

ORPHEUS BRITANNICUS. 2100

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 deficit 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 *Shou'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, shou'd 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 Bookseller 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 Bliss!
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 Mystic 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
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 Blissful sound?
Ah! cou'd you quite forget his early Doom,
I wou'd not from the Rapture call you home:
But gently from your steepy height descend,
You've prais'd the Artift, and now mourn the
(Friend!

Ah most unworthy! shou'd we leave unsung
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 must 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 *Amphion* 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

(Throng,
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.

(Crown'd
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 sits wheedling in his Shop,
And Grinning entertains the thoughtless Fop,
Whose love for Trifles, makes him rove from

(Home,

And even hug *Diseases* brought from *Rome*.
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,
Excels 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:

(live,
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.

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A Table of the SONGS Contain'd in this BOOK.

	Page.		Page.
<p style="text-align: center;">A.</p> <p>A H! cruel Nymph, April who till now has mourn'd, As Amoret and Thirsis lay, Ab! how happy are we, A Prince of glorious Race descended, And Lo. a Sacred fury swell'd her breast,</p> <p style="text-align: center;">B.</p> <p>Britain now thy Cares beguile, Beneath a Poppers shadow lay me, But Ab! how much are our Delights, Brigantium Honour'd with a Race divine,</p> <p style="text-align: center;">C.</p> <p>Crown the Year and Crown the day, Crown the Altar Deck the Shrine, Come all ye Songsters of the Sky, Come all to me, Come let us agree,</p> <p style="text-align: center;">F.</p> <p>For tho' the Sun has all the Summers Glory Fair Iris and her Swain,</p> <p style="text-align: center;">G.</p> <p>Genius of England,</p> <p style="text-align: center;">H.</p> <p>Hark! how all Things in one Sound Rejoyce, Hark! the Echoing Air a Triumph Sings, Here's the Summer sprightly Gay, Hark! how the Songsters of the Grove, Hence with your triffling Deity, Here ye Gods of Britain, Hark each Tree it's silence breaks,</p> <p style="text-align: center;">I.</p> <p>I Lov'd fair Celia, I spy Celia, Julia, Julia, your unjust disdain,</p> <p style="text-align: center;">L.</p> <p>Let the Fifes and the Clarions, Love in their little Veins Inspires, Let us Dance, let us Sing,</p> <p style="text-align: center;">M.</p> <p>May the God of Wit Inspire the sacred Nine, My Prayers are heard, Musick for a while, shall all our cares beguile, Many, many Days may She behold, May her blest Example Chase,</p>	<p>4 28 50 60 69 135 32 47 82 99 1 6 8 87 91 67 153 121 17 18 24 76 80 93 157 150 166 145 20 81 152 9 48 126 137 151</p>	<p style="text-align: center;">N.</p> <p>Next Winter comes Slowly, Pale Meager and Old,</p> <p style="text-align: center;">O.</p> <p>On the Brow of Richmond Hill, Ob! Fair Cedaria, Oh! the sweet delights of Love,</p> <p style="text-align: center;">P.</p> <p>Pious Celinda goes to Prayers,</p> <p style="text-align: center;">R.</p> <p>Return Revolting Rebels,</p> <p style="text-align: center;">S.</p> <p>Scorn'd Envy Heer's nothing that thou canst blast, Sound the Trumpet beat the Warlike Drum, See my many Colour'd Feilds, Sing ye Druids, all your Voices raise, So when the Glittering queen of Night Sound Fance thy Brazen Trumpets sound</p> <p style="text-align: center;">T.</p> <p>Thrice happy Lovers, Thus the Gloomy world began to shine, Thus the ever grateful spring, The fatal hour comes on a pace, To Arms, Heroick Prince, Their looks are such that mercy flows, They tell us that you mighty Pow'rs above, The Father Brave as e're was Dane, The Bashfull Thames, The Pale and the Purple Rose, 'Tis Wine was made to rule the Day,</p> <p style="text-align: center;">V.</p> <p>Underneath this Mirtle shade,</p> <p style="text-align: center;">W.</p> <p>What can we poor Females do, Wake Quivera, Wake, Why shou'd Men quarrel here, When a cruel long Winter has frozen the Earth, Who can from Joy refrain, When my Acmelia Smiles She Wounds me, When Lovely Phillis thou art kind, Wonderous Machine, Why my Daphne, why complaining,</p> <p style="text-align: center;">Y.</p> <p>Young Thyrsis Fate ye Hills and Groves, Ye gentle Spirits of the Air, Yes Daphne in your Face,</p>	<p>26 128 147 175 63 88 57 73 25 96 110 129 2 11 22 30 39 58 56 70 102 107 171 141 46 52 54 64 66 113 114 115 131 35 43 16</p>

The end of the Table.

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ORPHEUS

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# 5 # 6 6

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

4 3 6 3# 6 43# 6 43#

from all the anxious ca- - - - -res and stri- - - - -fe that at-

7 3-# 6

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

5 6 4 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: 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

3# 6 3# 6 6 6

give despair, when with de- li-

6 5 # 3# 3# 7 6 5

...ght I shou'd approach thee, still, still with Sil- via you reproach me;

5#6 # 6 7 6 4 3#

Ah! cruel Nymph, ah! cruel Nymph, still, still, still with Silvia you re-

3# 3# 6 4 3

-proach me, still, still, still, still with the de-luding Fair: Too long, too long I

6 # 43# #7 4

own, I own, too lon- g she has maintain'd her Conquest when her Love was feign'd, but Charming

b # 7 6 7 6 #

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

Ga-y; you from my Eyes, you from my Eyes have driven 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 driven the

Mift away.

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



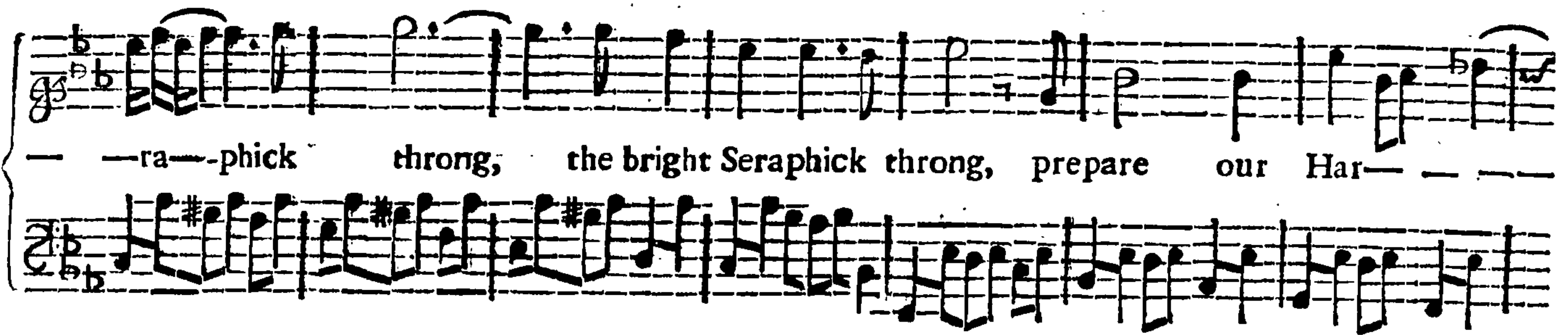
Crown the Al-tar, Deck the Shrine, Crown the Al-tar,



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



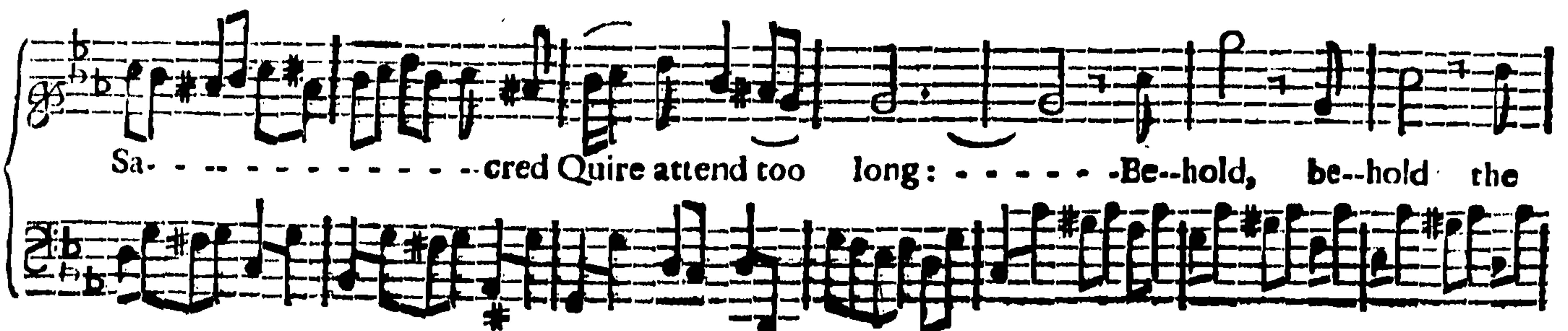
Be---hold, be---hold the Bright Se---



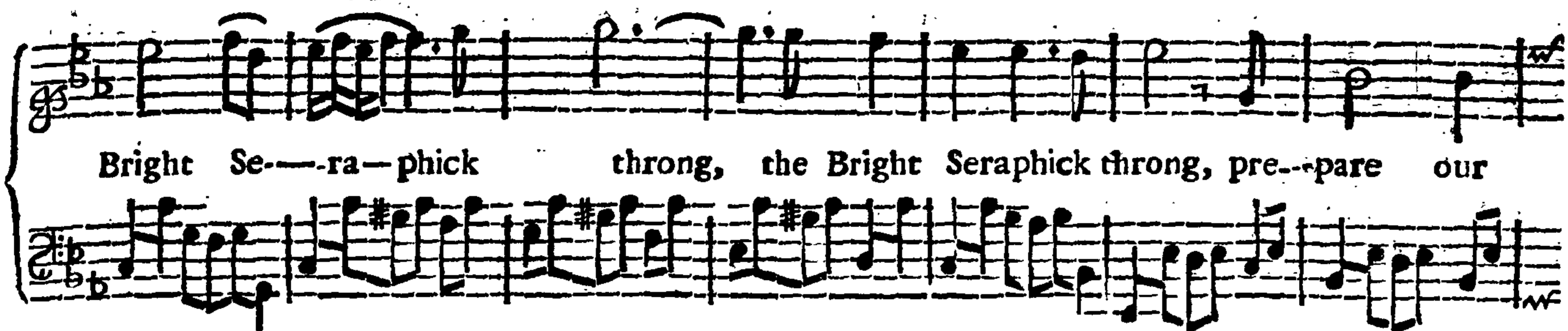
---ra---phick throng, the bright Seraphick throng, prepare our Har---



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



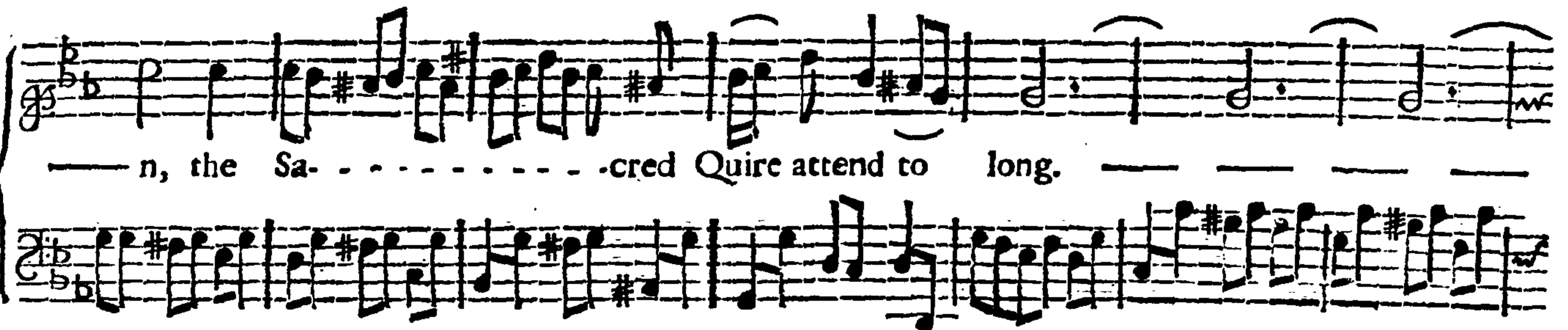
Sa- - - -cred Quire attend too long: - - - -Be--hold, be--hold the



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



Har—mony to join, our Har—mony to joi—



—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 SONG in the 2d. Act of the Fairy-Queen.



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

Sky, Wake and assemble, Wake and as- - - - -semble in this Wood ;

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

Wake- - - - - and as-semble, Wake and as-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 Harmless 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 inspire the Sacred Nine, to bear a

May the God of Wit inspire the Sacred Nine, to bear a

May the God of Wit inspire the Sacred Nine, to bear a

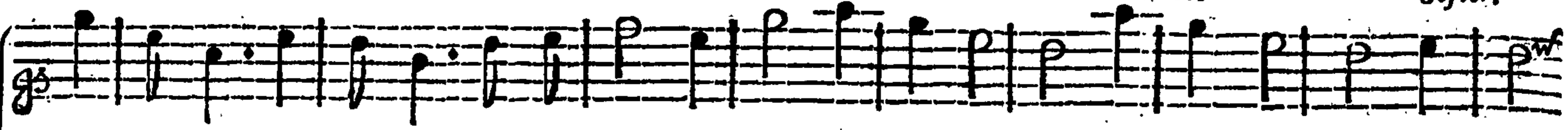
Part, and the Blessed Heav'nly Quire, shew the ut-most of their Art;

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.

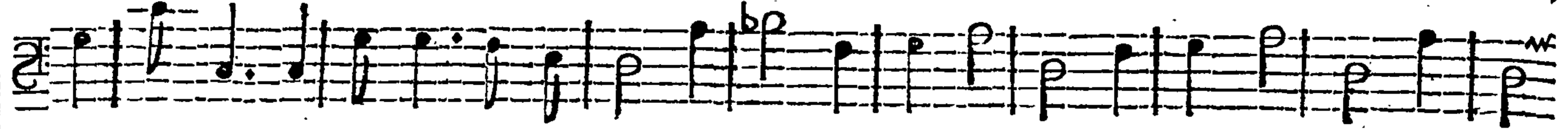
Softer.



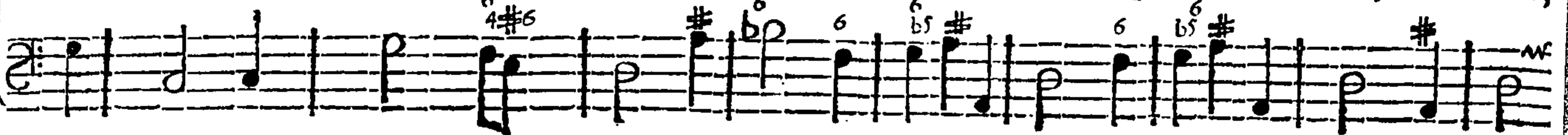
Whilst Ecco, whilst Ecco shall in sounds remote, repeat each Note, repeat each Note, each Note;



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.

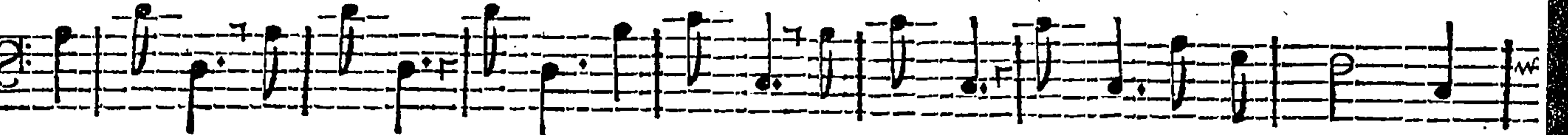
Vers.



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—



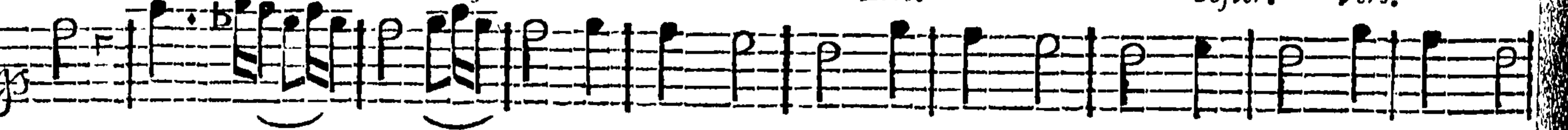
Ecco.

Softer, Vers.

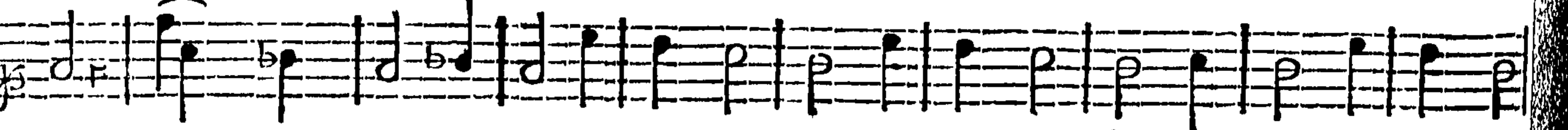
Ecco.

Softer.

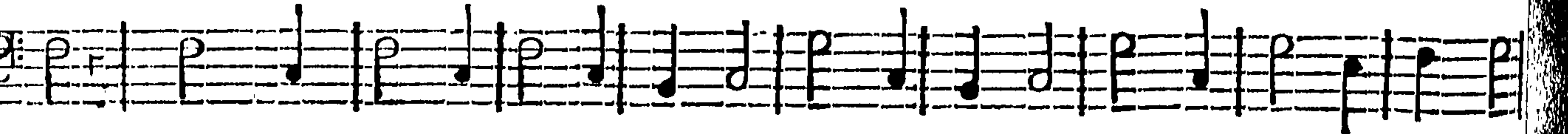
Vers.



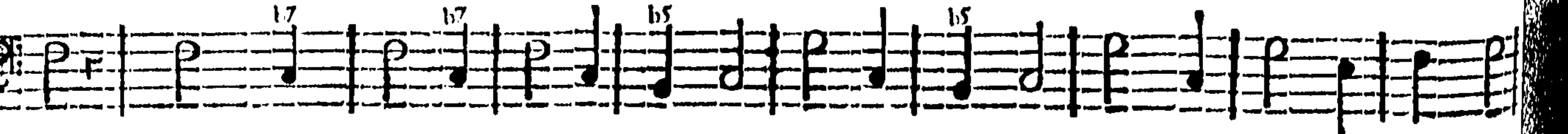
—mote, sounds re—mote, remote, repeat each Note, repeat each Note, each Note, repeat each



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

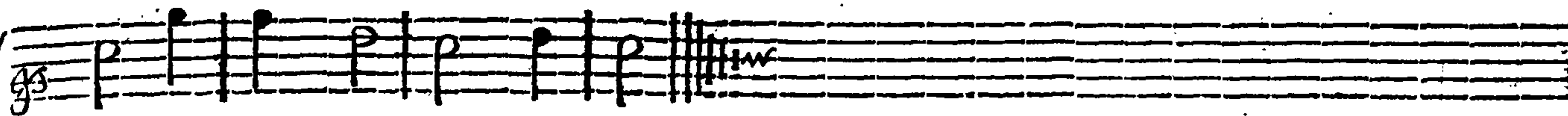


—mote, sounds remote, remote, repeat each Note, repeat each Note, each Note, repeat each

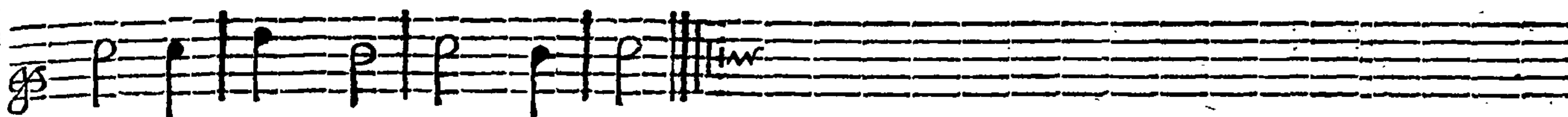


Ecco.

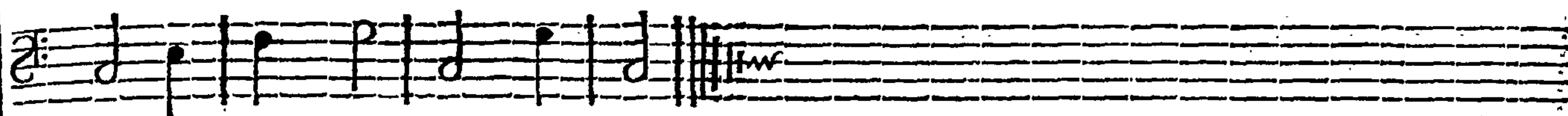
Softer.



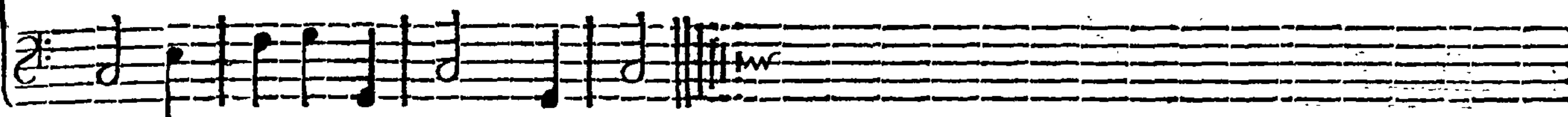
Note, re--peat each Note, each Note.



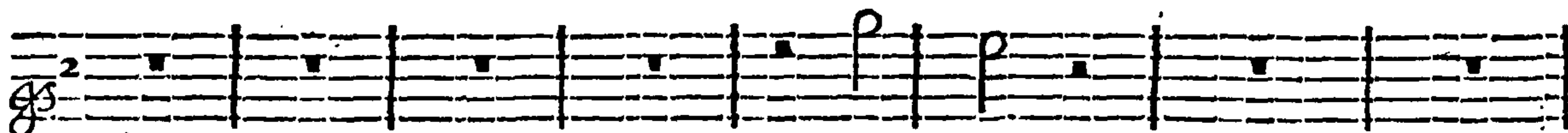
Note, re--peat each Note, each Note.



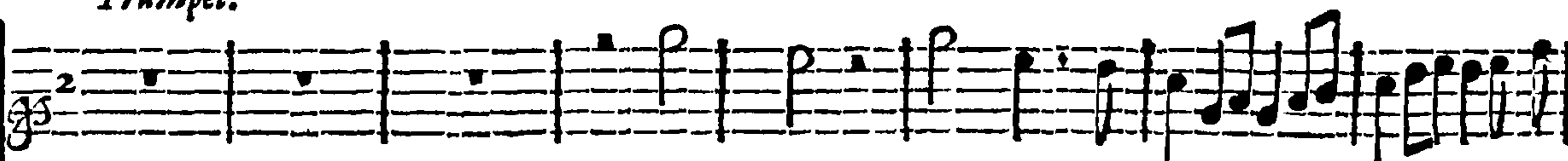
Note, re---peat each Note, each Note.



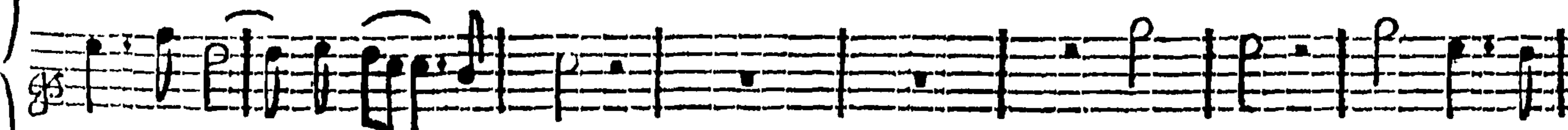
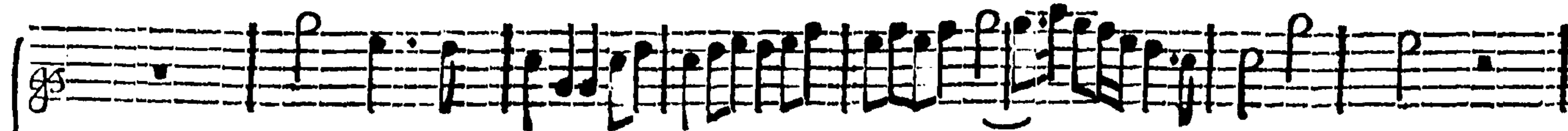
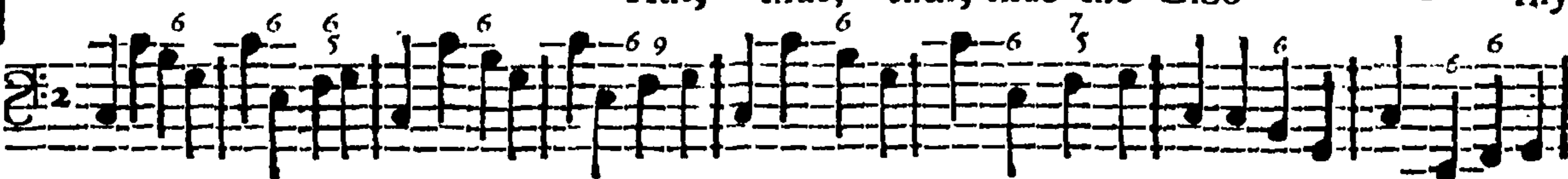
A SONG in the 5th. Act of the Fairy Queen.



Trumpet.



Hus, thus, thus, thus the Gloom- my



World, at first be--gan to Shine;

Thus, thus, thus, thus the

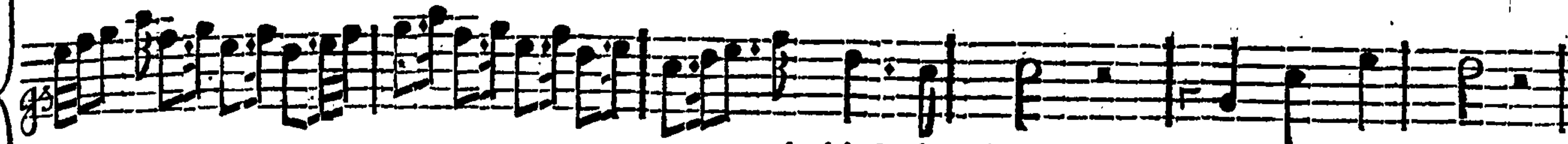


Gloo - - - - - my World at first began to Shine; And

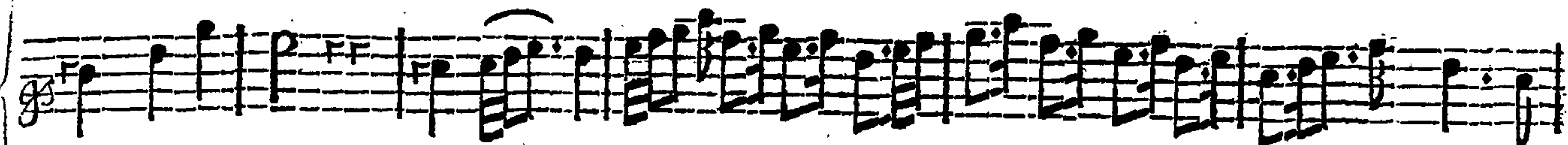
from the Pow'—r De--vine, and from a Pow'—r Devine, a glory

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

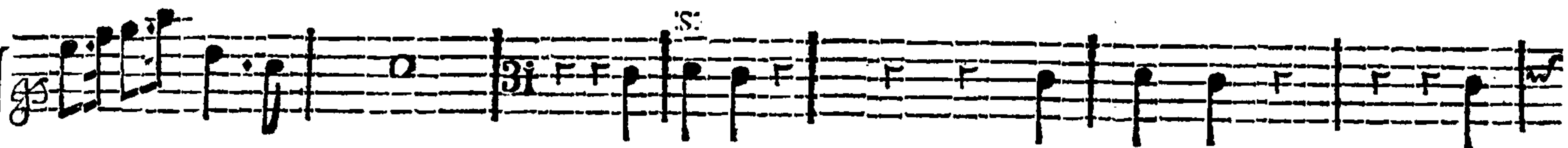
which made it bright, which made it bright, and gave it



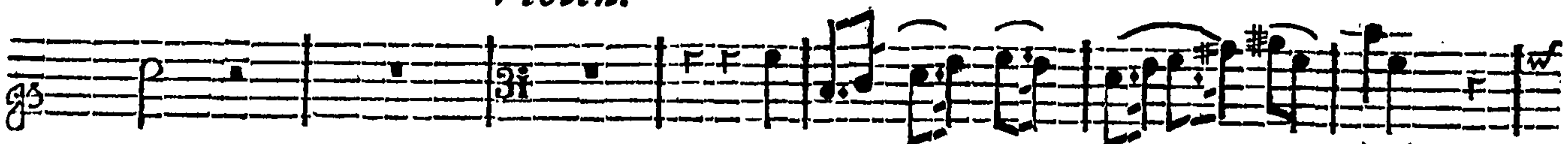
gav- - - - - e it birth in light; which made it bright,



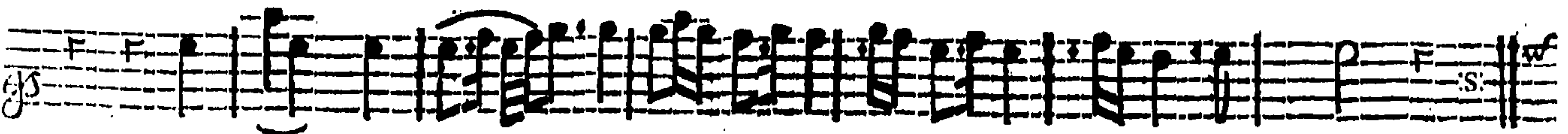
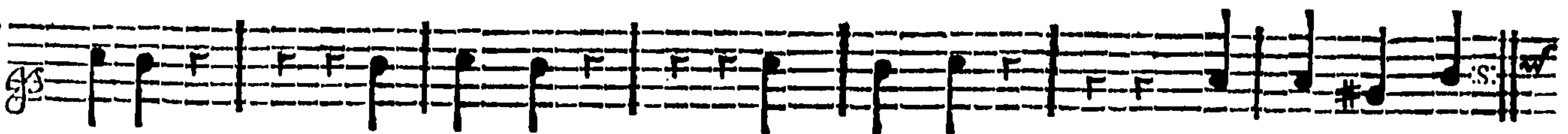
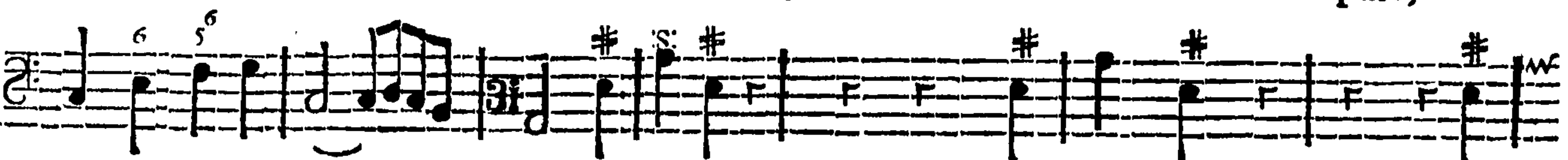
which made it bright, and gave it, gav- - - - - e it birth in



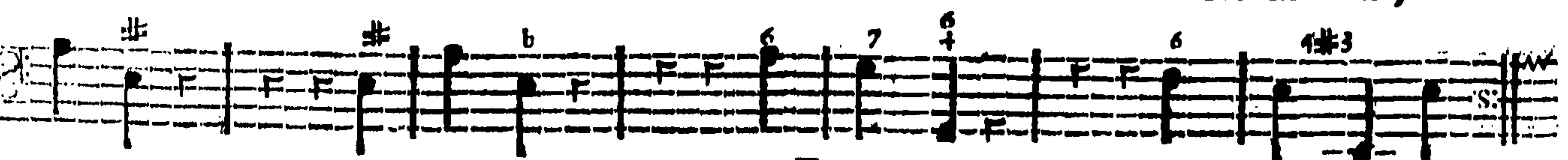
Violin.



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.)

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 e—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- - - - - d re-

-joyce, re-joyce, re-joy- - - - - ce 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- - - - - d re-joyce, re-

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

a tri-umph, triumph fings, fings. And all a-

-round, and all a-round pleas'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, pleas'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 resound, and the Arch of high Heav'n, the Clangor re-soun-

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

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

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

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

Clangor refound, re-foun-----d, the Arch of high

Clangor refound, re-foun-----d, the Arch of high

6 4 3 6 4 3 6 4 3 6 4 3 6

Heaven the Clangor refound.

Heaven the Clangor refound.

6 4 3 6 4 3

The Four SEASONS in the Fairy-Queen.

Spring.

6 7 6 # 5 6 6 # 7 4 3 2 5 5 6 6 # 3

G

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

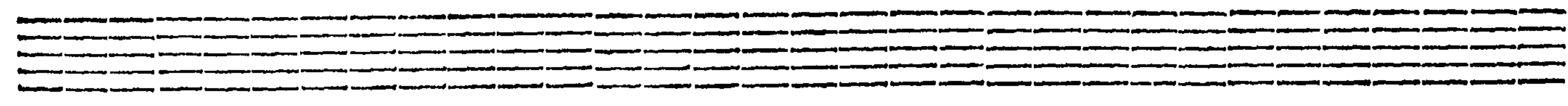
sweets before him lay, then round his Al-tar sing and play, all, all, all, all, all, all, all, your

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

... d his Al-tar sing 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.

The first system of music consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, featuring a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. Both piano staves feature a rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "Her's the Summer Sprightly Gay, Smi—ling Wanton Fresh and Fair, adorn'd with".

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "all the Flowr's of *May*, whose various Sweets Perfume the Air; adorn'd with all the".

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "Flowr's of *May*, Whose various Sweets Per—fume the Air."

The fifth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "Autum".

The first system of music consists of three staves. The top staff is a vocal line in G major, featuring a melodic line with various ornaments and a final cadence. The middle staff is a lute accompaniment, providing harmonic support with chords and rhythmic patterns. The bottom staff contains figured bass notation, including figures such as #5, 7, 4#3, 5#6, 6 6#4, 6 4#3, #6, 5#6, 6 #6 #6 #6, 6, #6, 7 6 #4, and 4#3.

The second system of music consists of two staves. The top staff is a vocal line with the lyrics "See, see my many cooler'd Fields, see, see my many cooler'd Fields, and Loaded". The bottom staff is a lute accompaniment with figured bass notation, including figures such as 4/2, 6, 76, #, 6, 4#3, 4/2, 6, 76, #, 6, 4, 6, and 76.

The third system of music consists of two staves. The top staff is a vocal line with the lyrics "Trees my will o—bey; —bey. All the Fruit that". The bottom staff is a lute accompaniment with figured bass notation, including figures such as #67, 4#3, #, 6, 7, #, #6, #6, #5#4, #3, #6, and #.

The fourth system of music consists of two staves. The top staff is a vocal line with the lyrics "Autumn yeilds, all the Fruit that Au—turnn yeilds, I of—fer to the God of Da—". The bottom staff is a lute accompaniment with figured bass notation, including figures such as 6 #, 6, 6 7, 6 7, 6, 76, #, and #.

The fifth system of music consists of two staves. The top staff is a vocal line with the lyrics "y; all the Fruit that Autumn yeilds, I of—fer to the God of Day;". The bottom staff is a lute accompaniment with figured bass notation, including figures such as y, 6, 9 #6 #, #, 6, 6, 76, 6, 7 6, 4#3, and 6 4.

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 qui've- - - -ring with cold; benum'd with hard

6 4 3 6 7 4 3 6 7 6 4 6 5 4 3 5 6 7 5 6 5 4 3 2 1 6 5 4 3 2 1

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 b 7 6 6 5 4 3 4 3 2 1 # b

Sun to restore him, pray's the Sun to re—store him, and sin— - - - gs as be—fore.

SOLO in the late Queen's Birth-day.

A — Pril who till now, who till now, now, now, now, now, now, now has mourn'd, has
 mourn'd, claps, claps, claps for jo- - - - -y his Sable Win-
 gs; to see, to see, to see, to see within his Orb return, the choicest

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 Blessings 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 see; 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

7 4# 6

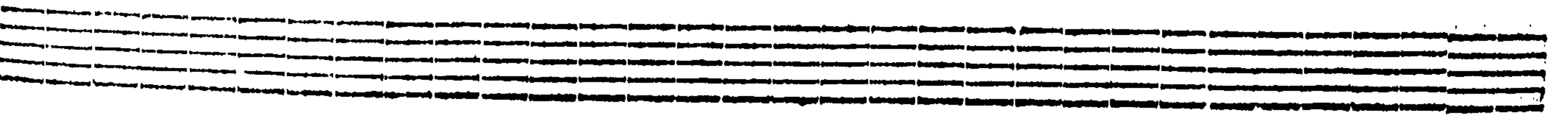
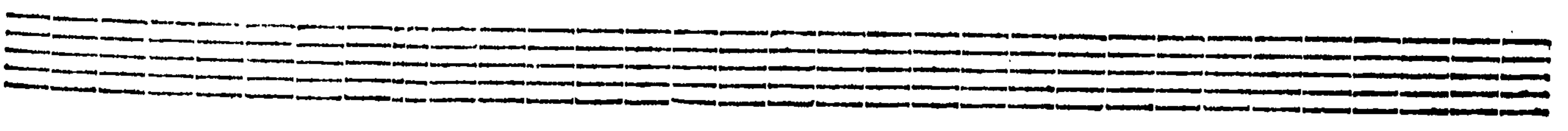
Heart will break ; sure, sure my Heart will break ; since I for you so much, for you so

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 these

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



the Day, Bless the Day, Bless the Day, the Day that Bless our Isle, Bless, Bless,

Day, Bless the Day, Bless the Day, Bless the Day, that Bless our Isle, Bless, Bless,

Bless, the Day that Bless our Isle.

Bless the Day that Bless our Isle.

Bless the Day that Bless our Isle.

End with the first strain.

End with the first strain.

End with the first strain.

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



Oung *Tbir--fis* Fate ye Hills and Gro-- -- -- ves deplore, *Tbirfis*,

Tbirfis, the Pride of all the Plains, the Joy-- -- -- of Nymphs, and En--vy, and En--

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

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

What, what makes the Spring re-t ire, 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 ; whole

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 Art, 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 dis—mal Notes we mourn, and

While thus, thus in dismall Notes we mour—

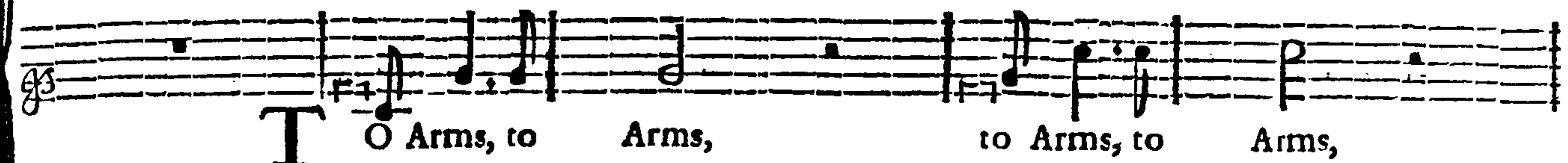
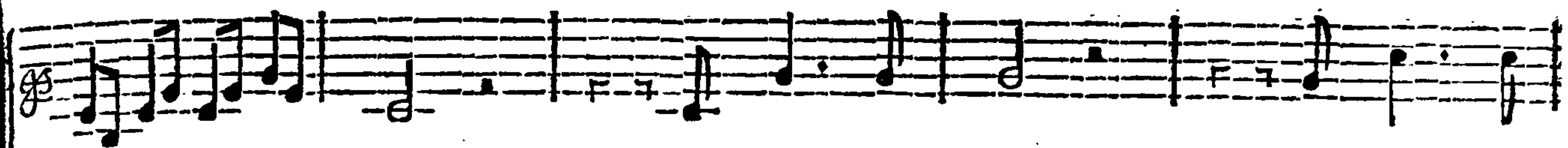
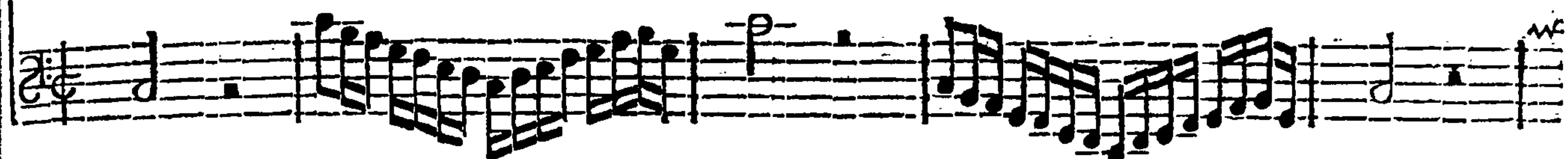
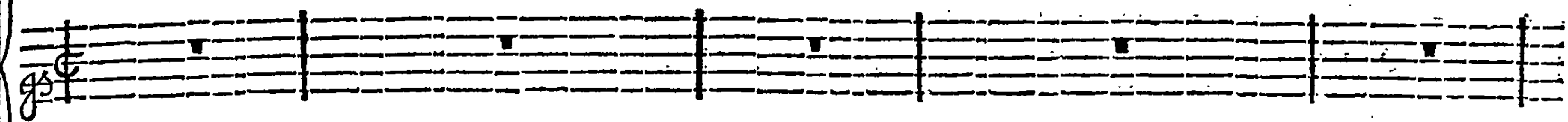
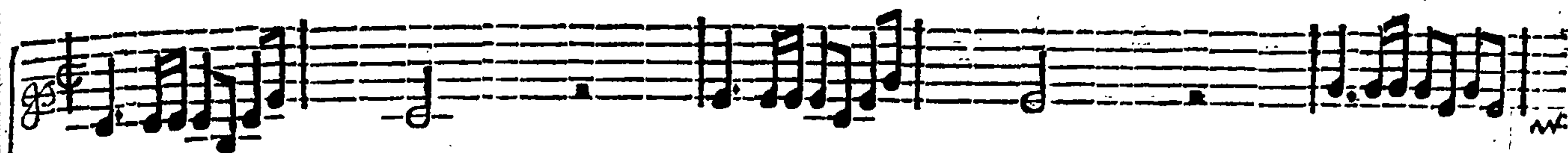
dis—mal Notes we mourn, in dis—mal Notes we mourn, the skilful Shepherd's
 — — — — — n, while thus in dis— — — — — mal Notes we mourn, the skilful Shepherd's

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

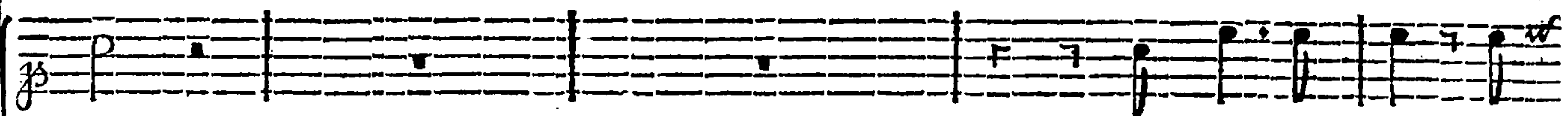
Harmony he bears, and as he charm'd the Earth, and as he charm'd the Earth, as he charm'd
 Harmony he bears, and as he charm'd the Earth, and as he charm'd, as he charm'd

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

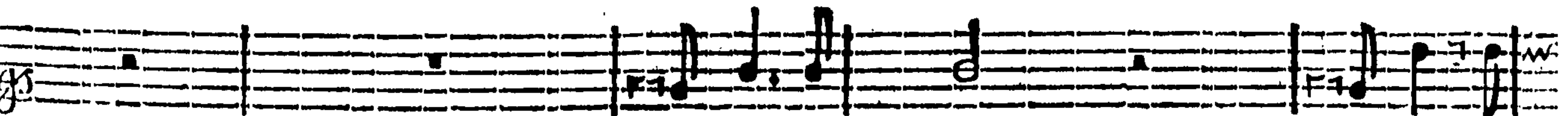
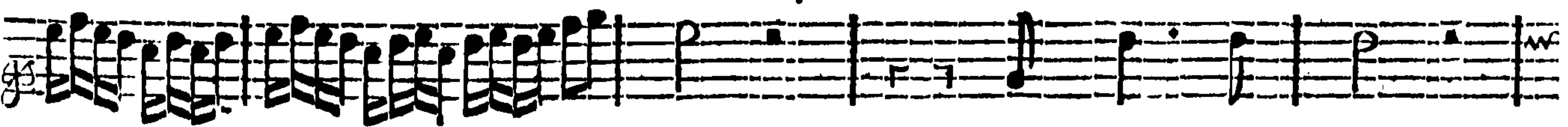
A Trumpet Song, Sung by Mr. Bowen, in the (Libertine destroy'd.)



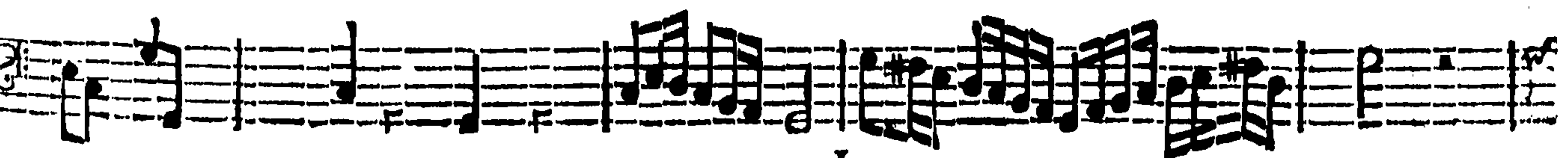
T O Arms, to Arms, to Arms, to Arms,



to Arms, to Arms Hero- ick Prince ;



to Arms, to Arms, to Arms, to



L

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 Iofs : bid Trumpets sound, bid Trumpets sound, fou-

65

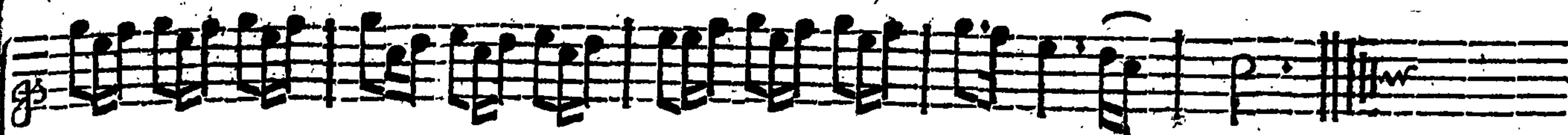
—nd; and nothing, nothing name but Battles, but Battles, but Bat-

—tles, Con- -quests, Tri-

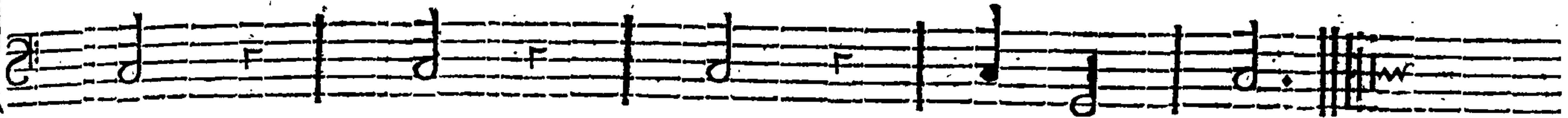
— -umphs, Tri—

—umphs Fame, Tri-

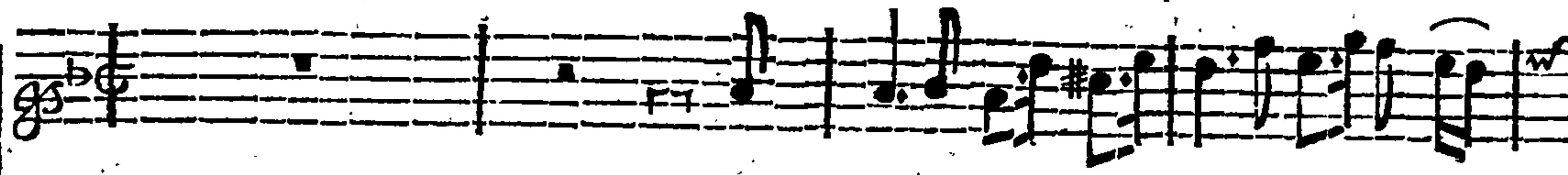
— —umphs,



Tri- - - - - umphs Fame.



A single SONG.



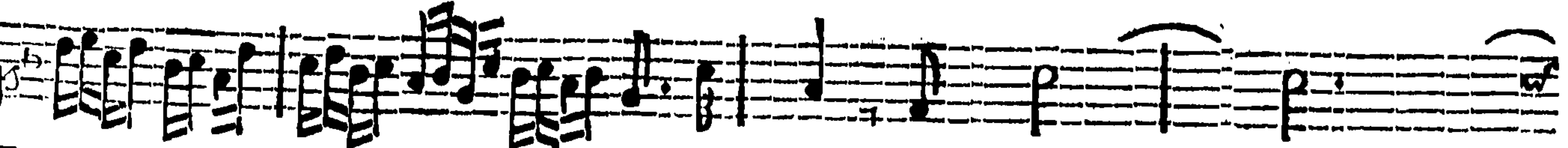
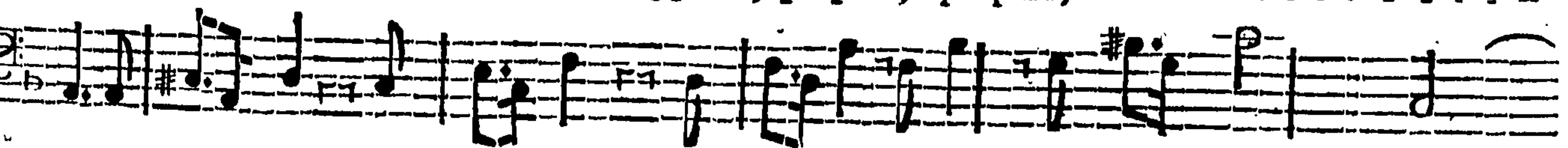
E gen- - - - - tle



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- -re, prepare, pre—pare and

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

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

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

—bling foun— — — ds a— new: . Soft, soft,

soft as her sighs and sw— — — — — eet as Pearly dew, and

sw— — — — — eet as Pearly dew;

run, — — — — — run — — — — — new Di—vi—sion, run new

Di—vi—sion, and such Measure keep, as when you lull, you lull the God of Love a—

— sleep, — — — — — as when you lull, you lull the God of

Love a— sleep. *Da Capo.*

A SONG for Two Voices.



First musical staff with notes and lyrics: Hat can we, what can we poor Fe-males do; when

Second musical staff with notes and lyrics: What can we, can we poor Fa-males do; when

Third musical staff with notes and lyrics: Pressing, Tea sing, Pressing, Teasing Lovers sue? What can we, what can

Fourth musical staff with notes and lyrics: Pressing, Teasing, Pressing, Teasing Lovers sue? What can we, what can

Fifth musical staff with notes and lyrics: we poor, poor Females do? Fate affords no o-ther way, but De-

Sixth musical staff with notes and lyrics: we poor, poor Females do? Fate affords no o-ther way, but De-

Seventh musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

Eighth musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

Ninth musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

Tenth musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

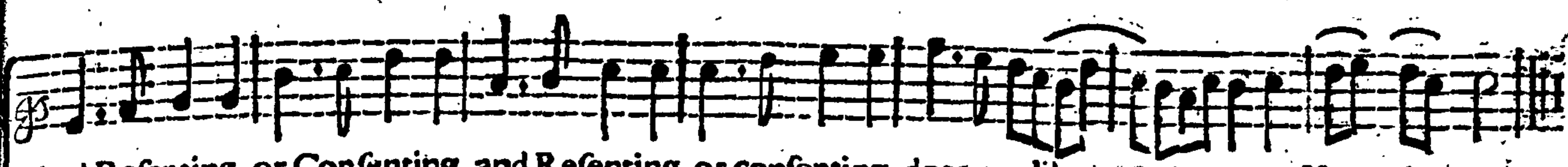
Eleventh musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

Twelfth musical staff with notes and lyrics: ny-ing, or Com-ply-ing, but De-ny-ing, or Com-ply-ing;

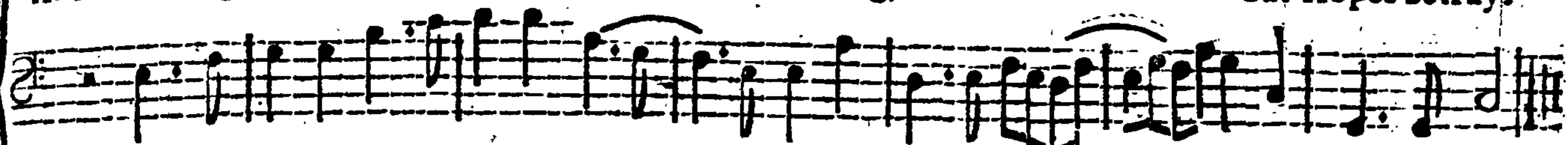
First Strain again.

First Strain again.

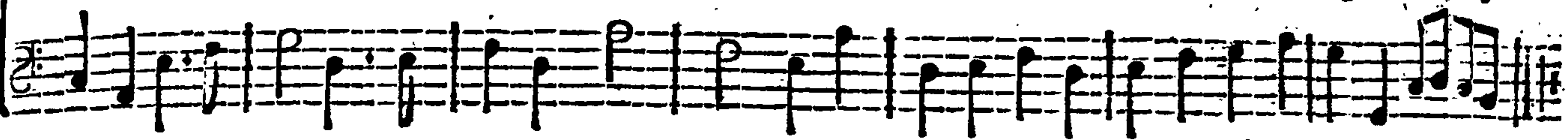
First Strain again.



And Repenting, or Consenting, and Repenting, or consenting, does a—like— our Hopes betray.



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

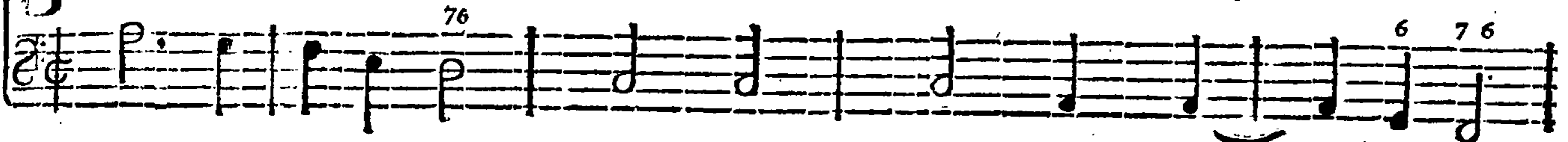


End with the first strain.

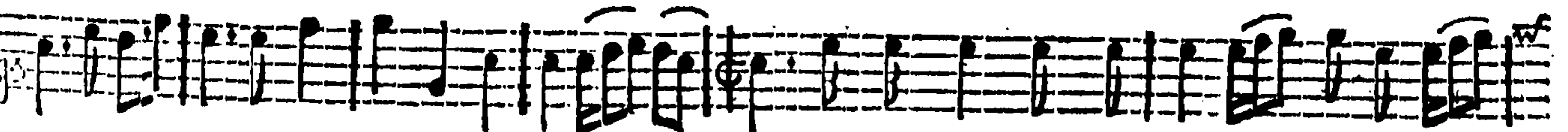
A Mad SONG.



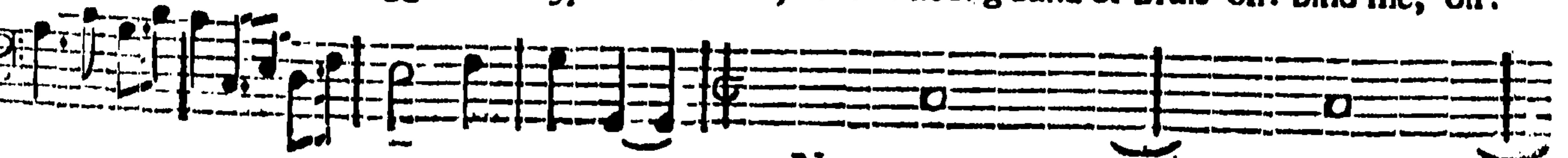
Beneath a Poplar's shadow lay me, no ra—ging Fires will there dif—



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



and am bigger than Typhon e're was; with a strong band of Brass oh! bind me, oh!



bind me about! lest my Bosom shou'd burst, for the secret to pass, 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 stronger.

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 Godshave sent us down, a Brightness second

56 76

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

years successive-ly mb- - - - -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 Valiant

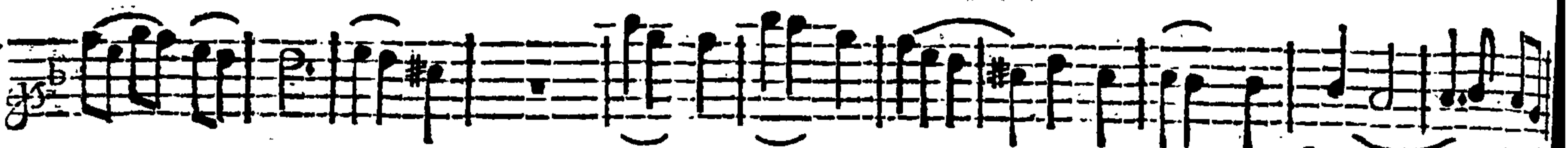
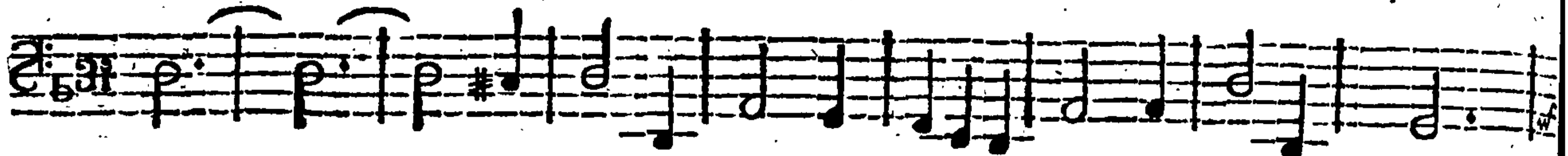
and Fair.



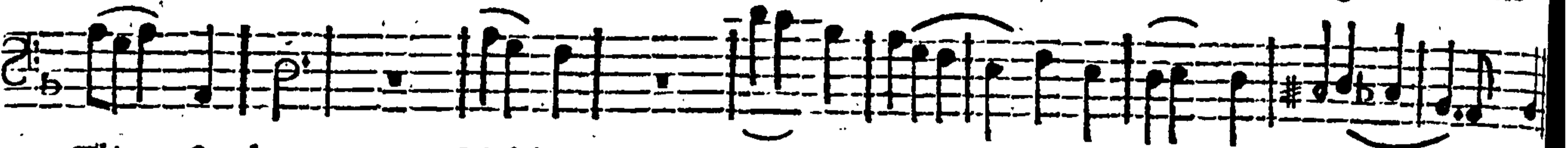
S A-mo-ret and Thir-fis lay, as A-mo-ret, as A-mo-ret and



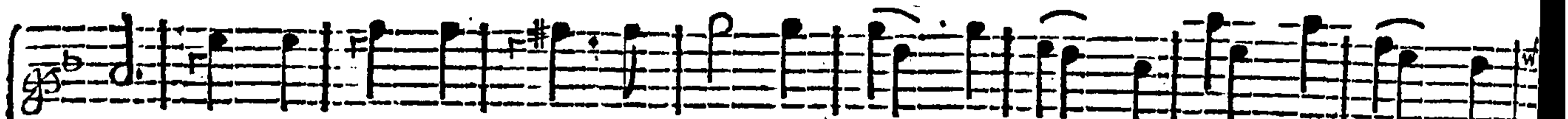
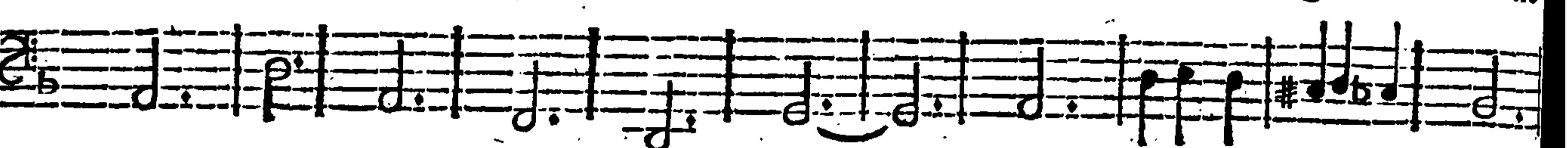
As A-mo-ret and Thir-fis lay as A-mo-ret and



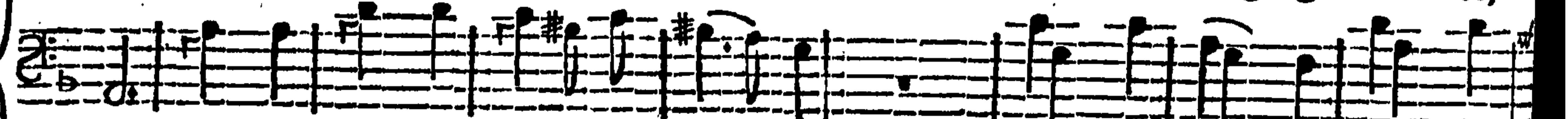
Thir-fis lay; Melting, melting, melting, melt-ing the hours in gen-tle



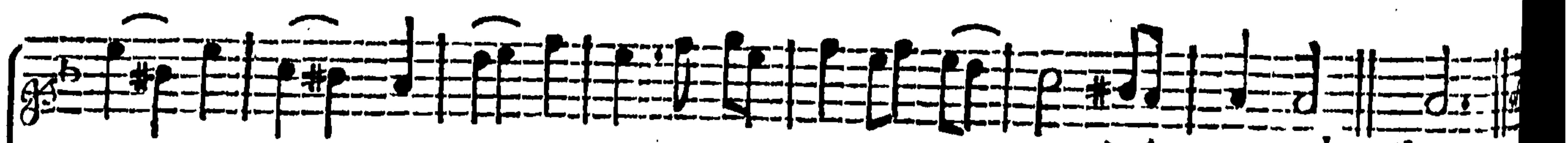
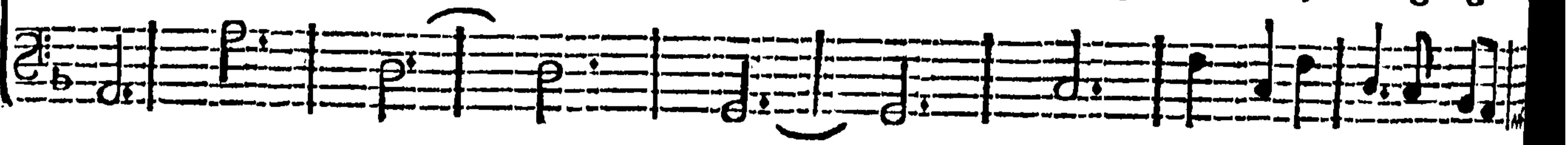
Thir-fis lay; Melting, melting, melt-ing the hours in gen-tle



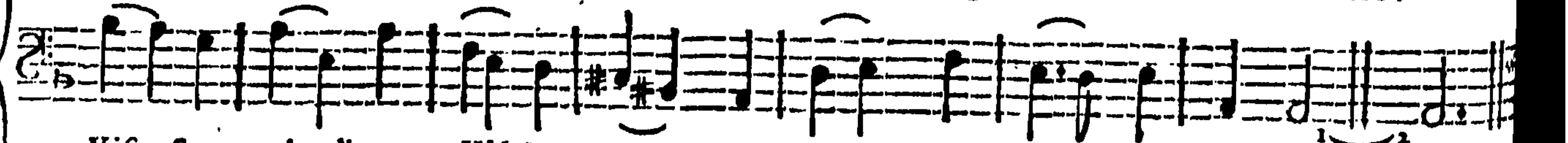
play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling Kif-fes,



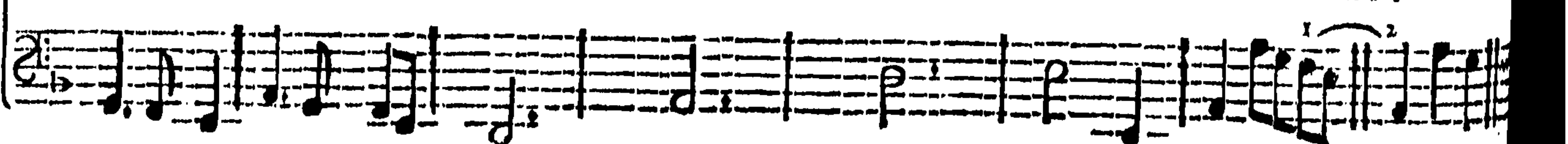
play; Joyning, joyning, joyning Fa-ces; Mingling Kif-fes, mingling



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

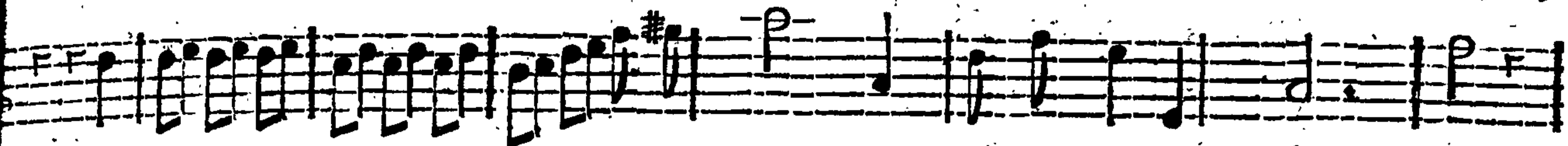


Kif-fes, mingling Kif-fes, and ex-chang-ing harmlefs Blif-fes:

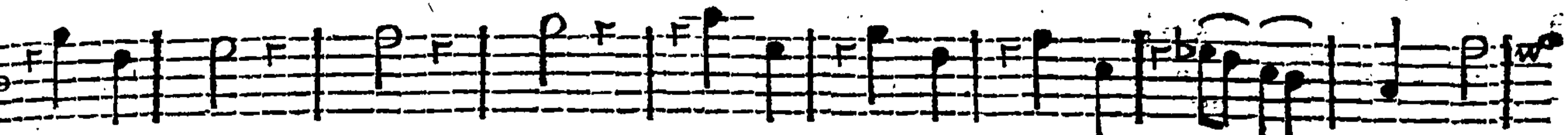
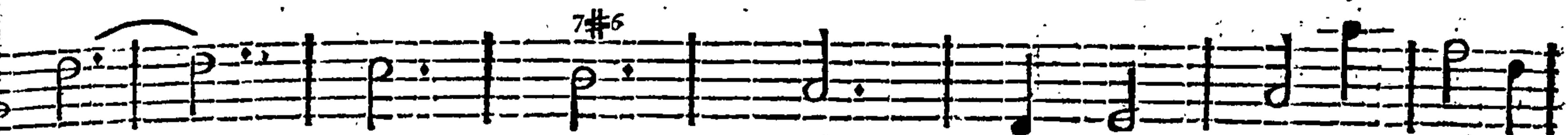




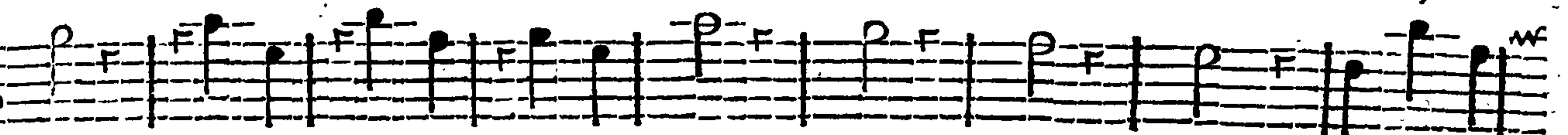
He trem- -bling cry'd, with eager, ea-ger haſt; let me, let me,



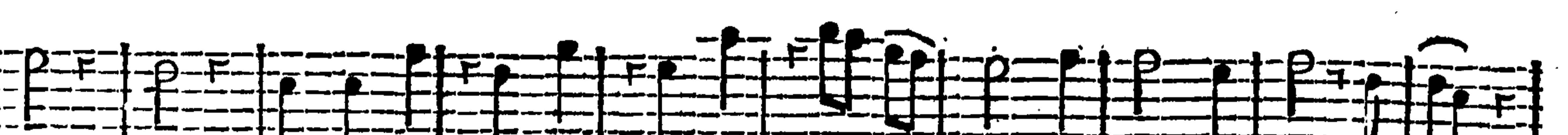
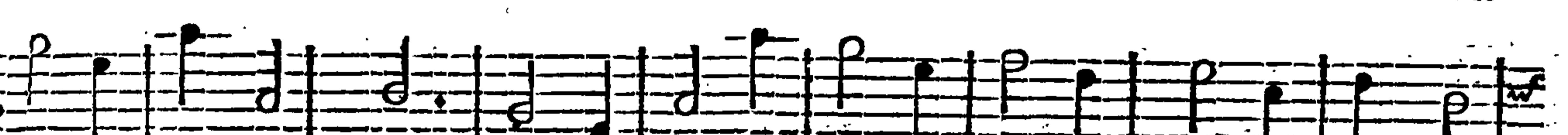
He trem- -bling cry'd, with eager, eager haſt; oh!



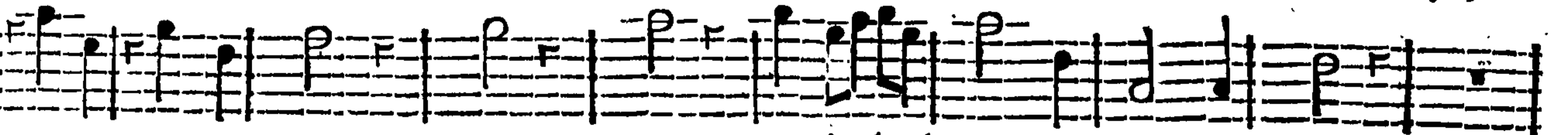
let me Feed; oh! oh! let me, let me, let me, let me Feed; oh!



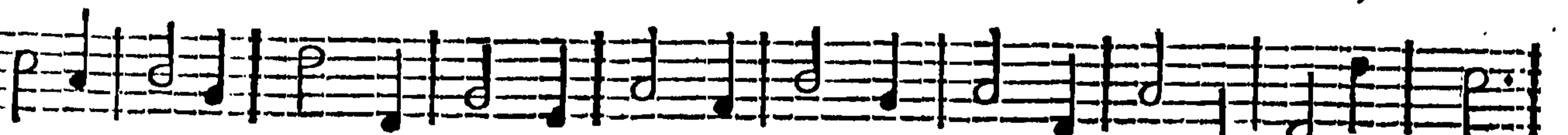
oh! let me, let me, let me, oh! oh! oh! oh! oh! let me



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



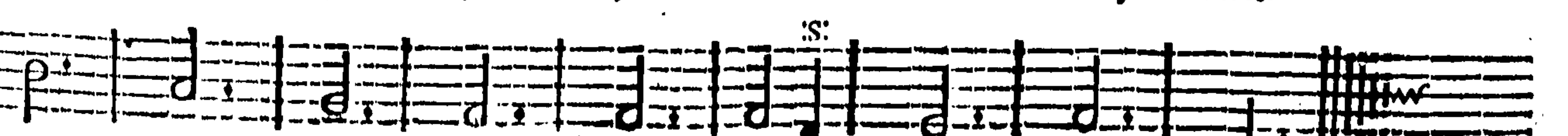
let me, let me, ho! oh! oh! oh! let me Feed as well as. Taſt;



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



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



A single SONG in the Indian Queen.

Wake, 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-gether with our Country

peace ; 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 — — —

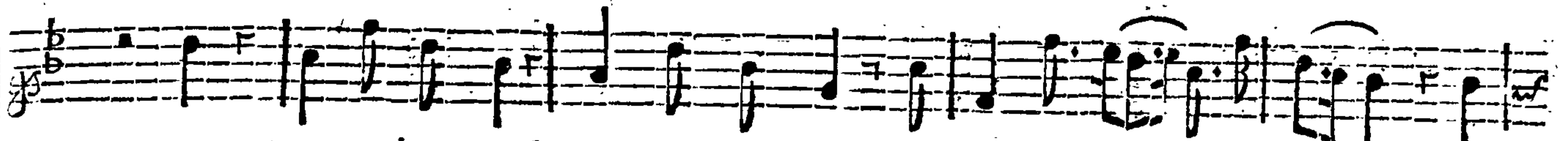
— — — ing Fruits a — — — way.

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

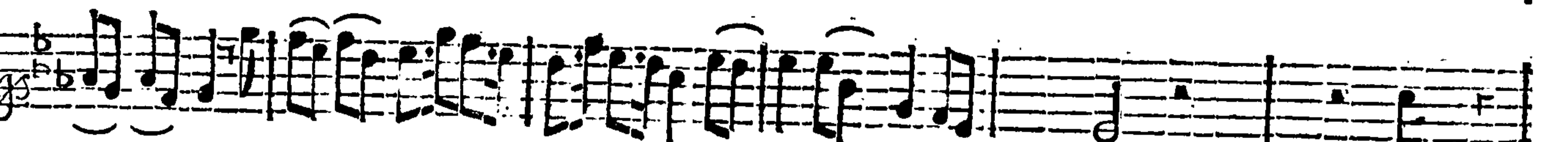
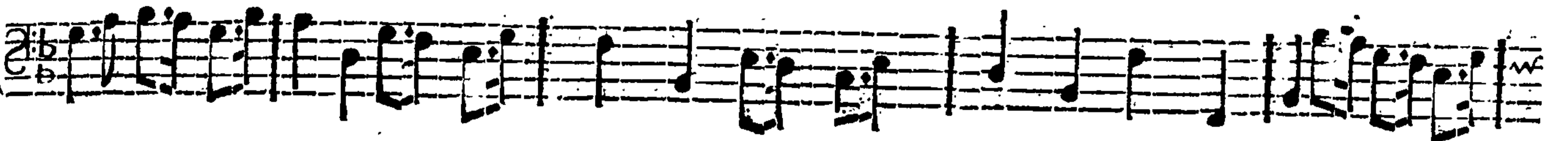
Hy, why,

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

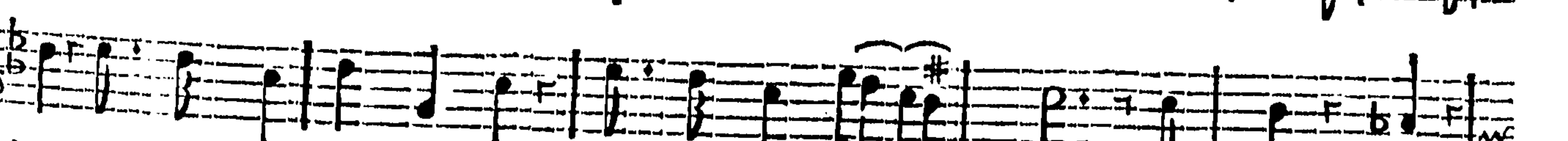
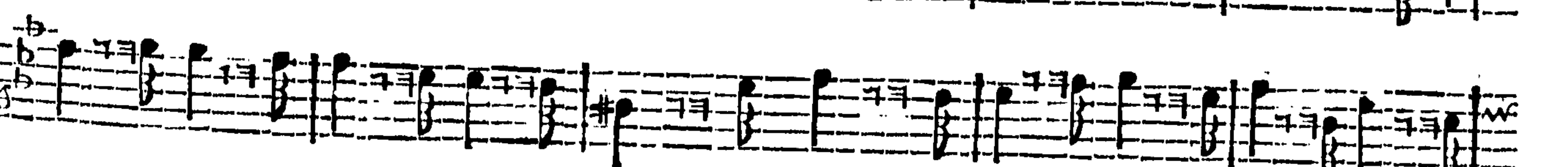
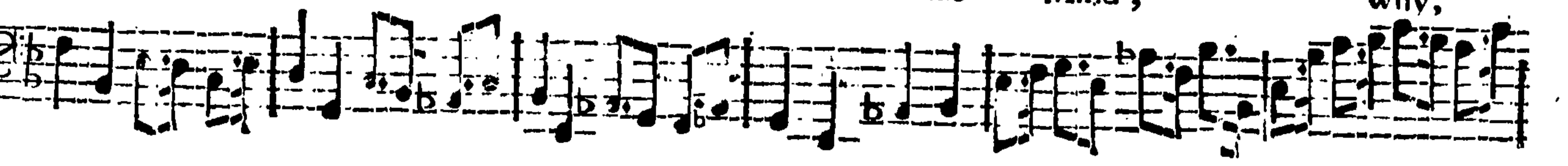
all — — — — — pos-—sels as much as they can hope for by suc—cess ;



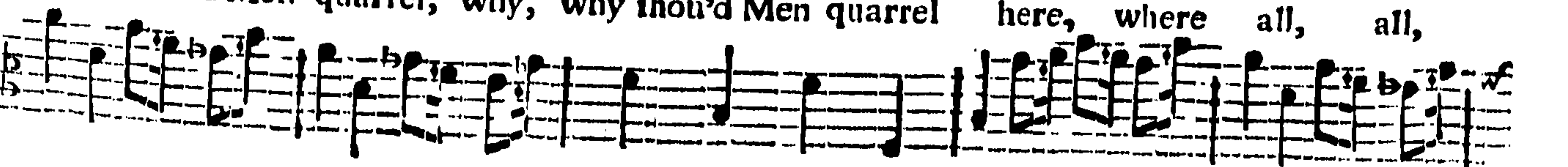
none; none can have most, none can have most where Nature is so kind, as



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



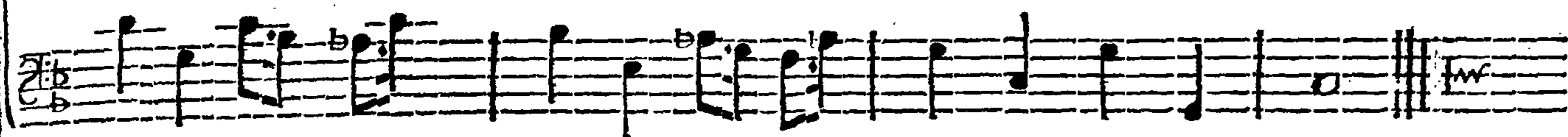
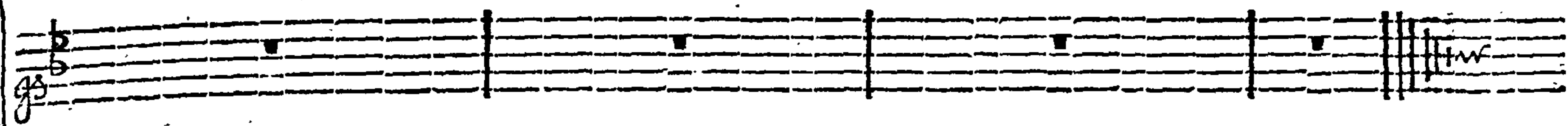
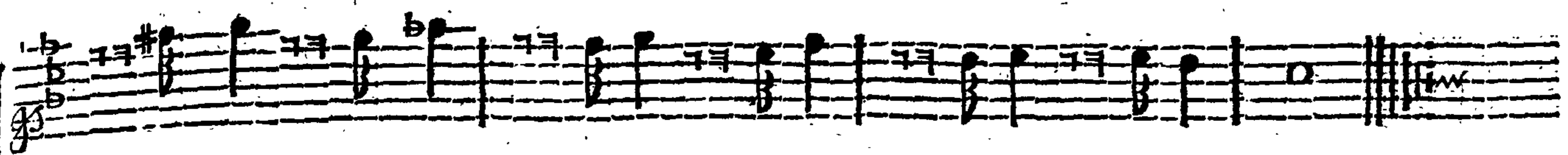
why, why shou'd Men quarrel, why, why shou'd Men quarrel here, where all, all,



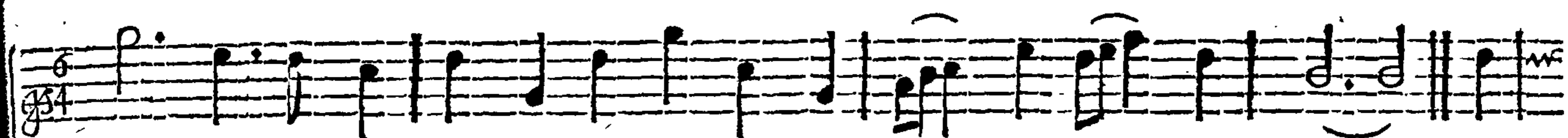
all, where all- pos- sels as much as they can hope for by suc-

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

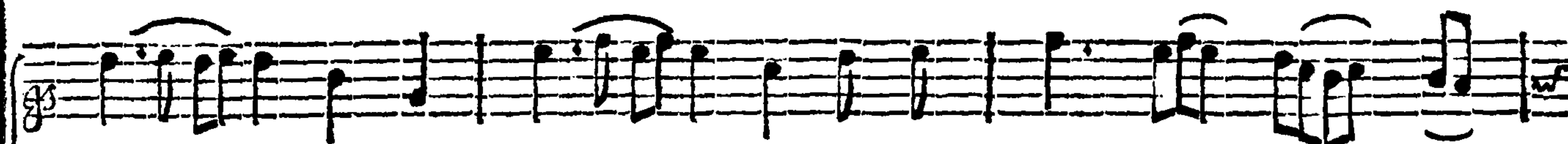
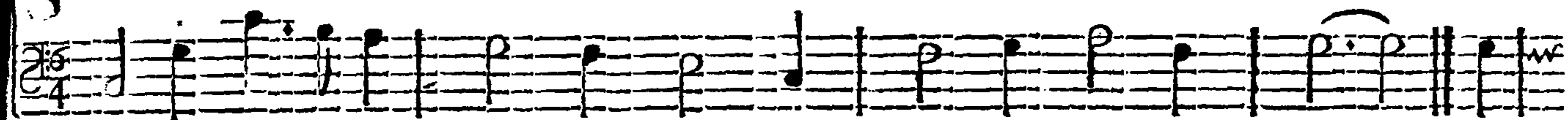
hope, as much as they can hope for by suc- cels.



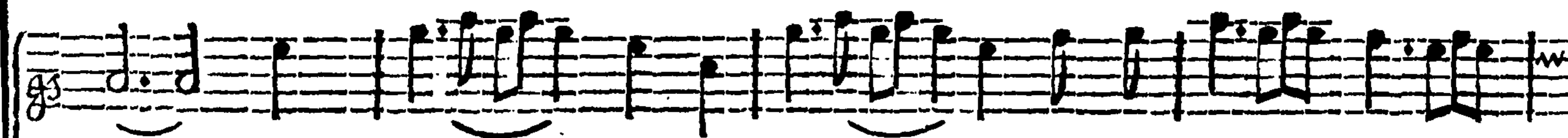
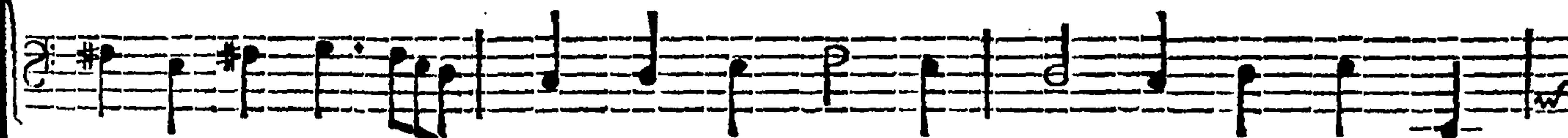
A SONG in the Indian Queen, Sung by Mr. Freeman.



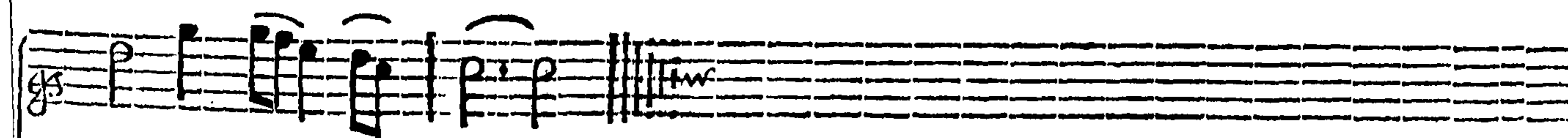
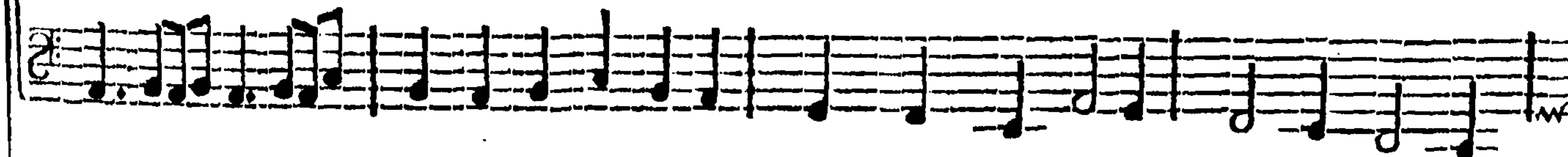
S Corn'd Envy here's nothing, here's nothing that thou, that thou canst blast; Her



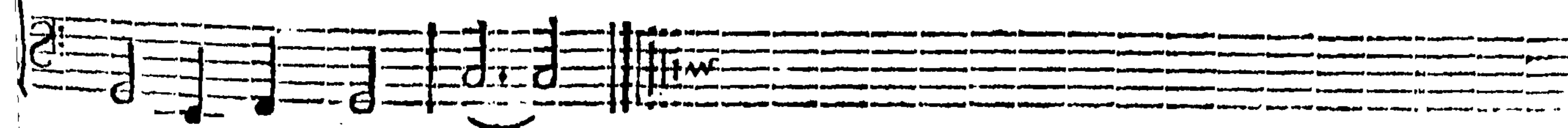
glo—ries, her glo—ries are too bright, to be o're—



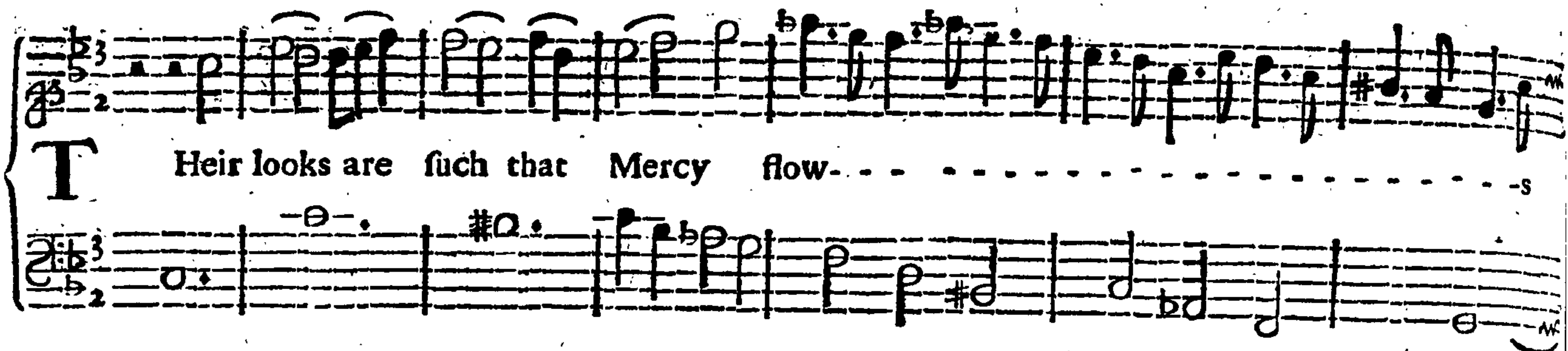
—cast; her glo—ries, her glo—ries are too bright—



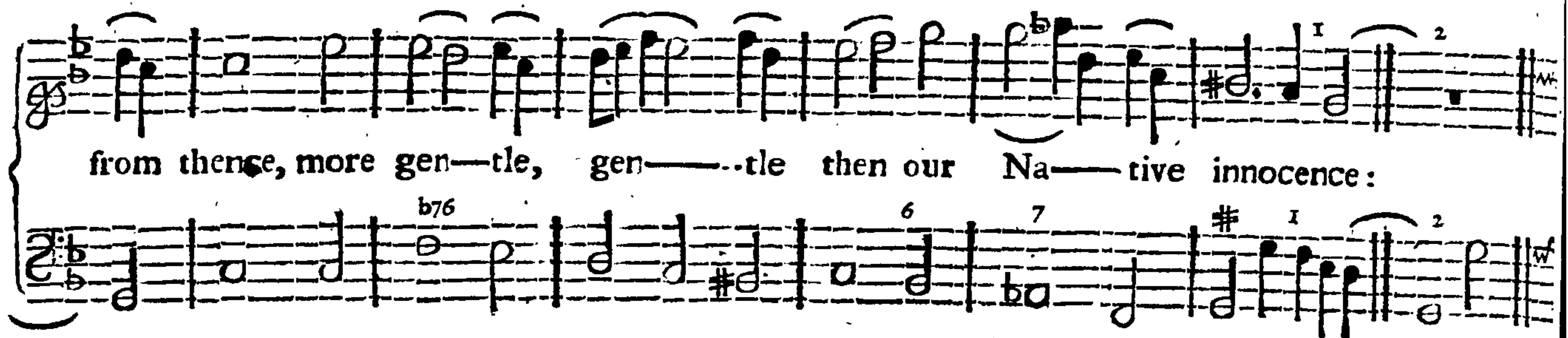
—t to be o're—cast.



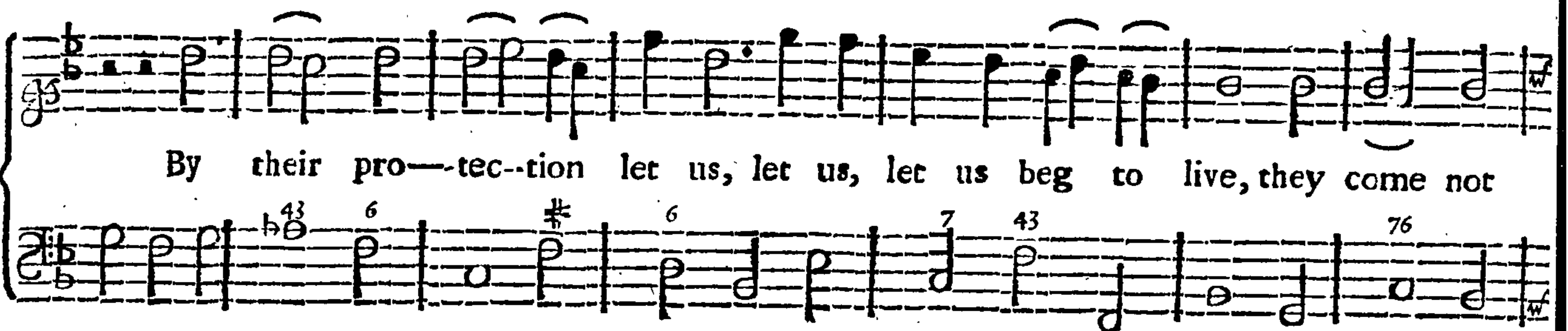
A SONG in the Indian Queen, Sung by Mr. Freeman.



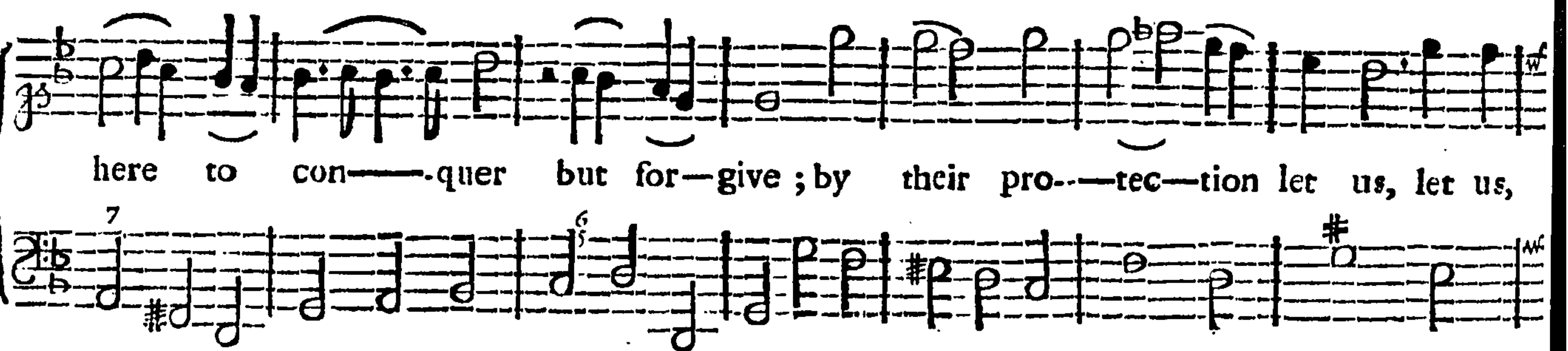
T Heir looks are such that Mercy flow- -s



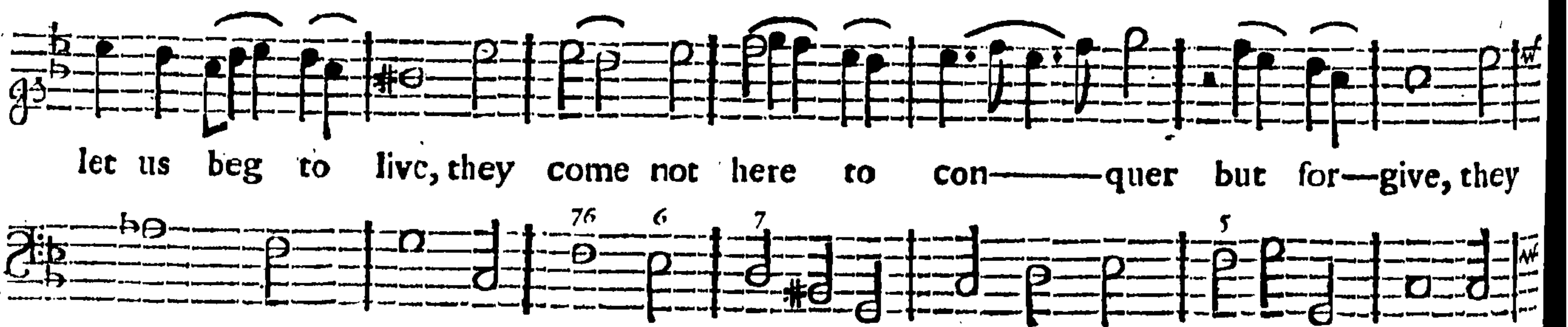
from thence, more gen—tle, gen—tle then our Na—tive innocence:



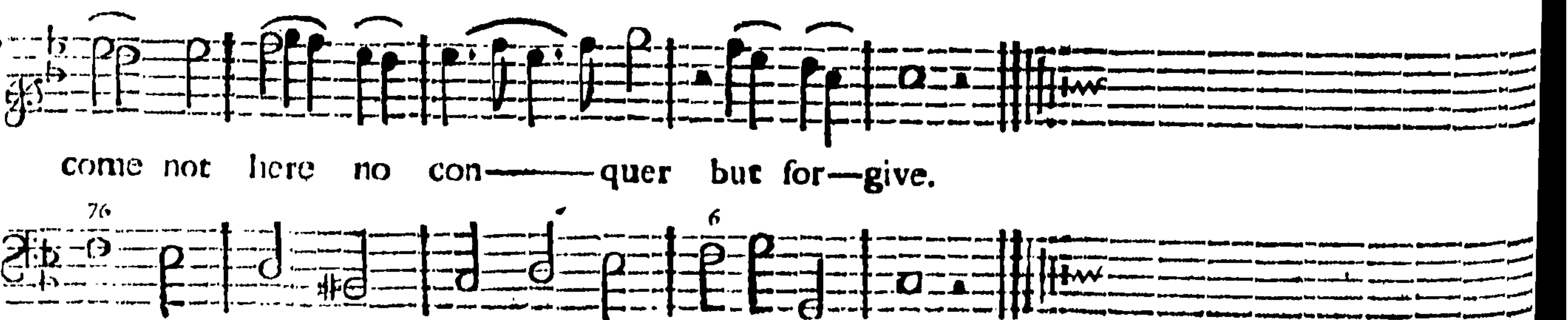
By their pro—tec—tion let us, let us, let us beg to live, they come not



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

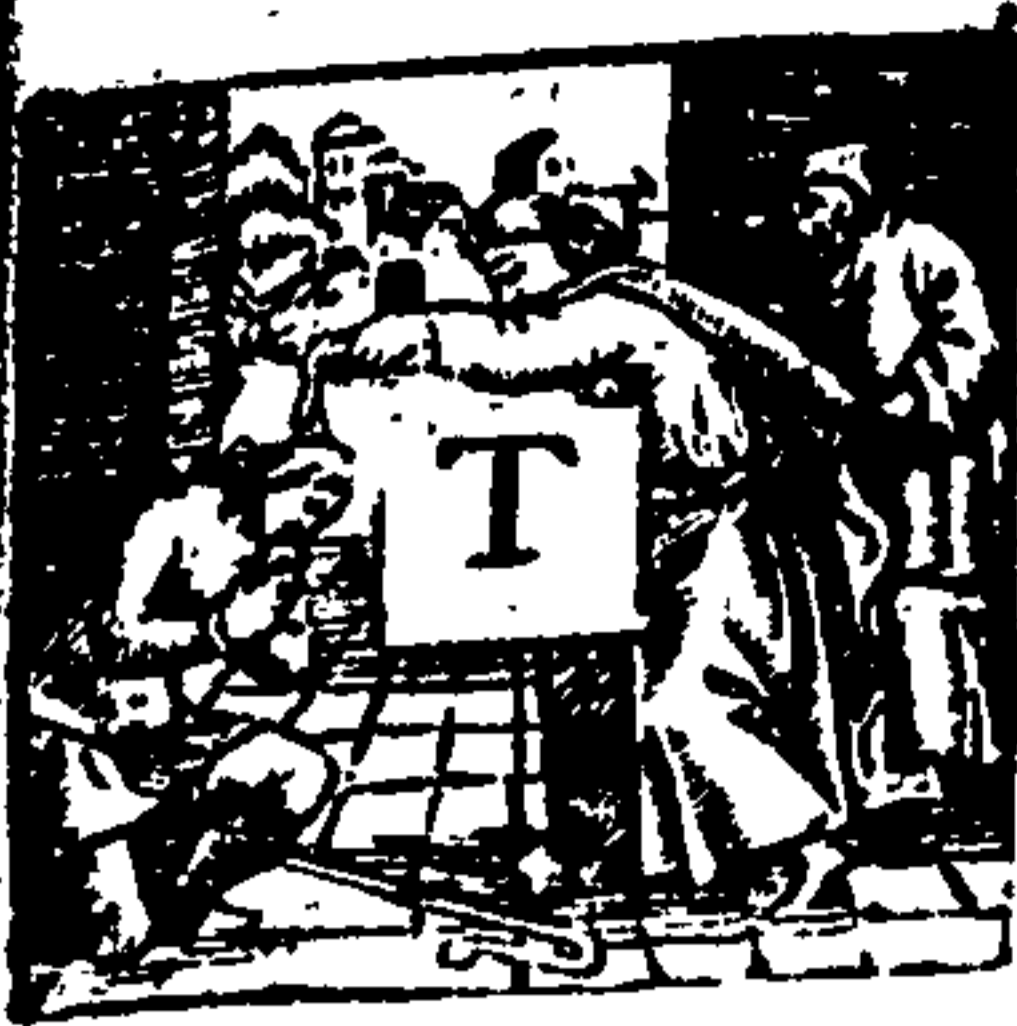


let us beg to live, they come not here to con—quer but for—give, they



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 pit-ty, 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 music consists of four staves. The top staff is a vocal line in G-clef and common time. The second and third staves are lute accompaniment in G-clef and common time. The bottom staff is a bass line in C-clef and common time. The music features a key signature of one sharp (F#) and a common time signature.

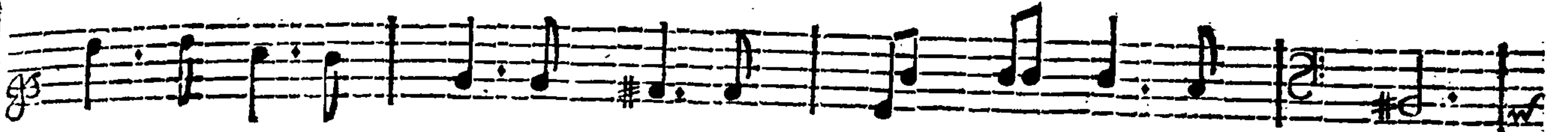
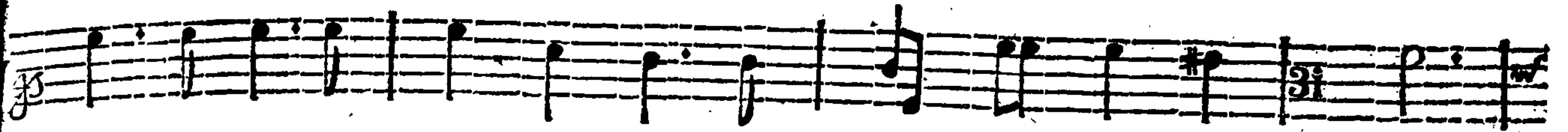
The second system of music consists of four staves. The top staff is a vocal line in G-clef and common time. The second and third staves are lute accompaniment in G-clef and common time. The bottom staff is a bass line in C-clef and common time. The music features a key signature of one sharp (F#) and a common time signature.

Phœbus *Soft.*

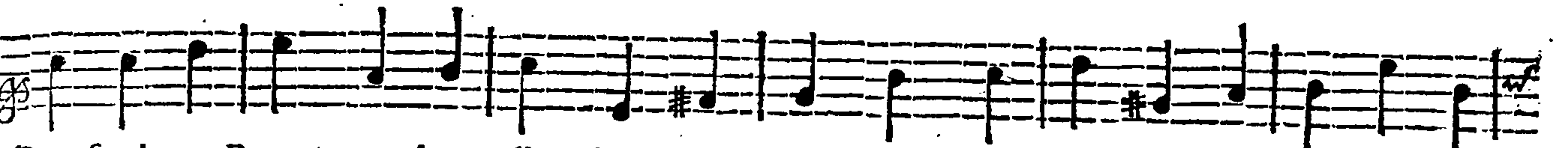
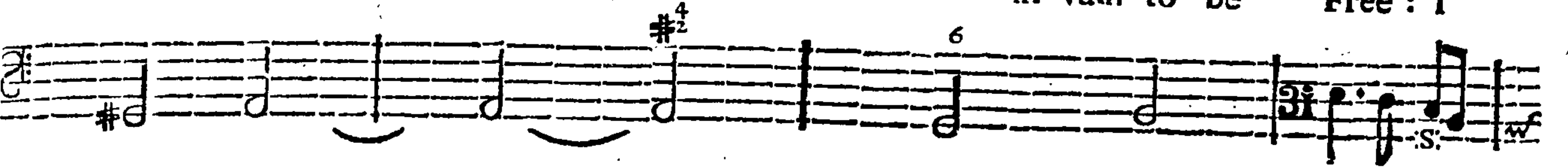
When a Cru--el Long

The third system of music consists of four staves. The top staff is a vocal line in G-clef and common time. The second and third staves are lute accompaniment in G-clef and common time. The bottom staff is a bass line in C-clef and common time. The music features a key signature of one sharp (F#) and a common time signature.

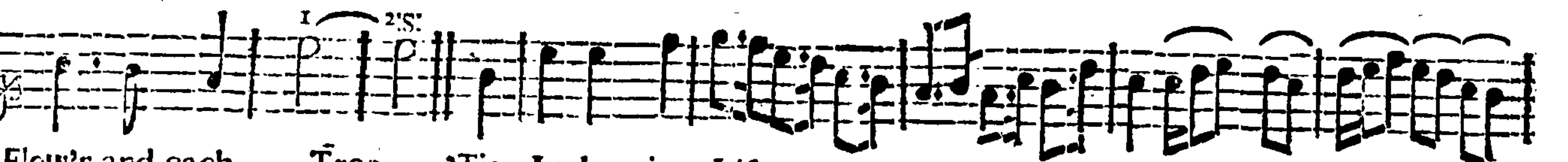
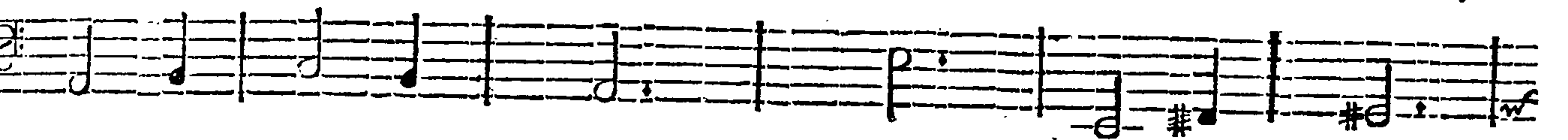
Winter has Fro- - - - zen the Earth, and Nature imprison'd, seeks in vain to be Free ; and



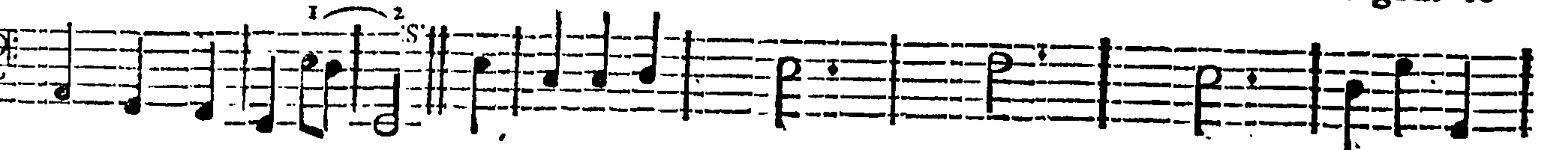
Nature imprison'd seeks - - - - - in vain to be Free : I



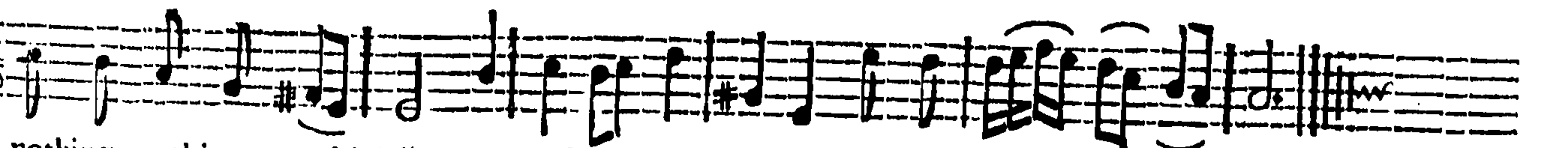
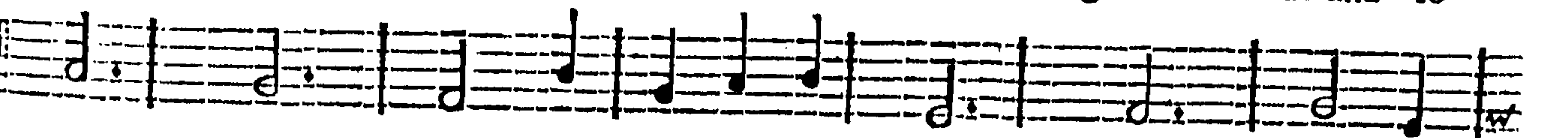
Dart forth my Beams to give all things a Breath, making Spring for the Plants, ev'ry



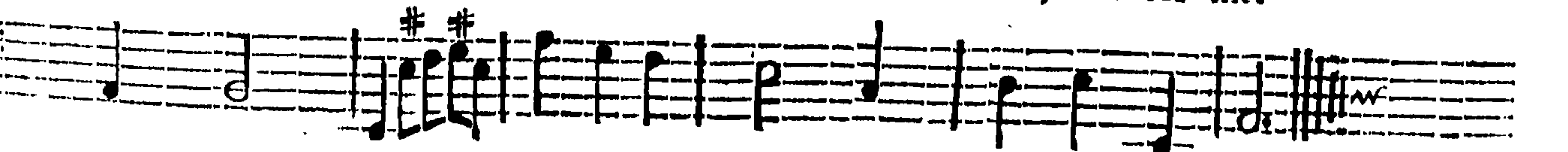
Flow'r and each Tree. 'Tis I who give Life - - - - - warmth and Vigour to



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

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

day, wond'rous, wond'rous day.

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

The Second SONG for Two Voices.

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;

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

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

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

43# 43#

—ter splendors, has brigh—ter, brighter splendors

brigh—ter splendors, has brigh—ter, brighter splendors

6 6

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.

1 2 1 2

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 descend-ed, at his happy happy Birth, at his hap-py

happy, hap- py Birth attend-ed ; With Ro- sy Smi- ling

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

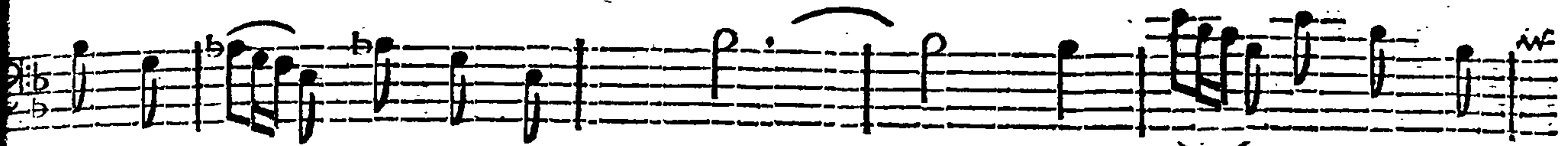
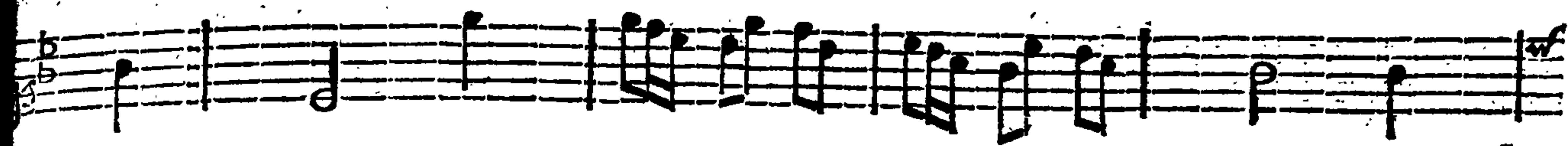
—stows, he will, he will, he will, he will Golden days be—stow, he

will, he will, he will, he will Golden Days be—stow.

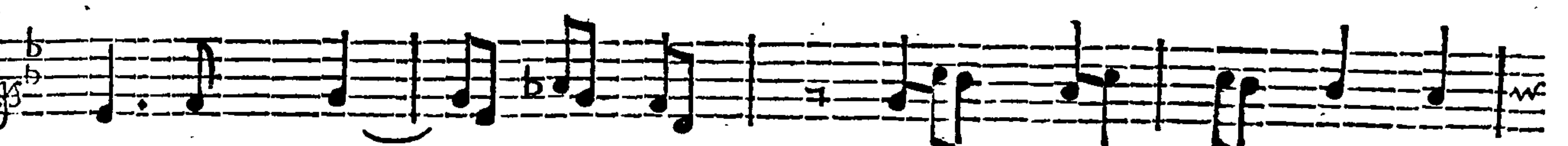
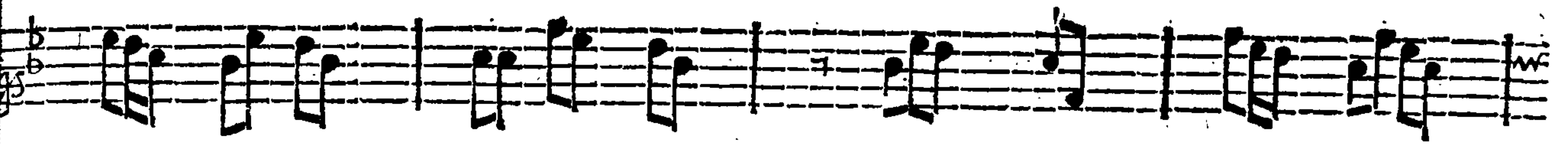
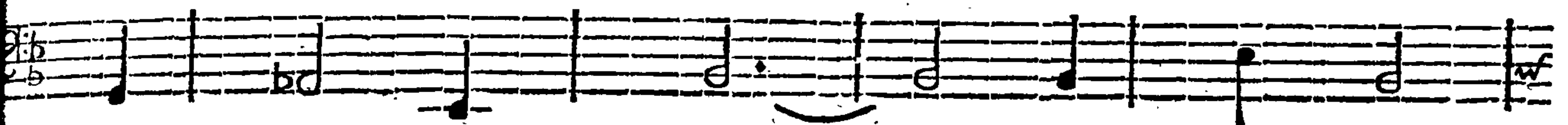
The Fourth SONG with VIOLINS.

T He Father Brave, the Father Brave as

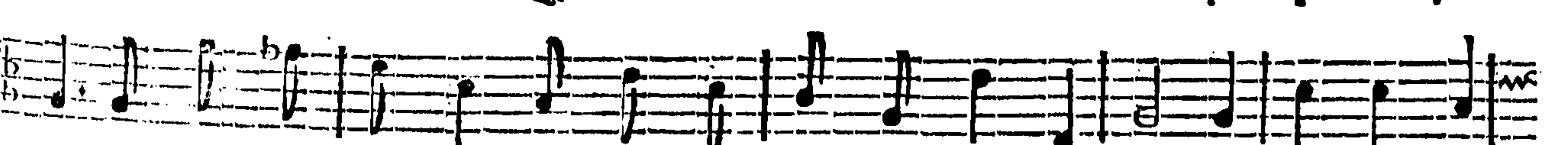
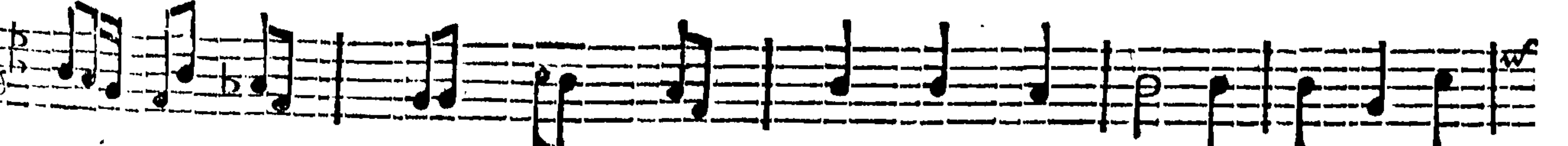
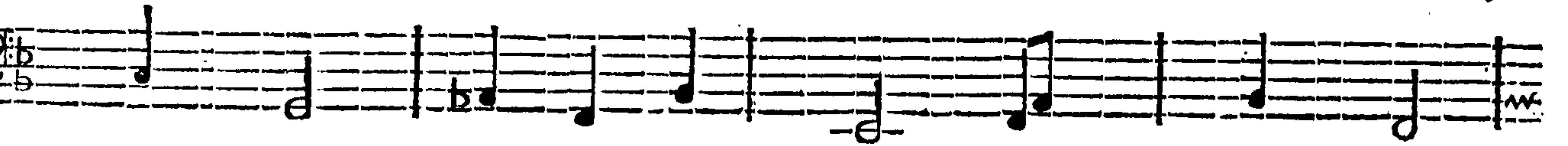
e're was Dane, as e're was Dane; Whose Thundring,



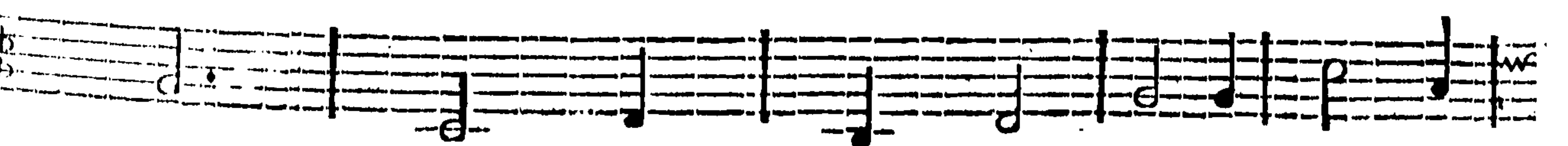
Thundring; Thundring, Thundring Sword, whose Thundring, Thundring,



Thundring, Thundring Sword, has Thousands, thousands, has thousands, thousands, thousands,



thousands Slain, has thousands, thousands, has thousands, thousands Slain, and made him, and

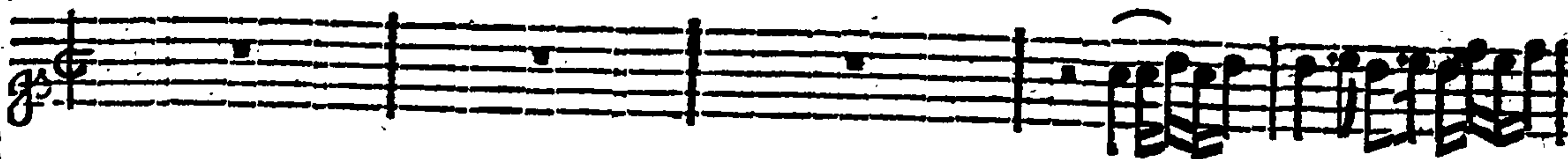


made him o'er half, o'er half *Europe* Reign ; And made him, and made him o'er

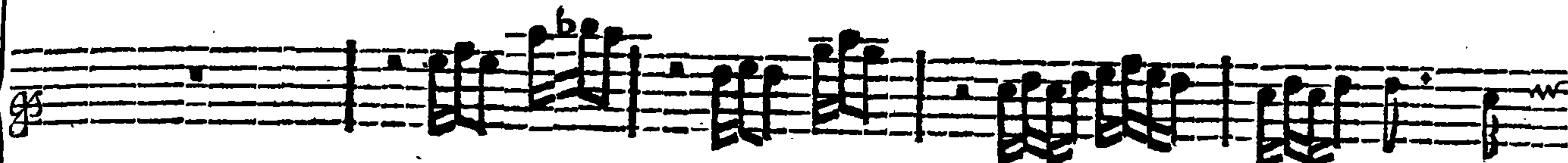
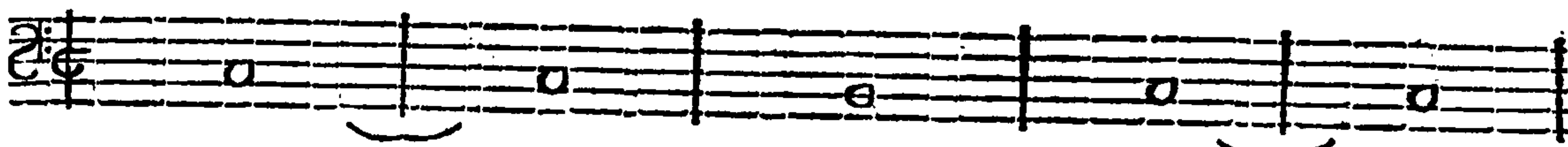
half *Europe* Reign. The Father Brave, the Father Brave as e'er was

Danc, as e'er was Danc, as e'er was Danc.

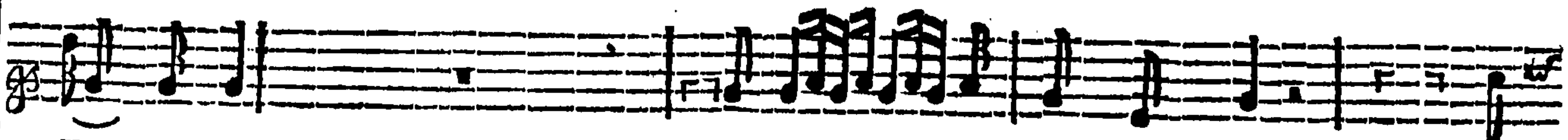
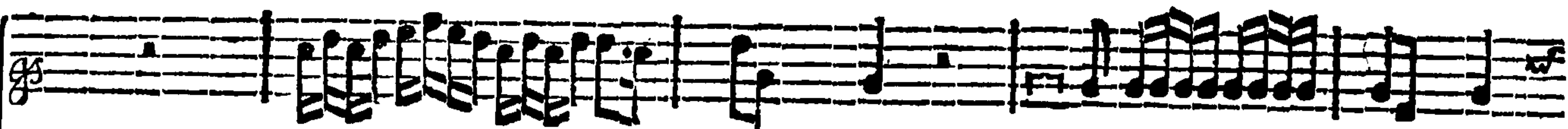
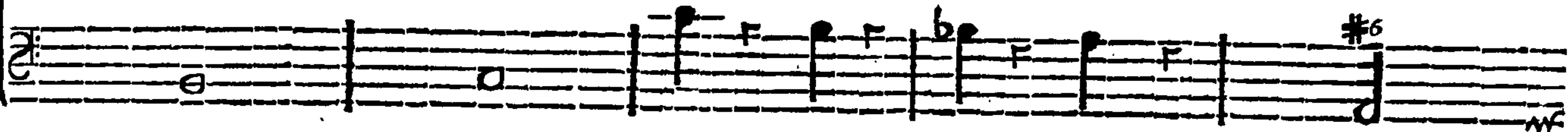
The Fifth SONG, with a Trumpet.



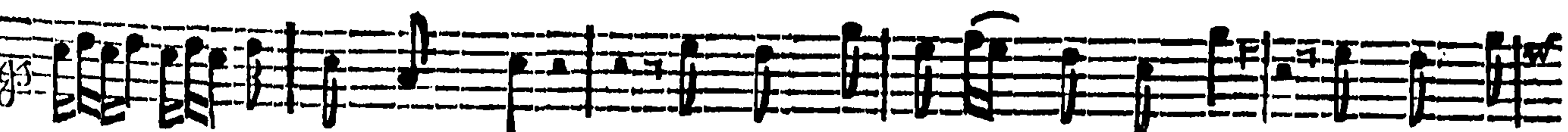
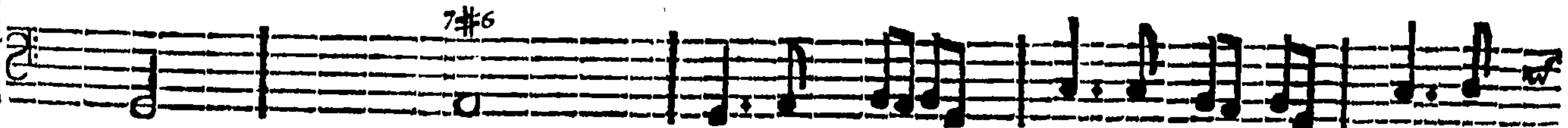
Oun- - - - -d the Trumper,



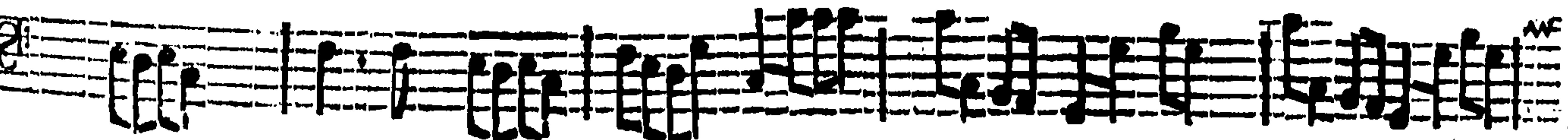
foun—d, foun—d, foun— - - - -d the



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 Trumptet Strikes his Ear, when the

Trumptet Strikes his Ear; Ah! Ah! how- pleas- - - - -'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 music 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). They contain complex rhythmic patterns with many beamed notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a more melodic line with some accidentals.

The second system of music consists of three staves, similar in structure to the first. It continues the complex rhythmic patterns in the upper staves and the melodic line in the lower staff.

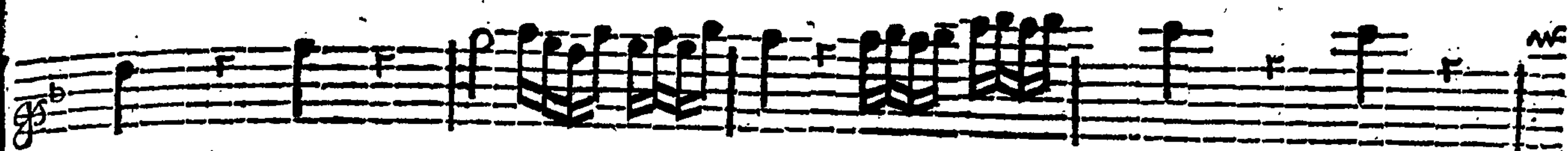
The third system of music consists of three staves, continuing the musical piece with similar rhythmic and melodic elements.

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

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

The fourth system of music includes lyrics. The lyrics are: "H Ark! hark how the Song—sters, hark! how the Songsters, how the Hark! hark! hark! how the Song—sters, hark how the". The music continues with treble and bass staves.

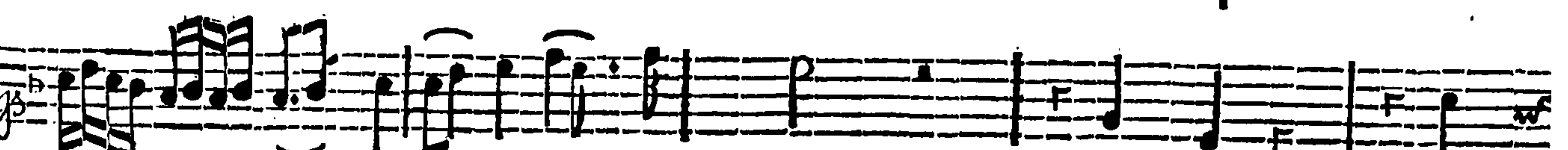
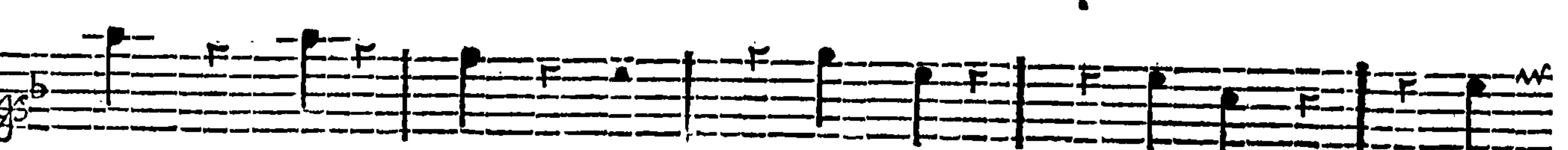
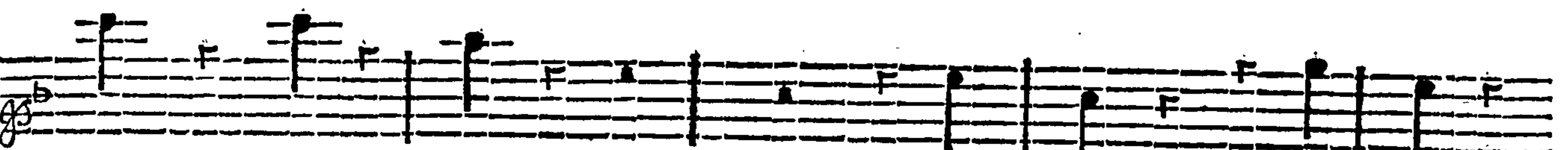
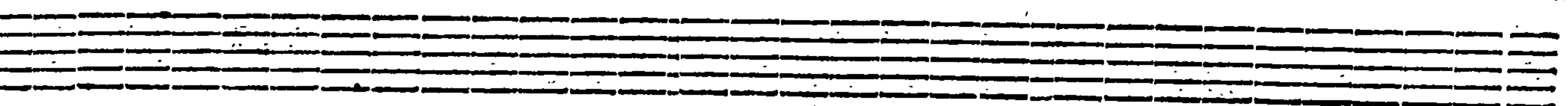
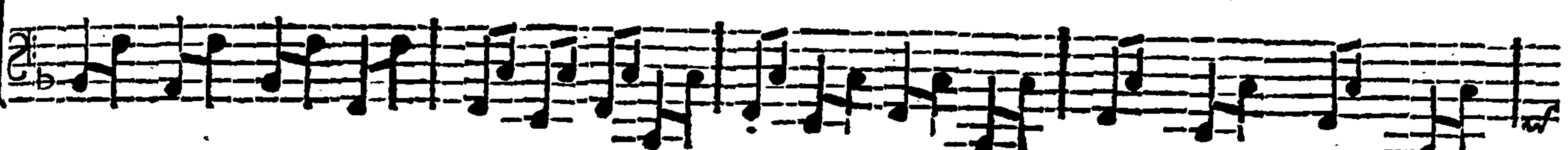
Two empty musical staves at the bottom of the page, one in treble clef and one in bass clef.



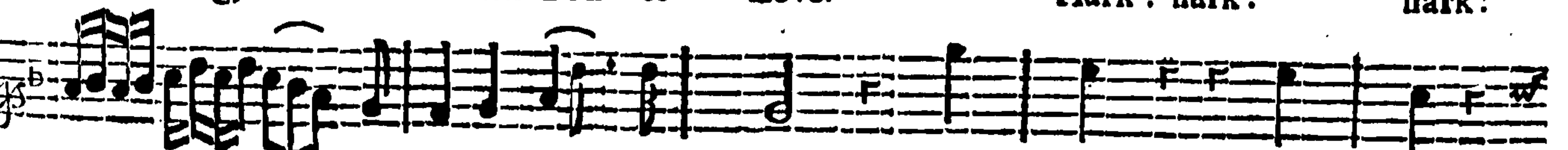
Song— — —fters of the Grove; Sin— — —g, Sin— — —



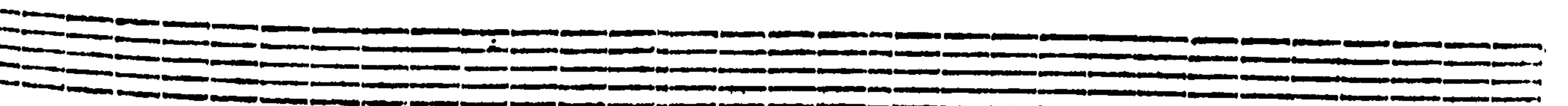
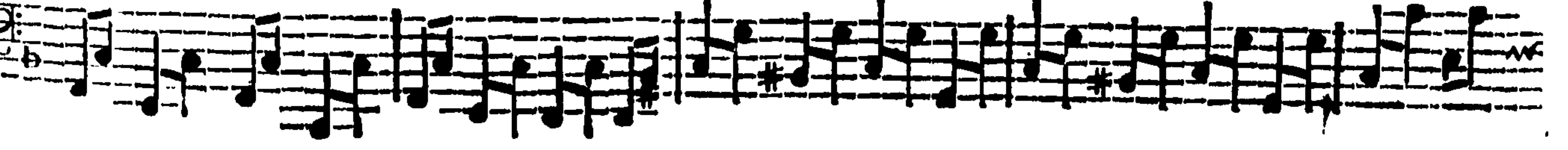
Song- - - -fters of the Grove; Sin— — —g, Sin— — —



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

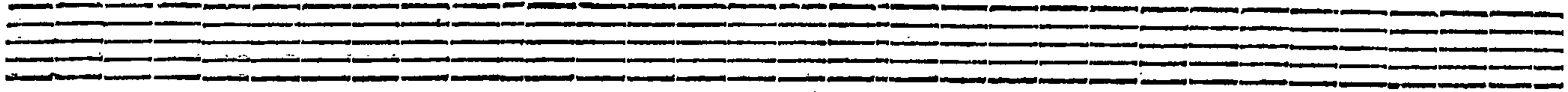


— — —g Anthems to the God of Love. Hark! hark! hark! hark!



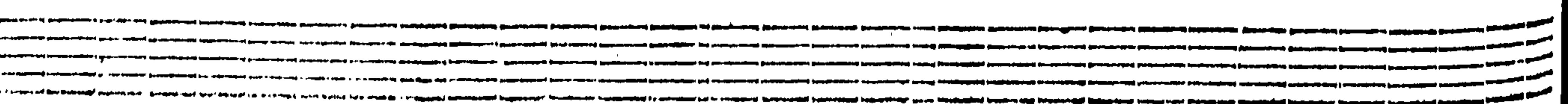
hark! hark! hark how each Amorous winged pair, with Love's great Praises,

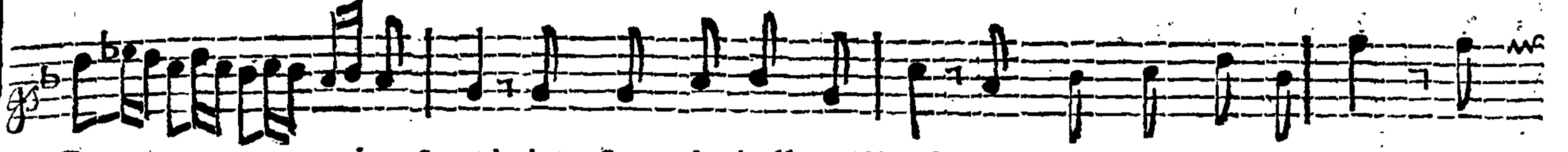
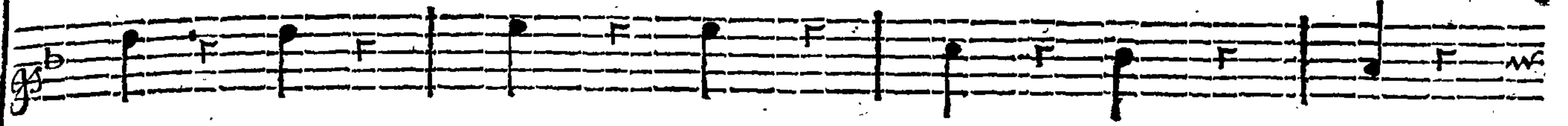
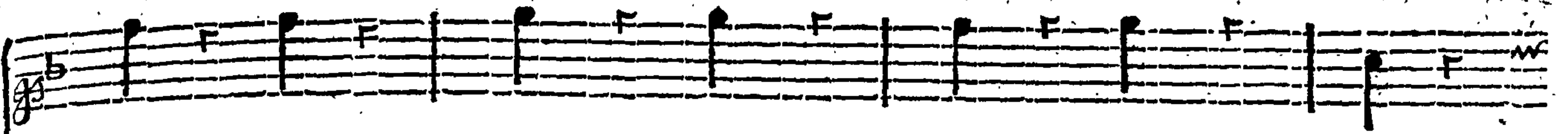
hark! hark how each Amorous winged pair, with Love's great



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-

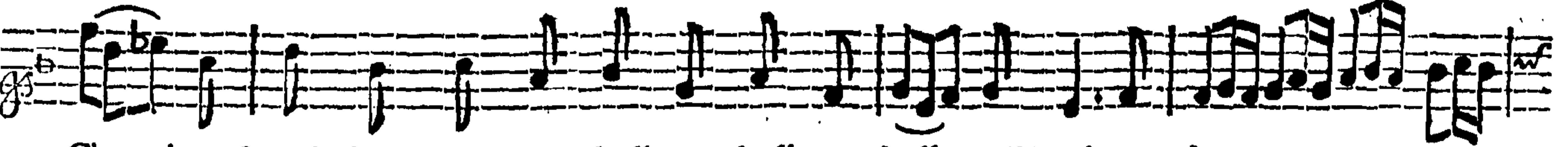
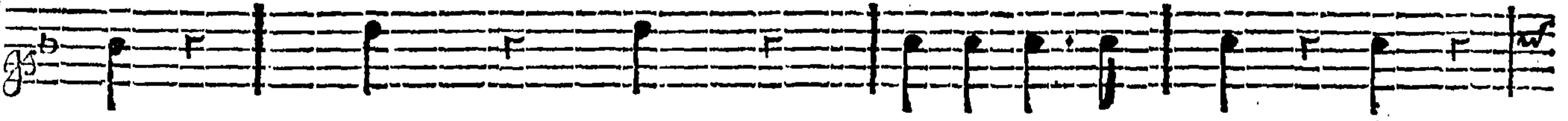
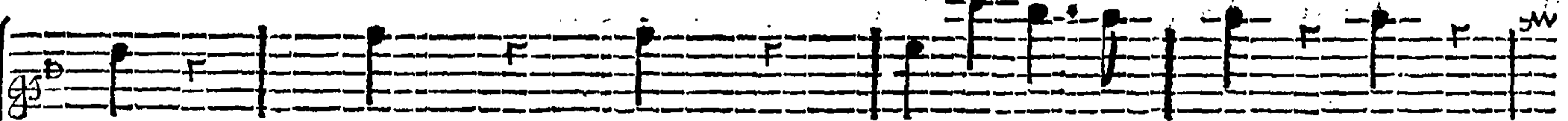
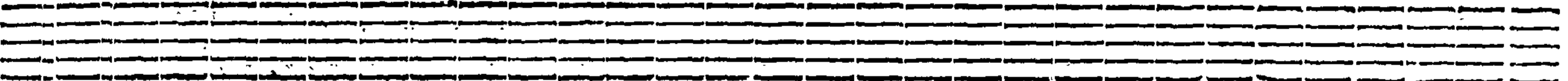
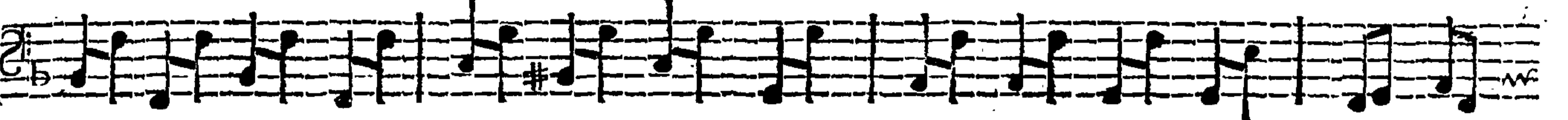




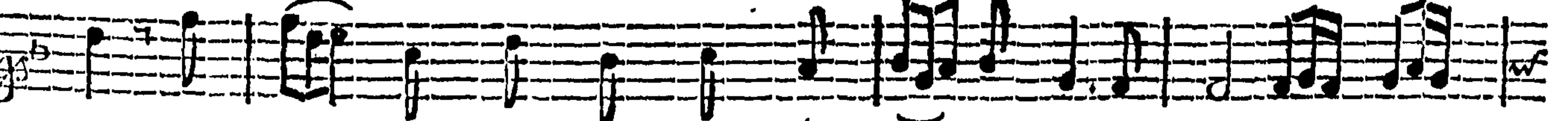
Charm- - - - -ing found does from the hollow Woods, does from the hollow Woods, the



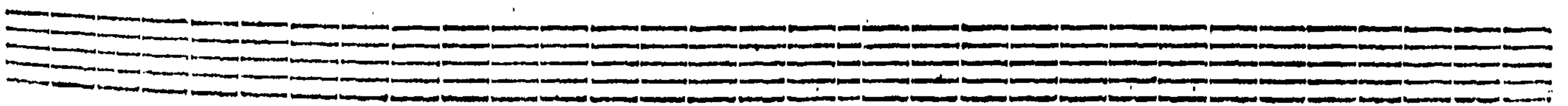
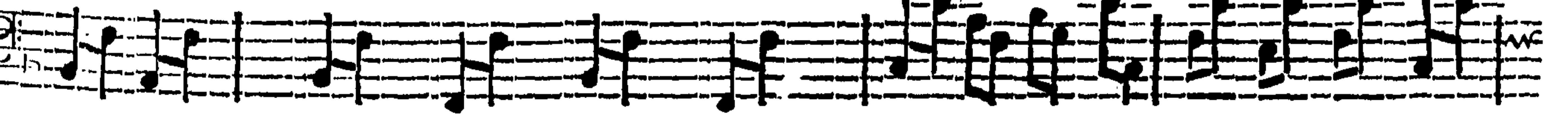
- - - - -ing found does from the hollow Woods, does from the hollow



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

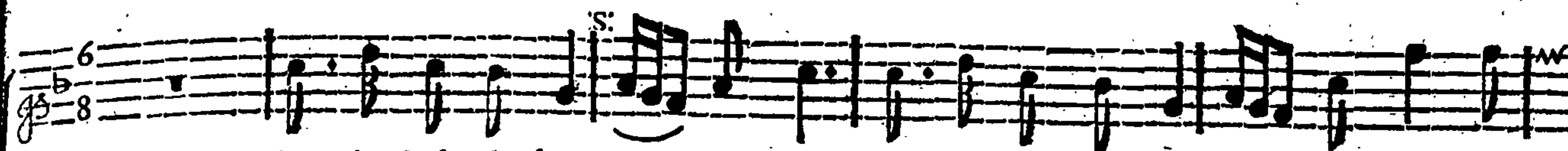


Woods, the Charming found does from the hollow Woods reboun- - - - -



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

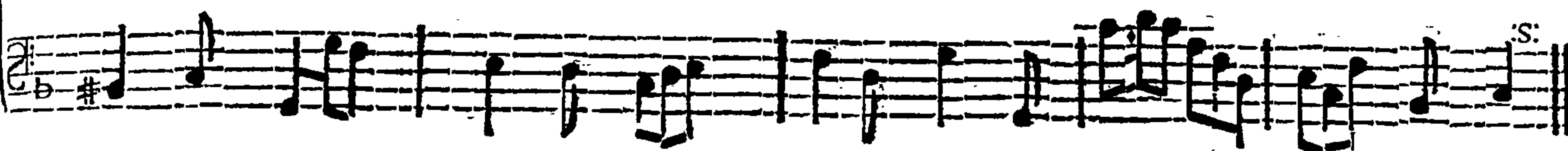
rebound.
 -bound, re—bound.



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



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



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



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



want, they want Loves Fire. But Fire.



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

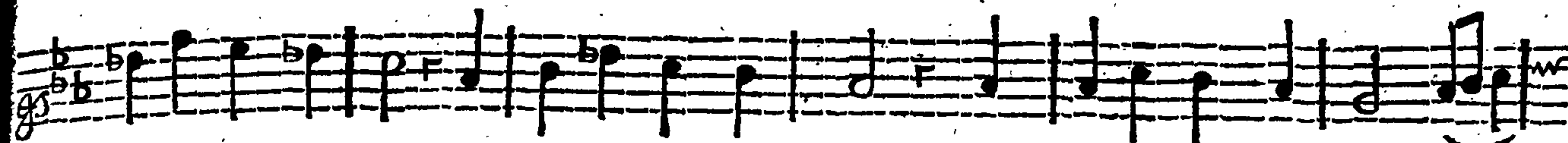
But ah! but ah! how much are our delights more dear, more, more, more dear ; But

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

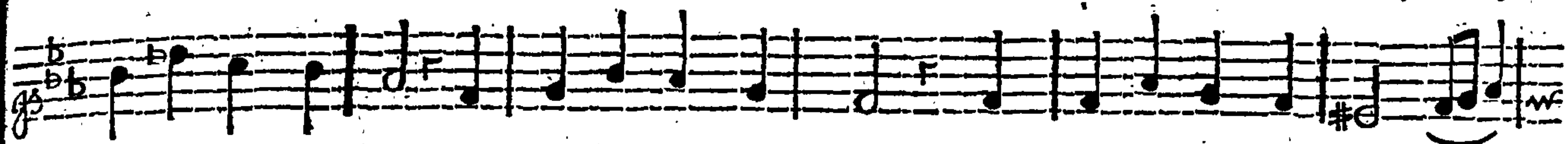
ah! but ah! how much are our delights more, more, more dear ; For

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



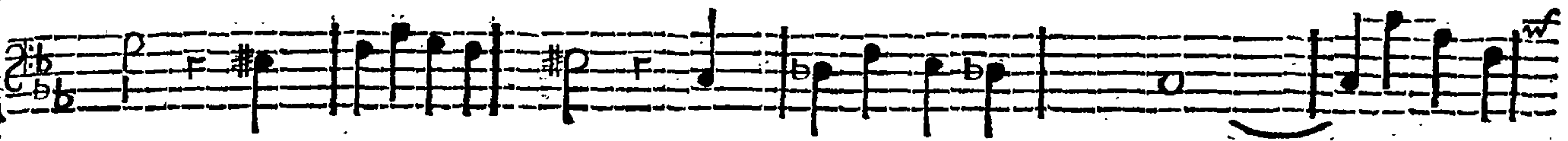
Only Human kind, for on-ly Human kind, For on-ly Human kind; love;



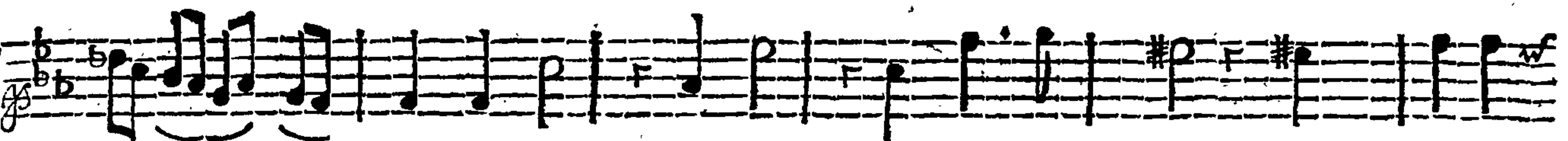
On-ly Human kind, for on-ly Human kind, For on-ly Human kind; love



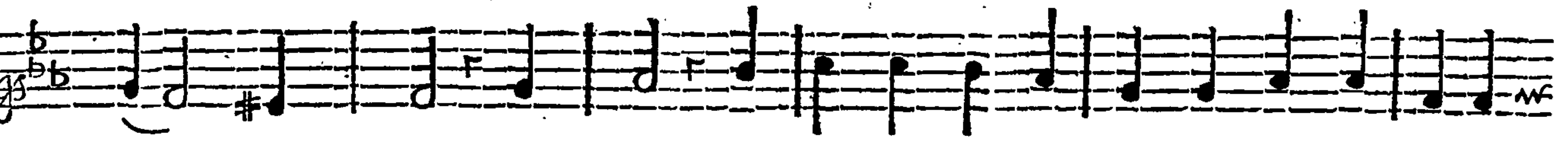
kind, for only Human kind, for only Human kind; Love, love, love



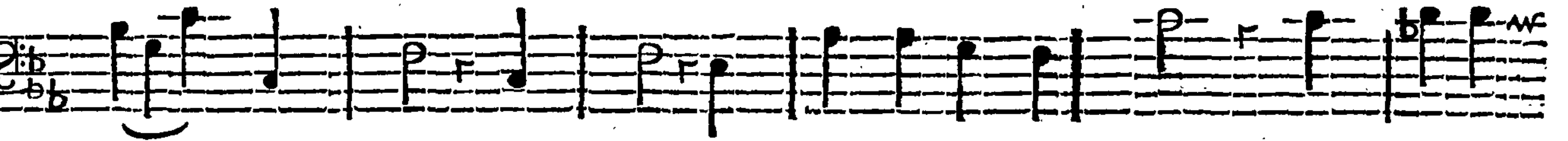
all the year, all, all, all, all, all the year; For only



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



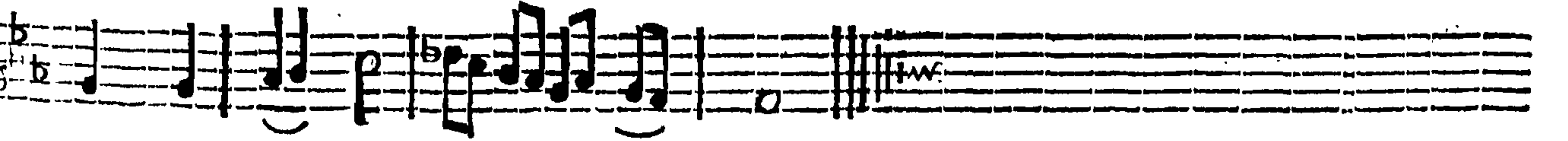
all the year, all, all, all, all, all the year; For only,



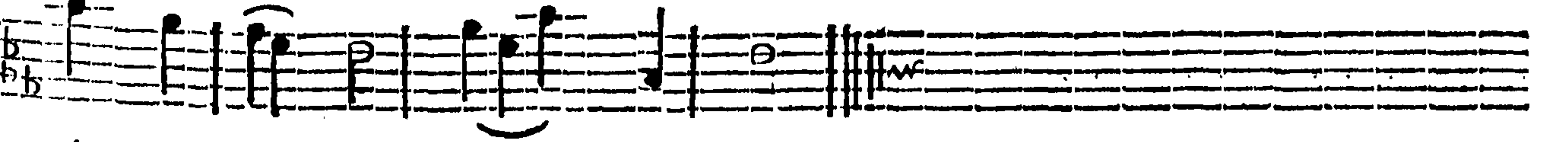
Human kind, love all the year.



Human kind, love all the year.



human kind, love all the year.



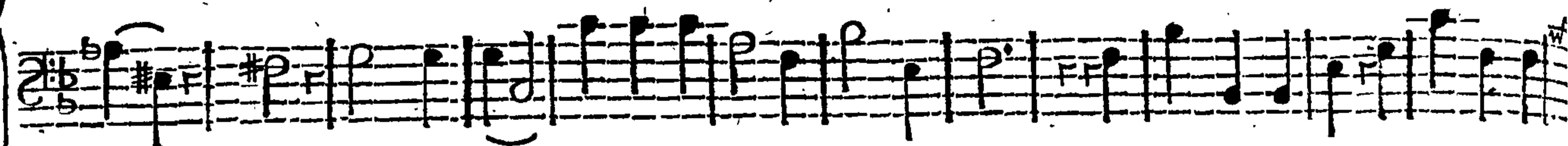
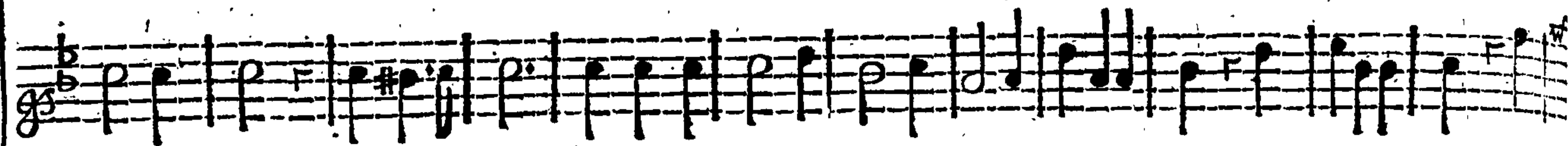
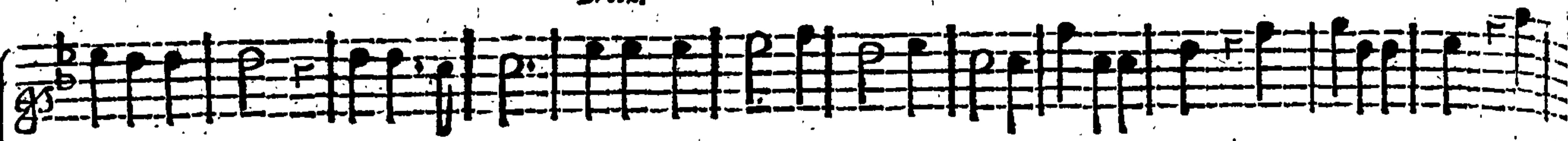
HAUTBOYS.

Hence, hence,

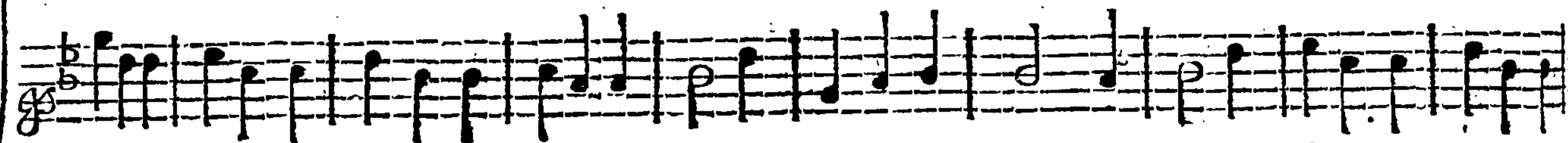
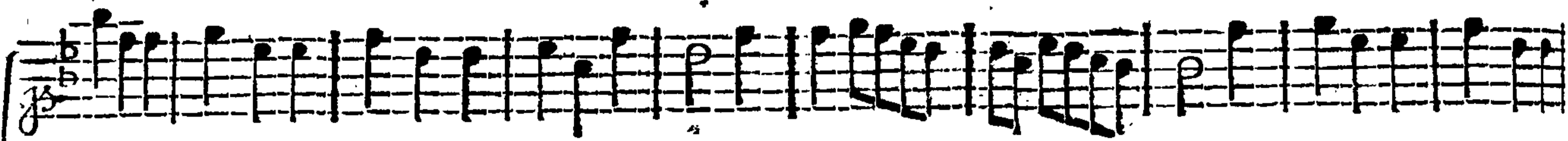
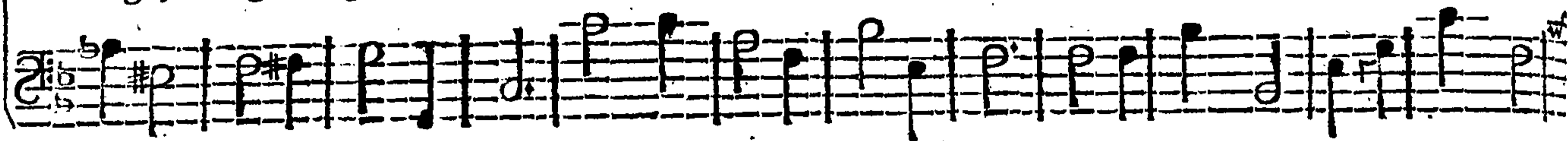
hence with your trifling Deity ; a grea- - - - -ter, grea- - - - -ter

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

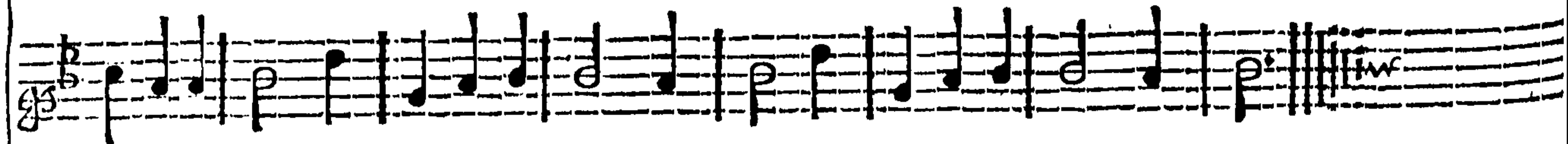
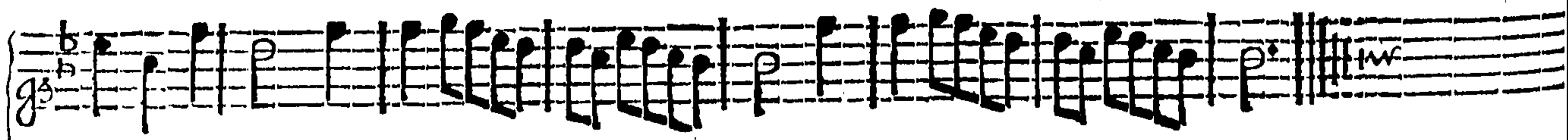
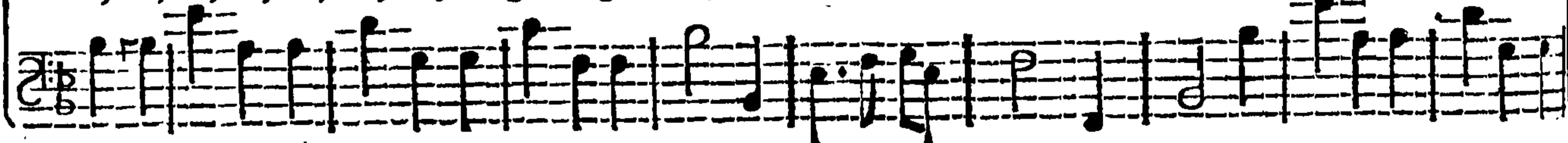
Brisk.



Sigh, sigh, sigh 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.

Ome all, come all, come all, come all, come all to me,

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

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

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

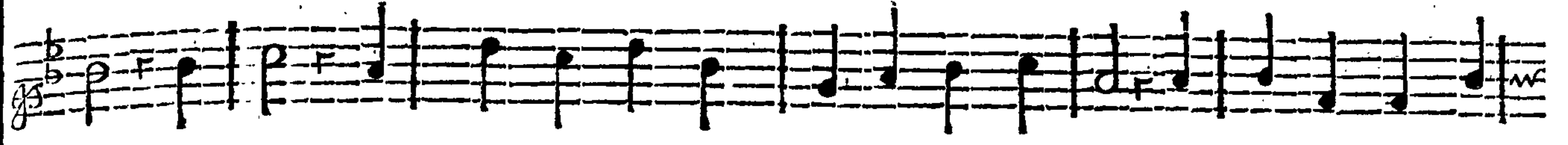
the joys of Love, the joys ——— of Love without its pains; The joys of
 Love, the joy. ———s of Love without its pains.

Detailed description: This block contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are written below the vocal line. The first system ends with a double bar line and repeat signs. The second system continues the melody and accompaniment.

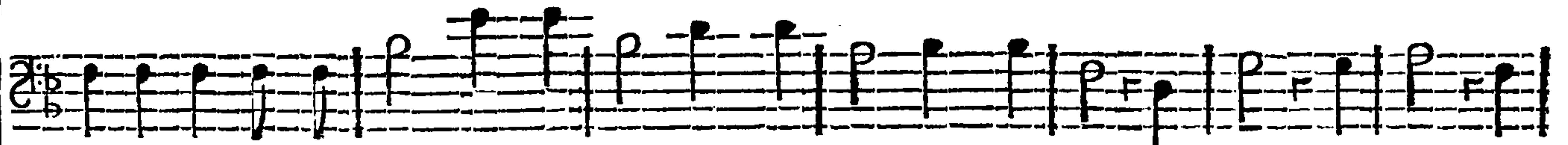
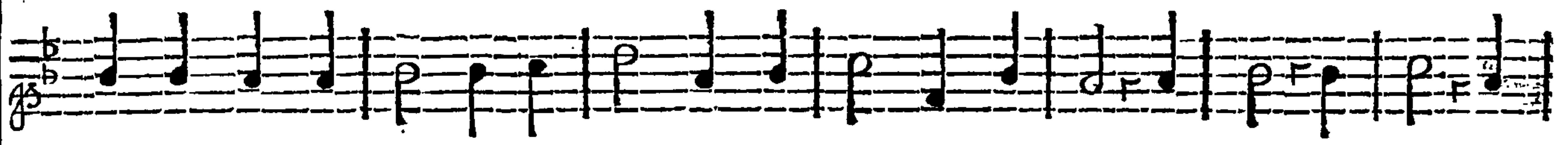
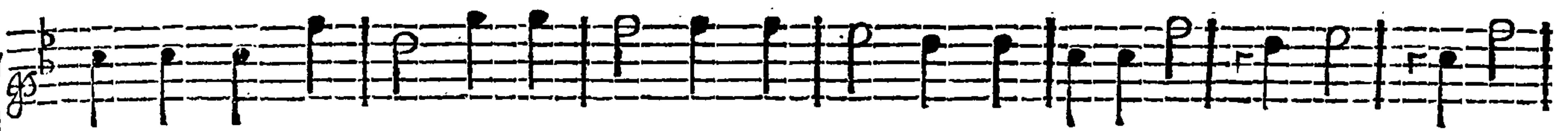
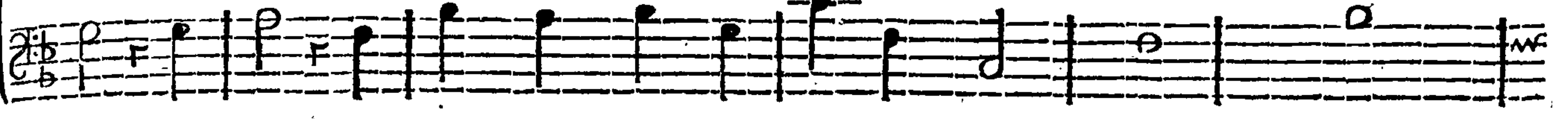
A SONG with Instruments.

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

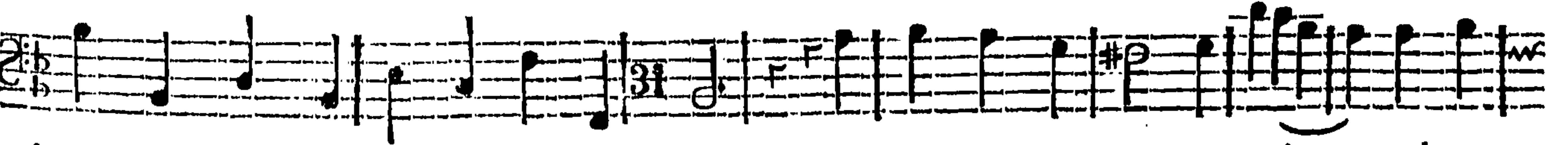
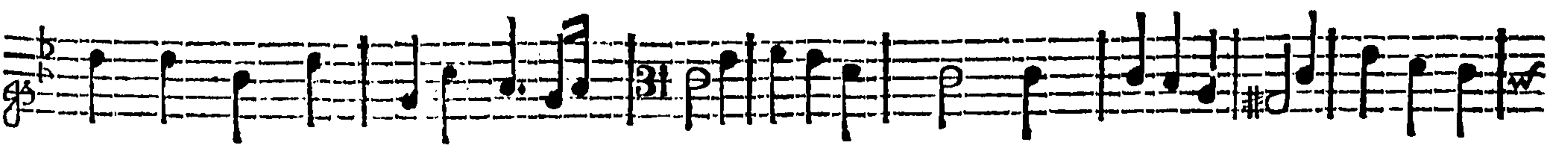
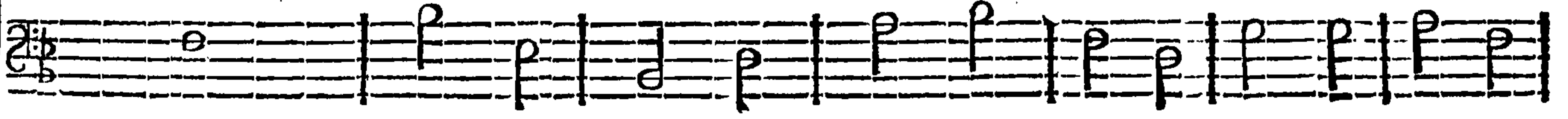
Detailed description: This block contains two systems of musical notation for instruments. Each system consists of four staves: two for the upper instruments (treble clef) and two for the lower instruments (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the second system. The notation includes various rhythmic values and dynamic markings.



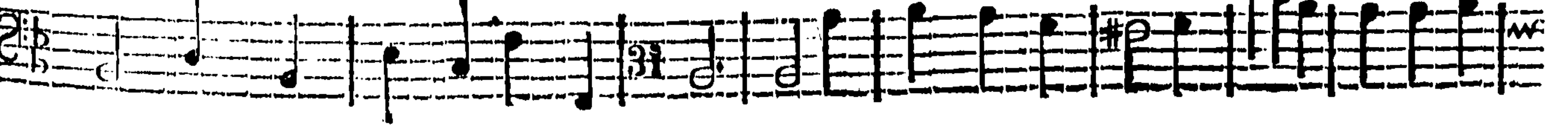
know? D'ye know, d'ye know, what Phantism 'tis misleads you so: Return, return, re—



—volting Rebels return; Where d'ye go, whered'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

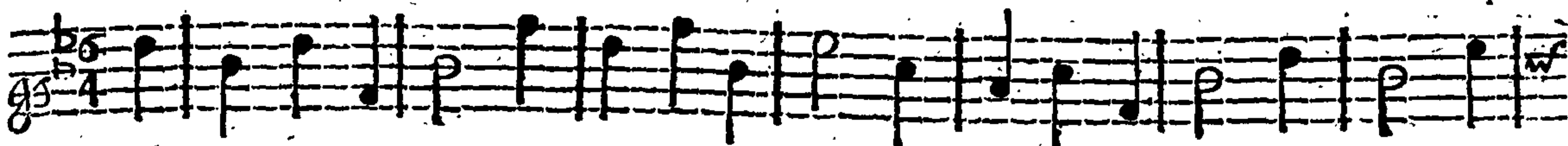


care; To Tyrannous Chains, to Tyrannous Chains, to doubt and despair; To Barbarous

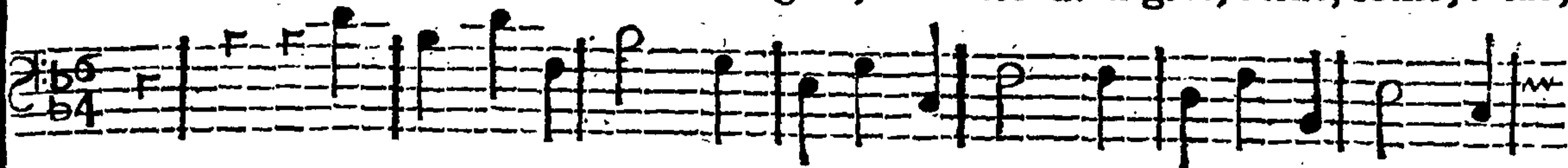
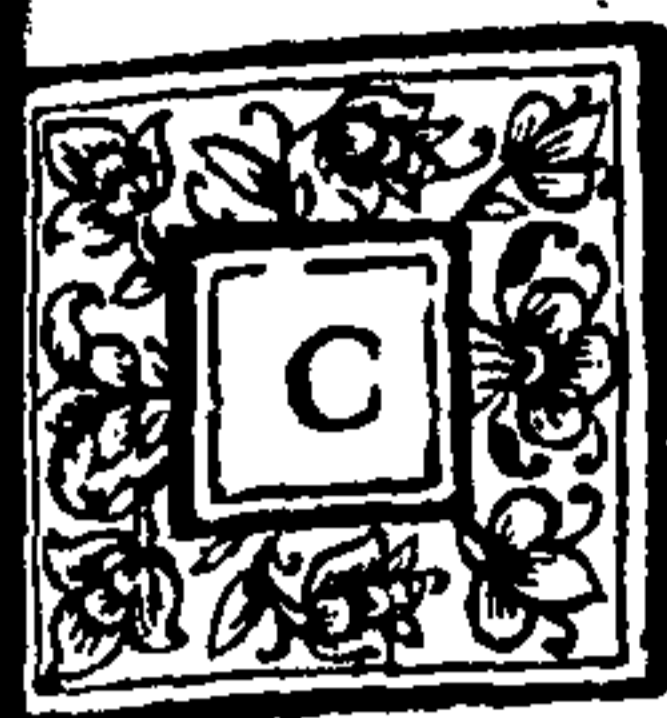
Jea-lou-sy, Barbarous jea-lou-sy, mi-se-ry, Slavery; To Torments and pains,

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

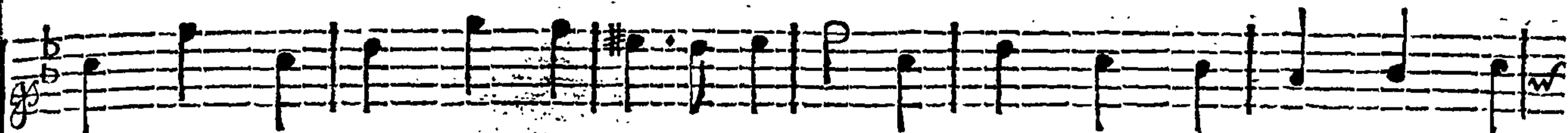
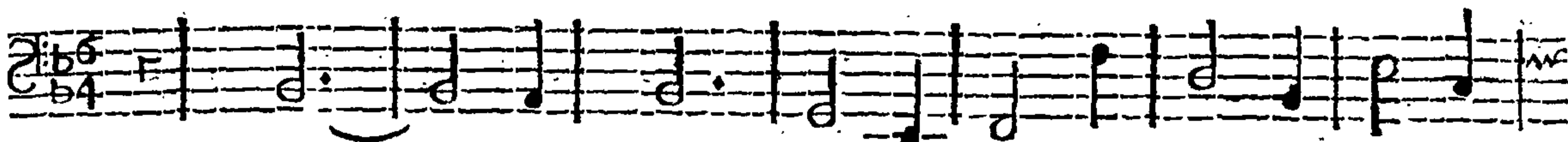
A Two Part SONG between Cupid and Bacchus.



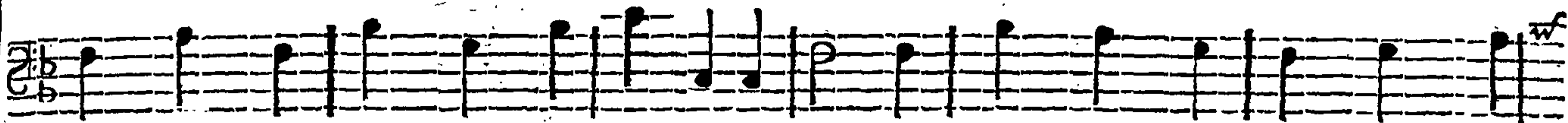
One let us a-gree, come let us a-gree, come let us a-gree, come, come, come,



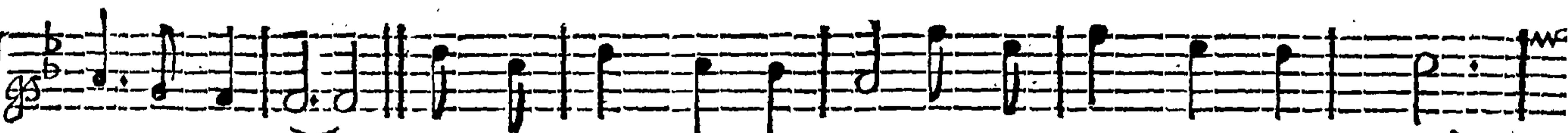
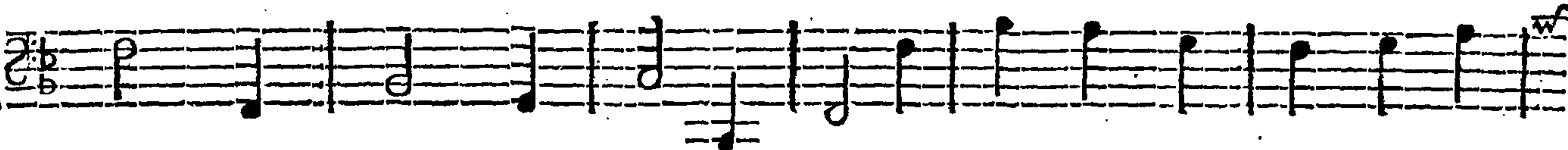
Come let us agree, come let us a-gree, come let us a-gree, come,



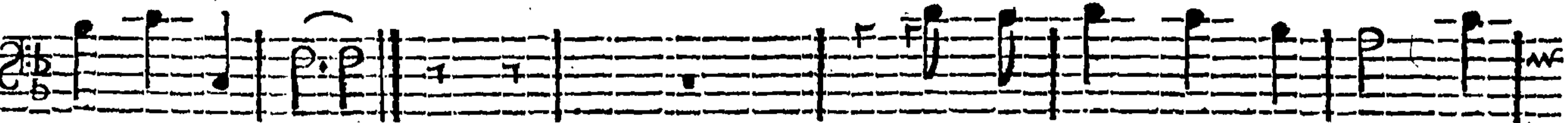
come, come, come, come, come, come let us agree; come, come, come, come, come, come



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

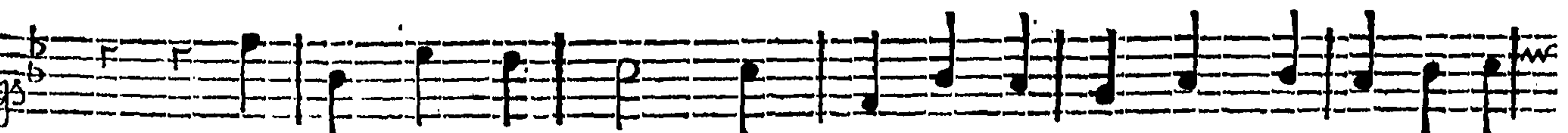
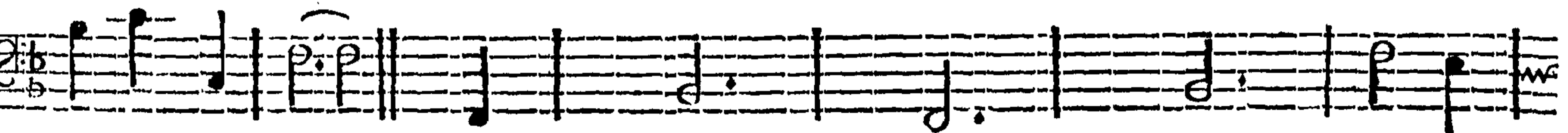


let us a-gree; There are pleasures di-vine, there are pleasures di-vine,

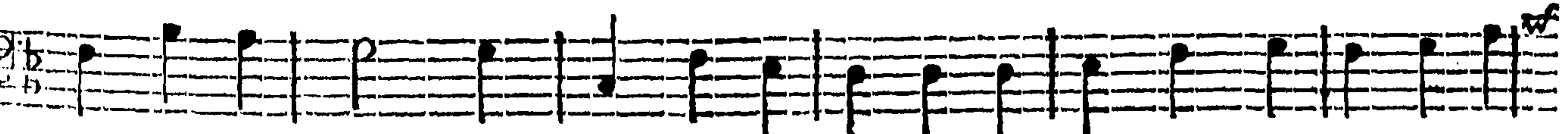


let us a-gree;

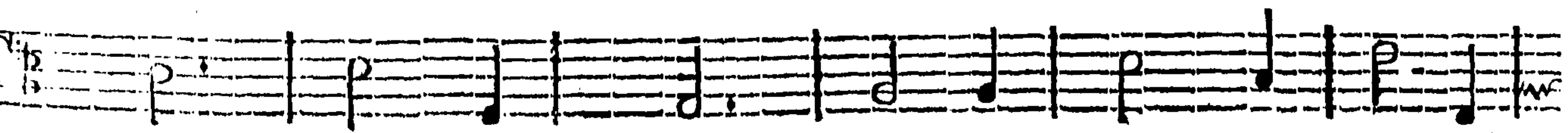
There are pleasures di-vine, in



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

Love, in Love and in Wine.

Love, in Love and in Wine.

SONGS in Bonduca.

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

The first system of music consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. The lower three staves are piano accompaniment, with the bottom two staves in treble clef and the middle staff in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

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

The second system of music consists of four staves. The top staff is a vocal line. The lower three staves are piano accompaniment. The music continues with similar rhythmic patterns and includes some triplet figures. The key signature remains G major.

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

The third system of music consists of two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The music concludes with a final cadence.

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

This system contains the first musical staff with a vocal line and three piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The music features a complex texture with many sixteenth and thirty-second notes. The lyrics are: "Tow'ring pride of Rome; And check the Tow'ring pride of Rome, of Rome, of Rome,"

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

This system contains the second musical staff with a vocal line and three piano accompaniment staves. The key signature remains two flats. The music continues with similar rhythmic complexity. The lyrics are: "clip their wings, or chase 'em home, clip their wings or chase 'em home, clip, clip their wings"

The first part of the musical score consists of four staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The third and fourth staves are in bass clef with the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests.

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

The second part of the musical score consists of a single staff in bass clef with a key signature of two flats. It continues the melodic line from the previous section.

A Symphony for Flutes to the following SONG.

The first staff of the flute symphony is labeled "First Flute." It is in treble clef with a key signature of two flats. The music begins with a series of rests followed by a melodic phrase.

The second staff of the flute symphony is labeled "Second Flute." It is in treble clef with a key signature of two flats. The music begins with a series of rests followed by a melodic phrase.

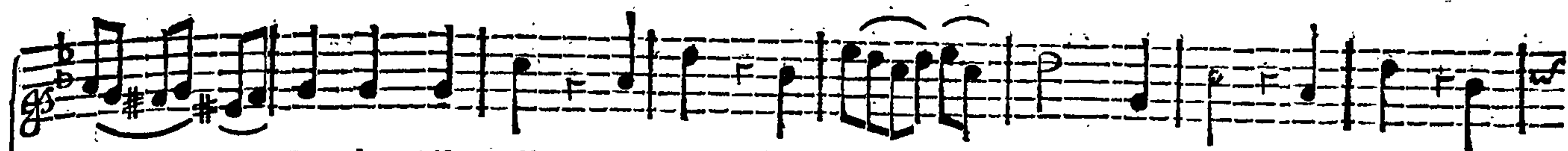
The third staff of the flute symphony continues the melodic development. It features a series of sixteenth-note passages.

The fourth staff of the flute symphony continues the melodic development with various note values and rests.

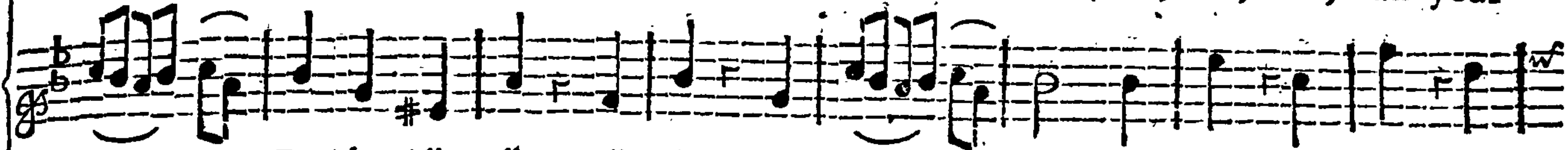
The fifth staff of the flute symphony continues the melodic development with various note values and rests.

The sixth staff of the flute symphony continues the melodic development with various note values and rests.

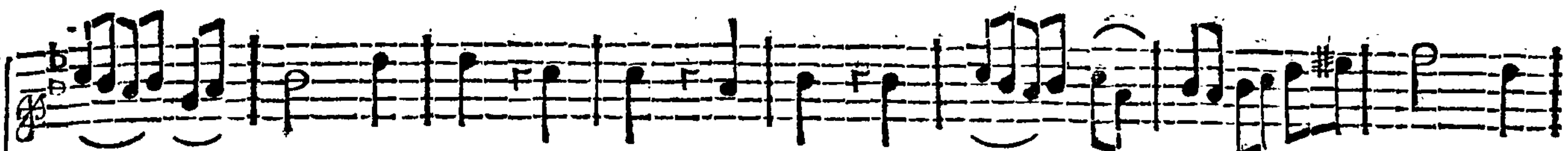
Sing, sing, sing, sing ye *Druids*; sing, sing, sing,
 Sing, sing, sing,



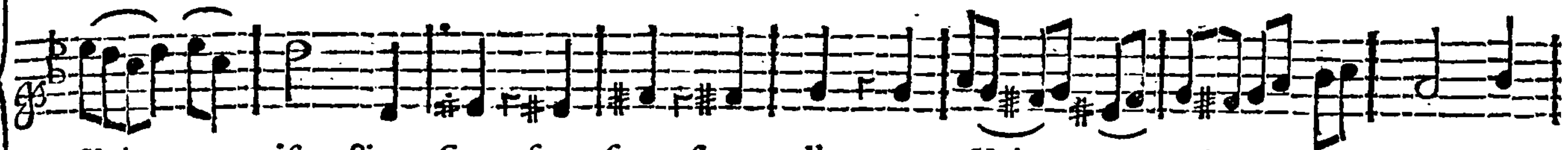
sing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all, all, all your



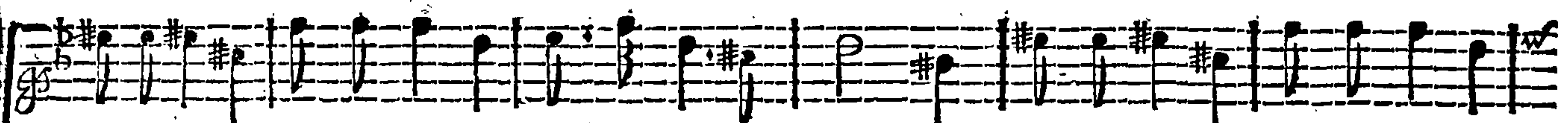
sing, ye *Druids*; All, all, all, all your Voi—ces raise; All, all all, all your



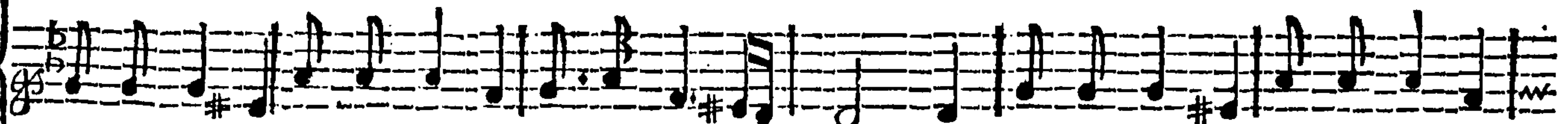
Voi—ces raise; Sing, sing, sing, sing, all, all your Voi—ces raise- - - - -to



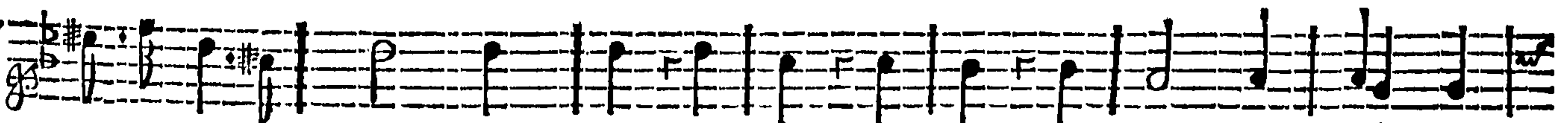
Voi—ces raise; Sing, sing, sing, sing, sing all your Voi—ces raise- - - - -to



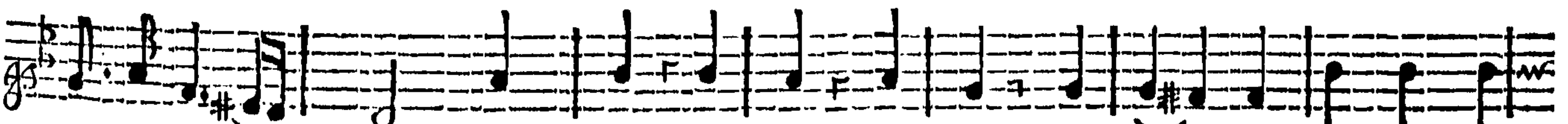
Celebrate, to Celebrate di—vine *An-da-tes* Praise; To Celebrate, to Celebrate di—



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* Praise.

— *An—da—tes* Praise.

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

Brigantium Honour'd with a Race di—vine,



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-

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

fresh blooming Glo-ries, still, still re-
Collony, whilst planted there, fresh blooming Glo-ries still re-

—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,

plant—ed there, fresh Bloom—ing Glo—

fresh Bloom— — — — — ing Glo— — — — —

56 7

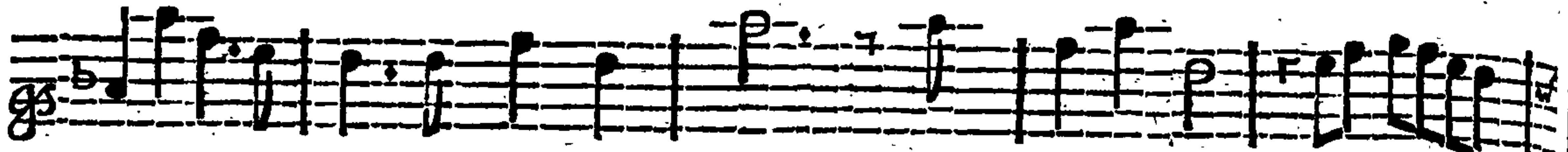
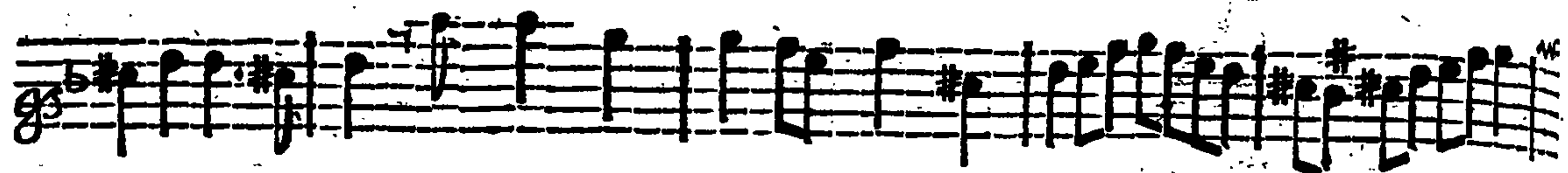
—ries still re—new'd the Year.

—ries still renew'd the Year.

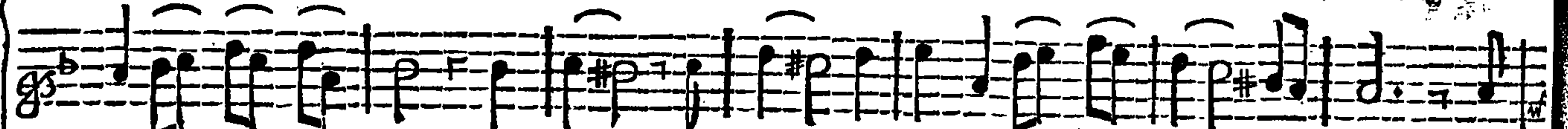
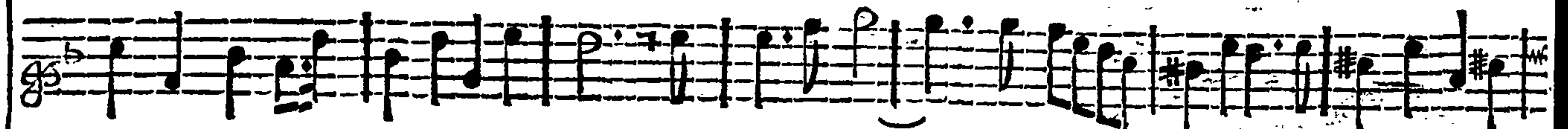
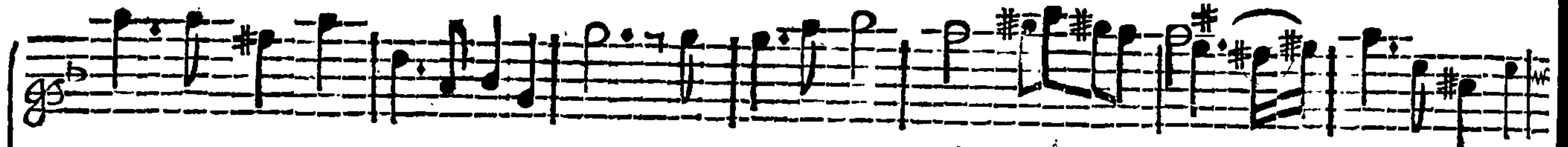
7 6 4 3

A VERSE with Flutes in the Yorkshire Feast-Song.

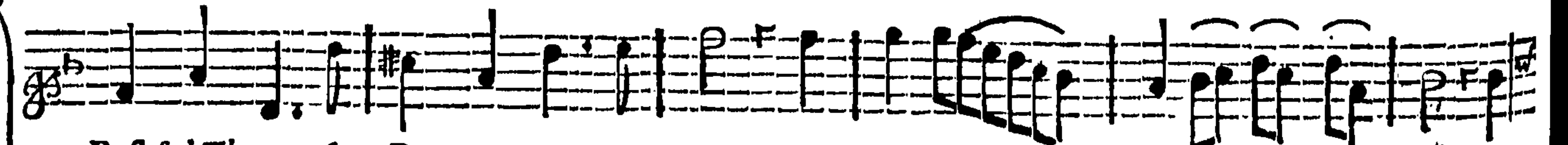
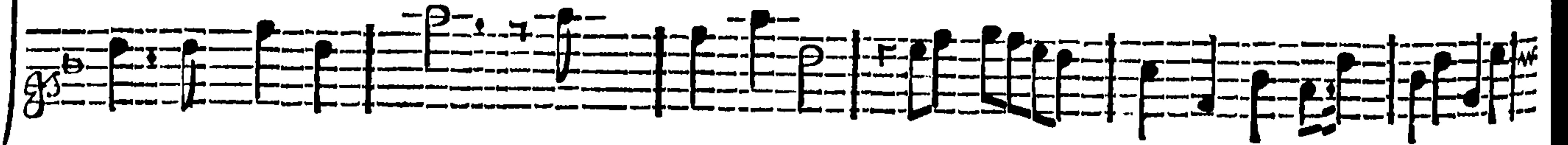
FLUTES.



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



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

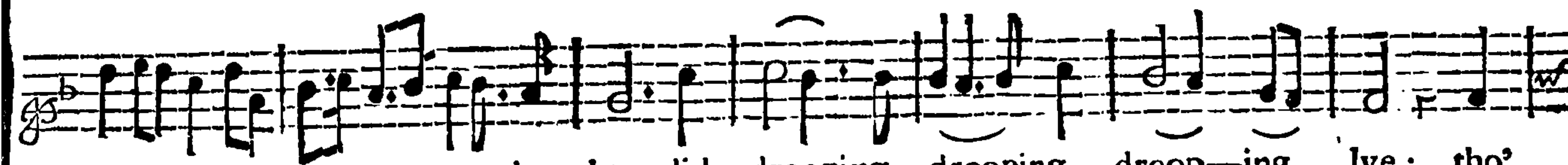
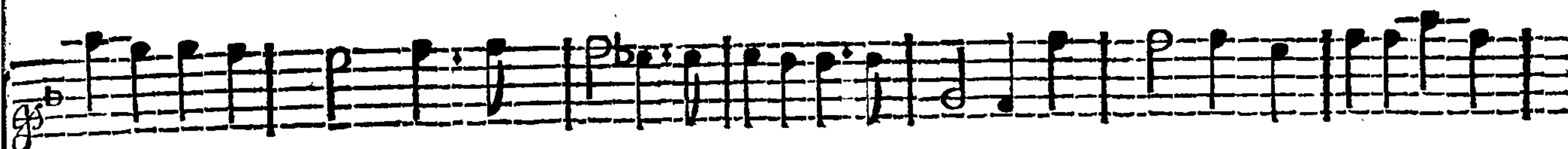
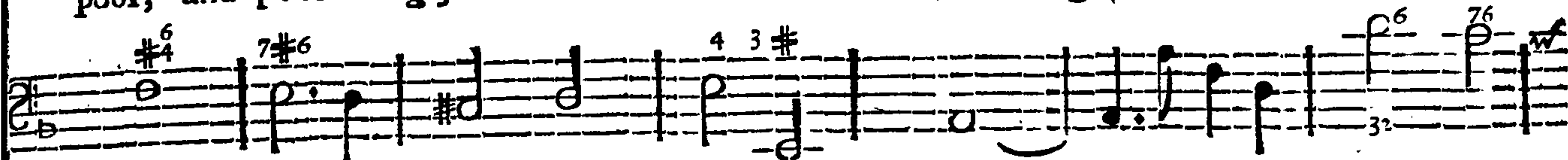


Bashful Thames, for Beauty so renown'd, in hast ran by her pu—ny Town; and

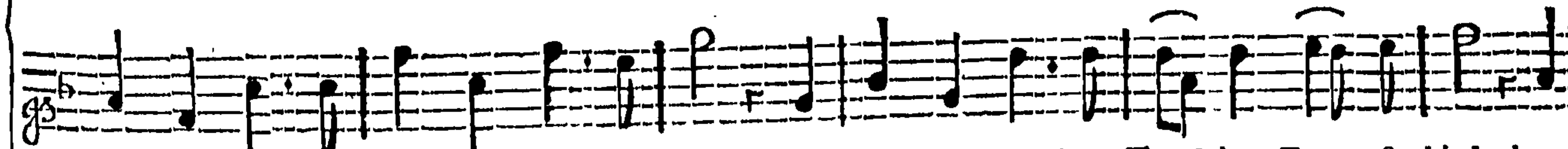
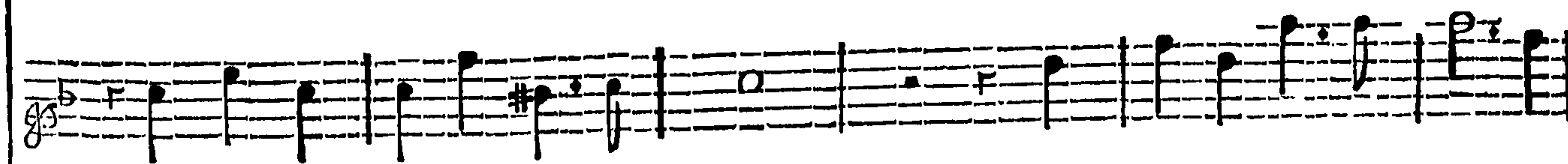
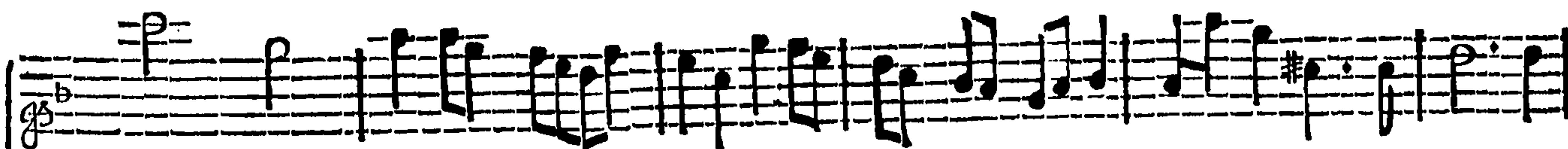




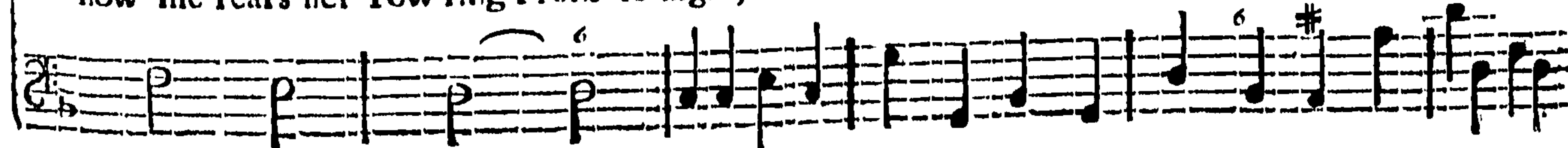
poor, and poor *Augusta* was a sham'd to own; *Au-gu-sta* then did droo—



—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; *Augusta*

then did drooping 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

Tow' — — — — — ring Front so high, her Tow'—

7 6 3# 76 6 # b

— — — — — ring Front so high.

7 # # 76 4 3#

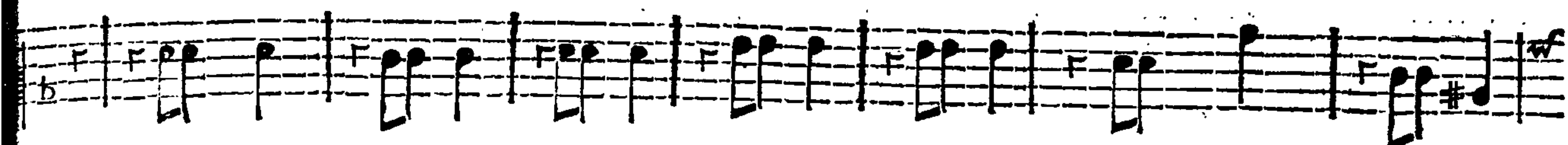
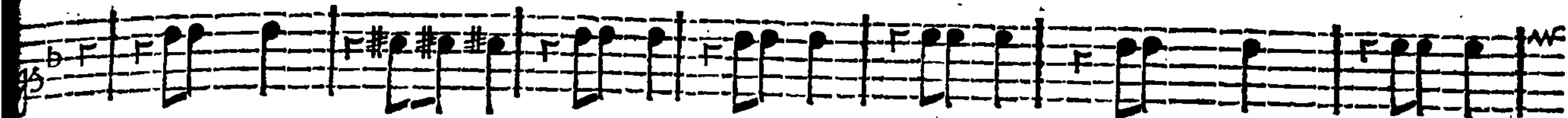
A VERSE with Violins in the Yorkshire Feast-Song.

VIOLINS.

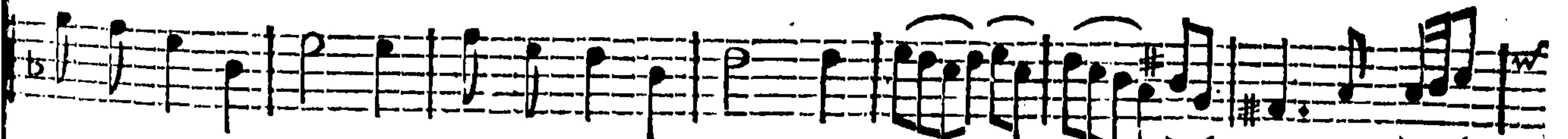
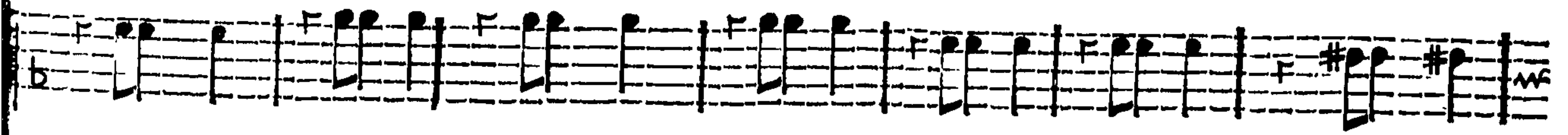
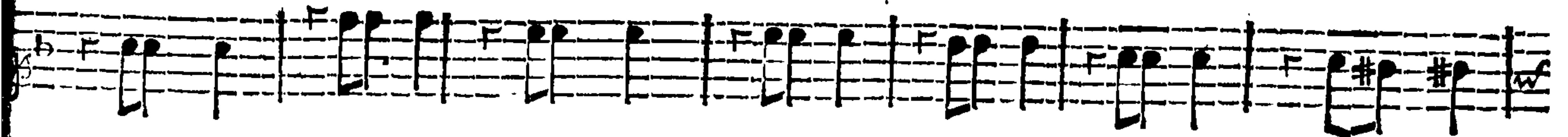
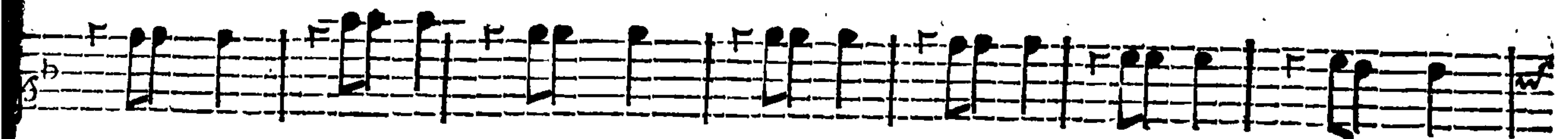
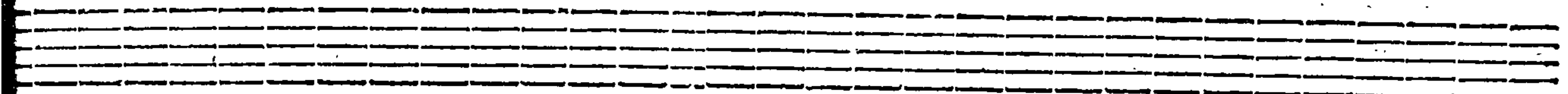
The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features similar notation with treble and bass clefs, a key signature of one flat, and various rhythmic patterns. There are some numerical markings above the bass staff, including a '6' and a '3' with a sharp sign, possibly indicating fingerings or specific notes. The system ends with a double bar line and repeat dots.

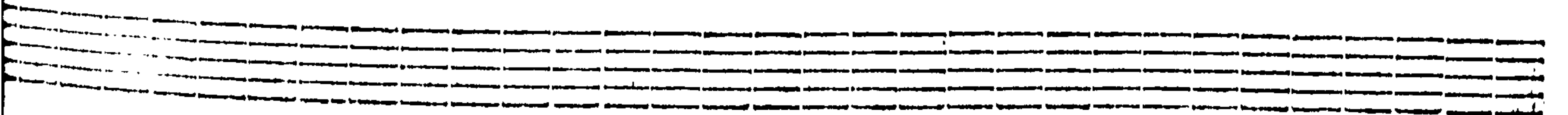
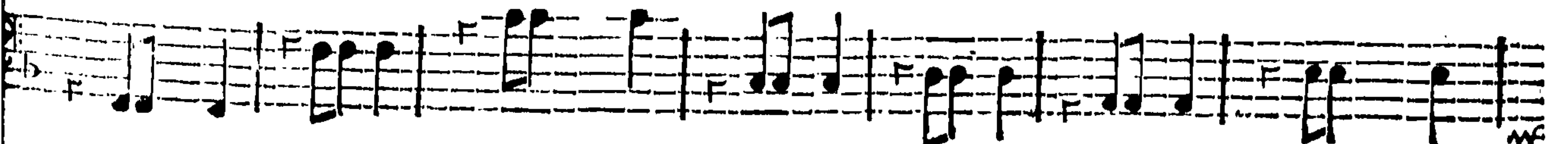
The third system of musical notation consists of four staves, continuing the piece. It maintains the same notation style as the previous systems, with treble and bass clefs and a key signature of one flat. The music includes complex rhythmic passages and various accidentals. The system concludes with a double bar line and repeat dots.



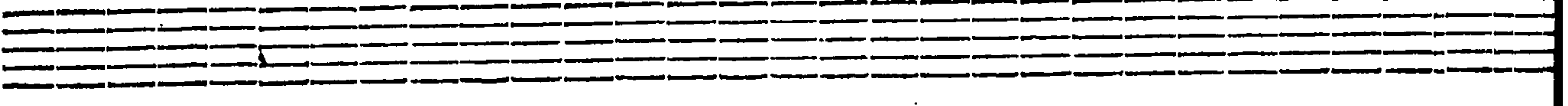
The pale and the pur—ple Rose, that af—ter cost so many, ma—ny Blows, so



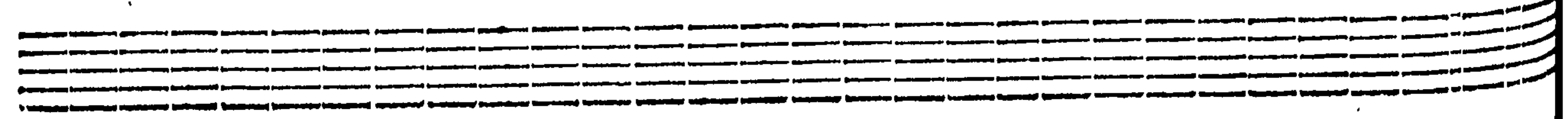
many, many Blows, so many, many Blows, when Eng—lish Ba—rons fought a Price

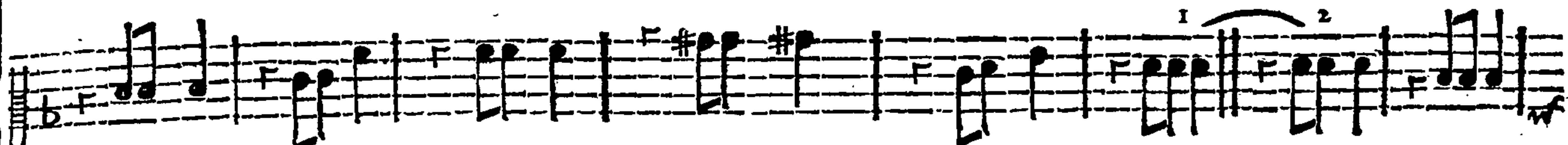
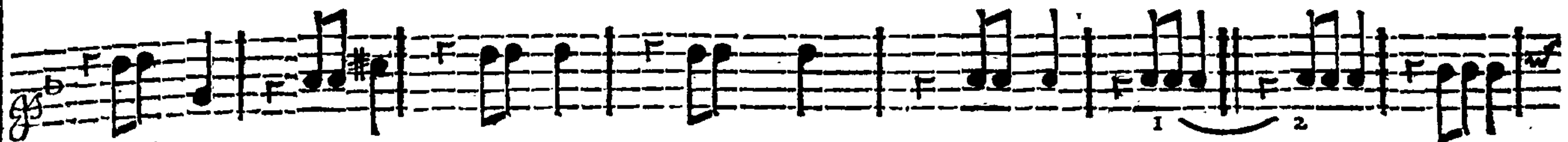


so dear-ly bought: By the Bold ————— Worthies of the Shire, still

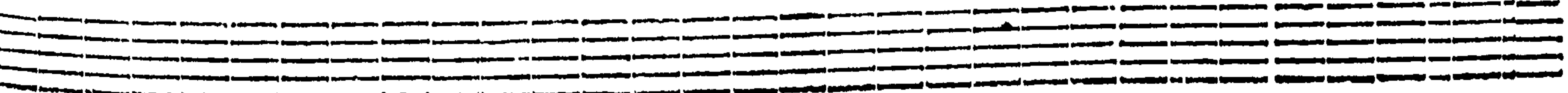
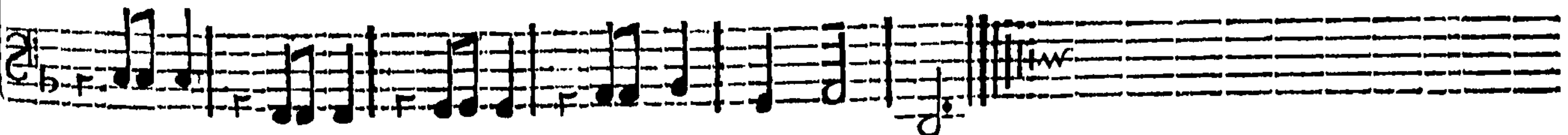
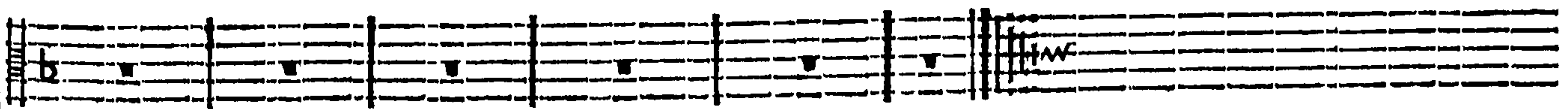
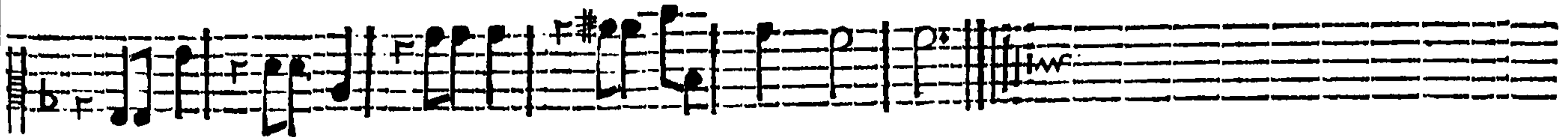
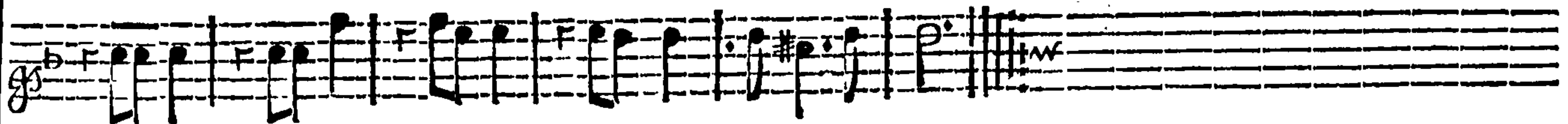
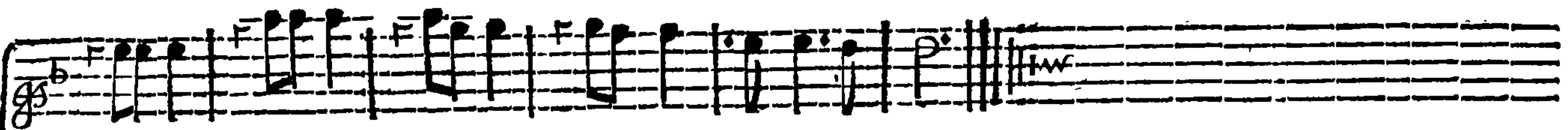
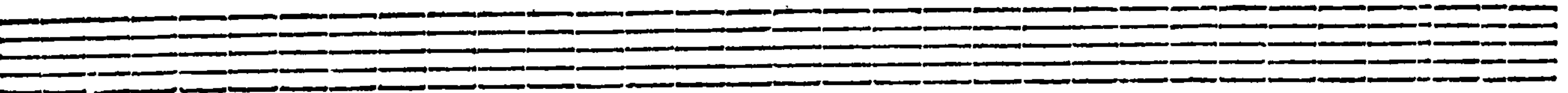
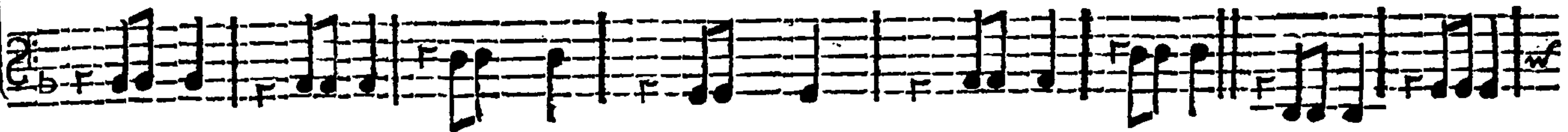


best by Sword and Shield, defended were; by the Bold ————— Worthies





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



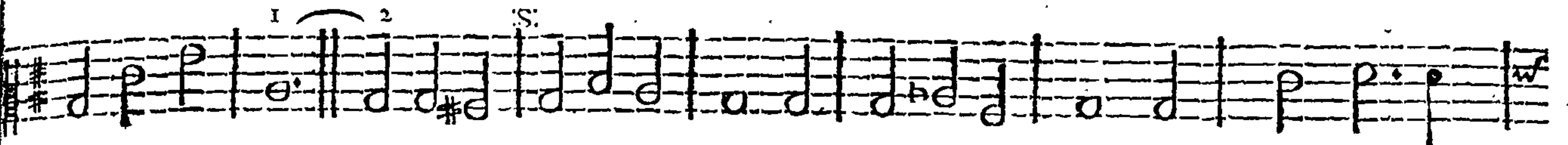
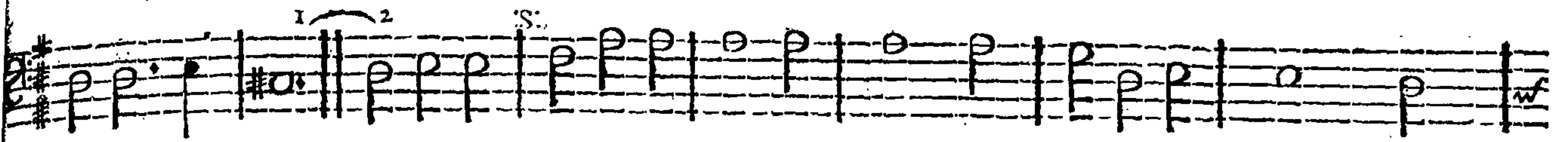
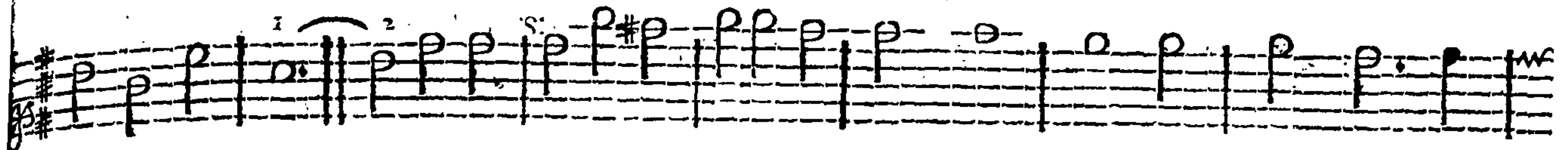
A VERSE with Violins in the Yorkshire-Feast-Song.

The first system of music contains five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is composed of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals.

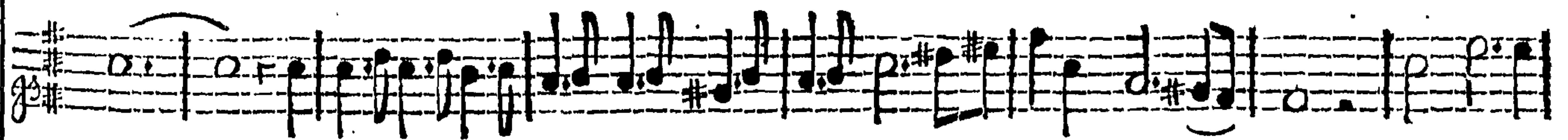
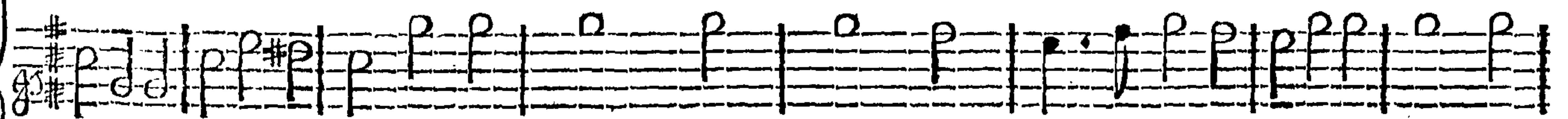
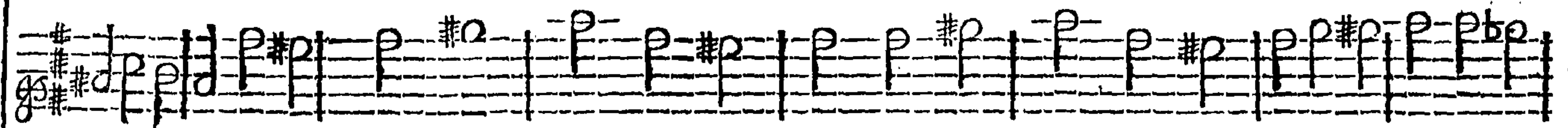
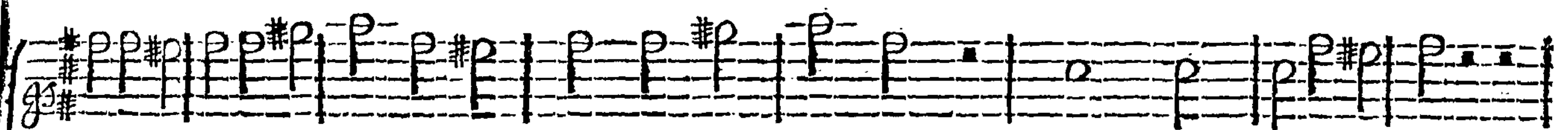
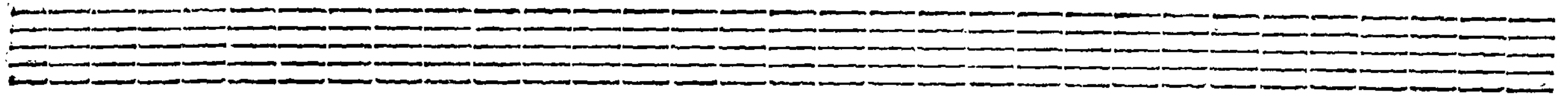
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves.

The second system of music contains five staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is composed of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The lyrics are: "O when the glit'ring Queen of Nighr, with black E—clipse is shadow'd, is".

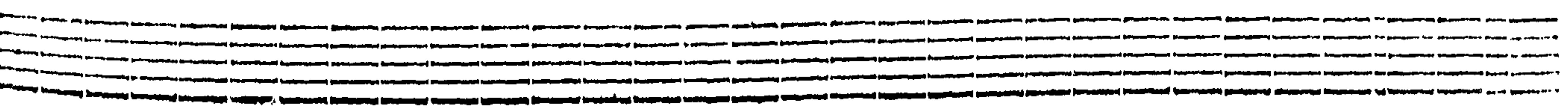
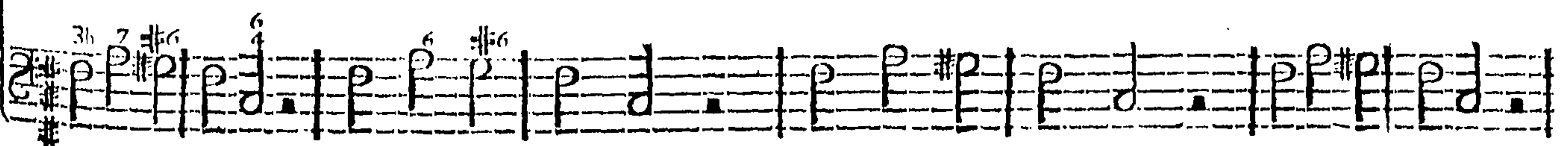
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves.



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



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



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 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

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

-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, since by kind,

since 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 *Phillis* thou art kind, nought but Raptures fill my Mind; 'tis

musical notation with figured bass: b5 7 6 #3 #3 6 4 3

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

musical notation with figured bass: 6 #6 4 4 3 #

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

musical notation with figured bass: 6 #3 #3 4#3 #3

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

musical notation with figured bass: 6 6 4 3 b 5 #

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,
 Streight 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.

Ond'rous,

wond'rous, wond'rous, Ma—chine;

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

2 8 6 7 6 #

4 4 5 # 3 1

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

7 6 5 # 7

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

9 8 5b 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 un-a—ble, with thee un-a—ble, with the un—a—

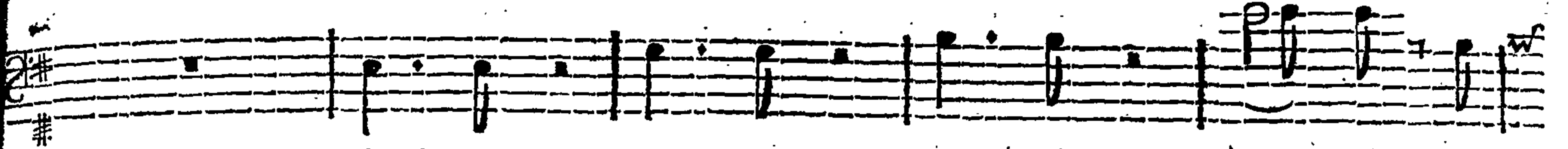
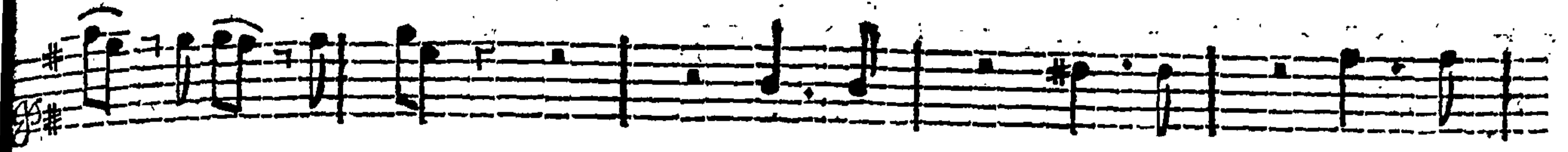
ble to di--spu-; ⁷

61 43 95

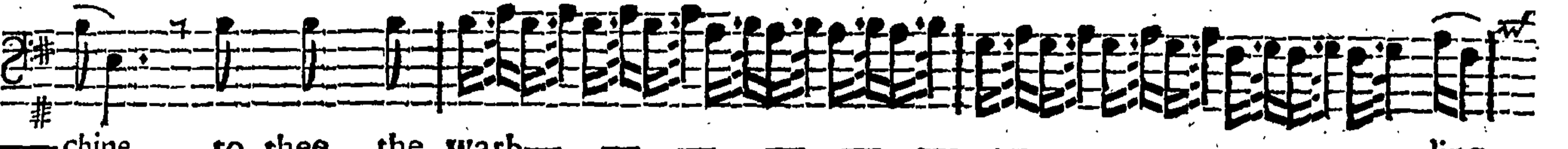
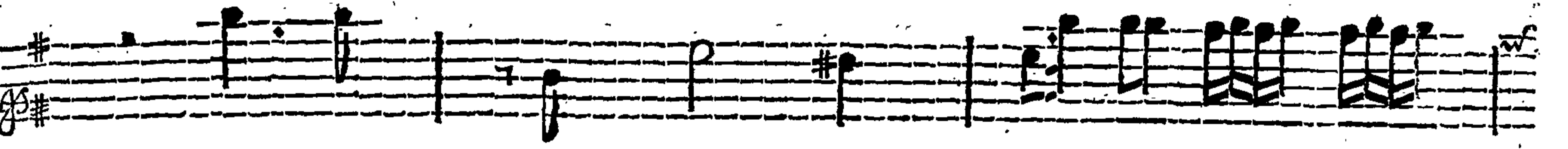
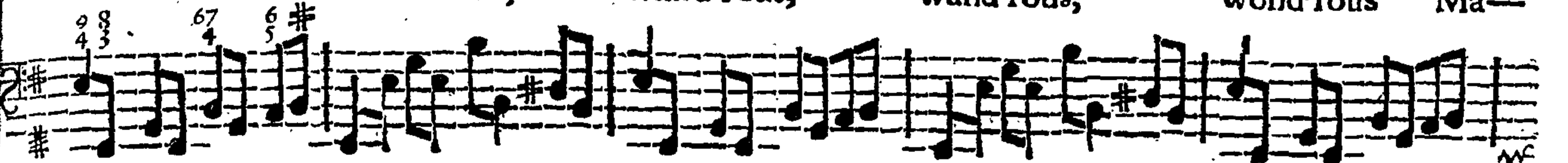
Tho' us'd to Con-quest, tho' us'd to

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

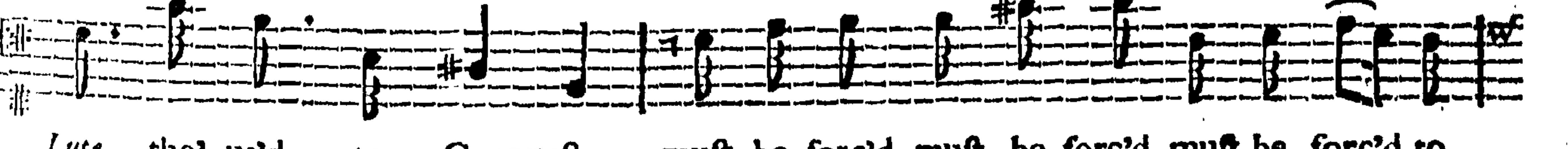
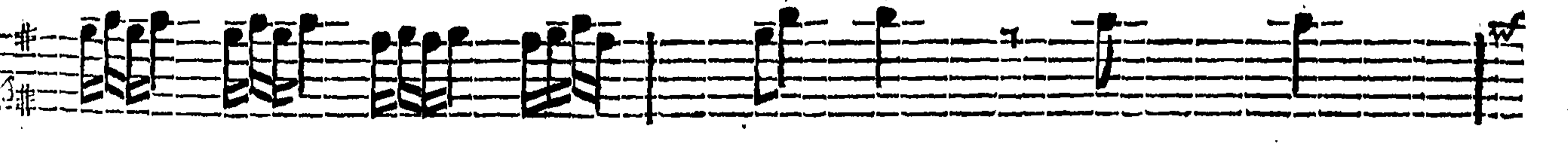
6 5 9 6 5# 6# 8 3



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



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



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

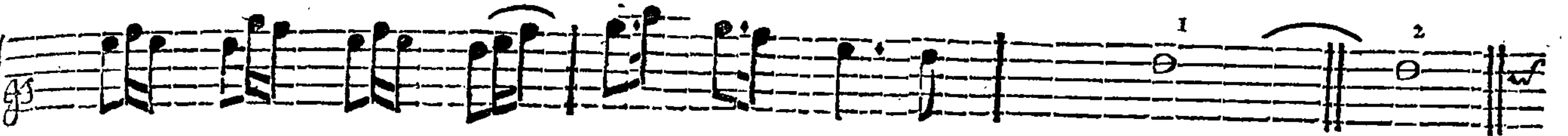
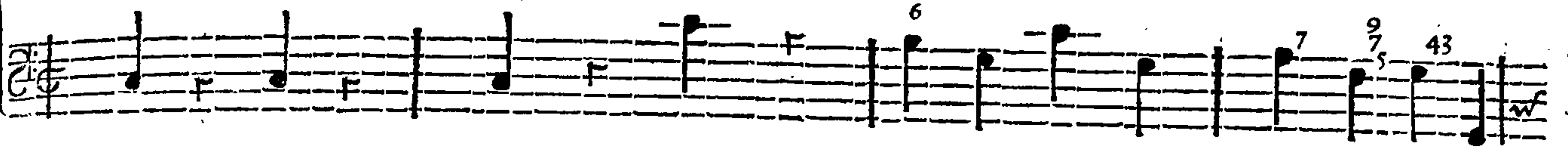
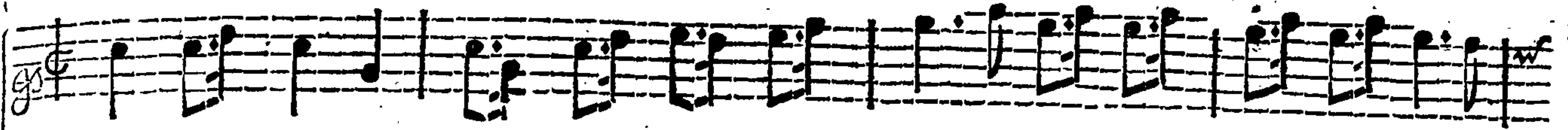


yeild ; must be forc'd, must be forc'd, must be forc'd to yeild, must be forc'd, must be forc'd to

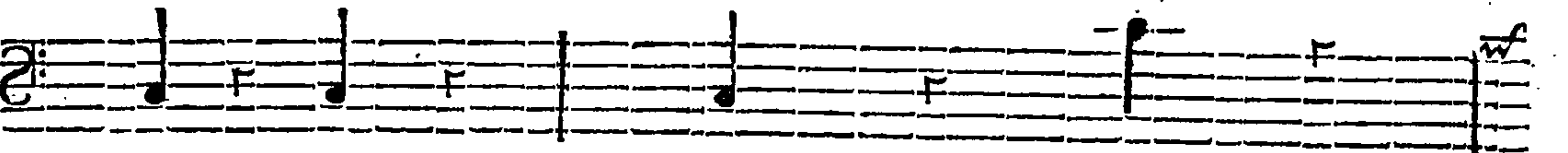
yeild, must be forc'd, must be forc'd must be forc'd to yeild.

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

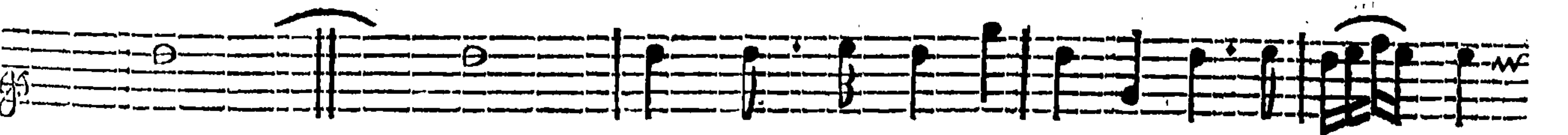
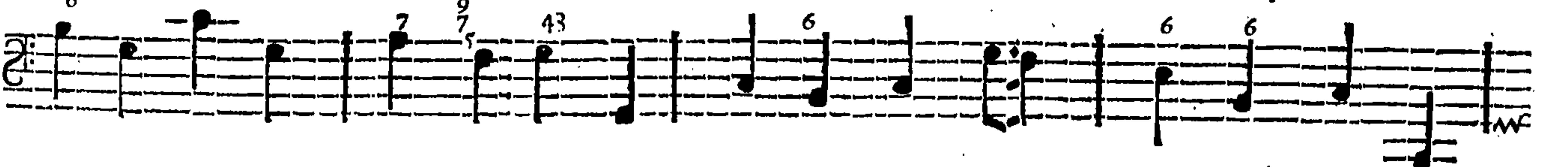
Trumpet.



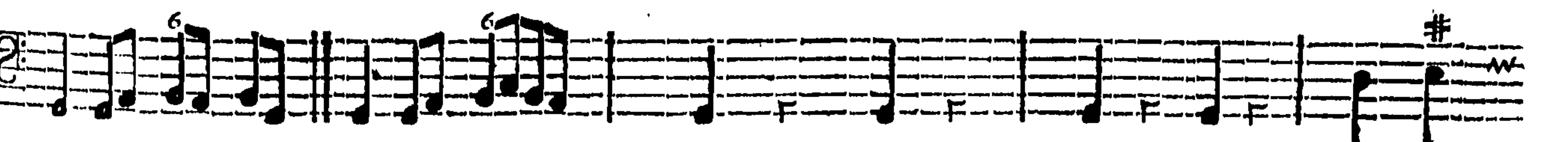
Enius of England from thy pleafant Bow'r of Blifs a—



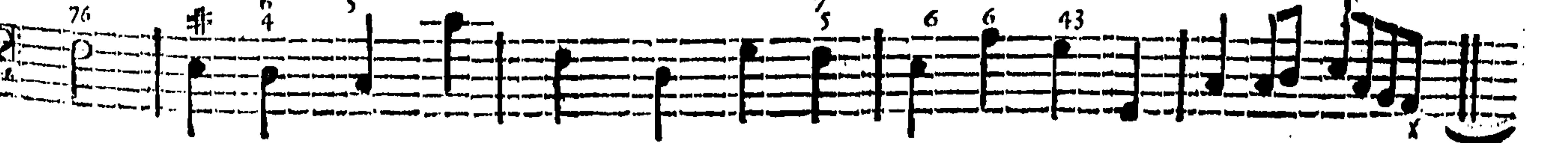
ri- - - - - fe, and fprea- - - - - d thy fa-cred

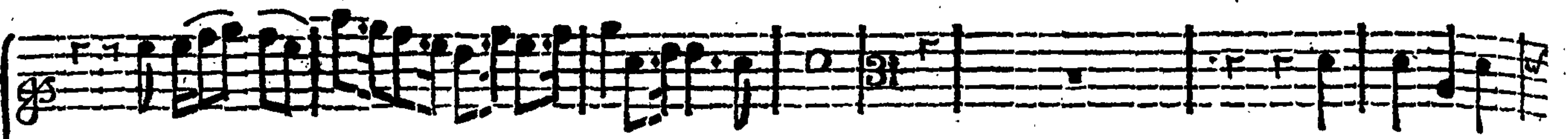


Wings; Guard, guard from Foes the Britifh State, thou on whose

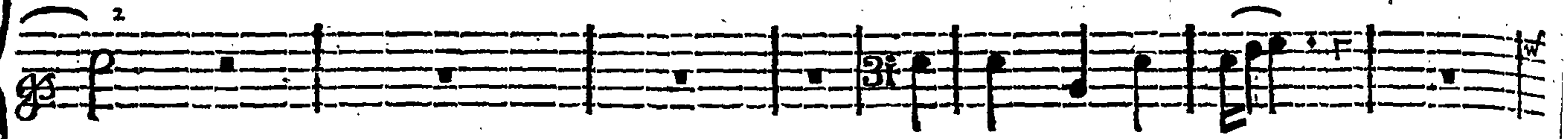


fmile does wait, th'—uncertain hap—py Fate, of Monarchies and Kings:





Mrs. Cibber.



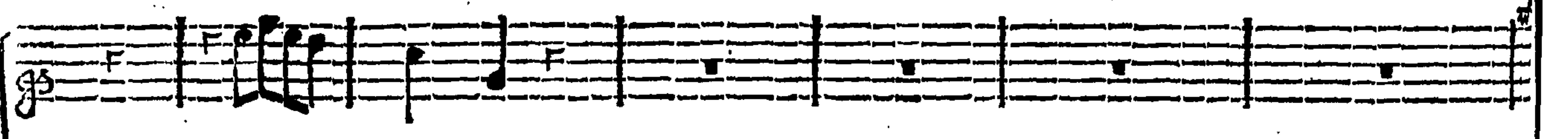
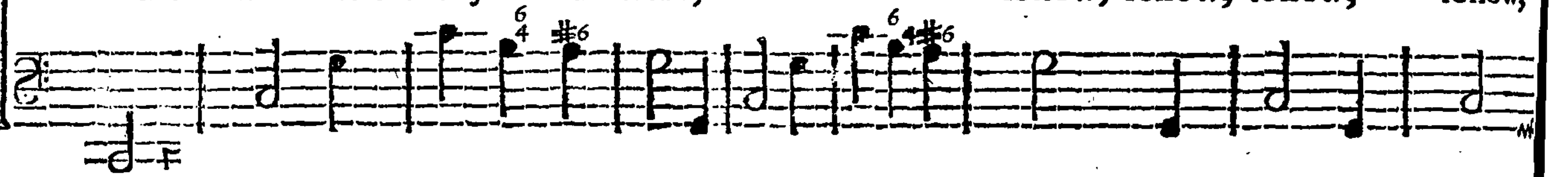
Then follow brave Boys,



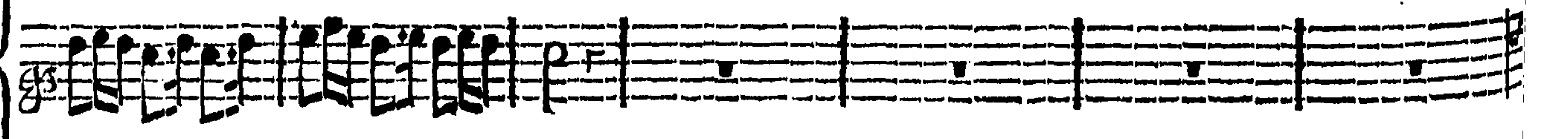
then follow brave Boys to the Wars,

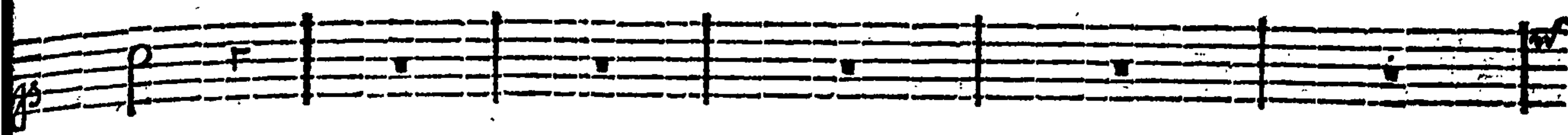
follow, follow, follow,

follow,



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



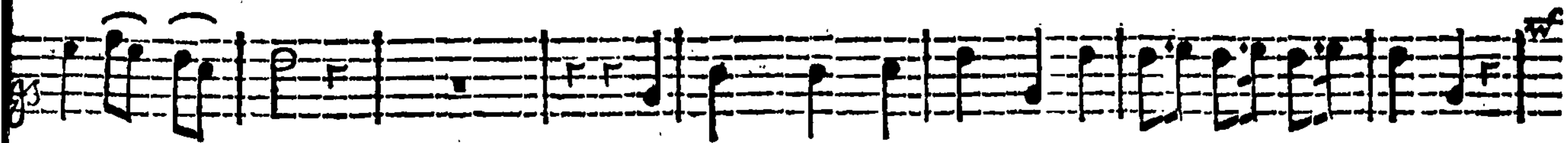
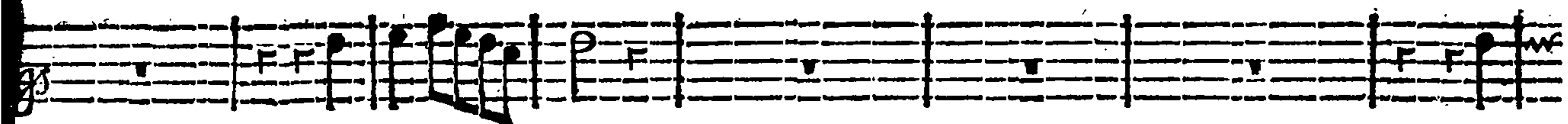


follow, follow, follow brave Boys to the War-



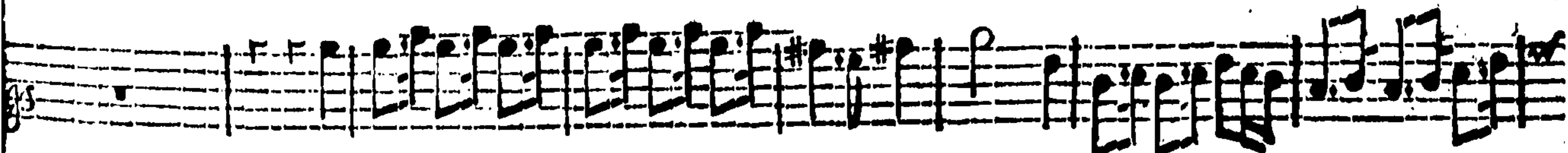
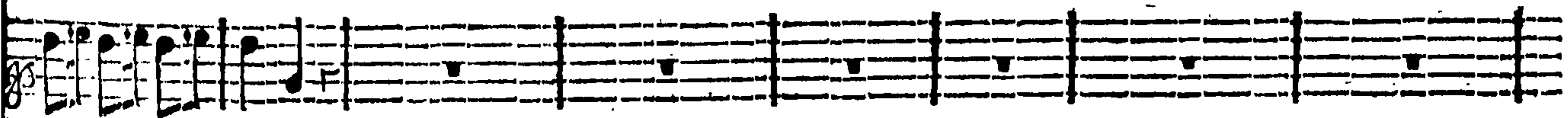
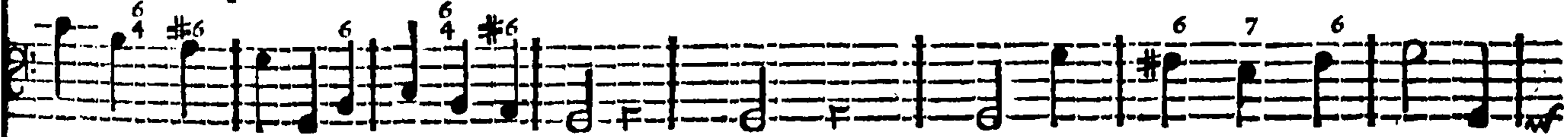
-s' the Lawrel you know 's the prize,

the Lawrel you



know's the prize:

Who brings home the noblest, the no- - - - -blest,



the no- - - - -blest Scars, looks fine-



est in Ce-lia's Eyes; then sha

ke off the slothful Ease,

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

Re-member a Soldier in War and in

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

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

no- - - - - blest of all other

6 4 6 8 9 9 8 9 8 9 8 56 4 b 5 7 4 3

Arts: Re-remember, a Soldier in

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

War and in Peace, re-remember 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 6 7 4 3 6

A single SONG in Edipus.

M

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—

-dain-ing 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 ;

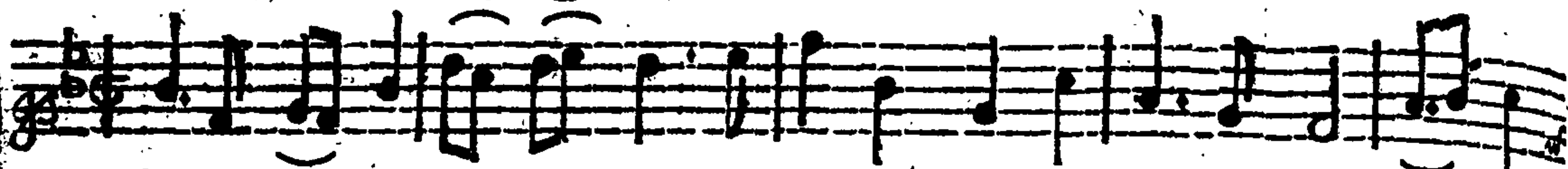
till the Snakes drop, drop, drop, drop, drop, drop, drop, drop from her Head ; and the

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

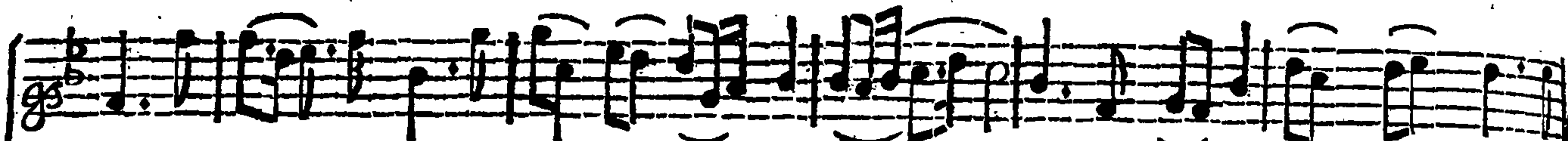
all your cares beguile ; shall all, all, all, all, all, all, all, shall all your cares be-

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

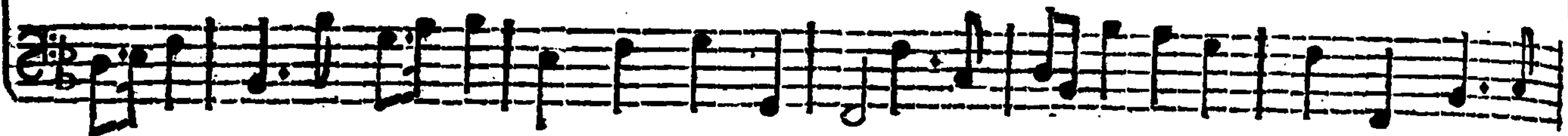
A single SONG.



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



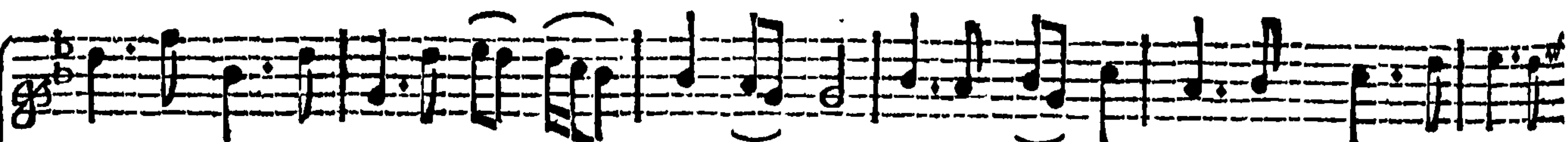
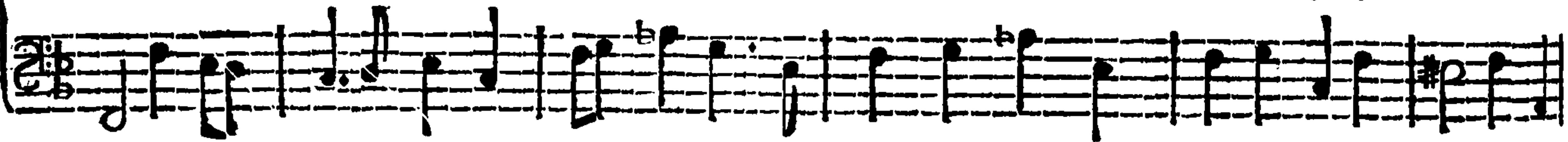
Eye such Wonders fill, to view the Prospect round ; where the Silver *Thames* does gilde, and



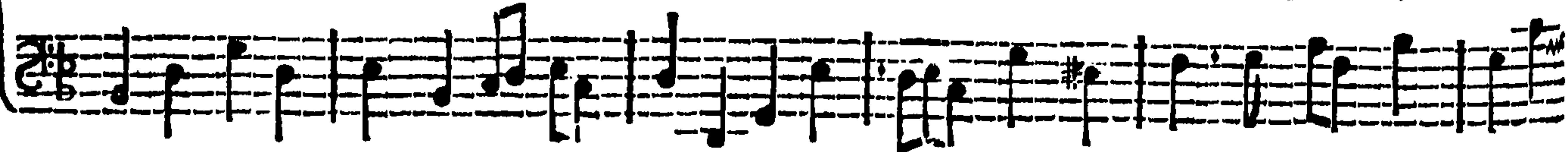
stately Courts are E—di—fi'd, Meadows deck'd in Summer's Pride, with verdant Beauties



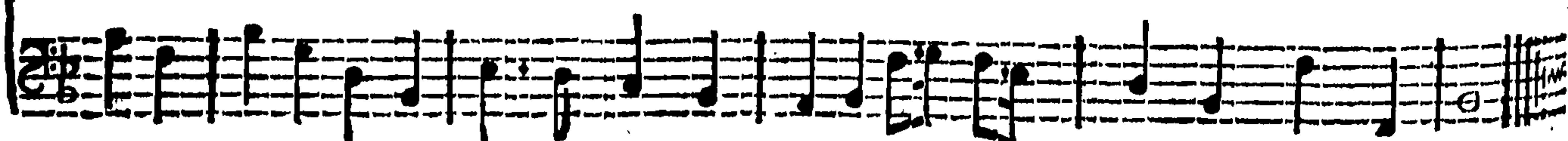
Crown'd : Lovely *Cynthia* passing by, with brighter Glo--ries blest my Eye, Ah! then in



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



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



A SONG with a Trumpet in Dioclesion.



Musical staff with treble clef and a single note.

Musical staff with treble clef and lyrics: "Ou—nd Fame thy Brazen Trumpet sound,"

Musical staff with bass clef and lyrics: "ound, found, foun- - - - -d thy Brazen"

Musical staff with treble clef and complex rhythmic notation.

Musical staff with treble clef and complex rhythmic notation.

Musical staff with bass clef and complex rhythmic notation.

Musical staff with treble clef and complex rhythmic notation.

Musical staff with treble clef and complex rhythmic notation.

Musical staff with treble clef and lyrics: "Trumpet sound: Stand, stand in the Centre, stand in the"

Musical staff with bass clef and complex rhythmic notation.

Musical staff with treble clef and complex rhythmic notation.

Musical staff with treble clef and lyrics: "Centre of the U—ni—verse; and call, and ca—ll the listning"

Musical staff with bass clef and complex rhythmic notation.

Musical staff with bass clef and complex rhythmic notation.

World a—round; while we in-joy — — — — —

7 6 3# 6 7 6 1 6#

— — — — — full Notes re—herse, in Art-full Numbers, in Artfull

Numbers and well cho— — — — — -sen Verse; 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 Sghs and Tears disdainig,

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—sie, ea—sie 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, poo—r I'm undone by you. Could that

false ma—licious Creature, work up—on your ea—sie 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.

Dapme.

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

Soft.

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.**

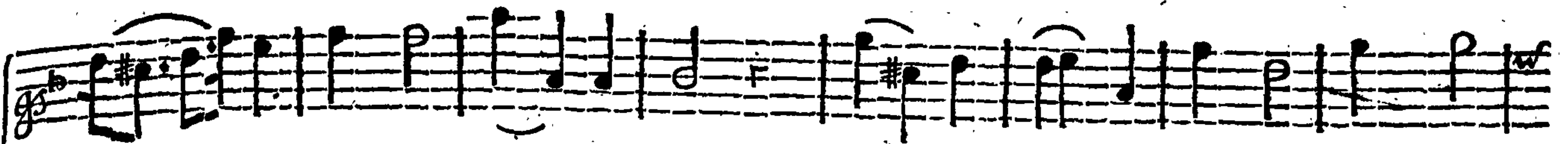
CHORUS.

Oh! how quick my Heart is beat—ing! Oh! show 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

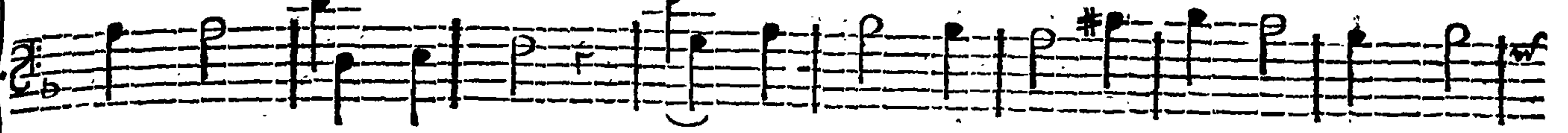
Joy re—peat—ing; pleas'd to find my Swain so true, pleas'd to
 Joy re—peat—ing; pleas'd to find my Nymph so true, pleas'd to find, to

find my Swain so true: *Thirsis* is my on—ly Treasure, *Thirsis* is my
 find, my Nymph so true: *Daphne* is my on—ly Treasure, my on—ly, on—ly



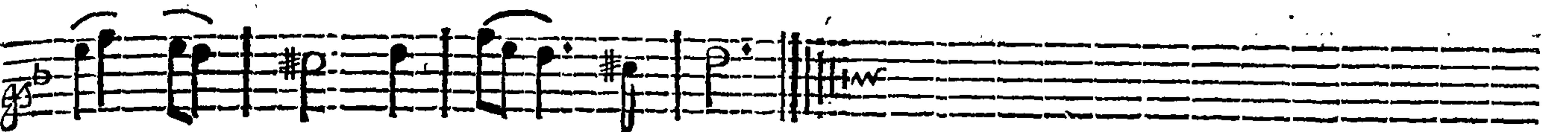
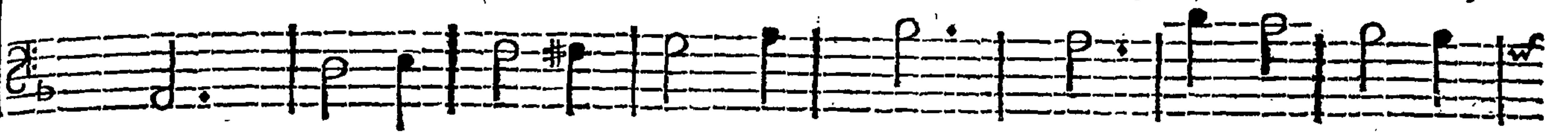
on—ly Treasure, Oh! I love,

Oh! I love, beyond all measure,



Treasure, Oh! I love,

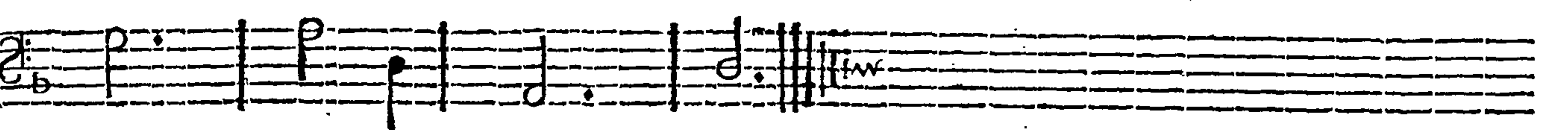
Oh! I love, I love, beyond all measure,



and wou'd quit the World for you.



and wou'd quit the World for you.



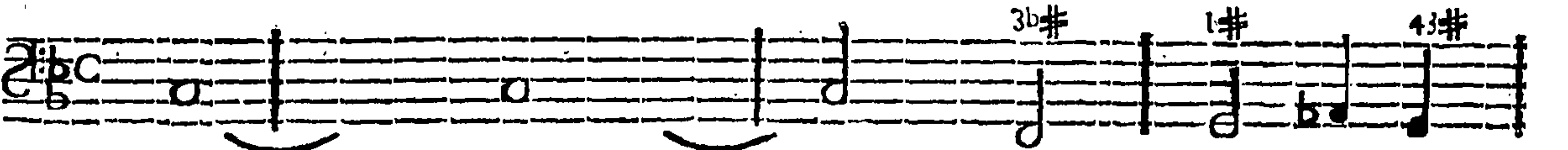
A V E R S E out of the late Queen's Birthday-S O N G.



Nd to a sacred Fu—

ry sweet'd

her



breast, and the whole God her lab'—

ring Soul pos—

st; to



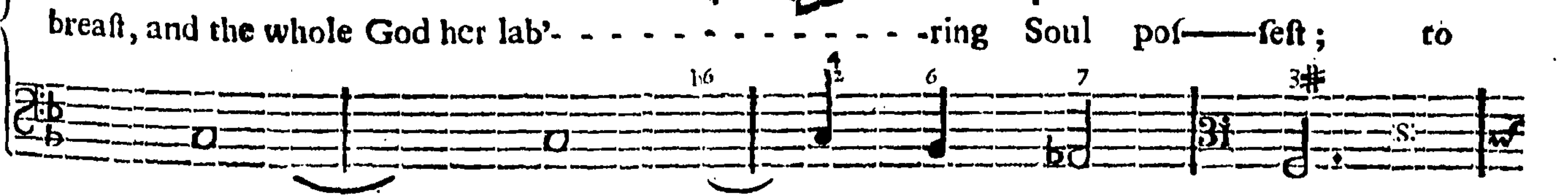
lof—ty

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 V E R S E out of the late Queen's Birthday-S O N G.



Musical staff with notes and rests.

A--ny, many,

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

many such Days may she be—hold ;

many, many,

Musical staff with notes and rests.

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

Musical staff with notes and rests.

Musical staff with notes and rests.

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

Musical staff with notes and rests.

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

Musical staff with notes and rests.

Musical staff with notes and rests.

Days may she be--hold ;

like the gla- - - - - d

Musical staff with notes and rests.

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

Musical staff with notes and rests.

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—our, with—out de—-cay :

Like the gla—-d Sun with—out de-cay ;

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

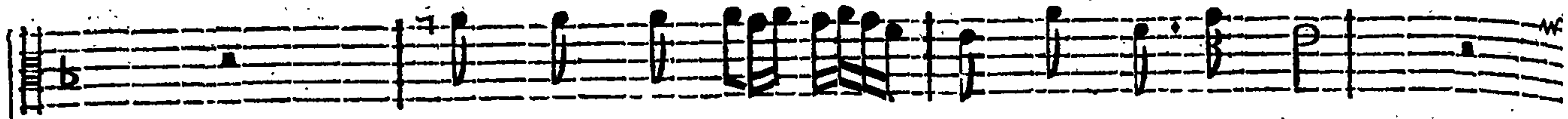
May Time that tear—-s, may Time that tear—-s,

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

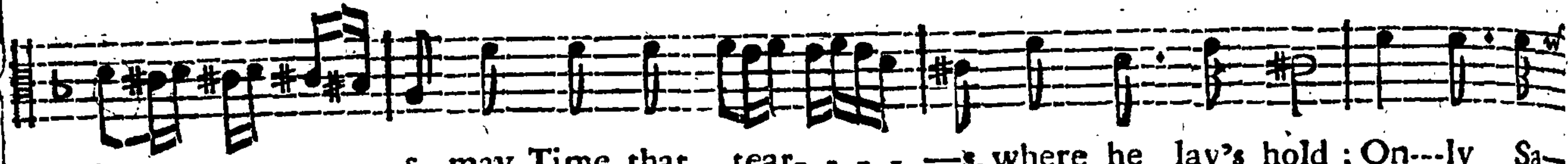
—s, where he lay's hold ; On—ly Sa—lute her, on—ly fa—lute her, on—ly Sa—

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

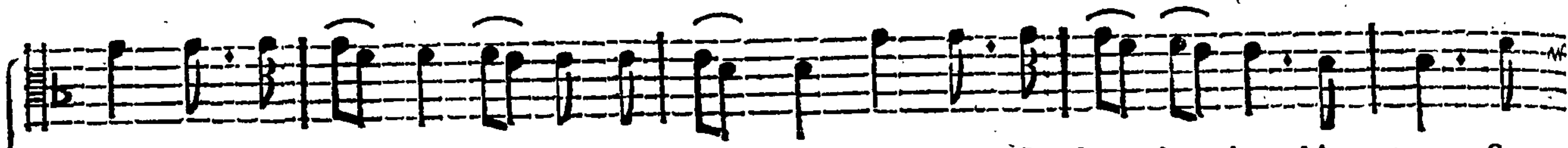
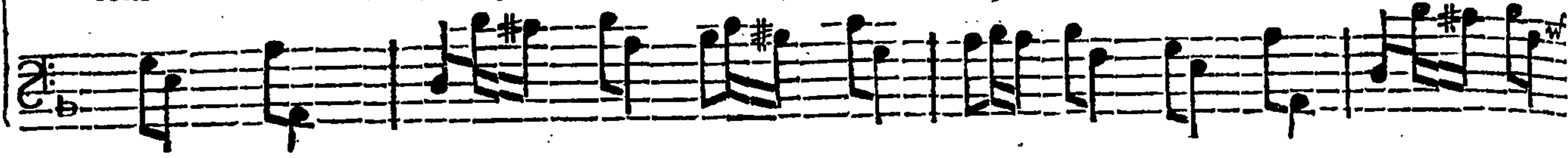
—lute her, Sa—lute her in his way ; May Time that



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



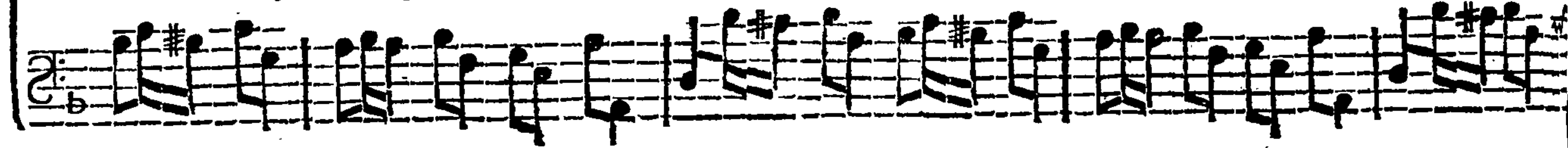
tear- - - -s, may Time that tear- - - -s, where he lay's hold ; On---ly Sa-



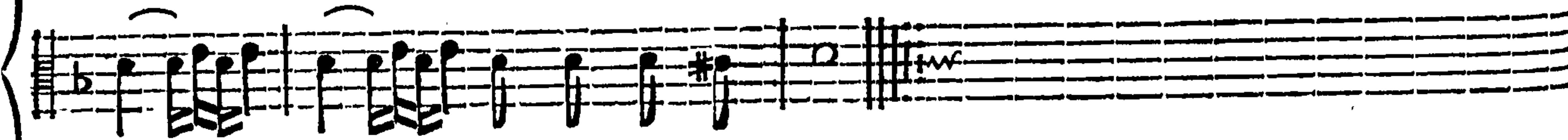
On—ly Sa-lute her, on—ly Sa-lute her, on---ly Sa--lute her in his way; Sa—



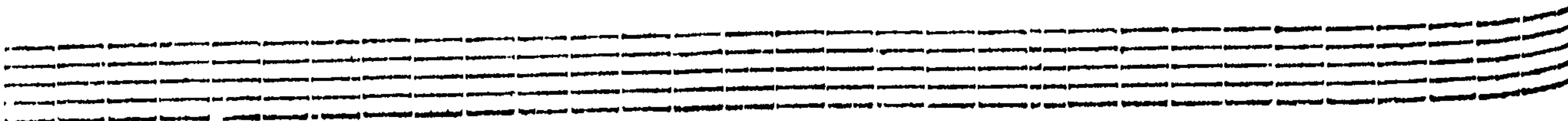
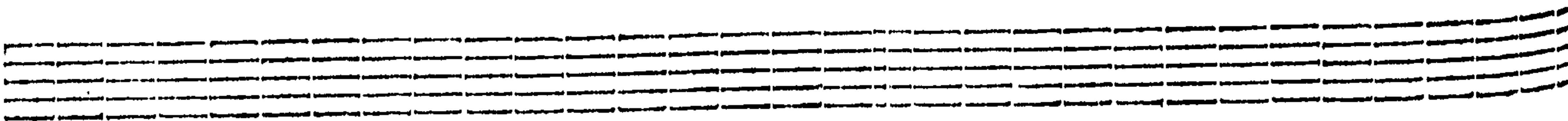
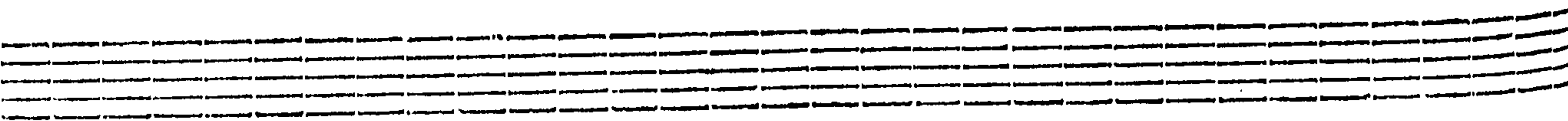
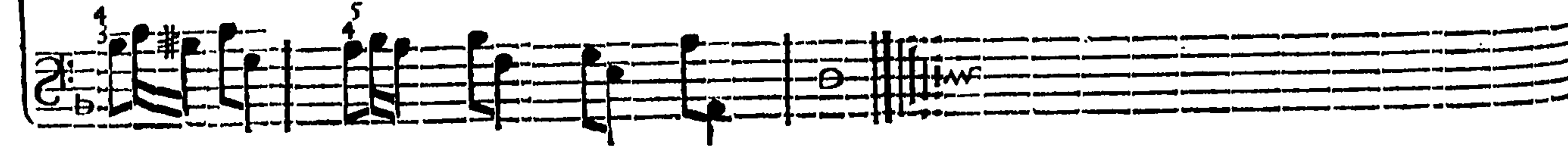
—lute her, on-ly Sa—lute her, only Sa—lute her, Sa—lute her in his way; Sa—



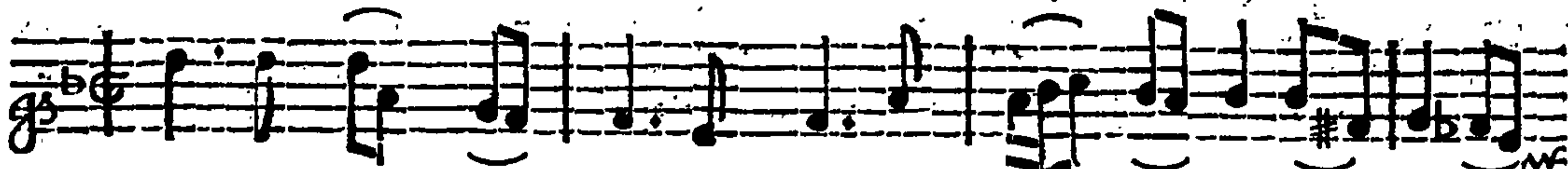
lute — her in his way.



lute — her in his way.



The EPICURE.



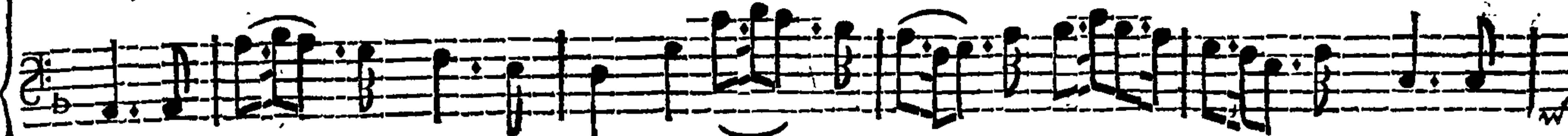
N—der--neath this Myrtle Shade, on Flow^r—ry Beds Su--pine-ly



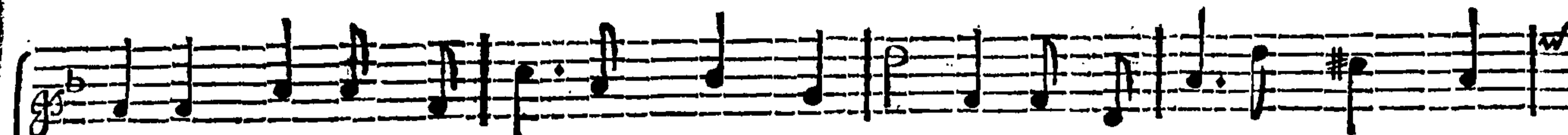
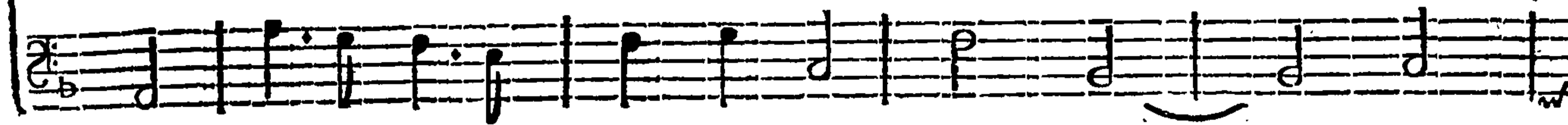
N—der—neath this Myrtle Shade, on Flow^r—ry Beds Su--pine--ly



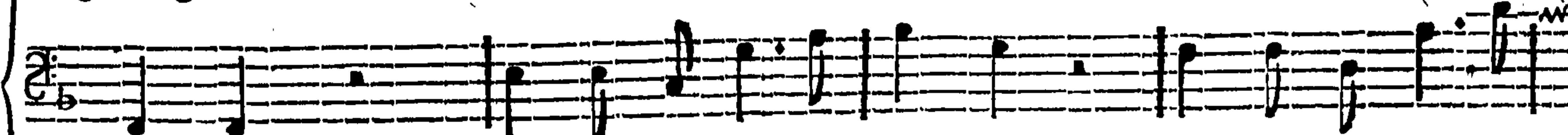
laid ; with Od'rous Oyls my Head o'erflowing, and a--rou—nd it Roses



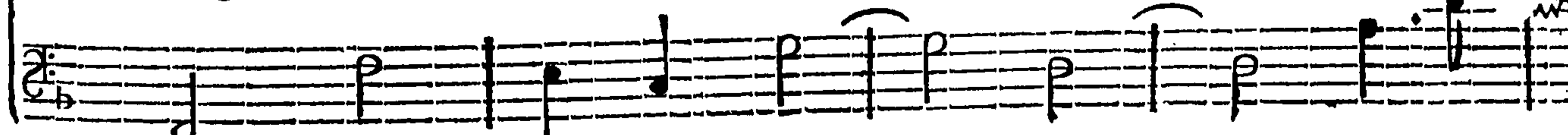
laid; with Od'rous Oyls my Head o'erflow--ing, and a—rou—nd it Roses



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



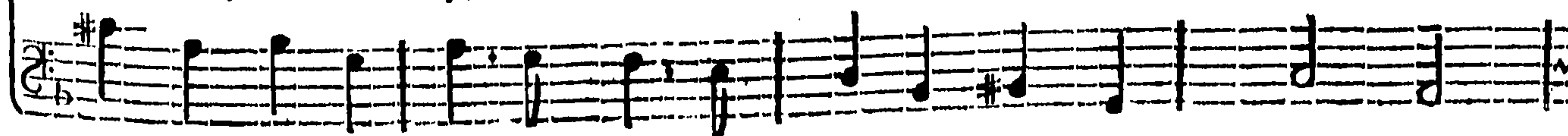
growing : What should I do but drink, drink what should I do but

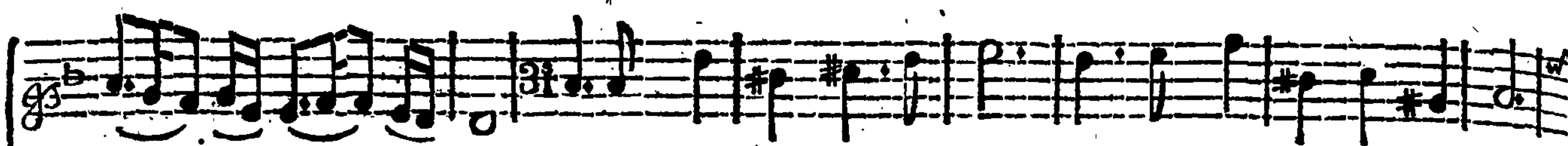


way, drink, drink a--way, the Heat and Trou--bles of the day, the Heat and

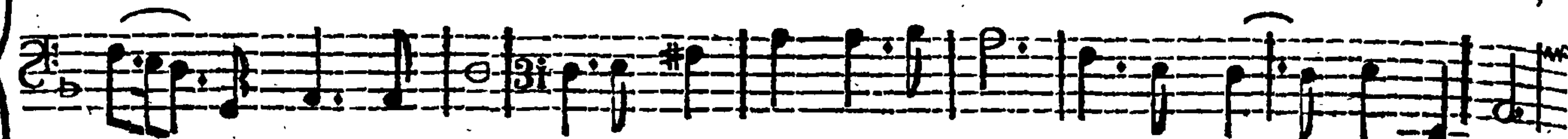


drink, drink, drink a--way, the Heat and Trou—bles of the day, the Heat and

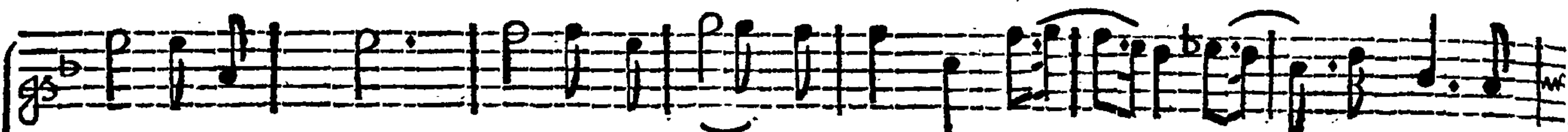
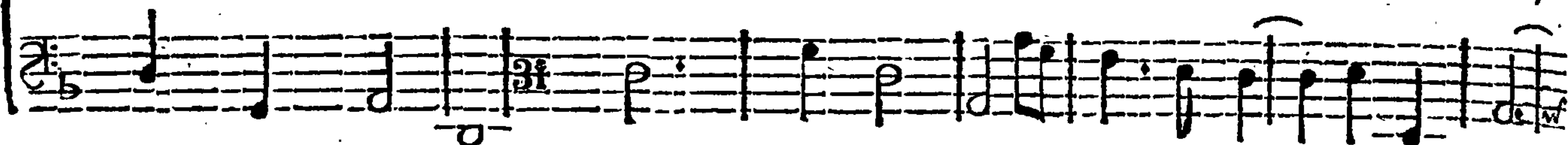




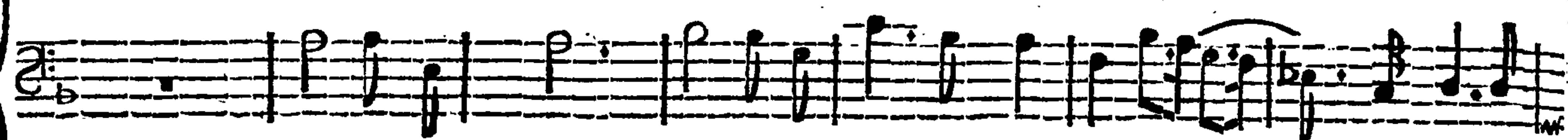
Troubles of the day. In this more than Kingly State, Love himself shall on me wait;



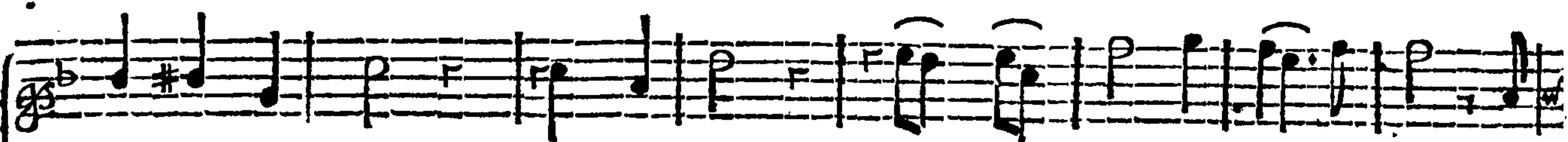
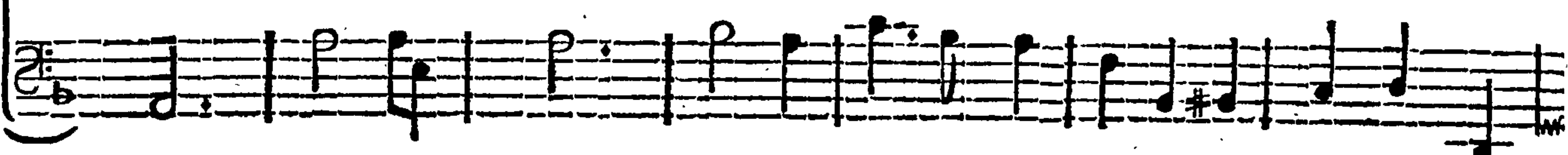
Troubles of the day. In this more than Kingly State, Love himself shall on me wait;



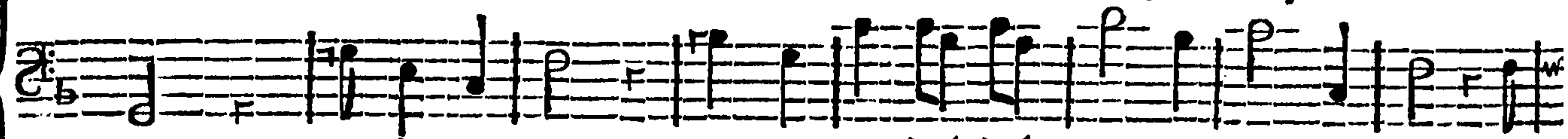
Fill to me, Love, nay fill it up, and mingled, ca—st, cast in—to the



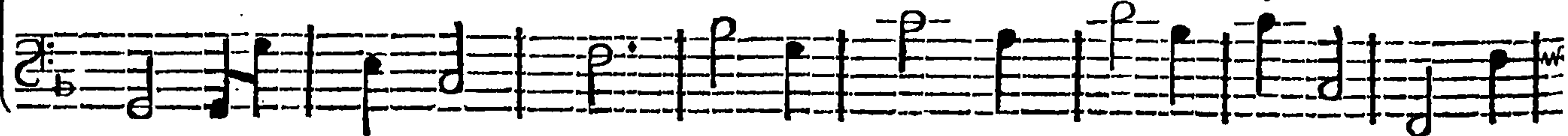
Fill to me, Love, nay fill it up, and mingled ca—st in—to the



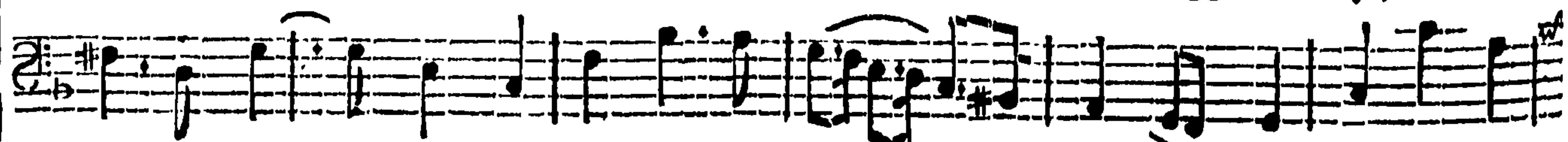
Cup, Wit and Mirth Vig'rous Health, Vig'rous Health, and Gay Desires. The



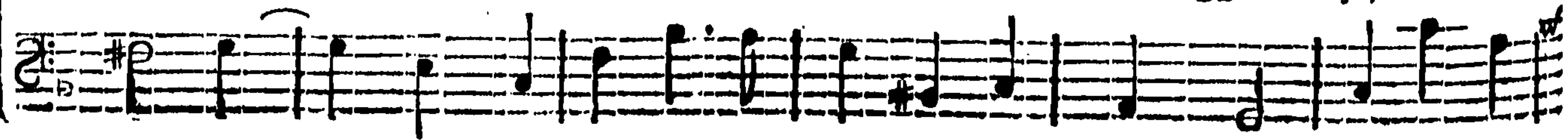
Cup, and Noble Fires, Vig'rous Health, Vig'rous Health, and Gay Desires. The

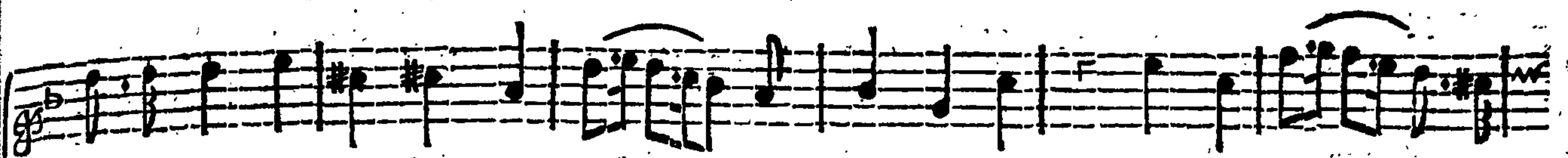


Wheel of Life no less will stay, in a smooth than rugged Way; since it

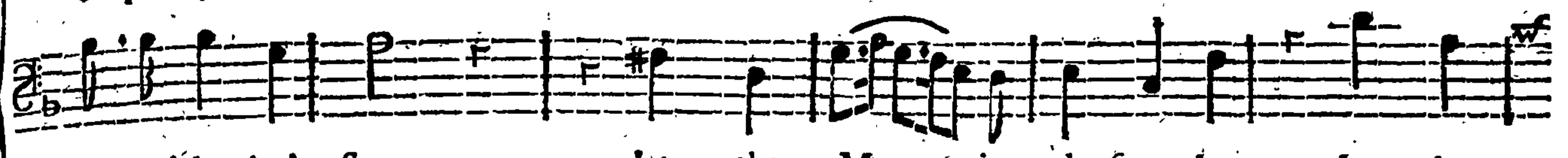


Wheel of Life no less will stay, in a smoo—th than rugged Way; since it

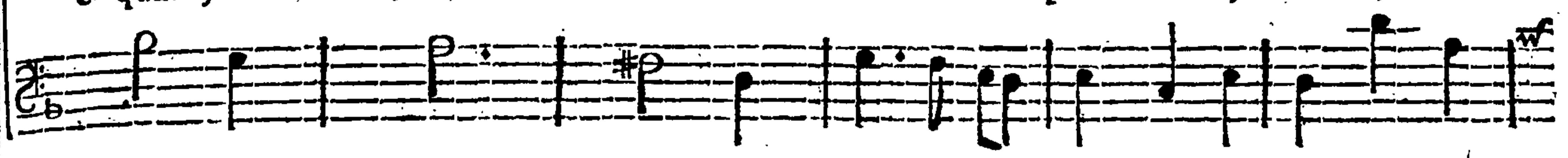




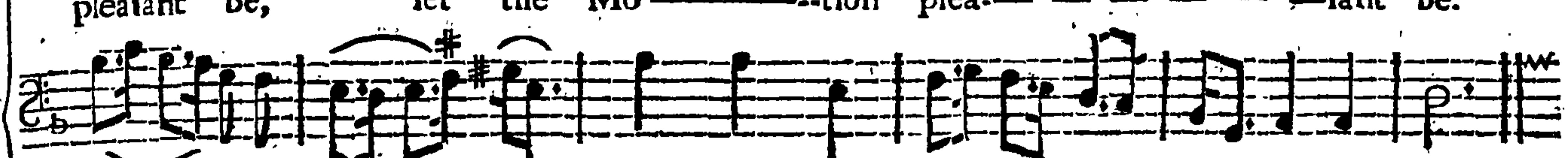
e--qual-ly doth flee, let the Mo--tion pleafant be, let the Mo--tion



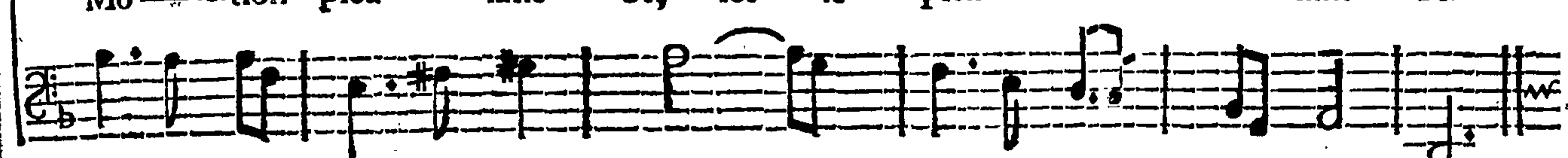
e--qual-ly doth flee, let the Mo--tion pleafant be, let, the



pleafant be, let the Mo--tion plea--fant be.



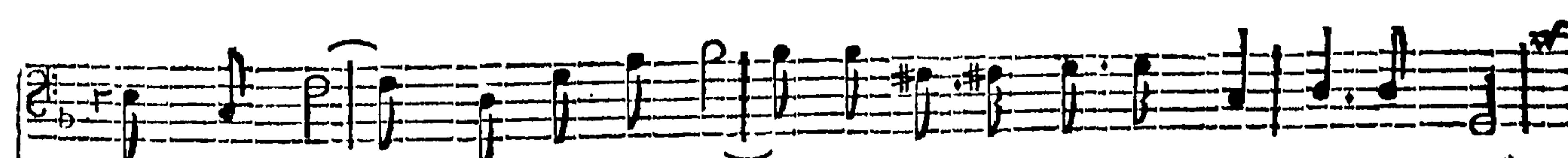
Mo--tion plea--fant be, let it plea--fant be.



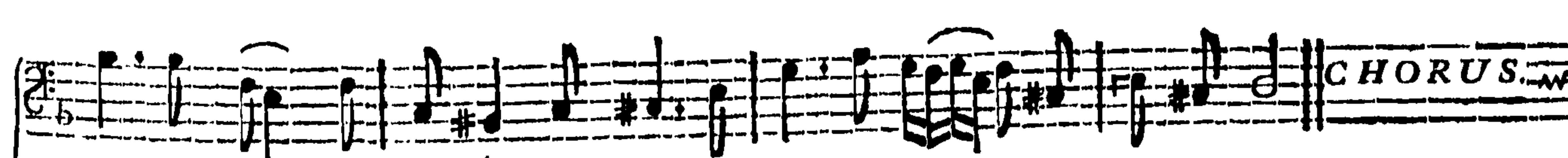
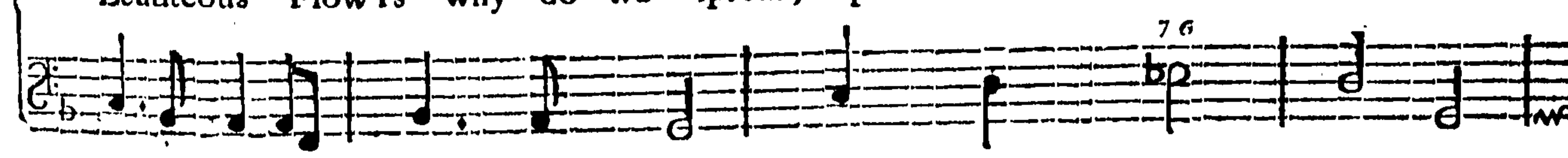
Solus.



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

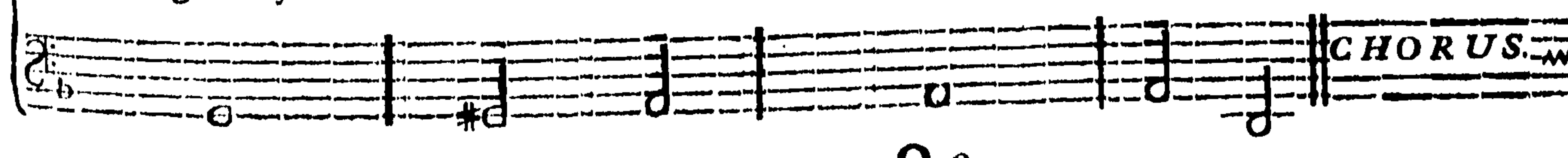


Beauteous Flow'rs why do we spread, up--on the Mo--nu--ments of the Dead?



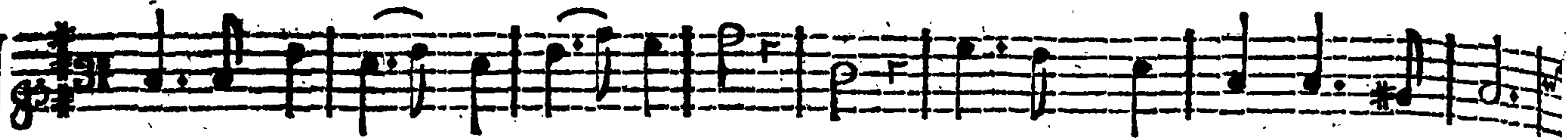
CHORUS.

Nothing they but Dust can show, or Bones that ha--sten to be fo.

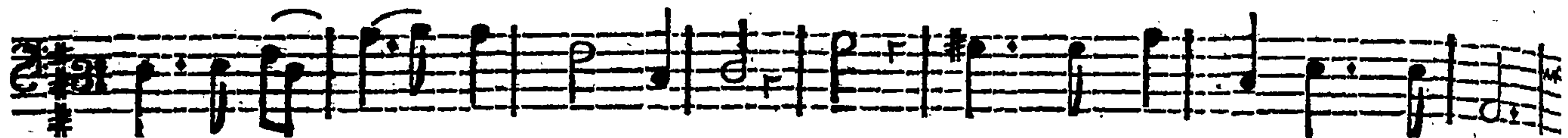


CHORUS.

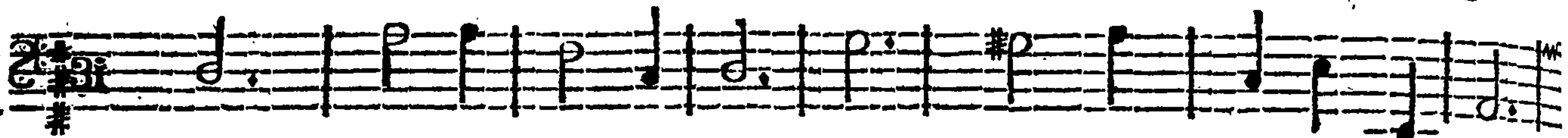
CHORUS.



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



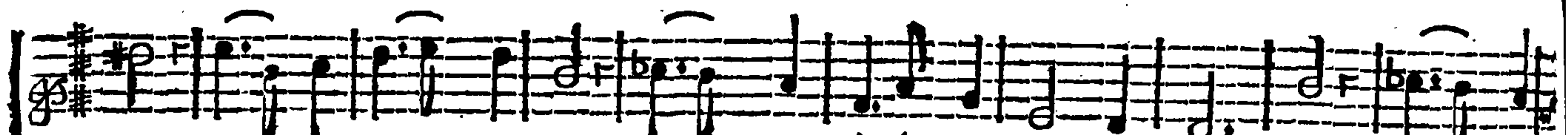
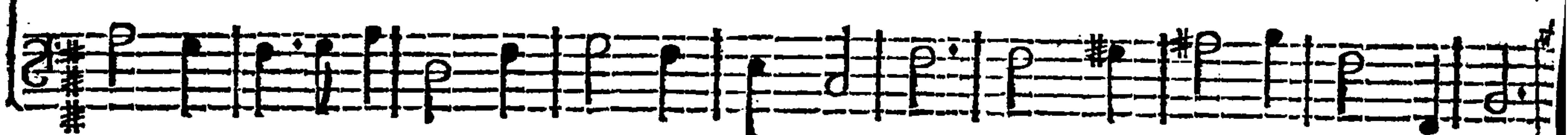
Crown me with Ro—ses whilst I live, now, now your Wine and Ointments give:



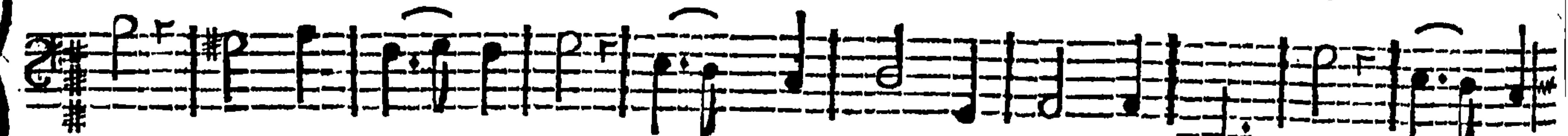
Af—ter Death I nothing crave, I nothing crave, let me a—live my Pleasure have;



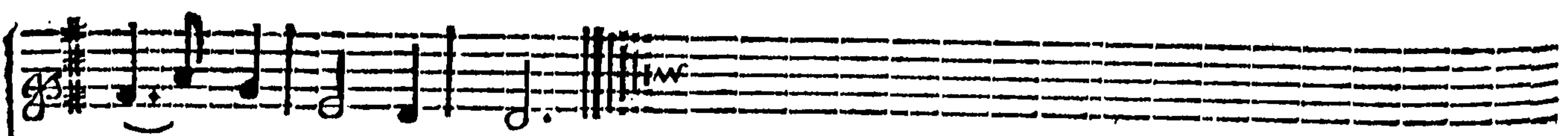
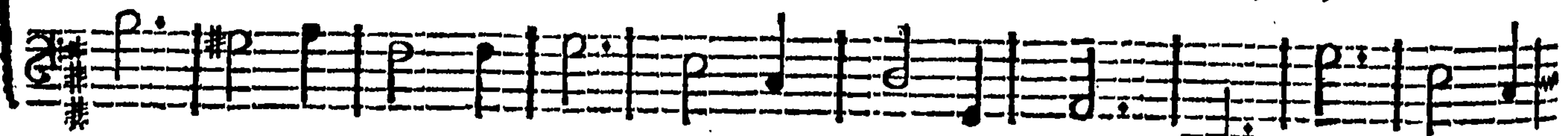
Af—ter Death I nothing, nothing crave, let me a—live my Pleasure have;



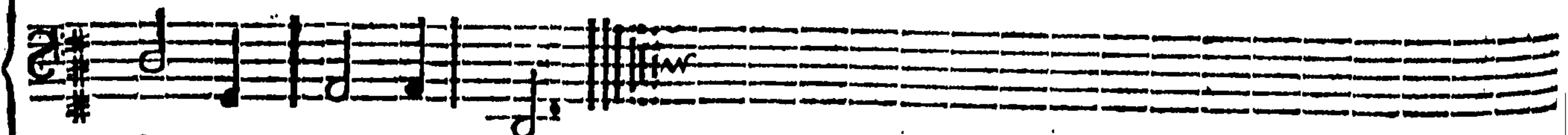
all, all are Sto—icks, all, all are Sto—icks in the Grave; all, all are



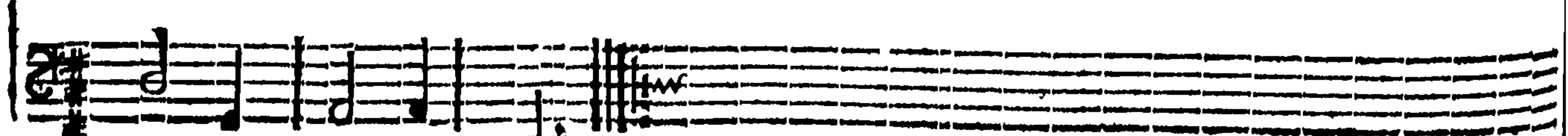
all, all are Stoicks, all all are Stoicks in the Grave; all, all are



Sto—icks in the Grave.



Stoicks in the Grave.



A S O N ' G for Two Voices.

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



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

7#6 9# 65 # 6 5 4 3 6 5 # 4 3 #

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 65

—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 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, rack 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.

A single SONG.



H! fair *Cedaria*, Oh! fair *Cedaria* hide those

Eyes, that Hearts Enough have won; for who-so-ever sees them die s; oh!

— fair *Ce-da-ria* hide those Eyes, for who-so-ever sees them die s, hide those

Eyes, for who-so-ever, who-so-ever sees them die s; and cannot, and cannot, cannot

ruine shun: Such Beauty and Cha

. rms are seen u-ni-ted in your face;

pp

Such Beauty and Cha- - - - -rms are 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, her

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 Blest ex--am-ple, chase 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 still our Sword, and She our Shield:

A single SONG.



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-joy-

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

---ts will re---move.

A DIALOGUE between Thyrsis, and Iris.



Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

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

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

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

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

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

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

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

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

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

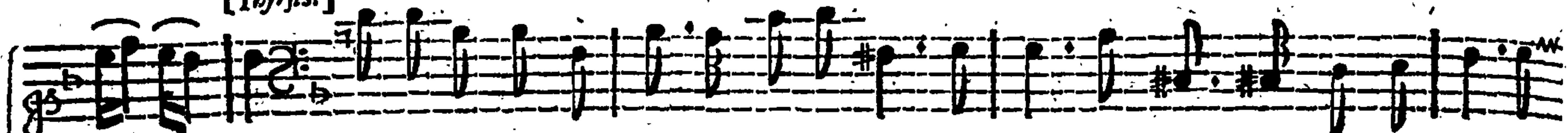
Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).

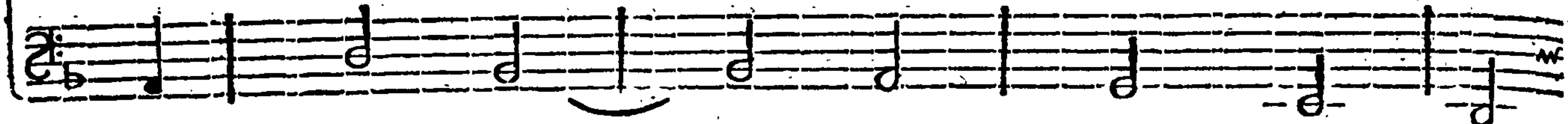
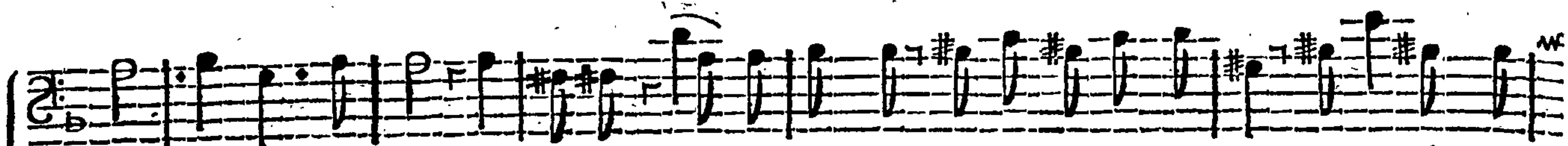
-pare to Love me longer, and lon-ger yet and lon-ger, before you

Musical staff with notes and a treble clef. The key signature has one flat (B-flat).



[Thyrsis.]



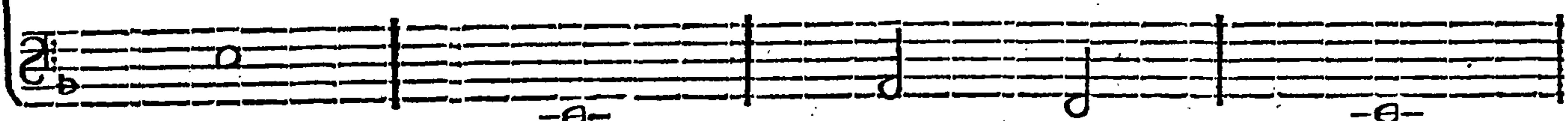
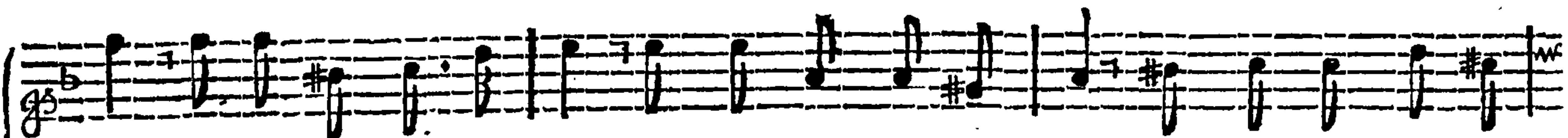
shall possess: The little care you show, of all my sorrows past, makes Death appear too slow, and

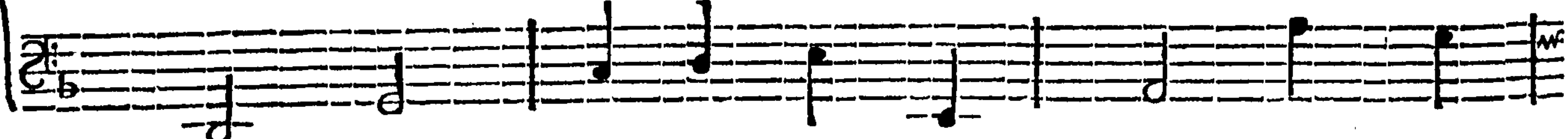
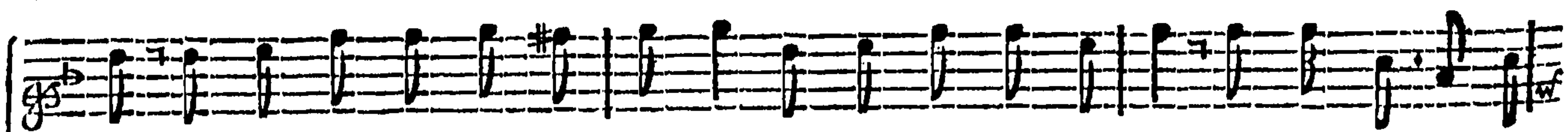
Life too long to last; Fair Iris kiss me kindly, in pity of my Fate, and kindly

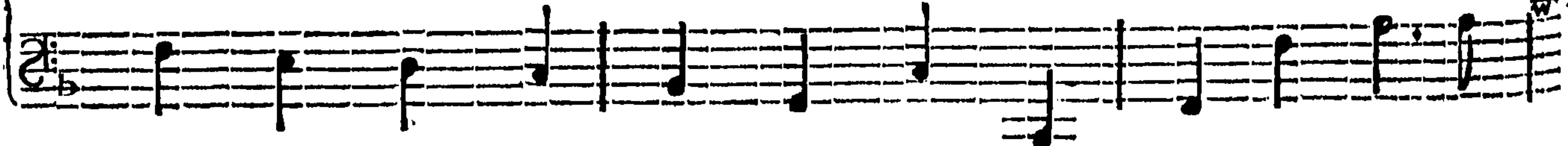
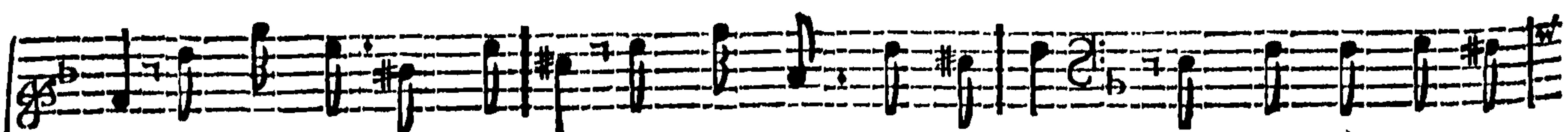
still, and kindly still before it be too late. You fondly court your Bliss, and no advances


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

kindly, and kindly still and kindly, and I will not rebel; but do not kiss and

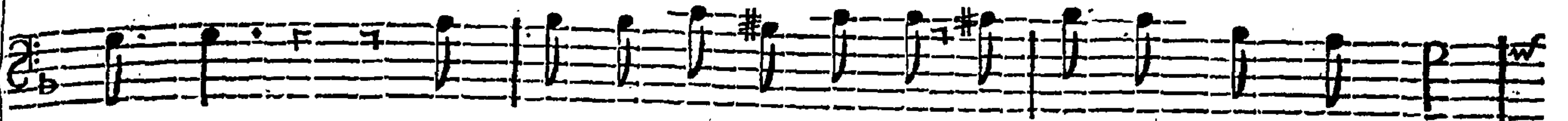



tell, but do not kiss and tell, no never kiss and tell. And may I kiss you

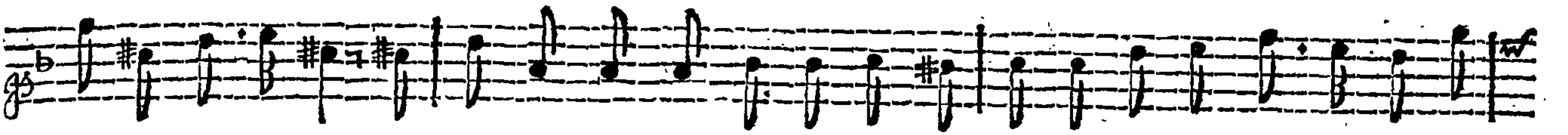
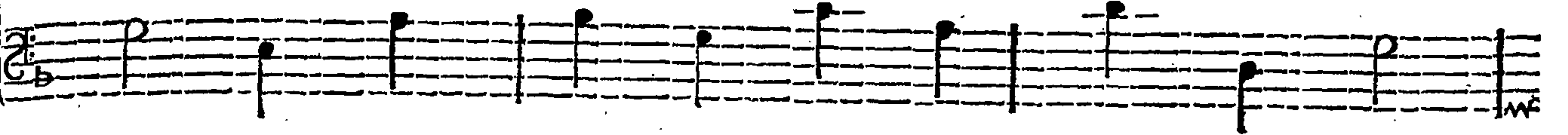




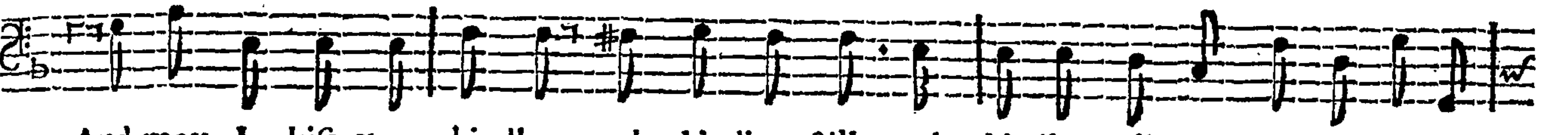
Yes you may kiss me kindly, and kindly still, and kindly still, and kindly, and



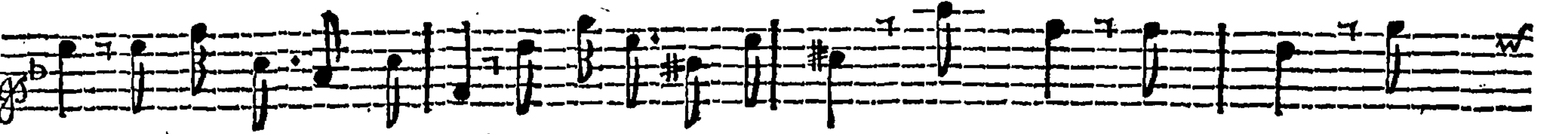
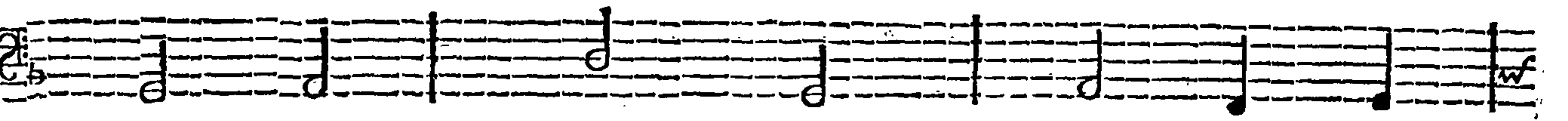
kind-ly, and kindly still, and kindly, and will you not re-bell?



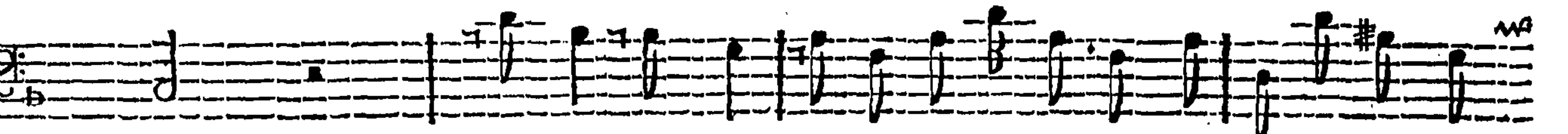
I will not rebell. Yes you may kiss me kindly still, and kindly still, and I will not re-



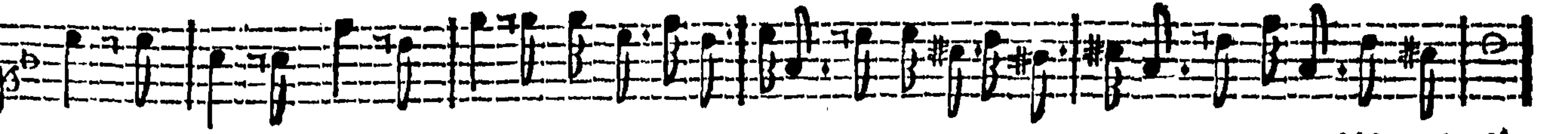
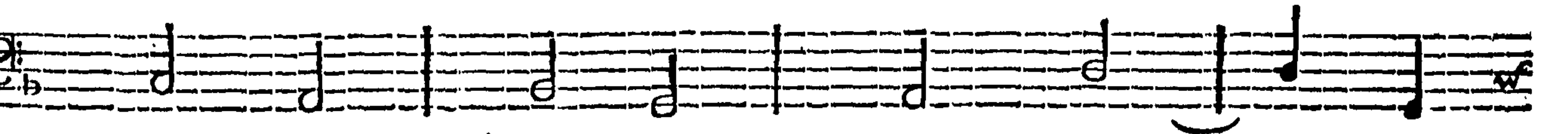
And may I kiss you kindly, and kindly still, and kindly still, and you will not re-



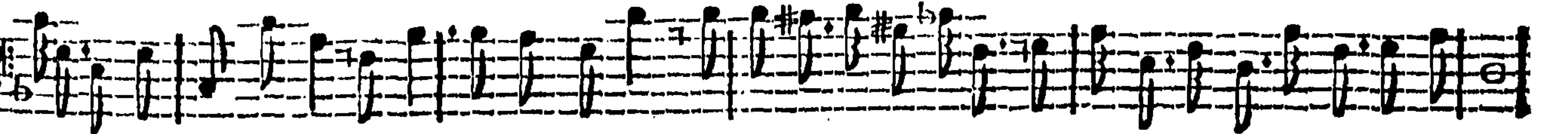
-bell; but do not kiss and tell, but do not kiss and tell, no, no, no, no, no,



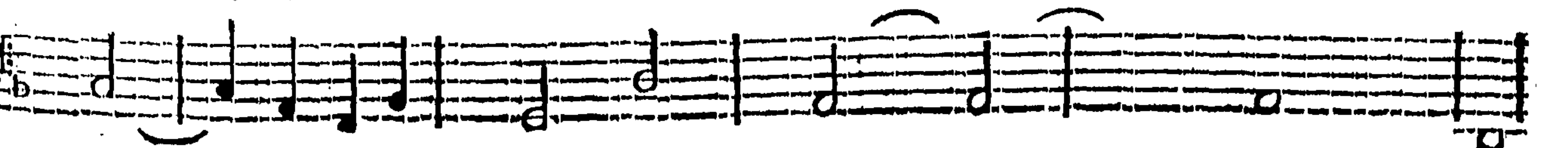
---bell? No, no, no, no, no, no, I'll never kiss and tell, no, no, I'll



no, no, no, no, no, no, no I'll never, never, never, no, never, never, never, no, never kiss and tell.



never kiss and tell, no, no no, no, no, no, no, I'll never, never, never I'll never, never, never kiss 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

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

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

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

morrow, to mor-row will re-store. *End with the first Strain.*

morrow, to mor-row will re-store.

morrow, to mor-row will re-store.

A SONG on St. Cecilia's Day 1692.

Flutes.

Violins.

High Contratenor.

This section of the score contains the first system of music. It features three staves: Flutes (top), Violins (middle), and High Contratenor (bottom). The Flutes and Violins parts are written in treble clef with a 3/4 time signature. The High Contratenor part is written in a lower clef, likely alto or tenor. The music consists of several measures of rhythmic patterns and melodic lines.

This section of the score contains the second system of music. It features three staves: Flutes (top), Violins (middle), and High Contratenor (bottom). The Flutes and Violins parts are written in treble clef with a 3/4 time signature. The High Contratenor part is written in a lower clef. The music continues with various rhythmic and melodic motifs, including some triplet markings (indicated by '#3') and a 7-measure rest (indicated by '7').

The first system of the musical score consists of five staves. The top two staves use treble clefs, the third and fourth use bass clefs, and the fifth uses a lute clef. The music is written in a style characteristic of 18th-century manuscript notation, with various note values, rests, and dynamic markings.

Hark! hark! each Tree its

A single musical staff containing the lyrics "Hark! hark! each Tree its si-". The note "si" is followed by a fermata, indicating a long note or a pause in the music.

lence breaks ;

A single musical staff containing the lyrics "lence breaks ;". The note "lence" is followed by a fermata, indicating a long note or a pause in the music.

The second system of the musical score consists of five staves, similar in notation to the first system. It continues the musical composition with various rhythmic patterns and melodic lines.

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

A single musical staff containing the lyrics "Hark! each Tree its si-". The note "si" is followed by a fermata, indicating a long note or a pause in the music.

Hark! each Tree its si-

A single musical staff containing the lyrics "Hark! each Tree its si-". The note "si" is followed by a fermata, indicating a long note or a pause in the music.

lence breaks ;

lence breaks ;

Hark ! hark ! each Tree its

Hark ! hark ! each Tree its si- lence

si- lence breaks ;

Hark !

The first system of music consists of five staves. The top four staves are in G-clef (soprano, alto, tenor, and bass clefs). The fifth staff is in C-clef (bass clef). The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals.

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

The second system of music consists of five staves, continuing the musical notation from the first system. It includes various note values and rests.

hark! each Tree its si — — — — — lence breaks; the

The third system of music consists of five staves, continuing the musical notation. It includes various note values and rests.

The fourth system of music consists of five staves, continuing the musical notation. It includes various note values and rests.

Firr, to tal — — — — — k, to talk, to talk, to

The fifth system of music consists of five staves, continuing the musical notation. It includes various note values and rests.

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

The sixth system of music consists of five staves, continuing the musical notation. It includes various note values and rests.

talk be—gin; Hark! hark! hark! hark!

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

7 9 98 98 98 76 76 98 76

Detailed description: This system contains five staves. The top four staves are for keyboard accompaniment, featuring complex sixteenth-note patterns. The fifth staff is a vocal line with lyrics. The sixth staff is another vocal line with lyrics and some numerical markings (7, 9, 98, 76) above it. The seventh staff is a keyboard accompaniment line with numerical markings (7, 9, 98, 76) above it.

hark!

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

4

Detailed description: This system contains five staves. The top two staves are empty. The third and fourth staves are for keyboard accompaniment. The fifth staff is a vocal line with the lyric 'hark!'. The sixth staff is another vocal line with the lyric 'hark! this in the spright— —ly Vi—o—lin,' and a '4' marking above it. The seventh staff is a keyboard accompaniment line with a '4' marking above it.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The second staff is a piano accompaniment line with a treble clef, featuring a series of eighth notes. The third and fourth staves are piano accompaniment lines with bass clefs, showing a simple harmonic accompaniment with quarter notes. The fifth staff is a piano accompaniment line with a bass clef, continuing the harmonic accompaniment.

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

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The second staff is a piano accompaniment line with a treble clef, featuring a series of eighth notes. The third and fourth staves are piano accompaniment lines with bass clefs, showing a simple harmonic accompaniment with quarter notes. The fifth staff is a piano accompaniment line with a bass clef, continuing the harmonic accompaniment.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The second staff is a piano accompaniment line with a treble clef, featuring a series of eighth notes. The third and fourth staves are piano accompaniment lines with bass clefs, showing a simple harmonic accompaniment with quarter notes. The fifth staff is a piano accompaniment line with a bass clef, continuing the harmonic accompaniment.

That in the

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

The fourth system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. The second staff is a piano accompaniment line with a treble clef, featuring a series of eighth notes. The third and fourth staves are piano accompaniment lines with bass clefs, showing a simple harmonic accompaniment with quarter notes. The fifth staff is a piano accompaniment line with a bass clef, continuing the harmonic accompaniment.

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

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

Instruments Rest.

'Twas

'Twas Sympathy, 'twas

Sympathy their list'ning Brethren drew, 'twas Sym- - - - -pathy, their
 Sympathy, 'twas Sympathy, 'twas Sym- - - - -pa-tyh their list' - - - -

list' - - - - -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 leafy 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.

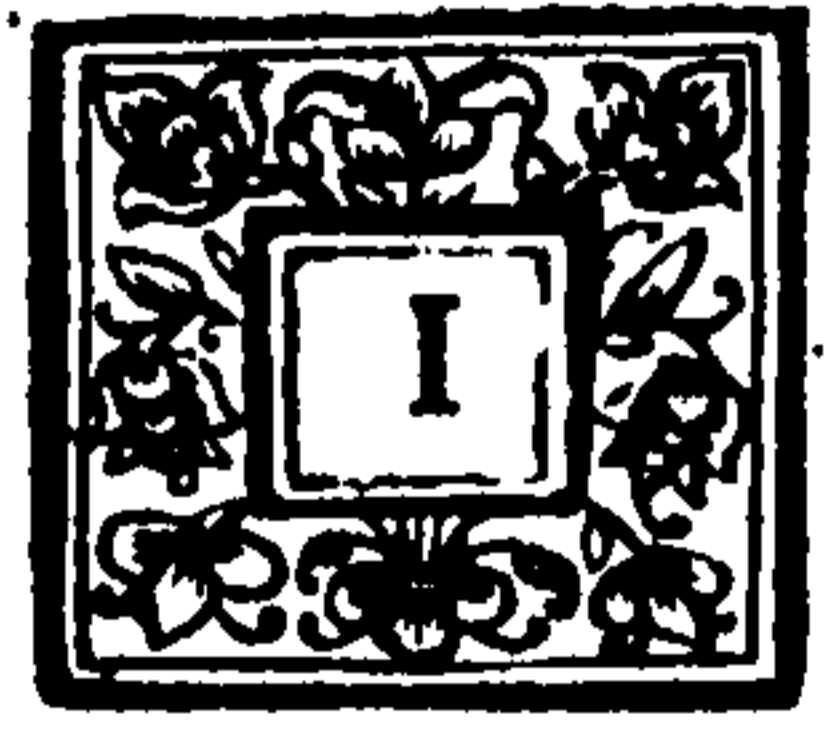
Violins.

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

7#6 #6 4# 98

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

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

2 7 5

---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 76 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 #67 65# 43#

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 65 43 7 6

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

most, most the Blesses, and not pos-ses-sing, and not possessing, and not—
 Blesses, most the Blesses, and not possessing, and not posses-ing, and not—

— possessing, each, each, each possesse ; each, each possesse, each, each, each pos-
 — possesing, each, each, each possesse ; each, each, each possesse, each, each, each pos-

— sesse, each, each possesse : Now, now the Blushes, now, now, now the
 — sesse, each, each, each possesse :

End vero.

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 mo—ve 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 Old, that Blifs wou'd fain re—

CHORUS.
—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—

Let my Queen live for e—ver, for e—

Let my Queen live for e—ver, for e—

ver, for e—ver, for e—ver, for

ver, for e—ver, for e—ver, for

ver, for e—ver, for

e—ver, and let's still drink, drink, and let's still drink, drink French Wine; let my

e—ver, and let's still drink, drink, and let's still etc.

e—ver, and let's still drink, drink, and let's still drink, drink French Wine;

Rage be Im—mortal, let my Rage be Im—mortal, let my Rage be Im—

let my Rage be Im—mortal, let my Rage be Im—mortal, let my

let my Rage be Immortal, 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—
 Rage be Im—mortal, let my Rage be Im— - - - - mor—
 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;

174

Infus'd in Wine, let's sink to rest, and dream of what we Love: And since she may not

be possesst let's thus our wants improve; and since she may not be possesst, 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 5 4 3# 6 6 3#

not enjoy e'm? I'de refuse the Throne of Love, shou'd power— or Ma—jesty, shou'd

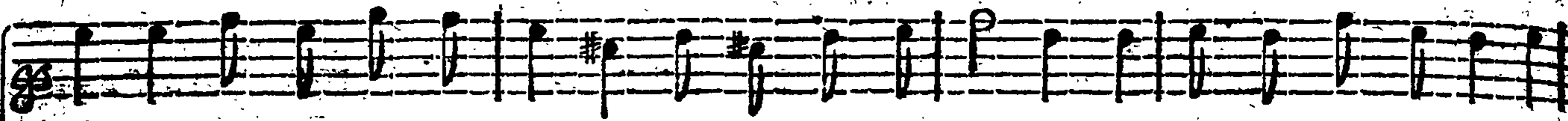
not enjoy e'm? I'de refuse the Throne of Love, shou'd pow—

43# b

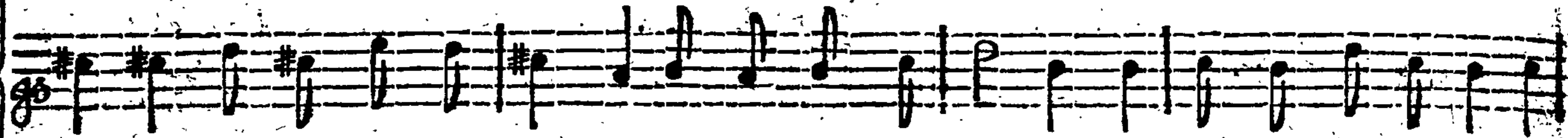
pow- - - - er or Ma- - - - - je- - - - - sty destroy e'm. *First strain again.*

- - - - - er or Ma- - - - - je- - - - - sty destroy e'm. *First strain again.*

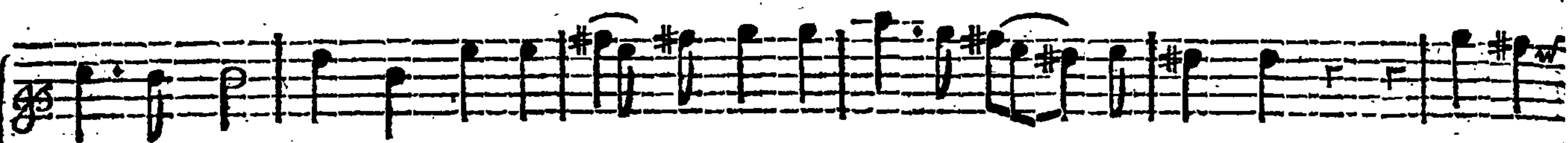
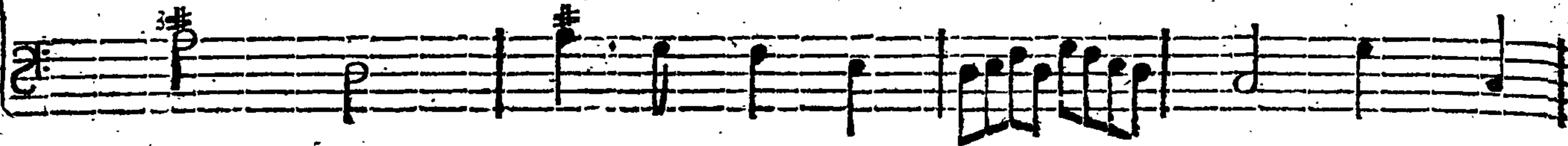
3 6 9 87 43 *First strain again.*



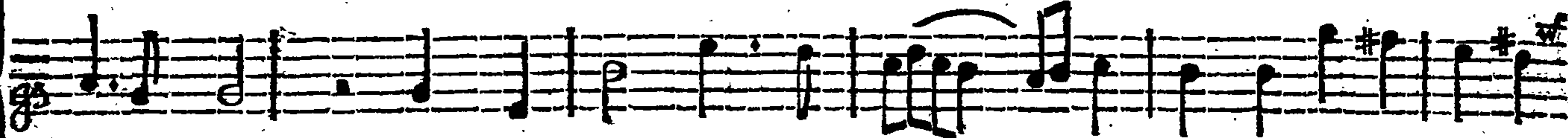
Give me, give me, give me doubts, or give me, give me fears, give me, give me, give me jealou-



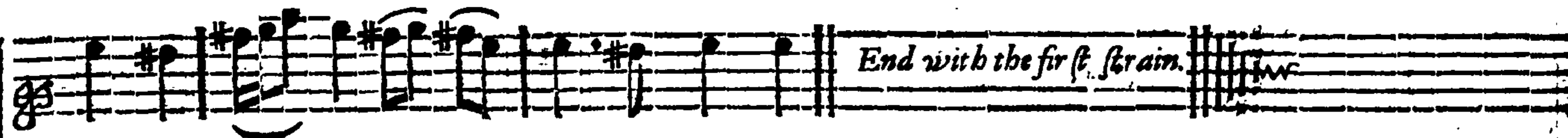
Give me, give me, give me, doubts, or give me, give me fears, give me, give me, give me jealou-



-fies and Cares : But let Love, let Love remove e'm, but let Love remove e'm, I ap-



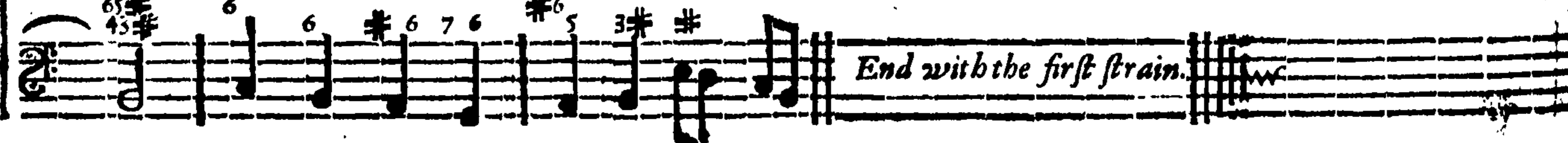
-fies and Cares : But let Love, but let Love remove e'm, I approve e'm,



-prove e'm, I approve e'm, I approve e'm.



I approve e'm, I approve e'm.



F I N I S.