

E. W. Williams

Alfred Roffe =
Ten Songs
Including "Hamlet's Letter" (Doubt thou the Stars are Fire =

with an Accompaniment for Two

VIOLINS

and
Composed & most Humbly Inscribed

to
To The Right Honorable

Lady Anna Maria Bowes,

BY

R. J. S. STEVENS.

Opera II.

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R. J. S. Stevens

SONG I. SERENADE

Written by M^r Birch

Viol: 1. 2.

Cembalo

Larghetto

A - wake, my Love! in

Awake! For night withdraws her fable veil, The Clouds of Morn re-

-fulgent break, And Odours breathe in ev'ry Gale! O - -dours breathe in

cres

for:

dim *pia.* *cres* *pia.*
ev'ry Gale! *cres* A -- rise! and aid the
pia. *f* *p*
Dawn, my Fair! Dispute the Blush with yonder East; Thy Breath shall mock the
f *p* *pia.* *cres*
Fra -- grant Air, The Light thy radiant Eyes increafe! The
f *p* *pia.* *cres*
for: *for:mo* *dim*
Light thy radiant Eyes increafe! The Light thy radiant Eyes in -- creafe!
for:7 *for:mo* *hr*
pia. *cres* *f* *p* *f* *p* *for:*
pia. *cres* *f* *p* *f* *p* *for:*

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SONG II.

CONSTANCY

Written by the Rev^d M^r Collier

Viol. 1. & 2.

Cembalo

Andantino

Viol. 1. & 2.

Cembalo

Andantino

for:

for:

pia.

pia.

In vain my tongue would strive to

tell How long this Heart hath lov'd, how well; Weigh'd with the Treasures

of thy Love How mean how poor all Rich-es prove! Weigh'd with the

treasures of thy Love How mean how poor all riches prove! *for:*
 Let but thy Faith to mine be *pia.*
 giv'n, I scorn the Earth, nor en-vy Heav'n. Let but thy Faith to *cres*
 mine be giv'n, I scorn the Earth, nor en-vy Heav'n. I scorn the *for:mo*
 Earth, nor en-vy Heav'n. *for:* *pia.* *piano*

Handwritten musical score for a song, page 7. The score is written on three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Love. But never doubt I Love. Doubt thou the Stars are Fire, Doubt, that the Sun doth move, Doubt Truth to be a Liar, But never doubt, I Love. But never doubt, I Love." The score includes various musical notations such as "cres" (crescendo), "pia." (piano), "dim" (diminuendo), and "piao" (pianissimo). There are also fingerings and other performance markings.

System 1:

Vocal: *cres* *pia.*

Piano: *cres* *pia.*

Lyrics: Love. But never doubt I Love. Doubt thou the Stars are Fire,

System 2:

Vocal: *cres* *pia.*

Piano: *cres* *pia.*

Lyrics: Doubt, that the Sun doth move, Doubt Truth to be a Liar, But never doubt, I

System 3:

Vocal: *cres* *dim* *piao*

Piano: *cres* *dim* *piao*

Lyrics: Love. But never doubt, I Love.

SONG IV.

Written by M^r Birch

Viol. 1. 2.

Cembalo

Allegretto

for.

pia.

for.

pia.

for.

mfor.

pia.

mfor.

for mo

for ma

for mo

Let Virtue footh the

Hoary Sage, Let Wine the gay in _ spire: Me fofter numbers now engage, To Cupid strike the

Lyre! Me fofter numbers now engage, To Cupid strike the Lyre!

Him of immortal Birth I sing, Fair Venus' beauteous

Boy! Who tun'd A-pollos fav'rite String, And wak'd the world to Joy. Who tun'd A-pollos

fav'rite string And wak'd the World to Joy.

2

With burnish'd Bow and venom'd Spear
 Olympus owns his Sway;
 Who caus'd the mighty Thund'r there,
 To fight his hours away.
 In vain, we strive his pow'r to fly,
 Too sure he aims his Dart:
 He revels in the brightest Eye,
 And wounds the coldest Heart.

3

O! could those Eyes my Numbers move
 To comfort as they wound;
 My whitest Kid thou God of Love!
 Should on thy Shrine be bound!
 Or quit the Throne of Flavia's Eye,
 Or Flavia's heart subdue;
 Or grant at least the pow'r to fly,
 Where Flavia can't pursue.

DISSAPPOINTMENT

SONG V.

Written by the Rev. M^r Collier

Viol 1 2

Cembalo

for:

Largo *for:*

pia: *pia^{mo}* *hr*

pia: *pia^{mo}* *hr* Of ev'ry

pia: *for:* *pia:*

former Joy be--reft With fell re--membrance only left, That cruel

cres *hr* *pia:*

pow'r I still re--tain And deeper feel my present pain; That cruel

pia. 8

pow'r I still re-tain And deeper feel my present pain;

Oh wretch condemn'd at once to prove The Stings of

Hatred, Pangs of Love! Oh wretch condemn'd at once to prove The Stings of Hatred, the

Pangs the pangs of Love!

Musical markings: *cres*, *for:*, *for:mo*, *pia:*, *piano*, *pang*.

Figured bass notation: 9 3, 8, 6 4, 9 3, 8, 9 7, 8 6, 4, 6 4, 9 3, 8 6 4.

SONG VI. Allegretto

Written by M^r Birch

Viol. 1. 2.

Cembalo

Viol. 1. 2.

Cembalo

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

S. *pia.* *Cres.*

The glowing Ru - by ill can speak, the manly warmth of

S. *pia.* *Cres.*

Hen - rys Cheek; Nor can the brightest Diamond vie, with the mild Lustre

pia. *Cres.*

pia. *for:*

of his Eye. nor can the brightest Diamond vie, with the mild Lustre

pia. *for:*

of his Eye. He speaks! He speaks! and ev'ry ruder Breath is silent as the

Cave of Death; He talks of Love! my ravish'd Ears enjoy the Music

of the Spheres! He talks of Love! my ra-vish'd Ears en-joy the Music

of the Spheres! en-joy the Mu-sic of the Spheres!

6

Rondeau

Viol. 1st. 2^d.

Cembalo

Larghetto.

for.

ria.

for.

-pia.

μ_{ia} : 6 6 6
 5 4

ria:

prima

ten

6	5
4	3

res. for

8 pia:

Time like the wing - - ed

cres

for.

pia: 6

12
cres

Cour - - - fer flies, when Youth - - ful Pleasures round - - - us

[Musical notation continues]

pia.

roll, but Ah! how faint, how flow he is! When

6 3 *ria:*
4

64

The Sons of woe, with sighs and Tears, With ev'ry
 te - dious mi - nute gone; Unmov'd the ful - len ty - rant
 hears, Nor mends his pace, but flumbers on. Nor mends his
 pace, but flum - bers on. Time like the

f p f p f p f p f p
cres piaz
cres piaz
cres piaz
cres piaz
p^{mo}

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

wing - ed Cour - fer flies, when youth - ful Pleasures round - us

6 5 6 4 3 4 6 4 6 5 6 4 6 for: 9 8 6 7

roll, But ah! how faint, how flow he is! when

6 4 3 pia. 6 4

Grief or Pain ob - scures the Soul ob - scures the

6 6b7 6 4 6 4 6 6 5 6 6 4

Soul.

6 6 5 9 8 6 4 5 3

SONG VIII. WERTER

Written by the Rev^d M^r Collier

Viol 1 2

Cembalo

Largo

p^{mo} *Cres.* *Cres.*

p^{mo} *fia.* *p^{mo}* **Recit** One favour'd hour, alone I found the

fia. *p^{mo}* 6 4 5 2

Fair and thus, her Knees em-bracing, pour'd my Pray'r;

p^{mo} 3 6 4 7 # *p^{mo}*

Affettuoso *fia.* *rin^f* *fia.* *Cres.*

Ah save the Man, so near reduc'd to death;

fia. 6 6 *rin^f* *fia.* 6 6 6 7 *Cres.* 6

for: *fia.* *p^{mo}*

Deign to re-call his fleeting gasp of Breath! Ah save the

for: 7 6 *fia.* 7 6 6 6 4 5 *fia.* 6

Man so near reduc'd to Death; Deign to re-call his
 fleeting gasp of Breath! Deign to re-call his fleeting Gasp of
 Breath!

Recit:
Largo
Con Espressione
 I spake; she wept; but rous'd with new alarms,
 The Tear she dried, And Cast me from her Arms.

for^{mo}
p^{mo}
f^{mo}
pia.
cres.
pia.
Mez. f
pia.
for^{mo}
pia.
cres.
f^{mo}
pia.
cres.
f^{mo}

Viol. 1. & 2.^d

Cembalo

Allegretto

*for:**for:**pia.**pia.**pia.**for:**for:**pia.**for:**pia.**pia.^{mo}*

Be - lieve me, dear Girl, tis in

*pia.**pia.^{mo}*

vain for a Lo - ver Her Flame to con - ceal with dif - sem - bling and

*cres**cres*

pia.
 art; Half a Glance is suf- fi- cient at once to dis- co- ver, When
pia. 6 6 6 6
 fly lit- tle Cu- pid has wounded the heart. Be- lieve me, Dear
cres *pia.*
 Girl, 'tis in vain for a Lo- ver her flame to con- ceal with dis-
 sembling, and art; half a Glance is suf- fi- cient at once to dis-
m.f. *pia.*
 co- ver, when fly lit- tle Cu- pid has wounded the Heart.
for: 6 5 6 4 3 6 5

5

Legato

The Maiden that's cautious, in fi - lence con - fi - ding, May hope the soft

Pafion of Love to dif - guife; But the Pafion of Love is a thing there's no

hi - ding; 'Tis quickly re - veal'd by thofe tell tales, our Eyes. 'Tis quickly re -

veal'd by thofe tell tales our Eyes.

mf

for mo

pia.

mf

for mo

pia.

for mo

pia.

for mo

pia.

SONG X.

23

Flauti 1. 2.

Larghetto

Cembalo

Flauti

pia.

pia.

Violini
Pizzicato

Hark!

pia.

Hark! tis a Voice from the Tomb Come Lucy Come Lucy, it cries come a - way; The Grave of thy

Colin has room, to rest thee beside his cold Clay.

Viol. 1. 2. col arco

Fluto

Viol. 1. 2.

pia.

Cres.

pia.

come my dear Shepherd, I come,

Ye Friends and Companions Adieu; I haste to my

pia. col arco

Cres.

pia.

Colins dark home - -, To die on his Bosom so true.

Cres. 6 8 7

pia. 8 7 6 5 4 3

p^{mo}

Recitative

All mournfull the midnight Bell rung, When Lucy, sad Lucy, arose; And

Forth to the Greenturf she sprung, Where Colin's pale Athes repose:

Recit

All wet with the Night's chilling Dew, Her Bosom embrac'd the cold

Ground, While stormy Winds over her blew, And night ravens croak'd all around.

Viol. 1. 2.

pia. *Cres.* *for:*

Larghetto *Cres.* *for:*

pia. *Cres.* *pia^{mo}*

How long, my lov'd Colin, she cried, How

long must thy Lucy complain? How long shall the Grave my love hide? How long e'er it join us a -

-gain? How long e'er it join us a - gain? For thee thy fond Shepherdess liv'd, With thee o'er the

world wou'd she fly, For thee has she sorrow'd and Grieved, For thee wou'd she lay down and

Die, For thee wou'd she lay down and Die.

2

Alas! what avails it how dear
 Thy Lucy was once to her Swain!
 Her face like the Lilly so fair,
 And Eyes that gave light to the plain!
 The Shepherd that lov'd her is gone,
 That face and those Eyes charm no more;
 And Lucy, forgot and alone,
 To Death shall her Colin deplore.

Recit:

While thus she lay sunk in Despair, And mourn'd to the Eccho's a -

- round, inflam'd all at once grew the Air, And Thunder shook dreadfull the ground:

Allegro

I hear the kind

Larghetto

call and o - - bey - - Ah Colin! receive me receive me she cried; Then breathing a Groan o'er his

Largo

Clay, She hung on his Tombstone and Died.