



J. Goussier pinx.

R. White sculp.



Henricus Purcell.

Ætat. Suae. 37. 95.



ORPHEUS BRITANNICUS.

---

*Ed* A *Purcell*  
COLLECTION

OF ALL

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*, *Harpichord*, or *Theorbo-Lute*.

---

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

---

L O N D O N :

Printed by *William Pearson*, and Sold by *John Young*, at the *Dolphin*  
and *Crown* in *St. Paul's Church-Yard*. MDCCLVI.



---

To the Honourable,  
The Lady HOWARD.

M A D A M,

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



## *The DEDICATION.*

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

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

YOUR LADISHIP's

*Most Oblig'd, and most Humble Servant,*

Fr. Purcell.



*A Catalogue of Books sold by John Cullen at the Buck between the  
Two Temple-Gates, Fleet-street.*

**H** *Armonia Sacra* in 2 Voll. Containing Divine Songs and Dialogues for 1, 2, 3 and 4 Voices, with 4 of the Choicest Church Anthems, by the late Mr. *Henry Purcell*; Price of them stich'd 5 s. each, or bound together, 12 s.

The Divine Companion, being a Collection of easie Hymns and Anthems for 1, 2 and 3 Voices, Composed by the best Masters, and fitted for the use of them who already understand *Playford's* Psalms, Price stich'd 1 s. 6 d.

The Whole Book of Psalms in 8vo. Compos'd to Musick in 3 Parts, by Mr. *J. Playford*, the Eighth Edition, Price Bound 3 s. 6 d.

An Introduction to the Skill of Music, by Mr. *J. Playford*, with the Additions of the late Mr. *Henry Purcell*, the 15th Edition, Price Bound 2 s.

The Second Book of the Pleasant Musical Companion, containing the Catches of the late Mr. *Henry Purcell*, Dr. *Blow*, and others, Price stich'd 2 s. 6 d.

*Apollo's* Banquet, containing new and easie Instructions for the Treble Violin, with a Collection of near 150 of the best Tunes, for that Instrument, by Mr. *Purcell*, Mr. *Tollet*, Mr. *Finger*, Mr. *Morgan*, Mr. *Eccles*, Mr. *Lentons*, and others.

A Collection of near 50 Original Scotch Tunes, full of the Highland Humour, for the Violin, being the first of this kind yet Printed; the Second Edition with large Additions, Price 6 d.

A Collection of Original *Lancashire* Hornpipes, Old and New for the Violin, containing Divisions upon each, by *Thomas Marsden*, Price 1 s.

Wit and Mirth or Pills to Purge Melancholly in 3 Voll. being a Collection of the best Ballads, Old and New, fitted to all Humours with the Tunes to each, for the Voice or Instrument, Price of the two first, 2 s. 6 d. each, and of the last, 2 s. Bound.

The Compleat Music-Master, being Plain, Easie, and Familiar Rules for Singing and Playing on the most useful Instruments now in Vogue, *viz*, Violin, Flute, Haut Boy, Bass-Viol, Treble-Viol, Tenor-Viol. Containing likewise a Hundred choice Tunes, and fitted to each Instrument, with Songs for two Voices; and a Prelude of the late Mr. *Morgan's* never before Printed. To which is added, a Scale of the Seven Keys of Music, shewing how to Transpose any Tune from one Key to another; in which Book the Learner is sure to meet with the best Instructions for each Instrument, Price 2 s.

Forty Three Ayres for 2 Flutes, by Sir *Edmund D.* Mr. *H. Purcell*, Mr. *Finger*, Mr. *Eccles*, Mr. *King*, Mr. *Gasparini*, and others, Price 1 s.

Twenty One Ayres for a Flute and a Bass, by Mr. *D. Demouire*, Price 6 d.

Forty Seven Minuets and Rigadoons for a Violin and a Bass, being proper for those that play at publick Dancing Schools, Price 1 s.

The 1st, 2d and 3d Books of the Dancing-Master's Companion, containing the Newest Country and French Dances, Danc'd at Court and Publick

Schools, Price of the 1st 1 s. the 2d and 3d 6 d. each.

Six Sonata's, of Two Parts, for two Violins, Compos'd by Mr. *Raphael Courtivill*. Opera Prima. Price 3 s.

The same for Two Flutes, Price 3 s.

Six Sonata's, of Two Parts, for Two Violins, Compos'd by Mr. *Godfry Finger*. Opera Secunda. Price 3 s.

The same for Two Flutes, Price 3 s.

All newly Engraven'd in a Fair Large Character in Folio, and much better for the Performer, than the former Edition, being so contriv'd that none of them turn over.

Several Solo's and Sonata's for Flutes, to be had single, by the best Masters.

Twenty Two New Country Dances, Danc'd at Court and Publick Dancing-Schools, Price 6 d.

*The Dancing-Master*: Or Directions for Dancing Country Dances, with Tunes to each Dance, for the Treble Violin. The Thirteenth Edition, containing above 360 of the Choicest Old and New Tunes now used at Court, and other Publick Places. The whole Work Revised and done in the New Ty'd-Note, and much more Correct than any former Editions. Price Bound 3 s. 6 d.

Twenty Ayres in Two Parts, Treble and Bass, Compos'd by Mr. *Nathaniel Kynaston*, Price 1 s.

A Collection of Ayres in Three Parts, containing Forty six Tunes, in Eight Sets. Compos'd by *Richard Motley*, Dancing-Master. The Second Edition, with an Addition of Sixteen New Ayres in Three Parts, Price 3 s.

A Collection of New Songs, for One, Two, and Three Voices, accompany'd with Instruments. Compos'd by *Vaughan Richardson* Organist of the Cathedral-Church of *Winchester*. Several of the Songs that are not in the Compass, are Transpos'd for the Flute, at the End of the Book, Price 1 s. 6 d.

Twelve Songs, with a Thorow-Bass to each Song. Compos'd by Dr. *Blow*, Dr. *Turner*, Mr. *Nicola*, Mr. *Ralph Courtivill*, Mr. *Samuel Akeroyde*, Mr. *John Eccles*, Mr. *Daniel Purcell*, Mr. *John Barrett*, Mr. *Williams*, Mr. *John Church*, and Mr. *William Crofts*. With Two Dialogues, Set by Mr. *J. Clark*, in *The Island Princess*. Price 1 s. 6 d.

Other Pieces of the Late Mr. *Henry Purcell's*, Printed for the Widow, and sold at the same Place.

**T**HE *Te Deum* and *Jubilate* in Score, Price 2 s. 6 d.

The Opera of *Dioclesian* in Score, Price 10 s.

The Twelve Sets of Ayres in 4 Parts, made for the Theatre, Price 10 s.

Ten Sonata's, wherein is the Famous Sonata in F fa ut, Price 6 s.

A Collection of Harpsicord Lessons, with Instructions for Young Beginners, Price 2 s. 6 d.

Where may be had Strings, Bows, Bridges, Wire for Harpsicords, Flutes, Violins, all sorts of Rul'd-Paper for Musick, and Rul'd-Books of all sizes.



# A TABLE of the SONGS.

Note: That such Songs as are thus marked † are the New ADDITIONS.

	Page		Page
A.			
<i>AH! How Sweet it is to Love</i>	3	<i>Love thou canst bear</i>	198
<i>Ab! Me to many Deaths</i>	160	<i>Let the dreadful Engines of Eternal Will</i>	222
<i>Ab! Belinda I am prest with Torment</i>	170	† <i>Let Sullen Discord smile</i>	189
<i>And in each Track of Glory</i>	184	N.	
<i>As soon as the Chaos</i>	207	<i>No, Resistance is but vain</i>	120
† <i>And now the Renown'd Nassaw</i>	266	<i>Nestor who did to thrice Man's Age attain</i>	186
B.		<i>Now the Maids and the Men are making of Hay</i>	212
† <i>Britains strike home</i>	76	† <i>Nymphs and Shepherds come away</i>	234
<i>Bacchus is a Pow'r Divine</i>	155	O.	
<i>Blow Boreas Blow</i>	166	<i>Ob! Lead me to some peaceful Gloom</i>	58
<i>Behold the Man that with Gigantick Might</i>	216	<i>O, O let me Weep</i>	171
C.		R.	
<i>Celia has a Thousand Charms</i>	1	† <i>Return fond Musc</i>	250
† <i>Charon the Peaceful Shade Invites</i>	39	S.	
<i>Cynthia Fromns when e're I Woe her</i>	51	<i>Seek not to know what must not be Reveald</i>	34
<i>Celebrate this Festival</i>	69	<i>Sweeter than Roses</i>	60
<i>Come let us leave the Town</i>	84	† <i>Since the Toils and the Hazards of War</i>	77
<i>Celemene pray tell me</i>	191	<i>Sing all ye Muses</i>	106
† <i>Corinna is Divinely Fair</i>	232	<i>Sound a Parley ye Fair and Surrender</i>	130
D.		<i>Since Times are so bad</i>	138
<i>Dear, Dear, Pritty, Pritty Youth,</i>	55	<i>Strike the Viol touch the Lute</i>	145
<i>Dulcibella when e're I sue for a Kiss</i>	177	<i>See, see where Repenting Cælia lies</i>	176
E.		<i>Since from my Dear Atrea's Sight</i>	180
<i>For Love ev'ry Creature is form'd</i>	27	<i>See how the fading Glories of the Tear</i>	204
<i>Fairest Isle of Isles Excelling</i>	57	† <i>Shepherd leave Decoying</i>	236
<i>From Rosie Bow'rs where Sheep's the God of Love</i>	63	† <i>Sound the Trumpet till around</i>	254
<i>Fair Cloe my Breast so Alarms</i>	97	† <i>Sound Trumpet Sound, beat ev'ry Drum</i>	272
<i>From Silent Shades and Elizium Groves</i>	101	T.	
<i>Fly Swift ye Hours</i>	162	<i>The Cares of Lovers</i>	12
<i>For Folded Flocks</i>	195	<i>Two Daughters of this aged Stream are we</i>	13
G.		<i>Tho' my Mistress be Fair yet froward she's too</i>	20
† <i>Go tell Amintor Gentle Swain</i>	263	<i>Tell me why my Charming Fair</i>	40
† <i>Great Love I know the now</i>	281	† <i>To Arms, your Ensigns straight Display</i>	74
H.		<i>There ne're was so wretched a Lover as I</i>	88
<i>Hark my Doidcar, Hark we're call'd</i>	113	<i>This Poet Sings the Trojan Wars</i>	93
<i>Here the Deities approve</i>	206	<i>Thy Genius lo from his Sweet Bed of Rest</i>	104
† <i>High on a Throne</i>	227	† <i>The Fite and all the Harmony of War</i>	148
† <i>Happy Realm beyond Expressing</i>	258	<i>'Tis Natures Voice</i>	158
† <i>Hither this way, this way bend</i>	283	† <i>Turn then thine Eyes</i>	202
I.		† <i>Thou Turn'st this World below</i>	256
<i>If Musick be the Food of Love</i>	6	† <i>The Airy Violin and Lofty Viol</i>	260
<i>I look'd and saw within the Book of Fate</i>	8	† <i>Thou Doating Fool forbear</i>	280
<i>I see she fly's me</i>	10	† <i>They did no Storms</i>	270
† <i>I Sigh'd and own'd my Love</i>	49	† <i>The Sparrow and the Gentle Dove</i>	273
<i>In vain 'gainst Love I strove</i>	68	W.	
<i>I'll sail upon the Dog-Star</i>	96	<i>Whilst I with Grief did on you look</i>	4
<i>I attempt from Love's Sickness to fly</i>	211	<i>When Teucer from his Father fled</i>	23
† <i>I call you all to Wooden's Hall</i>	231	† <i>Why then will Mortals dare to urge a Fate</i>	38
† <i>In all our Cynthia's Shining Sphear</i>	238	<i>When first I saw the Bright Aurelia's Eyes</i>	53
† <i>In these Delightful Pleasant Groves</i>	244	<i>When Myra Sings</i>	71
L.		<i>What a sad Fate</i>	146
<i>Leave these useless Arts in Loving</i>	15	<i>Were I to chuse the greatest Blifs</i>	182
<i>Love thou art best of Humane Joys</i>	17	† <i>While Bolts and Bars my Day Controul</i>	242
<i>Lucinda is Bewitching Fair</i>	62	† <i>While for a Righteous Cause he Arms</i>	246
<i>Lovely Albina's come a shore</i>	82	† <i>With him he brings the Partner of his Throne</i>	274
<i>Lost is my Quiet for ever</i>	86	† <i>What ho! Thou Genious of this Isle</i>	275
<i>Let Hector, Achilles and each brave Commander</i>	124	† <i>What Power art thou</i>	277
<i>Love Arms himself in Celia's Eyes</i>	127	Y.	
<i>Let Cæsar and Urania Live</i>	189	<i>You twice Ten Hundred Deities</i>	29
		<i>You say 'tis Love cr - e Pain</i>	45



---

T H E

# Publisher to the Reader.

**T**H E First Edition of this Work having been so well received, and the real Value each Piece carries along with it, has Encourag'd the Re-printing of this our British Orpheus, which I may venture to say, does Excell any Collection of Vocal Music yet Extant in the English Tongue, and may Vie with the best Italian Compositions.

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

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

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

Yours, &c.



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

## I.

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

## II.

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

## III.

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

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

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

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

A Lamentation for the Death of Mr. H.  
 Purcell. Set to Music by his Bro-  
 ther, Mr. Daniel Purcell.

The Words by N. Tate, Esq;

## I.

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

The



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

## II.

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

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

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

## I.

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

## II.

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

The sprightly *Hautboys*, and gay *Violin*,  
By *Damon* taught to Charm the list'ning Ear,  
To fill the echoing Theatre,  
And with rich Melody adorn each Scene ;  
Forgot their native Cheerfulness,  
Their wonted Air and Vigor to express,  
And in dead doleful Sounds a tuneless Grief con-  
(fess.

“ Weep all ye Muses, weep o're *Damon's* Herse,  
“ And pay the grateful Honors of your Verse.

## III.

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

## IV.

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

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

*Memoriæ Sacrum H. P.*

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



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

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

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

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

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

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

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

By *H. Hall*, Organist of *Hereford*.

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

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

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

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



# ORPHEUS BRITANNICUS.

## The first BOOK.

### A Song in the Rival-Sisters.



*ELIA* Has a Thousand, Thousand, Thou- - - - - sand

6 7 6

Charmes, 'tis Heav'n, 'tis Heav'n to lye with-in- - - - - her Armes; while I stand gazing on her

5 6 7 7 #6 6 7#6

Face, some New, and some Resistless Grace, fills with fresh Nagick all the place: While I

6 7 6 6 6 #3

stand gazing on her Face, some New, and some Re-sist-less Grace, fills with fresh

6 7 6 6 5 6

Magick a- - - - - ll the place:

# 6 6#3



But while the Nymph I thus a—dore, but

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

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

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

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

care Mir—tel—lo, have a care, have a care, have a care, have a care.



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



H! how Sweet, ah! how Sweet, how Sweet it is to Love; Ah! ah!

ah! how gay is young de — fire: And what plea—sing pain, and what

plea—sing pain we prove, when first, when first we feel a Lovers fire; Pains of

Love are swee—ter far, then all, all, all, all, all other pleasures are;

pains of Love are swee—ter far, then all, all, all, all, o—ther plea—

—sures are.



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

W Hilst I with Grief did on you look, whilst I with Grief did on you

look, when Love had tur- n'd your Brain, from

you I, I, the con-ta- gion took, from you, I, I, the con-

-ta- gion took, and for you, for you bor-

-e the pain, for you, for you bor- e the pain:

Mar-cel-la, then your Lo-ver prize, and be not, be not



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

-quest of your Eyes, for Pride, Pride,

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

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

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

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



A single SONG.

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

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

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

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

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

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



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

--- sick ev'ry where. Pleasures invade both

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

fi- --- ce the transports are, they woun- --- d, fo

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

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



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

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

-ve me in your Armes.

A SONG in the *Indian Emperor.*

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

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

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



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

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

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

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

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

never, never come a—gain.



A single SONG

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

I see, I see the fly's me, the fly's me, fl

y's me, the fly's me ev'ry where, the fly's me ev'ry where; her

Eyes, her Eyes, her Scorn, her Scorn discovers, but what's her Scorn, but

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

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



Were she but kind, kind, were she but kind, kind, whom I a—

—dore, I might live lon- - - - - ger, but not Lo—

—ve more; were she but kind, kind, were she but

kind, kind, whom I a—dore ; I might live lon- - - -

—ger, live lon—ger, but not Lo- - -

—ve her more.



A SONG, in *Timon of Athens*.

He Ca—res, the Ca—res of Lovers, their al-lar-

-mes, their Sighs, their Tears have pow'r-

-ful Charms, and if so sweet their Tor-ments is, ye Gods, ye Gods how

Ravishing, ye Gods how Ravishing, how Ravishing the bliss, so soft, so gentle, so

soft, so gentle is their pain; 'tis ev'n a plea-

-sure to complain.



A Two Part SONG in King Arthur.

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

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

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

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



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

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

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

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



roun d, and cir-cle roun

roun d, and cir-cle roun

d, and cir-cle round.

d, and cir-cle round.

A Two Part S O N G, in *Epsome-Wells*.

Leave, leave these uselefs Arts, leave, leave these uselefs Arts in Loving; seeming

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

an-ger and dis-dain:

seeming an-ger and dis-dain:



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

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

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

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

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

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

like the Fair ones in-clipa-tion, like the Fair once in-clipa-tion.

like the Fair once in-clipa-tion,, like the Fair ones in-clipa-tion.



A Two Part SONG.

L Ove, thou art best, Love thou art best, Love thou art best of Humane joys; our

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

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

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

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

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

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

all, all, all are but Toys;

Musick with—



-fe; And Beauty,  
 -out that is but Noi- - - - -fe; And Beauty, Beauty, and Beauty,

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

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

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



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

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

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

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

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

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

lo - - - - - so--phers dis--pute.

lo - - - - - so--phers dispute.



A Two Part S O N G.

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

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

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

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

Wine, 'tis Liquor, 'tis Liquor, good Liquor, that's much more sublime, much brif-ker

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

and quicker, much, much, much brif-ker and quicker; it in Sparkles smiles on me,

and quicker, much, much, much brif-ker and quicker; ti in Sparkles smiles on me,



tho' the frown up-on me: Then with Laugh- - - - -ing and Quaffing; Ple

tho' the frown upon me: Then with Laugh- - - - -ing and Quaffing; Ple

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

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

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

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

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

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



Patches: Give me all my Drinking Maga—zine, Ple blo—w

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

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

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

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

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

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

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



pee—vish Girl be—fore.

—vish Girl be—fore.

A Two Part SONG.

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

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

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

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

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

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



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

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

43# 643 #

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

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

43#

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

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

6 43 5 6

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

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

6



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

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

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

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



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

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

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

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

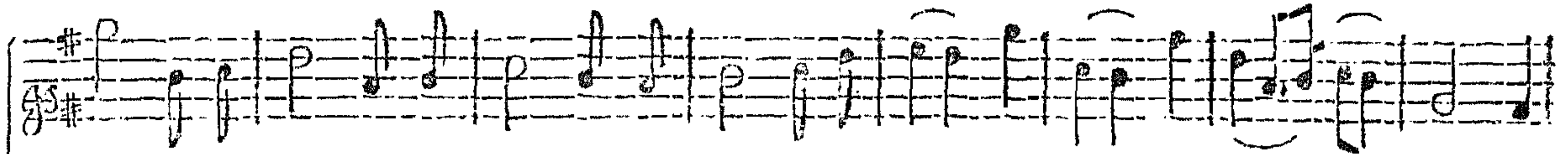
weigh : Let us drink and drown our Cares a—— wa—— y, let us drink and

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

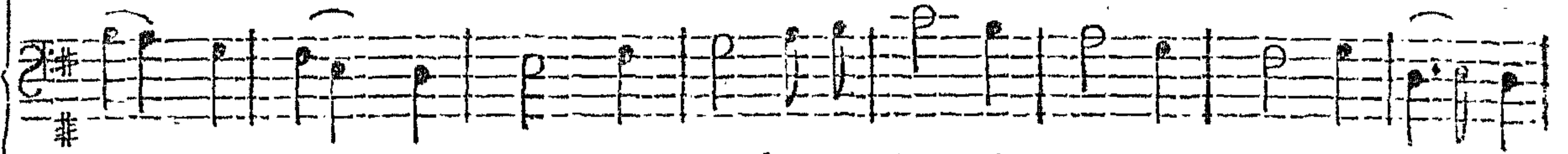
drown our Cares a—— way, and drown our Cares, and drown our Cares ; let us

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

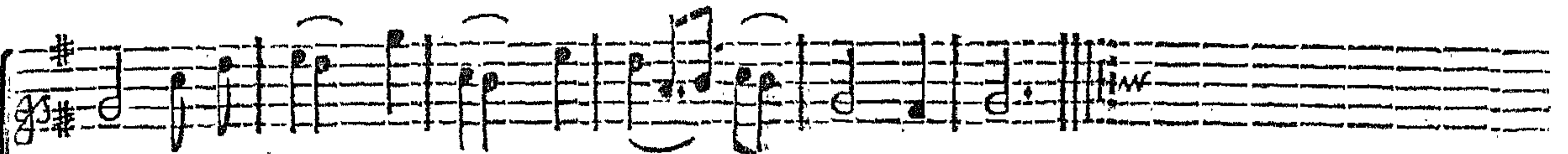




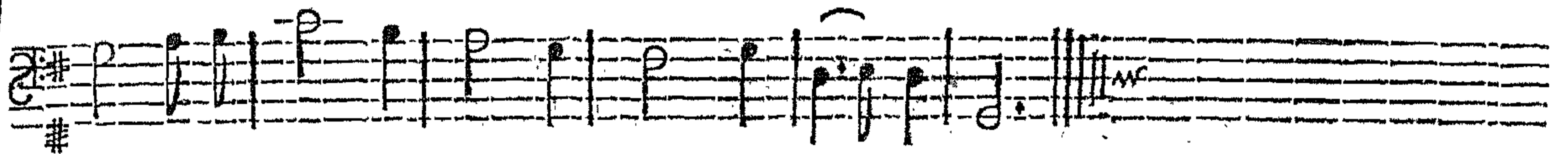
drink, let us drink, let us drink, let us drink, let us drink and drown, and drown our Cares a—



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



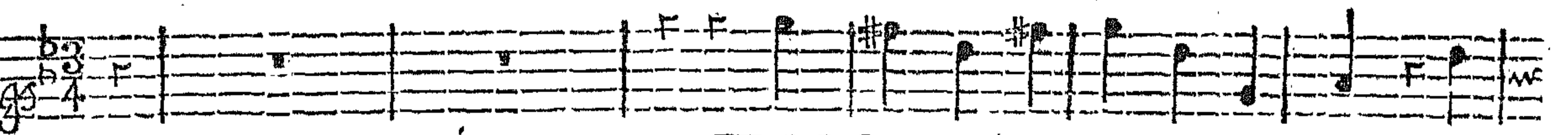
—way; let us drink and drown, and drown our Cares a—way.



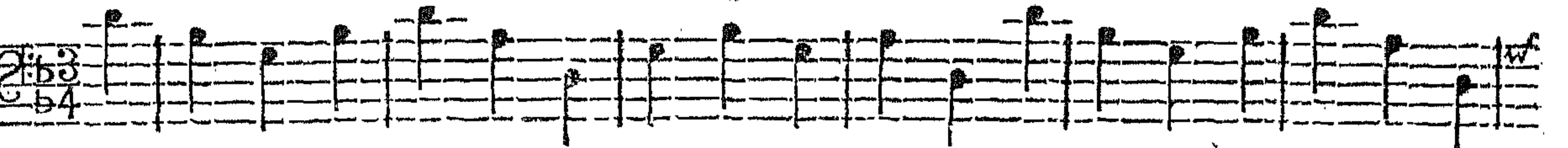
—way; let us drink and drown, and drown our Cares a—way.



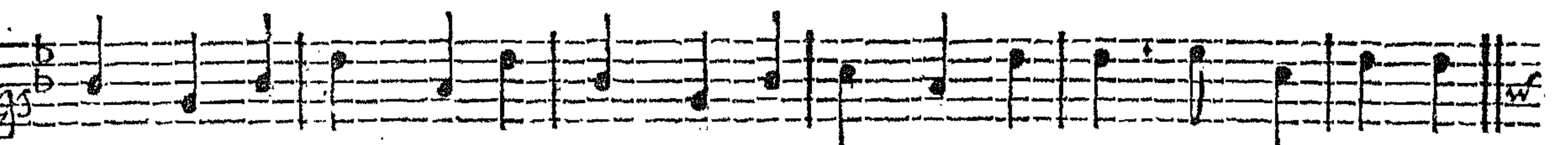
A Two Part SONG.



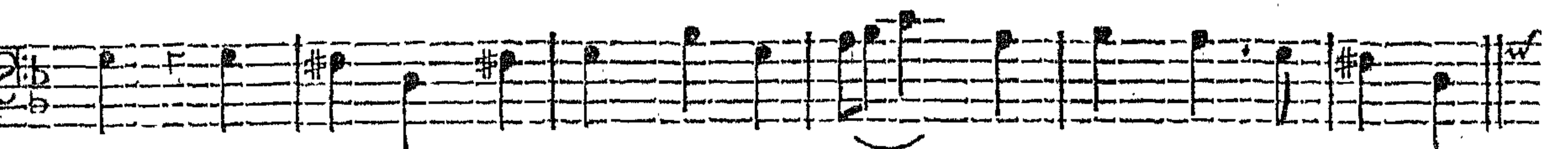
FOR Love ev'ry Creature is form'd, for



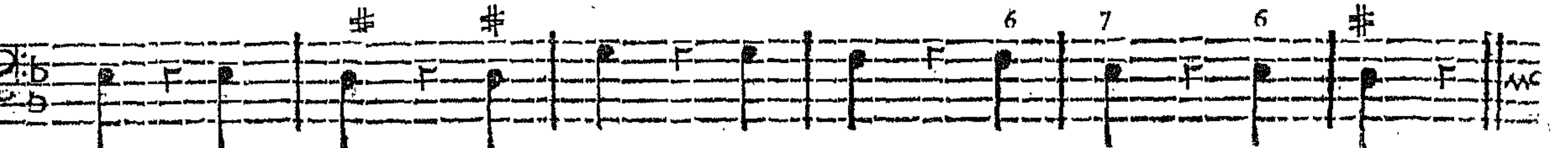
For Love ev'ry Creature is form'd by his Nature, for Love ev'ry Creature is



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



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





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

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

6 6 6 7 6

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

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

7

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

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

43# 6 #

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

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

# # 7 7



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

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

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

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

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

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



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

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

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



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

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

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

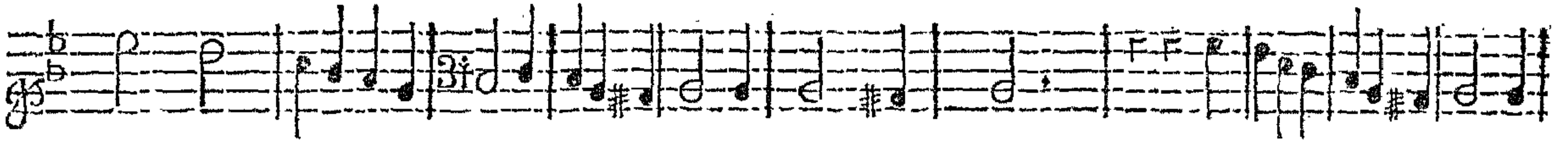
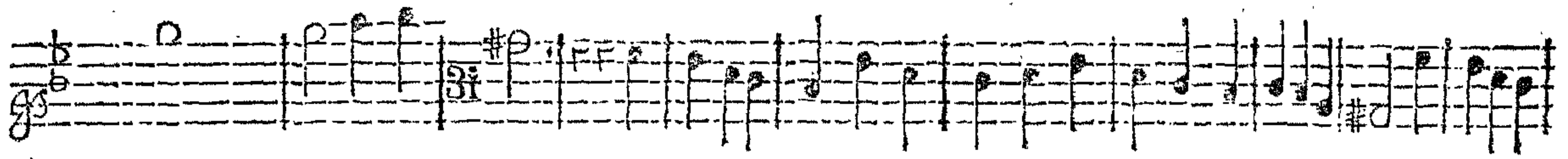


back ; by thy swift - - - - - ted Serpents plac'd, for a

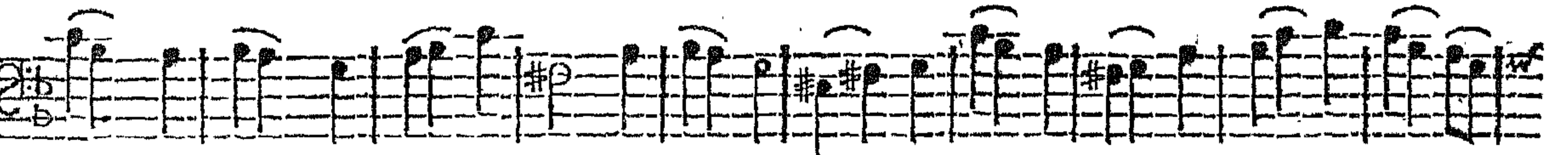
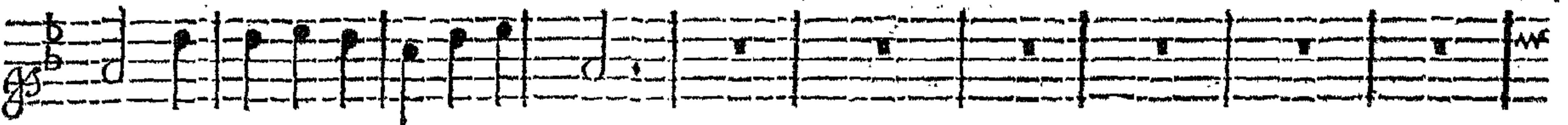
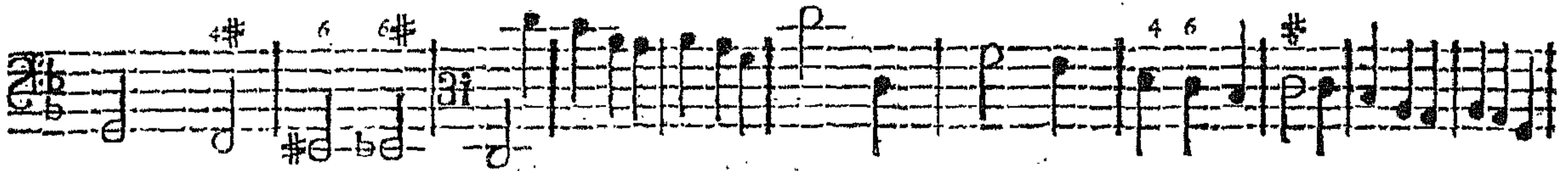
Girdle rou- - - - - nd thy Waist; by the Hearts of Gold that deck thy

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

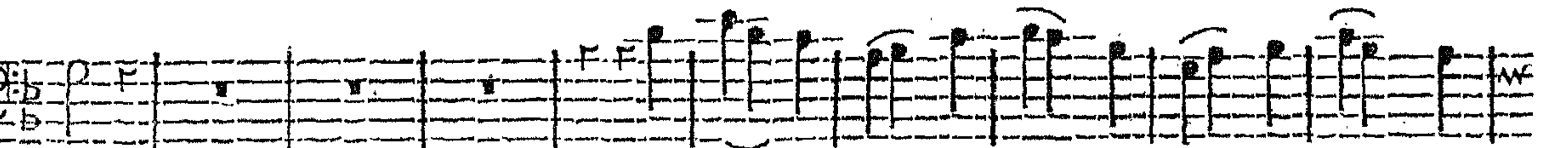
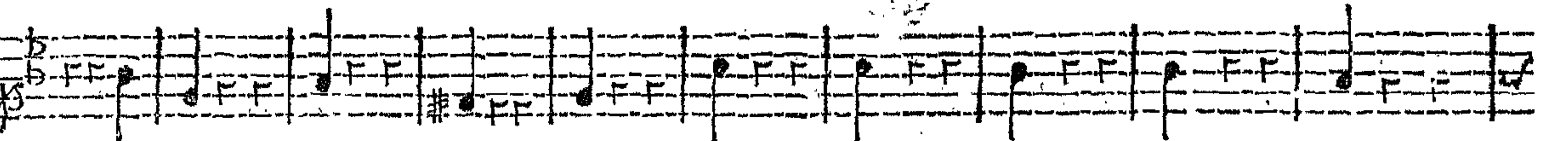
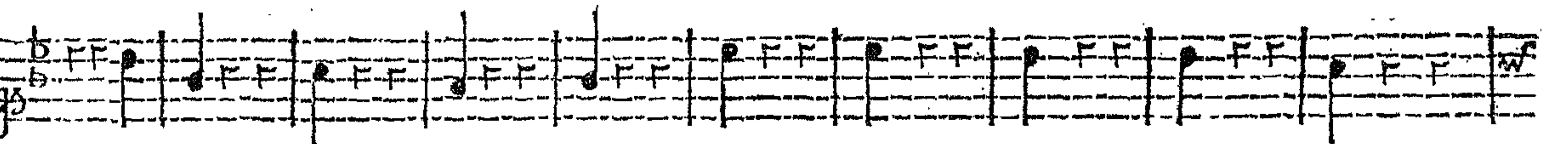




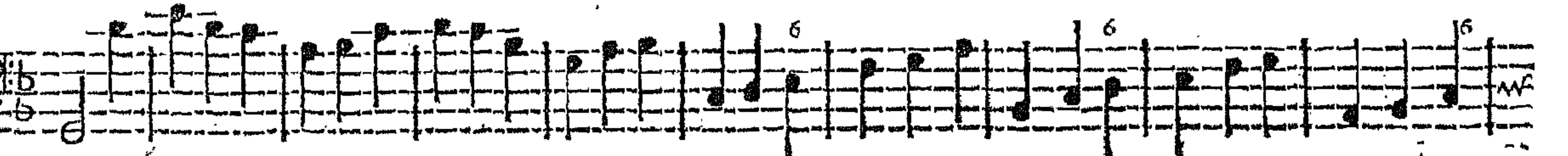
open thy un-will-ing Eyes. While bubbling Springs their Musick keep, while



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



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





Lull thee, Lull thee in thy Sleep.

A SONG with HAUTBOYS.

A Symphony for HAUTBOYS.



(Hautboy.)

Musical notation for Hautboy, first system. Treble clef, key signature of two flats (B-flat, E-flat), 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

VOICE.

Musical notation for Voice, first system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

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

Musical notation for Hautboy, second system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign. Fingerings 6 and 43# are indicated above notes.

Musical notation for Hautboy, third system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

Musical notation for Voice, second system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

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

Musical notation for Hautboy, fourth system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign. Fingerings 6, 76, 43, and 6 are indicated above notes.

Musical notation for Hautboy, fifth system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

Musical notation for Voice, third system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

Man, too bu—fy Man wou'd find his sor—rows more, if fu—ture For—tunes

Musical notation for Hautboy, sixth system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign. Fingerings #, 6, 76, 6, 76, 6, 76, #, and # are indicated above notes.

Musical notation for Hautboy, seventh system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

Musical notation for Voice, fourth system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign.

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

Musical notation for Hautboy, eighth system. Treble clef, key signature of two flats, 3/2 time signature. The staff contains several measures of music, including a whole note with a sharp sign and a half note with a sharp sign. Fingerings 6, 43#, #, 6, 6, #, and # are indicated above notes.



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

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

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

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



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

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

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

Fate to tell, to tell the rest.



A Verse for 3 Voices in the 1<sup>st</sup>. Part of *Don Quixote*.

W Hy then, why then will Mortals  
 Why then, why then will Mortals dare, to urge a  
 Art all can doe, all, all can doe; Why then, why then will Mortals dare,

dare, to urge, a Fate, to urge a Fate: why then, why then will Mortals dare, to urge a  
 Fate, to urge, a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals dare,  
 to urge a Fate, to urge a Fate, to urge a Fate, to urge a Fate: why then, why then will Mortals

Fate, to urge a Fate, to urge a Fate, and Ju-stice so se-vere.  
 to urge a Fate, and Ju-stice so se-vere.  
 dare, to urge a Fate, to urge a Fate, and Justice so se-vere.



A SONG, in the *Prophetess*.

*Slow.*

For 2 Flutes.

V E R S.

Charon the peacefull Shade invites,

This system contains the first two staves of music. The top two staves are for two flutes, and the bottom staff is for the vocal line. The lyrics 'Charon the peacefull Shade invites,' are written below the vocal staff.

Charon the peacefull Shade, the peace—full Shade in—vites, he

This system contains the next two staves of music. The top two staves are for two flutes, and the bottom staff is for the vocal line. The lyrics 'Charon the peacefull Shade, the peace—full Shade in—vites, he' are written below the vocal staff.

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

This system contains the final two staves of music. The top two staves are for two flutes, and the bottom staff is for the vocal line. The lyrics 'ha—stes to waft him o're, he ha—stes to waft him o're' are written below the vocal staff.



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

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

A DIALOGUE in the *Prophetess*.

Tell me why, tell me why my Char- ming Fair, tell me why, tell me why you thus de-ny me ; can dispair, can dis-pair, or these sighs and looks of care



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

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

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

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

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

Tears won't move ye? No, no, no, no, no Mir-ti-lo you're a-bove me, I ref-



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

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

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

—in—me be afraid, she by him shou'd be betray'd? No, no, no, no, too well, too

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

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



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

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

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

ah! I dye, I dye if you deceive me; yet I will, I will, yet I will, I will be-

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

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



CHORUS.

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

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

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

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

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

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

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

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



A DIALOGUE in *King Arthur.*

**Y** O U say 'tis Love creates the pain, of which so fad—ly you complain; and yet wou'd

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

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

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

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

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



torches and destroys, till kind-ness aids, till kind-ness aids can cause no joy;

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

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

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

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

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



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

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

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

CHORUS.

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

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



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

43#

Ple be kind, Ple be kind, Ple be kind, kind, Ple, Ple be kind; Heav'n can give no grea- - - - -ter  
 Ple be constant, :: :: :: :: :: :: :: :: Ple be kind; H. can give no grea- - - - -ter blessing, no

78

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

6

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

b 5 43



A SONG, in the *Fatal Marriage*.

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

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

dis-ap-prove; a soft en-ga-ging Air, a soft en-ga-ging

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

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

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



But oh her Change, but oh her Change, her Change destroys the char-

-----ming prospect of my promis'd Joys; she's rob'd, she's

rob'd of ev'ry Grace that ar—gu'd pitty, pit—ty in her face, and cold forbidding

frowns, and cold forbidding frowns sup—ply their place; but while she strives

to chill de--fire, but while she strives to chill desire, her brighter Eyes, such warmth, such

warmth, such warmth inspire, such warmth, :: :: such warmth, inspire, she checks the flame, she checks the



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

A SONG in the *Double-Dealer*.

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

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

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

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

thus, thus, thus, thus, thus, she looses; Prethee Cimbia look be-



—hind you,                    prethee *Cynthia* look behind you, Age and Wrinkles, Age and Wrinkles

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

when the pe- . . . . . -w'r does forsake you ;

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

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

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







pier - - - - - cing joy, but oh! oh! oh! oh! the pleasing;

plea - - - - - sing pain; and oh! and oh!

oh! oh! and oh! — — — may both Ten thou - - - - - sand

Years, Ten Thou - - - - - sand Yea - - - - - rs re - - - - - main, Ten Thou - - - - -

- - - - - sand Years re - - - - - main, Ten Thou - - - - -

- - - - - sand Years re - - - - - main.



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

Dear, Dear, Pritty, Pritty, Pritty Youth,

Dear, Pritty, Pritty, Pritty Youth, unvail, unvail your Eyes, unvail, unvail your

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

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

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

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



a-las, a-las my Dear, you'r Cold, Cold as Stone; you must no longer,

no, no longer, no, no longer, no, no longer, longer lye a-lone; but

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

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

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

close, Hugg you close and keep you warm.



## A SONG in King Arthur.

Fairest Isle of Isles Ex-cel-ling, Seat of Plea-sures and of Loves;

Ve-nus here will chuse her Dwelling, and for-sake her Cy-prian Groves. Cupid;

from his Fav'rite Nation, Care and En-vy will Remove; Jea-lou-sie, that

poy-sons pssion, and De-spair that dies for Love.

## II.

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



A SONG in *Bonduca*, Sung by Miss Cross

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

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

where the shrill, the shrill Trumpets never soun—nd; never,

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

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

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



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

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

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

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

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

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



A single SONG.

Sweeter than Ro—ses, or cool, cool — — — Ev'ning Breeze ;

Swee—ter then Ro—ses, or cool, cool Ev'— — — ning Breeze, on a

war- — — — m Flow—ry shore, was the Dear, the dear, the dear, dear, de— — — ar Kifs ;

First tre— — — m—bling, first tre— — mbling made me, made me free— — —

— — — ze, made me freeze ; then shot like Fire, all, all, all, all o're, then shot like Fire,

all, all, all, all, then shot like Fire, all, all o're. What



Magick has Vic-to-

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

-rious Love, for all, all,

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

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

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



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

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

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

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

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

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

expiring, ex—pi—ring Vic—tims feel her Dart; Lu—&c. Strephon for her has

First Strain again.



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

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

-touch't, She all, She all, She all dis-dains. Lu-&c. End with the first Strain from this <sup>S</sup> mark.

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

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

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

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



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

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

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

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

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

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



Slow.

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

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

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

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

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

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



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

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

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

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

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

*Quick.*

no, Ple straight run Mad, Mad, Mad, Mad, Mad, that soon, that soon my Heart will



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

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

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

Woods Ple fl———y, Robes, Locks shall thus, thus, thus, thus be tore ; a Thousand,

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

thus, thus in vain, thus in vain a—dore.



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

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

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

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

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

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

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



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

yes, yes, yes, oh yes, oh yes, yes, yes, oh yes, the last much lou—

—der cry's.

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

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

—lebrate this Festival; 'Tis Sacred, bid the Trum—

cease, 'tis Sa—cred, bid the Trum—



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

Bequea:hing Blessings on our *Ile*, the te—-dious Mi—-nutes to beguile; Till

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

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

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

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



A Two Part SONG.

When Myra Sing—s, when Myra Sing—

When My-ra Sing—s, when Myra Sing—

—s, we feek th'in—chant—ing Sound, th'in-chant—

—s, we feek th'in-chant—ing Sound; th'in-chant—

—ing Sound, and blefs the Notes,

—ing Sound, and blefs the

and blefs the Notes, which doe so sweetly, so sweetly, so sweet—ly wound; what Mu-

Notes, and blefs the Notes that doe so sweetly, so sweetly, so sweet—ly wound;



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

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

67 43

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

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

76 6 # 43#

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

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

# 6

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

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

43# 6



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

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

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

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

*Very slow.*

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

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

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

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







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

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

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

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

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

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

—on our Hearts and Spears.

—on our Hearts and Spears.



A Two Part SONG.

**B** Britains strike home, re-venge, re-venge your Coun-try's wrongs: Fight,

Britains strike home, re-venge, re-venge your Coun-try's wrongs: Fight,

Fight and re-cord, Fight, Fight and re-cord your selves in Dru-ids Songs;

Fight and re-cord, Fight, Fight and re-cord your selves in Dru-ids Songs;

Fight, Fight and re-cord, Fight, Fight and re-cord, re-cord your

Fight, Fight and re-cord, Fight, Fight and re-cord, re-cord your

selves in Dru-ids Songs.

selves in Dru-ids Songs.



A SONG in the *Prophetess*.

Symphony for FLUTES.

Since the toils and the hazards of War's at an end, the pleasures of Love should suc-

The musical score consists of several systems of staves. The first system is a symphony for flutes, with two staves per system. The second system is a vocal line with lyrics. The third system continues the vocal line. The fourth system continues the vocal line. The fifth system continues the vocal line. The sixth system continues the vocal line. The seventh system continues the vocal line. The eighth system continues the vocal line. The ninth system continues the vocal line. The tenth system continues the vocal line. The eleventh system continues the vocal line. The twelfth system continues the vocal line. The thirteenth system continues the vocal line. The fourteenth system continues the vocal line. The fifteenth system continues the vocal line. The sixteenth system continues the vocal line. The seventeenth system continues the vocal line. The eighteenth system continues the vocal line. The nineteenth system continues the vocal line. The twentieth system continues the vocal line. The twenty-first system continues the vocal line. The twenty-second system continues the vocal line. The twenty-third system continues the vocal line. The twenty-fourth system continues the vocal line. The twenty-fifth system continues the vocal line. The twenty-sixth system continues the vocal line. The twenty-seventh system continues the vocal line. The twenty-eighth system continues the vocal line. The twenty-ninth system continues the vocal line. The thirtieth system continues the vocal line. The thirty-first system continues the vocal line. The thirty-second system continues the vocal line. The thirty-third system continues the vocal line. The thirty-fourth system continues the vocal line. The thirty-fifth system continues the vocal line. The thirty-sixth system continues the vocal line. The thirty-seventh system continues the vocal line. The thirty-eighth system continues the vocal line. The thirty-ninth system continues the vocal line. The fortieth system continues the vocal line. The forty-first system continues the vocal line. The forty-second system continues the vocal line. The forty-third system continues the vocal line. The forty-fourth system continues the vocal line. The forty-fifth system continues the vocal line. The forty-sixth system continues the vocal line. The forty-seventh system continues the vocal line. The forty-eighth system continues the vocal line. The forty-ninth system continues the vocal line. The fiftieth system continues the vocal line. The fifty-first system continues the vocal line. The fifty-second system continues the vocal line. The fifty-third system continues the vocal line. The fifty-fourth system continues the vocal line. The fifty-fifth system continues the vocal line. The fifty-sixth system continues the vocal line. The fifty-seventh system continues the vocal line. The fifty-eighth system continues the vocal line. The fifty-ninth system continues the vocal line. The sixtieth system continues the vocal line. The sixty-first system continues the vocal line. The sixty-second system continues the vocal line. The sixty-third system continues the vocal line. The sixty-fourth system continues the vocal line. The sixty-fifth system continues the vocal line. The sixty-sixth system continues the vocal line. The sixty-seventh system continues the vocal line. The sixty-eighth system continues the vocal line. The sixty-ninth system continues the vocal line. The seventieth system continues the vocal line. The seventy-first system continues the vocal line. The seventy-second system continues the vocal line. The seventy-third system continues the vocal line. The seventy-fourth system continues the vocal line. The seventy-fifth system continues the vocal line. The seventy-sixth system continues the vocal line. The seventy-seventh system continues the vocal line. The seventy-eighth system continues the vocal line. The seventy-ninth system continues the vocal line. The eightieth system continues the vocal line. The eighty-first system continues the vocal line. The eighty-second system continues the vocal line. The eighty-third system continues the vocal line. The eighty-fourth system continues the vocal line. The eighty-fifth system continues the vocal line. The eighty-sixth system continues the vocal line. The eighty-seventh system continues the vocal line. The eighty-eighth system continues the vocal line. The eighty-ninth system continues the vocal line. The ninetieth system continues the vocal line. The hundredth system continues the vocal line.



The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, featuring a melodic line with various ornaments and rests. The lower staff is a lute accompaniment in the same key and time, providing harmonic support with chords and single notes.

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

The lute accompaniment for the first system, showing a bass line with notes and rests, and a treble line with a few notes. It includes figured bass notation: ♭3 and #6.

The second system of music consists of two staves. The upper staff is a vocal line in G major, continuing the melody with more complex rhythmic patterns. The lower staff is the lute accompaniment, featuring a more active bass line with many sixteenth notes.

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

The lute accompaniment for the second system, showing a bass line with notes and rests, and a treble line with a few notes. It includes figured bass notation: 3i.

The third system of music consists of two staves. The upper staff is a vocal line in G major, featuring a melodic line with various ornaments and rests. The lower staff is a lute accompaniment in the same key and time, providing harmonic support with chords and single notes.

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

The lute accompaniment for the third system, showing a bass line with notes and rests, and a treble line with a few notes. It includes figured bass notation: ♭.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a common time signature (C). The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with chords and single notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the first system.

-----y as they meet 'em;

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the second system.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the third system.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the fourth system.

The sixth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the fifth system.

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

The seventh system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the sixth system.

The eighth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the seventh system.

The ninth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the eighth system.

The tenth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the ninth system.

Jo- -----y as they meet 'em,

The eleventh system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music continues from the tenth system.



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

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

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



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

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

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



The first system of music consists of six staves. The top two staves are in treble clef with a key signature of one flat (B-flat major or D minor). The bottom four staves are in bass clef with a key signature of one flat. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and dynamic markings.

The last SONG the Author Sett before his Sicknes.

The second system of music includes lyrics and consists of six staves. The top staff is in treble clef with a key signature of one flat. The bottom five staves are in bass clef with a key signature of one flat. The lyrics are: "Love-ly, Love-ly Al-bi-na, Love-ly, Love-ly Al-bi-na's come, co-me a-shore, to enter her just, just clame; Ten times more Char-ming, Ten times more Cha-". The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and dynamic markings.



...ming than be—fore; To her Im—mor—

—tal Fame. Fame. The

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

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

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

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



A Two Part SONG.

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

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

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

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



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

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

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

Time shall si— de a—way.  
 Time shall si— de a—way.



A Two Part SONG.

Loft is my Qui-et for e-ver, loft is my Qui-et for e-ver, loft for

Loft is my Quiet for e-ver, e-ver, loft is my Quiet for

e-ver, for e-ver loft; loft is my Qui-et for e-ver, e-ver,

e-ver, for e-ver, loft is my Quiet for e-ver, for e-ver, e-ver,

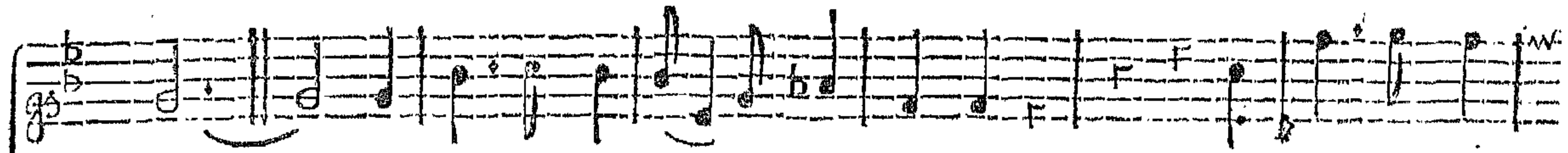
loft is Life's hap-pi-est part; loft all, all, all my ten-der En-

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

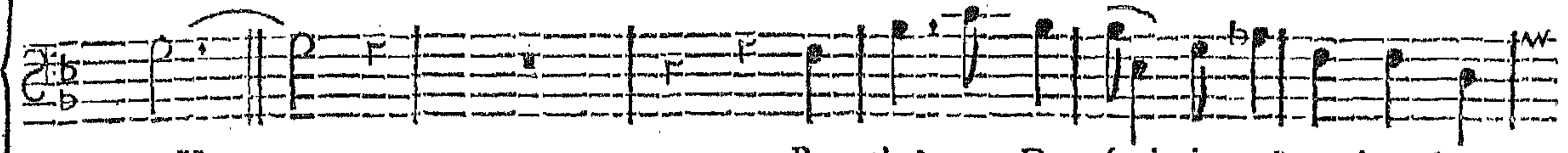
—deavours to tou- — — — — — ch an in-fen-si-ble

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

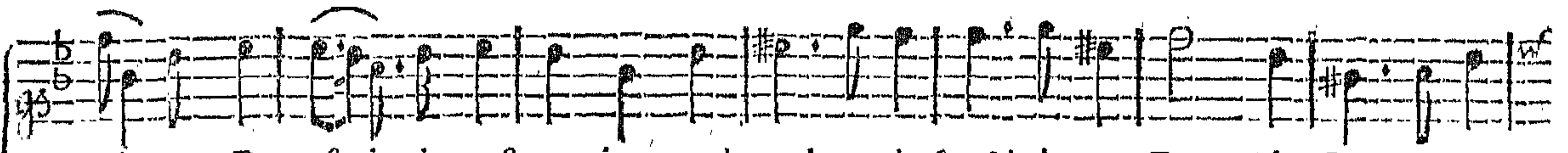




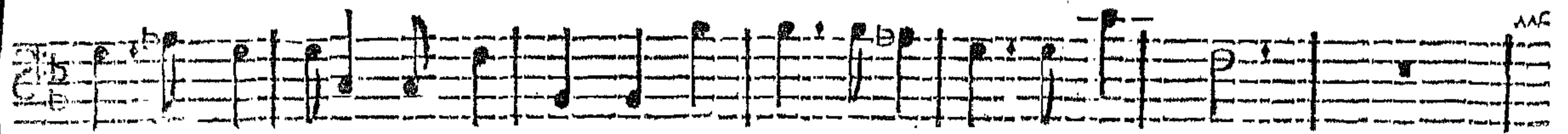
Heart. But tho' my De-spair is past curing, but tho' my De-



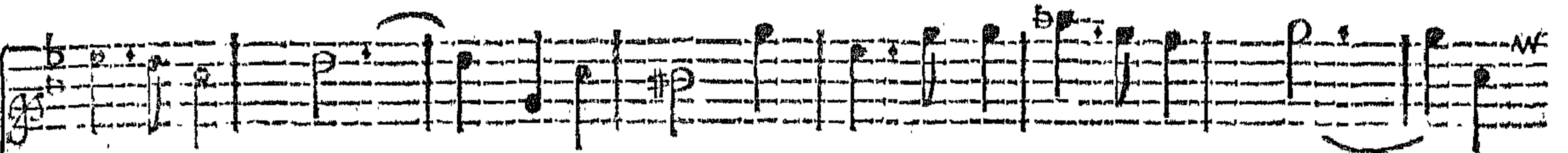
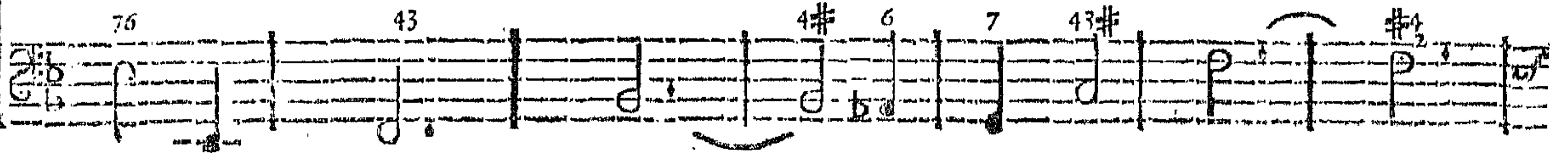
Heart. But tho' my De-spair is past curing, but



-pair, my De-spair is past curing, and much unde-serv'd is my Fate; Ple show by a



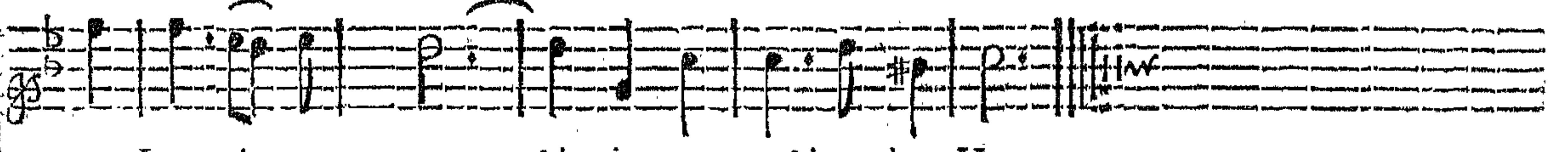
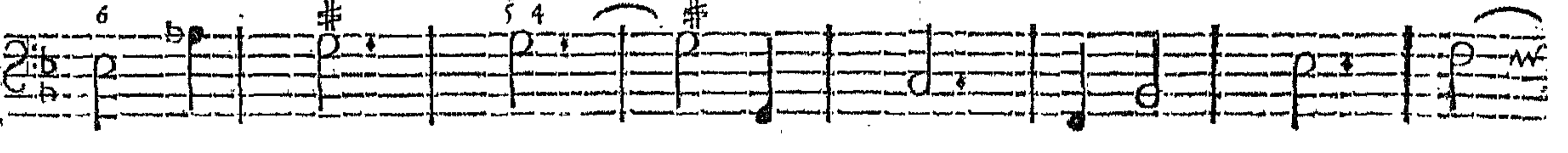
tho' my De-spair is past curing, and much undeserv'd is my Fate;



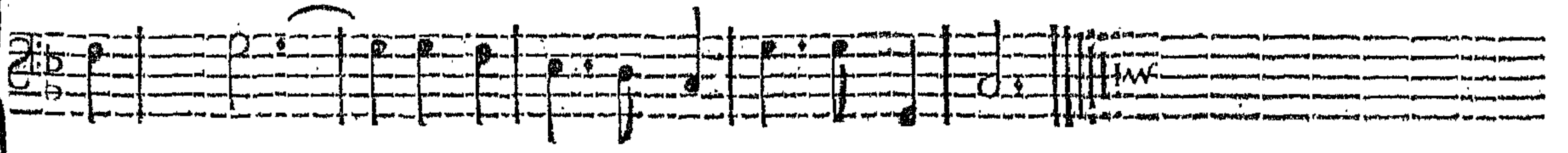
patient en-du-ring my Love, Ple show by a patient en-du-ring



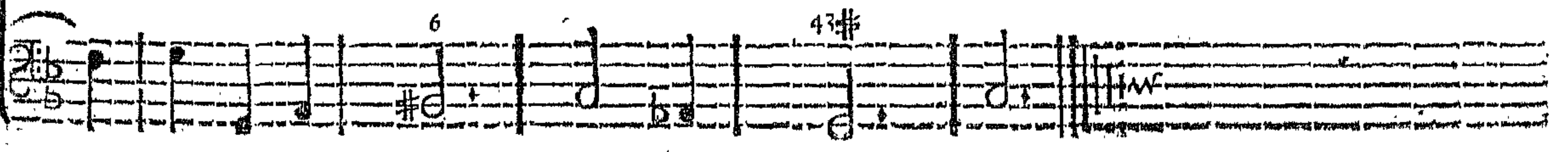
Ple show by a patient en-du-ring my Love is unmov'd, Ple show by a patient



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



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





A Two Part S O N G, the Words by Mr. Congreve.

Here ne'er, ne'er was so wretched a Lover as I, so wretched, so wretched, so

There ne'er, ne'er was so

wretched a Lover as I; there ne'er, ne'er was so wretched a Lover as I;

wretched a Lover as I, so wretched, so wretched, so wretched a Lover as I; whose

whose hopes are for ever, for e-ver, for e-ver pre-vented :

hopes are for ever, for e--ver, for ever, for ever, for e-ver prevented: I'me neither at

I'me nei-ther at re- - - - - .ft

re- - - - - .ft



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

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

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

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

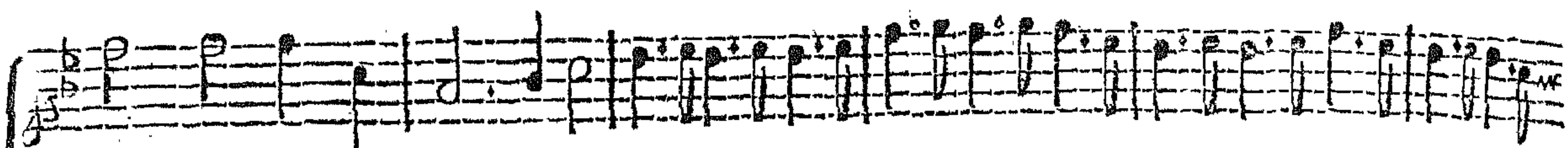
pa-----in I'me un-a--ble to bear, the thoughts of e'm fet me a trem-----

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

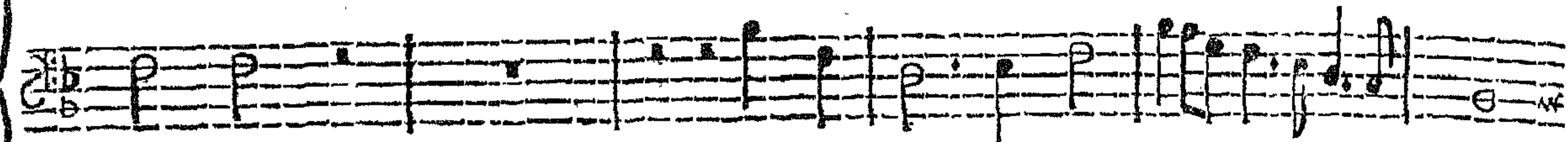
-----bling, they fet me a

-----bling, they fet me a

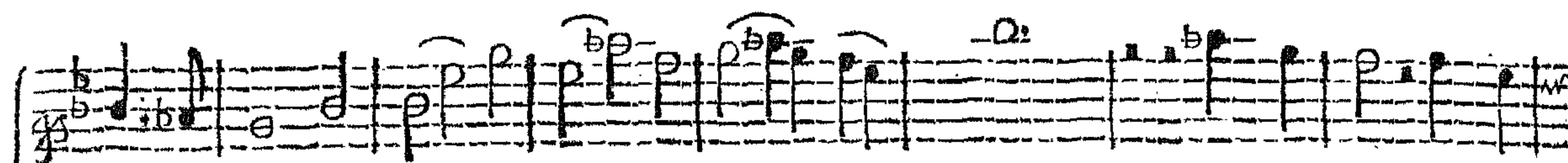
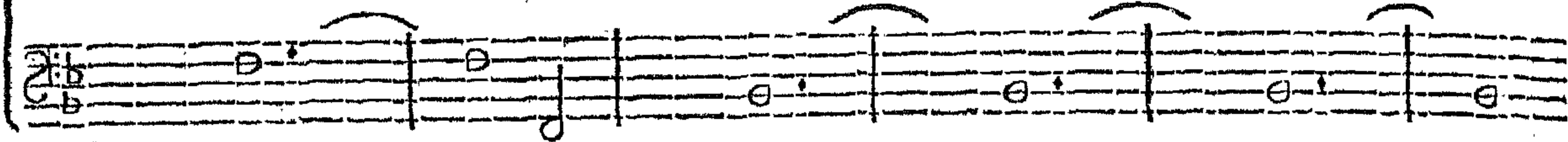




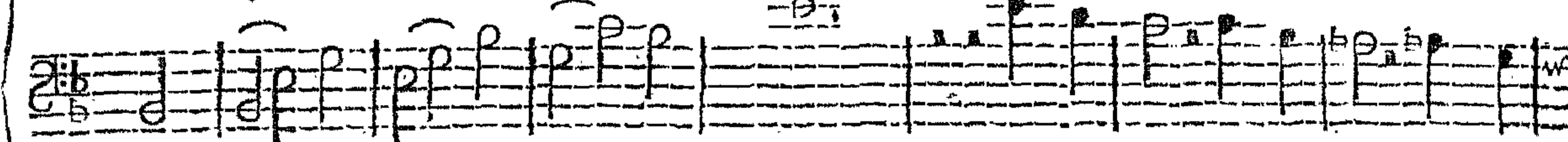
trembling, and her Smiles are a jo



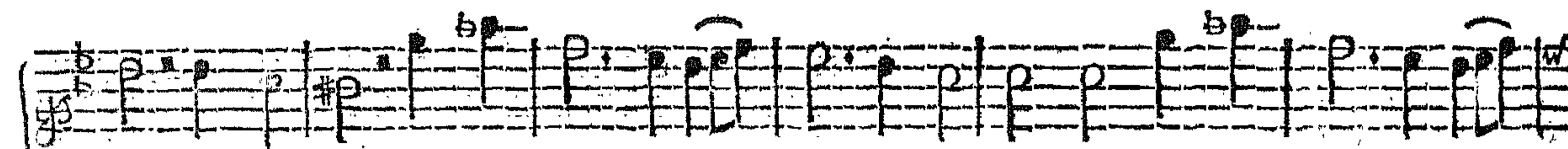
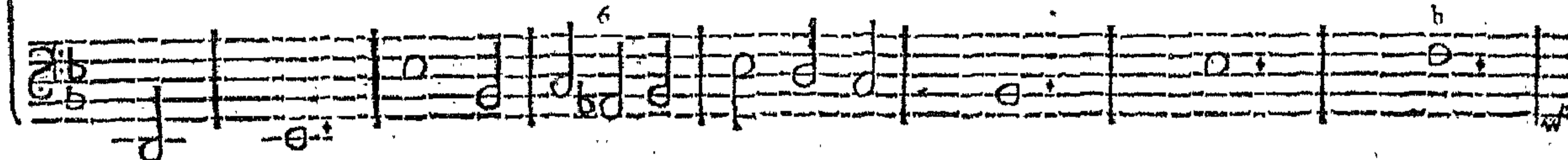
trembling, and her Smiles are a jo y



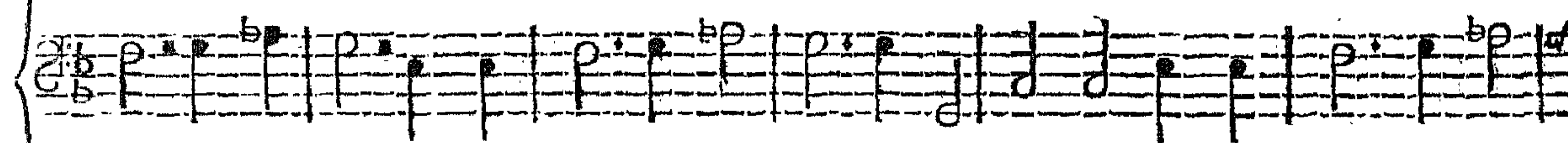
y so great, so great, so great, so great, that I fear, that I



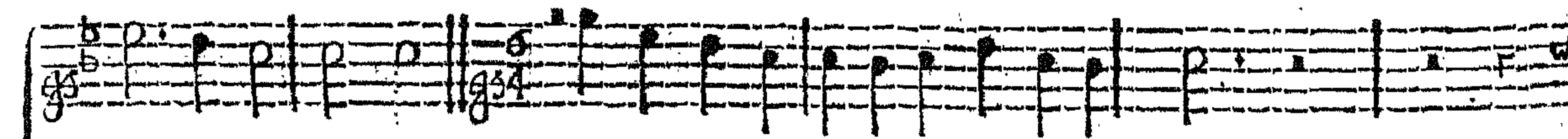
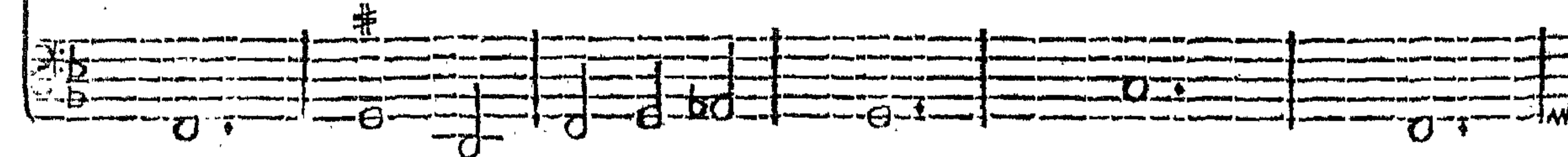
so great so great, so great, so great, that I fear, that I fear, that I



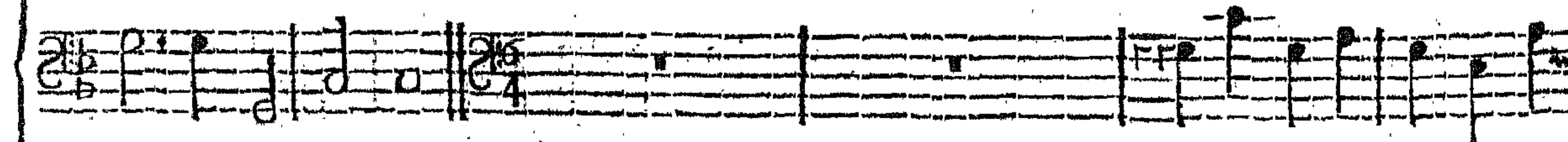
fear, that I fear lest they shou'd be no more but dis-sembling, lest they shou'd be no



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

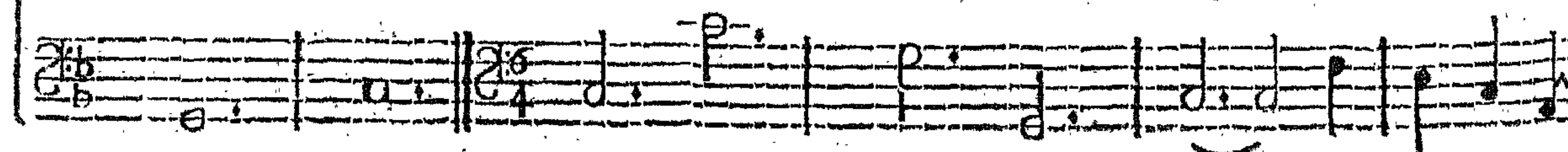


more but dis-sembling. Then prithee *A-minta* consent and be kind ;



more but dis-sembling.

A pox of this troublesome,





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

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

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

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

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

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

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

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



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

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

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

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

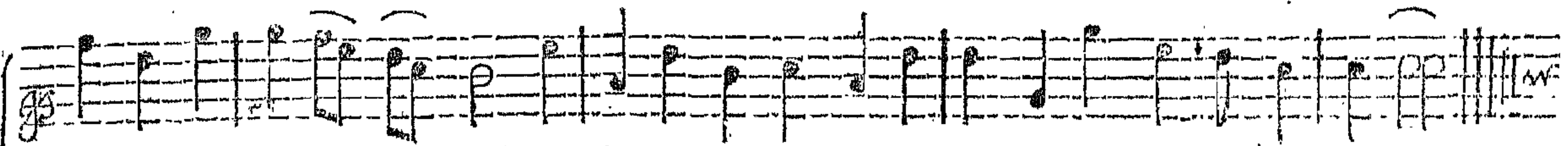
u—sage that's hard, hard, hard, of usage that's hard, hard a-bove measure, but since I have

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

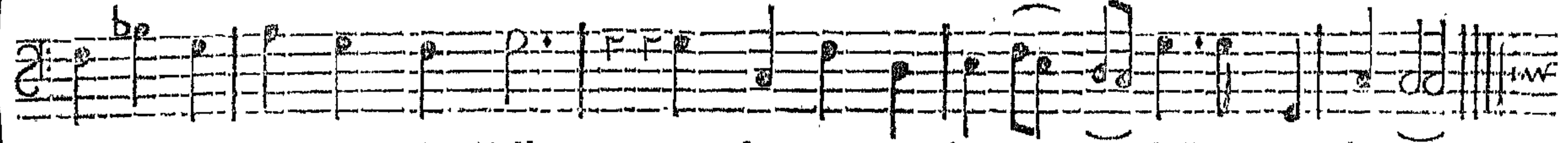
carry'd, have carry'd such loads of Love's pain, now let me, now let me, now let me, now

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

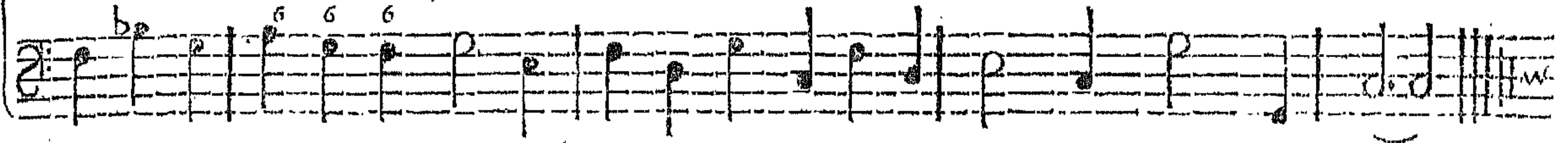




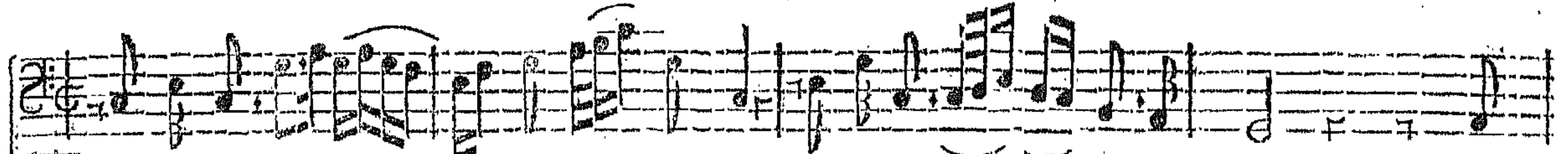
let me, now let me take Toll, now let me, now let me, now let me take Toll of the pleasure.



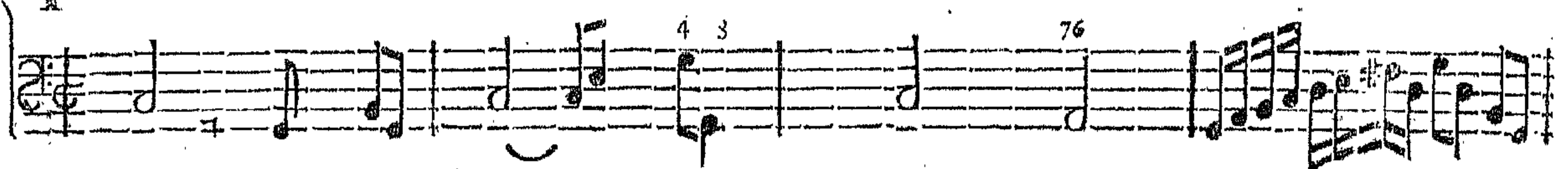
let me, now let me take Toll, now let me, now let me take Toll of the pleasure.



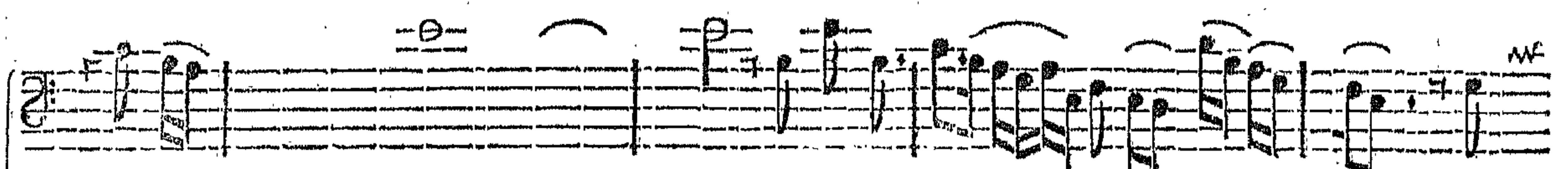
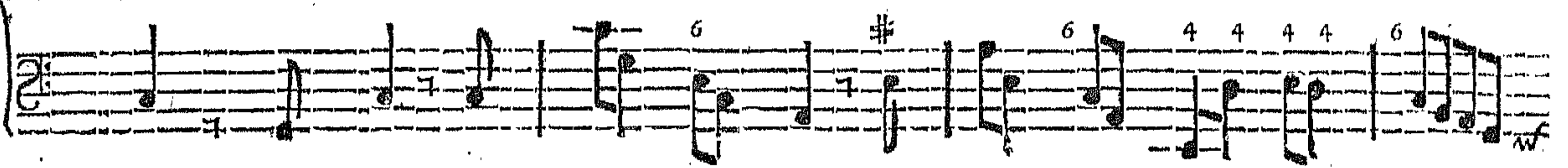
ANACREON'S Defeat.



His Po-et si ———ngs the Tro—jan Wars, another of the Theban jars, in



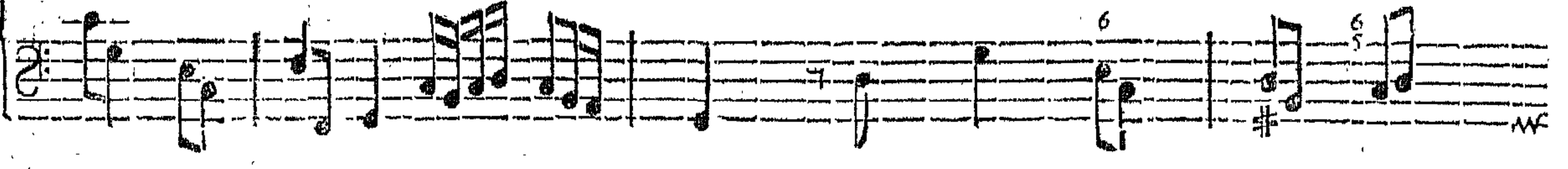
rat—ling Numbers, in rat- ———-ling Numbers,



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



—nother, of the Theban jars, in rat- ———-ling



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





Whilst I in soft and hum— — ble Verse, my own, my own Cap--ti--vi--ties re—

7 6 76# # 76

—hearse; whilst I in soft, in so— — ft and hum— — ble Verse, my ow— —

76 76 6 # b 765 3

—n Cap— — ti— — vi— — ties rehearse; I sing my own Defeats, which are

# 43# 6 6

not the E—vents of Common War; I sing my own Defeats, which are not the E—

6 43 6 6b 6 # 6

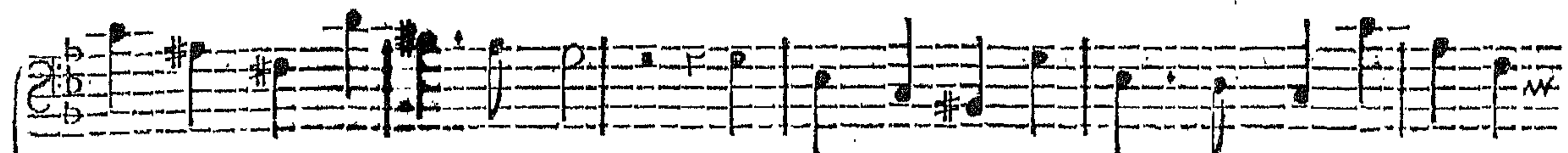
—vents of Common War, which are not the E-vents of Common War: Not

6 6 # 6 2

Fleets at Sea have vanquish'd me, nor Brigadeers, nor Ca—val—ry, nor Ranks and Files, nor

# 6 6 6 6

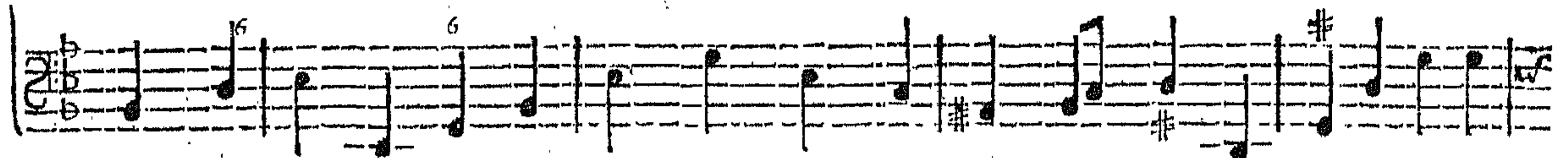




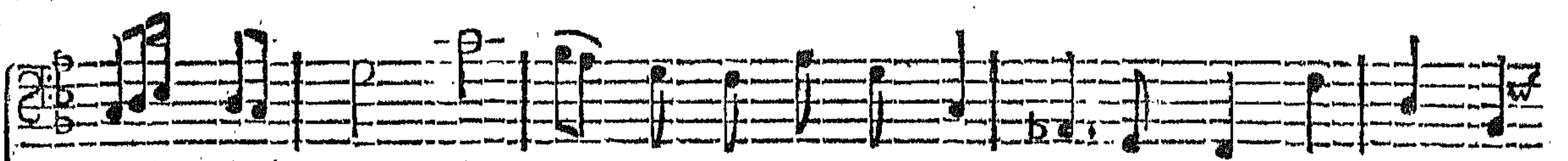
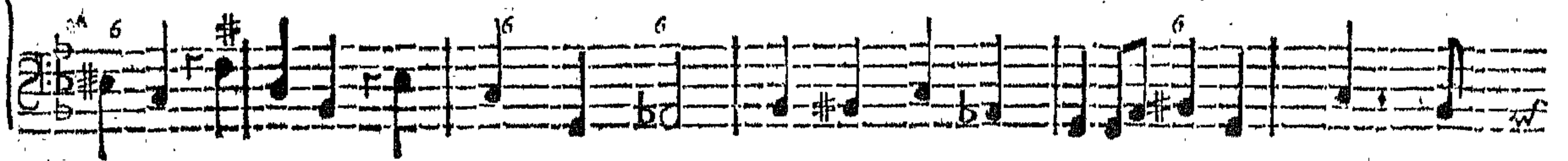
Ranks and Files of In-fan-try; not Fleets at Sea have vanquish'd me, nor Bri-ga-



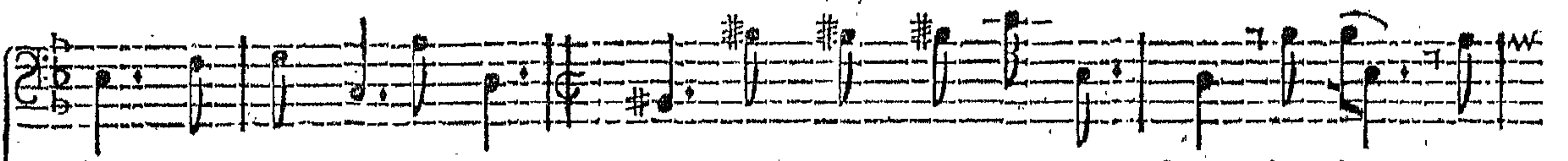
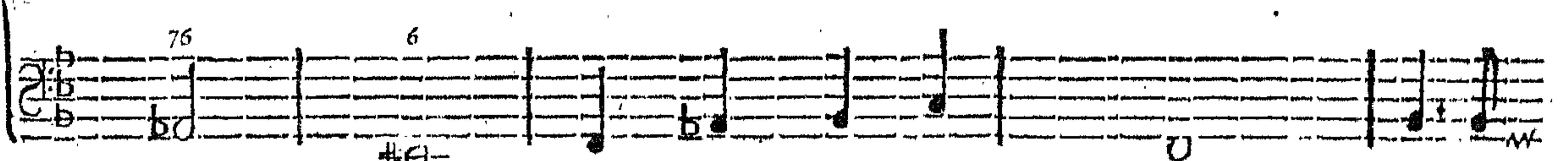
—deers, nor Ca-val-ry, nor Ranks and Files, nor Ranks and Files of In-fan-try:



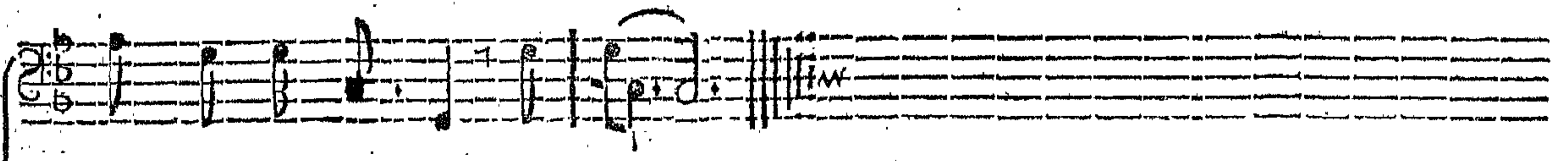
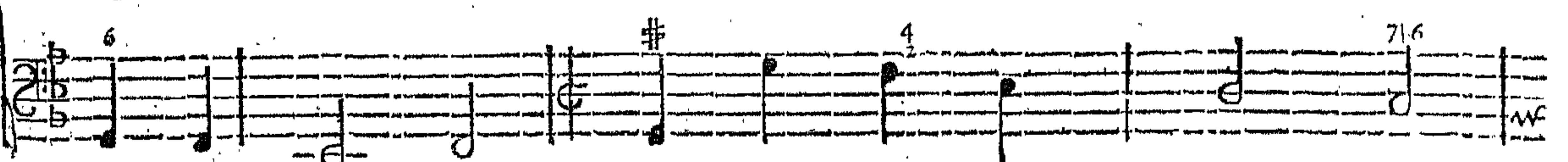
No, no, no, no, no, no, no, no, no, no, A — na — cre — on



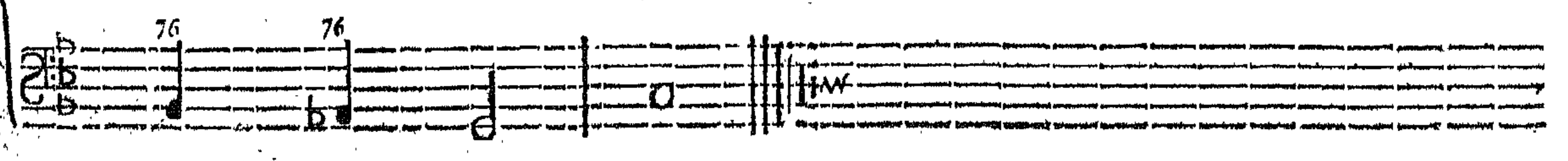
still de-fies, all, all you Ar-til-le-ry Com-pa-nies; save those en-



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



Dart his Mistress shoots he dyes.





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

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

Morning, and then pursue, and then pursue the Morning; Ple chase the Moon till it be

Noon, Ple chase the Moon till is be Noon, but Ple make, Ple make her leave her Horning.

Ple climb the Frosty Mountain, Ple climb the Frosty Mountain, and there Ple Coyn the

Weather; Ple tea—r the Rain-Bow from the Sky, Ple tea—r the Rain-Bow from the

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



Stars pluck from their Orbs too, the Stars pluck from their Orbs too, and crowd them in my

Budget ; And Whether I'me a Roar- - - - -ing Boy,

a Roar- - - - -ing Boy, let a - - - - -ll, let all the Nation

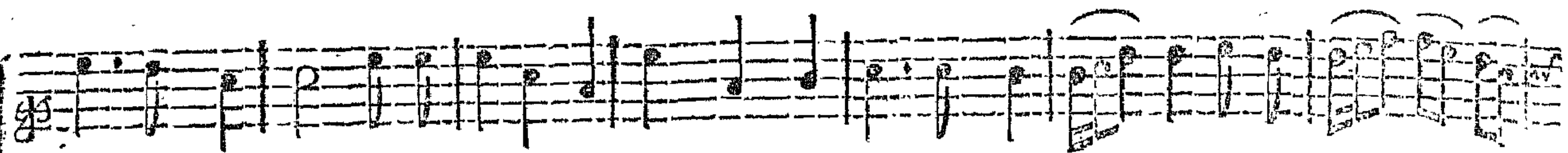
judge it.

A Two Part SONG.

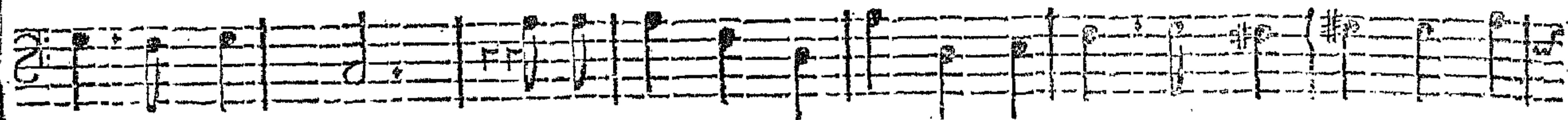
F Air Clo-e my Breaft fo a-lar- - - - -ms, from her Pow'r I no

Fair Clo-e my Breaft fo a-lar- - - - -ms, from her Pow'r, from her Pow'r I no

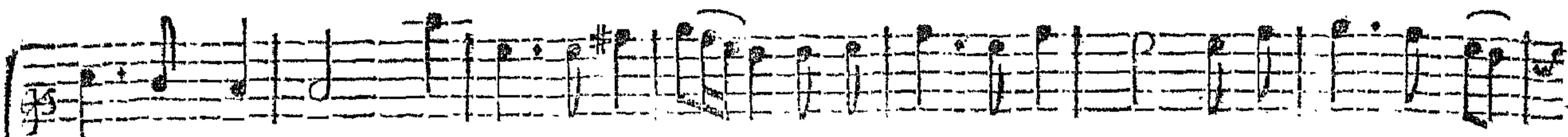
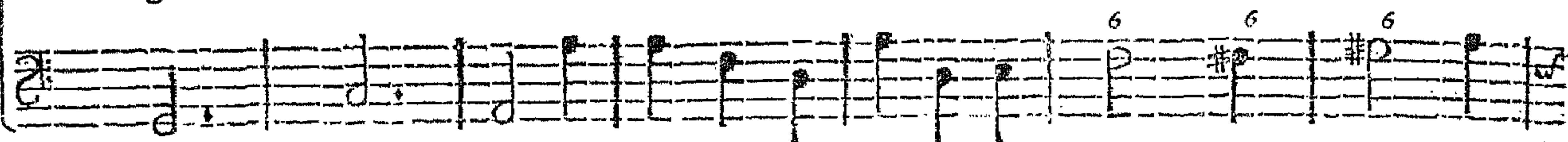




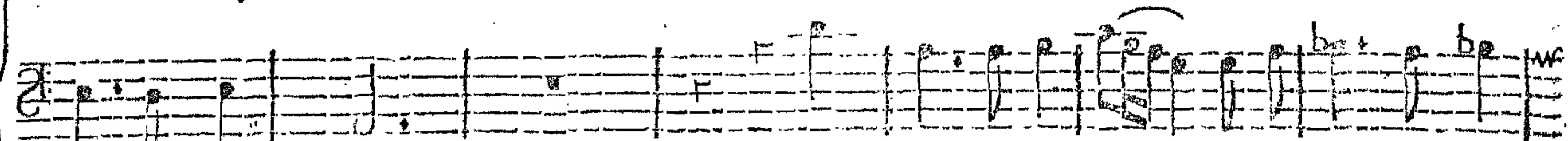
Refuge can find; If a--nother I take in my Arms, yet my Clo--e, yet my Clo--e is.



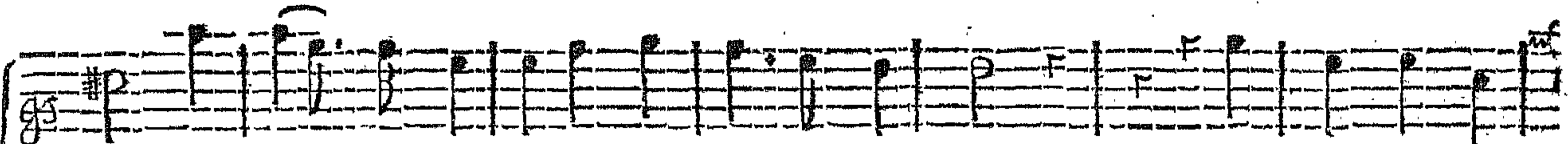
Refuge can find; If a--no-ther I take in my Arms, yet my Clo--e is



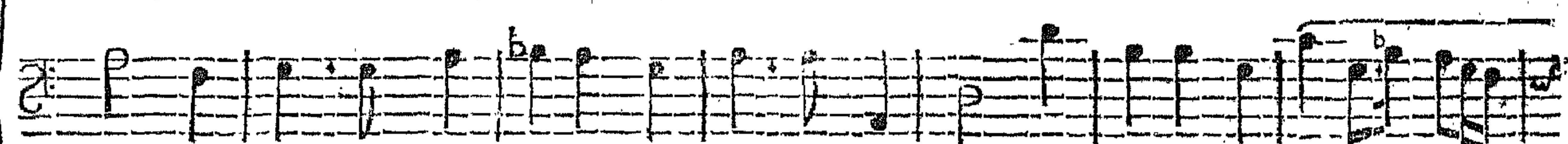
then in my mind: Unblest with the Joy, still a Pleasure I want, still a Pleasure I



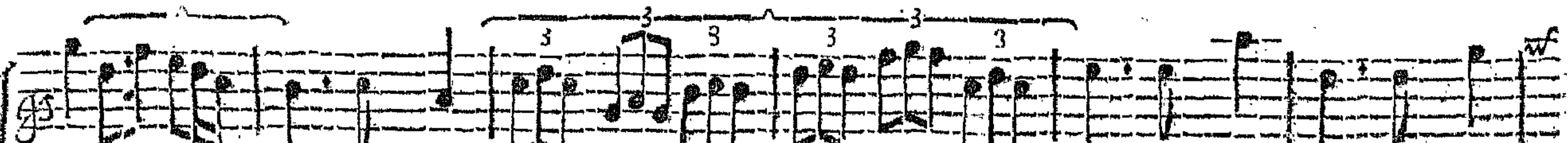
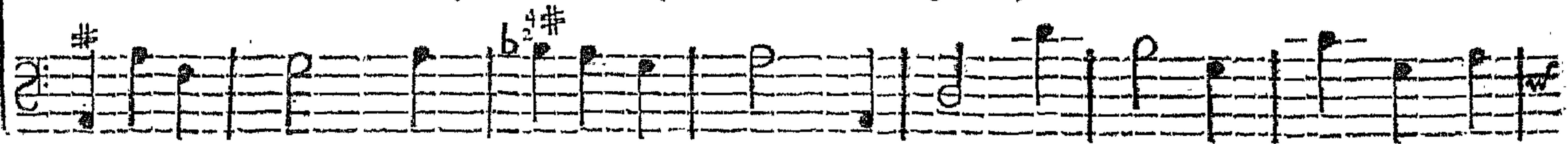
then in my mind: Un--blest with the Joy, still a Pleasure I



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



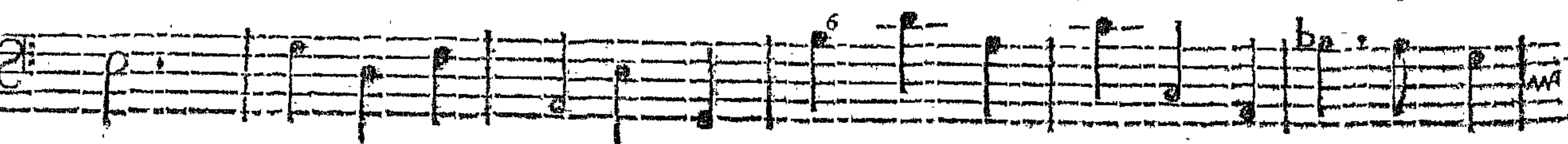
want, which none but my Cloe, my Clo--e can grant; let Cloe but smi--



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



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





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

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

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

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

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

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

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

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



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

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

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

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



BESS of BEDLAM.

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

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

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

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

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

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



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

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

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

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

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

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



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

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

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

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

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

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



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

**T** Hy Genius lo! lo! from his sweet Bed of rest, adorn'd with Jessimin, and with Ro-ses drest;

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

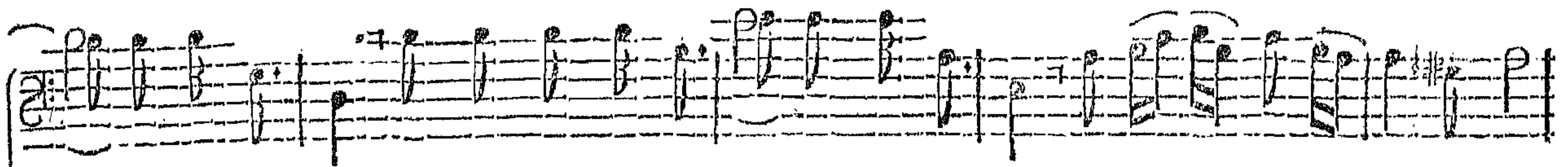
true Repentance never, never comes too late: So soon as Born she made her self a shrowd, the

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

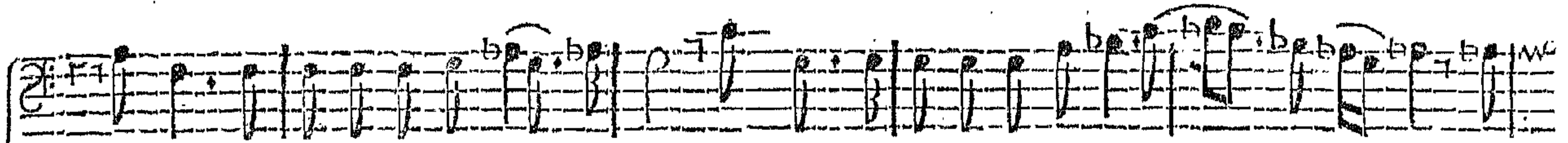
took, swi-ft as thought her Ai-ry Journey took; her Hand Heav'ns Azure

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

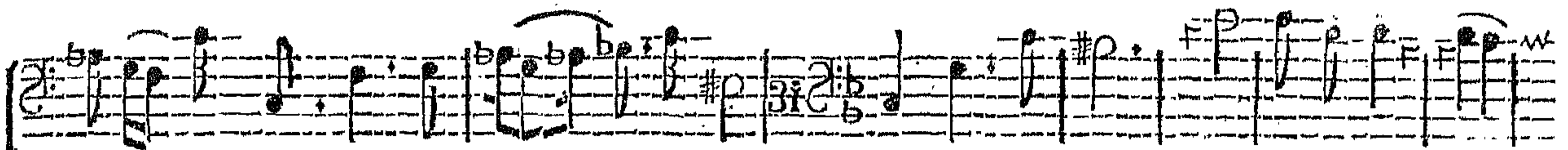
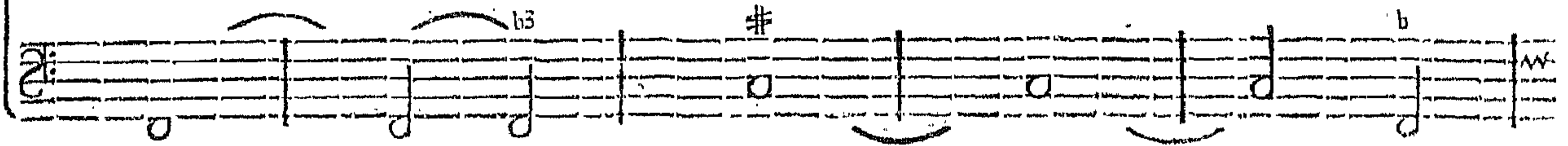




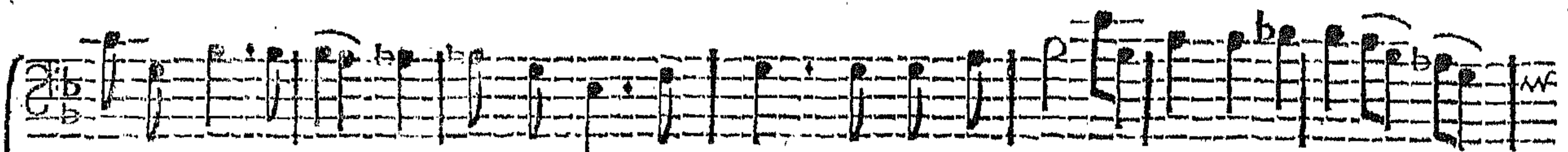
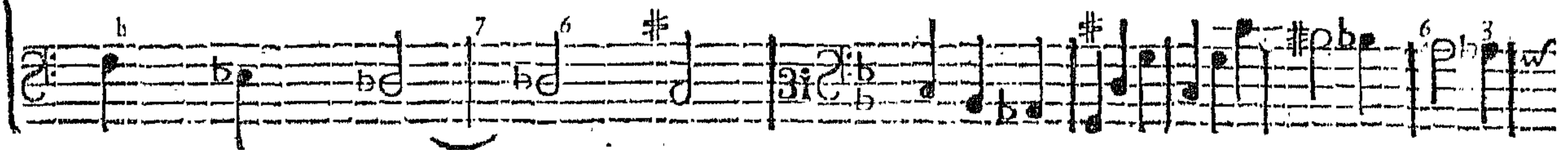
ment on her look, the Stars did with a-mazement on her look, did with amazement on her look ;



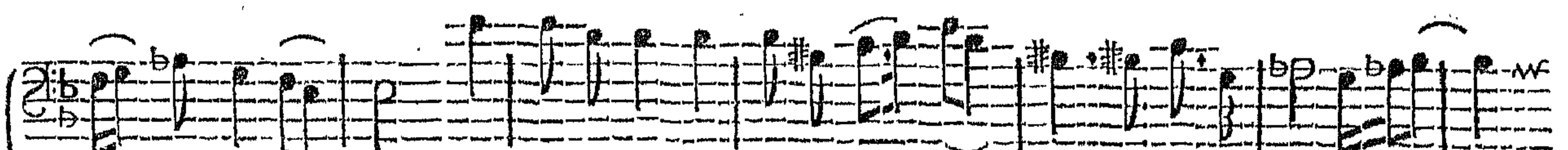
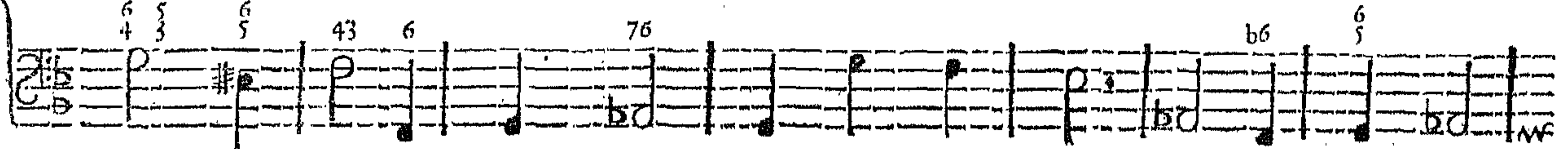
She told thy Story in so sad a Tone, She told thy Story in so sad a Tone, the



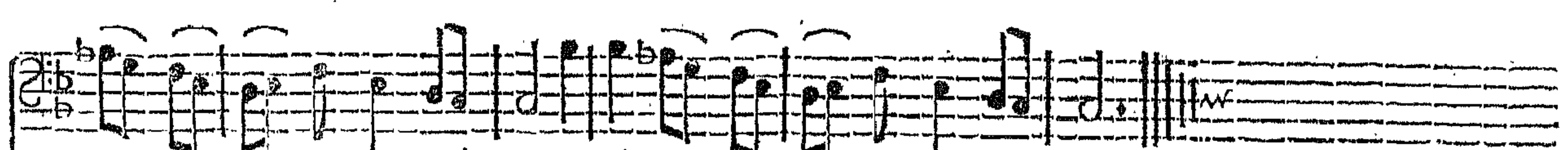
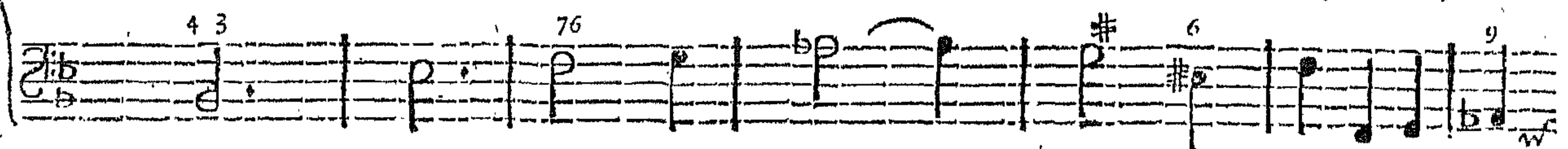
Angels start from Bliss and gave a groan. But Charles beware, Oh! dally not, Oh!



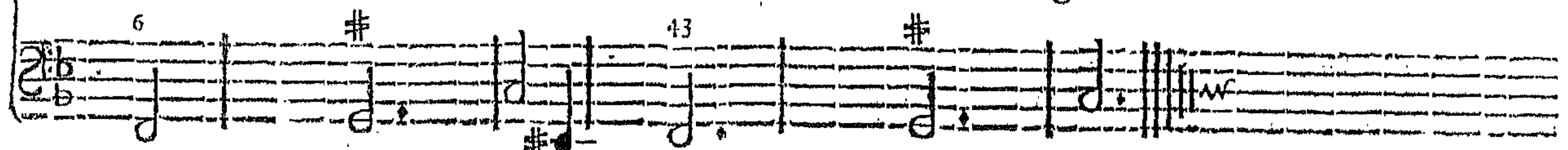
dally not, beware, Oh! dally not with Heav'n; for after this no Pardon, no, no, no



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



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





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

Sing, Sing — g all ye Muses, Sing — g, Sing,

Sing, Sing — g all ye Mu — fes,

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

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

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

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

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

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



Tongue can want found; who Danger disdains, who Danger disdains, Wounds, Wounds

Tongue can want found; who Danger disdains, who Danger disdains, Wounds

6 5 4 3 56 5b 43 76

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

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

7 6 7 6 # # 6 #6 6 #6 65 44 #3 #

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

Rich Profit comes easy, easy in Cities of Store;

# 6 5 4b3 6 5 4 #3 7 6 4 4 6 #3 6 b

Cannons do roar; but the Gold is earn'd hard where the Cannons do

but the Gold is earn'd hard where the Cannons do Roar; do

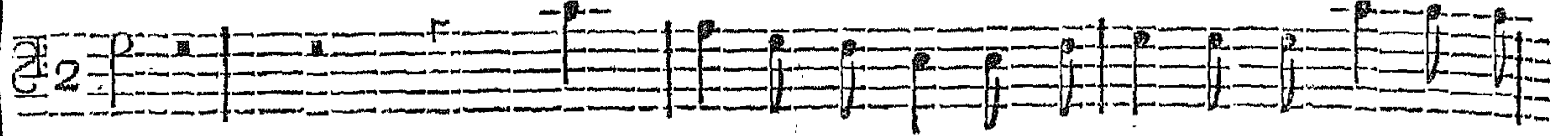
6 4 6 7 5 4 3 # 4 3 6 6 4 7 6 4 5 #3



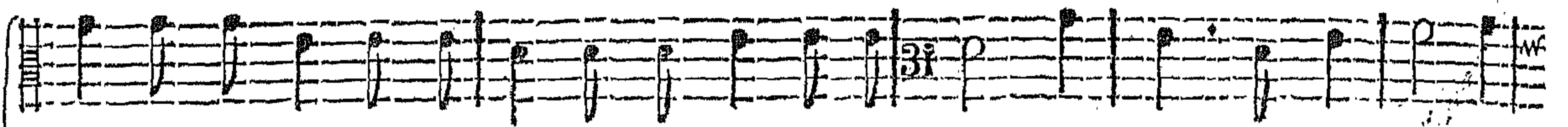
*Brisk Time.*



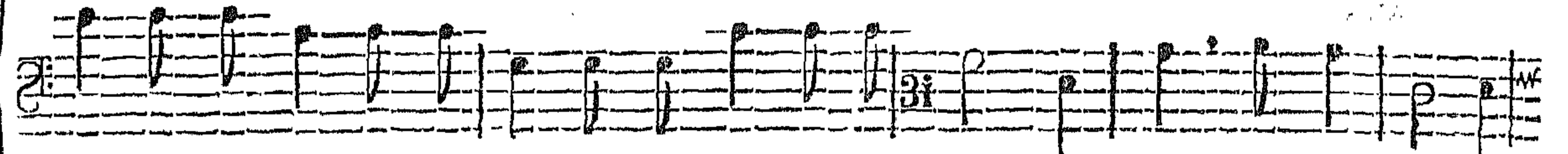
Roar ; Yet see how they run, how they run, how they run, how they run at the Storming, the



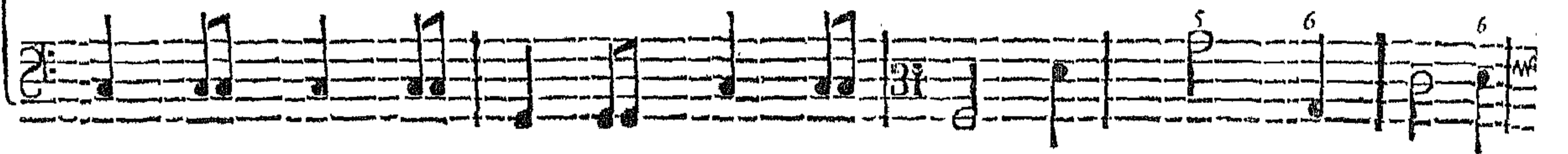
Roar ; Yet see how they run, how they run at the Storming, the



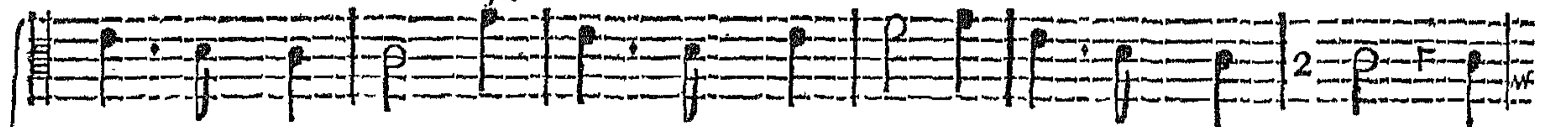
Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to



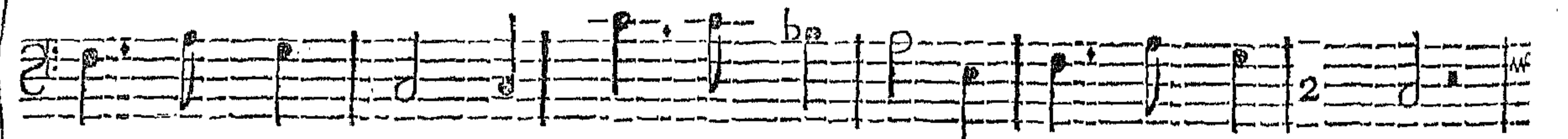
Storming, the Storming, the Storming, the Storming a Town, thro' Blood, and thro' Fire, to



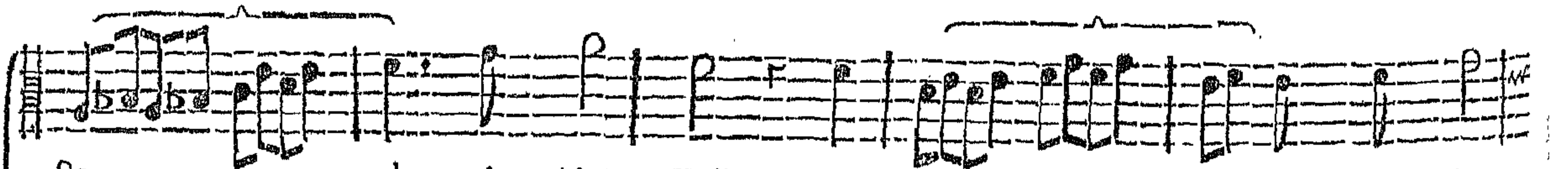
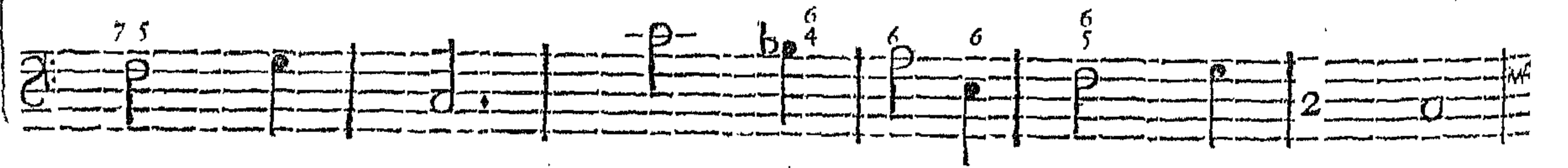
*Soft.*



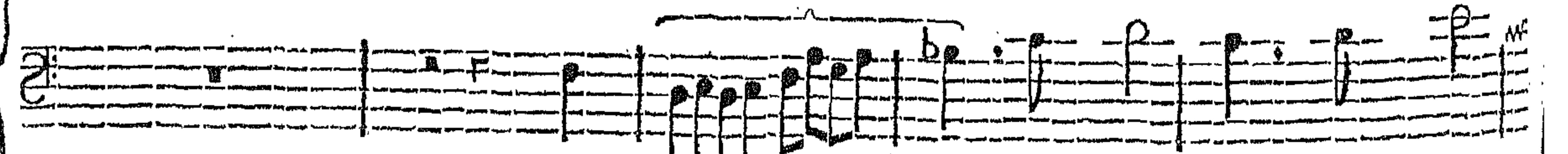
take the Half Moon, thro' Blood, and thro' Fire to take the Half Moon ; they



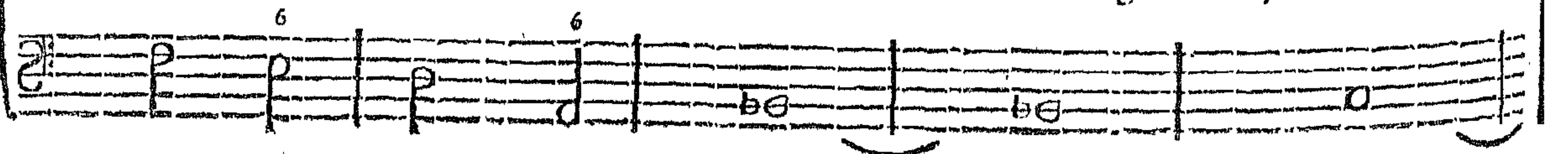
take the half Moon, thro' Blood, and thro' Fire to take the Half Moon ;



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



they Sca—le the high Wall, the high





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

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

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

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

*Slow.*

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

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

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

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



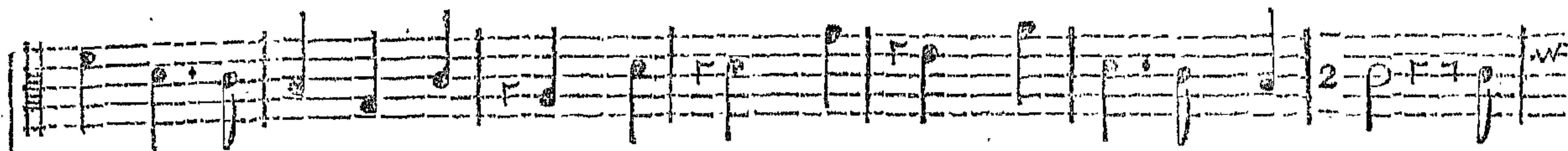
Springs up they fl — — — y, they fl — — — y, yet  
 Springs, it Springs, it springs, it springs, up they fl — — —

more, more, more, more, more, yet more will sup—ply, as Bridegrooms to  
 — — — — — y, yet more, more, more, yet more fill sup—ply, as Bridegrooms to

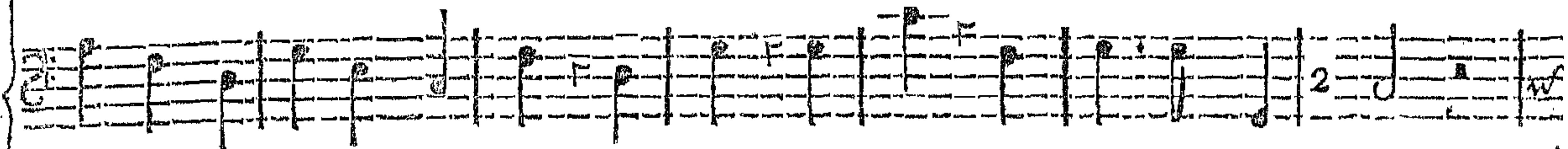
Marry they haf — — — — — ten to die, they heasten to die ; till Fate claps,  
 Marry they haf — — — — — ten, they hasten to die ; till Fate claps,

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

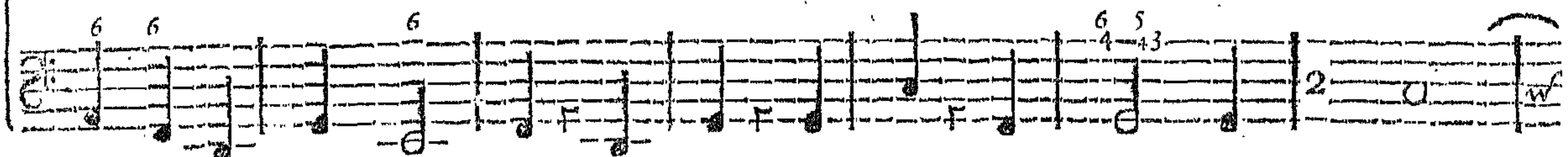




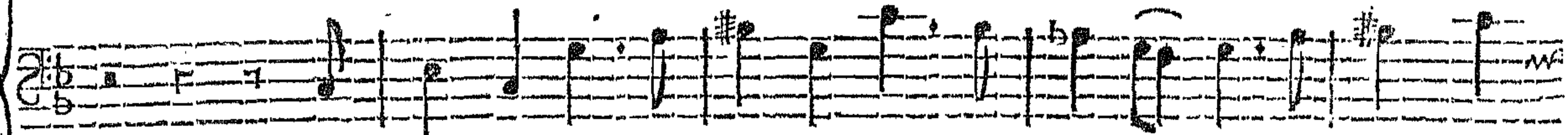
Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings: Then



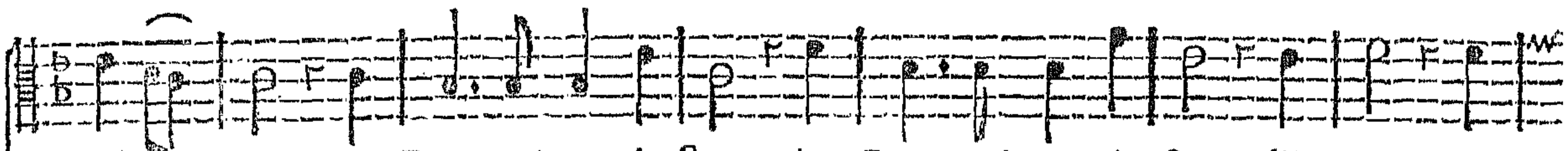
Breach being enter'd, and then, then, then, then, then, then, then they'r all Kings:



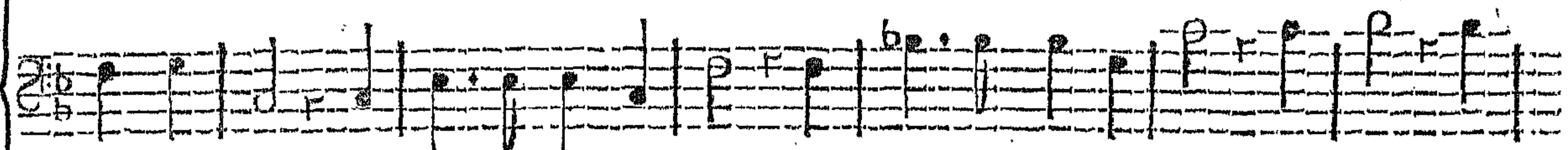
happy's She whose Face can win, then hap-py's She whose Face can win, can win a



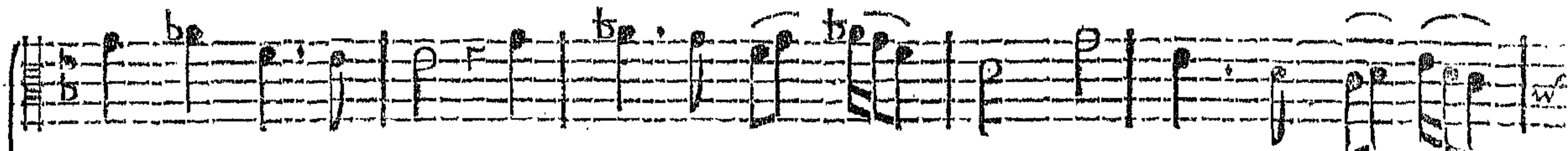
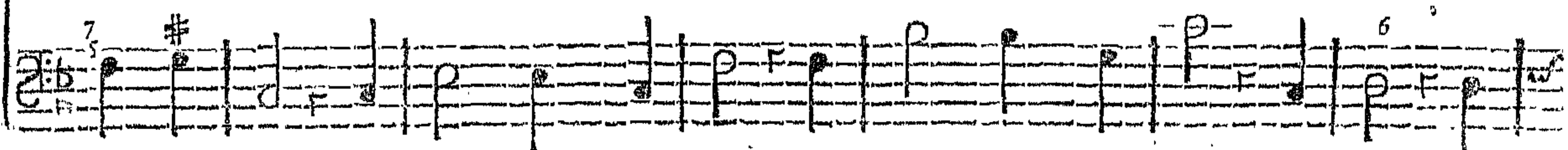
Then happy's She, then happy's She whose Face can win, can win a



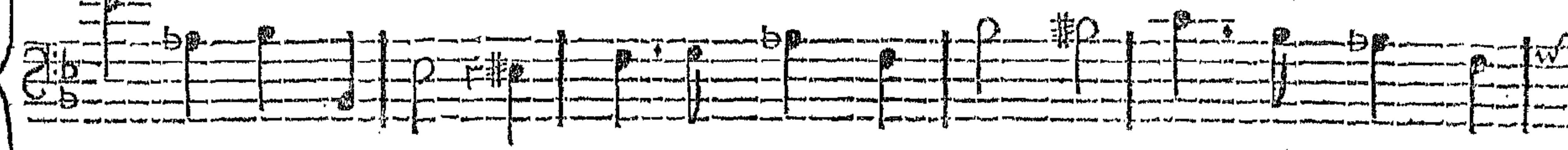
Soldier's Grace, they Range about in State, they Range about in State, like Gods, like



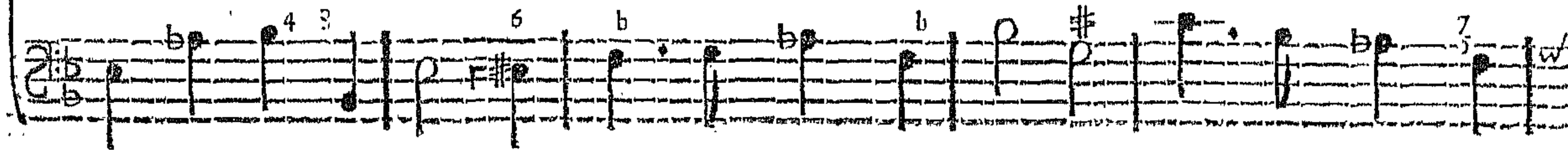
Soldier's Grace, they Range about in State, they Range about in State, like Gods, like



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



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





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

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

Chord symbols: #, 6, #4, 5 7, #, #7

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

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

Chord symbols: #, b6 5, 4 4#3, # 7

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

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

Chord symbols: 5 b6, 6 7 6 5, #, 5 6

ms, he Stor—ms a wealthy Town.

Stor—ms a wealthy Town.

Chord symbols: #4, b, #4 5, 4#3



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

Let us go, let us go, let us

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

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

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

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

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

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

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



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

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

7 6 43# 6

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

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

6 6 2

tivv, tivv, tivv, tivv, tivv, tivv, tivv, we mount, we mount and we fl— — —

tivv, tivv, tivv, tivv, tivv, tivv, tivv; we mount, we mount and we fl— — —

43#

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

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

6 # 76 # 6



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

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

shou'd prove too fa — — — rr, we'll fli — de, we'll slide on the back of a new fall-ing

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

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

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

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

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



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

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

Oh stay! oh  
Fair, and to my light Horsemen re-pair. A-las I must leave thee,

stay! oh stay! stay, stay, oh stay, stay, stay;  
a-las I must leave thee, a-las, a-las I must leave thee, must leave thee my Fair.



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

blo— — — — — ws full in their fight, and o're the wide Ocean we fi— — — — —

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

hifs in the Water, and hifs in the Water and down;

But their Men lye se—curely in—



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

Bat- tle founds lou- d; no mortals that spye, how we Tilt in the

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

Then call me a- gen when the Battle is won.  
you to perform what the Man won'd have done.



CHORUS.

So ready, so ready and quick is a Spirit of Air, to pit-ty, to pit-ty, the

So ready, so ready and quick is a Spirit of Air, to pit-ty, to pit-ty, the

76

Lover, and succour the Fair; that silent and swift, silent and swift

Lover, and succour the Fair; that silent and swift,

si-lent and swift the little soft God, is here with a Wish, and is

si-lent and swift the little soft God, is here with a Wish, and is

7

gone with a Nod; is here with a Wish and is gone with a Nod.

gone with a Nod, is here with a Wish and is gone with a Nod.



A Two Part SONG.

N O, no, no, no, no, no, re-sistance, re-sistance is but

No, no, no, no, no, no, re-sistance, resistance, re-sistance, is but

vain ; no, no, no, no, no, no, re-sistance, re-sistance is but vain, vain,

vain ; no, no, no, no, no, no, re-sistance, re-sistance is but vain, vain,

vain, vain, vain, re-sistance is but vain ; and on-ly adds new weight, and

vain, vain, re-sistance is but vain ; and on-ly adds new

on-ly adds new weight, and on-ly adds new weight to Cu-pid's

weight, and on-ly adds new weight, new weight, new weight to Cu-pid's



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

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

6 # 6 5 # 6 7 6 b5 6 7 5 b7 5 6 6 7

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

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

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

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

-stance is but vain: A thousand,

5 # 7 # 6 #

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

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







coys, the soft with ten-der-ness de-coys; He kills the stron-

He kills the stro- - - - g, he kills the

-g, he kills the stron- - - - g with joy, with jo-

fron. - - - - g with joy, with jo-

-y, he kills the strong with joy;

-y, he kills the strong with joy; the weak with

the weak with pain, the weak with pain. No, no, no, &c.

pain, the weak with pain, the weak with pain. No, no, &c.

End with the first Strain from this S: Mark.



A Two Part SONG.

LET Hector, Achilles, and each brave Commander, let Hector A-

Let Hector Achilles, and

-chilles, and each brave Commander, with Caesar and Pompey; with Caesar and each brave Commander, and each brave Commander, with Caesar and Pompey, with

Pompey, and great, great, and great Alexander; all Nations and Kingdoms, all Nations and Caesar and Pompey, and great, and great Alexander; all Nations and Kingdoms, all

Kingdoms with Conquest subdue, with Conquest, with Conquest subdue, yet more than all Nations and Kingdoms, with Conquest subdue, with Conquest, with Conquest subdue, yet



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

9 6 98 b5 45 98

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

6# 6 #6

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

# b 6 b 6 76

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

# 6 6



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

Tri—umph she carries them all, and

3/8 6

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

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

76 76 # 5 6 5 4 3 4 3 4 5 4 3 2

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

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

16 7 6 76 #

—umph she carries them all, and if she but

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

6 6 6 76



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

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

76 7 5 6 5 4 5 4 6 7 6

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

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

7 # 7 6 76

A single SONG.

L Ove Arm—

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

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

43 #



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

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

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

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

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

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



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

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

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

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

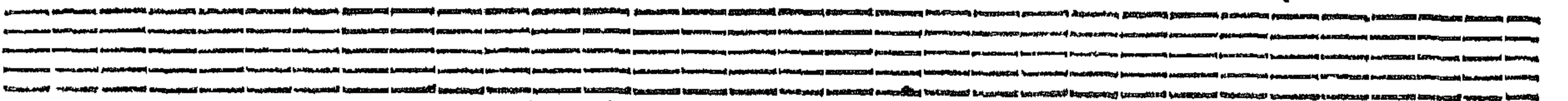
Slave, and argue whilst she may de-stroy, how gre— at, how

gre— at, how God-like 'tis to save.



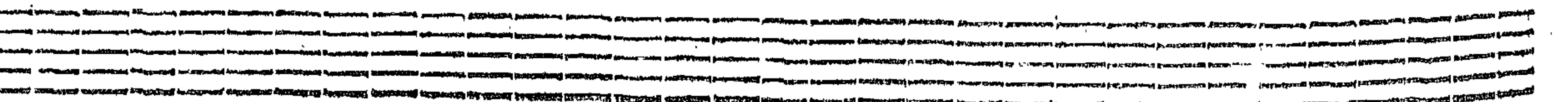
A SONG, in King Arthur.

Sound a



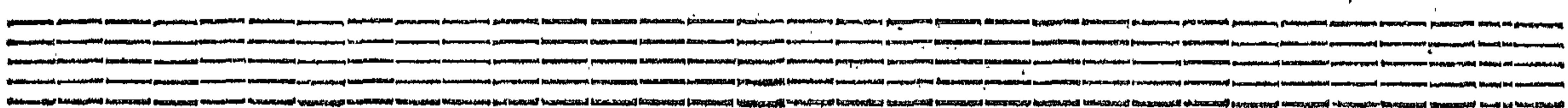
Par—ly ye Fair and sur—ren—der, sound, sound, sound, sound a Par—ly ye

Sound, sound, sound, sound a Par—ly ye Fair and sur—ren—der, sound a





Fair, sou- - - - - nd a par-ly ye Fair and sur-render; set your  
 par-ly ye Fair, found a par- - - - - ly ye Fair and sur-ren-der; set your

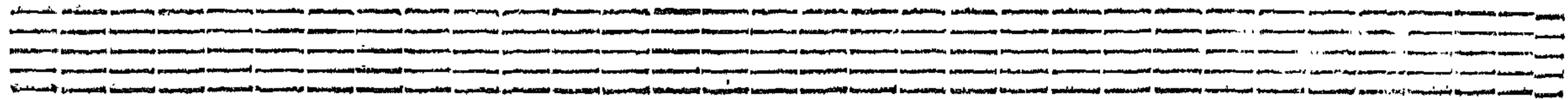


felves and your Lovers at ease: Sound a Parly ye Fair and sur-ren-der,  
 felves and your Lovers at ease: Sound, found, found, found a Par-ly ye

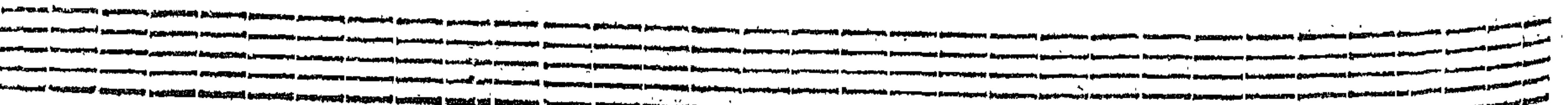




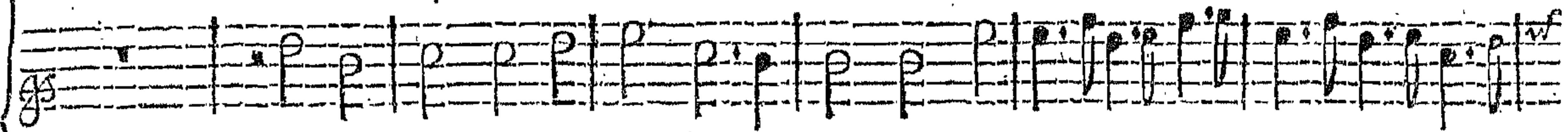
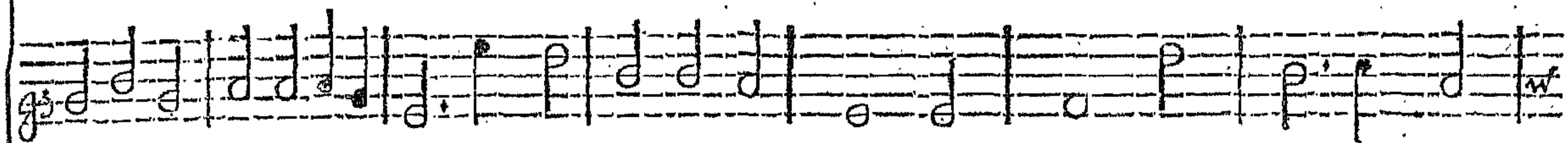
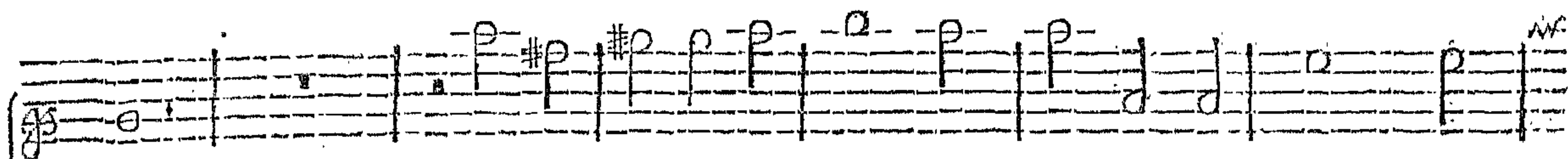
sound, found, found, found a Par-ly ye Fair, sou - - - - - nd a Par-ly ye  
 Fair and sur-render, found a Par-ly ye Fair, found a Par-ly ye



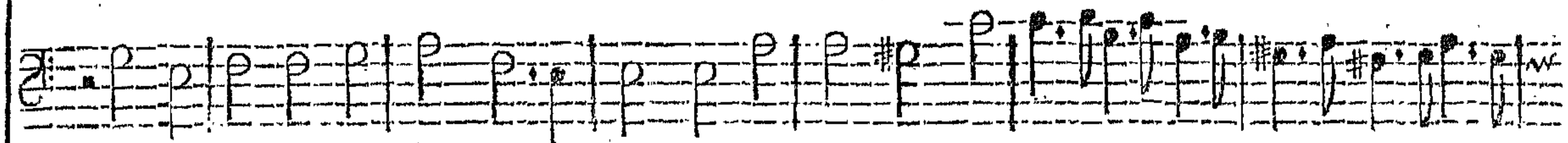
Fair and surrender; set your selves and your Lovers at ease :  
 Fair and sur-render ; set your selves and your Lovers at ease :



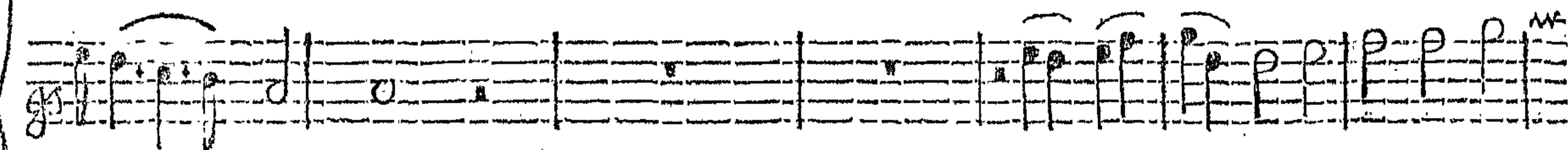
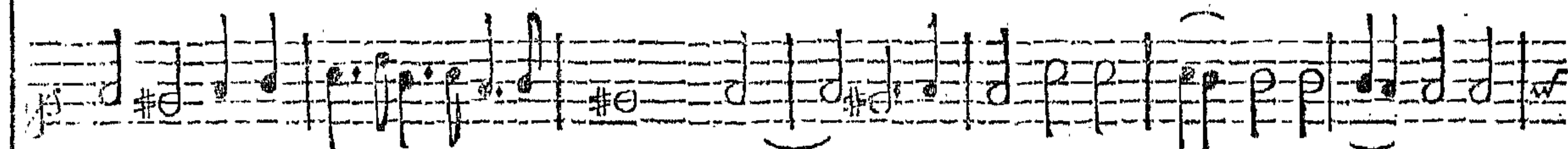
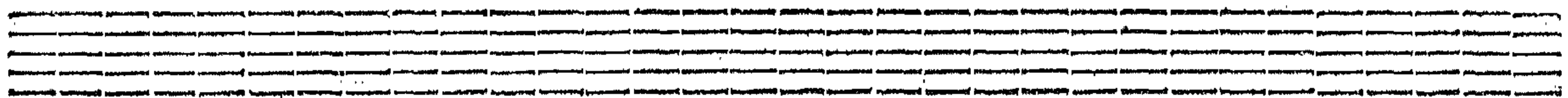
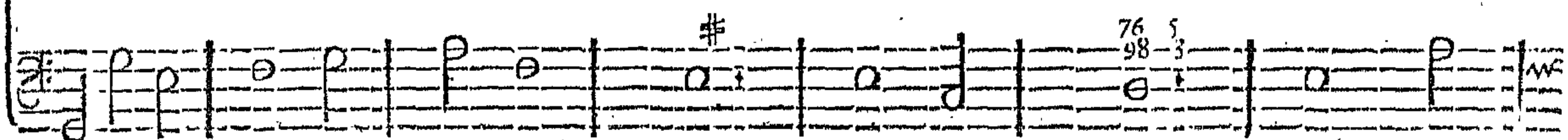




He's a grateful, a grateful of-fen-der, who plea-

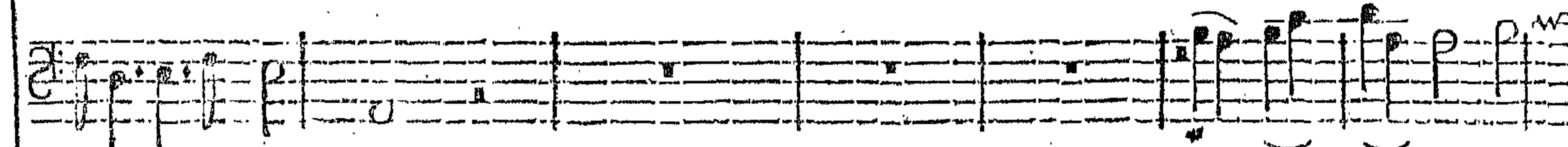


He's a grateful, a grateful, of-fen-der, who pleasure, who plea-



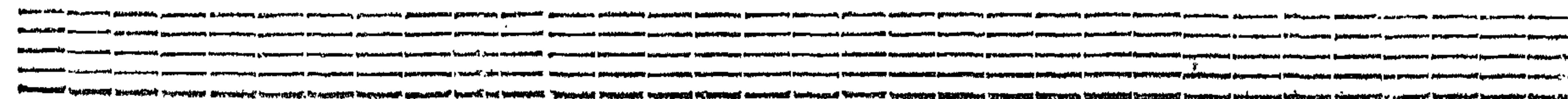
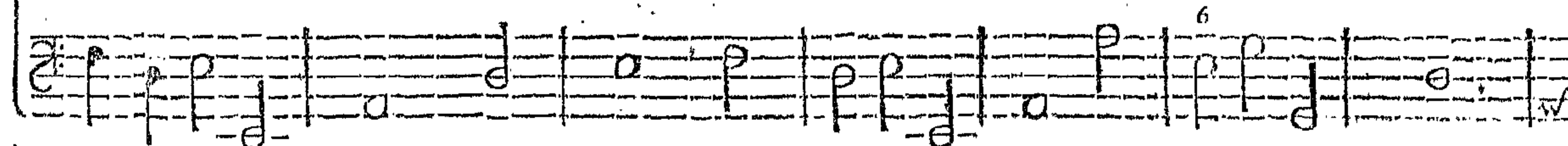
—sure dare feize ;

but the whining pretender, the



—sure dare feize ;

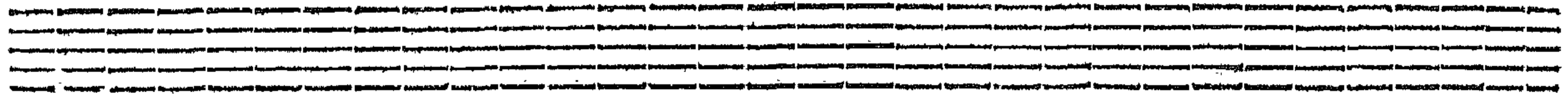
but the whining, the





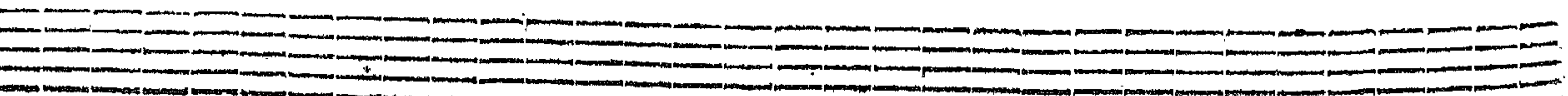
whining pretender, is sure to displease; found a Par-ly ye Fair and sur-ren--der,

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



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

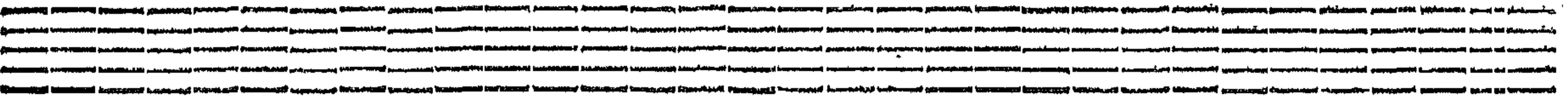
Fair and sur--ren--der, found a Par-ly ye Fair, found a Par- - - - -





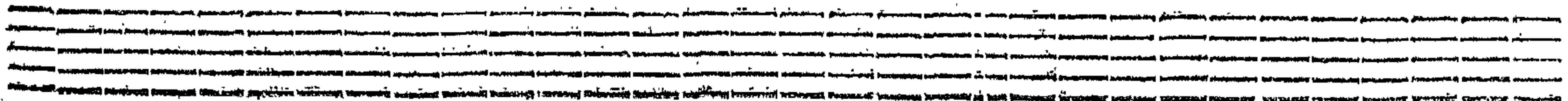
Par-ly ye Fair and sur-ren-der : Since the

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



Fruit of de-fire is pos-sel-sing, 'tis un-man-ly to figh, 'tis un-man-ly to

Fruit of de-fire is pos-sel-sing, 'tis un-man-ly to figh, 'tis un-man-ly to





The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The middle staff is a bass clef with a similar key signature and time signature, providing a harmonic accompaniment. The bottom staff is a treble clef, likely for a second voice part, with notes and rests corresponding to the other parts.

figh and Com—plain;

when we kneel for redressing, when we

The second system of music continues the composition with three staves, maintaining the same musical structure as the first system.

figh and Com—plain;

when we kneel for, re—

The third system of music continues the composition with three staves, maintaining the same musical structure as the first system.

Four empty musical staves, consisting of two treble clef staves and two bass clef staves, are provided for additional notation.

The fourth system of music consists of three staves with musical notation, continuing the piece.

kneel for re—dres—sing, we mo—ve your dif—dain;

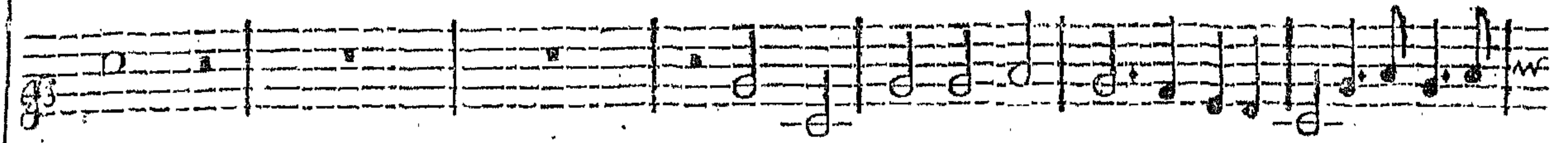
The fifth system of music consists of three staves with musical notation.

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

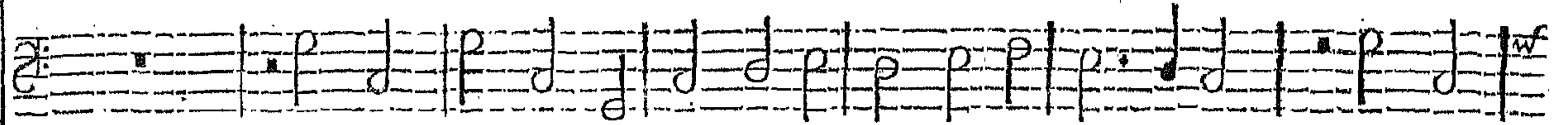
The sixth system of music consists of three staves with musical notation.

Four empty musical staves, consisting of two treble clef staves and two bass clef staves, are provided for additional notation.

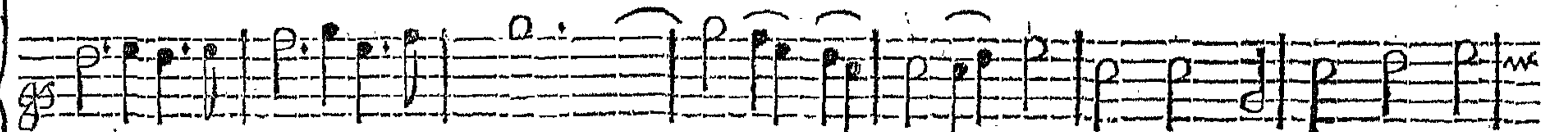
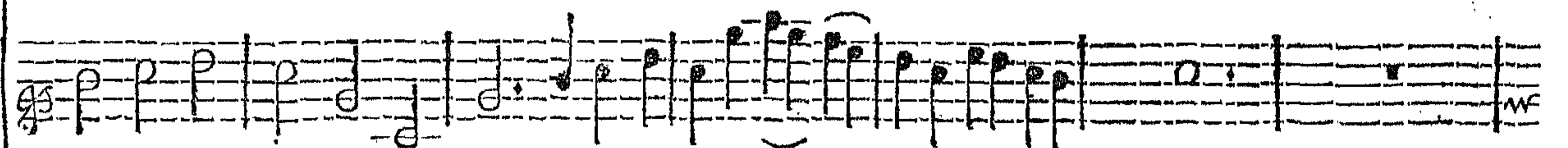
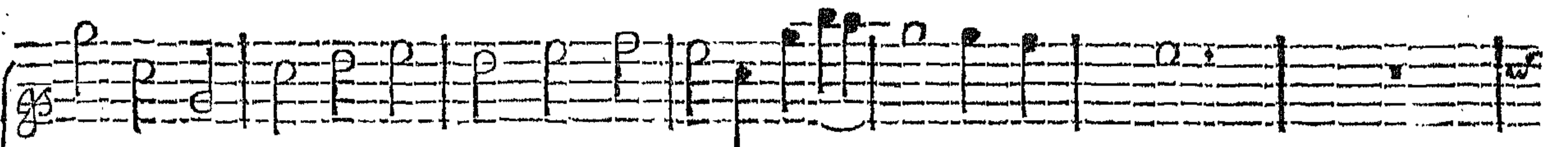
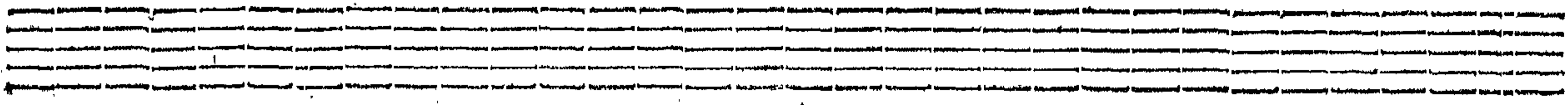
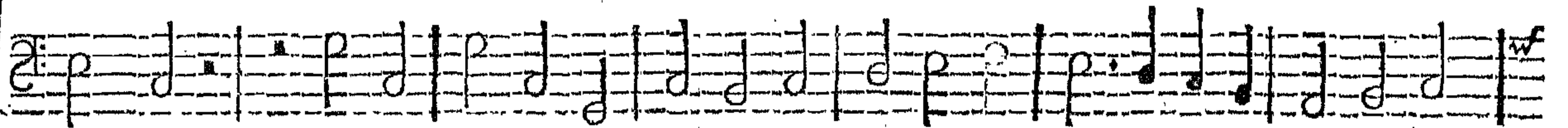




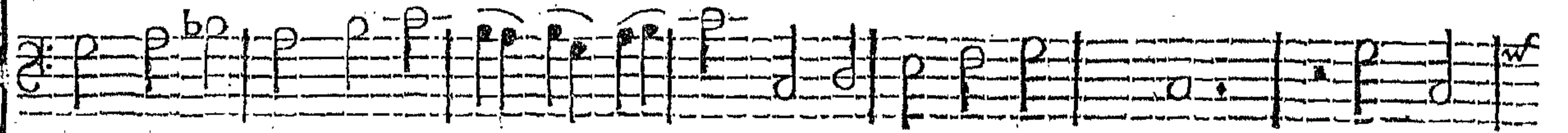
Love was made for a blessing, a blef—sing, Love was made, Love was made for a



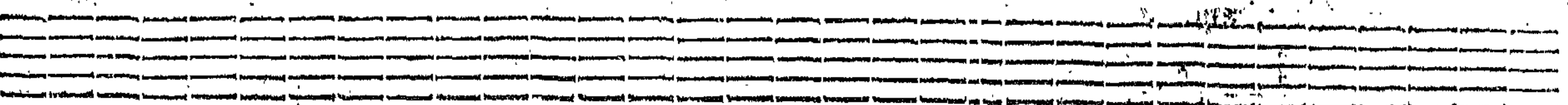
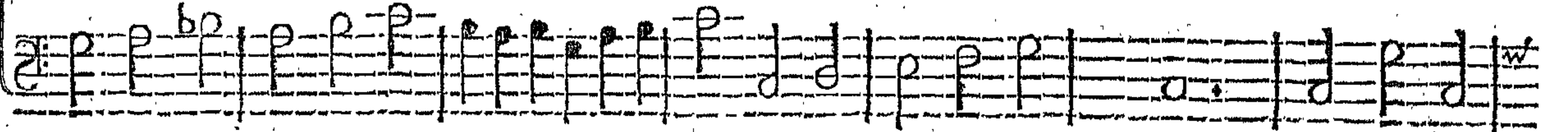
Love was made, Love was made for a blessing, a blef—sing, Love was



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



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





bles—sing and not for a pain.

made for a blessing, a bles—sing and not for a pain.

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

He.

S Ince times are so bad, I must tell you sweet Heart, I'me thinking to leave off my Plough

and my Cart, and to the fair Ci—ty a Journy will go, to better my Fortune as



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

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

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

too ere I dye. *She* Ah! Collin, ah! Collin, by all, by all thy late doings I find with

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

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



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

*He.*

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

*She*

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

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

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

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



*He*

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

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

*She*

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

*He* *She*

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

*He* *She* *He*

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

*She*

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



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

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

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

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

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

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



TWO VOC.

Am-bition's, Ambition's, a Trade, a Trade no Contentment can show, fo Ple to my Distaff;

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

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

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

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

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

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











A single SONG.

W Hat a fad, fad Fate is

mine, is mine, is mine? what a fad, fa—d Fate is mine? my Love, my Love, my

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

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

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

a—ll, than to me, to a—ll than to me,



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

-ll than to me? But if by dif-

-dain, but if by dif-dain she can les-sen my pain, 'tis all, 'tis all,

all, I im- - - - -plore; to make me Love less; to make me Love

less, or her self to Love more; more, more, to make me Love less, or her

self to Love more.



A SONG with Two *Trumpets* and a *Kettle-Drum*.

Trumpets.

Vers.

Kettle Drum.

This section contains the musical notation for the instrumental parts. It features two staves for Trumpets and one staff for the Kettle Drum. The music is written in a key with one sharp (F#) and a common time signature (C). The Trumpet parts consist of two staves with complex rhythmic patterns, including many sixteenth and thirty-second notes. The Kettle Drum part is a single staff with a simpler, more rhythmic pattern. The section is labeled 'Vers.' (Verse).

Two empty musical staves, one for the upper part and one for the lower part, positioned between the first and second musical sections.

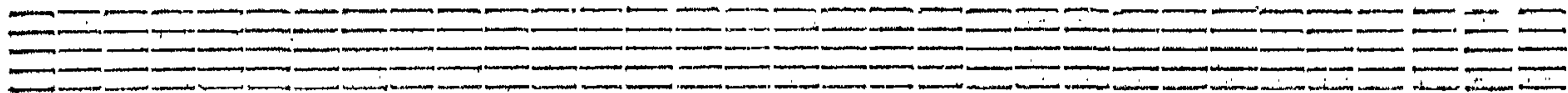
THE *Fife*, the *Fife* and all, all, all, all, all the Har—

This section contains the musical notation for the vocal part and the instrumental accompaniment. It features four staves. The first staff is the vocal line, which includes the lyrics: "THE *Fife*, the *Fife* and all, all, all, all, all the Har—". The second and third staves are for the Trumpets, and the fourth staff is for the Kettle Drum. The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. The section ends with a double bar line.

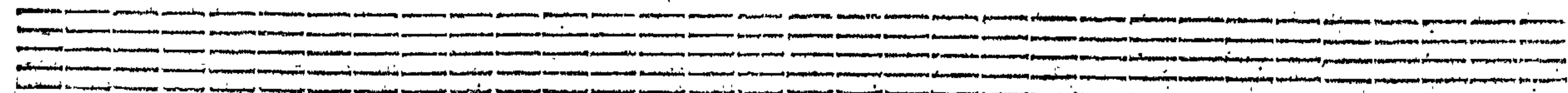
Two empty musical staves, one for the upper part and one for the lower part, positioned at the bottom of the page.



----- mony of War; the Fife, the

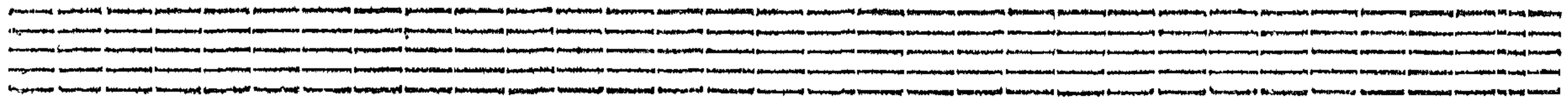


Fife and all, all, all, all, all the Har- - - - -mony of War;

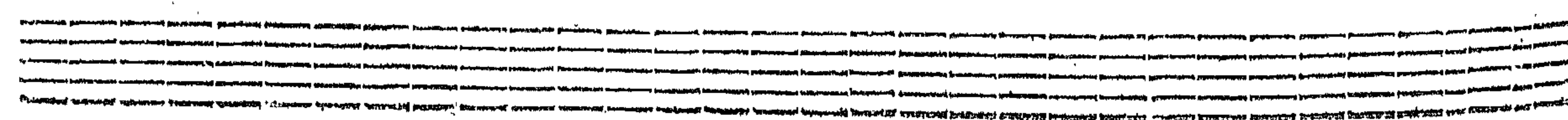




all, all, all, all, all, all the Har- - - - -mony of War ; in vain,

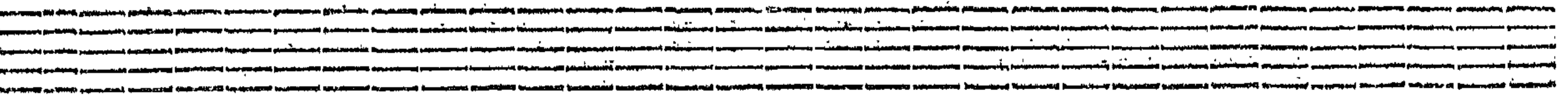


in vain attempt the pas- - - -sions, the pas- - - -sions, the pas- - - - -sions to al- - - -lar- - - -

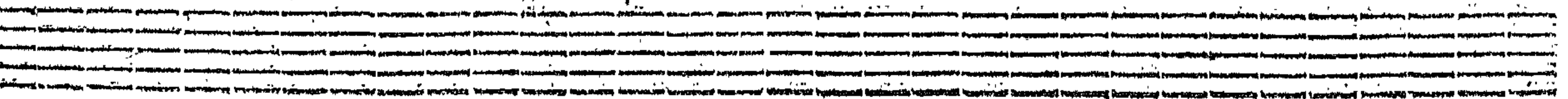




-----m, allarm, allarm, allarm, allarm ;                      In vain attempt the pas--sions, the



pas--sions, the pas- - - - sions to allar- - - - -m, allarm, allarm, allarm, al-





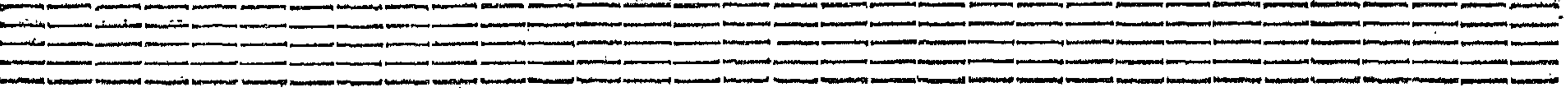
—larm ; with thy Commanding Sound —s compore and charm,

with thy commanding sounds, with thy commanding



founds, founds, founds, foun- - - - - ds, foun- - - - -

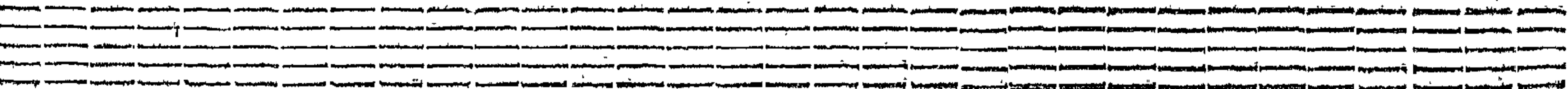
*Soft.*



- - - - - ds compos- - - - - e, compos- - - - - e and Charm; with thy comanding

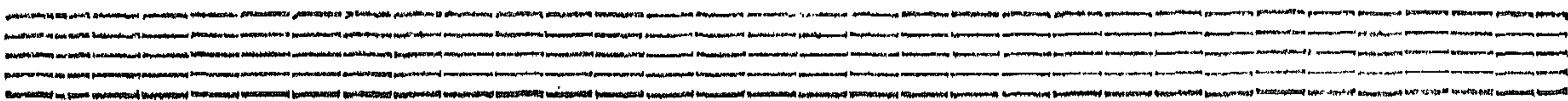
*Soft.* *Loud.*

*Soft.* *Loud.*

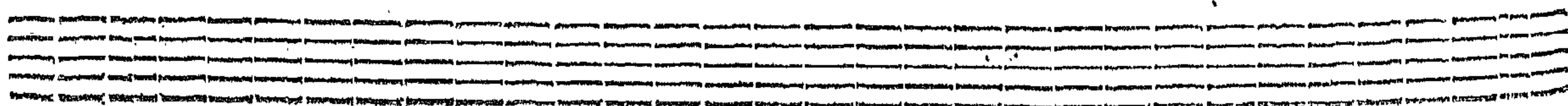




founds, with thy commanding founds, founds, founds, foun—



ds, foun— ds compo— se, com—





*Loud.*

*Loud.*

— pose, and Charm, com — pose and Charm.

A single SONG.

**B** *Accus* is a Pow'r di—vine, for He no sooner fills my Head with migh—  
 —ty Wine, but all my Cares resign, and droop, and droop, then sink, sink down  
 dead. Then, then the plea—sing thoughts be—gin, and I in Ri—ches flow, at least I



fancy fo. And without thought of want I Sin

g, I Sin—g, stretch'd on the Earth, my Head all a—round, with

Flowers Weav—'d in—to a Garland Crown'd ; Ther,

then I be—gin, to live, and scorn what all the world can show or give. Let the

bra—ve Fools that fondly think of Honour, and delight to make a Noise,

a noise and Fi—ght, go seek out War, whilst I seek Peace, seek



Peace, whilst I seek Peace, seek Peace and drink, whilst I seek Peace, whilst I seek Peace, seek

Peace and drink. Then fill my Glafs. fill, fill it high, some perhaps think it fit to

fa—ll and dye, but when the Bottlesrang'd make War with me, the Fighting Fool shall

see, when I am sunk, the diff'rence to lye dead, and lye dea—d

Drunk; the Fighting Fool shall see, when I am sunk, the diff'rence to lye

dead, and l—ye dead drunk.



A single SONG.

**T** IS Natures Voice, 'tis Natures Voice, thro' all the move-

---ing Wood, of Creatures un-

---derstood; the U-ni-ver-sal Tongue, the U-ni-ver-sal

Tongue to none of all her nume'rous Ra---ce unknown, from her, from her it

learnt the migh---ty, the migh---ty, the migh---ty

Art to Cou---rt the Ear, or strikc, or stri-



— ke the Heart, at once the Passions to express and mo— — — — — ve,

at once the Passions to ex—press, to ex—press and mo— — — — — ve;

we hear, and strait we grie— — — — — ve or hate, and strait we

grie— — — — — ve or hate, re—joy— — — — —

— — — — — ce or— — — — — Love: in

un—seen Chains it does the Fan—cy bi—nd, it does, it does the



Fa - - - - - cy bind, at once it Char - - - - - ms the

Senſe and Cap - - - - - ti - vates the Mind, at once it Char - - - - -

-ms the ſenſe and Cap - - - - -

-ti - vates the Mind.

A ſingle S O N G.

A H - - - - - me! Ah - - - - - me! to many, many

deaths, to many deaths decreed; to many, many deaths de - creed; My Love to



War, to Wa- - - - -r goes ev'ry day, my Love to Wa-

- - -r goes ev'ry day; In ev'ry Wound of his I bleed, I dy- - - - -e the

hour he goes a-way; yet, yet I wou'd, yet I wou'd hate him shou'd he stay: Yet,

yet I wou'd, yet I wou'd, het I wou'd, yet I wou'd hate him shou'd he stay; ;yet, yet I wou'd,

yet I wou'd, yet I wou'd, yet I wou'd hate him shou'd he stay.

II

Ah me! to many Deaths decreed,  
 By Love or War, I hourly dye,  
 When I see not my Love I bleed;  
 Yet when I have him in my Eye,  
 He kills me with excess of Joy.

T t



A single SONG.

**F** — — — — — y swift ye Hours, fi- - - - - y

swift ye Hours, make hast, make hast, fly, make hast, make hast, fi- - - - - y, fi-

- - - - - y swif- - - - - t thou la-zy, la-zy, la-zy Sun, make hast, make hast, make

hast, and drive the te-dious Minutes on, the te-dious Minutes

on, on: Bring back my Bel-vi-de-ra, my Bel-vi-de-ra

to my fight, bring back my Bel-vi-de-ra, my Bel-vi-de-ra to my fight,



my Bel---vi---de---ra, than thy self more bright, make hast, make hast, make hast, bring

back my Bel---vi---de---ra, my Bel---vi---de---ra to--- my fight.

Swifter than Time my ea---ger Wi---shes mo-

-ve, Swifter than Time, my ea---ger Wi---shes mo-

-ve; my ea---ger Wi---shes move, and

scorn the beaten Paths, and scorn the beaten Paths of Vulgar Love, and scorn the beaten



Paths and scorn the beaten Pa — — — — — ths of Vulgar Love, and scorn the beaten

pa — — — — — ths of Vul-gar Lo — — — — — ve. Soft Peace is

banish'd from my tor — — — — — tur'd Breast, soft Peace, soft Peace is banish'd from my

tor — — — — — tur'd Breast, Love robs my Days of Ease, Love robs my Days of Ease, my

Nights of Rest ; Love robs my Doys of Ease, Love robs my Days of Ease, my Nights, my Nigh — —

— — — — — ts of rest. Yet tho' her cru — — — — — el Scorn pro — — — — — vokes De — — — — — spair,



yet tho' her cru—el Scorn, her cru—el Scorn pro—vokes De—spair, my Passion

still is strong, my Passion still is stro—ng, my Passion still is stro—

—ng, as she is Fair; Still must I Love, still bleſs the plea—

—sing Pain, still court my Ruine, still,

still court my Ru—ine, and em—brace my Chain; still court my Ruine,

still, still court my Ruine, and em—brace my Chain.



The *STORM*, a single *SONG*.

Blow, blow *Boreas* blow, and let thy fur—ly Winds make the Billow foam and

roar; thou can't no Terror breed in valiant Minds, but spight of thee we'l live, but spight of thee we'l

live and find a Shoar, Then cheer my Hearts, and be not aw'd, but kee—

—p the Gun Room clear, tho' Hell's broke loose, and the Devils roar abroad, whilst we have

Sea-room here, Boys, never fear, never, never fear. Hey! how she tosses up! how far, the

mounting Top-mast touch'd a Starr; the Meteors blaz'd as thro' the Clouds we came, and Sa-la—



—-mander like, we li—-ve in Flame; but now, now we sink, now, now we go, down to the

deep—est Shades below. A—las! a—las! where are we now! who, who can tell! sure 'tis the

low—est Room of Hell, or where the Sea-Gods dwell: with them we'll live, with

them we'll live and reign, with them we'll lau—gh, and sing, and drink amain, with them we'll

lau—gh and sing, and drink amain; but see, we mount, see, see, we rise a—gain:

CHORUS.

Tho' Fla—shes of Lightning and Tem—pests of Rain, do fierce—ly con—

Tho' Fla—shes of Lightning and Tem—pests, of Rain, do fierce—ly con—



—tend which shall Conquer the Maine; tho' the Captain does swear in—stead of a Pray'r, and the

—tend which shall Conquer the Maine; tho' the Captain does swear in—stead of a Pray'r, and the

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de—fie, we'll drink and de—

Seas is all Fire by the Dæmons o'th' Air; we'll drink and de—fie, we'll

—fie the mad Spi—rits that fly, from the Deep, to the Sky, that fly, fl—y from the

drink and de—fie the mad Spi—rits that fly, from the deep to the Sky, that fly from the

Deep to the Sky, and si—ng whilst loud Thunder, and si—ng whilst loud Thunder does

Deep to the Sky, and si—ng whilst loud Thun—der, loud Thunder does



bellow; for Fate will still have a kind Fate for the Brave, and ne'er make his Grave of a

Salt-water Wave, to drown, to drown, no never to drown a good Fellow; no, ne-  
ver,

no, ne-  
ver to drown a good Fellow; no, ne-  
ver, ne-  
ver to drown a good Fellow; no, ne-  
ver, no, ne-  
ver to drown, No,

ne-  
ver, no, ne-  
ver to drown a good Fellow.



A single SONG.

A H! ah! ah! ah! Be—lin—da, I am prest with

tor—ment; Ah! ah! ah! Be—lin—da I am prest with

tor—ment not to be ex—pres'd: Ah! ah! ah! Be—lin—da, I am

pre—st with tor—ment; Ah! ah! ah! Be—lin—da I am

pres'd with tor—ments not to be ex—pres'd. Peace and I are

strangers grown, Peace and I are strangers, strangers grown, I Lan—guish



till my grief be known, I Lan- - - - - guish, till my grief be

known, yet wou'd not, yet wou'd not, wou'd not have it gue- - - - - ft.

Peace and I are stran-gers grown, grown and I are stran-gers, stran-gers grown.

A Two Part SONG.

V I O L I N.

O, let me, O,

O let me, let me weep!



O, O let me, O, O let me, let me weep! O, O,

O let me for ever, ever weep, for e—ver, for e—ver, for e—ver, for

e—ver weep!

My Eyes no more, no more, no mo—



— re, no more, no more shall wel--come sleep:

Ple hide me, Ple hide me from

the fight of Day, and figh, figh, figh my Soul a—way.

O, O let me, O, O



let me, let me weep !

O, O let me, O, O let me, let me weep! O, O, O let me for ever, ever

weey. for e-ver, for e-ver, for e-ver, for e-ver weep !

He's gone, he's gone, he's



gone, his loss deplore ; he's gone, he's gone, he's gone, his loss deplore, and I shall

never, never, never, never, never see him more ;

I shall never, never, never see him more, shall never, never, never see him more ;

I shall never, shall never, shall never, shall never see him more.



A SONG in the Married Beau.

S EE, fee, fee, fee where re—pen—ting, where re—pen—ting Ce—lia

lies, with blush—ing Cheeks, with blush—ing Cheeks, and mel—

—ting Eyes; be—moaning, be—moaning, in a mourn—ful, mourn—

—ful Shade, the ruins, the ruins in her Heart and Fame, which sin—ful, sin—

—ful Love has made: Oh! Oh! Oh! let thy Tears, fair, fair Ce—lia

flo—w let thy Tears, fai—r Ce—lia flow, for that Ce—



le—ftial wond—'rous, wond--'rous, wond--'rous dew, more gra—ccs

on thee will be—ftow, than all, all, than all, all, than all, all, than all, all thy

Dreffes, and thy Ar—ts cou'd doe.

A Two Part SONG, the Words by Mr. Henly.

**D** Ul—ci—bel—la, Dulci—bel—la, when e're I fue for a Kifs; Dulci—bel—la, Dulci—  
Dulci—bel—la, Dulci—bel—la,

—bella, when e're I fue for a Kifs, re—fufing the Blifs, cry's no, no, no,  
Dul—ci—bella, when e're I fue for a Kifs, re—fu—fing the Blifs, cry's



no, cry's no, no, no, no, leave me, leave me, leave me *A-lex-is*, ah! what wou'd you do?

no, no, no, no, cry's no, no, no, no, leave me, leave me *A-lex-is*, ah! what wou'd you do?

6 5 # 6 76 # 7

ah! what wou'd you, ah! what wou'd you, what wou'd you do?

what wou'd you, ah! what wou'd you, what wou'd you, what wou'd you do? when I

5b

when I tell her I'll go, still she cry's no, no, no, no, no, no, no, no, no, no, no my *A-lex-is*, no, no my *A-lex-is*, ah!

tell her I'll go, still she cry's no, no, no, no, no, no, no, no, no, no, no my *A-lex-is*, no, no my *A-lex-is*, ah!

2 # 7

tell me not, tell me not so; ah! ah! ah! tell me not, tell me not so.

tell me not, tell me not so; ah! ah! ah! tell me not so, ah! tell me not so.

15 # # # # #



Tell me fair one, tell me fair one, tell me why, why so coming, why, why, why so coming, why so

Tell me fair one, tell me fair one, tell me why, why, why, why so coming, why, why, why so

coming, why so shy; why so kind, so kind, so kind, and why, and why so

coming, why, why, why so shy; why so kind, so kind, so kind, and why so coy, and why so

coy: tell me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - -

coy: till me fair one, till me fair one, till me, till me why, you'l neither let me Fig- - - -

ht nor fly; tell me fair one,

ht nor fly; tell me fair one,



tell me fair one, tell me why, you'l neither let me li- - - - -

tell me fair one, tell me why, you'l neither let me li- - - - -

-ve, you'l neither let me li- - - - - ve nor dye.

-ve, you'l neither let me li- - - - - ve nor dye.

A SONG in the *Prophetess*, or the History of *Dioclesian*.

Since from my Dear, my Dear, my Dear, since from my Dear, my

Dear, my Dear, my Dear, my Dear A-stre-a's fight I was so

rude- - - - - ly torn, my Soul has never, never,



never, has never, never, never known de-light, un-less it were to

mourn, to mourn, un-less, un-less, it were to mourn, mourn. But

oh! a-las, a-las, with weep-ing Eyes, and bleed-ing, bleed-ing

Heart I lye; thinking on her, on her whose absence 'tis that makes me

with to dye, dye, dye, we, makes me, makes me with to

dye, dye, dye.



A Two Part SONG.

W Ere I to choofe the grea—test Blifs, were I to choofe the grea—test Blifs, that

Were I to choofe, were I to choofe the grea—test Blifs, that

e're in Love was known; 'twou'd be the high—est of my Wifh, t'en—

e're in Love was known; 'twou'd be the high—est of my Wifh, t'en—

7 6

—jo—y your Heart a—lone : Kings might pos—fefs their King—doms

—jo—y your Heart a—lone : Kings might pos—fefs their Kingdoms

#6 6 6 43# 6

free, and Crowns un—en—vy'd wear; they shou'd no Ri—val have of

free, and Crowns un—en—vy'd wear; they shou'd no

43



me, no, no, they shou'd no Ri-val have of me, might I reign  
 Ri-val, they shou'd no Ri-val have of me, no, no, might I reign

Monarch there; they shou'd no Ri-val have of me, no, no,  
 Monarch there; they shou'd no Ri-val have of me, no, no, they

they shou'd no Ri-val, they shou'd no Ri-val have of me, might  
 shou'd no Ri-val, they shou'd no Ri-val ha-ve of me, might

I reign Mo-narch there.  
 I reign Mo-narch there.



A Two Part SONG.

**A** Ad in each track of Glo- - - - - ry, since,

And in each track of Glo- - - - -

66# # 67

and in each track of Glo- - - - - ry, since,

- - - - - ry, since, of Glo- - - - - ry, since,

for their lov'd Coun—try, or their Prince. Princes that

for their lov'd Coun—try, or their Prince. Princes that

6 1 2 6

hate, that hate Rome's Ty—ran—ny, and joyn the Nations right with their own

hate that hate Rome's Ty—ran—ny, and joyn the Nations right with their own

6 43# 6 # #



Roy-al-ty; none were more rea-dy, none were more rea--dy, none, none,  
 Roy--al--ty, none, none, none, none, none were more, none were more

none, none, none were more rea-dy in di--stres to save, no, none were more  
 rea--dy, none were more rea-dy in di--stres to save, none were more

Loy--al, none, none, none, none, none, none, none, none, none, none were more  
 Loy--al, none, none, none, none, none, none, none, none, none were more

Loy--al, none, none more brave.  
 Roy--al, none, none more brave.



A Two Part SONG.

**N** *Nestor*, who did to thrice Man's Age at-tain; *Nestor*, who did to thrice Man's Age at-tain;

Age at-tain, by vast Ex-pe-rience found, by vast Ex-pe-rience *Nestor*, who did to thrice Man's Age at-tain, by vast Ex-pe-rience found, that

found, that bu-sie States-men did Pro-ject in vain, when Bumpers bu-sie States-men did Pro-ject in vain

pas'd not brisk-ly round, when Bum-pers pas'd not brisk-ly rou- when Bumpers pas'd not brisk-ly round, when Bumpers pas's not briskly



-nd, pass'd not brisk — ly rou —

rou — — — — — nd, pass'd not briskly; briskly round, when Brmpers

43 5

-nd, brisk — ly, brisk — ly round :

pass'd not briskly round, brisk — ly, brisk — ly round :

4 3 6 #

This Maxim then he to his Ma-ster gave, when he in Coun-cil should de-

This Maxim then he to his Ma-ster gave, when he in Council shou'd de-

6 7 8 43# 6 6

—bate; not Tro-jan-like, to sit morose, to sit morose and grave, but drink, drink, but

—bate; not Tro-jan-like, to sit morose, to sit morose and grave, and so support the

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



drink, drink, drink, but drink, and so support the State, and so support the State, and

State, and so support the State; but drink, drink, but drink, drink, drink, and so support the

so support the State, but drink, drink, drink, and so support the State; but drink, but

State; but drink, but drink, drink, drink, and so support the State; but drink,

drink, but drink, and so support the State, and so support the State; but

but drink, but drink, drink, drink, and so support the State, and so support the

drink, an—d so support the State.

State; but drink, and so sup—port the State.

765



A single SONG.

Retornel for Violins.

Et sul-len dis cord smil e,

let sul-len dis cord smil e,

Let war devote this day to peice, let war

r devote this day to peace, to peace, to peace, devote this day to peace.



SYMPHONY to the following SONG.

The musical score is arranged in four systems of four staves each. The instruments are indicated by clefs and key signatures: Violin I (top staff), Violin II (second staff), Viola (third staff), and Cello/Double Bass (bottom staff). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics *Sofr.* and *Loud.* are explicitly marked in the middle of the piece. The piece concludes with a double bar line and repeat signs on the final staff of each system.



A Two Part SONG.

ET Cæsar and U-ra-nia

Let Cæsar and U-ra-nia live, let

43

live, let all de-ligh-—ts the Stars can give, upon the Royal Pair descend,

all de-ligh-—ts the Stars can give, up-on the

let all de-ligh-—ts the Stars can give, upon the Royal Pair de-

Royal Pair descends, let all de-ligh-—ts the Stars can give, upon the Roy-al Pair de-

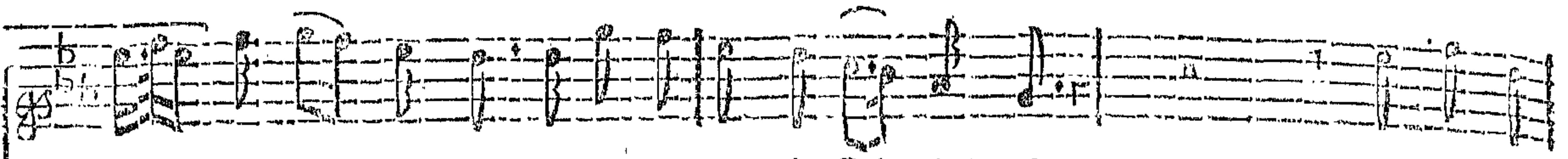
43#

—scend : Let Cæsar and U-ra-nia live, let all de-ligh-—

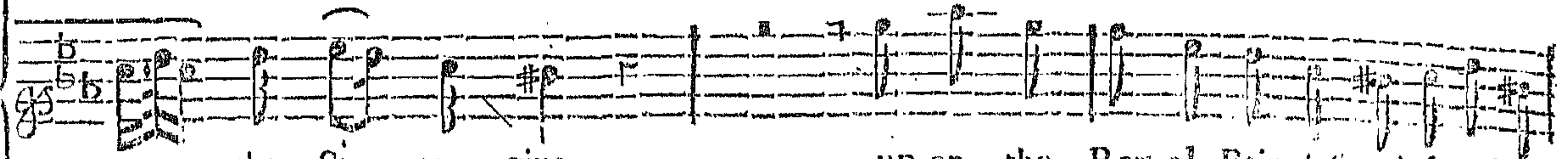
—scend : Let Cæsar and U-ra-nia live, let all de-ligh-—

43#

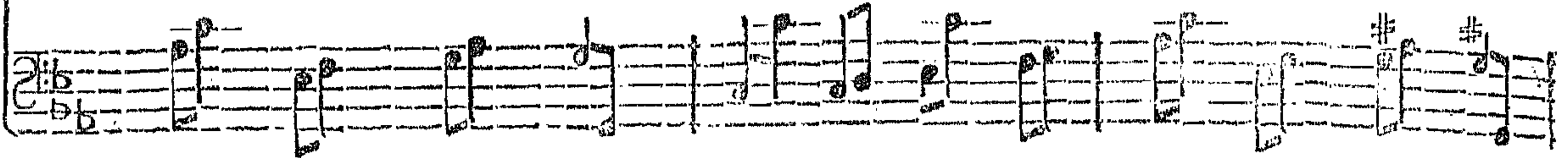




ts the Stars can give, upon the Royal Pair descend; let all de-



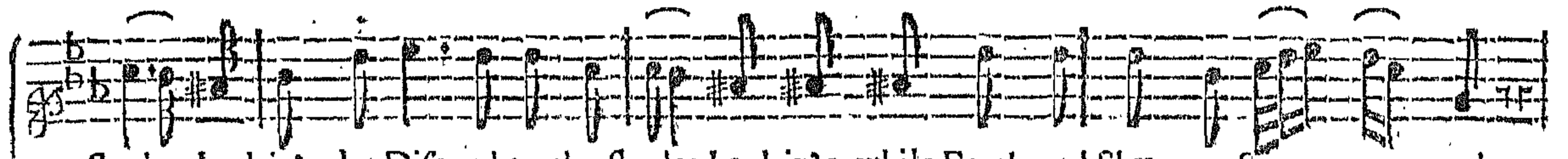
ts the Stars can give, up-on the Roy-al Pair descend, let all de-



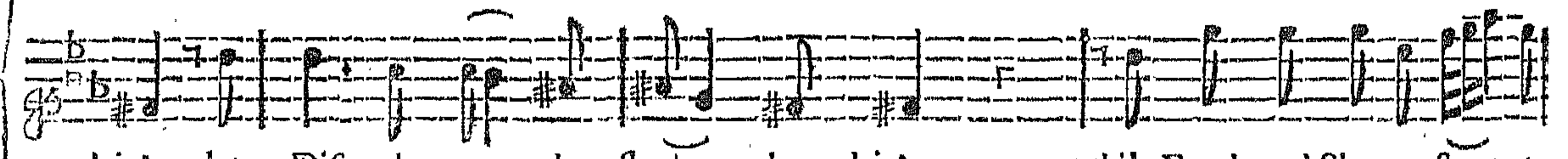
ligh- - - - -ts the Stars can give, upon the Royal Pair descend; let Discord to the



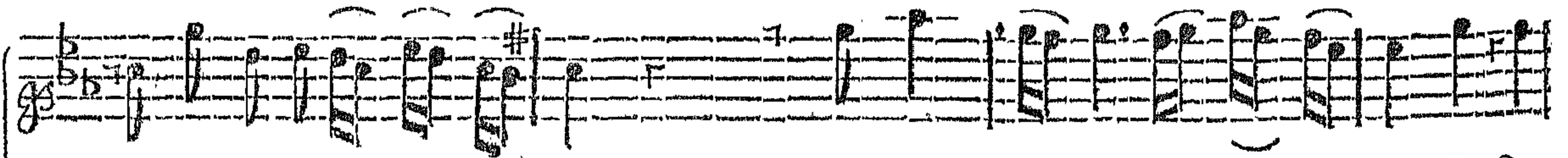
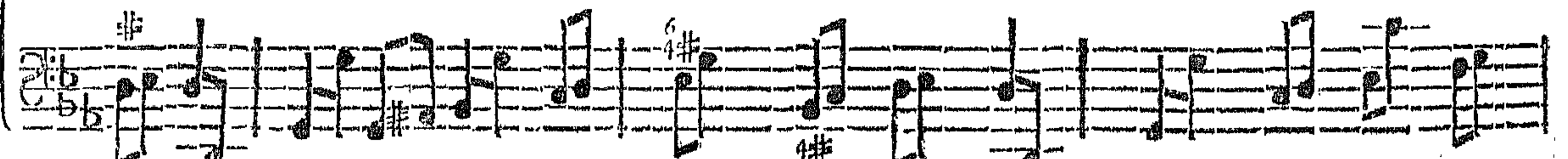
ligh- - - - -ts the Stars can give, upon the Royal Pair descend; let Discord to the shades be



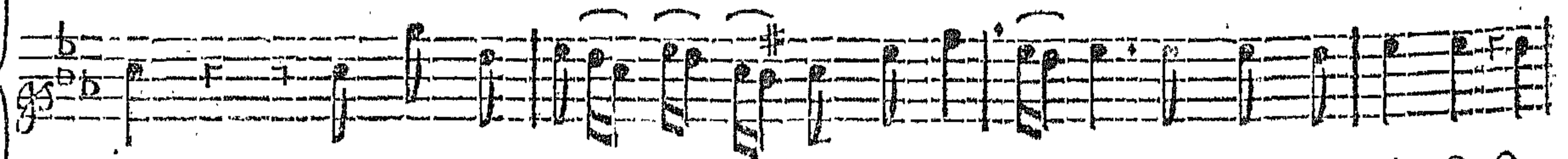
shades be driv'n, let Discord to the shades be driv'n, while Earth and Sky our Song at-tend,



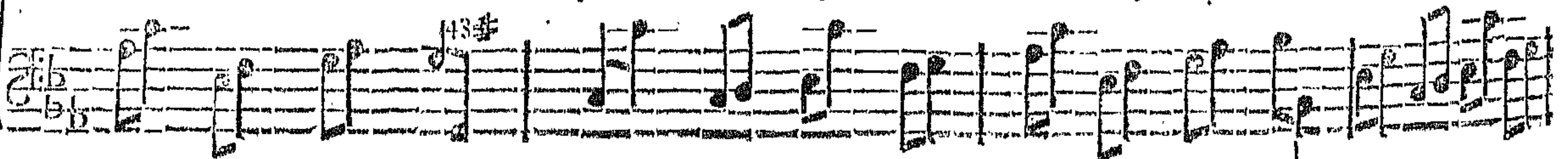
driv'n, let Discord to the shades be driv'n, while Earth and Sky our Song at-



and thus our Loyal Vows ascend, and thus our Loyal Vows ascend; O, O,



tend, and thus our Loyal Vows ascend, and thus our Loyal Vow ascend; O, O,





O Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em Heav'n; O, O,

O Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em, Preserve 'em Heav'n; O, O

O, O Preserve 'em, Preserve 'em, O, Preserve 'em Heav'n.

O, O Preserve 'em, Preserve 'em, O Preserve 'em Heav'n.

A Dialogue in *Oroonoko*, Sung by the Boy and Girl.

*He*  
E-le-me-ne pray tell me, pray, pray tell me Ce-le-me-ne, when those

pritty, pritty, prit-ty Eyes I see; when my Heart beats, beats,

beats, beats in my Breast; why, why it will not, it will not why, why it



will not let me rest? Why this trem—bling, why this trem—

—bling too all o're? Pains I never, Pains I never, never, never

felt be—fore: And when thus I touch, when thus I touch your Hand, why I wish, I

wish, I wish I was a Man? How shou'd I know more than you? Yet wou'd'

be a Woman too. When you wash your self and play, I methinks cou'd look all day;

Nay just now, nay, just now am pleas'd, am pleas'd so well, shou'd you, shou'd you Kifs me



I won't tell, shou'd you, shou'd you Kifs me I won't tell; no, no I won't tell; no, no I won't

tell, no, no I won't tell; shou'd you Kifs me I won't tell. Tho' I cou'd do that all day,

and de—fire no bet—ter play; Sure, sure in Love there's something more, which

makes Mam-ma so bigg, so bigg be—fore. Once by chance I hear'd it nam'd;

don't ask what, don't ask what for I'm a-sham'd : Stay but till you'r past Fif—teen,

then you'll know, then, then you'll know what 'tis I mean, then you'll know, then, then you'll



*He*

know what 'tis I mean. How-e-ver, lose not pre-sent Blis; but now we're a

*She*

-lone let's Kifs, but' now we're a-lone let's Kifs, let's Kifs. My Breafts do fo

*He*

heave, so heave, so hea-ve. My Heart does so pant, pant, pant.

*She*

There's something, something, something, more we want, there's something,

*He*

There's something, something, something more we want, there's something,

something, something more we want.

something something more we want.



A Three Part SONG.

Or folded Flocks, and fruitful Plains, the

For folded Flocks, and fruitful Plains; the Shepherds and the Farmers

Fair Britain all  
Shepherds and the Farmers gains, the Shepherds and the Farmers gains, fair Britain all

gains, the Shepherds and the Farmers gains, fair Britain all, all, all, all, all, all, all the World out-vies: For folded Flocks and fruitful

all, all, all, all, all, all the World out-vies: Fair Britain, all, all, all



Plains, the Shepherds and the Farmers gaines; Fair Britain, all, all, all, all, all the  
 all, all, all, all, all, all, all the World out-vies, all, all, all, all the  
 all, all, all, all, all, all, all the World outvies, all, all, all, all the

World outvies; and Pan as in Ar-ca-dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure  
 World outvies: and Pan as in Ar-ca-dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure  
 World outvies : and Pan as in Ar-ca-dia reigns, and Pan as in Ar-ca-dia reigns, where pleasure

mixt with Profit lyes. Tho' Jason's Fleece was fam'd, was fam'd of  
 mixt with Profit lyes. Tho' Jason's Fleece was fam'd, was fam'd of  
 mixt with Profit lyes. Tho' Jason's Fleece was fam'd, was fam'd of



old, the *British* Wool, the *British* Wool, is growing, growing Gold; no Mines can more, no, no, no,

old, the *British* Wool, the *British* Wool, is growing, growing Gold; no, no, no, no,

old, the *British* Wool, the *British* Wool, is growing, growing Gold; no, no, no, no,

6 75 43# #

no, no, no, no, no, no, no, no, no Mines can more of Wealth supply, it keeps, it

no, no, no Mines can more, no, no, no, no Mines can more of Wealth supply, it keeps, it

no, no, no, no, no, no, no Mines can more, can more of Wealth supply, it keeps, it

# # # 6# 4 # # 6 4

keeps the Peasant from the cold, and takes, and takes for Kings the Tyrian die.

keeps the Peasant from the cold, and takes, and takes for Kings the Tyrian die.

keeps the Peasant from the cold, and takes, and takes for Kings the Tyrian die.

# 6# 4# 43#



A single SONG, The Words by Sir Robert Howard.

L Ove thou can't hea—r, Love thou can't hea—

—r tho' thou art blind ; leave my Heart free, leave my Heart free, oh ! pit-ty me, oh !

pit—ty me, since Clo--ris is un-kind ; leave my Heart free, oh ! pit-ty me, oh !

pit—ty me oh ! ——— pit-ty me, since Cloris is un-

—kind, oh ! ——— -pit-ty me, since Clo--ris is un—

—kind. She is un—con—stant, she is un--con-stant;



she is un--con- - - - - stant as she's bright ;

she is un--con--stant, she is un--con--stant, she is uncon-

-stant as she's bright ; her smi-

les on ev--ry Shep-herd fall, her Smi-

les on ev--ry Shepherd fall; And as the Sun, and as the Sun u-

-fes his light, she vain-ly she vain-ly Loves to shine, she vain-ly lo-



-ves to shine on all; and as the Sun, and as the Sun, u-

-ses his light, she vainly, she vain-ly loves to shine, she vainly lo-

-ves to shine on all:

I thought her fair like new fal'n Snow, I thought her fair like new fal'n

Snow, when whiteness in-nocence in-clos'd. Like that the sul-ly'd seems to show, like

that the sul-ly'd seems to show, when to Loves melting, melt-ing heat ex-



pos'd; like that she ful-ly'd seems to show, when to Loves melting, melting heat ex-

pos'd; when to Loves melting, melting heat ex-<sup>6</sup>pos'd. Love thou &c. *First S. again*

*Brisk Time.*

The powerful Char-<sup>7</sup>mes shall now be try'd, the powerful Char-

-ms shall now be try'd: this Fu-<sup>7</sup>ry, this Fu-<sup>7</sup>ry,

from, my Breast to chase, P'le summons scorn, revenge and pride; P'le summons, summons

*Slow.*

scorn, revenge and pride; at least her Image, at least her Image, her Image to deface.



A Two Part SONG.

Urn, turn then thine Eyes, turn, turn then thine Eyes, turn,  
 Turn, turn then thine Eyes, turn, turn then thine Eyes, turn

turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine  
 turn, turn, turn, turn, turn, turn, turn, turn, turn then thine Eyes, turn, turn then thine

Eyes; upon those glo—ries there, upon those glo—ries there:  
 Eyes; up—on those glo—ries there, those glo—ries there:

And catching, catching Fla—mes, catching, catching Fla—  
 And catching, catching, catching, catching Fla—mes, catching, catching Fla—



mes will on thy, on thy Torch appear ; And catching, catching flames, and

mes will on thy, on thy Torch appear ; And catching, catching,

catching, catching, fl — — — mes, catching, catching fl — — — mes, will on thy Torch ap-

catching, catching fl — — — mes, catching, catching fl — — — mes will on thy Torch ap-

—pear, will on thy Torch ap—pear, will on thy Torch ap—pear, appear, will

—pear, will on thy Torch appear, will on thy Torch appear, will

on thy Torch ap-pear, will on thy Torch ap-pear.

on thy Torch appear, will on thy Torch appear.



## A single S O N G.

S E E, see how the fa-ding Glories of the Year, put on a youthful Smile; see,

see how the fa-ding Glories of the Year, put on a youthful Smile, to welcom her spite of the

Dog-Star's madness, her bright Eyes cre-ate a Spring of e-ver bloom—ing Joys, of ever

bloom—ing, blooming joys; all Nature to her Charmes fresh Tri-bute yields,

making where e're she comes E-li—zian Fields; where Roses proudly breath out all their

Sweet, and blush out all their Beauty at her Feet; where Nightingales their own Love-Songs lay



by, and her un-i-mi-ta-ble Gra-ces try; while the more wan-ton

Hills and Groves re-joyce, faint-ly to ec-cho back her heav'n-ly Voice, faintly to

CHORUS.

ec-cho back her heav'nly Voice. But my Pains ra-ge, but my Pains

But my Pains ra-ge, but

ra-ge the more near Pa-radise, Panthea, is to me a bur-ning Glas of

my Pains ra-ge the more near Pa-ra-dise, Panthea is to me, Pan-

Ice; Panthea, Panthea is to me a bur-ning Glas of Ice.

the-a is to me, is to me a bur-ning Glas of Ice.



## A single SONG.

Ere the De-i-ties ap-prove,

here, here the De-i-ties approve, the God of Mu—sick and of Love, all the Talents they have

lent you, all the Blessings they have lent you, pleas'd to see, to see what they be—fow,

live and thrive, live and thrive so well be—low; pleas'd to see, to see what

they be—fow, live and thrive, live and thrive so well be—low;

all the Talents they have lent you, all the Blessings they have







—rst race of Men knew a good, knew a good from a harm; they quickly did joyn, they

first race of Men knew a good, knew a good from a harm; they quickly did joyn, they

76 # #

quickly, they quickly did joyn, in acknowledge di—vine, that the World's chiefst Blessings were

quickly, they quickly did joyn in acknowledge divine, that the World's chiefst Blessings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefst Blessings were

Women and Wine, Women and Wine, Women and Wine; that the World's chiefst Blessings were

Women and Wine : Since when by ex-ample, im-proving delights, since

Women and Wine : Since when by ex-ample improving delights, since when by ex-ample, since

2 76# 6 7#6







Mystery out of our reaches, be moral in thought, be moral in thought, to be mer—

Mystery out of our reaches, be moral in thought, to be mer—

-ry's no fault, tho' an Elder the contra-ry Preaches; for never, never, my

-ry's no fault, tho' an Elder the contra-ry Preaches; for never, never, my

Friends, for never, never, never, never, never my Frinds, was an Age of more Vice, than when

Friends, never, never, never, never, never my Friends, was an Age of more Vice, than when

Knaves wou'd seem Pious, when Knaves wou'd seem Pious, and Fools wou'd seem Wife.

Knaves wou'd seem Pious, when Knaves wou'd seem Pious, and Fools wou'd seem Wife.



A single SONG.

Attempt from Love's sickness to fly in vain, since I am

my self my own Feaver, since I am my self my own Feaver and Pain;

No more now, no more now fond Heart with Pride, no more swell, thou canst not raise

Forces, thou canst not raise forces enough to rebel: For Love has more

Pow'r, and less Mercy than Fate, to make us seek ruin, to make us seek

ruin, and love those that hate. *End with the 1st. Strain.*



A DIALOGUE in the *Fairy Queen.*

He

NOW the Maids and the Men are making of Hay, we've left the dull Fools, we've left the dull

Fools and are stollen a-way ; then *Mopsa* no more, be coy as before, but let's merri-ly, merri-ly,

merri-ly, merrily, play ; and Kifs, and Kifs, and Kifs, and Kifs, and Kifs the sweet time a-

She.

-way. Why how now Sir Clown, why how now, what makes you so bold? Pd have ye, Pd have ye to

know I'm not made of that mold; I tell you again, again and again, Maids must never, must never

Kifs no Men ; no, no, no, no, no, no, Kissing at all; no, no, no, no, no, no Kissing at all; Ple not Kifs, till I



She.

Kifs you for good and all ;

No, no, no, no, no, no, no, no, no, no,

He.

Not Kifs you at all,

not Kifs you at all, not at

no Kiffing at all,

no, no, no, no, no, no, no, no, no, no, no Kiffing, at

all? not Kifs you at all ; why no, why no not at

all? not Kifs you at all ; why no, why no not at

all? no, no, no, no, no,

Ple not Kifs, till I Kifs you for good and all.

He.

all, why no, no, no, no, no Kiffing at all? shou'd you

all, why no, no, no, no, no Kiffing at all? shou'd you

give me a score, 'twou'd not let-ten your store, then bid me, bid me chearful-ly chearful-ly Kifs and

give me a score, 'twou'd not let-ten your store, then bid me, bid me chearful-ly chearful-ly Kifs and

She.

take my fill, and take my fill, my fill of the Blifs; Ple not trult you so far, I

take my fill, and take my fill, my fill of the Blifs; Ple not trult you so far, I



know you too well, shou'd I give you an Inch you'd soon, you'd soon take an Ell; then Lord like you

Rule, and Lau—gh, then Lord like you Rule, and Lau—gh at the

Fool; no, no, no, no, no, no Kissing at all, no, no, no, no, no, no Kissing at all: Ple not

*He.*  
Kiss, till I Kiss you for good and all: So small a Request, you must not, you cannot, you

shall not de—ny; nor will I ad—mit of a—no—ther, a—no—ther re—ply; you must not, you

shall not de—ny; you must not, you can—not, you shall not de—ny.







A DIALOGUE in the *Richmond Heiress*.

*He.*

**B** Ehold, behold the Man that with Gigan—tick Might, dares, dares, dares

Combat Heav'n again, flo—rm Joves bright Palace, put the Gods to

flig—ht, Chaos renew and make perpe—tu-al Night ;

Come on, come on, come on, come on ye Fighting, Fighting fools, come on, come on, come

on, come on ye Fighting, Fighting Fools that petty, petty Jars maintain, that petty, petty Jars main

tain; I've all, all the Wars of Europe, all the Wars of Europe in my Brain; I've all, all,







light—ning of my killing Eyes ; more, more than the fiercest, the fiercest, the fiercest

thun- - - - -der in the Skies. Ha! ha!

now, now, now, now we mount up high, now, now, we mount up high, the Sun's

bright God and I, Charge, Charge, Charge on the Azure, Charge on the Azure

dawns of ample Sky. See, see, see, see, see, see, see, see, see, see, see, see, see, see, see, see, see how th'im

—mortol spirits ru- - - - -n ; see-see, see, see, see, see, see, see, see how th'im



—mortal spirits ru— n; pur— sue, pursue, pur—

—sue, pursue, pursue, pursue, pursue, pursue, pursue, Drive e'm o're the burning Zone,

drive 'em o're the burning Zone; from thence come row— ling

down, come row— ling down, and search the Globe below, with all the

gulphy Main, to find my lost, my wan— dring Sense, my wan—

—dring Sense a-gain. *She.* By this disjointed matter that crowds thy Pe—ri—



---cranium, I nicely have found, that thy Brain is not found, and thou shalt be, and thou shalt be

*He.*

my Companion, Come, come, come, come, come, come, let us plague the World then, I em--

brace the blest oc--casion; for by instinct I find, thou art one of the kind, thou art one of

the kind, that first brought in, that first brought in Dam--nation. **CHORUS.**

III.  
*She.* My Face has Heaven Inchant'd,  
 With all the Sky-born Fellows.  
*Jove* pres'd to my Breast, and my Bosom he kiss'd,  
 Which made old *Juno* jealous.

IV.  
*He.* I challeng'd Grizzly *Pluto*,  
 But the God of Fire did shun me.  
*Witty Hermes* I drub'd, round the Pole with my Club,  
 For breaking Jokes upon me.

Chorus of both.  
 Then Mad, very Mad, very Mad let us be,  
 For Europe does now with our Frenzy agree,  
 And all things in Nature are Mad too as we.

V.  
*She.* I found *Appollo* Singing,  
 The tune my Rage Increases;

I made him so blind, with a look that was kind,  
 That he broke his Lyre to pieces.

VI.  
*He.* I drank a Health to *Venus*,  
 And the Mole on her white Shoulder.  
*Mars* flinch'd at the Glass, and I threw't in his Face,  
 Was ever Heroe bolder?

VII.  
*She.* 'Tis true, my dear *Alcides*,  
 Things tend to dissolution,  
 The Charms of a Crown, and the Crafts of the Gown,  
 Have brought all to Confusion.

VIII.  
*He.* The haughty *French* begun it,  
 The *English* Wits pursue it,  
*She.* The *German* and *Turk* still go on with the Work,  
*He.* And all in time will rue it.

Cho. Then mad, very mad, &c.

**CHORUS.**



CHORUS.

Then Mad very Mad let us be, ve-ry Mad, very Mad let us be, ve-ry

Then Mad, very mad, ve-ry mad, very mad let us be, ve-ry

mad, very mad; very mad, very mad let us be, for Europe does now with our Frenzy a-gree; and

mad, very mad, very mad, very mad let us be, for Europe does now with our Frenzy a-gree;

all things in Nature are mad, mad, mad, and all things in Nature are mad, mad, mad, are

and all things in Nature are mad, mad, mad, and all things in Nature are

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.

mad, mad, mad, are mad, mad, mad, are mad too as we, are mad too as we.



A single S O N G.

**L** Et the dreadfull Engines of e--ter--nal will, the Thun

der Ro--ar and crook--ed Lightning kill, my Rage is

hot, is hot, is ho--t as theirs, as fa--tall too, and dares as horrid, and dares as

horrid, horrid ex--e--cu--tion do: Or let the Frozen North its ran

our show, within my Breast, far, far grea--ter Tem--pests

grow; de--spair's more cold, more co--ld than a--ll the winds can blow.







yes, yes, yes, yes, *Lucinda's* Eyes. Ye pow'rs I did put use her Name, and see how all,

and see how all the Meteors flame, blew lightning flashes round the Court of *Sol*, and

now the Globe more fiercely burns, then once at *Phaeton's* fall. Ah! ———

ah! ——— where, where are now, where are now, where are

now those flow'ry Groves, where *Zephir's* fragrant winds did play? ah! where are now, where are

now, where are now those flow'ry Groves, where *Zephir's* fragrant Winds did play? where



guarded by a Troop of Love, the fair, the fair Lu--cin--da sleeping lay; there Sung the

Nightingale, and Lark, around us all was sweet and gay, we ne're grew sad till it grew dark, nor

nothing fear'd but shortning day. I glow, I glow, I glow, but 'tis with hate

why must I burn, why must I burn, why, why must I burn for this in--grate? why, why must I

burn for this in--grate? Cool, cool it then, cool it then, and rail, since nothing no--

thing will prevail. When a Woman Love pretends, 'tis but till she gains her ends, and for



Better, and for Worfe, is for Marrow of the Purse, where she Jilts you o're, and o're, proves a

Slattern or a Whore; this hour will teize, will teize and vex, will teize, will teize and vex,

and will Cuckold ye the next; they were all contriv'd in spight, to tor-ment us, not de-

light, but to Scold, to Scold, and Scratch, and Bite, and not one of them proves right; but all,

all are Witches by this light; And so I fair-ly bid 'em, and the World good

night, good night, good night, good night, good night, good night.



A single SONG.

H ——— lgh on a Throne, high on a Throne, of glit- - - - - ring O're,

ex-alt-ed, ex-alt-ed by all-migh-ty Fate, out shin-ing the bright Gem, the

wore; the gracious, the gracious Glo- - - - - ri-a-na fate, the

gracious, the gracious Glo- - - - - ri-a-na fate;

The daz-ling beams of Ma-jesty too fierce, too fierce for mortal Eyes to

see, She Veild, and with a smi-ling brow, they, they taught; the



ad-mir-ing World below, with a smi—ling brow, they, they taught the ad—

mi—ring World below; Since vertue is the chief—-elt good, gay pow'r should

only, only be her dress, that often taints the purest blood, true Conscience is a so—lid peace.

Glo—ry is but a flat'ring dream of wealth, that is not, tho' it

seems; false Vision whose vain joys do make poor Mortals poor—er when they wake.

The fawning crowd of Slaves that bow, with praise cou'd ne're my Sence controul, vast



Pyramids of state seem low, so much above it fits my soul; vast Pyramids of state, vast

Pyramids of state seems low, so much a--bove it fits my soul.

CHORUS.

She spake whilst Gods un--see--n that stood, ad--miring one so great, so

She spake whilst God---s un--seen that stood, ad--miring one so Great, so

grea- - - - -t so good; flew straight to Heav'n, flew straight to

grea- - - - -t so good; : : : flew straight to Heav'n,

heav'n, and all a-long, all a-long, all a-long, all a-long, bright Glori-a-na, bright Glori-

flew straight to heav'n, and all a-long, all a-long, all a-long, and all a-long, all a-



— a—na, bright Glori—a—na, bright Glori—a—na was their Song; and all along, all a—  
 —long, all along, all along, all a—long, bright Glori—a—na, bright Glori—a—na, bright Glori—

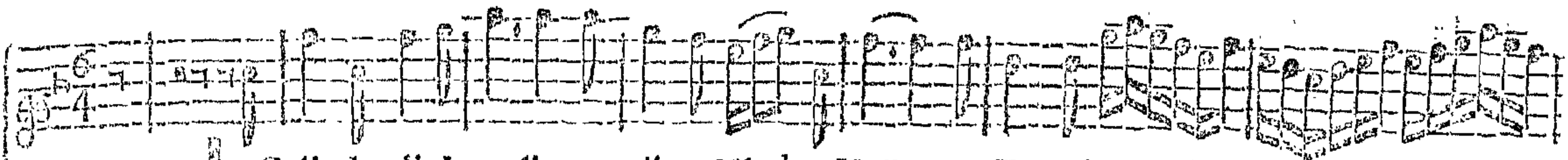
—long, all a long, all a-long, Glori—a—na, bright Glori—a—na was their Song, all a—long, all a—  
 —a—na, bright Glori—a—na, bright Glori—a—na, bright Glori—a—na was their song, all a—

—long, all, all along, all a—long, bright Glori—a—na, bright Glori—a—na  
 —long, all a—long, all, all a-long, all a--long, bright Glori—a—na wa

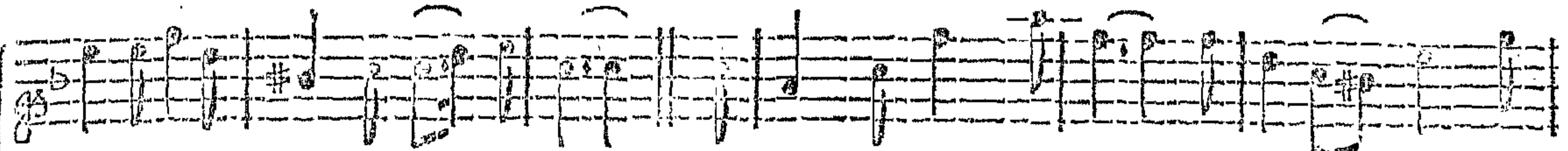
was their Song.  
 —s their Song.



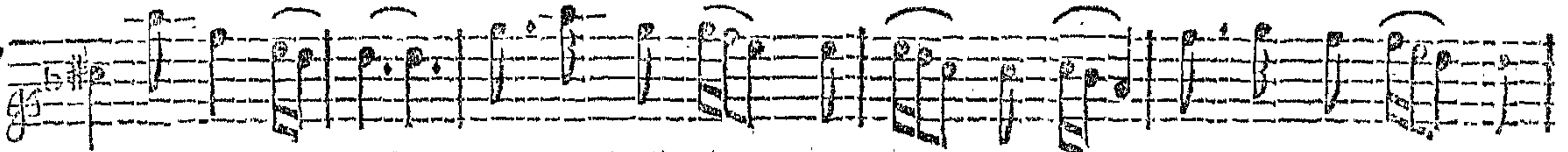
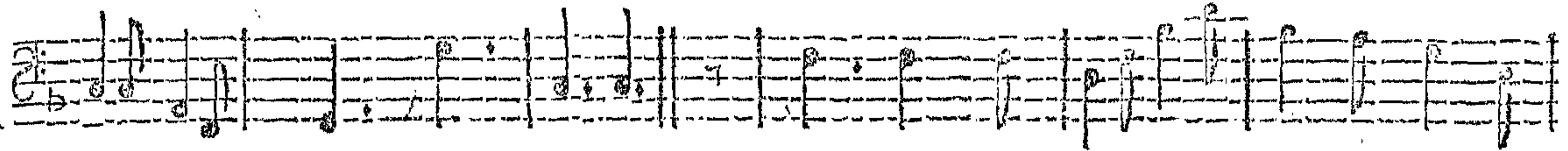
A single SONG.



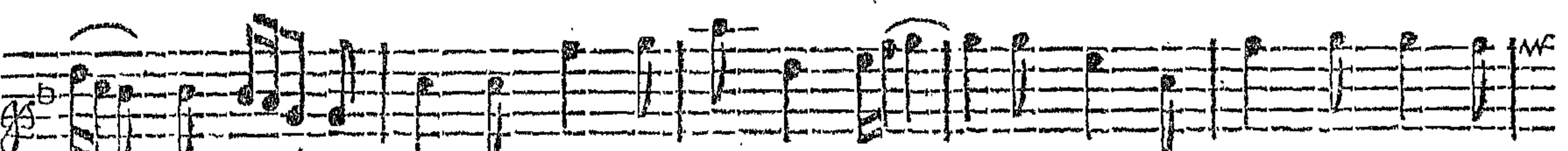
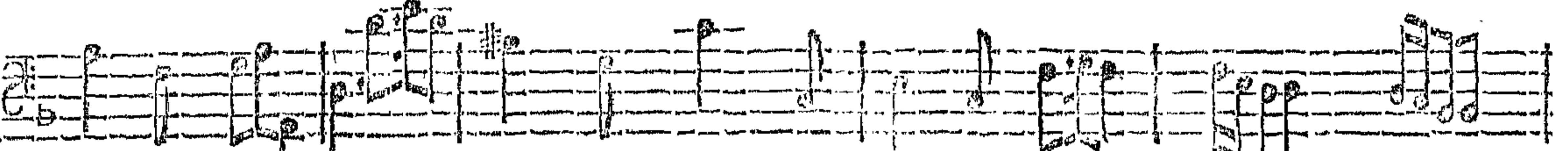
Call, I call, I call you all to *Woodens* Hall, your Temples roun-



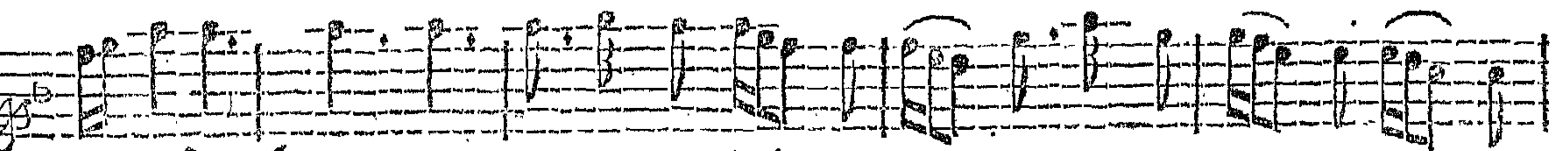
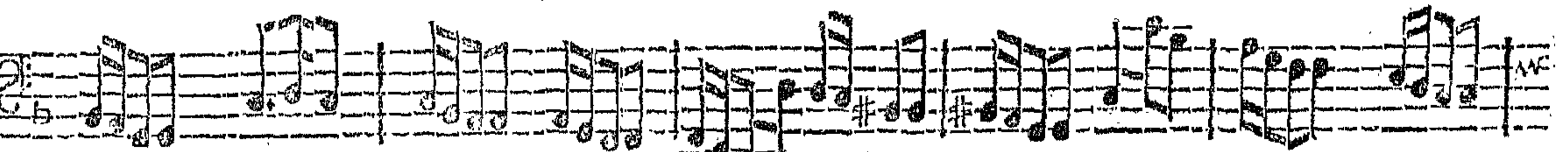
-d, with loy bound, and Goblets Crown'd; and plenteous, plenteous Bowls, and plenteous, plenteous



Bowls of Burnish'd Gold; where we shall Laugh and Dance and Quaff, where we shall Laugh and



Dance and Quaff, the Juice that makes the *Britains* Bold, the Juice that makes the *Britains*



Bold; Where we shall Laugh and Dance, where we shall Laugh and Dance and



Quaff, the Juice that makes, the Juice that makes the *Britains* bold, the Juice that makes, the





Juice that makes the Britains Bold.

## A single S O N G.

O—ri—na is di—vine—ly, di—vine—ly fair, Ea—sy,

ea—sy her Shape and soft, soft—her Air; Of hearts she

had the ab—so—lute sway, be—fore she thre—w her own a—

—way : The Pow'r now lan—guishes, now, now, now, now, now languishes, by which she

charm'd; Her Beauty sul—ly'd, her Beauty sul—ly'd, and her Eyes, her Eyes disarm'd:



Like Na—ture, she is apt to waft, her Trea—sure

where 'tis va—lu'd least: So Pea—sants sur—feit where it

grows, on Fruit the Ea—stern Sun be—stows; but all, all, all,

all, all, all, all, all, all the De—li—ca—cy fa—

...des be—fore, it can thro' O—ceans reach our di—stant,

di—stant, di—stant Shore.



A single S O N G, in the *Libertine*.

Nymphs and Shepherds come a---way, come a---way; Nymphs and Shepherds come a---

---way, come a---way, come, come, come, come a---way; In the Groves, in the

Groves let's sport and play, let's sport and play, let's sport and play; For

this, this is Floras Ho---ly---day, this is Floras Ho---ly---day, this is

Floras Ho---ly---day; Sacred to ea-----se and

hap---py Love, to Dancing, to Mu-----sick, to Dancing, to



Mu - s - i - c - k and to Po - e - try : Your Flocks may

now, now, now, now, now, now, now, now, now, se - cure - ly love ;

whilst you ex - press, whilst you ex - press

s your Jol - li - ty. Nymphs and Shepherds

come a - way, come a - way, Nymphs and Shepherds come a - way, come a - way

way, come, come, come, come, a - way.



A Two Part SONG.

SYMPHONY.

The first system of the symphony consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). It features a melodic line in the upper staves and a more rhythmic, accompanimental line in the lower staff.

The second system of the symphony consists of three staves, continuing the musical themes from the first system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte).

The third system of the symphony consists of three staves, further developing the symphonic texture. The music shows a mix of melodic and harmonic elements across the different parts.

The first staff of the vocal part is in treble clef and begins with the lyrics: "Shepherd, Shepherd, leave decoying, Pipes are sweet as Summers day, but a little af-ter Toying,"

The second staff of the vocal part continues the melody with the lyrics: "Shepherd, Shepherd, leave decoying, Pipes are sweet as Summers day, but a little af-ter Toying,"

The third staff of the vocal part is in bass clef and provides a lower harmonic support for the vocal line.



Women have the Shot to Pay; here are Marriage Vows for fight-ing, let their

Women have the Shot to Pay; here are Marriage Vows for fight-ing, let their

Marks that can-not Write; af-ter that with-out re-pine-ing, play and wel-come

Marks that can-not Write; af-ter that with-out re-pine-ing, play and wel-come

Day and Night, play and wel-come, play and wel-come, pla

Day and Night, wel-come, play and wel-come, pla

y and wel-come Day and Night.

y and wel-come Day and Night.



## A DIALOGUE.

*He.*



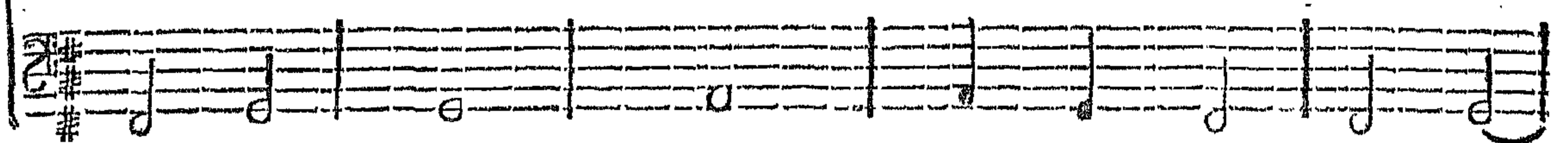
I N all our *Cimbias* shi—ning Sphear, methinks the fairest Face is here;




*She*




say Love-ly thing what art thou? I came Sir from the World below, I once was




morrall flesh and blood, and scarce my Beauty's bloom display'd, I dropt a tender Virgin,

but I play'd the fool, I play'd the fool and dy'd a Maid; for which the Gods have sent me



*He.*



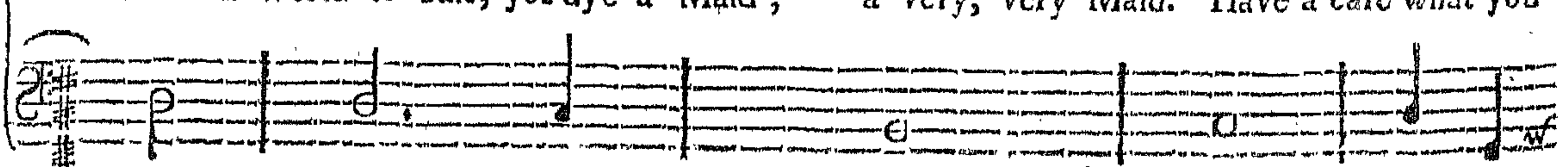
here, to shine, to shine a Starr in *Cimbias* Sphear. So fair a



*She.* *He.*



Face in a World so base, yet dye a Maid; a very, very Maid. Have a care what you









Maid; and keep your Virgin Innocence, and keep your Virgin Innocence, un-shaken;

*She.* I fear, I fear you are mistaken. *He.* How not dye a Maid, *She.* no no not I, *He.* not

*She.* dye a Maid, not dye a Maid, and Ple tell you, tell you why? these Eyes I'm sure were for

Love design'd, and these Charms they were lent me to bless, to bless Mankind; these

Charms they were lent me to bless, to bless Mankind, to bless, to bless Mankind; then

shall I dye a Maid, then shall I dye a Maid,  
no, no, no, no, no, no, no, no, no, no, no, no,



Then shall I dye a Maid ; no, no, no, no, no, no, no, no, no, no, no,

no, Then will you dye a Maid ; no, no, no, no, no, no, I

no, I hope I have more witt, more witt then so, I hope I have, I'm

hope you have, I hope you have more witt, more witt then so, I hope you have, I hope you have, I

sure I have, I'm sure I have, I have more witt then so ; I'm sure I

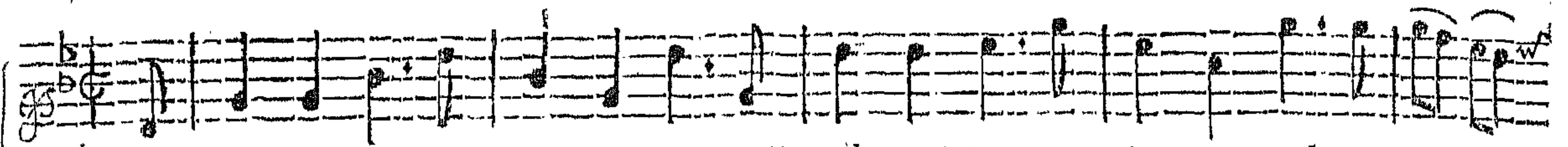
hope you have, I hope you have, you have more witt then so ; I hope you have, I hope you

have, I'm sure I have, I'm sure I have, I have more witt then so.

have, I hope you have, I hope you have, you have more witt then so.



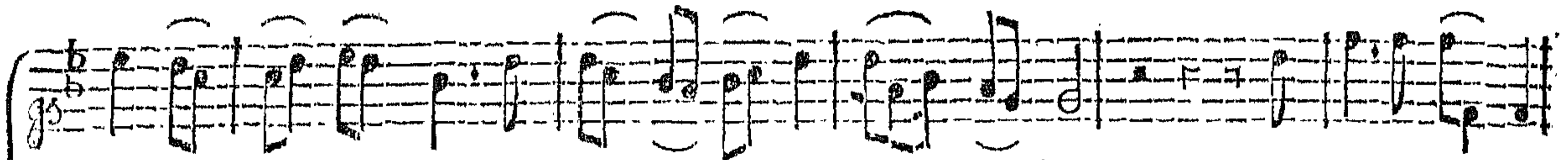
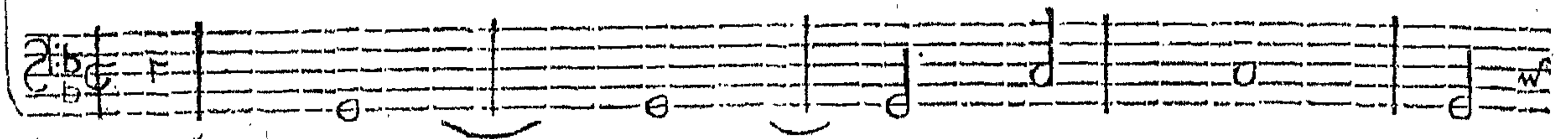
## A Two Part SONG.



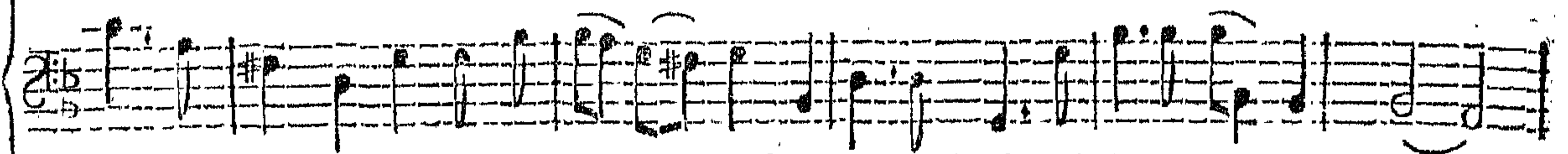
While Bolts and Barrs my day controul, while Bolts and Barrs my day controul ; I keep the



While Bolts and Barrs my day controul, while Bolts and Barrs my day con-



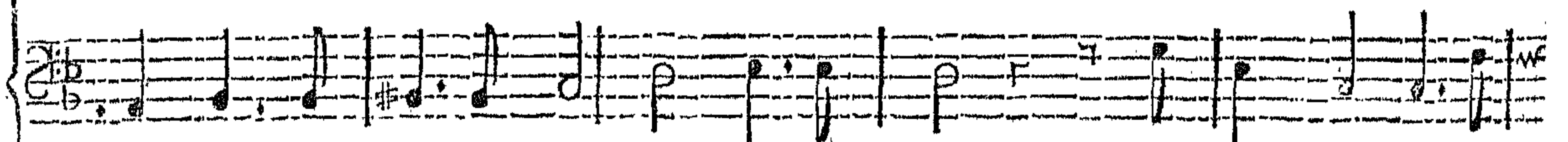
freedom of my Soul, I keep the freedom of my Soul ; and tho' a Dungeon



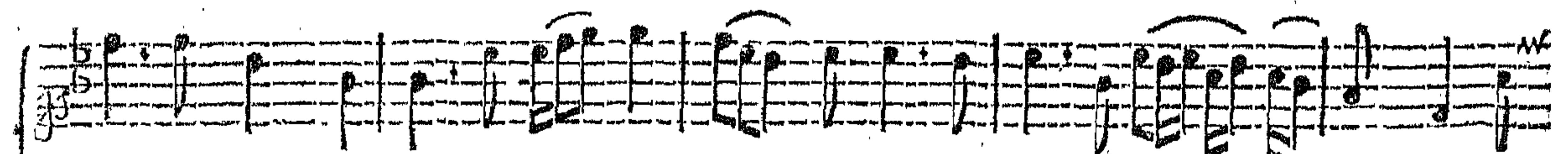
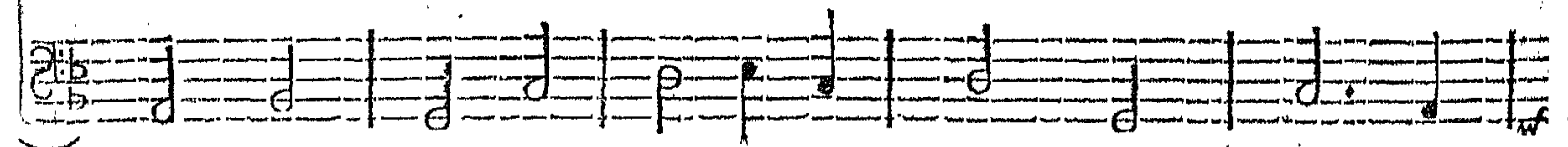
—troul ; I keep the freedom, I keep the freedom of my Soul, and tho' a Dungeon Dark



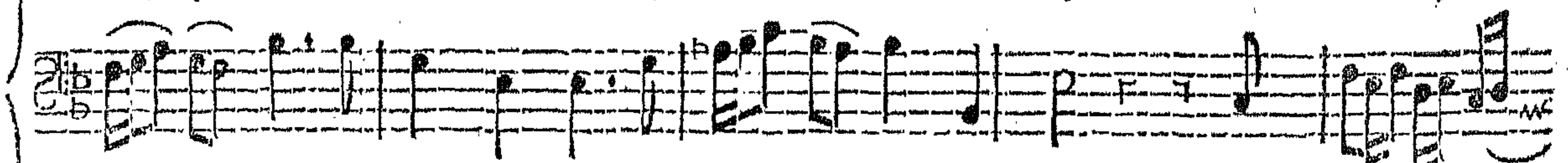
Dark and Deep, in an—guish shou'd my Carcass keep, my Mind wou'd be no Pris'ner



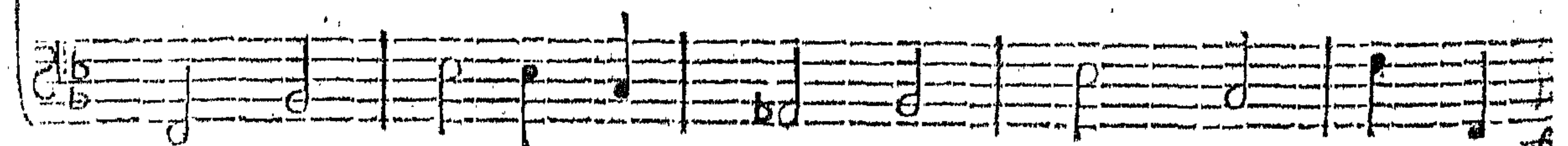
and Deep, in anguish shou'd my Carcass keep ; my Mind wou'd be no



there, my Mind wou'd be no Pris'ner, be no Pris'ner there, but rove' and wander, but



Pris'ner there, my Mind wou'd be, wou'd be no Pris'ner there ; but rov—





rov ———e and wander, wander ev'ry where; thou'd mount for Blessings from a—  
 —e but rov ———e and wan—der ev'ry where; thou'd mount for Blessings

—bove, for him I serve, thou'd mount for Blessings, for him I serve, and her I  
 from above, for him I serve, thou'd mount for Blessings, for him I serve, and her I

Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but who  
 Love, with Rocks and Shores the Seas confin'd; but who, but who can Barr the freeborn Mind, but

but who can Barr the freeborn Mind, but who, but who can Barr, can Barr the freeborn Mind.  
 who, but who, but who can Barr the freeborn Mind, but who can Barr the freeborn Mind.



A single S O N G, in the *Libertine*.

The first system of musical notation consists of four staves. The top staff is in Treble clef, the second in Alto clef, the third in Tenor clef, and the fourth in Bass clef. The music is written in a single system with a common time signature and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

I N these delightful pleasant Groves, in these delightful pleasant Groves, let us Celebrate, let us

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure (Treble, Alto, Tenor, Bass clefs) and key signature. The notation includes various note values, rests, and dynamic markings.

Celebrate, let us Celebrate our happy, happy Love; in these delightful pleasant Groves, in

The third system of musical notation consists of four staves, continuing the piece. It maintains the same four-staff structure (Treble, Alto, Tenor, Bass clefs) and key signature. The notation includes various note values, rests, and dynamic markings.

these delightful pleasant Groves, let us Celebrate, let us Celebrate, let us Celebrate our happy,



The first system of music consists of four staves. The top staff is the vocal line, followed by three instrumental staves. The music is in a key with one flat and a common time signature. It features a variety of note values including eighth and sixteenth notes, with some rests and dynamic markings like 'p'.

happy Loves; let's Pipe, Pipe and Dance, let's Pipe, Pipe and Dance, Dance and Laugh, Laugh,

The second system of music consists of four staves. The top staff is the vocal line, followed by three instrumental staves. The music continues with similar notation to the first system, including eighth and sixteenth notes and rests.

Laugh ——— h Laugh and Sing; thus, thus, thus ev'ry happy, happy living thing,

The third system of music consists of four staves. The top staff is the vocal line, followed by three instrumental staves. The music concludes with a double bar line and repeat signs on the final notes of each staff.

Re ——— vel in the cheerful Spring; Re ——— vel in the cheerful Spring.



A single SONG with a *Trumpet*.

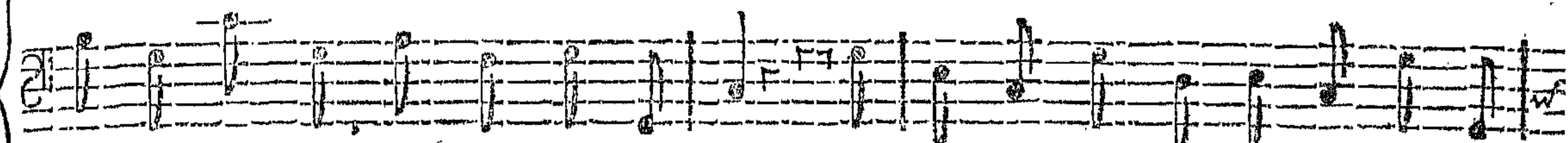
W Hile for a righteous Cause he Arme—s,

while for a righteous Cause he Arme—

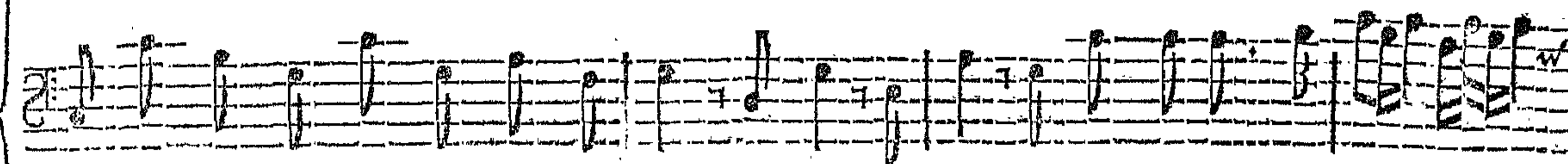
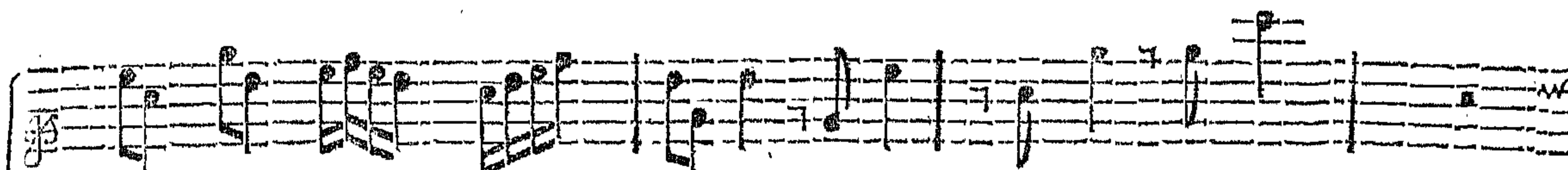
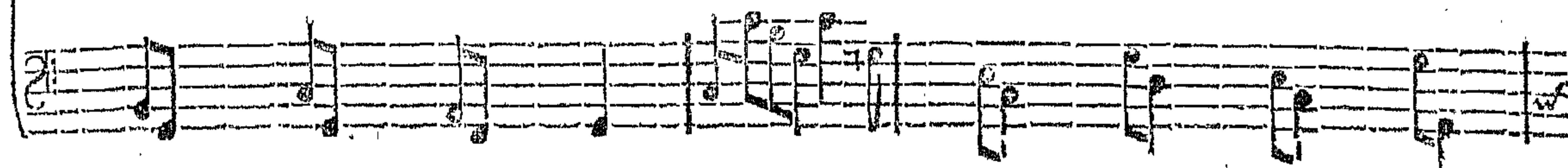
—s, he Arme—s, he Armes, the wond'rous, wond'rous Hero, the

wond'rous, wond'rous, won—d'rous Hero escapes from Death, in thousand,

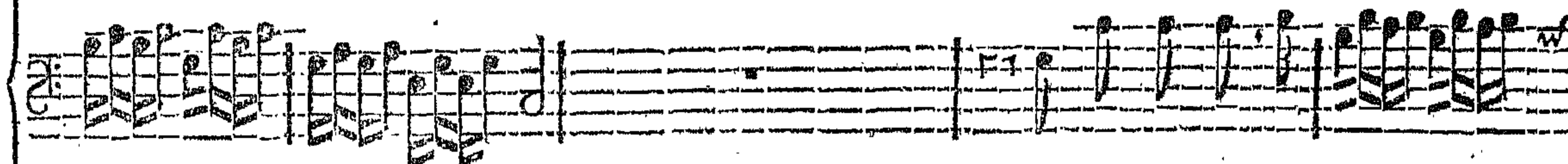
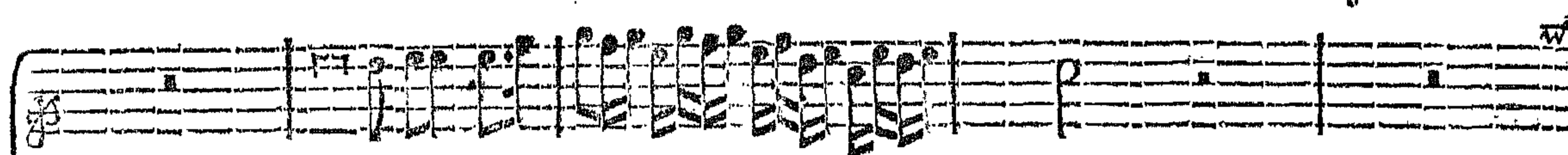
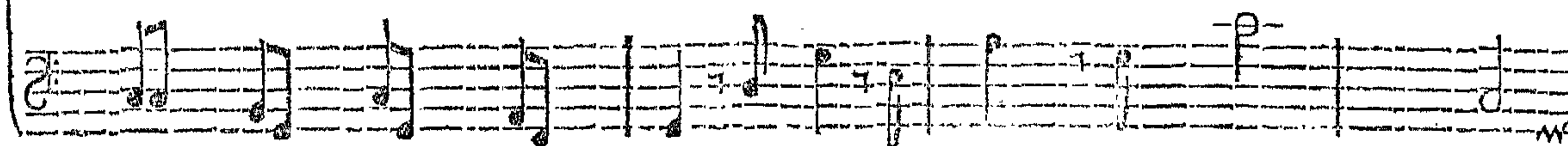




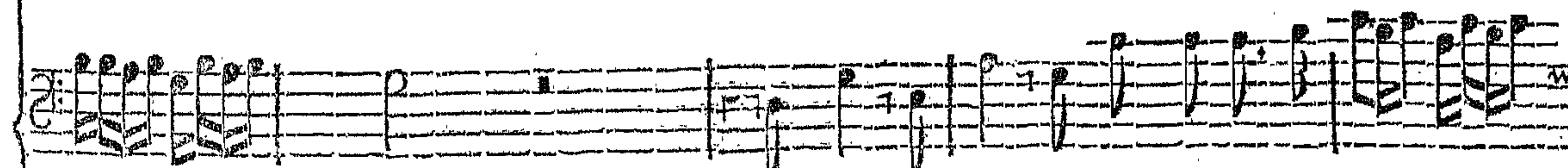
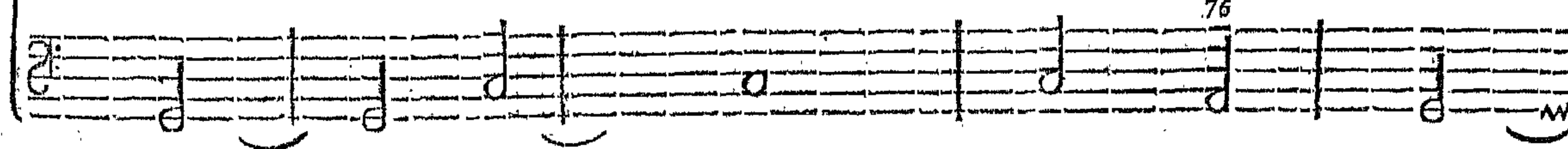
thousand, thousand, thousand, thousand, shapes; from Death in thousand, thousand, thousand



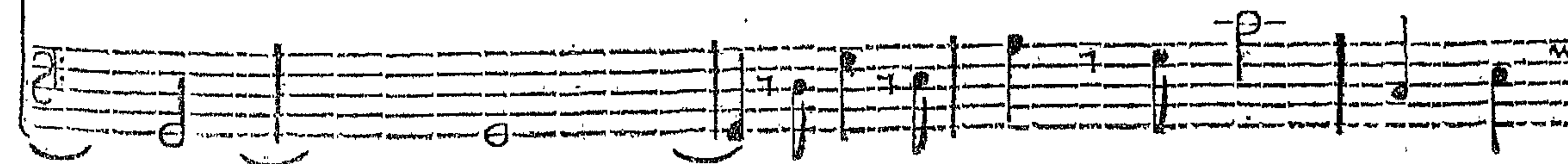
shapes, in thousand, thousand, thousand shapes, still safe, still safe, still formost, in A-lar



still formost in Alarm



still safe, still safe, still formost in A-larm





s, full formost in A-larms:      Let guilty, let guilty

Monarchs shun the Feild;      let guil-ty, let guil-ty Monarchs shun the Feild;

the active, part,      the active part,      the active, the active

part, the active, the active part to others yeild;      in Per-son Tri-



—umph but by Pruxy fight;

in Per-son Tri—umph but by Proxy fight;

the pious Prince alone, the pious Prince alone, a—

—lone, alone, alone, alone can dangers flight. While for a Righteous, &c.

The same again, and end with first Strain.



A single SONG.

SYMPHONY. for FLUTES.

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music features a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings like 'p'.

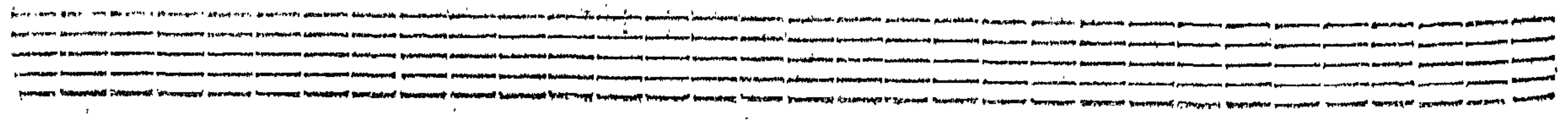
The second system of musical notation consists of three staves, continuing the piece. It features similar rhythmic patterns to the first system, with some notes beamed together and dynamic markings.

The third system of musical notation consists of three staves. The music continues with various rhythmic figures and rests, maintaining the one-flat key signature.

The fourth system of musical notation consists of three staves. It includes some notes with slurs and dynamic markings.

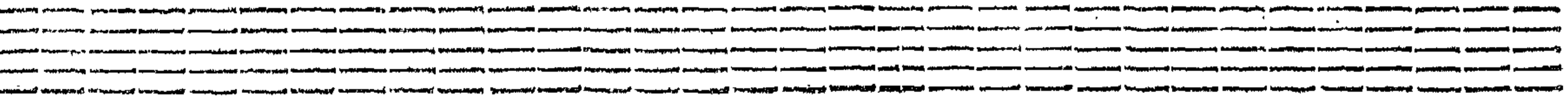
**R** E—turn fond Muse;                      Return fond Muse, the thoughts of War, on this Aspicious

The fifth system of musical notation consists of three staves, corresponding to the lyrics above. It features notes with slurs and dynamic markings.

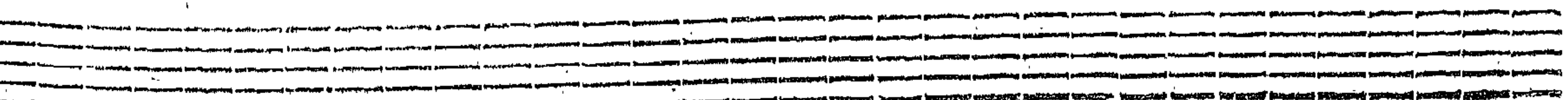




day, for-bear, for-bear, for-bear; Re-turn fond Muse, re-



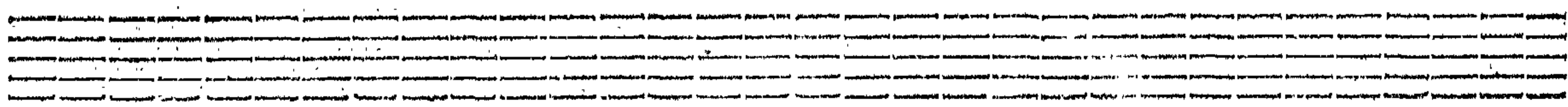
-turn fond Muse, the thoughts of War, on this Auspicious day, forbear, forbear,





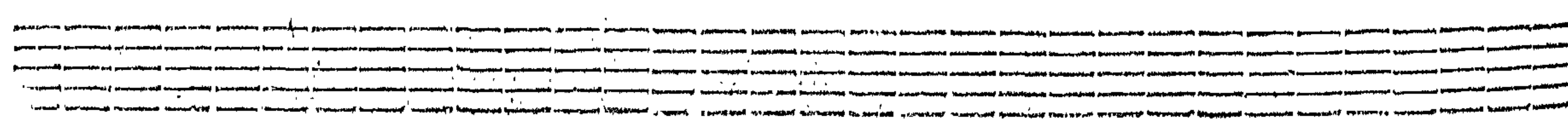
forbear, when *Britain* shou'd her Jo ————— y pro-

This system contains five staves of music. The top staff is a vocal line in G major, starting with a treble clef and a sharp sign. The second and third staves are keyboard accompaniment in G major, with treble and bass clefs. The fourth staff continues the vocal line with lyrics. The fifth staff is keyboard accompaniment. The lyrics are: "forbear, when *Britain* shou'd her Jo ————— y pro-".



—claim, when *Britain* shou'd her Jo —————

This system contains five staves of music. The top staff is a vocal line in G major, starting with a treble clef and a sharp sign. The second and third staves are keyboard accompaniment in G major, with treble and bass clefs. The fourth staff continues the vocal line with lyrics. The fifth staff is keyboard accompaniment. The lyrics are: "—claim, when *Britain* shou'd her Jo —————".









A Two Part SONG

The musical score consists of two parts, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are as follows:

**Part 1:**  
 Soun—d the Trumper,  
 Soun—d the  
 found the Trumpet, found, found, found the Trumpet till a—roun—d,  
 Trumpet, found the Trumpet, found, found, found the Trumpet till a—roun—d you make the

**Part 2:**  
 you make the lifting Shores re-boun—d ; the  
 lifting Shores re-boun—d ; you make the lifting Shores re-boun—d, rebound, the  
 lifting Shoars rebound, bound. On the  
 lifting Shoars rebound, bound. On the spright—ly Hamboy, the

The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like 'S' and '2' above notes in the piano parts, possibly indicating slurs or fingerings.



spright—-ly Hautboy, the spright—-ly Hautboy Play, all the Instruments of Joy ;  
 sprightly Hautboy Play, the spright—-ly sprightly Hautboy Play ; all the Instruments of

all, all, all, all the Instruments of Joy, of Joy, that skillful Numbers can impoly, to  
 Joy ; all, all, all, all the Instruments of Joy, of Joy, that skillful Numbers can impoly, to

Celebrate, to Cele—brate the Glorys of this Day, the Glo—rys, the Glo—  
 Celebrate, to Cele—brate the Glorys of this Day, the Glo—rys, the

rys of this Day.  
 Glo—rys of this Day.



SYMPHONY for HAUT-BOYS.

The first system of musical notation for Haut-Boys consists of three staves. The top staff is in G major (one sharp) and 3/4 time. The middle and bottom staves are in E-flat major (three flats) and 3/4 time. The music features a variety of note values including eighth and sixteenth notes, with some rests and dynamic markings like 'p'.

The second system of musical notation for Haut-Boys consists of three staves. The top staff is in G major (one sharp) and 3/4 time. The middle and bottom staves are in E-flat major (three flats) and 3/4 time. The music continues with similar rhythmic patterns and includes dynamic markings such as 'p'.

The third system of musical notation for Haut-Boys consists of three staves. The top staff is in G major (one sharp) and 3/4 time. The middle and bottom staves are in E-flat major (three flats) and 3/4 time. The music continues with similar rhythmic patterns and includes dynamic markings such as 'p'.

The fourth system of musical notation for Haut-Boys consists of three staves. The top staff is in G major (one sharp) and 3/4 time. The middle and bottom staves are in E-flat major (three flats) and 3/4 time. The music continues with similar rhythmic patterns and includes dynamic markings such as 'p'.



A single SONG.

**T** Hou Turn't this World, this World be—low, the Sphears a--bove, the

Sphear—s a—bove; who in the Heav'n—ly roun—d, to their

own Musick mo—ve, to their own Musick move;

who in the Heav'n—ly rou—nd, to their own Musick

mo—ve, to their

own Musick move.



A Three Part SONG.

SYMPHONY for HAUTOBOYS.

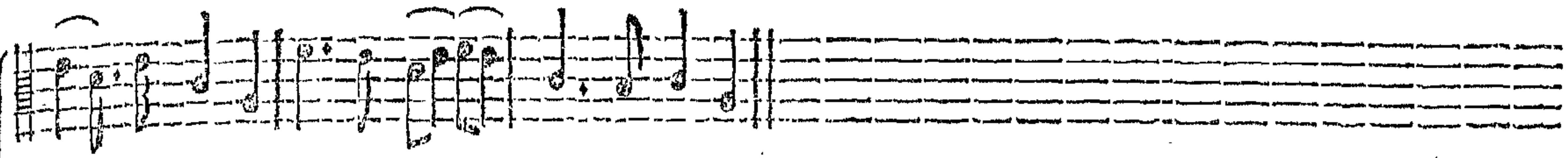
The first system of the symphony consists of three staves. The top staff is in G-clef, the middle in C-clef, and the bottom in F-clef. The time signature is 2/4. The music features a melodic line in the upper voice and a supporting bass line.

The second system continues the symphony with three staves. It maintains the same instrumental arrangement and time signature, showing further development of the melodic and harmonic material.

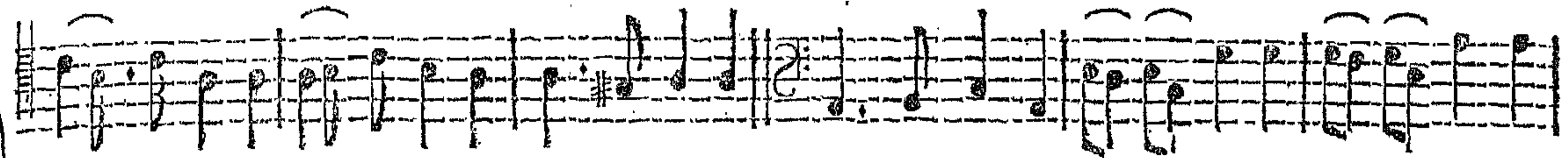
Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such,  
 Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such,  
 Happy, happy, happy Realm, happy, happy, happy Realm, beyond expressing, such, such, such,

such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past,  
 such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past,  
 such a Royal Pair, such, such, such a Royal Pair possessing, happy, happy, past expressing, past, past,

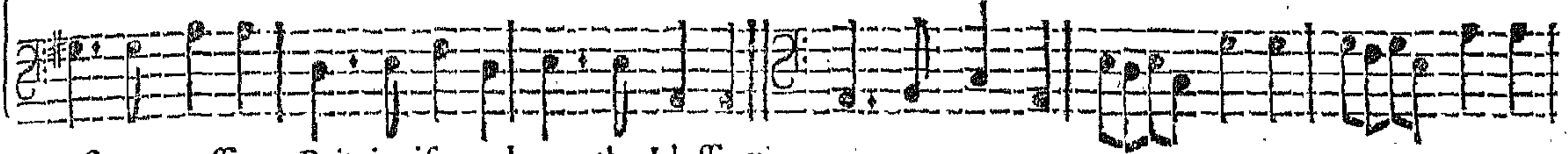




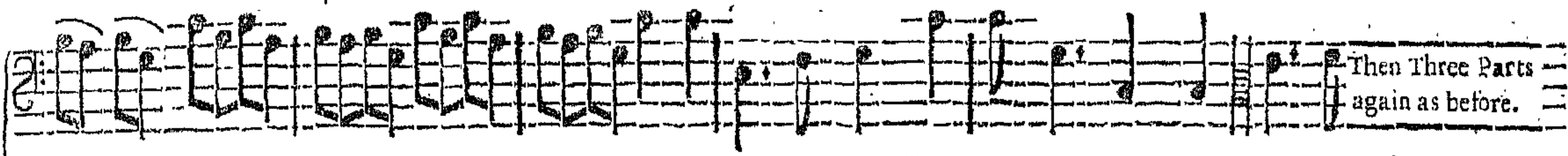
past expressing, *Britain* if you know thy blessing:



past expressing, *Britain*, if you know thy blessing : Homebred fact:ion ne'er alarm thee, ne'er alarm thee,

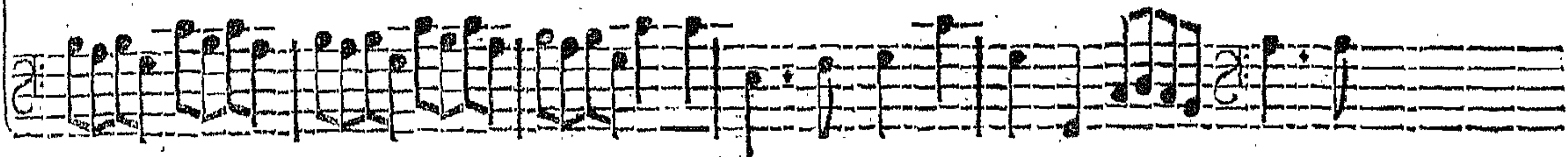


past expressing, *Britain*, if you know thy blessing :



Then Three Parts  
again as before.

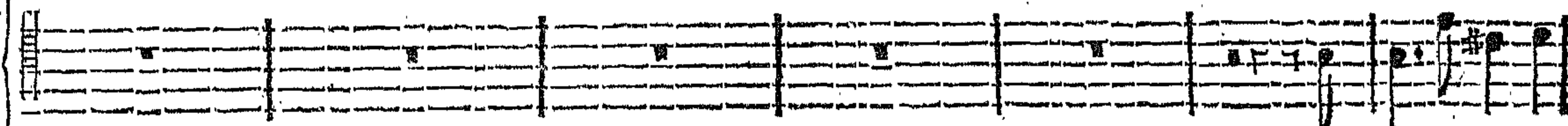
ne'er a-lar- m thee, other mischiefs cannot harm thee. Happy, &c.



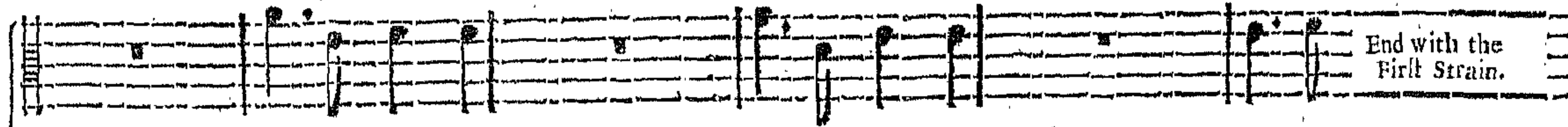
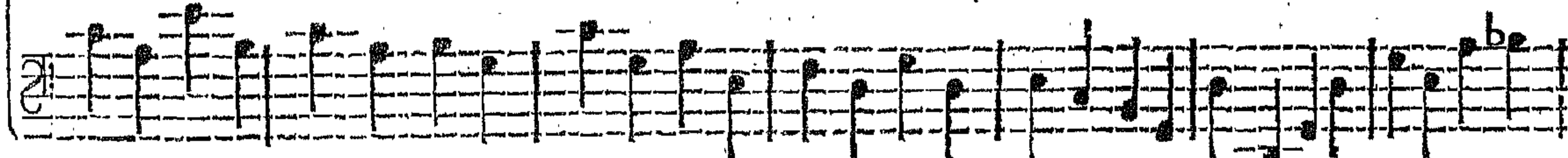
Happy, &c.



*Cæsar*, *Cæsar* bears thy toy- les, thy toyles of War;

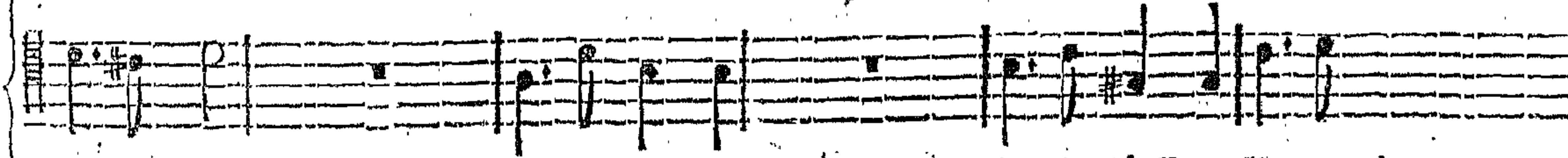


Ma-ri-a thy Do-

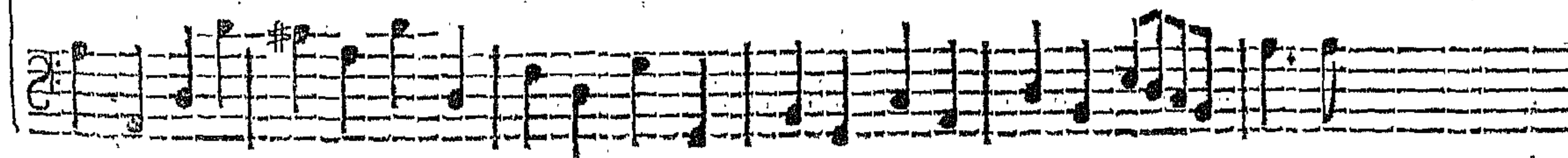


End with the  
First Strain.

theirs the trouble, theirs the trouble. Happy, &c.



-messick care, thine the blessing, thine the blessing. Happy, &c.



Happy, &c.



A SONG with *Violins*, taken from, *A St. Cælia Musick*.

**T** He Ai—ry, Ai—ry *Vi-o-lin*, the Ai—ry,

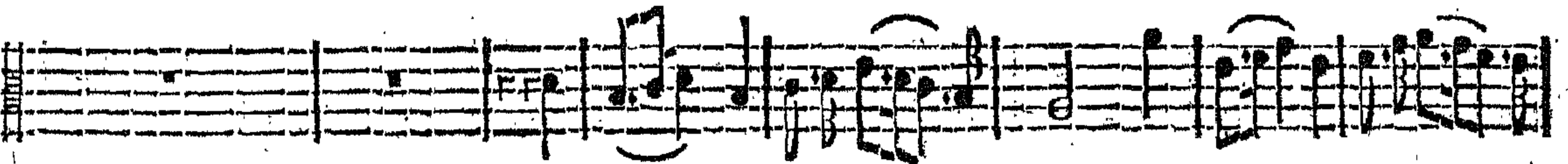
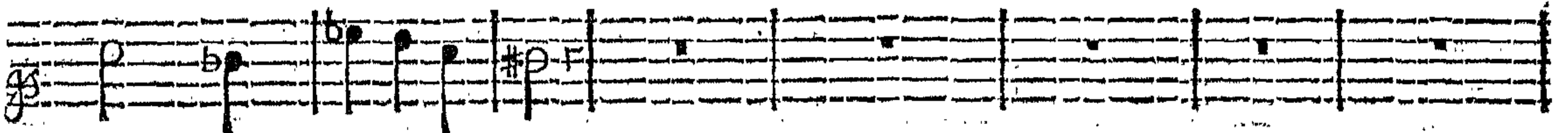
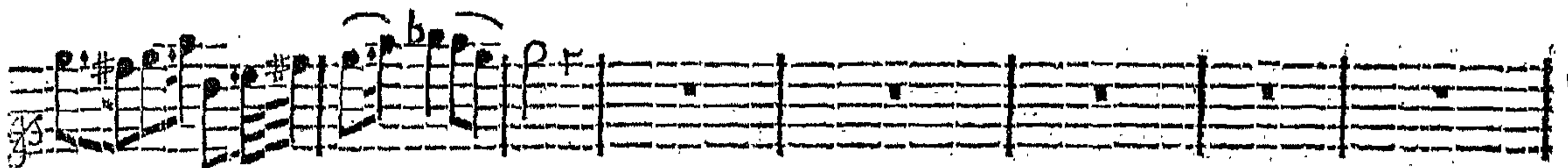
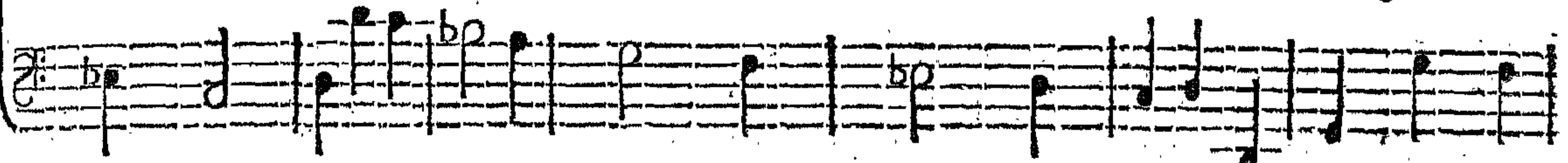
Ai—ry *Vi-o-lin*; and Lof—ty *Viol* quit the feild; in vain they tune their

speak—ing Strings, in vain they Tune their speak—ing Strings, to court the cruel Fair; to

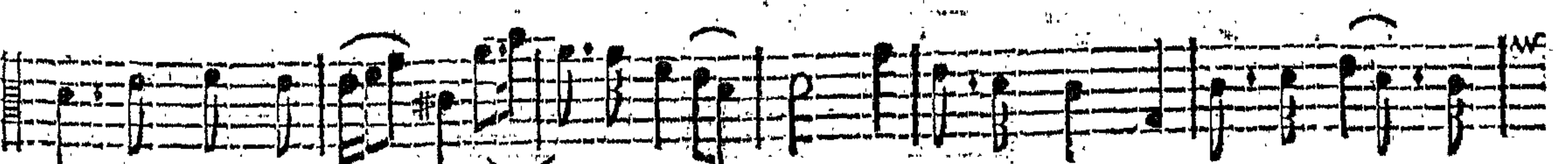
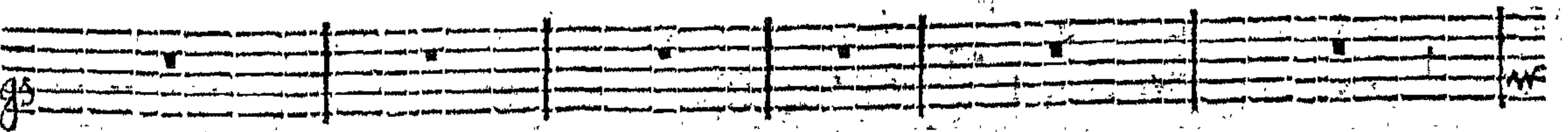
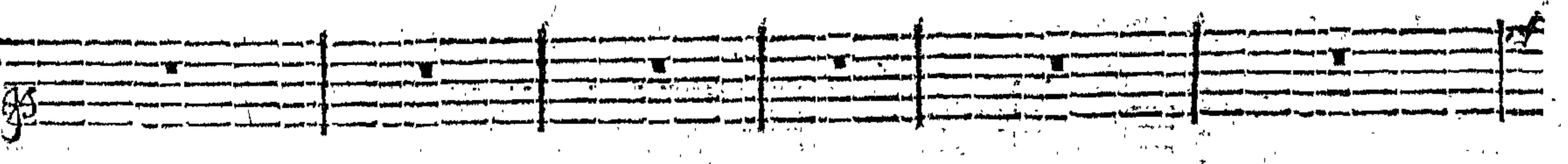
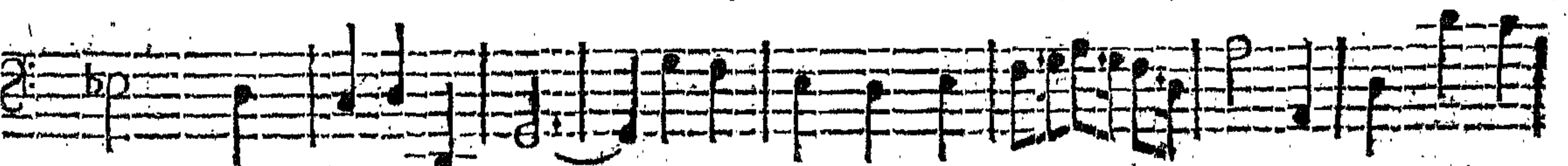




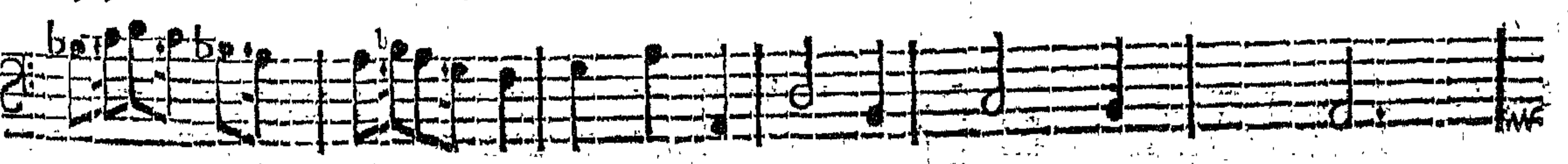
court the cruel Fair, or praise victo—rious Kings :



Whilst all thy Consecrated Lays, whilst all thy Consecrated



Lays, are to more no—ble, no—ble uses bent, and ev'ry grateful Note to Heaven re—





—pay's, the melody, the melody, the melody it lent; and ev'ry grateful

Note to Heav'n re—pays, the me-lo-dy, the me-lo-dy, the me-lo-dy it lent.



A Two Part SONG.

G O tell *A-mynto*, gen—tle Swain, go tell *A-mynto* gen—tle Swain, I wou'd not  
 Go tell *A-mynto* gen—tle Swain, go tell *A-mynto* gen—

dye; Go tell *A-mynto* gen—tle Swain, I wou'd not dye nor  
 tle Swain, I wou'd not dye, I wou'd not dye nor dare, nor

dare complain; thy Tune—ful Voice with Numbers joyn, thy Voice will more pre—  
 dare complain; thy Tune—ful Voice with Numbers joyn, thy Voice will more pre—

vail than mine, for Souls opprest and dumb with Grief, for Souls opprest and dumb with  
 —vail than mine; for Souls op—prest and dumb with Grief, the Gods or—



Grief, the Gods or—dain this kind Re—lief; that Musick shou'd in sounds con—

—dain'd, the Gods or—dain'd this kind Re—lief; that Musick shou'd in sound,

—vey, what dy—ing Lovers dare not say, what dy—ing Lovers, dy—ing Lovers

—s convey, what dy—ing Lovers, what dy—ing Lovers, dy—ing, dy—ing Lovers

dare not say: A Sigh or Tear per—haps she'l give, a Sigh or Tear per—haps she'l

dare not say. But Love on Pity cannot live, a Sigh or Tear per—

give, but Love on Pity cannot live; a Sigh or Tear, per—haps she'l give,

—haps she'l give, a Sigh or Tear, per—haps she'l give, but Love on Pity cannot

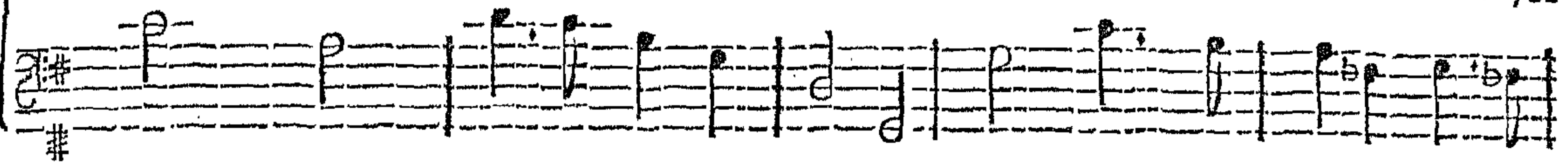




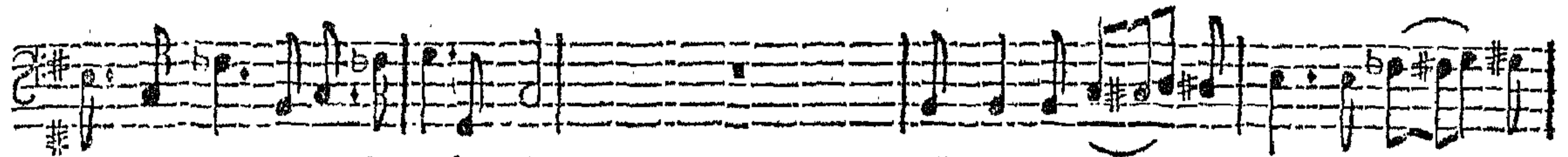
but Love on Pi-ty cannot live, Love on Pi — ty cannot live; tell her that Hearts for Harts were made, &



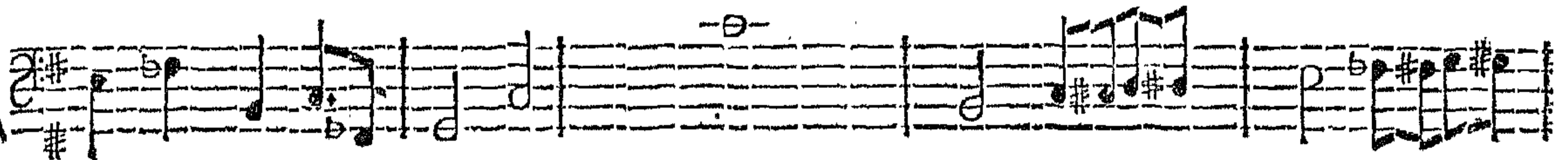
live, but Love on Pi — ty can-not, cannot live, tell her that Hearts for Harts were made, &



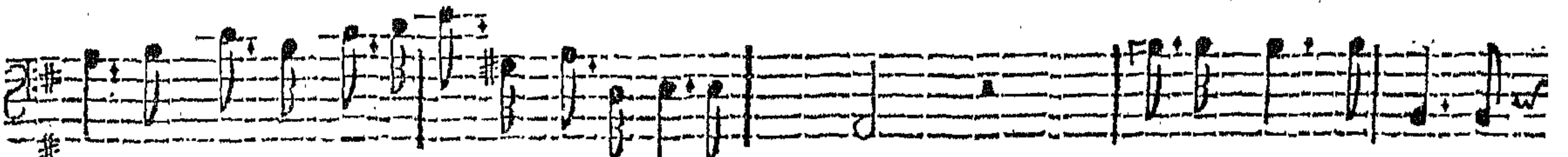
Love with Love is only Paid; tell her my Pains so fast increase, that soon, that soo-



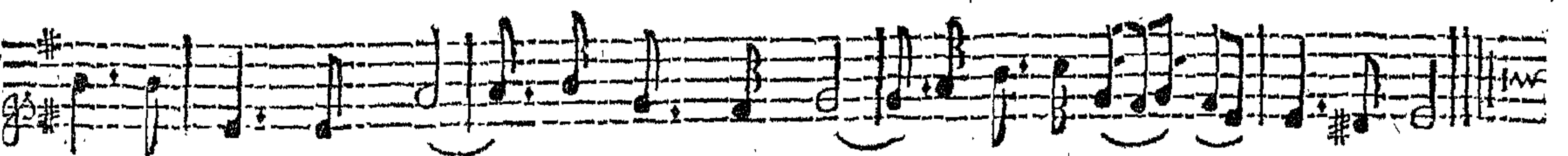
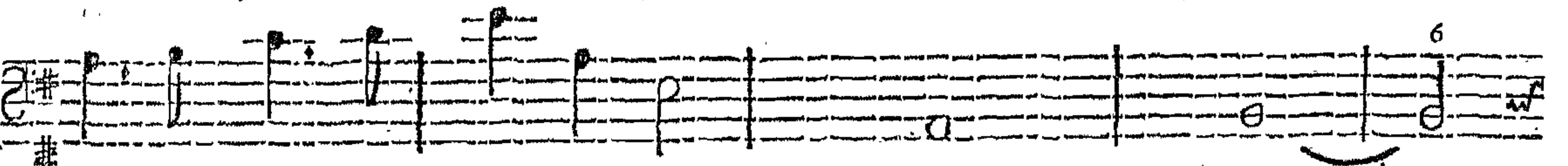
Love with Love is on-ly, only Paid; tell her my Pains so fast, my Pains so



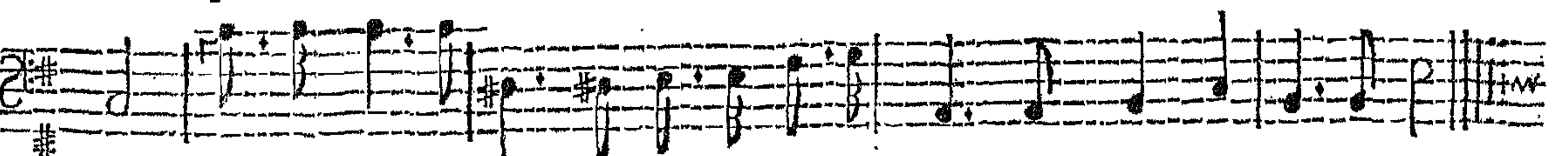
-n it will be past, it will be past redress; for the wretch that speechless lies, for the



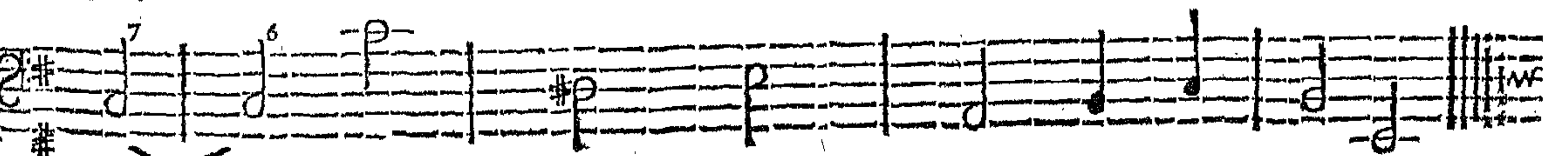
fast increase, that soon it will, it will be past re—-dress; for the wretch that speechless



wretch that speechless lyes, attends but Death, attends but Death to close his Eyes.



lyes, for the wretch that speechless lyes, attends but Death to close, to close his Eyes.





A Verse out of a Yorkshire Song, for two Voices and two Trumpets.

And now, now the renown'd, the renown'd Nassaw ; the renown'd, the renown'd, the re-

And now when the renown'd, the renown'd Nassaw, the renown'd, the re-

Detailed description: This system contains the first two staves of music. The top staff is for a voice, and the bottom staff is for two trumpets. The music is in a common time signature. The lyrics are written below the voice staff.

-nown'd, the renown'd, the renown'd Nassaw ; come to re-

-nown'd, the renown'd Nassaw, the re-nown'd Nassaw ; came to restore our Liber-

Detailed description: This system continues the musical score. It features two staves of music with lyrics written below. The lyrics are split across two lines. The bottom staff appears to be for two trumpets, showing a rhythmic accompaniment.



—store our Liberty, our Liberty, our Li—ber—ty and Law ; and

—ty, our Liberty, our Liberty, our Li—ber—ty and Law ;

now when the renown'd, the renown'd *Nassaw* the renown—

and now when the renown'd, the renown'd *Nassaw*, the renown—

—d *Nassaw* ; came to re—store our Liberty, our Liberty, our Li—

—d *Nassaw* ; came to restore our Li—ber—ty, our Li—ber—ty, our Li—ber—ty, our Li—



---ber-ty and Law; came to re-store our Liberty, our Liberty, our Li-

---ber-ty and Law; came to restore our Li-berty, our Li-ber-ty, our Liberty, our Li-

---ber-ty and Law : The work so well perform'd and

---ber-ty and Law : The work so well perform'd and done,

done, so well perform'd and done; the work so well perform'd and

so well perform'd and done; the work so well perform'd and done;



done, they were the first, the first begun, they were the first, the first begun, they were the

they were the first, the first be--gun; they were the first, the first be--

first; the first, they were the first be--gun, they, they, they, they were the first, they were the

--gun, they were the first, the first be--gun, they, they, they, they were the first, they were the

first, the fir-----ft begun, they were the first, th-----e first begun.

first, the fir-----ft begun, they were the first, th-----e first begun.



A Two Part SONG out of the same Piece.

They did no storm — s nor threatnings fear, nor threatnings fear, of

They did no storm — s nor threatning fear, nor threatning

thun — der in the grumbling, grumbling, grumbling, in the grumbling, grumbling Air;

fear, of thun — der in the grumbling, grumbling, grumbling, Air; nor any

nor any Revolutions near, nor a — ny Re — volutions

Revolutions near, nor any Revolutions near, nor any Revolutions, any Revolutions,

near. They did no: near the no — ble, no — ble work, large hopes, large

near, near. The no — ble work, large hopes, large



hopes of freedom, freedom, large hopes of freedom hold; freedom in—  
 hopes of freedom, freedom, freedom, large hopes of freedom hold, freedom inspir'd their minds,

—spir'd, in-spir'd their minds, and made 'em bold, and gave 'em English Hearts like those of  
 freedom inspir'd their minds, and made 'em bold, and gave 'em English Hearts like those of

Old; to welcome, welcome, welcome, welcome, welcome our Re—deemer, when he  
 Old; to welcome, welcome, welcome our Re-deemer, when he

came, whose virtue, whose virtue and whose Fame made our long smother'd Jo—  
 came, whose virtue, whose virtue and whose Fame, made our long



*Soft.*      *Loud.*

—y, our long smother'd joy, ————— burst in—

smother'd joy, our long smother'd joy, ————— burst in—

— to a brighter flame,

— to a brighter flame.

A single Verse out of the same Piece.

Sound Trumpet Sound, beat ev'ry Drum, till it be known to Christendom; Sound Trumpet

Sound, beat ev'ry Drum, till it be known to Christendom; this is the Knell,

this is the Knell of fall—en Rome.



A single SONG.

He Sparrow and the gen- - - - - tle

Dove, Sacrifice's fit for Love, Roses sweet, and Mircle bring, Beautys of the Blooming Spring, into

Sacred Garlands twine, to of-fer up to Venus shrine: That the pleasure

they posses, that the pleasure they posses, may still increase, may still increase and still be fresh,

and by a more, by a more ex-alt-ed love, each happy hour to come improve, each hap-

py hour, each hap- - - - - py hour to come improve.

A a a a



## A single SONG,

W ith him he brings the  
 Partner of his Throne, that Brighter Jewel, that Brighter Jewel than a Crown ; in whom does  
 Tri-umph each commanding Grace, an Angels meen, and  
 matchless Face : There Beauty its whole Ar-til-le-ry tries, whilst he who e-ver,  
 e-ver kept the Feild, gladly submits, is proud to yeild, and fall the  
 Captive of her Conq'uring Eyes.



The Frost Scene in the Third Act of *King Arthur*.

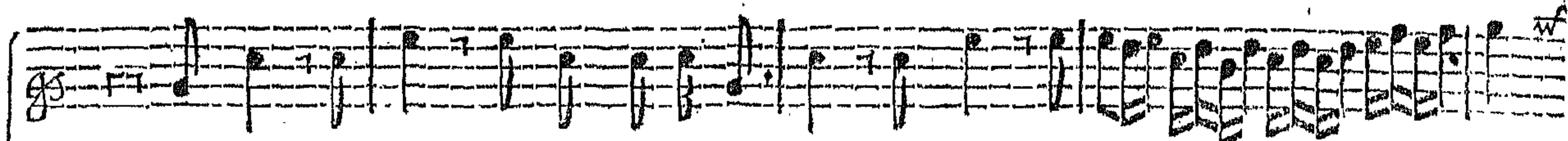
The first system of musical notation consists of four staves. The top staff is in treble clef with a G-clef and a common time signature. The second and third staves are in alto clef with C-clefs on the second and third lines respectively. The bottom staff is in bass clef with an F-clef. The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of note values, rests, and dynamic markings.

The second system of musical notation also consists of four staves, following the same clef arrangement as the first system. It continues the musical piece with similar notation and includes a repeat sign at the end of the system.

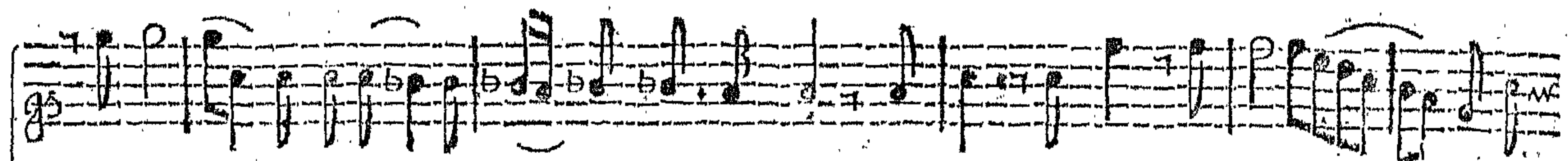
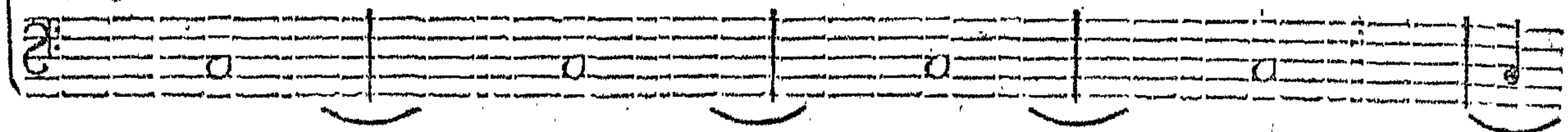
The third system of musical notation consists of four staves, continuing the piece. It features a repeat sign at the end of the system, indicating the conclusion of a section of the music.



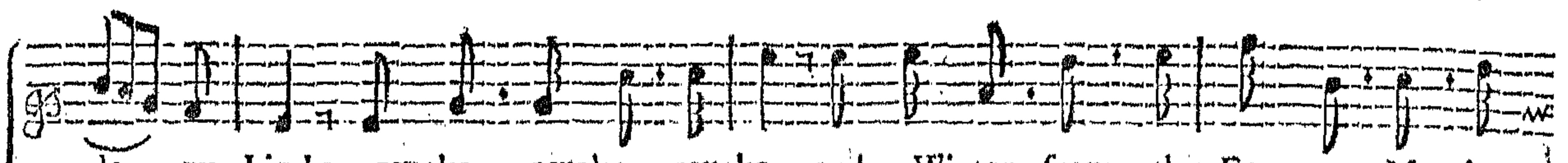
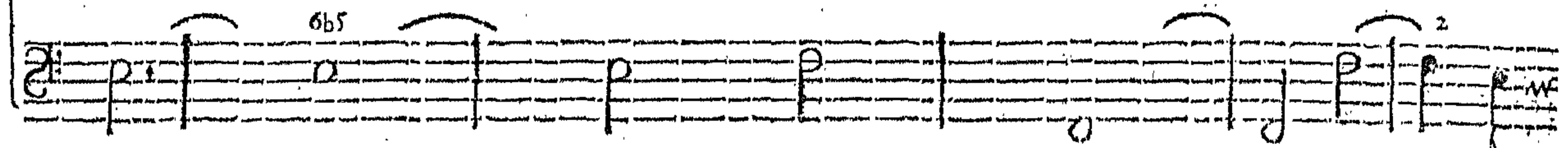
Cupid.



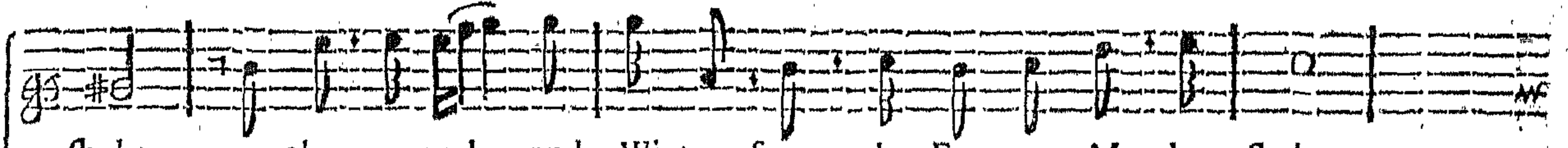
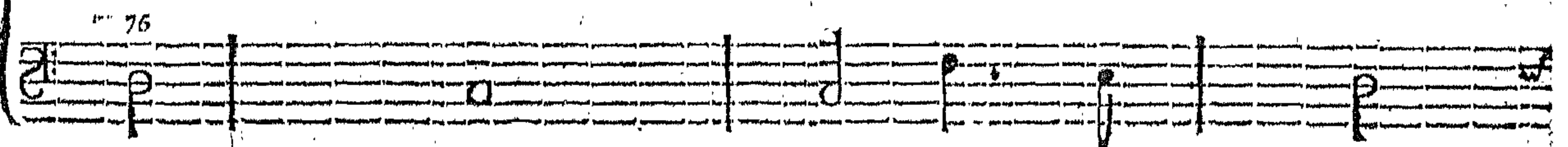
What ho! what ho! thou Genius of this *Iſle*, what ho! what ho!



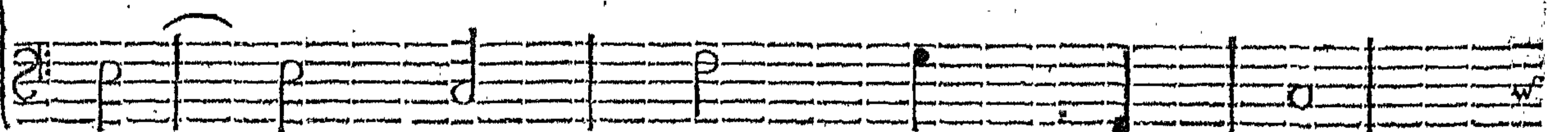
what ho! ly't thou a ſleep beneath thoſe Hills of Snow; what ho! what ho! what ho! ſtretch out thy



la—zy Limbs, awake, awake, awake, and Winter from thy Fur—ry Mantle



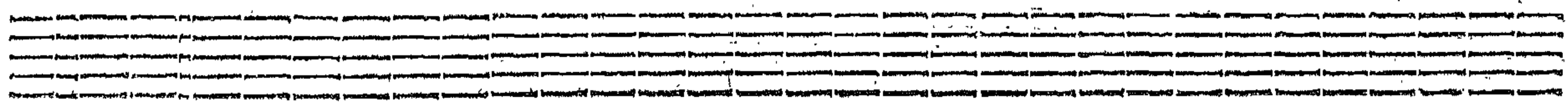
ſhake; awake, a-wake, and Winter from thy Fur—ry Mantle ſhake.





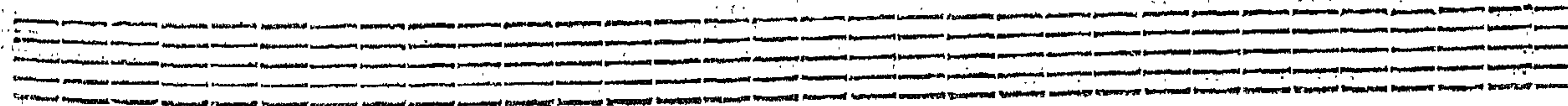
What Pow'r art thou? who from be—low, hast

Detailed description: This system contains five staves of music. The top four staves are for piano accompaniment, featuring a complex texture of sixteenth and thirty-second notes. The fifth staff is the vocal line, starting with a large 'W' and the lyrics 'What Pow'r art thou? who from be—low, hast'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.



made me rise unwillingly and flow, from Beds of e—ver—last—ing

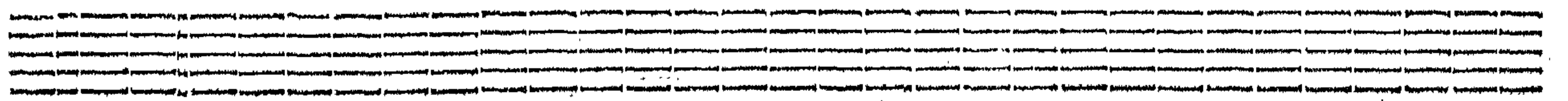
Detailed description: This system contains five staves of music. The top four staves are for piano accompaniment. The fifth staff is the vocal line, with lyrics 'made me rise unwillingly and flow, from Beds of e—ver—last—ing'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.





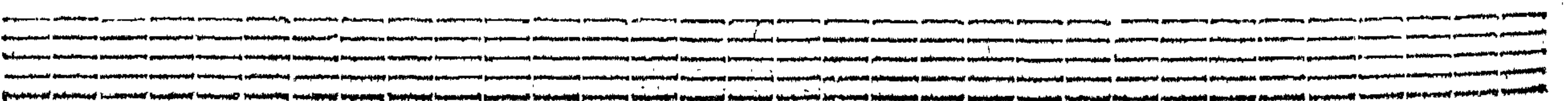
Snow ; see'st thou not how stiff, how stiff and

7 b5 7 5 57 43# #3 b6



wondrous cold, farr, farr un—fit to bear the bit—ter cold ;

#3 #3 b3





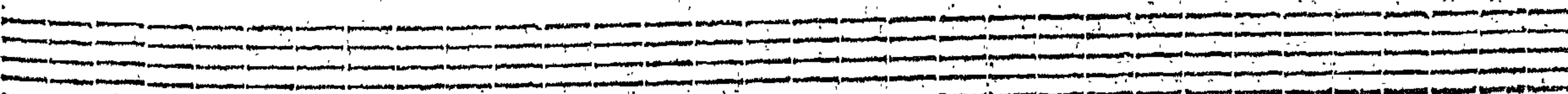
I can scarce—ly move, or draw my breath, can scarce—ly move or

The first system of music consists of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in a minor key with a key signature of two flats (B-flat and E-flat). The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment consists of arpeggiated chords and rhythmic patterns. The lyrics are: "I can scarce—ly move, or draw my breath, can scarce—ly move or".



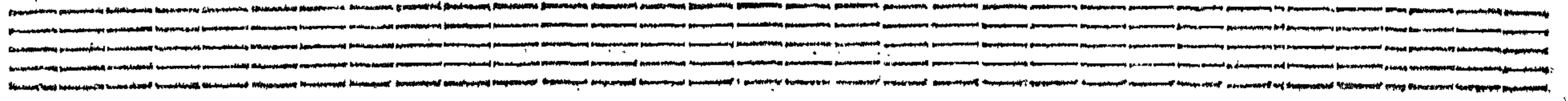
draw my breath; let me, let me, let me Freeze a—gain, to death

The second system of music consists of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues in the same key signature. The vocal line has a more complex melodic line with many slurs and ties. The piano accompaniment continues with arpeggiated chords. The lyrics are: "draw my breath; let me, let me, let me Freeze a—gain, to death".





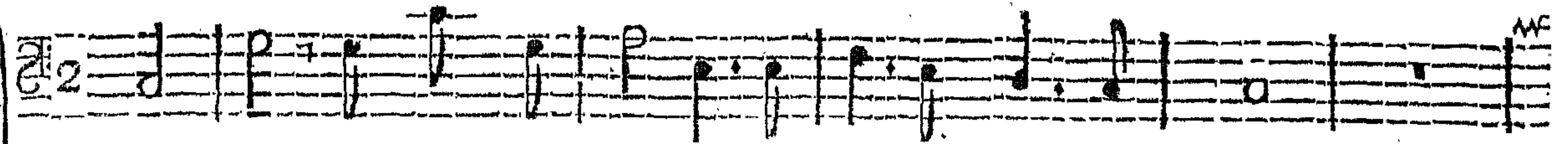
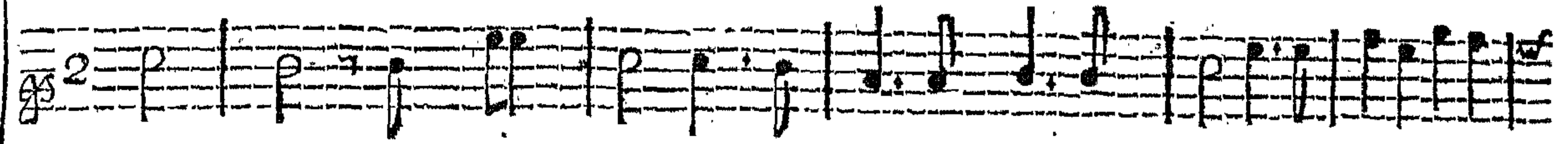
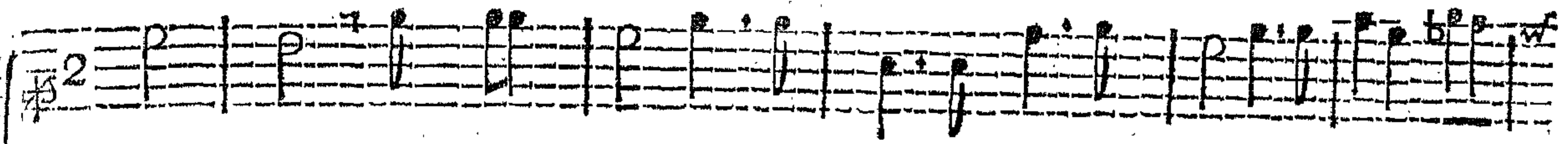
let me Freeze again to death, let me, let me, let me Freeze again to death.



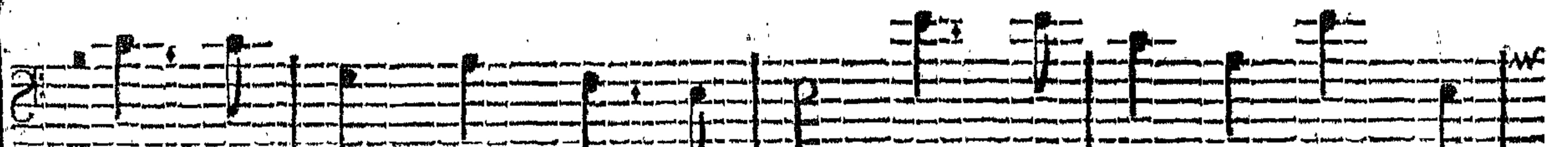
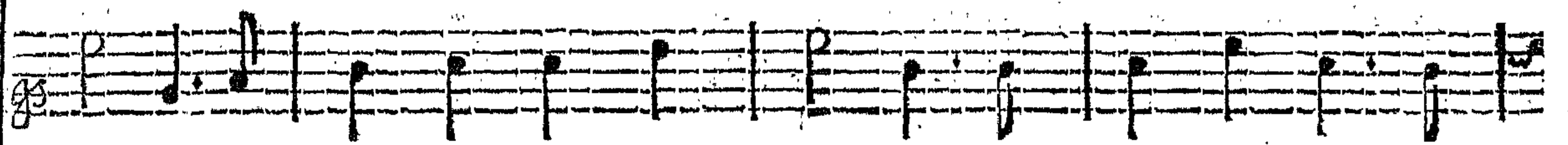
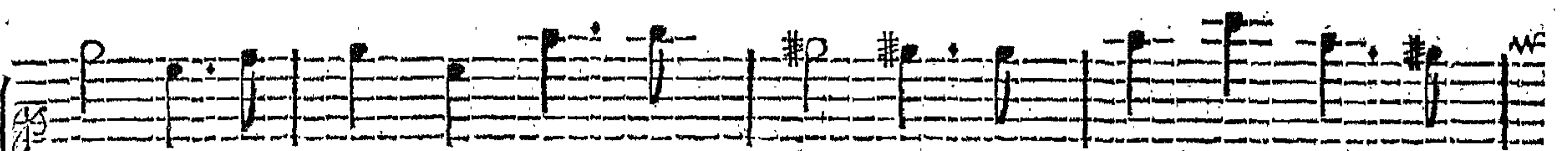
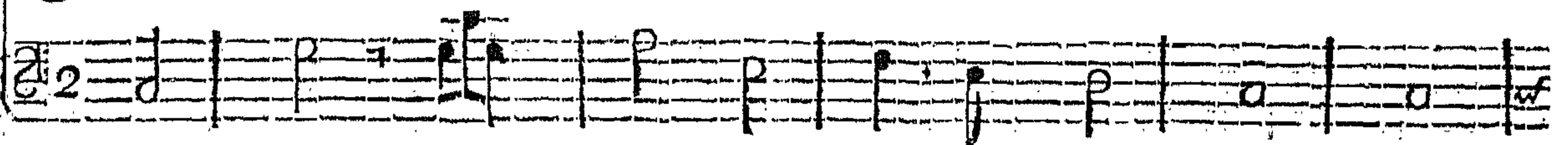
Cupid.

Thou doting fool forbear, forbear what dost thou mean by freez-ing here? At Lov's ap-  
 —pearing, all the Sky clearing, the stormy Winds their fu-ry spare; Winter sub-  
 —du-ing, and Spring re-newing, my beams create a more glo'rous Spring. *End with first Strain.*

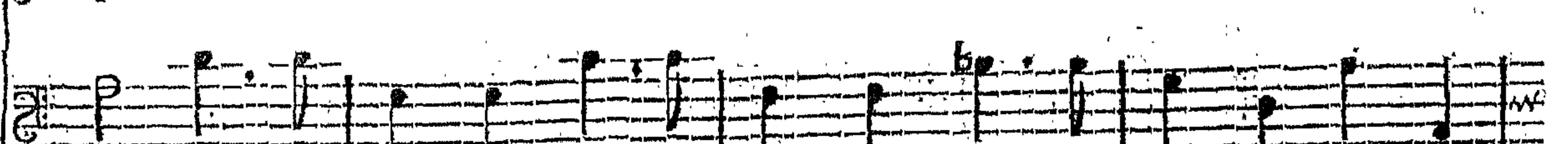
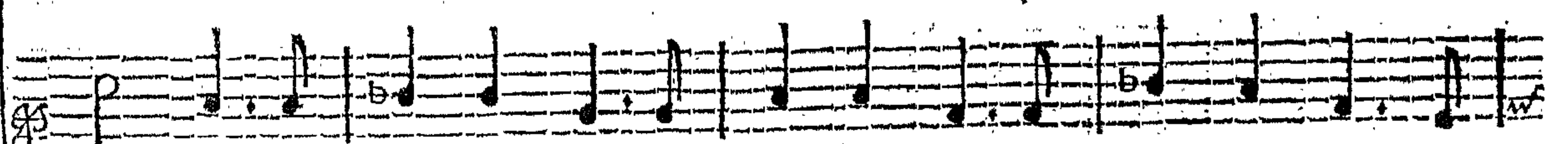
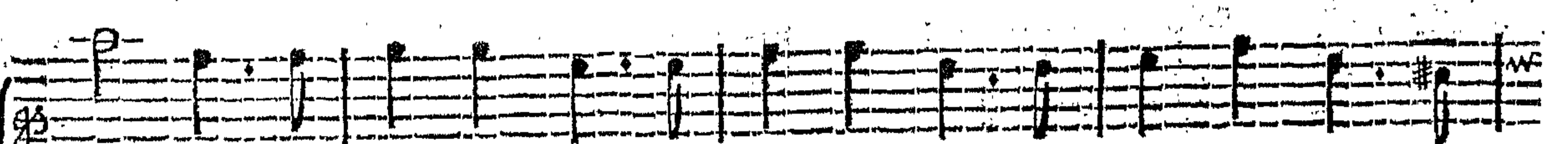
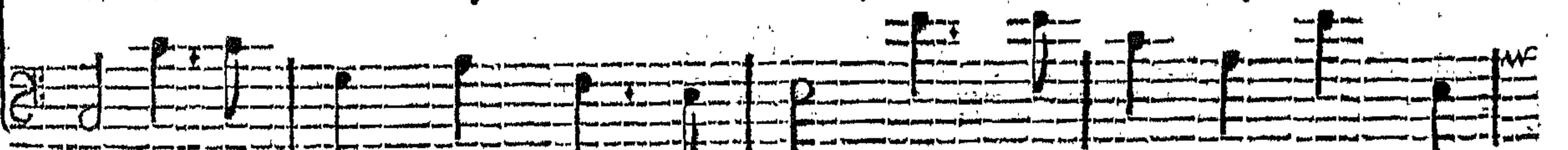




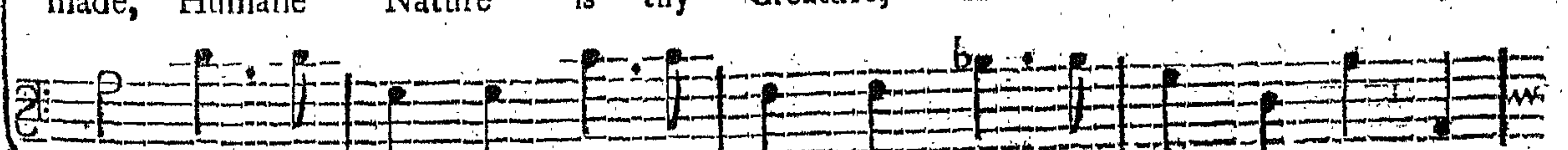
Great Love I know thee now, Eldest of the Gods art thou;



Heav'n and Earth by thee were made, Heav'n and Earth by thee were



made, Humane Nature is thy Creature, Humane Nature is thy





Creature, ev'ry where, ev'ry where, ev'ry where thou art, thou

art obey'd, ev'ry where, ev'ry where, ev'ry where thou art, thou art o—

—bey'd, ev'ry where thou art o—bey'd.



A SONG with *Instruments* out of the same Piece.

Hither this way, hither, this way, this way

Bend; trust not, trust not, trust not the ma—li—cious Fiend, trust not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way; this way bend:



Those are false de-luding

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The music is in a minor key and features a complex, rhythmic melody with many sixteenth notes.

lights, wafted far and near by Sprights, trust'em not for they'l deceive ye, trust'em not for they'l de-

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The music continues with a similar rhythmic pattern, featuring a mix of eighth and sixteenth notes.

--ceive ye, and in Bogs and Marshes leave ye, and in Bogs and Marshes leave ye.

The third system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the lute accompaniment. The music concludes with a final cadence, featuring a mix of eighth and sixteenth notes.



If you stop no longer thinking, dow

n you fall a Furlong Pinking;

'Tis a Fiend who has annoy'd ye, name but Heav'n, name but Heav'n and he'll avoid ye.



Hither this way, hither, this way, this way

Bend ; trust not, trust not, trust not the ma—li—cious Fiend, trust not the ma—licious

Fiend; hither this way, hither this way, this way bend, this way, hither this way, this way bend.

F I N I S.



2 voices. In Honour of Dr. Windebank's Club.

Strike y Lyre your voices raise your voices raise strike y Lyre your

Voices raise your voices rai... .. se your voices raise devote

your Lays to Friendships praise to Friendships praise to Friendships

prai... .. se devote your Lays to Friend<sup>sh</sup>prai-

... .. se devote your Lays to Friendships pr.<sup>se</sup> Friendship happy Fr<sup>sh</sup>ships

happy happy Eyes allure us Friendships holy Rites secure us

Solemn let our Meeting be let our :||: Be solemn let our Meeting be.

Turn over quick



let differing humours differing humours here agree let differing

humours here agree let differing humours differing humours differing

humours here agree Like Discords like Discords joy — — — no in

Harmony like Discords like Discords Discords like Discords joy —

nd when joyn'd in Harmony. 2 voices.

*2d Tenor.*  
While each revolving moon while each revolving Moon we O-  
we O = bey of bey

= bey Obey while each revolving moon we obey we  
while each revolving moon we obey obey we obey O-



= bey obey y<sup>e</sup> Summons of th<sup>e</sup> appointed Day let nothing  
 bey we obey y<sup>e</sup> Summons of th<sup>e</sup> appointed Day let nothing Sullen

Sullen let nothing Sullen. e<sup>r</sup> molest no nothing Sullen e<sup>r</sup> mo=  
 nothing sullen Sullen. e<sup>r</sup> molest no nothing Sullen. e<sup>r</sup> mo=

= lest the plea ... .. sures y<sup>e</sup> plea  
 = lest the plea ... .. sures the plea ... ..

... .. sures of our sober Feast nothing common no no nothing  
 ... .. sures of our sober Feast let nothing nothing common no

common e<sup>r</sup> intrude. nought be said that's loose or rude  
 no nothing common e<sup>r</sup> intrude nought be said that's loose or rude



nought be said nought be said that's loose or rude

nought be said that's loose or rude

*3 voices.*  
while the cheerful Wine does pass Peace & Union Crow

as the Glass while y cheerful wine does pass Peace &

Union Crow as Crowns y Glass Peace & Union Crowns

the Glass Peace and Union Peace and Union Crowns y Glass



*slow*

Friendships Charms inspires y Song in - spires the Song

*faster.*

constant may it prove constant may it prove & long and

long and long and lo - - - - - ng may it prove & long.

The Words by John Tredentham  
Esq. set to Musick by  
Mr William Coste.

Through Base.