

REMEDIIUM MELANCHOLIAE,
OR THE
Remedy of Melancholy.
BEING A
CHOICE COLLECTION
OF
NEW SONGS:

WITH A

Thorow-Bass for the Harpsichord, Theorbo, or Bass-Viol.

Composed by *John Wolfgang Franck.*

THE FIRST BOOK.



L O N D O N,

Printed by *J. Heptinstall*, and are to be sold by the Author, living
at *Mr. Bond's a Barber in Lothbury.* 1690.

A T A B L E of the S O N G S

Contained in this Book.

	Page.		Page
<i>A. Mintas</i> led me to the Grove,	12	<i>I.</i> I am a lusty lively Lad,	6.
As Am'rous <i>Corydon</i> was laid,	25	If any so wise is,	17
<i>Astella</i> bright, I saw her sit,	4	I wonder why Dame Nature,	8
<i>C.</i>		<i>L.</i>	
Come, Drawer, come,	17	Let's laugh and be merry,	16
Come, let us drink,	11	Love is a Bauble,	9
<i>D.</i>		<i>M.</i>	
<i>Damon</i> to <i>Sylvia</i> when alone,	26	Musing on Cares of humane Fate,	20
Do you see this Cup of Liquor,	18	My dearest Sweet lye down,	5
<i>E.</i>		<i>O.</i>	
<i>Evadne</i> , I must tell you so,	1	O ye blest Powers,	7
<i>Evadne</i> , I must let you know,	2	<i>T.</i>	
<i>F.</i>		The Heart you left, when you took mine,	2
Fain would I love,	23	<i>Troy</i> had a breed of brave stout men,	13
<i>G.</i>		Tush, never tell me, I'm too young,	3
Go Lover, know, it is not I,	24	<i>T.</i>	
<i>H.</i>		Young <i>Strephon</i> and <i>Phillis</i> ,	21
He that marries a Girl,	10		

ERRATA.

In Page 9. read the third Stanza thus ;

Love is a Fellow, clad all in yellow,
The Canker-worm of the mind ;
A privy mischief, and such a fly Thief,
No man knows where him to find.

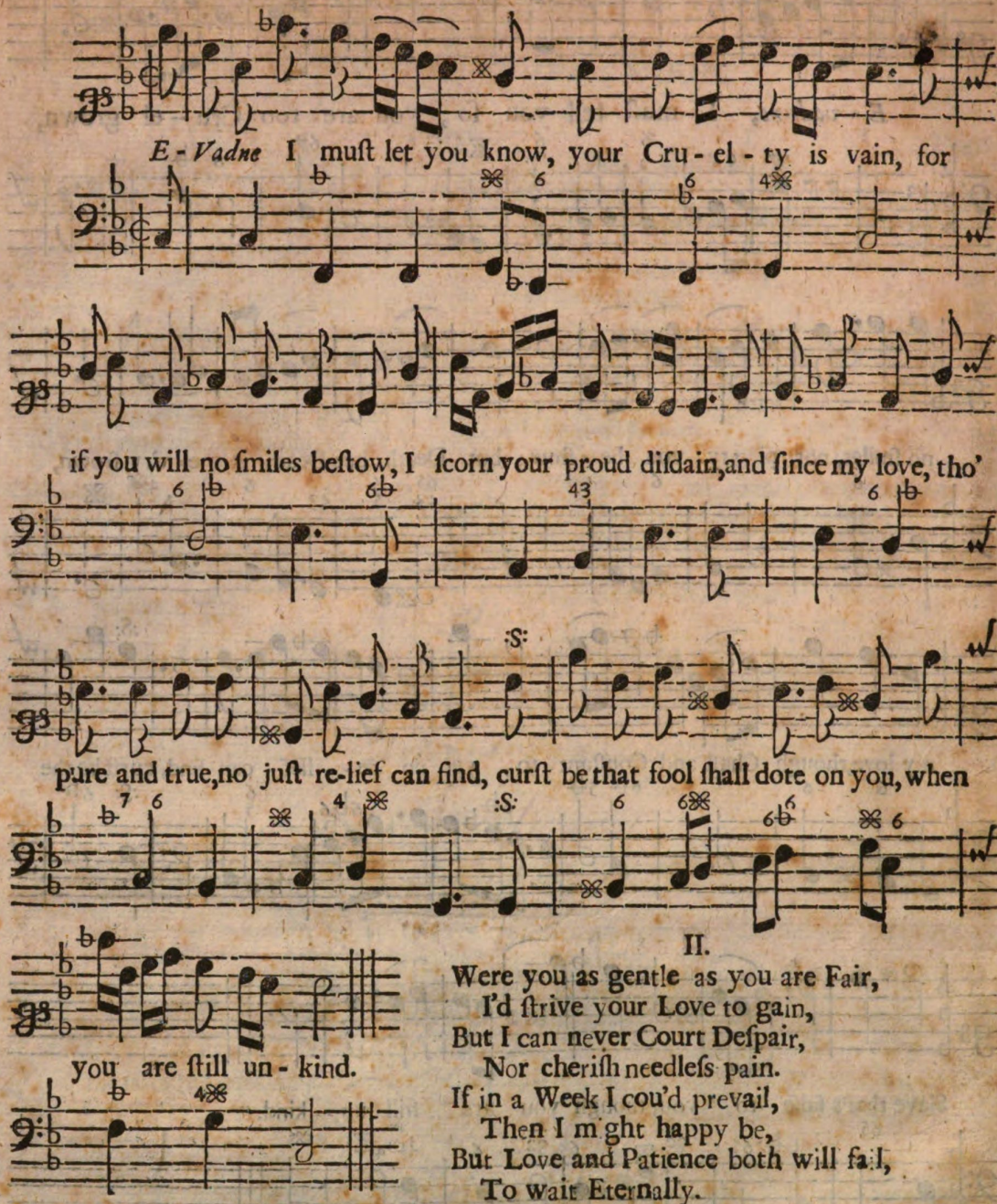
A C. for 12 Voices.



Come, let us Sing, let us Spring, let us drink a good Health to our King.



The same Song Inverted.



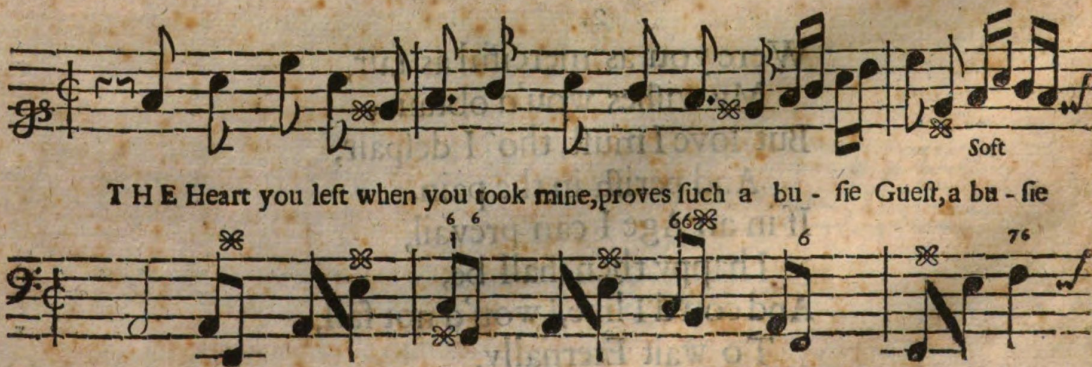
E - Vadne I must let you know, your Cru - el - ty is vain, for

if you will no smiles bestow, I scorn your proud disdain, and since my love, tho'

pure and true, no just re - lief can find, curst be that fool shall dote on you, when

you are still un - kind.

II.
Were you as gentle as you are Fair,
I'd strive your Love to gain,
But I can never Court Despair,
Nor cherish needless pain.
If in a Week I could prevail,
Then I might happy be,
But Love and Patience both will fail,
To wait Eternally.



Soft

THE Heart you left when you took mine, proves such a bu - fie Guest, a bu - fie

Guest , unless I do all Pow'r re - - sign, unless I do all Pow'r re - - - sign , it

will not let me rest , it will not let me rest.

II.

Is my whole Family disturbs,
Turns all my Thoughts away,
My stoutest Resolution curbs,
Makes Judgment to obey:
If Reason interpose her pow'r,
Alas ! so weak she is,
She's check'd with one small soft Amour,
And conquer'd with a Kiss.

Ush never tell me I'm too young for lo - ving, or too green, She

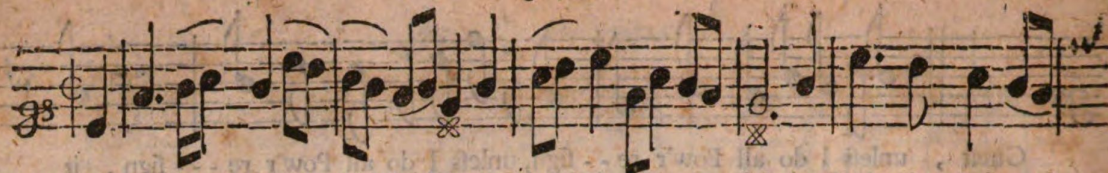
stays at least Ten Years too long that's Wedded at Four-teen, Lambs bring forth Lambs, &

Doves bring Doves as soon as they'r be - got - - ten , then why shou'd La - dies

II.

lin - ger Loves, as if not ripe till rotten.

Gray Hairs are fitter for the Grave,
Then for the Bridal Bed ;
What pleasure can a Lover have
In a wither'd Maidenhead ?
Nature's exalted in our time,
And what our Grandams then
At four and twenty scarce cou'd climb
We can arrive at Ten.



A - stel - la bright I saw her sit, be - yond the Ri - ver side, her Beauties light ad



dorning it with purpling streams did glide, she sigh'd and cry'd, make hast a - way, then



morning blushes Rose, I'de sooner try'd if known she lay, and then a smile did close.



2.
A Shepherd straight his Crook laid by,
And kindly did resort;
No long debate he need to try,
But soon began the Sport,
Till tyr'd with blifs, they gave it o're,
And then to Kissing fall;
She sigh'd at this, and crav'd for more,
Still, still for more did call.

3.
Not satisfied, till loves sweet stream
Was quite exhausted, then
Forc'd to divide from loves sweet dream
But soon they meet again;
And with fresh Joys renew the blifs,
Whilst pleasing shades are spread;
So love decoys with happiness,
To win a Maidenhead.

MY dearest sweet lye down by-----me with thine en---a---mel'd

Cheek to---- mine, while I my Soul breath in--to thee, and ev'ry kifs

Handwritten musical notation on a single staff, likely a bass clef. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The manuscript is aged and shows signs of wear.

The first system of handwritten musical notation for 'The Bird Song'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. The notation includes various note values, including minims, crotchets, and quavers, along with rests and phrasing slurs. The system ends with a double bar line and a repeat sign.

re- turns me thine, our Bodies we'll in plea- fures lull and active dal- li- ances prove, for

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, there are some markings: 'b' above the first note, 'b' above the second note, 'b' above the third note, 'b' above the fourth note, 'b' above the fifth note, 'b' above the sixth note, 'b' above the seventh note, 'b' above the eighth note, 'b' above the ninth note, 'b' above the tenth note, 'b' above the eleventh note, 'b' above the twelfth note, 'b' above the thirteenth note, 'b' above the fourteenth note, 'b' above the fifteenth note, 'b' above the sixteenth note, 'b' above the seventeenth note, 'b' above the eighteenth note, 'b' above the nineteenth note, 'b' above the twentieth note, 'b' above the twenty-first note, 'b' above the twenty-second note, 'b' above the twenty-third note, 'b' above the twenty-fourth note, 'b' above the twenty-fifth note, 'b' above the twenty-sixth note, 'b' above the twenty-seventh note, 'b' above the twenty-eighth note, 'b' above the twenty-ninth note, 'b' above the thirtieth note, 'b' above the thirty-first note, 'b' above the thirty-second note, 'b' above the thirty-third note, 'b' above the thirty-fourth note, 'b' above the thirty-fifth note, 'b' above the thirty-sixth note, 'b' above the thirty-seventh note, 'b' above the thirty-eighth note, 'b' above the thirty-ninth note, 'b' above the fortieth note, 'b' above the forty-first note, 'b' above the forty-second note, 'b' above the forty-third note, 'b' above the forty-fourth note, 'b' above the forty-fifth note, 'b' above the forty-sixth note, 'b' above the forty-seventh note, 'b' above the forty-eighth note, 'b' above the forty-ninth note, 'b' above the fiftieth note, 'b' above the fifty-first note, 'b' above the fifty-second note, 'b' above the fifty-third note, 'b' above the fifty-fourth note, 'b' above the fifty-fifth note, 'b' above the fifty-sixth note, 'b' above the fifty-seventh note, 'b' above the fifty-eighth note, 'b' above the fifty-ninth note, 'b' above the sixtieth note, 'b' above the sixty-first note, 'b' above the sixty-second note, 'b' above the sixty-third note, 'b' above the sixty-fourth note, 'b' above the sixty-fifth note, 'b' above the sixty-sixth note, 'b' above the sixty-seventh note, 'b' above the sixty-eighth note, 'b' above the sixty-ninth note, 'b' above the seventieth note, 'b' above the seventy-first note, 'b' above the seventy-second note, 'b' above the seventy-third note, 'b' above the seventy-fourth note, 'b' above the seventy-fifth note, 'b' above the seventy-sixth note, 'b' above the seventy-seventh note, 'b' above the seventy-eighth note, 'b' above the seventy-ninth note, 'b' above the eightieth note, 'b' above the eighty-first note, 'b' above the eighty-second note, 'b' above the eighty-third note, 'b' above the eighty-fourth note, 'b' above the eighty-fifth note, 'b' above the eighty-sixth note, 'b' above the eighty-seventh note, 'b' above the eighty-eighth note, 'b' above the eighty-ninth note, 'b' above the ninetieth note, 'b' above the ninety-first note, 'b' above the ninety-second note, 'b' above the ninety-third note, 'b' above the ninety-fourth note, 'b' above the ninety-fifth note, 'b' above the ninety-sixth note, 'b' above the ninety-seventh note, 'b' above the ninety-eighth note, 'b' above the ninety-ninth note, 'b' above the hundredth note. There are also some numbers: '43' above the first measure, '43' above the second measure, '43' above the third measure, '43' above the fourth measure, '43' above the fifth measure, '43' above the sixth measure, '43' above the seventh measure, '43' above the eighth measure, '43' above the ninth measure, '43' above the tenth measure, '43' above the eleventh measure, '43' above the twelfth measure, '43' above the thirteenth measure, '43' above the fourteenth measure, '43' above the fifteenth measure, '43' above the sixteenth measure, '43' above the seventeenth measure, '43' above the eighteenth measure, '43' above the nineteenth measure, '43' above the twentieth measure, '43' above the twenty-first measure, '43' above the twenty-second measure, '43' above the twenty-third measure, '43' above the twenty-fourth measure, '43' above the twenty-fifth measure, '43' above the twenty-sixth measure, '43' above the twenty-seventh measure, '43' above the twenty-eighth measure, '43' above the twenty-ninth measure, '43' above the thirtieth measure, '43' above the thirty-first measure, '43' above the thirty-second measure, '43' above the thirty-third measure, '43' above the thirty-fourth measure, '43' above the thirty-fifth measure, '43' above the thirty-sixth measure, '43' above the thirty-seventh measure, '43' above the thirty-eighth measure, '43' above the thirty-ninth measure, '43' above the fortieth measure, '43' above the forty-first measure, '43' above the forty-second measure, '43' above the forty-third measure, '43' above the forty-fourth measure, '43' above the forty-fifth measure, '43' above the forty-sixth measure, '43' above the forty-seventh measure, '43' above the forty-eighth measure, '43' above the forty-ninth measure, '43' above the fiftieth measure, '43' above the fifty-first measure, '43' above the fifty-second measure, '43' above the fifty-third measure, '43' above the fifty-fourth measure, '43' above the fifty-fifth measure, '43' above the fifty-sixth measure, '43' above the fifty-seventh measure, '43' above the fifty-eighth measure, '43' above the fifty-ninth measure, '43' above the sixtieth measure, '43' above the sixty-first measure, '43' above the sixty-second measure, '43' above the sixty-third measure, '43' above the sixty-fourth measure, '43' above the sixty-fifth measure, '43' above the sixty-sixth measure, '43' above the sixty-seventh measure, '43' above the sixty-eighth measure, '43' above the sixty-ninth measure, '43' above the seventieth measure, '43' above the seventy-first measure, '43' above the seventy-second measure, '43' above the seventy-third measure, '43' above the seventy-fourth measure, '43' above the seventy-fifth measure, '43' above the seventy-sixth measure, '43' above the seventy-seventh measure, '43' above the seventy-eighth measure, '43' above the seventy-ninth measure, '43' above the eightieth measure, '43' above the eighty-first measure, '43' above the eighty-second measure, '43' above the eighty-third measure, '43' above the eighty-fourth measure, '43' above the eighty-fifth measure, '43' above the eighty-sixth measure, '43' above the eighty-seventh measure, '43' above the eighty-eighth measure, '43' above the eighty-ninth measure, '43' above the ninetieth measure, '43' above the ninety-first measure, '43' above the ninety-second measure, '43' above the ninety-third measure, '43' above the ninety-fourth measure, '43' above the ninety-fifth measure, '43' above the ninety-sixth measure, '43' above the ninety-seventh measure, '43' above the ninety-eighth measure, '43' above the ninety-ninth measure, '43' above the hundredth measure.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together. A repeat sign (two dots with a cross) is present. The staff ends with a double bar line. The paper is aged and shows some staining.

why? thy Face is not more full of Beauty, than I am — of Love.

[illegible]

II.

My willing Arms and Thighs shall clip,
And Ivy-like thy Limbs entwine,
When from thy Balsam Mouth I'll sip
A sure restoring Medicine.
And in the respits of our sport,
Thou shalt be Pearl, they Diamond Eye;
'Cause Nature made her sweet so short,
And shame me to a fresh supply.

III.

My busie Hand and Lips shall rove
O're all the sweets thy Beauties were,
And in thy Honey-suckle Grove
I'll distil what I gather'd there.

They bold and thy provoking touch,
Shall Loves Alembick fo apply,
And shew, thy Chymick skill is such,
That I must melt in Love and dye.

IV.

And being thus bereft of breath,
Lovers still at my Tomb appear,
Wishing themselves no worse a Death,
Nor better Life than I had here :
Ladies shall sighing drop a tear,
As with pure love and pity mov'd,
That such a constant Servant here
Should dye because he over-lov'd.

The Prodigal's Resolution.

The musical score is written for a single voice and a basso continuo. It consists of three systems of staves. Each system has a vocal line (treble clef) and a basso line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The music features various note values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and repeat signs (double dots) in the basso line.

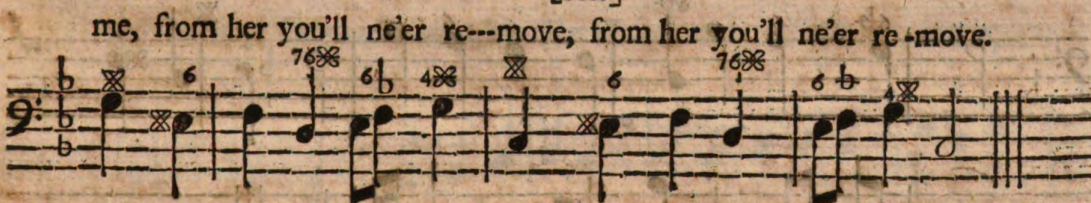
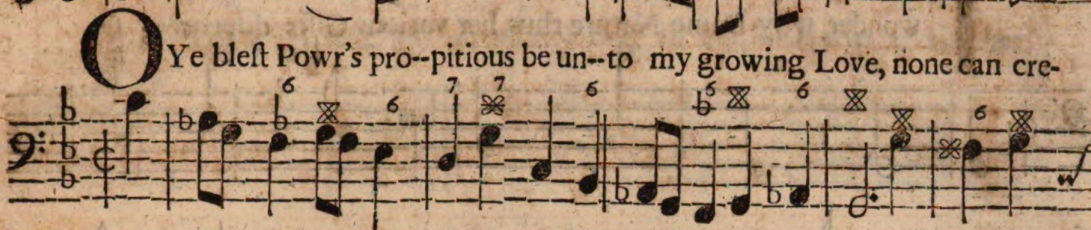
I am a lu-sty lively Lad, ar-riv'd at one and twenty, my Father left me
all he had, both Gold and Silver plenty, now he's in Grave, I will be
brave the La-dies shall a-dore me, I'll court and kiss, what hurt's in this, my
Dad did so before me, I'll court and kiss, what hurt's in this, my Dad did so before me.

II.

My Father to get my Estate,
Though selfish, yet was lavish;
I'll spend it another rate,
And be as lewdly lavish.
From Madmen, Fools and Knaves he did
Litigiously receive it;
If so he did, Justice forbid
But I to such should leave it.

III.

Then I'll to Court, where Venus sport
Doth revel it in plenty;
And deal with all, both great and small,
From twelve to five and twenty.
In Playhouses I'll spend my Days,
For there are store of Misses;
Ladies make room, behold I come,
To purchase many Kisses.



II.

Each breeze of Air my Groans shall bear
Unto her gentle Breast;
Silently whisp'ring in her Ear,
I never can be blest,
If she refuse to be my Dear,
I never can have rest.

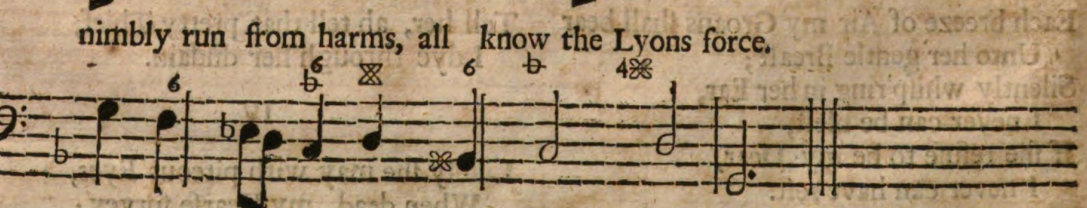
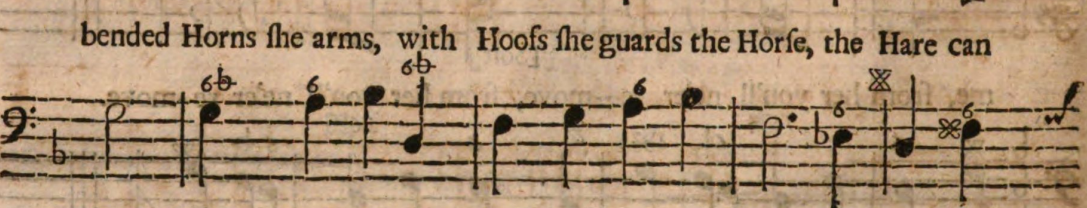
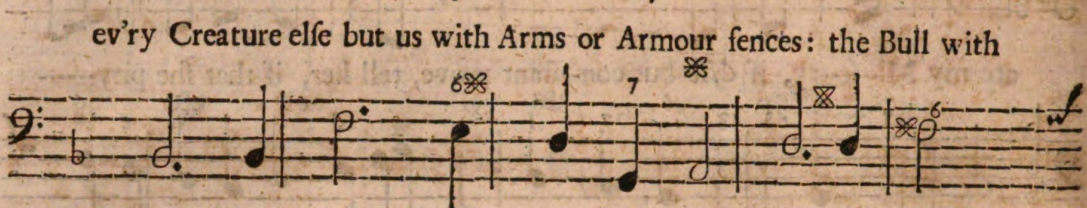
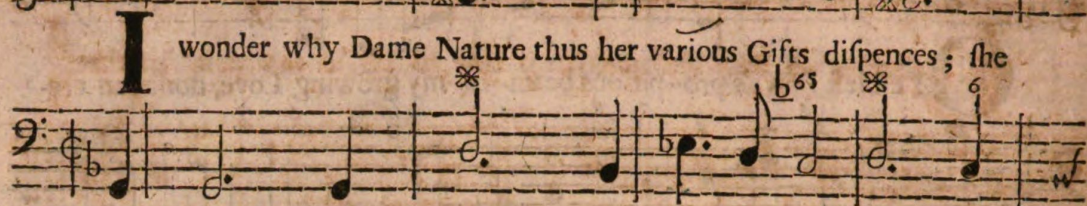
III.

Ye Groves, that hear each day my grief,
Bear witness of my pain;
Tell her, I dye, if no relief
I from her pow'r can gain.

Tell her, ah tell that pretty Thief;
I dye through her disdain.

IV.

Likely she may with piteous Eyes,
When dead, my Hearse survey;
And when my Soul 'mongst Deities
Doth melt in sweets away;
Then may she curse those Victories,
That did my Heart betray.



The Bird can danger fly on's Wing,
 The Fish with Fins adorns;
 The Cuckold too that harmless thing,
 His patience guards and's Horns:
 And Men she valiant makes and wife,
 To shun or baffle harms;
 But to poor Women she denies
 Armour to give, or Arms.

Instead of all, she this does doe,
 Our Beauty she bestows,
 Which serves for Arms and Armour too,
 'Gainst all our pow'rfull Foes.
 And 'tis no matter, so she doth,
 Still beauteous Faces yield,
 We'll conquer Sword and Fire, for both
 To Beauty leave the Field.



HE that marries--a Girl, ---a Girl that's fair, if he be a Cuckold a

Cuc, Cuc, Cuc, Cuc, Cuc, -Cuckold, a Cuck, Cuck, Cuck, Cuck, Cuckold, he

without a Prayer, for the Sins of his Wife shall save him, shall

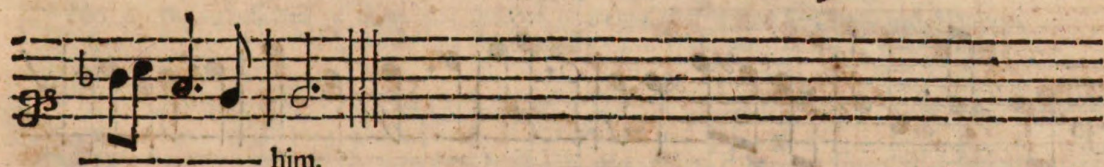
marres an ug—ly Whore, runs ev'ry ev'ry day in the Devils Score, runs ev'ry ev'ry



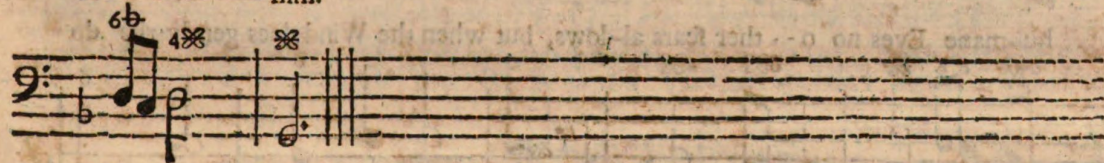
Day in the Devils in the Devils score, --has a--- Hell up---on Earth, and a--no-ther in Store, ---and at



length, and at length the Devil will have



him.



C A T C H.



C Ome let us drink, let us love, while we have a — ny breath, there's nei—ther



drinking, nor pleasure, nor love af-ter death: Ev'—ry one take a full Glafs of good



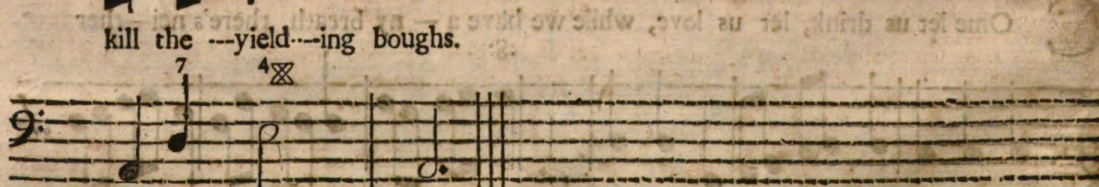
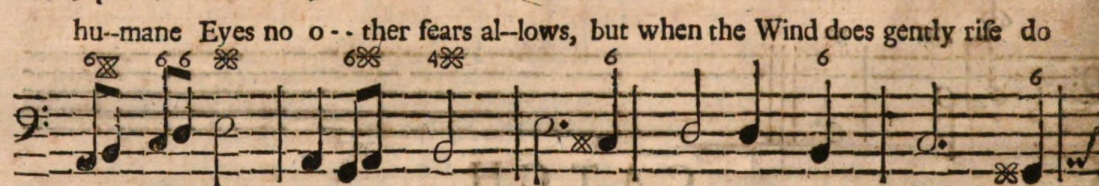
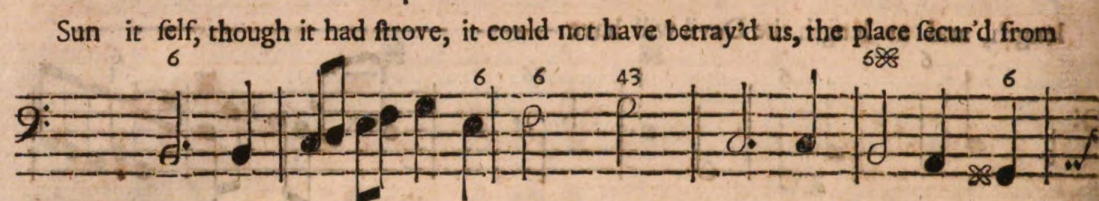
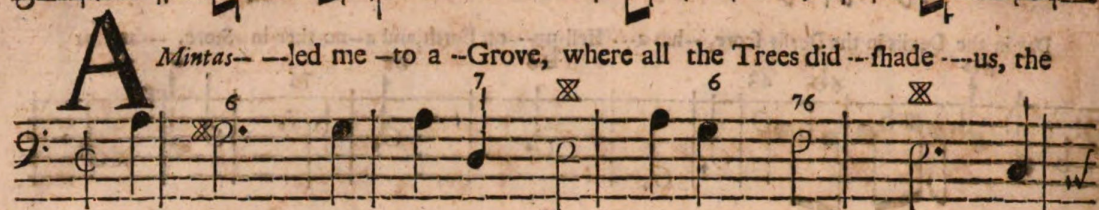
Wine in his hand, and all to—gether dif-charge at the word of Command.



Beau—ty and Wine does the stoutest and greatest in--spire, here, — here is their



Majesties health, now brave Boys come give Fire.



II.

Down there we sate upon the Moss,
And did begin to play
A thousand wanton tricks, to pass
the great heat of the Day!
A many Kisses he did give,
And I receiv'd the same;
Which made me willing to believe
That what I dare not name.

III.

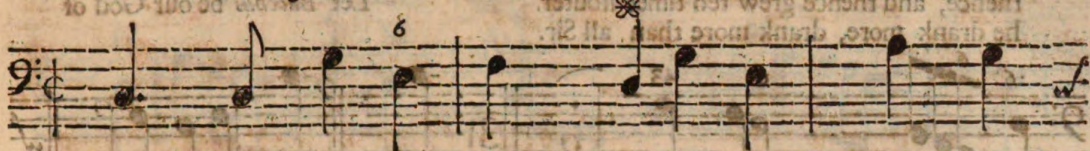
His charming Eyes no aid requir'd,
To tell their am'rous Tale
On her, that was already fir'd,
'Twas easie to prevail:
He did but kiss and clasp'd me round,
Whilst those his thoughts exprest,
And laid me softly on the ground,
O who can guess the rest.



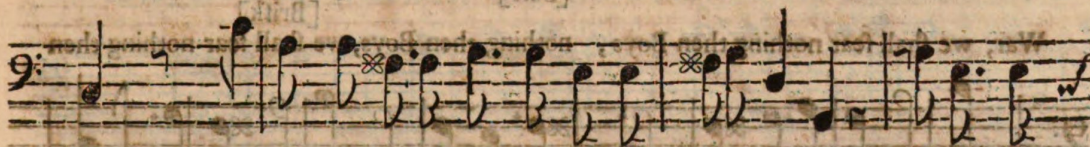
T Roy had a breed of brave stout Men, of brave stout Men, a breed of brave stout
Though Hector was a Trojan true, a Trojan true, Hector was a Tro -- jan



Troy had a breed of brave stout Men, of brave stout Men, a breed of brave
Though Hector was a Trojan true, a Trojan true, Hector was a -- Tro -- jan



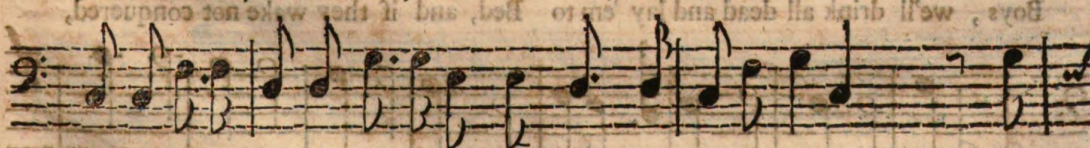
Men, yet Greece made shift, yet Greece made shift, yet Greece made shift to rout her, 'cause each Man drank as
true, as e -- ver pifs'd 'gen Wall, as ever pifs'd -- 'gen Wall, 'gen wall Sir, A -- chil -- les bang'd him



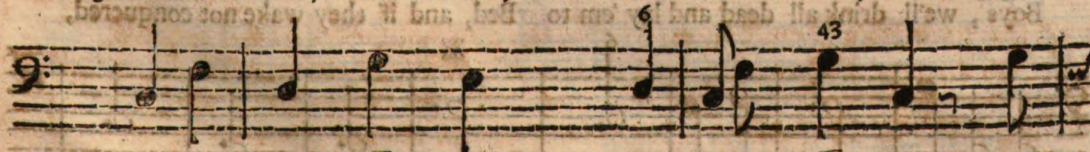
stout Men, -- yet Greece made shift, yet Greece made shift, made shift to rout her, -- 'cause each man
true, as e -- ver pifs'd 'gen Wall, as e -- ver pifs'd 'gen Wall Sir, A -- chil -- les



much as ten, as much as ten, and thence, and thence grew ten times stouter, and thence, and
black and blue, black and blue, for he drank more, drank more than all Sir, for he drank



drank as much as ten, as much as ten, and thence grew ten times stouter, and
bang'd him black & blue, black and blue, for he drank more than all Sir, and
for





thence grew ten times stouter.
more, drank more than all Sir.

Let *Bacchus* be our God of



thence, and thence grew ten times stouter.
he drank more, drank more than all Sir.

Let *Bacchus* be our God of



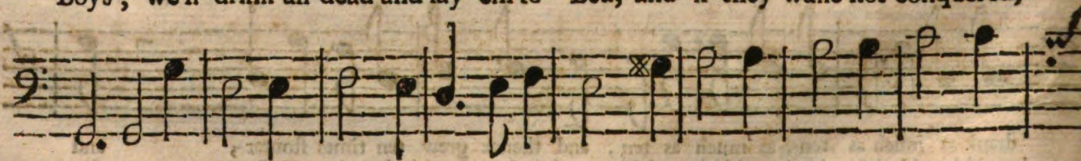
War, we shall fear nothing then Boys, nothing then Boys, we shall fear nothing then



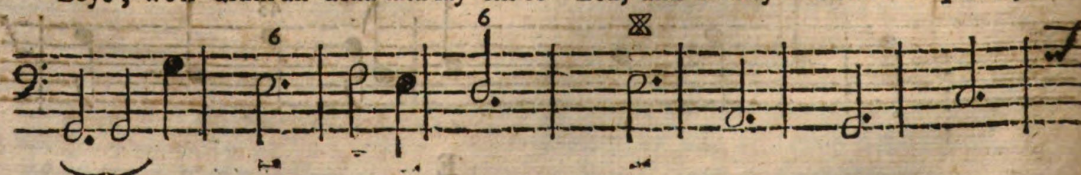
War, we shall fear nothing then Boys, nothing then Boys, we shall fear nothing then

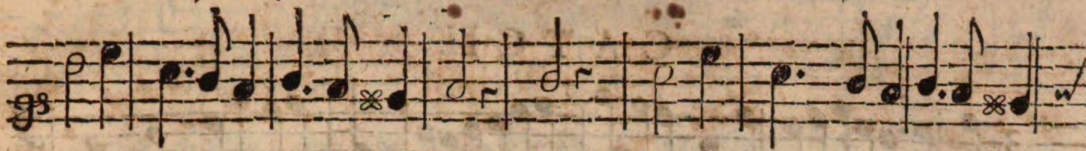


Boys, we'll drink all dead and lay 'em to Bed, and if they wake not conquered,

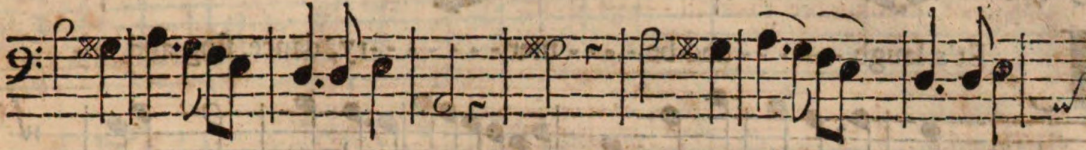


Boys, we'll drink all dead and lay 'em to Bed, and if they wake not conquered,





we'll drink 'em dead again Boys, Boys, Boys we'll drink 'em — dead again



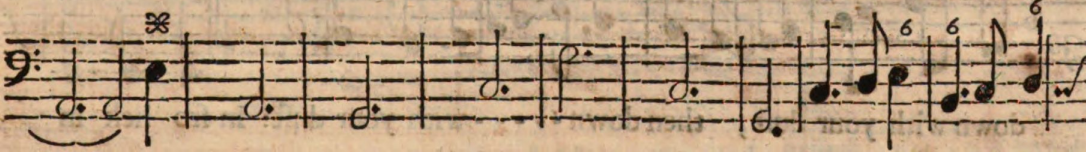
we'll drink 'em dead again Boys, Boys, Boys we'll drink 'em — dead again



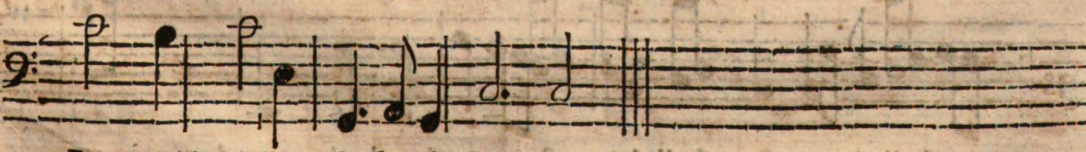
Boys, and if they wake not conquered, we'll drink 'em dead again Boys, Boys,



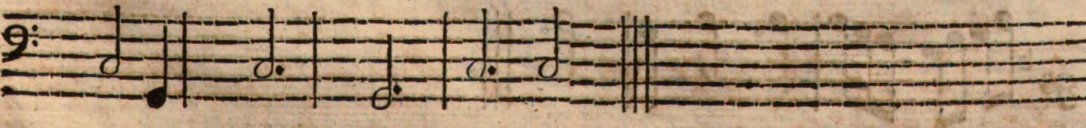
Boys, and if they wake not conquered, we'll drink 'em dead again Boys, Boys,



Boys, we'll drink 'em dead again Boys.



Boys, we'll drink 'em dead again Boys.



III.

Nor were the *Gracians* onely fam'd
For drinking and for fighting;
But he that drank and wan't asham'd,
Was ne'er asham'd on's Writing.

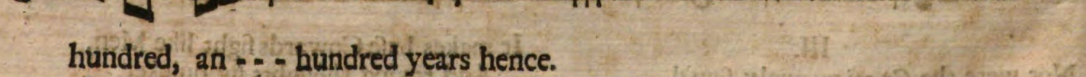
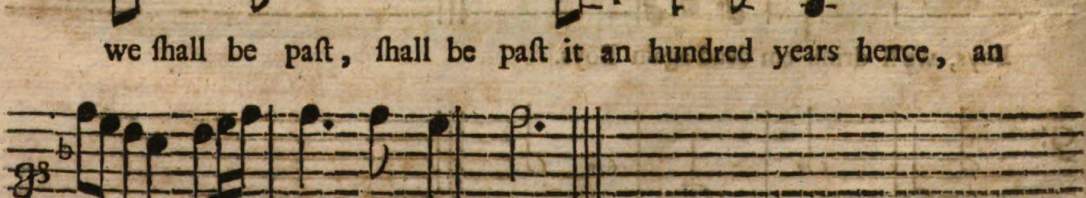
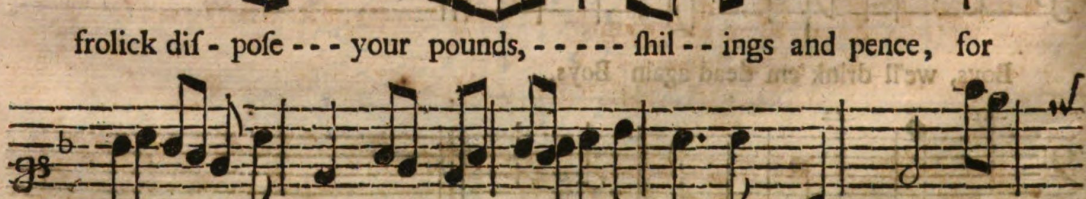
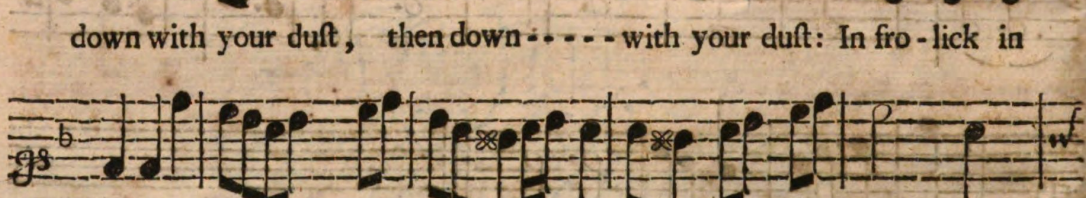
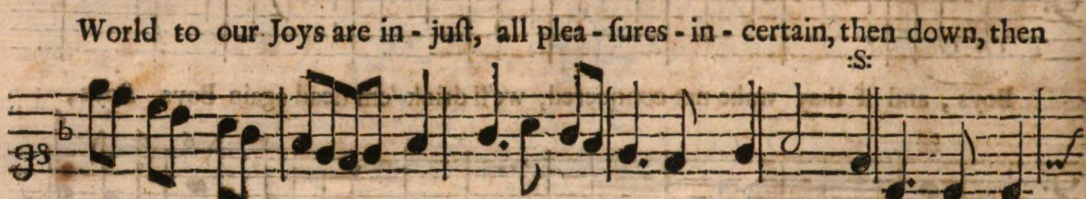
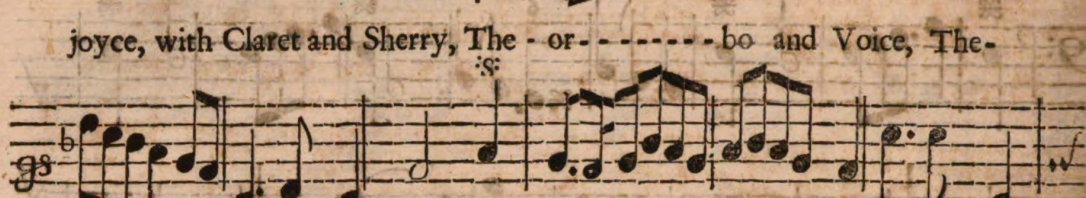
IV.

He that will be a Souldier then,
Or Wit, must drink good Liquor;

It makes base Cowards fight like Men,
And roving thoughts fly quicker.

Let *Bacchus* be both God of War,
And God of Wit, and then Boys,
We'll drink and fight, and drink and write,
And if the Sun set with his light,
We'll drink him up again Boys.

C A T C H.



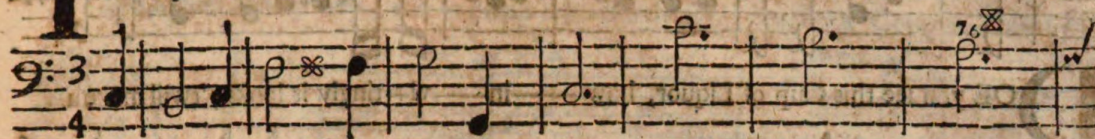
Well drink him up again Boys
And if the Sun is with his light
Well drink and sing, and drink and sing
And God of Wine, and then Boys
Let Brother be both God of Wine

But he that drink and want merriment
Is not thinking and for fighting
Nor were the Christian truly found

Or will man drink good liquor
Let that will be a Soldier then
The that will be a Soldier then



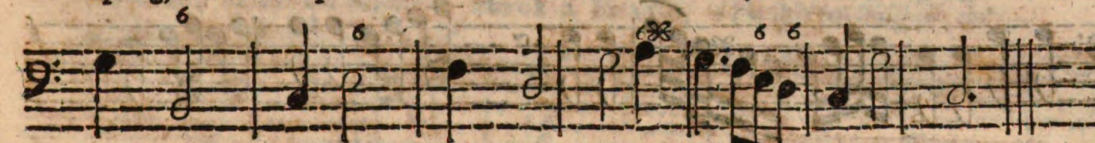
I F any fo Wife is, that Sack he de-spi-fes, let him drink his small beer and be



So—ber, and be So—ber, while we drink Sack and Sing, as if it were



Spring, he shall droop like the Trees in Oc-to—ber, in Oc-to—ber.



II.

Be sure over night,
If this Dog do you bite,
You take it henceforth for a Warning,
Soon as out of Bed
To settle your Head,
Take an hair of his Tail in the morning.

III.

Then be not so Silly,
To follow old Lilly,
For there's nothing but Sack that can tune us,
Let his *Ne assuescas*
Be but in his Capcase,
And Sing, *Bibito Vinum Fejunus*.

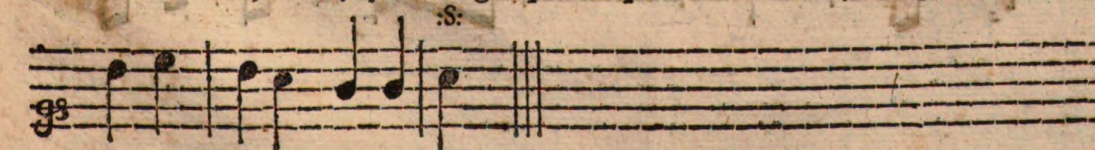
A Catch for 4. Voices.



C Ome Drawer come, come come, and draw good Wine, for Wine doth all our
:S: :S:



Wits our Wits, re-fine, By drinking Liquors Liquors of the Rhine, We grow, We
:S:



grow to—gether more divine.

II.

'Tis nothing nothing, better than the shine,
Of such a clear and Sparkling Sparkling Wine.

IV.

Then drink my Boy, my Boy the Glas is thine,
I'll pledge thee when the Glas, the Glas is mine.



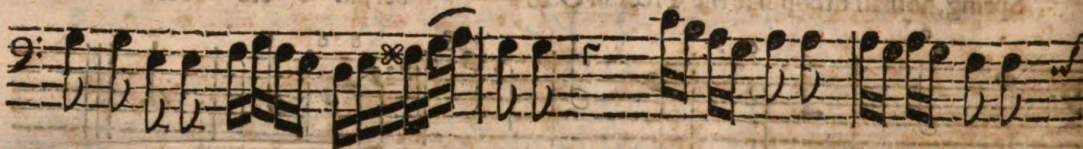
DOE you see this Cup of Liquor, how—in—vi—tingly it looks; 'twill make a



Doe you see this Cup of Liquor, how—in—vi—ting—ly it looks; 'twill



Lawyer prat—tle quicker, and a Scholar, and a Scholar, and a



make a Lawyer prat—tle quicker, and a Scholar, and a Scholar,

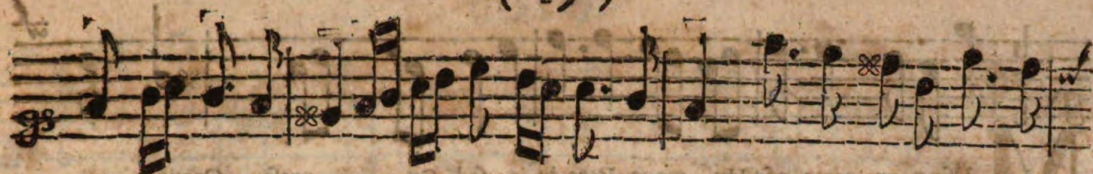


Scho—lar burn his Books. 'Tmakes a Cripple for to Caper, and a

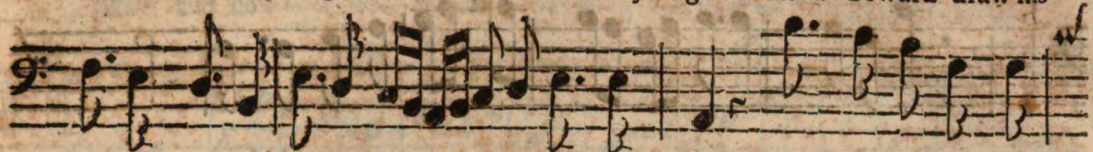


and a Scho—lar burn his Books. 'Tmakes a Cripple for to Caper,

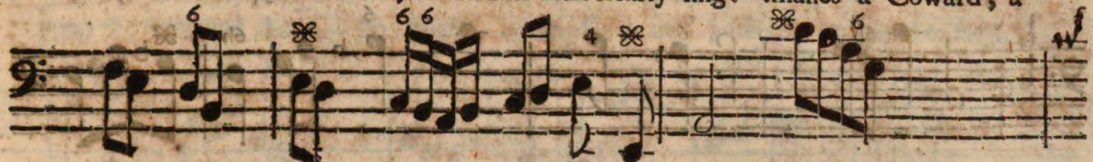




dumb man clearly sing, and a dumb man clearly sing: 'tmakes a Coward draw his



and ——— a dumb man, and a dumb man clearly sing: 'tmakes a Coward, a



Rapier, draw his Rapier: Here's a Health, here's a Health to *William* our



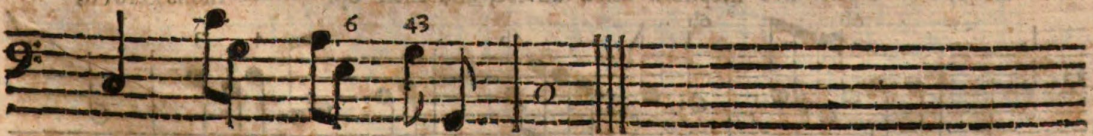
Cow-ard draw his Rapier: Here's a Health, a Health to *William* our

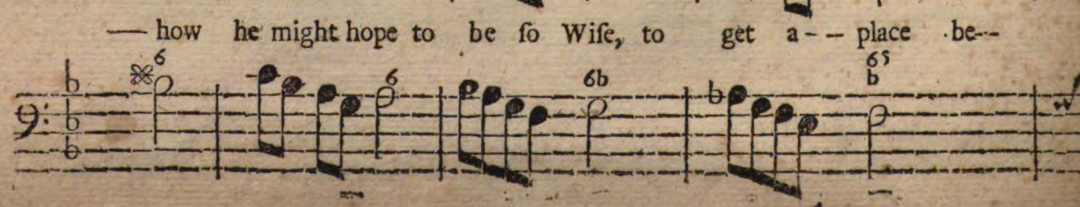
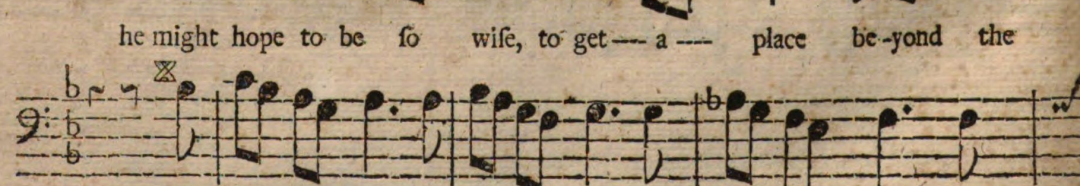
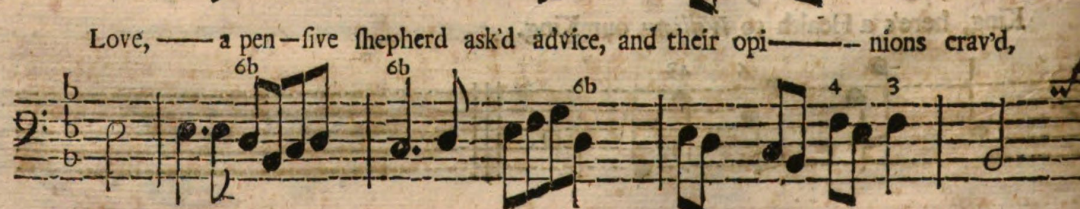
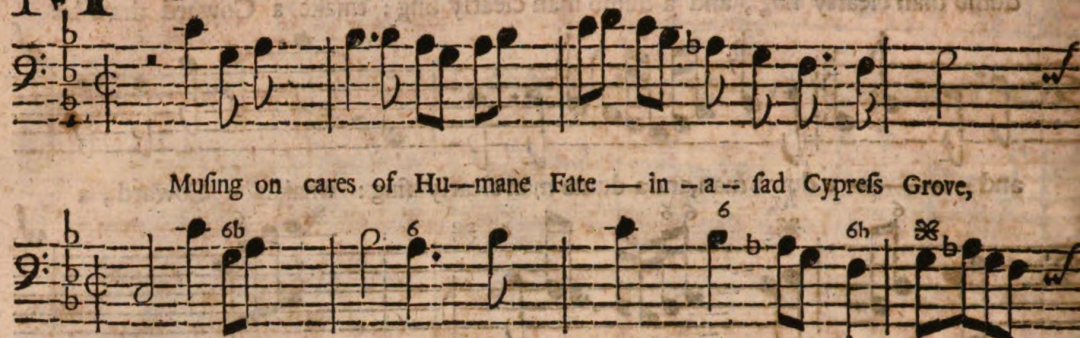


King, here's a Health to *William* our King.



King, here's a Health to *William* our King.



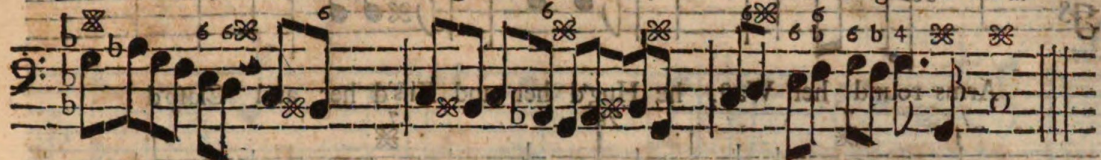




Skies, and how——he— might —be fav'd, and how — he might be fav'd.



yond the Skies, and how--- he might be--- sav'd, and how he might be sav'd.



II.

III.

Nice Vertue preach'd Religions Laws,
Paths to eternal Rest,
To fight his King, and Countries cause,
Fame counsel'd him, was best:
But Love oppos'd their noisy Tongues,
And thus their Votes outbrav'd,
Get, get a Mistress fair and young,
Love fiercely, constantly and long,
And then thou shalt be Sav'd.

Swift as a thought the am'rous Swain,
To *Sylvia's* Cottage flies,
In soft expressions told her plain,
The way to Heavenly joys:
She who with piers was stor'd,
Delays no longer crav'd,
Charm'd by the God, whom they ador'd,
She smil'd and took him at his word,
And thus they both were say'd.



Oung *Strephon* and *Phillis* they sate on — a Hill, but the Shepherd was



Wanton, was Wan ——— ton and would not sit still, the Shepherd was



G

Wanton and — would not sit still, his Head on her Bosom and

Arms round her Waist, he Hug'd her and Kis'd her and Clasp'd

her — so Fast — he hug'd her and

Kis'd her and Clasp'd her so Fast, till Playing and jumbling — at

last they fell Tumbling, and Downdown they got 'em, and down down they

got 'em, but oh, they fell Soft, soft, soft on the grafs at the Bottom.

II.

As the Shepherdes tumbled, the rude wind got in,
 And blew up her Cloathes and her Smock to her Chin:
 The Shepherd he saw the bright Venus, he Swore,
 For he knew her own Dove, by the Feathers she wore,

Till Furious Love Sallying,
 At last he fell dallying,
 And down down, he got him,
 But oh, oh how Sweet, and how Soft at the Bottom.

The Doubtfull Lover Resolv'd.

F Ain wou'd I — Love, — but that I — fear I quick — ly shou'd the

Will — low wear; fain wou'd — I marry — but — Men say, when

Love — is try'd, he — will — away: then tell — me — Love, what

I — shall — doe, what — I — shall doe, to cure these fears, when — ee'r I woe.

II.

The fair one, she's a mark to all,
 The Brown one each doth Lovely call,
 The Black a Pearl in fair Mens Eyes,

The rest will stoop to any Prize,
 Then tell me Love, what I shall do,
 To cure these Fears, when-ee'r I Woe.

III.

The Shepherdess blushing to think what she'd done,
 Away from the Shepherd fain, fain wou'd have run;
 Which Strephon perceiving the Wand'rer did seize,
 And cry'd do be angry fair Nymph if you please:

'Tis too late to be cruel,
 Thy Frowns my dear Jewel
 Now no more Stings have got 'em,
 For oh! thou'rt all kind and all soft at the bottom.

REPLY.



G O Lo—ver, know, it — is not — I that wound with fear or —



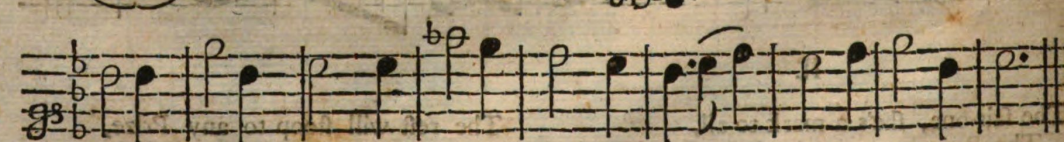
jealou—sie, with fear or — jealou—sie; — nor do Men



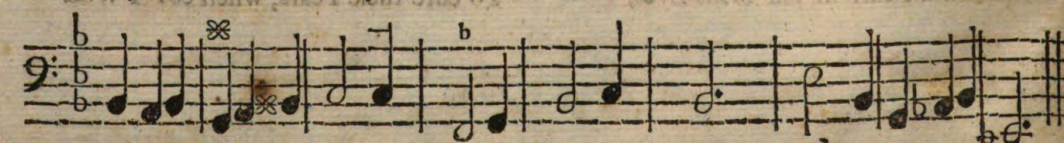
feel those grie—vous Smarts, un—till they have con—fin'd their

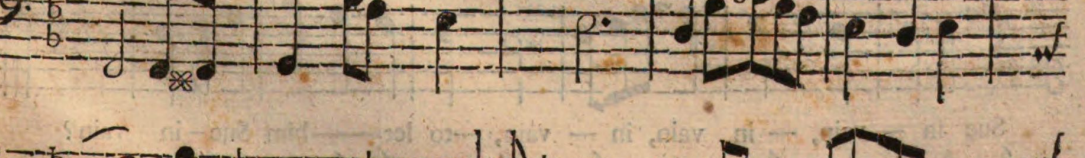
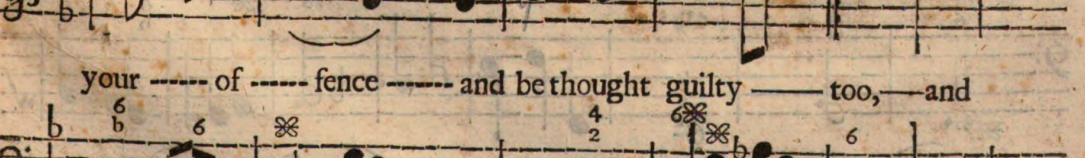
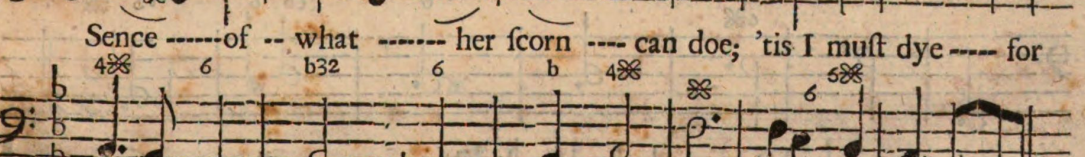
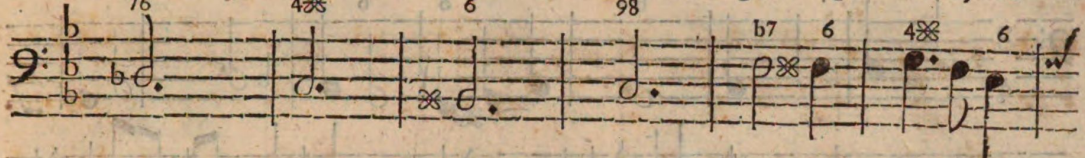
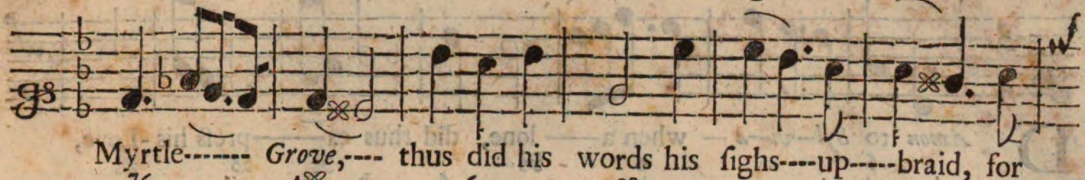
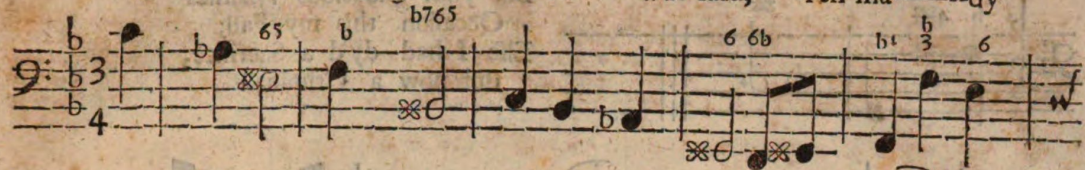


Hearts, then if you'll cure your fears you shall Love neither fair, Love neither



Black, Love neither Brown, Love neither Fair, Black, Brown, but all, but all, but all





II.



Nor can I blame ill Fate for this
My wretched hopeless State;
Nor yet *Philena's* Cruelties,
Who kills me with her Hate:
But your audacious Villanies
Occasion this my Fall;
Else I had dy'd a Sacrifice,
But now a Criminal.



D *Amon* to Syl---vi-a — when a — lone, did thus ex — press his -Love,



Fair Nymph, I must a Pas — sion own, which else would fa — — — tal



Prove, can you a Faithfull Shep — herd see, — who Lan — guish — es — in Pain,



and yet so cruel — hear — — — red be — — — to let him Sue — in — vain, to let — him



Sue in — vain, — in vain, in — vain, — to let — him Sue — in — vain?



II.

Then with his Eyes all full of Fire,
And winning Phrases, he
Impetred her, to ease desire,
And grant some remedy;
Allur'd with Am'rous Looks the Maid
Fearing he might Prevail,
Begg'd that he would no more Perswade
A Virgin that was Frail.



III.

Fear not, dear Nymph, Replies the Swain,
There's none can know our Bliss;
None can relate our Loves again,
While this place silent is.
Then *Damon* with a lov'd Surprise,
Leapt close into her Arms,
With Ravishing delights he Dyes,
And melts with Thousand Charms.

FINIS.