

2
CANTATAS

For

A Voice with Accompaniment;

Together with

SONGS ON VARIOUS SUBJECTS,

For

One Two, & Three Voices:

A Through Bass to the whole

And all the Songs Transposed

for the Flute.

The Words & Musick by Henry Carey

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T O T H E
S U B S C R I B E R S .



THE following Compositions having had the good Fortune to please in Private, and being desired to Publish them, I have at last ventured 'em abroad, for these Reasons :

*To please my Friends,
To mortify my Enemies,
To get Money,
And Reputation.*

And First, To you, my Friends, whose kind Influence cherish'd my Fancy, and gave Life to my Endeavours, this comes a grateful, tho' small Return for your Favours to the Author ; who, like the School Boy, lays his little Specimen at your Feet, to implore your Protection, to receive your friendly Censure, and promise future Amendment.

As for my Enemies, one would hardly think such a merry Fellow as I should have any, (but such have your Encouragement and my Industry rais'd me) they, I am sure, neither expect or desire any thing of this Nature from me, therefore take I this Opportunity to undeceive them ; and if they have not Generosity enough to call home their Ill-Will, I despise the Friendship of such implacable Men, and still court them for my Enemies.

The Care of my Family is my allotted Task in this Life ; the Science I profess is the Portion given me for their Support ; and as I am accountable to them for what I hold in Trust, I think my self obliged to make the most of it : I hope therefore no Body will blame me, for endeavouring to get Money to make Life easy, and Contemplation free.

All Authors are ambitious of Reputation, tho' few obtain it. I am resolv'd to stand Candidate, however ; if I succeed, it will overpay my Labours ; if I fail, it shall be a Warning to me for the future.

And now, my most honoured Friends ! accept the Will for the Deed, for I assure you I have done my Best ; if you think well of my Endeavours, I shall smile at Envy, and bid Ill-Will defiance. For what more can I wish, when my little Labours have pleas'd you, your Approbation has mortify'd my Enemies ; by your Encouragement I have got Money ; and your Friendship is Reputation, to

Your most Obedient

and Obliged,

H. CAREY.

The Artfull Shepherdess

Recit.

Cantata

The fair Pastora, late in a Shady

Grove; with Coridon her Darling Swain, Prostrate before her a Thousand tales of

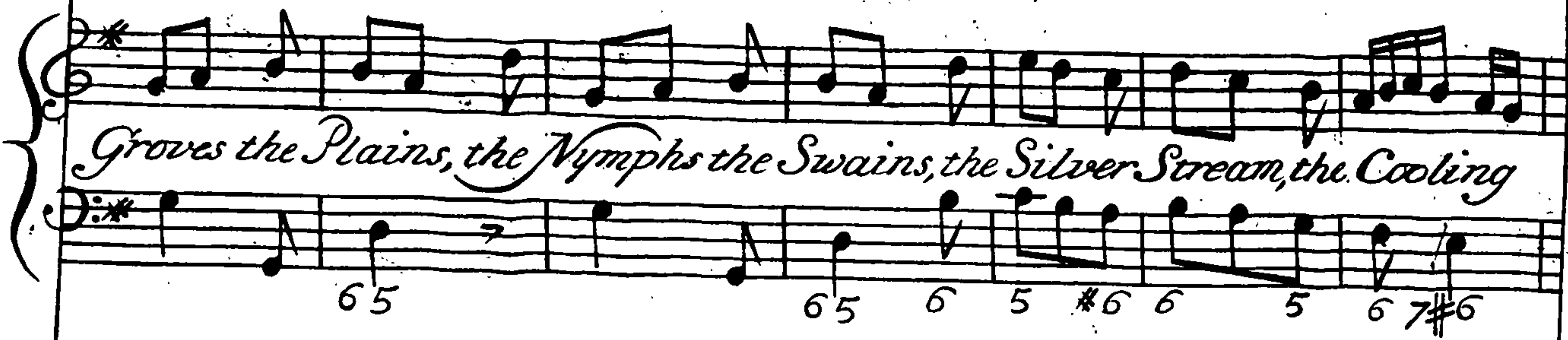
Love the Shepherd told, but the Relentless Fair, with Air dis-

-dainfull; thus answer'd all, his Protestations.

Aria

The

Groves the Plains, the Nymphs the Swains, the Silver Stream, the Cooling



65 65 6 5 #6 6 5 6 7#6

Shade; all all declare, how false you are, how many Hearts you




65 65 6 5 #6 6 5

have be = tray'd: Ungratefull! go, too well I know your fatal,



7#6 2/4 6 # 7 5 7

false, de = luding Art! to e'er = y She, as well as me; you



tr tr 6 15 6

make an Offring of your Heart.



6 7 5 #6 6 6 7 6 7



tr 4 3

Largo

Yes, I will leave you,

Cruel Maid! yes, I will leave you, Cruel Maid! your dread Com-

= mand shall be Obey'd; your dread Command shall be O =

= bey'd. yes, I will leave you, Cruel Maid! your dread Command shall

be O = bey'd; shall be Obey'd; your dread Command shall be O =

= bey'd, shall be Obey'd.

But know, thou Charming Tyrant! know, from you to Certain Death I go; from

6 #6 b5 b4 6 6 6 4 3 6

you to Certain, Certain Death I go. Da Capo al segno :8:

* 6 6 6 2 # 5 # # 4 # 3

Recit.

This said; with Eyes expressing deadly Reso-lution, the

Melancholy Shepherd took his leave: the Artful Shepherdess

5 5 b6 4

is at a Stand! resolv'd (how'er) she will not lose him so; with

5 b7

Looks alluring, and a Syrens Voice, she kindly thus recalls him.

Aria

Turn, turn again my Dearest Swain! Gentler Usage

thou shalt find, Gentler Usage thou shalt find.

Dearest Swain! turn, turn a-gain, turn, turn again my

dearest Swain! Gentler Usage thou shalt find,

gentler u = sage thou shalt find, gentler

u = sage, gentler usage thou shalt find; gent - - ler usage

thou shalt find.

You have my Heart, but want the Art, the Art of

reading Womankind; you have my Heart, but want the Art,

Da Capo

the Art of reading Womankind.

An Epithalamium for 2 Voices

This is the Day, this is the Day,

Sa = = = cred, Sa = = = cred to Mirth and Joy! Sa = = = Sacred to Mirth, Sacred to Mirth, to Mirth and Joy! Sacred to

= = cred to Mirth & Joy! Joy! in which the Hap = py, happy Pair were Mirth, to Mirth & Joy! Joy! in which the Happy, happy Pair were

Join'd; the hap = py, hap = py, happy Pair were Join'd; let bound = = = = = Join'd; the hap = py, hap = py, happy Pair were Join'd; let bound = = = = =

lefs Pleasure, boundless Pleasure E'ery Soul employ; the Swain is

lefs Pleasure, boundless Pleasure E'ery Soul employ; the Swain is

6 4 #3 6

blest, the Swain is blest, the Lovely, Lovely Nymph is Kind.

blest, the Swain is blest, the Lovely, Love-ly Nymph is Kind.

5 6 7 4 5 6 6 4

Chorus for 3 Voices

Pass the Glass around with Pleasure, Pass the Glass around with Pleasure, 'tis the

Pass the Glass around with Pleasure, round with Pleasure, 'tis the

Pass the Glass around with Pleasure, 'tis the

6 7 4 6 4 6

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

Bride and Bridegrooms Health!

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

4 5 6 6 6 5 6

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

Honour! Peace!

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

6 6 6 4 13 1 6 5

long Life and Wealth! long Life and Wealth!

long Life and Wealth! long Life and Wealth! Da Capo

long Life and Wealth! long Life and Wealth!

6 6 5 4 4 3

The Tragical Story of the Mare, Compos'd
in the High Stile by Sig.^r Carini

Cantata

Unhappy me! what shall I do? my poor Dear

Mare, has lost her Shooe; and I've no money, to buy new! Some Drunken

Rascal, in the Night, has torn her Saddle, out of Spight;

'thas ruin'd, and undone me quite! but what does most my Soul As =

=sail; is that in Fury of his Ale, the Cursed Dog, has Lop'd her

Tail. Segue L'Aria

Aria

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

O Mare! O Mare, well mayst thou Grumble, thy

Shoe is lost, and thou must Stumble, thy Shoe is lost and thou must

Stumble, must Stum = ble. O Mare, O

Mare! well mayst thou Grumble, lost is thy Shoe, and thou must

Adagio Alquanto
 Stum = ble, must Stum = ble!

75. 9 6 75. 6 6 6 6 3

Surely the Fellow's

4 5 6 6 7

Brains were Addle, that cropt thy Tail and tore thy Sad

#

7 7 7 6 5

Surely the Fellow's Brains were Addle, surely the Fellow's

ti

#

6 6 7 7 6 6

Brains were Addle, that cropt thy Tail, thy Tail, and

7 6 5 6 5 7

tore thy Saddle, that cropt thy Tail, and

5 6 6 6 3

tore thy Saddle, that cropt thy Tail, and tore thy Saddle;

Adagio

#

6 6 6 6 5

tr

DC

*The Hunting SONG in Love in a Forrest, Sung by
M^r. Ray at the Theatre Royal. the Words by
Shakespear*

What shall he have that Kill'd the Deer? what shall he have that Kill'd the

Fingerings: 7 6 6 5 6 6 5 5 6 #6 6 #6 5

Deer? his Leathern Skin and Horns to wear, then sing him Home, then

Fingerings: 6 5 6 4 6 6 4 6 7 6 5 4 5 6 4 6

sing him Home, then sing him Home sing him Home sing him Home.

Fingerings: 6 6 6 6 5

Chorus of Huntsmen

Then sing him Home then sing him Home then sing him Home sing him Home sing him Home

Then sing him Home then sing him Home then sing him Home sing him Home sing him Home

Then sing him Home then sing him Home then sing him Home sing him Home sing him Home

Then sing him Home then sing him Home then sing him Home sing him Home sing him Home

Then sing him Home then sing him Home then sing him Home sing him Home sing him Home

Fingerings: 6 4 6 6 4 6 6 7 6 6 4

Take thou no scorn to wear the Horn, take thou no Scorn to wear y^e Horn, to

5 #6 6 6 6 6 # 4 6 4 #4 5 #

wear the Horn, = = = it was a Crest e'er thou wert born. Chorus again

6 4 5 #3 6 4 6 #6 6 5 4 #3

it was the Crest thy Father bore, it was the Crest thy Father bore, thy

6 6 6 6 #5 5 6 6 5 6 6 4 3 6 4

Father's Father long before, thy Father's Father long before. Chorus again

6 6 45 6 6 # 6 6 5 7 5 6 6 5 4 #

The Horn, the Horn, the Jolly Horn, y^e Horn, the Horn, the Jol - ly Horn,

6 6 6 6 5 #

is not a Thing to Laugh to Scorn, is not a Thing to Laugh to Scorn.

6 6 6 6 6 6

End with the Chorus

The Expostulation

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several whole notes. The bass staff contains a complex melodic line with many sixteenth notes and some slurs.

Second system of musical notation. The treble staff has lyrics: *Turn, turn away mine Eyes,*. Above the treble staff are several trills marked 'tr'. Below the bass staff are various fingering numbers: 7, 6, 5, 4, 7, 6, 5, 4, 6, 5, 4, 6.

Third system of musical notation. The treble staff has lyrics: *make not a Sacrifice, make not a Sacrifice of my poor Heart!*. Above the treble staff are trills marked 'tr'. Below the bass staff are fingering numbers: 6, 4, 5, 6, 6, 5, 4, 3, 6.

Fourth system of musical notation. The treble staff has lyrics: *turn, turn away = = = mine Eyes, make not a Sa = = = crifice,*. Below the bass staff are fingering numbers: 4, 7, 6, 5, 4, 3, 7, 6, 5, 4, 3.

Fifth system of musical notation. The treble staff has lyrics: *make not a Sa = = = = crifice of my poor Heart!*. Below the bass staff are fingering numbers: 6, 5, 4, 3.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several whole notes. The bass staff contains a complex melodic line with many sixteenth notes and some slurs.

Tho, beyond Mea = sure, you share the Plea = sure;

that feels the Smart, that feels the Smart, you share the

Pleasure, you share the Pleasure, that feels the Smart, that

Adagio

feels, that feels the Smart; you share the Pleasure;

that feels the Smart. Da Capo

(The Intrigue) by way of Dialogue

Siciliana

Make haste, and away mine only Dear! make haste and away, a -

way, for, all at the Gate, your true Lover does wait; and I

Prithee make no delay.

1
O how shall I steal away my Love?
O how shall I steal away?
My Daddy is near, & I dare not for fear,
Pray come then another Day.

2
O this is the only Day my Love,
O this is the only Day!
I'll draw him aside, while you throw the Gates wide;
And then you may steal away.

3
Then Prithee, make no delay, dear Boy!
Then Prithee make no delay:
We'll serve him a Trick, for I'll slip in the Nick;
And to my true Love away.

4
O Cupid befriend this Loving Pair,
O Cupid befriend 'em, I pray!
May their Stratagem take, for thine own sweet sake;
And Amen! let all true Lovers say.

(A Reveille)
 Or Morning Call to the Bride & Bridegroom
 For 2 Voices

See! the Morning gives you Warning to suspend your dear Delight! See! the

See! the Morning gives you Warning to suspend your dear Delight! see! see! see the

Morning gives you Warning to suspend your dear Delight! Rise to

Morning gives you Warning to suspend your dear Delight, Rise, rise, rise to

Bless us, and Caress us! Cupid bids you quit the Fight.

Bless us, and Caress us! Cupid bids you quit the Fight, quit the

quit the Fight, quit the Fight; Cupid bids you quit the Fight.

Fight, quit the Fight, quit the Fight; Cupid bids you quit the Fight.

Happy Myrtillo

On a Grassy Pillow, the Youthfull Myrtillo, the Youthfull Myrtillo, Trans-
 -ported was laid; in his Arms a Creature, whose E'ery Feature, whose E'ery
 Feature for Conquest was made: to his Side he Clasp'd her, and
 Fondly Grasp'd her, and fondly Grasp'd her, while she Cry'd Oh Dear! Oh
 Dear Myrtillo! had I known your will Oh! had I known your will Oh! I'd never come here.

Streams gently flowing,
 And Zephyr blowing, & Zephyr &c
 Ambrosial Breeze;
 A Swain admiring,
 And all Conspiring, & all &c
 The Charmer to please:
 The dear Nymph Complying,
 No more denying, no more &c
 A Silent Grove;
 Oh blest Myrtillo!
 You may if you will O, you &c
 Be happy as Jove.

Now the Devill's in it
 If such a Minute, if such &c
 The Shepherd could lose;
 No, no, no Myrtillo
 Has better Skill O, has &c
 His Moments to Chuse:
 The delightfull Treasure,
 Of Love & Pleasure, of Love &c
 He boldly seiz'd!
 And like Myrtillo,
 He had his fill O, he had &c
 Of what he pleas'd.

The Precaution) in French & English

Gardez vous bien, ber = gere! de vous laisser Charmer:

de vous laisser Charmer: Conservez L'art de Plaire,

Fuyez celui d'aimer, fuyez celui D'aimer!

*L'Amour est un Martire,
Lui ternit les Appas,
Lui ternit les Appas:*

*Souffrez que Lon soupirent,
Mais ne soupirez pas,
Mais ne soupirez pas.*

O Nymph divinely Charming, take heed thou art not Charmid,

take heed thou art not Charmid! Be still all Hearts a = larming,

but never be Alarmid, no never be Alarmid.

*Love is a fatal Anguish,
Tis Youth & Beauties Bane,
Tis Youth & Beauties Bane;*

*Let all Men for you Languish,
But neer Regard their Pain,
No neer Regard their Pain.*

The Jolly Bacchanal

Come all ye Jol

ly Bacchanals, that Love to Toppe good Wine, let us

Offer up a Hogs-head, unto our Masters Shrine, our Masters Shrine: Then

let us Drink, & never Shrink for I'll tell you the Reason why, 'tis a

Great Sin, 'tis a Great Sin, to Leave a House till we've Dra

nk the Cellar Dry. In Times of old I was a

Fool I drank the Water clear, but Bacchus took me from that

Rule he thought 'twas too severe: He fill'd a Goblet to the

Brim, & he bade me take a Sup, but had it been a Gallon Pot, by

Jo - - ve I'd tofs'd it up.

And ever since that happy Time, good Wine has been my

Chear; now nothing puts me in a Sworn, but Water, or Small Beer.

Then let us Tope about my Boys, and never Flinch nor Fly, but fill our

Skins brimfull of Wine, and Drain the Bottles Dry.

A Touch on the Times

A Merry Land by this Light, we Laugh at our own undoing, and
 Labour with all our Might, for Slavery and ruin. New factions we
 daily raise, new Maxims we're ever instilling, and him that to
 day we Praise, to Morrow's a Rogue & a Villain.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. Fingerings and ornaments are indicated by numbers 6, 5, #, and 7.

2
 The cunning Politician,
 Whose Aim is to gull the People,
 Begins his Cant of Sedition,
 With Folks have a care of the Steeple:
 The Populace this Alarms,
 They bluster, they bounce, & they vapour,
 The Nations up in Arms,
 And the Devil begins to caper.

3
 The Statesmen rail at each other,
 And tickle the Mob with a Story,
 They make a most damnable Pother,
 Of National Int'rest and Glory,
 Their Hearts they are bitter as Gall,
 Tho' their Tongues are sweeter than Honey,
 They don't care a Figg for us all,
 But only to finger our Money.

4
 If my Friend be an honest Lad,
 I never ask his Religion,
 Distinctions make us all mad,
 And ought to be had in Derision,
 They Christen us Tories and Whigs,
 When the best of em both is an Evil,
 But we'll be no Party Prigs,
 Let such Godfathers go to the D—l.

5
 Too long have they had their Ends,
 In setting us one against t'other,
 And sowing such strife among Friends,
 That Brother hated Brother,
 But we'll for the future be wise,
 Grow sociable, honest and hearty,
 We'll all their Arts despise,
 And laugh at the Name of a Party.

CANTATA

Recit:

I go to the Elifian Shade where Sorrow ne'er shall wound me,

where nothing shall my rest invade, but Joy shall still surround me.

Aria Allegro #

I fly - - - from

Celia's cold disdain, from her disdain, I fly - - -

She is the Cause of all my

Pain, for her alone I die, I die, I die, I die.

Recit:

Her Eyes are Brighter than the Midday Sun when he but half his

Radiant Course has run when his Meridian Glories Gay - - - - - ly shine and

Gild all Nature with a Warmth Divine

Aria Lento

See yonder Rivers flowing Tide ^{ch} w. now so full so full appears ^{ch} w. now so full so

full appears those Streams that do so sweetly Glide those Streams y

do so sweetly Glide are no - - - - - thing no nothing but my Tears

Recit:

There have I wept till I cou'd weep no more and Curs'd mine Eyes & Curs't mine

Eyes when they have shed their Store then like the Clouds that rob the Azure Main I've

Drai - - - - - n'd the

Flood to weep it back again. Aria Affettuoso

Pity my Pains ye Gentle Swains, gentle Swains

Pity my Pains, Pity my Pains Pity my Pains ye Gentle Swains

Vivace

Cover me with Ice and Snow cover me with Ice and Snow cover me w. Ice and

Snow I Burn - - - - - I Burn - - - - -

- - - - - I scorch I

scorch I Glow *Prettissimo*

Fu - ries tear me quick-ly bear me to the Dismal Dismal Shades below

Where Yelling and Howling & Grumbling & Growling strike our Ears with

Horrid Woe Horrid Woe Hissing Snakes Fiery Lakes were a

Pleasure and a Cure Not all the Hells where Pluto dwells can give such

Pains as I endure To some Peaceful Plain con =

=vey me on a Mossy Carpet lay me Fan me with am =

= brofial Breeze let me Die let me Die Die

Die and so have Ease

Songs in Harlequin Doctor Faustus

The Words by M^r Booth

Recit

Immortal Powrs! who favour Humane Race, You who the

Various Seasons kindly bless, Appear! Let Mirth & Musick fill the Skies,

while from below their gladson songs arise; The Earth from Magick's

Cursed Pow'r is free, and Heav'n it's self Joyns in their Jubilee.

Aria Vivace

tr

Celestial Pow'rs Celestial Pow'rs Haste haste a -

Sym
 -way Haste haste haste away Haste away

Sym
 Haste away Haste haste away Celestial

Sym
 Pow'rs at Phæbus call

at Phæbus call who rules the Day haste haste away *Symphony again*

Peace and Joy Peace and Joy Peace and Joy on Earth re-

-store the Great Enchanter the Great Enchanter is no more

no no no more no no no more *Da Capo*

Flauti unisoni

Aria Affettuoso

Haste O

Beauteous Queen of Night - with thy Silver Crescent bright thy lucid Charms ob

scure no more th' Enchanter now has lost his Pow'r

Crown our Joys Celestial Queen Crown our Joys Ce

lestial Queen appear and grace the Sacred Scene appear - - appear

Appear and grace the Sacred Scene Da Capo

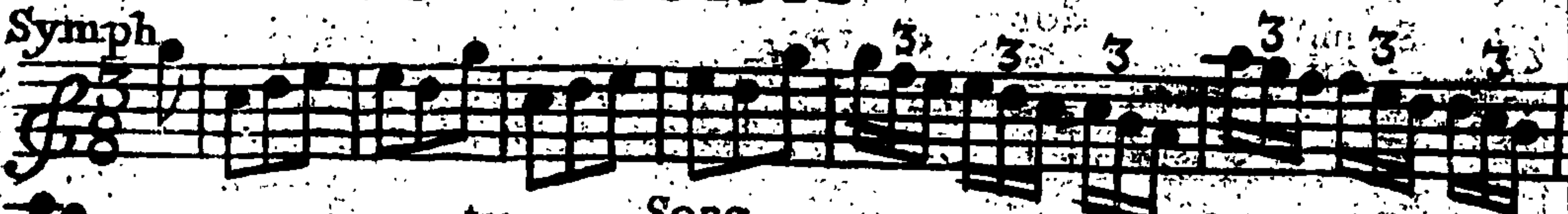
FINIS.

The Song Part Transposed

FOR THE FLUTE

The Groves
The Plains

Symph



tr Song



tr Symp



tr

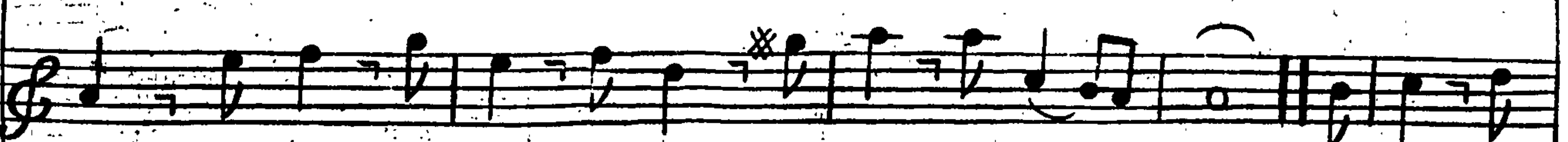
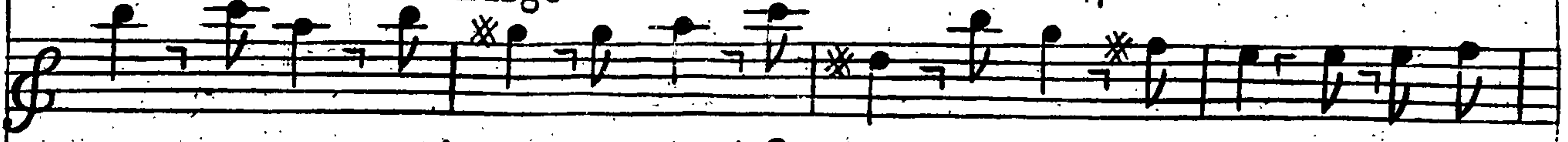


Yes I will
Leave you &c

tr

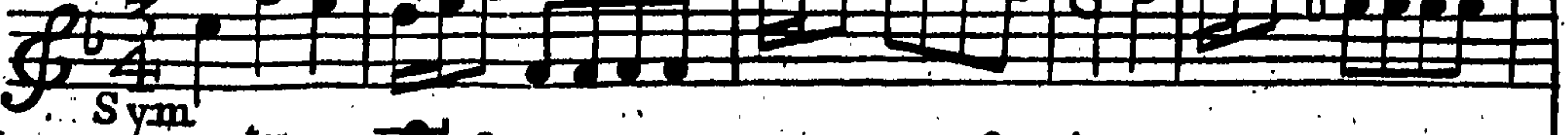


Largo



Turn Turn
Again &c

Allergro



Sym

tr



tr Song



Sym

tr



tr Song



FOR THE FLUTE

Sym Song Sym Song

tr tr tr tr

tr tr

Sym tr

tr tr

tr tr

Da Capo

This is the Day

Sym Song

tr

tr

tr

tr

tr

Puffs of Glass &c

D C

FOR THE FLUTE

O Mare
O Mare

Musical score for the piece "O Mare". It consists of five staves of music in G major and 4/4 time. The notation includes various rhythmic values, slurs, and trills. The tempo marking "Adag." is present in the third staff. The piece concludes with a double bar line and the letters "DC".

Hunting
Song

Musical score for the piece "Hunting Song". It consists of seven staves of music in B-flat major and 3/4 time. The notation includes various rhythmic values, slurs, and trills. The word "Cho" is written above the first and fifth staves. The piece concludes with a double bar line and the letters "DC".

*Turn Turn
Away &c*

Musical score for the piece "Turn Turn Away &c". It consists of six staves of music. The first staff is the melody, starting with a treble clef and a 2/4 time signature. The subsequent five staves are accompaniment, with the first four in treble clef and the fifth in bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (tr.). There are also asterisks (*) and a double bar line with "DC" (Da Capo) marking the end of the piece.

*Make haste
& Away*

Musical score for the piece "Make haste & Away". It consists of two staves of music. The first staff is the melody, starting with a treble clef and a 2/8 time signature. The second staff is the accompaniment, also in treble clef. The score includes eighth and sixteenth notes, rests, and trills (tr.). There are asterisks (*) and a double bar line with "DC" (Da Capo) marking the end of the piece.

*See the
Morning*

Musical score for the piece "See the Morning". It consists of two staves of music. The first staff is the melody, starting with a treble clef and a 3/4 time signature. The second staff is the accompaniment, also in treble clef. The score includes eighth and sixteenth notes, rests, and trills (tr.). There are asterisks (*) and a double bar line with "DC" (Da Capo) marking the end of the piece.

*On a grassy
Pillow*

Musical score for the piece "On a grassy Pillow". It consists of three staves of music. The first staff is the melody, starting with a treble clef and a 3/8 time signature. The second and third staves are accompaniment, both in treble clef. The score includes eighth and sixteenth notes, rests, and trills (tr.). There are asterisks (*) and a double bar line with "DC" (Da Capo) marking the end of the piece.

Adag:

FOR THE FLUTE

*O Nymph
&c*

Musical notation for the first piece, 'O Nymph &c'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The music features eighth and sixteenth notes, with a trill (tr) and an asterisk (*) marking specific notes. The second and third staves continue the melodic line with similar rhythmic patterns and trills.

*The Jolly
Bacchanal*

Musical notation for the second piece, 'The Jolly Bacchanal'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music is characterized by a lively, rhythmic melody with frequent eighth and sixteenth notes, often beamed together. Trills (tr) and asterisks (*) are used throughout to indicate specific performance techniques. The piece concludes with a double bar line and the word 'Fatti' written in a cursive hand.

FOR THE FLUTE

Musical staff 1: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 2: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

A Merry Land &c

Musical staff 3: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 5: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes.

Elisian Shades

Largo

Musical staff 6: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

I Go

Musical staff 7: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

I Fly

Musical staff 8: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

Largo

Musical staff 9: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

Her Eyes

Musical staff 10: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

Lento

Musical staff 11: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

See Yonder

Musical staff 12: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

Largo

Musical staff 13: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

There

Musical staff 14: Treble clef, 4/4 time signature. Contains a series of eighth and sixteenth notes, including a triplet of eighth notes and a trill (tr.).

FOR THE FLUTE

This musical score for flute consists of 13 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include:

- Pia* (Piano)
- Affettuoso* (Affectionately)
- Vivace* (Lively)
- Cover me* (A common flute technique)
- tr* (Trill)
- Prestissimo* (Very fast)
- Chries* (A specific performance instruction)
- Largo* (Slowly)
- Where* (A common flute technique)
- Presto* (Very fast)

The score features a variety of musical textures, including melodic lines, trills, and passages with repeated notes. The key signature changes from one sharp (F#) to one flat (Bb) during the piece.

*Celestial
Powers*

Musical score for 'Celestial Powers' in 3/4 time, featuring six staves of music. The notation includes various notes, rests, and trills. A double bar line is present in the third staff, and the piece concludes with a 'DC' (Da Capo) marking in the sixth staff.

*Waste
&c.*

Musical score for 'Waste &c.' in 3/4 time, featuring six staves of music. The notation includes various notes, rests, and trills. A double bar line is present in the second staff, and the piece concludes with a 'Da Capo' marking in the sixth staff.

Da Capo