

VI

FAHREN

Die Fahrt nach Göttingen

am 1. März 1784

W. DEESEN

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The Advice

with German Lyrics & Notes

The first system of musical notation consists of three staves. The top staff contains a melodic line with various note values and rests. The middle staff appears to be a harmonic accompaniment, and the bottom staff is likely a bass line. The notation is in a historical style, possibly from the 18th or 19th century.

The second system of musical notation also consists of three staves, continuing the piece from the first system. It features similar melodic and harmonic lines.

The third system of musical notation consists of three staves, continuing the piece. The notation is consistent with the previous systems, showing a melodic line and accompaniment.

The Advice

with German Flutes, & Violins

Slow

Why

Should a Heart so tender Break O Myra give us Anguish

Ease the use of Beauty you Mis-

for *pia* for *pia*

for *pia* for *pia*

take not meant to vex but please not meant to vex but

$\frac{4}{2}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{3}{5}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

for

for

please

$\frac{6}{5}$ D. Capo al Segno

2

Those lips for Smiling designed
 And that Bosom to be press'd
 Your Eyes to languish and look kind
 For amorous Arms your Waist

3

Each thing has its Appointed Right
 Establish'd by the powers above
 The Sun and Stars give warmth & light
 The Heavns distribute love

A Song.

Andante Cruell A-MYNTA

can you see a Heart thus torn which you betray'd love of him-
 self near Vanquish'd me But thro' y^e Eyes y^e Conquest made
 In Ambush there the Traytor
 lay where I was let by faithless Smiles no wretches
 are so lost as they whom much Securi-ty beguiles
 whom much Se-cu-ri-ty beguiles

The musical score is written in G major (one sharp) and 3/8 time. It consists of a vocal line and a figured bass line. The lyrics are written below the vocal line. The figured bass line contains numbers and symbols (like #) indicating the notes for the bass instrument. The tempo is marked 'Andante'. The piece ends with a double bar line and repeat dots.

POLLY!

4

8.
Spring renewing all thing Gay Nature's Dictates all O-

-bey in Each Creature we may See the Effect of love's De- cree

thus their State such their Fate do not Pollar stay to late do not

Pollar stay too late thus their State such their Fate do not Pollar stay too

Late do not Pollar stay too late

2
Look around & see them play
All are wanton while they may
Why should precious time be lost
After Summer Comes a Frost
All pursue Nature's Due
Let us Pollar Do so too

3
Mark how kind y^e Swain & lass
Yonder sitting on the Grass
See how Earnestly he sues
While she Blushing cant Refuse
See you two, how they woo
Let us Pollar Do so too

Handwritten musical score for a hymn, featuring three systems of staves with vocal lines and piano accompaniment. The lyrics are written below the vocal lines.

System 1:
 bear midst Burnings to Complain go bid the

System 2:
 Slaves who fetter'd are forget the Gallig Chain for

System 3:
 get the Gallig Chain

2

Show'd they obey yet Greater far
 The Torments which I Feel
 Love's Fires than Fevers Fiercer are.
 Love pierces more than Steel
 Pain but the Body can Controul
 The Thoughts no Cord can Bind
 Love is a Fever in the Soul
 A chain which holds the Mind.

A New Song.

Andante

When you der Coo-ing

Doves retire and seem in Amorous Shackles Bound see DELIA

how the Flowers as-pire and shed delicious Fragrance

round.

Rais'd by the Spring and

Rais'd by Shade they Flourish sweetly to the Eye but Autumn hasting

The musical score is written on eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics are written in a cursive hand below the staves. Figured bass notation is present in the bass staves, including numbers like 7, 6, 5, 4, 3, 2, 1, and symbols like # and ♯. There are also some decorative flourishes and repeat signs in the music.

Chills in-vade, and their gay Beauty Droop and Dye. And their gay

Beauty Droop and Dye.

2

*A Flowret, Делла, are thy Charms,
 Which in Youth's joyous Season blows:
 Whence Thy Bright Eyes, Thy Ivory Arms;
 And Cheek where shines G. Eden-Rose.
 But envious Time, with Creeping pace,
 Will on thy Frame Seraphic prey;
 Dispoil thee of Each Matchless Grace,
 And Steal thee from thy Self away.*

3

*Wisely Admonish'd by the Thought,
 Swift let us stop the whirling Hour.
 Be Pleasur's as They flying Caught,
 E'er Age deprive us of the Power.
 Thee Nature with brigh Beauty blest,
 Then bids thee multiply its Ray:
 And thou with too much Sense art blest,
 Her blissfull Call to Disobey.*

A SONG.

Andante

O well come my Shepherd how well come to me this Day Occa -
 sion of meeting with thee *sym.*

But when thou art absent how joyless am I Content - ed - me

thinks I could sit Down and Dye Contented methinks I could sit down and
 Dye

²
 I Rail at the hour y^e softly do pass
 While I'm at a Distance from all y^e I love
 With weeping Complain of my I'll -
 natur'd State
 I Rail at my being & curse my hard Fate

³
 With trifling amusements some times I beguile
 My Cares for a Moment & cheerfully Smile
 But quickly thy Image returns to
 my Soul
 And in my sad Bosom new hurican Pose

⁴
 No Day can be lasting if thou art not there
 Thy presence alone can thy Shepherd's Cheer
 Your looks like y^e Sun Drives all Sorrows away
 And Blest with thy sight I could all ways be Gay.