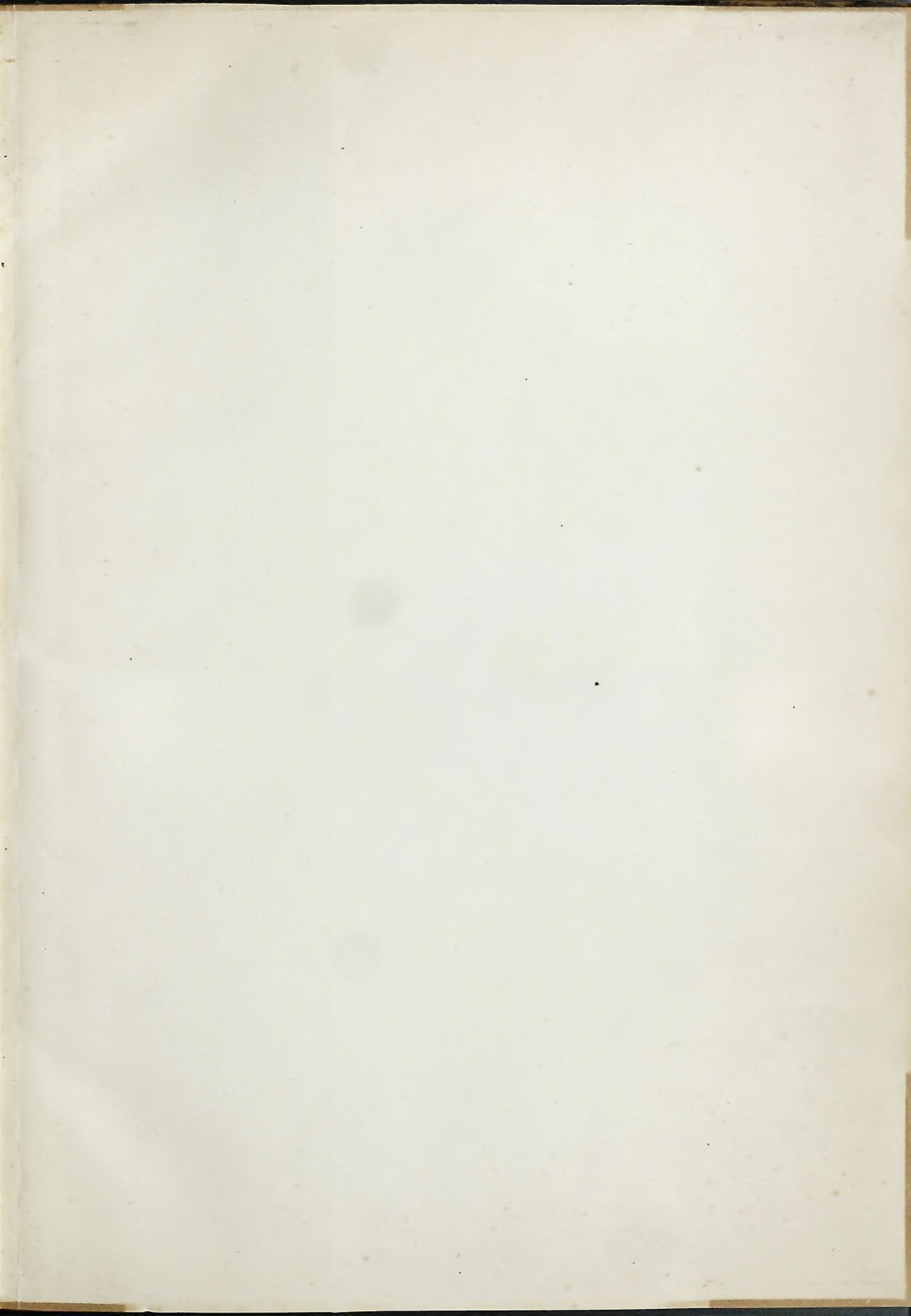


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XXXII
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The STARS in the

JOVIAL CREW

OF

MERRY BEGGARS

A Play performed at the Theatre in

Covent Garden

The Characters are

As the Author's name is M. Bates

LONDON

Printed for S. K. Newman at No. 21, St. Pauls Churchyard

XXXII. A. 10
128

The AIRS in the
JOVIAL CREW
OR
MERRY BEGGARS

As perform'd at the Theatre in
Covent Garden

The Overture in Score and the Accompaniments
to the AIRS composed by M^r. Bates

L O N D O N

Printed for S^r & A. THOMPSON N^o. 75 S^t. Pauls Church Yard.

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OVERTURE

A handwritten musical score for an overture, consisting of ten staves of music. The notation is in brown ink on aged, yellowed paper. The score begins with a treble clef and a common time signature (C). The first staff contains a series of eighth notes, followed by a series of quarter notes. The second staff continues with eighth notes and quarter notes. The third staff features a series of eighth notes. The fourth staff contains a series of quarter notes. The fifth staff has a series of eighth notes. The sixth staff features a series of quarter notes. The seventh staff contains a series of eighth notes. The eighth staff has a series of quarter notes. The ninth staff features a series of eighth notes. The tenth staff contains a series of quarter notes. The score concludes with a double bar line and a final note.

OVERTURE in the JOVIAL CREW

1

Corni

Oboes

Viol: 1

Viol: 2

Viola

Basso

Allegro Afssai

Pia. *For.*

Pia. *For.*

Pia. *For.*

Pia. *For.*

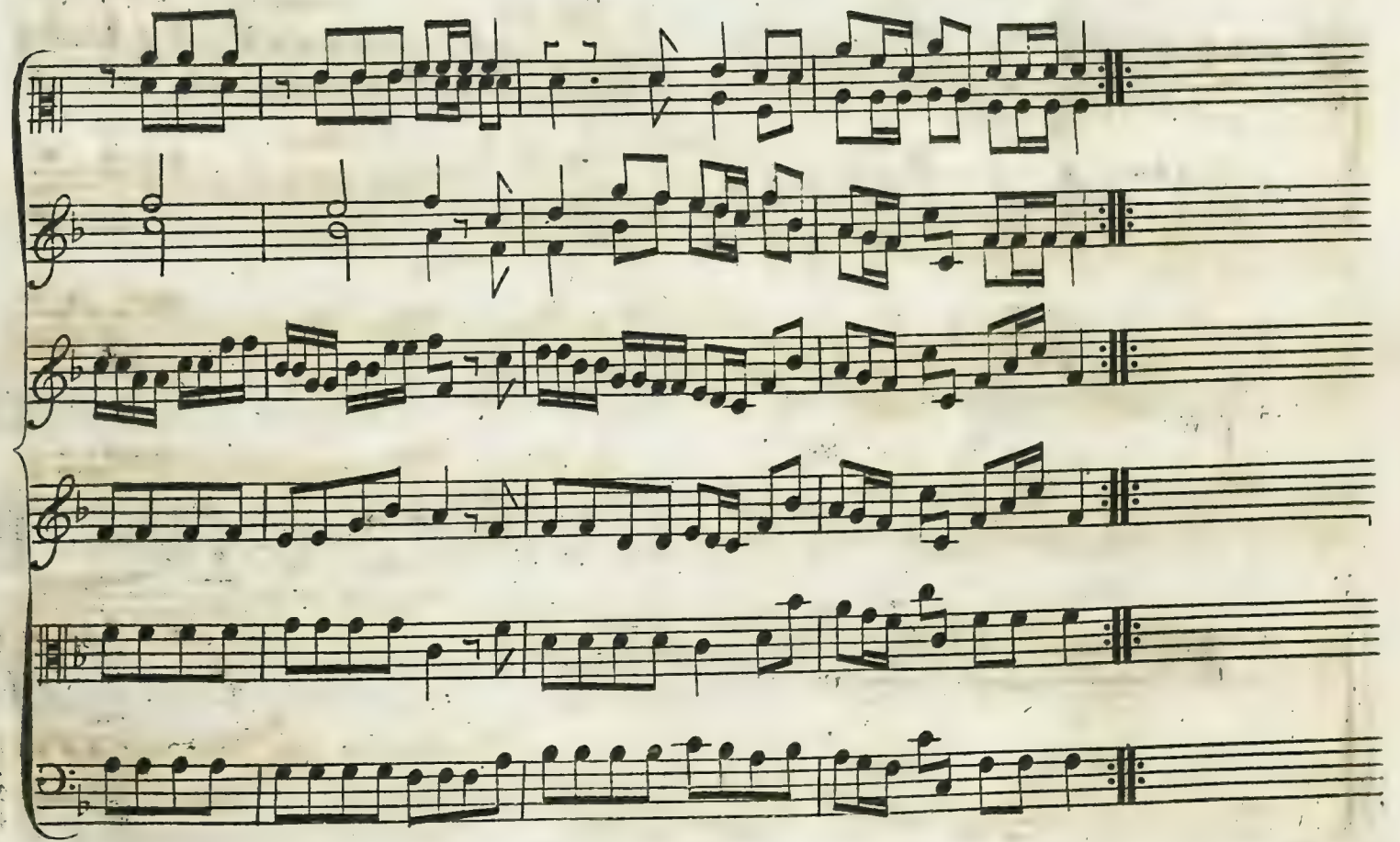
Pia. *For.*

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'h'.

The second system of musical notation also consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'h'.



Musical score system 1, consisting of six staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings 'Pia-' and 'For-' are placed below the staves. There are also some 'h' markings above notes in the third and fourth staves.



Musical score system 2, consisting of six staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with double bar lines and repeat signs.

Flutes

Viol 1
Pia.

Viol 2
Pia.
Andante

Basso
Pia.

Corni

Oboes e
Violins
Allegro con Spirito

Viola

Basso

This page contains a handwritten musical score for a string ensemble, consisting of 14 staves. The notation includes various note values, rests, and dynamic markings. The first staff is a grand staff with treble and bass clefs. The second staff is marked "con Violins" and features a treble clef. The third staff is a treble clef staff with a melodic line. The fourth staff is a treble clef staff with the marking "unis". The fifth staff is a grand staff with treble and bass clefs. The sixth staff is a grand staff with treble and bass clefs. The seventh staff is a treble clef staff with the marking "con Violins". The eighth staff is a treble clef staff with the marking "unis". The ninth staff is a grand staff with treble and bass clefs. The tenth staff is a grand staff with treble and bass clefs. The eleventh staff is a grand staff with treble and bass clefs. The twelfth staff is a grand staff with treble and bass clefs. The thirteenth staff is a grand staff with treble and bass clefs. The fourteenth staff is a grand staff with treble and bass clefs. The score concludes with double bar lines and repeat signs.



Air 1

Allegro

Hearty.

To Day let us never be Slaves, nor the

Fate of tomorrow enquire; Old Wizards, and Gypfies, are Knaves, and the Devil, we know, is a

Lyar. then drink off a Bumper whilst you may, We'll laugh, and well sing, tho' our Hairs are grey; He's a

Fool and an Afs, that will baulk a full Glafs, for fear of another Day.

Air 2

Moderato

Hearty

In Nottinghamshire, let 'em

boast of their Beer; with a Down, down, and a down, I'll sing in the praise of good Sack; Old

Sack, and old Sherry, will make the Heart merry, without e'er a Rag to your Back.

2
 Then cast away Care,
 Bid adieu to Despair,
 With a Down, down, and a down,
 Like Fools, our own Sorrows we make;
 In spite of dull thinking,
 While Sack we are drinking,
 Our Hearts are too busy to ach.

Air 3

Allegro

.S. Randal

And he that will not merry merry be, with a

.S.

Pretty Lads in a Bed; I wish he were in our Churchyard, with a Tombstone over his head.

.S.

.S.

He, if he could, to be merry merry there, We, to be merry merry here; for who does know where

we shall go to be merry another Year: Brave Boys! to be merry another Year.

.S.

.S.

Air 4 *Moderato* 1st Beg. Wom:

Tho' all are discontent - - ed grown, and

fain would change Conditions the Courtier envies now the Clown the Clowns turn Po - - li - -

.S. 2d Beg. Wom.

ticians. Am - - bition still is void of Wit, and makes a woefull figure; for none of'em all e'er

.S.

envy'd yet, the Life of a Jovial Beggar.

.S.

3d Beg. Wom.

The Man that hourly wracks his Brain,
To encrease his uselefs store,
Still dreads a fall, and lives in Pain,
While we can fall no lower.

4th Beg. Wom.

The Dame of rich Attire that Brags,
Wou'd willingly unrig her;
Did she but know the Joy of Rags,
And the Life of a Jovial Beggar.

Cho. of all. The Dame.&c:

Air 5

Allegro

.S. 1st Beg. Man

We'll glad our hearts with the

best of our cheer, our Spirits we'll raise with his Honours strong Beer; All strangers to Hope, and re-

Chorus

gardless of Fear, We'll make this the merriest Night of the Year, the Year, We'll make this the

merriest Night of the Year. For-

2d Beg. Man 2

Nor Sorrow, nor Pain, amongst us shall be found,
 To our Masters good health shall the Cup be crown'd;
 That long he may live, and in Blifs abound,
 Shall be ev'ry Man's wish while the Bowl goes round.

3d Beg. Man 3

Our wants we can't help, nor our poverty cure,
 Tomorrow mayn't come, of tonight we'll make sure,
 We'll laugh and lye down, altho we be poor,
 And our love shall remain, tho the Wolf's at the Door.

4th Beg. Man 4

Then brisk and smart shall our Mirth go round,
 With Antick Measures we'll beat the ground,
 To pleasure our Master in Duty bound,
 We'll Dance 'till we're Lame, and drink 'till we're found.

Air 6

Moderato

Mariel

In the

charming Month of May, when the pretty little Birds be_gin to sing; what a shame at home to stay, nor en-

joy the smiling Spring. While the Beggar that looks forlorn, thō she's not so nobly born, with her

Rags all patch and torn, while she dances and sings with the merry Men and Maids, In her smiling Eyes you may

trace, and her innocent chearful face, thō she's poor may be more hap - py than she, that

sings in her rich Bro - cades.

2
Air 7

Allegro

Rachael

See how the Lambs are sporting! hear

how the Warblers sing, see how the Doves are court - ing! All Nature hails the Spring. Let us em-

-brace the Bless - ing, Beggars alone are free, free from Employment their life enjoyment, Beyond.

expressing, happy they wander and happy sleep under, Under the Greenwood Tree.

Air 8 *Andante* *S. Rachael*

How sweet is the Evening Air, When the Lasses all prepare, fo-

trim and so clean, To trip it o'er the Green, And meet with their sweethearts there. While the pale town

Lass Disguises her Face, to squeak at a Masquerade, where the proudest Prude may be subdued, and

when she cries you're rude you may conclude she will not die a Maid.

Air 9 *Moderato* Rachel

At night, by moonlight, on the Plain, With

Rapture, how I've seen, At-tended by her harmless train, the little Fai-ry

Queen: Her midnight Revels sweetly keep, While Mortals are in-volv'd in sleep; they

trip it o'er the Green.

2^r

And where they danc'd their chearful round,
 The Morning wou'd disclose,
 For where their nimble Feet do bound,
 Each Flow'r unbidden grows;
 The Daisy (fair as Maids in May)
 The Cowslip, in his gold Array,
 And blushing Violet rose.

Air 10 *Allegro* Hilliard

The mind of a Woman can never be known you never can

gues it a-right, I'll tell you the Reason—she knows not her own, it changes so often e'er Night.

'twoud puzzle Apollo, her whimsies to follow, his Oracle wou'd be a Jest; she'll frown when she's kind, then

quickly you'll find, she'll change with the wind, and oftén abuses the Man that she chuses, and

what she refuses likes best.

Air II *Andante*

S. Rachael
How few, like you, wou'd dare advise, to

trust the Towns de-luding Arts; where Love in daily Ambush lies, and triumphs over heedless Hearts:

How few, like us, wou'd thus de-ny T'in-dulge the tempting dear Delight, where daily Pleasures

harm the Eye, and Joys superior crown the Night.

Air 12

Vincent

Andante

We beg, but in a higher strain, than

Hilliard

Vincent

fordid Slaves who beg for Gain, No paltry Gold, or Gems, we want, we beg what you alone can grant. No

Hilliard

lofty Titles, no renown, But something greater than a Crown. We beg not Wealth, or Li-ber-

Hill:

We beg your hum-ble Slaves to be.

Vinc:

ty, We beg your humble Slaves to be.

Vinc: We beg your snowy Hands to kiss,
Or Lips, if you'd vouchsafe the Bliss.

Hill: And if our faithful Vows can move,
(What Gods might envy us) your Love.

Vinc: The Boon we beg, if you deny,
Our Fate's decreed, we pine and die.

Hill: For Life we beg, for Life implore,

Both The poorest Wretch can beg no more.

Air 13.

Andante

Rachael

Abroad we must wander to hear the Birds sing, T'enjoy the fresh Air, and the Charms of the

Meriel

Spring, We'll beg for our Bread, then if the Nights raw, We'll keep ourselves warm on a

Rachael Meriel

Bed of clean Straw. How blest is the Beggar, who takes the fresh Air, tho' hard is his

Rachael Meriel

Lodging, and coarse is his Fare. Confinement is hatefull, And Pleasure def-

Meriel

Rachael

troys, 'Tis Freedom a lone, is the Parent of Joys.

Air 14

Rachael

Allegro

To you dear Father, and our

Home, we bid a short Adieu; the tempting frolick has o'ercome, By force of

Meriel

first alone then repeated together

be-ing New. But let not that your Patience vex, for, dear Pa---pa, you know the

Sex with a fal la la la la la la.

2

Meriel. Nor hope, good Sir, to spare your Cost,
 Nor think our Fortunes paid:
 No Woman yet was ever lost,
 Tho sometimes she's mislaid;
 2d time together. For when the Pleasure turns to Pain,
 Be sure we shall come home again.
 With a fal la la &c.

The End of the first Act.

ACT II

Air 15

poco for fortis.^o poco for fortis.^o .S. Hearty
 Let Pleasure go
 .S.

round, let us laugh and sing, let us laugh and sing, Boys! Let humour a-bound and Joy fill the

Day, if sorrow intrude, Drive it out again, drive it out again, Boys! if by Grieffs we're pur--

-sued Let us drink em a-way: The Pleasures of Wine make a Mortal divine, for get but a

Bottle once in-to your Noddle, No power or Art, can such Virtue impart, for raising the

Spirits, and chearing the Heart.
 .S.
 .S.

AIR XVI

Hearty
Allegro

There

was an old Fellow at Waltham Crofs, Who merrily Sung when he liv'd by the lofs, He

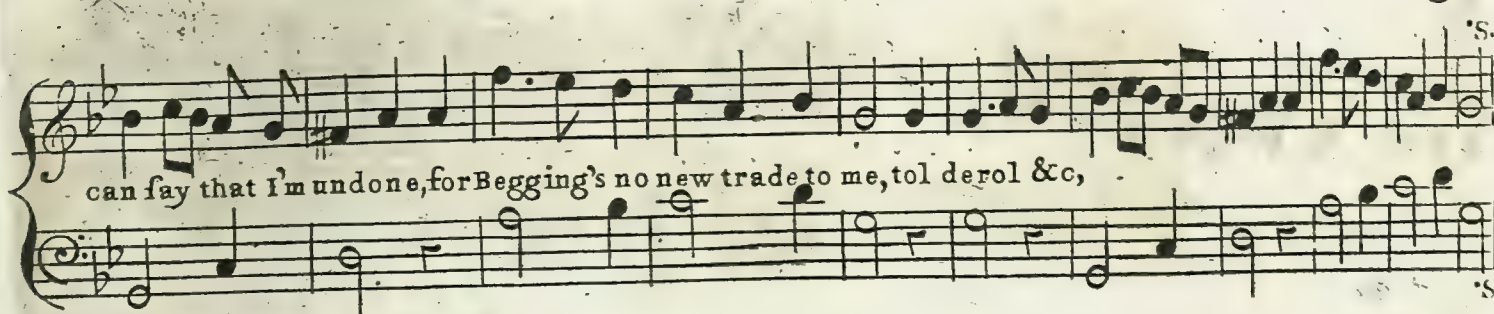
cheer'd up his Heart, when his Goods went to rack, He cheer'd up his Heart, when his Goods went to

rack, with a Hem Boys Hem, Hem Boys Hem, and a Cup of old Sack.

AIR XVII

1st Reg. Man
Allegro

I once was a Poet at London, I keep my Heart still full of Glee, There's no Man



2

2^d Beg:Man

I was once an Attorney at Law,
 And after a Knight of the Post,
 Give me a brisk Girl in clean Straw,
 And I value not who rules the Roast, tol derol &c.

3

3^d Beg:Man

Make room for a Soldier in Buff,
 Who valiantly strutted about,
 'Till he fancy'd the Peace breaking off,
 And then he most wisely - fold out. tol derol &c,

4

4th Beg:Man

Here comes a Courtier polite, Sir,
 Who flatter'd my Lord to his Face,
 Now railing is all his delight Sir,
 Because he miss'd getting a place. tol derol &c,

5

5th Beg:Man

I still am a merry Gut Scraper,
 My Heart never yet felt a qualm,
 Tho' poor I can frolick and vapour,
 And sing any Tune but a Pfalm. tol derol &c,

6

6th Beg:Man

I was a Fanatical Preacher,
 I turn'd up my Eyes when I pray'd,
 But my Hearers had half starv'd their Teacher,
 For they believ'd not one word that I said. tol derol &c,

7

1st Beg:Man

Who e'er would be merry and free,
 Let him lift, and from us he may learn,
 In Palaces who shall you see,
 Half so happy as we in a Barn. tol derol &c,

The Beggars Dance Page 25 follows this Song

AIR XVIII

Randal

Allegro

What thò these Guineas

bright Sir, Be heavy in my Bag, My Heart is still the lighter, the more my Pockets swag, Let musty Fools find

out by rules; That Money sorrow brings, Yet none can think how I love y^e Chink, a-las poor things.

AIR XIX

Hilliard

Andante

Tho'

Women, 'tis true, are but tender, Yet Nature does strength supply: Their will is too strong to surrender, They're

obstinate still 'till they die, In vain you attack 'em with reason, Your sorrows you only prolong; Dis-

-puting is always high Treason, No Woman was e'er in the wrong, Your only relief is to

bear, And when you appear content, Perhaps in compafsion the Fair, may perfwade herfelf

into content.

AIR XX

Rachel

Andante

Woe betide each

tender Fair, Who now beholds you must adore ye, Such a Shape, and fuch an Air, Must make each

Beauty fall before ye: Narcifus fate and yours were one, cou'd you but your own charms dif-

-cover, you'd die as many a Fop has done, only of himfelf a Lover.

AIR XXI

Rachel
12
8
Andante

No Woman her envy can smother, Tho' never so vain of her charms, If a beauty she spies in a-

-nother, The pride of her Heart it alarms. New conquests she still must be making, or fancies her

power grown less, Her poor little Heart is still aching, at sight of another's success, But

Nature design'd, in love to Mankind, That different Beauties should move, Still pleas'd to or-

-dain, none ever should reign, Sole Monarch in Empire or Love. Then learn to be wise, new

triumphs despise, And leave to your Neighbours their due, If one can't please, you'll find by degrees, you'll

not be contented with two, You'll not be contented with two.

AIR XX II

Rachel

Andante

Meriel

may your Miftrefs ne'er de-ny, The fuit which you fhall humbly move, And

Rachel

may the faireft Virgins vye, And be ambitious of your Love, If Honour lead may

Meriel Rachel

you fucceed, By Love inſpir'd with conqueſt crown'd, And when you wed, Your

Bridal Bed, with wealth and end-leſs Joys a-bound.

AIR XXIII

Oliver (to Rachel)

Allegro

Come

(aside)

hither, pretty Maid, with a black rolling Eye, What a look was there! does all my senses

(to Meriel)

charm, Come hither pretty Dear for I swear I long to try, A little little Love which will

*S. (to Rachel) (to Meriel) (to both)

do thee Child no harm: That Air that Grace, That lovely milk white Skin, { Oh!

*S.

(aside)

which shall I embrace? Oh! where shall I begin, } {for if I stay I both of them must

2^d time

Woe; I had better runaway, than deal at once with two. }

*S.

*S.

BEGGARS DANCE.

G
Horns

Oboes

Violin

Basso

The first system of music features four staves. The G Horns staff is in bass clef with a 6/8 time signature. The Oboes staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The Violin staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The Basso staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music consists of rhythmic patterns and melodic lines for each instrument.

The second system continues the musical notation for the four instruments. It features similar rhythmic and melodic patterns as the first system, with various note values and rests.

The third system concludes the musical notation on this page. It maintains the same instrumental parts and rhythmic structure as the previous systems, ending with a double bar line.

6: Horns

Flutes

Vio: 2^d

A IRXXIV

Andante

Andante

Rachel

Andante

Musical score for 6 Horns, Flutes, and Violin 2nd. The score is in 3/4 time and G major. The tempo is marked 'Andante'. The key signature has one sharp (F#). The music consists of several staves with various note values and rests.

Musical score for the vocal line. The lyrics are: "Can nothing, Sir, move you, our sorrows to mend, Have you nothing to give Sir, have you".

Can nothing, Sir, move you, our sorrows to mend, Have you nothing to give Sir, have you

Musical score for the vocal line. The lyrics are: "nothing to lend, You see the sad fate, we poor Damfels en-dure, Can't Charity move you to".

nothing to lend, You see the sad fate, we poor Damfels en-dure, Can't Charity move you to

Meriel

Musical score for the vocal line. The lyrics are: "grant us a Cure. My Heart does so heave, I'm a-fraid it will break, of Victuals we've".

grant us a Cure. My Heart does so heave, I'm a-fraid it will break, of Victuals we've

Rachel

Musical score for the vocal line. The lyrics are: "grant us a Cure. My Heart does so heave, I'm a-fraid it will break, of Victuals we've".

Meriel

scarce had a Morfel this Week, How hard is your Heart, how unkind is your Eye. If nothing can

This system contains the first vocal line and its accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The accompaniment is in bass clef. The lyrics are: "scarce had a Morfel this Week, How hard is your Heart, how unkind is your Eye. If nothing can"

Horns

Vio: 2^d

together (Meriel the under Part

This system contains the Horns and Violin 2nd parts. The Horns part is in treble clef with a key signature of one sharp. The Violin 2nd part is in treble clef with a key signature of one sharp. The lyrics are: "together (Meriel the under Part"

move you, good Sir, to com-ply, how hard is your Heart, how unkind is your Eye. if nothing can

This system contains the second vocal line and its accompaniment. The vocal line is in treble clef with a key signature of one sharp. The accompaniment is in bass clef. The lyrics are: "move you, good Sir, to com-ply, how hard is your Heart, how unkind is your Eye. if nothing can"

move you good Sir to comply.

This system contains the third vocal line and its accompaniment. The vocal line is in treble clef with a key signature of one sharp. The accompaniment is in bass clef. The lyrics are: "move you good Sir to comply."

AIR XXV

Rachel

Moderato

Meriel

Would you hurt a tender Creature, Whom your chari-ty shou'd save, Is it in your

Rachel Meriel

gentle nature, thus to triumph o'er a Slave, Eye for shame, Sir, You're to blame, Sir,

Rachel Meriel

Can your Worship stoop so low, Tho you're above me, 'Twill behove me, Still to answer

Both

no, no, no, Still to answer, no, no, no.

2

- Meriel. All your Gold can never buy me,
Or from Virtue let me free,
- Rachel. Thou art meaner, thus to try me,
Poorer, baser far than we.
- Meriel. Ladies gay, Sir,
- Rachel. May sport and play, Sir,
But She that's poor and honest too,
- Meriel. May Nobler be,
- Rachel. Than the proudest She,
While thus she answers, no, no, no,
- Both. While thus she answers, no, no, no.
Ladies gay, Sir, &c

Air 26

Andante

Upper Notes for y^e Voice

The tuneful Lark who
 from her Nest, E'er yet well fledg'd is stol'n away with Care attended and care's'd, she
 sometimes sings the live-long Day. Yet still her native Fields she mourns her Goaler hates, his
 Kindness scorns, for Freedom pants, for Freedom burns.

2

That darling Freedom once obtain'd,
 Unkill'd untaught to search for Prey,
 She mourns the Liberty she gain'd,
 And hungry pines her hours away,
 Helpless the little Wand'rer flies,
 Then homeward turns her longing Eyes,
 And warbling out her Grief, she dies.

Air 27

Andante

Oh! turn y^r Eyes on me, & view my distress,

Did you know my hard Fate, you wou'd pity my Cafe, such a kind hearted Gentleman fure wou'd

grant to a tender young Virgin what e'er she did want.

Air 28

Andante

Oh! hear my

Story gentle Lady I am a wealthy Farmer's Son, who once was gay, and rich as

may be, but now by Love I am undone, Reduc'd to want and wretchedness & starv'd must

be, un-less you grant to my Distress, your Charity your Charity.

Air 29

3
Andante

I like a Gentle--man did live. I ne'er did beg be-fore; Some small Re-

-less you sure might give, some small Relief you sure might give, that would not make you

poor, some small Relief you sure might give that would not make you

poor, that would not make you poor.

Air 30

Rachel

Adagio

My

Daddy is gone to his Grave, my Mother lies under a Stone, & never a Penny I have, Alas! I am

quite undone: My Lodging is in the cold Air, and hunger is sharp and bites, a little Sir

good Sir spare, to keep me warm o' Nights .

Air 31

Amie)

Allegro

Is there on Earth a

Pleasure dearer than Virtue's Fame? In vain's the real Treasure, when we have lost the Name:

Then let each Maid maintain it, 'Twill ask the nicest Care, once lost, she'll

ne'er regain it, All, all is then Def-pair.

ACT III

I made Love to Kate, page 39 finishes the second Act.

Air 32
Rachel.

Andante Jealousy, like a

Canker-worm, Nips the tender Flow'r of Love, Jealousy, raging like a Storm,

Pray's can't mollify, Tears can't move; Love is the Root of Pleasures and Joys,

Jealousy all its Fruit destroys, 'Tis Love, Love, Jealousy Love our Heav'n or

Hell still prove, our Heav'n or Hell still prove.

Air 33.

Rachel.

Allegro

Tho' Ladies look

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/4. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature, then changes to 6/4. The melody is written in a flowing, eighth-note style.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff provides the bass line. The lyrics 'gay, when of Beauty they boast, & Misers are envy'd when Wealth is increas'd, the' are written below the staves.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff provides the bass line. The lyrics '.Vapours oft kill all the joys of a Toast, & the Miser's a wretch when he pays for a Feast:' are written below the staves.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff provides the bass line. The lyrics 'The Pride of the Great, of the Rich, of the Fair, may pity bespeak, but Envy can't' are written below the staves.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff provides the bass line. The lyrics 'move, my thoughts are no further aspir- ing, no more my fond Heart is desir- ing, than' are written below the staves.

The sixth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff provides the bass line. The lyrics 'Freedom Content and the Man that I love .' are written below the staves. The system ends with a double bar line and repeat dots.

Air 34
Hilliard
Allegro

That all Men are Beggars you plainly may see, for

Beggars there are of ev'ry Degree, tho' none are so blest, or so happy as we, which

no body can de-ny, deny, which no body can de-ny.

Win. 2
 The Tradesman he begs that his wares you would buy
 Then begs you would believe the Price is not high,
 And swears 'tis Trade, when he tells you a Lye,
 Which nobody can deny &c.

Hill.^d 3
 The Lawyer he begs you would give him a Fee,
 Tho' he reads not y^r Brief, & regards not your Plea,
 Then advices you Foe how to get a Degree,
 Which nobody can deny &c.

Mer. 4
 The Courtier he begs for a Pension, a Place,
 A Ribbon, a Title, a Smile from his Grace,
 'Tis due to his Merit, is writ in his Face,
 Which nobody should deny &c.

Rachel. 5
 But if by mishap, he should chance to get none,
 He begs you'd believe that the Nation's undone,
 There's but one honest Man & himself is that one,
 Which nobody dares deny &c.

Amie 6
 The fair one who labours whole mornings at home,
 New Charms to create, & much Paint to consume,
 Yet begs you'd believe 'tis her natural Bloom,
 Which nobody should deny &c.

Hill.^d 7
 The Lover, he begs the dear Nymph to comply,
 She begs he'd begone, but her languishing Eye,
 Still begs he would stay, for a Maid she can't dye,
 Which none but a Fool would deny

Air 35 *Andante*

Hilliard Sure, by that Smile my Pains are o-ver,

Rachel don't be too sure, wou'd you then kill a faithful Lover, wait for your Cure: Women re-

Hilliard gardless of our Fate, often prove kind, but kind too late.

Rachel - Women alas! too soon surrender,
Hilliard - - - That I deny,
Rachel - Men oft'betray a Heart too tender,
Hilliard - - - Take me & try,
Rachel - Love is a Tyrant under whose sway,
 They suffer most, who best obey.
 Both. Love is, &c.

Air 36. *Allegro*

Randal. The greatest skill ⁱⁿ

Life, for a-voiding Noise and Strife, is to know when a Man shou'd be dumb, dumb,

dumb, when a Knave to gain his end, sifs you to betray your Friend, Let your

Anfwer be on - ly Mum, mum, mum.

Wou'd you try to perfwade,
 A pretty pretty Maid,
 As ripe as a Peach or a Plumb, Plumb, Plumb,
 You've nothing more to do,
 But to fwear you will be true,
 And then you may kifs, but Mum, mum, mum.

Air 37

Hearty *Allegro* There was a Maid and she

went to the Mill, sing Trolly lolly lolly lo lo, the Mill turn'd round but the Maid stood

Clack

still, Oh ho! did she so! did she so did she so.

²
Hearty. The Miller he kifs'd her, away she went,
 Sing Trolly &c.
 The Maid was well pleas'd & the Miller content,
Clack, Oh ho! did he so? &c.

³
Hearty. He danc'd & he fung, while the Mill went clack,
 Sing Trolly &c.
 And he cherish'd his heart, with a Cup of old Sack,
Clack, Oh ho! did he so? &c.

Air 38

Beggar

Adagio

To Knight & Squire & to the Genteels here, we wish our

Play may with content appear, We promise you no dainty Wit of Court, nor City Pageantry

nor Country Sport, but a plain piece of Action, very short & sweet, In Story true you'll know

it when you see't

Air 39

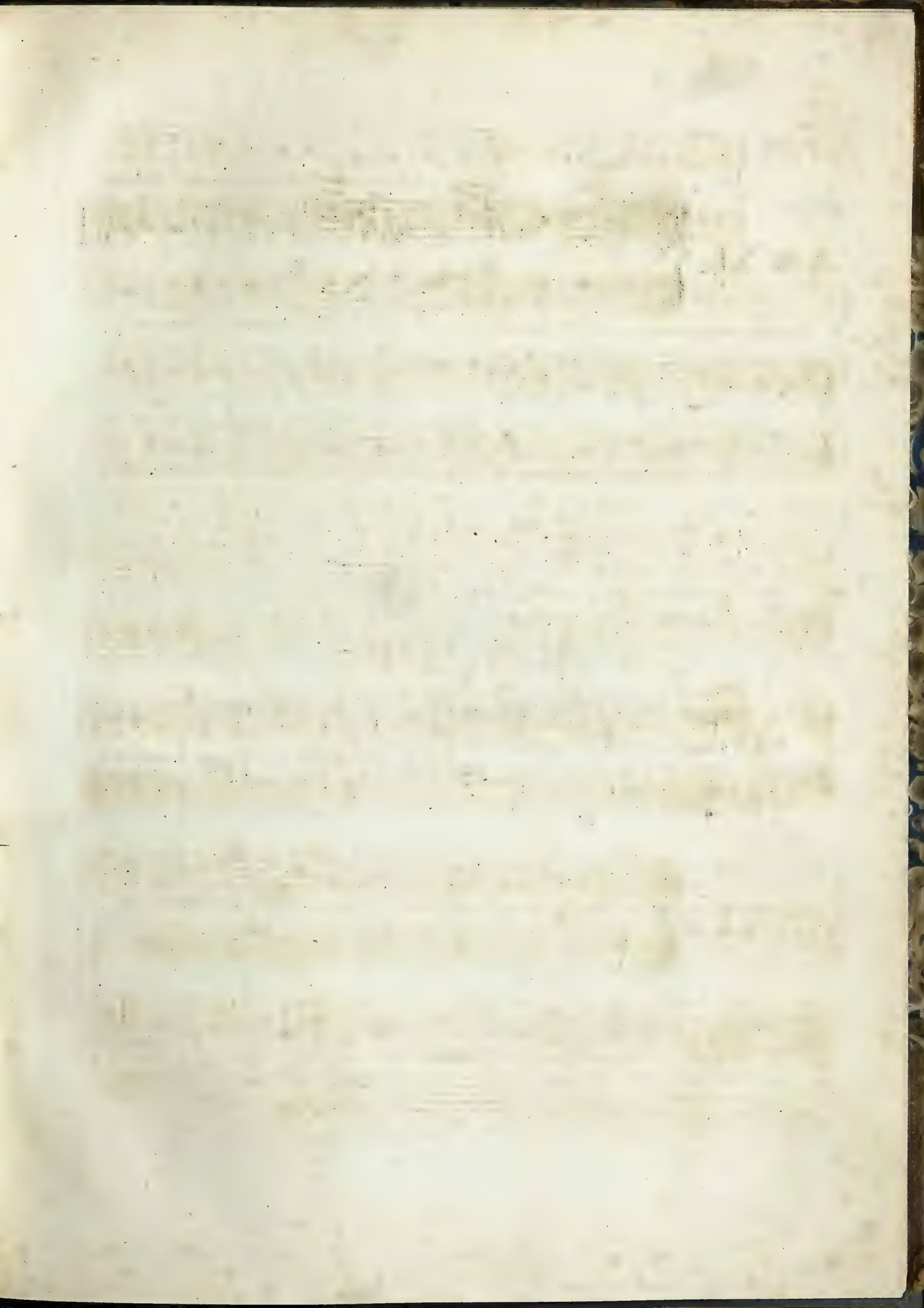
2^d Begg.

Allegro

Old Sack & old Songs & a merry old

Crew will fright away Cares when the Ground looks blue, old Sack & old Songs & a merry old

Crew will fright away Cares, when the Ground looks blue.



AIR XL

Amie

Allegro

A-las. Sir, I have

prov'd your Clown, Ey'd him, try'd him, but must own; so wretched a Mortal ne'er was known,

I had been with him undone: If I must in Bondage be, To chuse my Chains at least I'm free;

Since I am willing to be billing, here's the Man the Man for me.

AIR XLI

Meriel

Andante

What haste you were

in to be doing, When two at a time you were wooing, Yet quickly you'll find, If any prove

Rachel

kind you'd work enough meet with one, What haste you were in to be Billing, With two at a

time for a Shilling, You men are so keen, when once you begin, You fancy you neer shall have

Meriel

Rachel

done. How cou'd the Ladies so starve you, That ragged poor Beggars cou'd serveye, What

Virgins Heart, can scape the Dart, Tho cru - el where e'er you drop your Glove, Such a

Both

Swain must needs successful prove, Such a Swain by Nature form'd for Love.

Hearty: to the Men

AIR XLII

Vio: 2^d
Allegro

Vio: 2^d

Now then tell 'em fair. ly, you will love 'em dear. ly, May each of them be year. ly; Mother

to the Women

of a Boy. Ladies fain, a--diu tye, manage well your Beauty, keep your Spoufes true t'ye,

be their only Joy. Come my Lads, be mer. ry, bring us Sack and Sherry, Call the Pipe and Tabor,

to oldrents

Now, Sir, cut a caper; here ends all your labour, This happy wedding Day.

COUNTRY DANCE

Corni

Vio: 1^{mo}

e 2^{do}

Allegro

Oboes

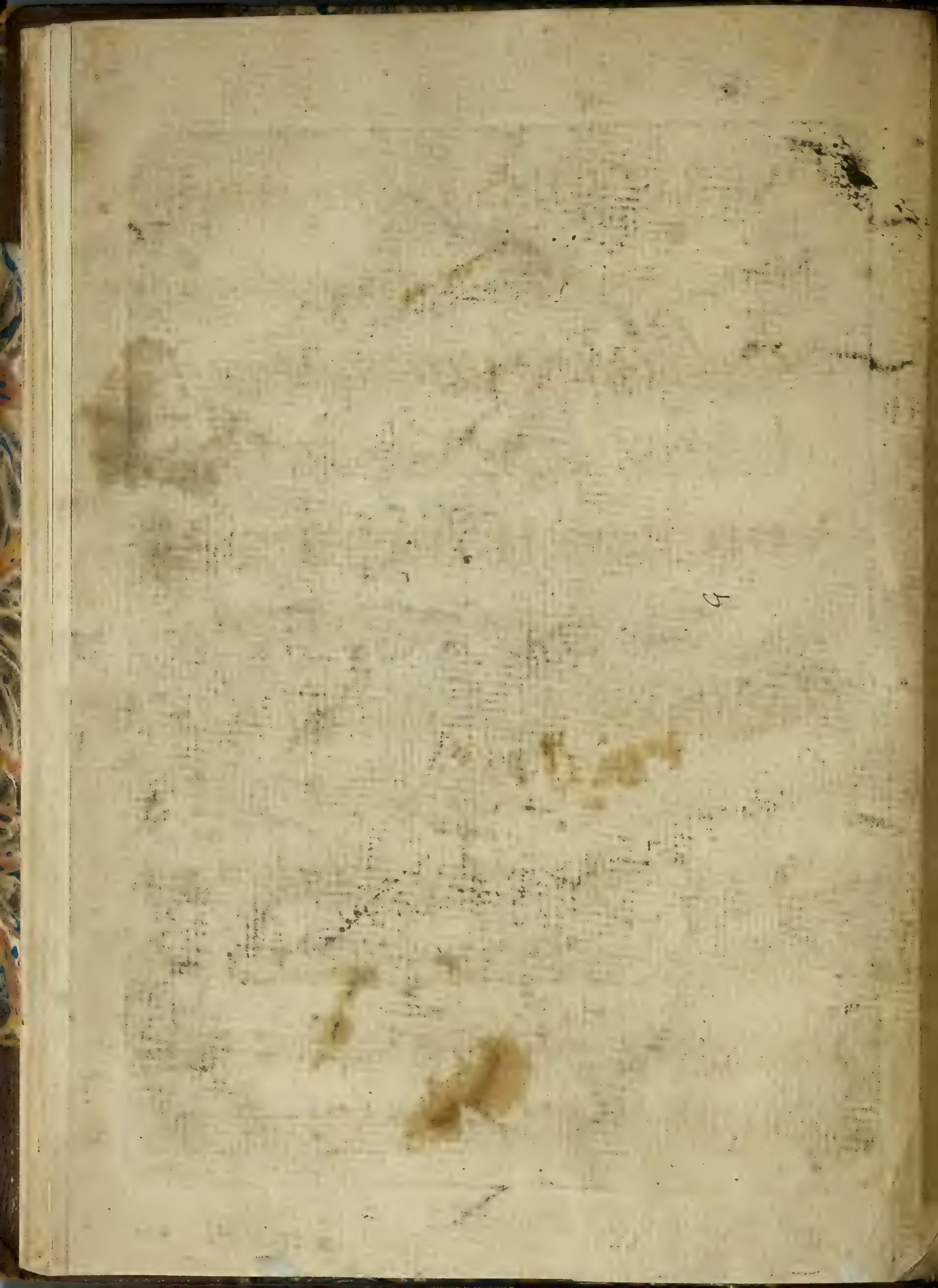
Bafso

The first system of the musical score consists of four staves. The top staff is for Corni, the second for Violins (1^{mo} and 2^{do}), the third for Oboes, and the fourth for Bassoon. The music is in 6/8 time and begins with a treble clef. The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score continues the piece with four staves. The notation is consistent with the first system, showing the progression of the instrumental parts.

The third system of the musical score concludes the piece with four staves. The notation includes final cadences and repeat signs for the various parts.

End of the OPERA



The
OVERTURE, SONGS and DUETS

In the OPERA call'd

The Guardian outwitted,

for the

VOICE and HARPSICHORD.

Perform'd at the

THEATRE ROYAL in COVENT GARDEN.

Compos'd by

D.^r Arne. — J. A. Arne

Publis'd according to Act of Parliament
and Enter'd in Stationers Hall.

N^o 1

L O N D O N .

Printed for R: BREMNER, opposite Somerses-House in the STRAND.

1771

1507

To the Queen.
Madam.

The Author of the following Composition, superlatively happy in the signal Honour of Inscribing it to your Majesty, with the lowest Humility, lays it at your Royal Feet.

Nothing could moderate his Joy on so fortunate an Occasion, but the certainty that this Production; though finish'd with the utmost Care, falls infinitely short of the high Patronage, to which it has aspir'd; Yet however defective the Work may appear to so discerning an Eye, deign to accept the best Atonement the Author can possibly make, which is, The grateful Sense he will ever retain of that exalted Goodness, which condescended to accept the smallest Utom. of that profound Duty with which he is Madam,

Your Majesty's
Most honour'd,
most faithful,

and most obedient Servant

Thomas Augustine Arne.

OVERTURE

Con Spirito

This musical score is for an Overture, marked "Con Spirito". It is written for piano and violin. The score is organized into six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a rhythmic accompaniment with various textures, including sixteenth-note patterns and chords. The violin part is highly melodic and technically demanding, with frequent sixteenth-note runs and slurs. The first system includes a repeat sign. The second system has a fermata over a measure in the violin part. The third system features a series of slurs in the violin part. The fourth system has a fermata over a measure in the violin part. The fifth system has a fermata over a measure in the violin part. The sixth system concludes with a double bar line and repeat signs in the violin part.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note pairs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes.

The second system continues the piece. The upper staff shows a continuation of the intricate melodic patterns, with some notes beamed together. The lower staff maintains a steady accompaniment, with some notes beamed in pairs.

The third system features a more active upper staff with frequent sixteenth-note runs. The lower staff continues with a consistent accompaniment, showing some rhythmic variety with eighth notes.

The fourth system is characterized by a very dense and rapid melodic line in the upper staff, consisting of many beamed sixteenth notes. The lower staff provides a simple accompaniment of quarter notes.

The fifth system shows a continuation of the rapid melodic passages in the upper staff. The lower staff accompaniment remains consistent with the previous systems.

The sixth system concludes the page. The upper staff features a melodic line with some rests and a final cadence. The lower staff provides a final accompaniment line, ending with a few notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff shows a more complex melodic texture with some sixteenth-note runs and slurs. The lower staff maintains a steady accompaniment with eighth notes and rests.

The third system features a melodic line with several slurs and accents in the upper staff. The lower staff continues with a consistent accompaniment pattern.

The fourth system shows a melodic line with a prominent slur and accent in the upper staff. The lower staff accompaniment remains consistent.

The fifth system continues with a melodic line featuring slurs and accents in the upper staff. The lower staff accompaniment is consistent.

The sixth system concludes the piece. The upper staff has a melodic line with several slurs and accents. The lower staff accompaniment ends with a final chord. The system concludes with a double bar line.

Larghetto

Cadence ad Libitum

Andantino
ad Amoroso

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef with the same key signature and contains a simpler accompaniment line with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the complex melodic line from the first system. The lower staff continues the accompaniment line, featuring some chords and rests.

The third system of musical notation consists of two staves. The upper staff features a melodic line with several slurs and accents. The lower staff continues the accompaniment with a steady rhythmic pattern.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with many beamed sixteenth notes. The lower staff continues the accompaniment with a consistent eighth-note pattern.

The fifth system of musical notation consists of two staves. The upper staff shows a melodic line with some slurs and accents. The lower staff continues the accompaniment with a steady eighth-note flow.

The sixth system of musical notation consists of two staves. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the accompaniment with a final chord and a double bar line.

Sung by Miss Wainwright

Moderato

Fond Mothers oft with prudent Care, bid thoughtless Girls of
Men beware; We see yet cannot scape the snare, Which Fate it self has laid, Which
Fate it self has laid, Which Fate it self has laid. Tho Words and Actions
we didguise, Yet here the Plaguy Mischief lies, The Men consult our Tell tale. Eyes, Where
all the Heart's betray'd, Where all the Heart's betray'd, Where all the Heart's be-
tray'd. Fortif.?

Sung by M^r Dunstal

Allegriſs^o Hoboys alone

tutti Like Change of the Weathercock

always appearing, The Mind of a Woman is never at rest, But light and inconstant it always is veering, From

North to the East, and from South to the West: How hard the Eſſay to keep in one way, A thing that by Nature fo

various will move, what Labour in vain to ſettle a Brain, that's turn'd like a Mill with the whimfies. of

Love, what Labour in vain to ſettle a Brain, that's turn'd like a Mill with the whimfies of Love, that's

turn'd, turn'd, turn'd like a Mill, turn'd like a Mill with the whimfies of Love, with the

whimfies of Love, with the whimfies of Love. Fortiſſiſs^o

Duet) Sung by M^r Dyer & Miss Miller

Viol. 1^o

Andte' Largo

V. 1^o

Roger V. 2^o

O Dolly I part with a Hole in my Heart, O Dolly, O

Dolly I part, I part with a Hole in my Heart with a Hole, with a Hole in my

Heart, with a Hole with a Hole in my Heart. Ah cease to com=plain, Ah cease to com=

plain, for I'll mend it a--gain, I'll mend it, I'll mend it, I'll mend it a--

gain I'll mend - - - - it I'll mend it again, with what, with a Kifs, with

R. P. R.

what, with a Kifs. do you love me, O yes, do you love me, O yes. For wounds of the

P. R. P. R. P. Roger

Jealous no medicine so sure as kindness, as kindness, that balsam alone is the

Jealous no medicine so sure as kindness, so sure as kindness, that balsam alone is the

Cure, that balsam alone is the Cure.

Sy Cure, that balsam alone is the Cure.

Sung by M^r Beard

Musical notation for the first system, including treble and bass staves with dynamics 'p' and 'f'.

O how glorious the Claim of a Patriot to tame whom Fortune has rais'd to the

Top of her wheel if his Pow'r he direct Britain's Sons to protect as Brothers & Friends to y^e great common

Weal. Sy Thus Athenians of old as in Story we're

told on national efforts their sanction bestow'd and the Romans beside with an e-mulous Pride made

that track of Virtue to Glory the Road. Sy Then let

Patriot care native Genius but rear fair Science that bloffom will foon be in bloom solid Wisdom our

guide home bred Artswill prelide and ri-val the Honours of Greece and of Rome. D.C.

Sung by M^r Squib

Solo Andante

Solo mez: for

When from Beauty sweetly blooming, Lovers forc'd unwilling

6⁶ # 6 6 7 4 3 6 # 6 6

kifs, Oft the Licence too pre-fuming, forfeits all their future Blifs, for

5 6 2 6 6 4 6 5 3

feits all their future Blifs, Rough Alarms are angers

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

Fuel, Gen-tle fights the Heart sub-due, Once ob-tain that pre-cious Jewel, Soon you'll

6 6 5 6 7 4 # 6 5 6 4 3 9 6 4 3 6

gain the Casket too, too, you'll gain

1st 2^d

6 6 5 1st 2^d 3

the Casket too.

for

4 6 4 6 4 3 9 8 4 3 4 6 6 5 4 # 3

Sung by Mr. Beard

Allegro

for Turn

hither bright Maid, & scorn to de- grade, the Value I fet on your Charms, Turn hither

bright Maid, and scorn, scorn, scorn to de- grade, the

Value I fet on your Charms, the Value I fet on your Charms,

for

for po Cres.

With love and de- fire see how I'm on fire, and burn,

for po for

burn to be clasped in your Arms see see how I'm on

4 2 6 6 6 4 5 3 6 6 6

Cres

fire, with love and de - - - fire, see how I'm on fire, and burn,

6 6 6 6 6 6 6 6

for po

burn to be clasped in your Arms, with love and de - - - fire, see how I'm on

4 2 6 4 3 6 6 6 6 6

Cres

fire, and burn burn to be clasped in your Arms - - - , to be

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

clasped in your Arms.

4 3 4 3 4 3 4 3 4 7 6

Sung by Miss Hallam.

Andante

One mark of concern I cannot discern nor sign of re-
 pentance to soften your sentence one mark of concern I cannot discern nor sign of repentance to
 soften your sentence an harden'd assurance I swear a harden'd a harden'd assurance I swear a
 harden'd assurance I swear a harden'd a harden'd assurance I swear O Lud! keep a-way I hate your horse
 play O Lud! keep away I hate your horse play with rage I am glowing you know where I'm
 going But follow me sir if you dare follow me sir if you dare follow me follow me follow me sir if you
 dare follow me follow me follow me sir if you dare if you dare follow me sir if you dare.

6 4 5 6 4 7 6 4
 5 3 4 6 4 3 6 5 # 6 4 #
 # # 6 6 6 4 #
 # 6 6 # 6 4 6
 # 6 6 6 4+ 6 6 5 4 3 6
 6 6 6 6 6 6 7 8 6 6
 6 5 6 6 7 6 6 4 7 6

Sung by Mr. Mullocks

Poco Andante

When with

Rapture and a-maze on her heav'nly form I gaze from each glance of her bright Eyes some new

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

pointed Arrow flies from each glance of her bright Eyes some new pointed Arrow flies some new

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

pointed Arrow flies. When some glaring faults prevail then I

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

fret I fume I rail I fret and fume and rail I fret and fume and rail swear to break my galling Chain,

6 7 7 4 2 6 5 4 3

swear to break my galling Chain Look Look and am in Love a-gain in Love in Love a-gain.

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

Sy

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

Sung by Miss Brent.

Con spirito

Oh then how I'll jaunt it co--quet it and
 flaunt it a Lady the first in re-nown --- with
 Equipage fine and Jewels I'll shine with Equipage fine and Jewels I'll shine
 I'll shine --- the Belle and the Toast of the
 Town the Belle and the Toast of the Town. To th'Op'ra and

P^o

5 3 7

6 4 5 7

4 5 6 5 4 6 5 4

Play I'll roll it I'll roll it a-way to th'Op'ra and Play I'll roll it I'll roll it a-

way there simper and tattle and giggle and prattle till Galleries take it a-

mifs till Galleries take it a mifs with pride and dif-dain then chatter chatter a-

gain and Laugh Laugh Laugh when the Savages hifs hifs laugh -

when the Savages hifs laugh laugh when the

Savages hifs Sy

Sung by Miss Brent

Largo

O how great, how great is the vexation, tortures

many, pleasures few, tortures many, pleasures few, from the hour of Affignation, to the

happy, happy interview, from the hour of Affignation to the happy interview,

The 2^d Time skip this, & go beyond next 'S.
Thomy Joy is all transcending when the

lovely Youth I meet, doubt like Gall with Honey blending soon im-bitters ev'ry sweet,

When with careless Air he woos me, if his courtship I reject, soon by absence he sub=

dues me and I'm conquer'd by neglect, I'm con - -

49 5 7 8 4 6 6 6 5 6

Sy

6 6 6

Sy

Sy

quer'd by neglect, O how great, how great is the Vexation, tortures

6

many pleasures few, tortures many pleasures few, from the hour of Affignation, to the

6 6 6 4 5 6 7 4 3

happy, happy Interview, from the hour of Affignation, to the hap - - py In - - ter - view,

6 6 4 5 6 6 6 6 4 5

Sung by M^r. Squib

Tender

J'aime J'a_dore Je languis grand Dieux, et je me Sacri-

fic pour vous et je me Sacri_fie pour vous mourant mourant par l'e-clair - - -

- - de ces beaux yeux de ces beaux yeux de ces beaux yeux.

Sung by M^r. Squib & Miss Brent

Tondor

Finefe

When thy Beauties I sur-vey gazing thus my Soul a - -

Flirtilla

- - way when my Pulse forgets to move need I say the cause is Love Ah too well the pleading Eye can the

want of Words sup - - ply and induce kind Maids to grant that soft Pi - ty which they

want fond excess fond excess who can Love who can Love and utter
 Sweet confession sweet confession who can Love and utter

6 6 6 6 6 2 4 6 9 6 4 7

less and utter less who can Love who can Love and ut-ter less, who can love who can
 less and utter less who can Love and ut-ter less, who can Love who can love who can

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

Love and ut-ter less and ut-ter less and so do I and so do
 Love and ut-ter less and ut-ter less I faint I die I faint I faint I

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

I and so do I I faint I faint I die I faint I die I faint I
 die I faint I die and so do I and so do I I faint I

6 # b b 4 6 # b 7 b 6 5 4 b

Largo
 die I faint I die and so do I.
 die I faint I die and so do I.
Largo

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

Sung by Miss Wainwright

Andte Moderato

Tho in my Lady's cloaths prinkt out, you fond-ly strut and flaunt about, in faddin, filk and

lace, in faddin, filk, and lace, yet I in homely ruset, ruset gown, tho' forc'd to trudge it forc'd to trudge it up &

down, can shew as good a face, can shew as good a face, Then turn not up your lip in scorn, a

low-ly Girl to fortune born, is no uncommon thing. the blooming Rose from meanest place, has

oft been pluck'd to sweetly grace, the bosom of a King, to grace, to sweetly grace, the

bo- som of a King.

Sung by Miss Miller

Allegro

The

Parrot thus from wi - - ry Grate meets Rogers soft Carefs, meets Rogers soft Carefs, will

perch on Finger fing, and prate, Her partial Love t'expres, her partial love t'expres, but

treated, treated Ill, she's on the Watch, the Seeds of Spite are fown, the Seeds, the

Seeds of Spite are fown, Poll stooping feigns to beg to beg a Scratch, & bites him to the Bone, bites

bites him to the Bone, Poll stooping feigns to beg a Scratch And bites him to the Bone to the Bone to the Bone bites

Sy bites him to the Bone.

Sung by M^r Beard

Moderato

Ye Dotards who
 figh for the Love darting Eye, or pine for a Sip, of the Sweet coral Lip, Closefetter'd in soft Beauty's
 Chains, Close fetter'd in soft Beauty's Chains, While Wisdom mistaking this pother ye keep, Your
 Folly is waking, Your Wits are a fleep, So take the Fools Cap, take the Fools Cap, So take the Fools Cap for your
 Pains. take take the Fools Cap for your Pains.

2

If pleasure ye claim,
 Ye will mis of your Aim,
 Your pitifull share,
 Still depends on a Fair;
 Who studies to addle your Brains:
 One Minute ye're smiling,
 The Second ye vex,
 The Third ye're reviling,
 The worst of her Sex,
 Then take the Fools Cap for your Pains.

3

Come all in a String,
 Who have danc'd in loves ring,
 In morrices gay,
 Tho' the Time flip'd away;
 Pray reckon the most of your Gains:
 By wenching and revels,
 Ye've shorten'd your lives,
 Or marriage poor devils,
 Has link'd you to Wives,
 Then take the Fools Cap for your Pains.

Sung by Mr Mattocks

Moderately quick,

po for

for Oh y Rapture the Rapture past ex -

po 4/6

preffing, To dispel soft Beauty's Care, And with Bleffing still on Bleffing, make her happy as she's

for 5 po 6 6 6 4/3 6/5 for 7 4 3 7 4 3 6 6 #

fair, make her ha - - - - - ppy as she's fair, make her happy as shes fair,

for 6 8 6 6 6 5 # 6 6 5 # for 8 7 5 6 5 #

2^d Rofy smiles Rofy smiles thofe Cheeks adorning, Where fond Cupid wh^{re} fond Cupid basking lies, In the

1st 8. P. 4 5 6 7 2 5 6 7

rofy sweets of Morning, And the Sunshine of her Eyes, basking lies -

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

- , dimpled smiles thofe Cheeks adorning, wh^{re} fond Cupid basking lies, In the Rofy sweets of Morning & y Sunshine of her

6 6 6 6 6 6 6 5

Eyes, the Sun fhine of her Eyes, the Sun fhine of her Eyes.

4 6 6 6 4 2 6 6 6 6 8 7 8 7 6 5 4

Sung by M^r Beard

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a whole note followed by a half note, then a quarter note, and finally a group of eighth notes. The bass staff contains a series of eighth notes.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes. The bass staff contains a series of eighth notes.

Daugh-ter fair of might-ty Jove, Queen of Beau-ty

Queen of Love, thy Influence we court, thy Influence thy Influence thy.

Influence we court we court thy In-fluence we court

for Sy

for

While on the Stream, on the Stream of Hope we glide, direct the wind be calm the

po 6/4 7 6/3 6/4

Tide, direct the Wind be calm the Tide, while on the Stream of

po po Sy 6/4 5 4/7 2

Hope we glide, di - - - rect the Wind be calm be -

b7 6/4 7 6 34

calm the Tide, and bring us safe to Port - - - and bring us safe to

7 6 6 6 for 6/4 5 3

Port

6 5 7 6 5 3

Sung by M^r Squib

Gavotte

for for

Such were Danae's Charms of old, when great Jove subdu'd by

Love, would her in a Show'r of Gold, Such were Danae's charms of old when great Jove sub-

-du'd by Love, would her would her in a Show'r of Gold, would her would her in a Show'r of Gold,

Splendor won the lovely Maid, ev'ry charm she then display'd, splendor won the lovely Maid, ev'ry

charm she then display'd, Auburn Tresses softly flowing, Bosom soft with ardor glowing, Heart relenting, Eyes con-

relenting, made the God such Beauty prize, far above his native Skies, far above his native Skies.

Sung by Miss Brent

Con Sordini

2^d time

Join an

Affettuoso for P^o for P^o for P^o 1st From af - -

inward Sence of Duty, to an outward modest Air, to an outw.rd an outward mo - -dest Air:.

- faults on tempting Beauty, timely fly ye cautious Fair, timely timely fly ye cau - tious Fair:

6 5 7 9 6 7 7 7 for for po 7 4 4 6 4 3

These like watchfull Guards attend us, when li - - centious Foes are near, these from In - sults

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

bare defend us striking Vice with Awe and Fear, These like watchful Guards attend us,

6 7 > 7 4 for po for 4 5 4 6 6 5 4 3 2 4

when in - sulting Foes are near, These from In - sults bare de - fend us, striking Vice with

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

Awe and Fear, striking Vice with Awe, with Awe and Fear.

for po 6 4 3 for 4 3 po 6 7 7 5 6 7

for po for po for

6 3 4 3 for 6 4 6 4 3

Sung by M^r Shuter

Heigh for my Lafs & a Bottle to chear, & a thumping Bantling

ev_ry Year, Heigh for my Lafs and a Bottle to chear, and a thumping Bantling ev_ry Year,

With Skin as white as Snow, and Hair as brown as a Berry, with Eyes as black as a Slow, and

Lips as red as a Cherry, with Skin as white as Snow, and Hair as brown as a Berry, with Eyes as black as a

Sloe, and Lips as red as a Cherry, Singrouzy touzy rantum scantum, laugh & laydown is the

Play, we'll cuddle to_gether, to keep out the weather, and kifs the cold winter a_ way, kifs

kifs the cold winter a_ way; kifs, kifs the cold winter a_ way,

Sung by Miss Brent

Moderately Brisk

When proudly he

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

vents, he vents the oer flow of his Gall, I'll flightingly answer who cares, who cares, who

6 6 5
5 4 3

cares, for As smart as smart as his Lordship, as proper as proper & tall, I

for p^o f.

warrant I'll match him for Airs, I'll warrant I'll match him for Airs, I'll match

As smart as his Lordship as

f^{mo}

proper and tall, I warrant I'll match him for Airs, I'll match him for Airs, I'll match him for Airs,

f^{mo}

E'en shou'd he repent I

f. 7 p^o 6 4 2
Volu

will not relent, E'en shou'd he repent, I will not relent, A Truce, with your Courtship say I, a Truce, a

Truce with your Courtship say I,

takes me a side, I fummons my Pride, then an-grily cry, For

fhame, O fie, I cannot, I must not, I will not, I will not comply, a

maz'd how his Lord-ship will startle, will startle to see, that tho' other

Laffes, adore as he paffes, adore as he paffes Sy tho other Laffes, adore as he

paffes, adore as he paffes, Sy dear Sixty Five, is the Lover, the Lover for

Me. the Lo - - - - -

- - - ver, the Lover for Me. He takes me a fide, I fummons, I fummons my

f. 6 po

Pride, then an grily, an grily cry, Forfhame, O fie, I

Poco for po 4# 2 6f. 4# 2 Po 6

cannot, I muft not, I will not comply, I will not comply, I will not com

Poco f.

ply, A Fig, a Fig for his Wit, a Fig, a Fig for his Wit, If he

6 po 6

cannot, he cannot tell why, a maz'd how his Lord fhip will ftartle, will ftartle to

f. po f. po 6 6 5 4 3

fee that though other Laffes, adore as He paffes, adore as He paffes, Sy

f. 6 pmo b5 3 6 b5 6 b5 3 f.

though other Laffes, adore as he paffes, adore as he paffes, Sy dear Sixty

6 6 6 f.

Five, is the Lover, the Lover for Me. the Lo - - -

6 4 5

Sy Sy

Sy ver, the Lover for Me, the Lover for

Poco f. 6 Pº 6 4 6 6 5 6 6 5

Sy Me, the Lover for Me.

f. 6 6 5 fmo 6 6 5 6

6 6 6 5 6 6 6 6 5

Sung by M^r Mattocks

po for po for Sy

If I prefs to am'rous Play, fwear You'll go, Po

Yet kindly ftay, If my Paffion rife too high, Pat me thus, Pat me thus and fay Oh

fie, Pat me thus and fay Oh fie, Pat me thus and fay Oh fie, for

If that Iv'ry Neck I claim, sweetly blufh and cry for Shame, sweetly blufh, sweetly blufh, sweetly

blufh, and cry for Shame, While fuch Joy in Folly lies, He's an Afs that wou'd be wife, He's an

Afs that wou'd be wife, while fuch Joy in Folly lies, He's an Afs that wou'd be wife, He's an

Afs that wou'd be wife.

for fortiss. 5 3 2 6 6 4

Duet) Sung by M^r Mattocks & Miss Brent

L^d Planwell. Flirtilla. Plan. Flir. for Po
 Flirtilla, My Lord, Permit me a Word, To teaze me forbear, your words are but
 Air, to teaze me for - - bear, your words are but Air, Yet fureyoumay
 hear me, Ah! ceaco to endear me, your Arts and your Wiles, are Fruitless and Vain, Your
 Arts and your Wiles, are Fruitless and Vain, I live by your Smiles or die by dif-
 - dain, I live by your Smiles or die by disdain Ye Gods who of Mortals pretend, to the
 Flir. Ye Gods who of Mortals pretend, to the

Musical notation includes treble and bass clefs, a key signature of two sharps (D major), and a 4/4 time signature. The score features various ornaments and performance markings such as 'Flirtilla', 'Plan.', and 'Flir.' throughout the piece.

Care, Or leffen my Pain or give Patience to bear, Or leffen my Pain - - - my
 Care, Or leffen my Pain or give Patience to bear, Or leffen my
 for

P^o 6 6 5 2 4 5 6 7 8 6 4

Pain, Or give Patience to bear, give Patience to bear, Ye Gods who of Mortals pre - -
 Pain, Or give Patience to bear, give Patience to bear, Ye Gods who of Mortals pre - -

6 5 6 6 4 #3 5 3 6 4 5 6 4 # 2 for 6 po 4 2 6

tend to the Care, Or leffen my Pain, or give Patience to bear give Patience give
 - - - tend to the Care, Or leffen my Pain, or give Patience to bear give Patience give

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

Patience to bear, Or leffen my Pain, or give Patience to bear, or give
 Patience to bear, Or leffen my Pain, - - - my Pain, or give Patience to bear, or give

4 2 6 5 6 7 6 6 4 6 5 Poco for 6 4 5 3 6 4 5 3

Sy - *fmo*
 Patience to bear.
 Sy
 Patience to bear.

6 6 5 3 *fmo* 5 3 6 4 5 3

Sung by Miss Brent

Po for po for po for

The Man that I fix on for life, shall be neither Dotard nor Fool; As

prudence shoud govern a Wife, as prudence shoud govern a Wife, I'll

serve, I'll serve, tis his Province, his Province to rule, As pru - dence shoud govern a

Wife, I'll serve, tis his Province to rule. Sy for mo

2

But when my dear Freedom's resign'd,
 Good nature my Heart must engage;
 The Linnet, tho' closely confin'd,
 If cherish'd will sing in the Cage.

3

Since now to th' extent of my Plan,
 The Stars such a Lover decree;
 I'll wisely elect the dear Man,
 A Guardian for ever to me.

Sung by Miss Brent

Minuet time Tender

Flutes Viol.

for for

po

My Part's to amule the Old Sa - 'tyr, and baffle his Cunning with Art, 'tis yours to preserve by good

Na - _ture, the Conquest you've made in my Heart, the Con -

- quest 'tis yours to preserve by good na - _ture, y^e Conquest you've made of my Heart, If

some Venal failings attend it, A Lover shou'd patient endure, Example alone can amend it, time

only can perfect the Cure, the Stream in its Courfe to the Ocean, To ftain its fair Bofom inclines,

But left to its Natural Motion, flows on till it felf it refines, flows on

the Stream in its Courfe to the Ocean, To ftain its fair Bofom inclines, But

left to its Natural motion, flows on till it felf it refines

till it felf it refines, till it felf it refines.

for

fortif^o

fortif^o

Sung by Miss Hallam

3 p p0

for p0 for

8
Pleas'ing Tales in dear Ro-mances, thrilling Pressures, Am-erous Glances,
p0 7 5 6 7 6 5 / 4 3 6 5 / 4 3

Sy
ev'-ry ten-der thought poss'ess, ev'ry ten-der Thought pos-
4 2 6 7 # 6 7 6 4 5 # 6 4 5 #

s'ess, ev'-ry ten-der Thought poss'ess, ev'-ry ten-der
for p0 # for p0

Thought pos-s'ess, Breath out then your se-cret Anguish,
6 4 5 3 for 7 6 6 4 / 2 7 6 4 6 7 7 9 4 8 3

softly sigh and sweetly languish, Love's no Love but in ex-

= cels, but in excels, Breath out then your secret Anguish,

softly sigh, and sweetly languish, Love's no Love but in excels, but in ex-

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

- cels, no Love but in excels no Love, but in excels.

6 6 4 5 3 for 6 6 4 5 3 fortif?

po for

po for

Sung by M^r. Beards

First system of musical notation, featuring treble and bass staves with notes, rests, and dynamics such as *f.* and *In*.

Second system of musical notation with lyrics: "Women as in Gardens fair, but Weed the genrous Soil, the Blossom, Virtue will appear, to crown genrous". Includes dynamics *f.* and *P.* and figured bass notation.

Third system of musical notation with lyrics: "Toil, to crown genrous Toil, to crown". Includes dynamics *f.* and figured bass notation.

Fourth system of musical notation with lyrics: "the genrous Toil, the Blossom, Virtue will ap=pear, to crown the genrous". Includes dynamics *f.* and *P.* and figured bass notation.

Fifth system of musical notation with lyrics: "Toil, crown genrous Toil, And when charms of Flora yeild to". Includes dynamics *f.* and *P.* and figured bass notation.

Sixth system of musical notation with lyrics: "Time their rich Perfume, to Time their rich Perfume, fair Virtue then will brave the Field, in ne=ver fading". Includes dynamics *f.* and figured bass notation.

Seventh system of musical notation with lyrics: "Bloom, will brave - - - Virtue then will brave y Field, in". Includes dynamics *Poco f.* and *f.* and figured bass notation.

Eighth system of musical notation with lyrics: "never fading Bloom, in ne=ver fading Bloom,". Includes dynamics *f.* and figured bass notation.

Sung by M^r Dyer

Allegro f.

Women like Creditors base, Spread out a close woven Net, Run with a promising Face, A

World of Love in our Debt. Smile, Fawn, Lie, Puffing their honour and honesty, Then Shy, Fly,

Laughing to see how we're bit. Plague on your counterfeit Innocence, Prim double Face & mock Modesty,

Worn but to cover your Impudence, Surest Art to deceive; Find out some other Love Martyr's, For

I'll come no more to your Quarters, The Devil provide you with Garters, To hang without a Reprieve.

Sung by Miss Wainwright

Since Ro-ger in you flights the Heart he has won, And thinks on his

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

Vow as a Breath that is gone, Shou'd Wedlock confine him he'd shift from the Bands, The Eel tho' you

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

gripe it will flip thro' your Hands the Eel tho' you gripe it will flip thro' your Hands will flip will

6 5 6 7 8 7 6 6 6 6 5 6 6

flip will flip thro' your Hands. Again should he pres me some kindness to

6 6 6 5 6 5 6 7 6 5 8 7 6 5

show, I'll give my self Airs give my self Airs give my self Airs, turn my back and say no.

no Fellow no as you came you may go you may go you may go as you came you may go Sy

Fingerings: 6, 6, 6/4, 6, 6, 6, 6, 6, 6/4, 5/3

But shou'd my true Lover in-treat for a Kifs, I'll

Fingerings: 6/4, 6/4, 6, 6/4, 5/3, 6, 6, 4/2

like a good Girl like a good Girl like a good Girl turn my Face and fay yes.

Fingerings: 6

yes, my Love yes, you are welcome to Kifs, you are welcome you are welcome you are welcome to

Fingerings: 6/4, 6/4, 6, 6, 9, 8, 6, 9, 8, 6, 6, 6/4, 5/3

Kifs yes, my Love yes, you are welcome to Kifs, to Kifs, to Kifs, you are welcome to Kifs. Sy

Fingerings: 6/4, 6/4, 6, 6, 9, 8, 6, 9, 8, 6, 6, 6/4, 5/3

Sung by Miss Miller

Gavotta

p *f* *P* *f* *P*

f.P. *f.P.* *f.P.* *f.P.* *f.P.* *f.P.* *f.*

f.P. *f.P.* *f.P.* *f.P.* *f.P.* *f.P.* *f.*

Tho' oft the Cock in Farmer's Yard to ev'ry She will rove, It only heightens his re-

P. *f.P.* *f.P.*

-gard to th'object of his Love, to th'object of his Love.

f.P. *f.P.* *f.P.* *f.P.* *f.*

With Joy he pecks the

f.P. *f.P.* *f.P.* *f.P.* *f.*

yellow Grain, to give his fav'rite Hen, then quits the others with disdain, to cher-
 ish to cherish her a-gain, to cherish her a-gain.

P. *f.P.*

f.P. *f.P.* *f.P.* *f.P.*

Sung by Miss Brento

Andante

for

The Youth who from

Woman has suffer'd disdain, and spite of Aversion will court her again, may boast that his Actions are

guided by Rule, but flatters himself for she knows him a Fool, a

Fool, she knows him a Fool, he flatters himself for she knows him a Fool.

for

While partial Conceit dims the light of our Eyes,
We ne'er can aspire to the Title of Wise,
And spite of Experience that masterly School,
Each Mortal is — sometime or other — a Fool.

Sung by Mr Mattocks & Mr Beard

Larghetto for p^o for p^o for p^o for

Cease long injur'd Fair to languish, let calm Peace thy

Cease long injur'd Fair to languish, let calm Peace thy

Bo = = som fill, thro' the thorny Gate of Anguish, Lo = = vers

Bo = = som fill, thro' the thorny Gate of Anguish, Lo = = vers

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

climb true Plea = sures Hill, climb = = = = =

climb true Plea = sures Hill, climb = = = = =

6 6 5
4 3

= = = = = thro' the thorny Gate of

= = = = = thro' the thorny Gate of

6 6 6 6
5 4 3 6

anguish, Lo = vers climb true Plea = sure's Hill, Lo = = vers climb = = = =

anguish, Lo = vers climb true Plea = sure's Hill, Lo = = vers climb = = = =

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

Cro Pia for

= = true Pleasure's Hill. Sym.

= = true Pleasure's Hill. Sym.

6 6
4 3

Sung by Miss Brentz

Larghetto

po for

Silly Maids whose wanton Fancies, led thro' Cupid's giddy giddy Dances,

po

Circle still the Fairy Ground, where the Young & Gay are found, where the Young and

for

Gay are found, leave th' alluring Scene of Pleasure, ev'ry Joy by Prudence measure, who for Bliss a -

- broad wou'd roam, when 'tis surest found at home, who for Bliss a = broad wou'd roam,

Sym

when 'tis surest fu = rest found

for

at home,

Sym

Ratling Beaux and Smarts despising,

6 4/2 6 6 5 #

calm Content and Wisdom prizing, free from Buz of guilded Flies, Scandal base and tat'ling

6 6 4 #

Lies, Scandal base and tatling Lies, blefs the Youth whose Vow sincere, Safely charms th'attentive

for

Ear, mutual Love and Constan = cy, All the Storms of Fate de = fy, Blefs the Youth whose

6 6 6 6/5 6 6/5 7

Vow sincere, Safely charms th'attentive Ear, mutual Love and Constan = cy, All the Storms of Fate de =

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

of Fate defy fortifs?

6 6 6/4 5 3 fortifs?

p° p°

The Epithalamium

Andante f.

S. 1st Planwell
Come Hymen come of

Ve - - nus born In Saffron Robe bedight In Saffron Robe bedight bedight - -

S. 6 $\frac{6}{4}$ $\frac{5}{3}$ *f. P.*

Come Hymen Hymen come In Saffron Robe be - - dight; With

Ta - - per clear our Rites a - - dorn, And Hearts with Hands u - - nite - -

6 *f.* # 6 6 5 6 6 5 6 6 5 6 6 5

Come Hymen Hymen come And Hearts with Hands u - - nite.

$\frac{4}{2}$ 6 $\frac{6}{4}$ *f.* $\frac{6}{4}$ 6

Sir British
 Come Bacchus come, in temp'rate Fit,
 Produce thy honest Face
 Bring Wine and Mirth, and Joke and Wit
 This festive Night to grace.

Lady Julia
 Sweet Peace descend, in Snow white Vest
 With Branch of Olive green,
 With us reside and be confess'd
 Of ev'ry Heart the Queen:

Flirtilla
 The feeble Knot of Hymen parts
 By fordid Wretches tied,
 But that which binds two faithful Hearts
 Death only can divide.

The Overture
TO
THE ITALIAN MONK,

Performed at the
Theatre Royal in the Hay Market,
Composed and Adapted for

THE PIANO FORTE and the HARPSICHORD

BY

SAMUEL ARNOLD, Mus. Doc. Oxon.

Op. 43.

Price, 6^s

To be had of the Author, Duke Street, Westminster, and at all the Music Shops

All^o Moderato

OVERTURE

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked "All^o Moderato". The vocal line is marked "a mez: voce". The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note passages, and block chords. Dynamic markings include *fz* (forzando) and *fmo* (forzando molto). The score concludes with a vocal line marked "mez: voce." and a final piano accompaniment.

This page contains a handwritten musical score for piano, organized into 12 systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a minor key, indicated by two flats in the key signature. The notation is dense and intricate, featuring a variety of rhythmic values, including sixteenth notes, eighth notes, and quarter notes. There are numerous slurs and ties throughout the piece, suggesting a continuous and flowing melodic line. The right hand (treble clef) often plays rapid sixteenth-note passages, while the left hand (bass clef) provides a more rhythmic accompaniment with eighth and quarter notes. In the eighth system, there are dynamic markings *f₁* and *f₂* above the notes. The score concludes with a double bar line at the end of the twelfth system.

Chaccone

Andante

a mez: voce.

This page contains a handwritten musical score for a piece titled "Chaccone Andante". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It begins with a vocal line marked "a mez: voce." and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes. The score is organized into seven systems, each with a vocal line on top and a piano line on the bottom. The final system concludes with a key signature change to two sharps (F# and C#).

This page contains a handwritten musical score for piano, organized into eight systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style characteristic of the 18th or 19th century, with dense chordal textures and flowing melodic lines. The key signature changes from G major (one sharp) in the first system to B-flat major (two flats) in the second system, and remains there for the rest of the page. The time signature is mostly common time (C), with some changes to 3/4 and 6/8. Dynamic markings include 'for' (forte) in the second system. The notation includes various note values, rests, and articulation marks. The page is numbered '5' in the top right corner.

Rondo

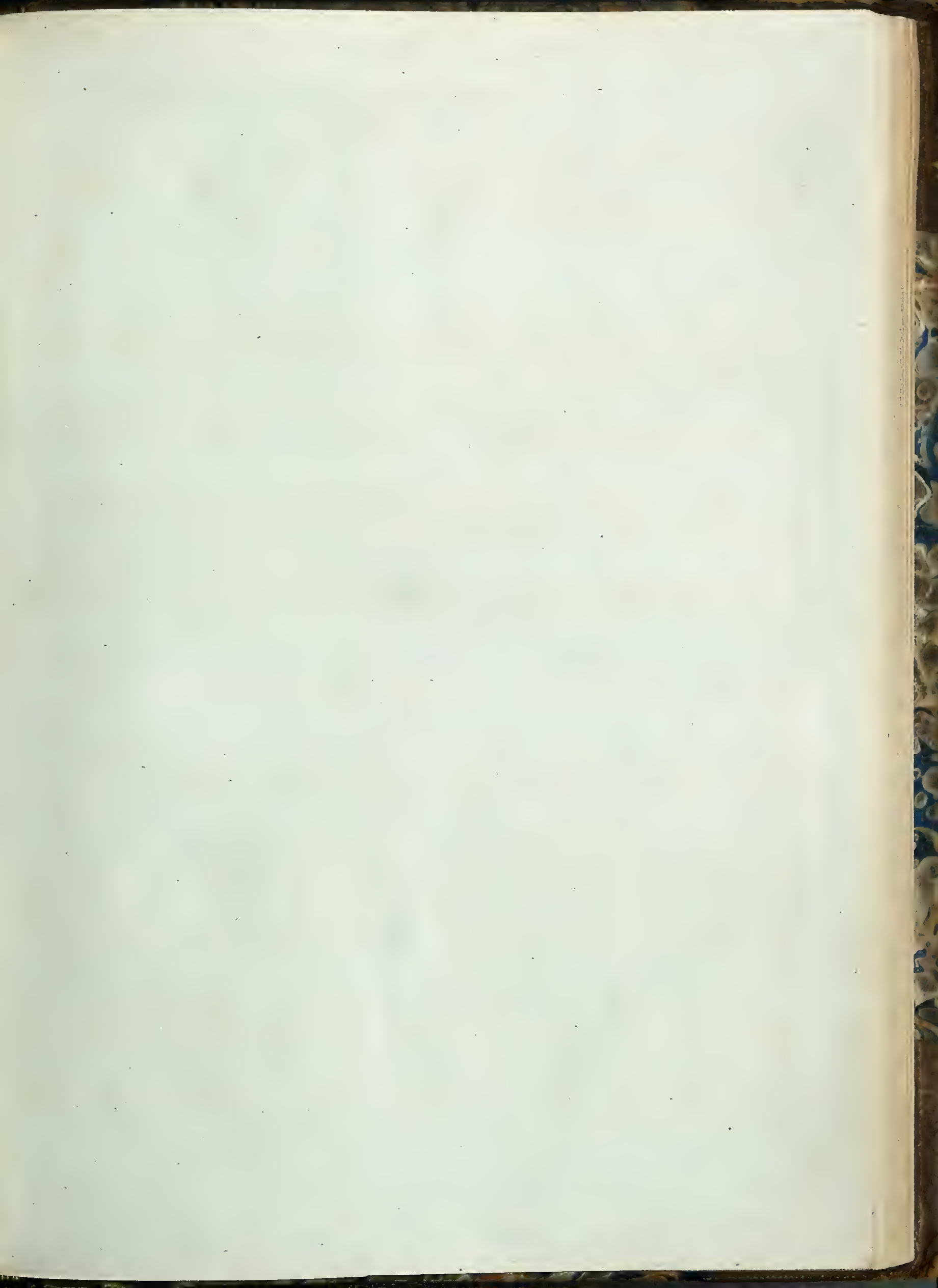
Corni

for:

Tutti

for:





NONY, NONY.

A favorite Song Sung by M^{rs} Bland in the ITALIAN MONK.

Price 1^s

D^r Arnold.

Vivace

Other Maidens bait their hooks with practis'd Glances

tender looks and ftu...dy tricks from fub...tle books to hold the Lo...ver

fast their gol...den line of looks so fine bé...fore his Simple

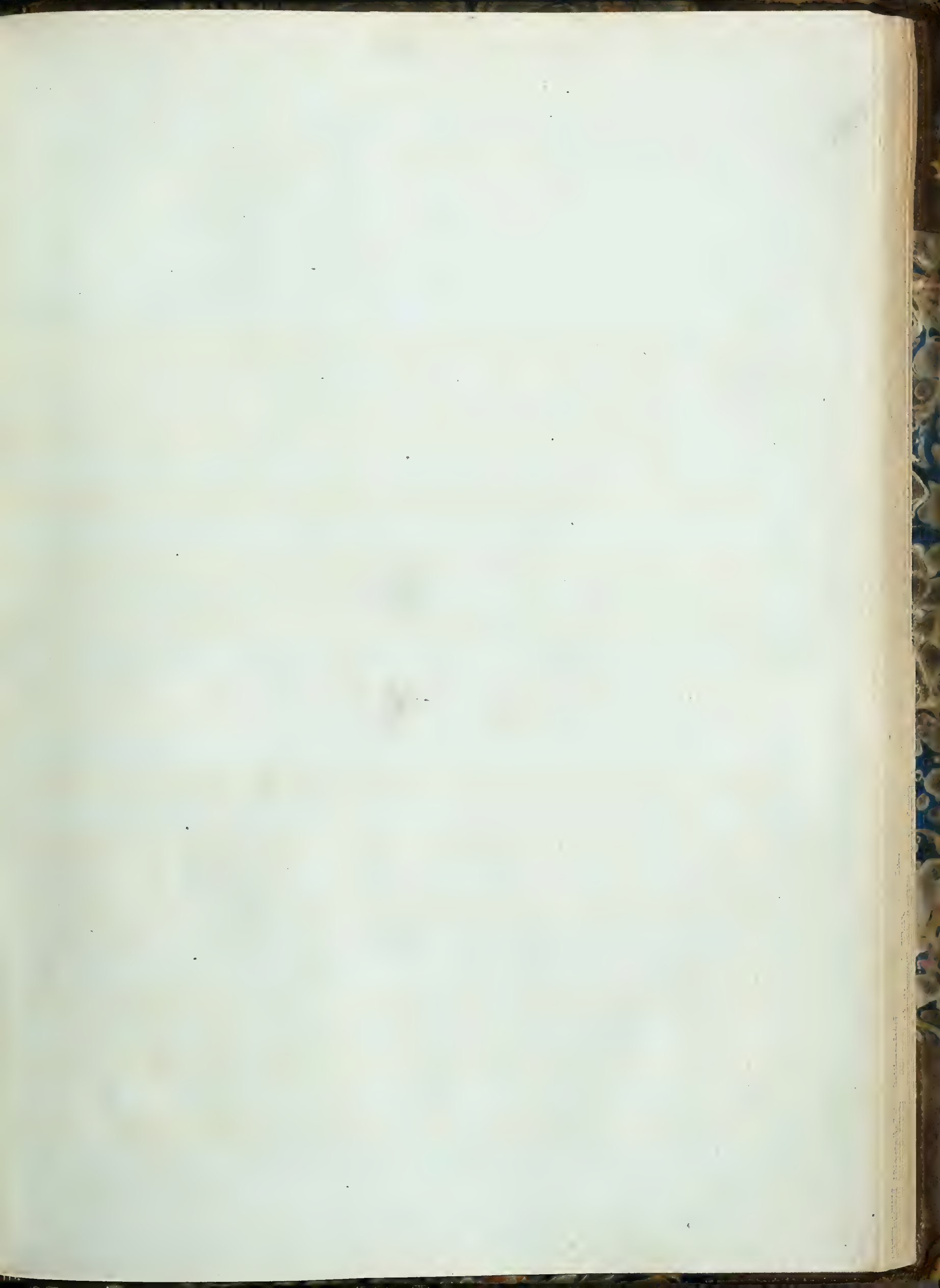
eye they cast with bending bait and fwiming gait to make him fure at last

Non - ny non - ny non - ni - - o non - ny non - ny non - ni - - o

non - ny non - ny non - ni - - o To make him fure at laft.

2

When the Village youth wou'd bear
 My Trinkets from the distant fair
 However they were rich or rare
 My Paullo's pleas'd me best
 What tho' the work of costly art
 They call'd for praise in ev'ry part
 My Paullo with it gave his heart
 And what was all the rest
 Nonny nonny &c.&c.
 And what was all the rest.



CHORUS of NUNS

as Performed in the ITALIAN MONK.

Price 1^s

1st Treble.

2^d Treble.

Andante.

How calm her life who the vain world de - - ri - - ding,

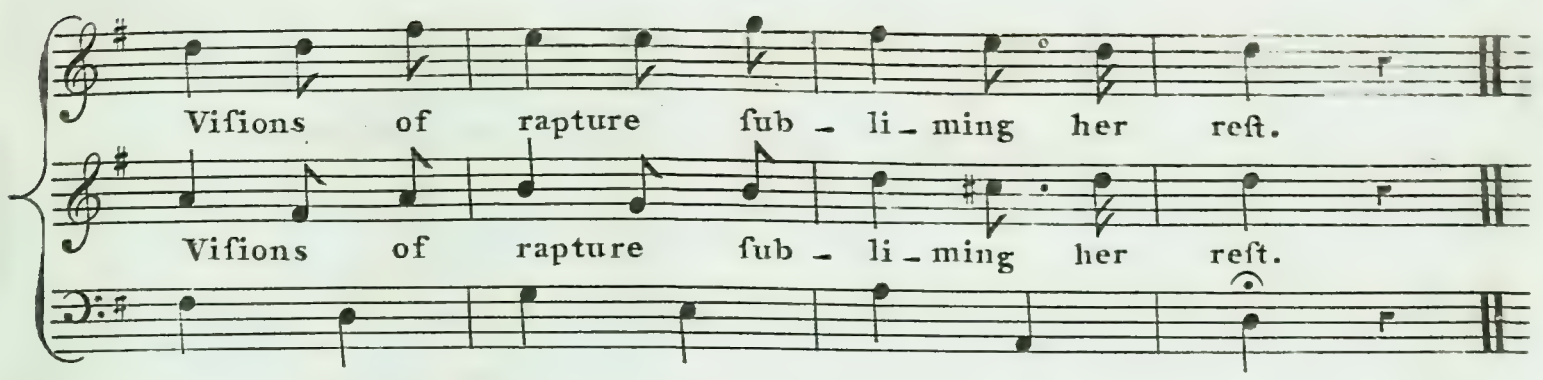
How calm her life who the vain world de - - ri - - ding,

Here finds that peace it de - nied to her breast,

Here finds that peace it de - nied to her breast,

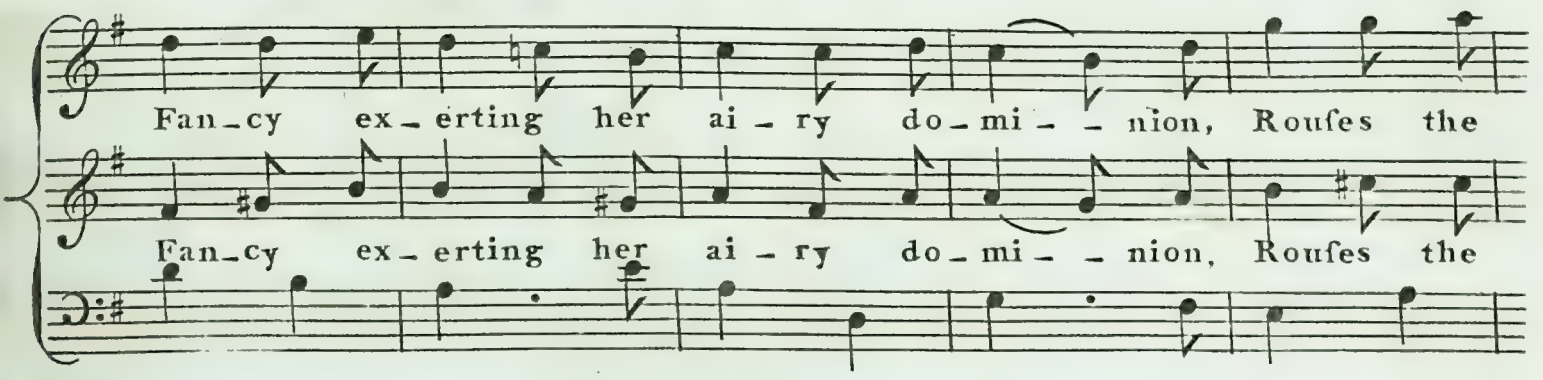
Care at the voice of her du - ty sub - - fi - - ding,

Care at the voice of her du - ty sub - - fi - - ding,



Visions of rapture sub - li - ming her rest.

Visions of rapture sub - li - ming her rest.



Fan - cy ex - erting her ai - ry do - mi - - nion, Rouses the

Fan - cy ex - erting her ai - ry do - mi - - nion, Rouses the



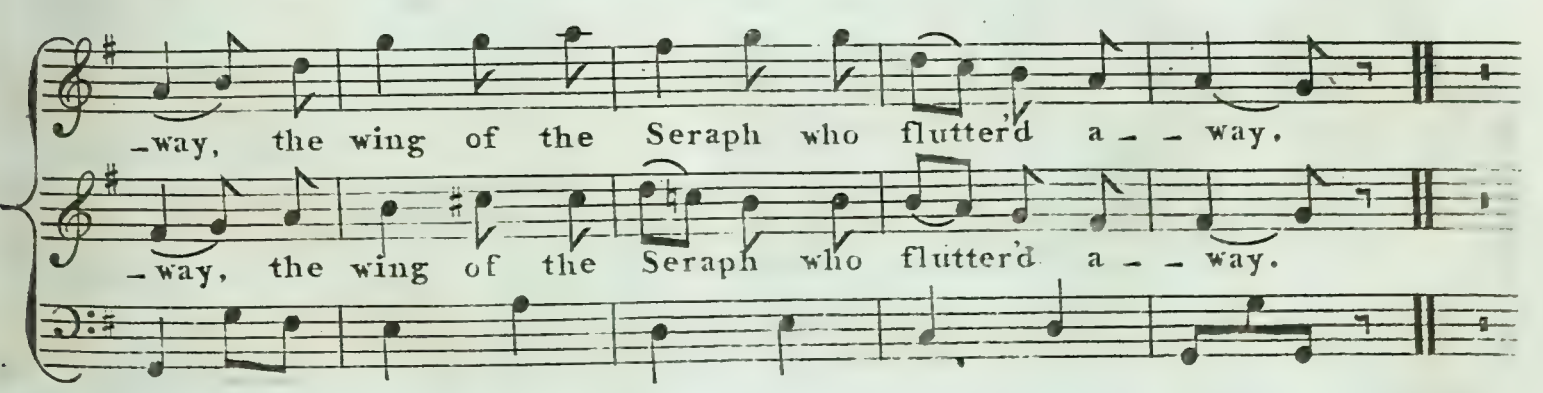
Nun at the break of day, Sleep flies dispers'd by the

Nun at the break of day, Sleep flies dispers'd by the



rustling pinions the wing of the Seraph who flutter'd a -

rustling pinions the wing of the Seraph who flutter'd a -



- way, the wing of the Seraph who flutter'd a - - way.

- way, the wing of the Seraph who flutter'd a - - way.



DARK WAS THE NIGHT.

A favorite Song Sung by M^{rs} Bland in the ITALIAN MONK.

Price 1^s

M^r Kelly

Larghetto

Flute

Horns

Dark was the night the

chil_dren slept, poor Mary climbs the cot_tage ftair, And

at her chamber window wept, And plac'd a little ta_per there

Why does he tar_ry thus she cried, A_las! what pains do I en_dure.

f *p* *poco f*

Faster

Heav'n grant this ta_per be his guide and lead him safe a_

-- cros the moor At length his

for: *pia:*

well known steps she hears he comes my ter-rors to re-move,

my William comes to dry my tears and down she flies to

meet her Love; William all pale and bloo--dy

ftood, Sigh'd out a--lafs! no more we meet, I'm stabb'd by Robbers

in the wood and fell a Corps at Mary's feet.

T R I O

Sung by Mrs Bland Mr Truman and Mr Suet

in the ITALIAN MONK.

Price 1^sD^r Arnold.

Love no toil re - garding, All its pains re - warding, Blessing, dif - tressing, No

Love no toil re - garding, All its pains re - warding, Blessing, dif - tressing, No

Love no toil re - garding, All its pains re - warding, Blessing, dif - tressing, No

danger can af - fright. In love's sweet anguish, While thrilling with the pain,

danger can af - fright. In love's sweet anguish, While thrilling with the pain,

danger can af - fright. In love's sweet anguish, While thrilling with the pain,

Who'd not willing languish, Who'd not willing languish, Who'd not willing

Who'd not willing languish, Who'd not willing

Who'd not willing languish, Who'd not willing languish,

languish, Nor think the suffering vain. Who'd not willing languish, Nor

languish, Nor think the suffering vain. Who'd not willing languish, Nor

Nor think the suffering vain. Nor

think the suffering vain.

think the suffering vain.

think the suffering vain.

Vivace.

Then let lovers think them blest, Then let lovers think them
Then let lovers think them

blest, Then let lovers think them blest, Nor re-pine at froward fate.
blest, Then let lovers think them blest, Nor re-pine at froward fate.
Then let lovers think them blest, Nor re-pine at froward fate.

In each others arms ca-rest, their blifs is perfect tho' 'tis late, In each
In each others arms ca-rest, their blifs is perfect tho' 'tis late, In each
In each others arms ca-rest, their blifs is perfect tho' 'tis late,

f *p* *f* *p*

others arms ca-rest, their blifs is perfect tho' 'tis late, tho' 'tis late, tho' 'tis late:

others arms ca-rest, their blifs is perfect tho' 'tis late, tho' 'tis late, tho' 'tis late:

is perfect tho' 'tis late, tho' 'tis late, tho' 'tis late:

Cres:

In each others arms ca-rest, their blifs is perfect tho' 'tis late.

In each others arms ca-rest, their blifs is perfect tho' 'tis late.

their blifs is perfect tho' 'tis late.

tho' 'tis late, tho' 'tis late.

tho' 'tis late, tho' 'tis late.

tho' 'tis late, tho' 'tis late.

CAMBROBRITONS
and
HISTORICAL PLAY

— as performed —
with the utmost Applause

AT THE

Theatre Royal, Haymarket;

THE MUSIC BY

Dr. Arnold.

Op. 45



Printed by Longman & Broderip, No. 20 Cheapside & No. 19 Haymarket

11. 11. 1910
1000 2500

r. B.

OVERTURE to CAMBRO-BRITONS
Composed, and adapted to the Piano Forte
By D^r ARNOLD

Time of a March

The musical score is written for piano and is in G major (one sharp) and 3/4 time. It consists of seven systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The second system includes a first ending bracket with a repeat sign. The third system features a piano (p) dynamic marking and a triplet of eighth notes. The fourth system is marked forte (f) and contains a dense texture of sixteenth notes. The fifth system includes a pianissimo (pp) dynamic marking and a forte (f) dynamic marking. The sixth system features a triplet of eighth notes. The seventh system concludes the page with a final cadence. The manuscript shows signs of age, including some staining and wear on the paper.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The upper staff begins with a melodic line, followed by a dynamic marking of *f*. The lower staff features a dense texture of chords and includes a triplet of eighth notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving lines.

Third system of musical notation, consisting of two staves. The upper staff includes the dynamic marking *f* and the instruction *cresc. il* (crescendo). The lower staff continues with dense chordal textures.

Fourth system of musical notation, consisting of two staves. The upper staff features a complex texture with many notes, possibly including some grace notes. The lower staff continues with a steady accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a more active melodic line with slurs and ornaments. The lower staff continues with a consistent accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff shows a change in texture with some rests and longer note values. The lower staff continues with a steady accompaniment.

Seventh system of musical notation, consisting of two staves. The upper staff features a melodic line with some slurs and ornaments. The lower staff continues with a steady accompaniment.

The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte).

The second system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present.

The third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes.

The fourth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes. The word "Trumpets" is written above the upper staff, and "Tutti" is written above the lower staff.

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes. The word "Trumpets" is written above the upper staff, and "Tutti" is written above the lower staff.

The sixth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes. The word "Tutti" is written above the lower staff.

The seventh system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a melodic line with eighth and sixteenth notes.

NB. Two Harps or Two Piano Fortes.

Andante

HARP

HARP

rallentando

rallentando

p

p

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the lower staff. A *rit.* (ritardando) marking is placed above the lower staff towards the end of the system.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth notes and some slurs. The lower staff is in bass clef with the same key signature and contains a bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the lower staff.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the lower staff. The word *ad lib^m* (ad libitum) is written below the lower staff towards the end of the system.

Andante

Union Pipes.

Harp.

The musical score is written for Union Pipes and Harp. It consists of four systems of staves. The Union Pipes part is written in a single treble clef staff, and the Harp part is written in a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system has a 'p' marking under the Harp staff. The second system has 'hr' markings above the Union Pipes staff. The third system has 'hr' markings above the Union Pipes staff. The fourth system has 'hr' markings above the Union Pipes staff, 'tutti' at the end of the Union Pipes staff, and 'unis' at the end of the Harp staff.

tutti f Union Pipes

Harp

This system contains the first two staves of music. The top staff is for the Union Pipes and the bottom staff is for the Harp. Both are in the key of D major and 3/4 time. The music begins with a forte (*f*) dynamic and a *tutti* instruction. The Union Pipes part features a melodic line with some grace notes, while the Harp provides a rhythmic accompaniment.

This system continues the music from the first system. The Union Pipes part has a melodic line with some grace notes, and the Harp part continues with its rhythmic accompaniment.

This system continues the music from the second system. The Union Pipes part has a melodic line with some grace notes, and the Harp part continues with its rhythmic accompaniment.

This system continues the music from the third system. The Union Pipes part has a melodic line with some grace notes, and the Harp part continues with its rhythmic accompaniment. There are first and second endings marked with *1st* and *2^d* above the staff. The *tutti* instruction is repeated here, and the dynamic *f* is also present.

This system continues the music from the fourth system. The Union Pipes part has a melodic line with some grace notes, and the Harp part continues with its rhythmic accompaniment. The system ends with a double bar line.

RONDO Allegro

Harp

Tutti

Harp

Tutti

f

Harp Soli

Harp Soli

Harp Soli

union vite

Harp unison and tutti

pp
Harp
Harp p

The first system of the musical score consists of five staves. The top staff is a single melodic line. The second and third staves are grouped together and labeled 'Harp', with a dynamic marking of 'pp' above the second staff. The fourth and fifth staves are also grouped together and labeled 'Harp', with a dynamic marking of 'p' above the fourth staff. The music is in a key with one sharp (F#) and a common time signature.

The second system of the musical score consists of five staves, following the same layout as the first system. It continues the melodic and harmonic material established in the first system.

The third system of the musical score consists of five staves, continuing the piece. The notation includes various rhythmic values and articulation marks throughout the system.

First system of musical notation, consisting of two grand staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex accompaniment with many beamed notes. The word "tutti" is written at the end of the system.

Second system of musical notation, consisting of two grand staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The word "tutti" is written at the end of the system.

Third system of musical notation, consisting of two grand staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The text "Harps Soli" is written above the upper staff.

Fourth system of musical notation, consisting of two grand staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The text "tutti f" is written above the lower staff.

Fifth system of musical notation, consisting of two grand staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two grand staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The system concludes with a double bar line.

Sung by M.^{rs} Bland

Waltz

Triangle and
Tambourin.

Gen: Flute.

Voice.

Harp.

The first system of the musical score consists of five staves. The top staff is for Triangle and Tambourin, the second for Gen: Flute, the third for Voice, and the bottom two staves are for Harp. The music is in 3/8 time and G major. The Triangle and Tambourin part has a simple rhythmic pattern. The Flute part has a more melodic line with some grace notes. The Voice part is mostly rests, indicating the singer's entrance. The Harp part provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the instrumental parts from the first system. It consists of five staves: Triangle and Tambourin, Gen: Flute, Voice, and Harp. The music continues in 3/8 time and G major. The Triangle and Tambourin part maintains its rhythmic pattern. The Flute part continues its melodic line. The Voice part remains mostly rests. The Harp part continues its harmonic accompaniment.

When the rude voice of war I no longer shall hear, and my Cadwall's restor'd to the

arms of his dear to the harp I will sing at our Cottage turf'd door, and my

Cadwall shall leave his fond Winnie no more.

To our Parent to good Shenkin the blythe Ballad I'll trole, 'twill be thankfull 'twill be

gratefull oh! 'twill flow from the Soul, There's no Peasant there's no Monarch can than

me be more blest, By good Shenkin protected By my Cadwall' Carest -

When the rude voice of war I no longer shall hear, and my Cadwall's restor'd to the arms of his

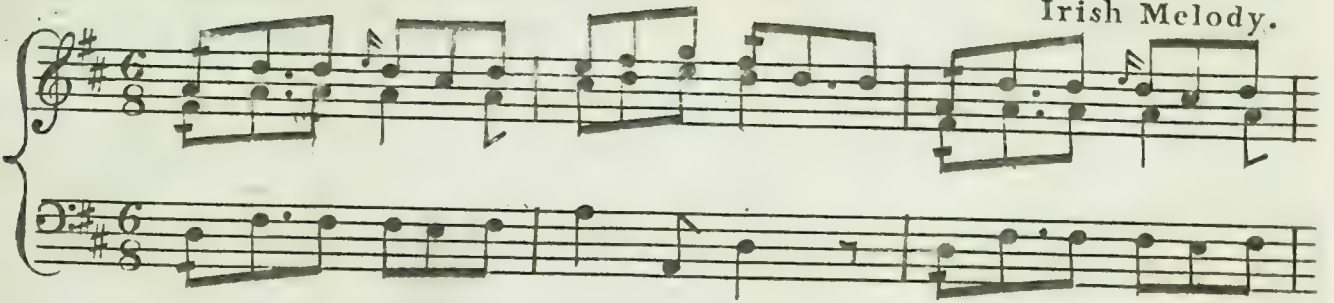
dear, to the harp I will sing at our Cottage turf'd door, and my Cadwall shall leave his fond Winny no

more and my Cadwall shall leave his fond Winny no more.

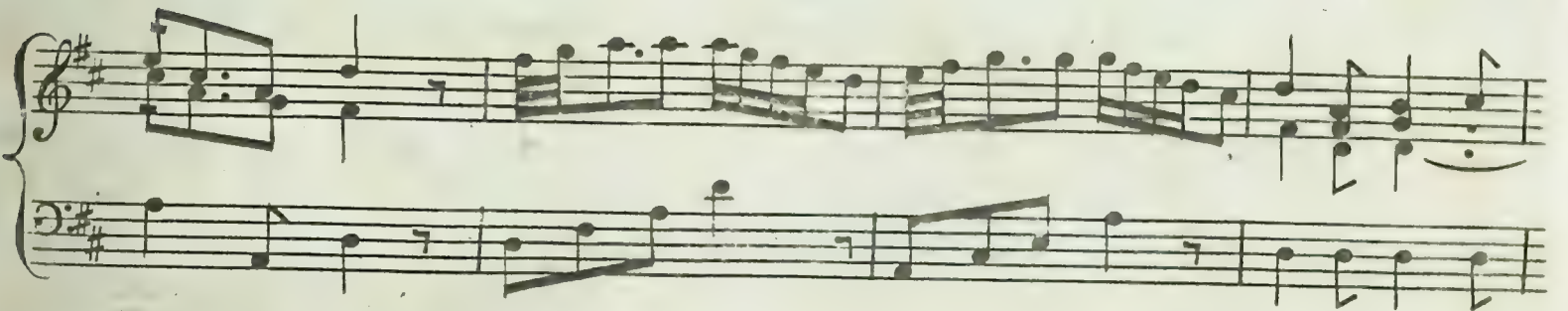
Sung by Mr. Johnstone

Irish Melody.

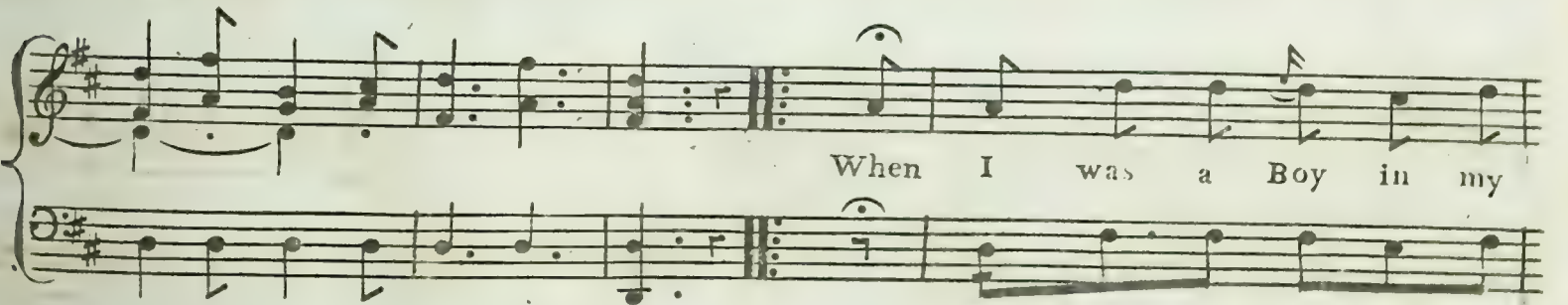
Vivace



The first system of the Irish Melody consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a piano accompaniment style, with chords and single notes.

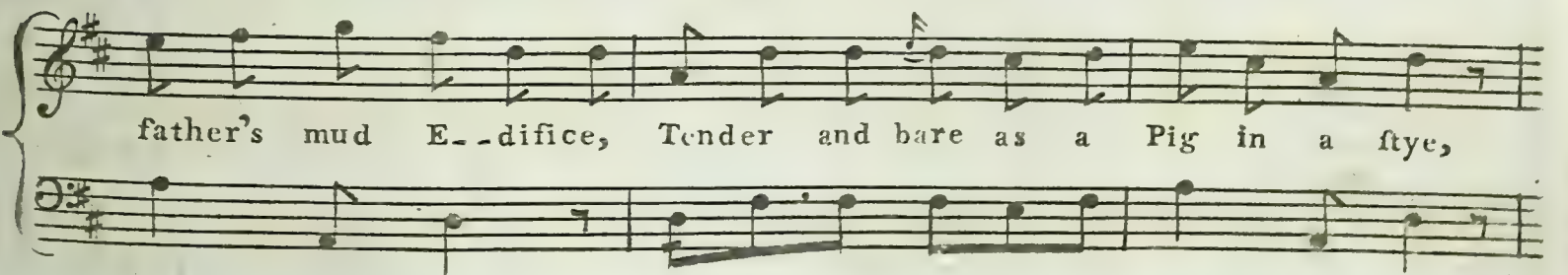


The second system continues the piano accompaniment from the first system, maintaining the same key signature and time signature.



The third system introduces the vocal line. The upper staff contains the melody with lyrics underneath. The lower staff continues the piano accompaniment. The lyrics are: "When I was a Boy in my".

When I was a Boy in my



The fourth system continues the vocal line and piano accompaniment. The lyrics are: "father's mud E-difice, Tender and bare as a Pig in a stye,".

father's mud E-difice, Tender and bare as a Pig in a stye,

Out at the door as I look'd with a steady phiz, Who but Pat Murphy the

Piper came by! Says Paddy, but few play this

music; can you play? Says I, I can't tell for I never did try: He

told me that he had a charm To make the Pipes pretti-ly speak, So he

squeez'd a bag under his arm, And sweetly they set up a

squeak; Wid a fa ra la la ra la loo; Och hone, how he

handled the drone And then such sweet Music he blew 'Twould have

melted the heart of a Stone.

2

Your pipe, says I, Paddy, so neatly comes over me,
 Naked I'll wander where ever it blows;
 And if my father should try to recover me,
 Sure it won't be by describing my cloaths:
 The music I hear now, takes hold of my ear now,
 And leads me all over the world by the nose.
 So I followed the Bag-pipe so sweet,
 And sung, as I leap'd like a frog;
 Adieu, to my family seat,
 So pleasantly plac'd in a bog:
 With my faralla laralla loo; how sweetly he handled the drone,
 And then such sweet music he blew, 'twould have melted the heart of a stone.

3

Full five years I follow'd him, nothing could sunder us,
 Till he one morning had taken a sup;
 And slip'd from a bridge in a river just under us,
 Souse to the bottom just like a blind pup:
 I roar'd and I bawl'd out, and lustily call'd out.
 O Paddy my friend don't you mean to come up.
 He was dead as a nail in a door,
 Poor Paddy was laid on the shelf;
 So I took up his pipes on the shore,
 And now I've set up for myself:
 With my faralla laralla loo, to be sure I have not got the nack,
 To play faralla laralla loo, ay and huberoo didaroo whack.

Sung by M^{rs} Johnstone

Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/8 time. The upper staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a dynamic marking 'sf' (sforzando) and a 'p' (piano) marking. The lower staff begins with a bass clef and contains corresponding bass notes. A dynamic marking 'f' (forte) is placed at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the melody from the first system. Dynamic markings 'sf' and 'p' are present at the beginning, and 'f' is present towards the end.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It continues the instrumental accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written below the upper staff: "To win all the fair ones a Sol-dier's the". A dynamic marking 'f/p' is located below the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written below the upper staff: "trade is to win all the fair ones a Sol-dier's the". A dynamic marking 'f/p' is located below the lower staff.

trade is his knocking down Gen - tle - men pleases the Ladies with a

whack fal de ral a Soldier's the trade is with whack fal de

ral to please all the Ladies.

2

Where we slay all their foes, Women then must be willing,
 Where we slay all their foes, Women then must be willing,
 At least they must own that our manners are killing.
 With a whack &c.

3

The dear creatures are charm'd with a Captain, done fighting
 The dear creatures are charm'd with a Captain, done fighting
 For thump'd black and blue, he must look so inviting.
 With a whack &c.

4

Then in Friendship and Love may he ne'er meet vexation
 Then in Friendship and Love may he ne'er meet vexation.
 Who fights in the Cause of his King and the Nation.
 With a whack &c.

Sung by M^r. Johnstone, M^{rs}. Suetts & M^{rs}. Bland
Accompanied with the Harps

Bold

Turloch
King Arthur kept at merry Carlisle Christmas with princely

Cheer, To him repair'd full many a Knight that came both far and near And

when they were at Dinner set, and Cups went freely round, Be-fore them came a

fair Damsel and knelt up -on the ground, be-fore them came a fair Damsel and

knelt up -on the ground.

Piz.

Winifred
Ger. Flute with the Voice 8^{va}

A Boon a boon O King Arthur I beg a boon of thee Avenge me of a

Piz.

Churlish Knight who wrongs my Love and me This Baron grim 'twas

our hard hap but yester-noon to see, when to his bow'r he

bore my Love and sore mis-u - sed me when to his bow'r he

Cho^s

bore my Love and sore misu - sed me.

Gwyn.

Up started then good King Arthur and swore by hill and dale He

ne'er would quit that Ba-ron grim 'till he had made him quail Though

6 5 7 #

Ma-gic rear'd his Cas-tle strong fenc'd round with many a Spell And

not a Knight cou'd en-ter there, but straight his Courage fell and

f *f*

not a Knight cou'd en-ter there but straight his Courage fell.

Chorus of Angels

G. Flute 1. *hr* Flute 1.

G. Flute 2. *hr* Flute 2.

Bassoon 1st Soprano

2^d Soprano

Bassoon

Andante Dear is the incense that Re-

hr

-pentance flings, And Cherubs waft it heav'n ward with their wings, Grateful the

-pentance flings, And Che - rubs waft it heav'n ward with their wings, Grateful the

hr

voice that bids your hatred cease, A Mother's mandate of fra-ter - nal peace.

voice that bids your hatred cease, A Mother's mandate of fra-ter - nal peace.

hr

ad lib^m

Sung by M^{rs} Bland

Andante

p tenuto

p

f The Sun was set, the

p

night was dark, When Gwy-nith, at the Cot-tage door, Saw

p tenuto

How-el push the Boat- - - away, And Slowly leave the

black'ning shore:

Long had he lov'd the beau-teous Maid, She blefs'd him with an

e--qual flame; They waited but the Church--es aid, To

make them one in heart and name. to make them one in

heart and name.

2

At morrow dawn she fought the Coast,
 She ran, she climb'd a stranded Wreck:
 She shrunk at what she might have lost,
 And sunk upon the slippery deck.
 She call'd him in his wat'ry grave,
 An answering cry her soul alarms;
 A Sailor struggled through the wave,
 And Howel caught her in his arms.

MARCH

Drum

Trumpets

Octave
Flute

Viol: 1

Viol: 2

Viola

Bassoons

Bass


The first system of the handwritten musical score consists of seven staves. The bottom staff is a bass line in G major, marked with a 'C' time signature. Above it are six treble staves. The top two treble staves contain melodic lines with various note values and rests. The middle four treble staves contain dense, rhythmic accompaniment, likely for a keyboard instrument, featuring many sixteenth and thirty-second notes. The system concludes with a double bar line.

The second system of the handwritten musical score also consists of seven staves. The bottom staff is a bass line in G major, marked with a 'C' time signature. The second staff from the bottom is divided into two parts, labeled 'v. 1' and 'v. 2', representing the first and second violins. The top three staves contain melodic and accompanimental lines. The system concludes with a double bar line.

Chorus of Bards

1st Harp

2^d Harp



Ruin, ruin seize thee ruthless ruthless

Ruin, ruin seize thee ruthless ruthless

Ruin, ruin seize thee ruthless ruthless

Violoncello

King ruin seize thee ruthless King havock choke thy furious way havock choke thy furious

King ruin seize thee ruthless King havock choke thy furious way havock choke thy furious

King ruin seize thee ruthless King havock choke thy furious way havock choke thy furious

way thy furious way thy furious way Deso-lations raven
 way thy furious way thy furious way Deso-lations raven
 way thy furious way thy furious way Deso-lations raven

ff

wing sweep thee from the eye of day deso-lations raven wing sweep thee from the eye of
 wing sweep thee from the eye of day deso-lations raven wing sweep thee from the eye of
 wing sweep thee from the eye of day deso-lations raven wing sweep thee from the eye of

day, ru - in seize thee ruthlefs King havock chokethy furious way de - - so -

day, ru - in seize thee ruthlefs King havock chokethy furious way de - - so -

day, ru - in seize thee ruthlefs King havock chokethy furious way de - - so -

- lations raven wing fwep thee from the eye of day fwep thee from the eye of

- lations raven wing fwep thee from the eye of day fwep thee from the eye of

- lations raven wing fwep thee from the eye of day fwep thee from the eye of

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment.

day fwep thee from the eye of day fwep thee from the eye of day.

day fwep thee from the eye of day fwep thee from the eye of day.

day fwep thee from the eye of day fwep thee from the eye of day.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The fifth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The sixth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The seventh system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The eighth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The ninth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

The tenth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with a similar complex texture of sixteenth and thirty-second notes.

After some speaking by the principal Bard.

Ruin ruin seize thee ruthlefs ruthlefs
Ruin ruin seize thee ruthlefs ruthlefs
Ruin ruin seize thee ruthlefs ruthlefs

King ru - in seize thee ruthlefs King.
King ru - in seize thee ruthlefs King.
King ru - in seize thee ruthlefs King.

FINALE

Pastorale

Hither from our cloud topt Mountains hither from their Chrystal

Hither from our cloud topt Mountains hither from their Chrystal

Fountains Ev'ry Nymph with Spirits clear and bring your best of blefsings here Crown her

Fountains Ev'ry Nymph with Spirits clear and bring your best of blefsings here Crown her

truth with wreaths of Honor be the fruitful blifs up - on her crown her truth with wreaths of
 truth with wreaths of Honor be the fruitful blifs up - on her crown her truth with wreaths of

Cho: of Soprano's

honor be the fruitful blifs up - on her Hither from our cloud topt Mountains hither
 honor be the fruitful blifs up - on her Hither from our cloud topt Mountains hither

from their chrystal Fountains Ev'ry Nymph with Spirits clear and bring your best of Blesings
 from their chrystal Fountains Ev'ry Nymph with Spirits clear and bring your best of Blesings

here Crown her truth with wreaths of honor be the fruitful blifs up - on her Crown her
 here Crown her truth with wreaths of honor be the fruitful blifs up - on her Crown her

Violins.

truth with wreaths of honor be the fruitful blifs up - on her.
 truth with wreaths of honor be the fruitful blifs up - on her.

Accomp^t

Treble

Alto

Tenor

Bass

May he ever mighty flourish Glory's darling Sons to nourish, Time whose

rav'ning Tooth de-vours richest Fanes and loftiest Tow'rs, may he e-ver mighty

flourish grory's darling Sons to nourish Timewhose rav'ningtooth de--vours richest

Fanes and loftiest Tow'rs, Spare as fly the circling years the Shrine a grateful Country rears, Spare as

Fanes and loftiest Tow'rs,

Fanes and loftiest Tow'rs,

Fanes and loftiest Tow'rs,

fly the circling years the Shrine a grateful Country rears. May he e-ver mighty flourish Glory's

May he e-ver mighty flourish Glory's

May he e-ver mighty flourish Glory's

May he e-ver mighty flourish Glory's

darling Sons to nourish Time whose rav'ning tooth de-vours Richest Fanes and loftiest

darling Sons to nourish Time whose rav'ning tooth de-vours Richest Fanes and loftiest

darling Sons to nourish Time whose rav'ning tooth de-vours Richest Fanes and loftiest

darling Sons to nourish Time whose rav'ning tooth de-vours Richest Fanes and loftiest

Tow'rs Spare as fly the circling years the Shrine a grateful Country rears Spare as

Tow'rs Spare as fly the circling years the Shrine a grateful Country rears Spare as

Tow'rs Spare as fly the circling years the Shrine a grateful Country rears Spare as

Tow'rs Spare as fly the circling years the Shrine a grateful Country rears Spare as

fly the circling years the Shrine a grateful Country rears the Shrine a grateful grateful

fly the circling years the Shrine a grateful Country rears the Shrine a grateful grateful

fly the circling years the Shrine a grateful Country rears the Shrine a grateful grateful

fly the circling years the Shrine a grateful Country rears the Shrine a grateful grateful

Coun - - - - - try rears.

Coun - - - - - try rears.

Coun - - - - - try rears.

Coun - - - - - try rears.

THE MUCH ADMIR'D OVERTURE & MARCHES,
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The musical score consists of two systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The first system includes dynamic markings such as *p* (piano) and *f* (forte). The second system includes markings for *f*, *ff* (fortissimo), and *m* (mezzo). The notation includes various note values, rests, and articulation marks.

2

Oboe Soli
Fagg.

f

This system features two staves. The upper staff is for Oboe Soli and the lower for Bassoon (Fagg.). Both parts begin with a series of chords in the right hand and a melodic line in the left hand. The Oboe part includes a dynamic marking of *f* (forte).

Fag. Soli

p *f*

This system features two staves. The upper staff is for Bassoon Solo (Fag. Soli) and the lower for Bassoon (Fagg.). The Bassoon Solo part starts with a dynamic marking of *p* (piano) and later has a *f* marking. The Bassoon part provides a steady accompaniment.

This system features two staves. The upper staff is for Oboe and the lower for Bassoon. Both parts play a continuous, rhythmic pattern of eighth notes.

This system features two staves. The upper staff is for Oboe and the lower for Bassoon. Both parts continue with the rhythmic eighth-note pattern.

Oboe Soli

p

This system features two staves. The upper staff is for Oboe Soli and the lower for Bassoon. The Oboe part has a dynamic marking of *p* (piano) and includes some rests.

Fag: Soli

f

This system features two staves. The upper staff is for Bassoon Solo (Fag: Soli) and the lower for Bassoon (Fagg.). The Bassoon Solo part has a dynamic marking of *f* (forte).

p dolce

This system features two staves. The upper staff is for Oboe and the lower for Bassoon. The Oboe part has a dynamic marking of *p dolce* (piano dolce).

pp

Flutes Soli

Corni

March

The musical score is written for a piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic. The first system features a melody in the treble staff with a forte (*f*) dynamic and a bass line. The second system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The fifth system features a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic, a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The seventh system features a piano (*p*) dynamic, a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The score includes various musical notations such as accents, trills, and dynamic markings.

Spirituoso

Corni

Musical staff for Corni, showing a melodic line with a first ending bracket over the final measure.

Oboes

Musical staff for Oboes, showing a melodic line with a first ending bracket over the final measure.

Violino

Musical staff for Violino, showing a rhythmic accompaniment with *fp* markings.

Violino

Musical staff for Violino, showing a rhythmic accompaniment with *fp* markings.

Viola

Musical staff for Viola, showing a rhythmic accompaniment.

Voce

Musical staff for Voce, which is currently empty.

Basso

Musical staff for Basso, showing a rhythmic accompaniment with *fp* markings.

Musical staff for upper strings, showing a melodic line with a first ending bracket over the final measure.

Musical staff for upper strings, showing a melodic line with a first ending bracket over the final measure.

Musical staff for upper strings, showing a rhythmic accompaniment.

Musical staff for upper strings, showing a rhythmic accompaniment.

Musical staff for upper strings, showing a rhythmic accompaniment.

Musical staff for upper strings, which is currently empty.

Musical staff for Basso, showing a rhythmic accompaniment with *Cres:* and *f* markings.

The first system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The third and fourth staves are in bass clef with the same key signature. The fifth staff is in alto clef (C-clef on the third line) with the same key signature. The sixth staff is in treble clef with the same key signature, and the seventh staff is in bass clef with the same key signature. The music is characterized by dense, rhythmic patterns, including sixteenth and thirty-second notes. A vocal line is present in the sixth staff, with the lyrics "Hi - -" written below it. The system concludes with a fermata over a whole note.

dim:

The second system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of two flats. The third and fourth staves are in bass clef with the same key signature. The fifth staff is in alto clef with the same key signature. The sixth staff is in treble clef with the same key signature, and the seventh staff is in bass clef with the same key signature. The music continues with complex rhythmic patterns. A vocal line is present in the sixth staff, with the lyrics "ther Hi-ther all my Spi - - - rits" written below it. The system concludes with a fermata over a whole note. The word "libitum" is written above the vocal line, and the dynamic marking "p" (piano) is written below the bass line.

libitum

ther Hi-ther all my Spi - - - rits

p

hend, With your Magick Art, with your Magick Art at - - - tend,

f *p* *f*

This system contains the first six staves of music. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line.

Chase the Mists that Cloud his Mind - - -

p

This system contains the next six staves of music. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line.

Chace the Mists that Cloud his

rinf p

Mind, Chace the Mists that Cloud his

fp Cres:

Musical score for the first system. It consists of seven staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and a keyboard staff. The vocal line includes the lyrics "Mind, Cha -" with a dashed line indicating a continuation. Dynamics markings *f* and *p* are present in the piano part.

Musical score for the second system, continuing the vocal and piano parts from the first system. It consists of seven staves. The vocal line includes the lyrics "se the Mists that Cloud his Mi -" with a dashed line indicating a continuation. The piano accompaniment continues with various textures and dynamics.

and that Cloud his Mind .

f

Detailed description: This system contains the first six staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves feature dense, rapid sixteenth-note passages. The fifth staff is a piano accompaniment. The sixth staff is a vocal line with lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f* (forte) and *tr* (trill).

Musick Melt the

tr *p* *p* *p*

Detailed description: This system contains the next six staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves feature dense, rapid sixteenth-note passages. The fifth staff is a piano accompaniment. The sixth staff is a vocal line with lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *tr* (trill) and *p* (piano).

frozen Boy, raise his Soul to Love & Joy,

p

Dullness makes the Heart un - - kind, Dull - ness makes the

p. 10

Heart un - - - kind.

Cres. *f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Heart un - - - kind." The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The left hand features a prominent bass line with a crescendo marking and a forte (f) dynamic.

Hither all my Spi - - rits bend with your Magick

p *f* *fp*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Hither all my Spi - - rits bend with your Magick". The piano accompaniment continues with a treble and bass clef. The bass line includes dynamic markings for piano (p), forte (f), and fortissimo (fp).

Art at-tend at-tend Chase the Mists that Cloud his Mind,

fp

Mu-sick Melt the Frozen Boy, Raise his Soul to Love & Joy

p Cres.

raise his soul to Love & Joy, Dull - - ness makes the

f *fp*

Heart un - - kind, Dull - - ness makes the

tr *fp*

Heart un - - - kind, The Heart un - -

Cres: *f*

Detailed description: This system contains the first six staves of a musical score. The top staff is the vocal line, with lyrics 'Heart un - - - kind, The Heart un - -'. The piano accompaniment consists of five staves: the first two are treble clef staves with complex rhythmic patterns, the third is a bass clef staff with a steady eighth-note accompaniment, and the fourth and fifth are treble clef staves with similar rhythmic patterns. Dynamics include 'Cres:' and 'f'. The key signature has two flats and the time signature is 4/4.

-kind.

Detailed description: This system contains the next six staves of the musical score. The top staff is the vocal line, with the lyric '-kind.'. The piano accompaniment consists of five staves: the first two are treble clef staves with complex rhythmic patterns, the third is a bass clef staff with a steady eighth-note accompaniment, and the fourth and fifth are treble clef staves with similar rhythmic patterns. The key signature has two flats and the time signature is 4/4.

16

Marches in the Procession

Trombe in D
Corni in D
Oboes
Violino 1^o
Violino 2^o
Viola
Basso
Tympany in D

Col Violini

This musical score is for a march titled "Marches in the Procession". It is written for a full orchestra and is in the key of D major (one sharp) and common time (C). The score is arranged in a standard orchestral format with the following parts: Trombones (Trombe) in D, Horns (Corni) in D, Oboes, Violin I (Violino 1^o), Violin II (Violino 2^o), Viola, Bass (Basso), and Tympani (Tympany) in D. The music is characterized by a rhythmic, march-like quality with frequent eighth and sixteenth notes. The first system includes dynamic markings such as *h^r* (forte) and *h^r* (forte). The second system features a section for the strings labeled "Col Violini" with double bar lines and repeat signs. The score concludes with a final cadence in the key of D major.

Flauto 1^o

Flauto 2^o

Flauto 3^a

Flauto

Col Violini

Violino 1^o

Violino 2^o

Viola

Basso

The Favorite
Song & Duett in
The Stranger

Composed by Thomas Shaw

The Song Sung By Mrs Blane
The Duett by

Mrs Blane & Miss Leake

Entered at Stationers Hall

Price 2. 6d

Printed by LONGMAN and BRODERIP N^o 26 Cheapside and 13 Haymarket

Corni

Flutes

Oboes

Viol: 1^{mo}

Viol: 2^{do}

Viola

Piano Forte

The musical score is written for a full orchestra and piano. It consists of eight staves. The top staff is for Corni, followed by Flutes, Oboes, Violin 1st, Violin 2nd, Viola, and Piano Forte. The time signature is 2/4. The key signature has one flat (B-flat). The word 'Plaintive' is written above the Flutes and Piano Forte staves. The Piano Forte part includes the instruction 'Dolce e mezzo Forte' at the bottom.

Dolce e mezzo Forte

I have a si - lent Sorrow here. A Grief I'll ne'er im -

part. It breathes no Sigh it sheds no Tear. But it con -

The first system of the score consists of six staves of music. The top two staves are in treble clef and contain a melody with various note values and rests. The bottom four staves are also in treble clef and provide harmonic accompaniment with chords and moving lines.

The second system features a vocal line on a grand staff (treble and bass clefs). The lyrics are: "sumes my Heart This Cherish'd woe this lov'd despair. my lot for e - ver". The music is in treble clef and includes a key signature of one flat.

The third system continues the instrumental accompaniment with six staves. It features more complex rhythmic patterns and chordal textures, maintaining the same key signature and clef as the previous system.

The fourth system features a vocal line on a grand staff. The lyrics are: "be. . . So my Souls Lord the Pangs I bear be ne - ver ne - ver". The music is in treble clef and includes a key signature of one flat.

4

known by thee,

mez for: e smorz. *dim.* *Rin:*

And when pale characters of Death,
 Shall mark this alter'd Check;
 When my poor wasted trembling breath
 My Life's last hope would speak:—

I shall not raise my Eyes to Heav'n,
 Nor mercy ask for me;
 My Soul despairs to be forgiv'n
 Unpardon'd, Love, by thee.

WELCOME MIRTH & HARMLESS GLEE

The favorite Duett

Sung by *M^{RS} BLAND* and *MISS LEAK*

In the Play of the

STRANGER

Composed by

Thos Shaw

The Words by John Grubb Esq^r.

Entered at Stationers Hall

Printed by LONGMAN and BRODERIP N^o 26 Cheapside and N^o 13 Haymarket

Corni

Lively

Flauti col Viol: 1^o 8^{va}

Con Viol: // // //

Oboes

Viol: 1^{mo}

Viol: 2^{do}

Viola

Voce 1^{mo}

Voce 2^{do}

Piano Forte

Bafso

for:

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It includes parts for Corni, Flauti col Viol: 1^o 8^{va}, Oboes, Viol: 1^{mo}, Viol: 2^{do}, Viola, Voce 1^{mo}, Voce 2^{do}, and Bafso. The tempo is marked 'Lively' and the dynamic is 'Piano Forte'. The bassoon part is marked 'for:'. The score is arranged in a standard orchestral layout with staves for each instrument and voice part.

6

bis

To Welcome Mirth and

bis *fia.*

harmless Glee, We rambling Min.strels blithe and free, To Welcome

To Welcome

Con Voce *mezzo*

g a b c

6

Smile; *with* With Song the laugh-ing hours be - guile And wear a ne - ver

with With Song the laugh-ing hours be - guile And wear a ne - ver

fa - ding Smile, Where'er we roam we find a home And greeting

fa - ding Smile, Where'er we roam we find a home, And greeting.

mezzo for: fin. for:

to re-ward our toil.

to re-ward our toil.

for:

2^d

We sing of Love, its Hopes, its Fears,
 Of perjur'd Swains, and Damsel's Tears;
 Of Eyes that speak the Heart's warm glow,
 And Sighs, that tell the Bosom's Woe;
 O'er Hills and Plains,
 We breathe our Strains,
 Through Summer's Heat, and Winter's Snow.

3^d

No anxious Griefs disturb our Rest,
 Nor busy Cares annoy the Breast;
 Fearless we sink in soft repose,
 While Night her sable Mantle throws,
 With grateful Lay,
 Hail rising Day
 That rosy Health, and Peace bestows.



A New Duett.

Introduced in the

MERCHANT OF VENICE,

At the Theatre Royal Drury Lane,

Performed by M^r. Dignum, & M^{rs}. Mountain.

Inscribed to J. P. Kemble, Esq^r.

By THOMAS SHAW,

Pr: 2^s

London Printed by John Longman, Clementi, & C^o 26 Cheapside.

CORNO 1^{mo}
e 2^{do} in B.

FLAUTO 1^{mo}

FLAUTO 2^{do}

OBOE 1^{mo}
e 2^{do}

CLARINETTO
in B.

BASSOON

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA

BASSO

Andante con moto

for.

pia.

for.

for.

Andante con moto

pia.

for.

2

pp

pp

pp

pp

piva. *mf*

pp

JESSICA

In vows of e-ver-lasting truth you waste your Idle hours fond Youth But

pp *piva.*

pia.

leave me once and I shall find that out of Sight is out of mind, that

4

The first ten staves of the musical score are arranged in two systems of five staves each. The music is written in a minor key, indicated by two flats in the key signature. The time signature is 7/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The melody is primarily in the upper staves, while the lower staves provide harmonic support.

out of sight is out of mind.

LORENZO

The final two staves of the page contain the vocal line for Lorenzo and the bass line. The vocal line begins with a rest, followed by the lyrics. The bass line continues the harmonic accompaniment from the previous staves. The lyrics are: "Ah! do thyself no wrong my dear affect no coy nor".

Ah! do thyself no wrong my dear affect no coy nor

The musical score consists of 13 staves. The first staff is a vocal line with a treble clef and a key signature of two flats. It begins with a whole note chord and is marked *fp*. The second and third staves are piano accompaniment in the left hand, with a treble clef and two flats, featuring a sixteenth-note arpeggiated pattern. The fourth staff is piano accompaniment in the right hand, with a treble clef and two flats, featuring a sixteenth-note arpeggiated pattern. The fifth staff is a vocal line with a treble clef and two flats, marked *pia.*. The sixth staff is piano accompaniment in the left hand, with a bass clef and two flats, marked *pia.*. The seventh staff is a vocal line with a treble clef and two flats, marked *fp* and *pia.*. The eighth staff is piano accompaniment in the left hand, with a bass clef and two flats, marked *fp* and *pia.*. The ninth staff is a vocal line with a treble clef and two flats, marked *fp* and *fp*. The tenth staff is piano accompaniment in the left hand, with a bass clef and two flats, marked *fp* and *Gres.*. The eleventh staff is a vocal line with a treble clef and two flats, marked *fp* and *Gres.*. The twelfth staff is piano accompaniment in the left hand, with a bass clef and two flats, marked *fp* and *Gres.*. The thirteenth staff is a vocal line with a treble clef and two flats, marked *fp* and *Gres.*.

fp

pia.

pia.

fp *pia.*

fp *fp*

fp *Gres.*

fp *Gres.*

fp *Gres.*

jealous fear each beauteous object I might see would but inspire a thought of

fp *Gres.*

for.
for.
for.
for.
for. *piu.*
for. *piu.*
f *p* *fp*
f *p* *fp*
f *p* *f* *p*
f *p* *f* *p*

But leave me once
 thee would but in - spire a thought of thee. Ah!

and I shall find that out of sight - were out
do thyself no wrong my dear affect no coy nor

for.

for:

tr
for: *piu.*

tr

tr
for: *piu.*

tr

tr

of mind were out of mind Thus absence warms the

tr

jealous fear nor jealous fear Thus absence warms the

Cres. *for:* *piu.*

mf

fiercer flame the fine af-fec-tions of the Soul as distance points with

fiercer flame the fine af-fec-tions of the Soul as distance points with

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
for: *for:* *pp*
mf *pp*

su-rer aim as distance points with su-rer aim The faithful

su-rer aim as distance points with su-rer aim The faithful

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) are indicated throughout the system.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and dynamics, including *mf* markings.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and dynamics, including *mf* markings.

needle to its darling Pole to its dar-ling its darling Pole the faithful

The fourth system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and dynamics, including *mf* markings.

needle to its darling Pole to its dar-ling its darling Pole the faithful

The fifth system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and dynamics, including *mf* and *pia.* (piano) markings.

mf *pia.* *mf*

12

for. *dim.º* *for.*
for. *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
for. *dim.º* *for.*
pica. *for.* *dim.º* *for.*

needle to its dar-ling Pole.
 needle to its dar-ling Pole.

