

Glen. 221.

THE GLEN COLLECTION  
OF SCOTTISH MUSIC


Presented by Lady Dorothea Ruggles-  
Brise to the National Library of Scotland,  
in memory of her brother, Major Lord  
George Stewart Murray, Black Watch,  
killed in action in France in 1914.

*28th January 1927.*









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Glen 221

William Baileys His Book Anno Domini

# Universal Harmony

OR, THE

Gentleman & Ladies

Social Companion

CONSISTING

Of a great Variety of the Best & most Favourite  
English & Scots Songs, Cantatas &c. &c.

With a Curious Design,

By way of Head piece,

Expressive of the sense of each particular Song

All neatly Engraved on Quarto Copper Plates,

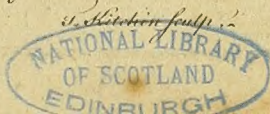
And set to Music for the Voice, Violin, Hautboy, German & Common  
Flute, with a Thorough Base for the Organ, Harpsichord, Spinnet, &c.

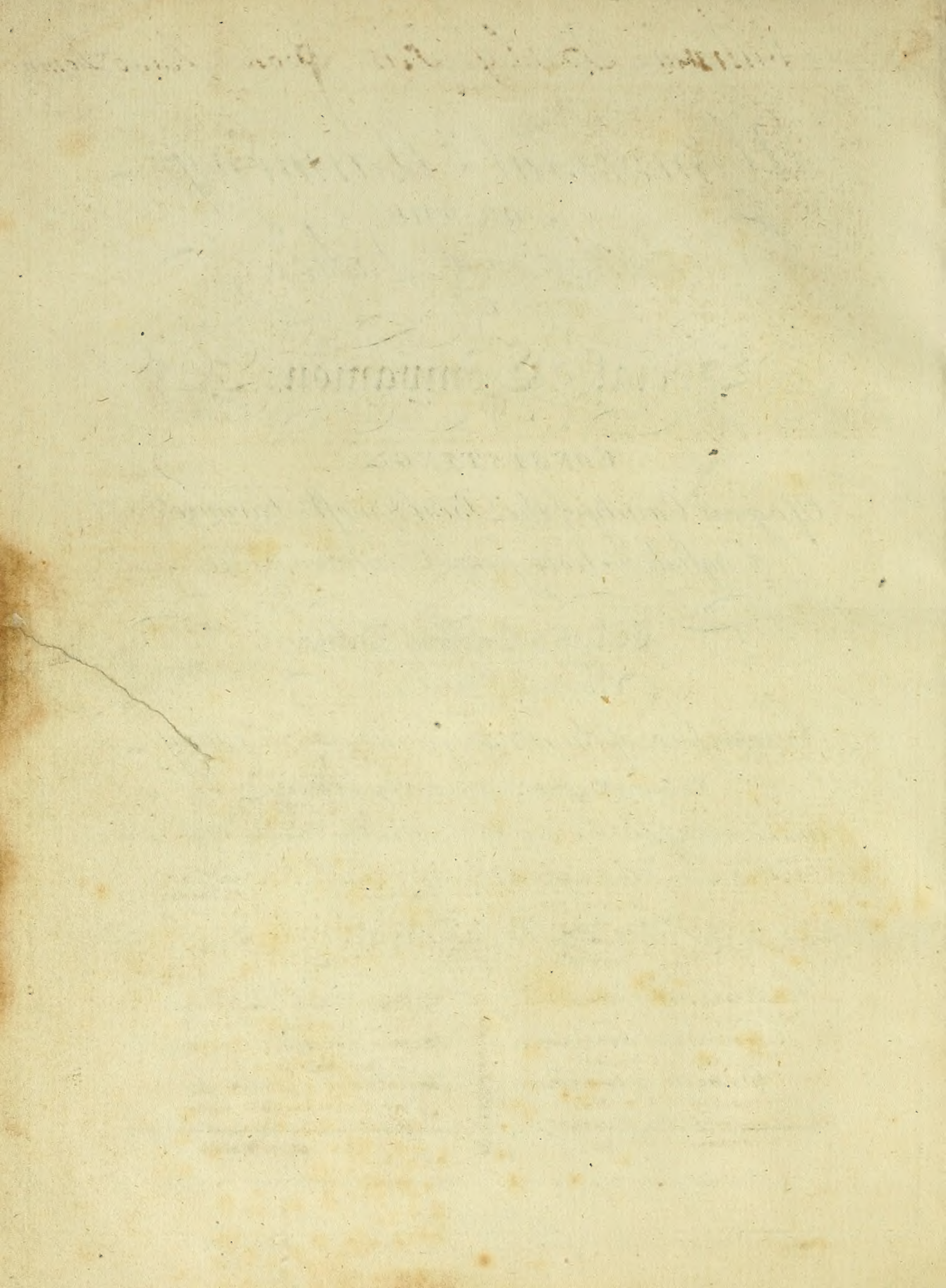
By the Best Masters

The whole calculated to keep People in good Spirits, good  
Health, & good Humour, to promote Social Friendship in all Company  
and Universal Harmony in every Neighbourhood.

LONDON:

Printed for J. Newbery at y. Bible & Crown, without Temple Bar. 1745.









## The Shepherd's Invitation. set by M<sup>r</sup>. Lampe

*Andantino*

The new flown birds, the shepherds sing, And welcome in the way Come Pastorella  
 now the spring makes e-vry Landskip gay Wide spreding trees their leafy shade, O'er  
 half the plain ex-tend, Or in reflecting fountains play'd, their quiv'ring Branches be-  
 nd, their quiv'ring Branches bend, Or in reflecting fountains play'd their quiv ring branches bend

2  
 Come taste the season in its prime  
 And bless the rising year  
 Oh! how my soul grows sick of time  
 Till thou, my love appear  
 Then shall I pass the gladsome day  
 Warm in thy beauty's shine  
 When thy dear flock shall sport & play  
 And intermix with mine

3  
 For thee of doves a milkwhite pair  
 In silken bands I hold;  
 For thee a firstling lambkin fair  
 I keep within the fold  
 If milkwhite doves Acceptance meet  
 Or tender lambkin please  
 My spotless heart without deceit  
 Be offer'd up with these



*[Faded, illegible text]*

*[Faded, illegible text]*

*[Faded, illegible text]*

*[Faded, illegible text]*

*[Faded, illegible text]*

*[Faded, illegible text]*

*[Faded, illegible text]*



# The Faithfull Shepherdes

*Lively, but not too fast*

At setting day, and rising morn. With soul that still shall love thee I'll ask of heav'n thy  
 safe return, With all that can improve thee I'll visit oft the birken bush where first thou  
 kindly told me sweet tales of love and hid my blush, whilst round thou didst enfold me

To all our haunts I will repair,  
 By Greenwood-Sham or fountain;  
 Or where the summer day I'd share,  
 With thee upon yon mountain.  
 There will I tell the trees and flow'rs,  
 From thoughts unfeign'd, and tender;  
 By vons you're mine; by love is yours  
 A heart which cannot wander

*Flute*





*A New Song in Solomon* set by Mr. Boyce

*Andante*

Tell me lovely shepherd where<sup>st</sup> where tell me where thou feedst at noon thy  
 fleecy Care<sup>st</sup> direct me to the sweet Retreat, that guards y<sup>e</sup>. from y<sup>e</sup>. midday heat<sup>st</sup>.  
 Left by the flocks I lonely stray, without a guide and lose my Way<sup>st</sup>.  
 Where rest at noon thy bleating Care, Gentle shepherd tell me where<sup>st</sup> where<sup>st</sup> where<sup>st</sup>  
 where tell me where where rest at noon thy bleating care, gentle sheph.<sup>d</sup> tell me where tell me gentle sheph.<sup>d</sup> where

*Flute*

6 6 5 6 5 6 6 6 7 6 5  
 6 6 4 3 Pia For Pia 6 6 6  
 6 For 6 6 Pia 6 6 6 4 5 For  
 6 5 Pia 6 6 For  
 Pia 6 6 7 6 4 6 6 5 6  
 6 6 6 6 6 6 6 6 6 5 6  
 6 6 6 6 6 6 6 6 6 6 5 6  
 6 6 6 6 6 6 6 6 6 6 6 5 6  
 4 3





# A New Song in Solomon

set by Mr. Boyce

*sym*

*Fairest of the Virgin throng, dost thou seek thy swain's Abode?* *sym*

4 6 4 6 6 4

see yon fertile vale along, the new-worn path the flocks have trod, pursue the prints their

6 6 4 4 6

feet have made, and they shall guide thee to the shade, and they shall guide thee to the shade. Fairest of the

6 4 6 4 7 6 4 6 4 7 6 4 7

Virgin throng, dost thou seek thy swain's Abode? see yon fertile vale along, the new-worn path the

6 6 4 4 7

flocks have trod, pursue the prints their feet have made, & they shall guide y<sup>e</sup>. to y<sup>e</sup> shade, & they shall guide y<sup>e</sup>. to y<sup>e</sup> shade.

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

## Flute or German Flute

*sym.* *so.* *sym.* *so.*

*tr*

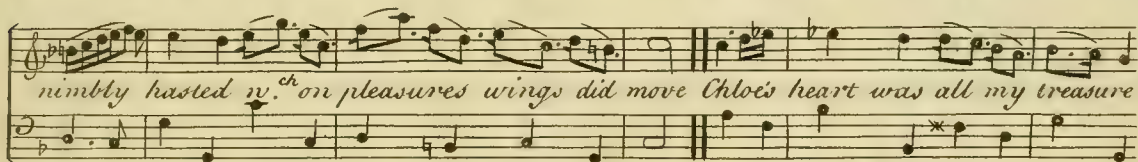
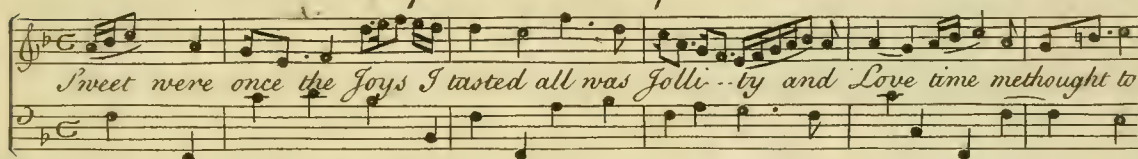






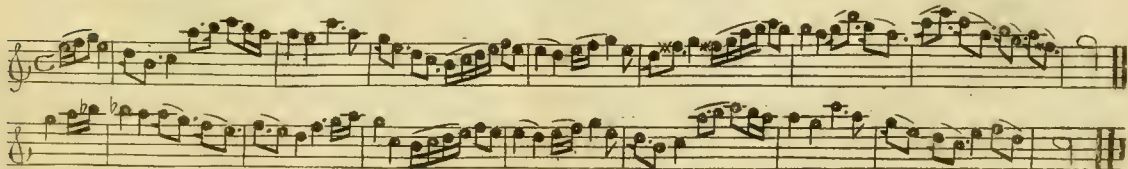
Published according to Act of Parliament, April 23. 1743

## The Shepherd's Complaint set by M<sup>r</sup> Ruffel



But the envious Gods repining,  
So much Bliss on earth to see,  
All their bit'rest Curses joining,  
Dash'd my Cup with jealousy;  
Now where'er's't my Pipe resounded,  
Steals the sigh and heart felt Groan,  
Love by doubts and fears surrounded,  
I'll dispute a tott'ring Throne.

Fool that ever art pursuing,  
What conceal'd is always best,  
Jealousy loves Child and ruin,  
Leave oh leave my tortur'd breast;  
With the slave thy pow'r confessing  
Thou to Venus mildly deal,  
They who shun or slight thy blessing  
Should alone thy torments feel.







*Stella and Flavia set by M<sup>r</sup> Howard*

*Stella and Flavia ev-ry Hour Do various Hearts surprize In Stella's*

6 6 6 6 6 6 6

*Soul is all her Pow'r And Flavia's in her Eyes In Stella's Soul is all her*

6 6 6 6 6 6 6

*Pow'r and Flavia's in her Eyes More Boundless Flavia's Conquests are &*

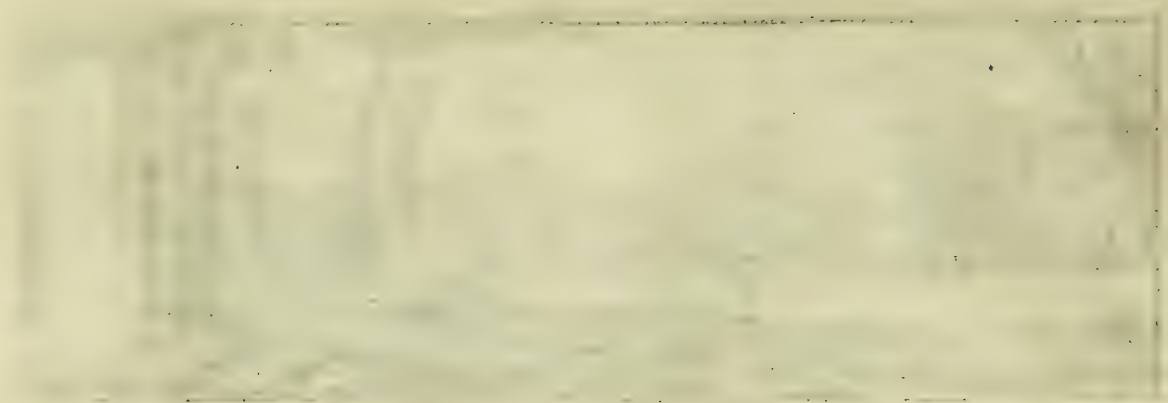
6 6 6 6 6 6 6

*Stella's more confin'd All can discern a Face that's fair but few a Heav'nly mind*

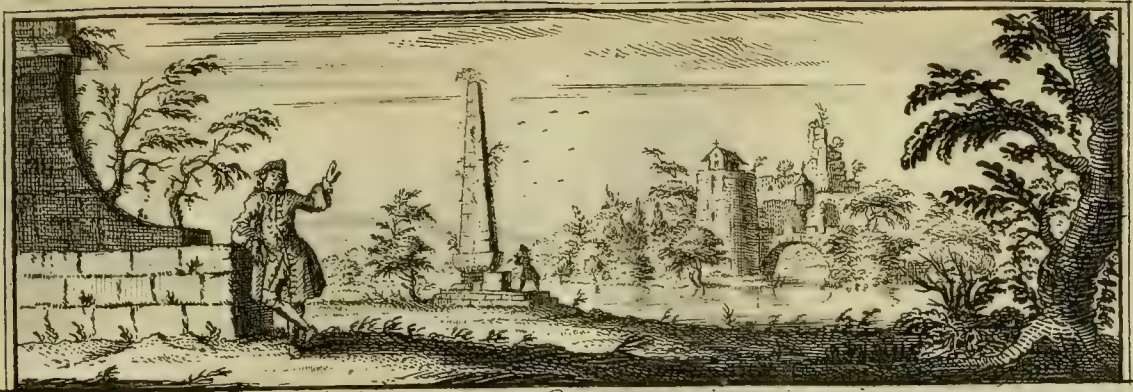
6 6 6 5 6 6 6

*Stella like Britains Monarch reigns  
O'er cultivated Lands  
Like Eastern Tyrants Flavia deigns  
To rule o'er barren Sands*

*Then boast fair Flavia boast thy Face  
Thy Beauties only store  
Each day that makes thy Charms decrease  
Will give to Stella more*



The main body of the page contains several paragraphs of text, which are extremely faint and illegible. The text appears to be organized into several distinct sections, possibly separated by small gaps or changes in indentation. The overall appearance is that of a document with very low contrast or a very faded scan.



*Advice to Cupid* set by M<sup>r</sup>. Vincent

Not too fast

*Flon*

*sym.*

can they taste of joys or grief, Who beauty's pow'r did never prove.

Love's all our torment's our relief. Our fate depends a-lone on love, Our fate depends a-

lone on love.

Were I in heavy<sup>2</sup> chains confin'd  
 Neera's smiles would ease that state  
 Nor wealth, nor pow'r could bless my mind  
 Cur'd by her absence or her hate

Of all the plants<sup>3</sup> which shade the field,  
 The fragrant myrtle does surpass;  
 No flower so gay, that does not yield,  
 To blooming roses gaudy dress

No star so bright<sup>4</sup> that can be seen  
 When phœbus glories gild the skies  
 No nymph so proud adorns the green  
 But yields to fair Neera's eyes

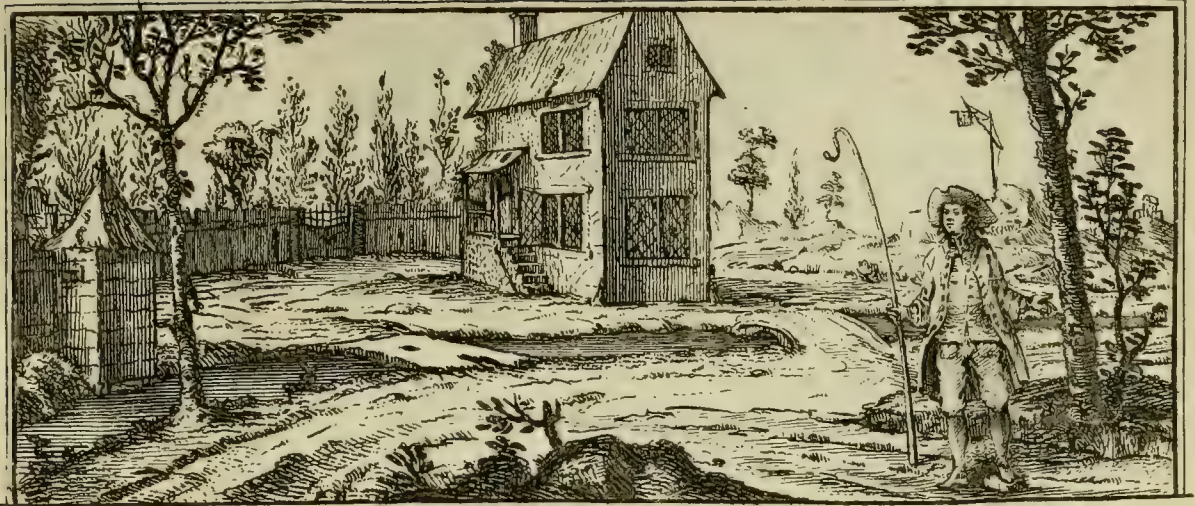
The am'rous swains no Off'rings bring  
 To cupid's altar as before  
 To her they play, to her they sing,  
 And own in love no other pow'r

Cupid thine empire to regain  
 Upon this conquerer try thy dart  
 Oh! touch with pity for my pain  
 Neera's cold disdainfull heart

*Flute*



The main body of the document contains several lines of text that are extremely faint and illegible due to the low resolution and blurriness of the scan. The text appears to be organized into paragraphs, but the specific words and sentences cannot be discerned.



*The Nut - Brown Maid,* set by M<sup>r</sup>. Howard

*S:*  
 I was in the bloom of May When  
 odours breathe around, when nymphs are blithe and gay, and all with mirth abound that happily I stray: to

view my fleecy care, where I beheld a maid no mortal e'er so fair no mortal e'er so fair.

*tr*

2  
 She wore upon her head  
 A bonnet made of straw  
 Which such a face did shade  
 As phœbus never saw  
 Her looks of nut-brown hue  
 A round-ear'd coif conceal'd  
 Which to my pleasing view  
 A sporting breeze reveal'd

4  
 Not long I stood to view  
 Struck with her heavenly air  
 I to the charmer flew  
 And caught the yielding fair  
 Fear this ye scornful belles  
 And milder ways pursue  
 She that in charms excells  
 Excels in kindness too

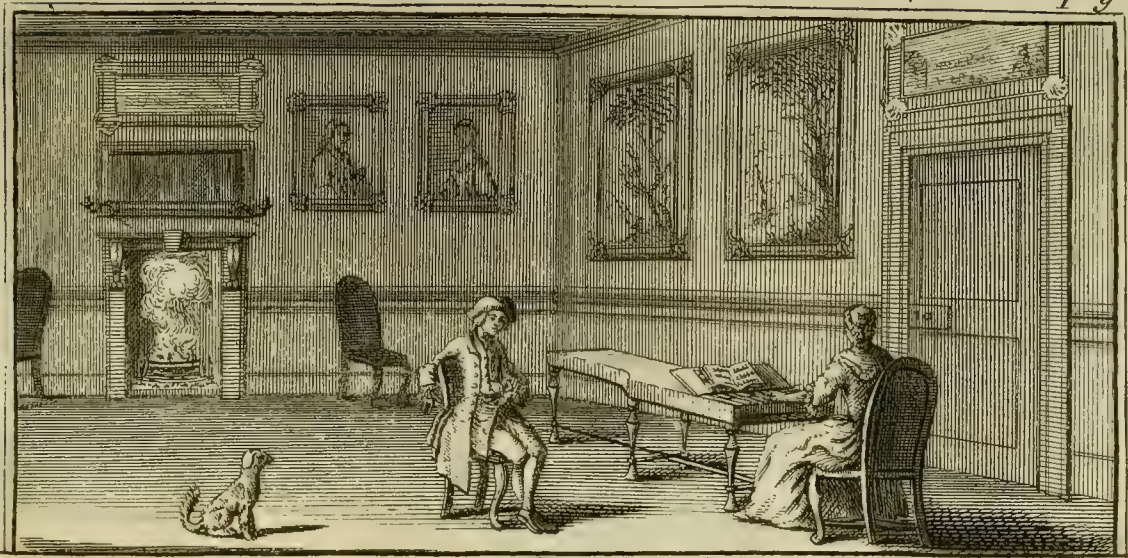
3  
 Around her slender waste  
 A song embroider'd hung  
 The lute her fingers grac'd  
 Accompan'd with a song  
 With such a pleasing note  
 Cupzoni might regale  
 Or philomela's throat  
 That warbles thro' the vale

*Flute*

12  
 8







Published according to Act of Parliament June 6. 1743

# The Power of Musick and Beauty

set by Mr. Stanley

Musick has Power to melt the Soul. By Beauty Va-ture's

sway'd, Each can the U-niverse controul, Without the o-ther's

aid. Each can the U-niverse controul Without the o-ther's aid.

But here together both appear  
 And force united try  
 Musick enchants the list'ning Ear  
 And Beauty charms the Eye  
 Flute

What Cruelty these Pow'rs to join  
 These Transports who can bear  
 Oh! let the sound be less divine  
 Or look the Nymphs less fair



W

$$\frac{0}{5}$$

Handwritten text, possibly a signature or a note, located in the lower left quadrant of the page.

Handwritten text, possibly a date or a reference number, located in the lower right quadrant of the page.



# The Sleepy Fair

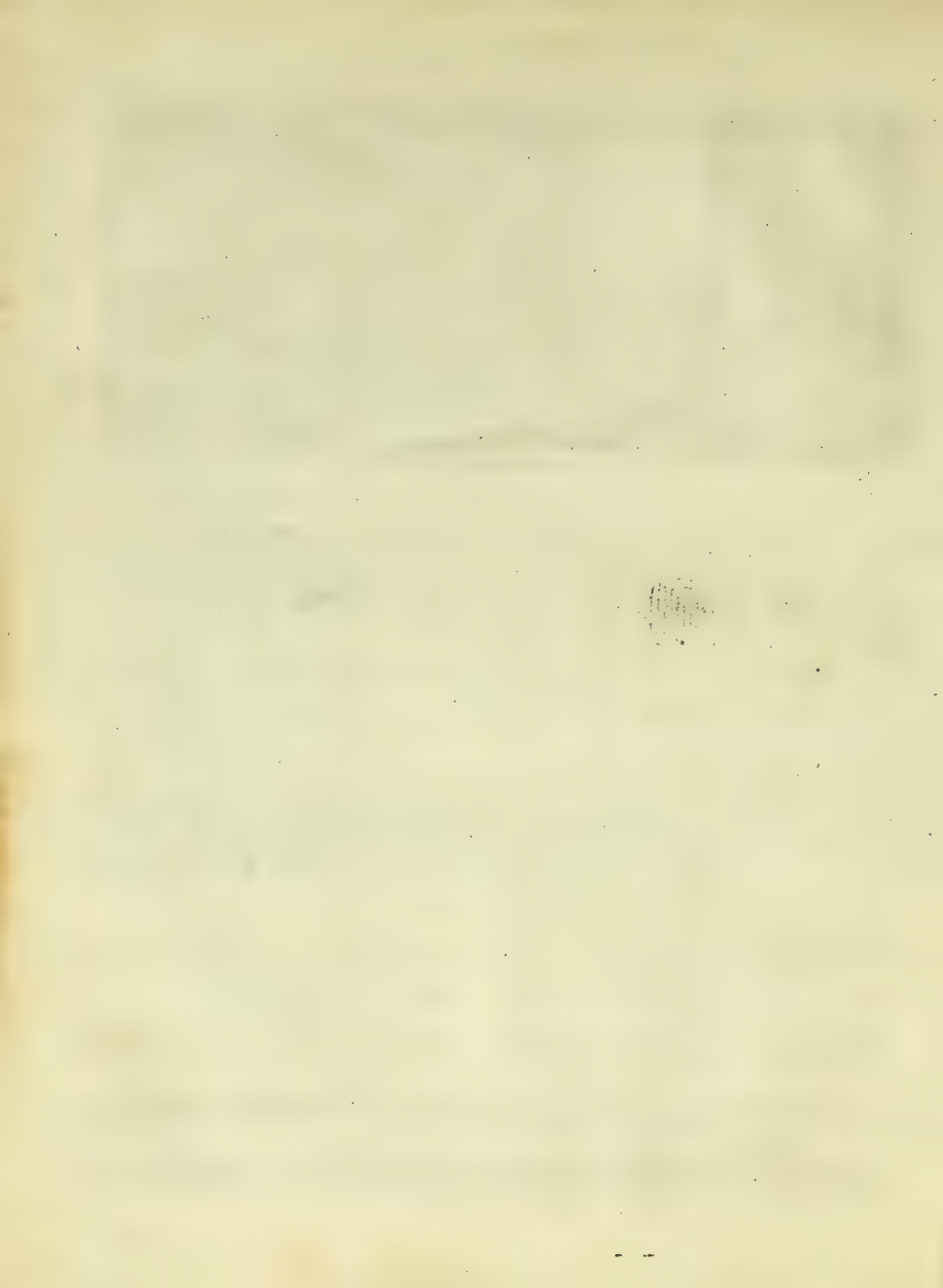
set by Mr. Howard

One summers eve as strephon rovd wrapt up in thought profound, surpriz'd he saw his  
 best belov'd lye sleeping on the Ground Awake my pretty sleeper wake a -  
 wake to strephons call be careful for your lovers sake 'tis night the dew-drops fall.

2  
 Then to her cheeks his lips he laid  
 And gently stole a kijs  
 She still slept on he not dismay'd  
 Repeats the transient bliss  
 She wakes and thus with angry tone  
 Away Away she cries  
 Then fault'ring bids the swain be gone  
 Then sigh'd and clos'd her eyes.

3  
 Tho' cruel are your words sweet maid  
 Can sighs proceed from hate  
 My doubts are gone then down he laid  
 Resolv'd to share her fate  
 Defended from the noxious air  
 Within his Arms she lay  
 And tho' the swain oft wak'd the fair  
 She said no more till day.

Flute





To Delia.

set by M<sup>r</sup>. Howard

*Delia, in whose form we trace, All that can a virgin grace; Hark! where pleasure, blithe as may*

*Bids us to Vaux-Hall away, Verdant vistas, melting sounds, magic echoe; fairy rounds; beauties ev'ry*

*where surprize Sure, that spot dropt from the skies! Delia in whose form we trace all that can a*

*Virgin grace; Hark! where pleasure, blithe as may, bids us to Vaux-Hall away.*

For the German Flute

Three staves of musical notation for the German Flute, featuring various trills and melodic lines.



The following is a list of the names of the persons who have been named in the records of the Court of Sessions for the year 1850. The names are arranged in alphabetical order, and are given in full, with the Christian name, the name of the father, and the name of the mother, where known. The names are given in the order in which they appear in the records, and are not necessarily in the order of their birth.

1. *[Faint, illegible text]*

2. *[Faint, illegible text]*

3. *[Faint, illegible text]*

4. *[Faint, illegible text]*

5. *[Faint, illegible text]*

6. *[Faint, illegible text]*

7. *[Faint, illegible text]*

8. *[Faint, illegible text]*

9. *[Faint, illegible text]*

10. *[Faint, illegible text]*

11. *[Faint, illegible text]*

12. *[Faint, illegible text]*

13. *[Faint, illegible text]*

14. *[Faint, illegible text]*

15. *[Faint, illegible text]*

16. *[Faint, illegible text]*

17. *[Faint, illegible text]*

18. *[Faint, illegible text]*

19. *[Faint, illegible text]*

20. *[Faint, illegible text]*

21. *[Faint, illegible text]*

22. *[Faint, illegible text]*

23. *[Faint, illegible text]*

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29. *[Faint, illegible text]*

30. *[Faint, illegible text]*

31. *[Faint, illegible text]*

32. *[Faint, illegible text]*

33. *[Faint, illegible text]*

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39. *[Faint, illegible text]*

40. *[Faint, illegible text]*

41. *[Faint, illegible text]*

42. *[Faint, illegible text]*

43. *[Faint, illegible text]*

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45. *[Faint, illegible text]*

46. *[Faint, illegible text]*

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63. *[Faint, illegible text]*

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65. *[Faint, illegible text]*

66. *[Faint, illegible text]*

67. *[Faint, illegible text]*

68. *[Faint, illegible text]*

69. *[Faint, illegible text]*

70. *[Faint, illegible text]*

71. *[Faint, illegible text]*

72. *[Faint, illegible text]*

73. *[Faint, illegible text]*

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81. *[Faint, illegible text]*

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88. *[Faint, illegible text]*

89. *[Faint, illegible text]*

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91. *[Faint, illegible text]*

92. *[Faint, illegible text]*

93. *[Faint, illegible text]*

94. *[Faint, illegible text]*

95. *[Faint, illegible text]*

96. *[Faint, illegible text]*

97. *[Faint, illegible text]*

98. *[Faint, illegible text]*

99. *[Faint, illegible text]*

100. *[Faint, illegible text]*



To Zephyrus *set by M<sup>r</sup>. Howard*

*Sportive Zephyrus, fondly blow-ing, Spreading Odours through the Air; Bloom-ing*

*Life on Groves be-stow-ing; To Vaux-hall my Delia bear. Flora cant more*

*sweet-ly blefs the, Play-ing, Stray-ing, round her Charms Then when*

*Delia's smiles ad-dress me; Sigh-ing dy-ing, in her Arms. Sportive*

*Zephyrus, fondly blow-ing; Spreading Odours through the Air Bloom-ing*

*Life on Groves be-stow-ing; To Vaux-hall my Delia bear.*







*Thou rising Sun*

Thou rising sun whose Gladsome Ray, Invites my Fair to rural Play

Dispell the Mist and Clear the skies, And bring my Tesse to my Eyes

<sup>2</sup>  
Oh! were I sure my Dear to view  
I'd climb y' pine trees topmost bough  
Aloft in air that quivering plays  
And round & round for ever gaze

<sup>3</sup>  
My Tesse fair where art thou laid  
What wood conceals my sleeping maid  
Fast by the root enragid I'll tear  
The trees y' hide my Tesse fair

<sup>4</sup>  
Oh! I could ride y' clouds & skies  
Or on y' ravins pinions rise  
Ye storkes ye swans a moment stay  
And waft a lover on his way

<sup>5</sup>  
My bliss too long my bride denies  
Apace y' wasting summer flies  
Nor yet y' wintry blasts I fear  
Nor storms or night shall keep me here

<sup>6</sup>  
What may for strength w<sup>th</sup> steel compare  
Oh! love has fetters stronger far  
By bolts of steel are limbs confin'd  
But cruel love enchants y' mind

<sup>7</sup>  
No longer then perplex thy breast  
When thoughts torment y' first are best  
Tis mad to go tis death to stay  
Away to Tesse hast away

*Flute*

Flute musical notation on two staves.





*Arno's Vale* Published according to Act of Parliament July 16 1743  
set by M.<sup>r</sup> Holcombe

When here Lucinda first we came when Arno rolls his sil- ver stream, how brisk y<sup>e</sup> nymphs y<sup>e</sup>  
swains how gay Content inur'd each ru- ral lay. The birds in livelier concert sung the Grapes in  
thick- er clusters hung all look'd as joy could never fail, among the sweets of Arno's Vale.

But now since good Palemon dy'd  
The chief of shepherds and the pride  
Now Arno's sons must all give place  
To Northern swains, an Iron race  
The taste of pleasure now is o'er  
Thy notes Lucinda, please no more  
The muses droop, the Goths prevail  
Adieu the sweets of Arno's Vale

*Flute*





# Chloe

set by D. Greene

*Tender*

In vain the force of Female Arms, In vain their offer'd Love: Their smile, their

Air nor all their Charms, my passion can remove For all that's fair and

Good I find in Chloe's form, in Chloe's Mind, In Chloe's form, in Chloe's Mind.

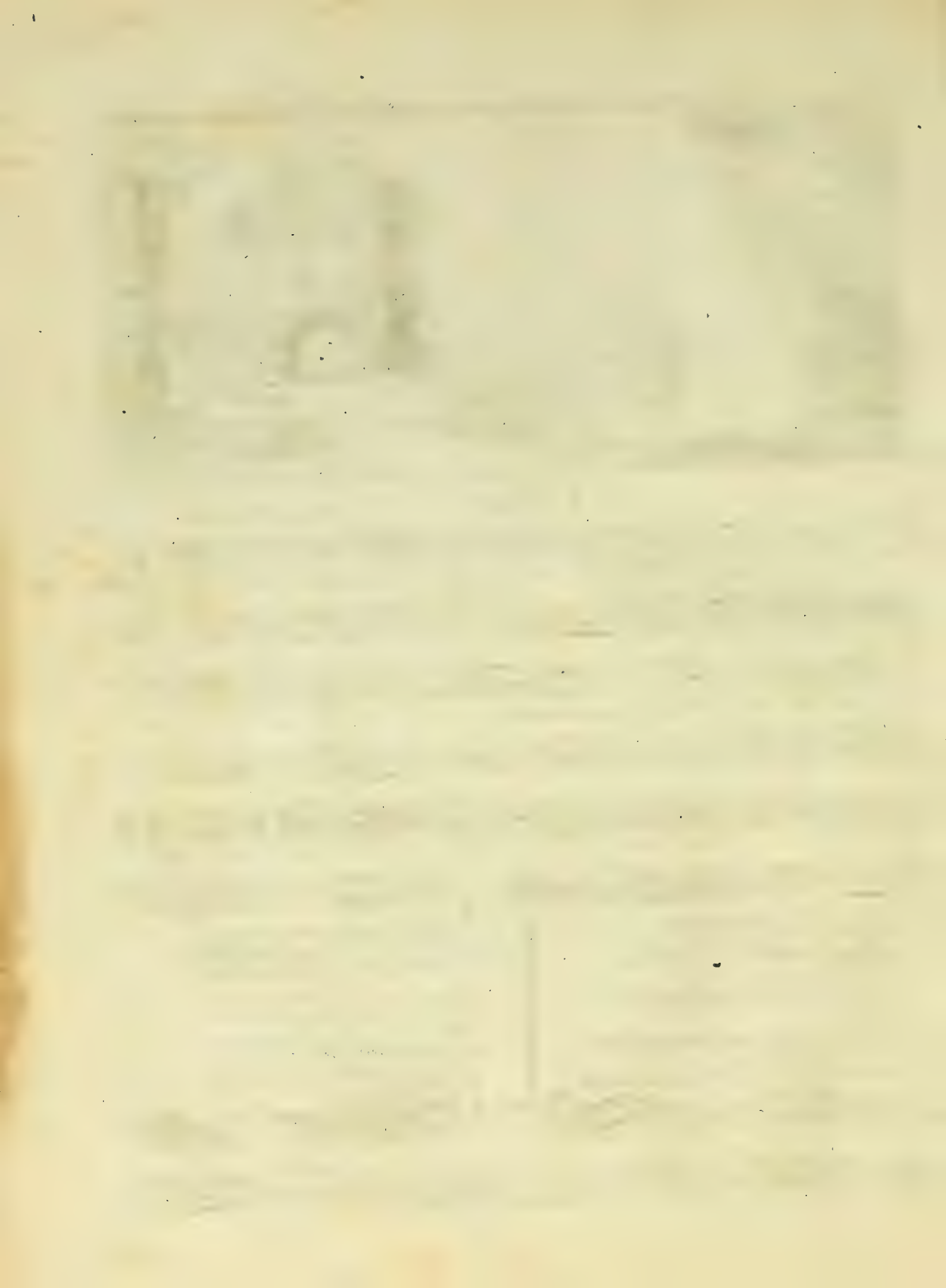
Let Celia all her Wit display,  
That quitters while it kills;  
My heart disdains the feeble ray,  
Nor light nor heat it feels;  
For all that's bright and gay, I find  
In Chloe's form in Chloe's Mind.

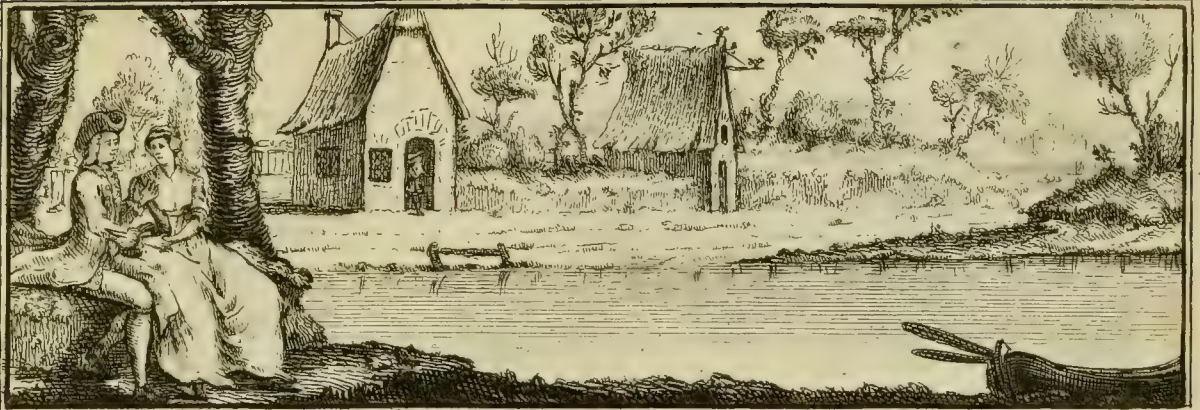
Fair Flavia shines in Gems of Gold,  
And uses all her Arts;  
Not richest Chairs my heart can hold,

Unpierc'd by Diamond darts:  
For all that's rich and fair, I find  
In Chloe's form, in Chloe's Mind.

Those Notes, sweet Myra, now give o'er,  
That once had Power to wound;  
When Chloe speaks they are no more,  
But mix with common sound:  
All Grace, all harmony, I find  
In Chloe's form, in Chloe's Mind.

Musical notation for the final section of the song, including a double bar line and a repeat sign.





*FLORELLA* set by M. Kilburn

*Florel-la lovely Nymph, forbear to cloud a Face like thine, With  
 Irons, that nought but smiles should wear, to please & bless Mankind.  
 With envious Haste Old Time and Care Will tarnish every Bloom, Then  
 do not by Im-prudence mar What will be lost too soon*

See! with what Pleasure ev'ry Swain,  
 The cheerful Chloe views:  
 See! with what Joy they wear the chain,  
 All pleas'd whom she subdues.  
 Tho' fair her face divinely fair,  
 Yet she her Conquests owes;  
 To that good nature that appears,  
 In every thing she does.

And that will please, when ev'ry Joy,  
 That Beauty gave is dead;  
 And friendly smooth the wrinkled brow,  
 Of Age's hoary head.  
 Then give to smiles & mirth the hour,  
 Enjoy the present store:  
 Defraud not beauty of that Pow'r,  
 That soon will be no more.

*Flute*

Flute musical notation in 3/8 time, featuring various rhythmic patterns and ornaments.







# Darling Delia

A New Song set to Musick by a Gentleman

*Affettuoso Cantu*

My darling Delia blooming fair, Let not a heart in flame Consume  
 That's kindl'd with thy charming Air, Oh sooth my soul or death's my doom.

<p>I gaz'd I lov'd in <sup>2</sup>raptures fell,          Your sparkling eyes has pierc'd me thro'          No poet's song no tongue can tell,          How many beauties shine in you.</p>	<p>  </p>	<p>Let kingdoms the Ambitious fire,          Their wealth and power I despise,          To nobler Conquests I aspire,          For Delia's the more glorious prize.</p>
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## Flute

*affettuoso Cantu*

The Dying Swan

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notes are arranged in a series of rhythmic patterns.

Handwritten musical notation on a five-line staff, continuing the piece. The lyrics "neither was there" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "of broom & may, being the" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "in his eyes, my eyes" are written below the notes.

The hand that wrote these notes  
 in the days of old  
 the flow of time has made  
 changes with the wind  
 and the heart has been  
 changed by the  
 changes of the world  
 O my heart

He that wrote me every hour  
 with his pen and ink  
 He that wrote my heart, could I hope  
 that ever the eyes of my  
 hand fate that I must banish  
 hang heavily & mourn  
 because I had a king's Sworn  
 That ever yet was born  
 O my heart



*Fly Care to the Winds* sung by Mr Lowe

*Fly Care to the Winds thus I Blow thee away I'll drown thee in Wine if thou*

*dar'st for to stay: With Bumpers of Claret my Spirits I'll raise I'll laugh and I'll*

*sing all the rest of my Days*

The musical score consists of three systems of staves. Each system has a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written between the staves. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.

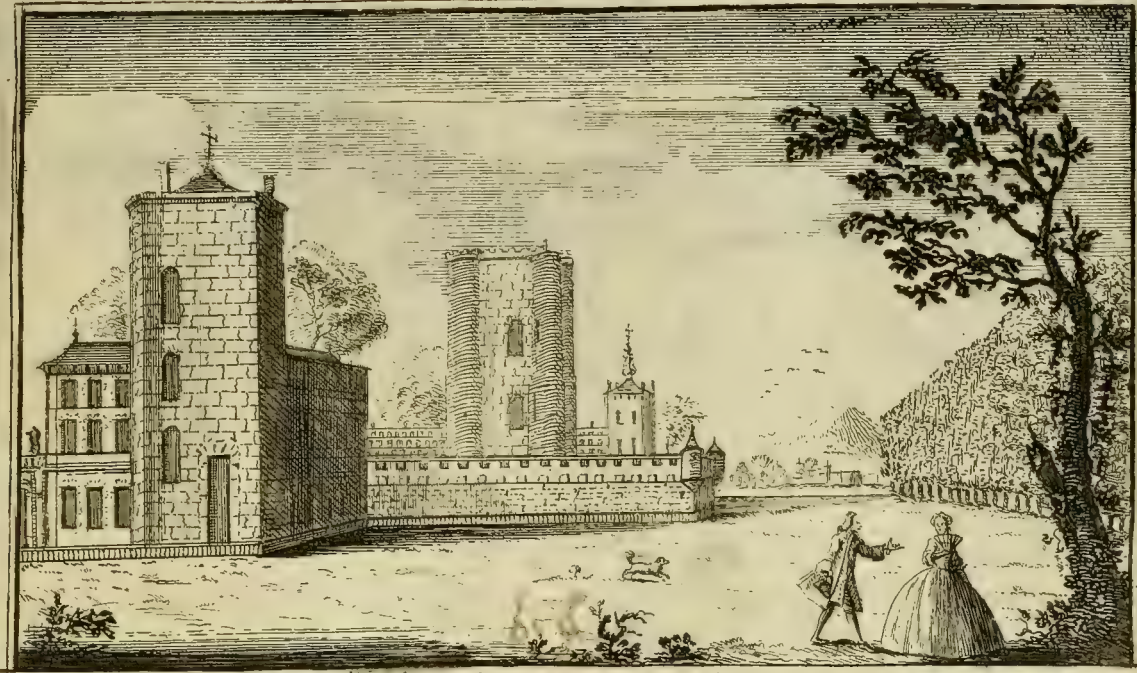
<sup>2</sup>  
 God Bacchus this moment adopts me his Son  
 And inspir'd my Breast glows with Transports unknown  
 The sparkling Liquor new Vigour supplies  
 And makes the Nymph kind who before was too wise

<sup>3</sup>  
 Then dull sober Mortals! be happy as me  
 Two Bottles of Claret will make us agree  
 Will open your Eyes to see Phillis Charms  
 And her coynefs wash'd down shell fly to your Arms

Flute

The musical score for the flute consists of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the treble clef staff, and the bass clef staff contains a simple accompaniment. The piece ends with a double bar line.





*The Modest Question* set by M<sup>r</sup> Russet

Can Love be contrould by advice can madnefs to reason agree O Molly who'd ever be wiser if  
 madnefs is loving of thee Let sages pretend to despise the joys they want spirits to taste let  
 me seize old time as he flies ----- and the blessings of life while they last

Dull wisdom but adds to our cares,  
 Brisk love will improve every joy;  
 Too soon we may meet with grey hairs,  
 Too late may repent being coy:



Then molly for what should we stay,  
 Till all our best blood dots run cold,  
 Our youth we can have but to day,  
 We may always find time to grow old.

Flute

Two staves of musical notation for the flute part, featuring a melody with various notes and rests.





*COLLIN* set by *W. Kiltbarn*

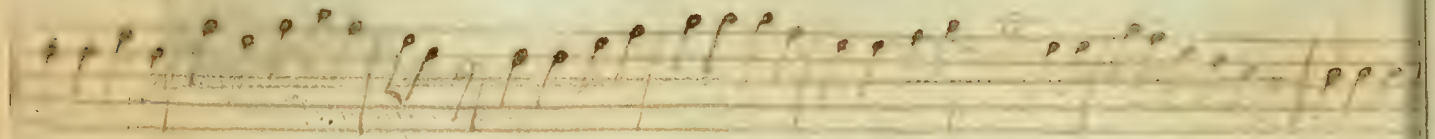
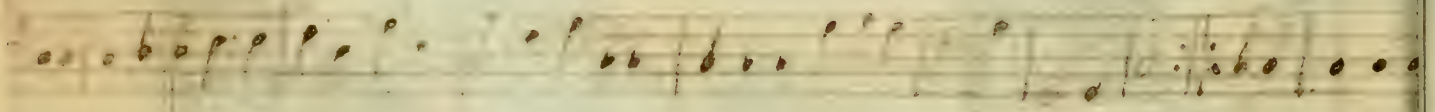
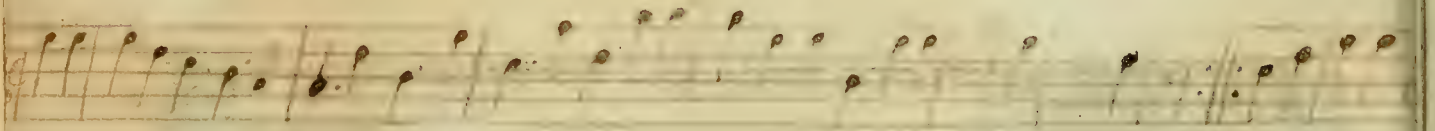
*Collin, One day in angry Mood, Because Myrilla whom he lov'd, laugh'd at his flame & mock'd his sighs, thus fervently to Love applies*

*O! Love, thou sov'reign God above who know'st y<sup>e</sup> pains of slighted love; hear a poor mortals pray'r & take, all y<sup>e</sup> whole sex for pity's sake, & then we men might live at ease, secure of happiness at peace, & then we men might live at ease, secure of happiness at peace.*

*Love kindly heard: He pray'd not twice,  
And took the Women in a trice;  
When Collin saw the Coast was clear,  
For not a single Girl was there  
Reflecting with himself, 'twas kind*

*Says he, to gratify my mind  
But now my Passion's o'er, O! Love  
Give me Myrilla back, my Love  
Let me with her on Earth be blest  
And keep in Heaven all the rest*

Flute







On Greenwich Park set by M<sup>r</sup>. Jackson

Flute  
 Hail Greenwich crown'd with  
 sweet delight, throughout thy parkes display'd, there nature's lavish charms invite, each youth and  
 blooming maid. To taste the joys of rural shade, where nou-  
 ght but love and mirth invade, where nought but love & mirth invade

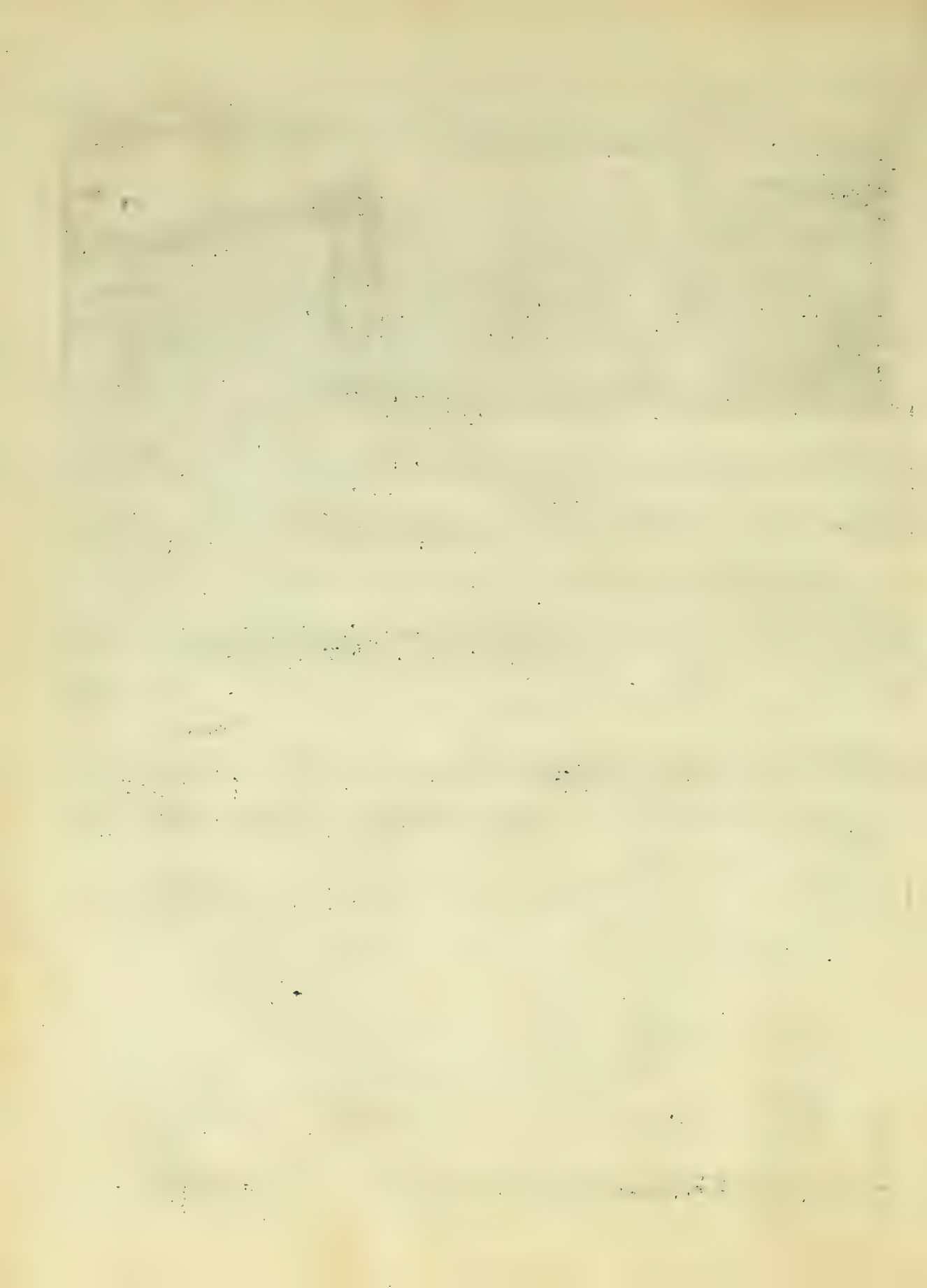
<sup>2</sup>  
 Thy ranging groves of lofty trees  
 With spreading shades repell  
 The heat of Phoebus sultry rays  
 There feather'd songsters dwell  
 In pleasing emblems of true love  
 Melodious warbling thro' the grove

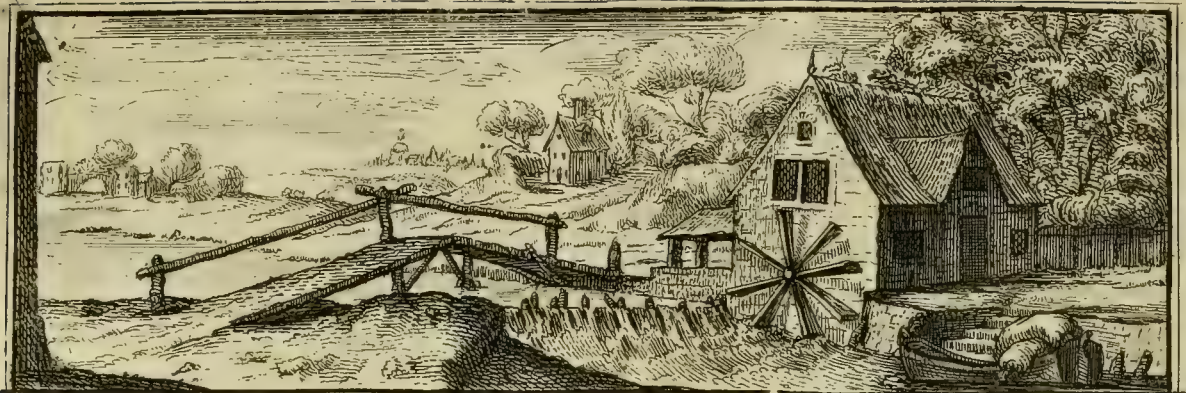
<sup>3</sup>  
 Each rising hill new prospects yields  
 And captivates the mind  
 The grazing flocks the pleasant fields  
 Yield raptures unconfin'd  
 Fair flora paints the verdant scene  
 And decks with fragrant sweets of green

<sup>4</sup>  
 The silver Thames glides gently by  
 With peace and plenty crown'd  
 It's glittering surface cheers the eye  
 Green Oziers mantling round  
 With warbling warblings as it goes  
 In various forms new beauties shows

<sup>5</sup>  
 From hill to dale from dale to grove  
 Thy splendours shine around  
 That viewing each we fully prove  
 Transporting joys abound  
 Whilst ecstacy inspires the soul  
 And praising one, we praise thy whole

Flute  
 Musical notation for the flute part, including treble and bass clefs, a key signature of one flat, and a time signature of 3/8.





THE LASS OF THE MILL. Set by M. Howard

3  
4  
Dan Gay first in vogue, Brought the blyth Molly Mogg And flourish'd her

3  
4  
Praise with his Quill. But tis strange that as yet the Twickenham Wit, ne'er

3  
4  
thought of a Neighbouring Mill, neer thought of a Neighbouring Mill.

That the Seas<sup>2</sup> foaming Juice  
Did Venus produce  
Let Poets insist on it still  
I stoutly aver  
That a fairer than her  
Took her rise from the froth of a mill.

But say O ye Nine<sup>3</sup>  
How a Nymph so divine  
Could the Lip of a Millers Wife fill  
Unless that some God  
Stray'd out of his Road  
And set up his staff in his Mill.

Once Juno's good Man<sup>4</sup>  
In the Shape of a swan  
Did Leda so lovingly bill  
That Helen she hatch'd  
Who never was match'd,  
But by the fair Lass of the Mill.

In another Disguise<sup>5</sup>  
Alcmena he plays  
Like Amphitruon he pokes his fill  
Then why might not Love  
As a Cloak for his Love  
Take upon him if Man of the Mill.

Once Homer inflam'd<sup>6</sup>  
An hundred tongues claim'd  
Some Amorous Work to fullfill  
Let me tell the Old Bard  
This task were to hard  
Tho' thou hadst all the Clacks of y<sup>e</sup> Mill

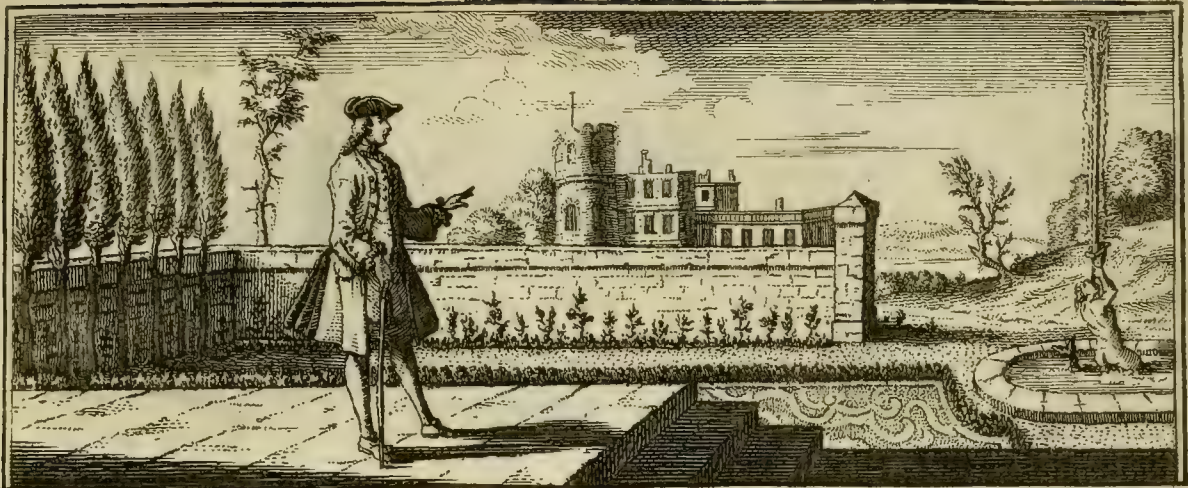
But fie Muse<sup>7</sup> forbear  
Tis better by far  
No more of these charms to reveal  
Lest thereby you might  
New Rivals excite  
And carry more sacks to the Mill

With Influence benign<sup>8</sup>  
Oh! would she incline  
With my stars but to favour my will  
So it might be with her  
I would be raptures I swear  
And musick to live in a Mill.

Then fair One<sup>9</sup> be kind  
Nor with Water and Wind  
Inconstant turn round with y<sup>e</sup> Wheel  
Lest when I am dedd  
It should truly be said  
Thy heart was a Stone of a Mill

3  
4





# Conjugal Love

Sweet day so cool so Calm so Bright the Bridal of the Earth and

Sky The Dew shall weep thy Fall to night for thou with all thy

sweets must Die for thou with all thy Sweets must Die

Sweet rose so fragrant and so brave,  
Dazzling the rash beholder's Eye;  
Thy root is ever in its grave,  
And thou with all thy Sweets must die

Sweet spring, so beautiful & so gay  
Store-house, where sweets unnumber'd lie  
Not long thy fading Glories stay  
But thou with all thy sweets must die

Sweet love alone, sweet wedded Love  
To thee no Period is assign'd,  
Thy tender joys by time improve  
In death it self, the most refin'd

## Flute

Flute musical notation on a treble clef staff with a 3/4 time signature.





# The happy Couple

*Staccato*

*Symphony*

*Song*

At Upton on the hill, there lives a happy Pair the

In vain his name is Will; and Molly is the fair; Ten years are gone and more since

Hymen join'd these two, their Hearts were one before the sacred rites they knew.

Since which<sup>2</sup> Auspicious day  
Sweet harmony does reign  
Both love and both obey  
Fear this each ny ph & in air  
If happy cares invade  
As who is free from care  
Th' impressions lighter made.  
By taking each a share

Pleas'd with a calm retreat  
They've no ambitious view  
In plenty love nor state  
Nor Envy those that do

Sure pomp is empty, Noise  
And cares increase with wealth  
They live at truer Joys  
Tranquillity and health.

With safety and with ease,  
Their present life does flow  
They fear no raging seas  
Nor rocks that lurk below  
Nor still a steady gale  
Their little bark attend  
And gently fill each sail  
Till life it self shall end

## Flute







*Barberini's Minuet* the Words by M<sup>r</sup>. Leveridge

Think when to Pleasure the Sports do invite you, Time's on the wing & is fleeing away, & as if bright

Season of youth does excite you, Crown y<sup>e</sup> dear moments w<sup>th</sup> mirth whilst you may: As time approaches by

kindly advances, with truly graceful & free open fancies, of Songs & brisk dances intreat him to stay, his golden treasure than

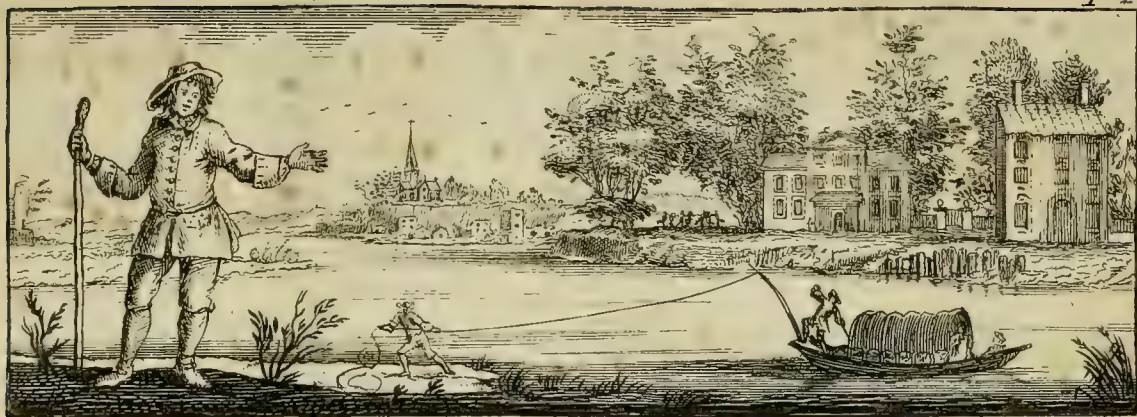
prudently measure, Let innocent pastime & Virtue delight you, For true & innocence always are gay: those who inherit such

sweetness of Spirit. Live, live, live, live, Those who inherit such sweetness of Spirit, live & enjoy true delights ev'ry Day.

Flute

Flute musical notation consisting of three staves with treble clefs and a 2/8 time signature. The music features a melodic line with various ornaments and a rhythmic accompaniment.





*Female Fortitude* set by M<sup>r</sup>. Russel

*sym.*  
*Andante*

Young Daphne brightest Creature, that e'er did heart ensnare was blest w<sup>th</sup> all that nature could

lavish on the fair, could lavish on the fair, For her each youth did languish, and told their am'rous smart: What

tho' she mock'd their Anguish yet Strephon won her heart, yet Strephon won her heart.

<sup>2</sup>  
The stripling swore for ever  
He'd true and constant prove  
He was a youth so clever  
That she repaid his love.  
But death their joys researing  
Of Strephon made a prize  
Oh! powers unrelenting  
To close the shepherds eyes

<sup>3</sup>  
Now sobbing, pining, crying,  
The beautiful widow ran;  
And wond' in endless sighing  
To weep her constant man  
But Corydon, the rover  
To court her did prepare  
And thought a nother lover  
Might not dispense the fair.

With boldness he advances  
The fair his love denies  
Till with flatter'd glances  
Just flames from his eyes  
With Oaths and vows abating  
He wipes each tear-swoln cheek  
Unill his love prevailing  
He wedd her in a week

Flute

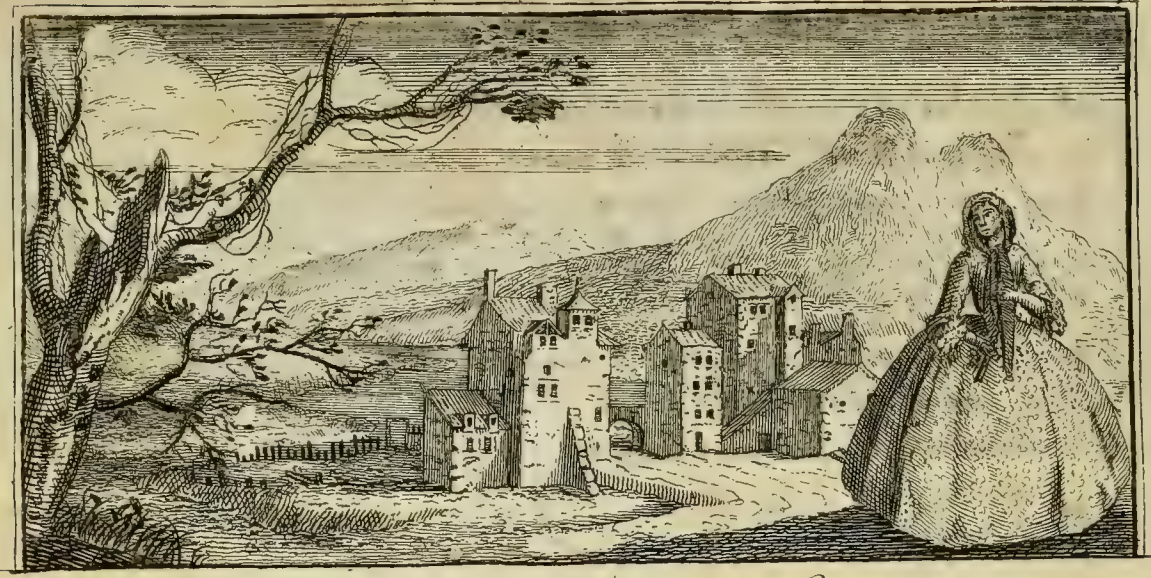
Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The ink is dark and the paper shows signs of age.

Handwritten musical notation on a five-line staff, continuing the piece from the first system. It features similar note values and rests, with some vertical lines on the right side of the staff.

Where the loss to each part  
 of your love, I do not see  
 No scatter of hopes at her feet

That I do not see  
 No scatter of hopes at her feet

Or what is the cause  
 Of this great sorrow  
 Or what is the cause



*The Beauty of true Love* set by Mr Carey

*Andante*

Loves a gentle Gen-erous  
 Passion source of all sublime Delight When with mutual Inclination Two fond  
 Hearts in one unite Two fond Hearts in one unite

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

What are Titles Pomp or Riches  
 If compar'd with true content  
 That false Joy which now benitches  
 When obtain'd we may repent



Lawless Passions bring Vexation  
 But a chaste and constant Love  
 Is a glorious Emulation  
 Of the Blissful state above

tr

tr

tr

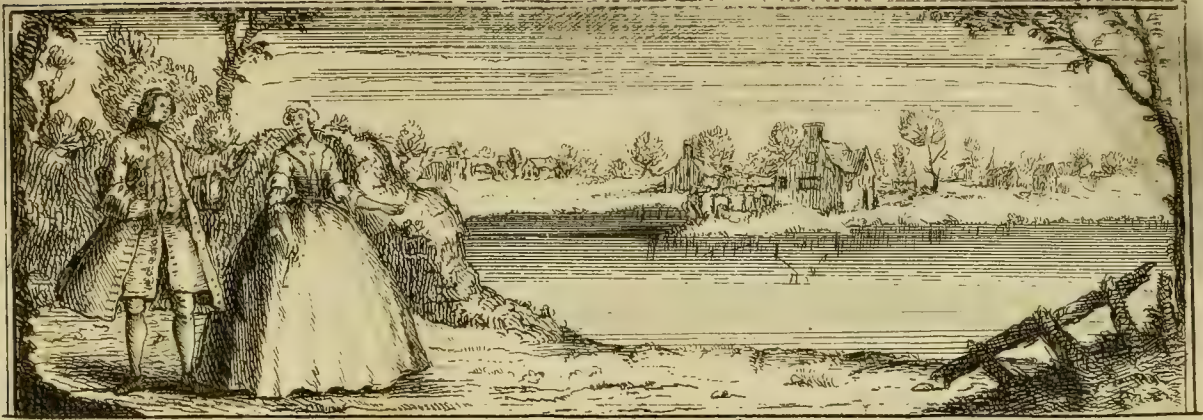
tr

1 Once more I'll tune the vocal shell  
To hills and Dale my passion bell  
A flame which time can never quell  
But burn for thee my Peggy  
Yet Gutes bars the Lyre should hit  
Or say what subject is more fit  
Then to record the sparkling wit  
And bloom of Love's Peggy

2 The Sun first rising in the Morn  
That paints the Tow befrang'd thorn  
Does not so much the Day & Lorn  
As does my lovely Peggy  
I stole a kiss the other Day  
And trust me none but Truth Day  
The fragrance of the blooming May  
Is not so sweet as Peggy

3 Where she abrid in rustic wea  
With the the bleating stock & feed  
And live upon the barren weed  
O please my lovely Peggy  
If her a Cottage would delight  
All happy when she is in my sight  
But when she goes his endless night  
Alls dark with out my Peggy

4 While Buskins strow to Stone shall see  
And Linnet's warble through the Grove  
Or Stately Swans the water Love  
So long shall I my Peggy  
And when South with his pointed dart  
Shall strike the Stone that covers my heart  
My hours shall be when I depart  
A dieu my lovely Peggy



Bright Author &c.

Andante

6 6 5 9 6 6 5 6 4 3 6 7 6 4 6 7 6 6 5 6 6 6

Bright Author of my present flames or I awake, or do... I dream

6 6 5 3 6 6 6 5 9 5 6 5 6 4 3 7 4 3

Art thou an Angel that I see come down from heav'n to comfort me, bright, or art a ju-ri-

6 3 6 5 6 6 6 6 6 6 6 5 2 3 4 6 6

lately made escape from hell to cheat me to cheat me in... a fairer shape or shape

*Allegro* 4 3 6 5 6 7 4 3 6 6 6 5 1 2 3 4 6 6

Thou like a Comet dost ap-pear in this our less fre-quented sphere sphere at

6 5 4 3 5 6 7 4 3 6 6 6 5 1 2

once to dazzle and surprize with Love our hearts, with light our Eyes with love our hearts with

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





light our eyes at eyes But if thou come portending fu- ture

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

pain een like a Blazing star retire. again But if thou come portending fu- ture pain een like a bla-

4 3 6 5 6 6 6 6 3 #3 6 4 6 6 6 6 5 6 6 5 6

zing star retire again een like a bla-

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

zing Star retire again

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

Flute

*affet.*





*By Men Belov'd*

set by M<sup>r</sup> Stanley

By Men belov'd how soon we're mov'd How easily they persuade How

easily they persuade they please us so who can say no or who wou'd dye a Maid

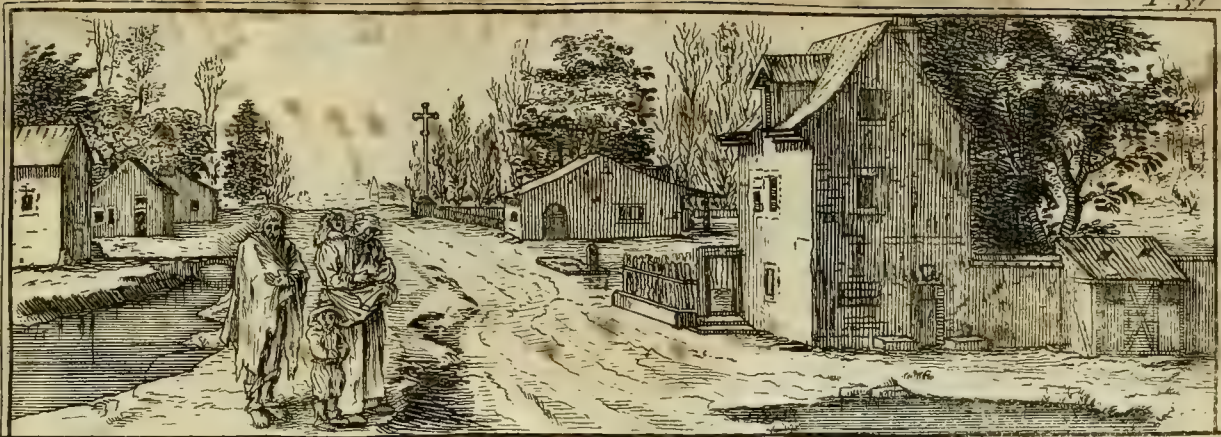
Males for females Heav'n intended so that Heav'n mayn't be Offended he that first makes

Love to me shall find I'll be as fond as he, shall find I'll be as fond as he.

*A Tender Maid at first tho' staid,  
 When once she thinks of Love, &c.  
 Will freely own that lying alone;  
 Is what she can't approve,  
 Fruit when young eats y<sup>e</sup> sweetest,  
 Looks the gayest & the Neatest,  
 Women too by all Confest,  
 When young they're kist Kiss then y<sup>e</sup> Best  
 When young they're kist Kiss then y<sup>e</sup> Best*

*Flute*

Handwritten text, likely bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher due to the low contrast and bleed-through effect.



## The happy Beggars.

Tho' Begging is an honest trade which wealthy knaves despise yet rich men may be beggars made & we that beg may rise the greatest kings may be betray'd & lose their sovereign power But he that stoops to ask his bread but he that stoops to ask his bread can never fall much lower

*(Musical notation with lyrics and figured bass)*

Tho' Foreigners have swarm'd of late and spoild our begging trade  
 Yet still we live and drink good beer, tho' they our rights invade  
 Some say they for Religion fled, but wiser people tell us  
 They were forc'd here to seek their bread, for being too rebellious

Let heavy taxes greater grow to make our Army fight  
 Were tis not to be had you know, the king must lose his right  
 Let one side laugh the other morn we nothing have to fear  
 But that great Lords will beggars be to be as great as we are

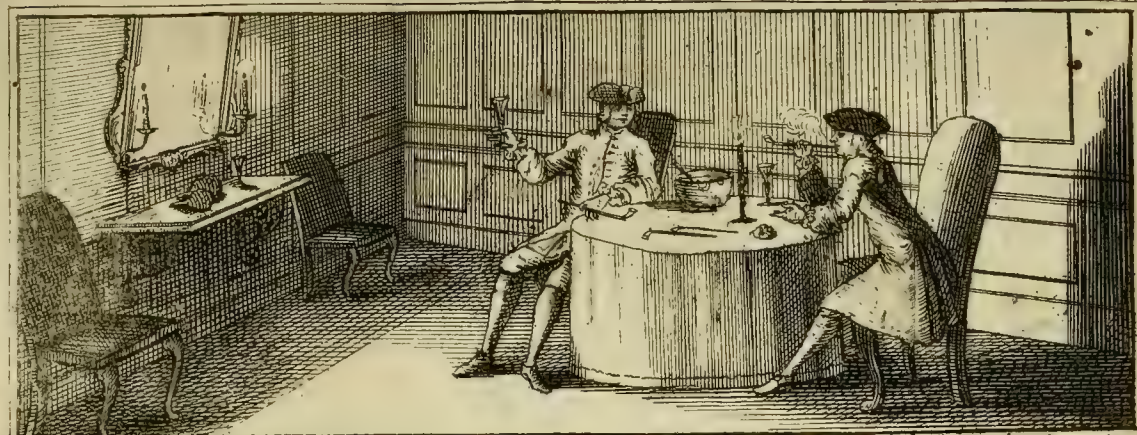
What tho' we make the world believe, that we are sick or lame  
 'Tis now a virtue to deceive, our teachers do the same.  
 In trade dissembling is no Crime and we may live to see  
 That begging in a little time the only trade will be.

### Flute

*(Musical notation for Flute)*

*3 all'rosas*

Handwritten musical notation on three staves. The notation is in a cursive style, typical of 18th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, some with slurs and ornaments. The second and third staves continue the melodic line with similar notation, including various note values and rests. The paper shows signs of age, with some staining and discoloration.



Published according to Act of Parliament August 2. 1743

*Cato's Advice* set by Mr. Carey

What Cato advises <sup>most</sup> certainly wise is not always to labour <sup>but</sup> sometimes to play to

mingle sweet pleasure <sup>nor</sup> search after treasure. indulging at night for the toils of the Day.

And while the dull miser esteems himself wiser <sup>his</sup> bags to encrease he his health will de-

cease. Our souls we enlighten, our fancies we brighten, and pass y<sup>e</sup> long ev'nings in pleasure away

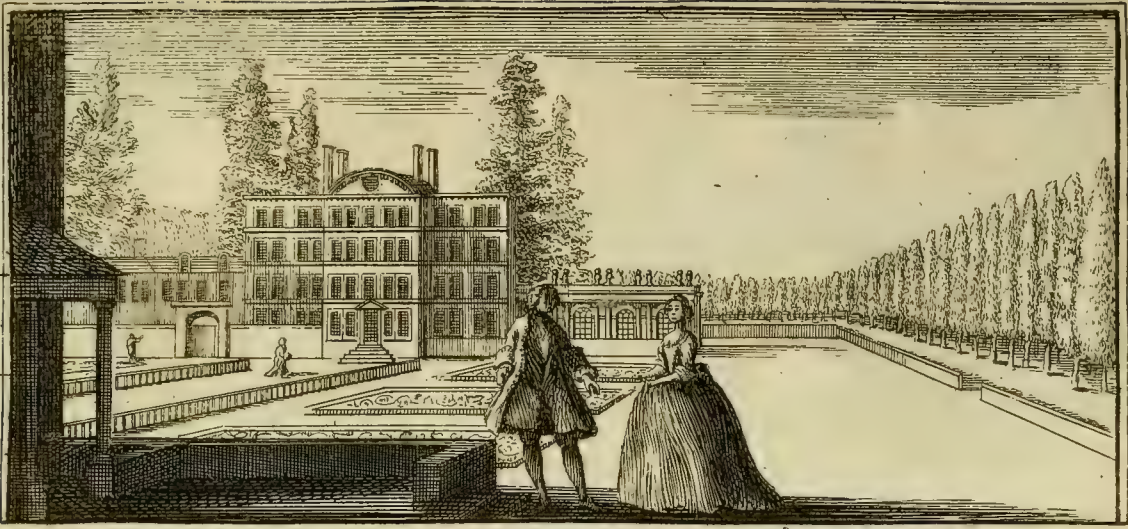
All chearful and hearty We set aside party  
 With some tender fair each bright bumper is crown'd  
 Thus Bacchus invites us thus Venus delights us  
 W<sup>h</sup>ile care in an Ocean of Claret is drown'd  
 See here's our physician we know no Ambriāon  
 But where there's good wine & good company found  
 Thus happy together in spite of all weather  
 Tis sunshine & summer with us y<sup>e</sup> year round

Flute

Flute musical notation consisting of two staves with treble clefs and a key signature of one sharp (F#).







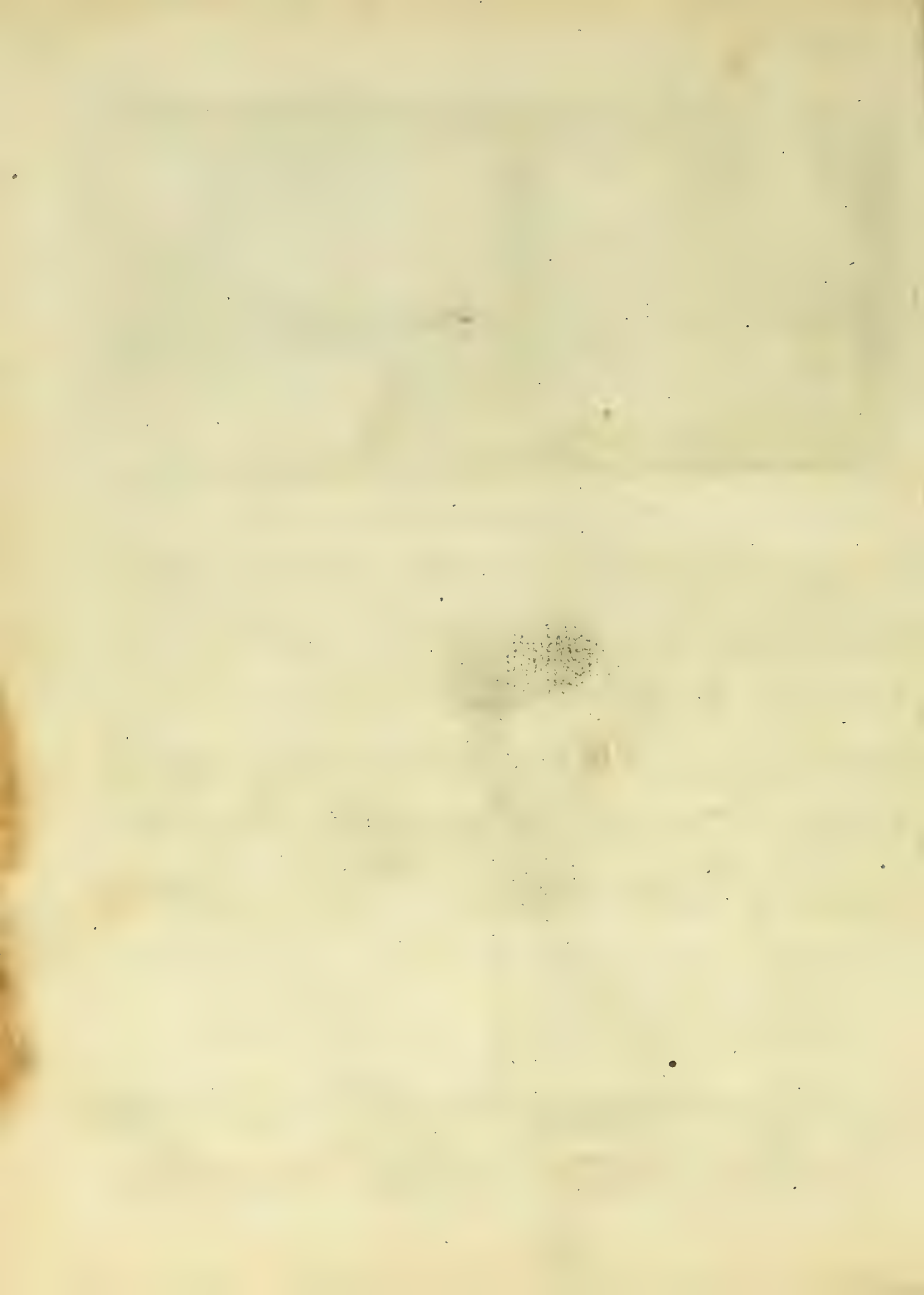
# The Ardent Lover

Believe my Sighs my Tears my Dear, Believe y<sup>e</sup> Heart you've won believe my  
 Yours to you Sincere, Or Moggie I'm undone, You say I'm fickle & apt to change at  
 every Face that's new Of all y<sup>e</sup> Girls I ever saw I neer Lov'd one but you.

My heart was like a Lump of Ice,  
 Till warm'd by your Bright Eye;  
 And then it kindled in a Trice,  
 A Flame that neer can die.

Then take & try me & you shall find,  
 That I've a heart that's true;  
 Of all the Girls I ever saw,  
 I neer Lov'd One like you.

## Flute





*Orpheus and Euridice* Published according to Act of Parliament July 9. 1743  
*Set by Mr. Boyce*

When Orpheus went down to the Regions below, which men are forbidden to see he wind up his

Lyre as old historys shew to set his Euridice free, to set his Euridice free. All hell was astonish'd a

person so wise should rashly endanger his life and venture so far but how vast their surprize when they

heard that he came for his wife, how vast their surprize when they heard that he came for his wife

To find out a punishment due to the fault  
 Old Pluto had puzzl'd his brain  
 But he had not torments sufficient he thought  
 So he gave him his wife back again, he gave him &c.  
 But pity succeeding soon vanquish'd his heart  
 And pleas'd with his playing so well  
 He took her again in reward of his art.  
 Such power had musick in hell, in reward &c.

Flute

Song by Mr. Charles in the Beggar's Wedding

Handwritten musical notation on a staff with lyrics: "I wish to see you, or to tick or blow or kiss you"

Handwritten musical notation on a staff with lyrics: "I wish to see your face so bright give me a kiss"

Handwritten musical notation on a staff with lyrics: "I wish to see your heart as bright as her heart free"

Handwritten musical notation on a staff with lyrics: "I wish to see what lovely couple then could be so long"

Handwritten musical notation on a staff with lyrics: "I wish to see you when you are in the arms of your dear"

Handwritten musical notation on a staff with lyrics: "I wish to see you in a bright rapacious light"



### Advice to Chloe

Dear Chloe, while thus beyond measure you treat me w<sup>th</sup> doubts & Disdain you rob all your  
 Youth of its Pleasure and board up an old age of Pain: your Maxim that love is still founded on  
 Charms of will quickly decay: you'll find to be very ill grown... did When once you its dictates o--bey.

The Love that from Beauty is drawn,  
 By kindness you ought to improve;  
 Soft looks & gay smiles are the dawn,  
 Fruits on the sun shine of Love;  
 And tho' the bright Beams of your Eyes,  
 Should be clouded that now are so gay;  
 And darkness obscure all the skies,  
 You ne'er can forget it was day.

Old Darby with Joan by his side,  
 You've often regarded with wonder;  
 Her droopical she is dym Cyd,  
 Yet they're ever uneasy a sunder;  
 Together they totter about,  
 Or sit in the sun at the door;  
 And at Night when old Darby's pots out,  
 His Joan will not smooke a whiff more.

No Beauty nor wit they possest  
 Their severel failings to smother;  
 Then what are the charms can you guess  
 That makes them so fond of each other?  
 'Tis the pleasing remembrance of youth,  
 The endearments which youth did bestow;  
 The thoughts of past pleasure & truth,  
 The best of our Blessings below.

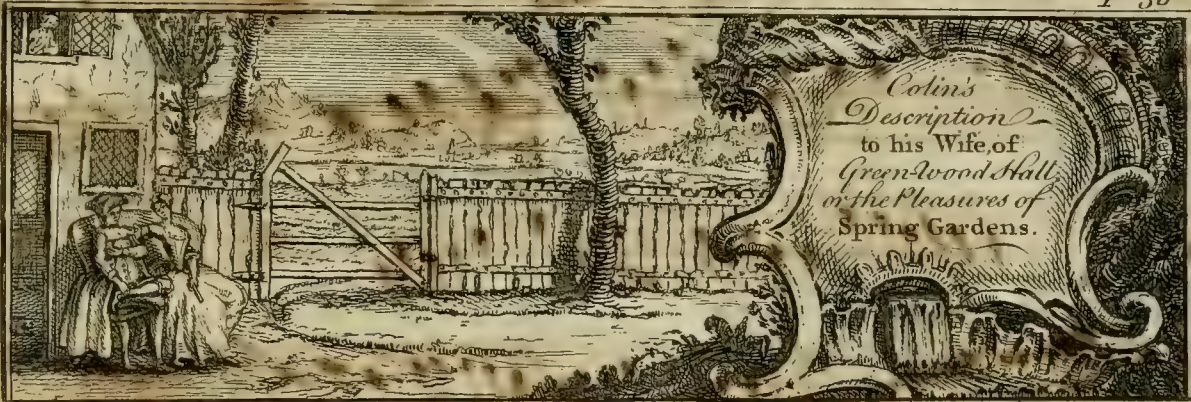
Those traces for ever will last,  
 No sickness or time can remove;  
 For when youth & Beauty are past,  
 And age bring the winter of Love:  
 A Friendship insensibly grows,  
 By reviews of such raptures as these;  
 The Current of Fondness still flows,  
 Which decrepit old Age cannot freeze.

### Flute

Flute musical notation consisting of two staves with notes and rests.

Villemus Kullin

The image shows a page of handwritten musical notation. At the top, the title "Villemus Kullin" is written in a cursive hand. Below the title, there are several staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. Some staves begin with a treble clef, while others use a different clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are some markings above the staves, possibly indicating dynamics or articulation, such as a "t" above the third staff. The paper is aged and shows some staining, particularly on the left side.



Colin's  
Description  
to his Wife, of  
Green-wood Hall  
in the Pleasures of  
Spring Gardens.

set by M<sup>r</sup>. Gladwin

Oh! Mary soft in fea-ture, I've been at dear Fauchall: No Pa-ra-dise is  
sweeter Not that they E-den call At Night such new dan-gar-ies such gay &  
harmless sport. All look'd like Ge-ant fair-ies And thus their Mo-narch's Court

Met thought, when first I enter'd  
Such splendor round me shone  
Into a world I ventur'd  
Where rose another sun  
Whilst music never cloying  
As sky larks sweet I hear  
The sound I'm all enjoying  
They'll always sooth my ear

Here Paintings sweetly glowing  
Where e'er our glances fall  
Here colors life bestowing  
Bedeck this green-wood hall  
The King their dubs a Farmer  
Their John his doxy loves \*  
But my delight the charmer  
Who steals a pair of gloves. \*

As still amaz'd I'm straying  
O'er this enchanted grove  
I spy a Harper playing  
All in his proud alcove  
I doft my hat desiring  
Hid tune up Buxton Joan  
But what was I admiring  
Odzooks! a man of stone - Flute

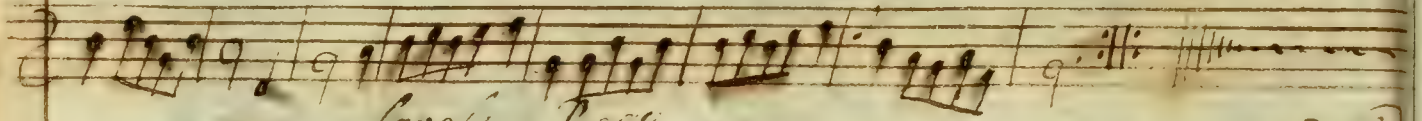
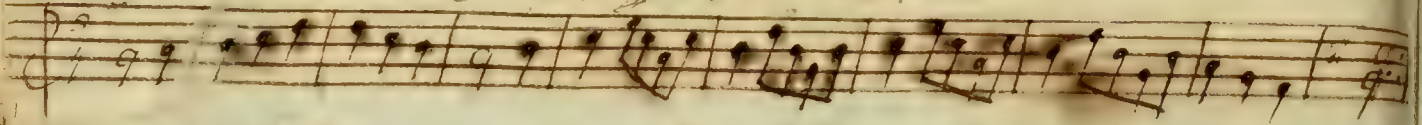
But now the Tables spreading  
They all fall to with glee  
Not ev'n at squirs fine wedding,  
Such dainties did I see  
I larg'd (poor starv'ling rover)  
But none heed country eyes  
These folk with lace dar'nd over  
Love only dear themselves

Thus whilst 'mid joys abounding  
As grasshoppers surrounding  
At distance crowds surrounding  
The Lady of the May, †  
The Man 'th' moon t'wer'd stily  
Soft twink'ling thro' the Trees  
As tho' 'twould please him highly  
To taste delights like these

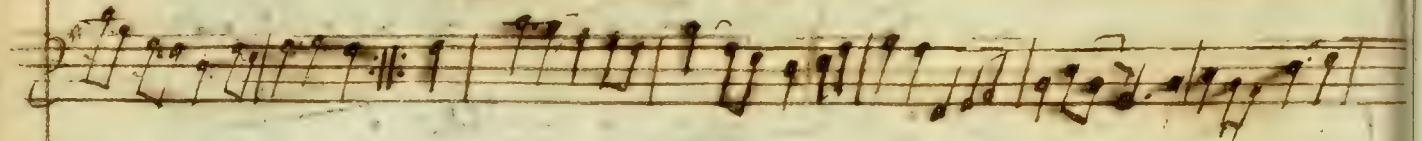
\* Alluding to three pictures in the pavilions, viz. The King and the Miller of Mansfield, The Sailors in a bypling house in Wapping; And the girl stealing a kiss from a sleeping Gentleman.  
† M<sup>r</sup>. Handel's Statue. ‡ Her Royal Highness the princess of Wales sitting under her splendid pavilion.

Musical notation for the flute part, including treble clef, key signature of one flat, and various musical symbols like notes, rests, and ornaments.

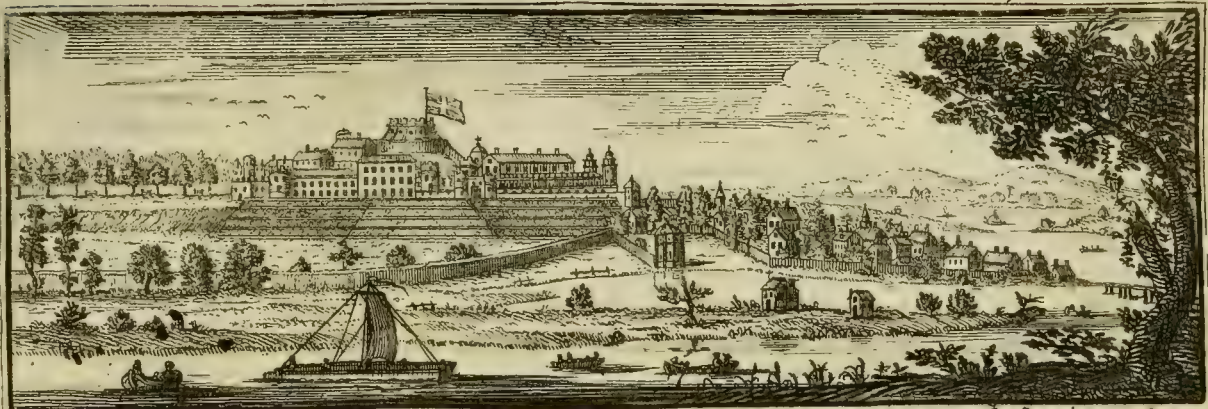
Bellsize Minuette



Love's Leggy







HAIL WINDSOR Unison, sung by M<sup>r</sup>. Long.

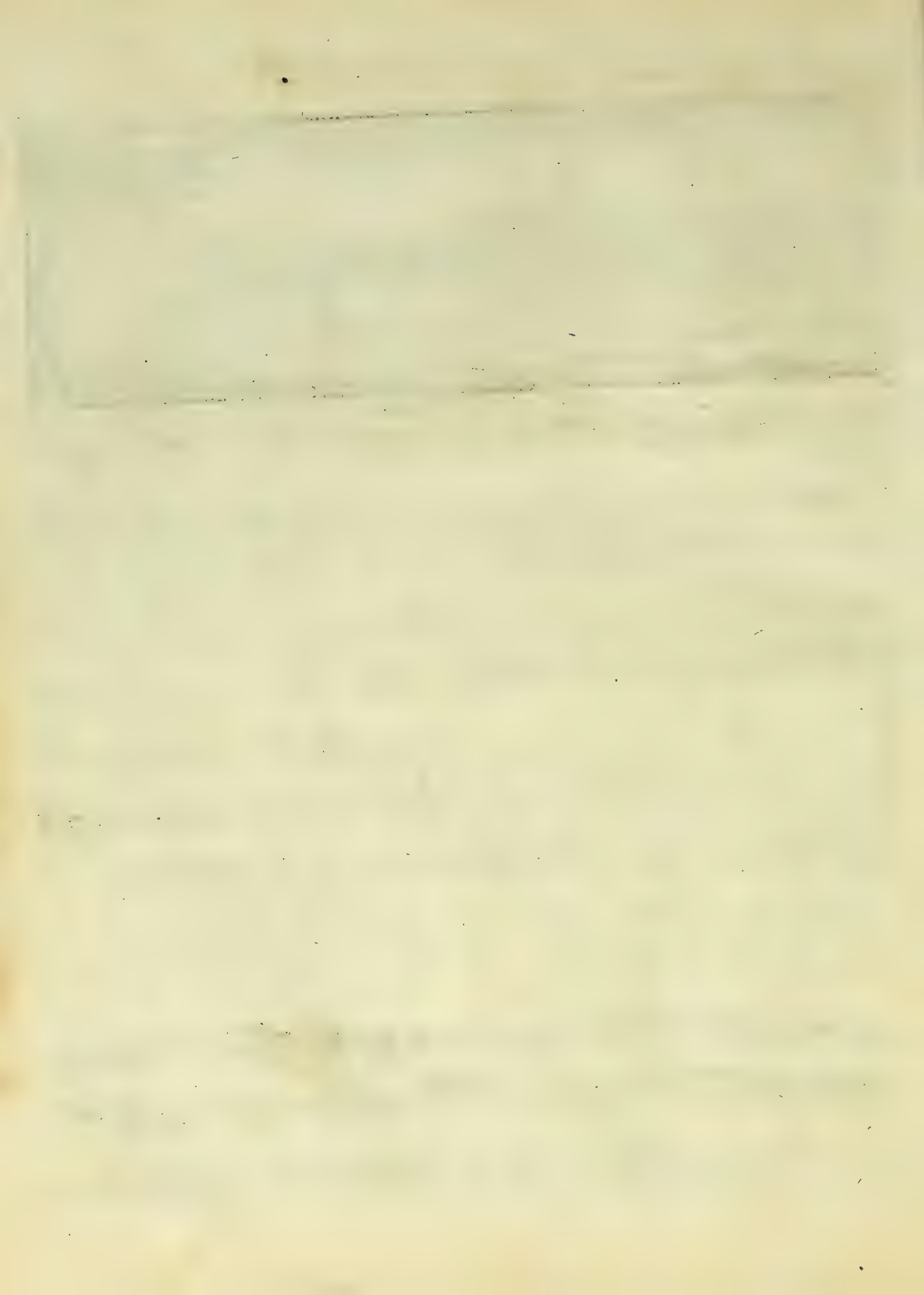
*Larghetto* Hail Windsor crown'd w<sup>th</sup> lofty  
 Towers where nature wantons at her will decks ev'ry Vale w<sup>th</sup> fruits & flowers with  
 wa-ving trees adorns each hill Like Mars w<sup>th</sup> Venus in his Arms  
 like his thy strength like hers thy charms like his thy strength like hers thy charms

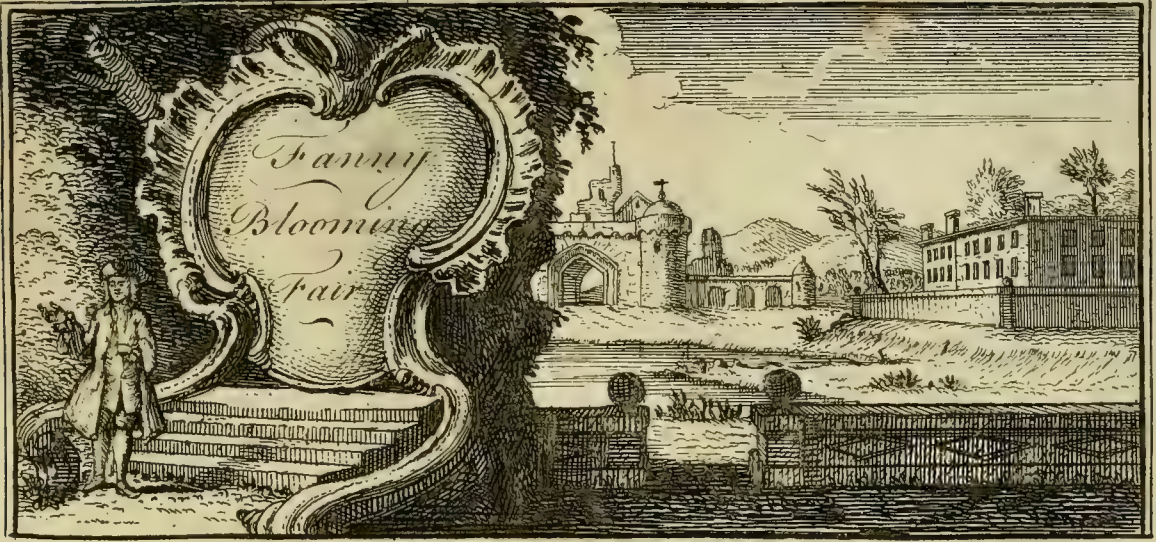
When o'er thy Plains I stretch mine eyes,  
 Pleas'd with thy prospects unconfeind;  
 A thousand scenes before me rise,  
 A thousand beauties charm my mind.  
 Tho' different each, yet each agrees,  
 Nor this, nor that, but all things please.

Thus Strephon views his lovely Fair  
 From Charm to Charm in raptures lost  
 Yet not her face nor shape nor Air  
 Nor yet her Eyes transport him most  
 But as the Heavenly finish'd whole  
 With matchless Grace delights his soul

Flute

Flute musical notation consisting of three staves with various notes, rests, and ornaments.





When Fanny, Blooming fair, First met my ravish'd sight, Caught  
 with her shape & air, I felt a strange delight: Whilst eagerly I gaz'd, ad-  
 miring ev'ry part, I ev'ry Feature prais'd, she stole in-to my Heart

In her bewitching Eyes,  
 Young smiling Loves appears,  
 There Cupid basking lies,  
 His shafts are hoarded there;  
 Her Blooming cheeks are dy'd,  
 With Colour all their own,  
 Excelling far the pride,  
 Of Roses newly blown,

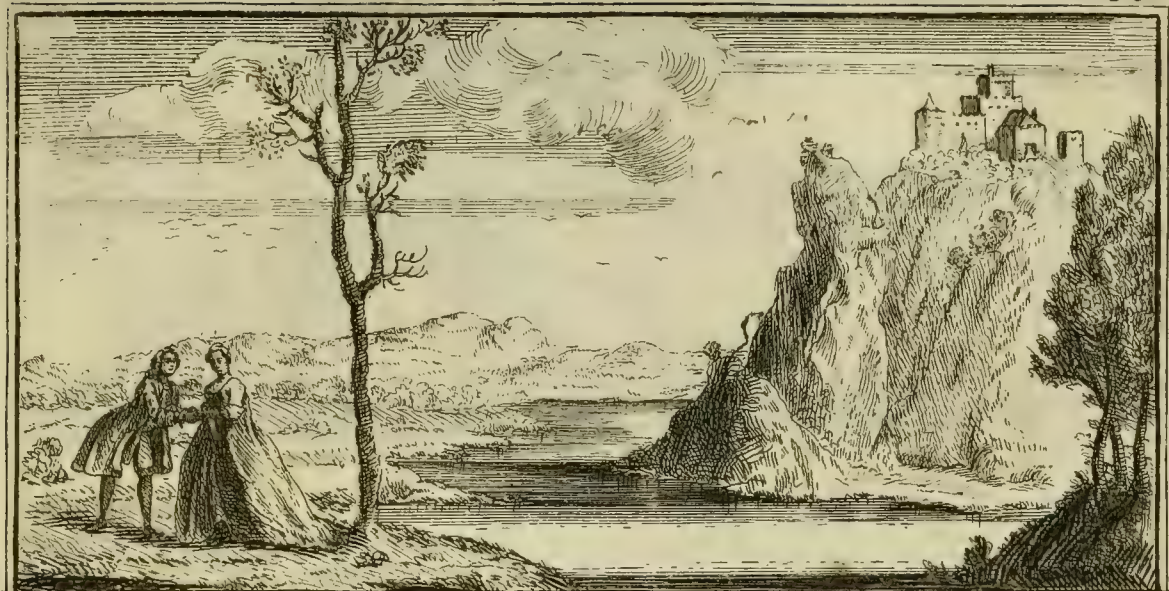
Her well turn'd limbs confess  
 The lucky hand of Jove  
 Her Features all express  
 The Beautiful Queen of Love  
 What Flames my nerves invade  
 When I behold the Breast  
 Of that too lovely Maid  
 Rise suing to be prest

Venus round Fanny's waste  
 Hath her own Cestus Bound  
 With Guardian Cupids grace  
 Who sport the circle round  
 How happy will he be  
 Who shall her Zone untose  
 That bids to all but me  
 May Heav'n and she refuse

Flute

Flute musical notation on two staves.





Senisino

As musing I rang'd in y<sup>e</sup> meads all alone A beautiful Creature was making her moan  
 Oh the Tears they did trickle full fast from her Eyes & she pierc'd both y<sup>e</sup> Air & my heart with her  
 Cries Oh the Tears they did trickle full fast from her Eyes, & she pierc'd both y<sup>e</sup> Air & my heart w<sup>th</sup> her Cries

<sup>2</sup>  
 I gently requested the Cause of her moan  
 She told me her sweet Senisino was flown  
 And in y<sup>e</sup> sad Pasture sh<sup>d</sup> ever remain  
 Unless y<sup>e</sup> dear Charmer wou'd come back again

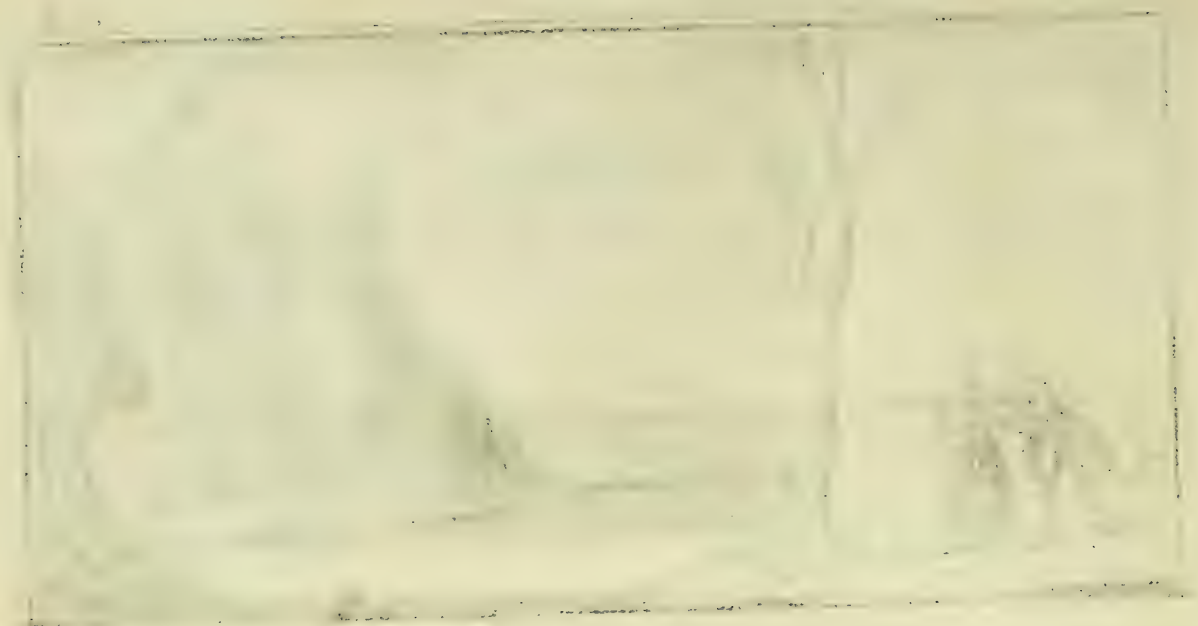
Why who is this Mortal so Cruel said I  
 That draws such a stream from so lovely an Eye  
 To beauty so blooming, what man can be vnder  
 To Passion so tender, what Monster unkind.

<sup>4</sup>  
 'Tis neither for Man, nor for Woman said she  
 That thus in Lamenting I water the lee  
 My warbler Celestial sweet warbling of Fame  
 Is a Shadow of something a Sex without Name

Perhaps 'tis some <sup>5</sup> Linnets some Blackbird said I  
 Perhaps 'tis your Lark, that has soar'd to y<sup>e</sup> sky  
 Come dry up your Tears & abandon y<sup>e</sup> grief  
 Ill bring you another, to give you relief

No Linnets, no Blackbird, no Sky Lark said she  
 But one much more tuneful by far than all three  
 My sweet Senisino, for whom thus I cry  
 Is sweeter than all y<sup>e</sup> wing'd songsters that fly

<sup>7</sup>  
 Adieu Farinelli Cuzzoni likewise  
 Whom Stars & whom Garrets extol to the Skies  
 Open to the Opera House, to the ball  
 My darling is gone to a fig for them all



Handwritten text, possibly a title or label, centered below the illustration.

Main body of handwritten text, consisting of several lines of cursive script. The text is extremely faint and illegible.

Handwritten text, possibly a signature or a specific label, located below the main body of text.

Bottom section of handwritten text, including what appears to be a signature or a set of initials on the left side.



## Fair Sally set by D<sup>r</sup> Greene

*Heartly*

Fair Sally lov'd a bonny Seaman With tears she sent him out to roam Young Thomas  
 lov'd no other woman, But left his heart with her at home She view'd if sea from off the  
 hill, and while she turn'd if spinning wheel, Sung of her bonny Seaman.

The Winds blew loud and she grew pale;  
 To see the weather cock turn round;  
 When lo! she spy'd her bonny sailor:  
 Come singing o'er the fallow ground:  
 With nimble haste he leapt the stile,  
 And Sally met him with a smile,  
 And hug'd her bonny sailor.

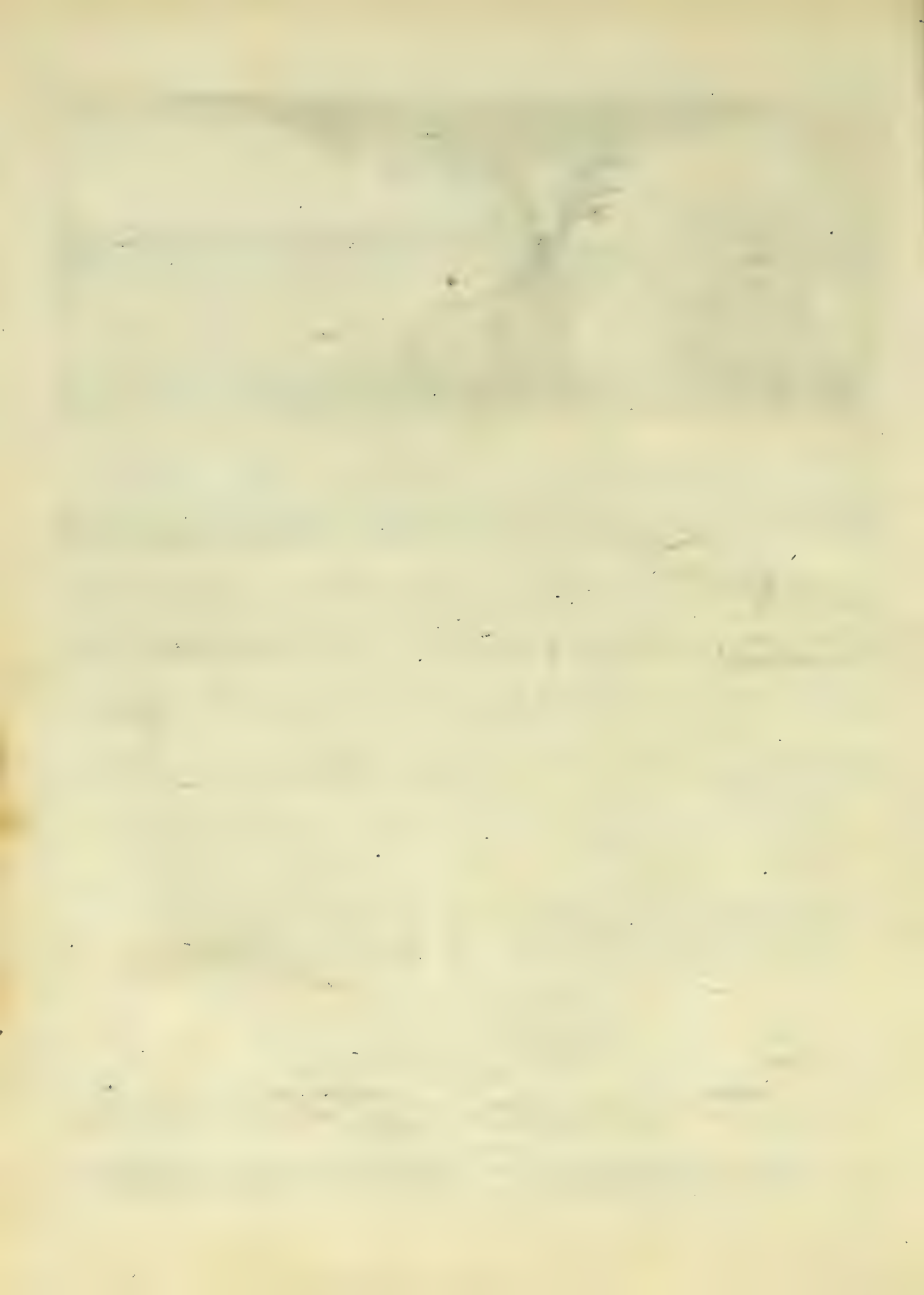
Fast round the waste he took his Sally,  
 But first around his mouth wip'd he;  
 Like homelyd spunk he could not dally,  
 But kiss'd, and press'd her with a glee:  
 Thro' winds and waves, and dashing rain,  
 Cry'd he, thy Tom's return'd again,  
 And brings a heart for Sally.

Wellcome she cry'd, my constant Thomas,  
 Tho' out of sight neer out of mind;  
 Our hearts, tho' seas have parted from us,  
 Yet they my thoughts did leave behind:  
 So much my thoughts took Tomm's part,  
 That time nor Absence from my heart,  
 Could drive my constant Thomas

This knife the gift of lovely Sally  
 I still have kept for her dear sake  
 A thous and times in am'rous Folly  
 Thy Name I've carv'd upon the Deck  
 Again this happy Pledge I burn  
 To tell how truly Thomas burns  
 How-truly burns for Sally

This thimble didst thou give to Sally  
 Whilst this I see I think of you  
 Then why does Tom stand still I shall I  
 While yonder Steeples in our View  
 Tom never to occasion bind  
 Now took her in the coming mind  
 And went to Church with Sally

*Flute*







## Advice to Cloe

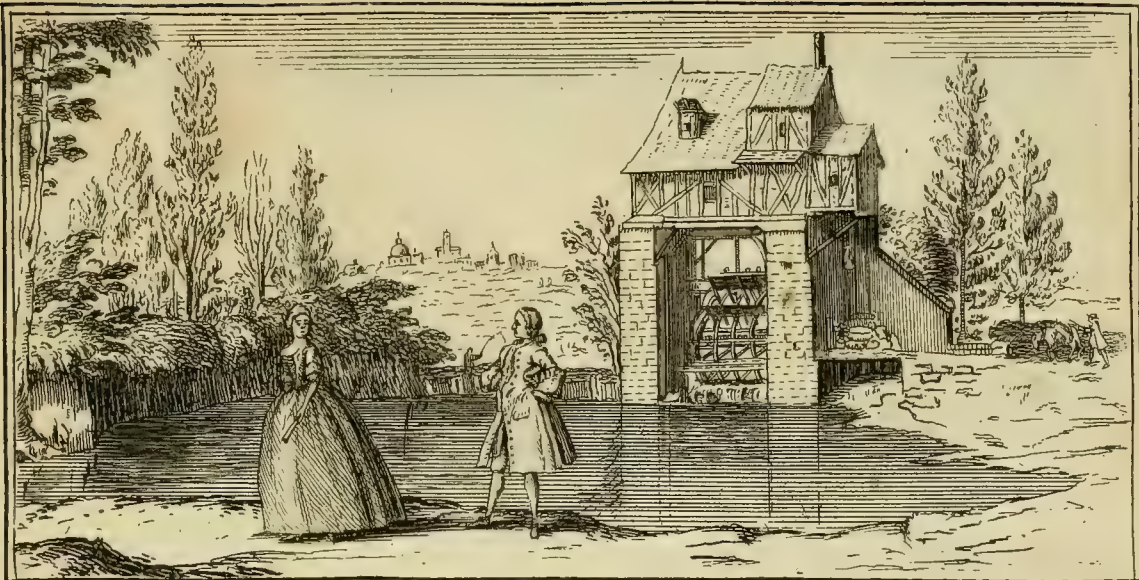
Set by M. Howard

See Cloe how the new blown rose, blooms like thy beautiful face. Youth does its rip'ning  
 Charms disclose, and perfects ev'ry grace, Tho' Vir-gin sweets perfume the Air; and  
 then its pride de-cays, So will it be, with thee my fair, when past thy youthful Days

2

No April can revive thy Charms,  
 No Sun can light thine Eyes;  
 Soft Love will leave thy snowy arms,  
 When age begins to rise:  
 Then Cloe let my passion move  
 Thy pity for my pain  
 Obeys the voice of gentle love  
 Love, and be Lov'd again





*A Truth, set by M<sup>r</sup> P<sup>r</sup>elleur*

Women form'd by Nature Coy, blush to give or take y. Joy Man by nature warm &  
 brave must to win them be a slave Fawn & flatter sigh and whine Call their  
 mortal Charms call their mortal charms divine When the  
 Idol thus we please Female pride deceiv'd Female pride deceiv'd obeys

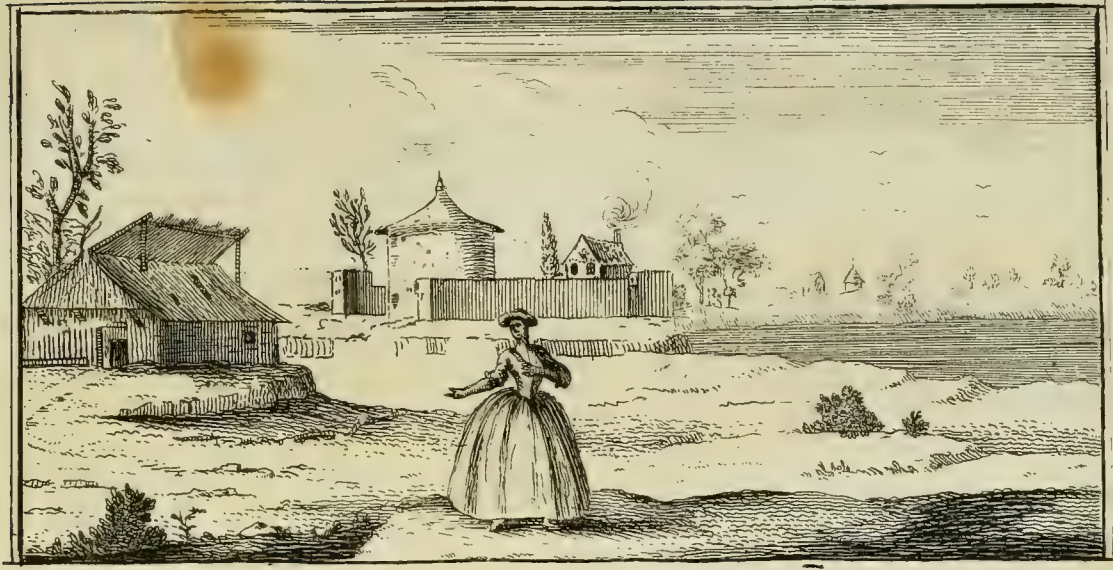
6 6 7 7 6 4 6 6  
 8 6 6 6  
 6 6 \* 6

*For the German & Common Flutes*

Musical notation for German and Common Flutes, consisting of two staves with various notes, rests, and ornaments.



2.6.



# Corn Riggs are Bonny

*in Compass of the Flute*

My Pate is a Lover gay his mind is never muddy his Breath is sweeter than new  
 hay his Face is fair and ruddy His shape is handsome middle size he's stately in his  
 wanting the shining of his Len surprize; tis Heaven to hear him tawking.

Last Night I met him on a Bank  
 Where yellow Corn was growing  
 There many a kindly Word he spake  
 That set my heart a glowing  
 He kiss'd and vow'd he wad be mine  
 And loo'd me best of ony  
 That gars me like to sing sinsyne  
 O Corn Riggs are bonny



Let Maidens of a silly a mind  
 Refuse what maist they're wanting  
 Since we for yielding are design'd  
 We chastly should be granting  
 Then I'll comply & marry Pate  
 And syne my Cockernony  
 He's free to touzle air or late  
 Where Corn Riggs are bonny





The Lass of the Hill set to Musick by Mr. Howard

At the brow of a hill a fair shepherdess dwelt. Who the pangs of Ambition or love ne'er had felt. A  
 few <sup>sober</sup> maxims still ran in her head That 'twas better to earn ere she eat her brown bread: & to  
 rise with the lark was conducive to health. And to folks in a cottage contentment was wealth

Young Roger that liv'd in the Valley below  
 Who at church and at market was reckon'd a beau  
 Would oftentimes cry o'er her heart to prevail  
 And would rest on his pitchfork to tell her his tale  
 With his winking behavior he so wrought on her heart  
 That quite artless her self she suspected no art

He flatter'd, protest'd, he kneel'd and implor'd;  
 And would lie with the grandeur and air of a lord  
 Her eyes he commended w<sup>th</sup> language well dress'd  
 And enlarg'd on the tortures he felt in his breast  
 With his sighs and his tears he so soften'd her mind  
 That in downright compassion to love she inclin'd

But as soon as he'd melted the ice of her breast  
 The heat of his passion in a moment decreas'd.  
 And now he goes laughing all o'er the vale  
 And boasts of his conquests to Susan and Nell  
 Tho' he sees her but seldom he's always in haste  
 And whenever he mentions her makes her his jest

Take heed ye young Virgins of Britain's gay Isle  
 How you venture your hearts for a look or a smile  
 For young Cupid is artful and Virgins are frail  
 And you'll find a false Roger in every vale  
 Tho' to court you and tempt you will try all their skill  
 But remember the lass at the brow of the hill

Flute

Flute musical notation consisting of two staves with notes and rests.







# The Forsaken Maid

Glide gently on, thou murmuring brook & sooth my tender Grief; 'Twas here the Fatal  
Wound I took 'tis here I seek Relief. With Silvia on this Verdant Shore I fondly sat re-  
clind, Believ'd the Charming things he Swore too credulous-ly kind, too credulous-ly kind

While thus he said this purling Stream  
Back to its Spring shall flow,  
O Pastorella, e'er my Flame  
The least decay shall know.  
Ye conscious Waives roll back again,  
Back to your Chrystal head  
The false ungrateful, perjur'd Swain,  
Has broke the Vows he made Has broke &c.

Perhaps some fairer Shepherdess  
His faithless breast has warm'd,  
And those kind Tons & soft address  
Her guiltless Heart has charm'd.  
But tell the Nymph thou gentle Stream  
If e'er she visits Thee,  
The trech'rous Youth has vow'd y same  
Yet broke his Faith with me Yet broke &c.

Flute





### The Disconsolate Lover

Set by W. Howard

Why heaves my fond bosom? Ah! what can it mean? Why flutters my heart w<sup>ch</sup> was once so serene

Why this sighing, and trembling, when Daphne is near? or why when she's absent this sorrow & fear or

why when she's absent, this sorrow and fear.

For ever, methinks, I with wonder could trace,  
 The thousand soft charms that embellish thy face;  
 Each moment I view thee, new beauties I find,  
 With thy face I am charm'd, but enslav'd by thy mind.

Untainted with folly, unsullied by pride,  
 There native good humour, and virtue reside;  
 Pray heaven that virtue thy soul may supply,  
 With Compassion for him, who without thee must die.

... Royal Highness's ...

Handwritten musical notation on a single staff with lyrics below it.

Chorus  
Handwritten musical notation on a single staff with lyrics below it.

2. No more <sup>shall</sup> read  
3. ...  
Invasion at its head  
While William has command,  
The Duke has crush'd the

George only Rules to keep us free;  
For his voice William's right  
...  
... all his ... unite  
... voice in chorus raise  
To George's glory to us unite

(no.)



*The Contented Farmer.* Set by M<sup>r</sup> Carey

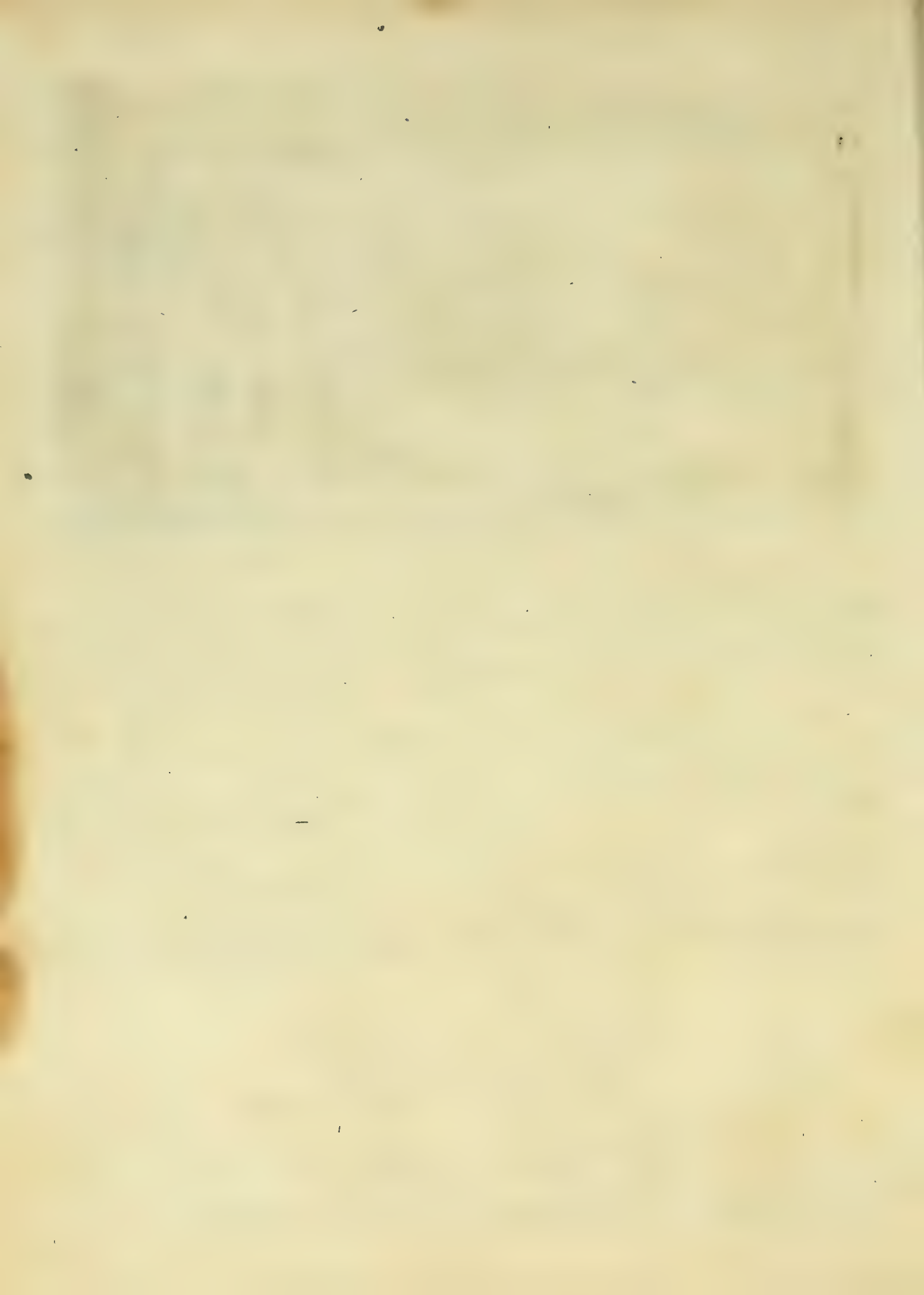
*Vivace forte*

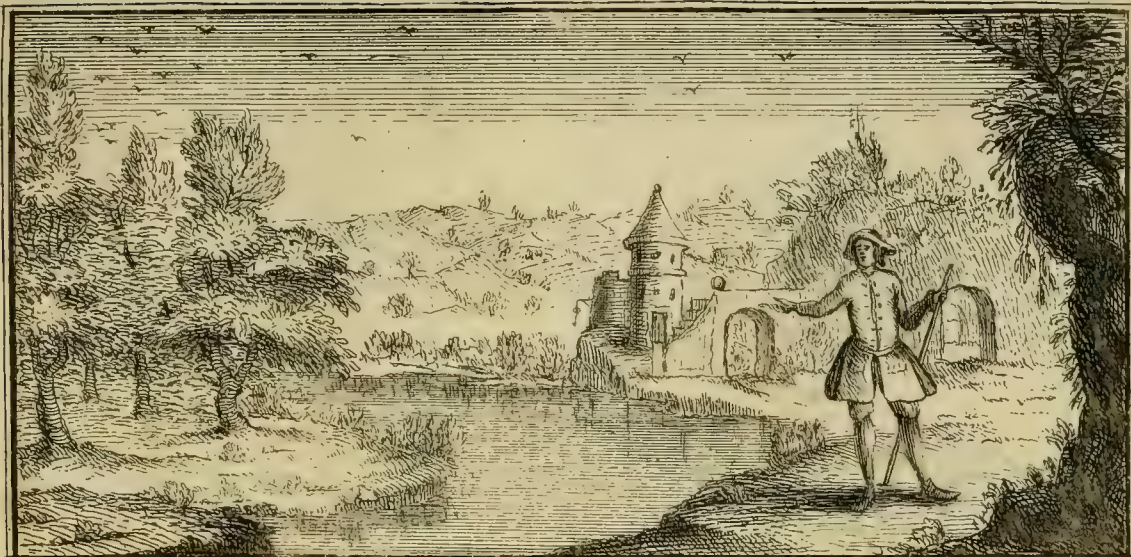
What care I for affairs of State, or who is Rich or who is Great How far a-  
 broad the Ambitious roam, to bring or Gold or Silver home what is't to  
 me, if France, or Spain consent to Peace or Wars maintain

*I pay my Taxes, Peace or War,  
 And wish all well at Gibraltar;  
 But mind a Cardinal no more,  
 Than any other Scarlet Whore;  
 Grant me ye pious but health & rest,  
 And let who will the World contest.*

*Flute*

Flute accompaniment musical notation.





# The Farmer's Wish.

Set by M<sup>r</sup> Carey.

Lento

Near some smooth stream Oh let me keep my liber-ty & feed my Sheep

6 6 6 6 4

A shady walk with lind with Trees a Garden with a range of Bees

6 6 6 6 4

an Orchard which good Apples bear where spring a long green Mande wears

6 4 5 4 3 5 6

Where Winters never are severe  
 Good Party Land to make good Beer  
 With Entertainment for a friend  
 To spend in peace my latter end  
 In honest ease and home spun grey  
 And let the Evening Crown the Day

Flute

Flute musical notation on two staves.







*The Hunting Song in Apollo and Daphne*

The sweet Rosy Morn peeps over the Hills with Blushes adorning the Meadows

and Fields the Merry Merry Merry Horns calls come come come away a-  
*Cho.*

wake from your slumber and hail the new Day the

*2*  
 The Stag roused before us  
 Aways seems to fly  
 And pants to the Chorus  
 Of hounds in full cry  
*Cho.* Then follows follow follow follow  
 The Musical Chace  
 Where pleasure and Vigrous  
 Health you embrace

*3*  
 The Days sport when over  
 Makes blood circle right  
 And gives the Brisk Lover  
 Fresh charms for the night  
*Cho.* Then let us let us now enjoy  
 All we can while we may  
 Let Love Crown the night  
 As our sports Crown the Day

Flute

The Answer to the Young Swa.

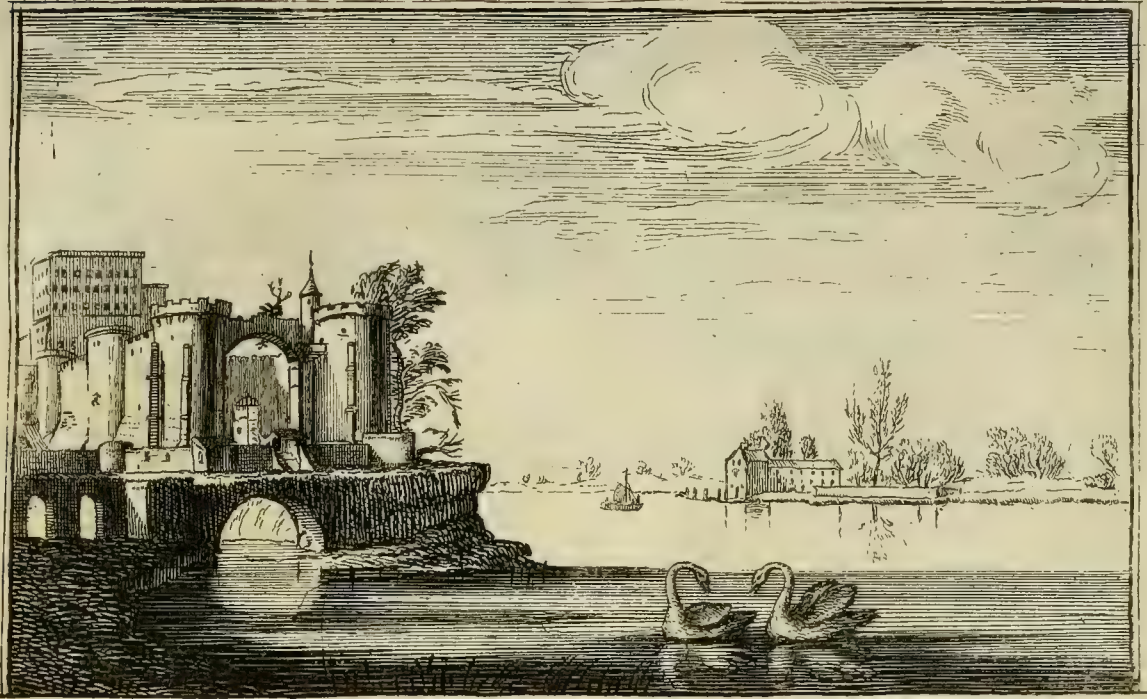
Since fate decrees that we must part you from me must be done  
Farewell my dear & kin sweet heart we meet again anon

2  
I'll hate no more for the dear sake, nor ever incline this breast  
Thinking on thee, my heart will beat with grief and want of rest

3  
Like the turtle dove will I mourn the loss of my dear mate  
And every day will sigh and groan in some wretched state

4  
And when kind fate shall summon me I'll go on of all fears  
Praying for thee that I may find to meet thee more my dear

---



## The Dying Swan

*Affettuoso*

I was on a Rivers verdant side Just at the Close of Day a dying  
Swan with Musick try'd to Chase her cares away.

2  
And though she neer hdd stretcht herthroat  
Nor aurd her Voice before  
Death ravisht with so sweet a note  
A while of stroke forbore

3  
Farewel she cryd you silver streams  
Ye purting streams adieu  
Where Phaebus usd to dart her beams  
And blest both me and you

4  
Farewel the tender whistling reeds  
Soft scenes of happy Love  
Farewel ye bright enameld meads  
Where I was usd to rove

5  
No more with you may I converse  
See yonders setting sun  
Attend whilst I my last rehearse  
And then I must be gone

6  
Weep not my tender constant mate  
Will meet again below  
It is the kind decree of Fate  
And I with pleasure go

Flute

*Handwritten notes and signatures at the bottom of the page, including the name 'C. C. Life'.*





To SYLVIA set by Mr. Lampe

*sym* *Affettuosa* *If Truth can fix thy* *:S:*

*vav'ring heart, let Damon urge his claim, He feels the passion void of art the pure and constant* *:S:*

*Flame.* *The' sighing swains their torments tell their sensual love con-*

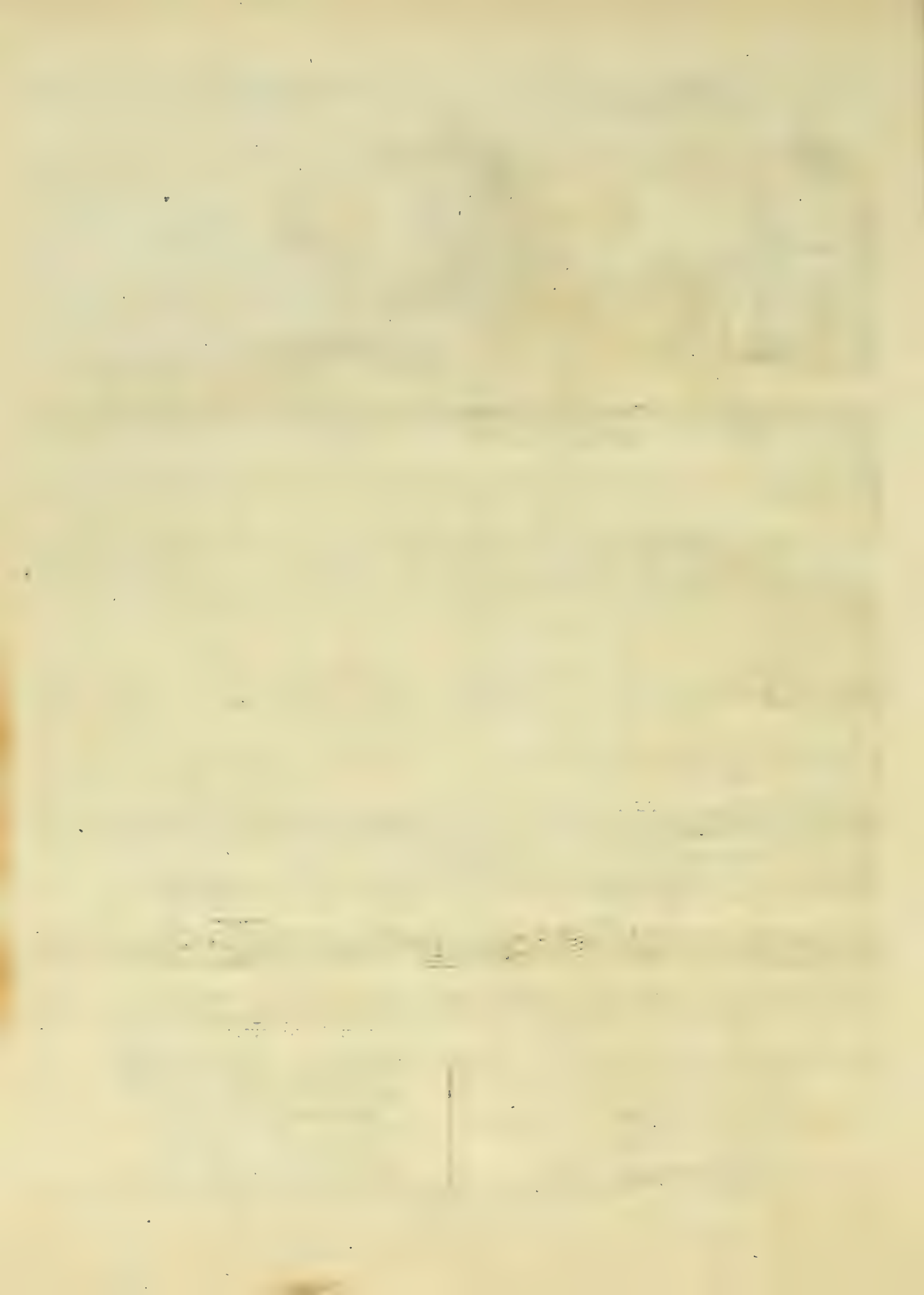
*tern, they only prize the beau-teous shell, but slight the inward Gem, but slight the inward Gem.* *:S:*

*:S:*

The musical score consists of ten systems of staves. Each system has a treble clef staff and a bass clef staff. The music is in a minor key (one flat) and common time. It includes various musical notations such as notes, rests, accidentals, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics like *sym* and *Affettuosa* are present. The piece concludes with a repeat sign and a double bar line.

Possession cures the wounded heart,  
 Destroys the transient fire;  
 But when the mind receives the dart,  
 Joyment whets desire.  
 Your charms each slavish sense controul,  
 A Tyrant's short liv'd reign,  
 But milder reason rules the soul,  
 Nor time can break the chain.

By Age your beauties will decay  
 Your mind improves with years  
 As when the blossoms fade away  
 The ripning fruit appears  
 May heav'n and Sylvia grant my suit  
 And bless each future hour  
 That Damon, who can taste the fruit  
 May gather ev'ry flower





*A New Cantata* by Sig. Anglosini

*Recit.*  
 Whilst Scrophon on fair Chloe hung, & gently woo'd & sweetly sung, y<sup>e</sup> nymph in a disdainful air thus smiling mock'd y<sup>e</sup> shep.<sup>d</sup>

*Aria Andante*  
 Care swains I know that you discover in my form a thousand charms. can you point me out a lover worthy my enstirring charms

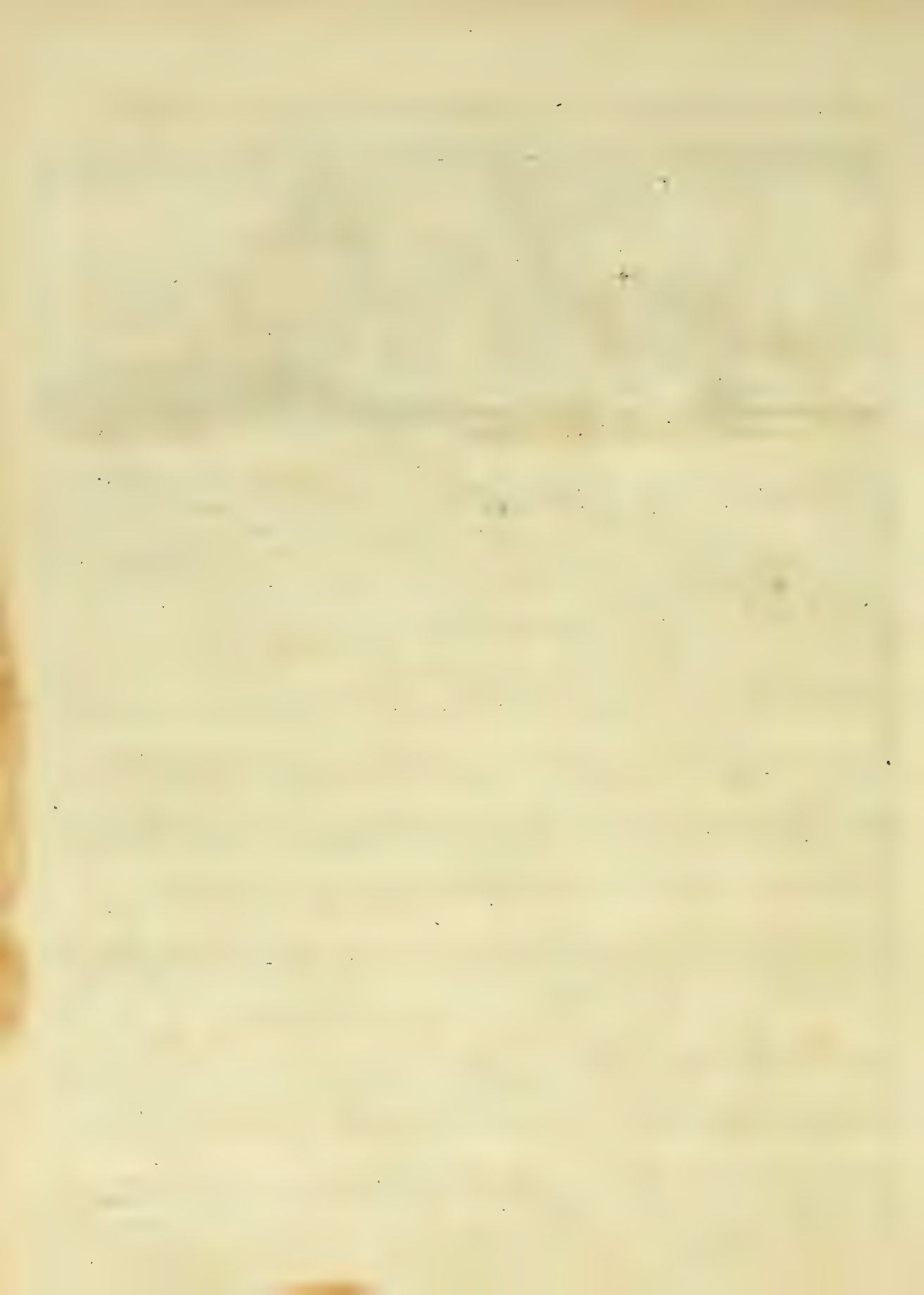
Boy no more approach my beauty, till you equal merit boast, to adore me is a duty thousands will refer to their

*Recit.*  
 Lost, stung to the heart the redring swain, on the vain maid re------rts again foolish creature did each feature

bloom beyond the pride of nature. Artfull feigning, Cry disdainning, vain coquet destroy them all, go o'rbearing proud ensnaring,

lay a thousand sops despairing, then complying, sighing, dying, to some fool a victim fall nymphs like you whilst their de

ceiving, Angels all in front appear but y<sup>e</sup> So-----t their A-ria believing but y<sup>e</sup> sot their arts believing finds y<sup>e</sup> devilry war







*Ariadne . set by M<sup>r</sup>. Handel*

*How is it possible, how can I for-bear So many charms all a-round you wear*

*Thy ev'ry part hath such power to move, who sees admires, & who knows you doth*

*Love & who knows you doth Love In vain you do command away, methinks to thee I'd*

*e-ver grow while you remain then must I stay, when you depart then I must go. DC*

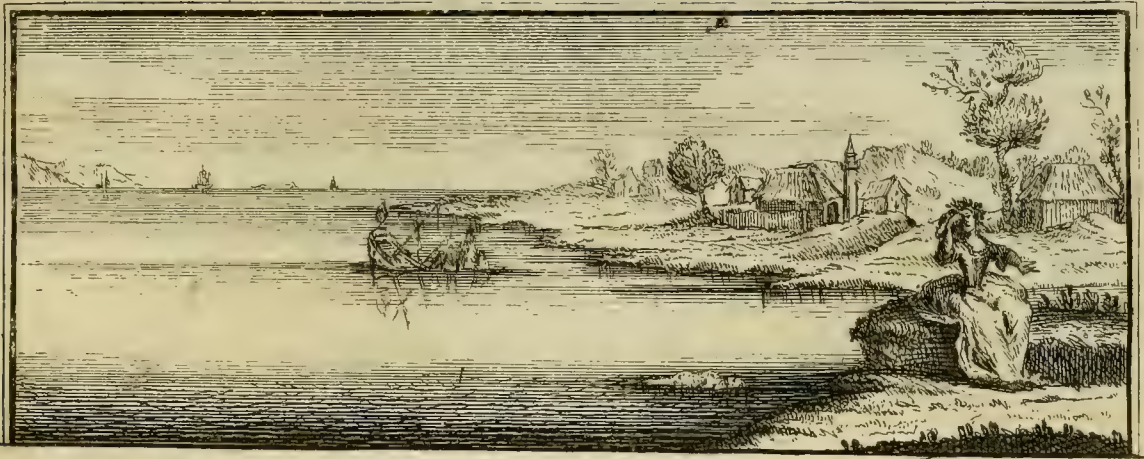
*Flute*

Flute musical notation (treble clef, 3/4 time signature)

Flute musical notation (treble clef, 3/4 time signature)

Flute musical notation (treble clef, 3/4 time signature)





# The Melancholly Nymph

set by Mr. Handel

*It was when the Seas were roaring with Hellows Blasts of Wind A Damsel Lay deploring all*

*on a Rock reclind Wide o'er the rolling Billow She cast a wishful Look Her Head was*

*Crown'd with willows that Trembled o'er the Brook*

Twelve Months were gone is over,  
 And ripe long tedious days;  
 Why didst thou venturous Lover,  
 Why didst thou trust the Seas:  
 Cease cease thy Cruel Ocean  
 And let my Lover rest  
 Ah! what the troubled motion  
 To that within my Breast

The Marchant robit of Pleasure  
 Gains Express in despair  
 But what the loss of Treasure  
 To the looting of my Dear  
 Should you some coast be laid on  
 Where gold and Diamonds grow  
 You'd find a Richer Maiden  
 But none that Loves you so

How can they say that Nature,  
 Has nothing made in vain;  
 Why then beneath the water  
 Doe hideous Rocks remain  
 No Eyes the Rocks discover  
 That lurk beneath the Deep  
 To wrack the wand'ring Lover  
 And leave the Maid to Weep

All Melancholly Lying,  
 Thus waid she for her Dear  
 Repaid each blast with sighing  
 Each Billow with a Tear  
 When o'er y<sup>e</sup> white waves stooping  
 His floating locks she spy'd  
 Then like y<sup>e</sup> Lilly drooping  
 She bow'd her head to dy'd

Flute



The main body of the page contains several lines of extremely faint text, which is illegible. The text appears to be organized into paragraphs, but the individual words and sentences cannot be discerned.



# The Jolly Bacchanalians

set by M<sup>r</sup>. Galliard

Jolly Mortals fill your Glasses no... ble deeds are done by Wine

Scorn the Nymph scorn the Nymph and all her Graces who'd for

love or beauty pu... no who'd for Love or beauty pure

2  
 Look within the Bowl that's flowing  
 And a thousand Charms you'll find  
 More than Phillis tho' just going  
 In the Moment to be kind. In the ex

3  
 Alexander hated thinking  
 Drank about at Council board  
 He subdued the World by drinking  
 More than by his Conquering sword. more &c

Flute





The Wish

set by M<sup>r</sup> Lampe

*Larghetto* Come gen---tle

God of so---ft repose, and charm my soul to rest; In thy embraces let--- me

loose the cares that rack my breast. Ari-se ye dear deceits, arise, and dress'd in

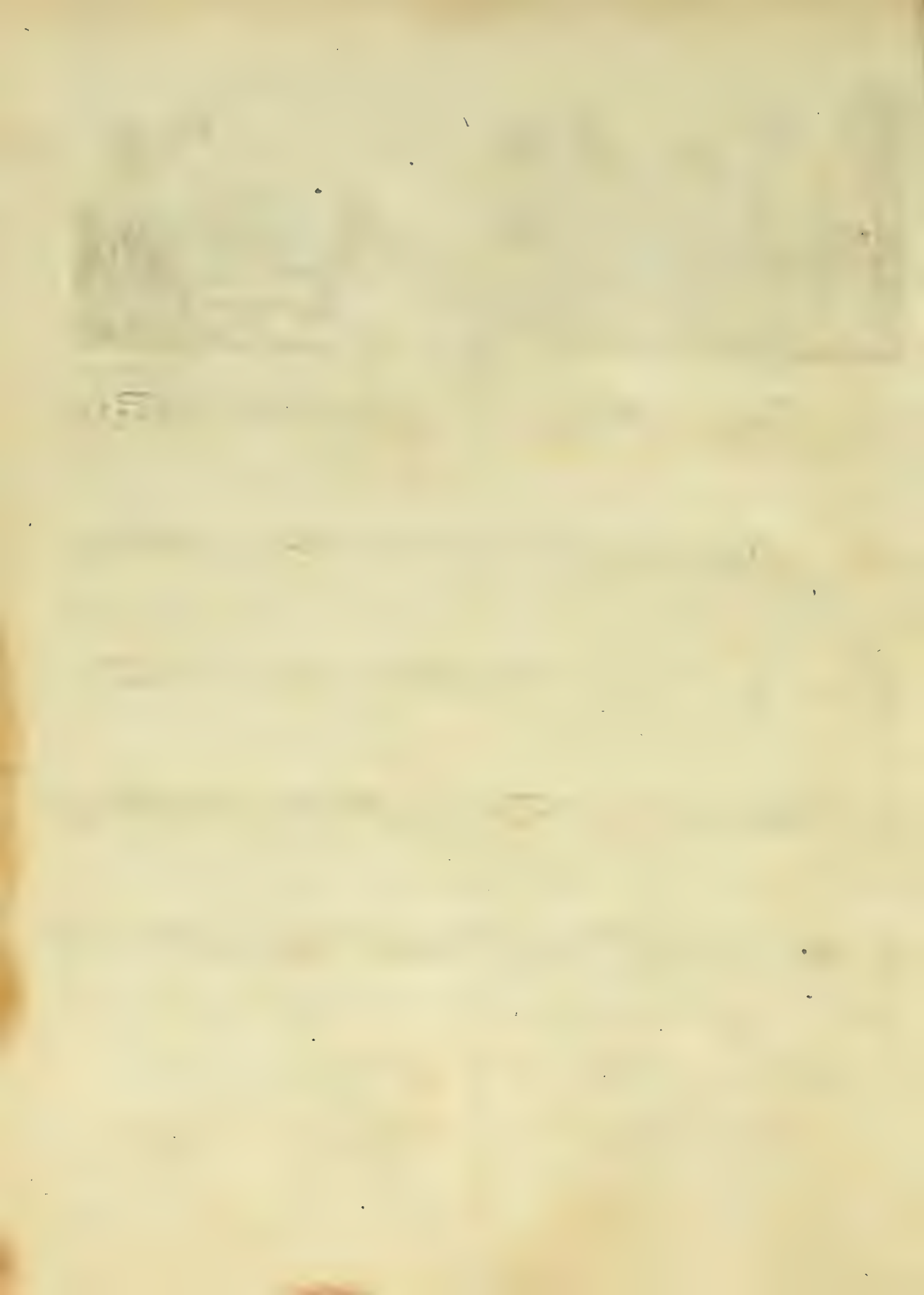
Da-----mon's form, my lo--ng expecting, wi--shing eyes w<sup>th</sup> his re--semblance

charm, with his resem--blance charm. *sym.*

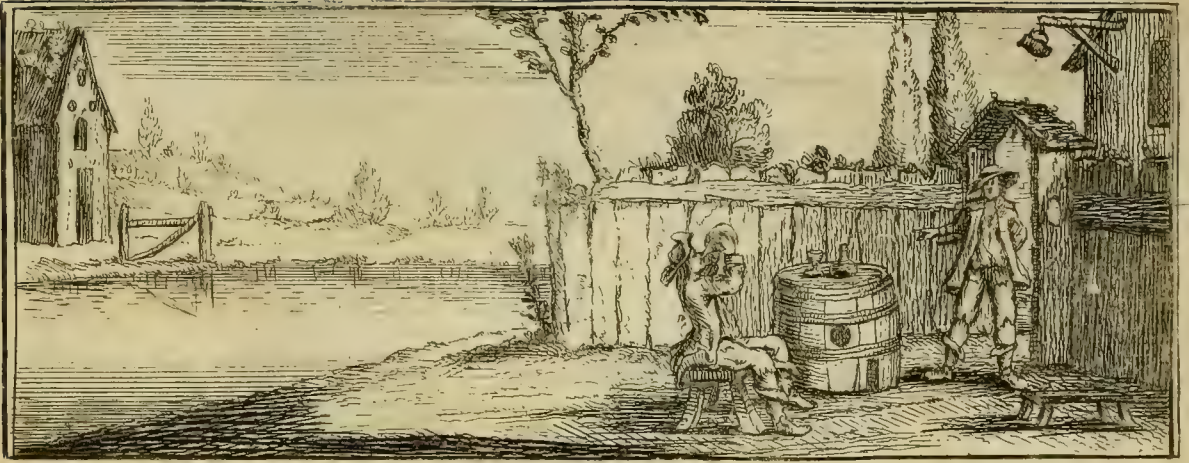
The musical score consists of a vocal line and a bass line. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Larghetto'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings like 'sym.' (sforzando). The lyrics are written below the notes.

Why rove my thoughts on fancied bliss  
Which only dreams bestow  
For oh-- whenever the morn appears  
I wake to real woe  
The envious light, from my sad eyes  
Drives ev'ry sence away  
With night the lovely phantom flies  
And leaves me lost in day, & leaves &c.

Since waking, then, I'm so distress'd  
And pleasures fled with him  
Since sleeping, only, I am blest'd  
Let life be all a dream  
Those melting sounds still let me hear  
That did his flame impart  
Which, blest with love my listning ear  
And pierc'd my yielding heart, & pierc'd &c.







### The Advice

set by M<sup>r</sup>. Handel

Morals wisely learn to measure Life by the extent of Joy Life is

sho... rt and fleeting Pleasures.

then be gay whilst you may And your Hours in Mirth employ

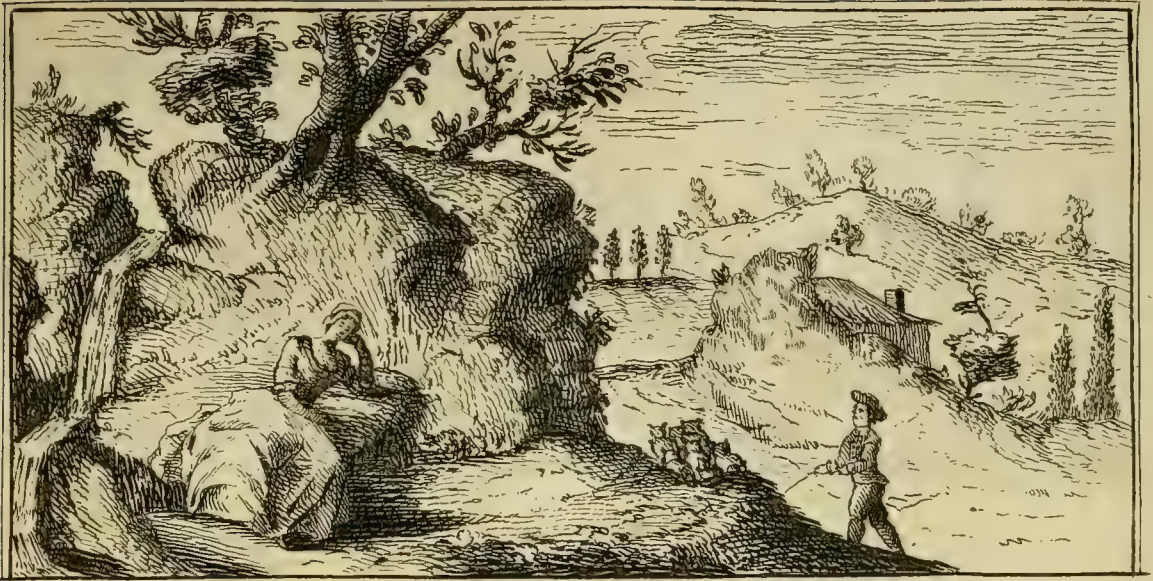
Never let a Mistress<sup>2</sup> pain you,  
 Tho' she meets you with a frown  
 Fly to Wine 'twill soon unchain you  
 Cheer thy heart  
 And all smart  
 In a sweet Oblivion drown

If Love's fiercer flames should sieze thee  
 To some gentle Maid repair  
 She'll with soft Endearments ease thee  
 On her Breast  
 Lull'd to Rest  
 Cas'd of Love & free from Care

Friendship<sup>4</sup> Wine and Love united  
 From all Ills defend the Mind  
 By them guarded and delighted  
 Happy State  
 Smile at Fate  
 And leave Sorrows to the Wind

Flute





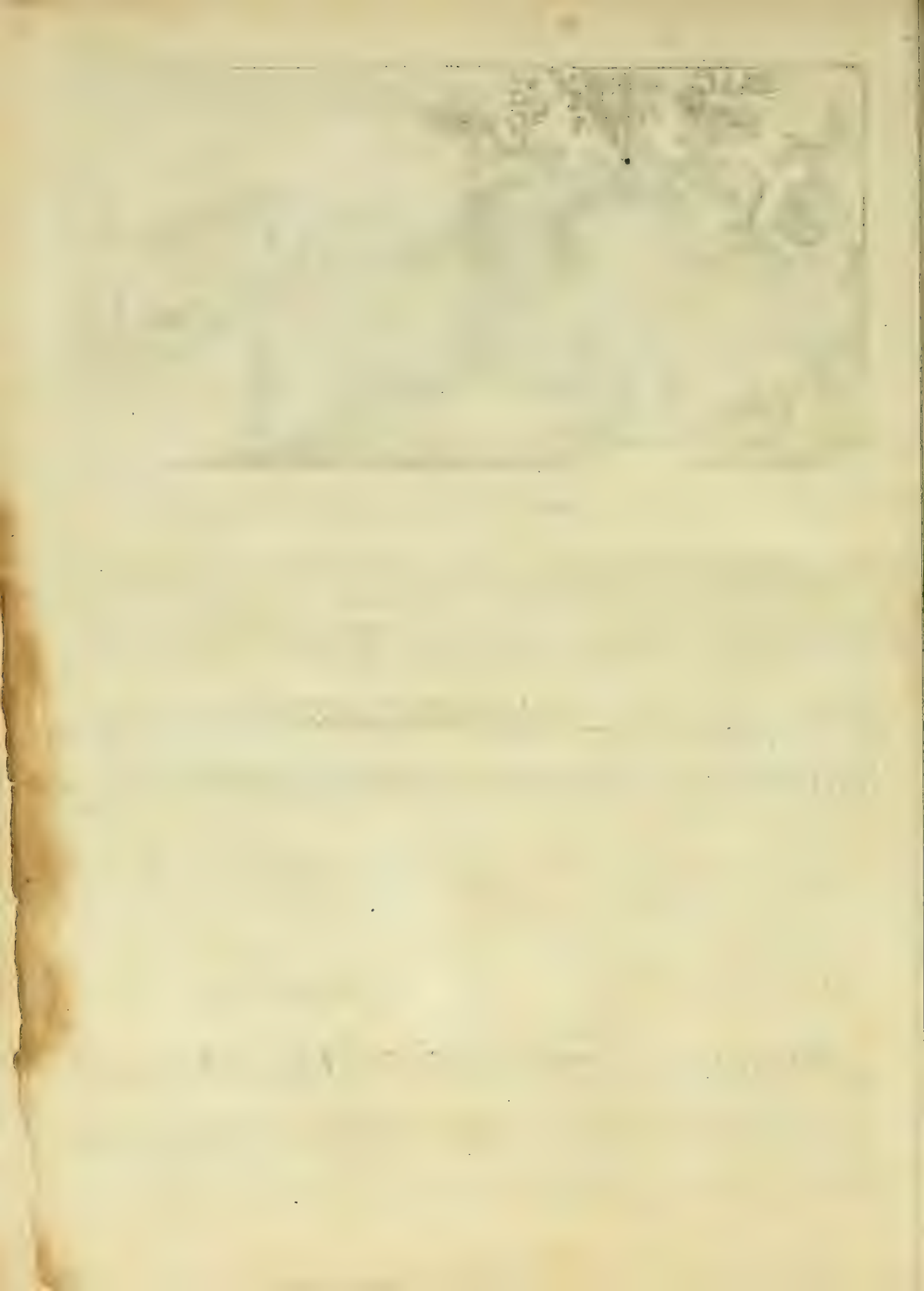
*Damon and Celia, set by M<sup>r</sup>. Cannington*

As Celia near a Fountain lay her Eyelids clos'd with Sleep; Sleep the Shepherd Damon chanc'd that  
 As Celia near a Fountain lay her Eyelids clos'd with Sleep; Sleep the Shepherd Damon chanc'd that  
 way to drive his Flock of Sheep, to dri-----ve drive his Flock of Sheep  
 way to drive his Flock of Sheep, to dri-----ve drive his Flock of Sheep

With awful step <sup>2</sup> h' approach'd the fair  
 To view her Charming Face,  
 Where every Feature wore an Air,  
 And every part a Grace.  
 His heart inflam'd <sup>3</sup> with amorous Pain  
 He wish'd the Nymph would wake  
 Tho' ne'er before was any Swain,  
 So unprepar'd to speak.

Whilst slumbering thus fair Celia lay  
 Soft wishes fill'd her mind,  
 She cry'd cry'd come Thyrsis come away  
 For now I will be kind.  
 Damon embrac'd <sup>5</sup> the lucky hit,  
 And flew into her Arms,  
 He took her in the yielding fit,  
 And rif'd all her Charms.

Flute





RURAL LIFE

set by M<sup>r</sup>. Howard

*S.*  
How happy is the

Maid, who lives a rural life; by no false Views betray'd, to know domestic strife no passion sways

her mind, or wishes to be great, to humble hopes confin'd, she shuns the flattering bait. To

humble hopes confin'd, she shuns the flattering bait.

<sup>2</sup>  
Her soul with cold disdain  
Above the pomp of pride  
Beholds the rich and vain  
In gilded fetters tied  
While tides wealth and pow'r  
The gaudy scene display  
And pageants of an hour  
In darkness glide away



<sup>3</sup>  
But if some gentle boy  
Her faithful bosom share  
He doubles all her joy  
And lessens all her care  
Their moments on the wing  
The mutual bliss improve  
And give perpetual spring  
To virtue truth and love





# THE HISTORY OF THE

... ..

... ..

... ..

... ..

... ..

... ..

... ..

... ..





*Old Chiron's Advice to Achilles*

*Tarzo*

Old Chiron thus Preachid to his Pupil A-chilles, I'll tell you I'll

Old Chiron thus Preachid to his Pupil A-chilles - I'll  
tell you young Gentleman what if Fate's will is; you my Boy you my Boy must

tell you young Gentleman what if Fate's will is; you my Boy you my Boy must  
go must go the Gods will have it so, to the Siege of Troy thence never to re-

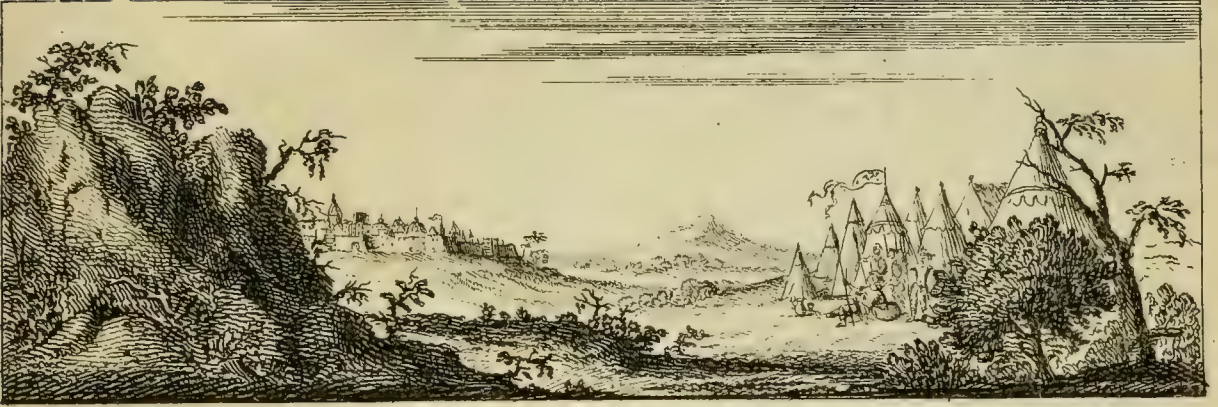
go must go the Gods will have it so to the Siege of Troy thence  
turn, thence never to return, never to return never to return to Greece a-

never to return thence never to re-turn never to return to Greece a  
gain, but before those Walls to be Slain, but before those Walls to be

gain but before those Walls to be Slain but before those  
Slain be-fore those Walls, those Walls to be Slain.

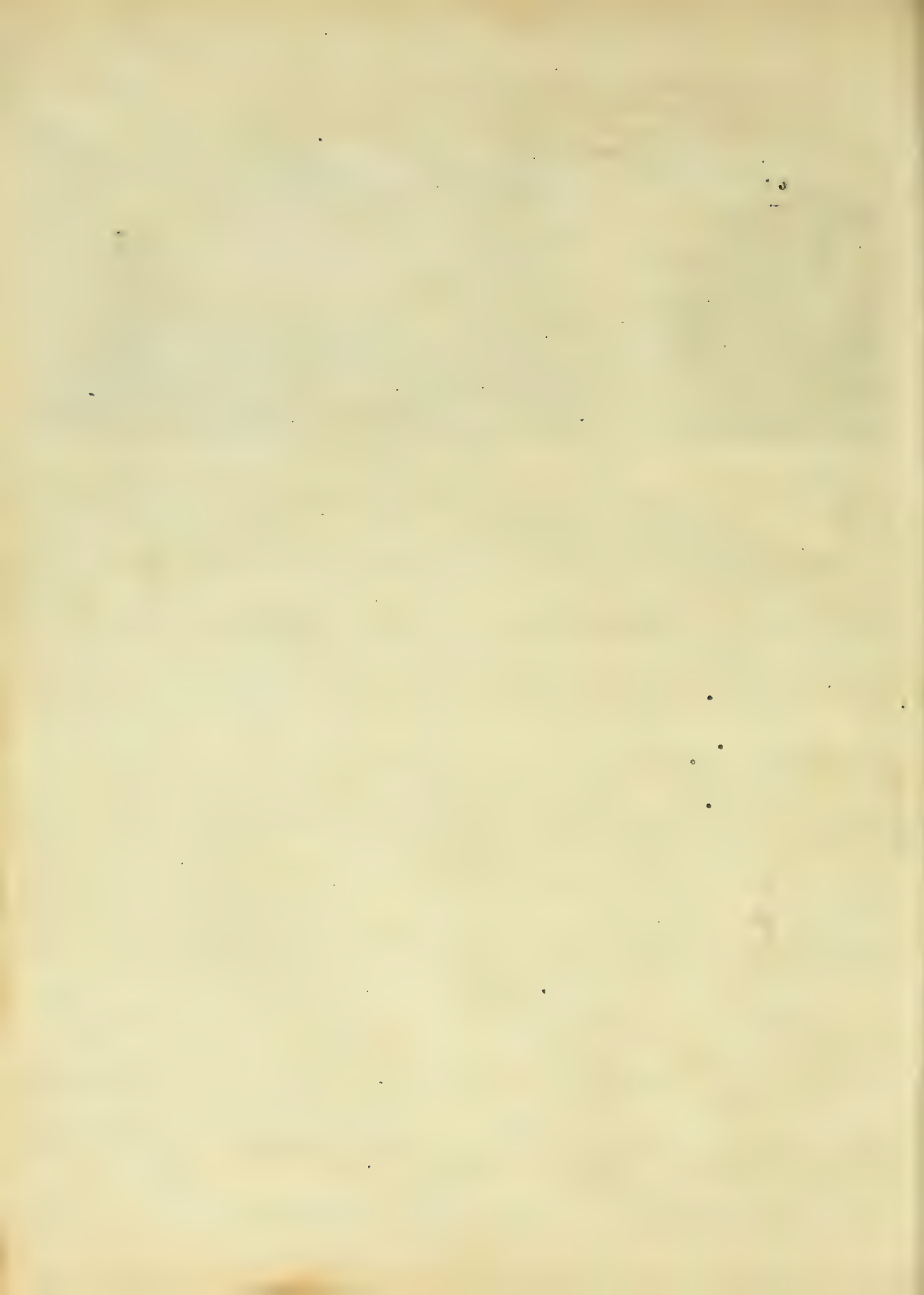
Walls to be Slain be-fore those Walls to be Slain. *Let not &c.*





set by M.<sup>r</sup> Wise

*Allegro.* Let not your noble Courage be cast down Let not y.<sup>r</sup> noble Courage  
 Let not y.<sup>r</sup> noble Courage be cast down Let not y.<sup>r</sup> noble Courage be cast down  
 be cast down Let not y.<sup>r</sup> noble Courage Let not y.<sup>r</sup> noble Courage be cast down  
 Let not y.<sup>r</sup> noble Courage be cast down Let not y.<sup>r</sup> noble Courage be cast down  
 but all the while you lye before the Town Drink all the while drink all the while you  
 but all the while you lye before the Town Drink all the while drink all the while you  
 lye before the Town drink and drive care away drink and be Merry, you'll  
 lye before the Town drink and drive care away drink and be Merry  
 neer go the sooner you'll neer go the sooner you'll neer go the  
 you'll neer go the sooner the sooner you'll neer go the  
 sooner to the Stygian Ferry  
 sooner to the Stygian Ferry





*Florimel*

The Charms of Florimel, no force of Time or Art shall sever from my

heart: But ever to the world I'll tell the Charms of beautiful Florimel

Each Rock<sup>2</sup> and Sunny hill,  
The flowery meads & Groves,  
Shall say Martillo Loves,  
And Echo shall be taught to tell,  
The Charms, &c.

Each Tree<sup>3</sup> within the Vale,  
That on its Back doth wear,  
The Triumphs of my Fair;  
To future Times, in Verse shall tell,  
The Charms, &c.

Each Brook and purling rill,  
Shall on its bubbling Stream,  
Convey the Virgin's Name,  
And as it rolls in murmurs tell  
The Charms, &c.

The silvan Gods that dwell,  
Amidst this Sacred Grove,  
Shall wonder at my Love  
Whilst every Sound conspires to tell  
The Charms of beautiful Florimel

*Flute*



*[Faint, illegible text, possibly a title or introductory paragraph.]*

*[Faint, illegible text, possibly a list or detailed description.]*

*[Faint, illegible text at the bottom of the page.]*



*The Life of a Beau* sung by M.<sup>rs</sup> Clive

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

Flow brimsfull of Nothing's the Life of a Beau, they've Nothing to think of they've

Musical notation for the second system.

Nothing to do. Nor they've Nothing to talk of for Nothing they know such such is the

Musical notation for the third system.

Life of a Beau, a Beau a Beau, such such is the Life of a Beau

Musical notation for the fourth system.

<sup>2</sup>  
For Nothing they rise but to draw y<sup>e</sup> fresh Air  
Spend the morning in nothing but curling their hair  
And do nothing all day but sing, saunter & stare  
Such Such is the Life of a Beau

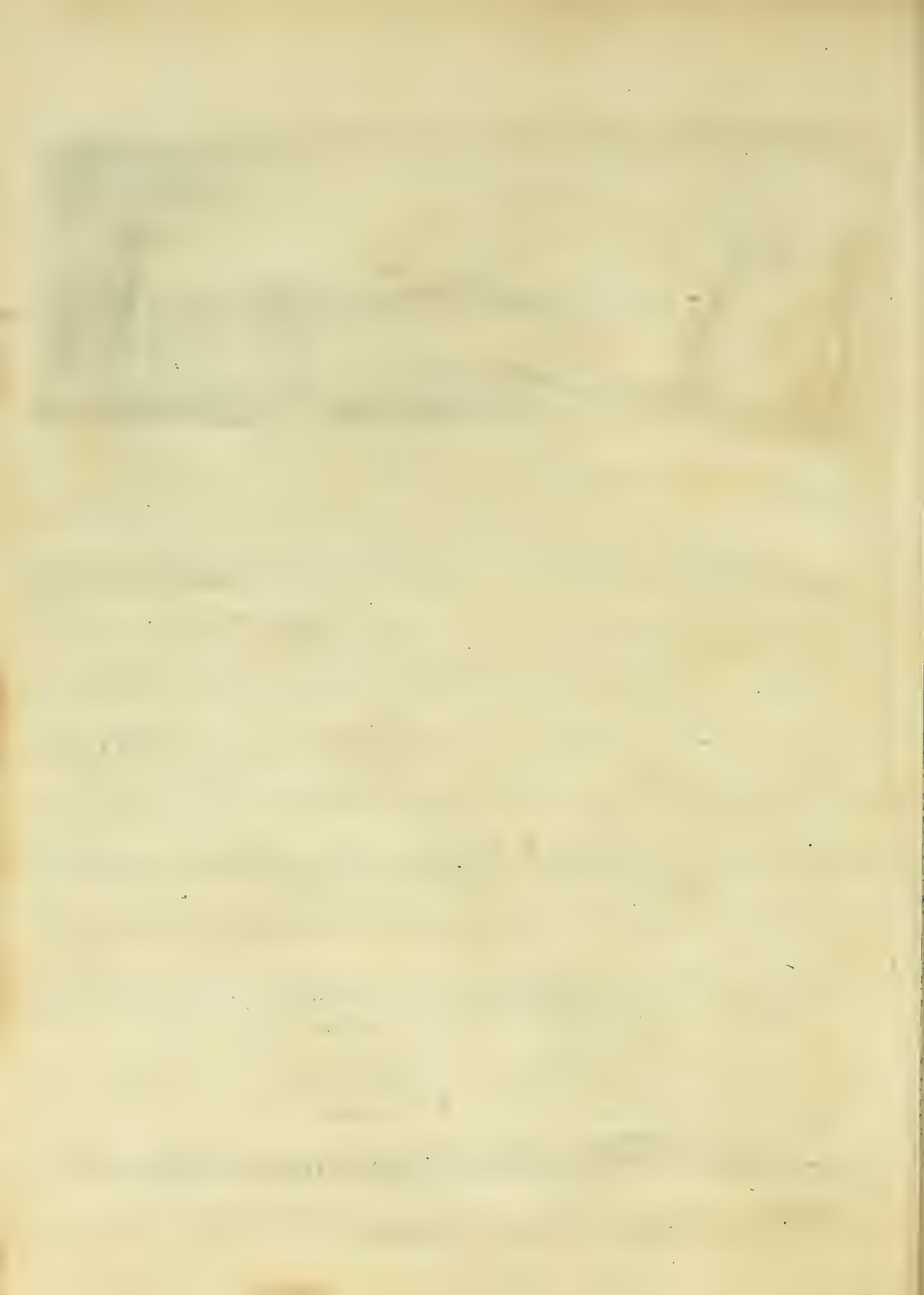
<sup>3</sup>  
For nothing at night w<sup>o</sup> Playhouse they crowd  
For to mind nothing done there they always are proud  
But to bow, & to grin & talk - nothing aloud  
Such Such is the Life of a Beau

<sup>4</sup>  
For nothing they run to th<sup>e</sup> Assembly & Ball,  
And for nothing at Cards a fair partner call  
For they still must be beasted who've - nothing at all  
Such Such is the Life of a Beau

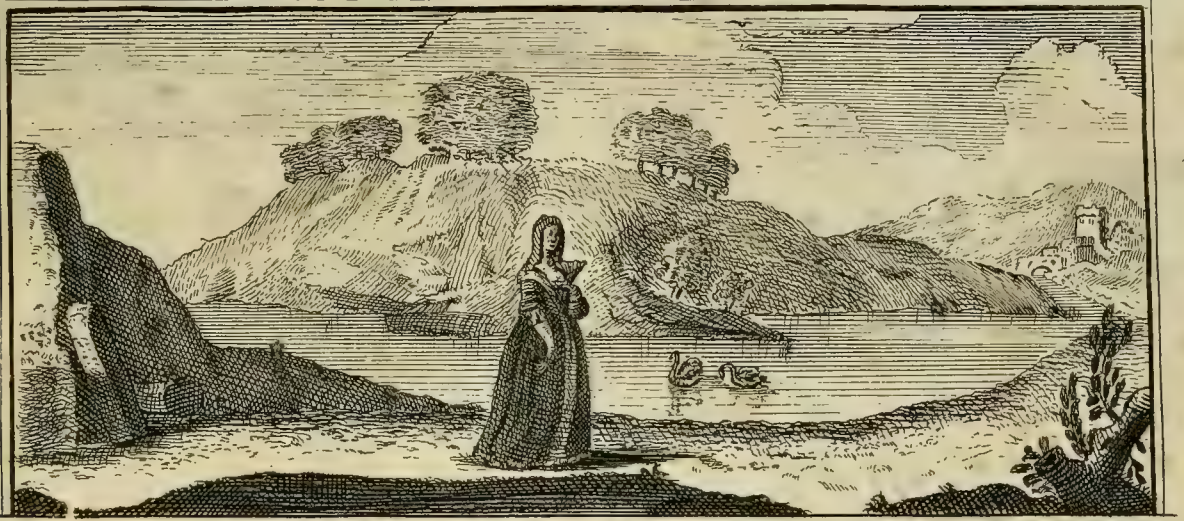
<sup>5</sup>  
For nothing on Sundays at church they appear  
For they've nothing to hope nor they've nothing to fear  
They can be nothing no where who - nothing are here  
Such Such is the Life of a Beau

Flute

Musical notation for the flute accompaniment, including treble and bass staves.







*Guardian Angels* set by M<sup>r</sup> Handel

Guardian Angels now protect me send to me the swain I love Liquid with thy Bow di-

rect me help me all ye Pow'rs above Bear him my sighs ye gentle Breezas tell him I love &c

I despair tell him for him I grieve say tis for him I live & may the shepherd be sincere.

Through the shady Grove I'll wander  
 Silent as the bird of Night  
 Near the Brink of yonder fountain  
 First Leander blest my sight  
 Witness ye Groves and falls of Water  
 Echo's repeat the Vows he swore  
 Can he forget me will he neglect me  
 Shall I never see him more



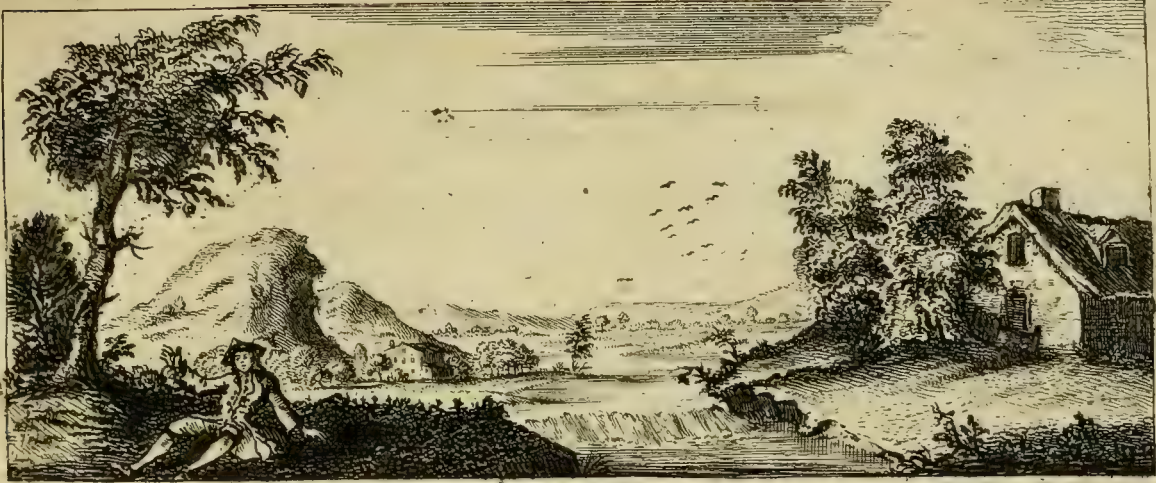
Does he love and yet forsake me  
 To admire a Nymph more fair  
 If tis so I'll near the Willow  
 And esteem the happy Pair  
 Some lonely Cave I'll make my Dwelling  
 Neer more the Cares of Life pursue  
 The Lark and Philomel only shall hear me tell  
 What bids me bid the World adieu

Flute

Flute musical notation on two staves.

Handwritten musical score on aged paper, consisting of ten staves of music. The notation includes various note values, rests, and bar lines. There are some faint lyrics written below the staves, which appear to be "I am at home" and "I will again".

(The voice) come, sit me,  
 Thou art welcome guest,  
 Let all discord cease;  
 Thy way a bound  
 ... with the ...



### The Request

Goddeſs of eaſe, leave Le---th's brink, Ob-se-qui-ous to the muſe & me for once en-

dure the pain to think, O ſweet In-sen-si-bi-li-ty, ſiſter of peace, & in-dolence, bring

muſe, bring numbers ſoft and ſlow, elaborately void of ſenſe, and ſweetly thoughtleſs

let them flow, ſweetly thoughtleſs let them flow. For

2  
Near to ſome Cowſlips painted mead,  
There let me doze away dull hours  
And under me let Flora ſpread  
A Sophia of her ſoſteſt flowers  
Where philomel, your notes you breathe  
Forth from behind the neighbouring pine  
Whilst murmurs of the ſtream beneath  
Still flow in uniſon with thine

3  
For The, O Idleneſs! the woes  
Of life we patiently endure,  
Thou art the ſource, whence labour flows  
We ſhun The, but to make The ſure.  
For who'd endure wars toil & waſte  
Or who th'hoarſe thundering of the Sea  
But to be Idle at the laſt  
And find a pleaſing end in thee.



# THE GARLAND

set by M<sup>r</sup> Weideman

The pride of ev'ry grove I chose, the Violet sweet, & Lil-ly fair; the

dappled pink, and blushing rose, to deck my charming Clo-----e's hair

At morn the nymph vouchsaf'd to place upon her brow the various wreath, the

flowers less blooming than her face, the sent less fragrant than her Brea-

th, the sent less fragrant than her Breath

<sup>2</sup>  
 The Plants she wore along the day;  
 And ev'ry nymph and shepherd said,  
 That in her hair they look'd, more gay,  
 Than glowing in their native bed.  
 Undrest at evening, when she found,  
 Their Odours lost, their colour past,  
 She chang'd her look, & on the ground,  
 Her garland and her eye she cast.

<sup>3</sup>  
 That eye dropt sense, distinct & clear,  
 As any muse's tongue could speak;  
 When from its lid, a pearly tear,  
 Ran trickling down her beauteous cheek.  
 Dissembling what 'twere too well,  
 My love, my life, said I, explain  
 This change of humour; prythee tell:  
 That falling tear - what does it mean?

<sup>4</sup>  
 She sigh'd, she smild, & to the Flow'rs  
 Pointing, the lovely moralist said:  
 See! Friend, in some few fleeting hours,  
 See yonder, what a change is made,  
 Ah me! the blooming pride of may,  
 And that of beauty are but one:  
 At Morn both flow'rish bright and gay,  
 Both fade at evening, pale and gone.

<sup>5</sup>  
 At dawn, poor Stella danc'd and sung;  
 The am'rous youth around her bow'd:  
 At night her fatal knell was rung;  
 I saw, and kiss'd her in her shroud,  
 Such as she is, who dy'd to day:  
 Such I, alas! may be to morrow.  
 Go Damon, bid thy muse display  
 The Justice of thy Chloe's sorrow.

# Michael Moley or the Blind Boy

O my dear Moley - What's y' Cause you treat me with disdain

O, be diam't to great Capitans Laws I fight a Las in Vainy Sign

you oftentimes have vow'd and swore  
 that you would constant love  
 My Love, tis done you therefore  
 How can you flight that love  
 when first I view'd thy blooming Charms  
 That Raptus touch'd my Breasts  
 Engag'd in thy lovely Arms  
 No Man was ever so Bless'd

Each Summer's day, and Winter's night  
 Our time we did employ  
 In pleasing sport and sweet delight  
 None could our Bliss annoy

But now those happy Hours cease  
 My Rival fills those Arms  
 And robs me of rest and Peace  
 He trusts he may enjoy those Charms

Say what's the Cause, what have I done  
 you turn away those Eyes,  
 From him whose Heart is yours alone  
 Thou Spring of all my Joys

O lovely Moley, quickly turn,  
 and my fond wishes crown  
 Since you can ease my sighs, and throans  
 never kill me with a Frown

adagio in vain

## The Cantata

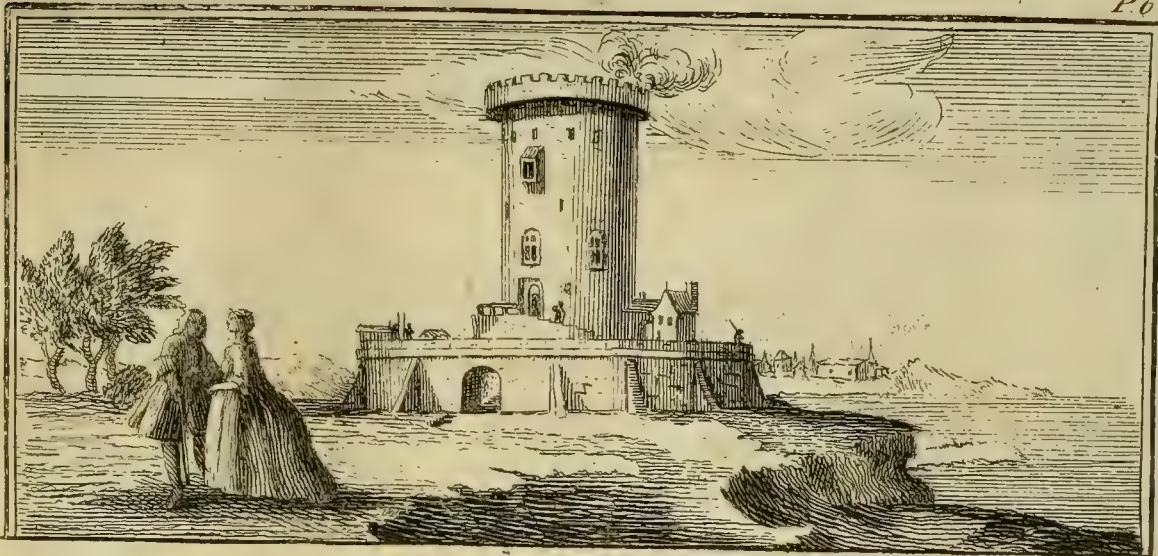
Oh, Stephon what makes you do  
 to dare thus to complain  
 Of one who has her Reason  
 by loving you in vain

'Tis true, I often vow'd and swore  
 that I was true to you  
 And since you are your self true  
 I'll prove it to be true

But fair Clarinda told me plain  
 that you was false to me,  
 And for to love you was in vain  
 for you love none but she

But since I find my Dear that  
 are true to end all strife

I'll marry you what ever sue  
 and be your lawfull wife  
 For give that Jealousy my Dear  
 that stole into my heart  
 I hope ever long to be your  
 till Death shall us to part



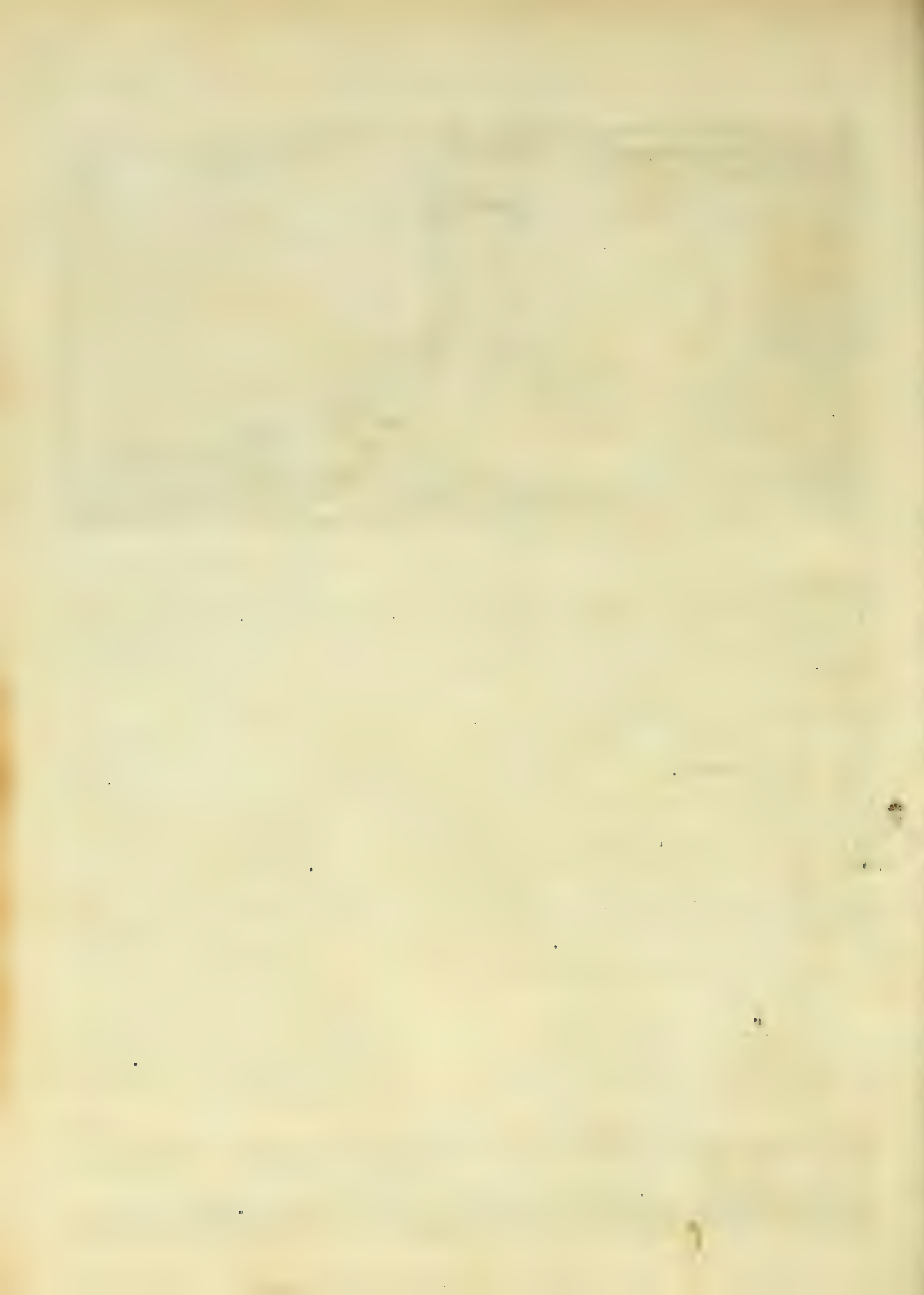
*Matchless Clarinda set by M<sup>r</sup> Handel*

When I survey Clarinda's Charms folded within my Circling Arms; w<sup>ch</sup> endless  
Pleasures move a-long; Nobly soft and sweetly strong; ev'ry smile invites to  
Love balmy Kisses Amorous blisses every rising Charm improve. s:

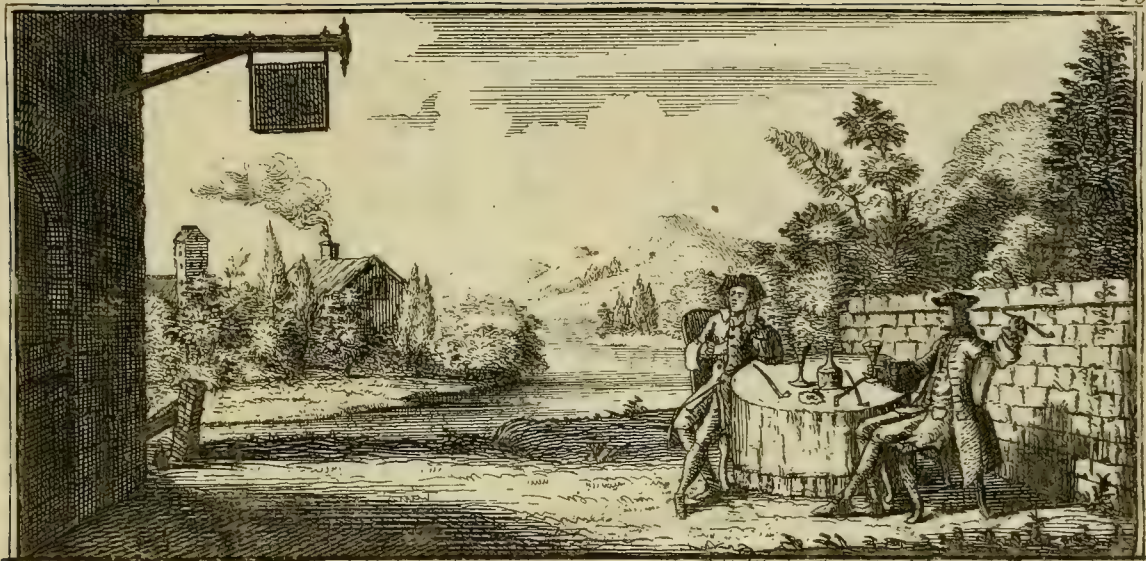
<sup>2</sup>  
Immortal Bliss that neer will den  
Always attends her Coeval form  
Softest repose and blooming joy  
In her conspire the Soul to charm  
All that can Joy or Love create  
Beautiful Blessing Past expressing  
Round the tender fair one wait.

Love on her Breast has fix'd his throne  
And Cupid revels in her Eyes  
Who can the Charmer's power disown  
When in each Glance an Arrow flies  
Yet when wounded we feel no pain  
No tis Pleasure Above measure  
Raptures flow in e'ry Vein

lute







*Love's Bacchanal* Published according to Act of Parliament April 30. 1743  
 set by M<sup>r</sup>. Vincent

Strophon why that Cloudy Forehead Why so vainly cross'd those Arms silly swain thy Aspect  
 horrid rather frighten us than Charms Rouse each dull and drooping spirits sling away thy  
 myrtle Wreath Bumpers large of generous Claret makes thee love and raptures Breath.

Sacrifice this Juice prolifick  
 To each Letter of her Name  
 Gods they deem'd it a Specifick  
 Why not mortals do the same



See the high charg'd Goblet smiling  
 Bids the Strophon drink and prove  
 Wine's the Liquor most beguiling  
 Wine's the Weapon conquers Love

Flute

Musical notation for the Flute part, consisting of two staves with various notes, rests, and ornaments.





# The Circling Glass

*pia*

*Tempo di Gavatta*

By the gayly cir-cing  
 Glass we can see how minutes pass by the hollow Cask are told how the raining  
 night grows old how the raining night grows old: soon too soon the busy day  
 drives us from our sports away What have we with day to do sons of care inas  
 made for you sons of care inas made for you





# The Mournful Fair

*Largo* How gentle was my damon's air, like sunny

6 6 6

beams his golden hair, his voice was like y<sup>e</sup> nightingale's more sweet his breath than flow'ry vales

6 6 4 3 6 6

*Amoroso* how hard such beauties to resign, & yet y<sup>e</sup> cruel task is mine.

6 4+ 6 3 6 4 6 6

On ev'ry hill in ev'ry grove, along y<sup>e</sup> margin of each stream dear conscious

6 6 4 6 3 6 6 6 6 6 6 4 6

scenes of former love I mourn & damon is my theme. The hills the groves the streams remain but

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

2 4 3 5 3 3 4 3

damon





Set by Mr. Arne

*damon there I seek in vain y: hills y: groves y: streams remain, but damon there I seek in vain.*  
*From hill from dale each charm is fled, groves flocks & fountains*  
*please no more each flow'r in pity dropp's its head all nature does my loss deplore all all re-*  
*proach y: faithless swain yet damon still I seek in vain, all all reproach y: faithless swain, yet*  
*damon still I seek in vain.*







*Stella darling of the Muses.*

Stella darling of the Muses, Fairer than y<sup>e</sup> blooming spring, sweetest theme y<sup>e</sup> poet chuses, when of thee-----he strives to sing While my Soul w<sup>th</sup> wonder traces all thy charms of Face & mind all y<sup>e</sup> beauties all y<sup>e</sup> Graces of thy Sex-----in thee I find

Love and Joy and Admiration,  
In my Breast alternate rise;  
Words no more can paint my passion,  
Than the Pencil can thy Eyes.

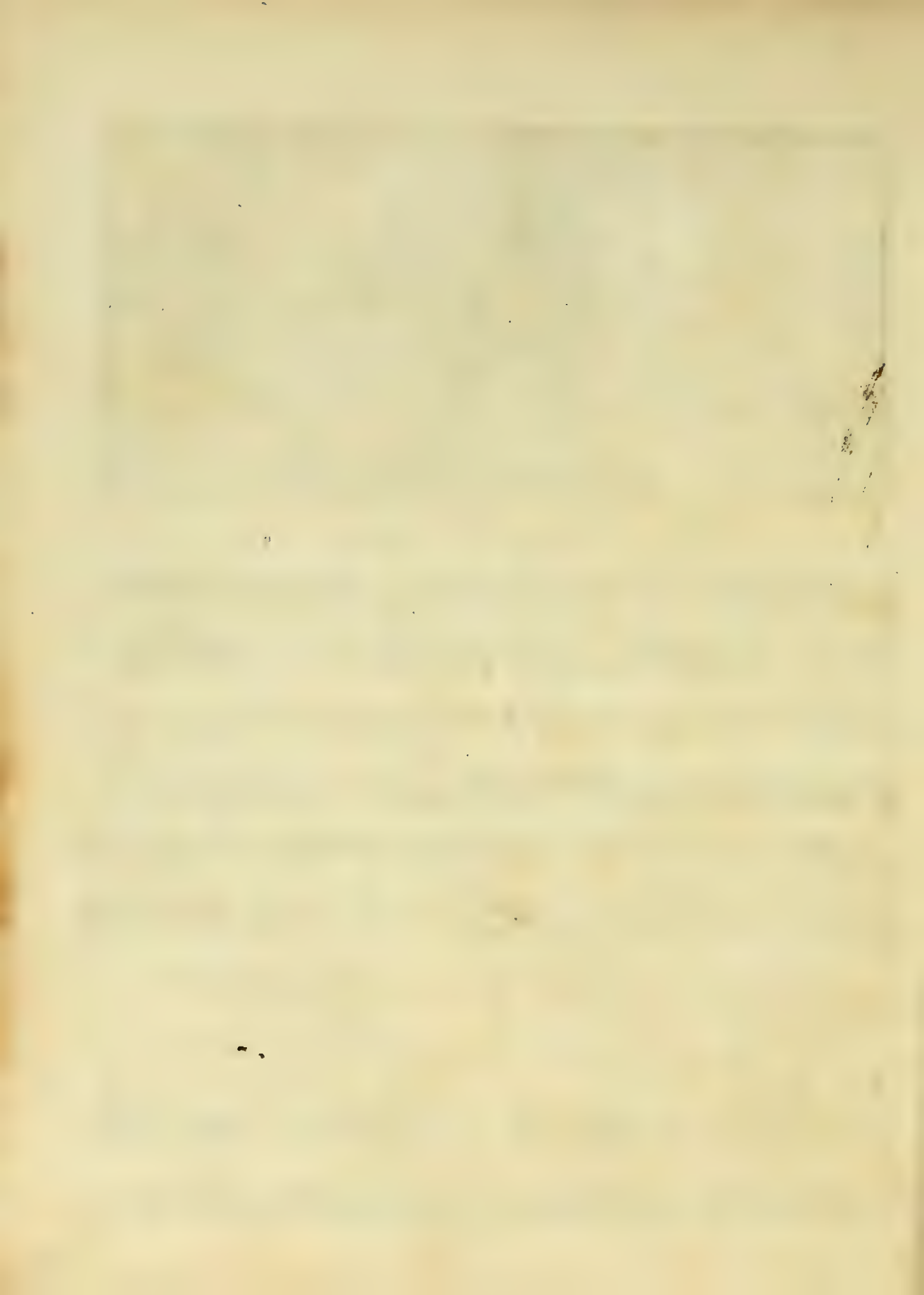
Lavish Nature thee adorning,  
O'er thy Lips & cheeks hath spread;  
Colours that can shame the Morning,  
Smiling with Celestial Red.

Pallace Venus too must never,  
Boast their charms triumphant yet;  
Stella bright out vieing ever,  
This in Beauty that in Wit.

Could the Gods in Blest condition,  
Ought on Earth with envy view;  
Lovely Stella their Ambition,  
Would be to Resemble you.

Flute

Flute musical notation consisting of two staves with notes and rests.





*The Protestation within Compass of the FLUTE*

No more shall Meads be Deck'd with Flowers nor sweetness dwell in  
 Rose.....y Bowers nor greenest Buds in Branches spring nor warbling  
 Birds delight to sing nor April Violets Paint the Grove if I for  
 sake my Celia's Love if I for sake my Celia's Love.

The Fish shall in the Ocean Burn  
 And fountains sweet shall bitter turn  
 The Humble Vale no floods shall know  
 When floods shall highest hills o'erflow  
 Black Lethe shall Oblivion leave  
 If e'er my Celia I deceive If e'er &c.

Love shall his Bow<sup>3</sup> and shafts lay by  
 And Venus Doves want Wings to fly  
 The sun refuse to shew his light  
 And fair Creation sink in Night  
 And in that Night no star appear  
 If e'er I leave, my Celia Dear If e'er &c.





*Windsor Shades set to Music by M<sup>r</sup>. Carey.*

*Lento*

Wäsh me some soft & cooling breeze, to Windsor's shady kind Retreat, Where silv'ns are us  
 wide spreading trees, repel of raging Dogs stark heat. Where tufted Groves & mossy beds, afford a  
 rural calm repose, where woodbines hang their dew-y heads, & fragrant sweets around disclose.

Old cozy Thames that flows fast by,  
 Along the smiling Valley plays;  
 His glassy surface cheers the Eye,  
 And thro' the flow'ry meadow strays;  
 His fertile Banks with herbage green,  
 His Vales with Golden Plenty swell,  
 Where'er his purer Stream is seen,  
 The Gods of health & Pleasure dwell.

Let me thy Clear thy yielding wave,  
 With naked Arm since more divide;  
 In thee my glowing Bosom live,  
 And stem thy gently rolling Tide,

Lay me with Damask roses crown'd,  
 Beneath some O'wers dusky shade,  
 Where Water Lillies paint y' Ground,  
 And bubbling springs refresh y' Glade.

Let chaste Clarinda too be there,  
 With azure Mantle lightly drest,  
 Ye Nymphs bind up her silken hair,  
 Ye Zephyrs fan her panting Breast;  
 Oh! haste away fair Maid & bring,  
 The muse the kindly friend to Love;  
 To thee alone the Muse shall sing,  
 And warble thro' the vocal Grove.

*Flute*





# Let me Wander

set by M.<sup>r</sup> Handel

*Siciliana*

Let me wander not un-

seen, by hedgerow elms on hillocks green. There the

Plowman near at hand, whistles over the furrow'd land there y<sup>e</sup> plowman near at hand

whistles over y<sup>e</sup> furrow'd land & y<sup>e</sup> milkmaid singeth blithe & y<sup>e</sup> mower whets his

sythe, and ev'ry shepherd tells his tale, under the hawthorn in y<sup>e</sup> dale.

and ev'ry shepherd tells his tale under the hawthorn in y<sup>e</sup> dale.



The main body of the page contains several lines of text that are extremely faint and illegible. The text appears to be organized into paragraphs, but the individual words and sentences cannot be discerned. There are some faint horizontal lines that might represent paragraph breaks or section dividers.





*Was ever Nymph like Rosamond.*

*Andante.*  
sym.

*Was e---ver Nymph like*

*Ro - samond so fair so faithfull and so fond adornid w<sup>th</sup> ev'ry charm & grace a-*

*dor-----nd with ev'ry charm and grace* *Was*



ever nymph like Rosamond so fair so faithfull and so fond a-----

orn'd with ev-----ry charm and grace adorn'd with ev'-ry

charm and grace was e---ver nymph like Ro--samond so fair so faithfull:

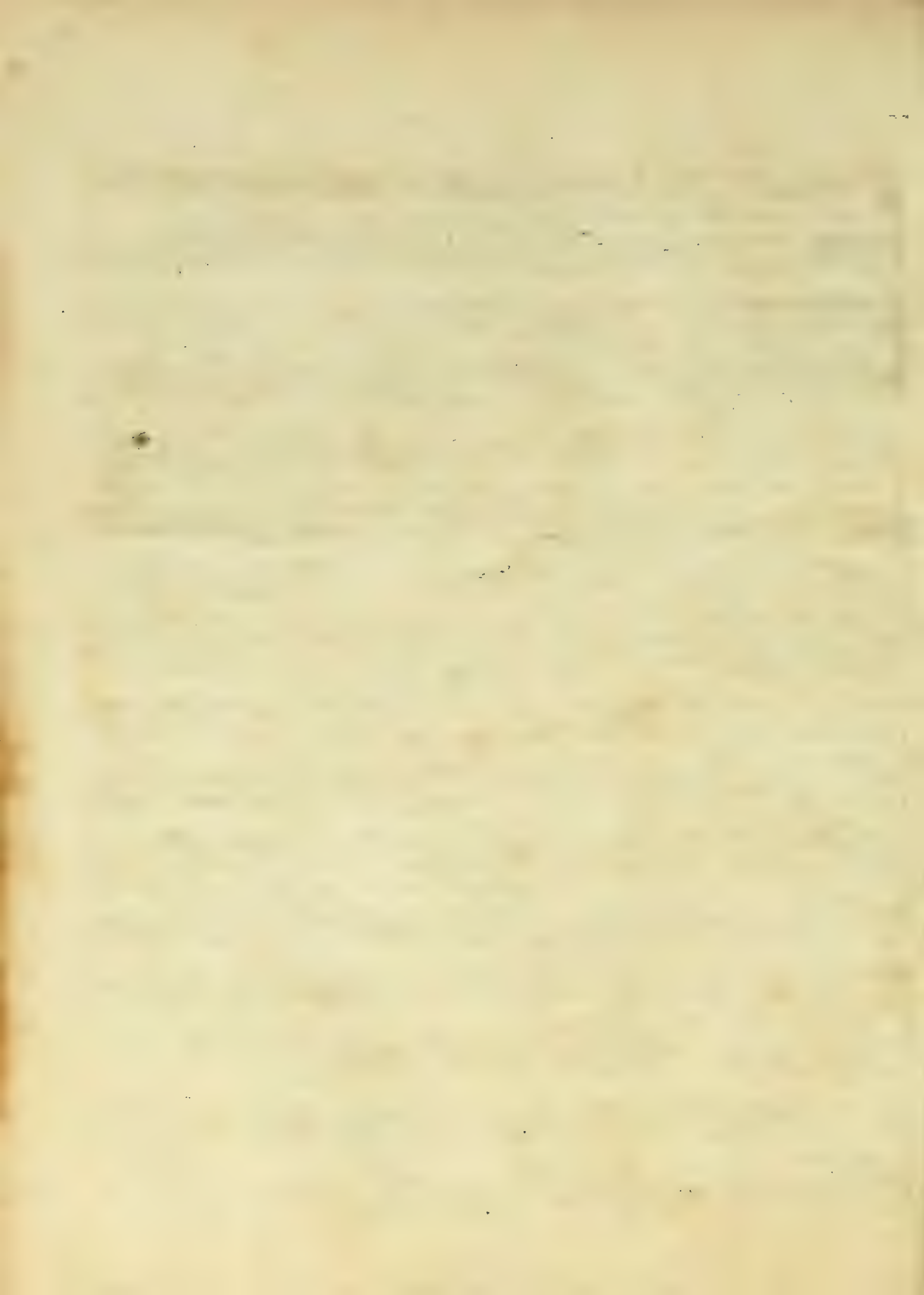
and so fond adorn'd with ev'ry charm and grace ador-----nd n<sup>th</sup> ev'ry

charm and grace

I'm a--ll desire my hea---rt's on fire &

leaps & springs to her embrace I'm all desire my hea---rt's on fire & leaps &

springs to her embrace & leaps & springs to her embrace. D.C.





### The Careless Lover

*And. e.*

Never believe me if I love, Or know what 'tis, or mean to prove; and yet in faith I lye, I do, and

*tr* she's extremely handsom too *Rit.* she's fair, she's fair, she's wond'rous fair, but *tr*

*Rit.* I care not who knows it; e'er I'll die for love, I'll die for love, I'll fairly forego it.

2  
This heat of hope, or cold of fear  
My foolish heart could never bear  
One sigh imprison'd ruins more  
Than earthquakes have done heretofore  
She's fair &c.

3  
When I am hungry I do eat  
And cut no fingers' stead of meat  
Nor with much gazing on her face  
Did e'er rise hungry from the place  
She's fair &c.

4  
A gentle round fill'd to the brink,  
To this and t'other friend I drink  
And when 'tis nam'd, another's health  
I never make it hers by stealth  
She's fair &c.

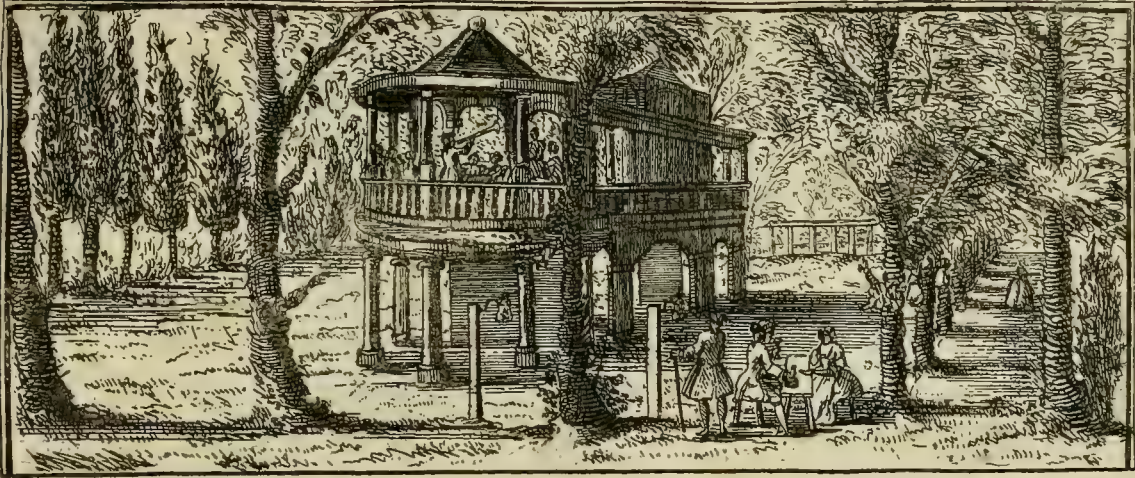
5  
Black fry's to me, and old whitehall  
Is ev'n as much as is the fall  
Of fountains on a pathless grove  
And nourishes as much as love  
She's fair &c.

6  
I visit, talk, do business, play  
And for a need laugh out a day  
Who does not thus in Cupid's school  
He makes not love, but plays the fool.  
She's fair &c.

*[Faint handwritten musical notation on a page with a large watermark. The notation consists of several lines of notes and rests, some with stems and beams. The watermark is a large, faint circular emblem in the center of the page.]*

*[Faint handwritten text, possibly lyrics or a letter. The text is mostly illegible due to fading and bleed-through from the reverse side. Some words like "my" and "will" are faintly visible.]*  
 my  
 will

*[Faint handwritten text, possibly lyrics or a letter. The text is mostly illegible due to fading and bleed-through from the reverse side. Some words like "and" and "shall" are faintly visible.]*  
 and shall  
 shall



# Spring Gardens

set by M<sup>r</sup> Boyce

*Flora, Goddess sweetly blooming; Ever airy, ever gay; all her wonted Charms resuming, to Spring-  
Garden calls a way, With this blissful Spot delighted, here the Queen of May retreats; Belles and  
Beaux are all invited, to partake of varied Sweets ..... to partake of varied Sweets*

See a grand Pavilion yonder,  
Rising near embowring Shades,  
There a Temple graced with wonder  
In full view of Colonades,  
Arcs and Niche (so many lavish),  
Here, their mingled Beauties yield  
Equal here, the Pleasures vanish,  
Of the Court, and of the field.

Hark! what heavenly Notes descending,  
Break upon the listening Ear,  
Music all its Graces lending  
Ours easy to hear, in joining,  
Nightingales the Song, in joining,  
Breathing their Plaints in melting strains  
Vainquish'd now, their groans resigning  
Soon they fly to distant Plains.

So, what Splendors round us darting,  
Swift illumine the charming scene;  
Chandeliers, their Lights imparting,  
How fresh Beauties o'er the Green,  
Glistening Lamps, in order planted,  
Strike the Eye with sweet surpris:  
All as scarce was more enchanted  
When he saw the Sun first rise.

Now the various Bands are seated,  
All dispos'd in bright Array;  
Business o'er, and Care's retreated,  
It's gay, with they close the Day.  
Then of Old, the Sons of Pleasure,  
Hiss'd, in Shades, their favorite hours;  
(Nocturns chequer their soft Leisure)  
Dress'd by Loves and crown'd with Flow'rs.

*Flute*

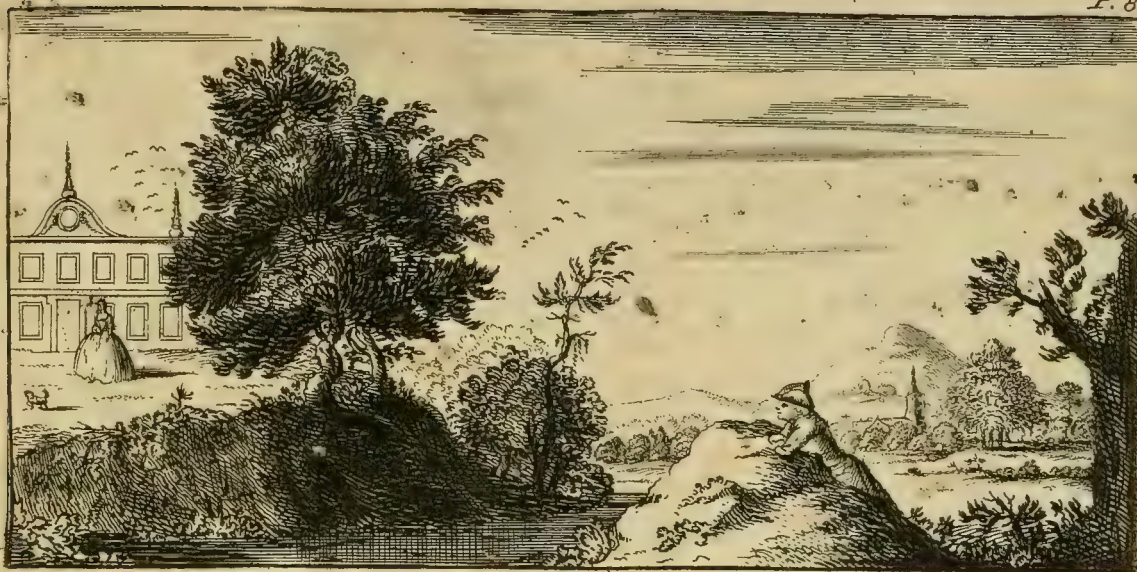
Handwritten musical notation on five staves. The notation includes various clefs (treble and bass), notes, rests, and a double bar line. The ink is dark and the paper shows signs of age.

She stood with a feign'd surprise,  
 While Ina jure finkled in her eyes,  
 Her heart does not mean  
 And take her  
 my

When by a thousand kisses more  
 Athou and teares, vnder the  
 As Love could never  
 Some heart  
 When a word

O Damon will you yet be good  
 The more I love to see you  
 The more I love to see you





### The Tim'rous Swain

When Cloe was by Damon seen, what heart could be unmov'd, she look'd so like the  
 Cyprian Queen, he gaz'd, admir'd and lov'd; he lov'd alas but lov'd in vain, & full of grief &  
 care, he knew he never could obtain, the lov'ly charming fair, y<sup>e</sup> lov'ly charming fair.

Cloe deserv'd a better swain,  
 He not so fair a bride;  
 Yet still he hugg'd the fatal chain,  
 He lov'd, despair'd and dy'd.  
 Take pity then thou charming maid,  
 For Cloe's case is thine,  
 I dare not ask, so much I dread,  
 Must Damons fate be mine.



# Now Phœbus sinketh in the West

*Andante*

Now phœbus sinketh in y<sup>e</sup> west

welcome song & welcome jest midnight shout & revelry tipsy dance & jollity midnight shout & revelry

tipsy dance & jollity Now phœbus sinketh in y<sup>e</sup> west welcome song & welcome jest

midnight shout & revelry tipsy dance & jollity Bruid y<sup>e</sup> locks with rosy twine

dropping odours dropping nine braid your locks with rosy twine dropping odours

dropping nine dropping odours dropping nine dropping odours dropping nine

Rigour now is gone to bed and advice with scrup'ulous head strict age and sow'r se

verity with their grave saws in slumber lye with their grave saws in slumber lye. D. Capo

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and stems. The handwriting is somewhat faded and the paper shows signs of age. The notation is arranged in a standard musical format with a treble clef on the first staff and a bass clef on the fifth staff. There are some markings that appear to be bar lines and possibly a key signature or time signature, though they are difficult to discern due to the fading.

Faint, illegible text or lyrics written below the musical notation. The text is very light and difficult to read, appearing to be organized into lines that correspond to the musical staves above. It may be a set of lyrics or descriptive notes for the piece.



The Noon-tide Air

*sym.*

*Andante*

♩ ♪ ♫ ♬ ♭ ♮ ♯

♭ 4 3 6 7 7 4 4 5 9 8 9 8

♭ 6 5 0 6 6 4 6 7

♭ 4 3 6 6 6 6 6 4 6 6 \* 6 7 6

*sym.* *sy.*

♭ 4 \* 6 6 6 4 7 4 3 6 6 6

Would you taste y<sup>e</sup> noon-tide air, to yon fragrant bow'r re-  
 pair, where woven w<sup>th</sup> the poplar bough, y<sup>e</sup> mantling vine will shelter you, y<sup>e</sup> mantling vine will  
 shelter you. Down each side a fountain flows, twinkling,

Handwritten musical notation on three staves, including notes, rests, and clefs.

murmuring, as it goes *sym.* lightly o'er the mossy ground;

lightly o'er the mossy ground, sultry phœbus scorching round, sultry phœbus scorching round

*sym.* Round if languid herds & sheep stretch'd o'er sunny hillocks sleep

while on the hyacinth and rose, the fair does all alone repose the fair does all a -

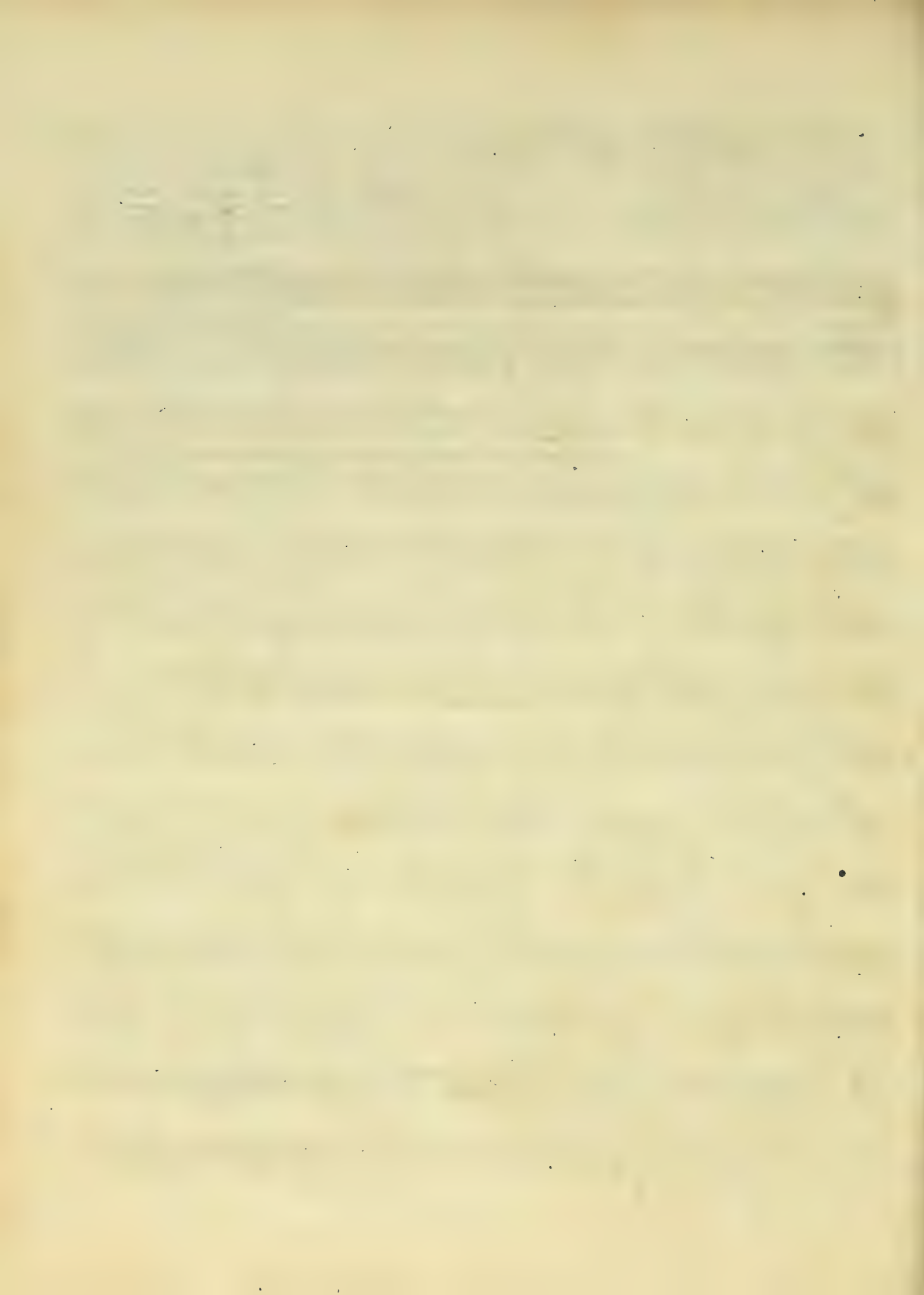
lone repose *sym.* Round the all alone yet in her

*Ad.<sup>o</sup> Andante*

arms, your breast may beat to loves alarms; till blest & blessing

you shall own, blest & blessing you shall own, if joys of love are joys alone, the

joys of love are joys alone. *Da Capo*





Set by M<sup>r</sup>. Arne

*sy.*

*Allegro* *The wanton god who*

*peirces hearts, dips in gall his pointed darts, but the nymph disdain's to pine, who*

*baths the wounds, with rosy wine. rosy wine rosy wine who bath's the*

*wound with rosy wine.* *Farewell*

*sy.* *Farewell lovers when they're droy'd, if I am scorn'd because enjoy'd sure if*

*squeamish fops are free too rid me of dull Company sure they're free sure they're*

*free too rid me of dull Company.* *sy.*





## A NEW SONG

Set by M<sup>r</sup> Oswald, the Words by M<sup>r</sup> Smollet.

Aria

When sappho tun'd the raptur'd strain the listning wretch forgot his pain

with art divine the lyre she strung like thee she play'd like thee she sung

like y<sup>e</sup> she play'd like thee she sung *sym.*

2  
For while she struck the quivering wire  
The eager breast was all on fire  
And when she join'd the vocal lay  
The captive soul was charm'd away. The captive &c.

3  
But had she added still to these  
Thy softer chaster pow'r to please  
Thy beauteous air of sprightly youth  
Thy native smiles of artless truth. Thy native &c.

4  
She neer had pin'd beneath disdain  
She neer had play'd and sung in vain  
Despair her soul had neer possess'd  
To dash on rocks the tender breast. To dash &c.





See! Amanda,  
A NEW SONG.  
set for the German Flute

by a Gentleman

*Vivace*  
See Aman-da bloo-ming Nature, paints the meads with gay de-light,

Flora's ev-ry beau-teous fea-ture, Phears the heart and charms the sight

Hast my fair one come a-way, Each fresh bles-sing we'll im-prove

Give to Syl-van sports the day, The night to love Mis-teri-ous love.

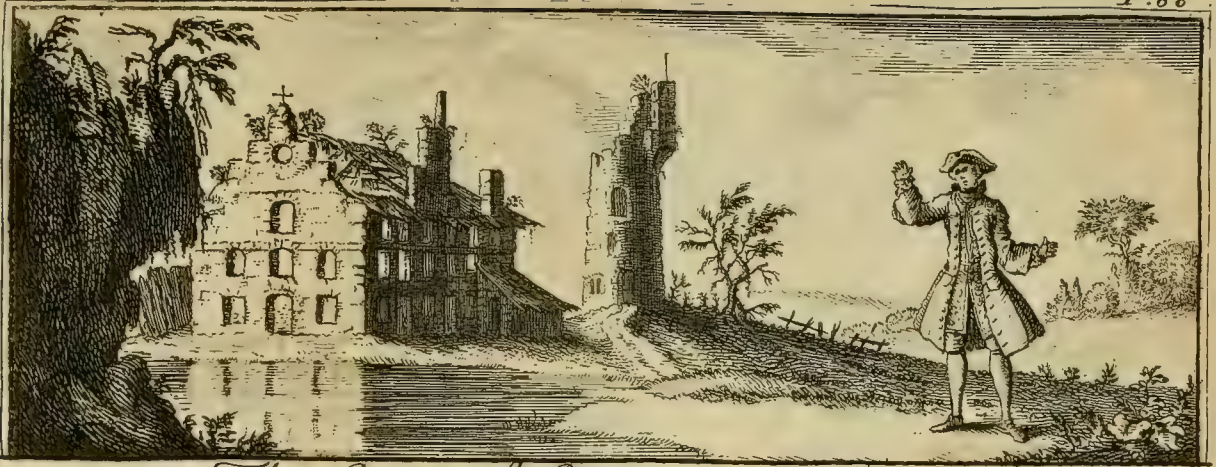
*Da Capo*

Quit the Towns tempestuous Ocean,  
Pleasure here has fix'd her seat;  
Hymen claims our just devotion,  
Hymen loves this calm retreat.

Here the wanton Graces sport,  
Care far hence an exile roves;  
Cupid here maintains his Court,  
Here Cupid shall unite our loves.

*Quit the Towns &c.*





*The Power of Beauty or the Snake* set by M<sup>r</sup> Carey

Is there a charm ye pow'r's a-love, to ease a wounded breast thro' reason's glass to look at  
 love, to wish and yet to rest Let wisdom boast, tis all in vain An empire o'er the  
 mind, 'tis beauty, beauty, holds the chain, and triumphs o'er mankind & triumphs o'er mankind

Thrice happy birds who on the spray  
 Unwearied notes prolong  
 Your feather'd mates reward the lay  
 And yield to pow'r's full song  
 By nature fierce, without controul  
 The human savage ran  
 Till love refin'd his stubborn soul  
 And civiliz'd the man. And &c.

Verse turns aside the tyrants rage  
 And cheers the drooping slave  
 It wins a smile from hoary age  
 And disappoints the grave  
 The force of numbers must succeed  
 And sooth each other ear  
 Tho' my fond cause should phœbus plead  
 He'd find a Daphne here. He'd &c.

4  
 Did heav'n such wond'rous Gifts produce  
 To curse our wretched race  
 Say, must we all the heart, accuse  
 And yet approve the face  
 Thus, in the sun bedropt with gold  
 The basking adder lies  
 The swain admires each shining fold  
 Then grasps the snake & dies. Then &c.

Flute

Flute musical notation consisting of two staves with various notes, rests, and ornaments.







*The Northern Lass.*

*Set by M<sup>r</sup>. Fisher.*

*Come take your glass if Northern Lass so prettily Advised I drank her health & really*  
*was agreeably surpris'd her shape so neat her voice so sweet her Air and Mien so*  
*free the siren charm'd me from my meat but take your drink said she.*

2

*If from the north such beauty comes*  
*Flow is it that I feel*  
*Within my breast that glowing heat*  
*No tongue can ere reveal*  
*The cold and raw the north wind blows*  
*All summer's on her breast*  
*Her skin was like the driven snow*  
*But sun-shine all the rest.*

3

*Her heart may southern climates melt*  
*Tho' frozen now it seems*  
*That joy with pain be equal felt*  
*And ballanc'd in extremes,*  
*Then like our genial wine she'll charm*  
*With love my panting breast*  
*Me, like our sun her heart shall warm*  
*- Be - Ice to all the rest.*





*Gold a Receipt for Love.*

Set by M<sup>r</sup>. Monro.

When love and youth can not make way, nor with the fair a-vail  
 to bend to cupid's gentle sway; what art  
 --- t what art can then pre-vai---l, what art can then pre--vail.

2  
 I'll tell you strephon a receipt  
 Of a most sovereign pow'r  
 If you the stubborn would defeat  
 Let drop a golden show'r, Let drop &c.

3  
 This method try'd enamour'd Love  
 Before he could obtain  
 The cold regardless danae's love  
 Or conquer her disdain. Or &c.

4  
 By cupid's self I have been told  
 He never wounds a heart  
 So deep as when he tips with gold  
 The fatal piercing dart. The &c.



# A NEW SONG

P. 91

Set by M<sup>r</sup> Pryn

in Compass of the German Flute

*Sinfonia*

*Amoroso*

*Song*

On Bel-vi-de-ra's bo-som lying

*So.*

Wishing, sighing, panting, dying, the cold regardless maid to move m<sup>th</sup>

*So.*

un-a-vailing pray'rs I sue

*Sy.*

you first have

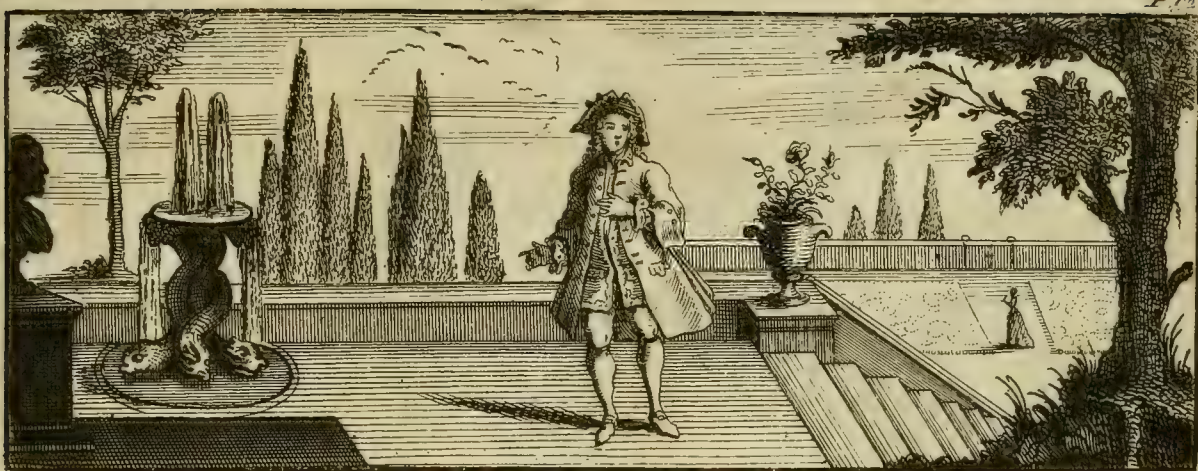
taught me how to love, Ah! teach me to be happy too.

*So.*

You first have taught me how to love, Ah! teach me to be hap-py too.

But conscious of my easy nature  
 Thus replies the careful creature  
 'Tis ev'ry prudent maid's concern  
 Her lover's fondness to improve  
 If to be happy you should learn  
 You quickly would forget to love





# Gentle Parthenissa

Song by M<sup>rs</sup> Sullivan.

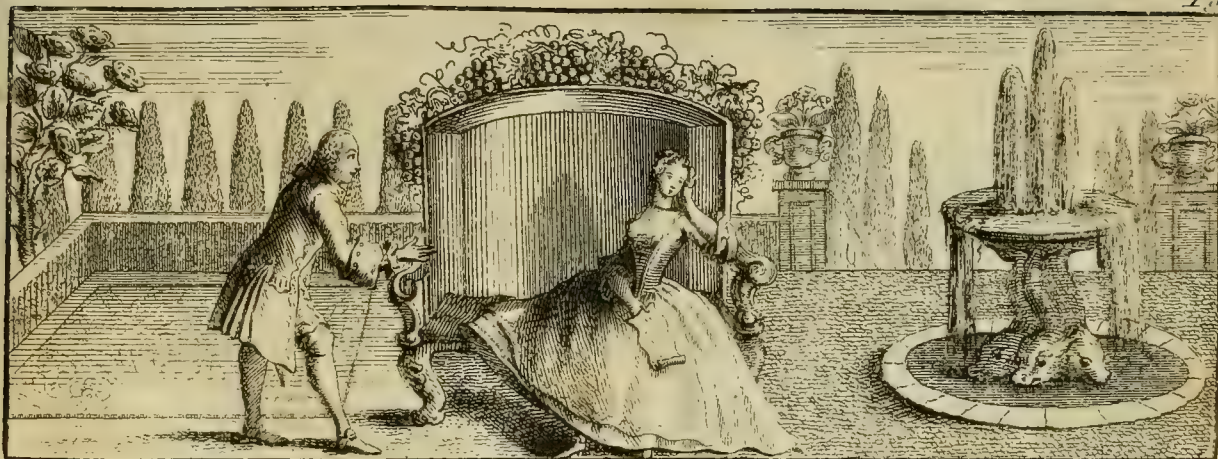
Musical score for "Gentle Parthenissa" in 3/4 time, featuring a treble and bass clef. The lyrics are written below the notes.

When gentle Parthe-nis-sa walks, or gay...ly smiles, or  
 sweet...ly talks. A thousand Charms a...round her fly,  
 A thousand Swains un heed...ed dye, a thousand Swains unheed...ed  
 dye.

If then she Labours to be seen,  
 With all her killing Arts and Mein;  
 From so much Beauty so much Art,  
 What mortal can secure his Heart.







## Advice to Sylvia.

Set by Sig. Tortorelli.

*S:*

Sylvia wilt thou part thy Prime, Stranger to the Joys of Love? thou hast Youth &

that's the Time, Every Minute to improve. Round thee wilt thou never hear;

Little wanton Girls and Boys, Sweetly sounding in thy Ear, Sweetly sounding

in thy Ear, Infant Prate and Mothers Joys.

Only view that little Dove,  
Softly cooing to its Mate;  
As a further Proof of Love,  
See her for his Kisses wait;  
Hark! the charming Nightingale,  
As it flies from Spray to Spray,  
Sweetly Tunes an amirous Tale,  
Sweetly &c.  
I love, I love it strives to say.

7

Could I to thy Soul reveal,  
But at least, a Thousand'th part,  
Of these pleasures Lovers feel,  
In a Mutual Change of Heart:  
Then repenting would'st thou say,  
Virgin fears from hence remove,  
All the Time is thrown away,  
All &c.  
That we cannot spend in Love.





The Tell Tale within Compass of the FLUTE by M. Carey

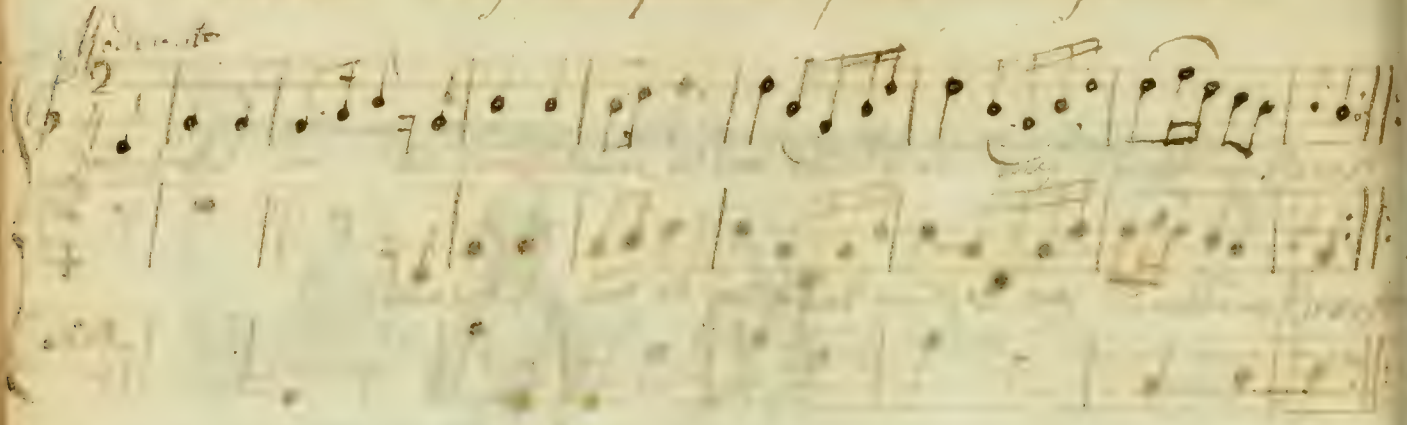
Blab not what you ought to smother, Honour's Laws should sacred be, Boasting  
 favours from another, neer will favour gain with me. neer will favour gain w<sup>th</sup> me  
 But inspir'd with Indig-nation, sooner I'd lead Apes in Hell, e'er I'd trust my Re-pu-  
 tation, with such Fools as kiss and tell, with such Fools as kiss and tell.

<p>He who finds a hidden Treasure,          Never should the same reveal,          Him whom Beauty crowns w<sup>th</sup> pleasure,          Cautious should his Joy conceal. cautious &amp;c.</p>	<p>Him with whom my Heart I'll venture,          Shall my Fame from censure save          One where Truth and Prudence center,          And as secret as the Grave. And as sec.</p>
---	---

A new Song sung at the publick Gardens

By J. G. Galle

*Allegretto*



The first system of music consists of three staves. The top staff is a treble clef with a 2/4 time signature. It contains several measures of music, including a 7-measure rest. The middle and bottom staves appear to be for a keyboard instrument, with notes and rests corresponding to the melody above.



The second system continues the musical piece with similar notation on three staves, showing the continuation of the melody and accompaniment.

*Faint, illegible handwritten text, possibly lyrics or performance instructions.*

*Faint, illegible handwritten text, possibly a signature or additional notes.*

## Set by Mr. Oswald

*Moderato*

On a bank beside a willow, heav'n her cov'ring, earth her Pillow,  
 sad Aminta sigh'd alone; From the cheartless dawn of morning, 'till the  
 dews of night returning, singing thus she made her moan; *Hope is*  
 vanish'd, joys are banish'd, Damon my belov'd is gone, *damon my belov'd is gone.*

Time I dare thee to discover,  
 Such a youth and such a lover,  
 Oh! so true so kind was he;  
 Damon was the pride of nature,  
 Charming in his ev'ry feature,  
 Damon liv'd alone for me,  
 Melting kisses,  
 Murmuring blisses,  
 Who so liv'd and lov'd as we.  
 Who so &c.

Never shall we curse the morning,  
 Never blest the night returning,  
 Sweet embraces to restore;  
 Never shall we both lye dying  
 Nature failing: love supplying,  
 All the joys he drain'd before;  
 Death come end me,  
 To befriend me,  
 Love and Damon are no more.  
 Love &c.

Two Duets by M<sup>r</sup> Beard

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests. A small 'S.' is written above the staff on the right side.

*Some hard saying*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests. The lyrics "well, but more" are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests. A double bar line is present near the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests. A double bar line is present near the end of the staff.

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*THE EARLY HORN,*  
*in full score; set by M<sup>r</sup>. Galliard*

*Recit:*

*The rosy morn w<sup>th</sup> golden tresses crown'd, now leaves her gay Pavillion in y<sup>e</sup> skies, to usher in the*

*sun: before his steps she strents y<sup>e</sup> glittering dew drops o'er y<sup>e</sup> ground, that pave like sparkling gems his radiant*

*way. The hunters horse breaths hard & neighs aloud, & snuffs the air; and*

*paws y<sup>e</sup> sounding earth. The op'ning hound exalts all nature's pleasid & ev'ry object*

*to the chase invites. But most these shades where oft in silent night Phebe her*

We will not be so content to what our mother says, but will be our  
 own experience to a boy - for he will be a slave I will I mean  
 if I do it do I, which may die if I do.

the night & only she pates away  
 But I declare woud' make you stare  
 with wonder you see  
 The fact that you'll fill my tomes  
 to his some sense & experience,  
 That she can talk with  
 And she get together  
 and she may depend a point  
 it will be a great  
 will be much of

Young Simon gay the other day  
 would struggle for a kiss  
 I pressed on my cry'd to him did she  
 with what do you mean by this  
 for wondrous vice that you'll intice  
 When I have to off for  
 I wish may die if you could make me cry  
 I wish may die if he did if he did  
 men'll be free which you'd see  
 on his my mother's side  
 He's as wise being quite as wise  
 Until I'm wite as I  
 At forty three as proud'll be  
 I wish may die if  
 But sweetest than with Simon  
 If I do with my girl  
 do I wish I may die



kindest influence sheds, and feeds the mind with thoughts contemplative as

oft she wakes Aurora with her cheerful cries & early summons to th'harmonious Chase.

Horn

Violina 1.

2

Tenore

Voice

Basse

With early horn salute of morn that gilds this charming place w<sup>th</sup> cheerful cries bids

Handwritten title or header at the top of the page, possibly including a date or page number.

First system of handwritten musical notation on a five-line staff, featuring various note values and rests.

Second system of handwritten musical notation, continuing the piece with similar notation and some dynamic markings.

Third system of handwritten musical notation, showing further development of the musical theme.

Fourth system of handwritten musical notation, including some larger note values and possibly a change in tempo or mood.

Fifth system of handwritten musical notation, featuring a variety of rhythmic patterns and note groupings.

Sixth system of handwritten musical notation, concluding the page with a final cadence or ending.

musical score for the first system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

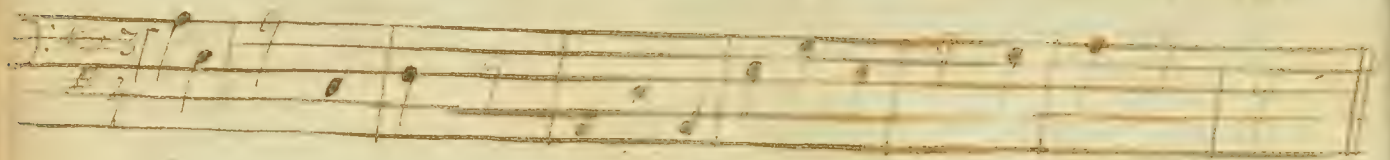
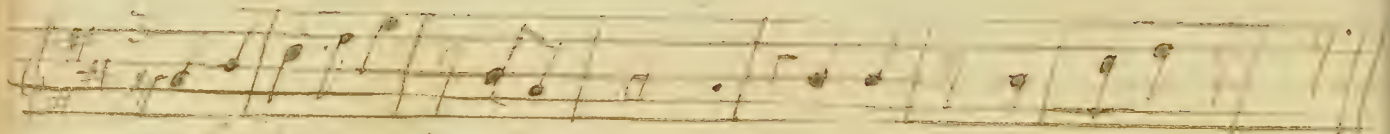
musical score for the second system, featuring five staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

*echo rise & join if jovial Chase - - - - - and join if jovial Chase - - - - - and*

*join if jovial Chase* *With early horn salute if morn that gilds this charming*



Place n<sup>o</sup>. cheerful cries bid echo rise bid echo rise and join the jovial Chace ---



Handwritten musical score for a piece titled "The Vocal hills around y. waving woods y. crystal floods all all return th'enli-ving sound the". The score is written on ten systems of staves, each system containing a vocal line and a piano accompaniment. The tempo markings are *Allegro* and *Adagio*. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

*Allegro*

*Allegro*

*Adagio*

*Adagio* *Allegro*

*The Vocal hills around y. waving woods y. crystal floods all all return th'enli-ving sound the*

*vocal hills around y. waving woods y. crystal floods all all return th'enli-ving sound. D. C.*





*[Faint, mostly illegible handwritten text in cursive script, covering the majority of the page.]*



*[A block of handwritten text at the bottom left of the page, appearing to be a signature or a specific note.]*



*A NEW SONG*  
*set by Mr. Chilcot of Bath*

*Allegro*

 The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a treble staff containing several measures of eighth and sixteenth notes, followed by a bass staff with corresponding notes and rests.

*tr* *S:* *Sym.*  
*Come thou Monarch of the vine.*

 The second system of musical notation continues the piece. It features a treble staff with a trill marking (*tr*) and a repeat sign (*S:*). The bass staff includes a *Sym.* marking. The lyrics "Come thou Monarch of the vine." are written below the bass staff. The notation includes various rhythmic values and fingerings.

*tr*  
*Come thou mo-narch of the vine*

 The third system of musical notation continues the piece. It features a treble staff with a trill marking (*tr*). The bass staff includes the lyrics "Come thou mo-narch of the vine". The notation includes various rhythmic values and fingerings.

*Plum-py Bacchus with pink eyne* *Come thou monarch*

 The fourth system of musical notation continues the piece. It features a treble staff with the lyrics "Plum-py Bacchus with pink eyne" and a bass staff with the lyrics "Come thou monarch". The notation includes various rhythmic values and fingerings.





# The Borrow'd Kiss.

Andante

Set by M<sup>r</sup>. Oswald.

See I languish. See I faint. I must bo-rron, beg or Steal.

Can you see a Soul in Want. And no kind Compassion feel

Give or lend or let me take one sweet Kiss. I ask no more

One sweet Kiss for Pity's sake. Ill re-pay it o'er and o'er

Ill re-pay it o'er and o'er.

Cloe heard and with a Smile —  
 Kind Compassionate and Sweet  
 Colin its a Sin to Steal —  
 And for me to gives not meet  
 But Ill lend a Kiss or twain —  
 To poor Colin in Distress —  
 Not that Ill be paid again —  
 Colin, I mean nothing less —

*Introduction of the 1st*

*Song of the sea from the 1st*

The page contains a handwritten musical score consisting of approximately 12 staves. The notation is in a cursive, historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves, often with some words appearing above the notes. The paper shows signs of age, including yellowing and some staining, particularly on the left side. The overall appearance is that of an early manuscript or a page from an old music book.

First young Hoge spoke his Passion till quite out of Breath,  
Crying wounds, he could hug her & Kiss her to Death,  
And Dick with her Beauty, was so much Possess'd,  
That he leathe his Food & abandon'd his Rest,  
But she could find nothing in them to endure,  
So sent them away with a Flea in their Ear,  
And said no such Boobys could tell her a Love Feat,  
To long to compliyance Sweet Man of y<sup>e</sup> Vale.

Till young Roger y<sup>e</sup> Smartest of all y<sup>e</sup> gay Youth,  
Who lately to London on a Frolick had been,  
Came Home much improv'd in his Air & Stature,  
And boldly Attack'd her, not fearing success,  
He said Heav'n form'd such ripe Lips to be Kiss'd,  
And press'd her so closely the while with his Lips,  
And shew'd y<sup>e</sup> dull Cowards the right way to affail,  
And brought to his own Sweet Chan of the Vale.



Set by M<sup>r</sup>. Arne.

Fly swiftly ye minutes till I come re-  
 ceive y<sup>e</sup> nameless soft transports y<sup>e</sup> beauty can give.

The

bow's frolick joy let him teach her to prove and she in return yield the  
 raptures of love

and she in return yield the raptures of love

raptures of love

and she in return yield the raptures of love

raptures of love

and she in return yield the raptures of love



Without love and wine wit and beauty are

4 6 6 6 6 4 7 6 6

vain pow'r and grandeur insipid and riches a pair The most splendid

5 6 6 6 6 6 4 6 \* 6 6 \* 6 7 4 6 7

palace grow's dark as the grave grow's dark as the grave Love and

6 7 6 6 4 6 4 2 6 6

wine give ye gods or take back what ye gave love & wine give ye gods or take

6 6 6 6 6 4 3 6

back what ye gave or take back what ye gave.

6 6 3 6 6 6 6 6 6 3 4 3

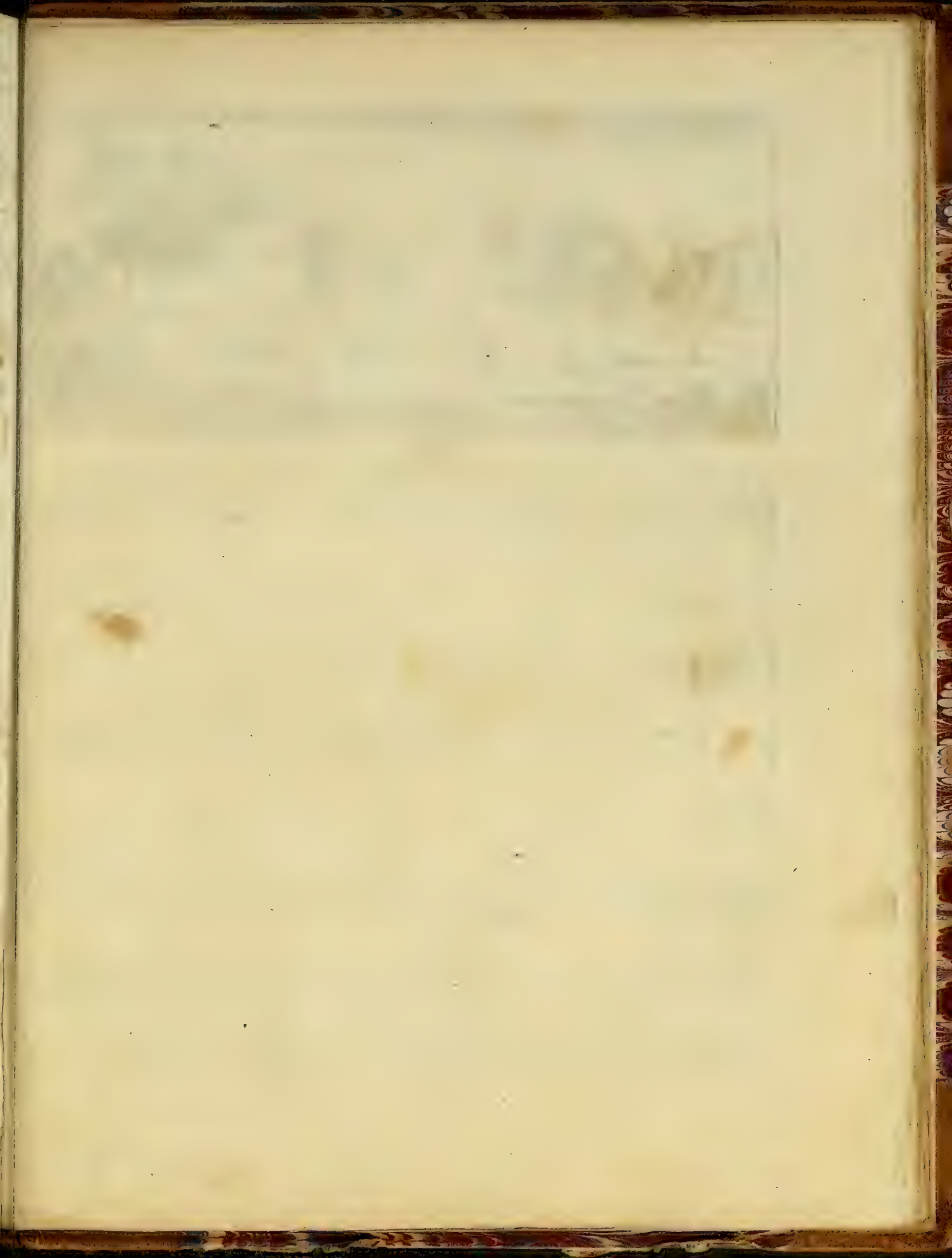
Let bright Harmonies fill the room at Love's Hall

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The ink is dark and the paper shows signs of age.

For thy blisses of Embrace, stole I Succinose and Thessalon

20

10 several artful Wiles - Apollo's Wit was next  
 stole W Graces, Silken Smiles The next of Beauty that  
 he stole Aurora's balmy Breath The next of Love's sweet  
 And to report this fair young  
 The Cherry ripe in morning Dew She play'd in ellises from a hill  
 Gave Nectar to her Lips & Nive Her dewy cheeks  
 These were her Infant Spoils a store Great Love and Honour  
 And she in time still will be known Great Love and Honour  
 At the first she stole the young man's heart  
 Then she stole the young man's heart  
 And she stole the young man's heart  
 From pallas sense to chain of soul A sweet and perfect love





*A NEW SCOT'S SONG*  
set by M. Oswald

*Andante*

The Shape and Face let others prize the Features

of the Fair, I look for Spirit in her Eyes and

meaning in her Air A Damask Check an ivory

arm, shall neer my Wishes Win, Give me an

animated form that speaks a mind within.

2

A soul where an'full honour shines,  
 Where sence and sweetness move;  
 And angel innocence refined,  
 The tenderneſs of love:  
 Theſe are the ſoul of beautys frame  
 Without whoſe Vital aid;  
 Unfiniſh'd all her features ſeem  
 And all the Roſes dead.

3

But ah? when both their charms unite,  
 How perfect is the View,  
 With ev'ry image of delight,  
 And graces ever new;  
 Their pow'r but faintly to expreſs,  
 All language muſt deſpair;  
 But go behold aſpasia's face,  
 And read it perfect there.

For the German Flute



# The Stolen Kiss.

Set by M.<sup>r</sup> Oswald

On a Mossy Bank reclin'd Beautycow Cloe lay reposing

O'er her Breast each am'rous Wind Wanton play'd its sweets disclosing

Tempted with y<sup>e</sup> Svel-ting Charms Colin happy Swain drew

nigh her Softly stole in to her Arms laid his Scrip and

Sheep Hook by her.

O'er her downy panting Breast —  
 His delighted Fingers roving —  
 To her Lips his Lips he prest —  
 In the Extacy of Loving —  
 Cloe waken'd with his Kiss —  
 Pleas'd yet frowning to Conceal it  
 Cry'd true-Lovers share y<sup>e</sup> Bliss —  
 Why then Colin wou'd you steal it.

*[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page.]*



# Fairest Isle

set by M.<sup>r</sup> Purcell

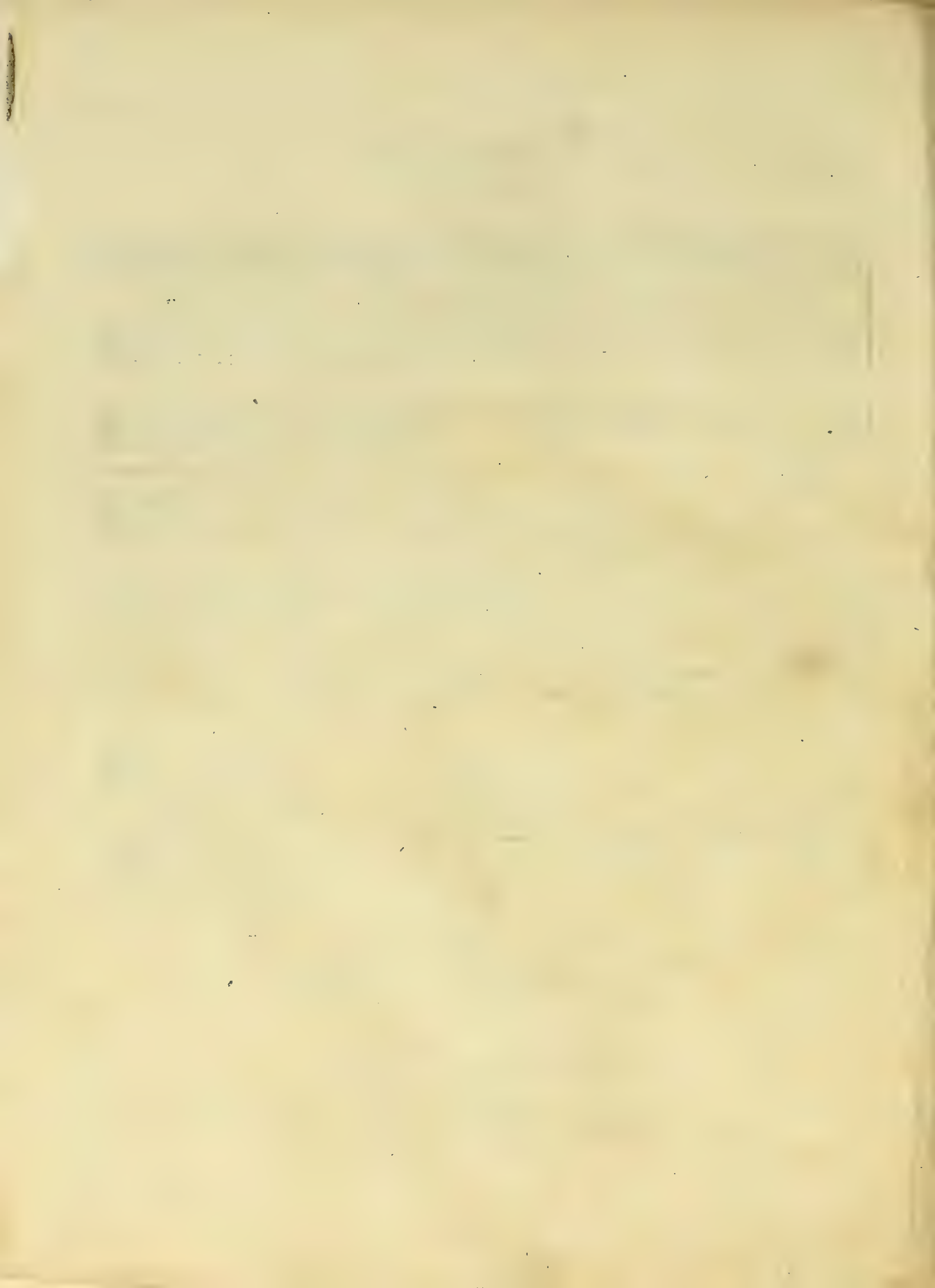
Fairest Isle of Isles ex-cel-ling seat of plea-sures and of Love;

Venus here will chuse her dwelling, and for-sake her Cyprian Grove.

Cupid, from his fav'rite nation, Care and En-vy will re-move;

Jealou-sie that poi-sons pas-sion, and de-spair that dies for Love.

Gentle Murmurs, soft Complaining,  
 Sighs that blow the Fire of Love;  
 Soft Repulses, kind disdainings,  
 Shall be all the Pains you prove.  
 Every Swain shall pay his Duty,  
 Grateful every Nymph shall prove;  
 And as these excell in Beauty  
 Those shall be renowned for Love.



Set by M<sup>r</sup>. Oswald

*Andante*

Vainly now ye strive to charm me, all ye Sweets of

blooming Mary, all ye Sweets of blooming Mary, how show'd empty.

sunshine warm me, while my *Anne* keeps away, while my Anne

keeps away;

Go, ye warbling Birds, go leave me,  
Shade, ye Clouds, the smiling Sky;  
Shade ye &c.

Sweeter Notes her Voice can give me,  
Softer Sunshine fills her Eye,  
Softer &c.

Faint, illegible handwriting at the top of the page, possibly a header or title.

Main body of the page containing several lines of extremely faint, illegible handwriting.

# The Wit & Beau

set by M<sup>r</sup>. Oswald

*Andante*

With ev'ry grace young Strephon chose his person to adorn <sup>54</sup>.

that by the beauties of his Face, in Silvia's love he

might find place and wonder'd at her scorn. <sup>54</sup>

2  
 With Bows and Smiles he did his Part,  
 But Oh! 'twas all in vain:  
 A Youth less fine, a Youth of Art,  
 Had talk'd himself into her Heart,  
 And would not out again.

3  
 With Change of Habits Strephon press'd,  
 And urg'd her to admire;  
 His Love alone the other dress'd,  
 As Verse or Prose became it best,  
 And mov'd her soft Desire.

4  
 This found, his courtship Strephon ends,  
 Or makes it to his Glass,  
 There in himself now seeks amends;  
 Convinced that where a Wit pretends,  
 A Beau is but an Ass. —



Set by M<sup>r</sup>. Lampe

My Lesbia let us live, & love,      Let crabb'd Age talk what it will  
The sun though down returns above,      But we once dead must be so still

Kiss me a thousand times & then, give me a hundred kisses more now kiss a

thousand times again, then th' other hun-      dred

as before, then th' other hun-      dred as before.

2  
And then, when we have done all this,  
That our sweet pleasures may remain,  
We will continue on our bliss,  
Unkissing of them all again  
Thus we will love, & thus we'll live  
While all our posting minutes fly  
We'll have no time to vex or grieve  
But kiss, & unkiſs till we die.





# Set by M.<sup>r</sup> Howard

*If love be a fault & in me thought a crime how great's my offence bear you witness O time*

*the days & y<sup>e</sup> nights & the hours as they roll'd you know may be felt but are ne'er to be told*

*One day pass'd away and saw nothing but love another came on & y<sup>e</sup> same thing did prove the*

*sun it grew tir'd still to look on the same but I grew more pleas'd as the next moment came.*

*I saw you all day & all day with new gust  
 And yet ev'ry day was to me as the first  
 Thus fleeting time passes with down on its Wings  
 And whilst this remains rest unenvi'd ye Kings  
 If this be a Crime be my Judges ye Fair  
 And if I must suffer for what is so rare  
 True Lovers hereafter this wonder shall tell  
 The cause of my death was for loving too well*



# The Rapture.

Moderato.

Set by M<sup>r</sup>. Oswald

Whist on thy dear Bosom lying Coelia, who can speak my Bliss  
Who the Rapture I'm en-joying Whint'hy Balmy Lips I Kiss

Fingerings: 6 6 6 5 4 6 6 4 5 4 6 7 4 3

Every Look with Love in--spires me, Every Touch my

Fingerings: 6 6 6 6 5 6 4 6

Bosom Warms, Every Melting Murmur fires me

Fingerings: 5 4 6 6 6 5 4 6

Every joy is in thy Arms

Fingerings: 6 4 5 4 6 7 4 3

Those dear Eyes how soft they languish  
 Feel my heart with Rapture beat -  
 Pleasure turns almost to Anguish -  
 When 't Transport is so sweet -  
 Look not so divinely on me -  
 Coelia, I shall die with Bliss -  
 Yet, yet turn those Eyes upon me -  
 Who'd not die a death like this.





# The Parting Kiss.

Tender

set by M.<sup>r</sup> Oswald.

One kind Kiss be-fore we Part Drop a Tear & bid a

-diem Tho' we Se-ver my fond Heart Till we

meet shall part for You' Till we meet shall part for

You shall part for You.

Yet yet Weep not so my Love  
 Let me Kiss that falling Tear  
 Tho' my Body must remove  
 All my Soul will still be here  
 All my Soul will still be here  
 will still be here

All my Soul and all my Heart  
 And every Wish shall part for you  
 One kind Kiss then ere we part  
 Drop a Tear and bid Adieu  
 Drop a Tear and bid Adieu  
 and bid Adieu

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in ten horizontal staves, each containing a series of notes and rests. The notes are small, dark dots, and the rests are indicated by vertical lines. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The notation appears to be a form of musical shorthand or a specific dialect of musical notation. The first staff begins with a clef-like symbol and a key signature. The notation continues across the page, with some staves ending in double bar lines. The overall appearance is that of an old, handwritten manuscript.

Locke 20

1691

Dear Sir  
I have receiv'd your letter of the 17th inst. and am glad to hear  
that you are well. I am well at present and hope these few lines  
will find you the same. I have not time to write you more  
at present but will do so again soon.

Locke 21

1691

I have receiv'd your letter of the 17th inst. and am glad to hear  
that you are well. I am well at present and hope these few lines  
will find you the same. I have not time to write you more  
at present but will do so again soon.

Locke 22

1691

I have receiv'd your letter of the 17th inst. and am glad to hear  
that you are well. I am well at present and hope these few lines  
will find you the same. I have not time to write you more  
at present but will do so again soon.

Locke 23

I have receiv'd your letter of the 17th inst. and am glad to hear  
that you are well. I am well at present and hope these few lines  
will find you the same. I have not time to write you more  
at present but will do so again soon.



*A NEW SONG, the Words by a Lady of Quality.  
Set by M<sup>r</sup>. Oswald*

*Sym.*  
\*  
\*  
\*  
\*  
*Moderato*

*Should Love Sincere devoid of artless*

*joy or bliss bestow, Because the hand goes with the heart must*

*that create our woe, Tho' hymen's torch burns often dim 'Tis*



not poor Flymen's fault he neer design'd his nymphs & swains shou'd traffick

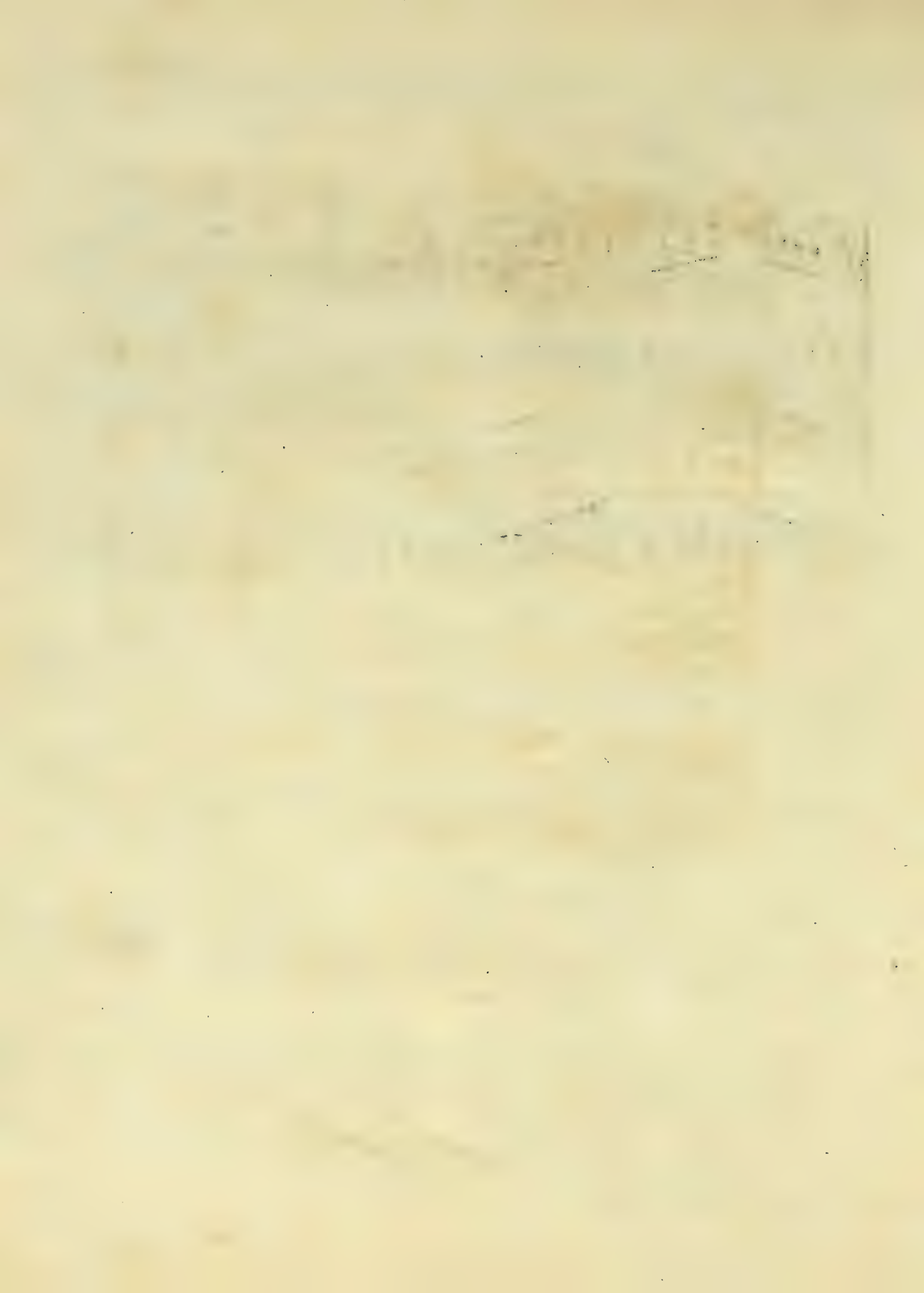
or be bought shou'd traffick or be bought.

2

But plutus, foe to gen'rous Love,  
 Tis ruin curse and bane,  
 Resolv'd that gold shou'd only move,  
 The youthfull nymph and swain:  
 Thus riches joyn's unequal pairs,  
 Neglecting care and rule,  
 The ugly with the blooming fair,  
 The witty with the fool:  
 The witty with &c.

3

Let sense and merit fix your choice  
 Good nature too should did  
 Attend to truth's unerring Voice  
 And let not wealth perswade  
 A partner thus, by reason chose,  
 Your tendernefs' repays  
 No chains, no fetters, will impose  
 But sooths your nights and days  
 But sooths &c.



# The Kiss Repaid.

Set by M. Oswald

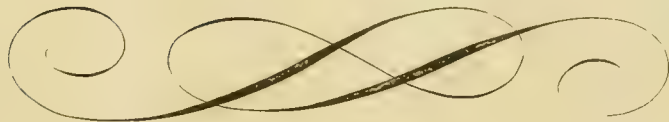
Cloe by that borrow'd Kiss I al---as am

quite un done. 'Twas so Sweet so fraught w<sup>th</sup> Bliss

Thousands will not pay that One Thousands will not

pay that One

Least the Debt should break your Heart  
 Roguish Cloe smiling Cries,  
 Come a Thousand then in part  
 For the present shall Suffice.  
 For the present shall Suffice.







*Phebe. A Pastoral.*

*Set by Mr Oswald*

My Time Oh ye Muses was happily spent, When Phebe went with me, where  
Ten thousand soft Pleasures I felt in my Breast, Sure ne ver fond Shepherd, like

ever I went; Colin was blest; But now She is gone and has left me be hind, what a

mervellous Change on a sudden I find, When things were as fine as could

possibly be. I thought it was Spring, but a-las it was She.

The Fountain that wont to run sweetly along,  
And dance to soft Murmurs the Pebbles among,  
Thou knowst little Cupid if Phebe was there,  
Twas Pleasure to look at twas Musick to hear,  
But now she is absent, I walk by its side,  
And still as it Murmurs do, nothing but chide;  
Must you be so chearful, whilst I go in Pain,  
Peace there with your Bubbling & hear me complain

My Dog, I was ever well pleased to see,  
Come wagging his Tail to my fair One and me;  
And Phebe was pleas'd too, and to my Dog said,  
Come hither poor fellow, and patted his Head,  
But now when he's fawning I with a sour Look  
Cry Surrah and give him a Blow with my Crook:  
And I'll give him another, for why should not Tray,  
Be dull as his Master when Phebe's away.

Sweet Musick went with us both all the Wood thro'  
The lark, Linnet, Thrush, and Nightingale too;  
Winds over us whisper'd Rocks by us did bleat,  
And chirp went the Grass-hopper under our Feet,  
But now she is absent, tho' still they sing on,  
The Woods are but lonely, the Melodys gone;  
Her Voice in the Concert, as now I have found,  
Give every thing else its agreeable sound.

Will no pitying Power that hears me complain,  
Or cure my Disquiet, or soften my pain;  
To be cur'd, thou must Colin thy Passion remove,  
But what Swain is so silly to live without Love,  
No, Duty, bid the dear Nymph to return,  
For neer was poor Shepherd so sadly forlorne;  
Ah! what shall I do? I shall die with Despair,  
Take heed all ye Swains, how you love one so fair.



# To Sacharissa

A NEW SONG

*And.<sup>te</sup>*

The musical score consists of four systems, each with a vocal line and a piano accompaniment line. The key signature has one flat (B-flat) and the time signature is common time (C). Fingerings are indicated by numbers 1-5. Trills are marked with 't'. The score includes dynamic markings such as *ad.<sup>te</sup>* and *Andante*. The lyrics are written below the vocal line.

Dear un-re-lent-ing cru-el fair, how cou'd you first my heart en-  
 snare; then leave that heart to bre-ak, then leave that heart to break.  
 how cou'd you first obtain a prize, by those dear sweet deluding  
 eyes, and then that prize for-sake, and then that prize for-sake.

Like the close everlasting Flame,  
 My Heart is doom'd to burn the same,  
 Whilst you the Heart inspire;  
 You, like the Vestal, void of sleep,  
 With-in, eternal Vigils keep,  
 And feed the fainting Fire

Dear cruel Nymph those Flames suppress,  
 O love me more, or plague me less;  
 Too much you know I've bore:  
 For shame throw off that haughty Air,  
 And shew the soft complying Fair,  
 Or let me love no more.





# The Imaginary Kiss.

Andante

When Fanny I saw as she tript o'er y<sup>e</sup> Green, Fair blooming soft Artless and kind

Fond Love in her Eyes M<sup>u</sup> and sense in her Mien, & Warmness w<sup>th</sup> Modesty joind

transported with sudden Amazement, I stood, fast riveted down to the Place, Her

delicate Musick easy Motion, I view'd & wander'd o'er every Grace, & wander'd o'er every

Grace.

Ye Gods! what Luxuriance of Beauty, I cry,  
 What Raptures must dwell in her Arms!  
 On her Lips I could feast, on her Breast I could die,  
 O Fanny, how sweet are thy Charms!  
 Whilst thus in Idea my Passion I fed,  
 Soft Transport my Senses invade,  
 Young Damon step'd up, w<sup>th</sup> y<sup>e</sup> Substance he fled,  
 And left me to kiss the dear Shade.

*[Faint, illegible text, possibly bleed-through from the reverse side of the page]*

*[Faint, illegible text at the bottom of the page]*



Set by Mr Oswald

# The Cypress Grove

*Tender*

Beneath a Cypress Grove Young Strephon sought Relief, the  
 Flowers around his Head, Pin'd conscious of his Grief, Fond

Foolish Wretch he cri'd, I love and yet de-spair, Pursue tho'  
 Still denied, by the too cruel Fair.

The Courtier asks a Place,  
 The Sailor Tempts the Sea,  
 The Miser begs Increase,  
 Love only governs me,



Nor Honour Wealth nor Fame,  
 Can like soft Transports move,  
 On Earth tis Bliss Supreme,  
 And Heav'n is but to love.





# False Philander.

See by M<sup>o</sup> Oswald

*Andante*

*Fare well thou false Phi lander Since now from me you rove And leave me*

*here to wander, no more to think of Love. I must for ever lan - - gush, I*

*must for ever mourn from Love I now am banished and shall no more return*

 The musical score consists of three systems of staves. Each system has a vocal line in treble clef and a piano accompaniment in bass clef. The music is in a minor key and 3/4 time. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments.

*Farewel deceitful Traitor,  
 Farewel thou perjurd Swain,  
 Let never injurd Creature  
 Believe your Tons again.*

*The Passion you pretended,  
 Was only to obtain,  
 For now the Charm is ended,  
 The Charmer you disdain.*



A NEW SONG set by M<sup>r</sup>. Arne

*Andros* Oh lovely maid how dear's thy

now at once I love, at once adore with wonder are my thoughts possess, while softest

love inspires my breast, while softest love inspires my breast.

2

Yes charming victor, I am thine  
 Poor as it is, this heart, of mine  
 Was never in another's power  
 Was never pierc'd by love before  
 Was never pierc'd &c.

3

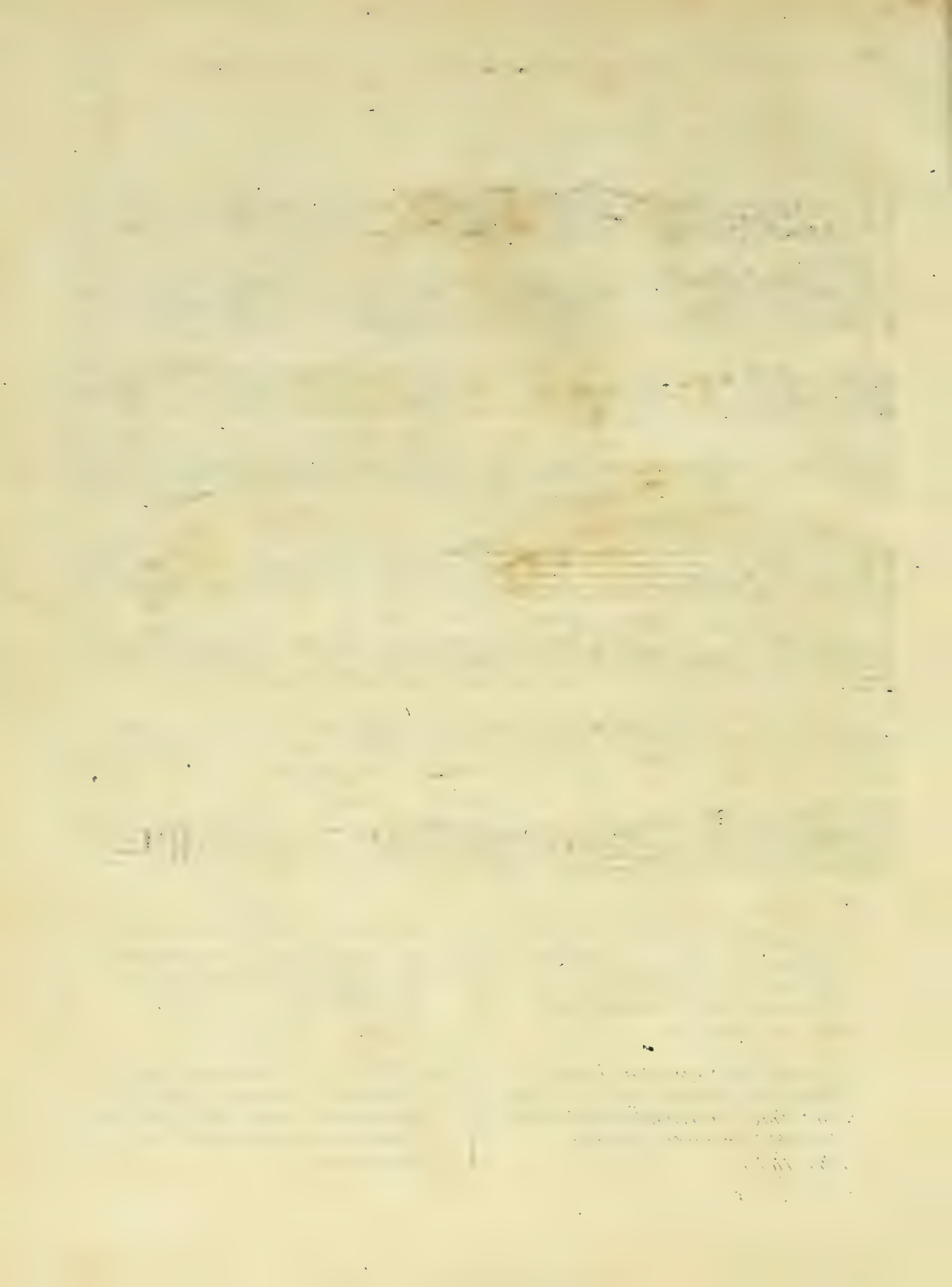
In thee I've treasur'd up my joy  
 Thou canst give bliss or bliss destroy  
 And thus I've bound my self to love  
 While bliss or misery can move  
 While bliss &c.

4

O should I ne'er possess thy charms  
 Ne'er meet my comfort in thy arms  
 Were hopes of dear enjoyment gone  
 Still would I love thee alone  
 Still would I &c.

5

But like some discontented shade  
 That wanders where its body's laid  
 Mournful I'd roam with hallow glare  
 For ever exil'd from the Fair.  
 For ever &c.







# The Weeping Fair.

Set by M<sup>o</sup> Oswald

*tr* *tr*  
*tr*  
*t*

A Youth adorn'd with ev'ry Art, To warm and win a Cold and Heart, in  
 secret mine pos-sess. The Morning Buds that fair-est blow; The  
 vernal Ode that strength-est grows, His Face and Shape ex-press  
 His Face and Shape ex-press

In moving Sounds he told his Tale,  
 Soft as the sighing of the Gale,  
 That makes the flow'ry Year;  
 What wonder, he could charm with Ease,  
 Whom happy Nature form'd to please:  
 Whom honour made sincere Whom &c.

At morn he left me sought and full,  
 The fatal Evening heard his Knell,  
 And saw the Tears I shed.  
 Tears that must ever ever fall  
 For ah! no sighs the past recall.  
 No Crys awake the Dead. No Crys &c.

Handwritten musical notation on six staves. The notation includes various note values, stems, and clefs, though the specific details are somewhat faded and difficult to discern. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. There are some markings above the staves, possibly indicating measure numbers or other musical instructions.

Handwritten text, possibly lyrics or performance instructions, written in a cursive script. The text is arranged in several lines, with some lines appearing to be part of a larger section or paragraph. The handwriting is somewhat faded and difficult to read, but it appears to be a continuous piece of text.

111092

*[Faint, illegible handwriting throughout the page, possibly bleed-through from the reverse side.]*

*A NEW SONG,*  
the Words from Anacreon; set by M<sup>r</sup>. Chulcot.

The musical score is arranged in systems of two staves each, with the upper staff for the vocal line and the lower staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as treble and bass clefs, notes, rests, and ornaments. The lyrics are written below the vocal line, with some words appearing in italics. Fingerings and articulation marks are present throughout the piece.

*Friends of play &*  
*mirth & wine, roses round your temples twine.*  
*Friends of play*  
*and mirth and wine friends of play*  
*friends of play & mirth and*  
*wine - - - Roses round y<sup>r</sup>. temples twine*  
*roses round your temples twine*

*sym.* Gay carousing Gay carousing *54*

Gay carousing, laughing gay, gay carousing laughing gay, gay carousing, laughing Gay

*54.* laugh - - - ing *54.* laugh - ing *54.*

laugh - - - ing gay friends of wine & mirth & play friends of wine *54.* &c.

*54.* mirth & play & mirth & play, gay carousing laughing gay, friends of wine & mirth & play

friends of wine & mirth & pla - - - y friends of wine & mirth & play

Handwritten musical notation on a five-line staff. The notes are dark ink, and there are some brownish stains or corrections over the first few measures.

Handwritten musical notation on a five-line staff. The notes are dark ink, and there are some brownish stains or corrections over the first few measures.

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Handwritten musical notation on a five-line staff. The notes are dark ink, and there are some brownish stains or corrections over the first few measures.

# The Meeting Kiss.

P128

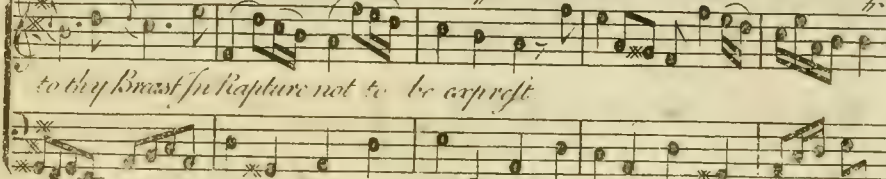
*Sym.*  
*Set by Mr. Oswald*  
*Allegro.*  
Let me



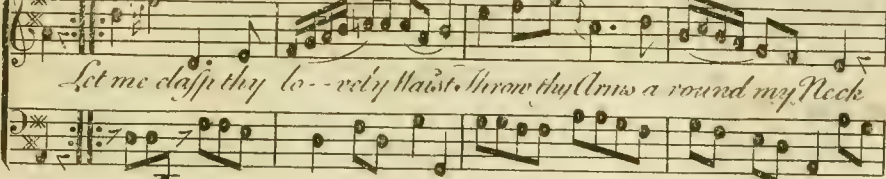
fly in to thy Arms. Let me taste again thy Charms. Kiss me press me



to thy Breast for Rapture not to be express'd



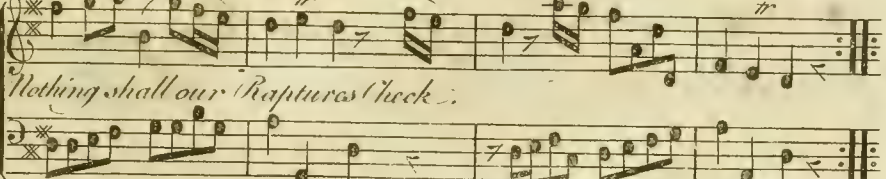
Let me daisie thy lovely Waist. Throw thy Arms a round my Neck



Thus embracing and embrac'd Nothing shall our Raptures Check



Nothing shall our Raptures Check.



verse 2. And for the by me in August from  
the words out in party by I mean  
Sounder in with the same words  
in my life as the same that was  
the same

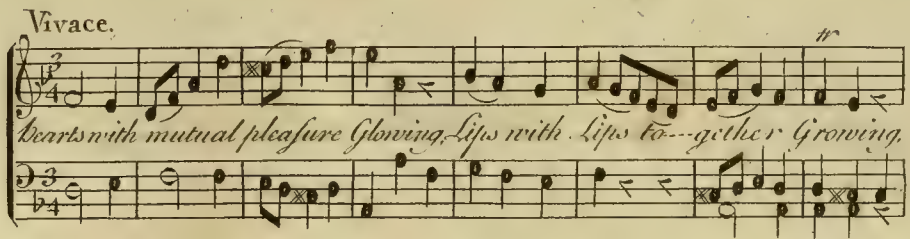
Q. 1. 3. 4. The same as the same to the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same

Lawson 4. The same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same

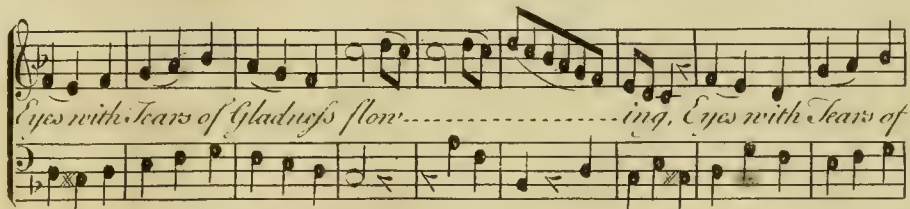
Both 5. In these words are both to be  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same  
the same as the same as the same



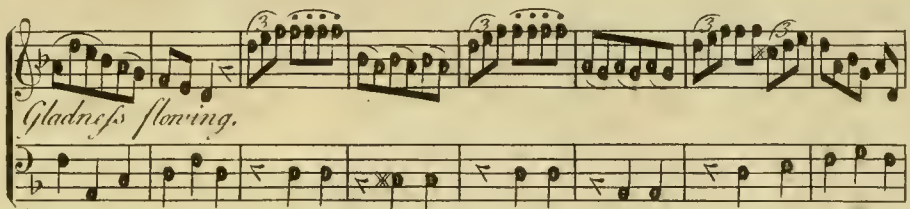
Vivace.



Hearts with mutual pleasure Glowing, Lips with Lips to---gether Growing.

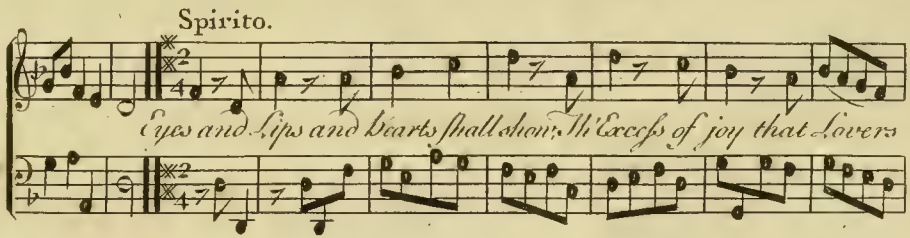


Eyes with Tears of Gladness slow-----ing, Eyes with Tears of




Gladness slowing.

Spirito.



Eyes and Lips and Hearts shall show, Th' Excess of joy that Lovers



know, Th' Excess of joy, Th' Excess of joy, of joy that Meeting Lovers



know, of joy that Meeting Lovers know.

