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5 - 12 = 6
2 = 9
5 - 15 = 3
10
6 - 5 = 3

1 5 3
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Burgess

Lyrick Harmony

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WITH

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by

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GEORGE R.

GEOERGE the Second, by the Grace of God, King of *Great-Britain, France, and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas *Thomas Augustine Arne* of *Craven-Buildings* near *Drury-Lane*, in our County of *Middlesex*, Gent. hath humbly represented unto Us, that he hath with great Study, Labour and Expence, composed several Works, consisting of Vocal and Instrumental Musick, in Order to be printed and published; and hath therefore humbly besought Us to grant him Our Royal Privilege and Licence for the sole printing and Publishing thereof, for the Term of Fourteen Years: We, being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request: and we do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto the said *Thomas Augustine Arne*, his Executors, Administrators and Assigns, our Licence for the sole Printing and Publishing the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects within our Kingdoms and Dominions, to Re-print or Abridge the same, either in the like, or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *Thomas Augustine Arne*, his Heirs, Executors, and Assigns, as they will answer the contrary at their Perils. Whereof the Commissioners and other Officers of our Customs, the Master, Wardens and Company of Stationers are to take Notice, that due Obedience may be rendered to our Pleasure herein declared.

GIVEN at our Court at *St James's*, the Twenty-Ninth Day of *January* 1740-1, in the Fourteenth Year of Our Reign.

By his Majesty's Command,

HOLLIS NEWCASTLE.

R24-4

11/11/11

The kind Inconstant

Amorofo Pia For Pia

For Pia

Why Cloe still these jea - lous Heats and why that falling Tear

The Heart that to a thousand beats to one may be fin -

- cere to one may be fincere To sweeten Autumn's milder

Reign The ful - try Summer glows the ful - try Summer glows and chilling Dews and bea - ting

Poco For Pia For Fortifs

Rain give freshness to the Rose give freshness to the Rose to the Rose

Pia For :S: Pia

So I my Clo-e to endear to me an-er

For Pia

Beauties stray and call Decemberto my Year to brighten up the May to brighten

For :S: Pia

up the May Then weep not weep not that my Hearts inclin'd to ev-ry Face that's new to

Poco For Pia Poco For Pia

ev-ry Face that's new I wander to return more kind and cha - nge and change

Fortifs Pia For

but to be true but to be true

The Invitation

The musical score is written for a keyboard instrument in G major and 3/8 time. It consists of ten systems of two staves each. The tempo is marked 'Allegro' and the dynamics include 'Pia' (piano) and 'Poco F. Pia' (poco forte piano). The lyrics are: 'Come Mira I dol of the Swains advance with Majesty divine advance with Ma-jefty divine Come Mira Idol of the Swains advance with Majesty divine To Bow's where gracious Florareigns & warbling sing the Muses Nine and warbling warbling warbling sing the Muses Nine'. The score includes various musical ornaments such as trills, triplets, and mordents. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

For 2
 Come ev'ry sprightly Joy to taste,
 That Rural art and Nature boast,
 Fly hither with the Lightnings Haste,
 And be the Universal Toast.

3
 A Scene so beauteous can't be shown;
 Though thou shouldst ev'ry Realm survey;
 As all where-e'er thou com'st must own,
 Thy Graces bear unrival'd Sway.

The Charms of Isabel

The musical score is written for piano and voice. It consists of several systems of staves. The first system is an instrumental introduction marked 'Andante'. The second system begins with the vocal line and piano accompaniment. The lyrics are: 'Fair is the Swan the Ermine white and fair the Lilly the Lilly of the Vale the Moon resplendent Queen of Night and Snows that drive before the Gale In Fairness these the rest excell But fairer is my Isabel In Fairness these the rest excell But fairer is my Isabel'. The score includes various musical notations such as dynamics (Pia., For., Fortifs), articulation (trills, slurs), and fingerings. The piece concludes with a final instrumental flourish marked 'Fortifs'.

Sweet is the Vilet, Sweet the Rose
 And sweet the Morning ^{breath} of May,
 Carnations rich their sweets disclose,
 And sweet the winding Woodbines stray
 In sweetness these the rest excell;
 But sweeter is my Isabel.

Constant the Poets call the Dove,
 And am'rous ^{the} Sparrow call,
 Fond is the Sky-lark of his Love,
 And fond the feather'd Lovers all:
 In fondness these the rest excell;
 But fonder I of Isabel.

The Complaint

Affettuoso Pia For Pia For

Pia
Behold the sweet Flowers around with all the bright Beauties they wear Yet none on the Plain can be

For
found so lovely so lovely so lovely as Cælia is fair so lovely as Cælia is fair

Pia
Ye Warblers come raise your sweet Throats no longer in silence remain no

Pia Pia Pia
longer in silence remain O lend a fond Lover your Notes to soften to soften To soften my

For Fortifs
Cælia's disdain to soften my Cælia's disdain

Of Times in yon Flowery Vale,
I breath my Complaints in a Song;
Fair Flora attends the soft Tale,
And sweetens the Borders along;

But Cælia, whose Breath might perfume,
The Bosom of Flora in May,
Still frowning pronounces my Doom,
Regardless of all I can say.

The Rover reclaim'd

Moderato

Pia

My roving Heart has oft with Pride dissolved Love's filken Chains The wanton Deity defyd and scorn'd his sharpest Pains and

For

scorn'd his sharpest Pains

But from thy form resistless stream such Charms as

must controul in the fairest Features beam The noblest brightest Soul

no - - - blest brightest Soul

For

Pleas'd in thy Converse all the Day,
 Life's Sand unheeded runs,
 With Thee, I'll hail the rising Ray,
 And talk down Summer Suns;

Our Loves Congenial still the same,
 With equal Force shall shine;
 No cloy'd desires can damp the Flame,
 Which Friendship will refine.

Philosophy no Remedy for Love

Andante

Long had I borne of Love the Pain and long in filence drag'd his
Chain with Re-fo-lu-tion neer to tell the Love I bore to *I-sa-bel* the Love I
bore my *I-sa-bel*

For

The Fire she kindied in my Breast,
PHILOSOPHY would have suppress'd;
But in that Breast Love took its stand,
Triumphant with a burning Brand.

Dear *Ifabel*, thou much-lovd Maid,
Bring to a bleeding Heart thine Aid:
Thou hast the Fountain, thou the Pow'r,
To quench a Flame that would devour.

To ease me of the thrilling Smart,
To wrench the Dagger from my Heart,
And to apply a Hand divine,
O! GODDESS of my Soul is thine.

The Fire she kindied in my Breast,
PHILOSOPHY would have suppress'd;
But in that Breast Love took its stand,
Triumphant with a burning Brand.

Dear *Ifabel*, thou much-lovd Maid,
Bring to a bleeding Heart thine Aid:
Thou hast the Fountain, thou the Pow'r,
To quench a Flame that would devour.

To ease me of the thrilling Smart,
To wrench the Dagger from my Heart,
And to apply a Hand divine,
O! GODDESS of my Soul is thine.

Colin's Invitation

Andante Pia

For. Come

Viol^o con Voce Pia.

Rosalind Oh come and see what Pleasures are in store for Thee The Flow'rs in all their sweets ap-
-pear The Fields their gayest Beauties wear The Fields their gayest Beauties wear
The joyfull Birds in ev'ry Grove now warble out their Songs of Love now warble
out their Songs of Love For Thee they sing and Roses bloom and Colin Thee invites to come in
-vites to come Thy Colin Thee in-vites to
come For

Come *Rosalind*, and *Colin* joyn,
My tender Flocks and all are thine:
If Love and *Rosalind* be here,
'Tis May and Pleasure all the Year:

Come see a Cottage and a Swain,
Thou canst my Love nor Gifts disdain:
Leave all behind, nor longer stay,
For *Colin* calls, then haste away.

The Generous Distress'd

Allegri^o Pia

This system contains the first three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with several trills (tr) and a fermata. The middle staff is in treble clef and contains a complex, rhythmic accompaniment with many sixteenth notes. The bottom staff is in bass clef and contains a bass line with some fingerings (6, 7, 6 5 / 4 3, 6 5 / 4 3, 6 5 / 4 3) and a trill. The tempo marking 'Allegri^o' is at the beginning, and 'Pia' is at the end.

For Pia

Blowyebleak

This system contains the next three staves of music. The top staff continues the melody with various ornaments and a fermata. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line with a trill and some fingerings (7, 4/2, 6, 6 5 / 4 3, 6 5 / 4 3, 6 5 / 4 3). The tempo marking 'For' is at the beginning, and 'Pia' is at the end. The word 'Blowyebleak' is written at the end of the system.

Winds around my Head and sooth my Heart corroding Care Flash round my Browsye

For Pia

This system contains the next three staves of music. The top staff continues the melody with trills and a fermata. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line with lyrics and fingerings (7, 6 5 / 4 3, 6 5 / 4 3, 6 5 / 4 3, 6 5 / 4 3). The lyrics are 'Winds around my Head and sooth my Heart corroding Care Flash round my Browsye'. The tempo marking 'For' is at the beginning, and 'Pia' is at the end.

Lightnings red and blast the Law-rels plan-ted there But may the Maid where

For Pia

This system contains the final three staves of music. The top staff continues the melody with a fermata. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line with lyrics and fingerings (4/2, 6 4 / 2, 7, 6 5 / 4, 5 / 3). The lyrics are 'Lightnings red and blast the Law-rels plan-ted there But may the Maid where'. The tempo marking 'For' is at the beginning, and 'Pia' is at the end.

-e'er she be Think not of my Distress nor me But may the Maid where-e'er she

be Think not of my Distress nor me Think not of my Distress nor me .

For

2
 May all the Traces of our Love
 Be ever blotted from her mind;
 May from her Breast my Vows remove,
 And no Remembrance leave behind:
 But may the Maid where-e'er she be
 Think not of my Distress nor me.

3
 O! may I ne'er, behold her more;
 For she has robb'd my Soul of Rest:
 Wisdom's assistance is too poor,
 To calm the Tempest in my Breast:
 But may the Maid where-e'er she be,
 Think not of my Distress nor me.

4
 Come Death, O! come thou friendly Sleep,
 And with my Sorrows lay me low:
 And should the gentle Virgin weep,
 Nor sharp, nor lasting be her Woe;
 But may she think, where-e'er she be,
 No more of my Distress nor me.

Kindness and a Gracefull Air preferr'd to Beauty

Allegro

Pia *For.*

'Tis not the Liquid brightnes of those Eyes That swim with Pleasure and delight

Pia *For.*

Northose fair Heavly Arches which arise o'er each of them to shade their Light, Light

Pia *For* *Pia*

'Tis not that Hair which plays with ev'ry wind and

For Pia

loves to wanton round thy face Now straying o'er thy Forehead now behind re

For Pia

tiring . retiring within fi - dious Grace. retiring with in - fi - dious

Grace .

2

'Tis not that lovely range of Teeth as white
 As new shorn Sheep equal and fair;
 Nor even that gentle smile, the hearts delight,
 With which no smile could e're compare:
 'Tis not that Chin so round, that Neck so fine,
 Those Breasts that swell to meet my Love,
 That easy sloping waste, that form divine,
 Nor ought, nor ought below nor ought above,
 Nor ought below nor ought above .

3

'Tis not the living Colours over each,
 By nature's finest pencil wrought,
 To shame the fresh blown Rose and blooming Peach
 And mock the happiest painter's thought:
 But 'tis that gentle mind, that ardent Love,
 So kindly answering my desire,
 That Grace with which you Look and speak & move,
 That thus, that thus have set my Soul on Fire,
 That thus have set my Soul on Fire.

CLOE Generous as Fair

NB In accompanying this Air on the Harpsicord, the Cords on the Notes following the Quaver Rests in ^e Bass are to be struck on the Rests, to fill up the Vacancy, as the Performer will see by the Figuring, and the Air must be play'd as fast as a Performer on the Violoncello can catch the Bass Notes without Confusion.

Siciliano ma non Largo

Pia

When Clo-e shines fe-rene-ly gay O how Loves Goddess
 she out vies How on her Lips the Gra-ces play and Cu-pids wan-ton wanton in her
 Eyes What soft delight her smiles impart what Rap-ture does young Da-mon

The musical score is written for a harpsicord and a voice. It consists of several systems of staves. The harpsicord part includes a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The bass part is a figured bass line with numbers 1-7 and flats, indicating fingerings and accidentals. The vocal line is written in a treble clef with a key signature of one sharp. The lyrics are interspersed between the staves. Performance markings include 'Siciliano ma non Largo', 'Pia', and various ornaments and trills.

feel when thus she ravishes she ravishes my Heart with Joys too mighty

For
to re-veal with Joys too mighty to re-veal.

2

The vain, conceited of her Sex
 Treat with contempt the Lovers Pain;
 Fondly delight to Teaze, perplex,
 And triumph o'er a dying Swain.
 But *Chloe* has a Heav'nly mind,
 A Soul that's gen'rous, great and brave;
 Who conquers only, conquers ~~only~~ to be kind,
 And makes it her delight to save.

The Lovesick Invocation

Recit.^o As o'er the Flow'ry Meads I pass, Where Nature spreads the Verdant Grass, And Daifies

intermingled Stray, If Sylvio chance to cross the plain, These fainter Beauties rise in vain, His presence only makes May

Andante Pia For

Pia Pia

O Love, thou bitter Foe to rest, Who hast within this harmless breast So

For

homethe sickning Arrow sent, So homethe sickning Ar - row sent,

Pia

Relieve a poor unwar'y Maid, Who fondly Gazeing was betray'd, Nor knew what self de-

For Pia

- lusion meant, Who fondly Gazeing was betray'd, Nor knew what self delu - sion

For

meant.

2

Since Custom, cruel to the Fair,
 Forbids my Paffion to declare,
 Afsist, blind God of foft defire;
 To thy Omnipotence I kneel,
 Let him my fecret Anguifh feel,
 And burn for me with equal Fire.

3

Then, if the lovely Youth appear
 By turns inclin'd to Hope and Fear,
 And tenderly his Paffion move;
 My Heart fhall flutter to his Sighs,
 With gentle looks I'll meet his Eyes,
 And never — never ceafe to love.

The Fond Appeal

First system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: "Largo Pia For Pia". The bottom three staves are instrumental accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features various ornaments and trills.

Second system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: "For Pia Pia". The bottom three staves are instrumental accompaniment. The key signature has three sharps and the time signature is common time. The music includes trills and ornaments.

Third system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: "Gentle Youth, O, tell me why". The bottom three staves are instrumental accompaniment. The key signature has three sharps and the time signature is common time. The music includes trills and ornaments.

Tears are starting from my Eye, When each Night from you I part, Why the Sigh that rends my Heart?

Pia

why the Sigh that rends my Heart? Gentle Youth, O! tell me true, Is it then the same with

you? Gentle Youth, O! tell me true, Is it then the same with you? Is it then the

For *Pia* *For*

same with you? *For* *Pia* *For*

Tell me, when th'appointed Hour
 Calls us to the secret Bow'r,
 Blushing, trembling, why I run,
 Early as the rising Sun!
 Gentle Youth, O! tell me true,
 Is it then the same with you!

Tell me when the Pains I feel
 Pungent as the Wounds of Steel,
 When I feel the thrilling smart,
 Why I blest the pointed Dart!
 Gentle Youth, O! tell me true,
 If it is the same with you!

20 To a Lady, who, being ask'd by her Lover for a Token
of her Constancy, gave him a Knife.

Andante Pia For Pia For

Pia

Pia

While all your thoughts on *Martio* rove, and Sighs are wafted o'er the Sea; This

For

Gift denotes your fading Love, denotes you lost to me. denotes you lost to me.

Allegro

For Pia

Once *Damon's* touch your senses charm'd, your mantling Blood in *Torrents* flow'd,

Pia
your mantling Blood in Torrents flow'd in

For
Tor-rents flow'd No common flame our Bosoms warm'd with mutual Fires we

Pia
glow'd. with mutual Fires

For For
we glow'd. with mutual Fires we glow'd.

The two following Verses are Sung to the 1st movement without playing the Symphony before it

But now your Blood grown flow and cold

Answers no more my beating Heart,

This Gift was needless to unfold

Poor *Damon's* Fate: We Part.

NB. In this last Verse, the Performer is desir'd to sing the following Pass-ages as it is written, that the Accent may lye upon the word (Start.)

'Tis Death alone can cure despair;

My Eyes no more my Pangs shall feed:

Behold the Knife! Start not my Fair:

'Tis only I shall bleed.

The Complaint

Largo *Pia*

And must a faithfull

amrous Swain of fair *Aminta* now complain' Bethus despis'd and left alone in Woods to make his

For *Pia*

piteous moan! Ah luckless me to Love a Maid, whonever has my Love repaid! She sees my

For *Pia*

Pafsion, but unkind, Rejects its care. Iefs as the wind!

My Presents were bestow'd in vain,
 She heard my Lays with proud disdain;
 And thoughtless of her *Strephon*, strove
 To win another Shepherd's Love,
 Ah trust not to thy Charms fond Maid,
 For Beauty like the Flower will fade!
 And when thy Youth shall feel decay,
 His Passion then will fade away.

Allegro Pia. con Voce. For. Pia.

Young *Delia* does her Flame repeat, She fought my Love with Kisses sweet: In Passion

me she has outdone, And now shall have the Heart she won. And since thou.

pityest not thy Swain, I'll seek my *Delia* on the Plain: I'll seek my *Delia* on the Plain: Re-

-joyc'd another Maid to find, If not so fair, yet sure more kind, If not so fair, yet sure more kind.

If not so fair, yet sure more kind. yet sure more kind.

The Contest between Love and Glory.

The musical score is written for three staves: Treble, Bass, and Cello/Double Bass. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings like 'Pia.' and 'For.'. The lyrics are written below the vocal line, with some words in italics. The piece concludes with a double bar line.

Length too soon dear Creature, Receivethis fond Adieu Thy Pains, O LOVE! how bitter Thy Joy showhorthow

few! thy Joy showhorthow few! No more those Eyes fokilling Themelting glance repeat Nor Bosom gently

swelling With Love's soft tumult beat Nor Bosom gently swelling with Love's soft tumult beat.

I go where Glory leads me,
 And points the Dang'rous way;
 Tho' Coward Love upbraids me,
 Yet Honour bids obey;
 But Honour's boasting Story
 Too plain those tears reprove,
 And whisper, Fame, Wealth, Glory,
 Ah! what are they to Love!

Two Passions strongly pleading
 My Doubtfull breast divide,
 Lo! there my Country bleeding,
 And here a weeping Bride;
 But know thy faithfull Lover
 Can true to either prove,
 Fame fires my Veins all over;
 Yet e'ery pulse beats Love.

Then think where e'er I wander,
 The sport of Seas and Wind,
 No distance Hearts can funder,
 Whom mutual truth has Join'd:
 Kind Heav'n the brave requiting,
 Shall save thy Swain restore,
 And raptures Crown the meeting,
 Which Love ne'er felt before.

THE DUMPS

Selected and alter'd from Gay's Pastorals.

Andante Largo e Amorofo

Vio. Pia. con Voce.

A Maiden's soft wailings I now shall recite, Whom Jealousy robb'd of each rural de-

light, Such strains never came from the Linnets sweet Throat, Nor sings the gay Gold Finch so charming a

Note. for Sym. At Dusk of the Evening poor *Phillis* forlorn, With Love unreturn'd and hard

Labour now worn, First lean'd on her Rake, then with heart breaking Sighs, She vented her

Grieff from her Lips and her Eyes.

Come Night dark as Pitch, and encompasses my Head,
 For *Celadon* basely from *Phillis* is fled,
 The Ribbon his Cudgel undauntedly won,
 Last Sunday the happier *Dorcas* put on.
 'Tis sure if he'd Eyes, (but they say LOVE has none)
 THAT Ribbon at Church might have made me well known,
 Alack! I am *thent with curst Jealousy's Smart,
 For with that same Ribbon he gave his false heart.

My Visage I've often observ'd in yon' Lake,
 My Features are not of the homeliest make.
 Though *Dorcas* may boast of a still whiter Dye,
 The glossy black Sloe turns in my rolling Eye;
 The fairest of Blossoms will drop with each Blast;
 But Beauty that's Brown like the Holly will last:
 Her Skin much resembles the pale wither'd Leek,
 While fine Katherine Pears glow in my ruddy Cheek.

Ah! did he but know the attempt I with stood,
 When the spruce pretty SQUIRE I met in yon' Wood!
 A broad Piece of Gold he then put in my Hand;
 But Virtue could him and his Proffer withstand.
 If Virtue is nothing, then Life is my Foe,
 The murmuring Stream soon shall rid me of Woe.
 My Plaint, O ye Lasses, with this Burthen aid,
 'Tis hard, that a Damsel so true dies a Maid.

* thent, an old word
 signifying hurt or
 harmed

The Happy Bride

Andante Largo

Pia

For

Pia

Ye Nymphs whose foster Souls approve the touching strain of Heart-felt Love I'll tell you of the

gentlest Swain that e-ver grac'd the Rural plain that e-ver grac'd the rural plain

Pia

Who but *Sylfander* has the Pow'r to brighten ev-ry dark som Hour to

bright - - enevy darksome Hour to call a smile from Dimple fleek or make the Blood for fakey Cheek or makey

7 7 7 6 5 6 6 4 6 6 34 6 5

For Pia

Blood for fake the Cheek... Nonew with my Love coude er compare Formanly

6 5 4 3 6 6 6 4 4

Beauty Gracefull air For speech whose accents mild inspire Gay delight and soft desire. Gay de-

56 76 76 76 6 4

For Pia

light - - and soft desire. This matchless

6 5 3 4 6 5 4 7

For Pia For Pia

Youth I now possess - O Love abatethy fond excess O Love abatethy fond excess For

For Pia

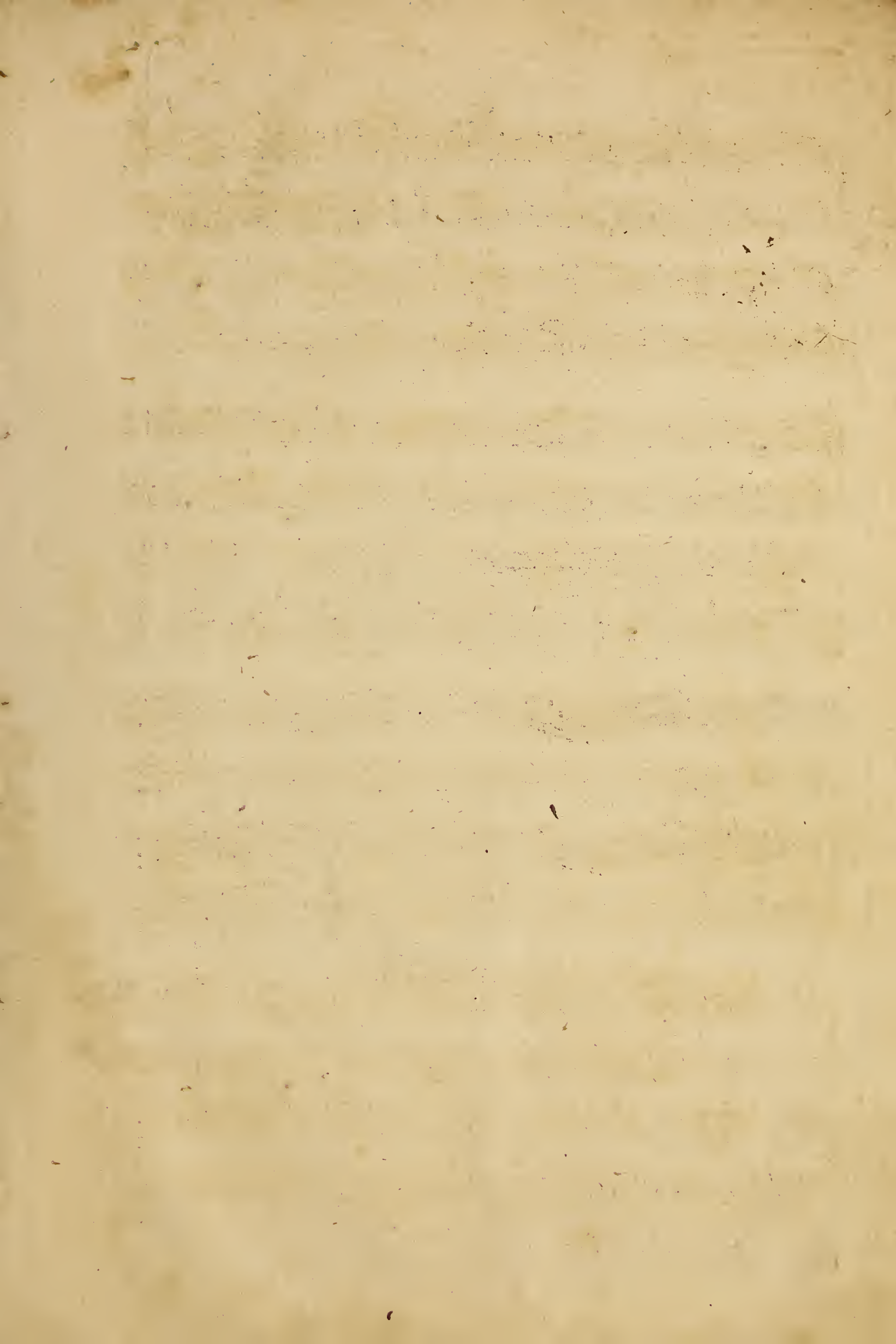
I am lost to all relief am lost am lost to all relief If Joy can kill as well as Grief O Love aba

For Poco For

tethy fond excess For I am lost to all relief if Joy can

For Fortifs

kill as well as Grief



COLIN and PHÆBE A Pastoral

Andante

Pia
Colin

Bless'd O ye winds and attentive eye Swains 'Tis Phæbe invites and replies to my

Strains The Sun never rose on fear all the world thro' A Shepherd so blest or a fair one so true A Shepherd so

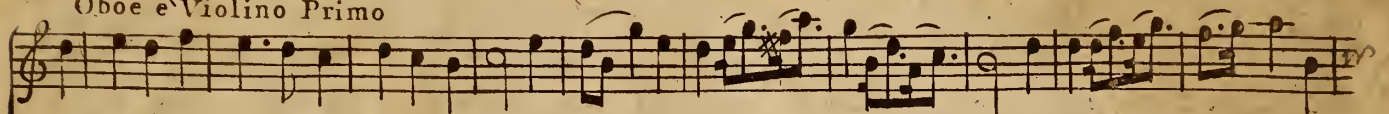
blest or a fair one so true.
A Maiden so blest, or a Shepherd so kind.

NB. The same Air is Sung to the following Verse.

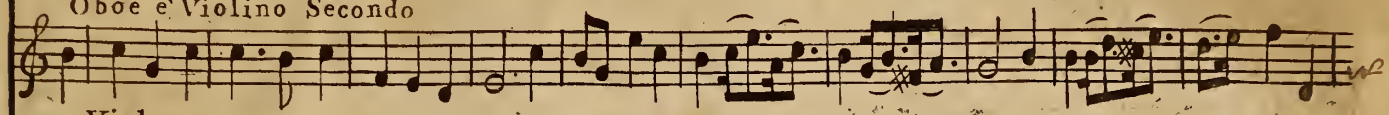
For Phæbe
Glide softly ye Streams, O ye Nymphs round methrong
'Tis Colin commands, and enlivens my Song;
Search all the World over, you never can find
blest or a fair one so true.

N.B. The two Voices joyn as followe every Third Verse through the Song the Instruments playing Piano: But in the last Verse of all the Bass Voice Sings, and all the Instruments play Forte, it being a General Chorus. 31

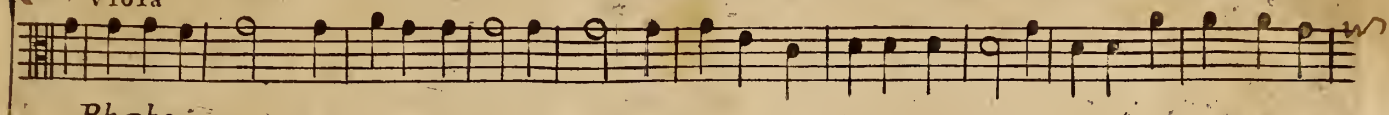
Oboe e Violino Primo



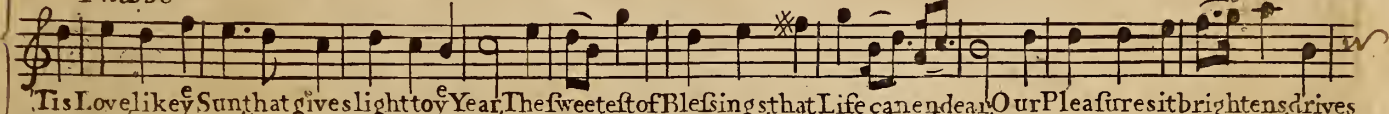
Oboe e Violino Secondo



Viola

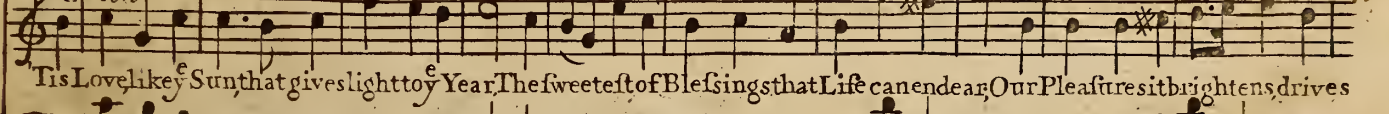


Phæbe

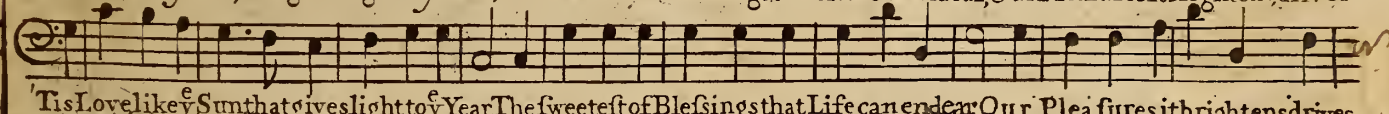


'Tis Lovelike Sun that gives light to Year, The sweetest of Blessings that Life can endear, Our Pleasures it brightens drives

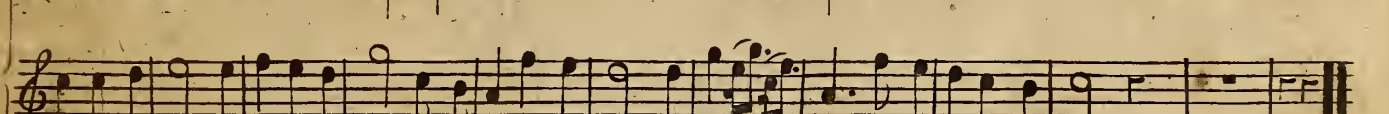
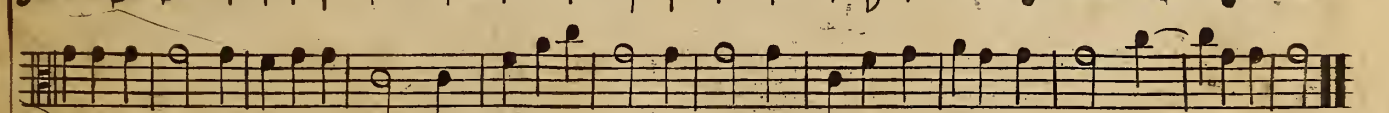
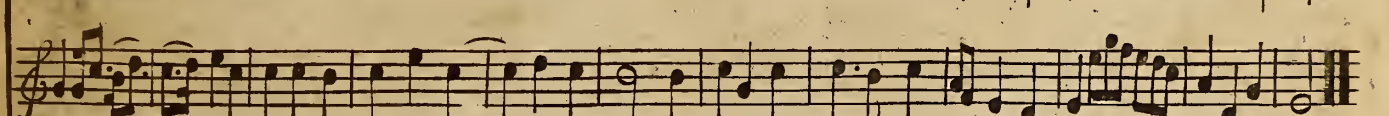
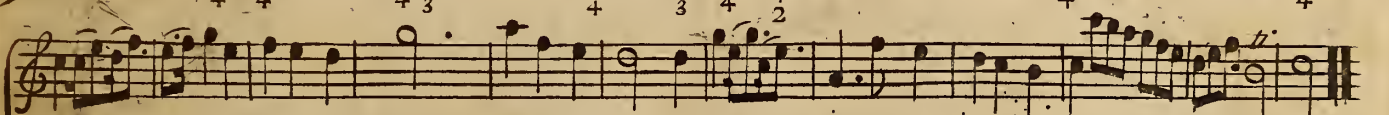
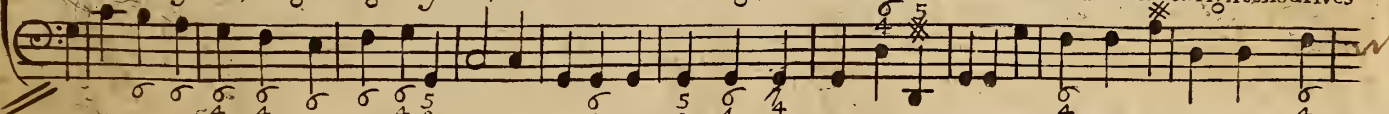
Colin



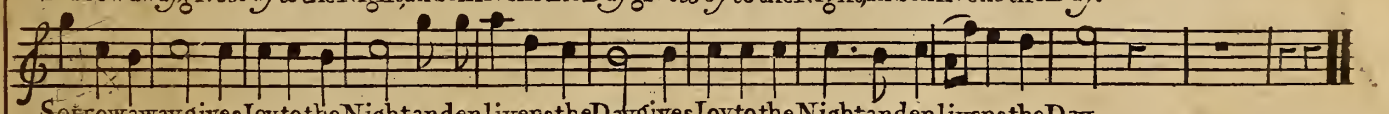
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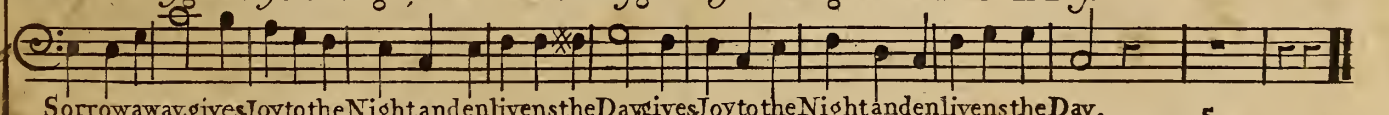
'Tis Lovelike Sun that gives light to Year, The sweetest of Blessings that Life can endear, Our Pleasures it brightens drives



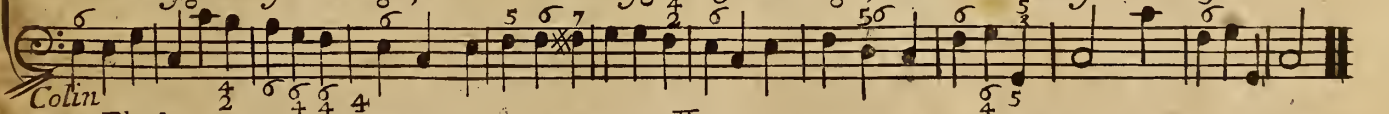
Sorrow away gives Joy to the Night and enliven the Day gives Joy to the Night and enliven the Day.



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With Phæbe beside me, the Seasons how gay!
And Winter's bleak Months, are as pleasant as May:
The Summer's gay Verdure still springs as she treads,
And Linnets, and Nightingales sings thro' the Meads.

Phæbe

When Colin is absent, 'tis Winter all round,
How faint is the Sunshine, how barren the Ground!
Instead of the Linnet and Nightingales Song,
I hear the hoarse Raven croak all the day long.

Both

'Tis Love, &c.

Colin

O'er Hill, Dale, and Valley, my Phæbe and I
Together will wander, and Love shall be by,
Her Colin shall guard her safe all the long Day,
And Phæbe at Night, all his pains shall repay.

Phæbe

By Moonlight, when Shadows glide over the Plain,
His Kisses shall cheer me, his Arm shall sustain.

The Dark haunted Grove I can trace without Fear,
And sleep in a Churchyard if Colin is near.

Both

'Tis Love, &c.

Colin

Ye Shepherds, that wanton it over the Plain,
How fleeting your Transports, show lasting your Pain:
Inconstancy I hum and reward the kind she,
And learn to be happy, from Phæbe and me.

Phæbe

Ye Nymphs, who the pleasures of Love never try'd,
Attend to my strains, and take me for your Guide;
Your Hearts keep from Pride and Inconstancy free,
And learn to be happy from Colin and me.

Chorus

'Tis Lovelike the Sun, that gives light to the Year,
The sweetest of Blessings, that Life can endear;
Our Pleasures it brightens, drives Sorrow away,
Gives Joy to the Night, and enliven the Day.

Finis

