



Pr. 6s

L O N D O N .

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## BALLAD I.

The Words by Cunningham

*Moderato*

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a 6/8 time signature. It contains two measures of music, each marked with a forte (*fr.*) dynamic. The bass staff contains two measures of music, with the first measure starting on a 7th fret. Fingering numbers (7, 6, 6, 4, 5, 3) are written below the bass staff notes.

The second system of musical notation continues the piece. The treble staff contains two measures of music. The bass staff contains two measures of music with fingering numbers (4/2, 6, 4/2, 6, 6, 6/4, 5/3, 7/4, 5/3) written below. The lyrics "I told my soft wif- - es, she" are written below the treble staff.

The third system of musical notation continues the piece. The treble staff contains two measures of music with the lyrics "sweet-ly re- - plied Ye Vir- - gins her voice was di - - vine". The bass staff contains two measures of music with fingering numbers (7, 6, 6, 4, 5, 3, 6, 5) written below. The lyrics "I've rich ones re- - jec- - ted and" are written below the treble staff.

The fourth system of musical notation continues the piece. The treble staff contains two measures of music with the lyrics "great ones de - - nied Yet take me fond Shepherd I'm thine". The bass staff contains two measures of music with fingering numbers (6/5, 7/3, 6/5, 4) written below. The lyrics "Her Air was so mo - - deft, Her" are written below the treble staff.

af-pect fo meek fo sim-ple, fo sweet were her charms, I kiss'd the red ro-fes that

glow'd on her cheek, and clasp'd the lov'd Maid in my Arms

2

Now jocund together we tend a few sheep  
 And if on the banks, by the stream  
 Reclin'd on her bosom I sink into sleep,  
 Her Image still softens my dream  
 To pomp or proud titles she ne'er did aspire,  
 My Fair is of humble descent  
 The cottager **PEACE** is well known for her Sire  
 And shepherds have nam'd her **CONTENT**

## BALLAD II.

The Words by Prior

*Poco Adagio*

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature. The music is in a slow, lyrical style. The bass staff contains several figured bass notations: 6, 6/5, 6, 6, 6/5.

The second system of musical notation continues the piece. It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains the vocal line with lyrics. The bass staff contains the accompaniment with figured bass notations: 6/4, 5/3, 6, 6/5, 6, 6. The lyrics are: "No Time no change no flame shall".

The third system of musical notation continues the piece. It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains the vocal line with lyrics. The bass staff contains the accompaniment with figured bass notations: 5, 6, 6, 5, 7, 7. The lyrics are: "move the ba - - fis of my las - - ting Love Friendship shall".

The fourth system of musical notation concludes the piece. It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff contains the vocal line with lyrics. The bass staff contains the accompaniment with figured bass notations: 7, 6/5, 5/3, 6/4, 5/3, 6/5. The lyrics are: "still our Eve a - - dorn and bloom - - ing peace shall blefs the".

Morn while fmi - - ling Years their race shall run and Age un -

- - hee - - ded by delight come on.

2

Superior Love shall scorn his pow'r:  
 When time shall turn the fated Hour,  
 Which only can our knot unfold,  
 Then both one sacred Urn shall hold.  
 And lasting marks of honour paid  
 To HEN'RY and the NUT BROWN MAID



## BALLAD III.

The Words by Shenstone.

*Allegretto*

*pua.*

*for.* *Mez. for.* A - - gain the balm - y

*for.* Ze - - phyr blows, Fresh ver - - dure deck the fi - - lent Grove, Each bird with ver - - nal

*Sym.* *pua.* rap - ture glows, And tunes his heavn - ly notes to love. *for.* Ye



gen -- tle warb -- lers hi -- ther fly, And care -- ful fhun the noon -- tide heat, My

*Mez. for.*  
Shrubs a cool -- ing fhade fup -- ply, My groves you'll find a fafe re -- treat, a

*Sym*  
fafe re -- treat.

2

Here freely range from fpray to fpray  
 Or bufy weave the mofsy neft;  
 Here rove and fing the live-long day,  
 And here at night fequely reft  
 Sad Philomel! ah! quit thy haunt  
 Yon diftant fhady woods among  
 And round my friendly grotto chaunt  
 Thy fweetly plaintive warbling fong

## Werter's Sonnet

## BALLAD IV.

The Words by Charlotte Smith

*Poco Adagio*

*m.f.* Make there my

*m.f.* Tomb beneath the Lime trees Shade where grafs and flowr's in wild lux-uriance wave let no me -

*m.* mo - rial mark where I am laid or point to common Eyes the Lo - vers Grave or point to common

*fua. m.* Eyes the Lo - vers Grave *sym.* And some times when the Sun with par - ting *m.f.*

4 3 2 6 6 5 4 3 4 6 6 b5 9 8 7 6 7 7 2 8 3

4 3 2 6 6 5 4 3 6 7 4 7 2 8 3 b6 6 7

8 6 9 8 7 4 3 6 6 5 4 3 4 6

6 b5 9 8 7 6 7 2 8 3 4 6 6 b5 9 8 7 6 7 2 8 3 4 3 2 6

*Moz. fir.*

Rays gilds the long Grays that hides my fi-lent Bed the tear shall trem-ble in my Charlotte's

6/4 5/3 6 6 6 7 6 5/2 6 6 6 7 6 9/8 7 6 7

Eyes Dear pre-cious Drop they shall Embalm the Dead dear pre-cious drop they shall Embalm the

4 3 6 6 5 6 6 b5 9/4 8/3 7 6 7

dead Yes! Char-lotte o'er the mournful spot shall weep where her poor Wer-ter and his forrows

7/2 8/3 6 6 7 8/3 6 5/3 8/6 7 4 3 6

fleep where her poor Wer-ter and his forrows fleep.

*fiam* *sym* *pp*

6 5 6 6 b3 9/4 8/3 7 6 7 7 2 3 6 6 b3 9/4 8/3 7 6 7 7 2 3

## BALLAD V.

The Words from Petrarch.

*Allegretto*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4 and the key signature has one flat (B-flat). The melody in the upper staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment.

The second system continues the musical notation. The vocal line in the upper staff begins with the word "Come" and includes the lyrics "Come gen - - tle Eve thou friend of care, Come". The piano accompaniment in the lower staff continues with eighth-note patterns. A *pia.* (piano) marking is placed below the first few notes of the vocal line.

The third system continues the musical notation. The vocal line in the upper staff includes the lyrics "CYNTHIA Queen of night, - Re - - fresh me with a cool - - ing breeze, And". The piano accompaniment in the lower staff continues with eighth-note patterns. A *pia.* marking is placed above the final notes of the vocal line.

The fourth system continues the musical notation. The vocal line in the upper staff includes the lyrics "cheer with lam - - bent light, Sym Lay me where o'er the". The piano accompaniment in the lower staff continues with eighth-note patterns.

6

ver\_dant ground, Her car\_pet Na\_ture spreads, Where the green bow'r with

ro\_fes crown'd, Its fra\_grant foi\_lage sheds, Where the green bow'r with

ro\_fes crown'd, Its fra\_grant foi\_lage sheds. *fin.* Sym

2

Improve the peaceful Hour with Wine  
 Let Music fill the Grove  
 Around the Bowl let Myrtles twine  
 And tune the strain to love  
 Come, STELLA Queen of all my heart  
 Oh! hear the rural Choirs  
 Thy looks perpetual Joys impart  
 Thy voice sweet Love inspires.  
 Thy looks perpetual Joys impart,  
 Thy voice sweet Love inspires.



## BALLAD VI.

*Affettuoso*

Go droo - - ping flow'r by heat op - - pres'd, - - Go, and re - -

- - vive on MA - - RY'S breast, Her breast be - - nign doth all ex - -

- - cell, Go, there my rose go there and dwell, Sym

Not in the Vale - - nor on the hill, Where sum - mer gales with

fra - - grance fill, Not FLO - RA'S Tem - - ples when she's dress'd, - - Are half fo

fair as MA - RY'S breast. *Sym* Were I to

live 'till I be *Sym* old, And pinch'd by keen De - cem - ber's cold,

I should re - vive were I to rest, - - - my a - - - ged head on

MA - - - RY'S breast, *pp* Go droo - - - ping Flow'r by heat op - - - pres'd, - - -

Go and re - - - vive on MA - - - RY'S breast. *Sym*



## BALLAD VII.

The Words by D<sup>r</sup>. Johnson.*Adagio*

*Cres.* Ev' - ning now with

pur - ple wings, Sheds the grate - ful gifts she brings, Pear - ly drops be - deck the mead,

*pp.* Cool - ing bree - zes shake the Reed. *ff.* Near the chec - quer'd

20

lone ly grove, Sym CU PID Oh ap

prve our Love. Sym fua. pp

2  
 STELLA, thither let us stray  
 Lightly o'er the dewy way  
 Phœbus drives his burning Car  
 Hence my lovely STELLA, far;  
 In his stead the Queen of night  
 Round us pours a lambent light

3  
 Light that serves but just to show  
 Breasts that beat, and cheeks that glow;  
 Let us now in whisper'd joy  
 Ev'nings silent Hours employ  
 Silence best and conscious shades  
 Pleafs the hearts that love invades.

" Raife the Song of SHILRIC; when he return'd to his hills, and VINVELA was no  
 " more. He leane'd on her Gray Mofsy Stone He thought VINVELA liued. He faw  
 " her fair-moving on the Plain: But the bright form lefted not: The Sunbeam fled  
 " from the field, and ſhe was feen no more. Hear the ſong of SHILRIC, it is foft  
 " but fad. ——— OSSIAN

## BALLAD VIII.

*Adagio*

I fit by the moffy Fount, on the top of the hill of Winds, *Sym* one tree is

*tr.* ruft-ling a - bove, *Sym* a - - - bove me, Dark - - - waves roll o - - ver the Heath  
*Mez. for.*

*fuo.* *Sym* The Lake is troubled is trou - bled be -

- - low. *Sym ff* *Mez. for.* It

*Mez. for. pp*      *Soften:*

is mid day but all all is fi - lent are my

*Sym*      *fad*      *fad*

thoughts are my thoughts a lone didst thou but ap

*Mez. for.*      *Sym*      *tr*

pear Oh! my Love A wan - - der - - er on the

*Sym*      *Sym*      *Sym*

Heath Thee would I comfort my Love my Love And bring thee

to thy Father's house thy Fa - - thers' house.      *Sym for.*      *pp*

*a for C*



The celebrated *La Chasse*  
**BALLAD IX.**

*Allegro*

*for.* *pica.*

*for.* *pica.* *for.* The

sweet ro--fy morn--ing peeps o--ver the hills, The sweet ro--fy morn--ing peeps

*for.* o--ver the hills, With blush--es a--dorn--ing the mea--dows and fields, the

mea - dows and fields, *Sym* While the mer - ry merry

Horn, *Sym* come come come a - way, come a - way, *Sym* come a - -

- - way, *Sym* While the mer - ry Horn calls come away, *Sym* A - - wake from your

flum - ber and hail the new day. *Sym*

2<sup>d</sup> Verfe

The Stag rous'd be - fore us a - way feems to fly, - the Stag rous'd be - fore us a -

*fr.* *hu.*

- way feems to fly, And pants to the cho - rus of Hounds in full cry, of

*fr.*

Hounds in full cry, *Sym.* Then fol - low follow the

*fr.*

Chace, *Sym* The mu - si - cal Chace, follow the Chace, *Sym*

follow the Chace, *Sym* Then fol - low the Chace, then follow the Chace, *Sym*



*tr* *tr* *tr*

When plea - sure and vig - rous health you embrace, Sym

See, See the Stag,

*Mez. for.* *Sym* *Mez. for.* *Sym* *Mez. for.* *Sym*

he pants, Sym he dies, he

*Sym* *Sym*

pants, he dies, a -

*Mez. for.* *pp* *pp* *ppp*

gain he pants, he dies.

## BALLAD X.

The Words from Metastasio

Forlorn I

plough the for--ny Wave, with-out the help of shrouds or Sails the Skies grow

*Mez. for.* black the bil--lows rave the Winds a--rife? the Stee--rage falls. By all for--

fa--ken, In de--spair I blind--ly steer as for--tune guides, In--te--gri--

- - ty which still I bear But whelms my Bark be - - neath the Tide For - - lorn I

6 6 6 6

plough the stor - my wave with - out the help of frouds or Sails the Skies grow

6 5 2 6 6 5 2

black the bil - - lows rave the winds a - - rise! the fee - - rage fails But hope re -

*Mez. for.* *Mez. for.* *for.* *fin.*  
# 6 6 5 7

- - leaves my mind from fear Hopes An - - chor dif - - fi - - pates all care

*for.*  
6 6 5 6 5

## BALLAD XI.

GRAY

*Moderato*

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

O ye in youth and beauty's pride, Who lightly dance a - - long, While

laughter frolic's at your side, and rapture tunes your long, What

*Mez: for.* though each grace a - - round you play, *Mez: for.* Each beauty blooms for you, *Mez: for.* Each

beau-ty blooms for you, Warm as the blush of ri-fing day, And spark-ling as the

Fingerings: 6/5, 7, 6/4, 5/3, 6, 6/5, 6

dew, Warm as the blush of ri-fing day, and sparkling as the dew. Sym *fuw.*

Fingerings: 6/4, 5/3, 6/5, 6, 7/2, 8/3

The blush that glows so gaily now

Fingerings: 6/5, 6, 6/4, 5/3, *for.* 6/5, 6, 6/4, 5/3

2  
 But glows to disappear  
 And quiv'ring from the bending bough  
 Soon breaks the pearly tear  
 So pass the beauties of your prime  
 That ev'n in blooming die  
 That ev'n in blooming die  
 So shrinking at the blast of time  
 The treach'rous Graces fly  
 So shrinking at the blast of time  
 The treach'rous Graces fly.

3  
 With charms that win beyond the fight  
 And hold the willing heart  
 My STELLA shall await their flight  
 Nor fight when they depart  
 Still Graces shall remain behind  
 And beauties still controul  
 And beauties still controul  
 The graces of the polish'd mind  
 And beauties of the Soul  
 The graces of the polish'd mind  
 And beauties of the Soul.



## BALLAD XII.

The Words by Shenstone

*Andante*  
*Affettu<sup>o</sup>*

To-gether let's fray thro' the Grove, a -

To-ge-ther let's fray thro' the Grove, a -

- mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy

- mid' the Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy

Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs,

Bow'rs, a - mid' the sha-dy Bow'rs, a - mid' the sha-dy Bow'rs, There

Figured Bass: 6/5, 4/6, 6, 6/5, 6, 6, 6, 6, 6/5, 5/3, 7/4, 5/3, 4/7, 3, 6/4, 7/5, 6/4, 5/3

There sing the sweet Tales of our Love, and pass the flee-ting

sing the sweet Tales of our Love, and pass the

6 5 6 6 6 5 6 6 6

Hours and pass the flee-ting Hours and pass the flee-ting Hours and

Hours and pass the flee-ting Hours and pass the flee-ting Hours and

6 6 5 3 9 4 5 4 3 5

pass the flee-ting Hours and pass the flee-ting Hours

pass the flee-ting Hours and pass the flee-ting Hours

6 5 7 6 5 5 4 3



