

With an Accompaniment for the
Sharp, Piano Forte, German Flute,
and **VIOLONCELLO.**

and VIOLONCELLO.

Humbly Dedicated by permission to his
 ————— Royal Highness —————

THE Prince of Wales.

Composed by M^{rs} Ellis.

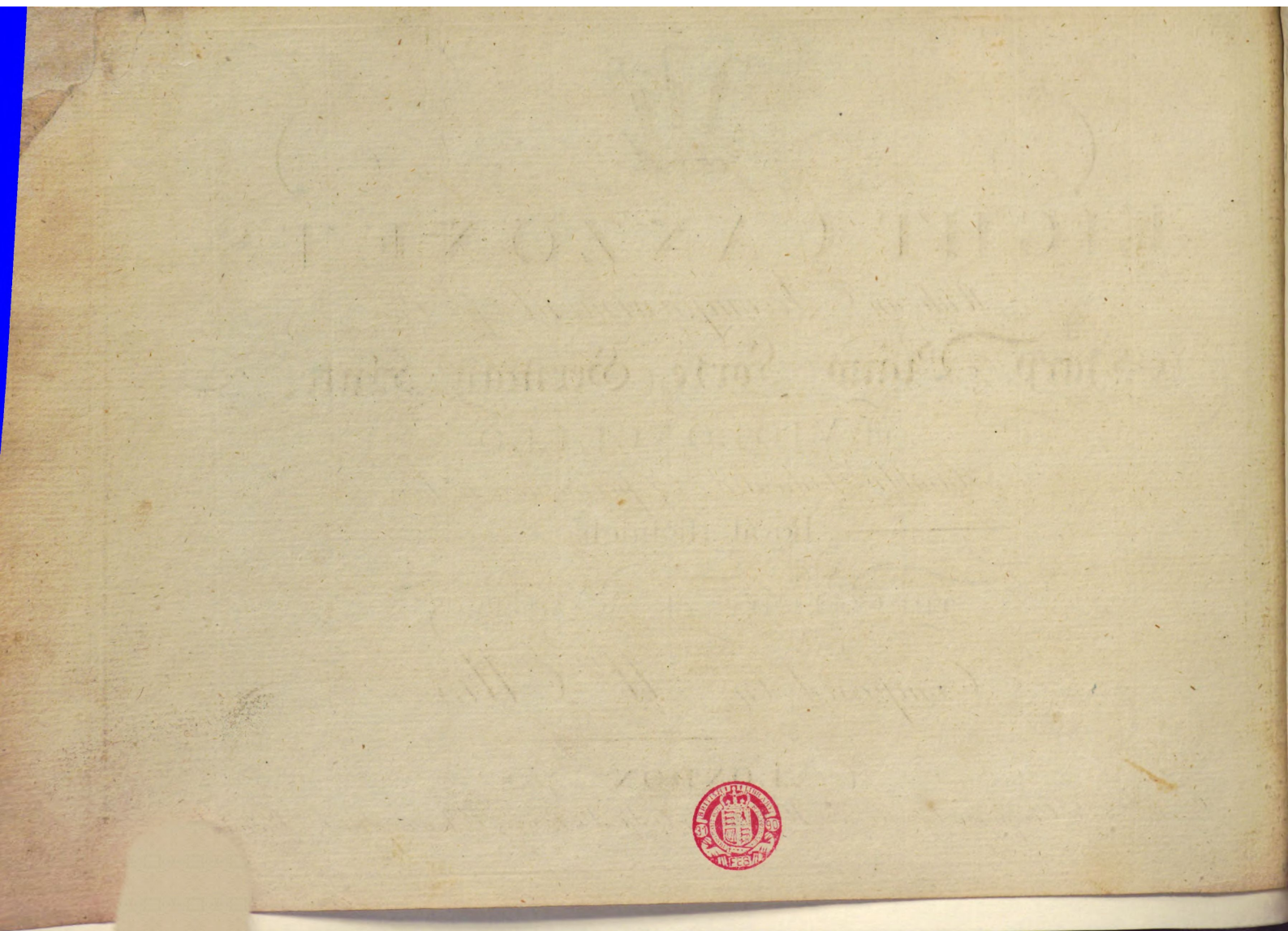
G. Allen Sculp

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CE.

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Advertisement

At a Period when we are hourly presented with every Species of excellent Music, it may appear the highest Presumption to offer to a judicious Public the annexed Composition. It would be unnecessary to solicit the Candour of those illustrious, noble and respectable Subscribers who have already testified their partial Support by a liberal and benevolent Encouragement, but to Professors in general, who have an undoubted Right to survey the Work with an Eye of Criticism, it will be requisite to observe, that it is the genuine Production of Genius and Nature, totally unassisted by Art or Instruction, and originally intended for the private Use and Amusement of the Author. Under these Impressions she relies on due Lenity, expecting the greatest Indulgence from those, who are best acquainted with the Difficulty (under such Disadvantages) of her Undertaking.

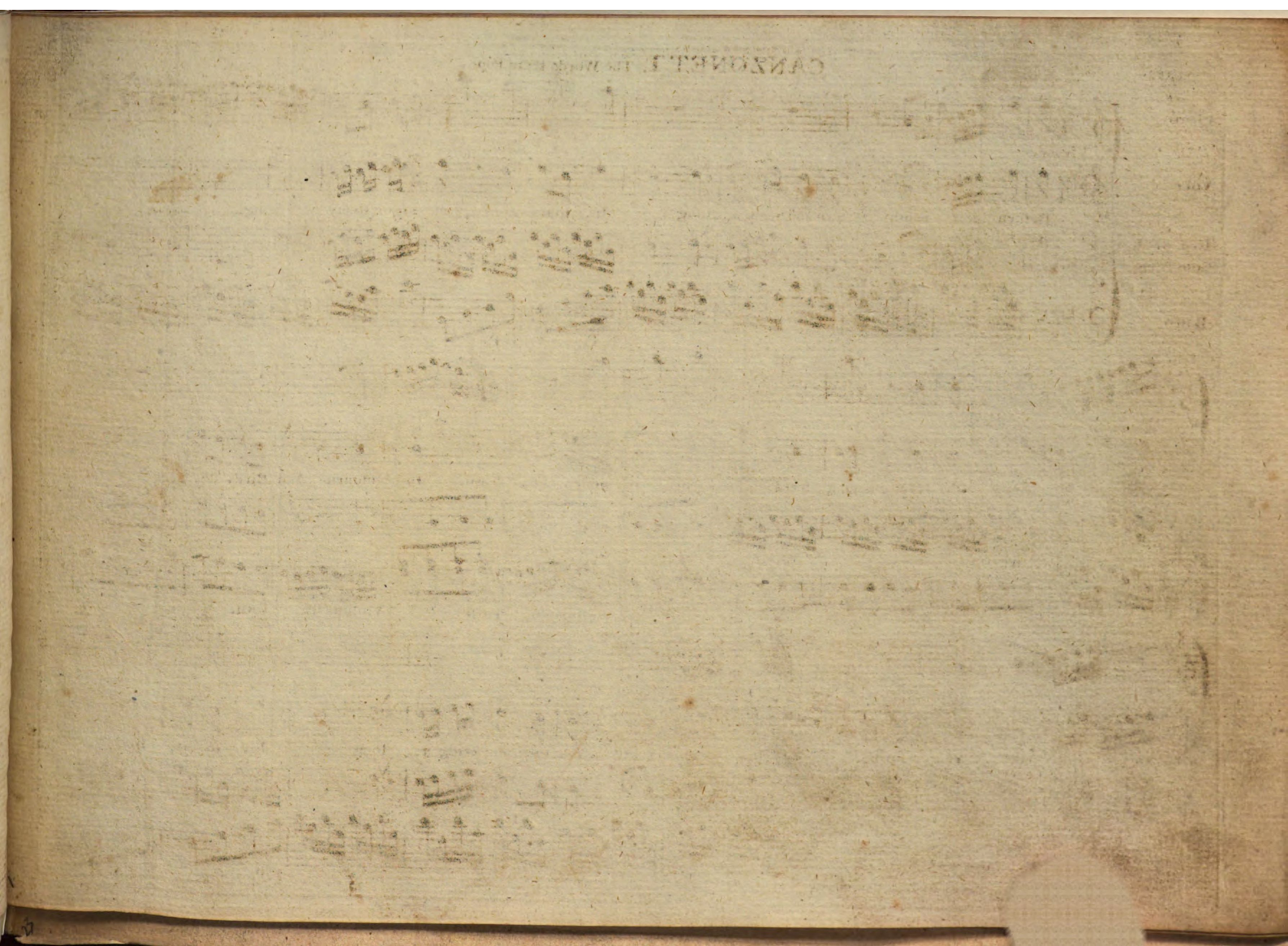
Sir

The high Honour, which your Royal Highness has conferred by condescending to patronise my first Essay in an Art that receives a considerable share of your Royal attention, impresses my Heart with the most lively Gratitude. I could produce many Instances to prove that those Breasts, most enamoured of this elegant Science, have been invariably the Residence of all the great & heroic Virtues, but my profound respect for your Royal Highness will not allow me to trespass longer on your time than to add, that I am one Example, among many, of the Countenance your Royal Highness has graciously bestowed on those, who have been actively employed for a length of Years in the service of your Illustrious Family, & that I have the Happiness of being permitted to lay my humble Production at the Feet of the most accomplished Prince in Europe.

I am, Sir

Your Royal Highness's
most gratefull & most devoted Humble Serv^t

Catharine Ellis.



CANZONET I. The Words from Pope.

Flauto

Vivace.

Voce

Return dear Youth re-turn and bring a - long Joy to my soul and vigor to my Song -

Harp or
Piano Forte

Basso

F. P.

F. P.

For thee the fa - ding trees be - gin to mourn be - gin to mourn And Birds de - fer their

Violincello Tutti

Violincello Tutti.

Adlib.

Songs Till thy re - turu - - Re - turn dear Youth re - turn and bring a - long Joy to my soul and

F. P.

F. P.

Fine.

Andante Expressivo.

vigor to my Song A - las the Muses now no more in spire un - tun - ed my

Fine.

Pia *Per l' Arpa.*

Lute And filent is my Lyre And filent is my Lyre un - tun'd my Lute

And filent is my Lyre And filent is my Lyre.

CANZONET II. Words by M^{rs} Ellis.

Flauto.

Sostenuto Espressivo.

Voce.

Harp or
Piano Forte.

Basso.

Ye gen - - - tle winds Ye gen - - - tle winds that an - fwer that

an - fwer all my fighs My ten - - - der plaint to De - lia -

hear And if ye speak my mur - - - murs as ye rise Her bal - - - my

For

Violincello

Tutti

5

breath her bal - - my breath shall well shall well re.

ward your care re - - ward your care.

2

Ye distant hills that echo to my Love,
 * In gentle accents all my fears convey;
 But if your softest strains the disapprove,
 * Disperse in fragrant gales my sighs away.

* In gen - tle notes my fears con - vey But
 * Dis - perse in gales in fragrant gales my

CANZONET III. Words by Mrs Ellis.

Flauto.

Moderato Pianiss.^o

Pia

For

Vocce.

Sympathy is sure de-lusion Or its pow'r would soon con-vey All that kindred soft con-fusion Meeting thee mine

Piano Forte.

For

Pia

For

Basso.

Violoncello.

Fine.

Pia

Eyes be-tray It would teach thee how to tremble Tender tumults ten-der tumults would re-veal

Fine.

Pia

Da Capo.

Da Capo.

Da Capo.

teach how hard'tis to dissemble All the faithful love I feel.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a vocal line in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp. The lyrics 'teach how hard'tis to dissemble All the faithful love I feel.' are written under the middle staff. Each staff ends with a double bar line and a repeat sign.

Minor For Pia For D.C.

You wou'd too in silence suffer And partake congenial pain passing too wou'd pant to utter wishes to unite again. D.C.

For Pia For D.C.

Violincello

This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The second staff is a vocal line in treble clef with a key signature of one flat. The third staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat. The lyrics 'You wou'd too in silence suffer And partake congenial pain passing too wou'd pant to utter wishes to unite again. D.C.' are written under the second staff. The word 'Violincello' is written under the bottom staff. Each staff ends with a double bar line and a repeat sign.

CANZONET IV. Words by M^{rs} Ellis.

Flauto.

Voce.

Harp or
Piano Forte.

Basso.

Tinkling rills and fal-ling fountains All u-nite their faith-ful strain Ec-cho lends from

neighbring mountains Friendly notes to speak my pain Sim-ple is the Shepherds fashion But fin- - cere his

rural Song Tender faith-ful is his pas-sion Art a stranger to his Tongue.

2



Skill'd in all the power of pleading,
 Treacherous Love to tempt the Fair;
 Swains of high and courtly breeding,
 Rural Nymphs with ease insnare:
 Shun the court and splendid city,
 Phillis where they learn to feign;
 And thy faithful Damon pity,
 Whose sad notes disturb the plain.

3

Phoebus send thy aid inspiring,
 Tune my pipe her breast to move;
 That my lays once more admiring,
 Charm her back to truth and love:
 Bless'd beyond our low condition,
 We a mutual bliss had known,
 But misguided by ambition;
 Far from peace has Phillis flown

CANZONET V. Words by M^{rs} Ellis.

Flauto.

Voce.

Oh why shou'd I weep 'tis in vain To re - pine at the fates sad de - cree Tho'

Harp, or
Piano Forte.

Basso.

Cory - don best be - lov'd best be lov'd Swain They have ta'en you for e - ver from me If I

try with my Lute to for - get the hours that have hap - pi - ly flown It re - minds me a -

11

las when we met It re-minds me a - - las when we met That too lit - - tle too

Viol. Sy Tutti

lit - tle their va - - lue was known

2

If I sing 'tis to me all the same,
 Who shall slight the dull strain or approve;
 For insipid is all other fame,
 To the praises of him that we Love:
 Then I lay down my Lute with a sigh,
 And forbid it in Concert to join;
 For that Voice is not hear I reply,
 That used to give Music to mine.

CANZONET VI. Words by M^{rs} Ellis, Translated from the Italian.

Flauto.

Voce.

Harp or
Piano Forte.

Violincello.

Baffo.

Bal - my breezes gent - ly blowing. gent - ly blowing o'er my

De - lia soft - ly real soft - ly real And with grateful

Handwritten musical score on page 13, featuring vocal and instrumental staves with lyrics. The score is written in G major (one sharp) and 4/4 time. The lyrics are:

o - dours glowing o - dours glowing in thy gales My love re - . . veal

my love re - . . veal E - . lo - . quently waft my anguish waft my anguish

The score consists of ten staves. The first four staves contain the vocal melody and the first system of accompaniment. The fifth staff is a continuation of the vocal melody. The sixth and seventh staves contain the second system of accompaniment. The eighth staff is a continuation of the vocal melody. The ninth and tenth staves contain the third system of accompaniment. The lyrics are written below the vocal staves.

Handwritten musical score on page 14, featuring a vocal melody and a piano accompaniment. The lyrics are: "Fa - n in sighs the love - - ly fair say in lifes last breath I languish say I love I doubt def - - pair I doubt def - - pair". The music is written in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C). The piano part includes a prominent triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The vocal line includes a triplet of eighth notes and a final note with a fermata.

Fa - n in sighs the love - - ly fair say in lifes last breath I

languish say I love I doubt def - - pair I doubt def - - pair

CANZONET VII.

15

Flauto.

Largo

Voce.

A - mo te fo - lo te fo - lo a - ma - i tu fosti il pri - mo tu pur fa -

*
Piano Forte.

Violincello.

Basso.

ra - i l'ultimo ogetto ch'a do - re - ro

* Ad Libitum per L' Arpa

Handwritten musical score on page 16, featuring vocal and instrumental staves with lyrics in Italian. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Quando in no cen te divien fi for te divien fi for te che con noi vi ve fi no la mor te quel primo affetto che si pro vo". The score includes several "Fine" markings and "Da Capo" instructions. The notation includes various musical symbols such as notes, rests, and bar lines.

16

Fine

For

Fine

Quando in no cen te divien fi for te divien fi

Fine

Fine

Pia

Da Capo

for te che con noi vi ve fi no la mor te quel primo affetto che si pro vo

Da Capo

Da Capo

Da Capo

Canzonet VIII.* The Dying African Words by Bryant Edwards Esq.

17

Flauto.

Voce.

Harp or Piano Forte.

Violincello.

Basso.

Pia For

Tis past ah calm thy cares to rest Firm and unmov'd am I In freedom's cause I bar'd my breast In

Moderato.

Largo Pianissimo

freedom's cause I die ah stop thou dost me fa - - tal

* His address to his Wife at the place of Execution.

wrong Nature will yet will yet re - bel For I have lov'd have lov'd thee long And sure - ly.

I have lov'd thee well To na - tive skies and peace - ful bowrs I soon shall wing shall wing my way

The musical score is written on ten staves. The first five staves correspond to the first line of lyrics, and the next five staves correspond to the second line. The notation includes a vocal line with a treble clef and a keyboard accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The handwriting is in a historical style, and the paper shows signs of age.

Where joy shall lead the circling hours Un - less too long too long thy stay No christian

Spiritofo.

ty - rant there is known To mark his steps with blood Nor fa - ble

Handwritten musical score on page 20, featuring vocal and piano parts. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Andantino.

mi - se - ry's pierc - ing moan Re - sounds re - sounds through ev - ry wood Yet I have

heard the melting tongue have seen the fal - ling tear Known the good heart by pi - ty wrong: Ah

that such hearts are rare Now christian glut thy ravish'd eyes I reach the joy-ful hour Now

Presto.

Piano

bid the scorching flames a - rise And these poor limbs de - - vour O speed fair fun thy course di - -

The musical score is written on ten staves. The first four staves contain the vocal melody and lyrics. The fifth and sixth staves are for a keyboard instrument, with the right hand playing a rapid sixteenth-note pattern and the left hand playing a slower, harmonic accompaniment. The seventh and eighth staves continue the vocal melody and lyrics. The ninth and tenth staves are for the keyboard instrument, with the right hand playing a rapid sixteenth-note pattern and the left hand playing a slower, harmonic accompaniment. The score includes dynamic markings such as *Piano* and *Presto.*, and a key signature of one flat (B-flat).

vine my A - - ba - la re - - move There thy bright beams shall e - ver shine

And I for e - ver e - - ver love And I for e - - ver e - - ver love.

