

3

Twelve Songs

set to music

by

William Parkerson

of Exeter.

Opera Settima.

Price 10. 6^d

London.

Printed for the Author, and sold at the Music-Shop.

Lately published, by the same Author,

Twelve Songs	—	—	—	—	—	Opera 1
Six Sonatas for the Harpsichord		—	—	—	—	2
Elegies	—	—	—	—	—	3
Twelve Songs	—	—	—	—	—	4
An Anthem for Voices and Instruments, and an Ode for two Voices				—	—	5
Hymns for 3 Voices, which are also set for a single Voice; proper for public, or private Performance						6
Ode to Fancy	—	—	—	—	—	8
<i>(Of the above, new and corrected Editions)</i>						
Twelve Canzonets for Two Voices		—	—	—	—	9
Eight Sonatas for the Harpsichord		—	—	—	—	10

** I must apologize for the Liberty I have taken in altering the Words of some of the following Pieces---Tho' such Alterations and Apologies are now almost Things of course with me, yet as these Songs may be in the Possession of some who have not my preceding Publications; it is proper to repeat, that *good* Poetry is not *always* fit for Music: to make it so I have altered it, and not with the least Thought of improving or correcting some of the most finished Pieces in our Language. To those who are acquainted with the Originals, some of these Alterations may appear bold, and others trifling.---The reducing the Measure from Lines of ten Syllables to eight, will be considered as a most flagrant Instance of the one; and the changing a few harmless Particles, of the other: A general Answer would be unsatisfactory, and a particular one too long for this place; I shall therefore defer enlarging upon this Subject, as I may possibly do it in a Treatise, of which the poetical Measures, as applicable to Music, will be a necessary Part.



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SONG I.

Vio. 1
Vio. 2^o

Andante

Pia. for. :S: :S: Let o = = thers.

Pia.

boast their shi = ning Store, And toil and la = bour on for more, Let them disturb'd with

for. Pia. unis. dire A = larms, A = spire to dang'rous Fame in Arms. Humbly fe -

for. T. S. Pia.

cure I'm lull'd to Rest, In peaceful Cot and cheaply blest, Me Beauty holds in

6 5 5 3 6 4 6 4 6 5 6 7 6
4 3 4 3 3 4 2 3 3

for. Pia.

gen-tle Chains, Re-mov'd from Wars tu-mul-tuous Plains. Re-mov'd from Wars tu-

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

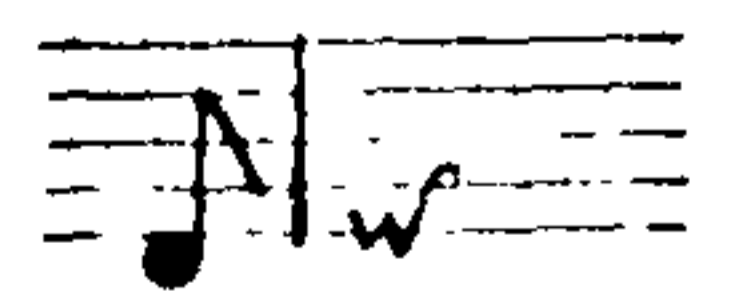
Fortis.

- mul - = tuous Plains.

Fortis.

6 4 3 (2) 6 5 6 4 5 3

In Summer, pleas'd with Harvest Toils,
In Autumn, press the Vineyard's Spoils,



In Winter, waste the Time in Mirth,



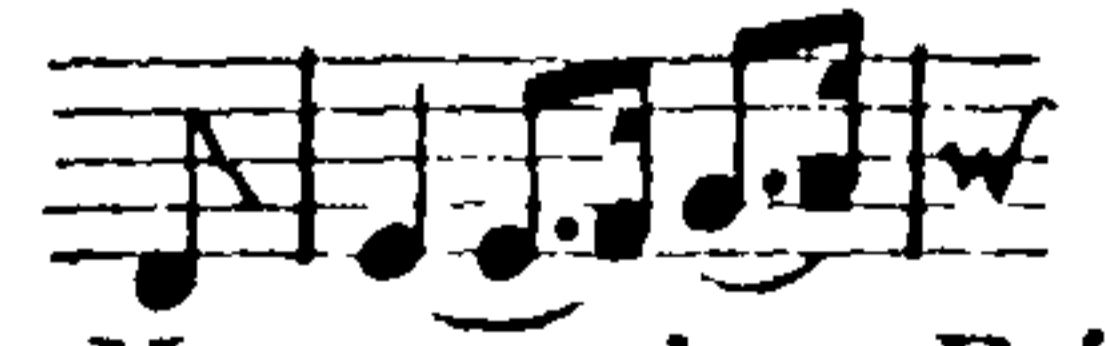
Warm by my blazing cheerful Hearth,



At Night, how soothing 'tis to hear
The driving Tempest whistling near,

Pia My Charmer in my Arms I strain,
And flumber to the beating Rain.

(For) How blest beyond the Fool who braves
In search of Wealth the furious Waves!



My weeping Fair I'll never leave
For all the Honours War can give,
Let me for ever far remove

All Cares that lessen happy Love;
In vain would Age those Joys retrieve,
Which Youth alone can taste and give!

SONG II.

Vio. 1 *Allegro con spirito* *Pia.* *For.*

Vio. 2 *Pia.* *For.*

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

Pia. *For.* *Pia.*

Fair Delia my Breast so alarms, From her Pow'r I no

Pia. 6 6 6 7 5 7 :S: 6 6

for. *Pia.* for. for.

Refuge can find, If another I take in my Arms, Yet my Delia is still in my Mind.

6 7 6 5 6 6 6 6 7 6 5 for.

Pia.

Un-blest with the Joy still a Pleasure I want, Which none but my Delia my

pia. 6 7 6 7 7 6 7 6 6 6 5

Delia can grant. Un-blest with the Joy still a Pleasure I want, Which none but my

for

Delia my Delia can grant. Which none but my Delia my Delia can grant.

for.

Pia. Fortis.

7 6 7 6 6 7 6 5

7 6 6 4 7 6 5 3 6 6

6 7 6 6 6 6 7 7 7

(2)

Let her smile and I'm instantly gay,

My Heart overflows with Delight!

On her I could gaze all the Day,

And lament the Approach of the Night.

Whate'er's my Employment for her is my Care;

My Thoughts and my Dreams are of nought but my Fair.

(3)

Oh did she but know how I love,

And the Pleasure of loving again,

My Passion her Favour would move;

For herself she would pity my Pain.

Good nature and Int'rest would both make her kind,

For the Joy she might give, and the Rapture she'd find.

SONG III

Vio. 1 *Affettuoso* *Pia.*

Vio. 2

6 5 6 6 5 4 3

for. *Pia.*

for. *Pia.*

Far from the Arms of her I love By Fate too cruel doom'd to

6 6 7 6 7 5 9 8 6 5
4 4 7 Pia 4 7 6 7 5 7 6 4 3

figh, To depart Climes for-lorn I rove; How light-ter far How light-ter far the

6 7 8 9 8 6 5
4 3 4 3

for. *Pia. cres. il for. Pia.*

Talk to die? When from my Souls soft Treasure torn, Will Delia

6 5 6 5 7 9 4 4 4 6
4 3 4 3 4 3 2 2

think on Colins Name, In Fan-cy hear the Exile mourn, In Fan-cy see his.

for. Pia. for.

Sorrows stream his Sor-rows stream?

for. 6 6 5 3 for. 6 6 7

(2)

Say, will not Fear a Pang inspire,
 When Winds the mountain Billows form,
 When Lightnings flash their forky Fire,

And awful Thunder, and awful Thunder swells the Storm.

A Dread will surely then prevail,
 Thy Soul a kind Compassion move,
 While Mem'ry tells the tender Tale
 Of all my Vows and hapless Love.

(3)

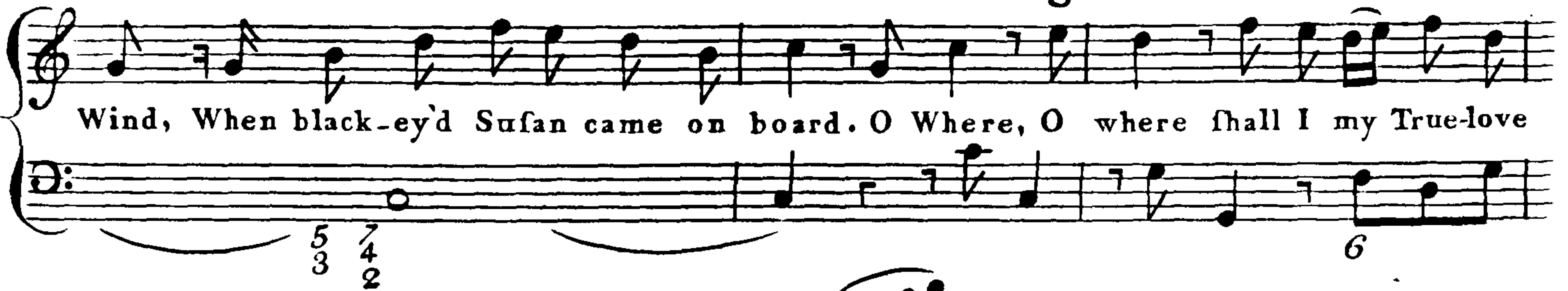
Then will thy Fancy paint the Swain
 Aghast, on Lifes extremest Verge,
 Now struggling in the roaring Main,
 Now dead, and sunk beneath the Surge.
 Yet let not Visions thus alarm
 Thy soft thy feeling Heart with Fear,
 For Thee Heav'n shields my Life from Harm
 To save such Innocence a Tear.

SONG IV.

Recit. 

All in the Downs the Fleet lay moor'd, The Streamers waving in the

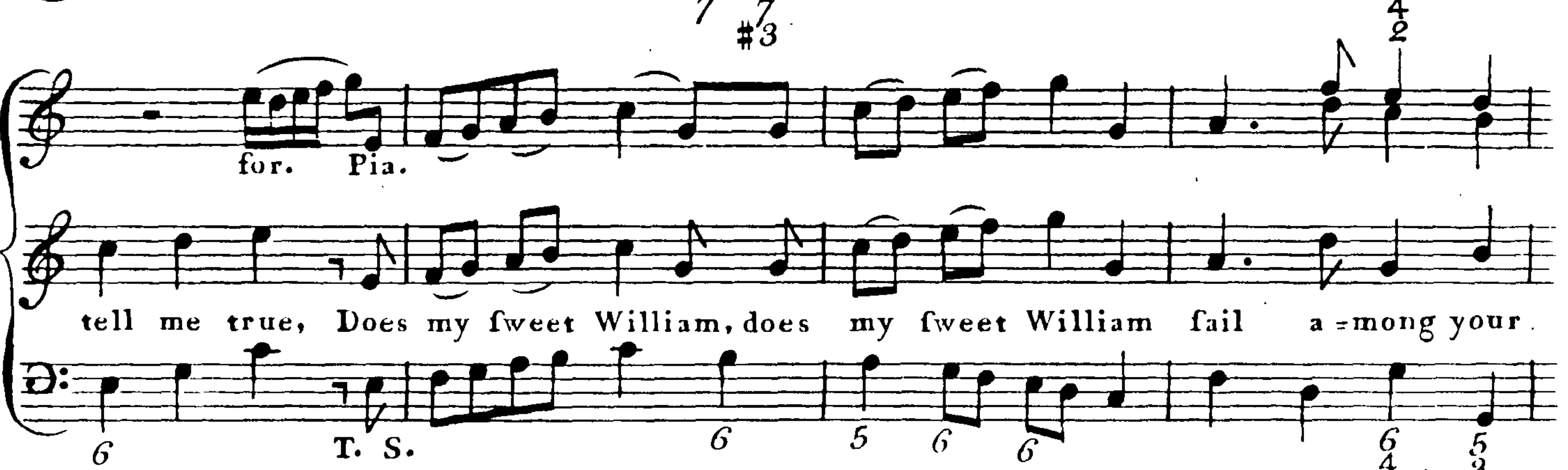
Aria, Allegro.



Wind, When black-ey'd Sufan came on board. O Where, O where shall I my True-love

Violini pia.  *for.*

find; where, oh where shall I my True-love find; Tell me ye jovial Sailors,

for. Pia. 

tell me true, Does my sweet William, does my sweet William fail a-mong your

T. S.

for. Pia. for. 

Crew? Does my sweet William, does my sweet William fail a-mong your Crew?

for. for.

Recit.

William, who high up on the Yard, Rock'd with the Billows to and fro. Soon as her wellknown

4 2 6 8 b7 b3 5

Voice he heard. He sigh'd, and cast his Eyes be-low; The Cord slides swiftly thro his

glowing Hands, And quick as Light'ning on the Deck he stands.

Violini for b

b4 5/3 6/5 6 b3

Pia.
Aria, Andante.

So the sweet Lark high-poizd in Air, shuts close his Pinions to his Breast If chance his

6 5 6/4 5/3 6/4 5/3 6/7 T.S.

Pia.

Mates shrill Call he hear, And drops at once in-to her Nest. The noblest Captain in the

Recit.

6/4 7/5 3

British Fleet Might en-vy William's Lips those Kiffes sweet.

Violini pia.

#6 6 6/4 5/3

Vio. 1 *Andante affettuoso* :S: Pia.

Vio. 2 :S:

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

Su = fan Su = fan love = ly Dear, My Vows shall e = ver true re = main;

Pia :S:

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

Let me kiss off that fal = ling Tear, We on = ly part to meet a = gain. for

Pia. for

8 6 6 5 # 6 #

Change as you list ye Winds, my Heart shall be The faith = ful Compass, the

Pia. T. S.

6 7 # 6 6 6

M. V. for. faith = ful Compaſs that ſtill points to Thee.

(2) Believe not what the Land men ſay,
Who tempt with Doubts thy conſtant Mind,

They tell thee, Sailors when away
At every Port a Miſtreſs find:
Yes, Yes, believe them when they tell thee ſo,

For thou art preſent, thou art preſent whereſoe'er I go.

(3) Tho' Battles call me from thy Arms,

Let not my pretty Sufan mourn,

Tho' Cannons roar, yet ſafe from Harms

William ſhall to his Dear return.

Love turns aſide the Balls that round me fly,

Left precious Tears, precious Tears ſhould drop from Sukeys Eye.

Allegro

for. Recit. for The Boatſwain gave the dreadful Word! The Sails their

1.

cres. il for.

swelling Bosom spread. No longer must she stay on board — They kiss'd, she

for. pia.

7 5 6

Andante pia.

fig'd, He hung his Head. Her lefs'ning Boat un-willing rows to Land,

6 7 6 5 6 5

4 4 3 4 3

A=diu, *Adieu,* she cries, and wav'd her Lily-hand.

4 6 5 6 7

2 3 4 4 2

Pia. *Pianis.*

T. S.

5 3

S O N G V.

13

Recit

Parent of blooming Flow'rs and gay Desires, Youth of the tender Year de-

lightful Spring; At whose Approach, inspir'd with equal Fires, The am'rous Nightingale and Poet.

Violini

Andante

fing.

Affettuoso

Corno
1 e 2

Trav.
1 e 2

Viol. 1

Viol. 2

Viola

Voce

Baffo

Thou dost re = turn, but
Pia.

not with thee Re = turn the Hours I once pos = selt; To o - - thers

chearful, but to me Thou sad = ly tell'st I once was blest, thou sad - - ly

7 6 6 8 8 6 8 8 6 8

for. for. for. for. Thy

tell'st I once was blest.

6 4 8 7 7 6 4 8

Pia.

Charms which Win = ter snatch'd a = way Re = new'd in all their Luf = tre shine! But

Pia.

7 6 5 7 6 5 6 5 6

Pianis.

Pianis.

Pianis.

Pianis.

Pianis.

ah! no more shall I be gay; But ah! no more shall I be gay, Or

Pianis.

6 5 6 5 5 6 6 5 6 7

know the Joys that have been mine, Or know the Joys that have been

mine!

Tho' Flow'r's ad -

for. Pia. for. Pia. for. Pia. for. Pia. for. Pia.

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

7 7 6 6 5 4 3

- orn the spright = ly Green, Tho fan = ning Ze = phyr's fra = grance bear,

Joyless to me is ev = ry Scene; A = = las my De = = lia is not

for
for-
for-
for-
for-
there, A - - las, my De - - - lia is not there!

6 8 5 6 6 4 5 3 7 3 7 3

Pia
Pia.
Pia.
Pia.

Charless I feel the genial Sun. From

6 4 5 3 7 6 5 3

Pianis.

Musical notation for the first system, featuring piano and treble clefs. It includes triplets and slurs over various notes.

Pianis.

Musical notation for the second system, including piano and treble clefs.

Pianis.

Musical notation for the third system, including piano and treble clefs.

De = = lia ab = sent loft I rove. Tis De = lia. fair = est Light a

Musical notation for the fourth system, including a bass clef and fingerings (7, 6, 5, 5, 3, 6).

Pianis. 6 5 3 6 4 5 3

Musical notation for the fifth system, including piano and treble clefs.

Musical notation for the sixth system, including piano and treble clefs.

Musical notation for the seventh system, including piano and treble clefs.

- lone Tis De = lia fair = est Light a - - lone Can warm my Heart to

Musical notation for the eighth system, including a bass clef and fingerings (5, 5, 6, 6, 4, 5, 3, 6, 7, 6, 6, 4, 3, 5, 7, 4, 2).

for. fortis.

for. fortis.

for. fortis.

for. fortis.

for. fortis.

Joy and Love, Can warm my Heart to Joy and Love!

6 6 6 for. 5 6 4 5 3 fortis. 7

for. fortis.

7 6 6 5 3

SONG VI.

Viol: 1^{mo}
Viol: 2^{do}
Viola
Voce
Baffo

Allegro con Spirito

Pia for

Pia for

Pia for

5 4 2 6 5 7 3 Pia 6 7 6 4 3 4 2 6 for

:S: Pia

:S: Pia

:S: Pia

:S: Pia

6 5 6 6 5 Night to Lovers Joys a Friend, swiftly thy Assistance lend, Chase the envious

4 3 6 4 3 5 4 2 5

feeling Day, Bring my charming Youth away, Halte and speed the tedious Hour, To the secret

4 2 6 7 6 4 5 3 6 5 6 5 4 3 4 3

happy Bow'r; Then, my Heart for Bliss prepare! Thyrfis surely will be there,

for

Thyrfis surely will be there.

for

9 8 6 4 5 3 6 4 2 3 6 5 4 3 2 1

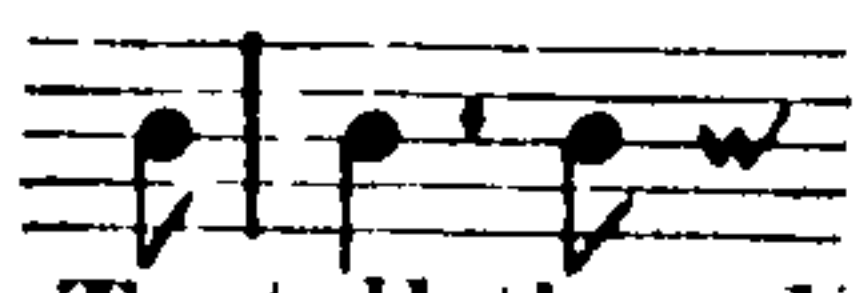
5 3 5 4 2 5 3 6 4 2 3 5 2 3 5 9 8 7 6 4 5 2 3 4 7

Cres. il for Pia Pia Pia

T.S. Pia: S:

2

See the hateful Day is done,
 Welcome Evening now comes on,
 Soon to meet my Dear I fly
 None but Love shall then be by:
 None shall dare to venture near,



To tell the plighted Vows they hear.
 Parting thence will be a Pain,
 But we part to meet again.

3

Farewel loit'ring idle Day,
 To my Dear I haste away;
 On the Wings of Love I go,
 He the ready Way will shew.
 Peace my Bread, nor Danger fear;
 Love and Thyrfis both are near—
 'Tis the Youth, I'm sure 'tis he —
 Night how much I owe to thee!

SONG VII.

Viol: 1^{mo}

Musical staff for Violin 1st, featuring a melodic line with slurs and dynamic markings.

Viol: 2^{do}

Musical staff for Violin 2nd, featuring a melodic line with slurs and dynamic markings.

Viola e Basso

Musical staff for Viola and Bass, featuring a bass line with slurs and dynamic markings.

Largo

for

Pia for Pia for

Pia for

:S:

Pia

:S:

:S:

Love when 'tis true, needs not the Aid of Sighs nor Oaths to

:S:

for

for

make it known; And to convince the cru-ellt Maid Lo-vers should use their

for

Pia

Pia

Love a-lone.

In-to their Looks 'twill th-ly steal, And

Pia

he that most would hide his Flame, does then his fe-cret Pain re-veal:

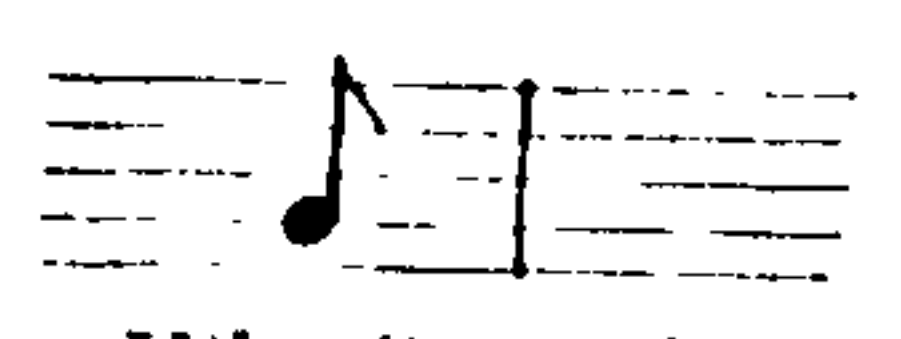
Pia for

Silence itself, Pia Silence it felf, can Love proclaim, can

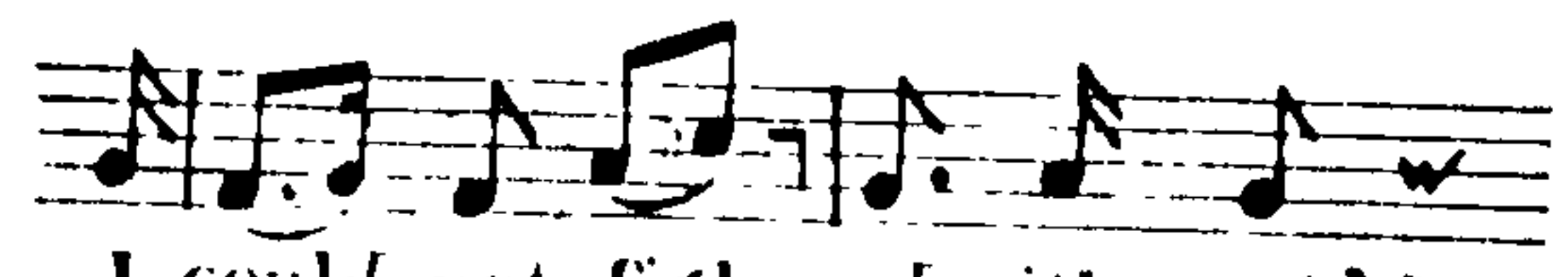
for Love proclaim.

2

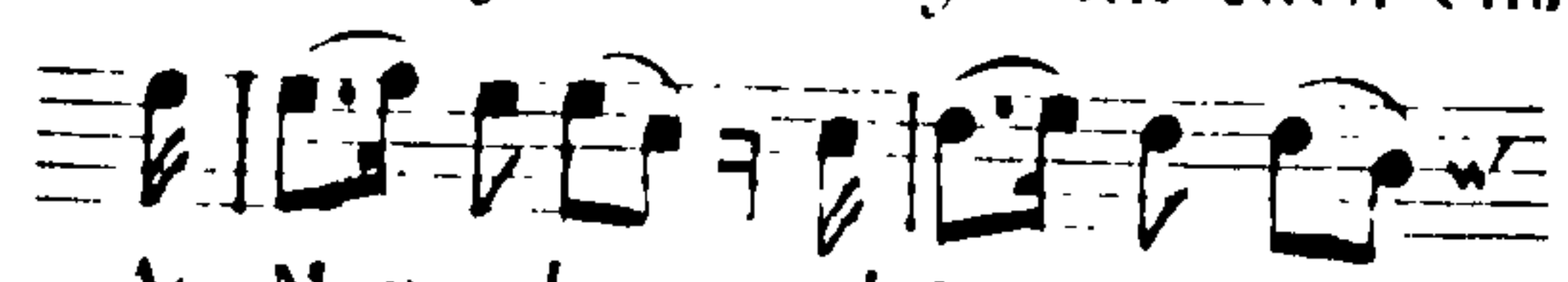
This my Aurelia, made me thum
The Paths which common Lovers tread,



Whose guilty Paffion is begun
Not in their Heart but in their Head.



I could not figh, and with crofs'd Arms
Accufe your Rigour or my Fate;
Nor tax your Beauty with fuch Charms



As Men adore and Women hate;

Allegro

Pia for Pia for Pia
But carelefs liv'd and without Art, knowing my Love you

for for Pia
must have spy'd. spy'd. And think-ing it a need-less Part to

6 6 1 2 3 5 5 6 6 7 3

fet to shew what none can hide, to fet to shew what none can

5 5 5 6 6 #3 5 6 6 5 4 3

Pia for Pia
hide, But care-lefs liv'd and with-out Art, Knowing my Love you

T.S. T.S.

must have spy'd, And thinking it a need-less Part To fet to

7 5 5 6 6

shew what none can hide, To fet to shew what none can hide, To

6 6 4 6 4 6 4 6

fet to shew what none can hide what none can hide.

6 6 6 4 6 6 4 5 fortifs

fortifs

6 6 6 6 4 5 7

SONG VIII.

Viol: 1^{no} *Pia for Pia for Pia for*

Viol: 2^{do}

Baffo

Andantino

T.S.

Pia

How long must hapless Co-lin

T.S.

mourn The cold Re-gard of Delia's Eye, The Heart whose Fault a-las is Love, can Delia's

soft, nels doom to die? Sweet is thy Name to Colin's Ear, Thy Beauties

oh divine-ly bright! In one fhort Hour by Delia's Side I pas whole A-ges of De-

for

-light, I pas whole A-ges of De-light!

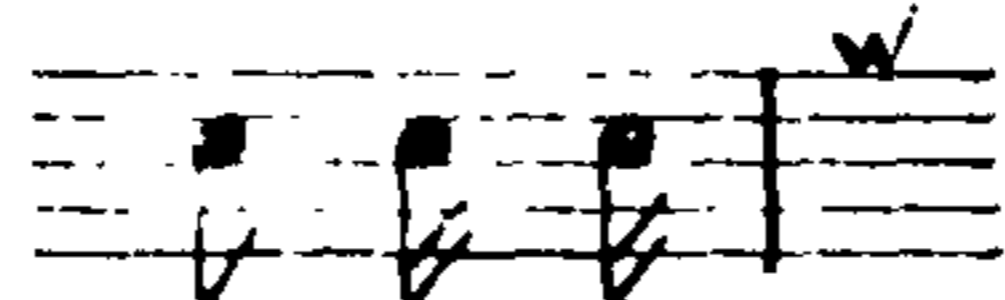
6 7 6 4 7

4 2 6 6 5 4 3

:S: :S: :S: :S:

2

Yet tho' I lov'd thee more than Life,



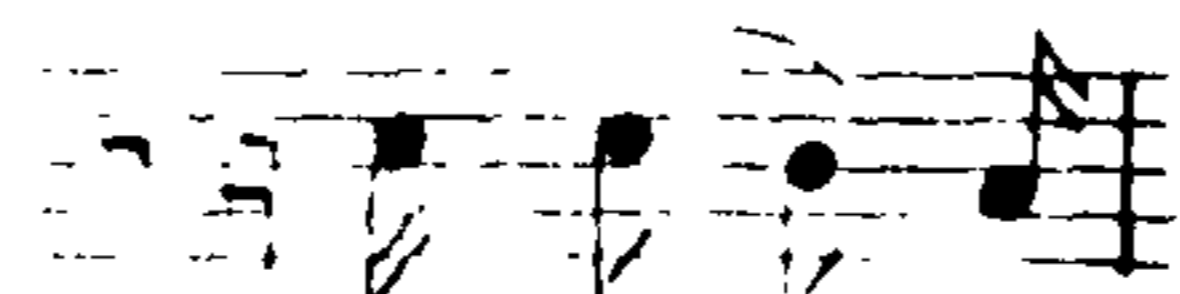
Not to displease a cruel Maid,
My Tongue forbore its fondest Tale,
But murmur'd in the distant Shade.



What happier Shepherd wins thy Smile?
A Toy for which I hourly pine!
Some Swain perhaps whose fertile Vales
Whose Fleecy Flocks are more than mine.

3

Few are the Vales that Colin boasts,
And few the Flocks those Vales that rove:
I court not Delia's Heart with Wealth,
A nobler Bribe I offer,— Love!



But should the Virgin yield her Hand,
And thoughtless wed for Wealth alone;
The Choice may make my Bosom bleed,
But surely cannot bless her own.

SONG IX.

Viol: 1^{mo}
Viol: 2^{do}
Viola e Baffo

Allegro Pia

for

Recitative

for 6 6 6 4 2 6 6 4 5 3

New Philomel re -

Pia

-news her tender Strain, Indulging all the Night her pleafing Pain, I fough the Grove to hear the

5 3 7 6 4 6 4 5 3 6

Wanton fmg, There fav a Face more beauteous than the Spring; A Face divine where thoufand Glories

6 4 3 6 3

fortifs

play; More bright, more lovely than the fun-ny Ray!

#3 #3 3 5 fortifs 6 #3

Allegro

In vain I'm promis'd such a heavnly Prize, Ah cruel Fair one Ah cruel Fair one who de -

6 5 7 9 8 7 7 6 7 6

4 3 7 7 6 5

Pia

layft my Joys! Tho thy bright Charms enflame my am'rous Heart, I dare not snatch one Kifs to

6 6 5 6 6 6 # 6 #

4 3

for for

ease the Smart to ease the Smart. When will the Hour of wish'd for

6 5 6 7 6 5 for 6 5

4 # 3 4 # 4 # 3 # 5

Pia

for

Blifs arrive, Muft I wait longer, Can I wait and live? Muft I wait longer,

6 5 7 6

4 # 3 # 3 6

Pia Cres il for Fortifs

Can I wait and live, can I wait and live, can I wait and live?
Pia Cres Fortifs

Pia

I loath the
Pia

Light, and sleep for fakes my Eyes, Turn thee my Fairest e'er thy Lo-ver

dies. Sinking to Earth I sigh one last A-dieu. Call me,

call me, my Goddess and my Life re-new. My Queen, my Angel, my fond Hearts de-fire,

6 7 6 5 4 3 6 #3

Pianiss. Cres

Pi-ty that Paffion, pi-ty that Paffion, pi-ty that Paffion which thy

T. S. Cres 6 6

il for fortifs

Charms in-spire, the Charms in-spire!

Fortifs

6 4 2 6 6 4 5 3 6 4 3 7 9 4 3

6 9 8 6 6 4 2 6 6 4 5 3

SONG X.

Viol:
1st

Allegro brillante

Viol:
2^d

Baffo

:S:
Pia

:S:
Pia Thy Ab - - - fence De - - - lia from my

for

Bow'r My con - - ftant Sighs re - - prove.

Pia

What Lan - - guor hangs on ev' - - - ry Hour that is not spent in

Pia

for

Love that is not spent in Love that is not spent in Love?

for

2

Yet thro' the Shade no Murmurs steal
 Except from Colin's Tongue,
 For Delia fill'd is ev'ry Gale
 With Pleasures chearful Song.

3

O haste! for Thee my Riv'lets roll
 The Hills the Vales are gay,
 Where, Emblems of my Delia's Soul,
 The spotless Lambkins play.

4

O haste! for Thee all Nature pours
 Around her bloomy Pride,
 With Blifs to wing the Virgins Hours
 Who bleffes all beside!

SONG X.

Viol:
1st




Allegro brillante

Viol:
2^d



Baffo



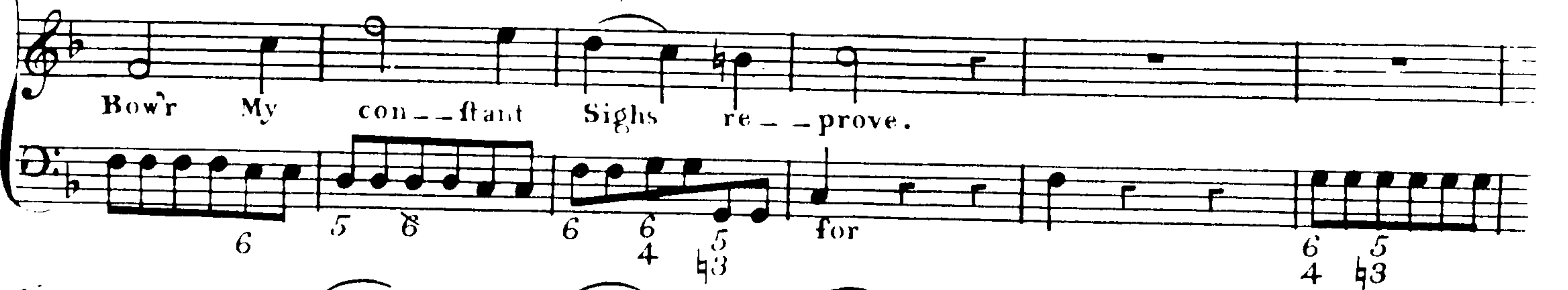
:S:
Pia
:S:



:S:
Pia Thy Ab - - - fence De - - - lia from my
:S:
6 4 6 4 5 3



for



Bow'r My con - - - stant Sighs re - - - prove.
6 5 8 6 6 4 5 3 for 6 5 4 3



Pia



What Lan - - - guor hangs on ev - - - ry Hour that is not spent in
Pia 6 6

Love that is not spent in Love that is not spent in Love?

for

for

:S:

:S:

:S:

:S:

7 6 5 6 4 5

2

Yet thro' the Shade no Murmurs steal
 Except from Colin's Tongue;
 For Delia fill'd is ev'ry Gale
 With Pleasures chearful Song.

3

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 The spotless Lambkins play.

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O haste! for Thee all Nature pours
 Around her bloomy Pride,
 With Blifs to wing the Virgins Hours
 Who bleifes all beside!

SONG XI.

Voce

Adagio

What

Cembalo Solo

The first system of music features a voice line on a single staff and a piano accompaniment on three staves. The piano part is marked 'Cembalo Solo' and includes a 'Solo' marking. The tempo is 'Adagio'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano introduction and leads into the vocal line.

Shepherd or Nymph of the Grove, Can blame me for dropping a Tear, Or lamenting a -

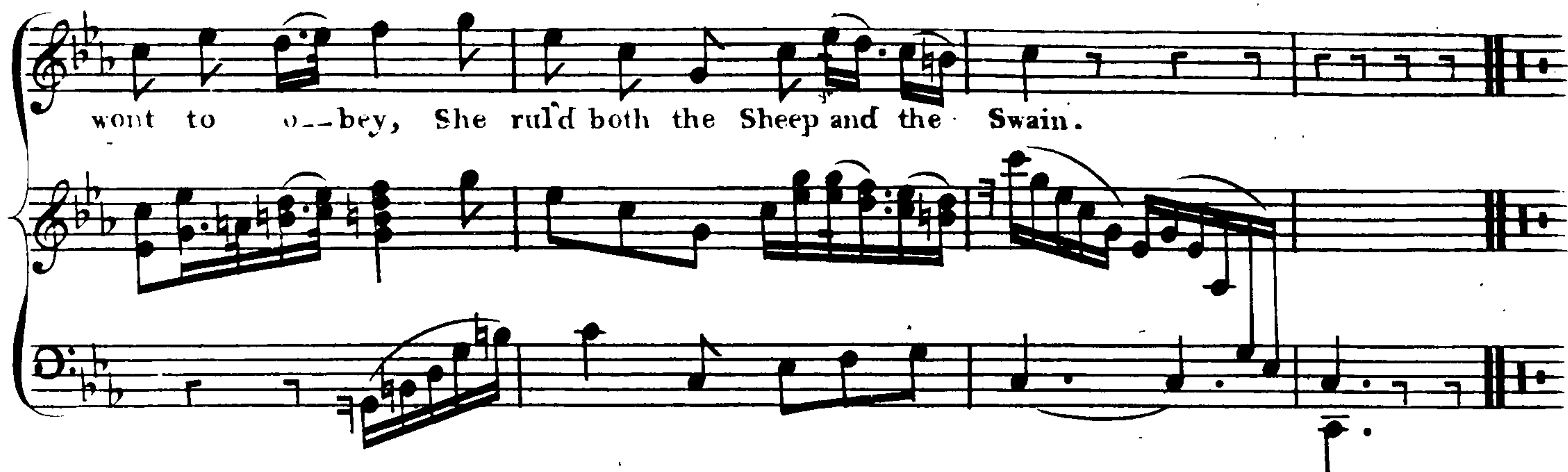
The second system continues the vocal line and piano accompaniment. The lyrics are: "Shepherd or Nymph of the Grove, Can blame me for dropping a Tear, Or lamenting a -". The piano part provides harmonic support with various textures.

Pia
-loud as I rove, Since Delia no lon-ger is here. My Flocks if at

The third system continues the vocal line and piano accompaniment. The tempo marking changes to 'Pia' (Piano). The lyrics are: "-loud as I rove, Since Delia no lon-ger is here. My Flocks if at". The piano part features more intricate accompaniment.

random they stray What wonder if she's from the Plain? Her Hand they were

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "random they stray What wonder if she's from the Plain? Her Hand they were". The piano part ends with a final cadence.



wont to o--bey, She ru'd both the Sheep and the Swain.



2

Can I ever forget how we stray'd



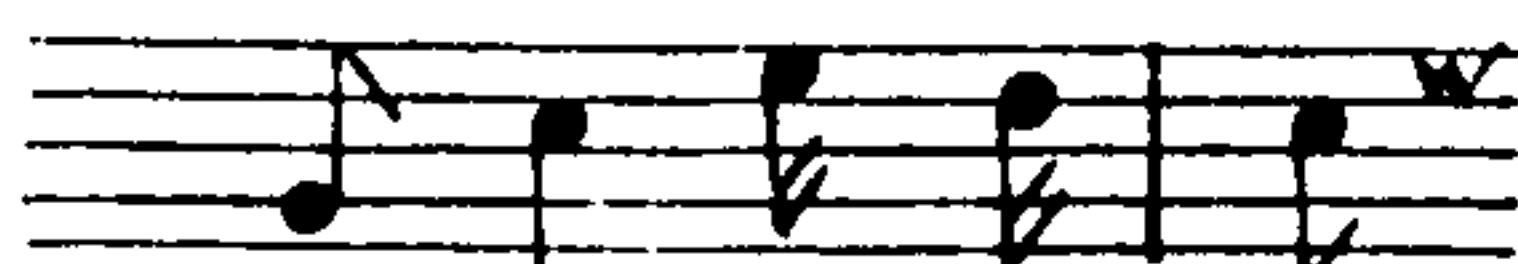
O'er the Hill, thro' the Meadow and Grove;
Can I ever forget the dear Maid
When blushing the first own'd her Love?



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



What the 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 Wishes could ask,



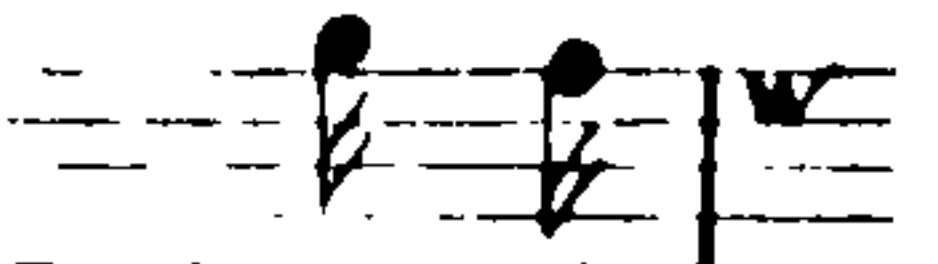
She had all the kind Gods could impart,
She was Nature's most beautiful Task,



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 were thron'd in her Eyes



And the Virtues all lodg'd in her Breast.

SONG XII.

Voce

Adagio

Pia

Cembalo Solo

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Adagio' and the performance instruction is 'Pia'. The piano part begins with a series of chords and moving lines in the right hand, while the left hand provides a steady accompaniment.

The second system continues the vocal and piano parts. The lyrics are: "To fairest Delia's grassy Tomb, Soft Maids and Village". The vocal line includes a triplet of eighth notes and a fermata. The piano accompaniment continues with similar textures, featuring some triplet figures in the right hand.

The third system of music contains the lyrics: "Hinds shall bring Each opening Sweet of earliest Bloom And rife all the". The vocal line has a fermata over the word "Bloom". The piano accompaniment continues with a consistent accompaniment pattern.

The fourth system concludes the page with the lyrics: "breathing Spring. Each opening Sweet of earliest Bloom, and rife all the". The vocal line ends with a fermata. The piano accompaniment concludes with a final cadence.

breathing Spring.

The musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat and a common time signature. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff uses a treble clef, and the bottom staff uses a bass clef. Both the piano parts have a key signature of one flat and a common time signature. The music features various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots on each staff.

2

No wailing Ghosts shall dare appear,
 To vex with Shrieks this quiet Grove;
 But Shepherd-Lads assemble here,
 And melting Virgins own their Love.

3

No wither'd Witch shall here be seen,
 No Goblins lead their nightly Crew;
 But female Fays shall haunt the Green,
 And dress thy Grave with early Dew.

4

The Red-breast oft at Evening Hours
 Shall kindly lend his little Aid,
 With hoary Moss and gather'd Flow'rs
 To deck the Ground where thou art laid.

5

When howling Winds and beating Rain
 In Tempest shake the Sylvan Cell,
 Or midst the Chace on ev'ry Plain,
 The tender Thought on Thee shall dwell.

6

Each lonely Scene shall thee restore,
 For Thee the Tear be duly shed;
 Belov'd till Life can charm no more,
 And mourn'd till Pity's self be dead!

Finis