

Eight
S. O. N. G. S.

Set to Music by

Joseph Harris

Organist,

of Ludlow.

Therrowgood Sculp. Cheapside

L O N D O N.

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To
the Right Honourable the
Countess of Down.

THE FOLLOWING SONGS


Are most Respectfully Inscribed

by her LADYSHIP'S,

most Obliged and

Obedient Servant,

Joseph Harris.



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SONG I.

Viol:1^o

Andante Allegro

Mezzo For

Viol:2^o

Viola.

Voce

Bafso

Musical score for the first system, including Violin 1, Violin 2, Viola, and Bass parts. The score features various musical notations such as triplets, slurs, and dynamic markings like 'For' and 'Pia'. The bass line includes fingerings like 6, 5, 3, 3, 3, 3, 6, 5, 4, 3.

Musical score for the second system, including Violin 1, Violin 2, Viola, and Bass parts. The score features various musical notations such as triplets, slurs, and dynamic markings like 'For' and 'Pia'. The bass line includes fingerings like 6, 5, 3, 3, 3, 3, 6, 5, 4, 3. The lyrics are: "born in vallies, Who would bid those scenes adieu? Strangers to the".

arts of ma_lice, Who would e_ever courts purfue_ _ _ _? Who would e_ _ _ _ ver

6 6 6 2 6 5 6 5 6

For Pia

For Pia

courts purfue? Malice ne_ver taugt to treasure,

6 5 6 For 6 6 5 6 Pia 8 8 6

For Pia

Cenfure ne_ _ _ ver taugt to bear: Love is all the fhepherd's pleafure; Love is all the

6 4 6 6 6 6 5 For 7 6 5 Pia Tafto Solo

For
damsel's care. Love is all the shepherds pleasure; Love is all the damsel's care.

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

For

For

For

For

For

(2)

How can they of humble station
Vainly blame the powers above?
Or accuse the dispensation
Which allows them all to love?
Love like air is widely given;
Power nor chance can these restrain;
Truest, noblest gifts of heaven!
Only purest on the plain!

(3)

Hark to yonder milk-maid singing
Cheerly o'er the brimming pail;
Cowslips all around her springing
Sweetly paint the golden Vale.
Never yet did courtly Maiden
Move so sprightly, look so fair;
Never breast with jewels laden
Pour a song so void of care.

(4)

Would indulgent heav'n had granted
Me some rural damsel's part!
All the empire I had wanted
Then had been my shepherd's heart.
Then, with him, o'er hills and mountains,
Free from sorrow, might I rove:
Fearless taste the crystal fountains;
Peaceful sleep beneath the Grove.

SONG II.

Corno
1^{mo} e 2^o

Musical staff for Horns 1 and 2. The staff is in D-flat major (two flats) and common time. It begins with a *Pia* dynamic marking. The melody consists of quarter and eighth notes. A crescendo (*Cres.*) and fortissimo (*For.*) marking are placed over the second measure.

Viol: 1^{mo}

Musical staff for Violin 1. It begins with a *Pia Softenuto* dynamic marking. The melody is more active, featuring sixteenth and thirty-second notes. A crescendo (*Cres.*) and fortissimo (*For.*) marking are placed over the second measure.

Viol: 2^o

Musical staff for Violin 2. It begins with a *Pia Softenuto* dynamic marking. The melody is similar to Violin 1 but with some differences in phrasing. A crescendo (*Cres.*) and fortissimo (*For.*) marking are placed over the second measure.

Viola.

Musical staff for Viola. It begins with a *Pia Softenuto* dynamic marking. The melody is similar to Violin 1. A crescendo (*Cres.*) and fortissimo (*For.*) marking are placed over the second measure.

Baffo

Musical staff for Bass. It begins with a *Pia Softenuto* dynamic marking. The melody is similar to Violin 1. A crescendo (*Cres.*) and fortissimo (*For.*) marking are placed over the second measure. Fingering numbers (6, 5, 6, 6) are written below the staff.

Musical staff for Piano. It begins with a *Pia* dynamic marking. The accompaniment consists of quarter and eighth notes. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Violin 1. It begins with a *Pia* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Violin 2. It begins with a *Pia* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Piano. It begins with a *Pia* dynamic marking. The accompaniment consists of quarter and eighth notes. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Bass. It begins with a *Pia* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated. Fingering numbers (6, 4, 3, 5, 6, 6, 4, 3) are written below the staff.

Far in the winding Vale re-tir'd, A peerless bud I found; And shadowing rocks; and

Musical staff for Piano. It begins with a *For* dynamic marking. The accompaniment consists of quarter and eighth notes. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Violin 1. It begins with a *For* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Violin 2. It begins with a *Pia* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated.

Musical staff for Piano. It begins with a *Pia* dynamic marking. The accompaniment consists of quarter and eighth notes. A section marked with a repeat sign (*§.*) is indicated.

woods conspir'd To fence her beauties round.

That nature in fo

Musical staff for Bass. It begins with a *Pia* dynamic marking. The melody is similar to the previous section. A section marked with a repeat sign (*§.*) is indicated. Fingering numbers (6, 4, 5, 6, 7, 5, 6, 4, 5) are written below the staff.

For

Pia

Un poco più Andante

Viol. 1.^o

Viol. 2.^o

Viola.

Voce

Basso

Pia

Struck with her charms and gen-tle truth, I clas'd the con-stant

Pia 6 4 $\frac{7}{3}$ $\frac{5}{3}$ 6 6

fair; To her a-lone I gave my youth, And vow my fu-ture

6 5 4 3 6 6 6 4 5

Cor. 1.^o For

Cor. 2.^o

For

Pia

care. And when this vow shall faithless prove, Or

For

Pia 6 6 4 5 6 6 5 6 5 4 3

Pia

I those charms forego; The stream that saw our tender love, That stream shall cease to

6 4 5 3 6 7 6 4 5 3

For

Pia Cres il For

flow.

Pia Cres il For

6 7 6 4 5 3

Pianiss^o Mez Pia Pia

faltering ac_cents spoke my fear, That FLA-VIA might not prove sincere. While

Pianiss^o Mez.Pia

faltering ac_cents spoke my fear, That FLA-VIA might not prove fin_cere.

Pia

For

For

(2)

Of crops destroy'd by vernal cold,
 And vagrant sheep that left my fold:
 Of these the heard, yet bore to hear;
 And is not FLAVIA then sincere?

(3)

How chang'd by fortune's fickle wind,
 The friends I lov'd became unkind,
 She heard, and shed a generous tear;
 And is not FLAVIA then sincere?

(4)

Go shear your flocks, ye jovial swains,
 Go reap the plenty of your plains;
 Despoil'd of all which you revere,
 I know my FLAVIA'S love sincere.

SONG IV.

Viol:1º *Allegretto*

Viol:2º *Pia*

Baffo. *Pia*

6 6 6 6 3 6-5 6-5 9 8- 6- 9 8- 6 6

4 3 3 b4 3 3 5 4 3 6 6

For

For

Sweet are the banks, when Spring perfumes The

3 7 5 6-7 5 6 6 3 7 5 6 4

5 3

♩. V.1º

♩. V.2º

♩. Pia 6 6 3 6 6

verdant plants, and laugh-ing flowers; Fragrant the vio-let, as it blooms, And

3 6 5 6 6 5 6

4 3 6

For

For

Pia

sweet the bloffoms af-ter showers. Sweet is the foft, the

5 6 6 5 4 3 For Pia 6 7 6

fun-ny breeze, That fans the golden or-ange grove; That fans the gol-den or-ange

7 9 8 6-6 6 5 6 5 6 6 6 6 6 5

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

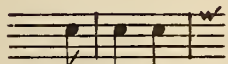
grove; But oh! how sweeter far than these Are the dear smiles of her I love. Are the dear - -

smiles of her I love.

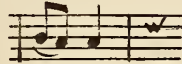
For

(2)

(3)



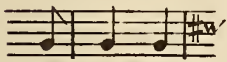
Ye roses! blushing in your beds,



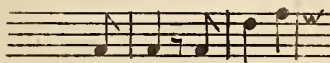
That with your odours scent the Air;



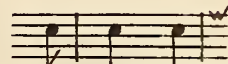
Ye lillies chaste! with silver heads
As my CLEOPAS bosom fair:



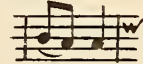
No more I court your balmy sweets;



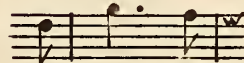
For I, and I alone, can prove,
How sweeter, when each other meets,
Are the dear smiles of her I love.



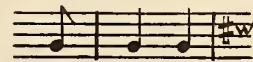
Her tempting Eyes my gaze inclin'd,



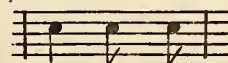
Their pleasing lesson first I caught;



Her sense, her friendship next confin'd
The willing pupil she had taught.



Should Fortune, stooping from her sky,
Conduct me to her bright alcove;



Yet, like the turtle, I should die,



Deny'd the smiles of her I love. Deny'd the

SONG V.

Viol:1^o *Larghetto ed Amoroſo* For *po* *Cres il* For

Viol:2^o For *po* *Cres il* For

Baffo *Po* For *po* *Cres il* For

8 6 5 6 6 6 5 For po Cres il 6 5 For 3
6 4 3 4 3

Po For *h* *S.V.1^o* *H^o V.2^o*

What Shepherd or Nymph of the

Po 6 6 5 3 For 6 6 5 3 *S.* *po* 8 6 5
6 4 3 4 3

Mez: For *po*

Grove, Can blame me for dropping a Tear, *po* Or lamenting a -

Mez: For 8 6 5 5 *po* 6 6 6 7 4 5 3 *h* 6 5 3
6 4 3 4 3

Mez: For *po* For

- loud as I rove, Since DELIA no longer is here!

Mez: For *Po* 6 5 3 For 6
7 6 6 4 5 2

Po

My Flocks if at random they fray What wonder, if she's from the plain? Her

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

Hand they were wont to o--bey; She rul'd both the Sheep and the Swain. For

6 6 6 5 4 3 6 6 6 5 4 3 For 7 6 6

(2)

Can I ever forget how we stray'd

O'er the Hill, thro' the Meadow and Grove;
Can I ever forget the dear Maid
When blushing she first own'd her love?

When she fear'd ev'n the Trees might reveal

What she scarce could to me tell alone.

But oh --! what a Change do I feel,

Now my lovely Companion is gone!

(3)

She was all my fond Wifhes could ask,

She had all the kind Gods could impart,
She was Nature's most beautiful Task,

The Despair and the Envy of Art:
In Her what is worthy to prize,
In all that is lovely was dress'd,

For the Graces where thron'd in her Eyes

And the Virtues all lodg'd in her Breast.

calm my Soul, When racking Thoughts did grieve me; Her Eyes my Trouble could controul,

And into Joy de-cieve me. And in-- to Joy decieve me.

Pia

Po

For

'Twas

(2)

Farewell ye Brooks, no more along
 Your Banks shall I be walking:
 No more you'll hear my Pipe or Song,
 Or dearest NANCY's talking.
 But I by Death an End will give
 To Grief, since we must sever:
 For who can after parting live,
 Ought to be wretched ever.

SONG VII

Viol. I.
e. 2^o

Viola

Basso

Lieto *Pia*

Cres. *il For*

6 7 6 3

6 6 5 6 6 5

4 3 6 4 3

My pipe-sounds a

6 6 5 6 6 5

4 3 6 4 3

cheerfuller note - - - , My crook is new garnish'd with flowers, This day to sweet

Pia M.V. Pia

6 M.V. Pia

Cres. il For Pia

thoughts I de__vote, Where bloffom the eglantine bowers. Just

Cres. il 6 5 For 6 5

4 3 4 3

M.V. Pia

now, as I walk'd thro' the grove, I met my dear DELIA there, I met my dear

Pia 6 5 4 3 Pia #

DELIA there, And told her a tale of my love - - -, Which she seem'd with soft pleasure to

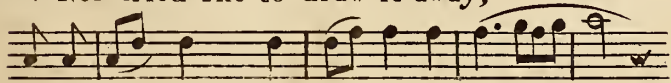
6 5 4 3

For hear.

For 6 5 7 4 3 6 5 4 3

(2)

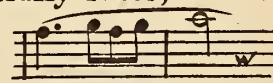
A blush, like the blush of the dawn,
 Stole over her beautiful cheek,
 Smiles, sweeter than infants new-born,
 Told, more than I wish'd her to speak.
 I stole from her hand a sweet kiss,
 Nor tried she to draw it away,



No description comes up to the bliss - - -
 That reigns in my bosom to day.

(3)

Methinks every Zephyr that blows
 Soft music conveys to my ear,
 Methinks every floweret that grows
 More blooming and fresh does appear.
 The birds tune their musical throats,
 And sing most delightfully sweet,



In soft and more delicate notes - - -
 Sweet Echo my sighs does repeat.

SONG VIII.

Viol:1^o *Allegro Moderato*

Viol:2^o

Baffo.

Pia *For* *Fortifs^o*

For *Pia* *For* *Fortifs^o*

SHEPHERD, wouldst thou e'er ob-tain Pleasure un-al-loy'd with pain?

For *Pia* *For*

For Joy that suits the ru-ral sphere? Gen-tle shep-herd, lend an ear.

For *Pia* *For*

For *Pia*

Learn to re-lish calm delight,

For *Pia*

Verdant vales and fountains bright; Verdant vales and fountains bright;

Trees that nod on floping hills, Caves that echo tinckling rills.

Caves that echo tinckling rills.

(2)

If thou can't no charm disclose
 In the simplest bud that blows,
 Go, forfake thy plain and fold,
 Join the crowd, and toil for gold.
 Tranquil pleasures never cloy;
 Banish each tumultuous joy:
 All but love — for love inspires
 Fonder wishes, warmer fires.

(3)

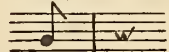
Love and all it's joys be thine —
 Yet ere thou the reins resign,
 Hear what reason seems to say,
 Hear attentive, and obey.
 "Think not she, whose empty pride
 Dares the fleecy garb deride,
 Think not she who, light and vain,
 Scorns the sheep, can love the swain.

(4)

"Artless deed and simple drefs,
 Mark the chosen shepherdes;
 Thoughts by decency contrould,
 Well conceiv'd, and freely told!
 Generous pity prone to figh
 If her kid or lambkin die —
 Let not lucre, let not pride
 Draw thee from such charms aside.

(5)

"See, to sweeten thy repose,



The blossom buds, the fountain flows;
 Lo! to crown thy healthful board,
 All that milk and fruits afford.
 Seek no more — the rest is vain;
 Pleasure ending soon in pain:
 Anguish lightly gilded o'er:
 Close thy wish, and seek no more." *Fine*

