

T W E L V E
very scarce
A R I E T T S
O R *Fifth*
B A L L A D S,
A N D T W O
C A N T A T A S.

COMPOSED BY
WILLIAM HAYES Bac. Mus.
Organist of Magdalen-College, Oxon.

O X F O R D,
Printed in the Y E A R, MDCCXXXV.

THE
ARRIETS
OR
BALLADS



AND
CANONICALS
COMPOSED BY
WILLIAM HAYES Esq. M.A.
Organist of Magdalen College, Oxon.

1793
Printed in the Year 1793

TO ALL

LOVERS of MUSICK,

Particularly Those who have so

Generously encourag'd This Work.

Gentlemen and Ladies,

THE following little Songs are for the most Part my earliest Attempts in Composition, and were originally intended only to please my Friends in private, in which succeeding much better than I could expect, I have been since prevail'd upon to make them Publick.

I am very sensible that these Trifles are not worth the Notice of those many excellent Judges in Musick that have honour'd me with their Subscription; therefore depend upon their Candour, and am with the utmost Gratitude

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W. H.

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As Sappho cross'd the dang'rous Sea &c

As Sappho cross'd the dang'rous Sea, in Pha...ons

fond pursuit, too sad to sing, too sad to play, she wept upon her Lute;

but when she wou'd her woes re-hearse how sweetly flow'd her Tongue,

her Lute inspir'd with tunes & verse, unthought she play'd & Sung.

(2)
*The Syrens left the fatal Rocks
 To hear the soft alarm
 Struck mute they shook their coral Locks
 Forgot themselves to charm.
 The Nymphs & Mermaids wak'd from sleep
 (Like Fairies in a Ring)
 In mantles green danc'd round y^e Ship,
 Then wept to hear her sing.*

(3)
*Thus Philomel perch'd on a Thorn,
 That pricks her warbling Breast,
 Chants all y^e night of Love forlorn
 The Thorn denies her Rest.
 To Sappho like the Nightingale,
 Soft sounds no Ease bestow
 Whilst Grief inspires y^e mournfull Tale
 The Tale renews her woe.*

Ye Virgin Pow'rs The Words by a Lady. ²

Handwritten musical score for 'Ye Virgin Pow'rs'. The score is written in two systems, each with a treble and bass clef. The first system contains the lyrics: 'Ye Virgin Pow'rs de-fend my Heart from Am'rous looks and smiles'. The second system contains the lyrics: 'From sawcy Love & ni-cer Art, which most our Sex be-guiles.' The music is in a 2/4 time signature with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments, along with some performance markings like asterisks and numbers (e.g., 6, 7, 5, 4, 3).

(2)

*From Sighs & vows & awfull fears,
That do to pittty move,
From Speaking Silence & from Tears,
Those Springs that water Love.*

(3)

*But if thro' passion I grow blind,
Let honour be my guide,
And where frail nature seems inclin'd
There place a guard of pride.*

(4)

*The Heart whose flames are seen tho' pure
Needs ev'ry virtues aid,
And She who thinks her self secure
The soonest is betray'd.*



On A Lady playing upon the Harpsicord³.

If Musick be the voice of Love what Mortal Ear's secure with

wife Ulysses I must sail or with his Friends endure Ah!

poor evasion of my fate I court her to be dumb whose

guilty Eyes have thousands slain as thousands hath her Tongue.

(2)

Absence the vulgar cure of Love
(A fruitless Balm) I try,
Absence may cure a slower flame,
Mine's too intense to die.
Return then Celia ease the smart
Your presence lately gave,
The same fair Hand that skill'd to wound,
The same fair Hand can save.

*A Lapland Song. Taken out of the Spectator.*⁴

Slow

The musical score consists of two systems of staves. The first system has a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The second system also has a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The lyrics are written between the staves.

THOU rising Sun, whose glad some Ray invites my Fair to ru=ral

Play, dispel the Mist & clear the Skies, & bring my Orra to my Eyes.

*Oh! were I sure ⁽²⁾ my Dear to view,
Id climb that Pine-Tree's topmost Bough,
Aloft in Air that quivering plays,
And round & round for ever gaze.*

*My Orra Moor, ⁽³⁾ where art thou laid?
What Wood conceals my sleeping Maid?
Fast by the Roots enrag'd I'll tear
The Trees that hide my promis'd Fair.*

*Oh! I cou'd ride the Clouds and Skies,
Or on the Raven's Pinions rise:
Ye Storks, ye Swans, a moment stay,
And waft a Lover on his way.*

*My Bliss too long my Bride denies,
Apace the wasting Summer flies:
Nor yet the wintry Blasts I fear,
Not Storms or Night shall keep me here.*

*What may for Strength with Steel compare?
Oh! Love has Fetters stronger far:
By Bolts of Steel are Limbs confin'd,
But cruel Love enchains the Mind.*

*No longer then ⁽⁷⁾ perplex thy Breast,
When Thoughts torment, the first are best;
'Tis mad to go, 'tis Death to stay,
Away to Orra, haste away.*

The Lass of Bromhall Green. 5

The Lass of Bromhall Green when coming from her Cow, drest

likethe Cyprian Queen Love triumph'd on her' Brow Her Pail sur-

pass'd a Crown, the rising Sun her Eyes Majestick Robes her

Gown a Goddess in disguise

(2)

*Her breath perfum'd the Air
Not Paradise so sweet,
Like shining Pearls her Hair,
As Indian Silks her Feet,
And when she sung my Ears
Were ravish'd with her Voice
The Musick of the Spheres
To hers was jarring noise.*

(3)

*I left her with regret
So gracefull was her mein
That I shall ne'er forget
The Lass of Bromhall Green.
Nor dare th'admiring Fops
Presume to court, for she
Must when the next life drops
The Landlords Heriot be.*

6 *The Garland in M^r Prior's Poems.*

The pride of ev'ry Grove I chose, the Violet sweet, & Lilly fair, the

da-pled Pink, & blushing Rose, to deck my charming Cloe's Hair.

At Morn'g Nymph vouch-saf'd to place up-on her brow the

various wreath, & Flow'rs less bloming y^e her Face, y^e scent less fragrant

than her breath.

(2)

*The Flow'rs she wore along the Day:
 And ev'ry Nymph & Shepherd said,
 That in her Hair they lookt more gay,
 Than glowing in their Native Bed,
 Undrest at Evening when she found
 Their Odours lost their Colours past,
 She chang'd her look & on the Ground
 Her Garland & her Eye she cast.*

(3)

7

*That Eye dropt sence distinct & clear,
As any Muses' Tongue cou'd speak;
When from its lid a pearly Tear
Ran trickling down her beauteous Cheek.
Dissembling what I knew too well,
My Love, my Life, said I, explain
This change of Humour: prythee tell:
That falling Tear—what does it mean?*

(4)

*She sigh'd; she smild: & to the Flowers
Pointing, the Lovely Moralist said:
See! Friend, in some few fleeting hours,
See yonder, what a Change is made,
Ah me! the blooming Pride of May,
And that of beauty are but one:
At Morn both flourish bright & gay,
Both fade at Evening, pale, & gone.*

(5)

*At Dawn poor Stella danc'd & Sung;
The Am'rous Youth around her bow'd;
At Night her fatal Knel was rung;
I saw & Kiss'd her in her Shroud.
Such as She is, who dy'd to Day;
Such I alas! may be to morrow;
Go Damon, bid thy Muse display
The justice of thy Cloe's sorrow.*

Ye Gentle Gales &c.

8

not too fast

Ye gentle Gales that fan the Air, & wa-nton in the flow-ry

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/8 time signature. The bass staff has a key signature of one sharp (F#) and a 3/8 time signature. The music is written in a simple, elegant style with many sixteenth and thirty-second notes.

piano

Grove, O whisper to my ab-sent fair, my Secret pain, my endless Love;

The second system of music continues the piece. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The music is marked 'piano'.

And at the breezy close of day, when she does seek some cool re-treat, throw

The third system of music continues the piece. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature.

Spi-cy O---dours in her way, & Scatter Roses at her feet.

The fourth system of music continues the piece. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The system ends with a double bar line and repeat dots.

(2)

That when she sees their colour fade,
And all their pride neglected lie,
Let it instruct the Lovely Maid
That sweets not gather'd timely, dye!
And when she lays her down to rest
Let some auspicious vision show,
Who 'tis that loves Corinna best,
And what for her I undergo.

The Stol'n Kifs. The Words taken out of y^e Spectator⁹.

Belinda, see from yon--der *Flowers* the Bee flies loaded
 to its Cell; Cell; Can you per-ceive what it de-
 -vours? are they im-pair'd in Show or Smell? are they im-
 -pair'd in Show or Smell? Smell?

(2)

The musical score is written in 3/8 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a bass line. The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and repeat signs. There are also some asterisks and numbers (1, 2) above certain notes, possibly indicating fingerings or specific performance instructions.

So, tho' I robb'd you of a Kifs,
 Sweeter than their Ambrosial Dew;
 Why are you angry at my Blifs?
 Has it at all impoverish'd you?

(3)

'Tis by this Cunning I contrive,
 In spite of your unkind Reserve,
 To keep my famish'd Love alive,
 Which you inhumanly would starve.

Cleon and Sylvia.

On the Bank of a River close under the shade, young

Cleon & Sylvia one Evening were laid; the Youth pleaded

strongly for proof of his Love, but Honour had won her his

flame to re-prove. On the prove She cry'd, where's the

Lustre, when Clouds shade the Sun, or what is rich

Nectar the Taste being gone 'mongst Flowers on the

Stalk sweetest Odours do dwell but if gather'd the

Rose it self loses the smell

(2)

Thou dearest of Nymphs, the brisk Shepherd reply'd,
 If e'er thou wilt argue, begin on Loves Side:
 In Matters of State let grave Reason be shown,
 But Love is a Power will be ruled by none;
 Nor Should a coy Beauty be counted so rare,
 For Scandal can blast both y^e Chast & y^e Fair:
 Most fierce are the Joys Love's Alembick do fill,
 And the Roses are Sweetest when put to y^e Still.



12

When Delia &c The Words by a Gentleman.

When Delia on the Plain appears aw'd by a thousand tender fears I
would approach but dare not move tell me my Heart if this be Love?

(2)

When e'er she speaks my ravish'd Ear
No other Voice but hers can bear,
No other Wit but hers approve,
Tell me my Heart if this be Love?

(3)

If she some other Swain commend
Tho' I was once his fondest Friend
That instant Enemy I prove
Tell me &c

(4)

When she is absent, I no more
Delight in all that pleas'd before,
The clearest Stream or Shady'st Grove,
Tell me &c

(3)

When Arm'd with insolent disdain
She seem'd to triumph o'er my Pain,
I strove to hate, but vainly strove,
Tell me my Heart if this be Love?

14
Hymn to Venus. The Words taken out of y^e Spectator.

Slow

O Venus Beauty of the Skies, to whom a thousand Temples rise,

gay.....ly false in gentle Smiles, full of Love perplexing wiles; wiles, O

Goddeſs! from my Heart re-move the wa.....ſting

Cares & Pa.....ins of Love O Love.

(2)

*If ever thou haſt kindly heard
 A Song in ſoft Diſtreſs preferr'd,
 Propitious to my tuneful Vow,
 O gentle Goddeſs! hear me now.
 Deſcend, thou bright, immortal Gueſt,
 In all thy radiant Charms confeſt.*

Thou once didst leave Almighty Jove,
 And all the Golden Roofs above:
 The Carr thy wanton Sparrows drew,
 Hov'ring in Air they lightly flew;
 As to my Bower they wing'd their Way:
 I saw their quiv'ring Pinions play.

(4)

The Birds dismist (while you remain)
 Bore back their empty Carr again:
 Then You, with Looks divinely mild,
 In ev'ry heav'nly Feature smild
 And ask'd, what new Complaints I made,
 And why I call'd you to my Aid?

(5)

What Phrenzy in my Bosom raged,
 And by what Cure to be asswaged?
 What gentle Youth I would allure,
 Whom in my artful Toils secure?
 Who does thy tender Heart subdue,
 Tell me, my Sappho, tell me who?

(6)

Tho' now he shuns thy longing Arms,
 He soon shall court thy slighted Charms;
 Tho' now thy Off'rings he despise,
 He soon to thee shall sacrifice;
 Tho' now he freeze, he soon shall burn,
 And be thy Victim in his Turn.

(7)

Celestial Vistant, once more
 Thy needful Presence I implore!
 In Pity come and ease my Grief,
 Bring my distemper'd Soul Relief,
 Favour thy Suppliant's hidden Fires,
 And give me All my Heart desires.

16 The Words taken out of M^r Travers's Poems.

CANTATA

I

Recit

Beneath this cool refreshing Shade by curling

Vines & Roses made, indulge, my fair, the soft Desire which Love & blooming

Youth which Love and blooming Youth inspire.

Aria

6 6 7 7 7 6 6 5 6

5 5 5 6 6 5

The

blushing Rose around thy Head shall here her sweetest Odours shed,

The blushing Rose around thy Head shall here her sweetest Odours

shed, the ma- - - - - nting Vine shall yield to you at

once her Shade at once her Shade and Nectar too:

The blushing Rose a-rou-nd thy

Head shall here her sweetest O-dours shed the mantling Vine shall yield to

piano *pianiss:* *poio piano*

you at once her Shade & Nectar too: the mantling Vine shall yield to

forte *piano* *for:* *pia:*

you at once her Shade & Ne-ctar too O come my Phyllis O come my

for: *pia:*

Phyllis, let us prove that we were only bo-----rnto Love that

we were on---ly born to Lo-----ve that

forte

we were on---ly born to Love.

Youth & Love are in their Prime im-prove my Fair, the

ha...ppy Time Love admits of no De-lay Time has Wings & hastes a-way

Dacapo

The Poet and the Rose. Taken out of M^r Gay's Fables.

Recit

CANTATA
II

As in the cool of early day a Poet sought the sweets of

May, the garden's fragrant breath ascends, & ev'ry stalk with odour bends. a rose he

pluck'd, he gaz'd, admir'd, thus sing.....ing as the Muse inspir'd.

Aria Andante

First system of musical notation, featuring treble and bass staves with various notes, rests, and ornaments. The time signature is 3/8.

Second system of musical notation, including treble and bass staves. Dynamic markings include *pia* and *forte*. The time signature is 3/8.

Rose my Chloe's Bosom grace

Third system of musical notation, including treble and bass staves with lyrics and dynamic markings. The time signature is 3/8.

Chloe's Bosom grace how hap-py happy shou'd I prove how hap-py happy

Fourth system of musical notation, including treble and bass staves with lyrics and dynamic markings. The time signature is 3/8.

shou'd I prove might I supply that envid place wth never fading Love

Fifth system of musical notation, including treble and bass staves with lyrics and dynamic markings. The time signature is 3/8.

Sixth system of musical notation, including treble and bass staves with dynamic markings. The time signature is 3/8.

6 6 5
6 3 4 3

pie:

Rose my Chloes Bosom

grace go Rose my Chloes Bosom grace how happy should I prove might

for:

I sup-ply that envyd place wth never fading Love

There Phenix like be-neath her eye in-volv'd in.

pie:

fragrance burn& die bu...rn& die There Phenix

like beneath her eye involv'd in fragrance burns die bu...

Adagio *forte*
rn & die & die

Violino unisoni
Know hapless flower that thou shalt find more fragrant Roses there I

see thy with ring Head re-clind with envy and despa...ir one

common Fate we both must prove you die with envy I with Love **Da Capo**

FINE.

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