



Pr 6s

L O N D O N.

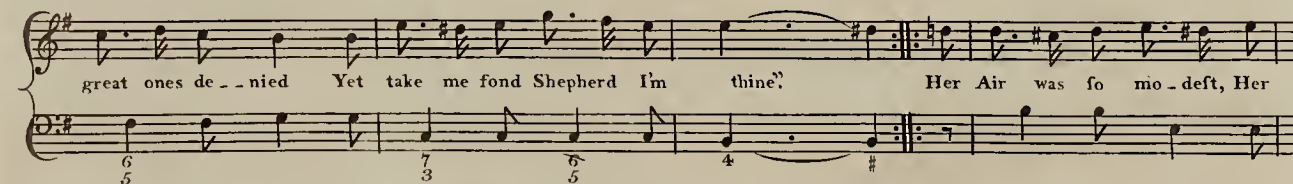
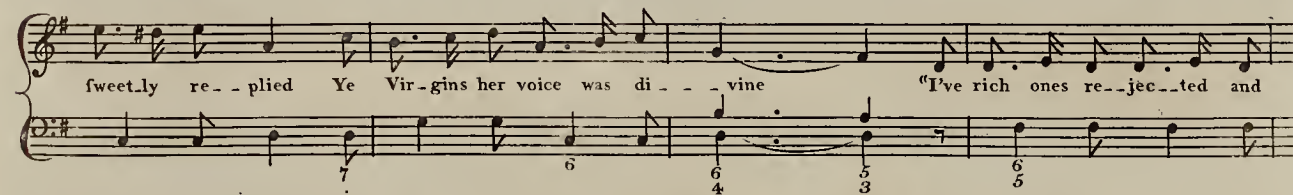
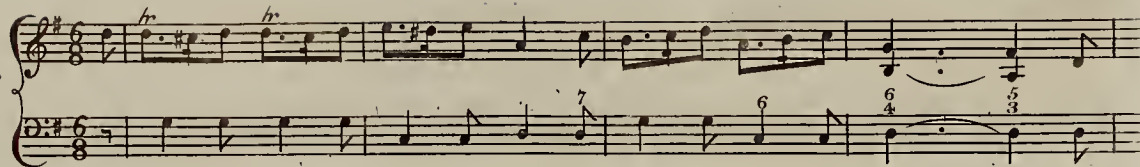
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BALLAD I.

The Words by Cunningham

Moderato

af-pect fo meek fo sim-ple, fo sweet were her charms, I kiss'd the red ro-ses that
 glow'd on her cheek, and clasp'd the lov'd Maid in my Arms

2

Now jocund together we tend a few sheep
 And if on the banks, by the stream
 Reclin'd on her bosom I sink into sleep,
 Her Image still softens my dream
 To pomp or proud titles she ne'er did aspire,
 My Fair is of humble descent
 The cottager **PEACE** is well known for her Sire
 And shepherds have nam'd her **CONTENT**

BALLAD II.

The Words by Prior

Poco Adagio

No Time no change no flame shall

move the ba - tis of my las - ting Love Friendship shall

still - our Eve a - - dorn and bloom - - ing peace shall blefs the

Morn while smi - - ling Years their race shall run and Age un -

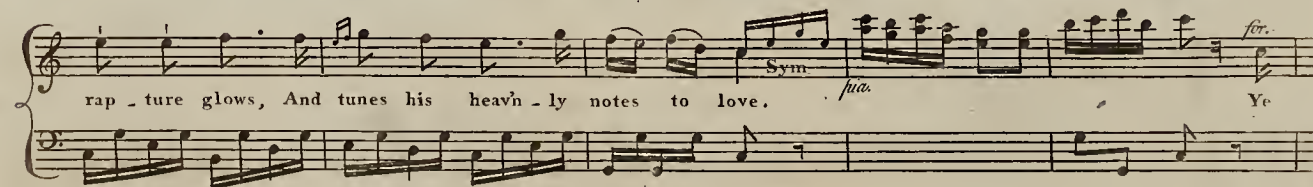
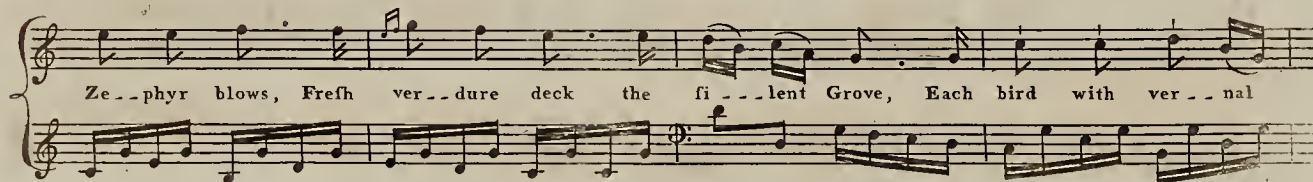
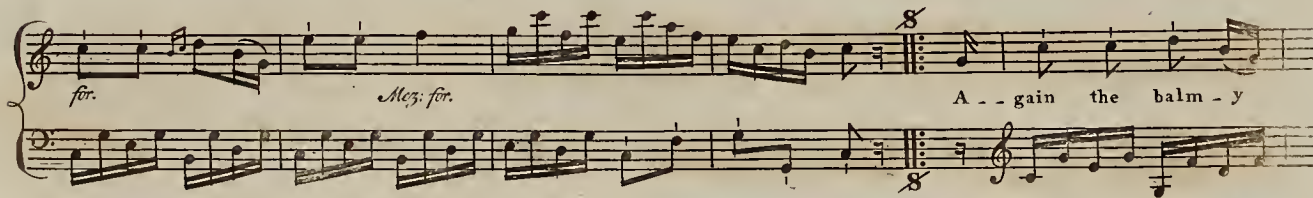
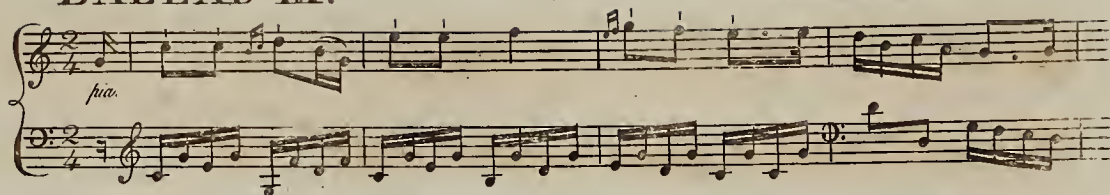
- hee - - ded by delight come on.

2

Superior Love shall scorn his pow'r:
 When time shall turn the fated Hour,
 Which only can our knot unfold,
 Then both one sacred Urn shall hold.
 And lasting marks of honour paid
 To HEN'RY and the NUT BROWN MAID

BALLAD III.

The Words by Shenstone.

Allegretto

gen - tle warb - lers hi - ther fly, And care - ful thun the noon - tide heat, My

Moz. for.
Shrubs a cool - ing shade sup - ply, My groves you'll find a safe re - treat, a

Sym
safe re - treat.

2

Here freely range from spray to spray
 Or busy weave the mossy nest;
 Here rove and sing the live-long day,
 And here at night securely rest
 Sad Philomel! ah! quit thy haunt
 Yon distant shady woods among
 And round my friendly grotto chaunt
 Thy sweetly plaintive warbling song

Werter's Sonnet

BALLAD IV.

The Words by Charlotte Smith

Poco Adagio

m.f. *m.f.* Make there my

m.f. Tomb beneath the Lime trees Shade where grafs and flow'rs in wild lux-uriance wave let no me -

m. mo-ri- al mark where I am laid or point to common Eyes the Lo- -vers Grave or point to common

fuo. m. *sym.* *m.f.* Eyes the Lo- -vers Grave And some times when the Sun with par - ting

Moz. for.

Rays gilds the long Grays that hides my fi-lent Bed the tear-shall trem-ble in my Charlotte's

Eyes Dear pre-cious Drop they shall Embalm the Dead dear pre-cious drop they shall Embalm the

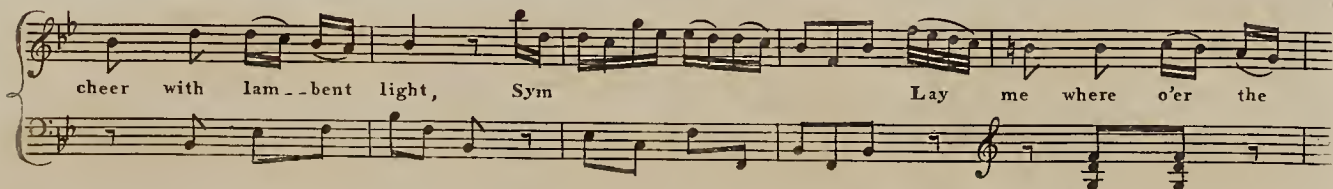
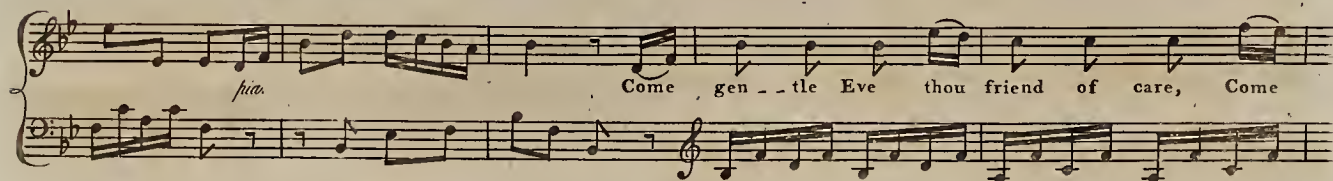
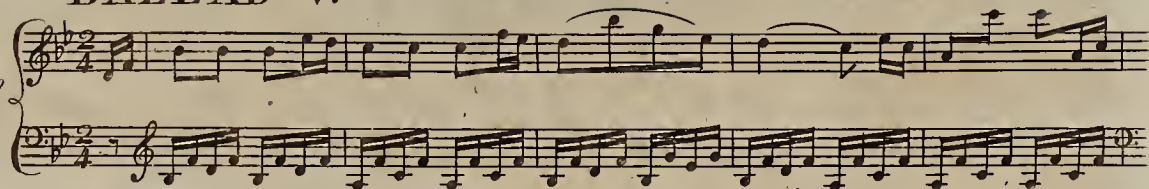
dead Yes! Char-lotte o'er the mournful spot shall weep where her poor Wer-ter and his forrows

flee where her poor Wer-ter and his forrows sleep.

fiam *sym* *pp*

BALLAD V.

The Words from Petrarch.

Allegretto

ver_dant ground, Her car_pet Na_ture spreads, Where the green bow'r with

ro_fes crown'd, Its fra_grant foi_lage sheds, Where the green bow'r with

ro_fes crown'd, Its fra_grant foi_lage sheds. Sym

2

Improve the peaceful Hour with Wine
 Let Music fill the Grove
 Around the Bowl let Myrtles twine
 And tune the strain to love
 Come, STELLA Queen of all my heart
 Oh! hear the rural Choirs
 Thy looks perpetual Joys impart
 Thy voice sweet Love inspires.
 Thy looks perpetual Joys impart,
 Thy voice sweet Love inspires.

BALLAD VI.

Affettuoso

Go droo - - ping flow'r by heat op - - pres'd, - - Go, and re - -

- - vive on MA - - RY'S breast, Her breast be - - nign doth all ex - -

- - cell, Go, there my rose go there and dwell, Sym

Not in the Vale - - nor on the hill, Where sum - mer gales with

fra - - grance fill, Not FLO - RA'S Tem - - ples when she's dress'd, - - Are half fo

fair as MA - RY'S breast. Sym Were I to

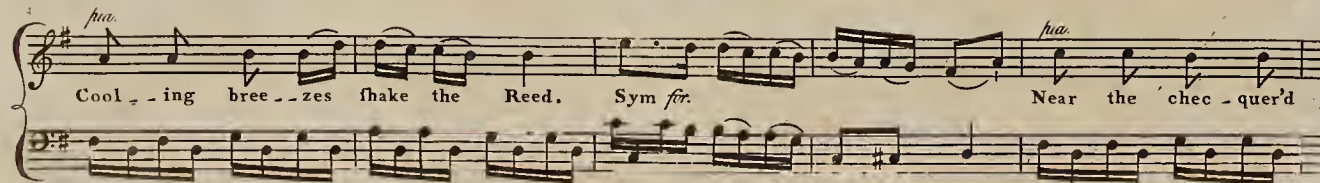
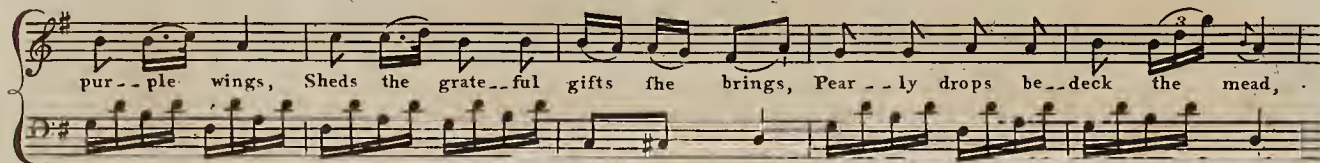
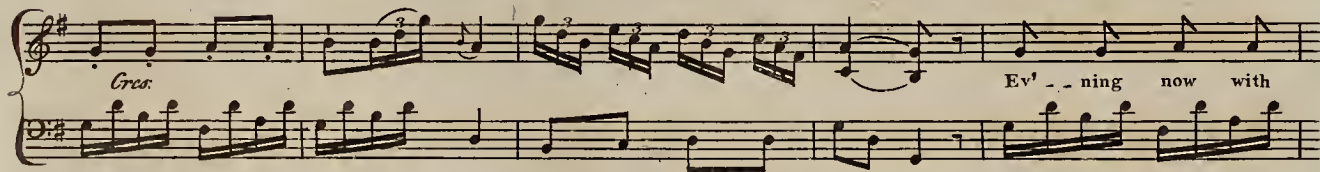
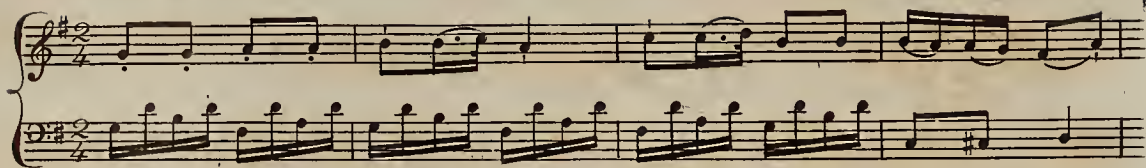
live 'till I be old, And pinch'd by keen De - cem - ber's cold, Sym

I should re - vive were I to reft, - - - my a - - - ged head on

MA - - - RY'S breast, Go droo - - - ping Flow'r by heat op - - - pres'd, - - - - *pp*

Go and re - - - vive on MA - - - RY'S breast. Sym

BALLAD VII.

The Words by D^r. Johnson.*Adagio*

lone ly grove, Sym CU PID Oh ap

2
STELLA, thither let us stray
 Lightly o'er the dewy way
 Phœbus drives his burning Car
 Hence my lovely **STELLA**, far;
 In his stead the Queen of night
 Round us pours a lambent light

3
 Light that serves but just to show
 Breasts that beat, and cheeks that glow;
 Let us now in whisper'd joy
 Ev'nings silent Hours employ
 Silence best and conscious shades
 Please the hearts that love invades.

" Raife the Song of SHILRIC; when he return'd to his hills, and VINVELA was no
 " more. He leaned on her Gray Mossy Stone He thought VINVELA lived. He saw
 " her fair-moving on the Plain: But the bright form lasted not: The Sunbeam fled
 " from the field, and she was seen no more. Hear the song of SHILRIC, it is soft
 " but sad. ——— OSSIAN

BALLAD VIII.

Adagio

The first system of musical notation is in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat). The tempo marking 'Adagio' is written to the left. The lyrics 'I sit by the mossy Fount, on the top of the hill of Winds, Sym one tree is' are written below the treble staff. The word 'Sym' is written above the treble staff at the end of the first phrase.

The second system of musical notation continues the melody and accompaniment. The lyrics 'rustling a - bove, a - - - bove me, Dark - - - waves roll o - - ver the Heath' are written below the treble staff. The word 'Sym' is written above the treble staff at the beginning of the second phrase. The tempo marking 'Mez. for.' is written below the bass staff at the end of the system.

The third system of musical notation continues the melody and accompaniment. The lyrics 'The Lake is troubled is trou - bled be -' are written below the treble staff. The word 'Sym' is written above the treble staff at the beginning of the system. The tempo marking 'Mez. for.' is written below the bass staff at the end of the system.

The fourth system of musical notation continues the melody and accompaniment. The lyrics '- - low. Sym ff It' are written below the treble staff. The word 'Sym ff' is written above the treble staff at the beginning of the system. The tempo marking 'Mez. for.' is written below the bass staff at the end of the system.

6

Mez. for. *pp* *Soften:*

is mid day but all all is fi - lent *fad* are my

Sym *fad*

thoughts *fad* are my thoughts a lone didst thou but ap

Mez. for. *Sym*

pear Oh! my Love A wan - der - er on the

Sym *Sym* *Sym*

Heath Thee would I comfort my Love my Love And bring thee

Sym for. *pp*

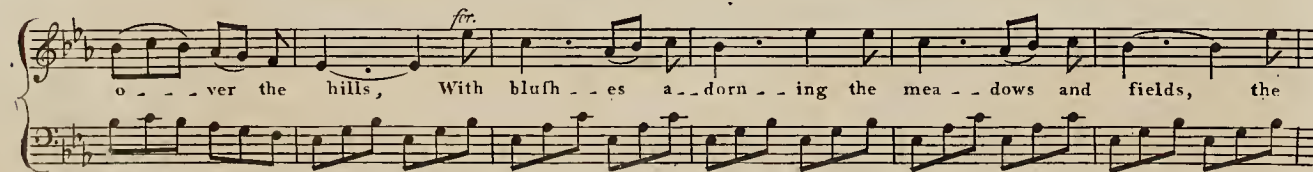
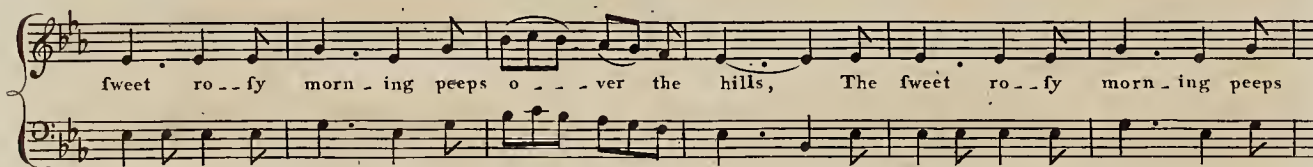
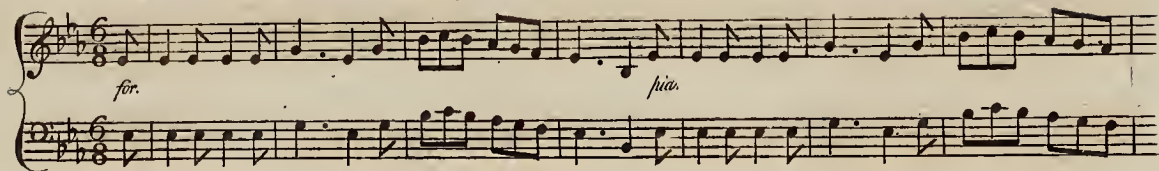
to thy Father's house thy Fa - thers' house.

a for 6

The celebrated La Chasse

BALLAD IX.

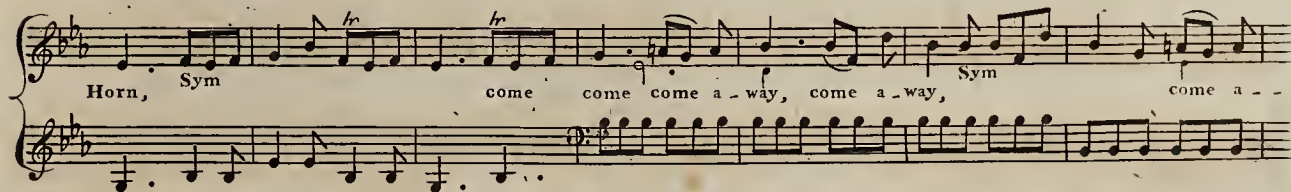
Allegro



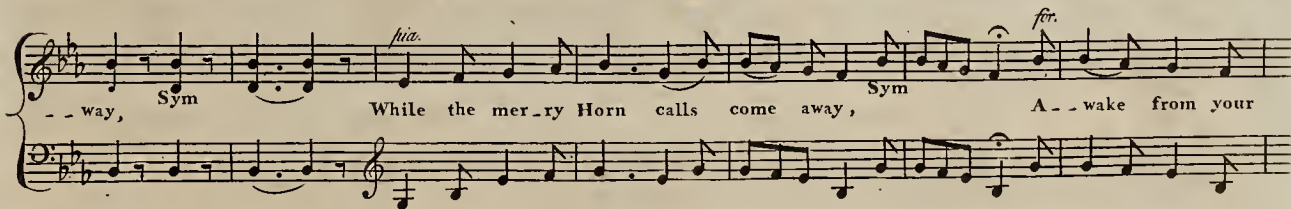
mea - dows and fields, *Sym* While the mer - ry merry



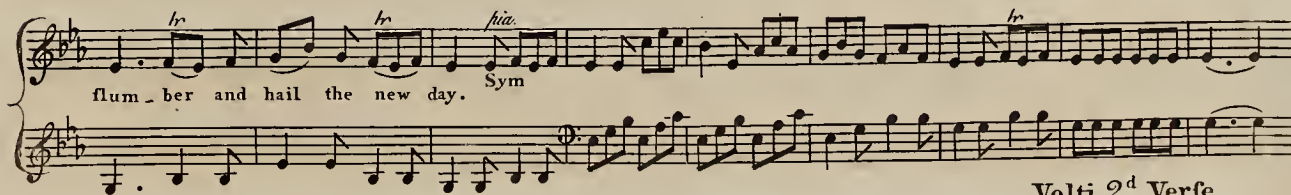
Horn, *Sym* come come come a - way, come a - way, *Sym* come a - -



- - way, *Sym* While the mer - ry Horn calls come away, *Sym* A - - wake from your



flum - ber and hail the new day. *Sym*



2^d Verfe

The Stag rous'd be-fore us a-way seems to fly, - the Stag rous'd be-fore us a-

- way seems to fly, And pants to the cho-rus of Hounds in full cry, of

Hounds in full cry, Sym. Then fol-low follow the

Chace, Sym The mu-fi-cal Chace, follow the Chace, Sym

follow the Chace, Sym Then fol-low the Chace, then follow the Chace, Sym

When plea - sure and vig - rous health you embrace, Sym

See, See the Stag,

Mez. for. he pants, Sym he dies, he

Sym pants, he dies, a -

Mez. for. gain he pants, he dies. pp ppp

BALLAD X.

The Words from Metastasio

Forlorn I

plough the for-- my Wave, with-- out the help of shrouds on Sails the Skies grow

black the bil-- lows rave the Winds a-- rife? the Stee-- rage falls. By all for--

fa-- ken, In de-- spair I blind-- ly steer as for-- tune guides, In-- te-- gri--

6

6

6

6

- ty which still I bear But whelms my Bark be - - neath the Tide For - - lorn I

6

5

6

4

5

2

plough the stor - my wave with - out the help of shrouds or Sails the Skies grow

Mez. for.

Mez. for.

for.

fin.

#

6

6

5

black the bil - - lows rave the winds a - - rise! the fee - - rage fails But hope re -

for.

6

6

5

6

5

- - leaves my mind from fear Hopes An - - chor dif - - fi - - pates all care

BALLAD XI.

GRAY

Moderato

Stac: *pia.* *for. Cres.*

O ye in youth and beauty's pride, Who lightly dance a - - long, While

laughter fro - lic's at your side, and rapture tunes your long, What

Mez. for. though each grace a - - round you play, *Mez. for.* Each beau - ty blooms for you, *Mez. for.* Each

beau-ty blooms for you, Warm as the blush of ri-sing day, And spark-ling as the
 dew, Warm as the blush of ri-sing day, and sparkling as the dew. Sym *fuo.*

2
 The blush that glows so gaily now
 But glows to disappear
 And quiv'ring from the bending bough
 Soon breaks the pearly tear
 So pass the beauties of your prime
 That ev'n in blooming die
 That ev'n in blooming die
 So shrinking at the blast of time
 The treach'rous Graces fly
 So shrinking at the blast of time
 The treach'rous Graces fly.

3
 With charms that win beyond the fight
 And hold the willing heart
 My STELLA shall await their flight
 Nor figh when they depart
 Still Graces shall remain behind
 And beauties still controul
 And beauties still controul
 The graces of the polish'd mind
 And beauties of the Soul
 The graces of the polish'd mind
 And beauties of the Soul.

BALLAD XII.

The Words by Shenstone

Andante
Allegretto

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece. The tempo markings 'Andante' and 'Allegretto' are written vertically on the left side of the first system. The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are written below the vocal line. The piano part includes various fingering numbers (e.g., 5, 6, 7, 4, 3, 2, 1) and articulation marks (e.g., slurs, accents). The piece ends with a double bar line and a repeat sign.

To-gether let's stray thro' the Grove, a -

To-ge-ther let's stray thro' the Grove, a -

- mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy

- mid' the Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy

Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs,

Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs, There

[illegible]

