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A collection of

*Favorite Songs*

and an *OVERTURE* adapted for the

*HARP S I C O R D*

Composed by

*R. Taylor*

Book 1<sup>st</sup>

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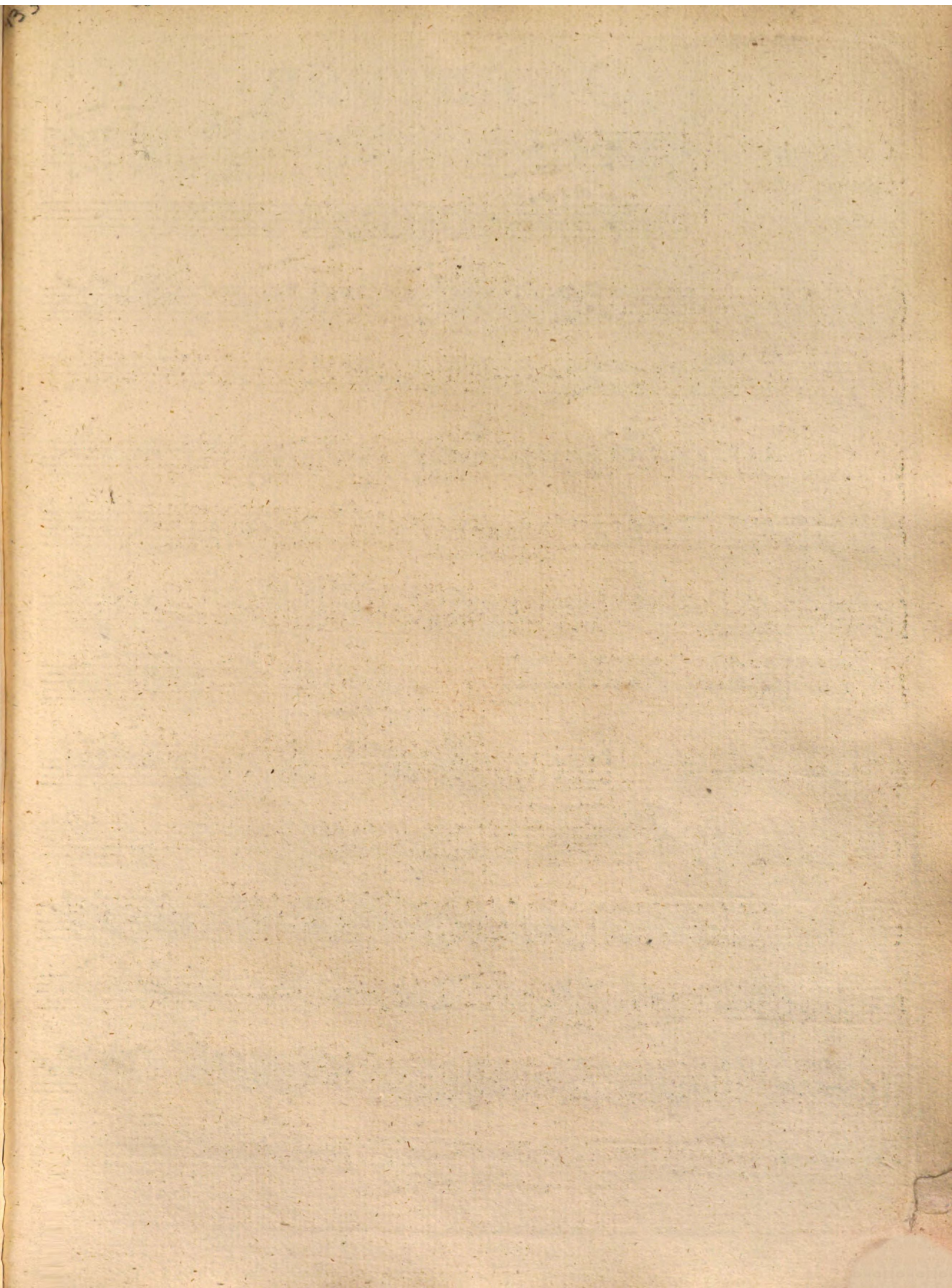
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N<sup>o</sup> 26 Cheapside & at Mr Taylor's in great Maddox Street  
Manover Square.*











# OVERTURE

ALLEGRO  
MODERATO

Oboe Soli

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line for Oboe Soli. The lower staff is in bass clef and contains a rhythmic accompaniment. The music is in 4/4 time and begins with a series of eighth and sixteenth notes.

tutti

Oboe Soli

tutti

The second system continues the musical piece. It features a 'tutti' marking at the beginning and another 'tutti' marking towards the end. The Oboe Soli part is indicated in the middle of the system. The notation includes various note values and rests.

tr

tr

tr

unis

The third system introduces trills, marked with 'tr' above the notes. The lower staff includes a 'unis' marking. The music continues with complex rhythmic patterns and dynamic markings.

P

F

P

F

The fourth system features alternating piano (P) and forte (F) dynamics. The notation includes various note values and rests, with some notes marked with a 'w' for a fermata.

P

F

P

F

The fifth system continues the alternating piano (P) and forte (F) dynamics. The notation includes various note values and rests, with some notes marked with a 'w' for a fermata.

P

F

P

F

The sixth system continues the alternating piano (P) and forte (F) dynamics. The notation includes various note values and rests, with some notes marked with a 'w' for a fermata.

P

F

P

F

The seventh system continues the alternating piano (P) and forte (F) dynamics. The notation includes various note values and rests, with some notes marked with a 'w' for a fermata.



4 7#

Oboe Soli

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. The key signature has one sharp (F#). The lower staff includes fingering numbers 4 and 7#.

tutti

Oboe Soli

This system contains the next two staves. The music continues with similar rhythmic complexity. The word "tutti" is written above the first staff. The lower staff includes fingering numbers 6 and 5.

3

*tr*

6 4 5 7

This system contains the next two staves. The music features a triplet of eighth notes in the upper staff. The word "tr" (trill) is written above several notes. The lower staff includes fingering numbers 6, 4, 5, and 7.

P F P F

5 6 7

This system contains the next two staves. The music features dynamic markings of piano (P) and forte (F) alternating. The lower staff includes fingering numbers 5, 6, and 7.

P F P F

6 4 3 4 3 5 4 3 2 4 7

This system contains the next two staves. The music features dynamic markings of piano (P) and forte (F) alternating. The lower staff includes a series of fingering numbers: 6, 4, 3, 4, 3, 5, 4, 3, 2, 4, 7.

6 5 6 6 5 6 4 4 3

This system contains the next two staves. The music continues with complex rhythmic patterns. The lower staff includes a series of fingering numbers: 6, 5, 6, 6, 5, 6, 4, 4, 3.

6 6 5 6 4 4 3

This system contains the final two staves of music on the page. The music concludes with a final cadence. The lower staff includes a series of fingering numbers: 6, 6, 5, 6, 4, 4, 3.







# A SCOTCH SONG

The Words by M<sup>r</sup>. Woty.

ANDANTE

## SONG

The musical score is written for voice and piano. It consists of seven systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'ANDANTE'. The lyrics are written below the vocal line. The piano part features various ornaments, including mordents and grace notes, and includes numerical figures such as '6 6565', '65 43', and '6 6'. The lyrics are: 'Sweet are the banks when Early Spring Perfumes the Plants and Scents the flow'rs Sym. Fragrant the Vi=let in its Bed and sweet -- the Herb -- age after show'rs Sym. Sweet is the soft the Sun = ny breeze that fans the Golden Orange Grove yet oh how swee = ter far -- than those the Kifses are of him I love.'

2

Sweet is the grain of Lavender,  
And sweet the Roses damask leaf;  
Charming the breath of Jessamin,  
And sweet the spicy myrtle sheaf:  
Grateful the blosom of the bean,  
The spotted Pink and Crimfon Clove;  
Yet Oh! how sweeter far than those,  
The Kifses are of him I love.



# THE LOVER OF FASHION

The Words by a Gentleman of Whitehaven.

## SONG II

MODERATO

6 - 6 6 7 7 3 6 6 5 6 6

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

6 7 6 6 6 6 7 7 3 6 6 5

While Courted by Dorus a Wealthy young swain of his Flocks and his Cattle Po

6 8 6 6 # 6 6 6 6 # 6 6

---ffest Sy: he swore tho' in freedom with all the gay Plain he only with me cou'd be Blesst He

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

only with me cou'd be Blesst He talkt of his

# 6 6 6 6 5 6 6 4 4

Wealth of his Wisdom and Health, and call'd Heav'n to Witnefs his Pafsion at Each



Wake and Each Fair he Escorted me there, But not like a Lover of Fafh ---

--- ion, But not like a Lover of Fafhion.

2

But Collin top full of his Quibbles and Jokes,  
 Makes Sonnets, and fimpers, and smiles;  
 He Copies they say, from the great Gentlefolks,  
 And learns all their Ogles and wiles:  
 The Goddeffs of Love, he calls from above,  
 To Witnefs, to Witnefs his Pafsion;  
 Without my complying, he Swears that he's dying,  
 And woos like a Lover of Fafhion.

## 3

So winning his looks, with fuch Langour he fighs,  
 With Each air, with Each motion he charms;  
 I affect to look Cool, but betray'd by my Eyes,  
 All vanquish'd, I fink in his arms:  
 Then Love be my guide, all Ills to decide,  
 Young Collin bids first for my Pafsion;  
 Ill Cast of all toying, Coquetting, and Coying,  
 And Wed with a Lover of Fafhion.



# NEVER DOUBT THAT I LOVE

The Words by M<sup>r</sup>. Woty

## SONG III

MODERATO

The musical score is written for voice and piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'MODERATO'. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano part includes various ornaments and fingerings, such as '6 4 5 6' and '6 5 4 3'. The score concludes with a double bar line and a repeat sign.

Doubt the Morning and Evening Dew, or the  
 blush of the Vermild Ey'd Rose, Doubt the Vilet so sweet and so blue or the fairness that  
 Lillies disclose: Doubt the Snow on the mount to be white, Doubt the Trees that you  
 see in the grove; Doubt the beams of the sun to be bright, --- But  
 oh never doubt that I Love.

Doubt the Music that strikes on your Ear,  
 Or the Vision so plain to your Eye,  
 Doubt the Chrystaline gem to be clear,  
 Or the Stars that Enlighten the Sky;  
 Doubt the Council of truth can betray,  
 Or Constancy's longing to Rove,  
 Doubt that wisdom, can lead you astray,  
 But oh, never doubt that I Love.



# A HUNTING SONG

The words by 9  
M<sup>r</sup> Toufey

## SONG IV

ALLEGRO

The musical score is written for two staves, Treble and Bass clef, in 3/4 time. It features a variety of musical notations including notes, rests, and ornaments. The lyrics are printed below the notes. The score is divided into several systems, each with a treble and bass staff. The lyrics are: "Hark! Hark the Joy Inspiring Horn, salutes the Ro...fy Rif...ing Morn and Eccho's thro. the dale and Eccho's thro. the dale with Clamorous Peals the Hills Refound the Hounds Quick scented scow'r y ground and snuff the fragrant gale and snuff the fragrant gale".

2 <sup>6 6 5</sup>/<sub>4 3</sub>  
Nor gate, nor Hedges, can Impede,  
The brisk High mett'd starting steed,  
The Jovial pack pursue;  
Like Lightning darting o'er the plains,  
The distant Hills with speed he gains,  
And sees the game in View.

3  
The path the timid Hare forsakes,  
And to the Copse for shelter makes,  
There pants awhile for breath;  
When now the Noise alarms her Ear,  
Her Haunts descry'd, her fate is near,  
She sees approaching death.

4  
Directed by the well known breeze,  
The Hounds their trembling Victim seize,  
She faints, she falls, she dies:  
The distant courfers now come in,  
And Join the loud Triumphant din,  
Till Eccho Rends the Skies.

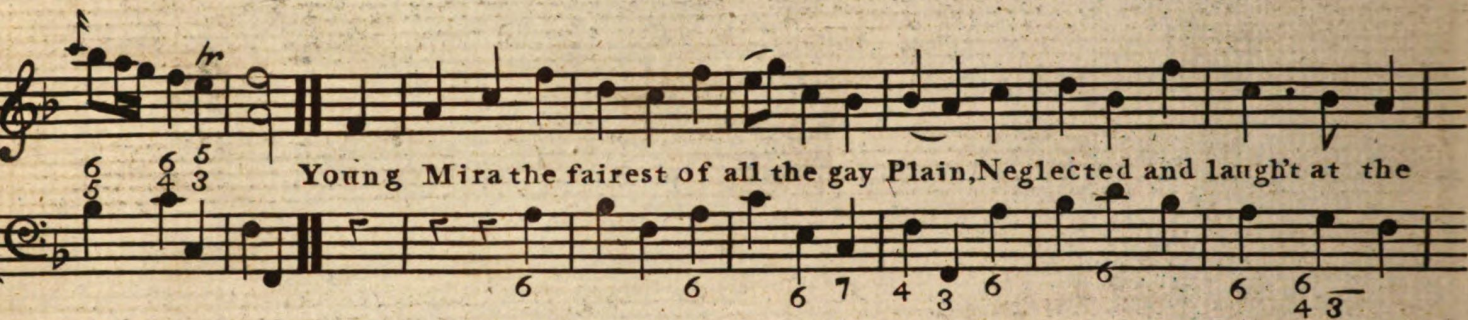


# WHAT WOU'D you be at

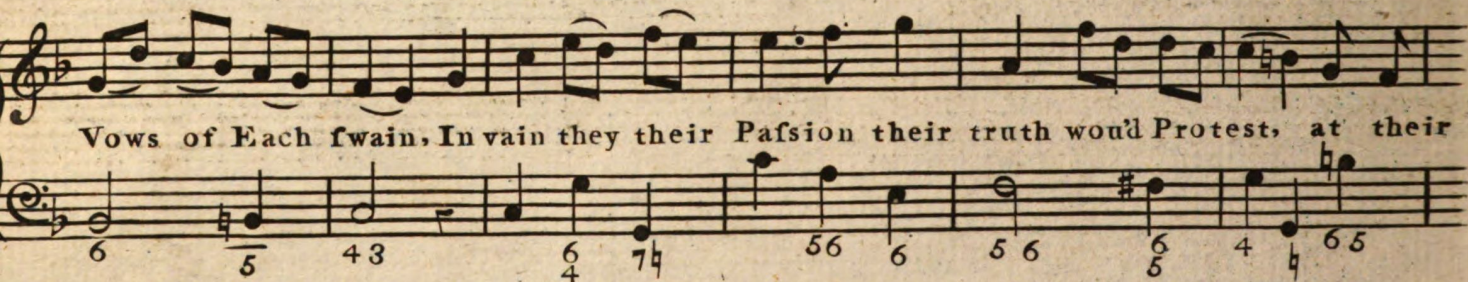
The words by M<sup>r</sup>. Toufey

## SONG V

MODERATO *h*



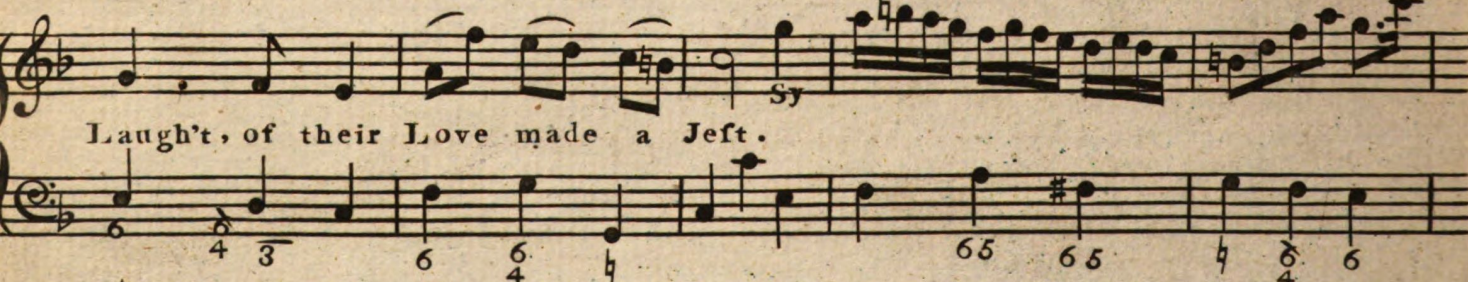
Young Mira the fairest of all the gay Plain, Neglected and laugh't at the



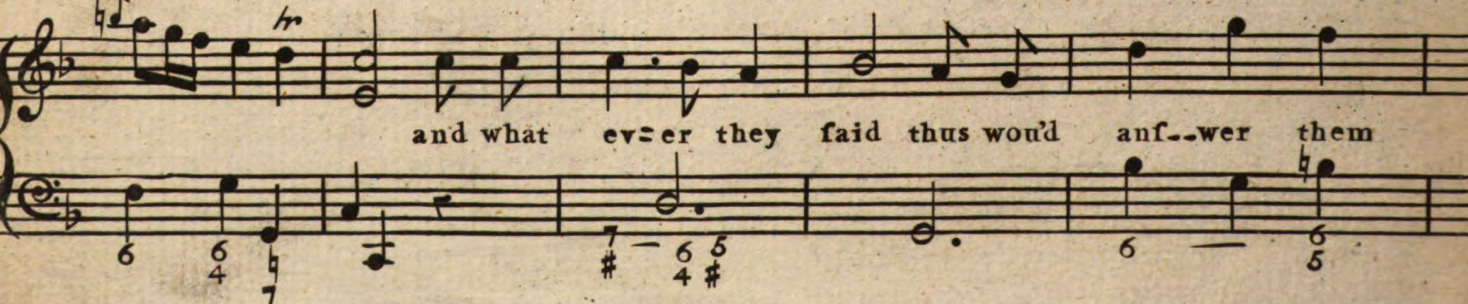
Vows of Each swain, In vain they their Passion their truth wou'd Protest, at their



suff'rings the Laugh't, of their Love made a Jest: at their suff'rings the



Laugh't, of their Love made a Jest.



and what ever they said thus wou'd answer them



Flat. Nay prithe leave fooling, what would you be at, Nay

Prithee leave fooling what would you be at.

Phillander the pride of the Village Esay'd,  
 And boldly declar'd, he would win the fair maid,  
 He talk't of her beauty her Charms and her wit,  
 To which all mankind must Undoubtedly submit;  
 Then whisper'd his love but she answer'd him flat,  
 What Nonfence is this fir, what would you be at?"

## 3

Yet at this not Repul'd he his Pafsion pursu'd,  
 For he found that the fair must with spirit be woo'd,  
 He hinted at marriage at Hymen's soft bands,  
 And beg'd that the priest might unite both their Hands;  
 She alter'd her Key from a Sharp to a flat,  
 And smiling said yes, nor ask'd what he'd be at?"

## 4

Quite Charm'd with her frankness hermein and her air,  
 Next morning to Church he attended the fair,  
 Where Hymen United their Hearts and their Hands,  
 And Join'd them for life in Connubial bands;  
 Her tongue keeps in tune not too sharp nor too flat,  
 She always is kind, nor ask's "what he'd be at?"



# SONG VI

ANDANTE

First system of musical notation, featuring treble and bass staves with notes and fingerings.

Flutes Octave higher:

Second system of musical notation, including treble and bass staves with notes and fingerings.

Third system of musical notation, including treble and bass staves with notes and fingerings.

Thro' the Cool Enamell'd Grove, Strephon walk'd in

Fourth system of musical notation, including treble and bass staves with notes and fingerings.

Flauto

Pen = five f state

Strephon walk'd in Pen = five

Fifth system of musical notation, including treble and bass staves with notes and fingerings.

f state, Soft a--round he chanc'd to move, Spy'd a tur--tle and-- his mate

Sixth system of musical notation, including treble and bass staves with notes and fingerings.

Gent = ly billing in their Nest coo = ing harm = less tales of Love He the



45

fno=wy fair Car=efs'd fix'd to him fhe fcorns to Rove Flauto

Fix'd to him fhe fcorns to Rove

Fix'd to him fhe fcorns to Rove

2

While the Swain with Rapture gaz'd !  
 On the faithfull Happy pair,  
 Tho' a different scene it rais'd,  
 Some Reflections on his fair:  
 Ah! how Constant say's the swain  
 Is the snowy feather'd throng;  
 I alas! must love in vain,  
 In vain I tune my am'rous song.

3

Did Florella but approve  
 Me to fill her snowy arms;  
 Strephon's gift shou'd be his love,  
 Her's would be her blooming Charms;  
 But alas! she flights her swain,  
 And his Pafsion still denies;  
 Come, florella, Ease my Pain,  
 Or th' Enamour'd Strephon dies.