

Castle Grant.

SIX SONGS

Compos'd for the Temple of
Apollo

To which is added

A favourite Cantata
Set to Musick by

M^r. Cha. Burney

Opera II. Lib. I.

London Printed for and sold by J. Oswald at his Musick shop in
S^t. Martin's Church-yard in the Strand.

Of whom may be had just publish'd,

*{ Six Sonatas for two German Flutes by Sig.^r. }
Giuseppe S^t. Martini of London.*



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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 James Oswald of Saint Martins Church Yard in the Strand, London, Music-Master hath, by his Petition, humbly represented unto Us, that he has composed and employed others to compose two Operas of Vocal and Instrumental Music, intituled, *The Temple of Apollo*, in order to be printed and published; And whereas the said Petitioner, in order to the ascertaining and securing his Property therein, hath humbly prayed Us to grant him Our Royal Privilege and Licence for the sole Printing, Publishing, Vending and Selling the same, for the Term of Fourteen Years, according to the Statute in that Case made and provided; We, being willing to give all due Encouragement, to Arts and Sciences, 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 & provided) grant unto him, the said James Oswald, his Heirs, Executors, Administrators and Assigns, Our Royal Privilege and Licence, for the sole Printing, Publishing, Vending and Selling the said Operas, for the Term of Fourteen Years, to be computed from the Day of the Date hereof, strictly forbidding all Our Subjects within Our Kingdoms and Dominions, to reprint or abridge the same, in the like or any other Size, or manner 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 James Oswald, his Heirs, Executors, Administrators and Assigns, under their Hands and Seals, first had and obtained, 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 be render'd to Our Pleasure herein declared.

Given at Our Court at Kensington;

The 23^d Day of October 1747 in the Twenty First Year of Our Reign.

By His Majesty's Command

Holles Newcastle

Beauty and Musick

Set by
M^r Rameau

Affettuoso

Ye Swains, whom radiant Beauty moves, or Musicks

Art with Sounds Divine; Think how the rapt'rous Charm im-

-proves, where two such Gifts Ce-lestial join, Think how the rapt'rous

Charm improves where two such Gifts Ce-lestial join.

Where Cupid's Bow and Phebus Lyre
In the same pow'rful Hand are found,
:S: Where lovely Eyes inflame Desire, :S:
While trembling Notes are taught to wound.

Enquire not who's the matchless Fair,
That can this double Death bestow,
:S: If young Harmonia's Strains you hear, :S:
Or view her Eyes too well you'll know.

The Invitation

The Words by the late M^r Thomfon

Andante

Come dear *Am-an-du* quit the Town, and to the

Rural Ham-lets fly Symp. Be-hold the

Wint'ry storms are gone, a gentle Radiance glads the Sky. A gentle

Radiance glads the Sky. Sym.

2
Come let us mark the gradual Spring,
How peeps the Bud the Blossom blows,
Till *Philomel* begin to sing,
§ And perfect May, to swell the Rose. §

3
Let us secure the short Delight,
And wisely crop the blooming Day
For soon too soon it will be Night
§ Arise my Love and come a way. §

The bashful Lover

Sym:
Moderato

Sweet Tyrant Love, but

hear me now, and cure while young the pleasing Smart. Or

rather aid my trembling Vow, And teach me to re-veal my Heart and

teach me to re-veal my Heart

2
Tell her whose goodnefs is my Bane,
Whofe Looks have fmild'd my peace away,
Ah! whifper how fhe gives me Pain,
While undefigning frank & gay.

3
'Tis not for common Charms I figh,
Nor what the Vulgar, Beauty call;
'Tis not a Lip, a Cheek, an Eye,
But 'tis the Soul that lights them all.

4
For that I drop this tender Tear,
For that I breathe this artlefs Moan,
Oh! whifper Love into her Ear,
And make the bashful Lover known.

For the German Flute

mod.
Sym.
Song

The Words from Roderick Random

Set by M^r. Ofwald.

mod.^o Thy fa-tal Shafts un-erring

move, I bow before thine Altar Love, I feel thy soft re-fist'less Flame, Glide swift thro' all my

vi-tal Frame! For while I gaze my Bo-som

glows, My Blood in Tides, impetuous flows, My Blood in Tides im-petuous flows, Hope,

Fear and Joy al-ternate roll, And Floods of Transports whelm my Soul! And Floods of Transports

whelm my Soul

My faltering Tongue attempts in vain,
 In soothing murmurs to complain;
 My Tongue some secret Magick ties,
 My murmurs sink in broken Sighs!
 Condemn'd to nurse eternal Care,

:S: And ever drop the silent Tear; :S:
 Unheard I mourn, unknown I sigh,
 :S: Unfriended live, unpitied die. :S:

Mira

Sym.
Amoroso When *Mira*

Arm'd with Frowns her Brow, in spite of Love in Reason's Spite, Pride steeld my Heart &

Scorn'd to Bow, but now her smiles un-man me quite:

Give me a-gain those cloudy Skies, that skreen'd me from the piercing Ray give

me again those cloudy Skies, that skreen'd me from the piercing Ray that skreen'd me from the

piercing Ray *Sym.* Veil *Mira* those be-witching Eyes that steal my Soul & Sense a-

-wa -y veil *Mira*

those be-witching Eyes that steal my Soul & Sense away.

The Adieu

{The Words by}
{M^r Smollett}

Amoroso

dieu the Streams that smoothly flow, Ye vernal Airs that softly blow, Ye Plains, by blooming
Spring ar-rayd, Ye Birds that warble thro' the Glade, Ye Birds that warble thro' the
Glade. *ff* Un-hurt from you my Soul could fly,
Nor drop one Tear, Nor heave one Sigh, but forc'd from *Celias* Smiles to part, All Joy de-
ferts my drooping Heart, All Joy de-ferts my drooping Heart.

O fairer than the rosy Morn,
When Flow'rs the dewy Fields adorn,
Unfully'd as the genial Ray:
:S: That warms the gentle Breefe of May; :S:
Thy Charms divinely sweet appear,
And add new Splendour to the Year;
Improve the Day with fresh Delight,
:S: And gild with Joy the dreary Night. :S:

The despairing Shepherd

A CANTATA

The Words by Mr. Gay.

Recit.

Viol. 1^{mo}

Viol. 2^{do}

Viola

Voce

Basso

pia.

pia.

pia.

The Sun was sunk beneath the Hills, The western Clouds were edg'd with Gold; the

pia.

for.

for.

for.

Sky was clear, the Winds were still, The Flocks were penn'd with — in their Fold:

for.

pia.

for.

pia.

pia.

for.

When from the silence of the Grove, poor Damon thus despair'd of Love.

pia.

for.

con Sordini

And.^{te}

Largo

Viola col Basso

Fingering: 76 5 4 3 - 6 76 4 3 - 6 76 - 4 5 6

pia.

pia.

Who seeks to pluck y'

for. pia. *for. pia.*

fragrant Rose, from the bare Rock or oozy Beach; Who from each barren Weed that grows, Ex

for. *pia.*

for. *pia.*

pects the Grape and blushing Beach. With equal faith may

hope to find the Truth of Love in Womankind, with equal Faith may hope to find, the

Truth of Love, in Womankind, the Truth of Love in Wo - mankind

I have no Flocks nor fleecy Care,
 No Fields that shine with golden Grain,
 Nor Meadows green nor Gardens fair,
 A Virgin's venal Heart to gain;
 Then all in vain my Sighs wou'd prove.
 For I alas! have nought but Love.

How wretched is the faithful Youth,
 Since Women's Hearts are bought and sold;
 They ask not Vows of sacred Truth,
 When e'er they fight, they fight for Gold;
 Gold can the Frowns of Scorn remove,
 But I alas! have nought but Love.

To buy the Gems of India's Coast,
 What Wealth what Riches can suffice?
 But all their Fire, can never boast,
 The living lustre of her Eyes;
 For there the World too cheap wou'd prove.
 But I alas! have nought but Love.

Senza Sord: ma pia.

*Violini
unisoni*

Voce

Basso

Allegro

Oh! *Sylvia* fi - nce nor Gems, nor Oar, Can with thy brighter

felf com - pare, con - fi - der that I proffer more (more fel - dom found) a

Heart sincere, (more fel - dom found) a Heart sincere,

Let Treafure meaner Beau - ties move Who pays thy Worth muft pay in

Love who pays thy Worth muft pay in Love who pays thy Worth muft

The musical score consists of three systems. Each system includes a Violini unisoni part (top staff), a Voce part (middle staff), and a Basso part (bottom staff). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro'. The lyrics are written under the vocal line. The piano accompaniment includes figured bass notation (numbers 1-7) and various musical markings such as 'pia.' (piano) and 'for.' (forte). The score ends with a double bar line and repeat signs.

pay in Love who pays thy Worth must pay in Love who pays thy Worth must

6 7 4 3 6 6 4 3 9 8

pay in Love Let Treasure mean er Beauties move who pays thy Worth must

6 7 7 4 6 6 5

pay in Love must pay

4 4 6

must pay in Love Let Love who pays thy Worth must

7 6 5 - 5 4 3 9 3 7

1st 2^d 1st 2^d

Adu.^o *Udu.^o*

pay in Love.

4 6 6 6 5 6 6 7 7 6 6

for. All.^o *for. All.^o*

{For two German Flutes}

Thy fatal Shafts

Flauto 1^{mo} *Sym* *Moderato* *Song*

Flauto 2^{do}

Beauty and Musick

Affetuoso *Sym.* *Song* *Sym.*

Mira

1 *mo*

Amoroso

2 *do*

Sym.

Pia *Sim* *Song*

Sym

Song *Sy*

The Invitation

1 *mo*

Andante

2 *do*

Sym.

Sym.

