

Richard  
M. 10127

M<sup>r</sup> Hen<sup>r</sup>. Purcell's  
*Favourite Songs*  
*out of his most celebrated*  
ORPHEUS BRITTANICUS  
*and the*  
*rest of his Works*  
*the whole*  
*fairly Engraven and*  
*carefully corrected*

London Printed for & sold by In<sup>o</sup>. Walsh Serv<sup>t</sup>. to his Majesty at the  
Harp & Hoboy in Catherine Street in the Strand: and In<sup>o</sup>. & Joseph Hare  
at the Viol & Flute in Cornhill near the Royal Exchange

*A Catalogue of M<sup>r</sup> Henry Purcells Songs  
Single Songs* *1695.*

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*A Catalogue of Vocal Musick and the best Editions  
which may be had where these are sold*

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| The Opera Grifelda | M <sup>r</sup> Eccles's Songs                 |
| Floridant          | M <sup>r</sup> Weldons Song & Anthem          |
| Astartus           | D <sup>r</sup> Pepuschs Venus & Adonis        |
| Rinaldo            | D <sup>r</sup> Pepuschs two books of Cantatas |
| Namitor            | M <sup>r</sup> Galliards Cantatas             |
| Narcissus          | M <sup>r</sup> Haydens Cantatas               |
| Crossus            | Cantatas by Several Authors                   |
| Armentus           | M <sup>r</sup> Dufseys Song                   |
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| Almahide           | The Judgment of Paris                         |
| Antiochus          | Drinking Songs                                |
| Hamlet             | Comical Songs                                 |
| Etearco            | Scotch Songs                                  |
| Pyrrhus            | A Book of Catches                             |
| Clotilda           | M <sup>r</sup> Vanbrughes Songs               |
| Calypso            | M <sup>r</sup> Careys Songs                   |
| Camilla            | M <sup>r</sup> Graves's Songs                 |
| Thomyris           | Additional Songs in Thomyris                  |
| Loves Triumph      | Anthems by Several Authors                    |
| Arfinoe            | Monthly Songs by all masters                  |
| Rosalind           | Acis & Galatea                                |
| Temple of Love     | Crispus & Muzio Scavola                       |
| Otho               |   |





A Song sung by Mrs Alvir in the Play call'd Tyrannick -  
Love or the Royall Martyre set by Mr Henry Purcell

Ah! how sweet. Ah! how sweet. how sweet it is to Live; Ah! Ah!

Ah! like gay & young desire. And what pleasing

pains, and what pleasing pains we prove, when first, when first we feel a Lovers

fire. Pains of Love are sweeter far than all, all, all, all, all.

other pleasures are. Pains of Love are sweeter far, than all, all, all, all.

other pleas... ..sures are are

Sigh's that are from Lovers blown,  
Gentle move and leave the heart.  
Ev'n the tears they shed alone,  
Like trickling balm cure the smart,  
Lovers when they loose their breath,  
Bleed away an easy death.

Celia has a thousand Charms: Set by M<sup>r</sup> Henry Purcell and Transpos'd for 4 Flute

Celia has a thousand, thousand thou - - - Sand Charms, tis Heaven, tis  
Heaven to live with in - - - her Arms, while I stand gazing on her Face, some new & faire, some  
grace fills with fresh magick all - - - the place, while I stand gazing on her Face, some new & some  
wristle's grace fills with fresh magick all - - - I place:  
But while the Nymph I thus a - - - dore. But while the Nymph I thus I thus a -  
- dore I should my wretched, wretched, wretched Fate deplore for Oh Mirtallo, oh Mirtallo, have a  
care, have a care her sweetnes is a bove compare but then she's false, she's false but then she's  
false, she's false as well as fair, have a care, have a care, have a care Mirtallo, have a care, Mir-  
tallo's have a care, have a care, have a care, have a care.

For 4 Flute



A SONG Sung before the late Queen Sette by M<sup>r</sup> Henry Purcell

Celebrate this Festival, Celebrate this Festival, Ce... lebrate this  
Festival. 'Tis Sacred bid the Trum... petr cease, 'tis Sacred bid the  
Trum... petr cease Kindly treat Maria's Day, and your Homag will rejoy.  
Bequeathing Blessings on our Isle, the tedious Minutes to beguile till Conquest, till Conquest,  
till Conquest to Marias Arms re store, Peace and her Hero, Peace and her Hero to depart,  
no more no, no more no, no more no, no more, Peace and her Hero, Peace and her  
Hero to depart, no more no, no more no, no more.

For the Flute

Dear pretty youth A SONG in th<sup>(5)</sup> TEMPEST Set by M<sup>r</sup> H: Purcell.

Dear Dear pretty pretty, pretty youth, Dear pretty, pretty, pretty  
youth What! what! those eyes, what! what! those eyes. How can you, can you sleep: how  
can you, can you sleep, how can you can you sleep, when I when I am by when I when I am by:  
were I with you all night to be methinks I could, methinks I could, I could from sleep be  
free: methinks I could, methinks I could from sleep, I could from sleep be free.  
*very slow* *Quitt.*  
Alas! Alas! my Dear, your cold cold or Stone, you must no longer, no no longer, no.  
no longer, no, no longer longer by a love. But be with me my Dear, my Dear, Dear  
Dear: But be with me my Dear. And I in each arme, and I in each arme, will hugg you, hugg you  
close: will hugg you hugg you close, hugg you close and keep you warm: will hugg you, hugg you  
close, will hugg you, hugg you close, hugg you close, and keep you warm.



From *Rosie Bowers* A SONG Set by M<sup>r</sup>. Henry Purcell.

From *Rosie Bowers* where sleeps the God of Love hither hither ye little waiting Cupid

fly fly - - - y hither ye lie the waiting Cu - pids fly touch me touch me in

soft Me - lodious Songs, to move with ten - der, ten - der Passion my Heart's my hearts dar - ling Joy

ah let the Soul of Musick Tune my Voice to Win dear Strephon, ah: ah: let the Soul of Musick tune my

Voice to Win dear Strephon dear, dear, dear Strephon who my Soul en - joyt.

or if more in flu - encing it to be drak and Ai ry with a Step and a Pound and a Fick from the

Ground I will Triplike a .my Fairy, As once on I da Dancing we - three Ce - lestial Bodies with an Air, an

Face, and a Shape, and a Grace let my Charm like Beauty's Goddess, with an Air, and a Face, and a

Shape, and a Grace let me Charm like Beauty Goddess. Ah! ah tis in vain tis all tis all  
 all in Vain Death and Despair must end the Fatal pain cold Despair cold cold Despair dis  
 guis'd like Snow and Rain falls falls falls on my Breast Bleak Winds in Tempest Blis  
 tis to my Veins all Shiver and my Fingers Glow my Pulse beats a Dead Dead March my  
 Pulse beats a Dead March for lost repose and was so lid lump of Lenny poor poor kind Heart is froze  
 Or say ye Powers say say ye Powers my Power to Crown shall I  
 shall I shall I Throw myself or drown shall I shall I shall I Throw my self or drown a monster the  
 foaming Billows in creasing all with Tears I shed on Beds of Ooze and Chrystal Pillows lay down  
 down down lay down down down my Love-sick Head say say ye Powers say say ye Powers my



Peace to Crown shall I shall I shall I than my self or down shall I shall I shall I

Than my self or down No, no, no, no, no the straight run Mad, Mad, Mad, Mad,

Mad that soon that soon my Heart will warm when once the Sense is fled, is fled Love,

Love has no pow'r, no, no, no, no, no pow'r to Charm, Love has no pow'r, no, no, no,

no Love has no pow'r, no, no, no, no, no, no, no, no, no pow'r to Charm. Wild thro the

woods the fl - - - - - wil - d thro the Woods the fl - - - - -

Robe, Looks shall thus thus thus thus be love a thousand thousand deaths the

die a thousand thousand deaths the die ere thus thus in vain ere thus thus in

vain thus in vain a - - - - -

From Rosie Bowers For the FLUTE

This image shows a page of handwritten musical notation for a flute piece. The score is arranged in 18 staves, organized into pairs of six staves each. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The piece begins with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, often grouped with beams and slurs. There are several key signatures changes throughout the piece, indicated by sharp and flat symbols. The notation is dense and detailed, typical of a classical flute score. The paper shows signs of age, with some staining and wear at the bottom edge.



(10)  
A SONG Set by M<sup>r</sup> Henry Purcell

The image shows a handwritten musical score for a song set by Henry Purcell. The score is written on ten systems of two staves each (treble and bass clef). The lyrics are written below the staves. The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are: "Y swift ye Hours, fl y swift ye Hours, make hast make hast fly make haste, make haste fl y fl y swift y thom the tedious Minutes on, the tedious Minutes on, Bring back my Bel vide ra, my Bel vide ra to my sight, bring back my Bel vi de ra, my Bel vi de ra to my sight, my Bel vi de ra then thy self, more bright, make hast, make hast, make hast bring back my Bel vi de ra, my Bel vi de ra to my sight swifter y Time, my ea ger Wi shes move, ve, swifter than Time, my ea ger Wi shes move, & no ve, my ea ger Wi shes move, & scora the beaten Paths, and scorn the beaten Paths of Vulgar love, & scorn y beaten". There are some markings in the score, such as "1" and "43#", which likely refer to specific measures or sections. The handwriting is in an old cursive style, and the paper shows signs of age.