

Twelve
ENGLISH SONGS
for the GREAT or SMALL
HORN
Viola Piano or Harpsichord
with an ACCOMPANIMENT for the
FLUTE or VIOLIN
Composed by
Phil: Jac: Meyer

Price 5^s

LONDON Printed by LONGMAN and BRODERIP N^o. 26 Cheapside
Music Sellers to the ROYAL FAMILY



The first part of the document
 discusses the general principles
 of the system and its
 application in various
 cases. It is followed by
 a detailed account of the
 proceedings and the
 results of the trial. The
 document concludes with
 a summary of the findings
 and a recommendation
 for further action.

2

A waking Nightingale who long
 Had mourn'd within the Shade,
 Sweetly renew'd her plaintive Song
 And warbled thro' the glade.

3

Melodious Songstrefs, cried the Swain
 To Shades lets happy go!
 Or if with us thou wilt remain
 Forbear thy tuneful woe.

4

While in Zelinda's Arms I lie
 To fing I am not free;
 On her soft bosom while I figh
 I difcord find in thee.

fiftless Flame glide swift thro' all my vi-tal frame.

(2)

(3)

For while I gaze my bosom glows
 My blood in tides impetuous flows,
 Hope, Fear and Joy alternate roll,
 And floods of transport whelm my Soul.

My fault'ring Tongue attempts in vain
 In soothing numbers to complain,
 My tongue some secret magic ties
 My murmurs sink in broken sighs.

4
 Condemn'd to nurse eternal care
 And ever drop the silent tear,
 Unheard I mourn, unknown I sigh,
 Unfriended live, unpity'd die.

6

Larghetto

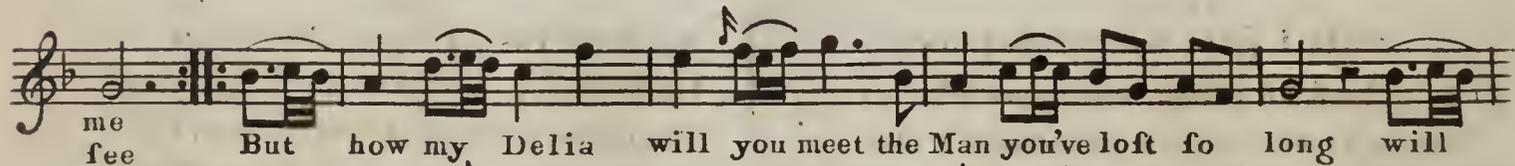
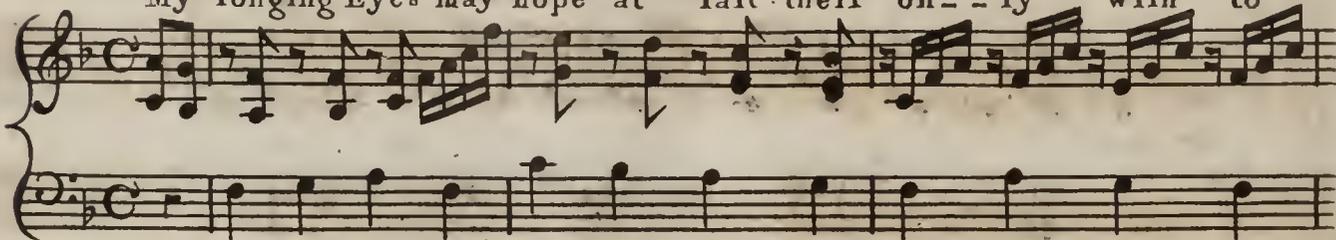
N.º



III

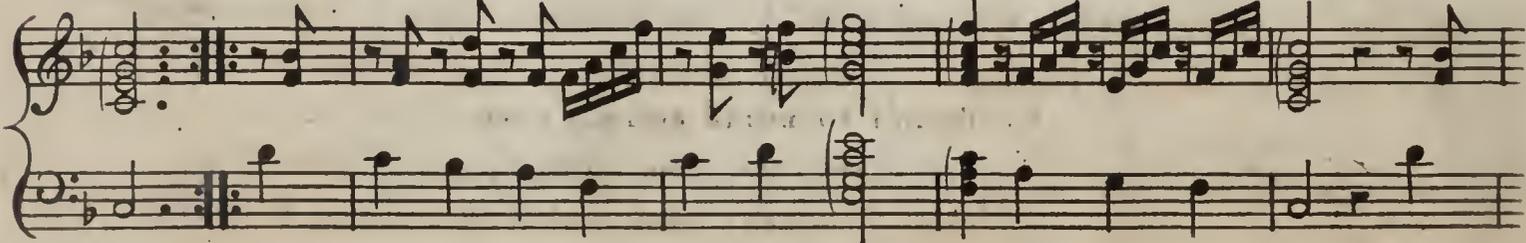
The heavy hours are al--most past that part my love and
My longing Eyes may hope at last their on--ly wish to

Harp



me
fee

But how my Delia will you meet the Man you've lost so long will



love in all your pul--ses beat and trem-ble in your Tongue.

2

Will you in every look declare
 Your heart is still the same,
 And heal each idle anxious Care
 Our fears in absence frame?
 Thus Delia, thus I paint the scene
 When shortly we shall meet,
 And try what yet remains between
 Of loit'ring time to cheat.

3

But if the dream that fooths my mind
 Shall false and groundless prove,
 If I am doom'd at length to find
 You have forgot to love,
 All I of Venus ask is this,
 No more to let us join
 But grant me here the flatt'ring blifs
 To die and think you mine.

8

Andante

N^o

IV

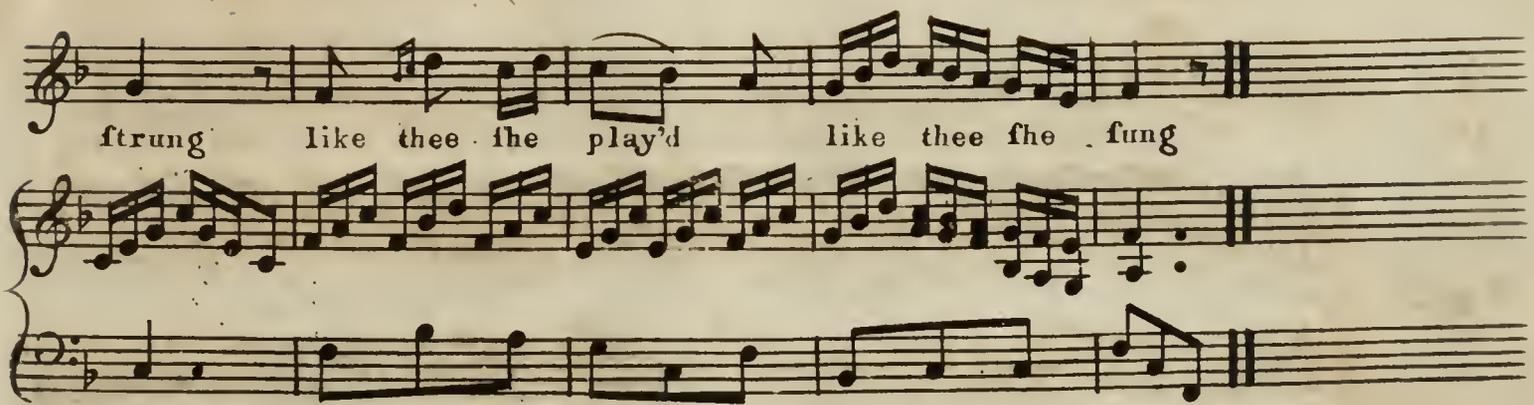
Harp

When Sappho tun'd the rap - - tur'd Strain the lift'ning

The first system of the musical score. It features a vocal line on a treble clef staff with a 3/8 time signature and a key signature of one flat. The lyrics are "When Sappho tun'd the rap - - tur'd Strain the lift'ning". Below the vocal line is a harp accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The harp part includes a complex rhythmic pattern of sixteenth notes in the right hand and a simpler bass line in the left hand.

wretch for - - got his pain with Art di - - vine the lyre the

The second system of the musical score, continuing from the first. The vocal line continues with the lyrics "wretch for - - got his pain with Art di - - vine the lyre the". The harp accompaniment continues with the same rhythmic and melodic patterns as in the first system.



2

For while she struck the quiv'ring wire
 The eager breast was all on fire;
 And when she join'd the vocal lay
 The captive Soul was charm'd away.

3

But had she added still to these
 Thy softer, chaster pow'r to please;
 Thy beauteous air of sprightly youth,
 Thy native smiles of artless truth.

4

She ne'er had pin'd beneath disdain,
 She ne'er had play'd and sung in vain;
 Despair had ne'er her soul possest,
 To dash on rocks the tender Breast.

10

Allegretto

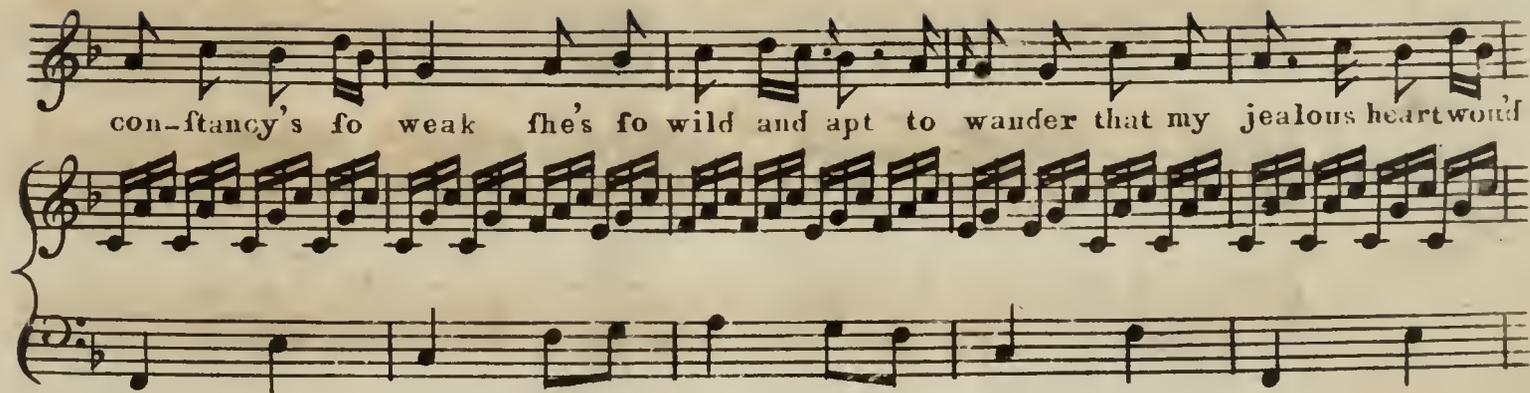
N^o

V

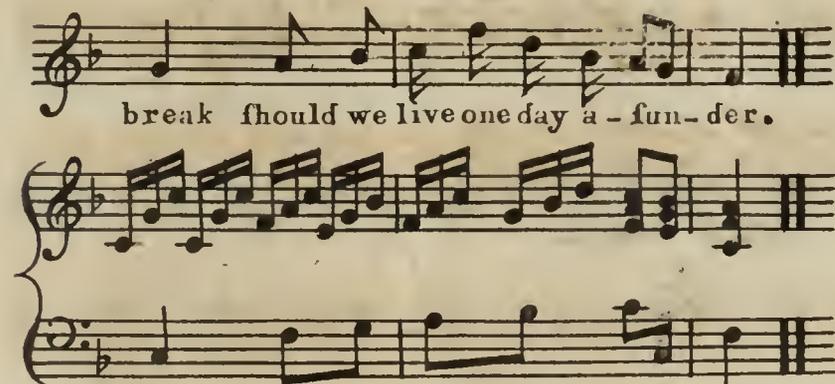
Harp

My dear Mistrifs has a heart foft as thofe kind looks she

gave me when with loves re-fift-lefs art and her Eyes she did enflave me but her



con-stantcy's so weak she's so wild and apt to wander that my jealous heart would



break should we live one day a - fun - der.

2

Melting Joys about her move
 Wounding pleasures killing bliffes
 She can drefs her Eyes in love
 And her lips can arm with kiffes
 Angels listen when she speaks
 She's my delight, all mankind's wonder,
 But my jealous heart would break
 Should we live one day afunder.

12

Non tropo Allegro

N^o

VI

When De - lia on the Plain appears aw'd by a thou - sand

Harp

ten - der fears I would approach but dare not move tell me my heart if this be love.

2

When e'er she speaks, my ravish'd Ear
 No other voice but her's can hear
 No other wit but her's approve
 Tell me my heart if this be love.

3

If she some other Swain commend,
 Tho' I was once his fondest friend
 His instant enemy I prove
 Tell me my heart if this be love.

4

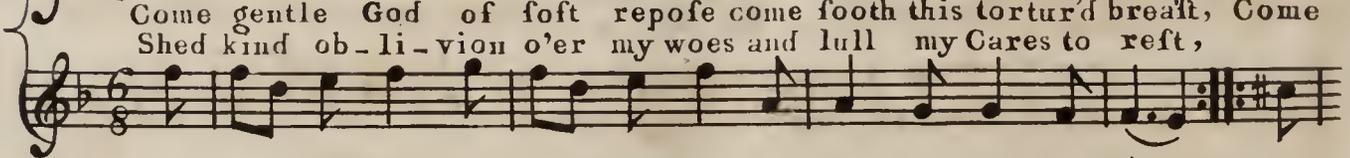
When she is absent, I no more
 Delight in all that pleas'd before
 The clearest Spring, the shadiest Grove,
 Tell me my heart if this be love.

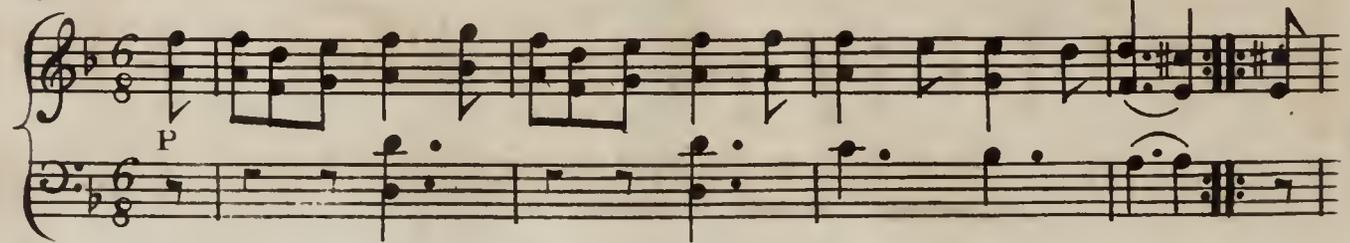
5

When fond of pow'r, of beauty vain,
 Her net she spreads for ev'ry Swain,
 I strove to hate, but vainly strove,
 Tell me my heart if this be love.

Lento TO SLEEP, a Duet

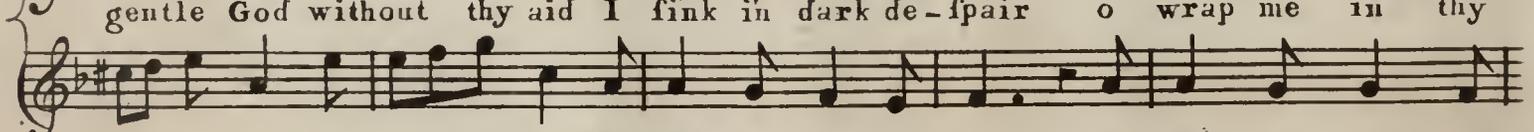
N^o 1^o  *P*

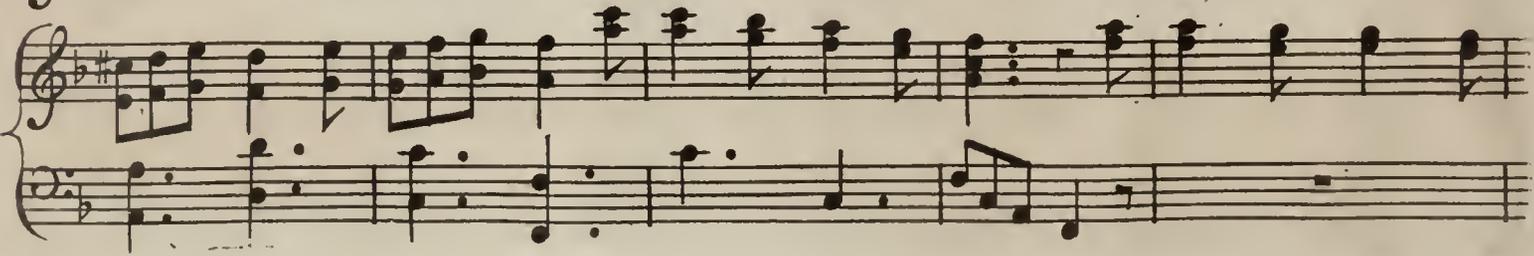
VII. 2^o 

Harp  *P*

Come gentle God of soft repose come sooth this tortur'd breast, Come
Shed kind ob-li-vion o'er my woes and lull my Cares to rest,

 gentle God without thy aid I sink in dark de-spair o wrap me in thy





fi - lent shade o wrap me in thy fi - lent shade for peace is on - ly there.

The musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music concludes with a double bar line.

2

Let hope in some propitious dream
 Her bright illusions spread,
 Once more let rays of comfort beam
 . Around my drooping Head
 O quickly fend thy kind relief,
 . These heart - felt pangs remove!
 Let me forget my-self, my grief,
 . And ev'ry care - but love. .

Lento

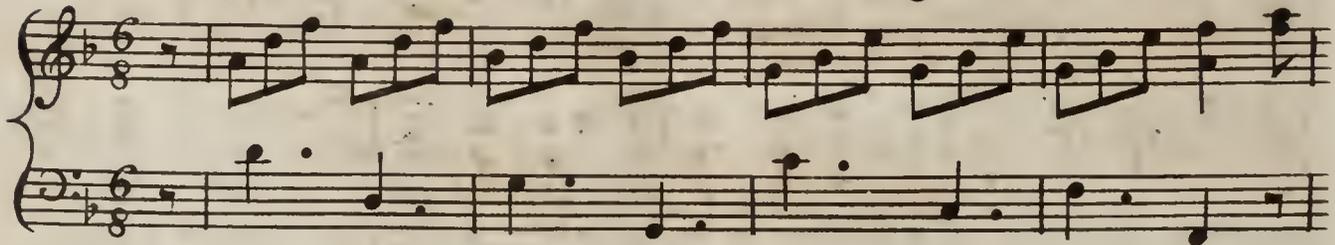
N^o



VIII

When gentle Celia first I knew a breast so good so kind so true rea-

Harp



- - son and taste ap- prov'd, pleas'd to indulge so pure a flame I call'd it by too



2.3

soft a name and fondly thought I lov'd and fondly thought I lov'd.

2

Till Chloris came, with sad surprize
 I felt the light'ning of her Eyes
 Thro' all my senses run,
 All glowing with resistless charms,
 She fill'd my breast with new alarms,
 I saw, and was undone.

3

O Celia, dear unhappy Maid
 Forbear the weakness to upbraid,
 Which ought your scorn to move;
 I know this beauty false and vain
 I know the triumphs in my pain
 Yet still I feel I love.

Andante

N.º

IX

Harp

Why will Florel-la while I gaze my ravish'd Eyes re-prove and

P

chide them with the ou-ly face they can be-hold with love.

F P F

2

To shun your scorn, and ease my care,
I seek a Nymph more kind
And while I rove from fair to fair
Still gentle usage find.

3

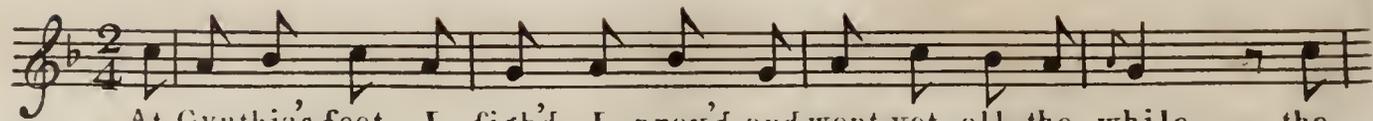
But oh! how faint is ev'ry Joy
Where nature has not part;
New beauties may my eyes employ,
But you engage my heart.

4

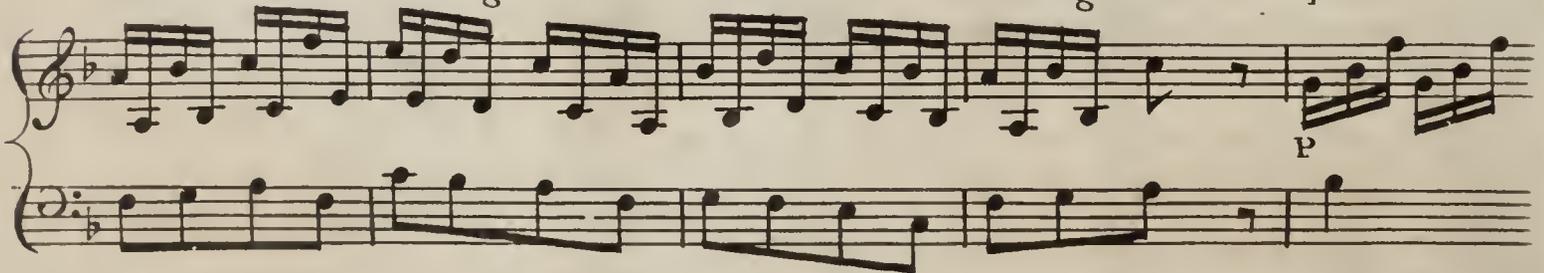
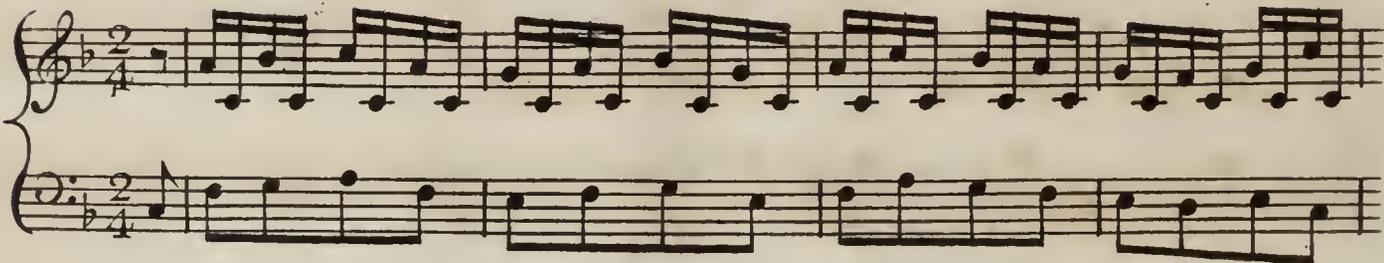
So restless exiles doom'd to roam,
Meet pity ev'ry where;
Yet languish for their native home
Tho' death attends them there..

All^o mod^oN^o

X



Harp



with a smile scarce paid me with a smile.

2

Such foolish tim'rous arts as these
 Wanted the pow'r to charm;
 They were too innocent to please,
 They were too cold to warm.

4

Charm'd with this boldness she relents,
 And burns with equal fire,
 To all my wishes she consents,
 And crowns my fierce desire.

3

Resolv'd I rose, and softly prest
 The Lillies of her neck;
 With longing eager lips I kist
 The Roses of her cheek.

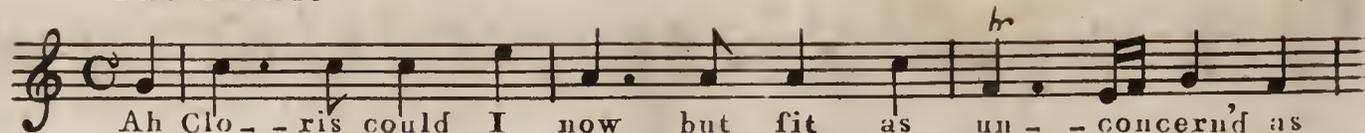
5

With heat like this Pygmalion mov'd
 His Statue's Icy charms,
 Thus warm'd the marble Virgin lov'd,
 And melted in his Arms.

Moderato

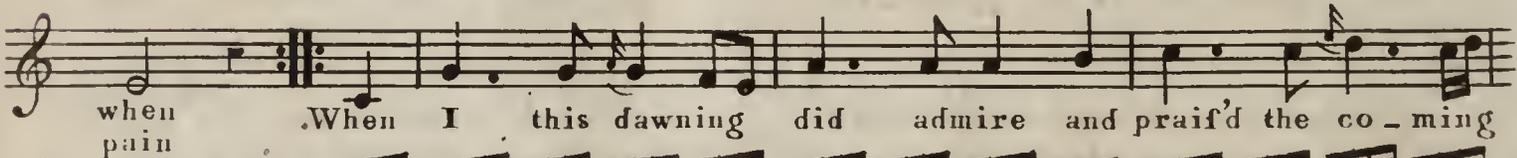
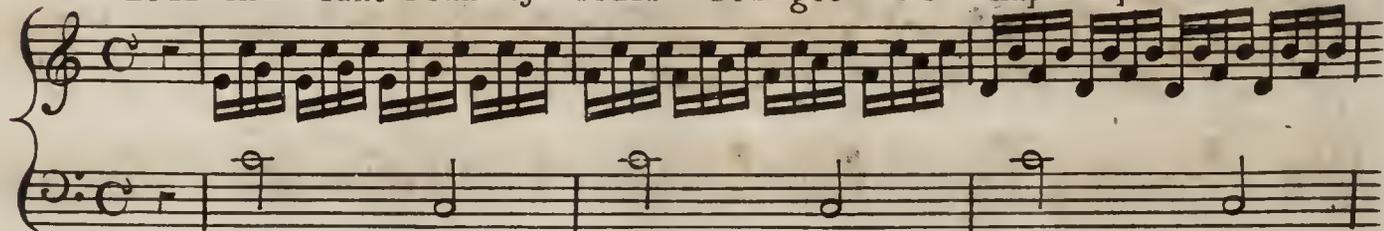
N^o

XI



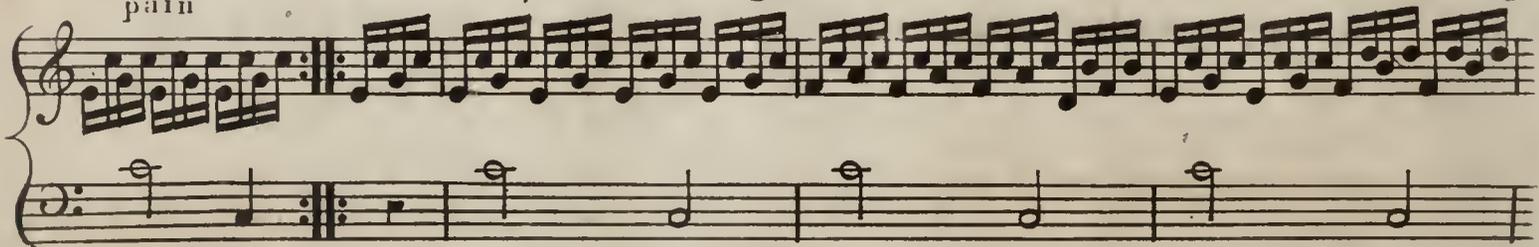
Ah Clo - - ris could I now but fit as un - - concern'd as
Your in - - fant beau - ty could be - - get no hap - - pi - nefs nor

Harp



when
pain

.When I this dawning did admire and prais'd the co - ming



day I lit--tle thought that ri--fing fire would take my rest a--way.

F P F P F

2

Your charms in harmles childhood lay
 As metals in a Mine;
 Age from no face takes more away
 Than it conceal'd in thine.
 But as your charms insenfibly
 To their perfection preft,
 So love as unperceiv'd, did fly
 And center'd in my breast.

3

My paffion with your beauty grew,
 While Cupid at my heart,
 Still as his Mother favour'd you
 Threw a new flaming Dart;
 Each gloried in their wanton part
 To make a lover, he
 Employ'd the utmost of his art;
 To make a beauty she.

All^o. mod^o.N^o.

XII

Harp

When first I fought fair Celia's love and ev'ry charm was new But
I swore by all the Gods a-bove to be for e--ver true

long in vain did I adore long wept and fightd in vain she still pro- test--ed

vow'd and swore she ne'er would ease my pain she ne'er would ease my pain

2

At last o'ercome she made me blest,
 And yielded all her charms;
 And I forsook her when possess'd,
 And fled to others arms.
 But let not this, dear Celia, now
 To rage thy breast incline,
 For why, since you forget your vow
 Should I remember mine.

