

A
COLLECTION

Consisting of
Favourite Songs and Cantatas
Performed by

M^r. TENDUCCI

M^{rs}. LAMPE,

M^r. LOWE,

MISS STEVENSON

M^r. MATTOCKS

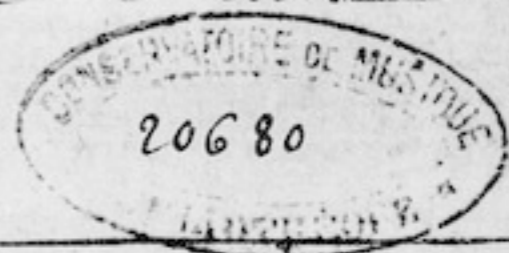
and MISS BRENT,

At the

*Theatre Royal in Covent Garden
Vaux-hall and Ranelagh.*

The whole composed by

Tho^s. Aug^{ne}. Arne Mus. Doc.
Price 5^s



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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309

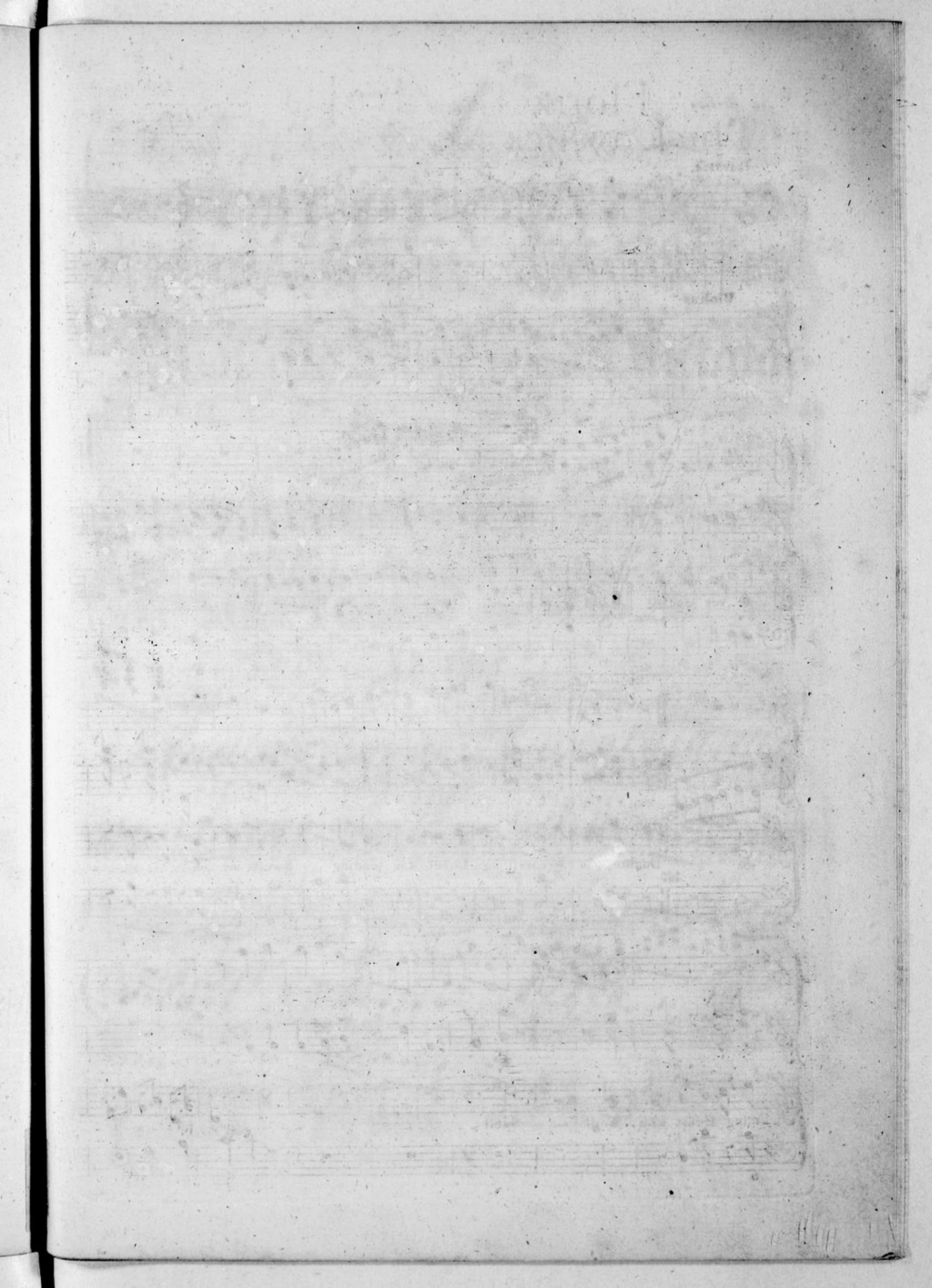
LECTURE 1

LECTURE 2

LECTURE 3

LECTURE 4

LECTURE 5



2 The Lovesick Maid, As sung by Miss Brent.

Traversa
Affettuoso
Violins

ne-ver ending Haunt my Steps where e'er I go Haunt my Steps where e'er I

go Doubts and Fears on Love at-tending Swell my pa

---nting Heart with Woe, Swell my pa

Traversa and *Affettuoso* are performance directions for the flute part. *Violins* is the label for the violin part. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the vocal line. The piece concludes with a double bar line and repeat signs.

nt-ing Heart with Woe.

For

For

For

Moderate

Andante

Yet in Absence tho' I Lan-guish At my Fate I'll ne-er repine

At my Fate I'll ne-er re-pine so Love's Chain to ease my An-guish Link his

Heart as fast as mine Link his Heart as fast as mine *Da Capo*

In Florizel and Perdita or the Winter Tale.

Sung by Miss Brent
and M^r Mattocks

Andante

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Andante'. The vocal line begins with a series of eighth notes, some marked with a fermata (hr). The piano accompaniment consists of a steady eighth-note pattern.

Pia with the Voice

Come let us all be Blith and gay up--on this hap-py

The second system continues the vocal line and piano accompaniment. The tempo remains 'Andante'. The piano accompaniment includes some chordal textures and is marked with 'Pia' (Piano). The lyrics 'Come let us all be Blith and gay up--on this hap-py' are written below the vocal line.

Bri-dal Day when FLORIZEL weds PERDITA when FLORIZEL weds PERDITA

The third system features a vocal line and piano accompaniment. The tempo is still 'Andante'. The piano accompaniment has a more rhythmic character. The lyrics 'Bri-dal Day when FLORIZEL weds PERDITA when FLORIZEL weds PERDITA' are written below the vocal line.

with the Voice
Pia

And let each Nymph and Shepherd tell no hap-py Pair e'er

The fourth system concludes the piece. It features a vocal line and piano accompaniment. The tempo remains 'Andante'. The piano accompaniment is marked 'Pia'. The lyrics 'And let each Nymph and Shepherd tell no hap-py Pair e'er' are written below the vocal line.

Lov'd so well as PERDITA and FLORIZEL as PERDITA and FLORIZEL sing high sing

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

low' sing ding dong Bell No hap-py Pair e'er Lov'd so well as PERDITA and FLORIZEL as

6 5 6 4 2

For PER-DI-TA and FLO-RI-ZEL.

6 6 6 For 6 5 6

6 To a young Lady who argu'd in
 defence of Platonic Love. Sung by Miss Brent
 at the St. Cæcilian Conc.

Affetuoso

Pia For pia

Pia For

for pia for

pia for

Pia

Pia

Dove-ly Reaf'ner when I spy in thy more than speak-ing Eye more

Pia

— than speaking Eye Melt-ing Glances which in-—spire

soft Delight and fond De-fire soft De-light and fond de-fire and

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

For fond De-fire

.S. For Pia F. P.

6 5 6 6 6 5 # .S. Can I think you

Pia

e'er suppose That with in no Ar-dor glows That with in no Ar-

6 6 6 # 4 6 # 4 6 6

---dor glows But that Foe to Love profess'd Friendship on-ly

6 7 6 4 5 6 6 6 6 6 8 7 6 6

fills thy Breast Friend-ship on-ly fills thy Breast

For

When the

Blaz-ing God of Day warms all Na-ture with his Ray Could you

think my fair if told that the God him self is Cold

Tempo di Gavotta

Unis with y^c Voice

Leave then to romantic Fools stupid dull Pla-to-nic Rules Leave then to romantic

7 6 # 6 8

For

Fools stu-pid dull Pla-to-nic Rules

6 6 # 6 6 8 # 5

Vain is Art and vain Dif-guise while you wear such Tell-tale

6 Pia 6 6 6 5

Eyes vain is Art

6 7 7 7 # 6

Vain is Art and vain Dis-guise while you

wear such Tell-tale Eyes Leave then to romantic Fools Stupid dull Pla-to-nic

Gavotta For Rules Vain is Art and vain Disguise while you wear such Tell-tale Eyes For Pia the Bass leads

While you wear

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody begins with a half note, followed by eighth and sixteenth notes, and includes a fermata over a note. The bass clef staff provides accompaniment with notes and rests.

fuch tell-tale Eyes Vain is Art and vain Dif-guife while you wear fuch Tell-tale Eyes Tell-tale

The bass line for the first system includes figured bass notation: 6, 6/5, 6, 4, 6/4, 5, 4/2, 6, 5, 4, 3.

The second system continues the melodic and accompaniment lines. The treble staff shows various rhythmic patterns, including a half note and several eighth notes. The bass staff continues with accompaniment. A *Fortifs.^o* marking is present.

For

Fortifs.^o

The third system continues the piece. The treble staff features a melody with eighth notes and rests. A fermata is placed over a note. The bass staff continues the accompaniment. A *Fortifs.^o* marking is present.

Eyes tell-tale Eyes while you wear fuch Tell-tale Eyes

The bass line for the third system includes figured bass notation: 6, 4, 6, 7/4, 5, 3, 7, 6, 6, 6, 4, 3, 6, 6.

Fortifs.^o

The fourth system continues the musical piece. The treble staff features a melody with eighth notes and rests. The bass staff continues the accompaniment. A *Fortifs.^o* marking is present.

The fifth system continues the piece. The treble staff features a melody with eighth notes and rests. The bass staff continues the accompaniment. A *Fortifs.^o* marking is present.

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

Sung by M^r. Mattocks in the
Farce call'd Trick upon Trick.

Andante

Pia

Thy Charms in each bright Feature In--flame my kindling Heart In--

--flame my kindling Heart O deign divinest Creature To footh the thrilling

Smart O deign divinest Creature To footh the thrilling Smart :S: Cou'd

I behold thee Languish In Pi---ty of my Pains I then would blefs the

Anguish my Soul for thee sustains I then would blefs the Anguish my Soul for thee suf-

-tains my Soul for thee suf--tains. for fortifs.

2
 Ah! what that's worth possessing,
 Can Fame or Fortune give,
 If hopeless of the Blessing,
 For which I wish to live,
 3
 O turn with soft Compliance,
 My tender Suit approve,
 Then claim a sweet Alliance,
 To endless Truth and Love!

Intended for Miss Brent in the Character of Miss Jenny in the Provoek'd Husband.

Moderato
Allegro

O I'll have a Husband Ay mar...ry For

why shou'd I longer tar-ry Why shou'd I longer tarry then other brisk

Girls have done For For If I stay till

I grow grey They'll call me Old Maid and fusty Old Jade So

I'll no long-er tar...ry No I'll no long-er tar...ry But

I'll have a Husband Ay marry If Money can buy me

one If Money If Money can buy me one. For

Sym For

2

My Mother she says I'm too coming
 And still in my Ears she's druming,
 That I such vain Thoughts shou'd shun:
 My Sisters, they cry
 O fie and O fie;
 But still I can see
 They're as coming as me;
 So let me have Husbands in Plenty,
 I'd rather have twenty times twenty,
 Than die an old Maid undone,
 Than die, an old Maid undone.

The Lover's Recantation *A CANTATA.*

Sung by Miss Brent, at Vaux-hall Gardens.

Recit.^o

The kind appointment CAELIA made, and nam'd the Myrtle Bow'r,

there fretting, long poor DAMON stay'd, beyond the promis'd Hour,

No longer able to contain this anxious expectation, *All^o*

With Rage he sought t'allay his pain, and vented thus his Pafsion.

*Air
Allegro.*

To all the Sex deceitful,

long and last adieu, a long, long and last adieu, Since Woman prove ungrateful, ungrateful, ungrateful, as

oft as men prove true. To all the Sex deceitful, a long and last adieu, a long - - -

and last adieu, To all the Sex deceitful, a long and last adieu, since woman prove un-

grateful, as oft as men prove true. The Pains they give are,

many, and Oh! to hard to bear, the Joys they give, if any, few, short,

short, and un-sincere, few, short, and un-sincere. To all the Sex deceitful, a

long and last adieu, since woman prove ungrateful, as oft as men prove true, ungrate

ful, since woman prove ungrateful, as oft as men prove true. To all the Sex deceitful, a

long and last adieu, since woman prove ungrateful, as oft as men prove true.

Recit:º Allegro. Now CALLIA, from Mama got

loose, had reach'd the calm retreat with modest Blush, She beg'd excuse, and chid her tardy

Feet, The Shepherd, from each doubt releas'd, his Joy could not restrain, but as each

tender thought increas'd, thus chang'd, thus chang'd his railing Strain.

Air
Moderato.

How engaging, How endearing, is a Lover's Pain and care, is a Lo - ver's

pain and care, and what Joy the Nymphs appearing, after absence or des

pair, what Joy the Nymphs appearing,

what Joy the Nymphs appearing, after absence or despair, after absence or despair, pair

Woman wife increase desiring, by con-

triving kind delays, and advancing or re-tiring, all they mean is more to please,

Women wife increafe de-firing, by contriving kind de-lays, by con

triving kind delays, and advancing, or re-tiring, all they mean is more to please, ad-

vanc

ing, advancing or re-tiring, all they mean is more to please, all they mean

is more to please. Sym.

SUNG BY M^r. MATTOCKS, in Trick upon Trick.

Moderato

Pia con Voce

I the Charms that round thee play, with blissful wonder view - Ah! what return can e'er re -

pay the Joys I owe to You :S: The Hero's Spoils, the Monarch's Throne are Trifles to my

Fair, and thy endearing Love alone shall ever be my Care, and thy endearing Love a -

lone shall ever claim my Care. Care. For.

Intended for Miss Brent in the Character of Miss Jenny, in the Provok'd Husband.

Unifon

Andante

Unifon

Pia

What tho' they call me Country Lafs I read it

with the Voice

plainly in my Glafs That for a Dutchess I might pass. O cou'd I see the Day O

with the Voice

For Pia

Cou'd I see the Day. Wou'd Fortune but at

For Pia

...tend my call At Park, at Play, at Ring, or Ball I'd Brave the Proudest

of them all with a Stand by Clear the Way clear the Way with a Stand by clear the

For
Way.

For

2
Surrounded by a Croud of Beaux,
With smart Toupees and Powder'd Cloaths,
At Rivals I'd turn up my Nose;
Oh, cou'd I see the Day,
I'd dart such Glances from these Eyes,
Shou'd make some Lord or Duke my Prize,
And then — O how I'd tyrannize,
With a stand by Clear the Way.

3
O then for ev'ry new Delight,
For Equipage and Di'monds bright,
Quadrille and Plays and Balls at Night,
Oh! cou'd I see the Day,
OF Love and Joy I'd take my fill,
The tedious Hours of Life to Rill,
In ev'ry thing I'd have my Will,
With a stand by clear the Way.

The DIRGE in CYMBELINE,
Sung by M^r LOWE, the Words by Shakespear.

Corni
Con Sordini

Vio. 1^{mo}

Vio. 2^{do}

Voce

Bafso

The musical score is written in G major and common time (C). It features five staves: Corni (with mutes), Violin 1, Violin 2, Voice, and Bass. The tempo is marked 'Largo' and the dynamics range from 'Pia.' (piano) to 'For.' (forte). The lyrics are: 'Fear no more the heat of the Sun nor the furious winter's Blast Thou thy Worldly task has done and the Dream the Dream of Life is past Golden Lads Lads and Girls Golden Lads and Girls all must follow'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score system 1, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *Pianifs.* and *Pia.*, and articulation marks like *For.* and *hr*. The lyrics are: "thee and come to Duft Fear no more the Frown of the Great Death does".

Musical score system 2, continuing the vocal and piano parts. The piano accompaniment features complex textures with many sixteenth notes. Dynamic markings include *Pianifs.*, *For.*, and *Pia.*. The lyrics are: "mock the Tyrant Foe happiest is the early Fate misery with Time does grow".

Musical score system 3, concluding the page. The piano part includes dynamic markings like *Pia.* and *Pianifs.*. The lyrics are: "Monarchs Monarchs Sages Peasants must follow thee and come to Duft No".

Andante

For. P. F. P. F. P. F. P.

Andante

Ex - or - ci - fer harm thee No spell of Witchcraft charm thee Grim

For. p.

F. P. F. P.

Ghost un - laid forbear thee the Fai - ry Elves be near thee the

For. Pia. *Largo* *Pia.* Poco For.

Fairy Elves be near the Quiet Consummation have unre -

For. *Pia. Largo* 5 7 5 5 Poco For.

Poco For. Pia. Pianis. Pia Pianis.

moved unremoved unremo-ved be thy Grave.

THE COUNTRY WEDDING, A Favourite Pastoral Dialogue
*As Performed by M^r Lowe & M^{rs} Lampe, at Covent Garden Theatre, &
 by M^r Lowe & Miss Stevenson, at Vaux-hall Gardens.*

Moderately Quick Pia. For. Pia. For. Pia. For. Pia. For.

Pia.
Colinet

Now the happy Knot is ty'd, BETSY is my charming Bride

Pia.

Ring the Bells and fill the Bowl Revel all without controul Revel all with

out controul Who so fair as love-ly BET Who so blest as COLINET Who so

For. Pia. Unis.

fair as lovely BET who so blest as COLINET

For. Pia. For.

For.

2
Betty. Now adieu to Manly Arts,
 Angling for unguarded Hearts,
 Welcome Hymen's lasting Joys,
 Lipping wanton Girls and Boys,
 Girls as fair as lovely BET,
 Boys as sweet as COLINET.

4
Betty. Tho' on Sundays I was seen,
 Dress'd like any May day Queen,
 Tho' six Sweethearts daily strove
 To deserve thy BETTY'S love,
 Them I quit without regret;
 All my Joy's in COLINET.

3
Colinet. Tho' ripe Sheaves of yellow Corn
 Now my plenteous Barn adorn;
 Tho' I've deck'd my Myrtle Bow'rs
 With the fairest sweetest Flow'rs;
 Riper, fairer, sweeter yet,
 Are the charms of lovely BET.

5
Colinet. Strike up then the rustic Lay,
Betty. Crown with sports our Bridal day,
Colinet. May each Lad a Mistress find,
 Like my BETSY, fair and kind,
Betty. And each Lass a Husband get,
 Fond and true as COLINET.

DUETTO

CHORUS

Horns

For.

Violins

For.

Treble Voices

Ring the Bells and fill the Bowl, Revel all without controul;

Tenor Voices

Ring the Bells and fill the Bowl, Revel all without controul;

Bass Voices

Ring the Bells fill the Bowl, Revel all without controul;

For.

6 7 6 5 4 3

DUETTO

Horns

Hoboyes

Soli Pia.

Violins

For. Pia. For.

Betty

May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to happy BET, and her faithful

Colinet

May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to happy BET, and her faithful

20 6 4 4 2 3 6 6 6 6 6

CHORUS

The musical score is arranged in two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment.

Vocal Parts:

- Treble Voices:** COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to
- Tenor Voices:** COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to
- Bass Voices:** COLINET. May the Sun ne'er rise or Set, May the Sun ne'er rise or Set But with Joy to

Piano Accompaniment:

- Two staves of piano accompaniment, marked "For." (Forcello).
- Includes figured bass notation (e.g., 6 6 7 6 4 7 4 2 3 8 5 3 6 6) and various musical notations such as slurs, accents, and dynamics.

Lyrics:

happy BET, and her faithful COLINET.

The SCOTCH AIR in the OVERTURE to THOMAS and SALLY,
 32 Made by Desire into A Song the Italian as Sung by M^o Tenducci, at Ranelagh
 The English as Sung by Miss Brent, at Vaux-hall.

Violins 1^o e 2^o

Viola

Basses

Affettuoso

Traversa

Violins

D'a more il dol-ce foco che prova un co re a man - -
 To ease his Heart and own his Flame young JOCKEY to my Cottage

Bassoon

- te Crescen-do a poco a po-co Co-mincia a pal-pi-tar - - D'a-
 came but tho' I lik'd him passing weel I careless turn'd my Spinning Wheel. my

more il dolce foco che pro-va un Core. a man- - te crescendo a poco a po-
milk-white Hand he did extol, and prais'd my Fingers long and small, un ufual Joy my Heart did

co comincia a pal-pi - tar op-
feel but still I turn'd my Spinning Wheel. Then

For
Viola

presso da tal fa - ce la li - ber - ta ra - men - to e' bramo quella
round about my flender Waist he clasp'd his Arms and me embrac'd to kifs my hand he

Poco For.

pa - - ce che non fo piu tro - - var D'a-more il dolce fo - co che prova un
 down did kneel but yet I turn'd my Spinning Wheel with gentle Voice I bid him rise he blest my

Poco For.

For.

Co-re a - man - - te crescendo a po-co a po - - co comincia a palpi - - car
 Neck my Lips and Eyes my fondness I could scarce conceal yet still I turn'd my Spinning Wheel

For.

Pia.

op presso da - tal fa - - ce La
 Till bolder grown so close he press'd his

Pia.

Li-ber-ta rammen - to - e bra - mo quella pa - - ce - che non fo piu tro -
 wanton thoughts I quickly guefs'd then push'd him from my Rock and Reel and angry turn'd my

Cornu

var D'a - more il dolce fo - co che prova un co-re a man - - te cref -
 Spinning Wheel at last when I be - gan to chide he swore he meant me for his Bride 'twas

cendo a po-co a po-co co-mincia a palpi - tar
 then my Love I did reveal and flung away my Spinning Wheel.

The Favourite Horn-Pipe, Danc'd by M^{rs} Vernon, in the³⁷
 BEAGAR'S OPERA, *The Voice part*

*Alter'd, & the Accompaniments, with the Italian Words adapted to it,
 as Sung by M^r Tenducci, at Ranelagh. Publish'd by Desire.*

Cornu.
1^o e 2^o.

Viol^s
1^o e 2^o.

Basses

Pia.

Pia.

Quando in quel volto O

S:

Pia.

Vio^s con Voce

Cara farā costante il Cor ve - drā ve - drā quel caro amor Espresa oh Dio! la

pena che prova questo Sen intento in-tento a delirar

For. :S: For. :S: For. :S: For.

6 6 6 6

Pia. hr

Pia.

Per te d'affanno Jo so no oppresso e ver Per te pe-na pe-na femp-re fente il Cor

Pia.

For.

For. Pia.

E - non trova che il ti-mor che gli affanni gli affanniti

For. For. Pia. 7 7

For.

For.

ranni del suo Cor

For.

6 5 4 3

Sung by M^o Tenducci at Ranelagh?

Cornu.
1.^o e 2.^o

Viol.^{is}
1.^o e 2.^o

Viola.

Amoroso

Basso.

The musical score consists of five systems of staves. The first system includes parts for Cornu. 1.º e 2.º, Viol. 1.º e 2.º, Viola, and Basso. The Viola part is marked *Amoroso*. The Basso part includes fingerings: 6 5 5 8 7 5 6 6 1 5 3. The second system includes lyrics: "Attend all ye Fair and I'll tell you the." The third system includes lyrics: "Art. to bind ev'ry Fancy with ease in your Chains, To". The fourth system includes lyrics: "For". The fifth system includes lyrics: "For". The score includes various musical notations such as dynamics (Pia., For.), articulation (accents, slurs), and repeat signs (:S:). Fingerings are provided for the Basso part throughout the score.

2

Good Humour will light up a magical Fire;
 It sweetens the Voice, and impassions the Kifs,
 The mouth, sweetly smiling, awakens desire,
 And Beauty displays each Incentive to Blifs.

3

Ye Fair, take the hint, which I freely impart,
 Neglecting to please, other Efforts are vain;
 Exert but good Humour, you'll conquer the heart,
 And Love, with the Graces will dance in your Train.

FINIS



Lo

Handwritten notes at the top of the page, including "1. la fin de la scène à la fin de la scène" and "20680".

BRITANNIA

A

MASQUE

as it is Perform'd at the

THEATRE-ROYAL

IN

DRURY-LANE.

Compos'd by

M^r ARNE.



*Cette publication parut le 1758 par les soins de M. Smith
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