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The faithful Lover. a Choice Song.

Tender

Go gentle Gales go

bear my Sighs a way and to my Love the

ten dex notes con vey and to my Love the

tender notes con vey.

Musical score for piano and voice. The score consists of seven systems of music. The first system is a piano introduction marked 'Tender'. The second system begins with the vocal line 'Go gentle Gales go'. The third system continues with 'bear my Sighs a way and to my Love the'. The fourth system continues with 'ten dex notes con vey and to my Love the'. The fifth system continues with 'tender notes con vey.' The sixth and seventh systems are piano accompaniment for the final phrase. The score includes various musical notations such as notes, rests, and ornaments.

Set by G. F. Arne.

As some lone Dove abandon'd and forlorn with ceaseless
 plaints my absent Love I mourn, my absent Love I mourn.

Go gentle Gales go bear my sighs a
 way and to my Love the tender Notes convey

Blow zephyrus blow, and bear my sighs along;
 The Birds shall cease to tune their Evening Song,
 The Birds &c

The Winds to blow, the waving Woods to move
 And stream to flow, ere I shall cease to Love,
 ere I shall cease to Love.

Go gentle Gales &c 3
 Not bubbling Springs, unto the thirsty Swain,
 Nor balmy sleep, to Lab'ers spent with pain,
 Nor balmy &c

Nor Showrs to Larks, nor sunshine to y^e Bee,
 Are half so sweet, as thy dear sight to me.
 As thy dear sight to me.

Go gentle Gales &c



The Croaking of the Toad.

You twice ten hundred Deities to whom to whom we daily

Sacrifices ye powers ye powers that dwell wth fates be low and see what

Men are doom'd to do where Elements in dis.....cord dwell

thou God of Sleep a rise and tell tell great Zempoalla what

strange Fate must on her dis mall dis mall Vision waite

A Favourite Song.

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 Earthydun that*

pa *nts for Breath with her Iwe*

Ud Sides full full full of Death

By the Crested Aders Pride *By the Crested Aders Pride that a*

long the Cliffs do gli *de* *By thy*

Uvage by thy Uvage fier *ce and black*

Set to Musick by M^r Henry Purcell.

by thy Death's Head on thy Back by thy twi.....

stid Serpents plac'd for a girdle re..... und thy Waste

Is the hearts of gold y^e deck thy Breast thy Shoulders and thy Neck

from thy Sleeping Musick rise and open and open thy

unwilling Eyes While bubling Springs y^e Musick keep

While bubling Springs their Musick keep y^e use to Lull the use to Lull the

Lull the in thy Sleep that use to Lull the

Lull the Lull the use to Lull the Lull the in thy Sleep.



Clot's Resolves. Setto. Musick by D. Green.

As Clot in Flowers reclind oer the
 Streams she sigh'd to the Breeze & made Colin her Theme tho
 Pleasant y^e Stream & tho cooling the Breeze & the Flowers tho
 fragrant she panted for Ease and the Flowers tho fragrant she
 panted for Ease.

The musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written in italics below the notes.

2

The Stream it was fickle and hasted away,
 It kiss'd the sweet Banks but no longer would stay,
 Tho' Beautous Inconstant and Faithless tho' Fair;
 Ah Colin look in and behold thyself there.

3

The Breeze that so sweet on her Bosom did play,
 Now rose to a Tempest and darkned the Day,
 As soft as the Breeze and as loud as the wind,
 Such Colin when Angry and Colin when kind.

4

The Flowers when gather'd so Beautous and sweet,
 Now fade on her Bosom and die at her Feet,
 As fair in their Bloom and as foul in Decay,
 Such Colin when Present and Colin away.

5

In Rage and despair from the Ground she arose,
 And from her the Flowers so faded she throws,
 She weeps in the Stream and she sighs to the wind,
 And resolves to drive Colin quite out of her mind.

6

But what her resolves when her Colin appear'd,
 The Stream it stood still and no Tempest was heard,
 The Flowers recover'd their beautiful hue,
 She found he was kind and believ'd he was True.

For the German Flute.

The musical score is written for a German Flute in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with several trills and ornaments marked with 'tr' and '*'. The piece concludes with a double bar line and repeat dots.



Colinet and happy Bet, set by D. Arne

He

Now y^e happy Knot is ty'd Betsy is my charming Bride, Ring y^e Bells and
fill the Bowl Revel all with out controul Revel all with out controul
Who so Fair as love ly Bet, Who so blest as Colin et Who so fair as
lovely Bet who so blest as Colin et.

She
Now adieu to Maiden Arts
Angling for unguarded Hearts
Welcome Hymens lasting Joys
Dancing wanton Girls & Boys
Girls as fair as lovely Bet
Boys as sweet as Colinet

He
The ripe Sheaves of yellow Corn
Now my plenteous Barn adorn
The Tree deck'd my Myrtle Bows
With y^e fairest sweetest Flowers
Riper fairer sweeter yet
Are the charms of lovely Bet

She
Tho on Sundays I was seen
To bid like any May day Queen
The six Sweethearts dutily strove
To deserve thy Betsy's love
Them I quit without regret
All my Joys in Colinet

He
Strike up then the rustic lay
Crown wth sports our Bridal day
May each Lady Mistress find
Like my Betsy fair & kind
And each Lads a Husband get
Fond and true as Colinet

Both
Ring the Bells and fill the Bowl
Revel all without controul
May the sun neer rise or set
But with joy to happy Bet
But with joy to happy Bet
And her faithful Colinet



A Favourite Air Set by D. Arne

Gently

long had I borne of Love the Pain and
 long in silence drag'd his Chain with Revolution near to tell the Love I
 bore to Isabel the Love I bore my Isabel.

<p>The Fire she kindled in my Breast Philosophy would have suppress'd But in that Breast Love took its stand Triumphant with a burning Brand.</p>	<p>Dear Isabel thou much lov'd Maid Bring to a bleeding Heart thine Aid Thou hast the Fountain thou the Pond To quench a Flame that would devour.</p>
--	--

To ease me of the thrilling Smart,
 To wrench the Dagger from my Heart;
 And to apply a Hand divine.
 O! Goddess of my Soul is thine.



A Choice Song

Lively

6/8 7/8

6 6 4 5

Wer't thou yet fairer than thou art which lyes not

6

in the Pomir of Art Or hadst thou in thine Eyes more Darts than

6 5 6 5 *

Cupid ever shot at Hearts

6 6/4 5/4 6/4 5/3 6 6/4 5/4 *

Yet if they were not Thrown at me I would not cast a

4 7 *

Thought on thee I would not cast a Thought on thee.

7 7 4

Set to Musick by M^r Dejesch

Yet if they were not Thrown at me I would not cast a
Thought on thee

I'd rather marry a Disease,
Than court the Thing I cannot please;
She that would cherish my Desires,
Must court my Flame with equal Fires;
What Pleasure is there in a Kiss,
To him that doubts the Heart's not his.
To him that Vè
What Pleasure is there in a Kiss,
To him that doubts the Heart's not his.

I love thee not cause thou art fair,
Softer than Down, Smoother than Air;
Nor for the Cupids that do lye,
In either Corner of thine Eye;
Would you then know what it may be,
Tis I love you, cause you love me,
Tis I Vè,
Would you then know what it may be?
Tis I love you cause you love me?



A Favourite Song.

*Who'd know the sweets of liberty 'Tis to
 climb the Mountains brow Thence to discern rough Industry at the
 harrow or the plough Thence to discern rough Industry at the
 har row or the plough at the harrow or the plough
 'Tis where my Sons their crops have*

in the Opera of Eliza

own calling the harvest all their own 'Tis where my

sons their crops have own calling the harvest all their 'Tis where my

harvest all their own

*'Tis where the Heart, to Truth ally'd,
Never felt unmanly fear;
'Tis where the Eye, with milder pride,
Nobly sheds sweet pity's tear,
Such as Britannia yet shall see,
These are the sweets of liberty.*

For the German Flute



Tis Time Enough Yet

Musical staff 1: Treble clef, G-clef, 6/8 time signature. The melody begins with a quarter note on G, followed by eighth notes.

Musical staff 2: Bass clef, F-clef, 6/8 time signature. The bass line features several octaves (e.g., 6 5, 6 6 6, 6 6) and some grace notes.

Musical staff 3: Treble clef, G-clef, 6/8 time signature. Continuation of the melody with various rhythmic patterns.

Musical staff 4: Bass clef, F-clef, 6/8 time signature. Continuation of the bass line with octaves and rhythmic patterns.

Musical staff 5: Treble clef, G-clef, 6/8 time signature. Continuation of the melody. The lyrics "As Term full as long as the" are written below the staff.

Musical staff 6: Bass clef, F-clef, 6/8 time signature. Continuation of the bass line.

Musical staff 7: Treble clef, G-clef, 6/8 time signature. Continuation of the melody. The lyrics "Sage of old Troy To win a sweet Girl I my time did employ To" are written below the staff.

Musical staff 8: Bass clef, F-clef, 6/8 time signature. Continuation of the bass line.

Musical staff 9: Treble clef, G-clef, 6/8 time signature. Continuation of the melody. The lyrics "win a sweet Girl I my time did employ" are written below the staff.

Musical staff 10: Bass clef, F-clef, 6/8 time signature. Continuation of the bass line.

Musical staff 11: Treble clef, G-clef, 6/8 time signature. Continuation of the melody. The lyrics "oft urg'd her the Day for our" are written below the staff.

Musical staff 12: Bass clef, F-clef, 6/8 time signature. Continuation of the bass line.

Musical staff 13: Treble clef, G-clef, 6/8 time signature. Continuation of the melody. The lyrics "Marriage to sel as often she answer'd tis time enough yet as of" are written below the staff.

A New Song

ten she answer'd tis time enough yet tis time enough yet₃
time enough yet as often she answer'd tis time enough yet

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves have a grand staff (treble and bass clefs). The music is in a common time signature (C). The lyrics are written in a cursive hand.

I told her, at last, that her Passions were wrong,
 And more that I scorn'd to be foold with so long,
 She burst out a laughing at seeing me fret,
 And humming a Tune, cry'd, tis time enough yet,
 Time enough yet &c.

Determin'd by her to be laugh'd at no more,
 I flew from her presence and bound'd out of door,
 Resolv'd of her usage the better to get,
 Or on her my eyes again never to set,
 Never to set &c.

To me the next Morning her Maid came in haste,
 And begg'd for God's sake I'd forget what was past,
 Declar'd her young Lady did nothing but fret,
 I told her I'd think out 'twas time enough yet,
 Time enough yet &c.

She next in a Letter, as long as my Arm,
 Declar'd, from her Soul, she intended no harm,
 And begg'd I the Day for our Marriage would set
 I wrote her an answer tis time enough yet,
 Time enough yet &c.

But that was scarce gone when a Message I sent,
 To shew in my Heart I began to relent,
 I begg'd I might see her together we met,
 We kiss'd and where Friends again so we are yet,
 So we are yet &c.



Tricks A Choice Song Set by Doct^r Green

Yes I'm in love, I feel it now, Celia has undone me And
yet I'll swear I can't tell how, the pleasing Plague stole on me the pleasing
Plague stole on me, tis on me, 'Tis not her Face that love creates, nor
there no Grooves reveal, 'Tis not her shape for there the Fates have
rather been unci vil, have rather been uncivil, tis civil 'Tis.

'Tis not her Air, for sure in that,
There's nothing more than common;
'Tis not her Sense, for that's but Chat,
Like any other Woman;
Her Voice, her Touch, might give the alarm,
'Tis both perhaps, or neither;
In short, tis that provoking Charm,
Of Celia altogether.



A favourite Air Set by D^r Boyce

You say at your feet that I wept in despair And
ev'ill that no Angel was ever so fair how could you believe all y^e Senseless I spok' What know we of
Angels I meant it in Joke I meant it in Joke What know we of Angels
I meant it in Joke.

I next stand indicted for swearing to Love?
And nothing but Death, could my passion remove,
I've lik'd you a Twelve-month a Calender Year,
And yet not Contented have consience my dear?



The Non-pariel

Gently

Chloes out of Fashion Can blush and be sincere Tho
together in a Bumper if all the Belles were here What
tho no Diamonds sparkle about her Neck and Waist with
evry shining Virtue The lovely Maid is gracil

S:

Tho

Id

gracil

Set to Musick by D.^r Boyce

With ev'ry shining Vir' tue the
lovely Maid is grac'd

In modest, plain Apparell,
No Patches, Paint, or Airs.
In Debt alone to Nature,
An Angel she appears:
From gay Coquets high finish'd,
My Chloe takes no Rules,
Nor envies them their Conquests
The Hearts of all the Fools.

Who wins her must have merit,
Such merit as her own,
The Graces all possessing,
Yet knows not she has One:
Then grant me gracious Heaven
The Gifts you most approve,
And Chloe, charming Chloe,
Will bless me with her Love.

For the German Flute



The Fond Appeal

Slowly

Pia For For

Pia For Pia For

Gentle Youth O tell me why Tears are starting

From my Eye When each Night from you I part

Why the Sigh that rends my Heart why the Sigh that

rends my Heart Gentle Youth O tell me true

87

Set to Musick by D. Arne

Is it then the same with you Gentle Youth O! tell me
 true! Is it then the same with you Is it then the
 same with you *For* *Pia* *For*

Tell me when the appointed Hour Calls us to the secret Bow'r Blushing trembling why I run Early as the rising Sun Gentle Youth O! tell me true Is it then the same with you	Tell me when the Pains I feel Pungent as the Wounds of Steel When I feel the thrilling smart Why I blest the pointed Dart Gentle Youth O! tell me true If it is the same with you
--	--

FOR THE GERMAN FLUTE

Pia *For*
Pia *For*
Pia *For*
Pia *For*
Pia *For*
Pia *For*



Easily. S. A Favourite Song

As when the Dove Laments her Love All on the naked

6 7 7 6 7 7 6

Spray

7 7 7 7 7 7 7

S.

As when the Dove Laments her Love All

6 6 5 6 7 6 7 7 6 7 7 6

on the naked Spray when he returns no more She mourns But So

6 5 7 6 5 6 4 5 6 7 6 7

ves the live long Day But Loves the live long Day

7 7 7 7 7 7 7 7 7 7 7 7

As when the Dove Lu

6 7 7 6 7 7 6 7 7 6

in Acis and Galathea.

mourts her Love All on the naked Spray When he returns no more She
mourns No more She mourns No *No* *No*
When he returns no more She mourns But Loves.....
the live long Day When he returns
No more she mourns But Lo.....
ves But Loves the live long Day

The musical score consists of ten staves. The first five staves contain the vocal line with lyrics. The lyrics are: "mourts her Love All on the naked Spray When he returns no more She", "mourns No more She mourns No", "When he returns no more She mourns But Loves.....", "the live long Day When he returns", and "No more she mourns But Lo.....". The last five staves contain the piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like "6", "7", "5", "4", "3", "2", "1" and "No" written below the notes.

Set to Musick by M^r Handell

Billing Cooing Panting nooing

Melting mur murs fill the Grove

Melting mur murs lasting Love Melting murmurs

fill the Grove Melting murmurs lasting Love Billing

Cooing Panting nooing

Melting murmurs fill the Grove Melting murmurs lasting

Love.



A Drinking Song Set by M^r. Howard

'Tis Wine makes us Love and Love makes us Drink and

each does the other improve All Mortals must know who

feel or can think no pleasures like Drinking and Love

Pleasures like Drinking and Love Then join 'em my boys make the

Blessings divine For Men must be Gods when they've Women and Wine

*Then bring us of both and double each Joy,
I hate to be languid and Cold;
I'll think my self Love, while these I enjoy,
Nor on my self Mortal till Old?*

Cho. *Then join 'em &c.*

*When Old I am grown and toying is past,
In Wine I must place all my Joy;
And tho' I'm unfit for Love to the last,
Yet still I can Drink till I Die.*

Cho. *Then join 'em my boys, make the Blessings Divine,
For Men must be Gods when they've Women and Wine.*



The fair English Rose

Moderately

Musical notation for the first system, including treble and bass staves.

The lillies of France & the fair English

Musical notation for the second system.

Rose could never agree as old History

Musical notation for the third system.

shows But our Edwards & Henrys those

Musical notation for the fourth system.

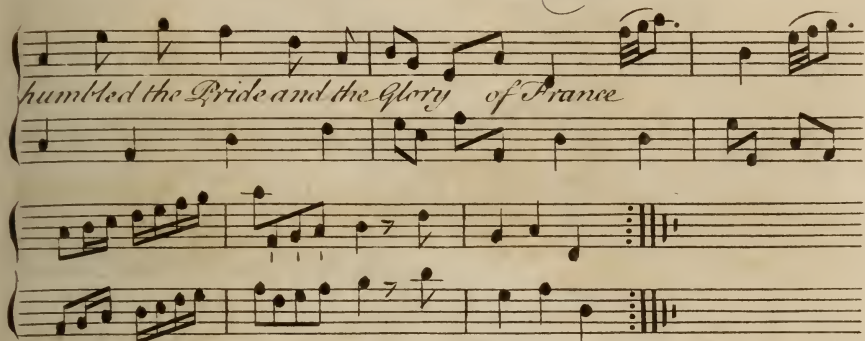
Lillies have torn & in their rich Standards such Ensigns have

Musical notation for the fifth system.

borne to show that old England beneath her strong Lances has

Musical notation for the sixth system.

A Favourite Song



What woud these Monsieurs woud they know how they ran
 Why look at the Annals of Glorious Queen Ann
 We beat 'em by Sea and we beat em by Land
 When Malborough and Ruffel enjoy'd the Command
 Well beat them again Boys so let 'em advance
 Old England despises the Insults of France.

Why let the Grand Monarch assemble his Host
 And threaten Envasions on Englands fair Coast
 We bid them Defiance so let them come on
 Have at 'em their Business will quickly be done
 Monsieurs we will teach ye a new English Dance
 To our Grenadiers March that shall frighten all France.

Lets take up our Muskets and gird on our Swords
 And Monsieurs you'll find us as good as our Words
 Beat Drums Trumpets sound and Hurra for our King
 Then Wellcome Bellisle with what Troops thou canst bring
 Hurra for old England whose strong pointed Lance
 Shall humble the Pride and the Glory of France.

Set to Musick by D'Arne

Features beam the Nobbest brightest Soul the Nobbest brightest Soul

Soul

Pleas'd in thy Converse all the Day
 Lifes Sand unheeded runs
 With Thee I'll hail the rising Ray
 And talk down Summer Suns
 Our Loves Congenial still the same
 With equal Force shall shine
 No cloy'd desires can damp the Flame
 Which Friendship will refine.

For the German Flute

So

Sym

So

Sym



The Lark's shrill Notes

Slowly

The musical score consists of ten systems of staves. The first system includes a treble clef, a 6/8 time signature, and the tempo marking 'Slowly'. The score features a variety of note values, including eighth and sixteenth notes, and rests. There are numerous dynamic markings such as 'p' (piano) and 'r' (ritardando). The piece concludes with a final cadence in the tenth system.

The Lark's shrill

A Choice Song

Notes a...wakes the Morn the Breezes Wave.....the ripend

Corn the yellow Har...vest safe from spoil rewards the

hap.....py Farmers Toil

The Larks shrill

Notes awakes the Morn the breezes Wave.....

the ripend Corn the Larks shrill Notes the Larks shrill

Notes a wake the Morn the breezes wave.....

the ripend Corn the yel...low Harvest safe from

Notes a wake the Morn the breezes wave.....

the ripend Corn the yel...low Harvest safe from

Notes a wake the Morn the breezes wave.....

the ripend Corn the yel...low Harvest safe from

Notes a wake the Morn the breezes wave.....

Sung by M^{rs} Vincent at Vaux Hall

spoil rewards the hap...

Farmers Toil rewards the hap...

py Farmers Toil

The flow...ing Bowl suc...

ceeds the Flail o'er which he tells the Jo...und Tale the

flow'ing Bowl succeeds the flail o'er which he tells o'er

which he tells the Jo...und Tale, D.C.

which he tells the Jo...und Tale, D.C.



A Favourite Song Sung by M^r Beard

Briskly

De

clare my pretty Maid must my fond Suit miscarry With you I'll toy I'll
 kiss and play but hang me if I marry hang me if I marry With
 you I'll toy I'll kiss and play but hang me if I marry.

<p><i>Then speak your mind at once, Nor let me longer tarry; With you I'll toy, I'll kiss, & play, But hang me if I marry.</i></p>	<p><i>Young Molly of the Dale, Makes a mere Slave of Harry, Because when they had toy'd & kiss'd The foolish Brain woud marry.</i></p>
---	---

<p><i>The Charms and Wit a-sail, The Stroke I well can parry; I love to kiss, and toy, and play, But do not choose to marry.</i></p>	<p><i>These fix'd Resolves, my Dear, I to the Grave will carry, With you I'll toy, I'll kiss, and play, But hang me if I marry.</i></p>
---	--



The Invitation

Briskly

Come Myra Idol of the Swains
advance with Majesty divine
advance with Majesty divine Come Myra Idol
of the Swains advance with Majesty divine

The musical score is written on a grand staff. The piano part consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The vocal line is written on a single staff with lyrics. The tempo is marked 'Briskly'. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: 'Come Myra Idol of the Swains', 'advance with Majesty divine', 'advance with Majesty divine Come Myra Idol', and 'of the Swains advance with Majesty divine'. There are also some performance markings like '6', '7 6 4', and '3'.

Set by D^r Arne

To Bow's where gracious Flora
reigns and warbling sing the Muses Nine
and wa...bling wa...bling warbling sing the
Muses Nine.

Come ev'ry Sprightly Joy to taste
That Rural art and Nature boast
Fly hither with the Lightnings haste
And be the Universal Toast.

A Scene so beautiful can't be shown
Though thou shouldst ev'ry Realm survey
As all where e'er thou comest must own
The Graces hear unrival'd Sway.



A Choice Song Sung by M^{rs} Vincent

Sis Liberty ♪ dear *Liberty alone* ♪ that

gives fresh beauty to the Sun that gives fresh beauty to the Sun ♪

Sis Liberty tis Liber... by dear Liberty alone

That bids all Nature look more gay and lovely life with Pleasure steal a

way and lovely life with Pleasure steal away and lovely life with Pleasure

steal away ♪ *Tis Liber... by* ♪ *dear Liberty alone dear*

Liberty alone that bids all Nature look more gay and lovely life with pleasure
steal away *Lovely life Lovely life it's pleasure steal away.....*
and lovely life with pleasure
steal away

For the German Flute

Gently



A favourite Song

Briskly

2/4 6 7 6 6 6 6

Now phœbus sinketh in the West welcome Song and

6 6 6 6 3/4 2/4 6

welcome Test Midnight Shout and Revelry Tipsey Dance and

6 6 6 6 6

Jollity Midnight shout and Revelry Tipsey Dance and Jollity

6 6 6 6 6 6 7/4 *

Fin. *Now phœbus sinketh in the West Welcome Song and*

6 6 6 7/6 * 6 6 6 6 * 6 6

IN COMUS

welcome Jest Midnight shout and Revelry Tipsy Dance and Jollity

Braid your locks with Rosy Wine

dropping Odours dropping Wine Braid your lo... des with

rosy wine dropping Odours dropping Wine dropping Odours

dropping Wine dropping Odours dropping Wine, *Briskly*

Rigour now is gone to Bed And Advice with scrup'ulous Fledd

Stride Age and sour Severi...ty With their gravesans in

Slumber life With their gravesans in Slumber life

The image shows a musical score for the play 'IN COMUS'. It consists of ten systems of music, each with a vocal line and a figured bass line. The lyrics are written in a cursive hand. The figured bass notation includes numbers (6, 5, 4, 3, 2, 1) and symbols like asterisks and slurs. The music is in a single melodic line, likely for a lute or similar instrument. The lyrics describe a scene of revelry and the passage of time, ending with a reflection on death and slumber.



Charming Chloe

Charming Chloe look with Pity on your faithful lovesick Swain

Hear oh hear his doleful Ditty And relieve his mighty Pain

Find you Music in his Sighing Can you see him in Distress

wishing Trembling panting dying yet afford no kind Redress

<p>Stephon woo'd by lawless Passion For no favour rudely sues All his Flame is out of passion Antient Honour for him woods Love for Loves is Swains ambition But if that is deem'd too great Pity pity his Condition Say at least you do not hate</p>	<p>Shoud you fonder of a Rover Practic'd in the art of Guile I light so true and kind a lover Chloe might not Stephon smile Yes well pleas'd at thy undoing Vulgar Lovers might upbraid Stephon conscious of thy ruin Soon woud be a silent Shade.</p>
---	--



ALEXIS and LAURA

The Sun declining milder

Rays ore spreads the Western Skys ore spreads the Western Skys Thro

fragrant Trees sweet Zephiers play Evening shades arise Thro fragrant

Trees sweet Zephiers plays Evening shades arise

*The Flowers reviving raise their heads
Refresh'd with Silver dew
The Evening primrose gaily spreads
And beautiful Scenes renew.*

*Come Laura then these charmes partake
In yonder rosy Bower
Come thy Alexis happy make
This is the appointed hour.*

*There talk of Love whilst free from care
We both are kind and true
Come let us to the shades repair
And seal our Vows anew.*



Chloe Generous as Fair

Moderately Slow.

When
Chloe shines serene.....ly Gay O
how Loves Goddess she out vies How on her
Lips the Graces play and Cupids wan...
ton wanton in her Eyes What soft des...

Chloe

ton

Set to Musick by D^r Arne

light her smiles impart what Rapture does young
 Da... mon feel when thus she ravishes she ravish
 es my Heart with Joys too mighty to re...
 veal with Joys too migh... ty to reveal

The vain conceited of her Sex
 Treat with contempt the Lovers Pain
 Fondly delight to teaze perplex
 And triumph o'er a dying Swain
 But Chloe has a Heavenly mind
 A Soul that's generous great and brave
 Who conquers only conquers only to be kind
 And makes it her delight to save.



A Favourite Song in

Gently

Come ever smiling Liberty and with thee bring thy

Jocond train *Come ever*

smiling Liberty and with thee bring thy Jocond train

Come ever Smiling smiling Liberty and with thee bring thy Jocond

train and with thee bring thy Jocond train thy Jocond train

Judas Maccabeus

thy Joyund train and with thee bring thy Joyund train

Come ev...er smiling Liberty Come ever

smiling Liberty and with thee bring thy Joyund train thy Joyund

To...und train and with thee bring thy Joyund train thy

Joyund train and with thee bring thy

Joyund train

for thee we pant and sigh for thee we

pant for thee with whom eternal pleasure reign for

Set to Musick by Mr Handell

thee we pant *we sigh for thee*
with whom eternal Pleasures reign
Come ever Smiling Liberty and with thee bring thy
joyund train *Come ever*
Smiling Liberty Come ever Smiling Liberty and with thee
bring thy joyund train thy joyund jo.....cund train
and with thee bring thy
joyund train



A Favourite Song Set by D.^r Boyce :&c.

Quick. *From*

flour to flour his joy to change flits yonder wanton Bee from Fair to

Fair thus will I range and I'll be ever free From fair to fair thus will I

range I'll be ever free I'll be ever free

The musical score consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Quick.' The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written in a cursive script below the vocal line. The piano part includes figured bass notation (e.g., 6, 6 5 6, 5 6) and asterisks indicating specific ornaments or techniques.

Pastora *You little Bird attentive view,
That hop from Tree to Tree,
I'll copy them, I'll copy you?
For I'll be ever free.*

Damon *While Tempests shake the nodding Grove,
And plough the foaming Sea,
While Hawks pursue the flying Dove,
So long will I be Free.*

Pastora *Till on the Bush the Lily grows,
Till Flocks forsake the Lea;
Till from the Rock bursts forth the Rose,
You'll find me blith and free?*



Slowly *The Linnet*

The warbling Linnet from his Mate ensnar'd bewails his
 wretched fate his plaints no pity bring his plaints no
 pity bring his Taylor still applauds his woe and
 hears well pleas'd those accents flow which from his Tortures Spring

Thus Love did my poor Heart ensnare
 With subtil Spring of Chloes Hair
 And to her bore the Prize
 She trifles with it as a Toy
 Its amirous Moans promote her Joy
 And Sport She makes of Sighs



The Modern Humo

When Strephon to Chloe made love his pretence 'Twas all but a

Hum his chief aim was her pence For twelve thousand pounds of sly Gipsy did

pass and he topt as much He topt as much with an impudent Face

And thus for a while, they both lay on the catch,
Till at length they consented & struck up a Match,
But soon to their cost, for all their deep wit,
He found himself hum'd, she found herself Bit.

Such Wedlocks a banter, the Wise make no doubt,
And those that get in, would be glad to get out;
'Twas ever confess'd, since the World first began,
Your Fortunes are bites, and so bite, as bite can.

Soldier, and Citizen, Lawyer, and Squire,
Both Saves for Money, each other admire,
All spread out their Snares, in hopes to trapan,
The Worlds all a cheat, so cheat, as cheat can.



A favourite Song

Gently

Hear me gallant Sailor hear me while your Country

has a foe He is mine too never fear me I may weep

but you must go I may weep I may weep I may weep

but you shall go. Though this flow'ry Season

wins you to the peacefull sports of May and Love sighs so long to

Set to Musick by D^r Arne

loose you Love to Glory shall give way Love to Glory

Love to Glory Love to Glory must give way.

Sailor

Boatwain

Can the Sons of Britain fail her;	War and Danger now invite us,
While her Daughters are so true;	Blow ye winds auspicious blow,
Can the Sons of Britain fail her;	War and Danger now invite us
While her Daughters are so true;	Blow ye winds auspicious blow
Your soft Courage must avail her	Ev'ry gale will most delight us,
We love Honour loving you;	That can waft us to the Foe,
We love Honour loving you,	Ev'ry gale will most delight us
We love Honour loving you.	That can waft us to the Foe.

FOR THE GERMAN FLUTE



A favourite Song,

with Spirit

6/4

♩ ♪ ♫ ♬ ♭ ♮ ♯

7 0 7 7 6 0 6/4

Push about the brisk bowl twill inviven the

7

Heart while thus we sit round on the grass The

6 6 7 7

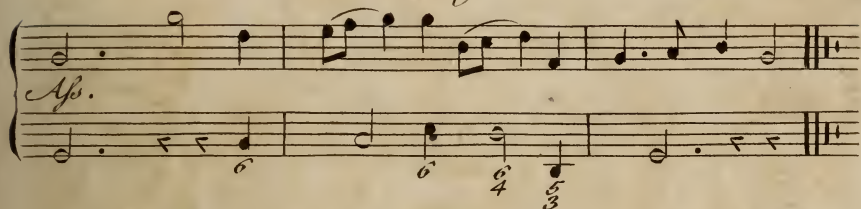
Lover who talks of his sufferings and smart deserves to be

✱ ✱

reckon'd an' Afo an Afo deserves to be reckon'd an'

6 7 5 6

Set to Musick by D^r Boyce



The Wretch who sits watching his ill gotten self,
 And wishes to add to ther Mass,
 Whate'er the Curmudgeon may think of himself,
 Deserves to be reckon'd an *Ass* &c.

The Beau who so smart, with his well powder'd Hair,
 An Angel beholds in his Glass;
 And thinks with Grimace to subdue all the Fair,
 May justly be reckon'd an *Ass* &c.

The Merchant from Climate, to Climate, will roam,
 Of Cresus the Wealth to surpass,
 And oft while hes wandring my Lady at home,
 Claps the Horns of an Ox on an *Ass* &c.

The Lawyer so grave, when he puts in his Plea;
 With Forehead well cover'd with Brass;
 Tho he talk to no purpose, he pockets your Fees,
 There you my good friend are the *Ass* &c.

The formal Physician, who knows every Ill:
 Shall last be produc'd in this Class,
 The sick Man a while, may confide in his skill,
 But Death proves the Doctor an *Ass* &c.

Then let us Companions, be Jovial and gay,
 By turns take our Bottle & Laff;
 For he who his pleasure puts of for a Day,
 Deserves to be reckon'd an *Ass* &c.



A FAVOURITE SONG in COMUS

Quick

Preach not me your musty Rules Ye Drones that
 mould in Idle Cell The Heart is
 wiser than the Schools the Senses allways
 reason well If

The musical score consists of ten systems of staves. The first system is a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The second system is a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The third system is a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The fourth system is a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The fifth system is a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The sixth system is a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The seventh system is a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The eighth system is a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The ninth system is a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The tenth system is a bass clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The score includes various musical notations such as notes, rests, and ornaments, along with lyrics written in a cursive script.

Sung by Mr. Clive

short my span I less can spare to pass a single Pleasure
 by. Unflour is long if
 lost in Care they only live they only live they only
 live who Life enjoy.

The musical score is written on ten systems. The first system shows the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes various time signatures and musical notations. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment.



Palæmon and Pastora Set by D^o Boyce.

Quick

*Farewell my Pastora no longer your Slave I'm quite sick of his
Bondage can suffer his Chain nay arm not if Brown with such haughty disdain my
Heart leaps with joy to be free once again Sing tol derol derol derol derol de
rol Sing tol derol derol derol derol*

*I'll live like the Birds, those sweet Tenants of May,
Who always are sportful, who always are gay,
How sweetly their Sonnets, they carol all Day,
Their Love is but Frolick, their Courtship but Play.*

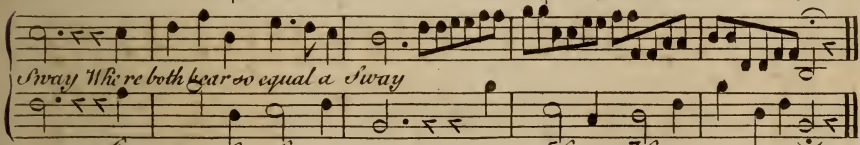
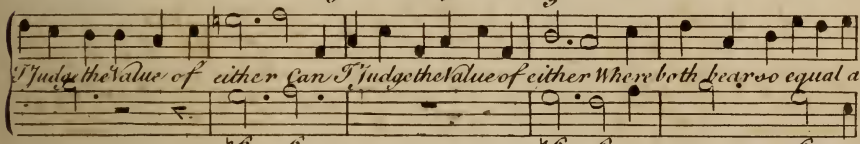
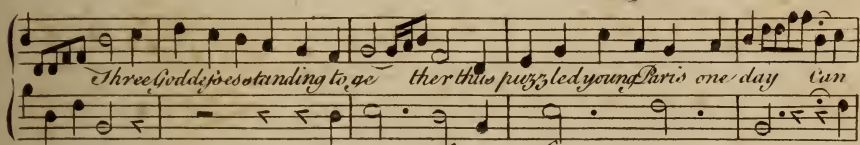
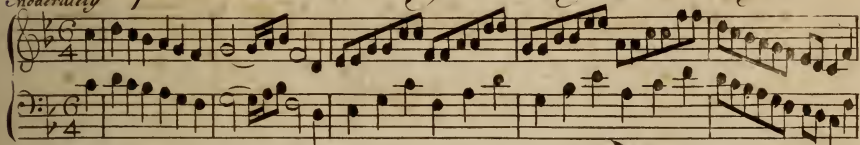
*Struck by a Beauty, they neer saw before,
In chirping soft Notes, they her Pity implore,
She yields to intreaty, and when the Fitts oer,
Is Twenty to one that they never meet more.*

Sing tol derol



A favourite Song Set by D.^r Boyce

Moderately



Pastora

Laura

Consider my Wit and Condition No Merit I plead but my Passion
 Consider my Person likewise I were needless to mention your own
 I never was us'd to Petition Reflect with a little Compassion
 But prythee make use of your Eyes On what this poor Boon feels now.
 prythee make &c. On what this &c.

Damon

Some Genius direct me or Deamon
 Or else I may chance to chosse wrong
 You're part of the goods of Palamon
 I leave you to whom you belong. I leave you &c.



A Favourite Song

Come all ye brave Britons let no one complain Bri

tannia Britannia once more rules the Main with

Bumpers o'erflowing well Jovially Join And tell the high

deeds of the Year fifty Nine with Bumpers o'erflowing well

Jovially Join and tell the high deeds of the Year fifty Nine

The Negroes of Senegal know how we fought
 And the Monsieurs of India what wonders were wrought
 But Minden O Britons that glory was thine
 There France learn'd a Dance in the Year fifty Nine

on the Memmorable Year Fifty Nine

De la Clue with his Squadron so nimble & light
 On meeting Boocaven like a Frenchman took fright
 But running too fast on some mighty design
 He lost both his Legs in the Year fifty Nine.

Whene Montcalm in Canada drew forth his Men
 Secure in his numbers to fight on the Plain
 With true British Spirit we broke ev'ry Line
 And Conquer'd Quebec in the Year fifty Nine.

Niagara Crown Point Ticonderago too
 What cannot bold Britons with courage subdue
 Such Conquest so Noble so great & so fine
 Must add to the glory of the Year fifty Nine.

Whilst Rodney and Hawk watch the flatbottom'd Boats
 At Paris Bellisle cut poor Englishmens Throats
 There Lewis with Pompa drink Burgundy Wine
 To drown in oblivion the Year fifty Nine.

At last like a Thief Bully Conflans stole out
 Believe you a Frenchman surprizingly stout
 The best Man got foremost to lead of their line
 As none lik'd to fight in the Year fifty Nine.

But soon overtaken with troubles we dire
 That spite of Conflans set the great Sun on fire
 Hawke burnt them & Sunk them & twas mighty fine
 To see how they ran in the Year fifty Nine.

Bless King George then kind Heavn we ardently crave
 Him Britons united with Courage will Serve
 And we'll shew the whole World that no period of time
 Can e'er be compar'd to the Year fifty Nine.



Kindness prefer'd to Beauty

brisk

It's not the Liquid brightness of those Eyes
 That swim with Pleasure and delight Nor those fair Heavenly
 Arches which arise o'er each of them to shade their Light Light
 It's not that Hair which plays thro' ev'ry wind and
 loves to wanton round thy face Nor straying o'er thy Forehead

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

7 7 7 7 0 0 5 0 4 5

7 7 6 5 6 0 7 7 7 7 7

6 7 6 5 6 6 6 4 5 0 0

6 5 4 5 0 4 5 6 4 5 7

6 0 5 4 5 7 7 5 5 6

Set to Musick by D^r Arne,

now behind retiring retiring with insidious

6 4 5 6 6 6 6 4 5

Grace retiring with insidious Grace

2 4 5 4 3 7 6 6 2 4 5

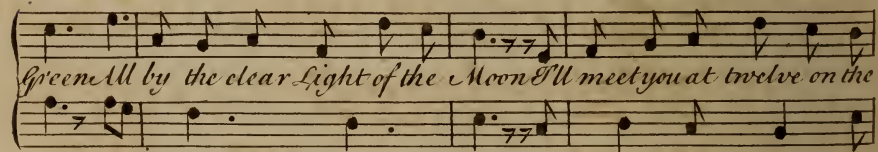
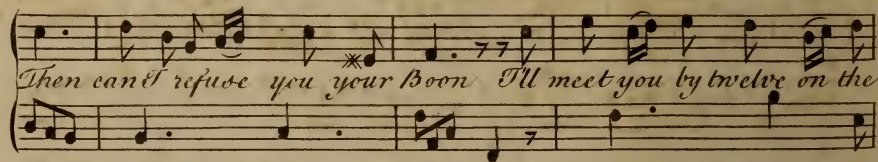
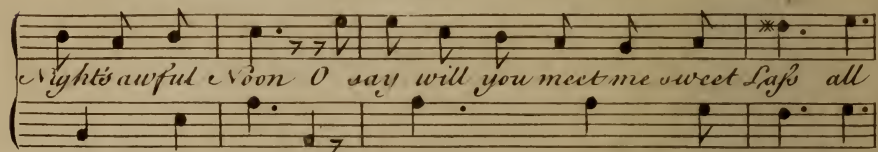
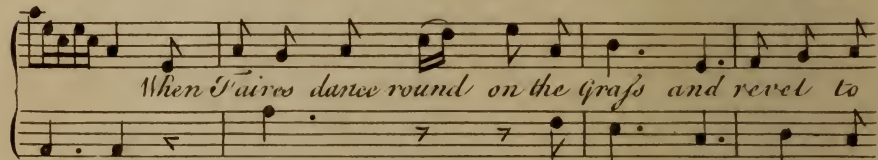
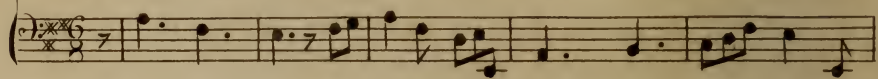
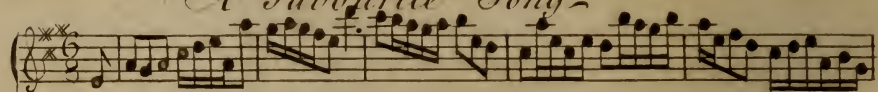
*Tis not that lovely range of Teeth as white,
 As new shorn Sheep, equal and fair,
 Nor even that gentle smile, the Hearts delight,
 With which no smile, could ere compare,
 Tis not that Chin so round that Neck so fine
 Those Breasts that swell to meet my Love,
 That easy sloping waist, that form divine,
 Nor ought, nor ought, below, nor ought above,
 Nor ought below, nor ought above.*

*Tis not the living Coloum over each,
 By natures finest pencil wrought,
 To shame the fresh blown Rose, and blooming peach,
 And mock the happiest painters thought
 But tis that gentle mind, that ardent Love,
 So kindly answering my desire,
 That Grace with which you Look, and speak, and move,
 That thus, that thus, have set my Soul on Fire,
 That thus have set my Soul on Fire.*

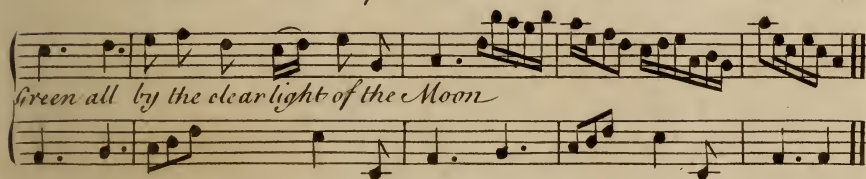
8



A Favourite Song



in the Pantomime of Queen Mabb set by M^r Smith



*The Nightingale perched on a Thorn
Then charms all the Plains with her Tune
And glad of the absence of Morn
Salutes the pale Light of the Moon.*

*How sweet is the Jessamine Grove
And sweet are the Roses of June
But sweeter the language of Love
Breath'd forth by the light of the Moon.*

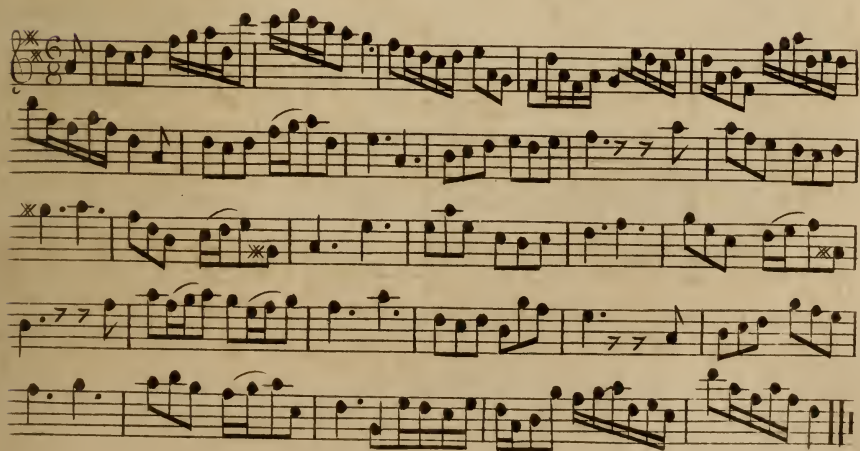
*Too slow rolls the Chariot of Day
Unwilling to grant me my Boon
Away envious Sunshine away
Give place to the Light of the Moon.*

*But say will you never deceive
The Lads whom you conquer'd too soon
And leave a lost Maiden to grieve
Alone by the Light of the Moon.*

*The Planets shall start from their Sphers
Ere I prove so fickle a Loon
Believe I'll banish thy Fears
Dear Maid by the Light of the Moon.*

*Our Loves when the Shepherds shall view
Thus they their pipes shall attune
While we our soft Pleasure renew
Each night by the light of the Moon.*

FOR THE GERMAN FLUTE





A Favourite Song

Sately on yonderswelling Bush big with manya coming Rose This carly

Bud began to blush anddid but half it self disclose

I pluck'd it tho no better grown & now you see how full tis blown I pluck'd

it tho no better grown & now you see how full tis blown

*Still as I did the Leaves inspire,
 With such a purple Light they shone;
 As if they had been made of Fire,
 And spreading so would flame anon;
 All that was meant by Air or Sun,
 To this young Flow'r my Breath has done.*

*If our loose Breath so much can do,
 What may the same in forms of Love,
 Of purest Love and Musick to;
 When Flavia it aspires to move,
 When that which lifeless Buds perswades,
 To wax more soft her Youth invades.*



Rural Happiness

Gently

Let the Tempest of War be heard from afar With
Cannons & Trumpets Alarms Let the Valleys around in
Echoes resound with ter ri ble clashing of Arms

Let Rivers of Blood	In a Cottage or Cell
Run down in a Flood	Each Shepherd may dwell
While Mortals are gaping for breath	Without Interruption at ease
Let the brave if they will	For our peaceable Lives
By Valour and Skill	Are blest with good Wives
Seek Honour in Conquest or Death	That study their Husbands to please

To live sole and retire	What a Blessing below
Is what I admire	Can Heaven bestow
Of Flocks & my Cloe possess'd	Excelling such Quiet as this
From them I obtain	No Afflictions come here
True Peace without Pain	Or Griefs interfere
And lasting Enjoyment of Rest	To lessen our Measure of Bliss.



A Choice Song sung by Mr. Champness

Brisk

Come cheer up my Lads tis to Glory we steer To

add something more to this wonderful Year To Honour we

call you not press you like Slaves for who are so free as we

Chorus

Sons of the Waves Heart of Oak are our

Ships Heart of Oak are our Men We always are ready

Set to Musick by D^r Boyce

Steady Boys steady We'll fight and we'll conquer again and a gain

We neer see our Foes but we wish 'em to stay,
 They never see Us but they wish us away,
 If they run why we follow and run 'em ashore
 For if they wont fight us we cannot do more.
 Heart of Oak &c.

They swear the'll invade us these terrible Foes,
 They frighten our Women, our Children & Beaus,
 But should their Flat bottoms' in Darkness get o'er
 Still Britons they'll find to receive them on shore,
 Heart of Oak &c.

We'll still make 'em run and will still make 'em sweat
 In spite of the Devil, and Brussels Gazzette,
 Then cheer up my Lads with one Heart let us sing,
 Our Soldiers our Sailors our Statesmen and King
 Heart of Oak &c.

Heart of Oak &c.



My faith and truth

Gently

My faith and truth O Sampson prove but hear me

hear the Voice of Love My faith and

truth O Sampson prove but hear me hear the

A Favourite Air

Voice of Love *But*

hear me hear me hear me hear the

Voice of Love *My faith and*

truth O Sampson prove *But hear me*

hear me hear me But hear me

hear the Voice of Love

With Love no Mortal Can be cloy'd all

happinefs is Love enjoy'd *all*

Detailed description: This is a musical score for a piece titled "A Favourite Air". It consists of eight systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes various musical notations such as clefs, time signatures (3/8, 4/2, 3/8), and fingerings. There are also some performance markings like asterisks and slurs. The lyrics are: "Voice of Love But hear me hear me hear me hear the Voice of Love My faith and truth O Sampson prove But hear me hear me hear me But hear me hear the Voice of Love With Love no Mortal Can be cloy'd all happinefs is Love enjoy'd all".

in the Oratorio of Sampson

happinefs is Love enjoy'd *With*

Love no Mortal can be cloy'd *all*

happinefs all happinefs is Love enjoy'd

My faith and truth O

Sampson prove But hear me hear the voice of

Love

But hear me hear me

Set to Musick by M^r Handell

Hear me hear the Voice of Love

My faith and truth O Sampson prove

But hear me

hear the Voice of Love

But hear the Voice of Love

But hear me My faith and

truth O Sampson prove But hear me hear

the Voice of Love



A favourite Air Set by Dr Boyce

Briskly

In vain I try my ev'ry Art & can't fix a single Heart yet I'm not Old or ugly

Yet I'm not old or ugly Let me consult my

faithful Glass A face much worse then this might pass Methinks I look full smuggly

Methinks I look full smuggly

S:

Yet bless'd with all these pow'r full Charms
 The young Palamon fled these Arms
 That wild unthinking Lover
 Hope silly Maids as soon to bind.
 The rolling streams the flying Wind
 As fix a rumbling Lover

but hamper'd in the marriage Noose
 In vain they struggle to get loose
 And make a mighty riot
 Like Madmen how they rave and stare
 A while they shake their Chains & wear
 And then lie down in quiet



The smiling Dawn

Moderately brisk

The smiling Dawn of happy Days pre

sents a prospect clear presents.....a prospect

clear presents a prospect clear

The musical score consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff with a key signature of one flat and a common time signature. The second system includes a vocal line with lyrics and a corresponding piano accompaniment. The lyrics are: "The smiling Dawn of happy Days presents a prospect clear presents.....a prospect clear presents a prospect clear". The piano accompaniment features various chords and fingerings, including sixths, sevenths, and eighth notes.

A Favourite Air Set by M^r Handell

And pleasing Hopes all brightning Ray and pleasing Hopes all

brightning Rays dispel each gloomy fear dispel

each gloomy fear and pleasing Hopes all brightning Rays dispel

each gloomy fear

While

ev'ry Charm that peace display's makes Springtime all the

Year makes Spring time all the Year makes Spring time all the

Year all the Year all the Year while ev'ry

in the Oratorio of Jephtha

Charm that peace displays makes Spring time all the

Year makes Spring time all the Year.

For the German Flute

D:C



A Choice Song

*Fail no more ye learned Asses gainst the joys the
 bowl supplies Sound its depth and fill your glasses Wisdom
 at the bottom lyes Fill them
 higher and still higher shallow draughts perplex the
 brain sipping quenches all our fire Bumpers*

Set to Musick by D Boyce

light it up again *sipping*

quenches all our fires Bumpers light it up a

gain.

*Draw the scene for wit and pleasure
 Enter Jollity and Joy
 We for thinking have no leisure
 Manly mirth is our employ
 Since in life theres nothing certain
 Well the present hour engage
 And when death shall drop the curtain
 With applause well quit the stage. And when &c.*

FOR THE GERMAN FLUTE



A Choice Song

The Merchant to secure his Treasure conveys it in a borrow'd
 Name Euphelia serves to grace my Measure but Cloe is my real
 Flame Cloe is my real Flame My softest Verse My darling Lyre up
 on Euphelia's Toy let lay when Cloe noted her desire that
 I should sing that I should play that I should sing that I should play
 My Lyre I tune my Voice I raise But with my Numbers
 Sprightly

For the German Flute

Moderately Slow

Lively

Brisk

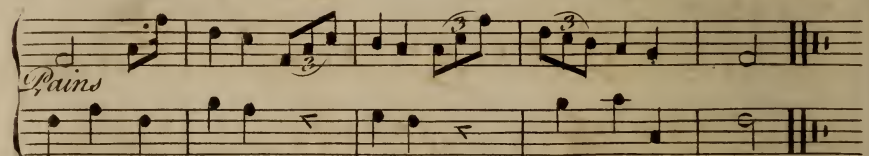
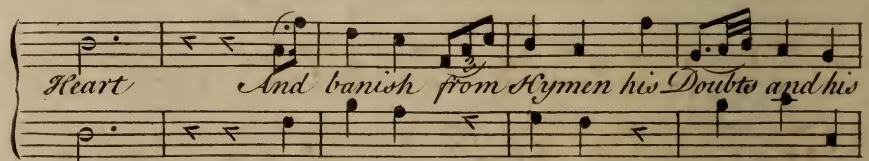
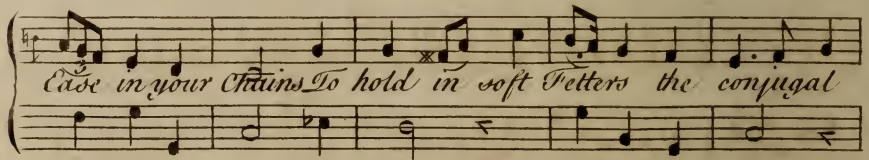
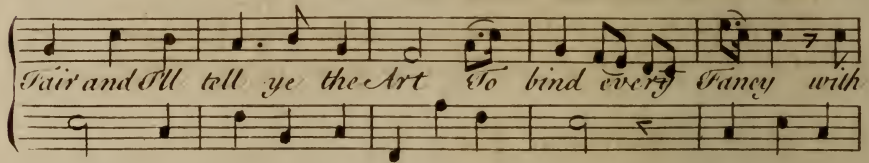
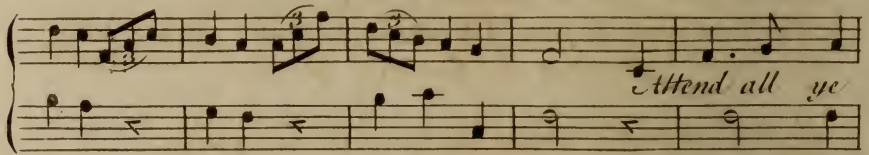
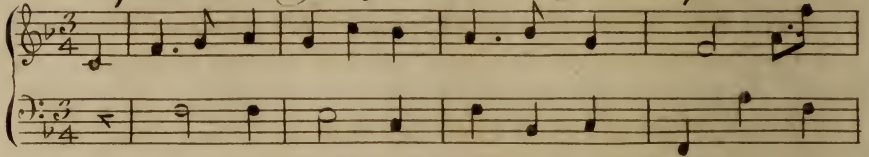


Sung by Mr Lowe at Vaux Hall

But asham'd of my fears that have oft broke my best
 And wearied with loving both cloy'd and unblest
 I'll try to be happy the rest of my Life
 And venture tho late yet at last on a Wife
 Then farewell the Tilt & the Fool and the bold
 I quit you with pleasure before I grow Old
 One Girl of my Heart I will take to for Life
 And enough of all conscience I hold is one Wife
 I'll search the Town over this Fair one to find
 Nor fickle nor Jealous nor false nor unkind
 Whose wit and good humour may hold out for Life
 And then if shell have me I'll make her my Wife
 'Tis time that the follies of Life had an end
 And soon may this Instant I'm ready to mend
 What wonder therell be at so alter'd a Life
 If your wife you like me will resolve on a Wife



A favourite Song in the Way to keep Him



Set to Musick by Mr Smith

When Juno accepted the Cestus of Love,
 She at first was but handsome; Charming became;
 It taught her with skill the soft Passions to move,
 To kindle at once, and to keep up the flame;

'Tis this Magic secret gives the Eyes all their Fire,
 Lends the Voice melting Accents, impassions the Kiss;
 Gives the Mouth the sweet smiles, that awaken Desire,
 And plants round the Fair each Incentive to Bliss;

Thence flows the gay Chat more than Reason that charms,
 The eloquent Blush that can Beauty improve;
 The fond Sigh, the fond Vow, the soft Touch that alarms,
 The tender Disdain the Renewal of Love;

Ye Fair take the Cestus and practice its Art,
 The Mind unaccomplish'd, mere Features are vain;
 Exert your sweet Power, you conquer each Heart,
 And the Loves, Joys and Graces, walk in your Train.

German Flute

The musical score is written for German Flute and consists of six staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets, indicated by a '3' in a circle above the notes. The score concludes with a double bar line and repeat dots.



A favourite Song

Lively

Vain is ev'ry fond endeavour To resist the
tender Dart for examples move us never We must
feel to know the Smart When the Shepherd
swears hes dying And our beauties sets to view
Wan...ty her aid supplying bids us think it

Set to Musick by D^r Boyce

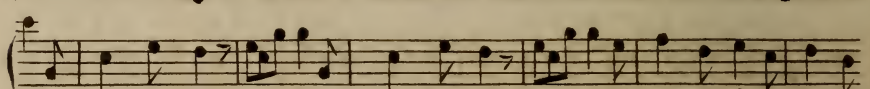
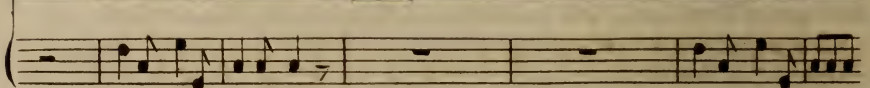
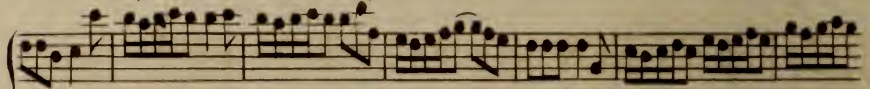
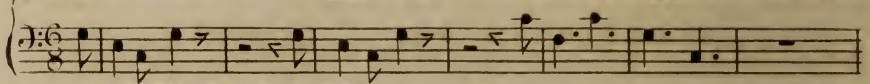
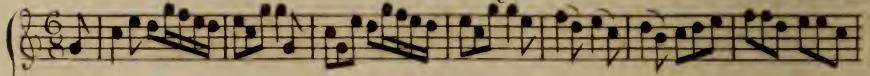
all our due bids us think tis all our due

*Softer than the vernal Breezes,
Is the mild Deceitfull strain;
Fronning truth our Sex displeases,
Flatry never sues in vain;
Soon, too soon, the happy Lover,
Does our tenderest hopes Deceive;
Man was formid to be a Rover,
Foolish Woman to believe;*

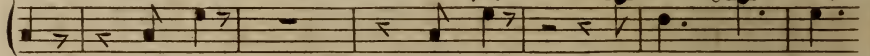
For the German Flute



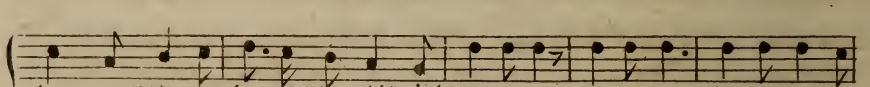
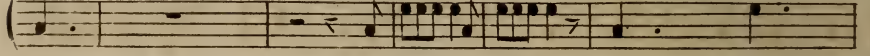
A Favourite Song in Sette



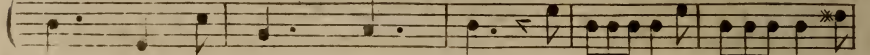
The Card invites In Crowds we fly To join the jovial routful



Cry to join the jovial routful Cry What joy from Cares and



pleasure all Day to live to the Midnight hark away hark away hark away to



Set to Musick by D^r Arne

hye to the Midnight hark away hark away hark away to hye to the Midnight hark away

nor want nor pain nor Grief

nor Care nor dromish Husbands enter enter there

the brisk the bold the Young the Gay all hye to the Midnight hark away

hark away hark away the brisk the bold the Young the Gay all hye to the

Midnight hark away hark away hark away all hye to the Midnight

hark away

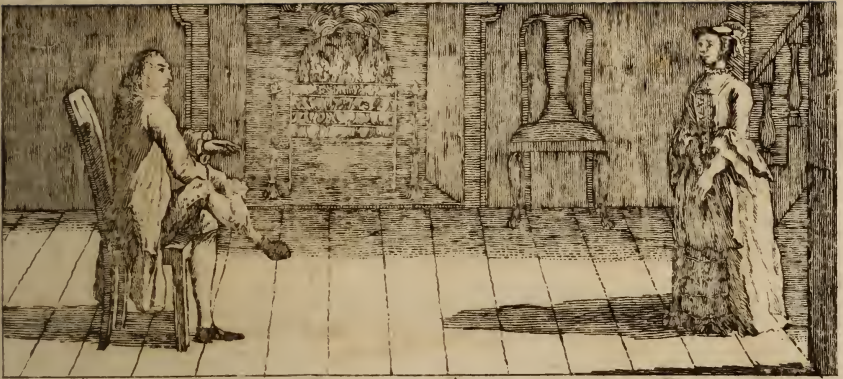
Uncounted strik's the Morning Clock | *When tired with sport to bed we Creep*
And drowsy Watchmen idly knock | *And kill the tedious Day with sleep*
Till Daylight peeps we Sport & play | *To morrow's welcome call obey*
And roar to the jolly hark away | *And again to the Midnight hark away*



A New Song

Prepare British Boys your Hearts for new Joys for Cape Breton &
 Louisbourg taken Our Cannons direct under has
 made France knock under and Louis and Louis has scarce a vid his bacon

Nor to Gallia alone
 Is our Valour made known
 Every Nation before us shall fall
 Both the Indies can tell
 What they know but too well
 And Africk and Africk gives up Senegal.
 Let the Bullies of France
 Now be slow to advance
 Since our old British courage revives
 When ere wee attack them
 Weel hack them well thwack them
 They never were never so thwack'd in their Lives.
 Then my Jolly Boys sing
 To George our great King
 To his Council his Army and Navy
 Who have humbled the Monsieurs
 And prov'd them vain bouncers
 And made and made grand Monarch cry peccari



The Power of Beauty

Moderately Brisk

As Cloe came into the Room tother

Gay I perceive you Where so long could you stay In your

life how you never regarded your flour you never you never re garded your

flour you promis'd at two And look Child tis four you promis'd at two And

look Child tis four

A Favourite Air.

A Ladys Watch needs nither figures nor wheels tis e nough that tis

6 6 6/4 5/6 6/4 5/3 6

loaded with baubles & seals (A temper so hee do's no mortal can bear thus

6/2 6 6/4 5/6 6 6

far I went on with a resolute Air thus far I went on with a

6 6 6/5

resolute Air *Lord Bless me says*

6/2 3/8 3/8

She *Let a body but speak* *Heres an ugly hard*

6 7 6 6 5

resolut fallin into my Neck *It has hurt me And*

7 6/5 6/4 6 6/5 6/4 6

vax'd me to such a De gree *It has hurt me & vex'd me to such a De*

6 6 6/5 6 6 6 6/5

gree Look here *For you never be lieve me*

7 7 7 7 6 5 4

Set to Musick by D.^r Arne.

Pray see pray see On the left side my Breast w^c a mark it has
 made So saying her Bosom she careles Dis playd her Bosom her
 Bosom she careles dis playd That Scene of de
 light I with Wonder sur veyd that scene of de light I with Wonder sur
 veyd & for got e vry Word I de signd to have said And for got e vry
 Word I De signd to have said And for got e vry Word I De
 signd to have said



A Favourite Air.

Gently

How Welcome my Shepherd how Welcome to

me is ev-ry oc-casion of meet-ing with

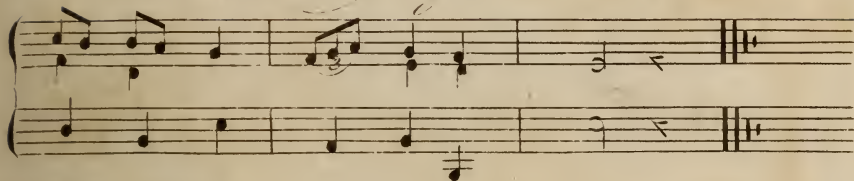
thee. But when thou art Absent how

Joyless am I me thinks I con-vented could

sit down and Die.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Setto. Musick by Sig.^o Bernardino.



2

*The oftner I see you, the more I approve,
The Choice I have made & am fix'd in my Love
For Merit like yours still brighter is shonn
And more must be Vallud the more it is known.*

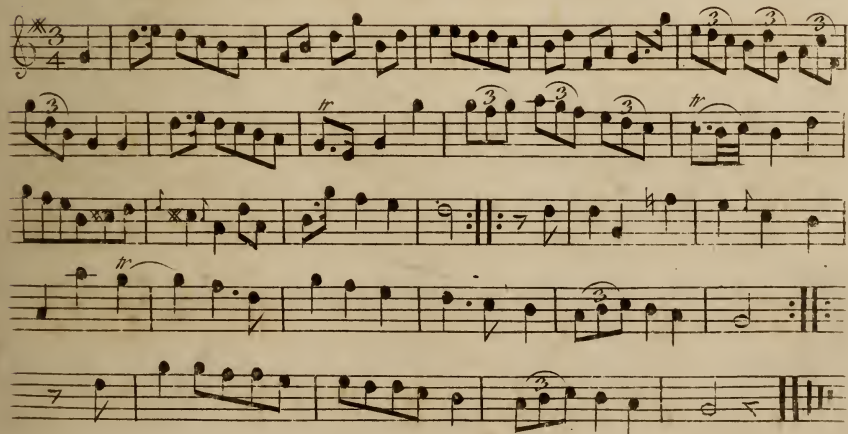
3

*To live in a Cottage with thee I would chuse
And Crowns for thy sake I should gladly refuse
Not all the vast Treasure of wealthy Peru
To me would seem precious if ballanc'd with you.*

4

*For all my Ambition to thee is confin'd —
And nothing could please me if thou wert unkind
Then faithfully Love me & happier I'll be
Than plac'd on a Throne if to reign without thee.*

For the German Flute





A Favourite Song.

Gently

Too late for Re dress and too

soon for my Ease, I saw you and Lov'd you and

wish'd I could please Re flection stood still whilst I

fancied your Eyes read the Language of mine and re

ply'd to my sighs

Set to Musick by G. V. Arne.

Thus Cheated by hope I un heeded went

On and Judg'd of your Heart by the Throbs of my

Own Self Love to my Wish was at hand to per

swade that Kindness that Friendship that Love now re

paid.

2

But alas all is chang'd, & with Anguish I find,
 Words & looks were but Civil, which once I thought kind,
 Idea no longer its Succours will Lend
 To form the fond Lover; or fix the firm Friend.
 But hush my poor Heart, & no longer complain
 Thy Honour, thy Virtue, pronounce it in Vain,
 Thy thoughts swell to Crimes, drive this Love from thy Breast,
 Perform well thy duty, let Fate do the rest



A. Favourite Air; Set by D.^o Boyce.

Tenderly

On thy banks gentle *Stour* when I breathe of soft *Plute* To *Chloes* sweet
accents at *tention* sat *mute* To her *voice* wth what *transports* I swell'd wth *slow*
rain Or re *turn'd* dying *measures* in *Echoes* a *gain*! Little *Cupid* best
Time & the *Graces* a *round* laughtth wth even *di*-*visions* to *vary* the
sound laughtth wth even *di*-*visions* to *vary* the *Sound*

*From my Chloë remov'd when I bid it complain
And warble smooth numbers to sooth lovesick pain
How much alter'd it seems as the rising notes flew
And the soft falling strains how insipidly strew!
I will play them no more — for tis her Voice alone
Must enrapture my soul to enliven its tone.*



A New Song Set by M^r Gates Jun^r

Tenderly

Thou gentle source of Bliss and Woe Fair
 Venus queen of Love From whom both pain and pleasure flow Both
 Youth and Age to move From whom both pain and pleasure flow Both
 Youth and Age to move Both Youth and Age to move

| | |
|--|--|
| <p>I feel I feel the potent fire
 'Tis you possess my Heart
 And kindle up unnam'd desire
 But to augment my smart</p> | <p>O let the wonted powerful charm
 The Heart of Beltsey move
 To wax with soft compassion warm
 And ease my painfull Love</p> |
|--|--|



A new Favourite Song

lively

I made love to Kate, long I sigh'd for she,

till I heard of' late shed a mind to me. me. I'

met her on the Green, in her best Array so pretty she did seem she

Sung by M^o Beard

stole my Heart away; Oh! then we kiss'd and prest
 were we much to blame had you been in my place why
 you had done the same Oh, same

As I fonder grew she began to prate,
 Quoth she I'll marry you and you shall marry Kate,
 But then I laugh'd and swore,
 I lov'd her more than so,
 Ty'd each to a Rope's end,
 'Tis tugging to and fro.
 Again we kiss'd and prest were we much to blame;
 Had you been in my place why you had done y^e same.

Then she sigh'd and said she was wondrous sick,
 Dicky Katy led Katy she led Dick,
 Song we toy'd and play'd,
 Under yonder Oak,
 Katy lost the Game,
 Tho she play'd in Joke.
 For there we did alas what I dare not name,
 Had you been in my place why you had done the same.



A Favourite Song

Moderately Slow.

The heavy Hours are almost pass'd that

part my Love and me my longing Eyes may hope at

last their only Wish to see The soul But how my Delia

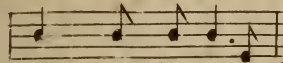
will you meet the Man you're lost so long will

Love in all your Pulses beat and tremble on your

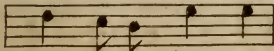
Set to Musick by M^r Jackson of Exeter

Tongue will love in all your pulses beat and tremble on your

Tongue But Tongue

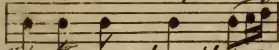


Will you in every Look declare
Your heart is still the same,
And hear each Fly anxious Care
Our Tears in absence frame

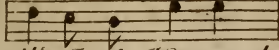


Thus Delia thus I paint the Scene
When we shall shortly meet
And try what yet remains between
Of loving Time to cheat

But if the Dream that sooths my mind
Shall false and groundless prove



If I am doom'd at length to find
You shall forget to love



All I of Venus ask is this
No more to let us join
But grant me here the flattering bliss
To die and think you mine



A Favourite Song,

Soft

Moderately brisk.

What

6 6 6 6 6 6 6 6 6 6 6 6

Medicine can soften the Bosoms keen smart what Lethy can banish the

6 6 6 6 6 6 6 6 6 6 6 6

loud Soft

Pain! What cure can be met with to sooth the forlorn Heart, that's broke

6 6 6 6 6 6 6 6 6 6 6 6

broke by a faithless young Swain! When to the pale Moon's soft

6 6 6 6 6 6 6 6 6 6 6 6

Nightingales moan, In accents so piercing and clear; You

6 6 6 6 6 6 6 6 6 6 6 6

Sing not so sweetly, I cry with a Groan, as when, when my dear

6 6 6 6 6 6 6 6 6 6 6 6

Set to Music by D^r Boyce

Damon was here. here.

In hopes to forget him how vainly I try,
 The Sports of the wake and the Green,
 When Colin is dancing I say with a Sigh,
 'Twas here first my Damon was seen.

A Garland of Willow my Temples shall shade,
 And pluck it ye Nymphs from yon Grove;
 For there to her Cost was poor Laura betray'd,
 And Damon Damon pretended to Love.

FOR THE GERMAN FLUTE

2^d



A New Song Set by M^r Moze

Gently *In Mi ra*

all the Charms unite which Lovers Dream or Poets write The Queen of Love and

Queen of Love with Gate and Face to deck her Stirr and Pallas gave her

Eyes and Pallas gave her Eyes

*Hebe with Flora join'd her aid
With Youth and Bloom to grace the Maid
And ev'ry Pow'r some Gift bestow'd
When hurrying Jove assenting bow'd
And pity quite left out*



The Silent Lover Set by D^r Boyce

Moderately

I look'd and I sigh'd and I wish'd I could speak and very fain would have been
at her foot when I strove most my great Passion to break, still then I said
least of the Matter I swore to myself resolv'd I would
try some way my poor heart to recover - But that was all vain for I sooner could dye than
live with forbearing to love her than live wth forbearing to love her

*Dear Celia be kind then and since your own Eyes
 By looks can command Adoration
 Give mine leave to talk too and do not despise
 Those cogelings that tell you my Passion
 We'll look and we'll love and tho neither should speak
 The pleasure we'll still be pursuing
 And so without Words I dont doubt we may make
 A very good end of this wooing*



A Favourite Song

Moderately

As Colin rang'd early one

morning in Spring to hear the Woods Choristers warble and sing

warble and sing warble and sing to hear the Woods Choristers

warble and sing Young Phebe he saw sup

inely was laid and thus in sweet melody sung the fair Maid

Sung by M^r Beard at Ranelagh

The image shows two systems of handwritten musical notation. The first system consists of two staves. The top staff contains a melody with a treble clef and a key signature of one flat. The bottom staff contains a bass line with a bass clef. The lyrics 'sing the fair Maid sing the fair Maid and thus in sweet melody' are written between the two staves. The second system also consists of two staves. The top staff continues the melody, and the bottom staff continues the bass line. The lyrics 'sing the fair Maid' are written below the top staff. Both systems end with a double bar line and repeat dots.

Of all my experience how vast the amount
 Since fifteen long Winters I fairly can count
 Was ever poor Damsel so sadly betray'd
 To live to those Years & yet be a Maid

Ye Heroes tryumphant by Land and by Sea
 Sworn Votaries to Love yet unmindfull of me
 Of Prowess approv'd of no Danger affraid
 Will you stand by like Dastards and see me a Maid

Ye Councillors sage who with eloquent Tongue
 Can do what you please both with right and with wrong
 Can it by Law or by equity be said
 That a charming young Damsel should dye an old Maid

Ye learned Physicians whose excellent skill
 Can save or demolish can heal or can kill
 To a poor forlorn Damsel contribute your aid
 Whose sick very sick of remaining a Maid

Ye Fops I invoke not to list to my Song
 Who answer no end and to no Sex belong
 Ye eccho of eccho's and Shadows of shade
 For if I had you I might still be a Maid

Poor Colin was melted to hear her complain
 Then wisper'd content like a kind hearted Swain
 And phebe well pleas'd is no longer affraid
 Of being neglected and dying a Maid



With Horns and with Hounds

Brist

with

3/8 6/4 3/8 6 6 6/4 3/8 6 6 6/4 3/8

Horns and with Hounds I waken the Day and hyc to my

Woodland walks away

Set to Musick by D^r Boyce

tuck up my Robe & ambuskind soon and tye to my Forehead a waxing

Moon I course the fleet Stag unkennel the

fox and chase the wild Goats o'er Summits of Rocks

with shouting and hooting we pierce thro the Sky and

Echo turns Hunter and doubles the Cry doubles the cry.....

with

shouting and hooting we pierce thro the Sky and Echo turns Hunter and

doubles the cry Echo turns Hunter and doubles the Cry

B. Favourite Song

With

Horns and with Hounds I waken y Day and hye to my Woodland Walks away

I tuck up my Pobe and am buskind soon and

bye to my Porehead a waxing Moon

course the fleet Stagg unkennel the Fox and chase the wild Goats o'er

Summits of Rocks

shouting and hooting we pierce thro the Sky and Echo turns Hunter and

doubles the cry

in Dryden's Secular Masque

with shouting and hooting we pierce thro the Sky and

Echo turns Hunter and doubles the cry Echo turns Hunter and doubles the

cry doubles the cry Echo turns Hunter and doubles the cry

The musical score consists of 14 staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff continues the vocal line with lyrics. The fourth staff is the piano accompaniment. The fifth staff continues the vocal line with lyrics. The sixth staff is the piano accompaniment. The seventh staff continues the vocal line with lyrics. The eighth staff is the piano accompaniment. The ninth staff continues the vocal line with lyrics. The tenth staff is the piano accompaniment. The eleventh staff continues the vocal line with lyrics. The twelfth staff is the piano accompaniment. The thirteenth staff continues the vocal line with lyrics. The fourteenth staff is the piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments.



A favourite Song Sung by Miss Young

Moderately

You've told me what beauty appears in my face and
 how like a Goddess a Goddess I'm shap'd
 Yet Colin I'm certain I still have a Grace your narrow observance 'ob
 servance has escap'd

*'Tis Virtue that shines in the Virgins bright Eyes
 And adds to her Mien ev'ry charm
 'Tis that which attracts the regard of the wise
 But never a fool can alarm*

*Here Virtue and Reason I hope are ally'd
 With passion united to both
 And when you can conquer my Guard & my pride
 I'm yours for ever sweet Youth*



Oh had I Jubal's Lyre?

Brisk

Oh had I Jubal's Lyre or Miriam's tuneful Voice Oh

had I Jubal's Lyre or Miriam's tuneful Voice To sound like his I

would as pine To sound like his I would as pine In

songs like hers In songs like hers re-joice.

The musical score consists of two staves. The upper staff is for the voice and the lower staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piece is marked 'Brisk'. The lyrics are written in italics below the notes. The score includes various musical notations such as slurs, ornaments, and dynamic markings like '6' and '7'.

A Favourite Air in Joshua.

In

Songs like hers re joyce..... In Songs like

hers re joyce

Oh had I Jubals Lyre or Miriamstuneful Voice Oh

had I Jubals Lyre or Miriams tuneful Voice To Sounds like his I

woud as pure In Songs like hers In Songs like hers re

joyce.....

In Songs like hers re joyce.....

Set to Musick by M. Handell.

In Songs like hers re joice

My humble Strains but faintly show how

much to Heav'n and thee I owe my humble Strains but

faintly show how much to Heav'n and thee I owe how

much to Heav'n & thee I owe.



A Favorite Song in the Shepherds Lottery.

Break

S:

The Drum is unbraed & the Trumpet no more shall rouse y^e fierce Soldier to
 fight *ff.* Our Meads shall no longer be floated with Gore Nor
 Terror disturb the Calm Night *ff.* Nor Terror disturb the Calm
 Night Once more oer the Fields gold en Harvest shall shine The
 Olive her Flowrets in creas *ff.* Again purple Cluster shall

Set to Musick by D^r Boyce.

blush on the Vine these these are the Blessings of Peace. *ff* A

gain purple Clusters shall blush on the Vine these these are the

Blessings of Peace. *ff*

The Shepherd securely now roams thro' the Glade
 Or merrily Pipe in the Vale
 The Youth in soft Numbers attempts his coy Maid
 The Virgins Dance blith in the Dale
 The Flowers with gay Colours embroider the Ground
 Unprov'd by an Enemy's Feet
 The Bleatings of Sheep from y^e Hills & resound
 And the Birds their trim Sonnets repeat.

Sim.

So

Sim.

Sim. So.

Sim. So.

Sim.



Beneath the Vine or Fig trees.

Not too loud.

Musical notation for the first system, including treble and bass staves.

Musical notation for the second system, including treble and bass staves.

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

Beneath the Vine or Fig trees
Shade Ev'ry Shepherd sings the Maid who his simple heart be
trayd In a rustic measure Ev'ry
Shepherd sings the Maid in a rustic measure.

A Favourite Air in Solomon.

Beneath the Vine or fig trees

Shade Evry Shepherd Sings the Maid Who his simple heart be

trayd Beneath the Vine or fig trees

Shade Evry Shepherd

Sings the Maid Who his Simple heart be trayd Who his

Simple heart be trayd In a rustic mea sure In a

rustic mea sure In a

rustic mea sure

Set to Musick by D. Boyce?

While of torment

he Com plains all a round the Village Swains (catch the Song and

feel his Pains Mingling sighs with Pleasure

While of

torment he Com plains all a round the Village Swains

(catch the Song and feel his Pains Mingling Sighs with Plea

sure Catch the Song And feel his Pains. Mingling

Sighs with Plea sure Mingling sighs with Plea sure.

Sym



The Lovesick Invocation

Recitative

As o'er the Flow'ry Meads I pass Where

Nature spreads the Verdant Grass And

Daisies intermingled stray If Silvio

chance to cross the plain these fainter Beauties rise in

vain His presence only makes the May

A Favourite Song

Standy

Soft *bold*

Soft *bold*

O love thou litt'er Foe to rest who hast within this

harmless breast So home the sickning Arrow sent so

home the sickning Arrow sent

Soft *bold*

Relieve a poor unwary Maid who fondly Gazing

was betray'd Nor knew what self delusi on meant

Who fondly Gazing was betray'd nor knew what

Set to Musick by D^r Arne

self delu si on meant.

6 6 6 4 5/7 6 5 6 6

| | |
|--|--------------------------------------|
| Since Custom cruel to y ^e Fair | Then if the lovely Youth appear |
| Forbids my passion to declare | By turns inclin'd to Hope & fear |
| Y ^e sist blind God of soft desire | And tenderly his passion move |
| To thy omnipotence I kneel | My Heart shall flutter to his Sighs |
| Let him my secret anguish feel | With gentle looks I'll meet his Eyes |
| And burn for me with equal fire | And never - never cease to love |

Gently



A favourite Song in the Chapelet

Modestly brisk.

Contented all Day I will sit at your side Where
Poplars far stretching o'er arch the cool Tide and while the clear
River runs purling a long The Thrush and the Linnet con
tend in their Song The Thrush and the Linnet contend in their
Song.

Set to Musick by D^r Boyce

LAURA

While you are but by me no Danger I fear
 Ye Lambs rest in safety my Damon is near
 Bound on ye blyth Flocks now your Gambols may please
 For my Shepherd is kind and my Heart is at Ease
 For my &c

DAMON

Ye Virgins of Britain bright Rivals of Day
 The Wish of each Heart and the Theme of each Lay
 Neer yield to the Swain till he make you a Wife
 For he who loves truly will take you for Life
 For he &c

LAURA

Ye Youths who fear nought but the Frowns of the Fair
 'Tis yours to relive not to add to their Care
 Then scorn to their Ruin Assistance to lend
 Nor betray the Sweet Creatures you're born to defend
 Nor betray &c

Chorus

For their Honour and Faith be our Virgins renown'd Nor false to his
 For their Honour and Truth be our Virgins renown'd Nor false to his
 Vows one young Shepherd be found Be their Moments all guided by
 Vows one young Shepherd be found Be their Moments all guided by
 Virtue and Truth to preserve in their Age what they gain'd in their youth To pre
 Virtue and Truth to preserve in their Age what they gain'd in their youth To pre
 serve in their Age what they gain'd in their youth.
 serve in their Age what they gain'd in their youth.



A Favourite Song

Briskly

In Young Astrea's sparkling Eye Resistless Love has
 fixed his Throne In young Astrea's sparkling Eye resistless
 Love has fix'd his Throne
 Thous and Lovers bleeding life For her, with wounds they fear to own they
 fear to own While the coy Beauty speeds her flight to distant Groves from

5 2 0 0 6 4 3 r 6 5 6 7

5 2 0 0 6 4 3 6 5

6 0 0 0 0 0 0 0

2 4 0 4 3 5 0 0 2 4 0 4 3 7

6 2 4 3 6 7 4 3 6 5 7

6 4 3 6 7 4 3 6 7

Set to Musick by D^r Green

whence she came to distant Groves from whence she came

So Lightning vanishes vanishes from sight vanishes from

sight but Leaves the Forrest in a Flame

leaves the Forrest in a

Flame

So Lightning vanishes vanishes from sight

lightning vanishes vanishes from sight but leaves the forrest in a Flame...

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

leaves the Forrest in a Flame

For the German Flute

Brisk

Brisk

Very Brisk

Very Brisk



A favourite Air
Set to Musick by D.^r Arne.

Brilky

Get you hence for I must go where it fits not

you to know Whither whither O whither where it

fits not you to know whither whither O whither where it

fits not you to know

6 6₅ 5 0 6 b5 6₇

6 6₅ 5 6

6₄ 6₃ 6₄ 6₃ 6

6 5 6₇ * 6 6₄ 6₃ 6

6 5 6₇ * 6 6₄ 6₃

Sung by W^r Beard in the Winters Tale

Soft.

It becomes thy Oathfull well thou to me thy Secrets tell Then
 whether goest say whether me too let me go thither Or thou
 goest to the Grange or the Mill. If to either thou dost ill *neither*
neither what *neither* *neither* *neither* What *neither*
 Thou hast sworn my Love to be thou hast sworn it more to
 me Then whether goest say whether You stay hither I'll go
 thither *neither* *neither* what *neither* *neither* *neither* I'll go
 thither *neither* *neither* I'll go thither

Fausto Solo.
Loud.
Fausto Solo.
Fausto Solo.

Two favourite Songs

Let me wander not un

seen by Hedge row Elms on Hillsides green

There the Plow man near at Hand whistles over the furrow'd

Land there y Plow man near at Hand whistles over the furrow'd

Land And the Milk maid sing eth

blithe and the Mower whets his Sythe & every Shepherd tells his

Tale under the Hawthorn in the Dale and every

Shepherd tells his Tale under y Hawthorn in y Dale

Set to Musick by M.^r Handell.

Brillk

Or let the merry Bells ring round

Or let the merry Bells ring round And the

joicund Rebecks sound And the joicund Rebecks sound

And y^e joicund Rebecks sound To many a

Youth and many a maid Dancing in the checquer'd

shade To many a Youth and many a

Sung by M.^{rs} Vincent at Vauxhall.

maid Dancing in the chequer'd shade Dancing Dan....

...cing Dancing in the chequer'd shade

To many a Youth & many a maid Dancing in y chequer'd

shade Dancing Dan....

...cing Dancing in the chequer'd shade!

The musical score consists of six systems of staves. Each system contains a vocal line and a piano accompaniment line. The vocal line includes lyrics and musical notation with various ornaments and phrasing slurs. The piano accompaniment features a steady bass line with chords and treble clef with rhythmic patterns, including triplets and sixteenth notes. The piece concludes with a double bar line.





A Favourite Song.

Rec.

Oft am I by the Women told Poor Anacreon thou growst Old
 Poor Anacreon thou growst Old Look look how thy Hair are falling
 all Poor Anacreon Poor Anacreon how they fall

Buikly.

Whether

Tasto Solo

I grow Old or no By th effects I do not know This I
 know without long told Tustime to live if I grow old Tustime to live if I grow

Set to Musick by D.^r Boyce.

Old This I know without being told 'Tis time to Live if I grow

Old

Tasto Solo.

Tis time short Pleasures now to take of little Life the best to

make & manage wisely the last Stake manage wisely the last Stakes

Tis time short Pleasures now to take of little

life the best to make & manage wise

By manage wisely the last Stake manage wise

Stake.

Tasto Solo.

For the German Flute?

Rec.º

Brilkly

ff.

* *So.*

ff. *So.*

ff. *So.*

* *ff.*

* *ff.*

ff.

* *ff.*

* *ff.*

* *ff.*



Myrtilla. Set by M. Howard.

Tenderly. S: *ye*

cheerful Virgins have ye seen my fair Myrtilla pass the Green To-

Rose or Jessamine Bow'r to Rose or Jessamine bow'r Where does she seek the

Woodbine shade For sure ye know the blooming Maid Sweet as the May born Flow'r

Sweet Sweet as the May born Flow'r S:

²
Her Cheeks is like the Maiden Rose
Join'd with the Lilly as it blows
Where each in sweetness vie
Like Dew-drops glistening in y^e Morn
When Phœbus gilds the flowering Thorn

Health sparkles in her Eye

³
Her Song is like the Linnets Lay
That warbles cheerful on y^e Spray
To hail the Vernal Beam
Her Heart is blither than her Song
Her Passions gently move along
Like the smooth gliding Stream



The Generous Distress'd.

Briskly.

Soft. *Loud.*

Blow ye Bleak Winds a round my head and sooth my Heart cor

roding Care *Flash round my Brows ye lightnings red and*

blast the Sam' vels *Play ted* *there* *But*

Set to Musick by D.^r Arne.

may the Maid where e'er she be think not of my dis
 tress nor me But may the Maid where e'er she be
 think not of my distress nor me think not of my dis
 tress nor me.

2
 May all the Traces of our Love
 Be ever blotted from her mind
 May from her Breast my Vows remove
 And no Remembrance leave behind
 But may the Maid where e'er she be
 Think not of my Distress nor me

3
 O! may I neer behold her more
 For she has rob'd my Soul of rest
 Wisdom's assistance is to poor
 To calm the tempest in my Breast
 But may the Maid where e'er she be
 Think not of my Distress nor me.

4
 Come Death O! come thou friendly Sleep
 And with my Sorrows lay me low
 And should the gentle Virgin weep
 Nor sharp nor lasting be her woe
 But may she think where e'er she be
 No more of my Distress nor me.



Upon my Honour — Set by D. Boyce.

Brisk.

The flame of Love sincere I felt And screen'd the passion long A Tyrant in my Soul it dwelt But awe suppress't my Tongue At length I told the dearest Maid My heart was fix'd up on her; But think not I can

Sung by M^r Lowe, Vauxhall.

Love she said Not I upon my Honour

Not I upon my Honour:

2

*The Heart that once is roving caught
The prudent Nymphs distrust
And must it for a youthful fault
Be ever deem'd unjust
So Celia judg'd, so sense decreed
And bade me still to shun her
Your suit she said wont here succeed
It went upon my Honour.*

3

*To long Torrid I've been to blame
I with a Sigh confess
But thou who canst the Rake reclaim
My new born passion bless
Had e'er a Nymph like Celia provid
I could not have undone her
On thee bright Maid thou best beloved
I doat upon my Honour.*

4

*Awhile the Fair my Suite repress
My Constancy to prove
Then with a blush consent exprest
And blest me with her Love
To Church I led the blooming fair
Enraptur'd that I'd won her
And now Lifes sweetest joys we share
We do upon my Honour.*



The Contest.

Gently.

(At length too fond dear Creature receive this fond A

dicu Thy Pains O love how bitter Thy Joy how short how

few thy Joys how short how few No more those Eyes so killing the

melting glance repeat Nor Bosom gently swelling With

loves soft tumult beat Nor bosom gently swelling With

The musical score consists of eight systems of staves. The first system is a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The second system is a bass clef staff with a 7/8 time signature. The third system is a treble clef staff with a 7/8 time signature. The fourth system is a bass clef staff with a 7/8 time signature. The fifth system is a treble clef staff with a 7/8 time signature. The sixth system is a bass clef staff with a 7/8 time signature. The seventh system is a treble clef staff with a 7/8 time signature. The eighth system is a bass clef staff with a 7/8 time signature. The lyrics are written in italics below the notes.

Set to. Music by D. Arne.

Loves soft tumult beat.

*I go where glory leads me
And points the dangerous way
Tho' coward Love upbraids me
Yet Honour bids obey
But Honour's boasting story
Too plain those tears reprove
And whisper from Health & Glory
Ah! what are they to Love.*

*Two passions strongly pleading
My doubtful breast divide
So, there my Country Bleeding
And here a weeping Bride
But know thy faithful Lover
Can true to either prove
Some fires my veins all over
Yet every pulse beats Love.*

⁴
*Then think where'er I wander
The sport of Seas and Wind
No distance Hearts can sunder
Whom mutual truth has join'd
Kind Heaven y' brave requiting
Shall save thy Swain restore
And raptures Crown y' meeting
Which Love ne'er felt before*



Sung by Miss Thomas at Ranelagh. Set by M^r Long.

Brisk. *I told my Nymph, I*

told her true: My Friends were small my Stocks were few: while fatt'ning

Accents spoke my fear That Flavia might not prove sincere. They

Flavia might not prove sincere.

*Of Flocks destroy'd by vernal cold
And vagrant Sheep that left my Fold
Of these she heard yet bore to hear
And is not Flavia then sincere*

*How chang'd by Fortunes fickle wind
The Friend I lov'd became unkind
She heard & shed a generous Tear
And is not Flavia then sincere*

*How if she deign'd my love to bless
My Flavia must not hope for Dress
This too she heard & smild to hear
And Flavia sure must be sincere*

*Go shear your Flocks ye jovial Swains
Go reap the plenty of your Plains
Despoild of all which you revere
I know my Flavia's Love sincere*



A favourite Air Set by W. Handel.

How *May balmy Peace & sweet renown*
the Hero ever Crown'd *the Hero ever Crown'd* *May bliss e*
ternal be his share wth God & People are his Care *may bliss eternal be his share wth God &*
People are his Care *may bliss eternal be his share wth God & People are his Care*
May balmy Peace & sweet renown *the Hero ever Crown'd* *May bliss eternal*
may bliss eternal be his share *wth God & people are his Care*



The Despairing Shepherd.

Slow

Ah wella Day! must

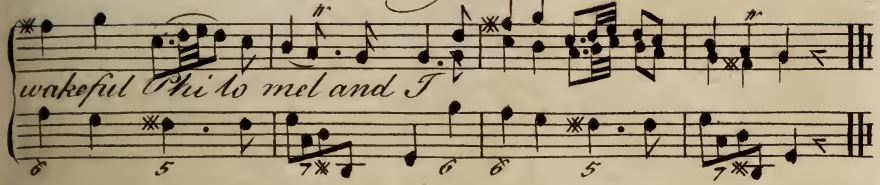
I endure this Pain and who shall work my Cure Fond Love will

never seek Repose No me asure to its Grief is knows The

Winds are hushid and de wy Sleep With soft embrace has

siezd my Sleep All wrapt in puceful Slumber lye But

Set to Musick by D.^r Arne.



2

Who better seen in Shepherds Arts
To win the wanton Larks Hearts
How to my Oaten Pipe so sweet
Went they to change their nimble feet
And many Tales of Mirth had I
To chase the Sun adown the Sky
Since Lucy wrought her spright alone
To Woods I pour my fruitless moan

3

Oh quit thy Scorn relentless Fair!
Eerlong I perish thro' Despair
Had Rosalind possest my Mind
The Maiden woud have been more kind
Oh think, for Beauty will not stay
And Flowers ungather'd will decay
The Flowers returning Seasons bring
But Beauty has no second Spring

4

O! could my Gifts but win her heart!
Could I but half I feel impart!
For Plumbs I'd climb y^e knotty Tree
Of Honey rob the thrifty Bee
Fair is my Flock nor comets I
If Fountains flatter not, & why
Shoud Fountains flatter us yet show
The Flowers less beautiful than they grow

5

Oh come my Love! nor think it mean
The Dams to milk y^e Lambkins wean
How woud y^e Crook becom thy Land
How woud my Younglings round the Land
Ah Younglings! gaze not on her Eye
Such Glances are the Cause I die
Sleep, sleep my Flock for you may take
Your Rest, tho' thus your Master wake

For the German Flute.





A Favourite Song.

Myrtilla de

manding the Aid of my Pen To tell what of her were the thoughts of the

men Insisted for once I would alter my Tune And write Pa ne

gy ricks as well as Lam poems With Candor de scribing the

woman I see when I steal from my Glass to Myrtil la and Tea when I

7 5 3 4 0 7 5 3 4 6 6 7 5 0 4 6 3 0 0 0 0

6 4 0 6 0 6 4 0 6 5 4 0 0

6 4 0 2 4 6 0 6 0

0 6 7 5 4 3 2

Set to Musick by D. Arne.

steal from my Glasse Myrtilla and Tea.

6 7 5 0 6 6 5 2 4 5 0 6 4 5

If the Eyes sweet Employ to the Soul give delight
 And Beautys an object engaging to Sight
 How kind is my Fair one whose Studies confess
 Her Aim is at Natures Amendment in Dress
 Tho oft in the Structure mistaking the Plan
 She spoils what she ment should give pleasure to Man

3

When I hear her sweet Voice in its natural Hey
 Her good humourd Prattle is Musick to me
 Her Kifs woud soon make the dull Hermit forego
 His Cell and high Views for that Heaven below
 But when for a Trifle with Anger grown bold
 Her words are but Discord her Kisses are cold

4

Like dew to the Flowrs is love to Mankind
 Each Senses enjoyment in Woman we find
 Unless Affectation that Bane to the Fair
 Unfeters the Heart they attempt to ensnare
 Let Nature the Science of pleasing direct
 A Charm ill displayd soon becomes a Defect

For the German Flute.

Ly. *So.* *Ly.*



A Favourite Air in the Tempest.

Soft. Loud.

 The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a 6/8 time signature. The first staff contains several measures of music, ending with a fermata. The second staff continues the melody, with dynamic markings 'Soft.' and 'Loud.' placed above the notes.

No more dams I'll make for

 The second system of musical notation continues the piece. It features two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'No more dams I'll make for' are written below the notes. There are various musical notations including notes, rests, and a fermata.

fish nor fetch fire ing at re quiring nor sump trencher nor wash

 The third system of musical notation continues the piece. It features two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'fish nor fetch fire ing at re quiring nor sump trencher nor wash' are written below the notes. There are various musical notations including notes, rests, and a fermata.

dish Ban Ban Ca ca li ban has a new Master

 The fourth system of musical notation continues the piece. It features two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'dish Ban Ban Ca ca li ban has a new Master' are written below the notes. There are various musical notations including notes, rests, and a fermata.

get a new man

 The fifth system of musical notation continues the piece. It features two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'get a new man' are written below the notes. There are various musical notations including notes, rests, and a fermata.

No more dams I'll make for fish no more dams I'll make for

 The sixth system of musical notation continues the piece. It features two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'No more dams I'll make for fish no more dams I'll make for' are written below the notes. There are various musical notations including notes, rests, and a fermata.

Set to Musick by W. Smith.

fish nor fetch fireing at re quiring nor scrape trencher

nor wash dish no more dams Ill make for fish nor fetch

fireing at re quiring nor scrape trencher nor wash dish Ban

Ban Ca ca li ban has a new master get a new man Ban

Ban Ca ca li Ban has a new master has a new

master has a new master get a new Man.



A favourite Air Set by M.^r Handel.

Very Slow.

Pious Orgies Pious Airs decent Sorrow decent Prayers will to y^e

Lord ascend & move his pity his pity & regain his Love Pious Orgies pious Airs decent

sorrow decent sorrow, decent prayers will to y^e Lord, ascend, move his pity his pity

& regain his Love Pious Orgies Pious Airs decent sorrow, prayers will to y^e Lord, ascend &

move his pity his pity & regain his Love

The musical score consists of eight staves. The first two staves are for the keyboard (treble and bass clefs). The remaining six staves are for the vocal line. The lyrics are written below the vocal staff. The music is in G major and 3/4 time. The tempo is marked 'Very Slow'. The score includes various musical notations such as notes, rests, and ornaments.



A Favourite Air

Moderately

vain is Beautys gau-dy Flou'r Pageant of an

Idle Hour BORN just to bloom & fade to

fade

to bloom & fade born just to bloom and

fade. to bloom and fade, fade.

Set to Musick by D.^r Arne.

Nor less weak less

vain, than it nor less less vain than

it Is the Pride of human wit the Pride of human wit the

shadow of a Shade the Sha-

dow of a

Shade Vain is Beautys gau dy Flowr Pa geant

of an Idlic Flowr: Born just to

bloom and fade. to bloom and fade

Sung by Miss Brent at Vauxhall.

*Nor less less vain than it is the Pride of human
 wit the Pride of human wit the Shadow of a
 Shade the Shadow of a Shade.....
 the Shadow of a Shade.*

Soft.

Loud.





Well judging Phillis.

Near Thawagreen Banks a love torn Nymph re dy'd Thus lov'd her Thyrsis

* 6 7 6 6 7 6 7

various as the Wind Hast thou perfidious Youth thy Oath for got

7 6 6 7 6 7 7 6 6

And must y mournful Willow be my Lot And must the mournful

* 6 6 6 7 7 6 6

Willow be my Lot

6 4 * 3 6 2 6 6 6 4 * 3

Since thou, contemning Gods, thy Vows hast broke
Thw play'd with Love and made my Fame a Joke
A dire Revenge, on thee, I now have chose
For soon these Waves shall end my Life & Woos.

Thw said she hasted to the Sounding Flood
And shuddring o'er its flow'ry Margin stood
The tear of Anguish starting in tier Eye
Resolv'd to plunge, she wents a dismal sigh.

But in his Terrors whilst grim Death ap pears She

* 6 7 6 6 7 6 7

Set to Music by D^r Boyce.

Cries her warring mind o'er spread wth Tears tis Madnes all tis Madnes madnes

all Ill fly back to the Plains Ive but one Life

and theres a Choice of Swains Ive but one Life & theres a

choice of Swains tis Madnes all tis Madnes mad^{nes} all Ill fly back to the

Plains Ive but one Life and theres a Choice of

Swains Ive but one Life & theres a Choice of Swains a choice of

Swains Ive but one Life & theres a Choice of Swains.



A favourite Air in Lethe.

Very brisk.

0 7 7 0 5 6 7 0 4 5

Come Mortals come come follow me come follow follow

7 0 7 7 0 6

follow me To Mirth & Joy and Jollity

7 7 0 7 6 6 6 7

hark if call come come & drink And leave your Cares by Lethe's

6 7 6 6 6 6

rink And have your Cares by Le thes rink

7 7 6 6 7 7

A way then come come come a way come

0 7 7 7 6

Sung by M^r Beard

come a way come come a way And life shall hence be Holiday Holiday

Nor jealous Fears nor Strife nor Pain Shall vex y^e jovial

heart again shall vex the jo.....vial Heart a gain.

*To Leth's banks then follow all,
 Come follow, follow, follow all,
 To Pleasures courts, obey the call;
 And Mirth, and Jollity, and Joy,
 Shall ev'ry future hour employ. Shall ev'ry &c
 Away then come, come, come away. &c as before*



To CELIA. Set by M.^r Heron.

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

While some in flowing Strains rehearse the various feats of Arms

Musical notation for the third system, including treble and bass staves with notes and rests.

I gayly tune my fondest Verse to lovely Celia's Charms to

Musical notation for the fourth system, including treble and bass staves with notes and rests.

lovely Celia's Charms.

*Her face it is so fair so sweet
My heart can ne'er repene
To think & bless that happy day
Which makes fair Celia mine.*

Musical notation for the fifth system, including treble and bass staves with notes and rests.



What the Fool meant.

Brick

When Jenny the gay I first courted to wed whole beams I of
 Love to her sent. But back she re turn'd them & scornfully
 said that she couldn't tell what the Fool meant she couldn't she
 couldn't tell what the Fool meant

2
 Resolv'd not to give up the matter so to me
 I follow'd where ever she went.
 At y^e Park at y^e Play at y^e Rout 'twas y^e same
 But she couldn't tell what y^e fool meant.

3
 Her Maid was my Friend & advis'd me to hope
 Or else I had quitted the scent
 For my Tale it was, kept quiet my Mouth I could hope
 With she couldn't tell what y^e fool meant.

4
 Then Molly in lieu of a Handful of Gold
 In the Chamber of Jenny me pent
 Three long hours or more I lay stirring wth cold
 To convince her no harm y^e fool meant.

5
 But what are three hours nay three score & three
 To be crown'd then at last with content
 No longer my Tonic proved hard hearted to me
 When she found 'twas no harm y^e fool meant.



Voi Amante or Rondeau

Tenderly *s.*

Dearest Creature, of all Nature Oh! I rage I burn I
 Voi A man-te, che ve-de-te quanto à mormi sia dis-

smart Cease to grieve me soon relieve me Or too sure youll break my
 fanno Imp-pa-ra-te dal ti-ran-no A fug-gir la Cru-del

Heart Cease to grieve me soon relieve me, Or too sure youll break my
 ta Imp-pa--ra-te, d'al ti-ran-no, A fug-gir--la Cru-del-

Heart Or too sure youll break my Heart
 ta A fug-gir la Cru-del--ta

Verit. and

Love like War has in its power, both a
 pria pia--cer promet-te'e pace, poi ne

Set to Musick by Sig.^r D'Giardini.

kind and fa- tal Hours save me then O congring Fair think thy
cin-ge di Ca-tene & spe-rar non ci con-viene di tor-

Captive worth thy Care save me then O congring Fair think thy
nar in Li-ber-ta No, No, No, Non ci-con viene di tor-

Captive worth thy Care Dearest ^{DC} Music's charms shall still in
nar in Li-ber-ta Voi a S: priapia...cer pro met-lee

vit thee, Loves alarms will sure delight thee can I part my Dear my
face, poi ne cin-ge di Ca-te-ne & spe-rar non Ci Con-

Treasure All my joy and all my Pleasure e No - No - Dearest
viene di tor-nar in li-ber-ta e No - No - voi A





A Favourite Air

Wise men flatter'g may de ceive you
 with their vain mysterious Arts With their vain mysterious
 Arts magic charms can neer relieve you nor can
 heal the wounded Heart No magic charms can neer relieve you

The musical score consists of ten staves. The first staff is the treble clef melody. The second staff is the bass clef accompaniment. The third and fourth staves are for a keyboard instrument, showing the left and right hand parts respectively. The fifth staff continues the treble clef melody. The sixth and seventh staves are for the keyboard instrument. The eighth and ninth staves continue the treble clef melody. The tenth staff is the final bass clef accompaniment. The music is in 3/4 time and features various ornaments and dynamic markings.

Set to Musick by M. Handell.

magic charms can neer re lieve you nor can heal y wounded
heart can not heal the wounded Heart

But true Wisdom can re
lieve you Godlike Wisdom from a bove Godlike Wisdom
from a bove this a lone can neer de ceive you this a lone
can neer de ceive you this a lone all Pains re move.



A Favourite Song

Moderately brisk. *You say you love and*

Twenty more have sigh'd & said the same before *And*

yet I swear I can't tell how I ne'er believ'd a Man till now I swear I

will tell how I ne'er believ'd a Man till now *Tis*

would that I should credit give To words whose power I know's deceiv'd

' had lay my better judgment by To trust my partial ear or eye To

The musical score consists of eight systems, each with a vocal line and a piano accompaniment line. The piano part includes various chordal figures and rhythmic patterns. The lyrics are written in a cursive script below the notes.

Set to Musick by D.^r Boyce.

trust my partial Ear my partial Ear or Eye
 'Tis ten to one I had deny'd Your suit had you to
 morrow try'd But faith unthinkingly to day my
 heedless heart is gone astray unthinkingly to day my heedless
 heart is gone astray To bring it back wou'd
 give me pain Perhaps y^e Struggle too were vain I'm
 indolent and he that gains my heart may keep it for his pains & he that
 gains my heart may keep it for his pains

Musical notation includes treble clefs, a key signature of one flat (B-flat), and various time signatures: 6/8, 7/8, 6/4, 5/8, 3/4, and 6/8. The score contains numerous accidentals, including flats and naturals, and rests. The lyrics are written in a cursive hand below the vocal lines. The piece concludes with a double bar line and repeat dots.



A New Song Set by D. Russel.

Briſk. Why ſtephenth doſt thou thus Paine And
 court in vain coy Nancy when wth leſs courtſhip ſhell incline With far leſs
 courtſhip maybe thine And pleaſe thine Am'rous Fancy And pleaſe and
 pleaſe And pleaſe thine am'rous Fancy.

Loud

The Lover bold the Maidens love
 He pleaſeth beſt the Fancy
 Who briſkly doth the paſſion prove
 But he that's dull will never move
 The Heart of one nor Nancy

Entice her to the Meadow gay
 And tickle well her Fancy
 Then throw her on a Cook of Flay
 And toy & kiſs & kiſs & play
 You'll gain the Heart of Nancy.



The English Ladlock

Miss Lujac when
fair & young as Horace has divinely Sung di vi...
nely divine by sung Coud not be kept from Joves Embrace by
doors of Steel & Walls of Brass & Walls of
Brass Tell us misterious Husband tell us why so misterious

Set to Musick by D.^r Arne?

why so jealous Can harsh Restraint the
 Bolt y^e Bar make thee secure thy Wife less fair
 Can harsh Restraint y^e Bolt the Bar...
 harsh Restraint y^e Bolt y^e Bar make thee secure thy Wife less fair

Cap

Send her abroad and let her see
 That all this World of Pageantry
 Which she forbidden longs to know
 Is Powder-Pocket glass and Beau
 Be to her Virtues very kind
 Be to her faults a little blind
 Let all her ways be unconfin'd
 And clap your Padlock on her Mind



A Favourite Song.

Modemately

When the

piu.

Nymphs were contending for Beauty and Fame Fair Silvia stood

foremost in right of her claim And to crown the high

transports dear conquest excites At Court she was envy'd and

toasted at Whites At Court she was envy'd and toasted at

The musical score consists of eight staves. The first two staves are instrumental, with the first staff in treble clef and the second in bass clef. The tempo is marked 'Modemately'. The key signature has two flats. The lyrics are written in a cursive hand below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'piu.'.

Set to Musick by D.^r Boyce?

Whites
For 6 5 — 6 2 5 4 3

But how shall I whisper this fair ones sad case
 A cruel disease has destroy'd her sweet face
 Her Vermilion is chang'd to a dul settled red
 And all the gay graces of beauty are fled.
 And all &c

3
 Yet take heed all ye fair lest you triumph in vain
 For Silvia tho' alter'd from pretty to plain
 Is now more engaging since reason took place
 Than when she possess'd the perfection of face
 Than when &c

4
 Convinc'd she no more can coquet it and teaze
 Instead of tormenting she studies to please
 Makes truth and discretion the guides of her life
 And tho' spoil'd for a toast shes well form for a Wife
 And tho' &c



A favourite Hunting Song.

For two Horns, *tr* *tr* *tr* *tr* *tr* *tr*

Brilk, *For* *pia* *For*

pia *For*

Recitave.
Hark the Horn calls a way come the Grave come the Gay wake to

Music that wakens the Slaves Quit the bondage of Sloth

and arise

7/4 4/2 6/4 6.5 6/4 6.5 6

Set to Musick by Mr Joseph Baildon

from the

For

East breaks the Morn' for the Sun beams adorn the wild Heath and the

Mountains so high the wild Heath and the Mountains so

high *shrilly*

opas the staunch Hound the Stead neighs to the sound

and the Floods & the Valleys re-ply. and the

Floods and the Valleys re-ply.

Sung by M^r Love at Vauxhall.

2

Our forefathers so good
 Provd their greatness of Blood
 By encountering y^e Rud & the Bear
 Ruddy health bloom'd y^e face
 Age & Youth unjd y^e chace
 And taught Woodlands & forests to roar

3

Hence of noble descent
 Hills & wilds we frequent
 Where y^e bosom of Natures unveal'd
 Tho' in lifes busy Day
 Man of Man make a prey
 Still let ours be y^e prey of y^e Field

4

With y^e chace in full sight
 Gods! how great y^e delight
 How our mortal Sensations refine
 Where is care where is fear
 Like the Winds in y^e rear
 And y^e Mans lost in something di^{vine}

5

Now to Horse my brave Boys
 So each pants for the joys
 That anon shall enriven y^e whole
 Then at Eve well dismount
 Toils & Pleasures recount
 And renew y^e chace over y^e Bowl

Briete, *fz.* *pia.* *for.*

Rec. vo
so *fz.* *very briete* *pia* *for* *so* *fz.* *so*



JOHNNY (AND) JENNY a favourite Dialogue

Brijkly. *Soft* *Loud* *Soft* *Loud*

7 6 6 7 6 6 6 7 7 7 7

Loud *Soft* *Loud*

6 7 7 6/5 6 6

S: *Let babes for pleasure range the Town Or Misers doat on*

6/5 7 6 6 7 5 6 7

golden guiness Let plenty smile or Fortune frown The sweets of Love are

6 6/5 7 6 6 7 5 6/5 * 6

mine and Jennys mine and Jennys mine and Jennys & sweets of Love are

* * 6 7 * 5

Loud

mine and Jennys *Let nanton Maids in*

6/5 * 6 7 6/5 * 7 6

Set to Musick by D^r Boyce

Judge de sire How soon the fleeting pleasure gone is! The joys of Virtue never
die And such shall still be mine & Johnny's mine & Johnny's mine & Johnny's
mine shall still be mine & Johnny's *He* *Together let us*
sport and play and live in pleasures where no sin is *She* *He* *The Priest shall*
tie the knot to day And wedlock's bands make Johnny Jenny's
Johnny Jenny's Johnny Jenny's And wedlock's bands make Johnny Jenny's

Duet
She *Together let us sport and play and live in pleasures*
He *To-gether let us sport and play and live in pleasures*

Sung by Mr Beard & Miss Brent

where no sin is The Priest shall tie the knot to day, And
 where no sin is, The Priest shall tie the knot to day
 wedlocks bands make Johnny Jenny's. Johnny Jenny's
 And wedlocks bands made Johnny Jenny's Johnny's
 Johnny Jenny's And wedlocks bands make Johnny Jenny's
 Jenny's Jenny's And wedlocks bands made Johnny's Jenny's
f *p*

He
 Let roving Swains young Hearts invade
 The pleasure ends in shame & folly
 So Willy wood and then betray'd
 The poor believing simple Molly
 She simple Molly
 So Lucy lov'd & lightly toy'd
 And laugh'd at harlots Maids who marry
 But now she finds her Shepherd cloy'd
 And chides too late her faithless Harry
He but we'll together sport &

He
 by cooling streams our flocks will feed
 And leave deceit to Finaves & runnies
 Or fondley stray where Love shall lead
 And ev'ry joy be mine and Jenny's
 She
 Let quilt the faithless bosom fright
 The constant Heart is always bonny
 Content and peace and sweet delight
 And Love shall love with me & Johnny
He Together then we'll sport &



THE DUMPS

Tenderly.

A Maidens soft wailings *F*

*now shall recite Whizz! fealously robbid of each rural delight such strains never
 came from the Linnets sure all throat nor sings if gay Goldfinch so charming a*

Note *At dusk of the Evening floor Phillis forlorn with Love unre-
 turn'd and huz'd labour now worn First leand on her halce then with*

The musical score consists of two staves, treble and bass clef, with various time signatures (3/4, 2/4, 3/8, 4/4, 5/4, 6/8, 7/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8, 16/8, 17/8, 18/8, 19/8, 20/8, 21/8, 22/8, 23/8, 24/8, 25/8, 26/8, 27/8, 28/8, 29/8, 30/8, 31/8, 32/8, 33/8, 34/8, 35/8, 36/8, 37/8, 38/8, 39/8, 40/8, 41/8, 42/8, 43/8, 44/8, 45/8, 46/8, 47/8, 48/8, 49/8, 50/8, 51/8, 52/8, 53/8, 54/8, 55/8, 56/8, 57/8, 58/8, 59/8, 60/8, 61/8, 62/8, 63/8, 64/8, 65/8, 66/8, 67/8, 68/8, 69/8, 70/8, 71/8, 72/8, 73/8, 74/8, 75/8, 76/8, 77/8, 78/8, 79/8, 80/8, 81/8, 82/8, 83/8, 84/8, 85/8, 86/8, 87/8, 88/8, 89/8, 90/8, 91/8, 92/8, 93/8, 94/8, 95/8, 96/8, 97/8, 98/8, 99/8, 100/8). The lyrics are written below the notes.

Set to Musick by Doct Arne

heart breaking Sighs she vented her Grief from her
Lips and her Eyes.

Come Night Dark as pitch and Encompass my Head
For Celadon basely from Phillis has fled
The Ribbon his Cudgel undauntedly won
Last Sunday the happier Dorcas put on
Tis sure if he'd Eyes (but they say Love has none)
That Ribbon at Church might have made me well known
Alack I am shent with curst Jealousys smart
For with that same Ribbon he gave his false heart.

My Visage I've often observ'd in yon Lake
My Features are not of the homeliest make
Tho' Dorcas may boast of a still whiter Dye
The glossy black Sloe turns in my rolling Eye
The fairest of blossoms will drop with each blast
But Beauty that's Brown like the Holly will last
Her Skin much resembles the pale wither'd Leaf
While fine Katherine Pears glow in my ruddy Cheek.

Ah! did he but know the attempt I withstood
When the spruce pretty Squire I met in yon wood
A broad Piece of Gold he then put in my Hand
But Vertue could him and his Proffer withstand
If Vertue is nothing, then life is my Foe
The murmuring Stream, soon shall rid me of Woe
My plaint O ye Layses with this Curthornd
Tis hard that a damsel so true dies a Maid.



A Favourite Song

Brisk.

My Florio wildest of his Sex / Who sure the veriest Saint wou'd vex / from

fair to fair is ranging From fair to fair is ranging Yet

tho abroad the wanton roam / When ere he deigns to stay at home He's

kinder for his Changing. He's kinder for his changing.

The musical score consists of two systems of staves. The first system includes a treble clef, a 6/8 time signature, and a key signature of one flat. The second system includes a bass clef and a 6/8 time signature. The lyrics are written below the notes, with some words underlined. The score ends with a double bar line and a fermata.

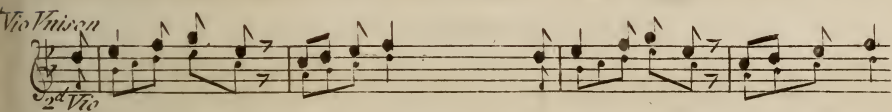
Set to Musick by D^r Boyce

2

Tho something to each charming she
In thoughtless prodigality
He's granting still and granting
To Phillis that, to Cleo this

3

If happy This will displease
Tempestuous as th' autumnal seas
He scorns and rages ever
But when he ceases from his ire



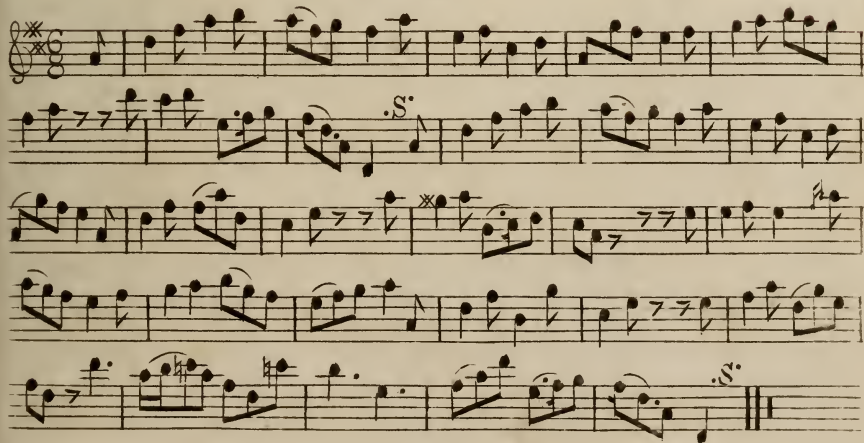
And ev'ry Madam, ev'ry Mifs
Yet I find nothing wanting

I cry such spirit and such fire
Is surely wondrous clever

4

I ne'er want reason to complain
But sweet is pleasure after pain
And ev'ry joy grows greater
Then trust me damsels whilst I tell
I shou'd not like him half so well
If I could make him better.

For the German Flute.





A favourite Song

While Strophen thus you teize me To say what won my
Heart it cannot sure be treason if I the truth in
part twas not your smile tho charming twas not your Eyes tho
bright twas not your bloom tho warming nor beauties dazzling
light

| | |
|--|---|
| <p>Twas not your dress tho shining
Nor shape that made me sigh
Twas not your Tongue combining
For that I knew might Live</p> | <p>No twas your generous nature
Bold soft sincere and gay
It shone in ev'ry feature
And stole my Heart away</p> |
|--|---|



A Favourite Song Set by M^r Selby

Moderately. When from my Sylvania I remove comforts a stranger
 to my breast Unless with her whose sight I
 love my weary'd soul in vain would rest.

*Pining Time and waste the day;
 Sleepless I pass the darkness night
 If Sylvia should refuse to stay
 To me the Sun affords no light*

*But when return'd to my fond arms
 My Sylvia glads my longing eyes
 Her beautious air and killing charm
 Make day amidst of darkness rise*

*Then let her Heaven propitious prove
 With kindness heal the smarting Wound
 May she return me love for love
 So shall our Joys each day abound*



A Favourite Song, Sung by M^r Beard

Musical notation for the first system, consisting of a treble clef staff and a bass clef staff, both in 6/8 time.

Musical notation for the second system, including lyrics: *When Glory invites what*

Musical notation for the third system, including lyrics: *Britain so mean not to answer her call now my Boys we have seen our*

Musical notation for the fourth system, including lyrics: *good King & Queen with their Diadems Crown'd 'tis ours with Laurels to*

Musical notation for the fifth system, including lyrics: *wreath them around. where ever Seas roll, or winds*

Musical notation for the sixth system, including lyrics: *waftus a long in Storm or in Calm this shall still be our*

in the Entertainment call'd the Fair

Song Long may George o'er the Ocean his
power preserve and the Foes of Great Britain have what they de-
-serve.

*To the Coast of proud France once more let us steer
Brave Hawk be our Herald & then never fear
Our Cannon to reason the Foe soon will bring
And waft you back peace upon Victory's Wing
Where ever Seas roll &c.*

*If to Peace our proud Neighbour should not be inclin'd
Let's redouble the blow till they alter their mind
Since like Cowards they neither will fight nor give out
Coup de Grace be the Word for France Boys tack about
Where ever Seas roll &c.*

*To haughty to yield yet too weak to withstand
As we've conquer'd their Seas let us Conquer their Land
Then the Rights of our Monarch again we'll proclaim
Be Great George King of France not only in Name
Where ever Seas roll or &c.*



A New Song Address'd to the fair Sex

Where
 Virtue enwiles the Fair there Lillys and Roses are
 Fair Each blossom must droop with des
 pair where Innocence takes up her reign
 No gaudy embellishing Arts the Fair one need
 call to her aid the Fair one need call to her Aid Who

5 6 6 6 6 4 3/2

3 7 2 7 5 6 6 6 4 3/2

6 6 6 4 3/2

6 6 6 4 3/2

6 6 6 4 3/2

6 7 3 6 5 6 6 6 4 3/2

Set to Music by M^r S^r Long

kindly by Nature imparts the Graces that Nature has
made

The Swain who has sence must despise
Each Coquettish art to enmare
If timely ye'd wish to be Wise
Attend to my Council ye fair
Let Virgins whom nature has blest
Her Sovereign Dictates Obey
For Beautys by Nature exprest
Are Beautys that never decay

For the German Flute



A New Song -

Musical notation for the first system, including treble and bass staves.

S.
Wine Wine we al-low the brisk jountain of Mirth it frights away

Musical notation for the second system, including treble and bass staves.

care and gives jol-li-ty Birth Yet while we thus

Musical notation for the third system, including treble and bass staves.

freely great Bacchus approve Lets pay the glad Tribute to Venus and

Musical notation for the fourth system, including treble and bass staves.

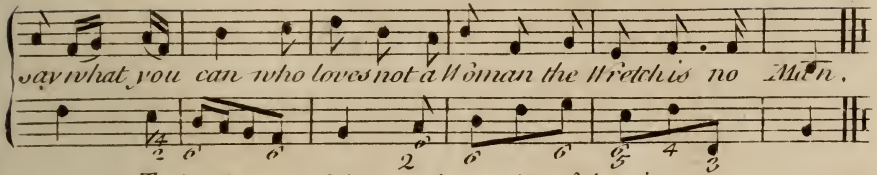
S.
Love. For do what you will nay or say what you can Who

Musical notation for the fifth system, including treble and bass staves.

loves not a Woman the Wretch is no Man For do what you will nay or

Musical notation for the sixth system, including treble and bass staves.

Address'd to the Batchelors



say what you can who loves not a Woman the Wretch is no Man.

To the Charms of that Sex let us chearful resign
 Our Youth and our Vigour they'er better than Wine
 There's Merit Trown in a gay sparkling Glas
 But can it compare with a lovely kind Lase
 No it cannot compare, you may say what you can
 Who prefers not a Woman the Wretch is no Man
 Cho: No it cannot &c

3

The enchantments of Beauty what force can repell
 The eyes powerful Magic th' Bosoms soft spell
 The Look so endearing the kind melting kiss
 The enjoyments of Love are all Rapture and Bliss
 Then who Woman refuses rejects Nature's Plan
 He may say what he will bit the Wretch is no Man
 Cho: Then who Woman &c

4

May Scandal Misfortune and direful Disgrace
 Be the Portion of all th' effeminate Race
 Like Britain what Nation on Earth can they find
 Whose Nymphs are so fair so inviting and kind
 Then who Women refuse or reject Nature's Plan
 May they suffer like Brutes nor be pity'd by Man
 Cho: Then who Women &c

5

From a striking Example my Moral shall spring
 Who'd act like a Man let him copy his King
 Like George in his Youth the gay spring tide of Life
 Let ev'ry good Fellow now take him a Wife
 When by Hymen you're blest rest securely for then
 You'll have nothing to do but to prove your selves Men
 Cho: When by Hymen &c.

For the German Flute.





A Favourite Song

Moderately.

Young Colin was the bonniest Swain that ever piped on flow'ry Plain Or
 danced upon the Lee The wanton Kid in gamesome bound that
 sticks o'er the turfy ground was not so blyth as he.

Beneath y Oak in yonder Dale
 You'd think you heard y Nightengale
 When e'er he rais'd his voice
 But ah! the Youth was all deceit
 His Vows his Oaths wher' all a cheat
 And Choice succeeded choice

The Maidens sung in Willow Groves
 Of Collins false and perjur'd Loves
 Here Jenny told her Woes
 And Moggys Tears increas'd y brook
 Whose Cheeks like dying lillies look
 That once cut blusht the Rose

Unhappy Fair my Words believe
 So shall no Swain your hopes deceive
 And leave you to despair
 E'er he disclose his fickle Mind
 Change first yourselves or else you'll find
 False Collins ev'ry where



Wholl buy a Heart.

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests. The text *Wholl buy a Heart. Myrtilla Cries* is written below the notes.

Musical notation for the third system, including treble and bass staves with notes and rests. The text *Wholl buy a Heart Wholl buy a Heart Wholl buy a Heart. Myrtilla Cries and* is written below the notes.

Musical notation for the fourth system, including treble and bass staves with notes and rests. The text *throws around her Wanton Eyes & throws around her Wanton Eyes and* is written below the notes.

Musical notation for the fifth system, including treble and bass staves with notes and rests. The text *throws around her wanton Eyes her wanton Eyes And throws* is written below the notes.

. A Favourite Song.

around her wanton Eyes An easy Shape

a graceful Air a face like lovely Hobs fair a pair of Eyes y' wound at

sight & foils y' Diamonds pierc' light An easy Shape a graceful Air a face like lovely

Hobs fair a pair of Eyes y' wound at sight & foils y' Diamonds pierc' light Wholl buy heart

wholl a heart wholl a heart Myrtilla Eyes & throws round her wanton Eyes & throws around her

worn Eyes & throws her wanton Eyes & throws around her wanton Eyes

Recit.

Come hither ye that long to prove y' Soul in

chanting joys of love quickly quickly come for he buys that bids y' most for me

Quick *Set to Music by M.^r Stanley.*

Sy.

*But let no gordid Wretch ^{subtle} th ^{en} ^{rich} ^{er} th ^{an} ^{even} ^{Croesus} ^{Wealth} ^{to} ^{come} *For**

Vainly hope for Gems or Gold such Charms ^{as} these can e'er be sold such Charms ^{as} these can

e'er be sold nor vainly hope for Gems ^{or} Gold such Charms ^{as} these can e'er be sold

So vile a change I scorn to make for Loves ^{the} ^{only} ^{Coin} I take

So vile a change I scorn to make for

Loves ^{the} ^{only} ^{Coin} I take for Loves ^y ^{only} ^{Coin} I take for Loves ^{the}

on by Coin I take.



An Answer to Wholl buy a Heart.

As in a pensive form Myrtilla sate revolving On the Will of

sate a spritely Youth devoid of Care advanced & thus address'd y^e Fair

Slow. Thou' eternal form of Beautys

Plea I'm come to buy a heart of thee With transport I re

ceiv'd y^e Tale that such a Gem was up for sale y^e such a Gem was up for sale with

transport I receiv'd y^e Tale y^e such a Gem was up for sale

Set to Musick by M.^r Stanley.

Could command y^e starry train for ^{thee} Give it back again Or if kind fate ^{would} maketh thee shine ^{the}

in reverse should all be thine y^e universe, all be ^{should} shine ^{thee} Or if kindest ^{would} make mine y^e Uni

verseshould all be thine

Go honour'd Maid with soft nefs Crys Merit the best de

erves the Prize Merit the best deserves the Prize

The Tale you heard was falsly told Myrtillas heart shall neer be sold

the Tale you heard was falsly told Myrtillas heart shall neer be sold

Myrtillas heart shall neer be sold.



Gently *Colin & Phæbe, A Pastoral*

Colin
Be

still O ye Winds & attentive ye Streams tis Phæbe invites & replies to my
Streams. The Sun never rose on search all y^e world thro' A Shepherd so blest or a
fair one so true A Shepherd so blest or a fair one so true.

Phæbe

*Glide softly ye Streams O ye Nymphs round me throng
Tis Colin commands and enlivens my Song
Search all the World over you never will find
A Maiden so Blest or a Shepherd so kind*

Phæbe *Set to Musick by D.^r Arne.*

His Love like the Sun that gives light to the Year The sweetest of
His Love like the Sun that gives light to the Year The sweetest of
His Love like the Sun that gives light to the Year The sweetest of

Blessings that life can en dear Our Pleasures it brightens drives
Blessings that life can en dear Our Pleasures it brightens drives
Blessings that life can en dear Our Pleasures it brightens drives

Sorrow a way gives Joy to the Night & en livens the Day gives
Sorrow a way gives Joy to the Night & en livens the Day gives
Sorrow a way gives Joy to the Night & en livens the Day gives

Joy to the Night and en livens the Day.
Joy to the Night and en livens the Day.
Joy to the Night and en livens the Day.

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are written in a cursive hand below the notes. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "His Love like the Sun that gives light to the Year The sweetest of", "Blessings that life can en dear Our Pleasures it brightens drives", "Sorrow a way gives Joy to the Night & en livens the Day gives", and "Joy to the Night and en livens the Day." The piano part includes figured bass notation (e.g., 6, 6, 4, 4, 6, 6, 4, 3) and dynamic markings like *.

Colin

4

With Phœbe beside me, the Season how gay
 . And Winters bleak Months, are as pleasant as May;
 The Summers gay Verdure still springs as she treads,
 . And Linnets, and Nightingales sings thro' the Heads.

Phœbe

5

When Colin is absent, tis Winter all round,
 How faint is the Sunshine, how barren the Ground!
 Instead of the Linnets and Nightingales Song,
 I hear the hoarse Raven croak all the Day long.

Both

Tis Love, &c.

Colin

6

O'er Hill, Dale, and Valley, my Phœbe and I,
 Together will wander; and Love shall be by;
 Her Colin shall guard her safe all the long Day,
 . And Phœbe at Night, all his pains shall repay

Phœbe

7

By Moonlight, when Shadows glide over the Plain,
 His Kisses shall cheer me, his Arms shall sustain;
 The dark haunted Grove I can trace without Fear;
 . And sleep in a Church-yard if Colin is near.

Both

Tis Love, &c.

Colin

8

Ye Shepherds, that wanton it over the Plain,
 How fleeting your Transports, how lasting your Pain
 Inconstancy shun, and reward the kind she,
 . And learn to be happy, from Phœbe and me.

Phœbe

9

Ye Nymphs, who the pleasures of Love never tryd,
 Attend to my strains, and take me for your guide;
 Your Hearts keep from Pride, & Inconstancy free,
 . And learn to be happy, from Colin and me.

Chorus

*Tis Love, like the Sun, that gives light to the Year,
 The sweetest of Blessings, that Life can endear;
 Our Pleasures it brightens drives Sorrow away,
 Gives Joy to the Night, and enlivens the Day.*

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| <i>Preach not to me</i> | | 54 | 55 |
| <i>Prepare Britlish boys</i> | | | 88 |
| + <i>Pious Orgies pious Airs</i> | | | 152 |
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| <i>Rail no more ye</i> | | 76 | 77 |
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| <i>The Cloe is out of fashion</i> | | 18 | 19 |
| <i>Tis wine us love</i> | | | 25 |
| <i>The lillies of France</i> | | 26 | 27 |
| + <i>The Lark's shrill notes</i> | 30 | 31 | 32 |
| <i>Tis Liberty dear Liberty</i> | | 36 | 37 |
| <i>The Sun declining</i> | | | 41 |
| <i>The Warbling Linnel</i> | | | 48 |
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| <i>Tis not the Liquid</i> | | 60 | 61 |
| <i>The Smiling Dawn</i> | 73 | 74 | 75 |
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| <i>The Cards invites</i> | | 86 | 87 |
| <i>To late for Redress</i> | | 94 | 95 |
| <i>Thou gentle source of Bliss</i> | | | 97 |
| <i>The heavy hours are</i> | | 100 | 101 |
| <i>The Drum is untraced</i> | | 116 | 117 |
| <i>The flame of Love sincere</i> | | 140 | 141 |
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| <i>Vain is ev'ry fond endeavour</i> | | 84 | 85 |
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| <i>You twice ten Thousand Deities</i> | 3 | 4 |
| <i>Yes Lam in love</i> | | 16 |
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