

The

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MUSICAL MEDLEY

or

A Collection of English

Songs and Cantatas

Set to Musick by

HENRY HOLCOMBE.

A Thought on a Spring Morning.

Poco Allegro

How brisk the Breath of

Morning Blows, how sweet the Fra - grance of the Rose, what love - ly Verdure clothes the Fields, what pure De -

- light the Pro spect yields. How brisk the Breath of Morn - ing

Blows, how sweet the Fra - - grance of the Rose, what lovely Verdure clothes the Fields, what pure De -

light the Pro spect yields, what lovely Verdure clothes the Fields, what pure De - light the Pro - spect

yields.

Here the Shepherd blithe and gay, Pipes his ru - - ral Roun - de - lay, Roun -

de - lay Here the Shepherd blithe and gay, Pipes his

ru - ral Roun - de - lay.

Da Capo

On Friendship to a Lady.

Moderato

The World my dear Myra is full of deceit, and Friendship's a Jewel we
 seldom can meet, How strange does it seem, that in searching around this source of Content is so rare to be found.
 O Friendship thou Balm, & rich sweetner of Life, kind Parent of Ease and Compo-ser of Strife, with
 out thee Alas! what are Riches and Pow'r, but empty delu-sion the Toys of an Hour.

The musical score consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a 3/8 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments.

How much to be priz'd and esteem'd is a Friend
 On whom we can always with safety depend,
 Our Joys when extended, will always encrease
 And Grief's when devided, are hush'd into Peace,
 When Fortune is smiling what Crouds will appear
 Their Kindness to offer, and Friendship sincere.
 Yet change but the Prospect, and point out distress
 No longer to court you, they eagerly prefs.

Andante

The disconsolate Maid

The musical score consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score includes the following lyrics:

Tell me perjurd Damon why, must I fruitless thus Complain. Ah, with this Request comply,
 Let me not Implore in vain: Weak I find is each Endeavour, of the Maid who
 pines for Love, to Suppress the Ra=ging Fever, or the fatal Cause remove.

2
 Since then Hope has Wing'd its flight,
 Scenes of Joy, and Mirth farewell,
 Far remov'd from Human fight,
 In some lone Retreat I'll dwell;
 Their Possess'd of sweet Repose,
 Calmly pass to Life's Decline
 Time that heals the greatest Woes,
 May at last Diminish Mine.

A Couplet by M. Pope.

Andante

Love Hope, Love Hope and Joy, fair

Pleasures smiling Train, Love Hope and Joy Love Hope and Joy, fair Pleasures smiling Train

Fair Pleasures smiling Train. Hate, Fear, Hate fear and Grief, the Family of

Pain, the Family of Pain; Hate fear and Grief, Hate fear and Grief the Family of Pain Hate fear and Grief the Family of

Pain Hate fear and Grief the Family of Pain.

The honest Confession.

7

Vivace

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Vivace'. The lyrics are written below the vocal line. The piano part includes various fingering numbers (e.g., 6, 5, 4, 3, 2, 1) and some dynamic markings like 'tr' (trills). The lyrics are: 'Thy Vain pur - - fruit fond Youth give o'er, what more A - las can Ce - lia do, thy truth I own, thy Fate de - plore, all are not Happy that are true; all are not Happy that are true. But If Re - venge can ease my Pain, I'll footh the Ills, I cannot cure, tell thee I drag a Hopeless Chain, and all that I in - flict en - dure; and all that I in - flict en - dure'. The score ends with a double bar line.

Thy Vain pur - - fruit fond

Youth give o'er, what more A - las can Ce - lia do, thy truth I own, thy Fate de - plore, all are not Happy that are true; all

are not Happy that are true. But If Re - venge can ease my Pain, I'll

footh the Ills, I cannot cure, tell thee I drag a Hopeless Chain, and all that I in - flict en - dure; and

all that I in - flict en - dure

Extempore Verses on the Death of a Friend.

Largo

The musical score is written for a single melodic line on a treble clef staff with a common time signature (C). The tempo is marked 'Largo'. The key signature has one sharp (F#). The score consists of four systems of music. The first system begins with a treble clef and a common time signature. The second system includes the lyrics: 'fo. li - ta - ry Mole, whose Stream, thro' Lawns forfa - ken flows, be witness to my falling Tears, And murmur back my Woes:'. The third system includes the lyrics: 'A long thy Banks no more the Swain, shall sing his am' rous Tales, Nor founds of Joy, be ever heard in *Esper's*'. The fourth system includes the lyrics: 'mournfull Vales'. The score concludes with a double bar line and repeat signs.

Sad

fo. li - ta - ry Mole, whose Stream, thro' Lawns forfa - ken flows, be witness to my falling Tears, And murmur back my Woes:

A long thy Banks no more the Swain, shall sing his am' rous Tales, Nor founds of Joy, be ever heard in *Esper's*

mournfull Vales

Not all his Virtues all his Praise
 The Great, the Good can save
 Alas! *Palemon* best of Men
 Lies mould'ring in the Grave
 In Stately Palaces o'er Kings
 Relentless Death prevails
 Nor can we 'scape the Fatal Dart
 In *Esper's* peacefull Vales.

Advice to the fair Sex.

Allegro 4/2

Ye Belles & ye Flirts, & ye Pert little Things, who trip in this
 Frolicksome Round; pray tell me from whence, this Indecency springs, the Sexes at once to Confound;
 What means the cock'd Hat, & the Masculine Air, with each Motion design'd to perplex, Bright Eyes were in - ten - ded to
 Languish not stare; and softness the Test of the Sex.

2
 The Girl who on Beauty depends for support,
 May call ev'ry Art to her Aid,
 The Bosom display'd, & the Petticoat short,
 Are Samples she gives of her Trade:
 But you on whom Fortune indulgently smiles,
 And whom Pride has preserv'd from the Snare.
 Should flily attack us with Coyne's and Wiles,
 Not with open and Insolent War.

3
 The Venus, whose Statue delights all Mankind,
 Shrinks modestly back from the View,
 And kindly shou'd seem by the Artift design'd,
 To serve as a Model for you:
 Then learn with her Beauties to Copy her Air,
 Nor venture too much to reveal:
 Our Fancies will paint what you cover with Care,
 And double each Charm you conceal.

4
 The Blushes of Morn, & the mildness of May,
 Are Charms which no Art can procure,
 Oh! be but yourselves, & our Homage we'll pay,
 And your Empire is solid and sure:
 But if Amazon-like, you attack your Gallants,
 And put us in fear of our Lives,
 You may do very well for Sisters & Amts,
 But believe me you'll never be Wives.

An Encomium on the Month of May.

Behold my Fair what joyous Scenes are here, the smiling Fields their richest Liv'ries wear, the feather'd Warblers, now on ev'ry Spray, wth cheerful

Andante

Notes, salute returning May Charming May at thy Return Nature seems re- vi- - vd a- gain and the Fields no

Presto

long er mourn but their verdant Bloom obtain. Haste *Eliza*, quickly haste, Time will never stop his

Flight

Time will ne- ver stop his Flight Let us not a Moment waste Let us not a Moment

waste, But pursue each pure Delight - - - But pursue each pure De- light.

The Maid's choice of Husband.

11

Poco All.^o

The Bear with his delicate Womanish

Face, whose Merit all lay in a Feather & Lace, the Proud & Immoral the Coward & Vain, may sue for my Love, but will meet with Dis-

-dain:

The Duncie I detest, & whose Wit is severe, I sicken when ever a Sychophant's near, the

Brute that's ill manner'd disorders me much, & I'll dye an old Maid, e'er I'll Couple with such.

2

But He in whom Sense & Politeness is join'd,
 Whose study has been to embellish his Mind;
 Whose Pleasures ne'er injure his health or is Purse,
 Is fit to be taken for better for worse:
 Whose Wit has no Gall whose Tongue no deceit,
 Whose Nature is Noble his Conduct discreet,
 Ne'er knew any fear, but to hurt or Offend,
 If he questions my Heart he will find it his Friend.

A Thought in a Grotto.

Moderato.

The musical score is written for voice and piano. It features a treble clef for the voice and a bass clef for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The score includes a piano introduction, followed by three lines of lyrics with corresponding musical notation. The lyrics are: "Hail charming Grotto still - Re-treat, where true Content has fix'd her Seat, by Wisdom's Train ad-mir'd In thee I taste the sweets of Ease, and feel the purest calm of Peace, from busy Crouds re-tir'd." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, often using triplets and sixteenth notes.

'Tis here I oft reflect on all.
 The trifling Things, we Pleasure call
 And ardently pursue;
 When stript of ev'ry false Disguise,
 No more they cheat our dazled Eyes,
 But vanish from the View.

In this sweet Solitude-I find,
 Amusements of a nobler kind.
 Then what the World can give;
 'Tis here I learn that happy Art,
 To poise the Will, & mend the Heart.
 'Tis here I only live.

A Friendly Hint to the Ladies.

15

Andante

Ye Fair that
would be blest in Love take your Pride a lit-tle lower Let the Swain whom you ap-prove,
Ra-ther like you then a-dore. Love that rifes in-to
Pas-sion soon will end in Hate-or Strife, But the ten-der In-eli-nation flow the last ing
Joys of Life.

The musical score is written for voice and piano. It features a treble clef for the voice line and a bass clef for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ornaments, and dynamic markings. The lyrics are written below the voice line, and the piano accompaniment consists of chords and melodic lines. The piece concludes with a double bar line and repeat signs.

The Caution.

Andante

Ye happy Swains whose Hearts are free, from
 Love's imperial Chain, take warning and be taught by me t'avoid th'inchanting Pain.
 Fatal the Wolves to trembling Flocks, fierce Winds to Blofoms prove, to carelefs Sea-men hid-den Rocks to Hu-- man
 quiet Love.

Fly the fair Sex, if Blifs you price,
 The Snake's beneath the Flow'r
 Who ever gaz'd on beauteous Eyes.
 That tasted quiet more?
 How faithlefs is the Lover's Joy.
 How constant is his Care,
 The kind with Falshood do destroy.
 The Cruel with Dispair.

Largo

Sweet Solitude when Life's gay Hours are
 past, how e'er we range in thee we fix we fix at last Sweet Solitude sweet Solitude when Life's gay hours are
 past, how e'er we ra - nge in thee we fix - we fix at last In thee we fix, in thee we fix at last, in thee we fix at
 last Toft thro' tempestuous Seas, the Voy - age o're, Pale we look back & blefs thy
 friendly friendly Shore. Pale we look back & blefs thy friendly friendly Shore, and blefs and blefs thy friendly friendly Shore.

Recit°

A Panegyrick on Solitude?

19

Blest Solitude Devotions greatest Friend, Thee to enjoy & on thy Fruits to feast is Purchase greater far then Princely Fame, or shinning

Allegro

Gold Dotage of vulgar Minds. Thoughts; that with swift succession Roll - with in much

purser are much freer moves my Breast. To ev 'ry Thing that

Na... ture's Works can teach or ac tive Mind, for its Em-ploy-ment take or ac tive Mi nd for

its Em-ploy-ment take

Recit°

Within thy happy Influence I possess, freedom from Cares, from Crowds and ev'ry Broil, thus Master of my

self my time and Thoughts, my Nights come in with Peace my Days with Joys.

Just as the little Birds in lonely Fields, so unconcerned hop from Tree to Tree so unconcerned hop, hop, hop hop

hop hop from Tree to Tree. Just as the little Birds in lonely Fields,

hop hop from Tree to Tree. Just as the little Birds in lonely Fields,

Affettuoso

Woods & ye Mountains unknown, Beneath whose pale Shadow I stray, To the Breast of my Charmer alone, These Sighs bid sweet Echo con-
 -vey Wherever He pensively leans by Fountain or Hill or in Grove, his Heart will explain w^hat
 means, who sings both from Sorrow and Love.

More soft than the Nightingale's Song.
 O waft the sad Sound to his Ear,
 And say tho' divided so long.
 The Friend of his Bosom is near
 Then tell him what Years of Delight
 Then tell him what Ages of Pain
 I felt while I liv'd in his Sight
 I feel 'till I see him again.

Verfes on a Gentlemans Seat in Kent.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a complex, flowing melody with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes.

EVINGTON charming Seat of Love, from thee I never wish to Rove, all Nature

The second system continues the musical piece with lyrics. The notation includes both vocal and piano parts. The piano accompaniment features a steady bass line with some harmonic support. Fingerings are clearly marked throughout.

here is soft and kind, like Friendships Balm to cure the Mind.

The third system continues the lyrics. The piano part has a more active role here, with some chords and moving lines that complement the vocal melody. The overall texture is light and elegant.

Then cease tormenting Thoughts of care that oft Per-plex and then en-fnare guard me from Pride

The fourth system continues the lyrics. The piano accompaniment includes some triplet figures and more complex rhythmic patterns. The vocal line remains clear and expressive.

that makes me grieve, then shall I know what 'tis to Live.

The fifth and final system on the page concludes the piece. The piano part features a final cadence with some decorative flourishes. The lyrics end with a period, and the music concludes with a double bar line.

The Injur'd Lover

Affet.º

The musical score consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system includes the instruction 'Cruel Remembrance Home-bred'. The second system includes the lyrics: 'Foe, say how shall I thy wrath appease, How let my Soul one Mo-ment know, the long for gotten Joys of Peace;'. The third system includes the lyrics: 'is there a Charm can Love betray'd Re-trieve, Or must I cease to think to cease to Grieve?'. The fourth system is purely instrumental. Fingerings and ornaments are indicated throughout the score.

With Unavailing Pray'rs for Aid,
 To Pride or Reason do I run
 Pride bids me scorn the haughty Maid,
 And Reason perjur'd Beauty shun,
 They point the way that shou'd, but don't relieve,
 For I must cease to think, to cease to Grieve.

Those Charms which not despair cou'd Move,
 Refign'd and Silent then I'll bear,
 Nor murmur at my careless woe,
 Nor wish that peace, I've lost for her;
 For Death the sad Remembrance must Relieve,
 Oh! let me cease to think to cease to Grieve.