The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, featuring a dense, irregular network of veins in shades of red, orange, and yellow, set against a background of light blue and greenish-grey. In the center of the cover, there is a rectangular white label with a thin black border. The text on the label is printed in a classic serif font. The author's name, 'W. BOYCE', is at the top, followed by the title 'The Shepherds Lottery' which is underlined, and the year '1751' at the bottom.

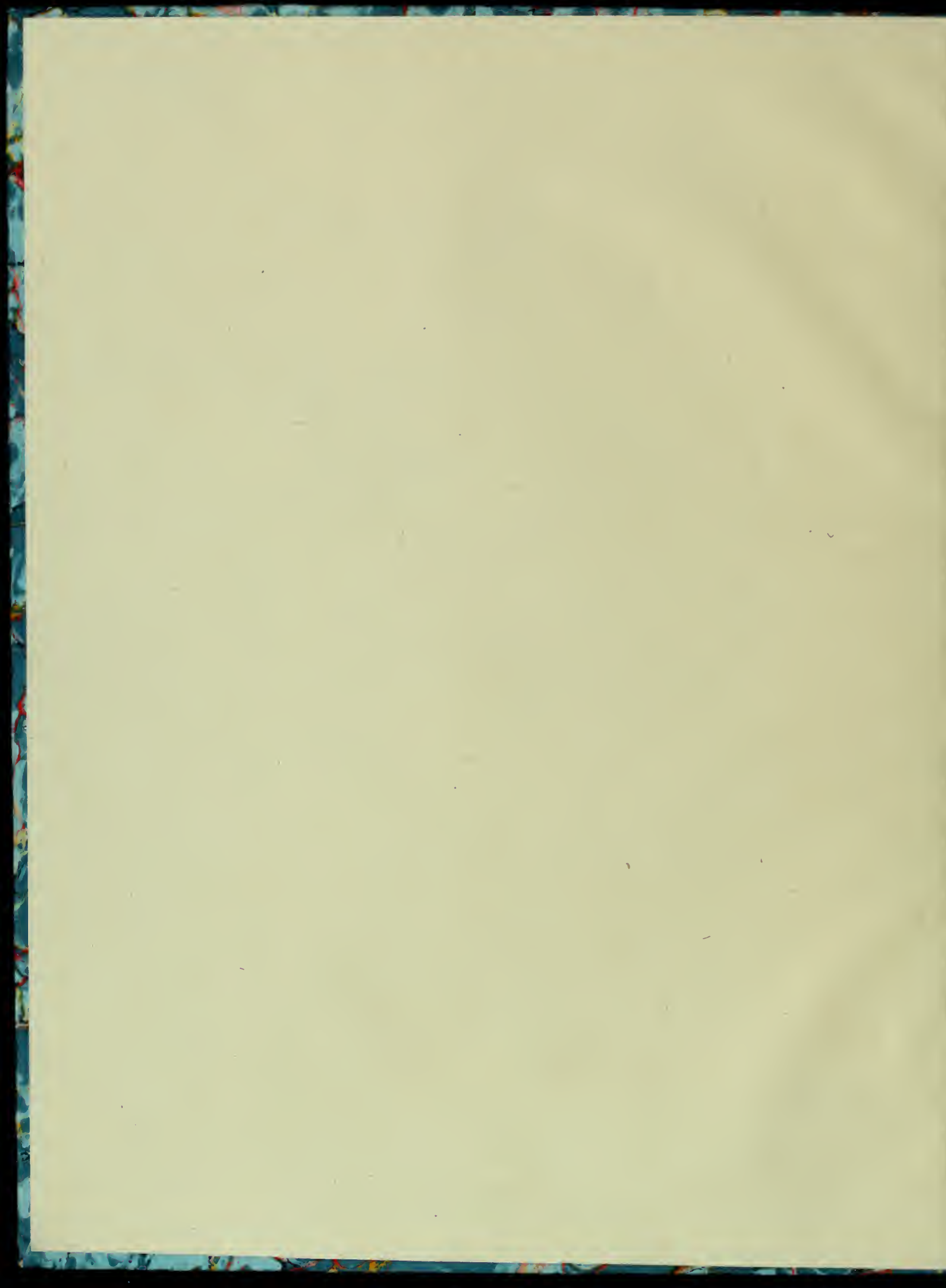
W. BOYCE
The Shepherds Lottery
1751

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RISM B 4071 : *l'air de la BRD*
(dat. 1745)

RUC S. 130
(dat. 1751)



THE
SHEPHERDS LOTTERY.

A
MUSICAL ENTERTAINMENT.

*As it is Perform'd at the Theatre-Royal
in Drury-Lane.*

Compos'd by
D^r BOYCE.

London. Printed for I. Walsh in Catharine-street in St. Strand.

Of whom may be had
Just Publish'd.

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257 E 1

GEORGE R.

GEORGE the Second, by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come Greeting: Whereas WILLIAM BOYCE, one of the Composers of Our Chapels Royal, hath humbly represented unto Us, that he hath with great Study, Labour and Expence, composed several Works, consisting of Vocal and Instrumental Musick, in order to be printed and published, and hath therefore humbly besought Us, to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof, for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto the said WILLIAM BOYCE, his Executors, Administrators and Assigns, Our Licence for the sole Printing and Publishing the said Works, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms and Dominions, to reprint or abridge the same, either in the like or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said WILLIAM BOYCE, his Heirs, Executors and Assigns, as they will answer the contrary at their Perils, whereof the Commissioners, and other Officers of Our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared. Given at Our Court at St. James's the Tenth Day of April 1745. in the Eighteenth Year of Our Reign.

By His Majesty's Command

HOLLES NEWCASTLE.

Symphony

1st Hautb: *Allegro*

2^d Hautb:

1st Violin *Allegro*

2^d Violin

Tenor Violin *Allegro*

Bassi

Forte

Forte

Piano *Forte*

Piano *Forte*

Piano *Forte*

Piano *Forte*

Violoncelli
Tasto Solo

Tutti

7 6 6 6 6 5
4 3

6 5
+ 3

Vivace ma non Troppo Piano Sempre

1st Horn Piano Sempre

2^d Horn Piano Sempre

1st Bassoon Piano Sempre

2^d Bassoon Piano Sempre

1st Violin Piano Sempre

2^d Violin Piano Sempre

Tenor Violin Piano Sempre

Bassi Piano Sempre

Vivace ma non Troppo

This page of handwritten musical notation consists of 12 staves, organized into three systems of four staves each. The notation includes various rhythmic values, rests, and performance markings. The first system (staves 1-4) features a melodic line with eighth-note patterns and rests, with some notes marked with '77'. The second system (staves 5-8) includes a more complex melodic line with slurs and ties, and a bass line with figured bass notation: $6 \cdot 4$, 6 , 5 , 4 , 4 , 5 . The third system (staves 9-12) shows a continuation of the melodic and bass lines, with several staves ending in repeat signs with a 'S' above them. Additional markings include asterisks (*) and a circled '7' in the final staff.

Gavot

1st Horn

Allegro

2^d Horn

1st Hautboy
and Violin

Allegro

2^d Hautboy
and Violin

Tenor Violin

Allegro

Bassi

Gavot 6

6

5 6

6

6 2 5

The musical score for the Gavot on page 6 consists of several staves. The top two staves are for the Horns, both marked 'Allegro'. The next two staves are for the Hautbois and Violins, also marked 'Allegro'. The Tenor Violin and Basses parts follow. The Basses part includes figured bass notation at the bottom of the page, such as '7 5 3', 'b5 7 7 b3', 'b6 4 6', '4 6', 'b 6', and '7 b 6'. The score concludes with a double bar line and repeat signs.

Musical score system 1, measures 1-4. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is in a minor key. Dynamics are marked "Piano". Fingerings are indicated by numbers 1-5. Some notes have asterisks (*).
 Treble clef 1: $6 \ 9 \ 3 \ 7 \ 5 \ 7$
 Bass clef 1: $6 \ 6 \ 6 \ * \ 7 \ 6 \ * \ 6$

Musical score system 2, measures 5-8. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. Dynamics are marked "Forte". Fingerings are indicated by numbers 1-5. Some notes have asterisks (*).
 Bass clef 1: $9 \ 3 \ * \ 5 \ 5 \ 7 \ *$
 Bass clef 2: $6 \ 7 \ 5 \ 6 \ 6$

Musical score system 3, measures 9-12. The system consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The system concludes with repeat signs (double bar lines with dots). Fingerings are indicated by numbers 1-5.
 Bass clef 1: $6 \ 9 \ 3 \ 7 \ 5 \ 5$

V. n. n. s.
Andante

THYRSIS

Andante
raffo Solo

The lawless War has quench'd her flaming Brand, that long, too

Allegro

Pia -

Pia -

long, has thin'd this frighted Land; Tho' CERES heaps my loaded Gran'ries fill,

Pia -

Pia -

And my proud Oxen graze on ev'ry Hill; Yet my fond Heart is fill'd with deepest Cares,

for

for

For THYRSIS loves, and while he dotes, despairs.

for

Sung by Master Vernon

1st Violin *Vivace*

2^d Violin *Vivace*

Tenor Viol: *Vivace*

THYRSIS

Bassi *Vivace*

Piano

Piano

Piano

What Beauties does my

Piano

Hautb. Pia

Nymph disclose! Lets fair the silver Lilly blows: Such Blushes glow not on the Rose, As on the Cheeks of

Piano

Piano

Piano

Piano

Hautb.

PHILLIS. The other Day, upon the Green, I saw a Nymph of heavenly Mien; I ran to greet the

CYPRIAN Queen, But found it was my PHILLIS. I ran to greet the CYPRIAN Queen, But found it was my

Forte

PHILLIS.

By mossy Grot with Ivy bound,
 Where fragrant Woodbines curl around,
 And Daisies dappled o'er the Ground,
 I sit, and murmur PHILLIS:
 And when the Lark with dewy Wings,
 To hail the Morn exulting springs,
 I rise, and tune the trembling Strings,
 To praise my dearest PHILLIS.

When first I saw the lovely Maid,
 I gaz'd, in-raptur'd and dismay'd;
 My faltering Tongue was quite afraid
 To tell my Pangs to PHILLIS.
 Then CUPID aim'd his sharpest Dart;
 At once I felt the pleasing Smart,
 That very Hour I lost my Heart;
 And now it dwells with PHILLIS.

Daphne

What, still in tears, Cast ev'ry fear away, To morrow, PHILLIS, is the first of May; Then, as 'f custom of the

ma 6 6 6

place demands, Each Ventr'ing Shepherd in due order stands, And from the Urn draws forth his future

6

Wife, PHILLIS no more shall lead a maiden life. Ah DAPHNE, DAPHNE! hence my sorrows

Phillis
6 5

rife, THYRSIS is he whom I alone can prize; Should any other draw my hapless

6 6 6 b5

name, My death shall witness how sincere my flame. Talk not so wild, what

DAPHNE
5 6 # 6

er his face may be, Or this, or that, 'tis all alike to me; Or grant, one chiefly struck my

5 #

Amorous Eye, Yet trust me, PHILLIS, I for none would die. Ah! where will gentle

PHILLIS
#

Love a shelter find, If he forsake the breast of Woman-kind.

6 *

Sung by Miss Norris.

Jft. Viol: *Andante* Pia- for- Pia- .S.

2d. Viol: Pia- for- .S.

Tenor Pia- for- .S.

PHILLIS *Andante* Oh.

Bafs. Pia- for- .S.

Pia.

Pia.

let me, unrefcrvd, declare the dictate of my Breast; My THYRSIS reigns unrivald there, an ever-welcome

Pia.

for- Pia.

for- Pia.

for- Pia.

Guest. an ever-welcome Guest. No more our sprightly Nymphs Imcet, but

for- Pia.

seek the lonely Grove, there, sighing to my-self, repeat some tender Tale of Love. some

Pia. *for.* *S.*

Pia. *for.* *S.*

Pia. *for.* *S.*

tender Tale of Love. *S.*

Pia. *for.* *S.*

When absent from my longing Sight,
 He is my constant Theme;
 His shadowy Form appears by night,
 And shapes the morning Dream.
 Ye spotless Virgins of the Plain,
 Deem not my Words too free,
 For ere my Passion you arraign,
 You must have lov'd like me.

DAPHNE.

Unhappy Girl! I know the Pangs of Love, And often sigh when in the silent Grove:

My faithless Traitor from my Passion fled, And left me weeping in a lonely Bed.

Henceforth my Arts I'll on their Sex employ, Their Vows my Laughter, and their Pangs my Joy.

Sung by M^{rs} Clive.

Violins mis Allegro affai

DAPHNE

Bass Allegro affai

Piano

My Pride is to

Piano

hold all Mankind in my Chain; The Conquest I prize, tho' the Slaves I disdain: I'll

1st & 2^d Violins
for. pia.
1st & 2^d Repleños
for. pia.
Tenor
for. pia.
Basses
for. 6/4 for. 5/3 for. 6/4 pia. 5/3

tease them and vex them, I'll plague and perplex them: Since Men try all Arts our weak
Sex to betray, I'll show them a Woman's as cunning as they.

for. unis
for. unis
for.
for.

4 6 6 6 6 7 6 6^{b5} 6 6 6⁵ 4 3

Young DAMON ador'd me, and LYCON the vain,
By turns I encourag'd each amorous Swain;
They knelt and they trembled,
I smil'd and diffebled.
Since Men try all Arts our weak Sex to betray,
I'll show them a Woman's as cunning as they.

Then hear me, ye Nymphs, and my Counsel believe,
Resist all their Wiles, the Deceivers deceive:
Their Canting and Whining,
Their Sighing and Pining,
Are all meant as Baits our weak Sex to betray;
Then prove there are Women as cunning as they.

Sung by M^r Beard.

A Common 4th. Flute. *Solo* *Allegro* *Tutti*

1st. Horn. *Solo* *Tutti*

2d. Horn. *Solo* *Tutti*

1st. Viol.

2d. Viol.

Tenor.

COLIN. *Allegro*

Bass. *Allegro*

Solo *Tutti* .S'

Solo *Tutti* .S'

Solo *Tutti* .S'

S' Pia-

S' Pia-

S' Pia-

S' Pia-

S' Pia-

S' Pia-

The Drum is unbrac'd and Trumpet no more shall

Solo

for. Pia.

for. Pia.

for. Pia.

rouse the fierce Soldier, to fight; our Meads shall no longer be floated with Gore, nor Terror disturb the calm

for. Pia.

Solo Tutti

Pia.

Pia.

Pia.

Night. nor Terror disturb the calm Night. Once more o'er y^e Fields golden Harvests shall shine, the

Pia.

Pia.
 Pia.
 Solo Pia.
 Tutti Pia.
 Pia.
 -Pia-
 Olive her Flowrets increase, Again purple Clusters shall blush on the Vine; these, these are the Blessings of Peace. A-
 Solo Tutti
 Solo Tutti
 Solo Tutti
 for.
 for.
 for.
 gain purple Clusters shall blush on the Vine; these, these are the Blessings of Peace.
 for.

The Shepherd securely now roams thro' the Glade,
 Or merrily pipes in the Vale;
 The Youth in soft Numbers attempts his coy Maid:
 The Virgins dance blithe in the Dale.

The Flow'rs, with gay Colours, embroider the Ground,
 Unpress'd by an Enemy's Feet;
 The Bleatings of Sheep from the Hillocks resound,
 And the Birds their trim Sonnets repeat.

Thyrsis

Thrice happy COLIN! you the whole day long Teach ev'ry

pia 6

Hill To catch your Jocund Song, So, the blythe Throstle Carols thro' the

7 6 6 b5

Colin. grove, His breast unwounded by the Thorns of Love. True THYRSIS true, I ne'er could sigh and pine, And call a

6 6 # 6 b5

proud denying Fair di-vine: Each Nymph, I see, has got some charm to strike, And those who yield the soonest, best I

b7 6 6 b5 6

Largo *Pia* *Fe* *Pia* #

Largo *Pia* *Fe* *Pia*

Largo *Pia* *Fe* *Pia*

Largo *Pia* *Fe* *Pia*

like. As verdant Fields the blasted Heath surpass, As generous Corn exceeds the meaner

Largo *Pia* *Fe* *Pia*

Staccato Fe *Fe* *Po* *b5*

Staccato Fe *Fe* *Po* *b5*

grafs, As Palms are nobler than the Shrubs they shade, So PHILLIS triumphs o'er each o-ther

Staccato Fe *Fe* *Po* *b5*

Allegro Fe

Allegro Fe

COLIN.

Maid. I like young DORIS in her russet gown, Ripe as the Pear, and as the Berry Brown,

P^o # 6

b5

Fe

Larghetto P^o

Larghetto P^o

Larghetto P^o

Her ruddy cheeks the Cherry's hue display, And warm, and buxom as a Summer's day.

4/2

6

Larghetto P^o

Larghetto.

for.

for.

for.

Thyrfis.

To morrow is the period of my Fate, My hopes, my fears do on to morrow wait, Then

6

b5

for.

6

P^o

P^o

P^o

P^o

Fortune gives me PHILLIS for a Wife, Or ends my ev'ry suff'ring with my Life.

6

COLIN

Ye Lovers much profefs, and yet I'm told Ye feldom long the fame Opinion hold, You knew young STREPHON,

he who on the Ring — but hearken THYRSIS, I'll the Story fing

Sung by Mr. Beard

Violins Unifon

Tenor

Bass

Vivace

Pia-

2^d Time for.

Pia-

.S. COLIN Pia-

To dear AMA---RYLLIS, young STREPHON had long de-clard his fixd Paffion, and dy'd for in

Song: He went one May-Morning to meet in the Grove, by her own dear Appointment, this

Goddeſs of Love; Mean while in his Mind, all her Charms heran o'er, and doated on

each; can a Lover do more? do more? can a Lover do

for. .S.

for. .S.

for. .S.

for. .S.

more? .S.

2
 He waited, and waited, then changing his Strain,
 'Twas Fury, and Rage, and Despair, and Disdain;
 The Sun was commanded to hide his dull Light,
 And the whole course of Nature was alter'd downright.
 'Twas his hapless Fortune to die and adore,
 But never to change; can a Lover do more?

3
 CLEORA, it hap'd, was by Accident there,
 No Rose-bud so tempting no Lilly so fair;
 He prefs'd her white Hand, next her Lips he essay'd,
 Nor would she deny him, so civil the Maid!
 Her kindly Compliance his Peace did restore;
 And dear AMARYLLIS was thought of no more.

Thyrlis

Unhap-py State of these of-fending plains, For guilt long since, The punishment re-

Pia.

- mains, Not free to choofe, Our youngest Vir-gins

It and the sport of Chance, for fuch is Pan's com-

Viol 1st *Largo Pia.* *Recit*

Viol 2^d *Largo Pia.*

Tenor *Largo Pia*

Voice - mand. O Fortune, Fortune! to my pangs propitious

Bass *Largo Pia* *b5*

Pia *Pia* *For*

Pia *Pia* *For*

Pia *Pia* *For*

prove, And Crown with due suc-cess my constant Love.

Pia. *Pia* *For*

Sung by Miss Norris

German Flute
Andante affai
Piano

Violins unis:
Piano

PHILLIS
Andante affai
Piano

Ye Nymphs of the

Plain who once saw me so gay, You ask why in Sorrow I spend the whole Day: 'Tis Love, cruel Love, that my

Peace did betray: Then crown your poor PHILLIS with Willow. The Bloom which once grac'd, has de-

Tasto Solo

Tasto Solo

terted this Cheek; My eyes no more sparkle, my Tongue can scarce speak; My Heart too so
 flutters I fear it will break: Then crown your poor PHELLIS with Willow.

Solo *rit.*
Forte
much
Forte
Forte
8 6
Tasto Solo *Forte*
Tasto Solo

Ye Lovers so true, that attend on my Bier,
 And think that my Fortune has prov'd too severe;
 Ah! curb not the Sigh, nor refuse the kind Tear;
 Then strew all the Place round with Willow.
 Erect me a Tomb; and engrave on its Side,
 "Here lies a poor Maiden, whose Love was deny'd;
 "She strove to endure it, but could not, and dy'd:
 Then shade it with Cypress and Willow.

THYRSIS

O lovely Maiden, dearer to my Sight Than the gay Fires that gild the gloom of
 Night; Here at your Feet let me transported own, How much I PHILLIS love, and her alone.

Piano 6

Sung by Master Vernon & Miss Norris

1st Violin *Allegro*

2^d Violin *Allegro* *mf* *rits*

Tenor Violin *Allegro*

Bass *Allegro*

Piano

Piano

Piano

THYRSIS

When Fairies dance round on the Grasse, And revel to Night's awful

Piano

PHILLIS

Noon; O say, will you meet me, sweet Lafs, All by the clear Light of the Moon? My

4 2 6 6 5 6 6 4 *5

Passion I seek not to screen; Then can I refuse you your Boon? I'll meet you at Twelve on the

4 2 6 6 5 6 6 5 6 *7 *5 7

Green, All by the clear Light of the Moon. I'll meet you at Twelve on the

6 5 5 6 6 7

Green, All by the clear Light of the Moon.

The Nightingale perch'd on a Thorn,
 Then charms all the Plains with her Tune;
 And glad of the Absence of Morn,
 Salutes the pale Light of the Moon.

THYRSIS

How sweet is the Jessamin Grove!
 And sweet are the Roses of June;
 But sweeter's the Language of Love,
 Breath'd forth by the Light of the Moon.

Too slow rolls the Chariot of Day,
 Unwilling to grant me my Boon:
 Away, envious Sun-shine, away,
 Give place to the Light of the Moon.

PHILLIS

But say, will you never deceive
 The Lads whom you conquer'd too soon?
 And leave a lost Maiden to grieve
 Alone, by the Light of the Moon.

THYRSIS

The Planets shall start from their Spheres,
 Ere I prove so fickle a Loon;
 Believe me, I'll banish thy Fears,
 Dear Maid, by the Light of the Moon.

PHILLIS
 Our Loves when the Shepherds shall view, To us they their Pipes shall at-

THYRSIS
 Moon Our Loves when the Shepherds shall view, To us they their Pipes shall at-

tune; While we our soft Pleasures renew, Each Night by the Light of the

tune; While we our soft Pleasures renew, Each Night by the Light of the

Moon. While we our soft Pleasures renew, Each Night by the Light of the

Moon. While we our soft Pleasures renew, Each Night by the Light of the

Forte

unis

Forte

Forte

Moon.

Moon.

Forte

76

End of the First Part.

1st Violin & Ger: Flutes
2d Violin
Tenor
Bass

Allegro Affai

DORYLAS.
Sweet Nymph, this token of my Love receive, tho' mean's the Present that a Swain can give;

PIA.
Yet should a Smile the trifling Gift re-pay, my Heart will dance with Pleasure all the Day.

DAPHNE.
I take the Crook in earnest of your Love; At Eight precisely, in the Chestnut Grove; To FAUNUS Spring good.

Afide
DORYLAS, repair, 'Tis very likely — my warm Blushes spare, 'tis very likely — I shall not be there.

DORYLAS.
Thrice happy DORYLAS! kind Maid, adieu; At Eight, precisely, I'll my Suit re-new.

Sung by Mr. Wilder.

DORVLAS

Violins Unifon

Allegro

Bass

fortifs^o

.S. Vio: unis: Pia.

How happy's the Lover, whose Cares are no more; who bids an Adieu to all

.S. Pia.

Sorrow! Sy. My Griefs are all hush't, my Torments are o'er, For I shall be happy to --

-morrow. I, I shall be happy to-morrow. for-

Sy-for-

.S.

.S.

2

Each flow'ret of SPRING, that enamels the Ground,
From you ev'ry Charm seems to borrow;
Then who will so blest, or so happy be found,
As I, with my DAPHNE to-morrow.

3

I never am happy, but when in your Sight;
Your Smiles are the Cure of all Sorrow;
Remember, dear DAPHNE, your Promise to-night;
And I shall be happy to-morrow.

DAPHNE.

Farewell, deluded Swain, if Smiles can gain such pretty Presents, Ill ne'er frown again.

Sung by M^{rs} Clive.

Allegro ma non troppo

DAPHNE.

Allegro ma non troppo

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

Pia.

Pia.

Pia.

As soon hope for Peace twixt the Hawk and the Dove, as to find it with Woman and Man; or

5 6 5 6 Pia. 7 6 6 5

4 3 4 3

Violon.

for. Pia.

for. Pia.

prompted by Hate, or in - cited by Love, they both will deceive when they can. the Shepherd, forgetfull of .

6 7 7 6 5 3 5 6

for. *Pia.*

for. *Pia.*

Oaths and of Vows, will run to a Face that's more new; and often the Women, or Maiden or Spouse, the

for. *Pia.*

for.

for.

very same method pursue. the very same method pursue. The

Pia.

Pia.

Youth to obtain the dear Nymph he admires, by falshood expresses his flame; to gain the lov'd Boy who her.

Pia.

for Pia-
for Pia
Pia
Bosom inspires, does not Cloe exactly the same? How just the division? Man's born to persuade, We listen and.

for Pia
for Pia
Pia
think him sincere: But then has not Nature been kind to the Maid? she gave her the Smile and the Tear she.

for Pia-
for Pia-
for Pia-
gave her the Smile and the Tear. Intrepid as Heroes, Men snatch at their Joy, and

Pianifs^o *for₃*

Pianifs^o *for*

Pianifs^o

force us by Storm to comply: We, helples poor Creatures, by Fashion made coy, Consent when we feebly deny. Like

Violon

Pianifs^o

Pia. *for₃* *Pia.*

Pia. *for.* *Pia.*

for. *Pia.*

Armies drawn out into martial Array, the Sexes call forth all their Powrs; and if for the Men goes the Battle to-

for. *Pia.* *Pia.* *65*

for.

for.

for.

-day, to-morrow the Triumph is ours — to-morrow the triumph is ours.

for. *565* *43*

Daphne

But see, young COLIN casts this way 'a Look, Perhaps he means to bring a nother Crook.

Fain would I force him to receive my Yoke, And own that CUPID'S Laws are more than

COLIN

Joke. Sweet Lady, tell me: did you see this way Two milk-white Lambs with

Daphne

rosy Collars stray? No gentle Youth; But prythee tell me, why You greet a Village

COLIN:

Maid in Terms so high? I am no Lady, courteous Swain, not I. Since you my lov'd Com-

panions have not seen, Perhaps they've wander'd to yon distant Green: I'll see-

Daphne, to him. Aside

Stay, Shepherd stay - Was ever such a stupid Swain! He seems to eye me with a cold Dif-

to him Colin

-dain. Some time, methinks with COLIN I could waste Dispatch then quickly; I'm in truth, in haste.

Ductt. Sung by M.^r Beard & M.^{rs} Clive.

1st Vio: .S. 2^d Vio:
Vivace, 2^d Vior .S. Tenor Pia-
Tenor DAPHNE'S 1st Vio: unis.
Vivace Has the Arrow of.
Bass .S. Pia

Musical notation for the first system of the vocal and instrumental parts.

CUPID neer lodgd in your Breast have you wept for whole months, nor been able to rest, till the fair one took Pity, and

for. Pia.

COLIN
bid you be blefs'd, speak holdly the truth my good Shepherd. . No, that I cant brag of, but all the day long some

Musical notation for the second system of the vocal and instrumental parts.

Mistress or other has place in my Song My Passions not lasting, but 'tis very strong I speak the plain truth my good

DAPHNE.

I doubt you're a Rover; if so, a young Maid.
 May fear to be with you, within this thick Shade;

COLIN.

Such Beauties as yours need be never afraid:
 I speak the plain Truth, my good Lady.

DAPHNE.

Suppose a young Shepherdess, just of my Size.
 An Air too like mine, and a pair of such Eyes.
 Should like you, say, would you your Conquest despise.
 Speak boldly the Truth, my good Shepherd.

COLIN.

Plain-Dealing's a Jewel, you very well know;
 And therefore permit me to own ere I go.
 Such a Mistress as you, is at best, but so so.
 I speak the plain Truth, my good Lady.

care not if e'er I behold thee again. I speak the plain Truth thou dull Shepherd. I care not if e'er I be-
 care not if e'er I behold thee again. I speak the plain Truth my good Lady. I care not if e'er I be-
 hold thee again. I speak the plain Truth thou dull Shepherd.
 hold thee again. I speak the plain Truth my good Lady.

SCENE IV. Discovers a Statue of PAN, near which is placed an Urn. Many Shepherds are discovered who have drawn, standing with the Women who have fallen to their Lot.

Pia.
 Allegro ma non troppo
Pia.
Pia.
 Allegro ma non troppo
Pia.

Musical notation for the first system, including treble and bass staves with notes and rests.

Largo

Largo

THYRSIS

Largo

ARCADIAN PAN! whose happy Influence yields Health to our Flocks, and Plenty to our Fields;

Musical notation for the second system, including treble and bass staves with notes and rests.

Largo

Musical notation for the third system, including treble and bass staves with notes and rests.

Pia.

Pia.

Pia.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

If e'er the Thoughts of SYRINX warm'd your Soul. Or when to kinder DRYOPE you stole. Suspend your

Musical notation for the fifth system, including treble and bass staves with notes and rests.

Allegro for.

Larghetto Pia.

for.

Allegro for.

Larghetto Pia.

for.

Allegro for.

Larghetto Pia.

for.

Musical notation for the sixth system, including treble and bass staves with notes and rests.

Rage.

assist my am'rous Pray'r. and to her THYRSIS give the matchless Fair.

Allegro for.

Larghetto Pia.

for.

Sung by Miss Norris

Hautboy Soli
1st Violin
2^d Violin
Tenor Violin
PHILLIS
Bass

Moderato
Piano

Piano

God des, God . . . des of the dimpling Smile, Quit, ah! quit thy fav'rite

Forte
Forte
Forte
Forte
Forte

Piano
Piano
Piano
Piano

Ille;

Crown'd with Myrtle Wreath, advance; From the Hand of giddy Chance Snatch the

Soli Piano

Pow'r to make me blefs'd - - - Be it thine - - - to ease my Breaft. Be it thine-

Forte

to ease my Breaft.

Allegro afsai

Piano *Forte* *Piano*

In her Ivory Car the fair Queen I behold, Her Cygnets in Trappings of

Piano *Forte* *Piano*

Piano Soli

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings of *Forte* and *Piano*. The vocal line includes the lyrics: "Purple and Gold; Displaying their Pinions I see the young Loves, All brighter than".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings of *Forte* and *Piano*, and a section labeled *Piano Soli*. The vocal line includes the lyrics: "Sun-shine, all soft as her Doves. All brighter than Sun-shine, all".

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings of *Forte* and *Piano*. The vocal line includes the lyrics: "soft as her Doves. With Raptures, O VENUS, I bow at thy Shrine: -".

Piano Soli

Piano Soli

Pianissimo

Piano

I bow at thy Shrine:--

She whispers me softly,

Young

Pianissimo

Tasto Solo

Piano Soli

Forte

Piano

Forte

Forte

Piano

Forte

Forte

THYRSIS is thine. Young THYRSIS is thine. Young THYRSIS is thine.

Pia

Tasto Solo

Forte

Forte

Forte

Forte

5 6 6 4 5 3

1st Violin *Presto*

2^d Violin *Presto*

Tenor Viol: *Presto*

THYRSIS

Bassi *Presto*

Recit: *Presto*

O happy THYRSIS!

Recit: *Presto*

Recit: *Presto*

Recit: *Presto*

let the Hills around, And ev'ry Valley, catch the pleasing Sound:

Recit: *Presto*

Recit: *Presto* Recit: *Presto*

Recit: *Presto* Recit: *Presto*

Recit: *Presto* Recit: *Presto*

Waft it, ye Breezes, to the CYPRIAN Shore; THYRSIS is blest,

Recit: *Presto* Recit: *Presto*

Recit: Forte

Forte

Forte

and asks of Fate no more. *Larghetto.* Embraces *Phyllis* PHILLIS You come, my DAPHNE, in an happy Hour;

Recit: Forte Tasto Solo Piano

Each Cloud's dispell'd, and Tempests cease to lour. DAPHNE Joy to my dear, but unexperient'd

Friend! Who thinks that Love and Raptures know no end. COLIN. Joy to my THYRSIS! and to thee, my

Fair! The Yoke is lasting that you're doom'd to wear. May LOVE and HYMEN never be at

odds! For both are young, and wond'rous testy Gods. THYRSIS Halte to the Urn, there, there your Fortune

try. COLIN. I humbly thank you, but indeed not I; This kind of Lott'ry does not hit my

Taste; A Wife is no such mighty Prize, at last.

Sung by M^r. Beard

Violins Unifon. *Allegro* *Pia.*

COLIN *Allegro* *Pia.* How giddy is

Bafs. *Allegro* *Pia.*

Youth! yet above all Advice: You counfel, and counfel in vain: I've try'd what is Wedlock, and like it fo

well that I'll never be marry'd again. I'll never be marry'd again.

The Spoufe that I pitch'd on was comely and young,
And fweet as the Flow'rs of the Plain:
She was wife, as they tell me; perhaps it might be;
But I'll never be marry'd again.

I faw the poor Creature laid deep in the Grave;
My Tears they came pouring like Rain:
But as Sun-fhine, you know, will foul Weather fucceed.
I quickly recover'd again.

Like the Castles of Fairies, it feems to the Sight;
And Fancy indulges the Rein:
But alas! when you try it, 'tis all a mere Cheat,
And the fame dull Tale over again..

DAPHNE.

Once more, well met, polite engaging Swain: What Maid but muft Adore thy foothering Strain!

Duet, Sung by M.^r Beard & M.^{rs} Clive.

Colin
Vivace Affai

Bass.

DAPHNE
S.
O say! must I sigh and
S.^o Pia.

pine, my Love? O say, must I sigh, and pine? You're cruel, I swear, As a Tyger, or Bear, If you don't to my Wish in-

-cline, my Love; If you don't to my Wish in - - cline.

COLIN

So much I delight in thee, my Dear;
So much I delight in thee;
Thou may'st sigh, pine, and moan,
Or may'st let it alone;
'Tis all the same to me, my Dear;
'Tis all the same to me.

DAPHNE

But say, should I break my Heart, my Love?
But say, should I break my Heart?
Would you not be dismay'd
To have murder'd a Maid
With CUPID's keenest Dart, my Love?
With CUPID's keenest Dart.

COLIN

I should not be much dismay'd, my Dear;
I should not be much dismay'd:
If you think that I lye,
You had better go try,
I am not much afraid, my Dear;
I am not much afraid.

DAPHNE

Since nothing I find, will do, my Love; Since nothing I find will do; My Heart I'll break - No, I'll live for your sake and I'll
live to laugh at you, my Love; I'll live to laugh at you.

THYRSIS

Cease all your Jars, while we, my gentle Maid. Pursue true Pleasure in the rosy Shade: But hasten,
Swains, your annual Homage pay. And hail with Jolly Sounds the youthfull MAY.

Sung by M.^r Beard, Miss Norris, M.^{rs} Clive, & Master Vernon.⁴¹

1. 3. 2. 4.

Horns

Viol. 1st *Pia*
Allegro

Viol. 2nd *Pia*

Viola *Pia*

Bassi *Allegro*
6 7 7 6 6 6 5 4 3

Flutes Trav: tutti

Violonc. 6 6 5 4 3

Colla 2nd Viol. *Pia*

Viola *Pia*

THYRSIS
Now the Snow drop lifts her head

tutti 6 7 7 6 6 6 5 4 3 *Pia* 6 7 7 6

1st Viol. *F^e*

2nd Viol. *F^e*

Viola *Pia*

Viola *F^e*

Violonc. *F^e*

2nd Viol. *Pia*

Col. Pte

Cowslips rise from golden bed; Silver Lillies paint the Grove;

Tutti *pia* 6 6 5 4 3 6 6 5 4 3 4 2 6

2d Viol: Pia
 Viola Pia
 DAPHNEA
 Now the Bee, on Silv'ry wings, Flow'ry Spoils un-weary'd brings:
 Pia 6 7 7 6 6 4 3

2d Viol: Pia
 Col Parte
 Viola Pia
 Spoils that Nymphs and Swains Approve, Soft as May, and Sweet as Love.
 Pia 6 5 4 3 4 4 2 5 6 6 6 6 6 6

1st Viol:
 2d Viol:
 Cho:
 Soft as May, and Sweet as Love.
 Fc 6 6 6 6 6 6

And the Swallow's Chirping Brood,
 Skim Around the Chrystal flood:
 Then in wanton Circlets rove,
 Playfull as the God of Love.
 Playfull &c:



