Db.

814

	Page	
Tis Beauty calls	1. Bl.	Catch Club.
Deh dove	17. Bl.	printed.
Tomb of Anacreon. The Busy Din	29. Bl.	Anacreontic Society.
When to the Muses	37. Bl.	Catch Club.
Albion. thy Sea encircled Isle.	65. Bl.	Ditto — printed by Warren.
Daughter of Jove	67. Bl.	Do.
Curst as the evil one	75. Bl.	D. printed by W.
Hallelujah. hæc dies.	73 & 76.	
Vouchsafe O Lord	77. Bl.	
new Overture to Christmas ODE.	79 & 78. Bl.	
An Fugue for the Organ. not finish	80. Bl.	
Farewell thou mighty Prince of Bass	81. acomp &c. Bl.	Boston.
Pedal Leson for Organ or Harpsichord.	89. Robinson	
Here India Bonds	105. Bl.	Catch Club.
This Nights the Day.	106 Bl.	Ditto
My Neighbour has lost	107. Bl.	Do. printed by Warren
Symphony before "How good & joyful	108. Bl.	
War begets Poverty at length	111. Bl.	
Ditto concisely.	112 Bl.	
Quam pulchra es.	113. Rex Henricus 8.vus rendered into modern [illegible]	
Quotations from	117. & 118. Morley	Ditto
Chaunts & a Gavot.	119. 120. Bl.	
Arise my Heart	121. Bl.	printed for the Foundling Hospital.
Nymph over Thee	125. Bl.	printed by Warren Catch Club.
[illegible] each married Lady. [illegible]essed is he	129. B.C. Junior A°. Ætatis. 10.	Catch C.
[illegible]rimus in Coelis	129. Bl.	printed by Warren Ditto
[illegible] pejus cura	130 Bl.	Do.

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References to this volume will be found in :

The Musical Times, vol. 37 (1896) p. 586

The Music Review, vol. 11 (1950) p. 169

J. S. Bach, Prelude, Trio and Fugue in B flat, edited by Walter Emery (Early Organ Music, Novello and Co., Ltd., 1959).

The Keeper would be grateful if Readers would draw his attention to any other references.

758 D

Page.

Stern Winter now renews. 131. Bl. for the Islington Concert

In Peace 'mongst ourselves. 155. Bl. Ditto

Three Psalm Tunes 167. Bl. printed among Smarts Psalms.

O praise the Lord — 171. Bl. printed among Travers' Psalms.

Solo Violin — 179. Galliard.

As the Hart panteth 187. Bl. } Solo for a Bass Voice.

Let your Light shine 195. Bl. }

Hark the Lark — 206. Bl. printed by Warren. Catch Club.

Come thou Monarch — 208. Bl. — Ditto

Tho mean thy Birth — 209. Bl. — Do.

Organ Part of a Te Deum in Γ. ut. } 211. Bl.

Jubilate. Ditto — 215. Bl.

Magnificat Do. — 219. Bl.

Nunc dimittis Do. — 221. Bl.

~~Dare you haunt our hallow'd ground~~ } —

Atta. beshrew you — 223. Wm Cornish Junr. renderd into Modern Charact. Bl

Ditto. (various) 227. Do. Do.

Who shall have my fair Lady 229. Do Do

Hoy Day jolly Rutterkin. 235. printed in Sr John Hawkins' History

Dare you haunt our hallow'd Ground } 240. printed by Ravenscroft. renderd into Modern Characters & Scord. Bl.

Round arounda 242. Ditto Ditto

Greek Calendar to find Easter. 244.

Margret meke. — 248. ancient MS. renderd. Bl.

Ulysses and Penelope. 62. Ditto Bl.

Single Voices first

ODE for the Ladies Dinner 1776

To be repeated in Chorus

Tis Beauty, Beauty calls ye tuneful Band ex-

Tis Beauty tis beauty calls ye tuneful Band ex-

Tis Beauty tis beauty calls ye tuneful Band exalt

Tis Beauty tis beauty calls ye tuneful Band ex-

-alt your strains exalt your strains at her command

-alt your strains exalt your strains at her command

your strains exalt your strains at her command at her command

-alt your strains exalt your strains at her command at her command

When she appears to grace our feast

Single Voices

the Muse shoud

When she appears to grace our feast the Muse shoud

The Muse The Muse shoud

Chorus

When she ap-pears to grace our feast the

crown the lovely guest

Chorus

Chorus

crown the lovely guest When she appears to grace our feast the

Muse sh^d crown the lovely guest single but cheif at this distinguish'd

Muse sh^d. crown the Lovely Guest but cheif at this distinguish'd

Chorus

Hour When every bosom every bosom feels her powr

when every bosom feels feels her powr

when every bosom feels her powr

Chorus

Hour when every bosom feels her powr

Verse & repeated in Chorus

when every Bo-som feels her powr for now no more with

when every Bosom feels feels her powr for now no more with

single charms the Paphian Queen our hearts alarms But

single charms the Paphian Queen our hearts alarms But

here display-ing all her charms with la-vish hand her

But here display-ing all her ~~charms~~ Stores with la-vish hand her

com

the

Verse

trea - - - sures treasures pours and here unites her

hand her treasures pours and here u -

hand her trea - sures pours and here u -

trea - - - - - ~~sures~~ trea - - - sures pours and here u -

scat - terd rays unites her scat ~~te~~ terd Rays to shine in

- nites her scat - terd rays here unites her scatterd Rays

nites u - nites her scat - terd rays her scatterd Rays

- nites and here unites her scatterd Rays. to shine in

one collected blaze to shine in one collected blaze

in one collected Blaze

one collected blaze to shine in one collected blaze

one

Chorus

soft

Hence hence gloomy Care gloomy care thy chilling

Hence gloomy care hence gloomy care

Hence Hence gloomy gloomy care

soft

Hence hence hence hence gloomy care thy chilling

loud

mien must neer in Beauty's train be seen far from our social

Loud

mien must neer in Beauty's train be seen far from our social

strong

scenes remove thou Foe thou Foe to pleasure and to Love

strong

strong

scenes remove thou Foe thou Foe to pleasure and to Love

Verse & Chorus

But hither come fantastic Mirth whose bounding foot steps

whose

whose bounding

But hither come fantastic Mirth whose bounding

whose bounding foot steps whose bounding foot steps scorn the earth

bounding bounding foot steps scorn the Earth

foot steps whose bounding bound-ing foot steps scorn the Earth

foot steps whose bound- ing foot steps scorn the Earth

soft loud

whose bounding foot steps scorn the Earth with

soft loud

whose bounding foot steps scorn the Earth with

soft loud

whose bounding foot steps scorn - the Earth

loud

whose bounding foot steps scorn - the Earth

soft

Ro - ses crown our flowing bowls with air - y notes ~~our~~ ex - alt our Souls till

roses crown our flowing bowls with air - y notes exalt our Souls

soft

with Roses crown our flowing bowls with airy notes exalt our Souls till

soft

with Ro - ses crown our flowing bowls with airy notes exalt our Souls till

loud

ev - ry Cheek with rapture glows and ev'ry heart with joy o'er flows with

and ev - ry heart with joy o'er

loud

ev - ry cheek with rap - - ture glows and ev - ry heart with joy o'er

loud

ev'ry cheek ~~ev~~ every cheek with rapture glows and ev'ry heart with joy o'er

joy o'er flows o'er flows ~~till~~ and all around with transport gay in festive Cho - rus

Unis

flows — o'er flows

Unis

flows o'er flows — —

flows o'er flows — and all around with transport gay in fes - tive Chorus

Chorus

own thy sway in fes-tive Chorus own thy sway or now to check our

or now

or now

own thy sway in fes-tive Chorus own thy sway or now to check our

very slow solo

Passions tide and bid the impe- -tuous joy subside Call forth such numbers

passions tide and bid th'impetuous joy subside

soft

passions tide and bid th'impetuous joy subside

soft

passions tide and bid th'impe- -tuous joy subside

soft and Verse

soft and clear as sweetly melt on pi-ty's Ear Call forth such numbers

sotto voce

Call forth such numbers

Call forth such numbers

Call forth such numbers

sotto voce

soft and clear, as sweetly melt on pi-ty's Ear when some fond maid by

soft and clear as sweetly melt on pi-ty's Ear

soft and clear as sweetly melt on pi ty's Ear

soft and clear as sweetly melt on pity's Ear

Moon light pale to silence trusts her plaintive tale to silence

trusts — Her plaintive tale when some fond maid by Moon light pale to

soft

soft

soft

when some fond maid by moon light pale to

silence trusts her plaintive tale to silence trusts her

silence trusts her plaintive tale to silence trusts her

plaintive tale

plaintive tale Oh may the tender sounds im part their soft im-

plaintive tale

plaintive tale

-pression to the heart Oh may the tender sounds im-

Oh may the tender sounds im-

Oh may the ten-der sounds im-

Oh may the tender sounds im-

part their soft impreſsion to the heart

part their soft impreſs-ion to the heart and charm each ru-der

part their soft impreſsion to the heart

part their soft impreſsion to the heart

thought to rest till Love and Rapture fill the breast till Love

and Rap-ture fill the Breast

ad libitum

and charm each ru--der thought to

and charm each ru--der thought to

and charm each ruder thought to

and charm each ruder thought to

rest till Love and Rapture fill the Breast soft till Love and

rest till Love and Rapture fill the Breast till Love and

rest till Love and Rapture fill the Breast till Love and

rest till Love and Rapture fill the Breast till Love and

Rapture fill the Breast Chorus But still howe'er our strains may flow or

Rap - ture fill the Breast

Rapture fill the Breast

Rapture fill the Breast But still howe'er our strains may flow or

gayly brisk or gayly brisk or sweetly sweetly slow Let this fair

gayly gay — ly brisk or sweetly sweetly slow Let this fair

or gayly brisk or sweet — ly slow Let this fair

gayly gay — ly brisk or sweetly slow Let this fair

train accept the Lays and deign what they inspire to praise

train accept the Lays and deign what they inspire

train accept the Lays and deign what they inspire

train accept the Lays and deign what they inspire to praise

Verse.

and

Repeat

in Chorus

our num- bers to approve our numbers

tis their's our numbers to ap-

'tis their's our numbers to approve tis their's to approve our

our num- bers to approve tis their's tis their's

to approve tis their's tis their's tis their's our numbers

-prove our num- bers to approve tis their's our numbers

num- bers to approve our num- - - - - bers to

- our numbers to approve tis their's - - our num bers

to approve for Music is the Voice of Love Music is the Voice

to approve

– approve

to approve for Music is the Voice of Love Music is the Voice

soft Loud

of Love for Music is the Voice of Love Music is the

soft

of Love for Music is the Voice Love Music is the

soft

of Love soft Love Loud for Music is the Voice of Love Music is the

of Love tis their's tis their's our Numbers to approve for Music is the

soft

Voice of Love Music is the Voice of Love Loud Music is the

Loud

Voice of Love soft Music is the Voice of Love Music is the

soft soft Loud

Voice of Love Music is the Voice of Love Music is the

soft

Voice of Love tis their's our numbers to approve for Music is the

Loud

Ad°

Voice of Love | Music | Music is the Voice of Love

Voice of Love | Mu-sic | Music is the Voice of Love

Voice of Love | Music

Voice of Love | Music | Music is the Voice of Love

A. da

Dorset Court.

March 12. 1776.

A Mezzo Voce

Larghetto

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

Deh! deh! dove dove? senza me

dolce mia vi-ta dolce mia vita deh deh

dolce mia vi-ta dolce mia vita deh deh

dolce mia vi-ta dolce mia vita deh deh

dolce mia vi-ta dolce mia vita deh deh

dove dove senza me dolce mia vi-ta dolce mia

dove dove senza me dolce mia vita dolce mia

do - - - ve senza me dolce mia vi-ta dolce mia

dove dove senza me dolce mia vi-ta dolce mia

vi-ta rimasa sei si giovane si giovane e

vita ri-ma-sa sei si giovane si giovane

vita ri-masa sei si giovane si giovane e

vita rimasa sei si giovane si giovane

— si bel- la e - si bel — ta deh! deh!

e si bel-la e si bel- la deh! deh!

si bel- la e si bel — la deh! deh!

e si bel-la e si bel-la deh! deh!

dove senza me dolce mia vi-ta rimasa

dove senza me dolce mia vita rimasa

dove senza me dolce mia vi-ta rimasa

dove senza me dolce mia vi-ta rimasa

sei ri-masa sei si giovane e si bella si

sei rimasa sei si giovane e si bella si

sei rimasa sei si giovane e si bella si

sei rimasa sei si giovane e si bella si

bella e si giovane si giovane si bella si giovane e

bella e si giovane si giovane si bella si giovane

bella e si giovane si bella si bella si giovane e

bella e si giovane si bella si bella si giovane

– si bella e si bella come poi che la luce

e si bel-la e si bella come poi che la luce

– si bel-la e si bella come poi che la luce

e si bella e si bella come poi che la luce

e dipartita ri- man tra boschi tra boschi la smar-

e dipartita ri - - man tra boschi la smar-

e dipartita ri — man ri - - -

e dipartita

-rita agnella tra boschi la smarrita agnella la smar-

-rita agnella tra boschi la smarrita agnella la smar-

-man - - tra boschi la smarrita agnella la smar-

ri - - man tra boschi la smarrita agnella la smar-

-rita agnella

-rita agnella

che dal pas-

-rita agnella che dal pastor spe-

-rita agnella che dal pastor spe - - ran - -

Crescendo

che dal pastor speran- do ef- fer u- di- ta

- tor spe- ran - do esser u di- ta

- ran - do esser u- di- ta esser u- di- ta

- - - - - - - do esser u di - ta

Alla Breve

ma non troppo Allegro

se va

se va

se va la gnan do in questa

se va la gnando

la — gnan - do la - gnan -

la — gnan - do se

parte in que - sta ed in quella parte se

in questa parte ed in quella parte

- do in questa parte ed in

va la - - gnan - do in questa

va la - gnan - do la -

in questa parte in que - - sta parte

quella se va la - gnan -

parte ed in quella in quella in questa

- gnando in questa parte in questa par - -

se va la - gnan -

- do se va la gnan do in

parte se va la - gnan - - - do la -

- te se va se va lagnando in questa parte se

- do se va lagnan - - do in

questa parte ed in quel — la lagnan —
— gnan — — — — — — — do se va la —
va se va se va lagnan do se va
questa parte ed in quel — la in questa parte
— — do in questa parte ed in quella parte in
— — — gnan — — — do se
la — — gnan — do lagnan — do la —
ed in quella par — — te ed in quella se
questa parte ed in quella par — te la —
va la — — gnando lagnando in
— gnando in questa parte ed in quella
va lagnan — do la —

— gnan — — — — do se va

questa parte ed in quella la gnan —

parte questa ed in quella se va in questa

— gnando la - gnando in ques —

la — gnan — do in questa par —

— do in questa parte ed in quella la gnan do se va

parte la gnan — do se va la gnan —

— sta par — te se va la gnan —

— te in questa par — te se va la gnan — do in

— la gnan — do la gnan — — — do in

— do in questa par — te se va se va lag —

— do in questa parte se va la gnan — do in

questa parte ed in quel - la in questa parte

questa parte ed in quel - - la in questa

- bzando in questa ed in quella parte se va

questa par - te ed in quel - la in questa

ed in quella ed in quella se va lagnando in

ed in quel - la se va lagnando in ques -

- - - se va lagnando in questa

ed in quel - la in ques - - - ta

questa parte ed in quel - la.

- ta par - te ed in quel - la.

parte ed in quella ed in quel - la.

parte ed in quella.

Allegro

Tanto che il Lupo che il Lu - - po ch'il

Tanto che il Lupo l'o - - - - -

Tanto che il Lupo che il Lu - po

Tanto che il Lupo che il Lupo l'ode ch'il

Lupo l'ode tanto ch'il Lu - - po l'o -

- - - de da lon - ta - - - no il Lu - po

l'o - de da lon - ta - - no il Lupo l'ode

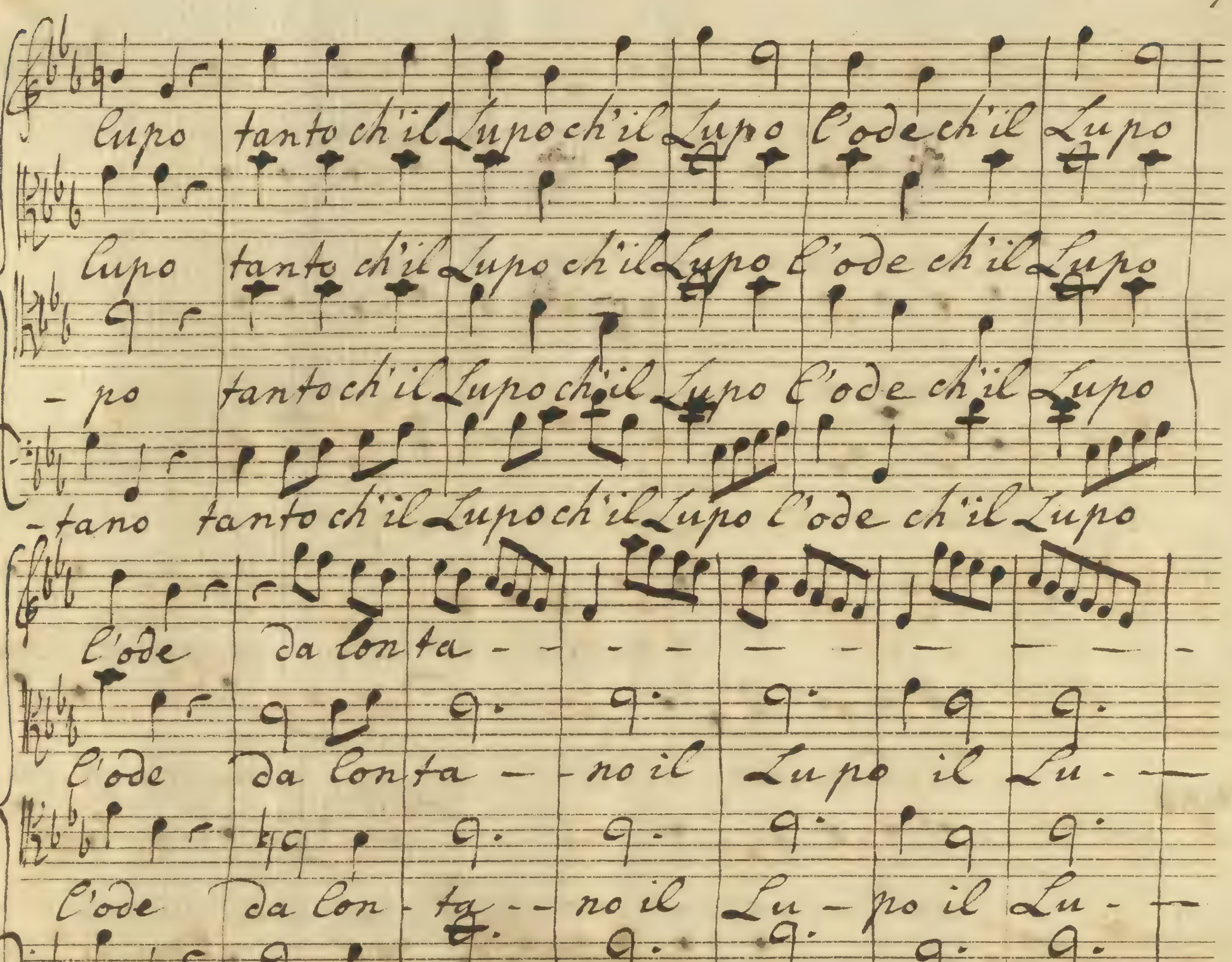
Lupo l'ode da lon - ta - - - - - - -

- - - - de da lon - ta no l'o - - de il

l'o - - - - - - de l'o - - - de il Lupo il

l'o - de da lontano il Lupo il Lu - -

- - - - - - - - - no il Lupo l'ode - da lon -


lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
- po tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
- tano tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo
l'ode da lonta - - - - - - - - - - -
l'ode da lonta - - no il Lupo il Lu - -
l'ode da lon - ta - - no il Lu - po il Lu - -
l'ode da lon - ta - - no il Lu - po il Lu - -
- no l'o -
- po il Lu - po il Lu - - po il Lupo l'o -
- po il Lu - po il Lupo da lonta - - no l'o -
- - po l'ode da lontano da lontano lontano l'o -

Pia

-de da lontano l'o-de da lontano

Pia

-de da lontano l'o-de da lontano

Pia

--de da lontano l'ode da lontano

Pia

--de da lontano l'ode da lontano

Ado e Pia Adagio

Ed il misero pas-tor ne piange ne

for

Ed il misero pas-tor ne piange ne

for

Ed il misero pas-tor ne piange ne

for

Ed il misero pastor ne piange ne

for

Pia

piange ne piange in vano ne piange in vano.

Piano

Pia

piange ne piange in vano ne piange in vano.

Piano

Pia

piange ne piange in vano ne piange in vano.

Piano

Pia

piange ne piange in vano ne piange in vano.

Piano

Spring 1776.

The Tomb of Anacreon

written for the Anacreontic Society. at the Crown & Anchor

Bc.

Clee

Mr Webster. Solo

its sordid Sons their

its sordid Sons their

The busy Din of Day is o'er its sordid Sons their

La-bours cease: come, come then the sacred spot explore

La bours cease: come, come then the sacred spot explore

La bours cease: come, come then the sacred spot explore

where old A-nacreon sleeps in peace come come then the

where old A-nacreon sleeps- in peace come come then the

where old Anacreon sleeps in peace come come then the

sacred spot explore, where Old A- na - - - - - creon

sacred spot explore

where old A - nacreon

sacred spot explore, where Old Anacreon, old A-nacreon

soft very soft

sleeps sleeps sleeps in peace sleeps in peace – For on the turf

very soft

sleeps sleeps sleeps in peace sleeps in peace – For on the turf the

soft

sleeps sleeps sleeps in peace sleeps in peace For on the

– where rests – his head, on the turf where rests his

turf where rests his head, on the turf where rests ~~his~~ where rests his

turf where rests his head, on the turf where rests his

head sure sure nought that's mournful nought that's

head. sure sure nought that's mournful nought that's

head sure, sure, sure sure, nought that's mournful, nought that's

mournful e'er appeard but nymphs and fawns delighted

mournful e'er appeard but nymphs and fawns delighted

mournful e'er appeard but nymphs and fawns delighted

tread and oft the sportive Muse is heard and let us to his

tread and oft the sportive Muse is heard and let us to his

tread and oft the sportive Muse is heard and

tomb to his tomb draw nigh with frolic step and festive

tomb to his tomb draw nigh with fro-lic step and festive

Let us to his tomb draw nigh with frolic step & festive

Air his speaking tomb, his speaking tomb, for fan-

Air his speaking speaking tomb for fancy's

Air his speaking tomb his speaking tomb for fan-

-cy's eye can find a friendly Lesson there, can find a friendly

eye - can find - a friendly Lef - - -

-cy's Eye for fan - cy's Eye can find

Lesson there a friendly Lesson there and thus in

— son there a friendly Les-son there and thus in

a friendly friendly Lesson there and thus in

words that cheer the heart the mould'ring Legend seems

words that cheer the heart the mould'ring Legend seems

words that cheer the heart the mould'ring Legend seems

to say

to say

to say Go Mortal go

Go Mortal go

Go Mortal go

Go Mortal go who eer thou art. Go Mortal go

and laugh &

and laugh and

and laugh and sport - the hours away and laugh and

sport the hours a-way A-

sport the hours a-way A-

sport the hours away A nacreon A-

-nacreon! tacet

-nacreon! solo tacet

-NACREON I. once Sappho's charms and the

Grapes gen - - - - 'rous joys were mine In flowing

bowls and beauty's arms go thou and make these transports

thine, be thine the bliss of social mirth to wisdom's

solemn slaves unknown to give the passing mo - - ments

worth tis all poor man - can call his own tis

all poor Man can call his own Turn quick

Thanks thanks thanks happy shade with duteous

Thanks thanks thanks happy shade with duteous

Thanks thanks thanks happy shade with duteous

haste their Sire's commands thy Sons obey and let A-

haste their Sire's commands thy Sons obey and let A-

haste their Sire's commands thy Sons obey and let A-

-nacreon's name let A- nacreons name be plac'd the bur-

-nacreon's name be plac'd- let Ana- creon's name be plac'd the

-nacreon's name let A nacreon's name be placd the bur-

-then of our vo-tive Lay the burthen of our votive Lay

burthen of our vo-tive Lay the burthen of our votive Lay

-then of our votive Lay. the burthen of our votive Lay

To E. Mulso & Aylward. (the remainder of the Words lost

Single Voices first

Repeat in Chorus.

Moderato

When to the Muses haunted Hill their Laurel

When to the Muses haunted Hill their Laurel

When to the Muses haunted Hill their Laurel

When to the Muses haunted Hill their Laurel

Groves and that pure Rill which Poets drink, of Old drew nigh the

Groves and that pure Rill which Poets drink of Old drew nigh the

Groves and that pure Rill which Poets drink of Old drew nigh

Groves and that pure Rill which Poets drink of Old drew nigh the God=

Goddess the Goddess of the Azure Eye to wel.....come her

Goddess the Goddess of the Azure Eye to wel.....come her

the God.....dess of the Azure Eye to wel.....

=.....dess the Goddess of the Azure Eye to wel.....

th'im..mortal Choir upraisd the Voice up....raisd

th'im..mortal Choir up...raisd the Voice up....raisd the

....come her th'im..mortal Choir up...raisd up..raisd the Voice and

.....come her th'im..mortal Choir up....raisd the Voice up.....raisd the

..... the Voice and struck the Lyre the Powrs of heavnly sound were

Voice..... and struck the Lyre the Powrs of heavnly sound were

struck..... the Lyre the Powrs of heavnly sound were

Voice and struck the Lyre the Powrs of heavnly sound were

all displayd to greet with Honour due the Sire born Maid

all displayd to greet with Honour due the Sire born Maid

all displayd to greet with Ho...nour due the Sire born Maid

all displayd to greet with Honour due the Sire born Maid

a little quicker

first in responsive

Chorus.

first in respon..sive Fugue was shewn in respon.....

first in res..pon..sive fugue in respon.....sive

fugue was shewn in respon.....sive Fugue first was shewn the

.....sive Fugue was shewn the

fugue was shewn first in responsive fugue was shewn the

first in responsive fugue was shewn the

soft

Energy the Ener..gy of art....ful Song then

soft

Energy the Ener..gy of art....ful Song then clo.....

soft

Energy the Energy of art....ful Song then clo.....

soft

Ener..gy the Energy of art...ful Song then clo.....

loud — slower & soft

clo ..... sing full with rich ... er tone slow

loud — soft

..... sing full with rich ... er tone

loud — slower soft

..... sing full with rich ... er tone slow

loud — slower & soft

..... sing full with rich ... er tone slow

modu ..... la ..... tion march'd a ... long slow modulation

slower

slow modu ... la ... tion march'd a ... long slow modulation

..... modu ... la ..... tion march'd a ... long slow modulation

mo ..... du ... la ... tion march'd a ... long slow modulation

Crescend: — for

ma ..... rch'd a ... long

Crescend — for

ma ..... rch'd march'd a ... long

Crescend — for

march'd a ... long ma ..... rch'd a .... long

Crescend: — for

ma ..... rch'd a ..... long

Chorus.

Moderately quick and Resolute

forte

'Twas then in Union Three times Three, three times

'Twas then in Union Three times Three, three times

Chorus

forte

'Twas then in Union Three times Three, three times

'Twas then in Union

three they sung they sung the first ce.. les... tial Glee 'twas then in

three they sung they sung the first ce.... les.. tial Glee 'twas then in

three they sung ..... the first ce..... les... tial Glee 'twas

three times three three times three three times three

Union three times three three times three they

Union three times three three times three they

then in Union three times three three times three they

they sung they sung the first

sung they sung

sung they sung they sung

sung they sung the

ce les tial Glee

the first ce lestial Glee

the first ce lestial Glee

first ce les tial Glee

Soli

Siciliana

Sometimes with luxuriant Airs

Sometimes

Soli

Sometimes

Sometimes with luxuriant Airs

with lux....uriant Airs sing.....ing singly or in pairs

with Lux....uriant Airs or sing.....ing

or sing...ing

pia

or sing....ing singly or in pairs.....

pia

singing singly

pia

singly or in pairs . or in pairs singing singly

singly or in pairs or in pairs singing singly

.....they wan.....ton'd in the wilds

or in pairs

they wan..

sotto Voce

they wan.....

or in Pairs

of sound they wanton in the wilds .....

.....ton in the wilds of Sound.....

.....ton they wanton in the wilds .....

they wanton they wanton in...

.....of Sound

in the wilds of sound they wanton in the wilds of

..... of Sound ..... of

.....the wilds .....of Sound they wanton

in the wilds of Sound.....

Sound .....

Sound in the wilds of Sound.....

in the wilds of Sound ..... in the wilds of Sound in the

they wan..ton they wan..ton

of sound they wanton

they wanton they wan..ton

Wilds of sound they wan..ton

in the wilds of sound

in the wilds of sound

in the wilds of sound

they wanton in the wilds of sound

Volti subito

Chearful but not quick

1st Choir

And Cast in Symphony in Symphony compleat tho full and

And Cast in Symphony in Symphony compleat tho full and

And Cast in Symphony in Symphony compleat tho full and

Chearful but not quick.

And Cast in Symphony in Symphony compleat tho full and

2nd Choir

Unisi col Primo

Unisi col Primo

soft Loud

strong di..vine.....ly sweet they made their Notes from

soft Loud

strong di..vine.....ly sweet they made their Notes from

soft Loud

strong di..vine.....ly sweet they made their Notes from

soft Loud

strong di..vine.....ly sweet they made their Notes from

Pindus Rocks re-sound

Pindus Rocks rebound

Pindus Rocks rebound

Pindus Rocks rebound

pia

they made their Notes from Pindus

pia

they made their Notes from Pindus

pia

they made their Notes from Pindus

pia

they made their Notes from Pindus

loud

re .. bound re .. bound from Pindus Rocks re=

loud

re .. bound re .. bound from Pindus Rocks re=

loud

re .. bound re .. bound from Pindus Rocks re=

loud

re .. bound re .. bound from Pindus Rocks re=

soft

Rocks re .. bound rebound rebound

Rocks re .. bound re .. bound re bound

Rocks re .. bound rebound rebound

soft

Rocks re .. bound rebound re .. bound

- bound re-bound re-bound and

- bound re-bound re-bound and

- bound re-bound re-bound and

- bound rebound re-bound and

from Pindus Rocks re-bound re-bound re-bound and

from Pindus Rocks re-bound re-bound re-bound and

from Pindus Rocks re-bound re-bound re-bound and

from Pindus Rocks rebound re-bound re-bound and

Last in Symphony in Symphony compleat from

Last in Symphony in Symphony compleat they made their Notes.

Last in Symphony in Symphony compleat they made their Notes from

Last in Symphony in Symphony compleat from

Finis

Finis

Pindus Rocks re-bound in Symphony compleat

.....from Pin..dus Rocks re.....bound

Pindus Rocks rebound from Pindus in Symphony compleat

Pindus Rocks re-bound in Symphony compleat

in Symphony com

Pin..dus Rocks re.... bound

in Symphony com

in Symphony com

tho full and strong ... di .... vine ..... ly sweet di

tho full and strong ..... di ... vine ..... ly sweet di

tho full and strong ..... di ... vine ..... ly sweet di

tho full and strong ..... di ... vine ..... ly sweet di

pleat tho full and strong di .... vine ..... ly sweet di

pleat tho full and strong di .... vine ..... ly sweet di

pleat tho full and strong di .... vine ..... ly sweet di.

pleat tho full and strong di ... vine ..... ly sweet di

vine .. ly sweet they made their Notes from Pindus Rocks re

vine .. ly sweet they made their Notes from Pindus Rocks re

vine .. ly sweet they made their Notes from Pindus Rocks re

vine .. ly sweet they made their Notes from Pindus Rocks re

soft Loud

bound they made their Notes from Pindus Rocks rebound re=

soft Loud

bound they made their Notes from Pindus Rocks rebound re=

soft Loud

bound they made their Notes from Pindus Rocks rebound re=

soft Loud

bound they made their Notes from Pindus Rocks rebound re=

Adagio

Soft & Slow

bound re-bound rebound re-bound re-bound

Soft & Slow

bound re-bound rebound re-bound

Soft & Slow

bound re-bound rebound re-bound rebound

Soft & Slow

bound re-bound rebound rebound re-bound

Loud

Soft & Slow.

re-bound rebound rebound rebound

Loud

Soft & Slow

re-bound re-bound rebound rebound

Soft & Slow

Loud re-bound re-bound re-bound re-bound

Loud

Soft & Slow

re-bound re-bound rebound re-bound

Adagio

Recit

Solo

Shall wisdom shall wisdom only claim the Lay

Recit Solo

to

Slow

Slow

Beauty to Beauty too the Song is due and evry tribute

Soli.

and evry tribute

Soli

and evry tribute

Harmony can pay

Volti Subito.

Harmony can pay

Harmony can pay

Minuet Time

Chorus

Inspir'd by that celestial throng the festive

Inspir'd by that celestial throng the festive

Chorus

Inspir'd by that celestial throng the festive

Minuet Time

Inspir'd by that ce-lestial throng the festive

strain we'll lead a-long to welcome Beauty to welcome

strain we'll lead a-long to welcome Beauty to welcome

strain we'll lead a-long to welcome Beauty to welcome

strain we'll lead a-long to welcome Beauty to welcome

Beauty to the Seats of Song ..... to the

Beauty to the Seats of Song ..... to the

Beauty to the Seats of Song ..... to the

Beauty to the Seats of Song ..... to the

Seats of Song inspir'd by that ce-lestial throng the

Seats of Song inspir'd by that ce-lestial throng

Seats of Song inspir'd by that ce-lestial throng

Seats of Song inspir'd by that ce-lestial throng

fes-tive strain we'll lead a-long the fes-tive strain we'll

the fes-tive strain we'll lead a-long we'll

the fes-tive strain we'll

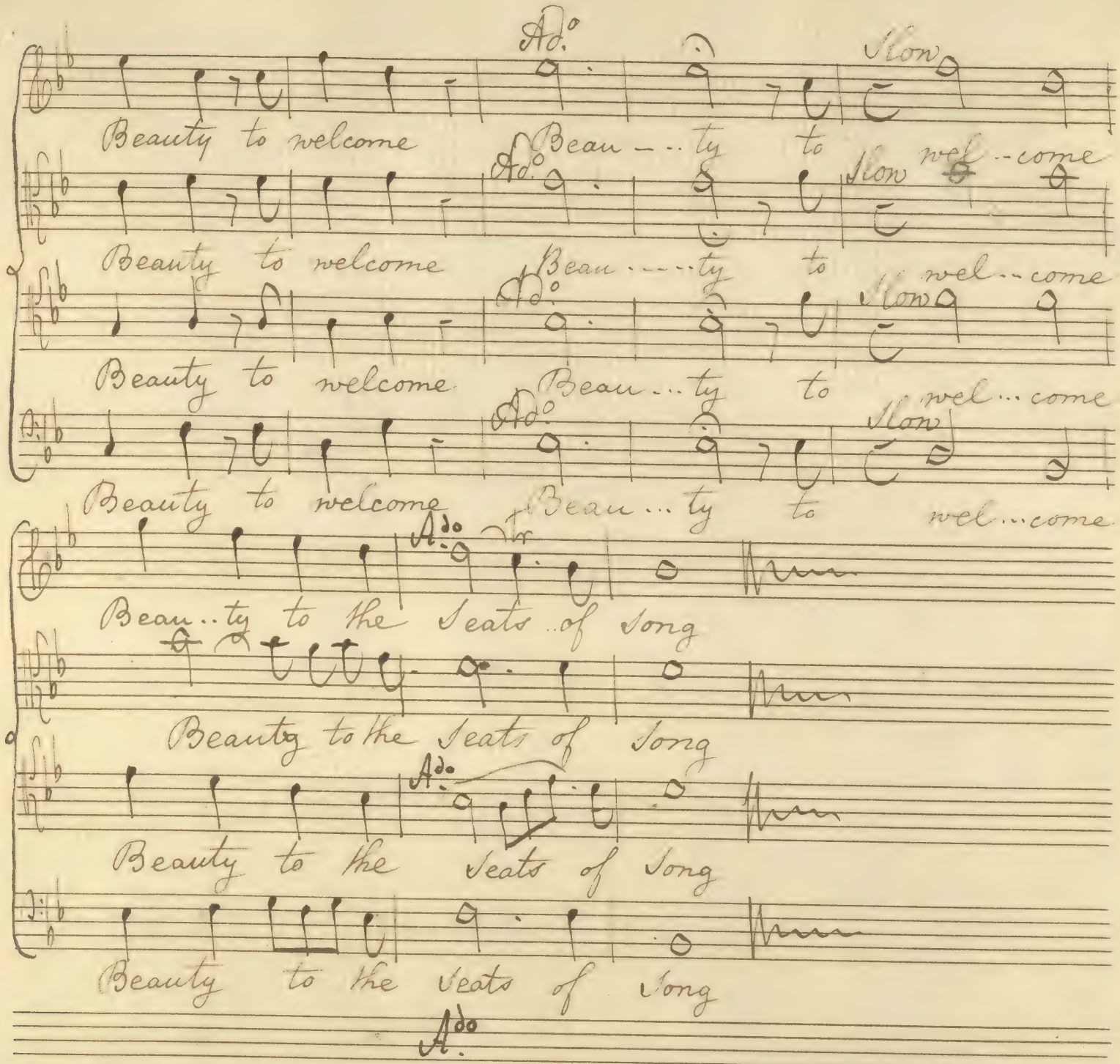
the fes-tive strain we'll lead a-

lead a-long we'll lead a-long to welcome

lead we'll lead a-long to welcome

lead a-long to welcome

long we'll lead a-long to welcome


Ad.o
Slow
Beauty to welcome Beau - - ty to wel - - come
Ad.o
Slow
Beauty to welcome Beau - - - - ty to wel - - come
Ad.o
Slow
Beauty to welcome Beau - - ty to wel - - come
Ad.o
Slow
Beauty to welcome Beau - - ty to wel - - come
Ad.o
Beau - - ty to the Seats of Song
Beauty to the Seats of Song
Ad.o
Beauty to the Seats of Song
Beauty to the Seats of Song
Ad.o

[ULYSSES & Penelope] from Pope's Homer.

To be sung Catchways so far only as the Key remains Minor.
Let the Deepest Voice come in Last and return again to the Beginning
in the usual manner; at the End of the first Line (after his return)
let him not go on to the second Line, but proceed without stop
to the Major Key, making a signal at the word Neck, for the Chorus to join, and then conclude
The repetition which immediately precedes the Chorus should be
sung Piano.

1st
Touch'd touch'd to the
Neck her neck and speaks his
Tears the ravish'd Queen with equal
Soul to the Soul touch'd to the Soul the King with
joy hangs round her neck hangs
rapture glows, clasps her lovd Lord, with equal
Rap - ture hears, hangs round her neck hangs
round her neck ~~and speaks~~ his Joy ~~his joy in~~ and speaks his heart speaks
ra - pture glows cla - - sps her lovd ~~Lord and to his~~

Major.

Neck hangs round her Neck

Tears Joy speaks his joy in Tears

Lord and to his Bosom to his Bosom grows Touchd

signal for the Chorus fork

Neck her Neck Chor fork and speaks his joy

Cho: fork

Tears the ravishd Queen the ravishd Queen with

Cho: fork

Touchd touchd to the Soul

hangs round her Neck hangs round her

Rapture glows the ravishd Queen with ra — —

Touchd to the Soul to the Soul the King with ra — — —

neck and speaks his joy with equal rapture glows the Quee

— ptare equal glows clasps her lovd Lord

— ture with rapture hears, touchd to the Soul to the Soul the Kin

Queen with rapture equal rapture glows

Lord and to his Bosom grows

King with rapture heart and speaks his Joy

this is an improved Copy. Sep: 1789.

Isaac Cook

Albion

Albion thy Sea encircled Isle with

Albion thy Sea encir cled Isle

Sea encircled Isle thy Sea encir — cled Isle

Plenty shall for a — ver smile for ever smile with Plen — ty

with plenty smile with Plent

for ever with

kind Nature sheds her ge — nial showers to raise thy

fruits and paint thy flowrs while all the graces of the spring along thy

chearful Val lies sing what ~~what Nature~~ Nature yields what Arts command what Arts com-

mand is found in Britains hap-py Land is found in Britains happy Land

soft

Sent to the C. C. for 1779.

B. Dec: 4. 1778. Dorset Court

B BEST W

Hymn to Adversity - a Serious Glee.

Daughter of Jove relentless Powr thou tamer of the Hu-man breast

whose Iron Scourge & tortring hour whose Iron scourge & tortring hour the bad af

soft Loud soft Slower

fright af flict the best the bad affright afflict the best afflict the best

Slower

~~Slow~~ soft

Oh gently on thy Suppliants head Oh gently on thy Suppliants head

Oh gently on thy Suppliants head Oh gently on thy Suppliants

Oh gently on thy Suppliants head

Oh gently on thy Suppliants head oh gently on thy Sup-pliants

for pia a little quicker

dread Goddess lay thy chastning hand loud not in thy Gorgon Terrors clad

dead loud not

loud

for pia a little quicker

head dread Goddess lay thy chastning hand loud not in thy not

not girt with Pain De- spair and want ~~despair de~~ not girt with

girt with pain with Pain not in thy Gorgon terrors clad ~~not~~ not

~~girt not~~ ~~not girt~~ with pain despair despair and want not girt with

girt with pain not in thy Gorgon terrors clad not girt with Pain De-

faster

pain despair a want thy verge-ful Band thy verge

thy vengeful Band thy verge-ful

thy vengeful vengeful Band thy verge-

faster

-spair despair and want thy verge-ful Band thy verge-ful ful

ful Band

4 thy form benign Oh Goddess wear thy milder

ful vengeful Band

4

ful

B ful thy vengeful

influence impart thy Philosophic train be there to soften not to wound my heart to

quicker

soften not to wound my heart the generous spark extinct revive teach me love & to for-

teach me to Love
& to forgive

quicker

love & for

give teac Love & to forgive the exact my own defects to scan what others can to

teach ~~to forgive~~

forgive

give teach me to Love & to forgive the

feel & know myself a man ~~know the~~ what others are to feel & know

what others are to feel

know myself know myself

generous spark extinct revive teach me to love & to forgive exact my own de-

fects to scan what others are to feel & know myself a Man what others are to

soft & slower Loud ad libitum

feel and know know myself A Man

myself

& know myself

Bl. Dorset Court
Dec. 30. 1778

Sent to CC. for 79.

Halle lujah Halle-lujah Halle lujah Halle lu-ja

lu- - - jah hæc di-es quam fecit dominus hæc

Halle-lu-jah hæc di-es quam fecit dominus hæc di es

hæc dies quam fecit quam fecit domi-

hæc di-es quam fe-cit domi-

dies quam fecit domi-nus quam fecit do-mi nus

hæc di-es quam fe-cit do mi nus quam fecat domi nus

-nus hæc di es quam fecit domi nus quam fecat domi-nus

nus hæc di-es quam fe cit dominus

rage whilst nought thy fu - ry can

lost — my courage fails my Voice

sight deaf are my Ears deaf

rise take breath take breath take breath

asswage whilst nought thy Fu - -

is lost my cou — rage fails my

are my Ears my Ears are deaf deaf

take breath & run away & run a-way

ry whilst nought thy fu ry can asswage

voice is lost my courage fails my voice my voice is lost my courage my voic

my scared Eye Balls shun the sight deaf are my Ears with dir aff frig

rise — take breath & run ~~take br~~ & run away

Bl.

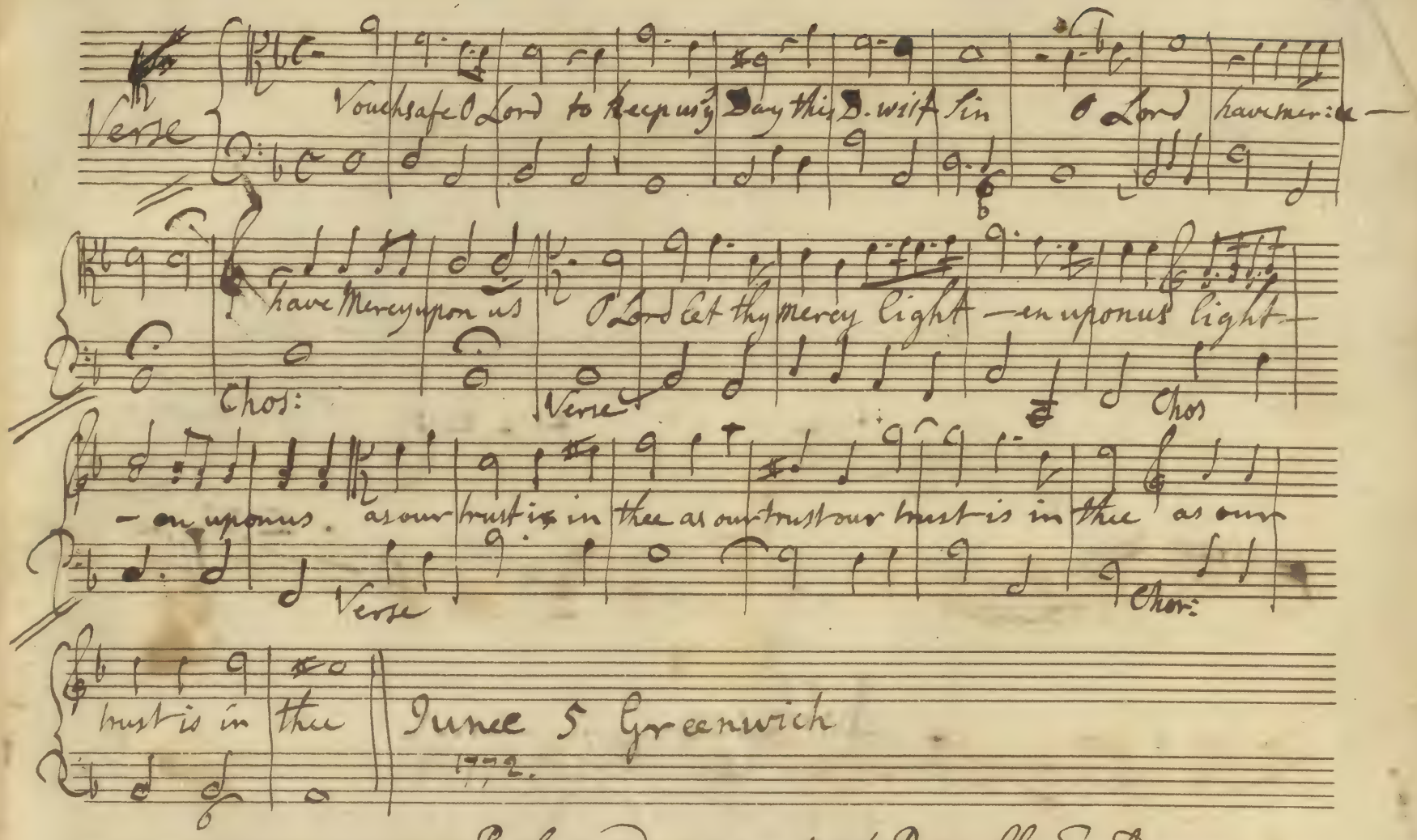
Parody on Blast as the immortal Gods is he.

Curst curst as the e-vil one is
this deprives my soul of
lost my hairs erect my hairs e — rect
tremb-ling ~~Limbs cold~~ ling ~~prostrate~~ Limbs cold sweat be —
he th'un- happy wretch who's tied to
rest ~~and~~ this rai- ses hor — rors in my
and chilling dread o'er all my vi tal frame in
-dew ter-ri-fic fears terri-fic fears my blood sub-
thee who sees and hears thee wildly
breast ~~who~~ for whilst I hear in an — guish
spread my sea — red Eye Balls shun the
-due dreading at last a long - er stay

f. 1775. sent to the C. C. for 1775. Words from a Newspaper.

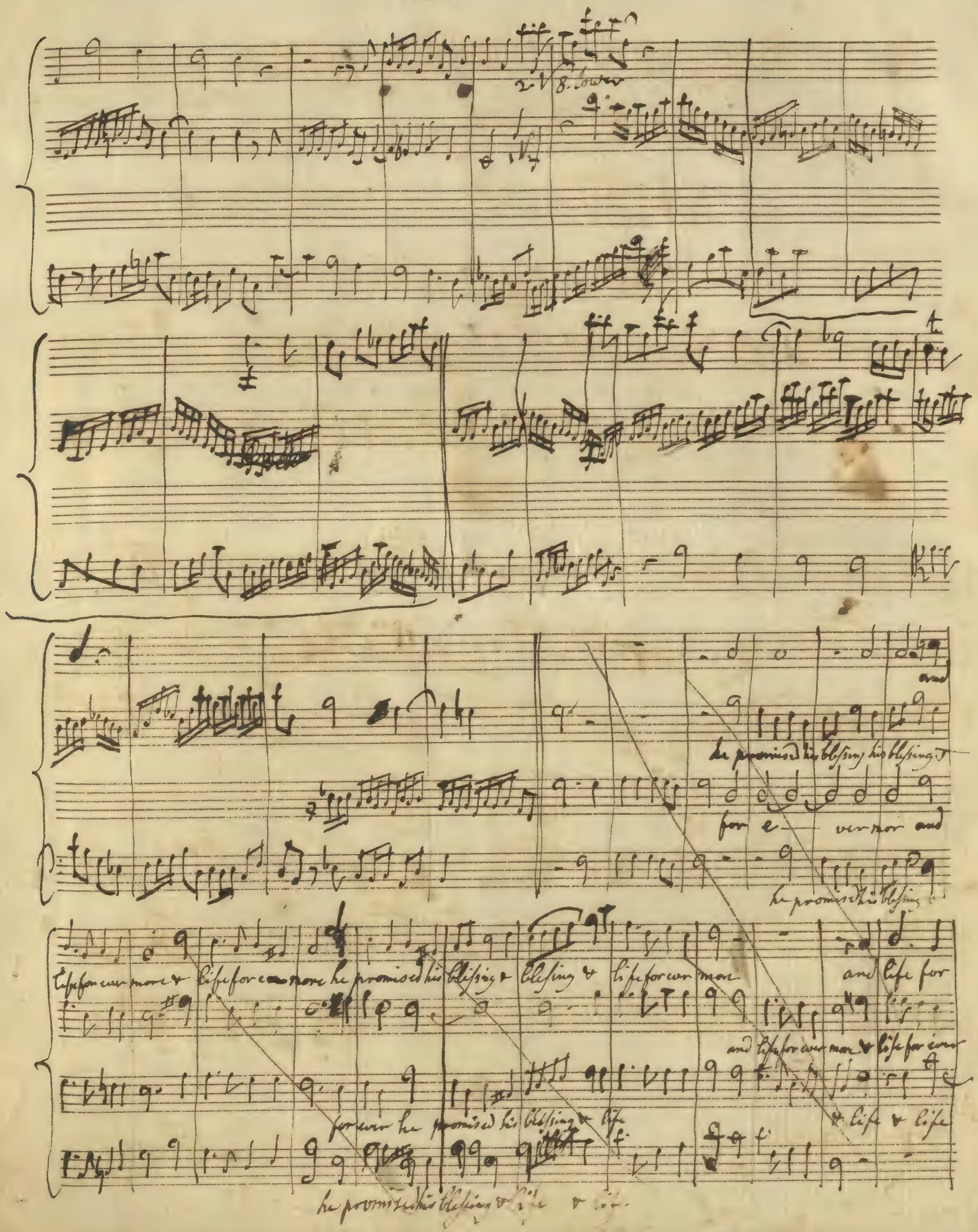
ex-ul-te mus et la te mur ex-ul te mus et la

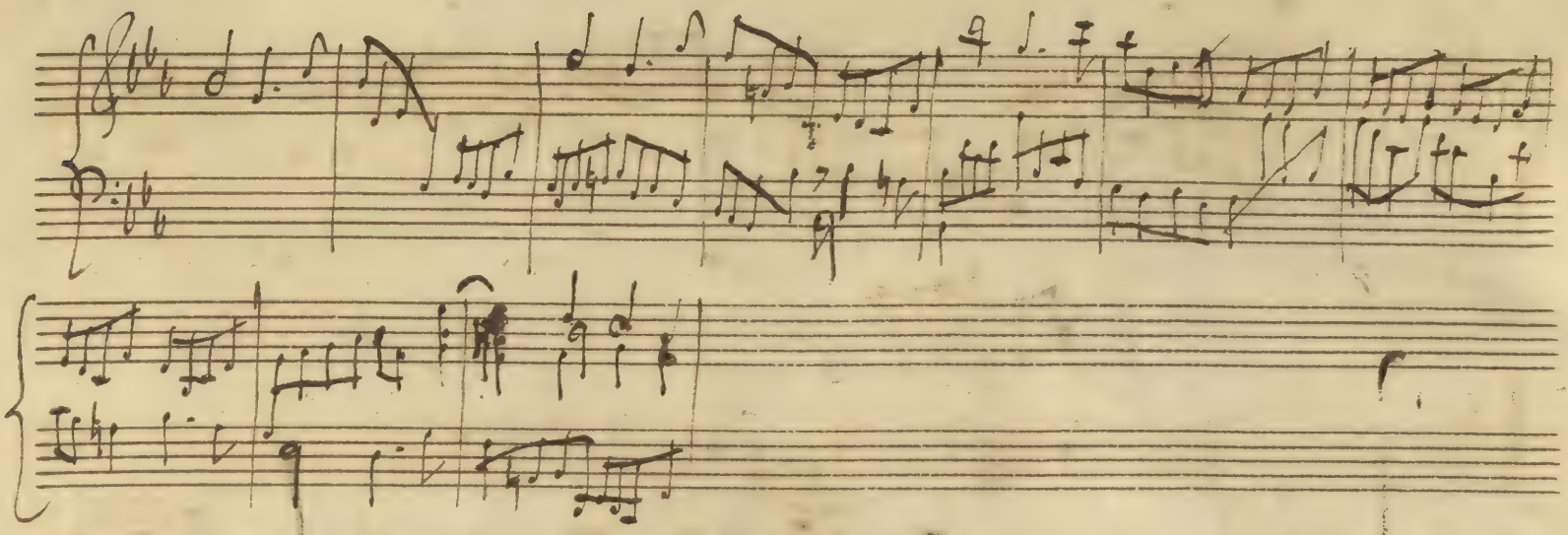
-te mur in e-a et la te mur in e-a



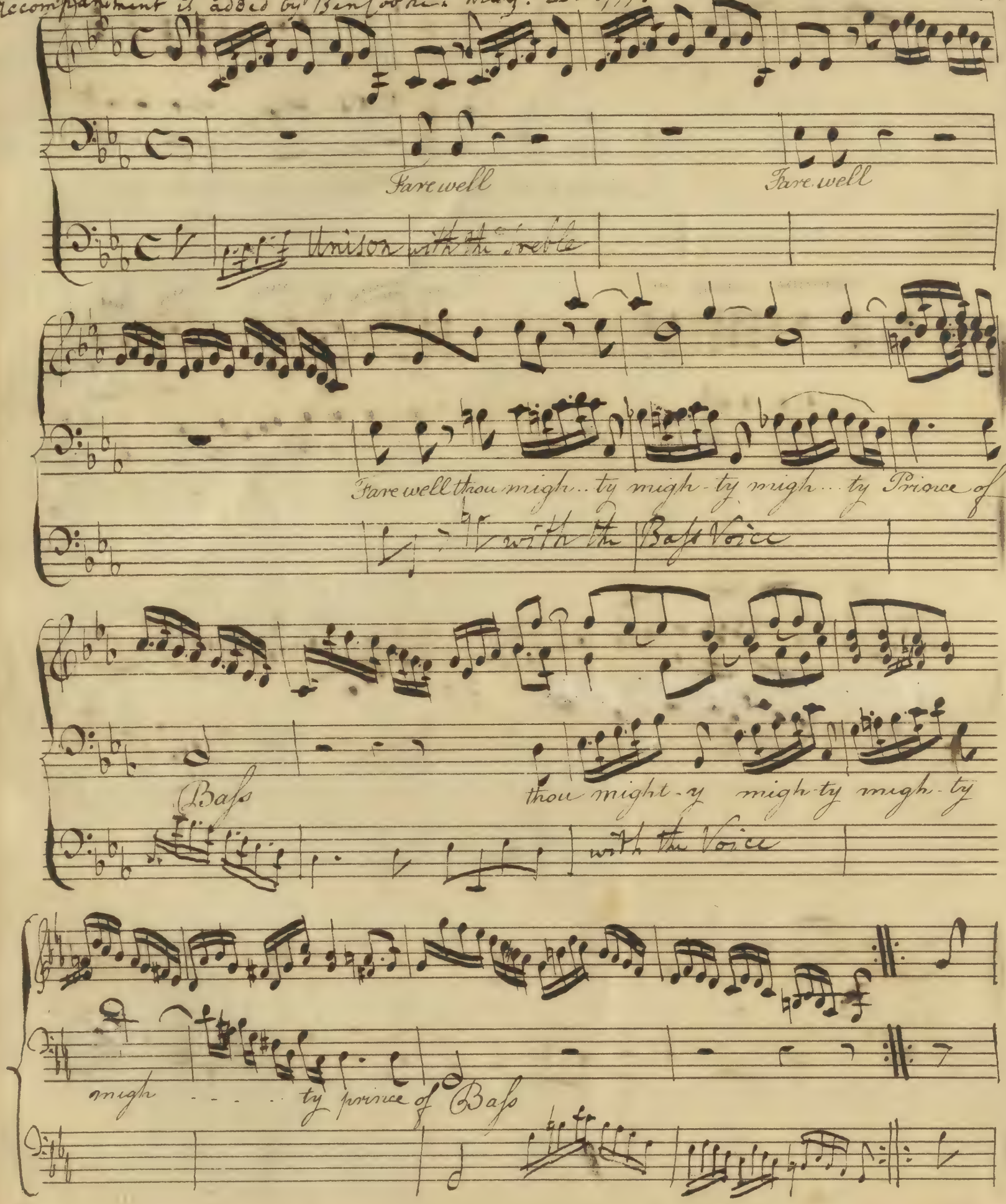
June 5 Greenwich
1772.

Performed as part of Purcells Te Deum
at the Installation June 15. 1772.


2 V 8. lower
and
he promised his blessing his blessing &
for e — ver nor and
he promised his blessing &
life for ever more & life for ever more he promised his blessing & blessing & life for ever more
and life for
and life for ever more & life for ever
forever he promised his blessing & life
& life & life
he promised his blessing & life & life



Elegy on Mr. Wharfe (a Musician) Set to Musick by Mr. J. Webber
erly
yanist of Boston Lincolnshire who left a Copy containing nothing but the vocal Parts with the
ests unfill'd up; at the request of Mr. Air Apothecary of Boston and of Mr. John Wayet Junr. the following
Accompaniment is added by Ben Cooke. May. 26. 1777.



how must the Sons of art be moan inlamentable

Sobs inlamentable sobs alass a-lass the tuneful Wharf is

is gone ye tunefull Wharf is gone the sullen strings thier

Bow refuse the rosin't self the rosin't self has lost its Use since his lo-quacious

touch no more shall make ye Dia - pasons roar since his lo quacious touch no more shall make ye Dia

pasons roar shall make ye Dia -- pasons roar since his lo quacious touch no more no more shall

make ye Dia . pasons roar

but thin delleay of hum at least after a life full

semi brief

Death stole his Crotchets Death stole his Quotchets Death stole his Quadchets like a Thief

Death stole his Crotchets Death stole his Crotchets Death stole his Crotchets like a

Slow

Slow

thief here lies ye Bass here lies ye Bass here lies ye Bass

What at rest

Ut re mi fa sol la
Ut re mi fa — sol la
Ut re mi fa sol la
Ut re — mi fa sol la
Ut re mi fa — sol la
Ut re mi fa sol la
Ut re mi fa sol la

Pedal

p

Seigne

Stric a 2 Clav: e Pedal

cantabile

Cantabile

tutti

Fuga pro Organo. Pedaliter

Ped.

By the Late
Mr. John
Robinson
Organist
Predecessor to
St

Change Alley Catch.

Here I'll India Bonds, here's India Bonds here is stocks, the Scrip, the Omnium
Buy I'll Buy Lottery Tickets, Blanks and Prizes Lottery Tickets, Lottery Tickets Blanks and
waiter, waiter call Jack Ketch here Jack Ketch here waiter call Jack Ketch the
What do ye mean what d'ye mean ye Bulls and Bears ye Bulls ye Bears ye Lame

rises, the Scrip the Omni-um ri-ses who sells who sells the
Prizes Lection Betts the Odds the Odds the Odds heres Lives for what they'll fetch heres ~~Deaths & Divor-ces~~ ~~Lives for what they'll~~
Broker under Par under Par No Price No Price bad news I fear here Sr. is Mr. Ketch Mr. Ketch Here's
Ducks the Devil and all the Devil and all ~~Bulls & Bears & Lame Ducks~~ I'll see ye hang'd ~~I'll see ye hang'd the Devil & all~~ I'll see ye

Omnium the Scrip the Omnium rises
~~don pure Deaths & Divor-ces~~ done here
~~fetch here Deaths and Divor.~~
's Mr. Ketch the Gentlemans here Mr. Ketch the Gentlemans here
hang'd before I'll suf-fer by this Fall

The Performers who Leads is desired to sing Lead the two Last Bars of the the two Last Bars
Lead thus follow thus ~~the~~ upper Line thus and follow it thus. afterwards as it stands
Om-nium rises afterwards thus rises omnium rises

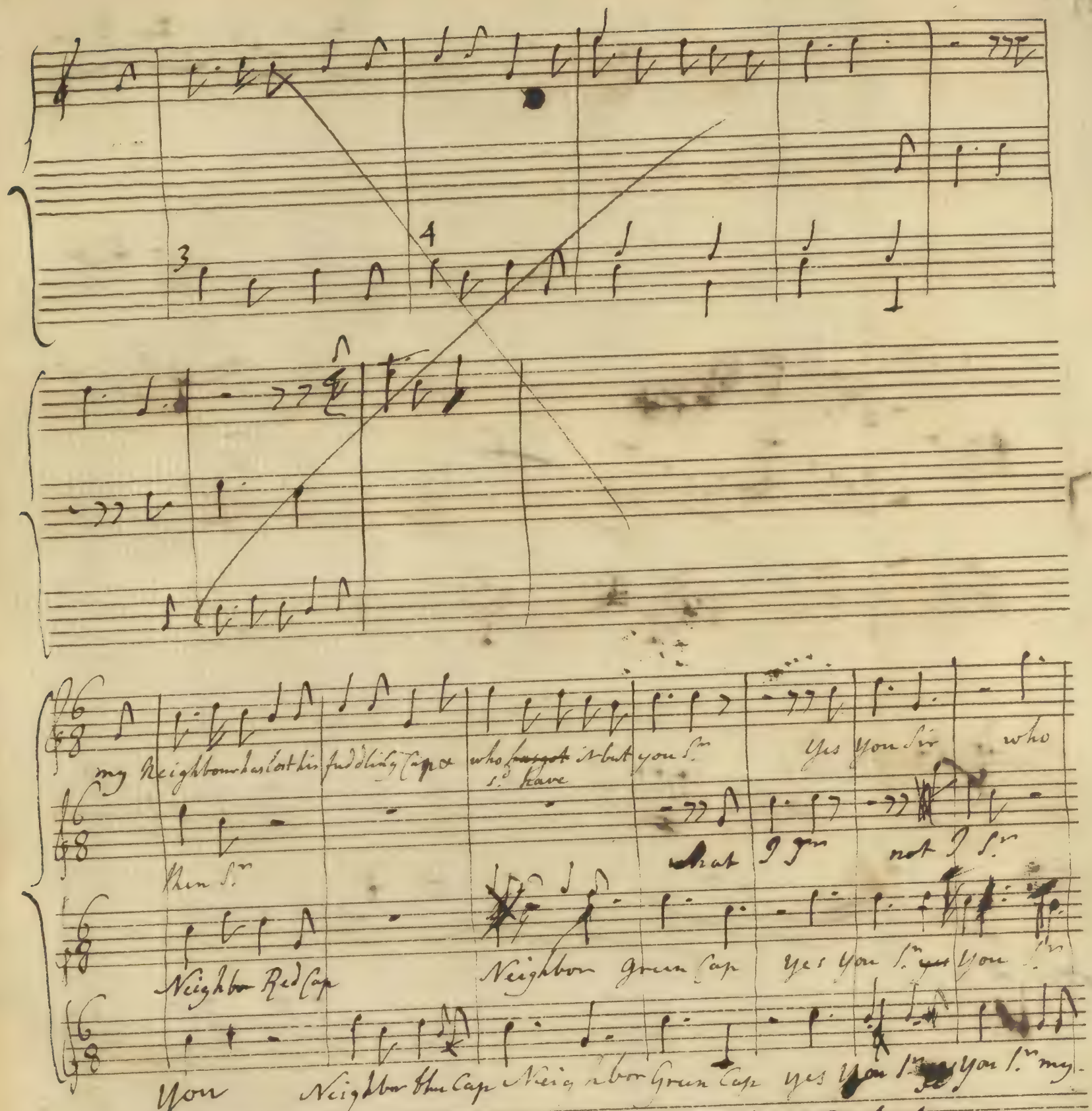
R. Dorset Court Sep 11. 1776.
The Words from Dr. Lillington sent to the C. C. for 1777.

Irish Bellman on the 5th of November

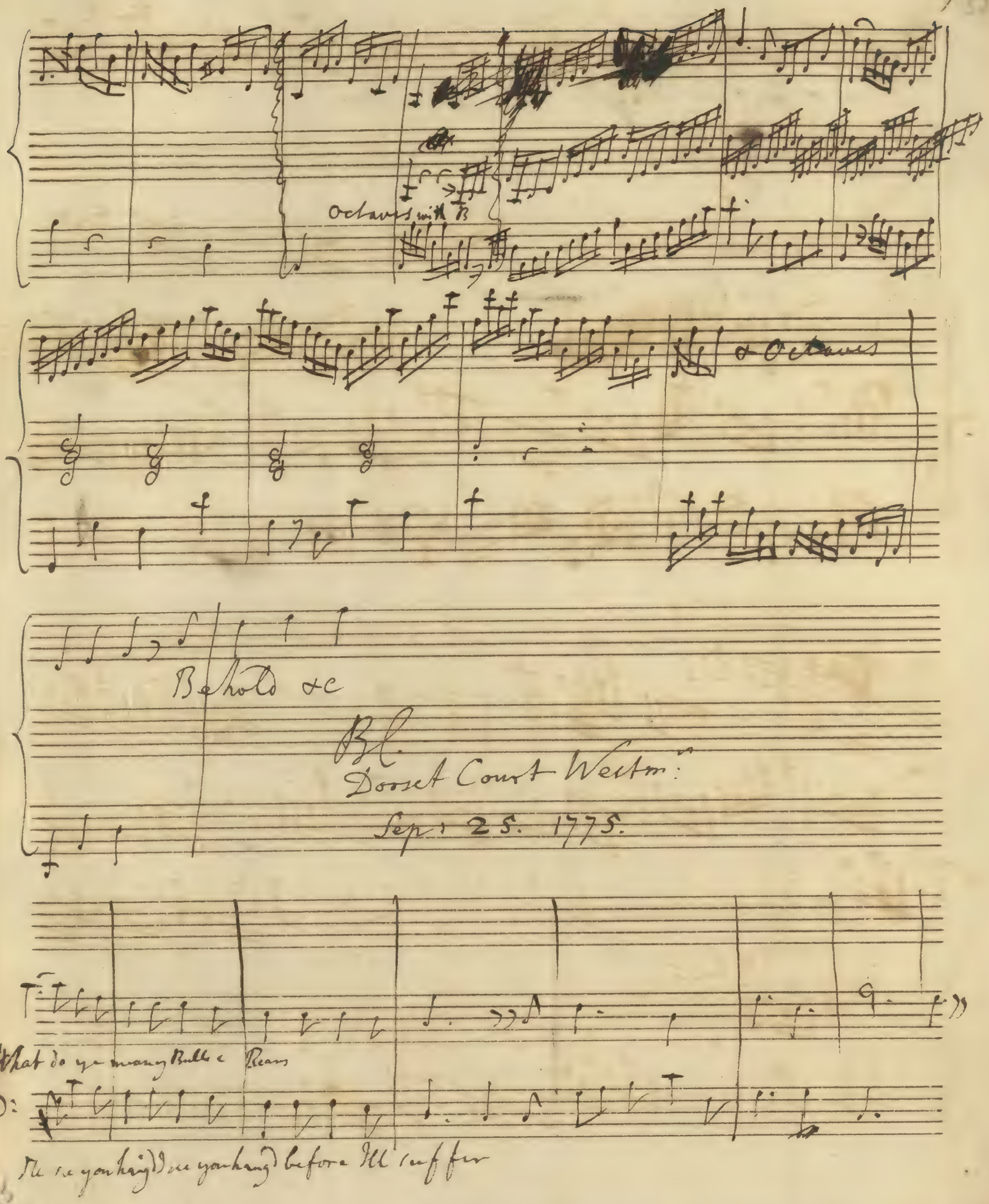
This Nights the Day I speak it with great sorrow
that we were all to have been blown up we were all to have been blown up to-morrow
Wherefore take care of Fire & Candle light take care of Fire and Candle light it a fine Starlight
Morning a Starlight Morning so I wish ye all good Night I wish ye all good Night good Night.

B[illegible] Dorsetshire

sent to the CC. for 1777. Sep: 17. 1776.



Aug.t 29. 1775. sent the Catch Club for 1777.


Octaves with B
& Octaves
Behold &c
Bl.
Dorset Court Westm:
Sep: 25. 1775.
What do ye mean ye Bulls & Bears
Ile see you hang'd see you hang'd before Ill suffer

De - o Gratias Anglia redde pro victori a

De - o gratias Anglia

Deo

Deo gra - tias Deo gra - tias Anglia

De - o gratias Anglia Deo gratias redde pro victo - ri a

In Score

Round.

War begets poverty poverty peace

Canon 2 in 1.

All things change all things change all things change all things change all things change

All things change all things change all things change all things change things change all things

Canon 2 in 1.

Omni-um Rerum vicissitudo omni-um vicissi-tudo Omni-um Rerum vicissi-tudo

Omni-um Rerum vicissi-tudo omni-um Rerum vicissi-tu-

A copy on
a Large Card Paper in three
Circles enclosing each other. at the Crown & Anchor.
and a Copy at full Length to Mr. James Mathias. Bl.

War begets Poverty Poverty Peace

Peace makes Riches flow fate nier doth cease

Riches produce Pride Pride is War's Ground

War begets Poverty the World goes

Round the world goes round

Rota.

All things change All things change

All things change All things change

Canon 2.

Omni - um Re - rum vicis - si - tu - do

- cissi - tu - do Omni - um Re rum vi -

Canon 2 in 1.

A round for 5. Voices enclosing 2. Canons &c.

War begets Poverty Poverty Peace

Qu — am pul — — chra es quam pulch —

es quam pulchra es et quam deco — — — ra et quam

quam pulchra es et

de co ra caris

caris

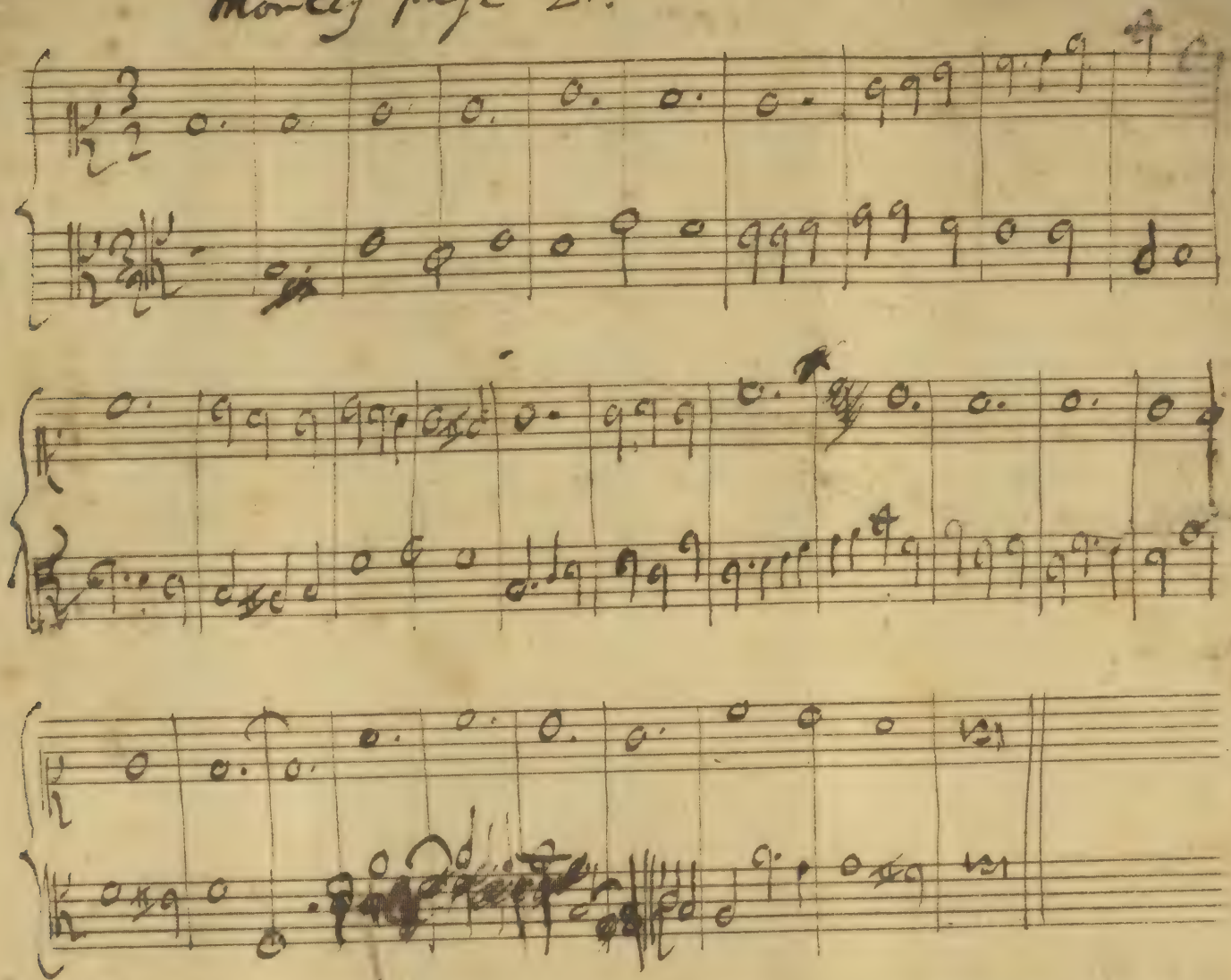
Morley page 19. continued

116

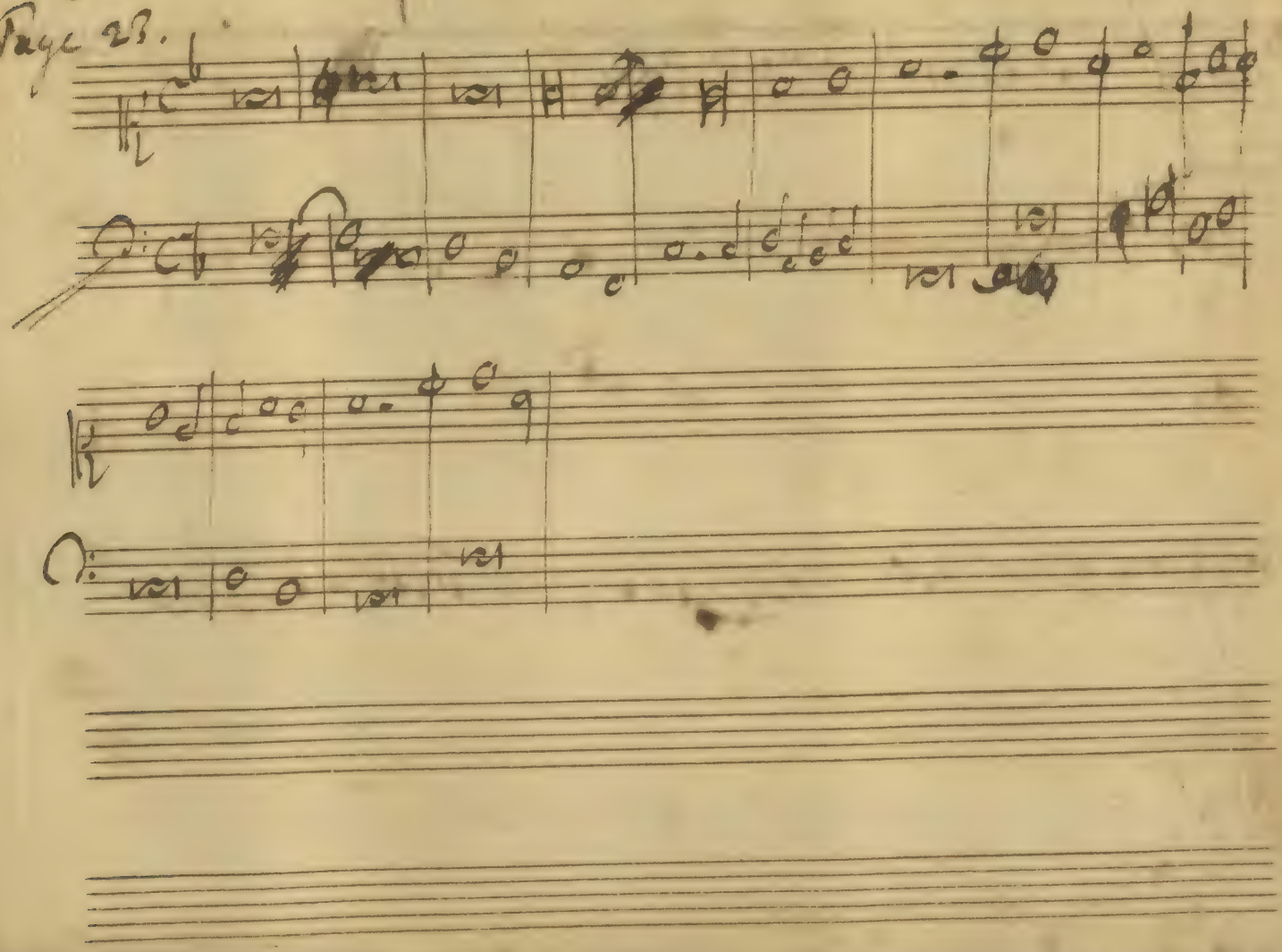
Morley page 23.

Morley Page 19.

Morley page 21.



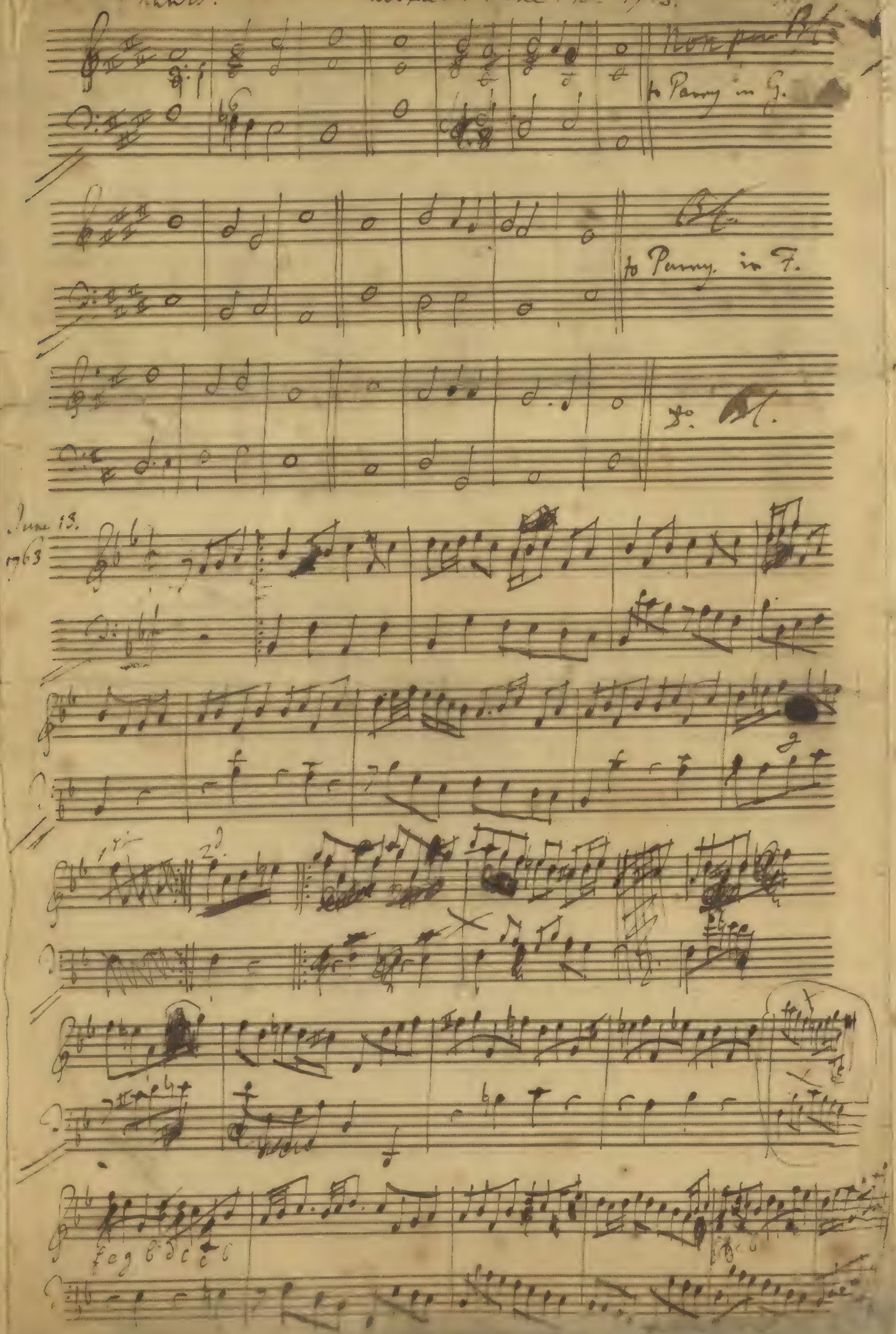
Page 23.



Some writing of the Dear Doctor's

Bf. Oct. 26. 1791. Resolution of
Mr Cays Crosses.

hants. Vauxhall. June 13. 1763.

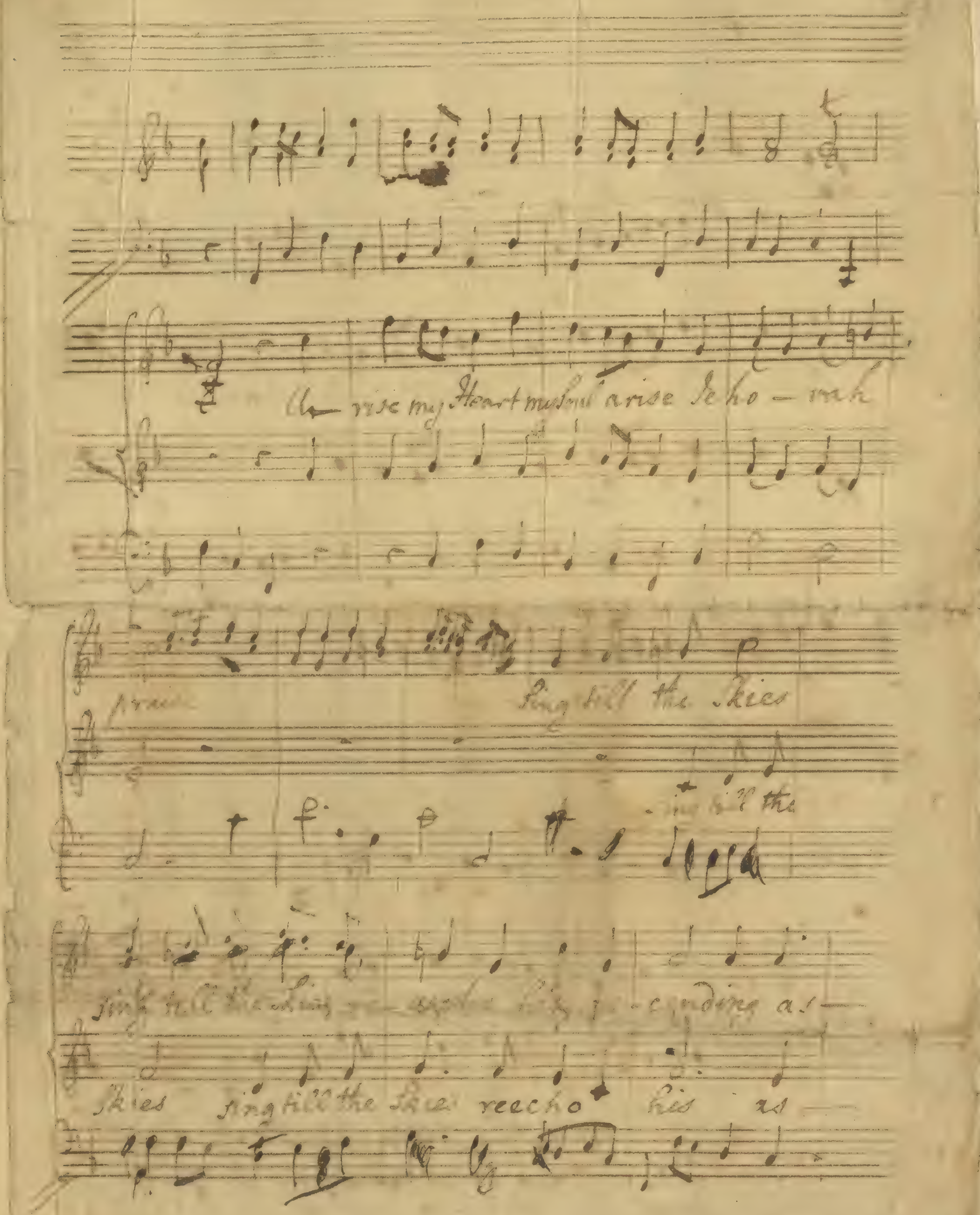


June 13. 1703.

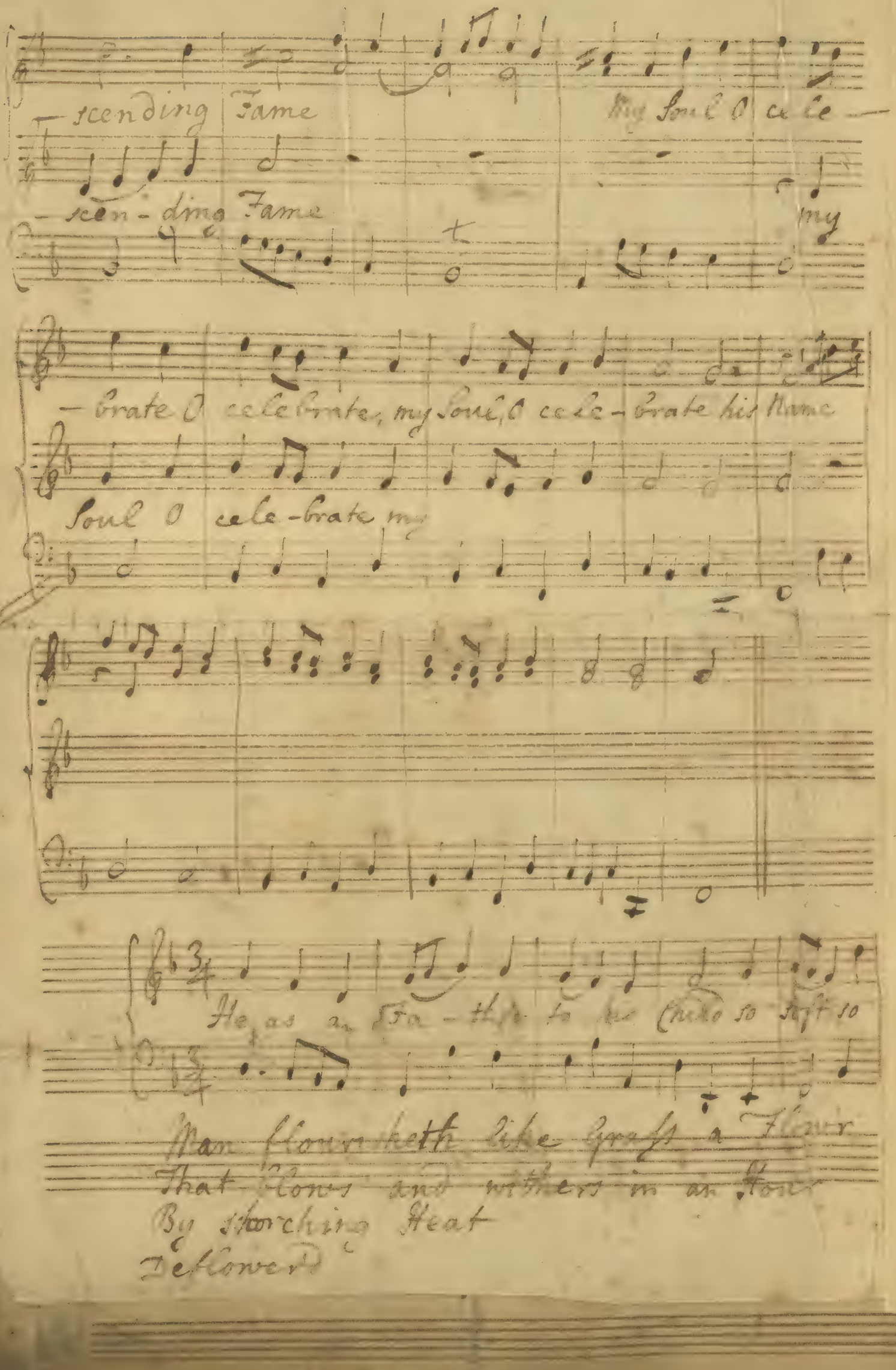
to Parry of Salisbury

June 14. -63.

to Parry.



Arise my Heart my Soul arise Jeho—vah
praise
Sing till the Skies
Sing till the
Sing till the Skies re-echo his as-cending a-
Skies sing till the Skies reecho his as—

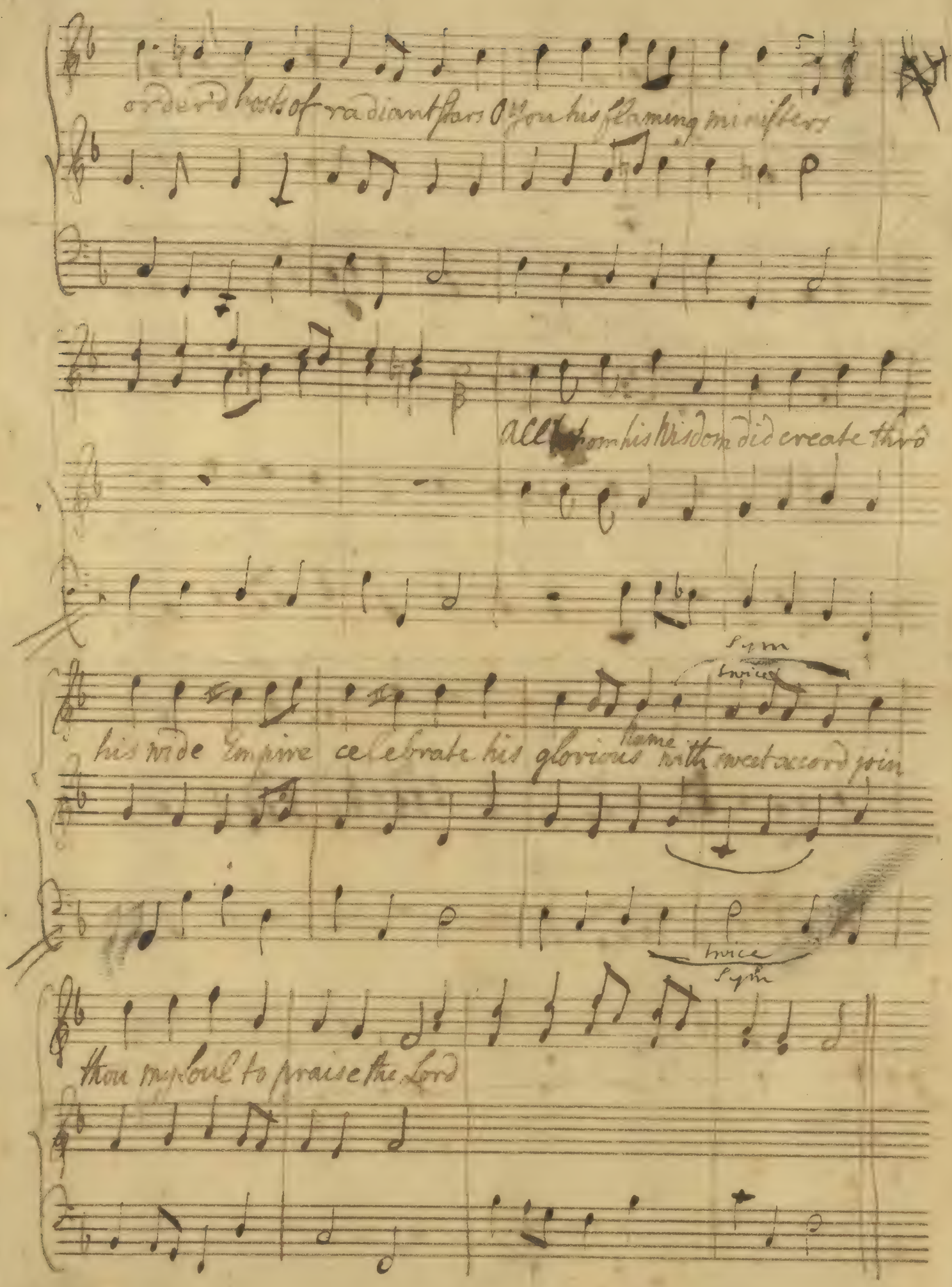

-scending Fame
My Soul O cele-
-scen-ding Fame
my
-brate O celebrate, my Soul, O cele-brate his Name
Soul O cele-brate my
He as a Fa-ther to his Child so soft so
Man flourisheth like Grass a Flowr
That blows and withers in an Hour
By shorching Heat
Deflowerd

quickly re-con-cild he knows the Fabric

of us all that Dust is our O-ri-gi-nal

Ye Angels who in Strength excel who

him swey with winged speed Ye


orderd hosts of radiant stars O you his flaming ministers
All whom his Wisdom did create thro'
Sym
twice
his wide Empire celebrate his glorious name with sweet accord join
twice
Sym
thou my soul to praise the Lord

pia for pia

Nymph over thee over thee sweet fair & young each bosom

for

pia for pia

yeilds a Sigh each Bosom yeilds a Sigh yeilds a Sigh

a Sigh

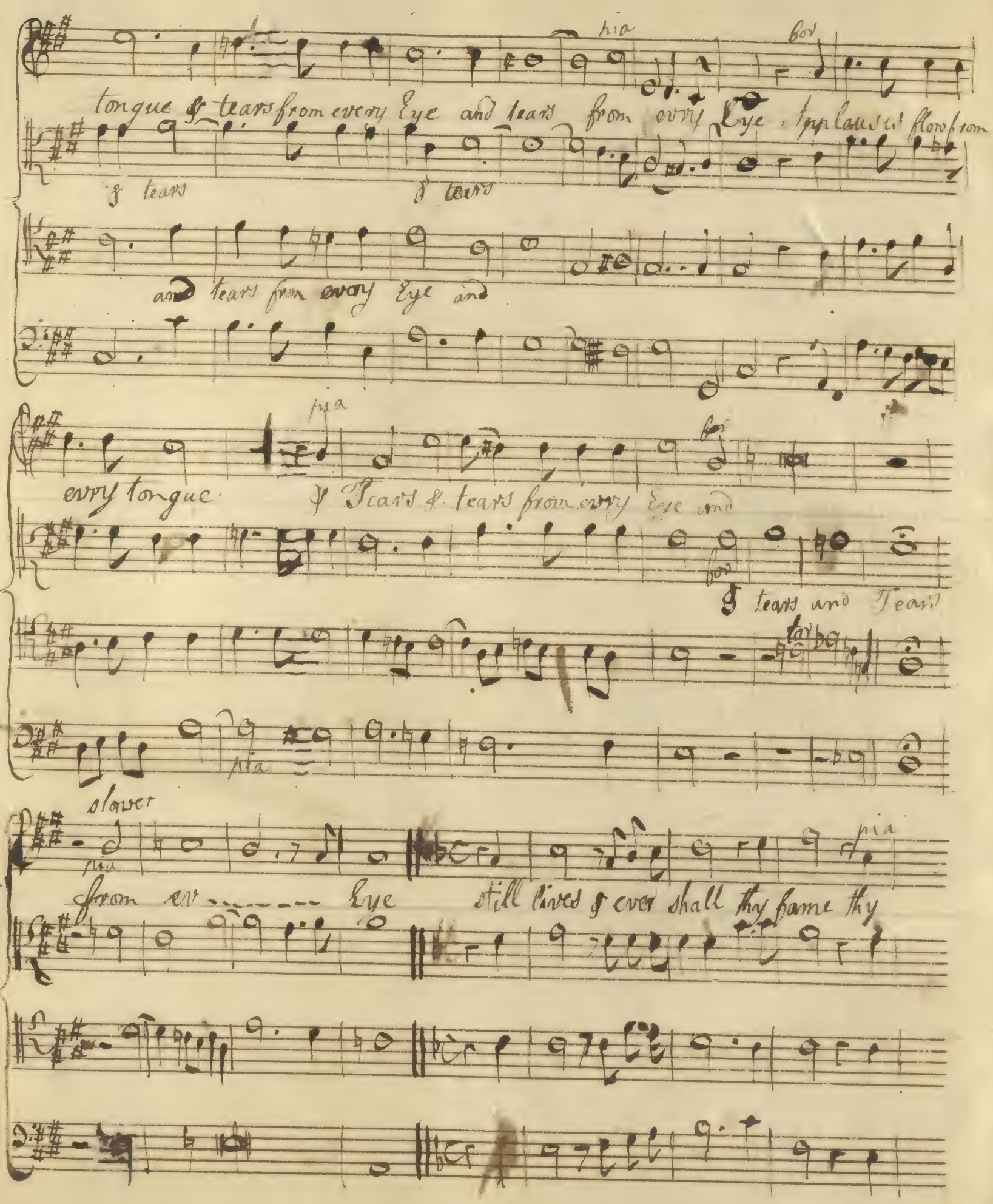
for pia

pia pia

pia for

yeilds a Sigh each Bosom yields a Sigh Applauses flow from every

pia


pia
for
tongue & tears from every Eye and tears from every Eye Applauses flow from
& tears
& tears
and tears from every Eye and
pia
for
every tongue & Tears & tears from every Eye and
for
& tears and Tears
for
pia
slower
pia
pia
from ev ..... Eye still lives & ever shall thy fame thy

beauty only died nor flattery to hide Envy has little

beauty only dy'd Envy has little to pro

Envy has

to proclaim nor flattery to hide still lives & ever

has little to proclaim

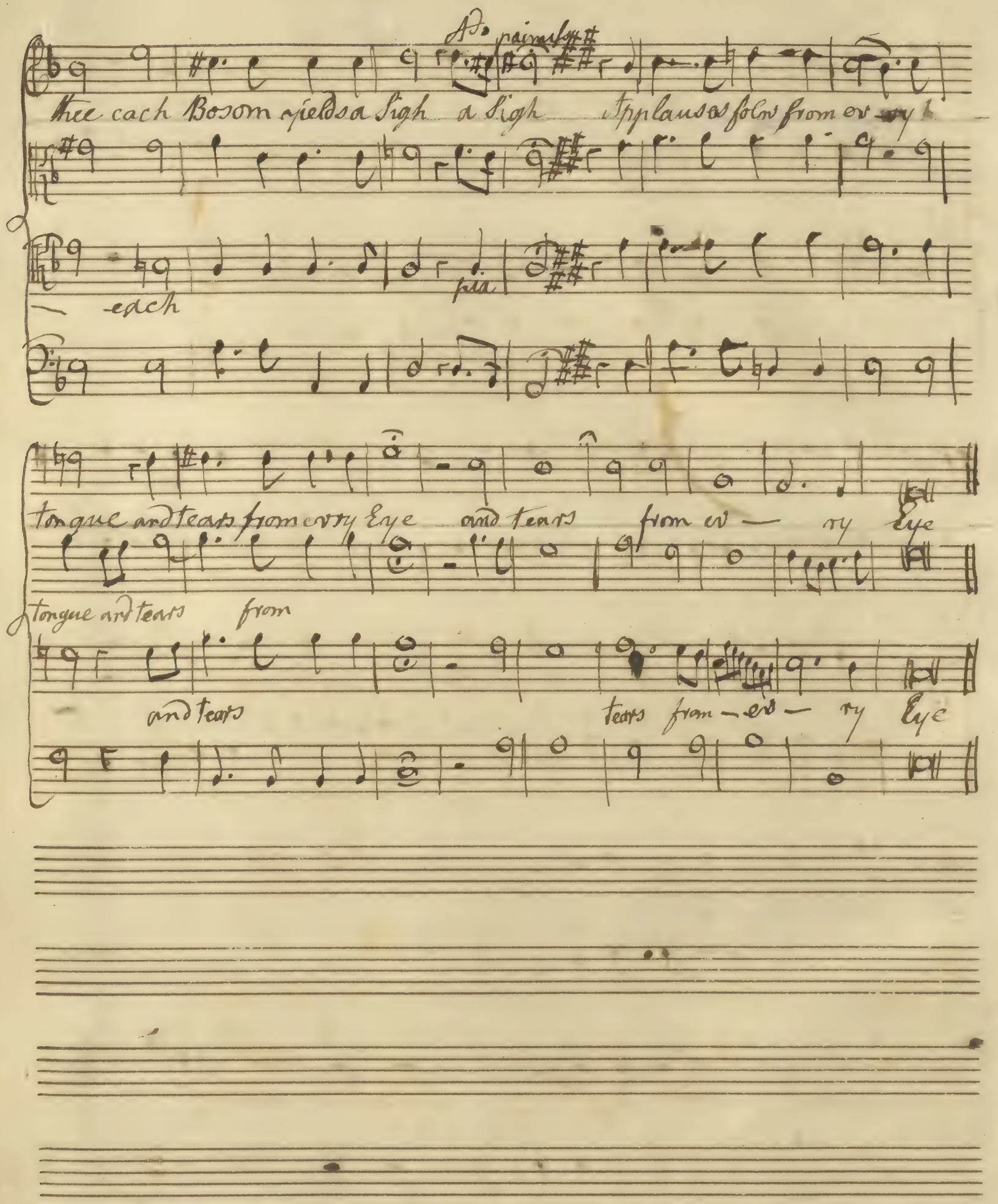
nor flattery to hide

pia

shall thy Fame thy Beauty only died sweet Nymph over

ver shall thy Fame sweet Nymph over thee

pia


Ad. pain
thee each Bosom yields a Sigh a Sigh Applauses folw from ev ry
each
pia
tongue and tears from evry Eye and tears from ev — ry Eye
tongue and tears from
and tears tears from — ev — ry Eye

May each married Lady preserve her good man

may each married Lady pre-serve her good man

& the young ones get good ones as fast as they Can

& the young ones get good ones as fast as they Can

Ben Cooke Junr: Sep: 1771.

Blessed is he that ex-pect-eth nothing

Blessed is he that ex-pect-eth nothing

for he shall never be Disap-point-ed

Ben Cooke Junr: Sep: 1771.

Plurimus in Coelis amor est Connubia nulla

Plurimus in Coelis Amor est Connubia nul la con

-ju gi-a ~~in terris~~ ~~Plurima~~ ~~nullus~~ ~~Amor inter~~ plurima

nullus nullus Amor nullus Amor

Dec: 11. 1771.

Canon vel Rota

S.

Quid pejus cura est quid pejus

Alacriter

cura cri-men; crimen quid

mon domon quid domone quid

mulier quid muliere quid mulie-re

cu-ra est quid pe-jus

crimine quid De-

De- mone mulie-re

nihil nihil nihil nihil nihil nihil nihil nihil nihil

Lo

Le

Lo o Le

For the Concert at Islington.
Perform'd at the commencement of the season
and repeated on their Publick night. 131
Copy. given to Mr. E. Mulso.

Ben Cooke

Synfonie

Allegro Molto

Hatboy

Hautboy

Horns or Bassoons

Allegro molto

pia

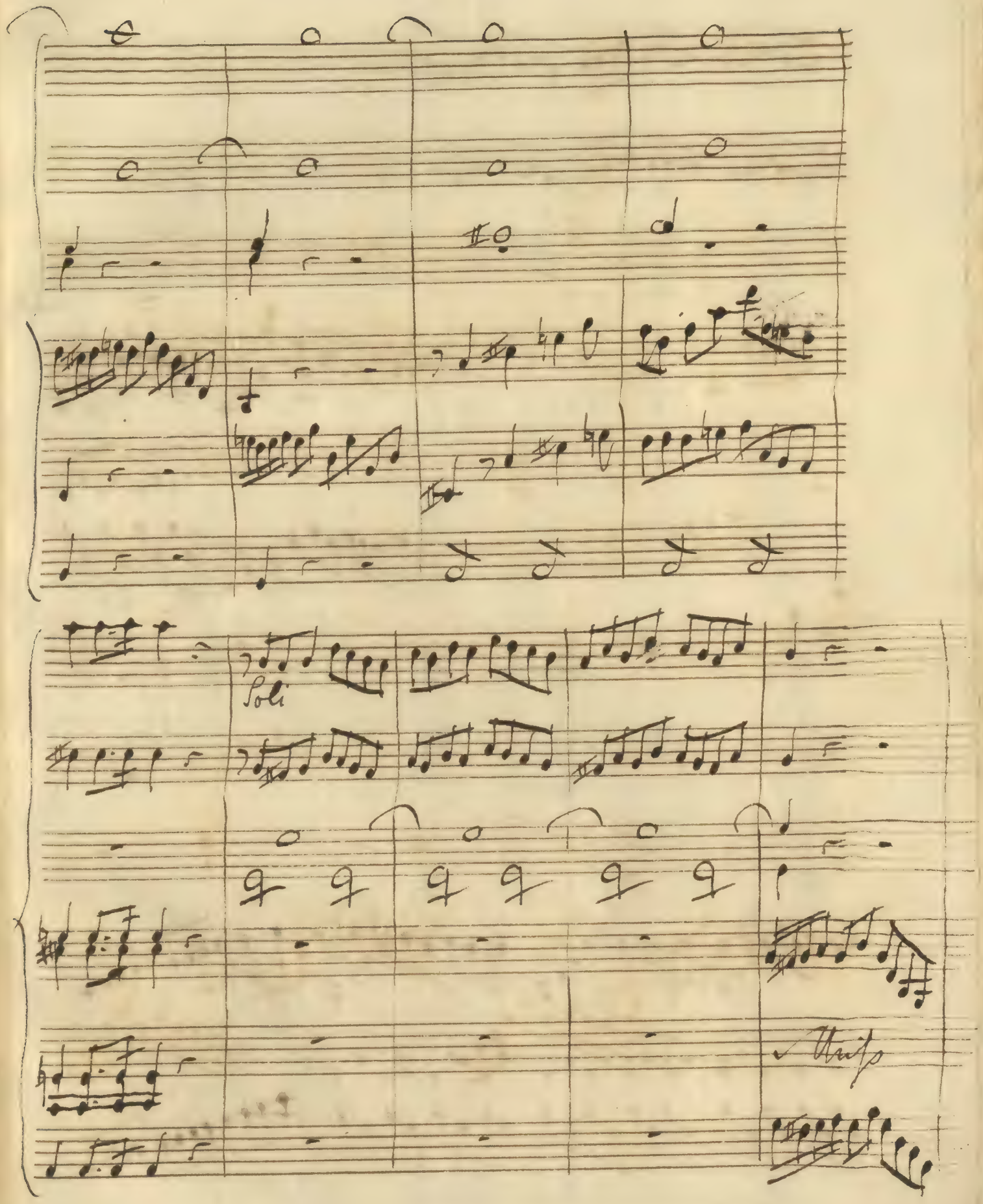
for

pia

pia

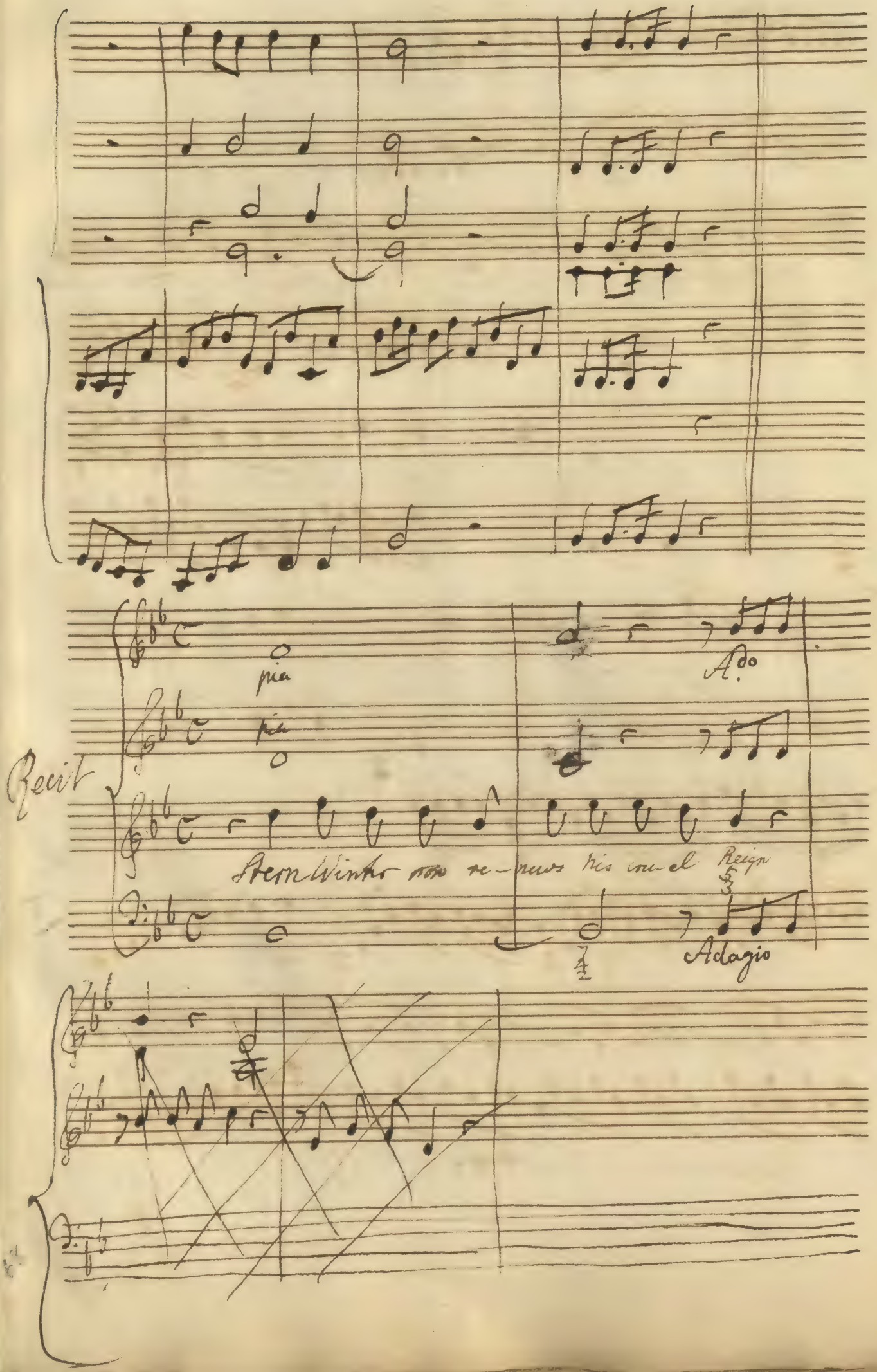
pia

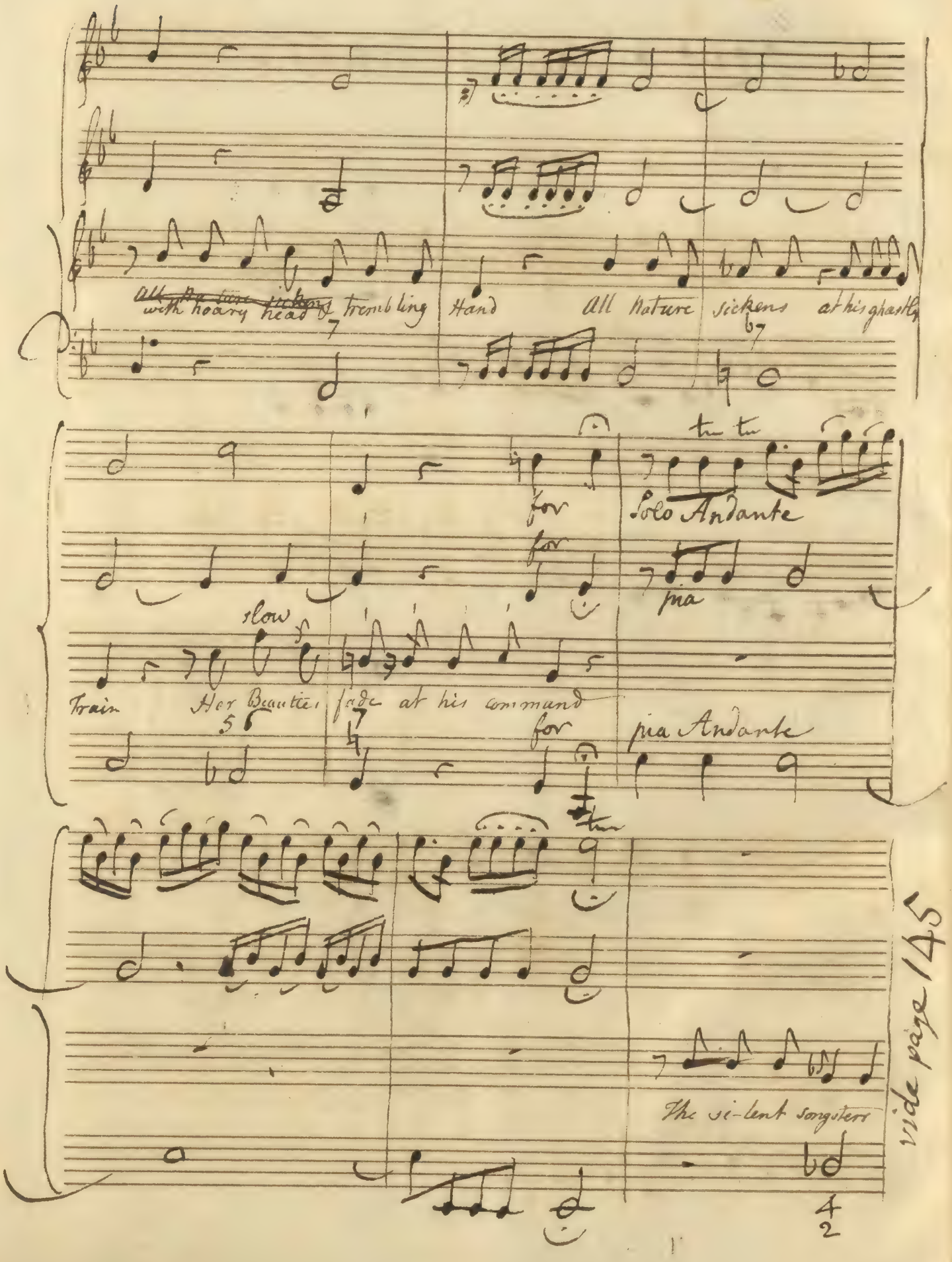
Allegretto


Soli
Unis

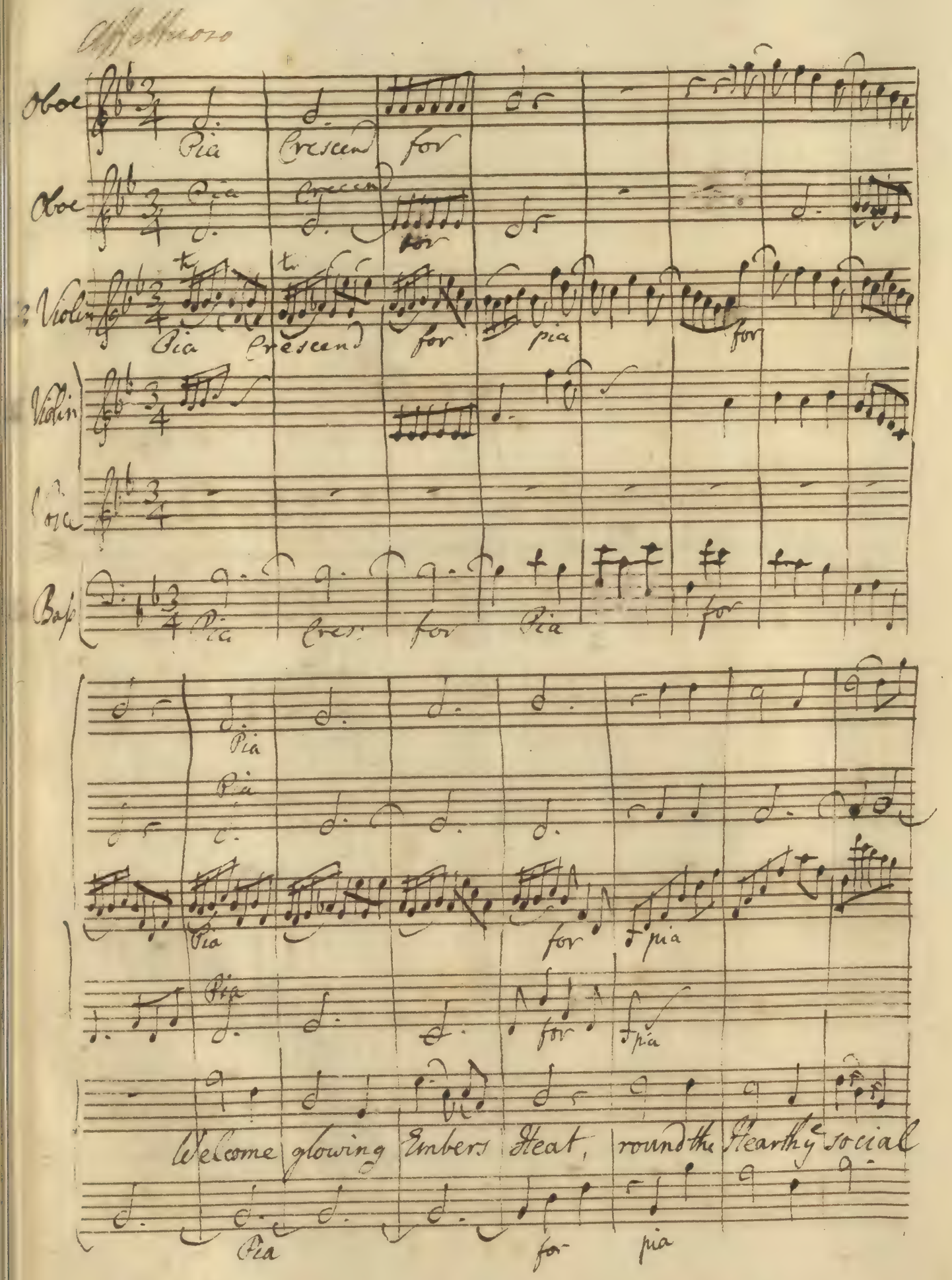
Allegretto

Repeat three 4 Bars Piano :S:


Recit
pia
pia
A.do
Stern Winter now re-news his cru-el Reign
Adagio



vide page 145


Oboe
Pia
Crescend
for
Oboe
Pia
Crescend
for
Violin
Pia
Crescend
for
pia
for
Violin
Voice
Bass
Pia
Cres:
for
Pia
for
Pia
Pia
Pia
for
pia
Pia
for
pia
Welcome glowing Embers Heat, round the Hearthy social
Pia
for
pia

Allegretto

n.f.

m.f.

f. p. f. p.

f. p. f. p.

seat, calls to Converse Source of Joy; Welcome, Welcome glowring Embers round the

m f.

p.

for p.

p.

f. p.

Hearth the social seat calls to Converse Source of Joy, the social seat calls to

converse, calls to converse source of Joy calls to converse

Source of Joy, calls to converse Source of Joy. Source of Joy.

Alto

140

130

Madrid

Con Spirito

for

pia

for

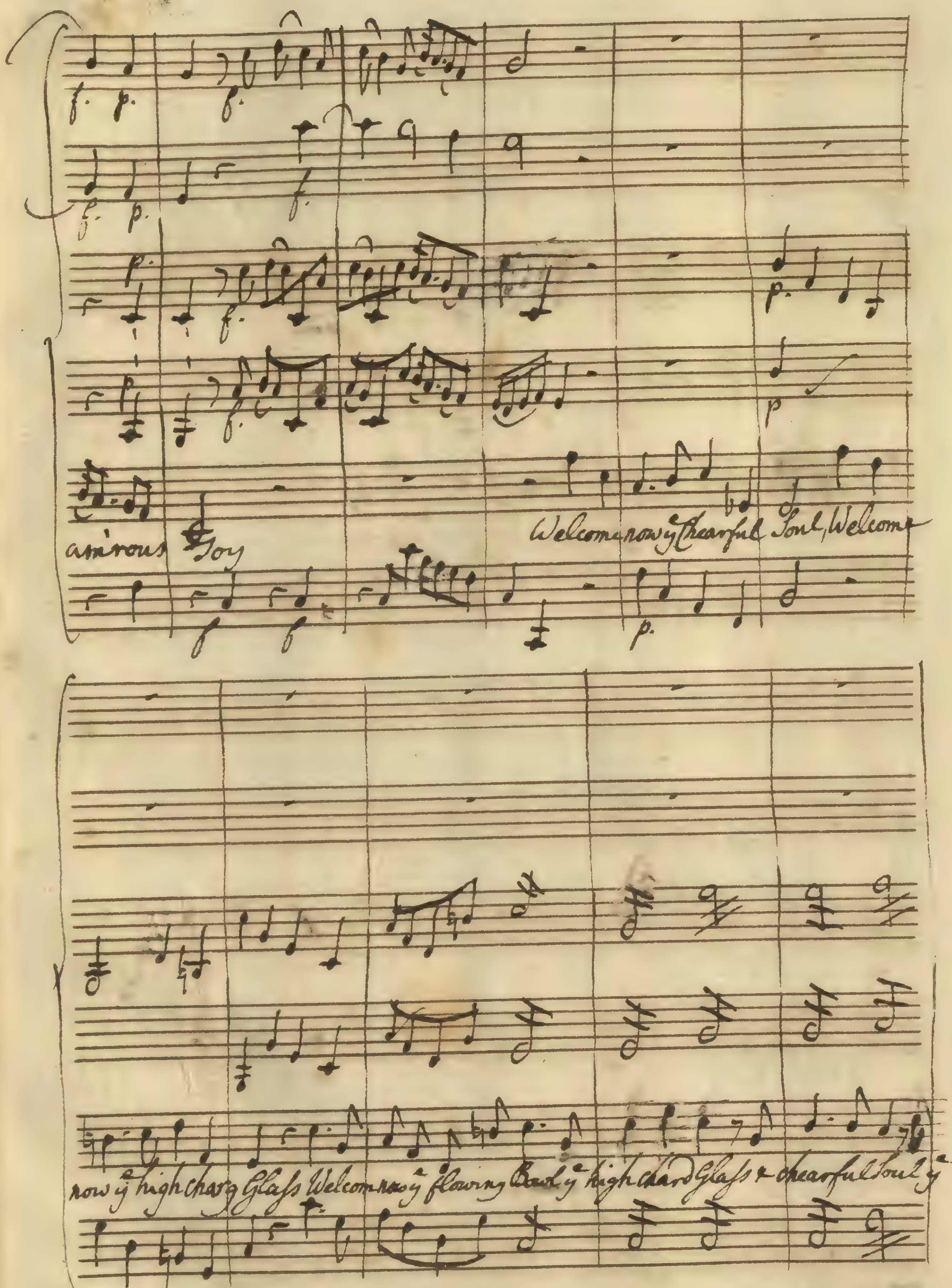
Welcome ye flowing Bowl Welcome ye the high chard

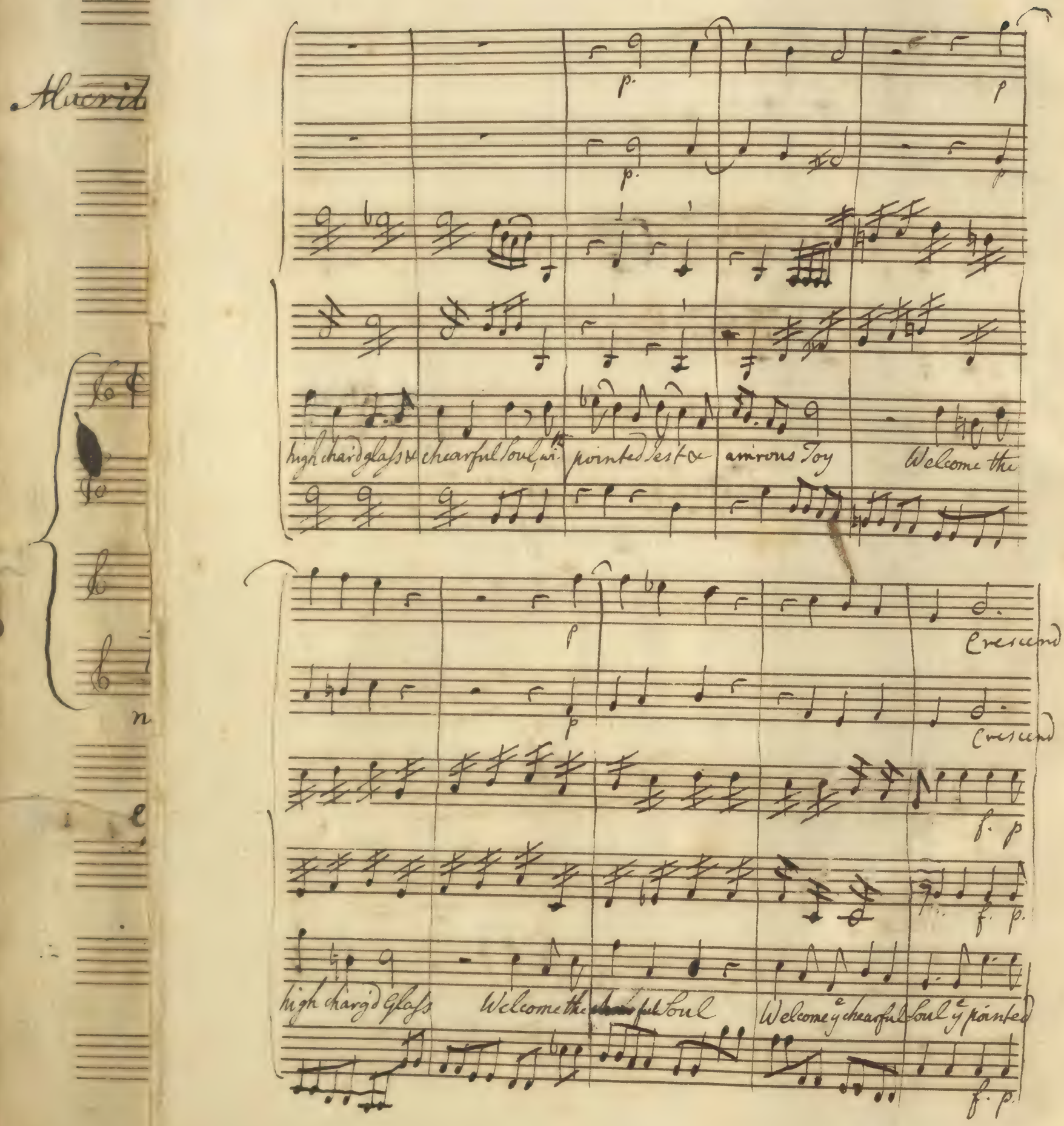
Con Spirito for

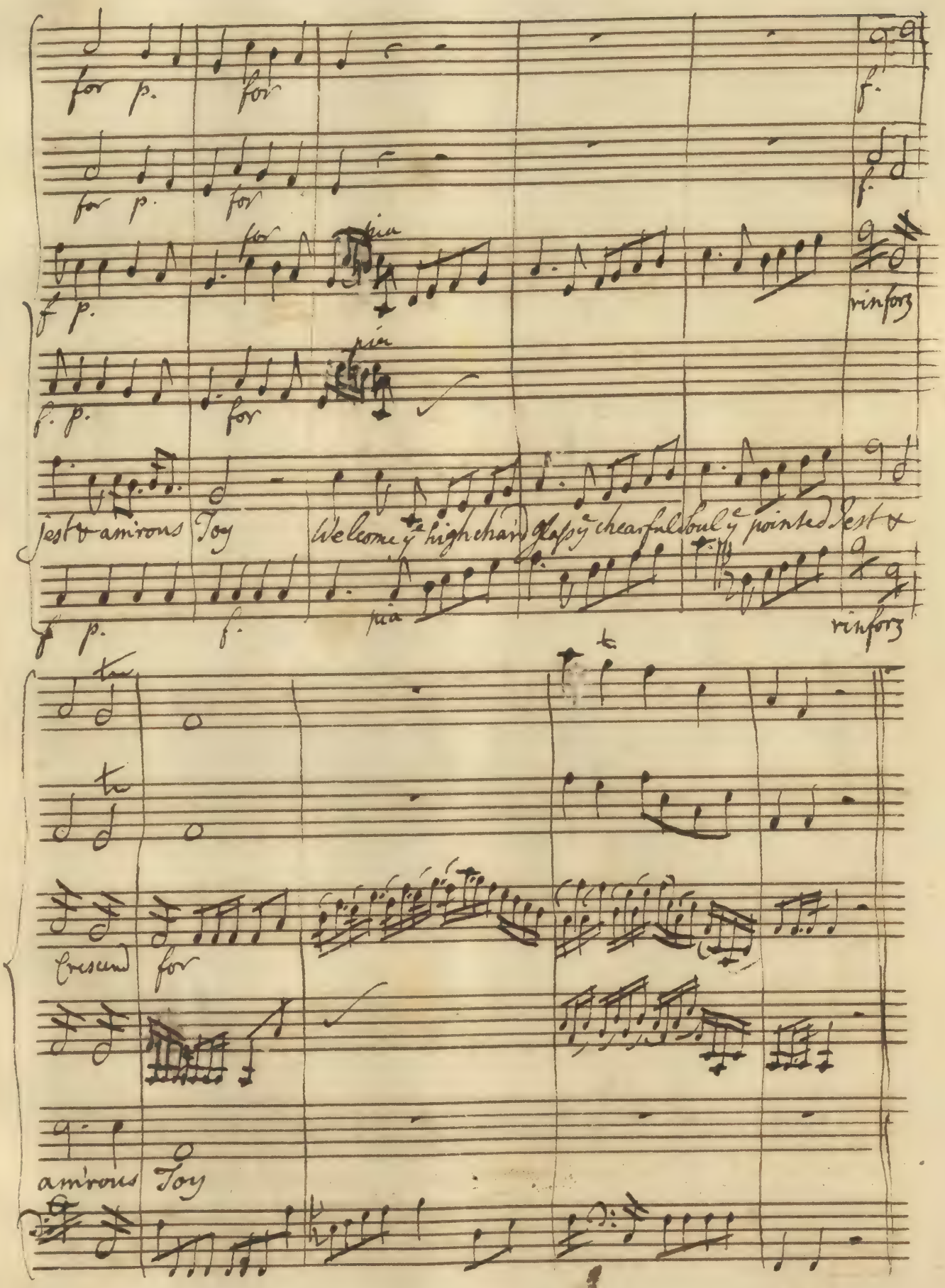
p. f. p.

p. f. p.

Glass & chearful Soul y high chard Glass & chearful Soul with pointed Jest and

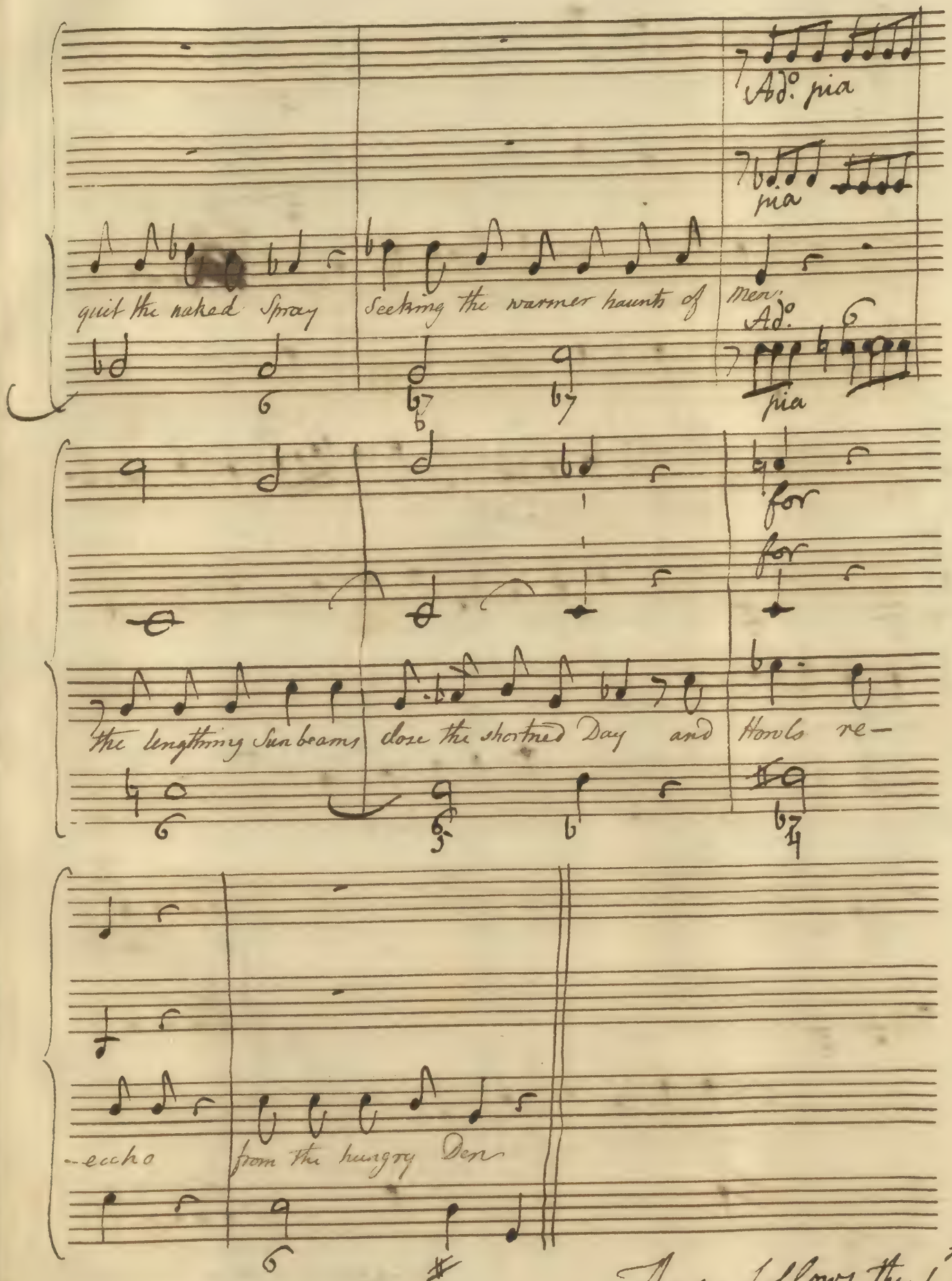

amirous Joy
Welcome now ye Chearful Soul, Welcome
now ye high charg Glass Welcom now ye flowing Bowl ye high chard Glass & chearful Soul ye


high chard glass & chearful Soul, wi. pointed Jest & amrous Joy Welcome the
Crescend
Crescend
high charg'd Glass Welcome the chearful Soul Welcome ye chearful Soul ye pointed


for p.
for
f.
for p.
for
f.
f p.
for
pia
rinforz
f. p.
for
pia
jest & amirous Joy
Welcome ye high chard glass ye chearful soul ye pointed Jest &
f p.
f.
pia
rinforz
tr
tr
Crescend
for
amirous Joy

130

Madrid



Then follows the 1.st Air
Welcome &c.

130

Alacrit

pia

Stark hark a-gain the friendly Band resume their

pia Largo

Largo pia senza Cembalo

Sweet har mo-nious Stand

no Harpsichord

for Andante

and wake the golden Lyre

Harpsichord ad Libitum
in G♮. Harmony.

the full wrought

for

pia

pp. crescend

pia

pp. crescend

slow.

Strains ascend on high

in praise of Unanz

tenute-crescend

for

pia

pia

sing

:i--mi-ty

and goldike Love inspire

for

pia

alter

Madrid

BC
187

Mastoso Andante

Oboe

Oboe

Violin

Violin

Voice

Boss

S

pia

pia

Brave Britons

S

pia

f. p.

f. p.

would You rise in Glory superior still to ancient Glory no foreign Danger fear, Unanimous ap-

N.B. a ritornel to be inserted here

Madrid

-pear unanimous appear, unanimous appear, no foreign Danger fear u-

for

pia

for

pia

for

for

for

for

manimous appear

be crafty

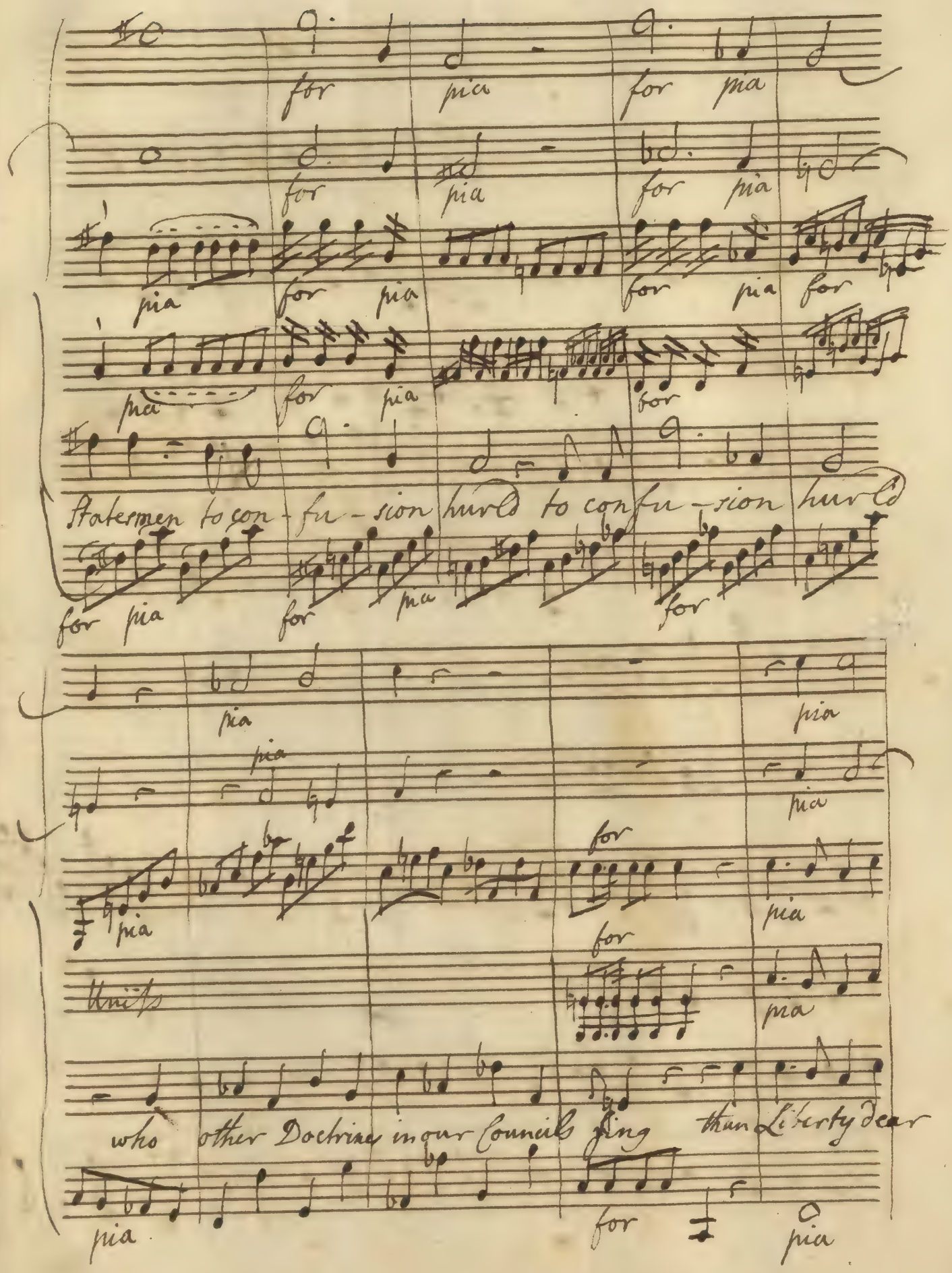
for

pia

for

Brave Britons &c. as before

first time thus.


for pia for pia
for pia for pia
pia for pia for pia for
pia for pia for
Statesmen to con-fu-sion hurld to confu-sion hurld
for pia for pia for
pia pia
pia pia
for pia
for pia
Unitis
pia
who other Doctrine in our Councils sing than Liberty dear
pia for pia

for pia

for pia

Liberty beneath a Virtuous King Liberty Liberty dear

for pia

for

for

for

Liberty be - neath a Virtuous King a Virtuous King

for

While the Trump of Fame shall around pro-

Pia

Pia

Pia

m.f.

mf.

claim Britons united conquer all Uni-ted Britons

mf.

Madrid

for

for

conquer cong.r all all the World

col V.no 1mo

col V.no 2do

col Basso

col Violone

130

Madrid

for soli

for

for

piano

Piano

In Peace mong stourselves let us peacably dwell

In Peace mong stourselves let us peacably dwell

Pia

for

Pia

Pia

Pia

Pia

In Peace

In Warbystrict Union

In peace

In Warbystrict Union

Pia

Pia

130

Madrid

pia

pia

tu

Pia

tu

Pia

Pia

tu

tu

Pia

tu

tu

In War by strict Union our Enemies quell

our

by strict

In War

our Ene—mies quell

159

for for for for for for

Ene mies quell, strict Union our Enemies quell

Union by strict

by strict quell

for for

Madrid

for

pia crescend il for

Pia crescend il for

Pia crescend il for

Pia crescend il for

+ pia f. p. f. p. f.

pia f. p.

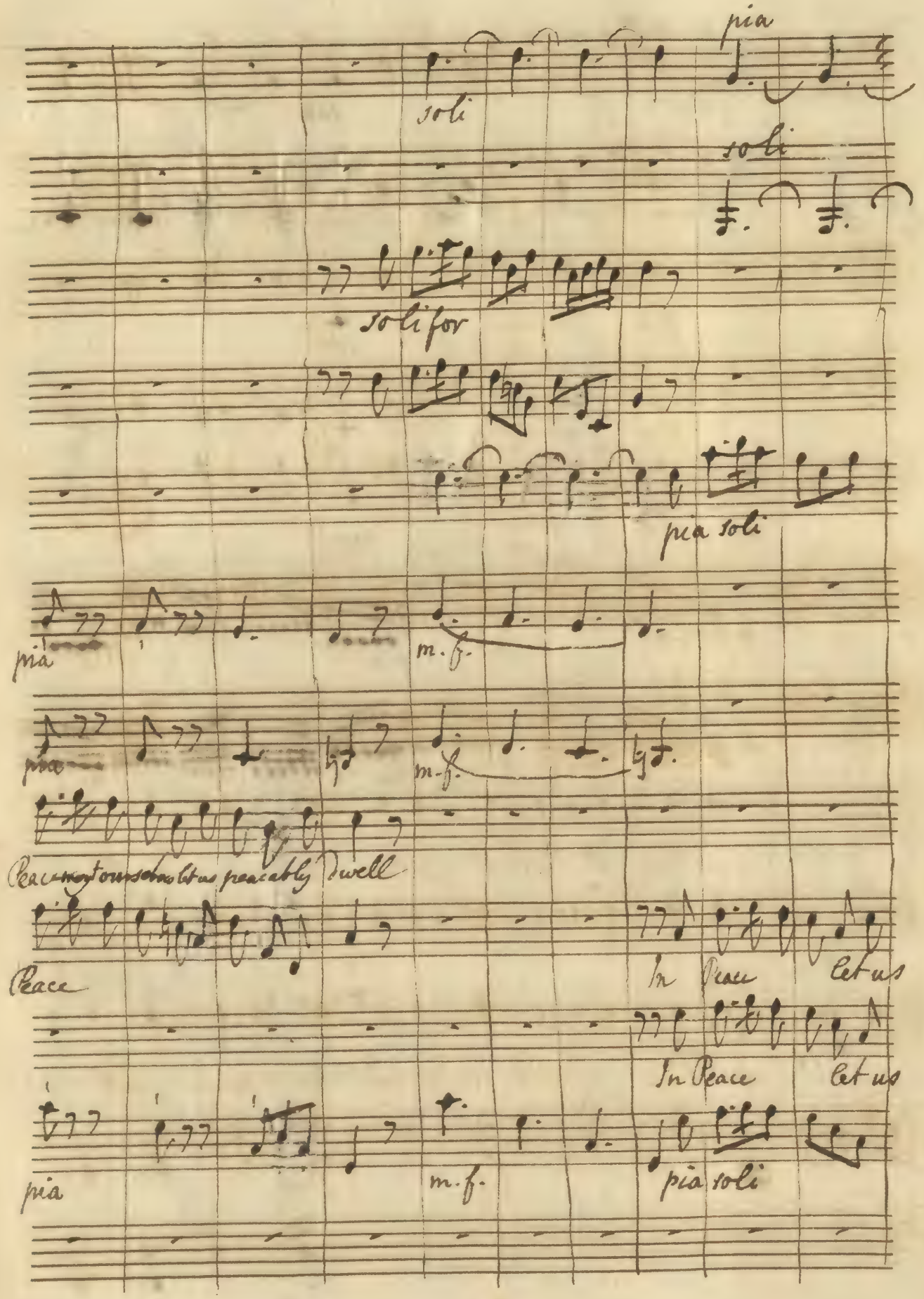
f. p. f.

In War by strict Union our En-remies quell In

In

In War by strict Union our En-remies quell

f. p. f. p. f


pia
soli
soli
soli for
pia soli
pia
m.f.
pia
m.f.
Peace may ourselves let us peacably dwell
Peace
In Peace let us
In Peace let us
pia
m.f.
pia soli

Madrid

for soli

pia

for soli

pia

pia

pia

pia

pia

pia

pia

peacably Dwell

In War by strict Union In

peacably Dwell

In War

Pia

Pia

pp.

pp.

pp.

War by strict Union by strict Union our Enemies quell In Peace

In Peace

War by strict Union by strict Union our Enemies quell

130

Madrid

for

for

Pia

for

for

for

pia

pp.

m f.

pp.

soft

selves let us peacably dwell, in War

In

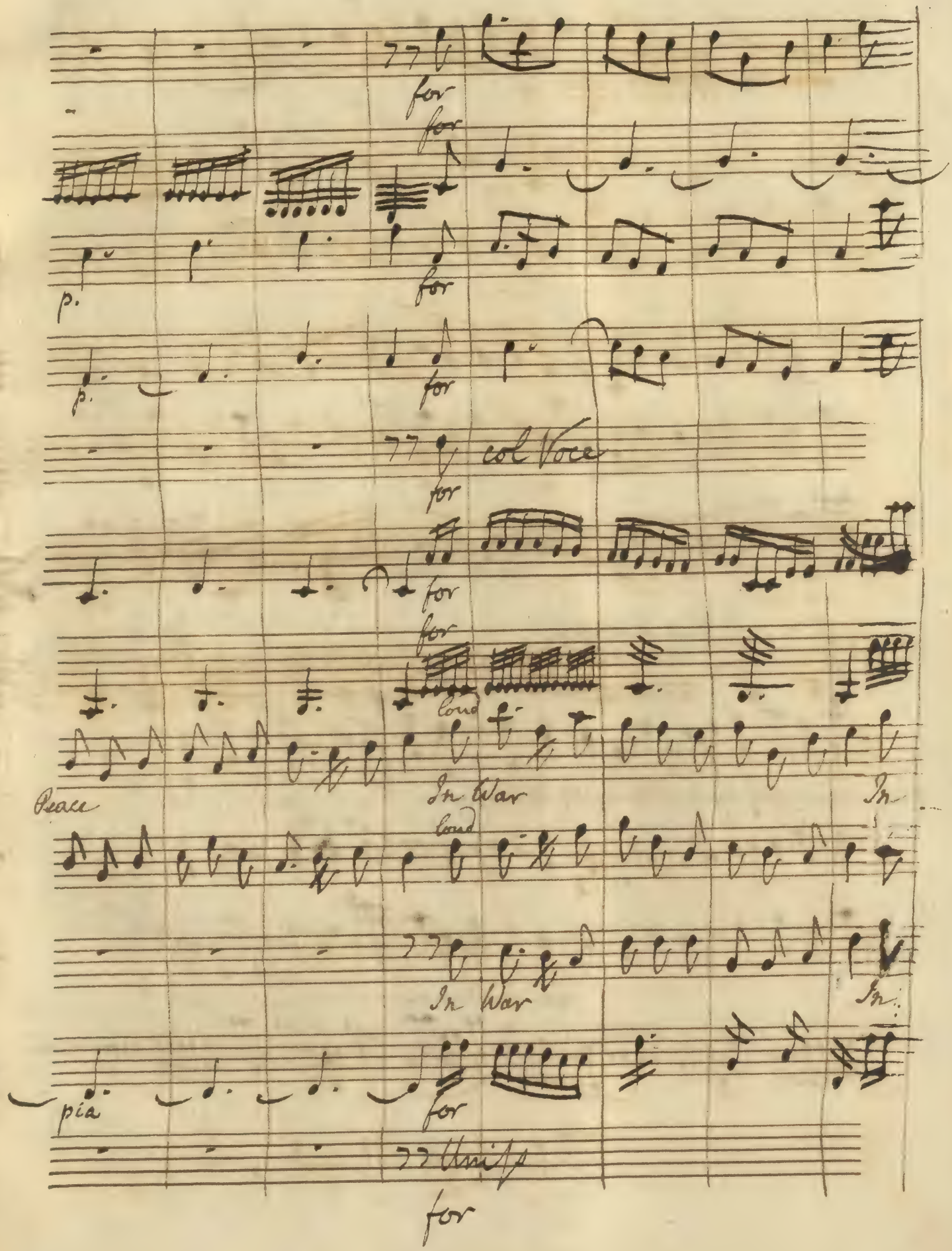
soft

In

In War

for

pia


for
for
p.
for
p.
for
col Voce
for
for
for
loud
Peace
In War
In
loud
In War
In
pia
for
Unis
for

130

Macrid

Unis

War by strict Union our Enemies quell our Enemies quell our Enemies quell

War quell our Enemies quell our Enemies quell

Dec:br 1764 Ben Cooke

Repeat this Bar 3 times over

N.B. transpose this into F.

Psalm 107. Mr Smart's Version

Your thanks return, O ye that burn, with

Zeals immortal blaze; for Mercies beam from

God supreme to claim perpetual Praise.

O all ye Nations of the Peopled Earth.
Be-cause the current of his mercy flows.

Organ Bass

Whatever clime ye fill whatever Zone; Praise God's hallow'd
for evermore a-bundant good and great; His truth no period

Mirth, make Christ his merits known.
knows, Ho-sanna in the Height.

B. Sept. 1st 1765.

As it stand in the Printed Collection

Psalm 107.

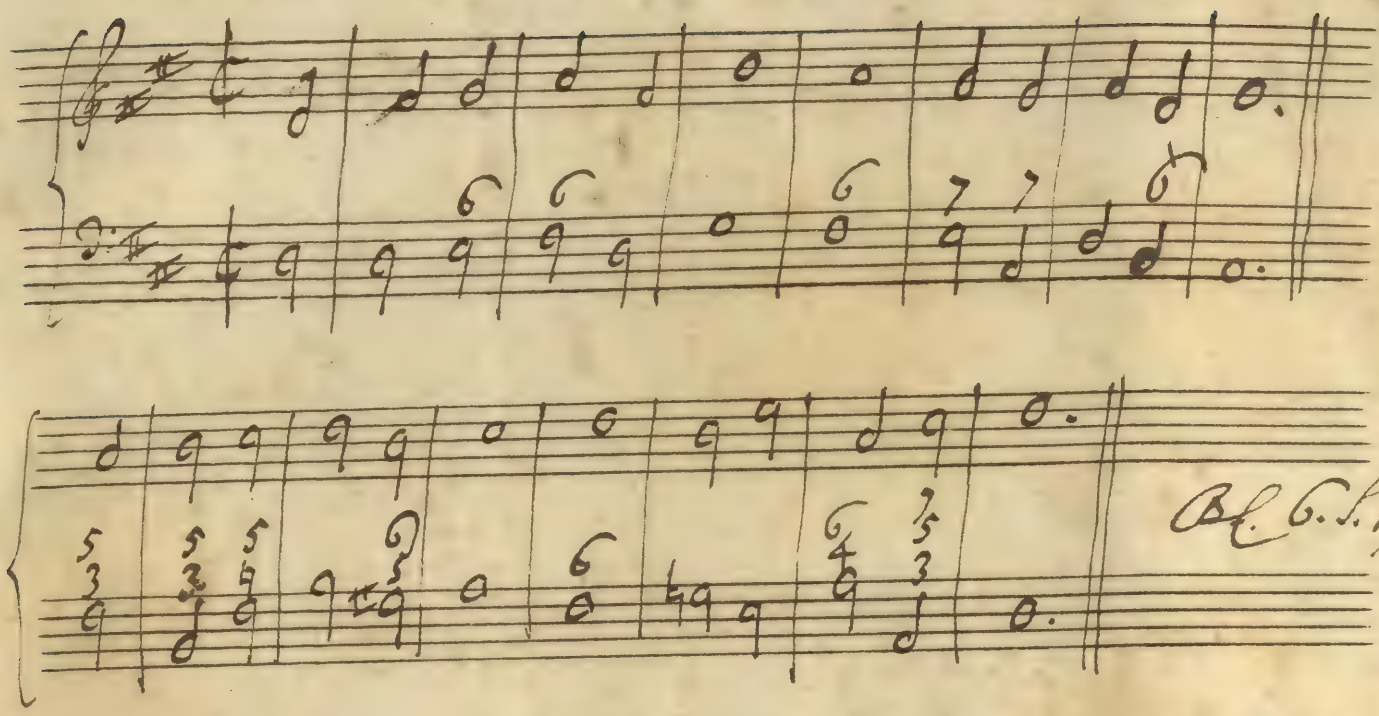
Singing Bass

Psalm 117.

Singing Bass

Psalm 37.

169



130

Madrid

June. 1761. Printed in Mr Travers Psalms.

171

B1.

Moderato Alegro.

O Praise the Lord in that blest Place in that blest Place

O Praise the Lord in that blest Place from

O Praise the Lord in

from whence his Goodness whence his Goodness largely

whence his Goodness largely flows from whence his Goodness largely

that blest Place from whence his Goodness largely

flows whence his Goodness large - ly flows: Praise him in heaven

flows whence his Goodness large - ly flows: Praise him in

flows from whence his Goodness large ly flows:

Haydn

Praise him in heavn in heavn Praise him in heavn where he his

heavn Praise him in heavn where he his

Praise him in heavn prai - - - se him in heavn where he his

face his face unveild in glo - ry

face unveild un - veild in glo - ry

face his face unveild in glo - ry

shows in perfect

shows in perfect Glo - - - - ry perfect

shows in perfect Glo - ry perfect Glory perfect

Glo — — — — — ry thows

Glo — — ry Glo — ry thows

Glory in per — fect Glory thows

allegro Moderato

Praise him for all the mighty Acts which he in

our be-half has done, his kindness this return exacts with

which our Praise; equal run Let the shrill trumpets warlike Voice make

Rocks and hills his praise rebound praise him with harp's melodious Noise &

130

Madrid

gentle Psaltrys silver sound & gentle Psaltrys silver

Sound Let Vir — gin troops soft timbrels bring and

Let Vir - gin troops soft timbrels bring and

some with graceful motion dance let Instruments of

some with graceful motion dance let

va — rious strings with Or — gans

Instruments of va — rious strings with Or —

join'd his Praise his Praise advance his

— gans join'd his Praise advance his

Prai — — — — — — — —

Prai — — — — — — — —

— se his Praise ad — vance

— se his Praise ad — vance

begin here

176

130

Macrid

Allegro.

Let them who joy - - - - - - -

Let them who joy - -

- ful hymns compose let them who joy - - - ful hymns co

- - - - - ful hymns compose let them who joy ful hymns com

Let them who joy - - - - - - - ful hymns com

- pose to Cymbals set their Songs of Praise

- pose to Cymbals set their Songs of Praise

- pose to Cymbals set their Songs of Praise

Cymbals of common use and those that loud-ly sound on

Cymbals of comon use and those that loud-ly sound on

Cymbals of common use and those that loudly sound on

so-lemn Days: Let all that vital breath enjoy the

so-lemn Days: Let all that vital breath enjoy

so-lemn Days: let all that vital breath enjoy the

breath he does to them afford in just re-

breath he does to them afford in just re-turns re-

breath he does to them afford in just re-turns re-

returns

-turns ~~of praise~~ of praise employ; let ev'ry Creature

-turns of Praise ~~praise employ~~ of praise employ let ev'ry Creature

-turns of praise ~~praise employ~~ of praise employ let ev'ry Creature

praise the Lord praise the Lord, let every creature prai-

praise the Lord praise the Lord, let ev-ry Creature

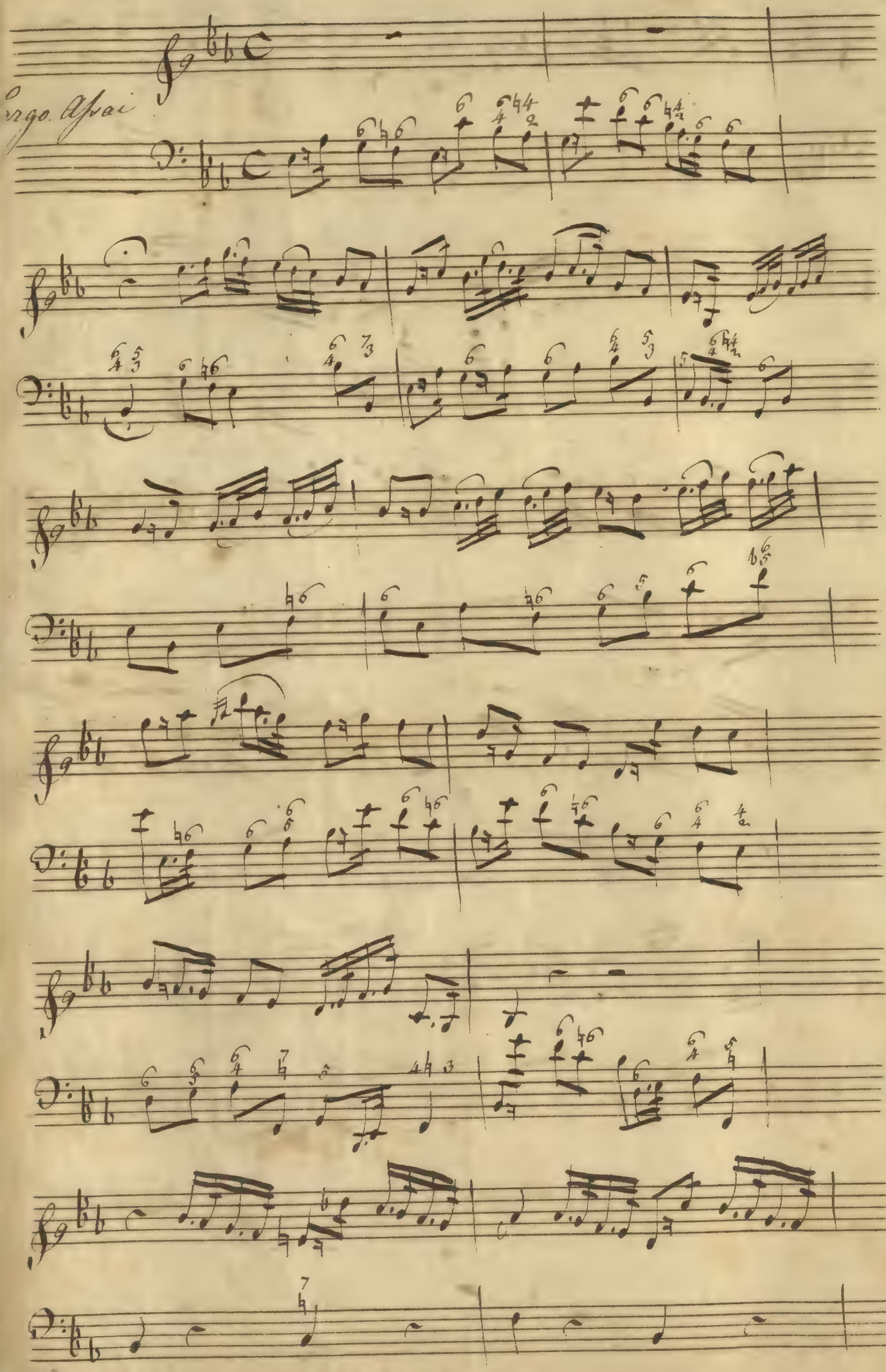
praise the Lord praise the Lord, let every Creature prai-

-se the Lord. Prai-se the Lord

praise the Lord. Prai- - - - - -se the Lord

-se the Lord. Prai-se the Lord

tasto solo


Largo. Assai

130

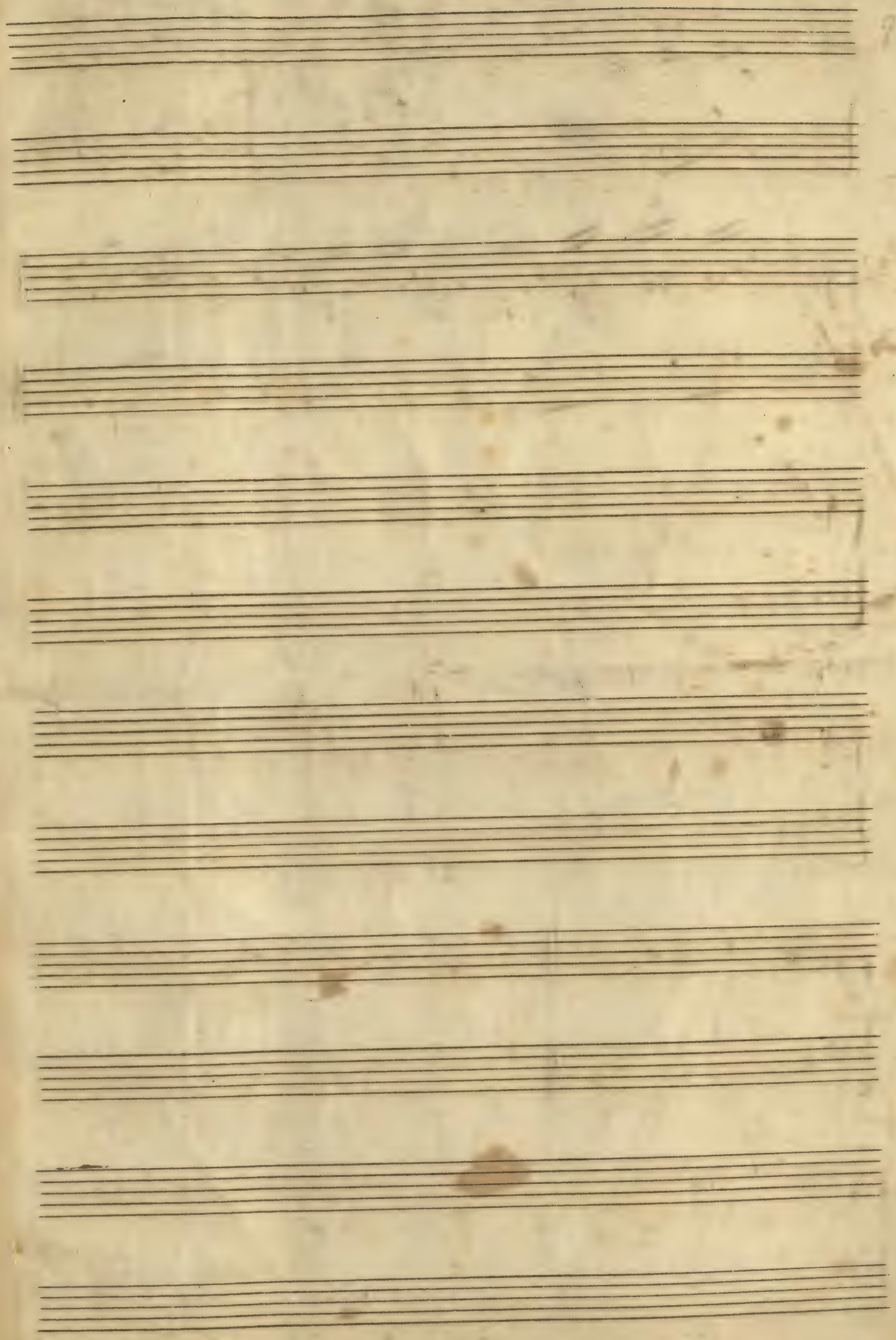
Adagio

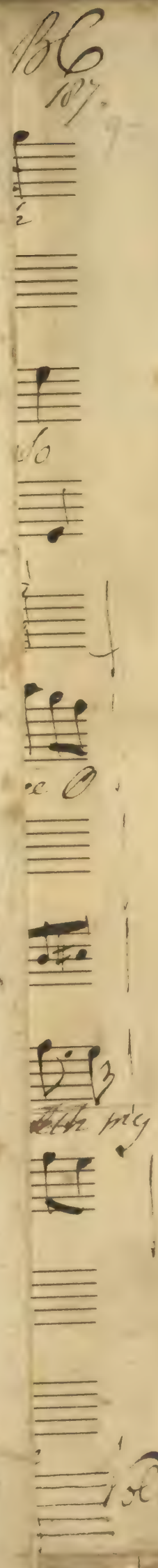
Piano

Volti

A. Tempo Moderato

Madrid

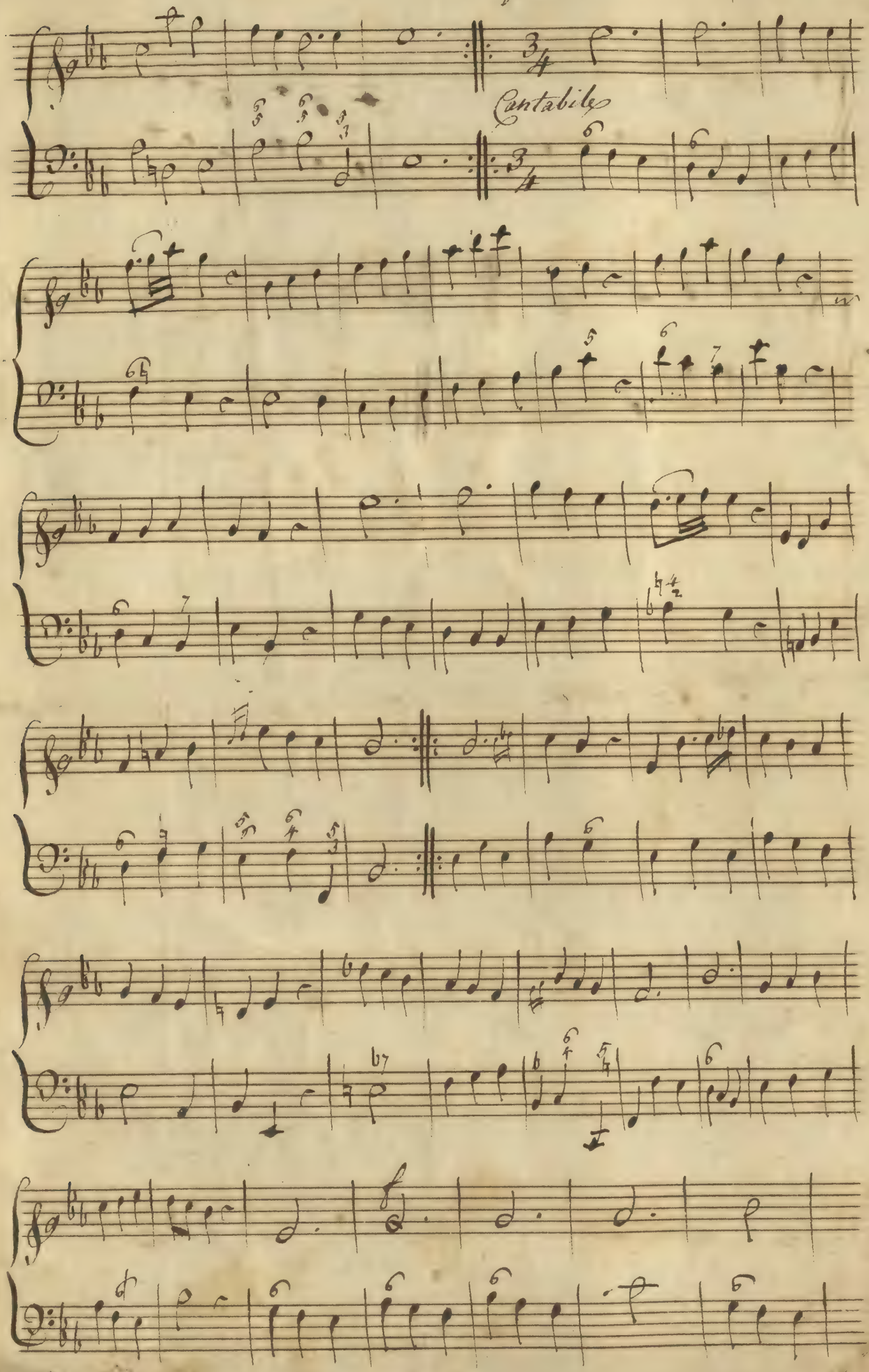


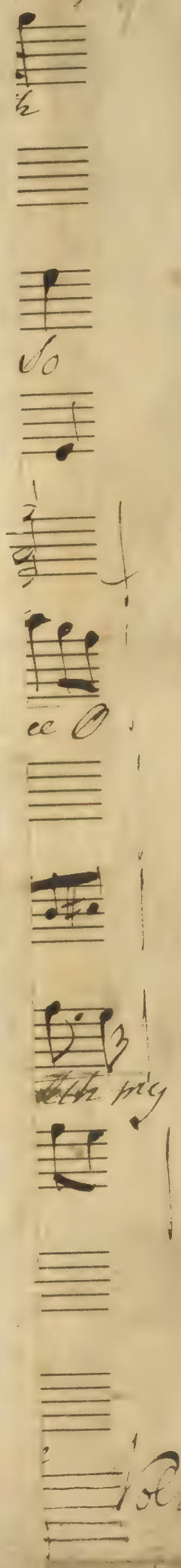

BC
187.

Allegro

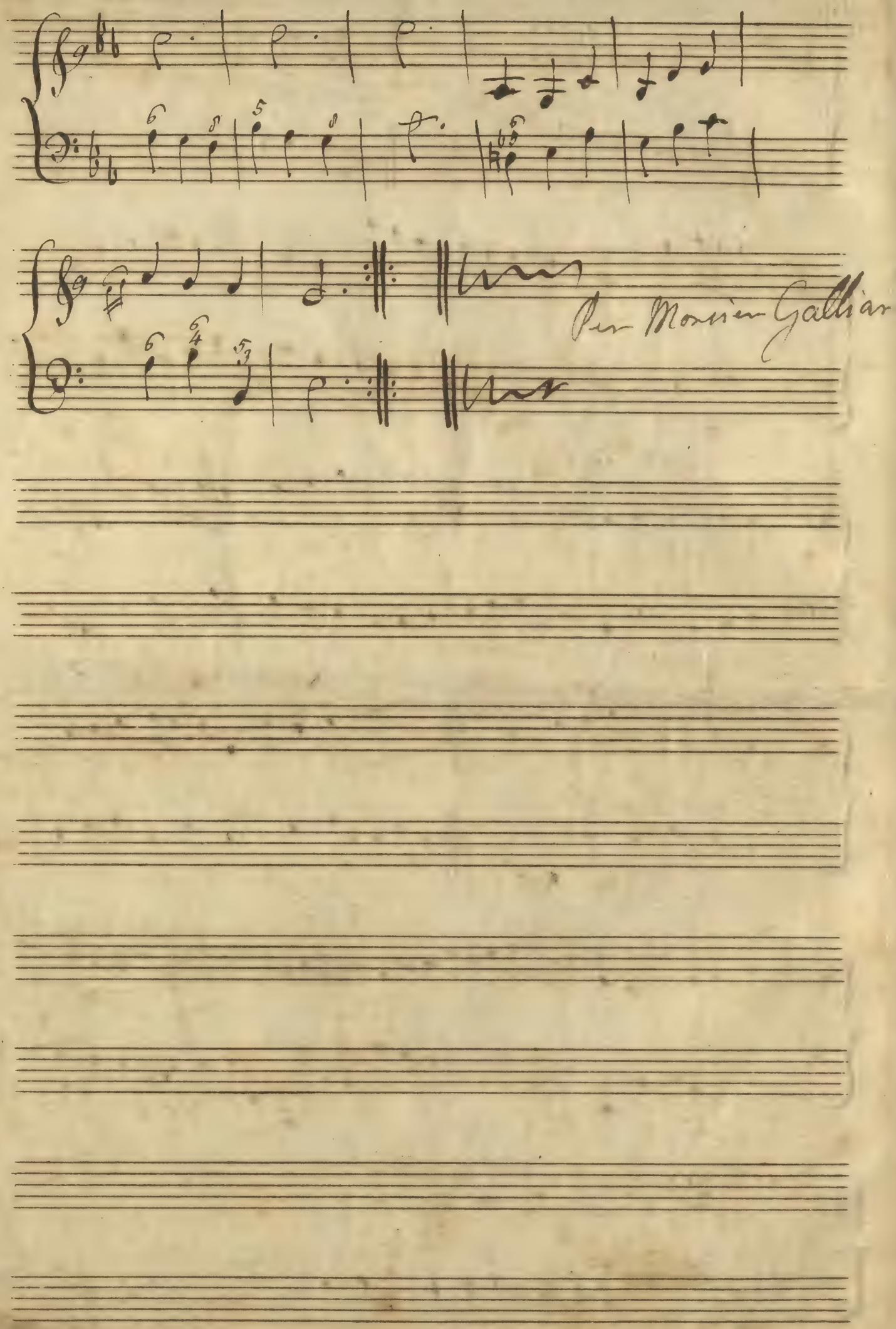
Sarabanda

Cantabile





Alacrit



Solo for a Bass

BC 187.

As the Hart pant---eth pant---------- eth

After the water brooks So

Organ

panteth my Soul after thee O God After thee O

God So panteth my Soul after thee So panteth my

Soul after thee O God As the

Vol. i

MDCCXLIX BC. Scripsit

Hart pant . . . . . -eth after the water brooks So panteth my

Soul So panteth my Soul after thee O God. So

panteth my Soul after thee As the Hart panteth after the

Waterbrooks So panteth my Soul after thee O God So

wanteth my Soul after thee O God

A My Soul thirsteth for God my Soul thirsteth for God for the

living the li... ving God for the living the li va--ing God my

Soul thirst... eth for God When shall I

MDCCXLIX

Come when shall I Come & appear before God when shall I Come

my Soul thirst.....eth for God my

Soul thirst.....eth for God for the living God the living

God When shall I Come & appear when shall I Come & ap

-pear appear before God

Why Why art thou cast down cast down O my Soul

Why Why - - - art y^u Cast down Cast down O my Soul And

Why art y^u disquieted dis-qui-eted with in me Why

Pedal

O my Soul Why art y^u Cast down &c

Why art thou disqui-eted Why - - - art y^u dis-quieted with

MDCCXLIX BC. Scripsit

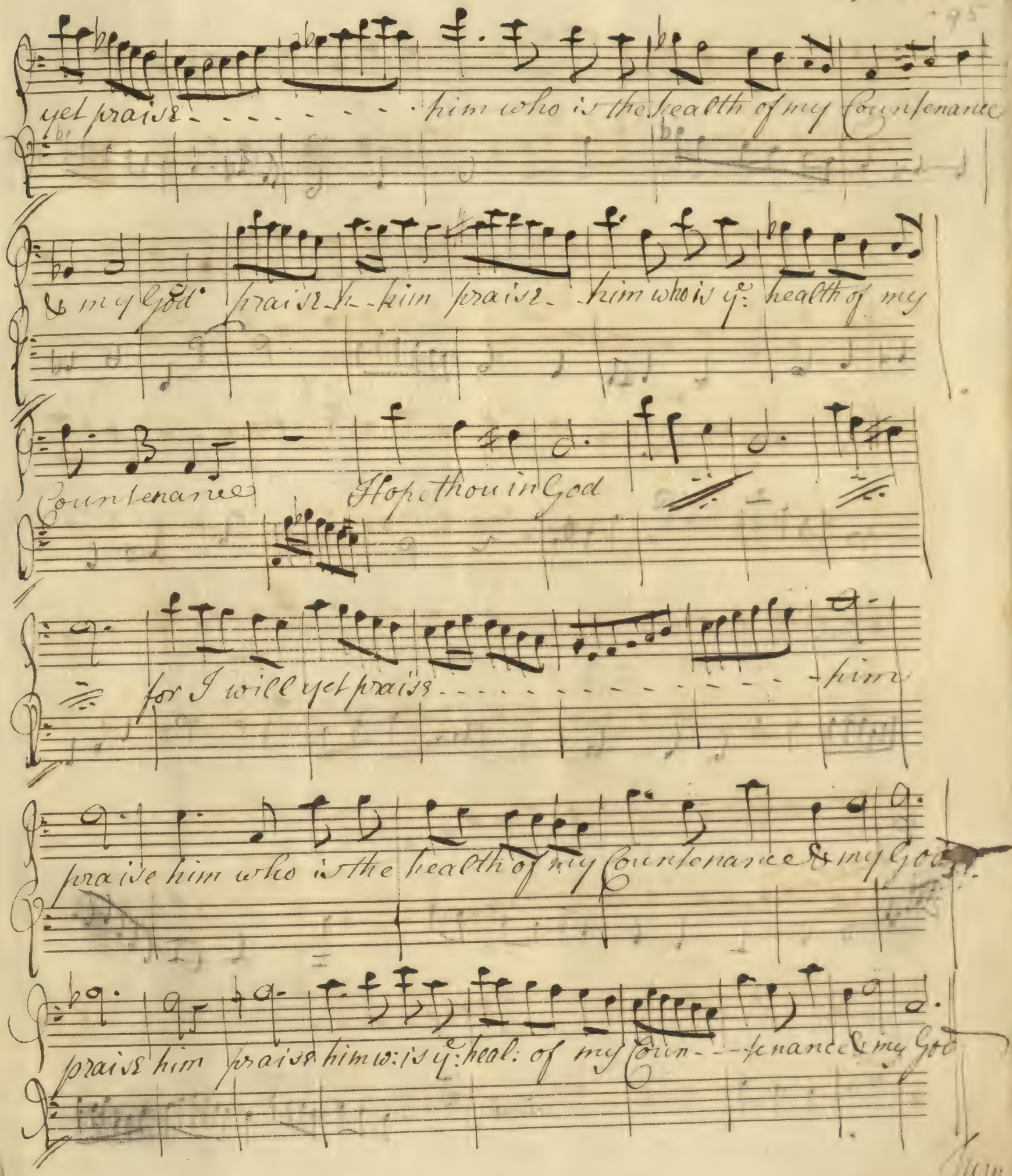
— in me why O my soul Hope thou in God

hope thou in God for I will yet praise him Praise

him who is the health of my Countenance & my God

hope thou in God hope thou in God for I will

yet praise him hope thou in God hope thou in God for I will


yet praise - - - - - - - - him who is the health of my Countenance
& my God praise - h - him praise - him who is ye health of my
Countenance Hope thou in God
for I will yet praise - - - - - - - - - - - - - - him
praise him who is the health of my Countenance & my God
praise him praise him w: is ye heal: of my Coun - - - tenance & my God

MDCCXLIX BC

Chorus

Hallelujah Hallelujah Halle

Hallelujah Hallelujah Hallelujah Halle

lujah Hallelujah

Hal-le . . . lujah

Hal - - - - - - - - - - - - - lelujah

lujah Hal - - - - - - - - - - - - lelujah

Halle H H Ha Slow Hallelujah Hallelujah

Slow Hallelujah

Slow Halle — Halleluja

Slow

Hallelujah Hallelujah Hallelujah Halleluja

Solo Anthem

Alla Breve

Let your Light shine let your light sh-

...ine be-fore Men that they may see your good

works & glorify your Father which is in Heav'n that

they may see your good works & glorify your Father which

is in Heav'n Let your Light

shine — let your Light shine let your light shine before

MDCCXLIX

Men that they may see your good works let your

light shine let your light shine shine before Men

that they may see your good works that they may see your

good works & glo . . . . . ri-

fy your Father your Father which is in heavn

He that hath pity upon the poor . . . . . .

lendeth unto the Lord he that has pity upon the

poor lendeth unto the Lord behold what he layeth

out it shall be paid him again behold what he layeth out it

shall be paid him again it shall be paid him be

paid him agian shall be paid him again . . . . . .

he that hath pity on the poor lendeth unto the

99

MDCCXLIX BC. Scripsit

Lord he leideth unto the Lord unto the Lord

beholdwhat he layeth outwhathe layeth out it shall be

paid him again

Suffer little Children to come unto me

suffer little Children to come unto ~~me~~

forbid them not for bid them

MDCCXLIX BC

suffer Little Children

to come unto me to come unto me & forbid them not for

bid them not & forbid them not forbid them not suffer little

Children to Come unto me & forbid them not

for of such is the Kingdom of God of

such of such is the kingdom of God for of such is the king

dom of God of such of such of such is the Kingdom of

MDCCXLIX

God

Chorus

Blessed is the Man that pro-videth for the

Blessed is the Man that pro-videth for the

poor for the poor & nee-dy the Lord shall deliver him the

poor for the poor & nee-dy the Lord shall deliver him the

Lord shall deliver him in the time of trouble in the time in the time of

Lord shall deliver him in the time of trouble in the time in the time of

trou - ble

trou ble

MDCCXLIX BC

Here the Body of a Base born Bustard (No a* Bastard) Child do the lie
Who swallowing a whole Green Gooseberry did grow sick and die. [* The singer misreads the Word

Catch

1 Hear Hear hear the Boddy of a
2 Child who swallowing swallowing swallowing swallowing who
3 die did grow sick and die here doth

Base the Boddy of a Base a Base born Bustard
swallowing a whole Green Goose a
lie doth lie doth lie who swallowing a Bastard Child a

Bustard a Bustard no a
whole Green Goose a whole Green
swallowing the Boddy of a Bastard Child who swallowing a whole green

Bastard Child a Bastard Child who swallowing 2
Gooseberry did grow sick and Die 3
Goose berry Gooseberry Gooseberry Here 1

Dale

~~Donat Court~~ ~~B.C. Sep: 1789~~

MDCCXLIX

From Shakespears Cymbeline

Treble

Hark hark the Lark at Heavens gate sings sings & Phoebus

Contra Tenor

gins arise his steeds to water at those springs on chalic'd flowers that lies & winking

rise his Steeds to water at those

rise his Steeds to water at those springs on chalic'd winking

rise his Steeds to water at those springs on chalic'd flowrs & winking

Mary Buds begin to ope their golden Eys & winking Mary Buds begin to ope their golden Eyes with every thing that pretty is

& winking Mary Buds begin to ope winking Mary Buds begin to ope their golden Eyes with every thing that pretty is

Mary Buds begin to ope begin to ope their golden Eyes

Mary Buds begin to ope begin to ope their golden Eyes

Lady sweet arise my Lady sweet arise my Lady sweet arise with every thing that

Sent to the CC. for 1777.

Transpoid into B♭ in the finish'd Copy. B♭ Dec: 24. 1776.

On Thomas Briton the famous musical

207

sound sound

he rushes rapid he rush - es

gace

rapid the a Bridegroom rises and spends a tor

very soft

every thing that pretty is my Lady sweet arise soft my Lady sweet arise my Ly sweet arise with every

very soft

that pretty is my Lady sweet arise soft arise my Ly. sweet arise with every

my Lady sweet arise soft arise arise with every

thing that pretty is my Lady sweet arise Loud arise arise my Lady sweet arise arise

thing that pretty is my Lady sweet arise Loud

thing that pretty is my Ly sweet arise Loud arise arise my Ly. sweet arise arise

104

MDCCXLIX

Shakespeare's Cymbeline

in thy Vats our cares be drownd in thy

in thy Vats our cares be

Come thou Monarch of the Vine plumpy Bacchus with pink Eyne in thy Vats our cares be

vats our cares be drownd with thy Grapes our Hairs be crownd cup us till the world go

cares be drownd

cup us till the

drownd with thy Grapes with thy Grapes our Hairs be crownd cup us till the world go round

round

cup us till the world go round go round

world go round

cup us till the world go round

Cup us till the

world go round till the world go round

Bl. Dec: 26. 1776.

From Shakespear's
Antony & Cleopatra

Sent to C.C. for 1777

On Thomas Briton the famous musical Small Coal Man. — from under his Print.

Tho mean thy Birth yet in thy humble Cell did

Tho mean thy Birth yet in thy humble Cell did

Tho mean thy Birth yet in thy humble Cell did

gentle peace and Arts unpurchas'd dwell well pleas'd Apollo

gentle peace and Arts unpurchas'd dwell well pleas'd Apollo

gentle peace and Arts unpurchas'd dwell well pleas'd Apollo

thither led his train and Musick war -

thither led his train & Mu - sick war -

thither led his train and Musick war bred war -

bred in her sweetest strain : : Syllenius so as fables

bred in her sweetest strain : : Syllenius so as fables

bred in her sweetest strain Syllenius so as fables

tell and Jove came willing guests to poor Phi - lemon's

tell and Jove - - came willing guests to poor Philemon's

tell and Jove came willing Guests will - ing guests to poor Philemon's

MDCCXLIX BC Script.

grove let useless pomp behold behold and blush behold and

grove let use - - less pomp behold and blush behold and

grove let useless pomp behold and blush behold and

blush blush to find so low a sta - - tion such a libral

blush blush to find so low a station so low a sta - -

blush behold blush to find so low a sta - - - - - -

mind be - hold and blush to find so low a

- - tion such a libral mind such a libral mind so

- - - - - tion such a libral mind behold and blush

sta - - - - - - - - - tion such a libral mind

low a sta - - - - - - - - tion such a libral mind.

— to find so low a sta - tion such a libral mind.

Te Deum

Dr Cooke
211

We praise thee O God

we acknowledge

all the

to thee

to thee cherubim

holy

holy

heav.

Victor

the glorious

MDCCXLIX BC

212

Chorus

praise thee the goodly

praise thee the

noble

the holy Church-

the father

thine honourable

also the

also

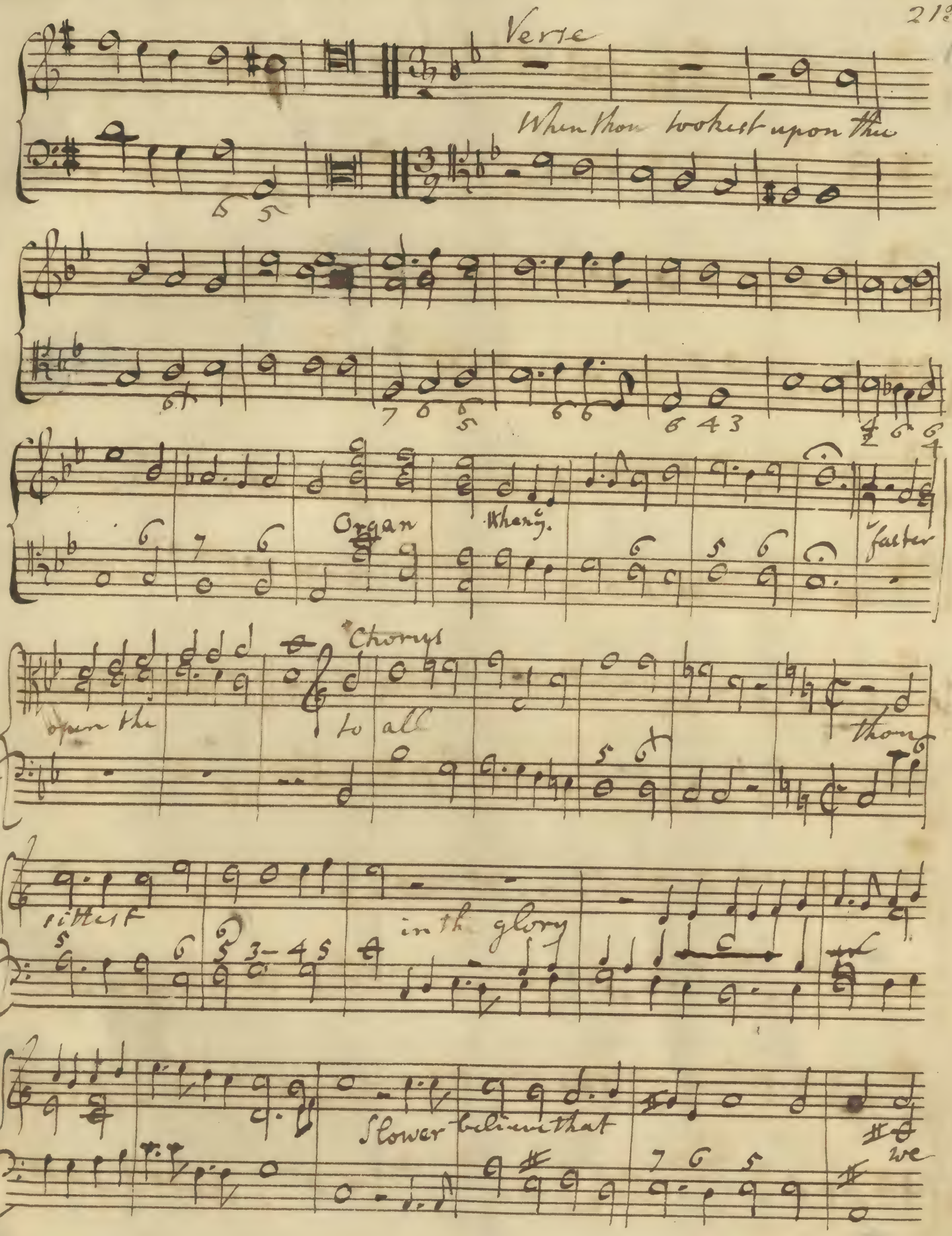
the comforter

the Comforter

thou art the King

thou art the

everlasting



107

MDCCXLIX BC Scripsit

214

faster

Solo

Slow

Chorus

Solo

Chorus

Solo

Chorus

Ultrate

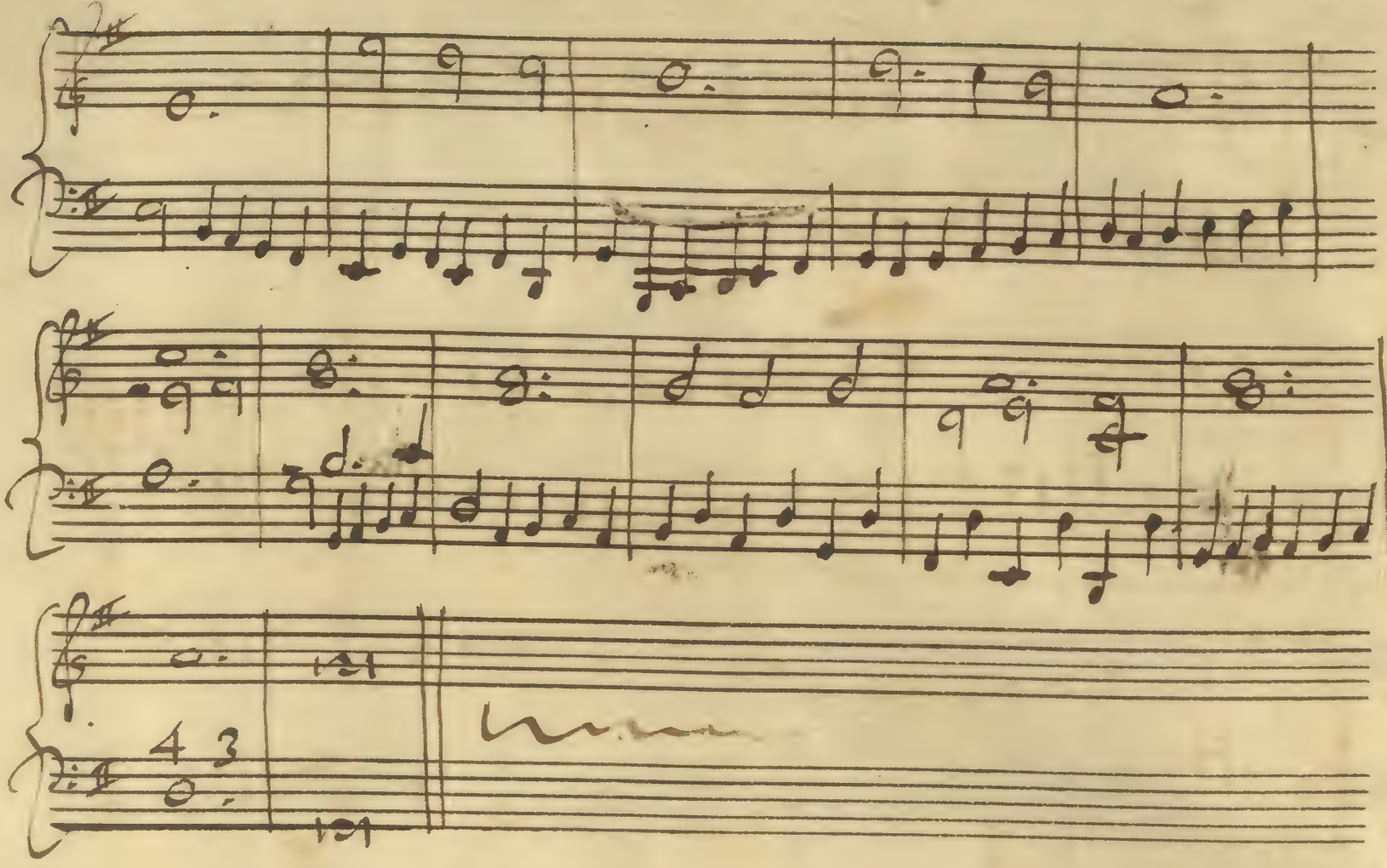
MDCCXLIX

Slow

quick

faster

MDCCXLIX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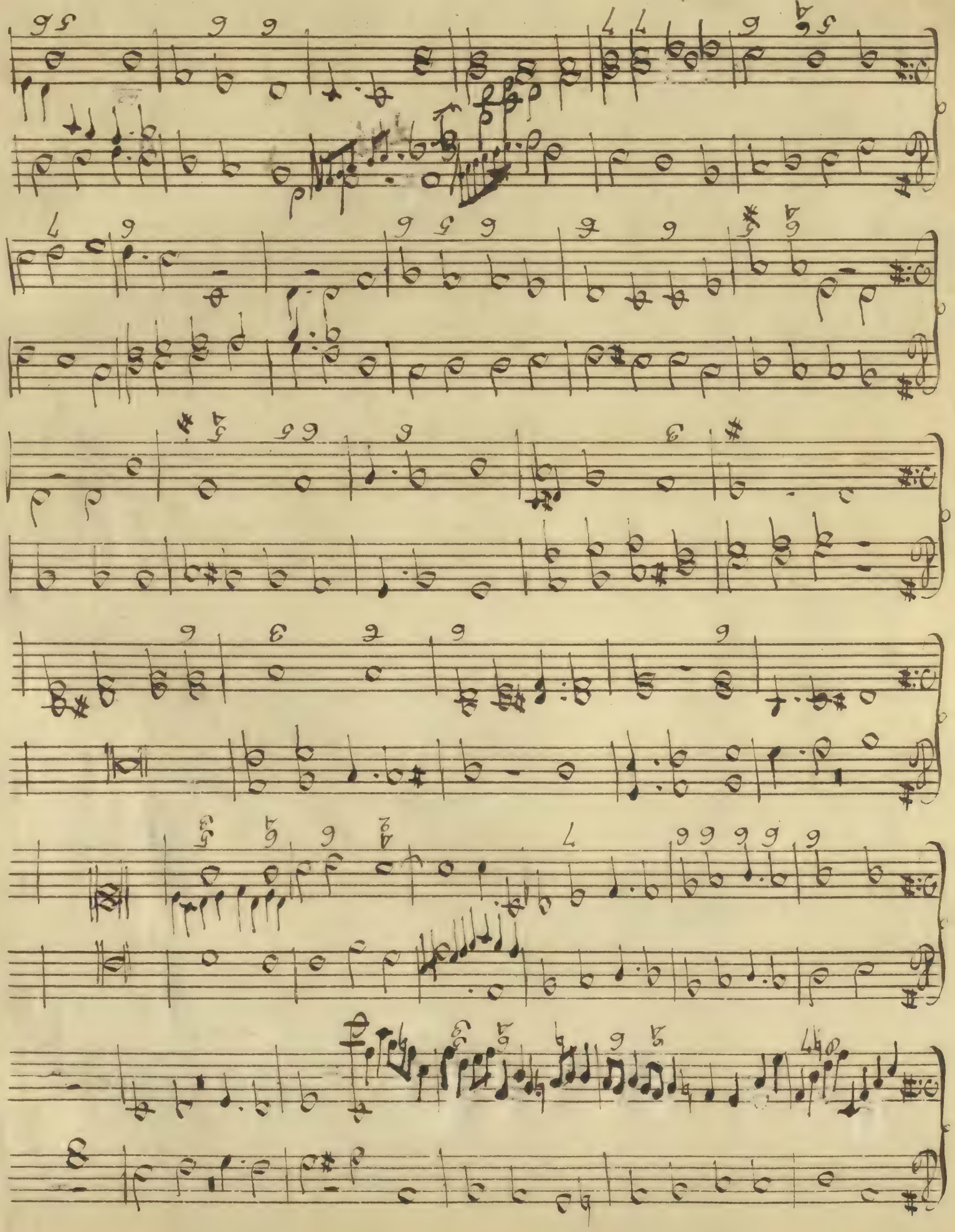
MDCCXLIX



(Organ)

Nunc dimittis

MDCCXLIX

Slow

Alla Zapella

William Cornish Jun.
223

Ay

A-ha beshrew you by my fay this wanton clark be

Ay

A-ha beshrew you by my fay

This wanton clark be

nice alway a-vaunt a vaunt- my Popa-gay

avaunt avaunt- my Popa-gay what

nice alway

Avaunt avaunt my Popa-gay what

nothing but play tully valy straw let be I say

will ye do nothing but play tully valy straw let be I say jup

will ye do - e tully valy straw jup

jup Jack of the Vale with mannerly margery milk &

Christian clout jup Jack of the Vale with mannerly margery with

Christian clout

with mannerly margery milk and

MDCCXLIX BC Sculpsit

Ale with mannerly Margery mannerly Margery Milk and Ale.

mannerly Margery Milk and Ale with Margery Milk and Ale.

Ale milk and Ale with mannerly Margery Milk and Ale.

2d. Part Be gode you be a pretty pode

Be gode you be a pretty pode & I love you an whole Cart-

And I love you an whole Cart-

strawe Iamys foder ye play the fode I am no hackney for your

- load / ye play the fode I am no hackney for your

- load

brode

rode go watch a bole your back is broad jup &c

brode

rode go watch a bole your back is broad jup Christian Clowte &c.

jup Christian Clowte &c.

3. Part

I wifs ye dele uncourteously what wolde ye frompil ~~now fy~~ me

I wifs ye dele uncourteously what wolde ye frompil me

now fy fy by mafs ye shall not

now fy fy what & ye shall be my pigs nye my pigs nye no no harde -

what & ye shall be my pigs nye my pigs nye no no harde -

I will not be joyed bodely jup Jack of the

-ly I will not be joyed bodely jup Christian clowte jup Jack of the

-ly jup Christian clowte

&c. as before

Walke forth yor way ye cost me nought now have I found what

Walke forth yor way ye cost me nought now ~~I have~~ found what have I

MDCCXLIX

yet for his love

I have sought ye best cheap flesh that ever I bought yet for his beest

I have sought thee best chepe flesh that ever I bought

that all hath wrought wed me or els I dye for thought

love that all hath wrought wed me or els I dye for nought jup Christian

jup Christian

go mannerly margery milk and Ale jup

clowte your breath is stale go mannerly margery milk and ~~jup~~ Ale jup

clowte your breath is stale

jup

jup Jack

&c as before

Christian clowte jup jack

Christian clowte --

The words by Skelton
See his works

C.XLIII.

William Cornish Jun.r

227

A-ha beshrew ~~me~~ you by my fay this wanton clark be nice al-

This wanton clark be nice al-

A-ha beshrew ~~me~~ you by my fay

-way avaunt a-vaunt - - my Popa-gay

-way avaunt a-vaunt - - my Pop-pa gay what will ye

a-vaunt avaunt my Poppa gay what will ye

nothing but play fala la la la let be I say

do nothing but play fala lala la let be I say come

jup

doe- fa la la la la

come jup

come Jack of the Vale with mannerly

Christian clowt come Jack of the Vale with mannerly

jup

Christian clowt with mannerly

MDCCXLIX BC. Scripsit.

Margery milk and ale with mannerly Margery mannerly Margery

Margery with mannerly margery Milk and ale with Margery

Margery milk and Ale Milk and ale with mannerly Margery

milk and Ale. be gode you be a pretty pode

milk and Ale. Be gode ye be a pretty pode and I love you an whole cart-

milk and Ale. and I love you an whole cart-

strawe Jamys fader ye play the fode I am no hackney for your rode go

lode ye play the fode I am no hackney for your rode go

lode

watch a bole your back is brode

watch a bole your back is brode jup cristian clout jup Jack of the

jup Jack of the

jup cristian clowte

jup jack

cristian clowte jup jack as before

cristian clow - te

CXLIIII.

William Cornish. Jun:

Who shall have my fair Lady who shall have my fair Lady

who shall have my fair Lady

who shall have my fair Lady

who but I who but I who but I who but I who but I who but

who shall have my fair Lady have my fair la - dy

who but I who but I who but I who by I who but

I who but I under the leaves

my fair

Who shal have my fair ~~Lady~~ La dy? under the holly

I who but I Who shal have my fair Lady?

115

ν ἐκείνῳ τῷ ἔτ.

MDCCXLIX BC. Scripsit

under the Leav — es green under the Leaves
holly Greene under the holly green un—
under the Leaves green under the leav—
under the Leaves under the Leaves under the Leaves
der the Leaves under leaves green the Leaves
— es green un — der the Lea—ves
green the Leaves green
green the Leaves green
green the Leaves green
The fairest man that best ~~can Love~~ Love can
The fairest man that best Love can
danderly danderly dan the fairest
danderly danderly dan the fairest
danderly danderly danderly danderly danderly dan

vale with mannerly &c. I wis ye dele uncourteously

vale with mannerly as before I wis ye dele uncourteously what

with mannerly

what wolde ye from pill me now fy fy

wolde ye from pill me now fy fy what and ye shall be my pigs nye

What & ye shall be my pigs nye

by mas ye shall not I will not be joyed bodi

my pigs nye no no hardly I will not be joyed bodi-

my pigs nye no no hardly

-ly jup jack of the

ly jup cristian clowte jup jack of the as before

jup cristian clowte --

MDCCXLIX BC

walk forth ye way ye cost me nought now have I found what I have

walke forth ye way ye cost me nought now have I found what I have ~~lost~~ sought

yet for his love that

~~lost~~ sought ye best cheap flesh that ever I bought yet for his love

thee best chepe flesh that ever I bought

all hath wrought wed me or els I die for thought

that all hath wrought wed me or els I die for thought jup cristian

jup cristian

go mannerly margery milk and ale

clowte your breath is stale go mannerly margery milk and ale jup

clowte yor breath is stale

jup

man that best love can under the leaves green

man that best love can under the leaves green under the

that best love can under the leaves green

~~the leaves the leaves~~
~~Under leavies greene~~ un — der the leavies green Un-

leavies green the leavies greene under the leavies greene

under the leavies the leavis greene un

-der the leavies Under the leavies greene the leavies the leavies green un

under the leavies greene under the leavis greene under the leavies greene under

-der the leavis greene the leavies the lea-vies the leavies greene under

der the leavies the leavies Greene leavis greene leavis greene

the leavis gre — ne ~~under the leavis~~ ne leavies greene leavies ~~greene~~

the leavis the leavies green leavies greene leavis greene

117

ν ἐκείνῳ τῷ ἔτ.

MDCCXLIX BC. Scripsit

mem:dum Rutterkin

CXLV.
145

Hoyda hoyda jolly ruttikin hoyda hoyda like a Ruttikin

Hoyda hoyda jolly Ruttikin hoyda hoyda like a Rutti-

Hoyda hoyda jolly Ruttikin Hoyda hoyda like a Rutti-

Hoyda Hoyda Hoyda Hoyda Hoyda —

kin Hoyda Hoyday Hoyday Hoyday Hoyday

kin hoyda Hoy-da Hoy-da — Hoyda hoyda

Hoyda hoyda like a Ruttikin hoyda like a Rutti-kin hoy

Hoy da Hoyda hoyda like a Rutti-kin hoy-

Hoyda Hoyda a Ruttikin Hoyda like a Rutti kin Hoy

Day Hoyda hoy-da hoyda hoyda hoy-da.

-da hoyda hoyda hoyda hoyda hoyda hoyda hoy-da.

-day hoyda hoyda hoy — da hoyda hoyda hoyda.

In a cloke without cote or gowne

Ruttikin is come unto our Towne in a Cloke without cote or gowne save a

Ruttikin is come unto our Town In a cloke without cote or gowne save a

cover to cover his crowne like a Ruttkin Hoyda Hoy ut supra

raggid hoode to kyver his crowne like a Ruttkin Hoyda ut supra

raggid hode to cover his crowne like a Ruttikin Hoyda hoy ut supra

Ruttikin can speke no englishe his tong renneth all on buttyrd Fish

Ruttikin can speke no englishe be —

his tong renyth all on buttyrd fish be —

— be smerde with grece about his Dishe like a Ruttkin Hoyda ut supra

— smerde with grece about his dish abowte his Dishe like a Ruttkin ut supra

— smeard with grease abowte his dishe about his Dishe like a Ruttkin Hoyda ut supra

MDCCXLIX

a stoop of Bere up at a pluk at a

Rutterkin shall bring you all good luck a stoop of beer up at a pluk at a

*Memdum

Rutterkin shall bring you all good luk a stoop of beer up at a pluk at a

pluk up at a pluk till his Brain be as wise as a duck as a duck —

pluk up at a pluck till his Brain

pluk at a pluck — till his Brain be as wise as a duck

— — — a duk a duk like a Ruttkin Hoyda hoyda Ut Supra

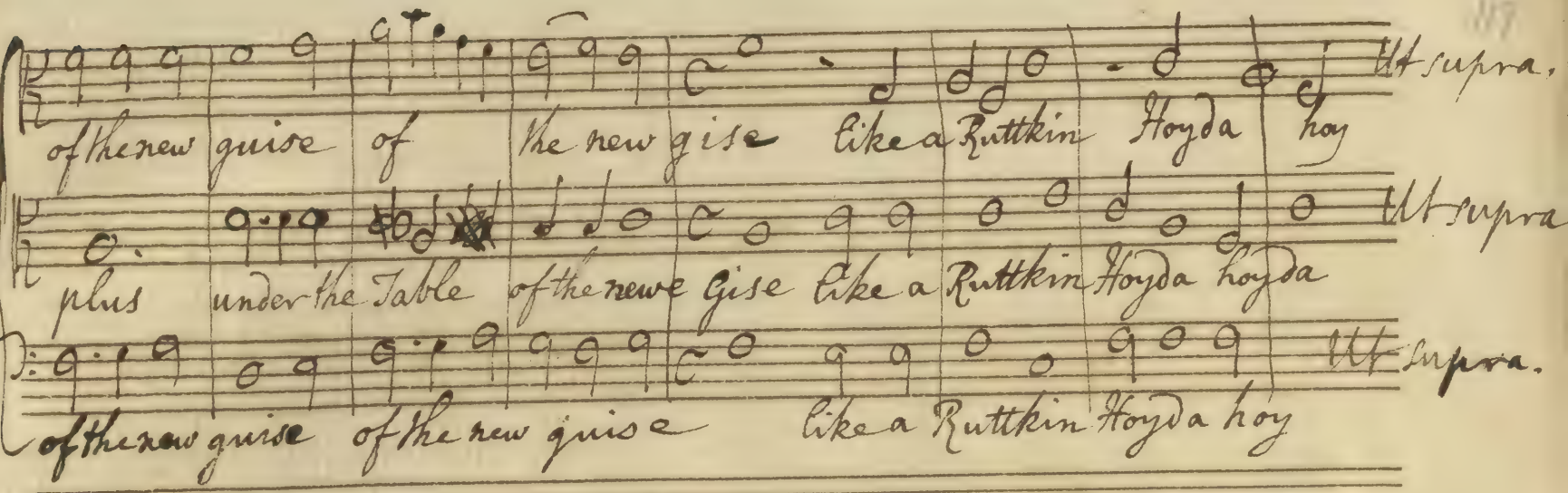
be as wise as a duck a duk like a Ruttkin Hoyda Hoyda Ut Supra

~~like~~ as a Duk like a Ruttkin Hoyda hoyda Ut Supra

He will piss a gallon Potful at twice and the over

When Rutterkin from borde will ryse He and the over plus

When Rutterkin from borde will rise — He will piss a Galon Potfull at twice, & the over plus under the Table



Finis

MDCCXLIX BC

Dare you haunt our hallow'd greene, none but Fairies here are

Dare you haunt our hallow'd greene none but Fairies here are

Dare you haunt our hallow'd green. None but Fairies here are

seen, down & sleep, wake & weep pinch him black & pinch him

seen, down & sleep, wake & weep pinch him black & pinch him

seen down & sleep, wake & weep pinch him black & pinch him

blew, yt seeks to steal a Lover true, when you come to hear us sing

blew yt seeks to steal a Lover true, when you come to hear us sing

blew, yt seeks to steal a Lover true, when you come to hear us sing

120

...ἑκνυ) ἐν τε τίνι Μηνὶ, καὶ ἐν τίνι ἡμέρᾳ τῆ Μηνὸς Πάσχα συμβαίνει
...ν ἐκείνῳ τῷ ἔτ...

MDCCXLIX BC. Scripsit

Or to tread our Fairy ring, pinch him black & pinch him blew, O

Or to tread our Fairy ring pinch him black & pinch him blew, O

Or to tread our Fairy Ring

thus our Nails shall handle you, thus our nails shall handle yo

thus our nails shall handle you thus our nails shall handle yo

From Ravenscroft.

Round a round a round a ÷ ÷ ÷ keep your Ring

Round a ÷ ÷

Round a round a round a ÷ ÷ ÷ keep your Ring

Round a ÷ ÷

to the glorious sun we Sing, Hoe! hoe! he that weares ye flaming

to the glorious sun we sing, Hoe! hoe! he that weares ye flaming

rays, & ye Imperiall Crown of Bays: him with, him with, him with

rays, & ye Imperiall Crown of Bays, him with, him with, him with

ἐκνυ) ἐν τε τίνι Μηνὶ, καὶ ἐν τίνι ἡμέρᾳ τ Μηνὸς Πάσχα συμβαίνει
ν ὀκείνῳ τῷ ἔτ.

MDCCXLIX BC. Scripsit

Shoutes & Songs we praise we praise, hoe! hoe! that in his bounty

Shoutes & Songs we praise we praise, hoe! hoe! t in his bounty

would vouchsafe to grace the humble. humble. humble

would vouchsafe, to grace humble humble humble

Sylvans & their Shag — — — gy race

Sylvans & their Shag — — gy race

Shag — — gy race

Πῶς ἂν τις εὕροι τὴν ἡμέραν τοῦ Πάσχα ἐπ' ἐνιαυτοῖς εἰς ὕστερον ἀεὶ ἑβδομήκοντα.

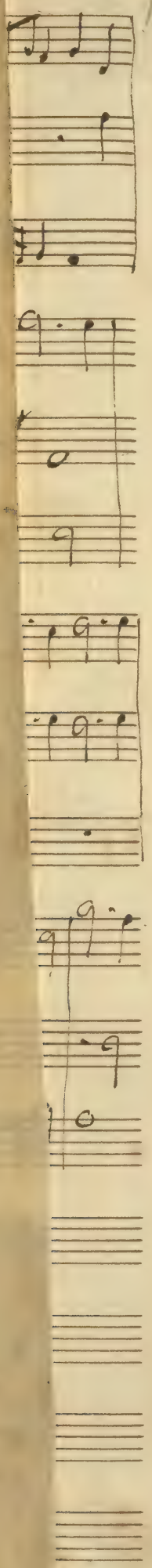
Χρυσ. Ἀριθ.	Α	Β	Γ	Δ	Ε	Ζ	Η	
Α	Απρ: θ	ι	ια	ιβ	ε	ζ		η
Β	Μαϊ: κε	κζ	κη	κθ	λ	λα	Απρ:	α
Γ	Απρ: ιε	ιζ	ιη	ιθ	κ	ιδ		ιε
Δ	Απρ: δ	γ	δ	ε	ε	ϛ		η
Ε	Μαϊ: κε	κζ	κη	κθ	κβ	κδ		κε
ϛ	Απρ: ιε	ιζ	α	ιβ	ιγ	ιδ		ιε
Ζ	Απρ: β	γ	δ	ε	ε	Μαϊ: λα	Απρ:	α
Η	Απρ: κγ	κδ	κε	κθ	κ	κα		κβ
Θ	Απρ: θ	ι	ια	ιβ	ιγ	ιδ		η
Ι	Απρ: β	γ	Μαϊ: κη	κθ	λ	λα	Απρ:	α
ΙΑ	Απρ: ιε	ιζ	ιη	ιθ	κ	κα		κβ
ΙΒ	Απρ: θ	ι	ια	ε	ε	ζ		η
ΙΓ	Μαϊ: κε	κζ	κη	κθ	λ	λα		κε
ΙΔ	Απρ: ιε	ιζ	ιη	κθ	ιγ	ιδ		ιε
ΙΕ	Απρ: β	γ	δ	ε	ε	ζ		η
Ις	Μαϊ: κε	κζ	κη	αβ	κγ	κδ		κε
ΙΖ	Απρ: ιε	ι	ια	ιβ	ιγ	ιδ		ιε
ΙΗ	Απρ: β	γ	δ	ε	Μαρτ: λ	λα	Απρ:	α
ΙΘ	Απρ: κγ	κδ	κη	κθ	κ	κα		κβ

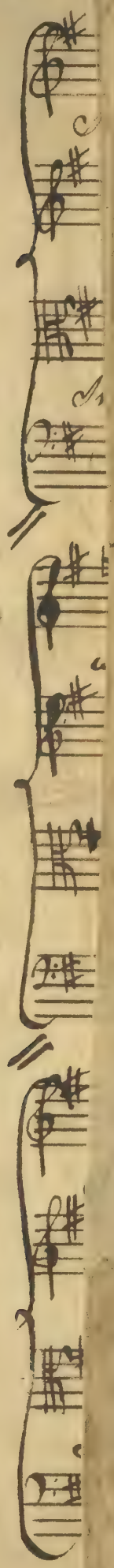
¶ Τὸ Κυριακὸν Γράμμα εὑρεκὼς ἐν τῇ ὑπερτάτῃ Γραμμῇ, ἑστῶσον ἐν ὀφθαλμὸν σὺ κάτωθεν, ἕως οὗ ἔλθῃς ἀντικρὺ τοῦ Προσώπου. κἀκεῖ ἀπο= βήκνυ ἐν τε τίνι Μηνὶ, καὶ ἐν τίνι ἡμέρᾳ ὁ Μηνὸς Πάσχα συμβαίνει ἐκείνῳ τῷ ἔτει.

MDCCXLIX BC. Scripsit

Ad inveniendum diem Paschatis in perpetuum

Aureus Numer.	A	B	C	D	E	F	G
	H						
I							
II							
III							
IV							
V							
VI							





Ad Inveniendum Diem Paschatis in perpetuum

Aureus Numer:	A	B	C	D	E	F	G
I	Apri:						
II							
III							
IV							
V							
VI							
VII							
VIII							
IX							
X							
XI							
V							
XVI							
XVII							
XVIII							
XIX							

Margret meke whom I now seke

Margret meke whom I now seke ther is none

Ther is non