine, t'excell the mighty Pow'r of Wine: But

sult'st, but when thou in-sult'st, and lau-ghs at my Pain, I wash thee a

when thou insult'st, and lau-ghs at my Pain, I wash thee a

way with sparkling Champaign; so bravely contemn both the Boy and his Mother, and drive out one

way with sparkling Champaign; so bravely contemn both the Boy and his Mother, and

God, and drive out one God by the Pow'r, by the Pow'r of another.

drive out one God, and drive out, and drive out one God by the Pow'r of another.

II.

When Pity in thy Looks I see,
 I frailly quit my Friends for thee;
 Perswasive Love so charms me then,
 My Freedom I'd not wish again.
 But when thou art cruel, and heeds not my Care,
 Straight with a Bumper I banish Despair;
 So bravely contemn both the Boy and his Mother,
 And drive out one God by the Pow'r of another.

A S O N G with Hautboys, on St. Cecilia's day 1692.

Hautboys.

Wond'rous,

wond'rous, wond'rous, Ma—chine;

Wond'rous, wond'rous, wond'rous, wond'rous Ma—

9 8 6 7 6 #

#

—chine, to thee, the warb— — — — — ling

7 5 # 7

#

Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

9 8 3b 7

#

yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

yeild, must be forc'd, must be forc'd, must be forc'd to yeild:

With thee una—ble, with thee un—a—ble, with the un—a — —

ble to di-spute ;

Tho' us'd to Con-quest, tho' us'd to

Conquest, is with thee un-a-ble to dis-pute.

Wond'rous, wand'rous, wand'rous, wond'rous Ma—

9 8 67 6 #

4 3 4 5 #

—chine, to thee, the warb— — — — — ling

7 6 # 43 #

Lute, tho' us'd to Conquest must be forc'd, must be forc'd, must be forc'd to

6 6 6

yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

yeild, must be forc'd, must be forc'd must be forc'd to yeild.

9 6

A SONG in Donquixote, Sung by Mr. Freeman and Mrs. Cibber.

Trumpet.

The first system of music consists of two staves. The upper staff is a trumpet part in G-clef, 3/4 time, with a key signature of one sharp (F#). The lower staff is a bass line in F-clef, 3/4 time, with figured bass notation including figures 6, 7, 9/7, and 43.

The second system continues the trumpet part and bass line. The trumpet part features some rests and a fermata. The bass line includes figures 6, 6, 6, 1, and 2.

The third system begins with a large, ornate initial 'G' in the left margin. The vocal line (treble clef) and bass line (bass clef) are shown. The lyrics are: "Genius of England from thy pleasant Bow'r of Bliss a—".

The fourth system continues the vocal and bass lines. The lyrics are: "—ri-...-fe, and sprea...-d thy fa-cred". The bass line includes figures 6, 7, 9/7, 43, 6, 6, and 6.

The fifth system continues the vocal and bass lines. The lyrics are: "Wings; Guard, guard from Foes the British State, thou on whose". The bass line includes a sharp sign (#) at the end.

The sixth system concludes the vocal and bass lines. The lyrics are: "smile does wait, th'—uncertain hap—py Fate, of Monarchies and Kings." The bass line includes figures 76, #, 6, 4, 5, 7, 6, 6, and 43.

Mrs. Cibber.

Then follow brave Boys,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-clef with a treble clef, featuring a melodic line with various ornaments and rests. The bottom staff is a piano accompaniment in C-clef with a bass clef, providing harmonic support with chords and moving lines. The lyrics 'Mrs. Cibber.' and 'Then follow brave Boys,' are placed between the staves.

then follow brave Boys to the Wars, follow, follow, follow, follow,

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'then follow brave Boys to the Wars, follow, follow, follow, follow,'. The piano accompaniment continues with similar harmonic patterns. The lyrics are placed below the vocal staff.

follow, follow, follow, follow, follow brave Boys to the War-

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'follow, follow, follow, follow, follow brave Boys to the War-'. The piano accompaniment continues with similar harmonic patterns. The lyrics are placed below the vocal staff.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'follow, follow, follow, follow, follow brave Boys to the War-'. The piano accompaniment continues with similar harmonic patterns. The lyrics are placed below the vocal staff.

follow, follow, follow brave Boys to the War-

- - - - -s' the Lawrel you know 's the prize, the Lawrel you

know 's the prize: Who brings home the noblest, the no- - - - -bleft,

the no- - - - -bleft Scars, looks fine-

---cft in Ce-lia's Eyes; then sha ---

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

---ke off the slothful Ease,

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

let Glory, let Glory, let Glo-ry in-spi- --- re your Hearts;

5 6 b5 5 # 3 6 # 4

Re-mem-ber a Soldier in War and in

6 # #6 6 b 4#3 6 #6 5 4 6

5 4 #4 2

Peace, remember a Soldier in War, in War and in Peace, is the

54 6 6 # 5 6 6 5 6 4 56 6 6 4 3

no- - - - - blest of all other

6 4 6 8 9 9 8 9 8 56 4 b5 7 43

Arts: Re-member, a Soldier in

4 6 6 4 3 6 7 43 6 54 6 5

War and in Peace, re-member a Soldier in War, in War and in Peace, is the

7 # 4 76 6 56 6 76 5 7 6 4 3

no- blest of all other Arts.

6 4 6 9 8 9 8 6 8 5 6 b5 7 4 3 6

9 6 4 3 6 7 5 4 3

A single SONG in Edipus.



USICK, Mu-sick for a

while, shall all your Cares beguile; shall all, all, all, shall all, all, all, shall all, your Cares beguile;

wond—'ring, wond—'ring how your Pains were eas'd, eas'd, eas'd, and dis—

—daining to be pleas'd, till A—lec—to free the Dead, till A—lec—to free the Dead, from

their E—ter— — — — —nal, E—ter— — — — —nal Band ;

till the Snakes drop, drop, drop, drop, drop, drop, drop, drop, drop from her Head ; and the

Whip, and the Whip from out her Hand ; Musick, Musick for a while shall

all your cares beguile ; shall all, all, all, all, all, all, all, shall all your cares be—

—guile ; all, all, all, all, all, all, all, shall all, your cares be—guile.

A single SONG.



N the Brow of *Richmond* Hill which *Europe* scarce can pa--ral-lel, ev'—ry

Eye such Wonders fill, to view the Prospect round ; where the Silver *Thames* does glide, and

stately Courts are E—di—fi'd, Meadows deck'd in Summer's Pride, with verdant Beauties

Crown'd : Lovely *Cymbia* pas-sing by, with brighter Glo--ries blest my Eye, Ah! then in

vain, in vain, said I, the Fields and Flow'rs do shine; Nature in this Charming Place, cre--a-red

Pleasure in Excess, but all are Poor to *Cymbia's* Face, whose Features are Divine.

A SONG with a Trumpet in Dioclesion.



Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Ou—nd Fame thy Brazen Trumpet found,

Musical staff with bass clef and common time signature, featuring a sixteenth-note pattern.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

found, found, foun- - - - -d thy Brazen

Musical staff with bass clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Trumpet found: Stand, stand in the Centre, stand in the

Musical staff with bass clef and common time signature.

Musical staff with treble clef and common time signature.

Musical staff with treble clef and common time signature.

Centre of the U—ni—verse; and call, and ca—ll the listning

Musical staff with bass clef and common time signature.

World a—round; while we in-joy—

7 6 3# 6 7 6 6#

—full Notes re—herfe, in Art—full Numbers, in Artfull

Numbers and well cho— - - - -fen Verfe; Great Di—oclesian's, Gre—

—at Di—o—cle—sian's Glory,

Great *Dioclesian's*, Gre- at *Di—o—cle—sian's* Glory,

Gre- at *Di—o—cle—sian's* Glory.

A DIALOGUE *between* Thirsis, and Daphne.



Thirsis.

HY my *Daphne*, why complaining, and my Sighs and Tears disdain,

since not many hours are past ; when with hands lift up to Heav'n, then our plighted Faith was giv'n

vowing they shou'd ever last, shou'd ever e—ver, e—ver last, shou'd ever, e—ver, e—ver last.

Daphne.

Oh! ingrateful fly Deceiver, and I, ea—fie, ea—fie fond Believer, to

think, that Man could e're be true! This to *Eg-la* was a Token, witness all your

Thirsis.

Vows are broken, and I, poor I, and I, poor—I'm undone by you. Could that

false ma—licious Creature, work up-on your ea—fie Nature; could she say, That Gift was

mine; No, that Garland *Eg-la* gave me, but her Arts could ne're enslave me; No, no, my

Life, my All, is thine, my All, All, All, my All is thine.

Daphne.

Oh! how quick my Heart is beat---ing! Oh! how quick, how quick, my

Sofr.

Heart is beat---ing, ev'-ry Pulse the Joy re---peating, the Joy re-peating, the

Joy re-peat-ing; pleas'd to find my Swain so true, pleas'd to

find my Swain so true: *Thir-fis* is my on-ly Treasure, *Thir-fis*

is my on-ly Treasure, Oh! I Love, Oh! I Love be---

---yond all measure, and wou'd quit the World for you. **CHORUS.**

CHORUS.

Oh! how quick my Heart is beat---ing! Oh! how quick, how quick, my
 Oh! how quick my Heart is beat---ing! Oh! how quick my

Heart is beat---ing, ev'..ry Pulse the Joy re---peating, the Joy re--peating, the
 Heart is beating, ev'---ry Pulse the Joy, the Joy re---peating, the Joy, the

Joy re---peat---ing; pleas'd to find my Swain fo true, pleas'd to
 Joy re---peat---ing; pleas'd to find my Nymph fo true, pleas'd to find, to

find my Swain fo true: *Thirfis* is my on---ly Treasure, *Thirfis* is my
 find, my Nymph fo true: *Daphne* is my on---ly Treasure, my on---ly, on---ly

on—ly Treasure, Oh! I love, Oh! I love, beyond all measure,
 Treasure, Oh! I love, Oh! I love, I love, beyond all measure,

and wou'd quit the World for you.
 and wou'd quit the World for you.

A VERSE out of the late Queen's Birthday-SONG.

And to a sacred Fu—ry sweet'd — — — her
 breast, and the whole God her lab'—ring Soul pos—selt; to
 lof—ty Strains, to lof—ty Strains, her tune—ful Lyre she

Strung, thus, thus, thus, thus, thus the Goddess Play'd, and

thus she Sung: To lof—ty Strains, to lof—ty Strains her

tuneful Lyre she Strung; and thus, thus, thus the God—deſs Play'd;

and thus she Sung; to lof—ty Strains her tuneful Lyre she

Strung; and thus, thus, thus, the God—deſs Play'd, and

thus, she Sung.

A VERSE out of the late Queen's Birthday-SONG.



Musical staff with notes and a treble clef.

A--ny, many,

Musical staff with notes and a treble clef.

Musical staff with notes, a treble clef, and figured bass (6, #, 6, 5, 6, #, 6, #).

Musical staff with notes and a treble clef. Lyrics: many such Days may she be—hold ; many, many,

Musical staff with notes and a treble clef.

Many, many, many such Days may she be—hold ;

Musical staff with notes, a treble clef, and figured bass (6, #, 6, #, 6, #, 4, 6, 6).

Musical staff with notes and a treble clef. Lyrics: many such Days may she behold ; many, many, many, many, many, many, many such

Musical staff with notes and a treble clef.

many, many, many such Days may she behold ; many, many, many, many, many, many

Musical staff with notes, a treble clef, and figured bass (7, #, 5, 7, #, 3).

Musical staff with notes and a treble clef. Lyrics: Days may she be--hold ; like the gla- - - - -d

Musical staff with notes and a treble clef.

such may she behold ; like the gla- - - - -d Sun without de - cay ;

Musical staff with notes, a treble clef, and figured bass (6, 4, #, 7, #, 7, 5, 7, #, 7, 5, 7).

Sun without de—cay ; without, with—out de—cay. Many, many,
 like the gla- - - - -d Sun without de-cay.

many such Days may she be—hold ; many, many,
 Many, many, many such Days may she be—hold ;

many such Days may she behold ; many, many, many, many, many, many, many such
 many, many, many such Days may she behold ; many, many, many, many, many, many

Days may she be—hold ; like the gla- - - - -d
 such may she behold ; like the gla- - - - -d Sun without de—cay ;

Sun with—out de—cay ; with—out, with—out de—cay :

Like the gla— d Sun with—out de—cay ;

May Time that tear—s, may Time that tear—

May Time that tear—s, may Time that tear—

—s, where he lay's hold ; On—ly Sa—lute her, on—ly Sa—lute her,

—s, where he lay's hold ; On—ly Sa—lute her, on—ly fa—lute her, on—ly Sa—

on—ly Sa—lute her in his way ; May Time that tear—s,

—lute her, Sa—lute her in his way ; May Time that

may Time that tear—s, where he lay's hold ;

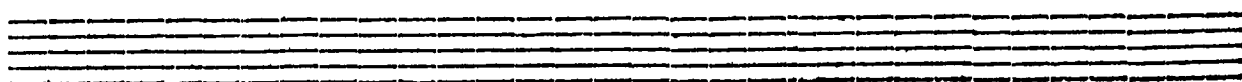
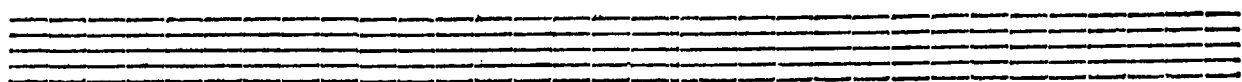
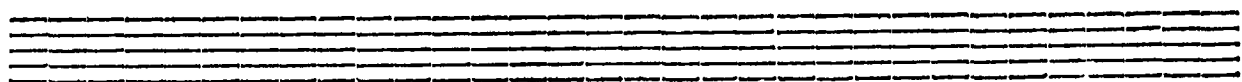
tear- - - -s, may Time that tear- - - -s, where he lay's hold ; On—ly Sa—

On—ly Sa—lute her, on—ly Sa—lute her, on—ly Sa—lute her in his way ; Sa—

—lute her, on—ly Sa—lute her, only Sa—lute her, Sa—lute her in his way ; Sa—

—lute — her in his way.

—lute — her in his way.



The EPICURE.



N—der--neath this Myrtle Shade, on Flow'—ry Beds Su--pine-ly

N—der—neath this Myrtle Shade, on Flow'—ry Beds Su--pine-ly

N—der—neath this Myrtle Shade, on Flow'—ry Beds Su--pine-ly

laid ; with Od'rous Oyls my Head o'erflowing, and a--rou-----nd it Roses

laid ; with Od'rous Oyls my Head o'erflow-ing, and a—rou——-nd it Roses

growing : What should I do but drink a--way, what should I do but drink a--

growing : What should I do but drink, drink what should I do but

way, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

drink, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

way, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

drink, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

drink, drink, drink a---way, the Heat and Trou—bles of the day, the Heat and

Troubles of the day. In this more than Kingly State, Love himself shall on me wait ;

Troubles of the day. In this more than Kingly State, Love himself shall on me wait ;

Fill to me, Love, nay fill it up, and mingled, ca—st, cast in—to the

Fill to me, Love, nay fill it up, and mingled ca—st in—to the

Cup, Wit and Mirth Vig'rous Health, Vig'rous Health, and Gay Desires. The

Cup, and Noble Fires, Vig'rous Health, Vig'rous Health, and Gay Desires. The

Wheel of Life no less will stay, in a smooth than rugged Way ; since it

Wheel of Life no less will stay, in a smoo—th than rugged Way ; since it

e-qual-ly doth flee, let the Mo—tion pleafant be, let the Mo—tion
 e-qual-ly doth flee, let the Mo—tion pleafant be, let the

pleafant be, let the Mo—tion plea—fant be.
 Mo—tion plea—fant be, let it plea—fant be.

Solus.

Why do we precious Ointments show'r? Nobler Wines why do we pour?

Beauteous Flow'rs why do we spread, up-on the Mo—nu-ments of the Dead?

Nothing they but Duft can show, or Bones that ha—sten to be fo.

CHORUS

CHORUS.

Crown me with Ro—ses whilst I live, now, now your Wine and Ointments give:

Crown me with Ro—ses whilst I live, now, now your Wine and Ointments give:

Af—ter Death I nothing crave, I nothing crave, let me a—live my Pleasure have;

Af—ter Death I nothing, nothing crave, let me a—live my Pleasure have;

all, all are Sto—icks, all, all are Sto—icks in the Grave; all, all are

all, all are Stoicks, all all are Stoicks in the Grave; all, all are

Sto—icks in the Grave.

Stoicks in the Grave.

A SONG for Two Voices.

Ulia, Julia your un-just dis-dain, moves, mo— — — — —ves me, to com—

Julia, Julia, your unjust disdain, moves, mo— — — — —ves me to com—

7#6 98 65 # 6 5 4 3 6 5 4 3# 43#

plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—las, a—

-plain; you, you, you that Vow'd to be so true; a—las, a—las, a—las, a—

6 7 6 5

—las is false and Mar-ri'd too; cou'd I dri- - - - -ve those thoughts a-

—las, is false and Marri'd too; cou'd I dri- - - - -ve those thoughts a-

6 5 7 5 4 2 6 # 7 5 4 6 7 6

—way; that rack me, rack me ev'-ry day, by your, by your un—just In—

—way; that rack me, tack me ev'-ry day, by your, by your un—just In—

7 6 7 6 7 # 6

—con-stant-cy; Oh! oh! how happy, oh! oh! how happy, how

—con-stant-cy; Oh! oh! oh! how happy, how happy, oh!

happy, oh! oh! how happy, how happy, shou'd I be; oh! oh!

oh! how happy, how happy, how hap-py shou'd I be; oh! oh!

oh! how happy, happy, happy, happy, happy, shou'd I be; Oh! oh! oh! how

oh! how happy, happy, happy, happy, happy, shou'd I be; Oh! oh! oh! how

happy, happy, happy, happy, happy shou'd I be.

happy, happy, happy, happy, happy shou'd I be.

Such Beauty and Cha- - - - -rms a re seen u-ni-ted in your

face, the prou- - - - -dest, the prou- - - - -dest can't but own you, can't but

own you Queen of Beauty; of Beauty, Wit and Grace; Such Beauty and Cha—rms are

seen u—ni—ted in your face; the Proudest, the Prou— - - - -dest

can't but own you, the Prou— - - - -dest can't but own you, can't but own you

Queen of Beau—ty, Wit, and Grace; The Proudest can't but own you, Quee—

n of Beau—ty Wit, and Grace; then pi—ty me, then

pi—ty me, who am your Slave; then pi—ty me, then pi— — — ty

pi—ty me who am your Slave; and grant me, grant me a Re—prive,

un—less I may your Favour have, I can't, I can't one moment live; I

can't, I can't un—less I may your Favour have, I can't, I can't one

Mo—ment Live.

A single SONG.



Lov'd fair Ce—lia, I Lov'd fair Ce—lia, many, many, many

years before she shew'd her Art,

Art; Her Beauty first, her Humor next, by tur—ns; her

Beauty first, her Humor next, by tur—ns

engag'd my Heart. And when to these, when to these she Friendship joyn'd, her

Char—ms, her Char—ms were so intire, that with--

—out being Dull, and Blind, I cou'd none else, none, none, none, none, I cou'd none else,

no, none, no, none, no, none, none else ad—mire.

A SONG on the late Queen.



Ay her Bleft ex—am-ple, chafe Vice in troops out of the Land;

Fly—ing from her aw—full Face, like trembling Ghosts when day's at hand: May her

He—ro bring us Peace, won with Ho—nour in the Field; And our home-bred

Factions cease, He fill our Sword, and She our Shield:

A single SONG.

L ET us Dance, let us Sing, let us si-

ng, whilst our Life's in the Spring; and give all, and give all, all, all,

all to the great God of Love: Let us Love. Let us Re-vel, let us

re-vel and play, let us, let us re-vel and play, and re-t-joy-

ce whilst we may: Since old Time, since old Time these de-ligh-

ts will re-move.

A DIALOGUE *between* Thyrsis, and Iris.



Air I-ris and her Swain, were in a shady Bow'r, where *Thyrsis* long in

vain had fought the hap-py hour; at length his hand advancing upon her Snowy Breast, he

said; O kiss me lon-ger, and lon-ger yet, and lon-ger if you will

make me blest. An ea-sy yeilding Maid, by trusting is undone; our Sex is oft betray'd by

grant-ing Love too soon; if you desire to gain me, your suff'rings to redress, pre-

-pare to Love me longer, and lon-ger yet and lon-ger, before you

[Thyrsis.]

shall pos-sess: The little care you show, of all my sorrows past, makes Death appear too slow, and

Life too long to last; Fair I-ris kifs me kind-ly, in pi-ty of my Fate, and kind-ly

[Iris]

still, and kind-ly still before it be too late. You fondly court your Blifs, and no advances

make 'tis not for Maids to give, but 'tis for Men to take: So you may kifs me

kind-ly, and kind-ly still and kind-ly, and I will not re-bell; but do not kifs and

tell, but do not kifs and tell, no ne-ver kifs and tell. And may I kifs you

Yes you may kifs me kindly, and kindly still, and kindly still, and kindly, and
 kind—ly, and kindly still, and kindly, and will you not re—bell?

I will not rebell. Yes you may kifs me kindly still, and kindly still, and I will not re—
 And may I kifs you kindly, and kindly still, and kindly still, and you will not re—

—bell; but do not kifs and tell, but do not kifs and tell, no, no, no, no, no,
 —bell? No, no, no, no, no, no, P'll never kifs and tell, no, no, P'll

no, no, no, no, no, no, no P'll never, never, never, no, never, never, never, no, never kifs and tell.
 never kifs and tell, no, no, no, no, no, no, no, P'll never, never, never P'll never, never, never kifs and tell.

CHORUS.

Thus at the height we Love and live and fear not, fear not to be

Thus at the height we Love and live and fear not, fear not to be.

poor: We give, and we give, we give and we give, we give and we

poor; We give and we give, we give and we give, and

give, till we can give no more: But what to day, will take a-way, to

give, till we can give no more: But what to day, will take a-way to

morrow, to mor-row will re-store.

morrow, to mor-row will re-store.

End with the first Strain.

A SONG on St. Cecilia's Day 1692.

This musical score is for a song performed on St. Cecilia's Day in 1692. It is arranged for a chamber ensemble consisting of two flutes, two violins, and a high contratenor. The score is written in three systems. The first system includes staves for the two flutes, two violins, and the high contratenor. The second system continues the instrumental parts, with the high contratenor part featuring a melodic line with a sharp sign. The third system shows the continuation of the instrumental parts, with the high contratenor part including figured bass notation (e.g., #3, 7, 7) at the bottom of the staff. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

Hark! hark! each Tree its
Hark! hark! each Tree its fi- - - - - lence breaks ;

fi- - - - - lence breaks; Hark! hark! each Tree its fi- - - - -
Hark! each Tree its fi- - - - -

lence breaks ;

lence breaks ;

Hark ! hark ! each Tree its

Hark ! hark ! each Tree its si- - - - - lence

si- - - - - lence breaks ;

Hark !

breaks, bark! hark! each Tree its fi — — — — — lence breaks; the *Box* and
 hark! each Tree its fi — — — — — lence breaks; the

Firr, to tal — — — — — k, to talk, to talk, to
Box and *Firr*, to tal — — — — — k, to talk, to talk, to tal —

talk be—gin; Hark! hark! hark! hark!

— — — k be—gin; Hark! hark! hark! hark! hark!

7 7 9 98 98 98

76 76 76

hark!

hark! this in the spright — — — — — ly Vi—o—lin,

6

That in the *Flute* distinctly, di--stinct--ly speaks, distinctly, di--stinct--ly speaks;

That in the
This in the Spright-ly *Vi--o-lin*;

Flute di—stinct—ly, distinct—ly di—stinct—ly speaks ;

This in the spright— — — — ly Vi—olin, di—stinct—ly speaks ;

The first system of the musical score consists of eight staves. The top four staves are for the vocal line, with lyrics underneath. The bottom four staves are for instrumental accompaniment, including a flute and a violin. The music is in a key with one sharp (F#) and a common time signature.

Instruments Rest.

'Twas

'Twas Sympathy, 'twas

The second system of the musical score consists of eight staves. The top four staves are for the vocal line, with lyrics underneath. The bottom four staves are for instrumental accompaniment. The music continues from the first system. The lyrics include "Instruments Rest.", "'Twas", and "'Twas Sympathy, 'twas".

Sympathy their lift'ning Brethren drew, 'twas Sym- - - - - pathy, their
 Sympathy, 'twas Sympathy, 'twas Sym- - - - - -pa-thy their lift'-

lift- - - - -ning Brethren drew; when to the *Thracian* Lyre with lea-fy wings they
 - - - - -ning Brethren drew;

fle- - - - -w;
 when to the *Thracian* Lyre, when to the *Thracian* Lyre with lea-fy wings they

When to the *Thra-cian* Lyre with lea-fy wings they fle- - - -
 fle- - - - -w, with lea-fy wings they fl- - - - -

— — — — — with lea—fy wings they flew, when to the *Thracian Lyre* with lea—fy
— — — — — with leafy wings they flew, when to the *Thracian Lyre*, with lea--fy

6#5 78

wings they fle— — — — — w, with leafy wings they flew, with
wings they fle— — — — — w, with lea—fy wings they flew, with

Flutes.

Violins.

leafy wings they flew.
lea--fy wings they flew.

A SONG for Two Voices.

Celia Eyes me, Celia Eyes me, I approach her, but she



spy Celia, I spy Celia, I approach her, I approach her, but she

fly— — — — —'s me, I persue, I persue, I persue, I persue, I per-

fly— — — — —'s me; I persue, I persue, I per-

—sue; I persue, I persue; More coy, more coy, more, more coy I find her; I seem

—sue; i persue, I persue; More coy, more coy, more, more coy I find her; I seem

6 7 6 6 7 6 6 5 4 3 6

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

Colder, colder, colder, then, then, then she's kinder, she's kinder; then, then, then she's

#6 b6 #3 #7 #6 6 5 4 3

kinder, she's kinder, then, then, then, then she's kinder: My words

kinder, she's kinder, then, then, then, then, she's kinder: Her Eyes Charme me,

7 #5 4 6 # 6 3# 6

mov — — — — — e her, and I love her, and I love her, I love her, I

she Esteems me, and I love her, I love her, I

7 # 6 4 6 5 4 3 7 6

love her ; In not Blessing most, most she Blesses ; In not Blessing

love her ; In not Blessing most, most she Blesses, In not Blessing most, most she

most, most she Blesses, and not pos-ses-sing, and not possessing, and not—

Blesses, most she Blesses, and not possessing, and not posses-sing, and not—

— possessing, each, each, each possesses ; each, each possesses, each, each, each pos-

— possesing, each, each, each possesses ; each, each, each possesses, each, each, each pos-

— sesses, each, each possesses : Now, now she Blushes, now, now, now she

— sesses, each, each, each possesses :

End here.

Blushes; she wou'd leave me, but I ho—ld her, I
 I grows bol—der, but I ho—ld her, I hold her, I

hold her, ho—ld her; She grows
 ho—ld her, I hold her; She grows

an—gry, grows an—gry, grows an—gry, grows an—gry, grows an—gry;
 an—gry, grows an—gry, grows an—gry, grows an—gry, grows an—gry;

I ap-pease her, I appease her, I appease her;
 I ap-pease her, I appease her, I appease her; I am red—

Then, then, then I please her, then, then, then I please her, then, then,
 er, then, then, then I please her, then, then, then I please her,

then, then, then, then, then I please her, then, then, then I please her:
 then, then, then, then, then I please her, then, then, then I please her: Her Eyes

My words move her, and I love her, and I love her,
 Charme me, she Esteems me, and I Love her,

I love her, I love her. In &c.
 I love her, I love her. In not Blessing &c.

End with the part, (Each possesses &c.)

A Drinking

S O N G,

With a Chorus for Three Voices.



Is Wine was made to Rule the Day, 'tis Wine, 'tis Wine, 'tis Wine;

'tis Wine was made to Rule the Day, and not the fla'ring Sun; 'tis Love that

shou'd o're Night bear sway, and not the fil-ly, fil-ly Moon; and not the

fil-ly, fil-ly Moon: Wine is th' amazement of the O'd, that Blis wou'd fain re-

trieve, and love the bus'ness of the bold, that can Both joys re-ceive.

CHORUS.

Turn over.

CHORUS.

Let my Queen live for e-ver, for e

ver, for e-ver, for e-ver, for

e-ver, and let's still drink, drink, and let's still drink, drink *French Wine*; let my

Rage be Im-mortal, let my Rage be Im-mortal, let my Rage be Im-

—mortal, let my Rage be Im—mortal, and my Li—quer di—vine; let my

Ra—ge be Im—mortal, and my Li—quer di—vine; let my

—mor—tal, let my Rage be Im—mortal, and my Li—quer di—vine;

Rage be Im - - - - - mortal, my Rage be Im - - - - - mortal,

Rage be Im—mortal, let my Rage be Im - - - - - mortal

let my Ra - - - - - ge be Im—mortal, let my Rage be Im—

—mortal and my Li—quer di—vine.

—tal, and my Li—quer di—vine.

—mor—tal, and my Li—quer di—vine.

Infus'd in Wine, let's sink to rest, and Dream of what we Love;

Infus'd in Wine, let's sink to rest, and dream of what we Love: And since she may not

be possess'd let's thus our wants improve; and since she may not be possess'd, let's thus our

Chorus again.

wants improve. Oh! lull me, Oh! lull me couch'd in soft re-pose; Oh!

lull me, Oh! lull me, couch'd in soft re-pose; and sleep, sleep

ne'er from me take; Ex-cept the Gods will in-ter-pose, and let me en-

jo- - - - y a-wake. End with the Chorus.

A SONG for Two Voices.



H! the sweet delights of Love, oh! oh! oh! oh! oh! the
 Oh! the sweet delights of Love, oh! oh! oh! oh! oh! the

7 6 5 6 7 6 3# 6 7 6 7 6 7 #6

sweet de-lights of Love, Who, who wou'd live, who, who wou'd live and
 sweet de-lights of Love, Who wou'd live, who, who wou'd live, wou'd live and

7 6# 6 6 3#

not enjoy e'm? I'de refuse the Throne of *Love*, shou'd power— or Ma—jesty, shou'd
 not enjoy e'm? I'de refuse the Throne of *Love*, shou'd pow—

4# b

pow- - -er or Ma- - -je- - -sty destroy e'm. *First strain again.*
 - - -er or Ma- - -je- - -sty destroy e'm. *First strain again.*
 5 6 9 87 43 *First strain again.*

Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou--

Give me, give me, give me, doubts, or give me, give me fears, give me, give me, give me jealou—

—sies and Cares : But let Love, let Love remove e'm, but let Love remove e'm, I ap—

—sies and Cares : But let Love, but let Love— remove e'm, I approve e'm,

43# #6 3# 65 63#

—prove e'm, I approve e'm, I approve e'm.

End with the first strain.

I approve e'm, I approve e'm.

63# 6 #6 7 6 #6 3# #

End with the first strain.

F I N I S.