

MUSIC
OF
GOTTEN

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A
Pocket Book
(FOR THE)
GUITAR,
with Directions

Whereby every Lady & Gentleman may become their own Tuner,
To which is Added suitable to the refin'd Taste of the present Age
an Entertaining Collection of
SONGS, DUETS, AIRS, MINUETS, MARCHES, &c.

The second Edition with Additions. Price 5s. Tuning Fork 2s.

London, Printed for Longman, Lukey & Broderip, at the Apollo, N^o 26. Cheapside.

1775



NEW MUSIC for the GUITAR,

Printed & sold by LONGMAN, LUKEY, & BRODERIP, at the Apollo, N^o 26
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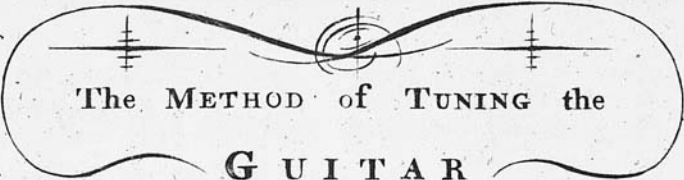
INDEX.

Air in Esther, with Variations	12	Easter Hymn	84
Allemande Swisse	13	Fair Hebe	52
Air by M ^r . Stanley	25	Feltons Minuet, with Variations	38
As now my Bloom, with the Words	36	Fairing, a Country Dance	33
A Dawn of hope	46	Female Duelist, with words	66
Bedfordshire March	7	Greenwood Tree	98
Belisle March	9	Gramachree Molly, with words	72
Building Tune in Harlequin Sorcerer	19	Guardian Angels	60
Blithe as the feather'd Songsters	48	Gently thro' the balmy Air	90
Believe my Sighs	74	He comes	51
Cruel Strephon	106	Haymakers Dance	61
Cupids Recruiting Serjeant	8	How happy was I	78
Country Dance	45	Humphry's Gavot	83
Corn Riggs	47	Jolly Young Waterman	104
Come haste to the Wedding	56	Jigg	15
Down the Burn Davy Love	88	Jack Lattin, with Variations	28
Duett	10	I do as I will with my Swain	64
Duett	14	In this shady blest Retreat	68
Duett	18	Irish Song in the Register Office	76

(INDEX Continued)

If 'tis Joy to wound a Lover	80	Oh Nanny wilt thou	62
Kate of Aberdeen	30	Pallas and Juno	92
Lovely Nymph	7	Peafants Dance	100
Laughing Minuet	11	Pantheon	51
Lefson by Morelli	11	Red Lyon Hornpipe	35
La double Entendre	21	See while thou weepst	97
Lady Coventry's Minuet	53	Song in Cymon	101
La Damofelle	86	Stadholders' Minuet	86
Mullony's Jigg	108	Song in the Chances	16
Martini's favorite Minuet	6	Song in Harlequin's Invasion	22
Marionets	6	Song in the Country Girl	26
Minuet Italiano	9	Song in the Twelvth Night	82
Minuet by Handel	15	Sufanna	54
March by Handel	19	Song in the Deferter	42
Moggy Lawther with Variations	20	Saw you my Father	32
Minuet in Rodelinda	24	The Serenade	87
Master Tommy's Married	34	Tho. Prudence may prefs me	96
March in the Infittution of the Garter	39	Thou foft flowing Avon	102
		To keep my gentle Jetsy	40
		Women Wit and Wine	94
		Weideman's Minuet	8
		Willy of the Green	58
		When firft I faw	50
		What Medecine	44

A
B
C
D
E
F
G
H
I
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z




The METHOD of TUNING the
GUITAR



NOTHING can be really more simple in itself than the Guitar, and consequently no musical Instrument more easily Tuned. The most trifling things, 'tis true, often appear difficult, but when once known, how easy, we cannot but be angry with our own selves for not knowing them before; especially if we have attempted playing the Instrument, and been obliged to somebody else for tuning it.

The Guitar has greatly the advantage of the Violin, Violoncello, Tenor, &c. in tuning, because it is fretted, and may be tuned almost as well by Method, as by the nicest Ear. It must be a very bad musical Ear, that cannot be sensible of an Octave, or when two Strings are unison, or exactly found the same one as the other.


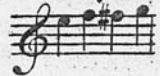
My Plan is not to swell this little volume with a general Treatise on the Instrument, Playing, Taste, &c. but only to render it an Useful, Convenient, Portable, Entertaining book; Useful, from its Instruction; convenient and portable, from its diminutive size (as it may be convey'd in the Pocket or in a Guitar Case;) Entertaining, from the great number of delicate and most admir'd Airs,
Min-

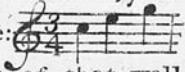
Minuets, Duets, Marches, Songs, &c. calculated purpofely for the Instrument, and fuitable to the moft refin'd taste of the present Age.

THE first thing to be known is the right pitch of the Guitar; for which purpose we have contriv'd a steel Pitch Fork, as an invariable standard to accompany these infallible directions; and may be had with or without this Book price 2^s. — To produce a musical sound from this Pitch Fork, you must hold the single end fast between your fore finger and thumb; then strike one of the fork'd ends against a Table, or solid peice of wood; immediately after you have struck it, place the single End which you hold between your finger and thumb hard down on the solid peice of wood or Table; and you will Surprizingly hear the sound your Guitar must be pitch'd to, which is middle C.  Middle C is open on the third String, and commonly brass wire. It must be your next work to get that string or Strings (as there are two strings the same note unison) to the exact pitch of the tuning Fork; but it will be best to slack one string untill you get the other to the sound of the Fork; then draw up the other you slack'd 'till it is in tune, or the same sound as the string you Pitch'd; this done, you have obtain'd the exact Pitch your Guitar ought to be.


SECONDLY. Having now Pitch'd your Instrument, and got middle C justly in Tune, you must proceed to tune middle E,  which is a sharp third above C, and has five semitones, Viz.  in consequence of the number ber

ber of femitones 'tis call'd a Sharp third. In order to tune this string, you must stop the middle C String on the fourth fret, with either finger of your left hand; and with your right hand draw up middle E, striking it often together with the string you stop, to find when it is unison with it, or exactly the same sound; when so, you may take off your finger from the fret, and your E is properly tuned: you must not forget this E has also two steell Strings; I suppose you tuned but one to the fourth stopt fret of the C; if so, you must draw up the other to the sound of that you tuned before, then your E may be said to be completely tuned.

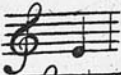
THIRDLY. The next note is call'd upper G,  which is only a flat third above middle E, because it has but four Semitones, Viz! 


in consequence of the number of femitones 'tis call'd a flat third; to tune this G you must put either finger of the left hand on the third fret of the E second Strings, and with your right hand in like manner as you did the others, draw up the G 'till it is unison, or the same sound exactly as the fret you stop on the E strings: this done, your Instrument will sound those three notes C, E, G, in proper tune:  you may easily hear if tuneable, as they are the first three notes of that well known Minuet, call'd the Stadholders or French Minuet, which is the last tune in Page 86.

The

The other three silver'd Strings are only Octaves to those strings already tuned; and must be tuned in the following manner. Lower C  or the lar-

gest Silver String open, must be tuned to the found or Octave of middle C: low-

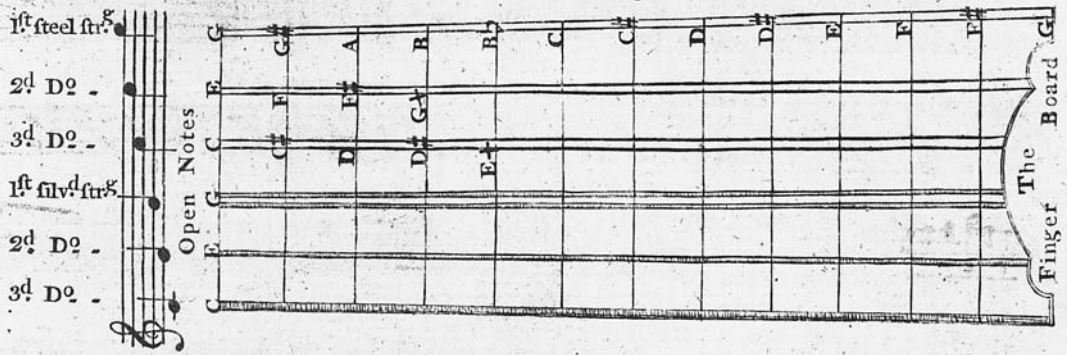
er E  the second silver'd string open, to the Octave of middle E: low-

er G  (which has two silver'd strings) to the Octave or same found as

upper G. This being done your Instrument may be said to be completely tuned. It will probably require some little Practise to those not well acquainted with Music, but in a few hours trial there is not the least doubt of its being familiar to the most unskill'd capacity. To throw stronger light on the arduous Tuner's Idea, following is a drawing of the Guitar finger board which contains all the semitones of the flat and sharp third and the Notes; also a cross X on the strings, and where the finger is stopt to tune the others by.

Plan

Plan of a Guitar Finger Board.



THESE directions will I hope be sufficient for ev'ry Lady and Gentleman to tune their own Guitar. It will be more satisfaction to themselves and save a great deal of carriage and expence, to and from the Music Shops; and often when it has been tuned at them, the Strings probably will get out of Tune before the proprietor can have the Instrument in possession.

When ev'ry one of our Obliging Customers can tune their own Guitar, it certainly will be greater satisfaction than the profits arising to the EDITORS.

Martini's favorite Minuet.

The image displays a musical score for two pieces. The first piece, "Martini's favorite Minuet," is written in 3/4 time and consists of five staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *h* and *h*. The piece concludes with a double bar line and repeat dots. The second piece, "Marionets," is written in 3/8 time and consists of two staves of music. The notation includes treble clefs, a key signature of one flat, and various musical notations such as eighth notes and rests. The piece concludes with a double bar line and repeat dots. The score is printed in black ink on aged paper.

Bedfordshire March or Jove in his Chair.

7

Musical score for "Bedfordshire March or Jove in his Chair." The score consists of three staves of music in treble clef. The first staff contains the main melody. The second and third staves provide accompaniment, featuring triplets and a *h* (harmonic) marking. The music is in a common time signature and features a key signature of one sharp (F#).

Lovely Nymph.

Musical score for "Lovely Nymph." The score consists of three staves of music in treble clef. The first staff contains the main melody. The second and third staves provide accompaniment, featuring triplets and a *h* (harmonic) marking. The music is in a common time signature and features a key signature of one sharp (F#).

Weidemans Minuet.

Musical score for 'Weidemans Minuet'. The piece is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff contains a repeat sign. The third staff includes a sharp sign (#) and a fermata (hr) over a note. The fourth staff ends with a repeat sign.

Cupid's Recruiting Serjeant.

Musical score for 'Cupid's Recruiting Serjeant'. The piece is written in treble clef with a common time signature (C). It consists of two staves of music. The first staff includes a fermata (hr) over a note. The second staff ends with a repeat sign.

Minuet Italiano .

Musical score for Minuet Italiano, consisting of five staves of music. The piece is written in treble clef with a 3/4 time signature. It features a melodic line with frequent triplets and a bass line with chords and triplets. The score includes repeat signs and a fermata. The notation is clear and well-preserved.

Beffle March .

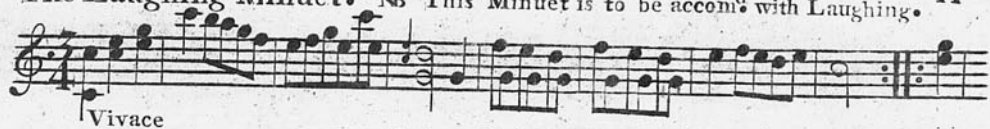
Musical score for Beffle March, consisting of two staves of music. The piece is written in treble clef with a 3/4 time signature. It features a melodic line with frequent triplets and a bass line with chords and triplets. The score includes repeat signs and a fermata. The notation is clear and well-preserved.

DUETT.

Citra
PrimoCitra
Secondo

The musical score is arranged in four systems, each with two staves. The first system is labeled 'Citra Primo' and 'Citra Secondo'. The music is written in treble clef with a 6/8 time signature. The first system shows the beginning of the piece with various rhythmic patterns and accidentals. The second system continues the melody with repeat signs. The third system features more complex rhythmic figures and repeat signs. The fourth system concludes the piece with final notes and repeat signs.

The Laughing Minuet. NB This Minuet is to be accom^d with Laughing. 11



Vivace



Lesson by Morelli.



12

Air in E^{flat}, with Variations.

This musical score is written for a single melodic line in treble clef, 3/8 time. The key signature is one flat (E-flat major or C minor). The piece begins with a treble clef and a 3/8 time signature. The first staff contains the main melody, featuring several triplet markings (indicated by a '3' above a bracket) and a fermata (marked 'h'). The second staff is labeled 'Var. 1.' and contains a variation of the melody with similar triplet and fermata markings. The third staff continues the main melody. The fourth staff continues the main melody. The fifth staff is labeled 'Var. 2.' and contains a second variation of the melody. The sixth staff continues the main melody. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings.



Allemande Swisse.



DUETT.

The image displays a musical score for a duet, consisting of six systems of two staves each. The notation is in treble clef with a 6/8 time signature. The music features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and repeat dots.

Minuet by Handel.

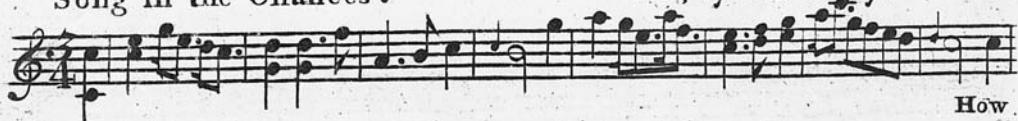
The musical score for the Minuet by Handel is written on five staves. The first staff begins with a treble clef and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff contains a trill marked 'tr' and a triplet of eighth notes. The third staff continues the melodic line. The fourth staff features three trills marked 'tr' and ends with a double bar line and repeat dots. The fifth staff continues the piece.

Jigg.

The musical score for the Jigg is written on two staves. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the piece, featuring a key signature change to one sharp (F#) and ending with a double bar line and repeat dots.

Song in the Chances.

Sung by Miss Catley.



How



cruel-ly fated is Woman to Woe? Too weak to contend still be - - fet with the



Foe, Tho' each Wish we conceiv'd should be crown'd with Suc - - cess, What would



flow from those Wish-es but Care and Dif - - tress? For Love in - - ter-



-venes, And Fan-cys' gay Scenes, Alas! are clouded all o'er; The



Sun quits the Skies, Hope sickens and dies; - Heigh-o! the Heart says no



more, The Heart says no more.

2

Tho' Beauty and Riches together conspire,
To Flatter our Pride and fulfill each Desire;
Nor Beauty, nor Riches, give Peace to that Breast
Which Passion has torturd, and Grief has oppress'd.

For Love intervenes
And Fancy's gay Scenes,
Alas! are clouded all o'er,
The Sun quits the Skies,
Hope sickens and dies;
Heigho! the Heart says no more.

DUETT.

A musical score for a duet, page 18. The score is written for two voices, each with a treble clef and a 6/8 time signature. The music is arranged in four systems, each consisting of two staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs at the end of each system.

March by Handel, in the Occasional Overture.

Musical score for the March by Handel, in the Occasional Overture. The score is written on five staves in treble clef with a common time signature (C). The first staff contains the main melody. The second staff includes a first ending marked with a repeat sign and a hairpin (*hr*). The third staff features a complex accompaniment with many beamed sixteenth notes. The fourth staff includes a second ending marked with a repeat sign and a hairpin (*hr*), and concludes with a double bar line and repeat dots.

The Building Tune in Harlequin Sorcerer.

Musical score for The Building Tune in Harlequin Sorcerer. The score is written on two staves in treble clef with a common time signature (C). The first staff contains the main melody, which includes a first ending marked with a repeat sign. The second staff features a complex accompaniment with many beamed sixteenth notes and concludes with a double bar line and repeat dots.

Moggy Lawther, with Variations.



Var. 4.



Var. 5.



La Double Entender.



Song In Harlequin's Invasion .

Sung by Miss Young .

Allegro .

Sweetest Bard that

e - ver - sung, Natures - Glory, Fancy's Child, e - ver may thy ma - gic Tongue,

Warble sweet thy Wood - notes wild, War - ble sweet thy

Wood - notes wild. Bring the Laurel,

bring the Flow'rs, Lead the Dances mytic Maze; He u - - ni - ted all our.

Pow'rs, All u-niting fing his Praise, - - - - -

- - - - - All u-niting fing his Praise, - - - - - All u-niting

fing his Praise.



Round his Statues' hallow'd Base,
 Elves; and Faires sport and play;
 Ev'ry Muse and ev'ry Grace,
 Ever here keep Holiday.
 Bring the Laurel bring the Flow'rs,
 Lead the Dances myftic Maze;
 He united all our Pow'rs,
 All uniting fing his Praise.



Minuet in Rodelinda.

A musical score for a Minuet in Rodelinda, page 24. The score is written on six staves of music. The first five staves are in treble clef and 3/4 time. The sixth staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'hr' (hairpins) and 'b' (basso). The score concludes with a double bar line and repeat signs.

An Air by M^r. Stanley.

25

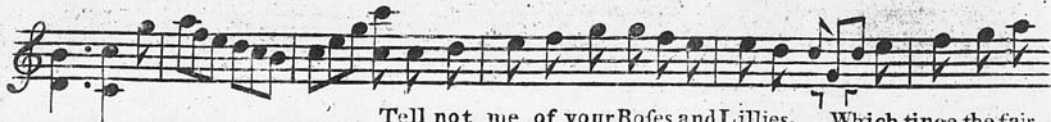
A musical score for a single melodic line in treble clef, common time (C). The score consists of six staves. The first staff begins with a treble clef and a common time signature. The music is written in a key with one sharp (F#), likely D major. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents, with the letter 'h' appearing above some notes, possibly indicating a breath mark or a specific articulation. The second staff contains a repeat sign (double bar line with two dots) and a first ending bracket. The third staff continues the melodic line with some rests. The fourth staff features a series of slurs and accents. The fifth staff also includes slurs and accents. The sixth staff concludes the piece with a final double bar line and repeat dots.

26 Song in the Country Girl.

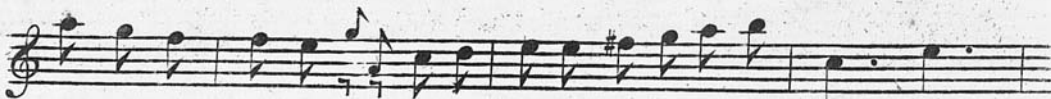
Sung by M^r Dodd.



Allegro.



Tell not me of your Roses and Lillies, Which tinge the fair



Cheeks of your Phil-lis; Tell not me of the Dimples and Eyes, For



which fil-ly Co-ry-don dies.

Tell not



Let all filly Lovers go hang; My Heart woud you hit, Tip your

Arrow with wit, And it comes to my Heart with a Twang, Twang,

Twang, And it comes to my Heart with a Twang, Let Twang

2

I am Rock to the Handsome and Pretty,
 Can only be touch'd by the Witty,
 And Beauty may Ogle in vain:
 The way to my Heart's thro' my Brain.
 Let all whining Lovers go hang;
 We Wits you must know,
 Have two strings to our Bow,
 To return 'em their Darts with a Twang, Twang, Twang,
 And return 'em their Darts with a Twang.

Jack Lattin, with Variations.

The musical score is written on six staves in treble clef with a 2/4 time signature. The first staff is the main melody, followed by a second staff that repeats it. The third staff is labeled 'Var. 1:' and introduces a new melodic line. The fourth staff continues the variation, featuring a key signature change to one flat (B-flat) in the final measure. The fifth staff is labeled 'Var. 2:' and introduces a more rhythmic, eighth-note pattern. The sixth staff continues this variation. Each staff concludes with a double bar line and repeat dots.

Var. 3.



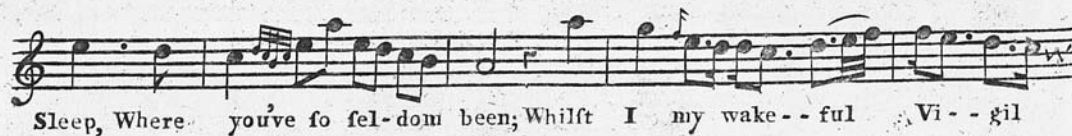
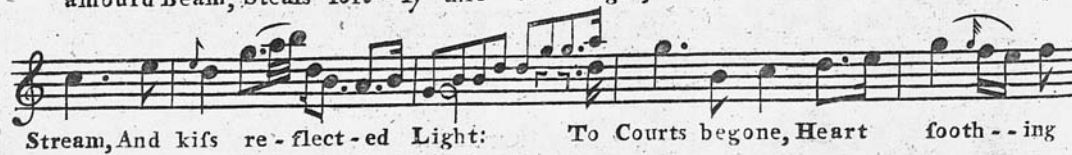
Var. 4.

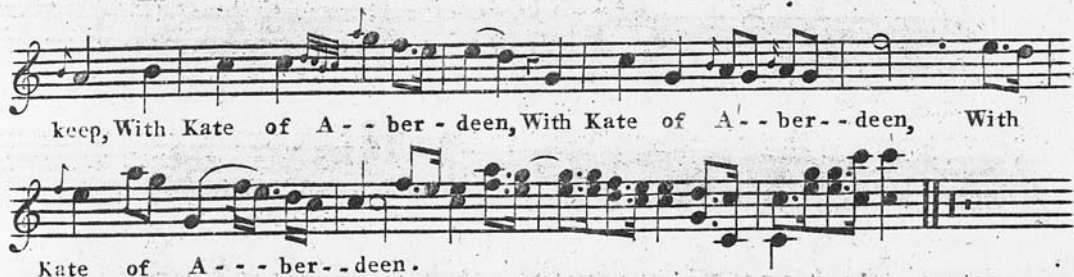


Var. 5.



Kate of Aberdeen.





2

The Nymphs and Swains expectant wait,
 In Primrose Chaplets gay,
 'Till Morn unbars her golden Gate,
 And gives the promis'd May;
 The Nymphs and Swains shall all declare,
 The promis'd May - when seen,
 Not half so fragrant, half so fair,
 As Kate of Aberdeen.

3

Ill tune my Pipe to playfull Notes,
 And rouse yon nodding Grove,
 'Till new wak'd Birds distend their Throats,
 And hail the Maid I Love :

At her approach the Lark mistakes,
 And quits the new dress'd Green;
 Fond Birds, 'tis not the Morning breaks,
 'Tis Kate of Aberdeen.

4

Now blithsome o'er the dewy Mead,
 Where Elves disportive play;
 The festal Dance young Shepherds lead,
 Or sing their Love tund lay:
 'Till May in Morning robe draws nigh,
 And claims a Virgin Queen;
 The Nymphs and Swains exulting cry,
 Here's Kate of Aberdeen.

Saw you my Father.

Musical score for the song 'Saw you my Father.' The score is written on three staves in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then a quarter rest, followed by quarter notes G5, F5, E5, and D5. The third staff continues with quarter notes C5, Bb4, A4, and G4, then a quarter rest, followed by quarter notes G4, F4, E4, and D4. The score concludes with a double bar line and repeat dots. There are 'hr' markings above the first two notes of the second staff.

Saw you my Fa-ther? Saw you my Mo-ther? Saw you my
true love John? He told his on-ly Dear, that he soon
would be here, But he to a - - no - - ther is gone.

2

I saw not your Father,
I saw not your Mother,
But I saw your true love John;
He has met with some Delay,
Which has caused him to stay,
But he will be here anon.



3

Then John he up arose,
And to the Door he goes,
And he twirled, he twirled at the Pin;
The Laffie took the hint,
And to the Door she went,
And she let her true Love in.

4

Fly up, fly up,
 My bonny Grey Cock,
 And Crow when it is Day;
 Your Breaft fhall be
 Of the beaming Gold,
 And your Wings of the Silver Grey.



5

The Cock he proved false,
 And untrue he was,
 For he Crowed an Hour too soon:
 The Laffie thought it Day,
 So she fent her Love away,
 And it proved but the Blink of the Moon.

The Fairing.



Master Tommy's Married.



Master Tommy's Married, Pray what says, Saint Paul? If I'm not miftaken,



Marry not at all. Boys, be-fore you mar-ry, Mind the golden Rule,



Look before you leap, Or else you'll play the Fool.

2 If I take a Wife,
Who fo'er she be,
Tho' she prove an Angel,
Still she's Wife to me.

CHO^s Boys, &c.

3 If she bring me Money,
Will it be forgot?
If she brings me nothing,
Can we boil the Pot?

CHO^s Boys, &c.



4 If she be a Beauty,
Then the Spaniards say,
She'll be ever gadding;
Very like she may.

CHO^s Boys &c.

5 She'll have Beau's to Ogle,
Or Gallants to Prate;
This is Madam's trifling,
I am Mal de Tete.

CHO^s Boys &c.

6 If she be a Wit,
Lord have Mercy then;
When her Tongue is silent,
She'll employ her Pen.

CHO^s Boys &c.

7 If she's weak and silly,
Why 'am I to blame?
If I take the Folly,
I'm to take the shame.

CHO^s Boys &c.

10 Thus Sir, I've run over
All the Marriage state;
When I more discover
I'll Communicate.

CHO^s Boys &c.

8 But if in Domesticks,
Madam is no Fool;
All the Night I'm lectur'd,
Every day at School.

CHO^s Boys &c.

9 Thus foolish Tomay Married,
Counsels all in Vain;
Nature gave me Freedom,
Freedom I'll maintain.

CHO^s Boys &c.

Red Lyon Hornpipe.



As now my Bloom.

Sung by Miss Jamefon at Vauxhall.



As now my Bloom comes on a-pace, the Swains begin to teafe me ^{Sy}



But two who claim the foremost place, Try different ways to please me, Try



different ways to please me, To judge aright and choose the best, Is



not so soon de - - ci - ded, Is not so soon de - - cided, ^{Sy} Is not so



soon de - - cided When both their Merits are express'd I may be less di - vided ^{Sy}



2

Palæmon's Flocks unnumber'd stray,
 He's rich beyond all measure;
 Wou'd I but smile, be kind and gay,
 He'd give me all his Treasure:
 But then our Years so disagree,
 So much as I remember,
 It is but May I'm sure with me,
 With him it is December.

3

Can I who scarcely am in Bloom,
 Let Frost and Snow be suing?
 'Twould spoil each rip'ning Joy to come,
 Bring ev'ry Charm to ruin:

For Dress and Shew, to touch my Pride,
 My little Heart is panting;
 But then there's something else beside,
 I soon should find was wanting.

4

Then Colin, thou my Choice shalt gain,
 For thou wilt ne'er deceive me;
 And grey hair'd Wealth shall plead in
 For thou hast more to give me: vain,
 My Fancy paints thee full of Charms,
 Thy looks so young and tender,
 Love beats his new and fond Alarms;
 To thee I now surrender.

Feltons Minuet, with Variations.

hr

hr

hr

hr

hr

hr

Var. 1.

hr

hr

hr

hr

hr

hr

Var. 2. 3

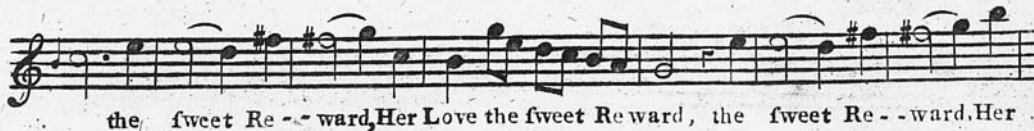
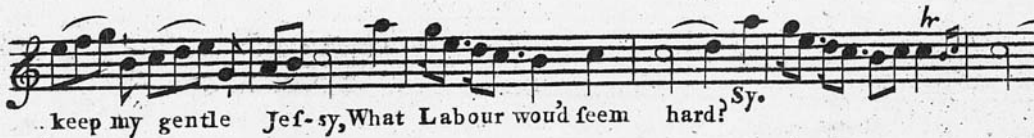
D. C.



March in the Institution of the Garter.



Song in the Merchant of Venice.





Love the sweet re - ward: The Bee thus uncom - plaining, Esteems no Toil fe -



vere, The Bee thus uncom - - plain - ing, Esteems no Toil fe - vere, The sweet re -



ward ob - - tain - ing, Of Honey all the Year, The sweet reward ob - taining.



Of Honey all the Year, The sweet re - - ward Of Honey all the



Year, The sweet re - - ward of Honey all the Year.

Song in the Desert. Sung by M^r Dibden, M^{rs} Love, & M^{rs} Wrihten.



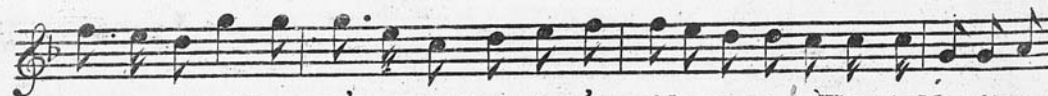
Allegretto.



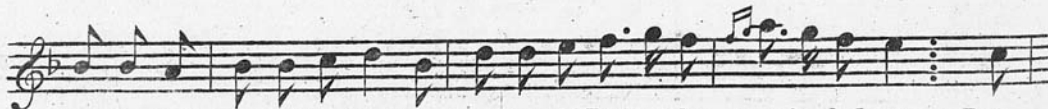
I can't for my Life guess the cause of this.



Fuss, Why there's Pipers and Fiddlers, while Robin and Harry, And Clodpole & Roger and



ten more of us, Have pull'd as much fruit as we're able to carry: What the Meaning can



be, We shall presently see, For yonders old Rufset who certain-ly knows, But



be what it will Our wish shall be still, Joy and Health to the Dutchess where



ever she goes.



Margaret.

Why Numsculls that's nothing; her Ladyship's Wine,
 All over the Village, runs just like a Fountain;
 And I heard the Folks say, ev'ry dish when they dine,
 Will be swimming in Claret, Madera and Mountain.
 What the Meaning can be, &c.



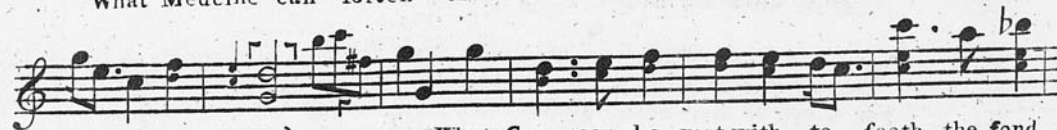
Jenny.

Then for Poultry and such like, good Lord, what a store!
 I saw goodman Gander twelve Baskets full cramming;
 Then for Comfits and Jellies! why one such feast more,
 Will certainly breed in the Village a Famine.
 What the Meaning can be, &c.

What Medicine can soften.



What Medicine can soften the Bosom's keen Smart? What Lethe can



banish the Pain? What Cure can be met with to sooth the fond



Heart, That's broke, broke by a faithless young Swain. Sy.



2

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

3

When to the pale Moon, the soft Nightingales moan,
 In accents so piercing and clear,
 "You sing not so sweetly," I cry with a Groan,
 "As when my dear Damon was here."

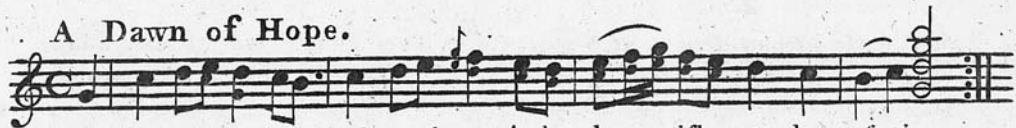
4

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

Country Dance.



A Dawn of Hope.



A Dawn of Hope my Soul revives, And ba - - nish - es de - - spair;



If yet my dear-est Da-mon lives, If yet my dearest Da-mon lives, Make



him, ye Gods, your Care, If yet my



dearest Da - mon lives, Make him, ye Gods, your Care, Make him, ye



Gods, your Care.

Dispel those gloomy shades of Night,
 My tender Grief remove;
 O send some cheering Ray of Light,
 And guide me to my Love.



Thus in a secret friendly Shade,
 The pensive Cælia mourn'd;
 While courteous Echo lent her Aid,
 And sigh for sigh return'd.

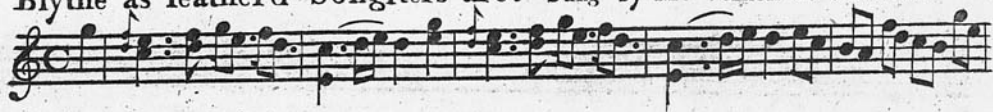
When sudden Damon's well-known Face
 Each rising fear disarm'd;
 He eager springs to her embrace,
 She sinks into his Arms.



Corn Riggs.



Blythe as feather'd Songsters are. Sung by M^r. Vernon at Vauxhall.



Blythe blythe as feather'd Songsters are, More



free than Kings and happier far, As Fancy leads I rove, . . . I rove, . . . I

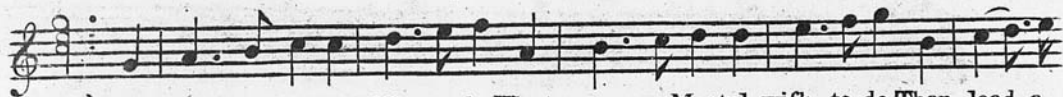


rove;

As Beauty strikes, I Beauties woo, What



more can mortal wish to do, Than lead a life of Love, Than lead a life of



love? What more can Mortal wish to do, What more can Mortal wish to do, Than lead a



Life of Love, Than lead a Life of Love?

2

For each sweet Nymph fresh Tales I find,
My Heart as Air still unconfind,
From joy to joy I rove;
The Charms which daily me delight,
Renew'd in pleasing Dreams by night,
Makes Life a Life of love.

3

Should I be blest a Fair to find,
To love like me, for Life inclin'd;
By all ye Powers above,
With Honour strictly I'll pursue,
And do what mortal Man can do,
To make a Life of Love.

4

Absift me all ye Powrs divine,
To forward this my grand design;
And grant, O! mighty Jove,
That I may wed some heav'nly Fair,
And shew the World (what's very rare)
A married Life of Love.

When first I saw.

Slow

When first I saw thee graceful move, Ah me! what
 meant my throbbing Breast? Say soft con -
 fu - sion, art - - - thou Love? If Love thou
 art, then fare - - well Rest.

2

With gentle Smiles avenge the Pain,
 Those gentle Smiles did first create;
 And tho' you cannot love again,
 In Pity, ah! forbear to hate.

The Pantheon.

Cotillon.

The musical score for 'The Pantheon' Cotillon consists of four staves of treble clef notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody with similar notation. The third staff features a more complex rhythmic pattern with many beamed eighth notes. The fourth staff concludes the piece with a final cadence and a double bar line.

He comes .

The musical score for 'He comes' consists of two staves of treble clef notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody with similar notation, including a fermata over a note and a final cadence with a double bar line.

Fair Hebe.



Andante



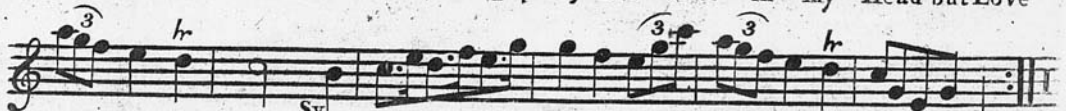
Fair Hebe I left with a cautious de - - sign, To e -



scape from her Charms, and to drown them in Wine; I try'd it but



found, when I came to de - - part, The Wine in my Head but Love



ftill in my Heart. Sy.

I repair'd to my Reason, intreated her Aid,
 Who pau'd on my Case and each Circumstance weigh'd;
 Then gravely pronounc'd in return to my Pray'r,
 That Hebe was fairest of all that was fair.

3

That's a Truth reply'd I, I've no need to be taught,
 I came for a Council to find out a Fault;
 If that's all (quoth Reason) return as you came,
 To find fault with Hebe would forfeit my Name.

4

What Hopes then alas, of relief from my Pain,
 When like Lightning The darts thro' each throbbing Vein?
 My Sences surpriz'd in her favour took Arms,
 And Reason confirms me a Slave to her Charms.

Lady Coventry's Minuet.



Sufanna.

Largo.

Recit.



Twas when the Seas were roar - ing With hollow blasts of Wind, A



Damfel lay de - plor - ing, All on a Rock re - clind: Wide o'er the



foaming Billows, She cast a wishful Look; Her Head was crown'dth



Air.

Willows That trembled o'er the Brook.

Twelve



Months were gone and o - ver, And nine long tedious Days, Why didst thou, vent'rous



Lover, Why didst thou trust the Seas? Cease, cease thou troubled Ocean, And



let my Lover rest; Ah, what's thy troubled motion, To that within my



Breast; Ah, what's thy troubled Motion, To that within my Breast!

2

The Merchant robb'd of Pleasure,
Views Tempests with Dispair:
But what's the Loss of Treasure,
To the losing 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.

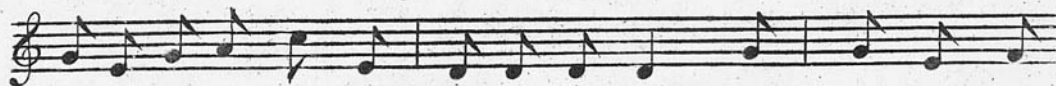
3

How can they say that Nature,
Has nothing made in vain;
Why then beneath the Water,
Do hideous Rocks remain?
No Eyes the Rocks discover,
That lurk beneath the Deep;
To wreck the wand'ring Lover,
And leave the Maid to weep.

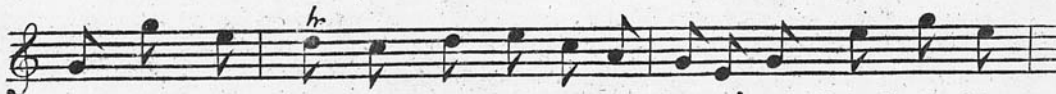
Song in the Elopement.

Sung by M^{rs} Scott & M^{rs} Dorman.

Come haste to the Wedding, Ye Friends and ye Neighbours, The



.Lovers their Blifs can no longer de - - lay; For - - - get all your



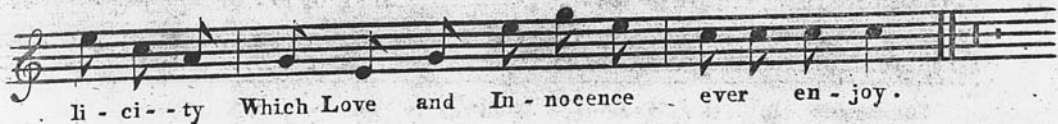
. Sorrows, your Cares and your Labours, And let ev'-ry Heart beat with



Rapture to Day. Ye Vo - taries all, at - tend to my Call, Come



. revel in Pleasures that never can cloy; Come fee rural Fe-



M^{rs} Dorman.

2

Let Envy, let Pride, let Hate and Ambition
 Still crowd to, and beat at the Breast of the Great;
 To such wretched Passions, we give no Admission,
 But leave them alone to the Wife-ones of State;
 We boast of no Wealth,
 But Contentment and Health,
 In Mirth, and in Friendship our Moments employ.
 Come, see, &c.

M^{rs} Scott.

3

With Reason we taste of each Heart-stirring Pleasure
 With Reason we drink of the full flowing Bowl;
 Are jocund and gay, but all within Measure,
 For fatal Excess will enslave the free Soul:
 Come, come at our Bidding,
 To this happy Wedding,
 No care shall intrude here, our Blifs to annoy:
 Come, see, &c.

Willy of the Green. Sung by Mrs Hudson at Vauxhall.



Andante.



No Swain ever prov'd half so faithfull and



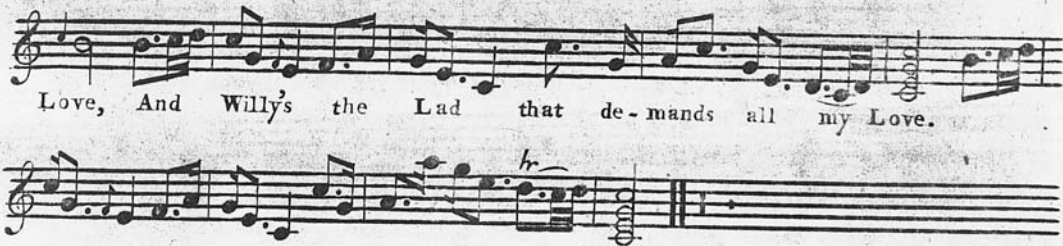
free, As Will of the Green has long prov'd un - to me;



A Youth so en - dear - ing, my Heart must ap -



prove, And Willy's the Lad that demands all my



2

When he is but near, and my Lambs all at play,
 Dull Winter appears full as pleafant as May;
 So kindly he treats me, fo manly his love,
 Young Willy's the Lad that my Heart muft approve.

3

Should he prove but true, and will take me for Life
 Ere Summer is gone, he shall make me his Wife;
 For Worth like to his ev'ry Heart muft approve,
 And Willy's the Lad that demands all my Love.

Guardian Angels.

Sung by Miss Catley in the Golden Pippin.



2

Mid fecluded Dells I'll wander,
 Silent as the shades of Night;
 Near some bubbling rills Meander,
 Where he erst has blest my Sight.
 There to weep the Night away,
 There to waste in Sighs the Day.
 Think, fond Youth, what Vows you swore,
 And must I never see thee more.

3

Then recluse shall be my Dwelling,
 Deep in some sequesterd Vale;
 There with mournful Cadence swelling,
 Oft repeat my Lovesick-tale:
 And the Lark and Philomel,
 Oft shall hear a Virgin tell,
 What the Pain, to bid adieu
 To Joy, to Happiness, and you.

The Haymakers Dance.



Oh Nanny! wilt thou.

Sung by M^r Vernon at Vauxhall.



Largo, Andante, Expressivo.



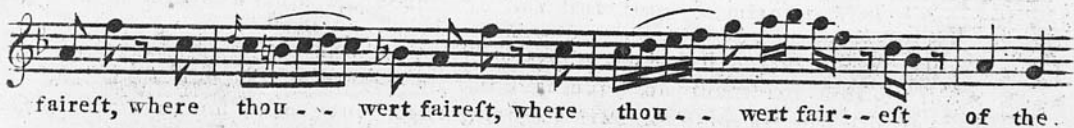
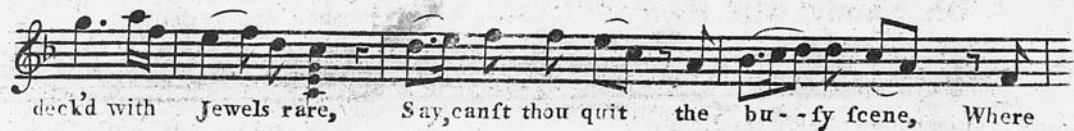
Oh Nanny! wilt thou fly from



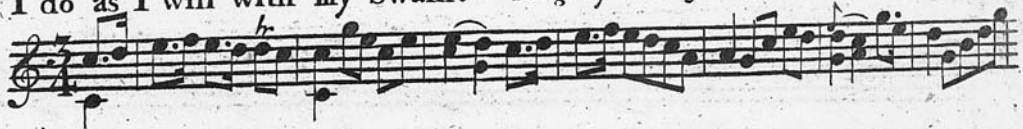
me, Nor figh to leave the charming Town? Can filent Glens have Charms for thee? The



lowly Cot, and russet Gown? No longer drest in fil - ken Sheen, No longer -



I do as I will with my Swain. Sung by Miss Jameson at Vauxhall.



I do as I will with my



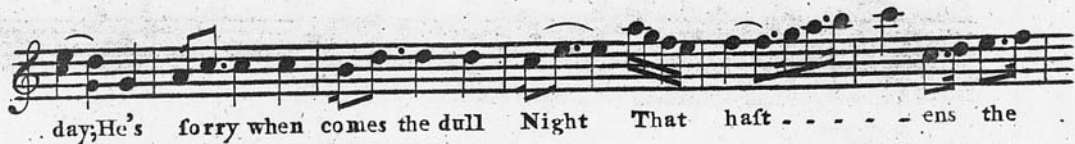
Swain, He never once thinks I am wrong; He likes none so well on the



Plain, I please him so much with my Song.



A Song is the Shepherds' de-light, he hears me with Joy all the



2

With Spleen and with Care once oppreſt,
 He aſk'd me to ſooth him the while;
 My Voice ſet his Mind all to reſt,
 And the Shepherd wou'd inſtantly ſmile:
 Since when, or in Mead, or in Grove,
 By his Flocks, or the clear Rivers ſide;
 I Sing my beſt Songs to my Love,
 And to charm him is grown all my Pride.

3

No Beauty had I to endear,
 No Treasures of Nature or Art;
 But my Voice that had gain'd on his Ear,
 Soon found out the way to his Heart:

To try if that Voice wou'd not pleaſe,
 He took me to join the gay throng;
 I won the rich Prize all with eaſe,
 And my Fames gone abroad wth my Song.

4

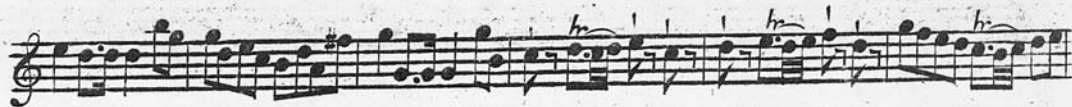
But let me not Jealouſy raiſe,
 I wiſh to enchant but my Swain;
 Enough then for me is his Praise,
 I ſing but for him the lov'd Strain.
 When Youth, Wealth, and Beauty may fail,
 And your Shepherds elude all your Skill;
 Your Sweetneſs of Song may prevail,
 And gain all your Swains to your Will.

The Female Duelist.

Sung by Miss Jamefon at Vauxhall.



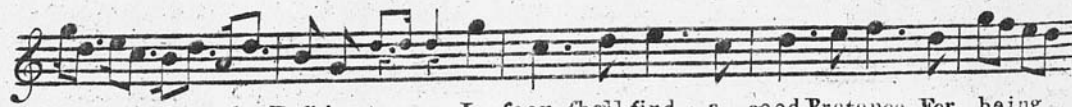
Gavotte Time.



Since all so nicely



take offence, And Pinking is the Fashion, And Pinking is the Fashion, And



Pinking is the Fashion, I soon shall find a good Pretence For being



in a Pafssion, For being in a Pafssion, For be-ing in a Pafssion. *Sy.*



2

If any on my Drefs or Air,
To jeft, dare take occafion,
By Female Honour I declare,
I'll have an Explanation.

3

If you're too free, and full of Play,
By Jove my Lads, I'll cure ye;
And if too cold you turn away,
You'll rouse a very Fury.

6

E'en let him arm with what he will,
With Cupid's Bow and Arrow;
You soon shall see my Man I'll kill,
As eafy as a Sparrow.

4

A law is every thing I fay,
No Swain shall call me cruel;
Who'er my Will shall difobey,
'Tis fignal for a Duel.

5

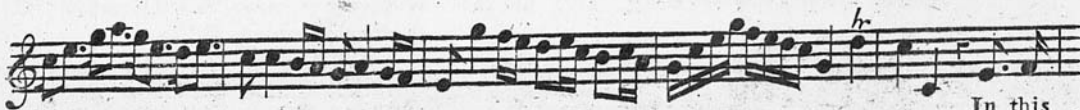
A very Amazon am I,
And various Weapons carry;
I've glancing Lightning in my Eye,
And Tongue, a Sword to parry.



In this shady blest Retreat. Sung by M^{rs} Weichfell at Vauxhall.



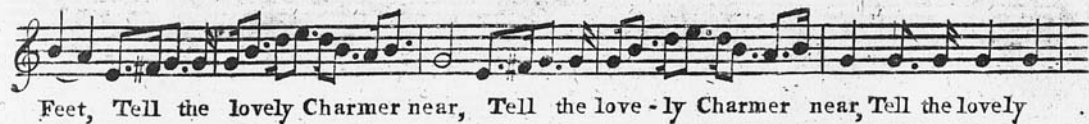
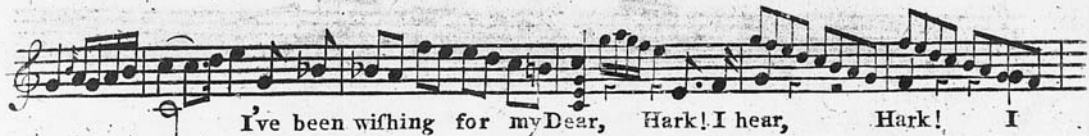
Andante.

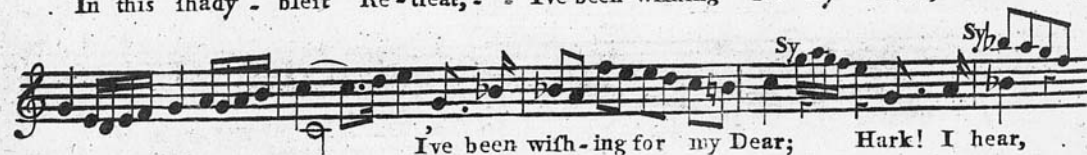
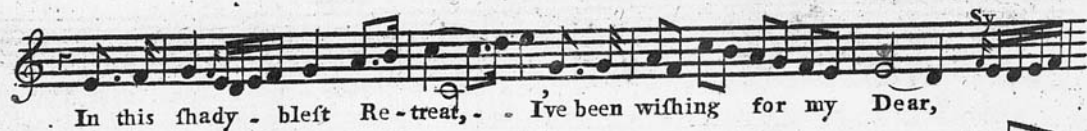


In this



shady - blest Re-treat, - I've been wishing for my Dear; Sy.







Gramachree Molly, a favorite Irish Air.



As

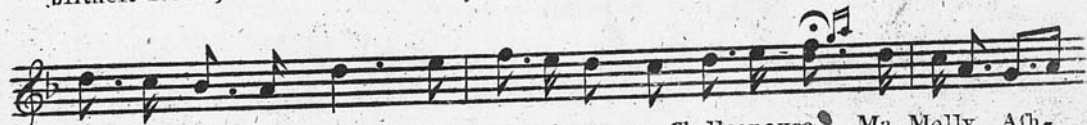
Andante Affetuoso.



down on Bannas banks I stray'd, One ev'ning in May, The lit - tle Birds in



blitheft Notes, Made vocal ev' - ry spray; They sung their little Tales of Love, They



fung them o'er and o'er; Ah Gramachree, ma Cholleenouge, Ma Molly Ach-



tore!

2

The Daisy pied, and all the sweets the dawn of Nature yields,
 The Primrose pale, the Violet blue, lay scatter'd o'er the Fields:
 Such fragrance in the Bosom lies, of her whom I adore,

3

Ah Gramachree! &c.

I laid me down upon a Bank, bewailing my sad Fate,
 That doom'd me thus the slave of Love, and cruel Molly's hate:
 How can she break the honest Heart that wears her in its core?

4

Ah Gramachree! &c.

You said you lov'd me, Molly dear, ah, why did I believe!
 Yet who could think such tender Words were meant but to deceive?
 That Love was all I ask'd on Earth, nay Heav'n could give no more,

5

Ah Gramachree! &c.

Oh, had I all the Flocks that graze on yonder yellow Hill;
 Or low'd for me the num'rous Herds that yon green Pasture fill!
 With her I love I'd gladly share my Kine and fleecy store:

6

Ah Gramachree! &c.

Two turtle Doves above my Head sat courting on a Bough;
 I envied them their Happiness, to see them bill and coo:
 Such Fondness once for me she shew'd, but now alas 'tis o'er!

7

Ah Gramachree! &c.

Then fare thee well, my Molly dear, thy loss I e'er shall mourn,
 Whilst Life remains in Strephons Heart, 'twill beat for thee alone:
 Tho' thou art false, may Heav'n on thee its choicest blessings pour:

Ah Gramachree! &c.

Believe my Sighs.

Sung by Mr. Vernon at Vauxhall.

Affettuoso.

hr *hr*

Be - lieve my Sighs, my Tears my
 Dear, Be - - lieve the Heart you have won; Be - lieve my Vows to you fin -
 cere, Or Peggy, I'm un - done: You say I'm fick - le apt to change, At
 ev' - ry face thats new, Of all the Girls I e - - ver saw, I ne'er lov'd

The image shows a musical score for a song. It consists of five staves of music written in treble clef with a common time signature. The melody is written on a single line of music. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The first staff begins with the title 'Believe my Sighs.' and the performer information 'Sung by Mr. Vernon at Vauxhall.' The second staff starts with the tempo marking 'Affettuoso.' and includes dynamic markings 'hr' (fortissimo) above the first two measures. The lyrics continue across the remaining three staves. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.



one like you; I ne'er lov'd one like you, I neer lov'd one like you; Of
all the Girls I ever saw, I ne'er lov'd one like you.

2



My Heart was once a Flake of Ice,
Till thaw'd by your bright Eyes;
Then warn'd and kindled in a trice,
A Flame that never dies:

Then take and try me, & you'll find
A Heart that's kind and true;
Of all the Girls I ever saw,
I ne'er lov'd one like you.

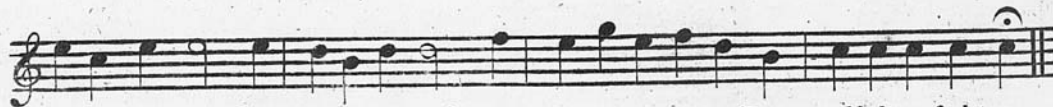
The Irish Song in the Register Office. Sung by M^r Moody.



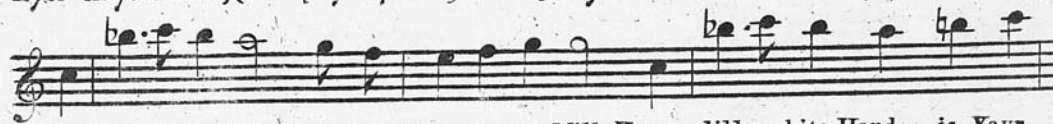
My sweet pret-ty.



Mogg, You're as soft as a Bog, And as wild as a Kitten, as wild as a Kitten! Those.



Eyes in your Face, (O pity my case) Poor paddy have smitten, Poor paddy have smitten.



Far softer than Silk, And as fair as new Milk, Your lilly white Hand is, Your



lilly white Hand is: Your shape's like a Pail, From your Head to your Tail, You're



strait as a Wand is, You're strait as a wand is.

2

Your Lips red as Cherries,
 And your curling Hair is
 As black as the Devil,
 As black as the Devil;
 Your Breath is as sweet too
 As any Potatoe,
 Or Orange from Seville,
 Or Orange from Seville;
 When drest in your Boddice,
 You trip like a Goddess,
 So nimble, so frisky,
 So nimble, so frisky;
 A Kiss on your Cheek,
 (Tis so soft and so fleek)
 Would warm me like Wiskey,
 Would warm me like Wiskey.

3

I grunt and I pine,
 And sob like a Swine,
 Because you're so cruel,
 Because you're so cruel;
 No rest can I take,
 And a sleep and awake,
 I dream of my Jewel,
 I dream of my Jewel:
 Your hate then give over,
 Nor Paddy your Lover,
 So cruelly handle,
 So cruelly handle;
 Or Paddy must die,
 Like a Pig in a Sty,
 Or Snuff of a Candle,
 Or Snuff of a Candle.

How happy was I. Sung by M^{rs} Weichfell at Vauxhall.



Andante Grazioso.



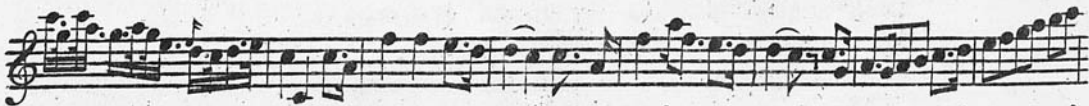
How happy was I, my blythe



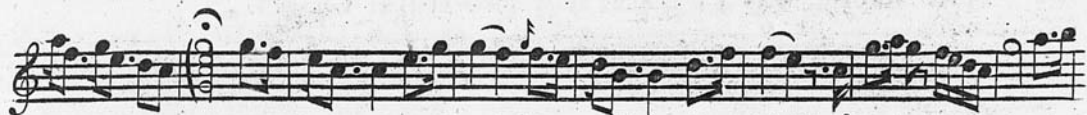
Jockey to see, When down at the Brook he first bent on his knee; To gi' me a Drink wif sweet



looks on his Een, And hail'd me of a' he had met for his Queen; ^{Sy}



Such Beauties he said were my Een & my Hair, As none on the green could.



wi' me compare, His Hand and his Flock, his true Love be - side, Shou'd a be mine, ain gin.



Id be his Bride, gin Id be his Bride.



2

Daft Lad I replied, wi' thy Flocks never part,
 To the Lass that wou'd meanly dispose of her heart;
 For thine I but fought in return for mine ain,
 O gi' me but that and thy Flocks I diddain:
 He fighting replied, I had it lang syn,
 And he had his wish in possessing of mine;
 My hand I then gi'm without thought of his Flock,
 While even the Brook murmur'd faithful Jock.

If 'tis Joy to wound a Lover.

Rondo

Andantino .

Pia .

For

If 'tis Joy to wound a Lover, How much more to give him ease When his

Passion we discover, O how pleasing 'tis to please! If 'tis Joy to wound a Lover, how much more to

give him ease when his Passion we discover, O how pleasing 'tis to please, O how pleasing

'tis to please! Fin.
The Blifs re - turns, and .

we re - ceive Transports greater than we give; The Blifs returns, and we re - ceive Transports .

D C

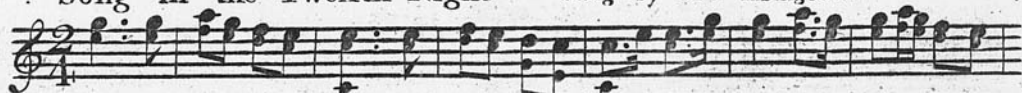
greater than we give; The Blifs re - turns, and we receive Transports greater than we .

give; The blifs re - turns, and we re - ceive Transports greater than we .

give. Da Capo



Song in the Twelfth Night Sung by M^{rs} Abington.



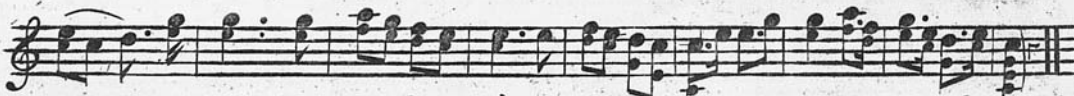
How im - per - fect is Ex - - pres - sion, Some E - - motions to im -



part; When we mean a soft Con - fes - sion, And yet seek to hide the



heart? When our Bosoms all com - ply - ing, With de - - licious Tu - mul - ts



swell, And Beat what broken, faltering, dying Language would but cannot tell.

Deep Confusions rosy Terror,
Quite expressive paints my Cheek;
Ask no more — behold your error;
Blushes eloquently speak! —

(2)

What tho' silent is my anguish,
Or breath'd only to the Air;
Mark my eyes, and as they languish,
Read what yours have written there.

O that you could once conceive me,
 Once my Souls strong feelings view;
 Love has nought more fond believe me,
 Friendship nothing half so true.



From you, I am wild, dispairing,
 With you speechless as I touch;
 This is all that bears declaring,
 And perhaps declares to much.

Gavot by Humphrys.

The musical score consists of four staves of music in treble clef, 2/4 time. The first staff begins with a treble clef and a common time signature. The second staff contains a repeat sign (double bar line with two dots) followed by a key signature change to one sharp (F#). The third and fourth staves continue the melody. The fourth staff ends with a repeat sign and a double bar line.

The Easter Hymn.

For one or two Guitars.

Jesus Christ is ris'n to Day, Hal - - le - - lu - - jah, Our tri - umphant .

The first system of musical notation consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment with mostly quarter and eighth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Ho - ly Day, Hal - - le - - lu - jah, Who so lately on the Cross. Hal -

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, ending with a double bar line. The lower staff continues the harmonic accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

le - - - lu - - jah Suffer'd to re-deem our Lofs Hal - - - le - - lu - jah

2

Hymns of Praifes let us fing,
 Unto Christ our heav'nly King,
 Who endur'd both Crofs and Grave,
 Sinners to redeem and save,

Hallelujah,
 Hallelujah,
 Hallelujah,
 Hallelujah,

3

But the Pains which he endur'd,
 Our Salvation has procur'd,
 Now he reigns above the Sky,
 Where the Angels ever cry,

Hallelujah,
 Hallelujah,
 Hallelujah,
 Hallelujah.

La Demofelle .



Stadholder's or French Minuet .

Five staves of musical notation for the piece "Stadholder's or French Minuet". The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third, fourth, and fifth staves are in treble clef. The music features a single melodic line with various rhythmic values, including sixteenth and thirty-second notes, and rests. There are several dynamic markings, including *h* and *f*, and repeat signs throughout the piece.

The Serenade .

Amoroso

Waft to her Ears kind gen - tle Breeze, a hap - - - - - less
 Lov - - ers Lay; Tell her while she lays - - - at
 Ease, I die, I die - - I die - a - - way .

2

This to her tender Bosom bear,
 And tell her all my Pain;
 And if a spark of Pity's there,
 Oh fan it to a Flame!

Down the burn Davy Love.

Sung at Vauxhall.

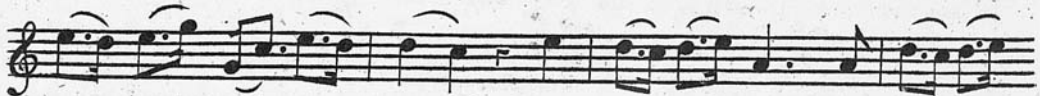
Allegretto



When Trees did bud and Fields were green, and Broom bloom'd



fair to see; when Ma - - ry was com - pleat Fifteen, and



Love laugh'd in her Eye; Blithe Da - vy's blinks her heart did



move to speak her mind thus free; Gang down the burn



Davy love, down the burn Davy love, down the burn Davy love and I will follow



thee; Down the burn Davy love, down the burn Da-vy love, down the burn Davy love, gang



down the burn Da-vy love and I will follow thee.

2

Now Davy did each Lad surpass
That dwelt on this burn side,
And Mary was the bonniest Lass,
Just meet to be a Bride.
Blithe Davy's blinks, &c.

3

Her Cheeks were rosy red and white,
Her Een was bonny blue;
Her looks were like Aurora bright,
Her lips like dropping Dew.
Blithe Davy's blinks, &c.

4

As Fate had dealt to him a Ruth,
Strait to the Kirk he led her;
There plighted her, his faith and truth,
And a bonny Bride he made her.

No more a shan'd to own her love,
Or speak her mind thus free;
Gang down the burn Davy love
And I will follow Thee.

Sung by M^r Vernon in the Witches. for 2 Guitars

The musical score is arranged in three systems, each with a vocal line and two guitar accompaniment lines. The time signature is 3/4. The first system includes the dynamic marking 'Pia' and 'Grazioso'. The second system includes 'For.' and 'Pia.'. The third system includes the lyrics 'Gently thro' the balmy air, now con-vey him to the Fair'.

Pia
Grazioso

For. *Pia.*

For. *Pia.*

Gently thro' the balmy air, now con-vey him to the Fair

now con-vey him to the fair; Quickly end the Lovers care, -

join their hands and blefs the Pair, Quickly end the lovers care, join their hands and

blefs the Pair.

The musical score consists of eight staves. The first two staves contain the first line of lyrics. The third and fourth staves contain the second line. The fifth and sixth staves contain the third line. The seventh and eighth staves contain the fourth line. The music is written in a single system with a treble clef and a common time signature. It features various musical notations including notes, rests, slurs, and repeat signs. There are also some handwritten-style markings above the notes, possibly indicating performance instructions like 'tr' for trills.

The Golden Pippin.

Sung by M^r Dubellamy.

Allegretto



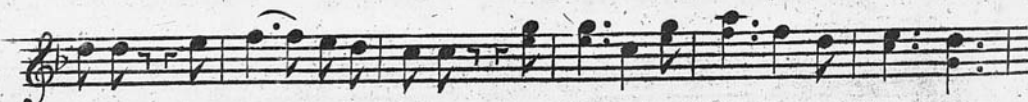
Pal--las and Juno all who see true know ne-ver no.



never can bear - the Bell; No chuck the gold Pippin, Fair Ve-



- nus's lip in, for Venus herself is a Non-pa-riel, No chuck the gold.



Pippin fair Ve-nus's lip in, for Venus herself is a Non-pa-



riel - - a Non-pa--riel - - a Non-pa-riel. Pal-las and



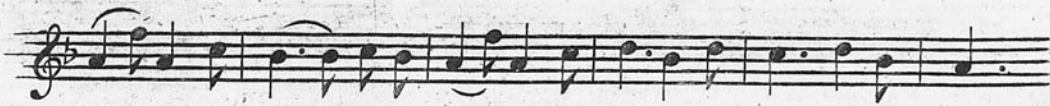
Ju-no all who see true know, ne-ver no never can bear can :



bear the Bell, Pal-las and Ju-no all who see true know,



ne-ver no never can bear - - the Bell, No chuck the gold



Pippin fair Ve - - nus's lip in for Venus herself is a Non -



pa - - riel - - a Non-pa - riel - - a Non-pa - - riel .

Women Wit and Wine.

Sung at Vauxhall.

Allegretto



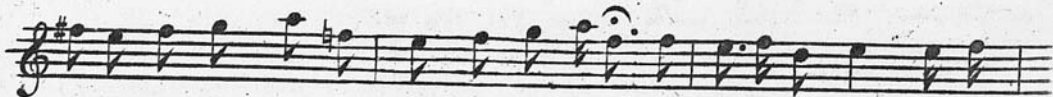
When Jove was resolv'd to cre - ate the round Earth, he sub - pæn - ed the



Virtues the Virtues divine, young Bacchus he fat præcedentum of Mirth, and the



Toaft was Wit, Women Wit Women and Wine, young Bacchus he fat præce -



dentum of Mirth, and the Toaft was Wit Women, Wit Women and Wine, and the



Toaft was Wit Women, Wit Women and Wine .



2

The sentiments tickled the Ear of each God,
 Apollo he wink'd to the Nine;
 And Venus gave Mars too, a fly wanton Nod,
 When she drank to Wit Women and Wine.

3

Old Jove shook his sides, and the Cup put around,
 While Juno for once look'd divine:
 These blessings says He, shall on Earth now abound,
 And the Toast is Wit, Women and Wine.

4

These are joys worthy Gods, which to mortals are giv'n,
 Says Momus, who will not repine?
 For what's worth our Notice, pray tell me in Heav'n,
 If Men have Wit, Women and Wine?

5

This joke you'll repent, I'll lay Fifty to Seven,
 Such attractions no pow'r can decline;
 Old Jove by yourself you'll soon keep house in Heav'n,
 For we'll follow Wit, Women and Wine.

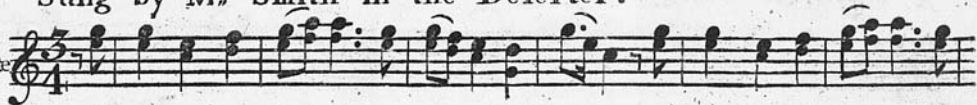
6

Thou'rt right says old Jove, let us hence to the Earth,
 Men and Gods think variety fine:
 Who'd stay in the Clouds, when good nature and Mirth,
 Are below with Wit Women and Wine.



Sung by M^{rs} Smith in the Defeater.

Andante



Tho' prudence may prefs me, and Duty dif-trefs me, againft incli - - nation, ah



what can they do, No longer a Rover his fol-lies are over, my



heart my fond heart fays my Hen-ry is true.

2

The Bee thus as changing,
 From sweet to sweet ranging,
 A Rose fhould he light on, ne'er wifhes to fray;
 With rapture poffeffing,
 In one ev'ry bleffing,
 'Till torn from her Bofom he flies far away.

A Favorite Song

Set and sung by M^r Wall

See while thou weep'st Lu - - cin - da fee, - the World in



sym - pa - - thy - with Thee; the chearfull Birds no long - - er



ing, each droops his head and hangs his Wing.

2

The Clouds have bent their bosom lower,
 And shed their sorrows in a Shower:
 The Brooks, beyond their Limits flow,
 And louder murmurs speak their Woe.

3

The Nymphs and Swains adopt thy Cares,
 They heave thy Sighs, and weep thy Tears;
 Strange Tears whose pow'r can soften all,
 But that dear Breast on which they fall.

Under the Greenwood Tree

Sung at Vauxhall

Allegro Moderato



Young Colin having much to say in secret to a Maid, per-suaded.



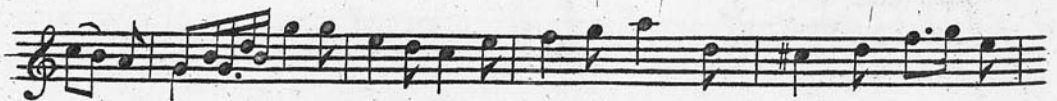
her to leave the Hay and seek th'embowring shade: young Colin having



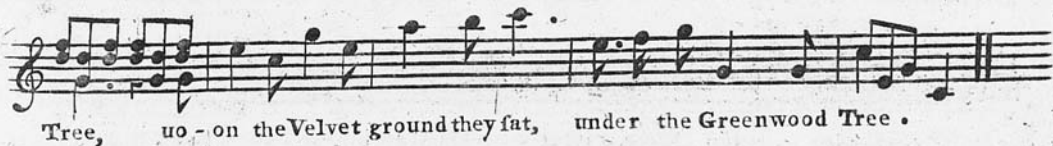
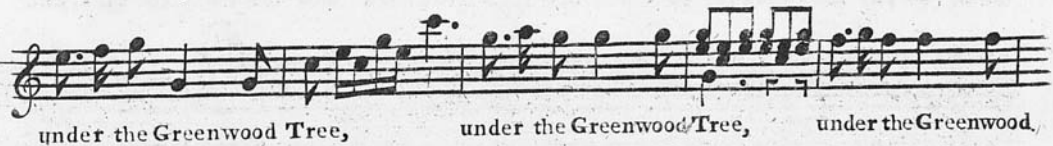
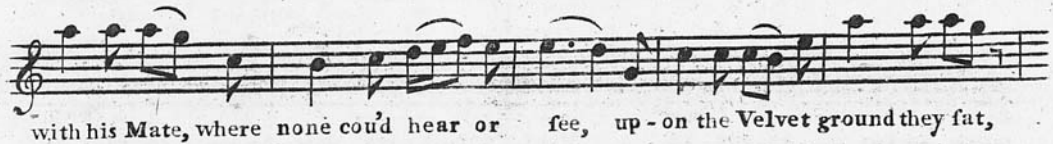
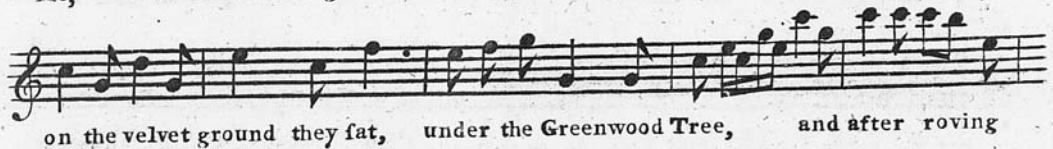
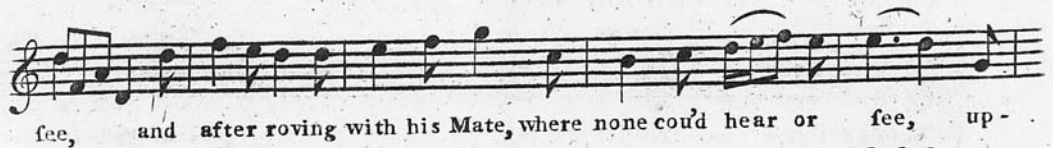
much to say in secret to a Maid, per-suaded her to leave the Hay and



seek th'embowring shade, and seek th'embowring shade, and seek th'em-



bowring shade; And after roving with his Mate, where none could hear or



2

Your Charms, says Colin, warm my breast,
 What must I for them give?
 Nor night nor day can I have rest,
 I can't without you live;
 My Flocks, my Herds, my All is thine,
 Could you and I agree,
 Oh say, you to my Wish incline,
 Under the Greenwood Tree.

3

Too late you tempt my heart, fond Swain,
 The wary Lass replies,
 A Lad, who must not sue in vain,
 Now for my favour tries;

He bids me name the sacred Day,
 In all things we agree;
 Then why should you or I now stay
 Under the Greenwood Tree.

4

All this but serv'd to fire his mind,
 He knew not what to do;
 Till to his suit she would be kind,
 He would not let her go;
 His love, his wealth, the Youth display'd,
 No longer coy was she;
 At Church she seal'd the Vow she made,
 Under the Greenwood Tree.

The Peasants' Dance in Queen Mabb.



Sung by M^{rs} Arne in Cymon.

Largo



Yet awhile sweet Sleep deceive me, fold me in thy down-y Arms;



let not Care a - - wake to greive me, Lull it with thy Po - tent Charms;



I a Turtle doom'd to ftray, quitting yours the Parents Nef; find each



Bird a bird of Prey, Sor - row knows not where to rest; find each Bird a



bird of Prey, Sorrow knows not where to rest, Sor - - row knows not where to rest.



Thou soft flowing Avon.



Larghetto



Pianiss?

Thou soft flowing Avon, by thy silver



Stream, of things more than mortal thy Shakespear would dream, would dream, would



dream, thy Shakespear would dream; Sy.

The Faïres by moonlight dance.



round his green Bed, for hallow'd the Turf is which pillow'd his head; the Faïres by



moonlight dance round his green Bed, for hallow'd the Turf is which pil-low'd his



head.

2

The Love-stricken Maiden, the fighting young Swain,
 Here rove without danger, and figh without pain;
 The sweet bud of Beauty no blights shall here dread,
 For hallow'd the Turf is that pillow'd his head.

3

Here Youth shall be fam'd for their love and their truth,
 Here smiling Old Age feels the spirit of Youth;
 For raptures of Fancy here Poets shall tread,
 For hallow'd the Turf is that pillow'd his head.

4

Flow on silver Avon, in Song ever flow;
 Be the Swans on thy Bosom still whither than Snow;
 Ever full be thy Stream, like his Fame may it spread,
 And the Turf ever hallow'd that pillow'd his head.



The Jolly Young Waterman .

All^o:Mod^o:

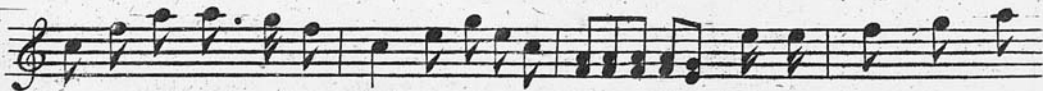
And did you no hear of a jolly young Waterman, Who at Blackfriars Bridge



u'd for to ply; And he feather'd his Oars with such skill and dexter-i-ty, Winning each



Heart and de-lighting each Eye; He look'd so neat and row'd so steadily, The



Maidens all flock'd in his Boat so readily, And he Ey'd the young



rogues with so charming an air, He Ey'd the young rogues with so charming an



air, That this Waterman ne'er was in want of a fare.

2

What fights of fine Folks he oft row'd in his Wherry!
 'Twas cleand' out so nice, and so painted with all;
 He was always first Oars when the fine City Ladies,
 In a party to Ranelagh went or Vauxhall.
 And oftentimes wou'd they be giggling and leering,
 But 'twas all one to Tom, their gibing and jeering,
 For loving, or liking, he little did care,
 For this Waterman ne'er was in want of a fare.

3

And yet, but to see how strangely things happen;
 As he row'd along, thinking of nothing at all,
 He was ply'd by a Damsel so lovely and charming,
 That she smil'd, and so straitway in love he did fall;
 And wou'd this young Damsel but banish his sorrow,
 He'd wed her to night before to morrow:
 And how should this Waterman ever know care,
 When he's Married and never in want of a fare.

Cruel Strephon, a favorite Rondeau.

Andantino



:S:

Cruel Strephon will you leave me, will you prove your-self for-



fsworn, will you leave me Cru-el Strephon, will you prove your-self for-



fsworn? can, ah can you thus de-- ceive me can you treat my love with



fscorn, cruel Strephon will you leave me will you prove your-self for-



fsworn will you prove your-self for - fsworn, O be - hold your Cloe

pleading, turn and see your once lov'd Maid, let soft Pi-ty in-ter-.
 ceed-ing, ease a heart your vows be--tray'd, ease a heart your
 vows be-tray'd. Must I hopeless pine and languish, Fren-zy seize my
 tor-tur'd Brain, see he triumphs in my anguish, see he glories
 in my Pain, see he glories in my Pain;

Mullony's Jigg.

The image displays a musical score for "Mullony's Jigg." The score is written on six staves of music, all in treble clef. The key signature is one flat (B-flat), and the time signature is 6/8. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The second staff continues the melody. The third staff features two measures with a fermata and a hairpin symbol (*h.*) above the notes. The fourth staff continues the melody. The fifth staff features a series of sixteenth-note runs. The sixth staff concludes the piece with three measures marked with a hairpin symbol (*h.*) above the notes.



